

Commissioned by the Clark County School District Commissioning Project, Las Vegas, NV,
for the 2014 Middle School and High School Honor Choirs
Dedicated to the remarkable choral music teachers in the CCSD

Joshua

For SATB divisi* and Piano with Optional Bass and Congas**

Duration: ca. 4:15

Traditional Spiritual
Arranged by ROLLO DILWORTH

Slow and dramatic, quasi marcato (♩ = ca. 70)

Soprano *mf* *div.*
Josh-ua fit the bat-tle of__ Jer-i-cho,__ Jer-i-cho,__

Alto *mf*
Josh-ua fit the bat-tle of__ Jer-i-cho,__ Jer-i-cho,__

Tenor *mf*
Josh-ua fit the bat-tle of__ Jer-i-cho,__ Jer-i-cho,__

Bass *mf* *div.*
Josh-ua fit the bat-tle of__ Jer-i-cho,__ Jer-i-cho,__

Slow and dramatic, quasi marcato (♩ = ca. 70)

(For rehearsal only) - - - - -

Piano *mf*

Performance Notes found on back page

* Available separately: SATB divisi (00154102),
SSAA divisi (00154103), TTBB divisi (00154104)

** Parts for Electric Bass and Conga Drums found on pgs. 20-23



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2024



div.

Jer - i - cho. Josh-ua fit the bat-tle of Jer - i - cho, and the

Jer - i - cho. Josh-ua fit the bat-tle of Jer - i - cho, and the

Jer - i - cho. Josh-ua fit the bat-tle of Jer - i - cho, and the

Jer - i - cho. Josh-ua fit the bat-tle of Jer - i - cho, and the

4

9 Allegro (♩ = ca. 126)

div.

walls come tum-bl-in' down.

walls come tum-bl-in' down.

walls come tum-bl-in' down.

walls come tum-bl-in' down.

7

mf (Play)

JOSHUA – SATB divisi



13

mf
Josh-ua fit the bat-tle, yes,

11

13

div.
he fit the bat-tle. Josh - ua fit the bat-tle, yes, he fit the bat-tle.

14

JOSHUA - SATB divisi



17

mf

Josh-ua fit the bat-tle, yes, he fit the bat-tle. Josh - ua fit the bat-tle, yes,

mf

Josh-ua fit the bat-tle, yes, he fit the bat-tle. Josh - ua fit the bat-tle, yes,

Josh-ua fit the bat-tle, yes, he fit the bat-tle. Josh - ua fit the bat-tle, yes,

17

21 *mf*

Josh-ua fit the bat-tle, yes, he fit the bat-tle. Josh -

he fit the bat-tle. Josh-ua fit the bat-tle, yes, he fit the bat-tle. Josh -

he fit the bat-tle. Josh-ua fit the bat-tle, yes, he fit the bat-tle. Josh -

div.

he fit the bat-tle. Josh-ua fit the bat-tle, yes, he fit the bat-tle. Josh -

21

20

JOSHUA - SATB divisi



25

- ua fit the bat-tle, yes, he fit the bat-tle. Josh-ua fit the bat-tle of ___

- ua fit the bat-tle, yes, he fit the bat-tle. Josh-ua fit the bat-tle of ___

- ua fit the bat-tle, yes, he fit the bat-tle. Josh - u - a in

- ua fit the bat-tle, yes, he fit the bat-tle. Josh - u - a in

23

25

Jer - i - cho, ___ Jer - i - cho, ___ Jer - i - cho. ___

Jer - i - cho, ___ Jer - i - cho, ___ Jer - i - cho. ___

Jer - i - cho, ___ Jer - i - cho, ___ Jer - i - cho. ___

Jer - i - cho, ___ Jer - i - cho, ___ Jer - i - cho. ___

26

JOSHUA – SATB divisi



div.

Josh-ua fit the bat-tle of Jer-i-cho, and the walls come tum-bl-in'

Josh-ua fit the bat-tle of Jer-i-cho, and the walls come tum-bl-in'

8 Josh - u - a in Jer-i-cho, and the walls come tum-bl-in'

Josh - u - a in Jer-i-cho, and the walls come tum-bl-in'

29

down.

down.

8 down.

down.

32

JOSHUA – SATB divisi



36 *mp*

Josh - ua, Josh - ua,

mp

Josh - ua, Josh - ua,

mf

You may talk a - bout your king of — Gid - e - on. You may

mf

You may talk a - bout your king of — Gid - e - on. You may

35

mf

Josh - ua, Josh - ua. There's none like good old

mf

Josh - ua, Josh - ua. There's none like good old

talk a - bout your man of — Saul. There's none like good old

talk a - bout your man of — Saul. There's none like good old

38

JOSHUA - SATB divisi



Josh - u - a at the bat - tle of Jer - i - cho.

Josh - u - a at the bat - tle of Jer - i - cho.

Josh - u - a at the bat - tle of Jer - i - cho.

Josh - u - a at the bat - tle of Jer - i - cho.

41

dim.

45 *mp*
Josh - ua fit the bat - tle of Jer - i - cho, Jer - i - cho,

mp
Josh - ua fit the bat - tle of Jer - i - cho, Jer - i - cho,

mp
Josh - u - a in Jer - i - cho, Jer - i - cho,

mp
Josh - u - a in Jer - i - cho, Jer - i - cho,

45 *mp*

JOSHUA - SATB divisi



Jer - i - cho. Josh - ua fit the bat - tle of Jer - i - cho, and the
 Jer - i - cho. Josh - ua fit the bat - tle of Jer - i - cho, and the
 Jer - i - cho. Josh - u - a in Jer - i - cho, and the
 Jer - i - cho. Josh - u - a in Jer - i - cho, and the

48

div.
 walls come tum - bl - in' down.
 walls come tum - bl - in' down.
 walls come tum - bl - in' down. *mf* Up
 walls come tum - bl - in' down. *mf* Up
 walls come tum - bl - in' down. *mf* Up

51

JOSHUA - SATB divisi



54 *mf*
 Up to the walls_ he marched with spear in hand._
mf
 Up to the walls_ he marched with spear in hand._
 8 to the walls of Jer - i - cho he marched with spear in hand._
div.
 to the walls of Jer - i - cho he marched with spear in hand._

54
 54

— “Go blow them ram horns,” Josh - u - a cried, — “cause the
 — “Go blow them ram horns,” Josh - u - a cried, — “cause the
 8 — “Go blow them ram horns,” Josh - u - a cried, — “cause the
div.
 — “Go blow them ram horns,” Josh - u - a cried, — “cause the

57

JOSHUA – SATB divisi



bat - tle am in my hand." _____

bat - tle am in my hand." _____

bat - tle am in my hand." _____ *mp* Then the

bat - tle am in my hand." _____ Then the

dim.

60

63 *mf* *div.* *sfp* *f*

The trum - pets sound. _____ OI'

mf *sfp* *f*

The trum - pets sound. _____ OI'

mf

lamb ram sheep horns be - gin to blow and the trum-pets be-gin to sound. _____

mf

lamb ram sheep horns be - gin to blow and the trum-pets be-gin to sound. _____

63 *mp cresc.* *mf cresc.*

63

JOSHUA - SATB divisi



Josh - ua com - mand - ed the chil - dren to shout, and the walls come tum - bl - in'

Josh - ua com - mand - ed the chil - dren to shout, and the walls come tum - bl - in'

f Josh - ua com - mand - ed the chil - dren to shout, and the walls come tum - bl - in'

f Josh - ua com - mand - ed the chil - dren to shout, and the walls come tum - bl - in'

f Josh - ua com - mand - ed the chil - dren to shout, and the walls come tum - bl - in'

67

down. Josh - ua fit the bat - tle of

down. Josh - ua fit the bat - tle of

down. Josh - u - a in

down. Josh - u - a in

72 *mp*

72 *mp*

72 *mp*

72 *mp*

down. Josh - u - a in

down. Josh - u - a in

70

72 *dim.*

72 *mp*

JOSHUA - SATB divisi



Jer - i - cho, — Jer - i - cho, — Jer - i - cho. —

Jer - i - cho, — Jer - i - cho, — Jer - i - cho. —

8 Jer - i - cho, — Jer - i - cho, — Jer - i - cho. —

Jer - i - cho, — Jer - i - cho, — Jer - i - cho. —

73

Josh-ua fit the bat-tle of — Jer - i - cho, — and the walls come tum-bl-in' *div.*

Josh-ua fit the bat-tle of — Jer - i - cho, — and the walls come tum-bl-in'

8 Josh - u - a in Jer - i - cho, — and the walls come tum-bl-in'

Josh - u - a in Jer - i - cho, — and the walls come tum-bl-in'

76

JOSHUA - SATB divisi



81

down. _____

down. _____

down. _____

Down, down, down.

down. _____

81

dim.

p

79

Down, down, down. Down, down, down. Down, down, oh!

div. >

82

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85

mp
Tum-blin', tum-blin' down. Tum-blin', tum-blin' down. Tum-blin', tum-blin' down.

mp
8 Down, down, down. Down, down, down. Down, down, down.

85

mp
85

89 *mf*

Josh - ua, Josh - ua, *div.* \geq

mf
Tum-blin', tum-blin', oh! Tum-blin', tum-blin' down. Tum-blin', tum-blin' down.

mf *div.* \geq
8 Down, down, oh! Down, down, down. Down, down, down.

mf *div.* \geq
Josh - ua, Josh - ua,

89

mf
88

JOSHUA - SATB divisi



Josh - ua, he fit, he fit the bat - tle!

Tum - blin', tum - blin' down. Tum - blin', tum - blin', oh!

Down, down, down. Down, down, oh!

Josh - ua, he fit, he fit the bat - tle!

91

93

f Josh - u - a in Jer - i - cho, Jer - i - cho,

f Josh - ua fit the bat - tle of Jer - i - cho, Jer - i - cho,

f Josh - ua fit the bat - tle of Jer - i - cho, Jer - i - cho,

f Josh - u - a in Jer - i - cho, Jer - i - cho,

93

93

JOSHUA - SATB divisi



Jer - i - cho. Josh - ua fit the bat - tle of Jer - i - cho, and the

Jer - i - cho. Josh - ua fit the bat - tle of Jer - i - cho, and the

Jer - i - cho. Josh - u - a in Jer - i - cho, and the

Jer - i - cho. Josh - u - a in Jer - i - cho, and the

96

div. walls come tum - bl - in' down, and the walls come tum - bl - in'

walls come tum - bl - in' down, and the walls come tum - bl - in'

walls come tum - bl - in' down, and the walls come tum - bl - in'

walls come tum - bl - in' down, and the walls come tum - bl - in'

99

JOSHUA - SATB divisi



103

rit.
down, and the walls come tum - bl - in'

div. rit.
down, and the walls come tum - bl - in',

div. rit.
down, and the walls come tum - bl - in',

rit. div.
down, _____ and the walls come tum - bl - in',

102

Slower (freely)

sfp cresc. div. (no break) ff
down! _____ Josh - ua!

mf cresc. ff
the walls come tum - bl - in' down! Josh - ua!

mf cresc. ff
the walls come tum - bl - in' down! Josh - ua!

mf cresc. ff
the walls come tum - bl - in' down! Josh - ua!

Slower (freely)

(For rehearsal only)

mf cresc. ff (Play) ff

JOSHUA - SATB divisi



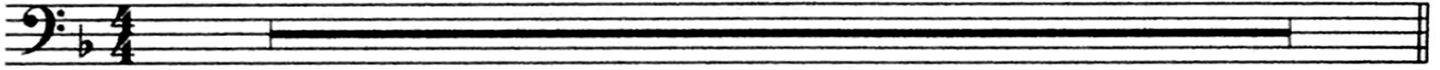
Joshua

ELECTRIC BASS

Traditional Spiritual
Arranged by ROLLO DILWORTH

Slow and dramatic, quasi marcato (♩ = ca. 70)

8



9 Allegro (♩ = ca. 126)



13

17



21



18

25



23



27



31

36



40

dim.

45



45

mp

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JOSHUA – SATB divisi



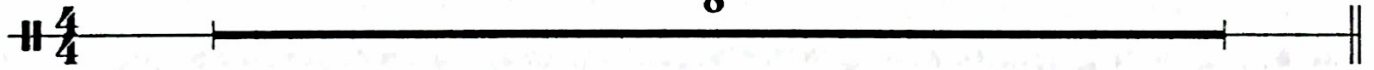
Joshua

CONGA DRUMS

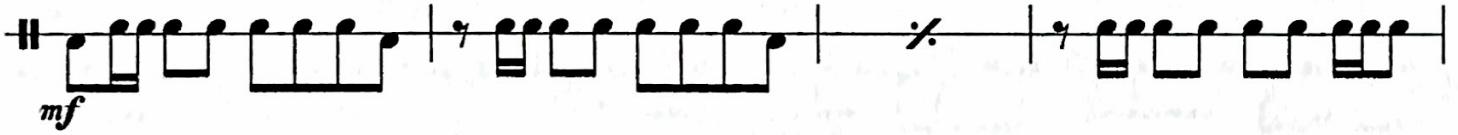
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9 Allegro (♩ = ca. 126)



13



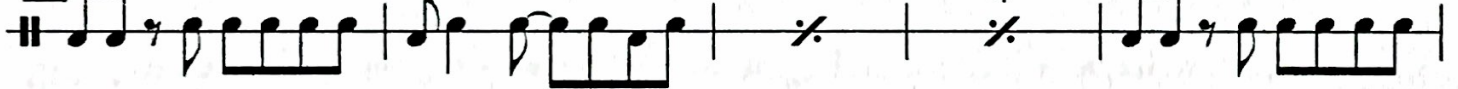
17



21



25



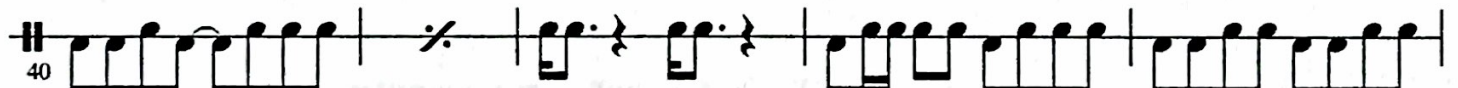
30



36



35



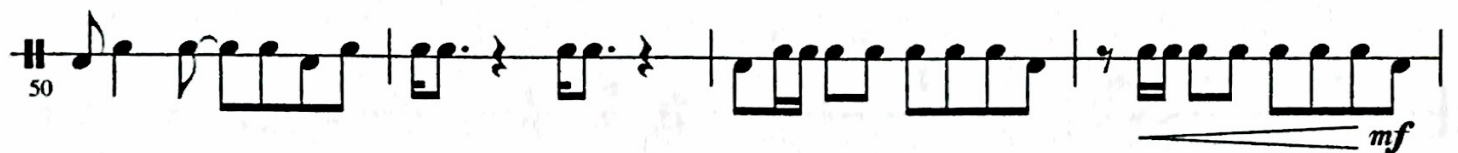
40

45



mp

50



mf

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JOSHUA – SATB divisi



54

59 *dim.*

63 *mp cresc.* *mf cresc.*

67 *f* *dim.*

72 *mp* 4

77 *dim.*

81 *p*

85 *mp*

89 *mf*

93 *f* 2

99

103 *rit.* *Slower (freely)* 4 *ff*

JOSHUA – SATB divisi



PERFORMANCE NOTES

Joshua is a contemporary setting of the traditional spiritual “Joshua Fit the Battle of Jericho.” This well-known spiritual chronicles Joshua’s triumph in the face of adversity. As African-American slaves composed and sang this spiritual, they found resonance with the story of Joshua. The slaves reaffirmed their faith in God, believing that they too would gain physical, emotional and spiritual victory over the evils of slavery, racism and injustice.

This particular arrangement begins with a slow, unaccompanied statement of the refrain. After the introduction, a layered thematic idea is presented with a piano accompaniment that features a descending bass line (symbolizing the fall of Jericho’s walls). As the story of Joshua unfolds, the listener will hear text painting of the “walls tumbling down” as well as the point at which the “trumpets sound.” In the “special chorus” section, the arrangement is characterized by lower voices singing about the falling of Jericho’s walls while the upper voices rally in support of Joshua. This layering effect depicts Joshua’s display of persistence, courage and dominance. The arrangement ends with unaccompanied voices dramatizing the ultimate fall of Jericho’s walls.

