



The
Celebrated

Negro Spirituals

Arranged for Solo Voice by

H. T. Burleigh

Album N° 1, containing 10 Negro Spirituals

120875 Price (A) 3/- net

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THE plantation songs known as "spirituals" are the spontaneous outbursts of intense religious fervor, and had their origin chiefly in camp meetings, revivals and other religious exercises.

They were never "composed," but sprang into life, ready made, from the white heat of religious fervor during some protracted meeting in camp or church, as the simple, ecstatic utterance of wholly untutored minds, and are practically the only music in America which meets the scientific definition of Folk Song.

Success in singing these Folk Songs is primarily dependent upon deep spiritual feeling. The voice is not nearly so important as the spirit; and then rhythm, for the Negro's soul is linked with rhythm, and it is an essential characteristic of most all the Folk Songs.

It is a serious misconception of their meaning and value to treat them as "minstrel" songs, or to try to make them funny by a too literal attempt to imitate the manner of the Negro in singing them, by swaying the body, clapping the hands, or striving to make the peculiar inflections of voice that are natural with the colored people. Their worth is weakened unless they are done impressively, for through all these songs there breathes a hope, a faith in the ultimate justice and brotherhood of man. The cadences of sorrow invariably turn to joy, and the message is ever manifest that eventually deliverance from all that hinders and oppresses the soul will come, and man—every man—will be free.

H. T. B.

FENNER

NEGRO SPIRITUALS

Album No. 1

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(A complete list of all the "NEGRO SPIRITUALS"
 arranged by H. T. Burleigh for Solo Voice and
 for Male, Female, Mixed and Two-Part Song
 will be found on back inside cover page 39)

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BY AN' BY.

Negro Spiritual.

Arranged by
H. T. BURLEIGH.

Key F: (F. is Doh).

4/4 **Andante.**

Voice. *f* | 1. s:--l | s: - | r. d:--r | d: - |

Oh, by— an' by, by— an' by

Piano. *f* *p* *f*

d: r., r | m. s, : - . s, | l. d:-- - | d: - . s | 1. s:--l | s: -

I'm goin' to lay down dis heav-y— load. Oh, by— an' by,

p

r. d:--r | d: - | d: r., r | m. s, : - . s, | l. : - . d | ḋ : - . s

by— an' by I'm goin' to lay down dis heav— y load. I

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f 1 : 1 | s : m . m | s : 1 | *m. r. d: -* | d : r., r | m. s. : - . s. |

know my robe's goin' to fit me well, — I'm goin' to lay down my

1. d : - - | d : - . s | 1 : 1 | s : m., m *poco rit.* | *m. r. d: -*

heav-y — load; I tried it on at de gates ob Hell, —

d : r., r | m. s. : - . s. | 1 : - . d | *a tempo.* | s : - . 1 | s : -

I'm goin' to lay down my heav- y load. Oh, by — an' by

r. d : - . r | d : - | d : r., r | m. s. : - . s. | 1. d : - - | *a: - . s*

by — an' by I'm goin' to lay down dis heav-y — load. Oh,

f 1. 1: 1 | s : m | s : 1 | *m. r. d: -* | d: r., r | *m. s: - . s,*

some-a dese morn - in's bright an' fair, — I'm goin' to lay down my

1. d: - . - | d: - . s., s | *f* 1. 1: 1 | s : m | s : 1 | *m. r. d: -*

heav-y — load. Gwine to take-a my wings an' cleave de air, —

poco rit.

d: r., r | *m. s: - . s,* | 1. : - . d | *d: pp_s* | 1. s: - . 1 | s: -

I'm goin' to lay down my heav - y load. Oh, by — an' by,

pp a tempo.

r. d: - . r | d: - | d: r. - ., r | *rit.* *m. s: - . s,* | 1. d: - . - | *d: -* ||

by — an' by I'm goin' to lay down dis heav-y — load.

rit.

DEEP RIVER.

Old Negro melody.

Arranged by
H. T. BURLEIGH.

Key D \flat (D \flat is Doh).

Voice.

Piano.

c *Lento* *p* *m* *r* *d* *r* *l* *d*

Deep riv - er, my

d *d* *d* *l* *s* *m* *r* *m* *r* *d*

home is o - ver Jor - dan, Deep

r *l* *d* *d* *m* *r* *d* *l* *d* *d*

riv - er, Lord, I want to cross o - ver in - to camp-ground.

m: - | m. r: d | r: 1, | - : d | d: d | d': -. 1 | s: m | - : r |

p

Deep _____ riv - er, my home is o - ver Jor - dan _____

m: - | -. r: d | r: 1, | 1: -. 1, | 1. -. , 1, d | d. -. , 1, s. , 1, | d: d' | - - :

Deep _____ riv - er, Lord, I want to cross ov - er in - to camp - ground.

1. 1: -. t | d'. t: 1 | s: m | - s., s | 1 : d' | t: 1

mf

Oh, don't you want_ to go _____ to that gos - pel _____

mf

s : m | - : s | m' : - | - . r' d' | r' : l | - : d'

cresc. **f**

feast, — That prom — — — is'd land — where

d' : s | - : f | m : - | - : m | m : - | - . r : d

all — is peace? Oh! deep —

p

r : l, | l̇ : - . l, | l., l : d | d., l : s., l, | d : d | - : - | - : - : ||

riv - er, Lord, I want to cross ov - er in - to camp - ground. —

pp *p rit. e dim.* *pp*

I got a robe.

(Heav'n, Heav'n.)

Negro Spiritual
 Arranged by
 H. T. BURLEIGH.

Key A (A is Doh).

2/4 **Joyfully, but not fast.** : | d., d., -, d: m | d., d., -, d: m |

Voice. *p* I got a robe, you got a robe;

Piano. *p*

m., m., m: m., r., d., d | m : - | m., m., m., m: m., r., d., d |

All of God's chil-dren got a robe; When I get to Hea-ven goin' to

r., r., -, r: r., d., l., l, | d., d., -, r: -, d., l, | s., d., - : - | *p* t., r: -

put on my robe, goin' to shout all o - ver God's Heav'n, *) Heav'n,

p

*) The second syllable like a hum.

d., m., -, -: - | m., m., m., m: m., r., p d., - | r. mf r : r., d., l, dim.

Heav'n, (Ev-'ry bod-y talk-in' 'bout heav'n ain't go-in' there!)

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a dotted quarter note followed by a quarter rest, then a series of eighth notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* and *dim.*

s., d., - . - | t., r., -: d. d | m., m., -: r: -., d., l, | s., d., -: -

Heav'n, Heav'n, Goin' to shout all o-ver God's Heav'n.

The second system continues the musical piece. The vocal line has a similar rhythmic pattern. The piano accompaniment features a prominent bass line with chords. Dynamics include *p*, *f*, and *rit.*

d., d., -., d: m.- | d., d., -., d: m. - | m., m., m : m., r., d., d |

I got a shoes, you got a shoes, All of God's chil-dren got a

The third system introduces the lyrics 'I got a shoes, you got a shoes, All of God's chil-dren got a'. The vocal line is in treble clef. The piano accompaniment is in grand staff. Dynamics include *mf a tempo*.

m. - : - . - | m., m., m., m: m., r., d., d | r., r., -., r: r., d., l., l., l.

shoes; When I get to Hea-ven goin' to put on my shoes, Goin' to

The fourth system continues the lyrics: 'shoes; When I get to Hea-ven goin' to put on my shoes, Goin' to'. The musical notation follows the same format as the previous systems, with vocal and piano parts. Dynamics include *mf a tempo*.

d., d., -, r: -, d., l, | s., d., - : - - - | p^t., r., - : - - - | d., m., - : - - -

walk all o - ver God's Heav'n, Heav'n, Heav'n,

m., m., m., m: m., r., d | r. r: r., d., l, | s., d., - : - - -

(Ev - 'ry bod - y talk - in' 'bout heav'n ain't go - in' there!) Heav'n,

t., r., - : - - - . d., d | m., m., -, r: -, d., l, | s., d., - : - - - p *poco meno mosso* (with suppressed joy)

Heav'n, — Goin' to walk all o - ver God's Heav'n. I got a harp,

d., d., - ., d: m . - | m., m., m., : m., r., d., d | m. - : - - -

you got a harp, All of God's chil - dren got a harp;

slowly

(ecstatically, but not loudly)
 m., m., m., m.: m., r., d., d. | r., r., -., r.: r., d., l., l., | d., d., -., r.: -., d., l., |

When I get to Hea-ven, goin' to play on my harp, Goin' to play all o - ver God's

a tempo

s., d., - : - . - | t., r., - : - . - | d., m., - : - . - | m., m., m., m.: m., r., d

Heav'n, Heav'n, Heav'n, (Ev-'ry bod-y talk-in' 'bout

p *mf*

r . r : r., d., l., | s., d., - : - . - | t., r., - : . d., d. |

p rit. *p* *pp* *mf*

heav'n ain't go-in' there!) Heav'n, Heav'n, Goin' to

p rit. *p* *pp* *mf*

m., m., - r.: -., d., l., | s., d., - : - . - | 4/4 - : - | : : ||

allargando *dim.*

play all o - ver God's Heav'n.

allargando *a tempo pp* *ppp*

I want to be ready

or
(Walk in Jerusalem, jus' like John)

Rev. XXI, 16.
Acts II

Negro Spiritual
Arranged by
H. T. BURLEIGH

2 Key Eb (Eb is Doh).
4 Andante

Voice

Piano

d. d : -., d., m | s : s | 1. 1 : 1., 1., d' | s : m., r., d

I want_ to be read - y, I want_ to be read - y, —

r. r : -., r., m | r., d., -., d: -., l., s., s, | d., d., -., m: r., d., l, | d. d : d. s

I want_ to be read - y, — my Lord, to walk in Je - ru - sa - lem, jus' like John John

s. m : m., m., m | m. m : d. - | d., d., -, m: r., d., l, | d., d : d. s |

said de cit.y was jus' four-square, Walk in Je.ru.sa.lem, jus' like John.An'

s. m : m. m | m. m : d | d., d., -, m: r., d., l, | d. d : d |

he de.clar'd he'd meet me there, Walk in Je.ru.sa.lem, jus' like John.

d. d : - ., d., m | s : s | l. l : - ., l., d' | s : m., r., d |

I want_ to be read - y, I want_ to be read - y,

r. r : - ., r., m | r., d., -, d: -, l., s., s, | d., d., -, m: r., d., l, d. d : d. s |

I want_ to be read - y, - my Lord, to walk in Je.ru.sa.lem, jus' like John. When

rit.

s., s., m: m., m., m | m. m: d | d., d., -, m: r., d., l, | d. d: d. s |

Pet-er was preachin' at Pen-te-cost, Walk in Je-ru-sa-lem, jus' like John. He

s. m: m. m., m | m. m: d | d., d., -, m: r., d., l, | d. d: d

was en-dow'd wid de Ho-ly Ghost, Walk in Je-ru-sa-lem, jus' like John.

d. d: -., d., m | s : s | 1. l: -., l., d' | s : m., r., d

I want_ to be read - y, I want_ to be read - y, —

r. r: -., r., m | r., d., -, d: -., l., s., s, | d., d: m., r., d., l, | d. d: d

I want_ to be read - y, — my Lord, to walk in Je-ru-sa-lem, jus' like John.

rit.

Nobody Knows de Trouble I've Seen

Negro Spiritual.

Arranged by
H. T. BURLEIGH.

Key F. (F. is Doh).

4/4 *Poco Adagio.* : | : | *p* m., s, : - . 1, | d : - . r | m. - ., m : m | m : - |

Voice. No-bod - y knows de troub - le I've seen,

Piano. *p*

m. s, : - . 1, | d : d | 1, : s, | - : - | m. s, : - . 1, | d : - . r |

No-bod - y knows but Je - sus; No-bod - y knows de

m. - ., m : m | m : - | s : - . m | r : m | d : - | *d* : *f*^m

troub - le I've seen, Glo - ry, hal - le - lu - jah! Some -

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s : s | s : m | s : s | m : - | s : - | m : -

-times I'm up, some - times I'm down; Oh! yes,

r : - | - : m | s : s | s : m | s : s | m : -

Lord! Some - times I'm al - mos' to de groun';

rit.

m : - | r : - | d : - | - : mf m | a tempo s. : - . l. | d : - . r

Oh! yes, Lord! Oh! no - bod - y knows de

mf. *a tempo*

m. - ., m : m | m : - | m. s. : - . l. | d : d | l. : s. | - . -

troub - le I've seen, No - bod - y knows but Je - sus;

m . s : - . l | d : - . r | m . , m : m | m : - | s : *rit.* - . . . , m | r : m

No-bod - y knows de troub-le I've seen, Glo - ry, hal - le -

d : - | a : *f* m | a *tempo* s | s : m | s : s | m : -

- lu - jah! If you get there be - fore I do,

s : - | m : - | r : - | - : m | s . s : s | s : m

Oh! yes, Lord! Tell all - a - my friends I'm

s . s : - | m : - | m : - | r : - | d : - | - : *mf* *rit.*

com-ing too, Oh! yes, Lord! Oh!

a tempo
 m. s, : - . 1, | d : - . r | m. - ., m : m | m : - | m. s, : - . 1, | d : d

no-bod - y knows de troub - le I've seen, No-bod - y knows but

a tempo

1, : s, | - : - | m. s, : - . 1, | d : - . r | m., m : m | m : -

Je - sus, No-bod - y knows de troub-le I've seen,

rit.
 s : - . - ., m | r : m | d : - | d : | : | : | : | :

Glo - ry, hal - le - lu - jah!

rit. *p* *pp* *ppp* L. H.

O Peter go ring-a dem Bells.

21

Negro Spiritual

Arranged by
H. T. BURLEIGH.

Key F. (F is Doh).

2/4
Andante con moto. : *mf* s, | d. m : - . m | r., r. d : l,

Voice. *f*

Piano.

O Pe - ter, go ring - a dem bells,

d. r : - . m., r | d., d., l, : s, | d. m : - . s

Pe - ter, go — ring - a dem bells, Pe - ter, go

s., s., l : d. - ., d | m' : m : r., r., - ., r | d : - . s,

ring - a dem bells, I heard from heaven to - day, I

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120875

d., r., m : - . m | r., r., d : l, . - ., l, | d., r., r : - . m., r |

won-der where my moth-er is gone, I won-der where my—

d., d., l, : s, . - ., s, | d., r., m : - . s | s., s., l : ḋ . - ., ḋ p

mother is gone, I won-der where my mother is gone I

m. rit. m : r., r., - ., r | d : - . mf s, | d. d : m., s., - ., m

heard from heaven to - day I heard from heaven to -

s : - . s, | d . d : m., s., - ., m | l : - . f s

- day, I heard from heaven to - day, I

rit.

d : s. m., f s. l : d. --, r m. m: r., r., --, r

thank God, an' I thank you too, I heard from heaven to -

f rit.

d a tempo - . : *mf* s, d. m : --. m r., r., d : l,

-day O Pe - ter, go ring - a dem bells,

a tempo *mf*

d. r : --. m., r d., d., l, : s, *p* d. m : --. s s., *rit.* s., l : d. --, d

Pe - ter, go ring - a dem bells, Pe - ter, go ring - a dem bells, I

p *rit.* e - -

m. m : *dim.* r., r., --, r d : - - - - : - - - : - - : - : - - - - - : - - - - -

heard from heaven to - day.

dim. *pp perendosi*

STEAL AWAY.

Negro Spiritual.

Arranged by
H. T. BURLEIGH.

Key F. (F is Doh).

Adagio e molto espressivo.

Voice.

Steal a-way,

Piano.

p m:---.,m | m: - | *mf* s:---.,s | s:---.,l | r: m | - : - | *mf* d:---.,d | d: -

steal a-way, steal a-way to Je - sus! Steal a-way,

f l: -., s., m | s: - . d | d: d | m: - . m | r: - | d: -

steal a-way home, I ain't got long to stay here!

1 : - | 1 : - . s | 1 : s | - : m | s : - . m | s : - . m | s : m | - : d

f

My Lord, — calls me, He calls me by the thun-der; The

f *mf* *ff*

m. s : - | s : - . s | 1. s : m | s : - p d | d : d | m : - . m | r : - | d : -

trumpet sounds with - in-a my soul; I ain't got long to stay here.

p

pp d : - . . . , d | d : - | *p* m : - . . . , m | m : - | *mf* s : - . . . , s | s : - . . 1

Steal a-way, steal a-way, steal a-way to

pp *p* *mf*

r: m | - : - | *mf* *d: - . . . , d* | *d: -* | *f* *l: - . , s . , m* | *s: p . d*

Je - sus Steal a-way, steal a-way home, I

d: d | *m: - . m* | *r: -* | *d: -* | *p* *l: - . s*

ain't got long to stay here! Green trees are

l: s | - : *m* | *s: - . m* | *s: - . m* | *s: m* | - : . *d*

bend - ing, Poor sin - ner stands a - trem - bling; The

Am. s: - | *s: - . s* | *molto rit.* *l. s: m* | *s: -* | - : - | - : *p . d*

trump-et sounds with - in - a my soul, I

f *r. h.* *molto rit.* *ff* *smorz.*

d : d | m : - . m | r : - | d : - | d : - . . . , d | d : - | m : - . . . , m | m : - |

ain't got long to stay here. Steal a-way, steal a-way,

p *pp*

s : - . . . , s | s : - . . . , l | r : m | - : - | d : - . . . , d | d : - | l : - . . . , s | m . s : - . . d *dim. e*

steal a-way to Je - sus! Steal a-way, steal a-way home, I

rit. molto. d : d | m : - . . m | r : - | d : - | - : - | - : - | : | : ||

ain't got long to stay here.

colla voce. *ppp*

SWING LOW, SWEET CHARIOT.

II Kings 2, 11

Negro Spiritual.
Arranged by
H. T. BURLEIGH

Key F. (F is Doh).

4/4 Slowly

Voice: m: d | - . m | d: - . d | l, . s: -

Piano: *mf* *p* *p* *pp*

Swing low, sweet char-i-ot, —

d., d: d. -., d | m. s: s | s: - | - : - | l., s: m | - : s

Voice: Com-ing for to car-ry me home. Swing—low, sweet

Piano: *p* *pp*

d: - . d | l, . s: - | d., d: d. -., d | m., m: r | d: - | - : -

Voice: char-i-ot, — Com-ing for to car-ry me home.

Piano: *rit.* *ppp* *p*

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ma : d | - : ma

Swing low, sweet

ma . . . r : d | - - | d . , d : d . . . , d | m . s : s | s : - | - : -

char - i - ot, Com - ing for to car - ry me home.

f *rit. e dim.*

d . , d : d . . . , d | m . , m : r | d : - | - : - | - : - : m

Com - ing for to car - ry me home. I

p *molto rit.* *pp* *p una corda* *p una corda* *f*

s. d: -.1, | d: d | d. d: d | l. s: - | d., d: d.-.,d | m.,s: s |

look'd o - ver Jor-dan, what did I see, — Com-ing for to car-ry me

p

s: - | - : s | l., s: m | m: d | d. d: d. d | l. s: - |

home? — A band — of an - gels com-ing af - ter me, —

d., d: d.-.,d | m., m: r | d: - | - : - |

Com-ing for to car-ry me home.

rit.

m : d | - : m | d : - . d | l. s : - | d. , d : d. - . , d | m. s : s | s : - | - : - |

Swing low, sweet char - i - ot, — Com - ing for to car - ry me home.

p *pp* *p* *pp*

l. , s : m | - : s | d : - . d | l. , s : - | d. , d : d. - . , d | m. , m : r |

Swing low, sweet char - i - ot, — Com - ing for to car - ry me

p *p* *rit*

d : - | - : - | - : - | : | : | : | : |

home. —

p *pp* *p* *pp* *smorzando* *ppp*

'Tis me, O Lord.

(Standin' in de need of pray'r)

Negro Spiritual
 Arranged by
 H. T. BURLEICH.

Key Ab. (Ab is Doh).

Voice. **Moderato.** | : | : | : | : | : | : m |

Piano. *mf*

'Tis

m : - | - : - | m. r : - . d | - : - | d. d : d : d | r. r : -

me, me, O Lord, Stand - in' in de need of

m : - | - : m | m : - | - : - | m. r : - d | - : -

pray'r; 'Tis me, me, O Lord, -

d. d: d. d | r. r | - | d : - | : m. re | m.-., s: m.-., re | m.-., s: m.-., re

Stand-in' in de need of pray'r; Not my Dea - con, not my El - der, but it's

rit. e dim. *tempo*

m. r: - . d | - : - | d. d: d. d | r. r: - | m: - | - : m.-., re

me, O Lord, - Stand-in' in de need of pray'r; Not my

m.-., s: m.-., re | m.-., s: m.-., re | m. r: - . d | - : - | d. d: d. d | r. r: - |

sis - ter, not my broth - er, but it's me, O Lord, - Stand-in' in de need of

rit.

8

d : - | - : f m | m : - | - : - | m . r : - . d | - : -

pray'r; 'Tis me, me, O Lord, -

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a dotted quarter note, followed by a half note, and then a quarter note. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

d . d : d . d | r . r : - | m : - | - : m | m : - | - : -

Stand-in' in de need of pray'r; 'Tis me,

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment provides harmonic support with chords and moving lines.

m . r : - . d | - : - | d . d : d . d | r . r : - | d : - | - : - | - : | :

me, O Lord, - Stand-in in de need of pray'r. _____

mf molto rit.

The third system concludes the piece. The vocal line ends with a long note. The piano accompaniment features a *mf molto rit.* marking. The system ends with a double bar line and a small asterisk.

WERE YOU THERE?

Negro Spiritual
arr. by H T. BURLEIGH

Key F. (F is Doh).

VOICE

PIANO

Largo

pp

Were you

m: - | m: m | r: d | m: - . r | d: - | - : - | - : - | d: m

there when they cru - ci - fied my Lord? _____ Were you

pp

p

s: s | s: s | l: s | s: - . m | r: - | - : - | r: - | - :

cresc.

there when they cru - ci - fied my Lord? _____

cresc.

mf

s : - | d' : - . 1 | s : - | - : - | 1 : s | - : m | m : - . r | d : d

mf Oh! _____ Some-times it caus - es me to

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a melisma on the word 'Oh!' followed by the lyrics 'Some-times it caus - es me to'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

r : d | d : d | 1 : s, | d : f | m : - | m : m

trem - ble, trem - ble, trem - ble, Were you there when they

p *pp* *p* *rall.*

The second system continues the vocal line with the lyrics 'trem - ble, trem - ble, trem - ble, Were you there when they'. The piano accompaniment includes dynamic markings such as *p*, *pp*, and *rall.* to guide the performance.

r : d | m : - . r | d : - | - : - | - : - | - : | s, : d

cru - ci - fied my Lord? _____ Were you

p

The third system concludes the vocal line with the lyrics 'cru - ci - fied my Lord? _____ Were you'. The piano accompaniment features a melisma on the word 'Lord?' and ends with a melisma on 'Were you'.

m : - | m : m | r : d | m : - . r | d : - | - : - |

there when they laid Him in the tomb?

- : - | d : m | s : - | s : s | l : s | s : - . m |

Were you there when they laid Him in the

r : - | - : - | - : - | - : - | s : - | d' : - ta |

tomb? Oh!

s : - | - : - | 1 : s | - : m | m : - . r | d : d

Some - times it caus - es me to

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a half note 's', a quarter rest, a quarter note '1', a half note 's', a quarter rest, a half note 'm', a quarter rest, a half note 'm', a quarter rest, a half note 'r', and a quarter note 'd'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* and *mf*.

r : d | d : d | 1, : ^s | d : f | m : - | m : m

trem - ble, trem - ble, trem - ble, Were you there when they

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'r', a quarter note 'd', a half note 'd', a quarter note 'd', a half note '1', a quarter note 's', a half note 'd', a quarter note 'f', a half note 'm', a quarter rest, and a half note 'm'. The piano accompaniment includes a *pp* dynamic and a 'long pause' marking. Dynamics include *p*, *pp*, and *p*.

r : d | m : - . r | d : - | - : - | - : - | - : - | : | :

rall. e dim. *pp*

laid Him in the tomb?

The third system of music concludes the vocal line and piano accompaniment. The vocal line has a half note 'r', a quarter note 'd', a half note 'm', a quarter rest, a half note 'r', a quarter rest, a half note 'd', a quarter rest, a half note rest, a quarter rest, a half note rest, a quarter rest, a half note rest, and a quarter note rest. The piano accompaniment includes a *rall. e dim.* marking and a *pp* dynamic. Dynamics include *rall. e dim.* and *pp*.

NEGRO SPIRITUALS

By H. T. BURLEIGH

a) FOR SOLO VOICE WITH PIANOFORTE ACCOMPANIMENT

PRICE 2/- EACH

	Keys & Compass		Keys & Compass
Ain't Goin' to Study War no Mo'	A \flat (E \flat -D \flat) & B \flat	I Want to be Ready	E \flat (B \flat -E \flat)
Balm in Gilead	G (G-D)	John's Gone Down on de Island	D min (C-D) & F min
By An' By	F (C-D) & A \flat	Let us Cheer the Weary Traveller	B \flat (B \flat -D)
Couldn't Hear Nobody Pray	D \flat (B \flat -D)	Little David, Play on Your Harp	F (C-D) & A \flat
De Gospel Train	A \flat (E \flat -C)	My Lord, What a Mornin'	D \flat (D \flat -D \flat)
Deep River	C (G-E), D \flat & F	My Way's Cloudy	D \flat (D \flat -D \flat)
Didn't my Lord Deliver Daniel?	B \flat (F-D)	Nobody Knows de Trouble I've Seen	F (C-C) & A \flat
Don't You Weep When I'm Gone	G \flat (D \flat -E \flat)	Oh!.. Didn't it Rain	G (D-D) & B \flat
Ev'ry Time I Feel de Spirit	D (B-D) & F	O Peter, go Ring dem Bells	F (C-F) & A \flat
Give me Jesus	C (C-E) E \flat & F	O Rocks, Don't Fall on Me	D (D-E) & F
Go Down in the Lonesome Valley	E min (B-E), F min & G min	O Wasn't Dat a Wide Ribber?	E \flat (E \flat -E \flat)
Go Down Moses	G min (D-D) & B min	Sinner, Please Doan Let Dis Harves' Pass	E min (E-E)
Hard Trials	E \flat (E \flat -E \flat)	Sometimes I Feel Like a Motherless Child	F min (C-C)
Hear de Lambs A-Cryin'	A min (E-D)	Stan' Still Jordan	C min (C-C), E \flat min & G min
He's Just de Same To-day	G (D-D) & B \flat	Steal Away	F (F-D) & A \flat
I Don't Feel No-Ways Tired	C (A-E)	Swing Low, Sweet Chariot	F (C-D) & A \flat
I Got a Home in A-Dat Rock	F (D-F) & A \flat	'Tis Me, O Lord	A \flat (A \flat -E \flat)
I Got a Robe (Heav'n Heav'n)	A (E-C) & B \flat (F-D)	Wade in de Water	D min (A-F) & F min
I Know de Lord's Laid His Hands on Me	E \flat (B \flat -E) & F	Go Tell It On De Mountains	G (D-E)
I Stood on de Ribber ob Jerdon	F (C-C) & A \flat		
I've Been In De Storm So Long	G min (D-D)		

b) FOR QUARTET OF MALE VOICES (2 Tenors, 2 Basses)

PRICE 9d. NET EACH

Deep River	Hear de Lambs A-Cryin'	Swing Low, Sweet Chariot
De Gospel Train	I Got a Robe (Heav'n Heav'n)	'Tis Me O Lord
Go Down Moses	O Peter Go Ring Dem Bells	Were You There?
	Ezekiel saw de Wheel	

c) FOR TRIO OF FEMALE VOICES (2 Sopranos & 1 Contralto)

PRICE 9d. NET EACH

Balm in Gilead	I Got a Robe (Heav'n Heav'n)	Swing Low, Sweet Chariot
By An' By	I Want to be Ready	Sinner Please Doan Let Dis Harves' Pass
De Gospel Train	My Way's Cloudy	Sometimes I Feel Like a Motherless Child
Deep River	Nobody Knows de Trouble I've Seen	Were You There?
Go Down, Moses	Oh! Didn't it Rain	Ezekiel saw de Wheel
Hard Trials	O Peter Go Ring Dem Bells	
I Don't Feel No-Ways Tired		

d) FOR QUARTET OF MIXED VOICES (Soprano, Contralto, Tenor, Bass)

PRICE 9d. NET EACH

Couldn't Hear Nobody Pray	Let us Cheer De Weary Traveller	Steal Away
Ev'ry Time I Feel De Spirit	My Lord, What a Mornin'	Swing Low, Sweet Chariot
Go Down Moses	Nobody Knows De Trouble I've Seen	Wade In De Water
I Got a Robe (Heav'n Heav'n)	Sinner, Please Doan' Let Dis Harves' Pass	Were You There?
I'm A-Rollin'		Hear de Lambs A-Cryin'

e) FOR TWO-PART SONG OR DUET

PRICE 9d. EACH

De Gospel Train	Go Down Moses	'Tis Me O Lord
Deep River	I Got a Robe (Heav'n Heav'n)	Were You There?
	Swing Low, Sweet Chariot	

f) FOR MIXED VOICES AS ABOVE (tonic sol-fa only)

PRICE 3d. NET EACH

I Got a Robe (Heav'n Heav'n)	Swing Low, Sweet Chariot
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