

Connecticut College

Digital Commons @ Connecticut College

Historic Sheet Music Collection

Greer Music Library

1918

Sometimes I Feel Like A Motherless Child

H. T. Burleigh

Follow this and additional works at: <https://digitalcommons.conncoll.edu/sheetmusic>

Recommended Citation

Burleigh, H. T., "Sometimes I Feel Like A Motherless Child" (1918). *Historic Sheet Music Collection*. 1283.
<https://digitalcommons.conncoll.edu/sheetmusic/1283>

This Score is brought to you for free and open access by the Greer Music Library at Digital Commons @ Connecticut College. It has been accepted for inclusion in Historic Sheet Music Collection by an authorized administrator of Digital Commons @ Connecticut College. For more information, please contact bpancier@conncoll.edu.

The views expressed in this paper are solely those of the author.

"Sometimes I feel like

NEGRO SPIRITUALS

Arranged for Solo Voice by

H. T. BURLEIGH

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

Low Medium High



PRICE 50 CENTS NET. *No Discount*

F. Ricordi & Co.

G. Ricordi & Co. INC
MUSIC • NEW YORK • PUBLISHERS
MILAN • ROME • NAPLES • PALERMO
LONDON • PARIS • BUENOS-AYRES

Printed in U. S. A.

E. F. Droop & Sons Co.
Sheet Music & Music Books

MUSIC NOT EXCHANGEABLE
1300 - G Street, N. W.
WASHINGTON, D. C.

E. F. Droop & Sons Co.
Sheet Music & Music Books

MUSIC NOT EXCHANGEABLE
1300 - G Street, N. W.
WASHINGTON, D. C.

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

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

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

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

H. T. B.

New York, 1917

Sometimes I feel like a Motherless Child

Negro Spiritual
Arranged by

H. T. BURLEIGH

Lamentoso

Voice

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

Piano

pp

p ben sostenuto

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

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

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



In order to facilitate vocalization I have taken

ways from home a long ways from

rit.

rit.

a tempo

home. A long ways from home

a tempo

a long ways from home

p
Some-times I feel like I'm

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a key signature of one flat. It begins with four measures of whole rests, followed by a melodic phrase starting on a half note G4. The piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines, while the left hand plays a steady bass line of chords. A dynamic marking of *p* (piano) is placed above the vocal line and below the piano accompaniment.

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

cre - cen - do

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics "al - mos' gone — Some-times I feel like I'm al - mos' gone —". The piano accompaniment continues with the same harmonic structure. A dynamic marking of *cre - cen - do* is placed above the piano accompaniment.

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

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with the lyrics "Some-times I feel like I'm al - mos' gone — A long". The piano accompaniment concludes with a final chord in the right hand and a bass line in the left hand.

ways — from home — a long ways — from

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are "ways — from home — a long ways — from". The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one flat. It features a variety of rhythmic patterns and chordal textures, including some triplets and slurs.

home. — A long ways — from home — a

p

The second system continues the musical score. The vocal line has the lyrics "home. — A long ways — from home — a". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning. The accompaniment continues with complex harmonic structures and rhythmic patterns.

rit. e dim. a tempo

long ways — from home. —

pp rit. e dim. p a tempo rrr

The third system concludes the musical score. The vocal line has the lyrics "long ways — from home. —". Above the vocal line, performance instructions are written: *rit. e dim. a tempo*. The piano accompaniment includes dynamic markings of *pp* (pianissimo), *rit. e dim.*, *p a tempo*, and *rrr* (fortissimo). The system ends with a double bar line.

NEGRO SPIRITUALS

By H. T. BURLEIGH

ARRANGED FOR SOLO VOICE

- Ain't Goin' to Study War No Mo'. *Two keys.*
Balm in Gilead. *Two keys.*
By An' By. *Two keys.*
Couldn't Hear Nobody Pray. *One key.*
De Gospel Train. *Two keys.*
Deep River. *Three keys.*
Didn't My Lord Deliver Daniel. *One key.*
Don't You Weep When I'm Gone. *One key.*
Ev'ry Time I Feel the Spirit. *Two keys.*
Go Down Moses. *Two keys.*
Hard Trials. *One key.*
Heav'n Heav'n. *Two keys.*
He's Just De Same Today. *Two keys.*
I Don't Feel No-Ways Tired. *One key.*
I Want To Be Ready. *One key.*
I Stood On De Ribber Ob Jerdon. *Two keys.*
John's Gone Down On De Island. *Two keys.*
Let Us Cheer The Weary Traveler. *Two keys.*
Little David Play On Your Harp. *Two keys.*
My Lord What A Morning. *Two keys.*
My Way's Cloudy. *One key.*
Nobody Knows De Trouble I've Seen. *Two keys.*
Oh Didn't It Rain. *Two keys.*
Oh Wasn't Dat a Wide Ribber. *Two keys.*
O Peter Go Ring Dem Bells. *Two keys.*
O Rocks Don't Fall On Me. *Two keys.*
Sinner Please Doan Let Dis Harves' Pass. *One key.*
Sometimes I Feel Like A Motherless Child. *Three keys.*
Steal Away. *Two keys.*
Swing Low, Sweet Chariot. *Two keys.*
'Tis Me O Lord. *One key.*
Weepin' Mary. *Two keys.*
Were You There. *Two keys.*
You May Bury Me In De Eas'. *Two keys.*

ARRANGED FOR MALE VOICES

- Deep River. Heav'n Heav'n. 'Tis Me O Lord.
De Gospel Train. Oh Peter Go Ring Dem Bells. Were You There.
Go Down Moses. Swing Low, Sweet Chariot.

ARRANGED FOR FEMALE VOICES

- Balm in Gilead. I Want To Be Ready.
By An' By. My Way's Cloudy.
Deep River. Nobody Knows De Trouble I've Seen.
De Gospel Train. Oh Didn't It Rain.
Go Down Moses. Oh Peter Go Ring Dem Bells.
Hard Trials. Sinner Please Doan Let Dis Harves' Pass.
Heav'n Heav'n. Sometimes I Feel Like A Motherless Child.
I Don't Feel No-Ways Tired. Swing Low, Sweet Chariot.
Weepin' Mary.

ARRANGED FOR MIXED VOICES

- Couldn't Hear Nobody Pray. Nobody Knows the Trouble I've Seen.
Go Down Moses. Sinner Please Doan Let Dis Harves' Pass.
Heav'n Heav'n. Steal Away.
I Hope My Mother Will Be There. Swing Low, Sweet Chariot.
I'm A Rollin'. Were You There.
My Lord What A Morning.

