

Gwyneth Walker

From the Depths of the Soul

songs for Baritone and Cello

“Go Down, Moses”

“Deep River”

Interlude: “Time for Reflection”

“Down to the River to Pray”

“Every Night (When the Sun Goes Down)”

From the Depths of the Soul

Violoncello

Gwyneth Walker

1. Go Down, Moses

VERSE 1

Slowly, with the weight of sorrow and oppression

Op - pressed so hard they could not stand, Let my peo - ple _

REFRAIN

go!

mf with strength *rit.*

Slower *pizz.* *poco accel.* *arco* **With some motion ♩ = 108**

p *mf*

VERSE 2

Same tempo
rolled pizz.

arco

arco

REFRAIN

rit.

INTERLUDE

Slower *pizz.* *poco accel.* *arco* **With some motion ♩ = 108**

p *mf*

36

39 *agitated*

f

43

VERSE 3

47 *snap pizz.* ϕ Mo - ses said. *arco* *snap pizz.* ϕ first - born dead.”

(f)

53 *arco* fore you stand.”

58 Prom - ised Land.”

REFRAIN

63 *rit.*

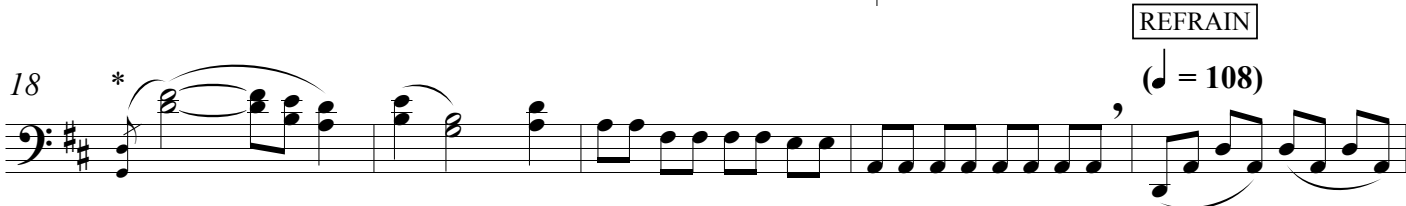
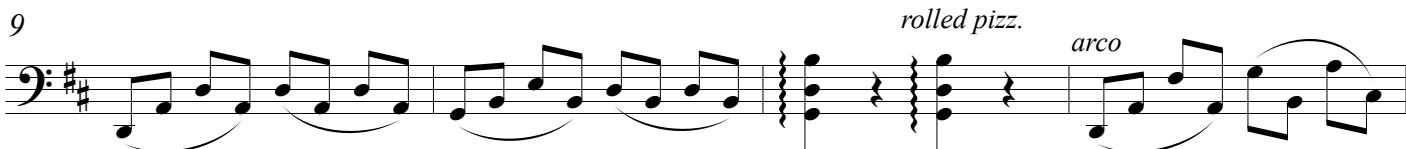
67 **Slower** *p* *(with voice)* **Freely** *mf* let — my — peo - ple, —

71 *accel.* *snap pizz.* ϕ *arco* *a tempo* ($\text{♩} = 108$) *rit.*

f with anger and determination

2. Deep River

Gently flowing ♩ = 100 (or slower)

*con sord.**smoothly, as a river**mf cantabile** The Violoncello should play whichever notes the Baritone does NOT sing, to harmonize with the voice.

45 *rolled pizz.* *arco*

INTERLUDE

49 *lightly separate*

p

VERSE 3

53 *growing into (mild) anxiety of the river travel*

(p)

57

61

REFRAIN

mf

65

69 *rolled pizz.* *arco*

sul pont.
delicately, shimmering

74

p

VERSE 4

rolled pizz.
with entire hand, Slowly, freely
ord. in a gesture of a blessing

78

83 *arco* *gentle tremolo* *rolled pizz.*

REFRAIN

88 *accel.* *arco* *a tempo* (♩ = 108)

92

95 *rolled pizz.* *rit. to end*

98 *(rit.)* *arco*

(connect directly to "A Time for Reflection" without break)

A Time for Reflection

(as a bridge between songs 2 and 3)

Slowly ♩ = 100

(con sord.) gently, reflectively

p legato

6

mp

11

cresc. poco a poco (to m. 16)

15

(*cresc.*) *f* *mf* *mp* *p* *rit.* *via sord.*

With energy ♩ = 120

19 gently tap instrument (to set tempo for next song)

(no break, connect directly to next song)

p [x x x x x x x x]

[The singer continues tapping (hands) in the same tempo, directly into the next movement]

3. Down to the River to Pray

With energy ♩ = 120

swing eighths (♩ = ♪³)

senza sord.

mf

REFRAIN

5

10

VERSE 1

15

p playfully

19

mf *p*

REFRAIN

23

mf

28

lightly

32

VERSE 2

37

mf

41

p *mf*

45

p *mf*

50 **REFRAIN**

mf

54

mf

INTERLUDE

With much energy and joy (and extra swing!)

59

f **boldly**

63

f

66

f

69 [Voice enters]

p sub. *mf*

73

p *mf* *rit.*

VERSE 3

Slower, straight eighths

77 *pizz.* [lift your head, my wear - y friend and taste the pleasure that hea - ven will send. Let noth - ing cause you

p

col canto

p

V. S.

Start slowly and accel.

82 to de - lay... but...] *arco* *long pause* swing eighths (answering voice) has - ten on the good old, *p* *mf*

86 (accel.) (from random high pitch) **REFRAIN** With energy ♩ = 120 *lightly* *gliss. and trem.* *f*

89

92 *pizz.* *p*

96 *arco* *cresc. poco a poco (to m. 102)*

100 (cresc.) *rit.* *f* *gliss.*

Left blank for page turn

4. Every Night When the Sun Goes Down

VERSE 1

Slowly, freely

Ev - 'ry night _____ when the sun goes

REFRAIN

a tempo ♩ = 60

cry. _____ True love don't rolled pizz.

6

p very gently

10

arco

INTERLUDE

Slightly faster ♩ = 66

14

VERSE 2

rit.

Slightly faster ♩ = 72

18

mp

22

25

REFRAIN

Slightly faster ♩ = 80

28

mf

31

Program Notes

The Baritone voice and Cello are characterized by *depth of sonority*. Similar in range, they speak with a deep, rich tone. Thus, **From the Depths of the Soul** was created to explore this powerful combination of low voices. Each of the songs in this set contains the words *deep* or *down* in the title. These are dark songs – traditional American spirituals which are rooted in sorrow and suffering.

“Go Down, Moses” is placed in the key of C Minor, with the Baritone often singing in the low range around G below middle C. The message is one of oppression. Starting quietly and sadly, the music grows in strength with emphatic statements of *Let my people go!* Accented chords in cello underline the conviction/command of the song.

“Deep River” features a flowing, *arpeggiated* cello accompaniment, as a river. Contrasting sections stop the flow briefly, rising to a higher range with thoughts of the *Promised Land*. There is some anxiety about the river travel (*tremolo* cello patterns), but with the Lord’s blessing, the journey is taken in safety.

The tempo quickens for a swing rhythm version of “Down to the River to Pray.” The trip is joyous, with a *crescendo* ending of “Lord, show me the way!” In the last measure, the cello slides down into the river (musically, with a *glissando!*).

This arrangement of the traditional Appalachian song, “Every Night, When the Sun Goes Down,” focuses on the transcendence of faith over sorrow and of peace (through death) over suffering and pain:

True love, don't weep or mourn for me. The Lord has come to set me free.

A new verse is added at the end:

*And when I rise up in the sky, if you look up quickly,
You will see me passing by. On wings of silver, I will fly.*

During this verse, the listener might hear a fluttering of wings (gently repeated notes) in the cello accompaniment. This is to symbolize the spirit of a bird hovering close by.