

24 Negro Melodies

Wade in the Water



"Wade in the Water" was published in 1901 by the 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 land path and move into the water. By traveling along the water edge or across a body of water, the slaves would throw chase dogs and their keepers off the scent.

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

Risoluto ♩ = 84

Violin

Viola

Vln.

Vla.

mf pizz. *arco* *pp* *mf* pizz. *arco*

mf *mf* *mf*

pizz. *arco* *pp* *mf* *pizz.* *arco*

mf

5

$\frac{V}{3}$ 3 3

9

Vln.

Vla.

mp

p

13

Vln.

Vla.

mf

16

Vln.

Vla.

19

Vln.

Vla.

mf

mf p

22

Vln.

Vla.

mp

mp

My Lord Delivered Daniel



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

My Lord deliber'd Daniel, My Lord deliber'd Daniel,
My Lord deliber'd Daniel: Why can't He deliver me?
I met a pilgrim on the way, an' I ask him where he's a goin'.
I'm bound for Canaan's happy den an' dis is de shouting band.
—"Jubilee and Plantation Songs," Jubilee Singers, Fisk University, 1887

Allegro Molto $\text{♩} = 104$

Violin

Viola

Unis!

Vln.

Vla.

11

3

fp

mf *ben marcato*

My Lord Delivered Daniel

5

Violin (Vln.) and Viola (Vla.) score, measures 15-32. The score is for a piece in G major, 4/4 time. It features a continuous sixteenth-note melody in the Violin part and a supporting bass line in the Viola part. Dynamics include *mf*, *f*, and *p*. A large 'SAMPLE' watermark is overlaid diagonally across the page.

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 sale 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 ♩ = 80

Violin

Viola

Vln.

Vla.

mp *p* *mf* *mf* *rit.*

6

3 1 3 1

3 1

3 1

12 **A** *a tempo*

Vln. *mf* *dim.* *p*

Vla. *mf* *pizz.* *dim.* *arco* *mp*

17 *mp* *pp*

Vln. *mp* *mp* *mp*

Vla. *mp* *mp* *mp*

22 *pp* *mp*

Vln. *pp* *mp*

Vla. *pp* *pp*

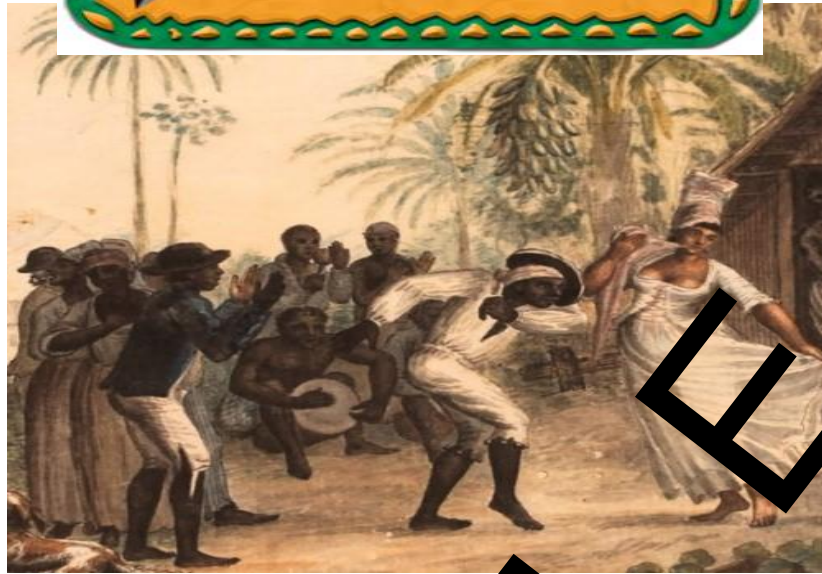
27 *pp*

Vln. *pp*

Vla. *pp*

The musical score is for the piece 'Sometimes I Feel Like a Motherless Child'. It is written for Violin (Vln.) and Viola (Vla.) in one sharp (F#) and 3/4 time. The score is divided into four systems, each with measures 12-16, 17-21, 22-26, and 27-31. The first system (measures 12-16) includes a section marked 'A' and 'a tempo'. The Violin part starts with a triplet of eighth notes, followed by a series of eighth notes and a half note. The Viola part starts with a half note, followed by a triplet of eighth notes, and then a series of eighth notes. The second system (measures 17-21) continues the melodic lines. The third system (measures 22-26) features more complex rhythmic patterns. The fourth system (measures 27-31) concludes the piece. Dynamic markings include *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). A large 'SAMPLE' watermark is diagonally across the page.

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 1757. 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

Violin

Viola

Vln.

Vla.

Vln.

Vla.

A

pp

p

p

mp

mf

mf

rit.

pizz.

3⁰

4

Violin

Viola

Vln.

Vla.

A

pp

p

p

mp

mf

mf

rit.

pizz.

3⁰

4

13 *a tempo*

Vln. *arco*

Vla. *f p*

17 *fp*

Vln. *f p*

Vla. *f p*

22 *accol.* **To Coda**

Vln.

Vla.

25 *furioso* *sff* *rall.* *pesante*

Vln.

Vla. *sff*

7

Vln.

Vla.

p

f

10

Vln.

Vla.

mp

f

13

Vln.

Vla.

pp

molto cantabile

mp

16

Vln.

Vla.

f

mp

p