

The  
Celebrated

# Negro Spirituals

Arranged for Solo Voice by

**H. T. Burleigh**

Second Album

Containing 10 Negro Spirituals

**G. Ricordi & Co.  
London Ltd.**

*Printed in England*

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# NEGRO SPIRITUALS

## Album No. 2

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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.

# Balm in Gilead.

Duration  
about 2 min.



Jer. VIII. 22.

Negro Spiritual  
Arranged by  
H. T. BURLEIGH.

Andante

VOICE. *mf* There is a

PIANO. *mf*

Balm in Gil-e - ad, To make the woun-ded whole There is a

*a tempo*

Balm in Gil-e - ad, to heal the sin - sick soul. Some -

*mf a tempo*

*rit.*

times I feel dis - cour-aged, And think my work's in vain, But

*a tempo*

then the Ho - ly Spir-it, Re - vives my soul a - gain There is a

*rit.* *a tempo*

*poco rit.* *a tempo*

Balm in Gil - e - ad, to make the wounded whole There is a

Balm in Gil - e - ad, To heal the sin - sick soul. If

you can preach like Pe - ter, If you can pray like Paul, Go

home and tell your neighbour, "He died to save us all" - There is a

Balm in Gil - e - ad, To make the wound - ed

whole There is a Balm in Gil - e - ad, To

*rit.* heal the sin - sick soul — *p* To heal the sin - sick soul. *molto rit.*

# De Gospel Train.

“Git on bo’d lit’l’ children?”

Duration  
about 1¼ min.



Negro Spiritual  
Arranged by  
H. T. BURLEIGH.

Moderato.

Voice.

Piano.

De gos-pel train am a - com-in, I

hear it jus' at han, — I hear de car-wheels rum-blin, An'

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roll-in' thoo' de lan? Dengit on bo'd lit'-l' chil-dren, Git on bo'd lit'-l'

chil-dren, Git on bo'd lit'-l' chil-dren, Dere's room for many a mo? I

hear de train a - com-in? She's com-in' roun' de curve, She's

*(with increasing fervour)*

loos-er'd all her steam an' brakes An' strain- in' ev'- ry nerve. Den git on

bo'd lit'-l' chil - dren, Git on bo'd lit'-l' chil-dren, Git on

bo'd lit'-l' chil-dren, Dere's room for man-y a mo? De

fare is cheap an' all can go, De rich an' poor are dere, — No

*p*

sec-ond class a - bo'd this train, No dif'-rence in de fare. Den git on

bo'd lit'-l' chil-dren, git on bo'd lit'-l' chil-dren, git on

*p* *p*

*rit.* bo'd lit'-l' chil-dren, Dere's room for man-y a mo' *pp.*

*sotto voce*

*rit.* *pp*

# \*) Didn't My Lord Deliver Daniel?

Duration  
about 1¾ min.

From "Jubilee Songs" of the  
United States of America

Negro Spiritual  
Arr. by H. T. BURLEIGH

*Andante* *mf*

Voice Did - n't

Piano *f* *mf*

my Lord de - liv - er Dan - iel; d'liv - er Dan - iel, d'liv - er Dan - iel, Did - n't

my Lord de - liv - er . Dan - iel, An' why not - a ev - e - ry man? He de -

\*) Pronounce "dident"

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liv - er'd Dan - iel from de li - on's den, Jo - nah from de bel - ly of de whale, An' de

He - brew chil - dren from de fier - y fur - nace, An' why not ev - e - ry

*mf*  
man? Did - n't my Lord de - liv - er Dan - iel, d'liv - er Dan - iel, d'liv - er

Dan - iel, Did - n't my Lord de - liv - er Dan - iel, — An'

why not - a ev - e - ry man? De win' blow Eas' an' de

*rit.* *p*

Tempo I.

*rit.* *p*

Detailed description: This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of one flat and a common time signature. It begins with a *rit.* (ritardando) marking and a *p* (piano) dynamic. The lyrics are "why not - a ev - e - ry man? De win' blow Eas' an' de". The piano accompaniment is on a grand staff (treble and bass clefs). It also starts with *rit.* and *p*. A *Tempo I.* marking appears above the piano staff. The system ends with a double bar line.

win' blow Wes' It blow like de judg - ment day, An'

*cresc.*

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "win' blow Wes' It blow like de judg - ment day, An'". The piano accompaniment features a *cresc.* (crescendo) marking. The system ends with a double bar line.

ev'-ry poor soul that nev-er did pray Will be glad to pray that day. Did-n't

*p meno mosso*

Tempo I.

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics "ev'-ry poor soul that nev-er did pray Will be glad to pray that day. Did-n't". The piano accompaniment is marked *p meno mosso* and includes a *Tempo I.* marking. The system ends with a double bar line.

my Lord de-liv-er Dan - iel, d'liv-er Dan - iel, d'liv-er Dan - iel, Did-n't

my Lord de - liv - er Dan - iel An' why not - a ev - e - ry man? I

*poco rit.* *mf*

*poco rit.*

set my foot on de Gos-pel ship, An' de ship it be-gin\_ to\_ sail, It

*a tempo* *cresc.*

*mf a tempo* *cresc.*

land-ed me o-ver on Ca-naan's shore, An'I'll nev-er come back an-y more. Did-n't

*rit.* *mf*

*rit.*

Tempo I.

my Lord de-liv-er Dan - iel d'liv-er Dan - iel, d'liv-er

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Tempo I.'. The lyrics are 'my Lord de-liv-er Dan - iel d'liv-er Dan - iel, d'liv-er'. The piano accompaniment consists of chords and moving lines in both hands.

Tempo I.

Dan - iel, Did - n't my Lord de-liv-er Dan - iel An'

The second system continues the musical score with the same tempo marking. The lyrics are 'Dan - iel, Did - n't my Lord de-liv-er Dan - iel An''. The piano accompaniment includes a fermata over the final chord of the system.

*rit.*

why not - a ev - e - ry man?

*rit.* *f* Tempo I. *f* *ff*

The third system concludes the piece. The tempo is marked 'Tempo I.'. The lyrics are 'why not - a ev - e - ry man?'. The piano accompaniment features a ritardando ('rit.') leading into a fortissimo ('ff') section. Dynamic markings include 'rit.', 'f', and 'ff'. The system ends with a double bar line.



# Ev'ry Time I feel de Spirit.

Duration  
about 3 min.



Negro Spiritual  
Arranged by  
H. T. BURLEIGH.

Slowly, with breadth and reverence *mf*

Voice. Ev - 'ry time I \_\_\_ feel de

Piano. *p* *mf*

Spir - it mov-in' in ma heart, I will pray, \_\_\_ Ev - 'ry

time I \_\_\_ feel de Spir - it mov-in' in ma heart, I will

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*mf*

pray. ——— Up on de mount - un ma Lord spoke, ——— Out o' His

mouth came ——— fi-er an' smoke. ——— Jer-dan Rib - ber chil-ly an

col', ——— chill de bod - y ——— but not de soul ——— O ev-'ry

*colla voce*

time I — feel de Spir - it mov - in' in ma heart, I will

pray. Ev - 'ry time I feel de Spir - it

*poco rall.* mov - in' in ma heart, I will pray. All a - *mf*

- roun' me look so shine Ask me Lord if all was

mine. Ain't but one train runs dis track, It runs to

*f a tempo*

Heav - en an' runs right back. O ev-'ry time I feel de

*poco rall.* *f a tempo*

*rall.*

*pp Adagio*

Spir - it mov - in' in ma heart, I will pray. Ev -'ry

*mf rall.* *pp Adagio*

time I feel de Spir - it mov - in' in ma heart, I will

*smorzando* *p* *pp*

pray. I will pray.

*p* *pp*

Duration  
about 1¾ min.

# Go down, Moses

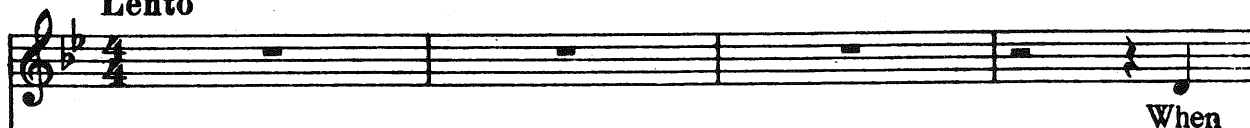
(Let my people go!)

Negro Spiritual  
Arranged by  
H. T. BURLEIGH

Exodus VIII

Lento

Voice



Piano

*p*  
*dim.*

Is - rael was in E - gypt's lan' Let my peo-ple go, Op -

- press'd so hard they could not stand, Let my peo-ple go.

Go down, Mo - ses, 'Way down in E - gypt's lan', —

*mf*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "Go down, Mo - ses, 'Way down in E - gypt's lan', —". The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is placed at the beginning of the piano part.

Tell ole \_\_\_\_\_ Pha - roh, to let my - peo - ple

*rit.*

*rit.* *p*

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "Tell ole \_\_\_\_\_ Pha - roh, to let my - peo - ple". A *rit.* (ritardando) marking is placed above the vocal line. The piano accompaniment features a similar rhythmic pattern. A *rit.* marking is placed above the piano part, and a *p* (piano) dynamic marking is placed below it.

go.

*a tempo* *cres - - cen - - do*

Detailed description: This system contains the final two lines of music. The vocal line begins with the word "go." and then has a long rest. The piano accompaniment continues with a steady eighth-note bass line. A *a tempo* marking is placed above the piano part, and a *cres - - cen - - do* (crescendo) marking is placed below it.

Thus saith the Lord, bold Mo - ses said,

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "Thus saith the Lord, bold Mo - ses said,". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Let my peo - ple go, If not I'll smite your

*sempre f*

The second system of the musical score. The vocal line continues with the lyrics "Let my peo - ple go, If not I'll smite your". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *sempre f* (sempre forte) is placed above the piano part in the third measure.

first born dead, Let my peo - ple go.

The third system of the musical score. The vocal line concludes with the lyrics "first born dead, Let my peo - ple go.". The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

Go down, Mo - ses, 'Way down in

E - gypt's lan', — Tell ole — Pha - roh To

let my peo - ple go! —

*f molto rit.*

*ff*



# I stood on de Ribber ob Jerdon.

Duration  
about 1 3/4 min.

Negro Spiritual  
Arranged by  
H. T. BURLEIGH.

*Andante cantabile.*

Voice.

I stood on de rib-ber ob

*p*

Jer - don, To see dat ship come sail - in' o - ber,

Stood on de rib-ber ob Jer-don, To see dat ship sail by.

Oh, <sup>\*)</sup>mo'n-er doan yo' weep! W'en yo' see dat ship come

sail - in' o - ber, Oh, mo'n-er doan yo' weep! W'en yo'

*rit*

see dat ship sail by.

*a tempo* *mf*

\*) mourner.

O sis - ter) yo' bet - tah be read - y, To  
broth - er)

*mf*  
*p*

*p*

see dat ship come sail - in' o - ber, Sis - ter) yo' bet - tah be  
Broth - er)

*p*

*p*

read - y, To see dat ship sail by.

*mf*  
*p*

*p*

Oh, mo'n-er doan yo' weep, W'en yo' see dat ship come sail - in' o - ber,

*mf*

Shout Glo-ry Hal - le - lu - jah! W'en yo' see dat ship sail

*rit.*

*Ad.* \*

by. I stood on de rib-ber ob Jer-don!

*a tempo*

*rit.*

*pp*

*dim.*

*ppp*

Duration  
about 2 3/4 min.

# My Lord, what a \*mornin'

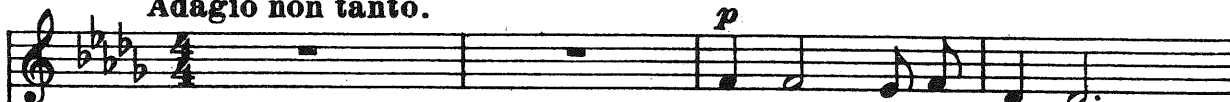
Negro Spiritual  
Arranged by  
H. T. BURLEIGH.

Rev. VIII, 10



Adagio non tanto.

VOICE.

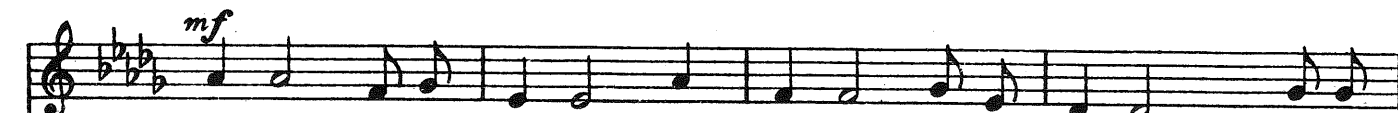


My Lord what a morn-in,

PIANO.



mf



My Lord what a morn-in', Oh, my Lord what a morn-in', When de



stars be-gin to fall, When de stars be-gin to fall.



\*NOTE: In one of the earliest editions of the Jubilee songs this word was "mournin'."

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My Lord what a morn - in; My Lord what a

morn - in', Oh, my Lord what a morn - in; When de

stars be-gin to fall, When de stars be-gin to fall.

*poco più mosso*

Done quit all my worl' - ly\_ ways

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest followed by a half note G, then a quarter note A, and a quarter note B. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line.

Jine dat heb-ben-ly ban' Done quit - all - my -

The second system continues the vocal and piano parts. The vocal line has a half note G, a quarter note A, and a quarter note B. The piano accompaniment includes a dynamic marking *f* and a *cresc. e rit.* instruction.

worl' - ly ways jine dat - a heb-ben - ly ban' Oh!

The third system concludes the vocal and piano parts. The vocal line has a half note G, a quarter note A, and a quarter note B. The piano accompaniment includes a *rit. molto* instruction.

*mf* Tempo I.

*mf*

My Lord — what a morn - in';

My Lord — what a

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "My Lord — what a morn - in';". The piano accompaniment is written on two staves (treble and bass clefs) and features a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* is placed at the beginning of the piano part.

morn - in';

Oh, my Lord

what a morn - in';

When de

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "morn - in'; Oh, my Lord what a morn - in'; When de". The piano accompaniment includes a dynamic marking of *f* and a *colla voce* instruction. The piano part features a melody in the right hand and a bass line in the left hand.

stars be-gin to fall.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "stars be-gin to fall.". The piano accompaniment includes dynamic markings of *p*, *rit. e dim.*, and *pp*. The piano part features a melody in the right hand and a bass line in the left hand.



Duration  
about 1 3/4 min.

# Oh, Didn't it Rain.

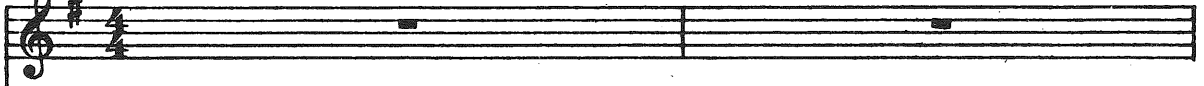
Gen. VII. 4



Arranged by  
H. T. BURLEIGH.

Moderato.

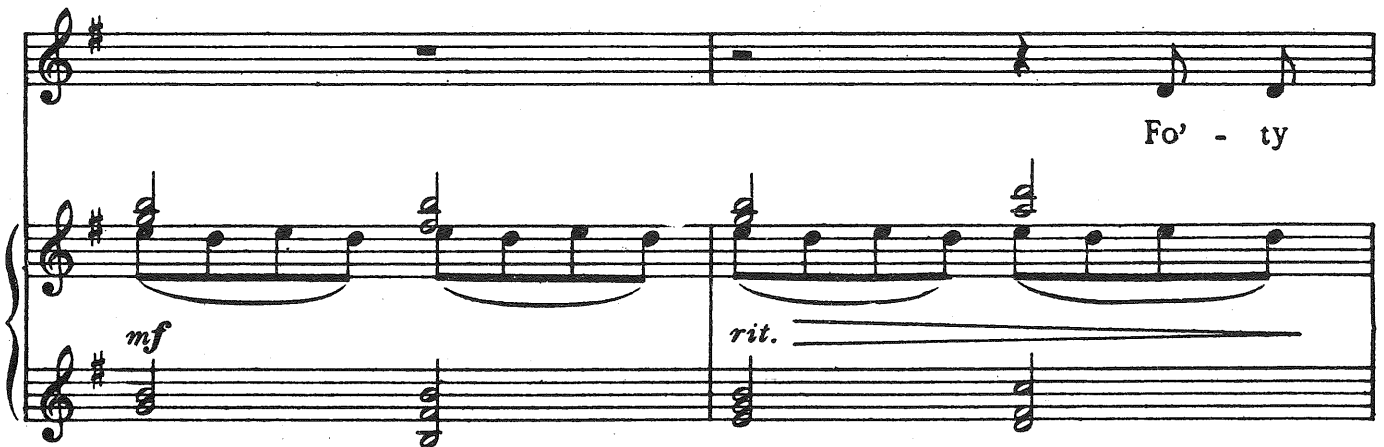
Voice.



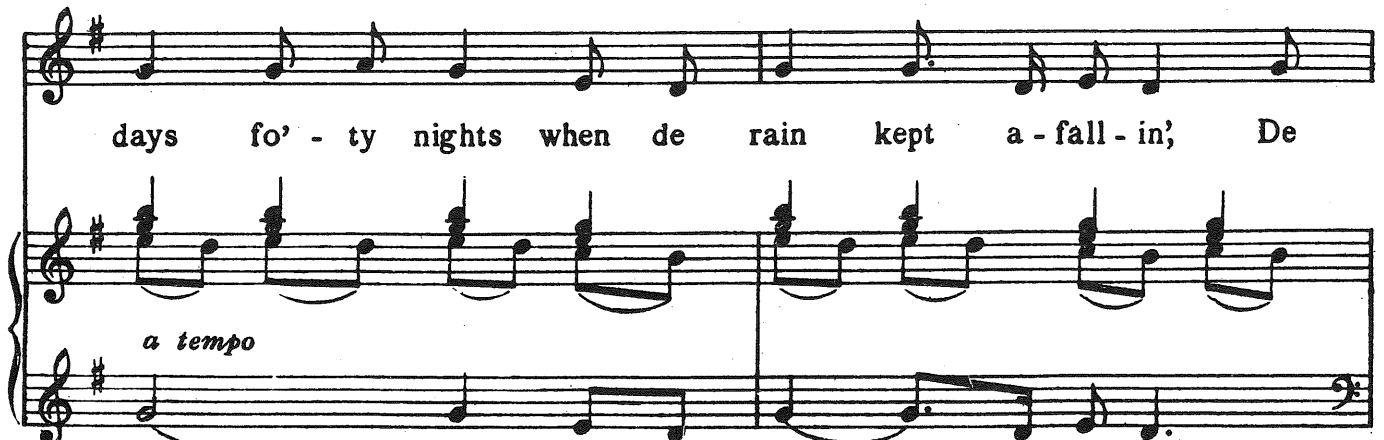
Piano.



Fo' - ty



days fo' - ty nights when de rain kept a - fall - in'; De



wick - ed clumb de tree, an' for help kept a - call - in', For they

heard de wa - ters wail - in' Didn't it rain,

*cresc* - en - do

rain - didn't it rain - Tell me No - ah,

*rit.* *molto rit.*

didn't - it rain -

*a tempo* *allegro*

*poco meno mosso*

Some clim'd de moun - tain, Some clim'd de hill,

*p poco meno mosso*

Some start - ed sail - in' an' a - row - in' wid a will;

Some tried swim-min' an' I guess they're swim-min' still, For they

heard de wa - ters roar - in' Didn't it rain,

*p cresc - - en - - do*

rain, \_\_\_\_\_ didn't it rain, \_\_\_\_\_

*ff* *rit.*

*pp* *pp* *pp* *pp*

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 a long note on 'rain,' followed by a rest, then 'didn't it rain,' with another long note. The piano accompaniment consists of two staves. The right hand has a complex, flowing melody with many beamed eighth and sixteenth notes. The left hand plays a simple harmonic accompaniment of chords. Dynamics include *pp* (pianissimo) at the start, *ff* (fortissimo) in the middle, and *rit.* (ritardando) at the end.

No - - - ah

Tell me No - ah, \_\_\_\_\_

*mf molto rit.*

*pp* *pp* *pp* *pp*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with 'No - - - ah' and 'Tell me No - ah, \_\_\_\_\_'. The piano accompaniment continues with similar textures. Dynamics include *mf molto rit.* (mezzo-forte molto ritardando) in the middle of the system. The system ends with a double bar line.

didn't it rain \_\_\_\_\_ Didn't it rain.

*a tempo* *p*

*pp* *pp* *pp* *pp*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line repeats 'didn't it rain \_\_\_\_\_ Didn't it rain.' The piano accompaniment features a more active melody in the right hand. Dynamics include *a tempo* (allegro tempo) and *p* (piano) in the middle of the system. The system ends with a double bar line.

# Wade in de water

Duration  
about 2 min.

Negro Spiritual  
arranged by  
H. T. BURLEIGH

Andante

Wade in de

*f* *mp*

This system contains the first three measures of the piece. The vocal line begins with a whole note 'Wade' followed by two eighth notes 'in de'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics are marked *f* and *mp*.

wa - ter, Wade in de wa - ter, chil - dren,

This system contains measures 4 through 7. The vocal line continues with 'wa - ter,' and then a longer phrase 'Wade in de wa - ter, chil - dren,'. The piano accompaniment continues with the same rhythmic pattern.

Wade in de wa - ter, Cod's a - goin' to troub - le de

*poco rall.*

This system contains the final three measures (8-10). The vocal line concludes with 'Wade in de wa - ter, Cod's a - goin' to troub - le de'. The piano accompaniment ends with a *poco rall.* marking.

wa - ter See dat band all dress'd in white, —

*f tempo*

God's a - goin' to troub - le de wa - ter. De Lead - er looks like de

*p*

Is - rael - ite, — God's a - goin' to troub - le de wa - ter.

Wade \_\_\_\_\_ in de wa - ter, Wade \_\_\_\_\_ in de

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics 'Wade \_\_\_\_\_ in de wa - ter, Wade \_\_\_\_\_ in de'. The piano accompaniment features a steady bass line and chords in the right hand, with some phrasing slurs.

wa - ter, chil - dren, Wade \_\_\_\_\_ in de wa - ter,

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics 'wa - ter, chil - dren, Wade \_\_\_\_\_ in de wa - ter,'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

God's a - goin' to troub - le de wa - ter. See dat band all

*poco rall.* *f tempo*

The third system concludes the vocal line and piano accompaniment. The vocal line has lyrics 'God's a - goin' to troub - le de wa - ter. See dat band all'. The piano accompaniment includes dynamic markings: *poco rall.* (poco rallentando) and *f tempo* (forte tempo). The piano part features a crescendo leading to the *f tempo* section.

dress'd in red,— God's a-goin' to troub-le de wa - ter. It

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A key signature change to one sharp (F#) is indicated by a sharp sign on the F line of the bass staff.

looks like de band dat Mo - ses led.— God's a-goin' to troub-le de

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment includes a piano dynamic marking (*p*) in the left hand. A key signature change to one flat (Bb) is indicated by a flat sign on the B line of the bass staff.

wa - ter. Wade in de wa - ter,

The third system shows the vocal line and piano accompaniment. The vocal line starts with a quarter rest followed by quarter notes. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. A key signature change to one sharp (F#) is indicated by a sharp sign on the F line of the bass staff.



Wade \_\_\_\_\_ in de wa - ter, chil - dren, Wade \_\_\_\_\_ in de

*f* *allargando*

*rall.* - *e* - *cresc.* *f* *allargando*

wa - ter, in de wa - ter, God's a - goin' to troub - le de

*p*

*colla voce* *sfz* *mf*

wa - ter.

*p* *pp*

# Weepin' Mary.

Duration  
about 1¼ min.



John XX. 11

Negro Spiritual  
Arranged by  
H. T. BURLEIGH.

**Moderato.**

VOICE. *p* If there's

PIANO. *p*

an - y - bod - y here like weep - in' Ma - ry, Call up - on your

*p*

*p* Je - sus, an' He'll draw nigh. If there's an - y - bod - y here like

*pp*

weep - in' — Ma - ry, Call up - on your Je - sus, an' He'll draw nigh

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'w' followed by quarter notes 'e', 'e', 'p', 'i', 'n', 'M', 'a', 'r', 'y', a half note 'C', quarter notes 'a', 'l', 'l', 'u', 'p', 'o', 'n', 'y', 'o', 'u', 'r', quarter notes 'J', 'e', 's', 'u', 's', a half note 'a', quarter notes 'n', 'd', a half note 'H', quarter notes 'e', 'l', 'l', a half note 'd', quarter notes 'r', 'a', 'w', and a half note 'n', quarter notes 'i', 'g', 'h'. The piano accompaniment features a steady bass line and chords in the right hand.

*mf*  
O, — glo - ry, glo - ry hal - le - lu - jah! Glo - ry be to

The second system continues with a vocal line and piano accompaniment. The vocal line starts with a half note 'O', followed by quarter notes 'g', 'l', 'o', 'r', 'y', a half note 'g', quarter notes 'l', 'o', 'r', 'y', a half note 'h', quarter notes 'a', 'l', 'l', 'e', a half note 'l', quarter notes 'u', 'j', 'a', 'h', a half note 'G', quarter notes 'l', 'o', 'r', 'y', a half note 'b', quarter notes 'e', 't', 'o'. The piano accompaniment includes a *mf* dynamic marking and features a more active bass line with eighth notes.

*p*  
my God, who rules on high!

The third system concludes with a vocal line and piano accompaniment. The vocal line begins with a half note 'm', quarter notes 'y', 'G', 'o', 'd', a half note 'w', quarter notes 'h', 'o', a half note 'r', quarter notes 'u', 'l', 'e', s', a half note 'o', quarter notes 'n', a half note 'h', quarter notes 'i', 'g', 'h', followed by a long note. The piano accompaniment features a *p* dynamic marking and includes a *pp* section in the bass line.

# POPULAR VOCAL ALBUMS

Original and English text

## Celebrity

### THE CARUSO ALBUM

Your tiny hand is frozen	<i>Puccini</i>
A Vuchella	<i>Tosti</i>
Santa Lucia	<i>Marzials</i>
Ay-ay-ay	<i>Friere</i>
Je crois entendre	<i>Bizet</i>
The Portrait	<i>Donaudy</i>
Ideale	<i>Tosti</i>
La donna è mobile	<i>Verdi</i>

### THE GIGLI ALBUM

Mattinata ('Tis the day)	<i>Leoncavallo</i>
None shall sleep to-night	<i>Puccini</i>
Addio a Napoli	<i>Cottrau</i>
La Danza	<i>Rossini</i>
Fenesta che lucive	<i>arr. De Meglio</i>
Ombra mai fu (Largo)	<i>Handel</i>
Strange Harmony	<i>Puccini</i>
Marechiarè	<i>Tosti</i>

### THE JOAN HAMMOND ALBUM

Oh, my beloved father	<i>Puccini</i>
Suicidio	<i>Ponchielli</i>
In quelle trine	<i>Puccini</i>
Ebben, n'andro lontana	<i>Catalani</i>
Love and music	<i>Puccini</i>
Madre pietosa	<i>Verdi</i>
L'uccellino	<i>Puccini</i>
Ritorna vincitor	<i>Verdi</i>

## Negro Spirituals

The celebrated Burleigh arrangements—English text

### VOLUME I

By an' by	O Peter, go ring-a dem bells
Deep River	Steal away
I got a robe (Heav'n, Heav'n)	Swing low, sweet chariot
I want to be ready	'Tis me, O Lord
Nobody knows the trouble I've seen	Were you there

### VOLUME II

Balm in Gilead	I stood on de ribber ob Jerdon
De gospel train	My Lord, what a mornin'
Didn't my Lord deliver Daniel?	Oh didn't it rain
Ev'ry time I feel de Spirit	Wade in the water
Go down, Moses	Weepin' Mary

## Operatic

### SOPRANO

Vissi d'arte	<i>Puccini</i>
Un di ero piccina	<i>Mascagni</i>
Caro nome	<i>Verdi</i>
Elsa's Dream	<i>Wagner</i>
Saper vorreste	<i>Verdi</i>
Ah! lo so	<i>Mozart</i>

### MEZZO-SOPRANO No. 1

Sulla vetta tu del monte	<i>Puccini</i>
Stella del marinar	<i>Ponchielli</i>
Ah! mon fils	<i>Meyerbeer</i>
O mio Fernando	<i>Donizetti</i>
Faites-lui mes aveux	<i>Gounod</i>
Stride la vampa	<i>Verdi</i>

### MEZZO-SOPRANO No. 2

Voi che sapete	<i>Mozart</i>
Si le bonheur	<i>Gounod</i>
Terra adorata	<i>Donizetti</i>
Piangerò mia sorte ria	<i>Handel</i>
Condotta ell'era	<i>Verdi</i>
Kommt ein schlanker Bursch	<i>Weber</i>

### CONTRALTO

Voce di donna	<i>Ponchielli</i>
O del mio dolce ardor	<i>Gluck</i>
Il segreto	<i>Donizetti</i>
Lascia ch'io pianga	<i>Handel</i>
Sposa Euridice	<i>Gluck</i>
Che farò senza Euridice	<i>Gluck</i>
Re dell'abisso	<i>Verdi</i>

### TENOR No. 1

Che gelida manina	<i>Puccini</i>
Celeste Aida	<i>Verdi</i>
Lohengrin's Narration	<i>Wagner</i>
Salut, demeure	<i>Gounod</i>
Una furtiva lagrima	<i>Donizetti</i>
Questa o quella	<i>Verdi</i>

### TENOR No. 2

E lucevan le stelle	<i>Puccini</i>
Serenade: Apri la tua finestra	<i>Mascagni</i>
Lohengrin's Farewell	<i>Wagner</i>
Com'è gentil	<i>Donizetti</i>
La donna è mobile	<i>Verdi</i>
M'appari tutt'amor	<i>Flotow</i>

### BARITONE

Pescator, affonda l'esca	<i>Ponchielli</i>
Quand'ero paggio	<i>Verdi</i>
O Star of Eve	<i>Wagner</i>
Eri tu	<i>Verdi</i>
Deh vieni alla finestra	<i>Mozart</i>
Largo al factotum	<i>Rossini</i>

### BASS

Ella giammai m'amò	<i>Verdi</i>
Si la rigueur	<i>Halévy</i>
Vecchia zimarra senti	<i>Puccini</i>
Le veau d'or	<i>Gounod</i>
Vi ravviso	<i>Bellini</i>
Vous qui faites l'endormie	<i>Gounod</i>

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