

Full Score

24 Negro Melodies

Wade in the Water



"Wade in the Water" was published in 1901 by Fisk Jubilee Singers. Dating back to the time of slavery, its original author is unknown.

Throughout the years, many variations of the song have existed and therefore have been interpreted in more ways than one. Harriet Tubman was known to sing this song to fellow slaves. "Wade in the Water" was used as a freedom song as the lyrics gave geographical hints for a safer travel. To escaping slaves, the song told them to abandon the path and move into the water. By traveling along the water's edge or across a body of water, the slaves would throw chasing dogs and their keepers off the scent.

Samuel Coleridge-Taylor
Arranged by Steven Kruse &
Penny Thompson Kruse

Risoluto $\text{♩} = 84$

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

A large black 'AM' is overlaid on the musical score, covering several staves.

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Wade in the Water

II

A 0

Vln. I

Vln. II

Vla.

Vc.

15

Vln. I

mf

Vln. II

Vla.

Vc.

B

2

Vln. I

mf

Vln. II

Vla.

mp

Vc.

pp

My Lord Delivered Daniel



Peter Paul Rubens, "In the Lions' Den," c. 1611

My Lord deliber'd Daniel, My Lord deliber'd Daniel,
My Loes deliber'd Daniel: Why can't He deliber Me?
I met a pilgrim on the way, an' I ask him w'er he's a goin'.
I'm bound for Canaan's happy lan' an' dis is de boun'g band.

—"Jubilee and Plantation Songs," Jubilee Singers, Fisk University, 1887

Allegro Molto $\text{♩} = 104$

Violin I
Violin II
Viola
Cello

Vln. I
Vln. II
Vla.
Vc.

A large black 'SAMPLE' watermark is overlaid across the musical score, covering the middle section of the page.

The musical score consists of two systems of music. The first system starts with a dynamic of **f** and includes parts for Violin I, Violin II, Viola, and Cello. The second system starts with a dynamic of **7** and includes parts for Vln. I, Vln. II, Vla., and Vc. The music is written in common time, with various note heads and stems indicating pitch and rhythm. Measure numbers 4, 2, and 3 are visible above the staff lines in the first system.

My Lord Delivered Daniel

5

A

Vln. I *fp*

Vln. II *fp*

Vla. *mf* *ben marcato*

Vc. *mf* *ben marcato*

18

Vln. I

Vln. II

Vla.

Vc.

23

Vln. I

Vln. II

Vla.

Vc.

This image shows three staves of a musical score for string quartet (Vln. I, Vln. II, Vla., Vc.). The first section, labeled 'A', consists of five measures. The strings play eighth-note patterns in eighth-note time. The second section begins at measure 18, with a large black 'W' drawn across the Vln. II and Vla. staves. The third section begins at measure 23, with a large black 'G' drawn across the Vln. II and Vla. staves. Measure numbers 18, 23, and 4 are also present above the staves.

My Lord Delivered Daniel

28

Vln. I *p* 1

Vln. II *p*

Vla. *p*

Vc. *p*

B 3

f

f

f

f

34

Vln. I

Vln. II

Vla.

Vc.

D

40

Vln. I

Vln. II

Vla.

Vc.

C 2

46

Vln. I

Vln. II

Vla.

Vc.

My Lord Delivered Daniel

Sometimes I Feel Like a Motherless Child



Charles White, 1958

This famous Black Spiritual dates back to the days of slavery. It was probably born out of the pain suffered by mothers when their children were sold away to other plantations, the location remaining unknown to mothers. Even in our own time, we have seen the devastation family separation can cause.

As Harriet Jacobs, an escaped slave, wrote: "On one of those sad days, I saw a mother lead seven children to the auction block. She knew that some of them would be taken from her; but they took all. The children were sold to a slave-trader, and their mother was bought by a man in her own town. Before night her children were all far away. She begged the trader to tell her where he intended to take them; this he refused to do" (from *The Classic Slave Narratives*, edited by Henry Louis Gates, Jr.).

The spiritual first gained public exposure through performances of the Jubilee Singers. Since then, many notable singers and instrumentalists have created their own unique interpretation, including Marian Anderson, Paul Robeson, Odetta, and Wynton Marsalis.

Larghetto ♩ = 80

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

9

Vln. I
Vln. II
Vla.
Vc.

rit. 1 1

A *a tempo*

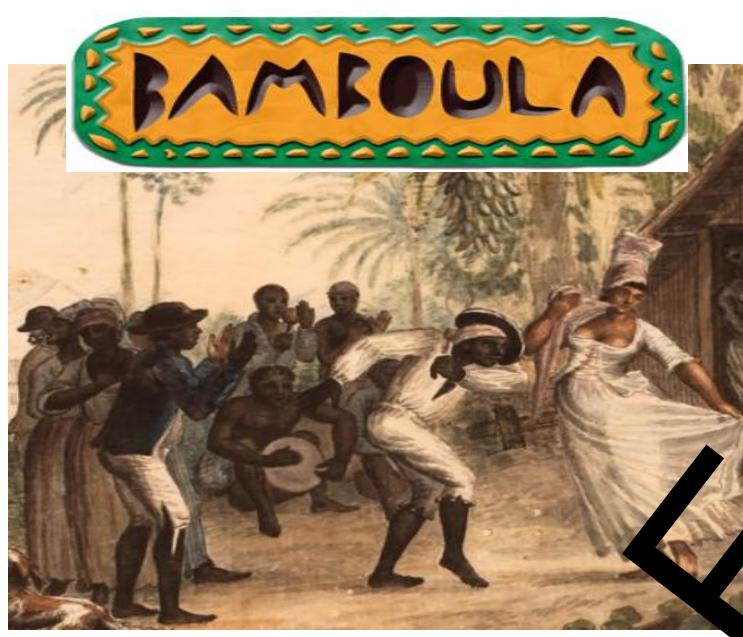
Vln. I
Vln. II
Vla.
Vc.

pizz. *mf* dim. 0 3 3 0 3 arco
pizz. dim. arco *p*
mf dim. 3 3 *mp*

17

Vln. I
Vln. II
Vla.
Vc.

mp 3 2 2 3 3 3 4 4 4 4 *pp* Div. *pp* *pp*



A bamboula is a type of drum made from a rum barrel with skin stretched over one end. It is also a dance accompanied by these drums. Originating in Africa, the bamboula form appears in a Haitian song in 1757. It is a syncopated dance. The dance was exported to New Orleans through the Virgin Islands by African slaves owned by the French. The slaves congregated on the Congo Square of the French Quarter of New Orleans to dance.

Molto Allegro, quasi Presto $\text{♩} = 126$

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

The musical score consists of two systems of music. The first system (measures 1-6) features four staves: Violin I, Violin II, Viola, and Cello. The second system (measures 7-12) features three staves: Vln. I, Vln. II, and Vc. Large black markings are present: a checkmark over the first system, a large infinity symbol over the beginning of the second system, and a circled letter 'A' above the first measure of the second system. Measure 11 contains a 'rit.' instruction. Measure 12 ends with a final 'f' dynamic.

16

Bamboula

a tempo

Vln. I 13 0 

Vln. II arco 

Vla. arco 

Vc. arco

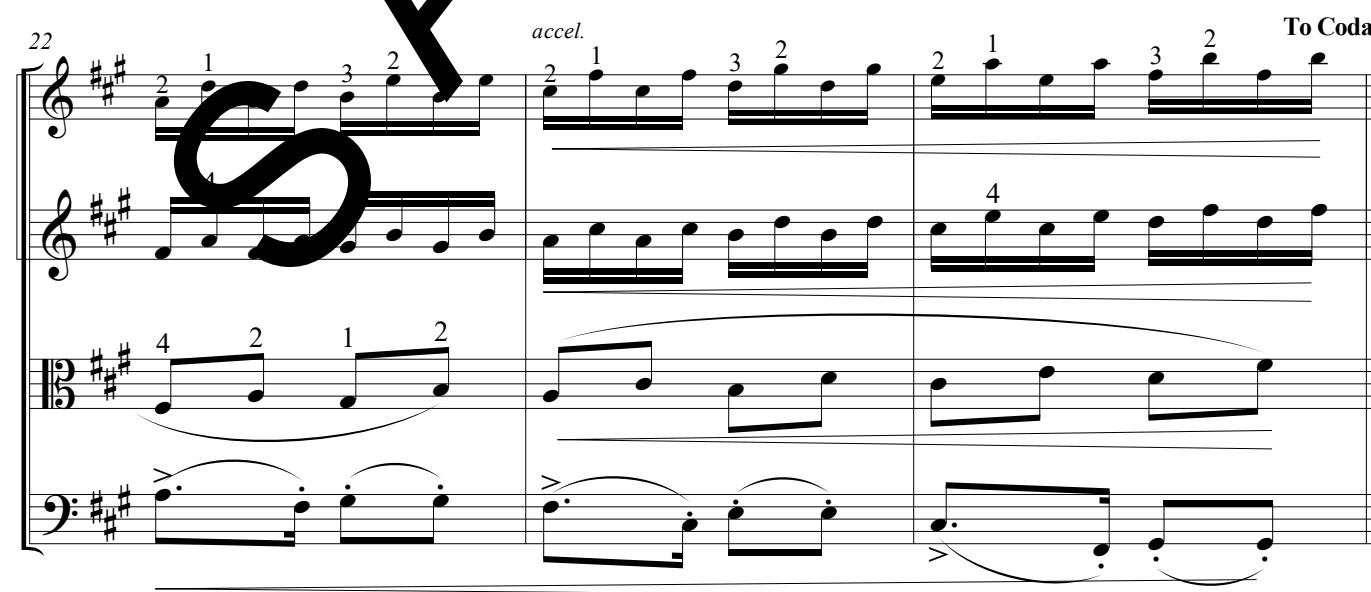
17 0 

Vln. I fp 

Vln. II 

Vla. f

Vc. p

22 1 

Vln. I 2 

Vln. II 3 

Vla. 4

Vc. 2

accel.

To Coda

furioso

25 Vln. I *sf* *sf* *sf* *rall.*

Vln. II *sf* *sf*

Vla. *sf* *sf* *pesante*

Vc. *v* *v* *pesante*

C *a tempo*

Vln. I *f*

Vln. II *f* pizz. arco

Vla. *f*

Vc. *f*

molto cantabile con espressivo

molto cantabile con espressivo

mp arco *molto cantabile con espressivo*

mp arco *molto cantabile con espressivo*

D

39 Vln. I *p* 3 2 4

Vln. II *p* 3 *pp*

Vla. *p*

Vc. 3 3 *p*

Deep River



Deep river,
My home is over Jordan.
Deep river, Lord,
I want to cross over into campground.

Oh, don't you want to go,
To the Gospel feast;
That Promised Land,
Where all is peace?

CAMP

Oh, deep river, Lord,
I want to cross over into campground.

The song was first mentioned in print in 1876, when it was published in the first edition of The Story of the Jubilee Singers: With Their Songs, by J. B. T. Marsh. By 1917, when Harry Burleigh completed the last of his several influential arrangements, the song had become very popular at recitals. It has been called "perhaps the best known and best-loved spiritual."

The Spiritual contains several biblical references. "Deep River" may refer to a small town on the Ottawa River in Canada. "Campground" was an African American military encampment in Alabama during the Civil War.

CAMP

S

Lento ♩ = 80

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

4

pizz.

p

rit.

V

mp

p

molto cantabile

4

Deep River

23

7 *a tempo*

Vln. I

Vln. II

Vla.

Vc. *arco* *p*

rit.

3 *a tempo*

10

Vln. I

Vln. II

Vla.

Vc.

mp

f

mp

p

14

Vln. I

Vln. II

Vla.

Vc.

p

molto cantabile

mp

f

mp