

Gary Bachlund
Echoes from the Cabin

Texts of James Edwin Campbell

FOR MEDIUM VOICE AND PIANO

2006

www.bachlund.org

Echoes from the Cabin

Five Songs for High Voice

James Edwin Campbell (c. 1862-c.1902)

Gary Bachlund

Uncle Eph's Banjo Song

1. $\text{♩} = 80$

f *mp*

4

Clean de ba'n an'sweep de flo', sing, my bawn-ger, sing! We's

6

gwine ter dawnce dis eb - nin' sho', ring, my bawn-ger, ring! Den

8

hits up de road an' down de lane, Hur-ray, nig-gah,³* you miss de train, de

* See "Notes" at the back of this score

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10

yal-ler gal she dawnce so neat, de yel-lar gal she looks so sweet,

12

Ring, my bawn-jer, ring!_ Ring,— my bawn-jer, ring!_

14

Sing!_____ De moon come up, de sun go down,

17

sing, my bawn-jer, sing! De nig-gahs am all come fum town,

19

ring, my bawn-jer, ring! Den hits roun' de hill an' froo de fiel', -

21

Look out dar, nig-gah, doan' you steal! De mil-yuns on dem vines am green. De

23

moon am bright, O you'll be seen! Ring, my bawn-jer, ring!_ Ring,

25

my bawn-jer, ring!_ Ring!_

ff 23 II 2006 Nancy

Ol' Doc' Hyar

2. *f* $\text{♩} = 180$

3 3 3

4 *f*

3 3

7 *mp* *ten.*

3

10 $\text{♩} = 180$

Ol' Doc' Hyar lib in ur house on de

mf

3 3

13

hill, he hun - ner yurs ol' an'

3

16

neb - ber wuz ill; he yurs dee so

19

long an' he eyes so beeg, an' he

22

laigs so spry dat he dawnce ur jeeg;

25

he lib so long

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27

dat he knows eb - bry tings 'bout de

30

beas' - es dat walks an' de bu'ds dat sings -

33 (♩ = ♩ - l'istesso tempo)

— Dis ol' Doc' Hyar, wha lib up dar, — een ur

36

might - y fine house on ur might - y high hill.

38

He doc-tah fur all de

f *mp* *mf*

Measures 38-40: The vocal line begins with a whole rest, followed by the lyrics 'He doc-tah fur all de'. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with dynamic markings of *f*, *mp*, and *mf*. A triplet of eighth notes is present in the bass line at the end of measure 40.

41

beas'-ses an' bu'ds - he put on he

Measures 41-43: The vocal line continues with 'beas'-ses an' bu'ds - he put on he'. The piano accompaniment maintains the rhythmic pattern, featuring triplet markings in the bass line for measures 41 and 43.

44

specs an' he use beeg wuds, he

Measures 44-46: The vocal line continues with 'specs an' he use beeg wuds, he'. The piano accompaniment continues with the same rhythmic pattern and triplet markings in the bass line.

47

feels dee pu's den he look might-ty wise,

Measures 47-49: The vocal line continues with 'feels dee pu's den he look might-ty wise,'. The piano accompaniment continues with the same rhythmic pattern and triplet markings in the bass line.

50

he pull out he watch an' he

53

shet bofe eyes; he

55

grab up he hat an' he grab up he

58

cane, den -- 'blam! go de do' - he

61

gone lak de train, Dis ol' Doc' Hyar, wha

mf

64

lib up dar, een ur might - y fine house on ur might - y high hill.

67

(l'istesso tempo)

Mis - tah Ba'r fall sick --

mp

70

dee sont fur Doc' Hyar, 'O

73

Doc - tah, come queeck, _____ an' see Mis - tah

76

Ba'r; he might - y nigh _____ daid des

79

ez you bo'n!" "Too

82

much ur young peeg, too much yur green

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85 *poco meno mosso* ♩=150

co'n," _____ ez he put on he hat, _____ said _____ Ol' Doc'

mp

88 *meno mosso* ♩=100

Hyar; _____ "I'll tek 'long meh

p

91

lawnce, _____ an' lawnce Mis - tah Ba'r," _____ said

94

ol' Doc' Hyar, _____ wha lib up dar, _____ een ur

mf

96

might - y fine house on ur might - y high hill.

98 *a piacere* ♩=140

Mis-tah Ba'r he groaned, Mist-tah Ba'r he

103

growled, w'ile de ol' Miss Ba'r an' de

106

chil - len howled;

109

Doc - tah Hyar tuk out he sha'p li'l lawnce, an'

113

delicato

pyu'ced Mis-tah Ba'r twel he med him prawnce, den grab up he

116

accelerando

hat an' he grab up he cane.

119

più accelerando

"Blam! go de do' - an' he gone lak de

122 *tempo primo*

train, Dis ol' Doc' Hyar, wha lib up dar, een ur

mf

125

might - y fine house on ur might - y high hill.

127 *ritardando* ♩ = 100

But de vay naix day Mis tah Ba'r

f *mp*

130

died; wen dee tell Doc Hyar, he des scratch his haid; "Ef

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133

musical score for measures 133-135. The vocal line features two sixteenth-note runs, each marked with a '6' and a slur. The lyrics are: pah-sons git well ur pah-sons git wu's, mon-ey got ter come een de Ol'

136

musical score for measures 136-138. The vocal line includes a five-note run marked with a '5' and a slur, followed by another sixteenth-note run marked with a '6' and a slur. The lyrics are: Hyar's pu's;— not wut folk-ses does, but fur wut dee know does de

139

musical score for measures 139-141. The vocal line has a sixteenth-note run marked with a '6' and a slur. The lyrics are: folk - ses git paid"- an' Hyar larfed low.____. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

142

musical score for measures 142-144. The vocal line has a sixteenth-note run. The lyrics are: Mon-ey, mon-ey, mon-ey, mon-ey, mon - ey...____. The piano accompaniment features a sixteenth-note run in the right hand and a sixteenth-note run in the left hand, both marked with a '6' and a slur.

144 $\text{♩} = \text{♩}$

— Dis smart ol' Hyar, wha lib up dar, een ur

147

might - y fine house on ur might - y high hill.

149

— Mo-ney, mon-ey, mon-ey, mon-ey, mon - ey, mon - ey! —

ff

circa 4' 35"

2 III 2006
Nancy

When ol' Sis' Judy pray

tenuto lunga ♩ = 72

3. *p* *mf*

When ol' Sis' Ju - dy pray, — de

4 3 3

teahs come steal' - in down my cheek, — de voice of God — wid - in me

7 3

speak'; — I see my-se'f_ so po'an' weal, down on my knees de cross I seek, when

10 3 3

ol' Sis' Ju-dy pray. When ol' Sis' Ju - dy pray, — de

Detailed description: This is a musical score for a hymn. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩ = 72. The score is divided into four systems, each with a measure number (3, 4, 7, 10) at the beginning. The piano part includes dynamic markings like *p* and *mf*, and features triplet rhythms. The vocal line includes lyrics in a dialect form of English. The score ends with a repeat of the first line.

13

thun-ders ur—Mount Si- nai—— comes rush-in' down f'um up on high.— De

17

Deb-bil tu'n his back an' fly— while sin-nahs loud fur par-don cry, when ol' Sis' Ju-dy pray.

20

accelerando $\text{♩} = 72$

Pray...————— When ol' Sis' Ju-dy pray,— ha'd—

24

sin - nahs in— dey seat— ter hyuh huh voice in

27

sor - ro 'peat_ (while all de chu'ch des sob an' weep) "O

30

She - pa'd, dese, dy po' los' sheep." When ol' Sis' Ju - dy pray..

33

When ol' Sis' Ju - dy pray,

36

de___ whole house hit___ des rock and moan___ ter

39

see huh teahs_ an' hyuh huh groan; dar's som-pin' in Sis'

42

Ju - dy's tone_ dat melt all ha'ts_ dough med ur stone, when

45

ol' Sis' Ju - dy pray. When ol' Sis' Ju -

48

- dy pray, sal - va - tion's light comes pour - in'

50

down hit fill de chu'ch an' all de town- why,

53

an-gel's robes go rust-lin' 'roun an' heb-ben on de Yurf am foun', when

55

ol' Sis' Ju-dy pray. Glo - ry! Ha-le - lu - yah!

57

Glo - - ry! When ol' Sis' Ju -

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59

dy pray, — my soul go sweep - in' up - on wings

61

and loud de chu'ch wid "Glo - ry" rings,

63

and wide the gates ur Jas - per swings twel you

65

hyuh ha'ps wid gold - ing strings when ol' Sis' Ju - dy pray...

67

Glo ry! Ha-le lu - yah!___ Glo - ry!___

69

Glo ry! Ha-le lu - yah!___ When ol' Sis' Ju - dy pray.

71

When ol' Sis Ju - dy_

73

pray.

ff

circa 3' 30"

Negro Serenade

♩=100 *molto rit.* *a tempo* *molto rit.* *a tempo*

4. *mp*

O, de light bugs glim-mer down de lane, Mer-

4 lin - dy! Mer - lin - dy, O, de whip' - will call - in' notes ur

6 pain- Mer - lin - dy, O, Mer-lind - dy! O,

8 hon - ey-lub, my tur - kle dub, doan' you hyuh my bawn-jer

10

ring-in'? _____ When de night - dew falls an' de

12

ho'n owl calls by de of b'an gate Ise sing-in'. Sing

15

in'. O, Miss'Lin-dy, doan'you hyuh me, chil',

18

Mer - lin - dy! Mer - lin - dy! My

20

lub for you _____ des drike me wil'- _____ Mer -

22

lin - dy! O, Mer-lin - dy! I'll sing dis night twel broad day light, -

24

— ur bu's' my froat wid try - in', _____ 'less you

26

come down, — Miss 'Lin - dy Brown, an —

28

stop dis ha't fum sigh - in! Sigh -

Musical score for measures 28-29. The vocal line features a melodic phrase starting on a dotted quarter note, followed by eighth notes and a half note. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a steady bass line in the left hand.

30

molto ritardando

a tempo

in! Mer - lin -

Musical score for measures 30-31. Measure 30 is marked *molto ritardando* and features a 7-measure rest for the vocal line. Measure 31 is marked *a tempo* and includes a triplet of eighth notes in the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. A *mp* dynamic marking is present in measure 31.

32

dy! O, Mer -

Musical score for measures 32-33. The vocal line continues with a melodic phrase. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

34

molto ritardando

lin - dy!

Musical score for measures 34-35. The vocal line features a melodic phrase. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The piece concludes with a double bar line.

circa 2' 20"

De Cunjah Man

somewhat free $\text{♩} = 60$

5. *f* *mf*

O chil - len, run, - de

4
Cun - jah man, - him mouf ez beeg - ez fry - i pan, - him

simile

7
yurs am small, hi eyes am raid, - him hab no toof een him of haid, him

10
hab him roots, him w'uk him trick, him roll him eye, him mek you sick - de

12

Cun - jah man, de Cun - jah man.. O chil - len run, de

15

Cun - jah man. Him

18

hab ur ball of raid, raid ha'r, him hide it un' de

21

kit - chen sta'r, Mam Jude huh pars ur - long dat way, an'

24

now huh hab ur snaik, de say. Him wrop ur roun', huh bud - dy tight, huh

26

eyes pop out, ur or - ful sight - de Cun - jah man, de Cun - jah man! O chil - len run, de

30

Cun - jah man! Miss Jane, huh dribe him

33

fum huh do', an' now huh hens - woan' lay no mo', de

36

Jus-sey cow_ huh done fall sick,_ hit all done by de Cun-jah trick. Him

39

put ur root un' 'Li-jah's baid, an' now de man he sho'am daid-de Cun - jah man, de

42

Cun - jah man. O chil - len run,_ de Cun - jah man!_ De

45

Cun - jah man!_ De Cun - jah man! O chil - len run fum de

subito mp

48

Cun-jah man! Me se him stan' de

51

yud-der night right een de road, een white moon-light, him

54

toss his arms, him whirl him 'roun.' him stomp him foot ur-pon de groun'. De

57

snaiks come craw-lin', one by one, me h'yuh um hiss, me break an' run, de Cun - jah man, de

f *mp* *delicato* *f*

The musical score is written for voice and piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 7/8. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte), *mp* (mezzo-piano), and *delicato* (delicate). There are also accents (*v*) and a triplet of eighth notes in the vocal line at measure 51.

60

Cun - jah man... O chil-len run, - de Cun-jah man! De

63

Cun - jah man! De Cun - jah man! O chil - len run fum de

66

Cun - - jah man!

68

Run!

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Notes

James Edwin Campbell (1867-1896) was a black American poet, editor, short story writer and educator who came from Ohio. According to James Weldon Johnson, there is little known about his early life which was kept private. He attended public schools in Pomeroy, studies at Miami College, Ohio, and wrote regularly for daily Chicago newspapers in Chicago. Campbell took part in a group publication, the *Four O'Clock Magazine*, a popular literary magazine, and was also President of West Virginia Colored Institute (now West Virginia State College). His collection, *Driftings and Gleanings*, was published in 1887. *Echoes from the Cabin and Elsewhere* was published in 1895 by Donohue & Henneberry, Chicago. These poems were republished in an anthology, *The Book of American Negro Poetry: chosen and edited, with an essay on the Negro's creative genius*, by James Weldon Johnson, Harcourt, Brace and Company, 1922.



The following is excerpted from James Johnson's Preface to the 1922 collection of poetry which he edited, and in which he wrote the forward titled, "The Negro's Creative Genius."

The status of the Negro in the United States is more a question of national mental attitude toward the race than of actual conditions. And nothing will do more to change that mental attitude and raise his status than a demonstration of intellectual parity by the Negro through the production of literature and art.

Is there likelihood that the American Negro will be able to do this? There is, for the good reason that he possesses the innate powers. He has the emotional endowment, the originality and artistic conception, and, what is more important, the power of creating that which has universal appeal and influence.

I make here what may appear to be a more startling statement by saying that the Negro has already proved the possession of these powers by being the creator of the only things artistic that have yet sprung from American soil and been universally acknowledged as distinctive American products.

If Johnson's challenge as suggested in the quote above is to be believed, and if Campbell's wonderful poems are to live in such songs as mine and hopefully others, then the social stigma of the word, "niggah," must be set aside in these art songs, and the verse be allowed its own weight and value in our time.

Campbell's poems are written in the dialect of his subjects, or the vernacular of the time, as well as standard English. The use of the now seemingly forbidden word is found in one of Campbell's poems which I chose to set. Its use was a product of the time, and not used in a pejorative manner, but rather to capture the flavor of a specific time and culture in his verse. Its place in Campbell's poetry in general and this song cycle specifically is apt, right and should not be deemed offensive for the following reason.

In setting these poems, I personally place such verse on a par with verse which I have employed for other songs settings, written by some of the world's acknowledged greats in literature. Those who may wish to disagree with this view would do well to recall that Ira Gershwin's lyrics for the seminal *Porgy and Bess* are written by an American Jewish lyricist, as were the lyrics by Oscar Hammerstein for *Showboat*. Those texts are not true "black" texts in any sense other than the use to which they are put in telling a story. Similar fallacious racial and cultural arguments can be brought to bear for Puccini's *Madama Butterfly* as for *Turandot*, as for a performer singing Verdi's title role in *Otello* or Mao in Adam's *Nixon in China*. But any such argument is surely nonsense in the long run as such arguments tend to be.

Any urge towards trends in political correctness needs be set aside in favor of the poetical art of James Edwin Campbell and editorial stance of Johnson, such that Campbell's voice is neither censored nor ridiculed. To do so would be an injustice to the art of this very original American poet, who meant by his work that the flavor and dialect of that part of the whole American tapestry which is our joint culture should not fade away, but be remembered -- and, in fact, celebrated.

Gary Bachlund - 2006