

BANDANNA SKETCHES

(Four Negro Spirituals)

by

Clarence Cameron White



Violin & Piano

- No. 1. Chant (Nobody Knows de Trouble I've Seen) .50
No. 2. Lament (I'm troubled in Mind) .50
No. 3. Slave Song (Many Thousand gone) .50
No. 4. Negro Dance (Sometimes I feel like
a Motherless Child) .65

BOSTON
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CARL FISCHER NEW YORK
COOPER SQUARE

PRINTED IN U. S. A.

CHICAGO
335-337 SO. WABASH AVE.

Sheet Music Edition
B.1171

(As played by Fritz Kreisler)

1. CHANT

3

(Nobody knows de trouble I've seen)

CLARENCE CAMERON WHITE
Op.12, No 1

Slowly, and with religious fervor

VIOLIN

PIANO

mf

con Ped.

mp

mf

p

mp

pp

pp

Ped.

Ped.

*

This musical score is for a piano and voice piece, page 4. It features a piano accompaniment and a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five systems. The first system shows the piano playing a melody in the right hand and a bass line in the left hand, with a forte (ff) dynamic. The vocal line enters in the second measure. The second system continues the piano accompaniment, with a piano (p) dynamic in the left hand and a mezzo-forte (mf) dynamic in the right hand. The vocal line is marked "tranquillo" and "mf". The third system features a more complex piano accompaniment with triplets and sixteenth notes. The vocal line continues with triplets. The fourth system shows the piano playing a melody in the right hand and a bass line in the left hand, with a piano (p) dynamic. The vocal line continues with triplets. The fifth system shows the piano playing a melody in the right hand and a bass line in the left hand, with a piano (p) dynamic. The vocal line continues with triplets. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

ff *rit.* *a tempo*

tranquillo *mf* 1 *p* *mf*

rit. *L. H.* *pp* *rit.*



First system of musical notation. The top staff is a single melodic line in treble clef, marked *p a tempo*. It features a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), marked *pp a tempo*. It consists of a steady eighth-note pattern in the bass and a more complex eighth-note pattern in the treble.



Second system of musical notation. The top staff continues the melody, marked *broad*, with a wide interval between notes. The bottom staff continues the piano accompaniment, with a crescendo hairpin indicating increasing volume.



Third system of musical notation. The top staff features a melodic line with a fermata over the final note. The bottom staff continues the piano accompaniment, marked *mf* (mezzo-forte), with a crescendo hairpin.



Fourth system of musical notation. The top staff ends with a fermata and a key signature change to one flat (B-flat major/A minor), marked *rit.* and *IV*. The bottom staff continues the piano accompaniment, marked *pp* (pianissimo) and *rit.* (ritardando).

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