

INSTRUMENTATION

Piccolo
Flute 1-2
Oboe 1-2
Bassoon 1-2
Contrabassoon

B♭ Clarinet 1-3 (*1st and 3rd part have divisi)
B♭ Bass Clarinet
B♭ Contrabass Clarinet

E♭ Alto Saxophone 1-2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

B♭ Trumpet 1-3
F Horn 1-4
Tenor Trombone 1-3
Bass Trombone
Euphonium
Tuba (has divisi)

Double Bass
Piano

Timpani
Percussion 1-5

Doubling of parts is acceptable

Percussion 1:
Toms (2 drums)
Vibraphone (Mallets & Bow)
Crash Cymbals

Percussion 2:
*Wooden Chimes
*Chajchas
Bass Drum
Triangle

Percussion 3:
Rain Stick
Suspended Cymbal
Wind Chimes

*Played simultaneously

Percussion 4:
Tam-Tam
Clockenspiel
Xylophone

Percussion 5:
Shekere
Marimba
Tambourine
Chimes

Total Duration: ca. 20 minutes

PROGRAM NOTES

Spiritual Symphony is a collection of settings of African American spirituals for wind band. Together, this compilation synthesizes into a large work that engages with symphonic form.

The first movement is primarily based on "Follow the Drinkin' Gourd". Filled with many inferences and descriptions, there is belief that the song may have been used as directions for slaves escaping along the Underground Railroad. The lore around this song also includes "Peg Leg Joe" as the "old man" referenced in the lyrics "comin' just to carry you to freedom". Joe was believed to have been a figure who would travel to plantations to deliver the "instructions". This work uses the melody from the chorus of the song as a strophic theme that gradually intensifies and recedes like Peg Leg Joe coming to teach one how to escape and then disappearing in the dead of night. "Wade in the Water", another spiritual believed to have been used for a similar purpose, is also interwoven throughout this movement.

"Motherless Child" is the musical bedrock for the second movement. The opening, scherzo-like material establishes a sense of anxiety and disorientation. The music here paints the scene of someone forcefully taken from their home and brought to a new country in chains - unaware of what is to become of them. The chorus of the traditional spiritual is then heard in its most resonant and hopeful form as a trombone chorale, but the agitated flute and xylophone mark consistent pings of pain and rage held within. The second half of the work is held together by a lament bass progression. All the while, inner anguish builds and seeps out through solos by the clarinet and alto saxophone before exploding into a visceral cry for help and deliverance. The work then closes with introspection swallowing those untamed feelings. One's survival depends on it.

"Deep River", previously a standalone setting written for my friend Anthony Morris, now makes up the third movement. As the cornerstone of the *Symphony*, the song's placement here symbolizes a shift in the presentation and performance of spirituals. The advent of jubilee singing groups in the late 1800s led to the adaptation of many spirituals for the concert hall. Inspired by Harry T. Burleigh's art song setting published in the 1910s, this movement expresses a sense of hope and a longing desire to "cross over" into a land of peace.

The final movement opens with "My Lord, What a Morning" as a chorale before an exuberant, gospel-influenced rendition of "Go Tell it on the Mountain". These songs together embody the theme of a new life or new age albeit from differing perspectives. As such, this movement aims to celebrate life both in this realm and the next.

SPIRITUAL SYMPHONY

I. DRINKIN' GOURD

BENJAMIN HORNE

Distant $\downarrow = 60$

Piccolo

Flute 1-2

Oboe 1-2

Bassoon 1-2

Contrabassoon

Clarinet in Bb 1

Clarinet in Bb 2-3

Bass Clarinet in Bb

Contrabass Clarinet in Bb

Alto Saxophone 1-2

Tenor Saxophone

Bariitone Saxophone

Trumpet in Bb 1

Trumpet in Bb 2-3

Horn in F 1-2 *Solo* *mf* *cautious*

Horn in F 3-4

Trombone 1

Trombone 2-3

Bass Trombone

Euphonium

Tuba

Double Bass

Timpani *pp*

Piano

Percussion 1

Percussion 2 *Wooden Chimes & Chaperas* *p*

Percussion 3 *Rain Stick* *p*

Percussion 4

Percussion 5

11

Picc. *mf*

Fl. 1-2 *mp* *earthy* *Solo* *mf* *earthy*

Ob. 1-2 *mf* *earthy*

Bsn. 1-2 *pp*

Chsn. *pp*

Cl. 1 *mp* *earthy* *mf*

Cl. 2-5 *mp* *earthy* *mf*

B. Cl. *pp*

Ch. Cl. *pp*

Alto Sax. 1-2

Ten. Sax.

Bass. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Thn. 1

Thn. 2-3

B. Thn.

Euph.

Tha.

Dh. *pp* *p* *pp*

Tim. *pp* *pp* *p* *pp*

Pno.

Perc. 1 *Tremolo Solo*

Perc. 2

Perc. 3

Perc. 4 *Trem-Trem* *p*

Perc. 5 *Shakers* *p*

11 12 13 14 15

20 Trodding $\downarrow = 76$

20 Trodding = 76

20 Trodding = 76

Picc. *pp*

Fl. 1-2 *pp*

Ch. 1-2

Bsn. 1-2 *pp*

Cl. 1 *pp*

Cl. 1.1 *pp*

Cl. 2-3 *pp*

B. Cl. *pp*

Ch. Cl. *pp*

Alto Sax. 1-2 *mp starchy*

Ten. Sax. *mp starchy*

Bari. Sax. *mp starchy*

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph.

Tha *pp*

Dh. *pp*

Tim. *pp*

Perc. 1

Perc. 5 *p*

Solo harmonica
mf castanets

22 23 24 25

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Chsn.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Alto Sax. 1-2

Ten. Sax.

Bass. Sax.

Tpt. 1

Tpt. 2-3

Thn. 1

Thn. 2-3

B. Thn.

Euph.

Thba.

Dh.

Timp.

Perc. 1

Perc. 2

26

27

28

29

11

Fl. 1-2

Oboe 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ch. Cl.

Alto Sax. 1-2

Ten. Sax.

Bass. Sax.

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph.

Tuba

Dh.

Timpani

Perc. 1

Perc. 2

Perc. 3

Perc. 5

30

31

32

33

34

35

Picc. *mf held*

Fl. 1-2 *mf held*

Ch. 1-2 *mf held*

Chsn. *p*

Cl. 1 *p* *mf* *p* *mf* *p* *p*

Cl. 2-3 *p* *mf* *p* *mf* *p* *p*

B. Cl. *p* *mf* *p* *mf* *p* *p*

Ch. Cl. *p*

Alto Sax. 1-2 *mp* *mf*

Ten. Sax. *mp*

Bari. Sax. *mp*

Tpt. 1 *harmon mute* *Tutti* *mf held*

Tpt. 2-3 *harmon mute* *mf held* *harmon mute* *mf held*

Hn. 1-2 *Tutti* *mp*

Hn. 3-4 *Tutti* *mp*

Euph. *mp*

Tha. *p*

Db. *mp*

Tim. *mp*

Pno. *p*

Perc. 5 *p*

43

Picc.

Fl. 1-2

Ch. 1-2

Bsn. 1-2

Chsn.

Cl. 1

Cl. 2-3

B. Cl.

Ch. Cl.

Alto Sax. 1-2

Ten. Sax.

Bass. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph.

Tha.

Db.

Tim.

Pno.

Perc. 1

Perc. 2

Perc. 3

2.

Ob. 1-2

Bsn. 1-2

Chn.

Cl. 1

Cl. 2-3

B. Cl.

Ch. Cl.

Alto Sax. 1-2

Ten. Sax.

Bass. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Thn. 1

Thn. 2-3

B. Thn.

Euph.

Tba.

Dh.

Tim.

Pno.

Perc. 1

Perc. 2

Perc. 5