

Reminiscences

+30341

Negro Folk Songs

...Derivatives...

with arrangements for
Solo Voice
by

R. Nathaniel Dett

Follow Me	- - - -	60c
I'm so glad trouble don't last alway		50c
Oh! The Land I am bound for	-	40c
Poor Me	- - - -	50c
Somebody's knocking at your door		70c
Zion Hallelujah	- - -	50c
A Man goin' roun' takin' names		50c
I'm a-goin' to see my Friends again		50c

THE JOHN CHURCH COMPANY
THEODORE PRESSER CO., DISTRIBUTORS
1712 CHESTNUT STREET
+ PHILADELPHIA +

T

Somebody's Knocking At Your Door

NEGRO SPIRITUAL .

R. NATHANIEL DETT

VOICE

Very moderately (♩ = 72)

PIANO

mp

with gentle emphasis and somewhat mysteriously

p

Some - bod - y's knock - ing at your

p *molto staccato*

cresc.

door, Some - bod - y's

molto stac. *molto stac.* *ten.*



knock - ing at your door;

molto *stac* *cato*

cresc. e più espress. *dim - in - u - en - do*

O sin-ner, why don't you an-swer? Some-bod-y's knock-ing at your

legato *dim.* *staccato*

un poco recitando *p*

door! Knocks like Je-sus,

stac. *mf molto stac.*

p

Some-bod-y's knock-ing at your door;

pp *pp staccato*

cresc. poco recitando *cresc. cantabile*

Knocks like Je-sus, Some-bod - y's knock-ing at your

mp molto espress *mf*

f a tempo e poco ritard

door; O sin-ner, why don't you an-swer?

marcato e rit. rit. *a tempo e poco ritard*

mp

Some-bod - y's knock-ing at your door;

espress p stac. mf mp

p minore poco tristamente (half sadly)

Some - bod - y's knock - ing at your door,

p tristamente molto stac.

cresc. un poco *rit.*

Some - bod - y's knock - ing at your door;

poco cresc. *rit.* *staccato*

a tempo

O sin - ner, why don't you an - swer?

a tempo

f rit. e dim.

Some - bod - y's knock - ing at your door.

mf staccato

mf poco recitando

Knocks like Je - sus, Knocks like Je - sus;

molto espressione mp *mp*

mf *espress.*

mp with greatest expression

O sin-ner, why don't you an-swer? Some-bod-y's knock-ing at your

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves, treble and bass clef, with chords and some melodic lines. The lyrics are: "O sin-ner, why don't you an-swer? Some-bod-y's knock-ing at your".

door!_____

mp *mf* *cresc.*

This system continues the vocal line and piano accompaniment. The vocal line has a long note for "door!" followed by a line. The piano accompaniment features triplet patterns in both hands. Dynamics include *mp*, *mf*, and *cresc.*. The lyrics are: "door!_____".

un poco animato *mf*

Some - bod - y's knock - ing at your

This system continues the vocal line and piano accompaniment. The tempo marking is *un poco animato* and the dynamic is *mf*. The piano accompaniment features triplet patterns. The lyrics are: "Some - bod - y's knock - ing at your".

door,_____

This system continues the vocal line and piano accompaniment. The vocal line has a long note for "door," followed by a line. The piano accompaniment continues with triplet patterns. The lyrics are: "door,_____".

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two flats. The vocal line contains two measures of whole rests. Below it, the piano accompaniment is written on two staves (treble and bass clefs). The right hand plays a sequence of eighth notes, while the left hand plays a similar sequence. A *dim.* (diminuendo) marking is placed above the piano accompaniment in the second measure.

The second system of music includes a vocal line with lyrics: "Some - bod - y's knock - ing at your". The vocal line starts with a *cresc.* (crescendo) marking. The piano accompaniment also features a *cresc.* marking. The lyrics are: "Some - bod - y's knock - ing at your".

The third system of music shows a vocal line with a long note on the word "door;" followed by a horizontal line indicating a continuation. The piano accompaniment continues with eighth-note patterns in both hands.

The fourth system of music features a vocal line with a whole rest. The piano accompaniment continues with eighth-note patterns in both hands.

cresc.

O sin - ner,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole note 'O' followed by a half note 'sin' and a dotted half note 'ner,'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

why don't you an - - -

The second system continues the vocal line with the lyrics 'why don't you an - - -'. The piano accompaniment maintains the same rhythmic pattern as the first system.

cresc. *molto* *poco* *dim.*

The third system shows the vocal line with a long, sustained note. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings 'cresc.', 'molto', 'poco', and 'dim.' are placed above the vocal line.

dim.

swer? Some - bod - - y's

The fourth system concludes the vocal line with the lyrics 'swer? Some - bod - - y's'. The piano accompaniment features a more complex rhythmic pattern in the right hand, including some sixteenth notes.

meno mosso piu

knock - ing at your door. ————— Some - bod - y's

espres.

*allarg.
rit.*

knock - ing at your door, ————— Some - bod - y's

cresc. *a tempo un poco accel.*

knock - ing

a tempo p rit. e molto espress

at your door! —————

SONGS ... for Sopranos and Tenors

FOUR RADIO AND RECITAL FAVORITES

THE GREEN CATHEDRAL

Text by Gordon Johnstone—Music by CARL HAHN

HIGH VOICE; Range d to g

Price, 60 cents—T

I know a green ca the dral A
 shad - ow'd for - est shrine Where
 leaves in love join hands a buve And

Copyright MCMXXI by The John Church Company. International Copyright 30050

Also published for LOW VOICE (b-flat to E-flat) and in various Chorus arrangements.

ALL THE WORLD IS SUNSHINE

Text and Music by CATHERINE McFARLAND

HIGH VOICE; Range c-sharp to F-sharp

Price, 60 cents

O pen wide your win dow. Spring is here to day,
 All the birds are sing ing. Wild est roun-de lay
 Hap py hearts are smil ing Flow ers draw-ing

Copyright MCMXXIII by The John Church Company. International Copyright 30585

THE GREATEST WISH IN THE WORLD

Text and Music by TERESA DEL RIEGO

HIGH VOICE; Range c to F

Price, 60 cents—R

There are man y wish es, Oh so
 man - y wish - es That go float ing thro' our minds. There are
 wish - es fair, loss of grief and care, There are wish - es of man - y

Copyright MCMXXIII by The John Church Company. International Copyright 30424

Also published for MEDIUM VOICE (b-flat to E-flat) and LOW VOICE (a to D)

THE SECRET

Text and Music by JOHN PRINDLE SCOTT

HIGH VOICE; Range E-flat to a-flat

Price, 60 cents—T

There's not a rose on you der bush that stands be-fore thy
 door; There's not a bird but it has heard my se-cret oft be-
 fore, The ver y wind in heav'n that blows and breathes of fru-grance

Copyright MCMIX by The John Church Company. International Copyright

Also published for LOW VOICE (b-flat to E-flat)

THE JOHN CHURCH COMPANY

THEODORE PRESSER CO., Selling Agents, 1712 CHESTNUT ST., PHILA., PA.