


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 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.

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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

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

11 12 13 14 15 16

Violins I and II: Measures 11-16. Violin I has a 'V' above measure 12 and a '4' above measure 13. Violin II has a 'V' above measure 12, a '4' above measure 13, and a 'V' above measure 15. Viola (Violin III): Measures 11-16. Cello: Measures 11-16. String Bass: Measures 11-16. Piano Accompaniment: Measures 11-16.

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

17 18 19 20 21 22

Violins I and II: Measures 17-22. Violin I has a '4' above measure 17, a '4' above measure 18, a '3' above measure 19, and a '4' above measure 20. Violin II has a '4' above measure 18. Viola (Violin III): Measures 17-22. Cello: Measures 17-22. String Bass: Measures 17-22. Piano Accompaniment: Measures 17-22.

24

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

23 24 25 26 27 28 29

30 31 32 33 34 35

44827S

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

36 37 38 39 40

Vlns.

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.

49

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

47 48 49 50 51

56

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

52 53 54 55 56 57

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

mf

58 59 60 61 62

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

f

63 64 65 66 67

Score for measures 68-72, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp.

Measures 68-72 show a complex rhythmic pattern with various articulations (accents, slurs) and dynamics (ff). The Vlns. I & II parts feature a prominent melodic line with a final flourish marked with an asterisk (*). The Vla. (Vln. III) part includes a 4-measure rest in measure 69. The Cello and Str. Bass parts have a 4-measure rest in measure 69. The Pno. Accomp. part features a 4-measure rest in measure 69.

Measures 68 69 70 71 72

Score for measures 73-79, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp.

Measures 73-79 show a complex rhythmic pattern with various articulations (accents, slurs) and dynamics (ff). The Vlns. I & II parts feature a prominent melodic line with a final flourish marked with an asterisk (*). The Vla. (Vln. III) part includes a 4-measure rest in measure 74. The Cello and Str. Bass parts have a 4-measure rest in measure 74. The Pno. Accomp. part features a 4-measure rest in measure 74.

Measures 73 74 75 76 77 78 79