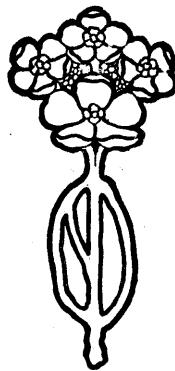


# **E**EGRO RHAPSODY

**HENRY F. GILBERT**



**FULL SCORE, \$5.00**

**NEW YORK :: THE H. W. GRAY COMPANY**

**SOLE AGENTS FOR**

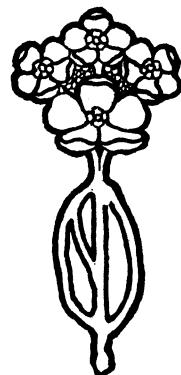
**NOVELLO & CO., Ltd., London**



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# NEGRO Rhapsody

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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 fantasia 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

Allegro M.M.  $\text{♩} = 104$

Flauti I, II

Flauto III  
e Piccolo

Oboi

Clarinetto I, II  
in B $\flat$

Fagotti

Corni in F  
III, IV

Trombe in F  
I, II

Tromboni I, II

Trombone III  
e Tuba

Timpani

Tamburo piccolo

Tamburino

Gr. Cassa e Cymb.

Triangolo

Harp

Violini  
I, II

Viola

Violoncello

Basso

*p marcato e misterioso*

*p marcato e misterioso*

Allegro M.M.  $\text{♩} = 104$

Fag.

I  
Viol.  
II  
Viola  
Vc.  
Basso

*mf marc.*

*mf marc.*

*mf marc.*

*p marc.*

*p*

Clar. B♭

①

Fag.

*p marc.*

*p marc.*

I  
Viol.  
II  
Viola  
Vc.  
Basso

①

*>*

*p*

*>*

*>*

*p*

*>*

*>*

*>*

*p*

(2)

Fl.

Ob.

Clar. B♭

Fag.

Cor. I.II F

Viola

Vc.

Basso

(2) (3)

Clar. B♭

Fag.

I. II Cor. F

III. IV

Tr. bni. I-II

Triang.

I Viol.

II

Viol.

Vc.

Basso

(3) 1

a 2

Ob.

Fag.

I. II

Cor. F

III. IV

I

Tr-be F

II

Timp.

Tamb.

Triang.

I

Viol.

II

pizz.

arco

mf

pizz.

arco

div.

mf

arco

p

arco

mf

mf

Basso

(4)

a 2

Fl. *mf*

Ob. *cresc.*

Clar. B♭

Fag. *cresc.*

Cor. F *cresc.*

Tr. - be I F

Timp. *p*

Tamb.

Viol. I *cresc.*

Viol. II *cresc.*

Viola *cresc.*

Vc. *cresc.*

Basso *cresc.*

(4)

Fl.                              a 2                      cresc.

Picc.                          cresc.

Ob.                              a 2                      cresc.

Clar. B♭                      cresc.

Fag.                              mf

Cor. F                        cresc.

Tr. be F                      cresc.

Timp.                         mf

I Viol.                        cresc.

II Viol.                        mf                      unis. 3 3 3 3

Viola                            mf                      unis.

Vc.                              mf

Basso                          mf

Fl. I

Picc.

Ob.

Clar. B♭

Fag.

Cor. F

Tr-be F

Tr-bni e Tuba

I

Viol. I

Viol. II

Viola

Vc.

Basso

*mf cresc.*

*mf cresc.*

*mf cresc.*

*sost. cresc.*

*cresc.*

*cresc.*

*pp cresc.*

*pp cresc.*

*mf cresc.*

*div. cresc.*

*cresc.*

*cresc.*

*sost. cresc.*

*sost. cresc.*

(6)

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

(6)

1

7

Fl.

Picc.

Ob.

Clar. B $\flat$

Fag.

Cor. F

Tr. be F

Tr. bni e Tuba

Timp.

Gr. C. e Cymb.

I Viol.

II Viol.

Viola

Vc.

Basso

(8) accelerando

Fl.

Picc.

Ob.

Clar. B $\flat$

Fag.

Cor. F

Tr-be F

Tr-bni e Tuba

I

Viol.

II

Viola

Vc.

Basso

accelerando

cresc.

f div.

unis.

cresc.

cresc.

accelerando

- a 2 - - poco - - a - - - poco -

Fl. f sost. - mf 6 6 6 6 f sost. f sost. f sost.

Picc. f sost. mf 6 6 6 6 f sost. f sost.

Ob. mf f 6 6 6 6 mf f

Clar. B♭ f sost. mf f sost. f sost. -

Fag. f mf f f mf f cresc.

Cor. F mf f mf f cresc.

Tr-be F mf f mf f cresc.

Tr-bni e Tuba p cresc. mf cresc. p cresc. mf

I Viol. mf f mf f

II Viol. mf f mf f

Viola mf f mf f

Vc. mf f mf f cresc.

Basso mf f mf f cresc.

- - - poco - - a - - - poco -

(9)

F1.

Picc.

Ob.

Clar. B<sup>♭</sup>

Fag.

Cor. F

Tr-be F

Tr-bni e Tuba

Timp.

I. Viol.

II. Viol.

Viola

Vc.

Basso

measures 9-12 of a musical score for orchestra. The score includes parts for Flute (F1.), Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Clar. B<sup>♭</sup>), Bassoon (Fag.), Cor. F (Cor. F), Trombone (Tr-be F), Trombone and Tuba (Tr-bni e Tuba), Timpani (Timp.), Violin I (I. Viol.), Violin II (II. Viol.), Viola, Cello (Vc.), and Double Bass (Basso). The music features complex rhythmic patterns and dynamic markings such as forte (f), piano (p), and mezzo-forte (mf).

(9)

(10)

Fl.

Picc.

Ob.

Clar. B♭

Fag.

Cor. F

Tr-be F

Tr-bni e Tuba

Timp.

I.

Viol.

II.

Viola

Vc.

Basso

a 2

f cresc.

(10)

(11)

F1.

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

accel.

f

cresc.

f Solo

cresc.

f Solo

cresc.

f Solo

B.D.

p

accel.

mf

f cresc.

mf

f cresc.

mf

f cresc.

f cresc.

acc. cresc.

## (12) Furioso

Fl.

Picc.

Ob.

Clar. B $\flat$

Fag.

Cor. F

Tr. be. F

Tr. bni e Tuba

Timp.

Gr. C. e Cymb.

*cresc.* -

I.

Viol.

II.

Viola

Vc.

Basso

(12) Furioso

Fl.

Picc.

Ob.

Clar. B $\flat$

Fag. a 2

Cor F

Tr-be p

Tr-bni e Tuba

Timp.

Gr. C. e Cymb.

I Viol.

II Viol.

Viola

Vc.

Basso

F1.

Picc.

Ob.

Clar. B♭

Fag.

Cor. F

Tr-be F

Tr-bni e Tuba

Timp.

Gr. C.

B.D.

I

Viol.

II

Viola.

Vc.

Basso

*sempre f*

*sempre f*

*sempre f*

*f dim.*

*tr.*

*mf*

*mf*

*f dim. — mf*

*p — pp —*

*B.D.*

*p*

*sempre f*

*sempre f*

*sempre f*

*a str.*

*sempre f*

*f dim.*

*f dim.*

*f dim.*

*p*

*f dim.*

*p*

(13) *Meno mosso, quasi maestoso.*

Fl. I  
Fl. II  
Fl. III  
Ob.  
Clar. B♭  
Fag.  
Cor. F  
*f marcato*  
*f marcato*  
Tr-be F  
*f marcato*  
*f marcato*  
Tr-bni e Tuba  
*f marcato*  
Timp.  
Harp

*Meno mosso, quasi maestoso.*

Viol. I  
Viol. II  
Viola  
Vc.  
Basso

(13) *Meno mosso, quasi maestoso.*

14

14

(15) rit.

F1. I  
F1. II

F1. III

Ob.

Clar. B<sub>b</sub>

Fag.

Cor. F

Tr-be F

Tr-bni e Tuba

Timp.

Harp

I  
Viol.

II  
Viol.

Viola

Vc.

(15)

24

Meno mosso ma tempo giusto  $\text{♩} = 58$ 

Fl. I  
Fl. II  
Fl. III  
Ob.  
Clar. B♭  
Fag.  
Timp.

(16)

rit.

Fl. I  
Fl. II  
Fl. III  
Ob.  
Clar. B♭  
Fag.  
Cor.III F  
Harp  
Viol. I  
Viol. II  
Viola  
Vc.  
Basso

(16)

17 Più mosso

Fl. II      rit. a tempo

Ob.

Clar. B<sub>b</sub>

Fag.

Cor. I F      Solo *rit.*  
*ad lib.*

Timp.      *p*

This section shows the instrumentation from measure 16 continuing into 17. It includes Flute II, Oboe, Clarinet Bb, Bassoon, Cor I F, and Timpani. The dynamics are primarily *mf*, with specific instructions for Flute II and Cor I F. Measure 17 begins with a dynamic of *p*.

Harp      *p*

This section shows the Harp playing a sustained note in measure 18, followed by a dynamic of *mf* in measure 19.

rit. a tempo      Più mosso

I Viol.      *p*

II Viol.      *p*

Viola      *p*

Vc.      *p*

Basso      *p*

rit. a tempo      Più mosso

This section shows the strings (Violin I, Violin II, Viola, Cello, and Basso) playing sustained notes. The dynamic changes from *p* to *mf* at the beginning of measure 19, followed by a ritardando and then a tempo in measure 19. The section concludes with a dynamic of *mf*.

Fl.

Picc.

ob.

Clar. B<sub>b</sub>

Fag.

Cor II F

Tr-bni e Tuba

I

Vial.

II

Viola

Vc.

Basso

*mf* *cresc.* *mf* *cresc.* *accel.* *Picc.* *mf*

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *pp* *pp* *bd*

*accel.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *accel.*

(18) a tempo

Fl.

Picc.

Ob.

Clar. B<sub>b</sub>

Fag.

Cor. F

Tr-be F

Tr-bni e Tuba

Timp.

Harp

I

Viol. II

Viola

Vc.

Basso

*ritenuto*

*mf marc.*

*mf marc.*

*mf marc.*

*mf marc.*

*con sord.*

*mf marc.*

*con sord.*

*mf marc.*

*marc.*

*mf*

*mf*

*mf*

*pizz.*

*mf pizz.*

*mf pizz.*

*mf pizz.*

*a tempo*

*ritenuto*

*mf*

*p*

*a tempo*

Fl.

Ob.

Clar. B<sup>b</sup>

Fag.

Cor. F

Tr-be F

Tr-bne III e Tuba

Timp.

I Viol.

II Viol.

Viola

Vc.

Basso

senza sord.

senza sord.

senza sord. arco

senza sord. arco

senza sord. arco

*accel.*

F1. II      cresc.

F1. III      *mf cresc.*

Ob.      *mf cresc.*

Clar. B♭      *mf cresc.*

Clar. B♭      *mf cresc.*

Fag.      *mf cresc.*

Cor. F      *mf* (*gest.*)      *p cresc.*      *f*      *mf cresc.*      *nat.*      *mf cresc.*      *nat.*      *mf* (*3cresc.*)      *senza sord.*      *mf cresc.*      *senza sord.*      *mf cresc.*

Tr-be F      *mf* (*gest.*)

Tr-bni e Tuba      *p*      *cresc.*      *mf cresc.*

Timp.

Harp

I. Viol.      *mf cresc.*

II. Viol.      *cresc.*

Viola      *cresc.*

Vc.      *b>p*      *b>p*      *b>p*      *b>p*      *b>p*      *b>p*      *b>p*

Basso      *cresc.*      *b>p*      *cresc.*      *b>p*

*accel.*      *mf*      *cresc.*      *mf*      *cresc.*      *mf*

*ritenuto*

accel.

Fl. I.      Fl. II.      Fl. III.      Ob.      Clar. B♭      Fag.      Cor. F.      Tr.-be. F.      Timp.      Harp.      Viol. I.      Viol. II.      Viola      Vc.      Basso

accel.

*mf*

*pp*

*gliss.*

*dim.*

*p*

*mf*

*dim.*

*p*

*p*

*accel.*

(19) a tempo a 2

Fl.

Ob.

Clar. B♭

Bassoon

Fag.

Cor. F

Trombone

Trombone

Timpani

Harp

I

Violin

II

Violin

Viola

Cello

Basso

19 a tempo

Fl.

Ob.

Clar. B♭

Fag.

Cor. F

Tr-be F

Tr-bni e Tuba

Harp

I Viol.

II

Viola

Vc.

Basso

*mf* sost.

*mf* sost.

*mf* sost.

*mf*

*mf* *3* *3*

*sost.*

*senza sord.*

*sost.*

*p*

*cresc.*

*p* *p* *cresc.*

*cresc.*

*mf* sost.

*mf* sost.

*cresc.*

*mf*

*mf*

ritenuto - - - - -

20 poco - - a - - poco

1

rit. molto

Fl.

Picc.

Ob.

Clar. B♭

Fag.

Cor. F

Tr-be F

Tr-bni e Tuba

Timp.

Harp

I Viol.

II Viol.

Viola

Vc.

Basso

(21) a tempo

rit. molto

rit. molto

div.

dim.

mf

dim.

mf

accel.

f accel.

mf

sost.

1

(21) a tempo

rit. (22) a tempo

Fl. I.  
Fl. II.  
*mf*

Fl. III.  
*mf*

Ob.  
*mf*

Clar. B♭  
*mf*

Fag.  
*dim.*  
*mf*

Cor. F  
*mf*

Tr-be I F  
*con sord.*  
*p*

Tr-bni e Tuba

Timp.  
*p*

Harp  
*mf*

I Viol.  
*mf*

II  
*mf*

Viola  
*mf*

Vc.  
*mf*

Basso

rit. ad lib.

rit. (22) a tempo

Fl. I.  
Fl. II.

Fl. III.

ob.

Clar. B<sub>b</sub>

Fag.

Tr-be I F

Tr-bni e Tuba

con sord.

mf

cresc.

f

ritenuto

con sord.

mf

cresc.

f

pp

con sord.

mf

cresc.

f

con sord.

mf

cresc.

f

con sord.

mf

p cresc.

mf

ritenuto

a tempo (23)

Fl. I.      Fl. II.      Ob.      Clar. B♭      Fag.      Cor. F.      Tr-be I F.      Tr-bni e Tuba      Harp

ritenuto      dim.      (Solo) p (Solo) pp

mf cresc.      mf cresc.      rit.

mf cresc.      dim.      mf p

p

a tempo (23)

I.      II.      Viola.      Vc.      Basso

ritenuto      dim.      pp

mf cresc.      dim.      pp

mf cresc.      dim.      pp

mf cresc.      dim.      pp

mf rit. pp

p

a tempo (23)

ritenuto      dim.      pp

mf pp

sempre rit.

Original tempo

Fl.

Ob.

Clar. Bb

Fag.

Gr. C.

Harp

I

Viol.

II

Viol.

Vc.

Basso

semre rit.

Original tempo

senza sord.

senza sord.

senza sord.

senza sord.

semre rit. p

mf

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.

This musical score page shows measures 39 through 44. The top half features woodwind and brass instruments. The woodwinds include Oboe (Ob.), Clarinet in B-flat (Clar. B♭), Bassoon (Fag.) with dynamic 'a 2' and instruction 'cresc.', and Cor. F (Cor. F) with dynamics 'sf > mf'. The brass section includes Trombones (Tr-bni) and Tubas (Tuba) with dynamics 'mf' and 'v.'. The timpani (Timp.) and bassoon (G. C.) provide harmonic support. Measure 44 concludes with a dynamic 'tr...'. Measures 39-43 show continuous eighth-note patterns, while measure 44 features sustained notes and rhythmic patterns.

I Viol.

II Viol.

Viola

Vc. cresc.

Basso cresc.

The bottom half of the score focuses on the string section and basso. The first violin (Viol. I) and second violin (Viol. II) play eighth-note patterns with 'pizz.' (pizzicato) and 'sf > mf' dynamics. The viola and cello (Vc.) provide harmonic support with sustained notes and eighth-note patterns. The basso (Basso) plays eighth-note patterns with dynamics 'cresc.' and 'mf'. Measures 39-43 show continuous eighth-note patterns, while measure 44 features sustained notes and rhythmic patterns.

(24)

Fl. I.  
Fl. II.

Fl. III.

Ob.

Clar. B<sub>b</sub>

Cor. F

Trombe F

Trombni e Tuba

Viol. I  
Viol. II

Viola

Vc.

Basso

*f* *fp* *cresc.*

*fp* *cresc.*

*fp* *cresc.*

*senza sord.* *fp* *cresc.*

*fp* *cresc.*

*cresc.* *fp* *cresc.*

*fp* *cresc.*

*f*

(24)

Fl. I.  
 Fl. II.  
 Fl. III.  
 Ob.  
 Clar. B.  
 Fag.  
 Cor. F  
 Tr-be F  
 Tr-bni I II  
 Timp.  
 Cym.  
 Viol. I  
 Viol. II  
 Viola  
 Vc.  
 Basso

Dynamics and markings:
   
 f (Fl. III, Clar. B., Fag., Cor. F, Tr-be F, Tr-bni I II, Vc., Basso)
   
 mf (Fl. II, Fl. III, Ob., Clar. B., Fag., Cor. F, Tr-be F, Tr-bni I II, Vc., Basso)
   
 cresc. (Cor. F)
   
 p (Timp.)
   
 mf (Cym. (with drumstick))
   
 mf (Viol. I, Viol. II, Viola, Vc., Basso)

Measure 1: All instruments play eighth-note patterns except Basso, which plays eighth notes.
   
 Measure 2: Fl. II, Fl. III, Ob., Clar. B., Fag., Cor. F, Tr-be F, Tr-bni I II, Vc., Basso play eighth-note patterns; Fl. I rests.
   
 Measure 3: Fl. II, Fl. III, Ob., Clar. B., Fag., Cor. F, Tr-be F, Tr-bni I II, Vc., Basso play eighth-note patterns; Fl. I rests.
   
 Measure 4: Fl. II, Fl. III, Ob., Clar. B., Fag., Cor. F, Tr-be F, Tr-bni I II, Vc., Basso play eighth-note patterns; Fl. I rests.
   
 Measure 5: Fl. II, Fl. III, Ob., Clar. B., Fag., Cor. F, Tr-be F, Tr-bni I II, Vc., Basso play eighth-note patterns; Fl. I rests.
   
 Measure 6: Fl. II, Fl. III, Ob., Clar. B., Fag., Cor. F, Tr-be F, Tr-bni I II, Vc., Basso play eighth-note patterns; Fl. I rests.
   
 Measure 7: Fl. II, Fl. III, Ob., Clar. B., Fag., Cor. F, Tr-be F, Tr-bni I II, Vc., Basso play eighth-note patterns; Fl. I rests.
   
 Measure 8: Fl. II, Fl. III, Ob., Clar. B., Fag., Cor. F, Tr-be F, Tr-bni I II, Vc., Basso play eighth-note patterns; Fl. I rests.
   
 Measure 9: Fl. II, Fl. III, Ob., Clar. B., Fag., Cor. F, Tr-be F, Tr-bni I II, Vc., Basso play eighth-note patterns; Fl. I rests.
   
 Measure 10: Fl. II, Fl. III, Ob., Clar. B., Fag., Cor. F, Tr-be F, Tr-bni I II, Vc., Basso play eighth-note patterns; Fl. I rests.

(25)

Fl. II  
 Fl. III  
 ob.  
 Clar. B♭  
 Fag.  
 Cor. F  
 Timp.  
 Gr. C.

Fl. II: eighth-note patterns, dynamic  $\frac{f}{\text{v}}$ .  
 Fl. III: eighth-note patterns, dynamic  $\frac{f}{\text{v}}$ .  
 ob.: eighth-note patterns, dynamic  $\frac{f}{\text{v}}$ .  
 Clar. B♭: eighth-note patterns, dynamic  $\frac{f}{\text{v}}$ .  
 Fag.: sixteenth-note patterns, dynamic  $\frac{f}{\text{v}}$ , followed by eighth-note patterns, dynamic  $\frac{f}{\text{v}}$ .  
 Cor. F: eighth-note patterns, dynamic  $\frac{f}{\text{v}}$ .  
 Timp.: eighth-note patterns, dynamic  $\frac{f}{\text{v}}$ .  
 Gr. C.: eighth-note patterns, dynamic  $\frac{f}{\text{v}}$ .

a 2

I  
 Viol. II  
 Viola  
 Vc.  
 Basso

I: eighth-note patterns, dynamic  $\frac{f}{\text{v}}$ .  
 Viol. II: eighth-note patterns, dynamic  $\frac{f}{\text{v}}$ .  
 Viola: eighth-note patterns, dynamic  $\frac{f}{\text{v}}$ .  
 Vc.: eighth-note patterns, dynamic  $\frac{f}{\text{v}}$ .  
 Basso: eighth-note patterns, dynamic  $\frac{f}{\text{v}}$ .

(25)

(26)

F1.

Picc.

Ob.

Clar. B<sub>b</sub>

Fag.

Cor. F

Tr-be F

Tr-bne III e Tuba

Timp.

Gr. C.

Cym. (with kettle-drumstick)  
f sf sf

I

Viol.

II

Viola

Vc

Basso

arco  
fp arco  
fp arco  
fp  
fp  
fp

1

mf

(26)

(27)

Fl.  
 Picc.  
 Ob.  
 Clar. B $\flat$   
 Fag.  
 Cor. F  
 Tr. b $\flat$  E  
 Tr. b $\flat$  III e Tuba  
 Timp.  
 Cym.  
 I Viol.  
 II Viol.  
 Viola  
 Vc.  
 Basso

(27)

(28)

F1. II

Flute

F1. III

Ob.

Clar. B♭

Fag.

Cor. F

Tr. be F

Trebne III e Tuba

Tim.

I

Viol.

II

Viola

Vc.

Basso

(28)

(29)

Fl. I  
 Fl. II  
 Fl. III  
 Ob.  
 Clar. B♭  
 Fag.  
 Cor. F  
 Tr. be F  
 Tr. bni e Tuba  
 Timp.

This section of the musical score shows the following instrumentation and dynamics for measures 29:

- Flute I**: Rest.
- Flute II**: Rest.
- Flute III**: Rest.
- Oboe**: Notes.
- Clarinet B♭**: Dynamics: *f*, *sf*, *f*, *mf*.
- Bassoon**: Dynamics: *p*, *mf*.
- Corno F**: Dynamics: *f*, *p*, *mf*, *p*, *cresc.*
- Trumpet F**: Dynamics: *f*, *p*, *mf*.
- Trumpet B♭ and Trombone E♭ Tuba**: Dynamics: *mf*, *sf*, *mf*, *mf*.
- Timpani**: *tr*.

I  
 Viol.  
 II  
 Viola  
 Vc.  
 Basso

This section of the musical score shows the following instrumentation and dynamics for measures 29:

- Violin I**: Rest.
- Violin II**: Dynamics: *mf*.
- Cello**: Dynamics: *mf*.
- Bassoon**: Notes.
- Bassoon**: Dynamics: *f*.
- Bassoon**: Dynamics: *f*.
- Bassoon**: Dynamics: *mf*.

(29)

(30)

F1.

Picc.

Ob.

Clar. B♭

Fag.

Cor. F

Tr-be F

Tr-bni e Tuba

Triang.

I Viol.

II Viol.

Viola

Vc.

Basso

(30)

31

F1.

Picc.

Ob.

Clar. B♭

Fag.

Cor. F

Tr-be F

Tr-bone III e Tuba

Timp.

Triang.

This section shows a complex arrangement of woodwind and brass instruments. The woodwinds play eighth-note patterns, while the brass provide harmonic support. The strings begin their entry in measure 32.

I

Viol.

II

Viola

Vc.

Basso

The strings enter with sustained notes and eighth-note patterns. The basso part includes slurs and dynamic markings like ff and cresc.

31

cresc.

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

a 2  
*mf*  
*mf*  
*mf cresc.*  
*mf*  
*mf*  
*cresc.*  
*cresc.*  
*p cresc.*  
*p cresc.*  
*cresc.*  
*cresc.*

32

F1.  
Picc.  
Ob.  
Clar. B<sub>b</sub>  
Fag.  
Cor. F  
Tr-be F  
Tr-bni e Tuba  
Timp.  
Viol. I  
Viol. II  
Viola  
Vc.  
Basso

51

33

Musical score for orchestra, page 51, measure 33. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet B♭ (Clar. B♭), Bassoon (Fag.), Cor. F (Cor. F), Trombone F (Tr.-be F), Trombone/Euphonium (Tr.-bni e Tuba), Timpani (Timp.), Violin I (I. Vio.), Violin II (II. Vio.), Viola (Viola), Cello (Vc.), and Double Bass (Basso). The music features dynamic markings such as *f*, *mf*, and *tr*. Measure 33 consists of two systems of music, each with eight measures. The instrumentation is dense, with many parts active simultaneously.

33

(34)

F1.

Picc.

Ob.

Clar. B♭

Fag.

Cor. F

Tr.-be F

Tr.-bni e Tuba

Timp.

I.

Viol.

II.

Viola

Vc.

Basso

53

(35)

F1.

Pic.

Ob.

Clar. B<sup>b</sup>

Fag.

Cor. F

Tr-be F

Tr-bni e Tuba

Timp.

I.

Viol.

II.

Viola

Vc.

Basso



$d = d$

(36) a tempo

Fl.

Pic.

Ob.

Clar. B<sup>b</sup>

Fag.

Cor. F

Tr.be F

Tr.bni e Tuba

Timp.

G. C.

I. Viol.

II. Viol.

Viola

Vc.

Basso

**(36)** a tempo

**(36)** a tempo

Maestoso e Solenne M.M.  $\text{d} = 58$  tempo giusto

(37)

Fl. I.  
Fl. II.  
Fl. III.  
Ob.  
Clar. B<sup>b</sup>  
Fag.  
Cor. F  
Tr. bni  
e Tuba  
Timp.

Maestoso e Solenne M.M.  $\text{d} = 58$  tempo giusto

(37)

I.  
Viol.  
II.  
Viola  
Vc.  
Basso

Maestoso e Solenne M.M.  $\text{d} = 58$  tempo giusto

F1. I.  $\infty$   
 F1. II. *sost.* *mf*  
 F1. III. *sost.* *mf*  
 Ob.  $\textcircled{8}$  *sost.* *mf*  
 Clar. B $\flat$  *sost.* *mf*  
 Fag. *sost.* *mf*  
 Cor. F *sost.* *mf*  
 Tr. bni e Tuba *sost.* *mf* *p* III.  
 Timp.  $\textcircled{8}$  *sost.*

Harp *mf*

I.  $\infty$   
 Viol. I. *sost.* *mf*  
 II.  $\textcircled{8}$  *sost.* *mf* div.  
 Viola  $\textcircled{8}$  *sost.* *mf*  
 Vc. *sost.* *mf*  
 Basso *sost.*

(38)

ob.

Clar. B<sup>b</sup>

Fag.

Cor. F

Tr.be F

Tr.bni e Tuba

Timp.

Harp

I. Viol.

II. Viol.

Viola

Vc.

Basso

(38)

Fl. I.  
Fl. II.

Fl. III.

Ob.

Clar. B<sup>b</sup>

Fag.

Cor. F

Tr.be F

Tr.bni e Tuba

Timp.

I. Viol.

II. Viol.

Viola

Vc.

Basso

*mf cresc.*

39

**rit.**      **a tempo**

39

rit. a tempo

Largando poco (40) a poco

F1. Picc. Ob. Clar. B<sup>b</sup> Fag. Cor. F Tr.be F Tr.bni e Tuba Harp

(6 beats)

Harp

I. Viol. II. Viol. Viola Vc. Basso

Largando poco a poco (40) a poco f

Fl. *sost.* *mf* *ff* *sost.*  
 Picc. *sost.* *mf* *ff* *sost.*  
 Ob. *sost.* *mf* *ff* *sost.*  
 Clar. B<sup>b</sup> *sost.* *mf* *ff* *sost.*  
 Fag. *sost.* *mf* *ff* *sost.*  
 Cor. F *sost.* *mf* *ff* *sost.*  
 Tr-be F *sost.* *mf* *ff* *sost.*  
 Tr-bni e Tuba *sost.* *mf* *ff* *sost.*  
 Timp. *tr* *ff* *sost.*  
 Harp *ff* *semperf* *ff* *ff* *ff*  
 I. Viol. *mf* *ff* *ff* *ff*  
 II. Viol. *mf* *ff* *ff* *ff*  
 Viola *mf* *ff* *ff* *ff*  
 Vc. *mf* *ff* *ff* *ff*  
 Basso *mf* *ff* *ff* *sost.*



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