

*American Negro Melody*

Sometimes I feel like a  
Motherless Child



TRANSCRIBED BY  
S. COLERIDGE-TAYLOR

FOR PIANO SOLO. Op. 59, No. 22 .60  
TRIO FOR VIOLIN, 'CELLO, AND PIANO .75

ARRANGED BY  
WILLIAM ARMS FISHER

AS A SONG. Op. 19, No. 2 .60  
High, in G minor                      Medium-Low, in E minor  
Medium, in F minor                  Low, in D minor

PART SONG FOR MIXED VOICES  
Octavo No. 13,151

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# SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

\* American Negro Melody

Some-times I feel like a moth-er-less child, Some-times I feel like a moth-er-less child,  
Some-times I feel like a moth-er, less child, A long ways from home, - A long ways from  
home. True be-liev-er, A long ways from home, - A long ways from home.

Arranged by WILLIAM ARMS FISHER

VOICE

Larghetto

*p*

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

PIANO

*p*

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

*cresc.*

PIANO

*cresc.*

moth-er-less child, A long ways from home, - A long ways from home.

*rit.* *pp*

PIANO

*rit.* *pp*

\* From "Religious Folk Songs of the Negro," by permission.  
Orchestra parts, 50¢.

*a tempo*  
True be-liev - er,

*p*  
*f*

3 *dim.*  
true be-liev - er, A long ways from home. True be-liev - er,

*f*  
*dim.*  
*sfz*

3 *dim.*  
true be - liev - er, A long — ways, a long ways from home.

*pp*  
Some-times I feel like a moth-er - less child, Some-times I feel like a

*pp*

\*) This measure and the next are from Coleridge-Taylor's piano transcription of this melody

moth-er-less child, Some-times I feel like a moth-er-less child, A

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with a 7/8 time signature. A *dim.* (diminuendo) marking is present at the end of the system.

long ways from home, A long ways from home.

*molto rit.* *pp*

The second system continues the vocal line and piano accompaniment. It includes a *molto rit.* (molto ritardando) marking and a *pp* (pianissimo) dynamic marking. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with a 7/8 time signature. There are two *ped.* (pedal) markings with asterisks in the bass line.

Tempo I *p*

Some-times I feel like I'm

The third system begins with a *Tempo I* marking and a *p* (piano) dynamic marking. The vocal line continues with the lyrics "Some-times I feel like I'm". The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with a 7/8 time signature.

al - most gone, Some-times I feel like I'm al - most gone,

The fourth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "al - most gone, Some-times I feel like I'm al - most gone,". The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with a 7/8 time signature.

*cresc.*

Some-times I feel like I'm al - most gone, Way up in de Heb'n - ly

*rit.* *pp*

land, — Way up in de Heb'n - ly land. *a tempo*

*f* *dim.*

True be - liev - er, true be - liev - er, Way

*dim.* *sfz*

up in de Heb'n - ly land. — True be - liev - er,

true be - liev - er, Way up, way up in de Heb'n - ly land.

Some-times I feel like I'm al - most gone, Some-times I feel like I'm

al - most gone, Some-times I feel like I'm al - most gone, Way

up in de Heb'n - ly land, Way up in de Heb'n - ly land.

Red. \* Red. \*

Red.