

TWELVE NEGRO SPIRITUAL SONGS



ARRANGED
WITH NEW ACCOMPANIMENTS
BY

ERNEST NEWTON

PRICE 3/-

F. PITMAN HART & CO LTD.
20 & 21, PATERNOSTER ROW,
LONDON, E.C.4.

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Negro Spiritual Songs

THE origin of Negro Melodies is lost in the mists of antiquity. They are, like our old Folk-Songs, never written down but handed on from generation to generation.

They are the spontaneous outbursts of intense religious fervour, and it is supposed had their origin chiefly in camp meetings and revivals. The music comes straight from the heart, and there is no doubt that it reaches the hearts of its hearers.

The Negro's soul is linked with rhythm, and this is an essential characteristic of these Negro Melodies.

The tunes may be crude and sometimes flippant, but are always suitable to the words. Dvorak, the composer, introduced some of them into his own compositions.

About the year 1872 the Jubilee Singers, from Fisk University, Nashville, Tennessee, came over to England and gave a series of Concerts.

The Queen and Mr. Gladstone gave their personal patronage, and were delighted with their singing. Mr. Gladstone was so infatuated that he used to sing their songs at evening parties, and also made every effort to ensure the success of the Jubilee Singers during their English Tour. The company, later on, made a six years' tour round the world, gaining fame and fortune.

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Music
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1925

SWING LOW, SWEET CHARIOT.

ERNEST NEWTON.

Arranged by

PIANO. Moderato.

Key F. *p* *cresc.*

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

cresc.

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

mf *cresc.*

1. I looked o - ver Jor - dan, and what did I see, Com-ing for to car-ry me

mf *cresc.*

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

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

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

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

P4

mf *p* *mf*

2. If you get there be-fore I do,— } Com-ing for to car-ry me home, { Tell
3. The bright-est day that ev-er I saw, } When

mf *p* *cresc.*

all— my friends I'm com-ing too, } Com-ing for to car-ry me home.—
Je - sus washed my sins a - way, }

p *cresc.*

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

p *cresc.* *D. §*

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

4.
I'm sometimes up and sometimes down,
Coming for to carry me home,
But still my soul feels heavenly bound,
Coming for to carry me home.
Swing low, etc.

INCHING ALONG.

Arranged by

ERNEST NEWTON.

PIANO. *Moderato.*

p *cresc.*

Chorus. *Key A^b* *mf*

Keep on inch-ing a - long, Keep on inch-ing a - long,—

cresc. *mf*

Je - sus will come by'nd - bye; Keep on inch-ing a - long like a

cresc. *mf*

poor inch - worm, Je - sus will come by'nd - bye.

cresc.

mf $\frac{3}{4}$ $\{ d ., d | m : m | m . m : m | m : m | r . d :- \}$

1. T'was an inch by inch I sought the Lord,
2. The Lord is com - ing to take us home, —

mf

cresc. $\{ d . r :- . r | r : m | r :- | - : r ., r | r : r | r : d \}$ *mf*

Je - sus will come by'nd - bye, { And an inch by inch he
And then our work will

cresc. *mf*

$\{ m : m | d :- | d . d :- . d | m : r | d :- | - : s, ., s, \}$ *cresc.* *mf* Chorus.

blessed my soul, } Je - sus will come by'nd - bye. Keep on
soon be done, }

cresc. *mf*

$\{ m . m :- . m | m : m ., m | m . m :- . m | r . d : \}$

inch - ing a - long, Keep on inch - ing a - long, —

cresc. || d . r :- . r | r : m | r :- | - *mf* : r ., r }

Je - sus will come by'nd - bye; Keep on

cresc. *mf*

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

inch - ing a - long like a poor inch - worm, Je - sus will come by'nd -

cresc. *cresc.*

1. 2. 3. D. § || last verse.

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

- bye. - bye.

D. §

dim. *pp*

3.
Trials and troubles are on the way,
Jesus will come by'nd-bye.
But we must watch and always pray,
Jesus will come by'nd-bye.

4.
We'll inch and inch and inch along,
Jesus will come by'nd-bye.
And inch and inch till we get home,
Jesus will come by'nd-bye.

STEAL AWAY.

Arranged by

ERNEST NEWTON.

Andante.

PIANO. *p* *cresc.* *cresc.*

Key F *p* Chorus. *cresc.* *cresc.* *dim.*

Steal a-way, steal a-way, steal a-way to Je-sus,

p *cresc.* *p* *f*

Steal a-way, steal a-way home, I hain't got long to stay here.

f *cresc.*

1. My Lord — calls me, He calls me by the thun-der; The
2. Green trees are bend-ing, Poor sin-ners stand — tremb-ling; The

9

trumpet sounds it in my soul: I hain't got long to stay here.

p Chorus. Steal a-way, steal a-way, steal a-way to Je-sus.

Steal a-way, steal a-way home, I hain't got long to stay here.

After Verse 4.

3.
My Lord calls me,
He calls me by the lightning;
The trumpet sounds it in my soul:
I hain't got long to stay here.
Cho.- Steal away. etc.

4.
Tombstones are bursting,
Poor sinners are trembling;
The trumpet sounds it in my soul:
I hain't got long to stay here.
Cho.- Steal away. etc.

THERE'S A MEETING HERE TO-NIGHT.

Arranged by

ERNEST NEWTON.

PIANO. *Moderato.*

Chorus.
Key D. || .l ,s :l ,l .s ,s | m ,m .-:m .,m | m .f ,s :l .s ,s | r ,r .-:r .,r }

Get you ready, there's a meeting here to-night, Come a-long, there's a meeting here to -

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

-night; I know you by your dai-ly walk, There's a meeting here to-night;

cresc. *dim.*

§ *mf*
|| .s | d' .d' :t .t ,t | d' .l :s .s ,s | l ,l .-:t .,t }

1. Camp - meet - ing down in the wil - der - ness, } There's a meeting here to -
2. Those an - gels are tipped with gold, }

11

{ | d' .- : .s | d' .d' ,d' : t .t | d' .l : s .f ,f | m a .- : r .,r }

- night { I know it's a-mong the Meth - o - dists, } There's a meeting here to -
 { That brought glad ti - dings to my soul, }

f Chorus.

{ | d .l ,s : l ,l ,s ,s | m ,m .- : m .,m | m .- .f ,s : l .s ,s }

night Get you rea - dy, there's a meeting here to - night, Come a - long, there's a

{ | r ,r .- : r .,r | r :- .m | d .m : s .d' | d' .l : f .f ,f }

meeting here to - night; I know you by your dai - ly walk, There's a

1. 2. & 3. D. S. Verse 4.

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

meeting here to - night. - night.

3. My father says it is the best, etc.
 To live and die a Methodist, etc.

4. I'm a Methodist bred and a Methodist born, etc.
 And when I'm dead there's a Methodist gone, etc.

THE GOSPEL TRAIN.

ERNEST NEWTON.

Arranged by

Moderato. *Solo. mf*

Key A. || : | : | : | m :- | s, : l, | d : d }

VOICE. 1. The gos - pel train is
2. I hear the bell and

PIANO. *p* *cresc.* *mf*

com - ing, I hear it just at the hand; I
whis - tle, The com - ing round the curve; She's

hear the car wheels mov - ing, And rumb - ling through the land.—
play - ing all her steam and power, And strain - ing ev - 'ry nerve.—

cresc. *cresc.*

f
Chorus.

Get on board, chil - dren, Get on board,

chil - dren, Get on board, chil - dren, For there's

room for ma - ny a more. more.

3. No signal for another train
To follow on the line,
O, sinner, you're forever lost,
If once you're left behind.
Cho.- Get on board, etc.

4. This is the Christian banner,
The motto's new and old,
Salvation and Repentance
Are burnished there in gold.
Cho.- Get on board, etc.

5. She's nearing now the station,
O, sinner, don't be vain,
But come and get your ticket,
And be ready for the train.
Cho.- Get on board, etc.

9. We'll shout o'er all our sorrows,
And sing for evermore,
With Christ and all his army,
On that celestial shore.
Cho.- Get on board, etc.

6. The fare is cheap and all can go,
The rich and poor are there,
No second class on board the train,
No difference in the fare.
Cho.- Get on board, etc.

7. There's Moses, Noah, and Abraham,
And all the prophets, too,
Our friends in Christ are all on board,
O, what a heavenly crew.
Cho.- Get on board, etc.

8. We soon shall reach the station,
O, how we then shall sing,
With all the heavenly army,
We'll make the welkin ring.
Cho.- Get on board, etc.

ANGELS WAITING AT THE DOOR.

Arranged by

ERNEST NEWTON.

Moderato.

VOICE.

PIANO.

Key D. mf ||| : d .r

1. My—
2. She has
3. She has

p *cresc.*

$\text{|| m .m :m .m | m .r :d .m | s :- | s' :s .,s }$

sis - ter's took her flight and— gone home,
laid— down her cross and— gone home, And the
tak - en up her crown and— gone home,

mf

$\text{|| s :s | s .,l :s .,f | m :- | - :d .r }$

an - gels wait - ing at the door. My—

15

cresc.

sis - ter's took her flight and — gone home, And the

cresc.

an - gel's wait - ing at the door.

f

Tell all my fath - er's chil - dren, Don't you grieve for me;

dim. e rall.

Tell all my fath - er's chil - dren, Don't you grieve for me.

dim. e rall.

D. %

NOBODY KNOWS.

Arranged by

ERNEST NEWTON.

Andante.

VOICE.

PIANO.

p

p Chorus.
Key C. Minor. d = E^b.

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

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

cresc.

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

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

cresc.

|| 1. ,d .- ,r : m .t. | 1. : l. *Fine mf* || 1 .l : d' .d' 17

No-bod - y knows like Je - sus. 1. Broth - ers, will you

Fine mf

|| 1 .,s : m | s .s : t .t | 1 .,s : m | 1 .l : d' .d' } *dim.* *cresc.*

pray for me? Broth - ers, will you pray for me? Broth - ers, will you

dim. *cresc.*

|| 1 .,s : m .d | m .m , - r : d .d | r ,d .- ,d : l. *cresc. e rit.* D. §

pray for me? And help me to drive old Sat-an a-way?

cresc. e rit. D. §

2.
Sisters, will you pray for me? *etc.*

3.
Mothers, will you pray for me? *etc.*

4.
Preachers, will you pray for me? *etc.*

TURN BACK PHARAOH'S ARMY.

Arranged by

ERNEST NEWTON.

In march time.

PIANO. *mf*

Key Eb

mf Solo.

1. Gwine to write to Mas - sa Je - sus, to
2. If you want to be con - vert - ed, you'd

send some val - iant sol - dier, To turn back Phar - aoh's arm - y, Hal - le
bet - ter be a - pray - ing,

Chorus.
cresc.

- lu! To turn back Phar - aoh's arm - y, Hal - le - lu -

cresc.

19

dim. *f* *cresc.* *d'*

jah! To turn back Phar-aoh's arm - y, Hal - le - lu! To

dim. *cresc.*

turn back Phar-aoh's arm - y, Hal - le - lu - - jah! To

cresc. *D. S.*

turn back Phar - aoh's arm - y, Hal - le - lu!

cresc. *ff*

3.

You say you are a soldier, Fighting for your Saviour,
To turn back Pharaoh's army, Hallelu! To turn back, *etc.*

4.

When the children were in bondage, They cried unto the Lord,
He turned back Pharaoh's army, Hallelu! He turned back, *etc.*

5.

When Moses smote the water, The children all passed over,
And turned back Pharaoh's army, Hallelu! And turned back, *etc.*

6.

When Pharaoh crossed the water, The waters came together,
And drowned ole Pharaoh's army, Hallelu! And drowned ole, *etc.*

THIS OLD TIME RELIGION.

Arranged by

ERNEST NEWTON.

Andante.

VOICE.

PIANO.

mf

Key G. *mf* Chorus.

cresc.

Oh! this old time re - lig - ion, This old time re - lig - ion, This

mf *cresc.*

f *Fine.*

old time re - lig - ion, It is good e - nough for me.

f *Fine.*

mf Solo. 21

1. It is good for the mourn - er, It is
 2. It will carry you home to heav - en, It will

cresc.

good for the mourn - er, It is good for the
 carry you home to heav - en, It will carry you home to

mourn - er, It is good e - nough for me.

dim.

D. S.

3.
 It brough me out of bondage,
 It brough me out of bondage,
 It brough me out of bondage,
 It is good enough for me.

Cho. Oh! this old time religion etc.

4
 It is good when you are in trouble,
 It is good when you are in trouble,
 It is good when you are in trouble,
 It is good enough for me.

Cho. Oh! this old time religion, etc.

G'WINE TO RIDE UP IN THE CHARIOT.

ERNEST NEWTON.

Arranged by

Andante.

VOICE.

PIANO.

mf *f dim.*

mf Solo.

Key D.

1. G'wine to ride up in the chariot,— Soon-er in the morn - ing,
 2. G'wine to meet my broth-er there,— Soon-er in the morn - ing,

mf

cresc.

Ride up in the chariot, Soon-er in the morn - ing, Ride up in the chariot,—
 Meet my broth-er there,— Soon-er in the morn - ing, Meet my broth-er there,—

cresc.

$\{ | d' , d' . d' , l : s , s . l , s | s , m . - : r . , d | d : - | d' : d' . l , s \}$
f Chorus. **23**

Soon-er in the morning, And I hope I'll join the band. O Lord, have

$\{ | d' , l . s : s | l : l . s | d' , l . s : s \}$

mer-cy on me, O Lord, have mer-cy on me;

$\{ | d' : d' . l , s | d' , l . s : s . l , s | s , m . - : r . , d | d . - : - \}$
D. 3/4

O Lord, have mer-cy on me, And I hope to join the band.

3.
G'wine to chatter with the Angels,
Sooner in the morning,

4.
G'wine to meet my Massa Jesus,
Sooner in the morning,

5.
G'wine to walk and talk with Jesus,
Sooner in the morning,

GO DOWN, MOSES.

Arranged by

ERNEST NEWTON.

Moderately fast.

VOICE.

PIANO.

f

G Minor *mf* Solo.

d = B² || :m, | d :d | t, :t, | d :d | l, :- | *cresc.* :m, | se, :se, }

1. When Is - rael was in E - gypt's land, } Let my peo - ple
2. Thus saith the Lord, bold Mo - ses said, }

mf

cresc.

|| l, :- | m, *mf* :m, | d :d | t, :t, | d :d | l, :- }

go, ——— { Op - pressed so hard they could not stand, }
 { If not, I'll smite your first - born dead, }

mf

25

cresc.
|| m, : m, | se, : se, | l, :- | - :- | l, : l, | - :- | r : r | - :- |

Let my peo - ple go. Go down, Mo - ses,

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

way down in E - gypt land, — Tell — ole

cresc
|| d . l, : l, | - : se, | m, : m, | se, : se, | l, :- | - :- | D. %

Pha - raoh, — Let my peo - ple go. —

cresc.

3
No more shall they in bondage toil,
Let my people go;
Let them come out with Egypt's spoil,
Let my people go;
Go down, Moses, *etc.*

4

When Israel out of Egypt came,
Let my people go;
And left the proud oppressive land,
Let my people go;
Go down, Moses, *etc.*

5
'Twas good old Moses and Aaron, too,
Let my people go;
'Twas they that led the armies through,
Let my people go.
Go down, Moses, *etc.*

6
O come along, Moses, you'll not get lost,
Let my people go;
Stretch out your rod and come across,
Let my people go.
Go down, Moses, *etc.*

7
Pharaoh said he would go across,
Let my people go;
But Pharaoh and his host were lost,
Let my people go.
Go down, Moses, *etc.*

A LITTLE MORE FAITH IN JESUS.

ERNEST NEWTON.

Arranged by

Andante.

VOICE.

PIANO.

mf

Key A Minor. (d = C.)

Chorus.

mf *cresc.* *mf*

All I want, All I want, All I want is a

mf

cresc. *mf* Solo.

lit-tle more faith in Je-sus. 1. When - ev - er we meet you here we say, A

cresc. *mf*

cresc. *mf*

lit - tle more faith in Je - sus, Pray, what's the ord - er of the day? A

cresc.

cresc. *mf* Chorus.

lit - tle more faith in Je - sus. All I want,

cresc. *mf*

cresc. *mf* *cresc.*

All I want, All I want is a lit - tle more faith in Je - sus.

mf *cresc.*

mf Solo.

2. I tell you now as I told you be - fore, A
 3. Oh! hal - le - lu - jah to the lamb,

cresc. *mf*

lit - tle more faith in Je - sus. { To the prom-ised land I'm bound to go, } A
 { The Lord is on the giv - ing hand, }

cresc. *mf* Chorus.

lit - tle more faith in Je - sus. All I — want, All I want,

cresc. *mf*

mf *cresc. e rit.* *D. § after Verse 5.*

All I — want is a lit - tle more faith in Je - sus.

mf *cresc. e rit.* *f*

4.
 I do believe without a doubt,
 A little more faith in Jesus,
 That Christians have a right to shout,
 A little more faith in Jesus.
 Cho.— All I want, etc.

5.
 Shout, you children, shout, you're free,
 A little more faith in Jesus,
 For Christ has bought this liberty,
 A little more faith in Jesus.
 Cho.— All I want, etc.

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OSCAR ALLON

Musical score for 'Idyll' by Oscar Allon. The piece is in 3/4 time, key of D major. It begins with a piano (p) dynamic and a tempo marking of 'a tempo'. The melody is in the right hand, and the left hand provides a simple harmonic accompaniment. The score includes dynamic markings such as 'cresc.' and 'dim e poco ritard.' and a repeat sign with first and second endings.

Moderato

DULCEMONA

OSCAR ALLON

Musical score for 'Dulcemonia' by Oscar Allon. The piece is in 3/4 time, key of D major. It begins with a piano (p) dynamic. The melody is in the right hand, and the left hand provides a simple harmonic accompaniment. The score includes a repeat sign with first and second endings.

ROMANCE SANS PAROLES
Andante sostenuto

GOLDEN SUNSET

ANGUS GRAY

Musical score for 'Golden Sunset' by Angus Gray. The piece is in 6/8 time, key of D major. It begins with a piano (p) dynamic and a tempo marking of 'Andante sostenuto'. The melody is in the right hand, and the left hand provides a simple harmonic accompaniment. The score includes dynamic markings such as 'legato', 'sostenuto', 'cresc.', 'sf', 'p', and 'rall.', and a repeat sign with first and second endings.

INTERMEZZO
Moderato

WILD ROSES

HADYN GROVER

Musical score for 'Wild Roses' by Hadyn Grover. The piece is in 3/4 time, key of D major. It begins with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the left hand provides a simple harmonic accompaniment. The score includes a repeat sign with first and second endings.

INTERMEZZO
Moderato

BIONDINA

ANGUS GRAY

Musical score for 'Biondina' by Angus Gray. The piece is in 3/4 time, key of D major. It begins with a piano (p) dynamic and a tempo marking of 'Moderato'. The melody is in the right hand, and the left hand provides a simple harmonic accompaniment. The score includes dynamic markings such as 'p Grazioso' and 'poco ritard.', and a repeat sign with first and second endings.

FLEURS D'AMOUR

OSCAR ALLON

Musical score for 'Fleurs d'Amour' by Oscar Allon. The piece is in 3/4 time, key of D major. It begins with a piano (p) dynamic and a tempo marking of 'Moderato'. The melody is in the right hand, and the left hand provides a simple harmonic accompaniment. The score includes dynamic markings such as 'p leggiero', 'ten.', 'mf', and 'p', and a repeat sign with first and second endings.

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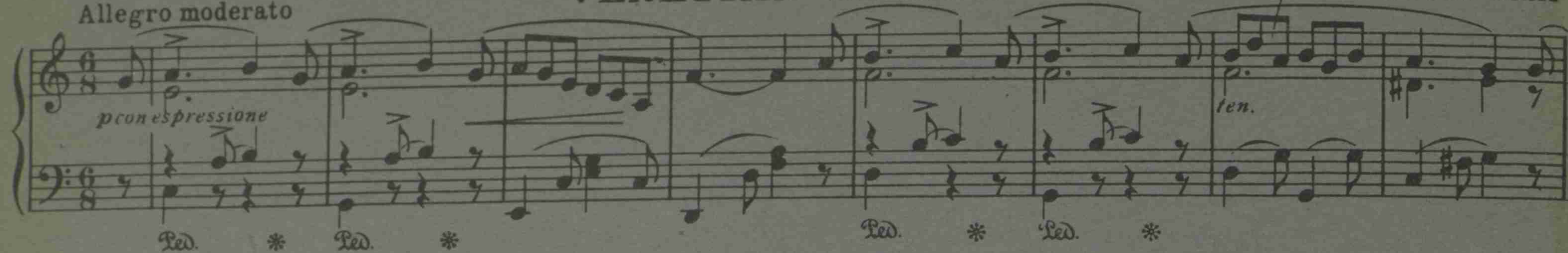
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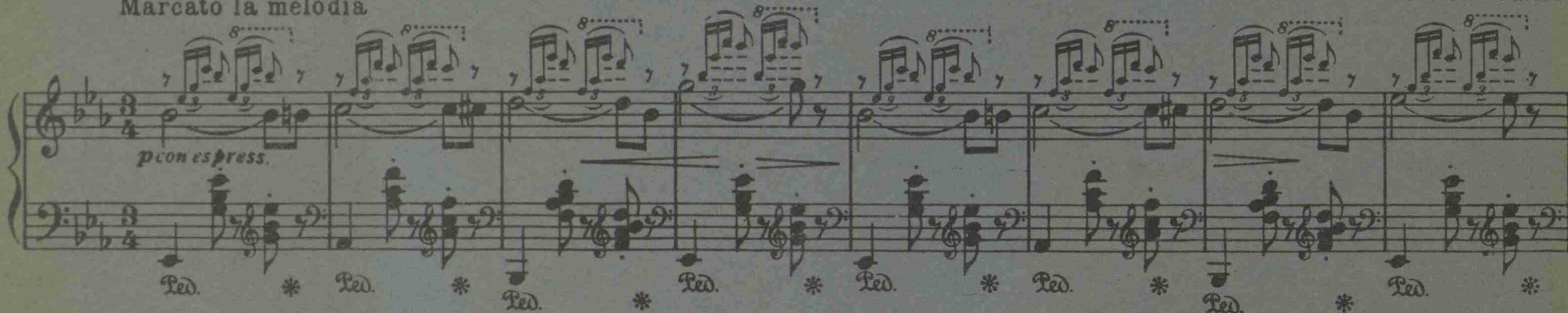
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MORCEAU DE SALON
Marcato la melodia

LA HARPE ENCHANTÉE

ANGUS GRAY



VALE DE SALON
Tempo di Valse

LA ZINGARELLA

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