

Reminiscences

Negro Folk Songs ...Derivatives...

with arrangements for

Solo Voice

by

R. Nathaniel Dett

Follow Me	- - - -	60c
I'm so glad trouble don't last alway		50c
Oh! The Land I am bound for	-	40c
Poor Me	- - - -	50c
Somebody's knocking at your door		70c
Zion Hallelujah	- - -	50c
A Man goin' roun' takin' names		50c
I'm a-goin' to see my Friends again		50c

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Somebody's Knocking At Your Door

NEGRO SPIRITUAL .

R. NATHANIEL DETT

VOICE

Very moderately ($\text{♩} = 72$)

PIANO

mp

with gentle emphasis and somewhat mysteriously

p

Some - bod - y's knock - ing at your

p *molto staccato*

cresc.

door, ————— Some - bod - y's

molto stac. *molto stac.* *ten.*



knock - ing at your door;

molto *stac* *cato*

cresc. e più espress. *dim - in - u - en - do*

O sin-ner, why don't you an-swer? Some-bod-y's knock-ing at your

legato *dim.* *staccato*

un poco recitando *p*

door! Knocks like Je-sus,

stac. *mf molto stac.*

p

Some-bod-y's knock-ing at your door;

pp *pp staccato*

cresc. un poco *rit.*

Some - bod - y's knock - ing at your door;

poco cresc. *rit.* *staccato*

a tempo

O sin - ner, why don't you an - swer?

a tempo

f rit. e dim.

Some - bod - y's knock - ing at your door.

mf staccato

mf poco recitando

Knocks like Je - sus, Knocks like Je - sus;

molto espressione mp *mp*

mf espress.

mp with greatest expression

O sin-ner, why don't you an-swer? Some-bod-y's knock-ing at your

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic lines. The lyrics are: "O sin-ner, why don't you an-swer? Some-bod-y's knock-ing at your".

door!_____

mp *mf* *cresc.*

This system continues the vocal line and piano accompaniment. The vocal line has a long note for "door!" followed by a line. The piano accompaniment features triplet patterns in both hands. Dynamics include *mp*, *mf*, and *cresc.*. The lyrics are: "door!_____".

un poco animato *mf*

Some - bod - y's knock - ing at your

This system continues the vocal line and piano accompaniment. The vocal line starts with a new phrase. The piano accompaniment continues with triplet patterns. Dynamics include *un poco animato* and *mf*. The lyrics are: "Some - bod - y's knock - ing at your".

door,_____

This system continues the vocal line and piano accompaniment. The vocal line has a long note for "door," followed by a line. The piano accompaniment continues with triplet patterns. The lyrics are: "door,_____".

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two flats. The vocal line contains two measures of whole rests. Below it, the piano accompaniment is written on two staves (treble and bass clefs). The right hand plays a sequence of eighth notes, while the left hand plays a similar sequence. A *dim.* (diminuendo) marking is placed above the piano accompaniment in the second measure.

The second system of music includes a vocal line with lyrics: "Some - bod - y's knock - ing at your". The vocal line is on a treble clef staff with a key signature of two flats. The piano accompaniment is on two staves. A *cresc.* (crescendo) marking is placed above the piano accompaniment in the first measure. The lyrics are aligned with the notes in the vocal line.

The third system of music features a vocal line with the lyric "door;". The vocal line is on a treble clef staff with a key signature of two flats. The piano accompaniment is on two staves. The lyrics are aligned with the notes in the vocal line.

The fourth system of music features a vocal line with two measures of whole rests. The piano accompaniment is on two staves, continuing the musical pattern from the previous systems.

cresc.

O sin - ner,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a whole note 'O' followed by a half note 'sin' and a dotted half note 'ner,'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some rests.

why don't you an - - -

The second system continues the vocal line with the lyrics 'why don't you an - - -'. The piano accompaniment maintains the rhythmic pattern from the first system.

cresc. *molto* *poco* *dim.*

The third system shows the vocal line with a long, sustained note. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings 'cresc.', 'molto', 'poco', and 'dim.' are placed above the vocal line.

dim.

swer? Some - bod - - y's

The fourth system concludes the vocal line with the lyrics 'swer? Some - bod - - y's'. The piano accompaniment features a more complex rhythmic pattern in the right hand, including some sixteenth notes, and a simpler pattern in the left hand.

meno mosso piu

knock - ing at your door. ————— Some - bod - y's

espres.

*allarg.
rit.*

knock - ing at your door, ————— Some - bod - y's

cresc. *a tempo un poco accel.*

knock - ing

a tempo p rit. e molto espress

at your door! —————

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