

## 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

\*Played simultaneously

### Percussion 3:

Rain Stick  
 Suspended Cymbal  
 Wind Chimes

### Percussion 4:

Tam-Tam  
 Glockenspiel  
 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  $\text{♩} = 60$ 

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  
 Baritone Saxophone  
 Trumpet in Bb 1  
 Trumpet in Bb 2-3  
 Horn in F 1-2 *Solo*  
 Horn in F 3-4 *mf cantabile*  
 Trombone 1  
 Trombone 2-3  
 Bass Trombone  
 Euphonium  
 Tuba  
 Double Bass  
 Timpani *pp*  
 Piano  
 Percussion 1  
 Percussion 2 *Wooden Chimes & Chajchas*  
 Percussion 3 *Rain Stick*  
 Percussion 4  
 Percussion 5

11

Picc. *a2*

Fl. 1-2 *mp earthy*

Ob. 1-2 *Solo* *mf cantabile*

Bsn. 1-2 *pp*

Chn. *pp*

Cl. 1 *mp earthy*

Cl. 2-3 *a2* *mp earthy*

B. Cl. *pp*

Ch. Cl. *pp*

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hrn. 1-2

Hrn. 3-4

Tbn. 1

Tbn. 2-3

E. Tbn.

Euph.

Tba.

Db.

Timp. *pp*

Pno.

Perc. 1 *Tam Solo* *mp*

Perc. 2

Perc. 3

Perc. 4 *Tam-Tam* *p*

Perc. 5 *Shaker* *mp*

11 12 13 14 15

This page of the musical score contains the following staves and markings:

- Flc.** (Flute): Staff with notes and rests.
- Pl. 1-2** (Piccolo): Staff with notes and rests.
- Ob. 1-2** (Oboe): Staff with notes and rests.
- Bsn. 1-2** (Bassoon): Staff with notes and rests.
- Chn.** (Clarinet): Staff with notes and rests.
- Cl. 1** (Clarinet): Staff with notes and rests.
- Cl. 2-3** (Clarinet): Staff with notes and rests.
- B. Cl.** (Bass Clarinet): Staff with notes and rests.
- Ch. Cl.** (Contrabass Clarinet): Staff with notes and rests.
- Alto Sax. 1-2** (Alto Saxophone): Staff with notes and rests.
- Ten. Sax.** (Tenor Saxophone): Staff with notes and rests.
- Bari. Sax.** (Baritone Saxophone): Staff with notes and rests.
- Tpt. 1** (Trumpet): Staff with notes and rests.
- Tpt. 2-3** (Trumpet): Staff with notes and rests.
- Hrn. 1-2** (Horn): Staff with notes and rests.
- Hrn. 3-4** (Horn): Staff with notes and rests.
- Tbn. 1** (Trombone): Staff with notes and rests.
- Tbn. 2-3** (Trombone): Staff with notes and rests.
- E. Tbn.** (Euphonium): Staff with notes and rests.
- Euph.** (Euphonium): Staff with notes and rests.
- Tba.** (Tuba): Staff with notes and rests.
- Db.** (Double Bass): Staff with notes and rests.
- Timp.** (Timpani): Staff with notes and rests.
- Perc. 1** (Percussion): Staff with notes and rests.
- Perc. 2** (Percussion): Staff with notes and rests.
- Perc. 3** (Percussion): Staff with notes and rests.
- Perc. 4** (Percussion): Staff with notes and rests.
- Perc. 5** (Percussion): Staff with notes and rests.

Dynamic markings include *p*, *pp*, *f*, and *mf*. The score is written in 4/4 time and includes various musical notations such as notes, rests, and slurs.



This page contains the musical score for measures 26 through 29 of the piece "Spiritual Symphony | Drinkin' Gourd". The score is written for a large symphony orchestra and includes the following parts:

- Fl. 1-2:** Flute 1 and 2. Measures 26-27 feature rapid sixteenth-note passages marked *pp* and *mp*. Measure 28 has a *pp* dynamic.
- Ob. 1-2:** Oboe 1 and 2. Measures 26-27 feature rapid sixteenth-note passages marked *pp* and *mp*. Measure 28 has a *pp* dynamic.
- Bsn. 1-2:** Bassoon 1 and 2. Measures 26-27 feature rapid sixteenth-note passages marked *mp* and *pp*. Measure 28 has a *pp* dynamic.
- Chen.** Contrabassoon. Measures 26-27 feature a melodic line marked *mf*. Measure 28 has a *pp* dynamic.
- Cl. 1:** Clarinet 1. Measures 26-27 feature rapid sixteenth-note passages marked *pp* and *mp*. Measure 28 has a *pp* dynamic.
- Cl. 2-3:** Clarinets 2 and 3. Measures 26-27 feature rapid sixteenth-note passages marked *pp* and *mp*. Measure 28 has a *pp* dynamic.
- B. Cl.** Bass Clarinet. Measures 26-27 feature a melodic line marked *mp*. Measure 28 has a *pp* dynamic.
- Ch. Cl.** Contrabass Clarinet. Measures 26-27 feature a melodic line marked *mp*. Measure 28 has a *pp* dynamic.
- Alto Sax. 1-2:** Alto Saxophone 1 and 2. Measures 26-27 feature a melodic line marked *mf*. Measure 28 has a *pp* dynamic.
- Ten. Sax.** Tenor Saxophone. Measures 26-27 feature a melodic line marked *mf*. Measure 28 has a *pp* dynamic.
- Bari. Sax.** Baritone Saxophone. Measures 26-27 feature a melodic line marked *mf*. Measure 28 has a *pp* dynamic.
- Tpt. 1:** Trumpet 1. Measures 26-27 feature a melodic line marked *mf*. Measure 28 has a *pp* dynamic.
- Tpt. 2-3:** Trumpets 2 and 3. Measures 26-27 are silent. Measure 28 has a *pp* dynamic.
- Tbn. 1:** Trombone 1. Measures 26-27 are silent. Measure 28 has a *mf legato* dynamic.
- Tbn. 2-3:** Trombones 2 and 3. Measures 26-27 are silent. Measure 28 has a *mf legato* dynamic.
- E. Tbn.** Euphonium. Measures 26-27 are silent. Measure 28 has a *mf legato* dynamic.
- Euph.** Euphonium. Measures 26-27 feature a melodic line marked *mp*. Measure 28 has a *pp* dynamic.
- Tba.** Tuba. Measures 26-27 feature a melodic line marked *mp*. Measure 28 has a *pp* dynamic.
- Db.** Double Bass. Measures 26-27 feature a melodic line marked *mp*. Measure 28 has a *pp* dynamic.
- Timp.** Timpani. Measures 26-27 feature a melodic line marked *mp*. Measure 28 has a *pp* dynamic.
- Perc. 1:** Percussion 1. Measures 26-27 are silent. Measure 28 has a *pp* dynamic.
- Perc. 5:** Percussion 5. Measures 26-27 feature a melodic line marked *mp*. Measure 28 has a *pp* dynamic.

The score is written in 4/4 time and includes various dynamics such as *pp* (pianissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), and *mf legato*. The key signature is one flat (B-flat).

Fl. 1-2  
Ob. 1-2  
Bsn. 1-2  
Cbn.  
Cl. 1  
Cl. 2-3  
B. Cl.  
Cb. Cl.  
Alto Sax. 1-2  
Ten. Sax.  
Bar. Sax.  
Tpt. 1  
Tpt. 2-3  
Tbn. 1  
Tbn. 2-3  
B. Tbn.  
Euph.  
Tba.  
Tb.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 5

30 31 32 33 34

35

Picc. *mf* *bold* *a2*

Fl. 1-2 *mf* *bold* *a2*

Ob. 1-2 *mf* *bold* *a2*

Chen. *p*

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

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

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

Ch. Cl. *p*

Alto Sax. 1-2 *mp* *a2*

Ten. Sax. *mp*

Bari. Sax. *mp*

Tpt. 1 *harmen mute* *Tutti* *mf* *bold*

Tpt. 2-3 *harmen mute* *mf* *bold*

Hr. 1-2 *Tutti* *mp*

Hr. 3-4 *Tutti* *mp*

Euph. *mp*

Tba. *p*

Db. *mp*

Timp. *mp*

Pno. *p*

Perc. 5

35 36 37 38 39

43

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Chen.

Cl. 1

Cl. 2-3

B. Cl.

Ch. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hrn. 1-2

Hrn. 3-4

Tbn. 1

Tbn. 2-3

E. Tbn.

Euph.

Tba.

Db.

Timp.

Pno.

Perc. 1

Perc. 2

Perc. 5

40 41 42 43

