SAINT HELENA ISLAND

SPIRITUALS

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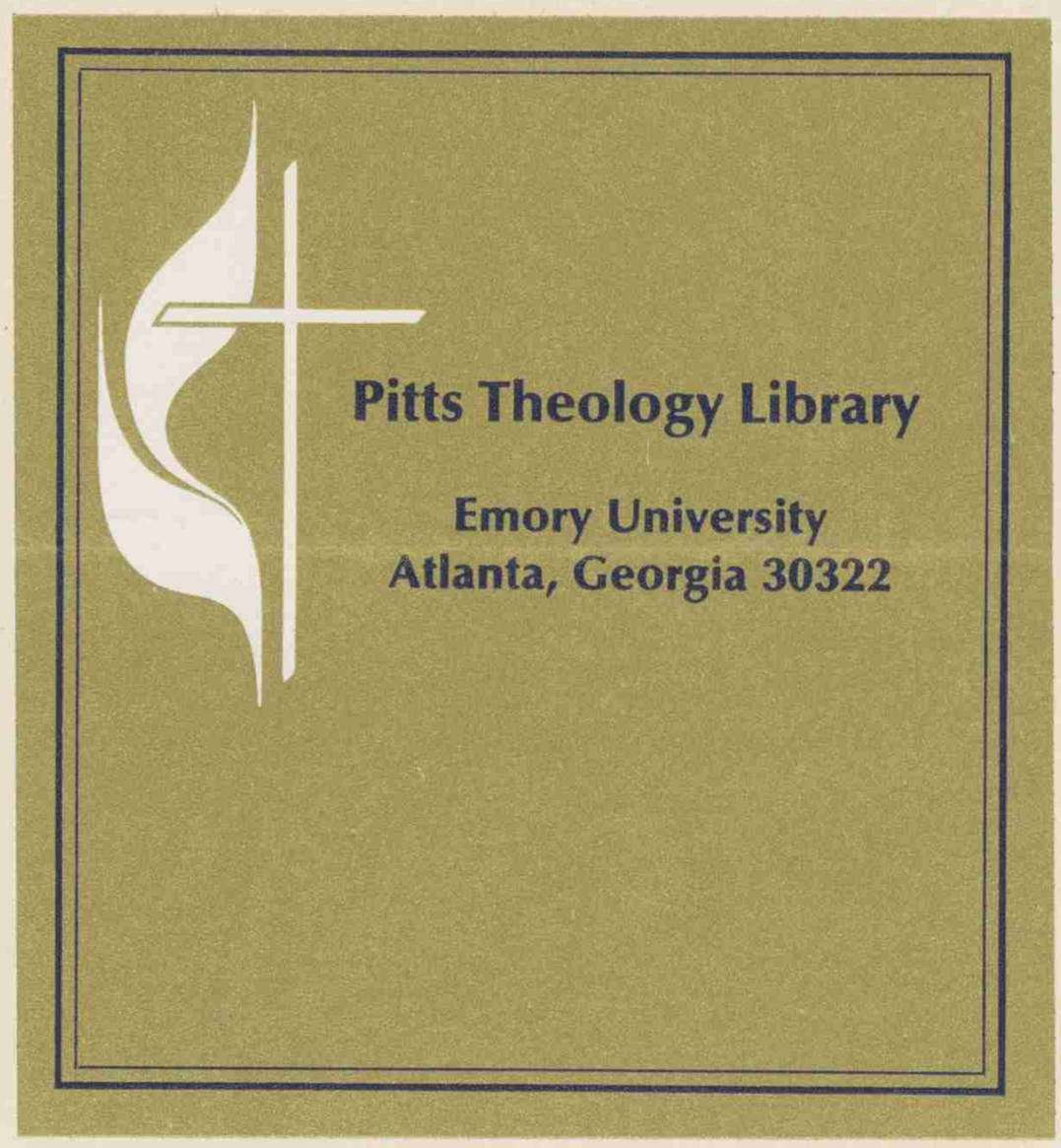

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SAINT HELENA ISLAND

SPIRITUALS

Recorded and Transcribed at
PENN NORMAL, INDUSTRIAL AND
AGRICULTURAL SCHOOL

ST. HELENA ISLAND
Beaufort County, South Carolina

By

NICHOLAS GEORGE JULIUS
BALLANTA-(TAYLOR)

Of Freetown, Sierra Leone
West Africa

Diploma, 1924
INSTITUTE OF MUSICAL ART
NEW YORK CITY

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1925
SAIN

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INTRODUCTION

The practice of Fisk, Hampton, Tuskegee and other schools for Negroes illustrating the outgrowth of the Armstrong-Hampton idea of education, has been followed at Penn School in continually using as a most important educational influence the unique Spirituals which the Negroes had themselves developed during their life in America. Among these natives of the islands were found their own special songs, from which additions were gradually made to the collections of Fisk, Hampton, Tuskegee and other schools for Negroes.

In 1922 the editor of the *Musical Courier* in New York was tendered a composition by a young man, a native of Africa, temporarily in New York City. On looking over the composition the editor said, "You should take this to Mr. Damrosch." He sent him to Mr. Walter Damrosch who said, after an examination of the manuscript, "You should go to the Institute of Musical Art to see my brother, Mr. Frank Damrosch." The latter, upon looking it over and conferring with the Professor of Harmony, said: "See this! We must give this man a scholarship to help him along." This man of 28 years, Mr. Nicholas George Julius Ballanta, of Freetown, West Africa, whose grandfather was baptized as Taylor by Church Missionaries, had taught himself music without other aid than Sir John Stainer's book on harmony, for which he had sent to London. He made such progress that prior to 1921 he was able, through submitting compositions by mail, to pass the intermediary examination of Durham University, England, for the degree of Bachelor of Music. He hopes to complete this work and final oral examination during the current year, 1925.

Through introduction from Mr. Damrosch, the writer was privileged to come to know this young musician, and later to recommend that, before returning to Africa to undertake a year of research work in the music of the natives of the different provinces of that great continent, he should visit the "black belts" of Alabama, Georgia and South Carolina. He did this, and secured a first-hand knowledge of the music apparently so natural to the Negro population of the Southern states.

While at Penn School this young man showed a peculiar facility in quickly and accurately recording the Spirituals as he heard them sung by the pupils, the Community Class connected with the School, and the St. Helena Quartet, which had done much to preserve the remarkably beautiful Spirituals of the Island. He was therefore requested to return and make a longer stay at Penn School for the purpose of recovering, if possible, as many as might be of these expressions of the great art instinct of the Negroes, as sung by old and young on Saint Helena and nearby islands.

This publication is the result of these thorough studies by Mr. Ballanta, who secured 103 Spirituals in versions not hitherto published, as it is believed. As this publication will be used continually at Penn School, there are included in it reprints of a few of the most familiar of the Spirituals from other collections, and grateful acknowledgment with thanks is hereby made to the publishers of these. Special acknowledgments are made to Miss Lottye Wright and Mr. James P. King and the St. Helena Quartet, for they worked untiringly in helping Mr. Ballanta record the old Spirituals—many of them almost forgotten by the people themselves.

In 1862 the Federal Navy captured Fort Anderson, South Carolina, and various islands along the shore, which were known for their sea-island cotton. These islands were, of course, worked by slave labor under the direction of the planters and their overseers. When the Federal troops occupied the islands, the owners and their employees fled to the mainland, leaving only the Negro slave population. Thereupon the land was allotted to the Negroes, as in possession, and they had before them the measurably impossible task of directing their own energies, without ever having had the education to prepare them for such a life-problem.

A far-sighted and great-hearted woman of Philadelphia, Miss Laura M. Towne, took note of this burden of responsibility so suddenly placed upon these newly emancipated Negroes, and induced a friend to go with her to undertake the founding of a school. Thus was started, so far as records show, the first school for Negroes supported by Northern funds. Miss Towne used her own small property in purchasing the Frogmore Plantation, on Saint Helena Island, South Carolina, and started there a necessarily most elementary school.

Introduction

Shortly before her death, Miss Towne suggested to Dr. Frissell, the Principal of Hampton Institute, that this island population of over 5,000 Negroes and about 50 whites, was peculiarly suitable for a demonstration of the Armstrong-Hampton idea of education—of Head, Hand and Heart.

The school and its property was transferred to the Penn Normal, Industrial and Agricultural School, Dr. Hollis Burke Frissell being the first Chairman of the Board of Trustees. The work of reorganization was undertaken by Hampton-trained teachers, Miss Rossa B. Cooley, a Hampton teacher, shortly thereafter becoming Principal.

An especial reason for making publication of these new Spirituals at this time is that it coincides with a notable movement among the Negro people of the United States. This is disclosing more fully the wide and variant art resources with which nature has endowed the Negro race. It has been found that at Fisk, Hampton, Tuskegee, and other schools and colleges for Negroes, the boys and girls and men and women were most responsive to opportunities to show forth their art capacity in painting, modeling and dramatic expression, as well as in their music. It is a special satisfaction to the writer to have had part in this confirmation of the assured faith of Hollis Burke Frissell in the Negroes' great capacity, in view of which Mrs. Natalie Curtis Burlin was induced to make the special study of "Negro Folk-Songs," completed and published for Hampton Institute shortly before her untimely death.

George Foster Peabody, Chairman
Board of Trustees,
Penn Normal, Industrial and Agricultural School.

March, 1925.

NOTE.—Mr. Ballanta is now in Africa spending the year in research work in the hinterlands of Sierra Leone, the Gold Coast Colony, Nigeria and several other adjacent provinces of Africa. It is his hope that he may be able, after there utilizing his knowledge and experienced training in New York, to pursue a further course of study for perhaps a year in Europe, before settling down in his native country to give fuller expression through original composition to the music of his people along the lines of their natural division of the octave. His studies in the United States gave him some very definite ideas, which he is putting to the test in this research work. Before actual publication, although after the completion of all the press work, the Foreword promised by Mr. Ballanta arrives in time to be included with this first edition. He has manifestly put a great deal of thought into the preparation of this Foreword during the period of his carrying on his research work and further scientific study with the books which he took with him to Africa.

Dr. Frank Damrosch and Professor Percy Goetschius of the Institute of Musical Art have read this Foreword, a copy of which Mr. Ballanta sent for them. Dr. Damrosch writes to me, with privilege of publication here: "It is a most interesting exposition. . . . He is undoubtedly doing fine work in arousing an interest in African music. He is, so far as I know, the only one who is competent to do this work." And Dr. Goetschius writes: "The 'Foreword' of our young disciple, Ballanta-Taylor, is, in my opinion, very fine indeed, very valuable and even decidedly significant. I feel proud of it."

FOREWORD

In his preface to the volume of Transcriptions of Negro Melodies (S. Coleridge-Taylor) (Op. 59) Dr. Booker T. Washington wrote as follows:

> "The Plantation songs known as 'Spirituals' are the spontaneous outburst of intense religious fervour, and had their origin chiefly in the camp meetings, the revivals and in other religious exercises. They breathe a child-like faith in a personal Father, and glow with the hope that the children of bondage will ultimately pass out of the wilderness of slavery into the land of freedom. In singing of a deliverance which they believed would surely come, with bodies swaying with the enthusiasm born of a common experience and of a common hope, they lost sight for a moment of the auction block, of the separation of mother and child, of sister and brother. There is in the plantation songs a pathos and a beauty that appeals to a wide range of tastes, and their harmony makes abiding impression upon persons of the highest culture. The music of these songs goes to the heart because it comes from the heart."

The above quotation gives both a physiological and psychological meaning and application to the word spiritual. The name originated from the Negroes themselves and means a prayer-song. There are several other classes of songs known as fiddle-songs, coon-songs, jig-tunes and devil-songs but all these taken together are smaller in number than the spirituals.

The task of perpetuating these spirituals has been borne at different times by different individuals who were so moved on account of the intrinsic merit of the songs. Their efforts culminated in the publication of four different collections; viz:

1. "Slave Songs of the United States," by William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison (1867).
2. "The Story of the Jubilee Singers with their Songs," by J. B. T. Marsh (1880). This is a revised edition of two earlier publications by Theodore F. Seward and George L. White, the first having been published in 1872.
3. "Religious Folk-songs of the Negroes as Sung on the Plantations" (1909), arranged by the musical directors of the Hampton Normal and Agricultural Institute from the original edition entitled "Cabin and Plantation Songs as Sung by the Hampton Students," by Thomas P. Fenner (1874).
4. "Calhoun Plantation Songs," collected and edited by Emily Hallowell—1st edition, 1901.

The Spirituals contained in this volume were collected in St. Helena Island, South Carolina, at the request of the authorities of the Penn Normal, Industrial and Agricultural School; four of them,

Roll, Jordan, roll,
Wrestle on Jacob,
I can't stay behind,
Hunting for a city

are also contained in the volume listed above entitled "Slave Songs of the United States," edited by Charles P. Ware and others, and the reasons for their inclusion herein are:

1. The different arrangement of the spiritual.
2. The same melody with different words.

Ever since these plantation songs first found their way to the notice of the critical public, the opinion prevailed that these spirituals are original creations of

the Negro and that the main characteristics of them could be traced to an African stem. The editors of the 1867 collection wrote as follows:

> "The greater number of the songs which have come into our possession seem to be the natural and original production of a race of remarkable musical capacity and very teachable, which has been long enough associated with the more cultivated race to have become imbued with the mode and spirit of European music. Often, nevertheless, retaining a distinct tinge of their native Africa."

At a later day, however, there has been a considerable amount of writings which tend to prove the spirituals to be ignorantly arranged and unmistakably borrowed, ranging from the statements of some present-day musicians to that of Dr. Wallaschek. It is true that in a great many instances one may meet with spirituals which actually are arrangements of strains of Hymn tunes, and especially so is this the case with present-day religious productions of the Negro; but it is also true that although there are evidences of the effect of the environment of the American Negro, yet these evidences are overbalanced by others which go to prove the African origin of these Negro Spirituals. It is natural that the Negro should evince the effect of his environment in his artistic creations; being all too conscious of this fact, Miss Emily Hallowell, in her book, "Calhoun Plantation Songs" wrote that as the people of Calhoun were so much more remote than in most localities, their singing in 1900 was almost exactly as it had been before the war.

No one who has been in Africa and has heard the music of the Africans would doubt the sincerity of the statement that the characteristics of the music of the American Negro could be traced to an African stem. Although Henry H. Krehbiel and Natalie Curtis, both of whom were of this opinion, had, each of them, independently of either, endeavoured to support their own convictions by quoting examples of African music as sung and played by Africans and making deductions from them, yet after Mr. Krehbiel had completed his investigation, he wrote that it was unfortunate that musical scholars were unable for want of material, to deduce a sound theory concerning the origin of the scale; and that it was also unfortunate that a knowledge of African languages and dialects did not come to the assistance of investigators in accounting for the most marked rhythmical characteristics of the songs of the American Negroes. Natalie Curtis also wrote that all statements as to musical derivations could be made with final authority only by one who had studied comprehensively the music of many different tribes in Africa. It may be necessary therefore to examine the general characteristics of African music so as to be able to find out the similarities that exist between that and these Plantation Songs.

The elements of a song are Rhythm, Melody and Form. When such a composition is subconscious, the type of music known as folk-songs, the conception of those elements is altogether devoid of any scientific training and rests barely on the natural instincts of such a singer. It is that conception of those elements which is the direct result of an individual's natural instincts as against a conception which has been nursed and fostered by scientific training, that accounts for the dissimilarities in folk-tunes. Such dissimilarities, it may be added, make themselves felt wherever they are present.

The conception of rhythm amongst the Africans does not depend upon such a feeling that rhythm is a division of the pulse but upon that of rhythm being the *vibration* of the pulse. A pulse can only be divided evenly, that is, into two, four, eight, or sixteen parts, but it is also felt to vibrate in twos or threes; for this reason there is not in African music any conception of triple time as such inasmuch as that would necessitate the one-third part of a pulse which does not exist. This is also true of European music. There is no regular one-third subdivision of a note though it is allowed that a note may be divided irregularly into triplets. A regular triple division is found in a dotted note but not in the simple form.

Such a conception that rhythm is the vibration of the pulse is quite different from the conception of rhythm as the effect of a succession of notes of individual

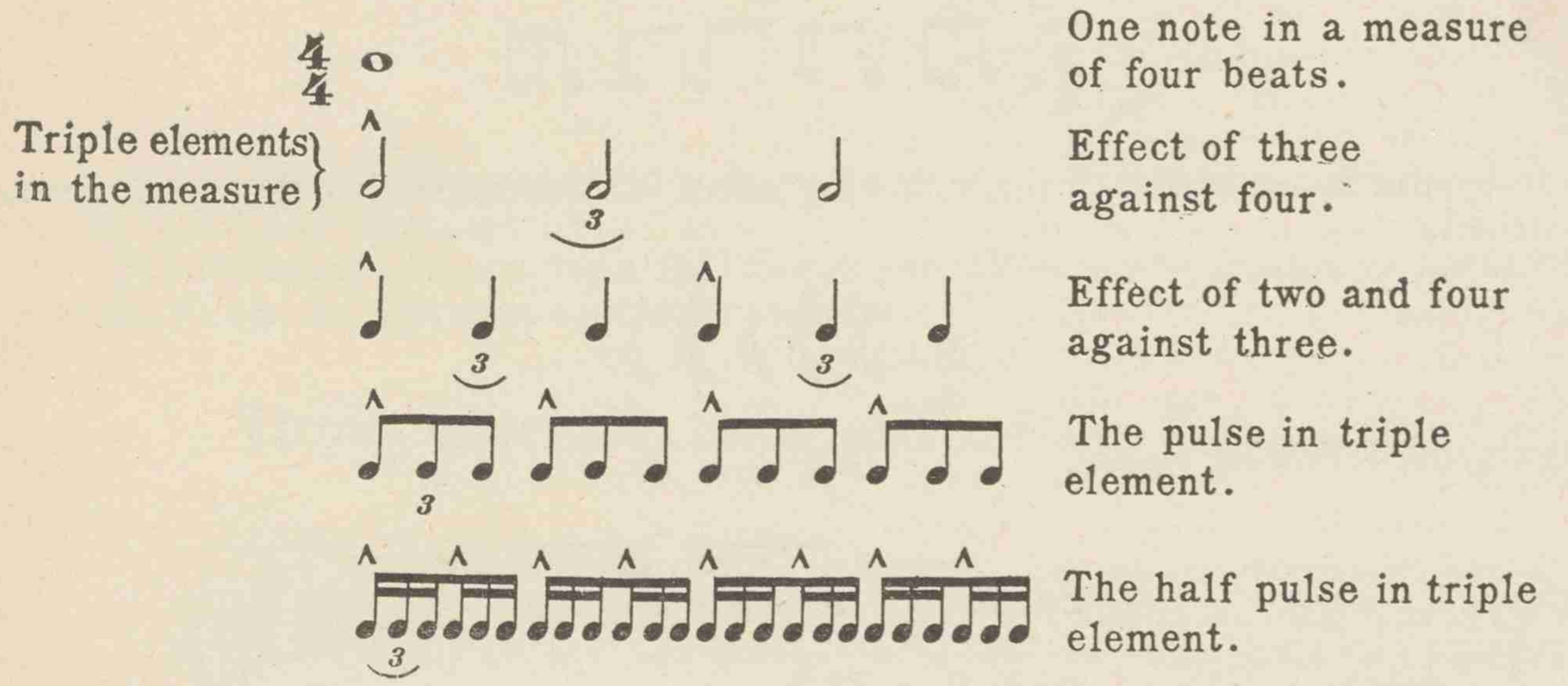
and different time values within the pulse or within the bar, which is the prevailing conception of rhythm among western musicians. In the following example:

the simple explanation is that each note is divided into triplets; but in the mind of the western musician the outcome is the use of an artistic effect—that of using three notes instead of two—in the mind of the African no conception of subdivision exists—the feeling is one of continuous vibration in threes of all the pulses. If the example is continued for any appreciable time the effect of irregular subdivision ceases and the feeling is one of triple time throughout; this, however, is not the case with the African conception, the effect of triple time could never be felt however long the example is continued.

The next lower denomination will be more explicit:

Ex. 2 could be explained in the same way as Ex. 1 that each note is irregularly divided into triplets; but in this case that division of the pulse is represented in notes of the next lower denomination. Ex. 3 cannot be so explained because it is not now the pulse that is so vibrating in threes but the half pulse; inasmuch as the element for the time being is three, all the higher and lower powers of the pulse vibrate in threes. It would now be understood why in Ex. 1 there could not be in the mind of the African any effect of triple time however long it was continued because the one-half subdivisions of the pulse were being felt all the while, although the vibration in three was going on at the same time. Whenever triple time as such occurs in African music it will usually be found to be divided into two parts one of 2-8 time and another of 4-8 time in a bar of ordinary 3-4 time.

This feeling of rhythm forms the background of the African rhythmical conception. If the different powers of the pulse are arranged so as to show the effect of a combination of those powers:



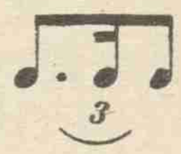
it would give an idea of what Krehbiel meant when he wrote that the fundamental effect of the Dahoman drummers, at the World's Columbian Exhibition held in Chicago in 1893, had been one of double and triple time, the former kept by the singers the latter by the drummers, but that it was impossible to convey the idea of the wealth of detail achieved by the drummers by means of exchange of rhythms, syncopation of both simultaneously, and dynamic devices.

There is in Ex. 3 the effect of syncopation, but this is due to the cross rhythms. Actual syncopation occurs when there is a disturbance of the regular vibrating element, that is, when an element contains notes of more than one denomination. In Ex. 5

Ex. 5

each pulse vibrates in threes, but if for instance a drummer should use the following figure (Ex. 6),

Ex. 6

his rhythmic instinct at once asserts itself by demanding that those forms be used for the half pulse as the rhythmic vibrations of the half pulse have made themselves felt. In following the dictates of his reason he gives the following figure  instead of which at once will be seen to correspond to the rhythmic vibration of the half pulse. It was his instinct and feeling for rhythm that brought forth the above figures and nothing else.

Other forms immediately suggest themselves. In the following figure

Ex. 7

the syncopation is the result of introducing the vibration of the half pulse into that of the pulse; for the ordinary duple vibration of the pulse should be

but by the figure in Ex. 7 the following effect is produced with the dynamics as marked.

Again the following figure,

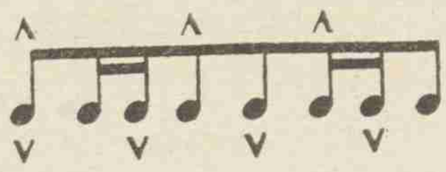
Ex. 8

gives the effect of

In this figure the movement is in pulses of the value of 8th-notes, but the introduction of the duple vibrations of the 16th-notes forces the African to produce the above figure.

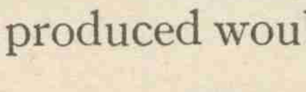
Owing to this conception of rhythm the effect of the two and four against the three, forms a part of the rhythmical nature of the African and he is able to produce the effect of duple, triple and quadruple times without difficulty, which effect is exemplified in the following rhythmic figures:

Ex.9



This figure would be found to contain three equal divisions of two, two of three and four of three. The background is triple. In the first instance the pulse represented by the half-note 𝅗𝅥 is felt to vibrate in threes giving the following effect

but when 8th-notes are introduced at once the feeling demands the accentuation of the half-pulse, and by dynamic devices the effect of two parts of three against three parts of two is produced. In the same way the introduction of 16th-notes gives the effect of four parts of three as against three of four.

There is no getting out of this feeling, for where a division occurs on the first of the three notes representing triple element, a rest would be introduced and the effect produced would be  which on repetition would give the following figure with the dynamics as marked:

This form constitutes what would be called a double rhythm, inasmuch as the whole figure occupies two pulses in the relation of arsis and thesis. If the third note be divided the effect would be

with the accent placed on the 2nd note of the group. This is also a double rhythm as the figure last discussed.

The following extracts from the "Songs and Tales of the Dark Continent" by Natalie Curtis are given as concrete examples:

Drum Interlude: Song of the Rain Ceremony

Ex.10

In the first bar of the above extract the rhythm of the big drum is really six-four, but as soon as the small drums enter the big drums at once change to three-two, which action produced syncopation and cross rhythm with the small drums whose time signature is evidently six-four from beginning to end; the dynamic marks are supplied to show the effect of the two pairs of drums and the slurs show the divisions of the rhythmic motives which would easily be perceived to be natural.

In the next extract

Ex.11

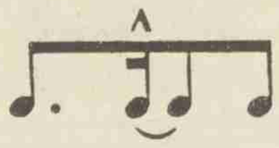
&c.

the rhythm of Nyamsolo, the diviner, in the 3rd line is duple, but the rhythm of the chorus with the hand-clap in the 4th line is partly triple and partly duple. The chorus sings the rhythm 3 plus 3 plus 2 as would be verified by the slurs. In the hand-clap or rattle in the 1st line is found the same rhythm 3 plus 3 plus 2; in the last line there is also 2 plus 3 plus 3 in diminution. This gives the reason for the signature 8-3. This rhythm, the employment of which in original and diminutive values appears as , is due to the introduction of lower values in an ordinary duple division and is generically allied to the rhythms marked (a) and (b) in Exs. 7 and 8.

This is the most popular rhythm amongst the Africans, it, being in duple element, is most fitted to the usual dance-steps. There are various forms which follow:

Pulses -

Fundamental duple vibrations -

Lower denomination in	Figure	Syncopated effect	Remarks
2nd note of group			
3rd note of group			

[x]

1st note of group Double rhythm

4th note of group

2nd & 3rd notes see (a) Ex. 7

2nd & 4th notes Not common

3rd & 4th notes

1st & 2nd notes

1st & 3rd notes Not common

1st & 4th notes Double rhythm

1st, 2nd & 3rd notes

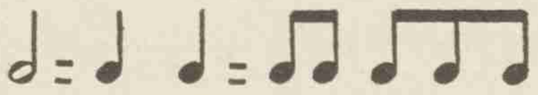
1st, 2nd & 4th notes

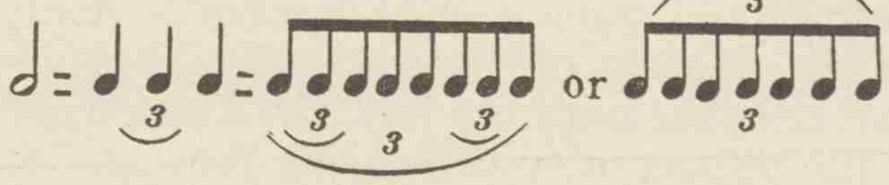
. 2nd, 3rd & 4th notes

When all the notes are represented in the same denomination no syncopation occur.

Other forms and figures may be obtained by continuing the series and introducing thirty-second notes in groups of 16ths and 8ths. See (b), Ex. 8.

All the above considerations have to do with simple rhythms but there are also compound rhythms of the duple, triple and quadruple elements. They are used in slow music and present the following fundamentals:

Duple - Compound form:- 

Triple - - do - 

Quadruple - - do -

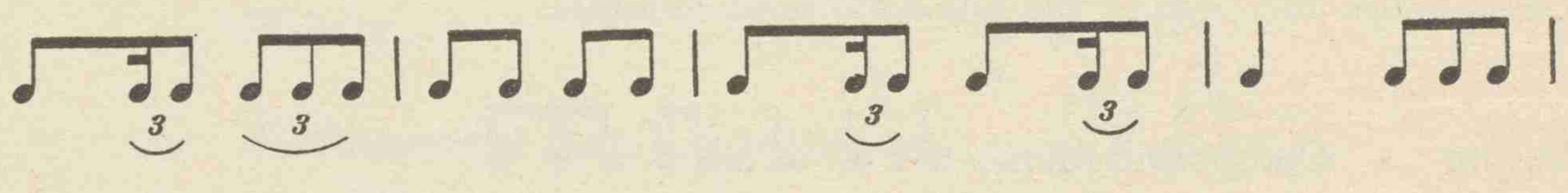
arranged in any order. When all the considerations of the vibrations of the upper and lower powers of the pulse and the conditional syncopations which may be

introduced are taken to account it need not be wondered why the element of rhythm in the hand of the African claims first place.

It is unnecessary to give rhythmic examples from the songs of the Negro to prove that they are akin to the rhythms discussed here. The relationship is obvious. Such a conception of the conditions of syncopation is altogether absent from European music. It may be argued that the American Negro is not now conscious of these rhythmical characteristics; but the feeling for rhythm is subconscious. Mr. Krehbiel stated that the marked rhythmical characteristic of the songs of the American Negro is found in the use of a figure in which the emphasis is shifted from the strong to the weak part of a time-unit by making the first note of two into which the beat is divided take only a fraction of the time of the second. This is exactly the case with the rhythms discussed in this Foreword; and is it impossible that this subconscious feeling for rhythm still remains a part of the very nature of the Negro in America? The late Mr. Coleridge-Taylor was never in Africa yet it is interesting to see his mastery of African rhythmic forms. Numerous examples occur in the "Song of Hiawatha" but the following passage would not at first sight reveal any undercurrent of African rhythmic thought. It is taken from the "Tale of Old Japan"—Words by Alfred Noyes, page 57, *Novello's edition:*

This passage follows immediately one in 2-4 time, therefore the effect of the two-four still lingers; it is a change from duple to triple element and in the mind of the African gives the following effect rhythmically:

with syncopations it appears thus:



which is really quadruple rhythm of a highly developed order. If one who has never been in Africa could show such evidences of African rhythmical feeling, how much more could the children of those actually transplanted from Africa to America! It should be stated that not only has Mr. Coleridge-Taylor not been in Africa, but he never had the opportunity of hearing Africans sing or play on their rhythmic instruments, but the involuntary immigrants of the United States carried with them everything that could be relegated to the conscious and subconscious memories.

Many theories have been advanced in the attempt to describe the scales used by Africans in their melodic system. Although it is true that there is a certain conception as to what a succession of tones really means, as would be inferred from the instruments in general use by the Africans, yet it is safe to say that, in comparison

with the old Greek and present western system of scale formation, Africans have never evolved a scientific scale based on a number of tetrachords.

Viewed from the standpoint of cadential feeling there are two forms:

Ex.12

These are melodic cadences and are the only natural starting point as all songs would have a certain relation to their finals or last notes. Between these two melodic cadences there is a definite harmonic connection as will be shown presently.

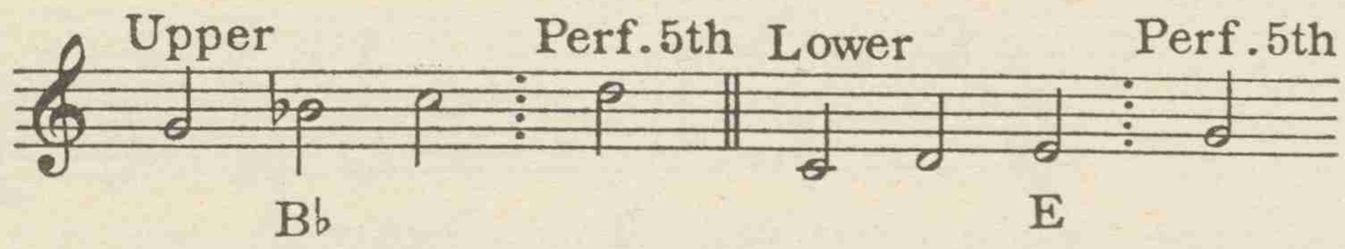
In the following extract these two forms of cadence appear and it would be seen that the 2nd cadence noted forms with the 1st cadence also noted what is known as the chord of the 9th. This chord for the purposes of melody has two finals—an upper final or the 5th from the fundamental and a lower which is the fundamental itself. As the chord stands it would be observed that the upper final is accompanied by a minor third as its third note and the lower by a major third. These facts prove that a melody constructed entirely on notes of this chord and ending on the 5th or upper final would give the effect of a minor melody whilst another constructed on the same principle and ending with a cadence on the fundamental or lower final would be major. Therefore there is an harmonic connection of a perfect fifth between a major and a minor melody constructed on the same chord.

As an instance of this the following series are obtained by arranging a succession of melodic notes of this chord in relation to the two finals of the chord.

Ex.13

There are two different uses of the melodic series. The first, which may be called the pure use of the series, is found in a melody composed of notes actually forming the melodic cadences either with or without the perfect 5th from the finals.

Ex.14



In Ex. 14 both cadences are presented with the addition of a perfect 5th from the finals, though in the upper series that note is sometimes omitted. The difference between the two series is in their thirds; B flat the third of the upper series is the characteristic note of that series and is the flattest note of the chord, but E, the sharpest note of the chord, is the characteristic note of the lower series. If the

characteristic note of any one of these series is used as a melodic note in the other, what may be called the mixed use of the series takes place.

Ex. 15

Such a mixed use of the series as in Ex. 15 produces a minor scale containing a major 6th—the 2nd and 7th are wanting—and a major scale containing a minor 7th but the 4th and 6th are wanting; these notes the major 6th in minor and the minor 7th in major would appear strange to ears accustomed to the usual diatonic scales, as the major 6th in minor calls for a melodic progression to the raised 7th—the leading note of the minor scale—and the minor 7th in major induces a modulation to the subdominant key. If these melodic and harmonic progressions induced by these notes are not satisfied they produce a strange effect on the western musician but they need not be so used by the African who regards them as notes of the same chord.

That the African has a definite conception of a system of succession of roots could be proved by numerous examples. Such a conception is not, however, that roots progress by perfect fifths up. The African regards as the next root from any given one the root a perfect fourth above or a perfect 5th below and a transposition of the melodic notes of the chord according to that conception would produce the following series.

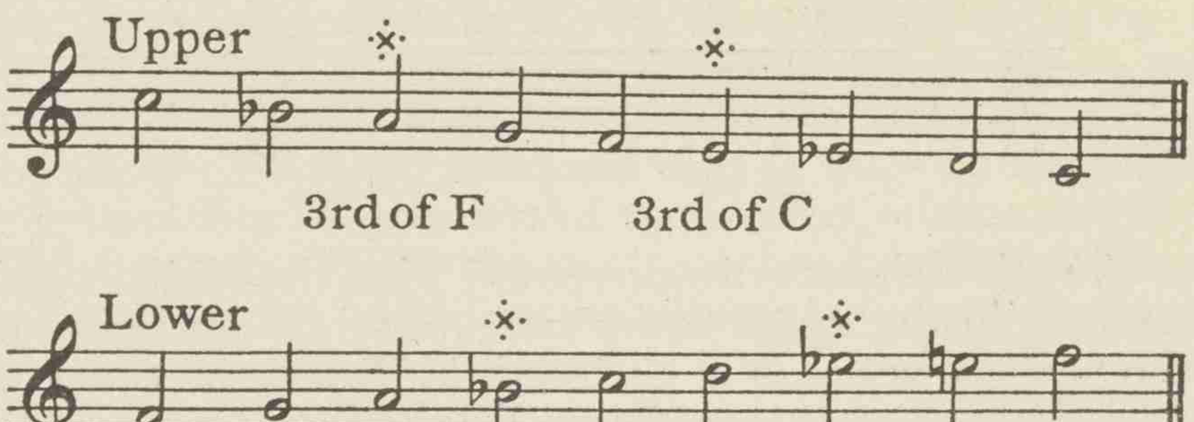
Ex. 16

The series in (a) obtained from notes in the pure use of the upper melodic series presents the usual order of tones forming what is known as the pentatonic scale. The series in (b) presents such a scale with a 2nd obtained by introducing perfect fifths from the finale. The series in (c) presents a major scale without a fourth, and is obtained from the notes in the pure use of the lower series.

These several melodic series, it should be pointed out, are not the outcome of a conscious arrangement of tones in the mind of the African. He sings with a consciousness of the harmony and not of the scale and on account of this fact a direct melodic interval of a semitone rarely finds place in his melodies. This interval except where it is used as a purely waving tone demands a change of harmony which should only occur at the accent and not at random.

The following melodic series (Ex. 17) are obtained from notes in the mixed use of the melodic series by the process of transposition discussed above:

Ex. 17



The notes of these complete melodic series are not used in the order here presented, they are only arranged in order to show all the notes which may be obtained by combining the two series. As a matter of fact, at the risk of repetition, there is no conception of scales as such as the singing is based upon the pure uses of the upper or lower series of a chord. It would be impossible in places which have not come under the influence of western civilization for Africans domiciled there to connect the note B flat with the minor chord of D as that note would conflict with the note B natural which is the characteristic note in the lower series from the fundamental *G*.

The pentatonic scale about which many treatises have been written and which also finds place in the music of Eastern nations and some western peoples, is so far as the Africans are concerned, the direct result of

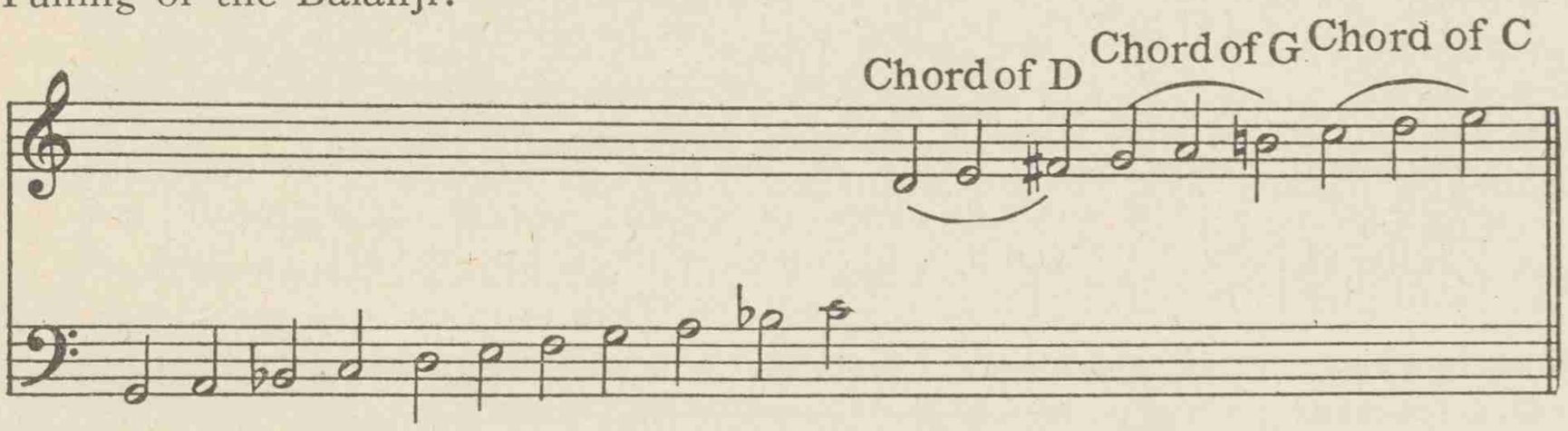
1. Singing in the chord by which the interval of a diatonic semitone would be discordant, and,
2. The use of two roots which bear the relationship of a perfect 4th between themselves. These two roots are in the analogous position of Dominant and Tonic and not Tonic and Subdominant.

Starting from any tone with a consciousness of a perfect fifth above or fourth below and proceeding by whole tones, so long as the perfect 5th is retained in the succession of tones, the resulting scale would be pentatonic. Therefore, the theory advanced by Helmholtz as to the origin of this scale would not be literally correct so far as Africans are concerned. Says he,

> "It seems that in the first stages of the development of music many nations avoided the use of intervals of less than a Tone, and hence formed scales, which alternated in intervals from a Tone to a Tone and a half." Helmholtz: *Sensations of Tone*, page 257.

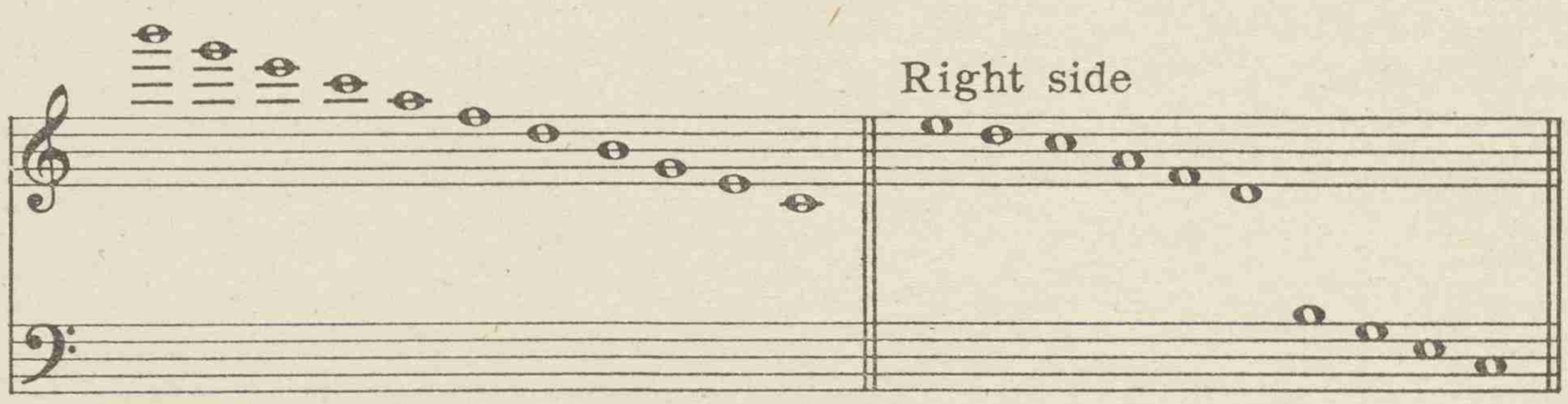
The formation of scales depends upon a conscious application of the principles of tone succession and is exemplified in the several instruments in use among different peoples. Among the Africans, instruments are found tuned only to the notes of the lower cadence of a chord, others to those of the upper cadence. Such tunings are either pure or mixed. Some again are tuned to the series in Ex. 16. Of instruments with complete series the Balanji of the Timnis, a wood harmonicon tuned to the minor form of the complete scale, may be mentioned as a specimen. The upper keys of this instrument are tuned to tones of the lower melodic series of three successive chords each of the interval of a perfect fourth from the preceding. The compass of the instrument varies, some contain eighteen keys ending in C, others end on D containing 19 keys and the rest containing 20 keys end on E.

Tuning of the Balanji:



Another specimen of an instrument with complete series is found in a string instrument called "Cora" of the Mandingoes containing 21 strings placed on both sides of the instrument, 11 on the left and 10 on the right. The strings are tuned as follows; the instrument being of fixed intonation.

Tuning of the Cora:



To summarise:

1. That notes used in a melody are generally notes of one chord.
2. That for melodic purposes the notes of a chord are related to two finals: an upper, originating the upper series, and a lower, the starting point of the lower series.
3. That the series may be used either in the pure or mixed form having regard to the introduction or otherwise of a characteristic note of one series into the other.
4. That the natural progression of roots and therefore of melodic series is to the 5th below and that these roots bear the analogous position of Dominant and Tonic.
5. That the pentatonic scale is the natural outcome of singing in the chord with a conception of two such chords in the relation of Tonic and Dominant.
6. That the upper or minor series do not contain a flat 6th as in western music.

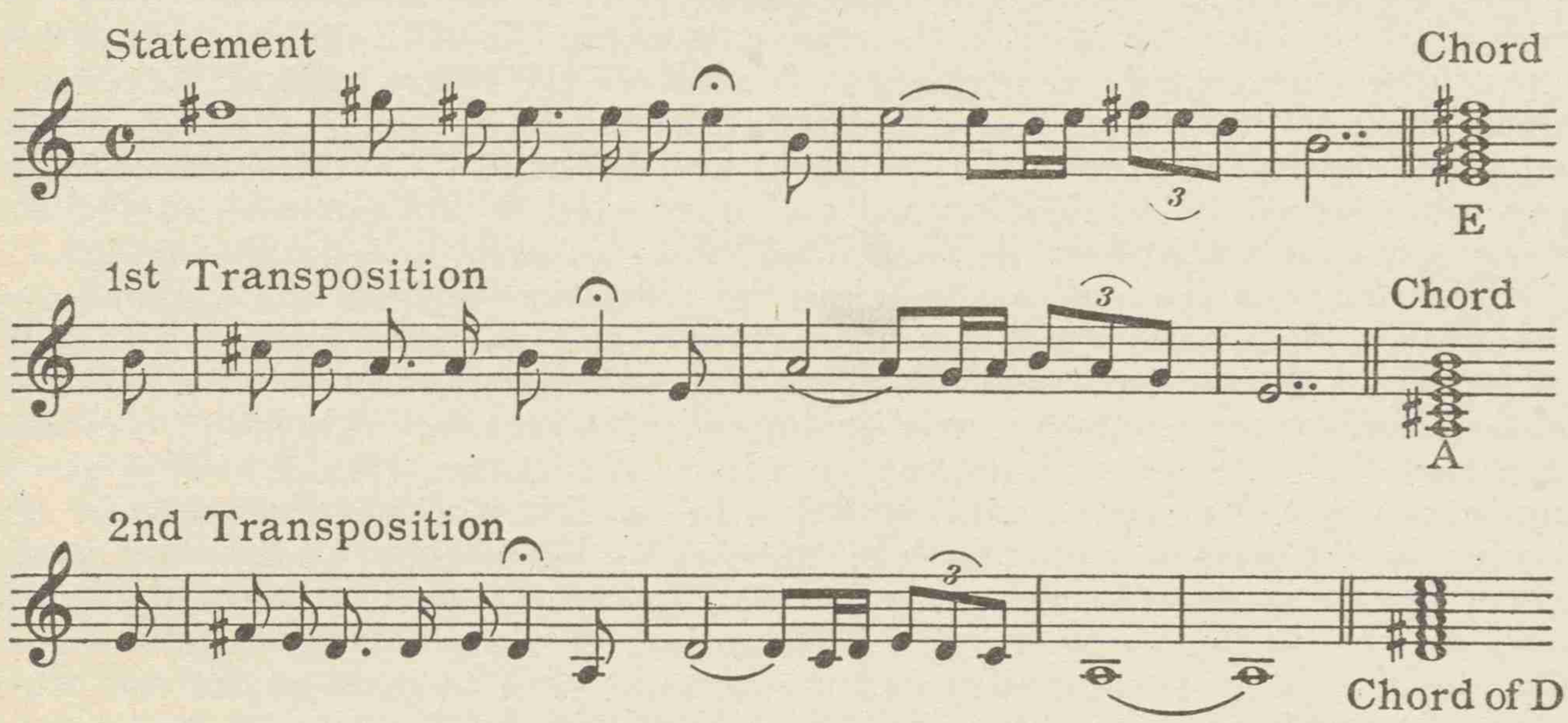
The summarisations made by Krehbiel of 527 Negro songs which he examined may be taken as representing the conception of melodic construction of the American Negroes. He found that out of such a number of songs—

> 331 were in the major mode; that to these, as emphasizing the essentially energetic and contented character of Afro-American music, notwithstanding that it was the fruit of slavery, must be added 111 which were pentatonic. That of the 331 major songs twenty, or a trifle more than one-sixteenth, had a flat seventh; that seventy-eight, or one-fourth, had no seventh, and forty-five, or nearly one-seventh, had no fourth. . . . That these were the only variations of the major scale which could be set down as characteristic of the songs. That in the case of the songs in the minor mode, eight, a fraction under one-eighth, had a major 6th; that over one-half had no sixth at all, and that over one-third had the leading-tone (major seventh), which is not an element of the minor scale proper, but with the major scale had been admitted through the use of accidentals to what musicians call the harmonic minor scale. That in the case of twenty-three songs he had set down the mode as mixed or vague, because the scales did not conform to either the major or minor system, but in part, to both, or had elements which were obviously sporadic.

These facts agree with the summarisations of the essentials of African music in the most important points of difference between that and European music and point once more to the relationship existing between the spirituals and music among the Africans.

With reference to the usual progression of a perfect 5th below many examples are found in American Negro music where a whole phrase is so transposed. There is an example quoted by Krehbiel as received from Mr. George W. Cable and arranged by Mr. H. T. Burleigh in which it was noted that the melody was based

on the whole tone scale. The whole tone scale does not form part of the conception of any race. It is itself based on the tones of the Equal Temperament which is in use at the present-day among western musicians in instruments of fixed intonation. It is safe to say that in the days of mean tone temperament such a scale would be impossible. The structure of the song referred to is easily shown to be a melody, which is an example of the mixed use of the upper series of a chord, transposed to the lower fifth twice in succession. It follows:



A detail exposition of the relationship between African music and the Negro spiritual would fill volumes instead of a few pages, but enough has been written to show that the Negro spiritual is in many respects identical in the elements of melody and rhythm with the African conception of those elements. Originality is best exemplified in rhythm and that is the only means of distinguishing one phrase from another, both of which may be very much alike in other particulars. Not only is the spiritual allied to African music in those respects but the form or design of these spirituals is the same in Africa, where the form of the solo and chorus or refrain which is found in most of the spirituals is in use. The method of singing with a lead or leader which obtains in America is distinctly an application of the principle of solo and chorus and forms a connecting link between that form and what is technically known as the full chorus.

The melodies of the spirituals contained in this volume were written down as sung by different individuals and by different groups of singers at Penn. For the sake of curiosity both versions of the same melody as sung by two women of the Community Class at the same time have been included and it may be interesting to compare both versions.

The harmonies of the spirituals harmonised were supplied by the St. Helena Quartette, consisting of Messrs. Brown (Leader), Washington (Tenor), King (Baritone) and Wildy (Bass), whose singing is an evidence of the advance in harmonic conception, that is, the feeling for definite tonality, attained by the Negro in his new environment. African part singing is contrapuntal and interestingly so and the feeling for harmony in the sense of harmonic progression is very rudimentary. Though a conception of tonality, by which is meant a group of chords having a definite relation one with another around a common centre, exists, yet such a conception varies with different tribes and is not so pronounced as to allow of an undisputed conclusion being arrived at as is the case with the rhythmic, melodic and formal elements; but conclusions as to the intervallic sense of the African may be drawn from the fact that he sings in the chord and not in the scale. An examination of the spirituals shows that a half cadence on the Dominant in a major melody is rare, for, except the melody ends on the 5th of the Dominant, the cadence is made on the Tonic chord, and no spiritual with a half cadence on the 3rd of the Dominant chord has been found. But whilst a modulation to the Dominant is

rare, examples are numerous of progressions to flatter keys and they once more point to a feeling of the flat seventh in a major key which is the characteristic note in the mixed use of the lower series of a chord which obtains in Africa.

Many treatises have been written about the text of the spirituals and attention has been frequently called to the manner in which words are distorted to suit any emergency arising from rhythmic variation or rhythmic interference. In Africa words are sung not only with respect to accent but also with respect to quantity but in English, except with the best composers, only accent is observed. Very few instances have been met with in the spirituals where the word on the first note of a measure is unaccented; when quantity is observed the Negro employs a rhythmic figure which will fit in such a case and thus accentuates not only the metric accent but also quantity. Actually the spiritual could be scanned as sung because otherwise songs would be straightforward and unaffected by rhythmic characteristics of any sort as in some of the rhythmic chants one hears in some parts of Africa.

This fact enables one to appreciate the difference between the spiritual and present-day jazz music which for all rhythmic, and in many instances, melodic purposes, is a direct descendant of the syncopated singing of the Negroes. In jazz music unimportant words are used in important places but this is not so much accentuated as the use of important words in unimportant places. This use of words creates a very sentimental feeling. In the spiritual whatever may be the rhythm for the moment called forth by the observation of quantity the word on the accent (except in very few instances) is not unaccented in the line of prosody. This gives the clue to the use of an enclytic "a" after, sometimes before, some words to give them their proper quantity and at the same time to prevent the use of an accented word in an unaccented position or vice versa.

It is hoped that the explanations and observations made in this Foreword would stimulate in the spirituals such interest that would tend to the better understanding and consequent appreciation of them. It is not until the rhythmic, melodic and other characteristics of the spiritual is understood, will there arise composers who will bring forth conscious music of the beauty and inspiration of the spirituals.

N. G. J. BALLANTA.

Bathurst, Gambia, West Africa,
April 20th, 1925.

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SAINT HELENA ISLAND SPIRITUALS

1. Wheel in a wheel

Chorus

Wheel wheel wheel O wheel my Lawd wheel wheel E -

ze-kiel said_ 'twas a wheel in a wheel wheel in a wheel

Fine

1. Dark cloud ris - in' it looks like rain_

Dark cloud ris - in' it looks like rain_ Dark cloud ris - in' it

looks like rain_ the sun draw - ing wa - ter from E - man - uel's veins.

D. C.

*

Other parts as verse 1 with rhythmic alterations

2. Git yo' bun - dle red - dy I know it's time—

Git yo' bun-dle red-dy I know it's time— Git yo' bun-dle red-dy I

know it's time— yo' cyan' tell de win-ter fum de sum-mer time.—*Cho.*

3. I won - der where is Mo - ses he mus be dead,— I

won-der where is Mo-ses he mus be dead, I won-der where is Mo-ses he

mus' be dead De chil - lun ob de Is - rael - ites cry - in' fo' bread: *Cho.*

4. I won - der weh wuz Mo - ses when de Church burn down— I

won-der weh wuz Moses when de Church burn down I won-der weh wuz Mo-ses when de

Church burn down— Stand-in' ob - uh yon-der wid his head hung down: *Cho.*

*

2. Yo' mus' hab dat true religion

1. Weh yo' goin' po' sin - ner weh yo' goin' I say I am
2. Weh yo' go - in' li - ar weh yo' goin' I say I am
3. Weh yo' go - in' gam - bler weh yo' goin' I say I am
4. Weh yo' go - in' hy - po - crite weh yo' goin' I say I am
5. Weh yo' goin' back slid - er weh yo' goin' I say I am

3. Mary had de leetle baby

*

4. King Jedus is muh only Fr'en'

Chorus

King Je - dus King Je - dus is muh on - ly fr'en'_ King

Je - dus King Je - dus is muh on - ly fr'en' King Je - dus King Je - dus is muh

on - ly fr'en' King Je - dus is muh on - ly fr'en'___

Fine

1. When de doc - tuh de doc - tuh he done gie me ob - uh de

doc - tuh de doc - tuh he done gie me ob - uh when de

doc-tuh de doc-tuh he done gie me ob-uh King Je-dus is muh on-ly fr'en'.

2. When de preach-er de preach-er he done gie me ob-uh de preach-er de preach-er he done gie me ob-uh When de
3. When muh house muh house be come a pub-lic hall muh house muh house be come a pub-lic hall When muh
4. When muh face muh face be come a look-in' glass muh face muh face be come a look-in' glass When muh

preacher de preacher he done gie me ob-uh King Je-dus is muh on-ly fr'en'.
house muh house be come a pub-lic hall King Je-dus is muh on-ly fr'en'.
face muh face be come a look-in' glass King Je-dus is muh on-ly fr'en'.

Note: The melody of this Song when sung by a large body of voices is performed thus as if by two choruses.

1st Choir: King Je-dus is muh on-ly fr'en'.

2nd Choir: King Je-dus is muh on-ly fr'en'.

This arrangement is also observed in all the verses.

*

5. Do don't touch my Garment

2. Do don't touch muh slip - per shoes Good Lawd good Lawd
3. Touch me not lit - tle Ma - ry Good Lawd good Lawd
4. Do don't touch muh star - ry crown Good Lawd good Lawd
5. I have not a - scend - ed Good Lawd good Lawd

Do don't touch muh slip - per shoes Good Lawd I'm go - in' home.
Touch me not lit - tle Ma - ry Good Lawd I'm go - in' home.
Do don't touch muh star - ry crown Good Lawd I'm go - in' home.
I have not a - scend - ed Good Lawd I'm go - in' home.

6. To yo' Gawd and muh Gawd Good Lawd good Lawd To

yo' Gawd and muh Gawd good Lawd I'm go - in' home.

7. Good Lawd good Lawd good Lawd good Lawd good

Lawd good Lawd good Lawd I'm go - in' home.

*

6. Same train

Go to Verse 2 without pause

Fine

D. S.

This verse continued as verse 1 from the sign 𝄋 but substituting the word "brudduh" for the word "mother" wherever the latter occurs.

3. Same train carry my sister.
4. Same train carry my Father.
5. Same train carry my Deacon.
6. Same train carry my Pastor.

} *Begin as Verse 2*

7. Same train a-blow-in' at de sta-tion
8. Same train car-ry eb-'ry-bod-y

} *etc.* making the necessary rhythmic changes.

Note 1. In this song the 1st verse begins with the refrain, "Same train" omitting the 1st line of the melody; this 1st line is found in the succeeding verses.

Note 2. Frequently the word "go" used as an auxilliary is inserted before the word "carry" and the melody is rendered with the following changes.

Bar. 1 Same train go car-ry my brudduh: *Bar. 3* Same train go car-ry my brud-duh

Bar. 5 Same train go car-ry my brud-duh *Bar. 6* Same train go be back to-mor-row.

*

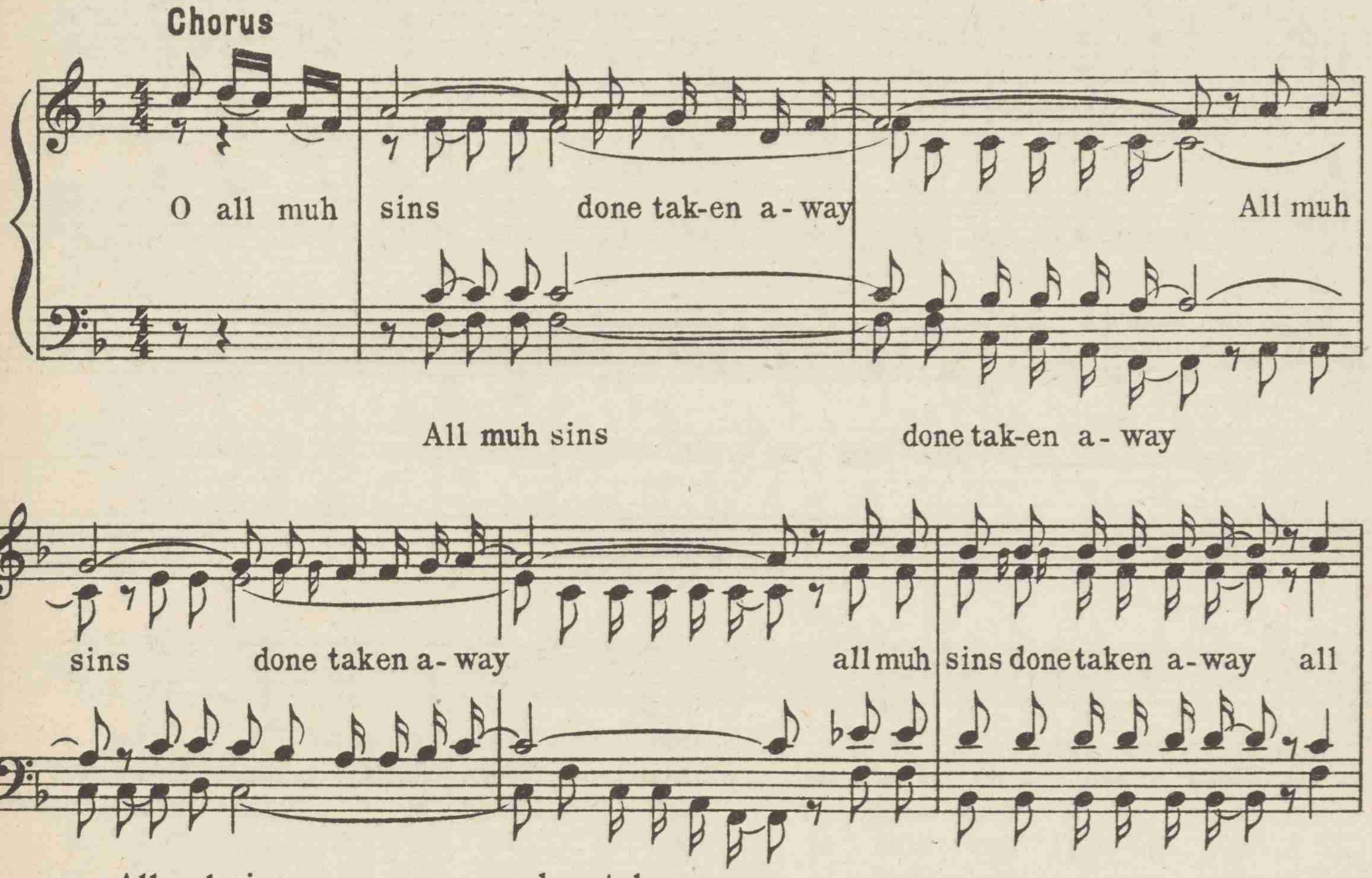
7. Good News

2. O heben so high and I so low
Good news! Good news!
I wonder in muh soul ef I ebbuh git dere
Good news from heben today.

Note: After the 1st Verse other verses may be added by using the words mother, sister, father, preacher, deacon instead of the word brudduh.

*

8. All my sins done taken away



1. O Jedus rides dat milk white hawss
   O Jedus rides dat milk white hawss
   O Jedus rides dat milk white hawss
   All glory praise his name
   All muh sins done taken away done taken away.

2. Ole Satan rides dat iron grey
3. O Mary weep and Martha mourn
4. O Paul and Silas bound in chain
5. O one did sing while de odduh pray.

The verses are sung to the same melody as the chorus.

The first line of each verse is repeated twice and each verse is concluded as the first verse is.

The chorus may or may not be sung after every verse; this is left to the discretion of the leader. It is, however, always sung after the last verse.

*

9. How long de train bin gone

2. Train bin gone a long time Train bin gone a long
3. Wave down de Gos - pel train Wave down de Gos - pel
4. Hand me mah walk - in' cane Hand me mah walk - in'
5. Bet - ter git yo' tick - et sign Bet - ter git yo' tick - et
6. Yo' bet - ter fall in line Yo' bet - ter fall in

time Train bin gone a long time O yes Lawd.
train Wave down de Gos - pel train O yes Lawd.
cane Hand me mah walk - in' cane O yes Lawd.
sign Bet - ter git yo' tick - et sign O yes Lawd.
line Yo' bet - ter fall in line O yes Lawd.

10. When de train comes along

1. When de train comes a - long When de train comes a - long I'm go-in' to
2. Ef mah moth-er ax for me
3. Ef mah fa - ther ax for me
4. Ef mah sis - ter ax for me
5. Ef mah brud-der ax for me
6. Ef mah dea - con ax for me
7. Ef mah lead - er ax for me

} Tell her / him death done sum-mon me I'm go - in' to

last verse When de train comes a long etc. as 1st verse

meet yo' at de sta - tion when de train comes a - long.

Note: The 1st Verse is sung again after all relationships have been exhausted.

*

11. Aye Lawd don't leabe me

Chorus

Cry - in' aye Lawd don't leabe me cry - in' aye Lawd don't

leabe me cry - in' aye Lawd don't leabe me but guide me on muh way.

Fine.

Solo

1. When I wuz a sin - ner — I lub muh dis - tance well but

D. C. Chorus

when I come to find muh self I wuz hang - in' ob - uh hell.

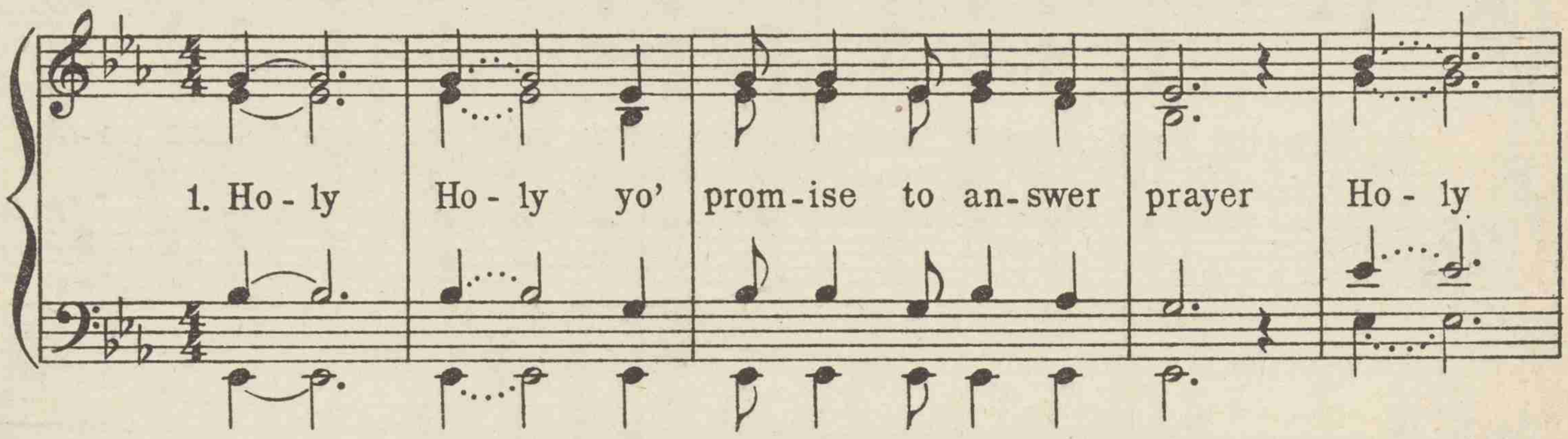
2. I went down to de rib-buh ob Jer - don and step on de sea ob

glass Ole Sa-tan t'aw't dat I fell in but I got to heb-en at las'.

3. De train at — de sta - tion — blow - in' for rich and poor

Dem dat hab dere tick-ets red - dy will jump on de train and go.

12. Holy, Holy, Yo' promise to answer prayer



2. John, John dis is a barren lan'
   John, John dis is a barren lan'
   John, John dis is a barren lan'
   In de mornin' when de Lawd cry Holy.

3. John, John dis is a needy time

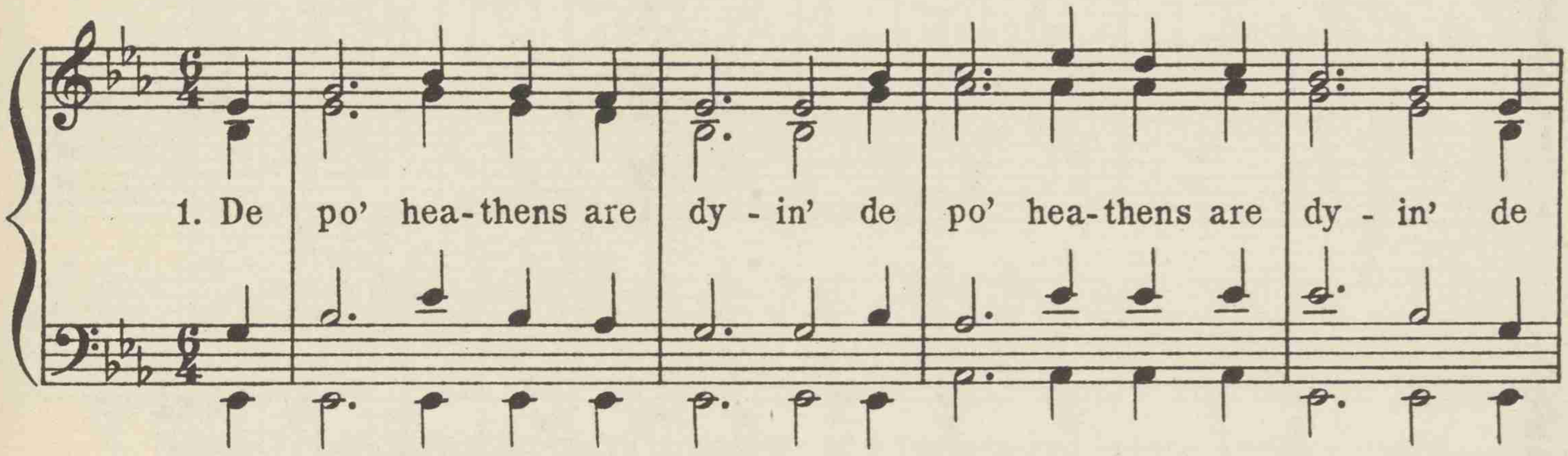
4. John, John git up off yo' knees

5. Who lock, who lock, who lock de lions jaw.

Note: The 1st line of each verse is repeated twice and the verse ends with the words "In de morning when de Lord cry Holy.

*

13. De po' heathens are dyin'



2. Oh send dem some teach-ers Oh send dem some teach-ers

3. Oh send dem some Bibles
Oh send dem some Bibles
Oh send dem some Bibles
Bibles! Bibles! Bibles! Bibles.

4. Oh send dem some preachers
Oh send dem some preachers
Oh send dem some preachers
Preachers, preachers, preachers, preachers.

5. Oh Lawd hab mercy
Oh Lawd hab mercy
Oh Lawd hab mercy
Mercy, mercy, mercy, mercy.

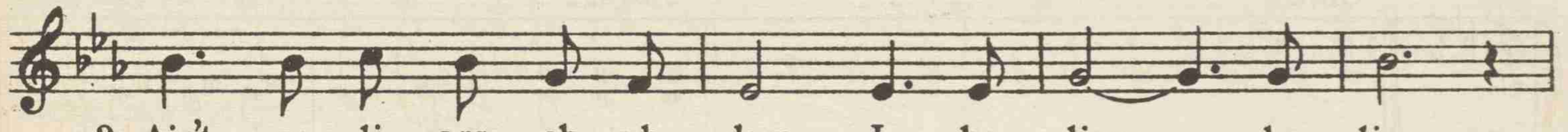
*

14. Bear yo' burden

2. One ob dese days about twelve o'clock
Bear yo' burden in de heat ob de day
Dis ole wor'l's goin' to reel and rock
Bear yo' burden in de heat ob de day.

3. One ob dese mornin' bright and fair
Bear yo' burden in de heat ob de day
Goin' to take muh flight in de middle ob de air
Bear yo' burden in de heat ob de day.

15. Heben is a beautiful place



2. Ain't no li - ars ob - uh dere I be - lieve___ be - lieve
3. Ain't no gam-blers ob - uh dere I be - lieve___ be - lieve
4. Ain't no sick-ness ob - uh dere I be - lieve___ be - lieve
5. All good peo - ple ob - uh dere I be - lieve___ be - lieve
6. No back slid - ers ob - uh dere I be - lieve___ be - lieve
7. No back bit - ers ob - uh dere I be - lieve___ be - lieve

Ain't no li - ars ob-uh dere I be - lieve be - lieve Ain't no li - ars ob-uh
Ain't no gam-blers ob-uh dere I be - lieve be - lieve Ain't no gam-blers ob-uh
Ain't no sick-ness ob-uh dere I be - lieve be - lieve Ain't no sick-ness ob-uh
All good peo-ple ob-uh dere I be - lieve be - lieve All good peo-ple ob-uh
No back slid-ers ob-uh dere I be - lieve be - lieve No back slid-ers ob-uh
No back bit-ers ob-uh dere I be - lieve be - lieve No back bit-ers ob-uh

dere I be - lieve be-lieve Heb-en is a beau-ti-ful place I be - lieve.__
dere I be - lieve be-lieve Heb-en is a beau-ti-ful place I be - lieve.__
dere I be - lieve be-lieve Heb-en is a beau-ti-ful place I be - lieve.__
dere I be - lieve be-lieve Heb-en is a beau-ti-ful place I be - lieve.__
dere I be - lieve be-lieve Heb-en is a beau-ti-ful place I be - lieve.__
dere I be - lieve be-lieve Heb-en is a beau-ti-ful place I be - lieve.__

All these verses are harmonised as the first Verse.

*

16. How can I pray

How can I pray_ how can I pray how can I pray

how can I pray when my heart ___. is bur - - dened down

**Leader

Oh how can I pray **Tutti**

Chorus

1. How can I pray How can I pray how can I pray

2. Oh Debble's in de way Debble's in de way Debble's in de way

How can I pray when my heart ___ is bur - dened down.

Debble's in de way when muh heart is bur - dened down.

*

3. Pray all night sometime
Pray all night sometime
Pray all night sometime
Pray all night sometime
When muh heart is burdened down.

4. King Jedus is my Fr'en'
Jedus is my Fr'en'
Jedus is my Fr'en'
Jedus is my Fr'en'
When muh heart is burdened down.

(*The word "King" in this verse is sung on the fouth beat of the previous bar.*)

**Here the Leader starts with a counter melody sometimes to the words of the 1st verse and sometimes to the words of the second verse. All succeeding verses are sung in this way.

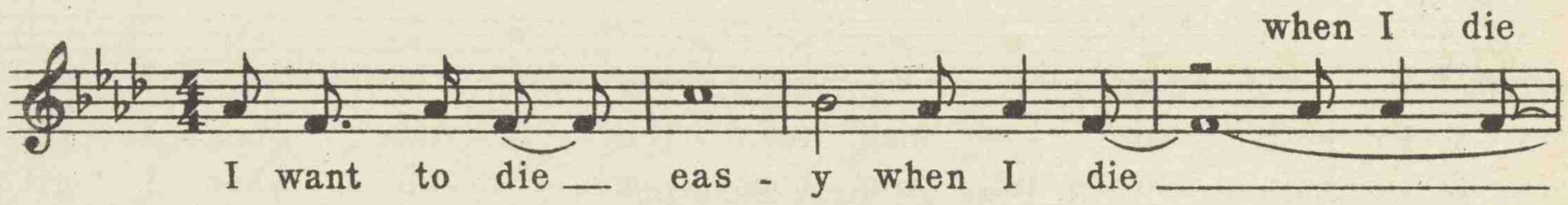
*This song contains two extra verses sung before the 1st verse above according to the book of words handed to me by Mr. James P. King Superintendent of Industries.

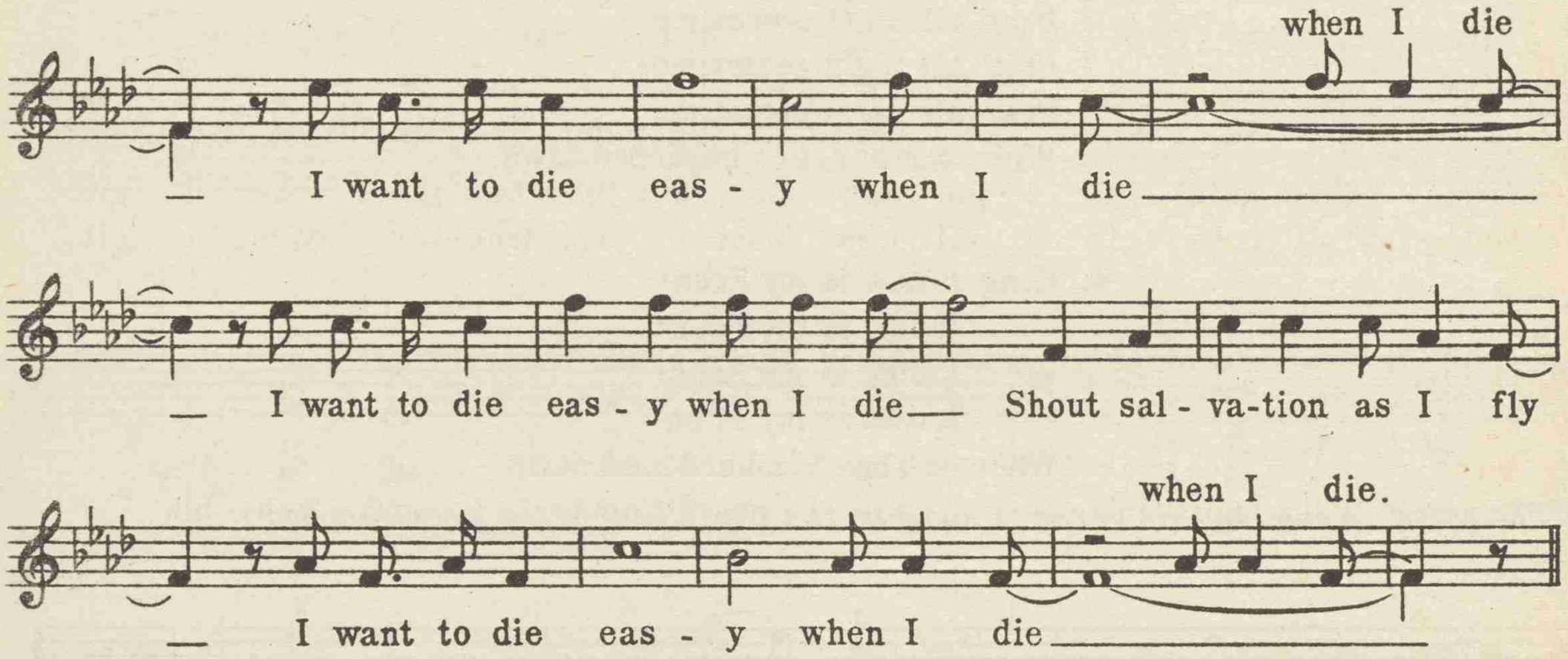
1. Crown me O Lawd
Crown me O Lawd
Crown me O Lawd
Crown me O Lawd
When muh heart is burdened down.

2. Down on muh knees
Down on muh knees
Down on muh knees
Down on muh knees
When muh heartis burdened down.

*

17. I want to die easy when I die





I want to see muh mother when I die
I want to see muh mother when I die
I want to see muh mother when I die
Shout salvation as I fly
I want to see muh mother when I die.

Other verses may be had by using the words father, brother, sister, deacon, pastor.

The song concludes with the following verses.

I want to see muh Jedus when I die (*repeated as in verse 2*)
Shout salvation as I fly
I want to see muh Jedus when I die
I want to go to heben when I die (*repeated as in verse 2*)
Shout salvation as I fly
I want to go to heben when I die.

Note 1. The rhythmic alterations required by verse 2 and succeeding verses are attended by a slight change in the melody as follows:

Note 2. The words "when I die" is repeated as shown above by other voices against the the sustained tonic and dominant.

*

13. I'm goin' to see muh lovin' Father when I git home

1. I'm goin' to see muh lov - in' fa - ther when I git
2. I'm goin' to tell him 'bout muh trub - ble when I git

home I'm goin' to see my lov - in' fa - ther when I git
home I'm goin' to tell him 'bout muh trub - ble when I git

home I'm go - in' to see muh lov - - in' fa - ther
home I'm go - in' to tell him 'bout muh trub - ble

see muh lov - in' fa - ther see muh lov - in' fa - ther when I git home.
tell him 'bout muh trub-ble tell him 'bout muh trub-ble when I git home.

Other verses may be had by using the words "mother, sister, brother, teacher," etc. in place of the word "Father" in verse 1 and by using the correct pronoun in verse 2.

Two more verses are sung after the relationships has been exhausted.

No more rain to___ wet me when I git home No more

rain to___ wet me when I git home___ No more___

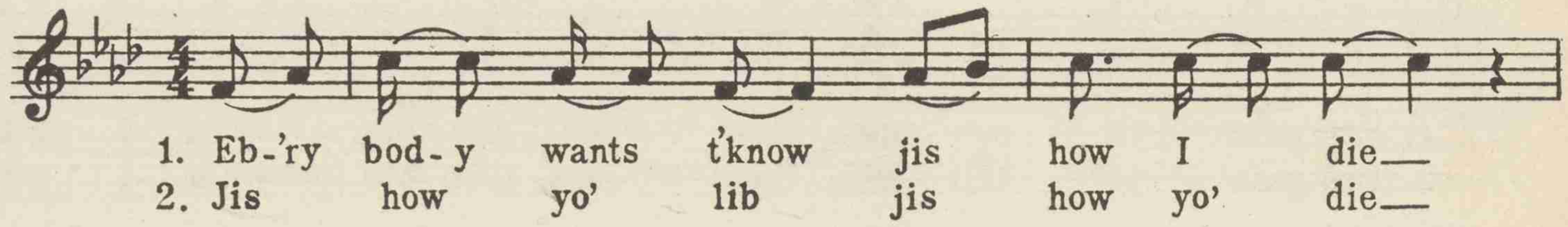
rain to wet me rain to wet me rain to___ wet me when I git home

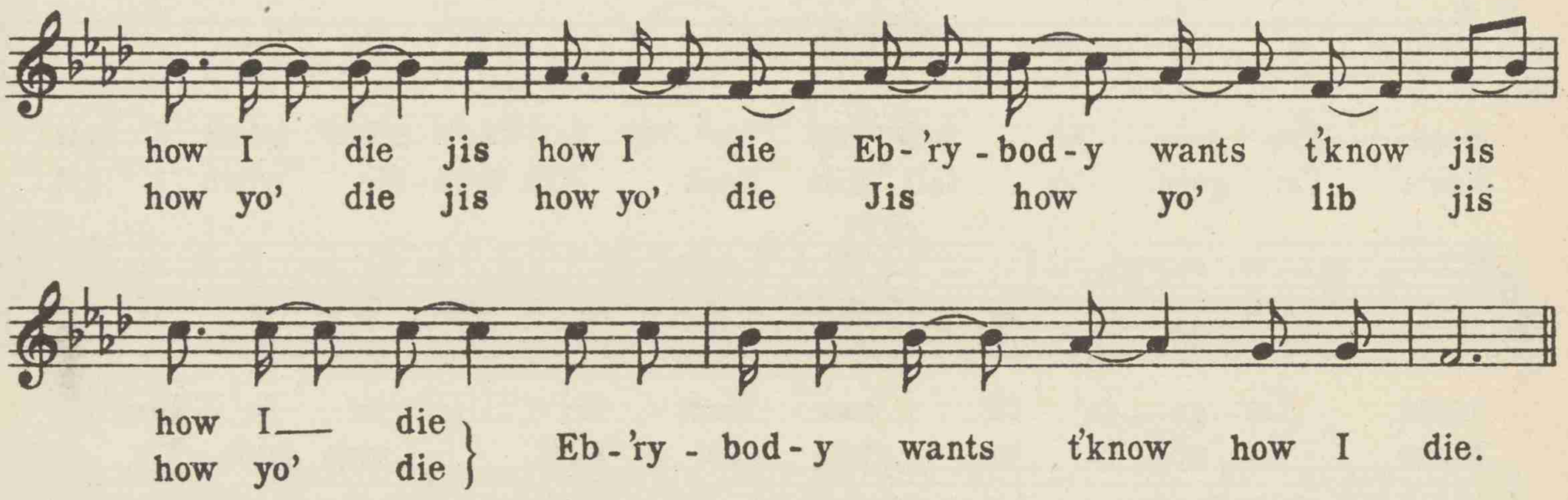
last verse

God heb - en___ God heb - en___ God heb - en___ when I git home.

*

19. Eb'rybody wants to know jis how I die



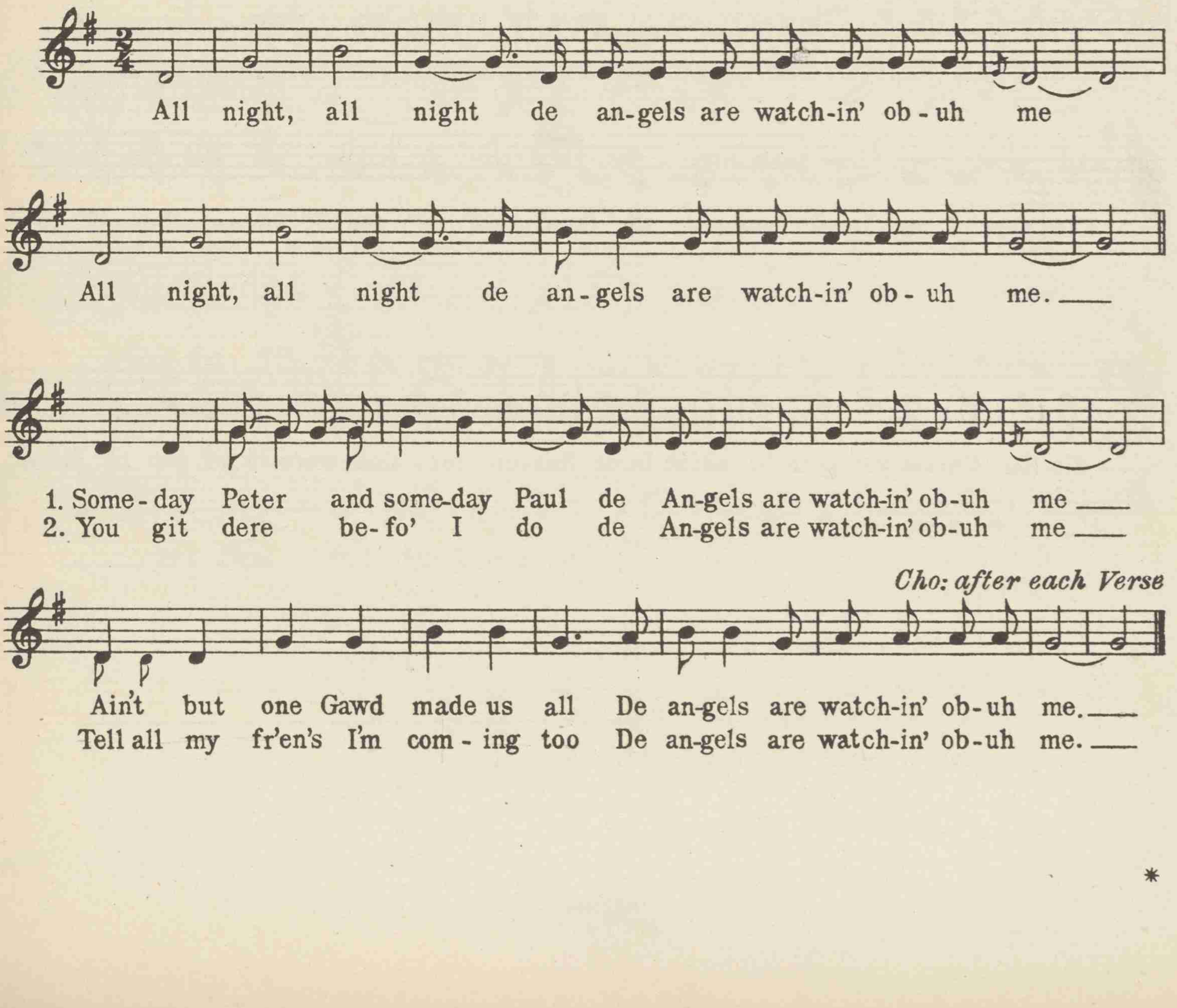


*

20. Oh Sister git yo' ticket right

Other verses may be had by using the words "father" "mother" brother" "pastor" "teacher," etc. in place of the word "sister."

21. De angels are watchin' obuh me



*

22. I hab a leader obuh dere

1. I hab a lead-er ob-uh dere ____ I hab a lead-er ob-uh
2. Play on yo' harp lit-tle Dav-id ___ Play on yo' harp lit-tle
3. I hab a Sav-iour ob-uh dere ____ I hab a Sav-iour ob-uh
4. I'm go - in' ob-uh dere ____ I'm ____ go - in' ob-uh

dere ____ I hab a lead-er ob - uh dere ___
Dav- id____ Play on yo' harp lit - tle Dav - id } In de
dere ____ I hab a Sav-iour ob - uh dere ___
dere ____ I'm ____ go - in' ob - uh dere ___

King-dom of my Lawd Trumpet of Gawd goin' to sound, Re-mem-ber if yo'

die in Christ yo' goin' to shine In de Res-ur - rec - tion morn-in' yo' got to shine.

23. Jedus done just what he said

1. Je-dus done just what he said.
2. Up - on de moun - tain my Lawd spoke.
3. John de Bap - tist he de - clared.
4. I re men-ber de hour I re - member well.

Yes he did Oh yes he did

4. When

Healed de sick — and he raised de dead.
Out of his mout' came fire and smoke.
Ain't but de right - eous shall git dere.
Je - dus washed muh sins a - way.

Yes he did Oh yes he did

Chorus

You can tell de world — a - bout dat you can tell de na - tion —

— a-bout dat Tell dem dat muh Lawd —— has come Tell dem what de com-fort - er —

—— has done Dat he brought joy —— joy —— to muh soul.

*

24. I'm a runnin' fo' muh life

1. I'm a run-nin' fo' muh life
I'm a run-nin' fo' muh life
I'm a run-nin' fo' muh life
I'm a run-nin' fo' muh life
I'm a run-nin' fo' muh life
I'm a run-nin' fo' muh life
I'm a run-nin' fo' muh life
I'm a run-nin' fo' muh life

Chorus

life Ef en-ny-bod-y ax yo' what's de mat-ter wid
me Jis tell him I say I'm a run-nin' fo' muh life.

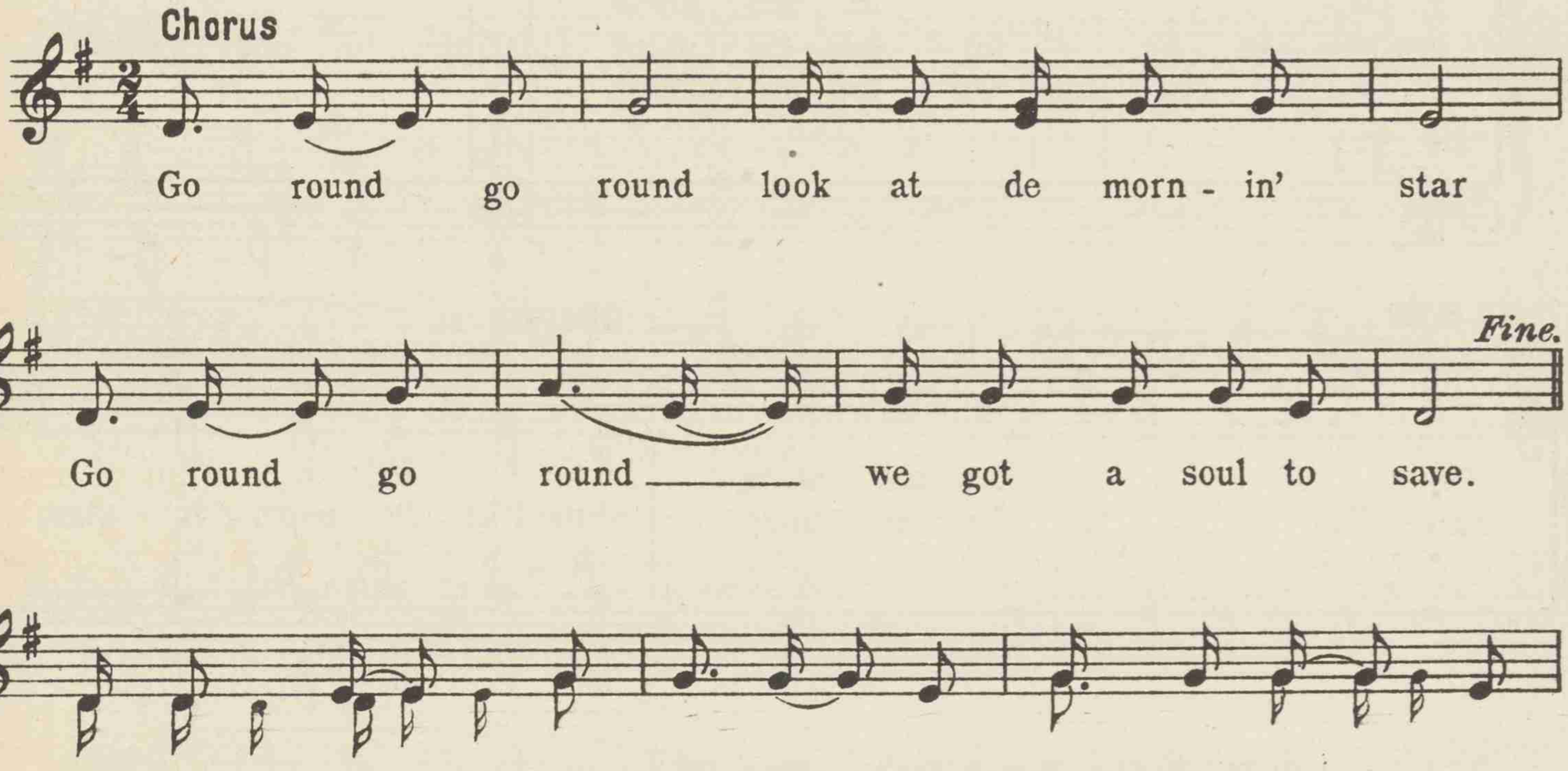
2. I'm a mo'nin' fo' muh life

3. I'm a prayin' fo' muh life

The 1st line of each Verse is sung four times and followed by the Chorus.

*

25. Go round, go round



26. I got a letter dis mornin'

*

27. Oh let me shine, shine like de mornin' star

3. Shine like Moses, let me shine, Oh let me shine
   Shine like Moses, let me shine, Shine like de mornin' star.

4. Ef yo' cyan' shine Oh let me shine, Oh let me shine
   Ef yo' cyan' shine Oh let me shine, Shine like de mornin' star.

5. Move out de way and let me shine, Oh let me shine
   Move out de way and let me shine, Shine like de mornin' star.

Note: After the 1st Verse the leader instead of singing the melody as given alone sings the following variants of the 1st & 3rd bars.

Mr. Brown the leader of the St. Helena quartett gives also the following variant.

repeated from 3rd bar.

*

28. Handwritin' on de wall

The fermata(𝄐) is used for the last time only. The above chorus is repeated an indefinite number of times. The clue for another repetition is given by the leader who sings the following ejaculatory phrases on the 2nd pulse of the last bar.

1. Oh Daniel
2. Who write de letter
3. John write de letter
4. Oh sister
5. Oh brudder (etc. using all the words denoting relationship.)

29. Roll him out again

2. Oh, Thomas was a busy ole man, He put etc.
3. Oh, Herod was a mean ole man, He put etc. } *(continued as Verse 1)*

30. Don't yo' hear de Lam's a cryin'

*

31. De sea gwine deliver up de dry bones.

32. Dere is Rest fo' de weary trabbler

2. Dere is rest when I cross obuh Jordan — Dere is rest fo' me.
3. Dere is rest when de doctor gib me obuh – Dere is rest fo' me.
4. Dere is rest fo' de Hebrew chillum —— Dere is rest fo' me.

Note: The subject of each verse (that is the 1st lines given above) is thrice stated followed by the concluding words "There is rest for me."

*

33. Too late

Note: The second section of this song, after the 1st double bar, is sung as a relief not refrain to the 1st section which is constantly repeated- In the several repetitions of the 1st section the words are varied:

2. Too late, too late backsliders
3. Too late, too late liars
4. Too late, too late false pretenders
5. Too late, too late hypocrite

And so on using as many different epithets at the command of the leader denoting moral derelicts.

Note 2. Mr. Aurelius J. Brown, the lead in the St. Helena Quartett sang also the following variation in the 2nd section.

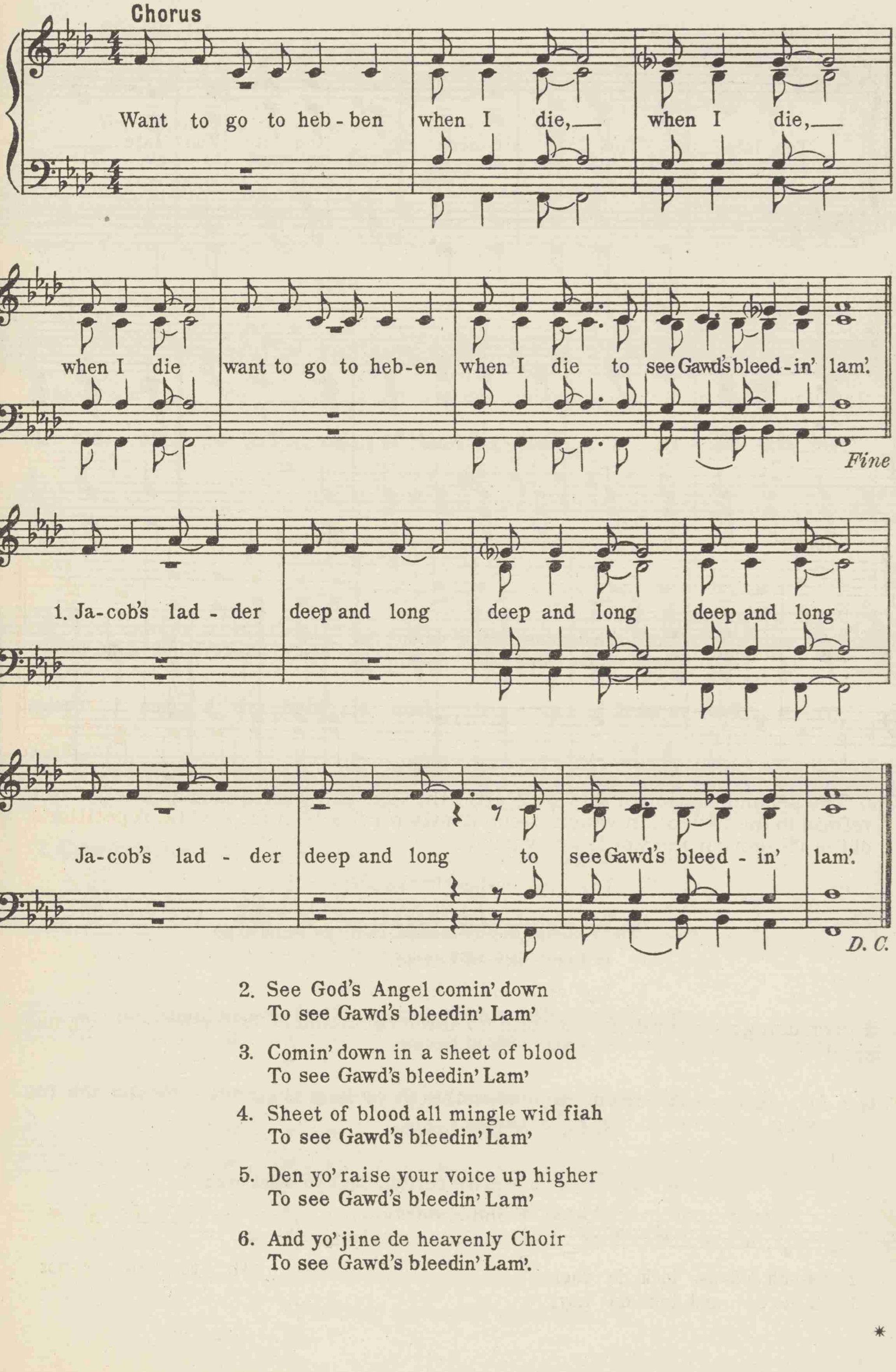
Maus-suh Jed-us lock de door.
Lock de do' and tek de key.

and the following in the 1st section

Ah too late sin-ner

*

34. To see Gawd's bleedin' Lam'



2. See God's Angel comin' down
   To see Gawd's bleedin' Lam'

3. Comin' down in a sheet of blood
   To see Gawd's bleedin' Lam'

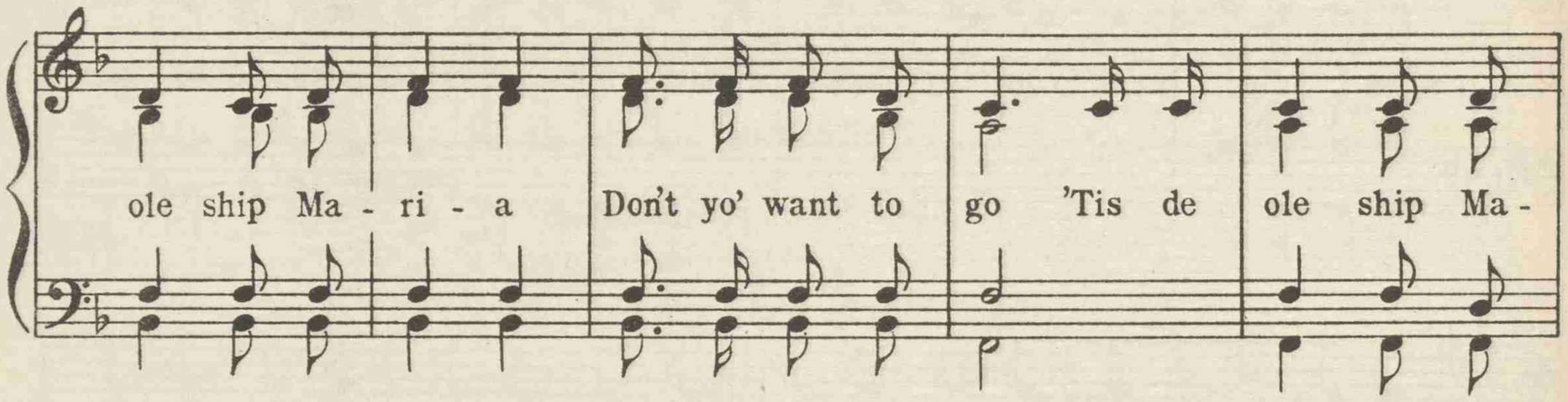
4. Sheet of blood all mingle wid fiah
   To see Gawd's bleedin' Lam'

5. Den yo' raise your voice up higher
   To see Gawd's bleedin' Lam'

6. And yo' jine de heavenly Choir
   To see Gawd's bleedin' Lam'.

*

35. De ole Ship Marie



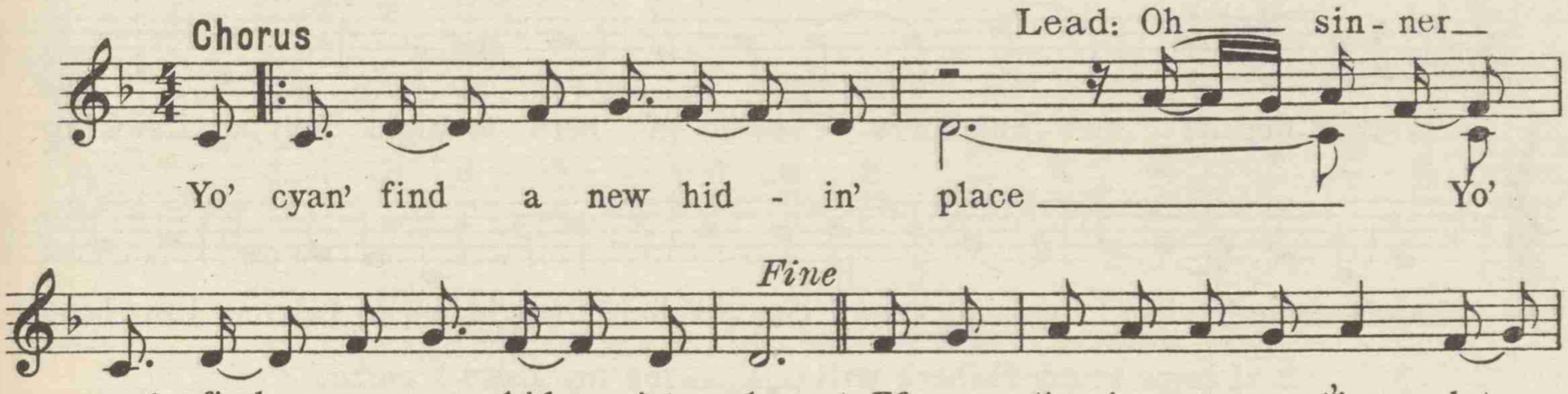
2. She's comin' hebby loaded, Don't yo' want to go
O Lam' of God I come.

3. She's loaded wid bright angels, Don't yo' want to go
O Lam' of God I come.

4. Git oil in yo' vessel, Don't yo' want to go
O Lam' of God I come.

5. She nebbuh lend nor borruh, Don't yo' want to go
O Lam' of God I come.

36. Yo' Cyan' find a new hidin' place

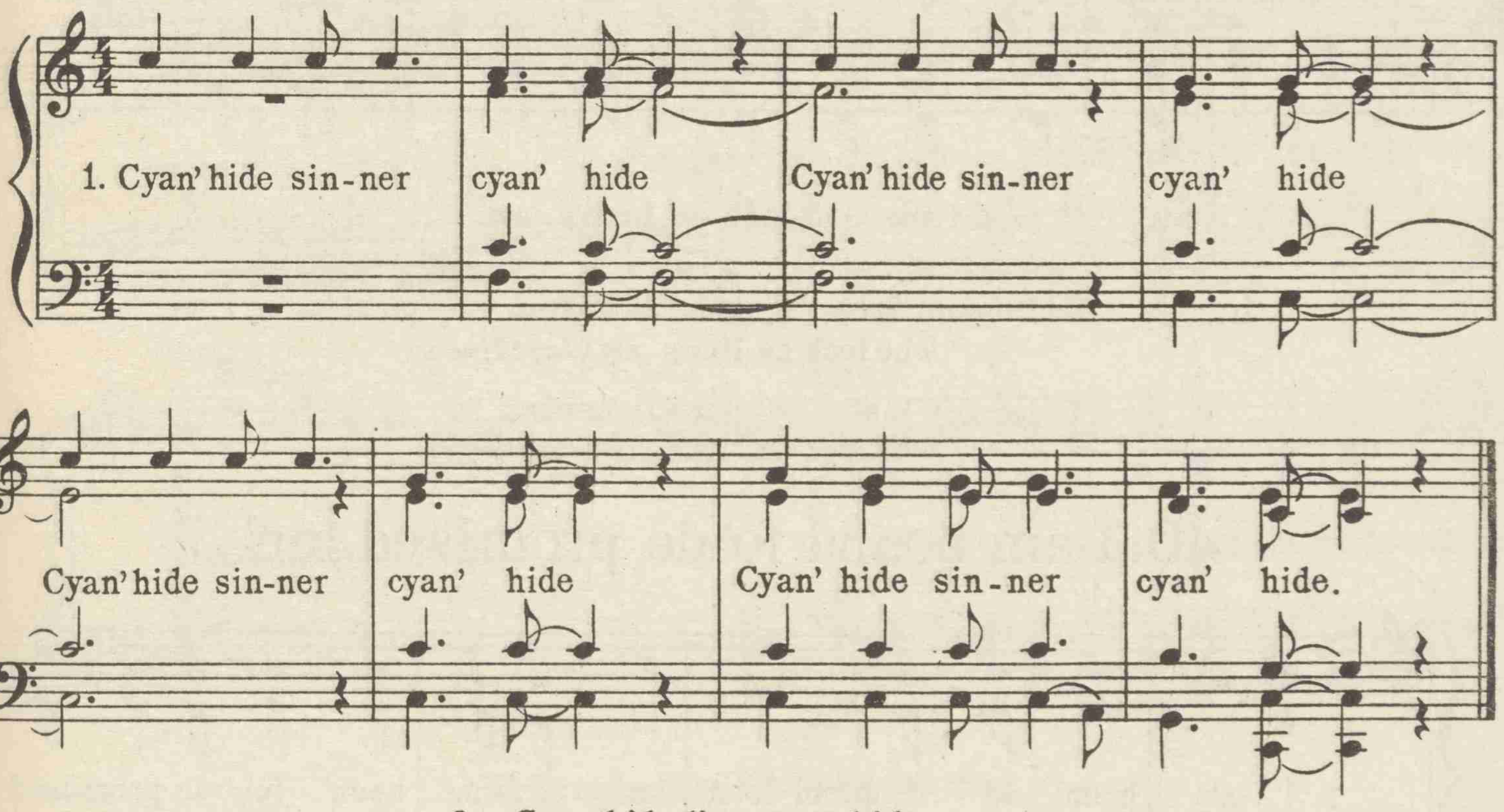


2. But I tank de Lord dat it is not so
De rich an' de po' togedder must go.
Cho. Yo' cyan' find a new hidin' place.

3. I run to de rocks an' de rocks fall in
I run to de sea an' de sea run dry.
Cho. Yo' cyan' find a new hidin' place.

Note 1: The Leader starts the chorus with the exclamatory words "O Sinner, O Gambler, O Liar, O Hypocrite" etc. in the last bar of the Verse.

37. Cyan' hide sinner Cyan' hide



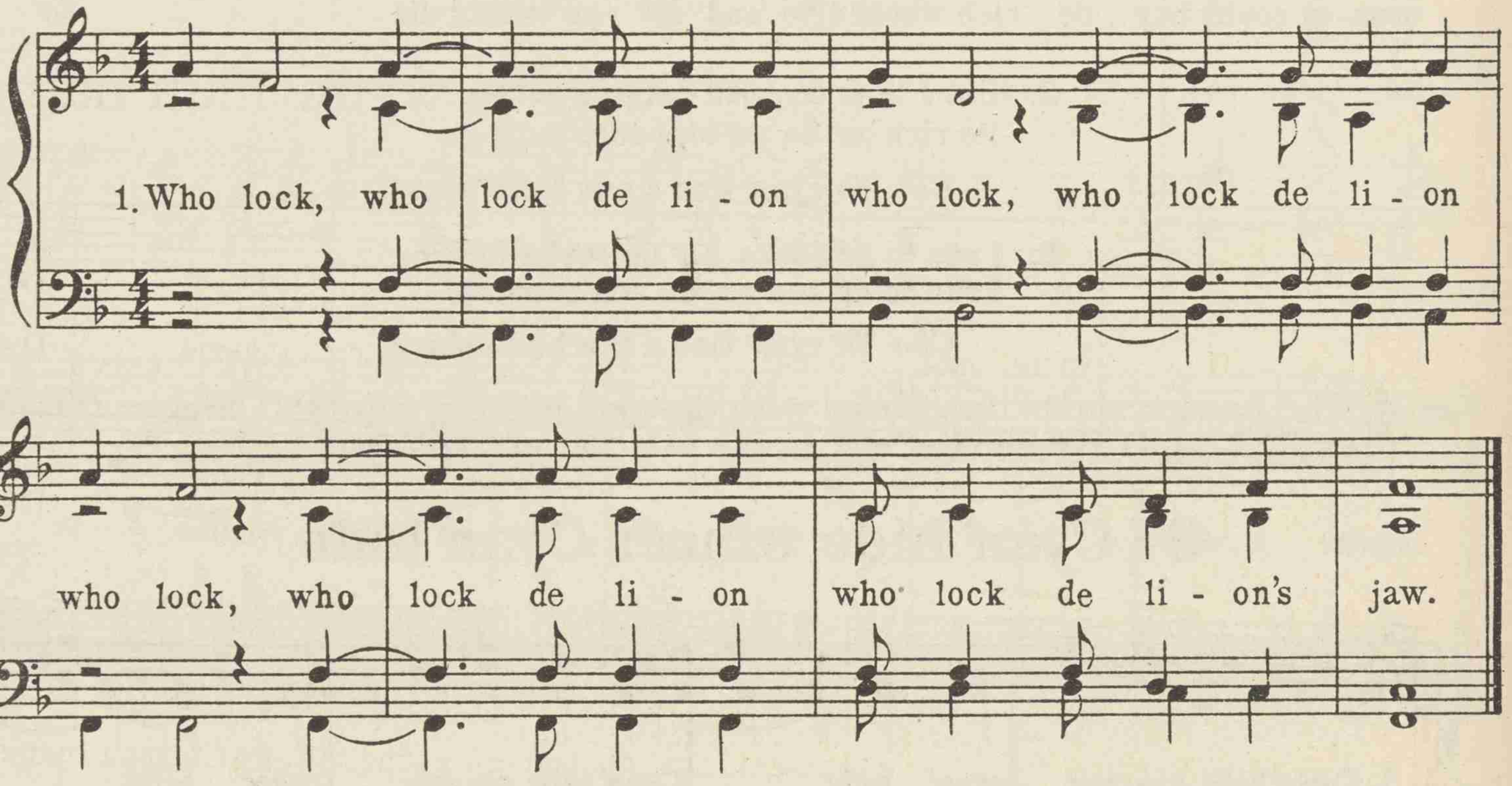
2. Cyan' hide liar, cyan' hide.
3. Cyan' hide gambler, cyan' hide.
4. Cyan' hide hypocrite, cyan' hide.

*

38. Comin' here tonight

2. I come to my Father's will ____ Yes my Lawd I come.
3. My Father's will it mus' be done _Yes my Lawd I come.
4. I come to save dis sinful race ___Yes my Lawd I come.

39. Who lock de lion's jaw



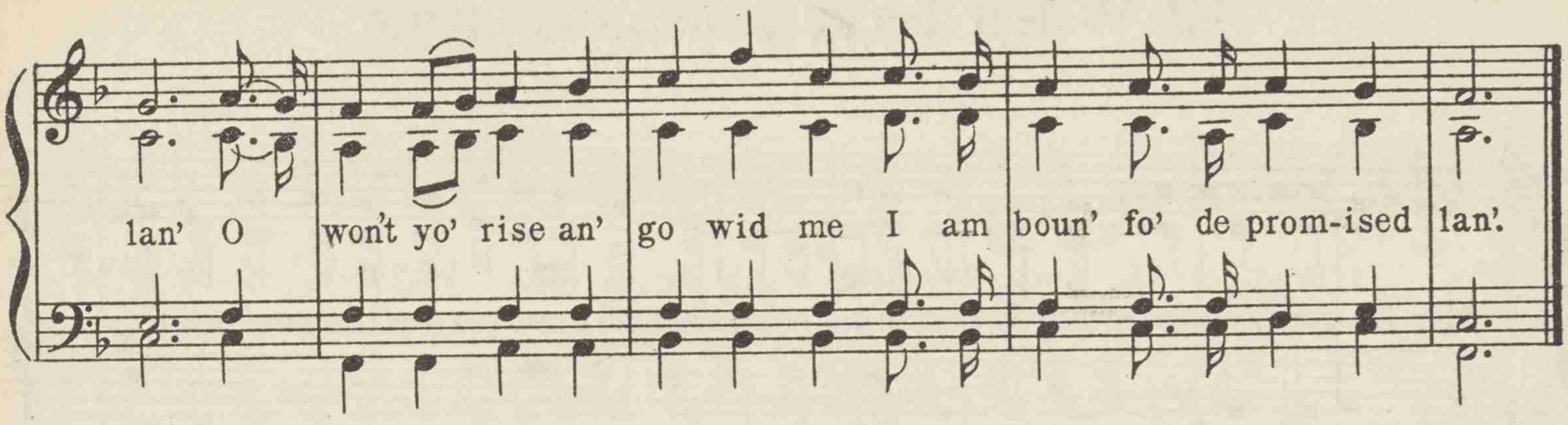
2. God lock, God lock de Lion's jaw

3. De door lock gone to heaven
who lock de lion's jaw (*last line*)

4. De key lost gone to hebben
who lock de lion's jaw (*last line*)

40. I am bound fo' de promised lan'

*



2. When I git to hebben I'll set an' tell,
   I am boun' fo' de promised lan'
   Just how I shun de gates ob hell
   I am boun' fo' de promised lan'.

3. O Christians, Christians be engaged
   I am boun' fo' de promised lan'
   Old Satan's in an awful rage
   I am boun' fo' de promised lan'.

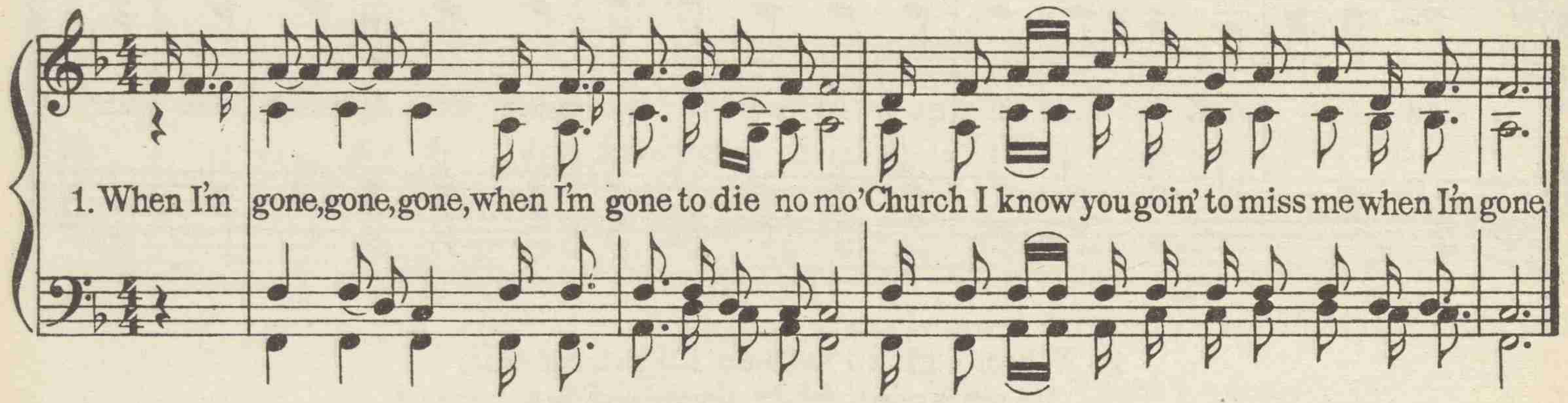
41. De angel in Heben gwine to write muh name

2. Write muh name when I git home
   De angel in de heben gwine to write muh name.

3. Write muh name on de book of life
   De angel in de heben gwine to write muh name.

*

42. When I am gone, gone, gone.



Yo' goin' to miss me by muh walk, yo' goin' to miss me by muh talk
Church I know yo' goin' to miss me when I'm gone.

Yo' goin' to miss de wuk I do, yo' goin' to miss me f'om muh pew
Church I know yo' goin' to miss me when I'm gone.

Yo' goin' to miss me fo'muh song, yo' goin' to miss me all day long
Church I know yo' goin' to miss me when I'm gone.

43. Eagle's wings

2. I would fly all de way to Paradise, I would fly all de way to Paradise
O Lawd, fly all, O Lawd, fly all, O Lawd, fly all de way to Paradise.

3. O de t'under is rollin' o'er muh head, O de t'under is rollin' o'er muh head
O Lawd, de t'under, O Lawd de t'under, O Lawd de t'under is rollin' o'er muh head.

4. An' de lightin' is flashin' in muh face, An' de lightin' is flashin' in muh face
O Lawd, de lightin', O Lawd, de lightin', O Lawd de lightin' is flashin' in muh face.

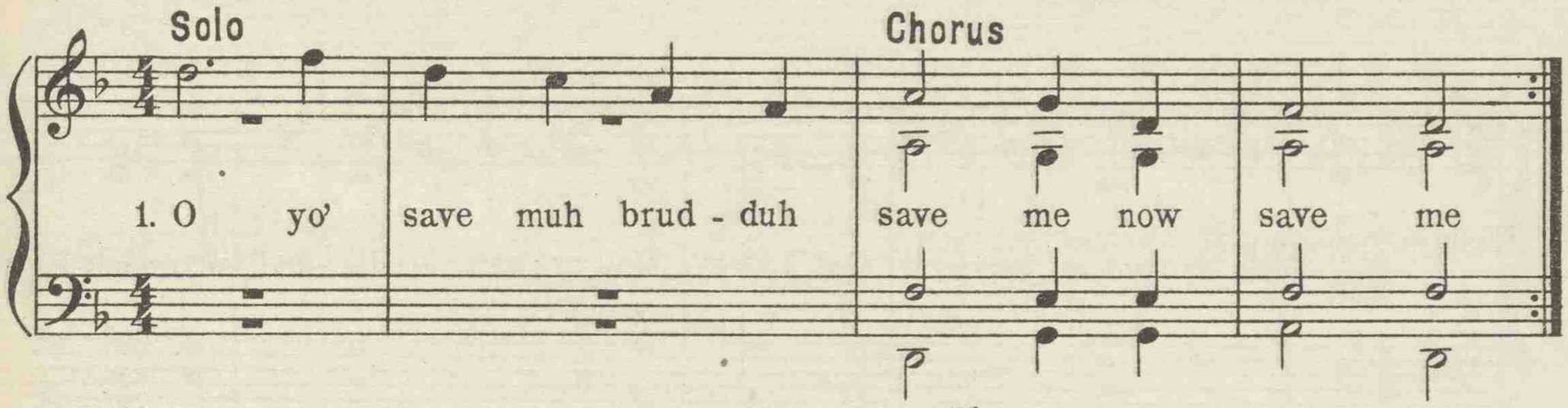
5. Dere is no hidin' place fo' sinner to hide, dere is no hidin' place fo' sinner to hide
O Lawd, no hidin' place, O Lawd, no hidin' place, O Lawd, no hidin' place fo sinner to hide.

6. O I run to de rocks to hide muh face, O I run to de rocks to hide muh face
O Lawd, I run, O Lawd, I run, O Lawd, I run, to de rocks to hide muh face.

7. O I run to de sea an' de sea run dry, O I run to de sea an' de sea run dry
O Lawd, run dry, O Lawd, run dry, O Lawd, I run to de sea an' de sea run dry.

*

44. Save me now save me

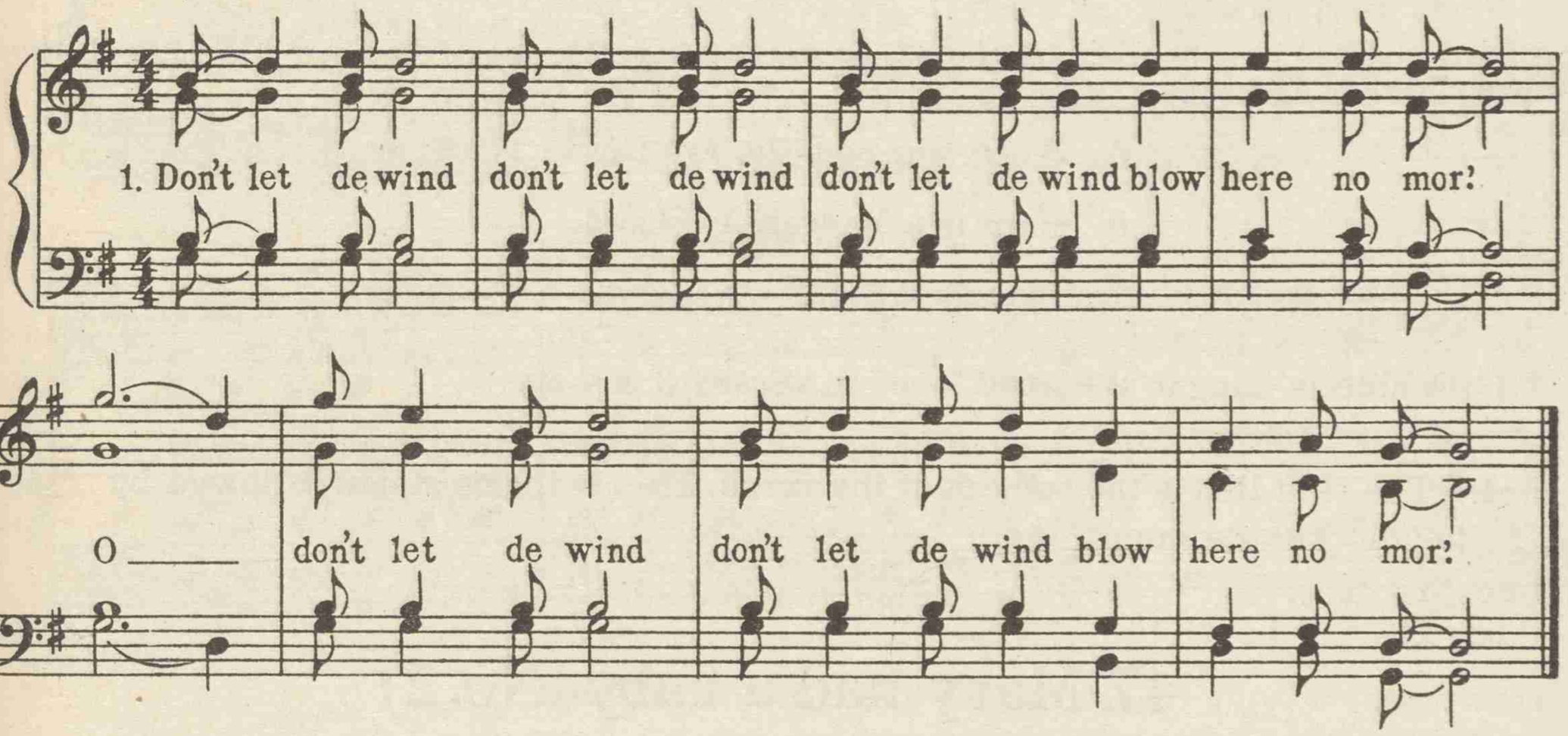


2. O yo' save muh sister

3. O yo' save muh mother.

Other verses may be had by using the words father, deacon, preacher etc. instead of the word brother.

45. Don't let de wind blow here no more



2. When de day of Jedgment come, don't let de wind blow here no mor'.
   All God's chillun go marchin' home, don't let de wind blow here no mor'.

3. When de sea gib up de dead, don't let de wind blow here no mor'.
   Want a golden crown put on muh head, don't let de wind blow here no mor'.

Note: The following variants are sung in the 3rd strain in Verses 2 & 3.

*

46. Mary had a baby, Aye Lawd

2. What did she name him, Aye Lawd.
3. She name him King Jedus, Aye Lawd.
4. She name him Mighty Counsellor, Aye Lawd.

(Other names may be used in suceeding verses sig. "Prince of Peace" "Mighty God" "Everlasting Father")

5. Where wuz he born, Aye Lawd.
6. Born in a Manger, Aye Lawd.
7. Born in a Stable, Aye Lawd.

*This note is sung to the word "she" in verses 3 & 4 etc.

Note: The first line is the subject of the verse. This is thrice stated followed by " de people keep a comin" etc.

47. Mary had a baby (No. 2)

2. What did she name him, muh Lawd.
3. She name him King Jedus, muh Lawd.

(Other names may be used sig. "Mighty Counsellor," "Prince of Peace," "Mighty God," "Everlasting Father" etc.)

4. Where was he born, muh Lawd.
5. Born in a manger, muh Lawd.
6. Born in a stable, muh Lawd.

*This note is sung to the word "she" in verse 3 and verses construced after that verse.

Note: The first line of each verce is repeated several times and sung to all the strains of the melody.

48. Mary had a baby (No.3)

2. Mary had a baby, sing hallelu.
3. What did she name him, sing hallelu.
4. She name him King Jedus, sing hallelu.

(Other names may be used sig. "Mighty Counsellor," "Prince of Peace," "Mighty God," "Everlasting Father" etc.)

5. Where was he born, sing hallelu.
6. Born in a manger, sing hallelu.
7. Born in a stable, sing hallelu.

*This note is sung to the word "she" in verse 4 and verses constructed after that verse

Note: The first line of each verse is repeated several times and sung to all the differents strains of the melody.

*

49. No mo' my dear Brudder.

2. No mo' muh lovin' mother
   No mo' muh Lawd
   I will nebbuh turn back no mo'.

3. No mo' when I cross old Jerdan, etc.
4. No mo' rain goin' to wet me, etc.
5. No mo' sun goin' to burn me, etc.

Note: The words father, sister, preacher etc. may be used in other verses after verse 2

50. Daniel in de lion's den.

2. Oh de Angel lock de lion's jaws.
3. Oh how-a could Daniel pray.
4. Daniel pray three times a day.

*

51. Oh Nebbuh me one

2. Muh sister done gone, Aye Lawd.

3. Muh brudduh done gone, Aye Lawd.

(Other verses may be constructed with the words "Father," "Pastor," "Deacon," "Preacher" etc.)

4. When de world done buked me, Aye Lawd.

5. When I am t'rown wid crosses, Aye Lawd.

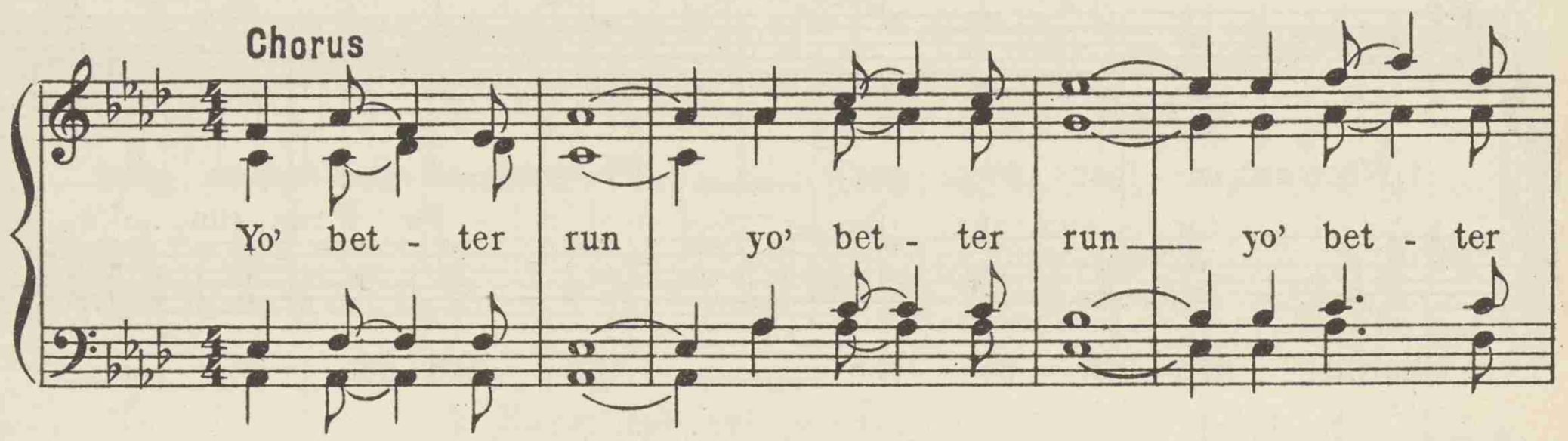
6. When dey leabe me here to trubble, Aye Lawd.

52. Blow yo' Gospel trumpet

This is repeated several times each repeat is started by the leader who gives the clue by singing "Sister Mary," "O Mother," "O Brother," "O Leader," etc.

*

53. Yo' better run to de City of Refuge



1. Dere was some he prayed and pre- vail Dey caught him at Je-

ru- sa-lum and put him in jail He stan' his tri-al in de name of de Lawd

For he know he had a build - in' not made wid hand.

2. Daniel sat in de lion's den
By de hand of wicked men
Prayed to de Lawd and de Lawd come down
And de jaws ob de lions dey were boun'

The Chorus after every verse is started thus:-

Now yo' bet-ter run etc.

54. Yo' better run, run, run.

2. If yo' cyan' sing like angels
And yo' cyan' preach like Paul
Yo' can tell de lub ob Jedus
Yo' can say he died fo' all.

3. Oh when my mother gib me obuh
Goin' to let God's bosom be my pillow
Hide me Oh thou Rock of Ages
Rock of Ages cleft for me.

(Rhythmic alterations to suit the words of other verses)

*

55. John saw de number no man could number

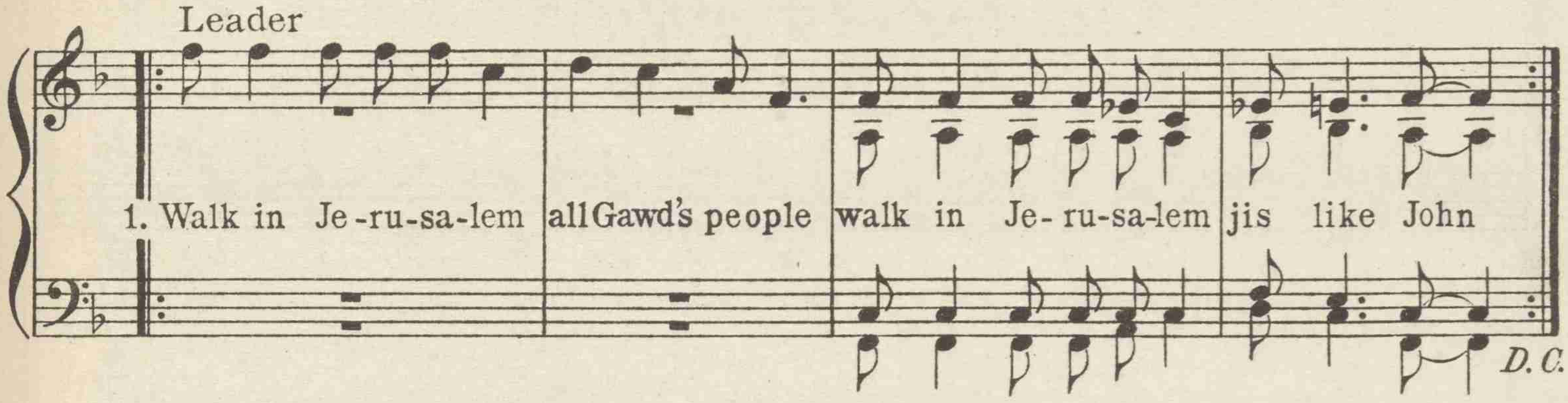
2. John saw de hundred and forty-four thousand
Comin' up on high.

3. Tell John not to call de roll till I git dere
Sinner man you better believe.

56. Walk in Jerusalem jis like John

*

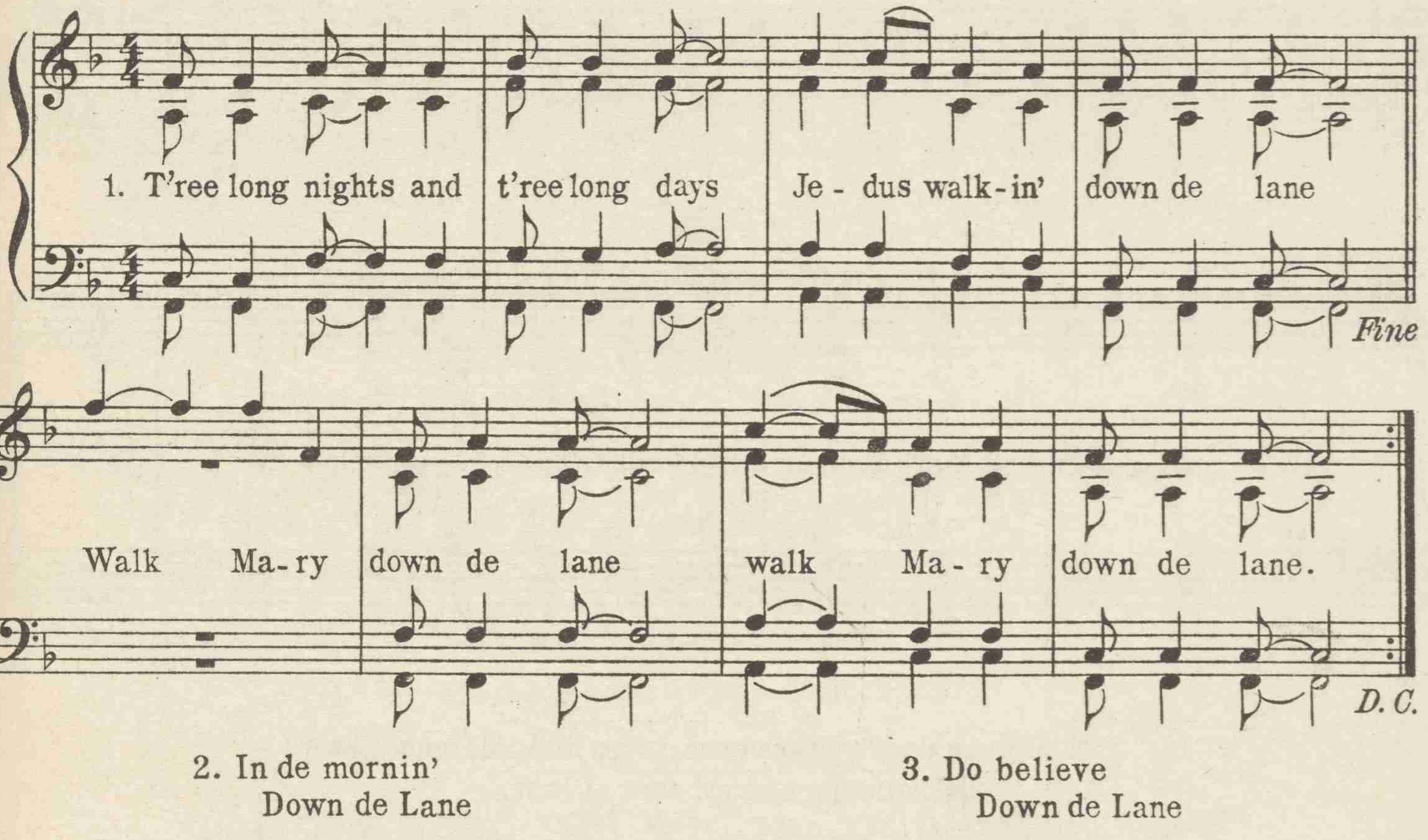
Leader



2. Walk in Jerusalem my dear brudduh
Walk in Jerusalem jis like John

The words "Mother," "Sister," "Deacon," "Pastor" etc. may be used.

57. T'ree long nights and t'ree long days



2. In de mornin'
Down de Lane

3. Do believe
Down de Lane

4. Jedus call yo'
Down de Lane

5. In de heben
Down de Lane

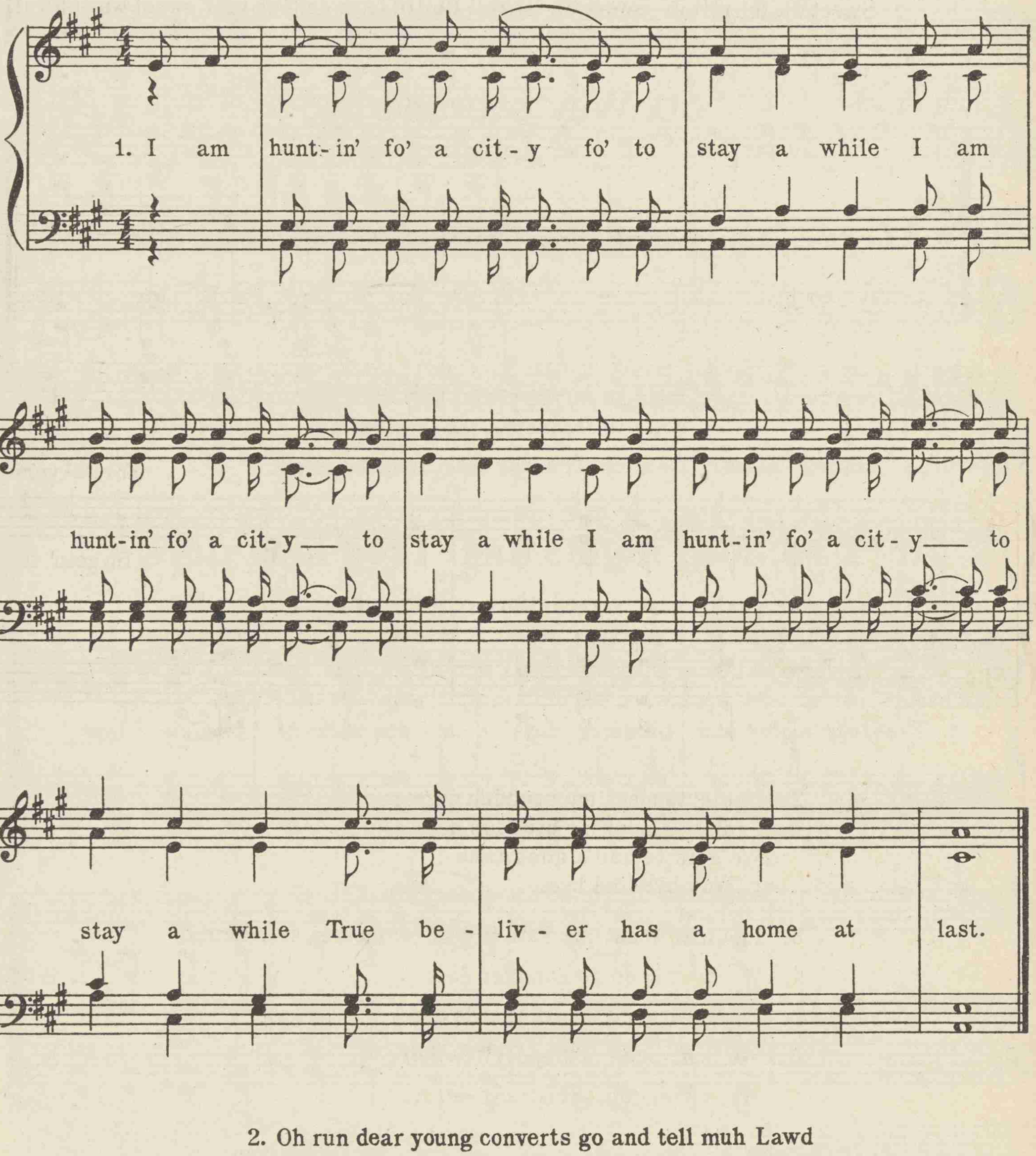
6. Git me license
Down de Lane

7. In my pocket .
Down de Lane

8. 'Fraid nobody
Down de Lane

*

58. I am huntin' fo' a City



2. Oh run dear young converts go and tell muh Lawd
True believer has a home at last.

3. Oh run my lovin' sister go and tell muh Lawd
True believer has a home at last.

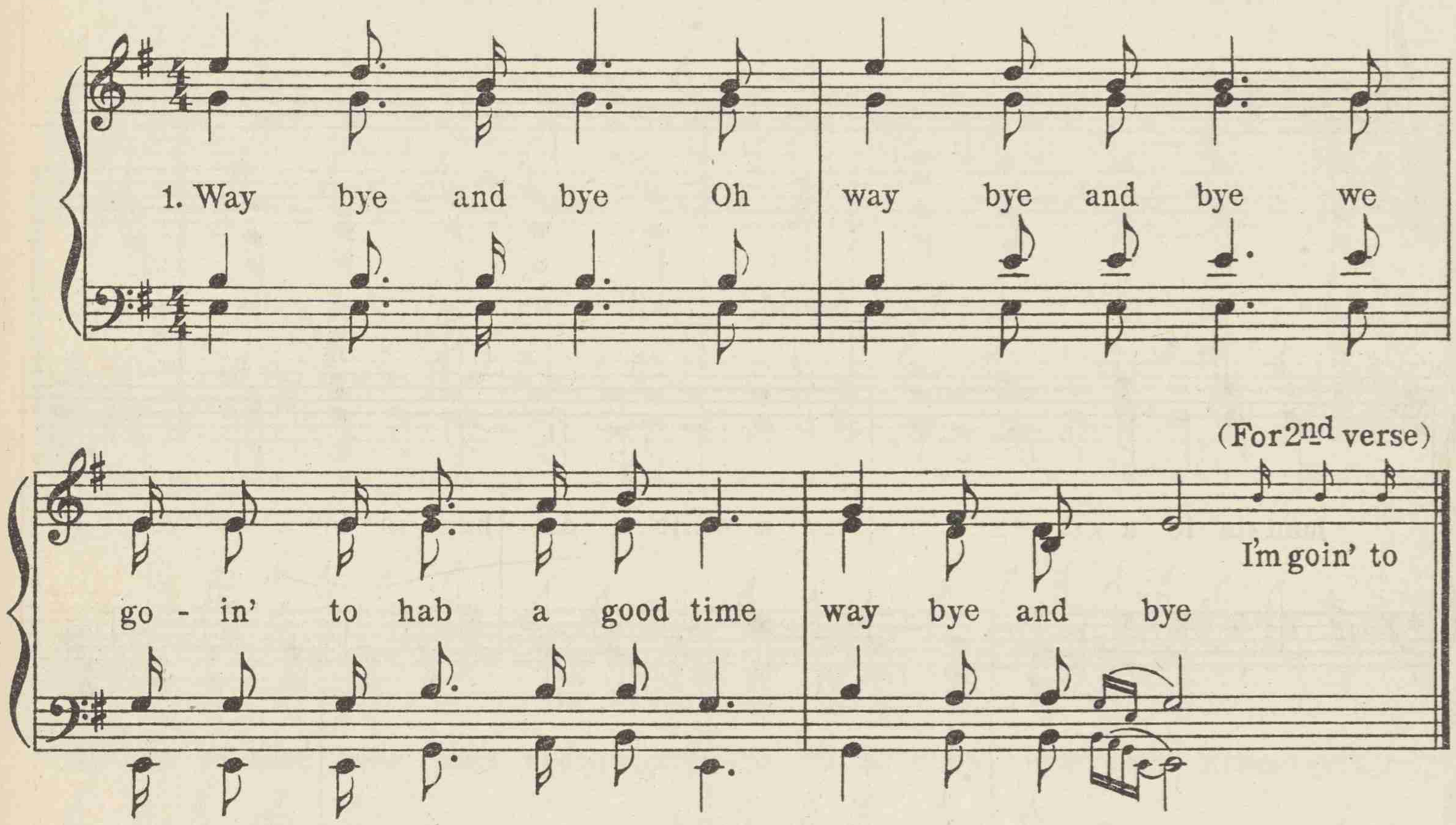
The words "Mother," "Brother," "Father" etc. may be used in other verses.

*

59. Sweet watuh rollin'

Sweet wa-tuh roll-in' sweet wa-tuh roll Rollin' from de foun-tain sweet wa-tuh roll.

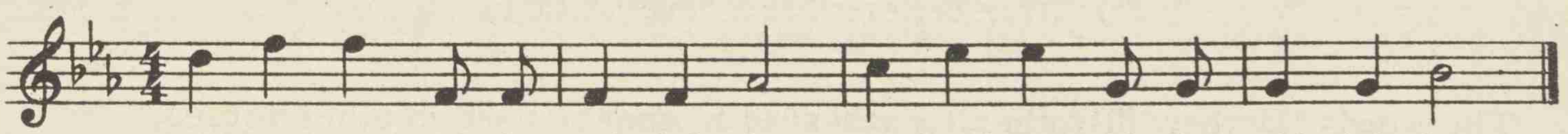
60. Way bye and bye



2. I goin' to meet my brudduh dere
   I goin' to meet my brudduh dere
   We goin' to hab a good time
   Way bye and bye.

3. I goin' to meet my Father dere (or mother, sister etc.)
4. We don't need no gambler dere.
5. We don't need no drunkards dere.
6. We don't need no hypocrites dere.
7. We need good christians dere.

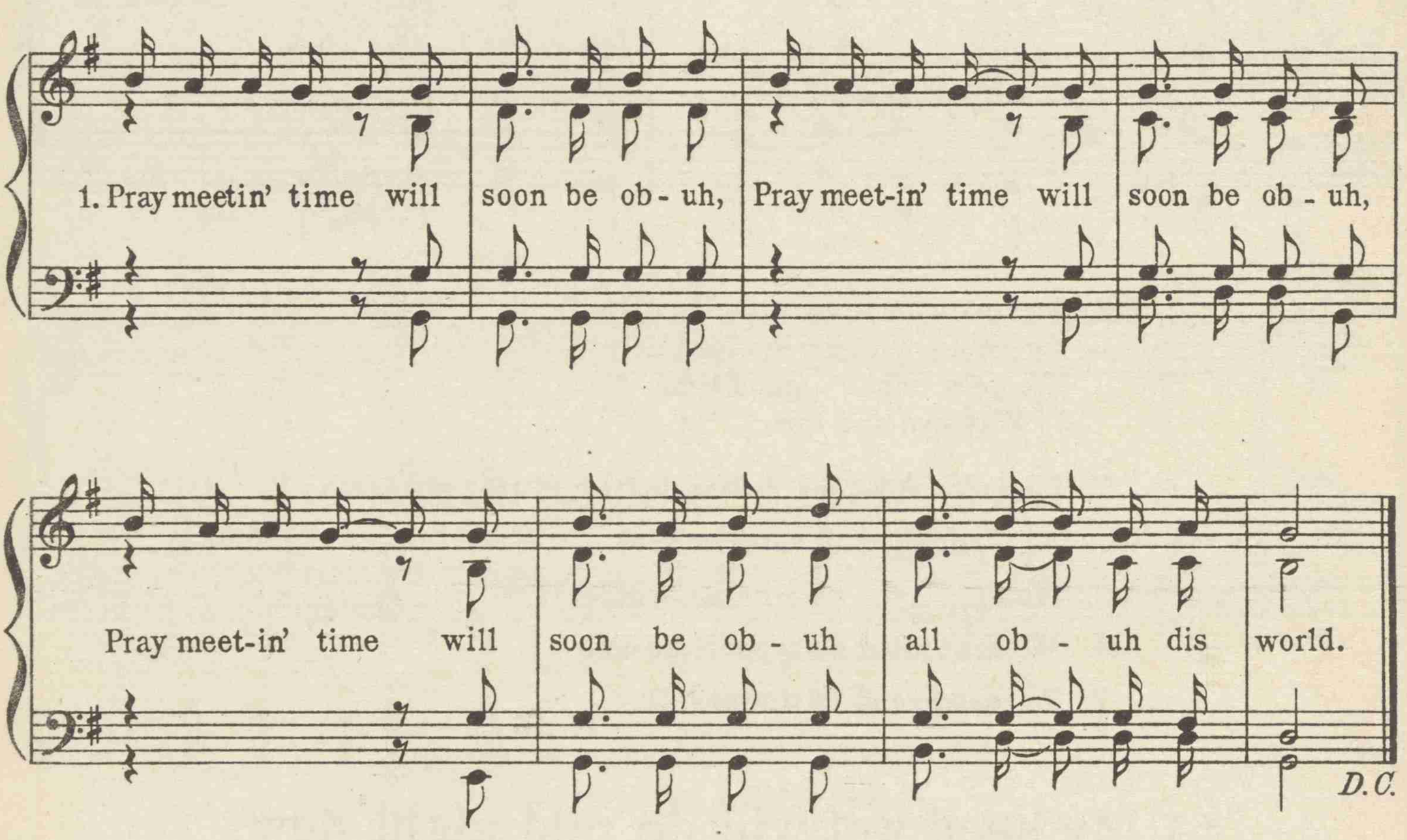
61. My head wet wid de mid night dew



My head wet wid de mid night dew my head wet wid de mid night dew.

*

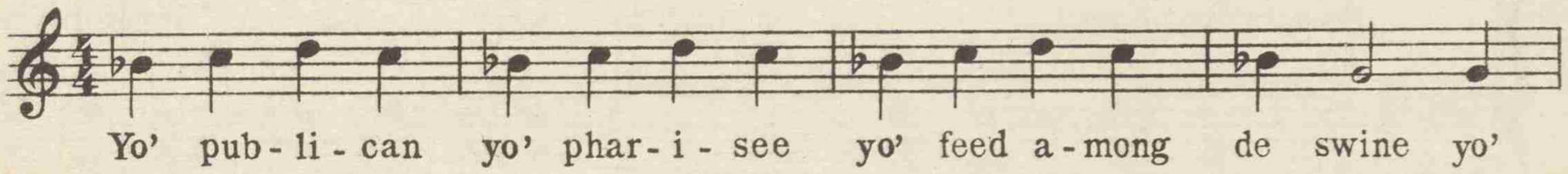
62. All obuh dis world



2. Gamblin' time will soon be obuh
   All obuh dis world.

3. Lyin' time will soon be obuh
   All obuh dis world.

63. Yo' publican, yo' pharisee



64. At de Jedgment bar

65. I'm goin' to wait till de Holy Ghost come.

1. I'm goin' to wait _____ I'm goin' to wait _____ I'm goin' to

I'm goin' to wait _____ I'm goin' to wait

wait till de Ho - ly Ghost come I'm goin' to wait _____ I'm goin' to

I'm goin' to wait

wait _____ I'm goin' to wait till de Ho - ly Ghost come _____ I'm goin' to

I'm goin' to wait

wait _____ I'm goin' to wait _____ I'm goin' to wait till de Ho - ly Ghost

I'm goin' to wait I'm goin' to wait

come O muh Lawd ___ O muh Lawd ___ hab mer - cy now. _____

*

2. I'm goin' to sing till de Holy Ghost come
O muh Lawd, hab mercy now.

3. I'm goin' to watch till de Holy Ghost come
O muh Lawd, hab mercy now.

4. I'm goin' to pray till de Holy Ghost come
O muh Lawd, hab mercy now.

66. Glory, glory Hallelujah

2. I'm goin' to climb up Jacob's ladder
When I laymuh burden down
I'm goin' to climb up Jacob's ladder
When I laymuh burden down.

3. I wonder what mother's goin' to do dat day
When I laymuh burden down
All she got to do is watch and pray
When I laymuh burden down.

4. I wonder what mother wants to stay here for
When I laymuh burden down
Dis ole world's no friend to her
When I laymuh burden down.

*

67. I am goin' obuh dere

1. I am go - in' ob - uh dere In muh fa - ther's house, I am go - in' ob - uh dere ___

In muh fa - ther's house, I am go - in' ob - uh dere

in muh fa - ther's house dere is joy, joy, joy.

2. Ain't no liars obuh there
In muh father's house
Dere is joy, joy, joy.

Other verses may be sung using the words gamblers, sickness, mourning etc.

*

68. Heben goin' to be muh home

2. 'Tain't but one thing I desire
Heben goin' to be muh home
I wants to go to heben in a chariot ob fire
Heben goin' to be muh home.

3. 'Tain't but one thing I desire
Heben goin' to be muh home
I want to sing in de heavenly choir
Heben goin' to be muh home.

69. Look-a how they done muh Lawd

2. Never spoke a mumblin' word
Mumblin' word.

3. Carried him to Pilate's hall
Pilate's hall

4. Saw him when he rise and fall
Rise and fall.

5. Licked him wid violence
Violence

6. Carry him to Calvary
Calvary.

7. Nailed him to de tree
To de tree.

8. He wo' a thorny crown
T' orny crown.

9. De blood come a stricklin' down
Stricklin' down

10. He cried Eli eli
Cried eli

11. He bowed his head and die
Head and die.

12. He went right down in hell
Down in hell.

13. He said "Peter I got de Keys"
Got de Keys.

14. "Of death hell and de grave
Hell and grave.

15. Grave where yo' victory
Victory.

16. Thomas say I wouldn't believe
Wouldn't believe.

17. He said "Thomas see my han'
See my han'.

18. Angel cried "Amen"
Cried Amen.

*

70. Ennyhow Muh Lawd

Ennyhow, ennyhow, ennyhow muh Lawd
At de cross yo' mus' bow
I'm goin' to heben, ennyhow.

If yo' fadder talk about yo'
An' scandalize yo' name
At de cross yo' mus' bow
I'm goin' to heben, ennyhow.

If yo' mudder talk about yo'
An' scandalize yo' name
At de cross yo' mus' bow
I'm goin' to heben, ennyhow.

If yo' brudduh talk about yo'
An' scandalize yo' name
At de cross yo' mus' bow
I'm goin' to heben, ennyhow.

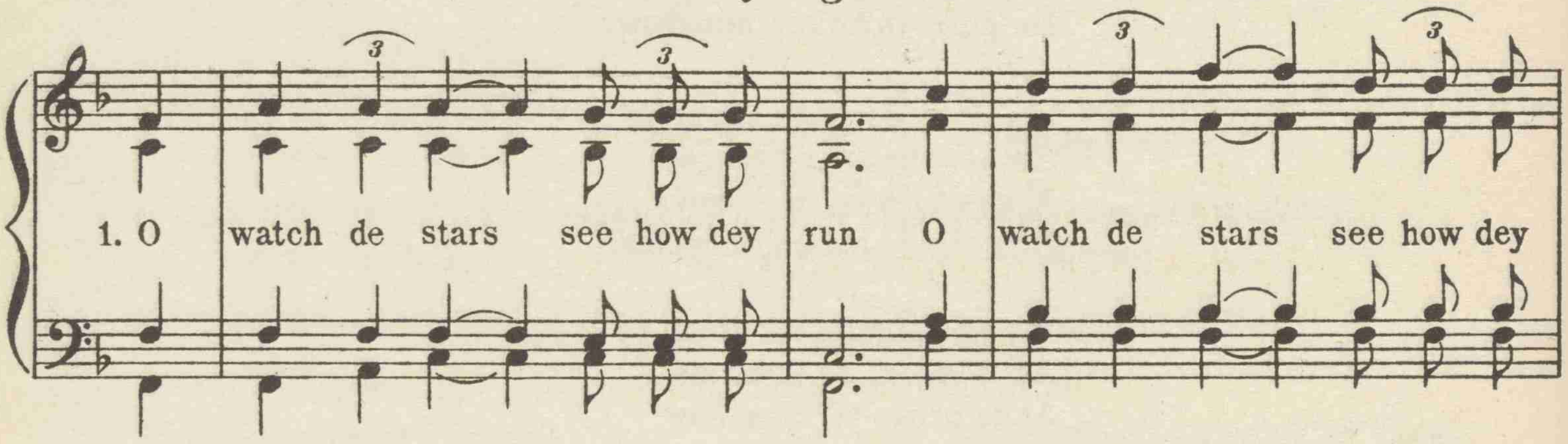
If yo' sister talk about yo'
An' scandalize yo' name
At de cross yo' mus' bow
I'm goin' to heben, ennyhow.

*

71. O watch de stars

(b) Version by Rina Miller

(a) Version by Viginia Brown

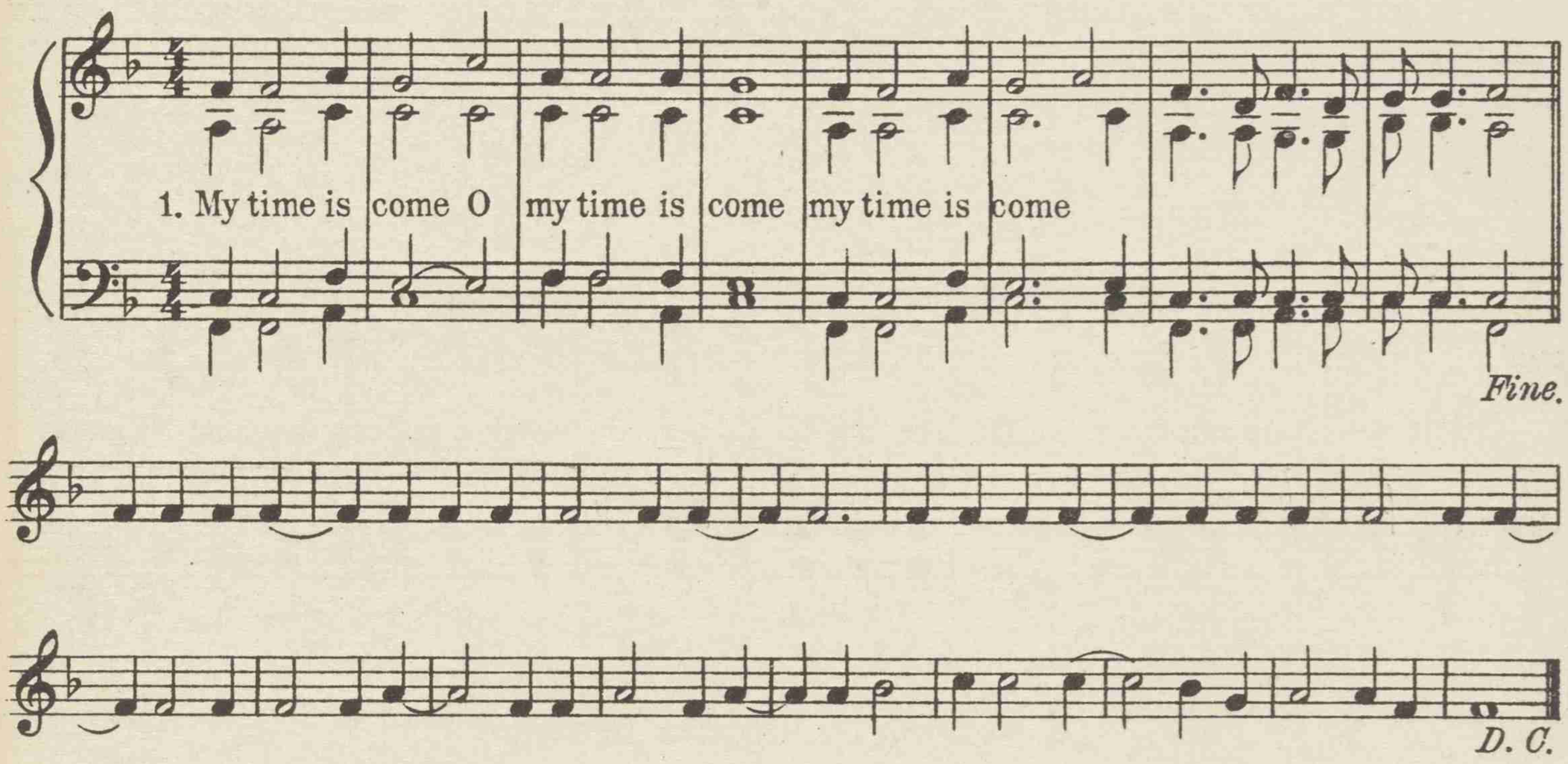


*

2. Jis watch de stars see how dey run
De stars run down at de setting of the sun
Jis watch de stars see how dey run.

3. Oh God's leetle army goin' to shine
De stars run down at de setting of the sun
O watch de stars see how dey run.

72. My time is come



Jedus was settin' at the last Passover
John he rested upon his shoulder
He spoke one word and it seem to blight
He said one of you will betray me tonight

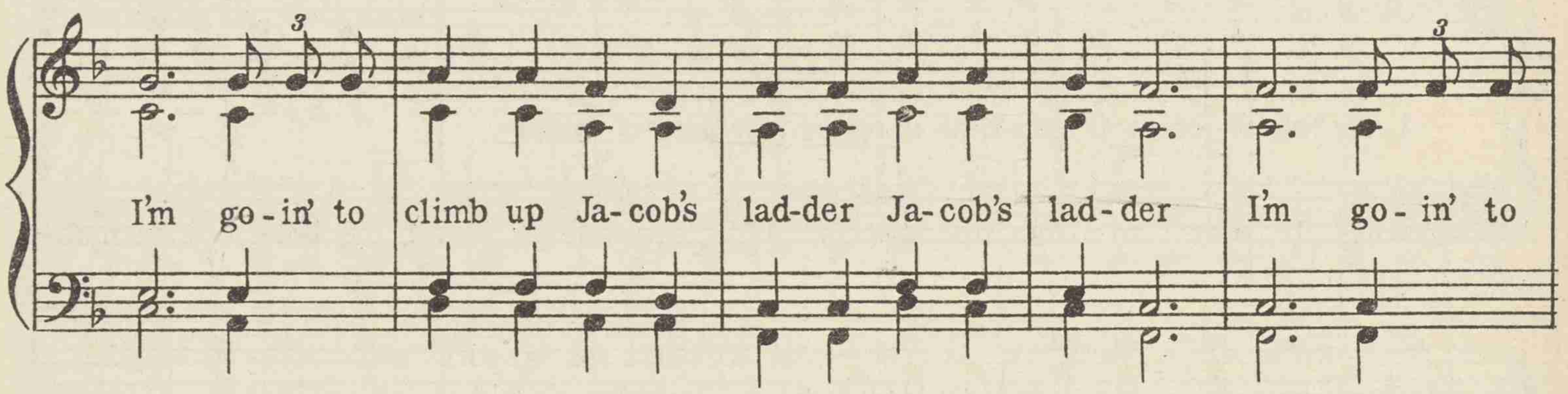
My time is come, O my time is come
My time is come, I'm bound to pay de debt I owe.

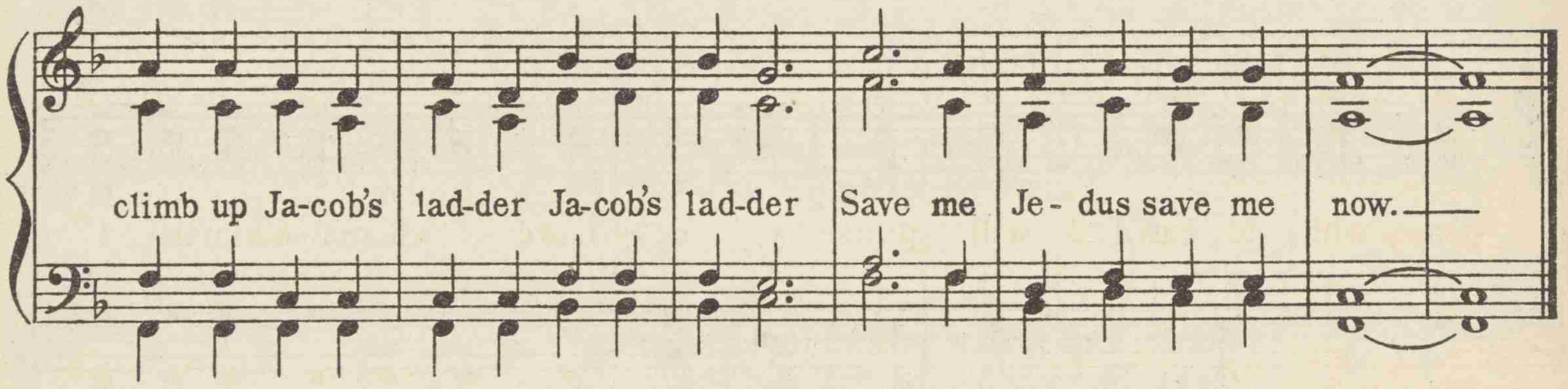
Mark cried out Lawdis it I, Luke cried out Lawd is it I.
Jedus said look and see, he dat sup in de dish wid me.

De cruel Jews dey took muh Lawd
Dey bound him with a purple cord
Dey led Him up to Pilate's Hall
De council met and the roll was calle

Pilate's wife she had a dream
De innocent lam' I nebbuh seen
Bring me water to wash muh han'
I will not be guilty of the innocent lam'.

73. Save me Jedus, save me now





2. I'm goin' to set at de welcome table, welcome table
   Save me Jedus save me now.

3. I'm goin' to march wid de tallest Angel, tallest Angel
   Save me Jedus save me now.

4. I'm goin' to see my lovin' mother, lovin' mother
   Save me Jedus save me now.

5. I'm goin' to shake right han' wid muh han' wid muh Jedus
   Save me Jedus save me now.

6. I'm goin' to mount up higher and higher, higher and higher
   Save me Jedus save me now.

7. God's goin' to set yo' sins befo' yo', sins befo' yo'
   Save me Jedus save me now.

74. I wants to climb up Jacob's ladder

1 I wants to climb up Ja-cob's lad-der up Ja-cob's lad-der up Ja-cob's

lad-der I wants to climb up Ja-cob's lad-der but I cyan' un-till I mek muh

peace wid de Lawd I will praise ye de Lawd I will praise him till I

die I will praise him till I die In de new Je - ru - sa - lem.

2. I wants to pray like Paul and Silas
   But I cyan' untill I mek muh peace wid de Lawd
   I will praise ye de Lawd I will praise him till I die
   In de new Jerusalem I will praise him till I die

3. I wants to sing in Heben wid de angels etc.

4. I wants to climb up higher and higher etc.

*

75. Wrastlin' Jacob (No.1.)

2. All night dear young convert all night
   All night till de break ob day
   O we will wrastle, wrastle all de night
   Till de break ob day.

3. All night my dear brudduh, all night etc.

(Sister, Father, Mother, Pastor, Deacon etc. for other verses)

76. I'm a trabblin' to de land

2. Dere's no sickness in de land where I'm bound.
3. Dere's no liars in de land - - - where I'm bound.
4. Milk and honey's in de land - - where I'm bound.
5. I've a sister in de land - - - - where I'm bound.
6. I've a mother in de land - - - where I'm bound.
7. I've a father in de land - - - where I'm bound.
8. I've a Saviour in de land - - - where I'm bound.

77. I ain't gwine grief muh Lawd no mo'

2. O Paul and Silas bound in jail
   De one did sing while de odduh pray'd. *Cho.*

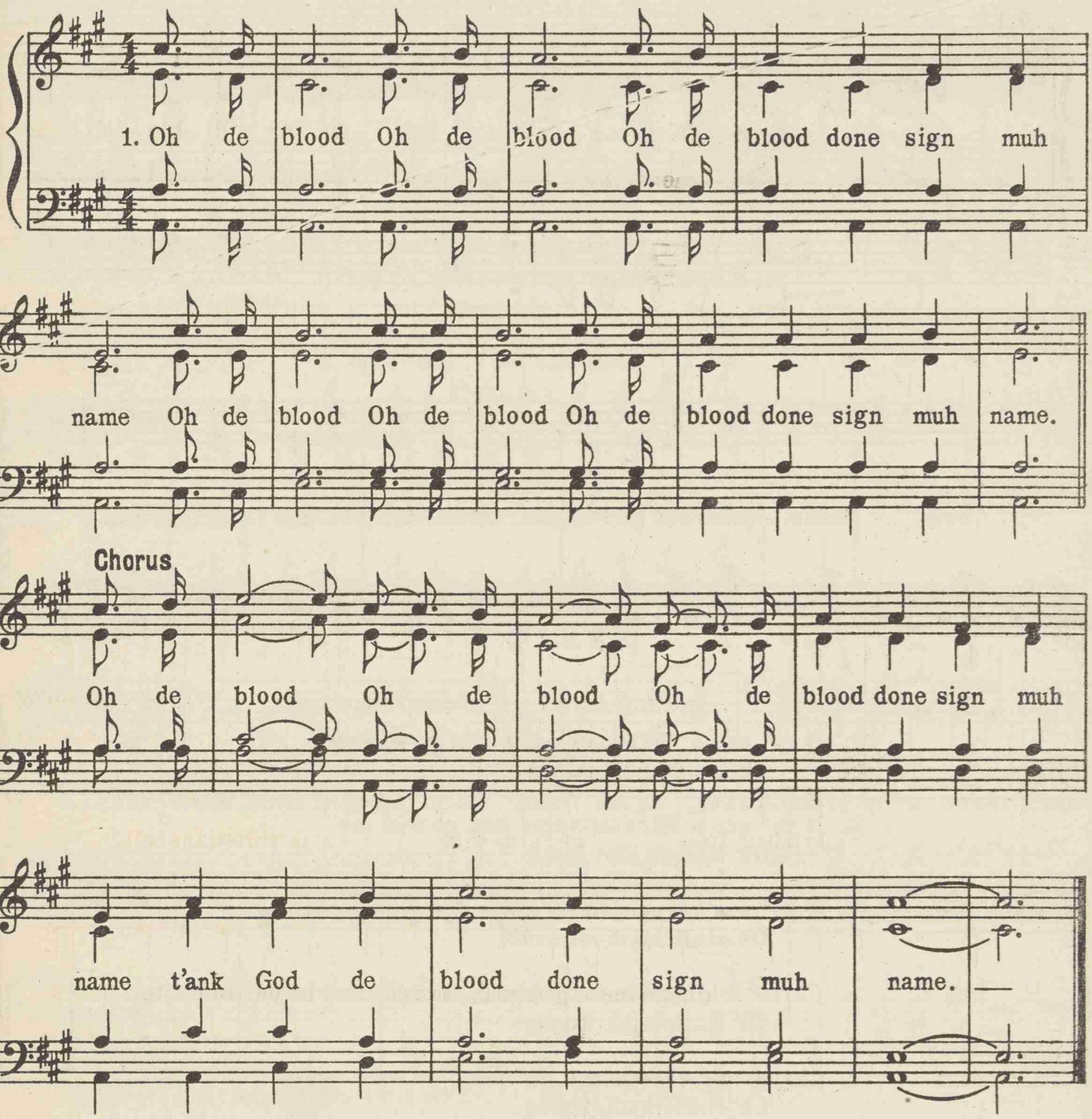
3. I wants to go to heben and I wants to go right
   I wants to go to heben all dressed in white.

4. O look up yonder what I see
   Bright angels coming after me.

5. Ef you git dere befor' I do
   Look out fo' me I'm coming too.

6. O my name done written, done written down fine
   O my name done written, in David's line.

78. De blood done sign my name



2. In a mornin' In a mornin'
   Oh de blood done sign mah name.
   In a mornin' In a mornin'
   Oh de blood done sign mah name.

3. Got a witness, got a witness
   Oh de blood done sign mah name.

4. Why you doubtful, why you doubtful
   Oh de blood done sign mah name.

5. How you knows it, how you knows it
   Oh de blood done sign mah name.

*

79. Come, come, come and go wid me

2. If yo' are a christian come and go wid me
   Oh Hallelujah, Amen.

3. If yo' are a warrior come and go wid me
   Oh Hallelujah, Amen.

4. If yo' are a truebeliever come and go wid me
   Oh Hallelujah, Amen.

5. Christ told de blind man, go to de ribbuh and bade(bathe)
   Oh Hallelujah, Amen.

6. Christ told Nicodemus, yo' must be born again
   Oh Hallelujah, Amen.

80. Hold out

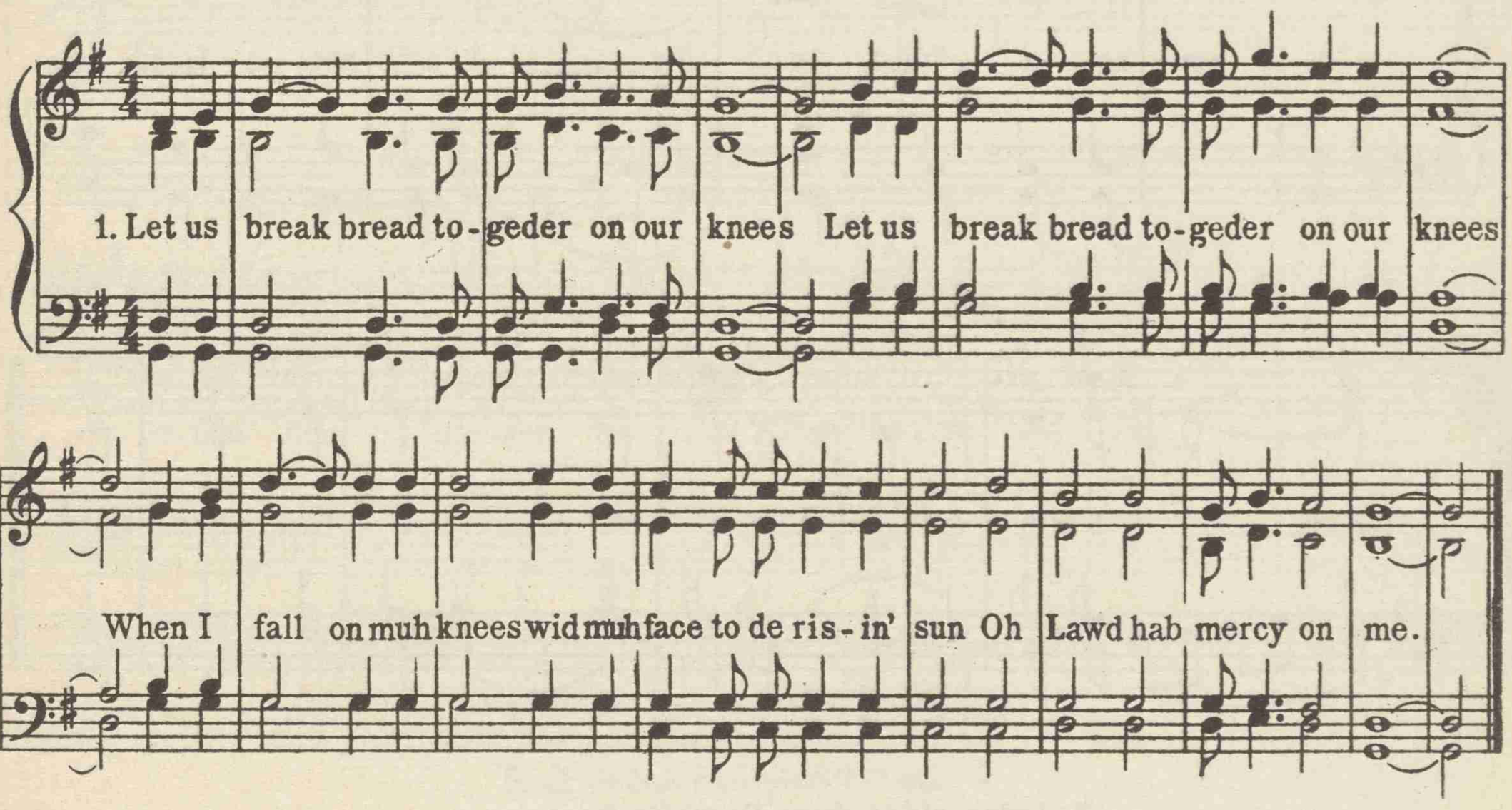
2. Oh I'm gwine down to Jerdan hold out
Hold out.

3. Oh if dat is yo' aim hold
Hold out.

4. I t'ink muh mother say hold out
Hold out.

Note: This spiritual ends with a repetition of the 1st Verse.

81. Let us break bread togeder on our knees

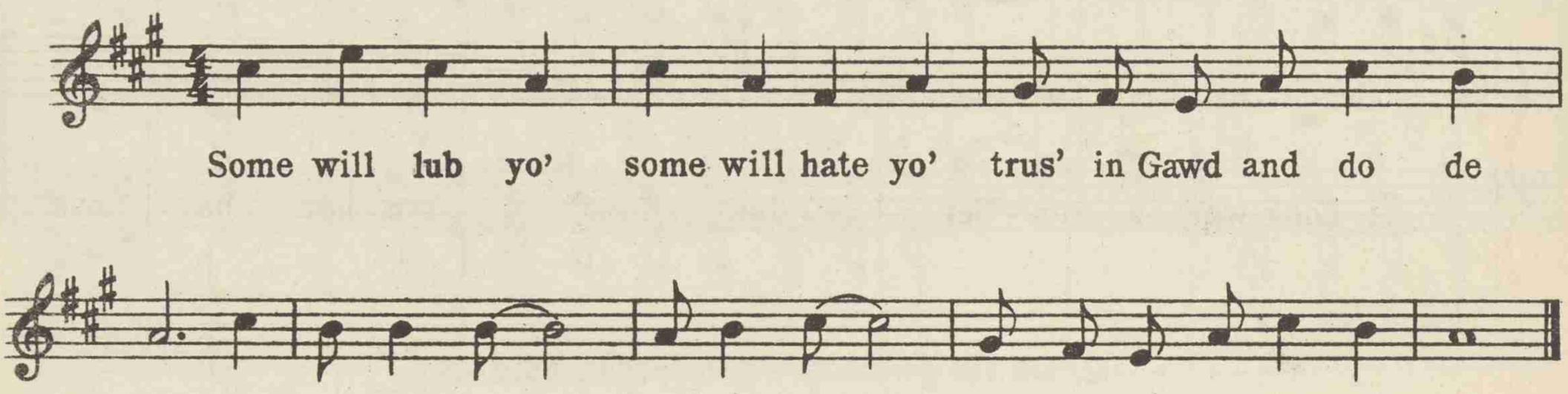


2. Let us drink wine togeder on our knees
When I fall on muh knees wid muh face to de rising sun
Oh Lawd hab mercy on me.

3. Let us praise Gawd togeder on our knees
When I fall on muh knees wid muh face to de rising sun
Oh Lawd hab mercy on me.

4. Oh Lawd hab mercy on me
When I fall on muh knees wid muh face to de rising sun
Oh Lawd hab mercy on me.

82. Some will lub yo' and some will hate yo'



83. I am not afraid to die

2. Jedus rides de milk white horse
   Jedus rides de milk white horse

3. Satan rides de iron gray
   Satan rides de iron gray

4. I am bound for de promised land
   I am bound for de promised land

The Spiritual ends with a repetition of the 1st Verse

*

84. Look what a wonder Jedus done

2. King Jedus mek de cripple walk
Sinner believe
King Jedus had died fo' me.

3. King Jedus gave de blind de sight
Sinner believe
King Jedus had died fo' me.

4. King Jedus mek de dumb man speak
Sinner believe
King Jedus had died fo' me.

5. Look what a wonder Jedus done
Sinner believe
King Jedus had died fo' me.

*

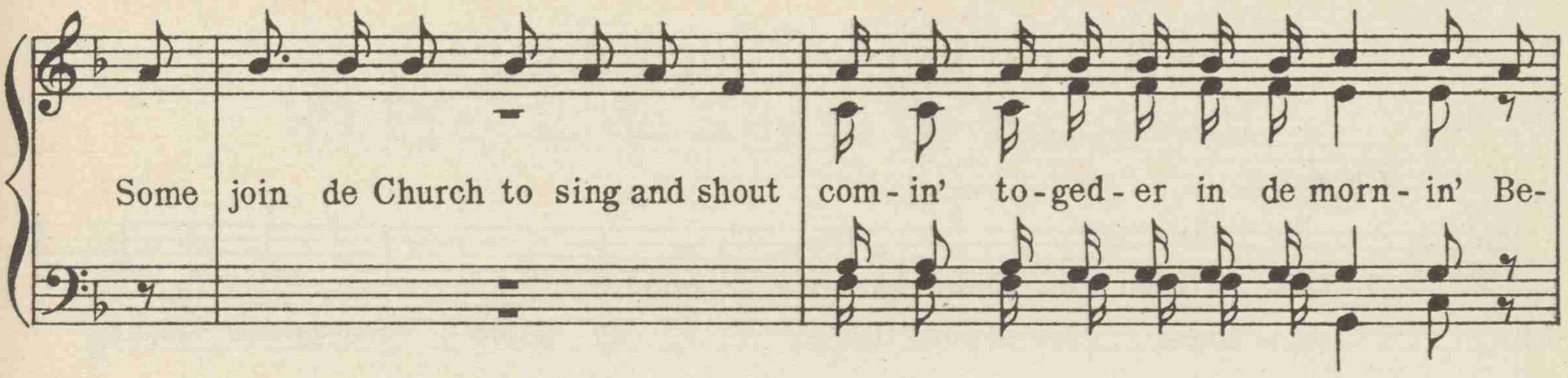
85. All I do de Church keep-a grumblin'

2. All I do muh mother keep a grumblin' (or can't satify.)
All I do.

For other verses use the words "Father," "Brother," "Sister," "Deacon," "Pastor" etc.

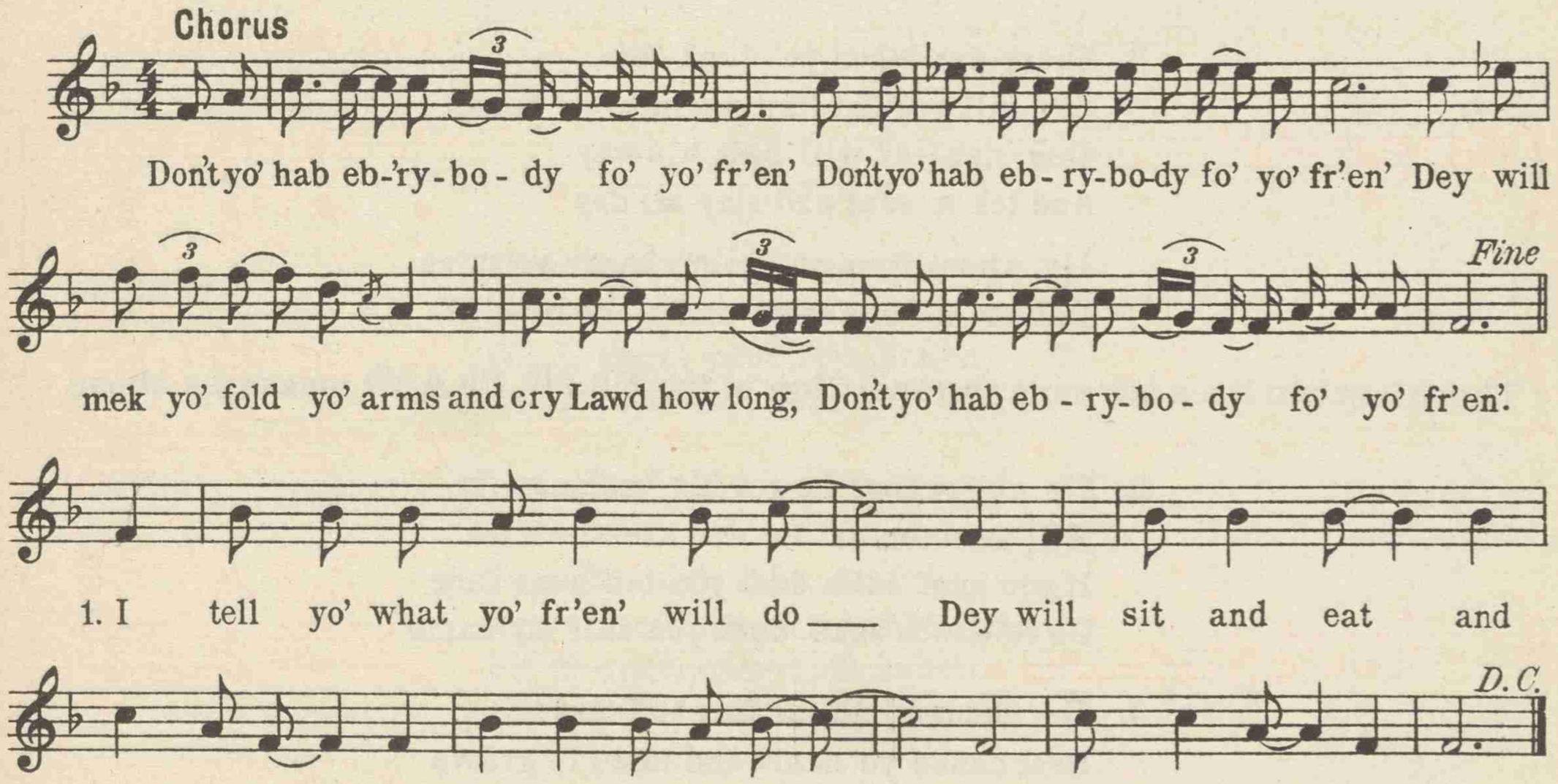
86. O Lord dese bones of mine comin' together in de mornin'

*



2. I look at me hand me hand look new
Comin' togeder in de mornin'
I look at me foot it look so too
Comin' togeder in de mornin'.

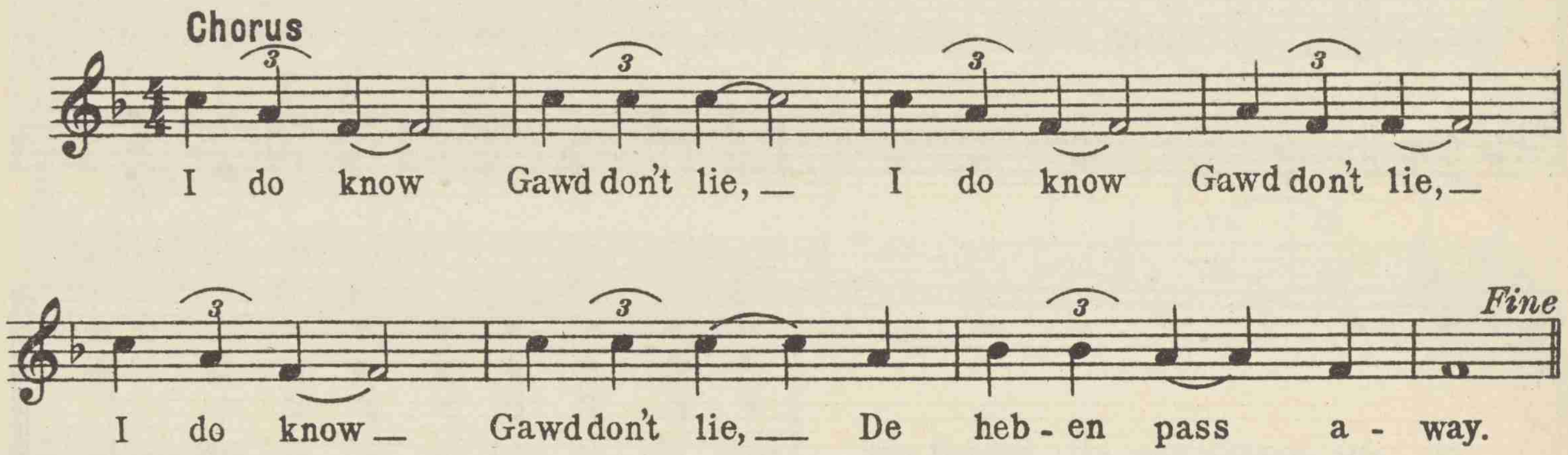
87. Don't yo' hab eberybody fo' yo' fr'en'

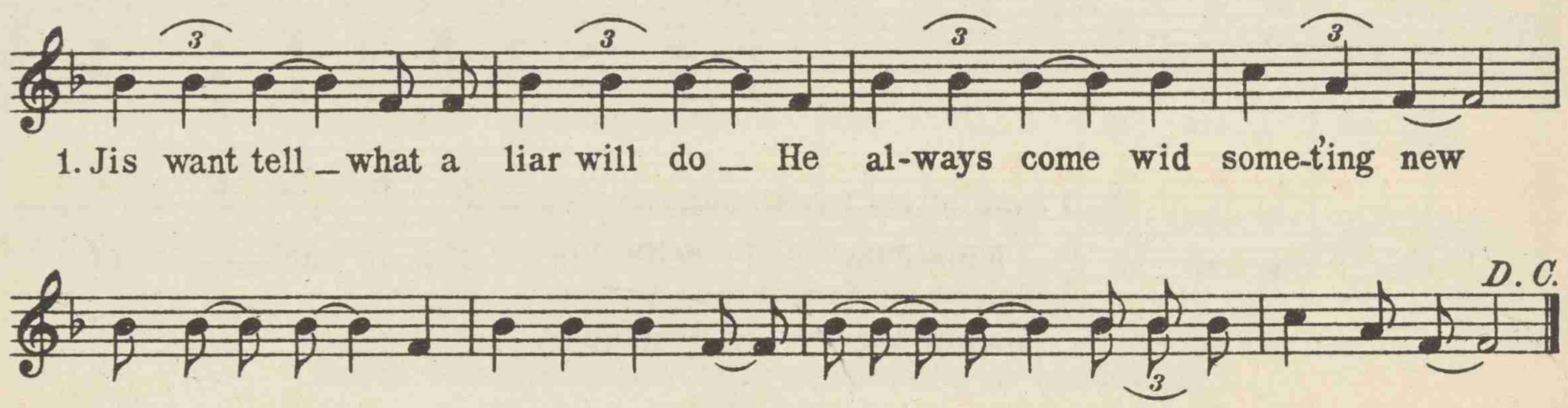


2. Meet yo' brudduh in de mornin'
Ax him how he do
Yo' meet him again in de ebenin'
He done tell a lie on yo'.

3. Don't yo' forsake yo' mother
I tell yo' what yo' mus' do
When yo' father forsake yo'
Yo' mother will stand by yo'.

88. I do know Gawd don't lie





2. Ebery day when yo' look out
Yo' will see dat liar comin' to yo' house
Den dat liar will hab his way
And tek a seat and stay all day

Jis about time you goin' change yo' mine
Tell yo' a leetle truth and make it shine.

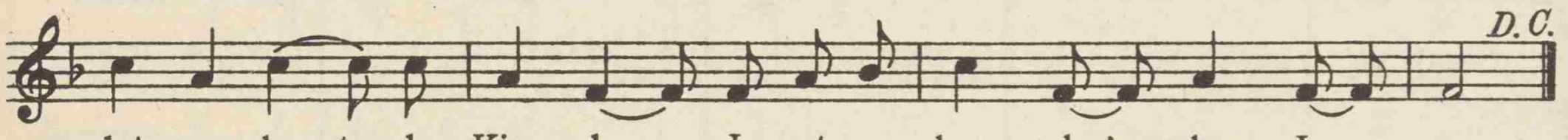
(These last two lines are sung to repetition of the 5th, 6th, 7th & 8th measures above.)

3. Jis about time he get his business fix
He'll sweeten dat lie wid a leetle trick
If you aunt Julia don't you tell aunt Jane
Do fo' Gawd's sake don't you call my name.

4. Jis about time for liar to leave
He'll cause yo' heart and mine to grieve
But he'll strictly tell you befor' he go
Ef he ax yo' do yo' tell him I tell yo' so.

*

89. Pray is de Key to de Kingdom

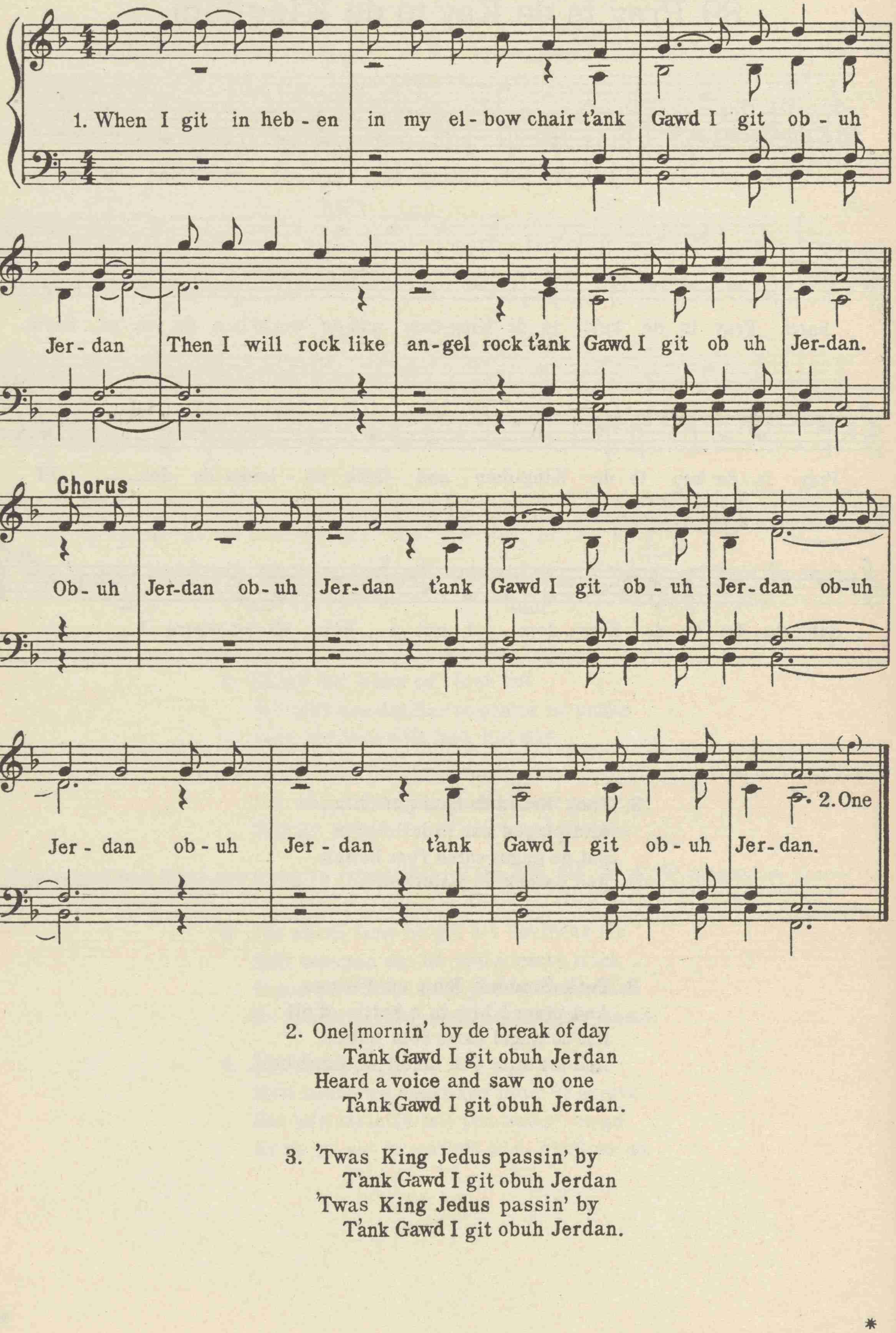


2. Took Brudduh Paul and Silas
And placed em' in jail below
But de angel came f'om heben
And unlock de jailer's do'.

3. Took Brudduh John on Patmos
And placed him in a kettle of oil
But de angel came f'om heben
And tol' him dat de oil wouldn't boil.

*

90. When I git in heben in muh elbow chair
(How yo' do believer how yo' do today)



2. One mornin' by de breakof day
T'ank Gawd I git obuh Jerdan
Heard a voice and saw no one
T'ank Gawd I git obuh Jerdan.

3. 'Twas King Jedus passin' by
T'ank Gawd I git obuh Jerdan
'Twas King Jedus passin' by
T'ank Gawd I git obuh Jerdan.

*

The melody on the preceeding page is sung also with the following words.

How yo' do believer how yo' do today

1. How yo' do believer how yo' do today
T'ank Gawd I git obuh Jerdan
(both lines repeated)

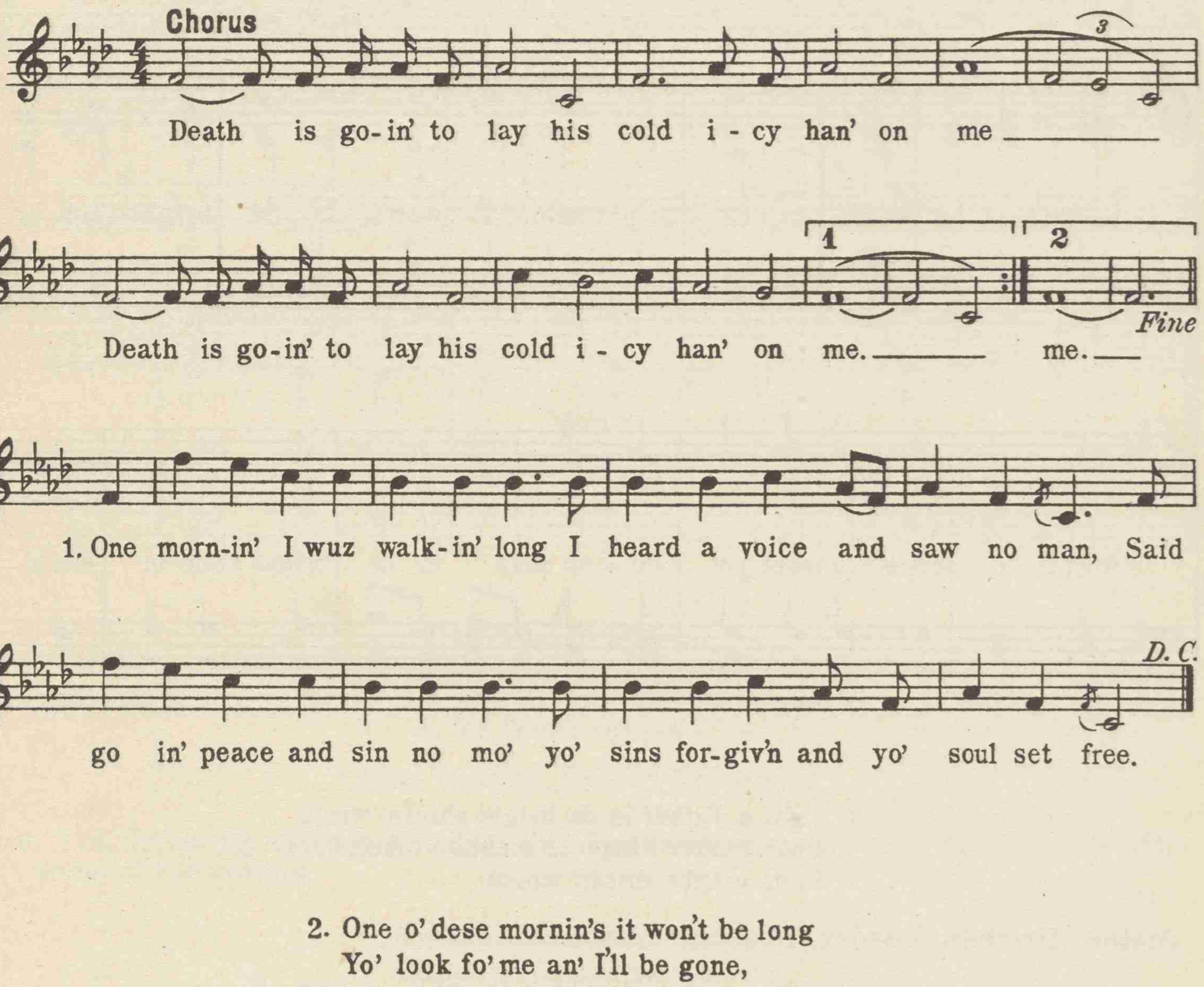
2. How yo' do mourners how yo' do today
T'ank Gawd I git obuh Jerdan.

3. How yo' do sinners how yo' do today
T'ank Gawd I git obuh Jerdan

4. Go your way and sin no more
T'ank Gawd I git obuh Jerdan.

Cho. Obuh Jerdan, obuh Jerdan
T'ank Gawd I git obuh Jerdan.

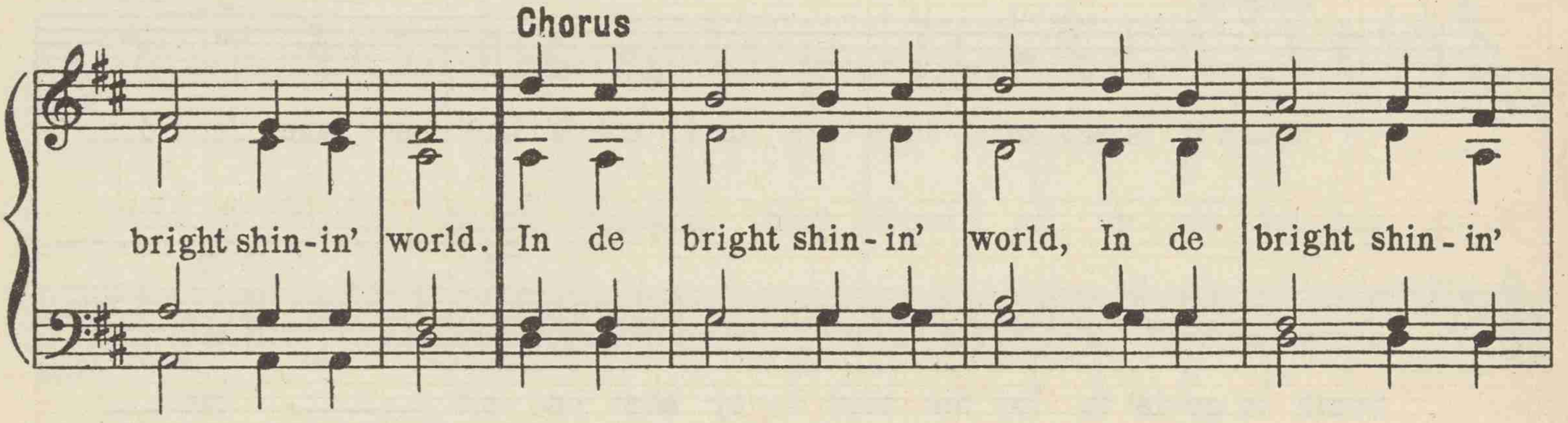
91. Death is goin' to lay his cold icy han' on me



2. One o' dese mornin's it won't be long
Yo' look fo' me an' I'll be gone,
One o' dese mornin's 'bout twelve o'clock
Dis ole world's goin' to reel and rock.

92. I got a mother in de bright shinin' world

Chorus



2. I got a Father in de bright shinin' world
Dear Father I hope to meet yo'. obuh dere
In de bright shinin' world.

Sister, Brother, Leader, Deacon, Pastor etc.

3. Jedus call me in de bright shinin' world
Jedus call me in de bright shinin' world
I hope to meet him obuh dere
In de bright shinin' world.

*

93. Roll Jerdon Roll.

2. My brudduh sat etc.

3. My mother sat etc.

4. My father sat etc.

(Also Deacon, Pastor, Preacher.)

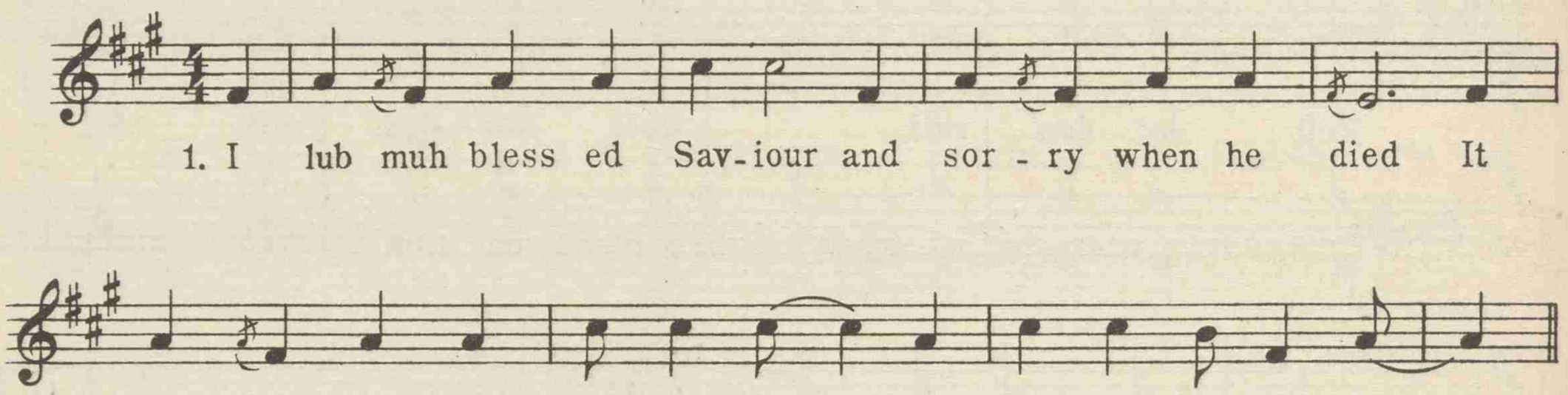
Note: The following words are sung as the Chorus, in place of those written above after some of the verses.

Oh march de Angels march
March de Angels march
My soul arise in Hebben Lord
To hear sweet Jerdon roll.

The last chorus must be sung as above.

*

94. I lub muh blessed Saviour.



2. When Jedus was hangin' on de cross
And de Jews wuz standin' round
One picked up de sword and plunged it in his side
And de blood came tricklin' down.

3. Den de said it wasn't no sun
And one said it wasn't no moon
And one said it wasn't no stain
And de whole world was silent.

4. Silent, silent, silent
Fo' de space of a hour and half
Gawd called all de welcome soldiers
To take home de welcome Souls.

5. Then Joseph begged for his body
And de body was given to him
He wropped it up in a linen cloth
And buried him in de ground.

95. Jedus blood done mek me whole

1. Je-dus blood done mek me whole Je-dus blood done mek me whole Since I

touched the hem of his gar-ment Je-dus blood done mek me whole.

2. I don't feel like I used to feel
   I don't feel like I used to feel
   Since I touched the hem of his garment
   I don't feel like I used to feel.

3. I don't mourn like I used to mourn etc.
4. I don't walk like I used to walk etc.
5. I don't talk like I used to talk etc.
6. I don't sing like I used to sing etc.

96. Give me Jedus

Give me Je - dus give me Je - dus You can

have all dis world give me Je - dus.

*

97. De angel roll de stone away.

2. De angel roll de stone away
   De angel roll de stone away
   'Twas on a bright and shiny mornin'
   De angel roll de stone away.

3. I saw sister Mary come arunnin'
   It was just at de break o' day
   And she brought de news from heben
   How de angel roll de stone away.

4. Won't yo' tell me where Laz rus lay
   Won't yo' tell me where Lazrus lay
   'Twas on a bright and shiny mornin'
   When de angel roll de stone away.

5. I saw my mother come a runnin'
   It was just at de break o' day
   And she brought de news from hebben
   How de angel roll de stone away.

6. De angel roll de stone away
   De angel roll de stone away
   'Twas on a bright and shiny mornin'
   When de angel roll de stone away.

7. I saw my sister come a-runnin'
   It was just at de break o' day
   And she brought de news from heben
   How de angel roll de stone away.

*

98. Yo' go I go wid yo'

Yo' go, I'll go wid yo'
Open yo' mout,' I'll speak fo' yo'
Lawd, ef I go tell me wha' to say
They won't believe in me.

Lawd, I give my self away,
'Tis all that I cyan do
If thou should draw Thyself f'um me
Oh! whither shall I go?

The archangels don' droop their wings
Went on Zion hill to sing,
Now, yo' go, I'll go wid yo'
Open yo' mouth, I'll speak fo' yo'
Lawd, if I go tell me wha' to say,
Dey won't believe in me.

*

99. I'm goin' down to de ribbuh ob Jerdan

1. I'm goin' down to de ribbuh of Jerdan, O yes
   I'm goin' down to de ribbuh of Jerdan some o' dese days, halleuia!
   I'm goin' down to de ribbuh of Jerdan, O yes
   I'm goin' down to de ribbuh of Jerdan some o' dese days -

2. I'm goin' to set at de welcome table, O yes
   I'm goin' to set at de welcome table some o' dese days, halleuia!
   I'm goin' to set at de welcome table, O yes
   I'm goin' to set at de welcome table some o' dese days,

3. I'm goin' to feast off milk and honey, O yes
   Im goin' to feast off milk and honey some o' dese days, halleuia!
   I'm goin' to feast off milk and honey,
   I'm goin' to feast off milk and honey some o' dese days

4. I'm goin' to march wid de tallest angel, O yes
   I'm goin' to march wid de tallest angel some o' dese days, halleuia!
   I'm goin' to march wid de tallest angel,
   I'm goin' to march wid de tallest angel some o' dese days

100. Fix Me Jedus.

Fix me Jedus, fix me right, fix me right, fix me right
Fix me Jedus, fix me right, fix me so dat I cyan stan'.

Dig my grave wid a silber spade, silber spade, silber spade
Dig my grave wid a silber spade, fix me so dat I cyan stan'.

Let me down wid a golden chain, golden chain, golden chain
Let me down wid a golden chain, fix me so dat I cyan stan'.

When yo'hear my coffin sound, coffin sound, coffin sound
When yo'hear my coffin sound, fix me so dat I cyan stan'.

*

The following melodies which have appeared in other collections are inserted here on account of their historical interest in connection with the Islands or because they are frequently sung there.

101. Bin a listenin'

(Religious Folksong of the Negro, Page 75)
(slightly altered)

4. Some day John de Baptis
Wuz nuttin' but a Jew
But de Holy Bible tells us (teaches me)
Dat John wuz a Preacher too.

*

102. Room enough in de Hebben

(Slave Songs of the United States No.8.(1867))
(Fisk Jubilee Collection No. 3. Page 127)

2. Oh de lillies bloom Oh de lillies bloom
De lillies bloom in heben I know
Oh de lillies bloom I cyan' stay behind

3. Oh de roses bloom in de heben I know
I cyan' stay behind.

4. Oh de Angels sing in de heben I know
I cyan' stay behind.

Note:- In the 1867 Edition of the Slave Song of the U. S. the Spiritual appears the reverse order of the above arrangement.

*

103. Wrastlin' Jacob (No. 2)

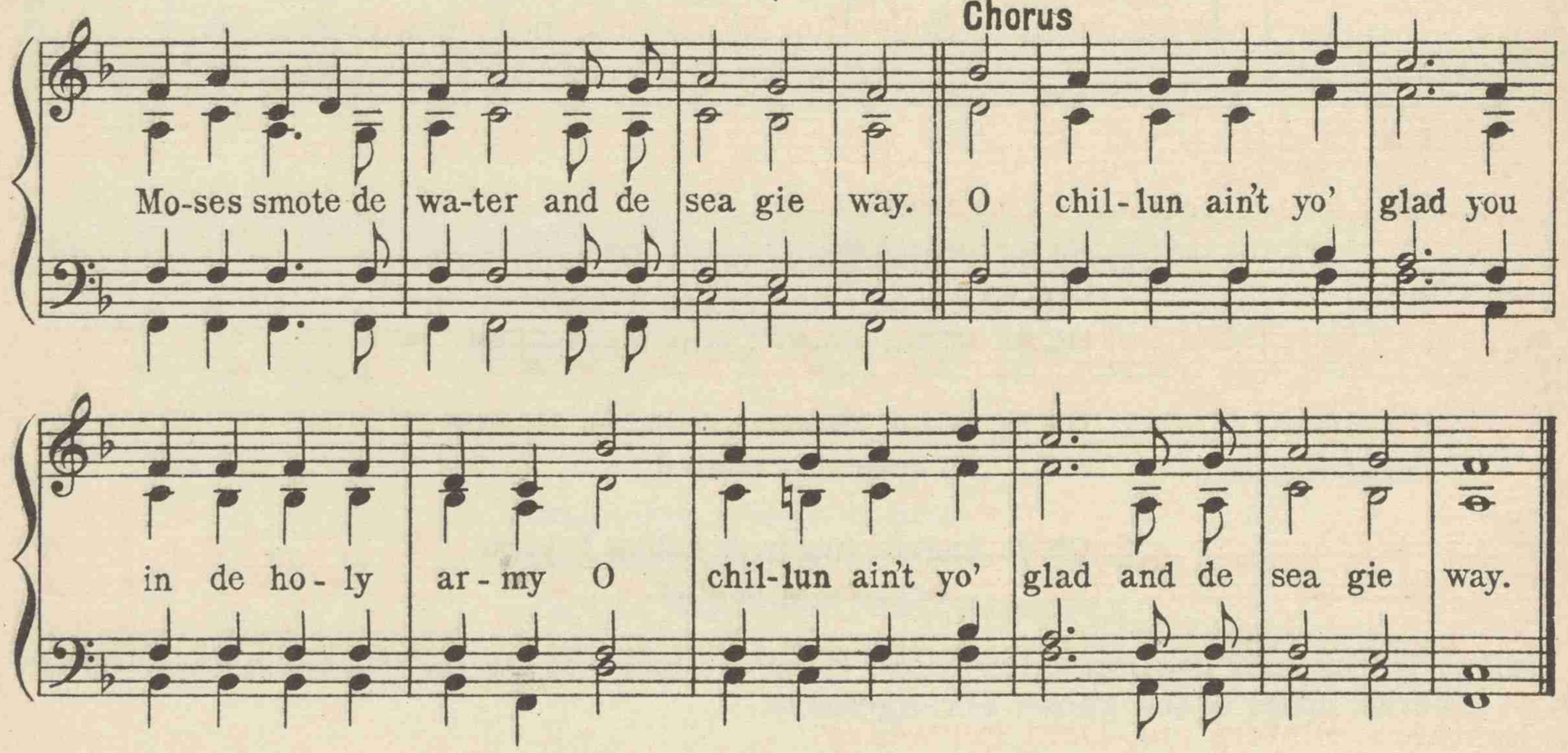
(Religious Folksongs of the Negro Page 131)

2. Day is a-breaking Jacob let me go
I will not let yo' go.

3. When yo' bless muh soul I'll let yo' go
I will not let yo' go.

104. Moses smote de water

(Fisk Jubilee Collection No. 57 Page 175)
(Slighty altered)



2. Aaron crossed de ocean and de chillun all crossed obuh
O Aaron crossed de ocean and de sea gie way.

3. Mary crossed de ocean and de chillun all crossed obuh
O Mary crossed de ocean and de sea gie way.

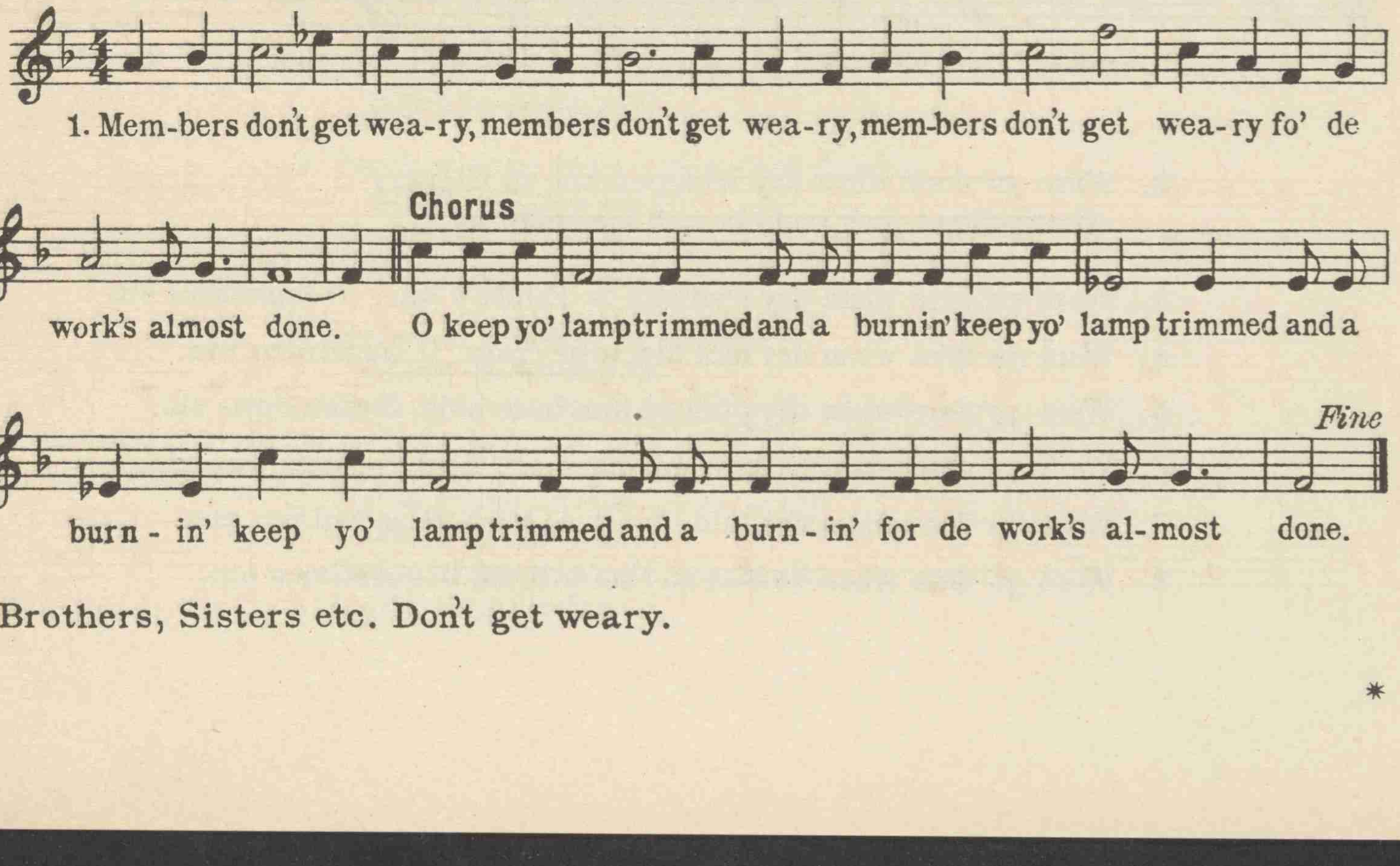
105. Oh wrastlin' Jacob.

(Fisk Jubilee Collection No. 62)
(Slave Songs of U. S.(1867) No.6)

Other Verses: He hold my Father, sister, brother, Deacon, Pastor etc.

106. Don't get weary.

(Fisk Jubilees Collection No.71) (In minor tonality)



Brothers, Sisters etc. Don't get weary.

*

107. Ebery time I feels de Spirit

(Religious Folksong of the Negro, Page 169)

2. Jerdan ribbuh is chilly and col'
Chill's de body but not de soul.

3. Dere ain't but one train runs dis track
Run to heben and run right back

4. All around me look so shine
I ax muh Lawd ef all wuz mine.

108. Sometimes muh trubble mek me tremble.

(Religious Folksongs of the Negro, Page 162)

2. Were yo' dere when dey whipped him up Calvary
O sometimes muh trubble mek me tremble.

3. Were yo' dere when dey lead him to Pilate's bar, O sometimes etc.
4. Were yo' dere when dey nail him to de cross, O sometimes etc.
5. Were yo' dere when dey pierced him in de side, O sometimes etc.
6. Were yo' dere when he hung his head and died, O sometimes etc.
7. Were yo' dere when dey laid him in de tomb, O sometimes etc.
8. Were yo' dere when he rose up f'um de dead, O sometimes etc.

*

109. Nobody knows de trouble I've seen.

(Slave Song of U. S.(1867) No.74-altered)
(Religious Folksong of the Negro Page 9.)

Oh no-bod-y knows de trou-ble I've seen No-bod-y knows but Je-sus

No-bod-y knows de trou-ble I've seen Glo-ry Hal-le-lu-jah. Some-times I'm up some-times I'm down O yes Lord Some-times I'm al-most to de ground O yes Lord.
Al - though you see me goin' long so O yes Lord I have my tri-als here be-low O yes Lord.

2. One day when I was walking along, Oh yes Lord
De element opened an' de Lord came down, Oh yes Lord
I never shall forget dat day, Oh yes Lord
When Jesus washed my sins away, Oh yes Lord.

Words as Sung on St. Helena Island.

1. Nobody knows de trubble I feel
Nobody knows but Jedus
Nobody knows de trubble I feel
Glory in-a muh soul. (or Glory Hallelujah)

2. Sometimes I'm up, sometimes I'm down
Glory in-a muh soul
Sometimes I'm almost to de ground
Glory in-a muh soul.

3. One mornin' I wuz walkin' 'long
Glory in-a muh soul
I heard a noise, I saw no one
Glory in-a muh soul.

4. One day as I wuz walkin' round
Glory in-a muh soul
I saw some grapes wuz hangin' down
Glory in-a muh soul.

5. I picked some fruit and sucked de juice
Glory in-a muh soul
De juice wuz sweet as honey in de comb
Glory in-a muh soul.

6. Satan he whisper in ma ear
Glory in-a muh soul
Said he done bruk my Kingdom down
Glory in-a muh soul.

7. By de grace ob God I rise again
Glory in-a muh soul
By de grace ob God I rise again
Glory in-a muh soul.

*

110. Go tell it on de Mountain

(Religious Folksong of the Negro Page 174)

1. When I was a seeker,
   I sought both night an' day
   I ask' de Lord to help me,
   An' He show me de way.

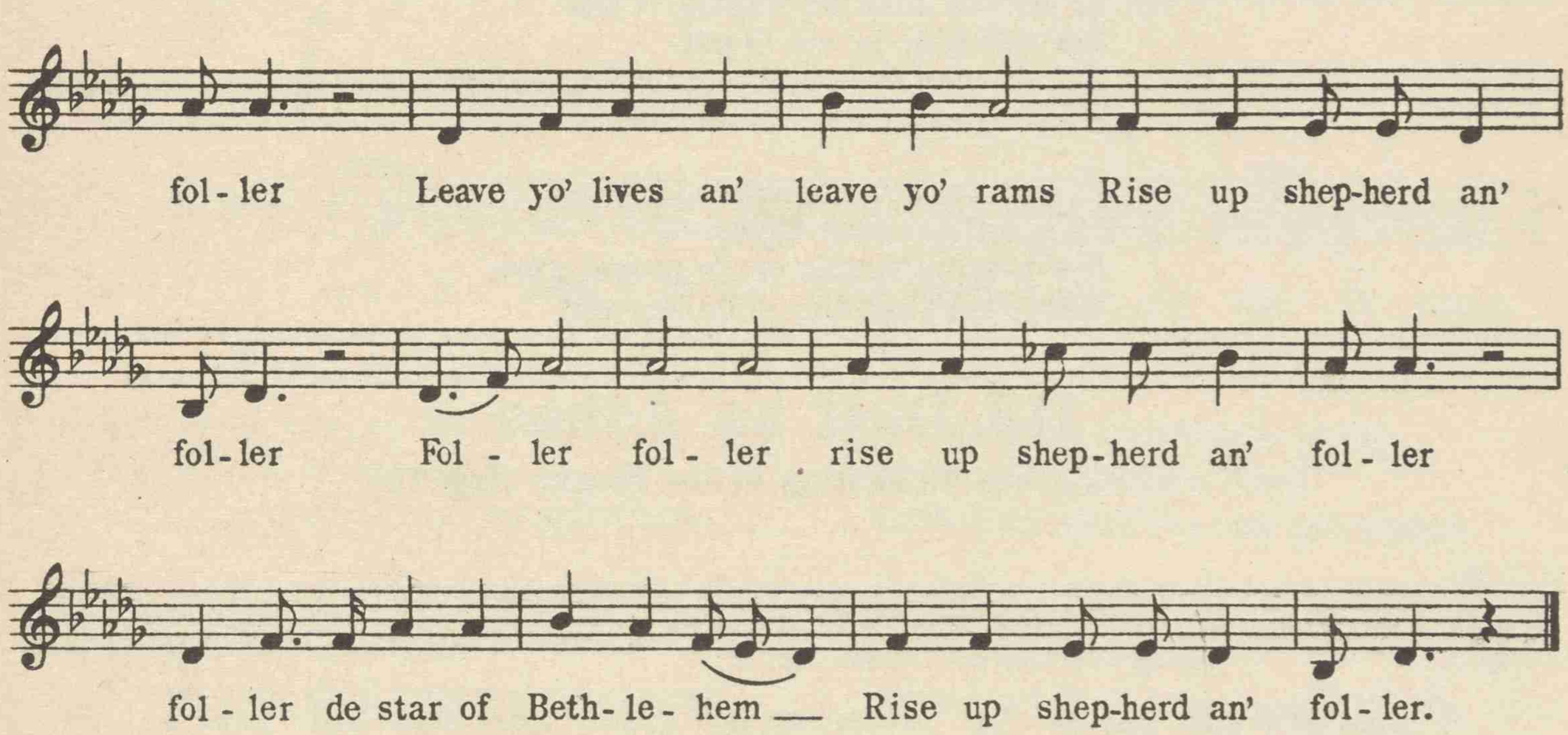
   Go tell it on de mountain,
   Ober de hills an' eberywhere;
   Go tell it on de mountain
   Dat Jedus Chris' is a-born

2. He choose me for a watchman,
   And placed me on de wall,
   An' if I am a christian,
   I am de least ob all

3. In de time of David,
   Some call' Him a King,
   And if a chil' is true born,
   Maussuh Jedus will hear him sing.

111. Rise up, Shepherd an' foller

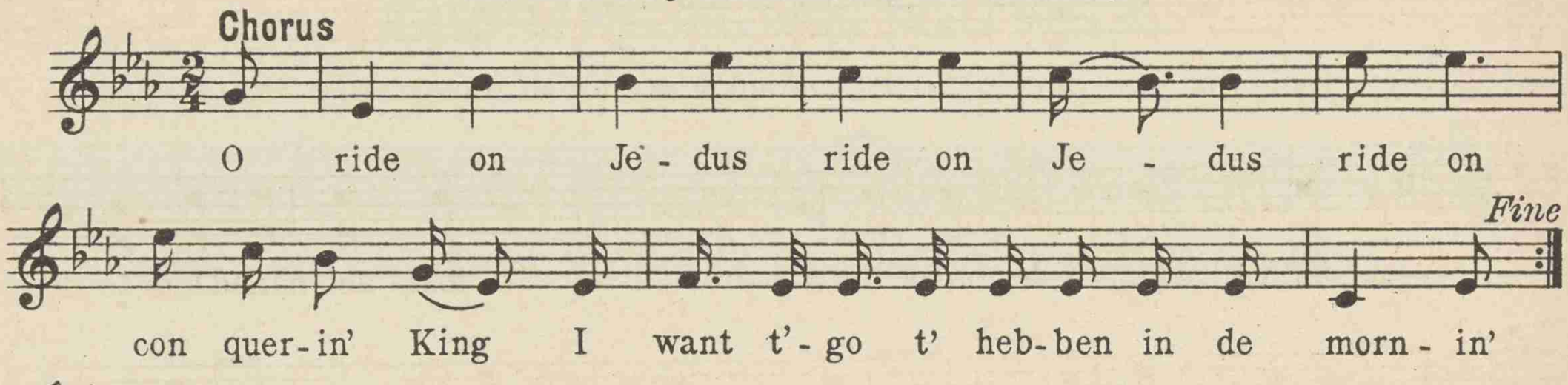
(Religious Folksong of the Negro Page 173)

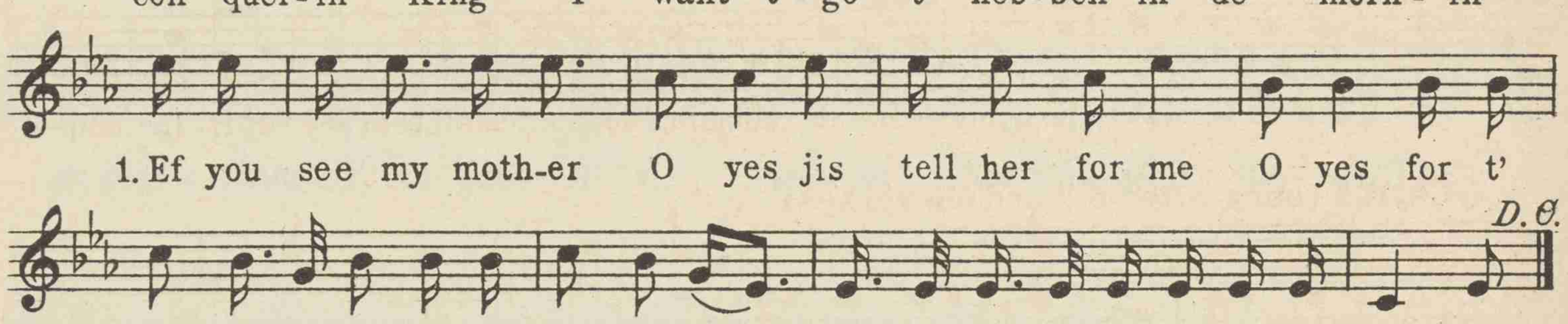


2. If you take good heed to do angel's words
   Rise up Shepherd an' foller
   You'll forget yo' flock you'll forget yo' herd
   Rise up Shepherd and foller.

112. O Ride on Jedus

(Hampton Series of Negro Folk Songs B K I. No.1.
recorded by Natalie Curtis Berlin.)





2. Ef you see my Father O yes
Jes' tell him for me O yes
For t'meet me t morrow in Galilee
Want to go to hebben in de mornin'.

3. Ef you see my sister etc.

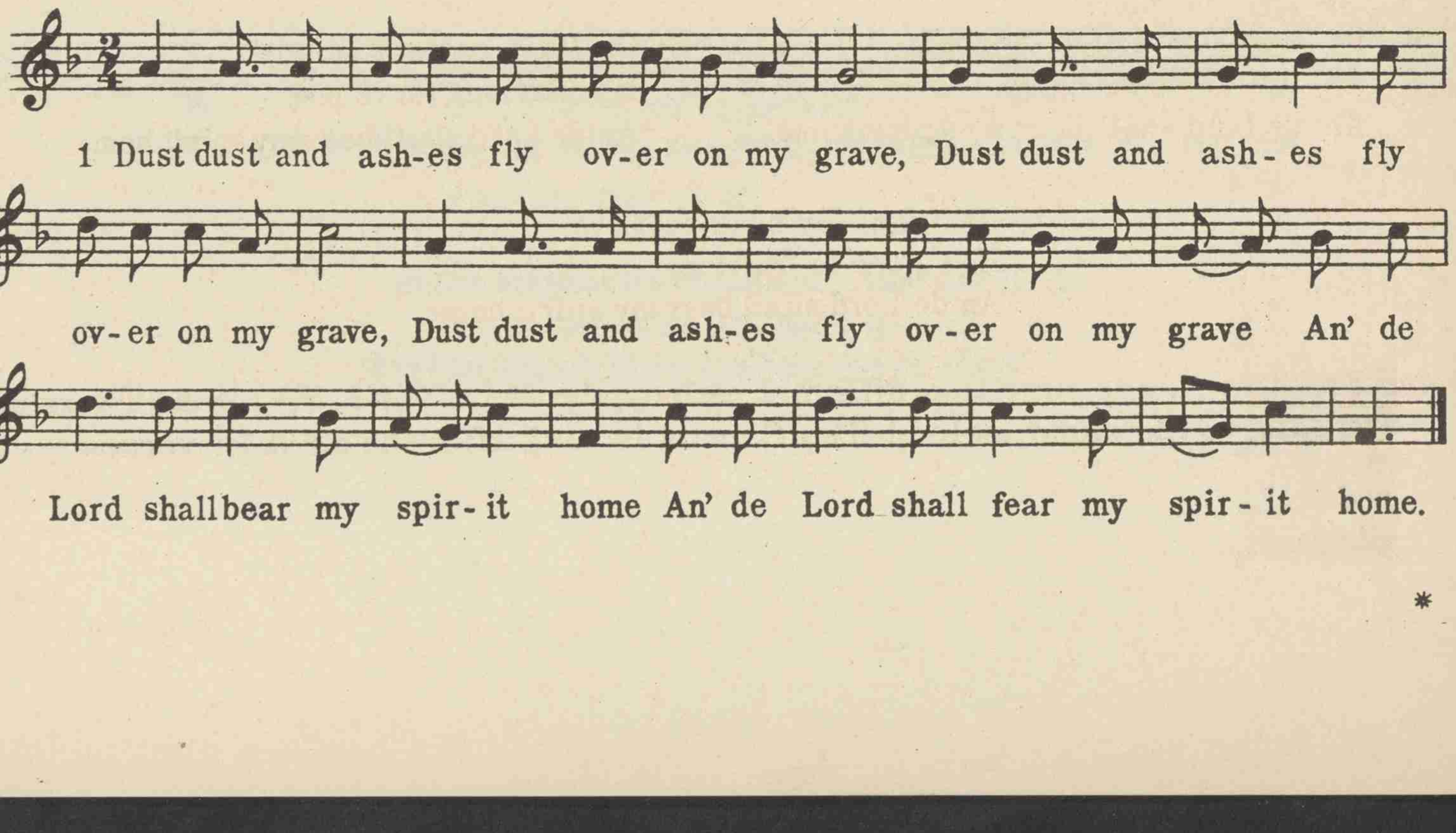
4. Ef you see my brother etc.

5. Ef you see John de Baptis O yes
Jes' tell him fo' me O yes
Dat I's been to de ribber and I's been baptize
Want t'go t' hebben in de mornin'.

6. Ef you want t'go t'hebben, O yes
I'll a tell you how O yes
Jes' keep yo' hands on de gospel plow
Want t'go t'hebben in de mornin'.

113. Dust an' Ashes

(Religious Folksong of the Negro Page 79)



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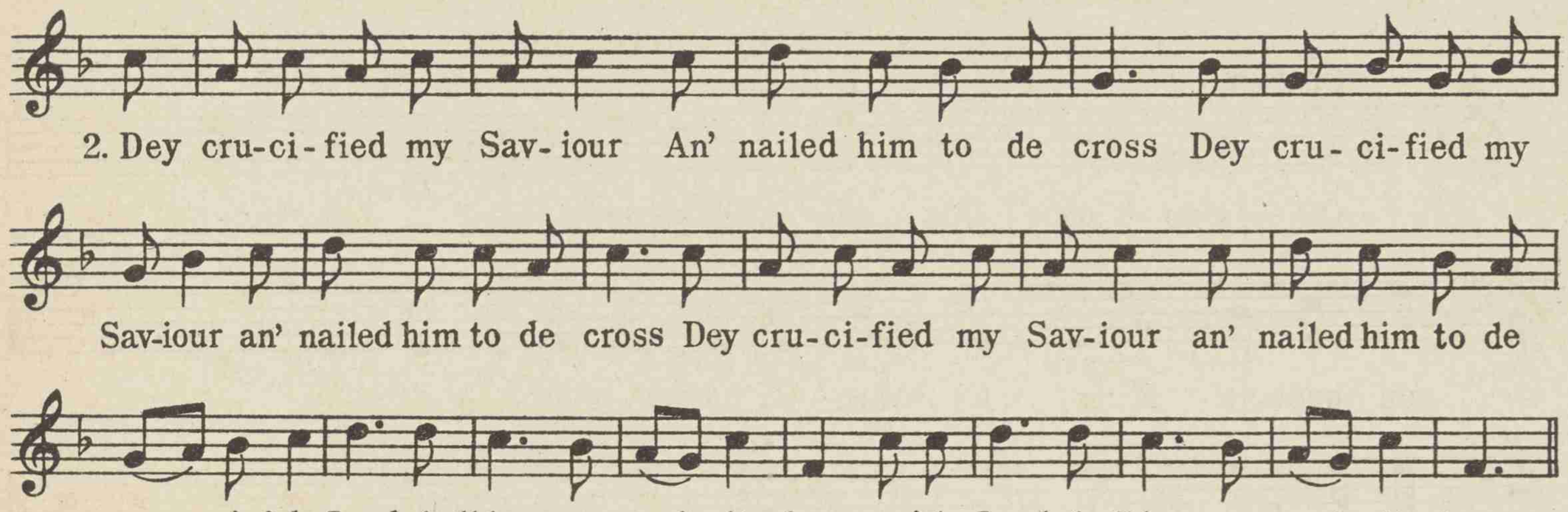

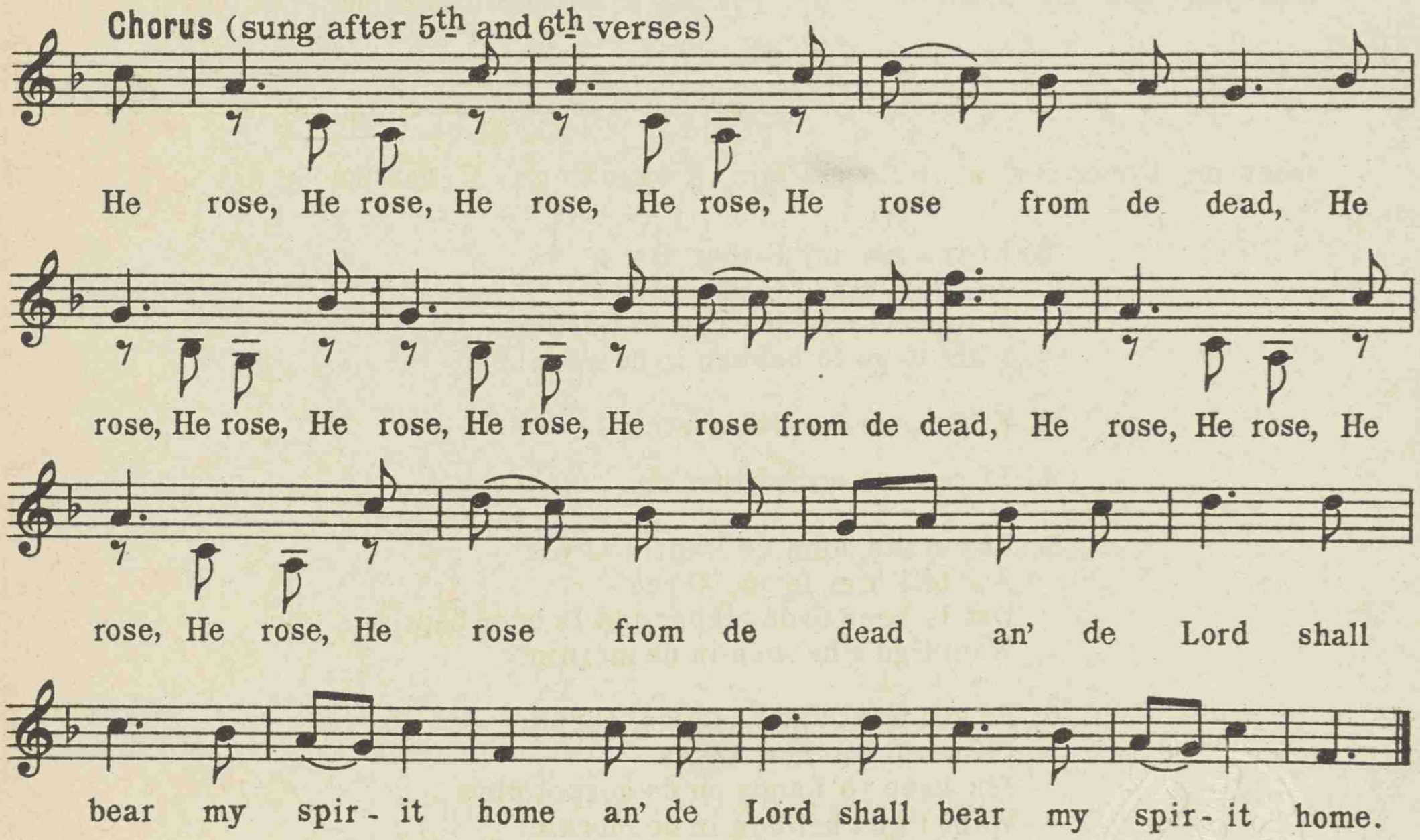

3. Oh, Joseph begged his body
   And laid it in de tomb
   An' de Lord shall bear my spirit home.

4. De Angel came from hebben
   An' roll de stone away
   An' de Lord shall bear my spirit home.

5. De cold grave could not hold him
   Nor death's cold iron band
   An' de Lord shall bear my spirit home.

6. Oh Mary came a-runnin'
   Her Saviour for to see
   An' de Lord shall bear my spirit home.

7. De Angel say he is not here
   He's gone to Galilee
   An' de Lord shall bear my spirit home.

Note: The 1st verse is sung to a different melody, the 2nd, 3rd, 4th, 5th, 6th & 7th verses are sung to the same melody. The Chorus is sung after the 5th & 7th verses

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