

Title:	Balm in Gilead: negro spiritual There is a balm in Gilead to make the wounded whole
Name(s):	Burleigh, H. T. (Harry Thacker) 1866-1949
Resource Type:	notated music
Subject(s):	Spirituals (Songs) Choruses, Sacred (Women's voices, 4 parts) with piano
Note(s):	For chorus (SSAA) with piano (ad lib.). Cation title.
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To the Schumann Club
Percy Rector Stephens, Conductor

Jer. VIII, 22

Balm in Gilead

Negro Spiritual
Arr. for Women's Voices
by H. T. BURLEIGH

Andante

Soprano I
Hm ——— Hm ——— There is a Balm in

Soprano II
Hm ——— Hm ——— There is a Balm there's a balm

Alto I & II
Hm ——— Hm ——— There is a Balm in

Piano
(ad lib.)

Gil-e-ad, to make the wound-ed whole There is a Balm in

there's a balm to make the wound-ed whole There is a Balm, there's a Balm

Gil-e-ad, to make the wound-ed whole There is a Balm in

rit. *mf a tempo*
Gil-e-ad, to heal the sin-sick soul. Some-times I feel dis -
rit. *mf a tempo*
there's a Balm to heal the sin-sick soul. Some-times I feel dis -
rit. *mf a tempo*
Gil-e-ad, to heal the sin-sick soul. Some-times I feel dis -

rit. *a tempo*

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature is B-flat major (two flats). The first vocal staff begins with a *rit.* (ritardando) marking and a fermata over the first note, followed by a *mf a tempo* (mezzo-forte, at tempo) marking. The piano accompaniment also features a *rit.* marking and a *a tempo* marking.

cour-aged, And think my work's in vain, But then the Ho-ly Spir-it, Re -
cour-aged, And think my work's in vain, But then the Ho-ly Spir-it, Re -
cour-aged, And think my work's in vain, But then the Ho-ly Spir-it, Re -

The second system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature remains B-flat major. The piano accompaniment features a *rit.* marking and a *a tempo* marking.

poco rit. *a tempo*
 vives my soul a - gain There is a Balm in Gil - e - ad to
poco rit. *a tempo*
 vives my soul a - gain There is a there's a balm there's a balm
poco rit. *a tempo*
 vives my soul a - gain There is a Balm in Gil - e - ad to

make the wounded whole There is a Balm in Gil - e - ad, To
 there's a balm there's a balm there's a balm there's a balm
 make the wounded whole There is a Balm in Gil - e - ad, To

rit. *a tempo*
 heal the sin - sick soul. If you can preach like Pe - ter, If
a tempo
 the sin - sick soul. If you can preach like Pe - ter, If
rit. *a tempo*
 heal the sin - sick soul. If you can preach like Pe - ter, If

you can pray like Paul, Go home and tell your neigh - bor, "He
you can pray like Paul, Go home and tell your neigh - bor, "He
you can pray like Paul, Go home and tell your neigh - bor, "He

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "you can pray like Paul, Go home and tell your neigh - bor, 'He".

rit. *f a tempo*
died to save us all! There is a Balm in Gil-e-ad To
rit. *f a tempo*
died to save us all! There is a Balm, there's a balm there's a balm To
rit. *f a tempo* Balm in Gil-e-ad To
died to save us all! There is a Balm Balm

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings: *rit.* (ritardando) and *f a tempo* (forte at tempo). The lyrics are: "died to save us all! There is a Balm in Gil-e-ad To", "died to save us all! There is a Balm, there's a balm there's a balm To", "Balm in Gil-e-ad To", and "died to save us all! There is a Balm Balm".

make the wounded whole There is a Balm in Gil - e - ad, To
 make the wounded whole There is a Balm there's a balm there's a balm, To
 make the wounded whole There is a Balm
 Balm Balm There is a Balm in Gil - e - ad, To

This system contains three vocal staves and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

rit. heal the sin - sick soul — To heal the sin - sick soul. *p* *molto rit.*
rit. heal the sin - sick soul — To heal the sin - sick soul. *p* *molto rit.* *pp* There's a balm.
rit. heal the sin - sick soul — To heal the sin - sick soul. *p* *molto rit.* *pp* There's a balm.
 heal the sin - sick soul — To heal the sin - sick soul.

This system continues the vocal and piano parts. It includes dynamic markings such as *rit.*, *p*, *molto rit.*, and *pp*. The piano accompaniment maintains the eighth-note accompaniment in the right hand.