147568

COMEDY OVERTURE

ON NEGRO THEMES

HENRY F. GILBERT

FULL SCORE, $5.00

NEW YORK .·. THE H. W. GRAY CO.
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NOTE

"This overture was originally intended as the prelude to an opera, the plot of which is based upon the Uncle Remus stories of Joel Chandler Harris.

The libretto of this opera is by Charles Johnston (Bengal Civil Service, retired) and the music by myself. Circumstances have unfortunately compelled us to abandon this work before its completion. I have, however, saved the overture from the wreck and have both re-written and re-orchestrated it.

My scheme in the opera was to base the music on motives from traditional Negro songs and dances even as the Uncle Remus stories are based upon traditional Negro folklore. I have therefore used as thematic material for the overture certain piquant and expressive bits of melody which I have gathered from various collections of Negro folk music

There are three motives of four measures each, and one theme eight measures in length. Upon the material contained in these twenty measures the whole piece is built

The overture has five well-defined sections. The first movement is light and humorous, the theme being made from two four-measure phrases taken from Charles L. Edwards' book, 'Bahama Songs and Stories,' one of the publications of the American Folklore Society. This is followed by a broader and somewhat slower phrase. I have here used the only complete Negro tune which occurs in the piece. The melody is unusually wild and romantic in character and withal of considerable nobility. This tune, and many like it, were formerly used as working songs by the roustabouts and stevedores on the Mississippi river steamboats in the old days. The original words were as follows: —

I'se gwine to Alabammy, Oh . . .
For to see ma Mammy, Ah . . .

The song in its original form is to be seen in 'Slave Songs of the United States' by W. F. Allen and others.

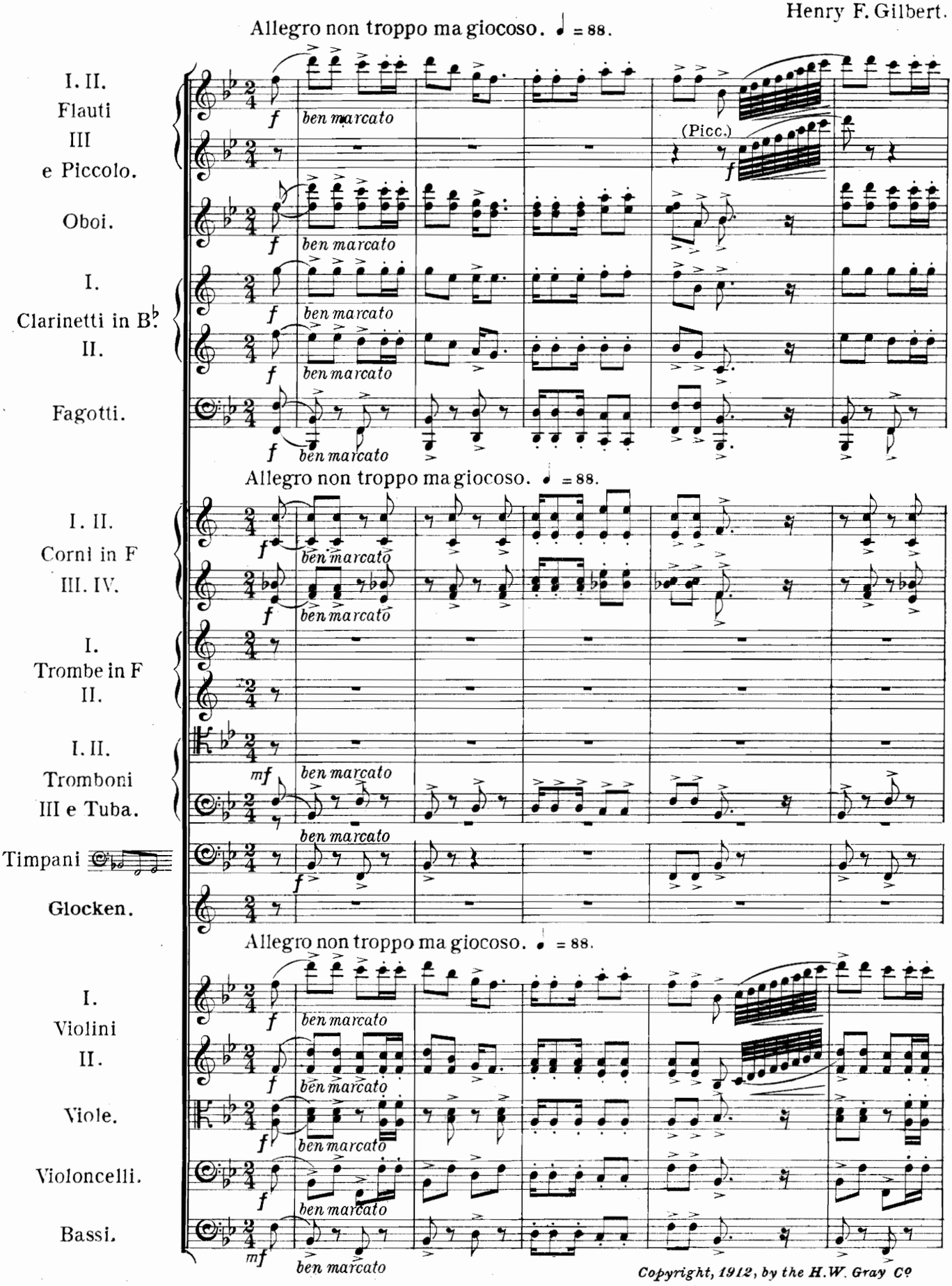
Next comes a fugue. The theme of this fugue consists of the first four measures of the Negro 'spiritual' 'Old Ship of Zion,' as noted by Jeanette Robinson Murphy in 'Southern Thoughts for Northern Thinkers.' The peroration of the fugue is built up from the theme, in augmentation. It is given out by the brass instruments and interspersed with phrases from the roustabouts' song, also somewhat developed and treated in a new manner harmonically. After this a short phrase of sixteen measures serves to re-introduce the comic element. There is a repetition of the first theme and considerable recapitulation which leads finally to the development of a new ending or coda and the piece ends in an orgy of jollity and rag-time."

HENRY F. GILBERT.

Reprinted from the Boston Symphony Orchestra Program-book of Apr. 15, 1911

COMEDY OVERTURE ON NEGRO THEMES.

Henry F. Gilbert.



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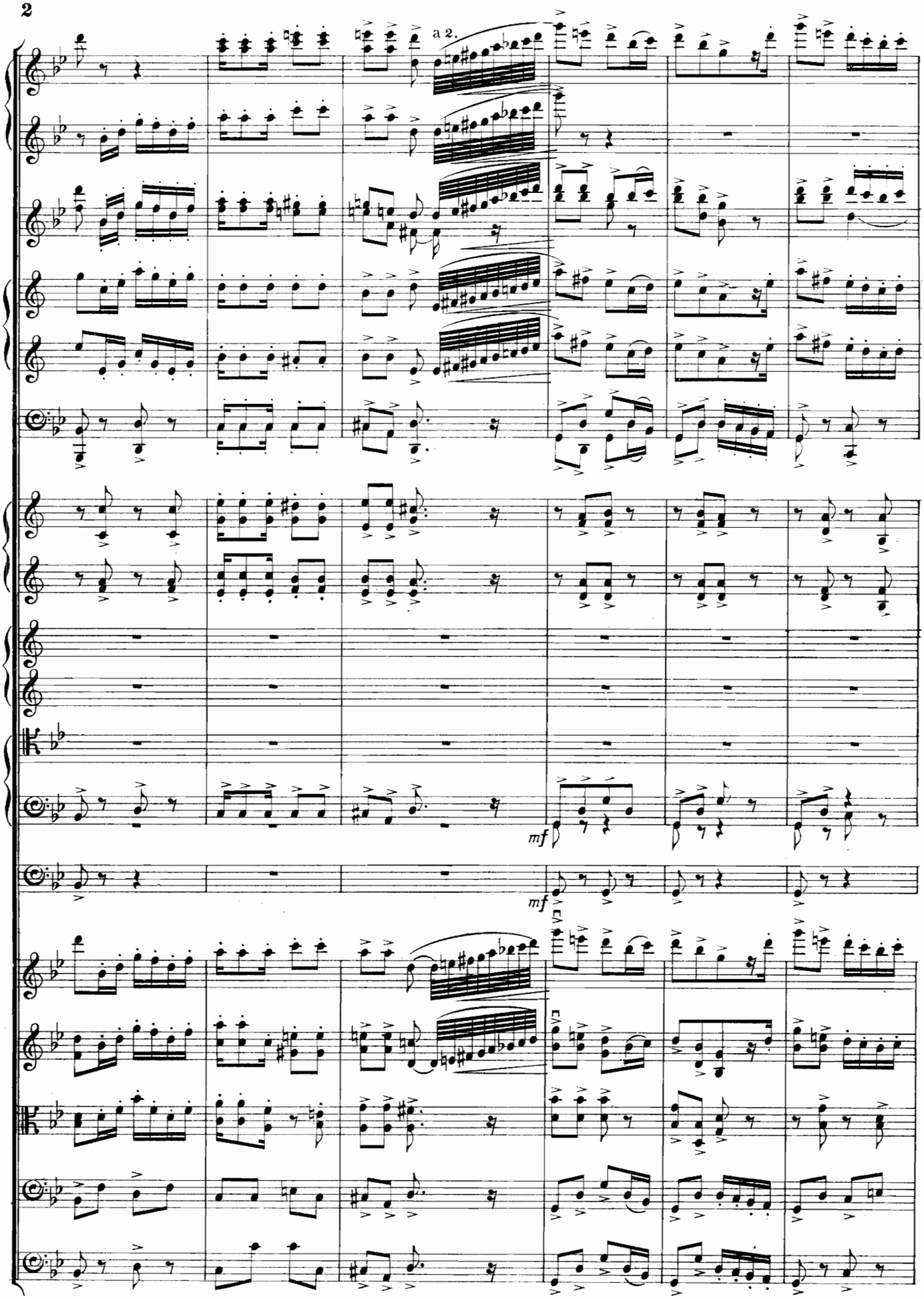
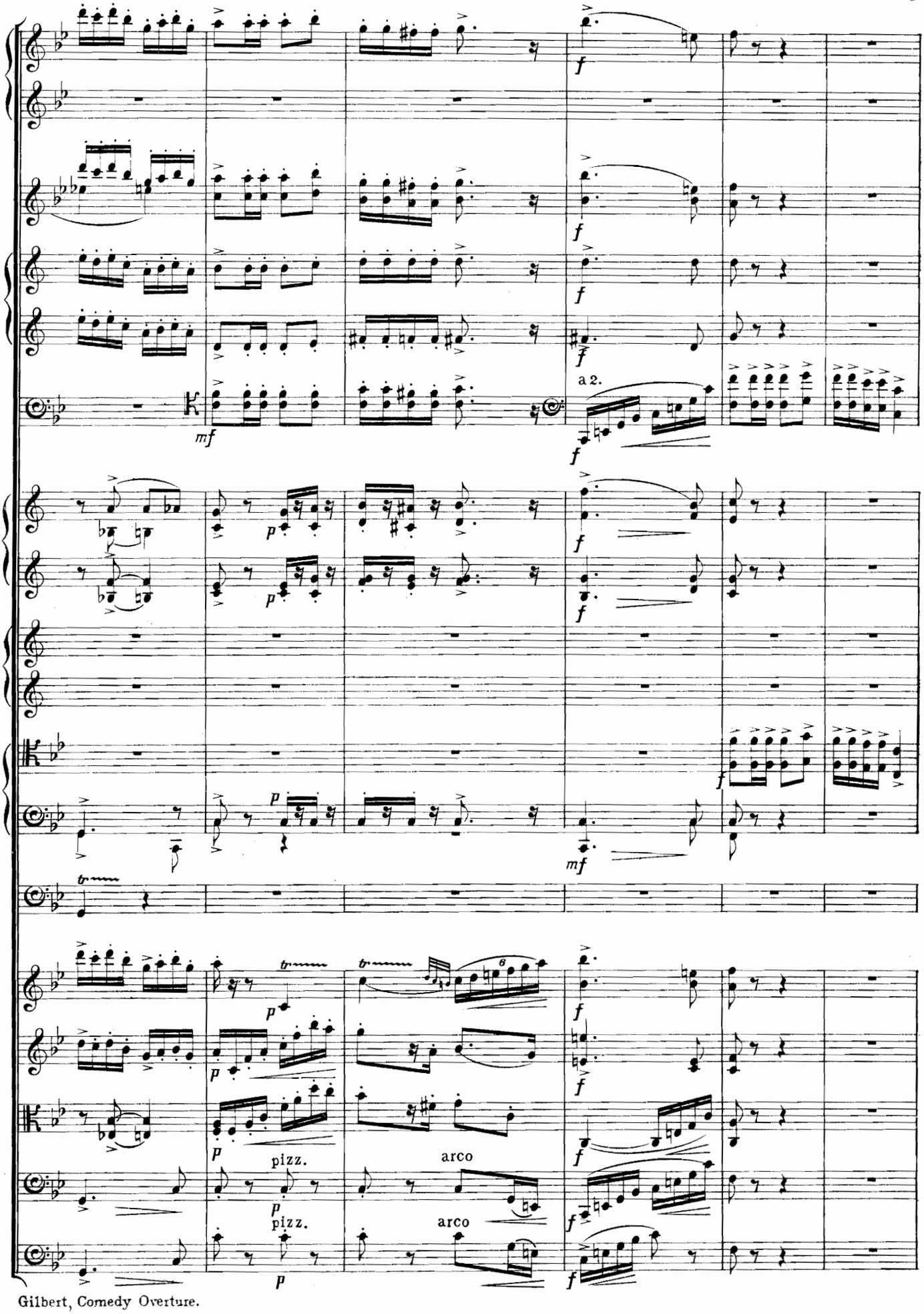
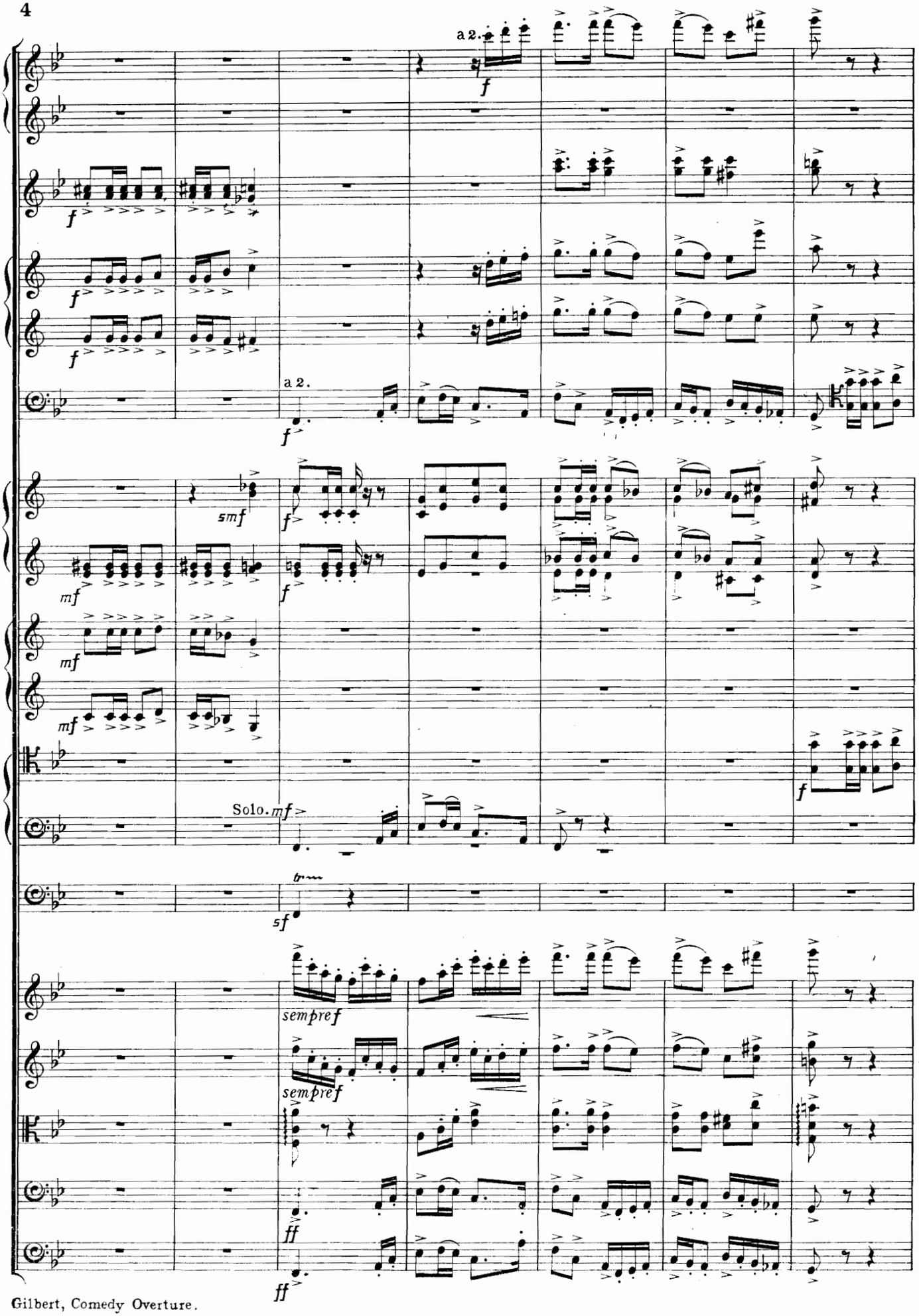
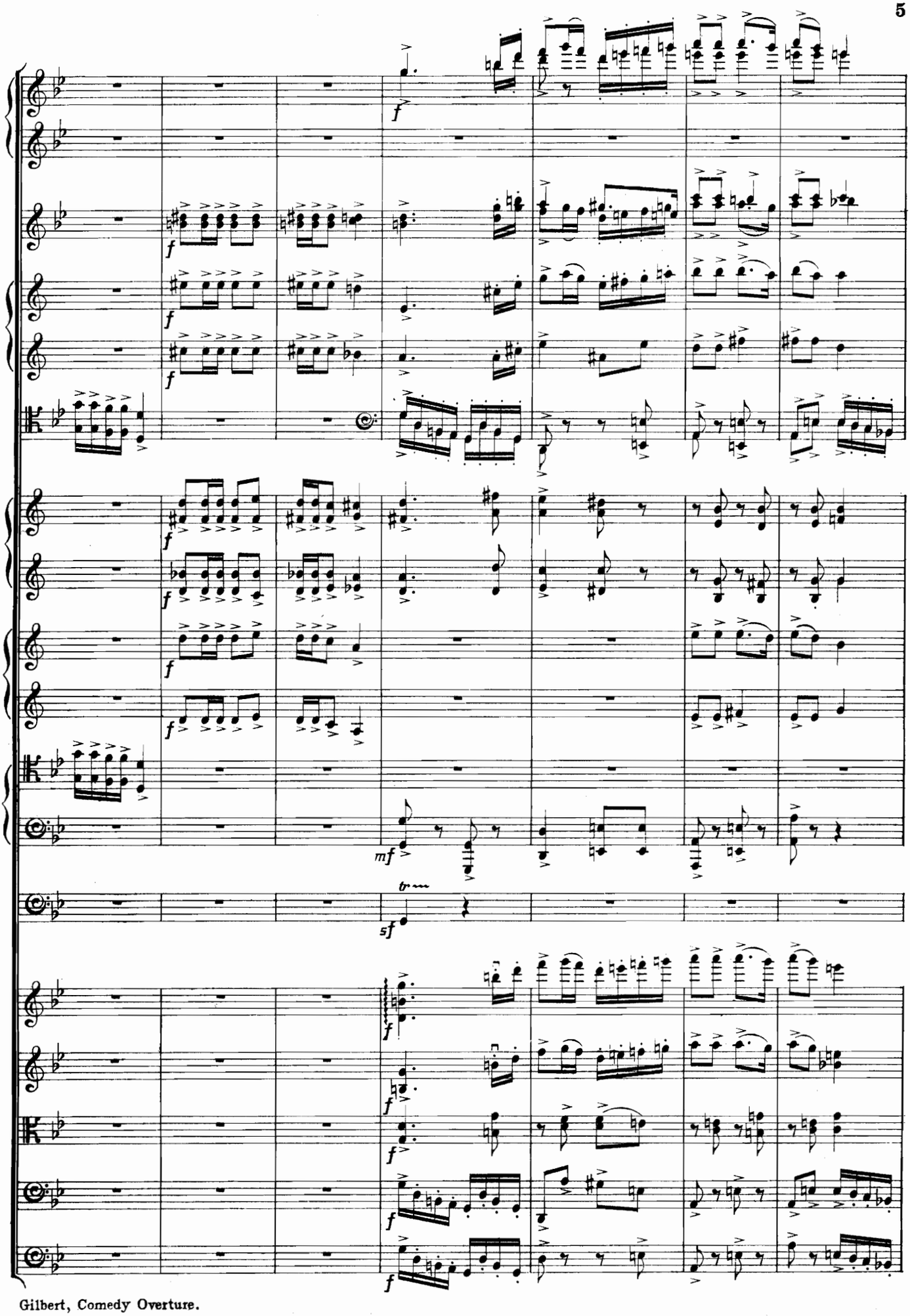
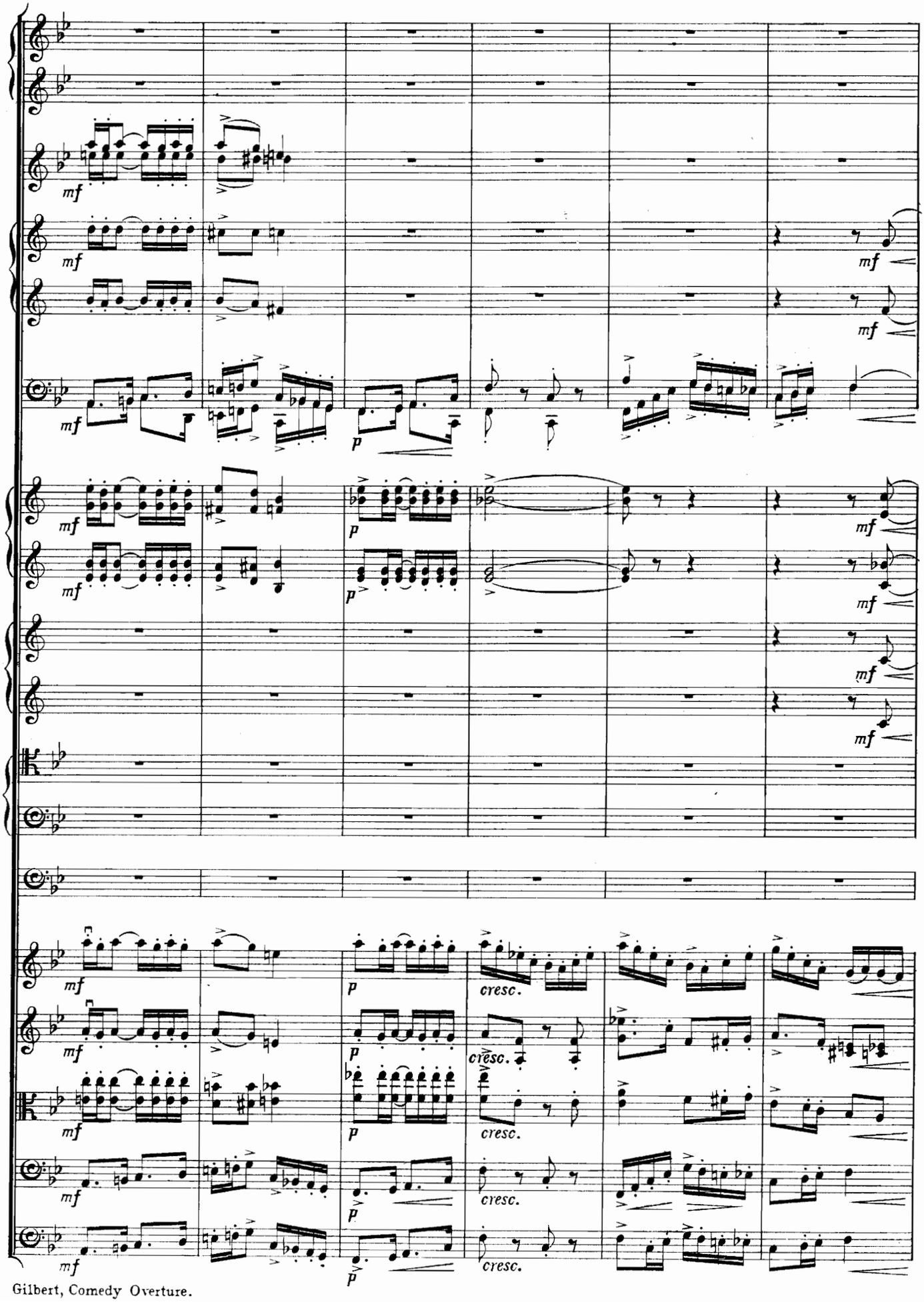
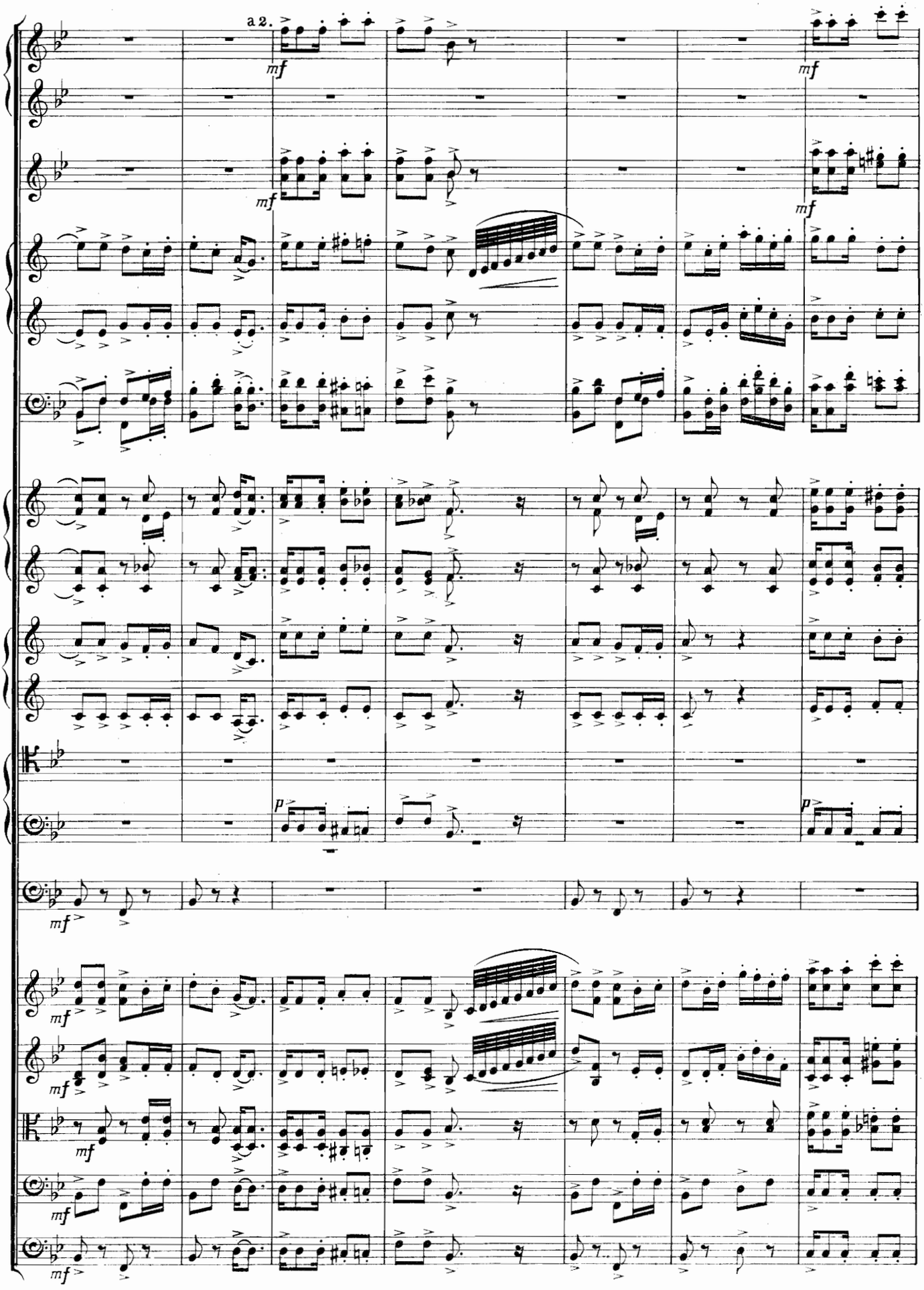

a 2.
mf
mf

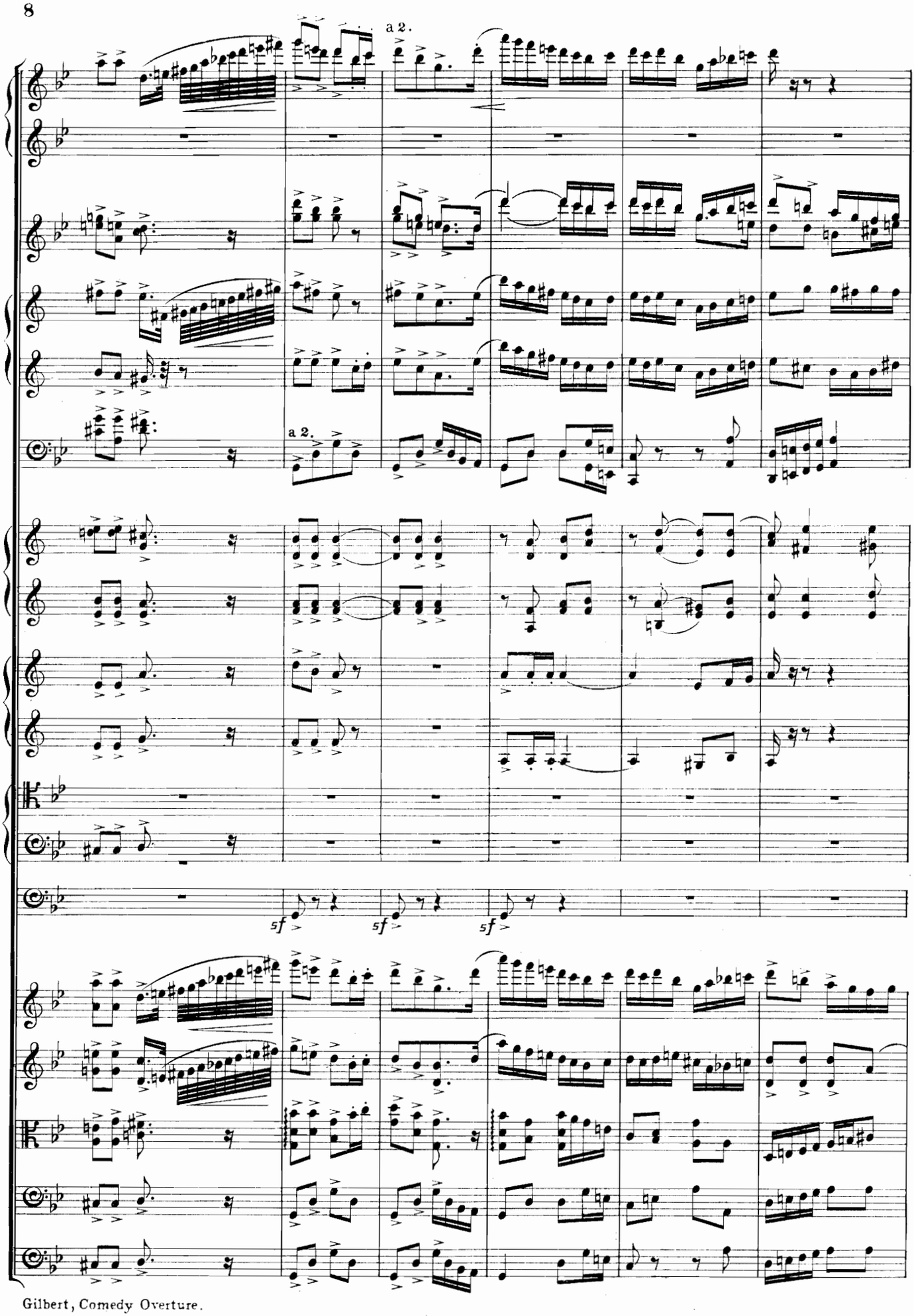

mf
a 2.
f
p
mf
pizz.
arco
pizz.
arco

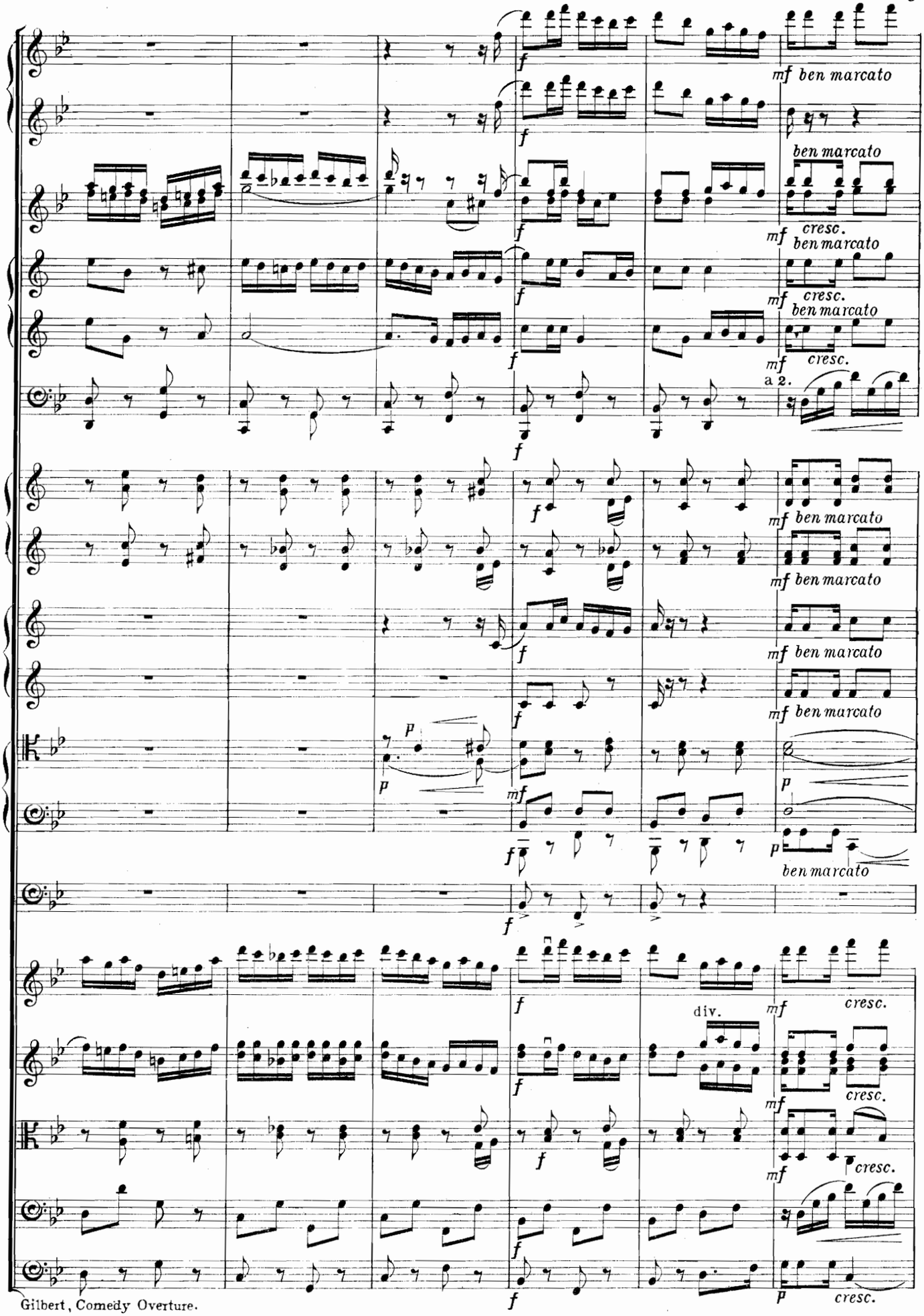

a 2.
f
a 2.
f
smf
f
mf
f
mf
mf
Solo. mf
f
sf
sempre f
sempre f
ff
ff

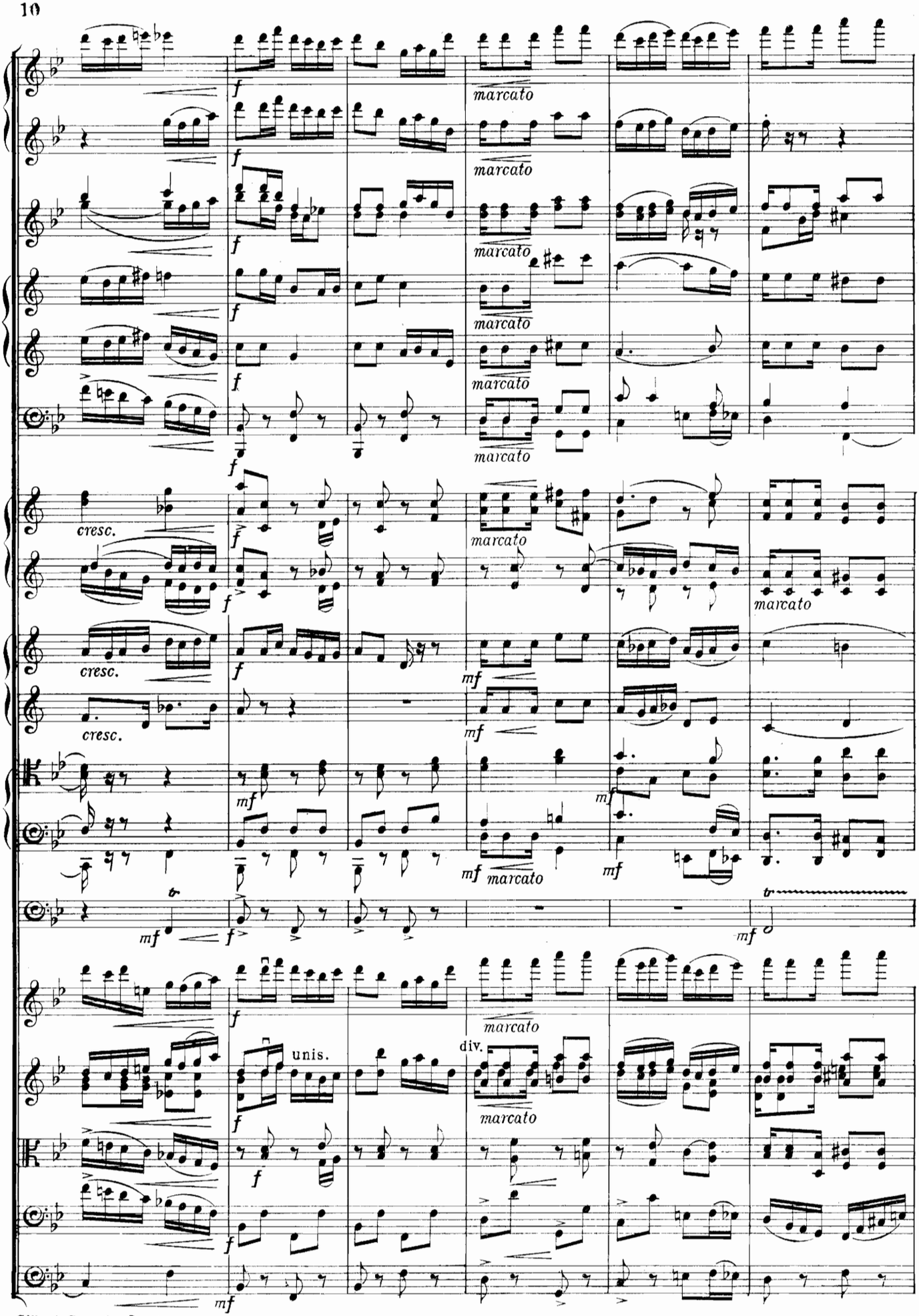

f
mf
sf
tr

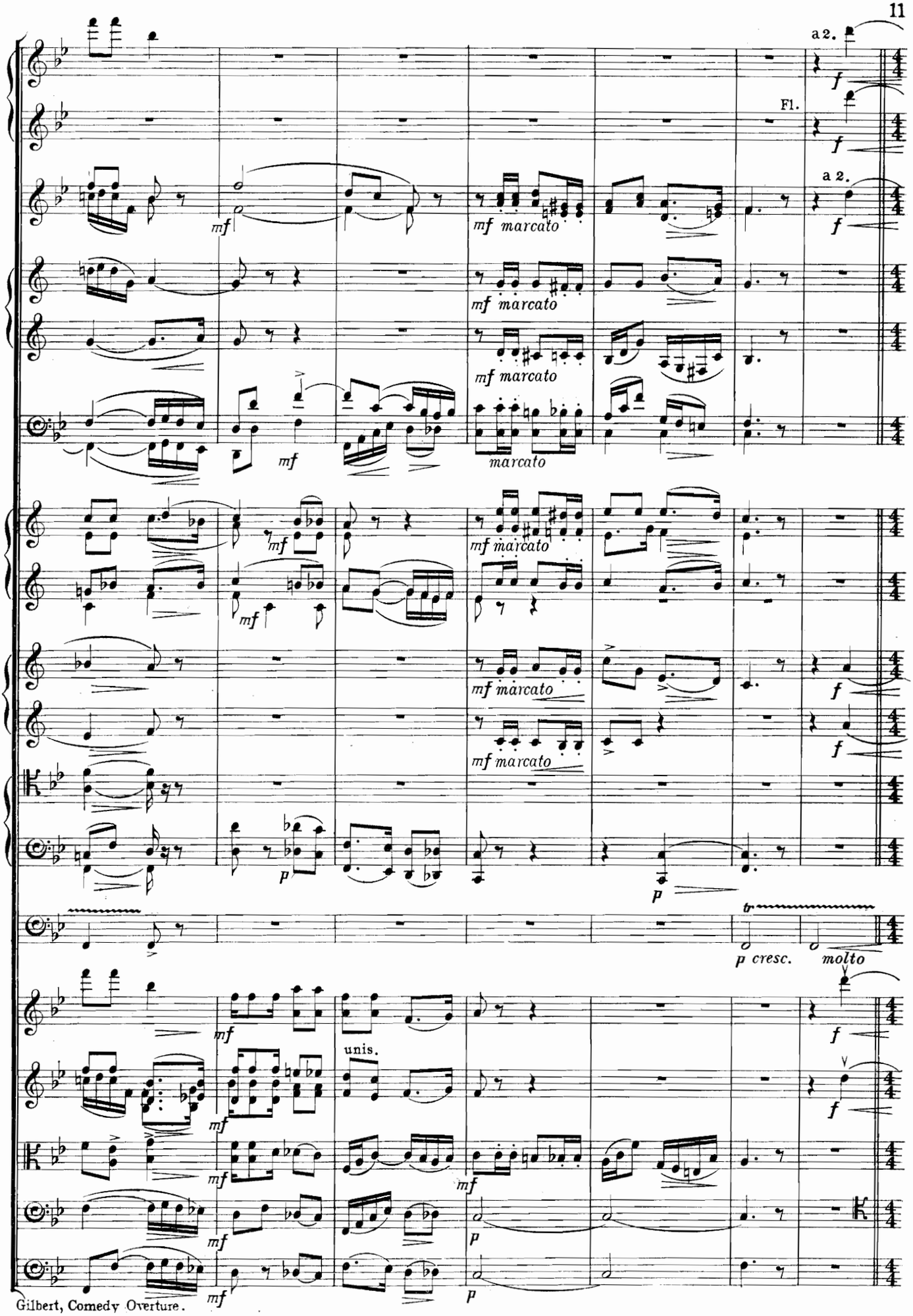

mf
p
cresc.

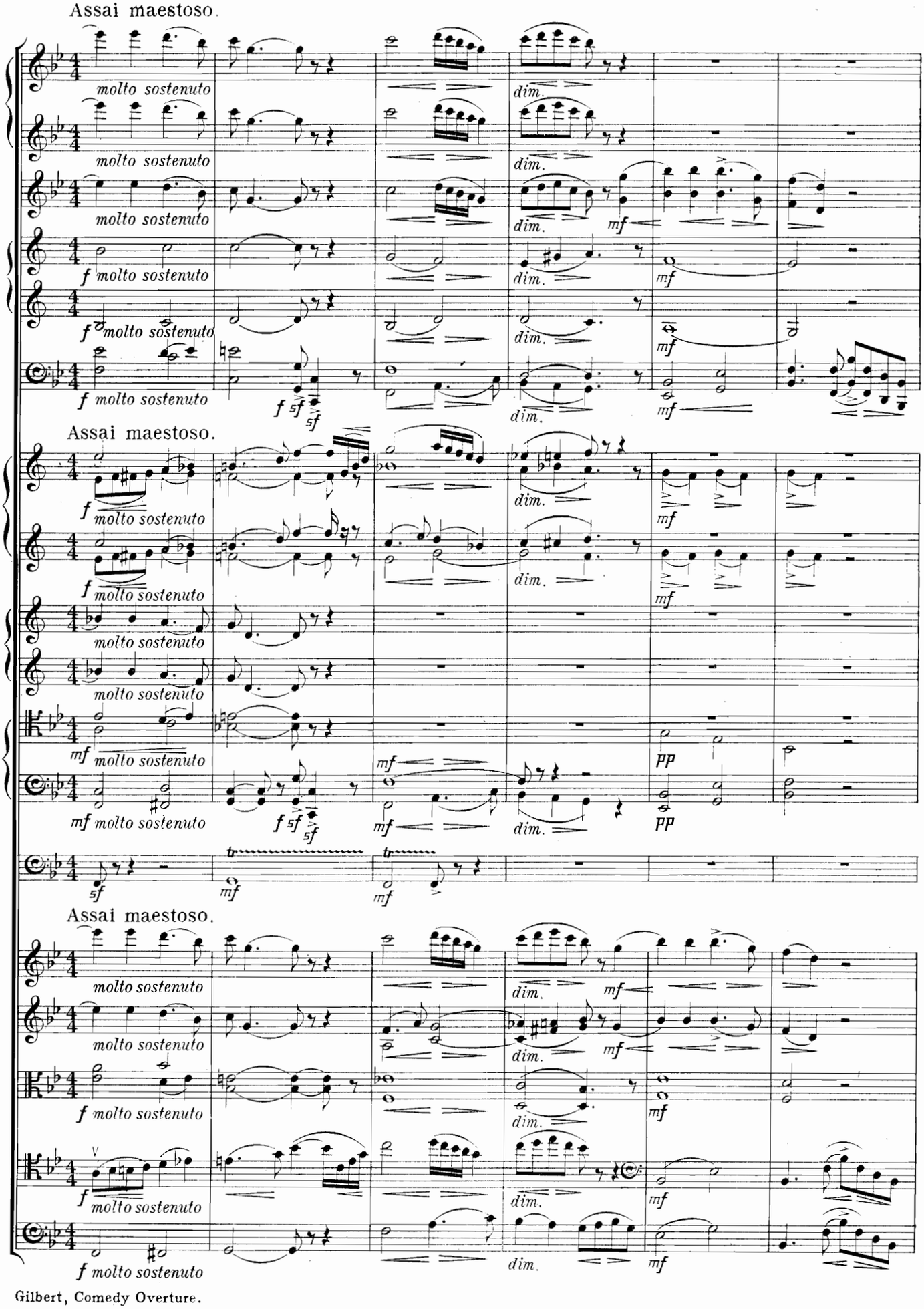

a 2.
mf
mf
mf
p
p
mf
mf
mf
mf
mf

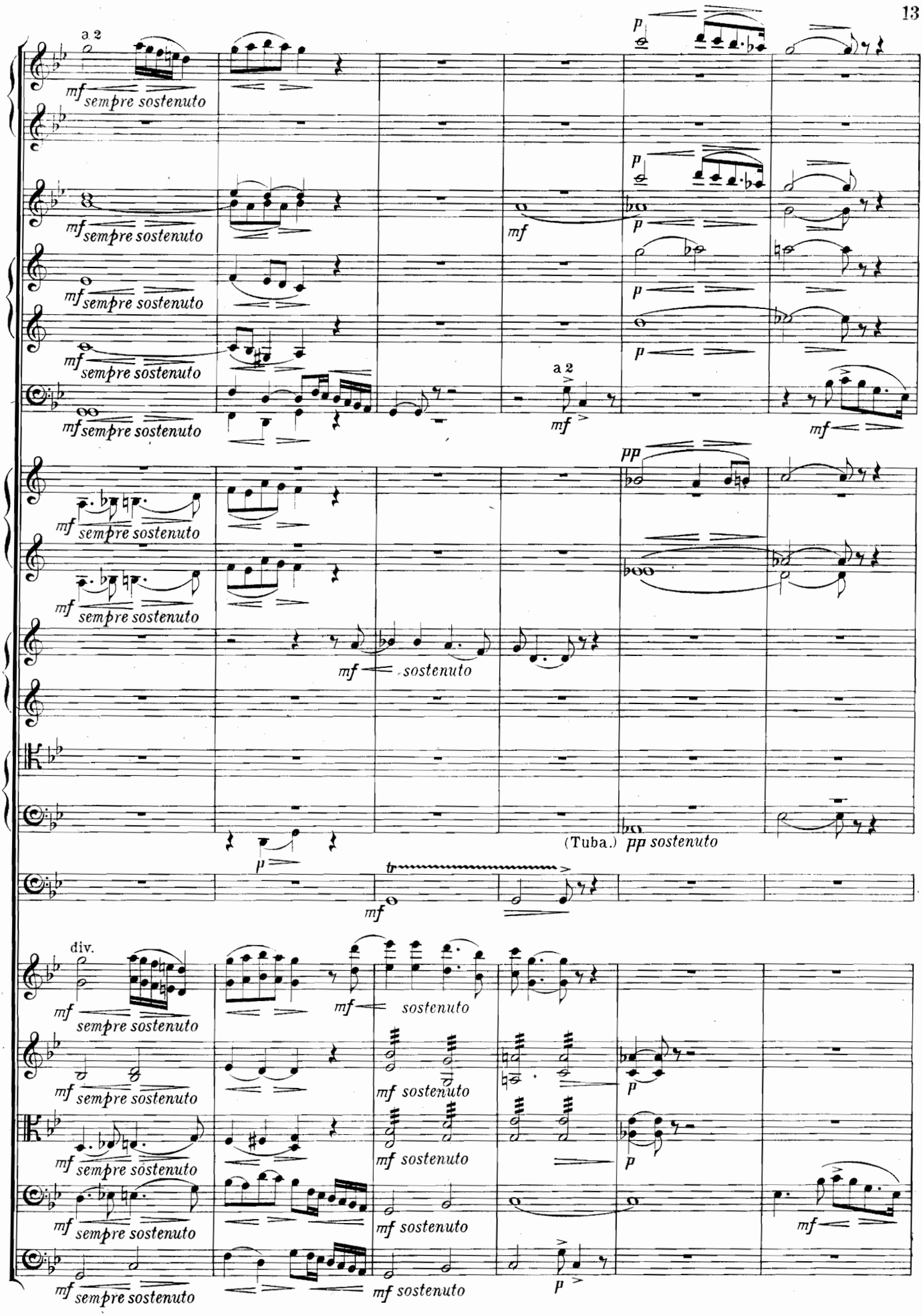

a 2.
a 2.
sf
sf
sf

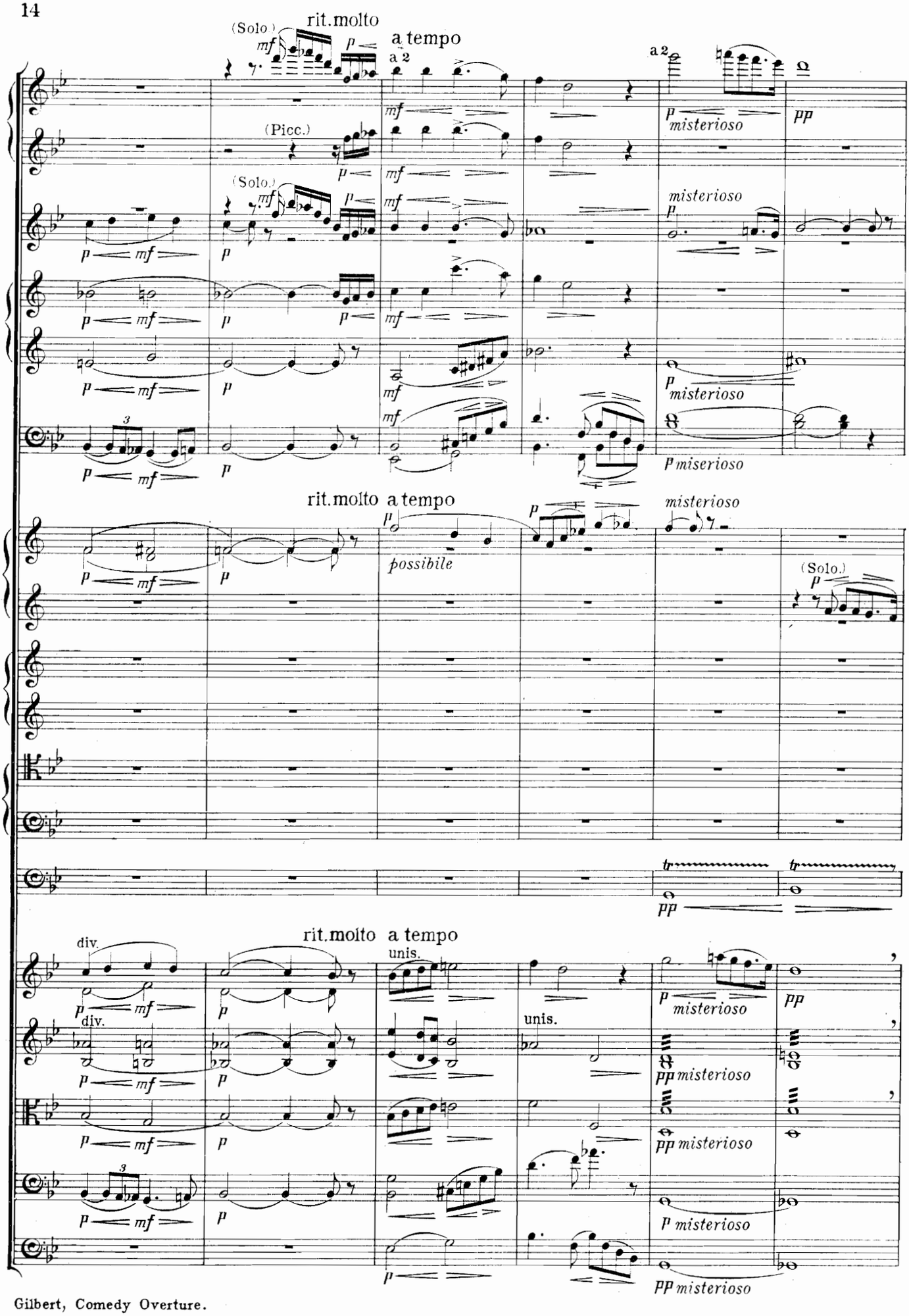

f
mf ben marcato
ben marcato
mf cresc.
mf ben marcato
mf cresc.
mf ben marcato
mf cresc.
a 2.
f
mf ben marcato
mf ben marcato
mf ben marcato
mf ben marcato
p
mf
p
ben marcato
f
div.
mf cresc.
cresc.
cresc.
cresc.
p cresc.

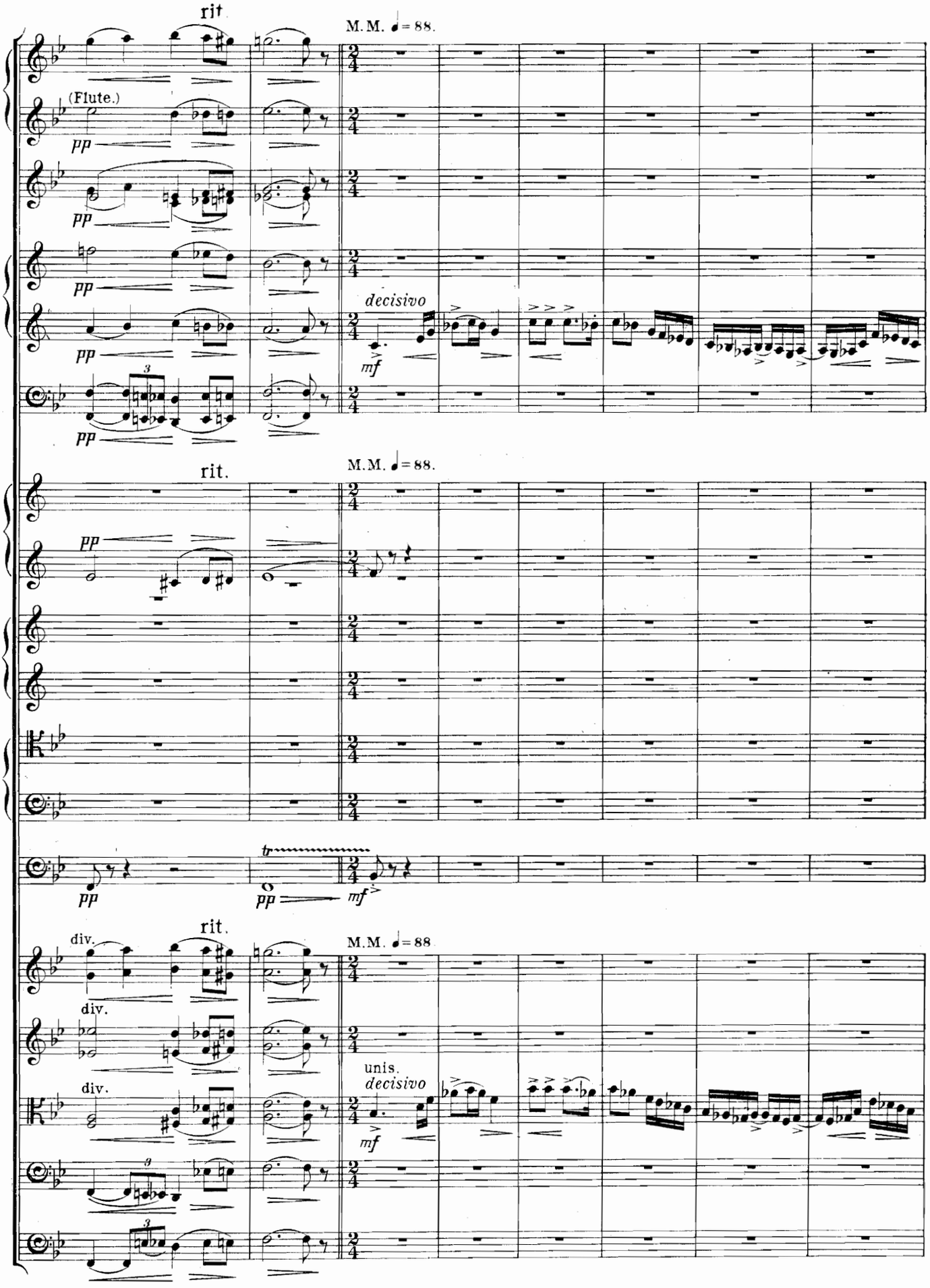

f
marcato
cresc.
mf
unis.
div.
tr

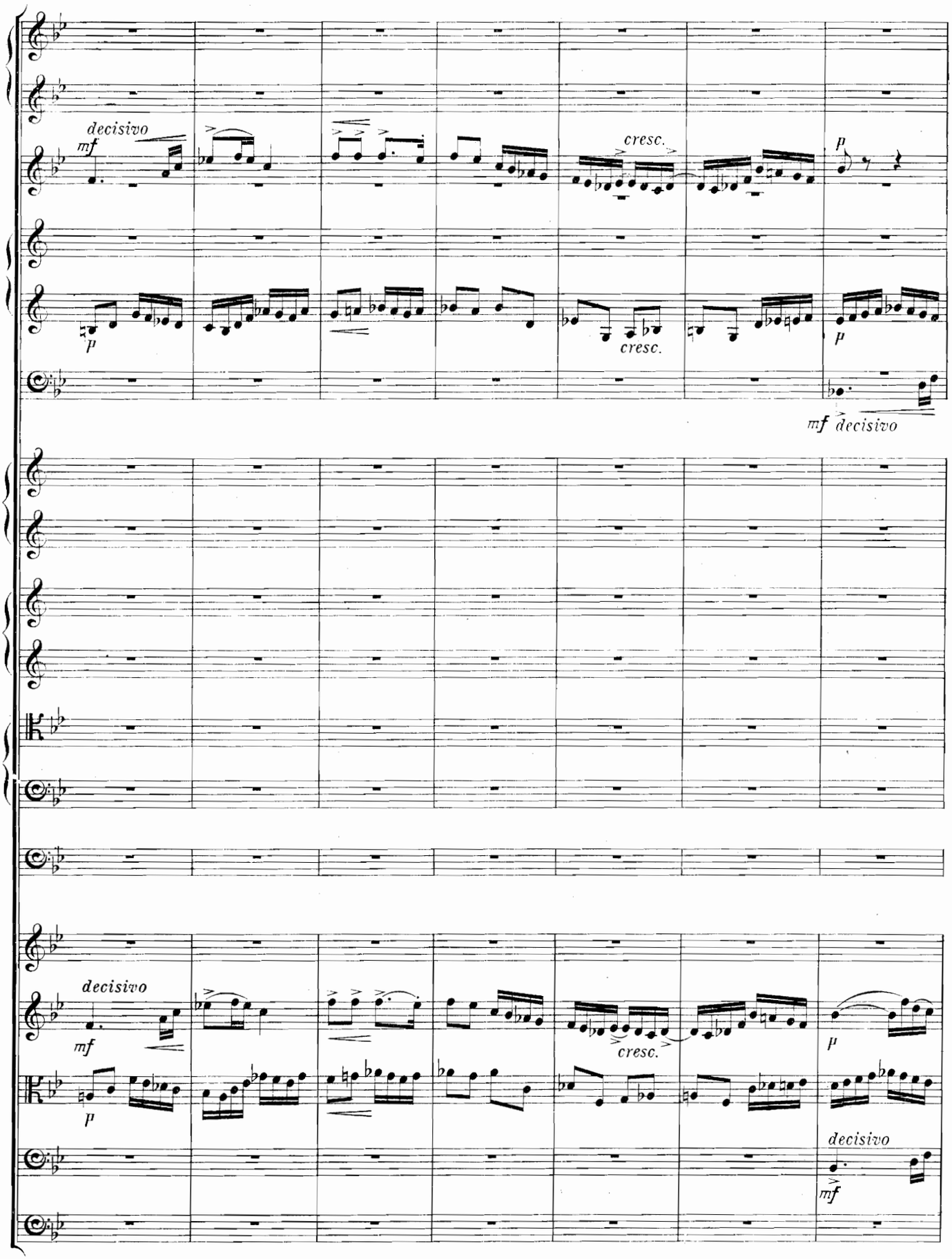

a 2.
Fl.
a 2.
mf
mf marcato
mf marcato
mf marcato
mf
marcato
mf
mf marcato
mf
mf marcato
mf marcato
p
p
p cresc.
molto
mf
unis.
mf
mf
mf
mf
mf
p
p
mf

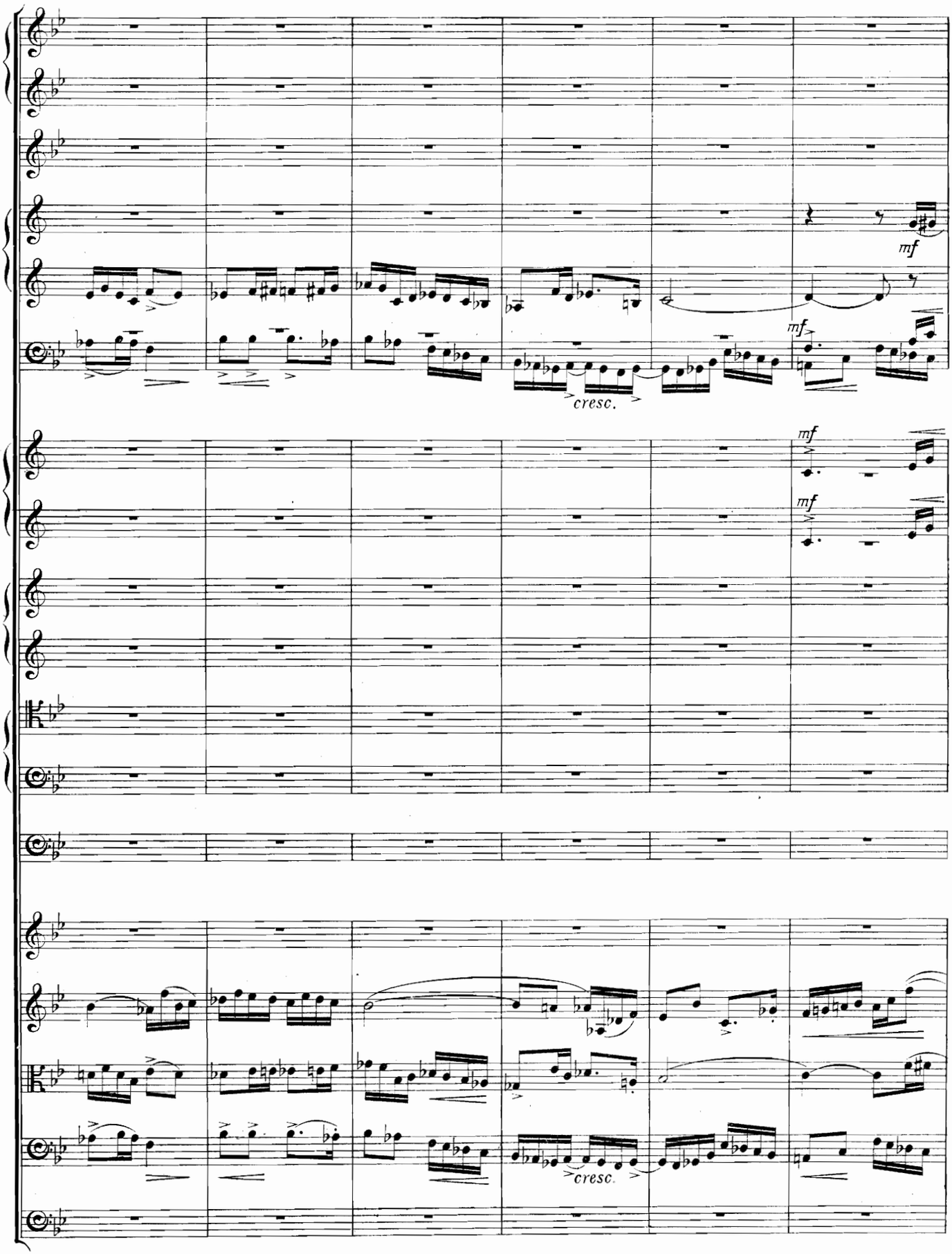

Assai maestoso.
molto sostenuto
dim.
mf
f
sf
Assai maestoso.
molto sostenuto
pp
Assai maestoso.
molto sostenuto

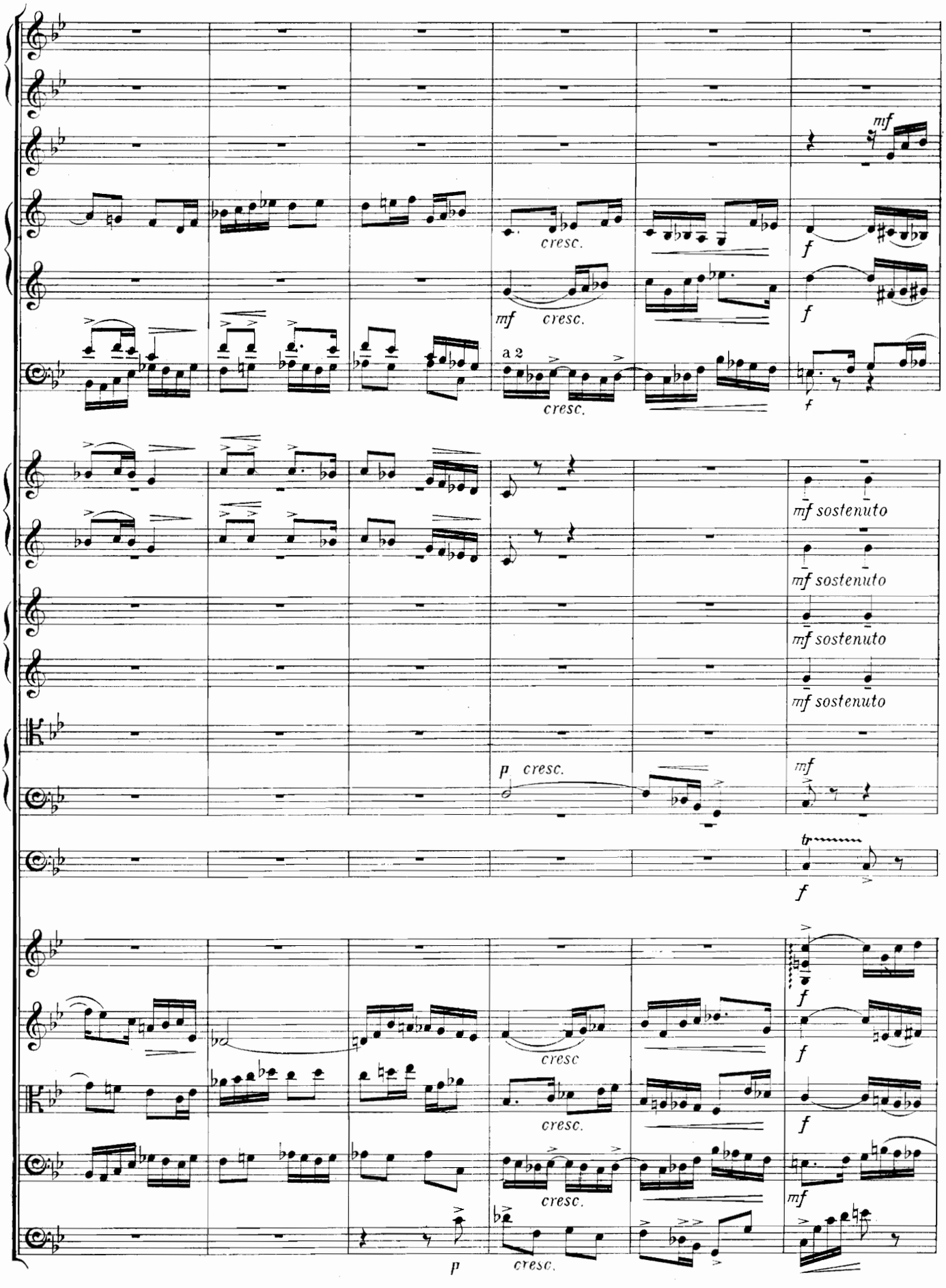

a 2
mf sempre sostenuto
p
mf
a 2
mf
pp
mf sostenuto
(Tuba.) pp sostenuto
tr
div.

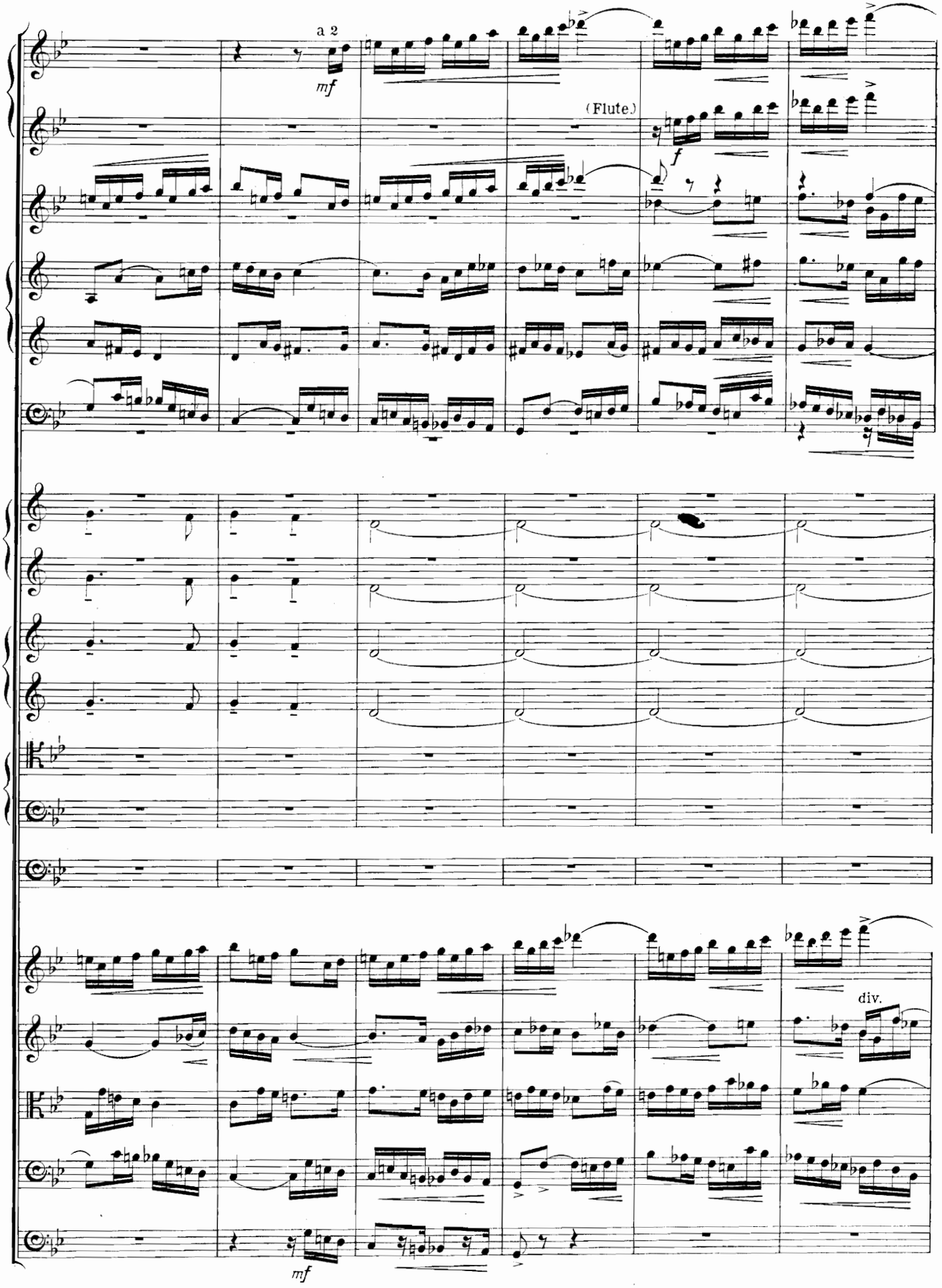

rit.molto
a tempo
(Solo)
(Picc.)
a 2
misterioso
rit.molto a tempo
possibile
(Solo.)
rit.molto a tempo
div.
unis.

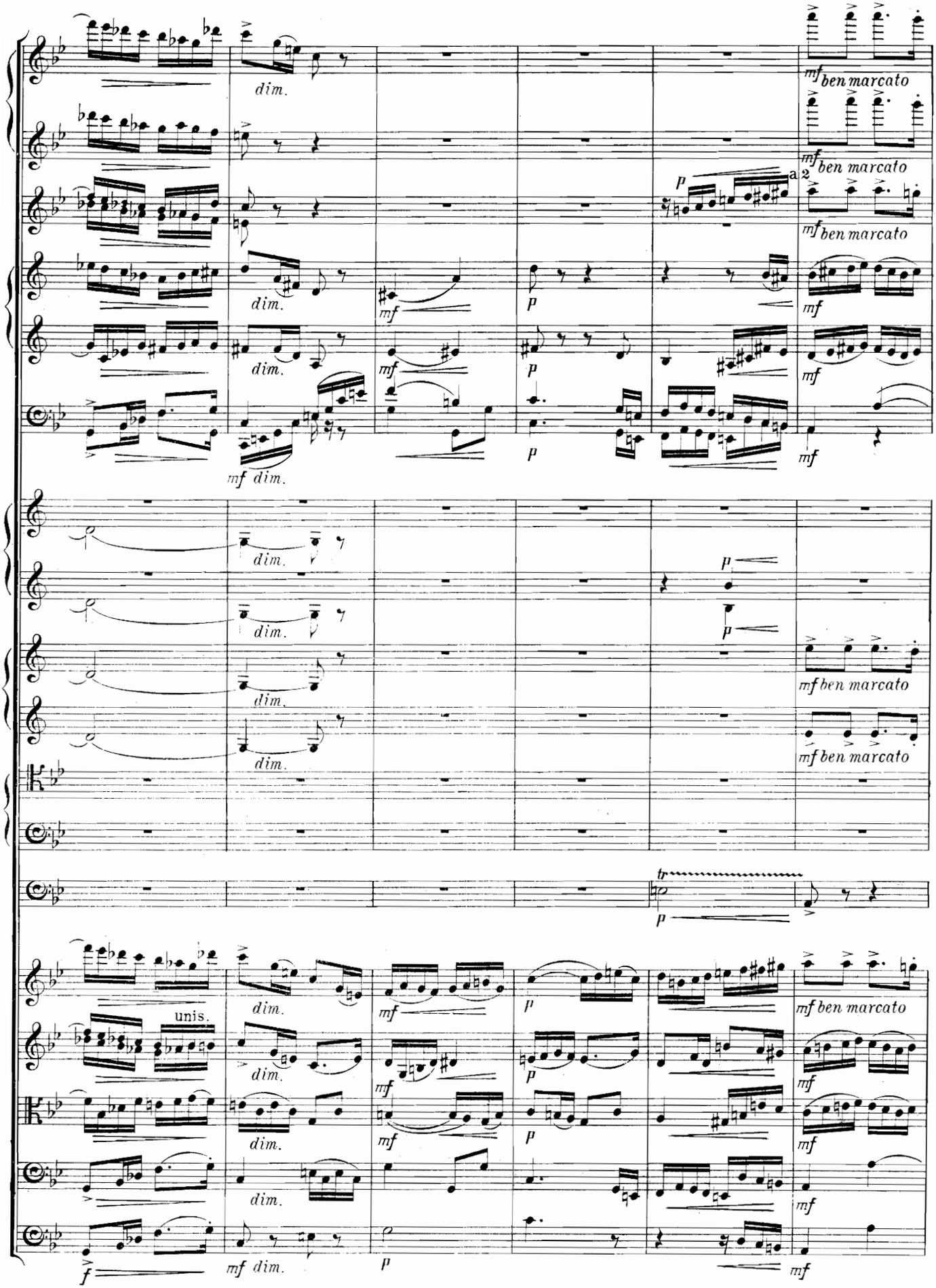

rit
M.M. ♩= 88.
(Flute.)
pp
decisivo
mf
rit.
M.M. ♩= 88.
tr
div.
unis.

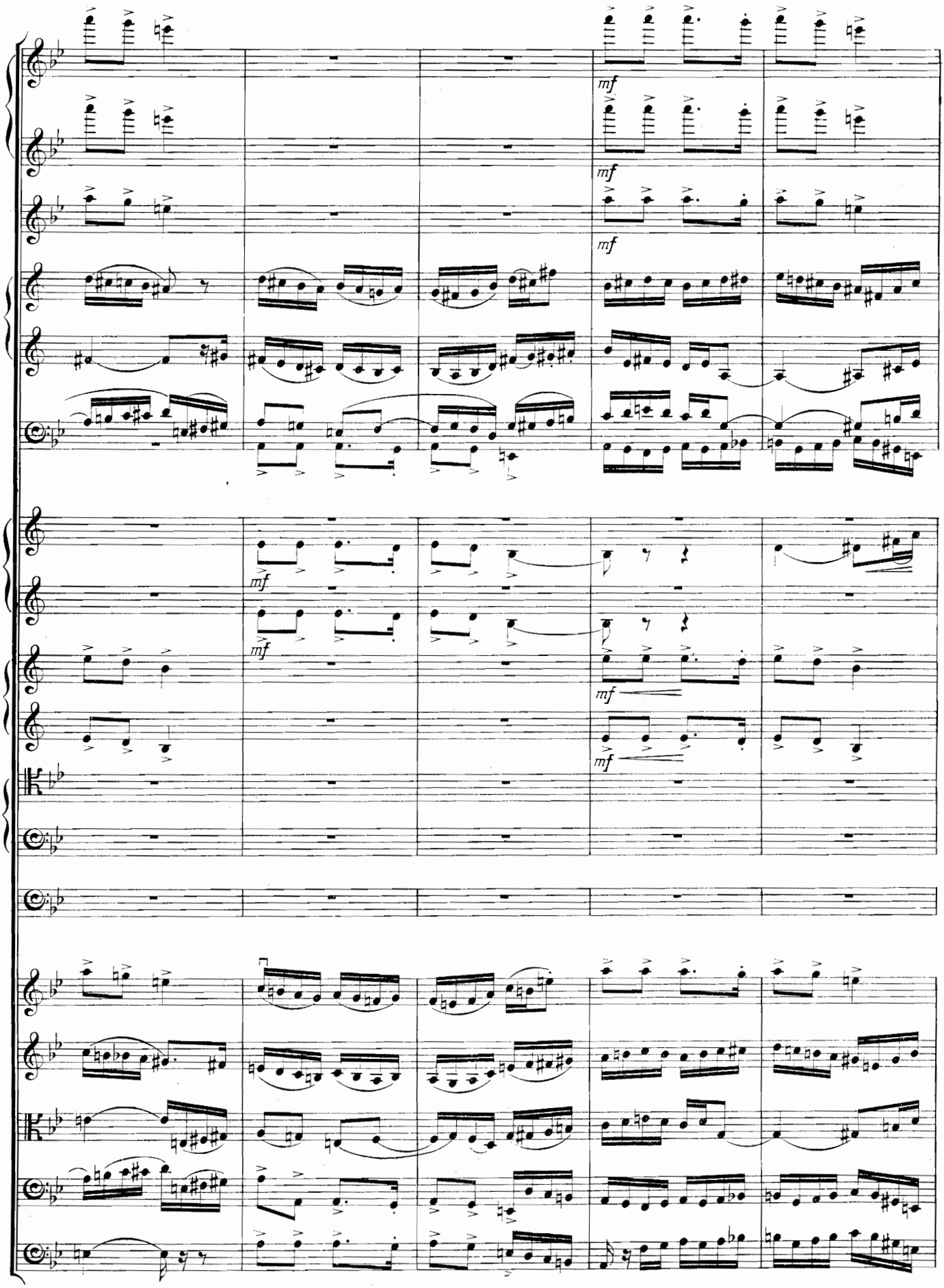

decisivo
mf
p
cresc.
cresc.
p
p
mf decisivo
decisivo
mf
p
cresc.
p
decisivo
mf

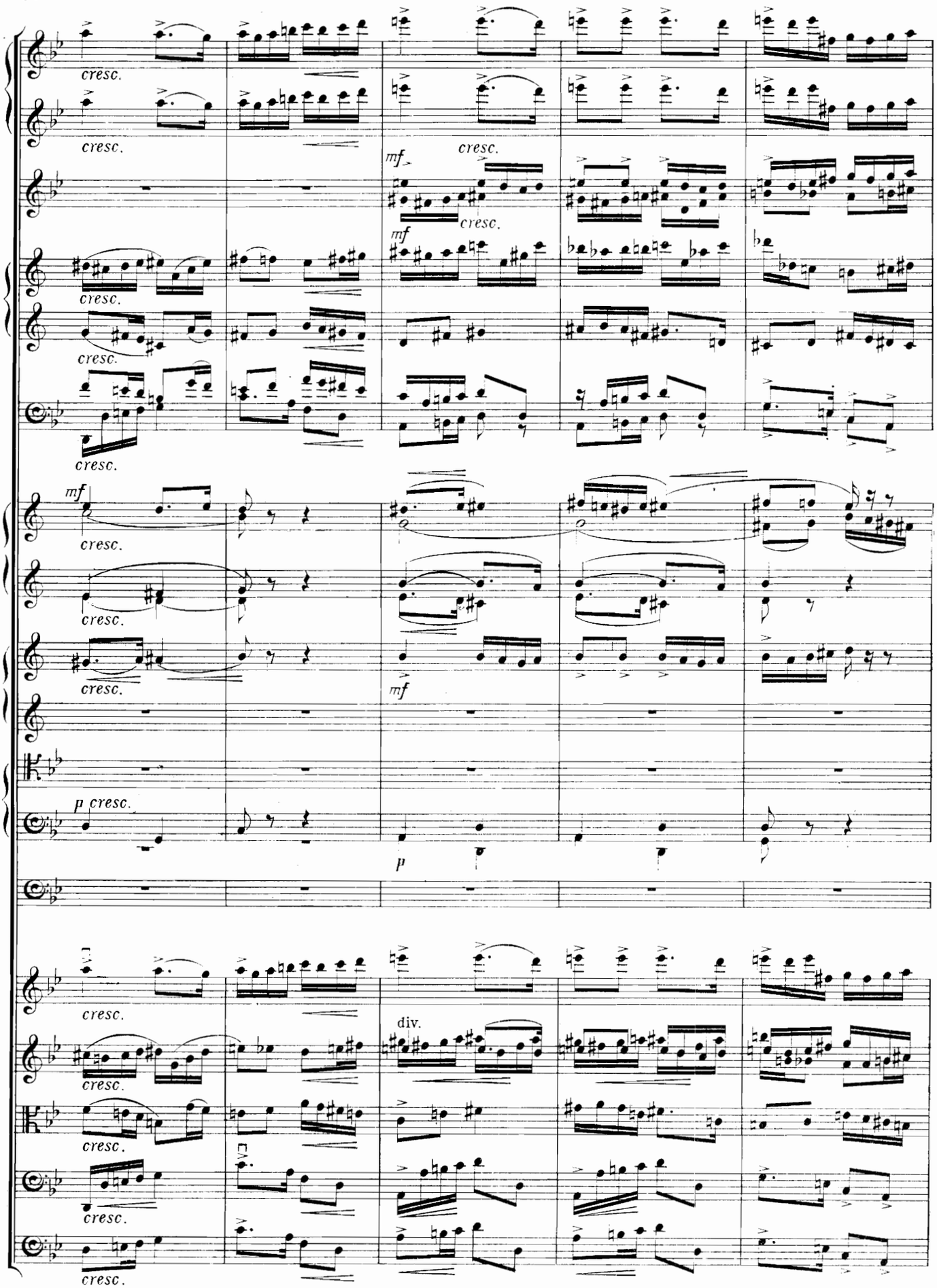

mf
mf
cresc.
mf
mf
cresc.

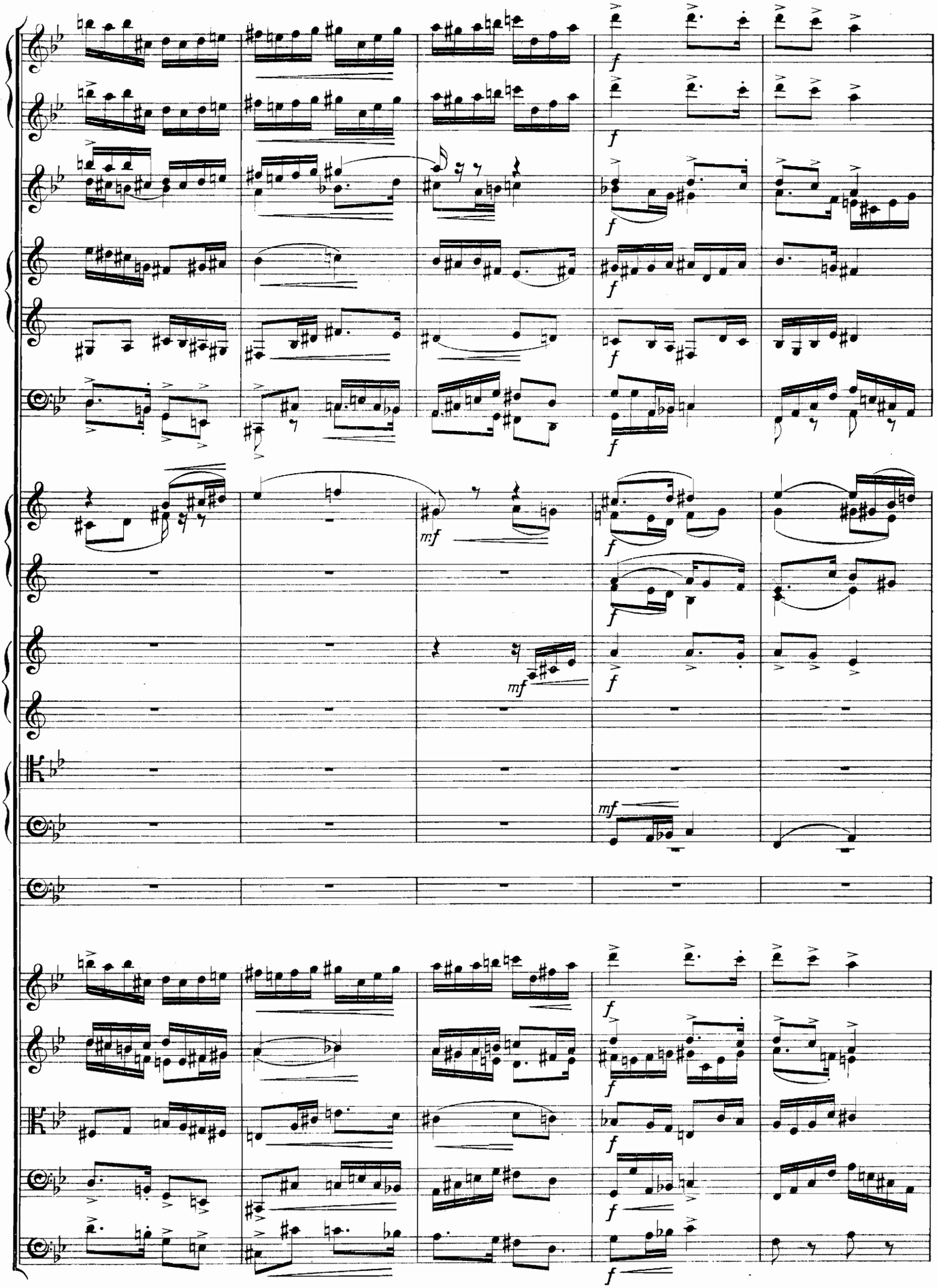

mf
cresc.
f
mf cresc.
f
a 2
cresc.
f
mf sostenuto
mf sostenuto
mf sostenuto
mf sostenuto
p cresc.
mf
f
f
cresc
f
cresc.
f
cresc.
mf
p
cresc.

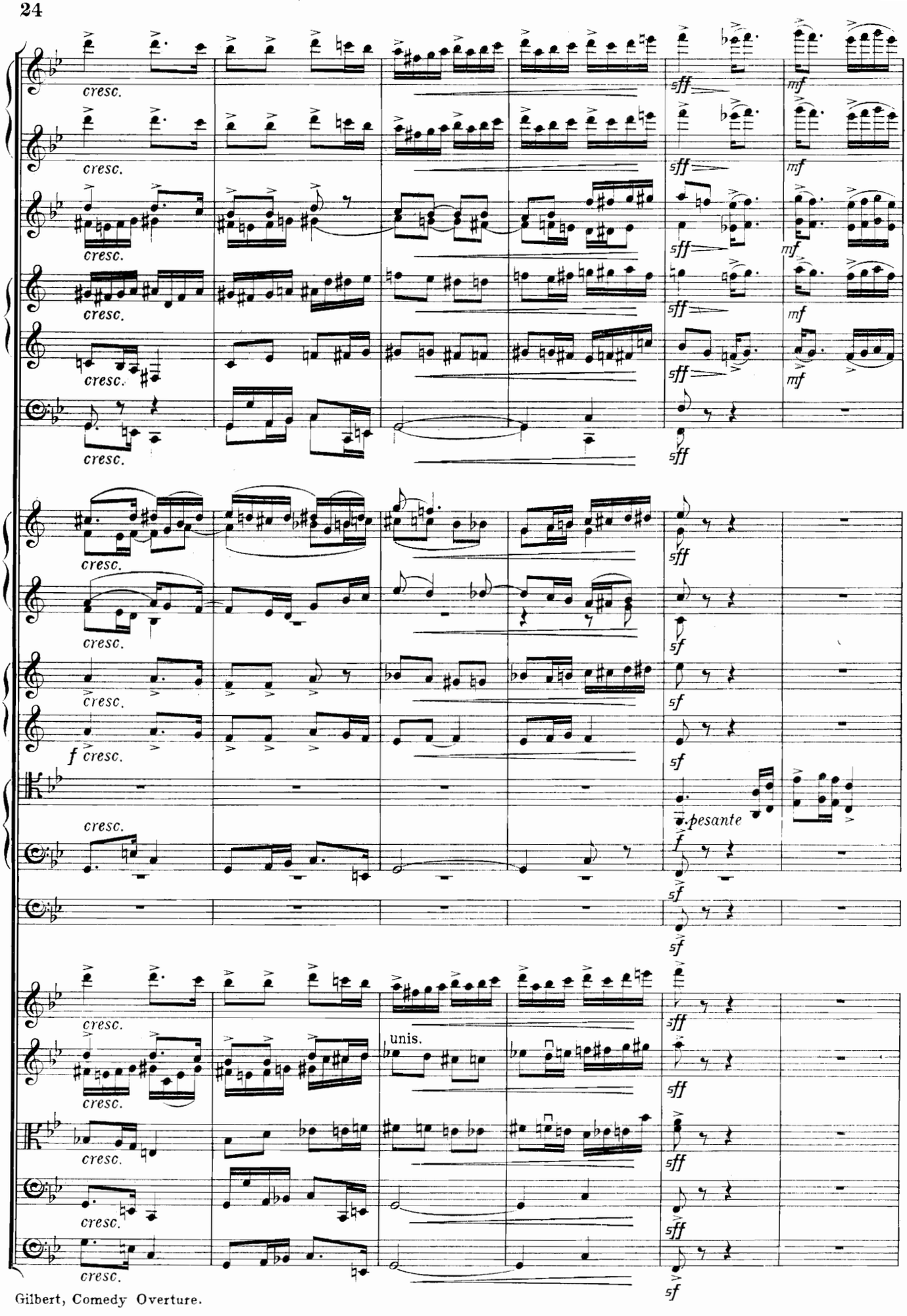

a 2
mf
(Flute.)
f
div.
mf

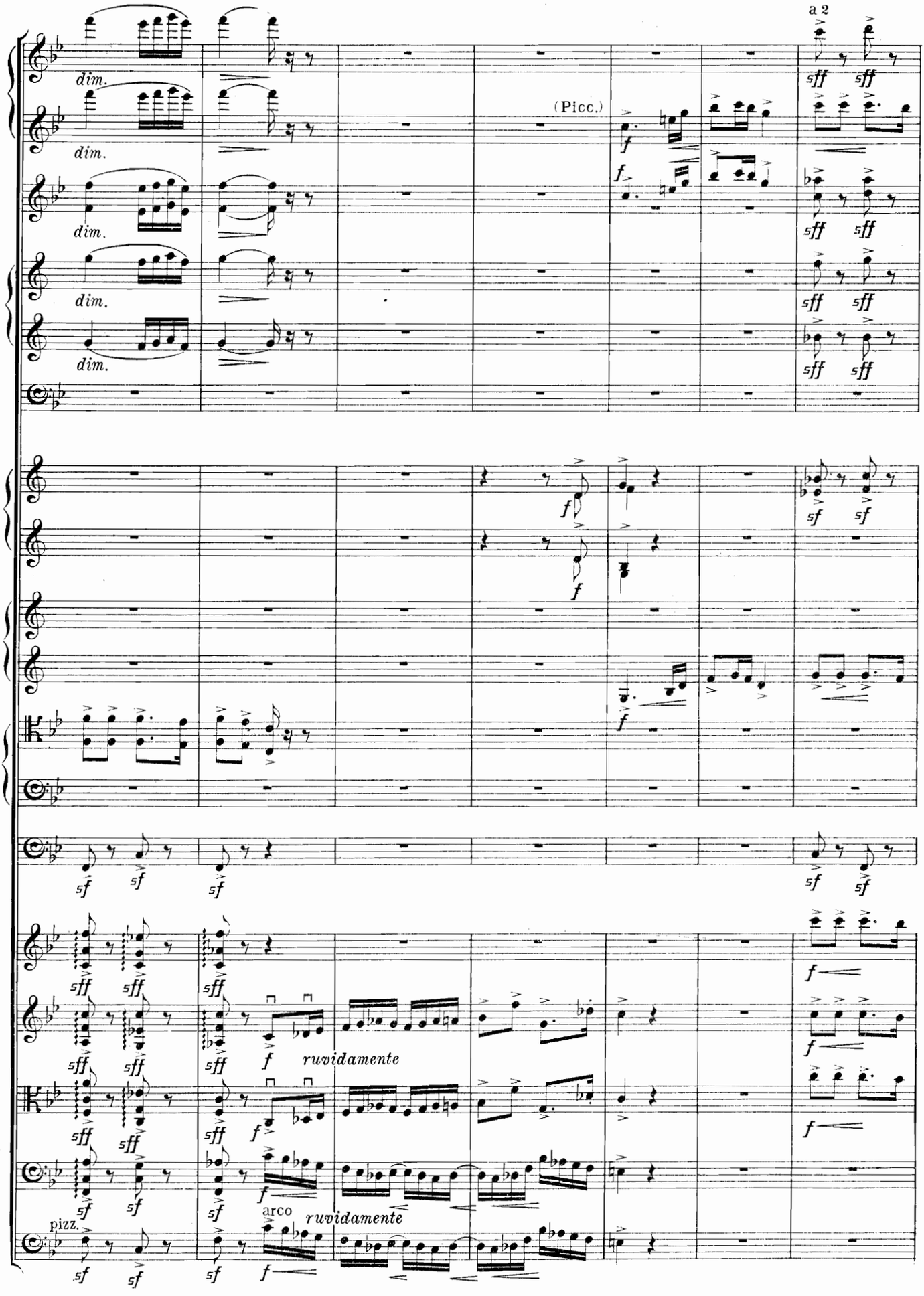

dim.
mf ben marcato
a 2
p
mf
unis.
f

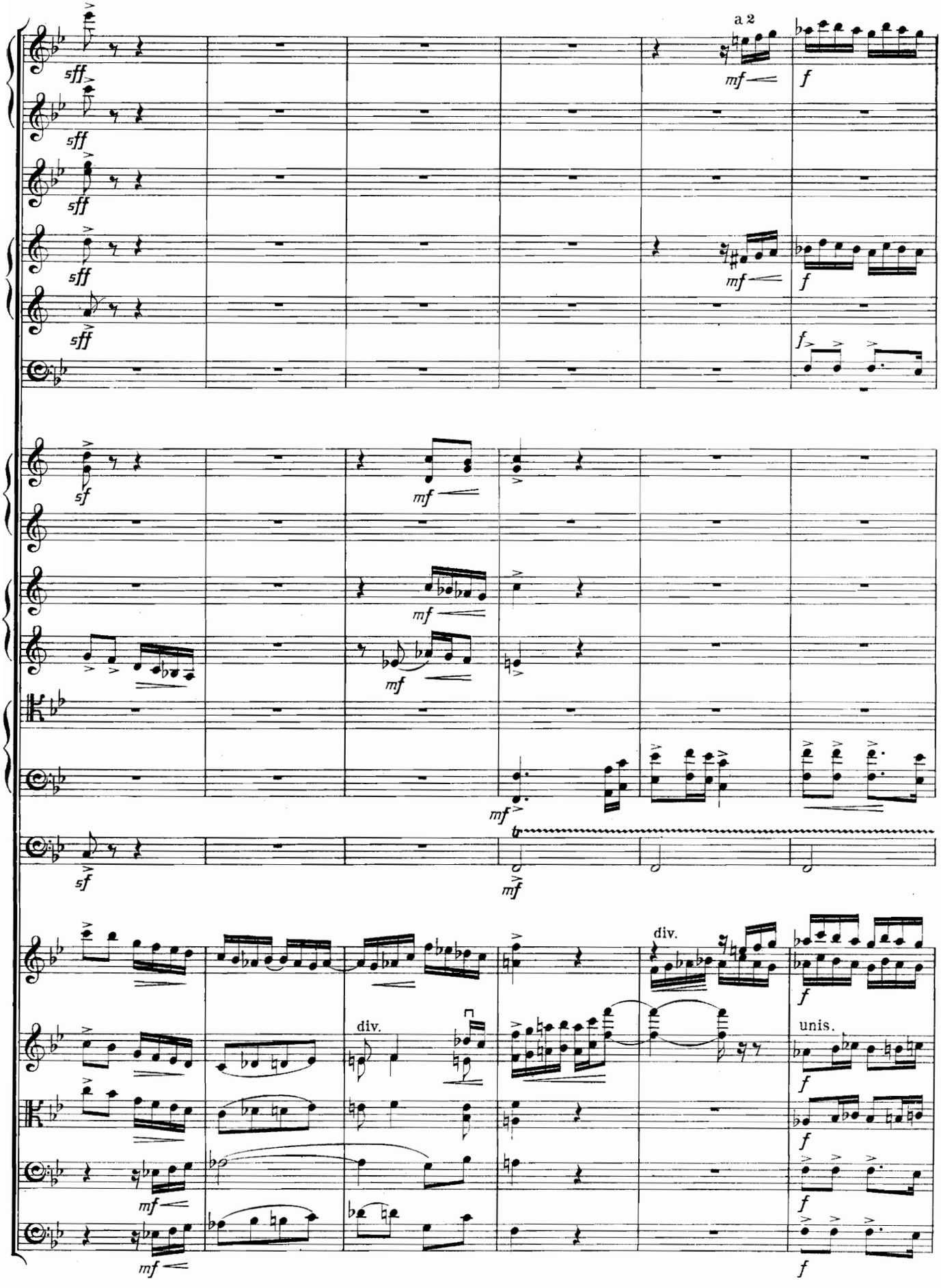

mf
mf
mf
mf
mf
mf
mf

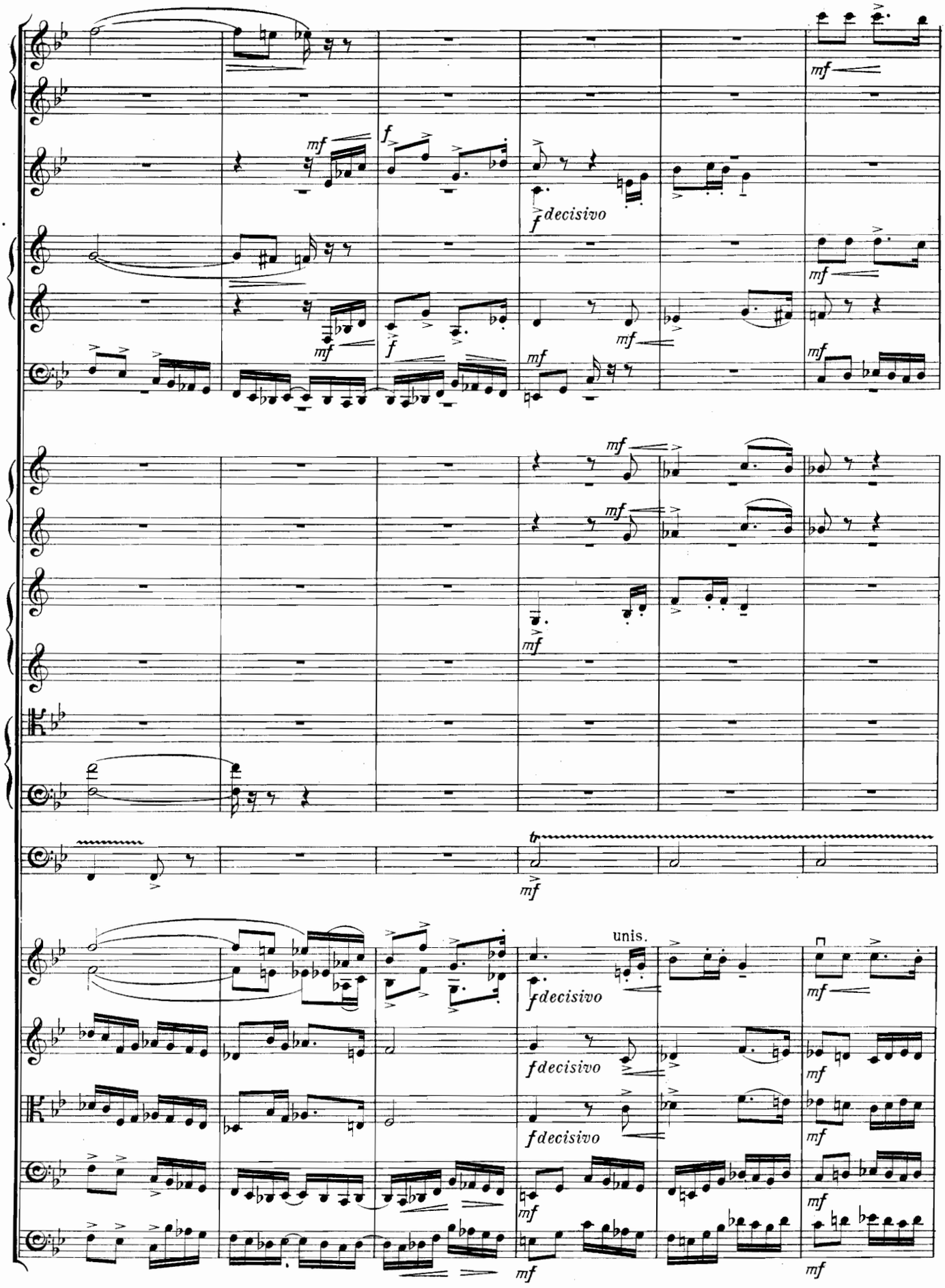

cresc.
mf
p cresc.
p
div.

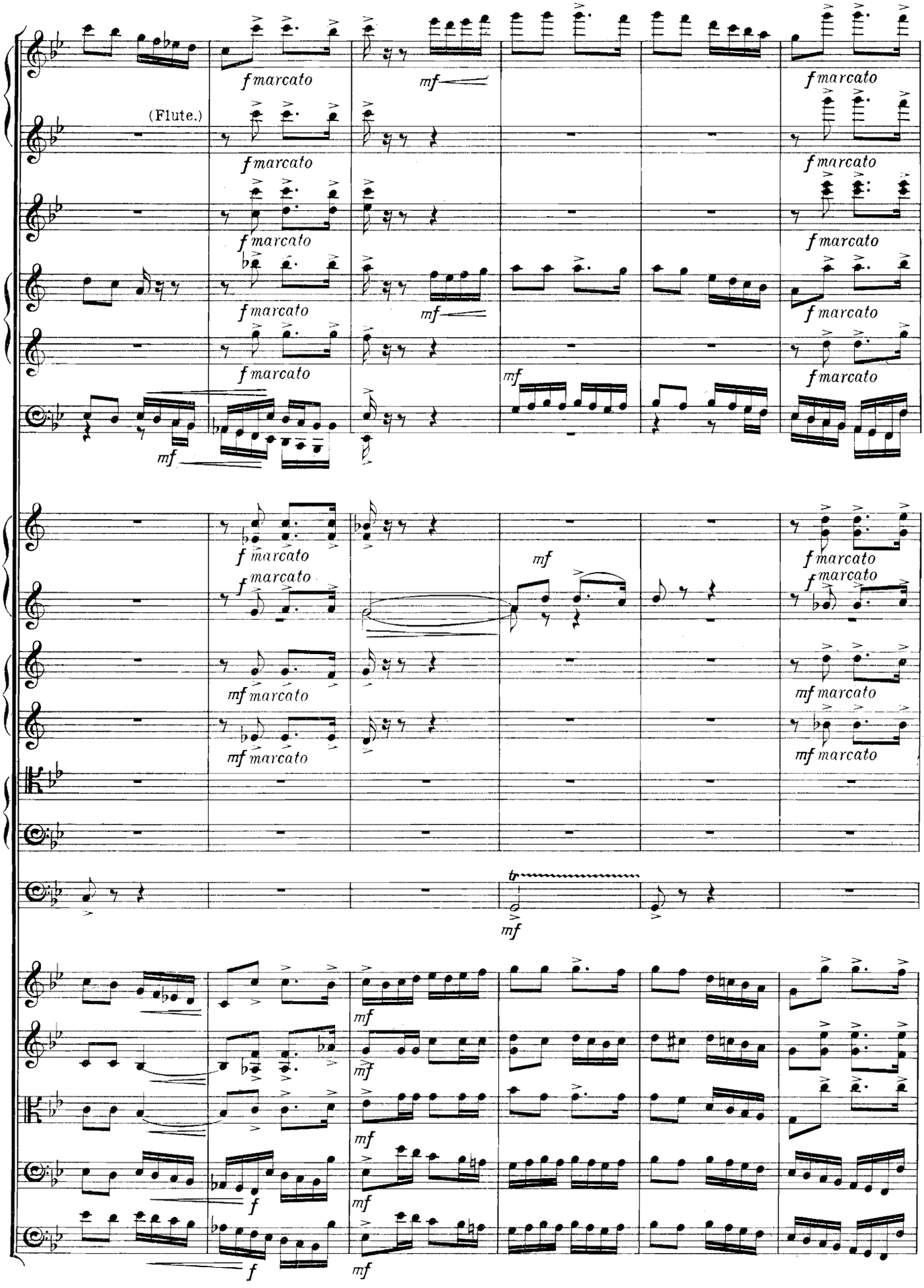

f
mf

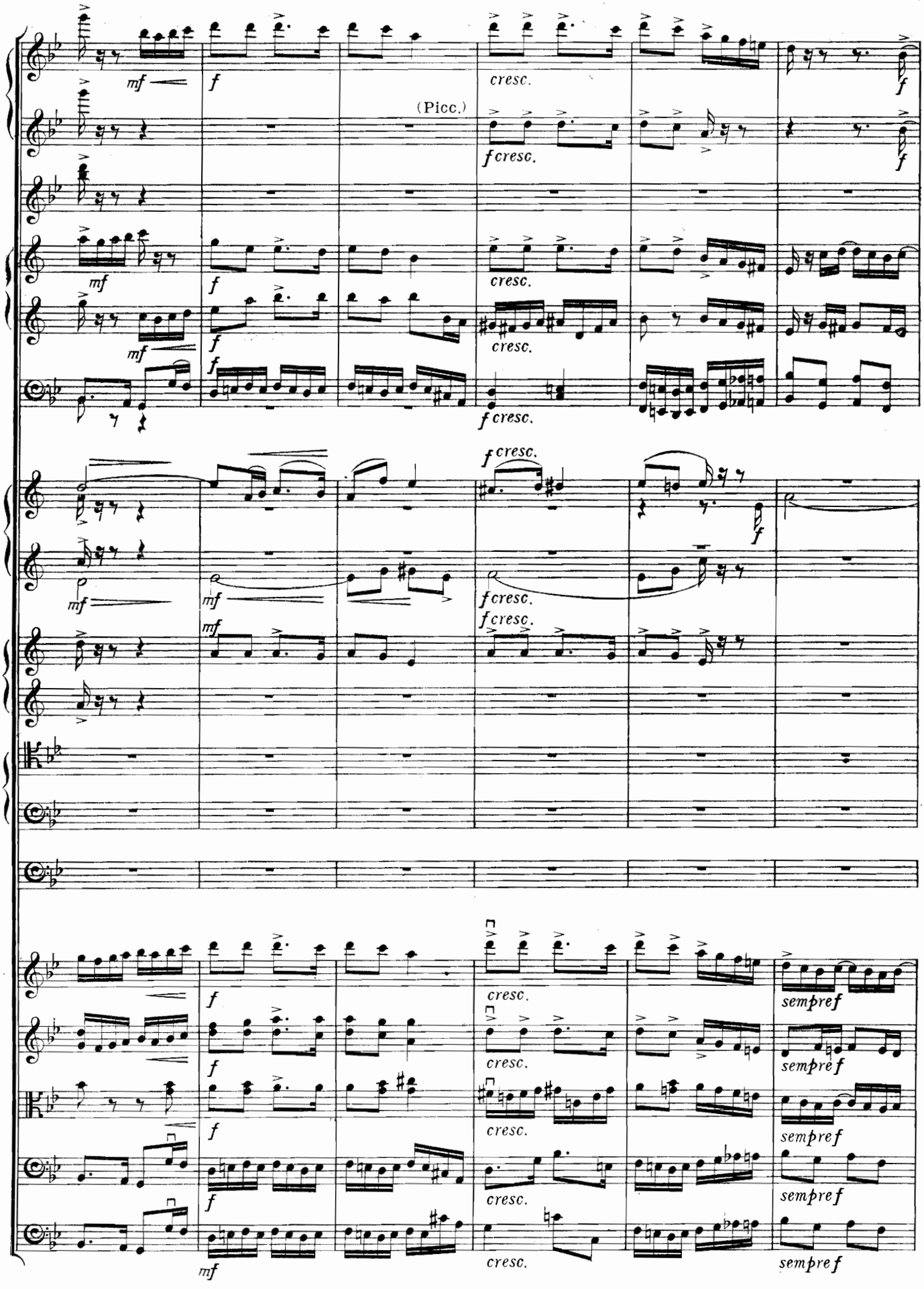

cresc.
sff
mf
sf
f cresc.
pesante
unis.

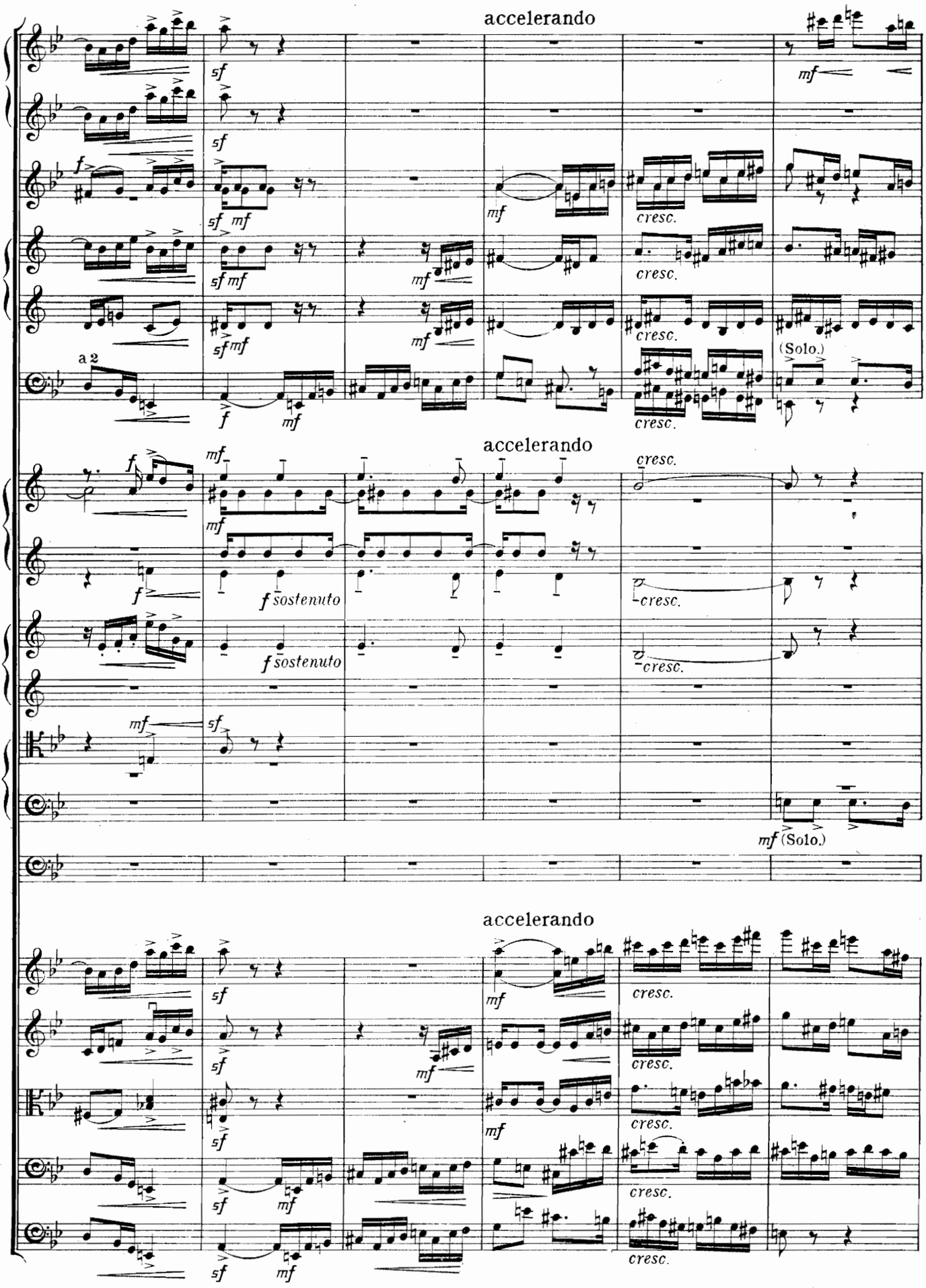

a 2
(Picc.)
dim.
ruvidamente
arco
pizz.

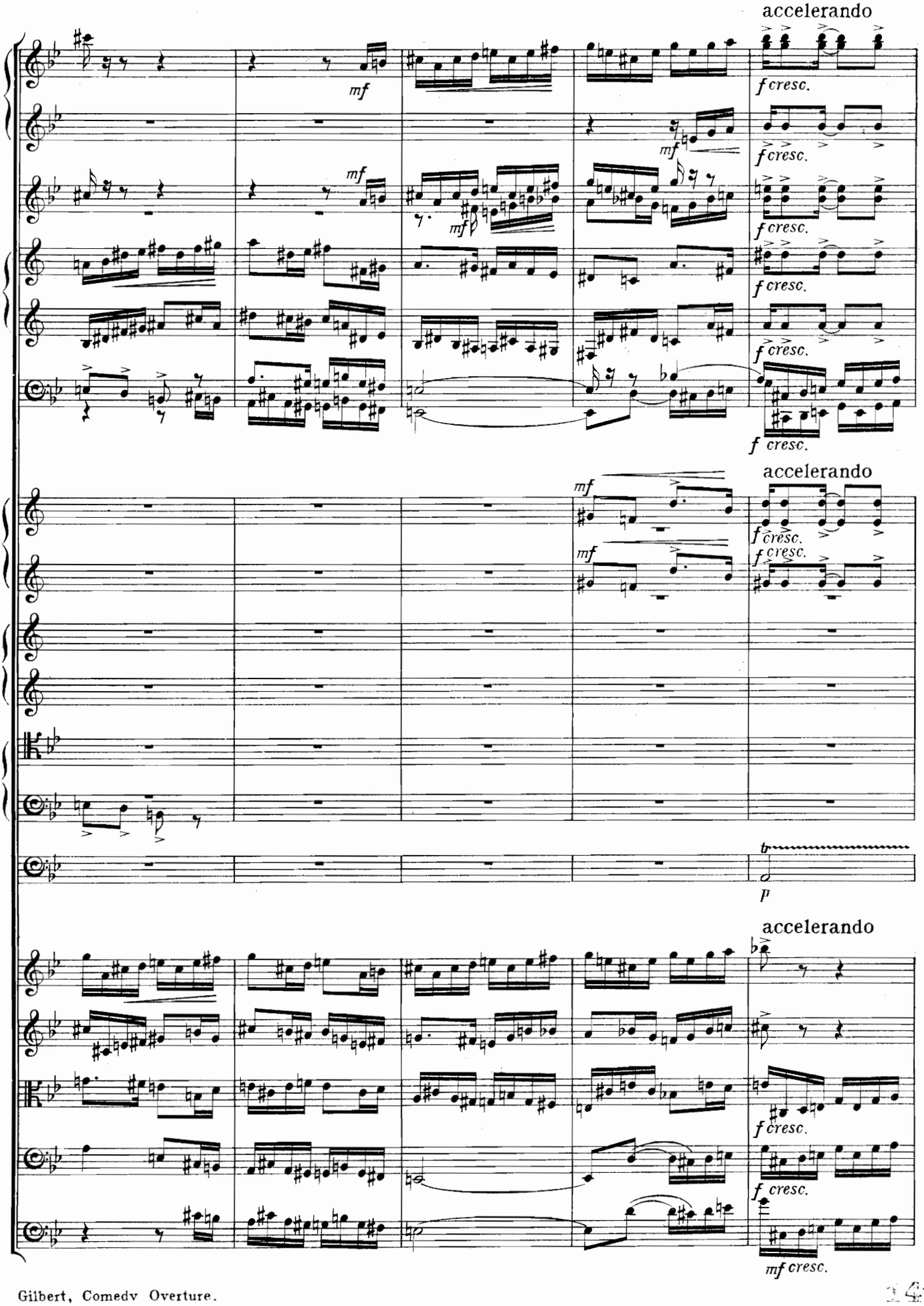

a 2
div.
unis.


mf
f
f decisivo
unis.
tr


(Flute.)
f marcato
mf
mf marcato
tr


(Picc.)
mf
f
cresc.
fcresc.
sempref


accelerando
sf
mf
f
sf mf
cresc.
(Solo.)
a 2
accelerando
f sostenuto
mf (Solo.)
accelerando


accelerando
mf
f cresc.
accelerando
mf
f cresc.
p
accelerando
f cresc.
mf cresc.

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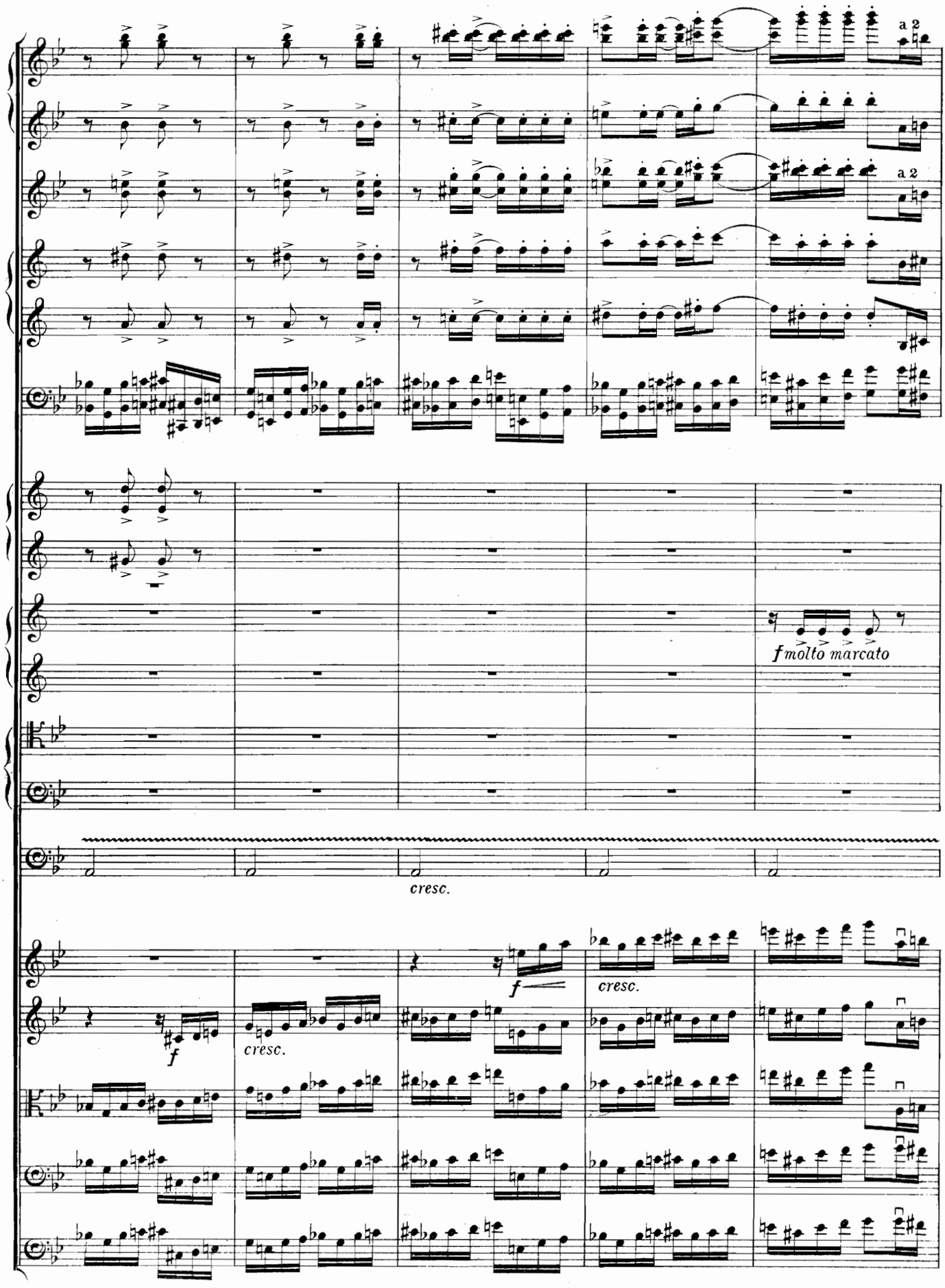
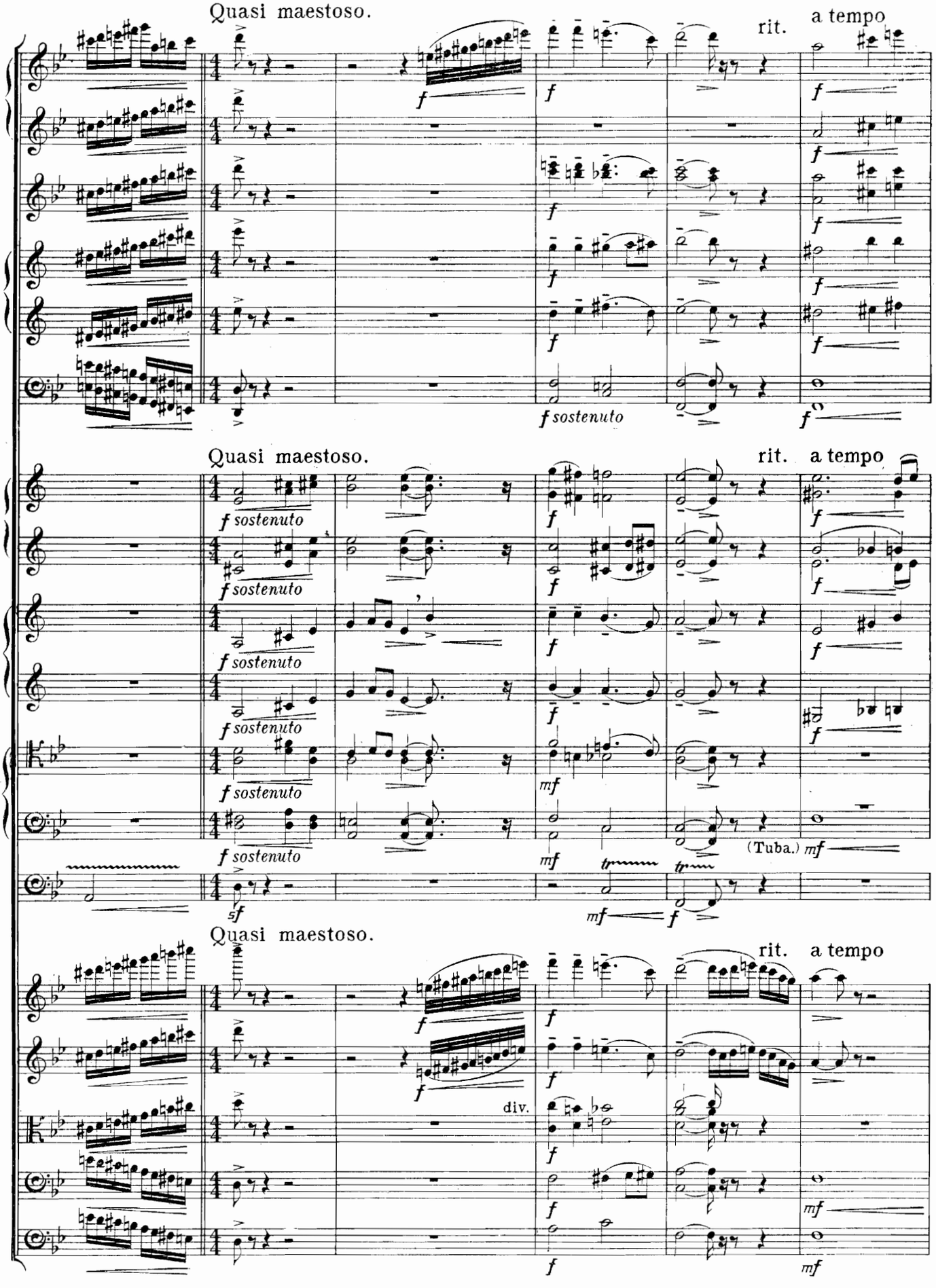
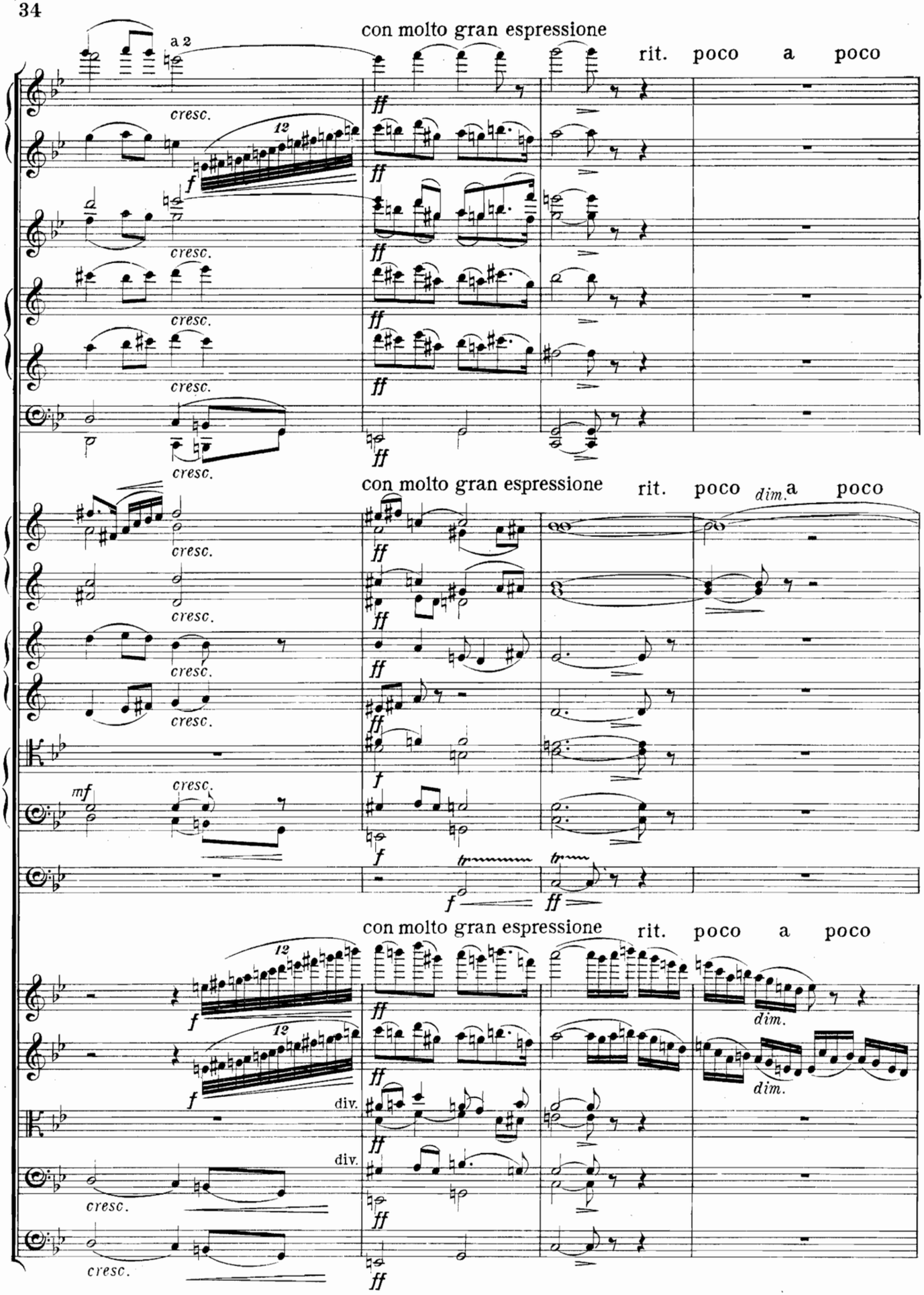
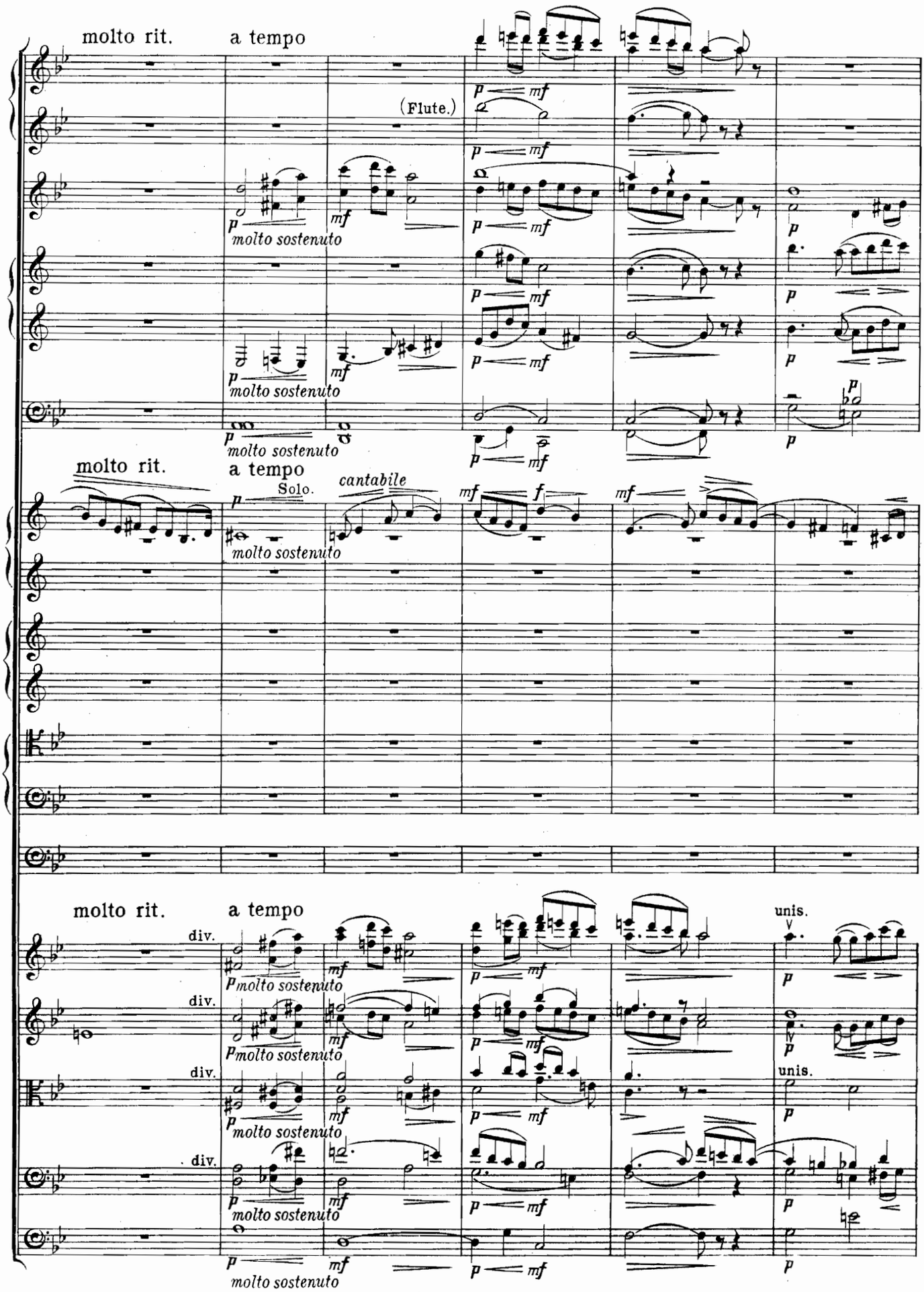
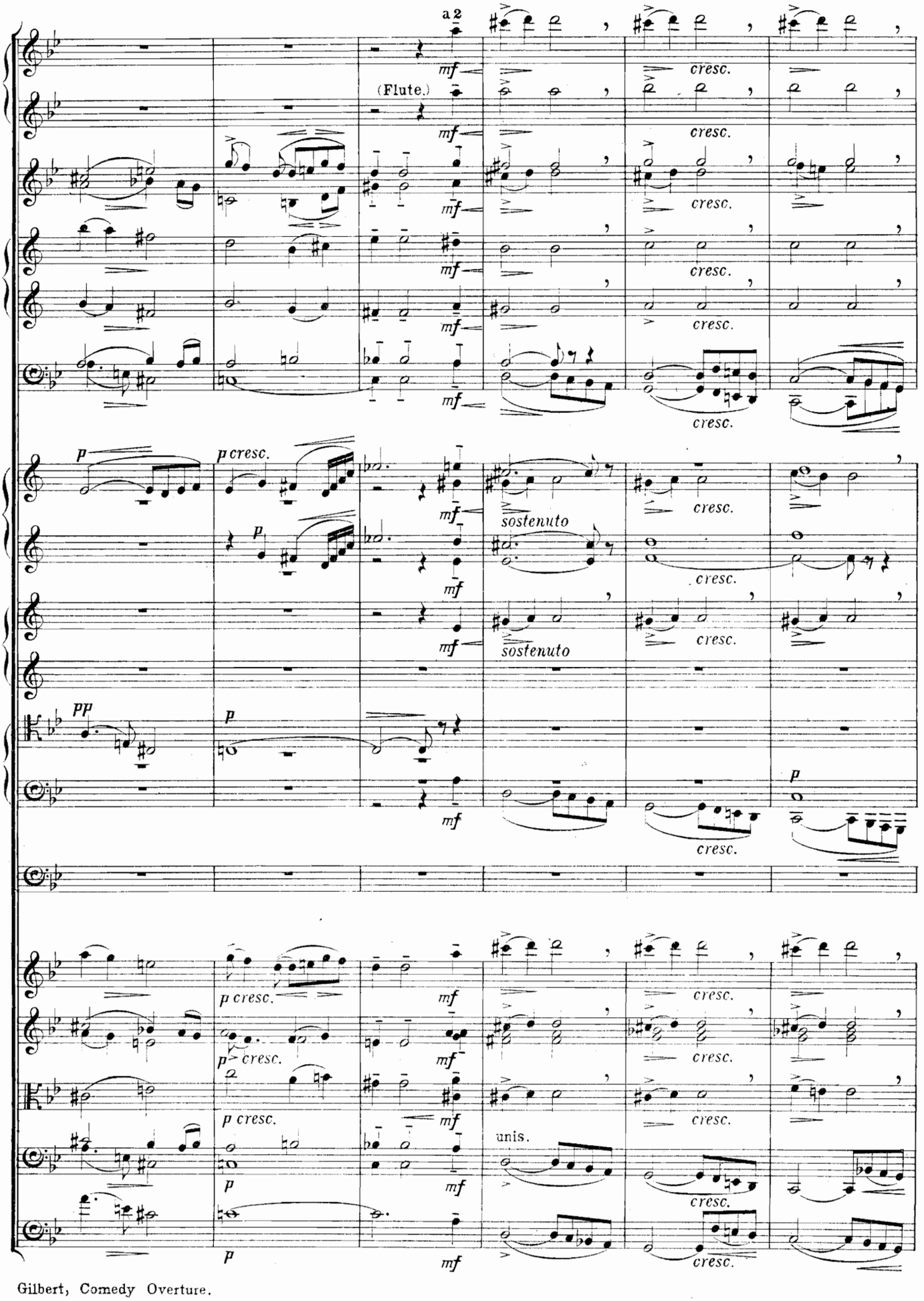
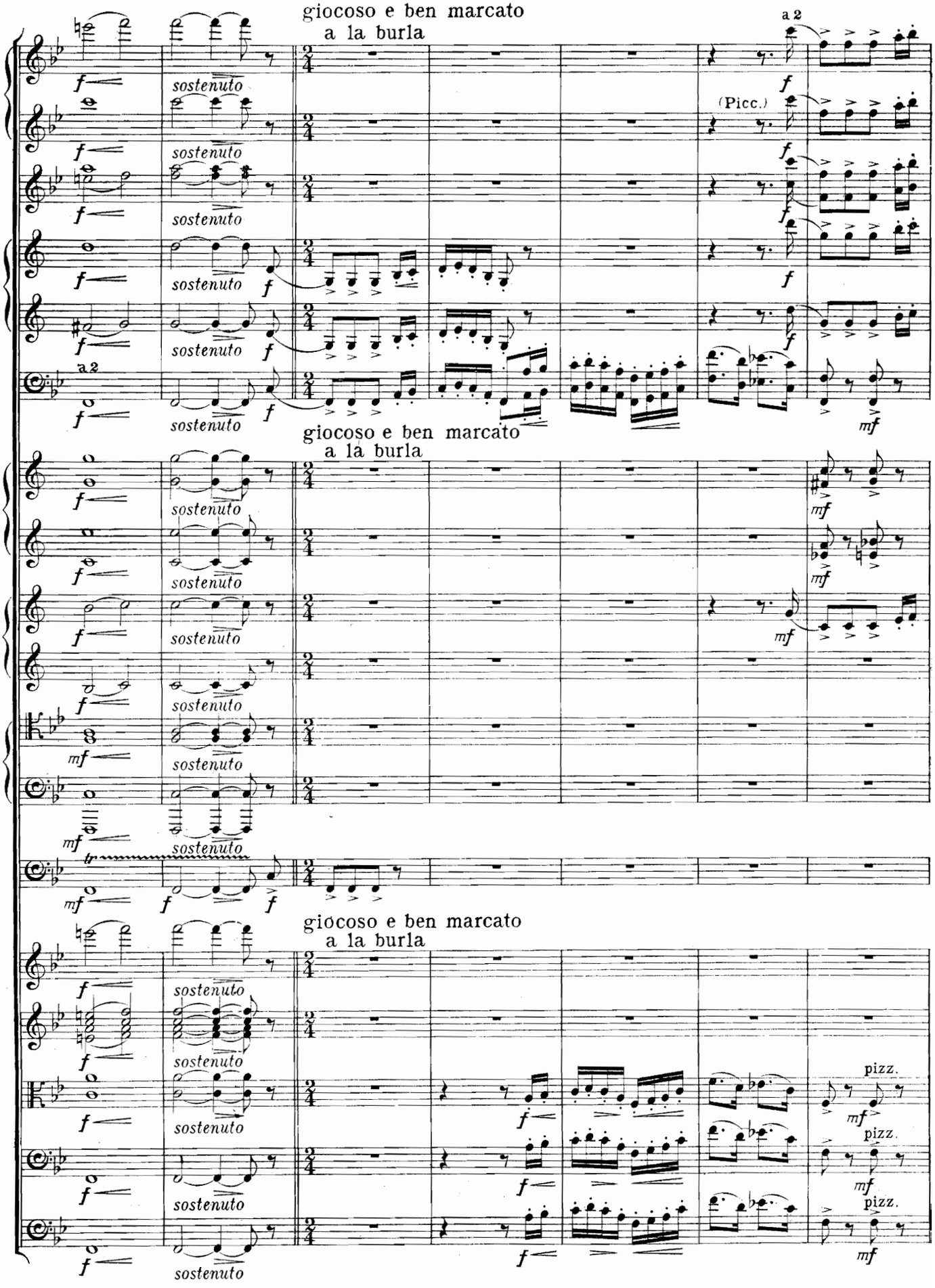

a 2
a 2
f molto marcato
cresc.
f
cresc.
f
cresc.

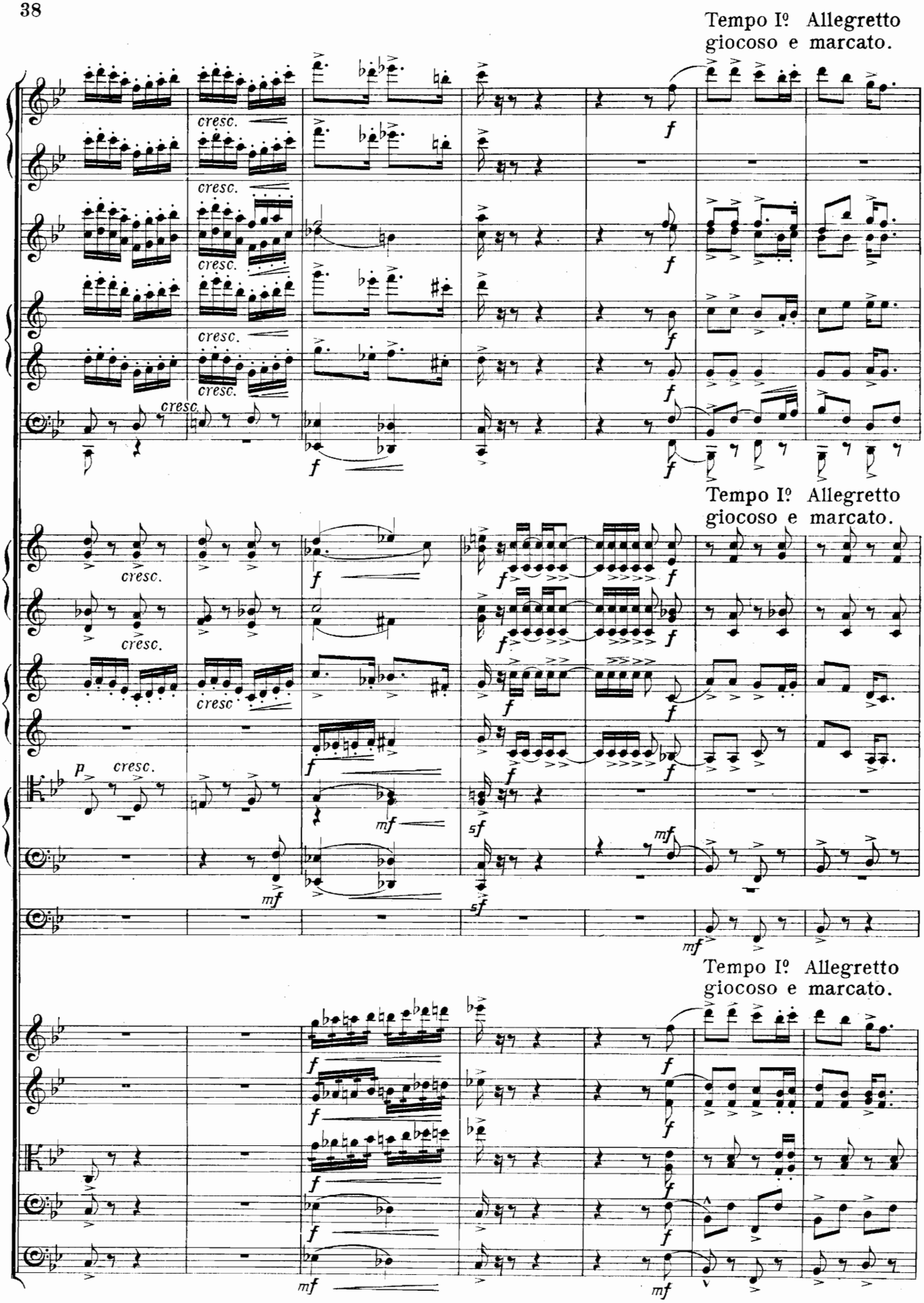

Quasi maestoso.
rit.
a tempo
f
f sostenuto
Quasi maestoso.
rit.
a tempo
f sostenuto
mf
(Tuba.)
sf
Quasi maestoso.
rit.
a tempo
div.

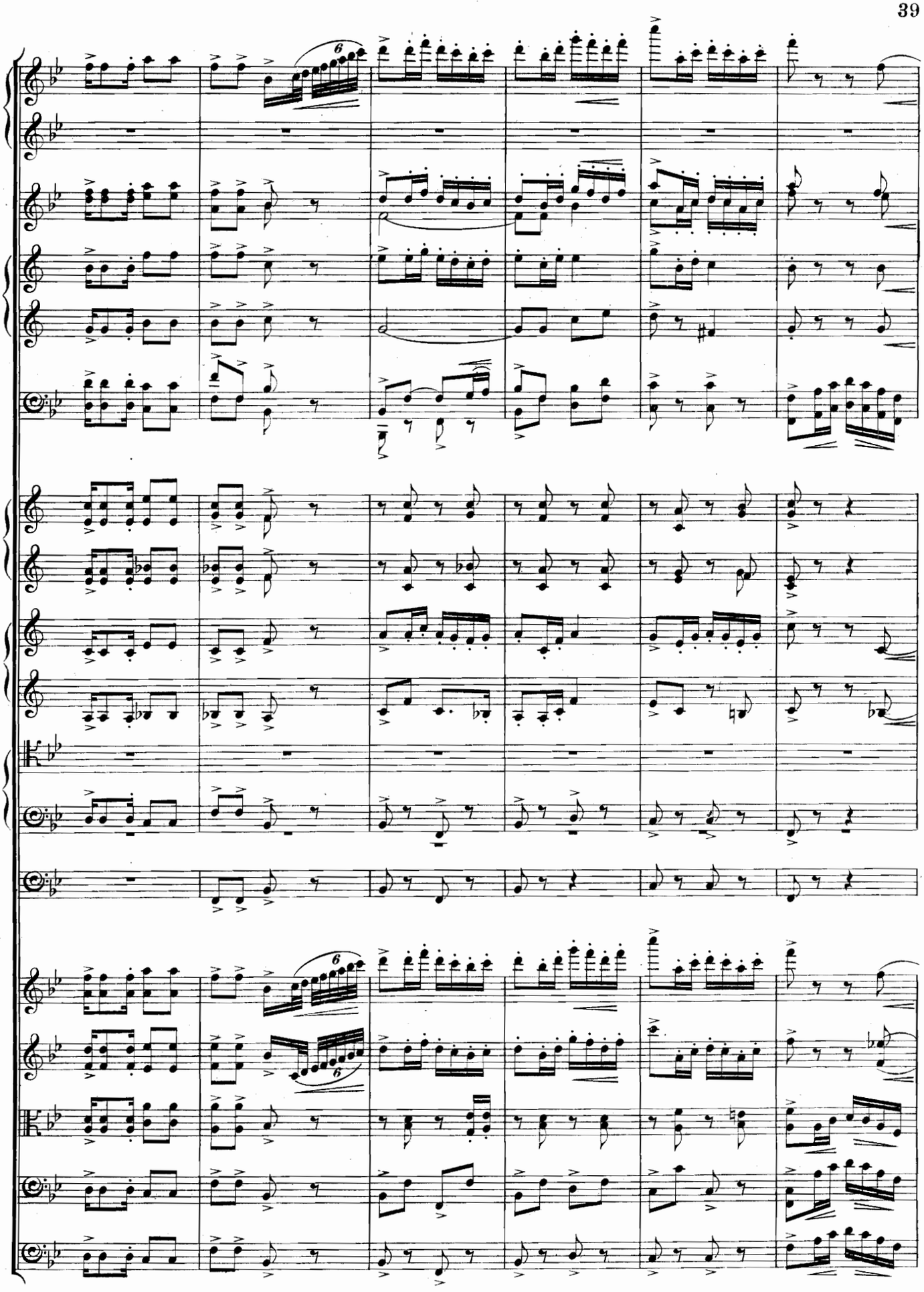

con molto gran espressione
rit. poco a poco
a 2
cresc.
ff
f
con molto gran espressione
rit. poco dim. a poco
mf
con molto gran espressione
rit. poco a poco
dim.
div.

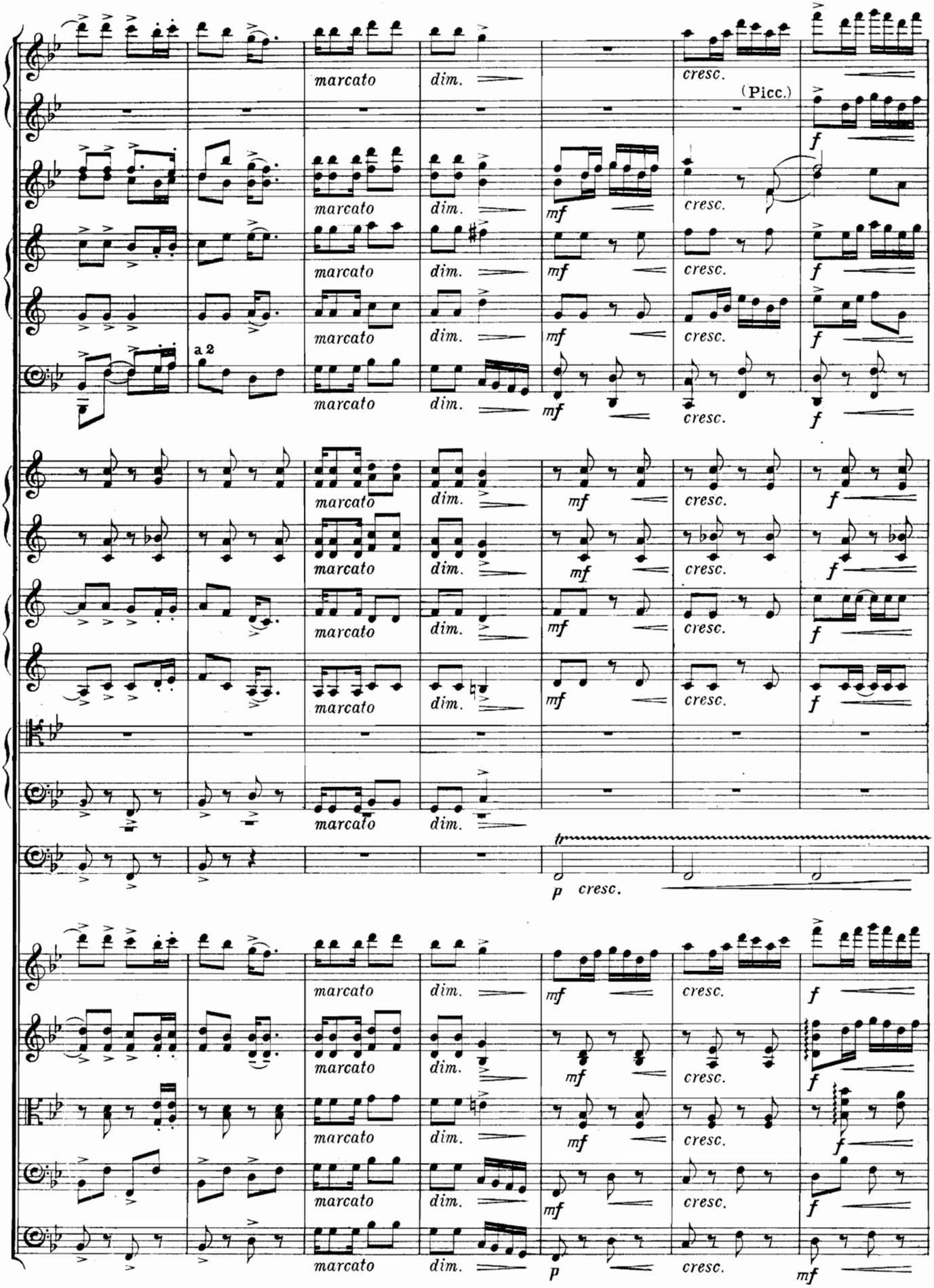

molto rit.
a tempo
(Flute.)
molto sostenuto
molto rit.
a tempo
Solo.
cantabile
molto rit.
a tempo
div.
unis.
molto sostenuto

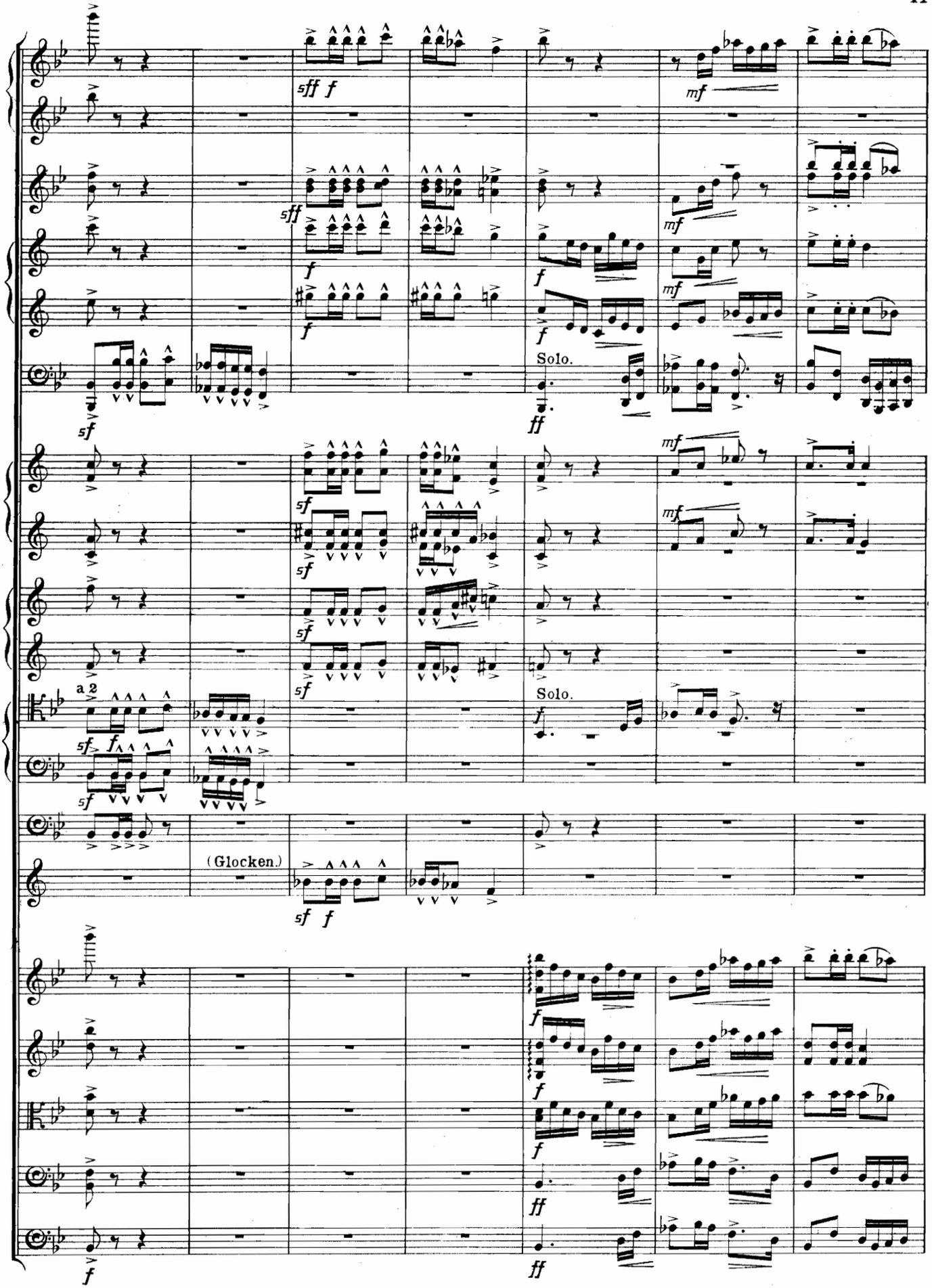

a 2
(Flute.)
mf
cresc.
p
p cresc.
sostenuto
pp
unis.

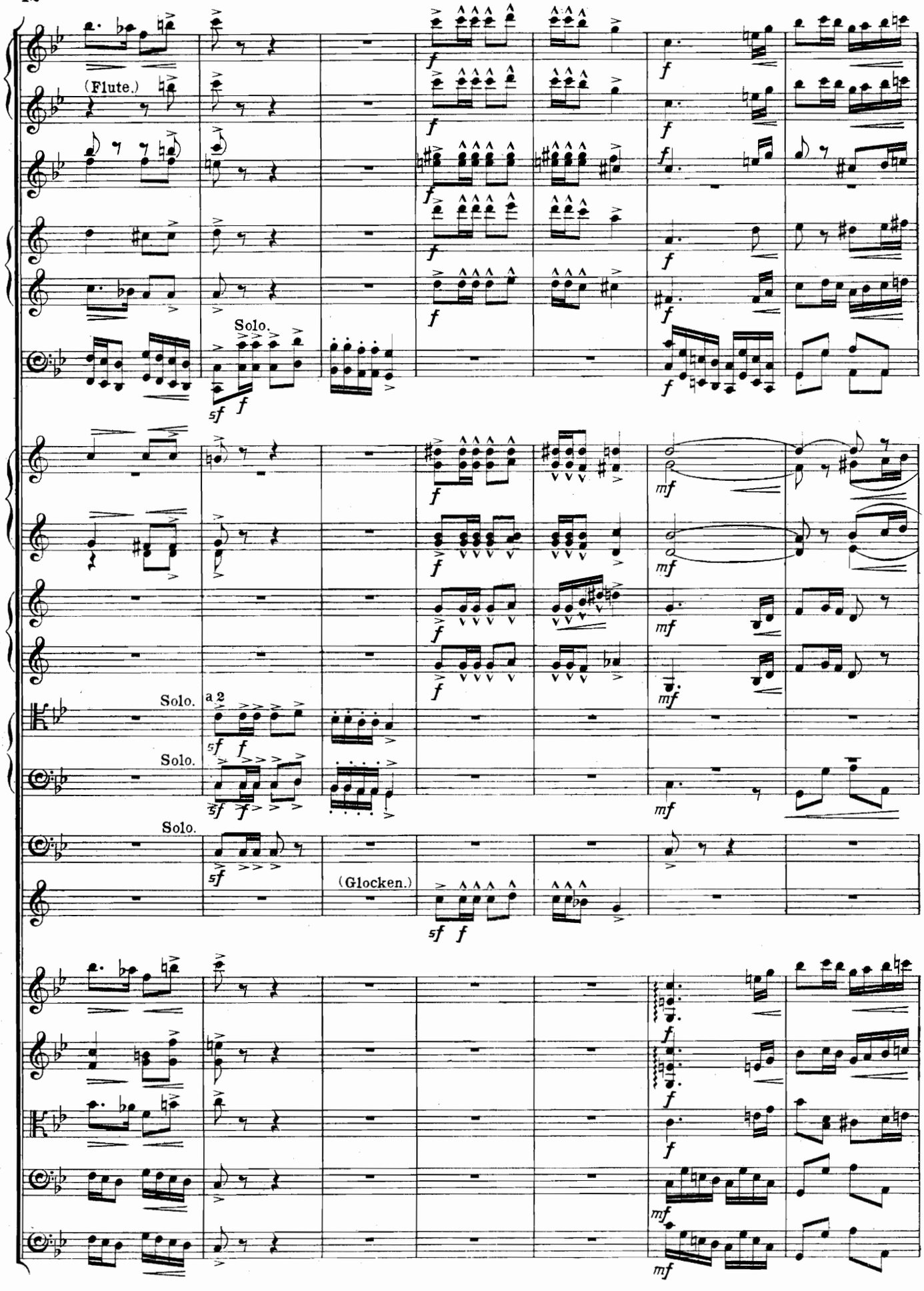

giocoso e ben marcato
a la burla
a 2
(Picc.)
sostenuto
giocoso e ben marcato
a la burla
giocoso e ben marcato
a la burla
pizz.

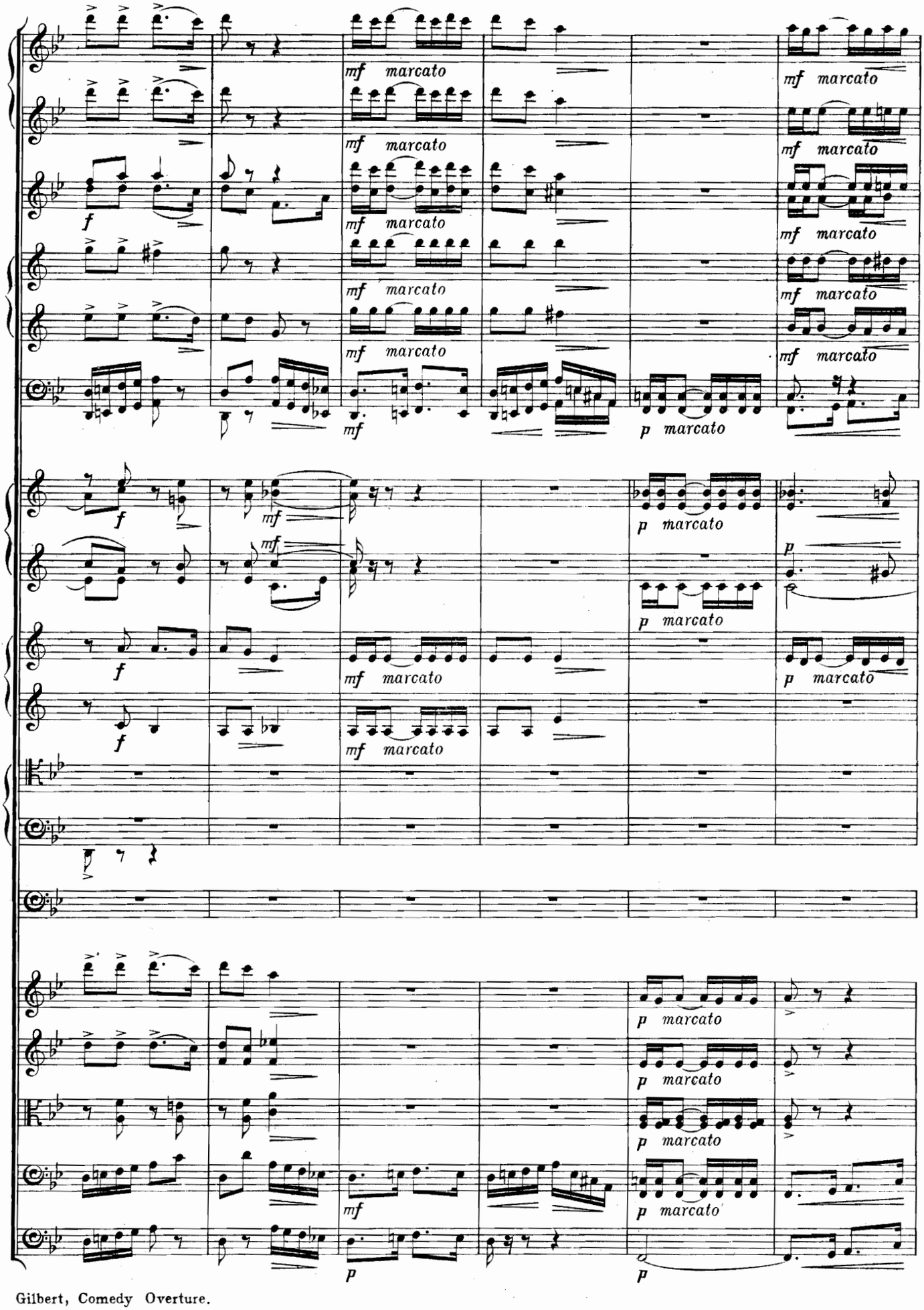

Tempo Iº Allegretto
giocoso e marcato.
cresc.
f
Tempo Iº Allegretto
giocoso e marcato.
p
mf
sf
Tempo Iº Allegretto
giocoso e marcato.

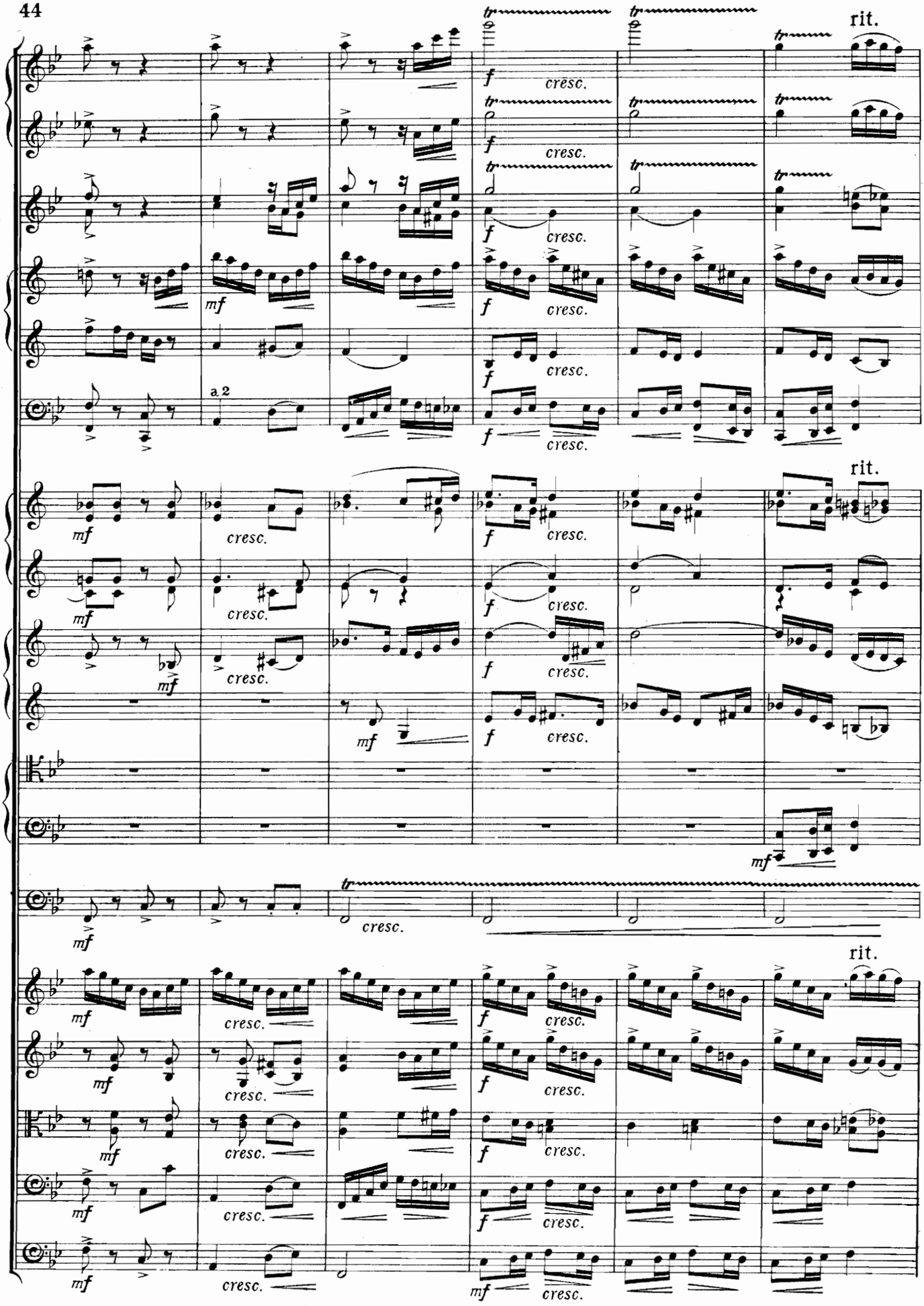


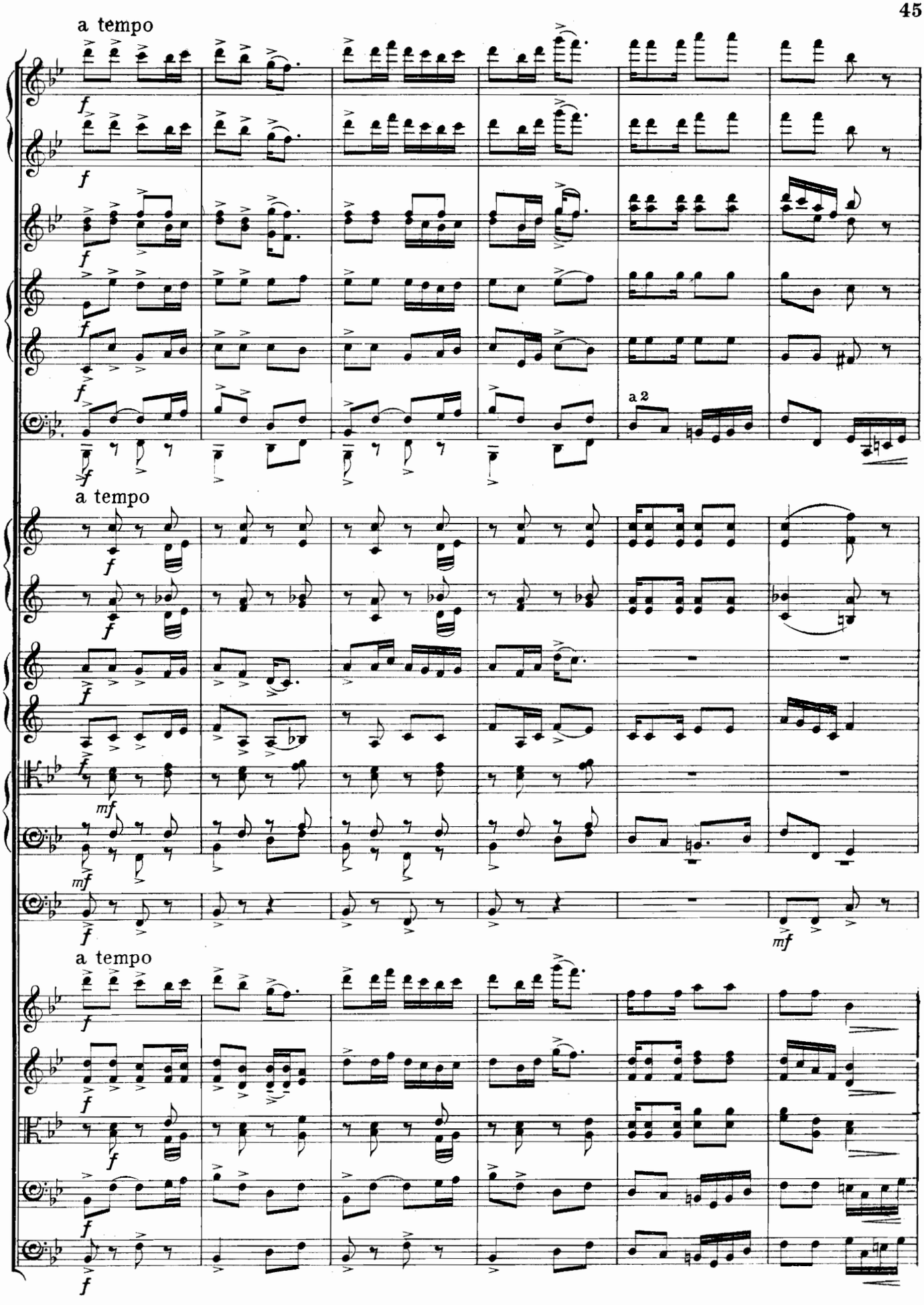

marcato
dim.
cresc.
(Picc.)
mf
f
a 2
p
tr

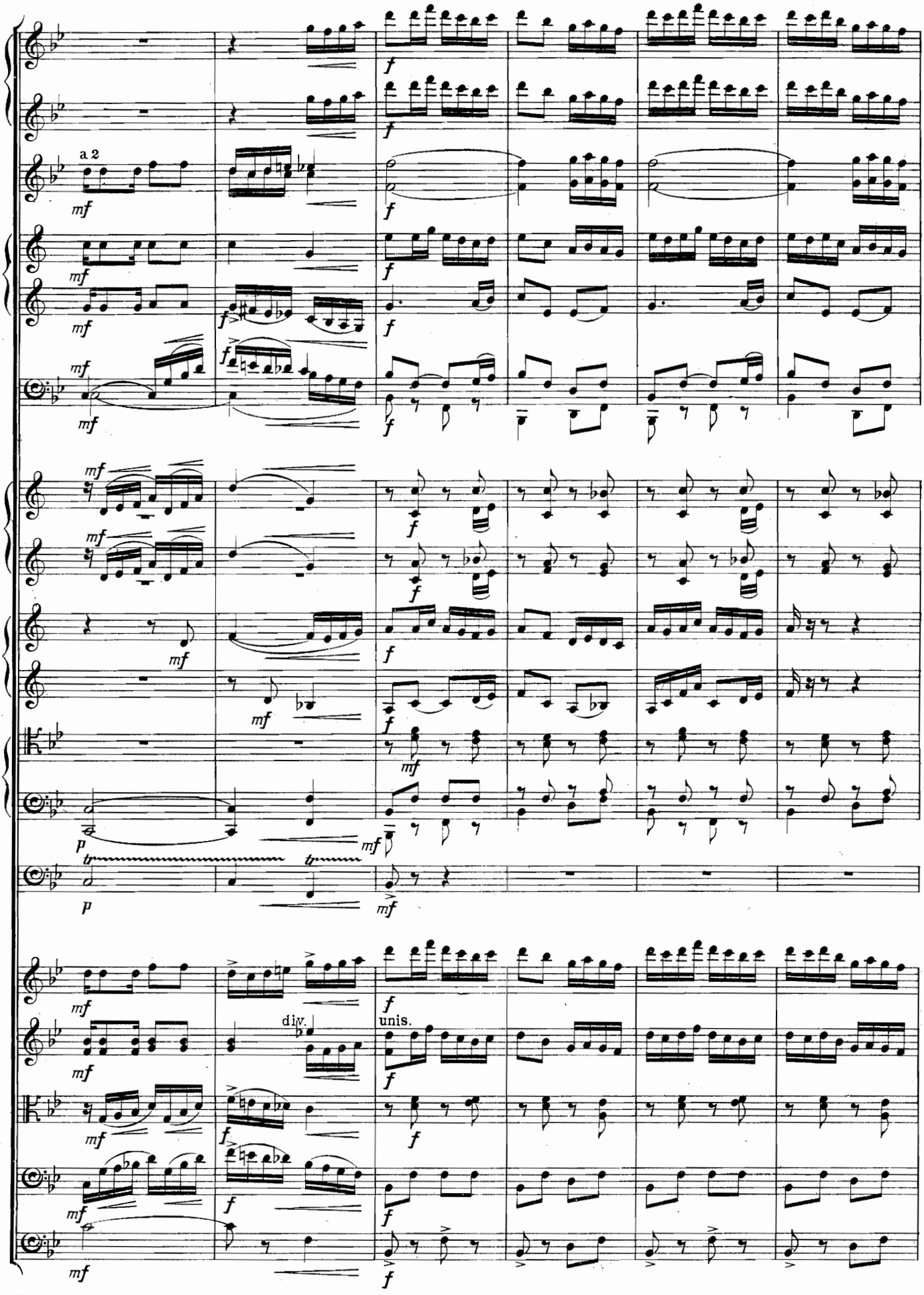

Solo.
Solo.
a 2
(Glocken.)

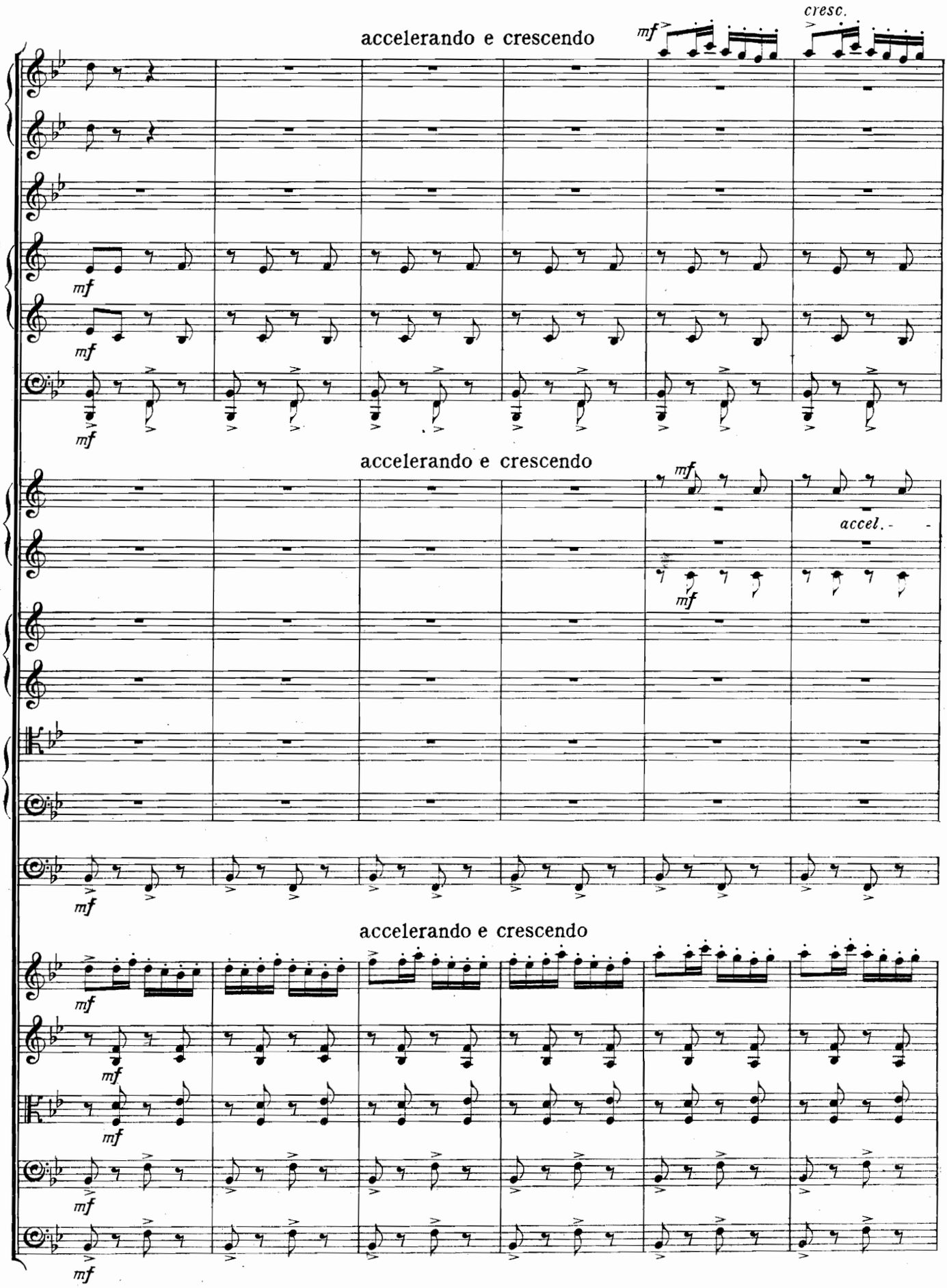

(Flute.)
Solo.
Solo.
a 2
Solo.
Solo.
(Glocken.)

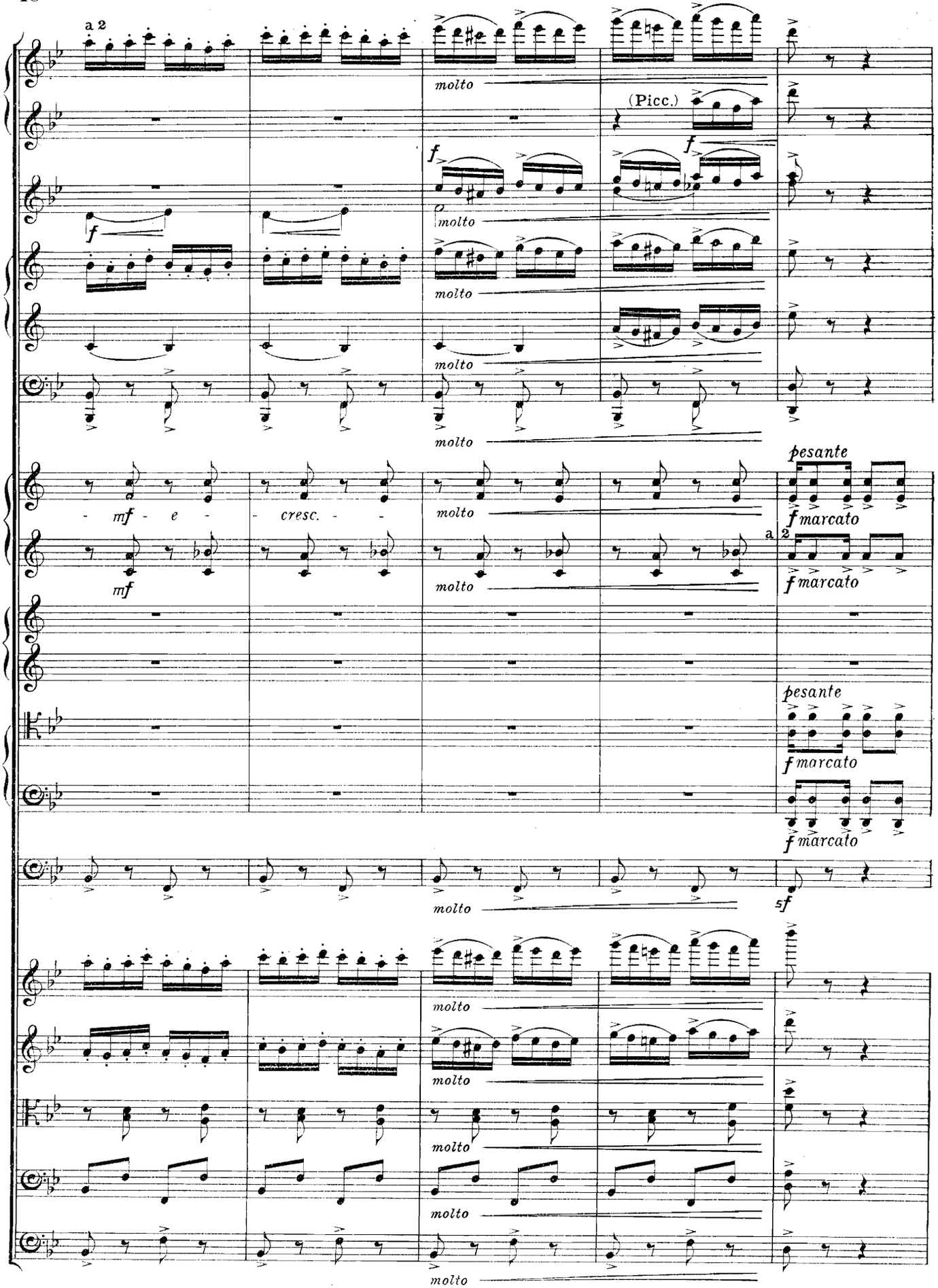

mf marcato
f
p marcato
p

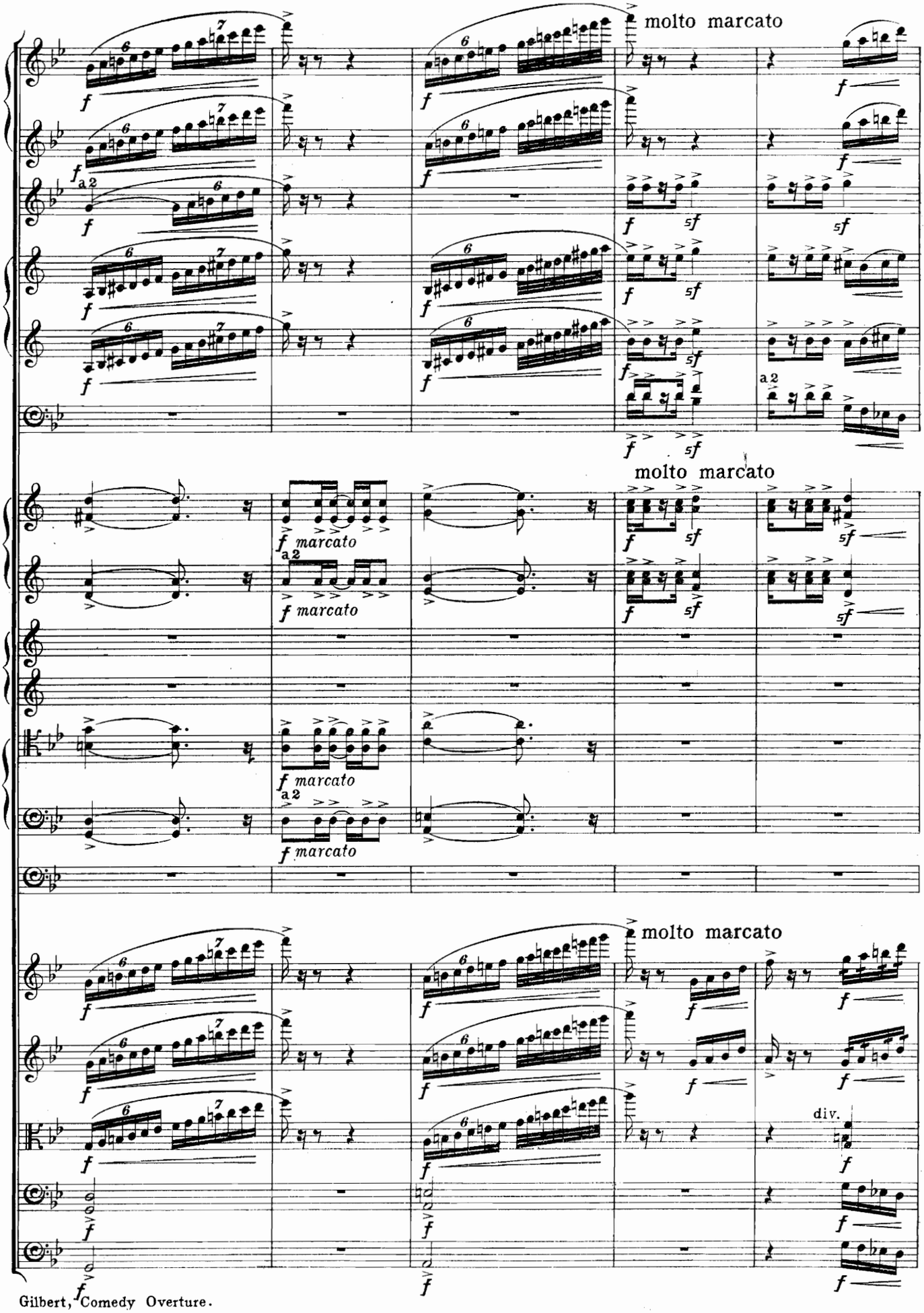

rit.
a 2
cresc.
rit.
rit.


a tempo
a 2
a tempo
a tempo

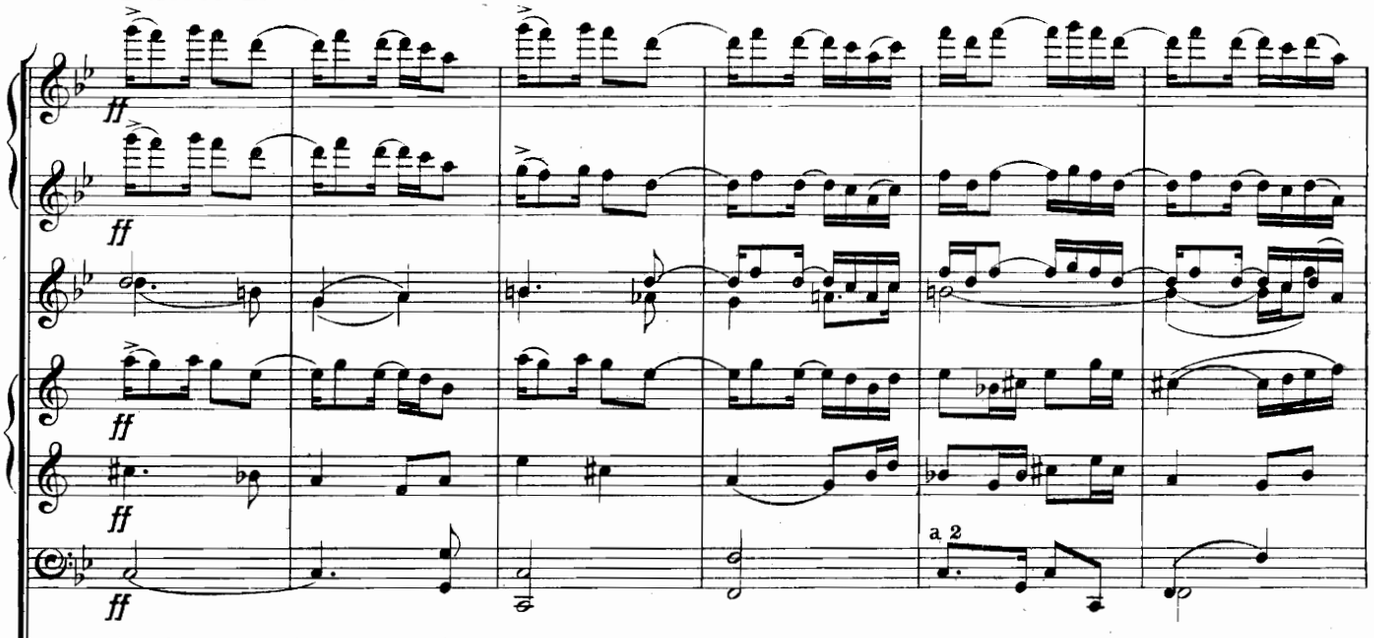

a 2
div.
unis.


accelerando e crescendo
mf
cresc.
mf
mf
mf
accelerando e crescendo
mf
mf
accel.
mf
mf
accelerando e crescendo
mf
mf
mf
mf
mf

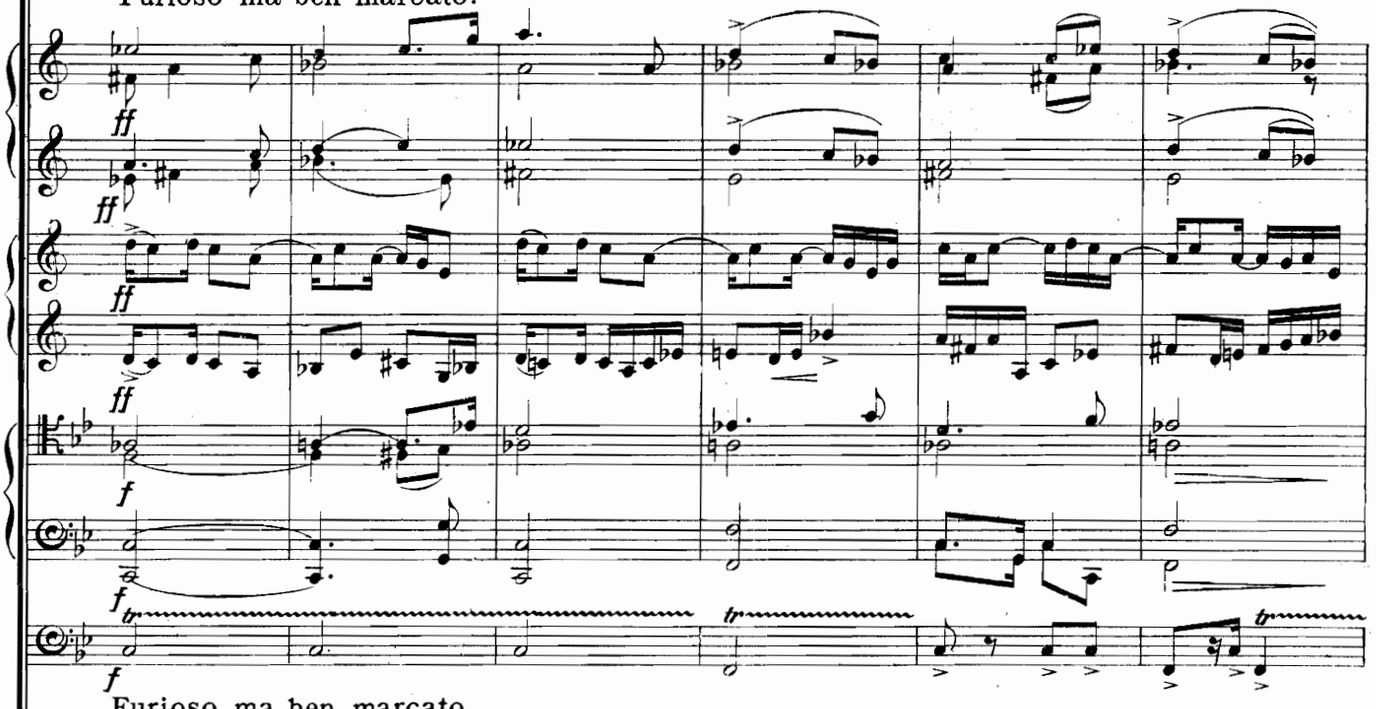

a 2
molto
(Picc.)
f
mf - e - cresc. - -
mf
pesante
f marcato
a 2
5f


molto marcato
molto marcato
molto marcato
a 2
f marcato
sf
div.

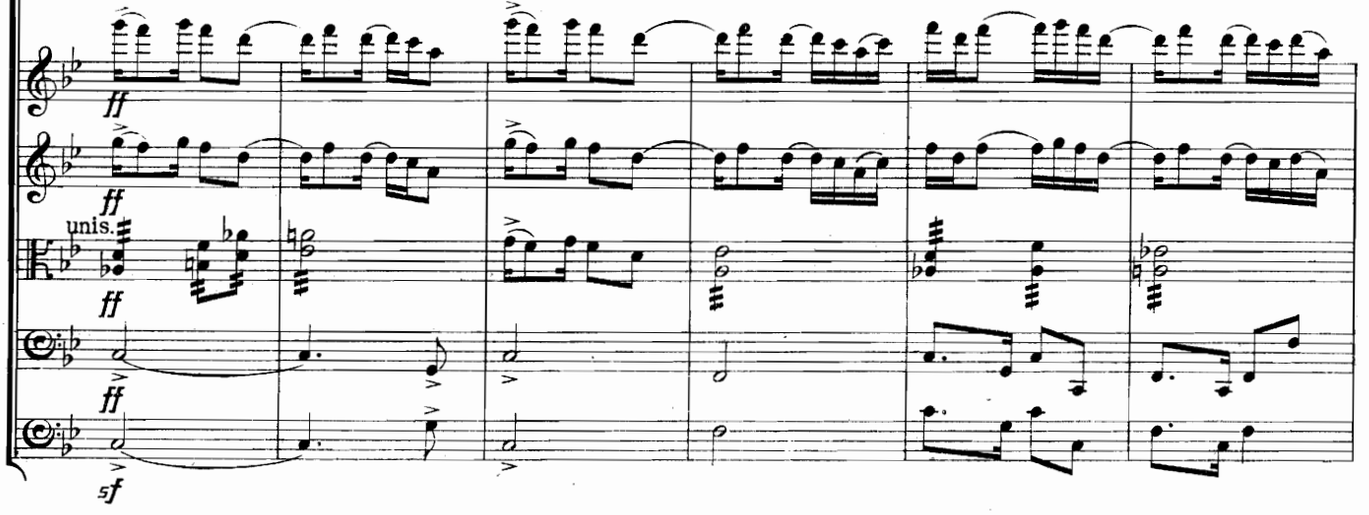
Furioso ma ben marcato.

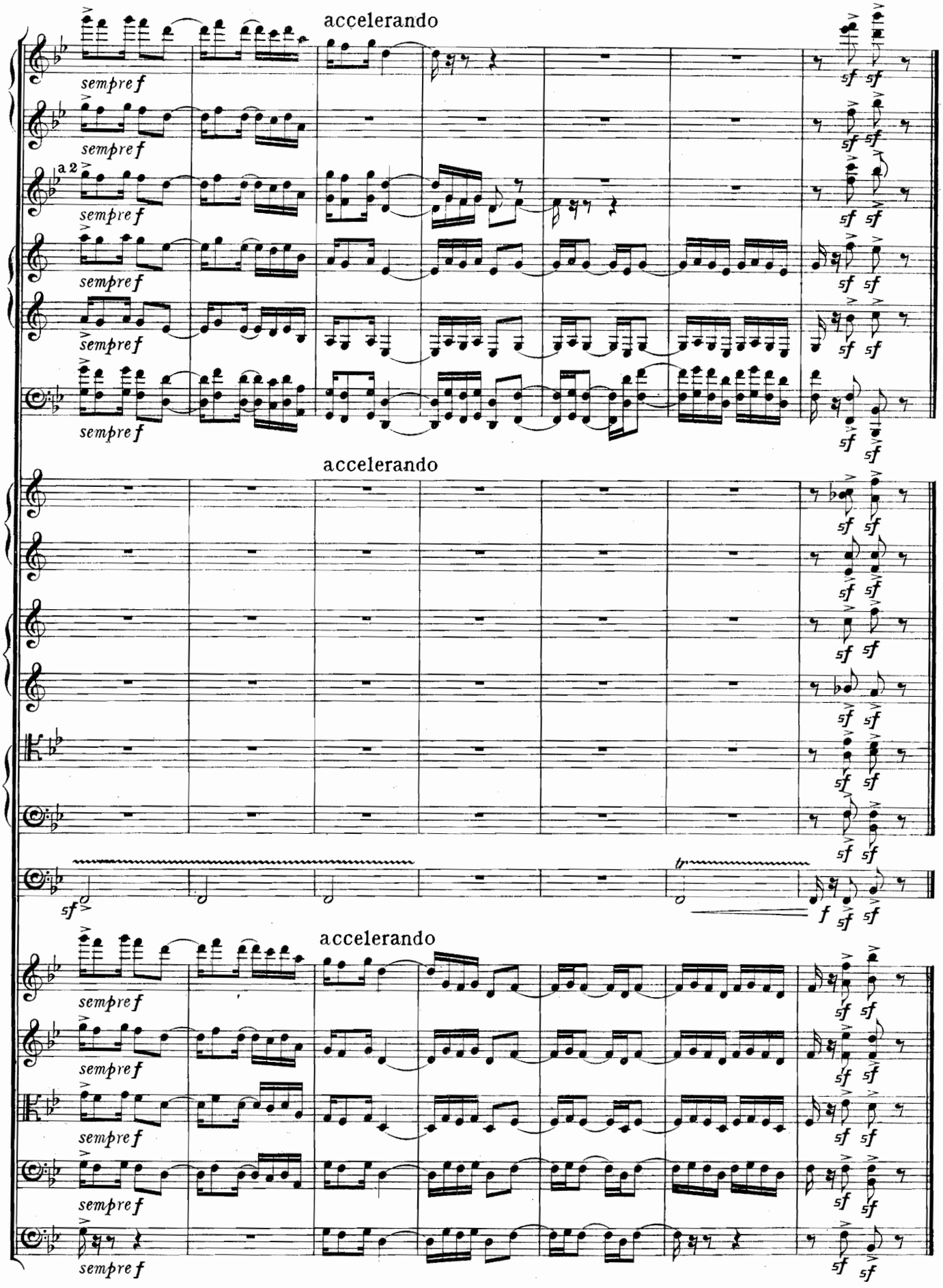


Furioso ma ben marcato.



Furioso ma ben marcato.





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