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## ABSTRACT

### WILLIAM GRANT STILL-THE MAN AND HIS MUSIC

by Ralph Ricardo Simpson

The purpose of this study is to place works of William Grant Still before the reader, so that he may perceive this great Negro composer's essential style and artistic worth in the world of music.

It is further the purpose of this study to honor a great man, who has held to high ideals and standards, amid undue hardships - many of which were imposed upon him because of his race, and others because of his repudiation of contemporary trends of composing music.

The controlling purpose of this study is to project the life and works of a man, against whom "three strikes" prevailed at birth, to readers who suffer a similarly underprivileged existence, because of ethnical origin; with the hope of showing that perseverance and hard work transcend all obstacles, and that all who will assume initiative can endure!

This study presents pertinent facts concerning the life of William Grant Still, beginning with his formative years, and extending through the present.



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The musical compositions treated in the study have been selected according to three principal factors: (1) suggestions made by the composer himself, (2) availability of the works, and (3) pertinence in illustrating diversity of style and technic.

This study seeks to give significant details of pieces from which valid conclusions can be drawn as to overall style, technics, and effects. Detailed harmonic, formal, and stylistic analyses are made in rare cases.

This study, finally, is comprehensive, adequately covering the entire range of William Grant Still's compositional effort.

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In part

WILLIAM GRANT STILL--THE MAN AND HIS MUSIC

By

Ralph Ricardo Simpson

A THESIS

Submitted to  
Michigan State University  
in partial fulfillment of the requirements  
for the degree of

DOCTOR OF PHILOSOPHY

Department of Music

1964

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## PREFACE

The author wishes to express his sincere thanks to Dr. William Grant Still for his unqualified sanction and full cooperation in this study.

Gratitude is further extended to: (1) The Lilly Foundation, (2) United Negro College Fund, (3) Dr. Albert W. Dent, (4) Dr. Frederick D. Hall, who introduced the author to Dr. Still, and (5) Mr. Kurtz Myers, Chief, Music and Performing Arts Department, Detroit Public Library, for his invaluable assistance in making out-of-print materials available.

Finally, the author is deeply indebted to Dr. J. Murray Barbour for his advice in the preparation of this study, and to the other members of the Guidance Committee: Dr. Walter L. Hodgson, Dr. H. Owen Reed, and Dr. William R. Sur.

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## CHAPTER ONE

-THE MAN-

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## WILLIAM GRANT STILL

When writing about Americans of Negro ancestry, it has been customary to mention their humble and lowly beginnings, or to expound upon lurid aspects of their lives. The life of William Grant Still, however, makes it necessary to depart from this custom, as he was fortunate in having well-educated parents who could afford a good physical and intellectual climate for him. Born on May 11th, 1895, in Woodville, Mississippi, Still enjoyed this climate from the very beginning. Both his parents were accredited teachers; both were musicians; both were talented, brilliant, and versatile. The father's musical education was gained at the expenditure of great effort. Every cornet lesson he took, for instance, cost him a seventy-five mile trip. Once he had acquired musical knowledge, he started a brass band - the only one in town - and thus became the idol of Woodville.

Still's father died when he was but three months of age. After his death scraps of paper were found, on which he had attempted to compose music. Had he enjoyed the opportunities accorded his son many years later, he might have become equally famed. His image as a good citizen and musical gentleman remains in the cherished memories of those in Woodville who knew him.

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Mrs. Still, now a widow, decided to move to Little Rock, Arkansas. Here she served as public school teacher until her death. It is no wonder that as soon as little "Billy Still" realized what music was, his thoughts turned toward it so fervently that no scoldings, no arguments nor pleadings, could shake his desire to become a composer, although on several occasions he indulged in the popular pastime of most boys, the idea that the most thrilling thing in life was to be a streetcar conductor, or to own a big chicken farm.

Many times he amused himself by making toy violins to play upon. They were varnished and equipped with strings--the real thing! They even succeeded in producing tones! This ardent desire to play the violin caused his mother to decide that little "Billy" should have violin lessons.

No sooner did he learn to read notes than he wanted to write them. He made his own manuscript paper, jotted down little melodies from time to time, and carried the new enthusiasm to school. When other students were scratching aimlessly on paper in their leisure moments, he scribbled notes.

While his grandmother worked about their house, she sang hymns and spirituals. "Little David, Play on Yo' Harp" was one of her favorites. Thus Still grew up with the songs of his people, and learned to love the old hymns, which he plays even today, with the addition of such exquisite harmonies that they assume sheer beauty.

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He learned to sing, and did not confine his singing to the immediate family. The aisles of trains became a splendid setting for his youthful attempts at vocalizing. He quickly noticed that people gave him money and candy in return, so he thenceforth sang for everybody he saw.

When young Still was about nine or ten years of age, his mother married Charles B. Shepperson, a postal employee, who was a lover of operatic music, and who spent a large share of his earnings to buy a phonograph and the best Red Seal recordings. This gave the boy an opportunity to hear music that pleased him more than any he had ever heard before; music that he had thought existed only in his wildest dreams. He used to play each recording over and over, to the utter neglect of whatever work there was for him to do. Mr. Shepperson also took him to good musical shows and told him stirring stories that fired his romantic imagination. At home, they sang duets together and discussed the plays they had seen, and the music they had heard.

The high moral character, determination, good sense, and talent of Still's mother influenced his life strongly. She was the sort of vital personality who could command attention merely by entering a room. Her students adored her, and learned much from her. Her young son was among the benefactors of her tireless interest and effort. He was in her classes, and found her to be stricter with him than with anyone else, for she did

not want to be accused of favoritism.

William Grant Still was graduated from high school at the age of sixteen, with the distinction of first honor bearer and class valedictorian.

Although she was at heart in sympathy with his desire to become a composer, his mother openly avowed her disapproval, simply because she felt that there was then no future for a musician, especially for a colored one. Thus, when Still enrolled at Wilberforce University, he worked for a Bachelor of Science degree. Wilberforce statistics today show that he maintained a slightly above average scholastic record.

At Wilberforce, Still found appreciative friends when he started to lead the band, to train players for it, and to make musical arrangements for it to play. It was here that he made his initial efforts toward musical creation on a relatively large scale. Wilberforce had a string quartet, which prompted the first arrangement he ever made. From that, he went on to arrange pieces for the Wilberforce band, of which he was first a member, then, bandleader. These arrangements were perhaps not perfect, but they had fewer defects than one would expect from a beginner. He made these because he did not like the instrumental ensembles he heard. Therefore, he automatically set about to remedy their faults.

Every month before his allowance came, the music books he wanted were checked off, and as a result, music publishers



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and dealers practically confiscated all his spending money. When he started to buy opera scores, his first acquisition was Weber's Oberon. The second was Wagner's Flying Dutchman. His French class was enlivened and made more interesting for him when he took into it a music book containing stories of all the famous symphonies and read it while class was in progress. The teacher never discovered the substitution!

Some of his professors went with him to operas and concerts in Dayton, Ohio. Other professors encouraged his efforts at composition, and it was at Wilberforce that the first complete concert of his own compositions was given. The approbation accorded Still at this time meant much, and caused him to make greater strides during this nascent stage of his career.

He learned to play the oboe and clarinet, in addition to furthering his knowledge in violin playing. He played the clarinet along with the choir, and thus learned to transpose easily, for no separate parts were available to him at the time.

In his role as bandleader, Still had to learn to play different instruments such as the piccolo and saxophone, so that he could teach them to other players. The intimate knowledge of all instruments gained in this venture has meant much to him as a masterful orchestrator.

At Wilberforce, Still decided that he wished to emulate

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Coleridge-Taylor, the English-Negro composer. He spent many months in fruitless attempts to make his hair grow straight upward, as did that of his hero. That failing, he made a new decision: some day he would be even greater than Coleridge-Taylor, and wear his hair in his own way!

During summer vacation from school, Still used to enter national contests for composers. To avoid his mother's scorn, he would compose his entries at night, and beg those who discovered him not to tell her. He entered a contest for a three-act opera, and ambitiously mailed out a score totalling twenty pages in length! He entered another contest in which the judges wrote to inform him that his music had merit, but that they were afraid they didn't completely understand it!

Still left Wilberforce within two months of graduation. At the close of his stay at the college, he and his mother had a disagreement, as a result of which he left home and began to earn his own living in Columbus, Ohio. Upsetting as this was, it doubtless had a profound effect on the music he was to compose later. Had he stayed at home, accepting his mother's bounty, he might have gone to a conservatory of music, and there might have learned no more than the academic way of composing music.

The years that followed his dropping out of Wilberforce were lean ones. They were years during which he married, worked at odd jobs for little money, played oboe and 'cello with various orchestras, starved, froze, joined the U.S. Navy, and nearly

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always wondered how he could crash the business of making music and getting paid for it. It was during these years that he received a legacy from his father and promptly put it to good use, studying privately at the Oberlin Conservatory of Music. At times he had to work to get enough money to pay for his tuition; at other times he received scholarships to aid in his training.

Still completed one semester's work in theory and violin. Professor Lehmann, impressed by his talent and sincerity, asked him then why he did not go on to study composition? Still replied frankly that it was because he had no money. A few days later, Lehmann informed him that in a meeting of the Theory Committee it had been decided that he was to be given free tuition, and that Dr. George W. Andrews was to teach him composition.

Later he was given scholarships with two men of widely divergent musical tastes: George W. Chadwick of the New England Conservatory, a pioneer North American composer, and Edgar Varese, French ultra-modernist. From each of them he acquired valuable knowledge. Mr. Chadwick sharpened his own self-critical faculties, while Mr. Varese led him into new and untried paths of musical expression.

Still's introduction to the latter was very interesting: Back in New York City, Still accepted the position of Recording Director for the Black Swan Phonograph Company. There he found a man preparing to write to Edgar Varese to tell him that,

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in response to his request for a talented young Negro composer to whom he could offer a scholarship in musical composition, he knew of no one suitable. Still said, "I want that scholarship. You can just tear up that letter!" Thus came about the introduction of Still to Edgar Varese and to modernism.. Now, Still often declares, "When I was groping blindly in my efforts to compose, it was Varese who pointed out to me the way to individual expression and who gave me the opportunity to hear my music played. I shall never forget his kindness, nor that of George W. Chadwick and the instructors of Oberlin."

Meanwhile, the commercial work in which he engaged - orchestrating for Broadway shows, conducting radio orchestras, and so forth - supplied an education of an entirely different sort. It was this type of work that made Still entirely self-taught in the field of orchestration. His desire to experiment and to create new orchestral tone colors quickly marked him as an innovator and a pioneer. Many of the instrumental effects used today by other orchestrators actually stem from his early efforts.

He later went into business as an arranger, and made arrangements for such people as Sophie Tucker and Don Voorhees. He orchestrated several editions of Earl Carroll's "Vanities", one edition of J.P. McEvoy's "Americana", and "Runnin' Wild" and "Rain or Shine." Later he arranged for Paul Whiteman, who was to play some of his compositions for the first time in public



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and to commission several notable works from him.

He was the first to arrange and record (with Don Voorhees) a fantasy on the famous "St. Louis Blues". This was done in 1927, on a Columbia disc.

The last orchestra with which Still ever played professionally was that of LeRoy Smith. So much work as arranger and orchestrator came his way that he was no longer in need of such work to make a living.

When CBS first opened, Still was arranging Don Voorhees' music for the network broadcasts. Somewhat later, he was arranging at NBC when Willard Robinson was singing on the Maxwell House Hour. Soon Still was making arrangements for Robinson's "Deep River" program and at WOR. Some of the orchestra personnel quietly suggested to Robinson that Still be allowed to conduct their organization. The management agreed, as long as the men were satisfied. In that way, he became the first American of color to lead a radio orchestra of white men in New York City, and he held this post for many months.

The latter position helped him to become intimately acquainted with jazz, the American musical idiom that has been damned by so many, and praised by so many more. He, too, realizes that jazz has many faults, but also realizes that it has many fine points, and believes that from its

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Today he points out the many things jazz has given to music: rhythm, new tone colors, interesting orchestral devices, and a greater fluency in playing almost all of the orchestral instruments. He mentions the amazing things a modern player can do--things that would have caught an oldtime symphony man napping. He believes that every composer, to deserve the name "American", should be thoroughly acquainted with jazz, no matter whether he uses it much or little in his work. It is one of the few musical idioms developed by America that can be said to belong to no other people on earth.

The foregoing discussion deals with the activities of Still which could conveniently be called the First Period. This was the period during which this young composer was groping blindly in his efforts to compose, a period during which he held varied positions as performer on various instruments, arranger, orchestrator, and so forth. A period of dissonantal explorations this was for Still, indeed. Before his study with Mr. Varese was over, Still had tried, and found wanting, many of those unusual ultra-modern experiments in sound that are still incorrectly labelled "music". He had become more dissonant than some of the acknowledged disciples of dissonance, to such an extent that those disciples hailed his early efforts joyfully. After a few of these compositions

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had been played in New York, however, young Still began to have grave doubts about the value of the idiom, and particularly about its suitability for him. He thus discarded dissonance for dissonance's sake, and this marked the point at which this First Period terminated.

## SECOND PERIOD

Still assumes the Negro idiom in this period. This seemed to him to be more in keeping with his own individuality at the time. Some of the works he wrote after making this decision are still played and have become, in fact, among the best known of all of his compositions. They are the Afro-American Symphony, Africa, "From the Black Belt", and the ballet, Sahdji.

It was not long before he began to feel about the racial idiom exactly as he had felt before about the discordant idiom: that it was too confining, and that it should not be an end in itself. So, in the early thirties, he embarked upon a creative period which has not yet ended, and during which he has utilized any or all idioms which have seemed to suit the purpose of the particular composition he was writing at the moment - but always with a singleness of purpose and with good taste, never in haphazard fashion.

Still feels even now that this method is the answer to many of the problems arising among contemporary composers. If followed, it would bring variety to the concert hall and

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rekindle the waning flames of audience interest in modern music.

One of this composer's major interests is audiences. Not in the sense that he believes in "writing down" to people, nor in writing what is generally termed "popular" music. Rather, with the knowledge that an audience is, after all, the ultimate consumer of a composer's product, and that it must find in that product something that is needed and wanted, or else it simply turns away.

Still believes that it is possible to compose serious music that is truly serious and yet will still fill an audience's needs. He deplores the ego which causes some composers to expect people to hear and applaud their works, whether worthy or not, as much as he deplores the insistence of some schools of musical thought that their way is the only way!

Another type of composer with whom Still is in disagreement is the one who listens too carefully and too often to other composer's works, with the idea of finding out what is being done currently, in order to follow the "general trend". He, on the contrary, tries not to listen to the works of others beyond getting acquainted with them, for fear of being influenced, consciously or unconsciously. This is not a disinterest on his part in others' work, but, it is a reluctance to assimilate what does not belong to him.

Similarly, he finds it hard to accept arguments over atonalism versus nationalism in music. To him, there is something useful in both idioms. He finds dissonance effective when dissonance is needed, but he does not agree that dissonance



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is the sole end of all music, and thus finds a great deal of beauty in the various schools of nationalistic thought.

Two works of beauty which emerged from this period well illustrate this composer's philosophy on the above subject: "Winter's Approach", to works by Paul Lawrence Dunbar, and "Breath of a Rose", to a poem by Langston Hughes. The former was written for Mayra Freund, the latter for a stage production in which Paul Robeson was to have been featured, though the song was not intended for Robeson to sing. In these two simple songs, published by G. Schirmer, Inc., Still's scope as a composer and his distinction are evident. Both are indubitably his own, yet are entirely different in character, their ultimate form having been dictated by the subject. They show the sharp individuality of the music, the lack of monotony, and give evidence that, though he is decidedly a modernist, he is not an ultra-modernist. His vocal writing reflects a sympathetic attitude of the composer for the singer. Throughout both songs, the piano accompaniment plays an important part, expressing mood and meaning, and illustrating the true art song in the hands of a master.

In Still's opinion, each nation has something distinctive and valuable to contribute to world culture; each nation's composers, artists, and writers should consider it a duty and a privilege to preserve and further their national heritage.

In the early thirties and afterward, when Mr. Still moved to the West Coast of the United States, away from New York, and away from the compulsion to do as others in his field were doing,

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he wrote many compositions which demonstrated versatility in the variety and type of music he composed. At the same time, he succeeded in developing a decidedly personal idiom, one which is clearly recognized as his in all his works. This is something few composers in all history have achieved.

Closest to Still's heart are his operatic works, some of them as yet unproduced. He has written several operas and ballets, which will be mentioned later, and each one is different from that which preceded it. Among the choral and orchestral works are many which express his own sharpened social consciousness, and his selection of subjects which speak of the brotherhood of man. Some of these are: And They Lynched Him on a Tree, In Memoriam, Rhapsody, The Little Song That Wanted to be a Symphony, and so forth.

Such compositions as "Poem for Orchestra" and "A Psalm for the Living" are the outgrowth of one of his earliest ambitions: to be able to serve God with his creative ability, and to try in every way to make his music point to the Supreme Creator. It is for this reason that every one of his scores, from the smallest to the magnificent symphonies, bears the inscription, "With humble thanks to God, the Source of Inspiration". Yes, Dr. Still is very religious, despite the fact that he is not a "joiner".

This creed which Still holds regarding the desirability of making his music point to the Supreme Creator is exemplified in his constant labor in the direction of perfection. Africa, which critics said was "not as inchoate or as desultory" as some of his previous works, quickly became one of his most

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highly praised compositions. Why? During five years, four different versions of this work were scored, three of which were performed. In January of 1933, a fifth and supposedly last version appeared. But in 1935 Still noted a flaw, and a sixth version was produced. This constant revision is not unusual with him. Many things are destroyed by him completely because, in his own judgment, they "weren't good enough". He constantly criticizes his own work, and constantly revises! This results in much extra labor, but he feels that final perfection justifies it. This also results in the duplication of titles, which made the problem of listing the composer's work very difficult.

Another creed of Still's is to create his own melodies, and not simply quote folk music: he spent about a year and a half preparing to write "Sahdji", absorbing African atmosphere so as to be able to write in that idiom without resorting to authentic folk material. The so-called "Invitation Dance", when Sahdji lures Mrabo into the hut, came to him first and around it he built the rest of the ballet. Once begun, his eagerness to complete it knew no bounds. In its form, the old Greek dramatic model is approximated.

Even though, Still does not make direct quotes from folk songs, he has made significant investigation in the area of folk music. Not only has he interested himself in setting North American Negro Spirituals, but also in arranging some of the ingratiating melodies coming from other countries in the Western Hemisphere, such as his string quartet, "Danzas de Panama", "Vignettes", and Folk Suites numbers 1, 2, and 3,

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for various small chamber ensembles.

Still's works are intensely racial in character, despite his classical intent. His music is strongly melodic and throbs with emotion. When his Afro-American Symphony was performed in Germany, it was considered by critics there to be the most characteristically indigenous music to have come from this country so far.

Still has no complex about race conflicts. He says he has had as many breaks in his musical career as any white musician would have had. He feels that it is the purpose of the Leftists to destroy racial understanding, and he will have none of them! His memories of Little Rock have to do with being privileged to live in a community of rare vision and enlightenment, and he is pleased with contemporary reports of inter-racial goodwill there. He points out that every colored artist must first be worthy in his field, and second, a force in good race relations. Thus, he declares, his Arkansas background had a great deal to do with shaping his outlook on life.

Mr. Still holds deep convictions regarding leftist infiltration and its diabolical effects on Negro music. He feels that it is necessary for the problem the American Leftists have created to be understood, and that Negroes must learn to recognize the truth and evaluate merited worth. He suggests that honor be weighed, and that every publicity release must be scrutinized against the actual quality of the artist before lending support to that artist.



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In summation, this Second Period, then, was one during which this great composer found himself, and assumed the Negroid musical idiom, within which he works even today. It is the period which encompassed the creation of works that characterize the man's entire output. One needs to look no further than works such as the Afro-American Symphony, Africa, Symphony in G Minor, and so forth, for a catalogue of the entire scope and spread of the man's modus operandi, as well as his significance as a purveyor of a Negroid and, yes, a nationalistic style.

#### -THE SIMPLE LIFE-

Still prefers to live and work simply and quietly at his home in Los Angeles, California, where he fills each day with a varied assortment of chores. In the morning, music, in the afternoon, constructing useful objects for the home, tending to plants, and so forth. His interest in young people has been stimulated by his own children, so that in recent years he has composed several works especially for youngsters.

Still has few recreations. He is not a "social" person. Almost all of his time is spent in steady, feverish work, in an effort to get everything done, and to say all he must say before it is too late.

One afternoon a visitor entered the little room where Still works. "It's warm today", he remarked. Still looked up from his composing. "Is it?", he asked. "Yes". "Then I guess I'd better take off my coat."

Still is very personable and humble. Whenever he feels

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that he has done something worthwhile, whenever something pleases him, or whenever a new honor is accorded him, he sits down and humbly gives thanks to God, the Source of Inspiration. The real clue to his personality is his profound reverence to God and deep concern for his fellowman. He is not impressed with his importance. At a meeting of the N.A.A.C.P., after the speeches had been unusually long, someone noticed that the renowned composer, William Grant Still, was in the audience. Would Mr. Still consent to speak to them on some matter of moment? The famed composer arose in an impressive silence. Then, with all eyes focussed on him said: "I wonder whether everyone is as hungry as I am?" Then he sat down, and the meeting was dismissed.

Yes, his is a warm, sincere and friendly personality, even as is his music. So it is fitting that he has dedicated himself and his work to the task of bringing men together in brotherhood. Successful thus far, he hopes only that his work will have made a resounding contribution to that goal when the last note has been played and the last song sung.

During his lifetime, this composer has received many honors: honorary degrees from four universities in the United States, commissions from the League of Composers, Paul Whiteman, the Cleveland Orchestra, and the Columbia Broadcasting System. In 1939 he was selected to write the Theme Music for the New York World's Fair. In 1944 he won the Cincinnati Symphony's prize for the best overture to celebrate its Jubilee season, and in 1961 he won the prize

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offered by the National Federation of Music Clubs and the Aeolian Music Foundation for a composition dedicated to the United Nations. This was "The Peaceful Land", introduced by Fabein Sevitzky and the University of Miami Symphony Orchestra. On May 13, 1963, his new one-act opera, Highway No. One, was given its premiere at the close of the University of Miami's fourth annual Festival of American Music. Mr. Still is today a respected member of ASCAP, and a life member of Local 47, A.F. of M.

What is he doing now?<sup>1</sup> This can best be summed up on the postscript of a letter sent to this writer by Still on August 26, 1963: ..... "Some of my music is currently being played over television and radio, often when I am not aware of it in advance, but I am not composing directly for any commercial medium. I am simply composing, with quite a few commitments ahead".

Behind this great composer is a woman of great stature. She is his wife, the former Verna Arvey. She is very talented as a pianist, writer, and choreographer. Mrs. Still is the very vital force behind William Grant Still. She writes libretti for his operas, arranges for concerts of his music, writes program notes, plays his music, answers his mail, and generally removes prohibitive distractions which would curtail his endeavors as a dedicated composer.

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<sup>1</sup> Still now serves on the Mayor's Advisory Committee on the Arts for Los Angeles, California.

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Amid all the responsibilities outlined above, Mrs. Still is a very excellent homemaker. This writer will never forget the warm hospitality accorded him during his visit in the Stills' home recently, and those delicious meals are indescribable!



## CHAPTER TWO

### -Orchestral Works-

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## ORCHESTRAL WORKS

The works that are discussed in this section were selected according to their worth in reflecting the various styles, techniques, and mannerisms of William Grant Still. The Afro-American Symphony and the Symphony in G Minor are his favorites. The remainder of the works discussed here are highly recommended by Still as being significant to the present study.

Many of these works are either unpublished or out of print. This accounts for the detailed description given in some instances.

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Darker America

<sup>1</sup>  
 "Darker America was intended to suggest the triumph of a people over their sorrows through fervent prayer". At the outset, the strong theme of the American Negro is announced by the strings in unison. Following a short development of this, the english horn announces the Sorrow theme which is followed by the theme of Hope, given to muted brass, accompanied by strings and woodwinds. The Sorrow and Hope themes appear intensified, and the Prayer is heard, stated by the oboe. Strongly contrasted moods follow. At the end, the three principal themes are combined in triumphant music.

This piece dates back to 1924, and at the time it was composed, it was Still's strongest work. The program for it was compiled after the creation of the music.

It was first performed by the International Composers' Guild, with Florence Mills as soloist and Eugene Goossens conducting, on November 28, 1926, in New York City.

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<sup>1</sup>  
 Arvey, Verna, Contemporary American Composers  
 J. Fischer and Bro., New York, N.Y., 1939, pp 39-40

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Still does not consider Darker America a good example of his work. It is, he declares, "fragmentary." It contains too much material. At the time it was written, he was struggling with musical form. His conception of form was still rather hazy.

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The orchestration for this composition is as follows:

WOODWINDS: 2 Flutes, Oboe, English Horn, 2 Clarinets in B-flat, 2 Bassoons, and Contrabassoon

BRASSES: Horn in F, Trumpet in B-flat, and Trombone

PERCUSSION: Cymbal, Bass Drum, and Piano

STRINGS

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Darker America opens with a tempo marking - "Very Slowly", 4/4 meter, ♩ = 56. The Key is G minor.

The strings play the following motive (American Negro), each on its lowest string, as follows:

See next page

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## Ex. 1



The woodwinds respond with the following motive:

## Ex. 2



The flutes first play this motive, and the bassoons imitate at the octave. This brings us to measure 5 where the motive of example 1 is restated by the strings, slightly altered, thus:

## Ex. 3



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The above motive is answered by the clarinets, this time as follows:

## Ex. 4



This eight-measure dialogue forms the first half of the introduction of the piece.

At measure 10 the woodwinds play in chorale style in the F-sharp area, while the upper strings utter a new version of the flute motive of example 2 in D minor. Noteworthy is the counterpoint in the trumpet and piano, as follows:

## Ex. 5

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Here the trumpet plays a typical blues-like melody, against the lazy rhythm played by the piano. This triplet figure in the trumpet part is soon carried by all instruments, as the orchestration thickens, and the opening motive of the composition is the basis for the extension that prevails. The cymbal enters at measure 12 to lend support to the build-up. This concludes the introduction.

The tempo marking changes to  $\text{♩} = 69$  at measure 16.

Here the english horn plays the Sorrow theme, which is an augmented version of the American Negro theme that opens the piece. The accompaniment to this theme is fox-trot-like, and appears in "Lenox Avenue", a later work of Still's, as follows:

Ex. 6

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Etc.

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The strings and woodwinds play an accompaniment to this version of the Sorrow theme that is based also on the introductory motive.

At measure 29 this theme is carried by the strings with new harmony, at original tempo, as follows:

## Ex.7

Vln. & Vla.  
Hrn.  
Trb.  
(Written notes for bass)

This statement by the strings concludes at measure 41. During this statement the triplet figure, derived from the trumpet counterpoint of example 5 is intermittently stated by the woodwinds.

At measure 37 the muted brasses carry the Hope theme, accompanied by strings and woodwinds. The trumpet follows

a tonal plane different from that of the accompanying instruments. It is noteworthy that all twelve notes of the chromatic scale are used harmonically within the span of four measures, thus:

## Ex. 8

The musical score for Ex. 8 is arranged in five staves. The top two staves are for Solo Tpt. (Soprano clef) and Horn (Alto clef). The middle two staves are for Tbn. (Bass clef) and Solo Baritone (Bass clef). The bottom staff is for D.B. (Bass clef). The key signature is one sharp (F#). The score consists of four measures. The Solo Tpt. part plays a chromatic scale ascending in the first measure, then descends in the second, and continues with various intervals in the third and fourth measures. The Horn part plays a similar chromatic pattern. The Tbn. part plays a series of quarter notes. The Solo Baritone part plays a series of quarter notes. The D.B. part plays a series of quarter notes. The word "Etc." is written at the end of the Tbn. staff.



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At measure 42 the piano and lower strings begin a fourteen-measure link, based on the opening motive in A minor, as follows:

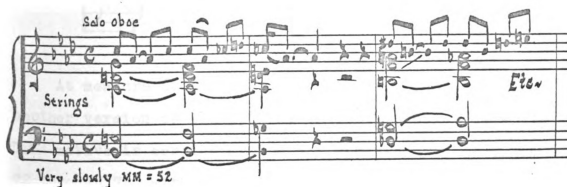
Ex. 9



During this fourteen-measure link the orchestration thickens to full orchestra, FFF, at measure 48, after the tempo quickens to  $\text{♩} = 116$ .

At measure 52 only the first and second bassoons and lower strings play, leading to the Prayer theme, as follows:

Ex. 10



The writing here is very impressionistic, as the result of harmonies in the accompaniment which are based on the whole-tone scale. This Prayer theme is stated between measures 56 and 63.

A faster tempo -  $\text{♩} = 72$ , at measure 64 begins an eighteen-measure episode. This episode commences with solo viola, accompanied by the clarinets and first bassoon, playing a version of the opening motive of the piece, "passionately". The texture here is very thin, but the agitated bassoon part makes for interesting counterpoint, as follows:

Ex. 11



At measure 68 the cellos and basses pound out another version of the opening motive. (see example 9) This motive is carried by the contrabassoon in measures 72 through 75, with piano and brass accompanying.

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From measures 76 through 79 the upper strings carry an augmented version of the Prayer theme. The tempo is faster, beginning with measure 80, and the orchestration builds up in measure 81 to fortissimo. Just as something exciting is expected, the tempo decreases and the orchestration thins out, leaving the solo flute playing the Sorrow theme in the very unusual key of G-flat minor.

This solo passage is accompanied by the clarinets and upper strings. The sound is very much like that of the antiphonal division of a pipe organ when foundation stops are speaking.

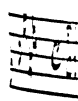
The Prayer theme is stated again by the strings between measures 86 and 87. At measure 88 the meter changes to 5/4, and the opening motive of the piece is presented once more. Here the tempo retards.

At measure 89 the time is 4/4 and the tempo is again faster, ♩ = 88. The signature changes to one flat. The strings begin playing, "Forte and quickly mezzo-forte",

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sustaining a chord in open fifths on E, and supplying the third in the following measure, as follows:

## Ex. 12

Faster MM  $\text{♩} = 88$

Flt. Clar.

Strings

Solo Vc. (Piano not shown)

Cyn.

(Hope Theme) Solo

Oboe solo (Strings out)

The Hope theme appears in diminution, as shown above. The episode which runs from measures 89 through 94, in fact, is pervaded with a diminution of the Hope theme. This leads to an altered statement, in the solo first violin, of the Sorrow theme, with the first clarinet and strings accompanying. (measure 95) Here the string accompaniment is actually an embellished and compressed version of the Sorrow theme. The tempo is slow, the key is A-flat,

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and the meter has changed to 12/8. The music now is very lyrical, as follows:

Ex. 13



During measures 91 through 100 this theme is broadened more when played by the clarinets and bassoon, against the agitated and syncopated rhythm of the piano, as follows:

Ex. 14

*Well sustained and strongly accented*

Ex. 14 is a musical score for four parts: Clarinet (Clars.), Bassoon (Bsn.), Flute (Fl.), and Piano (P). The meter is 12/8. The Clarinet and Bassoon parts are marked 'mf' and 'Well sustained and strongly accented'. The Flute part is marked 'Fl. - sva'. The Piano part is marked 'p' and 'without pedal'. The score is divided into two measures, each containing a single staff for each instrument. The Piano part is marked 'Lower strings' and 'Upper strings & bsn. not shown'. The Clarinet and Bassoon parts are marked 'Bsn. & strings not shown'.

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Sequential treatment of the compressed version of the Sorrow theme continues, as the orchestration builds up, through measure 106.

At measure 107 the tempo marking is  $\text{♩} = 52$ , and here the orchestration thins out to solo oboe, clarinets, first bassoon, and horn. The solo oboe states the Sorrow theme to the accompaniment of the above-named instruments. The same music illustrated in example 13 prevails. This statement ends at measure 110.

At measure 111 the indication is "Gradually Faster" and "As Loud as Possible". Here the full orchestra plays, including cymbals, little-used, hitherto. The Hope theme, as illustrated in example 12, is the subject at hand. It is played by the upper strings and woodwinds. During measures 113 and 114 sequential treatment is made, as the tempo increases just for these two measures. At measure 115 a retardation occurs to preclude further excitement.

At measure 116 the key signature changes to four

Group

Group

Group

Group

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Group

Group

Group

1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
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1	2	3	4	5	6	7	8	9	10
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1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

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sharps, the time changes to  $4/4$ ,  $\text{♩} = 76$ . The solo violin carries now a new version of the Sorrow theme. This theme has now a more jazz-like character, due to the quicker notes and the tempo. It continues through measure 123, and is followed by a one-measure extension in the accompaniment. The accompaniment is of the block, arpeggiated chord variety, as follows:

## Ex. 15



At measure 125 the signature changes to two sharps,  $3/4$  meter,  $\text{♩} = 96$ . A retrograde version of the Sorrow theme is stated by the solo first violin, against a descending chromatic string accompaniment. This same version of this theme is taken by solo oboe with woodwind

accompaniment between measures 133 through 140.

Sequential extension on the same theme is made through measure 145. Here the woodwinds take the descending harmony the strings carried above.

The key signature changes again in measure 146 to two flats, to begin a nineteen-measure link. Between measures 146 through 158 the piano is the solo instrument, in effect. Amid an ostinato-type mumble from the basses, and sporadic utterances from the high winds, the piano continually executes ascending and descending chromatic runs from three-line F to four-line F, in the right hand. The left hand doubles the basses. The piano then joins in the block-chord extension made by the full orchestra between measures 159 through 164.

At measure 165 the key signature changes to one sharp, and the tempo quickens to  $\text{♩} = 80$ . Between measures 165 and 172 the Sorrow theme and Prayer theme are played simultaneously, as follows:

See next page

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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## Ex. 16

At measure 173 the tempo slows to  $\text{♩} = 63$ , the key signature changes to two flats, and full orchestra plays "Pompously" and "As loud as possible". From this point until the end, all the themes of this work are co-mingled here and there with one another. In measure 173 the opening motive is pitted against the altered Hope theme. This procedure runs through measure 187. The lower strings and woodwinds carry the former, while the upper strings and woodwinds carry the latter. During this time snatches of the Prayer theme are played, viz., measure 184, thus:

## Ex. 16



////

In measure 189 the orchestration thins out, leaving only the woodwinds playing the Prayer theme, "Gradually softer". This further thins out in measure 192 to oboe and bassoon.

The muted strings commence again in measure 196, playing a snatch of the Hope theme through measure 198. This is followed by extremely soft playing by strings and woodwinds, that alternate with piano to see, as it were, who would sound the last chord. Finally the woodwinds have the last word on a D dominant seventh, containing superimposed thirds, as follows:

## Ex. 17

Bars — 199 200 201

Wds. strings. ppp pft. pft. ppp

strings ppp strings ppp

Wds. ppp

ppp

Suspended (S.V.)

Cymbal

pp

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### Afro-American Symphony

This symphony is the second composition in the trilogy comprising (1) Africa, (2) Afro-American Symphony, and (3) Symphony in G Minor. It was composed in 1930, dedicated to Irving Schwerke, and performed by the Rochester Philharmonic Orchestra in Rochester in 1931 and 1932. Dr. Howard Hanson introduced it in Berlin, Stuttgart, and Leipzig in 1933.

<sup>1</sup>From the date the symphony was accepted for publication, and since its performance under Hans Lang and the New York Philharmonic Orchestra it has had many performances. Leopold Stokowski played its last movement in many American cities on a nationwide tour with the Philadelphia Orchestra, thus bringing it to the attention of many American music lovers."

Still has this to say about the symphony: <sup>2</sup>"Twenty-two years ago when I wrote the Afro-American Symphony, I did

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<sup>1</sup>Arvey, Verna, "William Grant Still", Studies of Contemporary American Composers, J. Fischer and Bro., New York, 1939.  
p. 23

<sup>2</sup>Afro-American Symphony, Record Jacket, AAO Records, Inc.  
New York, 1941

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so in the hope that I would achieve one principal objective: to present in symphonic form a typically American idiom. To that end, I devised an original theme in the manner of the Blues and around it constructed the symphony. Because this principal theme appears so prominently in each of the four movements in various forms, it may well be considered the basic unifying factor in the work as a whole. After the symphony was composed as an abstract work, it seemed advisable to invent a program for it, so that audiences might be able to understand the music better. I therefore prefaced each movement with excerpts from the poems of Paul Laurence Dunbar, explaining that the symphony was intended to portray Colored Americans of the period following the Civil War, the 'Sons of the Soil'

To the first movement I gave the title 'Longing', to the second 'Sorrow', to the third 'Humor' (of the Folk, rather than the dance-hall), and to the fourth 'Aspiration'. The Afro-Americans who are depicted in the music have given way to a new generation, but their idioms and their ideals have become a part of America. In this they

Poetry Related to the Movements

I. Moderato assai

"All my life long twell de night has pas'  
Let de wo'k come ez it will,  
So dat I fin' you, my honey, at Last,  
Somewhah des ovah de hill".

II. Adagio

"It's moughty tiahsome layin' 'roun'  
Dis sorrer-laden earfly groun'  
An' oftentimes I thinks, thinks I  
'twould be a sweet t'ing des to die  
An' go 'long home."

III. Animato

"An' we'll shout ouah halleluyahs,  
On dat mighty reck'nin' day"

IV. Lento, con risoluzione

"Be proud, my Race, in mind and soul.  
Thy name is writ on Glory's scroll  
In characters of fire.  
High mid the clouds of Fam's bright sky  
And truth shall lift them higher."

Paul Laurence Dunbar

take their greatest pride: the knowledge that they have made a contribution and that it is acknowledged by their countrymen."

---

**-Instrumentation-**

**WOODWINDS:** 3 Flutes, 2 Oboes, English Horn, 3 Clarinets in B-flat, Bass Clarinet, and 2 Bassoons

**BRASS:** 4 Horns in F, 3 Trumpets in B-flat, 3 Tenor Trombones, and Tuba

**PERCUSSION:** Timpani, Vibraphone, Triangle, Wire Brush, Small Cymbal, Cymbals, Snare Drum, and Bass Drum

**STRINGS**            Harp            Celesta





The first theme is begun by solo trumpet at measure 7, after a wailing glissando from the bass clarinet. After two measures of syncopated spurts of sound, first by the upper winds, then by the horn, both on the verge of speech, the trumpet repeats the first phrase, slightly altered, of the first theme, as follows:

Ex. 3

[Motive 1]      [Motive 2]

*mf legatissimo sempre*      (b) *ETC.*

Then, antecedent phrase "b"  
Ex. 4

*ETC.*

Then, consequent phrase "c"  
Ex. 5

1.01

1.02

1.03

1.04

1.05

1.06

1.07

1.08

1.09

1.10

1.11

1.12

1.13

1.14

1.e., (A) (B)  
4+4 Measures 4 Measures

The foregoing music is repeated more or less intact, except that the strings and woodwinds now play a consistent quarter-note pattern of "blues" chords, chords containing fluctuating major and minor thirds.

This repetition of the opening thematic material continues through measure 30. A transition begins at measure 31, with an allusion to the first theme. A fragment of the first theme is here the subject of sequential treatment. The tempo quickens, and excitement grows with the cross-rhythm, chromaticism, and the addition of woodwinds, timpani, and brasses.

At measure 41 the excitement lessens, as the tempo slows down, and the strings play alone in descending quartal harmony, finally reaching a fermato on an enharmonic "D" augmented ninth chord, with a lowered seventh, as follows:

Ex. 6



Such a chord as the above is used by Still, without regard to academic labelling. Here, and elsewhere, he is interested solely in effecting a "blues" color, wherein the third fluctuates between major and minor quality.

The second theme is stated by the oboe between measures 45 and 47, as follows:

Ex. 7



After a retardation in tempo in measures 48 through 49, an imperfect authentic cadence is followed by an accelerated flourish by the first violins, which then state an altered version of the second theme in recitativo fashion. A rallentando in measure 53 is followed by an extended announcement of the second theme by the flutes in three-part harmony. The harp states a fragment of the

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second theme in measure 61 in G minor. This serves as a transition, rather than the expected codetta. This transition ends with a cymbal crash.

The development begins at measure 68, with an announcement of the developmental material being made by the strings, as follows:



This material is derived from the first theme. A dynamic buildup is made as the timpani and brasses enter between measures 70 and 73.

At measure 74 the development is in full swing: motive "2" of the first theme, now in dramatic guise, is the seed of improvisation, as follows:



This motive is introduced by the strings, after which a dialogue between strings and horns proceeds, with accompanying pizzicato sounds from the former, staccato

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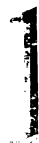
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sounds from the clarinets, and constantly thickening orchestration. This continues through measure 93. The orchestration thins out at measure 94, leaving strings and woodwinds to repeat the transition that led to the development.

The recapitulation begins at measure 104, in which there is a departure from conventional procedure: (1) the second theme appears first, and (2) there is a retransition before the final appearance of the first theme in A-flat major in a new and rhythmic treatment.

The pianissimo A-flat major chord, with an added sixth, at the end of the movement, is noteworthy for its effect. It is played by the strings and lower winds. Its sound is somber, due to the low register in which it speaks: The highest note in the chord is small A-flat.



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Movement Two  
(Adagio)

The instrumentation for this movement is the same as that of the first, except that the celesta and woodblocks are more prominent than other percussion instruments used. The tonal center is F major, and the meter is 4/4.

A six-measure introduction opens this movement, scored entirely for strings and muffled timpani. The material of this introduction is derived from the principal theme of the first movement, as follows:

Ex. 10



The first theme of the present movement is introduced by the oboe, accompanied by violas and celli divisi, and flute obbligato, as follows:

Ex. 11



The low-pitched accompaniment played by the violas and celli adds to the pathos imparted by the writing at this point.

The first theme is restated by the violas between measures 15 and 24. Here the orchestration is augmented by the addition of the harp, trumpets, bassoons, and bass clarinet. Some imitation is present. The mood is serene.

At measure 24 the gap between the first theme of this movement and the second theme is bridged by four measures of material taken from the introduction, and is used in transitional fashion. The second theme is given to the flute at the outset, and is derived from the first theme of the first movement, as follows:

Ex. 12



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Thereafter, four-measure blocks of this same melody appear, treated in devious ways - compartmentalized development, as it were. This proceeds for thirty measures, and leads to a recapitulation of the first theme. The movement ends with a restatement of the four-measure introduction to the present movement.

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## Movement Three

## (Scherzo)

The instrumentation is the same as in movement one, except that the tenor banjo is added. The key is A-flat major, the time is 4/4, animato, ♩ = 116.

The movement begins with a seven-measure introduction in the E-flat area, derived from the main theme to follow. It resembles in a general way the episodic material of this movement, later to come, as follows:

Ex. 13



The strings introduce the main theme at measure 7, accompanied by the banjo, in a rhythm that one would hear at a camp meeting during congregational singing. The theme itself is a lively one, very much in the character of a jubilant spiritual, as follows:

Ex. 14

Etc.





Interestingly, the horn accompaniment in measures 8 and 9 bears close resemblance to George Gershwin's "I've Got Rhythm", as follows:

Ex. 15



At measure 15 the second part of the main theme is stated, emphasized by unison playing by the major part of the orchestra, as follows:

Ex. 16



This melody is almost a tonal translation of Dunbar's lines which head the movement:

"An' we'll shout ouah halleluyahs  
On day mighty reck'nin' day."

Still does not follow the usual pattern, scherzo-trio-scherzo. He literally plays with his thematic material, making a jest of it. This is consistent with his idea of expressing Negro humor.

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At measure 32 a transitional passage, based on the introduction, is played in unison by lower woodwinds, brasses, and lower strings. A gradual increase in intensity leads to a fortissimo at measure 39. The tympani and suspended cymbal make a big crash here - "tutta forza". A gradual decrescendo follows, as the woodwinds and strings imitate the brasses, using a motive from the main theme. Delicate woodwinds, now wistful, now impudent; strings singing and swinging the main melody; brasses sternly suggesting the introduction motive, and all carried along by the relentless "blues" rhythm. The harmony here flickers between major and minor quality, sustaining a capricious flavor.

The second part of the main theme comes in at measure 75 in the strings. The banjo is now out, the woodwinds accompany here in broken octaves, very reminiscent of "boogie woogie" bass.

The first theme is restated for the final time at measure 86. The orchestra is full in size and volume, and a transformation of the "blues" theme of the first movement serves as an accompanying figure in the bass, as follows:

Ex. 17



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This final statement of the main theme, surrounded by thematic material from earlier movements, is so masterfully connected to the coda that one hardly knows where the latter begins.

It is likely that the coda comprises, however, the last six measures of the movement, as this is where the double basses and tuba carry a pedalpoint on A-flat. The movement concludes on a sforzando A-flat major chord; on the first half of the last beat - a typical Stillian stroke.

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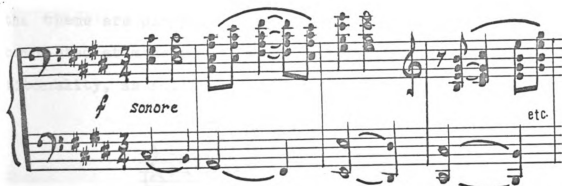
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Movement Four  
(Aspiration)

This movement opens in E major, 3/4 time, and is marked "Lento con Risolutione". The instrumentation is the same as that of movement three, except that the banjo is not used, and the vibraphone, bells, and other percussion instruments are added.

The main theme is stated at the outset in the strings, accompanied by woodwinds and lower brasses, as follows:

Ex. 18



This theme is repeated, extended, and after a slight retardation in tempo, terminates at measure 28, with the harp playing an E-major chord, with an added sixth.

The second theme is introduced by the first flute and oboe in measure 29, as follows:

See next page

$\frac{d}{dt} \left( \frac{1}{r^2} \right) = -\frac{2}{r^3} \frac{dr}{dt}$

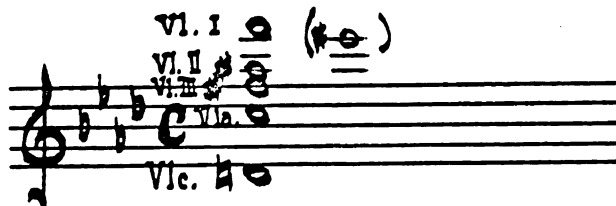
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## Ex. 19



The tonal center is now A minor, despite the suggestion of A major by the three sharps in the signature. The tempo is marked "Piu Mosso". The vibraphone is used very effectively in sounding a chord just before fragments of the theme are played. This statement of the theme is completed at measure 36, where the final chord suggests bitonality, as follows: Ex. 20



In measure 37 the key signature changes to one flat. Ten measures of transitional material, similar in rhythm to the introductory motives in movement one, follow in rubato style. At measure 47 the direction is, "Cresc. ed Accelerando Poco a Poco." Here the woodwinds and strings state a motive very much like the introductory

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motive of movement two. At measure 51 the full orchestra is playing, "Piu Mosso", motives that are rhythmically based on the introductory phrase of movement one. The first and second violins are playing triple forte trills on the note - D-flat, and one expects development to follow. Instead, the full orchestra suddenly drops out at measure 56, leaving the horns playing alone for one measure. A retardation in tempo follows, with strings and low woodwinds playing, the double bass continuing an ostinato pattern it assumed at measure 47.

At measure 61 the bassoon, accompanied by the strings, plays an altered version of the second theme for ten measures, as follows:

Ex. 21



The string accompaniment here is based on the main theme of the first movement. A slight development of this theme is continued through measure 88, during which time the instrumentation is augmented, and changes in tempo and dynamics occur.

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A link runs from measure 88 through 99, based on the second theme. The section ends on an A-flat seventh chord in the lower woodwinds.

At measure 100, marked, "Lento, con Risoluzione", the celli restate the main theme in singing style. At measure 115 the harp plays a counterpoint to this cello theme, and the statement ends at measure 125 on a G-sharp minor chord in first inversion.

The time signature changes to 6/8 at measure 126, the tempo is marked "Vivace", and a development begins, using the descending motive played by the bassoon in the opening measure of this movement, as follows:

Ex. 22



Etc.

The first theme is hinted at here and there, and treated in imitation. The orchestration thins out in spots; full orchestra, however, is generally used from this point to the end. The use of percussion instruments, such as woodblocks, gong, and suspended cymbal, contributes to

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the excitement at hand. The horns begin to present the first theme in fragmentation in measure 148, aided by the trumpets later. The strings have been playing pizzicato in spots, from measure 126 to this point. The low brasses have had their share of the excitement, playing sforzandi in a percussive manner. Notable, too, are the brilliant sixteenth-note passages in the cello part.

A final statement of the main theme appears in measure 182, made by upper woodwinds and strings divisi. An "Allargando" follows at measure 189. A gradual increase in dynamics is made in measures 190 through 192.

The coda begins at measure 193, Maestoso with double forte, during which a motive of the main theme of this movement is stated repeatedly in the brasses. Varied figuration on F-minor harmony is planted around this motive. The upper strings play the last four notes of the second theme of the movement, in dramatic repetition.

The movement ends on an F-minor chord, as follows:

Ex. 23



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This sustained cymbal which concludes the symphony gives a very exotic effect. Usually the audience begins applauding before the dying sounds from this final cymbal crash subside. But who could restrain from applauding this great music?

The title - "Afro-American" is no misnomer for this work. This symphony is greatly endowed with the Negroid resources which that segment of the American population brought with them to the shores of this great country in 1619. Each of the four movements is a tone poem on its individual merit, depicting the emotions, moods, and aspirations of the enslaved creatures whom Still had in mind as he so masterfully composed.

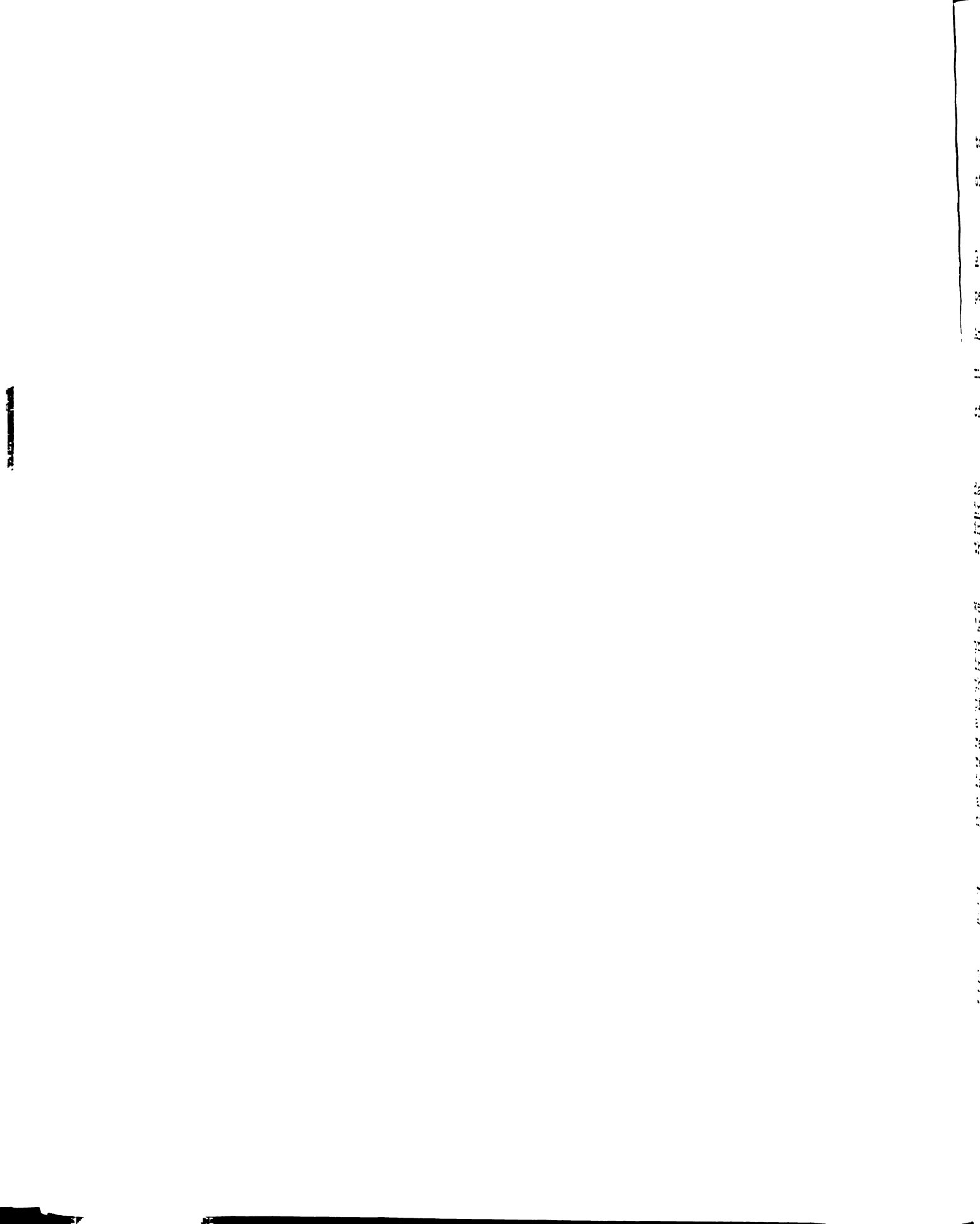


### Symphony in G Minor

This work is the third of a trilogy that comprises (1) Africa, (2) Afro-American Symphony , and (3) Symphony in G Minor. It was composed at the earnest request of Dr. Leopold Stokowski, who introduced it with the Philadelphia Orchestra in Philadelphia, Pennsylvania in December of 1937. This work was played twice in New York City a few days later under the subtitle: "Song of a New Race".

Symphony in G Minor was composed as abstract music, with no thought of a program, such as was the case with the Afro-American Symphony. Its creation occupied the composer for more than a year.

The present work is dedicated to Isabel Morse Jones, and the composer has written the following in reference to the work: <sup>1</sup>"This Symphony in G Minor is related to my Afro-American Symphony, being, in fact, a sort of extension or evolution of the latter. This relationship is implied musically through the affinity of the principal theme of the first movement of the Symphony in G Minor



to the principal theme of the fourth, or last movement of the Afro-American Symphony.

"It may be said that the purpose of the Symphony in G Minor is to point musically to changes wrought in a people through the progressive and transmuting spirit of America. I prefer to think of it as an abstract piece of music, but, for the benefit of those who like interpretations of their music, I have written the following notes:

2

'The Afro-American Symphony represented the Negro of days not far removed from the Civil War. The Symphony in G Minor represents the American colored man of today, in so many instances a totally new individual, produced through the fusion of White, Indian and Negro bloods.

The four movements in the Afro-American Symphony were subtitled 'Longing', 'Sorrow', 'Humor', and 'Aspiration'. In the Symphony in G Minor, longing has progressed beyond a passive state and has been converted into active effort; sorrow has given way to a more philosophic attitude in which the individual has ceased pitying himself, knowing that he can advance only through a desire for spiritual growth and by nobility of purpose; religious fervor and the rough humor of the folk have been replaced by a more mundane form of emotional release that is more closely allied to that of other peoples; and aspiration is now tempered with the desire to give to humanity the best that African heritage has given them".

---

1

Arvey, Verna, Studies of Contemporary American Composers  
J. Fischer and Bro., New York, N.Y., 1938, p. 28

2

Ibid, p. 30



3/

Linton Martin wrote that "Song of a New Race" by the Negro composer, William Grant Still, was of absorbing interest, unmistakably racial in thematic material and rhythms, and triumphantly articulate in expression of moods, ranging from the exuberance of jazz to brooding wistfulness".

This writer would like to add that the present work is a clear example of the distance Still can go in purely melodic manner, without resort to many of the traditional devices to fill out his canvass. It, moreover, illustrates this great composer's true virtue - lyricism, a direct result of his first love - opera.

3/ Martin, Linto, "Song of a New Race", Philadelphia Inquirer  
December 11, 1937

The instrumentation for the symphony follows:

WOODWINDS: 3 Flutes, 2 Oboes, English Horn, 3 Clarinets  
in B-flat, Bass Clarinet, and Bassoons

BRASS: 4 Horns in F, 3 Trumpets in B-flat, 3 Tenor  
Trombones, and Tuba

PERCUSSION: Timpani, Vibraphone, Triangle, Wire Brush,  
Small Cymbal, Cymbals, Snare Drum, and Bass Drum

STRINGS Harp - Celesta -

This work opens with two flats in the signature, 12/8  
meter, ♩ = 63. The principal theme to come is hinted at in  
a ten-measure introduction, the opening three measures of  
which follow: Ex. 1

Slowly ♩ = 63

Hrn.

Celesta

Solo Eng. Hrn. mp Broadly

pp Smoothly

p Muted Bass

Vl. I Div.

Vl. II Div.

p Muted

Fl.

Etc.

Etc.



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At measure 5 the trumpets and trombones enter, playing the melody the solo english horn carried in measure 2. Here the occasional parallel harmony in the brasses produces a very martial effect, as follows:

Ex. 2



This martial flavor is enriched by the open fifths uttered by the basses and bassoons in measure 5. After the flute motive of measure 3 is tossed about between strings and woodwinds, punctuated in measure 7 by the timpani, the principal theme is announced by the oboes and clarinets in G minor, beginning at measure 11, as follows:

## Ex. 3

Oboes  
Cls.  
mp  
Fl. I & II  
Senza sord. - pizz.  
Vla. & Celli  
Vla.  
sub 8va.  
mp

After one measure of bridging, mainly by the woodwinds, during which the flute motive is played, the principal theme continues in the oboes and clarinets, with similar harmony in the strings as before, through measure 16, thus:

## Ex. 4

Oboes  
Cls.

227

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After some more bridging, based on the flute motive, the principal theme is restated by the strings, forte, "In Singing Style". Here the bass clarinet doubles the basses, the bassoons double the cellos, and the violas double the first violins:

## Ex. 5



This statement ends at measure 26, after which extension is made, as the orchestration thickens. At measure 33 the percussion instruments contribute to the buildup in instrumentation, as follows:

## Ex. 6



The orchestration thins out considerably, beginning with measure 37, just before the harp enters to accompany the fragment of the principal theme, played now by the bass clarinet and bassoons. The principal theme is restated, in part, by strings between measures 43-49. It is continued by the horns, bassoons, and cellos through measure 58.

The english horn plays an altered version of the introduction to the movement. This serves as a transition that leads to the second subject in G major, as follows:

Ex. 7



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ends at measure 70. At measure 71 a transitional section begins that makes use of a fragment of the second subject, the galloping motive of measure 3 of the introduction, and increased instrumentation. Notable is the use of the block chords by the trumpets, in the same manner as they previously appeared. Now, however, they play this against a new fanfare motive in the horn, as follows:

## Ex. 8



A restatement of the second subject follows this transition, beginning at measure 79 in the strings. The orchestra gradually thins out to woodwinds and strings at measure 81. This modified restatement continues through measure 88.

At measure 89 the tempo accelerates, and here excitement reigns, as the high flutes join with the clarinets in abbreviated trills, against a fragment of the principal theme, now played by horns and bassoons. Hocketing is done



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during this time between the strings and woodwinds. This codetta merges into the development section imperceptibly.

The development begins in the area of measure 90. The signature is now two flats. The germ for development is a fragment of the english horn solo, cited above in the introduction of the movement. The following typifies the prevailing writing at this point:

Ex. 9

The instrumentation suddenly thins out at measure 95, and the signature changes to two sharps. Here the horns play a syncopated fanfare against the strings, that are now playing a new version of the principal theme, as follows:

Ex. 10

1

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This theme is stated by the lower brasses between measures 99 and 102. At measure 103 the instrumentation thins out, the signature changes to three sharps, and a version of the principal theme is stated by solo flute, against persistent utterances (♩ ♩½) from the second and third flutes, clarinets, and lower winds. Here the harp plays an appealing pedal tone "E" for four measures.

A fragmented restatement of the principal theme in the A major area is played by the lower brasses at measure 116. The strings hocket while the upper winds trill. At measure 109 the three sharps are dropped from the signature, and the principal theme is fragmented by the lower instruments of each choir. The drums enter here to give syncopated punches to the hocketing that attends the prevailing thematic fragmentation, as follows:

Ex. 11



22

22  
23  
24  
25  
26  
27  
28

The orchestration thickens at measure 114, and the thematic fragment is played without syncopation in the C minor area through measure 119, as follows:

## Ex. 12

The signature changes to one sharp at measure 120, and the tempo is marked "Slower". The second subject is stated, basically intact. The use of the first horn and the replacement of the piccolo with flute are the basic alterations in instrumentation.

This statement concludes at measure 128. At measure 129 the signature changes to two flats, the tempo is marked "Tempo one"  $\text{♩} = 63$ . The recapitulation begins here with trombones stating the principal theme. This theme is

Page

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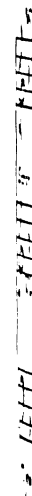
now accompanied by altered fragments gleaned from itself in the original tonality. This statement remains in the trombones through measure 134. It is taken up by the first and second violins at measure 135. The brasses rest here for three measures. At measure 138 they re-enter as the music broadens, the next measure bringing in harp and percussion instruments.

The orchestration gradually builds up, so that at measure 141 the full orchestra is playing. This ends the final statement of the principal theme. The coda begins at measure 142. It is based on the principal theme, using the last two notes of its first sentence. The essential idea of the coda is illustrated in the following:

Ex. 13

The musical score for Ex. 13 is a four-measure excerpt. It is written for a full orchestra. The staves are arranged as follows: Fl. & Clar. (top), VI. I and VI. II (second staff), Vla. (third staff), Tbn. I & II (fourth staff), and Basses & Tuba (bottom). The music is in 2/4 time. The first measure shows the woodwinds and strings playing a melodic line, while the brasses are resting. In the second measure, the brasses enter, playing a harmonic support. The third and fourth measures continue the melodic line in the woodwinds and strings, with the brasses providing harmonic support. The score is written in a key with one flat (B-flat) and a common time signature (C).





This movement ends on the first eight note of the fourth beat of measure 146, in G minor, FFF, after a "Retard and Increase" indication in measure 145, as follows:

## Ex. 14

The musical score for Ex. 14 is written for four staves: WKS (Woodwinds), Strings, Vla. (Violins), and Timp. (Timpani). The WKS staff features a complex, fast-moving line with many sixteenth and thirty-second notes, ending with a triplet of eighth notes marked 'FFF'. The Strings staff has a more rhythmic, dotted pattern, also ending with a triplet marked 'FFF'. The Vla. staff plays a steady eighth-note accompaniment. The Timp. staff provides a rhythmic foundation with a series of eighth notes, some marked with 'b' (basso) and 'c' (cassa). The score concludes with a double bar line and a final key signature of two flats (B-flat and E-flat).

5

6

THE - 4 FII

7

8

## Movement Two

This movement is in G major, 4/4 meter, marked "Slow and deeply Expressive", ♩ = 52. The instrumentation is the same as in the preceding movement.

The principal theme is stated from the outset, as follows:

## Ex. 15

Slowly and deeply expressive  
Full Orch.

The solo oboe continues this theme, beginning at measure 9, as follows:

## Ex. 16

Oboe  
Strings

accelerate - rit. Etc.  
Via.

228

21

Week 4

Test

39A

257

3

525

2000

23

44

Here the harmony in the woodwinds and strings is quartal, and some of the clusters approximate the so-called "Mystic Chord" of Scriabin.

A part of the first sentence of the principal theme is treated in sequential expansion between measures 17-28. Here the orchestration thickens, the full orchestra playing very loudly in measures 21 and 22.

The principal theme is restated at measure 29. Here the strings are in the foreground, as two solo violins stand in relief. The harp plays intermittently. The supporting strings now play an interesting counterpoint. This statement ends at measure 36. The following is typical of the prevailing writing:

Ex. 17

The musical score for Example 17 is written for a string quartet and woodwinds. It consists of five staves: Solo VI. (Violin I), 1-II VI. (Violin II), Vla. (Viola), Vc. (Violoncello), and Bass. The key signature is one sharp (F#). The tempo/mood is marked "With expression" and "gracefully". The passage features a melodic line in the solo violin and a counterpoint in the supporting strings. The score includes various musical notations such as notes, rests, and dynamic markings.

12

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The second theme is stated in the strings in the A major area at measure 42, as follows:

Ex. 18



This statement continues through measure 56. The orchestration thickens gradually during this time, with the addition of woodwinds.

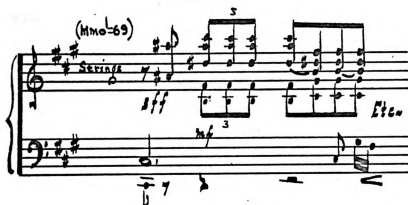
The full orchestra plays at measure 67, as the tempo quickens to  $\bullet = 120$ . Here a development ensues which makes use, presently, of the quartal harmony of the principal theme, cited above.

At measure 73 the solo oboe plays the second sentence of the principal theme, slightly altered, as violas and cellos accompany in their darker registers. At measure 76 the thematic fragment, cited in the principal-theme example, is stated by unison woodwinds and strings, with the brasses aiding in a sudden buildup in measure 74, as follows:

See next page



## Ex. 19



Transitional material leads to a restatement of the principal theme in G minor at measure 94. The tempo is slower, and the full orchestra is playing fortissimo. This theme is now stated by brasses and woodwinds, with strings playing a new accompaniment, as follows:

## Ex. 20



The signature changes to two flats at measure 102, and an eighteen-measure link, based on the second theme, leads to a restatement of the principal theme in the strings. This statement differs from the initial announcement of the principal theme, because of the exclusive use here of strings. The concluding six measures comprise the coda. The present movement is connected to movement three without a pause. The last two measures of the present movement follow:

## Ex. 21

Ex. 21 is a musical score for a piano and violin/viola. The piano part is in the bass clef, and the violin/viola part is in the treble clef. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *ff Broadly accented*. The score consists of two measures. The first measure of the piano part starts with a whole note chord (B-flat, E-flat, A-flat, D-flat) and is followed by a series of eighth notes. The violin/viola part starts with a whole note chord (B-flat, E-flat, A-flat, D-flat) and is followed by a series of eighth notes. The second measure of the piano part continues the eighth-note pattern. The violin/viola part continues the eighth-note pattern. The score ends with a double bar line and the word *Fine*.



### Movement Three

This movement is in 4/4 time, marked "Moderately fast", ♩ = 80, and has two sharps in the signature.

After a three-measure introduction, the first theme is announced by the piccolo and flute, as follows:

Ex. 22

Fl. Pic.

Serins

pizz arco

pizz arco. Etan

The horns enter at measure 20 to support the accompaniment the strings have carried to this point, as follows:

Ex. 23

Musical score for Horn and Bassoon parts. The Horn part (top staff) is in G major (one sharp) and 7/8 time. It begins with a half note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with eighth notes E5, F5, and G5. The Bassoon part (bottom staff) is in G major and 7/8 time. It begins with a half note G2, followed by eighth notes A2, B2, and C3, then a quarter note D3, and continues with eighth notes E3, F3, and G3. The score includes the instruction "Hrn." for the Horn and "Etc." for the Bassoon. The tempo/mood is marked "Fm" (Forte) and "accel. steadily" (accelerando steadily).

This statement of the first theme continues through measure 35.

A five-measure link, based on the first theme, begins at measure 36. At measure 40 the signature changes to one flat. The english horn states the second theme in the D minor area, with crisp harp accompaniment. Here the cello doubles the english horn, and the horns and tuba play a harmony in consonance with the harp part, as follows:

Ex. 24



This statement continues, with the orchestration continually building up to virtually full force, between measures 47 and 54.

A third theme is stated in measure 82 by the strings, against staccato brass accompaniment, as follows:

Ex. 25

Here the timpani, suspended cymbals and drums provide march-like accompaniment to the statement, as follows:

Ex. 26



This same theme is enriched by new harmony in the woodwinds and strings at measure 131, as follows:

Ex. 27



This statement ends at measure 135. A five-measure link between measures 136 and 140 leads to a restatement of the main theme by the woodwinds and strings. This final statement is proclaimed by the full orchestra. The harp- and percussion-passage that follows illustrates essentially the character of the prevailing accompaniment:

See next page

## Ex. 28

Viol. Harp Small cym.

The musical score for Ex. 28 consists of three staves. The top staff is for Violins (Viol.), the middle for Harp, and the bottom for Small cymbals (Small cym.). The key signature is one sharp (F#). The music is written in a 4/4 time signature. The Harp part features a melodic line with many grace notes. The Small cymbals part has a rhythmic pattern of eighth notes. The score ends with a double bar line and a repeat sign.

The coda runs from measures 156 through 164. During the concluding four measures the full orchestra plays fortissimo, ending on a D major chord, "As Loud as Possible".

An excerpt of the principal theme follows:

## Ex. 29

Hrns. Strings Pizz. div.

The musical score for Ex. 29 consists of two staves. The top staff is for Horns (Hrns.) and the bottom for Strings (Strings Pizz. div.). The key signature is one sharp (F#). The music is written in a 4/4 time signature. The Horns part features a melodic line with many grace notes. The Strings part has a rhythmic pattern of eighth notes. The score ends with a double bar line and a repeat sign.

The following example illustrates the four concluding measures of this movement, with Still at the apex of dramatic expression:

Ex. 30

FULL ORCHESTRA

as loud as possible

D.B.





## Movement Four

This movement is in 4/4 meter, G minor, and is marked "Moderately Slow", ♩ = Cir. 66. The straight muted trumpets play the following phrase, after a one-beat flourish from the strings:

Ex. 31

The musical score for Ex. 31 is written for a string quartet (Violins, Violas, Cellos, Basses) and a trumpet. The key signature is G minor (three flats) and the time signature is 4/4. The score begins with a one-beat flourish from the strings, indicated by a bracket and the word 'flourish'. This is followed by a phrase played by the Trumpets, which is labeled 'motive 'a'' and ends with 'Etc.'.

The strings re-enter to announce the principal theme in measure 4, as follows:

Ex. 32

The musical score for Ex. 32 is written for a string quartet (Violins, Violas, Cellos, Basses). The key signature is G minor (three flats) and the time signature is 4/4. The score shows the strings re-entering to announce the principal theme, which is labeled 'motive 'b'' and ends with 'Etc.'.

The solo english horn continues this statement at measure 6, with strings and flutes accompanying, as follows:

## Ex. 33



The harp enters at measure 10 to accompany the bassoons and violas, as they continue the statement of the principal theme, as follows:

## Ex. 34



The trumpets play the figure previously carried by solo english horn between measures 14 and 16. The initial statement of this theme is concluded at measure 30, after a slight increase in orchestration and dynamic level.

The strings introduce the second theme at measure 31, as follows:

See next page

## Ex. 35



This theme is stated in G minor at first, and is extended by sequential treatment through measure 51. The following excerpt typifies the prevailing treatment, as follows:

## Ex. 36



The orchestration builds up during this extension of thematic material. A two-measure link, based on the principal theme, leads to a partial restatement of the second subject, slightly altered, in the original tonal area. This is followed by a five-measure link, based on motive "a" of the principal theme.

The signature changes to four sharps at measure 62.

The tempo quickens here to  $\bullet = \text{Cir } 120$ , and the development takes off from a combination of motive "a", pitted against an augmented and rewritten version of itself. The woodwinds and strings play here, as follows:

Ex. 37

The musical score for Example 37 consists of four staves. The top staff is for Violin I (VI. I), the second for Violin II (VI. II), the third for Viola (Vla.), and the bottom for Double Bass (D.B.). The key signature is four sharps (F#, C#, G#, D#). The tempo is marked as  $\bullet = \text{Cir } 120$ . The score shows a complex rhythmic and melodic development across measures 62 to 92. The Violin I part features a prominent melodic line with many sixteenth and thirty-second notes. The other parts provide harmonic support with various rhythmic patterns. There are some markings like '<>' and 'etc.' in the later measures, indicating a continuation of the pattern.

This motivic combination is developed through measure 92. The orchestration remains considerably light to this point.

At measure 93 the tempo slows down to  $\bullet = \text{Cir. } 66$ .

The signature changes to two sharps, and the second subject



is stated by the strings in the f-sharp minor area, with new harmony, as follows: Ex. 38



This statement concludes at measure 95. At measure 96 the signature changes to two flats, and the "b" motive of the principal theme begins the recapitulation.

At measure 99 the full orchestra is playing. At measure 112 the brasses and lower woodwinds carry motive "b" forte. At measure 116 this motive is played by the brasses against the varied version of the principal theme cited above, as follows:

Ex. 39

This final and forceful statement ends at measure 127.

At measure 128 the coda begins in very much the same fashion as did the movement. However, the woodwinds double the strings.

There is a gradual retardation during the last three measures. The full orchestra plays FFF during the last two, ending on a G minor triad at measure 135, the woodwinds, brasses, and percussion dropping out after pounding out the first beat, leaving the three solo violins to sustain a G minor triad, which fades into nothingness - "With humble thanks to God, the Source of Inspiration", as follows:

Ex. 40

The musical score for Ex. 40 is a full orchestral arrangement. It features six staves: High strings & WWS (top), Tbn. (second), Tuba (third), Tpts. (fourth), Vln. (fifth), and Vcl. (bottom). The music is in G minor, 4/4 time. The score begins with a powerful, forceful statement (FFF) in the first two measures. The woodwinds, brasses, and percussion drop out after the first beat, leaving the three solo violins to sustain the G minor triad, which fades into nothingness (pppp) in the final measure. The score is marked with a large 'f' and 'fff' dynamic markings, and a 'pppp' marking at the end.



In Memoriam

(The Colored Soldiers Who Died for Democracy)

In Memoriam is an excellent example of a recognizably racial, yet definitely original work of Still. The themes are his own creation, despite the fact that they bear close resemblance to Negro folk melodies.

In 1943 the League of Composers commissioned sixteen American composers to write on patriotic themes. Still was among the chosen, and In Memoriam was his choice for a subject. The works of these sixteen composers were given first performances by the New York Philharmonic Orchestra, under the direction of Artur Rodzinski, both over the radio and in concert, and later recorded for Government distribution abroad.

The New York Times for October 10, 1943 carried William Grant Still's statement regarding the inspiration for his composition, which seems to have attracted more attention than any of the others:

<sup>1</sup>  
"When you suggested that I compose something patriotic, there immediately flashed through my mind the press release which announced that the first American

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<sup>1</sup>  
Matthews, Miriam, "William Grant Still"  
Phylon, Second Quarter, 1951  
Atlanta University Press, Ga.

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soldier to be killed in World War II was a Negro soldier. Then my thoughts turned to the colored soldiers all over the world, fighting under our flag and under the flags of countries allied with us. Our civilization has known no greater patriotism, no greater loyalty than that shown by the colored men who fight and die for democracy. Those who return will, I hope, come back to a better world. I also hope that our tribute to those who die will be to make the democracy for which they fought greater and broader than it has ever been before".

A short time after the radio performance of "In Memoriam" by George Szell and the Boston Symphony Orchestra in January, 1945, the composer received the following communication from Syracuse:

2

"I wish I might convey to you the thrilling gratification which I felt in the thought that an American had produced so fine a composition. We have looked into the past so long for the finest and best that it is a startling experience to find that the present has so much to offer."

2

Ibid, p. 26

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WOODS: 2

BASS: 2

REMISSION: 2

REMS

Straight

Coloring fan

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as follow



The instrumentation for In Memoriam follows:

WOODWINDS: 2 Flutes, 2 Clarinets in B-flat, English Horn, and 2 Bassoons

BRASS: 2 Horns in F, 3 Trumpets in B-flat, and 2 Trombones

PERCUSSION: Timpani and Snaredrums

STRINGS Harp

Straight muted trumpets open the piece, playing the following fanfare: Ex. 1

*Straight Mute*  $\text{♩} = 69$

Trpts.

*f*

Tymp. Basses.

*etc.*

The english horn announces the main theme at measure 7, as follows: Ex. 2

E. Horn.

Vla.

*mf*

Vc. D.B.

*mf*

*etc.*

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A retard

This announcement comes after a retardation at measure 6. The lower strings accompany this initial statement of the main theme. Noteworthy is the striking similarity between this theme and the spiritual, "Sinner Please Don't Let This Harvest Pass".

At measure 15 the fanfare that opened the piece is repeated, now by the brasses and woodwinds. The tempo retards gradually, and at measure 21 the woodwinds play an altered version of the main theme, as follows:

Ex. 3



The english horn plays a solo version of this same theme, inverted, with harp and lower strings accompanying. A retardation marks the end of this statement.

The t  
fanfare the  
trumpets,  
who died.  
which whis



The s  
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At r  
fanfare t  
It is sta  
the flute  
syncopate  
follows:



The tempo quickens slightly at measure 29, and the fanfare that opened the piece is again played by the trumpets, perhaps heralding the triumphant fate of those who died. Notable, however, is the timpani accompaniment, which whispers a military cadence, as follows:

Ex. 4



The second theme is announced by clarinets, horns, and lower strings, at measure 33. The flutes carry a repetitive fanfare figure here, as follows:

Ex. 5



At measure 42 the orchestration thickens, and the fanfare that has hitherto recurred is once more present. It is stated emphatically now by the woodwinds, (excluding the flutes and bassoons) and all the brasses, against a syncopated counterpoint in the flutes and violins, as follows:

See next page



The sym-  
dramatic bu-  
measure 49.  
as follows:



## Ex. 6

Fl. VI.

f

etc.

Brass

*Broadly*

f

This musical score for Ex. 6 consists of three staves. The top staff is for Flute (Fl.) and Violin (Vi.), the middle for Brass, and the bottom for Bass. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked 'Broadly'. Dynamics include 'f' (forte) and 'etc.' (et cetera). The notation includes various note values, rests, and articulation marks.

The snaredrum enters at measure 45, aiding in a dramatic buildup to a fortissimo, which is reached in measure 49. A C minor 7th chord climaxes the eulogy, as follows:

## Ex. 7

F1 (8va)

WWS

Trumpets

ffff

etc.

Bassoons

Lower Brasses

Lower Strings

This musical score for Ex. 7 shows a climactic moment for several instruments. The top staff is for Flute 1 (F1) an octave higher (8va). Below it are staves for WWS (Woodwind Section), Trumpets, Bassoons, Lower Brasses, and Lower Strings. The key signature has two flats. The dynamics are marked 'ffff' (fortississimo) and 'etc.' (et cetera). The notation includes a C minor 7th chord and various note values.

The  
between  
retards  
the str

No.  
Via.  
Via.  
Via.  
Call

The  
the ma

Erns.

Via.  
Via.

The second theme is restated by upper winds and strings between measures 50 and 60. At measure 60 the tempo retards, and a restatement of the main theme is made by the strings, later joined by the english horn, as follows:

## Ex. 8

Viol. I  
Viol. II  
Vla.  
cello

$\text{♩} = 44$

Div.

Eng. Horn. Etc.

The introductory fanfare serves as counterpoint to the main theme at measure 74, as follows:

## Ex. 9

Horns.

*Smoothly*

Vla.  
Vla.

Etc.

At mea  
the second  
counter t

The co  
on a ques  
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fanfare,



At measure 78 the bassoon utters an altered version of the second theme, so that now the fanfare and second theme counter the main theme. This continues for four measures.

The coda commences at measure 85. It is constructed on a question-response plan. Such a plan is idiomatic of the Negro spiritual, for example:

<u>Question</u>	<u>Response</u>
"Have you got good religion?"	"Certain'y Lawd".
	etc.

The question in the coda at hand is a fragment of the main theme. The answer is based on the introductory fanfare, as follows:

Ex. 10

The musical score for Ex. 10 is divided into two parts: 'Question' and 'Answer'. The 'Question' part is played by the Strings (Violins and Violas) and is marked *mf* and *Broadly*. The 'Answer' part is played by the Brass (Trumpets and Trombones) and is marked *mf*. The score is in 2/4 time and features a key signature of one flat (B-flat). The 'Question' part consists of a single measure, while the 'Answer' part consists of two measures. The 'Answer' part ends with a double bar line and the word 'etc.' written above the staff.

Tens.  
thickens,  
climax the  
at measure  
the end of  
on the se

Full  
Orch



Tension increases gradually as the orchestration thickens, and at measure 91 the snaredrum anticipates the climax that finally comes with the entry of the timpani at measure 94. Here the tempo steadily retards until the end of the piece. The final B-flat minor chord is on the second half of the third beat, as follows:

Ex. 11

The musical score for 'Full Orch.' consists of two staves, Treble and Bass clef, with a key signature of three flats (B-flat minor). The music is written in 4/4 time. The score shows a climax with thick orchestration. The Treble staff features a melodic line with eighth and sixteenth notes, and a final half-note chord on the second half of the third beat. The Bass staff features a harmonic line with eighth and sixteenth notes, and a final half-note chord on the second half of the third beat. The final chord is a B-flat minor chord. The score is marked with 'Full Orch.' on the left and 'ffff' (fortissimo) in the middle of the Bass staff.

This  
friend, M  
conducted  
of the wo  
is appro

The

WOODWIND

BRASSES

PERCUSS

STRINGS

Symphony Number Four  
(Autochthonous)

This unpublished work of Still is dedicated to his friend, Maurice Kessler. The Oklahoma Symphony Orchestra, conducted by Victor Alessandro, gave the premiere performance of the work in the spring of 1951. The performance time is approximately 27 minutes.

-----

The instrumentation is as follows:

WOODWINDS: 3 Flutes (3rd interchangeable with Piccolo)  
2 Oboes, English Horn, 2 Clarinets in B-flat,  
Bass Clarinet in B-flat, 2 Bassoons, and  
Contra Bassoon (interchangeable with 2nd)

BRASSES: 4 Horns in F, 3 Trumpets in B-flat,  
3 Trombones, and Tuba

PERCUSSION: Timpani, Glockenspiel, Resonator Bell in G,  
Triangle, Wire Brush, Small Cymbal (suspended)  
Gong, Large Cymbal (suspended), Cymbals,  
Small Snare Drum, and Military Drum

STRINGS      Harp                      Celesta

This

♩ = 126.

Introduc.

woodwinds

a modifie



*W/ Bra*

At

In D maj

VI I  
VI II  
VLA  
Cells  
Basses

## Movement One

This movement is in B minor, and marked, "Moderately",  $\text{♩} = 126$ . The time signature is 4/4. An eighteen-measure introduction opens the movement. Here the strings, woodwinds, and brasses state a poignant theme which is a modified version of the second subject to come, as follows:

## Ex. 1



At measure 9 the main theme enters in the first violins in D major, as follows:

## Ex. 2

The se  
played by  
Polychord

T

C

B

This s

31. At t

subject

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the clar

The second subject enters at measure 25 in D minor, played by muted trumpets with string accompaniment. Polychords are employed, as follows:

Ex. 3

The musical score for 'The Rose Tree' is presented in two staves. The top staff is for Trumpets and the bottom staff is for Celli and Basses. Both staves are in common time (C) and use a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with a mix of eighth and quarter notes. The Trumpet part starts with a whole note chord, followed by a series of eighth notes. The Celli/Basses part provides a harmonic accompaniment with a mix of eighth and quarter notes, including some rests. The score concludes with a double bar line.

This statement of the second subject ends at measure 31. At measure 33 the strings make a restatement of this subject in G minor, and from this point through measure 56, extension is made. The orchestration gradually thickens, and at measure 49 full orchestra plays a version of this subject fortissimo. The orchestration thins out to mezzo forte, afterwards, and the codetta begins, featuring the clarinet and oboe as solo instruments, playing as follows:

Ex. 4

A modi  
the strin  
sequentia  
and to a  
subject b



The d  
the seco  
it measu  
then the  
The r  
through



A modified version of the main theme is stated by the strings in the original key at measure 63, but sequential extension soon leads to a change of tonal center, and to a statement of a varied version of the second subject by brasses at measure 75, as follows:

## Ex. 5



The development is now at hand, the above version of the second subject being the topic of exciting discussion. At measure 136 the meter changes from 4/4 for one measure, then the change recurs twice.

The woodwinds open a link at measure 143 that runs through measure 146, based still on the second subject.

The rec

woodwinds.

The main t

accompany

notes thro

main them

The orche

The c

final me

a drama

XX.

Tota.

Tota.

Tota.

The recapitulation begins at measure 147 in the woodwinds, the clarinet doubling the flute in playing the main theme in D Major. The lower strings divisi accompany in a consistent pattern of staccato eighth notes through the completion of this statement of the main theme. A restatement follows in the strings divisi. The orchestration thickens gradually in the meantime.

The coda begins at measure 186, and runs through the final measure - 193. During this time the brasses state a dramatic version of the main theme, as follows:

Ex. 6

Handwritten musical score for "The Rose Tree" featuring four parts: WW. (Woodwinds), Tpts. (Trumpets), Tbns. (Tenors), and Tuba. The score is written on four staves. The WW. part is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The Tpts. part is in treble clef with a key signature of one sharp (F#). The Tbns. and Tuba parts are in bass clef with a key signature of one sharp (F#). The WW. part begins with a forte (ff) dynamic and a melodic line. The Tpts. part begins with a forte (ff) dynamic and a melodic line. The Tbns. and Tuba parts begin with a forte (ff) dynamic and a melodic line. The Tuba part has a long, low note that spans across the measures. The score ends with a double bar line and a final note in the Tuba part.

The  
half of the  
chord, making

This  
"Slowly",  
appears for  
The melody  
first movement  
a spirituous

Flt.  
Cue  
Bm.

The last chord of this movement comes on the first half of the fourth beat of measure 193. It is a D major chord, marked fortissimo.

---

Movement Two

This movement is in G minor, 4/4 time, and is marked "Slowly", ♩ = 60. An introduction of eight measures appears first, played by muted strings and woodwinds. The melody here is derived from the main theme of the first movement. It is lyrical, and has the character of a spiritual, as follows:

Ex. 7

Fls.  
Oboe

Bsn.

*p*

*Etc.*

The o  
measure

Ch.  
Pla.  
Ye.

The  
measur

VI. 1

The oboe begins the announcement of the main theme at measure 9, with string and horn accompaniment, as follows:

Ex. 8

Ob.  
Vla.  
Va.

*p* *pp* *Etc.*

The above theme is stated in different guises between measures 19 and 39, as follows:

Ex. 9

VI. I

Strings  
*With expression*

*Later fl. and clar.*

WWS

*Oboe, later* *Etc.*

The int  
over a br

At need  
quicken  
is played  
strings.  
of the sec



The s  
the fir  
northwi  
through



The introduction is restated in G minor in the woodwinds over a brief organpoint, played by the celesta at measure 40.

At measure 144 the strings remove their mutes, the tempo quickens to  $\bullet = 104$ , and a forecast of the second subject is played martially by the trombones over exciting tremolo strings. This transition leads to a complete statement of the second subject in D minor by the strings, as follows:

## Ex. 10

The musical score for Example 10 is written for four parts: Violin I (Vl.), Viola (Vla.), Violoncello (Vc.), and Basses (Basses). The key signature is G minor (one flat) and the time signature is 4/4. The score begins with a *mf* (mezzo-forte) dynamic. The Violin I part plays a melodic line with eighth and sixteenth notes, while the lower strings (Vla., Vc., and Basses) provide a rhythmic accompaniment with tremolos and chords. The score is divided into two measures by a double bar line with repeat dots.

The above is obviously a variation of the main theme of the first movement. The orchestration begins to thicken forthwith, and development ensues. This development runs through measure 89.

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begins a  
between  
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of the 1  
is used

Th.  
Tub

Reason  
Bell

The  
"G", th  
contrag

A two-measure link leads to the recapitulation, the main theme being played by solo flute in G minor. The latter begins at measure 92. There is the recurring dialogue between the woodwinds and strings. After repeating the main theme of this movement, the coda at measure 113 rounds off the movement, playing the first four notes of the introduction in augmentation. The resonator bell is used very effectively here, as follows:

Ex. 11

The musical score for Ex. 11 consists of four staves. The top two staves are for Tbn. (Tenor Horn) and Tuba, both in G minor (one flat). The bottom two staves are for Resonator Bell and Harp, both in G minor (one flat). The Tbn. and Tuba parts play sustained chords. The Resonator Bell part plays a rhythmic pattern of eighth notes, starting with a *mf* (mezzo-forte) dynamic. The Harp part plays a melodic line, starting with a *mf* dynamic and ending with a *Etc.* (etcetera) marking. The score is divided into measures by vertical bar lines.

The movement ends with the second horn sounding small "G", the cellos sounding great "G", and the basses sounding contragreat "G", softly.

This  
With a  
introduc  
woodwind  
W.A.

W.A.  
the main  
accompan



## Movement Three

This movement is in G major, 4/4 time, and marked "With a Graceful Lilt", ♩ = 160. After a four-measure introduction which features the military drum and woodwinds, as follows, Ex. 12

WN.

Mil. Drum the main theme enters in measure 5 in the upper woodwinds, accompanied by strings, as follows:

## Ex. 13

Sva. ....  
WN.  
Strings  
*mp* *Senza sord.* *Arco - sulla tastiera*  
*pizz.* *Etc.*

Some of  
the finger  
the main  
accompanying

A trans  
second s  
as follow

Type

Time

Table

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of the

Some of the strings are playing pizzicato, others over the fingerboard, in the above example. At measure 25 the main theme is restated by the strings with brass accompaniment.

A transition, featuring staccato brass, leads to the second subject, which enters at measure 53 in the woodwinds, as follows:

Ex. 14

Trpns.

*mf* *stacc.* *etc.*

Tbnr.  
Tuba

This is a variant of the main theme of the first movement. At measure 61 this theme is repeated and extended through slight development to measure 86. At measure 86 an eight-measure transition begins that leads to a restatement of the main theme by the strings. At measure 110 a coda begins, featuring solo english horn, which is followed by other woodwinds that each play a motive of the introduction of the present movement.

In me  
the stri  
for some  
as follow

The f  
score:

\* Renewar



In measure 121, the last measure of the movement, the strings play arco, after having played pizzicato for some time. The movement ends on a G major chord, as follows:

Ex. 15



The following inscription is found on page 38 of the score:

\*  
 "No. 33 skipped through an oversight. Some day  
 in some way I hope to do some thing correctly."

---

\* Rehearsal number

melody, :



after the

## Movement Four

This movement is in D major, 4/4 time, and is marked "Slowly and Reverently",  $\text{♩} = 66$ . The main theme is stated from the very opening measure through measure 8 in the first violins, doubled by the cellos. This theme has a rather romantic quality, perhaps because of the way its component motives seem to relate themselves to each other. This lyrical quality is also produced by the simplicity of rhythm and the predominance of conjunct motion in the melody, as follows:

Ex. 16



The main theme is repeated in varied version by the woodwinds, beginning at measure 9. Extension is made after this repetition through measure 28.

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at measu  
through  
strings,  
flute, o  
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more sta  
lower br  
little  
measure

Th  
quicker  
the se  
measur

Fl.

Clar.

The tempo quickens at measure 29, and suddenly retards to tempo primo, the music increasing in volume in the process at measure 31. After another retardation in measures 33 through 34, the main theme is repeated at measure 35 by the strings, accompanied by bass clarinet and bassoon, the flute, oboe, clarinet, and horn joining later. This statement continues through measure 50, after which, more statements based on the main theme are made by the lower brasses. A sustained D major chord concludes this little episode at measure 61 through the first beat of measure 63.

The orchestration thickens at measure 61, the tempo quickens to  $\bullet = 120$ , and a four-measure link introduces the second subject, which enters in the woodwinds at measure 67, as follows:

Ex. 17

Fls. *mp*

Clars. *Bassoon* *Clar. 1* *Etc.*

The

sixth

first

first

strife

thence

and

back

main

the

ser

122

The above quoted theme is derived from the fifth, sixth, and seventh measures of the second subject of the first movement. At measure 75 a varied version of the first theme of the first movement is stated by the strings. This leads to a development of the first theme of the present movement, which appears in the horns and woodwinds at measure 85, and in the first violin between measures 93 and 96. In the latter case, this main theme combines with a modified version of the main theme of the second movement. This combination of themes serves as the basis for development through measure 122, as follows:

Ex. 18

VI. I

VI. II  
Vla.

Celli  
Basses

*mf*

*Etc.*

*Etc.*

*Etc.*

An el

between

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measures

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An eight-measure link leads to the recapitulation between measures 123 and 130. Here the strings present the main theme in D major, accompanied by woodwinds, measures 131 through 138. At measure 138 the woodwinds, later joined by the strings and celesta, state the main theme. At measure 145 the strings again repeat a portion of the main theme, followed by a dialogue between strings and woodwinds on a figure of this theme. Here the tempo retards and accelerates freely.

At measure 150 a four-measure link leads, with a reatardation in tempo, to the original tempo, "With Increasing Fervor". The strings divisi state a fragment of the main theme and extend it through sequential treatment. Within six measures the indications to accelerate and suddenly retard greatly are found. Of course, this is a buildup to a fortissimo. A restatement of the main theme is made by the first violins and violas at measure 164. From this point onward, restatements occur in dialogue

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through

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The two

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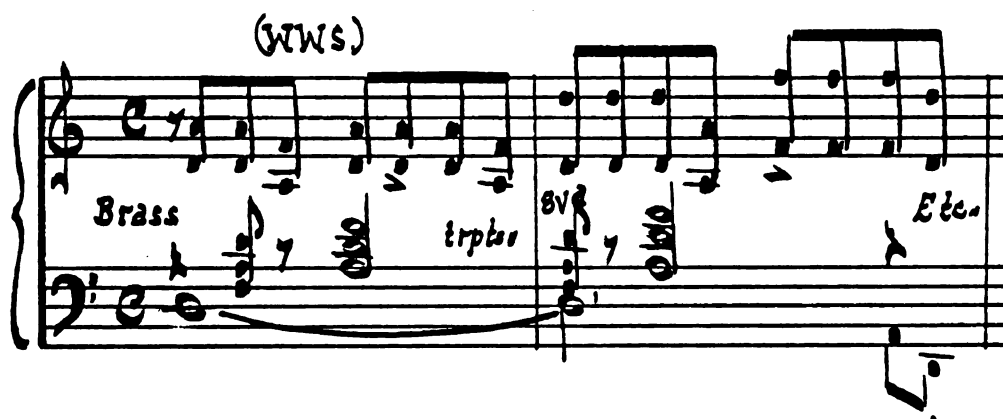
line

line

arrangement between the various choirs of the orchestra through measure 191, as the orchestration thickens.

The tempo accelerates very gradually at measure 192. The two themes of this movement are combined in modified versions in a sixteen-measure coda, as follows:

Ex. 19



The brasses are prominent for a while, adequately supported by the tuba. The chimes, harp, and celesta lend support here and there. Four measures from the end, the strings begin a tremolo that continues through the last measure of the movement. The symphony ends on the first half of the third beat of measure 207 on a fortissimo D major chord.

The following words are inscribed at the bottom of the final page: "With Humble Thanks to God, the Source of Inspiration."

To You, America

This composition was written in honor of the Sesquicentennial Celebrations of the United States Military Academy, West Point, New York. It was premiered under Still's direction on February 17, 1952, at which time it received enthusiastic reception. In the words of the composer,<sup>1</sup> "Musically speaking, it is a development of a single theme, energetic at the beginning and progressing to a majestic, chorale-like finale, pointing to a glorious destiny."

To You, America won a Freedoms Foundation Award in 1952.

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<sup>1</sup>  
Program Notes, Musical Score, Southern Music Publishing Company, Inc., New York, N.Y., 1956

To You, America employs the following instrumentation:

WOODWINDS: 1 Piccolo, 2 Flutes, 2 Oboes, 1 English Horn,  
4 B-flat Clarinets, 1 E-flat Clarinet  
1 Alto Clarinet, 1 Bass Clarinet,  
1 Soprano Saxophone, 1 Alto Saxophone,  
1 Tenor Saxophone, 1 Baritone Saxophone, and  
2 Bassoons

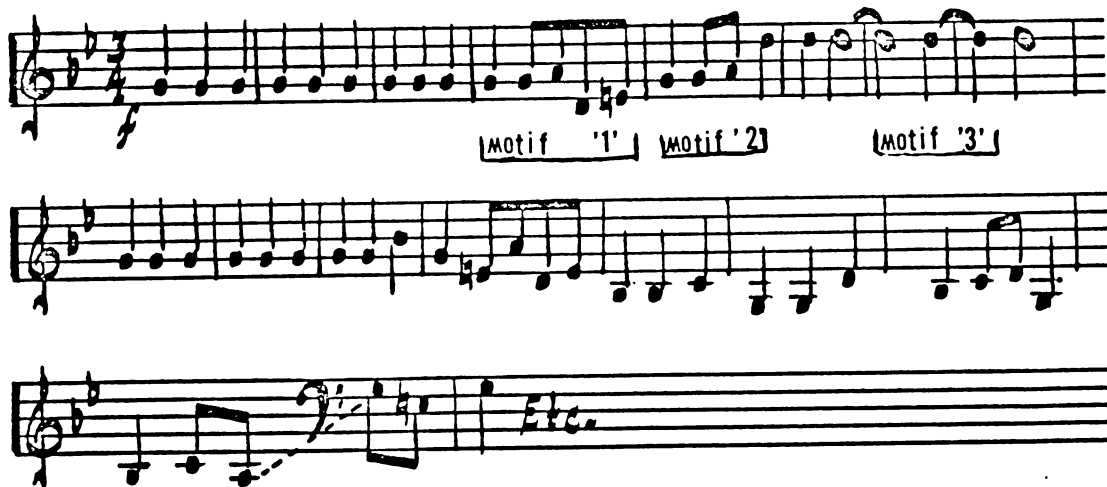
BRASSES: 4 Horns in F, 4 B-flat Cornets, 3 B-flat  
Trumpets, 3 Trombones, and 1 Baritone

STRINGS: 2 String Basses

Timpani, Field Drum, Cymbals, and Chimes

This piece opens in moderate tempo, 3/4 time, and on the tonal center of G minor. The principal theme is a duple sentence, comprising two eight-measure phrases, as follows:

Ex. 1



The above pentatonic melody is repeated, beginning with measure 16, and what would be the second phrase is re-written, using motive "1", altered, pitted against a descending thirty-second note flourish in the upper woodwinds, as follows: Ex. 2



The altered version of motive "1" is repeated three times, with intervallic expansion occurring in the upper voice on the second chord in each restatement. The root movement is: up a second, up a fifth, down a second, and up a fifth, respectively.

It is significant that the pulsating quarter-note figure of the opening measures (1-3) persists, making frequent appearances here and there.

Between measures 30 and 40 motive "1", slightly altered, is stated in imitation by the woodwinds and brasses, as follows:

/ Wws and Brasses                      /Wws

The image shows two musical staves. The first staff, labeled '/ Wws and Brasses', is in 3/4 time and features a melody in the treble clef and a bass line in the bass clef. The second staff, labeled '/Wws', is in 7/8 time and features a melody in the treble clef. The word 'Etc.' is written at the end of the second staff.

Concurrently, the pulsating notes of the first three measures are resounding.

At measure 41 the english horn, clarinets 1 and 2, alto clarinet and tenor saxes state the opening theme, which from this point will be labeled "a", in the relative major - B-flat. Motive "3" is the underlying accompanimental figure. The alterations in "a" are as follows:

Ex. 4

#1" becomes      #2" becomes      Etc.

Here the leading tone, "a" natural, figures in the spelling of a major seventh chord on the tonic. Tension, however, produced by the syncopated rhythm gives this chord a highly active function, leading to the long awaited "b" theme which follows:

## Ex. 5



This theme is carried by woodwinds and brasses. Measures 9 through 11 of the above example are repeated by the upper woodwinds, slightly altered. Concurrent with this, the accompaniment is a syncopated version of motive "3".

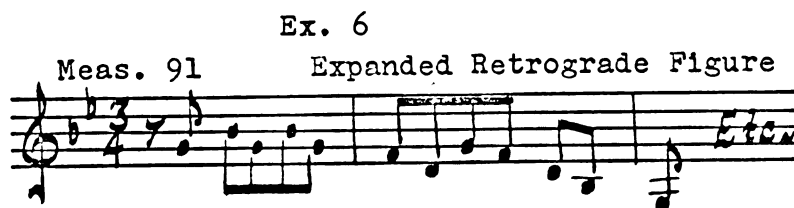
At measure 73 the writing becomes more contrapuntal. Motives "1", "2", and "3" (modified) are under development. The tonal center has reverted to G minor, after a venture in B-flat major.



At  
composite  
measure  
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motion,  
At measu  
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the deve  
at hand.  
are repe  
rewritte  
now twel  
the same

At  
re-appea  
At meas  
develop  
fight me

After pitting the total motivic resources of the composition against each other, unity is reached at measure 83, when altered motive "1", carried by the upper woodwinds in measure 75, is presented in retrograde motion, and played in dramatic unison by the high woodwinds. At measure 88 the supertonic  $A_2^7$  chord makes an emphatic return to G minor harmony, and a delightful repetition of the developmental processes of measures 73 through 88 is at hand. Only the first eight measures of this section are repeated intact. The second eight measures are rewritten; the retrograde figure, mentioned above, is now twelve notes in length, instead of ten - retaining the same contour, nevertheless, as follows:



At measures 97 through 109 an altered version of "1" re-appears, punctuating the anticipated end of the section. At measure 109, however, the first eight measures of the development section are repeated intact, followed by eight measures, wherein the variants of "1" are expounded.

This lead  
of the co  
now rent  
in piece  
separates

The acco:

The  
from tri  
combine  
the air

Be  
maintain  
brasses,  
with chr  
give a v

When  
new signs

This leads to a reprise - a repeat of the very first part of the composition, (measures 1-26), the last two measures now rewritten. Each phrase from this point is stated in piecemeal fashion. The following motive, based on "1", separates the phrases:

Ex. 7



The accompaniment is otherwise derived from motive "3".

The orchestration thickens, beginning at the change from triple to quadruple meter. The trombones and basses combine for the first time in the composition to support the main theme, intermittently, in unison.

Between measures 161 through 224 a dialogue is maintained, mainly between the upper woodwinds and lower brasses, the several phrases being stated repeatedly, with chromatic inflections occurring occasionally that give a vocal effect.

When measure 224 is reached, the five flats in the new signature are no surprise, as the foregoing chromatic

inflecti

Aft

begins.

flutes,

percussi

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here giv

examinati

The

and some

work.

as foll

Ex.

At

inflections have adequately made preparation for them.

After a fermata in measure 224, the grand chorale begins. All instruments are playing except the piccolo, flutes, english horn, soprano saxophone, trumpets, and percussion. The harmony is simple, the voice-leading smooth, and good chorale writing is imparted. The instrumentation here gives a full organ sound, as though the music were emanating from a great Gothic cathedral.

The chorale melody is comprised of reworked phrases, and sometimes fragments, that are germane to the entire work. It is carried at the outset by woodwinds and brasses, as follows:

Measure 225                      226

Ex. 8

I VI IV II<sub>6</sub> III      II<sub>7</sub> — I<sub>6</sub><sub>4</sub>

At measure 237 the "b" part of the chorale appears.

It is based on motive "1", as follows:

Ex. 9



At measure 245 an extension of "b" is made through sequential treatment. This extension ends at measure 249, at which point "a" returns, with the brasses and lower woodwinds being more prominent than the other instruments. Measure 256 marks the end of this statement of "a".

During the next ten measures, the "fanfare" version of motive "1" is tossed about, mainly between the lower brasses and upper winds. At measure 261 the chimes enter, joined later by the harp, and finally, the timpani, cymbals, and field drum merge into the dramatic unison of the full orchestra to close the composition on the fourth beat of measure 266.

Pages from Negro History

## I. "Africa"

This piece is scored for narrator and the following instruments:

WOODWINDS: Flute, Oboe, 2 Clarinets in B-flat,  
and Bassoon

BRASSES: 2 Horns in F, 2 Trumpets in B-flat,  
and trombone

PERCUSSION: Timpani and Gourd

STRINGS

---

There are four flats in the signature, the meter is 3/4, and marked "Moderately Fast, ♩ = 120.

The narrator opens with the following words:

<sup>1</sup>  
"Long ago, in a proud land, men with dark skins built imposing monuments and did great deeds in times of war and peace, until their civilization decayed. Their tribal life then centered in the Kraal. They became an agricultural people, living a simple but free life. In the evenings after the day's work was done, they relaxed by telling tales, singing, and dancing. This was Africa, ancestral home of the American Negro."

The oboe opens the piece with a pentatonic melody, which is characterized by a drop of a fourth, followed by

---

<sup>1</sup>  
Hoesen, K.D., (ed) Music of Our Time, Carl Fischer, Inc., New York, N.Y., 1935 ip. 37



a drop

tone, 17



The

the cell

solo cel

then up

Vi



a drop of a second, then, an upward climb to the original tone, in seconds, primarily, as follows:

## Ex. 1

Moderately fast ( $\text{♩} = 120$ )

The violas, bassoon, tom tom, and basses accompany the cello in a march-like rhythm at measure 10. Here the solo cello plays a figure which features a downward, then upward leap of a minor third, as follows:

## Ex. 2

The  
first and  
found in



Here  
opening  
the para

The  
the compo  
subsequer

The main theme is presented at measure 14 by the first and second violins divisi, as the same writing found in the above example continues, as follows:

## Ex. 3

2nd Violins div. *mf*

ETC.

Here the flute and clarinet play a snatch of the opening melody intermittently, punctuating, as it were, the phrase endings of the main theme.

The following diagram will explain the remainder of the composition, as no new thematic material is presented subsequently:

See next page

Yassu

17

18

21

22

23

3

( Measure )	( Significant Data )
17	Fragment of opening melody by flute and clarinet.
18-20	Restatement of main theme as in example 3.
21	Fragment of main theme by flute and clarinet.
22-26	Restatement of main theme by first violins and woodwinds.
29-31	Flute carries fragment of opening melody, rewritten.
32-39	Restatement of main theme by violins and celli, with clarinets, tom tom, and timpani accompanying. Horns play intermittently to punctuate phrases.
40-47	Muted trumpet and flute play main theme, accompanied by string choir. Gourd enters at measure 44, playing eight-note pattern.
48-59	Link, based on main theme, played by violins, muted trumpets, trombone, horns, clarinets, and bassoon. Timpani enter at measure 56.
60	Main theme played by brasses, with woodwind obbligato.

The

It is bad

rhythmical

employed

as follow



The coda is presented between measures 72 and 83. It is based on a fragment of the main theme, both rhythmically and harmonically. Full orchestra is employed here. The last four measures typify the coda, as follows:

Ex. 4

Fl. ob. *fff*

*fff* Violins

*fff* *mf* *retard*

*fff* *retard*

The musical score for Ex. 4 is a three-staff excerpt. The top staff is for Flute and Oboe (Fl. ob.), the middle for Violins, and the bottom for the piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Flute and Oboe part begins with a forte (*fff*) dynamic and a melodic line. The Violins play a rhythmic accompaniment of eighth notes, also starting with *fff*. The piano part provides a harmonic foundation with chords and moving lines. In the final measures, the Flute and Oboe part changes to a *mf* dynamic and includes a *retard* (rhythmically slowing down) marking. The Violins and piano parts also feature *retard* markings in the final measures, which conclude with a double bar line.



WOOD

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## "Slavery"

This piece is scored for the following instruments:

WOODWINDS:	Flute, Oboe, 2 Clarinets in B-flat, and Bassoon
BRASSES:	2 Horns in F, Trumpet in B-flat, and Trombone
PERCUSSION:	Timpani
STRINGS	Narrator

The key signature is four flats, the time is 4/4, ♩ = 92. The general mood is dirgeful.

The flute part in the last example of "Africa" connects this piece with that one. This flute plays a rather plaintive melody which features a high sustained "f", followed by its lower neighbor, and sudden return; then a sudden drop of an octave, rendering the same neighboring-tone figure in quicker notes. Here strings and bassoon accompany in recitative style, playing a figure that is akin to the main theme of the preceding piece, as follows:

See next page

## Ex. 5

Slower ( $\text{♩} = 92$ )

Basic Motive

Slave traders came, bringing sorrow to the dark people  
who were taken from their homes and carried like cattle...  
Etc..

Strings

Ob. Cls.

B's'n

During the first ten measures, which constitute the introduction, the narrator must read in a tempo that will cause his lines to correspond with those of the music. Example 1 shows an excerpt from the narration.

The key signature changes to five flats at measure 11, and the mood becomes more mournful at the marking, "In the style of a Negro Chant",  $\text{♩} = 60$ . Here the muted strings, joined later by woodwinds, begin to play a typical Negro tune, as follows:

See next page

## EX. 6

*In the style of a Negro Chant* Fl.

Fl.

ETC.

Viola

Cello

Bass

+ B's's'n

During the duration of this Chant, extension is made, mainly through sequence, and this statement of the Chant Theme ends at measure 21.

A measure 22 the flute, joined later by the first clarinet and strings, bassoon, and brasses state the basic motive of the introduction. The foregoing instruments enter in the order that they are listed. An excerpt follows:

## Ex. 7

ETC.

*mp*

Accompaniment by lower winds and strings not shown.

The  
interlu  
Here th  
questio  
as foll

T  
introc  
39 an



The horns, trombone, and bassoon play a two-measure interlude in the general B-flat major area at measure 37. Here the appearances of the "blues" third cause some question as to whether or not major or minor mode prevails, as follows:

Ex. 8

Ex. 8 is a musical score snippet showing a two-measure interlude. The top staff is labeled 'Hrns.' (Horns) and contains a melodic line with a 'mf' (mezzo-forte) dynamic marking. The middle staff is labeled 'Tbn.' (Trombone) and contains a similar melodic line. The bottom staff is labeled 'Fag.' (Bassoon) and contains a similar melodic line. The score is in B-flat major, indicated by two flats in the key signature. The interlude is marked 'ETC.' at the end of the second measure. A 'Timp.' (Timpani) part is also visible at the bottom of the second measure.

The clarinets play a modified version of the introductory theme over string accompaniment between measures 39 and 45. Here the basses carry an ostinato figure, thus:

Ex. 9

Ex. 9 is a musical score snippet showing a modified version of the introductory theme. The top staff is labeled 'mf Strings' and contains a melodic line. The middle staff is labeled 'mf Xn.' (Clarinets) and contains a similar melodic line. The bottom staff is labeled 'Cello' and contains a similar melodic line. The score is in B-flat major, indicated by two flats in the key signature. The interlude is marked 'ETC.' at the end of the second measure. A 'Bass' part is also visible at the bottom of the second measure.

The horns take up this theme at measure 45. The orchestration thickens, as the oboe, muted trumpet, and trombone enter between measures 47 and 50.

The orchestration has thinned out to clarinets and strings at measure 54, and here the former restate the material illustrated in the above example. The bassoon concludes this section by stating a segment of the introductory motive, as follows:

Ex. 10



The Negro Chant is restated in much the same manner as before between measures 62 and 88, employing full orchestra at intervals, and finally thinning out to flute, then oboe, then strings towards the conclusion of the piece.

The concluding eight measures are based on the introduction, the last four of which follow:

Ex. 11

# "Emancipation"

This piece is scored for narrator and the following instruments:

WOODWINDS: Piccolo, Flute, Oboe, 2 Clarinets in B-flat, and Bassoon

BRASSES: 2 Horns in F, 2 Trumpets in B-flat, and Trombone

PERCUSSION: Snare Drum, Timpani, and Cymbals

STRINGS

This piece has one flat in the signature, is in 4/4 time, and marked "Moderately Slow"  $\text{♩} = 84$ .

A ten-measure introduction opens the piece, featuring a fanfare, played now by brasses, then by woodwinds. Here the other instruments accompany in iambic rhythm, as follows:

Ex. 12

Moderately slow ( $\text{♩} = 84$ )

The musical score for 'Emancipation' is written for a full orchestra. The tempo is 'Moderately slow' with a quarter note equal to 84 beats per minute. The key signature has one flat. The score shows a ten-measure introduction. The brasses (Trombone, Trumpet, Piccolo, Oboe) play a fanfare. The woodwinds (Clarinet, Bassoon) also play a fanfare. The percussion (Snare Drum, Timpani, Cymbals) and strings (Violins, Violas, Cellos, Double Basses) accompany in iambic rhythm. The score includes dynamic markings such as *mp*, *pp*, and *pp sempre*.



The march-like main theme is carried by the first violins between measures 11 and 26. The use of triplets and block-chord accompaniment reminds one of the "Rising Tide", the choral composition Still wrote for the opening of the New York World's Fair in 1939. An excerpt of this theme follows:

Ex. 13



This march-like theme is restated by the brasses in the F minor area, accompanied by strings and woodwinds, between measures 27 and 42, in martial pomp, as follows:

See next page



## Ex. 14

Ex. 14 is a musical score for measures 43 through 52. It is written in F major and features a link section. The score includes staves for S.Dr. (Snare Drum), Cym. (Cymbal), col 8 (Color 8), Strings, and ETC. (Timpani). The music includes triplets and various dynamic markings like f (forte) and p (piano).

A link, based on the introduction, occupies measures 43 through 52, followed by a triplet roll by the timpani. This leads to the final statement of the main theme by full orchestra, in F major. This statement is a real repetition of the main theme.

A coda follows, which is based on the above theme, the concluding three measures follow:

## Ex. 15

Ex. 15 is a musical score for measures 53 through 55. It is written in F major and features a coda section. The score includes staves for Tpts (Trumpets), Strings & W.W. (Woodwinds), D.B. (Double Bass), and Tim. (Timpani). The music includes triplets and various dynamic markings like f (forte) and p (piano).

The American Scene

This suite is second of five such suites for "young Americans": (1) "The East", (2) "The South", (3) "The Old West", (4) "The Far West", and (5) "A Mountain, A Memorial, A Song".

The three movements presented here are: "Florida Night", "Levee Land", and "A New Orleans Street".

"Levee Land" and "A New Orleans Street" were premiered on February 5, and February 19, respectively, on the Standard School Broadcasts in 1959. There is no indication as to when "Florida Night" was first performed.

This suite is written for the following instruments:

WOODWINDS: 3 Flutes, third interchangeable with Piccolo,  
2 Oboes, English Horn, 2 B-flat Clarinets,  
Bass Clarinet, and 2 Bassoons

BRASS: 4 Horns in F, 3 B-flat Trumpets, 3 Trombones,  
and Tuba

PERCUSSION: Timpani, Bells, Chimes, Triangle, Tambourine,  
Suspended Cymbal, Cymbals, Drums, Harp, and  
Celesta

STRINGS

"Florida Night"  
(Soft Loveliness)

This movement opens in B-minor, 3/4 time, and is marked, "Moderately",  $\bullet = 76$ . The first theme is played by muted strings (divisi) with celesta accompanying in broken chords, reduced from the harmony in the strings, as follows:

Ex. 1



This theme continues through measure 8. At measure 9 a variant of the same theme is played by the same instruments softly, ending at measure 16 on an F-sharp minor seventh chord, omitting the third - "a".

Subsequently, this same theme is repeated with flute and oboe joining briefly, through measure 32. The final chord in this announcement of the first theme is a B-minor chord, outlined again by bells and harp, omitting the third - "D". This measure is retarded in tempo.

At measure 33 the tempo picks up to  $\bullet = 104$ , the key signature changes to one flat, and after an eight-measure link which retards, then accelerates capriciously, playing a graceful figure, as follows:

Ex. 2



The second theme enters at measure 39, thus:

Ex. 3



This theme has an impressionistic flavor, perhaps because of the partly outlined whole-tone scale melody and the augmented chords. Strings play the theme with woodwind accompaniment. A short development takes place, in which the first and second themes, in combination with woodwind eighth-note motive of the link, are being exploited. The brass part is interesting here from the standpoint of orchestration. The trumpets are muted as they play in a high register, while the horns play in the medium register, thus:

## Ex. 4

Violin II

Trumpet

Horns

Harmon mute

Tpt.

The time signature changes to 3/4 at measure 73, where a link in rubato style runs through measure 78.

At measure 79 the recapitulation commences with the first theme being played by the strings divisi in B-minor and in the original tempo. The accompaniment is now augmented, however, by the addition of brass, woodwinds, bells, and harp. The celesta plays block chords instead of the arpeggios as in the beginning of the movement. The movement ends at measure 124, after a retardation, on a B-minor ninth chord.

---

"Levee Land"

This piece is in A-flat major, 4/4 time, and marked, "Moderately",  $\bullet = 76$ . The first theme is of the "blues" variety, with its syncopation and use of the flatted seventh. This theme runs through measure 16. The first flute, however, repeats the initial eight measures, beginning with measure 17. The first theme follows:

Ex. 5

The musical score for "Levee Land" (Ex. 5) is presented for three instruments: Oboe, Viola, and Cello. The music is in A-flat major (three flats) and 4/4 time. The Oboe part begins with a dynamic marking of *mf* and the instruction "senza sord - div". The Viola and Cello parts provide harmonic support with sustained notes and moving lines. The score includes dynamic markings of *mf* and *p*, as well as an accent mark. The phrase "Etc." appears at the end of the Viola staff, indicating the theme continues.



At measure 23 the tempo quickens to  $\text{♩} = 104$ . The orchestration thickens, and a modified version of the first theme is presented "crisply" in a two-measure link. After this link, which ends at measure 23, the second theme enters in the first violins in F-minor, as follows:

## Ex. 6

The musical score for Example 6 is written for strings and woodwinds. It consists of two systems of staves. The first system shows the strings (labeled 'strings' on the left) and woodwinds (labeled 'Wds Svc.' and 'Via.') playing a two-measure link. The strings are marked 'crisply' and 'mf'. The woodwinds are marked 'Via.'. The second system shows the strings (labeled 'strings') and woodwinds (labeled 'Via.') playing a continuation of the link. The strings are marked 'crisply' and 'mf'. The woodwinds are marked 'Via.'. The score is written in F-minor and 2/4 time.

The woodwinds accompany here in high register, producing a piercing sound. This continues through measure 39. At measure 40 a repetition of the second theme is made in altered version and extension is made thereupon through measure 54. At measure 54 a gradual retardation in tempo is made just before an eight-measure link, based on the first theme, appears.

At measure 66 the recapitulation brings the first theme back once more in A-flat major, but in the flute and

oboe, accompanied by clarinets and bassoons this time.

At measure 73 brass and strings divisi rejoin the orchestra, the theme now being played basically in thirds by the first violins.

The movement ends at measure 84 on an A-flat major chord, played by the strings.

---

"A New Orleans Street  
(Gaily)

This is a perpetual-motion-type piece in 2/4 time, with two sharps in the signature. The first theme uses the pentatonic scale, and enters from the outset in the flute, clarinet, first violin, and second viola, as follows:

Ex. 7

Wds.

*gaily* ♩ = 132

Fag.

Etc.

9, 1

At me  
as fo



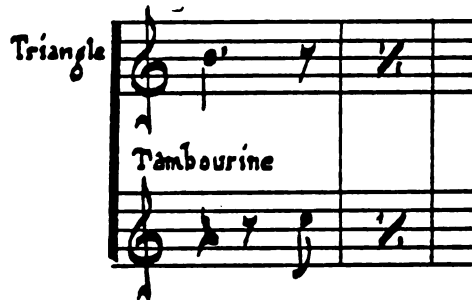
measur

here,  
by woo

A  
measur

The full orchestra plays this theme "gaily" at measure 9, ♩ = 132. The percussion part is striking, thus:

Ex. 8



This announcement continues through measure 43.

At measure 44 the second theme enters in the strings, as follows:

Ex. 9



The tambourine plays a vital role for four measures here, followed by an eight-measure statement of the same by woodwinds. This is repeated.

A slight development of the second theme begins in measure 56 with a brass fanfare, as follows:

See next page

## Ex. 10

Horns

Trumpets

Etc.

Motives of the first and second themes are used later. Virtually full orchestra is now playing the development which ends at measure 95. A new theme appears in the strings during this development at measure 68, as follows:

## Ex. 11

Etc.

*f* *crisply*

The percussion part at measure 75 is interesting, thus:

## Ex. 12

Cym.

Dr.

Tyn.

Etc.

A  
beat of  
is play

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theme a  
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cited a

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unison

A link begins on the second half of the second beat of measure 95. Here a motive of the first theme is played by the woodwinds, bells, and upper strings.

The recapitulation begins at measure 102, the first theme appearing in the high woodwinds. At measure 118 this statement in the woodwinds is countered by the new theme cited above in the development, played again by the strings.

The coda begins at measure 135, and is based on the first theme. The movement closes at measure 149 on a unison (sf) "A".

-The Use of Percussion Instruments In This Work-

The percussion instruments used in this suite follow:

Bells, Chimes, Triangle, Tambourine, Suspended Cymbal, Cymbals, Drums, Harp, and Celesta

Movement One

The timpani and suspended cymbal support the introductory measures, the former rendering a two-stick roll close to the rim, while the suspended cymbal plays a two-stick roll close to the center, ending with a "pressed roll."

At measure 44 the suspended cymbal plays a two-stick roll, normal style, for six measures, accompanying the brass and woodwinds that play the second subject (FF) during the development.

The final measure of movement one is given the following support by the percussion instruments:

Ex. 13

The musical notation for Example 13 shows four staves for percussion instruments: Tympani (Tym.), Cymbal (Cym.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The Tympani staff has a treble clef and a common time signature (C). It features a series of eighth notes with stems, followed by a final measure with a double bar line and a fermata. The Cymbal staff has a treble clef and a common time signature (C). It features a series of eighth notes with stems, followed by a final measure with a double bar line and a fermata. The Snare Drum staff has a treble clef and a common time signature (C). It features a series of eighth notes with stems, followed by a final measure with a double bar line and a fermata. The Bass Drum staff has a treble clef and a common time signature (C). It features a series of eighth notes with stems, followed by a final measure with a double bar line and a fermata. Above the staves, there are two horizontal lines with a double bar line and a fermata, indicating a sustained sound. To the right of the notation, the word "Etc." is written.

Etc.



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second

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as fol

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is pl

In movement two a small drum plays a pressed roll with muted brass at measure 64, as a variant of the second theme is being stated. Until this point the percussion instruments have been silent. After this point they remain silent through the remainder of the movement.

The triangle and wire brush open the third movement, as follows:

Ex. 14



Towards the end of this movement, the wire brush and cymbal play the pattern illustrated above.

At measure 63 of movement four, the suspended cymbal is instructed to "draw small file rapidly downward on edge of cymbal" on a half note, as follows:

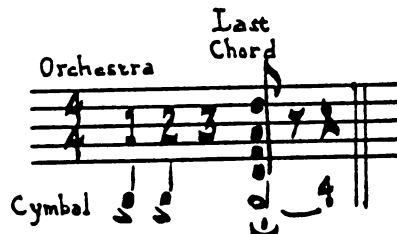
Ex. 16



Interestingly enough, chimes accompany the brasses in a statement of the main theme.

The cymbal holds through the last chord in the movement, giving a chilling effect, as follows:

Ex. 17



## CHAPTER THREE

-Piano Works-

## PIANO PIECES

The piano pieces discussed in this section show a definite change in Still's style. They are all impressionistic, and many of them embrace more than one tonal plane.

Although Still adheres to his normal Negroid style in works composed about the same time as the piano pieces, it is interesting to observe the adequacy with which he expresses himself in these little keyboard gems in a style which is far from Negroid.

One would well commend these pieces to the music educator. Many young pianists have cherished having "Summerland" a part of their repertory.

Only two of the Three Visions are presented in this section, as the author felt that "Bells" offers substance of greater relevance to the study than "Radiant Pinnacle"

The Three Visions, composed in 1935, and the Seven Traceries, composed in 1940, are similar. They both reflect a musical idiom which is entirely different from that used by Still in his symphonic works.

These two works are, nevertheless, indicative of the composer's musical individuality. The harmonic structures are blends of consonance and dissonance, the moods are strongly contrasted, and the thematic material is strikingly original.

The Three Visions are musical expressions of three dreams, while the Seven Traceries are abstractions, bearing the imprint of mysticism.

These impressionistic pieces are recorded by New Records, Incorporated, New York, N.Y.



Three Visions"Dark Horsemen"

This composition is in 4/4 meter, has no key signature, ♩ = Cir 120.

A motive which consists of an F 6 chord, followed by an<sup>4</sup> enharmonic B major chord with superimposed thirds, opens the piece, as follows: Ex. 1.

(Motive "a")

Motive "b" is presented in measure 3, as follows:

Ex. 2





An altered version of motive "a" is presented a third higher, followed by an altered, sequential treatment of motive "b", between measures 5-7. The following example shows the essential treatment of motive "b":

Ex. 3



This is followed by a series of third-relation triads in the right hand, in broken rhythm, above a "d" pedalpoint, now smooth, then an octave leap, the first note of which is like a grace note, as follows:

Ex. 4



A tritone leap initiates an arpeggiated version of motive "b". Here the harmony could be analyzed as a second inversion of a D seventh, considering that A-flat is spelled G-sharp for reading convenience. Note that in the second bar of the example the harmony changes to a B-flat ninth chord, as follows:

Ex. 5



The rhythm throughout the composition is quite depictive of the galloping of horses. One further notes that no strong feeling of tonality is present. The composition was composed when Still was perhaps unconsciously operating under the influence of Varese.

Motives "a" and "b" are combined at bar 19, thus:

Ex. 6



The above procedure continues through measure 30.

The reprise occurs at measure 31. The rhythm and transposition spell the difference between this section and that of the initial "A" section. The rhythm is smoother, as follows:

Ex. 7



At measure 34 the writing for the left hand is smoother, as it plays in angular motion in eighths, employing the intervals of the tritone and sixths, against the right hand. Here the latter plays a sequential version of motive "a", as follows:

Ex. 8

The coda is based on motive "a". Here the writing moves to the lower keys of the piano, to suggest the shuffling sound of the darkmen's horses, as follows:

## Ex. 9



# "Summerland"

This piece is in 6/8 meter, has one sharp in the signature, and is marked, "Tranquilly", ♩ = 44.

"Summerland's" design parallels that of Debussy's "Clair de Lune".

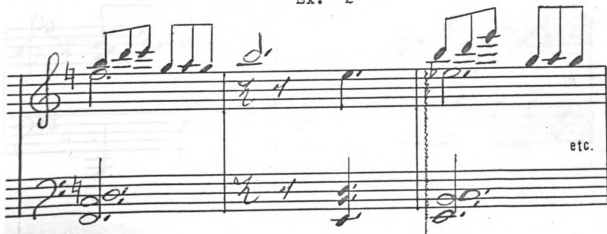
The opening theme consists of a duple sentence, an excerpt of which follows:

Ex. 1



The second sentence is an altered version of the first, and begins as follows:

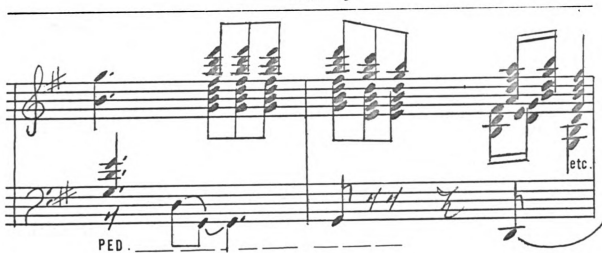
Ex. 2





The second sentence is followed by a transitional passage which is based on the theme to come. Seventh chords are used in the high register of the keyboard, giving an impressionistic effect, thus:

## Ex. 3



The second theme enters next in the left hand. It is an outgrowth of the transitional passage. The pentatonic scale is used here, giving a folksong-like effect:

## Ex. 4





The above theme is developed through measure 30, after which the first theme is presented in the D major area, three measures of which follow:

Ex. 5

The signature changes to one sharp at measure 39. Here an altered version of the first theme is presented.

The reprise begins at measure 49, slightly rewritten, as follows:

Ex. 6

The concluding bars are characterized by a gradual shift from the high notes in the right hand to the lower notes of the keyboard, basically playing seventh and ninth chords. The music retards and diminishes in volume as the end approaches, as follows:

## Ex. 7



The total mood of this piece is impressionist. The composer does a masterful job of depicting picturesque scenes of summer through the use of voluptuous harmonies, as well as spacing these harmonies in a manner which suggests serenity and idyllic joy.



"Bells"  
(Fairy Knoll)

This piece has one sharp in the signature, is in 2/4 meter, and marked, "Very Lightly", ♩ = 112.

Four tolls of the knell (motive "b") permeate the entire piece. The opening measures ring out with high peals (motive "a"), as follows:

Ex. 1

8va

*pp* Motive "a")

(Motive "b")

Etc.

This initial statement of the main motives runs eight measures. Then, this statement is repeated, intervallicly intact, but transposed down a major third, through measure 16.

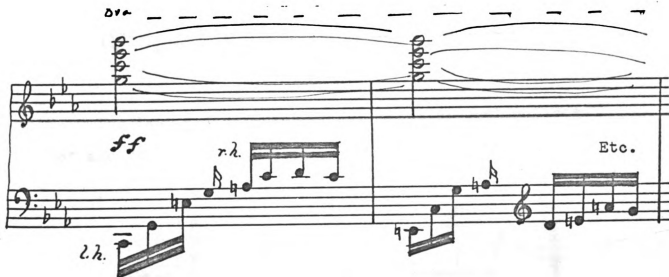
At measure 17 a fragment of the main motive is presented, with motive "a" being played by the right hand, and motive "b" by the left hand, as follows:

Ex. 2



Measure 81 marks a point of climax, as a C major chord triumphs over all the restlessness of the writing which precedes it. The chord is undergirded by a pentatonic flourish of sixteenth notes, which runs from great "C" to three-line "A" of the keyboard, an excerpt of which follows:

## Ex. 4



The reprise begins at measure 85. Here the whole complexion of the initial motive is changed by the essentially major quality of the transposed writing. Noteworthy is the expressionistic quality of the lingering overtones of the four tolls, imparted by the upward chromatic inflection of the left hand part, as follows:

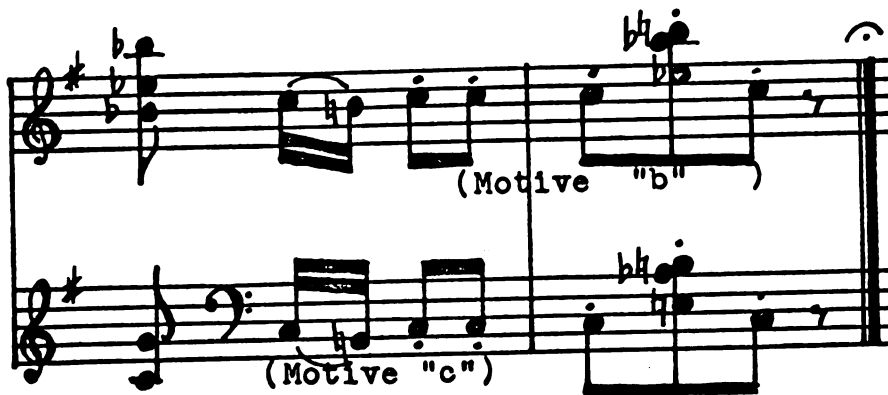
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## Ex. 5



The last two measures of the piece present motives "b" and "c", as follows:

## Ex. 6



## Seven Traceries

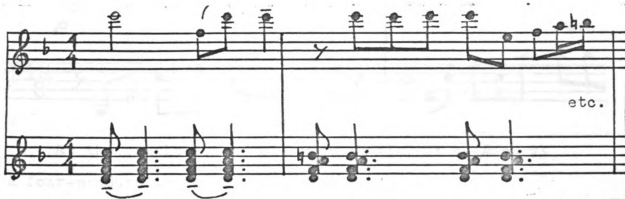
"Out of the Silence"

(For William Allen)

This piece has one flat in the signature, is in 4/4 meter, and marked, "Tenderly"  $\text{♩} = 40$ .

"Out of the Silence" opens with the left hand playing eighth note-dotted quarter patterns of 7th chords in each half of the measure, beneath a rather charming melody, whose downward bending contour is basically smooth, thus:

Ex. 1



Then, thematic expansion is made on the above idea,  
as follows: Ex. 2

Ex. 2





The second theme appears in measure 16, after the signature changes to no sharps or flats, and the meter changes to  $12/8$ ,  $\bullet = 50$ .

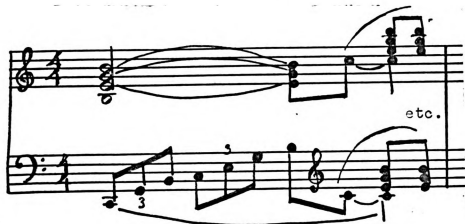
This theme is a rhythmically extended version of the opening one, and has the character of a popular tune one might hear in a respectable cocktail lounge, thus:

## Ex. 3



At the completion of the above theme, at measure 25, a four-measure link begins, as follows:

## Ex. 4





The reprise begins at measure 30. The key and time signatures are the same here as they were at the beginning of the piece. The right hand, however, now has thicker texture, as it plays more ponderous sounding chords in place of single notes, as follows: Ex. 5

**Tempo I**  $\text{♩} = 40$

*p* etc.

Extension of the original theme is made as follows:

Ex. 6

*p* etc.



The coda begins at measure 43. The writing here is more dissonant than anywhere else in the piece. There are interesting superimposed chord structures, indicated by asterisks in the following example:

Ex. 7



Then, comes a rather mysterious ending, suggestive of two harmonic planes. The superimposed chord structures are indicated by asterisks:

Ex. 8

2/1



52

2-5

3-6

4-7

5-8

6-9

7-10

8-11

9-12

10-13

11-14

12-15

13-16

14-17

15-18

16-19

"Muted Laughter"  
(For Jessie, Marge, Adrian and Charles)

This piece has one sharp in the signature, is in 2/4 meter, and marked "Lightly" ♩ = 160.

It opens with a percussive figure, as follows:

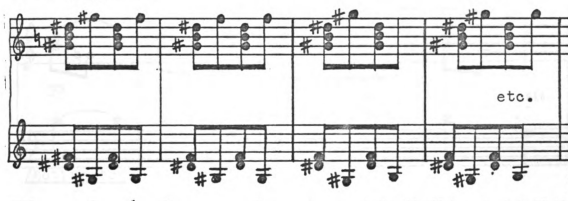
Ex. 1





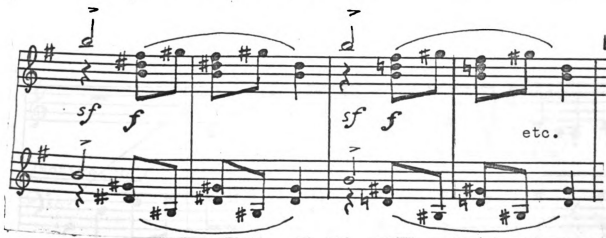
A four-measure figuration, based on motive "b" follows in measure 13, and continues through measure 16, as follows:

## Ex. 2



This motive is modified between measures 17-24, as indicated by following excerpt:

## Ex. 3



Then, motive "a" is combined with a new motive, "c", definitely in the G major area, between measures 29-48. Here the piano style of Count Basie is recalled in the right hand, thus:

## Ex. 4



The original tempo is called for in measure 49, after a retardation in measure 48. Here the "a" motive is presented intact, for the most part, and the reprise is at hand.

The concluding four measures comprise the coda, which hints at motives "b" and "a", as follows:

## Ex. 5





"Mystic Pool"

(For Josephine Harreld)

This piece has one sharp in the signature, is in 3/4 meter, and marked "Delicately" ♩ = 50.

It opens very softly with the left hand playing the melody, based on a C minor 7th chord, and the right hand playing an accompaniment which is based on an E flat augmented 7th chord. The two parts, however, play harmonies which could be analyzed within the context of one chord: a C minor 9th, as follows:

Ex. 1

to

(Motive "b")

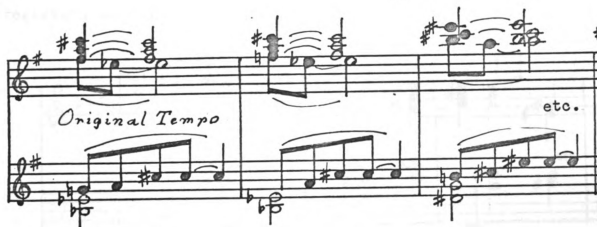
*ppp*

(Motive "a")

etc.

At measure 9 motives "a" and "b" are presented in slightly altered form, as follows:

Ex. 2



Motive "a" is presented in augmented form in the right hand, as the left hand plays a compressed version of the same motive at measure 16. Here the signature has changed to one flat. The writing sounds very impressionistic, because of numerous augmented harmonies used, thus:

Ex. 3

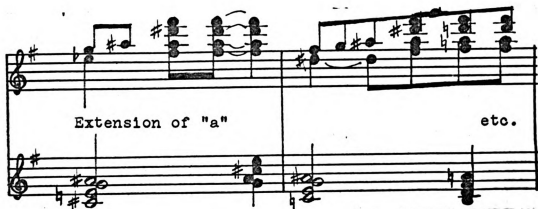
The writing becomes more transparent at measure 22. Here the right hand plays an altered version of "a", which features octave displacement of its last three notes. The left hand accompanies with a robust bass in low register, as follows:

Ex. 4



The reprise begins at measure 30, using the same music as the beginning of the piece, except that the high register of the keyboard is kept for a longer period, and extension is made, as follows:

Ex. 5



The coda runs from measures 40-47. It is based on motive "a", Interestingly enough, the polychord that concludes the piece is based on the harmonic outline of motive "a", as follows:

## Ex. 6

Retard Slightly

(Cf with bar 1 motive "a")





"Woven Silver"  
(For Kay Swift)

This piece has no key signature. The time signature is 2/4, and the tempo indication is "Daintily" ♩ = 88.

This is a perpetual-motion type piece, based entirely on triplets, with augmented chords or intervals marking the cadences. The following example illustrates the germ idea:

Ex. 1



Rather capricious writing appears in measures 14-17.

Here the tempo retards and increases twice, thus:

Ex. 2



1144

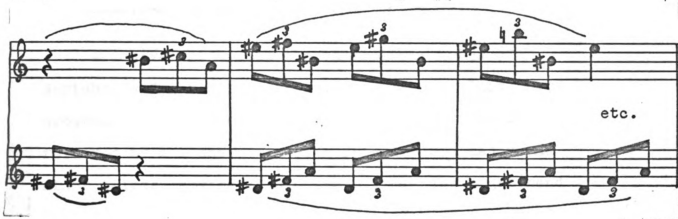
1145

1146

1147

The texture changes in measure 23. Here triplets are played by both hands simultaneously, as follows:

## Ex. 3



There is no return of the first section, in fact, the entire piece is free as to form.

The last chord is a polychord: G-sharp minor in the right hand, over an F major chord in the left hand. This appears after a run which seems to be in the A minor area, as follows:

## Ex. 4

Example 4 shows a musical passage in two staves. The top staff (treble clef) is labeled 'R.H.' and the bottom staff (bass clef) is labeled 'L.H.'. The passage begins with a triplet of eighth notes in both hands, marked with a '3' and a bracket. The notes in the triplet are G-sharp, A, and B. The passage continues with more notes, and the word 'Retard' is written above the right hand. The final chord is a polychord: G-sharp minor in the right hand, over an F major chord in the left hand.



"Wailing Dawn"  
(For Militza and James)

This piece has two sharps in the signature, is in 3/4 meter, and marked "Mournfully" ♩ = 50.

A motive which uses the three lower notes of Scriabin's "mystic" chord opens the piece. This chord progresses to a G sharp minor 7th. This motive is followed by a D sharp 7th with superimposed major and minor thirds, moving to a G sharp 7th. The right hand here plays a melody which outlines a B flat augmented 7th, as follows:

Ex. 1

The musical notation for Example 1 consists of two staves. The top staff is in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a piano (p) dynamic. The first measure is labeled 'Basic' and contains a chord of F#2, C#3, and G#3. The second measure is labeled 'Motive Sustained' and contains a chord of F#2, C#3, and G#3. The third measure contains a chord of F#2, C#3, and G#3. The fourth measure contains a chord of F#2, C#3, and G#3. The fifth measure contains a chord of F#2, C#3, and G#3. The sixth measure contains a chord of F#2, C#3, and G#3. The seventh measure contains a chord of F#2, C#3, and G#3. The eighth measure contains a chord of F#2, C#3, and G#3. The ninth measure contains a chord of F#2, C#3, and G#3. The tenth measure contains a chord of F#2, C#3, and G#3. The eleventh measure contains a chord of F#2, C#3, and G#3. The twelfth measure contains a chord of F#2, C#3, and G#3. The thirteenth measure contains a chord of F#2, C#3, and G#3. The fourteenth measure contains a chord of F#2, C#3, and G#3. The fifteenth measure contains a chord of F#2, C#3, and G#3. The sixteenth measure contains a chord of F#2, C#3, and G#3. The seventeenth measure contains a chord of F#2, C#3, and G#3. The eighteenth measure contains a chord of F#2, C#3, and G#3. The nineteenth measure contains a chord of F#2, C#3, and G#3. The twentieth measure contains a chord of F#2, C#3, and G#3. The notation ends with 'etc.'.

The sounds here are very somber, and give the impression of a dirge. This basic motive is extended through measure 15.

[illegible]

The tempo increases after a one-measure link, and a recitative-like passage is played by the right hand, as follows:

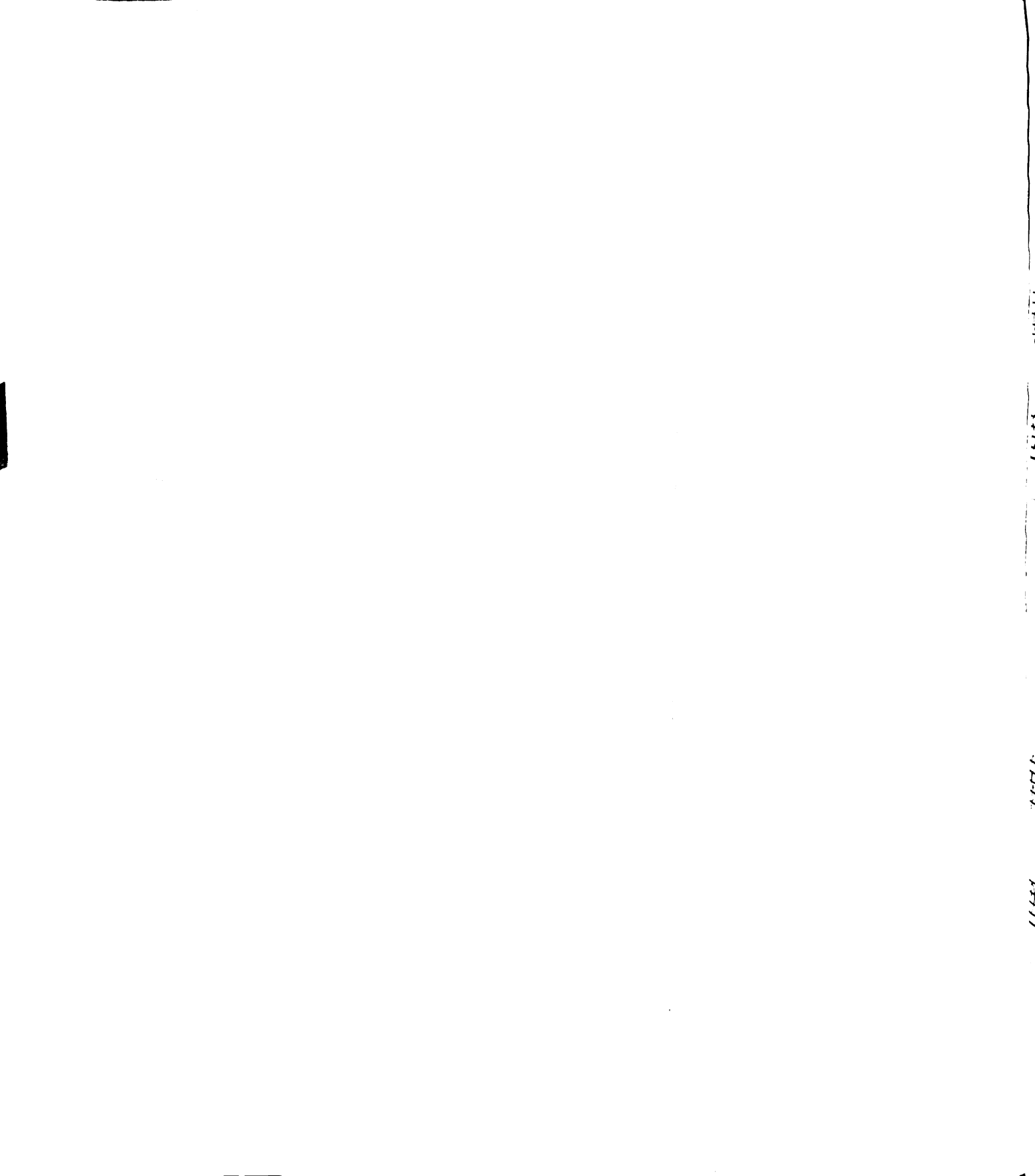
## Ex. 2

Example 2 is a musical score for two staves. The right staff (treble clef) contains a recitative-like passage. It begins with a one-measure link, followed by a tempo change to *mp* (mezzo-piano). The tempo is marked *Hurry Slightly*, then *Strict Time*, then *Retard Slightly*, and finally *Strict Time* with the word *etc.* above it. The left staff (bass clef) provides a harmonic accompaniment, consisting of sustained chords and moving lines. The key signature has one sharp (F#), and the time signature is 4/4.

The big moment in the piece comes in measure 29, when extension is made on the recitative-like theme, mentioned above. Here extreme registers of the piano are used, and cascades of beautiful harmony engulf the listener, as follows:

## Ex. 3

Example 3 is a musical score for two staves. The right staff (treble clef) contains a recitative-like passage. It begins with a one-measure link, followed by a tempo change to *f* (forte). The tempo is marked *Broadly*, and the passage ends with the word *etc.* above it. The left staff (bass clef) provides a harmonic accompaniment, consisting of sustained chords and moving lines. The key signature has one sharp (F#), and the time signature is 4/4.





Immediately following this in measure 33, the right hand plays a transposed version of the recitative-like theme, as follows: Ex. 4

Example 4 is a musical score for two staves. The right staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various accidentals (flats and naturals) and slurs. The left staff is in bass clef with a key signature of one sharp (F#) and contains a supporting bass line with slurs. The tempo markings 'Hurry Slightly' and 'Retard Slightly' are placed below the right staff. The word 'etc.' appears at the end of the right staff.

A five-measure link leads to a repetition of the initial motive, in original tempo at measure 41. Extension is made on this motive through measure 67. The following example illustrates a portion of the extension: Ex. 5

Example 5 is a musical score for two staves. The right staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various accidentals (flats and naturals) and slurs. The left staff is in bass clef with a key signature of one sharp (F#) and contains a supporting bass line with slurs. The tempo marking 'Growing Gradually Loud' is placed below the right staff. The word 'etc.' appears at the end of the right staff.



The concluding six measures constitute the coda.

The harmony here consists of a major 7th on G, followed by the same chord on B, the latter ending the piece, as follows:

## EX. 6

Diminish

*ppp*

"Cloud Cradles"  
(For Helen and Allan)

This piece has two flats in the signature, is in 6/8 meter, and marked, "gracefully",  $\text{♩} = 84$ .

"Cloud Cradles" opens with a motive, labeled "a" in example 1, which features a D minor triad in the right hand, over a G-flat major triad in the left hand.

These are arpeggiated in contrary motion, as follows:

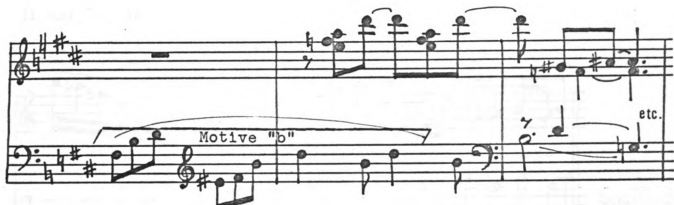
Ex. 1



A new motive ("b") appears for the first time in measure 7. It is based on B-minor harmony, and played by the left hand. The right hand accompanies with D minor-ninth harmony, as follows:

See next page

## Ex. 2



Motive "a" is presented in sequential pattern between measures 9014. The key signature changes to two flats in measure 13. Up to this point the harmonies sound very close to those of Scriabin. Still's harmonic language is based on superimposed thirds and fifths of varying qualities, while Scriabin based his on fourths of varying qualities.

The "b" motive appears between measures 15-16, slightly altered. This is followed by sequential statements of "a", through measure 30, during which two tonal planes are maintained, as follows:

## Ex. 3



This bitonal writing is further illustrated in measures 31 and 32, as follows:

Ex. 4



An arpeggiated link between measures 41-44 leads to a brief development of motives "a" and "b". The key signature changes here to no sharps or flats. Motive "b" is inverted. The link is summarized in the following:

Ex. 5





Then, a slight development of the two motives ensues,  
as follows: Ex. 6



The reprise begins at measure 57. Here the key signature changes to two flats, and the harmony is more easily analyzed as tertian than other sections of the piece, hitherto discussed. The first measure here could be analyzed as an E flat 7th, considering the C sharp and A natural as being double appoggiaturas. The second measure could be analyzed as an E flat 9th, with the same appoggiaturas as in the previous measure, thus:

Ex. 7







Polyharmony soon re-appears, as the piece ends on a polychord. This polychord consists of an enharmonic B flat augmented 7th over an enharmonic E flat diminished triad, as follows:

Ex. 8

The musical score for Example 8 is written for piano in 4/4 time with a key signature of one flat (B-flat). It consists of two staves. The right-hand staff (treble clef) contains a complex polychord in the final measure, which is the focus of the example. The left-hand staff (bass clef) provides a simple bass line. The score includes markings for 'Original', 'Tempo', and 'L.H. Retard'. The polychord is described as an enharmonic B-flat augmented 7th over an enharmonic E-flat diminished triad.

The spacing of this last chord renders it pleasing to the average ear.

"A Bit of Wit"  
(For Florence and James)

This piece has four flats in the signature, is in 2/4 meter, and is marked, "Playfully", ♩ = 88.

It opens with a motive ("a") which outlines a D-flat major-seventh chord in first inversion, considering E-natural and B-natural to be appoggiaturas. Motive "b", which appears in measure 2, outlines an augmented 9th chord on E-flat. Interestingly enough, it also spells out the lower five tones of a whole-tone scale on C-flat. The first three measures follow:

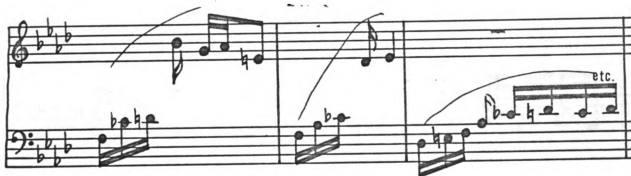
Ex. 1

The musical notation for the first three measures of the piece is shown in two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 2/4. The first measure is marked *mp* and contains Motive "A" in both staves. The second measure contains Motive "b" in both staves. The third measure continues the melody in the treble staff and ends with "etc.". Arched lines connect the notes of Motive "A" and Motive "b" across the staves.

There is a dialogue effect between motives "a" and "b":  
measures 1-4.

A four-measure episode, which features arpeggios,  
leads to the aforementioned dialogue, rewritten, as follows:

Ex. 2



The two motives are combined between measures 19-26.  
An excerpt of this jestingly writing follows:

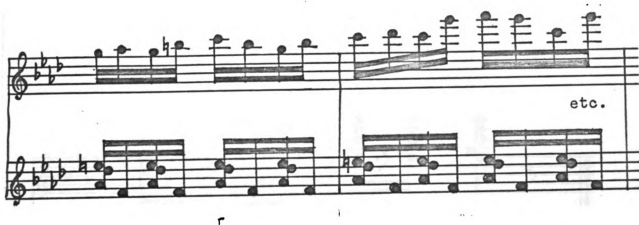
Ex. 3



The reprise begins in measure 31, following a four-measure link. Extension is made, however, between measures 36-40.

This extension is based on motive "a", as follows:

Ex. 4



The coda begins at measure 41. It is a thin-textured figuration, based on an F minor chord, thus:

Ex. 5



This is followed by two measures of thicker-textured polychords, the concluding three of which express vociferous laughter with great effect, as follows:

## Ex. 6

The musical notation for Example 6 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The notation features complex polychords, which are chords with multiple roots. The first measure on each staff contains a series of notes and chords. The second measure on each staff contains a series of notes and chords, with the text "As Loud As Possible" written above the top staff. The notation is characterized by thick, dark lines and a high density of notes, creating a complex and dense texture.

## **CHAPTER FOUR**

### **-Choral and Vocal Works-**

## CHORAL AND VOCAL WORKS

The works presented in this section are representative of William Grant Still's best effort in this medium. They were examined at his suggestion, and it is obvious that he gave very careful thought and put forth special effort in writing for the voice in these compositions.

The fact that opera is Still's first love is more apparent in these choral and vocal works than in other compositions by this composer.

The Caribbean Melodies are well commended to the music educator who is interested in integrating dancing and/or action with singing. The freshness of the harmonies is another valuable element of these works. This harmony is the product of singable and well-conceived melodic lines, and should present no problems to the average high school singing group.



# "Rising Tide"

This work was the theme song, commissioned by the New York World's Fair during 1939. It was published by J. Fischer and Brothers, New York, at that time.

The work is in G minor, 4/4 meter, and marked "Martial". It is a setting of the following poem by Albert Stillman:

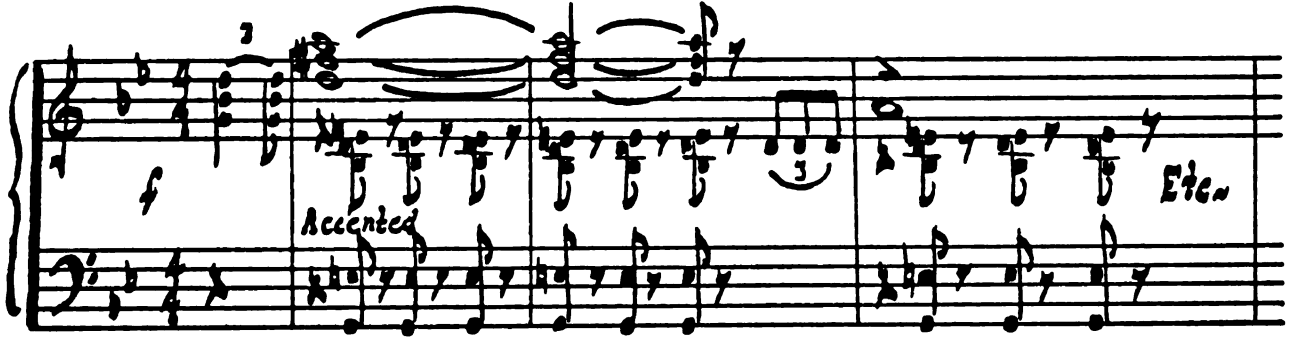
"There's a stir in the wind  
That's growing and growing,  
I tell you the wind is blowing the past away!  
For the pulse of the world is beating and beating,  
and ev'rywhere men are meeting to say:

We're the rising tide come from far and wide  
Marching side by side on our way  
To a brave new world, tomorrow's world,  
That we shall build today.

From the plains we come, from the mountain side,  
We're the rising tide of the world:  
From the farm and from the fact'ry we come forth!  
From the East and the West, from the South, and  
the rest from the North!

Will you join the song of our happy throng,  
As we march along on our way?  
For we're starting today, hand in hand, side by side,  
And tomorrow and forever comes a great rising tide!"

A march-like introduction of four bars opens this piece. Polychordal harmonies are used, because of the spacing, as follows: Ex. 1



The tenors and baritones enter in the concluding measure of the piano introduction in unison. Their line opens with an upward skip of a major sixth, answered by alternating major seconds. From this point the contour is rather angular. At the words, "that's growing and growing", (measures 5 and 6), the altos and basses enter, and later in measure 6 the sopranos enter to emphasize the unison singing of the words, "I tell you the wind is blowing", (measure 7). During this time the accompaniment remains march-like, playing block chords, of the seventh and ninth, duplicating the harmony of the

voice parts, as follows:

Ex. 2

Ex. 2 is a musical score for four voice parts: Soprano (Sop.), Alto (Alto), Tenors (Tenors), and Bass (Bass). The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are: "There's a stir in the wind cha-zz grow-ing and grow-ing, I". The Soprano part has a melodic line with a triplet of eighth notes. The Alto part has a similar melodic line. The Tenors and Bass parts provide harmonic support with chords and single notes. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs.

and

Ex. 3

Ex. 3 is a musical score for two voice parts: Soprano (Sop.) and Bass (Bass). The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are: "tell you the wind is blow-ing The past a-way! Etc.". The Soprano part has a melodic line with a triplet of eighth notes. The Bass part provides harmonic support with chords and single notes. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs.

The next two lines of the verse are set to four measures of music, based on the opening vocal phrase. Notable is the contour of the sopranos and altos at the words, "is beating and beating". It is a drooping contour, based on two melodic figures, treated in sequence, as follows:

Ex. 4

Ex. 4 is a musical score for two voice parts: 2nd Soprano (2nd sop.) and Alto (Alto). The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are: "is beat-ing, and beat-ing". The 2nd Soprano part has a melodic line with a triplet of eighth notes. The Alto part provides harmonic support with chords and single notes. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs.

This first verse occupies the eight measures following the introduction. The second verse, beginning with the words, "We're the rising tide", occupies twelve measures. The key changes here to one sharp, and the melody is more conjunct. The texture in the voice parts is more transparent, because of the doubling between the first sopranos and baritones, as follows:

## Ex. 4

The musical score for 'We're the rising tide' is written for two voices (Soprano and Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The melody is conjunct, with many eighth and sixteenth notes. The lyrics are: 'We're the ris-ing tide come from far and wide march-ing'. The score includes triplets in measures 1, 2, 3, 4, and 5. The piano part provides a steady accompaniment with eighth and sixteenth notes. The score ends with a double bar line and the word 'Etc.'.

The above example basically illustrates the music that serves this second verse, which terminates in measure 26.

The third verse opens with the same music as did the second. At the words, "From the farm", however, the first sopranos and tenors sing a new melody in unison for three measures.

The above procedure is punctuated by a gig-like two-bar interlude which leads to a bouncy phrase by the sopranos, altos, and tenors. This bouncing rhythm marks the phrase, "From the South, and the rest from the North!", as follows:

## Ex. 5

The musical score for Ex. 5 consists of two systems. The first system features a vocal line (soprano, alto, and tenor) and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "From the farm and from the soc-t'ry we come forth!" and "From the". The piano accompaniment is in bass clef with a key signature of one sharp (F#). The second system continues the piano accompaniment, showing a more complex rhythmic pattern with triplets and sixteenth notes. The score is written in a handwritten style with some corrections and markings.

This verse terminates at measure 32. Here the final verse commences. It is set to basically the same music as verses two and three, except for the last eight bars, which are slightly extended. At the words, "For we're starting today", the characteristic rhythm that permeates the piece is modified through occasional prolongation of notes in the voice parts, as well as fleeting cessations caused by rests. The accompaniment remains march-like, nevertheless, as follows:

## Ex. 6

For we're start-ing to - day, — hand in hand, side by side, — And to Etc

For we're start-ing to - day, — hand in hand, side by side, — And to

For we're start-ing to - day, — hand in hand, side by side, — And to

For we're start-ing to - day, — hand in hand, side by side, — And to

For we're start-ing to - day, — hand in hand, side by side, — And to

This piece concludes on a high pitch of grandeur, as the voices are more widely spaced, and the upper registers of the sopranos, tenors, and baritones are used. The music "Retards Greatly", beginning with the third from the final measure, and cadences with a formula that features a modified dominant ( $\#1\ 9$ ) progression to the tonic. The tonic chord here sounds rather open, because of the spacing and doubling of the fifth in the second soprano and tenor parts. Only the baritone part sings the third of the chord, and the remaining voices sing the root:

## Ex. 7

The musical score for Ex. 7 consists of five staves, each with a different vocal part. The lyrics are: "mor-row and for-ev-er comes a great ris-ing tide!". Above each staff, there is a marking "retard greatly" with a bracket and the number "3" underneath it, indicating a triplet of eighth notes. The music is written in a key with one sharp (F#) and a common time signature (C). The staves are arranged vertically, with the soprano part at the top and the bass part at the bottom. The music concludes with a final cadence on each staff.

And They Lynched Him On a Tree

(Dedicated to Henry Allen Moe)

Double Mixed Chorus and Contralto Solo  
Narrator and Orchestra (or piano)

This composition is a joint creation of Still and Katherine Garrison Chapin. It is unique, in that it approximates a stage production, scored for White Chorus, Negro Chorus, Orchestra (Piano), Contralto Soloist, and Narrator.

The work was premiered under the baton of Artur Rodzinski on June 24, 1940, at Lewisohn Stadium.

Miss Chapin's poem was inspired by the age-old tragedy of mob lawlessness and its particular racial expression in the United States. It voices her conviction that lynching is a serious flaw in the fabric of American democracy, and that hers is the conviction of the majority of Americans in the South and North.

And They Lynched Him on a Tree was brought to Still's attention by Dr. Alain Locke of Howard University. Still was the recipient of a Rosenwald Fellowship for continued creative work at the time, and welcomed the project. He felt that it would win approval of Julius Rosenwald himself.



"And They Lynched Him On A Tree"

By Katherine G. Chapin

"We've swung him higher than the tallest pine  
We've cut his throat so he ain't goin'ter whine  
Come along, feller! Come along home!  
Come along home, start up the car!  
Gee, but I'm thirsty, and I'll bet that you are!

The moon's gone out, and so have the stars.  
Come along fellers, start the cars!  
Start those cars, it's mighty dark  
Headlights showing where you park.  
It's mighty dark, and it's growing cold.  
Better go home now the night's growing old.

God, I'm glad he's no son of mine!

Oo Look dere!, is dat a shadow?  
Look dere, look dere, is dey all gone?  
Creep softly, de dawgs are in de meadow.  
Creep softly, de dawgs have just gone along.

Here's de limb, And here's de tree!  
Oh my God, have mercy on me!  
Oh sorrow, You've taken my hand  
Oh sorrow, I must walk with you to de Promised Land!  
Oh sorrow, Oh my son! Oh Jesus, my Jesus,  
What have they done!

I can remember the day he was born, and the pains  
tore - he was such a man child and the day he left me,  
goin' down the road to a man's world, and him creeping  
home, running from the men, and the dogs baying in  
the pine woods.

And I remember the flies buzzing in the courtroom and  
the judge saying over and over again, "For the rest of  
your life, For the rest of your life."

"He was her baby. At her breast He drew his life.  
 By her hand He learned to walk. In her love  
 She sheltered him.  
 He was a man, his proud head He carried high. He  
 was a man, quick with a gun, quick with love,  
 he passed by. Now he swings high.

He was a man, strong with an ax. He was a man, sharp with  
 a gun. Ready to laugh, strength in his loins,  
 sweated with sun, close to the earth. He was a man, Lawd!

He was a man quick with a gun, he fell on evil days.  
 Trouble was after him, trouble followed his ways.  
 Women loved him, women came at his call. They stood in  
 the doorways, they watched from the fence, they waved  
 from the windows. He was strong and tall, women all  
 loved him, but he had no sense, so he ended in jail,  
 and they gave him 'life'.

Took away his name and his coppers and his knife.  
 Took away his name, in the name of the law.  
 But justice was a slow thing to be waiting for!

Justice was too slow the White men said - So they got  
 together when the sun was high, They marched to the jail,  
 and broke into the cell, and roped the prisoner to drag  
 him out to die.  
 They dragged him on his knees, and they lynched him on a  
 tree. And they left him hanging for the world to see.  
 Justice was a slow thing to be waiting for  
 In the false name of justice they broke the law!

Oh, ma Jesus, where is your hand? They've taken this bôy  
 to a dark land. He did wrong, but couldn't they let him  
 be, Not die like this on a roadside tree?

They left him hanging for the world to pass by,  
 But a bloody sun will rise in a bloody sky,  
 A bloody sun will shine across this sand. And a long  
 dark shadow will fall on the land.

### Argument of the Work

It is night. A Negro has just been lynched in a clearing by the roadside among some turpentine pines. Parked cars with lighted headlights are on the scene. The mob who hanged the victim and those who watched are now leaving. They sing, get into their cars and depart.

The Negroes slowly come out of hiding to find the body of their friend. The mother of the dead man is among them, as they grope for the tree in the darkness. The tree is found and the mother sings her dirge. The Negro chorus joins her and they retell the story of the man's life and rehearse the tragedy. She is humble and heartbroken, but as the Whites and Negroes sing together, the song becomes vibrant in impartial protest against such lawlessness. Pleads for a new tolerance to wipe this shadow of injustice and intimidation off the land.

This piece opens with two flats in the signature.  
It is in 3/4 meter, and marked, "rapidly"  $\text{♩} = 138$ .

A rhythmic, strongly accented figure which opens the piece suggests the careless brutality and cold nervous tension of the lynching mob, as follows:

Ex. 1



At measure 13 a fragment from the opening phrase sung by the chorus is given in the left-hand piano part, thus:

Ex. 2



The chorus enters at measure 29, singing the words, "We've swung him higher than the tallest pine", etc., in the G minor area. Here the percussive figuration of the introduction accompanies the voices, as follows:

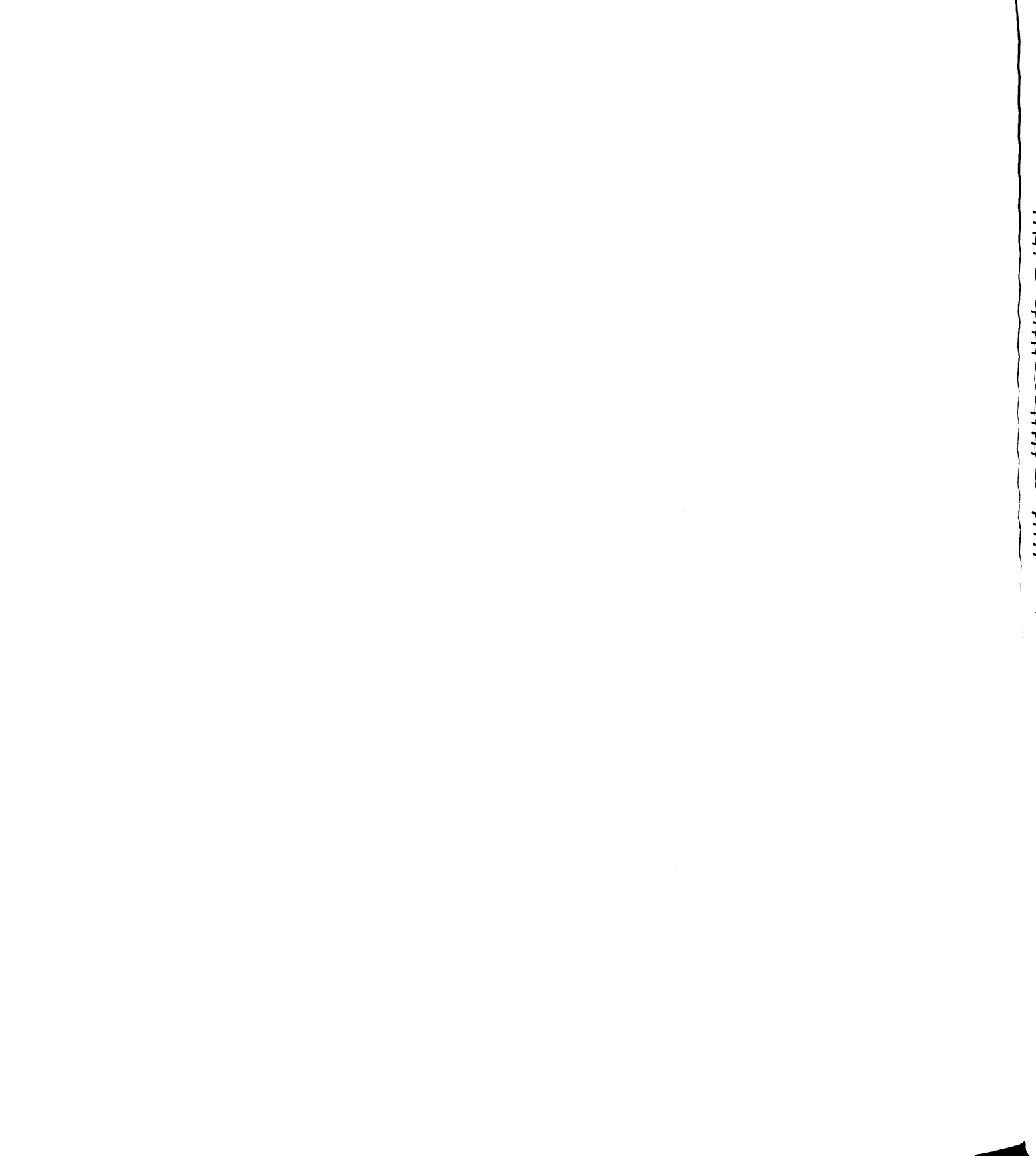
## Ex. 3

We've swung him higher than the Etc.

(All voices in unison; soprano and alto an octave higher)

In the second phrase, which opens with the words, "We've cut his throat", great emphasis is given to the word "throat", as the sopranos and basses divide into two parts. Here each section sings in its upper range. The sensitive augmented 7th chord on "G" also heightens the emphasis, as follows:

See next page



## Ex. 4

The musical score for Ex. 4 consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are: "And cut his throat so he ain't". The second staff is a piano accompaniment in bass clef, one octave lower than the vocal line. The third staff is a piano accompaniment in bass clef, two octaves lower than the vocal line. The fourth staff is a piano accompaniment in bass clef, three octaves lower than the vocal line. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are written below the vocal line. The word "Etc." appears at the end of the third staff.

The male section of the chorus sings the phrase,  
 "Come along fellers, come along home", between measures  
 37 and 44, as follows:

See next page

## Ex. 5

Handwritten musical score for Ex. 5. The top system shows a vocal melody in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody starts with a forte (*f*) dynamic. The lyrics "Come a-long, fel-lers! etc." are written below the notes. The bottom system shows the piano accompaniment in bass clef, with a mezzo-piano (*mp*) dynamic. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

The female section answers in measure 45 through 48, as follows:

## Ex. 6

Handwritten musical score for Ex. 6, featuring three vocal parts: Sopranas, Altos, and Tenors. The key signature is one flat (Bb) and the time signature is 4/4. The Sopranas part (top staff) begins with a forte (*f*) dynamic and includes the lyrics "Come a-long home, start up the car! Etc.". The Altos (middle staff) and Tenors (bottom staff) parts provide harmonic support. The Tenors part also begins with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.





This is followed by the full chorus' rendition of "Gee, but I'm thirsty", etc., using basically the same music as was cited in the above example, slightly extended. Here the accompaniment is smoother, and the opening motive the chorus sang reappears in the left-hand part. This section is rounded off by a slightly rewritten recapitulation of measures 29 through 56.

After the recapitulation the female voices open a four-measure link with the words, "The moon's gone out", etc., (measures 77-78). This is answered by the male voices as follows: (Accompaniment not shown)

Ex. 7

The musical score for Example 7 consists of three systems of music. The first system has two staves: a vocal line (treble clef) and a piano accompaniment line (treble clef). The vocal line begins with a rest followed by a half note, then a quarter note, and continues with eighth and sixteenth notes. The piano accompaniment starts with a half note, followed by a quarter note, and then eighth and sixteenth notes. The lyrics "The moon's gone out and so have the stars. Etc." are written below the vocal line. The second system continues the vocal line with the word "and" below it. The third system has two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line begins with a half note, followed by a quarter note, and continues with eighth and sixteenth notes. The piano accompaniment starts with a half note, followed by a quarter note, and then eighth and sixteenth notes. The lyrics "Come a--long fel---lers, start the cars! Etc." are written below the vocal line. Dynamics markings include *mp* (mezzo-piano) at the beginning of each system.

*mp* The moon's gone out and so have the stars. Etc.

and

*mp* Come a--long fel---lers, start the cars! Etc.

This is followed by the recurring chorus, "We've swung him higher", and so on. At the climax of this restatement, the soprano soloist hysterically interrupts, singing, "God I'm glad he's no son of mine!", for just two measures. Her melody line simply outlines an F-sharp minor triad, descending from a high "A" downward to its octave.

This is immediately followed by imitative singing between the male and female voices. They sing the words, "Come along home!" This leads to the concluding chorus of the section. Now the full chorus sings the above phrase, gradually diminishing in volume and tempo, and ending on an F-sharp unison. Here polychordal harmony appears in the accompaniment, i.e., E-flat minor and C major harmonies sounded together. Such harmony is useful here in depicting the starting of motors and occasional honking of auto horns, as follows:

See next page

## Ex. 8

long!--- come a---long! come a-long home! retard slower (♩=100)

long come a---long! come a-long home! retard

long!--- come a---long! come a-long home! etc.

Polychord here (Acc. not shown)

The body is discovered, and the tempo decreases at measure 148 to  $\bullet = 52$ . Here the chorus sings a phrase which is identical to the opening of the Negro spiritual, "I Know de Lawd done Laid Hiss Han's on Me", except for the last two notes in the former, thus:

See next page

## Ex. 9

Oh my God, have mer-  
cy on me!, Etc.

Oh my God, have mer-  
cy on me! Etc.

The mother's lament for the untimely departure of  
her son is sung by the contralto soloist, as follows:

## Ex. 10

*Contralto Soloist*

*mf*

Oh sor--row oh sor-row----- Etc.

This solo continues through measure 196. Humming by the female voices lends support between measures 189 and 196.

The key signature changes to one sharp in measure 212, and the tempo marking is  $\text{♩} = 58$ . The section opens with the female voices singing, "He was her baby", etc., as follows:

## Ex. 11

Handwritten musical score for Soprano and Alto voices, and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part starts with a forte (f) dynamic and sings "He was her baby---by. Etc." The Alto part also starts with a forte (f) dynamic. The piano accompaniment includes a mezzo-forte (mf) section with a crescendo hairpin.

The full chorus re-enters in measure 221, singing, "He was a man", etc. The female voices sing alone once more between measures 227 and 233, beginning with the words, "quick with a gun", etc. The music here is basically the same as that illustrated in the above example. The men contribute again to the eulogy at measure 235, as follows:

## Ex. 12

*Tenors*  
*mf*  
He was a man, strong with an ax. sharp with a gun.

*Baritone*  
*mf*  
He was a man. Etc.

*Basses*  
*mf*  
strong with an ax. sharp with a gun.

The narrator speaks at measure 248, after a retardation in tempo is made. He begins with the words, "He was a man", during which the accompaniment plays a varied version of the contralto solo cited above.

At the conclusion of this speech the sopranos, altos, and tenors sing a blues-like melody in the E minor area, as follows:

## Ex. 13

Handwritten musical score for a hymn, likely "The Lord Is Risen Again". The score is written on five staves. The first two staves are for vocal parts: Soprano and Alto (top staff) and Tenor and Bass (bottom staff). The third staff is for piano accompaniment. The fourth and fifth staves are also for piano accompaniment, showing more complex chordal textures and bass lines. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves: "Lord, Strongly with love He---passed by. Etc." The piano part includes various musical notations such as triplets, slurs, and dynamic markings like "mf".

The sounds here are rather representative of those which might emanate from an untrained group in an impromptu performance, perhaps, because of the doubling between the tenors and sopranos.

The tempo quickens at measure 289, and here the White chorus sings a testimony of circumstances surrounding



the lynching, as follows:

Ex. 14

mp

Jus-tice was too slow the white men said

mp

Jus-tice was too slow the white men said Etc.

mp

Jus-tice was too slow the white men said

mp

During this testimony the accompaniment simply doubles the voices, and the White chorus begins a continual ascent in pitch level, which corresponds to the mounting actions of the mob, now under discussion. This chorus closes with the words, "they broke the law".

At measure 305 the contralto sings a new version of her solo, already illustrated above. The key is now F major throughout. The full chorus sings along with

the soloist this time, imitating her lines, melodically as well as textually.

Both choruses unite at measure 318, after an interlude between measures 313 and 317. This interlude modulates to G major. The choruses sing the following:

Ex. 15

The musical score for Example 15 consists of two staves, each with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time. The first staff begins with a rest for one measure, followed by a series of eighth and sixteenth notes. The lyrics "They left him hang-ing---for the world to pass by," are written below the staff. The second staff also begins with a rest for one measure, followed by a series of eighth and sixteenth notes. The lyrics "They left him hang-ing---for the world to pass by," are written below the staff. The word "Etc." is written to the right of the second staff. The music ends with a double bar line.

At measure 234 the two choruses sing a rhythmic pattern very similar to one found in "Rising Tide", except that the latter employs rhythms borrowed from compound meter. The example follows on next page:

THE  
SUN  
SHINE  
ON  
THE  
MOUNTAINS

## Ex. 16

down! *mp* Cut him down

Cut him down! *mp* Cut him down! Etc.

Cut him down *mp* Cut him down!

The musical score consists of four staves. The first staff is a single melodic line in treble clef with a key signature of one sharp (F#). The second staff is a single melodic line in treble clef with a key signature of one sharp. The third staff is a single melodic line in treble clef with a key signature of one sharp. The fourth staff is a single melodic line in bass clef with a key signature of one sharp. The lyrics are written below the staves, with some words aligned with specific notes or rests. The notation includes various note values, rests, and dynamic markings like *mp*.

This allusion is probably unconsciously made, but is in good taste, as the choruses are "marching side by side", so to speak, to admonish the nation to "clear the shadow that falls across your land", as follows:

See next page



## Ex. 17

retard steadily to the end

clear the sha-dow falls a--cross your land!

that

ff retard

Etc.

clear the sha-dow falls a---cross your land!

that

ff

tutti forte

The dissonant F-minor 9th that concludes the piece well portrays the distaste and unseemly blemish that such dastardly acts cause. The sustained "G" in the accompaniment dissipates, however, this dissonance, as if to say, "and tomorrow and forever comes a great rising tide!"

# "Plain-Chant For America"

Katherine G. Chapin

"For the dream unfinished out of which we came,  
We stand together, while a hemisphere darkens  
And the nations flame.

Our earth has been hallowed with death for freedom;  
Our walls have been hallowed with freedom's thought.  
Harper's Ferry light up with their flares  
Our sky of doubt.

We fear tyranny as our hidden enemy:  
The black shirt cruelty, the goose-step mind.  
No dark sings close the doors of our speaking,  
No bayonets bar the doors to our pray'rs  
No gun butts shadow our children's eyes.

If we have failed Lynchings in Georgia,  
Justice in Massachusetts undone,  
The bloody fields of South Chicago.

Still a voice from the bruised and the battered speaks  
out in the light of a free sun, saying,  
'Tell them again, Say it America; Say it again  
Till it splits their ears:'  
Freedom is salt in our blood and its bone shape;  
If freedom fails, we'll fight for more freedom.

This is the land, and these are the years!  
When freedom's a whisper above their ashes  
An obsolete word, cut on their graves,  
When the mind has yielded its last resistance,  
And the last free flag is under the waves  
Let them remember that here on the western horizon  
a star, once acclaimed, has not set;  
And the strength of a hope, and the shape of a vision  
Died for and sung for and fought for, and worked for,  
is living yet!"

"Plainchant For America" was composed for the centennial of the New York Philharmonic orchestra, and dedicated to President and Mrs. Roosevelt.

The instrumentation follows:

WOODWINDS: 3 Flutes (third ad Piccolo), 2 Oboes, English Horn, 2 Clarinets in B-flat, Bass Clarinet in B-flat, and 2 Bassoons

BRASS: 4 Horns in F, 3 Trumpets, 3 Trombones, and Tuba (cup mutes, straight mutes, and soft hats for the trumpeters and trombonists)

BARITONE SOLOIST

PERCUSSION: Timpani, Small Cymbal, Large Cymbal, Cymbals, Triangle, Drums, and Harp

Strings

---

This piece opens with a rather heroic theme, some motives of which are reminiscent of Richard Wagner, not so much melodically, but strikingly so, rhythmically, thus:

Ex. 1

Resolutely (♩ = 72)

Clars.

Vidas  
Cellos

Broadly

Motive 'a'

etc.



The tempo quickens to  $\text{♩} = 80$  at measure 5, the orchestration thickens, and tremolo strings accompany the theme already in progress, as follows:

EX. 2

A little Pastor  $\text{♩} = 80$ 

Handwritten musical score for 'A little Pastor' in 3/4 time, tempo  $\text{♩} = 80$ . The score is for measures 5 through 13. The instrumentation includes Violins I & II (VI. I, II), Viola (Via.), Trumpets (Tpts.), Horns (Hrns.), Trombone (Tbn.), Celli (Celli), Double Basses (Basses), and Lower Strings. The melody is played by the Violins and Horns. The lower strings play a tremolo accompaniment. The tempo is marked  $\text{♩} = 80$ . The score includes markings for 'Broadly' and 'ETC.'.

Full orchestra has been reached at measure 13, and motive "a" is extended, as follows:

EX. 3

Handwritten musical score for the extension of motive "a". The score is for measures 13 through 16. The instrumentation includes Trumpets (Tpts.), Horns (Hrns.), Trombone (Tbn.), Celli (Celli), Double Basses (Basses), and Lower Strings. The melody is played by the Trumpets and Horns. The lower strings play a tremolo accompaniment. The score includes markings for 'ETC.'.

The orchestration gradually thins out, beginning at measure 16, leaving only the upper strings playing at measure 20.

The voice enters at measure 21. Here the tremolo strings accompany, as follows:

## EX. 4

*mp*

For the dream un-fin-ished out of which we came,—

*Strings*

*etc.*

After the words, "And the Nations Flame", the orchestration thickens, and a steady buildup in intensity is made in an interlude, in keeping with this dramatic pronouncement.

A modulation is made to the E-major area. At measure 30 the voice re-enters, recalling our national heritage, as follows:

## Ex. 5

The musical score for Example 5 is written in E major (three sharps: F#, C#, G#). It features a vocal line and orchestration. The vocal line begins with the lyrics "Our earth has been hal-lowed With etc." The orchestration includes strings (labeled "Wds" and "Strings"), horns (labeled "Hrn."), and string bass (labeled "String Bass"). The score shows a steady retardation at measure 39, where the orchestration thins out to leave the voice singing "Our sky of Doubt", unaccompanied.

A steady retardation is made at measure 39, during which the orchestration thins out to leave the voice singing "Our sky of Doubt", unaccompanied.

The signature changes to C major at measure 41, and the tempo marking is  $\text{♩} = 72$ . Pizzicato strings and horns play a march-like interlude for two measures, after which the voice begins, "We fear tyranny as our hidden enemy.":

See next page

## EX. 6

... doubt.

First.

*Mf* Basses etc.

This musical score for Example 6 consists of three staves. The top staff is a vocal line in bass clef with a key signature of two flats and a common time signature. It contains the lyrics "... doubt." and "First." followed by a series of eighth notes. The middle staff is a piano accompaniment in treble clef, featuring chords and eighth notes. The bottom staff is a piano accompaniment in bass clef, featuring a bass line with eighth notes. The tempo/mood is marked *Mf* (mezzo-forte) and the section is labeled "Basses". The score ends with "etc."

After the words, "No dark sings close the doors of our speaking", a one-measure interlude gives emphasis to this phrase.

A full-orchestra interlude begins at measure 55 in E-flat major, and continues through measure 72. It is a slightly altered version of the introductory material, as follows:

## EX. 7

Majestically ( $\text{♩} = 60$ )

*km.*

*ff* Strings etc.

This musical score for Example 7 consists of two staves. The top staff is a piano accompaniment in treble clef with a key signature of two flats and a common time signature. It features a melody with a triplet of eighth notes and a half note. The bottom staff is a piano accompaniment in bass clef with a key signature of two flats and a common time signature. It features a bass line with a triplet of eighth notes and a half note. The tempo/mood is marked "Majestically" with a tempo of  $\text{♩} = 60$ . The section is labeled "Strings" and "etc.".

At measure 71 the signature changes to no sharps or flats, the tempo quickens at measure 73, and the voice begins with the words, "If we have hailed," accompanied by strings, for three measures. An orchestral buildup follows, thus:

Ex. 8

A little faster ( $\text{♩} = 72$ )

If we have hailed      Serings      Lunch-ings in Geor-gia,      etc.

At measure 78 the tempo accelerates after the voice sings the word, "Chicago", as follows:

Ex. 9

fields of South Chi-ca-go      accelerate      etc.

At measure 79 the accompanimental rhythm is smoother, and the tempo increases as the voice begins, "Still a voice from the bruised and the battered speaks out in the light.....", as follows:

## EX. 10

**Faster ( $\text{♩} = 100$ )**

Still a voice from the bruised and the bat-tered speaks etc.

8va Wds

ff

Strings

The brasses enter at measure 83, giving great emphasis to the words, "Tell them again". The key signature changes to three flats, the orchestration and dynamic level increase steadily to appropriately proclaim the words, "Till it splits their ears".

Here the rhythm is choppy, in keeping with the distaste that results from "Lynchings in Georgia", and all other atrocities that besiege our nation, as follows:

EX. 11



This climatic dynamic level is sustained through measure 105, where the voice ends on the word, "freedom".

At measure 111 the signature changes to one flat, and the tempo slows to  $\bullet = 72$ . Here the thematic material of the introduction (example 1) is presented by the voice, "Resolutely", beginning with the words, "This is the Land", as follows:

See next page

## EX. 12

Resolutely ( $\text{♩} = 72$ )

This \_\_\_\_\_ is the land, and these are the years! ETC.

Vlns.

*mp* R.H. very crisply; L.H. sonorously

Celli.-Vla.

Bass

The accompaniment is march-like once more, and the orchestration thickens through measure 129. Here the trumpets punctuate the end of the phrase, "And the strength of a hope", as follows:

## EX. 13

Tpts.

*mp* Voice

And the strength of a



At measure 137 the orchestration has increased to full force, following the words, "worked for", to pound out the final words, "is living yet", broadly, as follows:

Ex. 14

At measure 140 the orchestra begins the postlude, based on the motivic material of the introduction, thus:

Ex. 15

From a Lost Continent

- |                       |                       |
|-----------------------|-----------------------|
| 1. "Song of Worship"  | 3. "Song of Yearning" |
| 2. "Song for Dancers" | 4. "Song of Magic"    |

-----


In a conversation with William Grant Still in his home on December 19, 1963, he mentioned this work with great interest. He stated that his interest in the legend of Mu, the continent, said to have been engulfed in the Pacific Ocean eons past, caused him to attempt this imaginative concept of the music of that age.

The composer employs special syllables whose vowels are assigned the Latin vowel sounds, thereby creating an archaic feeling. These syllables connote no particular meaning, but convey very admirably certain moods and emotions.

---

"Song of Worship"

This piece has one flat in the signature, is in 4/4 time, and is marked moderately  $\text{♩} = 84$ . The entire piece is characterized by a constant rhythm in the accompaniment,

i.e., . After a four-measure introduction, the tenors begin a pentatonic melody, as follows:

## Ex. 1



The basses answer with a motive which consists of a drop of a fourth between measures 13-16.

The full chorus hums between measures 19-30, during which time the sopranos sing the opening melody, as follows:

## Ex. 2



Pft. accompaniment not shown

Between measures 33-36 the sopranos, altos, and tenors emit weird sounds, because of the closeness of the harmony and pitches of the female voices, as follows:

## Ex. 3

Ta - No - Te Pa - Di A - Re - Lo —

Etc.

Here the polychords in the accompaniment are noteworthy.

Between measures 38-51 the opening melody, (measures 1-12), is repeated with the same accompaniment, but now with the soprano and tenor voices doubling at the octave. The same melody is repeated with four-part harmony, softly, as follows:

## Ex. 4

*p*

I - To - A Me - Di - Ra

Accompaniment same as beginning of piece.

Etc.

The piece concludes with the chorus singing a low-pitched D minor chord in the voice parts, accompanied by a D minor 9th in the piano part, as follows:

## Ex. 5

The musical score for Example 5 consists of four staves. The top two staves are for voice parts, and the bottom two are for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The first measure of the voice parts shows a low-pitched D minor chord (D3, F3, A3) with a dash indicating a sustained note. The second measure shows the same chord with the label 'Me' below it. The piano part features a D minor 9th chord (D3, F3, A3, Bb3, D4) in the first measure, followed by a 'rit.' (ritardando) marking and a dashed line indicating a sustained or fading sound. The piano part concludes with a final chord in the second measure.

# "Song for Dancers"

This piece is in Mixolydian mode, although only one flat appears in the signature. It is in 3/4 meter, and marked, "gaily" ♩ = 132.

It is based entirely on the following themes:

THEME "A"

Ex. 6

Go - De - La - Te - Wa - wa Go - De La - Go, -

Clapping Hands

Gourd

THEME "B"

Ex. 7

Sop. & Alto

Wi - Na - Mi - Na - Te - Ta Wo - Ye - Go

Gourd



The following chart illustrates the organization of  
the piece:

<u>MEASURE</u>	<u>THEME</u>
1-2	Introduction - gourd is featured in eighth notes
3-6	Theme "A"
17-18	Interlude, essentially same as introduction
19-29	Theme "A"
30-34	Same as measures 1-2 and 17-18
35-46	Theme "B"
47-60	Theme "A"
61-69	Theme "A"
70-74	Interlude, based on the introduction
75-82	Theme "A" fragmented in coda.



# "Song of Magic"

This piece has two flats in the signature, is in 4/4 time, and is marked, "Moderately Slow", ♩ = 76.

The soprano soloist opens with a Spanish-like chant, following a twelve-measure introduction, which features a polychordal accompaniment, as follows:

Ex. 8

3 Sop.  
Soloist  
O-Ma-La-Ta i Re A-Ma Te Le Di Sa Ma  
"Nasally" acc. & rit.

The above example is repeated after a one-measure interlude. At measure 21 the time changes to 2/4, ♩ = 116, and the music is frantically exciting, as follows:

Ex. 9

(Meas. 24)  
Do-Wa Can-i Le Di Mo  
Etc.



This excitement subsides to a small degree when a retardation, which is written into the music, occurs at measure 33, as follows:

## Ex. 10

CHORUS

Go - Wa, Go - Wa, Go - Wa Ye Etc.

Accompaniment not shown. Same as before.

Measures 41-66 present no new material. The foregoing examples illustrate the musical content here.

The time signature changes at measure 67 to  $4/4$ ,  $\text{♩} = 84$ , and the music is more stately, as follows:

## Ex. 11

Stately -  $\text{♩} = 84$

CHORUS O - Na Sy - La Be, Ya Ro ETC.

Yo We-Ta-Ri

The remainder of this piece is an expanded version of measures 26-40. It ends with a forced shout from the singers, as follows:

Ex. 12





# "Song of Yearning"

This piece has four flats in the signature, is in 4/4 time, and marked "Plaintively",  $\text{♩} = 52$ .

It opens with a rather pleading six-measure introduction in which a descending augmented second in the top voice rounds off the component figures. The last two measures of the introduction follow:

Ex. 13



The remainder of the piece is based on the following themes:

Ex. 14

Theme 'A'

So - Lu - Na - Ti - De - Ren - Di - Me, Lo - wa - Me Ho

Etc.

## Theme "B"

## Ex. 15

Musical score for Theme "B" (Ex. 15). The score is written for two staves, Treble and Bass clef. The key signature has two flats (B-flat and E-flat). The tempo/mood marking is *mp*. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The lyrics are: Lu-Na Ti Ron-Di-Mo, Te Lo-Wa-Me ETC.

The entire piece is conveniently illustrated as follows:

<u>MEASURE</u>	<u>THEME</u>
7-12	Theme "A"
13-18	Theme "A" (tenor solo)
19-24	Interlude, repeating introduction material
25-28	Theme "B" (SATB)
29-30	Interlude, repeating introduction material
31-35	Theme "A" (Soprano and tenor soli)
36-41	Theme "A" (SATB)
42-45	Postlude, based on introduction, with definite F minor arpeggiation, ending with a modal cadence in key mentioned.

Caribbean Melodies

Melodies and lyrics for these songs were supplied by Zora N. Hurston, who collected them on a visit to the Caribbean Islands. During her stay there she collected melodies and drum rhythms by listening carefully, then repeating after the native singers until they were sure that she had learned accurately. Mr. Still uses this native material masterfully, preserving every iota of its folk flavor, yet making the whole set of pieces concertworthy.

The songs are so arranged as to present a cross-section of the musical life of Haiti, Abaco Island, Eleuthera Island, Fox Hill, Cat Island, Jamaica, B.W.I., and New Providence in the Bahamas. These songs are accompanied by the piano, and have been designed for use by vocal soloists in concert, by quartet, or by choruses and/or dancers.



"Hand A' Bowl"

"Hand a' bowl; Knife a' throat; Rope a' tie me:  
Hand a' bowl, Day a' light; Wango doe, doe,  
Hand a' bowl, Eh, yeh!

Hand a' bowl, th'oat a' blood, Eebinan go,  
Hand a' bowl.

Hand a' bowl, th'oat a' blood, Eebinan go,  
Hand a' bowl,  
Eebinango, Hand a' bowl, Hand a' bowl, Eh, yeh!

Hand a' bowl, Star a' light; Goat a' gloo, gloo,  
Hand a' bowl Naked light, Dom Dahomey, Hand a' bowl.

Wango doe, doe, Hand a' bowl. Ing wah badoo,  
Hand a' bowl. Eh, yeh! Hand a' bowl.

-----

This Jamaican "voodoo chant" is in D minor, 4/4 meter, and marked, "moderately"  $\text{♩} = 80$ . It is scored for dancers (optional), soprano, mezzo-soprano, tenor, and baritone soli, chorus, large and small tom toms, and piano.

The chant opens with stark assurance, as the piano and small tom tom speak in tribal manner, making use of the interval of the fourth in both melody and harmony, as follows:

Ex. 1

The mezzo-soprano soloist enters with the chant tune at measure 4, accompanied by the chorus, the latter not singing, but lending percussive support by clapping their hands and patting their feet. Here the piano is used as a percussion instrument, as follows:

## Ex. 2

MEZZO-SOPRANO SOLOIST

Hand a' bowl; Knife a' Etc.

The baritone soloist enters at measure 8, singing the same melody as in the above example. Here the women of the chorus answer him with "Eh Yeh!".

The full chorus enters at measure 12, singing, "Eh Yeh!" in harmony, as follows:

## Ex. 3

1st SOPRANOS

Eh, yeh! Eh, yeh! Eh, yeh!

2nd SOPRANOS

Eh, yeh! Eh, yeh! Eh, yeh! *Etc.*

ALTOS

Eh, yeh! Eh, yeh! Eh, yeh!

TENORS

Eh, yeh! Eh, yeh! Eh, yeh!

BARITONES and BASSES

Eh, yeh! Eh, yeh! Eh, yeh!

(piano and percussion parts not shown)

A three-measure interlude, based on the introduction follows in measures 14-16, leading to a restatement of the chant tune, between measures 17 and 21. The participants

here are: the mezzo-soprano and baritone soloists in unison, accompanied by a new response-pattern by the chorus, as follows:

## Ex. 4

MEZZO-SOPRANO SOLOIST

Hand a' bowl, \_\_\_\_\_ Dark a'

BARITONE SOLOIST

Hand a' Bowl, \_\_\_\_\_ Dark a'

WOMEN *mp (spoken)*

Tcha, tcha, tcha, tcha, tcha, tcha,

MEN *mp (spoken)*

Eh! Eh! Eh! Eh!

HANDS(1) *mp* *Etc.*

FEET(2) *mp*

SMALL TOM-TOM

LARGE TOM-TOM

The musical score is written on ten staves. The first two staves are for the Mezzo-Soprano and Baritone soloists, who sing in unison. The lyrics are "Hand a' bowl, \_\_\_\_\_ Dark a'". The next two staves are for the Women and Men of the chorus, who speak the words "Tcha, tcha, tcha, tcha, tcha, tcha," and "Eh! Eh! Eh! Eh!". The following three staves are for the Hands (1), Feet (2), and Small Tom-Tom, which play a rhythmic pattern. The final two staves are for the Large Tom-Tom, which plays a similar rhythmic pattern. The score includes dynamic markings such as *mp* (mezzo-piano) and *Etc.* (et cetera).

The next restatement of the chant tune is made by the quartet in four-part harmony, accompanied by the persistent responses as outlined in the above example.

The quartet and chorus sing antiphonally between measures 27 and 30, in four-part harmony, the latter singing an altered version of the chant tune, as follows:

## Ex. 5

Musical score for Ex. 5, showing antiphonal singing between a quartet and a chorus. The quartet (Tenor, Baritone, Bass, Soprano) sings "Eh, yeh!" in four-part harmony. The chorus (Alto, Tenor, Baritone/Bass) sings an altered version of the chant tune with lyrics "bowl, Hand a' bowl." and "Etc.".

**TENOR**  
Eh, yeh! \_\_\_\_\_ Eh, yeh! \_\_\_\_\_

**BARITONE**  
Eh, yeh! \_\_\_\_\_ Eh, yeh! \_\_\_\_\_

**BASS**  
Eh, yeh! \_\_\_\_\_ Eh, yeh! \_\_\_\_\_

**SOPRANOS**  
bowl, Hand a' bowl. Etc.

**ALTOS**  
Hand a' bowl.

**TENORS**  
bowl, Hand a' bowl, Hand a'

**BARITONES and BASSES**  
Hand a' bowl, Hand a'

Between measures 29 and 32 the sopranos and altos sing the chant tune in unison, amid involved percussive rhythms that are emitted from the piano, tom tom, handclapping, and foot stamping. The piano and percussion parts follow:

## Ex. 6

The musical score for Example 6 consists of two staves. The top staff is labeled 'SMALL TOM-TOM' and features a rhythmic pattern of eighth and sixteenth notes with stems pointing downwards. The bottom staff is labeled 'LARGE TOM-TOM' and features a more complex rhythmic pattern with various note values, including eighth and sixteenth notes, and rests. The score is written in a single system with a key signature of one flat and a common time signature.

The climax begins at measure 34 when the soprano and tenor soloists sing the responsive figure against the full chorus. Here the frenzied percussive sounds provide a rhythmic counterpoint to the vocal parts. This excitement continues through the final measure of the piece. The following example sums up the writing of the moment:

See next page

## Ex. 7

Eh, yeh! Eh, yeh, yeh, yeh!

light, \_\_\_\_\_ Dom - Da - ho - mey, \_\_\_\_\_ Hand a'

light, \_\_\_\_\_ Dom - Da - ho - mey, \_\_\_\_\_ Hand a'

light, \_\_\_\_\_ Dom - Da - ho - mey, \_\_\_\_\_ Hand a'

light, \_\_\_\_\_ Dom - Da - ho - mey, \_\_\_\_\_ Hand a'

Etc.

Women

MEN

TOM-

TOMS

The percussion drops out at the third beat of measure 44, leaving the piano to end the piece on a sforzando, played on the lower end of the keyboard.

### "Peas and Rice"

An argument in the market place over the price of pigeon peas and rice. The customer feels that the price is too high. The shopkeeper pretends that he will throw them away before he will sell them at the customer's figure. He is dared to do so. A compromise is reached after a long and heated dispute, and the customer buys three quarts of peas and rice. Roland, a handsome young man, is urged to "roll it", and the entire matter is danced to clapping hands and stamping feet, and piano.

This Cat Island piece is in B-flat major, 2/4 meter, and is marked, "Lively",  $\text{♩} = 104$ . The entire piece is twenty-eight measures in length. It comprises a four-measure introduction, as follows: Ex. 8

(1) HANDS  
(2) FEET

mf

f

Etc.



The women sing the verse, which is four measures in length, as follows:

## Ex. 9

The musical score for Ex. 9 is arranged in four staves. The first staff, labeled 'WOMEN', is in treble clef and contains the melody for the verse: 'Peas and rice! Throw it in de road! Stand one side!'. The second staff, labeled 'MEN', is in bass clef and provides a simple accompaniment. The third staff, labeled 'HANDS' and 'FEET', shows rhythmic patterns for hand and foot movements. The fourth staff, which is a grand staff (treble and bass clef), provides a piano accompaniment. The score is divided into measures by vertical bar lines, and the verse for the women is four measures long. The text 'Etc.' appears at the end of the 'HANDS' staff.

The refrain begins at measure 8, where the male voices enter, as follows:

See next page

## Ex. 10

Make it three quarts! Roll\_\_ it, Ro-land!

Roll\_\_ it, Ro-land!

*f*

*etc.*

The musical score for Ex. 10 consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It contains the lyrics "Make it three quarts! Roll\_\_ it, Ro-land!" and "Roll\_\_ it, Ro-land!". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It includes a forte dynamic marking (*f*) and a repeat sign. The piece concludes with the word "etc." written below the piano part.

The song is repeated as many times as desired, allowing solo dancers, each in his turn, to introduce his dance.

A postlude concludes the piece. It is identical to the introduction, except for the very last measure, which contains an implied tonic chord with an added sixth, thus:

## Ex. 11

*much slower*

*retard and diminish*

The musical score for Ex. 11 is a postlude. It is written in a single staff with a treble clef and a key signature of one flat. The piece is marked "much slower" and "retard and diminish". It features a series of chords, with the final measure containing an implied tonic chord with an added sixth. The score is enclosed in a large brace on the left side.

# "Ah, La Sa Wu!"

This ancient African melody has no known English equivalents for the words.

It is eighteen measures in length, in A minor, 4/4 meter, and marked, "Slowly" ♩ = 60.

This chant is based on the four syllables in its title, with gasping sounds always preceding the sigh, "ah". The last four measures summarize the chant in its entirety, as follows:

## Ex. 12

The musical score for 'Ah, La Sa Wu!' is presented in three staves. The top staff is a single melodic line starting with a 'TOM-TOM' drum sound, followed by measures 15, 16, 17, and 18. The middle staff is a treble clef accompaniment, and the bottom staff is a bass clef accompaniment. The lyrics 'wu! Ah, la sa wu! Ah, la sa wu!' are written below the notes. The key signature is one flat (A minor), and the time signature is 4/4. Measure 15 is marked with a bracket and the number (15), measure 16 with (16), measure 17 with (17), and measure 18 with (18). The score concludes with a double bar line in measure 18.

Note: The lowest note for the second bass is great "F".

"Evalina"  
(baritone solo and piano)

"Evalina, Evalina, you know your baby don't favor me.  
Eh, Yeh! You know de baby don't favor me.

Evalina, Evalina, you know your baby got de one big  
knee. Eh, yeh! You know de baby don't favor me.

Evalina, Evalina, you know your baby ain't  
pretty like me. Eh, Yeh! You know your baby don't  
favor me.

Evalina, Evalina, don't tell your mama it belongs  
to me. Eh, yeh! You know your baby don't favor me."

-----

This humorous song depicts a brief but sultry love affair. The young lady is now insisting that marriage time is way overdue. The young man admits that a marriage really ought to go on, but declines the responsibility in every way he can.

"Evalina" is in D major, 4/4 meter, and marked, "Moderately" ♩ = 80. The form is strophic, and nine measures in length.

Its opening line is identical to that of the "Banana Boat Song", made famous by Harry Belafonte, as follows:

Ex. 12

Ev - a - li - na, Ev - a - li - na, you know your ba -  
li - na, you know your ba -  
li - na, you know your ba -  
li - na, you know your ba -

*very smoothly*

Etc.

Between measures 5 and 6 the soloist's capricious "Eh, yeh'" is matched by a playful figuration in the left hand: a clear example of Still's ability to unite text with accompaniment, as follows:

## Ex. 14

The musical score for Example 14 consists of two systems. The first system shows a vocal line in bass clef with a key signature of one sharp (F#) and a tempo/mood marking of *mf*. The lyrics "by don't fa - vor me. — Eh, yeh!" are written below the notes. The second system shows the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part features a complex, playful figuration in the left hand, particularly in the final measures where it ends with a flourish marked *Etc.*

This composition would make a very effective encore piece. It is short and pleasingly humorous.

# "Héla Grand Pere"

"Héla grand pere eternal sin joé,  
Héla grand pere eternal sin joé do co ague:  
Héla grand pere eternal sin nam min bon die  
o saint yen"

This Haitian chant is sung at the beginning of all Rada ceremonies. It is eighteen measures in length, has one flat in the signature, is in 4/4 meter, and marked, "Slowly"  $\text{♩} = 66$ .

The chant tune is based on the pentatonic scale, undergirded with nostalgic 7th and 9th chords in the piano accompaniment. The following example typifies the entire chant, which might be sung by a mezzo-soprano or baritone soloist, or by unison chorus:

Ex. 15

The musical score for "Héla Grand Pere" is presented in three staves. The top staff is a vocal line in 4/4 time, featuring a pentatonic melody with a key signature of one flat (B-flat). The lyrics "He - la grand pere e - ter - nel" are written below the notes. The middle staff is for the "LARGE DRUM (1)", showing a simple rhythmic pattern of quarter and eighth notes, marked *pp* (pianissimo). The bottom staff is a piano accompaniment, consisting of two systems of staves. The first system includes a treble and bass staff with chords, marked *pp* and "slowly ( $\text{♩} = 66$ )". The second system continues the piano accompaniment with chords, also marked *pp*. The score concludes with "Etc." at the end of the drum and piano parts.

"Carry Him Along"

- a) "Massa, me no dead yet! Carry him along!
- A) Eh, yeh, yeh! Carry him along!
- <sup>1</sup>A) Carry him if he's dead or live! Carry him along  
Eh, yeh, yeh! Carry him along!
- <sup>2</sup>A) Carry him by his rusty hide! Carry him along!  
Eh, yeh, yeh! Carry him along!
- a<sup>1</sup>) Me done buy my dress and veil! Carry him along  
Eh, yeh, yeh! Carry him along!
- a<sup>2</sup>) Me done pay de funeral man! Carry him along  
Eh, yeh, yeh! Carry him along!
- b)  
//: B:// Massa me no dead yet! Carry him along!  
Eh, yeh, yeh! Carry him along!" (repeat)

# "Carry Him Along"

This humorous dance song is from New Providence. It is arranged for soprano and tenor soloists, chorus, dancers, small and large tom toms, and piano.

"Carry Him Along" is in F major, 4/4 meter, and marked, "Moderately and Martial", ♩ = 84.

It bears close similarity to the old rondeaux, because of the alternation between soloists and chorus, as well as the internal repetition. The formal scheme follows:

Introduction- a A//:A<sup>1</sup>//a//:A<sup>2</sup>::// b B:// A<sup>3</sup> (b<sup>1</sup>

The following two-measure introduction typifies the rhythm pattern which persists in the accompaniment throughout the piece: Ex. 16

TOMS-TOMS  
Small Tom-Tom, stems up; Large Tom-Tom, stems down.

*mf extremely crisp*

Etc.



The chorus responds to the tenor soloist (measure 3) and the soprano soloist (measure 4), as follows:

## Ex. 17

Ex. 17 is a musical score for four staves. The first three staves are in treble clef, and the fourth is in bass clef. Each staff contains two lines of lyrics. The lyrics are: "Eh, yeh, yeh! Car - ry him a - long!" and "Eh, yeh, yeh! Car - ry him a - long!". The music consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line.

The chorus begins handclapping at measure 3. Here the clapping is on the weak half of each beat, continuing until the last four measures of the piece.

The remainder of the piece may be seen by matching the following illustrations with the formal designation which accompanies the poem above:

## Ex. 18

Ex. 18 is a musical score for two staves. The first staff is in treble clef and the second is in bass clef. The first staff contains the lyrics "Car-ry him a - long!" and the second staff contains the lyrics "mas-sa me no dead yet!". The music consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line. The word "Etc." is written to the right of the first staff.

## Ex. 19

B -



The concluding four measures follow. They are labeled "b<sup>1</sup>" in the formal scheme illustrated above:

## Ex. 20

*retard*                      *slower*                      *retard*

Musical score for Ex. 20, showing four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The music is in 2/4 time. The first staff has the lyrics "Car-ry him a-long! Car-ry him a - long!" and "Eh, yeh,yeh!". The second staff has the lyrics "Car-ry him a-long! Car-ry him a - long!" and "Eh, yeh,yeh!". The third staff has the lyrics "Car-ry him a-long! Car-ry him a-long! Carry him along! Eh,yeh, yeh!". The fourth staff has the lyrics "Car-ry him a-long! Car-ry him a-long! Carry him a-long!\_\_\_\_\_". The performance instructions "retard", "slower", and "retard" are written above the first, second, and third staves respectively. The lyrics are written below the staves.

Car-ry him a-long! Car-ry him a - long! Eh, yeh,yeh!

Car-ry him a-long! Car-ry him a - long! Eh, yeh,yeh!

Car-ry him a-long! Car-ry him a-long! Carry him along! Eh,yeh, yeh!

Car-ry him a-long! Car-ry him a-long! Carry him a-long!\_\_\_\_\_

(piano and percussion not shown)

"Carry Him Along" is the answer to the desire of many music educators who thirst for action songs. There is much opportunity for action-response, as well as group involvement in playing rhythm instruments, which have become so popular in the current programs of music of our schools.

There are three essential reasons for commending this song to music educators: (1) its folk-like melody is easy to learn, (2) its verse-chorus design is easy for young people to grasp, and (3) its rhythm is appealing and yet, simple.

## CHAPTER FIVE

-Stage Works-

## STAGE WORKS

This author was happy to learn that Sahdji, one of Still's most interesting ballets, is now being prepared for publication. This author was also sorry that this work was not available for examination for the present study. The works presented in this section, however, sufficiently reflect the range and scope of Still's output in this medium.

It is unfortunate that none of the operas have been published, and except for Highway Number One, were not available for examination and discussion in this study.

Lenox Avenue

Lenox Avenue was composed in 1938. It was originally included in a series of ten orchestral episodes with finale, for orchestra, chorus, and announcer, based on scenes Still had witnessed in Harlem. The narration was written by Verna Arvey, Still's wife. This work represents the first attempt by any composer to combine music and narration in a single work, specifically for a radio audience.

Lenox Avenue was later converted into a ballet, and the premiere was given by the Dance Theatre Group in Los Angeles in May of 1939. Norma Gould wrote the choreography, and Charles Teske danced the leading role of "The Man From Down South".

The Theme Committee for the New York World's Fair of 1939 wished to find a truly American composer to write the theme music for the Fair. This committee heard non-commercial recordings of all the leading American composers at a large New York broadcasting studio, without the names of these composers being revealed. They narrowed their selection to two works, Lenox Avenue and A Deserted Plantation, both by William Grant Still.

Still was thus selected to compose the six-minute musical background for the City of Tomorrow in the Theme Center.

-----

-Synopsis-

A drunken man from the South brings one dollar to spend in Harlem. He loses it to a young man in a crap game. The latter's sweetheart covets it, and later turns out to be the wife of another. A fight ensues, and the law ends the argument. Two boys compete for the dollar, but lose to the man from the South, who out dances them. The Philosopher speaks against dissipation. Sounds emerge from a Mission nearby, then a rent party, and later a street orator. Finally, the voices of those who seek salvation and those who want pleasure combine in the sound of "Lenox Avenue".

The Man from Down South observes all of this, being tempted by everything, but remains undecided about his dollar. Finally, he falls asleep on the curb of "Lenox Avenue."

## Characters

PEDESTRIANS  
 THE THREE CRAPSHOOTERS (one is the Lover)  
 THE MAN FROM DOWN SOUTH  
 THE GIRL  
 HER HUSBAND  
 TWO BOYS  
 THE OFFICER  
 THE OLD MAN  
 THE MINISTER AND CONGREGATION OF THE MISSION  
 THE PIANIST (who pantomimes playing the piano)  
 THE PATRONS OF THE HOUSE RENT PARTY  
 THE ORATOR  
 THE PATRONS OF THE NIGHT CLUB

---

Lenox Avenue (choreographic street scenes)  
 Dancers, Chorus, and Piano

This ballet opens with three flats in the signature,  
 4/4 meter, and is marked, "lively"  $\bullet^i = 116$ .

The first scene is the crap game, which commences  
 at measure 1, and runs through measure 42. Here the  
 three Crapshooters, one of whom is the Lover, dance in  
 exaggerated movements, showing in their grimaces the  
 vagaries of fortune. The accompanying piano depicts  
 the rolling of dice by the downward accented leap in  
 the left hand, as follows:

See next page



Ex. 1



The Man From Down South enters the picture next. He is dressed in poor taste, amusingly tipsy, and obviously out to have a good time. The music which follows accompanies his entry:

**Ex. 2**



He is ignored at first, but when the Crapshooters see his dollar bill, they are eager to have him join the game. At this point the music becomes downright bluesy. It is the most authentic "blues" writing to be found in Still's works, as follows:

## Ex. 3

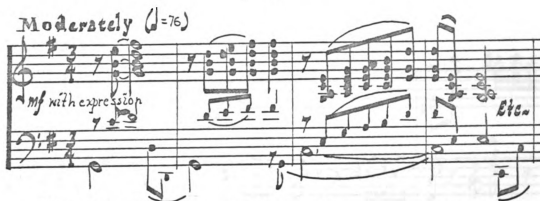


The southern gentleman loses his money, and his sadness is depicted in more bluesy writing, as above.

The entry of an attractive girl at measure 43 opens the second scene. She is wooed by the winner of the southern gentleman's dollar, and responds with

affectionate gestures. The following music accompanies the sentimental dance which they perform:

Ex. 4



The music here is smoother, with some strains being reminiscent of Still's impressionistic piano piece, "Summerland". This tender act concludes the second scene at measure 109.

The third scene opens at measure 110 with the entry of the attractive girl's husband, who has seen her with the Lover in the above tender act. He rushes up to her, seizes her shoulder roughly, and begins to rush her until the Lover jerks the Husband's hand from her shoulder, and the fight is on!

The crowd gathers. A Policeman finally appears to break up the fight. The following music accompanies the excitement:

## Ex. 5



After the arrest has been made, the two remaining Crapshooters come close to having another brawl over the dollar which the lover has dropped in the scuffle. After a brief dispute, they decide to dance for it, and that neither would claim it until he had won it fairly. They dance alternately between measures 166 and 209, then, together, beginning with measure 110. The following music accompanies:

See next page

## Ex. 6



The applause of the onlookers determines who will receive the dollar bill. The award is about to be made when the Man From Down South pushes his way into the crowd to declare himself a contestant. This brings forth incessant laughter from the spectators, depicted as follows in the accompaniment:

## Ex. 7



He begins his dance in an uncertain and tipsy manner, amid increasing laughter. The music at this point recalls the "scherzo" of the Afro-American Symphony. It is in swinging style, and has all the characteristics of a camp meeting song, which is accompanied by handclapping and footpatting, as follows:

## Ex. 8

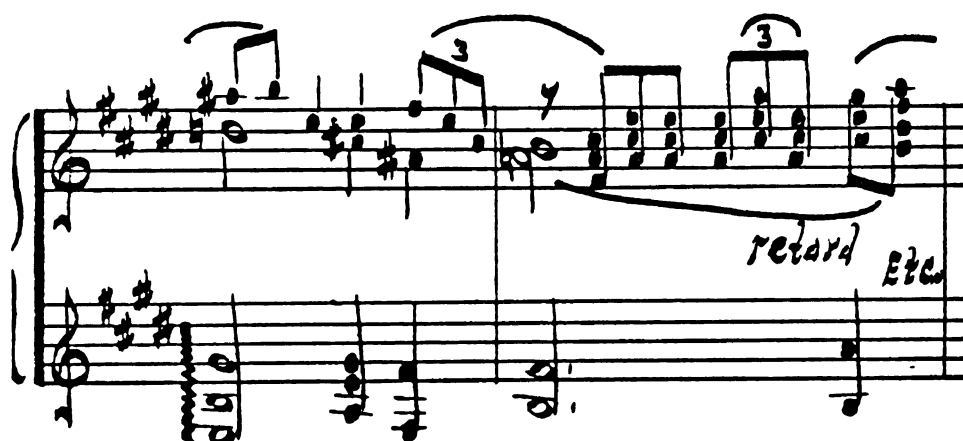


This dance ends at measure 286. It is interrupted by a man in the crowd of spectators, who takes the dollar bill from the Boys and presents it to the Man From Down South, after being so moved by his dancing.

The next scene begins at measure 298. Here the Old Man lectures to the Man From Down South on the evils of alcohol. He tells him that he is a disgrace to his race, and points out many upstanding colored people with

whom he is in striking contrast. This lecture is for naught, nevertheless, since the Man From Down South yawns at its conclusion, and searches his pockets for the missing whiskey bottle. The following excerpt shows the music played during this scene:

## Ex. 9



The next scene begins at measure 341. Here the Man From Down South is attracted to the Mission by singing, and goes up to the window to look in on the service. Dancing for the scene is accompanied by the singing of a spiritual by the chorus, which accompanies the offering being received, as follows:

See next page

## Ex. 10

I'm gon-na shout what ma Lawd has done fo' me.

I'm gon-na shout what ma Lawd has done fo' me. Etc.

I'm gon-na shout what ma Lawd has done fo' me.

I'm gon-na shout what ma Lawd has done fo' me.

(piano accompaniment not shown)

The Man From Down South is not impressed by the prayer of thanks for the offering, and on hearing the piano from a nearby apartment house, wherein a rent party is in session, leaves the mission. This is the music he hears:

## Ex. 11

Etc.



The next scene begins at measure 468. The Man From Down South decides to enter the apartment house, but is attracted by the sound of the Orator, who has begun to harangue the crowd that has gathered. The Orator is heckled by the Man From Down South, and the former becomes very angry, and is finally carried away on the shoulders of his sycophants, still talking. The right hand carries the music depicting the promenade, while the left hand approximates his oration as he is carried away, as follows:

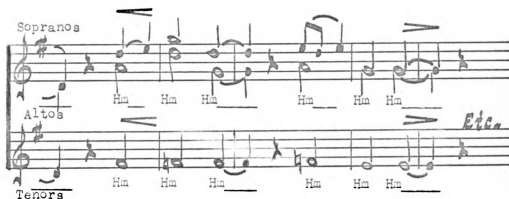
## Ex. 12



The final scene focuses on the Mission where "Lost Souls" are now going up to the mourners' bench. The Man From Down South is once more attracted to the window of the Mission, trying to decide whether or not he should go in. During this time the congregation hums a mournful tune, as follows:

See next page

## Ex. 13



(piano accompaniment, tenor, and bass parts not shown)

The Man From Down South's attention is once more divided, as the orchestra at the Club Creole accompanies hilarious dancing. He wants to go in, but can't fully make up his mind. He finally turns away in disgust, and crams the greenback into his pocket. He then curls up and goes to sleep. The Policemen makes as though to prod him with his foot, changes his mind, shrugs his shoulders, and walks away as the curtain descends. The congregation sings during all this time, and concludes with "Have muhcy Lawd on ma Soul", the last three measures of the composition follow:

See next page

## Ex. 14

musical score for Ex. 14, featuring five vocal staves and a piano accompaniment. The score is written in 4/4 time with a key signature of one sharp (F#).

The vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) all begin with a long, sustained note (half note) on the first staff, followed by a quarter rest, and then a quarter note on the second staff. The word "soul." is written below the first four vocal staves. The word "Curtain" is written above the final measure of the Soprano staff.

The piano accompaniment (left hand and right hand) begins with a forte (*ff*) dynamic. The right hand plays a series of chords, and the left hand plays a series of chords. The tempo marking "retard gradually" is written above the piano accompaniment. The word "Long pause" is written above the final measure of the piano accompaniment.

Highway Number One

This one-act opera was premiered on May 11, 1963, during the University of Miami Annual Festival of American Music. Fabien Sevitzky was conductor.

Highway Number One is scored for the following

## instruments:

WOODWINDS: 2 Flutes, 2 Oboes, English Horn, 3 Clarinets in B-flat, Bass Clarinet, and 2 Bassoons

BRASS: 4 Horns in F, 3 Trumpets in B-flat, 2 Trombones, and Tuba

PERCUSSION: Timpani, Small Cymbal, Snare Drum, and Bass Drum

## STRINGS

-----  
-Characters-

MARY, Soprano	Bob's wife
BOB, Baritone	Proprietor of filling station
NATE, Tenor	Bob's brother
AUNT LOU, Mezzo-soprano	An old woman
THE SHERIFF, Bass	
THE DOCTOR	
MEMBERS OF CHURCH COMMITTEE AND TOWNSPEOPLE	Ensemble

-Synopsis-

In the United States, HIGHWAY I runs from the North to the South. Driving along it, one can see stretches of picturesque countryside, occasionally homes of the rich or the poor, and can frequently pass through cities or villages. And, while driving along HIGHWAY I, one may also stop at a filling station, such as the one owned by Bob and Mary, never suspecting the drama that dwells within it.

It is in just such a filling station that Bob earns a living for himself and his wife, Mary, charitably using the profits to educate his younger brother, Nate, according to the promise he had made to his mother on her deathbed. To do this, he and Mary have made many sacrifices. Now, Nate is about to graduate from college. Bob is going to attend the graduation, while Mary, (accompanied by an elderly next-door neighbor, Aunt Lou), stays behind to take care of the business. Mary is joyful, believing that Nate's graduation means the end of their sacrifices and the beginning of a new life. She is taken aback when Bob tells her that they must continue to support Nate until he makes a place for

himself in the world. After the church committee has come to felicitate Bob and has gone with him to the railroad station, Mary tells Aunt Lou of her hatred for Nate and all he has made them suffer and deny themselves. She vows to find a way to make Nate reveal himself as the ingrate he really is.

After a year of laziness and scorn for the honest people around him, Nate has not yet found an outlet for his talents. He lives with Bob and Mary and contributes absolutely nothing to the welfare of the home. In fact, he sleeps while they work. Mary has chosen the method of being sweetly sarcastic to Nate. At the breakfast table, it is apparent that Bob has begun to be aware of the truth behind her barbed remarks. When Nate comes for his breakfast, he is revealed as an egotistical, neurotic, stupid individual, who mistakes Mary's sarcasm for flattery, and makes passionate love to her. She responds by laughing at him, scorns him for his weakness, and re-affirms her love for Bob. Enraged, Nate seizes a knife from the table and stabs her. When she screams, Bob and Aunt Lou rush in, the latter immediately going for the

Sheriff and the Doctor. Bob, believing Mary dead and still trying to shield his brother, takes the blame. When the Sheriff is about to handcuff him, Mary regains consciousness and cries out that Nate is the culprit. As he is being taken away, Nate cravenly begs Bob to save him. Bob falls on his knees at Mary's side with the cry that at last he understands and that the future will be brighter for both of them.

And so, in one of the homes along HIGHWAY I, a drama has been enacted and resolved. No matter whether those of us who drive by know what happened there; it is enough that we buy our gasoline, go on our way, and let Bob and Mary live the life they want to live together.

---

The very superficial description of the work which follows is made under the unfortunate inavailability of the score, which is now being prepared by the composer for publication. Only the high points in the opera are illustrated.

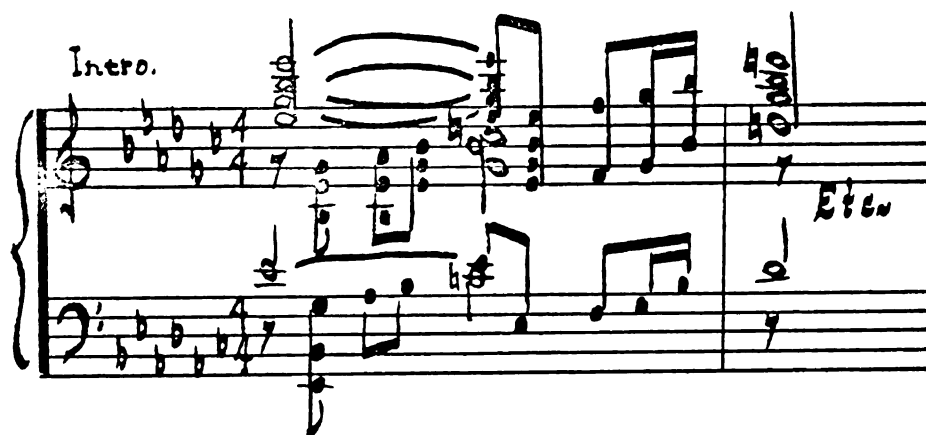
Sherrill and the Doctor. Bob, however, was  
 still trying to shield his father, and  
 when the Sheriff is about to go to the  
 consequences and tries to  
 is he is being taken away. But  
 then Bob falls on his knees  
 and that at last he understands  
 as fighter for both of them

And so, in one of the  
 drivers has been enacted and  
 those of us who drive of  
 enough that we buy our  
 Bob and Mary live the life

The very superficial  
 follow is made under the  
 the score, which is now  
 for publication. Only the  
 illustrated.



A four-measure introduction, on which the entire work is based, leads to a comical melody, sung by Mary as she prepares Bob's lunch, as follows: Ex. 1



The Comical Melody:

EX. 2

Mary

Ex. 2 is a musical score for a comical melody. It is written for voice and piano on a grand staff. The key signature has one flat (B-flat). The tempo is marked 'Allegro'. The first measure contains a whole note chord (F4, A4, C5) in the right hand and a whole note chord (F3, A2, C3) in the left hand. The second measure contains a half note chord (F4, A4) in the right hand and a half note chord (F3, A2) in the left hand. The third measure contains a quarter note chord (F4, A4) in the right hand and a quarter note chord (F3, A2) in the left hand. The fourth measure contains an eighth note chord (F4, A4) in the right hand and an eighth note chord (F3, A2) in the left hand. The score ends with the word 'Etc.' in the right hand.

Oh, Mis-ter Fox, he went a stalk-in'

Retard - - - - - Quickly *mp* Etc.

Bob's first line in the work is sung in a recitative,  
as follows: EX. 3

Bob

Where'd you put the whisk-broom Ma-ry?

♩ = 88

ETC.

The ensemble sings the following chorus in praise to  
Bob and Mary:

EX. 4

They're our neigh-bors and friends Etc.

Acc. not illust.

Bob's first line in the work is now in a new position

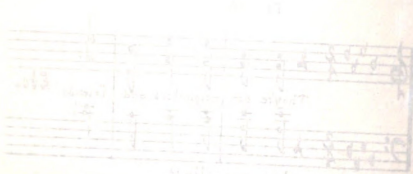
as follows:

Bob



The ensemble sings the following line:

Bob and Mary:



All the time

Nate tries to lure Mary away from Bob, as follows:

EX. 5

I love you, and I know you love me.

ETC.

Aunt Lou sings in dialogue with Mary. Here the former is concerned with Mary's sadness, as follows:

EX. 6

Ma-ry you're trou-bled, are-n't you?

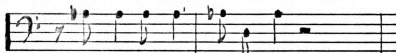
Etc.

Mary is stabbed by Nate, and the following music dramatizes this act:

Ex. 7

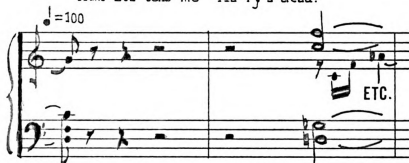


The Sheriff arrives on the scene and sings the following:



Aunt Lou tells me Ma-ry's dead.

Ex. 8



The work closes with a postlude which is essentially the same as the introductory music.

This description makes no mention of orchestration because the score examined was a piano reduction of the orchestra score.

## CHAPTER SIX

-Summary-

THE END

THE END

## SUMMARY

The whole key to Still's style is melody. In a recent conversation with this composer, he asserted that his first love is opera. Only a cursory examination of his works will show that his style is indubitably lyrical, and this supports his assertion as to his first love.

Still's melodies are Negroid. The rich catalogue of Negro folk melodies has tempted many a composer simply to quote gems from this source, without due regard for their inherent musicality, or even, appropriateness in the arena of temporal art. Not so for Still! He never has quoted a tune verbatim, Negro or otherwise!

Still made it a point not to arrange spirituals, except when he was required to do so in his commercial arranging. These arrangements are unique, because they contain characteristic Stillian harmonies. Still believes that the usual, conventional arrangement robs the spiritual of its folk flavor.

It follows, then, that Still creates his own melodies, paying particular attention to suitability and smooth contour. The Afro-American Symphony best illustrates his aversion for



## SUMMARY

The whole key to Bill's success is his constant conversation with this woman. It is his first love is opera; and his first love of his works will show that his musical, and this supports his

Bill's melodies are beautiful. He has taken folk melodies and has changed some from this country to their inherent musicality. He has the sense of temporal and has created a true verisimilitude.

Bill made it a point to make it simple when he was required to attempt. These arrangements contain characteristic Bill's, but they are not the usual, conventional, strong, and the whole is in the flavor.

It follows, then, that Bill created his own melodies, paying particular attention to melody and smooth contour. The Afro-American Symphony has a special for

merely copying folk melodies, and his concern for suitability-placing a melody in proper prospective and context, ultimately achieving excellent depiction of mood and emotion.

The first movement of this work is labeled "Longing". An original "blues" theme depicts this emotional state<sup>1</sup> admirably. It is a full-fledged "blues" theme, with its flatted 7th and 3rd, and characteristic sad minor-3rd drops. Notable, too, is the harmonic substructure suggested by the melody, as follows:

Phrase "a"

Chords:

I - IV<sub>7</sub> - I

Phrase "b"

Chords:

IV<sub>7</sub> - V<sub>7</sub> - I

Phrase "c"

Chords:

V<sub>7</sub> - V<sub>7</sub> - I

This is the harmonic substructure for W.C. Handy's "St. Louis Blues", and for any other "blues" melody one might examine.

The second theme of this same movement has its share of folk-like vestment, mainly because of the descending major 2nd, followed by a minor 3rd<sup>2</sup>. This melodic figure is found in most of the Negro Spirituals. For instance, "Swing Low, Sweet Chariot," "Roll Jordan, Roll", "Steal Away", "Go Tell it on the Mountain", and countless others. This same figure permeates the Stillian melodies which he molds with utmost care.

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<sup>1</sup>  
See Ex. 1 , p. 48

<sup>2</sup>  
See Ex. 7 , p. 51

...copying folk melodies, and the ...  
 ...a melody in proper perspective ...  
 ...excellent depiction of a ...

The first movement of this ...  
 ...original "blues" theme ...  
 ...It is a full-fledged ...  
 ...latter 7th and 3rd, and ...  
 ...Notable, too, is the ...

by the melody, as follows:  
 "Theme" a  
 Chorus:  
 I - II - I

This is the harmonic ...  
 ...and for the ...  
 ...night ...

The second theme of this ...  
 ...of folk-like ...  
 ...descending major 2nd, followed by ...  
 ...figure is found in most of the ...  
 ...instance, "Swing Low, Sweet Chariot", "Roll, Roll",  
 ..."Go Tell it on the Mountain", and countless  
 ...others. This same figure permeates the ...  
 ...which he ends with utmost care.

We turn next to the second movement of the Afro-American Symphony, which is labeled "Sorrow". Its main theme is based on the "blues" scale, and more specifically, on the main theme of the first movement. Here the sweet-bitter effect, occasioned by the fluctuating major and minor third ( A to A-flat) leaves the listener all but comfortless. A compensation for this siege of sorrow strongly asserts itself in the third movement, which is labeled "Humor". It is here that Still as a melodist, with utilitarian virtues, is well illustrated. The "blues" scale, hitherto employed, is now cast aside, and a brighter "gapped" scale is used to generate humor and jubilation. <sup>3</sup> The "blues" quality is less evident mainly because of (1) absence of the flatted 3rd and 7th scale degrees, and (2) the upward sweep of the melodic curve, which suggests a happier state of affairs.

The utilitarian virtue of this great composer is further exemplified in this movement through his remarkable feat of melodic verbalization of Dunbar's line - "An' we'll shout ouah halleluyah, On dat mighty reck'nin day," which was mentioned previously.

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<sup>3</sup>  
See Ex.14 , p.57

We turn next to the second movement, the Andante, which is in 2/4 time. This movement is based on the "Blue" theme, which is the main theme of the symphony. It is characterized by the sweet-bitter effect of the major and minor third (A to F) which is not comfortable. A considerable amount of strongly asserted melodic material which is labeled "Humor". The melodic material with utilization of the "blue" scale, which is a scale of six notes, and a distinct "ragged" sound, and imitation. The "blue" scale is a scale of six notes, and (2) the upward and downward movement, and (3) the upward and downward movement which suggests a happier state of mind.

The utilization of the "blue" scale is further exemplified in this movement. The melodic material is characterized by the sweet-bitter effect of the major and minor third (A to F) which is not comfortable. A considerable amount of strongly asserted melodic material which is labeled "Humor". The melodic material with utilization of the "blue" scale, which is a scale of six notes, and a distinct "ragged" sound, and imitation. The "blue" scale is a scale of six notes, and (2) the upward and downward movement, and (3) the upward and downward movement which suggests a happier state of mind.

The last movement of this same work further illustrates the above mentioned virtue. It is titled "Aspiration" - a foreboding for a brighter day of an oppressed people. Here the main theme has an upward swing in its curve, and is devoid of the "blues" intervals, however somber and dirgeful it may seem to the listener. Its pentatonic modality doubtless makes it a deft example of folk-like expression.

Still is doubtless a melodist, steeped in the folk tradition, but imbued with creative intellect and ability for translating literary symbols into meaning, sometimes, uttering more than was intended for them to say.

It should be pointed out that even though Still's style is definitely Negroid, some of his melodies are cosmopolitan. This exception to the rule is best illustrated through random selection of works already discussed in this study, such as:

1. To You, America (chorale melody)
2. Symphony in G Minor (movement two, subject 2)
3. Symphony in G Minor (movement four, main theme)

The Chorale Melody in To You, America could well have been the national air of almost any country from the Orient to the Occident. It uses a pentatonic melody,



and the pentatonic is the prototype of all scales. The second subject of the Symphony in G Minor, second movement, uses the Gypsy scale, with its flatted fifth. The main theme of the fourth movement of this same symphony contains a smooth and lyrical quality that would touch the hardest heart.

Moreover, in the pieces for piano we note the Scriabin- and Debussy-like melodies already discussed. The Broadway stage composers are brought to mind in the pieces such as: "Rising Tide", "Lenox Avenue", and "And They Lynched him on a Tree", etc.

This writer remarked to Dr. Still in a recent conversation that he rarely repeated a melody in its original form. He agreed, and asserted that repetition is worthless, except for the purpose of emphasis. We thus see in this man's works a continual spinning out of melodic materials that seem to become more and more revealing in inherent significance, each time they reappear. This feat of melodic metamorphosis precludes the act of merely quoting folk melodies. As a result of this preclusion, Still's style is greatly endowed with soul and depth. He toils under spiritual motivation.

Soul and depth are virtues that are not easy to attain.



and the pantomime is the prototype of all drama. The subject of the Symphony in G Major, however, is the symphonic, with its limited field of the fourth movement of this work. It is a month and lyrical quality that would seem to be the most. Moreover, in the places for which it was written and melody-like melodies already in the work. These composers are brought to mind. "Lening Tide", "Lemon Avenue", and "Lemon Tide" on a tree", etc.

This writer remarked to Dr. Schell in a conversation that he rarely repeated a melody in his compositions. He agreed, and asserted that repetition in compositions, except for the purpose of emphasis. He then said in this writer's presence a continual spinning out of melodic material that was to become more and more revealing in terms of significance each time they repeated. This form of melodic material provides the sort of merely quoting in the material. As a result of this conclusion, Gili's style is greatly endowed with soul and depth. He told under spiritual motivation. Soul and depth are virtues that are not easy to steal.

Still feels that, even today, one can create new melodies. He keeps a sketchbook, which contains hundreds of melodies that may be altered several times before they are used, if they are used at all. The main criterion for their being used is intelligibility - their worth in speaking to the listener in lucid, concise, and meaningful terms; in such blessed terms that will make people's lives more enriched, and ultimately create an epidemic of love, understanding, and brotherhood. This may seem highly pretentious, but it is the sincere hope and creed of this great composer, as he expressed it during a recent conversation with this writer.

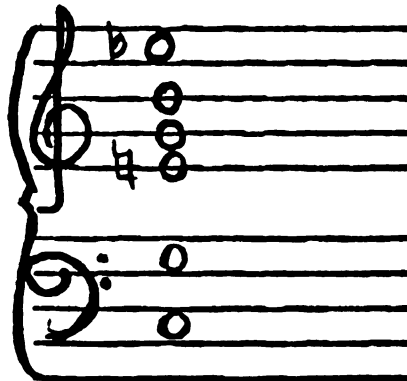
Finally, as regards Still's melodies, it would be well to have him speak on these pages in the profound and convincing way he spoke to this writer on the subject of melody: "The development of thematic material is of great importance to musical architecture. Take, for instance, the process of extending a motive into a phrase. This should be a spiritual rather than a mental process. Composers, who work only with the conscious mind, have difficulty in working out a melody. Others, guided by inspiration, find it difficult to select from the many that are suitable. One might say that the motive dictates its own development, its own treatment and even its own form. Form follows function, say the architects. That is true of music as of the other arts."



Harmony plays a key role in regard to Still's style. The fact that the "blues" scale is used frequently in his music makes it totally impossible for one to conceive of any harmony other than that of the "blues-chord" type.

The basic "blues" chords are: I (I+6), IV, and V. The seventh chords are of the dominant seventh type. It is, however, characteristic for a seventh chord, or even, a triad, in the "blues" idiom to fluctuate between major and minor qualities, by mutation of the chord third. It really amounts to a free interchange between major and minor modes.

Sometimes we see in Still's music superimposed thirds that give the chord the sound of a polychord, for example:

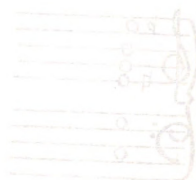


In the above chord the "E" and "Eb" compete for the major and minor qualities. This chord is of mild dissonance, and is a typical one of Still.

Harmony plays a key role in regard to blues. The fact that the "blues" scale is used in it is one of the things that makes it totally impossible to play any harmony other than that of the "blues" scale.

The basic "blues" chords are the triad, the dyad, and the seventh chords. The seventh chords are of the dominant type, that is, they are major triads with a seventh. It is, however, characteristic for a dominant seventh chord to be minor, or even, a triad, in the "blues" scale. The minor triad is made up of a major and minor qualities, by means of which it is possible to create a free harmonic system, and it really amounts to a free harmonic system, and minor modes.

Sometimes we see in blues music, a triad, a dyad, and a seventh chord, that give the chord the sound of a dominant, the triad.



In the above chord the "C" and "E" dominate for the major and minor qualities. This chord is of mild dissonance, and is a typical one of blues.

He loves the sound of the widely spaced major- minor-third clash, and many times cadences on such a harmonic structure.

Still uses no academic approach to harmony, per se. He holds that this limits the composer too much, and that codification nurtures pointless imitation, which requires very little creative effort on the part of the composer so affected. This, he feels, causes the music of several composers to be unduely similar, and often identical!

This writer asked Still to analyze a certain chord in the Afro-American Symphony. He looked at the chord and said, "I frankly don't know what one might call that chord". He went on to give possible labelings for the chord, which indicates that he has learned well the academic approach to harmony, but sees no need to adhere to set principles of writing.

Concerning this same chord, he admonished: "That combination of notes sounds well, doesn't it?" And this is the key to his harmonies - how well tonal combinations sound together.

It must be pointed out that this great composer sees no value in improvising at the keyboard, because this can



only reflect one's chord and melodic habit, gleaned from one's vocabulary, however limited or resourceful. However, Still turns to the piano when in doubt about certain ideas he anticipates using.

An interesting characteristic of Still's harmony results from what could be called tonal dichotomy. This trademark pervades some of the compositions discussed previously, in which tonal dichotomy is the result of Still's high regard for the independence of the melodic line. It also emerges from the practice of this composer to harmonize by "ear". In regard to the former, this composer has refrained from writing fugues, canons, passacaglias, chaconnes, etc., which require real or tonal imitations, according to an established system. One, therefore, finds polychords, (but never too dissonant), and two or more tonal planes. The melodic planes manifest themselves in the spelling they assume, as they seek to follow the best logic, horizontally. This type of writing is best seen in the Seven Traceries, already discussed.

Almost alone among contemporary composers, William Grant Still has had the courage to reject the experimental, cacophonous style, which is generally called "modern music".





He feels that dissonance is useful for specific occasions, but should be employed in moderate, good taste, and further, should be counterbalanced with more pleasing consonances, in the interest of tonal stability and emotional balance, that the listener must import from the musical experience.

Finally, Still feels that when the composer sets out to write music on the basis of preconceived, scientific ideas, something invariably goes wrong. If the counterpoint is smooth, the melody will be imperfect, and so forth. The end result may be correct, but entirely lacking in spiritual content. Still asserts that in music one must think more of what is to be said than how it is to be said.

Many people, attracted by the current frantic rush to discover new horizons in music, seem to think that musical form and logic are things of the past. They believe that in order to compose, one need only find a few bizarre harmonies, string them together, without thought of melody, form or sequence, and emerge with a "composition" that will bring them acclaim. Still believes that nothing could be farther from the truth than this notion. He abhors this notion by continuing to compose according to the dictates of human as well as spiritual ears.



Still shows conservatism in another aspect of his style: rhythm. An examination of representative symphonic works shows that he employs 4/4 meter almost without exception. The following table illustrates this point:

<u>WORK</u>	<u>MOVEMENT</u>	<u>TIME SIGNATURE</u>
1. <u>Symphony in G Minor</u>	I	12/8
	II	4/4
	III	$\frac{6}{8}$
	IV	4/4
2. <u>Afro-American Symphony</u>	I	4/4
	II	4/4
	III	4/4
	IV	3/4
3. "In Memoriam"	-	4/4
4. "Darker America"	-	4/4 (12/8
5. <u>Symphony Number Four</u>	I	4/4
	II	4/4
	III	4/4
	IV	4/4

There occurs only one example of changing and/or mixing of meters in the representative orchestral works, viz., a change from 4/4 meter in measure 86 to 5/4 in measure 87 in "Darker America". Meters having 7 and 9 as their numerators are nonexistent in Still's works.

will show connections in which this system. An examination of the system shows that the employee's name is not in the system. The following table is a summary of the system.

WORK

1. System in 2 Minor

2. Two-System System

3. "In Memoriam"

4. "Darken America"


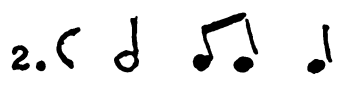

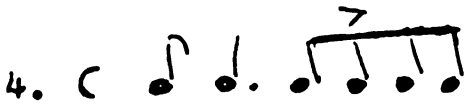
5. System Number Four

There occurs only one change in the system of letters in the representation of the system. A change from the letter 'A' to 'B' occurs in the system. The system is represented by the letters 'A' and 'B' as shown in the system. The system is represented by the letters 'A' and 'B' as shown in the system. The system is represented by the letters 'A' and 'B' as shown in the system.

He feels that such devices as changing meters, borrowed rhythmic divisions, and asymmetrical phrasing are not useful in his style.

Since Still's music is basically Négroid, one naturally finds copious examples of syncopation and accentuation on the normally weak beats, or pulses.

The following table summarizes the basic rhythmic figures that comprise the works discussed in this study:

<u>WORK</u>	<u>RHYTHMIC FIGURE</u>
1. <u>Symphony Four</u> Subject 1, Mvt. I	
<u>Afro-American Symphony</u> Subject 1, Mvt., IV	1. C 
"In Memoriam" Main Theme	
2. <u>Symphony Four</u> Subject 2, Mvt. I	2. C 
3. <u>Symphony Four</u> Subject 1, altered Mvt. I	3. C 
4. <u>Symphony Four</u> Subject 1, Mvt. I	4. C 
<u>Afro-American Symphony</u> Subject 2, Mvt. I	

is less than such devices as changing relative positions of the divisions, and asymmetrical division of the line.

Since Bell's work is based on the study of the normal and abnormal examples of rhythm, it is not surprising that he has found that the rhythm of the normal is not the same as that of the abnormal.

The following table presents the results of the study of the rhythm of the normal and abnormal. The figures that comprise the table are the results of the study of the rhythm of the normal and abnormal.

#### WORK

1. Synonym Four  
Subject 1, Nov. 1

2. Pro-American Synonym  
Subject 1, Nov. 1

"In Memoriam"  
Main Theme

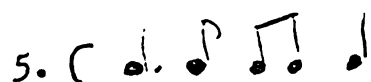
3. Synonym Four  
Subject 2, Nov. 1

4. Synonym Four  
Subject 1, Nov. 1

5. Synonym Four  
Subject 1, Nov. 1

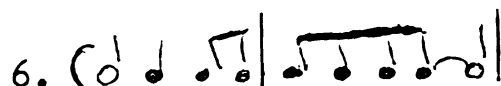
6. Pro-American Synonym  
Subject 2, Nov. 1

5. Symphony Four  
Theme 2, Mvt. II



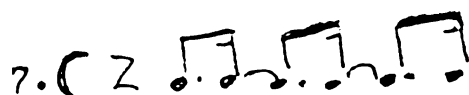
Afro-American Symphony  
Theme 1, Mvt. III

6. Symphony Four  
Theme 2, Mvt. III



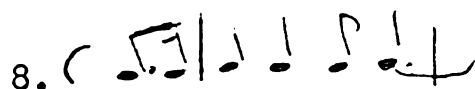
Afro-American Symphony  
Theme 1, Mvt. I

7. Symphony Four  
Introduction to  
Mvt. III.



Afro-American Symphony  
Accompaniment to Main  
Theme, Measures 8-9

8. "Darker America"  
"American Negro Theme"



Afro-American Symphony  
Main Theme, Mvt. III

9. "Darker America"  
"Hope Theme"



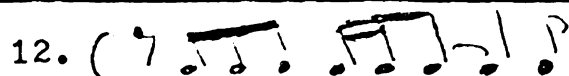
10. Symphony in G Minor  
Main Theme, Mvt I



11. Symphony in G Minor  
Subject 2, Mvt. I



12. "In Memoriam"  
Main Theme



13. Afro-American Symphony  
Theme 1, Mvt II.







One sees that only three of these thirteen samples of Still's rhythmic figures are not syncopated. The conclusion is, then, that the majority of the rhythmic patterns employed in this composer's works are of the syncopated variety. One could further conclude, perhaps, that the rather limited rhythmic vocabulary, and consistent adherence to the four-beat bar of Still, render his music monotonous. This is not so! Monotony is averted through the constant use of (1) syncopation, (2) phrasing, without barline restriction, and (3) melodic and rhythmic transformations. It is through these transformations that unity in this style is achieved.

William Grant Still holds that there is a lesson for all of us in the simple ternary design, which, he feels, was known to peasant musicians long before the classicists analyzed it and put it into the textbooks. He states that the classic masters believed that they had to hammer away at a theme in order to drive it into people's consciousness. With this principle, he heartily agrees, but believes that exact repetitions are of no use. He, therefore, prefers shorter themes than those employed by his forebears, and repeats these very often, with alterations.

In a recent conversation Still outlined his experience in the act of composing, as follows:

One sees that only three of these rhythmic patterns are employed in the first three measures of the first movement. Then, the only rhythmic pattern employed in this movement is the one which is the most frequent variety. One could say that the rather limited rhythmic pattern is due to the fact that the music is so simple and direct. This is not all, however. The constant use of (1) symmetrical and (2) without barline restriction, and (3) transformations. It is chosen for its simplicity in this style in which the music is so simple and direct.

William Grant Still says that all of us in the simple patterns known to peasant musicians have been analyzed it and put it into the hands of the classic masters but that the classic masters have not been able to hammer away at a theme in a simple way. With this principle in mind, the composer believes that exact repetition and variation are the only means by which a shorter theme can be employed by the composer, and repeats these with variations.

In a recent conversation Still outlined his experience in the art of composing, as follows:

First, a motif or germ is conceived. The composer proceeds immediately to plan his form in detail. Then, perhaps, revisions are made, subjecting the germ idea to variations. He deliberately works away from the proposed plan, the deviation being in direct proportion to the number of variations the germ idea can undergo. Sometimes what has been planned as a mere episode may assume such importance that it ceases to be an episode at all. Transitions may be shortened, lengthened, or discarded altogether. The whole point is to have everything fit into the overall formal plan so naturally that if the least important motive or figure were removed, the form of the total composition would be disturbed. This plan is followed by Still religiously! This is his mode of operation in the pursuit of formal balance and monumental architecture in a world of music.

His designs are traditional. All of the symphonies are cast in sonata form, and the remainder of his works are close enough, or else embrace the ternary (episodic) idea. Within the framework of the above stated formal tendencies, Still's forte, as to technic, is the ability to vary his basic motives, or germ ideas.

It has been justly said of some composers that they



are merely skilful orchestrators, but are creatively infertile. This can be shown when their works are reduced to a bare minimum. This is not true of William Grant Still. Though his orchestral works are not as effective in a piano reduction as in the original scoring, they yet retain that harmonic piquancy and thematic originality that are distinctly his own.

Some people lament over the exhausted orchestral resources the contemporary composer faces! Still disagrees with that belief. His trouble lies in making a decision between so many fascinating orchestral possibilities he has at his command.

He states that when he first began to orchestrate, he imitated others, but always tried to choose the best to imitate, not those who were too individual, so that he would not acquire mannerisms. As soon as possible he broke away, and began to experiment with different orchestral effects on his own, so that he would have a greater fund of knowledge at his command. To his amazement, he found that many effects which were strictly forbidden by pedantic theorists were really quite effective and were, when used with modifications and with regard to the limitations of the various instruments, most fascinating..

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 forbidden by pedantic theorists were really quite effective  
 and were, when used with modifications and with regard to  
 the limitations of the various instruments, most fascinating.

He thus learned that everything is possible when approached in the right way. Now he never accepts statements about impossible instrumental combinations, without first trying them out.

Still adheres to a rather simple style that nets the best and most effective results in orchestration. His orchestration is so carefully worked out that if the exact combination for which he has scored is not available, the music sounds wrong. A good example of this is the use of the banjo in the third movement of the Afro-American Symphony. This writer asked him if he had run into trouble in finding a banjo player who was musician enough to play with a symphony orchestra. He said that this had not happened as yet, and that the entire mood and effect of the intended orchestration would be lost if this should ever be the case, even though the banjo is not very prominent.

Still's orchestration is well balanced. This is why his music sounds only half as "jazzy" as it looks on paper. Imbalance in an orchestra that is to play his music results in the music sounding like plain, unadulterated "jazz". This does not represent Still's intention in the least!



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 out.

Billi adheres to a rather old, but not less effective method of  
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 combination for which he has found the best possible way.  
 A good example of this is the third movement of the  
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 This writer asked him if he had ever heard of a  
 a piano player who was called "Billi". He said that he  
 symphony orchestra. He said that he had heard of a  
 as far as the entire work is concerned, it is a  
 intended orchestration would be the best in the world.  
 be the case, even though the piano is a very important  
 Billi's orchestration is well known, and it is very  
 his music sounds only half as "Billi" as it does in reality.  
 influence in an orchestra that is not a "Billi" orchestra.  
 results in the music sounding like a "Billi" orchestra.  
 this does not represent Billi's intention in the least!

The following diagram illustrates some particularly characteristic orchestral devices of Still:

<u>INSTRUMENTS</u>	<u>COMPOSITION</u>	<u>DEVICE</u>	<u>PAGE</u>	<u>BAR</u>
1. Flute and Bass Clarinet	<u>Dismal Swamp</u>	glissandi	12	1
2. Trumpet	<u>Dismal Swamp</u>	"Ray Robinson Mute"	19 9	4 6
3. Trumpet	<u>Dismal Swamp</u>	"Hat over Bell	7	11
4. Banjo	<u>Afro-American Symphony</u>	"In ordinary manner"	Third Movement	
5. Trombone	<u>In Memoriam</u>	"Hat over Bell"	12 (9)	3
6. Timpani	<u>Bells</u>	soft sticks		
7. Xylophone	<u>Bells</u>	soft sticks	19	1 (21)
8. Vibraphone	<u>Bells</u>	soft sticks	11	1
9. Violins I & II	<u>Bells</u>	multiple divisi	2	2
10. Viola	<u>Poem for Orchestra</u>	multiple divisi	21	2 (11)

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There are many rests in Still's scores. He believes that one of the secrets of good orchestration is to know what to leave out, and when! Only the beginner, he says, uses all the instruments constantly, just because they are available.

One notes the use of harp, celesta, and piano in many of Still's works. He feels that one must choose the instrument that best portrays the desired mood, and that one must have an intimate acquaintance with all the instruments. He believes in what he calls "nude" orchestration, in which the accompaniment is clearly subordinated to the melody.

Still's perception of the sound of certain instrumental combinations is so acute that he can tell from a score the actual sound of the music. He states that this sense is equivalent to so-called "absolute pitch", which amounts to an acute memory for tone relationships.

Still's typical orchestration calls for a large group of performers, many of whom must double on another instrument. He treats this limitless resource in much the same way as an organist would treat a mammoth pipe organ, with all its tonal possibilities: he judiciously

There are many tests in Bill's work. One of the secrets of good orchestration is to know when to leave out, and when to leave in. Only the composer can decide. He must have an intimate acquaintance with all the instruments constantly. The composer must be available.

One notes the use of harp, and in the work of Bill's works. He feels that the harp is an instrument that best portrays the delicate. The harp must have an intimate acquaintance with all the instruments. He believes in what is called "orchestration" in which the accompaniment is clearly a part of the melody.

Bill's perception of the sound of the instrument is so acute that he can hear the actual sound of the music. He treats the sound of the instrument as equivalent to so-called "orchestration" which is an acute memory for tone relationships.

Bill's typical orchestration calls for a large group of performers, many of whom must double on another instrument. He treats this limited resource in much the same way as an organist would treat a narrow pipe organ, with all its tonal possibilities; he judiciously

selects from the great resource, employing a flute simply because only it can say what needs to be said in the tone of voice desired; only an oboe, because it can suggest "Longing"; only trumpets because they can suggest "Hope", triumph, or martiality.

Summarily, this great composer is utilitarian, not only as regards melody, harmony, rhythm, form or texture, and orchestration, but in the entire sphere of musical expression. He believes that music is a universal language, which should speak to all nations and peoples in a cosmic dialect that is intelligible and palatable to all who will listen. He believes, further, that the therapeutic value of his music, and that of others, can go far in developing and sustaining a world community of peace and love.

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 high because only it can say what is  
 in the tone of voice desired; only it  
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 suggest "hope", "triumph", or "sorrow".

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American Way of Life", Etude, April, 1946
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9. "Lenox Avenue"  
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New York Times, August 1, 1938
12. "New York Philharmonic Symphony Orchestra Gives Premiere of Work", New York Times, October 24, 1941
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New York Times, February 17, 1949
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2. "American Composer: His Changing"  
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Pittsburgh Courier, November 11, 1950
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Variety, January 5, 1955
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Etude, March, 1950
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Newsletter, July, 1954

# LIST OF COMPOSITIONS

## -Orchestral Works-

<u>Title</u>	<u>Source</u>	<u>Date of Premiere</u>
<u>Afro-American Symphony</u>	J. Fischer Glen Rock, N.J.	1931
<u>Archaic Ritual</u>	unpublished	cir. 1935
<u>A Song at Dawn</u>	unpublished	cir. 1946
<u>Bells</u>	Leeds New York, N.Y.	cir. 1940
"Blues" ( <u>Lenox Avenue</u> )	J. Fischer Glen Rock, N.J.	cir. 1945
<u>Danzas de Panama</u>	Southern Music New York, N.Y.	cir. 1950
<u>Darker America</u>	Eastman School of Music Carl Fischer New York, N.Y.	1928
<u>Dismal Swamp</u>	American Music Center New York, N.Y.	1937
<u>Fanfare for the 99th Fighter Squadron</u>	unpublished	cir. 1942
<u>Festive Overture</u>	J. Fischer Glen Rock, N.J.	cir. 1949
<u>From the Black Belt</u>	Carl Fischer New York, N.Y.	cir. 1946
<u>Fifth Symphony</u>	unpublished	1954
<u>In Memoriam: The Colored Soldiers who Died for Democracy</u>	Leeds Music Corporation New York, N.Y.	1943
<u>Kaintuck</u>	unpublished	1935

## Orchestral Works

<u>Little Red Schoolhouse</u>	unpublished	1935
<u>Little Song</u>	unpublished	cir. 1950
<u>Old California</u>	Carl Fischer, Inc. New York, N.Y.	cir. 1945
"Out of the Silence" ( <u>Seven Traceries</u> )	J. Fischer and Bro. Glen Rock, N.J.	cir. 1946
<u>Pages from Negro History</u> "Africa", "Slavery", "Emancipation"	Carl Fischer New York, N.Y.	1953
<u>Poem for Orchestra</u>	Leeds Corp. New York, N.Y.	1955
<u>Plainchant for America</u> (baritone and orchestra)	J. Fischer and Bro. Glen Rock, N.J.	1941
<u>Rhapsody</u> (soprano and orchestra)	unpublished	cir. 1950
"Scherzo" ( <u>Afro-American Symphony</u> )	J. Fischer and Bro. Glen Rock, N.J.	cir. 1931
<u>Serenade</u>	unpublished	cir. 1957
"Suite" ( <u>La Guablesse</u> )	Carl Fischer, Inc. New York, N.Y.	cir. 1949
<u>Song of a City</u>	J. Fischer and Bro. Glen Rock, N.J.	1939
"Summerland" ( <u>Three Visions</u> )	J. Fischer and Bro. Glen Rock, N.J.	1936
<u>Symphony in G Minor</u>	J. Fischer and Bro. Glen Rock, N.J.	1937
<u>Symphony Number 4</u>	unpublished	1951

## Orchestral Works

<u>The American Scene</u>	unpublished	1959
<u>Three Rhythmic Spirituals</u>	Bourne, Inc. New York, N.Y.	1950
"Victory Tide"	J. Fischer Bro. Glen Rock, N.J.	1943
<u>Wood Notes</u>	Southern Music New York, N.Y.	1954
"Work Song" ( <u>From the Delta</u> )	Leeds Corporation New York, N.Y.	1947

## -Band Works-

<u>From the Delta</u>	Leeds Corporation New York, N.Y.	1950
"Victory Tide"	J. Fischer and Bro. Glen Rock, N.J.	1945
"Old California"	unpublished	1945
"Summerland" ( <u>Three Visions</u> )	unpublished	1948
<u>To You, America</u>	Southern Music New York, N.Y.	1951

## -Oboe and Piano-

<u>Incantation and Dance</u>	Carl Fischer, Inc. New York, N.Y.	1945
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## -Oboe, Bassoon and Piano-

"Vignettes" unpublished cir. 1960

## -Flute, Oboe and Piano-

"Miniatures" unpublished cir. 1950

## -Flute, Oboe, Bassoon and Piano-

Folk Suite No. 3 unpublished cir. 1954

## -Flute, Clarinet, 'cello and Harp

Folk Suite No. 2 unpublished cir. 1953

## -String Quartet-

Danzas de Panama Southern Music  
New York, N.Y. cir. 1951

## -String Quartet, Flute and Piano-

Folk Suite No. 1 unpublished cir. 1952

## -Accordion-

"Aria" Sam Fox  
New York, N.Y. 1960

## -Saxophone and Piano-

"Romance" unpublished cir. 1958



## -Organ-

"Summerland" ( <u>Three Visions</u> )	J. Fischer and Bro. Glen Rock, N.J.	1944
"Reverie"	<u>The Los Angeles Organist</u> Los Angeles, Cal.	1961
"Elegy"	<u>The Los Angeles Organist</u> Los Angeles, Cal.	1963

## -Operas-

<u>Troubled Island</u> (three acts)	unpublished	1949
<u>A Southern Interlude</u> (two acts)	unpublished	cir. 1950
<u>A Bayou Legend</u> (three acts)	unpublished	cir. 1940
<u>Costaso</u> (three acts)	unpublished	1950
<u>Mota</u> (three acts)	unpublished	1951
<u>The Pillar</u> (three acts)	unpublished	cir. 1956
<u>Highway Number One</u> (one act)		1963

## -Educational Music-

"Lament" (voice and piano)	<u>American Music Horizons</u> Silver Burdett Morristown, N.J.	
"Up There" (voice and piano)	<u>World Music Horizons</u> Silver Burdett Morristown, N.J.	
"Five Animal Sketches" (piano)	<u>Music for Early Childhood</u> Silver Burdett Morristown, N.J.	
"Two Spirituals" (SATB)	Theodore Presser's <u>Junior High School Choral Series</u> Bryn Mawr, Pa.	

-Organ-

"Swamp Land" (Three Verses)J. J. Van der  
Glen"Fertile"The Los Angeles  
Los Angeles"Fertile"The Los Angeles  
Los Angeles

-Organ-

Poppled Island (Three Verses)

unpublished

A Southern Interlude (Two Verses)

unpublished

A Bayou Legend (Three Verses)

unpublished

Corrado (Three Verses)

unpublished

Notes (Three Verses)

unpublished

The Pillar (Three Verses)

unpublished

Elmer's Number One (One Verse)

-Educational Verse-

"Lament" (voice and piano)J. J. Van der  
Glen"Up There" (voice and piano)J. J. Van der  
Glen"Five Animal Sketches" (piano)J. J. Van der  
Glen"Two Soliloquies" (SATS)Theodore Presser's  
Junior High School Choral Series  
New York, N.Y.

## -Piano Solo-

<u>Three Visions</u>	J. Fischer and Bro. Glen Rock, N.J.	1936
"Quit dat Fool'nish"	J. Fischer and Bro. Glen Rock, N.J.	1938
<u>Seven Traceries</u>	J. Fischer and Bro.	1940
"A Deserted Plantation"	Robbins Music Corp. New York, N.Y.	1936
"Bells"	Leeds Corp. New York, N.Y.	1941
"Marionette" (U.S.A.)	Leeds Corp. New York, N.Y.	cir. 1940

## -Voice and Piano-

"All that I am"	unpublished	cir. 1955
"Citadel"	unpublished	cir. 1952
"Breath of a Rose"	G. Schirmer, Inc. New York, N.Y.	cir. 1940
<u>Caribbean Melodies</u>	Oliver Ditson Co. Bryn Mawr, Pa.	1947
"Bayou Home",	Robbins Music Corp. New York, N.Y.	cir. 1948
"Every Time I Feel the Spirit	Galaxy New York, N.Y.	cir. 1945
"Grief"	Oliver Ditson Co. Bryn Mawr, Pa.	1955
"Here's One"	John Church Co. Bryn Mawr, Pa.	cir. 1950

"Mississippi"	unpublished	cir. 1948
"Plainchant for America"	J. Fischer and Bro. Glen Rock, N.J.	cir. 1941
"Song for the Lonely"	unpublished	cir. 1950
"Songs of Separation"	Leeds Corp. New York, N.Y.	1952
<u>Twelve Negro Spirituals</u>	Francis, Day and Hunter London, England	cir. 1947
"Victory Tide"	J. Fischer and Bro. Glen Rock, N.J.	cir. 1939
"Winter's Approach"	G. Schirmer, Inc. New York, N.Y.	cir. 1940
-Chorus-		
"A Psalm for the Living"	unpublished	cir. 1961
<u>And They Lynched Him on a Tree</u>	J. Fischer and Bro. Glen Rock, N.J.	1940
"Carry Him Along"	Oliver Ditson Co. Bryn Mawr, Pa.	cir. 1947
<u>From a Lost Continent</u>	unpublished	cir. 1945
"Here's One"	John Church Co. Bryn Mawr, Pa.	1941
"Rising Tide"	J. Fischer and Bro. Glen Rock, N.J.	1939
<u>Three Negro Spirituals</u>	Handy Bros. Music Co. New York, N.Y.	1940
<u>Three Rhythmic Spirituals</u>	Bourne, Inc.	cir. 1950
"Two Choral Episodes" ( <u>Lenox Avenue</u> )	J. Fischer and Bro. Glen Rock, N.J.	1938

"Those who Wait"	unpublished	cir. 1951
"The Voice of the Lord"	Witmark New York, N.Y.	1946
"Wailing Woman"	unpublished	cir. 1941
"Victory Tide"	J. Fischer and Bro. Glen Rock, N.J.	1940

-Ballets-

<u>Lenox Avenue</u>	J. Fischer and Bro. Glen Rock, N.J.	1938
<u>Miss Sally's Party</u>	unpublished	cir. 1946
<u>La Guiabliesse</u>	Carl Fischer, Inc. New York, N.Y.	cir. 1953
<u>Sahdji</u>	Eastman School of Music Rochester, N.Y. (in preparation)	cir. 1934

-Recorded Works-

Afro-American Symphony, recorded by Karl Krueger and the Vienna Opera Orchestra for New Records, 1952

"Blues", Lenox Avenue, and "Here's One", recorded by Louis Kaufman, violinist, for Vox Records, 1948 - later by Concert Hall Records, 1950.

"Here's One", recorded by Robert McFerrin in an album of Spirituals, on a Riverside label no. 812, in 1961.

"Here's One", recorded by Bill Mann, WORD Records, Waco Texas.

Sahdji, recorded by Howard Hanson and the Eastman-Rochester orchestra and chorus for Mercury, 1960 (MG 50257)

"These Who Wait" unpublished  
 "The Voice of the Lord" William  
 New York, 1948  
 "Selling Woman" unpublished  
 "History Tides" J. P. Schmitt and  
 Glen Beck, 1948

-Baltimore  
 "Lancet Avenue" J. P. Schmitt and  
 Glen Beck, 1948  
 "New Sally's Party" unpublished  
 "La Foliasse" Glen Beck and  
 New York, 1948  
 "Sally" Glen Beck and  
 New York, 1948  
 (in press)

# -Recorded Works-

Auto-American Symphony, recorded by the Vienna Opera Orchestra for New Records, 1952  
 "Sally", "Lancet Avenue", and "These Who Wait", recorded by the Vienna Opera Orchestra for New Records, 1952  
 "Sally's One", recorded by Robert McFerrin, on an album of  
 Sings, on a Riverside label, ca. 1951  
 "Sally's One", recorded by Bill Hays, WVO Records, Waco, Texas  
 "Sally", recorded by Howard Hanson and the Orchestra-Boston  
 Records and Chorus for Mercury, 1952 (LP 30157)

## Recorded Works

"Scherzo", Afro-American Symphony, recorded by Leopold Stokowski and the American Youth Orchestra, Columbia, 1944.

"Work Song", From the Delta, recorded in a symphonic band album by Morton Gould for Columbia, 1948.

To be released: a new recording of the Afro-American Symphony and the Fourth Symphony, by Karl Krueger and his Society for the Preservation of the American Musical Heritage, Chappaqua, N.Y.

