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*As  
played by the  
world renowned pianist  
Percy Grainger*

“**Juba**”  
(Dance)

*From the Suite •  
“In the Bottoms”*

*by  
for the Piano  
R. Nathaniel Dett*



*Price 2/6 net.*

CLAYTON F. SUMMY Co., CHICAGO.

ALLAN & Co.,

Melbourne - Sydney - Adelaide - Bendigo



## IN THE BOTTOMS.

### Characteristic Suite.

*"More an expression than a painting."*


Beethoven.

"In the Bottoms" is a Suite of five numbers giving pictures of moods or scenes peculiar to Negro life in the river bottoms of the Southern sections of North America. It is similar in its expression, and in a way a continuation of the sentiments already set forth in the "Magnolia" Suite, but suggests ideas incidental to life in a more particular geographic territory. Neither Suite, like Dvorak's famous "New World Symphony" is dependent for its effect upon the introduction of folk-songs, either in their natural, or in a highly developed form. As it is quite possible to describe the traits, habits and customs of a people without using the vernacular, so is it similarly possible to musically portray racial peculiarities without the use of national tunes or folk-songs. "In the Bottoms," then, belongs to that class of music known as "Program music" or "music with a poetic basis." The source of the "program" or "poetic basis" has already been referred to, and the following notes are appended to show that its relation to the music is intimate.

No. 1. Prelude—is nightfall; the heavy chords represent the heavy shadows, and the open fifths, the peculiar hollow effect of the stillness; the syncopated melody which occurs, is the "tutting" of a banjo, which music is, however, only incidental to the gloom.

No. 2. His Song—The psychological phenomenon is historic, that the moods of suppressed people have oftenest found their most touching expression in song. An aged Negro will sometimes sit for hours in the quiet of an evening, humming an improvised air, whose wierd melody seems to strangely satisfy a nameless yearning of the heart.

No. 3. Honey—Literally, "Honey" is a colloquialism—the familiar term of endearment (South) It may mean much, little, everything or nothing; the intimation here, is one of coquetry. It is after a poem, "A Negro Love Song" by Paul Laurence Dunbar.

No. 4. The rhythmic figure,——which forms the theme of this Barcarolle is in reality, the rhythmic motif of the whole Suite; it is of most frequent occurrence in the music of the ante-bellum folk-dances, and its marked individuality has caused it to be much misused for purposes of caricature. Here it paints the pleasure of a sunshiny morning on the Father of Waters.

No. 5. Dance—This is probably the most characteristic number of the Suite, as it portrays more of the social life of the people. "Juba" is the stamping on the ground with the foot and following it with two staccato pats of the hands in two-four time. At least one-third of the dancers keep time in this way, while the others dance. Sometimes all will combine together in order to urge on a solo dancer to more frantic (and at the same time more fantastic) endeavors. The orchestra usually consists of a single "fiddler," perched high on a box or table; who, forgetful of self in the rather hilarious excitement of the hour, does the impossible in the way of double stopping and bowing.

\*\*\*A word of warning cannot be suppressed in regard to the tempo of the "Dance." Do not take it *too fast!* Much of the dancing in the bottoms is done with a grace and finish that a *Presto* tempo never could suggest.

\*\*\*Metronome marks, which should be carefully observed, are given for all of the movements. The Prelude should open and close with an air of mystery, and most of its serenade part be kept subdued as if sounding from afar. Let the major-key portion of His Song have a decidedly hopeful tone as it has prophetic significance. Flirt all you please with Honey; let your love of the beautiful in Nature permeate the Barcarolle, but don't become too boisterous in the dance; remember always that program music is at its best when most in accord with those sentiments uttered by the great Beethoven in regard to his own "Pastoral Symphony" when he said,—"*more an expression than a painting.*"

R. Nathaniel Dett.



# "JUBA" (DANCE)

R. NATHANIEL DETT.

Non Troppo Allegro  $\text{♩} = 120-144$

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features a complex, rhythmic melody with many beamed eighth and sixteenth notes. Above the first few measures, there are fingering numbers: 5, 2, 3, 1, 5, 2, 3, 1, 5, 2, 3, 1, 3, 5, 2, 3, 1. The lower staff is in bass clef and provides a steady accompaniment of eighth notes. The dynamic marking *mf* and the instruction *non legato* are written in the first measure. There are some faint handwritten scribbles below the bass staff.

The second system continues the musical piece with similar notation to the first system, featuring a complex melody in the treble clef and a steady accompaniment in the bass clef. There are some faint handwritten marks, including a large 'J' or '8' in the right margin.

The third system continues the musical piece with similar notation to the first system, featuring a complex melody in the treble clef and a steady accompaniment in the bass clef. There are some faint handwritten marks, including a large 'M' or 'J' in the right margin.

The fourth system continues the musical piece with similar notation to the first system, featuring a complex melody in the treble clef and a steady accompaniment in the bass clef. The piece concludes with a final chord marked with a forte *f* dynamic.

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sf *marcato* sf *simile* sf

Handwritten annotations: *Red.* (twice), *f*, *sf*, *sf*

Handwritten numbers: 2, 2, 2, 2, 2

Handwritten symbols:  $\vee$  (twice),  $\vee$  (twice),  $\vee$  (twice)

Handwritten symbols:  $\vee$  (twice),  $\vee$  (twice),  $\vee$  (twice)

sf

Handwritten annotations: *Red.* (twice), *f*, *sf*, *sf*

Handwritten symbols:  $\vee$  (twice),  $\vee$  (twice),  $\vee$  (twice)

Handwritten symbols:  $\vee$  (twice),  $\vee$  (twice),  $\vee$  (twice)

sf *poco dim-in-u-endo* f mf

Handwritten annotations: *Red.* (twice), *f*, *mf*

Handwritten symbols:  $\vee$  (twice),  $\vee$  (twice),  $\vee$  (twice)

Handwritten symbols:  $\vee$  (twice),  $\vee$  (twice),  $\vee$  (twice)

Handwritten numbers: 1, 2, 8

Handwritten numbers: 8

Handwritten symbols:  $\vee$  (twice),  $\vee$  (twice),  $\vee$  (twice)

Handwritten symbols:  $\vee$  (twice),  $\vee$  (twice),  $\vee$  (twice)

Handwritten symbols:  $\vee$  (twice),  $\vee$  (twice),  $\vee$  (twice)

Handwritten symbols:  $\vee$  (twice),  $\vee$  (twice),  $\vee$  (twice)

Handwritten symbol: *ku*



mp

1 2 1 2 3 3 3 1

3 5 4 2 1

3 4 3 1 4 2

5 4

4 1 2 1

*p* *mp*

*cresc.*

C

B. 1204



Handwritten musical notation system 1. Treble clef, bass clef. The system contains four measures. The treble staff features a complex texture of chords and moving lines, with a fermata over the final measure. The bass staff provides a harmonic accompaniment. A dynamic marking of *cresc.* is present in the right margin. A circled '8' is written above the final measure of the treble staff.

Handwritten musical notation system 2. Treble clef, bass clef. The system contains four measures. The treble staff continues the complex texture from the previous system. The bass staff accompaniment is consistent. A circled '8' is written above the first measure of the treble staff.

Handwritten musical notation system 3. Treble clef, bass clef. The system contains four measures. The treble staff continues the complex texture. The bass staff accompaniment is consistent. A circled '8' is written above the first measure of the treble staff.

Handwritten musical notation system 4. Treble clef, bass clef. The system contains four measures. The treble staff continues the complex texture. The bass staff accompaniment is consistent. A dynamic marking of *Tempo I.* and *mf* is present in the left margin.

Handwritten musical notation system 5. Treble clef, bass clef. The system contains four measures. The treble staff continues the complex texture. The bass staff accompaniment is consistent.



*stacc.*

*p* *poco a poco* *cresc.*

*non legato* *cresc.*

*f*

*gaio*



# WALTZING MATILDA

An Australian Song

MARIE COWAN  
arranged for Piano Solo by  
THOMAS WOOD

With an easy swing, gally

Piano

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The bass line features a rhythmic pattern of eighth notes with a 'sim.' (simile) marking. The upper staff contains chords and melodic lines. Dynamics include *p*, *mp*, and *p* again. There are also *ten.* (tension) markings above the staff.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The music is characterized by a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *p*, *mf*, and *p*. There are *ten.* markings above the staff. The system concludes with a double bar line and a repeat sign.

The third system of musical notation is the final system on the page. It continues the two-staff format. The bass line maintains the eighth-note accompaniment. Dynamics include *p* and *mf*. The system ends with a final chord and a repeat sign.

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