

# Children, Go Where I Send Thee

AFRICAN AMERICAN SPIRITUAL  
Arranged by Dave Williamson

Soulful, with energy ♩ = 86

Am<sup>7</sup> D<sup>9</sup>/<sub>A</sub> Am<sup>7</sup>

4 SOLO *mf*

Chil - dren, go where I send \_\_\_ thee. \_

4 D<sup>9</sup>/<sub>A</sub> Am<sup>7</sup> D<sup>9</sup>/<sub>A</sub>

7 How

shall I send \_\_\_ thee? \_

7 Am<sup>7</sup> D<sup>9</sup>/<sub>A</sub>

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2

9

Vocal staff for measures 2-9, showing a melodic line with eighth and sixteenth notes.

I'm gon-na send thee one by one: one for the lit-tle bit-ty Ba-by

Piano accompaniment for measures 2-9, featuring a bass line and chords. A chord symbol  $Am^7$  is present above the first measure.

11

Vocal staff for measures 11-12, continuing the melodic line.

wrapped in swad-dl-ing cloth - in', ly - in' in a man-ger. He was

Piano accompaniment for measures 11-12, with chords and bass line.

13

Vocal staff for measures 13-15, showing a melodic line with a long note in measure 14.

born, born, born in Beth-le - hem.

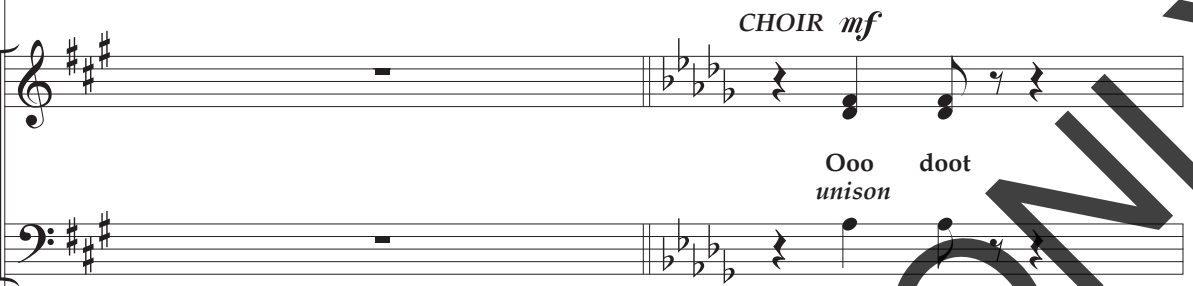
Piano accompaniment for measures 13-15, including chord symbols  $A$ ,  $F^{\#7}(\sharp 9/5)$ ,  $B^7(b9)$ ,  $D/E$ , and  $A$ .

FOR PREVIEW ONLY

16

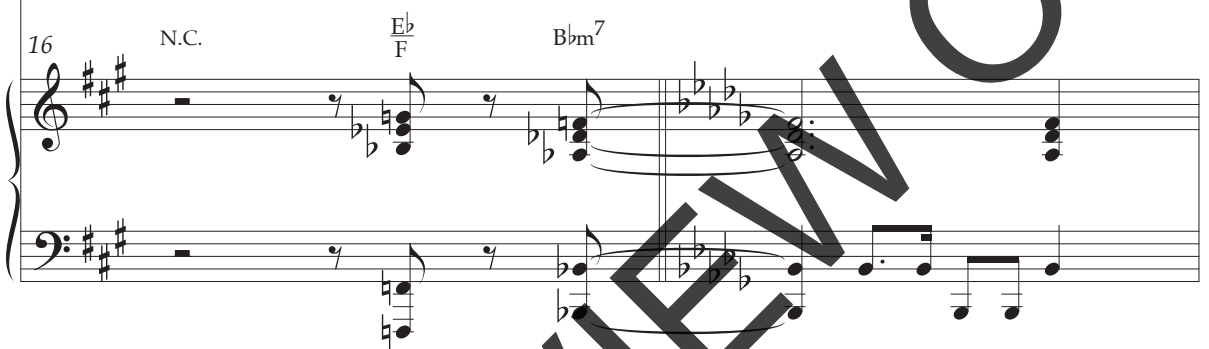


Chil - dren, go \_\_\_\_\_ where I send\_



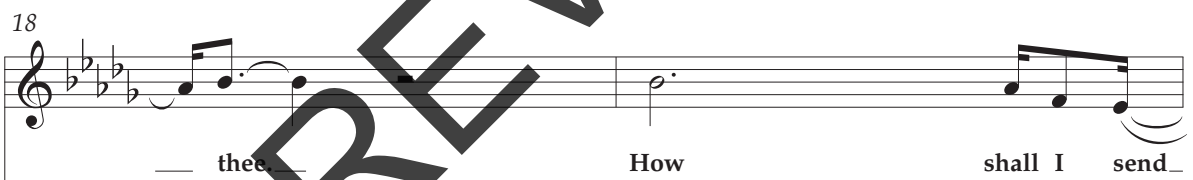
*CHOIR mf*  
Ooo doot  
unison

16

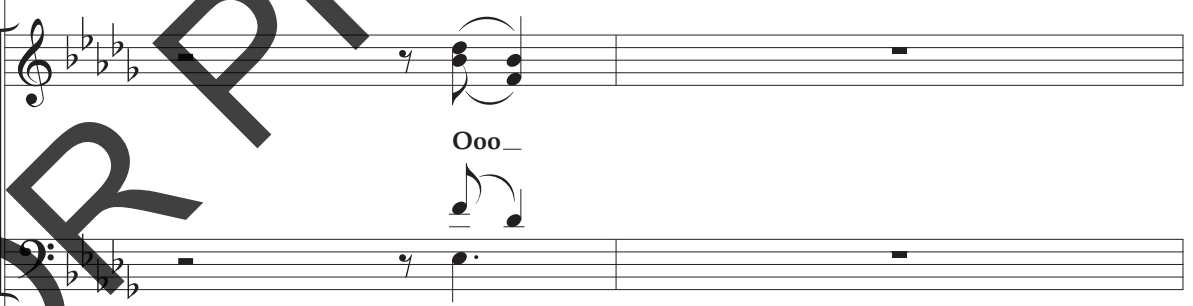


N.C.  $E_b/F$   $Bb^m7$

18

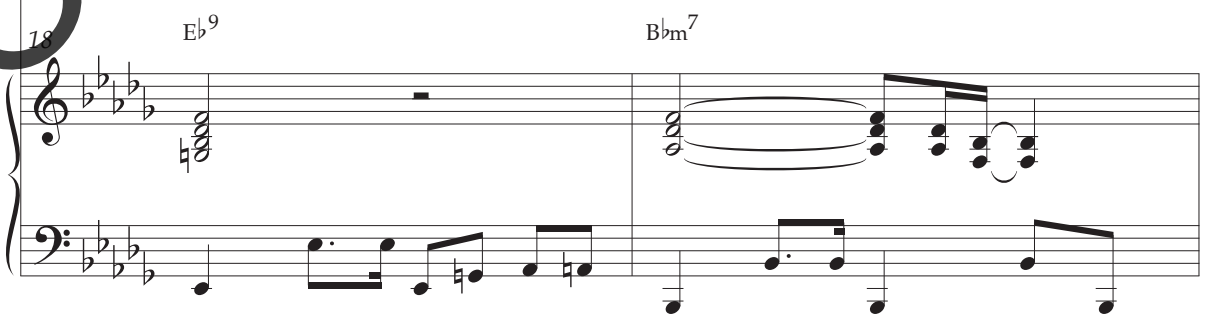


thee How shall I send\_



Ooo\_

18



$E_b^9$   $Bb^m7$

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20

— thee?\_ I'm gon-na send thee two by two:

*unison*

I'm gon-na send thee two by two:

20  $E\flat^9$   $B\flat m^7$

22

two for Paul and Si-las, one for the lit-tle, bit-ty Ba-by. He was

two for Paul and Si-las,

22

Detailed description of the musical score: The score is for a song in a key with three flats (B-flat major or D-flat minor). It consists of three systems. The first system (measures 20-21) features a vocal line with lyrics '— thee?\_ I'm gon-na send thee two by two:' and a piano accompaniment. The second system (measures 20-21) shows a vocal line with lyrics 'I'm gon-na send thee two by two:' and a piano accompaniment. The third system (measures 22) features a vocal line with lyrics 'two for Paul and Si-las, one for the lit-tle, bit-ty Ba-by. He was' and a piano accompaniment. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

24

born, — born, — born — in Beth - le - hem. — Chil - dren,

\*Born, — born, — born — in Beth - le - hem.

Basso line for the first system.

24

Piano accompaniment for the first system, including chords: Bb, G7(#9), C7(b9), Eb/F, Bb, F#.

26

go where I send thee. — How shall I send thee? —

*unison*

My Lord, — my Lord.

*unison*

26

Piano accompaniment for the second system, including chords: Bm7, E9, Bm7, E9.

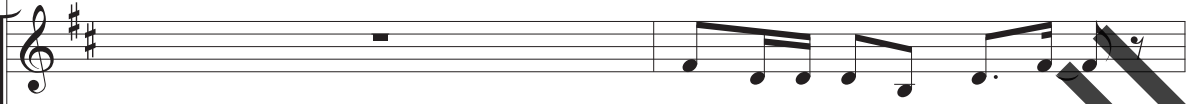
\*Pronounced "böhn" each time.



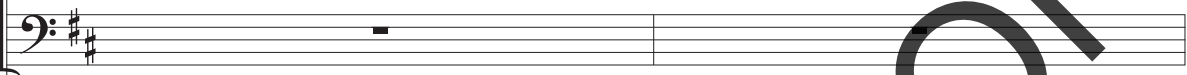
28



I'm gon-na send thee three by three:— three for the He-brew chil - dren,—



three for the He-brew chil - dren,—



28

Bm<sup>7</sup>

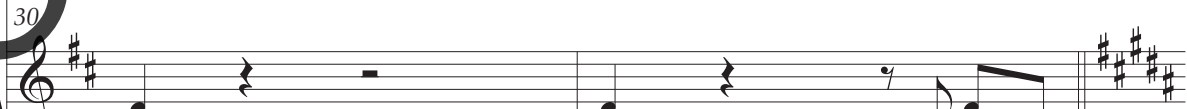
30



two for Paul and Si - las,— one— for the lit-tle, bit-ty Ba-by. He was born,—



two for Paul and Si - las,—



30



32

*f*

born, born in Beth - le-hem. Chil-dren,

Born, born, born in Beth - le-hem.

32

B G#7(#9) C#7(b9) E F# B F

34

go where I send thee. How shall I send thee? I'm

*f unison*

My Lord, my Lord.

*f unison*

34

Cm7 F9 Cm7 F9

*f*

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36

— gon-na send thee four by four:— four for the four that stood at the door,—

four that stood at the door,—

36 Cm<sup>7</sup>

38

three for the He-brew chil - dren, two for Paul and Si - las,— one\_

*unison*

He-brew chil - dren, two for Paul and Si - las,—

38 Am<sup>7</sup>(b5) Ab<sup>7</sup>



40

— for the lit-tle, bit-ty Ba-by. He was born, — born, — born.

Born, He was born.

Detailed description: This system contains the vocal line and piano accompaniment for measures 40 and 41. The vocal line is in a 2/4 time signature with a key signature of two flats. The lyrics are: "— for the lit-tle, bit-ty Ba-by. He was born, — born, — born." The piano accompaniment features a bass line with eighth notes and chords in the right hand. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

40

$G^7(\#9)$  C  $A^7(\#9)$

Detailed description: This system shows the piano accompaniment for measures 40 and 41. The right hand has chords, and the left hand has a bass line. Chord symbols  $G^7(\#9)$ , C, and  $A^7(\#9)$  are written above the staff. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

42

*(ad lib.)*

in Beth - le - hem.

Detailed description: This system contains the vocal line and piano accompaniment for measures 42 and 43. The vocal line is in a 2/4 time signature with a key signature of two sharps. The lyrics are: "in Beth - le - hem." The piano accompaniment features a bass line with eighth notes and chords in the right hand. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

42

$D^7(b9)$   $\frac{F}{G}$   $C\#m^7$   $F\#^9$

Detailed description: This system shows the piano accompaniment for measures 42 and 43. The right hand has chords, and the left hand has a bass line. Chord symbols  $D^7(b9)$ ,  $\frac{F}{G}$ ,  $C\#m^7$ , and  $F\#^9$  are written above the staff. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

44

44 C#m<sup>7</sup> F#<sup>9</sup> C#m<sup>7</sup> F#<sup>9</sup> C#m<sup>7</sup> F#<sup>9</sup>

47

Both times *mf* (SOLO may ad lib.)

Born, born, born, born, \_ born, born, \_ born, born, born, born, \_

2nd time only

Born,

He was

47

C#m<sup>7</sup>

(opt. ad lib)

49

1

born, born, born, born, \_ born, born, \_ born, born, born, born, \_

born.

He was

49

C#m<sup>7</sup>

1

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51 <sup>2</sup> *f*  
 Chil-dren, go where I send thee.—

<sup>2</sup> *f*  
 born, born, born, born... my Lord,

51 <sup>2</sup> C#m7 A Dm7 G9

53  
 How shall I send thee? I'm gon-na send thee ten by ten: ten—

my Lord. By ten, by

53 Dm7 G9 Dm7 N.C.  
 (Drums play through rests)

FOR PREVIEW ONLY

55

— for the ten com - mand - ments, nine — for the nine who saw the sign, — eight —

ten, nine by — nine, — eight —

55

Dm N.C.

57

— for the eight who stood at the gate, — sev - en for that sev-en that went up to heav-en, six —

(long slide)

— for the eight. Ooo — six by —

57

Dm<sup>7</sup> N.C.

(El. Bass cues)

FOR PREVIEW ONLY

59

— for the six that nev-er got fixed, five — for the gos-pel preach-ers, — four  
six, five — for the gos-pel preach-ers, —

59 Dm<sup>7</sup> N.C. Dm N.C. Dm

61

— for the four that stood at the door, — three — for the He-brew chil - dren, — two —  
*ff*  
Oh,

61 C

FOR PREVIEW ONLY

63

— for Paul and Si - las, one — for the lit-tle, bit-ty Ba - by.

Oh,

63

G  
B

B $\flat$

65 *unison*

wrapped in swad-dling cloth - in', — ly - in' in a man - ger. —

65 *A unis.*

F  
A $\flat$

67 *(SOLO ad lib. to end)*

Born, — born, — born in Beth - le - hem.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with some slurs and a fermata over the final measure. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving bass lines.

67

D B7(#9) E E A Em D

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff with chords and a bass clef staff with a more active melodic line. Chord symbols are placed above the treble staff: D, B7(#9), E, E, A, Em, and D.

69

Born, — born, — born in Beth - le - hem.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, continuing the melody from the first system. The bottom staff is a piano accompaniment in bass clef, continuing the harmonic support.

69

D B7(#9) E E A Em D

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff with chords and a bass clef staff with a more active melodic line. Chord symbols are placed above the treble staff: D, B7(#9), E, E, A, Em, and D.

71

Born, born,

This block contains the vocal line for measures 71 and 72. It features a treble clef and a key signature of one sharp (F#). The melody consists of two measures, each with a half note followed by a quarter rest. The lyrics "Born, born," are written below the staff.

71

D D<sup>7</sup> D<sup>b7</sup> C<sup>7</sup> B<sup>7</sup>(<sup>9</sup>/<sub>5</sub>)

This block contains the piano accompaniment for measures 71 and 72. It features a treble and bass clef with a key signature of one sharp. The right hand plays chords corresponding to the chord symbols: D, D7, Db7, C7, and B7(9/5). The left hand plays a rhythmic accompaniment of eighth and quarter notes.

73

born in Beth - le - hem!

*ad lib.*

This block contains the vocal line for measures 73 and 74. It features a treble clef and a key signature of one sharp. The melody consists of two measures, each with a half note followed by a quarter rest. The lyrics "born in Beth - le - hem!" are written below the staff. The second measure includes the instruction "ad lib." above the staff.

73

E E A<sup>7</sup>(<sup>#9</sup>) D

This block contains the piano accompaniment for measures 73 and 74. It features a treble and bass clef with a key signature of one sharp. The right hand plays chords corresponding to the chord symbols: E, E, A7(#9), and D. The left hand plays a rhythmic accompaniment of eighth and quarter notes.

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