

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 follow 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's edge or across a body of water, the slaves would throw chain dogs and their keepers off the scent.

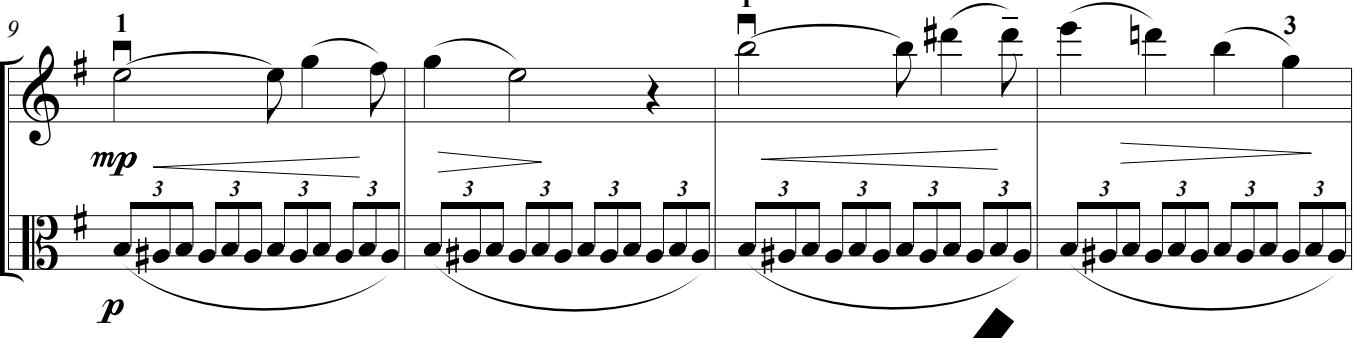
Samuel Taylor-Coleridge
arranged by Steven Kruse &
Penny Thompson Kruse

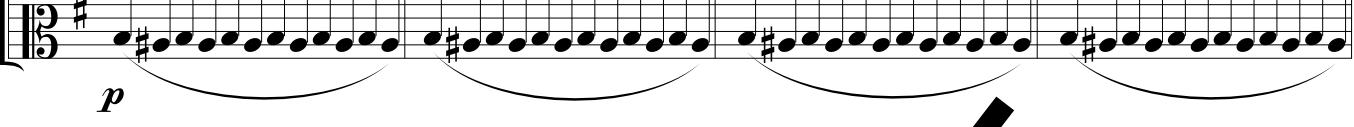
Risoluto $\text{♩} = 84$

Violin Viola

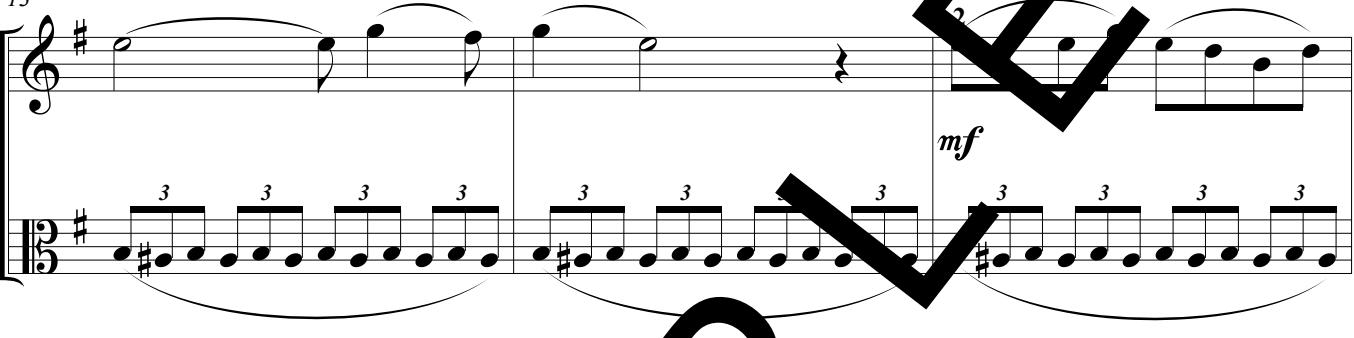
Vln. Vla.

9

Vln. 

Vla. 

13

Vln. 

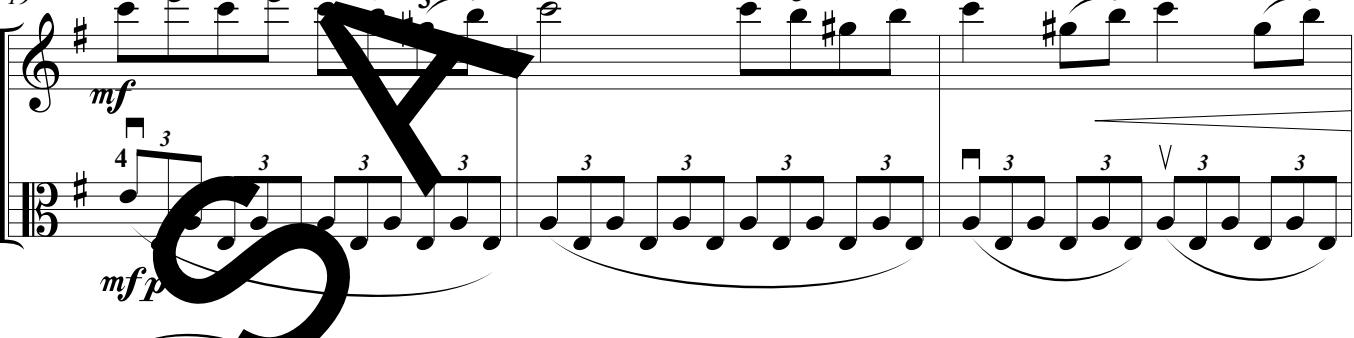
Vla. 

16

Vln. 

Vla. 

19

Vln. 

Vla. 

22

Vln. 

Vla. 

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 deliber Me?
I met a pilgrim on the way, an' I ask him whar he's a goin'.
I'm bound for Canaan's happy land an' dis is de shouting band.

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

ALLEGRO MOLTO $\text{♩} = 104$

Violin Viola Unis.

Vln. Vla.

Vln. Vla.

Vln. Vla.

fp

mf *ben marcato*

My Lord Delivered Daniel

5

15

Vln. Vla.

19

Vln. Vla.

23

Vln. Vla.

27

Vln. Vla.

32

Vln. Vla.

My Lord Delivered Daniel

Violin and Cello musical score. The score consists of five systems of music, each with two staves: Violin (Vln.) and Cello (Vla.). The key signature is one sharp (F#). The time signature varies by system: 2/4, 3/4, 4/4, 4/4, and 3/4. The vocal line is written in a stylized, expressive manner with various markings like slurs, grace notes, and dynamic changes (e.g., *f*, *mf*, *p*). Large, bold black markings are present in the score: a large 'W' is positioned over the Cello staff in the third system; a large 'M' is positioned over the Violin staff in the fourth system; and a large 'G' is positioned over the Cello staff in the fifth system. The vocal line is also heavily marked with black ink, particularly in the first and second systems.

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.

12

Vln. *a tempo*

Vla. *mf* pizz. *dim.*

17

Vln. *mp* *pp*

Vla. *mp*

22

Vln. *pp*

Vla. *pp* *mp*

27

Vln. *pp*

Vla. *pp*

A

E

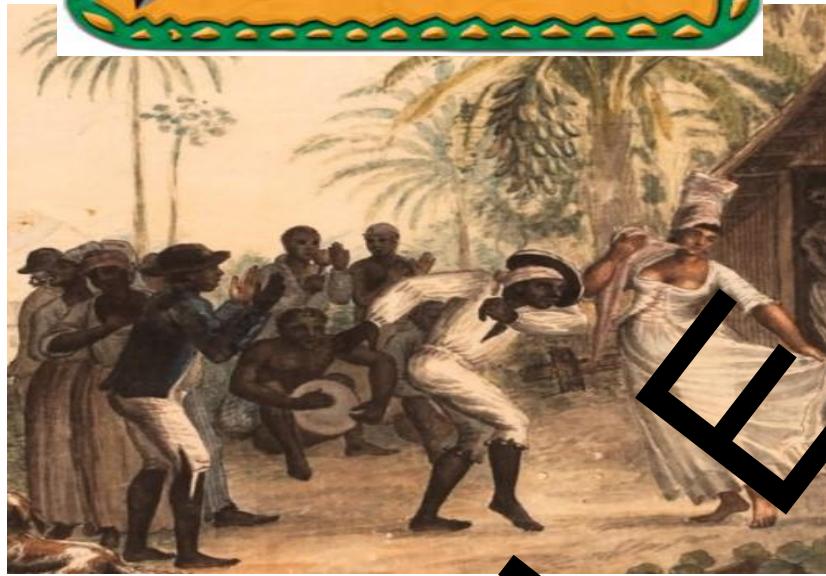
N

S

G

Score for Violin (Vln.) and Cello (Vla.) showing musical notation and lyrics. The score is divided into four systems. System 1 (measures 12-16) features the violin with a tempo, muted pizzicato, and the cello with a muted sustained note. System 2 (measures 17-21) shows the violin playing eighth-note patterns with dynamics *mp* and *pp*, and the cello with eighth-note patterns and *mp*. System 3 (measures 22-26) shows the violin playing sixteenth-note patterns with dynamics *pp* and *mp*, and the cello with sixteenth-note patterns and *pp*. System 4 (measures 27-31) shows the violin playing eighth-note patterns with *pp* dynamics, and the cello with eighth-note patterns and *pp*. Large black letters **A**, **E**, **N**, **S**, and **G** are overlaid on the score, corresponding to the lyrics of the song.

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 $\text{♩} = 126$

SAMPLE

Violin

Viola

Vln.

Vla.

Vln.

Vla.

A

pizz.

rit.

Sheet music for a piece titled "BAMBOULA". The music is written for four string instruments: Violin, Viola, Cello (Vln.), and Double Bass (Vla.). The key signature is A major (three sharps). The time signature is 2/4. The tempo is Molto Allegro, quasi Presto, with a tempo marking of $\text{♩} = 126$. The music consists of four staves of music. The first two staves are for the Violin and Viola, and the last two are for the Cello and Double Bass. The first two staves begin with a dynamic of pp and feature eighth-note patterns. The Cello and Double Bass staves begin with a dynamic of mp and feature sixteenth-note patterns. The music includes various dynamics such as p , mf , and f , and performance instructions like "rit." (ritardando) and "pizz." (pizzicato). A large, stylized letter "S" is drawn across the middle of the page, and a large, diagonal "SAMPLE" watermark is overlaid across the entire page.

13 *a tempo*

Vln. arco

Vla. *f* *p*

17 0 *fp*

Vln. *f* *p*

22 *acel.* *To Coda*

Vln. *furioso* *rall.*

Vla. *sf* *sf* *sf* *pesante*

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, de-~~ri~~ve, 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. Mayhew. 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 $\text{♩} = 80$
pizz.

Violin

Viola

Vln.

Vla.

molto cantabile

4

mp

p

mp

4

arco

mf

p

Deep River

7

Vln. Vla.

10

Vln. Vla.

13

Vln. Vla.

16

Vln. Vla.

E

D

M

S