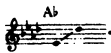




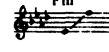


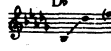
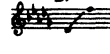
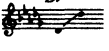

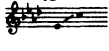
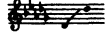

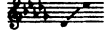




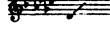
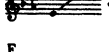

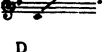



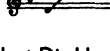

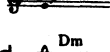

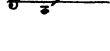
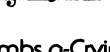
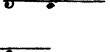
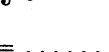



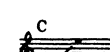











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Ev'ry Time I Feel De Spirit

Negro Spiritual
arranged by
H. T. BURLEIGH

Slowly, with breadth and reverence

mf

Ev - 'ry time I — feel de

p

Spir - it mov-in' in ma heart, I will pray. — Ev - 'ry

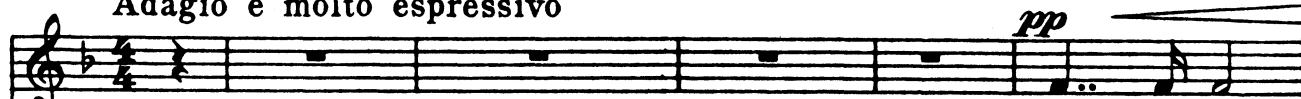
time I — feel de Spir - it mov-in' in ma heart, I will

Steal Away

Negro Spiritual
arranged by
H. T. BURLEIGH

Adagio e molto espressivo

Voice



Steal a - way,

Piano

The piano accompaniment for the first system is written for grand piano on two staves (treble and bass clefs). It features a series of chords and moving lines in both hands. A dynamic marking of *p* is placed above the first measure, and *pp* is placed above the final measure.

steal a - way, steal a - way to Je - sus! Steal a - way,

The piano accompaniment for the second system continues the musical texture. Dynamic markings of *p* and *mf* are used throughout the system.

steal a - way home, I ain't got long to stay here!

The piano accompaniment for the third system concludes the piece. It features a dynamic marking of *f* at the beginning.