

5 Spirituals and Dances for String Orchestra from 24 Negro Melodies

Full Score

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 ♩ = 84

Div. (top F) Pizzicato

Arranged by Steven Kruse & Penny Thompson Kruse

Violin I

Violin II

Viola

Cello

Double Bass

Harp

D#⁺, F#⁺

pizz.

mf

pp

mf

Div.

mf

pp

mf

mf

mf

mf

Wade in the Water

2

Divisi (top part ossia)

Musical score for strings and horn (Horn) in section A. The score includes parts for Vln. I, Vln. II, Vla., Vc., D.B., and Hp. The key signature is one sharp. Measure 6 starts with *pp* dynamics for Vln. I and Vc. followed by *mf*. The Vln. II part has a short rest. The Vla. part starts with a sustained note followed by eighth-note pairs. The Vc. part has sixteenth-note patterns with grace notes. The D.B. part has eighth-note pairs. The Hp. part has sustained notes. Large black markings are present: a diagonal line from the top right through the Vc. and D.B. staves; a large 'AMP' watermark across the middle; and a large 'S' watermark at the bottom.

A

Musical score for strings and horn (Horn) in section A. The score includes parts for Vln. I, Vln. II, Vla., Vc., D.B., and Hp. The key signature is one sharp. Measure II starts with a sustained note for Vln. I. Measures 0-1 show eighth-note pairs for Vln. II and Vla. Measures 2-3 show sixteenth-note patterns for Vc. and D.B. The Hp. part has sustained notes. Large black markings are present: a diagonal line from the top right through the Vc. and D.B. staves; a large 'AMP' watermark across the middle; and a large 'S' watermark at the bottom.

My Lord Delivered Daniel



Peter Paul Rubens, "In the Lions' Den," c. 1615

My Lord deliber'd Daniel, My Lord deliber'd Daniel
My Loes deliber'd Daniel: Why can't we deliber Me?
I met a pilgrim on the way, and I ask him whar he's a goin'.
I'm bound for Canaan's happy land' an' this is de shouting band.

—“Jubilee and Plantation Songs,” Jubilee Singers, Fisk University, 1887

Musical score for orchestra, Allegro Molto, tempo 104. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, and Harp. Large black markings are present: a large 'M' is written across the top of the page, a large 'A' is written over the first two measures of the Violin I part, and a large 'S' is written over the first measure of the Cello part. The Harp part has a bracket under it with labels C#, F# and Bb.

My Lord Delivered Daniel

7

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hp. F#

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hp. F#

Hp. F#

A

My Lord Delivered Daniel

8

18

Top notes ossia

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hp.

E

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hp.

AND

S

Sometimes I Feel Like a Motherless Child



Charles White, 1948

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 the 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 $\text{♩} = 80$

Violin I

Violin II

Viola

Cello

Double Bass

Harp

Sometimes I Feel Like a Motherless Child

14

5

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hp.

9

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hp.

A#

D#

Sometimes I Feel Like a Motherless Child

15

A *a tempo*

Vln. I 0 3
pizz. *mf* dim.

Vln. II 0 3
pizz. dim.

Vla. 0 3
arco *p*

Vc. 0 3
mf dim. 3

D.B. —

Hp. A \natural

Vln. I 3
mp

Vln. II 2 0 2
4 3

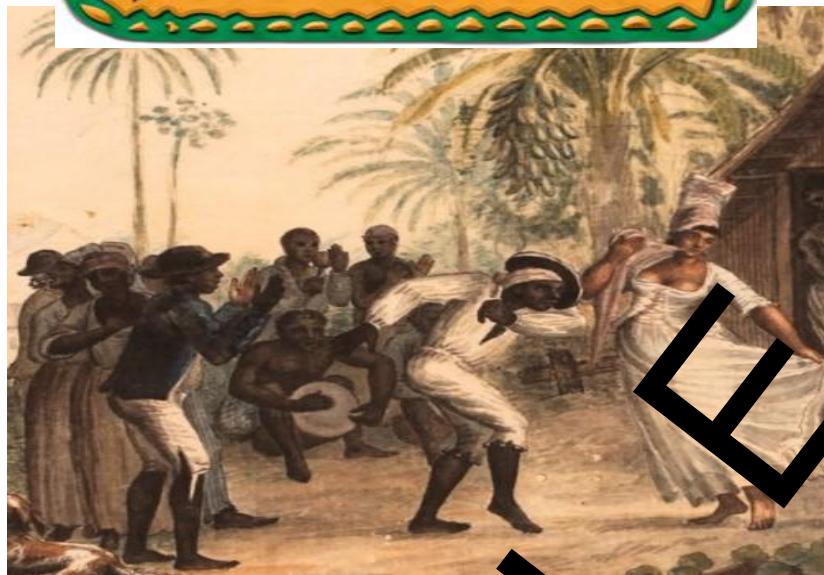
Vla. 1
Div. 4

Vc. 3
pp

D.B. —

Hp. p D \natural

BAMBOULA



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 1777. It is a syncopated dance. The dance was exported to New Orleans through the Virgin Islands by Africans 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 126

The musical score consists of six staves, each representing a different instrument: Violin I, Violin II, Viola, Cello, Contrabass, and Harp. The music is in 2/4 time with a key signature of four sharps. The score includes dynamics such as *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *dim.* (diminuendo). There are also performance instructions like "Div." (divisi) and a large stylized letter 'A' drawn across the middle of the page. The harp staff has a note indicating the key signature changes to C#, F#, G# at the beginning of the section. The score concludes with a repeat sign followed by D^b, F#, B^b.

(Repeat: D^b, F#, B^b)

5

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

Bamboula

13 0 *a tempo*

Vln. I arco *fp*

Vln. II arco *f* *p*

Vla. arco *f* *p*

Vc. arco *p*

Cb.

Hp. *fp*

Bamboula

17 0

Vln. I *fp*

Vln. II

Vla. *f* *p*

Vc. *fp*

Cb.

Hp. *fp*

B 2 1 3 2

Bamboula

22

To Coda

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

accel.

To Coda

25

furioso

rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

sf

sf

sf

sf

sf

sf

pesante

pesante

pesante

glissando

D \flat , E \sharp , F \natural , A \flat , B \sharp

mf \geqslant **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?

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 in 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.

Lento ♩ = 80

SAMPLE

Violin I

Violin II

Viola

Cello

Double Bass

Harp C#, F#

Sheet music for six instruments: Violin I, Violin II, Viola, Cello, Double Bass, and Harp. The music is in 4/4 time with a key signature of two sharps. The tempo is Lento (♩ = 80). The score includes dynamic markings such as *solo*, *molto cantabile*, *pizz.*, and *Div. pizz.*. The harp part specifies notes C# and F#. The double bass part includes a dynamic marking *mp* above a staff of notes, and the harp part includes a dynamic marking *pp* below a staff of notes.

Deep River

35

4

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hp.

rit.

Tutti

✓

A *a tempo*

rit.

a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hp.

SWAMP

p

f

p

arco

f

p

f

G#

f

mp

f

13

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hp.