

ALBUM of NEGRO SPIRITUALS

Arranged for Solo Voice by

H. T. BURLEIGH

BY AN' BY
COULDN'T HEAR NOBODY PRAY
DE BLIN' MAN STOOD ON DE ROAD AN' CRIED
DE GOSPEL TRAIN
DEEP RIVER
EV'RY TIME I FEEL DE SPIRIT
NOBODY KNOWS DE TROUBLE I'VE SEEN
SOMETIMES I FEEL LIKE A MOTHERLESS CHILD
STAN' STILL JORDAN
WADE IN DE WATER
WEEPIN' MARY
WERE YOU THERE

High

N. Y. 1432

Low

N. Y. 1433

FRANCO COLOMBO, INC.
NEW YORK

THE plantation songs known as "spirituals" are the spontaneous outbursts of intense religious fervor, and had their origin chiefly in camp meetings, revivals and other religious exercises.

They were never "composed," but sprang into life, ready made, from the white heat of religious fervor during some protracted meeting in camp or church, as the simple, ecstatic utterance of wholly untutored minds, and are practically the only music in America which meets the scientific definition of Folk Song.

Success in singing these Folk Songs is primarily dependent upon deep spiritual feeling. The voice is not nearly so important as the spirit; and then rhythm, for the Negro's soul is linked with rhythm, and it is an essential characteristic of most all the Folk Songs.

It is a serious misconception of their meaning and value to treat them as "minstrel" songs, or to try to make them funny by a too literal attempt to imitate the manner of the Negro in singing them, by swaying the body, clapping the hands, or striving to make the peculiar inflections of voice that are natural with the colored people. Their worth is weakened unless they are done impressively, for through all these songs there breathes a hope, a faith in the ultimate justice and brotherhood of man. The cadences of sorrow invariably turn to joy, and the message is ever manifest that eventually deliverance from all that hinders and oppresses the soul will come, and man—every man—will be free.

H. T. B.

New York, 1917

FENNE2

ALBUM of NEGRO SPIRITUALS

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High
N. Y. 1432

Low
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PRICE \$2.50

FRANCO COLOMBO, INC.
NEW YORK

Nobody Knows de Trouble I've Seen

Negro Spiritual
Arranged by
H. T. BURLEIGH

Poco Adagio *p*

Voice

No - bod - y knows de troub - le I've seen,

Piano

p

No - bod - y knows but Je - sus No - bod - y knows de

troub - le I've seen, Glo - ry hal - le - lu - jah! Some -

f

times I'm up some - times I'm down. Oh yes,

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are "times I'm up some - times I'm down. Oh yes,". The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

Lord! Some - times I'm al - mos' to de groun';

rit.

The second system of the musical score. The vocal line continues with the lyrics "Lord! Some - times I'm al - mos' to de groun';". The piano accompaniment continues with the same eighth-note pattern. A *rit.* (ritardando) marking is placed above the vocal line and below the piano line towards the end of the system.

Oh yes, Lord! Oh no - bod - y knows de

mf *a tempo*

The third system of the musical score. The vocal line continues with the lyrics "Oh yes, Lord! Oh no - bod - y knows de". The piano accompaniment continues. A *mf* (mezzo-forte) marking is placed above the vocal line and below the piano line. A *a tempo* marking is placed above the vocal line and below the piano line towards the end of the system.

troub - le I've seen, No - bod - y knows but Je - sus.

The fourth system of the musical score. The vocal line continues with the lyrics "troub - le I've seen, No - bod - y knows but Je - sus.". The piano accompaniment continues with the same eighth-note pattern. The system ends with a double bar line.

rit.

No-bod - y knows de troub-le I've seen, Glo - ry hal - le -

rit.

f *a tempo*

lu - jah! If you get there be - fore I do,

f *a tempo*

Oh yes, Lord! Tell all - a - my friends I'm

rit. *mf*

com-ing too, Oh yes, Lord! Oh

rit. *mf*

a tempo

nò - bod - y knows de troub - le I've seen, No - bod - y knows but

a tempo

Je - sus. No - bod - y knows de troub - le I've seen,

rit.

Glo - ry hal - le - lu - jah!

rit.

p *pp* *ppp*

L. H.

Ev'ry Time I feel de Spirit

Negro Spiritual
arranged by
H.T. BURLEIGH

Slowly, with breadth and reverence

mf

Ev - 'ry time I — feel de

Spir - it mov-in' in ma heart, I will pray. — Ev - 'ry

time I — feel de Spir - it mov-in' in ma heart, I will

mf

pray — Up on de mount - un ma Lord spoke, — Out o' His

mf

mouth came — fi-er an' smoke. — Jer-dan Rib - ber chil-ly an'

col', — chill - de bod — y — but not de soul — O ev-'ry

colla voce

f

time I feel de Spir it mov-in' in ma heart, I will

pray. Ev - 'ry time I feel de Spir - it

poco rall.

mf

mov-in' in ma heart, I will pray. All a -

poco rall.

roun' me look so shine Ask me Lord if all was

mf

mine. Aint but one train runs dis track, It runs to

Heav - en an' runs right back. O ev'- ry time I feel de

f tempo

poco rall.

f tempo

3/4

rall. *pp* *meno mosso*

Spir - it, mov - in' in ma heart, I will pray. Ev - 'ry

mf *rall.* *meno mosso* *pp*

time I ——— feel de Spir - it mov - in' in ma heart, I will

smorzando *p* *pp*

pray. I will pray. ———

p *pp*

Respectfully dedicated to Miss Mary Jordan

Deep River

Old Negro melody

Arranged by
H. T. BURLEIGH

Lento

Voice

p

Deep riv - er, my

Piano

pp

home is o - ver Jor - dan, Deep

riv - er, Lord, I want to cross o - ver in - to camp-ground.

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Y. 1433

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p

Deep riv - er, my home is o - ver Jor - dan

Deep riv - er, Lord, I want to cross o - ver in - to camp - ground.

mf

Oh, don't you want to go to that gos - pel

cresc. *f*

feast, — That prom — is'd land — where —

cresc. *f*

all — is peace? Oh deep —

p

riv - er, Lord, I want to cross o - ver in - to camp-ground. —

pp *rit. e dim.* *pp*

De blin' man stood on de road an' cried

St. Mark X, 46, 52

Negro Spiritual
Arr. by
H. T. BURLEIGH

Lento

The musical score is written for voice and piano. It begins with a vocal line in 4/4 time, marked 'Lento'. The first vocal phrase is 'O *de blin' man', which is followed by a piano accompaniment. The piano part features a series of chords in the right hand and a melodic line in the left hand, with a 'p' (piano) dynamic marking. The second vocal phrase is 'stood on' de road an' cried — O de blin' man stood on de road an' cried —'. The piano accompaniment continues with a similar harmonic structure, including a 'l.h.' (left hand) marking. The third vocal phrase is '— Cry-in' O — my Lord, save me, De blin' man stood on de road an' —'. The piano accompaniment concludes with a final chord and a 'p' marking.

* Pronounced "duh," not "dee," except before words beginning with a vowel sound.

N. Y. 1433

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cried. — Cry-in' dat he might re - ceib his sight — Cry-in'

The first system of music consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a half note 'cried.' followed by a series of eighth and quarter notes for 'Cry-in' dat he might re - ceib his sight' and ends with 'Cry-in''. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and single notes. A piano dynamic marking 'p' is present.

dat he might re - ceib his sight — Cry-in' O — my Lord,

The second system continues the vocal and piano parts. The vocal line has a half note 'dat he might re - ceib his sight' followed by 'Cry-in' O' and 'my Lord,'. The piano accompaniment continues with similar harmonic support. A piano dynamic marking 'p' is present.

save — me De blin' man stood on de road an' — cried. — Cry-in'

The third system concludes the page. The vocal line has a half note 'save' followed by 'me De blin' man stood on de road an' — cried.' and 'Cry-in''. The piano accompaniment provides harmonic support throughout. A piano dynamic marking 'p' is present.

what kind o' shoes am dose you wear — Cry-in' what kind o' shoes am dose you

wear — Cry-in' O — my Lord, save — me. De

blin' mar. stood on de road an — cried — Cry-in' dese shoes I

wear am de Gos - pel shoes — Cry-in' dese shoes I wear am de Gos - pel

cresc. *mf*

shoes, — Cry-in' O — my Lord save —

f *rall.* *p* *dim.*

me De blin' man stood on de road an' — cried. —

pp *p* *a tempo* *colla voce* *p*

Stan' still Jordan

(Negro Spiritual)

Arranged by
H.T. BURLEIGH

Lento

Voice

Piano

f *mf*

Stan' still — Jor - dan, — stan' still —

Jor - dan, stan' still Jor - dan, Lord I can't stan' —

poco rall.

still. I got a moth-er in heav - en, —
When I get up — in glo - ry, —

p

I got a moth-er in heav - en, I got a moth-er in
When I get up — in glo - ry, When I get up — in

heav — en, Lord I can't stan' — still.
glo — ry, Lord I can't stan' — still.

dim.

Stan' still — Jor - dan, — stan' — still — Jor - dan,

mf

stan' still — Jor - dan, Lord I can't stan' — still.

poco rall.

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are "stan' still — Jor - dan, Lord I can't stan' — still." The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two flats. It features a long, sweeping melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand. A *poco rall.* (poco rallentando) marking is placed over the piano part.

Jor - dan riv - er, Jor - dan

f *mf*

The second system of the musical score. The vocal line continues with the lyrics "Jor - dan riv - er, Jor - dan". The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piano part has a long, sweeping melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand.

riv - er, Jor - dan riv - er is

cresc. *rall.* *f* *rall.* *dim.*

The third system of the musical score. The vocal line continues with the lyrics "riv - er, Jor - dan riv - er is". The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *cresc.* (crescendo), *rall.* (rallentando), *f* (forte), *rall.* (rallentando), and *dim.* (diminuendo). The piano part has a long, sweeping melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand.

chil-ly and— cold. It will chill - a my bod - y, —

p tempo

It will chill - a my bod - y, it will chill - a my

rall. bod - y but not my— soul. Stan' still —

rall. *mf tempo*

Jor - dan — stan' — still — Jor - dan,

cresc. *f*

stan' — still — Jor - dan, Lord I can't stan' —

rall. *ff* *rall.*

still. I can't stan' — still.

mf *mp* *p* *pp*

By an' By

Negro Spiritual
Arranged by
H. T. BURLEIGH

Andante

Voice

Oh by — an' by by — an' by

Piano

f *p* *f*

p

I'm goin' to lay down dis heav-y — load. Oh by — an' by

p

by — an' by I'm goin' to lay down dis heav - y load. I

know my robe's goin' to fit me well, — I'm goin' to lay down my

heav-y — load; I tried it on at de gates ob Hell —

I'm goin' to lay down my heav - y load. Oh, by — an' by

by — an' by I'm goin' to lay down dis heav - y — load. Oh,

some - a dese morn - in's bright an' fair, — I'm goin' to lay down my

heav - y — load. Gwine to take - a my wings an' cleave de air, —

I'm goin' to lay down my heav - y load. Oh, by — an' by

by — an' by I'm goin' to lay down dis heav - y — load.

f *3* *f* *poco rit.* *pp* *pp* *a tempo* *rit.* *rit.*

Sometimes I feel like a Motherless Child

Negro Spiritual
Arranged by
H. T. BURLEIGH

Voice *Lamentoso*

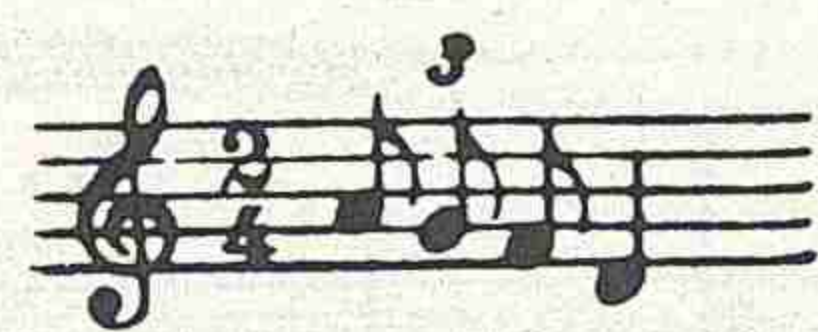
Some-times I feel like a moth-er-less chile, ^{*)}

Piano *pp* *p ben sostenuto*

Some-times I feel like a moth-er-less chile, —

Some-times I feel like a moth-er-less chile, — A long

*) The original form of this measure was written the liberty of altering it as above. H. T. B.



In order to facilitate vocalization I have taken

ways from home a long ways from

rit.

a tempo

home. A long ways from home

a tempo

a long ways from home

p
Some-times I feel like I'm

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (grand staff) features a complex arpeggiated figure in the right hand and a steady bass line in the left hand. A dynamic marking of *p* (piano) is placed above the vocal line.

al - mos' gone — Some-times I feel like I'm al - mos' gone —

cres - cen - do

The second system of the musical score. The vocal line continues with the lyrics "al - mos' gone — Some-times I feel like I'm al - mos' gone —". The piano accompaniment includes a crescendo marking (*cres - cen - do*) over the right hand. The system concludes with a double bar line.

Some-times I feel like I'm al - mos' gone — A long

The third system of the musical score. The vocal line continues with the lyrics "Some-times I feel like I'm al - mos' gone — A long". The piano accompaniment continues with the same arpeggiated figure. The system concludes with a double bar line.

ways — from home — a long ways — from

home. A long ways — from home a

p

rit. e dim. a tempo

long ways — from home.

pp rit. e dim. p a tempo ppp

To Nathaniel Dett, Hampton Institute, Virginia

Couldn't hear nobody pray

Negro Spiritual
Arr. by H. T. BURLEIGH

Andante sostenuto

Voice

espressivo

Piano

p

An' I

could - n't hear no-bod - y pray, An' I could - n't hear no - bod - y

p

slight pause

pray, O 'way down yon-der by - my - self An' I could - n't hear no-bod - y

cresc.

poco a poco rit.

ad lib. espressivo *p a tempo* *ad lib.* *p*

pray. In de val - ley! I could - n't hear no-bod - y pray. On my knees! I

a tempo *ad lib.* *p a tempo*

could - n't hear no-bod - y pray. With my bur - den! I could - n't hear no-bod - y

ad lib. *p*

pray. An' my Sav - iour! I could - n't hear no-bod - y pray. O Lord! I

p

could - n't hear no-bod - y pray. O Lord - could - n't hear no-bod - y pray, O

'way down yon - der by - my - self I could - n't hear no - bod - y

rit.

pray. { Chil - ly wa - ters!
Hal - le - lu - jah! could - n't hear no - bod - y pray. { In de Jer - don!
Trou - bles o - ver!

p a tempo

could - n't hear no - bod - y pray. { Cross - in' o - ver!
In de king - dom! could - n't hear no - bod - y

p

pray. { In - to Ca - naan!
With my Je - sus! Could - n't hear no - bod - y pray. O Lord!_

poco rit.

could - n't hear no-bod - y Pray O — Lord! —
 pray could - n't hear no-bod - y

p a tempo *cresc.*

pray, O 'way down yon - der by — my - self I

f allargando *p*

could - n't hear no-bod - y pray.

pp

To Royal Dadmun

De Gospel Train

"Git on bo'd lit'l' children"

Negro Spiritual

Arr. by H. T. BURLEIGH

Moderato

Voice

Piano

De gos-pel train am a - com - in', I

hear it jus' at han',— I hear de car-wheels rum-blin', An'

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roll-in' thoo' de lan', Dengit on bo'd lit'-l' chil-dren, Git on bo'd lit'-l'

chil-dren, Git on b'od lit'-l' chil-dren, Dere's room for many a mo'. I

hear de train a - com-in', She's com-in' 'roun' de curve,— She's

(with increasing fervor)

loos-end' all her steam an' brakes An' strain'-in' ev'- ry nerve. Den git on

bo'd lit'-l' chil-dren, Git on bo'd lit'-l' chil-dren, Git on

bo'd lit'-l' chil-dren, Dere's room for man-y a mo'. De

fare is cheap an' all can go, De rich an' poor are dere, — No

sec-ond class a - bo'd dis train, No dif'rence in de fare. Den git on

bo'd lit'-l' chil-dren, git on bo'd lit'-l' chil-dren, git on

rit. bo'd lit'-l' chil-dren, *sotto voce* Dere's room for man-y a mo'. *pp.*

Weepin' Mary

John XX. 11

Negro Spiritual
Arranged by
H. T. BURLEIGH

Andante

Voice

Piano

p

If there's

an - y - bod - y here like weep - in' Ma - ry, Call up - on your

p

Je - sus, an He'll draw nigh. If there's an - y - bod - y here like

pp

weep-in' Ma - ry, Call up - on your Je - sus, an' He'll draw nigh

The first system of the musical score. The vocal line is in G major, 4/4 time, with a melody that rises and then falls. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are: "weep-in' Ma - ry, Call up - on your Je - sus, an' He'll draw nigh".

mf O, glo - ry, glo - ry hal - le - lu - jah! Glo - ry be to

The second system of the musical score. The vocal line continues with a melody that rises and then falls. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are: "O, glo - ry, glo - ry hal - le - lu - jah! Glo - ry be to". The dynamic marking *mf* is present at the beginning of the system.

p my God, who rules on high!

The third system of the musical score. The vocal line continues with a melody that rises and then falls. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are: "my God, who rules on high!". The dynamic marking *p* is present at the beginning of the system.

Were you there?

Negro Spiritual
arr. by H. T. Burleigh

Largo *pp*

Voice Were you

Piano *p* *poco rall.*

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

pp

cresc.

there when they cru - ci - fied my Lord?

cresc. *mf*

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

mf

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

rall.

pp *rall.*

cru-ci-fied my Lord? _____ Were you

there when they laid Him in the grave? _____

p

— Were you there when they laid Him in the

tomb? _____ Oh, _____

ff

mf

Some - times it caus - es me to

mf

pp

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

pp

rall. e dim.

laid Him in the tomb?

rall. e dim.

Wade in de water

Negro Spiritual
arranged by
H. T. BURLEIGH

Andante

The musical score is written for voice and piano in 4/4 time, marked Andante. It consists of three systems of music. The first system shows the vocal melody starting with 'Wade in de' and the piano accompaniment with a forte (f) dynamic. The second system continues the vocal line with 'wa - ter, Wade in de wa - ter, chil - dren,' and the piano accompaniment. The third system concludes with 'Wade in de wa - ter, God's a - goin' to troub - le de' and the piano accompaniment, which ends with a 'poco rall.' (ritardando) marking. The piano part features a steady bass line and chords in the right hand, with dynamics ranging from forte (f) to mezzo-piano (mp) and ending with a piano (p) dynamic.

wa - ter, Wade in de wa - ter, chil - dren,

Wade in de wa - ter, God's a - goin' to troub - le de

poco rall.

wa - ter. See dat band all dress'd in white, —

f tempo

God's a - goin' to troub - le de wa - ter. De Lead - er — looks like de

p

Is - rael - ite, — God's a - goin' to troub - le de , wa - ter.

Wade _____ in de wa - ter, Wade _____ in de

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 has one flat (B-flat). The vocal line has a long note on 'Wade' followed by a melodic line. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

wa - ter, chil - dren, Wade _____ in de wa - ter,

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment features a more active bass line with eighth notes.

God's a - goin' to troub - le de wa - ter. See dat band all

poco rall. *f tempo*

The third system of the musical score. It concludes the piece. The piano accompaniment includes a tempo change from 'poco rall.' to 'f tempo' indicated by a wedge-shaped marking. The vocal line ends with a final note on 'all'.

dress'd in red,— God's a-goin' to troub-le de wa - ter. It

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note F#5. The piano accompaniment (grand staff) features a right hand with eighth-note chords and a left hand with a steady eighth-note bass line. A fermata is placed over the final G5 note of the vocal line.

looks like de band dat Mo - ses led.— God's a-goin' to troub-le de

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes C5, B4, A4, G4, F#4, E4, D4, and a half note C4. The piano accompaniment includes a piano (*p*) dynamic marking in the left hand. A fermata is placed over the final D4 note of the vocal line.

wa - ter. Wade _____ in de wa - ter,

The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note F#5. The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line. A fermata is placed over the final G5 note of the vocal line.

Wade _____ in de . wa - ter, chil - dren, Wade _____ in de

f *allargando*

rall. e cresc.

f *allargando*

wa - ter, in de wa - ter, God's a - goin' to troub - le de

p

colla voce

sfz

mf

wa - ter.

p

pp

NEGRO SPIRITUALS

Arranged for Solo Voice by

H. T. BURLEIGH

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

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

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NEGRO SPIRITUALS

By H. T. BURLEIGH

ALBUM OF NEGRO SPIRITUALS

High and Low @ 2.50

By an' By
Couldn't Hear Nobody Pray
De Blin' Man Stood on De Road an' Cried
De Gospel Train
Deep River
Ev'ry Time I Feel De Spirit

Nobody Knows De Trouble I've Seen
Sometimes I Feel Like a Motherless Child
Stan' Still Jordan
Wade in De Water
Weepin' Mary
Were You There

ARRANGED FOR WOMEN'S VOICES

Balm In Gilead.
Behold That Star.
By An' By.
De Blin' Man Stood On De Road.
Deep River.
De Gospel Train.
Ezekiel Saw De Wheel.
Go Down Moses.
Hard Trials.
Heav'n Heav'n.
I Don't Feel No-Ways Tired.
I Want To Be Ready.
My Lord What A Mornin'. (Vené)

My Way's Cloudy.
Nobody Knows De Trouble I've Seen.
Oh Didn't It Rain.
Oh Peter Go Ring Dem Bells.
Sinner Please Doan Let Dis Harves' Pass.
Sometimes I Feel Like A Motherless Child.
Swing Low, Sweet Chariot.
'Tis Me O Lord.
Walk Together Children.
Weepin' Mary.
Were You There.
You'll Git Dar In De Mornin'.
Your Goin' To Reap Jus' What You Sow.

ARRANGED FOR MALE VOICES

Ain't Goin' To Study War No Mo'. (Vené)
Balm In Gilead. (Vené)
Deep River.
De Gospel Train.
Ezekiel Saw De Wheel.
Go Down Moses.
Joshua Fit De Battle Ob Jericho. (Vené)

Heav'n Heav'n.
My Lord What A Mornin'. (Vené)
Nobody Knows De Trouble I've Seen.
Oh Peter Go Ring Dem Bells.
Swing Low, Sweet Chariot.
'Tis Me O Lord.
Were You There.

ARRANGED FOR MIXED VOICES

Balm In Gilead.
Behold That Star.
By An' By (Vené)
Couldn't Hear Nobody Pray.
Deep River.
De Gospel Train.
Don't Be Weary Traveler.
Ev'ry Time I Feel The Spirit.
Ezekiel Saw De Wheel.
Give Me Jesus. (Vené)
Go Down Moses.
Go Tell It On De Mountains.
Hear De Lambs A-Crying.
Heav'n Heav'n.
Hold On.
I Hope My Mother Will Be There.
I Stood On De Ribber Ob Jerdon. (Vené)
I'm A Rollin'.

I've Been In De Storm So Long.
Joshua Fit De Battle Ob Jericho. (Sears)
Let Us Cheer The Weary Traveller.
Little David, Play On Your Harp. (Vené)
My Lord What A Morning.
Nobody Knows De Trouble I've Seen.
Oh, Didn't It Rain. (Vené)
O Lord Have Mercy On Me.
Ride On King Jesus. (Vené)
Sinner Please Doan Let Dis Harves' Pass.
Sometimes I Feel Like A Motherless Child. (Vené)
Stan' Still Jordan.
Steal Away.
Swing Low, Sweet Chariot.
Wade In De Water.
Were You There.
You Goin' To Reap Jus' What You Sow.

ARRANGED FOR S.A.B. VOICES

Balm In Gilead. (Vené)
Deep River.
Ezekiel Saw De Wheel. (Vené)

My Lord What A Mornin'. (Vené)
Were You There