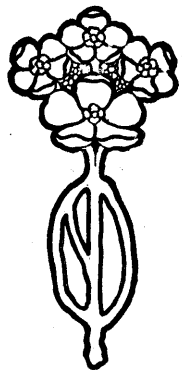
NEGRO RHAPSODY

HENRY F. GILBERT



FULL SCORE, $5.00

NEW YORK ∴ THE H. W. GRAY COMPANY

SOLE AGENTS FOR

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A7567

NEGRO RHAPSODY

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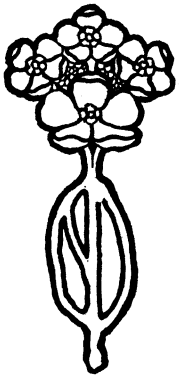

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NOTE

Among the Negroes of the South there formerly existed a curious and wild expression of religious emotion known as the "Shout."

The main idea of the Negro Rhapsody was suggested to me by the description of a "shout" in the preface of "Slave Songs of the United States," by W. F. Allen and others. It is as follows: "The true 'shout' takes place on Sundays or on 'praise' nights through the week, and either in the praise house or in some cabin in which a regular religious meeting has been held. The benches are pushed back to the wall when the formal meeting is over, and old and young, men and women, sprucely dressed young men, grotesquely half-clad field hands — the women generally with gay handkerchiefs twisted about their heads and with short skirts — boys with tattered shirts and men's trousers, young girls barefooted, all stand up in the middle of the floor and when the 'sperichil' is struck up begin first walking and by and by shuffling 'round one after the other, in a ring. The foot is hardly taken from the floor and the progression is mainly due to a jerking, hitching motion, which agitates the entire shouter and soon brings out streams of perspiration. Sometimes they dance silently, sometimes as they shuffle they sing the chorus of the spiritual, and sometimes the song itself is also sung by the dancers. But more frequently a band composed of some of the best singers and of tired shouters stand at the side of the room to 'base' the others, singing the body of the song and clapping their hands together or on the knees. Song and dance are alike extremely energetic and often, when the shout lasts into the middle of the night, the monotonous thud, thud of the feet prevents sleep within half a mile of the praise house. . . . It is not unlikely that this remarkable religious ceremony is a relic of some native African dance."

The first section of the following composition portrays the "Shout" in its primitive emotional simplicity. It consists of a long dance-like crescendo, reaching at length to a quasi-barbaric fury of emotion. As the theme of this section I have used a Negro spiritual, the words of which are:

"Where do you think I found my soul?
Listen to the angels shouting.
I found my soul at hell's dark door,
Listen to the angels shouting.
Before I lay in hell one day,
Listen to the angels shouting,
I sing and pray my soul away,
Listen to the angels shouting.
Run all the way, run all the way,
Run all the way, my Lord,
Listen to the angels shouting.
Blow, Gabriel, blow! Blow, Gabriel, blow!
Tell all the joyful news,
Listen to the angels shouting." (etc.)

After this there is a lyrical section. It is a somewhat free fantasie upon the tune "I'll Hear the Trumpet Sound," one of the most profoundly touching of all the Negro spirituals. The words of this song are as follows:

"You may bury me in the East,
You may bury me in the West;
But I'll hear the trumpet sound
In that morning.
In that morning, my Lord,
For to hear the trumpet sound
In that morning." (etc.)

Now comes a return of the shout motive and the shout idea. It is developed here in a different manner from the first section, but arrives at an equally wild, emotional pitch. Ending in a burst and followed by a sinister drum rhythm which fades away to a roll, there begins as a solemn chant on the wind instruments the apotheosis of "I'll Hear the Trumpet Sound." There is a complete change of mood. The barbaric falls away and the noble takes its place, for I have here tried to present that spiritual vision toward which the Negro blindly gropes; a kernel of true aspiration toward which is somewhere hidden in all his wild shouting and striving.

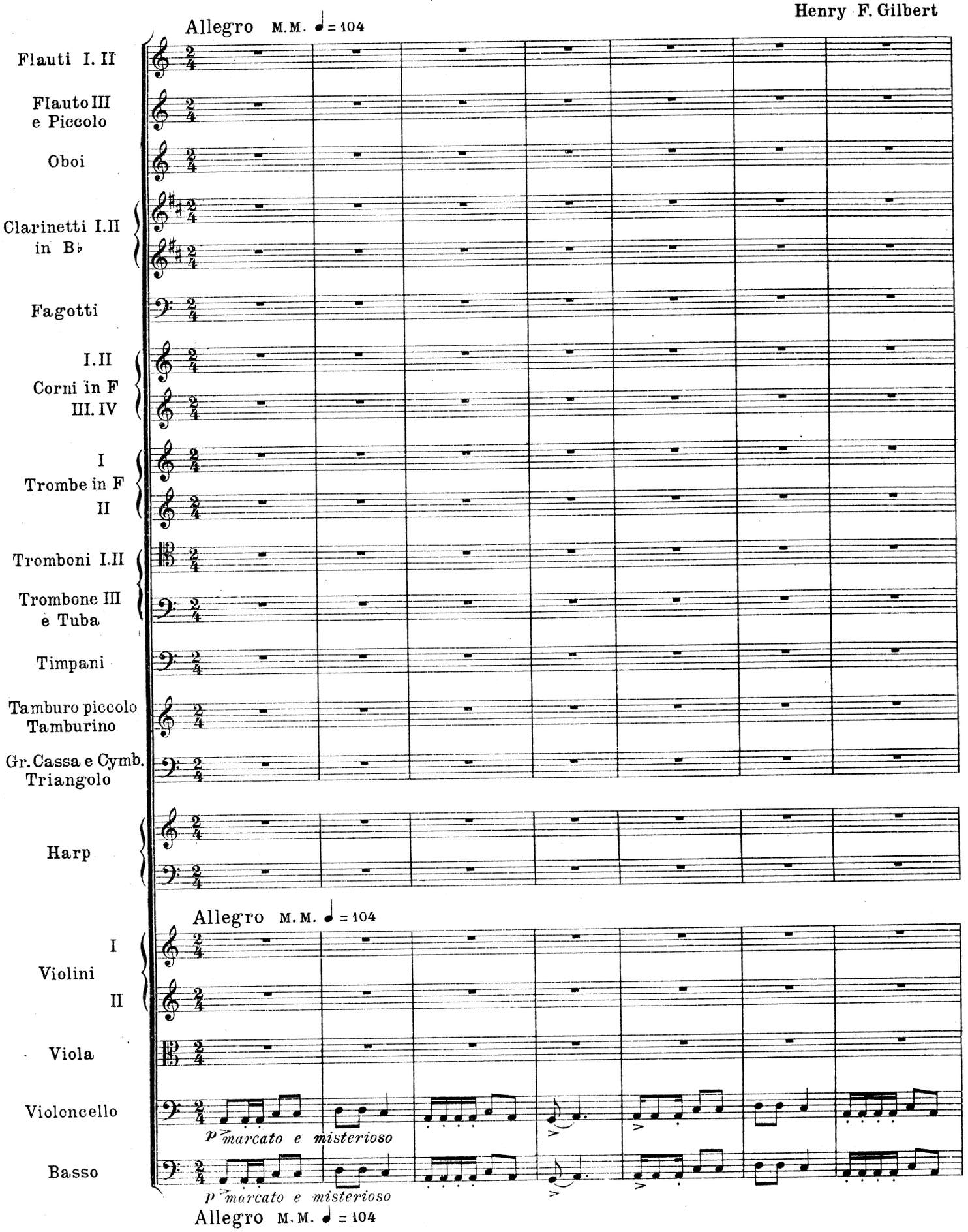
HENRY F. GILBERT.

To Mr. and Mrs Carl Stoeckel

Negro Rhapsody

(„Shout")

Henry F. Gilbert



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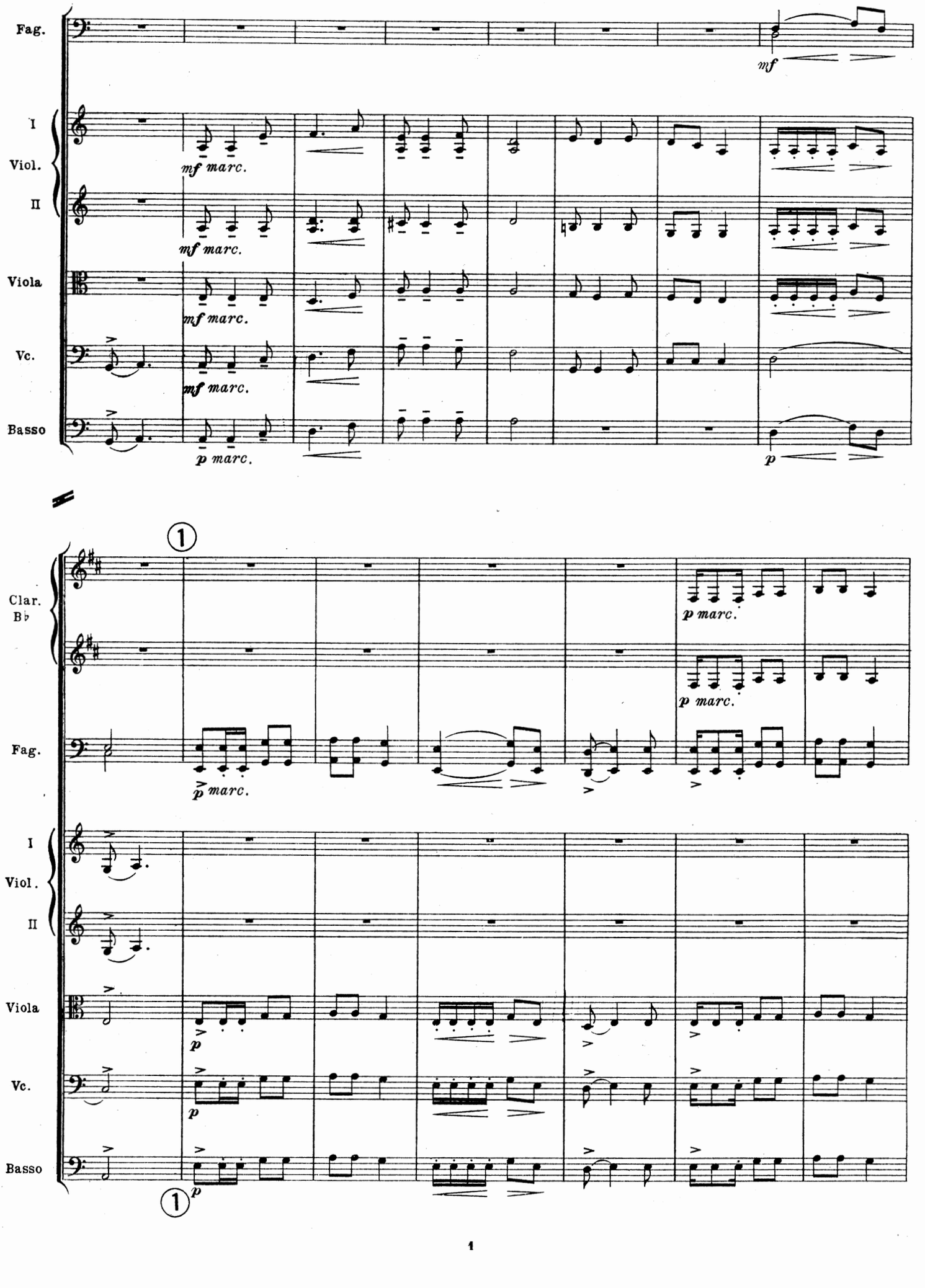
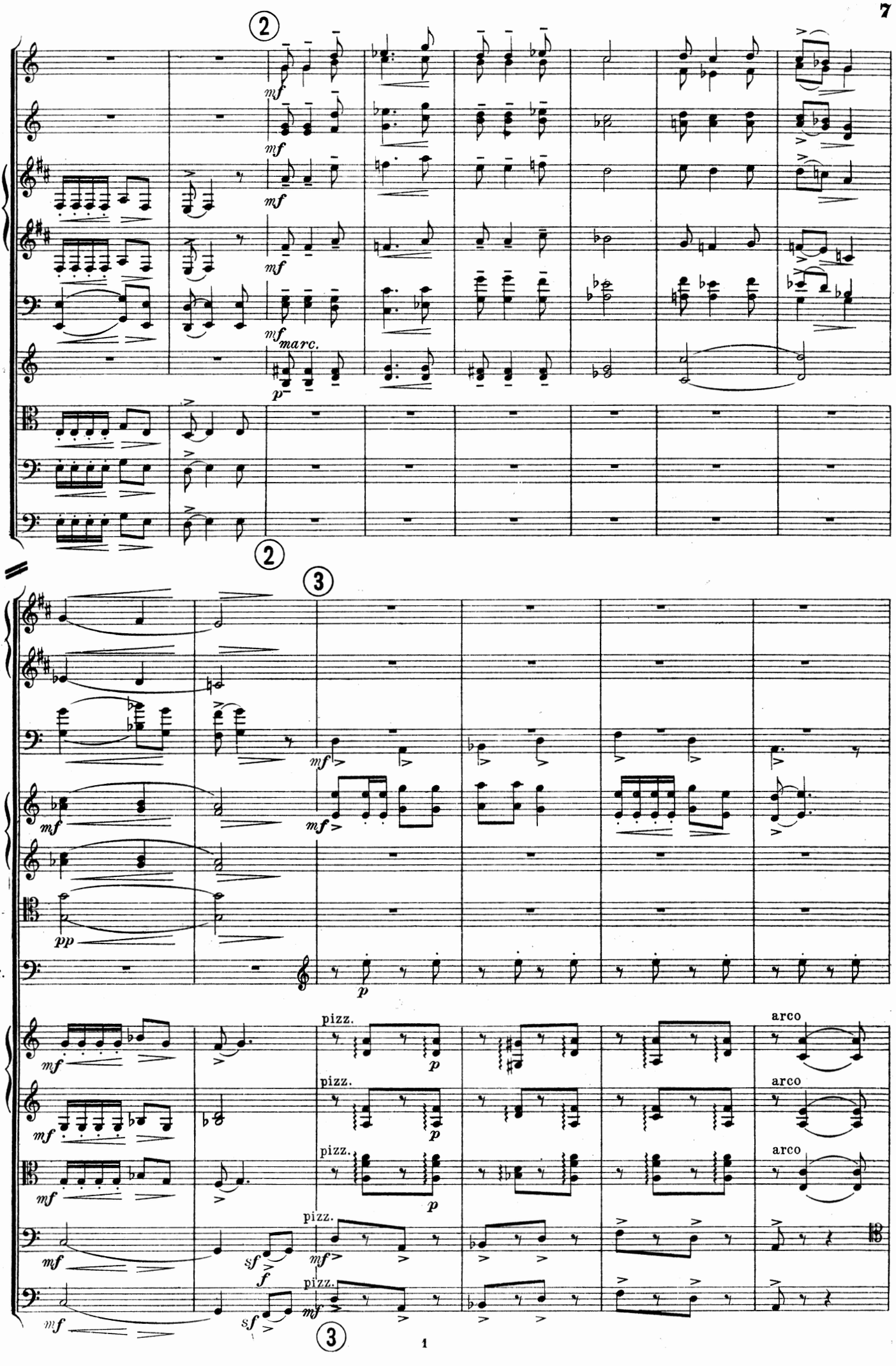
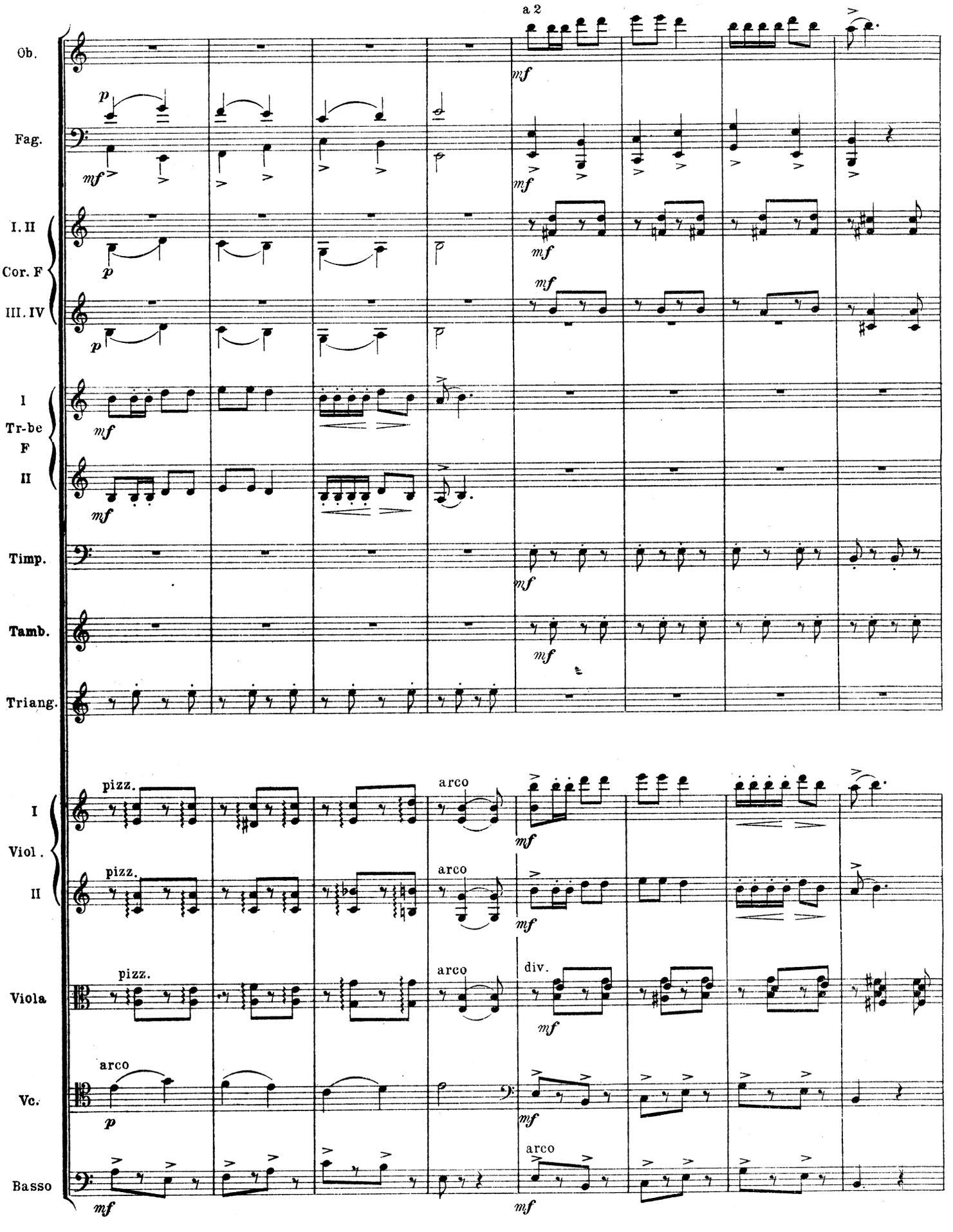
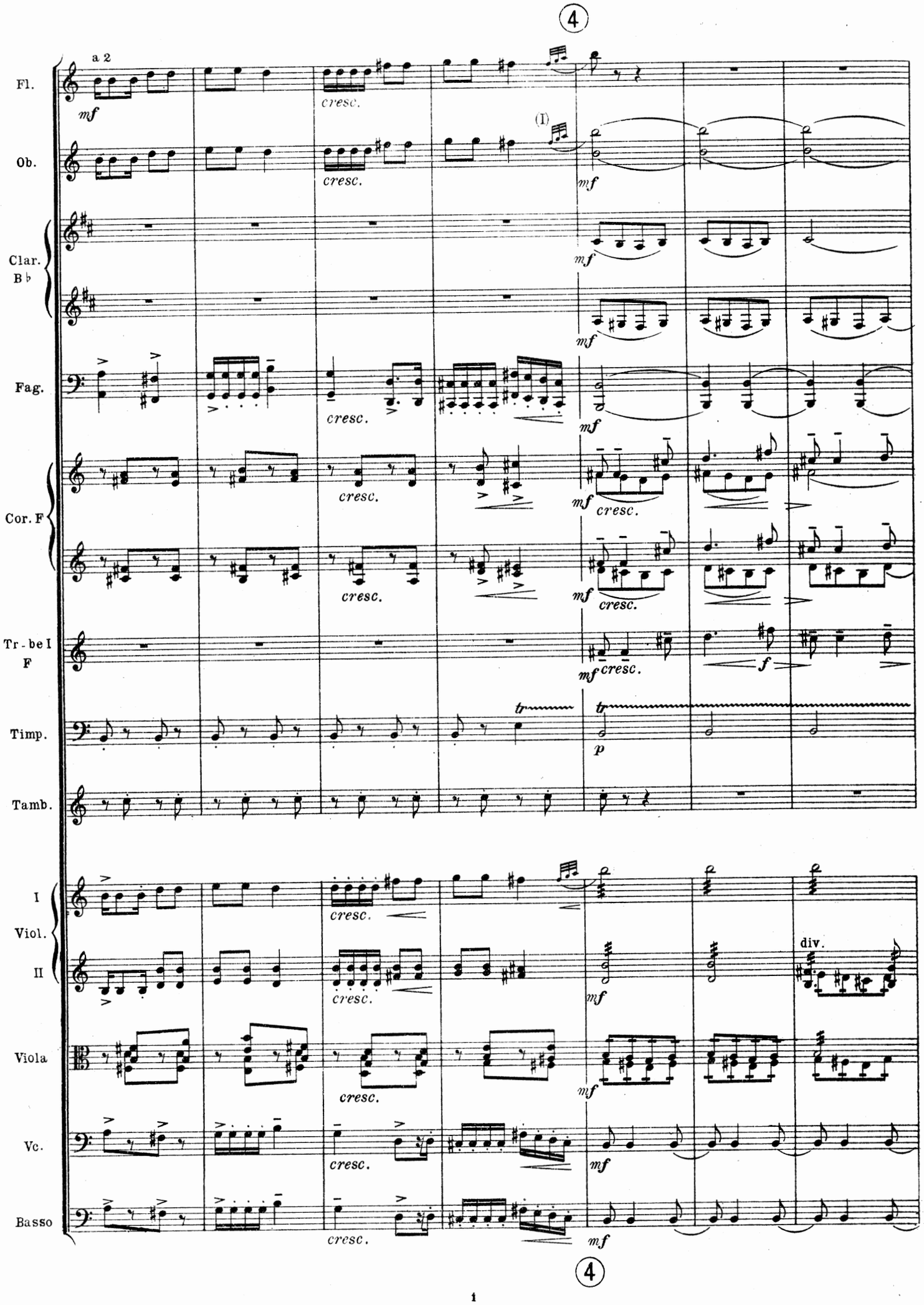
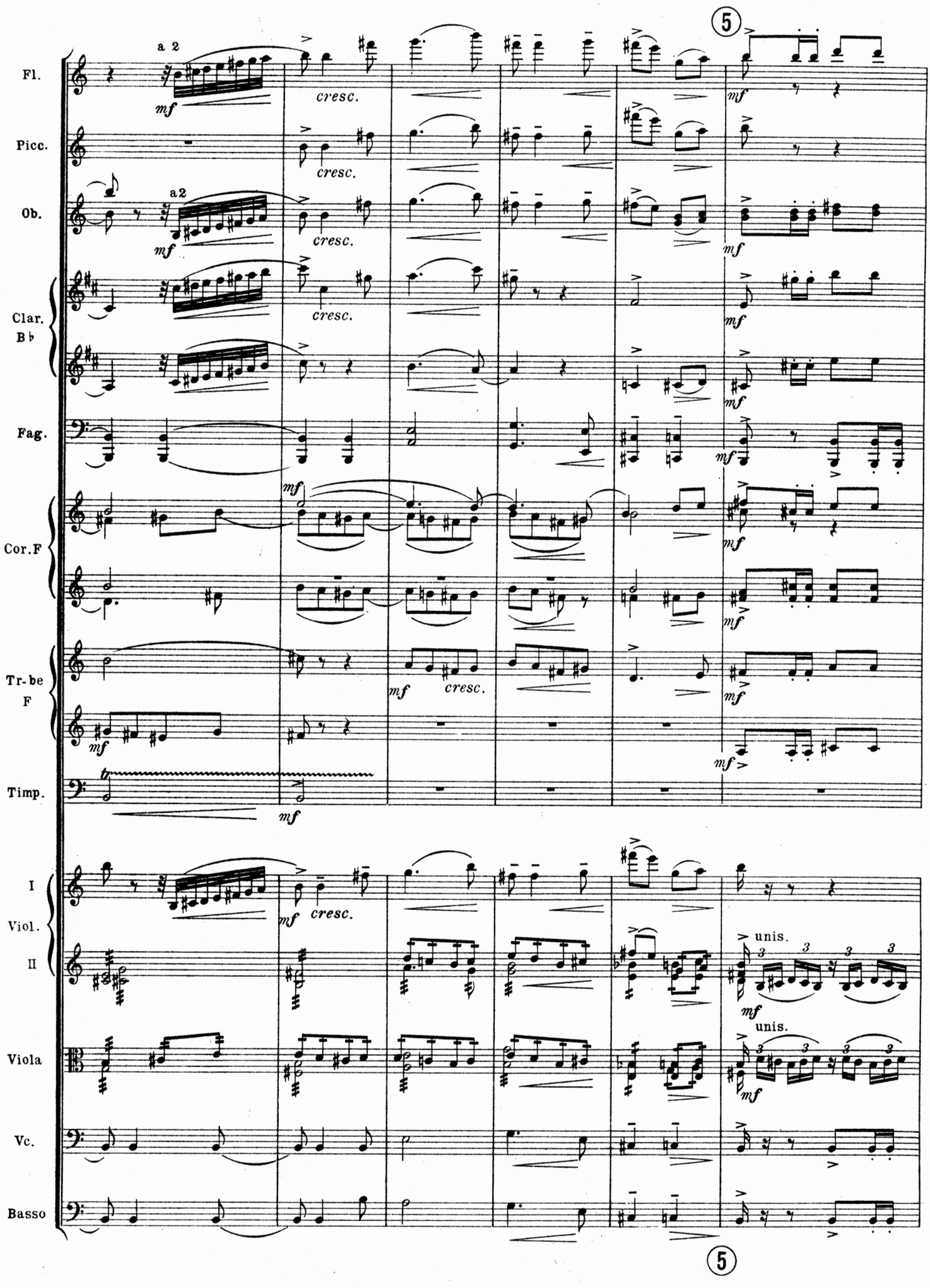
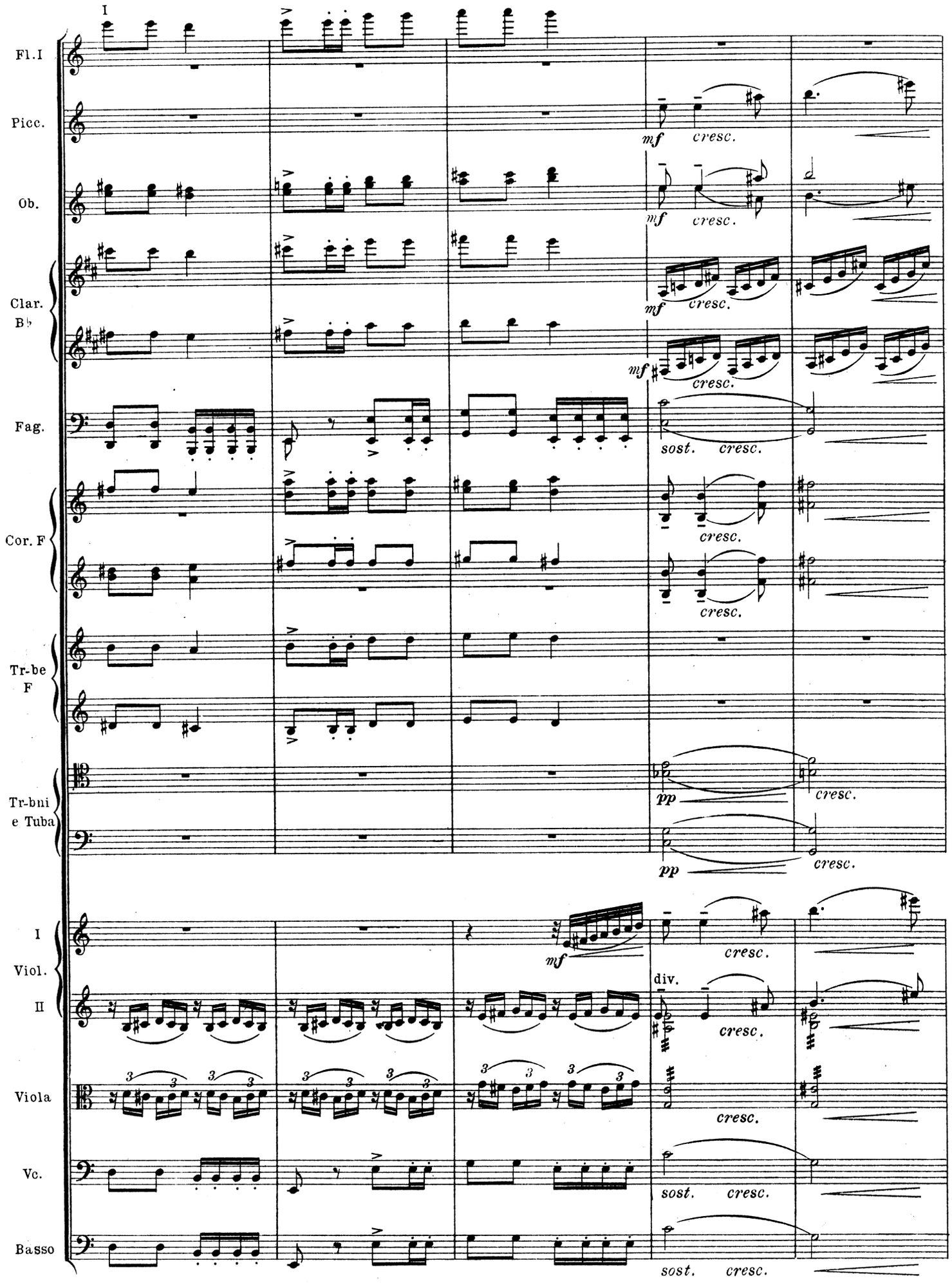

Fag.
mf
I
Viol.
II
mf marc.
mf marc.
Viola
mf marc.
Vc.
mf marc.
Basso
p marc.
p
1
Clar.
B♭
p marc.
p marc.
Fag.
p marc.
I
Viol.
II
Viola
p
Vc.
p
Basso
p
1

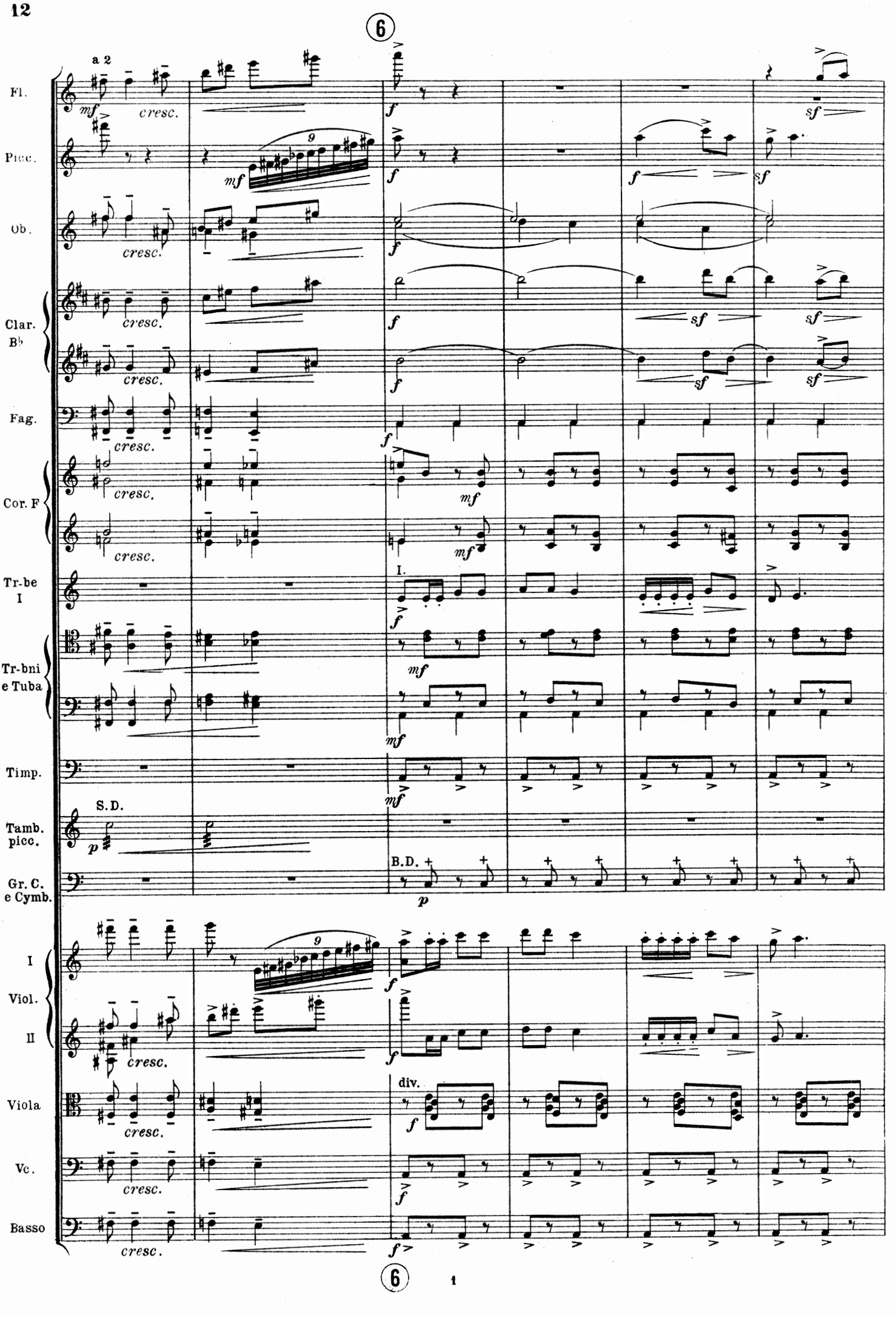

2
Fl.
Ob.
Clar. B♭
Fag.
Cor. I.II F
Viola
Vc.
Basso
mf
marc.
p
2
3
Clar. B♭
Fag.
I. II Cor. F
III. IV
Tr-bni I-II
Triang.
pp
I Viol. II
pizz.
arco
sf
f
3

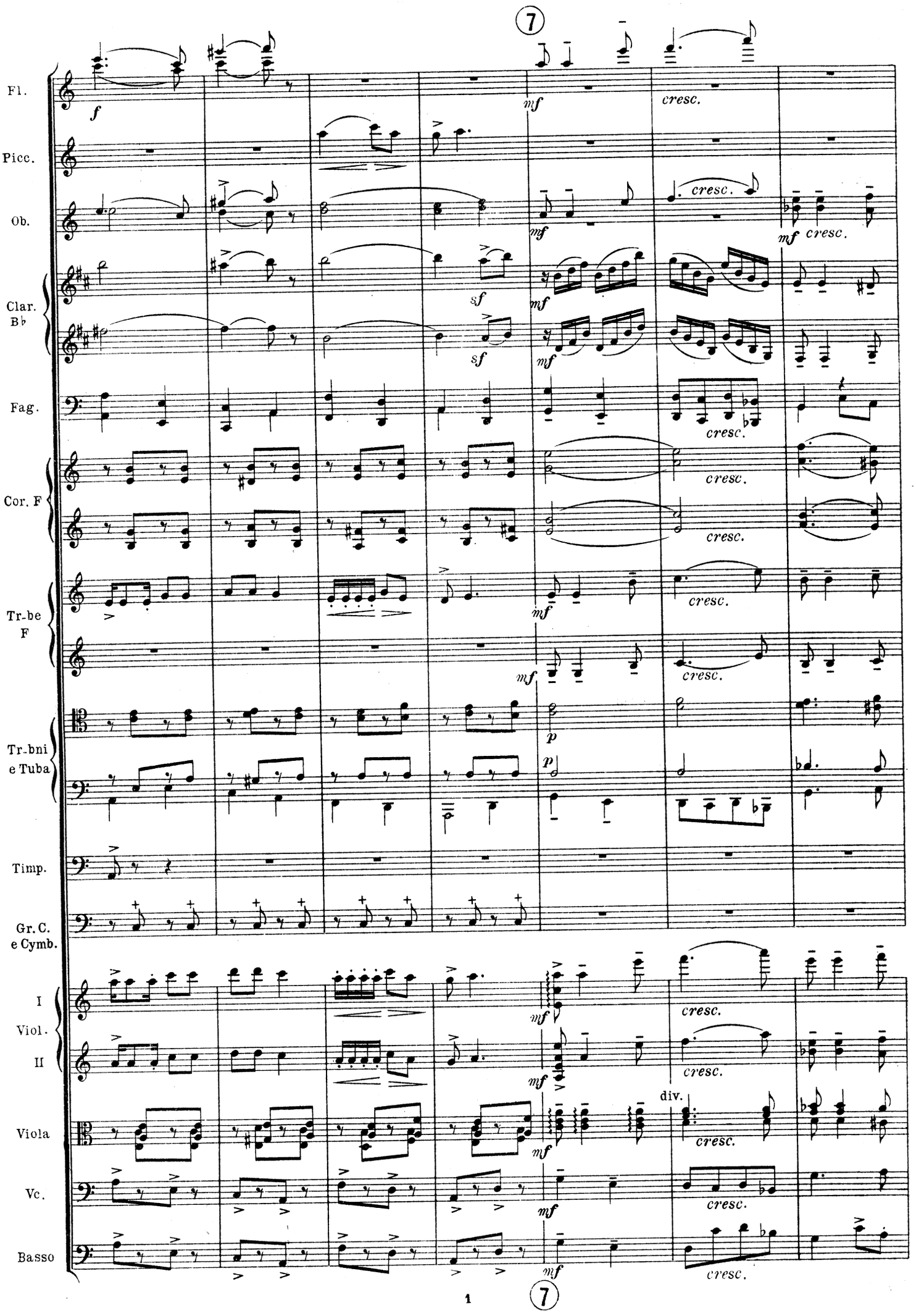

Ob.
Fag.
I. II
Cor. F
III. IV
I
Tr-be
F
II
Timp.
Tamb.
Triang.
I
Viol.
II
Viola
Vc.
Basso
a 2
pizz.
arco
div.
p
mf

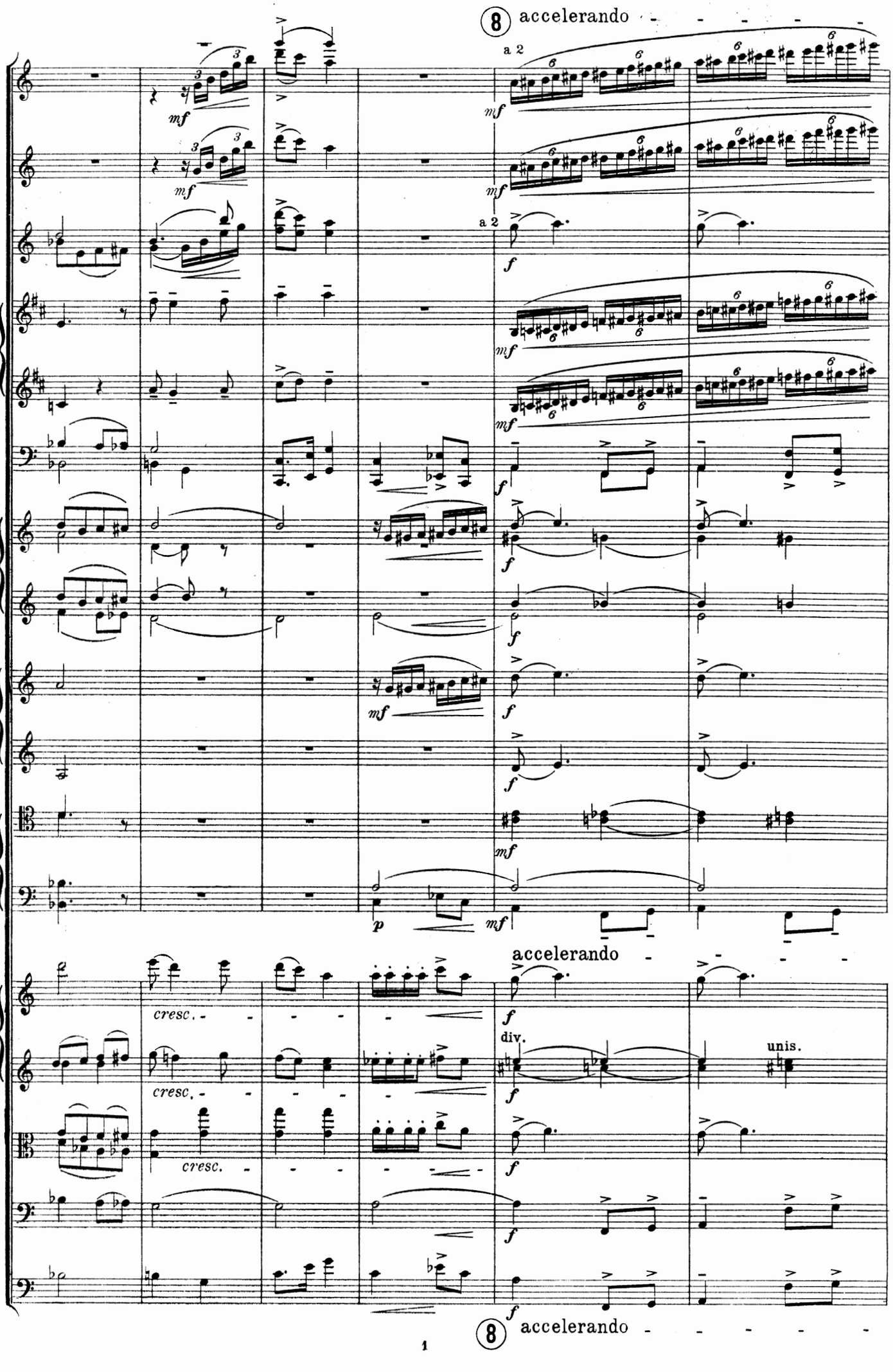

4
a 2
Fl.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be I F
Timp.
Tamb.
I Viol.
II
Viola
Vc.
Basso
mf
cresc.
(I)
p
tr
f
div.
4

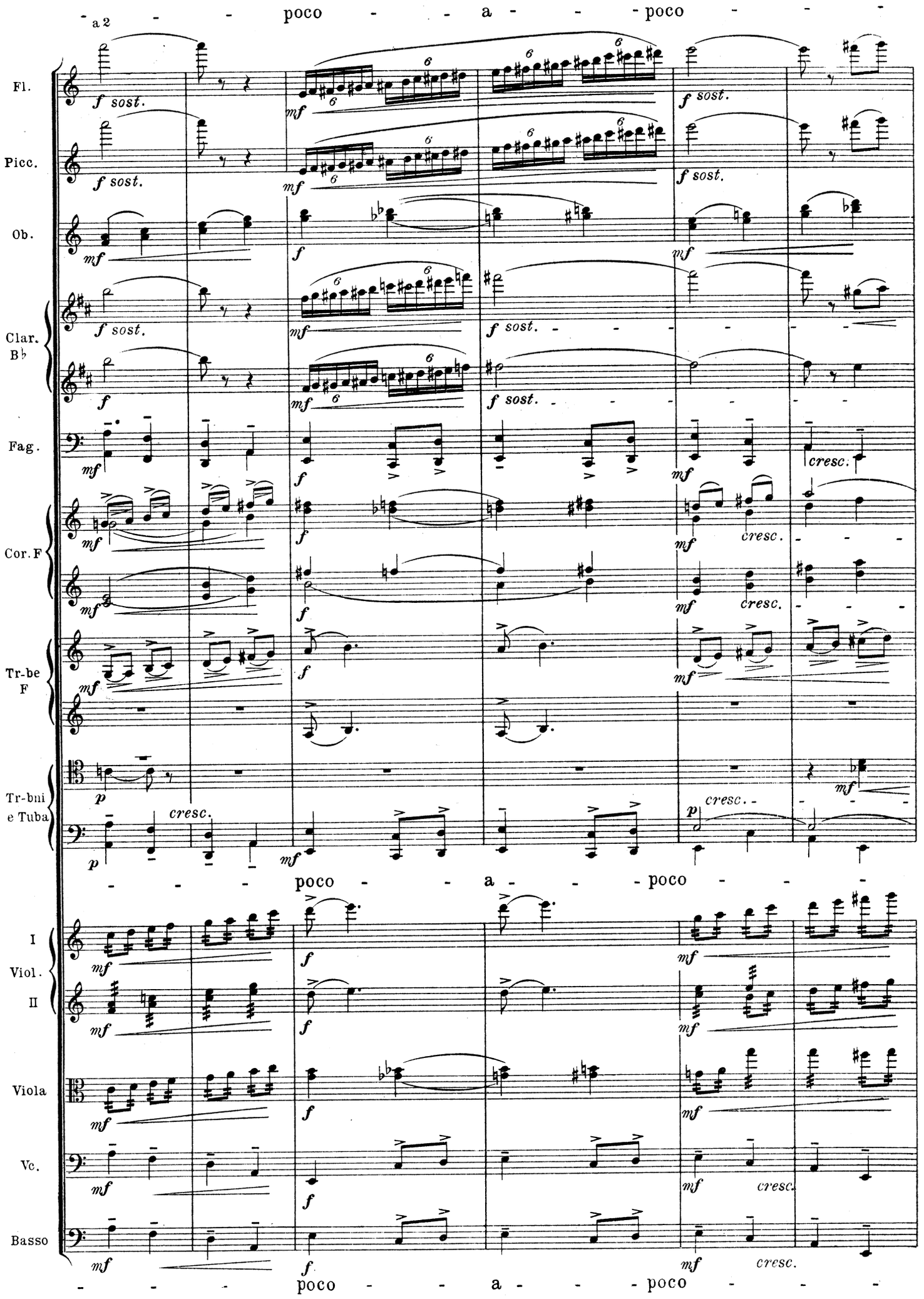

Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Timp.
I Viol.
II
Viola
Vc.
Basso
a 2
a2
mf
cresc.
5
unis.

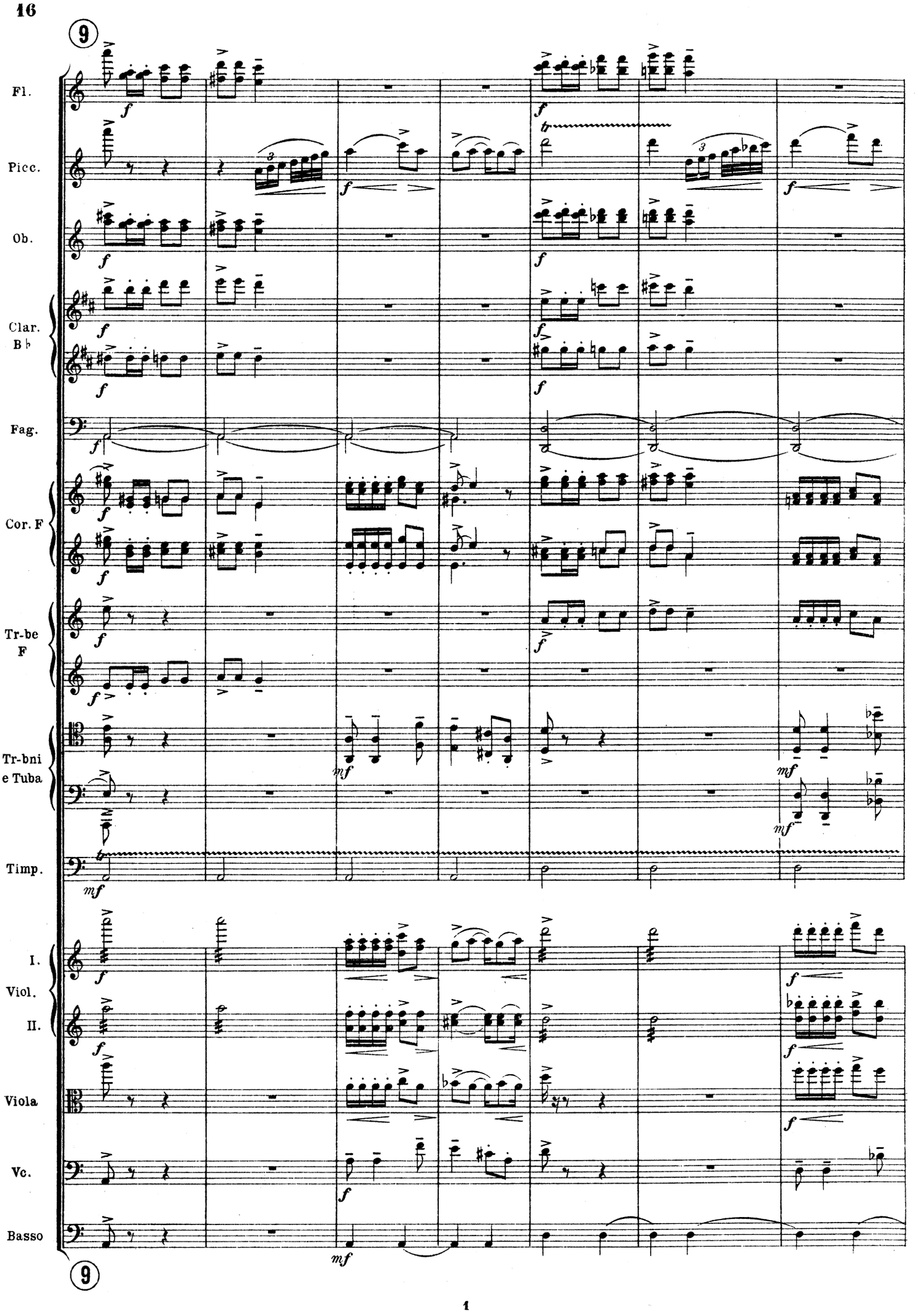

I
Fl.I
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
I Viol. II
Viola
Vc.
Basso
mf cresc.
sost. cresc.
pp cresc.
div.

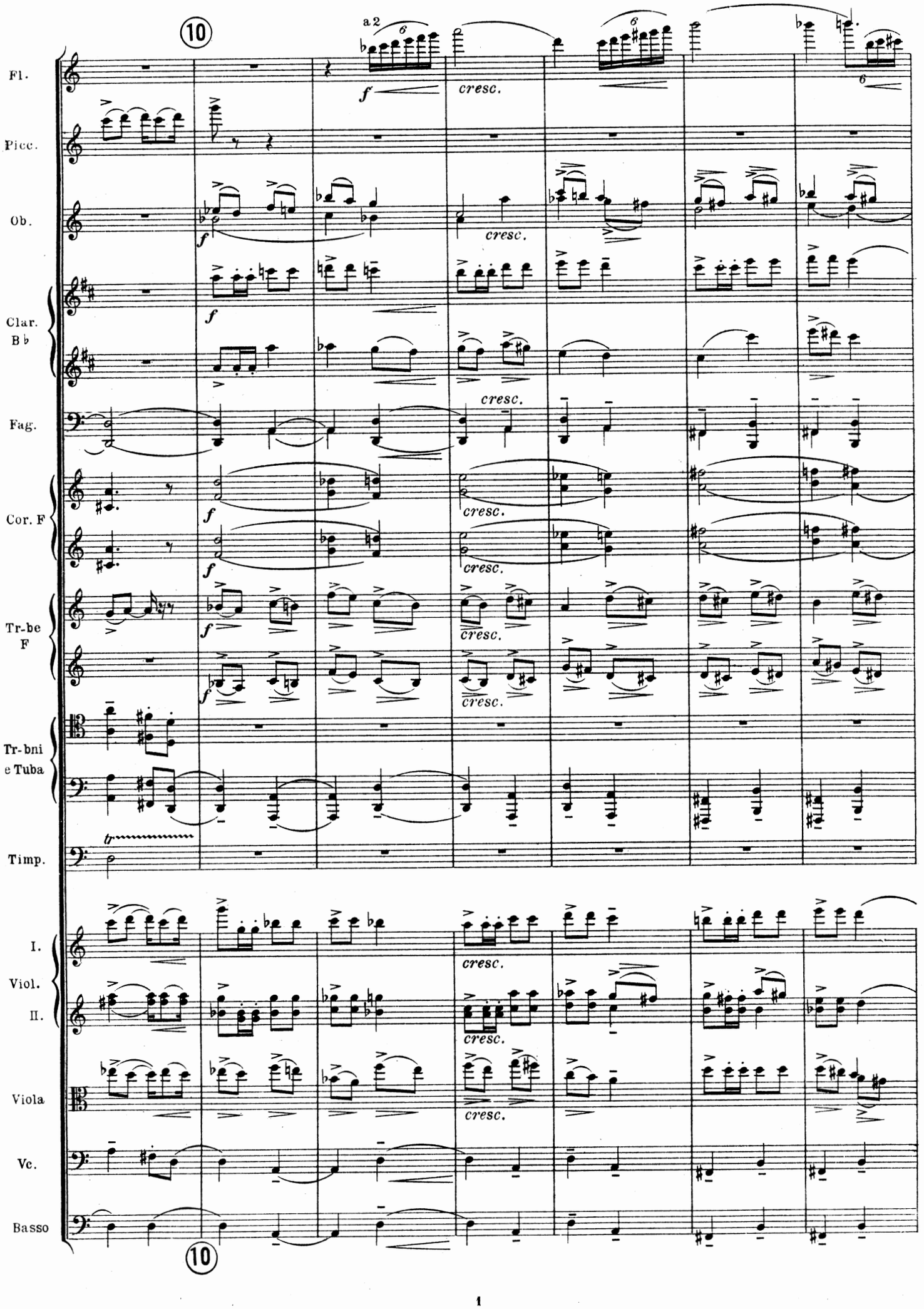

6
a 2
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be I
Tr-bni e Tuba
Timp.
Tamb. picc.
Gr. C. e Cymb.
I Viol. II
Viola
Vc.
Basso
S.D.
B.D.
I.
div.
cresc.
6
1

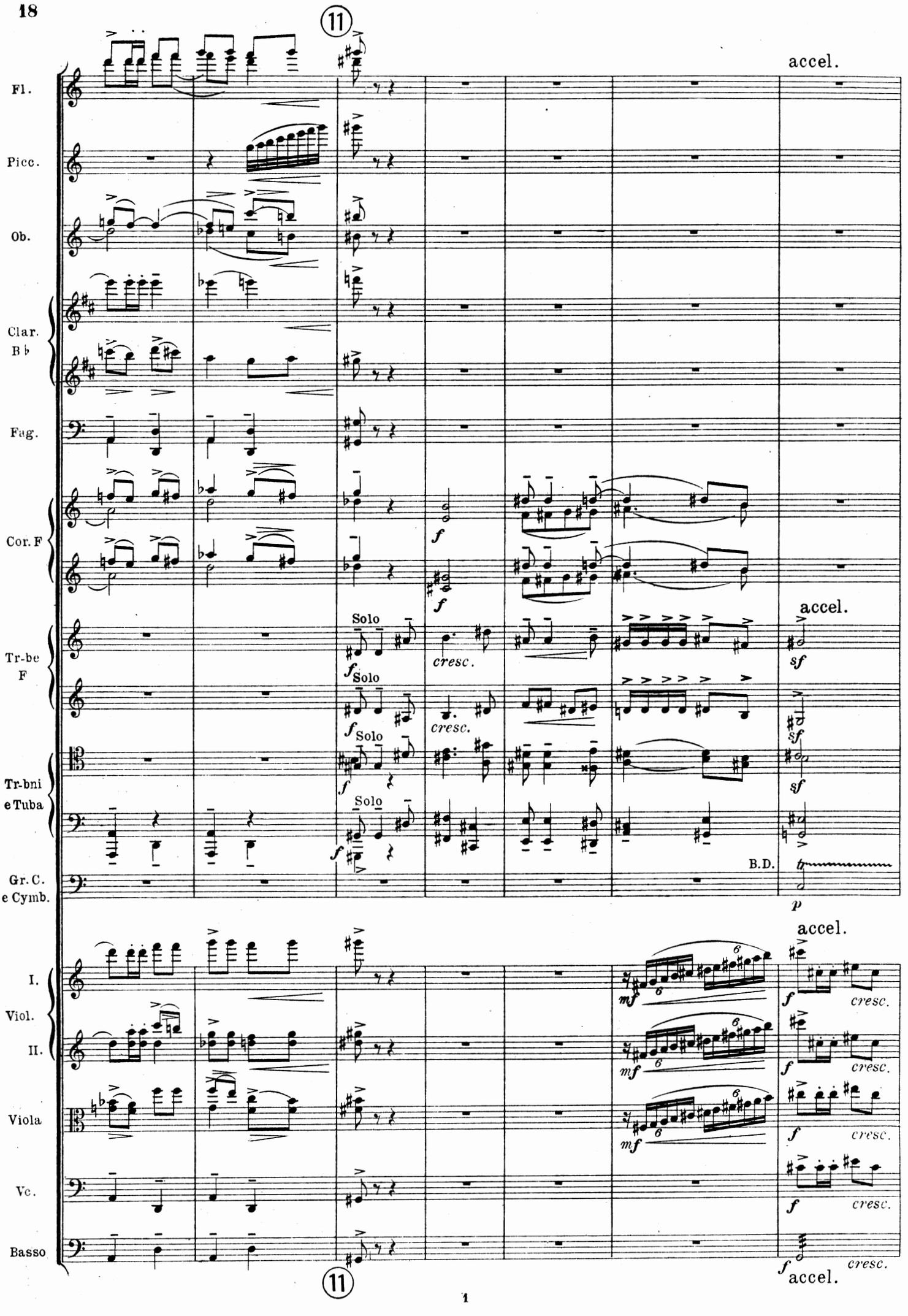

7
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
Gr. C. e Cymb.
I Viol. II
Viola
Vc.
Basso
f
mf
sf
p
cresc.
div.
7


8 accelerando
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
accelerando
I Viol. II
Viola
Vc.
Basso
a 2
mf
f
p
cresc.
div.
unis.
8 accelerando


a 2
poco a poco
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
I Viol. II
Viola
Vc.
Basso
f sost.
mf
f
p
cresc.
poco a poco


9
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
I. Viol.
II.
Viola
Vc.
Basso
9


10
a 2
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
I. Viol. II.
Viola
Vc.
Basso
f
cresc.
10


11
accel.
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Gr. C. e Cymb.
I. Viol.
II. Viol.
Viola
Vc.
Basso
Solo
cresc.
B.D.
11
accel.

(12) Furioso

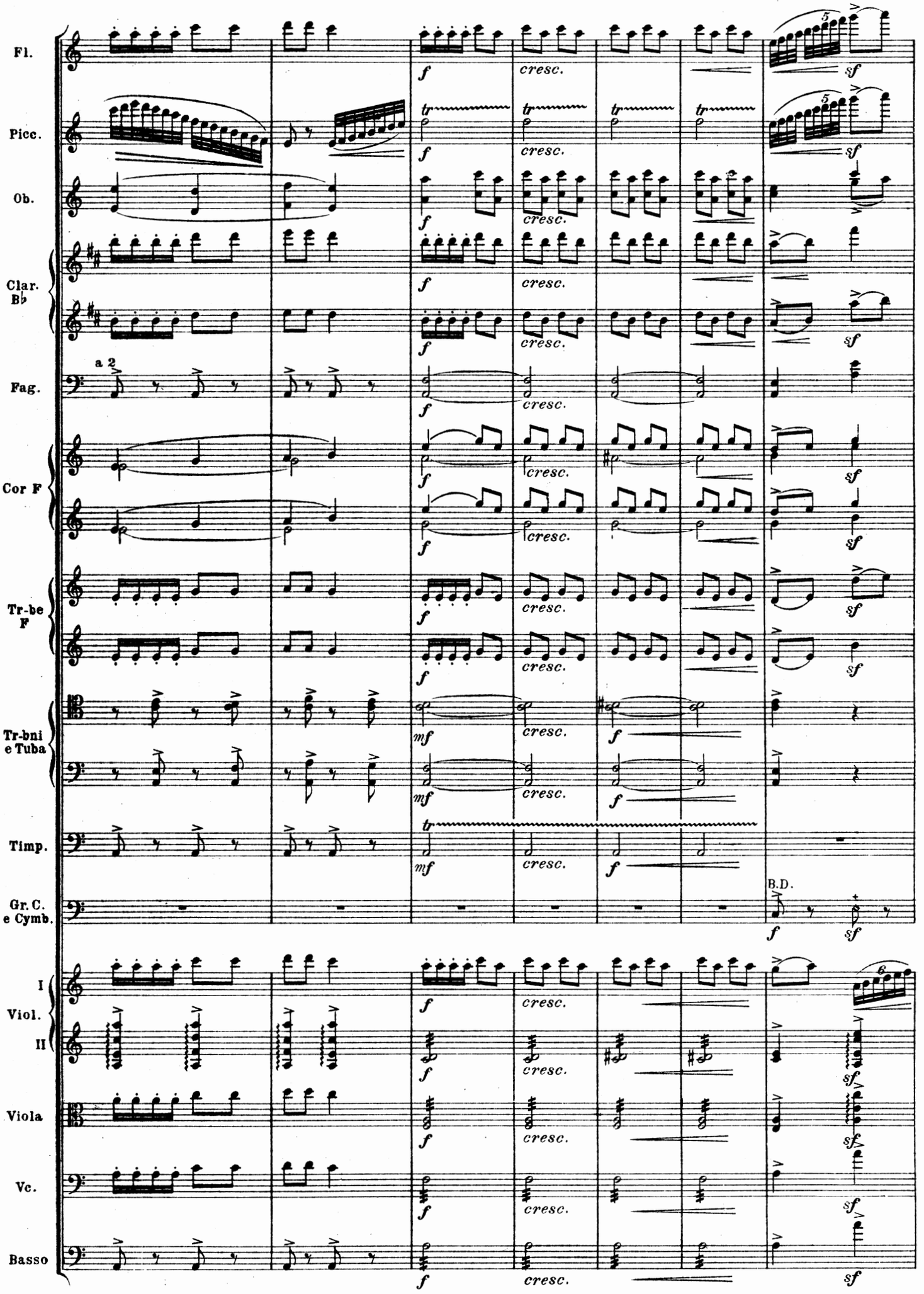
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
Gr. C. e Cymb.

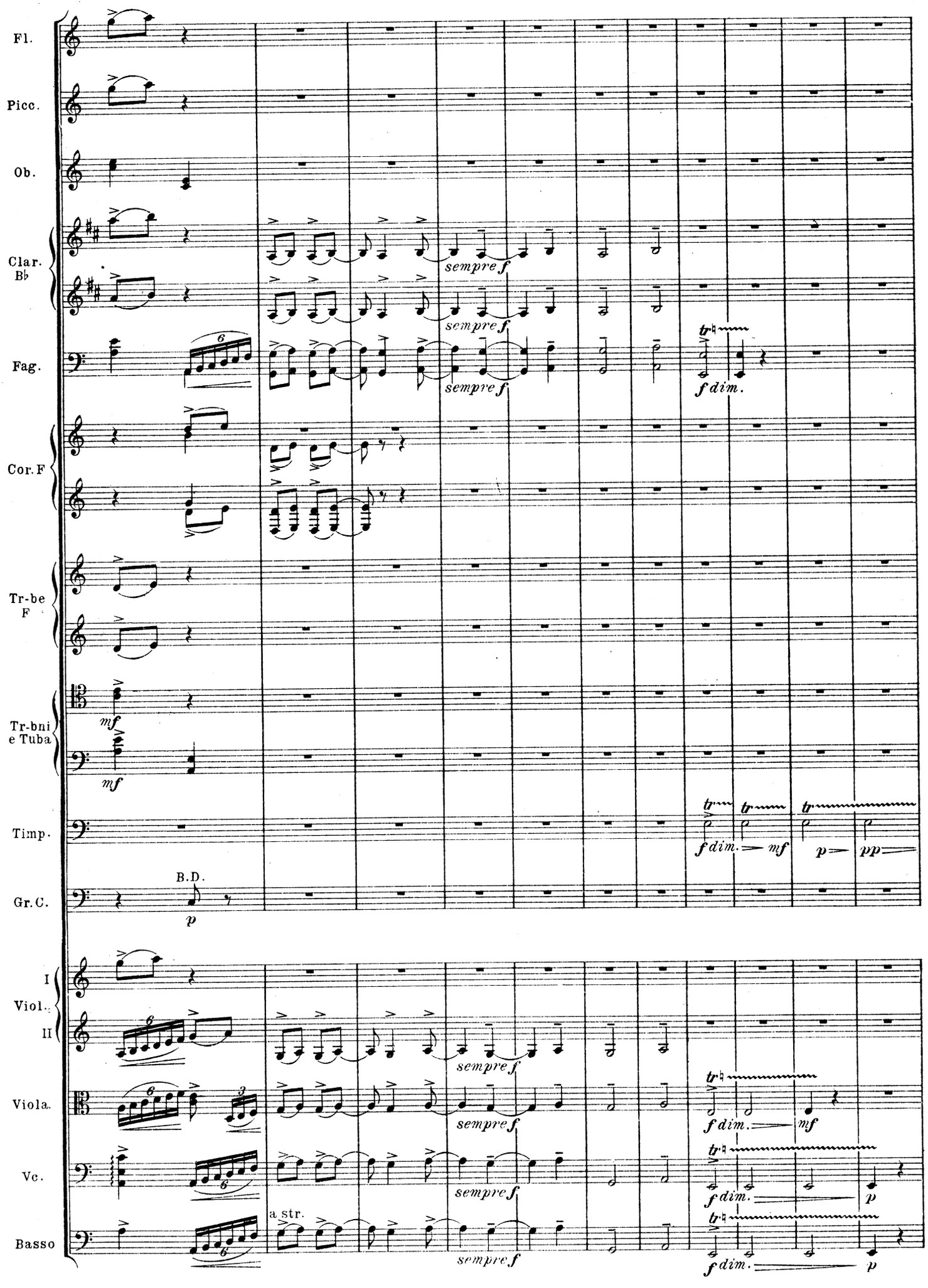
a 2

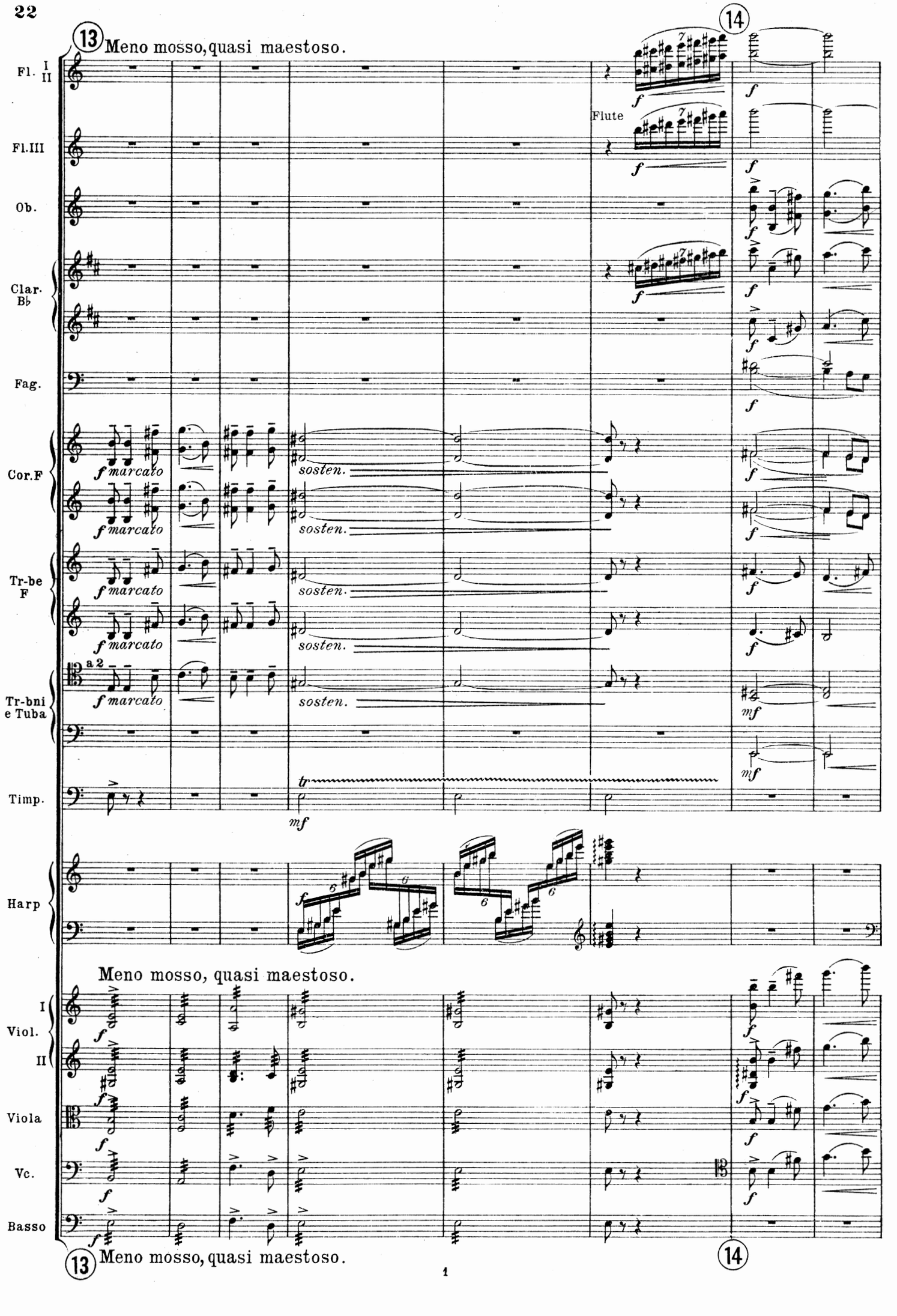
cresc.

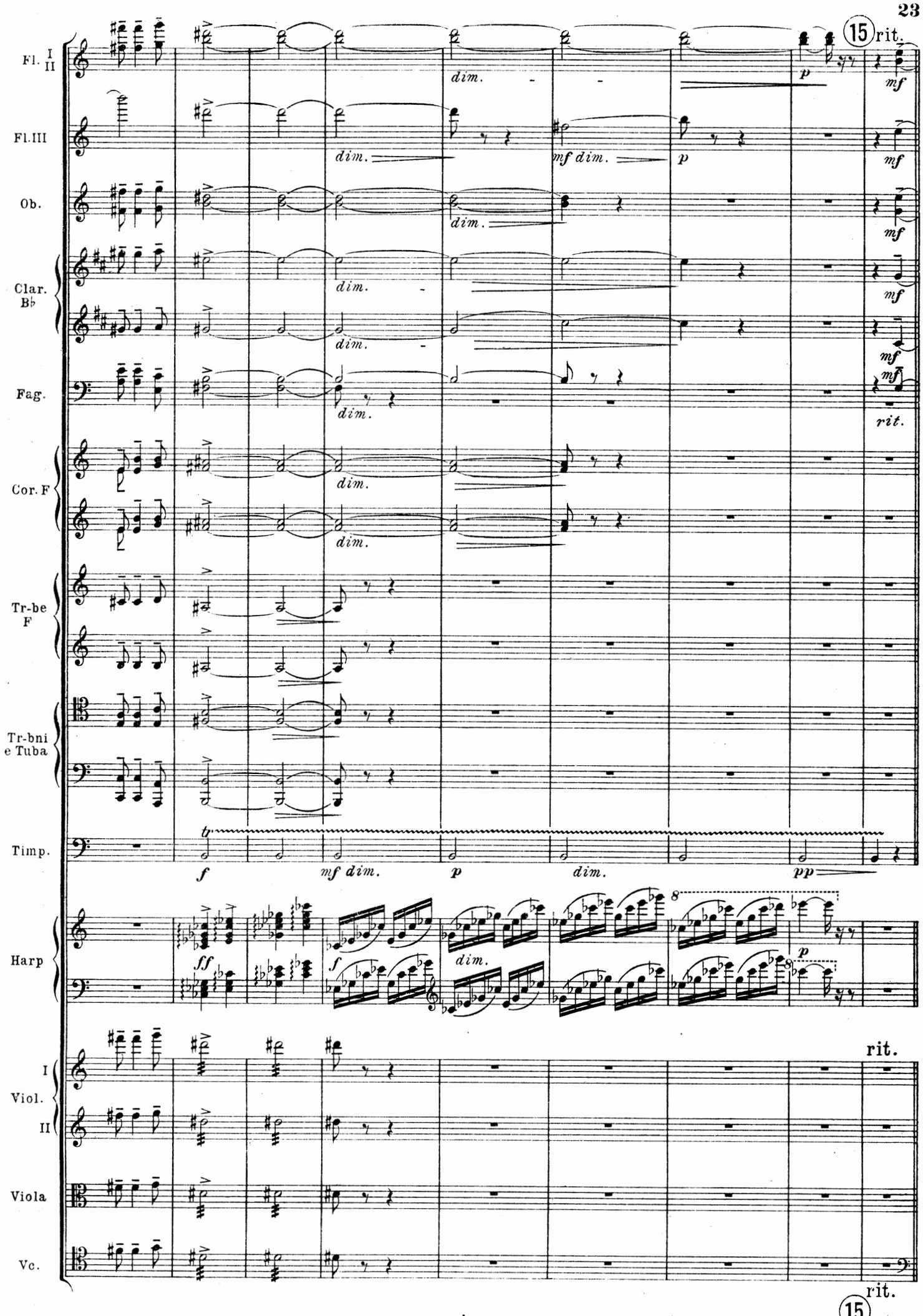
(12) Furioso

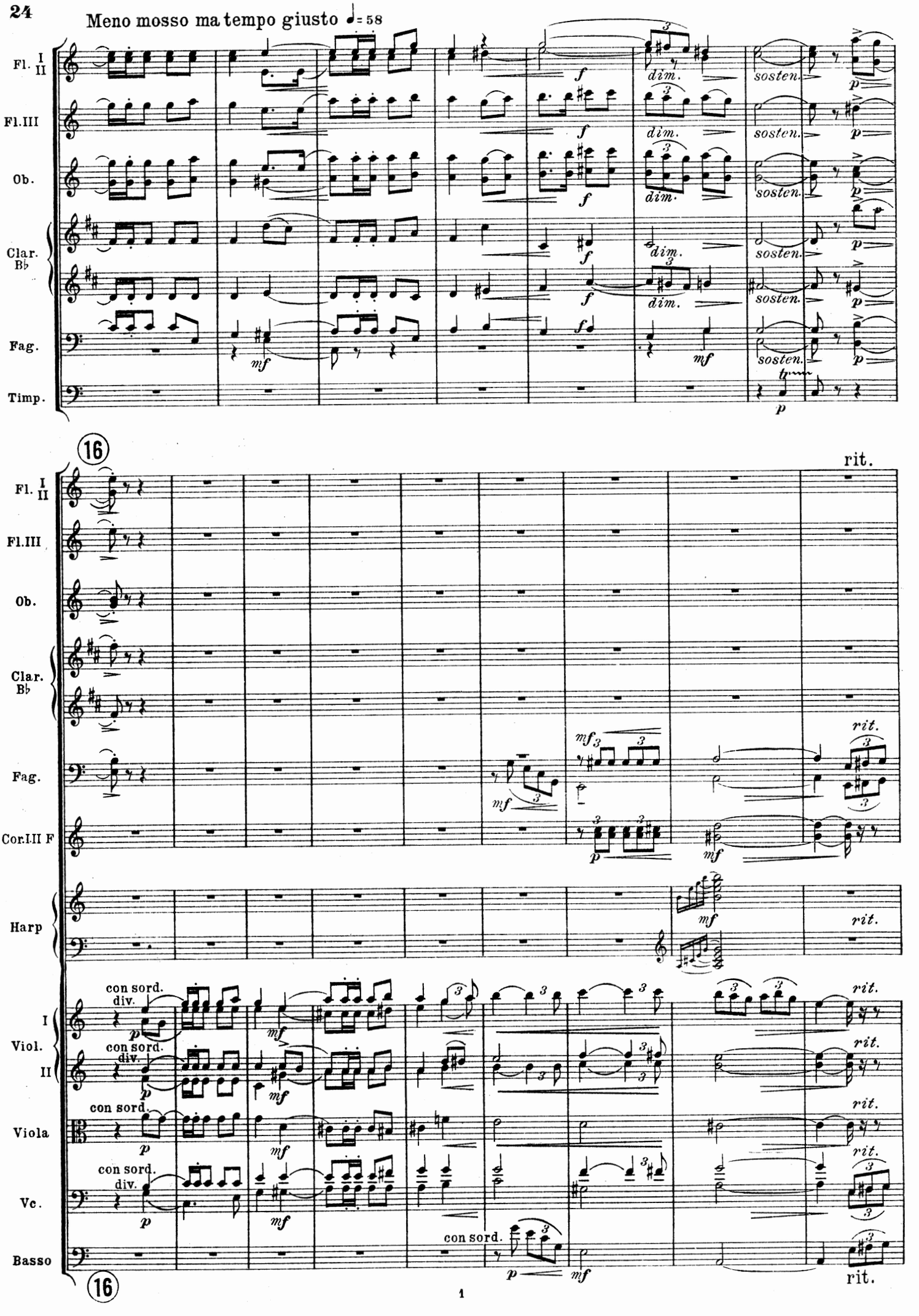
I. Viol.
II.
Viola
Vc.
Basso

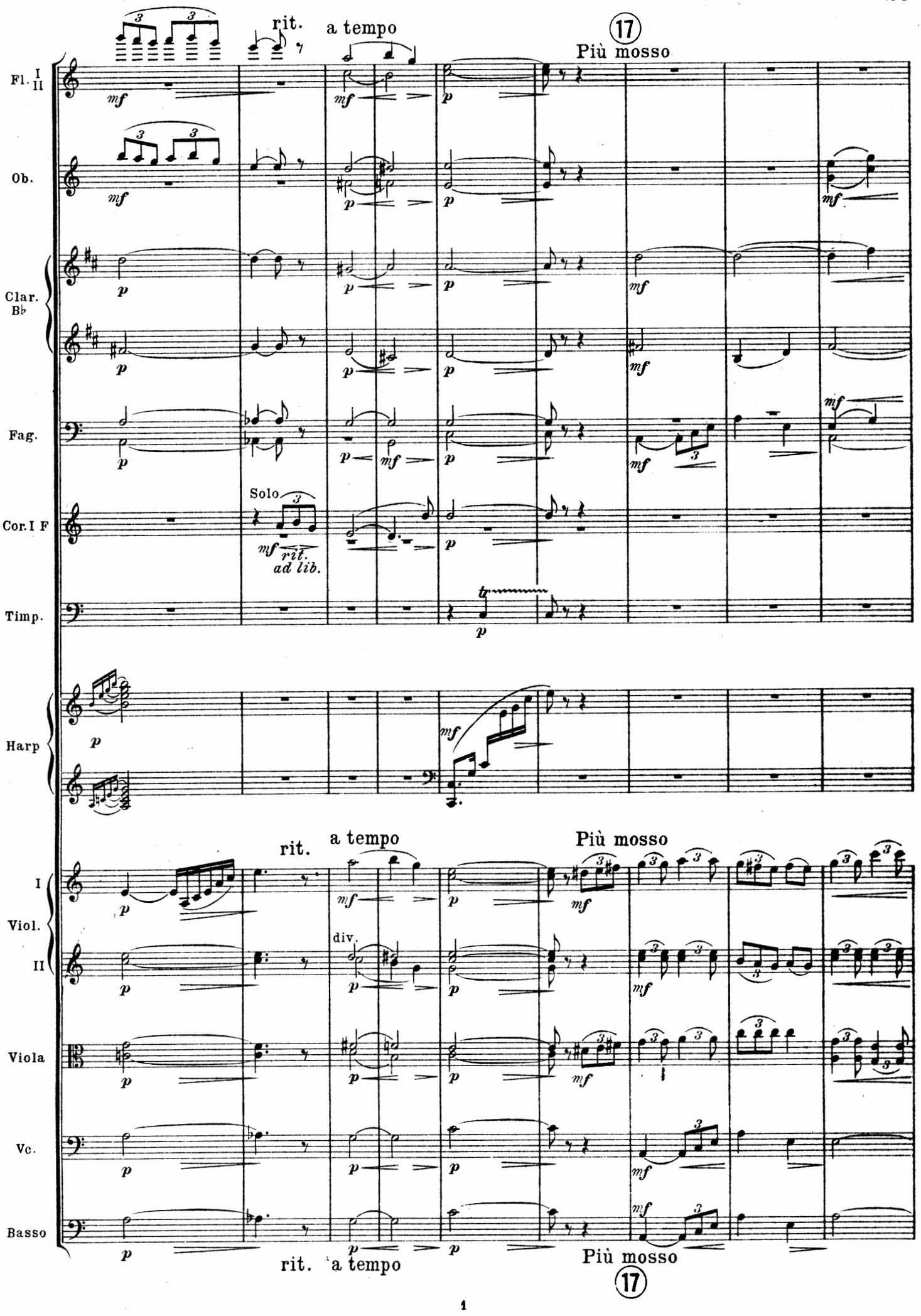

Fl.
Picc.
Ob.
Clar. B♭
Fag.
a 2
Cor F
Tr-be F
Tr-bni e Tuba
Timp.
Gr. C. e Cymb.
B.D.
I Viol. II
Viola
Vc.
Basso
f
cresc.
sf
mf
tr

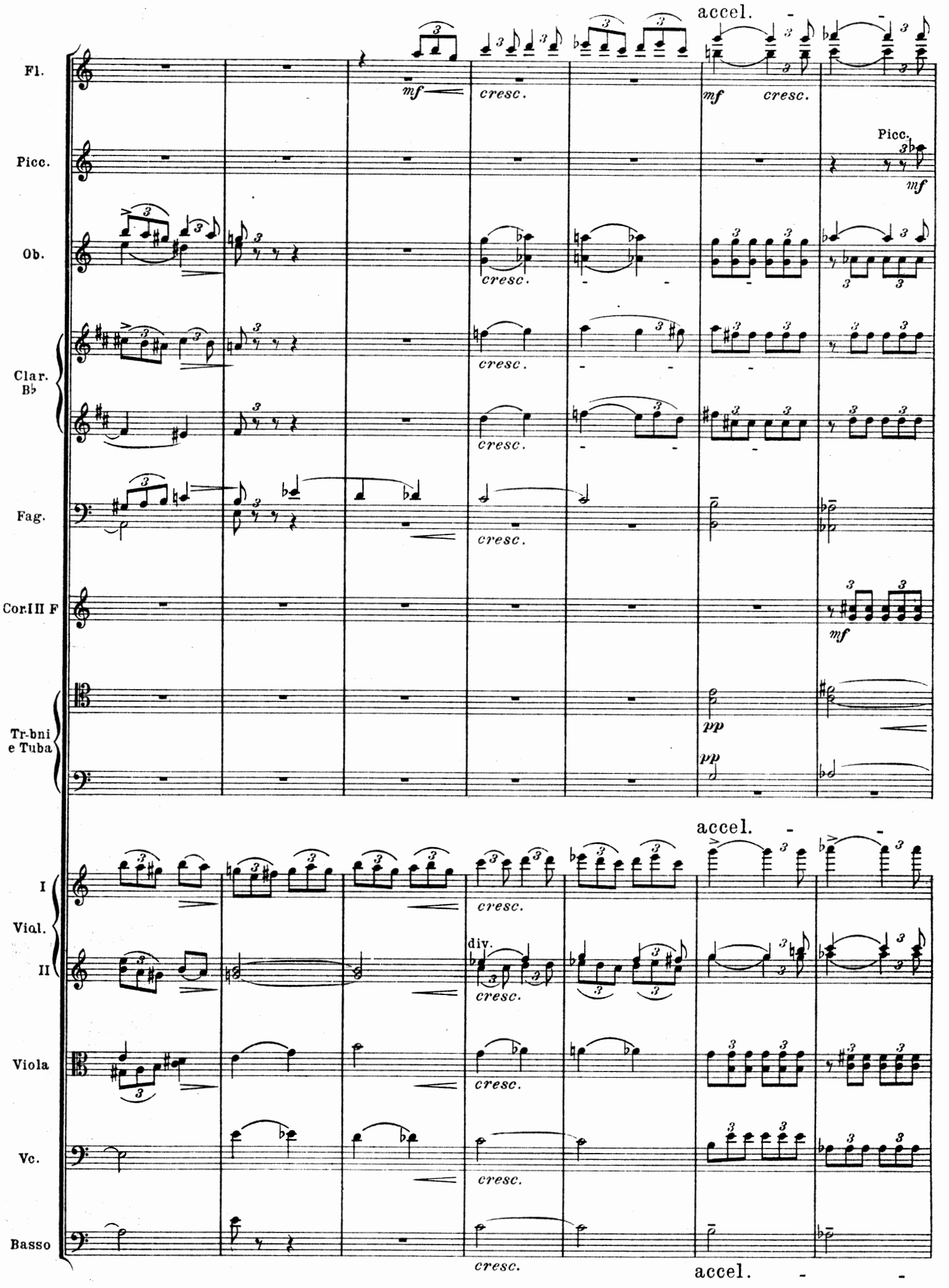

Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
Gr. C.
I Viol. II
Viola.
Vc.
Basso
sempre f
f dim.
mf
p
pp
B.D.
a str.

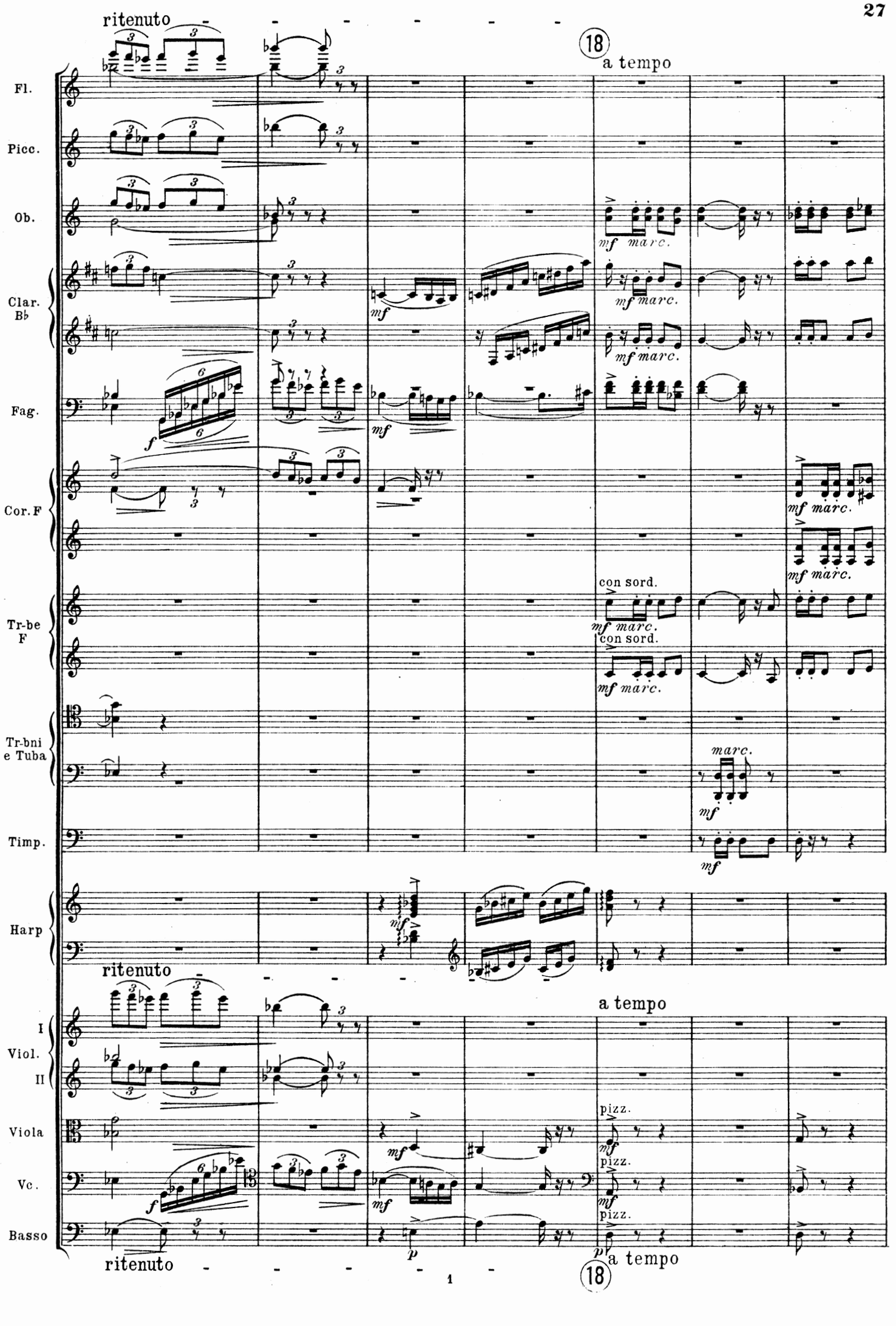

13
Meno mosso, quasi maestoso.
14
Fl. I II
Fl.III
Flute
Ob.
Clar. B♭
Fag.
Cor.F
Tr-be F
Tr-bni e Tuba
Timp.
Harp
Viol. I
II
Viola
Vc.
Basso
f marcato
sosten.
mf
tr
a 2
Meno mosso, quasi maestoso.
13
14

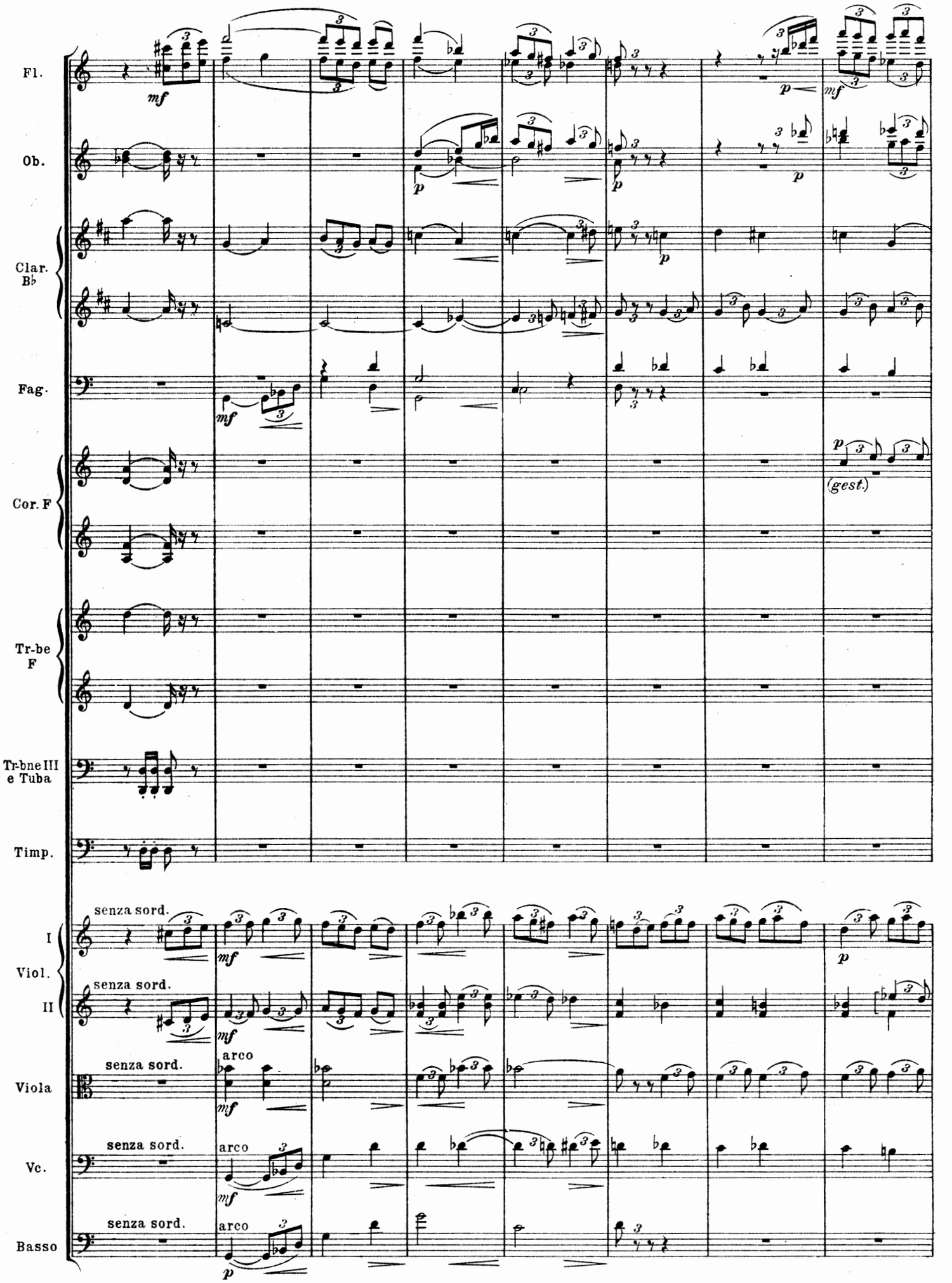

15 rit.
Fl. I II
Fl.III
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
Harp
I Viol. II
Viola
Vc.
dim.
mf dim.
p
mf
rit.
f
ff
pp
8
15 rit.

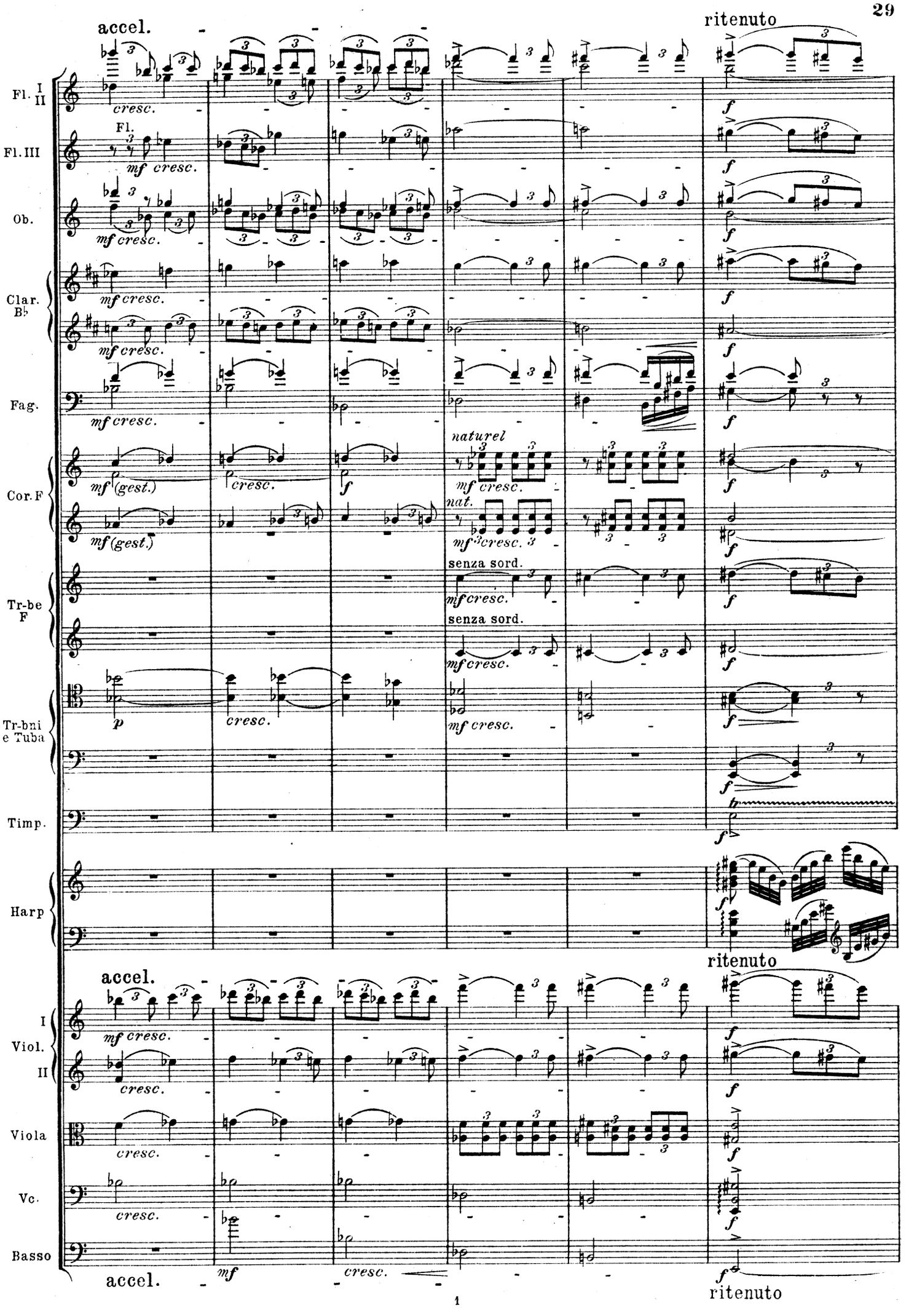

Meno mosso ma tempo giusto ♩= 58
Fl. I II
Fl.III
Ob.
Clar. B♭
Fag.
Timp.
dim.
sosten.
16
rit.
Cor.I.III F
Harp
con sord.
div.
I Viol. II
Viola
Vc.
Basso

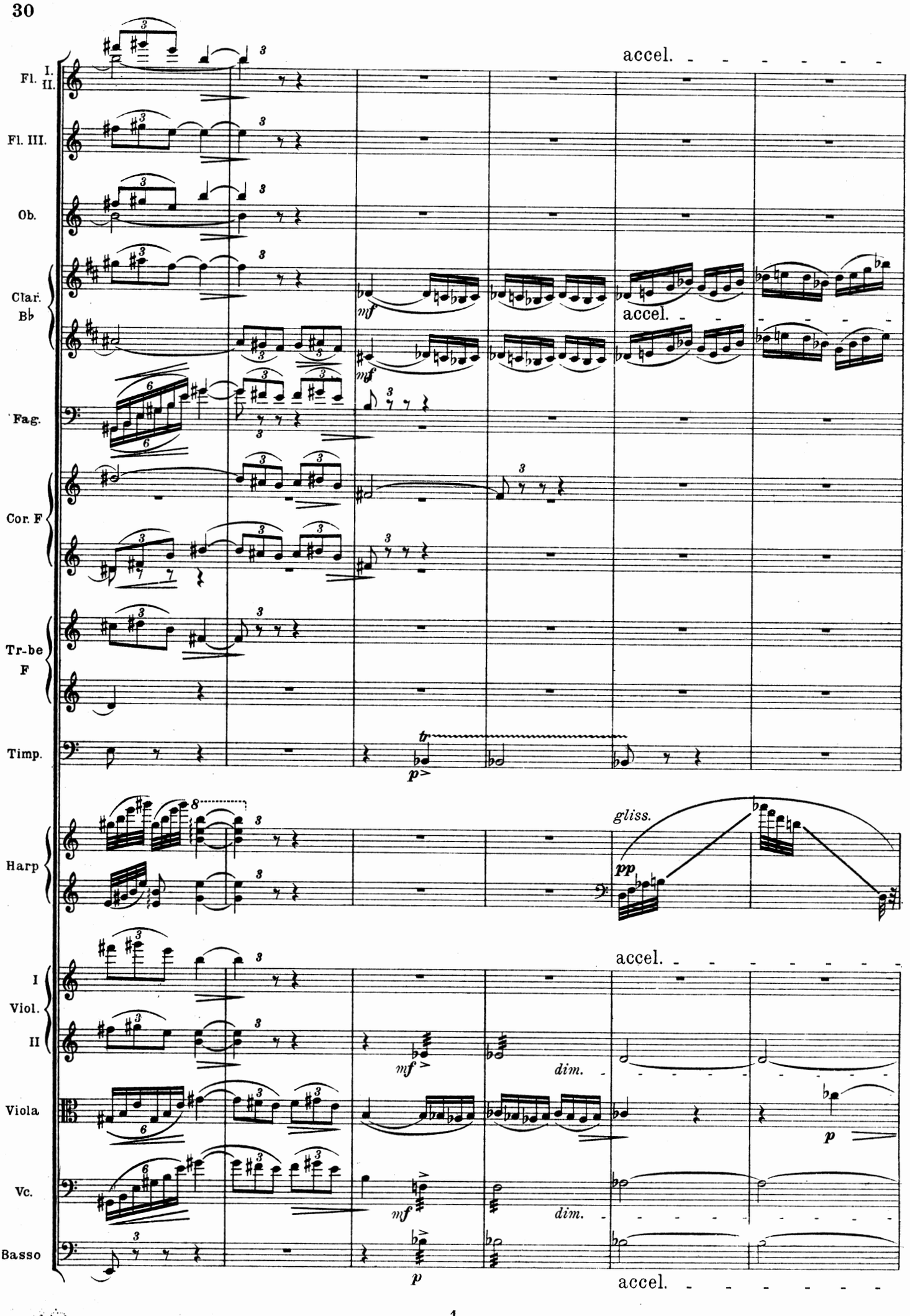

rit.
a tempo
17
Più mosso
Fl. I II
Ob.
Clar. B♭
Fag.
Cor. I F
Solo
mf
rit.
ad lib.
Timp.
Harp
I
Viol.
II
Viola
Vc.
Basso
div.
rit.
a tempo
Più mosso
17

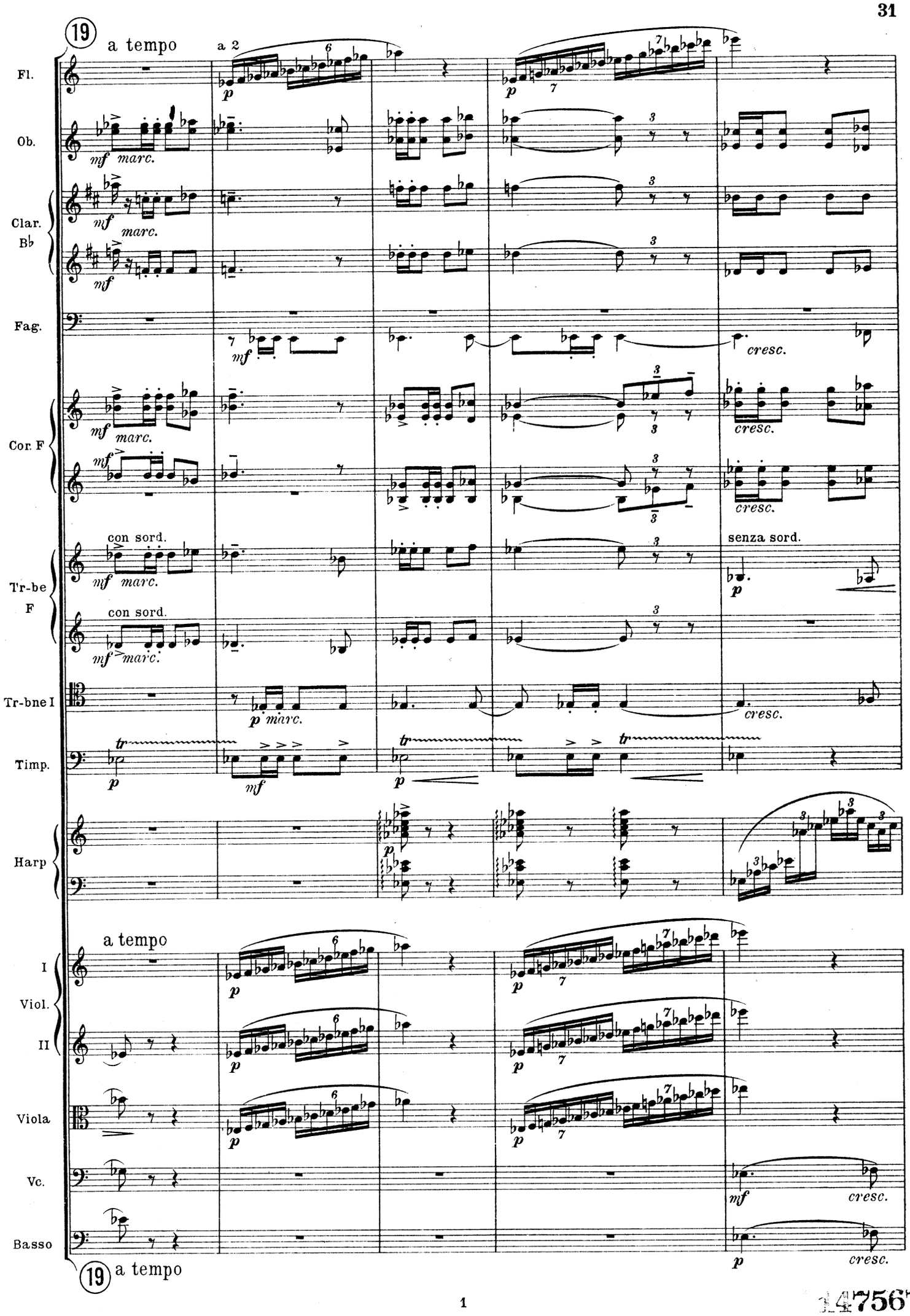

accel.
Fl.
mf
cresc.
mf
cresc.
Picc.
Picc.
mf
Ob.
cresc.
Clar. B♭
cresc.
cresc.
Fag.
cresc.
Cor.I II F
mf
Tr-bni e Tuba
pp
pp
accel.
I
Viol.
II
cresc.
div.
cresc.
Viola
cresc.
Vc.
cresc.
Basso
cresc.
accel.


ritenuto
18
a tempo
Fl.
Picc.
Ob.
mf marc.
Clar. B♭
mf
mf marc.
mf marc.
Fag.
f
mf
Cor. F
mf marc.
mf marc.
Tr-be F
con sord.
mf marc.
con sord.
mf marc.
Tr-bni e Tuba
marc.
mf
Timp.
mf
Harp
mf
ritenuto
a tempo
I
Viol.
II
Viola
mf
pizz.
mf
Vc.
f
mf
pizz.
mf
Basso
p
pizz.
p
ritenuto
a tempo
18

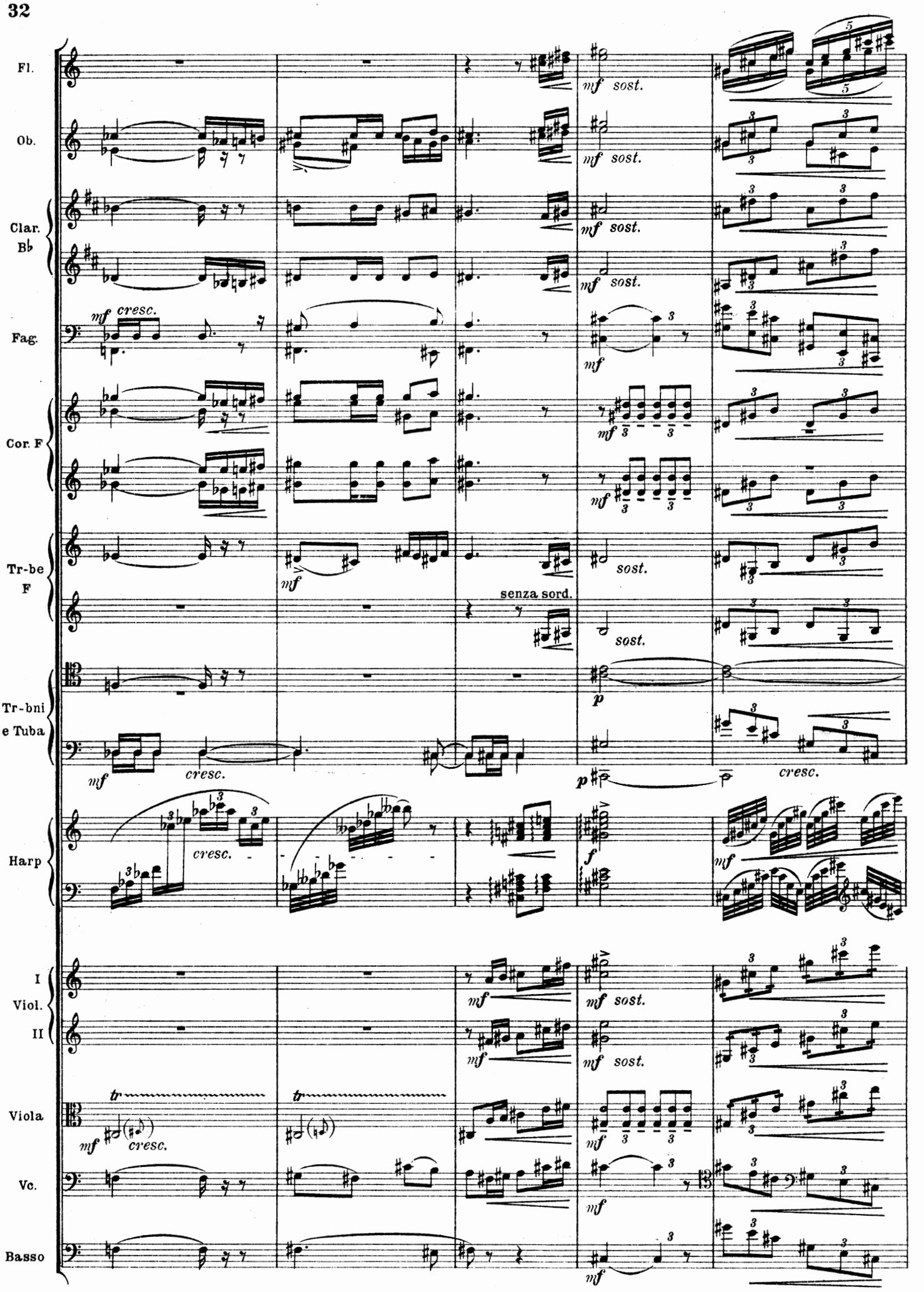

Fl.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bne III e Tuba
Timp.
I Viol.
II
Viola
Vc.
Basso
mf
p
(gest.)
senza sord.
arco

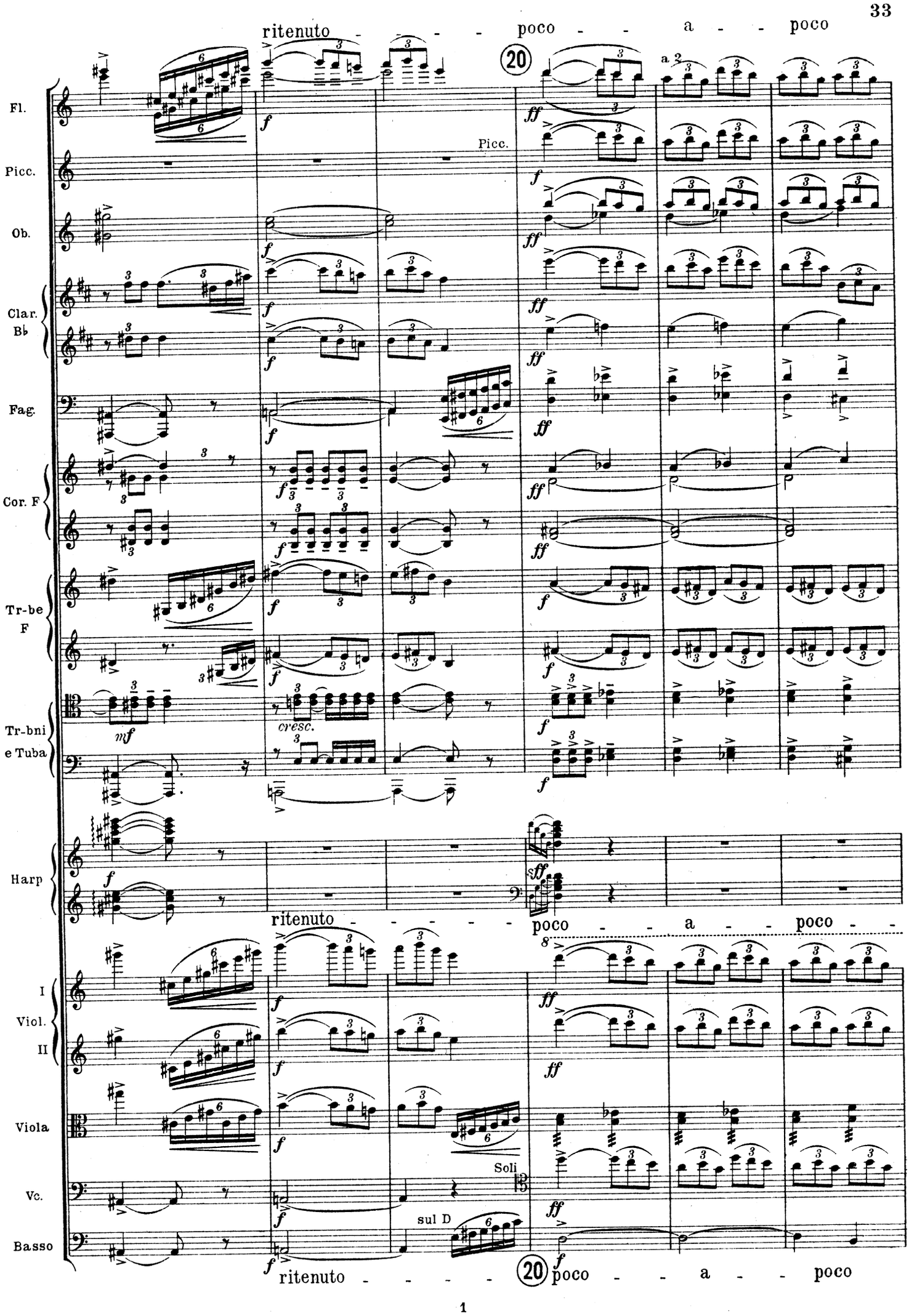

accel.
ritenuto
Fl. I II
Fl. III
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
Harp
I Viol. II
Viola
Vc.
Basso
cresc.
mf cresc.
f
p
naturel
nat.
senza sord.
(gest.)
accel.
ritenuto

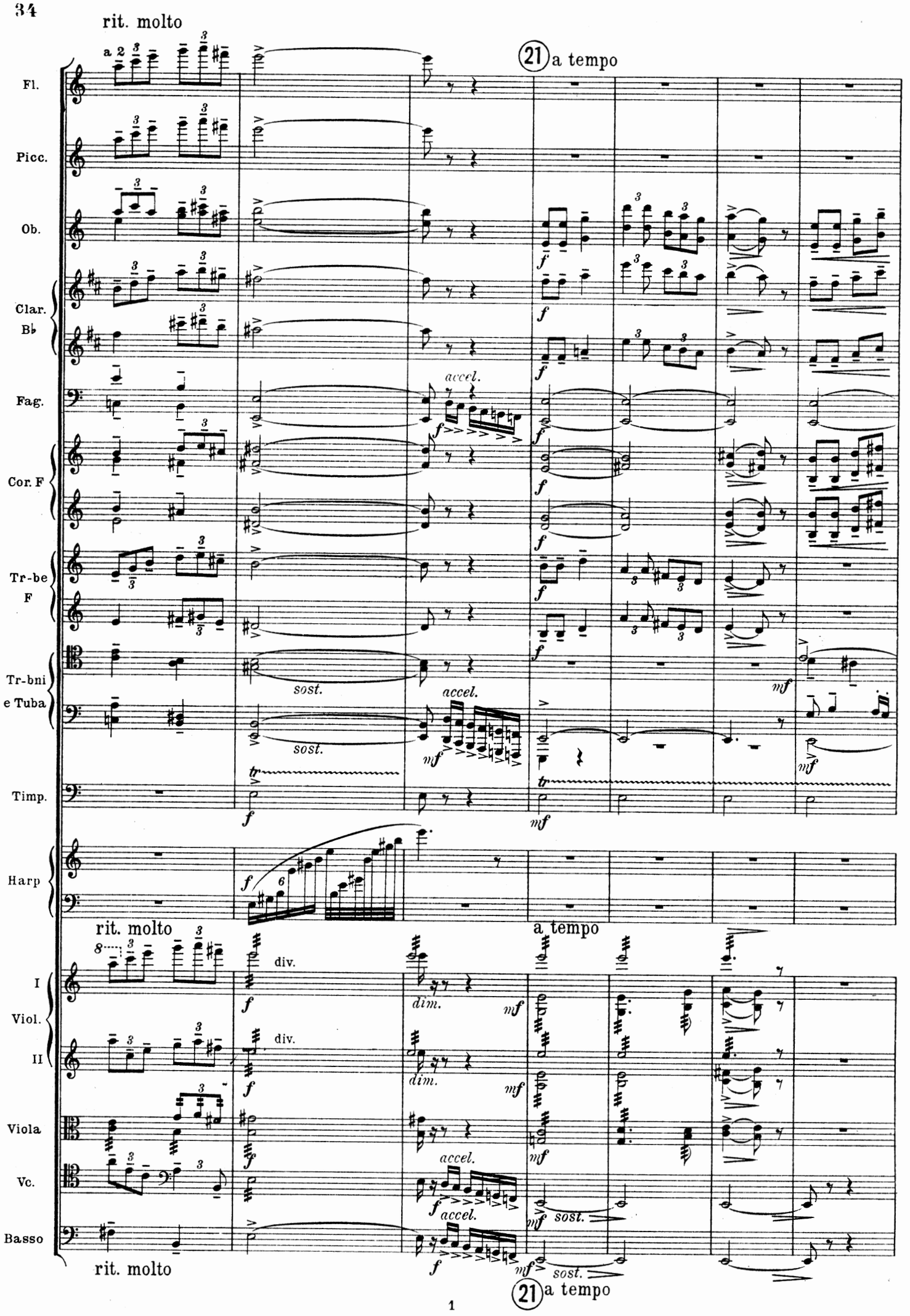

Fl. I. II.
Fl. III.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Timp.
Harp
I Viol. II
Viola
Vc.
Basso
accel.
mf
gliss.
pp
dim.
p

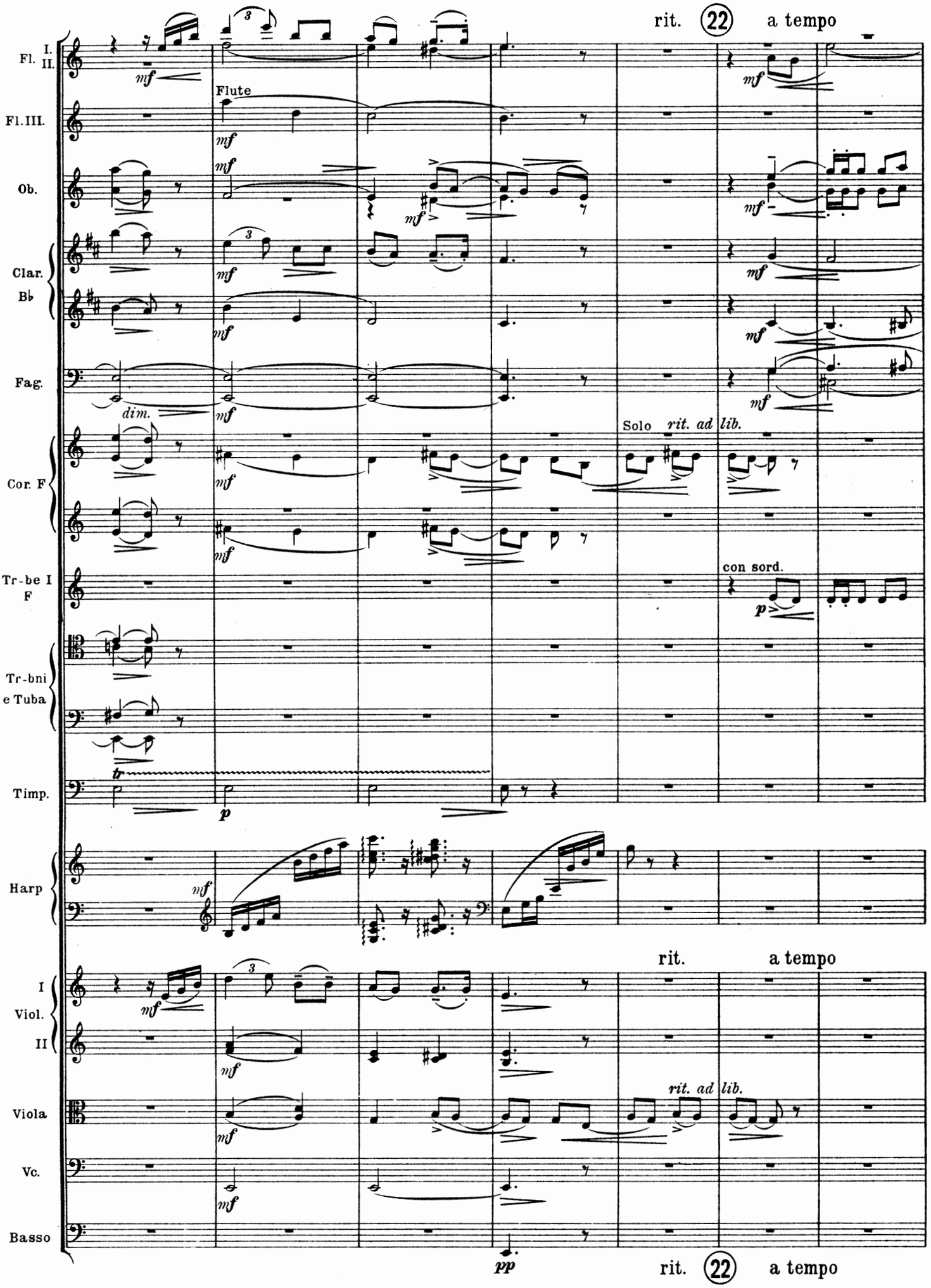

19
a tempo
a 2
Fl.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bne I
Timp.
Harp
I Viol. II
Viola
Vc.
Basso
con sord.
senza sord.
cresc.
a tempo

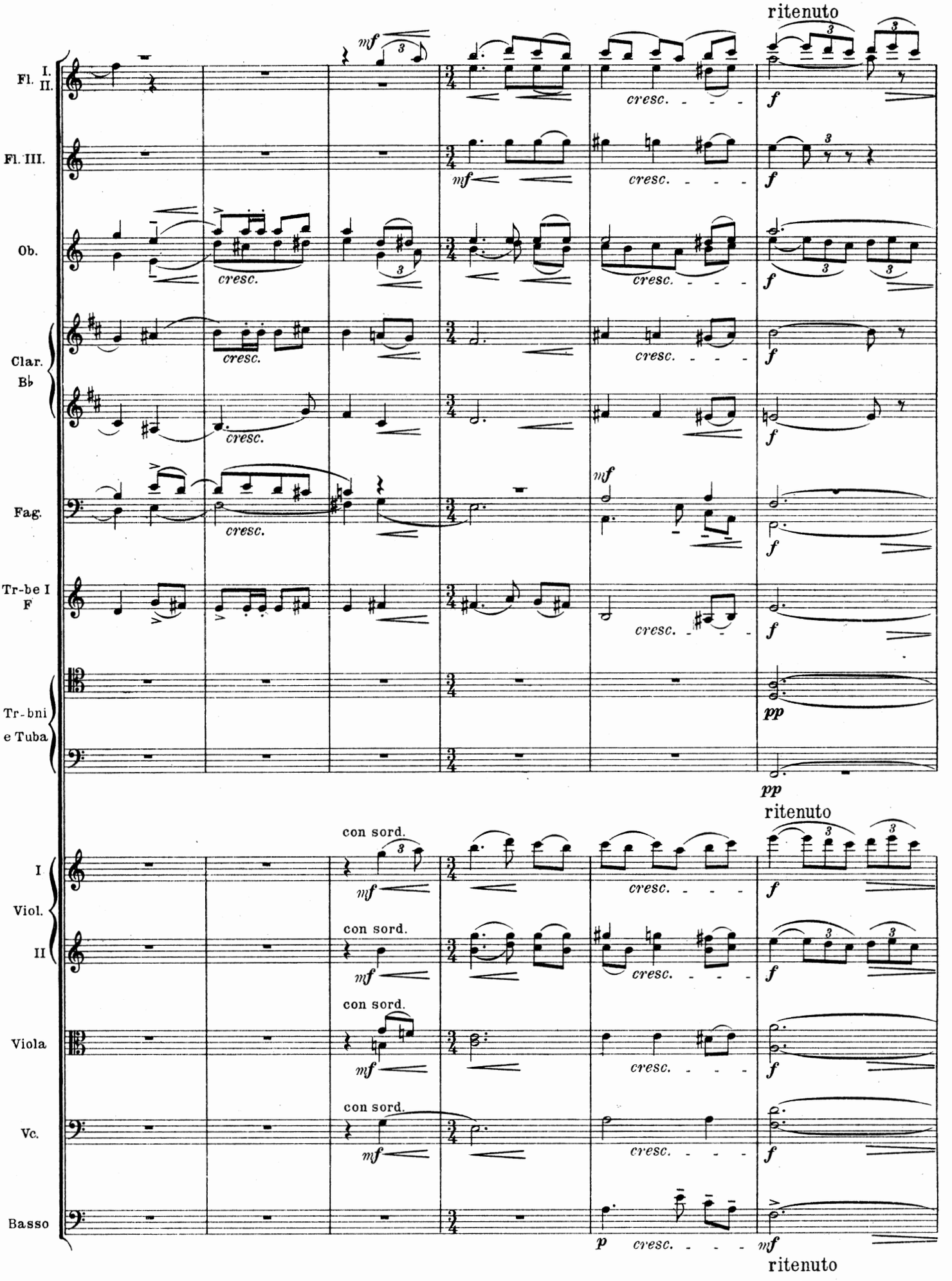
147567

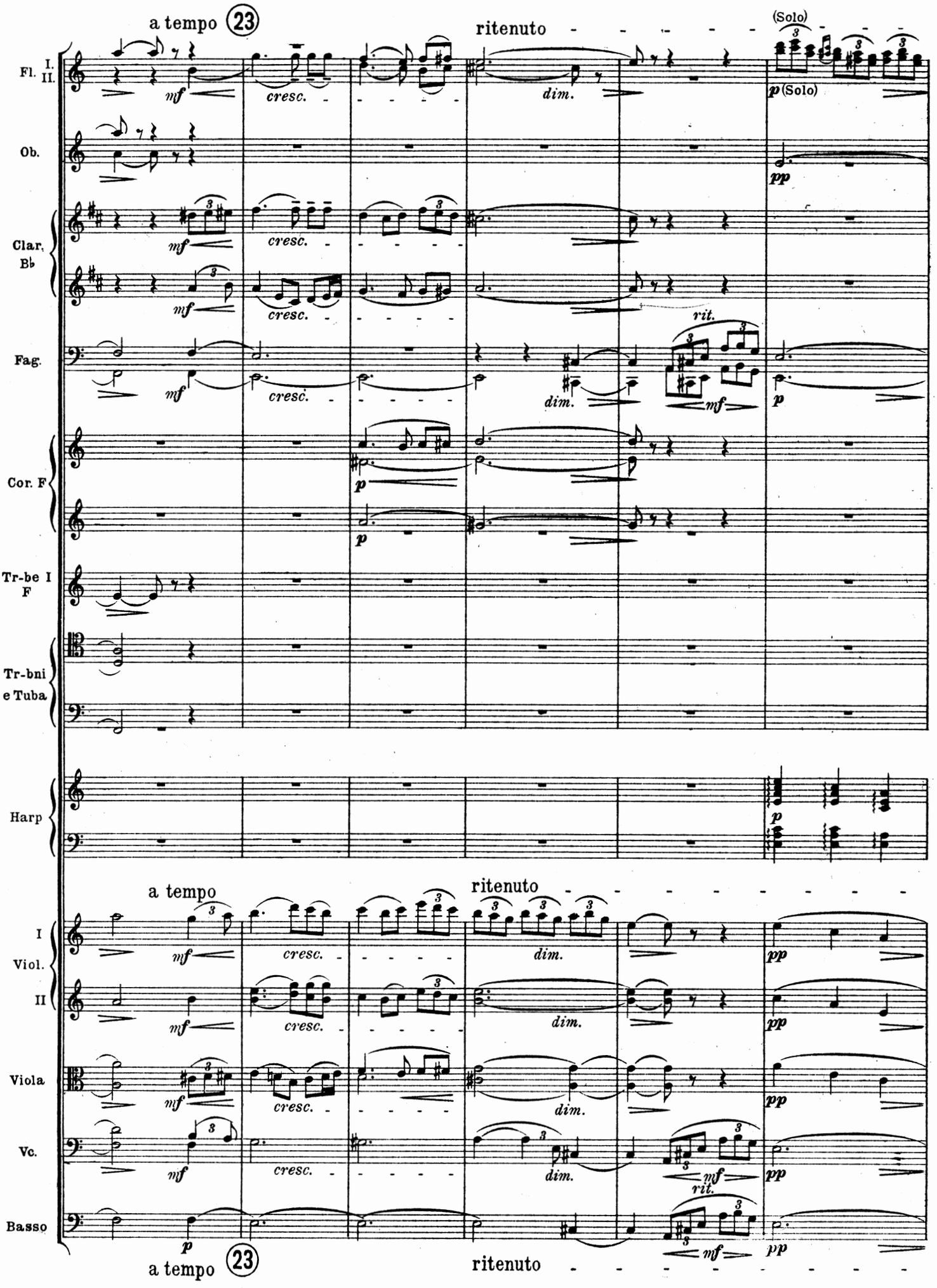

Fl.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Harp
I Viol.
II
Viola
Vc.
Basso
mf sost.
mf cresc.
cresc.
senza sord.
sost.
p
f
tr

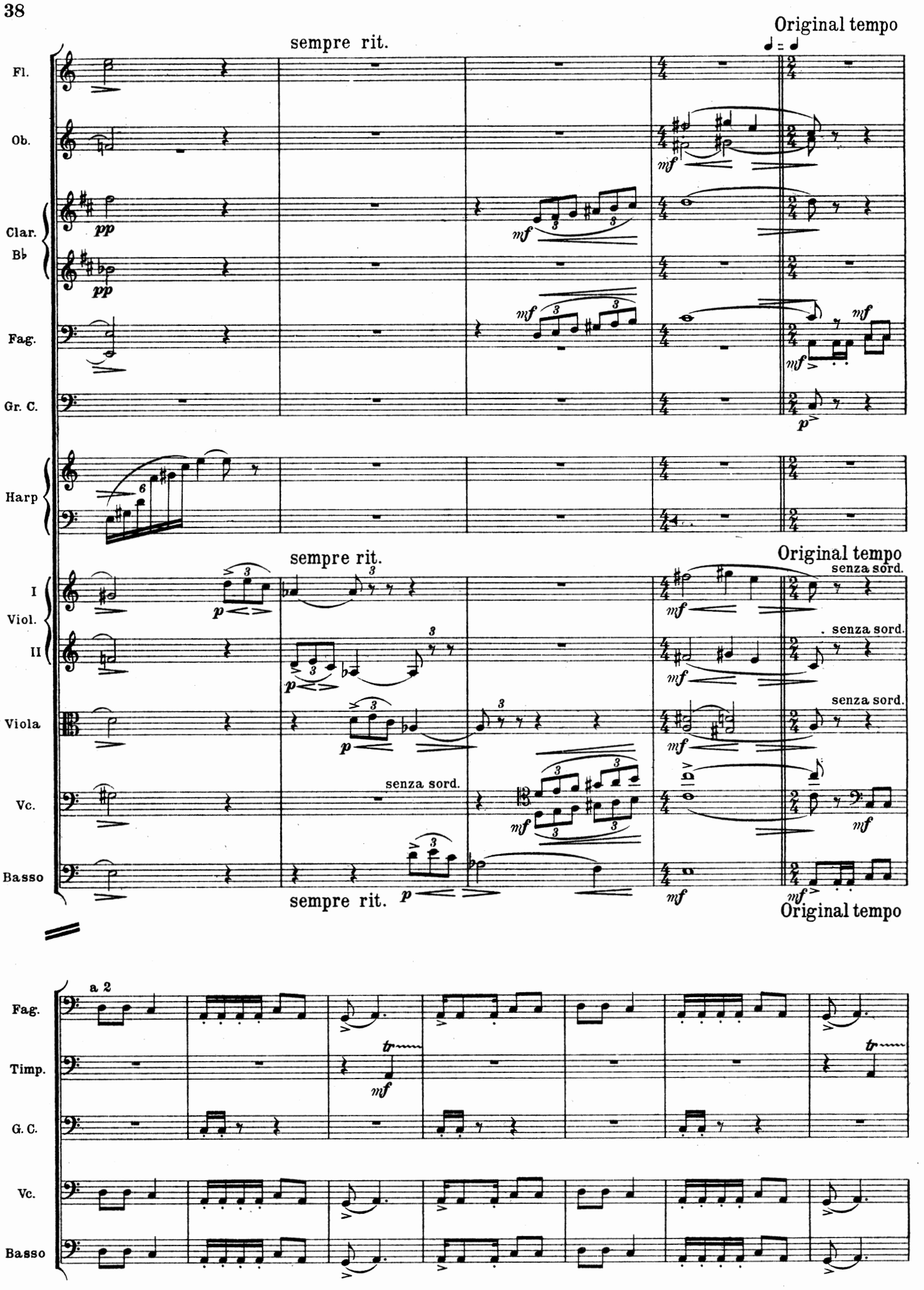

ritenuto - - - - poco - - a - - poco
20
a 2
Picc.
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Harp
Viol. I
Viol. II
Viola
Vc.
Basso
cresc.
Soli
sul D
ritenuto - - - - - poco - - a - - poco
20
ritenuto - - - - poco - - a - - poco

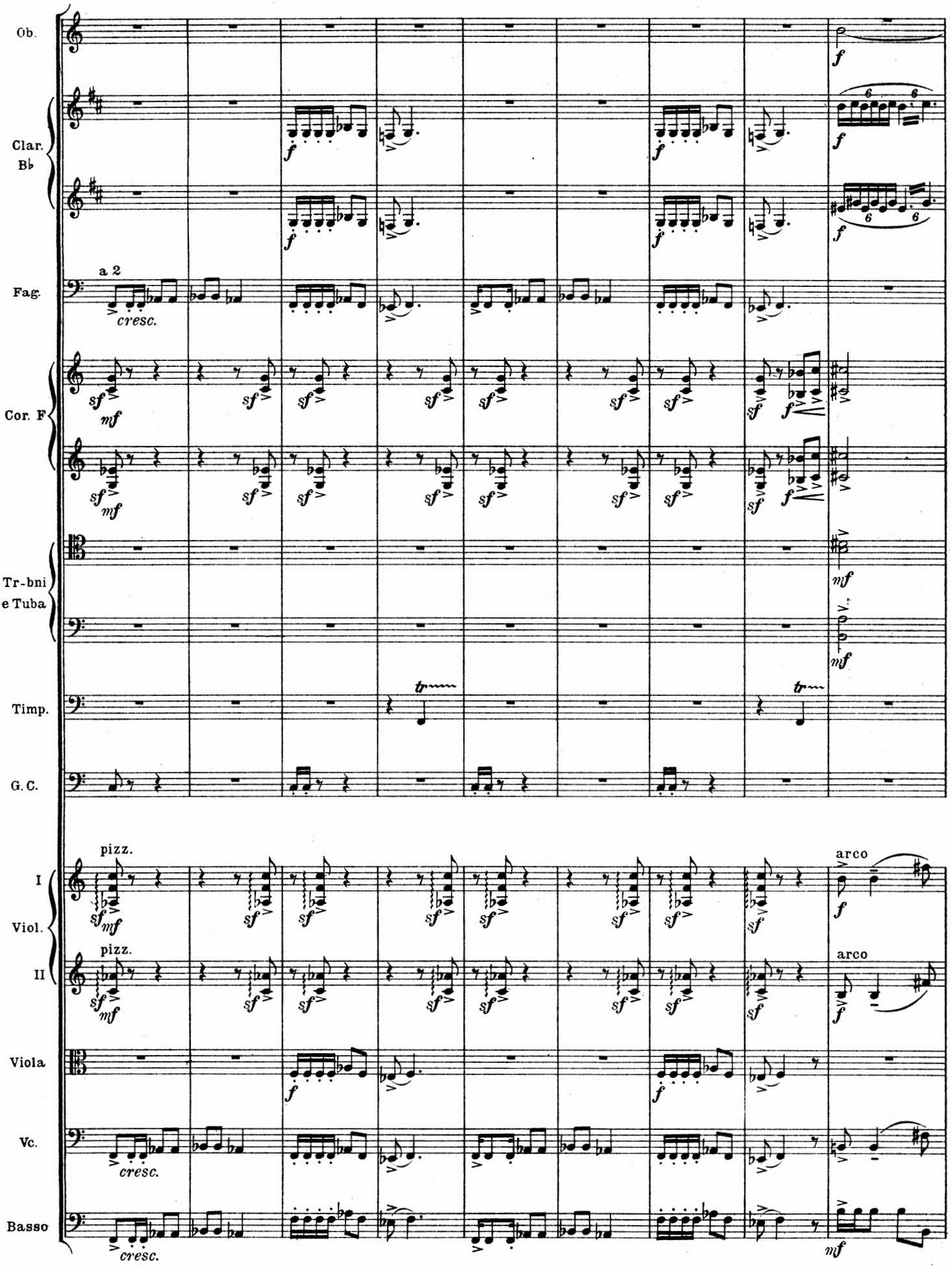

rit. molto
21 a tempo
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
Harp
rit. molto
a tempo
I Viol.
II
Viola
Vc.
Basso
div.
dim.
accel.
sost.
rit. molto
21 a tempo

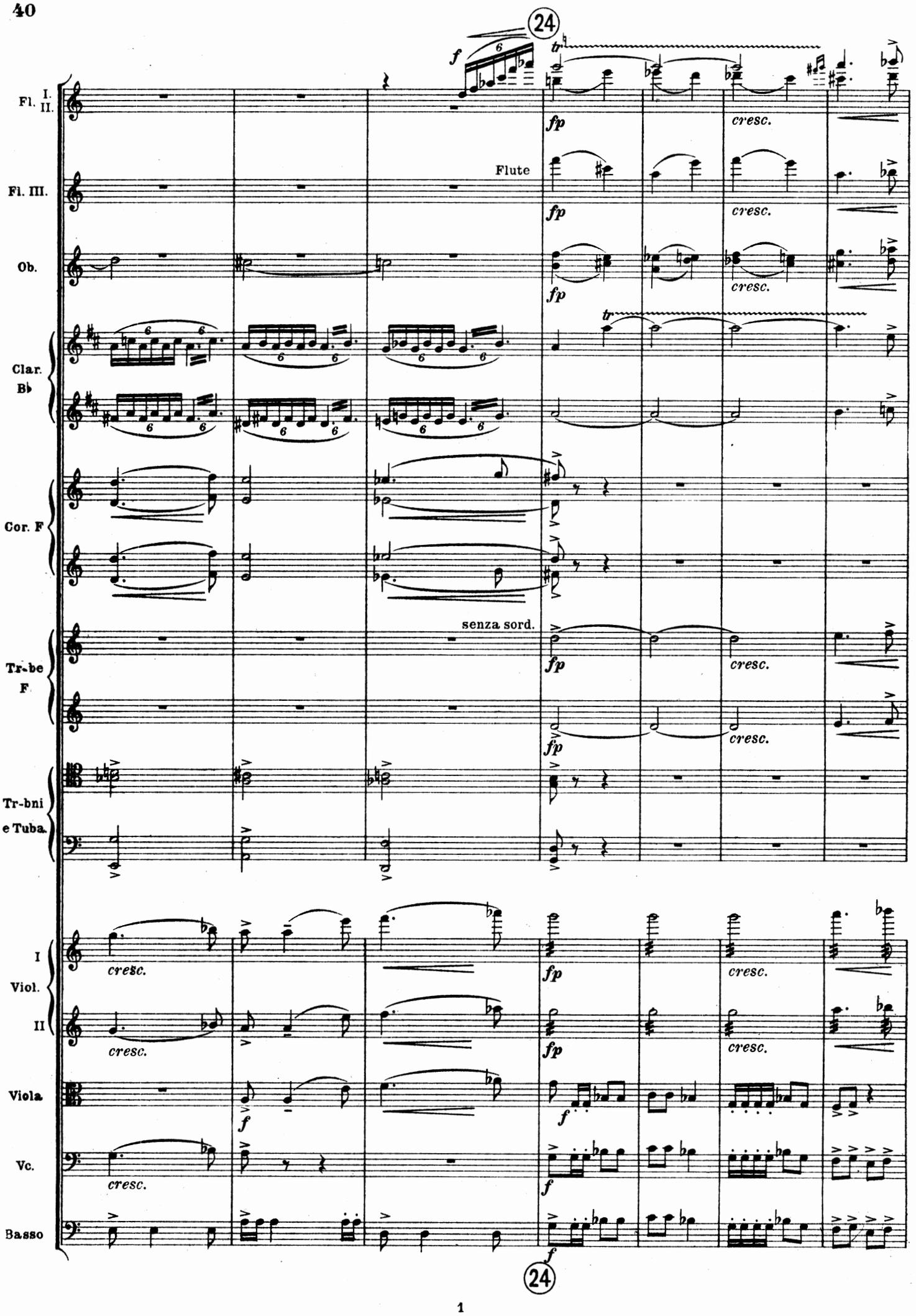

rit.
22
a tempo
Fl. I. II.
Flute
Fl. III.
Ob.
Clar. B♭
Fag.
dim.
Solo
rit. ad lib.
Cor. F
con sord.
Tr-be I F
Tr-bni e Tuba
tr
Timp.
Harp
I Viol. II
Viola
rit. ad lib.
Vc.
Basso
pp
rit.
22
a tempo

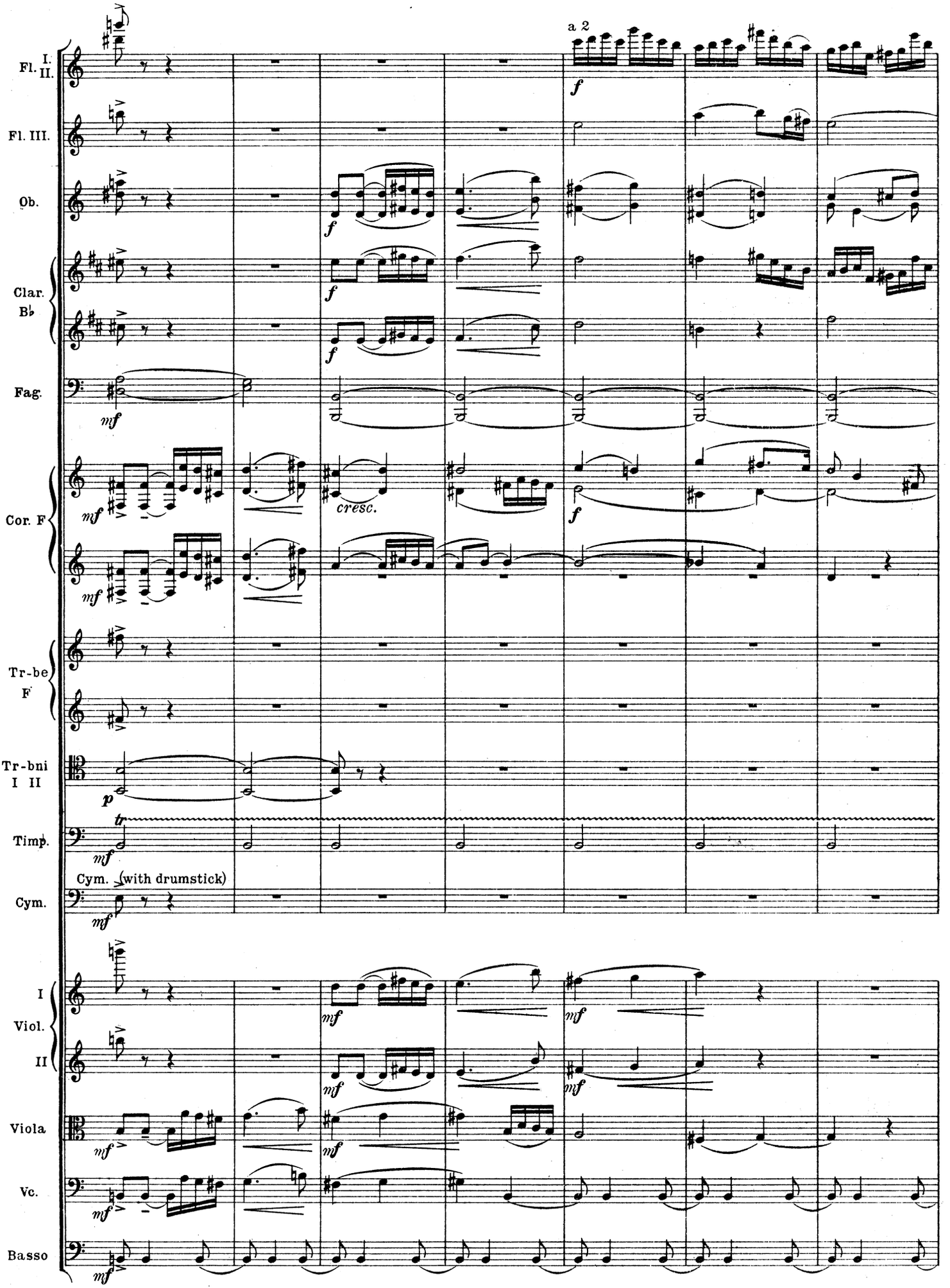

ritenuto
Fl. I. II.
Fl. III.
Ob.
Clar. B♭
Fag.
Tr-be I F
Tr-bni e Tuba
con sord.
I Viol. II
Viola
Vc.
Basso
cresc.
ritenuto

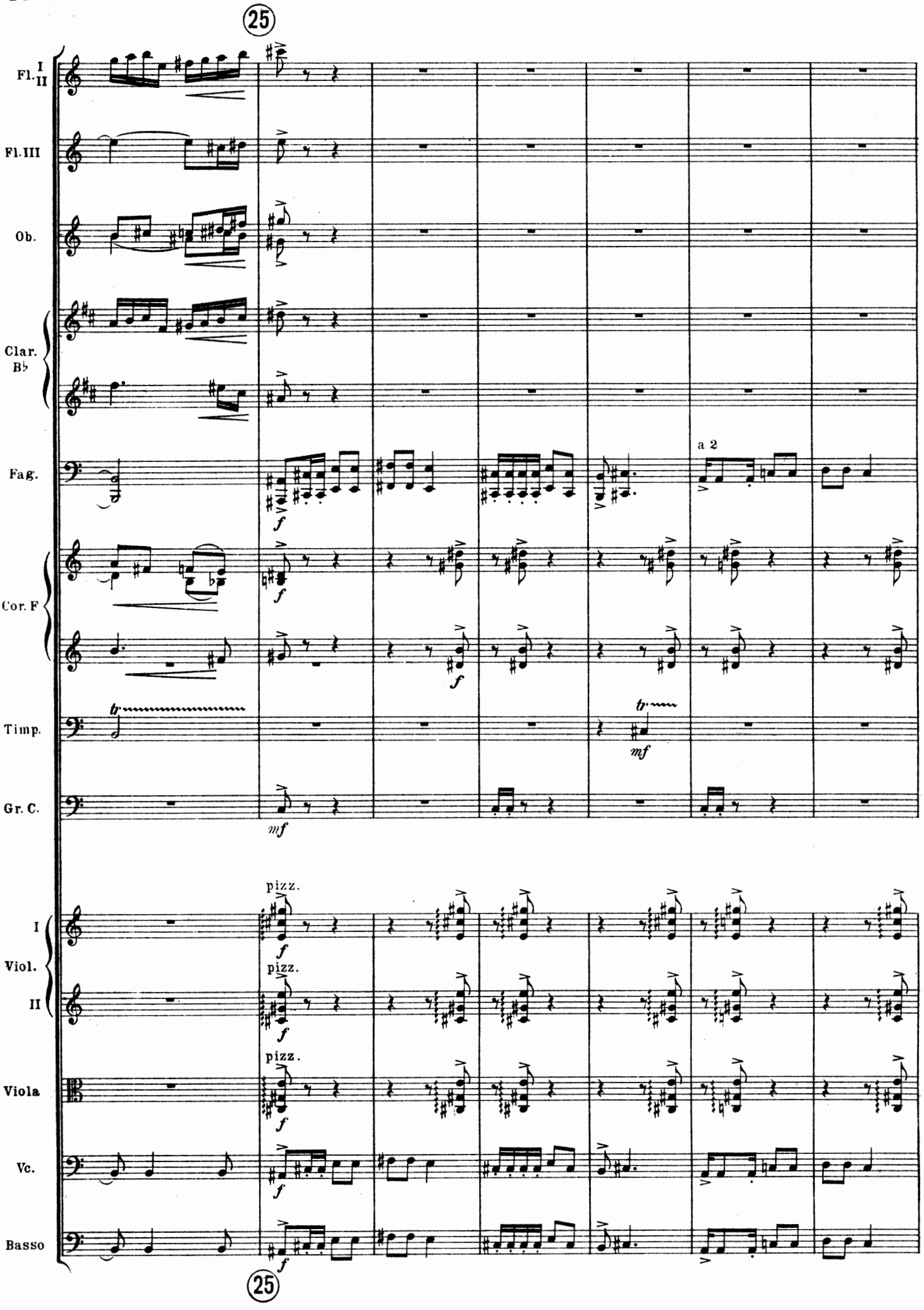

a tempo 23
ritenuto
(Solo)
Fl. I. II.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be I F
Tr-bni e Tuba
Harp
I Viol. II
Viola
Vc.
Basso
mf
cresc.
dim.
rit.
p
(Solo)
pp
a tempo 23
ritenuto

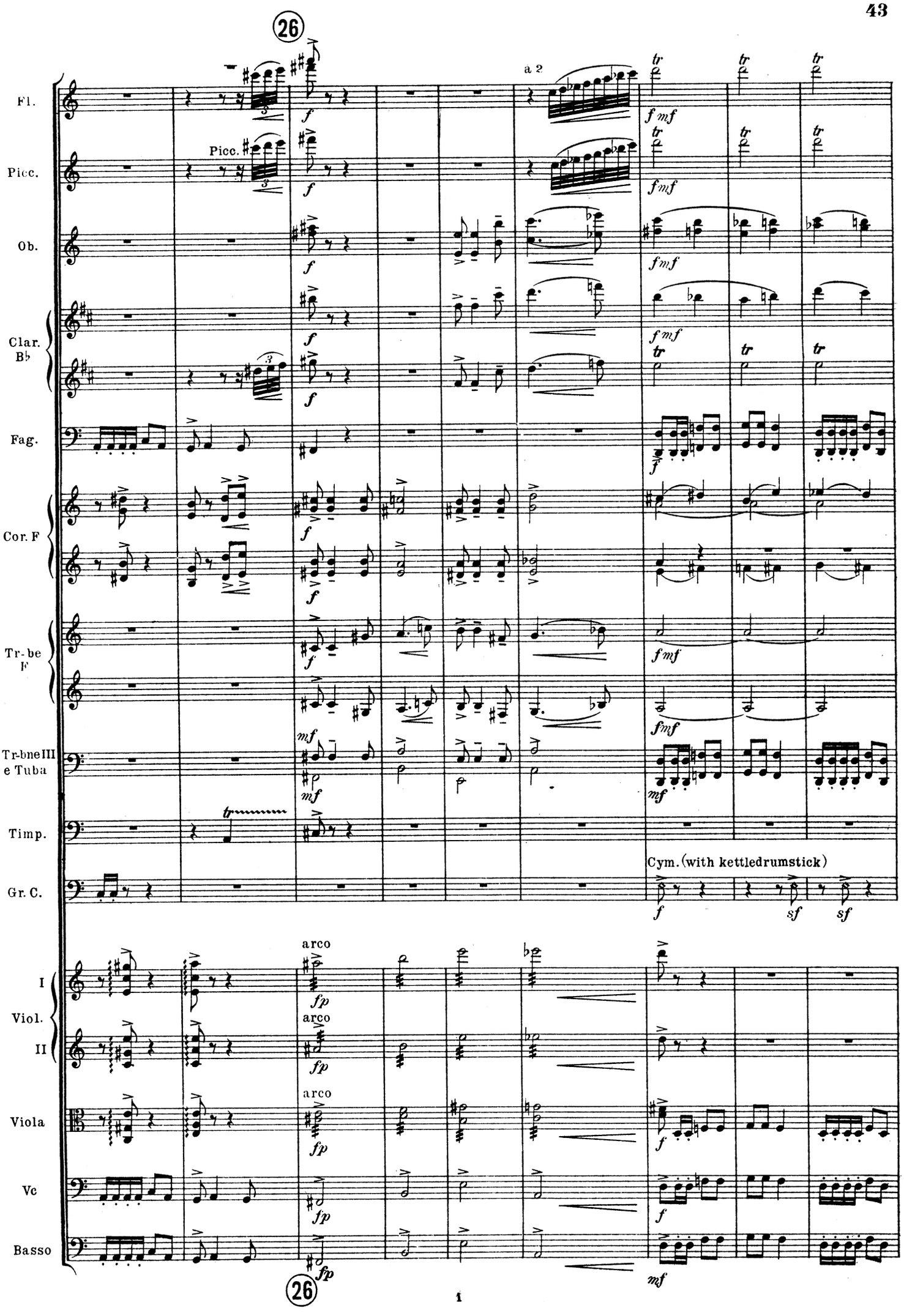

sempre rit.
Original tempo
Fl.
Ob.
Clar. B♭
Fag.
Gr. C.
Harp
sempre rit.
Original tempo
senza sord.
I Viol.
II
Viola
Vc.
Basso
sempre rit.
Original tempo
a 2
Fag.
Timp.
G. C.
Vc.
Basso

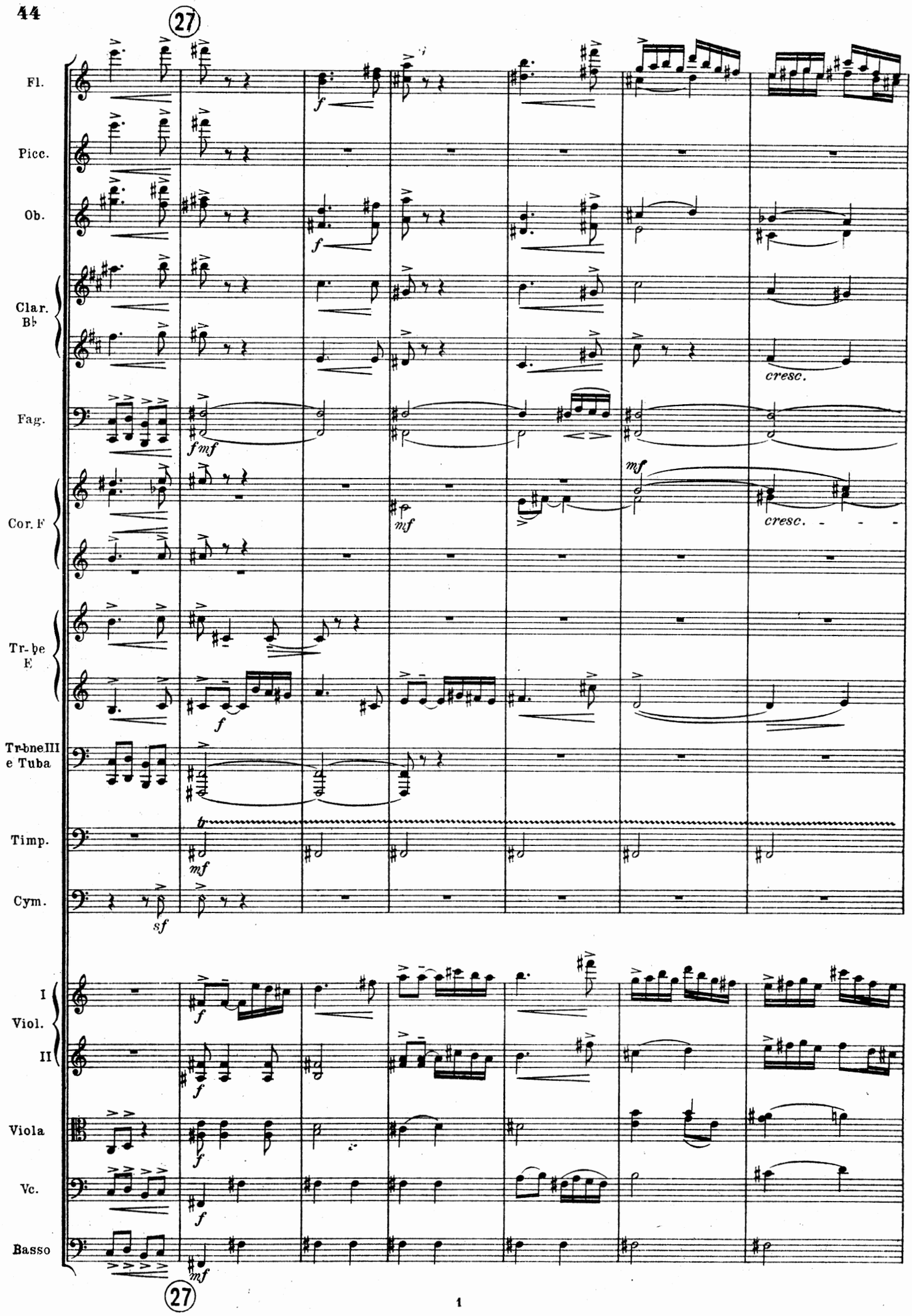

Ob.
Clar. B♭
Fag.
a 2
cresc.
Cor. F
Tr-bni e Tuba
Timp.
G. C.
I Viol.
II
pizz.
arco
Viola
Vc.
Basso
cresc.

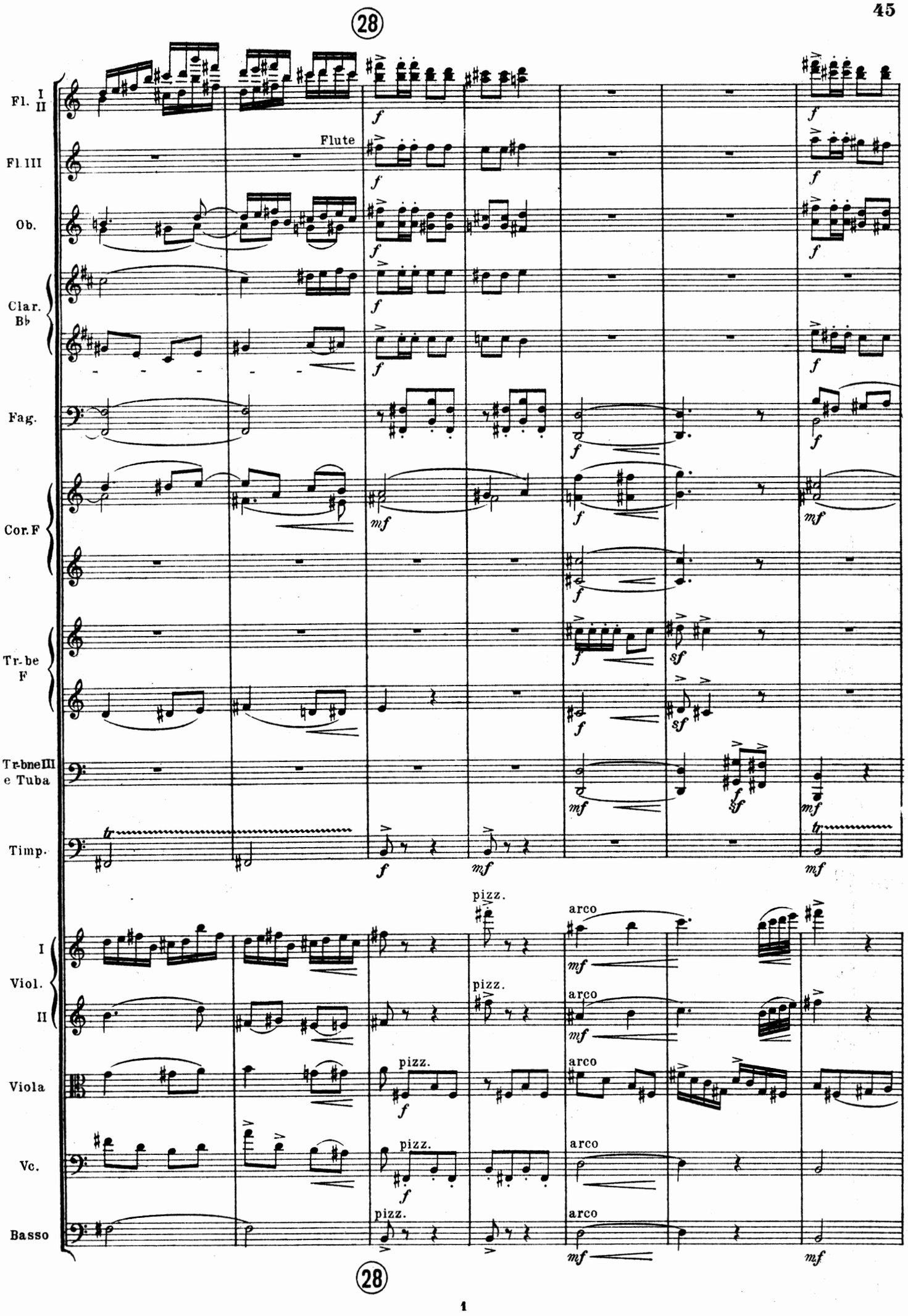

24
Fl. I. II.
Fl. III.
Flute
Ob.
Clar. B♭
Cor. F
senza sord.
Tr-be F
Tr-bni e Tuba.
I Viol. II
Viola
Vc.
Basso
cresc.
fp
f
tr
24

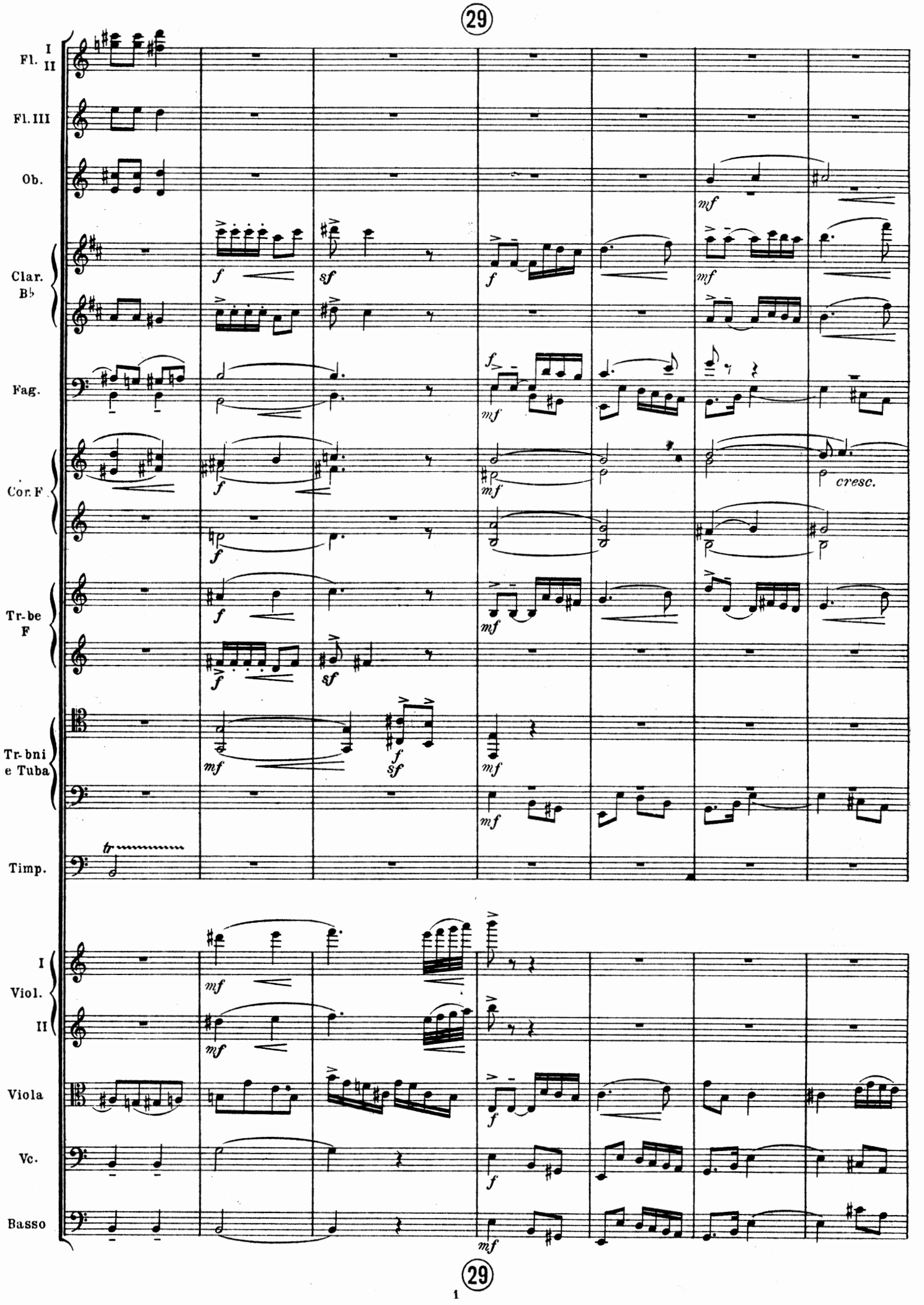

Fl. I. II.
Fl. III.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni I II
Timp.
Cym. (with drumstick)
Cym.
I Viol. II
Viola
Vc.
Basso
a 2
cresc.

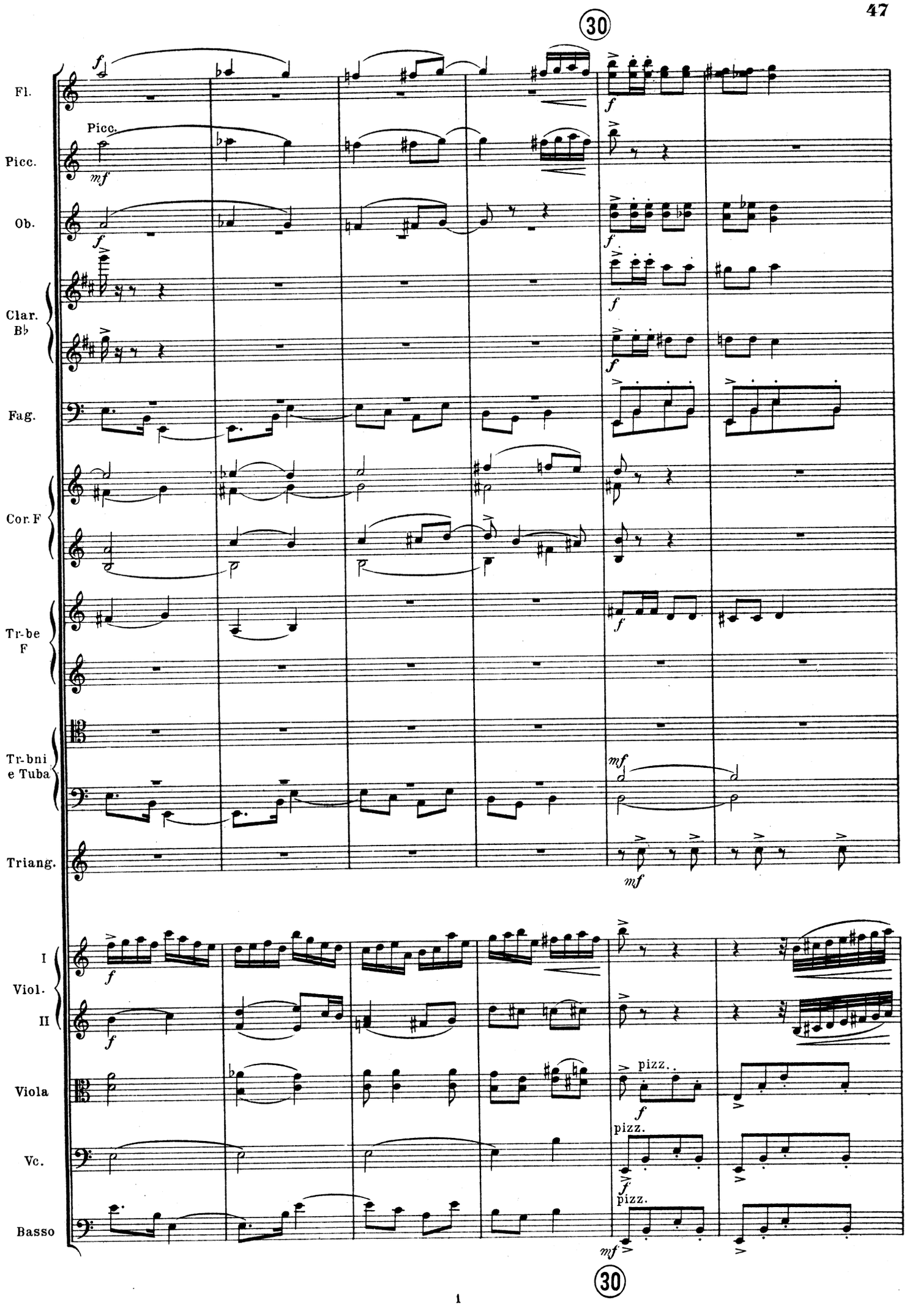

25
Fl. I II
Fl. III
Ob.
Clar. B♭
Fag.
a 2
Cor. F
Timp.
Gr. C.
pizz.
I Viol. II
Viola
Vc.
Basso
25

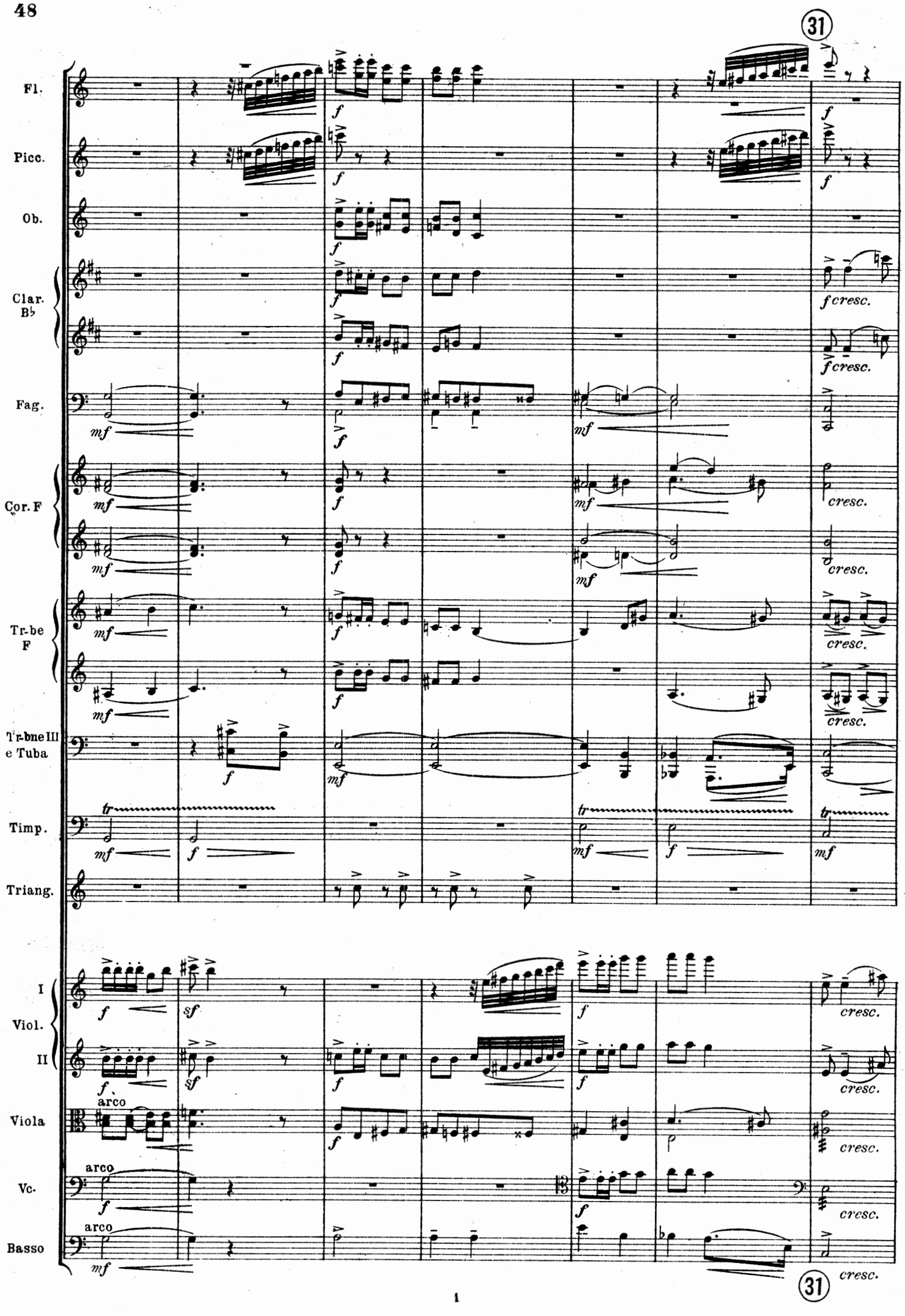

26
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bne III e Tuba
Timp.
Gr. C.
I Viol. II
Viola
Vc
Basso
a 2
Cym. (with kettledrumstick)
arco
26

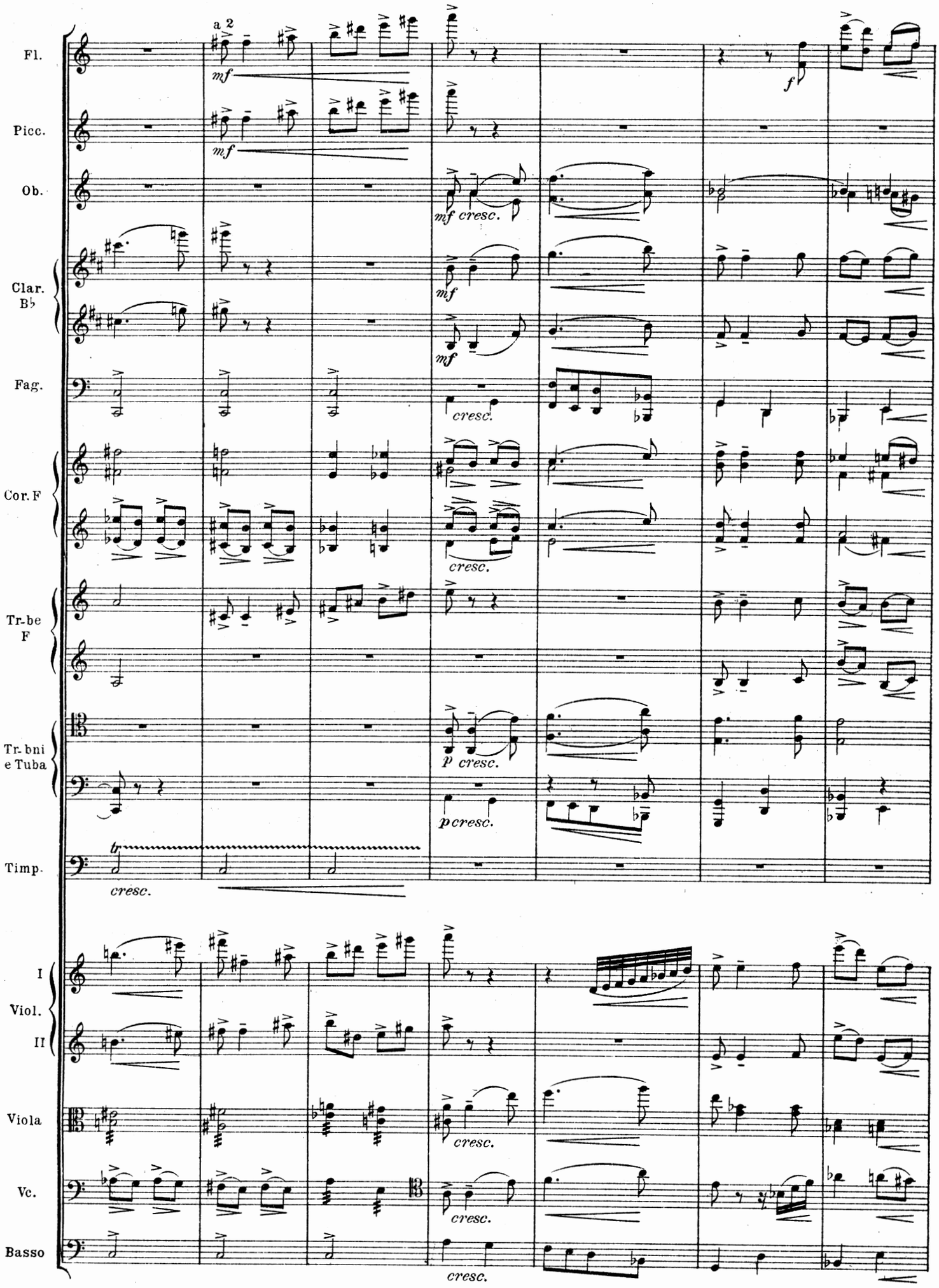

27
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-bne E
Tr-bne e Tuba
Timp.
Cym.
I Viol.
II
Viola
Vc.
Basso
cresc.
cresc.
27

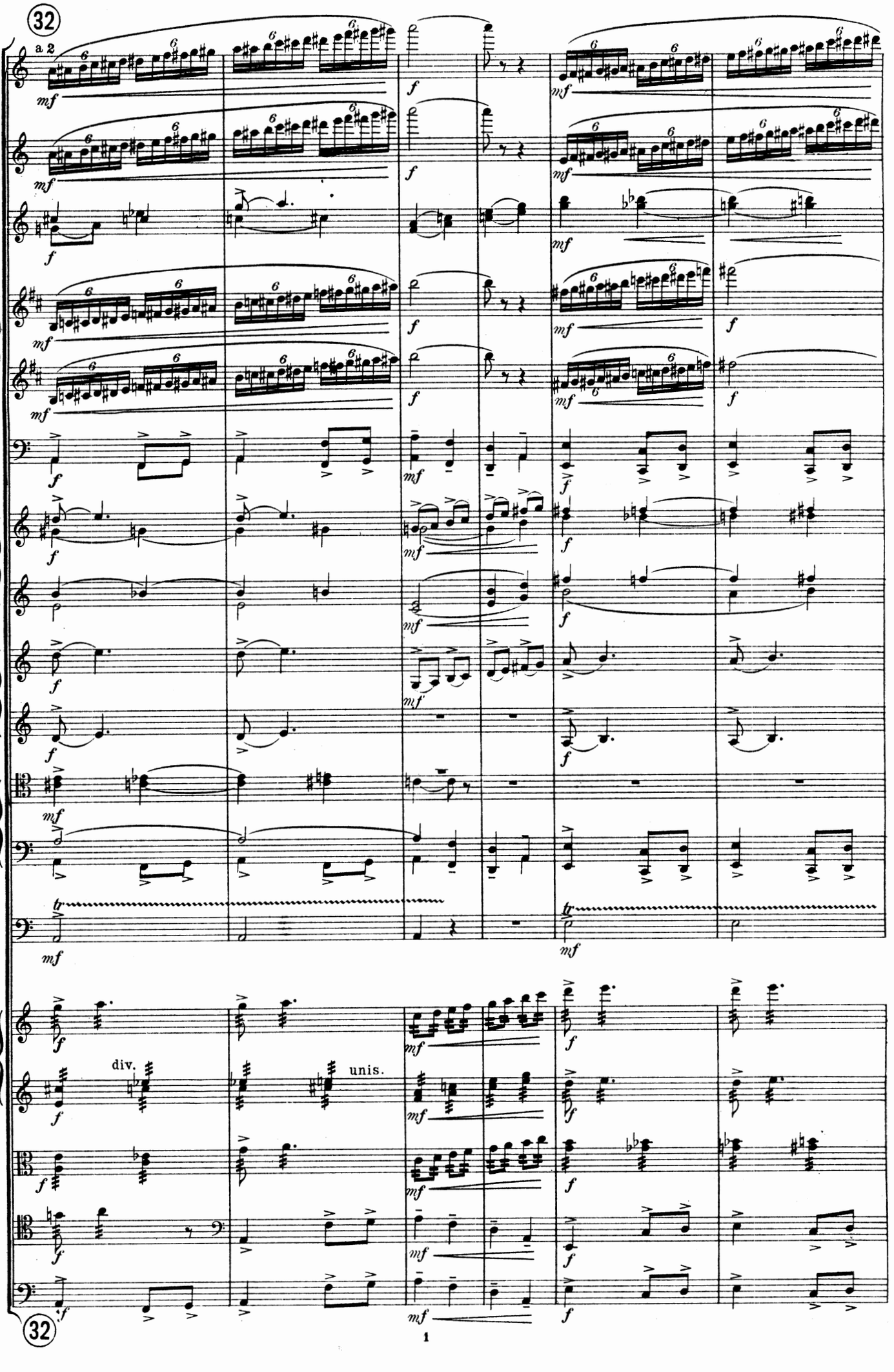

28
Fl. I II
Fl. III
Flute
Ob.
Clar. Bb
Fag.
Cor. F
Tr-be F
Tr-bne III e Tuba
Timp.
Viol. I
Viol. II
Viola
Vc.
Basso
pizz.
arco
28

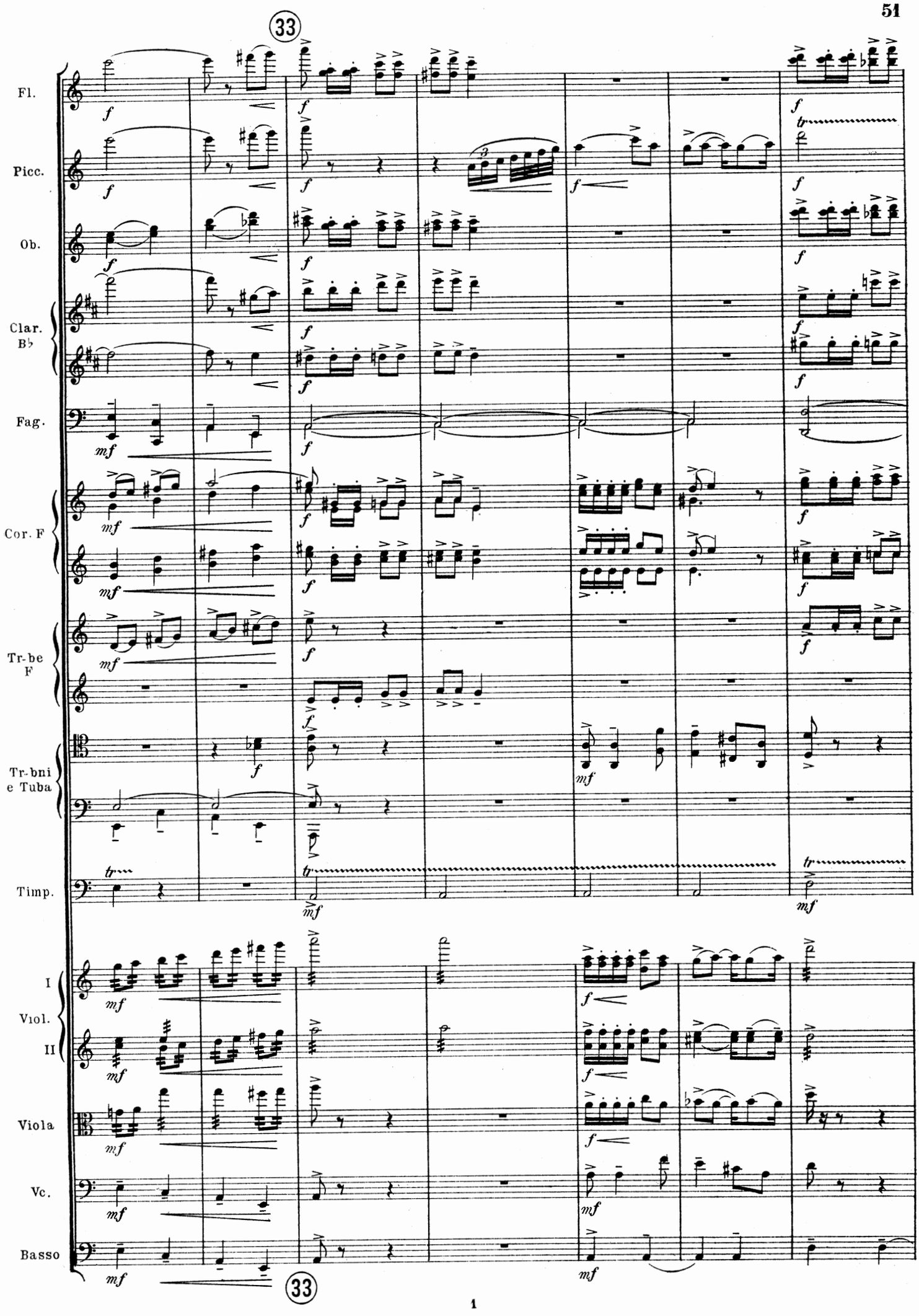

29
Fl. I II
Fl. III
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
I Viol. II
Viola
Vc.
Basso
cresc.
29

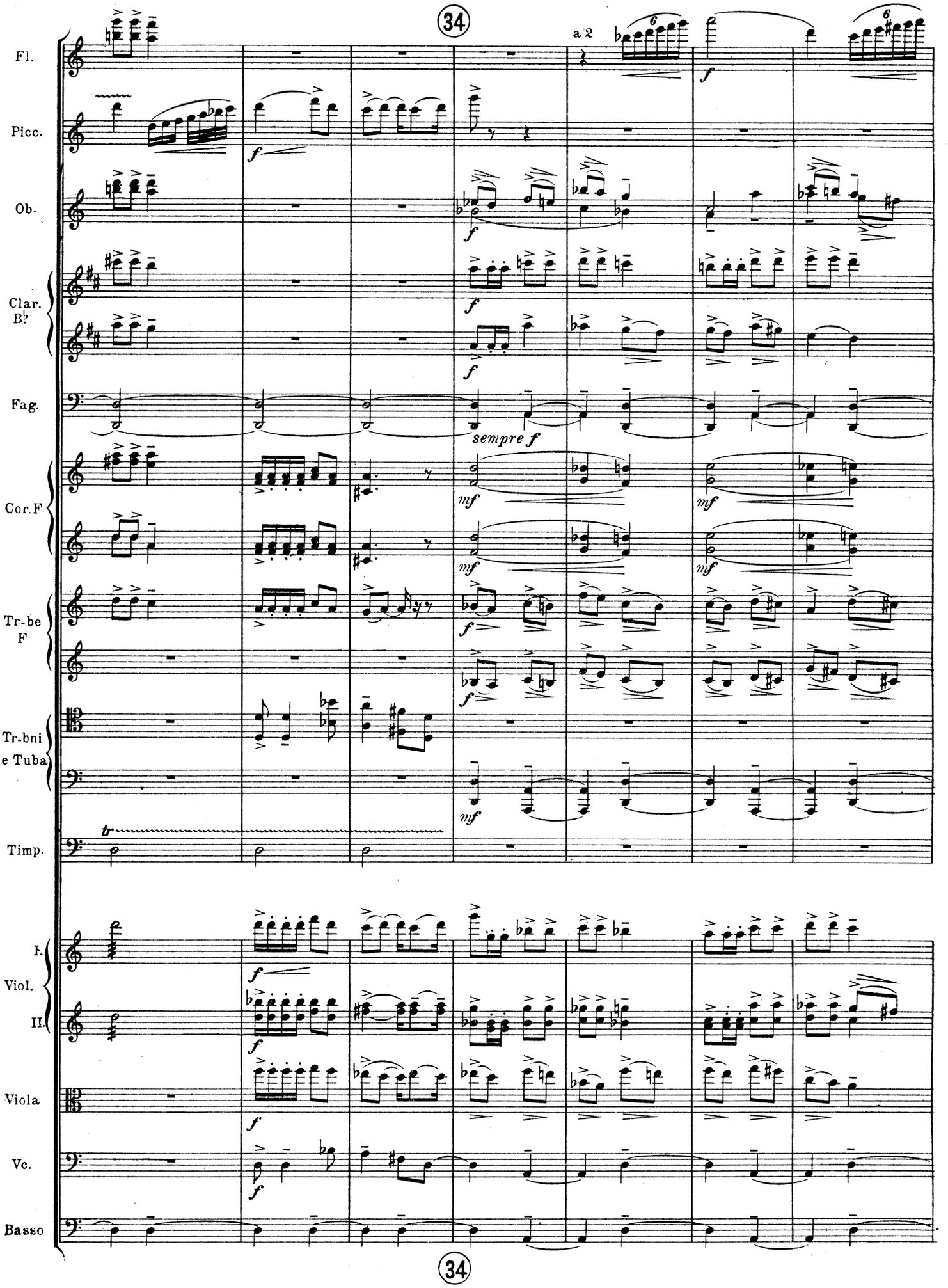

30
Fl.
Picc.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Triang.
I Viol.
II
Viola
Vc.
Basso
pizz.
pizz.
pizz.
30

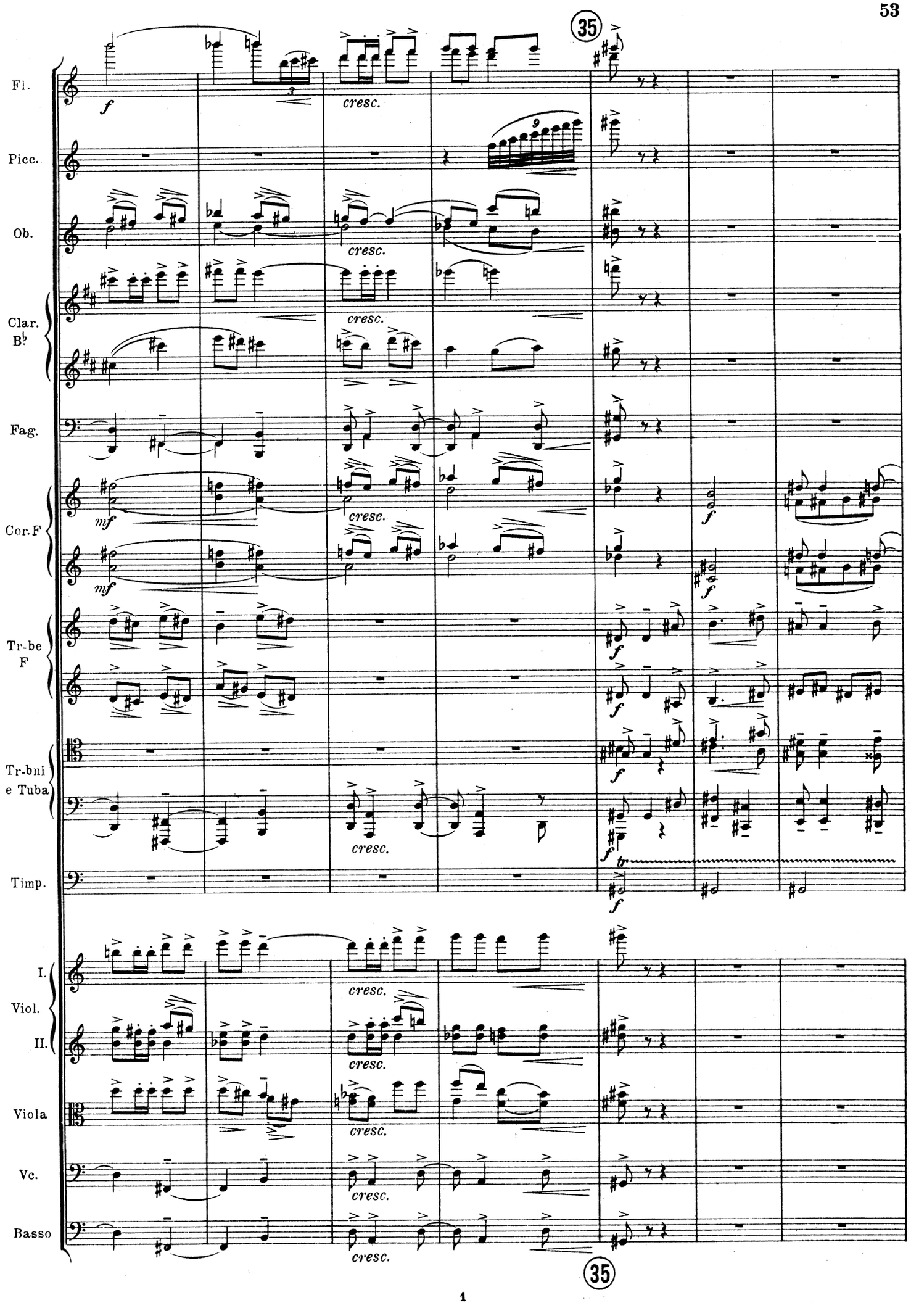

31
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bne III e Tuba
Timp.
Triang.
I Viol.
II
Viola
Vc.
Basso
arco
cresc.
31

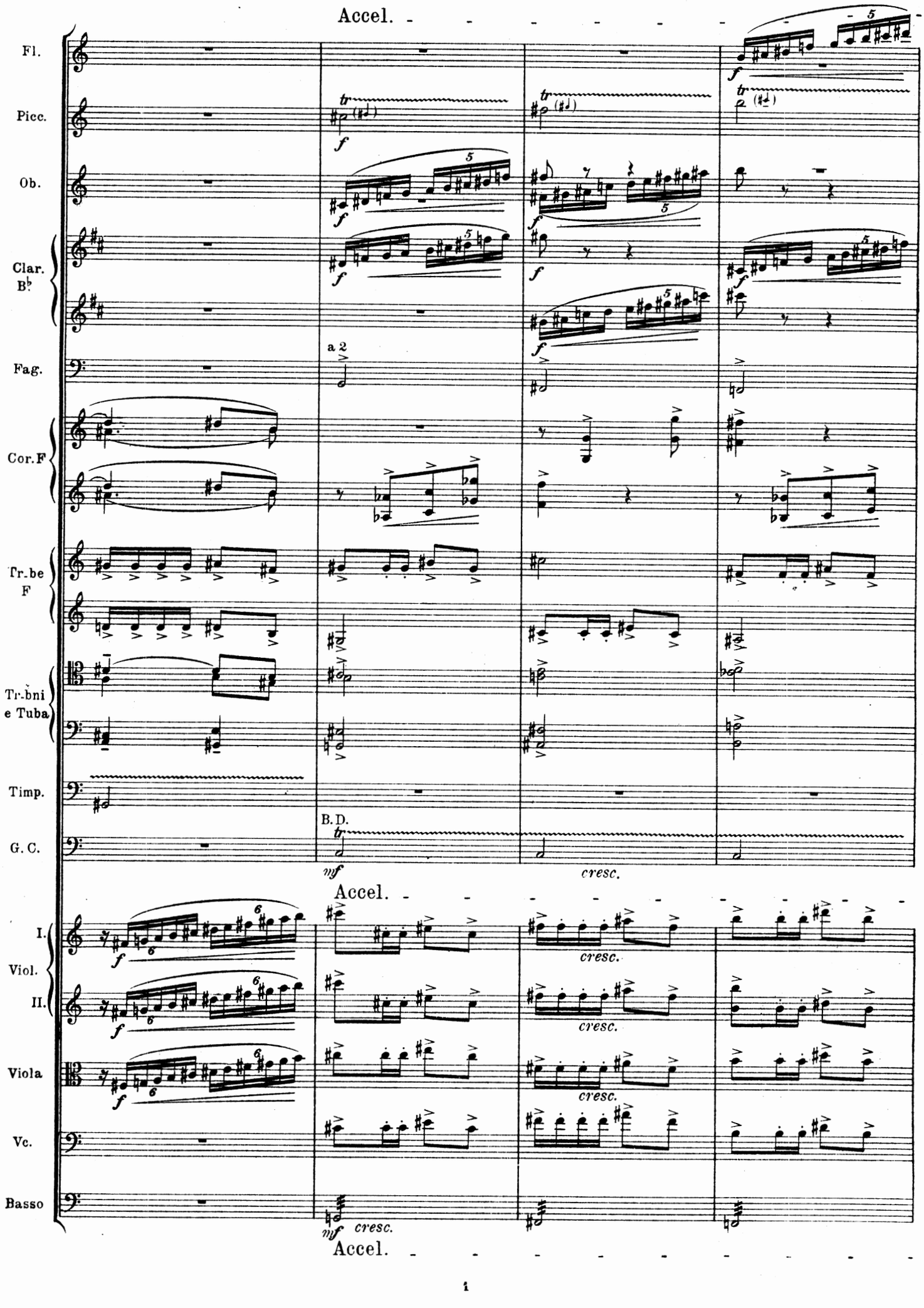

Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
I Viol. II
Viola
Vc.
Basso
a 2
mf
f
mf cresc.
cresc.
p cresc.
tr
I
II

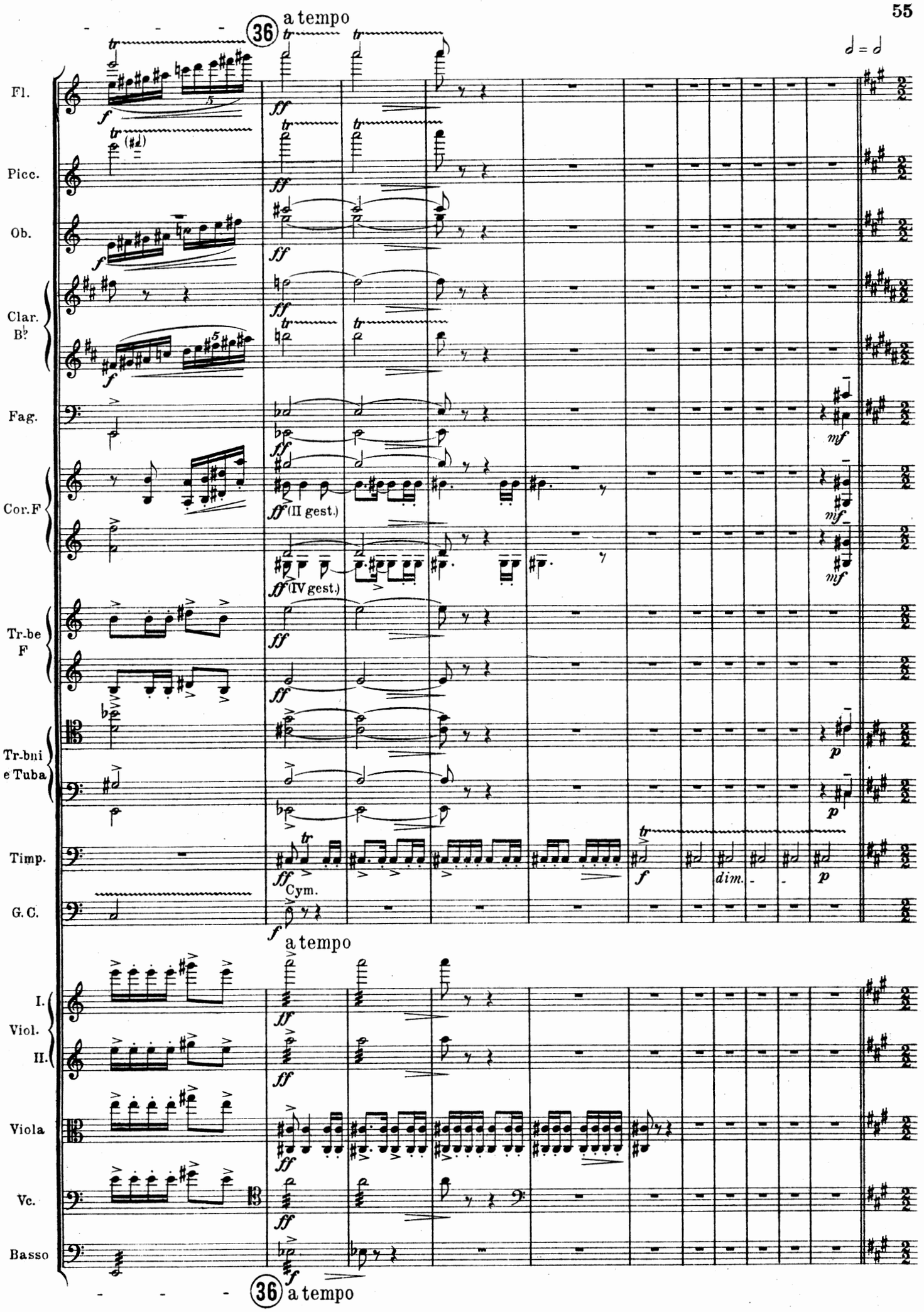

32
a 2
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
I Viol.
II
Viola
Vc.
Basso
div.
unis.
32

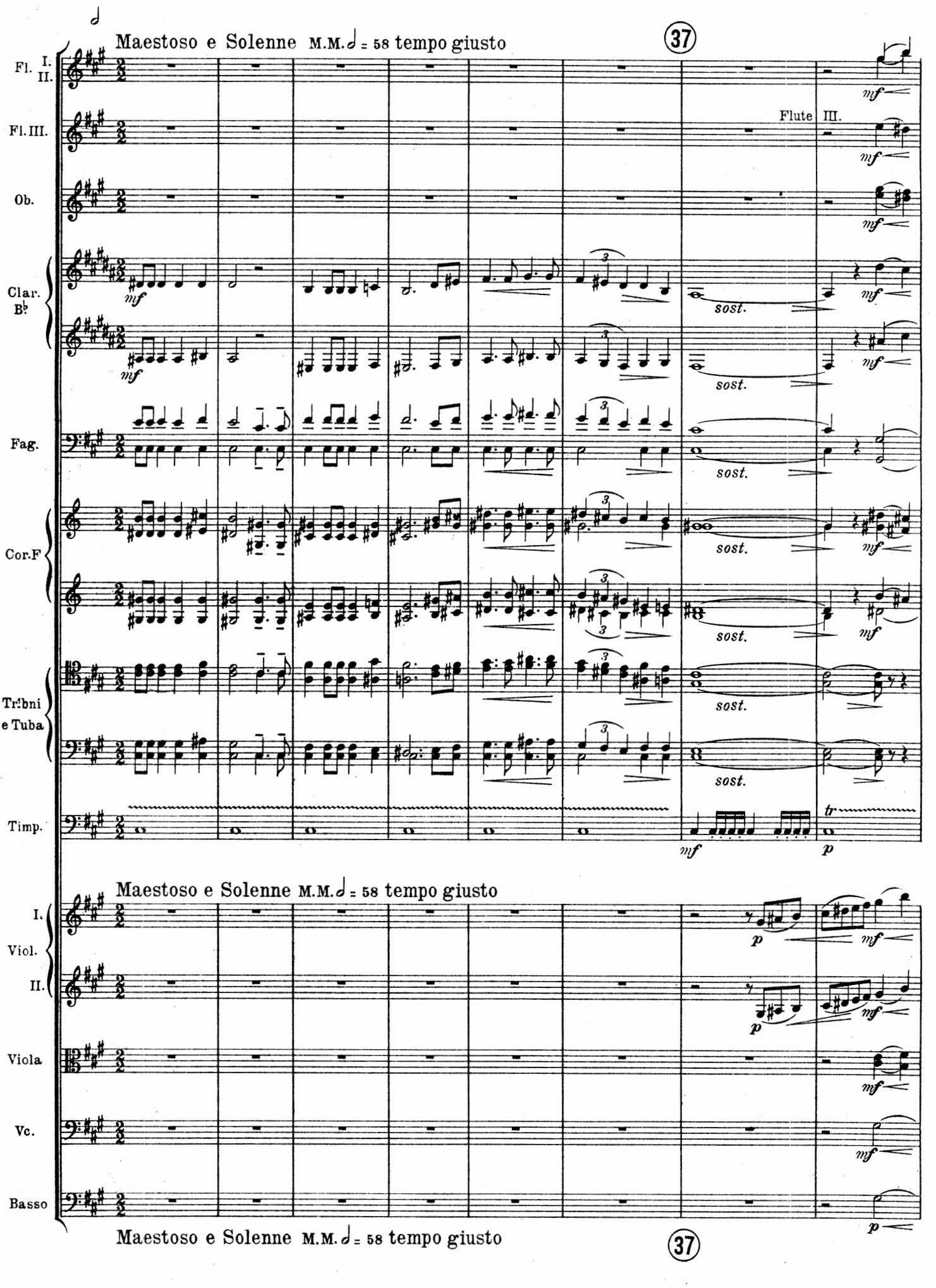

33
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
I Viol. II
Viola
Vc.
Basso
33

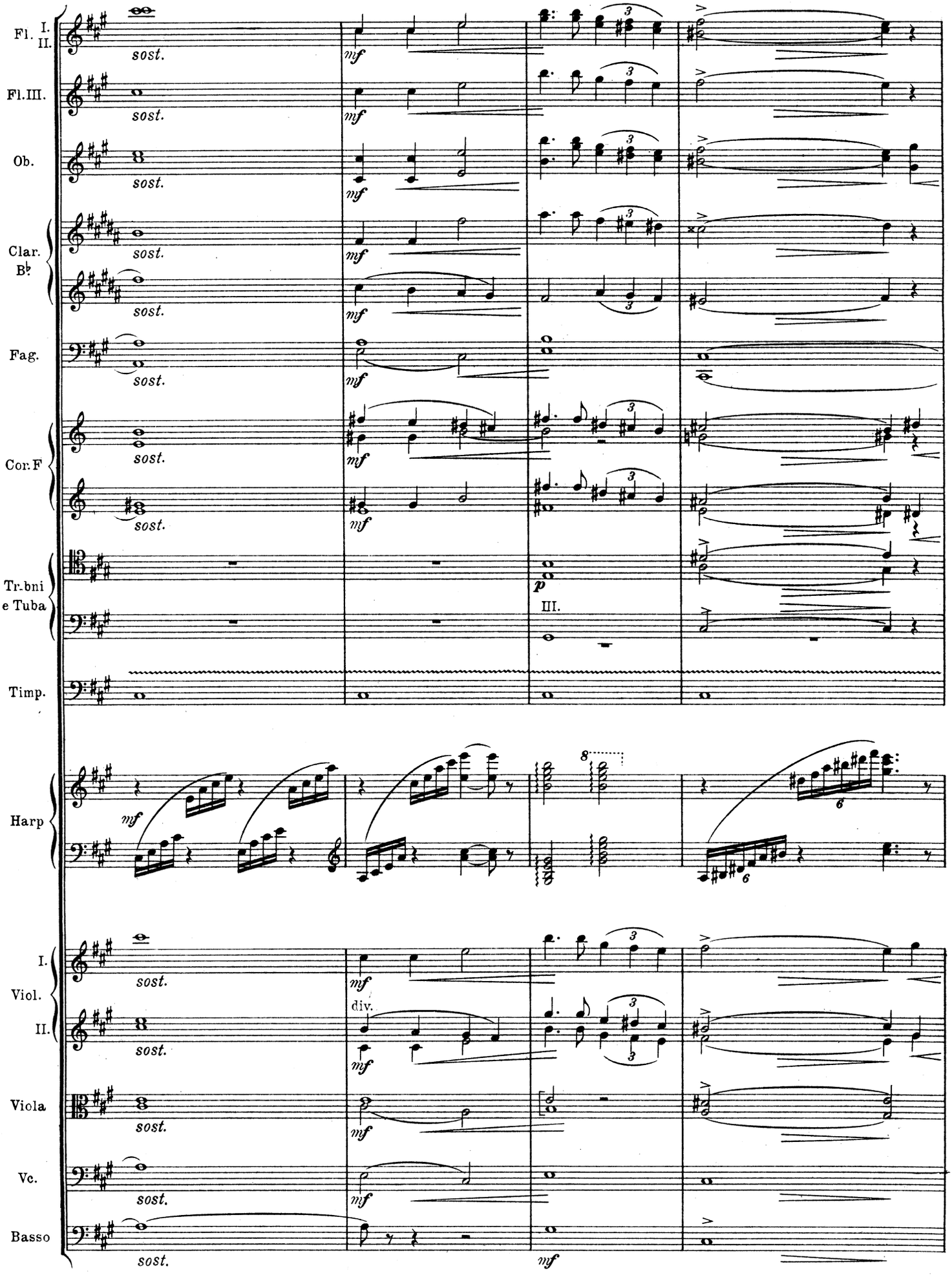

34
a 2
Fl.
Picc.
Ob.
Clar. B♭
Fag.
sempre f
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
tr
Vl. I.
Viol. II.
Viola
Vc.
Basso
34

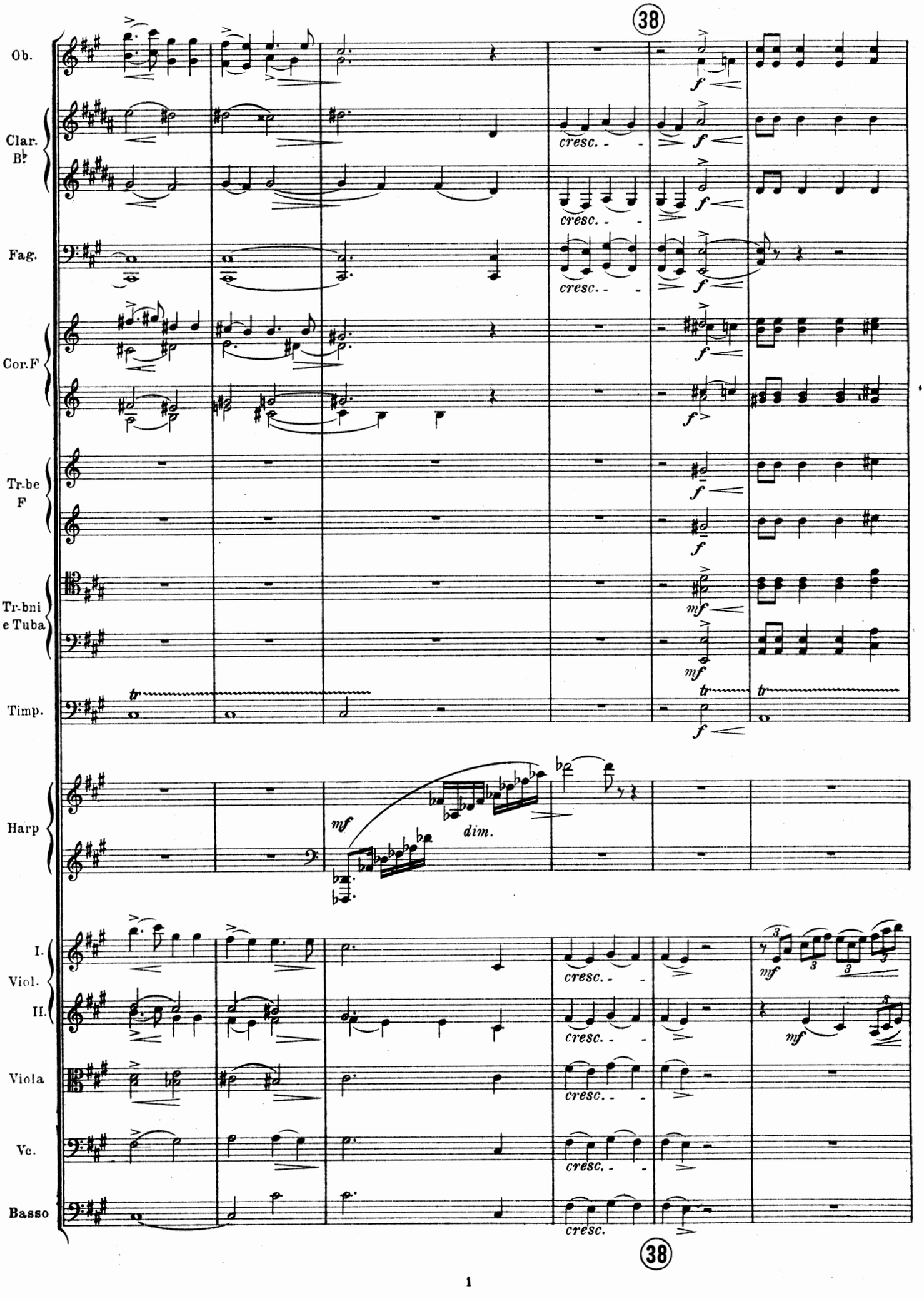

35
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
I. Viol.
II.
Viola
Vc.
Basso
cresc.
35

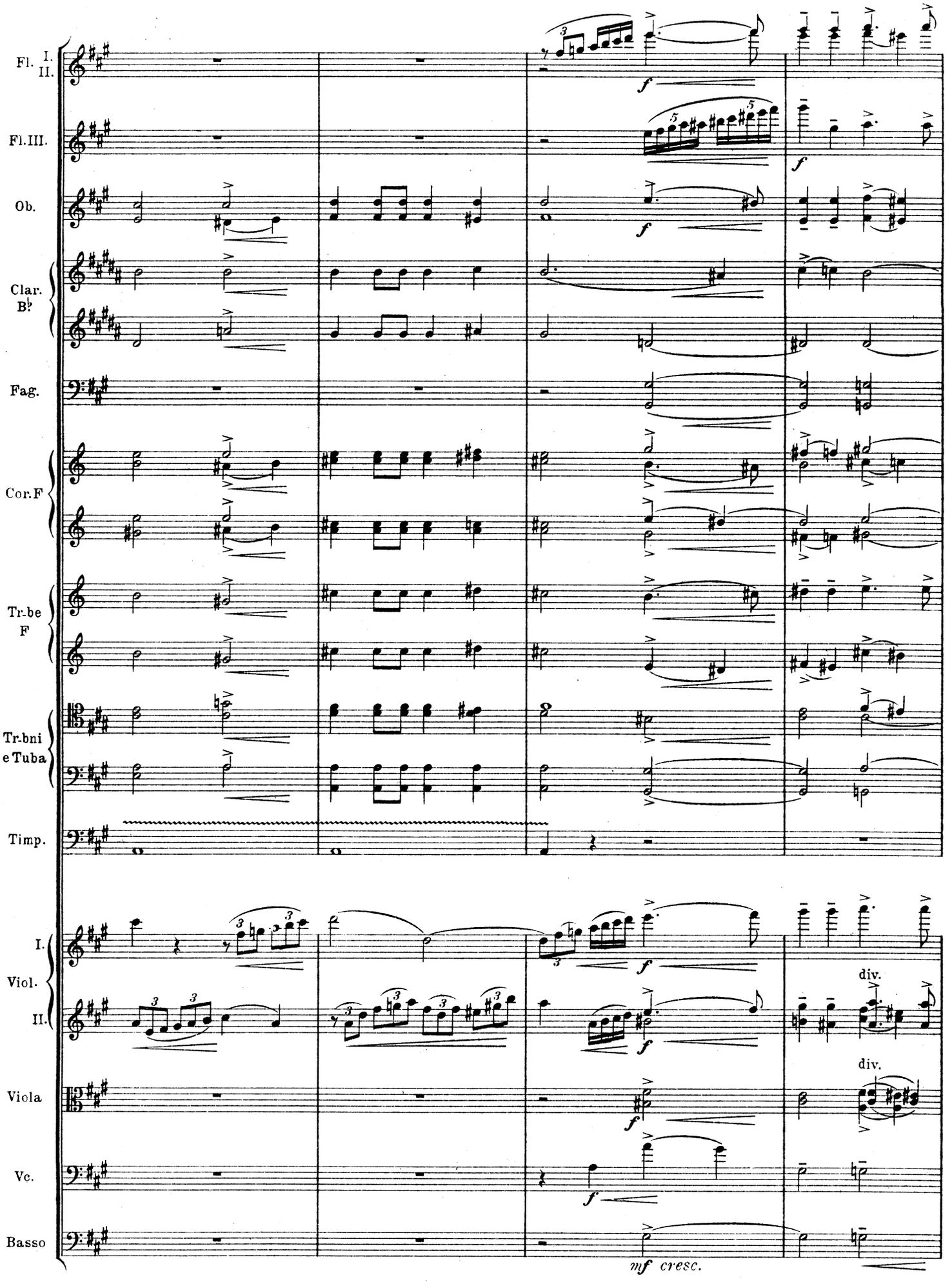

Accel.
Fl.
Picc.
Ob.
Clar. B♭
Fag.
a 2
Cor. F
Tr. be F
Tr-bni e Tuba
Timp.
B. D.
G. C.
mf
cresc.
Accel.
I. Viol.
II.
Viola
Vc.
Basso
mf
cresc.
Accel.

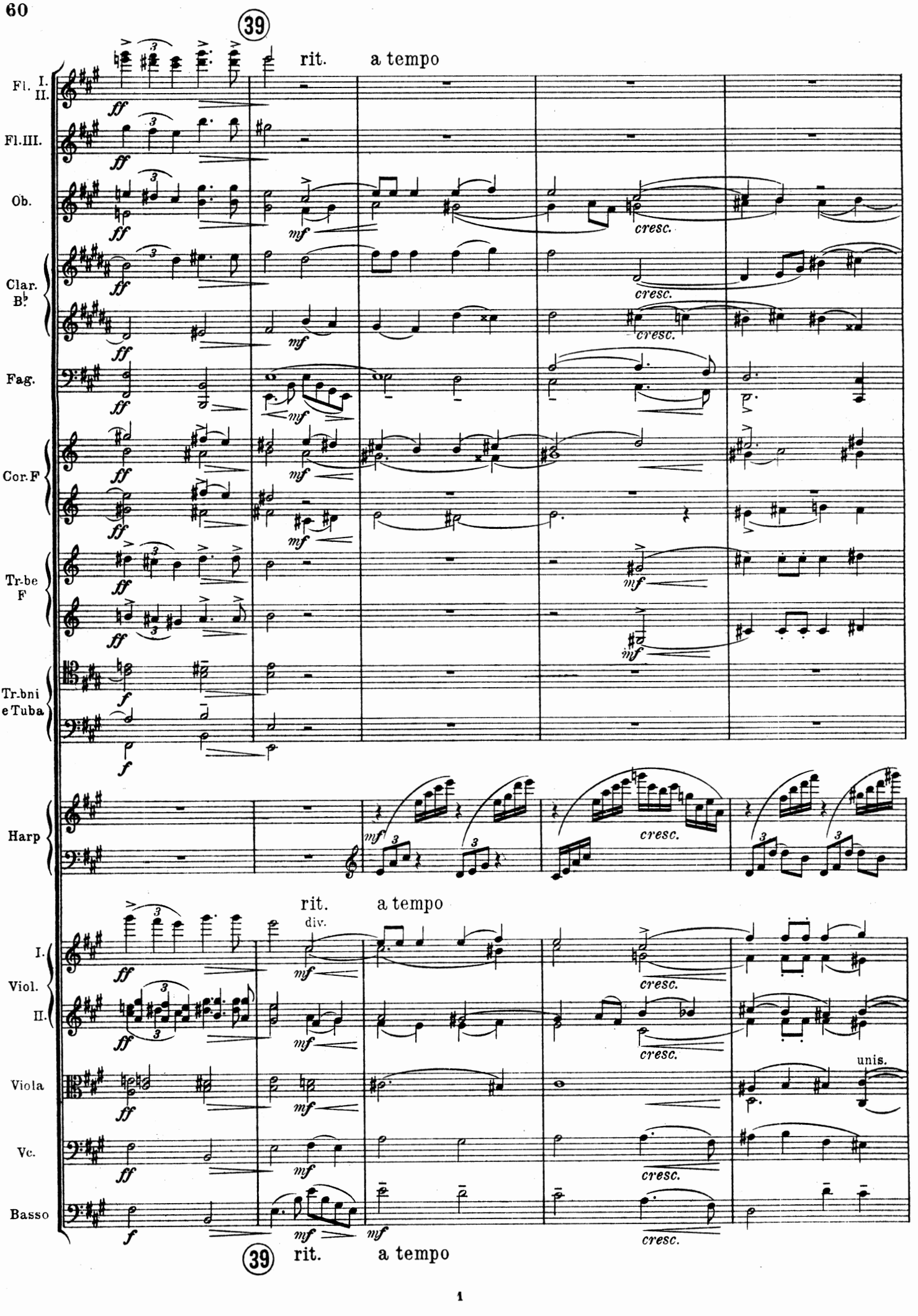

36 a tempo
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
G. C.
(II gest.)
(IV gest.)
Cym.
dim.
a tempo
I. Viol.
II.
Viola
Vc.
Basso
36 a tempo

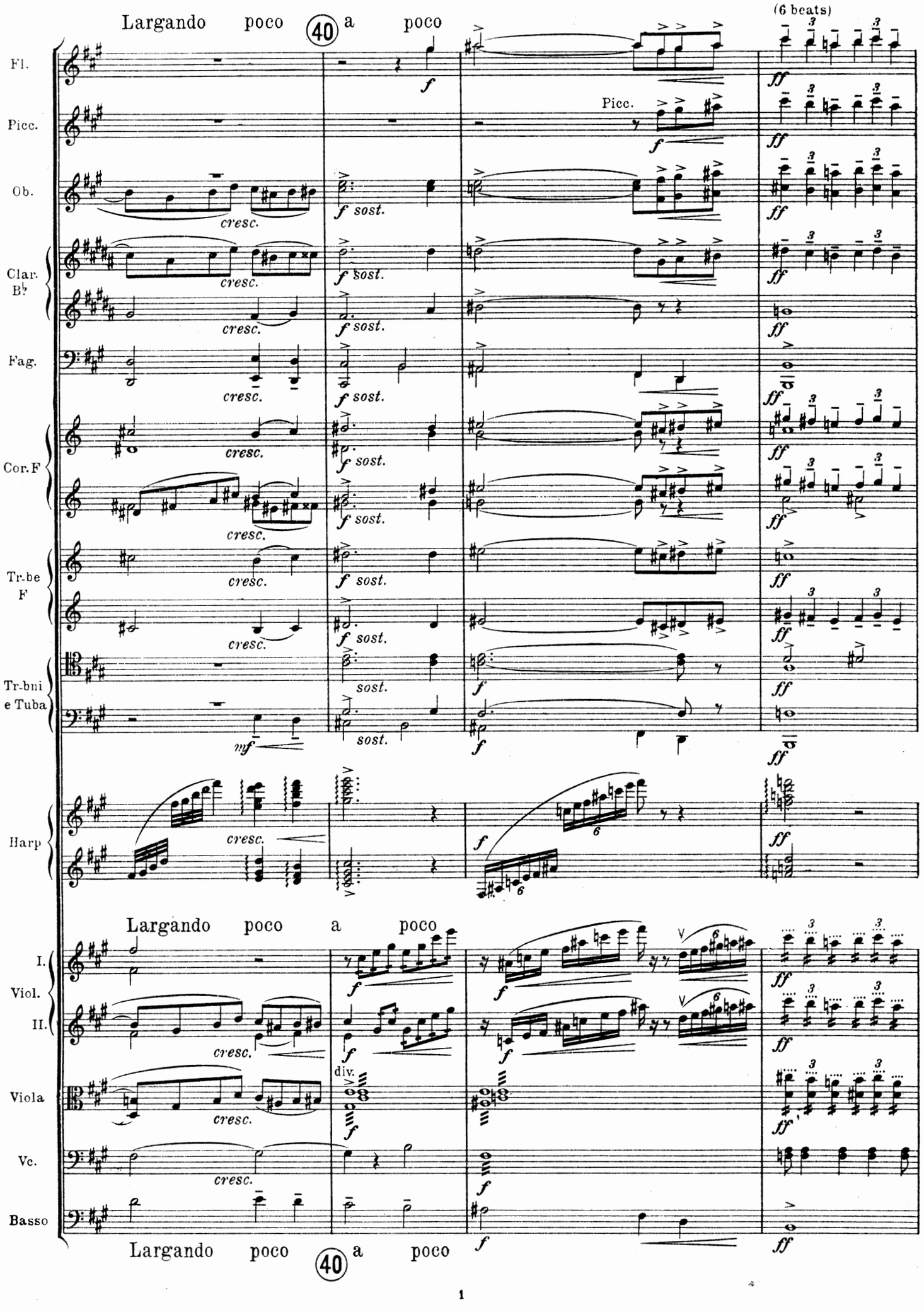

Maestoso e Solenne M.M. 𝅗𝅥 = 58 tempo giusto
37
Fl. I. II.
Fl. III.
Flute III.
Ob.
Clar. B♭
Fag.
Cor. F
Tr.bni e Tuba
Timp.
sost.
mf
p
tr
Maestoso e Solenne M.M. 𝅗𝅥 = 58 tempo giusto
I. Viol. II.
Viola
Vc.
Basso
37

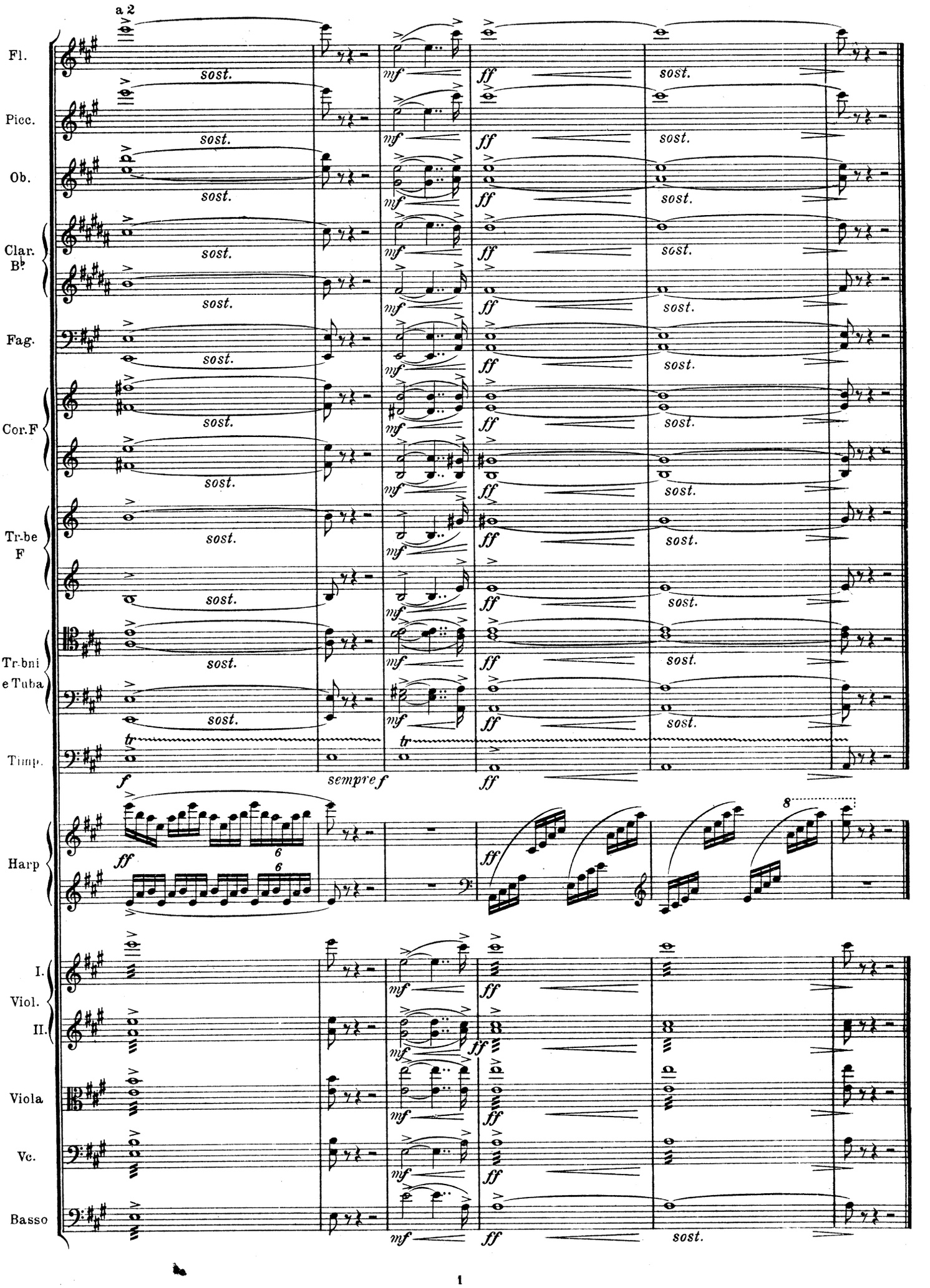

Fl. I. II.
Fl. III.
Ob.
Clar. B♭
Fag.
Cor. F
Tr.bni e Tuba
Timp.
Harp
I. Viol. II.
Viola
Vc.
Basso
sost.
mf
p
III.
div.


38
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
Harp
I. Viol.
II.
Viola
Vc.
Basso
cresc.
f
mf
dim.
tr
38


Fl. I. II.
Fl.III.
Ob.
Clar. B♭
Fag.
Cor.F
Tr.be F
Tr.bni e Tuba
Timp.
I. Viol. II.
Viola
Vc.
Basso
f
div.
mf cresc.


39
rit.
a tempo
Fl. I. II.
Fl.III.
Ob.
Clar. B♭
Fag.
Cor.F
Tr-be F
Tr-bni e Tuba
Harp
I. Viol. II.
Viola
Vc.
Basso
ff
mf
f
cresc.
div.
unis.
39
rit.
a tempo


Largando poco 40 a poco
(6 beats)
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Harp
Largando poco a poco
I. Viol. II.
Viola
Vc.
Basso
Largando poco 40 a poco
cresc.
f sost.
sost.
mf
f
ff
div.


a 2
Fl.
Picc.
Ob.
Clar. B♭
Fag.
Cor. F
Tr-be F
Tr-bni e Tuba
Timp.
Harp
I. Viol.
II.
Viola
Vc.
Basso
sost.
mf
ff
f
sempre f
tr
6
8

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