

Lift Every Voice and Sing

Often Referred to as the African-American National Anthem

Music by J. Rosamond Johnson
 Words by James Weldon Johnson
 Arranged by Bob Phillips

INSTRUMENTATION

1 Full Score	Educational Packs
8 Violin I	1 Violin
8 Violin II	1 Viola
5 Viola	1 Cello
3 Violin III (Viola )	1 String Bass
5 Cello	
5 String Bass	
1 Piano Accompaniment	

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

The poem and original hymn-like music of this piece reverberate through the decades of the civil rights movement. This setting teaches 6/8 and chromatic alterations in first position combined with optional vocals and cross-curricular programming possibilities.

PROGRAM NOTES

James Weldon Johnson wrote the words to *Lift Every Voice and Sing* as a poem in 1899. The first performance of the poem was in honor of Booker T. Washington when he visited the segregated Stanton school, where James Weldon Johnson served as principal. The visit was for a celebration of Abraham Lincoln's birthday on February 12, 1900. J. Rosamond Johnson, James' brother, wrote music for the poem shortly after Mr. Washington's visit. It was dubbed the "Negro National Anthem" in 1919 by the National Advancement for Colored People (NAACP) and has been performed by many artists, including The Howard Gospel Choir, Al Green and Denise Williams, BeBe Winans, Ray Charles, and the Historically Black Colleges and Universities Choir.

NOTES TO THE CONDUCTOR

This piece remains in first position with some chromatic alterations. It provides a great way to teach 6/8. The educational packet includes a treble clef vocal part that can be used to teach instrumental students the words or for a choir to sing with the orchestra. The song words could be read before it is played or a vocal soloist or choir could perform with the string orchestra. If all three verses of the song words are performed, then a repeat can be added after beat 1 of of bar 72, back to beat 2 of bar 41. While this piece would work for any concert, it would also be a great cross-curricular bridge to a social studies unit on the "Jim Crow" era or "Black History Month." It would be a particularly good choice for a "Martin Luther King" day assembly or program.

Dedicated to Aaron and Afa Dworkin and the Sphinx Organization

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CONDUCTOR SCORE

Duration - 2:40

Music by J. Rosamond Johnson

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With conviction (♩ = 60)

Violins

Viola
(Violin III)

Cello

String Bass

Piano
Accompaniment

Musical score for Violins (I and II), Viola (Violin III), Cello, String Bass, and Piano Accompaniment, measures 1-4. The score is in 6/8 time and marked *mf*. It includes performance instructions such as "With conviction (♩ = 60)" and various fingering and bowing markings.

Vlins.

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

Musical score for Violins (I and II), Viola (Vln. III), Cello, String Bass, and Piano Accompaniment, measures 5-10. The score continues with various performance markings and includes a rehearsal mark '9' in a box.

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

11 12 13 14 15 16

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

17 18 19 20 21 22

24

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

mp

23 24 25 26 27 28 29

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

mf

30 31 32 33 34 35

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

36 37 38 39 40

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

41 42 43 44 45 46

*If a soloist or choir is used to sing the words, a repeat can be added after beat 1 of bar 72 back to beat 2 of bar 40.

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

49

47 48 49 50 51

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

56

52 53 54 55 56 57

mf

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

58 59 60 61 62

mf

mf

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

63 64 65 66 67

f

f

f

f

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

68 69 70 71 72

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

73 74 75 76 77 78 79