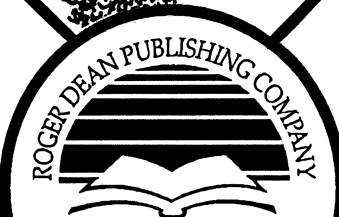


Uzee Brown, Jr.

O Redeemed!

A Set of African-American Spirituals

For Medium-High Voice and Piano



P.O. Box 802 • Dayton, Ohio 45401-0802
A DIVISION OF THE LORENZ CORPORATION

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For Medium-Low Voice and Piano

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This collection is dedicated to my loving parents

Alline Gaffney Brown

and the late Uzee Brown, Sr.



Introduction

The Negro Spiritual is one of the most precious gems of the African American folk music tradition. It is heritage vocal music like the sorrow songs, work songs and the blues, which religious philosopher Dr. James Cone so aptly calls the “secular spiritual.” Like most folk music types, spirituals have no ownership or readily identifiable point of origin, but extemporaneously evolved out of the experiences of a people seeking to express their innermost longings, their faith, hope and thankfulness for grace bestowed on even the most downtrodden and oppressed of God’s children. With these beliefs the African American found solace and consolation in the mortal world and aspired to a better life in the hereafter.

The Negro spiritual is, as its name implies, a sacred song born of the individual spirit and contrived at some moment in times past when there was a particular need or occasion that could be aptly expressed in song. While there are many arranged solo spirituals, in the beginning spirituals were largely rendered as group or congregational singing without the necessity that they be done within a formal church setting. Nor were they presented as artful arrangements performed by virtuoso voices in concert hall settings. Indeed, the origins of this genre were much more humble and perhaps more profoundly meaningful for those who created them. They were not simply sung; they were given a place in life’s experiences and sustained from one generation to the next by oral transmission. Whether happiness and jubilation or suffering and great sadness, a vital component of the history of the African American lives in these enduring tunes. They are the utterances of a single voice, a lead singer who is responded to or supported by others, or the voices of many individuals expressing the collective sentiments of all.

I offer a sincere prayer of gratitude for my caring parents whose singing inspired me as a child, and for the late Dr. Wendell P. Whalum, who kindled my intense respect and love for this music which I have heard all my life, but continue to explore as a part of my musical and spiritual growth.

O, Redeemed! is a spiritual which expresses the joy of salvation and redemption. Although not a jubilee, it exhibits the rhythmic vitality that comes from the knowledge of a certain victory over sin through the blood of Christ.

O, Redeemed! originated in the mid-nineteenth century and was publicly performed by the Hampton Institute Quartet during the 1870s. Sections of this song are set in a syncopated style which is intended to capture the spirit of early twentieth century musicians in the African-American folk church who were not formally trained and had gleaned much of their musical expertise in the secular world of ragtime and blues. It was not uncommon for these musicians to fashion their own accompaniments to previously unaccompanied spirituals in the style and manner which was most familiar to them.

The performer should be sensitive to these elements while tastefully balancing the joyful but subtle dance-like rhythms of *O, Redeemed!* with the constant awareness that it is a sacred expression of jubilation.

for Crystal Harris
O Redeemed!

Traditional
Arranged by Uzee Brown, Jr.

With great joy ♩ = 66

The musical score is written for piano and voice. The piano part begins with a tempo marking of 66 beats per minute and a dynamic of *f* (forte). The key signature has one flat (B-flat), and the time signature is 2/4. The vocal melody enters at measure 6 with the lyrics "O re - deemed, re - deemed. I'm washed in the blood of the Lamb. O re -". The piano accompaniment provides a syncopated, dance-like rhythm. The score continues with a second vocal entry at measure 11, repeating the lyrics "deemed, re - deemed. I'm washed in the blood of the Lamb. O re - deemed, re -".

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16

deemed. I'm washed in the blood of the Lamb. O re - deemed, re - deemed.

21

mp

Washed in the blood of the Lamb. When you see me goin' a - long so, —

25

mf

washed in the blood of the Lamb, I have my tri - als here be - low, —

29

f

washed in the blood of the Lamb. O re - deemed, re - deemed. I'm —

33

washed in the blood of the Lamb. O re - deemed, re - deemed. I'm

37

washed in the blood of the Lamb. When I was a mourn - er just like you,

41

washed in the blood of the Lamb. I fast - ed and prayed till I got through,

45

washed in the blood of the Lamb. O re - deemed, re - deemed.

(8^{me}).....

Welcome to the 'Dyin' Lamb is an invitation to Christian discipleship. It is most appropriate for the invitational, baptismal, or communion portions of the worship service.

I first heard this spiritual as a congregational song in my early childhood. Church members, deacons, and clergymen would move in a circle around the sanctuary and hug or shake the hands of new members. During communion, church members would greet each other near the end of the service and sing this spiritual as a symbol of renewed faith and affirmation of God's forgiveness of sin through the blood and body of Christ.

There is some ambiguity as to whether the word *'dyin'* may be a contraction of the word *undying* for the sake of rhythmic convenience or if it is indeed *dying*. The former is used here, though both might be appropriate in the sense that the latter captures the reenactment of Christ's death on the cross, and the former, the resurrection of Christ as the everlasting son of God.

for Ed Mullgrav

Welcome to the 'Dyin' Lamb

Traditional
Arranged by Uzee Brown, Jr.

Slow, walking tempo ♩ = 84

mf

Ev - 'ry -

mf

5 bod - y bids you wel - come, wel - come, wel - come. Ev - 'ry -

mp

9 bod - y bids you wel - come to the 'dy-in' Lamb. Oh

mf

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Slow, walking tempo' with a quarter note equal to 84 beats per minute. The score is divided into three systems. The first system shows the vocal melody and piano accompaniment. The second system begins at measure 5 and includes the lyrics 'bod - y bids you wel - come, wel - come, wel - come. Ev - 'ry -'. The third system begins at measure 9 and includes the lyrics 'bod - y bids you wel - come to the 'dy-in' Lamb. Oh'. The piano accompaniment consists of chords and moving lines in both the right and left hands. Dynamics include mezzo-forte (mf) and mezzo-piano (mp). A large orange watermark 'SAMPLE' is overlaid diagonally across the page.

sing cue-sized notes last time only

14

glo - ry — hal - le - lu - jah. Oh —

18

glo - ry — to the 'dy - in' — Lamb.

1. All the mem - bers bid you —
2. Well, the

Last time to Coda ⊕

22

wel - come, — wel - come, — wel - come. All the mem - bers bid — you —

26

wel - come — to the 'dy - in' — Lamb. dea - cons bid you —

2.

There Are Angels Hov'rin' 'Roun' speaks of the angels which herald the coming of the baby Jesus. When performed independently of this collection, it would be most appropriate during the seasons of Advent or Christmastide. This is a moderately slow, peaceful spiritual which should be performed with much warmth. As in the metered hymn singing of the African American Church (known as "lining out"), the performer should strive for the freedom of rhythmic flow which tends to obscure obvious metric stresses; yet, there should be an ever-present, underlying pulse, which James Weldon Johnson calls the "rhythmic surge" in his introduction to *The Books of American Negro Spirituals*. In metered hymn singing, this pulse, no matter how slow the hymn, seems to regulate the flow of rhythm and is instinctively felt with each change of harmony by all who participate in its singing.

In memory of Kenneth Maurice Hamilton

There Are Angels Hov'rin' 'Roun'

Traditional
Arranged by Uzee Brown, Jr.

Gentle, with much warmth ♩ = 36 *mp*

The musical score is written for voice and piano. It begins with a tempo marking 'Gentle, with much warmth' and a quarter note equal to 36 beats. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment features a steady, warm harmonic support with various dynamics including *mp*, *mf*, and *p*. The vocal line is marked with *mp* and includes a 'Red.' (redoubled) instruction. The lyrics are: '1. There are an - gels hov - 'rin' 'roun', new Je ru sa lem, there are an - gels hov - 'rin' 'roun', there are an - gels, an - gels in the new Je ru sa lem, in the new, the new Je'. The score includes first and second endings. The second ending is marked 'more urgently' and features a *mf* dynamic. The piece concludes with a final piano accompaniment section marked *mf*.

1. There are
(2. In the)

an - gels hov - 'rin' 'roun', there are an - gels hov - 'rin' 'roun', there are an - gels, an - gels
new Je ru sa lem, in the new Je ru sa lem, in the new, the new Je

8 1. *p* 2. *mf* more urgently

hov - 'rin' 'roun'. 2. In the ru - sa - lem. The an - gels came to tell of the King, to

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11 tell of the hope an' the joy He'd bring. Lis - ten, chil - lun, to the an - gels sing. There are

13 *rit.* *mp* *mf* *relaxed and confident*
 an - gels hov - 'rin' 'roun'. Do you know Him, Christ the Lord? Do You

15 *mf*
 know Him, Christ the Lord? Do you know Him, know — Him,

17 *rit.* *f* *Majestically*
 Christ the Lord? Let us praise Him, Christ the King! Let us

O Mary, What You Gonna Call Your Pretty Little Baby? appears in several choral arrangements. A version of this spiritual's melody can be found in the collection *Negro Folk Songs and Spirituals* by John W. Work. My most vivid recollection of this spiritual remains that of a rendering by the Morehouse College Glee Club under the direction of Dr. Wendell P. Whalum in a TTBB setting by the late Dr. Noah Ryder. The inquiring text, hauntingly charming minor melody and gentle adoration of the Christ Child is coupled with an exclamation of praise to the newborn King. In the performance of this solo setting, an atmosphere should be created which brings to life the scene of Christ's birth. It should be expressed with the adoration of an onlooker at the birth of any newborn child, but with the sense that it is a special child whose mission for us has already been fulfilled.

for Cornelius Johnson

O Mary, What You Gonna Call Your Pretty Little Baby?

Traditional
Arranged by Uzee Brown, Jr.

Slowly, with adoration and joy ♩ = 60

mp *mf*

O Ma - ry,

7 what you gon - na call your pret - ty lit - tle ba - by? What you gon - na call your

10 pret - ty lit - tle ba - by? What you gon - na call your pret - ty lit - tle ba - by?

The musical score is written for voice and piano. It begins with a tempo and mood instruction: 'Slowly, with adoration and joy' and a metronome marking of 60. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The vocal line enters with the lyrics 'O Ma - ry,' followed by the main phrase 'what you gon - na call your pret - ty lit - tle ba - by?'. The score includes measures 7 through 10, showing the continuation of the melody and accompaniment. Dynamics like *mf* (mezzo-forte) are indicated for the piano accompaniment. A large orange 'SAMPLE' watermark is diagonally across the page.

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13 *mf* *mp*

Born, born in Beth - le - hem. — O Ma - ry, what you gon - na call your pret - ty lit - tle ba - by?

18

What you gon - na call your pret - ty lit - tle ba - by? What you gon - na call your

21 *contemplative mp*

pret - ty lit - tle ba - by? Born, born in — Beth - le - hem. — Some call Him one thing, I

25 *fervently mf* *cresc.*

think I'll call Him Je - sus. Glo - ry! Glo - ry! Glo - ry to that

This River is not a spiritual at all, but an original song which was written as part of the religious musical drama *Yes, Lord*, based on the life of Bishop Henry McNeal Turner, with a libretto by Dr. Ja Jahannes. Although it is composed of more chromatic harmonies in a contemporary song style, it is a logical link to the spiritual from the creation of the gospel songs to the contemporary inspirational songs of the late twentieth century. Above all, the depth of meaning in Ja Jahannes' text encompasses all of the colorful metaphoric associations of the Christian life to the natural world which are essential as text resources in a vast number of spirituals.

This River

JA JAHANNES

UZEE BROWN, Jr.

Slowly, with conviction $\text{♩} = 50$

mf

mf

8va This

f

9

riv - er — that runs through my life — will nev - er be un - cross - a - ble, this

mp

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13

riv - er that wash - es the shores from sea to sea. This riv - er that calls my

18

name _____ on both shores _____ just the same, _____ this riv - er shall nev - er be un -

22

cross - a - ble _____ for me. This me. This

27

riv - er that runs through my life is a life - line for me. This

Ain't-a That Good News! has likely been heard many times as a choral work. Most notable is the setting by William Dawson. This arrangement, however, is perhaps the first published solo setting. It is a unique combination of two versions of the spiritual text: "I got a crown up in-a dat Kingdom, ain't-a dat good news?" and a less familiar version, "I got news to tell you, I got good news!" Both versions were passed along in the oral tradition as congregational songs throughout the southeast. Of all the spirituals within this collection, this one comes closest to the jubilee in its joyful, energetic rhythms and its confident proclamations of present and future victories over the woes of mortal life. The performance of this spiritual should be approached with sensitivity to the steady rhythmic "lilt" (like the pressing of the foot) on each pulse of the 4/4 meter.

for Herbert F. Scott
Ain't-a That Good News!

Traditional
Arranged by Uzee Brown, Jr.

Rhythmically and energetically ♩ = 68

mp

I got a crown up in - a that king-dom, ain't - a that

f

mp

good news!

mf

I got a crown up in - a that king - dom, ain't - a that

mf

good news!

f

I'm - a gon - na lay down this worl', — gon - na shoul - der up - a my cross. Gon - na

sub. p

mp

sub. p

The musical score is written for a solo voice and piano accompaniment in 4/4 time. The key signature has two sharps (F# and C#). The tempo is marked 'Rhythmically and energetically' with a quarter note equal to 68 beats per minute. The score is divided into three systems. The first system begins with a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a dynamic of *mp* and the lyrics 'I got a crown up in - a that king-dom, ain't - a that'. The piano accompaniment has a dynamic of *f*. The second system continues the vocal line with the lyrics 'good news! I got a crown up in - a that king - dom, ain't - a that'. The piano accompaniment has a dynamic of *mf*. The third system continues the vocal line with the lyrics 'good news! I'm - a gon - na lay down this worl', — gon - na shoul - der up - a my cross. Gon - na'. The piano accompaniment has a dynamic of *f*. The score ends with a final vocal phrase 'Gon - na' and piano accompaniment with a dynamic of *sub. p*.

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9

take it home - a to my Je - sus, ain't - a that good news! I got a

11

robe up in - a that king-dom, ain't - a that good news! Got a

13

robe up in - a that king-dom, ain't - a that good news! Yes, I'm - a gon-na

15

lay down this worl', gon-na shoul - der up - a my cross. Gon-na

Fix Me, Jesus is an intensely meditative, introspective and prayerful spiritual. It has been masterfully crafted in both solo and choral settings by Hall Johnson, and has been set in other arrangements as well, including gospelized versions. My inspiration for this arrangement grew out of a request from one of my performing colleagues for a solo version which would be suitable for higher voices with more active harmonic rhythms and specific detail given to text painting. In this arrangement the voice and piano present unique musical contrasts within the lines of each stanza of text.

for Laura English-Robinson
Fix Me, Jesus

Traditional
 Arranged by Uzee Brown, Jr.

Slowly and prayerfully ♩ = 42 *p*

O — fix me. O — fix me. O — fix me.

mp

Fix me, Je sus, fix me. O — fix me. O — fix me.

mf

O — fix me. Fix me, Je-sus, fix me. Fix me for my long — white — robe.

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12 *mp* *mf*

Fix me, Je-sus, fix me. Fix me for my star - ry crown.---

15 *mp*

Fix me, Je-sus, fix me. O — fix me. O — fix me. O — fix me.

19 *mp*

Fix me, Je-sus, fix me. Fix me for my dy - in' bed. Fix me, Je-sus, fix me.

The image shows a musical score for a song, likely a hymn or religious song. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system starts at measure 12 and ends at measure 14. The second system starts at measure 15 and ends at measure 18. The third system starts at measure 19 and ends at measure 21. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass). Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The lyrics are: "Fix me, Je-sus, fix me. Fix me for my star - ry crown.---" (measures 12-14), "Fix me, Je-sus, fix me. O — fix me. O — fix me. O — fix me." (measures 15-18), and "Fix me, Je-sus, fix me. Fix me for my dy - in' bed. Fix me, Je-sus, fix me." (measures 19-21). A large, semi-transparent orange watermark with the word "Sample" is overlaid diagonally across the center of the page.

Amen! is very likely the most well-known of all the spirituals within this volume. This is a call-and-response spiritual which would be traditionally rendered in choral, congregational and group singing. It is a colorful, narrative spiritual which gives attention to Christ's life from birth through childhood. The arrangement of the spiritual as a solo work creates some unique conditions which must be given attention in performance. The responsibility of alternating call-and-response phrases which would conventionally be sung by a song leader and a responding vocal ensemble is given to the solo voice and piano. The interplay between these two mediums is most essential. The countermelody, "Go Tell It on the Mountain," which appears in the piano in the refrain following verse two, should be prominently articulated.

for Dr. Oral Moses

Amen

Traditional
Arranged by Uzee Brown, Jr.

Steady with fervor ♩ = 66

mf

A - men, a - men, a - men, a -

mf

men, a - men. A - men, a - men, a - men, a -

f

men. — Precious lit - tle ba - by and the Vir - gin Ma - ry one Beth - le - hem morn - in'.

mp *mf* *mp* *mf*

13 *f* A - men, a - men, a - men. *mf* A - men,

16 a - men, A - men, a - men. Born to save the sin-ner

19 and to free the righ-teous, the King ev-er-last-ing.

21 *mf* A - men, a - men, a - men. A - men,