

J. M. HUEHN

GOIN' HOME

FROM THE LARGO OF THE
NEW WORLD SYMPHONY

BY

ANTON DVOŘÁK

WORDS AND ADAPTATION BY

WILLIAM ARMS FISHER

HIGH VOICE, IN E^b
MEDIUM VOICE, IN D^b

— LOW VOICE, IN C

DUET FOR SOPRANO AND ALTO

EACH 50 CENTS

PUBLISHED FOR MIXED VOICES	OCTAVO No. 13,674	.15
PUBLISHED FOR MEN'S VOICES	OCTAVO No. 13,696	.15
PUBLISHED FOR WOMEN'S VOICES	OCTAVO No. 13,676	.15

ARRANGEMENTS

VIOLIN OR CELLO AND PIANO	.50
PIANO	.50
ORGAN	.50
STRING QUARTET	.75

OLIVER DITSON COMPANY

THEODORE PRESSER CO. DISTRIBUTORS

1712 CHESTNUT STREET

PHILADELPHIA



ANTON DVOŘÁK

(1841-1904)

ANTON DVOŘÁK was Director of the National Conservatory of Music in New York, from his arrival in October, 1892, until he returned to his beloved Bohemia, in April, 1895.

In 1893, longing to hear his native tongue and with something akin to homesickness, he spent the summer in Spillville, Iowa, a small community of Bohemians.

Probably he carried the manuscript of his symphony, *From the New World*, Op. 95, with him for final polishing. He carefully dated his sketches and compositions, and these dates show that the score of the first movement was finished February 28, 1893, the second movement, the *Largo*, March 14, the third, April 10, and the fourth on May 24, 1893, all in New York. In Spillville, Iowa, he wrote the *String-quartet in F*, Op. 96, in June, and the *Quintet in Eb*, Op. 97, in July and August.

These works were the outcome of his enthusiastic study of the folk-music of the American negro, and in them he did not incorporate negro themes but invented his own after the negro manner. He told me after his return that he had been reading Longfellow's *Hiawatha*, and that the wide-stretching prairies of the midwest had greatly impressed him.

As a pupil of Dvořák's I saw much of him at this time, and he was frankly annoyed at some of the statements made in the daily press regarding his "theories," for he had none. He was ever seeking fresh musical material, and in the Negro spiritual he rejoiced to find something that from the old-world point of view was unhackneyed and moreover indigenous. He saturated himself in it, and then simply and naturally gave rich expression to his "discovery" in the three works mentioned.

Between Anton Seidl, then conductor of the Philharmonic Orchestra, and Dvořák was a great bond of friendliness and sympathy. At the final private rehearsal of the *New World Symphony*, Seidl played each movement without a break, and between the movements left his desk and came to the back of the hall to exchange a few brief words with the composer. Seated with Dvořák he told me that he was then hearing his symphony for the very first time.

The work had been much written up in advance and at the first public performance, Friday afternoon, December 15, 1893, Carnegie Hall was crowded. At the close of the *Largo*, so moving was the performance, so touched to the heart was the great audience, that in the boxes filled with women of fashion, and all about the hall people sat with tears rolling down their cheeks. Neither before, nor since, have I seen a great audience so profoundly moved by absolute music. At the close of the movement, and again at the end of the symphony, the modest, simple-hearted, peasant composer was persuaded with difficulty to rise and acknowledge the ovation given him.

The *Largo*, with its haunting English horn solo, is the outpouring of Dvořák's own home-longing, with something of the loneliness of far-off prairie horizons, the faint memory of the red man's bygone days, and a sense of the tragedy of the black man as it sings in his "spirituals." Deeper still, it is a moving expression of that nostalgia of the soul all human beings feel. That the lyric opening theme of the *Largo* should spontaneously suggest the words, "Goin' home, goin' home," is natural enough, and that the lines that follow the melody should take the form of a negro spiritual, accords with the genesis of the symphony.

Boston, July 21, 1922



GOIN' HOME

From the Largo of the Symphony
"From the New World," Op.95



(Original Key, D \flat)

Words and adaptation by
WILLIAM ARMS FISHER

ANTON DVOŘÁK

M
1621
D98859
no. 9b

Largo (♩=52)

VOICE

PIANO

p

Go - in' home, go - in' home,

mp *f* *pp*

Red. sfp

I'm a - go - in' home; Qui - et-like, some still day, I'm jes' go - in' home.

pp

mp *mf*

It's not far, jes' close by, Through an o - pen door; Work all done, care laid by,

mp

N. B. When desired the text may be sung without dialect.

p

gwine to fear no more. Moth-er's there 'spect - in' me, Fa - ther's wait - in' too;
 (going) (there ex - pect - ing me,)

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dynamic marking of *p* and contains the lyrics: "gwine to fear no more. Moth-er's there 'spect - in' me, Fa - ther's wait - in' too;". Below the lyrics are the words "(going)" and "(there ex - pect - ing me,)" respectively. The piano accompaniment includes a *pp* marking in the second measure.

crest. *f* *p*

Lots o' folk gath-er'd there, All the friends I knew, All the friends I

The second system of music continues the vocal line and piano accompaniment. The vocal line has dynamic markings of *crest.*, *f*, and *p*. The lyrics are: "Lots o' folk gath-er'd there, All the friends I knew, All the friends I". The piano accompaniment features *crest.*, *f*, *pp*, and *p* markings.

p *p* *f* *ff*

knew. Home, home, I'm go - in' home! _____

The third system of music concludes the vocal line and piano accompaniment. The vocal line has dynamic markings of *p*, *p*, *f*, and *ff*. The lyrics are: "knew. Home, home, I'm go - in' home! _____". The piano accompaniment includes *pp*, *p*, *p*, *f*, and *ff* markings. There are also *ped.* markings in the piano part.

p

No-thin' lost, all's gain,

pp *p*

cresc.

No more fret nor pain, No more stum-blin' on the way, No more long-in' for the day,—

cresc.

dim. *p*

Gwine to roam no more! — Morn - in' star lights the way,

(Going)

dim. *p*

mf *cresc.*

Res' - less dream all done; — Shad-ows gone, break o' day, Real life jes' be-gun.

mf

cresc.

Dere's no break, ain't no end, Jes' a - liv - in' on, Wide a - wake, with a smile
(There's no break, there's no end)

f *pp*

Go - in' on and on. Go - in' home. go - in' home,

f *dim.* *pp*

cresc.

I'm jes' go - in' home;— It's not far, jes' close by, Through an o - pen door.

cresc.

mp *pp*

I'm jes' go - in' home. Go - in' home.

dim. *mp* *pp* *ppp* *rit.*

Handwritten signature

NEGRO SPIRITUALS

Arranged for Voice and Piano by American Composers

WILLIAM ARMS FISHER

	High	Med. High	Med.	Med. Low	Low	
DEEP RIVER	G		F	E	D	.40
DON'T BE WEARY, TRAVELLER	D min.		B min.			.40
EV'RY TIME I FEEL THE SPIRIT			F		D	.40
I'M A-ROLLING			F		E♭	.40
LITTLE WHEEL A-TURNIN' IN MY HEART	F		D			.40
SOMETIMES I FEEL LIKE A MOTHERLESS CHILD	G min.		F min.	E min.	D min.	.40
STEAL AWAY	G		E♭			.40
SWING LOW, SWEET CHARIOT		A♭	F			.40

HARVEY B. GAUL

DE NEW BORN BABY <i>(Christmas Song of the Fisherman)</i>			G min.		E min.	.40
GO TELL IT ON THE MOUNTAINS <i>(Christmas Song of the Plantation)</i>	G♭				E♭	.40
RIDE ON, KING JESUS!	C# min.		A min.			.40

J. ROSAMOND JOHNSON

NOBODY KNOWS THE TROUBLE I SEE	A	G	F		E♭	.40
WALK TOGETHER, CHILDREN	F		D			.40

CHARLES FONTEYN MANNEY

GOIN' TO SHOUT	C		A			.40
OH, WHEN I GET TO HEAVEN	G min.		E min.			.40
STEAL AWAY	A♭		F			.40
WERE YOU THERE <i>(The Crucified)</i>	A♭		F			.40

AVERY ROBINSON

HAIL THE CROWN	E min.				C#	.40
----------------	--------	--	--	--	----	-----

JAMES H. ROGERS

SWING LOW, SWEET CHARIOT			F		E♭	.40
--------------------------	--	--	---	--	----	-----

OLIVER DITSON COMPANY

Order of your local dealer