

You may bury me in de Eas'

I Cor. XV, 52

Negro Spiritual
Arranged by
H. T. BURLEIGH

Lento

p *cresc.* *f*

You may

rit. 3 8...

NOTE: One of the finest examples extant of the effect of the major sixth in the minor mode.

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bur-y me in de Eas', you may bur-y me in de Wes', But I'll

p a tempo *f*

hear de trump-et soun' in dat morn - in; In dat

poco rit. *a tempo*

morn - in, my Lord, How I long - to go: For to

p rit.

hear de trump - et soun' — in dat morn - in'.

tempo *p*

The first system of the musical score. The vocal line is in G major (one flat) and 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, C4, and D4. The piano part includes a *tempo* marking and a *p* (piano) dynamic marking.

In dat dread - ful judg - men' day, I'll take

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment features a half note G3, followed by quarter notes A3, B3, C4, and D4. The piano part includes a *sf* (sforzando) dynamic marking.

wings an' fly a - way For to hear de trump - et soun' — in dat

The third system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment features a half note G3, followed by quarter notes A3, B3, C4, and D4. The piano part includes a *sf* (sforzando) dynamic marking and a triplet of eighth notes in the right hand.

morn - in, In dat morn - in, my Lord,

rit. *tempo*

How I long_ to go: For to hear de trump - et soun' in dat

p rit. *p*

morn - in,

p *p*