



ALBUM OF NEGRO SPIRITUALS

For Guitar

Transcriptions by
VAHDAH OLCOTT BICKFORD

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I Couldn't Hear Nobody Pray

Transcription by
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Andante

The musical score is written on a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Andante'. The score is divided into several sections: 'Bar II', 'VII', 'Petite Bar', 'IX Bar', and another 'VII'. The piece begins with a dynamic marking of *mf*. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are numerous fingering numbers (1-4) and breath marks (circled numbers) throughout. A 'rit' (ritardando) marking appears in the second system. The score concludes with a 'poco accel' (poco accelerando) and a final dynamic marking of *pp* (pianissimo).

To my valued friend, P J Bone of Luton, England

Joshua Fit De Battle Of Jericho

NEGRO SPIRITUAL

Transcription by

Vahdah Olcott Bickford

Moderato

mf Josh-ua fit de bat-tle of Jer-1 - cho, Jer-1 - cho,

Jer-1 - cho Josh-ua fit de bat-tle of Jer-1 - cho And the walls come tum-ling

1 *Fine* Har | 12
down down You may talk a-bout your kings of up to the fall of

Gid-e-on, You may talk a-bout your men of Saul But there's none like good old
Jer-1-cho, He marched with spear in hand "Go blow that ram horn,"

Bar II
Josh-ua At the bat-tle of Jer-1 - cho Right hand Then the
Josh-ua cried, "Cause the bat-tle am in my

lamb, ram, sheep, horns be-gan to blow, And the trumpets be gan to sound

Bar III
Joshua command - ed the children to shout, And the walls come tum-ling down that morn-in' *DC*

To Don Julio Martinez Oyanguren
Go Down Moses

NEGRO SPIRITUAL

Transcription by
Vakdah Olcott Bickford

Andante maestoso

p Go down, Mo - ses, Way down in E - gypt Land

Tell ole Pha - roah to let my peo - ple go When
 When No

Is - rael was in E - gypt Land, Let my peo - ple go, Op -
 spoke the Lord, bold Mo - ses said, Let my peo - ple go, If
 more in bond - age shall they toil, Let my peo - ple go, Let

pressed so hard they could not stand Let my peo - ple go
 not, I'll smite your first-born dead, Let my peo - ple go
 them come out with Is - rael's soil, Let my peo - ple go

mf Go down, Mo - ses, Way down in E - gypt Land!

Tell ole Pha - roah to let my peo - ple go

To Amy Bennett

Steal Away

NEGRO SPIRITUAL

Transcription by

Vahdah Olcott Bickford

Andante

Musical score for 'Steal Away' in G major, 4/4 time, Andante. The score consists of three staves of piano accompaniment. The first staff begins with a mezzo-forte (mf) dynamic and includes fingering numbers (1-4) and a 'p' dynamic marking. The second staff concludes with a 'Fine' marking. The third staff concludes with a 'DC al Fine' marking.

To Jack and René Whitfield

Roll, Jordan, Roll

NEGRO SPIRITUAL

Transcription by

Vahdah Olcott Bickford

Andante

Musical score for 'Roll, Jordan, Roll' in G major, 4/4 time, Andante. The score includes piano accompaniment and vocal lines. The piano part starts with a mezzo-piano (mp) dynamic and includes markings for 'Bar III' and 'VIII'. The vocal line includes the lyrics: 'Roll, Jor-dan, roll, Roll, Jor-dan, roll, I want to go to Heaven when I die To hear ol' Jor-dan roll O, roll Brothers, you ought-er Sinner, you ought-er been there, Yes, my Lord, A-sit-tin' in de King-dom, To hear Jor-dan roll'. The score concludes with a 'DS al Fine' marking.

Didn't My Lord Deliver Daniel?

Transcription by
Vahdah Olcott Bickford

Con spirito

mp

p

Bar VIII

VIII

man? He de-liv-ered Daniel from de li-on's den, Jonah from de belly of de whale, An de I set my foot, on de Gospel ship, An de ship be-gin to sail, It

He-brew chil-lun from de fiery fur-nace, An' why not ev-er-y man? Did-n't landed me on Ca-naan's shore An' I'll nev-er come back no mo Did-n't

my Lord de-liv-er Dan-iel, de-liv-er Dan-iel de-liv-er Dan-iel Didn't

my Lord de-liv-er Dan-iel, An' why not ev-er-y man? *D C*

To Amelia

Standin' In The Need Of Prayer (It's Me, O, Lord)

Transcription by
Vahdah Olcott Bickford

Moderato

The musical score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Moderato'. The score consists of seven staves of music. The lyrics are: 'It's me, it's me, it's me, O, Lord, Standin' in the need of pray'r It's me, it's me, it's me, O Lord, I'm standin' in the need of pray'r Not my father, not my mother, But it's me, O, Lord, Standin' in the need of pray'r, Not my sis-ter not my broth-er, but it's me, O, Lord, Standin' in the need of pray'r It's me, its me, its me, O, Lord, Stand-in' in the need of pray'r It's me, it's me, it's me, O, Lord, I'm stand-m' in the need of pray'r'. The score includes various musical notations such as dynamics (mf, p, rit), articulation (accents), and performance instructions (V, III, Bar III). Fingerings and breath marks are also present throughout the piece.

mf

p

rit

V

III

Bar III

It's me, it's me, it's me, O, Lord, Standin' in the need of pray'r It's

me, it's me, it's me, O Lord, I'm standin' in the need of pray'r Not my

fa-ther, not my mother, But it's me, O, Lord, Standin' in the need of pray'r, Not my

sis-ter not my broth-er, but it's me, O, Lord, Standin' in the need of pray'r It's

me, its me, its me, O, Lord, Stand-in' in the need of pray'r It's

me, it's me, it's me, O, Lord, I'm stand-m' in the need of pray'r

Nobody Knows The Trouble I've Seen

GUITAR DUET

NEGRO SPIRITUAL

Transcription by
Vahdah Olcott Bickford

Andante

The musical score is written for guitar duet in a 2/4 time signature with a key signature of one sharp (F#). It begins with a dynamic marking of *mf* and a tempo marking of *Andante*. The score is divided into five systems, each with two staves (treble and bass clef). Fingerings are indicated by numbers 1-4 above notes. The lyrics are written below the notes. A section labeled "VII Bar" begins with a dynamic marking of *p*. The lyrics are: "No-bod-y knows the trou-ble I've seen", "No-bod-y knows but (my) Je-sus, sor-row", "No-bod-y knows the trou-ble I've seen,", "Glo-ry Hal-le-lu-jah! Oh, Some-times I'm up, some-times I'm down, ev-'ry day to You I pray,", "Oh! yes, yes, Lord Lord Some-times I'm al-most to the ground, Oh! yes, yes, Lord Lord For You to drive my sins a-way,", "Oh! yes, yes, Lord Lord Oh, No-bod-y knows the trou-ble I've seen, No-bod-y knows my".

sor-row No-body knows the trou-ble I've seen, Gio - ry Hal - le - lu - jah!

poco rit

DC

To Dr Ben R Dysart

Deep River

NEGRO SPIRITUAL

Transcription by

Vahdah Olcott Bickford

GUITAR DUET

Slowly, with expression

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

Deep riv - er, Lord, I want to cross o - ver in - to campground, Lord, I

want to cross o - ver in - to camp-ground Oh, God's children, Oh, don't you want to go to that

poco piu mosso

heav'n-ly feast, In that prom-ised land, the land where all is peace

Walk right in-to Heaven and take my seat, and throw my-self at Je - sus' feet Lord, I

want to cross o-ver in - to camp ground *poco accel* *a tempo* Deep riv-er, my

home is o - ver Jor-dan Deep riv-er, Lord, I want to cross over in-to

camp ground Lord, I want to cross over in-to camp-ground

To Amy and Zo

Swing Low, Sweet Chariot

NEGRO SPIRITUAL

Guitar Duet

Transcription by
Vahdah Olecott Bickford

Lento

The score is written for two guitar parts, treble and bass clef, in the key of D major (one sharp) and common time. It features a variety of musical notations including chords, arpeggios, and fingerings. The lyrics are interspersed between the musical staves. The piece begins with a *mp* dynamic and includes a *p* section. The tempo is marked *Lento*. The score is divided into several systems, with some systems containing multiple lines of music. The lyrics are: "home, Swing low, sweet Char - i - ot, Com-in' for to car-ry me", "home I look'd ov - er Jor-dan, and what did I see? Com-in' for to car-ry me", "home If you get there be - fore I do, Com-in' for to car-ry me", "home, A band of an-gels com-in' af-ter me, Com-in' for to car-ry me", "home, nome, Tell all my friends I'm com - in' to, Com-in' for to car-ry me home home", "Swing low, sweet Char-i - ot, Com-in' for to car-ry me home, Swing low, sweet".

mp Swing low, sweet Char - i - ot, Com-in' for to car-ry me

home, Swing low, sweet Char - i - ot, Com-in' for to car-ry me

home I look'd ov - er Jor-dan, and what did I see? Com-in' for to car-ry me
If you get there be - fore I do, Com-in' for to car-ry me

home, A band of an-gels com-in' af-ter me, Com-in' for to car-ry me home
nome, Tell all my friends I'm com - in' to, Com-in' for to car-ry me home home

Swing low, sweet Char-i - ot, Com-in' for to car-ry me home, Swing low, sweet

Char - 1 - ot, Com-in' for to car-ry me home

Harmonics
12 7 12 7 12 12 7 12 12 - - - - 7 12

pp *rit*

To Homer R. Fyke
Were You There

NEGRO SPIRITUAL
Transcription by
Vahdah Olcott Bickford

GUITAR DUET

Tenderly

mp *poco rit* *a tempo* *p*

Har 12 - 9 - 12

IV II Bar

pp

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains several measures of music, including a double bar line with repeat dots. The bass staff starts with a bass clef and the same key signature. It features a long, low note in the first measure, followed by a series of notes. A dynamic marking of *mp* (mezzo-piano) is present in the fourth measure.

The second system continues the piece. It features a *Solo* marking above the treble staff in the fourth measure. The notation includes various note values, rests, and articulation marks. The bass staff continues with a steady accompaniment.

The third system shows more complex fingering in the treble staff, with numbers 1, 2, 3, 4, and 5 indicating finger positions. The bass staff continues with its accompaniment, featuring some slurs and ties.

The fourth system is divided into sections labeled *Bar II*, *Bar IV*, and *Bar II*. A marking *Har 12 - 9 12* is placed between the first and second measures. The notation includes various note values and rests.

The fifth system concludes the page. It features a *rall* (ritardando) marking in the fourth measure and a *mp D.C ad lib* (mezzo-piano Da Capo ad libitum) marking in the fifth measure. The notation includes various note values and rests, with some notes circled.

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