

GO TELL IT ON THE MOUNTAIN

With Children, Go Where I Send Thee

Traditional African-American Spirituals
Arranged by Andrew H. Dabczynski

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5
Piano	1

Beginning string players will delight in playing this energetic rendition of the well-known Christmas time spiritual, "Go Tell It on the Mountain." Paired with the equally familiar "Children Go Where I Send Thee," this arrangement shares interesting melodies among all sections. An upbeat bass line, along with plenty of finger-snapping rhythms, will make this a Christmas concert favorite for students and audiences alike.

PROGRAM NOTES

Spirituals are songs—usually religiously inspired—that originally were sung by African-Americans during the period of slavery, but continually after that time. "Go Tell It on the Mountain" is an upbeat and popular Christmas time spiritual that appeared around 1860, and became established as a popular Christmas carol by the turn of the 20th century. In this arrangement, a second popular Christmas spiritual is heard—"Children Go Where I Send Thee"—that evokes the "call-and-response" character typical of these songs. The two melodies are then partnered along with a jazzy bass line, as this arrangement drives to a joyful close.



NOTES TO THE CONDUCTOR

Go Tell It on the Mountain provides an opportunity for beginning string students to focus on rhythm, counting, and dynamics while playing simple spiritual themes within the scope of first year technique. The overall effect should be upbeat and joyful.

In the introduction (mm. 1–4), cellos/basses provide a repeated descending bass line while the violins/violas snap their fingers on off-beats (snapping with the left hand will make their first arco entrance easier). The first violins cease snapping (m. 4) and play the first statement—the chorus—of the spiritual (mm. 5–12). Second violins and violas (m. 13–20) add a simple harmony to a restatement of this theme. The verse of the spiritual is presented with a call-and-response effect (mm. 21–28) alternating between the violas/celli and the first/second violins. The repeated bass line announces a return to the chorus (mm. 29–36).

Call-and-response is used again to introduce a partner melody, the familiar spiritual “Children Go Where I Send Thee” (mm. 37–52). In this section, melodic material alternates with simple open-string pizzicato chord accompaniments (e.g., second violins/violas in mm. 33–34); plucking with the left hand will make subsequent arco sections easier to negotiate. Care should be taken to observe contrasting dynamics here. After repeating this section, the two spirituals are partnered (with some modifications—mm. 53–60) with a return to the driving bass line. Following a repeat, *Go Tell It on the Mountain* closes (61–66) with a rhythmically augmented second ending and final cadence.

Go Tell It on the Mountain

With Children, Go Where I Send Thee

CONDUCTOR SCORE
Duration - 2:40

Traditional African-American Spirituals
Arranged by Andrew H. Dabczynski (ASCAP)

Allegro (♩ = 120-130)*

Violins I & II: snap fingers - left hand, *mf*

Viola: snap fingers - left hand

Cello: pizz., *mf*

String Bass: pizz., *mf*

Piano Accompaniment: *mp*, *Allegro* (♩ = 120-130)*

Vlns. I & II: *mf*

Vla.: snap fingers - left hand

Cello: *mf*

Str. Bass: *mf*

Pno. Accomp.: *mp*

5 RH LH 1 2 3 4 5 6 7 8 9 10

*Optional Swing eighth notes (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)

13

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

mp

mp

mp

mp

mp

mp

11 12 13 14 15

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

16 17 18 19 20

21

Vlns. I *p* *mf* *p*

Vlns. II *p* *mf* *p*

Vla. *mf* *p* *mf*

Cello *mf* *p* *mf*

Str. Bass arco *p*

Pno. Accomp. *p*

21 22 23 24 25

29

Vlns. I *f*

Vlns. II *f*

Vla. *p* *f*

Cello *p* *f*

Str. Bass *p* *f*

Pno. Accomp. *mf*

26 27 28 29 30

First system of musical score for measures 31-35. It includes staves for Violins I and II, Viola, Cello, Str. Bass, and Piano Accompaniment. Measures 31-35 are numbered at the bottom. A large red watermark is overlaid on the score.

Second system of musical score for measures 36-40. It includes staves for Violins I and II, Viola, Cello, Str. Bass, and Piano Accompaniment. Measure 37 is repeated. Performance instructions include "div." (divisi) and "snap fingers - left hand" for the Str. Bass. Dynamics include *mf* and *f*. Measures 36-40 are numbered at the bottom. A large red watermark is overlaid on the score.

Vlns. I *pizz. (left hand)* *arco*

Vlns. II *p* *pizz. (left hand)*

Vla. *p* *pizz. (left hand)* *arco*

Cello *pizz. (left hand)* *arco*

Str. Bass *pizz. p*

Pno. Accomp. *p*

41 42 43 44

Vlns. I *pizz. (left hand)* *arco* *f*

Vlns. II *arco* *f*

Vla. *arco* *f*

Cello *pizz. (left hand)* *f* *arco*

Str. Bass *f* *arco* *f*

Pno. Accomp. *mf*

45 46 47 48

1. 4 2. 4

Vlns. I II

Vla.

Cello

Str. Bass

Pno. Accomp.

mf *mf*

49 50 51 52

This block contains the musical score for measures 49 to 52. It features five staves: Violins I & II, Viola, Cello, and Piano Accompaniment. The first two measures of each system are marked with a first ending bracket (1. 4) and the second two with a second ending bracket (2. 4). The dynamic marking *mf* (mezzo-forte) is present in the Viola and Cello staves in measures 50 and 51. The Piano Accompaniment is played in a rhythmic pattern of chords and eighth notes.

53 4 4

Vlns. I II

Vla.

Cello

Str. Bass

Pno. Accomp.

f *f* *f* *f* *pizz.* *f* *mf*

53 54 55 56

This block contains the musical score for measures 53 to 56. It features five staves: Violins I & II, Viola, Cello, and Piano Accompaniment. Measures 53 and 54 begin with a first ending bracket (53 4). Measures 55 and 56 begin with a second ending bracket (4). The dynamic marking *f* (forte) is used in measures 53, 54, 55, and 56. The Cello staff in measure 53 includes a *pizz.* (pizzicato) marking. The Piano Accompaniment continues with its rhythmic accompaniment.

Vlns.
I
II

Vla.

Cello

Str. Bass

Pno. Accomp.

57 58 59 60 61

Vlns.
I
II

Vla.

Cello

Str. Bass

Pno. Accomp.

62 63 64 65 66