Fifty-Eight Spirituals

For Choral Use

Edited by

Hollis Dann

Harmonized by

Harvey Worthington Loomis

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Boston

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FIFTY-EIGHT SPIRITUALS

FOR CHORAL USE

EDITED BY
Ellsworth
HOLLIS DANN

HARMONIZED BY

HARVEY WORTHINGTON LOOMIS

The arrangements are for mixed voices, with the exception of fourteen numbers for male voices, and three for women's voices with optional bass

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Foreword

Folk songs have sprung from the soil, uncultivated, like wild flowers. The history of folk music leads us into the home of simplicity and primitive emotions that find an outlet in song that voices the singer's joy and sorrow, hope and despair. In no form or self-expression is a people's heritage more easily traced. It bears the indelible mark of a racial temperament evolved through a great variety of conditions in which history and climate are outstanding factors. It is claimed with some show of reason that our country has no folk song; that the essential conditions from which folk music is evolved, are not, never have been and never will be present in our land. That is probably true with respect to the native white race. Our songs have been made for us.

But for generations we have had a great Negro population whose early days were influenced by conditions that make folk music inevitable; and in the songs called "Spirituals" are to be found all the essentials of true folk music.

Its roots are in the soil of our land; it found its first expression among dwellers in our land, many of them native, and all destined to become an integral part of our citizenship. They are chiefly religious songs owing to the fact that religion was the Negro's sole refuge in troubled times, and he escaped despair by evoking the hopefulness that lay in the vivid picture of a new Kingdom to come. Seldom do we find the note of tragedy that sounds so persistently in the folk songs of the Slavic races. It may justly be said that almost every spiritual is an anodyne for sorrow; and, while one feels that sorrow is at the roots of it, there is an exaltation of faith and hope that overwhelms all lesser emotions, and it is not difficult to understand the comfort the early singers derived from these songs.

Originating as simple folk tunes, many of these spirituals have been developed into works of genuine art. There is so much mingled tenderness, pathos and power in the melodies that the impulse to enlarge them in form and expression has been felt by expert musicians, and wherever the songs have been treated with full comprehension of the spirit that brought them into being, the result has been to endow the literature of music with new treasure.

The Negroes themselves first recognized the possibilities for enlarging and embellishing their primitive songs and we have become familiar with many of them in the versions used by various groups of "Jubilee singers". The musical instinct of the Negro race has often produced extraordinary results in the singing of these songs, effects which white singers try in vain to achieve. But we need not, for that reason, forego the genuine pleasure to be found in singing and listening to these beautiful songs, or from studying their subtle charm and almost unlimited possibilities for development into art forms.

The examples in this book represent an attempt to emphasize racial characteristic: from the primitive melodies, rich in rhythmic and harmonic suggestion, Mr. Loomis has built his structure by careful and sympathetic study of the Negro's instinct and imagination, and his methods of expressing them. They contain nothing that is inconsistent with the origin and true development of this priceless store of melody, and at no time is the basic tune lost sight of or slighted for the sake of meretricious effect.

EDITOR AND PUBLISHERS

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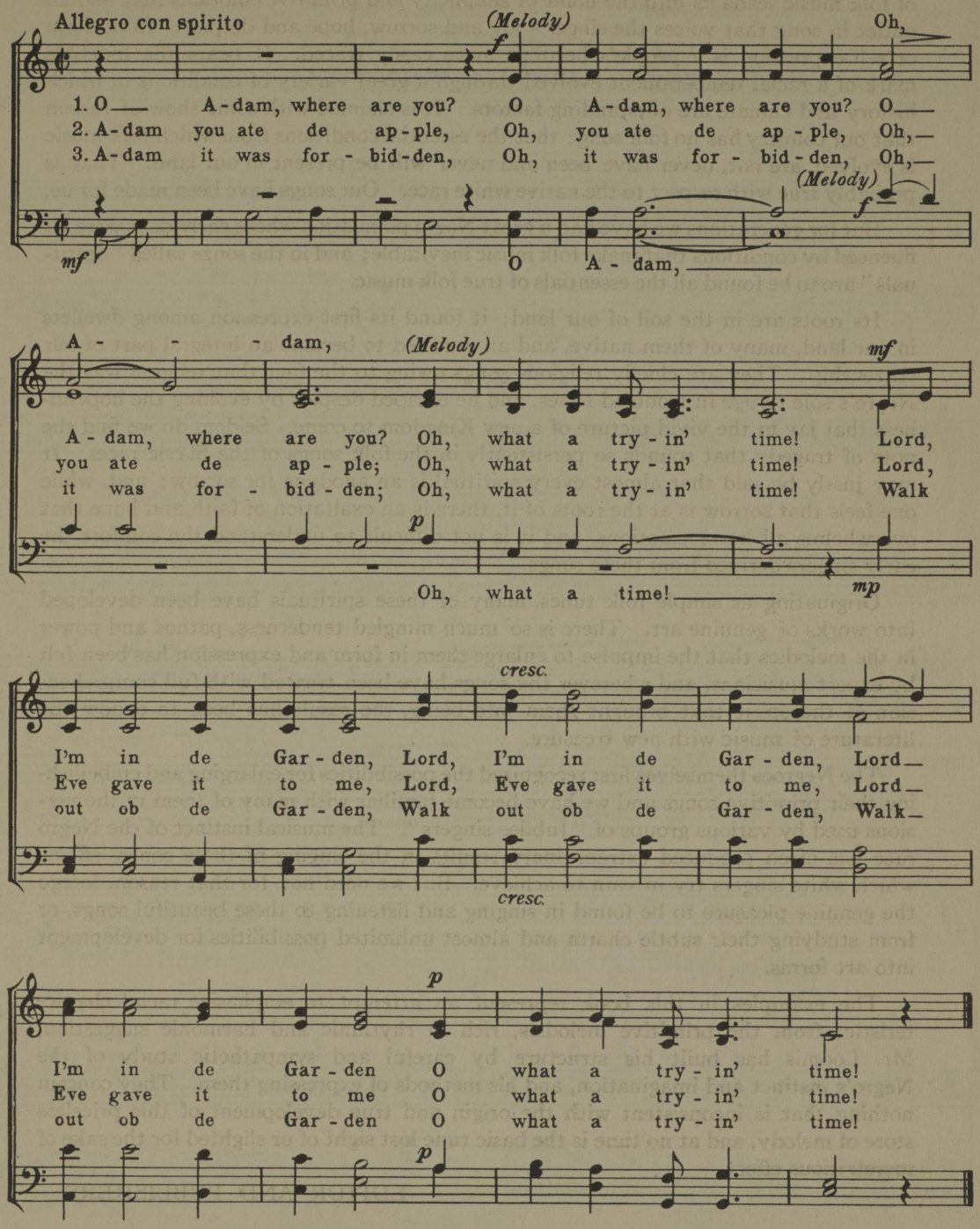
Fifty-Eight Spirituals

The Garden of Eden*

Mixed Voices



* This Spiritual, in common with many others possesses a humorous element, yet these songs were never conceived in a spirit of irreverence, the Deity was regarded as a very human and loving father, always willing to sympathize with his children's moods, whether gay or sombre, thus a most intimate and everyday form of expression was inevitable.

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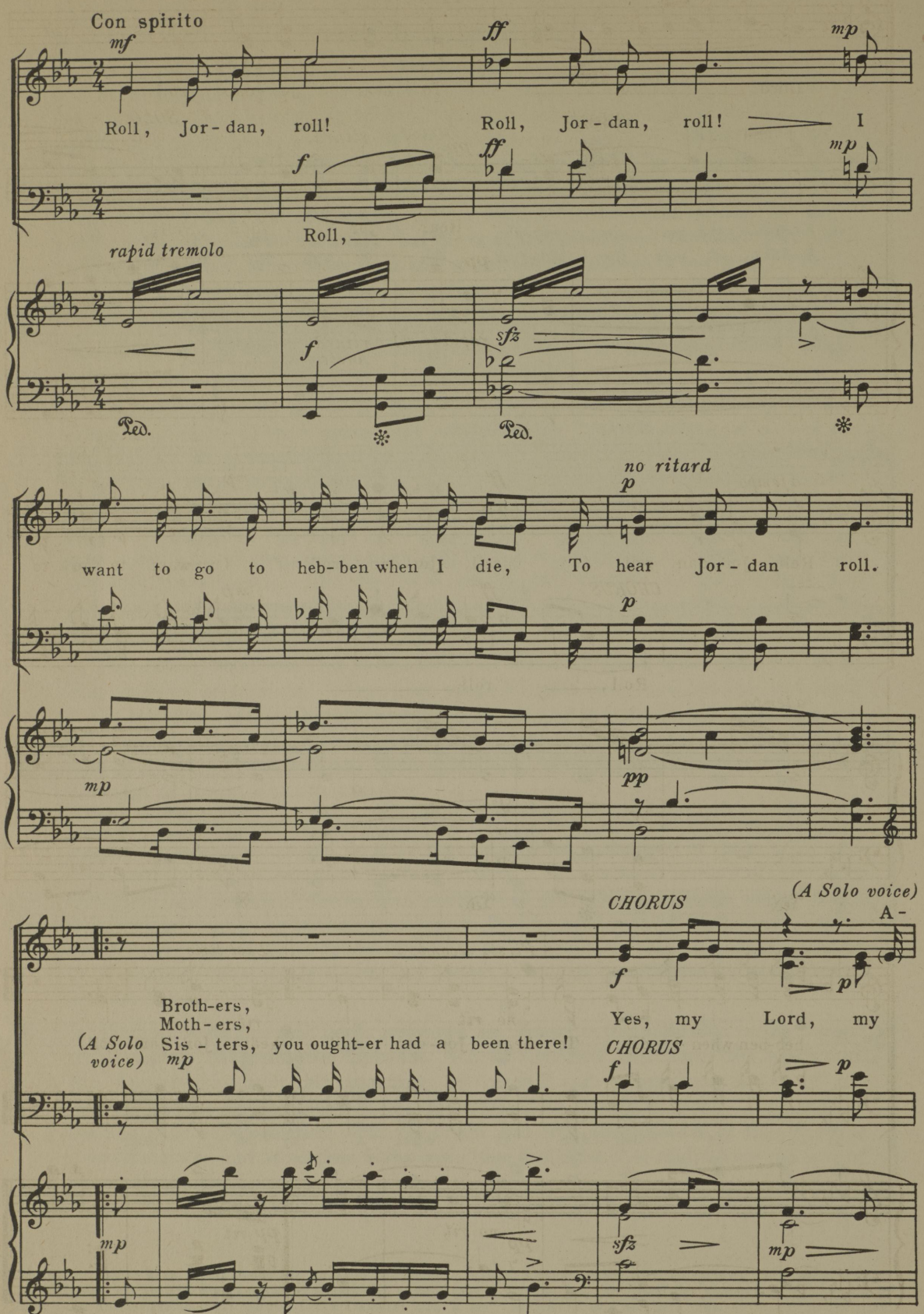
Roll, Jordan, Roll!

*Mixed Voices with Solos**



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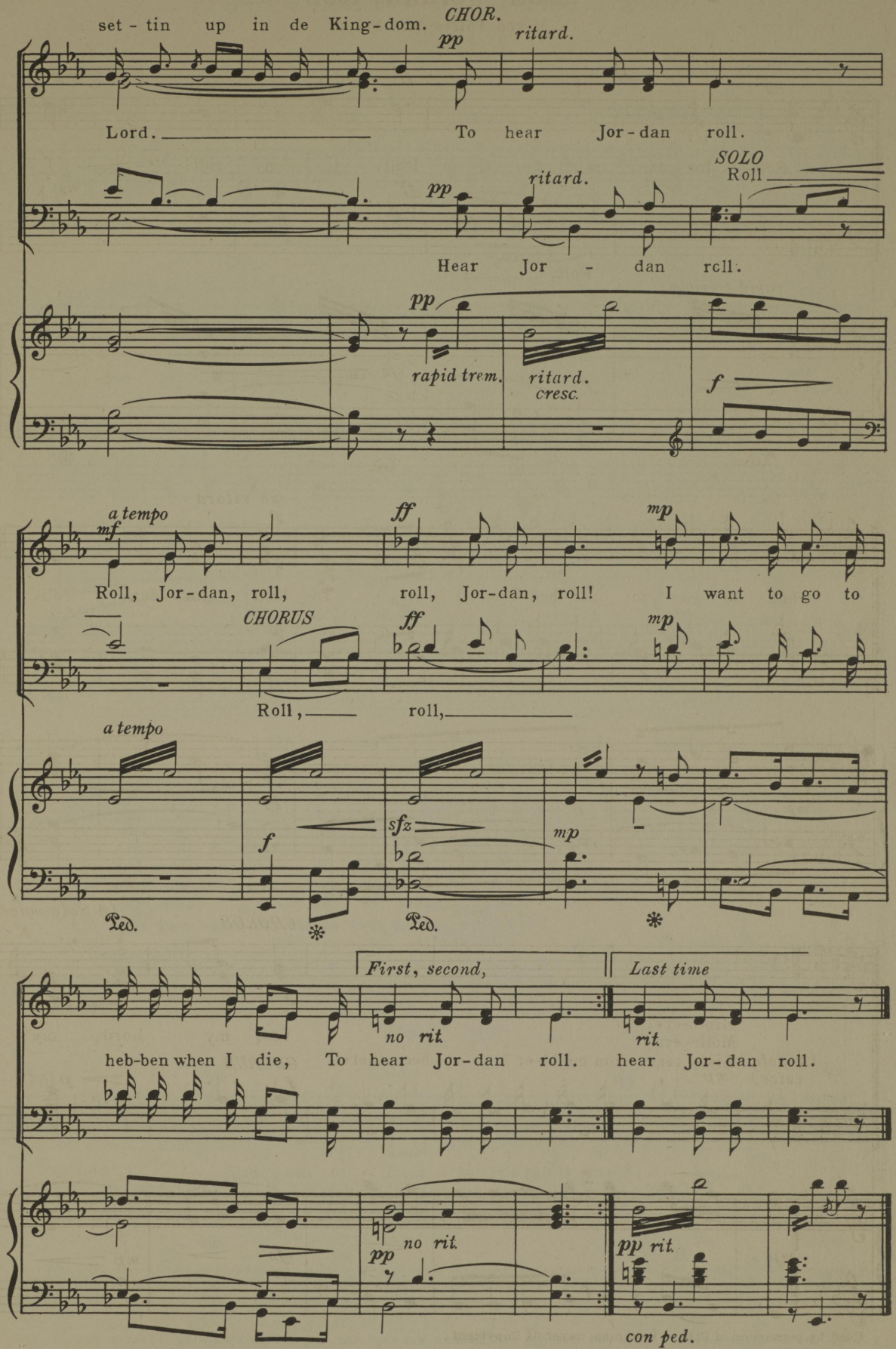
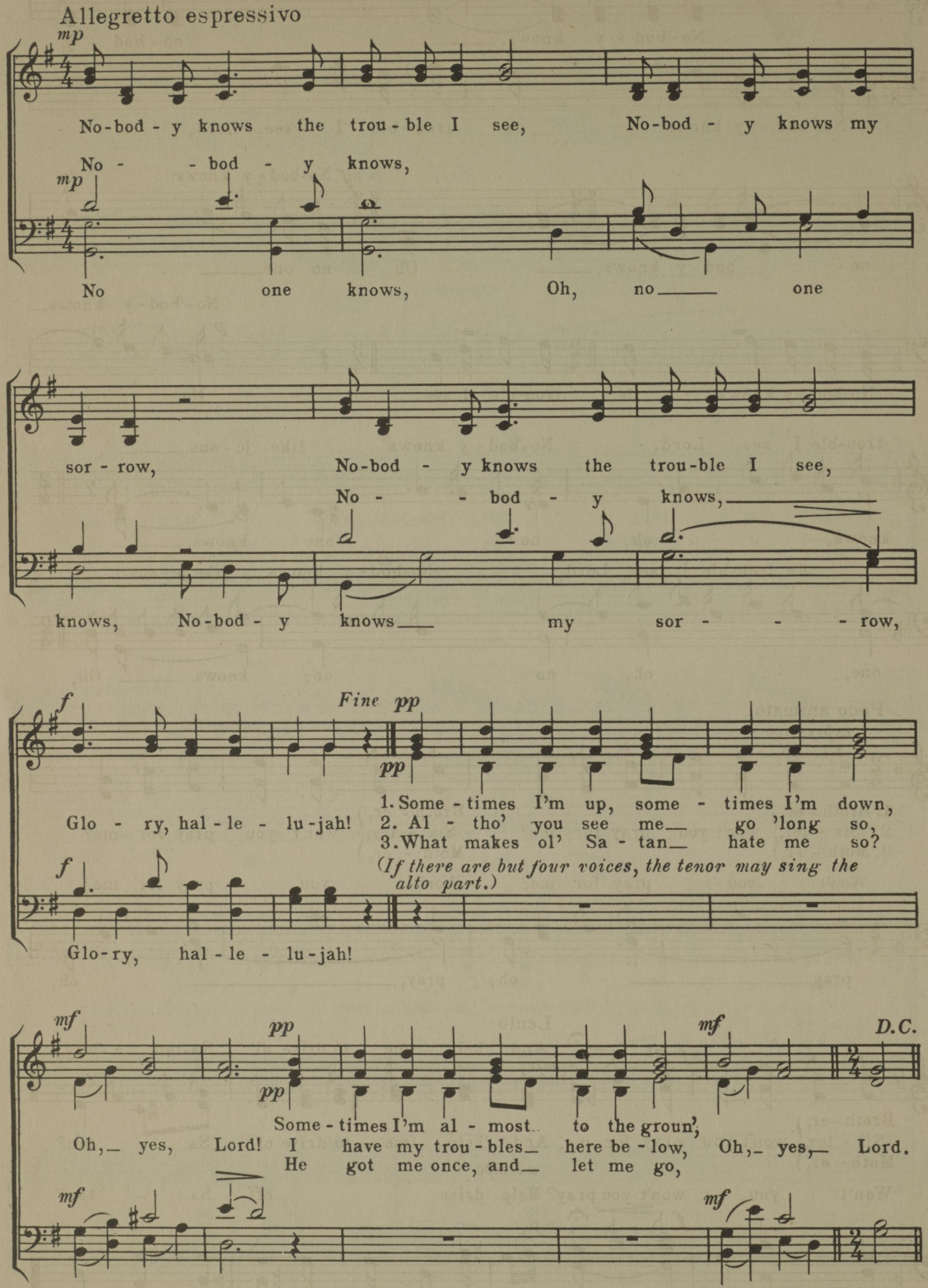
* This number may be sung *a capella*.


set - tin up in de King-dom.
CHOR.
pp
ritard.
Lord. To hear Jor-dan roll.
SOLO
Roll
pp
ritard.
Hear Jor - dan roll.
pp
rapid trem.
ritard.
cresc.
f
a tempo
mf
ff
mp
Roll, Jor-dan, roll, roll, Jor-dan, roll! I want to go to
CHORUS
ff
mp
Roll, roll,
a tempo
f
sfz
mp
Ped.
Ped.
First, second,
Last time
no rit.
rit.
heb-ben when I die, To hear Jor-dan roll. hear Jor-dan roll.
pp
no rit.
pp rit.
con ped.

Nobody Knows the Trouble I See
(No. 1)*

Mixed Voices

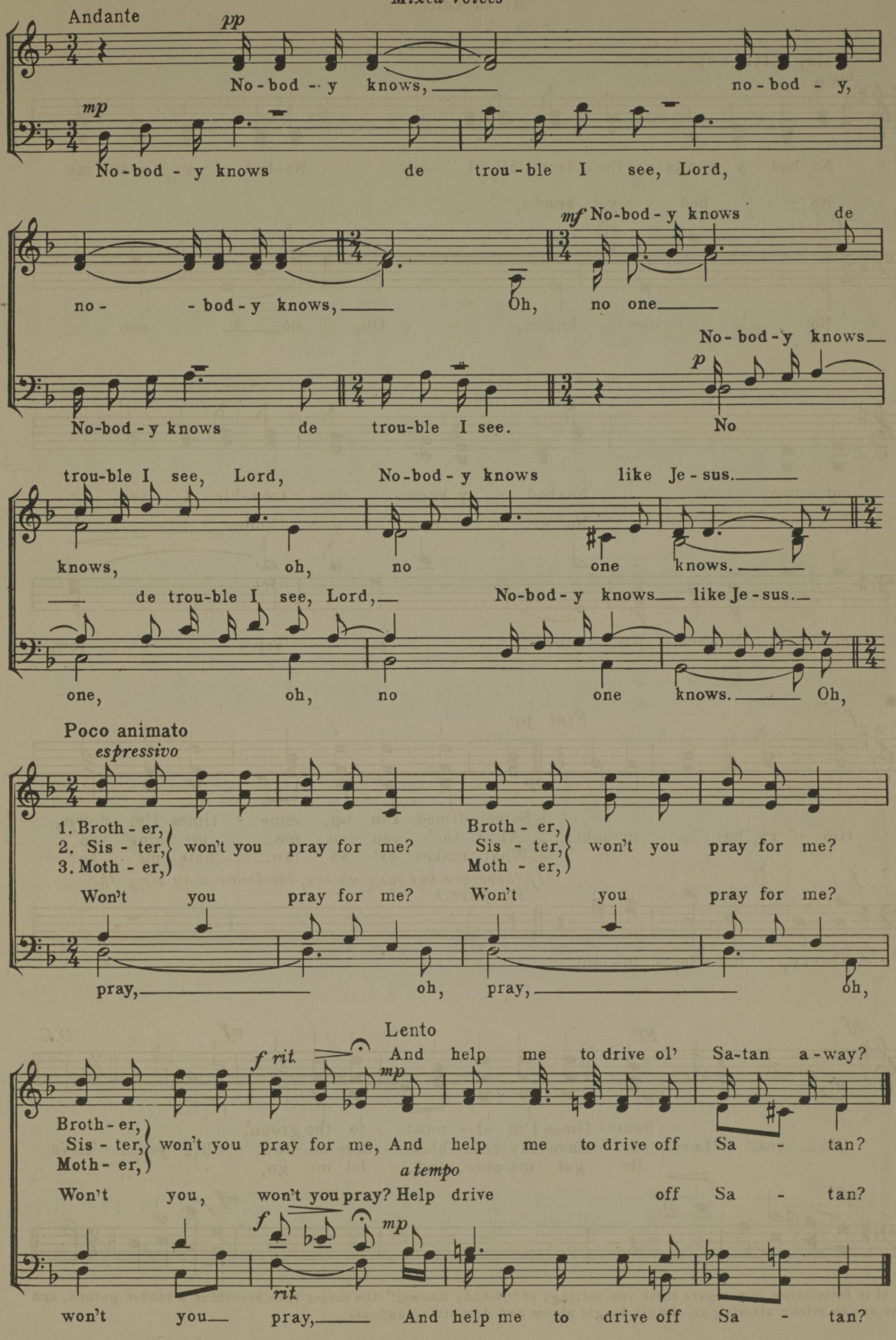


* It is interesting to compare these two settings of "Nobody Knows:" the major tune breathing a tender pathos, and the one in minor uttering an almost tragic gloom and despairing appeal.

Nobody Knows de Trouble I See

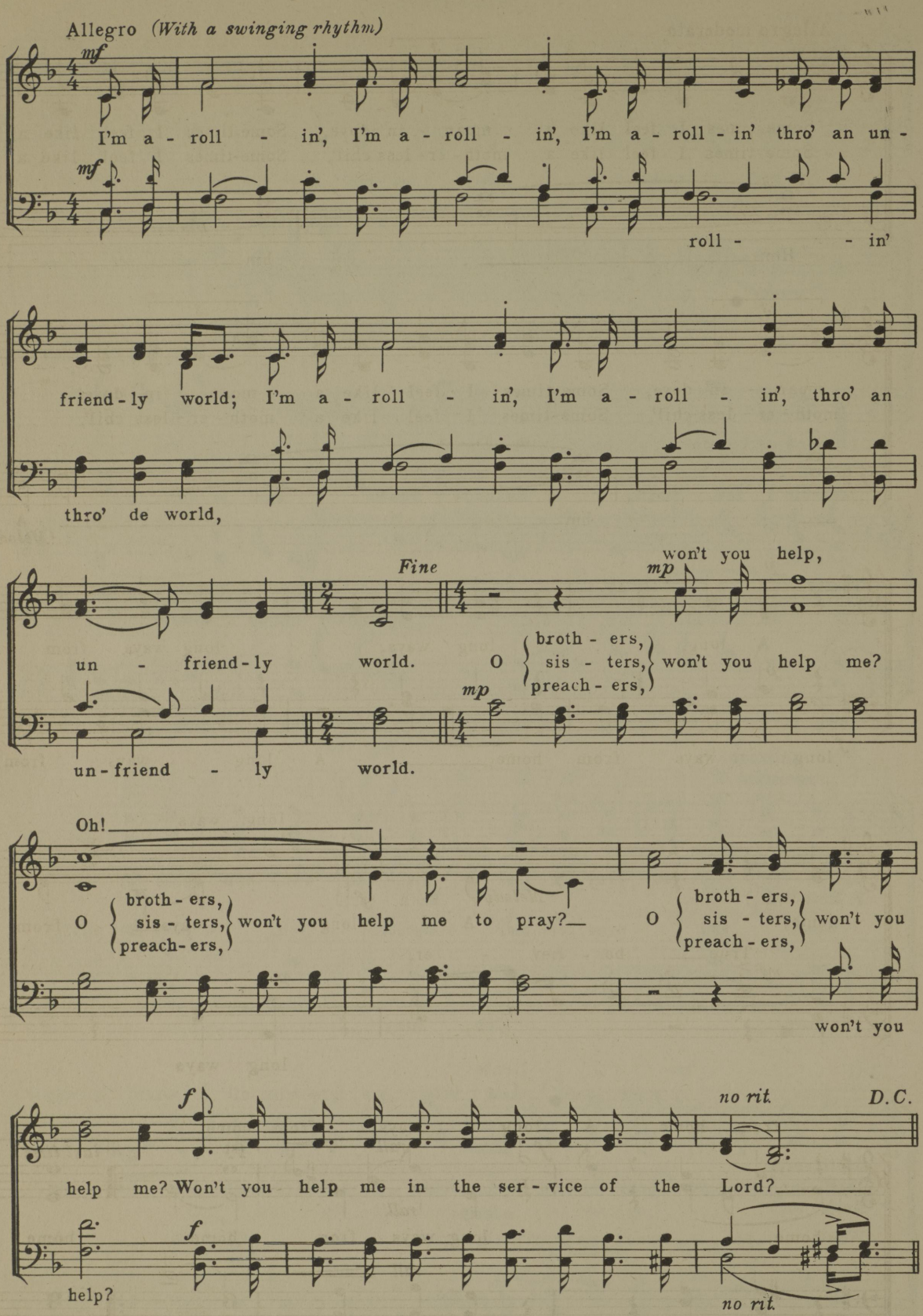
(№ 2)

Mixed Voices



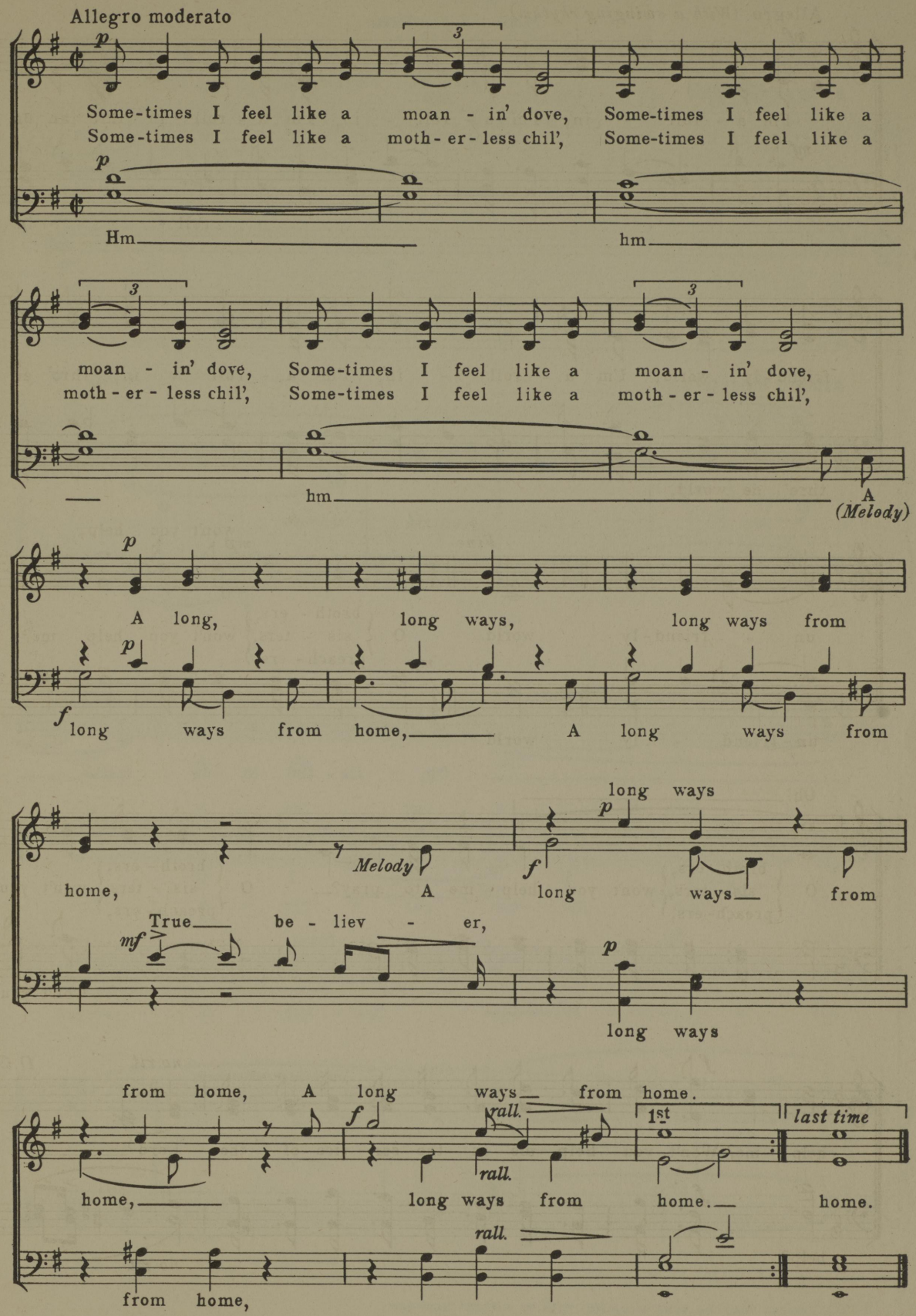
I'm a-Rollin'

(Mixed Voices)



Sometimes I Feel Like a Moanin' Dove

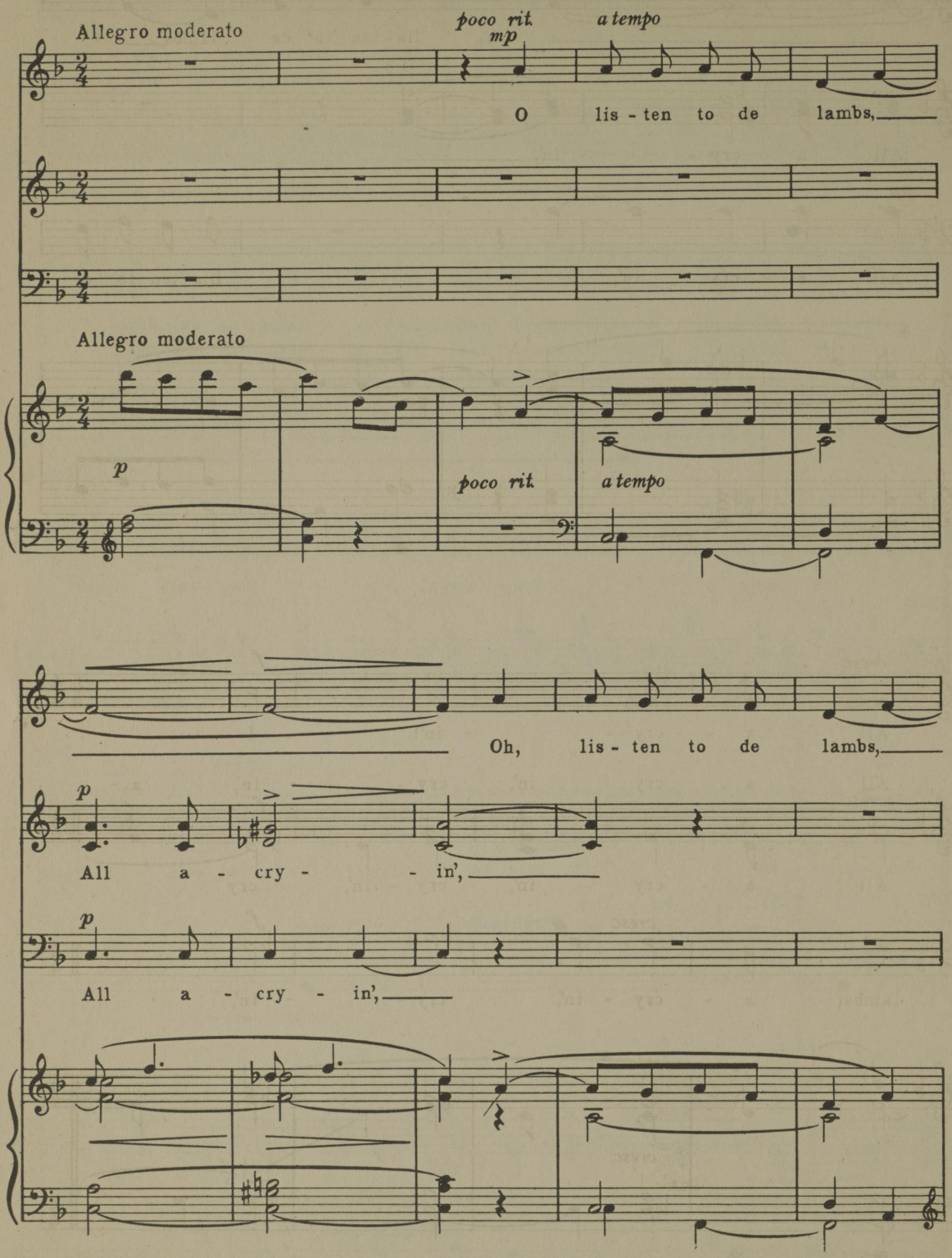
(Mixed Voices)



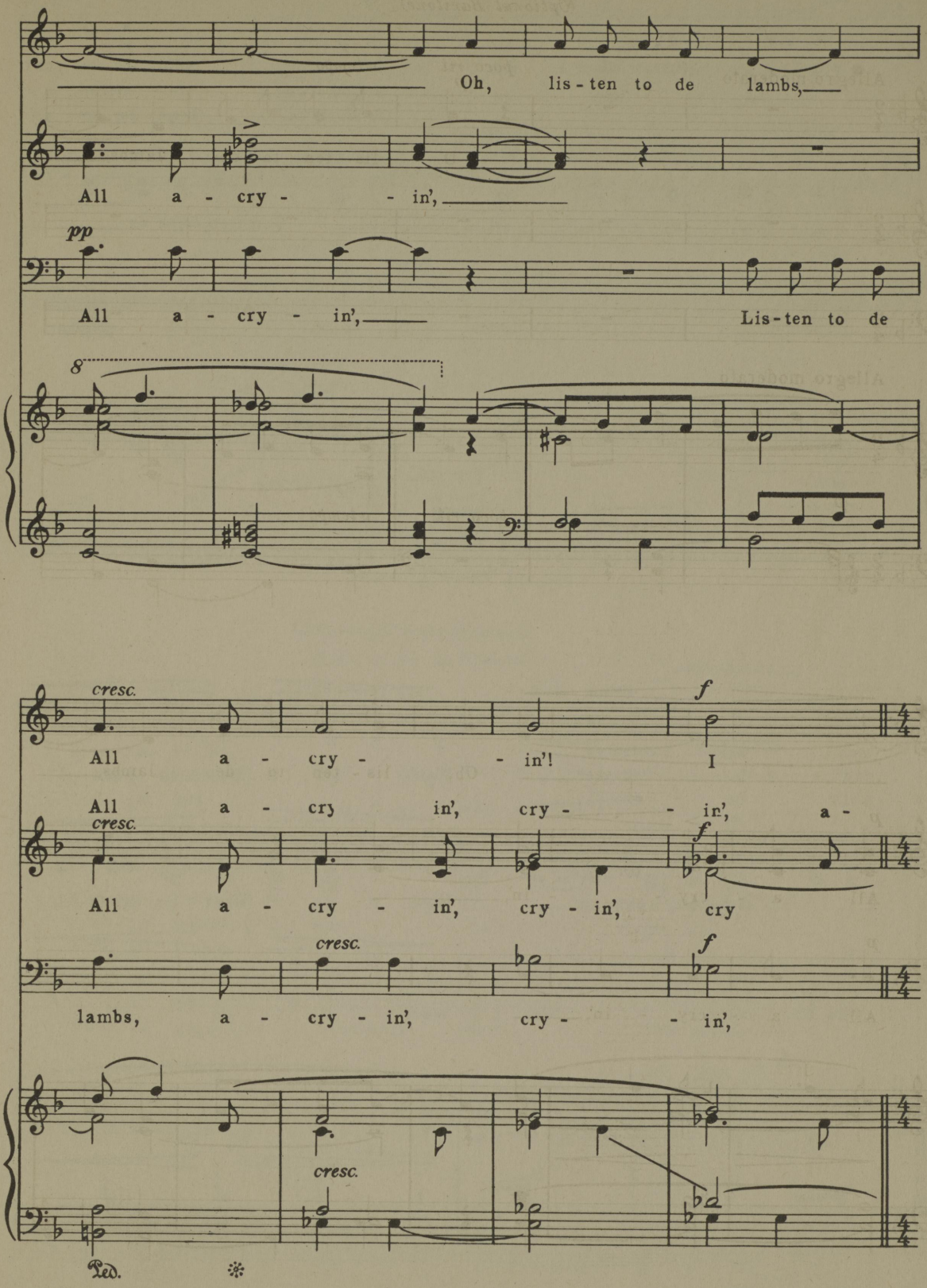
Listen to de Lambs! *

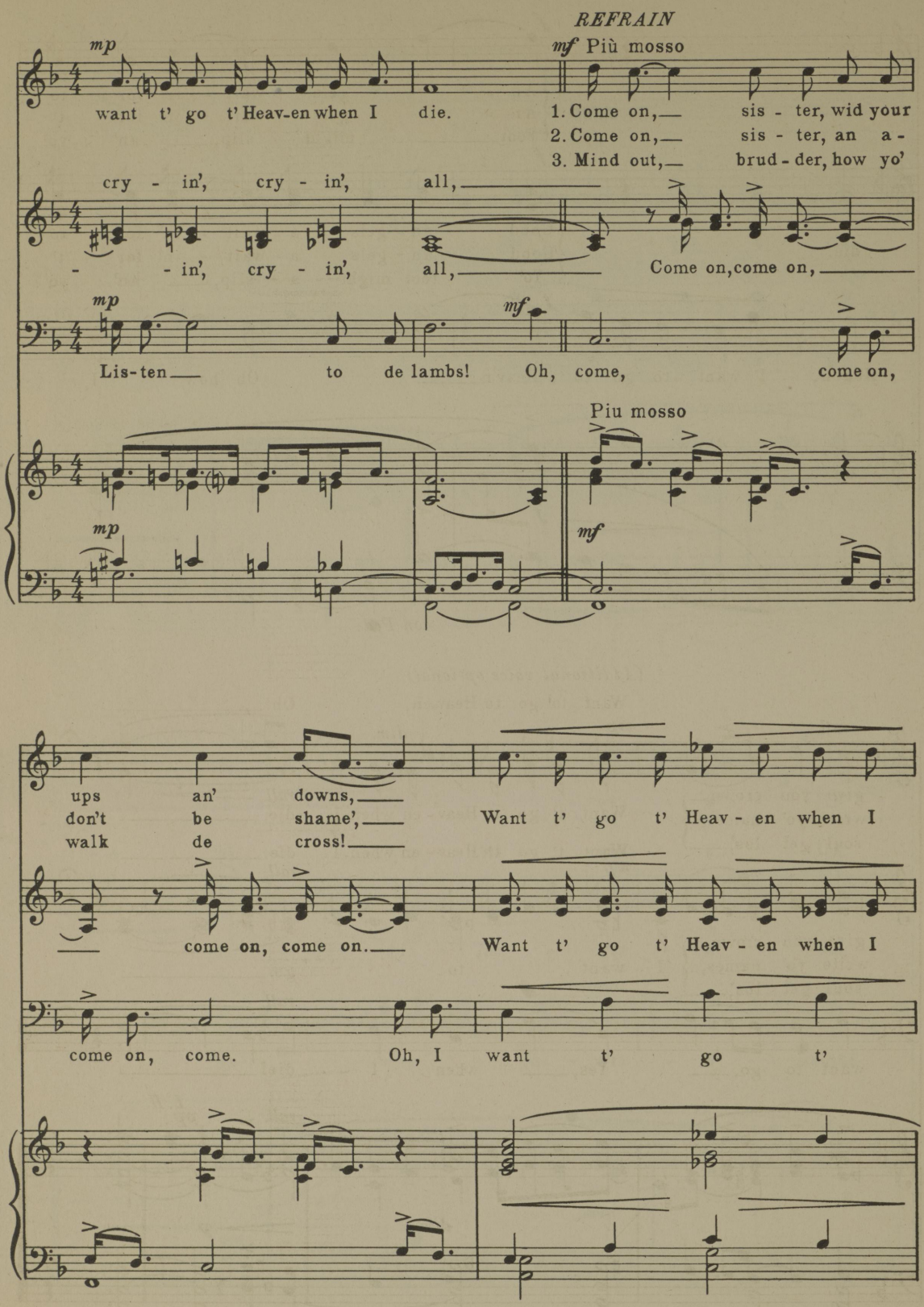
Women's Voices

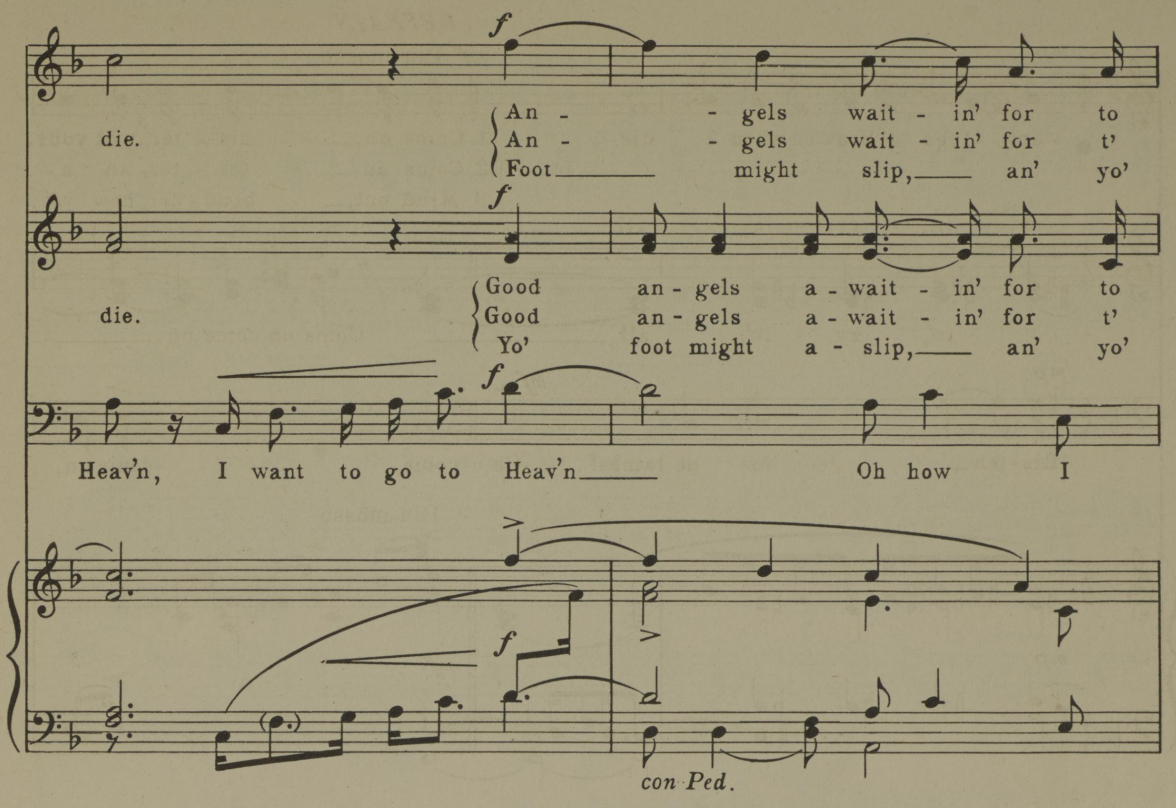
(Optional Baritone)

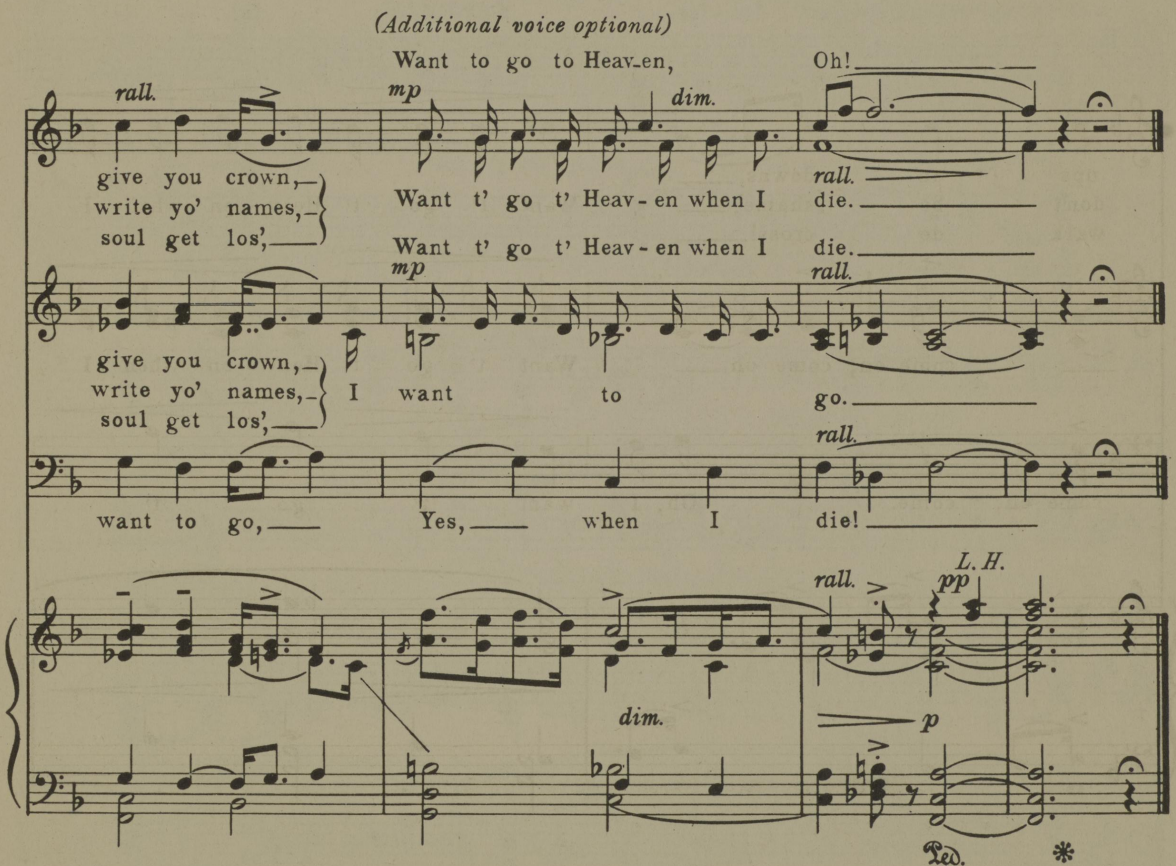


* This number may be sung *a capella,* with or without baritone.


Oh, lis - ten to de lambs,
All a - cry - - in',
pp
All a - cry - in', Lis - ten to de
8
cresc.
f
All a - cry - - in'! I
All a - cry in', cry - - in', a -
cresc.
f
All a - cry - in', cry - in', cry
cresc.
f
lambs, a - cry - in', cry - - in',
cresc.
Ped.
*


REFRAIN
mp
mf Più mosso
want t' go t' Heav-en when I die.
1. Come on, sis - ter, wid your
2. Come on, sis - ter, an a -
3. Mind out, brud - der, how yo'
cry - in', cry - in', all,
- - in', cry - in', all,
Come on, come on,
mp
mf
Lis-ten to de lambs! Oh, come, come on,
Piu mosso
mp
mf
ups an' downs,
don't be shame',
walk de cross!
Want t' go t' Heav - en when I
come on, come on.
Want t' go t' Heav - en when I
come on, come. Oh, I want t' go t'


f
die.
An - - gels wait - in' for to
An - - gels wait - in' for t'
Foot might slip, an' yo'
f
die.
Good an - gels a - wait - in' for to
Good an - gels a - wait - in' for t'
Yo' foot might a - slip, an' yo'
f
Heav'n, I want to go to Heav'n Oh how I
f
con Ped.


(Additional voice optional)
Want to go to Heav-en, Oh!
rall.
mp
dim.
rall.
give you crown,
write yo' names,
soul get los',
Want t' go t' Heav - en when I die.
Want t' go t' Heav - en when I die.
mp
rall.
give you crown,
write yo' names,
soul get los',
I want to go.
rall.
want to go, Yes, when I die!
L. H.
rall.
pp
dim.
p
Ped.
*

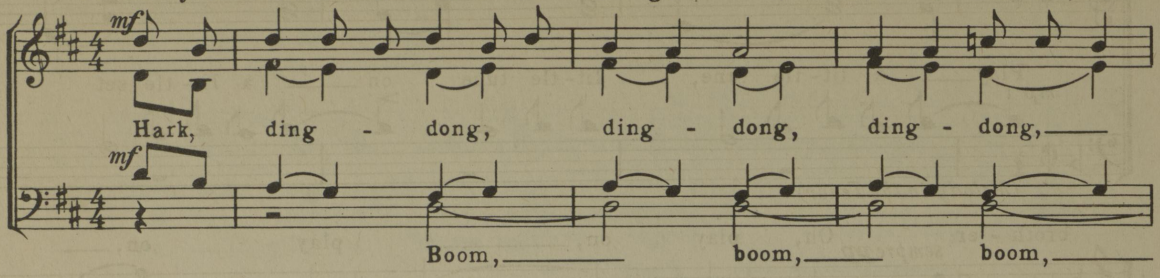
Rise up, Shepherd and Foller *

Mixed Voices

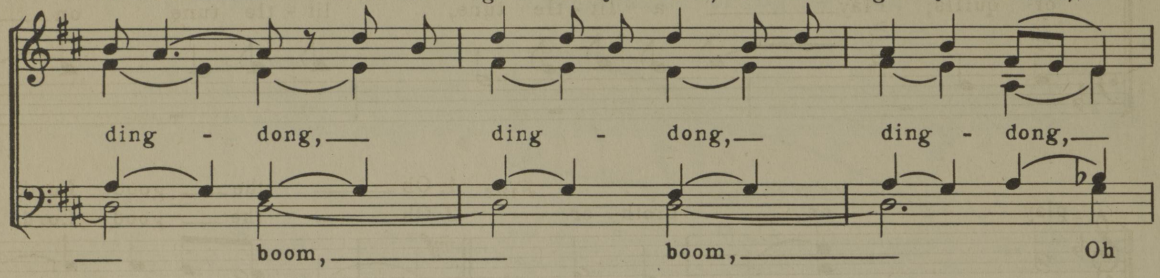
Christmas Plantation Song

Allegro

1. Dere's a Star in de Eas' on a Christ-mas morn, Rise up shep-herd, an'
2. Ef you take best o' heed to de an - gel's words, Rise up shep-herd, an'

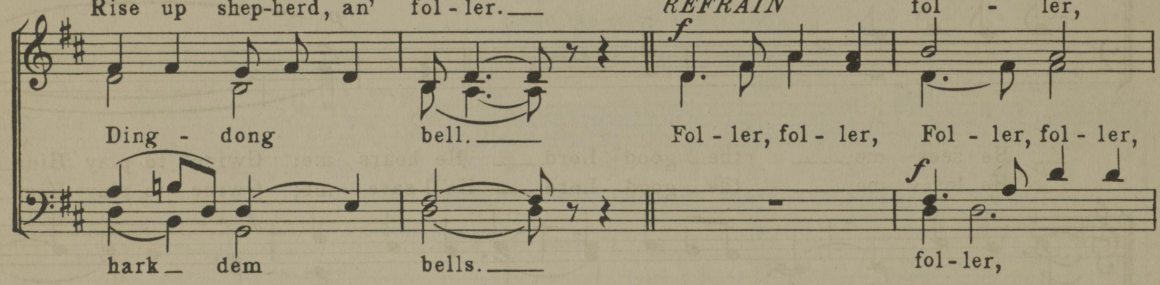


fol - ler It 'll lead to de place where de Sa - vior's born,
fol - ler Yo'll fer - git all yo' flocks, an' fer - git yo' herds,

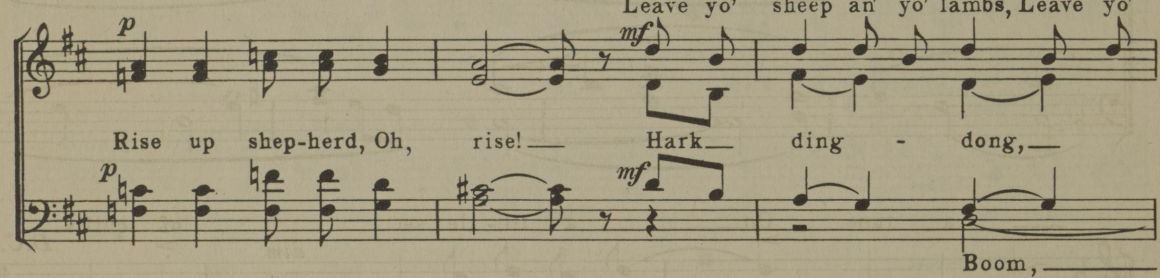


Rise up shep-herd, an' fol - ler.
Rise up shep-herd, an' fol - ler.

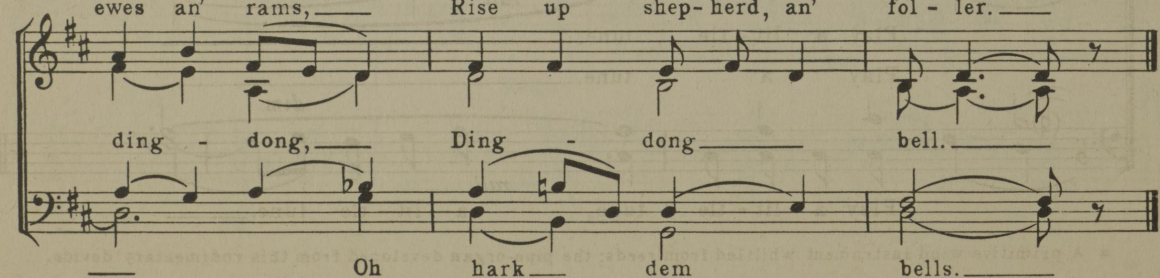
REFRAIN



Leave yo' sheep an' yo' lambs, Leave yo'



ewes an' rams, Rise up shep - herd, an' fol - ler.

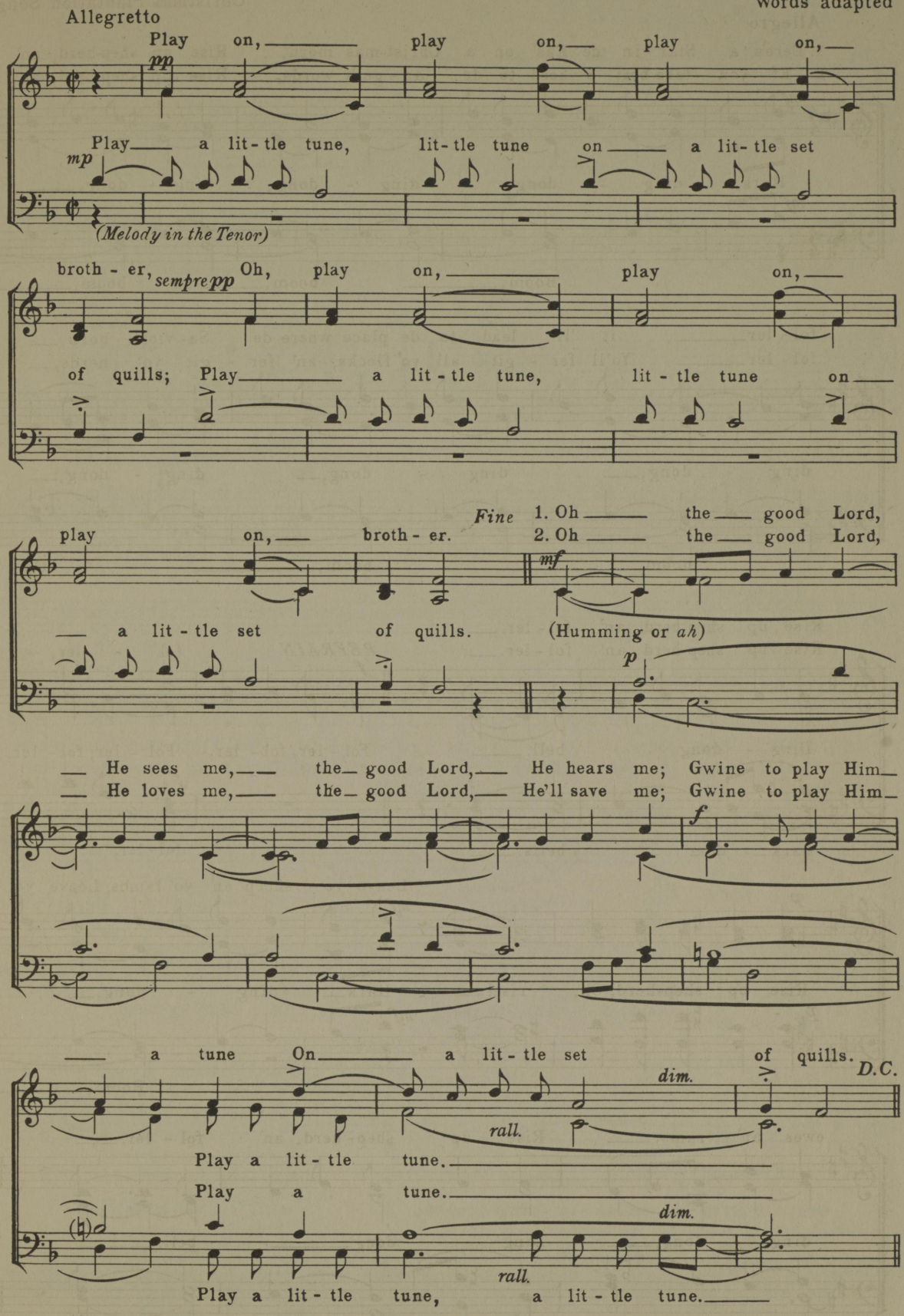


* It is not essential to sing this carol in dialect.

A Little Set of Quills *

Mixed Voices

Words adapted



* A primitive wind instrument whittled from reeds; the pipe-organ developed from this rudimentary device.

Deep River

Mixed Voices

Moderato ed espressivo

CHORUS

mf

Deep riv - er, My home is o - ver Jor - dan;

O Lord, O Lord!

pp

pp O Lord, Lord,

pp O Lord, dear Lord!

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

O dear Lord, dear Lord!

O dear Lord, dear Lord!

Più mosso

(SOLO)

mf

1. Oh, don't you want to go to the gos - pel feast, That Prom - ised Land where all is peace?
2. Oh, when I get to heav'n I will walk a - bout, There's no one there to put me out.

QUARTET

p O Lord, dear Lord! Lord, I

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

mf

CHORUS

Lord, I want to cross o - ver in - to

Tempo Primo

p

p

Dear Lord! I want to cross,

want to cross o - ver in - to camp-ground, I want to cross,

p

I want to

QUARTET

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

rall. *f* , *p a tempo* *poco rall.*

want to cross, cross o - ver— in - to camp-ground.

rall. *f* , *p a tempo* *poco rall.*

cross— in - to camp - ground, O Lord!

CHORUS

a tempo

mf

Deep— riv - er, My home is o - ver Jor - dan;—

O Lord,— O Lord!—

pp

pp O— Lord, Lord!—

pp O Lord, dear *rall.* Lord!

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

O— dear Lord,— dear— Lord!

rall.

O— dear Lord,— dear— Lord!

A Wheel in a Wheel

Moderato

Mixed Voices

p

1. A wheel in a wheel,— A wheel in a
2. The wheel runs by faith,— The wheel runs by
3. The wheel runs by love,— The wheel runs by

p *p*

mf Oh, my Lord!

Melody

mf *p poco rall.*

wheel;—
faith;— Gwine to take a ride on de cha-riot wheel.
love;—

My Lord! On de cha - riot wheel.

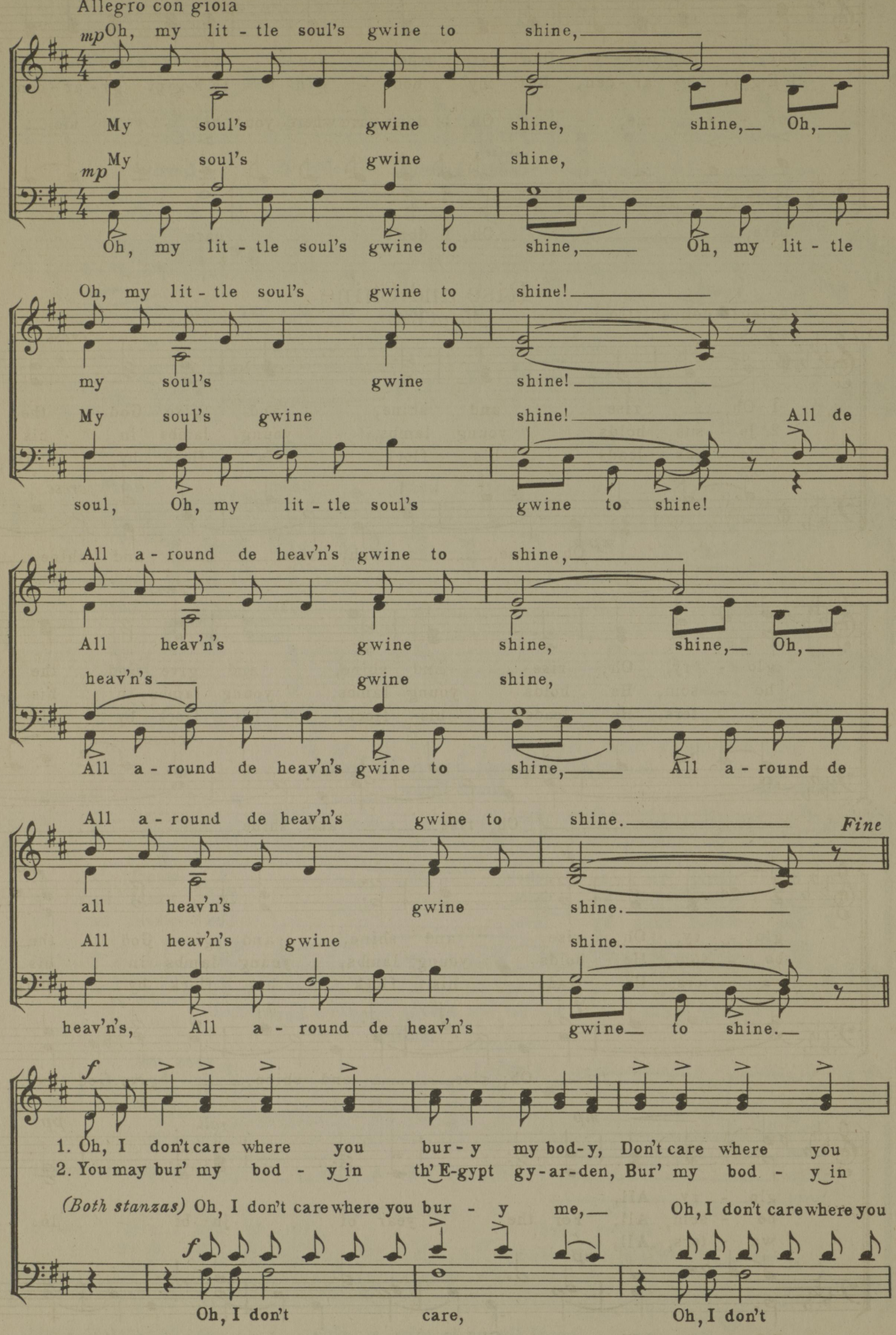
mf *mf* *mf* *p*

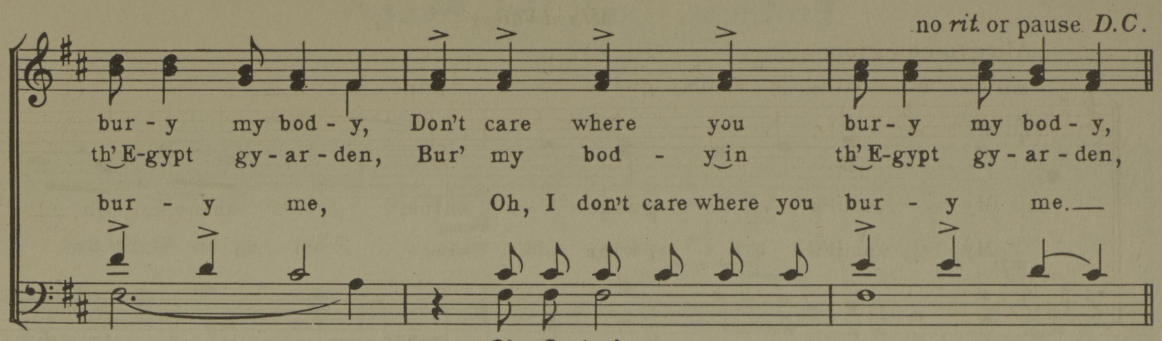
mf Oh, my Lord! Gwine to take a ride on de cha-riot wheel.

Melody

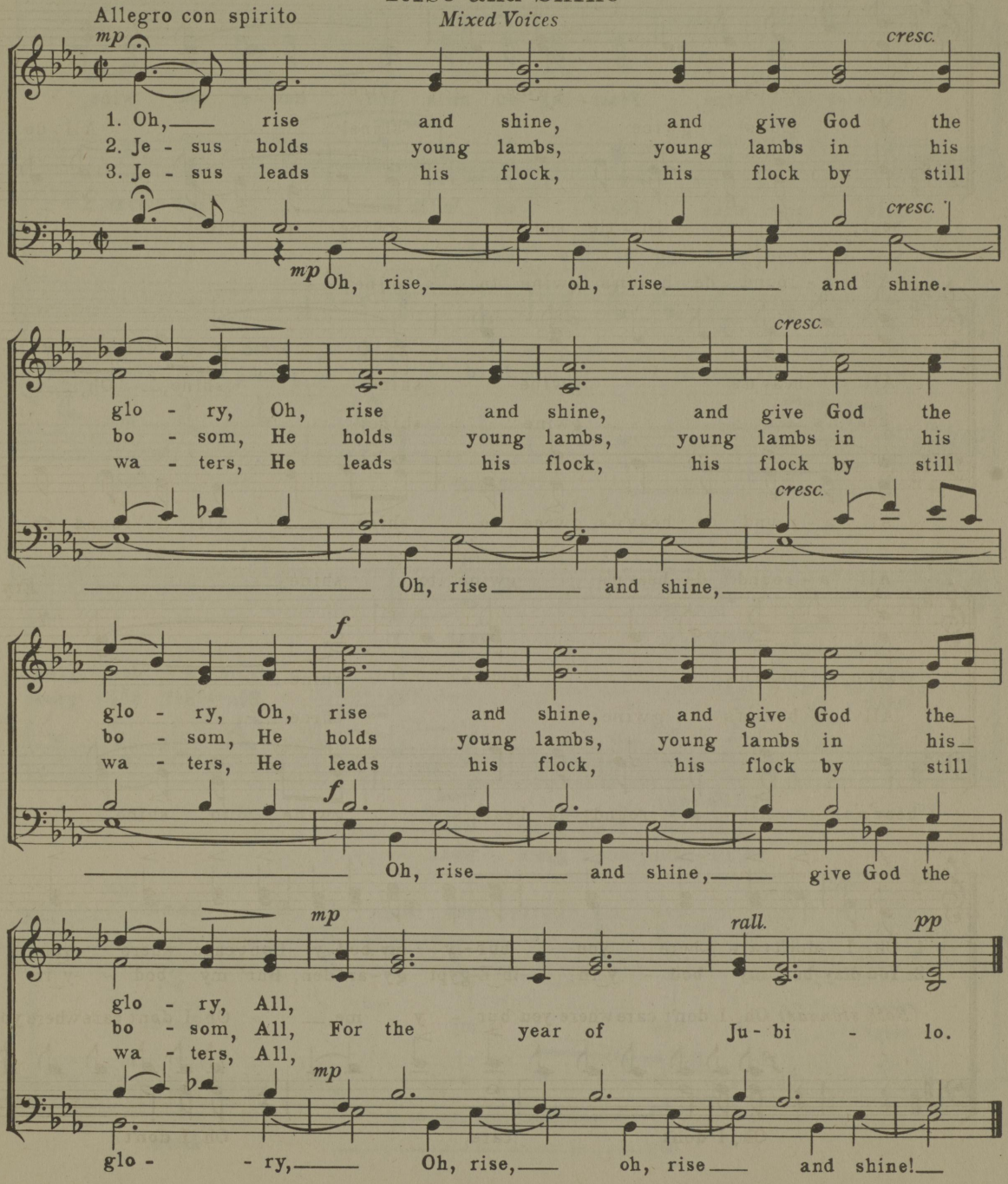
Oh, My Little Soul's Gwine to Shine!

Mixed Voices



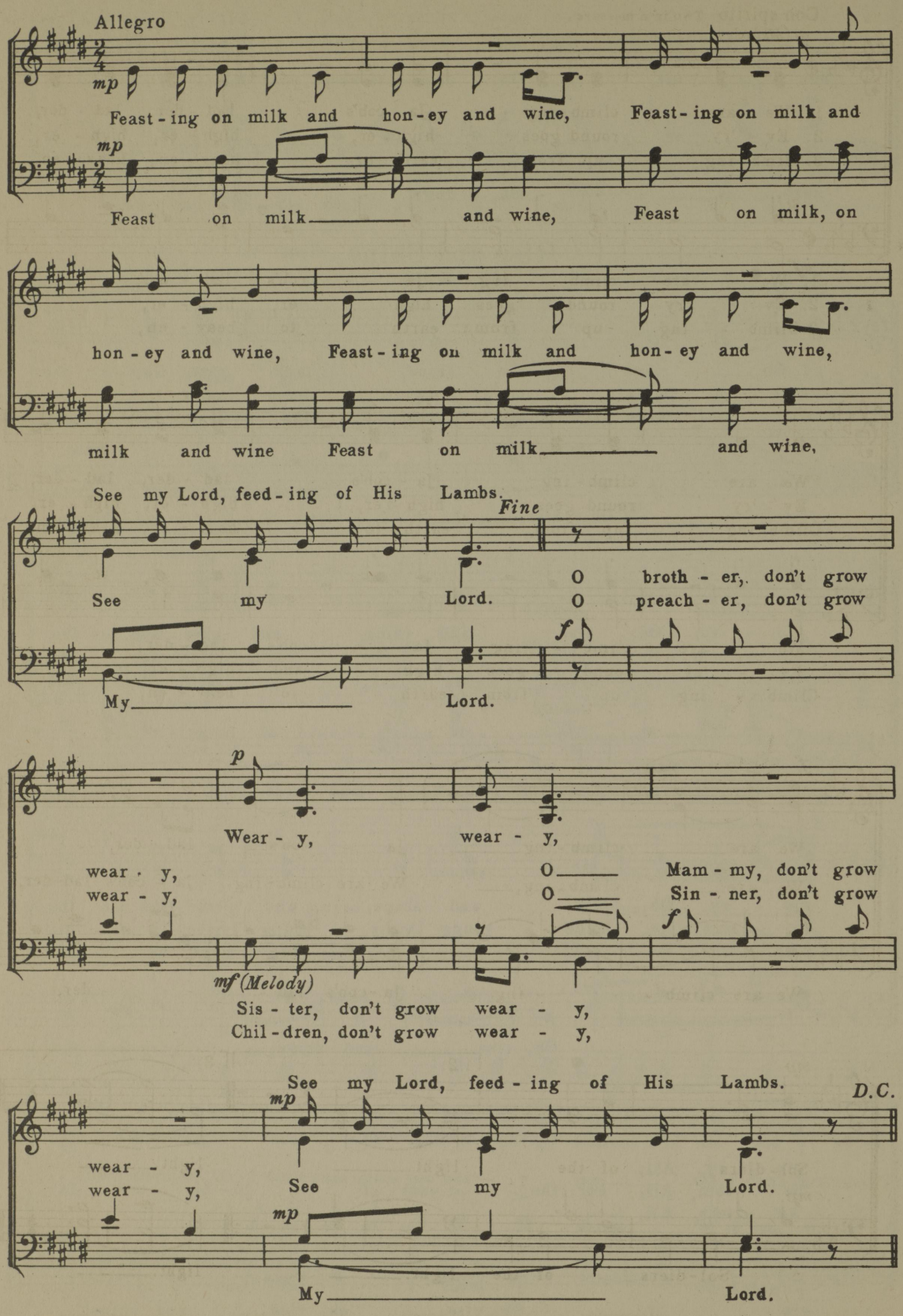


Rise and Shine



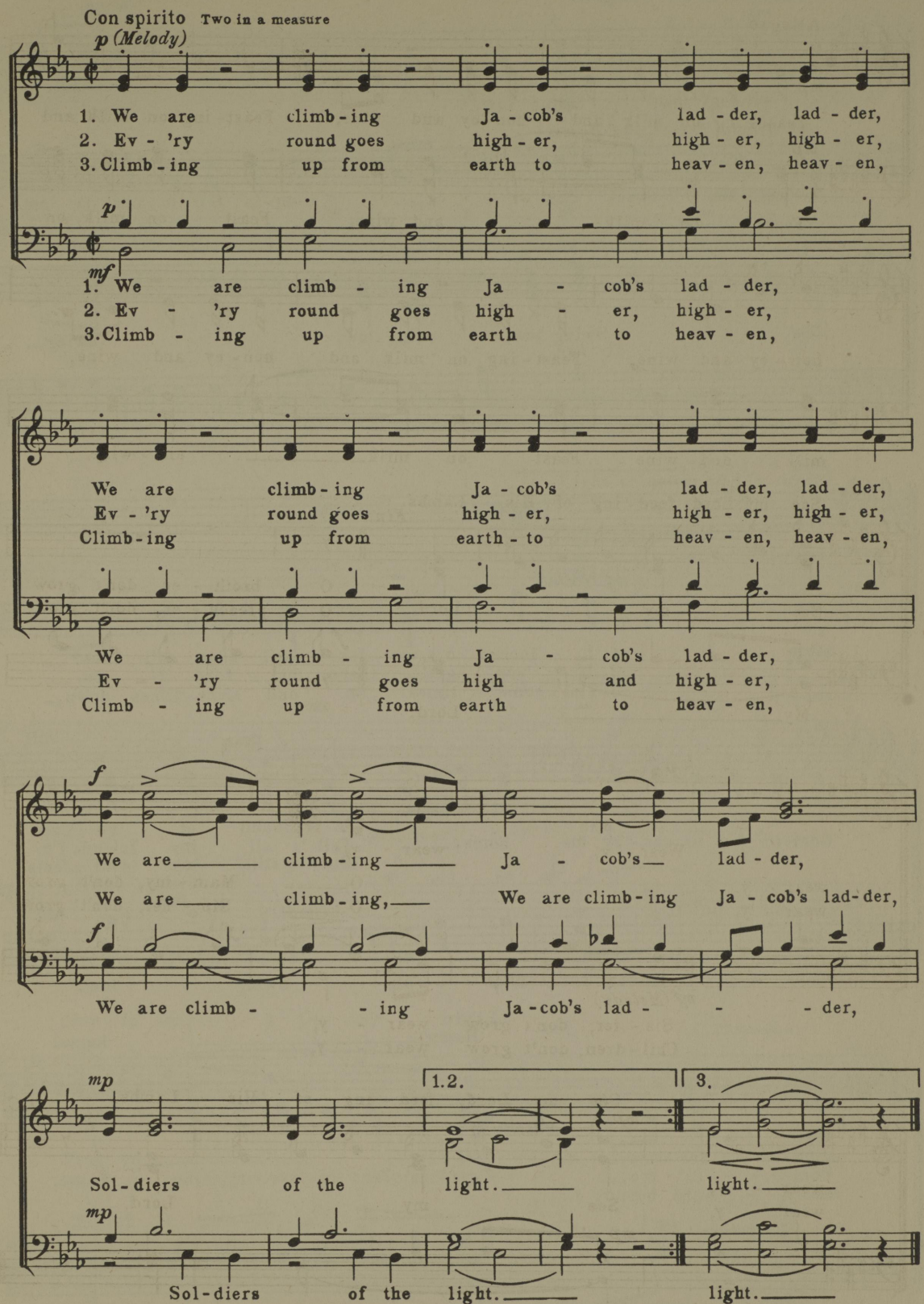
Brothers, Don't Get Weary

Mixed Voices



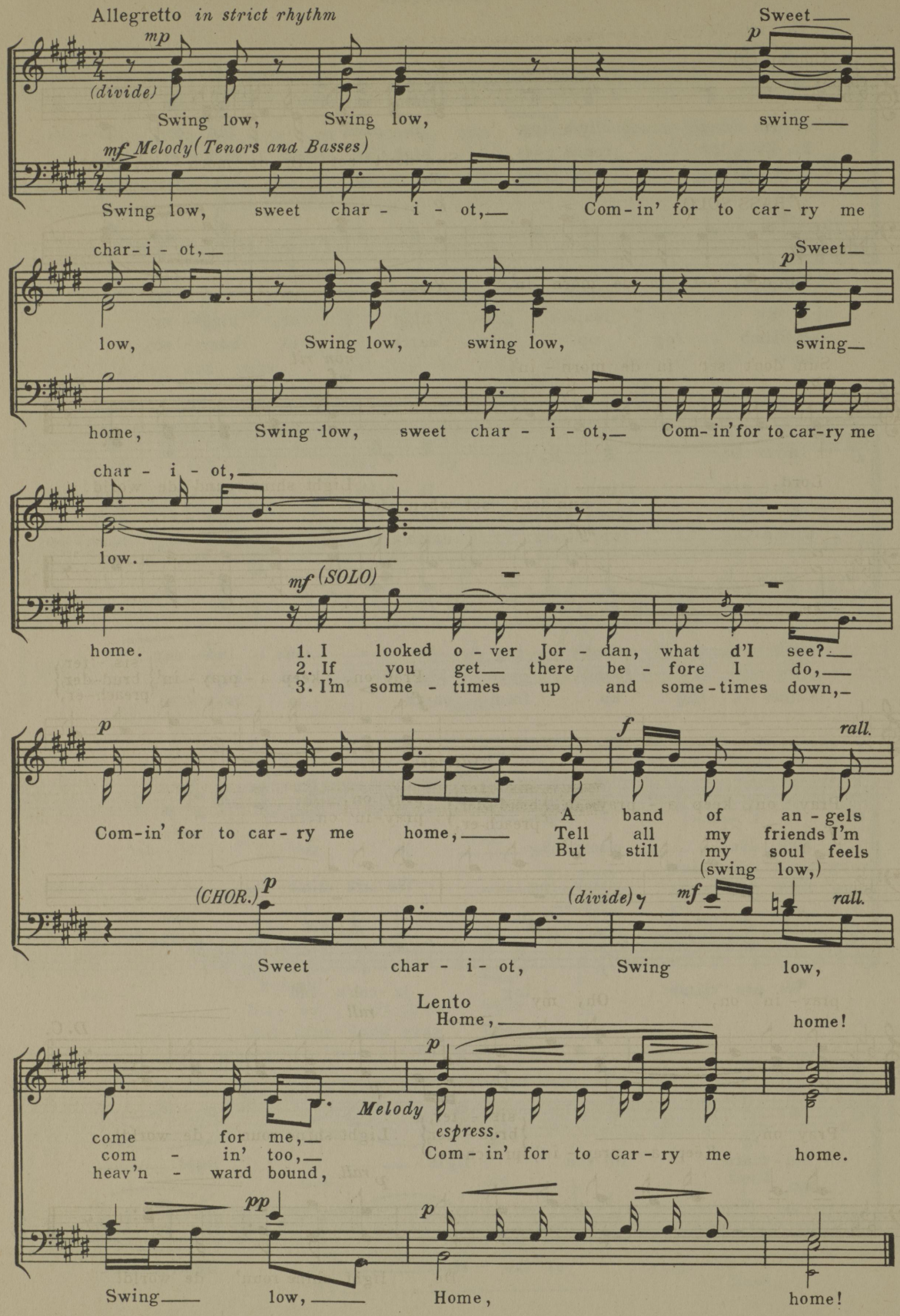
Jacob's Ladder

Mixed Voices



Swing Low, Sweet Chariot

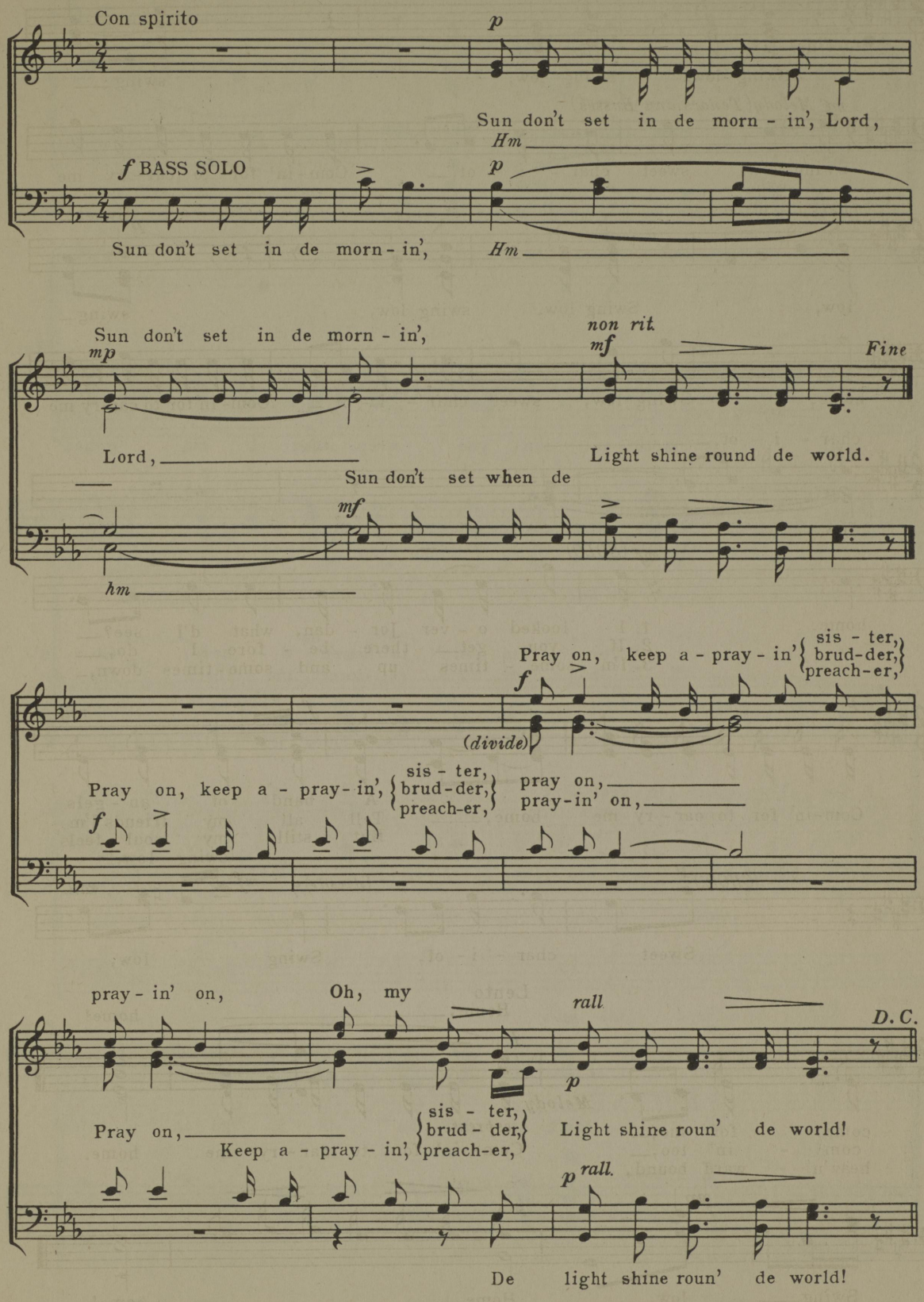
Mixed Voices



* This number may be sung in E♭, the D♮ in measure 13 to be read D♭.

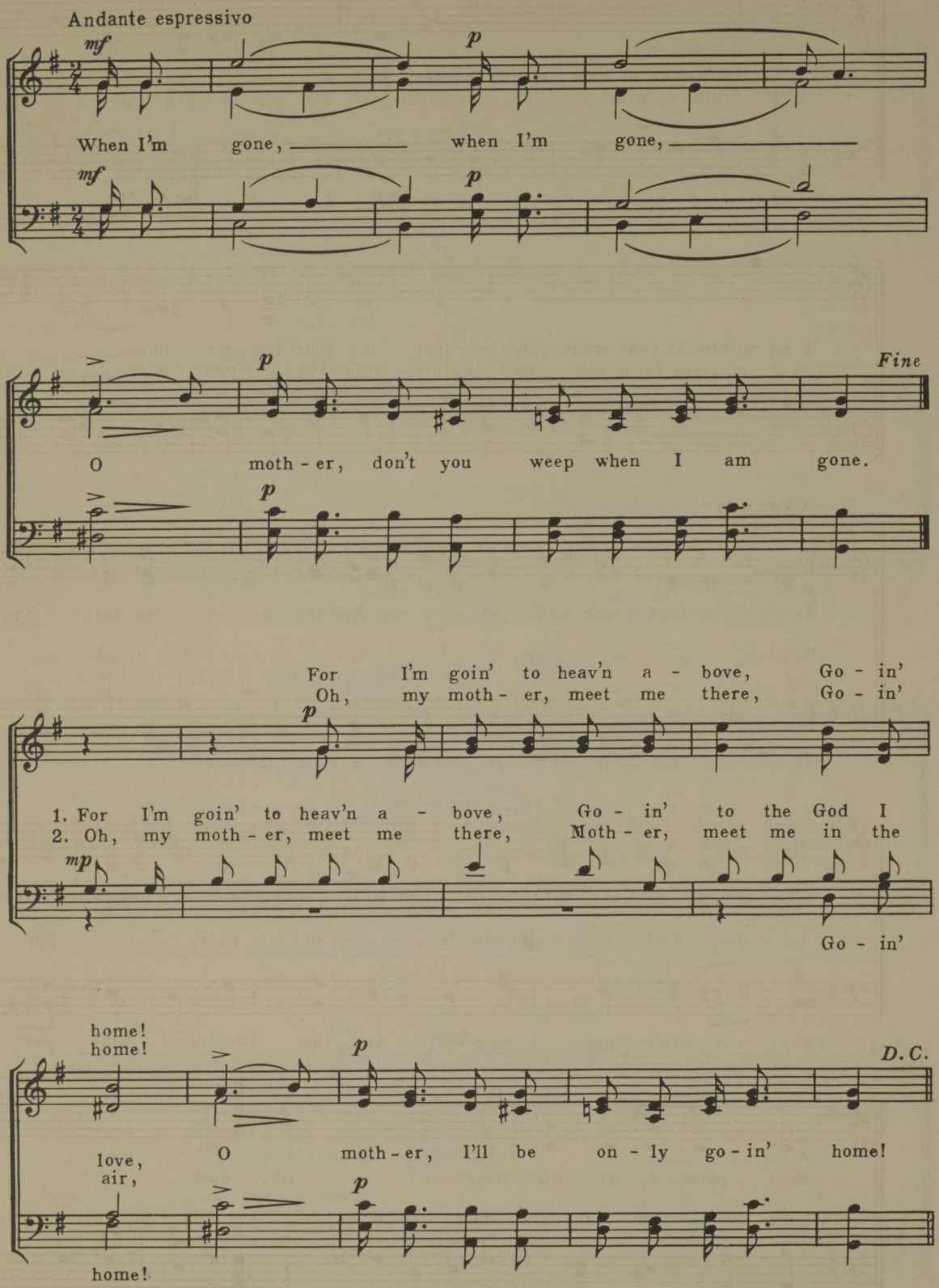
Sun Don't Set in de Mornin'

Mixed Voices



O Mother, Don't You Weep

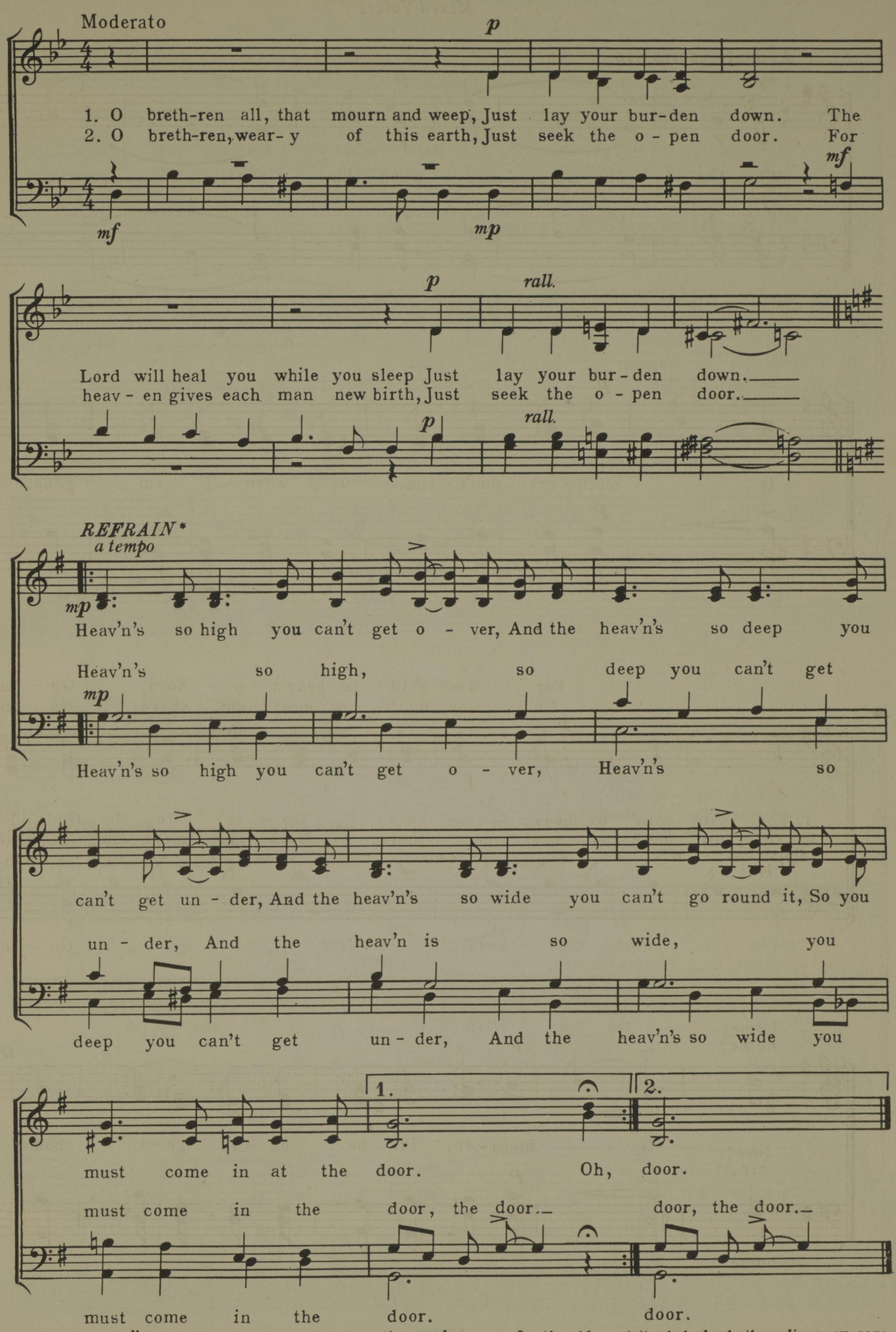
Mixed Voices



The Open Door

Mixed Voices

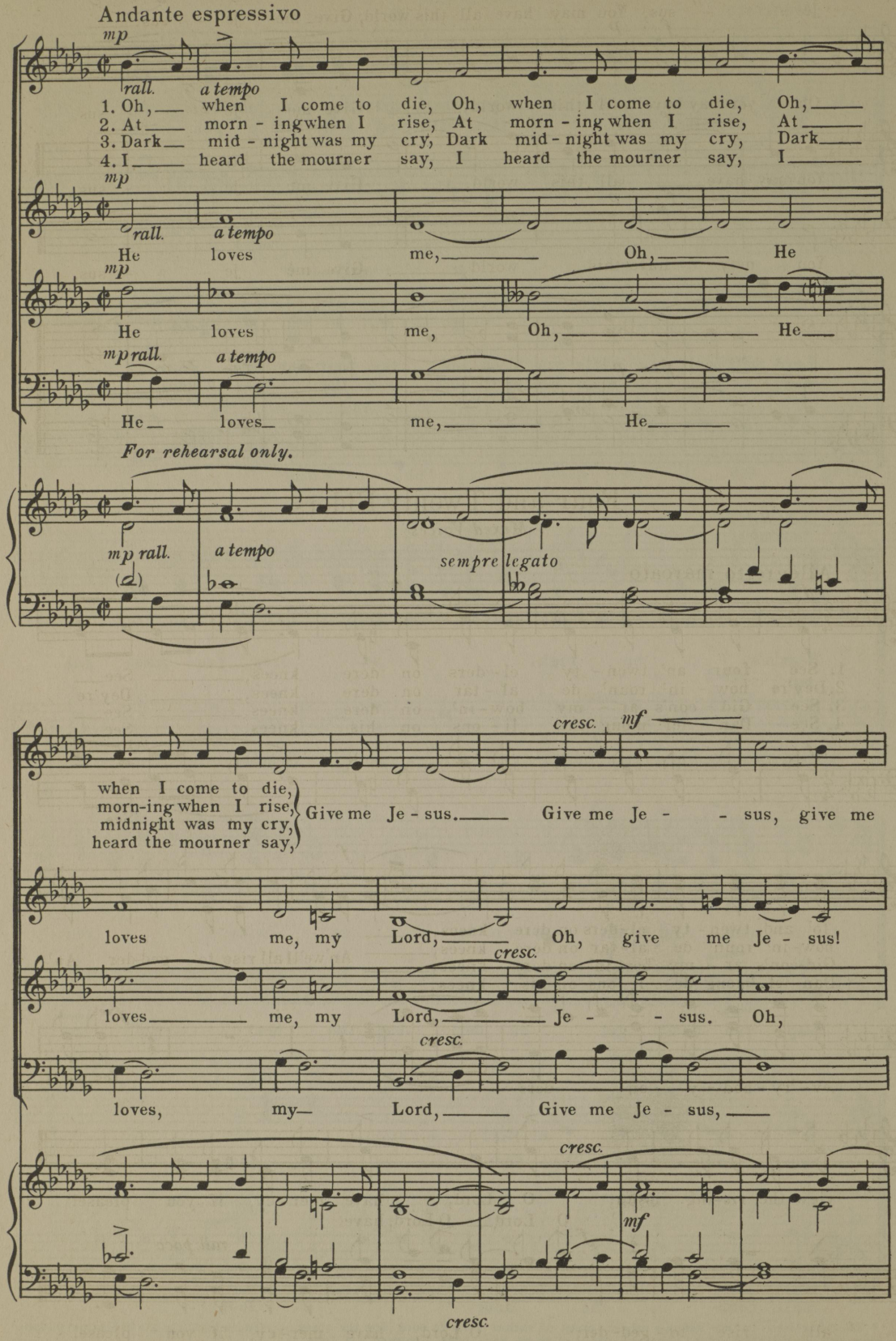
Words adapted

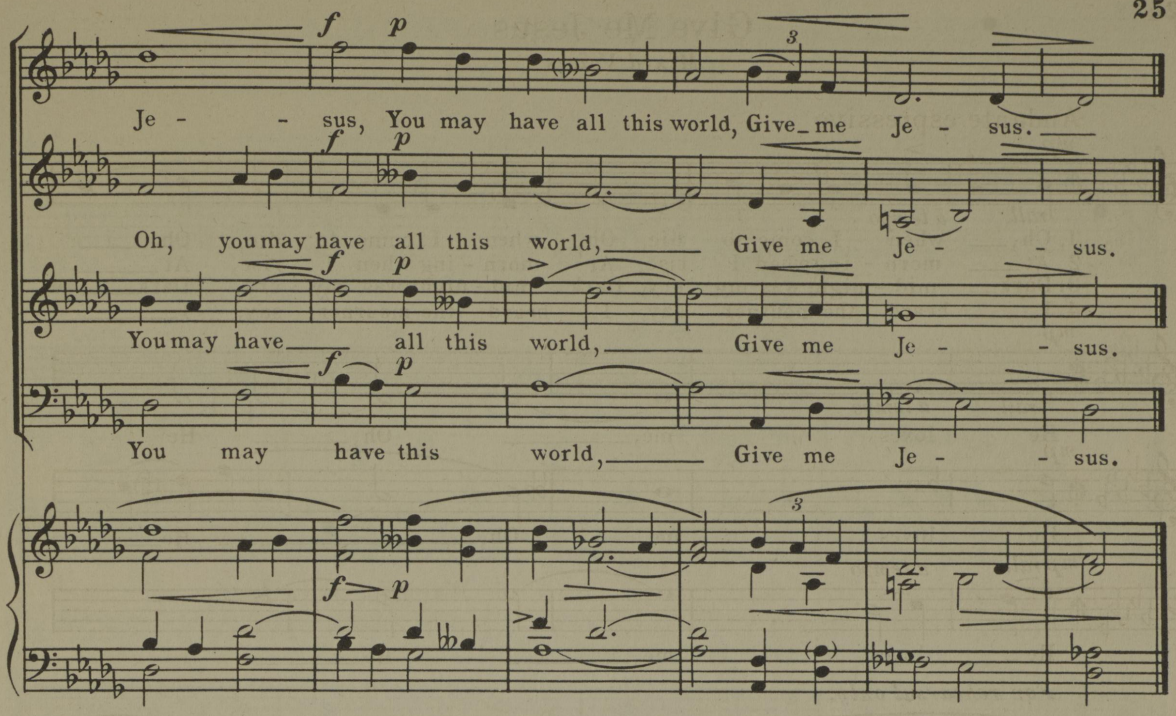


* The "ragtime" in this Refrain might stamp it a rather modern song, for the older spirituals had only the ordinary syncopation and the "Scotch snap," although many of them have been "ragged" of late.

Give Me Jesus

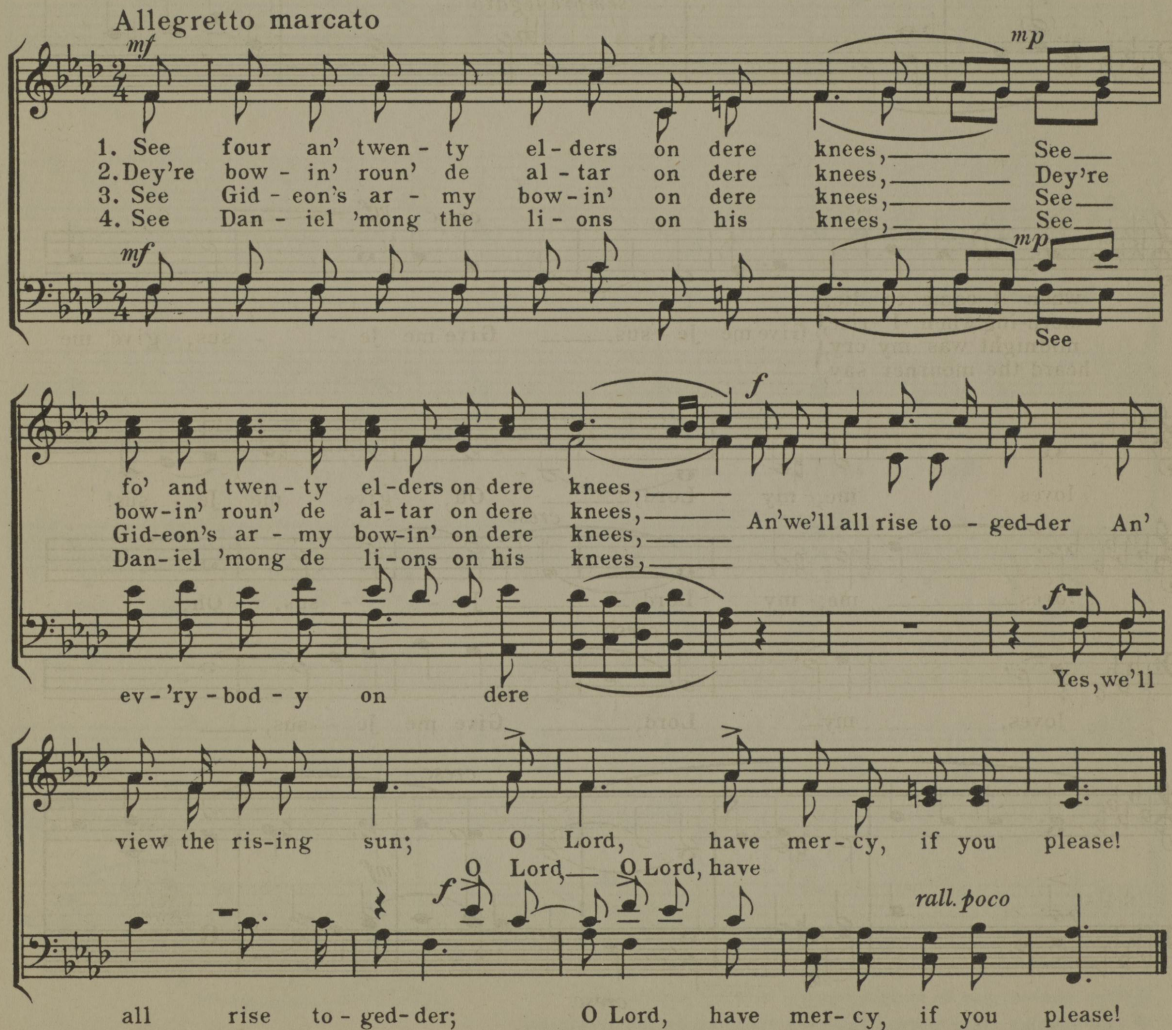
Mixed Voices





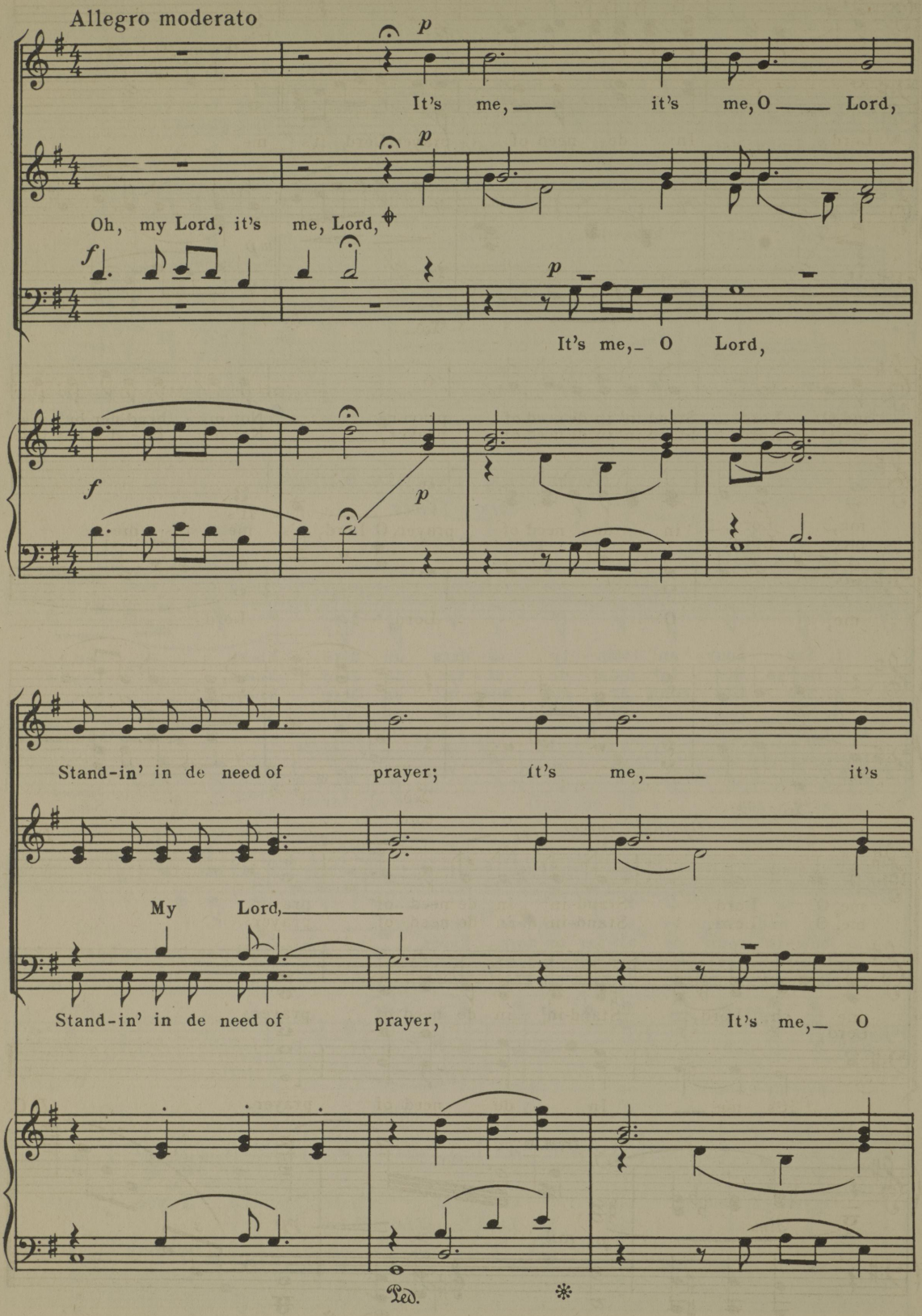
Four and Twenty Elders

Mixed Voices



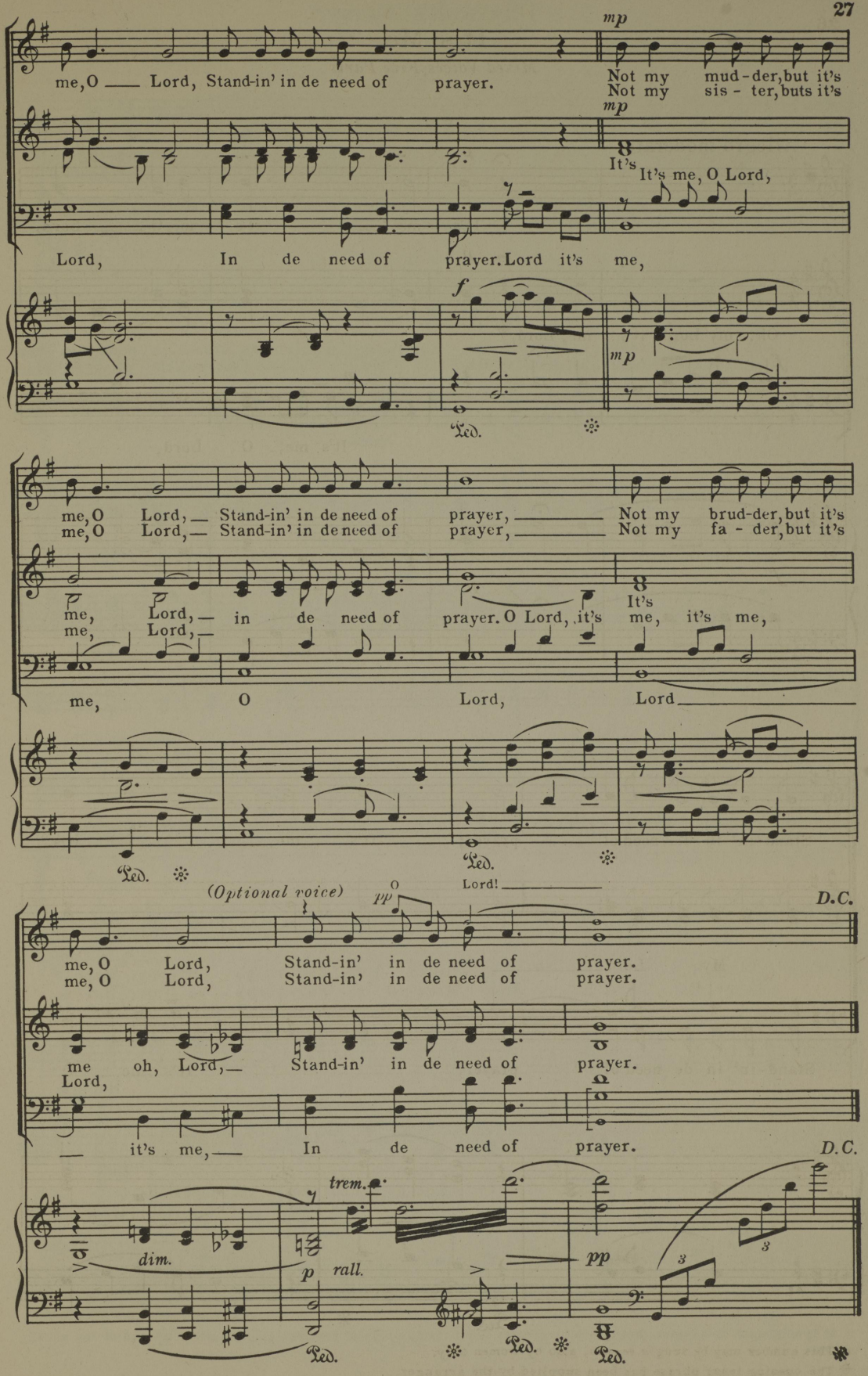
It's Me

*Mixed Voices, Five Parts**



* This number may be sung *a capella*, also by women only.

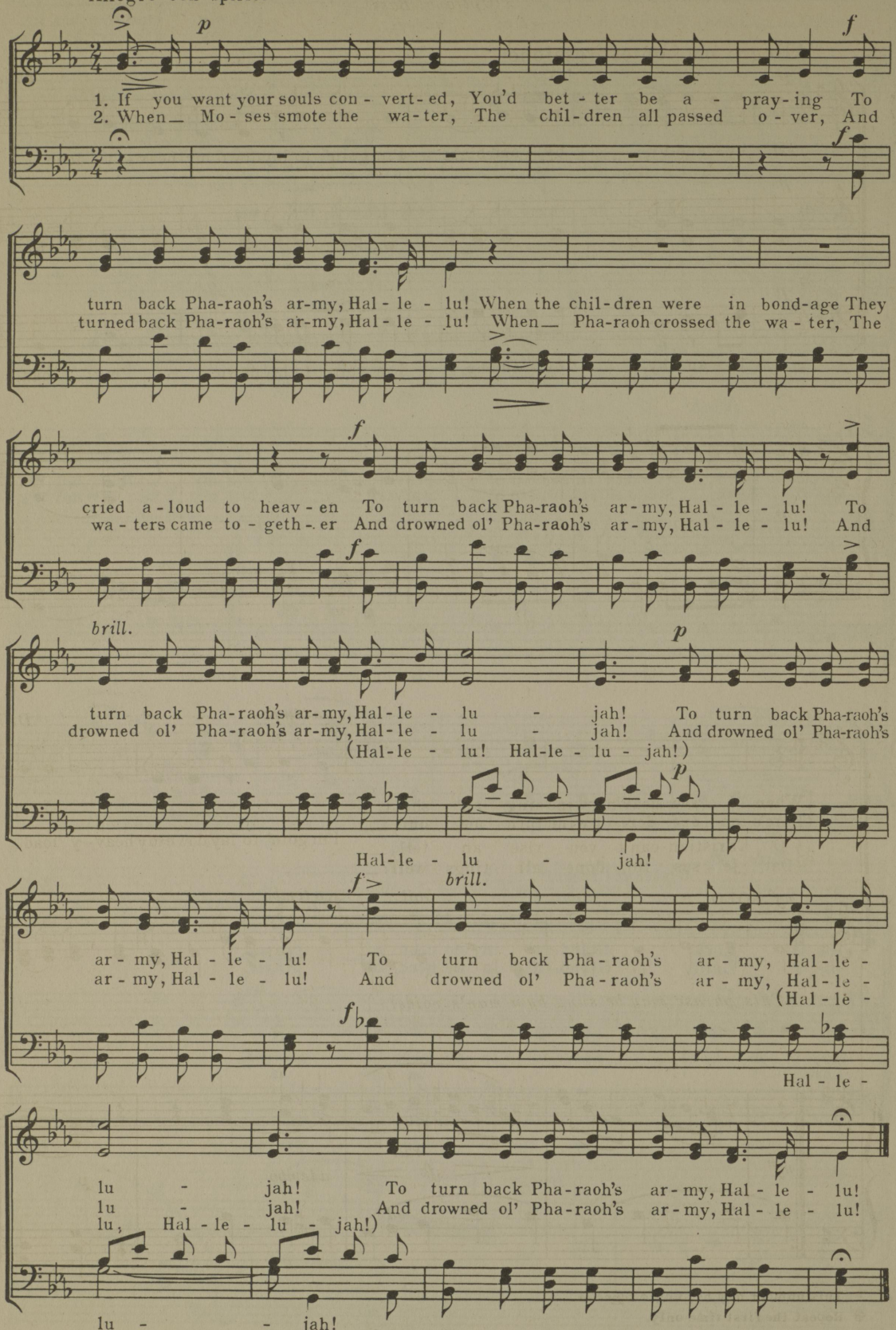
✠ The opening tenor phrase has been supplied by the arranger.


mp
me, O ___ Lord, Stand-in' in de need of prayer.
Not my mud-der, but it's
Not my sis - ter, buts it's
mp
It's
It's me, O Lord,
Lord, In de need of prayer. Lord it's me,
f
mp
Ped.
me, O Lord, ___ Stand-in' in de need of prayer, ___ Not my brud-der, but it's
me, O Lord, ___ Stand-in' in de need of prayer, ___ Not my fa - der, but it's
It's
me, Lord, ___ in de need of prayer. O Lord, it's me, it's me,
me, Lord, ___
me, O Lord, Lord ___
Ped.
Ped.
(Optional voice)
pp
O Lord! ___
D.C.
me, O Lord, Stand-in' in de need of prayer.
me, O Lord, Stand-in' in de need of prayer.
me oh, Lord, ___ Stand-in' in de need of prayer.
Lord,
___ it's me, ___ In de need of prayer.
D.C.
trem.
dim.
p
rall.
pp
3
3
Ped.
Ped.
Ped.

Pharaoh's Army*

Mixed Voices

Allegro con spirito

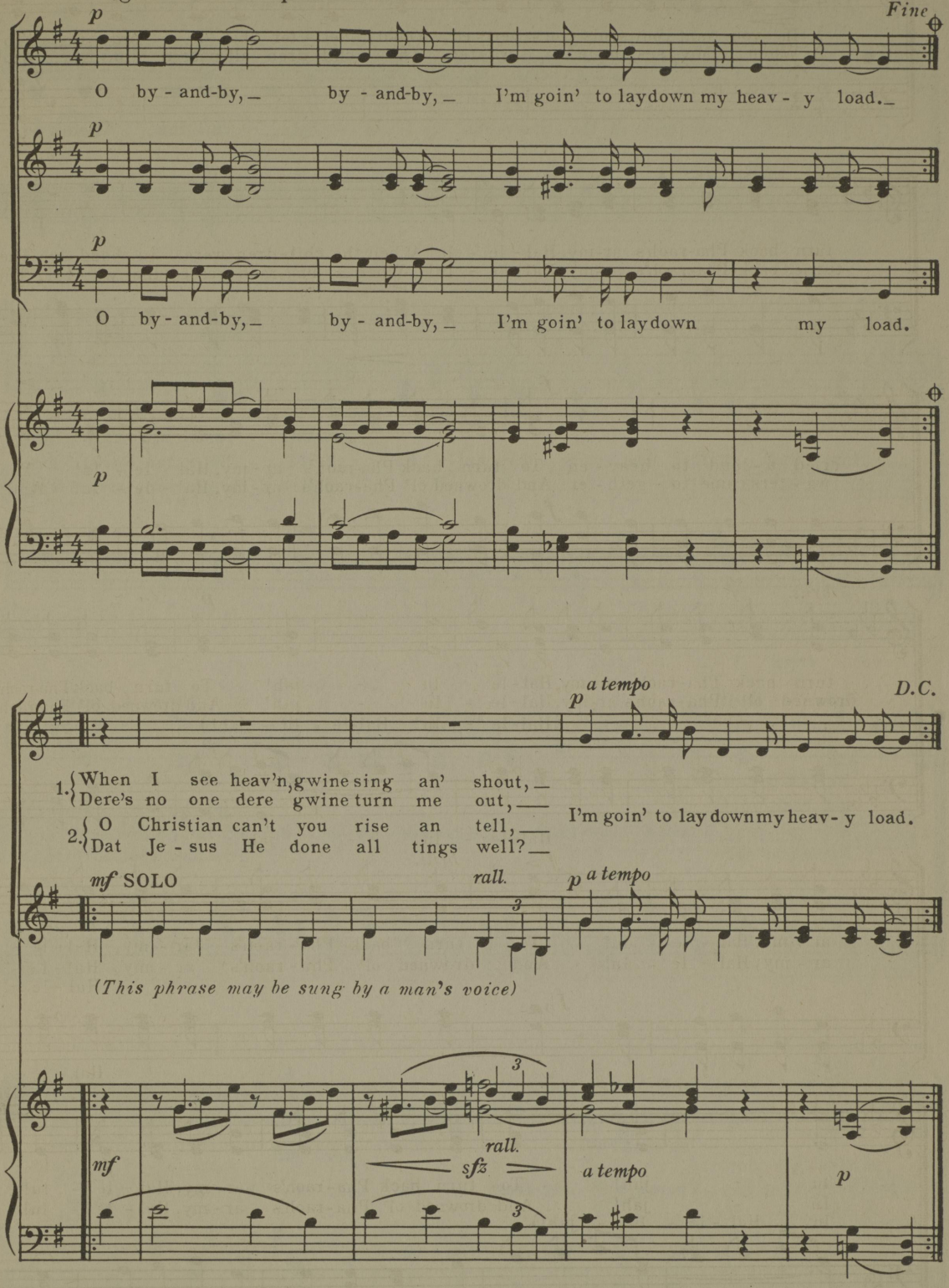


* It is of interest to observe that this tune divides itself into periods of fourteen quarter-notes instead of the usual sixteen.

By-and-By*

Womens' Voices
(Optional Bass)

Allegro ma con espressione

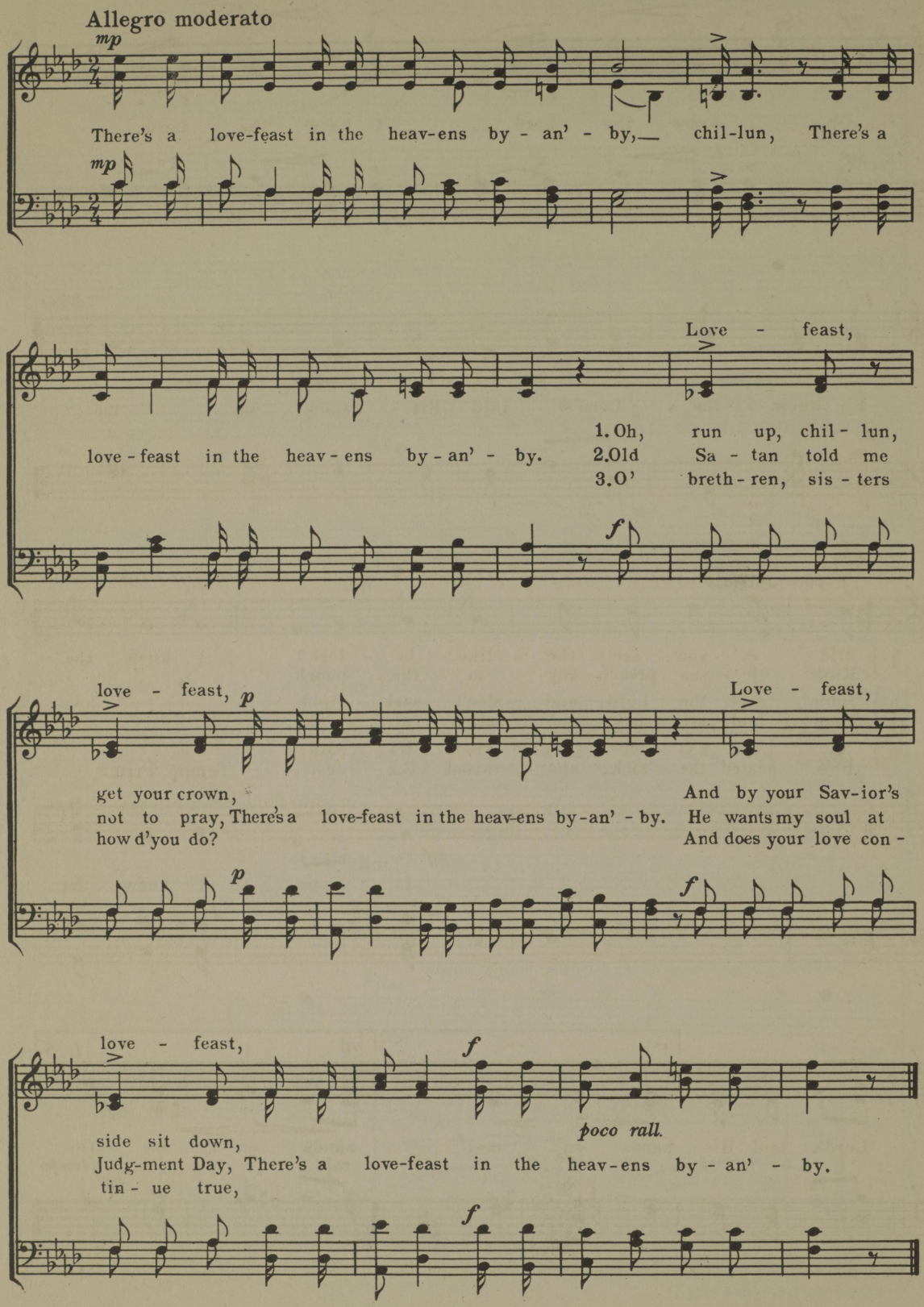


* This number may be sung *a cappella*.

𝄇 Repeat the first time only.

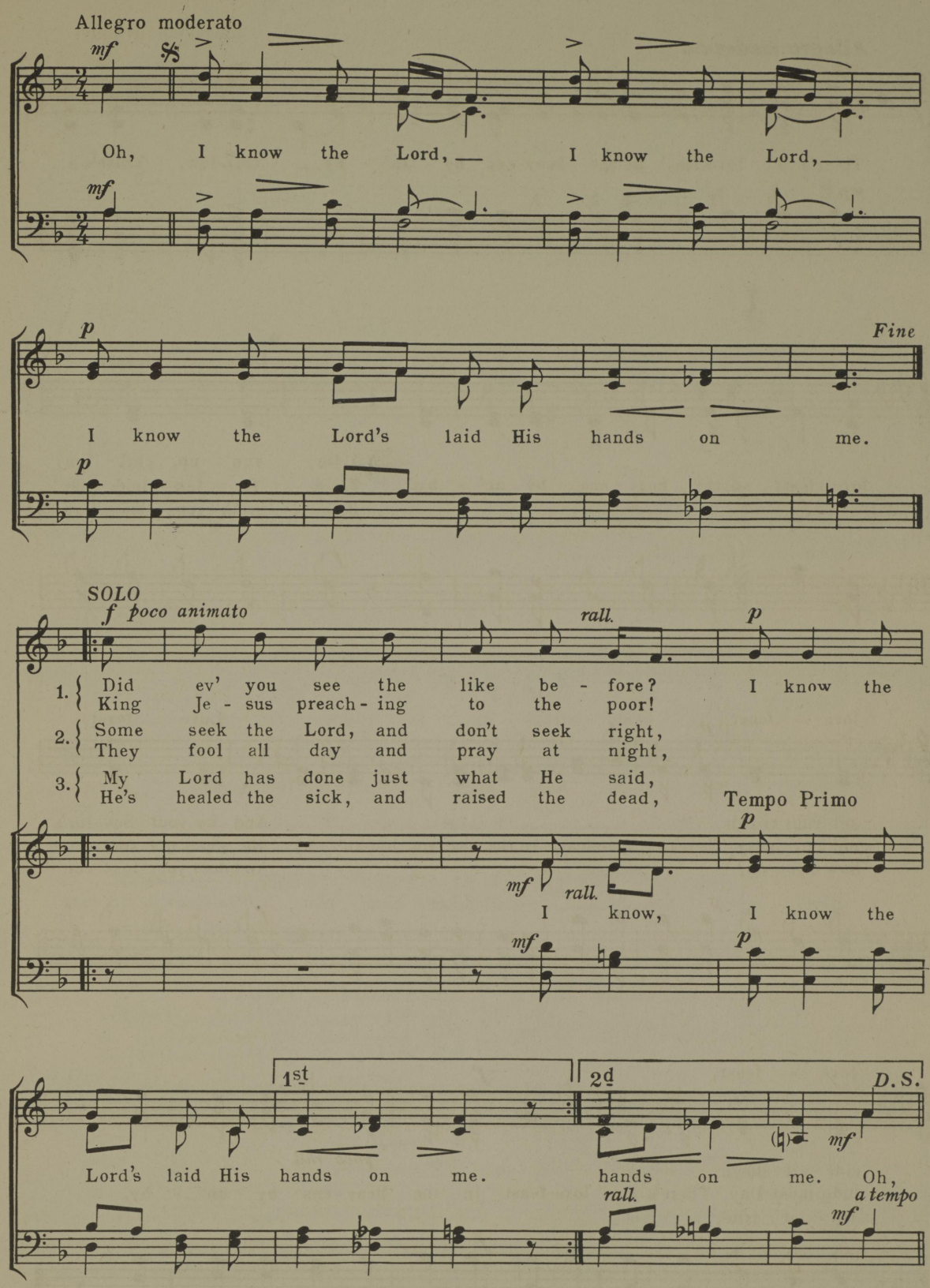
A Love-Feast in Heaven

Mixed Voices



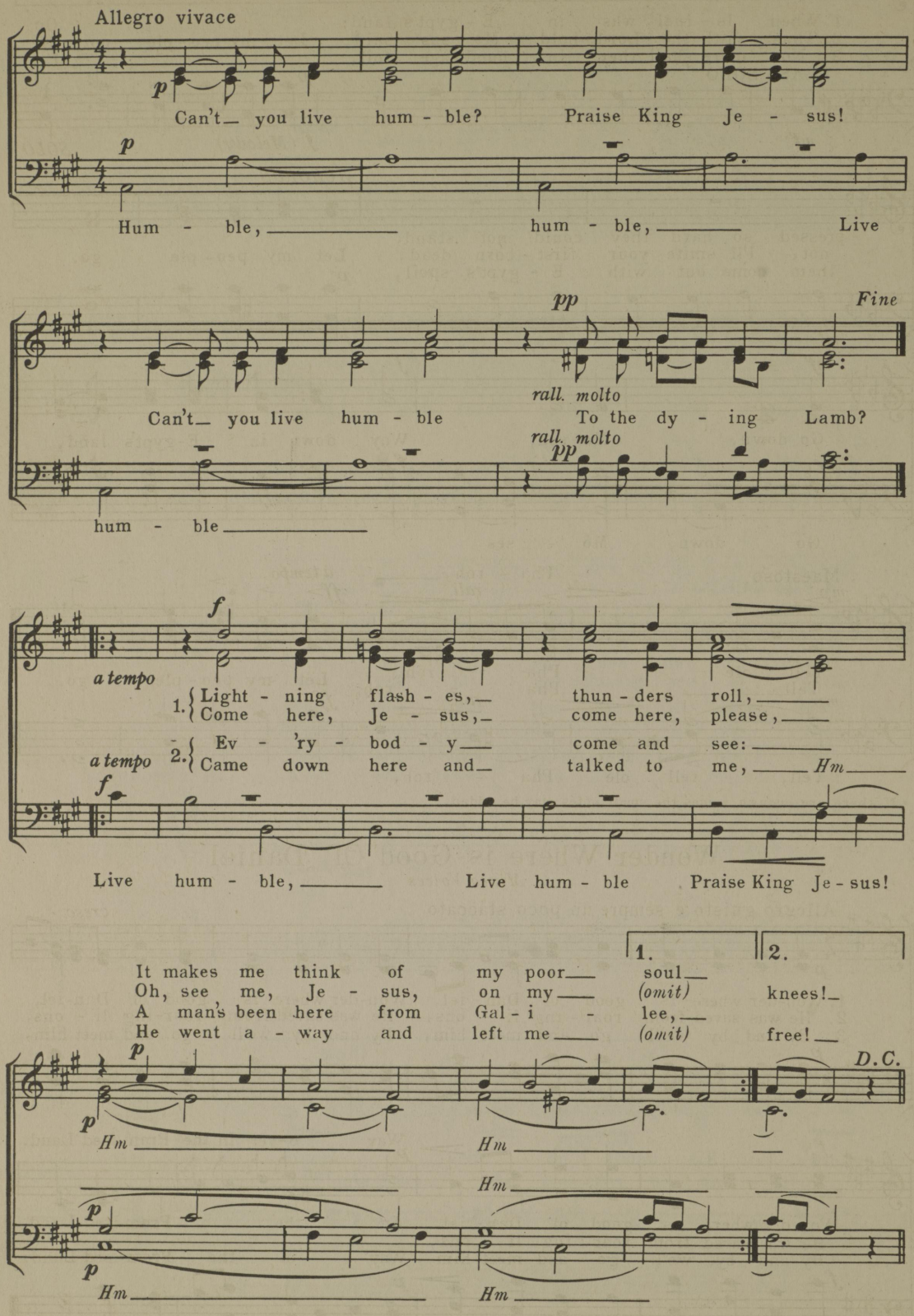
I Know the Lord's Laid His Hands on Me

Mixed Voices



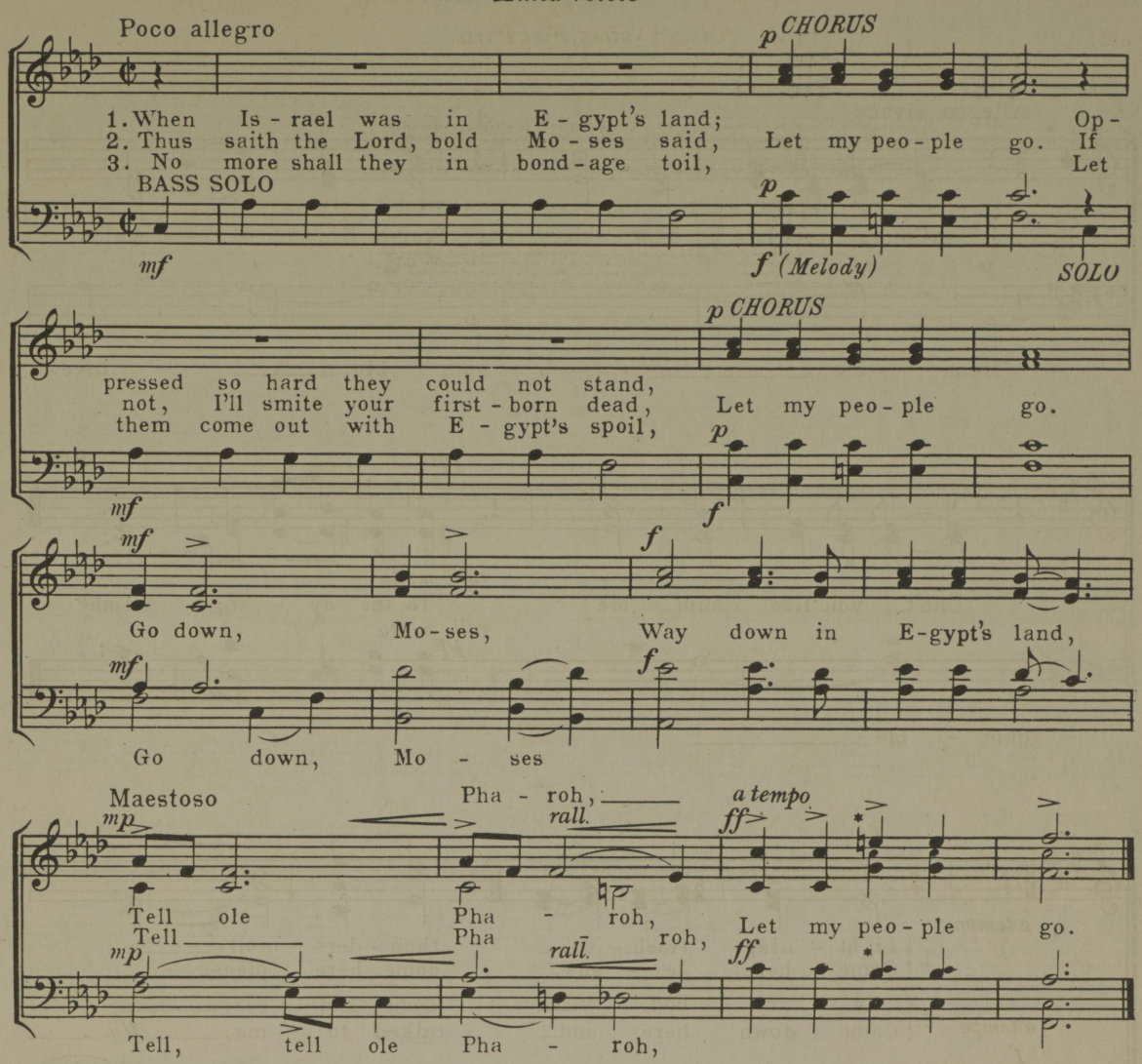
Can't You Live Humble?

Mixed Voices, Five Parts



Go Down, Moses

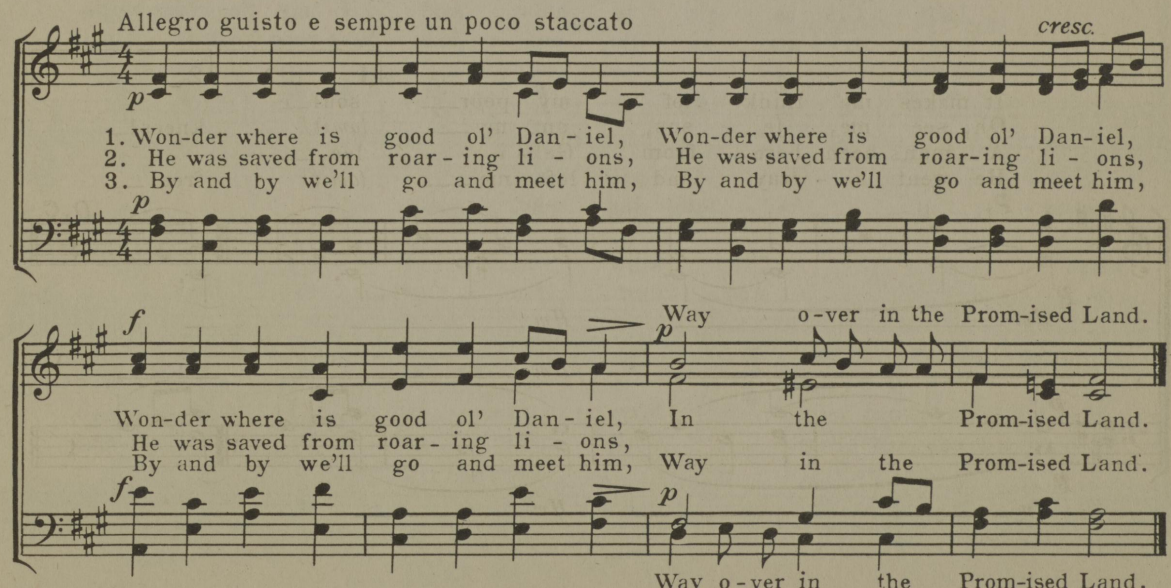
Mixed Voices



* If there are enough voices the small notes may be added.

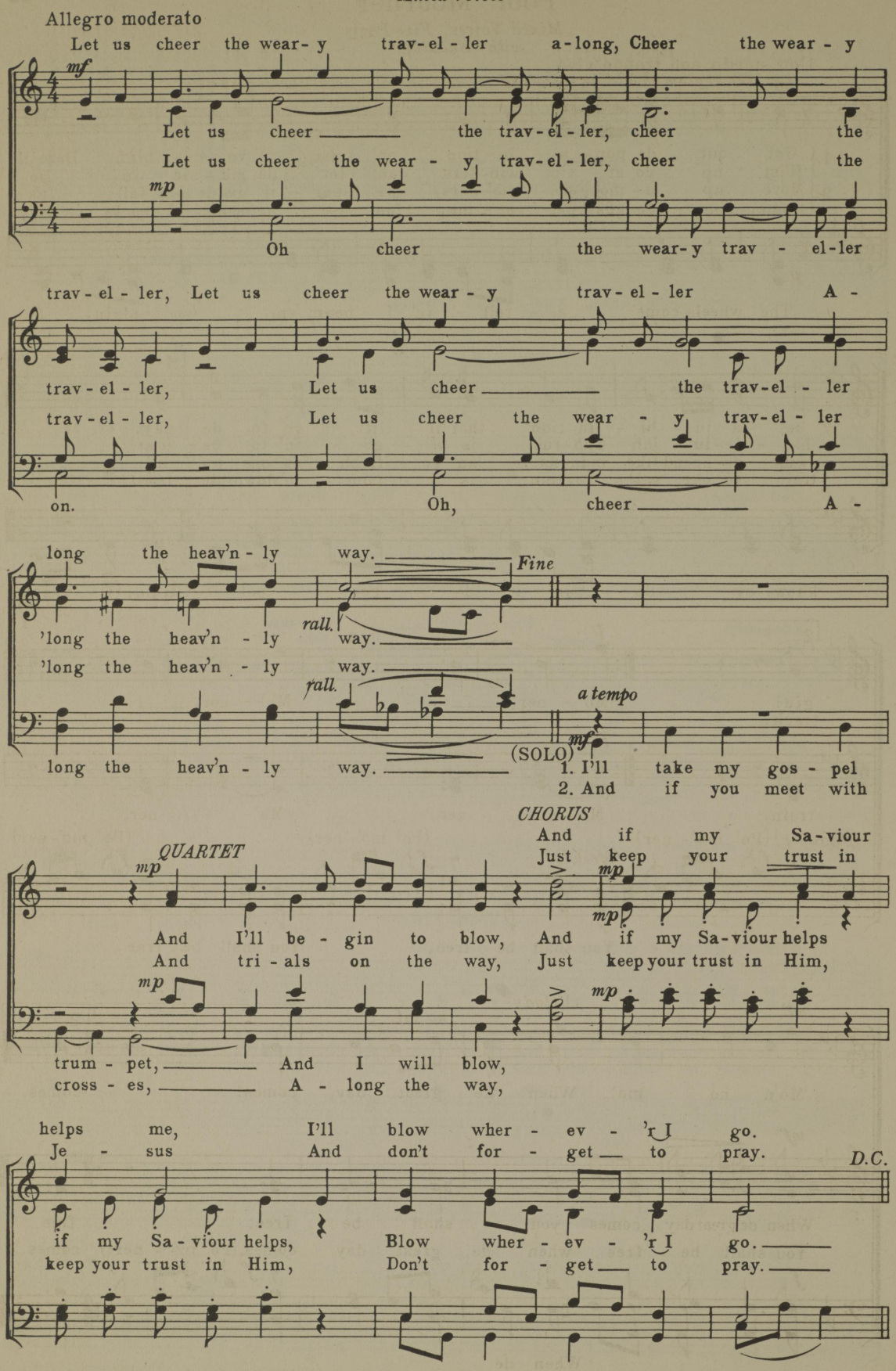
Wonder Where is Good Ol' Daniel

Mixed Voices



Let Us Cheer the Weary Traveller

Mixed Voices



Poor Mourner*

Mixed Voices, Five Parts
with "Shouter"

Con spirito non troppo vivo

mf The rhythm should be sustained throughout with clock-like regularity

1. Get out de pop - u - la - tion an' raise yo' voic - es high, Dere'll
   H'ist up yo' at - tic win-ders an' let de mu - sic in, De
2. Move up a - mong de mo'-ners, de sper - it gwine to fall; It's
   Come, jine de gos - pel ar - my, no use a hang - in' back; De

p

The wheels come a - roll - in', I hear 'em so plain, I

be a ju - bi - la-tion that'll lift yo' to de sky.
hal - le-lu - jah cho-rus is a - go - in' to be- *(omit)*
gwine de-scend like man-na an' re - fresh us one an' all.
train to our sal - va-tion is a - com - in' down de *(omit)*

1.

know by de soun' it's de gos - pel train, (O yes,)

2.

gin!
track.

p

Mo' - ner, Mo' - ner,

train.

p

Mo' - ner, Mo' - ner,

(Shouter) (Po' mo'- ner) (Po' mo'- ner) (Po' mo'-ner)

f

(Melody)

f

You shall be free, You shall be free,

mf

Melody

f

no rit.

1. *

2.

Mo'n no mo' When de great day comes! comes.

mf

When de great day comes you shall be free. free.
You shall be free when de great day comes. (Po' mo'- ner!) comes.

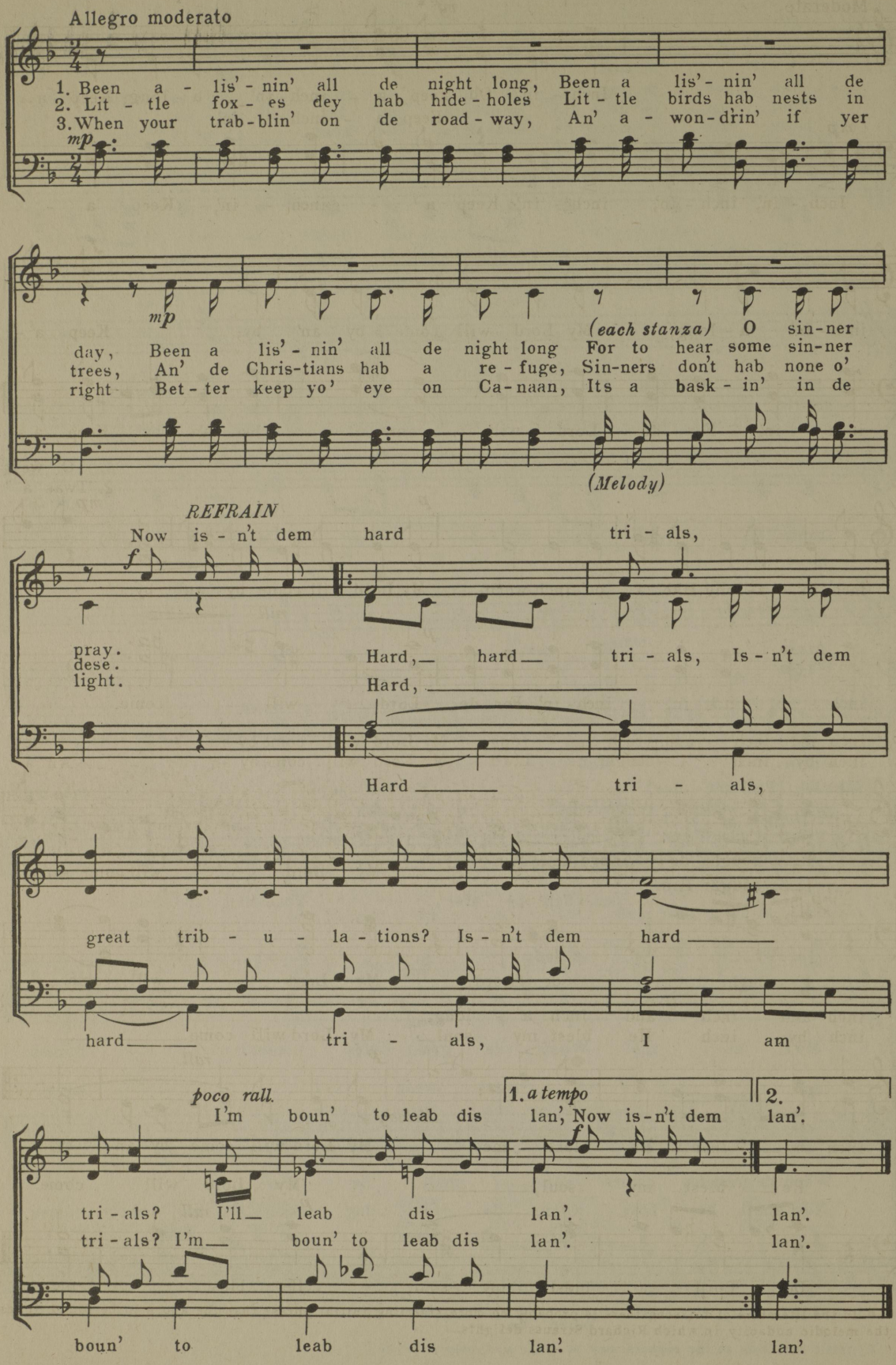
f

When de

* Dynamic variation at the repeats may be made according to fancy.

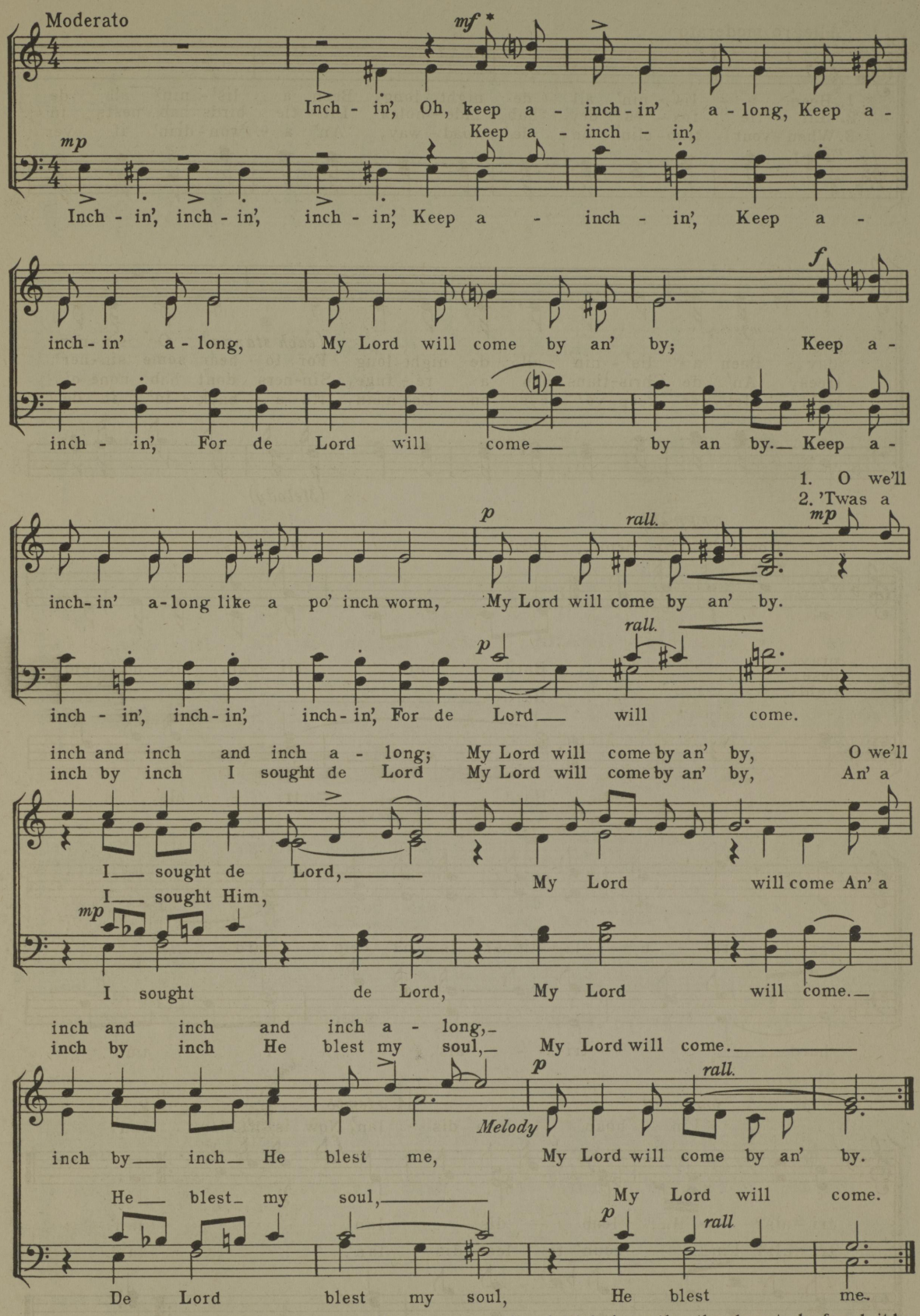
Hard Trials

Mixed Voices



Inching Along

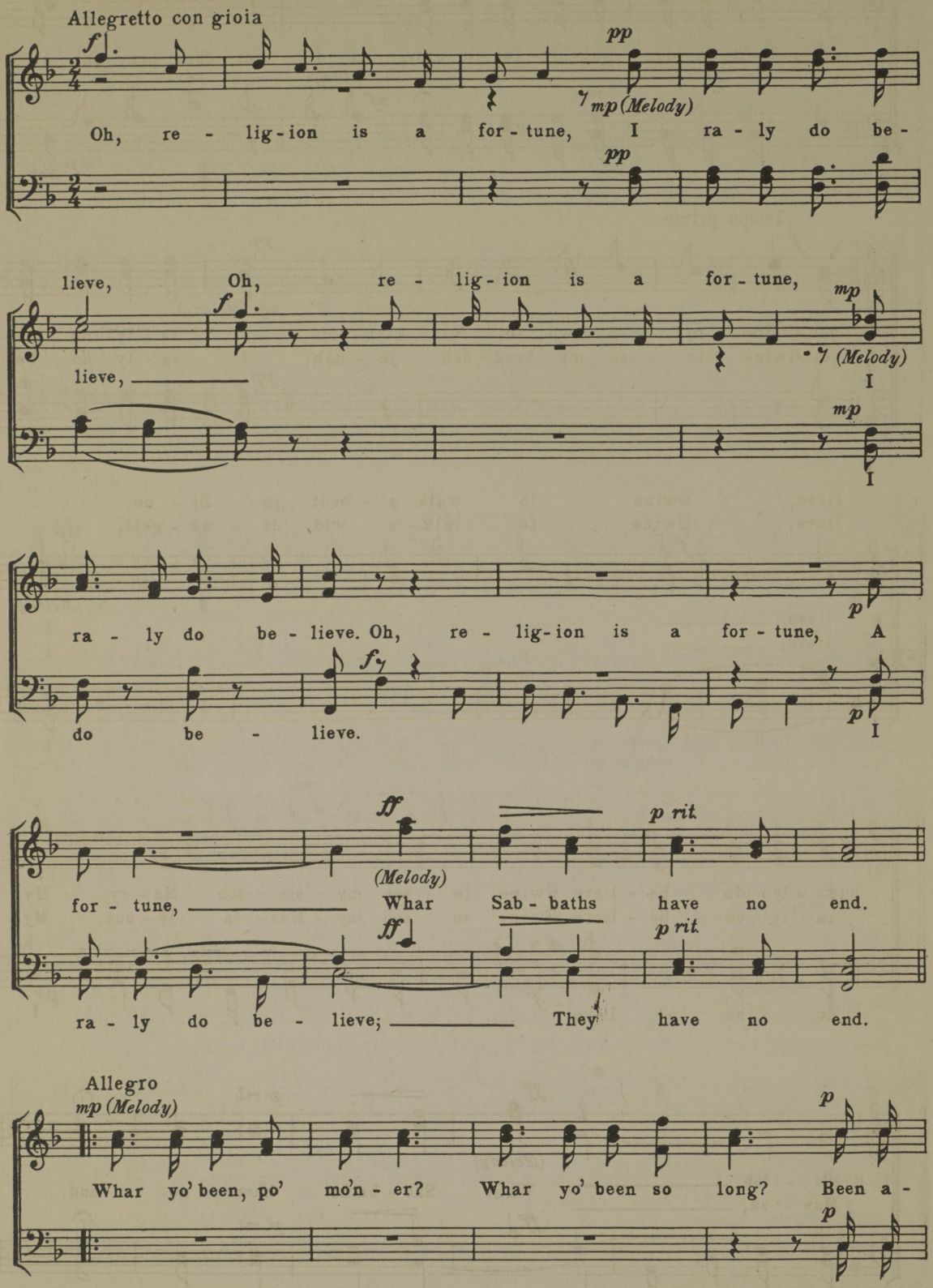
Mixed Voices



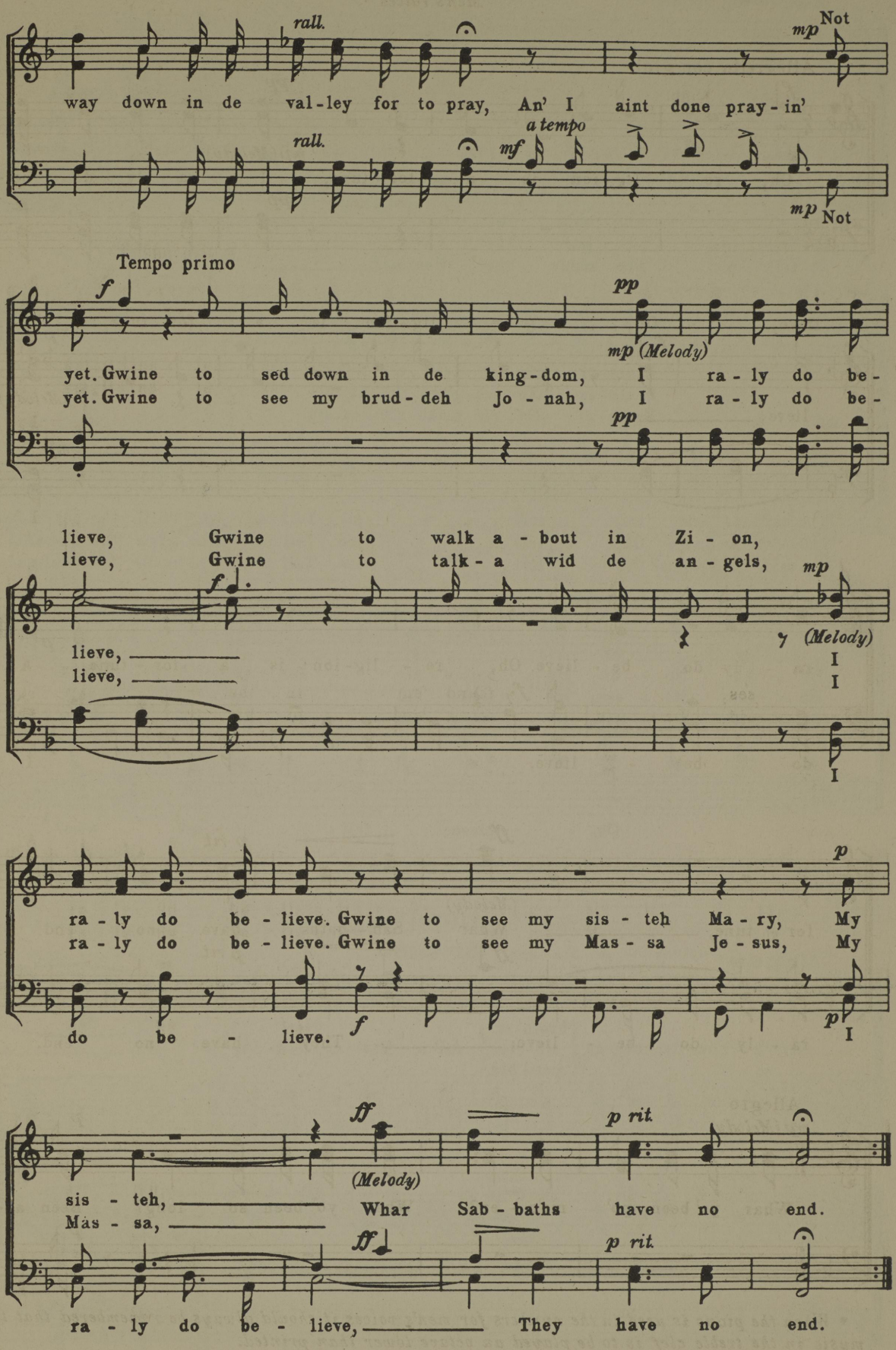
* In the literature of folksong there is probably no more startling initial phrase than the above to be found, it has the melodic audacity in which Richard Strauss delights.

Religion is a Fortune

Men's Voices *



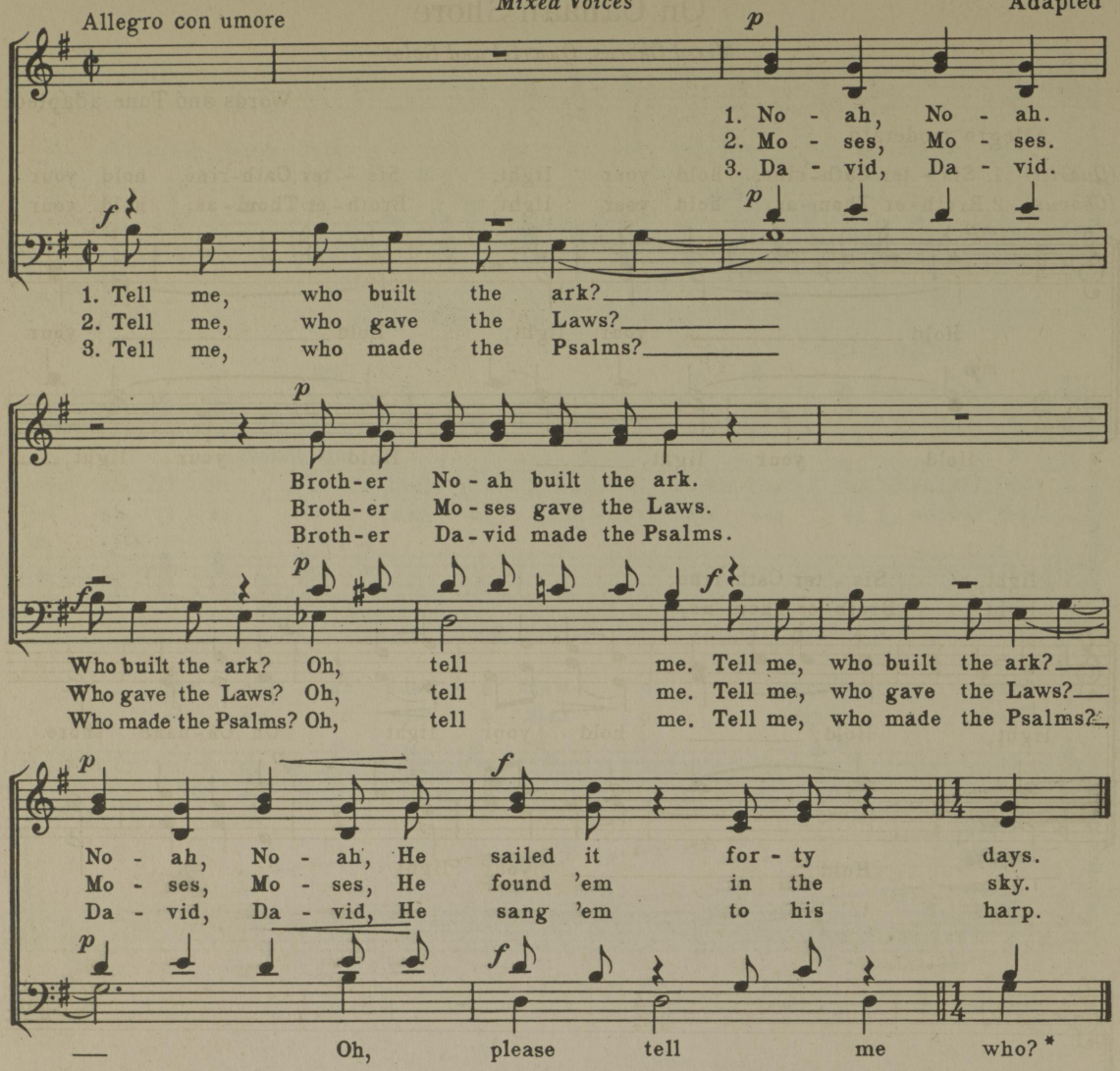
* *When the piano is used in the numbers for men's voices it should always be remembered that the music in the treble clef is to be played an octave lower than printed.*


rall.
mp Not
way down in de val-ley for to pray, An' I aint done pray-in'
rall.
a tempo
mf
mp Not
Tempo primo
f
pp
mp (Melody)
yet. Gwine to sed down in de king-dom, I ra-ly do be-
yet. Gwine to see my brud-deh Jo-nah, I ra-ly do be-
pp
lieve, Gwine to walk a-bout in Zi-on,
lieve, Gwine to talk-a wid de an-gels,
f
mp
(Melody)
lieve,
lieve,
I
I
I
p
ra-ly do be-lieve. Gwine to see my sis-teh Ma-ry, My
ra-ly do be-lieve. Gwine to see my Mas-sa Je-sus, My
do be-lieve.
f
p
I
ff
p rit.
(Melody)
sis-teh,
Mas-sa,
Whar Sab-baths have no end.
ff
p rit.
ra-ly do be-lieve,
They have no end.

Who Built the Ark?

Mixed Voices

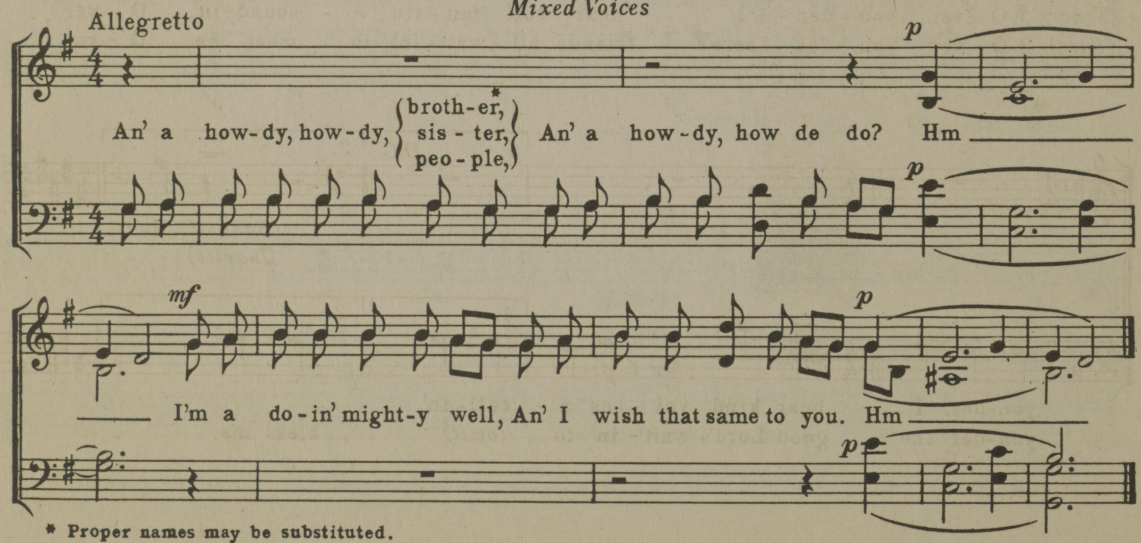
Adapted



* Always begin the following stanza without *ritard* or interruption.

Howdy?

Mixed Voices

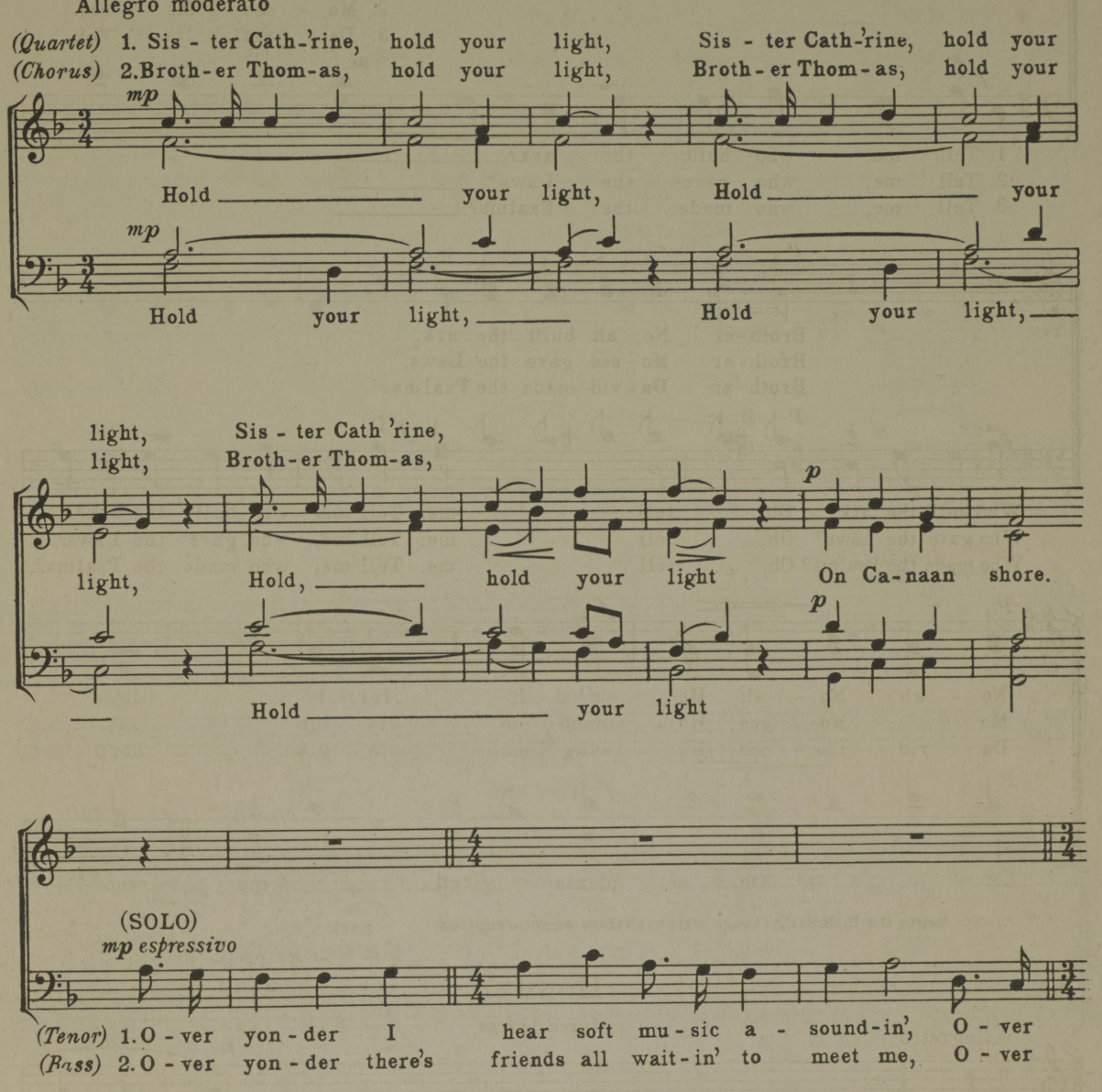


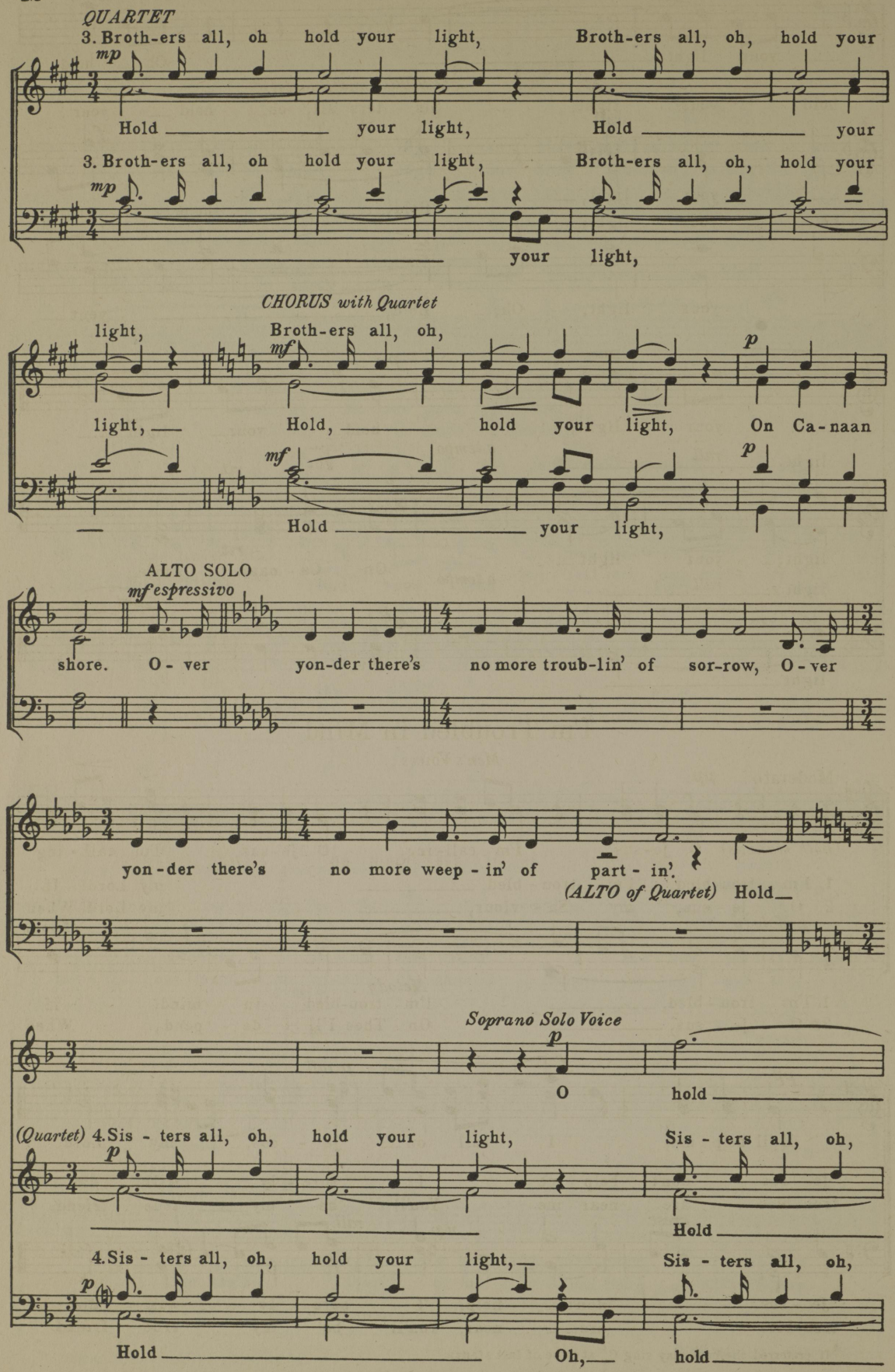
* Proper names may be substituted.

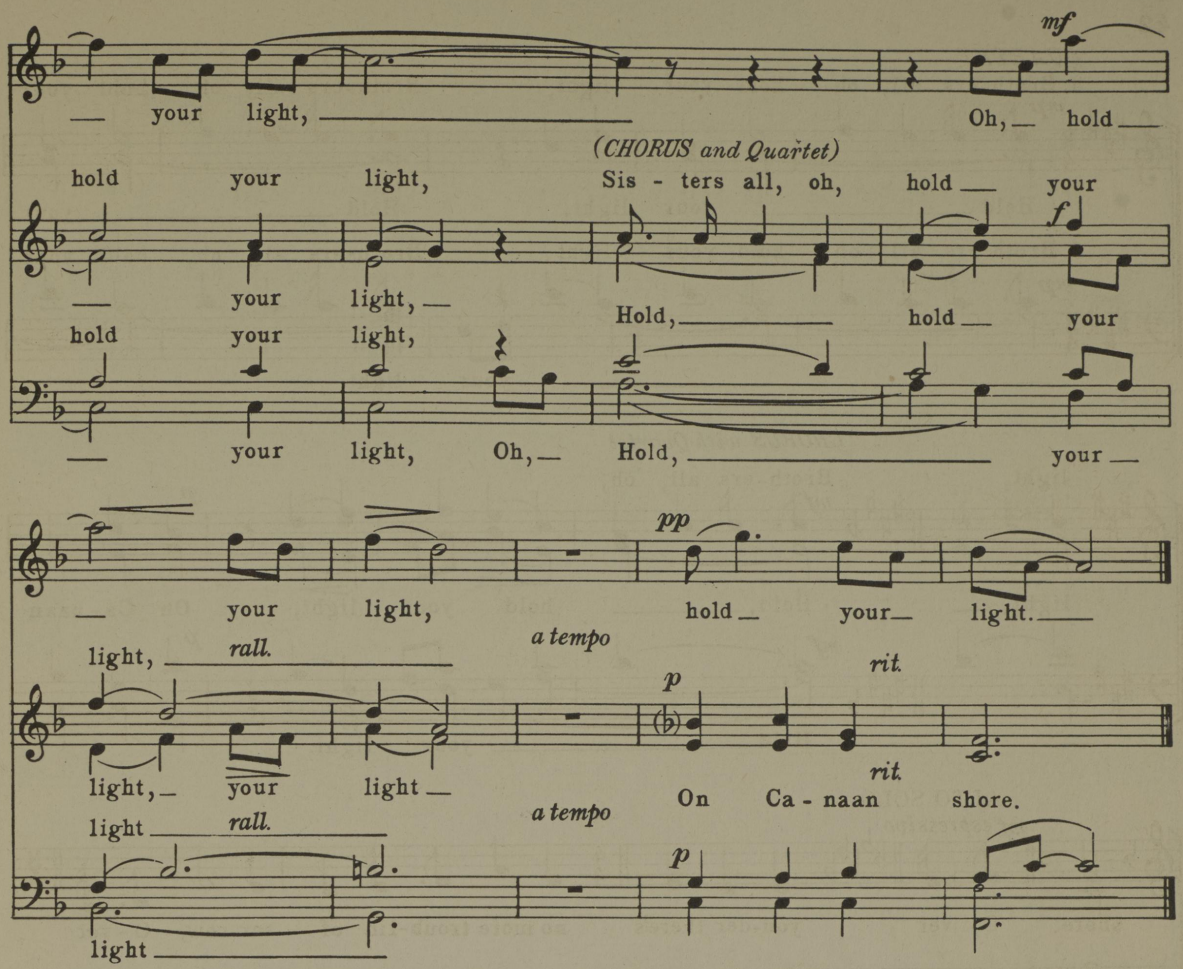
On Canaan Shore

Mixed Chorus, Quartet and Solos

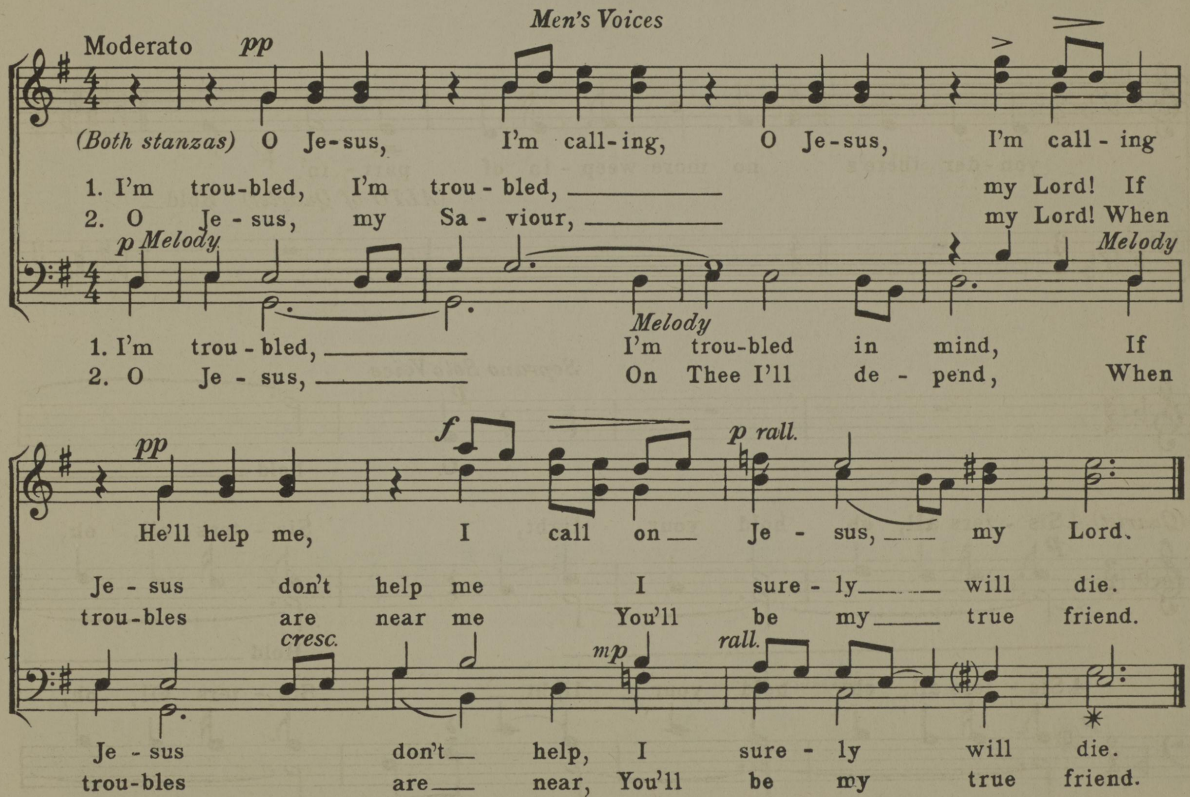
Words and Tune adapted




QUARTET
3. Broth-ers all, oh hold your light, Broth-ers all, oh, hold your
mp
Hold your light, Hold your
3. Broth-ers all, oh hold your light, Broth-ers all, oh, hold your
mp
your light,
CHORUS with Quartet
light, Broth-ers all, oh,
mf
p
light, Hold, hold your light, On Ca-naan
mf
p
Hold your light,
ALTO SOLO
mf espressivo
shore. O-ver yon-der there's no more troub-lin' of sor-row, O-ver
yon-der there's no more weep-in' of part-in'.
(ALTO of Quartet) Hold
Soprano Solo Voice
p
O hold
(Quartet) 4. Sis-ters all, oh, hold your light, Sis-ters all, oh,
p
Hold
4. Sis-ters all, oh, hold your light, Sis-ters all, oh,
p
Hold Oh, hold



I'm Troubled in Mind

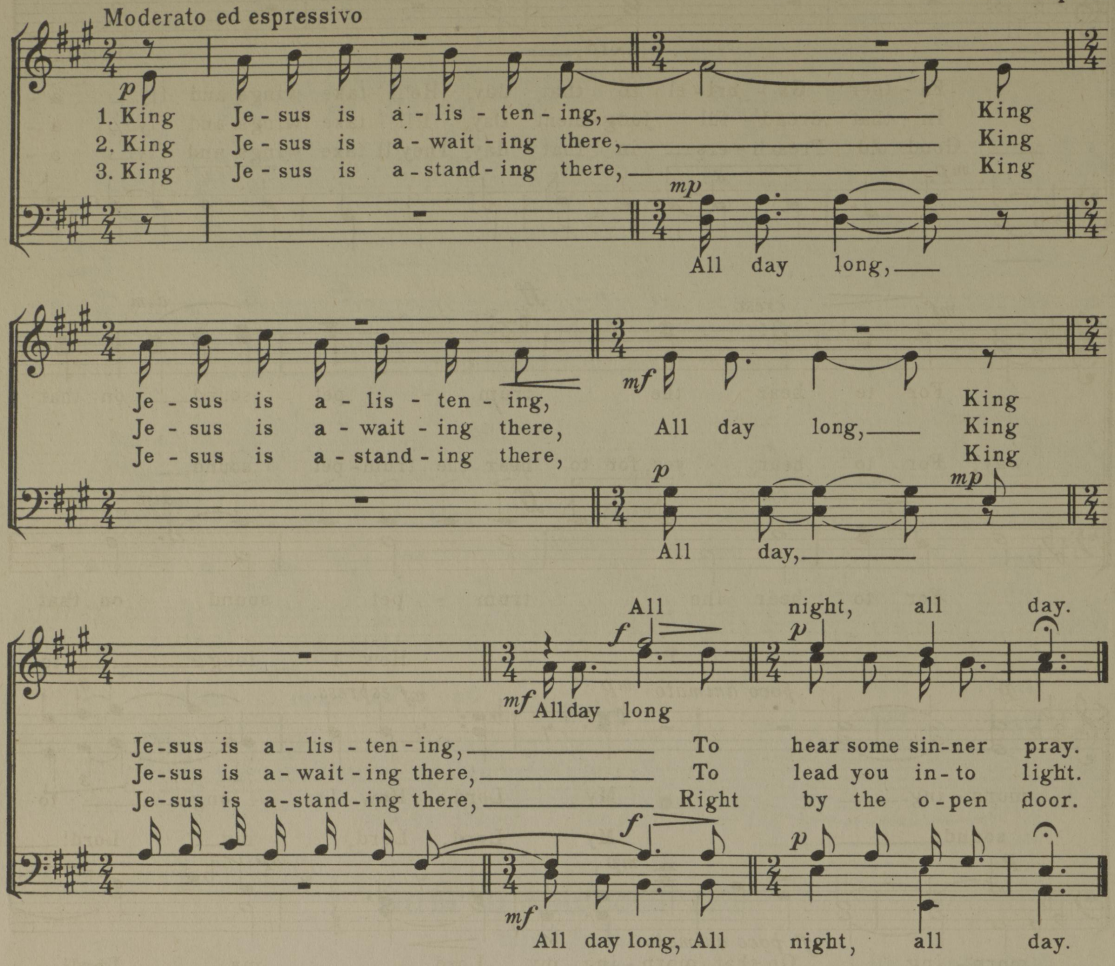


*If preferred, the bass may sing $G^{\natural}_{\sharp}$ at close of last stanza.

King Jesus is a-Listening

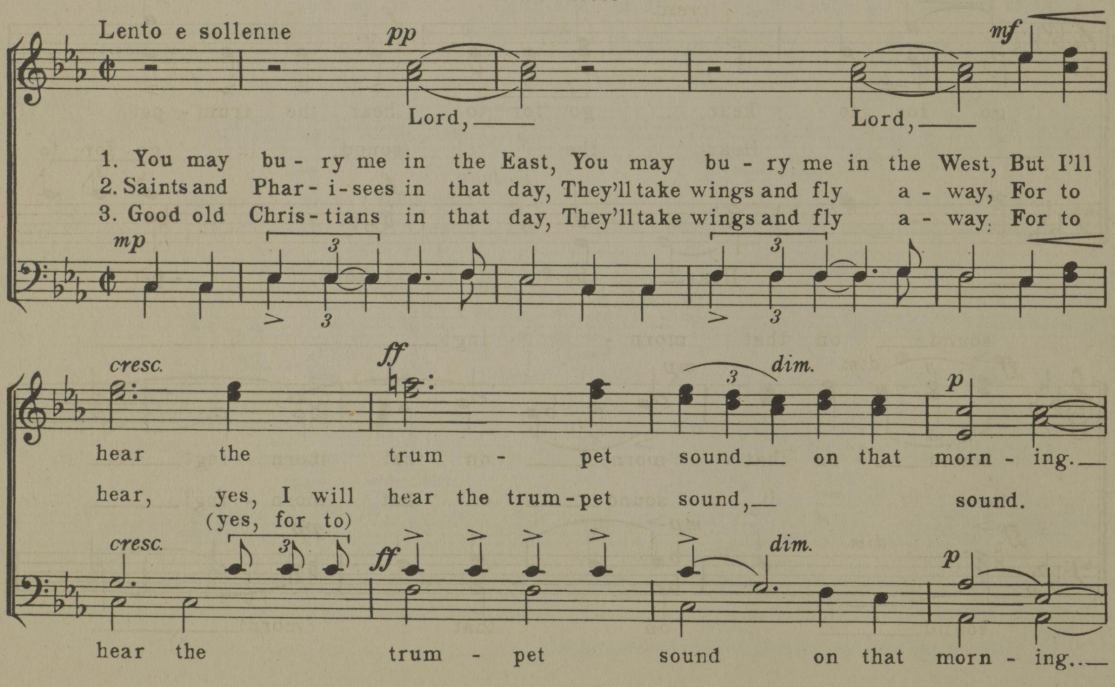
Men's Voices

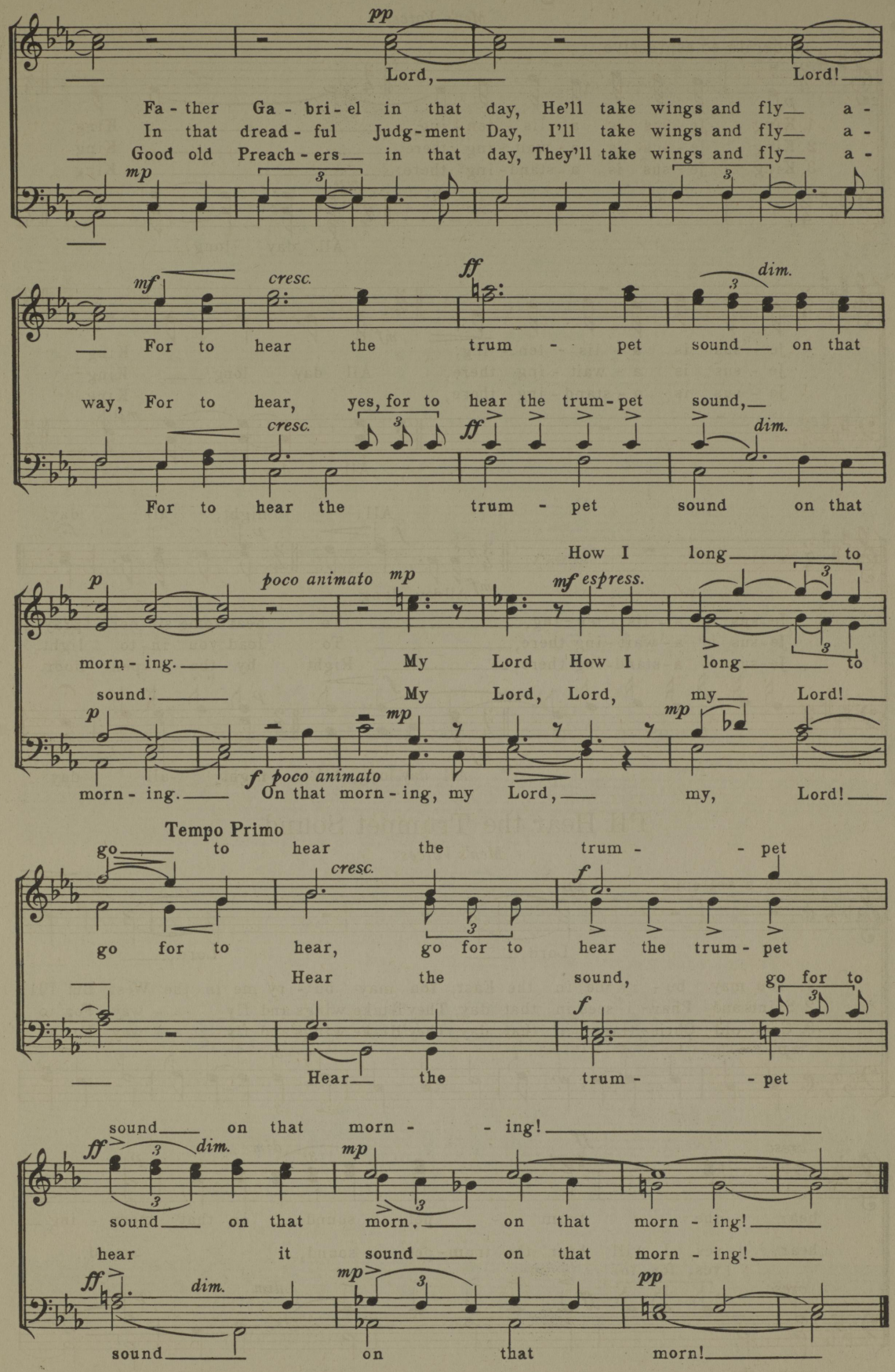
Words adapted



I'll Hear the Trumpet Sound

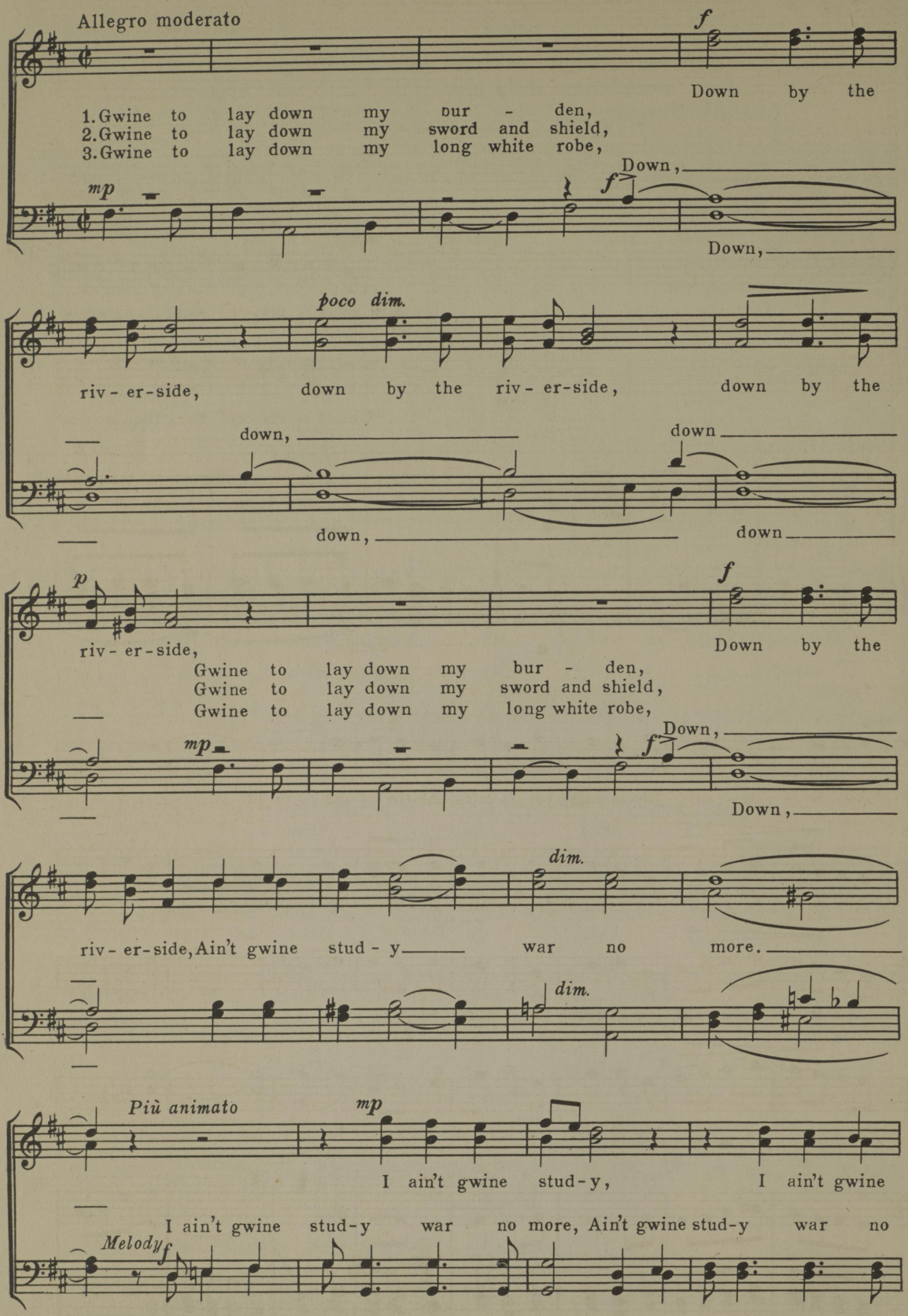
Men's Voices

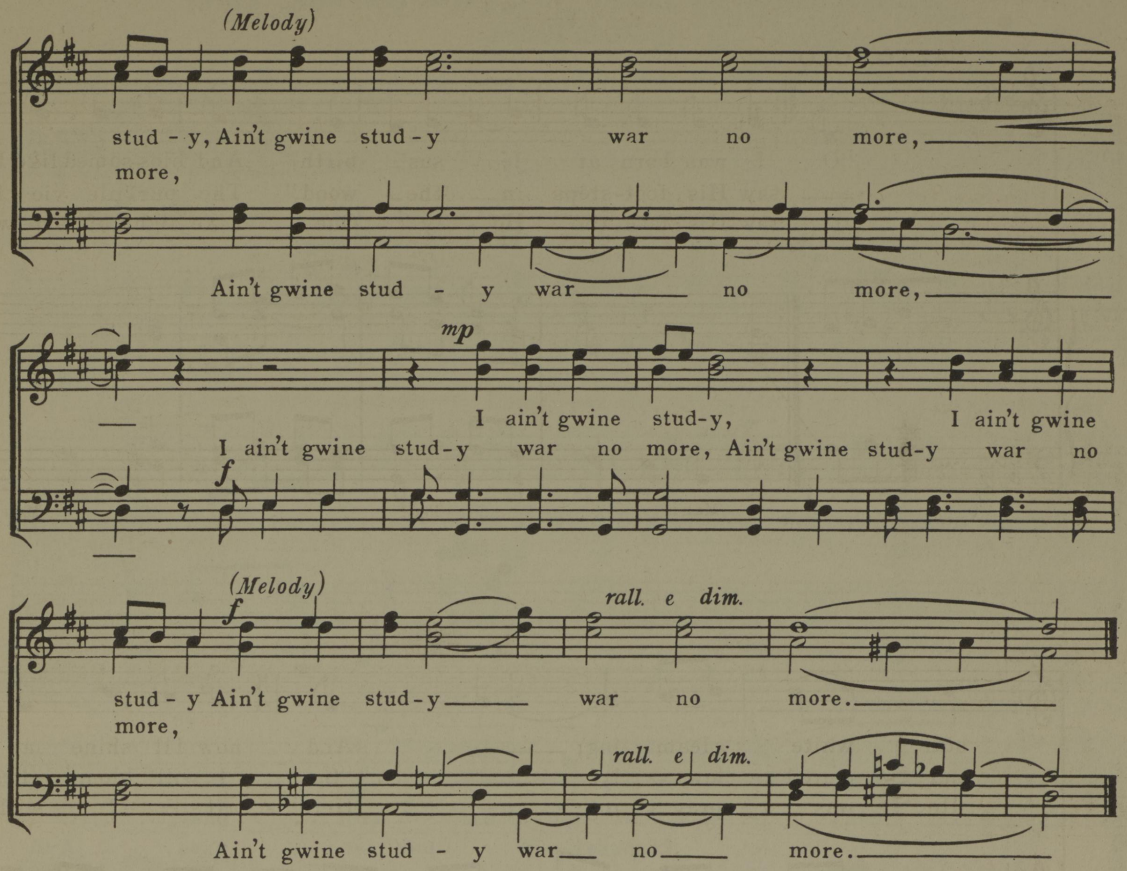



pp
Lord,
Lord!
Fa - ther Ga - bri - el in that day, He'll take wings and fly a -
In that dread - ful Judg - ment Day, I'll take wings and fly a -
Good old Preach - ers in that day, They'll take wings and fly a -
mp
mf
cresc.
ff
dim.
For to hear the trum - pet sound on that
way, For to hear, yes, for to hear the trum - pet sound,
cresc.
ff
dim.
For to hear the trum - pet sound on that
How I long to
p
poco animato
mp
mf espress.
morn - ing.
My Lord How I long to
sound.
My Lord, Lord, my Lord!
p
mp
mp
f poco animato
morn - ing.
On that morn - ing, my Lord, my, Lord!
Tempo Primo
go to hear the trum - pet
cresc.
f
go for to hear, go for to hear the trum - pet
Hear the sound, go for to
f
Hear the trum - pet
sound on that morn - ing!
ff
dim.
mp
sound on that morn, on that morn - ing!
hear it sound on that morn - ing!
ff
dim.
mp
pp
sound
on that morn!

I Ain't Gwine Study War No More

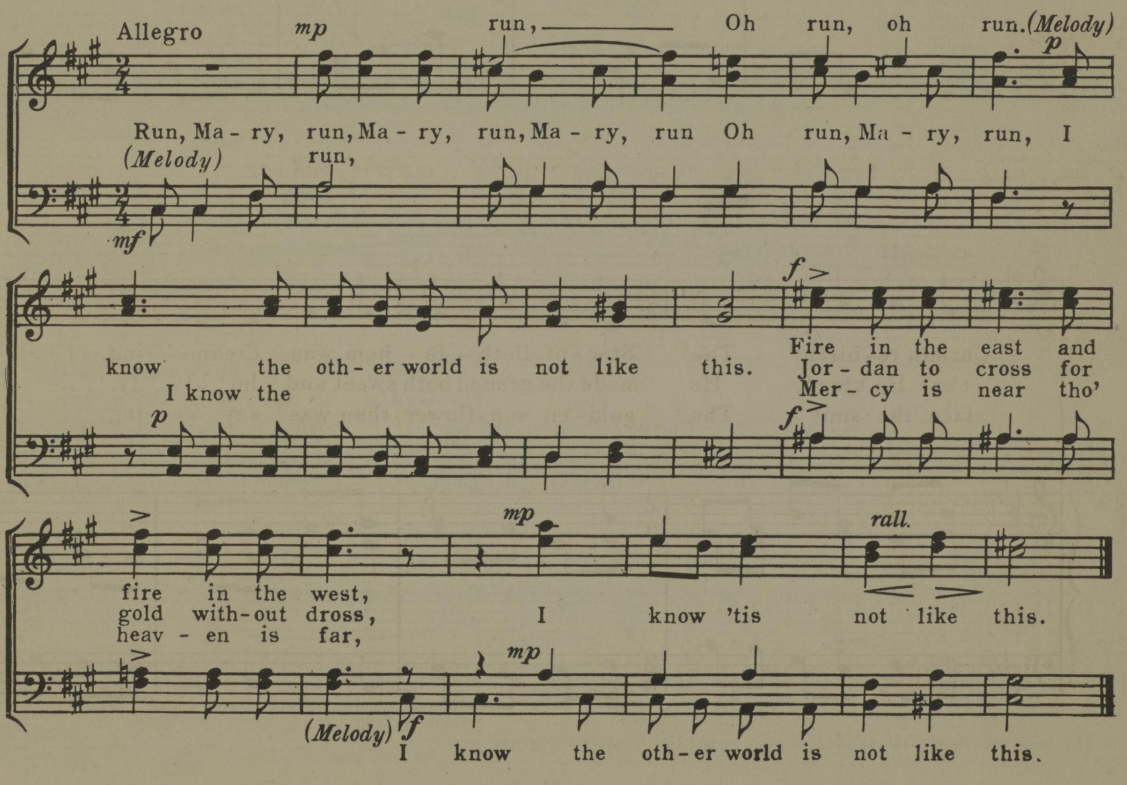
Men's Voices





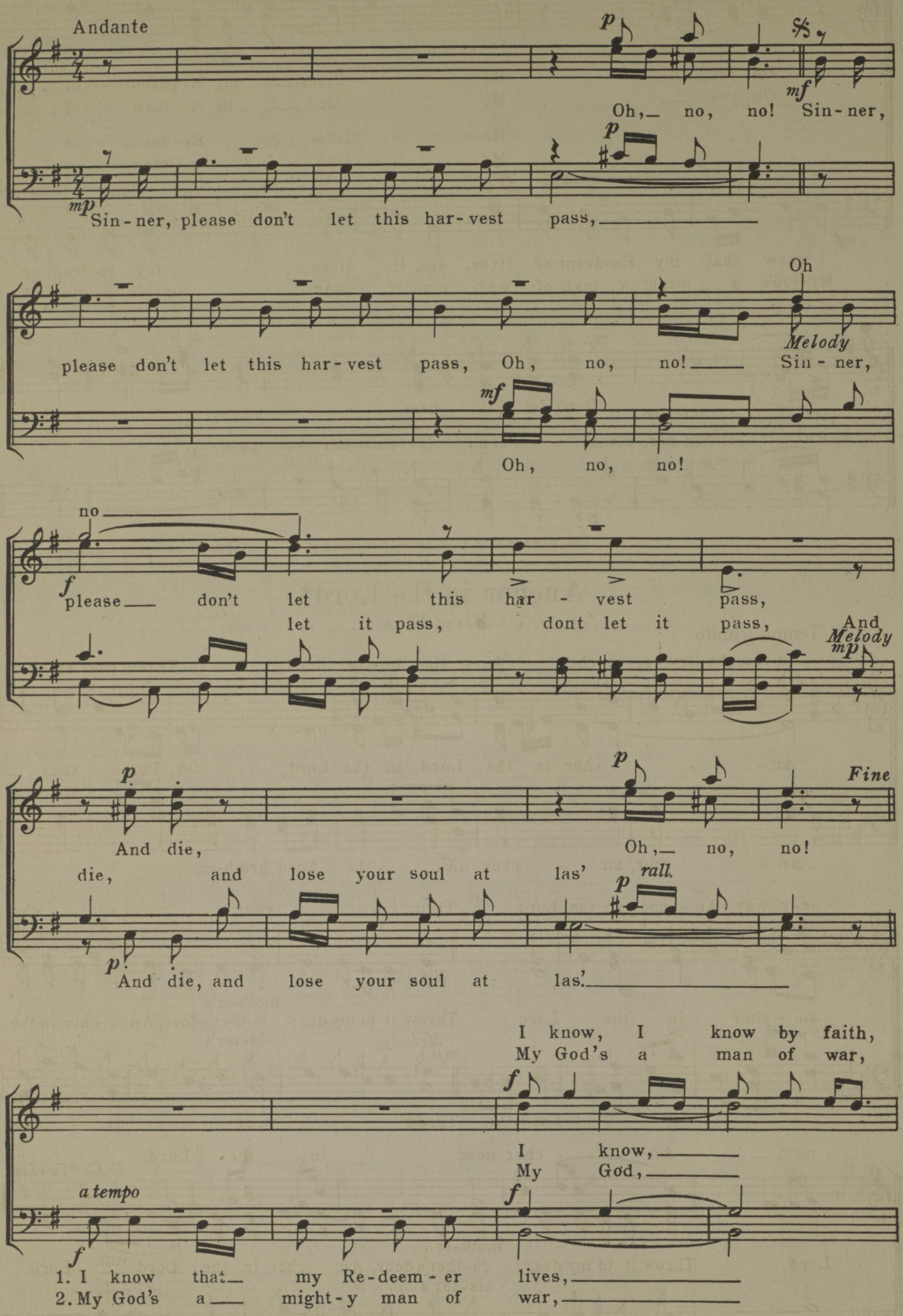
Run, Mary, Run

Men's Voices

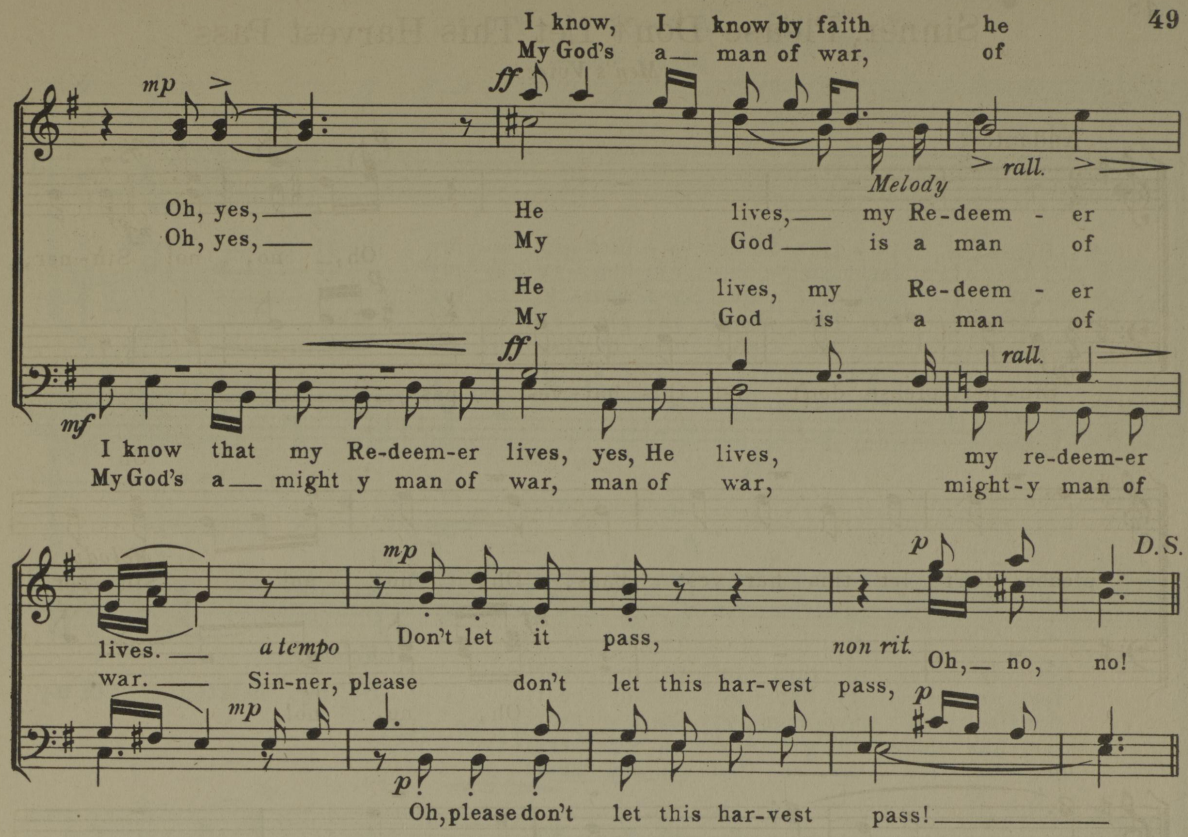


Sinner, Please Don't Let This Harvest Pass*

Men's Voices

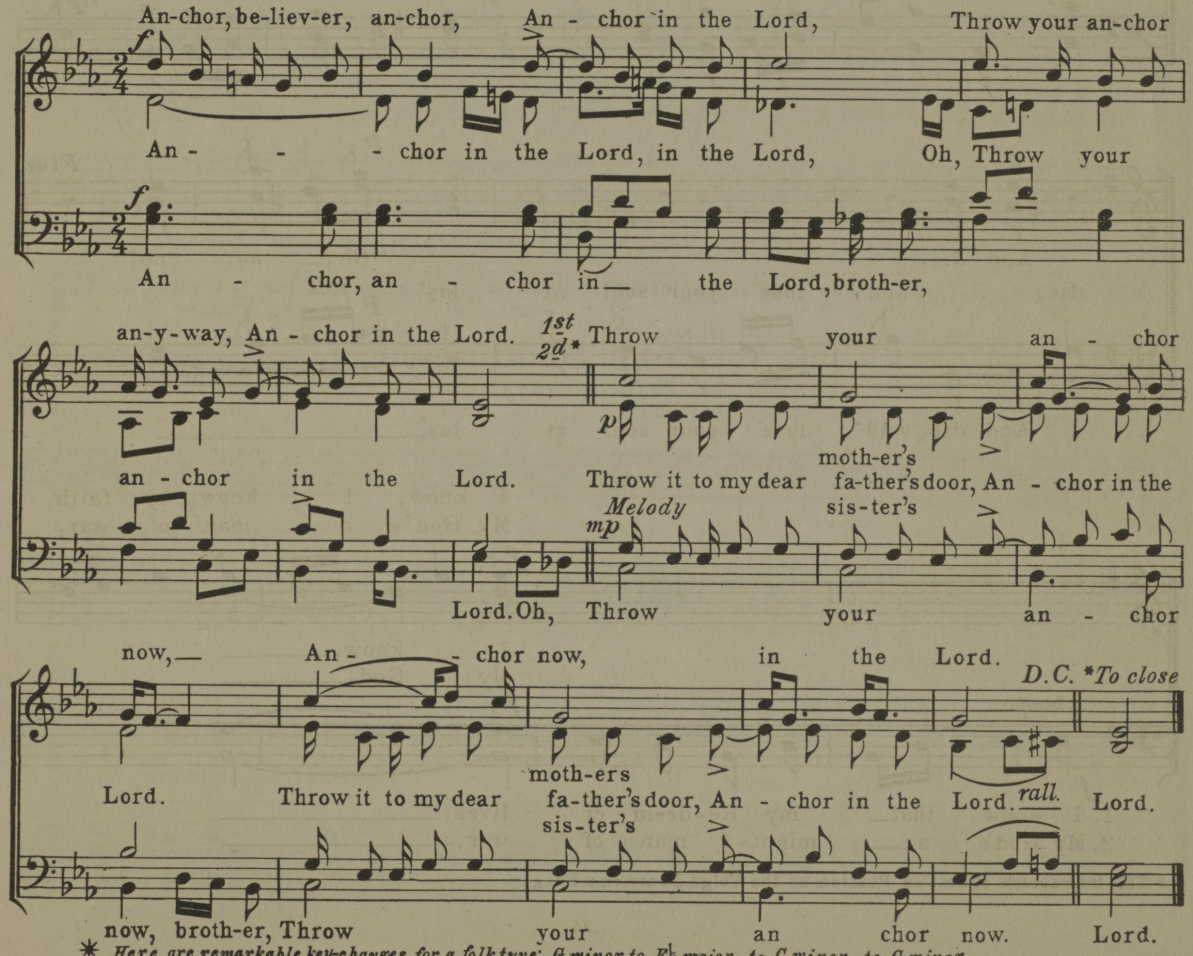


* This tune sounds almost as Russian as the Volga Boatmen's Song.



Anchor in the Lord*

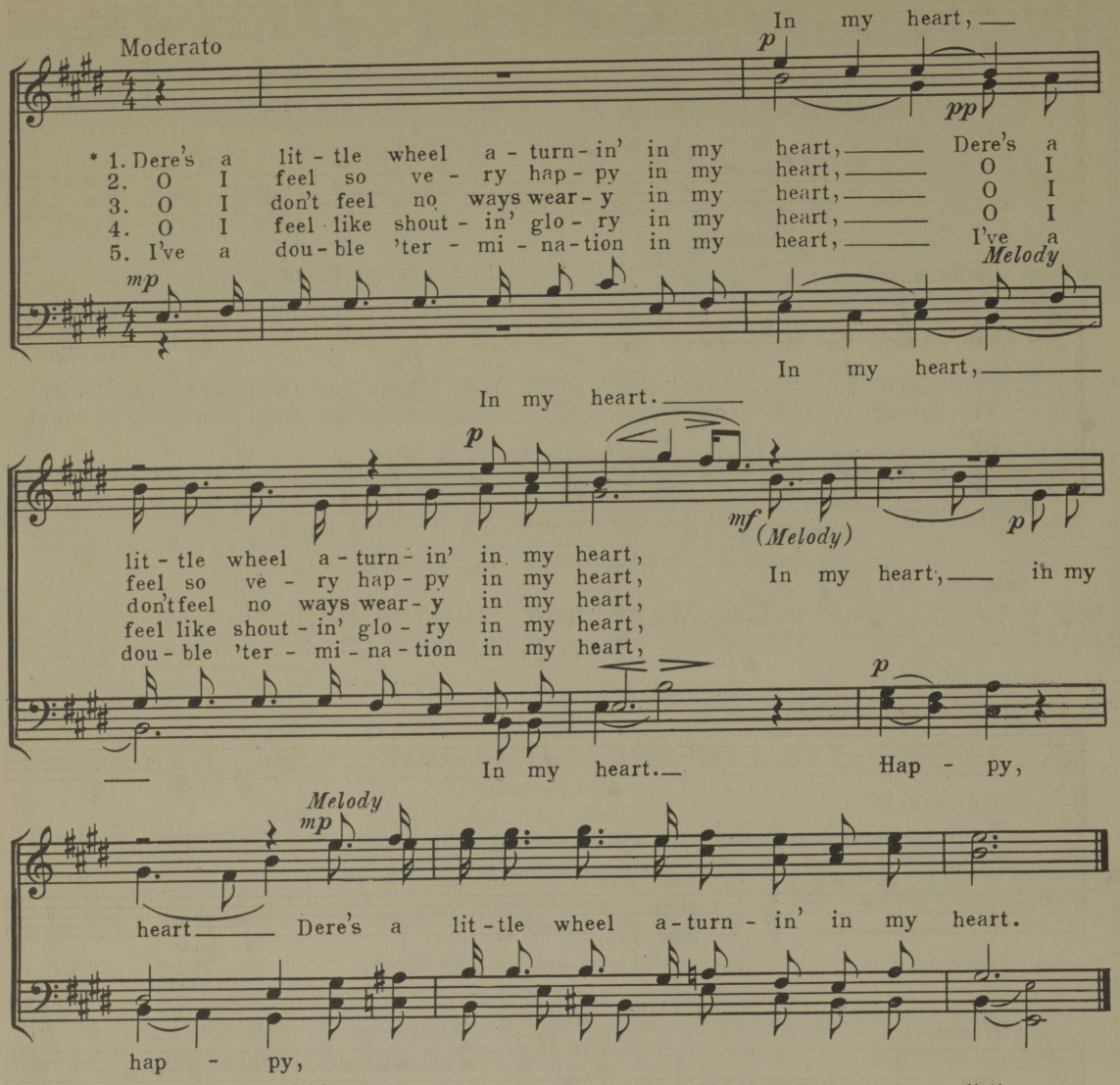
Mixed Voices



* *Here are remarkable key-changes for a folk tune: G minor to E♭ major, to C minor, to G minor.*

Little Wheel A-Turnin'

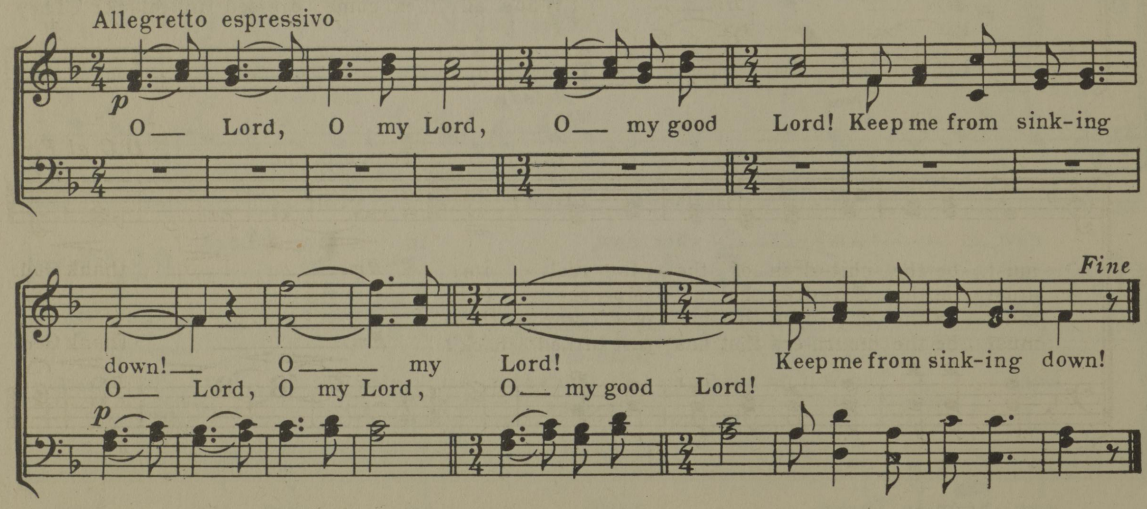
Men's Voices

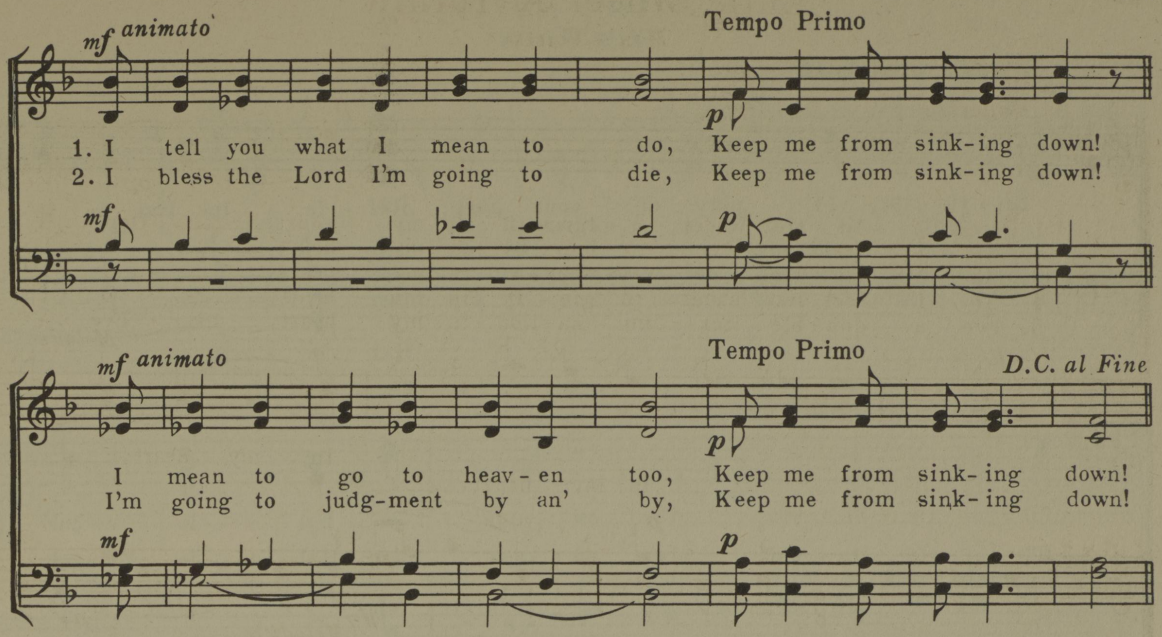


* Slight rhythmic variations will be necessary in the different stanzas to accommodate the tune to the diction.

Keep Me from Sinking Down

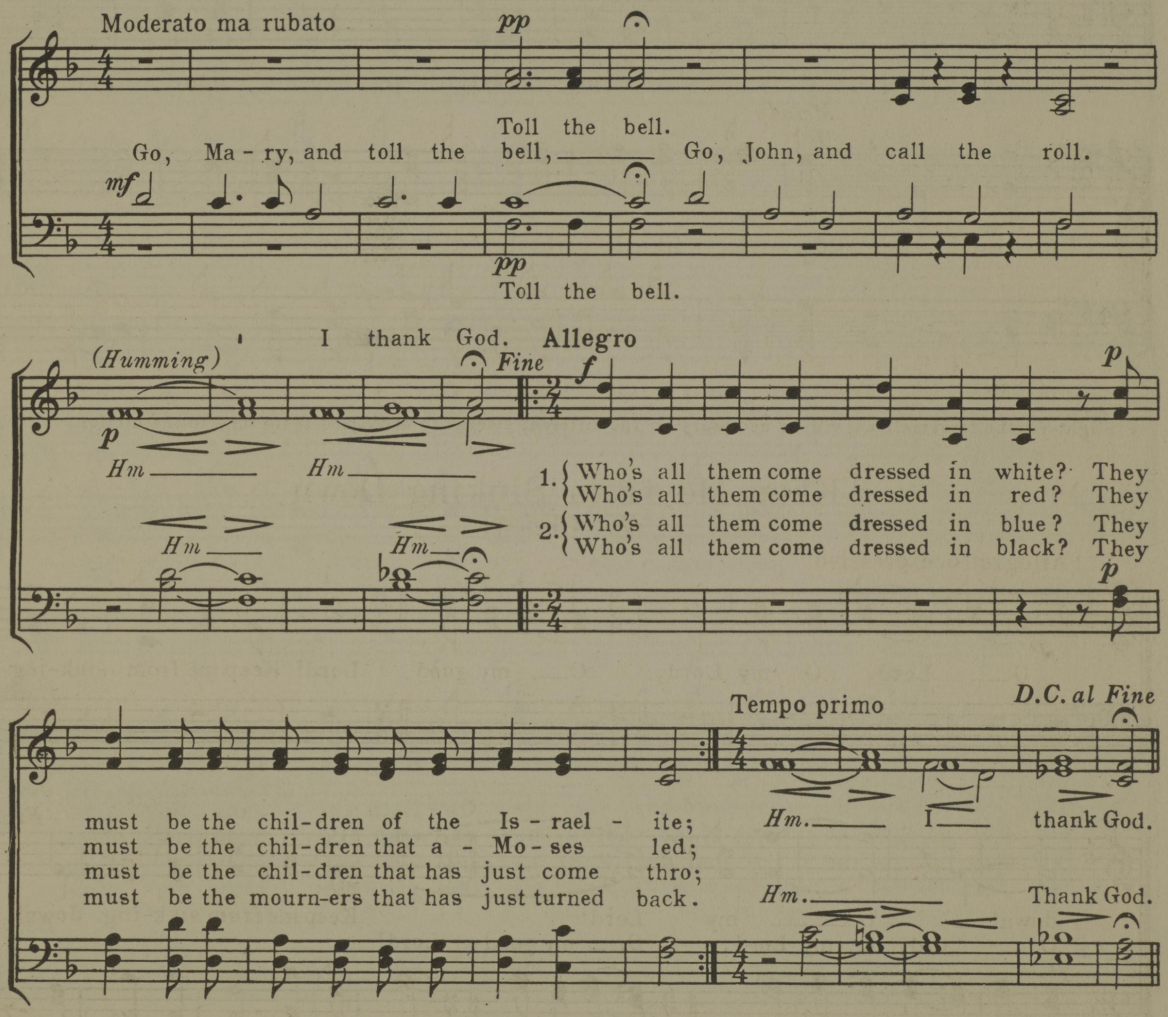
Mixed Voices





Go, Mary, and Toll the Bell

Mixed Voices

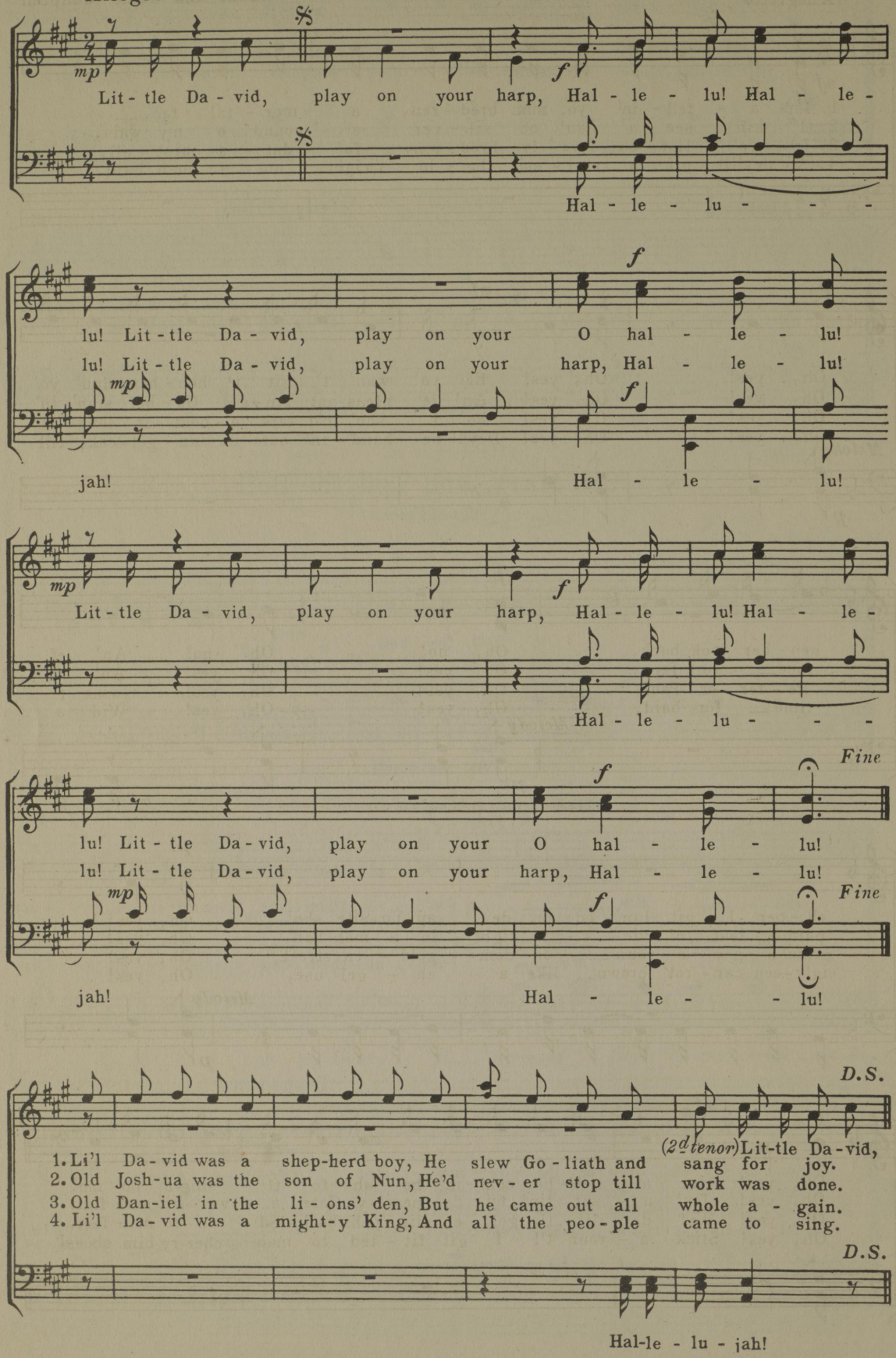


233942

Little David

Mens' Voices

Allegro moderato

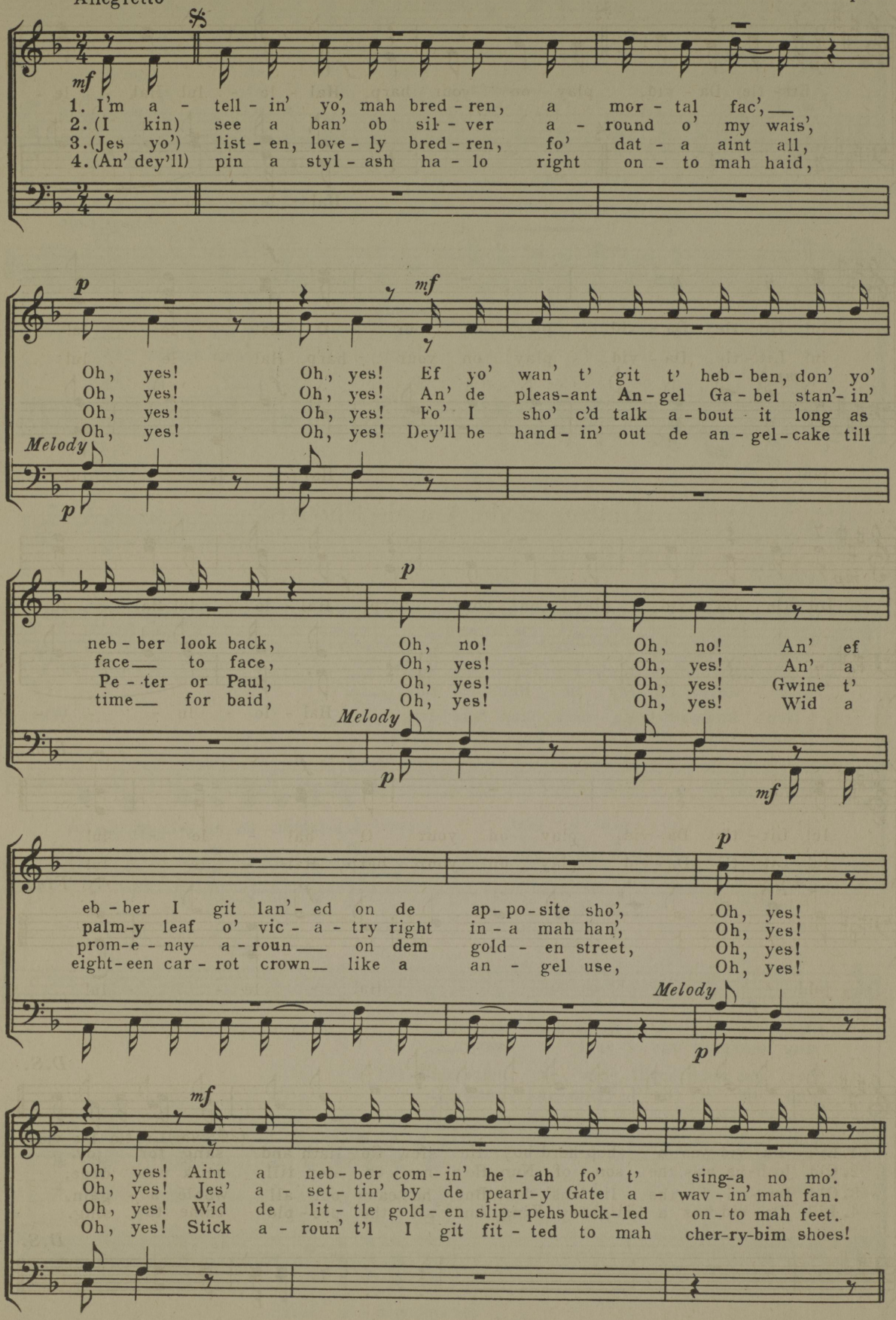


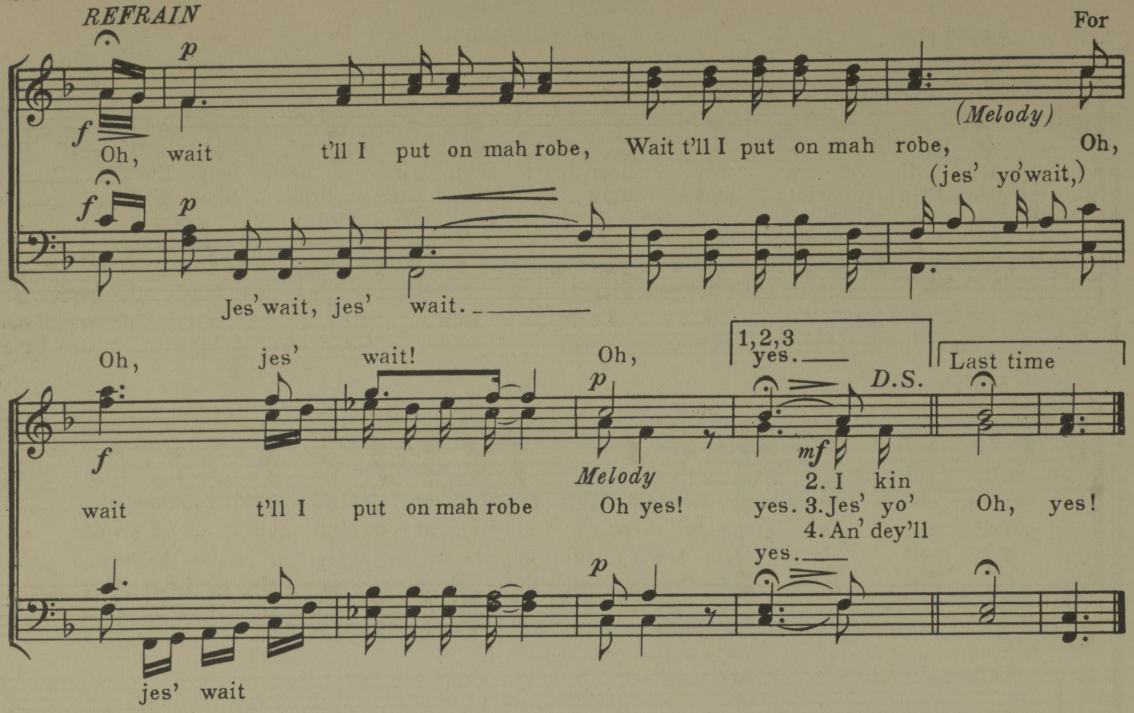
Oh, Yes!

Men's Voices

Allegretto

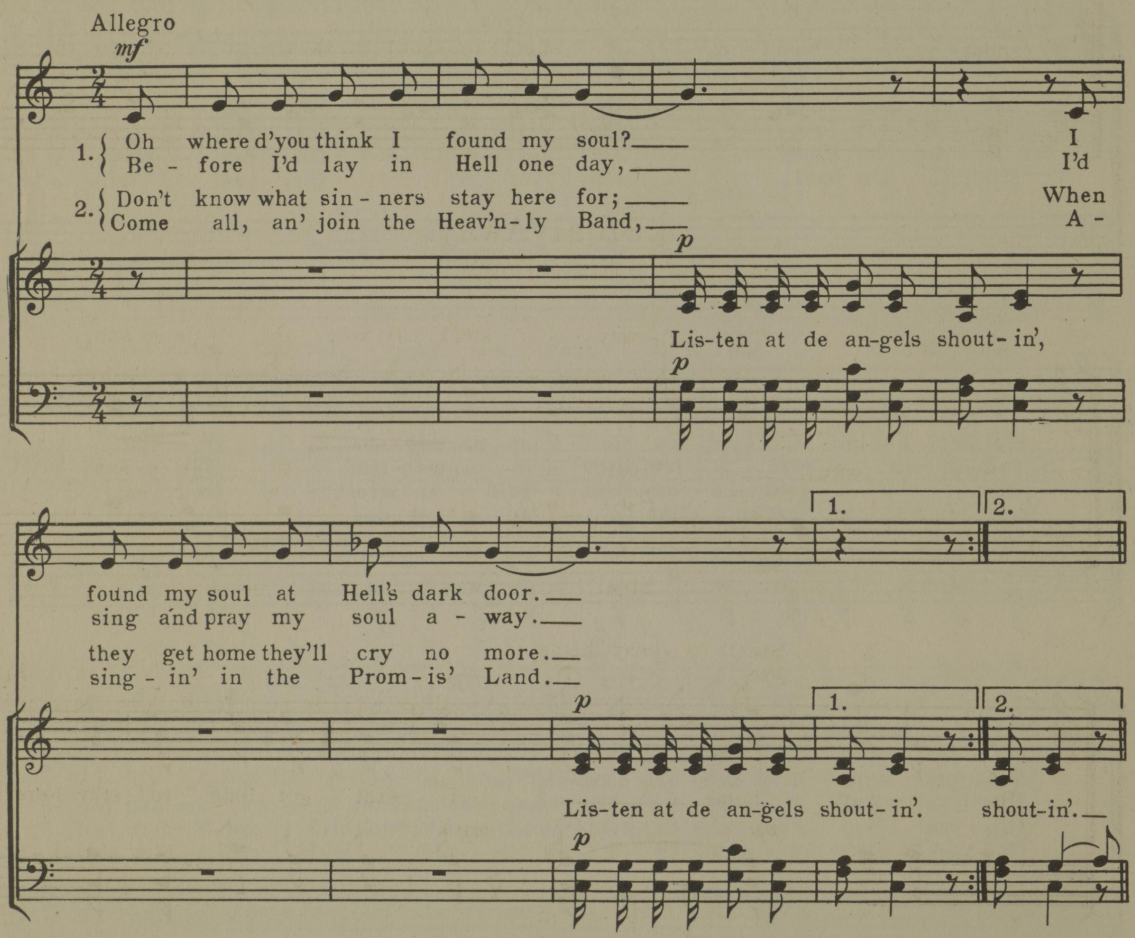
Words and Tune adapted

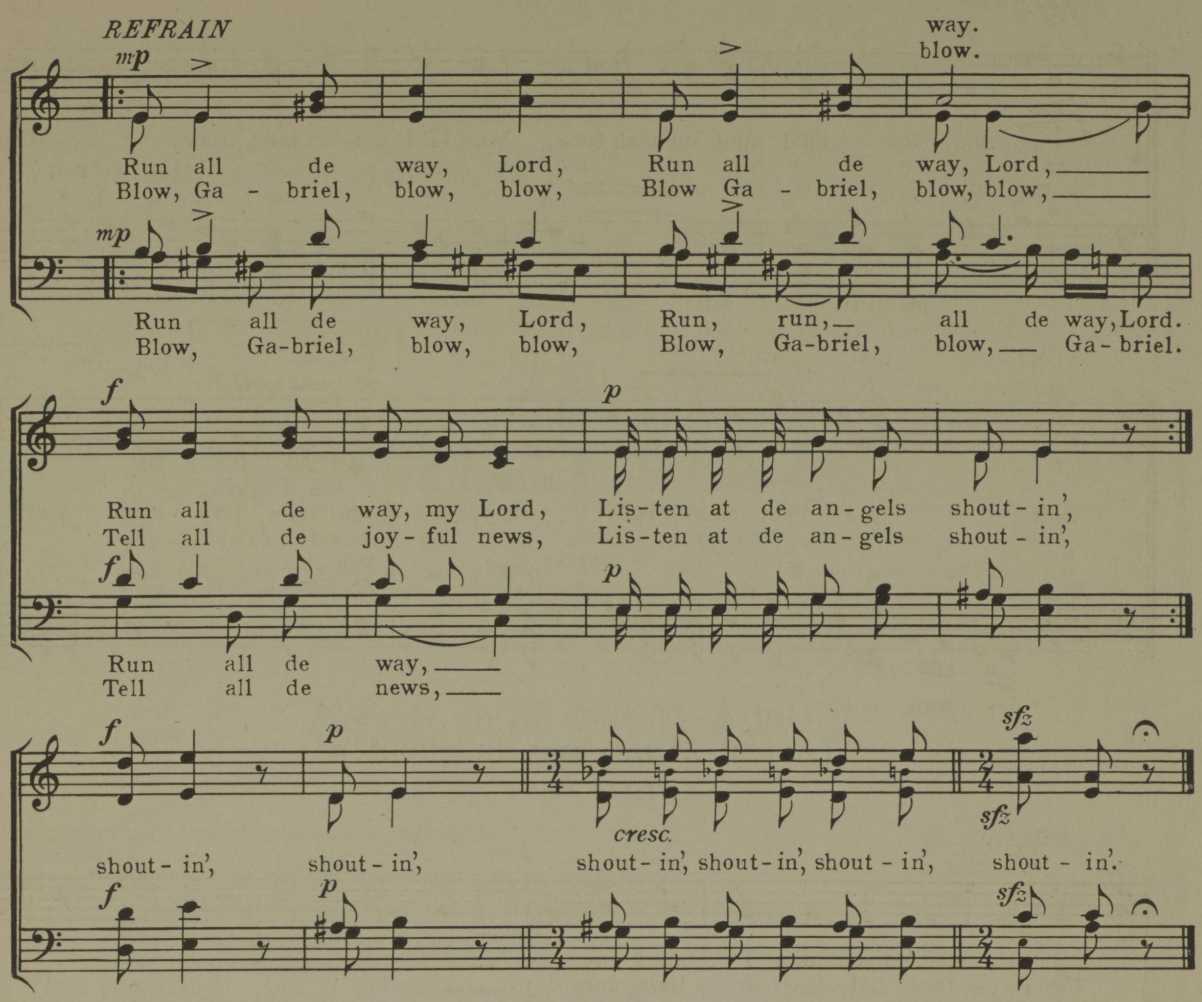




Listen at de Angels Shoutin'

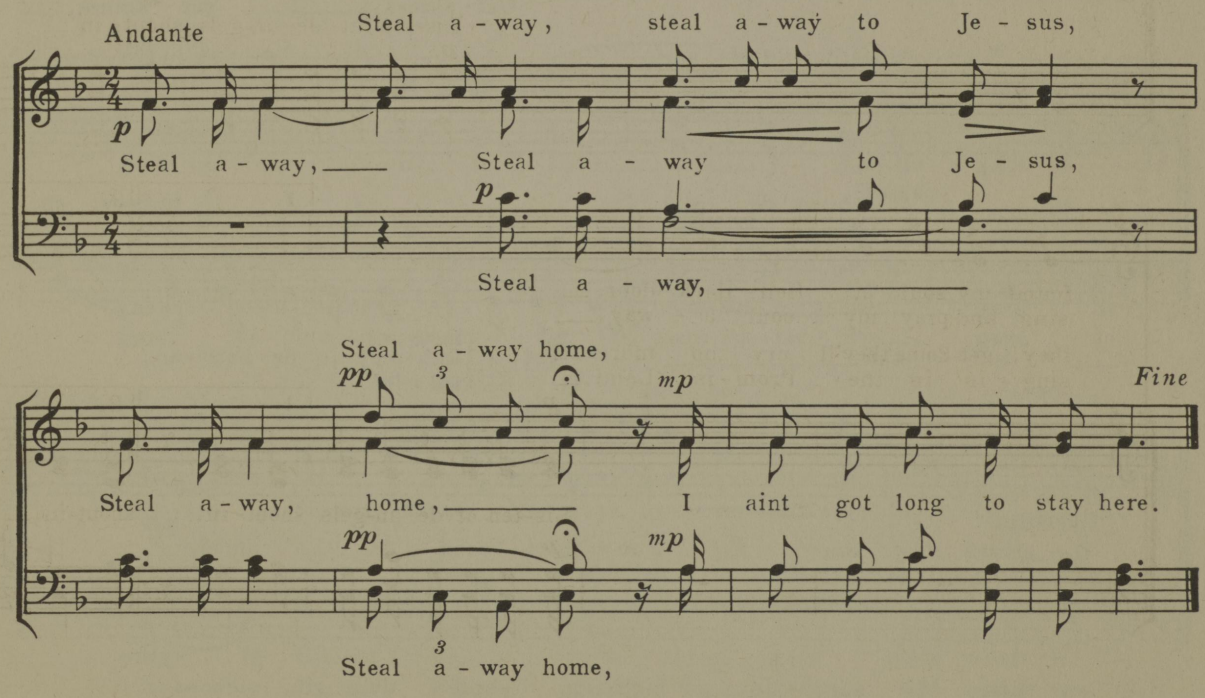
Mixed Voices

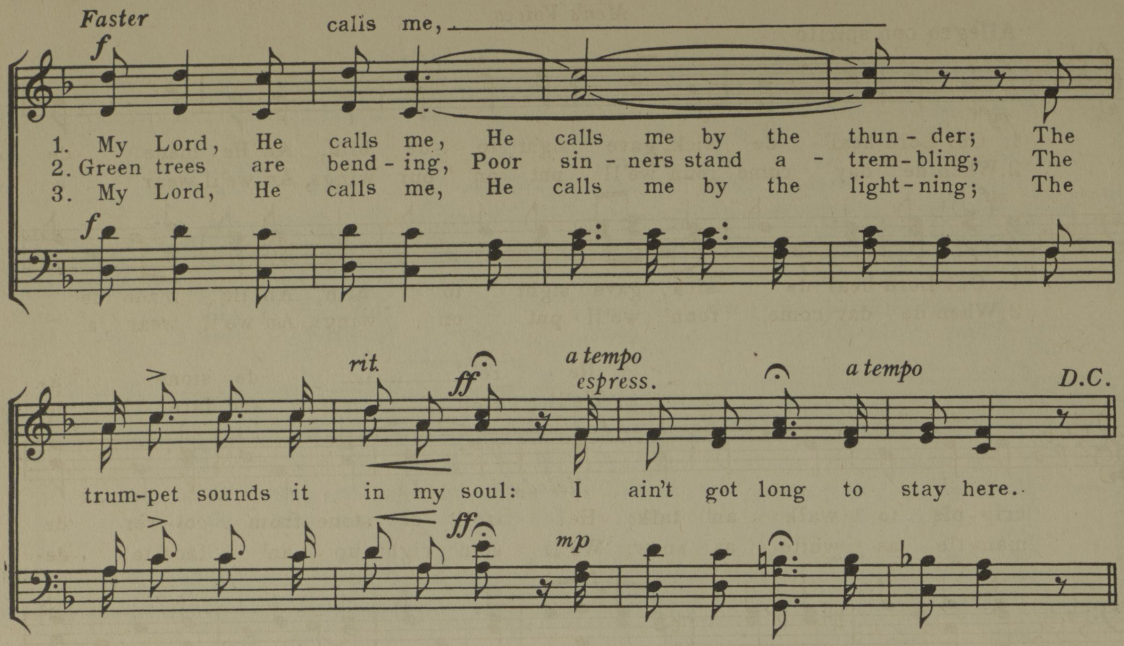




Steal Away

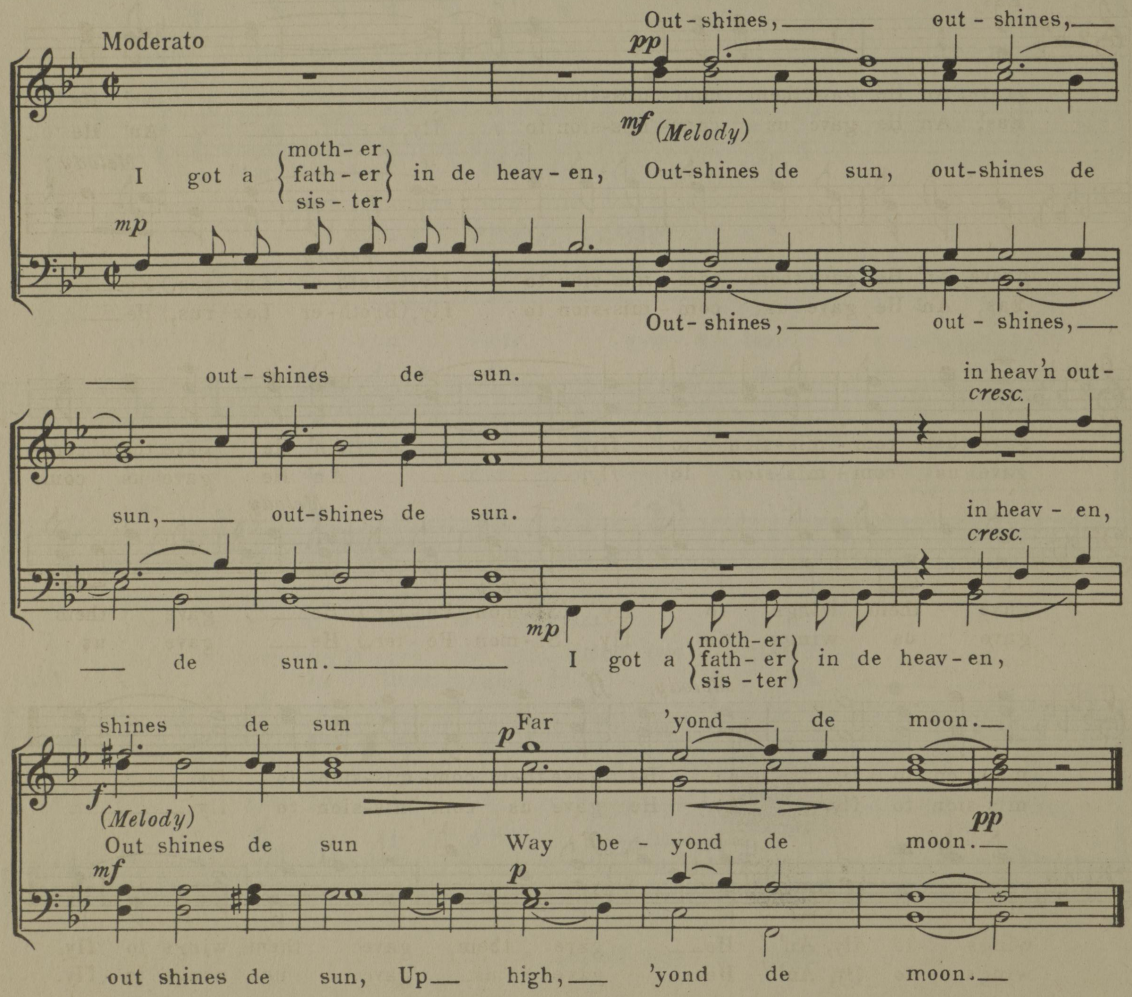
Mixed Voices





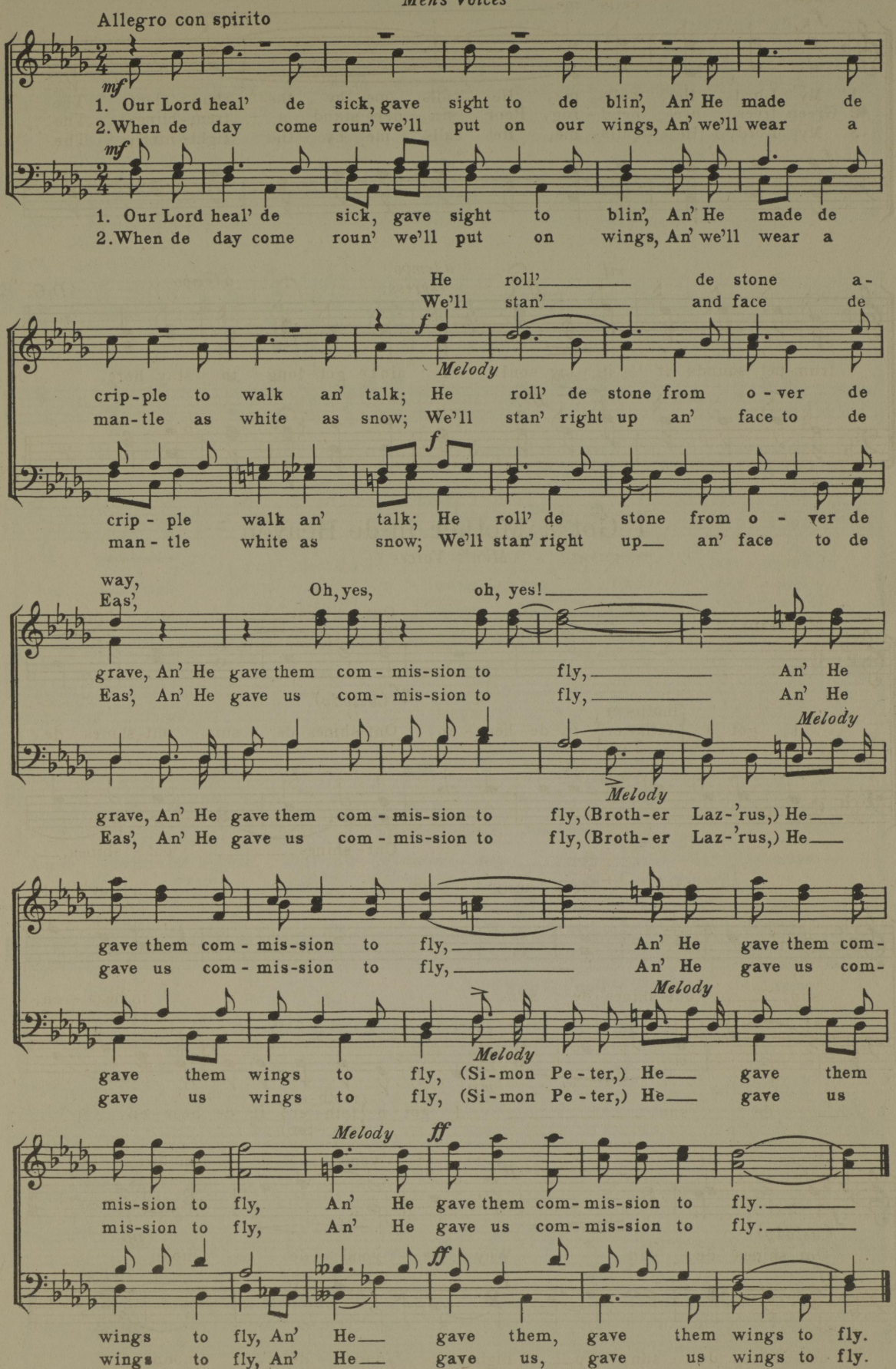
I Got a Mother in de Heaven

Men's Voices



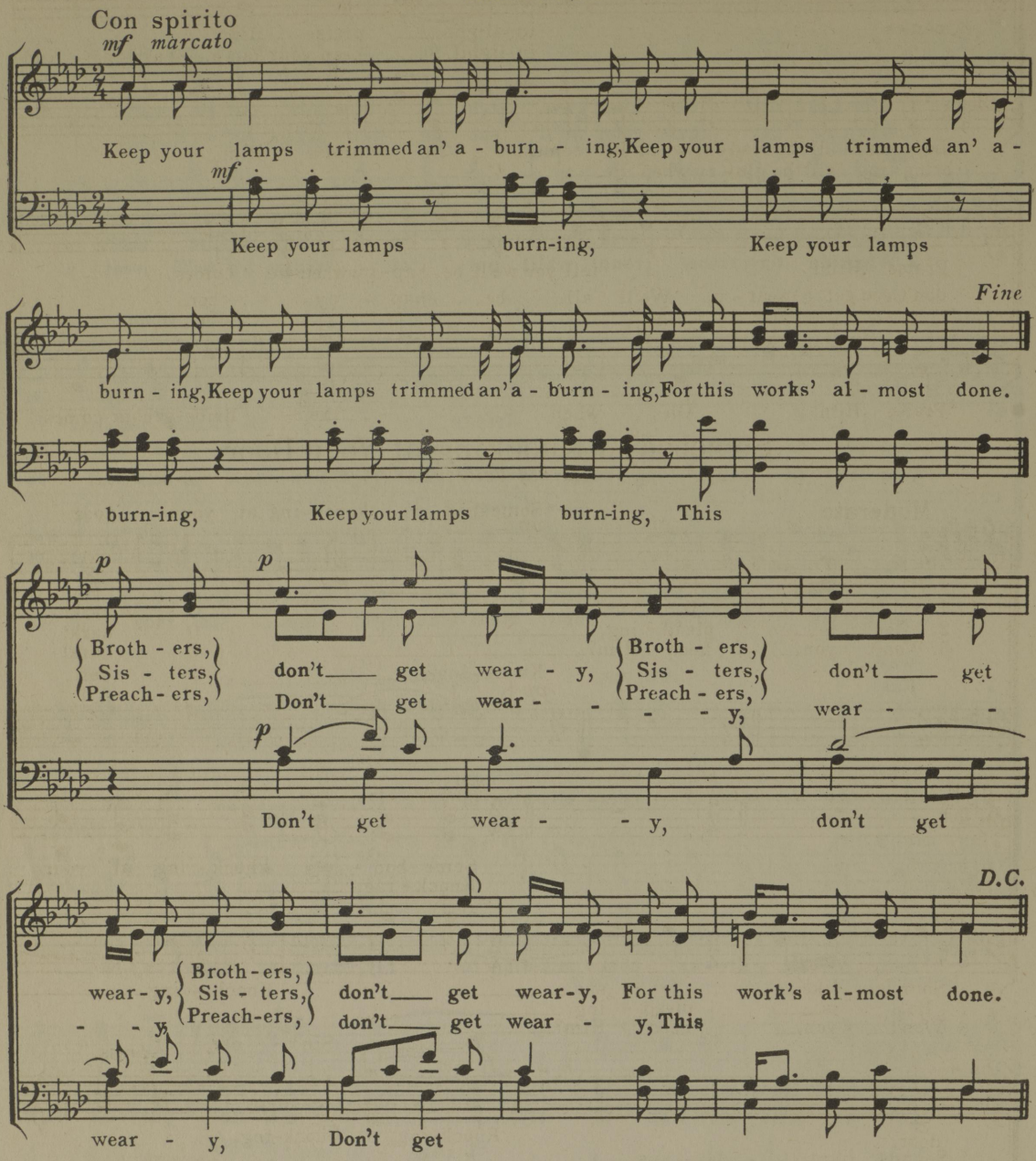
Our Lord Heal' de Sick

Men's Voices



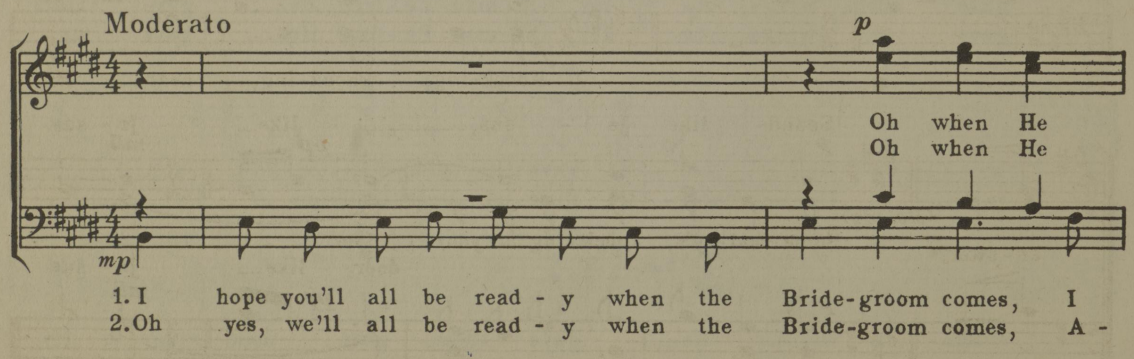
Keep Your Lamps Trimmed

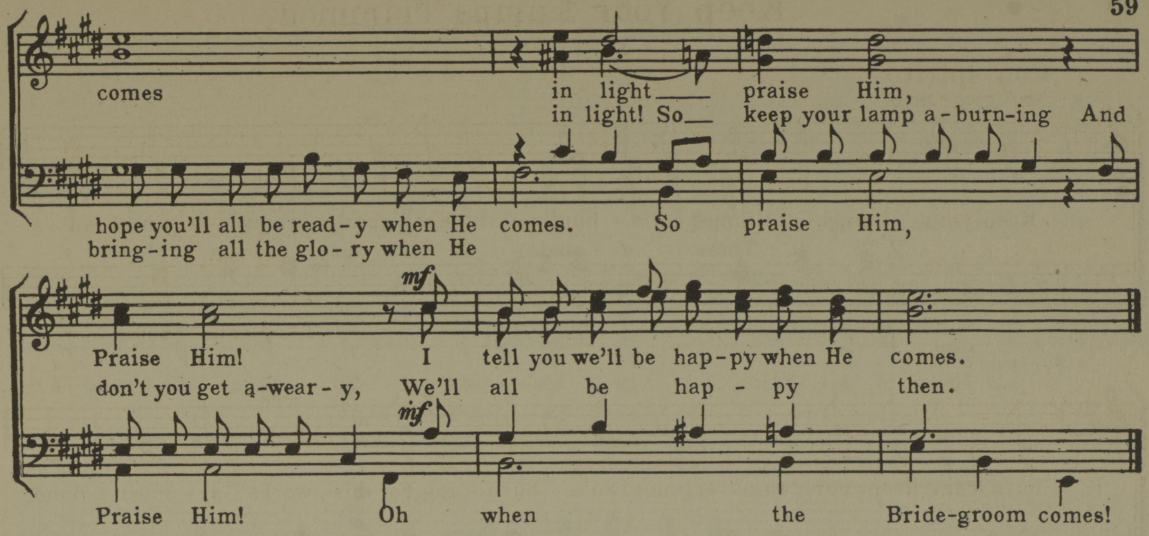
Mixed Voices



When the Bridegroom Comes

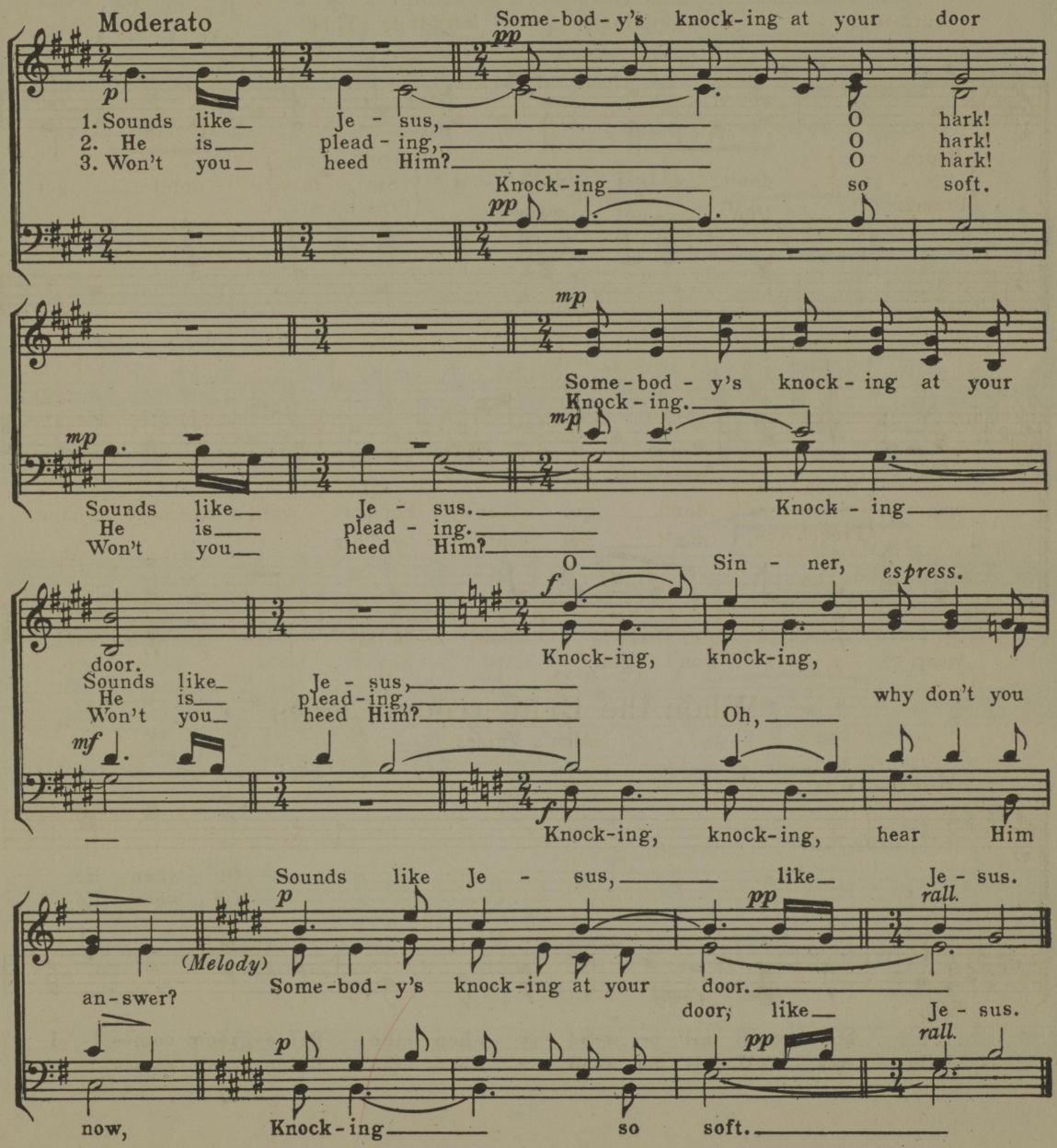
Men's Voices





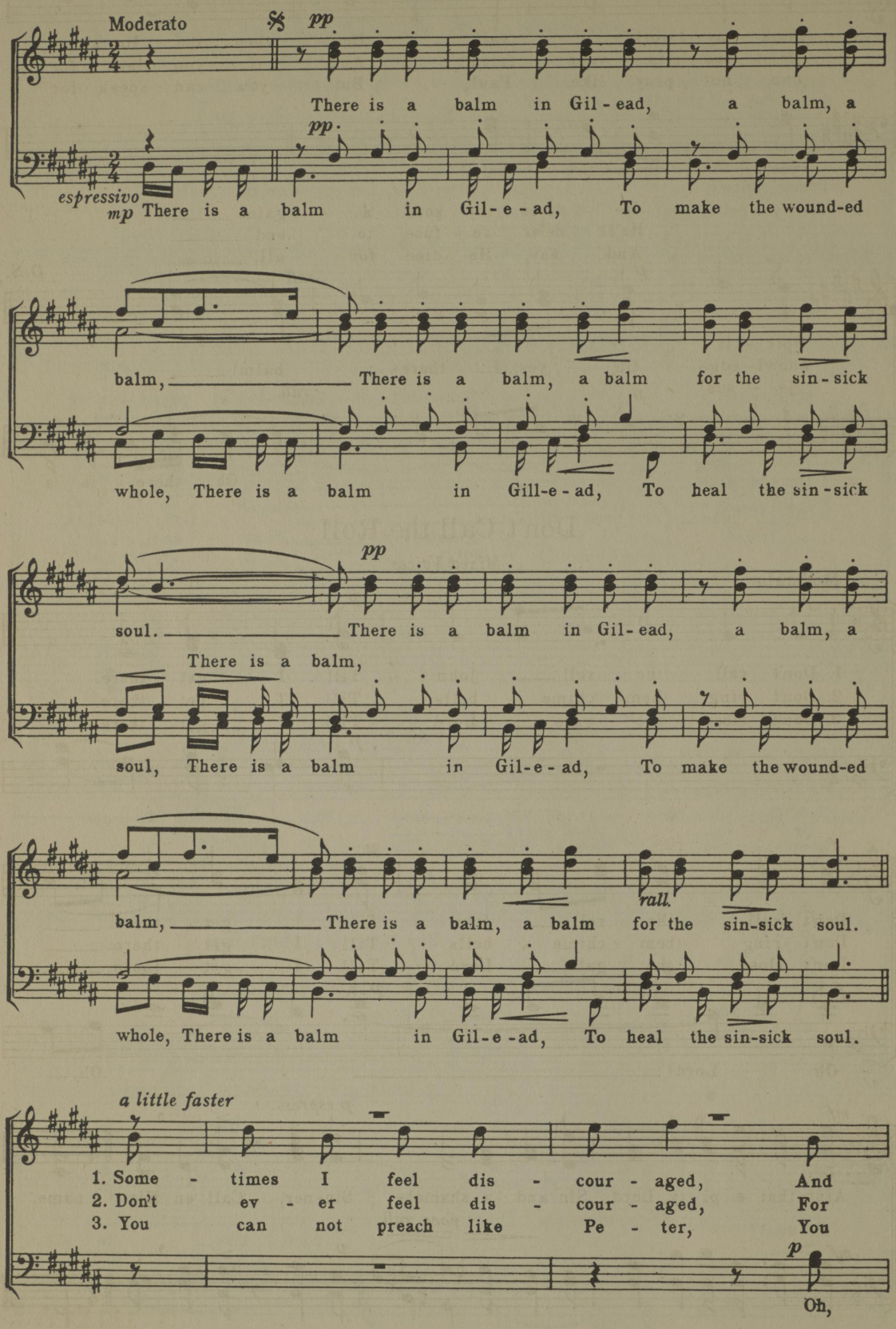
Somebody's Knocking at Your Door

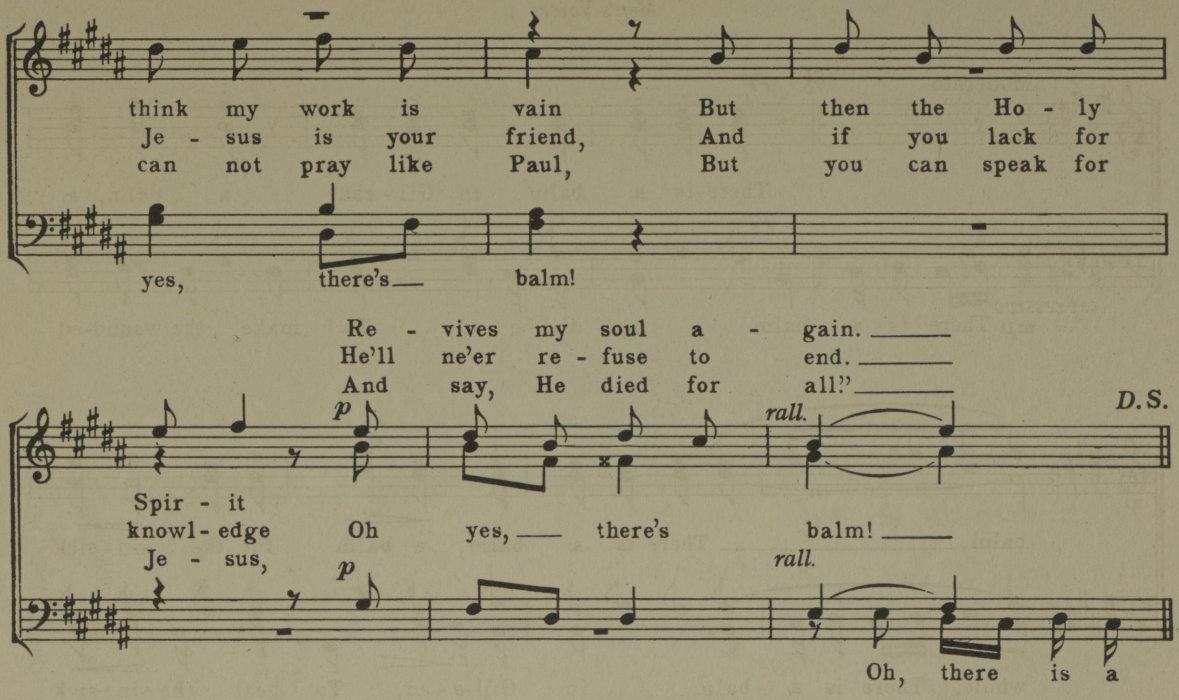
Mixed Voices



Balm in Gilead

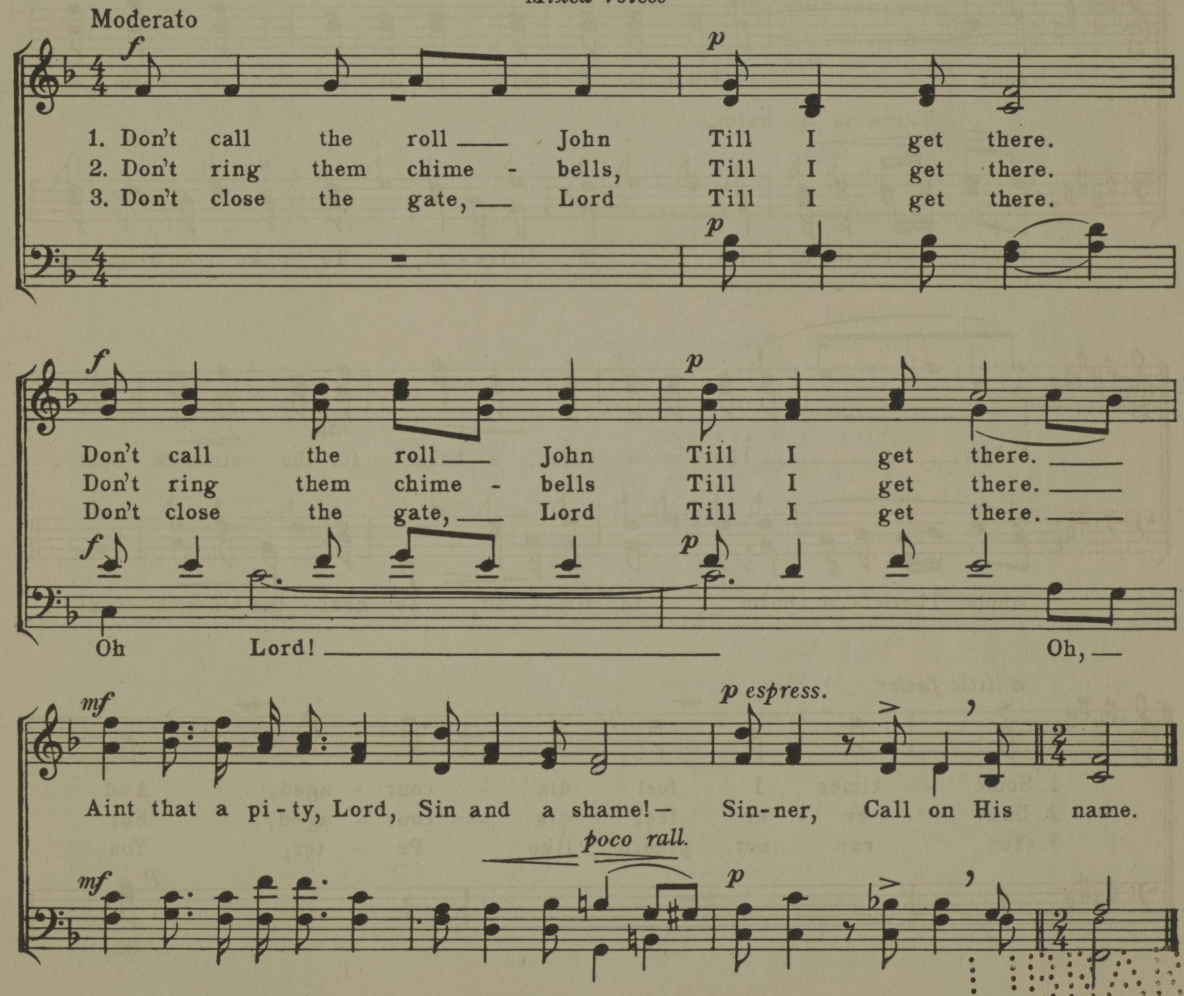
Men's Voices





Don't Call the Roll

Mixed Voices



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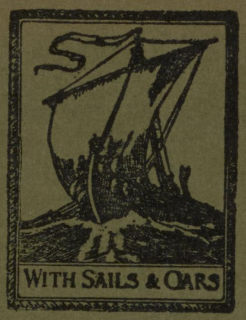
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