

The  
Celebrated

# Negro Spirituals

Arranged for Solo Voice by

**J. T. Burleigh**

Album N° 1 Containing 10 Negro Spirituals

120875 Price (A) 3/- net

G. Ricordi & Co.  
London Ltd.

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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.

# NEGRO SPIRITUALS

## Album No. 1

### CONTENTS

BY AN' BY .. .. .	Page	4
DEEP RIVER .. .. .		7
I GOT A ROBE (Heav' n, Heav' n) .. .. .		10
I WANT TO BE READY .. .. .		14
NOBODY KNOWS DE TROUBLE I' VE SEEN		17
O PETER, GO RING-A DEM BELLS .. .. .		21
STEAL AWAY .. .. .		24
SWING LOW, SWEET CHARIOT .. .. .		28
'TIS ME, O LORD .. .. .		32
WERE YOU THERE? .. .. .		35

(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:--.1 | 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:--.1 | 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 | d: - .s |

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

1 : 1 | s : m. m | s : 1 | <sup>m. r. d: -</sup><sub>3</sub> | d : r., r | m. s. : - . s. |

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

l. d : - . - | d : - . s | 1 : 1 | s : m., m | *poco rit.* | <sup>m. r. d: -</sup><sub>3</sub> |

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

d : r., r | m. s. : - . s. | l : - . d | <sup>d</sup> : s | *a tempo.* | s : - . l | 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. | l. d : - . - | <sup>d</sup> : - . s |

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

*f* 1. 1: 1 | s : m | s : 1 | m. <sup>3</sup> 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. <sup>3</sup> 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 | <sup>3</sup> d: *pp* | 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 | m. s: - . s, | 1. d: - . - | <sup>3</sup> 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.**

*c* *Lento* | - : - | - : - | - : - | *p* m: - | - . r: d | r: l, : - : d |

Deep ——— riv - er, my

**Piano.**

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

home is o - ver Jor - dan, ——— Deep ———

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

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

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

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

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

Deep \_\_\_\_\_ riv - er, Lord, I want to cross o - ver 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

*cresc. f*

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 rit. e dim. pp*

# I got a robe.

(Heav'n, Heav'n.)

Negro Spiritual  
Arranged by  
H. T. BURLEIGH.

Key A (A is Doh).

Voice. *Joyfully, but not fast.* : | *p* d., d., -, d: m | d., d., -, d: m

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, <sup>\*</sup>Heav'n,

<sup>\*</sup>) 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!)

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

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

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

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

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

d., d., -, r: -, d., l, | s., d., - : - . - | p<sup>t</sup>, 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., - : - . - d., d., -, d: m. -

*cresc.* *rit.* *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;

*tr.* *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

First system of piano accompaniment. Treble and bass clefs. Includes the instruction *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

Second system of piano accompaniment. Treble and bass clefs. Includes dynamic markings *p* and *mf*.

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

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

Third system of piano accompaniment. Treble and bass clefs. Includes dynamic markings *p*, *rit.*, *pp*, and *mf*.

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

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

Fourth system of piano accompaniment. Treble and bass clefs. Includes dynamic markings *allargando*, *a tempo pp*, and *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).  
 4/4 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 : -., 1., s., s, | d., d., -., m : r., d., 1, | 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 | 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

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 : - | ḋ : m

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

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 -

a : - | 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 m

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.

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

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 : d. - ., d

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

*rit.* m., 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

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

*rit.*

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

*f rit.*

*a tempo*

*mf s.*

- 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., l : d. -, d

*rit.*

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

*p*

*rit.*

heard from heaven to - day.

*dim.*

*pp perdendosi*

# STEAL AWAY.

Negro Spiritual.

Arranged by  
H. T. BURLEIGH.

Key F. (F is Doh).

Adagio e molto espressivo.

*pp* d:--.,d | d: -

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 | - : d̂

*f*

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

*f* *mf* *f*

m . s : - | s : - . s | l . 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* *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 | - : - | d: - . . . , d | d: - | f1: - . , 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

^ m . s : - | s : - . s | molto rit. m | s : - | - : - | - : p^d

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

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

*p* *dim. e*

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

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

Voice

Piano

*mf* *p* *p* *pp*

Swing low, sweet char-i-ot,—

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

Voice

Piano

*p* *pp*

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

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

Voice

Piano

*rit.* *ppp* *p*

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

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ma : d - : ma

Swing low, sweet

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'ma : d - : ma'. The piano accompaniment consists of chords in the right hand and sustained chords in the left hand. Dynamics include *p* and *pp*.

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.*

The second system continues the vocal line with the lyrics 'char - i - ot, Com - ing for to car - ry me home.' The piano accompaniment features a more active right hand with chords and moving lines. Dynamics include *f* and *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*

The third system concludes the vocal line with the lyrics 'Com - ing for to car - ry me home. I'. The piano accompaniment includes the instruction *una corda* and ends with a crescendo to *f*. The system concludes with a double bar line and repeat signs.

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

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

*p*

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

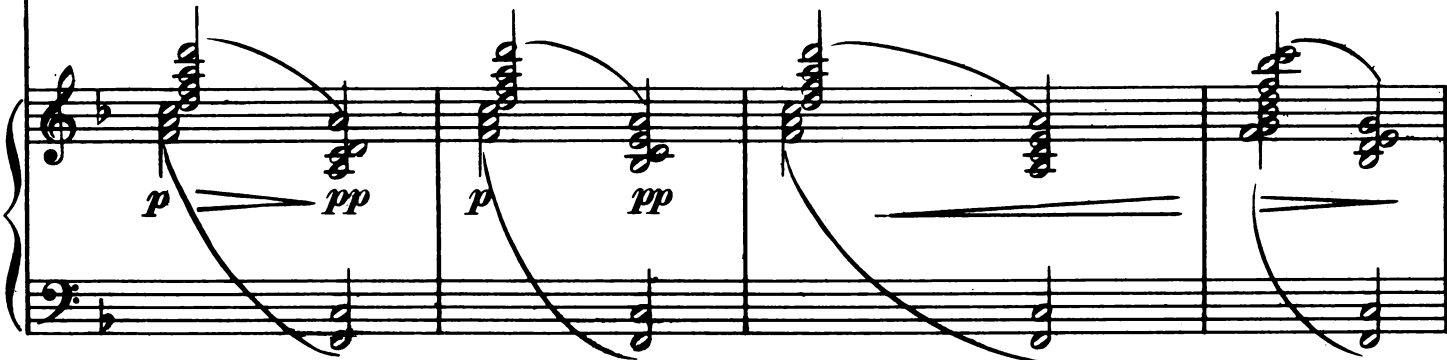
Com-ing for to car-ry me home.

*rit.*

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



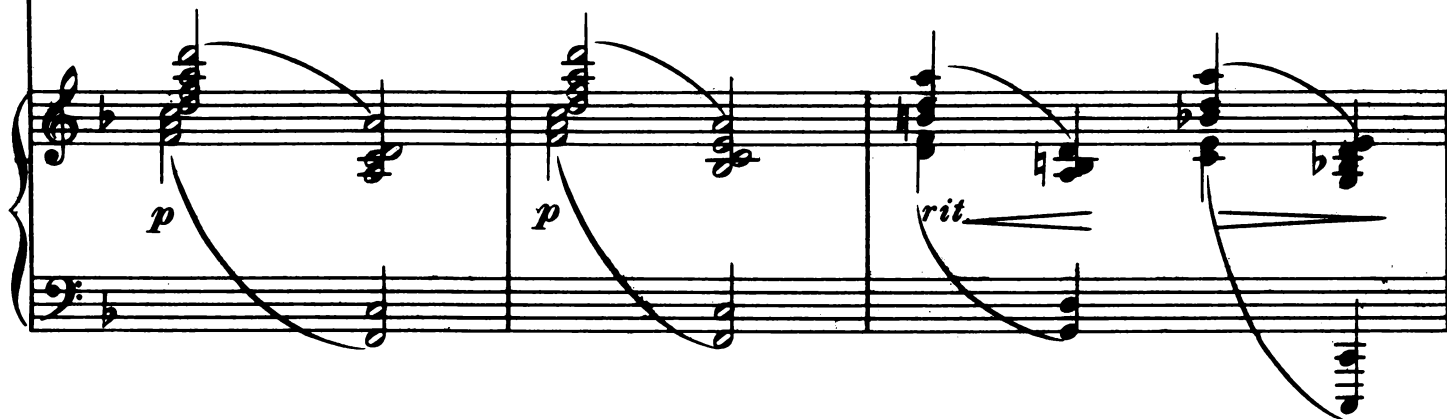
Swing low, sweet char - i - ot, — Com - ing for to car - ry me home.



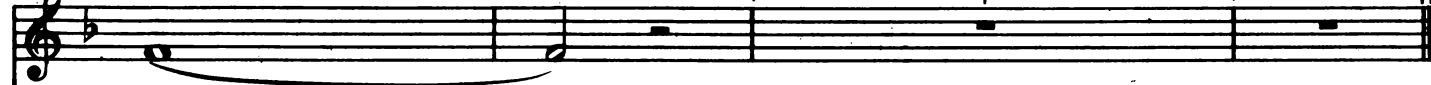
l. , s : m | - : s | d : - . d | l. , s : - | d. , d : d. - . , d | m. , m : r



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



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



home. —————



## 'Tis me, O Lord.

(Standin' in de need of pray'r)

Negro Spiritual  
Arranged by  
H. T. BURLEICH.

Key Ab. (Ab is Doh).

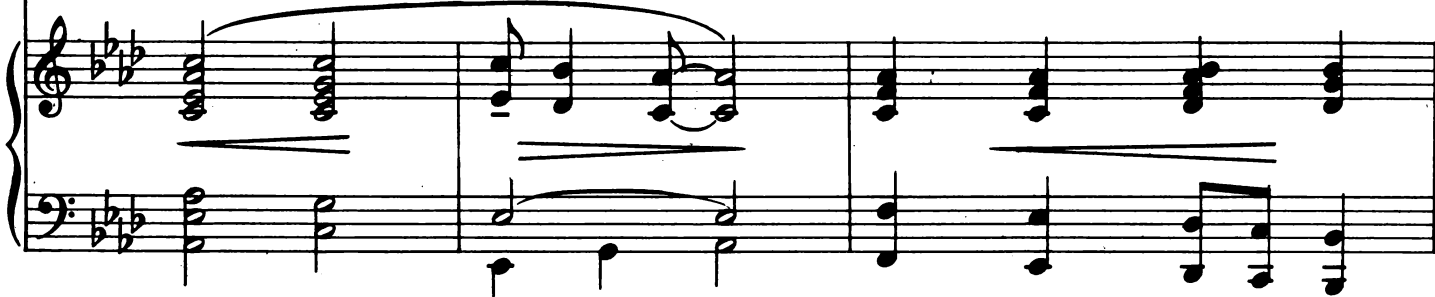
||  $\text{C}$  *Moderato.* | : | : | : | : | : | : m |

Voice.  'Tis

Piano. 

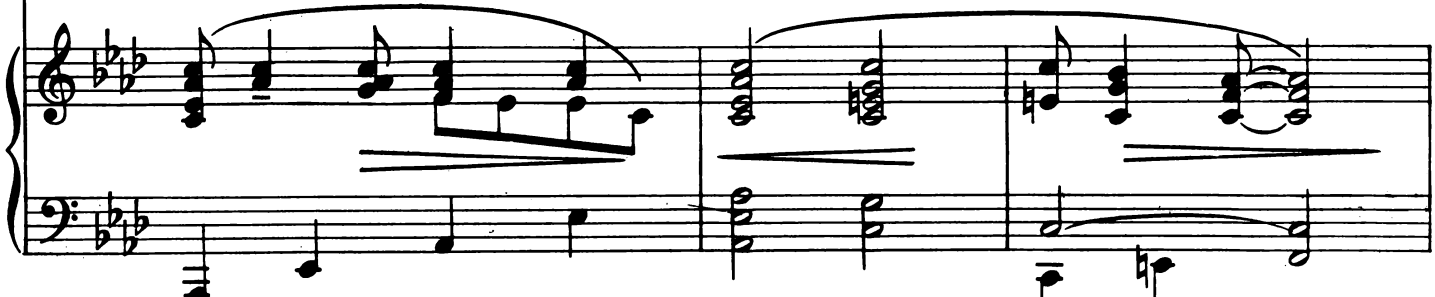
m : - | - : - | m . r : - . d | - : - | d . d : d : d | r . r : -

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 quarter note, and then a half note. The piano accompaniment consists of a series of chords and single notes in the right and left hands.

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 features a more active bass line with eighth notes.

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 half note. The piano accompaniment ends with a series of chords. The instruction *mf molto rit.* is placed above the piano part.

# WERE YOU THERE?

Negro Spiritual  
arr. by H T. BURLEIGH

Key F. (F is Doh).

VOICE

*Largo*

*pp*

Were you

PIANO

*p*

*poco rall.*

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

*mf*

Oh! \_\_\_\_\_ Some-times it caus - es me to

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

*p* *pp* *p* *rall.*

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

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

*p*

cru - ci - fied my Lord? \_\_\_\_\_ Were you

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

there when they laid Him in the tomb?

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase corresponding to the lyrics 'there when they laid Him in the tomb?'. Above the vocal line, rhythmic notation is provided: 'm : - | m : m | r : d | m : - . r | d : - | - : -'. The piano accompaniment starts with a piano (*p*) dynamic and includes a crescendo leading to the end of the system.

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

Were you there when they laid Him in the

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Were you there when they laid Him in the'. Above the vocal line, rhythmic notation is provided: '- : - | d : m | s : - | s : s | l : s | s : - . m'. The piano accompaniment features a mezzo-forte (*mf*) dynamic and includes a section marked 'R.H.' (Right Hand) in the middle of the system.

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

tomb? Oh!

The third system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'tomb? Oh!'. Above the vocal line, rhythmic notation is provided: 'r : - | - : - | - : - | - : - | s : - | d' : - ta'. The piano accompaniment features a fortissimo (*ff*) dynamic and includes a section marked 'ff' in the lower right of the system.

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

Some - times it caus - es me to

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Some - times it caus - es me to'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more complex bass line in the left hand. Dynamics include *f* and *mf*.

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

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

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 a 'long pause' marked above the vocal line. Dynamics include *p*, *pp*, and *p*.

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

*rall. e dim.* *pp*

laid Him in the tomb? \_\_\_\_\_

The third system concludes the vocal line with the lyrics 'laid Him in the tomb?'. The piano accompaniment features a long, sustained chord in the right hand and a moving bass line in the left hand. 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'	
Hard Trials	E $\flat$ (E $\flat$ -E $\flat$ )	Pass	E min (E-E)
Hear de Lambs A-Cryin'	A min (E-D)	Sometimes I Feel Like a Motherless	
He's Just de Same To-day	G (D-D) & B $\flat$	Child	F min (C-C)
I Don't Feel No-Ways Tired	C (A-E)	Stan' Still Jordan	C min (C-C), E $\flat$ min & G min
I Got a Home in A-Dat Rock	F (D-F) & A $\flat$	Steal Away	F (F-D) & A $\flat$
I Got a Robe (Heav'n Heav'n)	A (E-C) & B $\flat$ (F-D)	Swing Low, Sweet Chariot	F (C-D) & A $\flat$
I Know de Lord's Laid His Hands		'Tis Me, O Lord.	A $\flat$ (A $\flat$ -E $\flat$ )
on Me	E $\flat$ (B $\flat$ -E) & F	Wade in de Water	D min (A-F) & F min
I Stood on de Ribber ob Jerdon	F (C-C) & A $\flat$	Go Tell It On De Mountains	G (D-E)
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	I Got a Robe (Heav'n Heav'n)	Swing Low, Sweet Chariot
De Gospel Train	O Peter Go Ring Dem Bells	'Tis Me O Lord
Go Down Moses	Ezekiel saw de Wheel	Were You There?

## 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'
De Gospel Train	My Way's Cloudy	Pass
Deep River	Nobody Knows de Trouble I've	Sometimes I Feel Like a Motherless
Go Down, Moses	Seen	Child
Hard Trials	Oh! Didn't it Rain	Were You There?
I Don't Feel No-Ways Tired	O Peter Go Ring Dem Bells	Ezekiel saw de Wheel

## 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	Were You There?
I'm A-Rollin'	Harves' Pass	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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