

NEGRO SPIRITUALS

H. T. BURLEIGH

Ain't Goin' to Study War No Mo' *Two keys*
Balm in Gilead *Two keys*
Behold That Star *Two keys*
By An' By *Two keys*
Couldn't Hear Nobody Pray *Two keys*
De Blin' Man Stood on De Road An' Cried *Two keys*
De Gospel Train *Two keys*
Deep River *Three keys*
Didn't My Lord Deliver Daniel *One key*
Don't Be Weary Traveler *Two keys*
Don't You Weep When I'm Gone *One key*
Ev'ry Time I Feel the Spirit *Two keys*
Give Me Jesus. *Two keys*
Go Down in the Lonesome Valley *Three keys*
Go Down Moses *Two keys*
Go Tell It On De Mountains *One key*
Hard Trials *One key*
Hear de Lambs a-Cryin' *One key*
Heav'n Heav'n *Two keys*
He's Just De Same Today *Two keys*
I Don't Feel No-Ways Tired *One key*
I Got A Home In A-Dat Rock *Two keys*
I Know De Lord's Laid His Hands On Me *Two keys*
I Stood On De Ribber Ob Jerdon *Two keys*

I've Been In De Storm So Long *One Key*
I Want To Be Ready *One key*
John's Gone Down On De Island *Two keys*
Joshua Fit De Battle Ob Jericho *One Key*
Let Us Cheer The Weary Traveler *Two keys*
Little David Play on Your Harp *Two keys*
My Lord What A Morning *Two keys*
My Way's Cloudy *One key*
Nobody Knows De Trouble I've Seen *Two keys*
Oh Didn't It Rain *Two keys*
Oh Wasn't Dat a Wide Ribber *One key*
Oh Peter Go Ring Dem Bells *Two keys*
O Rocks Don't Fall On Me *Two keys*
Ride on King Jesus *One key*
Sinner Please Doan Let Dis Harves' Pass *One key*
Sometimes I Feel Like A Motherless Child *Three keys*
Stan' Still Jordan *Three keys*
Steal Away *Two keys*
Swing Low, Sweet Chariot *Two keys*
'Tis Me O Lord *One key*
Wade In De Water *Two keys*
Weepin' Mary *Two keys*
Were You There *Three keys*
You May Bury Me in De Eas' *Two keys*

Low

Medium

High

PRICE 50 CENTS

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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.

New York, 1917

Were you there?

Negro Spiritual
arr. by H.T. Burleigh

Largo

Voice *pp*
Were you

Piano *p* *poco rall.*

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

pp

cresc. there when they cru - ci - fied my Lord?

cresc. *mf*

mf

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

mf

p *pp* *p* *rall.*

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

pp *rall.*

p

cru - ci - fied my Lord? _____ Were you

there when they laid Him in the tomb?

p

This system contains the first vocal phrase and its piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "there when they laid Him in the tomb?". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. It begins with a piano (*p*) dynamic marking. The music is in a 4/4 time signature.

mf
Were you there when they laid Him in the

mf

This system contains the second vocal phrase and its piano accompaniment. The vocal line continues with the lyrics "Were you there when they laid Him in the". The piano accompaniment continues with the same two-staff format. A mezzo-forte (*mf*) dynamic marking is present above the vocal line and below the piano accompaniment.

tomb? Oh!

ff

This system contains the final vocal phrase and its piano accompaniment. The vocal line concludes with the lyrics "tomb? Oh!". The piano accompaniment concludes with a fortissimo (*ff*) dynamic marking. The system ends with a double bar line.

Some - times it caus - es me to

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

long pause

rall. e dim. pp

laid Him in the tomb?

rall. e dim.