

NEGRO SPIRITUALS AND FOLK SONGS

for MIXED VOICES

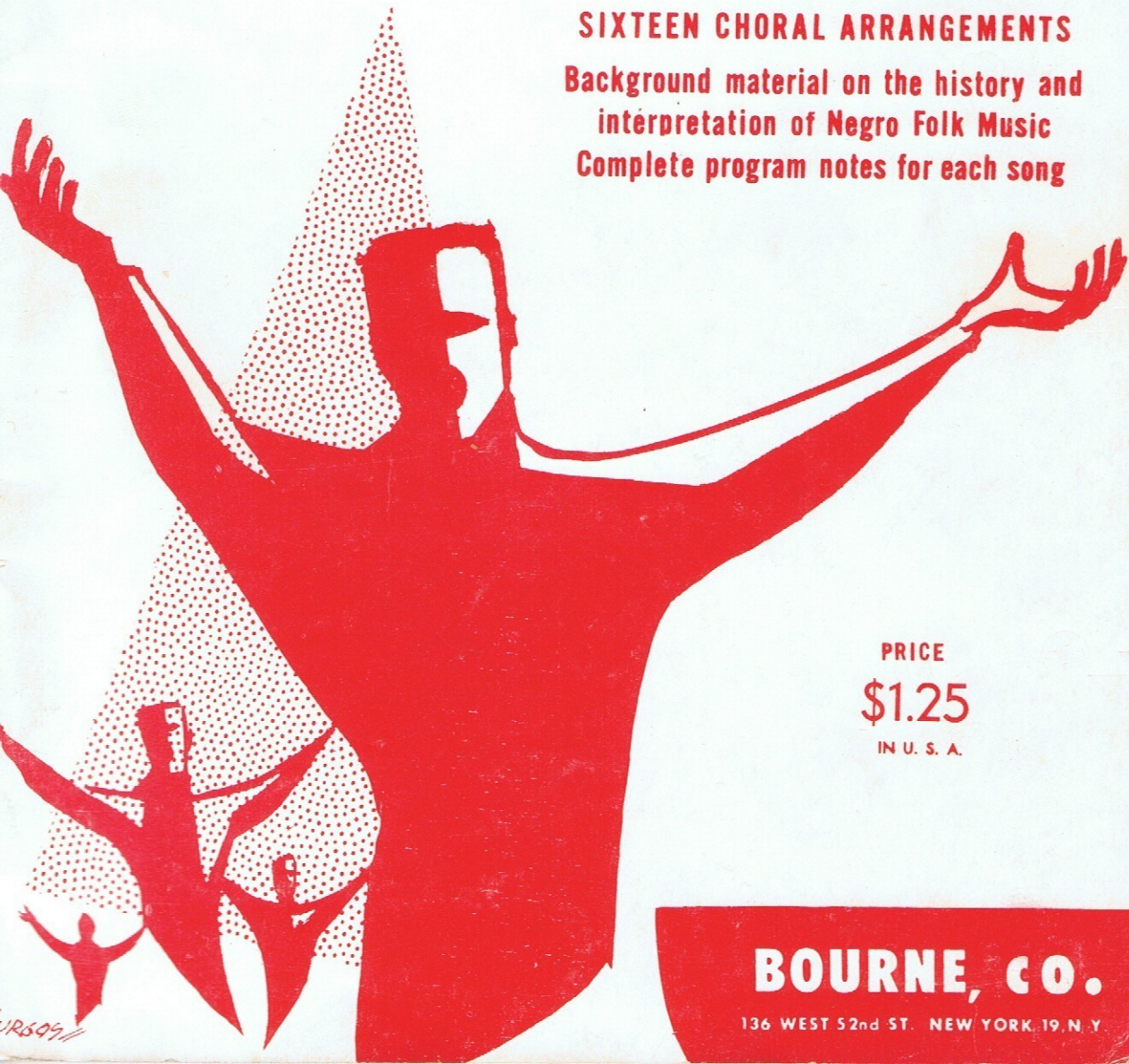
Selected and Arranged by
JESTER HAIRSTON
and
HARRY ROBERT WILSON

SIXTEEN CHORAL ARRANGEMENTS
Background material on the history and
interpretation of Negro Folk Music
Complete program notes for each song

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NEGRO SPIRITUALS AND FOLK SONGS

*My best wishes to the Ramsey
children, Cheri, Chris and David*

Sixteen Choral Arrangements —

Background Material on the History and Interpretation of

NEGRO FOLK MUSIC —

Complete Program Notes For Each Song

*I hope you
like some of
the songs I have arranged in this book.*

Jester Hairston

SELECTED AND ARRANGED

for Mixed Chorus

BY

JESTER HAIRSTON

AND

HARRY ROBERT WILSON

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A WORD ABOUT NEGRO SONGS

In 1619 a Dutch vessel landed twenty African natives at Jamestown, Virginia. These natives were quickly bought up by the colonial settlers as slaves to labor on their plantations. So began the importing of thousands of natives from various parts of Africa to give their lives and freedom to build a young and expanding country. To the new land of freedom came the scourge of slavery.

Since these people often came from different localities in Africa, they did not speak the same language. Moreover, cut off from the moorings of their native cultures they had many formidable handicaps to overcome. They had to adjust to a completely alien civilization and learn a strange language. Under an increasingly harsh system of slavery they toiled toward emancipation. Yet out of this struggle for existence and recognition came the richest heritage of folk songs possessed by America. Strange it is, that such beauty of expression could be created in such abject circumstances.

Origin

From whence sprang these priceless songs? Melody was in the slaves' hearts and rhythm was in their bodies. These inborn traits they brought with them from their native Africa. Perhaps more important, from the worship of their ancestors they brought with them a fear and reverence for an unknown deity.

These slaves were gradually introduced and exposed to the religion of their masters. Since master and slave were closely associated regardless of social strata, this sharing of religious beliefs was bound to occur. It is often pointed out that the Negro was invited into the Christian churches to influence him to accept his lot in life. It is even said that one Samuel Davies, a Presbyterian minister, suggested that perhaps Christianity and the singing of hymns would conduce the Negro to be more pacifistic.

The slaves with their inherent religious nature accepted Christianity wholeheartedly. They came to believe in the might and justice of God and the love of the Saviour and their fellowmen. They learned the Bible and were fascinated with its stories. They organized their own churches patterned after those of their masters and developed their own form of worship. It is only natural that these musically endowed people would create their own songs of faith.

There is still controversy as to whether these songs were the spontaneous outburst and expression of a group during some ecstatic religious emotion or whether they are chiefly the work of individual talented music-makers. It is likely that neither story is exclusively correct.

James Weldon Johnson in the Preface of his book on American Negro spirituals concurs in this belief. There is no doubt that the spirituals are genuine

folksongs and originally intended for group singing. Some of the more rhythmical ones may have been the spontaneous expression of a group but the melodic and harmonic structure of most of them supports the belief that they were created by individuals who were undoubtedly influenced by the encouragement and reaction of the group.

As the Germans of the middle ages had their meistersingers and the French their troubadours, so the American Negroes in the old days had their bards. These bards gained their recognition by talent and achievement. They were the makers of many of the songs and the leaders in the singing and popularizing of them. These bards had to possess a good memory, a gift of poetry and melody and a strong voice. Many old timers remember the work of one of these missionaries of song, "Singing" Johnson. He traveled from congregation to congregation and from community to community making up songs and teaching them to others. Everything was sung from memory so the songs were continually changing until one version of a song became more or less universally accepted. Also varying conditions and situations would excite a group to vary a song. Five to six hundred of these songs, therefore, literally grew in true folk style.

Oppressed and depressed, the slave looked to his new God for the inspiration of his songs. Heaven was a real place and there was a "Balm in Gilead" to cure the sin-sick soul. On the other hand, he had to endure his lot on this earth. He made up songs of this life as well as the future life. As a result, we have street cries, work songs, play songs and dance songs. Some are included in this book.

Authenticity

Most musicologists accept without question the fact that the inspiration of these spirituals and folk songs came from the American Negro. A few critics, however, claim that the source for many of them was the hymnology of the Christian church which the Negro had adopted. They even assert that the songs show traces of similarity to the folk songs of Europe, especially to those of Scotland having a pentatonic scale.

Any creator is influenced by his surroundings. Naturally, the Negro was influenced by the music around him. Some spirituals may resemble certain hymns but that does not prevent them from possessing an original and individual quality. Moreover, most folk songs have elements in common. Where would the mass of American Negro slaves have heard enough Scottish folk songs to be sufficiently influenced to incorporate traits of them in their own songs? It is interesting to note that the origin and authenticity of the Negro spirituals was not questioned until their inspirational beauty was recognized and accepted. The white people among the slaves never created anything comparable to the body of songs known as spirituals. What songs we have of a similar nature were probably drawn from Negro sources. The origin of these songs cannot be doubted. It is a miracle of creation.

The Titles. First of all, consider the pristine quality of these titles. Surely these are the product of an artistic people. Surely they are unique, individual and bear the true characteristics of the American Negro.

Everytime I Feel de Spirit.
 Standin' in de Need of Prayer.
 Swing Low, Sweet Chariot.
 Steal Away to Jesus.
 Somebody's Knockin' at Your Door.
 Ain't Gwine Study War No More.
 Soon a Will Be Done wid de Troubles of Dis Worl'.

The Poetry. Because of his very limited vocabulary, the slave composer had to convey his message in a minimum of words. He became a genius at creating lyrics based on rhythmic repetition. The European conception of music was melodic but that of the American Negro was rhythmic. Both melody and lyrics were subordinated to rhythm. This rhythmic basis lent the words their characteristic quality.

It also must be kept in mind at all times that the dialect of the slaves was a serious attempt to speak English. Many of the difficult sounds and letter combinations found in the English language were foreign to them. The sound of *th* was especially difficult, so *this* became *dis* and *with* became *wid*. Final *r's* caused trouble and so they were eliminated. Words like *door*, *fear*, and *hear* became *doh*, *feah* and *heah*. Similarly, words ending in *er*, such as, *brother*, *mother* and *better* became *brothuh*, *mothuh* and *bettuh*. *De* before a vowel sound is pronounced *dee* and becomes *duh* before a consonant, as in standard English. The dialect was undoubtedly a contribution to the attractiveness and uniqueness of the Negro folk song.

The Music. It is strange that, since no critic seems to claim that the poetry of the spiritual was drawn from other sources, there are some who state that the music can be traced from definite sources. It was influenced perhaps, but in no heritage of folk music will one find such complete individuality of style and expression. The musical world of the Negro is rhythm. He brought it with him from Africa. He imbued words and melody with pulsating life. Out of Negro folklore sprang the minstrel show, the improvised harmony known as barber-shop singing, and finally, the roots of American jazz.

Singing Style

Several questions arise in regard to the singing of spirituals and Negro folk songs. First of all, who can and should sing them? Secondly, where and when should they be sung? And finally, how should they be sung?

There are some music critics who say that the singing of spirituals should be reserved for the Negro and that white people do not comprehend them suffi-

ciently to give them a sincere, expressive interpretation. They may sing the notes but the performance is perfunctory. There are two considerations here, namely, that the American Negro through his emancipation and education has lost some of the feel for his own native songs, and secondly, the American white people through being exposed to the rhythms of the Negro for the past three hundred years have developed, partially at least, a natural feel for these songs. We are inclined to say that spirituals can and should be sung by those people, regardless of race, who have an honest love for them and a musical and rhythmical feeling for them.

Spirituals, notwithstanding their rhythmic style, are songs of religious expression. They were an integral part of Christian worship. This is the quality that is preserved in the singing of great artists such as Roland Hayes and Marian Anderson. Jazzy arrangements and popularized style of singing spirituals should not be condoned. Spirituals are not dance music of the music hall type regardless of the fact that the rhythm of much of this music is based upon early Negro music. Although written for some form of worship service these songs are appropriate for the concert stage. Moreover, they have their place in the school room and in community gatherings. They may be a part of any normal group activity, but they should be understood and preserved as expressions of a man singing to his God.

Besides the sincerity of expression which should pervade the singing of Negro music, there is the necessity of conveying the unique sense of rhythm. Negro music is based primarily on two physical movements: the swaying of the bodies to the meter of the music and the tapping of the foot and clapping of the hands to the pulse of the music. The former is found primarily in spirituals and the latter in Negro secular music. There may be clapping in rhythmic spirituals but it is done in a spirit of religious ecstasy. Therefore in the singing of these songs by a group there should be some bodily response to the sway of the rhythm, and the face and eyes should reflect this response.

Spirituals run the gamut of human expression. Some express the ultimate of despair, such as, "Nobody Knows De Trouble I See." Others rise to the heights of transcendentalism, such as, "Gonna Shout All Over God's Heaven." Some express humility and reverence such as "Give Me Jesus" and some are rhythmic, often referred to as "shoutin'" spirituals, such as, "Good News, Chariot's Comin' ". In performance, the body and emotions must reflect these moods of expression.

Another debatable point in the singing of these songs is the extent to which Negro dialect should be used. After all, they were created in dialect. Much of their charm is enhanced by the dialect. In performance, when all dialect is eliminated, the singing sounds unnatural and affected. On the other hand when most choirs, either Negro or White, attempt to render them in meticulous dialect, the performance sounds stilted. Probably the wisest course is to introduce dialect which is natural to the music and universally accepted. A few examples have

been given previously. It is the policy followed in this book. Some publishers are printing Negro music without dialect, leaving it to the performer to introduce dialect to the dictates of his own taste.

Another unique feature of Negro spirituals and folk songs is the fact that they were sung with improvised harmony from the beginning of their creation. The Negro was born with rhythm and harmony in his soul. As mentioned before, our own style of barbershop singing is an outgrowth of this inborn talent. Spirituals are group music. Only a few gifted artists can sing them adequately as concert songs. They plead for harmony, so it is in harmony that they should be sung. For this reason, they should not be arranged with such elaborate and strange harmonies that the improvised quality is destroyed. They are most effectively performed when the original spontaneity of the words and music that gave them birth is preserved.

I

My Lord's A-Writin' All De Time

The African Negroes did not accept willingly their lot as slaves. Some committed suicide, some joined Indian tribes, and still others caused insurrections on the plantations. Their recalcitrant behavior was disturbing to their owners. To assuage their rebellious tendencies the colonials introduced them to Christianity. In some communities they were permitted to attend the churches. Special pacifistic sermons were preached for them. They were introduced to appropriate passages in the Bible which emphasized obedience. They were taught that the white man's God was all powerful and a God who would punish wrong doing. He heard all and could see all. He would chastise sins and offenses, all of which He wrote into His big white book as a record for meting out punishment on the final day of judgment.

Because they had been reared in a culture of fear and superstition in their African homeland, Christianity was easily imposed upon the slaves. In order to remind themselves of the all pervading presence of the white man's God, they created this simple spiritual, "He sees all you do and He hears all you say, my Lord's a-writin' all de time."

II

Give Me Jesus

Not all of the slaves on the plantations accepted Christianity immediately. Some of them were Mohammedans and were reluctant to change. Others were suspicious of the white man's intent in teaching them a new religion and were actually antagonistic to it.

But those who did accept Christianity seemed to do so without reservation. They tried faithfully to do everything which they were told in order to become good Christians. They sang and prayed often and tried dutifully to obey their masters, believing that this was the way to a Christian life and salvation. One of the songs of these devout people was an adaptation of an old English hymn, for which they created their own melody and added new lyrics. It was the plaintive cry, "Give Me Jesus."

My Lord's A-writin' All De Time

9

Moderately fast $\text{♩} = 116$

f *f-p*

Soprano
Alto

Oh, He sees all you do and He hears all you say,—

Tenor
Bass

f *f-p*

Piano

f *f-p*

1. 2.

My Lord's a - writ - in' all de time. Yes He time. 1. Well I

1. 2.

mf

aint been to Heav - en but I've been told,— My Lord's a writ - in' all de

2. My Lord - done - just what he said,—

mp

Hum

mp

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time *p* Hum

mf

That the streets up there are — paved with gold,
Well He healed the sick and He raised the dead,

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 begins with a 'time' signature and a 'p' (piano) dynamic marking. A long, sustained note is marked 'Hum'. The bottom staff is a piano accompaniment in bass clef, starting with an 'mf' (mezzo-forte) dynamic. The lyrics are written below the vocal line.

1. 2. *f*

My Lord's a - writ - in' all de time, time, Oh, he

1. 2. *f*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with two first and second endings. The first ending is marked '1.' and the second ending is marked '2.' with a 'f' (forte) dynamic. The lyrics are 'My Lord's a - writ - in' all de time, time, Oh, he'. The bottom staff is a piano accompaniment with corresponding first and second endings, also marked with 'f'.

rit.

sees all you do, and He hears all you say, — My Lord's a-writ-in' all de time.

rit.

rit.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with a 'rit.' (ritardando) marking. The lyrics are 'sees all you do, and He hears all you say, — My Lord's a-writ-in' all de time.'. The bottom staff is a piano accompaniment with a 'rit.' marking. The system concludes with a double bar line.

Give Me Jesus

11

Spiritual

Moderately slow ♩ = 84

mp

Soprano
In de morn-in' when I rise, in de morn-in' when I
bout de break of day, just a - bout de break of

mp

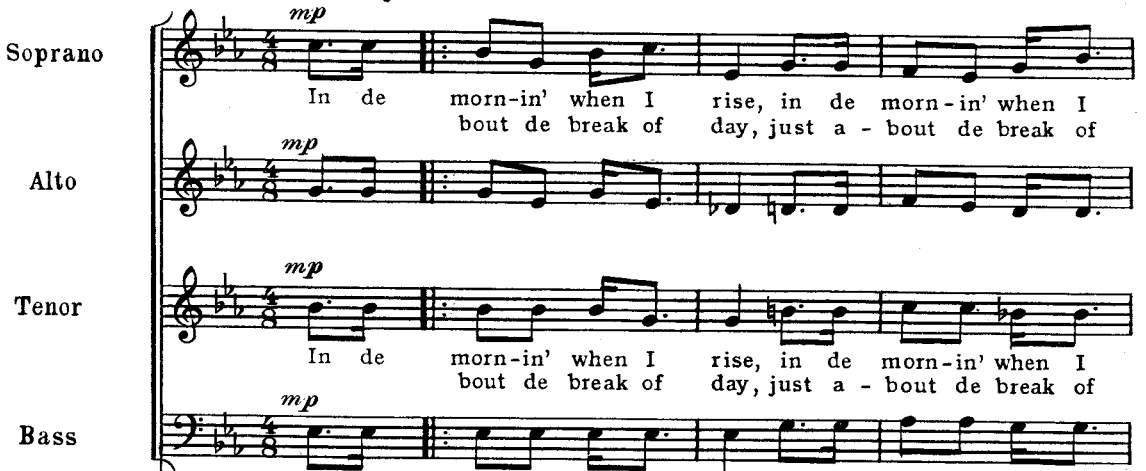
Alto

mp

Tenor
In de morn-in' when I rise, in de morn-in' when I
bout de break of day, just a - bout de break of

mp

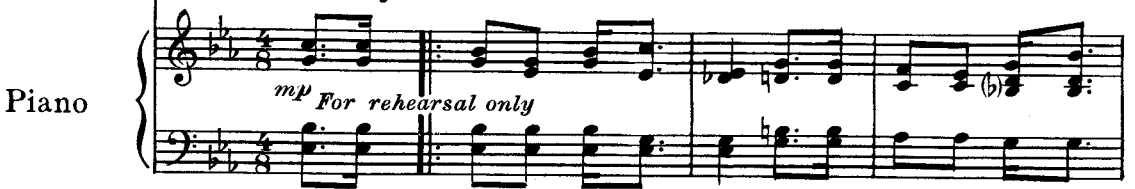
Bass



Moderately slow ♩ = 84

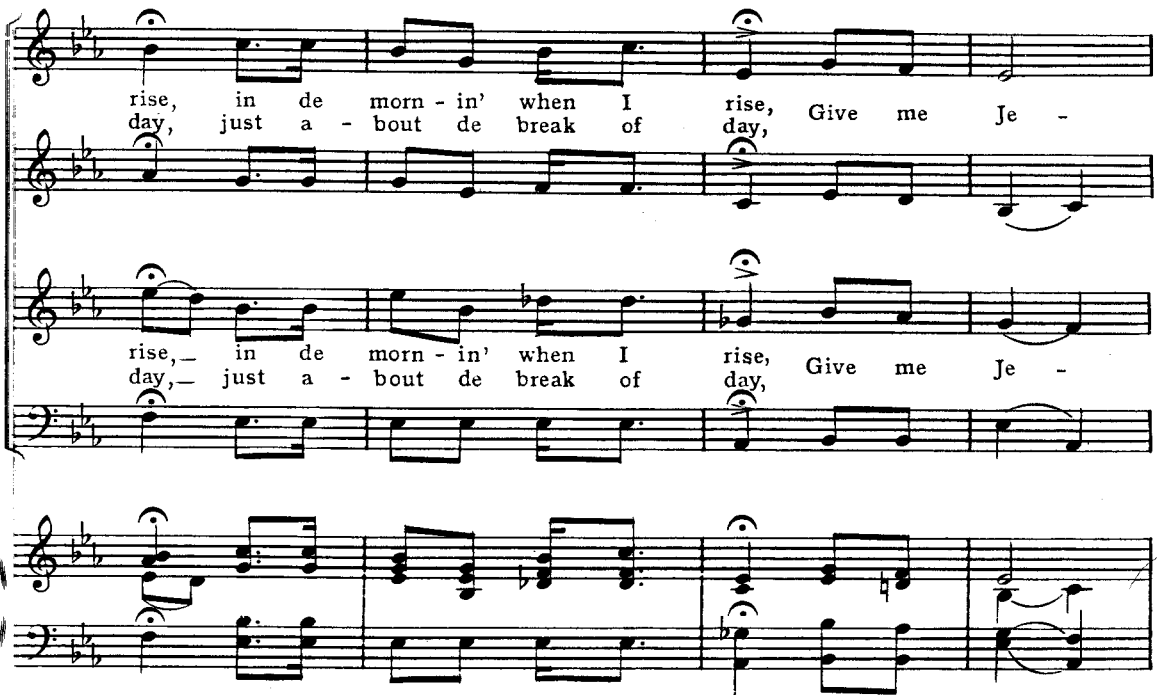
mp For rehearsal only

Piano



rise, in de morn - in' when I rise, Give me Je -
day, just a - bout de break of day,

rise, - in de morn - in' when I rise, Give me Je -
day, - just a - bout de break of day,



mf
 sus, give me Je - sus, give me Je - sus. You may

mf
 sus, give me Je - sus, give me Je - sus. You may

mf

sfp 1. 2. *mf*
 have all dis worl', give me Je - sus. Just a - sus. Oh, Hum -

sfp *p*
 have all dis worl', give me Je - sus. Just a - sus. Hum -

sfp *p*

1. 2. *p*

Soprano Solo (or selected voices)

when I come to die, oh, when I come to die, oh,

Hum Hum

Hum Hum

Detailed description: This section of the score is for a Soprano Solo (or selected voices). It consists of four staves. The first staff contains the vocal line with the lyrics "when I come to die, oh, when I come to die, oh,". The second and third staves are for a vocal line with the word "Hum" written below. The fourth staff is the piano accompaniment. The music is in a minor key and features a melodic line with some grace notes and a piano accompaniment with chords and moving lines.

when I come to die, Give me Je - sus, give me

Give me Je - sus, give me

Group

sfp *mp*

sfp *mp*

sfp *mp*

sfp *mp*

Detailed description: This section of the score is for a Group. It consists of four staves. The first staff contains the vocal line with the lyrics "when I come to die, Give me Je - sus, give me". The second and third staves are for a vocal line with the lyrics "Give me Je - sus, give me". The fourth staff is the piano accompaniment. The music is in a minor key and features a melodic line with some grace notes and a piano accompaniment with chords and moving lines. Dynamic markings *sfp* and *mp* are present above the vocal lines.

Je - sus, give me Je - sus. You may

Je - sus, give me Je - sus. You may

f broaden

f broaden

f broaden

f broaden

have all dis worl', give me Je - sus.

have all dis worl', give me Je - sus.

sfp *p* slower

sfp *p* slower

sfp *p* slower

sfp *p* slower

sfp *p* slower

III

Somebody's Knockin' At Your Door

Gradually the Negro slaves were permitted to organize their own churches. To attract new converts they held revival meetings. It was at these revival meetings, in their own churches, that some of the most interesting and beautiful of all of the spirituals were created. In the front of the church was a bench which was usually reserved for the sinners. It was called the mourner's bench. Sinners were invited to come to this bench to be prayed for. To one side, also in the front, was a section occupied by the most faithful members of the Church. This section was called the Amen corner.

The old time minister was usually a most eloquent and dynamic orator, despite his limited vocabulary. He could whip his congregation into a religious frenzy with his doctrine of fear and a future life in Hell, toward which the sinners were headed. During the heat of the sermon one good sister from the Amen corner might go over and point an accusing finger at one of the sinners and shout, "Somebody's Knockin' At Your Door." The remainder of the congregation would join her and sing this song of invitation accompanied with foot-tapping and hand-clapping. It might continue for a hundred verses. The poor sinner would more than likely become intoxicated with the hypnotic rhythm and shouting until he, likewise, would shout and sing and repent of his sins.

IV

You Better Mind

The Negro was gifted with the ability to create a song for every incident or occasion. If the congregation got out of hand with their singing and shouting, the minister might admonish them because of their conduct. He might reprimand them for their sins by pointing an accusing finger at them as he sang,

"You better mind how you talk,
 You better mind what you're talkin' about,
 You got to give an account at de judgment.
 You better mind."

16 **Somebody's Knocking At Your Door**

Spiritual

Moderately slow $\text{♩} = 76$

Soprano
Alto

Tenor
Bass

Hand Claps
Foot Taps

Piano

mf

mf

For rehearsal only

mf

Detailed description: This system contains the first three staves of the score. The top staff is for Soprano and Alto, the middle for Tenor and Bass, and the bottom for Piano. The piano part includes a rehearsal section marked 'For rehearsal only' and a dynamic marking of 'mf'. The vocal parts have a dynamic marking of 'mf'. The piano accompaniment includes hand claps and foot taps, indicated by asterisks on the staff.

mf

He's a-knock-in', He's a-knock-in',

knock-in', knock-in',

Detailed description: This system contains the next three staves. The vocal parts continue with the lyrics 'He's a-knock-in', He's a-knock-in', knock-in', knock-in','. The piano accompaniment continues with chords and a melodic line.

door,

Some-bod - y's knock-in' at your knock-in', knock-in', Some-bod - y's

door,

Detailed description: This system contains the final three staves. The vocal parts continue with the lyrics 'door, Some-bod - y's knock-in' at your knock-in', knock-in', Some-bod - y's door,'. The piano accompaniment continues with chords and a melodic line.

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knock-in' at your door, Oh — sin-ner, why don't you

This system contains the first two lines of the musical score. The top line is the vocal melody in a treble clef with lyrics. The second line is the bass line for the vocal part. The bottom two lines are the piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The music is in a minor key and 4/4 time.

an - swer? Some - bod - y's knock - in' at your door.

This system contains the next two lines of the musical score. It follows the same format as the first system, with a vocal line and piano accompaniment. The lyrics continue from the previous system.

mp Knocks like— Je - sus, Some - bod - y's knock - in' at your
mp Can't you— hear him?
pp
mp

This system contains the final two lines of the musical score. It includes dynamic markings: *mp* (mezzo-piano) and *pp* (pianissimo). The vocal line and piano accompaniment continue, with some rests in the piano part during the *pp* section.

door, Knocks like Je - sus, Some - bod - y's knock-in' at your
 Can't you hear him?

knock-in', knock-in',

This system contains the first two lines of the musical score. It includes a vocal line with lyrics, a bass line, and a piano accompaniment with treble and bass staves. The key signature has two flats (B-flat and E-flat).

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

This system contains the second two lines of the musical score. It includes a vocal line with lyrics, a bass line, and a piano accompaniment with treble and bass staves. The key signature has two flats. Dynamics markings like *f* are present.

Some - bod - y's knock-in' at your door my Lord.

This system contains the final two lines of the musical score. It includes a vocal line with lyrics, a bass line, and a piano accompaniment with treble and bass staves. The key signature has two flats. The word "door" is written above the vocal line with a long note.

mf door

Some - bod - y's knock-in' at your knock - in', knock - in', Some - bod - y's

mf door

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics 'Some - bod - y's knock-in' at your knock - in', knock - in', Some - bod - y's' and ends with the word 'door'. The piano accompaniment consists of a bass line and a treble line, both marked with a mezzo-forte (*mf*) dynamic. The key signature has two flats, and the time signature is 4/4.

knock - in' at your door, Oh sin-ner, why don't you

f

mf

The second system continues the vocal line with the lyrics 'knock - in' at your door, Oh sin-ner, why don't you'. The piano accompaniment includes a bass line with a 'B' symbol and a treble line. Dynamics include *f* (forte) and *mf* (mezzo-forte). The key signature and time signature remain consistent with the first system.

an - swer? Some - bod - y's knock-in' at your door.

The third system concludes the vocal line with the lyrics 'an - swer? Some - bod - y's knock-in' at your door.'. The piano accompaniment continues with a bass line and a treble line. The key signature and time signature are consistent with the previous systems.

You Better Mind

Spiritual

Slowly *mf* *f-p* Brightly (♩=98)

Soprano
Oh, you bet-ter mind, oh, you bet-ter

Alto
mind, mind, mind,

Tenor
mind, mind, mind,

Bass
mind, mind, mind,

Piano
Brightly (♩=98)
mf-p

mind, You got to give an ac - count - at the

mind, mind, mind,

mind, mind, mind, You got to give an ac - count - at the

1.

Judg - ment you bet - ter mind. Oh, you bet - ter

Judg - ment you bet - ter mind, you bet - ter mind.

Detailed description: This system contains the first two systems of a musical score. The top system has two vocal staves and a piano accompaniment staff. The first vocal line starts with the lyrics 'Judg - ment you bet - ter mind.' and ends with a first ending bracket labeled '1.' leading to 'Oh, you bet - ter'. The second vocal line continues with 'Judg - ment you bet - ter mind, you bet - ter mind.' The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has one sharp (F#).

2.

mf mind ————— Oh, you bet - ter

mf

f mind. You bet - ter mind how_ you talk, ————— you bet - ter

f mind how_ you shout, ————— you bet - ter

f

mf

Detailed description: This system contains the second and third systems of the musical score. The top system has two vocal staves and a piano accompaniment staff. The first vocal line starts with a second ending bracket labeled '2.' and continues with the lyrics 'mind ————— Oh, you bet - ter'. The second vocal line continues with 'mind. You bet - ter mind how_ you talk, ————— you bet - ter' and 'mind how_ you shout, ————— you bet - ter'. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The key signature remains G major.

mind _____ you got to

mind what you're talk - in' a - bout, — 'cause you got to

mind what you're shout - in' a - bout, — 'cause you got to

mf

mf

mf

mf

This system contains four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The third staff is a vocal line in treble clef with lyrics. The fourth staff is a bass line in bass clef. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a key signature of one sharp. Dynamics include *mf* (mezzo-forte) and accents (>).

give an ac - count - at the Judg - ment, You bet - ter

give an ac - count - at the Judg - ment, You bet - ter

This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a bass line in bass clef. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a key signature of one sharp. Dynamics include *mf* (mezzo-forte) and accents (>).

1. 2. *mp*

mind — Oh, you bet - ter

mp

you bet - ter mind. mind.

mf

mind you bet - ter mind. You bet - ter mind.

mf

1. 2. *mp*

mf

mind, — oh, you bet - ter mind, —

p

mind, mind, mind, mind, mind,

p

mind, mind, mind, mind, mind,

p

p

mf
 You got to give an ac - count at the Judg - ment, You bet - ter
mf
 mind,
mf
 mind, You got to give an ac - count at the Judg - ment, You bet - ter
mf

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *mf* (mezzo-forte) throughout.

rit. *f* $\frac{3}{2}$
 mind mind! You bet - ter mind. _____
rit. *f* $\frac{3}{2}$
 you bet - ter
rit. *f* $\frac{3}{2}$
 mind you bet - ter mind! You bet - ter mind. _____
rit. *f* $\frac{3}{2}$

The second system continues the musical score with four vocal staves and piano accompaniment. It features a *rit.* (ritardando) marking and a *f* (forte) dynamic. A triplet of eighth notes is indicated with a '3' over the notes. The piano accompaniment mirrors the vocal lines with chords and a bass line.

V

Oh, My Lovin' Brother

Undoubtedly, the first European music which the slaves heard on the plantations and in the Christian churches were hymns. In order to induce acceptance of Christianity they were encouraged to learn these hymns. They were probably more attracted to the new religion through these hymns than through the sermons of the white ministers. They sang these hymns both in the church and on the plantation but gradually put their own individual stamp upon them by adapting them to their own native gifts. They wrote new melodies that harmonized easily and adapted the lyrics to the music. In this manner they borrowed from the old Methodist hymn, "Come Thou Fountain," and created the fine revival spiritual, "Oh, My Lovin' Brother."

VI

Nobody Knows de Trouble I See

There is both a major and a minor version of this old, familiar spiritual. Both versions contain an element of tragedy, but both of them end in a hopeful spirit. The major version seems to be a complaint of the frustrations and deprivations of the daily life of the slaves, such as the lack of adequate clothing, food, housing and privileges. The minor version seems to be associated with a much more tragic event or circumstance. Only the merciless beating of a cruel overseer or the loss of loved ones on the auction block could excite the depths of despair found in the minor version of "Nobody Knows de Trouble I See."

Oh My Lovin' Brother

Jubilee

Lively and rhythmic $\text{♩} = 92$

mf

Soprano

1. Come, thou fount of ev-'ry bless-in', Tune my
2. Here I raise my Eb-en-e-zer; Hith-er

Alto

mf

Tenor

1. Come, thou fount of ev-'ry bless-in', Tune my
2. Here I raise my Eb-en-e-zer; Hith-er

mf

Bass

mf

Piano

Lively and rhythmic $\text{♩} = 92$

Optional mf

heart to sing thy grace; Streams of mer-cy
by thy help I'm come; And I hope by

heart to sing thy grace; Streams of mer-cy
by thy help I'm come; And I hope by

nev - er ceas - in' call for songs of loud - est
 thy good plea - sure safe - ly to ar - rive at

nev - er ceas - in' call for songs of loud - est
 thy good plea - sure safe - ly to ar - rive at

praise, } Oh my lov - in' broth - er, when the world's on
 home, }

praise, } Oh my lov - in' broth - er, when the world's on
 home, }

Oh my lov - in' broth - er, —

fi - yer, Don't you want God's bos - om,

fi - yer, Don't you want God's bos - om,

when the world's on fi - yer, - Don't you want God's

The first system consists of five staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The bottom two staves are piano accompaniment in G major, with the right hand playing chords and the left hand playing a bass line.

To be your pil - low, Hide me

To be your pil - low, Hide me

bos - om To be your pil - low, -

The second system consists of five staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The bottom two staves are piano accompaniment in G major, with the right hand playing chords and the left hand playing a bass line.

o - ver, in the rock of a - ges,

o - ver, in the rock of a - ges,

Hide— me o - ver, in the rock of

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics 'o - ver, in the rock of a - ges,'. The third staff is a vocal line in treble clef with lyrics 'o - ver, in the rock of a - ges,'. The fourth staff is a vocal line in bass clef with lyrics 'Hide— me o - ver, in the rock of'. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and a bass line.

Rock of a - ges cleft for me.

Rock of a - ges cleft for me.

a - ges, Rock of a - ges cleft for me.

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics 'Rock of a - ges cleft for me.'. The third staff is a vocal line in treble clef with lyrics 'Rock of a - ges cleft for me.'. The fourth staff is a vocal line in bass clef with lyrics 'a - ges, Rock of a - ges cleft for me.'. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and a bass line.

30 Nobody Knows De Trouble I See, Lord

Spiritual

Slowly and mournfully ($\text{♩} = 60$)

Soprano *p* Hum _____

Alto *p* Hum _____

Tenor *p* Hum _____

Bass *p*

No - bod - y knows de trou-ble I see, Lord,

Slowly and mournfully ($\text{♩} = 60$)

Piano *p* For rehearsal only

mf > *p* Oh! Hum _____

mf > *mp* Oh! Hum _____

mf > *p* Oh! Hum _____

mp No-bod - y knows de trou-ble I see, No-bod - y knows de

not long

No - bod - y knows like Je - sus.

not long

No - bod - y knows like Je - sus.

not long

trou-ble I see, Lord,

not long

A little faster

ff

1. Mem - bers, won't you pray for me? Mem - bers, won't you pray for
 2. Broth - ers, won't you pray for me? Broth - ers, won't you pray for

ff

A little faster

ff

mf

Oh, mem - bers, won't you pray for me? And
 Oh, broth - ers, won't you pray for me?

mf

me? Mem - bers, won't you pray for me? And
 me? Broth - ers, won't you pray for me?

mf

for for me?
 for me?

help me to drive old Sa - tan a - way,

help me to drive old Sa - tan a - way,

Oh,

p
Hum _____
p
Hum _____
p
Hum _____
mp
No - bod - y knows de trou - ble I see, Lord,
p

mf >
Oh!
mf >
Oh!
mf >
Oh!
No - bod - y knows de trou - ble I see,
v

p *not long*
Hum _____
p *not long*
Hum _____
p *not long*
Hum _____
mp *not long*
No - bod - y knows de trou - ble I see, Lord,
not long

rit. *pp*
No - bod - y knows like Je - sus.
rit. *pp*
No - bod - y knows like Je - sus.
rit. *pp*
rit. *pp*

VII

I Heard from Heaven Today

During the early part of the nineteenth century, the Society of Friends known as the Quakers bought slaves and sent them out of the country to freedom. This organization proved its sincere friendship toward the Negro from the early colonial days through the Civil War period. The Friends were active in the underground movement. By 1810 there were over 100,000 free Negroes in the North. In 1816 a society was formed to colonize free Negroes, who in many instances were causing trouble to the slaveholders. The Colonization Society purchased what is now Liberia in West Africa, which became the home of Negroes who left America. This movement was actively opposed by some of the free Negroes (led by Bishop Richard Allen, first bishop of the African Methodist Episcopal Church of Philadelphia). They advocated that the Negro made significant contributions to both the culture and the physical development of America and that the slaves upon being granted their freedom should remain in this country as Americans.

However, the slaves desired their freedom even if it meant a return to Africa which many still considered their homeland. They made up "goin' home" songs. Africa became the promised land. They often disguised the real meaning in their songs. In this spiritual they referred to Africa as heaven—"Good News, I Heard From Heaven Today." It is probably a derivation of "Good News, Chariot's Comin' ", which was based upon the Bible story of the prophet, Elijah.

VIII

Wasn't That A Mighty Day?

Comparatively few spirituals pertaining to either Christmas or Easter have come down to us. Authorities can only surmise the reason for this. It is possible that the Negro slaves were not taught the true significance of these days. Perhaps they represented primarily two holidays from toil and work. More likely it is due to the fact that most spirituals were created during the fervor of revival meetings and these meetings did not occur on Christmas and Easter. In this book Christmas is represented by a very old and seldom sung spiritual, "Wasn't That A Mighty Day?"

I Heard From Heaven Today

Spiritual

Bright tempo (♩ = 104)
mf-mp

Soprano
Alto

1. I heard good news from heaven to day, I
2. sins are for-giv-en and my soul set free, My

Tenor
Bass

Bright tempo (♩ = 104)
mf-mp

Piano

heard good news from heaven to day, I
sins are for-giv-en and my soul set free, My

heard good news from heaven to day, I
sins are for-giv-en and my soul set free, I

heard from heav - en to - day, I heard good news, good news, char - iot's com - in',

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a half note G3, followed by quarter notes A3, B3, and C4. The lyrics "heard from heav - en to - day, I heard good news, good news, char - iot's com - in'" are written below the notes. The piano accompaniment is written in a bass clef and features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *f* (forte) and accents (>).

news, good news, good news, char - iot's com - in', good news, char - iot's com - in', I

The second system continues the musical score. The vocal line has a half note G3, followed by quarter notes A3, B3, and C4. The lyrics "news, good news, good news, char - iot's com - in', good news, char - iot's com - in', I" are written below. The piano accompaniment continues with similar rhythmic patterns and chords. Dynamic markings include *f* and accents.

1. heard from heav - en to - day. - My 2. heard from heav - en to - day. rit.

The third system features a first and second ending for both the vocal and piano parts. The first ending is marked "1." and the second ending is marked "2.". The lyrics for the first ending are "heard from heav - en to - day. - My" and for the second ending are "heard from heav - en to - day.". The piano accompaniment also has two endings. The second ending in the piano part is marked "rit." (ritardando). The system concludes with a double bar line.

Wasn't That A Mighty Day

Old Christmas Spiritual

Moderately slow

Soprano Alto

mf 1. Was-n't that a might-y day,
p 2. Born in Beth-le-hem,
f 3. Git a-way Jor-dan,

Tenor Bass

Bass Solo

1st Verse *ad lib.*

1. Was-n't that a might-y day-

was-n't that a might-y day,
 born in Beth-le-hem,
 git a-way Jor-dan,

- good Lord? Yes one might-y day-

was-n't that a might-y day,
 born in Beth-le-hem, when
 git a-way Jor-dan, where
 there's

- good Lord. Was-n't that a might-y day - good Lord.

Je-sus Christ was born?
 Je-sus Christ was born.
 one more riv-er to cross.

In the cit-y of Beth-le-hem where Je-sus Christ our Lord was born.-

Bass Solo

2nd Verse
(Cue Chorus)

Born in Beth-le - hem — good Lord.

Born — in Beth - le - hem — good Lord. —

Born in Beth - le - hem — good Lord.

In the cit - y of Beth - le - hem where Je - sus Christ our Lord was born. —

3rd Verse

Git a-way, git a-way Jor - dan good Lord.

Git a - way, git a - way Jor - dan good Lord. —

Git a-way, git a-way Jor - dan good Lord.

One more riv - er to cross to get to the cit - y of Beth - le - hem good Lord.

IX

Angels Rolled De Stone Away

Here is one of the few spirituals written for Easter that is extant. It is a happy spiritual and tells in detail the story of the resurrection. The narrative verses may be sung by an individual or an entire section. The little five-note solo for the bass at the end of each verse is called a *hook*. It joins the verse with the chorus. In spirituals the chorus should be sung after each verse. All spirituals of this type, and there are several in this book, begin with the chorus sung twice. Then, each verse is followed by one chorus until the final verse. After the final verse the chorus is again sung twice.

X

Brother Rabbit

The children of the slaves, as soon as they were able, were required to do useful chores. Regardless of how they were forced to work in the master's house (the Big House as it was called) or in the fields, they still seemed to have the energy for singing and dancing when the day was done. Like their fathers and mothers, they made up songs and dances, many of which are still used in the deep South. The rabbit, big-eyed, timid, and dependent upon nimbleness and motherwit for survival, was a universal favorite in the stories and songs of the American Negro. He saw in the rabbit the qualities which would best enable him to survive slavery. This little song, as one can see, eulogizes "Brother Rabbit" in the verses and then, as in a spiritual, gives a jubilant shout in the chorus.

Angels Rolled De Stone Away

Easter Spiritual

Lively $\text{♩} = 128$

Piano

mf

Soprano

Alto

Tenor

Bass

f Oh de an - gels
"dee"

f Oh de an - gels
"dee"

ff-p rolled de stone a - way

ff-p rolled de stone a - way

ff-p Rolled well de an - gels rolled de stone a -

ff-p

Oh de an - gels rolled de stone a -

Oh de an - gels rolled de stone a -

way rolled Yes de an - gels

The first system consists of four staves. The top two staves are vocal lines in G major (one sharp) with lyrics. The third staff is a bass line with lyrics. The bottom two staves are piano accompaniment, showing chords and a bass line.

way 'Twas on dat Eas - ter

way 'Twas on dat Eas - ter

rolled de stone a - way 'Twas on dat Eas - ter

The second system continues with four staves. The top two staves are vocal lines with lyrics. The third staff is a bass line with lyrics. The bottom two staves are piano accompaniment.

Sun - day morn - in' — Dat de an - gels rolled de

Sun - day morn - in' — Dat de an - gels rolled de

Sun - day morn - in' — Lord — dat de an - gels rolled — de —

Last time to Fine 1. 2.

stone a - way. — Oh de an - gels way. —

stone a - way. — Oh de an - gels way. —

stone a - way. — way. —

Last time to Fine 1. 2.

A little stress on each note

p

Hum _____ Hum _____ Hum _____

mf (melody)

1. Sis - ter Ma - ry she came run - nin' _____ Just a -
 2. Said the an - gel, "He is not here; _____ He is
 3. Je - sus said, "Touch Me not Ma - ry, _____ But go
 4. Broth - er Thom - as he came run - nin', _____ And his

p

Hum _____ Hum _____ Hum _____

Hum _____ Hum _____ Hum _____ Hum _____

bout the break of day _____ She was
 ris - en as He said, _____ Why _____
 on a - head of me, _____ Go and
 eyes were o - pen wide, _____ Je - sus

Hum _____ Hum _____ Hum _____ Hum _____

Hum — Hum — Hum —

bring - in' news from heav - en — Dat de an - gels rolled de
 seek — ye the liv - ing — Way down here a -
 tell all my dis - ci - ples — To — meet me in
 said, "Man if you doubt me, — Come — put your hand right

Hum — Hum —

D. S. al Fine *Fine*

Oh de an - gels way. —

stone a - way. — Oh de an - gels way. —
 mong the dead." —
 Gal - i - lee." —
 in my side." —

Hum — Hal - le - lu - jah! way. —

D. S. al Fine *Fine*

Brother Rabbit

Children's Song

Not too fast but rhythmical ♩ = 72

mf

Soprano

1. Broth-er rab-bit, broth-er rab-bit_ your ears might-y long,
 2. rab-bit, broth-er rab-bit_ your coat's might-y gray,
 3. rab-bit, broth-er rab-bit_ your tail's might-y white,

Alto

Tenor

1. Broth-er rab-bit, broth-er rab-bit_ your ears might-y long,
 2. rab-bit, broth-er rab-bit_ your coat's might-y gray,
 3. rab-bit, broth-er rab-bit_ your tail's might-y white,

Bass

mf

Piano

Not too fast but rhythmical ♩ = 72

Yes broth-er pos-sum, I b'lieve_ they're put on wrong, how-ev-er,
 Yes broth-er pos-sum, I b'lieve_ 'twas made that way, how-ev-er,
 Yes broth-er pos-sum, I'm get-tin' on out of sight, how-ev-er,

Yes broth-er pos-sum, I b'lieve_ they're put on wrong, how-ev-er,
 Yes broth-er pos-sum, I b'lieve_ 'twas made that way, how-ev-er,
 Yes broth-er pos-sum, I'm get-tin' on out of sight, how-ev-er,

ev-'ry lit-tle soul must shine, shine, ev-'ry lit-tle soul must shine, Rise and

ev-'ry lit-tle soul must shine, shine, ev-'ry lit-tle soul must shine, Rise and

1-2. *rit.* *f* shine, rise and shine, rise and shine. Broth-er shine. *Final ending*

f *rit.* shine, rise and shine, rise and shine. Broth-er shine.

f *rit.* shine, rise and shine, rise and shine. Broth-er shine. *rit.*

f *rit.* shine, rise and shine. Broth-er shine, rise and shine. *rit.* *Final ending*

XI

Sweet Potatoes

The Negro also contributed to the wealth of American folklore through the street cries of the vendors. In these cries, which are truly little songs, there is a unique display of improvisation, because each vendor endeavored to attract the passers-by to his stand. The late George Gershwin, with his magnificent talent for imitating the Negro idiom in music, has written two delightful street cries in his opera, "Porgy and Bess." The cries of the Strawberry Woman and the Crabman are highlights in the opera. Negro street cries are heard even today in our cities both in the North and the South. In this street cry the vendor, a huckster of vegetables, improvises a song about his produce as he drives along the street.

Sweet potatoes, yellow yams,
 Lord have mercy, here I am,
 String beans, green corn,
 I got okra too,
 Everything is fresh for you.

XII

Sandy Anna

The slave fishermen along the coast of Georgia and the Negro seamen in other seaports of the South sang a different type of work song from that of the slave in the field. His songs resembled the chanties of the New England seamen which were based upon exploits at sea and work on the ships. The primary difference, as usual, was in the rhythm. "Sandy Anna" is a fine example of a slave chantey; however, it is based upon an old English chantey.

Sweet Potatoes

Street Cry

Moderately slow but deliberately ♩ = 60

Solo or
All Ten.Soprano
AltoBass I
Bass II

f
Sweet po-ta-to, yel-lar yam,- Lord have mer-cy

p

p

accel. Spoken aloud, in the style of a Huckster.
Heah I am! Heah I am! Heah I am! String beans! green corn, I got ok-ra too.

mf
Ev-ry-thing is fresh for you. Sweet po-ta-to, yel-lar yam,-

mf

mf

accel. *rit.*
Lord have mer-cy, Heah I am! Heah I am! Heah I am!

Sandy Anna

(Male Voices)

Traditional Negro Sea Chanty

Firmly (♩ = 72)

Tenor I
 Tenor II
 Bass I
 Bass II
 Piano

Hey heave hi ho! Hey heave hi ho! Work on the lev-ee all day
 day all day_

Hey heave hi ho! Hey heave hi ho! Work on the lev-ee all day all day_

Firmly (♩ = 72)
f (Rehearsal only)

In a Boisterous Style

1. Sea-man what's the mat-ter? Heave! ray hoo - ray Heave! Sea-man what's the
 2. Sea-man stole my dol-lar, Heave! ray hoo - ray Heave! Stole it in Sa-
 3. Catch he in de col-lar, Heave! ray hoo - ray Heave! Make that sea-man

1. Sea-man what's the mat-ter? Heave! ray hoo - ray Heave! Sea-man what's the
 2. Sea-man stole my dol-lar, Heave! ray hoo - ray Heave! Stole it in Sa-
 3. Catch he in de col-lar, Heave! ray hoo - ray Heave! Make that sea-man

In a Boisterous Style

*The word "heave" should be spoken sharply, as the men are working on the dock, rowing a small boat or pulling on a rope.

mat-ter? Heave! hoo-ray San-dy An-na Heave!
 van-nah, Heave! hoo-ray San-dy An-na Heave! Hey heave hi ho! Hey heave
 hol-ler, Heave! hoo-ray San-dy An-na Heave!

mat-ter? Heave! hoo-ray San-dy An-na Heave!
 van-nah, Heave! hoo-ray San-dy An-na Heave! Hey heave hi ho! Hey heave
 hol-ler, Heave! hoo-ray San-dy An-na Heave!

hi ho! Work on the lev-ee all day all day.
 day all day all day.
 hi ho! Work on the lev-ee all day all day all day.
 day all day all day.

XIII

Aurore Pradere

The slaves of the French settlers of Louisiana were expected to learn French, just as the slaves in the English colonies were expected to learn English. The latter accepted the necessity to establish communication with their masters. It is true that they modified the English language into a unique dialect, but it served the purpose. The slaves in Louisiana rejected the French language and refused to learn it. With French as a basis they created their own language. It is a mixture of French, Spanish, African and Indian. This Negro-French language is called *patois*. It is so different from authentic French that it is said a native Frenchman cannot understand it. Consequently, we have given an approximate phonetic pronunciation in italics for "Aurore Pradere." It is an old Creole love song of New Orleans.

XIV

Sanguree

This song is an early one which incorporates elements of the Negro's native language from Africa. Some of these very early songs naturally contained more African words than English. As time went by, however, more and more African words were dropped and English words substituted. In this little play song only one African word remains, "Sanguree." No one knows exactly what the word means but the children in the South still include it in the song. It could be the derivation of the name of some child such as is found in "Salangadou," a Creole folk song.

Aurore Pradère

Creole Folk Song

Moderately ♩ = 92

Soprano
Alto

Tenor

Bass

Piano

p Hum _____ Hum _____

mf

Au-rore pra-dère belle 'ti' fille, Au-rore pra-dère belle 'ti' fille, Au-O rawr prah dehr bell tee fee O rawr prah dehr bell tee fee O

mf

Moderately ♩ = 92

mf

Hum _____ Hum _____ Hum _____

mf

rore pra-dère belle 'ti' fille, C'est li mo ou-le, C'est li ma prend, Ya rawr prah dehr bell tee fee Seh lee mo oo lay Seh lee ma prāh* Yah

mf

*The phonetic pronunciation is only an approximation of the sounds in French. In words with an asterisk*pronounce the vowel as indicated through the nose. Do not sound the N.

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(Only lowest note need be sung, if preferred)

p

Pim pim
(or la la)

moun qui dit li trop zo-lie; Ya moun qui dit li pas po-lie; Tout ça ye dit sia!
moon kee dee lee tro zo lee Yah moon kee dee lee pah po lee Too sah yeh dee seeah

Pom pom pom pom pom pom pom

pim pim pim pim La la. La la.

Mo bin fou! C'est li mo ou-lé C'est li ma prend. Ya li ma prend.
Moh bā*foo Seh lee mo oo lay Seh lee mah prā* Yah lee mah prā*

pom pom pom pom. pom.

English Translation

Aurore pradère, beautiful girl,
Aurore pradère, beautiful girl,
Aurore pradère, beautiful girl,
It is she I want and she I'll take,
Some people say she's too pretty,
Some people say she's not polite,
They all say this and that I am a fool,
It is she I want and she I'll take.

Sanguree

Slave Children's Play Song
Based on Negro Folk Song

Lively Charleston tempo (♩ = 92)

Soprano

Alto

Tenor

Bass

Hand claps: All except sopranos

Piano

For rehearsal only

bur - y me_ be - neath that old_ per -
pick-in' up corn- gon-na wring her neck_ as
I_ like tea_ and_ I like Joe_ 'cause

San - gu - ree, - San - gu - ree, -

San - gu - ree, - San - gu - ree, -

sim - mon tree. -
 sure's you born. -
 he likes me. -

mf San - gu - ree, -

mf San - gu - ree, -

mf San - gu - ree, -

f Oh, babe!

mf Oh, babe!

San - gu - ree, -

San - gu - ree, -

San - gu - ree. -

San - gu - ree, -

San - gu - ree, -

San - gu - ree. -

Oh, babe!

Oh, babe!

XV

Po' Ol' Lazrus

A Negro song of great force and imagination is "Po' Ol' Lazrus." It is a work song in which the narrator improvises verse after verse dramatizing the exploits of old Lazrus. The word "walker" in the second verse refers to the walking boss or foreman, who was usually a Negro. The walking boss was hated by most of the men, because like the Negro slave driver of slavery days, he was often a spy for the white boss. This song was used by workers on construction gangs or in stone quarries. Song leaders were paid extra wages for singing and keeping the workers in good spirits. Therefore, the leader would improvise many verses to stimulate the men to more work.

XVI

Free at Last

This rousing old spiritual was sung on many occasions. It was sung by the slaves at revival meetings when one of the congregation was converted from the darkness of heathenism into the light of Christianity. It was also sung by the runaway slave when he succeeded in escaping across the line from a slave state to the freedom of a northern state or into Canada.

Po' Ol' Lazrus

Work Song

Working tempo ♩ = 44

Soprano

Alto

Tenor

Bass

Piano

mf

f Ah, Lord!

f Ah, Lord!

f Ah, Lord!

mf

1. Po'— ol'— Laz-rus, lay-in' in be-tween two
 2. Cap'n- tol' de walk-er, go— and— fetch me
 3. Cap'n- spied- Laz-rus, lay-in' in be-tween two

Working tempo ♩ = 44

mf

mf Ah, Lord!

f Ah, Lord!

mf Ah, Lord!

f Ah, Lord!

mf

moun-tains, Po'— ol'— Laz-rus, lay-in' in be-tween two
 Laz-rus, Cap'n tol' de walk-er, go— and— fetch me
 moun-tains, Cap'n spied- Laz-rus, lay-in' in be-tween two

*The "A" in Ah Lord should be pronounced like the "A" in "at".

The word "walker" in the 2nd verse means the walking boss or foreman.

In the 3rd verse the Cap'n "blowed" po' ol' Lazrus down (shot him) because he was asleep.

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Ah, Lord! *Hā! Lay-in' in be-tween- two
Hā! Go- and- fetch- me
Hā! Lay-in' in be-tween- two

Ah, Lord! Hā!

moun-tains, Po' o' Laz-rus,
 Laz-rus, Cap'n- tol' de wal-ker,
 moun-tains, Cap'n- spied- Laz-rus,

moun-tains, He was fast a - sleep Lord, Lord, yes - fast a - sleep, Ah Lord.
 Laz-rus, Bring him dead or 'live Lord, Lord, yes - dead or 'live, Ah Lord.
 moun-tains, And he blowed him down Lord, Lord, yes he blowed him down, Ah Lord.

Ah Lord, yes - fast a - sleep Lord, Lord, yes - fast a - sleep, Ah Lord.
 Ah Lord, yes - dead or 'live Lord, Lord, yes - dead or 'live, Ah Lord.
 Ah Lord, and he blowed him down Lord, Lord, yes he blowed him down, Ah Lord.

p *ff* *p* *rit.*

*The "hā" sound is made as the sledge hammer strikes the steel spike. Pronounce the ā as in the word "hat".

Free At Last

Jubilee

Lively tempo ♩ = 132

f-p

Soprano
Free at last, — free at last, — Thank God A-might-y I'm

f-p

Alto

f-p

Tenor
Free at last, — free at last, — Thank God A-might-y I'm

f-p

Bass

Lively tempo ♩ = 132

f-p

Piano

free at last, — free at last, — free at last, —

free at last, — free at last, — free at last, —

1. 2.

Thank God A - might - y, I'm free at last. - free at last. -

Thank God A - might - y, I'm free at last. - free at last. - 1. This 2. I

mf

mf

1. 2.

mf

f *mf*

Thank God A-might-y I'm free at last. When Till

f *mf*

is the year- of Ju - ba - lee, - Thank God A-might-y I'm free at last. prayed all night, I prayed all day, -

f *mf*

f *mf*

my Lord set His peo - ple free, - Thank God A - might - y I'm free at last, -
 my Lord He showed me the way, -

f

Thank God A - might - y I'm free at last, -

f

f

This system contains the first two systems of music. It includes a vocal line with lyrics, a piano accompaniment, and a grand staff. Dynamics include *f* (forte) and *f* (forte).

free at last, - free at last, - Thank God A - might - y I'm free at last, -

p

free at last, - free at last, - Thank God A - might - y I'm free at last, -

p

p

p

This system contains the second two systems of music. It includes a vocal line with lyrics, a piano accompaniment, and a grand staff. Dynamics include *p* (piano).

free at last, - free at last, - Thank God A-might-y, I'm free at last, -

free at last, - free at last, - Thank God A-might-y, I'm free at last, -

This system contains two systems of music. The first system has two vocal staves (treble clef) and a piano accompaniment (treble and bass clef). The second system has two vocal staves (treble clef) and a piano accompaniment (treble and bass clef). The lyrics are repeated across the vocal staves.

mp Thank God A-might-y, I thank God A-might-y, I'm free, I'm free at last!

mp Thank God A-might-y, I thank God A-might-y, I'm free, I'm free at last!

mp Thank God A-might-y, I thank God A-might-y, I'm free, I'm free at last!

mp Thank God A-might-y, I thank God A-might-y, I'm free, I'm free at last!

This system contains four systems of music. Each system has a vocal staff (treble clef) and a piano accompaniment (treble and bass clef). The lyrics are repeated across the vocal staves. The first system includes dynamic markings *mp* and *ff broadly*. The piano accompaniment features a crescendo hairpin and a repeat sign with a fermata.

mp Thank God A-might-y, I thank God A-might-y, I'm free, I'm free at last!

This system contains two systems of music. Each system has a vocal staff (treble clef) and a piano accompaniment (treble and bass clef). The lyrics are repeated across the vocal staves. The first system includes dynamic markings *mp* and *ff broadly*. The piano accompaniment features a crescendo hairpin and a repeat sign with a fermata.

JESTER HAIRSTON

Jester Hairston is a graduate of Tufts University, Boston, where he majored in music. He did further work in music theory at the Juilliard School of Music, New York. For thirteen years he was assistant conductor of the famous Hall Johnson Negro Choir of New York. During that time he trained choirs for many Broadway shows and radio shows with such outstanding artists as Don Voorhees, André Kostelanetz, the late Al Jolson, and Alfred Wallenstein.

Hairston came to Hollywood in 1936 with Hall Johnson to do the chorus music for "The Green Pastures" motion picture. In 1943 he organized his own choir and has arranged the choral background music for many of Hollywood's outstanding films. Some of the pictures his choir has done are: "Land of the Pharaohs," "Friendly Persuasion," "Carmen Jones," "Band of Angels" and many others.

As an actor Jester has played many character roles in both pictures and T. V. For fifteen years he has played the role of Leroy, the King Fish's brother-in-law, on the Amos and Andy T.V. and Radio Music Hall shows. He was associated with the late Walter Schumann as an arranger, and many of his choral arrangements of Negro Folk Songs are included in the albums of that famous choir. High school and college choirs throughout the country sing his choral arrangements, and Hairston is in demand constantly as lecturer and guest conductor at choral festivals and teacher institutes.

HARRY ROBERT WILSON

Dr. Harry Robert Wilson, Chairman of the Music Department at Teachers College, Columbia University, New York City, is a nationally known choral conductor and composer. His training includes Master of Arts and Doctor of Education Degrees from Columbia University, and two fellowships at the Juilliard Graduate School of Music, one in composition under the late Rubin Goldmark, and the other in conducting under Albert Stoessel.

His professional experience includes active work in the public schools in the instrumental and choral fields. At present, in addition to his professorial responsibilities, he is actively engaged as a lecturer in the field of Music Education, conductor of choral clinics and festivals, and editor of numerous publications. He has devoted his creative writings to the field which he loves, namely, music in the schools and colleges of America. He knows these schools from first hand experience and shows keen judgment in their needs. His compositions and arrangements are widely used and thoroughly enjoyed by the young people who sing them.