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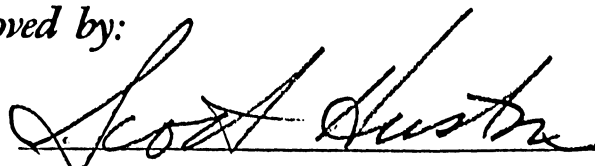
UNIVERSITY OF CINCINNATI

. August 25 1975

*I hereby recommend that the thesis prepared under my
supervision by Maurice Henderson McCall
entitled Dark Symphony*

*be accepted as fulfilling this part of the requirements for the
degree of Doctor of Musical Arts*

Approved by:



Paul M. Palombo

Cleveland L. Page

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DARK SYMPHONY

Poem,
MELVIN B. TOLSON

Music,
MAURICE McCALL

INSTRUMENTATION

2 Oboes

2 Clarinets in B^b

2 Bassoons

Contra Bassoon

3 Horns in F

2 Trumpets in G

2 Trombones

Tuba

Timpani

2 Percussionists:

Snare Drum

Tam-tam

Suspended Cymbal

Crash Cymbal

5 Temple Blocks

Wood Block

Triangle

Mixed Chorus

Soloists from Chorus

Violas

Violoncelli

Contrabass

Duration: Approx. 26 minutes

DARK SYMPHONY

For Elmo and Margaret Davis

J = 72
Mysteriously

Oboes I II

Clarinets I II
in B $\flat$

Bassoons I II

Contra Bassoon

Horns in F I II III

Trumpets I II
in C

Trombones I II

Tuba

Timpani

Percussion I II
Tam-Tam
mp

Soprano

Alto

Tenor

Bass

J = 72
Mysteriously

Violas

Violoncelli

Contrabass

pp

ppp Pizz.

pp cresc. . . . poco a poco . . .

10

Bn. *pp* *p*

C. Bn. *mf*

Tb. *mf*

Tam. *f*

Vcl. *dim p* *mp*

Cb. *Arco* *f* *dim. (with tam-tam)* *Pizz.*

... al. ...

Bn. *mf* *f*

C. Bn. *mf* *f*

Tb. *f* *f*

Tam. *f*

Vcl. *f*

Cb. *f* *f*

20 *With more confidence*

Cl. *p*

Bn. *p*

Tam. *mf* *let die out*

Timp. *p*

Bass *mp*

Vcl. *Pizz.* *With more confidence* *Black Cris-pus At-tucks*

Cb. *Pizz.*

Cl. *II.* *pp* *I.* *6*

Bn. *p*

Hn. I *p*

Hn. II *p* *Con sordino*

Tpt. *p*

Timp.

Bass *taught us how to die.*

Vcl.

Cb.



30

$\text{♩} = \text{♩}$ accel. $\text{♩} = 88$ More motion

Ob.

Cl.

Bn.

I.
Hn.
II.
III.

Tpt.

Timp.

Vcl.

Cb.

mp

I.

mp

2

3

f

f

30

$\text{♩} = \text{♩}$ accel. $\text{♩} = 88$ More motion

Vcl.

Cb.

tr.

2

Cl.

I.
Hn.
II.
III.

Cresc.

mf

8

Timp.

(S.D.)
Perc.

S.D.

S.

A.

f

Cresc.

Be - fore

Pa - trick Hen - ry's

Vla.

Vcl.

Cb.

Cresc.

(cresc.)

f

tr 4

ss

tr 4

2

3

a2

f

3

3

I

II

Hn.

III

Tpt.

Senza sord.

f

3

3

3

2

3

Tbn.

Tb.

Timp

ss

ss

2

3

Perc.

Crash cymbals

(cresc.)

f

3

3

ss

S.

bu- gle breath

ut-tered the ver-ti-cal trans-mit-ing cry:

A.

3

3

ss

2

3

T.

Ut-tered the ver-ti-cal trans-mit-ing cry:

B.

3

3

Va.

Pizz

f

ss

2

3

Vcl.

ss

Cb.

(cresc.)

ss

40 $\text{♩} = 96$

S. *mf* "Yea, give me lib-er-ty, — or give me

A. *mf* "Yea, give me lib-er-ty, — or give me death, give me lib - er - ty,

T. *mf* "Yea, give me lib-er-ty,

B. *mf* "Yea,

40 $\text{♩} = 96$

Vcl. I *mf*

Vcl. II *mf*

Ob. *Staccato*

Cl. *Staccato*

S. death, lib-er-ty, lib-er-ty or death"

A. lib - er - ty."

T. (ty) — or give me death, give me death."

B. give me lib-er-ty, or give me death."

Vcl. I

Vcl. II

TUTTI

(shouted)

50

Ob. *a2* *f*

Cl. *a2* *f*

Bn. *a2* *f*

C. Bn.

Hn. I *a2* *f*

II *f*

III *f*

Tpt. *f*

Tbn. *f*

Tb.

50

Timp.

Perc. I *S.D. (Rim)* *p*

II *p*

S. *p*

A. *p*

T. *p*

B. *p*

Lib - er - ty, lib - er - ty, lib - er - ty, lib - er - ty, lib - er - ty,

Lib - er - ty, lib - er - ty, lib - er - ty, lib - er - ty, lib - er - ty,

50

Va. *Arco* *f*

Vcl. *f*

Cb. *f*

Ob. *♩=88. More relaxed*

Cl.

Bn.

C.Bn.

Hn. *I* *II* *III* *♩=88. More relaxed*

Tpt. *I*

Tbn. *II*

Tb.

Timp.

Perc. *I* *II* *ff* (Head)

S. *ff* lib-er-ty!

A. *ff*

T. *ff* lib-er-ty!

B. *ff*

Va. *♩=88. More relaxed* *Va. div. à 3*

Vcl.

Cb.



Ob. *dim.* **60**

Cl. *dim.*

Bn. *dim.* *mp*

Hn. I (II.)

III

Va. I

II

III

Vcl. *mf* *dim.* *mp*

3

Ob. *mp*

Cl. *I.* *mp*

Bn. *p*

Cbn. *p*

Tenor Solo *mf*

And from that day to this, men black and strong— for Jus-tice and De-

Va. I

II

III

Vcl. *p*

Cb. *p*

70

Ob.

Cl.

Bn.

Cbn.

Tenor Solo

- moc-ra-cy have stood steeled in the faith that Right will con-quer Wrong, and

70

I
II
Va.

III

Vcl.

Cb.

Ob.

Cl.

Bn.

Cbn.

Tenor Solo

I
Va.

II

Vcl.

Cb.



Ob.

Cl.

Bn.

C.Bn.

Hn. I

Hn. II

Hn. III

Tpt.

Tbn.

Tb.

Timp.

Perc. I

Perc. II

S.

A.

T.

B.

Va.

Vcl.

Cb.

No Ban-quo's ghost can rise

No Ban-quo's ghost can rise

Unis.

♩ = 88 → ♩ = 72

Ob.

poco

a

poco

al

p

Cl.

Bn.

C. Bn.

I

II

III

Hn.

Tpt.

Tbn.

Tb.

poco

a

poco

al

p

♩ = 88 → ♩ = 72

Timp.

I

Perc.

II

S.

(now)

A.

T.

(now)

B.

♩ = 88 → ♩ = 72

Va.

Pizz.

3 p

p

simile

Vcl.

Cb.

p

simile

Poco

a

poco - 16 -

al

p



90 I. Solo *pp* *be.*

Cl. *pp*

S. *p* *be.*

A. *p* with ty - rant's boot,

T. *p*

B. *p* and say we crushed men. *p* or pressed the crown of thorns.

90

Va. (Pizz.)

Vcl. *simile*

Cb. *simile*

Ob. *I. p* *be.*

Cl. *#*

S. *p* *be.* on La - bor's brow,

A. *p*

T. *p* *be.* or rav - aged lands

B. (Horns)

Va. (Pizz.) *Vla. div. à 2*

Vcl. *simile*

Cb. *simile*

Ob. $\text{♩} = 72$ *muta poco*
 Cl. *3 5*
 Hn. III *p*
 S. $\text{♩} = 72$ *muta poco*
 A. *3 5*
 T. *and cart-ed off the loot.*
 B.
 I. (Pizz) $\text{♩} = 72$ *muta poco*
 Va. II. (Pizz) *Arco mp*
 Vcl. *simile mp*
 Cb. *simile*

Ob. *poco al 100*
 Cl. *mp*
 I. Va. *100*
 II. *mp*
 Vcl. *p*

♩ = 66

Ob.

Cl.

I
Va.

II

Vcl.

Ob.

Cl.

I
Va.

II

Vcl.

II

$\text{♩} = 72$. In a determined manner

Tpt. *Solo*
Tbn. I

Ob.
Cl.
C.Bn.

Staccato

Hn. I
Hn. II

a2
f

Tpt.
Tbn. I

Va.
Vcl.
Cb.

Pizz.
f

Ob. 10

Cl.

Cbn.

Hn. I 10

Hn. II

Va.

Vcl.

Cb.

cresc...

cresc...

cresc...

Ob. *More relaxed*

Cl. *ff*

Cbn. *ff*

Hn. I *ff*

Hn. II *ff*

Tpt. *ff*

Va. *ff*

Vcl. *ff*

Cb. *ff*

I Solo

3

mp

mp

More relaxed

pp

Ob. 20

Cl.

Solo Hn. I

Tpt. *Con sord.*

Tbn.

S.

A.

T.

B.

mf The

Cl.

Tpt. *Senza sord.*

Tbn.

S. *mp*

A. cen-tu-ries-old pa-thos sad-dens the great-white world, and

T.

B. *mp* in our voi-ces

Vcl. *mp*

Handwritten musical score for "The Wizard of Oz" featuring vocal soloists and a large orchestra. The score includes parts for Clarinet (Cl.), Trombone (Tbn.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violoncello (Vcl.), Solo Oboe (Ob. I.), Clarinet (Cl.), Horn I (Hn. I.), Trombone (Tbn.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "the wizard-ry con-jures up, con-jures up shad-ow shapes of our rhy-thms of an-te-bel-lum years,". The score is marked with various dynamics (mf, f, p, mp) and includes triplets and a "Solo" marking for the Oboe.

30

Ob.

Cl.

Bn.

C.Bn.

30

I
II
Hn.

III

Tpt.

Tbn.

Tb.

30

Timp.

I
Perc.
II

S.

A.

T.

B.

30

Va.

Vcl.

Cb.

of an - te - bel - lum years, — of an - te - bel - lum years, — of an - te - bel - lum years,

In our voi - ces,



Ob. *Cresc. poco a .*

Cl. *3 3 3 3 3 3 3 3*

Bn. *3 3 3 3 3 3 3 3*

C.Bn.

Hn. I II III

Tpt. *a2* *mf*

Tbn.

Tb.

Cresc. poco a .

Timp.

Perc. I II

S. *3 3 3 3 3 3 3 3*
(years) of an-te-bel-lum years, — of an-te-bel-lum years, — of an-te-bel-lum

A.

T. *18*
in our voi - ces, in our voi - ces, —

B. *18*

Va. *Arco* *p*

Vcl. *p*

Cb. *mp*

Cresc. 25 - poco a .

poco al f

Ob. *I, Solo*

Cl.

Bn.

C.Bn.

Hn. I
II
III

Tpt.

Tbn.

Tb.

poco al f

Timp.

Perc. I
II

S.
years, — of an-te-bel-lum years.

A.

T.
(ces) in our voi - ces.

B.

Va.

Vcl.

Cb.

poco al f

26



Solo
Ob. I

Solo
Cl. I

Solo
Bn. I

Solo
Tpt. I

Timp.

Solo
Sop.

A.

T.

B.

f

mf subito

The cen-'tries old pa-thos

50

Solo Ob. I *mp*

Solo Cl. I *pp*

Bn. I *mf* *pp*

Hn. I *mf* *pp*

Hn. II *mf* *pp*

(Facing audience always) 50

Solo Sop. *mf*

S. Black — slaves sing-ing (CHORUS: Back to audience)

A.

T. *mp*

B. *mp*

In our voi - ces

Solo Ob. I *mp*

Solo Cl. I *mp*

Bn. I *mp*

Hn. I *mp*

Hn. II *mp*

Solo Sop. *mf*

S. *pp* Black — slaves — sing-ing

A. *pp* One more riv - er to cross.

T. *pp* One more riv - er to cross.

B. *pp* One more riv - er to cross.

Solo
Ob. I

S. *mp* Steal a-way, *mf* steal a-way, *f* steal a-way to Je-sus. *mp*

A. *mp* Steal a-way, *mf* steal a-way, *f* steal a-way to Je-sus. *mp*

T. *mp* Steal a-way, *mf* steal a-way, *f* steal a-way to Je-sus. *mp*

B. *mp* Steal a-way, *mf* steal a-way, *f* steal a-way to Je-sus. *mp*

Va. *mp*

Vcl. *mp*

Cb. *mp*

Solo
Ob. I

I
II
Hn. III

Va. *mf*

Vcl. *mf*

Cb. *mf*

Pizz. *mf*

Pizz. *mf*

Pizz. *mf*

Solo Ob. I

Bn.

Hn. I
II
III

Solo Sop.

Va.

Vcl.

Cb.

In the tor-ture tombs of slave ships in jun-gle
con sord.

Solo Ob. I

Solo Cl. I

Solo Bn. I

Solo Tpt. I

Solo Sop.

S.

A.

T.

B.

Black slaves sing-ing (CHORUS: Back to audience)

(oo) were you

(oo) were you



Solo
Ob. I

Solo
Cl. I

Solo
Bn. I

I
II
Hr.
III

S.

A.

T.

B.

Va.

Vcl.

Cb.

there when they laid Him in the tomb, were you there?

there when they laid Him in the tomb, were you there?

were you there?

senza sord. div. à 2

Arco

Arco



Solo Ob. I
 Solo Cl. I
 Hn. I
 Hn. II
 Hn. III
 Va.
 Vcl.
 Cb.

Solo Ob. I
 Hn. I
 Hn. II
 Solo Sop.
 S.
 A.
 T.
 B.

80

Black slaves sing ing

(CHORUS: Back to audience)

Swing

PP

P

Solo
Ob. I.

Hn. I
Hn. II

Solo
Sop.

S.

A.

T.

B.

low, sweet char - i - ot car - ry me

Swing low char - i - ot car - ry me

Char - i - ot

Solo
Sop.

Come now char-i-ot and car-ry me come and car-ry me

S.

A.

T.

B.

ho (me) car-ry me ho

ho (me) car-ry me ho



90

Solo Sop. (me) come now char-i-ot and car-ry me, come and car-ry me

S. (me) car-ry me ho (me), car-ry me ho

A. (me) car-ry me ho (me), car-ry me ho

T. (me) car-ry me ho (me), car-ry me ho

B. (me) car-ry me ho (me), car-ry me ho

Solo Sop. O come char-i-ot and car-ry me I say

S. (me) car-ry me ho (me) car-ry me

A. (me) car-ry me ho (me) car-ry me

T. (me) car-ry me ho (me) car-ry me

B. (me) car-ry me ho (me) car-ry me

Solo Sop. (say) come on and car-ry me home. Swing low, sweet

S. ho (me) car-ry me home, Swing low sweet

A. ho (me) car-ry me home, Char-i-ot

T. ho (me) car-ry me home, Char-i-ot

B. ho (me) car-ry me home, Char-i-ot

100

Solo Sop. char - i - ot, car-ry me home car-ry me,

S. char - i - ot, car-ry me, car-ry me, car-ry me.

A. char - i - ot, car-ry me, car-ry me, car-ry me.

T. char - i - ot, car-ry me, car-ry me, car-ry me.

B. char - i - ot, car-ry me, car-ry me, car-ry me.

Hn. I

Hn. II

Solo Sop. me ho (me). In slave pens at mid-night, in

S. (me) ho (me). Swing low, sweet char - i - ot,

A. (me) ho (me). Swing low, sweet char - i - ot,

T. (me) ho (me).

B. (me) ho (me).

Cb. pp



110

Hn. I
Hn. II

Solo
Sop.

cab - ins of death,

Black slaves sing - ing

S.

T.

B.

Va.

Cb.

pp
Swing low

pp

Cl.

Riten.

Hn. I
Hn. II

Solo
Sop.

now

3 Sop soli

Freely

(Backs to audience)

a long way - from ho - (me).

S.

T.

B.

Solo
Va.

Riten.

div pp

I
Va.
II

Vcl.

Cb.



III

♩ = 72. Quietly

(Very still)

S. *Solo* *pp* They tell us to — for-get

A. *Solo* *pp* They tell us to — for-get

T. *Solo* *pp* They tell us to — for-get

B. *Solo* *pp* They tell us to — for-get

♩ = 72. Quietly

Solo Va. I *pp*

Solo I *pp*

Solo II *pp*

Solo Ten. *mp* The Gol-go-tha we tread, we who are scourged with hate, a

Solo Va. I

Solo I

Solo II

10

(♩ = 60) A TEMPO (♩ = 72)

Solo Ten. price up-on our head. (Very still)

S. They tell us to— for-get

A. They tell us to— for-get

T. They tell us to— for-get

B. They tell us to— for-get

10

(♩ = 60) A TEMPO (♩ = 72)

Soli Va. I P PP

Soli Va. II P PP

Soli Vcl. I P PP

Soli Vcl. II P PP

Solo Ten. *mf* They who have shac- kled us re - quire of us

Soli Va. I *mf*

Soli Va. II *mf*

Soli Vcl. I *mf*

Soli Vcl. II *mf*



Solo Ten. *f* *mp* 20

a song, they who have wast-ed us, bid us

S.

A.

T.

B.

Soli Va. *f* *mp* 20

Soli Vcl. *f* *mp* *mf*

Solo Ten.

S. *Tutti*

A. *Tutti*

T. *Tutti* *p* O'er-look the wrong, O'er-look the wrong,

B. *Tutti* *p* O'er - look the

Soli Va. *mf* *p* (b)

Soli Vcl.

Solo Ten.

S. *p* O'er - look the wrong, o'er - look the wrong.

A. O'er - look the wrong.

T. o'er - look the wrong, o'er - look the wrong, o'er - look the wrong.

B. wrong, o'er - look the wrong.

Soli Va. I *ppp* II *p*

Soli Vcl. I *p* II *p*

Solo Ten. *J=60* *A TEMPO (J=72)*

S. *pp* They tell us to for - get De - moc - ra - cy is spurned, the

A. *pp* They tell us to for - get

T. *pp* They tell us to for - get

B. *pp*

Soli Va. I *J=60* *A TEMPO (J=72)* *pp subito* *p* II *pp subito* *p*

Soli Vcl. I *pp subito* *p* II *pp subito* *p*



30

Solo Ten. Bill of Rights is burned. Three hundred years we slaved,

30

Soli Va. I *mf* *p*

Soli Va. II *mf* *p*

Soli Vel. I *mf* *p*

Soli Vel. II *mf* *p*

Accel. and Crescendo

Hn. I *p*

Hn. II *p*

Hn. III *p*

S.D. *pppp* *p*

Solo Ten. we slave and suf-fer yet

S. *mf* though flesh and bone re-bel.

A. *mf* though flesh and bone re-bel.

T. *mf* though flesh and bone re-bel.

B. *mf* though flesh and bone re-bel.

Accel. and Crescendo

Soli Va. I *mf* *3*

Soli Va. II *mf* *3*

Soli Vel. I *mf* *3*

Soli Vel. II *mf* *3*

♩ = 92. Robustly.

Bn. *sf* *a2*

C.Bn.

Hn. I *sf*

II *sf*

III *sf*

S.D. *sf*

5 2

♩ = 92. Robustly.

(Tutti) Va. *div. à 2*

(Tutti) Vcl. *sf*

Cb. *sf*

5 2

40

Bn. *(b) p*

C.Bn. *(b) p*

Hn. I *p*

II *f*

III *f*

S.D. *sf*

a2 *f*

40

Va. *Unis* *f*

Vcl. *f*

Cb. *(b) p*

5 6



Handwritten musical score for the first system of "The Swan" by Maurice Strakosky. The score includes parts for Bn., C.Bn., I and II Hn., III Hn., Va., Vcl., and Cb. The music is in 3/4 time, key of D major, and begins with a forte (f) dynamic. The first system spans measures 1 to 4, with a large fermata at the end of measure 4.

Bn.
 C. Bn.
 Hn. I
 II
 III
 Solo Ten.
 S.
 A.
 T.
 B.
 Va.
 Vcl.
 Cb.

Our hu-man rights de-nied our man-hood cru-ci-

How can we for-get
 How can we for-get

div. 2 2 I 2 II 4 4

50

Bn.

C.Bn.

Hn. I
II

Solo
Ten.

-fied? when Jus-tice is pro-faned and plea—with curse is met,

50

I
Va.

II

Cb.

Bn.

C.Bn.

Hn. I
II

Solo
Ten.

S.

A.

Va.

Vel.

Cb.

when Free-dom's gates are barred,

How can we for-get, Oh

Unis



S. *how can we for - get, Oh can we for get?* *How can we for-get?*

A. *How can we for-get?*

T. *How can we for-get, Oh How can we for-get?*

B. *How can we for-get, Oh How can we for-get?*

pp

J. 108 60

I. Va. *mf*

II. Va. *mf*

I. Vcl. *mf*

II. Vcl. *mf*

I. Hn. *I. 4*

II. Hn. *II. 3*

I. Va. *f*

II. Va. *f*

I. Vcl. *f*

II. Vcl. *f*

70

Hn. I dim. *mf* *mp* *p* *pp*

Hn. II dim.

70

Va. I *dim.* *mf* *mp* *p* *pp*

Va. II *dim.* *pp* *mf* *mp* *p* *pp*

Vcl. *Pizz.* *dim.*

Hn. I

Hn. II

CHORUS (spoken):

p They tell us to forget.

Va. I *p* *pp*

Va. II *p* *pp*

Vcl.

Cb.

♩ = 72. Quietly.

Solo Va. *p* *pp*

Cb. *p*

IV

$\text{♩} = 108$. *Pensively.*

$\text{♩} = 132$. *Lively.*

Ob. *p* *f*

Cl. *p* *f*

Timp. *f*

Trgl. *f*

Wd. Bl. *f*

Cym. *f*

Timp. *p*

Trgl. *p*

Wd. Bl. *p*

Cym. *p*

Temp. Bl. *p*

All eighths are equal; beaming indicates phrasing:

10

Timp. *mf*

Trgl. *f*

Wd. Bl. *f*

Cym. *f*

Temp. Bl. *f*

Ob.

Cl.

f

f

Timp.

Temp. Bl.

Ob.

Cl.

3

3

be

Timp.

Trgl.

Wd. Bl.

Cym.

Temp. Bl.

ff

20

Timp.

Trgl.

Wd. Bl.

Cym.



Ob. *a2 (stagger breathing)*

Cl.

Timp. *555* *pp* *#0.*

*The New Negro strides upon the continent
In seven league boots...*

Narrator

*The New Negro
who sprang from the vigor-stout loins*

Va.

Vcl.

Cb.

Ob. *30*

Cl.

Timp.

*of Nat Turner, gallows-martyr for Freedom,
of Joseph Cinquez, Black Moses of the Amistad Mutiny,
of Frederick Douglass, oracle of the Catholic Man,
of Sojourner Truth, eye and ear of Lincoln's legions,*

Narrator

Va. *30*

Vcl.

Cb.

* Play as fast as possible in random order.

40

Ob.

Cl.

Bn.

Hn. I

Hn. II

Timp.

Va.

Vcl.

Cb.

Narrator

of Harriet Tubman, St. Bernard of the Underground Railroad.

pp

ppp

X

50

Ob.

Cl.

Bn.

Hn. I

Hn. II

Timp.

Va.

Vcl.

Cb.

ppp

7

4

13

13

13

13

ppp

X

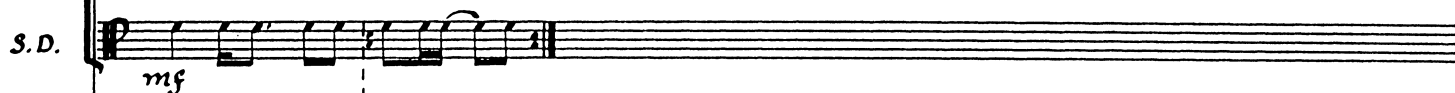
Recitation should be complete at this point.

(J=132)

Total 40 sec.



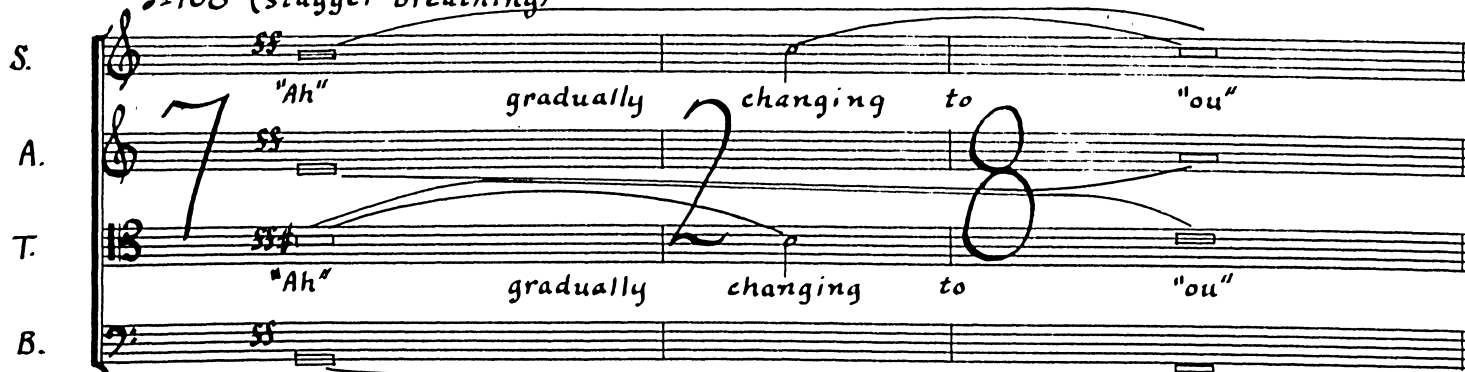
All eighths are equal; beaming indicates phrasing:



* Choose note from this area, changing notes with each enunciation.

CHORUS begins before instruments stop.

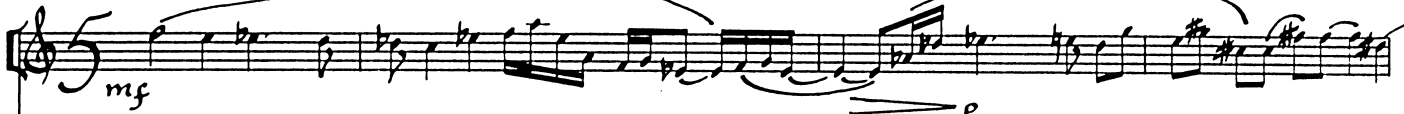
J=108 (stagger breathing)



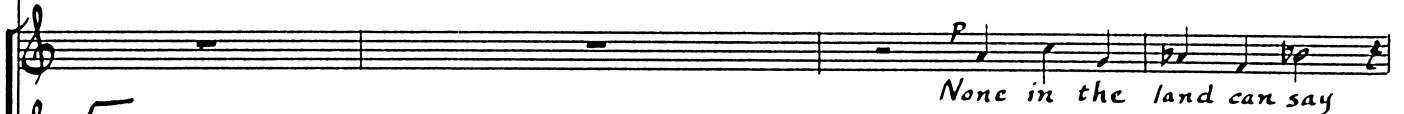
pppp

$\text{♩} = 80$. Thoughtfully.

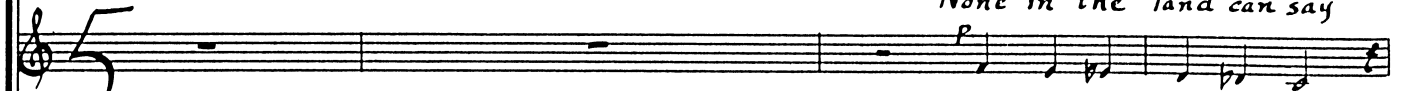
Solo
Ob. I



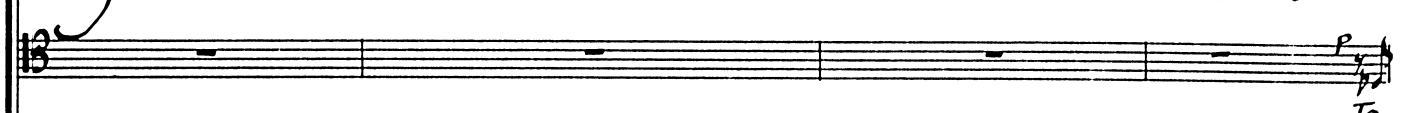
Solo
S.



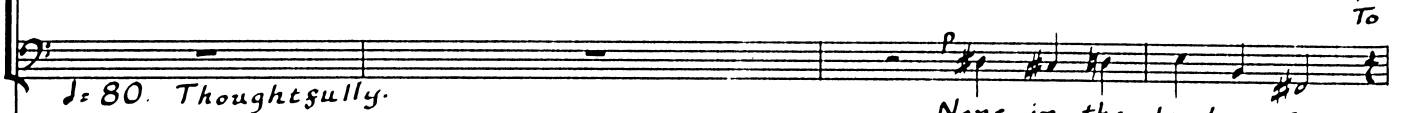
Solo
A.



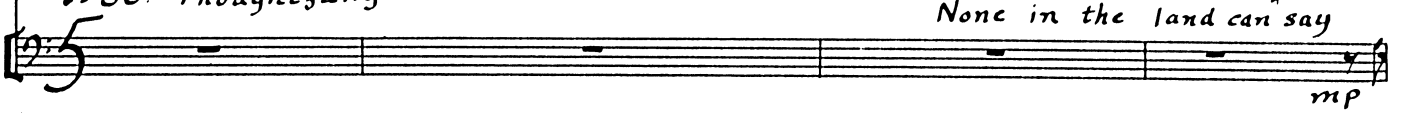
Solo
T.



Solo
B.



Vcl.



Solo
Ob. I



Bn.



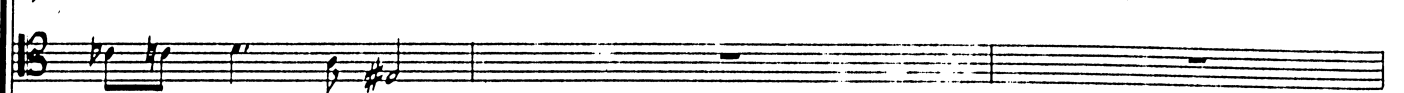
Solo
S.



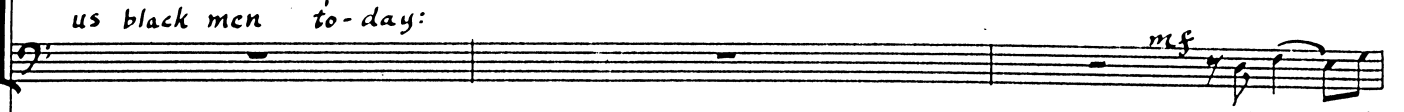
Solo
A.



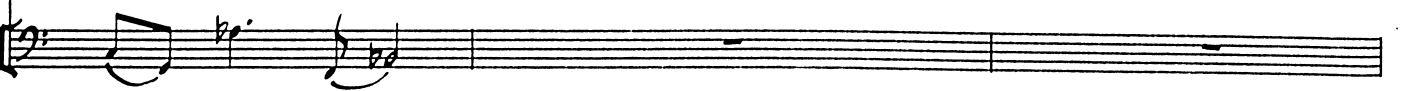
Solo
T.



Solo
B.



Vcl.



Ob. 10

Bn.

Solo Hn. I *mp.* 10

Solo S.

Solo A. *mf*
You breed the slum that breeds a Na-tive Son

Solo T. 13

Solo B. *mf*
Oak-ies for the Grapes of Wrath.

J = 80 → J = 60

I
II
Hn. III *mf*

Tpt. *mf*

Tbn. *mf*

Timp. *mf*

Tutti Chorus

S. To damn the good earth Pil-grim Fa-thers won — *J = 80 → J = 60*

A. *J = 80 → J = 60*

T. 13 To damn the good earth Pil-grim Fa-thers won —

B. *J = 80 → J = 60*

Va. 13 *mf*

Vcl. *mf*

Cb. *mf*

Pensively.

Ob. *mp* *mf* *mp*

Solo Cl. I *mp* *mf* *mp*

Bn. *mp* *mf* *mp*

Hn. I *P* *mf* *P*

Hn. II *P* *mf* *P*

Hn. III *P* *mf* *P*

Timp.

Va. *(b)*

Vcl. *(b)*

Cb. *(b)*

20 *J = 80 Brightly*

Ob. *mf*

Solo Cl. I *mf*

Bn. *mf*

Hn. I *mf*

Hn. II *mf*

Hn. III *mf*

Timp.

Va. *(b)*

Vcl. *(b)*

Cb. *(b)*

I
II
Hn. *mp*
III *mp*
Solo
Tpt. I *mf*
Timp. *mp*

I
II
Hn.
III
Solo
Tpt. I
Timp.

Solo
Ob. I *mp*
I
II
Hn. *p*
III *p*
Solo
Tpt. I
Timp. *30*

Thoughtfully *30*

Solo
Ob. I

Solo
Cl. I

Solo
Bn. I

S. *p* None in the land can say *Solo mp* You dupe the poor with

A. *p* None in the land can say

T. *p* To us black men to-day:—

B. *p* None in the land can say

I Va. *p*

II *p*

Vcl. *p*

Solo
S. rags-to-rich-es tales

A. *Tutti mp* You stuff the

T.

Solo
B. *mp* and leave the work-ers emp-ty din-ner pails.

I Va. *mp*

II *mp*

Vcl. *mp*

Cb. *mp*

40

Cl. *mp*

S. *Tutti mp*
and hon-est men are muz- zled by your dem-a-gog-ic

A. bal-lot box,

T.

B.

I. *mp*

Va. II *mp*

Vcl. *mp*

Cb. *mp*

J=80 → J=60. Pensively.

Solo Ob. I *mp*

Cl. *p*

I. *p*

II. *p*

III. *p*

Timp. *pp*

Sop. *din.*

J=80 → J=60. Pensively.

I. *mp*

Va. II *p*

Vcl. *p*

Cb. *p*

Solo
 Ob. I

Cl.

I
 II
 Hn.

I
 II
 Va.

Vcl.

Cb.

♩ = 80. Subito. Brightly.

Solo
 Ob. I

Cl.

I
 II
 Hn.

I
 II
 Va.

Vcl.

Cb.

Timp.

♩ = 80. Subito. Brightly.



Hn. I *f*

Tpt. *f*

Timp.

Hn. I

Tpt.

Timp.

Hn. I *cresc.*

Tpt.

Timp. *Cresc.*

S.

A.

T.

B.

60

Bn.

Hn. I

Tpt.

Timp.

S.

A.

T.

B.

Bn.

Hn. I

S.

A.

T.

B.

Va.

Vcl.

Cb.

Bn. *f*

Hn. I *f*

Hn. II *f*

S. make a hun-dred mil-lion—guin-ea pigs. You coun-ter-feit our Chris-ti-
ff

A. *ff*

T. make a hun-dred mil-lion—guin-ea pigs. You coun-ter-feit our Chris-ti-
ff

B. *ff*

Va. *mf*

Vcl. *mf*

Cb. *mf*

S. *Riten.* -an-i-ty—and bring con-tempt up-on De-moc-ra-cy. *P*

A. *P*

T. -an-i-ty up-on De-moc-ra-cy. *P*

B. *P*

Va. *Riten.*

Vcl.

Cb.

A TEMPO 70

Solo Ob. I *p* *b.e.*

Soli Va. I & II *A TEMPO* *p*

Soli Vcl. I & II *p*

Solo Ob. I *mp* *b.e.*

Soli Va. I & II

Soli Vcl. I & II

Solo Ob. I *b.e.*

Cl. *mp*

S. *ms.*

A. *ms.* None in the land can say To us black men to-day:

T.

B.



80

Solo Ob. I

Cl.

S.

A.

(day)

T.

B.

80

I

Soli Va.

II

I

Soli Vcl.

II

mp

mp

mp

mp

(Spoken softly) But we can say:

Alto Soloist

Freely and quietly

mp

Ah

PPP

VI

♩ = 120. Quietly moving.

Solo
Ob. I

Solo
Cl. I

Solo
Bn. I

C. Bn.

Timp.

♩ = 120. Quietly moving.

Va.

Cb.

Solo
Ob. I

Solo
Cl. I

Solo
Bn. I

C. Bn.

Timp.

Va.

Cb.



10

Solo Ob. I

Solo Cl. I

Solo Bn. I

C. Bn.

Hn. I
II
III

Timp.

Va.

Cb.

simile

Cl. I

C. Bn.

Hn. I
II
III

Tpt.

Timp.

S.

A.

T.

Cb.

mp

p

mp

mp

Out of a - byss - es of Il - lit - er - a - cy,

Out of a - byss - es of Il - lit - er - a - cy,

C. Bn. *simile*

I
II
Hn. *simile*

III

Tpt. *p*

Tbn. *p* 13 20

Timp.

S. through lab - y - rinths of Lies,

A. through lab - y - rinths of Lies,

T. 13 through lab - y - rinths of Lies,

Cb. *simile*

C. Bn. *simile*

Tpt. *simile*

Tbn. *mp*

Timp.

S. a-cross waste-lands, of dis-ease,

A. waste-lands, of dis-ease,

T. waste-lands of dis-ease,

Cb. *simile*

-66-



C. Bn. *cresc.*

I Hn. *mp cresc.*

III Hn. *mp cresc.*

Tpt. *I. #0*

Tbn. *p*

Tb. *p cresc.*

Timp. *cresc.*

S. *we ad - vance!*

A. *we ad - vance!*

T. *we ad - vance!*

Cb. *cresc.*

Ob. *f*

Cl. *f*

Bn. *f*

C. Bn.

Hn. I *f*

II

III *f*

Tpt.

Tbn.

Tb.

Timp.

S. *f*
Out of dead-ends of Pov - er - ty,

A. *f*

T. *f*
Out of dead-ends of Pov - er - ty,

B. *f*

Va. *f*

Vcl. *f*

Cb.

simile

40

Ob.

Cl.

Bn.

C.Bn.

I
Hn.
II
III

Tpt.

Tbn.

Tb.

Timp.

S.
Through wil-der-ness-es of su-per-sti-tion, a-cross

A.

T.
Through wil-der-ness-es of su-per-sti-tion, a-cross

B.

40

Va.

Vcl.

Cb.

Simile

-70-

Ob.

Cl.

Bn.

C.Bn.

I
Hn.
II
III

Tpt.

Tbn.

Tb.

Timp.

S.
A.
T.
B.

Va.

Vcl.

Cb.

bar - ri - cades of Jim Crow - is - m, we ad -

bar - ri - cades of Jim Crow - is - m, we ad -

simile - 71 -

Ob. 50

Cl.

Bn.

C.Bn.

I
Hn. 50

III

Tpt.

Tbn.

Tb.

Timp.

S.D.

S.

A.

T.

B.

Va.

Vcl.

Cb.

- vance!

- vance!

simile

- 72 -



Ob.

Cl.

Bn.

C.Bn.

C R E S C

I

Hn.

III

Tpt.

Tbn.

Tb.

C R E S C

Timp.

S.D.

Va.

Vcl.

Cb.

simile

C R E S C

Ob. *p*

Cl. *p*

Bn. *p*

C.Bn. *p*

I *(Cresc.)*

II *(Cresc.)*

Hn. *(Cresc.)*

III *(Cresc.)*

Tpt. *p*

Tbn. *p*

Tb. *p*

Timp. *(Cresc.)*

S.D. *p*

Perc. *p*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Va. *ff*

Vcl. *ff*

Cb. *ff*

60

2

2

2

60

60

Div.

(Cresc.)

With the Peo - ples of the

With the Peo - ples of the

-74-



J. = 144

Ob.

Cl.

Bn. *Unis.*

C.Bn.

J. = 144 *p cresc.* *a2* *CRES.*

I
II
Hn. *p cresc.*

III *p cresc.*

Tpt. *Unis.*

Tbn.

Tb. *p cresc.* *CRES.*

Timp.

S.D. *p cresc.*

Perc. *Cymbal with timp. mallets*

Cym. *p cresc.*

S. *World we ad - vance!*

A. *World we ad - vance!*

T. *World we ad - vance!*

B.

J. = 144

Va. *p cresc.*

Vcl.

Cb.

CRES.

Ob. *a2* *f cresc.*

Cl. *a2* *f cresc.*

Bn. *a2* *mf cresc.*

C.Bn. *(cresc.)* *AL* *fff*

Hn. *I* *II* *III*

Tpt. *(cresc.)* *AL* *fff*

Tbn. *(cresc.)* *AL* *fff*

Tb. *(cresc.)* *AL* *fff*

Timp. *(cresc.)* *AL* *fff*

S.D. *(cresc.)* *AL* *fff*

Perc. *(cresc.)* *AL* *fff*

Cym. *(cresc.)* *AL* *fff*

Va. *(cresc.)* *AL* *fff*

Vel. *(cresc.)* *AL* *fff*

Cb. *(cresc.)* *AL* *fff*