

IN THE BOTTOMS.

Characteristic Suite.

"More an expression than a painting."
Beethoven.

"In the Bottoms" is a Suite of five numbers giving pictures of moods or scenes peculiar to Negro life in the river bottoms of the Southern sections of North America. It is similar in its expression, and in a way a continuation of the sentiments already set forth in the "Magnolia" Suite, but suggests ideas incidental to life in a more particular geographic territory. Neither Suite, like Dvorak's famous "New World Symphony" is dependent for its effect upon the introduction of folk-songs, either in their natural, or in a highly developed form. As it is quite possible to describe the traits, habits and customs of a people without using the vernacular, so is it similarly possible to musically portray racial peculiarities without the use of national tunes or folk-songs. "In the Bottoms", then, belongs to that class of music known as "Program music" or "music with a poetic basis." The source of the "program" or "poetic basis" has already been referred to, and the following notes are appended to show that its relation to the music is intimate.

No. 1. Prelude—is nightfall; the heavy chords represent the heavy shadows, and the open fifths, the peculiar hollow effect of the stillness; the syncopated melody which occurs, is the "tumming" of a banjo, which music is, however, only incidental to the gloom.

No. 2. His Song—The psychological phenomenon is historic, that the moods of suppressed people have oftenest found their most touching expression in song. An aged Negro will sometimes sit for hours in the quiet of an evening, humming an improvised air, whose wierd melody seems to strangely satisfy a nameless yearning of the heart.

No. 3. Honey—Literally, "Honey" is a colloquialism—the familiar term of endearment (South). It may mean much, little, everything or nothing; the intimation here, is one of coquetry. It is after a poem, "A Negro Love Song" by Paul Laurence Dunbar.

No. 4. The rhythmic figure,——which forms the theme of this Barcarolle is in reality, the rhythmic motif of the whole Suite; it is of most frequent occurrence in the music of the ante-bellum folk-dances, and its marked individuality has caused it to be much misused for purposes of caricature. Here it paints the pleasure of a sunshiny morning on the Father of Waters.

No. 5. Dance—This is probably the most characteristic number of the Suite, as it portrays more of the social life of the people. "Juba" is the stamping on the ground with the foot and following it with two staccato pats of the hands in two-four time. At least one-third of the dancers keep time in this way, while the others dance. Sometimes all will combine together in order to urge on a solo dancer to more frantic (and at the same time more fantastic) endeavors. The orchestra usually consists of a single "fiddler," perched high on a box or table; who, forgetful of self in the rather hilarious excitement of the hour, does the impossible in the way of double stopping and bowing.

***A word of warning cannot be suppressed in regard to the tempo of the "Dance." Do not take it *too fast!* Much of the dancing in the bottoms is done with a grace and finish that a *Presto* tempo never could suggest.

***Metronome marks, which should be carefully observed, are given for all of the movements. The Prelude should open and close with an air of mystery, and most of its serenade part be kept subdued as if sounding from afar. Let the major-key portion of His Song have a decidedly hopeful tone as it has prophetic significance. Flirt all you please with Honey; let your love of the beautiful in Nature permeate the Barcarolle, but don't become too boisterous in the dance; remember always that program music is at its best when most in accord with those sentiments uttered by the great Beethoven in regard to his own "Pastoral Symphony" when he said,—"more an expression than a painting."

R. Nathaniel Dett.

PRELUDE

NIGHT

Adagio Sostenuto $\text{d} = 54$

pp

piu mosso

p

Rit.

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*p.

cres - cen -
molto rit.
a tempo

f.

m.g.

f

f.

$\text{♩} = 160$

pp

poco a poco cresc. e rit.

 $\text{Moderato } \text{♩} = 176$

p leggierissimo
a tempo

sf cresc.

mf grazioso

2d. *

2d. *

A page of musical notation for two voices and piano, featuring six staves of music. The notation includes various dynamics (e.g., *p*, *f*, *z*, *z* with a dot), articulations (e.g., *ped.*, ***, *ped.* with a dot, *1*, *2*, *3*, *4*, *5*, *5* with a sharp sign, *V*), and vocal markings (e.g., *di - min - u - en - do*). The music consists of six staves, likely for two voices (Soprano and Alto) and piano. The piano part is primarily in the bass and middle registers, providing harmonic support. The vocal parts are in the soprano and alto ranges, with some melodic lines extending into the bass range. The overall style is characteristic of early 20th-century German choral music.

Molto meno mosso $d = 80$

ff sonore

$\text{* Leo.} \cdot \text{* Leo.} \cdot \text{* Leo.} \cdot \text{* Leo.} \cdot \text{* Leo.}$ $\text{* Leo.} \cdot \text{* Leo.} \cdot \text{* Leo.} \cdot \text{* Leo.} \cdot \text{* Leo.}$

stretto

p poco *a* *poco*

$\text{* Leo.} \cdot \text{* Leo.} \cdot \text{* Leo.} \cdot \text{* Leo.}$ *Leo.*

cres - cendo *ed* *accel -*

f er

Tempo I

- ando *a tempo* *marcato ed espress.*

p

m.g.

HIS SONG

$\text{d} = 120$

Andante non troppo, ma più patetico

Musical score for the first system of "His Song". The key signature is one flat. The tempo is $\text{d} = 120$. The instruction is "Andante non troppo, ma più patetico". The score consists of two staves. The top staff starts with a dynamic p , followed by a ritardando, an acceleration, and then a tempo marking. The bottom staff has a similar pattern with a tempo marking, ritardando, and acceleration. The vocal line includes fingerings (1, 2, 3, 4, 5) and slurs. The lyrics "ri - ten - u - to" are written above the notes.

Musical score for the second system of "His Song". The key signature changes to one sharp. The tempo is $\text{d} = 120$. The instruction is "Andante non troppo, ma più patetico". The score consists of two staves. The top staff has a tempo marking, ritardando, and acceleration. The bottom staff has a tempo marking, ritardando, and acceleration. The vocal line includes fingerings and slurs. The lyrics "dim. ri - ten - u - to" are written above the notes.

Musical score for the third system of "His Song". The key signature changes to one flat. The tempo is $\text{d} = 120$. The instruction is "Andante non troppo, ma più patetico". The score consists of two staves. The top staff has a tempo marking, ritardando, and acceleration. The bottom staff has a tempo marking, ritardando, and acceleration. The vocal line includes fingerings and slurs. The lyrics "ri - ten - u - to" are written above the notes. A note at the end of the system is marked "senza Red."

Musical score for the fourth system of "His Song". The key signature changes to one sharp. The tempo is $\text{d} = 120$. The instruction is "Andante non troppo, ma più patetico". The score consists of two staves. The top staff has a tempo marking, acceleration, and a tempo marking. The bottom staff has a tempo marking, acceleration, and a tempo marking. The vocal line includes fingerings and slurs. The lyrics "rit." are written above the notes. A note at the end of the system is marked "senza Red."

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2 3 4 5 3 5
p a tempo

più accel.

a tempo

5 5 4 5 4 3
mf

molto express.
e rit.

rit. #

2ed. *2ed. *2ed. *2ed. *2ed. *2ed. *2ed. *2ed.

p a tempo semplice

più accel.

a tempo semplice

un poco passione allarg.
cresc.

più accel.

cresc.

all. all. all.

cresc.

Musical score page 41, measures 1-2. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. It features a dynamic *p*, a tempo marking *molto sostenuto*, and a dynamic *mp*. The bottom staff is in common time, bass clef, and has a key signature of one sharp. It features a dynamic *f* and a tempo marking *atempo*.

Musical score page 41, measures 3-4. The top staff starts with a dynamic *cresc.* followed by a dynamic *cresc. et rit.* The tempo is *Maestoso*. The bottom staff shows a dynamic *atempo* and a dynamic *più accel. ma con espress.*

Musical score page 41, measures 5-6. The top staff features dynamics *atempo* and *rit.* The bottom staff features dynamics **Ld. *Ld.* and **Ld. *Ld.*

Musical score page 41, measures 7-8. The top staff features dynamics *più accel. ma con espress.* and *atempo*. The bottom staff features dynamics *cresc.* and *poco a poco*.

Musical score page 41, measures 9-10. The top staff features a vocal line with lyrics "dim - in - u - en - do". The bottom staff features dynamics *p*, *molto legato e espress.*, *più accel.*, *atempo*, and *dim.*

HONEY

HUMORESQUE

Allegretto $\text{♩} = 100$

pp capriccioso

mf lunga

pp

mf lunga

meno mosso

molto espress. rit.

rit. lusingando molto rit.

Tempo I

pp a tempo

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A musical score page containing five staves of music. The top staff uses a treble clef and includes dynamic markings like *mf lunga*, *molto meno mosso e parlando*, and *rit. espress.*. The second staff uses a bass clef and includes *mf recitando* and *a tempo*. The third staff includes *ri - ten - u - to*, *mf a tempo*, *quasi echo pp*, and *mf rit. e più espress.*. The fourth staff includes *Allegro con brio*, *quasi echo rit. e pp più espress.*, *mf*, *sf*, *sf pizz.*, and *pizz.*. The bottom staff includes *Ted.*, ***, *Ted.*, ***, *Ted.*, ***, *Ted.*, ***, *Ted.*, ***, and ***.

BARCAROLLE

MORNING

Moderato molto grazioso ♩ = 56

Moderato molto grazioso ♩ = 56

p

mf *ma leggiero*

legato

legato

pochissimo rit. *a tempo*

poco rit. *a tempo*

glissando

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45

1st System:

8. *ped.* * *ped.* * *ped.* *

2nd System:

ped. simile

3rd System:

8. *pochissimo rit.* *a tempo* *poco rit.* *a tempo*

4th System:

R.H. *mp* *f* *marcato melodia* *mp* *L.H.* *L.H.* *ped.* * *ped.* * *ped.*

8

8

* *Rit.*

Rit.

dim. *Rit.*

L.H.

più marcato

Rit.

Fingerings: 5, 2, 4, 1, 5, 2, 3, 1

8.....

8.....

ff

L.H.

pp

pp

8

8

dim.

f

rit.

rit.

f

rit.

rit.

decres - cen - do

L.H.

decres - cen - do

rit.

gliss.

dim. molto tranquillo

senza Ped.

leggiero

f

dim.

mf

p

mp

pp

mf

Un

mf

cresc.

pì marcato e cresc.

pì cresc. e accel.

sf

subito rit.

mp dolce e grazioso

glissando

cresc. molto

8

8.

f dim. *pochissimo rit. a tempo* *mp*

pp *mp molto tenerezza* *L.H.*

pp *mp* *L.H.*

espress. *L.H.*

8.

piu

cresc. ed express.

dim.

L.H.

espress.

cresc.

cresc. 2d.

*cresc. 2d. **

8.....

cresc.

ped.

cresc. *ped.* * *ped.*

ped. *

f *più marc.*

molto dim.

f *più marc.* *molto* *dim.* *ped.*

dim.

L.H. *L.H.* *L.H.*

p

piu accel. e leggiero

** ped.*

piu cresc.

molto dim.

pp *pp*

sempre ped.

DANCE

JUBA

Non Troppo Allegro ($\text{♩} = 120 - 144$)

The musical score consists of four staves of music. The top staff is in treble clef and 2/4 time, with dynamics 'mf' and 'non legato'. The bottom staff is in bass clef and 2/4 time. The music features eighth-note patterns with slurs and grace notes. The first three staves end with a repeat sign and a double bar line, indicating a section repeat.

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A musical score for piano, page 55, consisting of five staves of music. The music is written in common time and includes the following markings and lyrics:

- Staff 1:** Dynamics include *sforzando* (sf) and *marcato*. Articulation marks (V) are placed above the notes. Measures 1-4: *marcato*, 3, 3, 3, *sf*, *simile*. Measures 5-8: *sf*.
- Staff 2:** Measures 1-4: *sf*. Measures 5-8: *sf*.
- Staff 3:** Dynamics include *sforzando* (sf). Articulation marks (V) are placed above the notes. Measures 1-4: *poco diminuendo*, *f*. Measures 5-8: *mf*.
- Staff 4:** Measures 1-4: *sf*. Measures 5-8: *sf*.
- Staff 5:** Measures 1-4: *sf*. Measures 5-8: *sf*.

Musical score page 56, featuring five staves of music for two hands (left and right). The score includes dynamic markings such as *mp*, *p*, and *cresc.*. Fingerings are indicated above certain notes and chords. Measure numbers are present above the first and second staves. The music consists of a mix of eighth and sixteenth note patterns, with some measures featuring sustained notes or rests.

8.....

8.....

8.....

mf

8.....

stacc.

p

poco a poco cresa.

non legato

cresc.

8

gaio

L.H.

sf sf