

DARKEY SPIRITUALS

COLLECTED AND
ARRANGED BY

By
DAVID W. GUION

M. WITMARK & SONS
NEW YORK CHICAGO PHILADELPHIA BOSTON SAN FRANCISCO
LONDON

G 9643

Muric

DARKEY SPIRITUALS

DARKEY "spirituals" are plantation-songs which had their origin for the most part in the camp-meetings and revivals of other days. Spontaneous in their birth, they were never conceived with any direct plan or form, and not until lately have they been perpetuated in a way that enables them to appeal directly to lovers of folk-songs. Underlying them all is a religious fervor for which the race is peculiar, and the idiosyncrasies which accompanied this peculiar manifestation are plainly discernable throughout all the Spirituals. The whimsical aspect of many of them may tempt a smile from the uninitiated, but they must never be sung in any but an intense devotional spirit. To attempt to inject humor into their rendering is to destroy instantly their real value and significance.

David W. Guion, who has transcribed these Spirituals, being a Southerner by birth, is well fitted for the task, which to him has been a labor of love. In every respect, a finished and accomplished musician, Mr. Guion has the additional and, in this case, inestimable advantage of knowing the darkey well. From his earliest days he has been in close touch with negro music and folk-lore. His work in thus perpetuating these quaint and plaintive melodies, with their characteristic text, constitutes a valuable contribution to the future as well as to the present.

Mr. Guion has succeeded admirably in retaining the true negro interpretations of these peculiar melodies, and has avoided any temptation to spoil them by the so-called modifications of modern professional improvers. Their charm lies in their native quaintness and simplicity—graces that can hardly be improved upon. In their present form, these Spirituals represent a conscious expression of that indefinable unconscious musical impulse so common to the negroes.

THE PUBLISHERS

	NET
SOME O' THESE DAYS	60
Three keys, E $\flat$, B $\flat$ to E $\flat$ F, C to F A $\flat$, E $\flat$ to A $\flat$	
POOR SINNER	60
Three keys, F, C to C G, D to D A, E to E	
JUBILEE	60
Three keys, G $\flat$, G $\flat$ to B $\flat$ A $\flat$, A $\flat$ to C B $\flat$, B $\flat$ to D	
MY LITTLE SOUL'S GWINE A-SHINE	60
Three key, E $\flat$, C to B $\flat$ G, E to D B $\flat$, G to F	
NOBODY KNOWS DE TROUBLE I SEES	60
Three keys, C Min, C to E $\flat$ D Min, D to F E Min, E to G	
SWING LOW, SWEET CHARIOT	60
Three keys, E, B to C $\sharp$ In G, D to F A $\flat$, E to F	
SINNER, DON' LET DIS HARVES' PASS	60
Three keys, B Min, A to B C Min, B $\flat$ to C E Min, D to E	
I SEES LAWD JESUS A-COMIN'	60
Three keys, E, B to C $\sharp$ G, D to E A, E to F $\sharp$	
HOLY BIBLE	60
Two keys, G, B to D A, C $\sharp$ to E	
LITTLE DAVID	60
Two keys, F, C to F G, D to G	
JOHN DE BAP-A-TIST	60
Two keys, C, B to A E $\flat$, D to C	
YOU JEST WELL GIT READY, YOU GWINE A-DIE	60
Two keys, E $\flat$, B $\flat$ to E $\flat$ F, C to F	
SATAN'S A LIAR AN' A CONJUR TOO	60
Two keys, G, D to D A $\flat$, E $\flat$ to E $\flat$	
HARK, FROM DE TOMBS	60
In C, G to E (low)—G to A (high) (For Two Voices)	

Some O' These Days

By DAVID W. GUION

Slowly

God's gwine a set dis world on fire

The first system of musical notation is in 4/4 time, marked 'Slowly'. It features a vocal melody on a treble clef staff and a piano accompaniment on grand staves. The lyrics 'God's gwine a set dis world on fire' are written below the vocal staff. The piano part includes a mezzo-forte (*mf*) dynamic marking.

God's gwine a set dis world on fire, — some o' these days, God knows it.

The second system continues the melody and accompaniment. The lyrics 'God's gwine a set dis world on fire, — some o' these days, God knows it.' are written below the vocal staff.

God's gwine a set dis world on fire — Gwine

The third system continues the melody and accompaniment. The lyrics 'God's gwine a set dis world on fire — Gwine' are written below the vocal staff.

set dis world on fire — some o' these days. You bet-ter get rea-

The fourth system concludes the piece. It includes dynamic markings of *pp* (pianissimo) and *mf* (mezzo-forte), and a tempo instruction *mf little faster*. The lyrics 'set dis world on fire — some o' these days. You bet-ter get rea-' are written below the vocal staff.

G 9643
Murić

Poor Sinner

Collected and arranged
by DAVID W. GUION

Slowly with deep feeling

First system of musical notation. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment (grand staff) starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and a half note D2. The lyrics "Fire in de East and fire in de West," are written below the vocal line. Dynamics include a piano (*p*) marking above the first vocal note and another below the first piano note.

Second system of musical notation. The vocal line continues with quarter notes G4, F#4, E4, D4, C4, B3, and a half note A3. The piano accompaniment continues with quarter notes G2, A2, B2, C3, D3, E3, and a half note D2. The lyrics "Fire — gwine a burn up de wil - der - ness!" are written below the vocal line. Dynamics include a mezzo-piano (*mp*) marking above the first vocal note and another below the first piano note.

Third system of musical notation. The vocal line continues with quarter notes G4, F#4, E4, D4, C4, B3, and a half note A3. The piano accompaniment continues with quarter notes G2, A2, B2, C3, D3, E3, and a half note D2. The lyrics "Bet ter git rea - dy fo' to leave dis lan', To" are written below the vocal line. Dynamics include a piano (*p*) marking above the first vocal note and another below the first piano note, and a mezzo-piano (*mp*) marking above the final vocal note.

Fourth system of musical notation. The vocal line continues with quarter notes G4, F#4, E4, D4, C4, B3, and a half note A3. The piano accompaniment continues with quarter notes G2, A2, B2, C3, D3, E3, and a half note D2. The lyrics "walk — wid de an — gels hand in hand. O —" are written below the vocal line. Dynamics include a mezzo-piano (*mp*) marking below the first piano note.

Jubilee

Collected and Arranged by
DAVID W. GUION

Slowly

p

What is de mat - ter wid de moan - ers?
I'se gwine a - cross de riv - er Jor - dan,

p

O — Lawd - y, De deb - ble's in de a - men cor - ner.
O — Lawd - y, I'se gwine a - cross o - ver in de Prom - ise Lan',

O Lawd, Ju - bi - lee, Ju - bi - lee, Ju - bi - lee, O —
O Lawd, Ju - bi - lee, Ju - bi - lee, Ju - bi - lee, O —

Lawd - y, Ju - bi - lee, Ju - bi - lee, O Lawd, Ju - bi - lee.
Lawd - y, Ju - bi - lee, Ju - bi - lee, O Lawd, Ju - bi - lee.



My Little Soul's Gwine a Shine

Music by
DAVID W. GUION

With little motion

p

I'se gwine a join dat big 'so - ci - a - tion,

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo instruction 'With little motion' is written above the vocal staff. The lyrics 'I'se gwine a join dat big 'so - ci - a - tion,' are written below the vocal staff. The piano part consists of chords and single notes in both hands, with a piano dynamic marking (*p*) in the first measure.

I'se gwine a join dat big 'so - ci - a - tion, I'se gwine a join dat

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics 'I'se gwine a join dat big 'so - ci - a - tion, I'se gwine a join dat' are written below the vocal staff. The piano accompaniment continues with similar chordal and melodic patterns.

big 'so - ci - a - tion, Gwine to serve my Lawd.

The third system of the musical score. It concludes the piece with the lyrics 'big 'so - ci - a - tion, Gwine to serve my Lawd.' written below the vocal staff. The piano accompaniment provides a final harmonic support for the vocal line.

Nobody Knows De Trouble I Sees

Collected and arr. by
DAVID W. GUION

Poco Adagio

mp

No - bo - dy knows de trou - ble I sees, Lawd,

No - bo - dy knows de trou - ble I sees, No - bo - dy knows de

trou - ble I sees, Lawd, No - bo - dy knows but Je - sus.

Swing Low, Sweet Chariot

Arr. by DAVID W. GUION

Slowly

Swing low, sweet char-i-ot,— Com-in' fo' to car-ry me

home. Swing low, sweet char-i-ot,— Com-in' fo' to car-ry me

home.— I looked o-ver Jor-dan, an' what did I see—

Sinner, Don' Let Dis Harves' Pass

Collected and arr. by
DAVID W GUION

Slowly *mf* *pp* (Like en Echo)

Sin - ner, don' let dis Har-ves' a pass, Har-ves' a pass,

Sin - ner, don' let dis a Har - ves' pass, Har-ves' a pass,

Sin - ner, don' let dis Har - ves' pass, an -

die an' a go to Hell at a las', Hell at a las'.

f *rit.* *pp* *ppp*

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Slowly'. The first system begins with a mezzo-forte (*mf*) dynamic and includes the instruction '(Like en Echo)' with a pianissimo (*pp*) dynamic. The piano accompaniment features wide intervals and sustained chords. The second system continues the vocal melody with a pianissimo (*pp*) dynamic. The third system introduces accents (>) on the vocal notes and a forte (*f*) dynamic in the piano accompaniment. The fourth system concludes with a decrescendo, marked with 'rit.' and dynamics ranging from *pp* to *ppp*.

I Sees Lawd Jesus A Comin'

Collected and Arranged by
DAVID W. GUION

Very slowly

Like a sigh

p
I sees Lord Je - sus a - com - in' h-a-h, Oh, a Law - dy! I

p
ppp
f

p
sees Lord Je - sus a - com - in' jes' a lit - tle while a - go.

f
p
pp

f
Low mourners Low h-a-h, Oh, a Law - dy!

ppp
pp

f
Low mourn-ers Low jes' a lit - tle while a - go.

rit.
p
pp

Holy Bible

Collected and Arranged by
DAVID W. GUION

Moderately slow

The piano introduction is in 4/4 time, marked 'Moderately slow'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and contains a series of eighth and sixteenth notes, with a 'mf' (mezzo-forte) dynamic marking. The bass staff has a key signature of one sharp (F#) and contains a series of eighth and sixteenth notes, with a 'mf' (mezzo-forte) dynamic marking.

The first system of the vocal melody and piano accompaniment. The vocal line is in 4/4 time, marked 'Moderately slow'. It features a treble staff with a key signature of one sharp (F#). The piano accompaniment is in 4/4 time, marked 'Moderately slow'. It features a treble and bass staff with a key signature of one sharp (F#). The piano accompaniment consists of a series of eighth and sixteenth notes, with a 'mf' (mezzo-forte) dynamic marking.

1. Ho - ly Bi - ble,
2. Weep - in' Ma - ry,
3. Doubt - in' Thom - as,
4. Thiev - in' Ju - das,
5. Sink - in' Pe - ter,

The second system of the vocal melody and piano accompaniment. The vocal line is in 4/4 time, marked 'Moderately slow'. It features a treble staff with a key signature of one sharp (F#). The piano accompaniment is in 4/4 time, marked 'Moderately slow'. It features a treble and bass staff with a key signature of one sharp (F#). The piano accompaniment consists of a series of eighth and sixteenth notes, with a 'mf' (mezzo-forte) dynamic marking.

Ho - ly Bi - ble, Ho - ly
Weep - in' Ma - ry, Weep - in'
Doubt - in' Thom - as, Doubt - in'
Thiev - in' Ju - das, Thiev - in'
Sink - in' Pe - ter, Sink - in'

Little David

Collected and Arranged by
DAVID W. GUION

Moderato

Lit - tle Dav - id was a shep - herd boy, He

mf

This system contains the first two staves of the musical score. The vocal staff (treble clef) begins with a 4/4 time signature and a key signature of one sharp (F#). The lyrics 'Lit - tle Dav - id was a shep - herd boy, He' are written below the notes. The piano accompaniment (grand staff) starts with a mezzo-forte (*mf*) dynamic marking. The piano part features a melody in the right hand and a supporting bass line in the left hand, with some chords and rests.

'killed Go - li - ath an' shout - ed for joy. Oh! Play on a yo'

This system contains the next two staves. The vocal staff continues the melody with the lyrics ''killed Go - li - ath an' shout - ed for joy. Oh! Play on a yo''. The piano accompaniment continues with a similar melodic and harmonic structure, featuring a mix of eighth and quarter notes.

harp. Al - le - lu, Al - le - lu, lit - tle Dav - id,

This system contains the final two staves of the page. The vocal staff concludes the phrase with 'harp. Al - le - lu, Al - le - lu, lit - tle Dav - id,'. The piano accompaniment provides a harmonic foundation, ending with a sustained chord in the right hand and a moving bass line in the left hand.

You Jes' Will Git Ready, You Gwine A Die

Collected and Arranged by
DAVID W. GUION

Moderato

mf

You jes' will git rea - dy — you gwine a

die — You jes' will git

rea - dy — you gwine a die — It

Hark, from de Tombs

By
DAVID W. GUION
and
SALLY HILL SCAIFE

SCENE: A "Camp Meetin'." The preacher stands on the pulpit between two pine torches, reading the Bible upside-down, "Expoundin' Salvation," the congregation shuffling and swaying from side to side. He then shouts out the words for the "mourners" to sing.

PREACHER (*Spoken*) "Hark! from de tombs, de doleful soun' It am de souls' las' cry. Sing brudder!"

Very slowly and with much feeling

mf BRUDDER

Hark! from de_____ tombs_____ a_____ dole - - ful

The first system of the musical score. The vocal line is in 3/4 time, starting with a treble clef and a key signature of one flat. It features a series of eighth and quarter notes with some triplets. The piano accompaniment is in the same time and key, with a bass clef and a melody of eighth and quarter notes. The lyrics are written below the vocal line.

soun', It am de souls'_____ las'_____ cry_____

The second system of the musical score. The vocal line continues with a treble clef and a key signature of one flat. It features a series of eighth and quarter notes with some triplets. The piano accompaniment is in the same time and key, with a bass clef and a melody of eighth and quarter notes. The lyrics are written below the vocal line.

PREACHER (*Spoken*) "Come, mortal man, an' view de groun' whar you shall sho'ly lie. Sing mammy."

SONGS BY
DAVID W. GUION

EMBERS

LYRIC BY JESSIE B. RITTENHOUSE

THREE KEYS

B MIN. (B TO D) C MIN (C TO E^b) E MIN. (E TO G)

GHOSTLY GALLEY

LYRIC BY JESSIE B. RITTENHOUSE

THREE KEYS

D MIN. (C TO D) E MIN (D TO E) G MIN. (F TO G)

OLE MARSE ADAMS

LYRIC BY RUTH MCENERY STUART

D MIN. (A TO D)

M. WITMARK & SONS

WITMARK BUILDING - - NEW YORK

