

Partitur

I'm workin' on the buildin'
(Ich arbeite an dem Gebäude)

Spiritual / M. Apitz

für Gesang (Solo
oder/und
Chor
+ Publikumseinwürfe)

+ Orchester (Streicher,
Holz- / Blechbläser (auch Sax.-satz)
Orgel (Klavier)
Gitarre)

auch Fassung Gesang + Orgel ohne Orch. möglich
(kl.)

" " Solo-Vl. + Orgel ohne Orch. "
(o.a.) (kl.)

" " für Orchester ohne Gesang möglich

- Quelle (Melodie): s. S. 14 / („American Negro Songs“ John W. Work)

- Übersetzung u. Angaben zum Inhalt (Bezug zur Bibel): S. 15

Partitur

auch Fassung Gesang (Solo oder/und Chor) + Orgel (Kl.) ohne Orch. möglich
auch Fassung Solo-VI. + Orgel (Kl.) ohne Orch. möglich

Chor ad.lib.

1. Solo-VI. (Solo-FI.) / Solo-Klar. in C (ad.lib.) mit Gesangsmelodie, Text / Bl.-Fl. I " II ab T.34s. / Blockflöten ad.lib. siehe Extrastimmen / Solosopran (Tenor) + Git. (Git. s. auch Klarinetten)

2. Solo-VI. / Sax. I (Sopr.-S.) + B-Klar. I ad.lib. } T.11-18 siehe

VI. I a / Tr. I / Chor-Sopran + Git.

VI. I b ad.lib.

VI. II a / Tr. II / Sax. II (Alt-S.) (oder B-Klar. II) T.27-42 siehe ad.lib. / Alt (Chor)

VI. II b ad.lib.

VI. III a (besser Viola I s. Extrastimme) / Tenor-Pos. I / Sax. III (Tenor-S. oder Alt-S.) / Tenor (Alt II als Tenorverstärker) (Chor)

VI. III b (ad.lib.) / Tr. III ad.lib.

VI. IV a (besser: Viola II s. Extrastimme) } ad.lib. / Tenor-Pos. II } ad.lib. / Sax. IV (Tenor-S. oder Alt-S.)

VI. IV b (ad.lib.) / Tr. IV } ad.lib.

Zusätzliches Solo-Vc (= Violaversatz vergl. Viola I) / Fagott I

evtl. 2 Tasteninstrumente → Orgel (Kl.) = Chorpartitur (Solo + Chor + Begleitung) / Extraorgel f. Fassg. VI. / Orgel (Orgelstimme mit Text) (mit Noten der 2. Solo-VI. ab T.34)

Git. / Vc I / Kl. / Fagott II / Sax. II (Bariton-S. oder Tenor-S.) / Barß (Chor)

Vc II siehe 8.-9-Zeichen = Kb.-verstärkt./Kb.-ersatz / Barß-Pos. (Tuba)

Zusatz-VI. a (gr. Noten)
 " " b (kl. Noten)

Fassung ohne Gesang beginnt mit Takt 3/ohne Wdh.

- alles triolisch: Π u. $\Pi = \Pi$
-3-
- alles legg: alles Ungebundene kürzen
- in Fortitarkten Taktumfänge sehr betonen
- in den Pianoteilen (T. 11-18, 27-34) weich, etwas breite, artikulieren

Vorspiel

Tutti ohne Sax. - satz (ex. I ad. lib.)
u. ohne Blockfl. II

ad. lib. (ex. 1. solo-Vl. bei Vorsp. verstärken (ersetzen))

mf

VI, Tr., Fl.

Pos. →

VI, Tr. →

Pos. →

VI, Tr. →

Dynamik: s. 1. Solo-Vl.

kl. Noten nur für Fassg. Gesang / Orgel (ke.) ohne Orch. (ad. lib.)

C F G⁷ C[#] C

Vc II = Vc I / - kb

Refrain
mit Chor

+ Publikum (Sopranstimme)

- Blechsaatz
- Blockfl.

+ Blechsaatz
+ Sax. II - V
+ Blockfl. (1. Blockfl. oben / 2. Blockfl. unten)

- Blechsaatz
- Sax. II - V
- Blockfl.

I'm workin' on the building' for my Lord, for my Lord, for my Lord, I'm

Solo-Vclay
1. x tacet, 2. x

Sax. VI. 2. x

Sax. VI. 1. x

Tr. u. Sax. 1. u. 2. x tiefe Lage

VI. Fr. → 2. x

VI. Fr. 2. x

VI. 2. x

VI. 1. x

VI. 2. x

VI. 1. x

VI. 2. x

VI. 1. x

Handwritten musical score for the refrain. It includes a vocal line with lyrics: "I'm workin' on the building' for my Lord, for my Lord, for my Lord, I'm". Below the vocal line are several staves for instruments: Saxophones (VI. 1. x, VI. 2. x), French Horns (VI. Fr. 1. x, VI. Fr. 2. x), Violins (VI. 1. x, VI. 2. x), and Violas (VI. 1. x, VI. 2. x). There are also parts for Trombones and Saxophones in the lower register. The score includes dynamic markings like *mf* and *p*, and performance instructions like "Solo-Vclay" and "tiefe Lage".

kl. Noten ad. lib. (= Mel.) (evtl. Mel. bei Fassg. Vi. / Orgel (Kb.) bei 4. dh. verdoppeln)

Wdh.:
2. u.
1 Okt. ↑
(ad. lib.)

+ Kb

Vc. II

Musical notation for the lower register instruments. It includes parts for Keyboard (+ Kb) and Double Bass (Vc. II). The lyrics "I'm wor-kin'" are written below the notes. There are also some performance markings like "Pos. Sax." and "Pizz.".

Musical notation for the lower register instruments, including Keyboard (+ Kb) and Double Bass (Vc. II). Chord symbols are written below the notes: C, C7, F, (Dm7), G(G7 C6), G. There are also performance markings like "Pizz." and "arcol(?)".

Musical notation for the lower register instruments, including Keyboard (+ Kb) and Double Bass (Vc. II). Performance markings like "VI. a pizz" and "VI. b arcol(?)" are present. The notation shows rhythmic patterns and dynamics.

+ Publikum

+ Blechsatz
+ Sax. II-V
+ Blockfl.

workin' on the buildin' for my Lord,

workin' on the buildin' for my Lord.

vc II → 8 ————— Chorbaß →

1. u. 2. Strophe

Melodie: Solo Sopran (Tenor);
ohne Chor (Die Melodie ist auch in den Hornstimmen)
(erste alle Frauen einstimmig)

ohne Sax. - u. Blechsaetz (Sax I evtl. 1. x Mel. als Solo; 2. x Einwurfe / Bl. - p. I u. II tacet; Bl. - p. I evtl. bei 2. x Einwurfe siehe

1. Jf J was a sinner, I tell you what I would do, I'd
2. Jf J was a dancer, I tell you what I would do, I'd

(11) evtl. nur Klaro. Blockfl.

kleine Noten nur bei Fassung Vi./orgel (kl.) u. nur bei Udh. spielen

Refrain

mit Chor
Tutti

throw a way my sinful ways an' work on the buildin' too.
throw a way my dancin' shoes an' work on the buildin' too.

I'm

Handwritten musical score for the first part of the refrain. It consists of seven staves of music. The first staff has a circled '15' and a circled '17' above it. The music includes various rhythmic patterns, including triplets and sixteenth notes. There are several annotations on the right side of the staves:

- VI. Bl-Fl I (10kt. 4)
- Klar. ad. lib. (= Mel.)
- Bl-Fl II
- Sax.
- vi. ad. lib. (= Sax.)
- (Verdopplung v. 1. u. 2. Vi.)
- VI, Fl.
- Tr. (VI, II)
- VI.
- Tr. (VI, II), Sax.
- VI, Pos.
- Tr. (VI, II), Sax.
- VI, Pos.
- Tr. (VI, II)
- Fag.

Handwritten musical score for the second part of the refrain. It consists of two staves of music. The first staff has a circled '18' above it. The music includes various rhythmic patterns, including triplets and sixteenth notes. There are several annotations on the right side of the staves:

- 10kt. ad. lib.
- kl. Noten ad. lib. (= Mel.)

Below the staves, there is a bass line with the following notes: D7, G, G7, C, C7, F, G7, C, F, C4, C. To the left of the bass line, there is a circled '8' and the text 'Vcll →' and 'vi. a ad. lib.'.

[+ Publikum (Sopranstimme)]

workin' on the buildin' for my Lord, for my Lord, for my Lord, I'm

ad. lib. (= Vor dopp. Vi.)

worf-kin

worf-kin

kl. Noten ad. lib. (= Mel.)

Mel. bei Fassg. Vi./Orgel (kl.) spielen!

worf-kin

Vc II →

vi. a pizz

vi. b. arco (?)

[+ Publikum]

workin' on the buildin' for my Lord,

workin' on the buildin' for my Lord.

(23) ²³ ² ³

(25) ⁴⁴ ³

wor-kin'

wor-kin'

wor-kin'

C C7 F G C7 C C# C

YII → 8

3. Strophe

Melodie Sopran (Tenor);

ohne Chor (Die Melodie ist auch in den Chorstimmen)
(= evtl. alle Sanger einstimmig)

Sax. - u. Blechsatz (evtl. mit Sax. I + Tr. I oder mit Sax. I + Sax. II)
- Bl. - Fl. II / Bl. - Fl. I ad. lib.

3. Jf J was a gambler, J tell you what J would do, J'd

Musical notation for Saxophone and Woodwinds, including circled numbers 27 and 30.

Musical notation for Saxophone and Woodwinds, featuring triplets and dynamic markings.

Sax. u. VI. ad. lib.
VI. Ia

Musical notation for Saxophone and Violins I, including circled numbers 27 and 30.

VI. Ib

Sax. II evtl. Mel. bis T. 33

Musical notation for Saxophone II and Violins II, including circled number 27.

VI. II b

VI. III a

VI. III b

VI. IV a

VI. IV b

Musical notation for Violins III, Violins IV, and Cello/Double Bass.

kleine Noten nur bei Fassung VI./orgel (Kl.) spielen

7 Okt. ↑
ad. lib.

Musical notation for Organ and Cello/Double Bass, including circled numbers 27 and 30.

Vcll →

Chord progression: D7 G (G7) C D7 G (G7) C G 8 →

Musical notation for Violin A and Violin B, including circled number 27.

Refrain mit Chor

Futti
I'm

throw a-way my gambler's dice an' work on the buildin' too.

Handwritten musical score for a refrain. It consists of seven staves of music. The first staff begins with a circled number 31. The music features various rhythmic patterns, including triplets and sixteenth notes. There are several annotations in circled boxes: (31), (33), and VI. Instrumentation markings include: Bl.-Kl. I, Bl.-Kl. II, Klar. (VII), Sax. (Sax 1067, 11?), Sax II (VI), VI, Tr., Sax III (VI), VI, Tr., Pos., Sax IV (VI), VI, Tr., Pos., and Sax (VI). The dynamic marking 'mf' is present. The score ends with a circled number 33.

Extraorgel f. Fassg. Vi. / Orgel (Kl.)
beinhaltet ab hier die 2. Solo-VI.

Handwritten musical score for a section titled 'Vcll'. It consists of two staves of music. The first staff has a circled number 34. Below the staves are guitar chords: D7, G, G7, C, C7, F, G7, C, F, C4, C. The second staff is labeled 'Vcll' and 'ad. lib.'. The music includes triplets and various note values.

Flügelhorn

workin' on the buildin' for my Lord,

for my Lord,

for my Lord, I'm

Handwritten musical score for Flute I and Flute II. The score consists of seven staves. The first two staves are for Flute I and Flute II, with circled numbers 35 and 37 respectively. The remaining five staves are for other instruments, likely strings. The lyrics "workin' on the buildin' for my Lord, for my Lord, for my Lord, I'm" are written above the first staff. The word "workin'" is written below the fifth and sixth staves. The score includes various musical notations such as notes, rests, and dynamic markings like *p*.

kl. Noten ad. lib. (= Mel.)

Handwritten musical score for Clarinet (kl.). It consists of two staves. The first staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The word "workin'" is written below the first staff.

Handwritten musical score for Violin II (Vcl. II) and Violins I (Vl. a and Vl. b). The first staff is for Violin II, with a circled number 8 and a *C* time signature. The second staff is for Violin I (Vl. a), with the instruction "pizz" (pizzicato). The third staff is for Violin I (Vl. b), with the instruction "arco" (arco). The score includes various musical notations such as notes, rests, and dynamic markings like *p*.

[+ Publikum]

workin on the buildin' for my Lord

workin' on the buidin' for my Lord.

Handwritten musical score for piano and voice. The score is divided into two systems, each starting with a circled measure number (39 and 41). The music is written on a grand staff (treble and bass clefs). The lyrics "workin on the buildin' for my Lord" and "workin' on the buidin' for my Lord." are written above the vocal line. The piano accompaniment includes various chords and melodic lines. There are some handwritten annotations like "2 3 2 3" and "3 4" above notes, and "p" for piano dynamics. The lyrics "wor-kin'" and "P wor-kin'" are written below the vocal line in some measures.

Handwritten musical score for piano, showing a single system with two staves. The lyrics "wor-kin'" are written above the vocal line. The piano accompaniment includes chords and melodic lines.

Chord progression: C → F → C7 → F → G → C7 → C C0 C

Handwritten musical score for piano, showing a single system with two staves. The piano accompaniment includes chords and melodic lines.

Quelle für die Melodie

American Negro Songs

230 Folk Songs and Spirituals,
Religious and Secular



John W. Work

American Negro Songs

230 Folk Songs and Spirituals,
Religious and Secular

John W. Work

From joyous gospel to deeply felt blues, this wonderful collection contains vintage songs sung and played through the years by black Americans—at work, in church and for pure entertainment. Included are spirituals, blues, work songs, and a variety of social and dance songs.

This important volume was originally compiled in 1940 by Dr. John W. Work, the noted musicologist affiliated with Fisk University and the celebrated Fisk Jubilee Singers. In it, he discusses the origins and history of black American folk music, the influence of slavery and African cultures as well as the lyric significance of such much-loved songs as "Swing Low, Sweet Chariot," "Steal Away to Jesus," "Lord, I Want to Be a Christian," and "John Henry." These informative notes lead up to the heart of the book: the complete words and music for 230 religious and secular songs, including "Study War No More," "Keep Me from Sinking Down," "You May Bury Me in the East," "Rock of Ages," "Go Tell It on the Mountain," and many others.

This is an indispensable treasury of music for singers, musicians and all readers seeking a comprehensive sourcebook of black American folk music. It will be equally welcomed at parties, family get-togethers, sing-alongs, church events and other gatherings where people want to play and sing these classic folk songs that are an integral part of American musical history.

Unabridged Dover (1998) republication of the edition published by Crown Publishers, Inc., New York, 1940. Bibliography. Index of Song Titles. 272 pp. 6 1/2 x 9 1/4. Paperbound.

ALSO AVAILABLE

NEGRO FOLK MUSIC, U. S. A. Harold Courlander. 324pp. 5 1/2 x 8 1/2. 27350-4 Pa. \$9.95

Free Dover Music Catalog (59057-7) available upon request.

ISBN 0-486-40271-1



\$9.95 IN USA

I'm workin on the Buildin'

f. 15

Refrain:

I'm workin' on the buildin'
for my Lord.

Ich arbeite an dem Bauwerk
für meinen Herrn.

Verse:

1. If I was as sinner,
I tell you what I would do,
I'd throw away my sinful ways
an' workin' on the buildin' too.

Wäre ich ein Sünder
würde ich, das erzähle ich dir,
die sündhaften Wege verlassen
und auch an dem Gebäude bauen.

2. If I was a dancer,
I tell you what I would do,
I'd throw away my dancin' shoes
an' workin' on the buildin' too.

Wäre ich ein Tänzer
würde ich, das erzähle ich dir,
meine Tanzschuhe wegwerfen
und auch an dem Gebäude bauen.

3. If I was a gambler,
I tell you what I would do,
I'd throw away my gamblin' dice
an' workin' on the buildin' too.

Wäre ich ein Spieler
würde ich, das erzähle ich dir,
meinen Würfel wegwerfen
und auch an dem Gebäude bauen.

I'm workin on the Buildin'

Refrain:

I'm workin' on the buildin' for my Lord.

Ich arbeite an dem Bauwerk für meinen Herrn.

Verse:

1. If I was as sinner I tell you what I would do,
I'd throw away my sinful ways an' workin' on the buildin' too.

Wäre ich ein Sünder würde ich, das erzähle ich dir,
die sündhaften Wege verlassen und auch an dem Gebäude bauen.

2. If I was a dancer, I tell you what I would do,
I'd throw away my dancin' shoes an' workin' on the buildin' too.

Wäre ich ein Tänzer würde ich, das erzähle ich dir,
meine Tanzschuhe wegwerfen und auch an dem Gebäude bauen.

3. If I was a gambler, I tell you what I would do,
I'd throw away my gamblin' dice an' workin' on the buildin' too.

Wäre ich ein Spieler würde ich, das erzähle ich dir,
meinen Würfel wegwerfen und auch an dem Gebäude bauen.