

NORTHWESTERN UNIVERSITY

*The Credo of Margaret Bonds: An Historical Commentary,  
Modern Performing Edition, and Conductor's Study*

A MAJOR DOCUMENT

SUBMITTED TO THE SCHOOL OF MUSIC  
IN PARTIAL FUFILLMENT OF THE REQUIREMENTS

For the degree

DOCTOR OF MUSIC


In Conducting

By

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*In loving memory of my grandmother*

Marie Carter  
(1912-1998)

## INTRODUCTION

Margaret Allison Bonds (1913-1972) was an accomplished pianist and composer of both instrumental and vocal/choral works. In 1967, Bonds completed *Credo*, a seven-movement cantata scored for soprano and baritone soloists, SATB chorus, and piano. The text of *Credo* was taken from an essay with the same title written by William Edward Burghardt Du Bois (1869-1963), an African-American educator, sociologist, historian, and philosopher who, in the year 1910, co-founded the National Association for the Advancement of Colored People (NAACP). Du Bois' essay *Credo*, unlike the text from the Mass Ordinary, is not simply a profession of belief and faith in God; rather, *Credo* is a profession of belief that all men, created by God, are equal. In his essay Du Bois contends that "all men, black and brown and white, are brothers, varying through time and opportunity, in form and gift and feature, but differing in no essential particular, and [are] alike in soul and [in] the possibility of infinite development."<sup>1</sup> This particular essay, written by Du Bois circa 1904, was set to music by Bonds in the mid-1960's during the Civil Rights Movement. This was the composer's final major work and it was completed at a time in which African-American citizens struggled for political and social justice and equality.

Although Bonds completed the piano-vocal version of *Credo* in 1967, the first performance of the work in its orchestral version did not take place until May 21, 1972, some four weeks after the composer's untimely death. Since her death, this work remains unedited and unpublished; manuscripts of the piano-vocal and orchestral scores are

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<sup>1</sup>William Edward Burghardt Du Bois, *Darkwater: Voices From Within the Veil* (New York: Harcourt and Brace, 1921), p. 3.



PART I  
HISTORICAL COMMENTARY

auspices of the Robert Curtis Ogden Association and the annual conventions of the National Association of Negro Musicians, affirmed her talent and potential as a young composer. By the time she was twenty-one years of age, Bonds had received her Bachelor of Music (1933) and Master of Music (1934) degrees from Northwestern University in Evanston, Illinois, where she studied piano with Emily Boettscher Bogue. Shortly after her graduation, she opened the Allied Arts Academy, a school of ballet, art, and music for inner-city Chicago youth. Due to the devastating economic effects of the Great Depression, the school failed to survive.

In 1939 Bonds moved from Chicago to New York City to continue her studies and career as a pianist and composer. In New York, she found a job as a music editor and transcriber at a music company. It was also during this time that Bonds began to publish her own popular songs. In 1940, she married Lawrence Richardson, a probation officer with the Supreme Court in New York, and had a daughter, Djane, named after Djane Herz, her piano teacher at Julliard School of Music. While enrolled at Julliard, Bonds also studied piano with Henry Levin and private composition with Roy Harris, Robert Starer, and Emerson Harper. It was Harper's wife, Toy, who encouraged Bonds to continue writing music dedicated to the "black experience."<sup>4</sup>

While living in New York, Bonds met the famous French composer and pedagogue Nadia Boulanger. In an attempt to study with Boulanger, Bonds offered as an example of her work her setting of the Langston Hughes poem *The Negro Speaks of Rivers*. Bonds recalls:

...Boulanger refused to take me as a student. She said that I "had something" but

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<sup>4</sup>Mildred Denby Green, *Black Women Composers: A Genesis* (Boston: Twayne Publishers, 1983), p. 49.

In 1967 Bonds moved to Los Angeles to continue her musical pursuits in the areas of teaching, composition, and performance. In 1969 she served as music director of the Inner City Institute and Repertory Theater (whose name was later changed to the Inner City Cultural Center) where she taught private piano and theory to children. She also began to arrange spirituals for the Los Angeles Jubilee Singers, founded by her close friend and colleague Albert McNeil (the ensemble later changed its name to the Albert McNeil Jubilee Singers). At this point in her career, Bonds had received honors from a number of prominent organizations for her outstanding contributions to the field of music. Among these organizations are the American Society of Composers, Authors and Publishers (ASCAP), Alpha Kappa Alpha Sorority, the National Association of Negro Musicians (NANM), the National Council of Negro Women, and the Northwestern University Alumni Association.<sup>8</sup>

Bonds remained an active musician and resident of the Los Angeles area until her sudden death. On Wednesday, April 26, 1972, the famed pianist, composer, and educator was found dead in her apartment at the age of fifty-nine.

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<sup>8</sup>Sullivan, "Margaret Bonds," p. 96.

inspired by and dedicated to Dr. King. One of very few instrumental orchestral compositions written by Bonds, entitled *Montgomery Variations* (1965), is a five-movement work written during the Civil Rights march on Montgomery Alabama. Also dedicated to Dr. King, *Montgomery Variations*, like many of Bonds' compositions, remains unpublished and has probably received very few, if any, performances since its premiere. This timely and programmatic work, according to the research of Alice Tischler,<sup>11</sup> consists of the following movements: (1) *Jesus Walk with Me*; (2) *Prayer Meeting*; (3) *March*; (4) *One Sunday in the South*; and (5) *Dawn in Dixie*. Such a composition reveals Bonds' sensitivity to the social and political issues that directly affected the African-American populace.

#### THE GENESIS OF CREDO

It was also in the mid-1960s when Bonds focused her attention on the writings of another leader dedicated to African-American causes: William Edward Burghardt Du Bois (1868-1963). Du Bois, a proponent of Pan-Africanism, the philosophy that all people of African descent should work together to conquer racial discrimination, wrote many literary texts to forward the cause for racial equality and fair treatment of African-American citizens. Toward the end of his life, amidst the protests and demonstrations of the Civil Rights Movement, Du Bois became extremely disappointed with the lack of progress made in the area of race relations. An advocate of socialism, he joined the American Communist party in 1961, and then emigrated to the African country of Ghana

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<sup>11</sup>Alice Tischler, *Fifteen Black American Composers: A Bibliography of Their Works* (Detroit: Information Coordinators, 1981), pp. 48-9.

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In 1967 Bonds completed the score of *Credo* and actually entitled the work *Credo and Darkwater*, making references to both the title of Du Bois' essay and the title of the book in which she found the text. The resulting seven-movement cantata was dedicated to the memories of poet Langston Hughes and singer-actress Abbie Mitchell. In addition to Hughes, with whom she maintained a long-term partnership, it was Mitchell who helped Bonds understand how important the marriage between words and music becomes if a composer is to create a song of any consequence.<sup>14</sup>

#### THE ORCHESTRAL PREMIERE OF *CREDO*

Political and racial controversy surrounded the premier performance of Bond's *Credo* in its orchestral version. What started out as a planned musical tribute to slain Civil Rights activist Malcolm X evolved into a more generic "Tribute to Black Music." The tribute concert in honor of Malcolm X, which did not include the performance of Bond's *Credo*, was canceled due to angry protests by members of the African-American community. Among a variety of reasons, those protesting the concert felt that the Los Angeles Philharmonic was a racist organization and that a greater number of African-American musicians, including an African-American conductor, should be involved in the tribute event (see Appendix B). Just one week before the "Tribute to Malcolm X" concert was to take place, the program, which was to feature the music of four African-American composers, was canceled. Instead of canceling the date altogether, the Philharmonic decided to reprogram the entire concert, promoting the event simply as a

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<sup>14</sup>Bonds, "A Reminiscence," p. 191.



performance “revealed some flaws that were clearly the result of inadequate training, and involvement in too many musical directions.”<sup>16</sup>

Like many of Bonds’ unpublished works, *Credo* is seldom performed and has remained virtually inaccessible to conductors and performing ensembles. The Los Angeles Philharmonic, for reasons unknown, did not make an archival recording of the performance that premiered the orchestral version of the work. Therefore, much of the music community has yet to experience the final opus of one of the most prominent African-American musicians of the twentieth century.

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<sup>16</sup>See Appendix E. *Los Angeles Times* (Los Angeles), 1 May 1973, section IV, p. 12.

## CRITICAL COMMENTARY

### SOURCES

The following available sources were consulted in preparation of this edition:

A. a manuscript copy of the original piano-vocal score;

B. a manuscript copy of the original orchestral score.

A. This source, a copy from the private collection of Albert McNeil, a close friend and colleague of the late Margaret Bonds, is considered to be the first authentic performing edition of the work. This particular score, completed in 1969 and copied in the composer's own hand, was used by the Los Angeles Jubilee singers in preparation for the world premiere performance in 1972. Aside from Mr. McNeil, copies of this source can be found at the American Music Research Center (University of Colorado-Boulder), the Center for Black Music Research (Columbia College-Chicago), and the Schomburg Center for Research in Black Culture of the New York Public Library.

B. The manuscript of the orchestral score was completed shortly after the piano-vocal score, also written in the composer's own hand. Although it can be assumed that this source reflects the final

intentions of the composer, numerous discrepancies with the piano-vocal score, specifically with regard to pitches and rhythms, have been found. These errors are undoubtedly scribal, and were probably identified as such during preparations for the orchestral world premiere. Unfortunately, the original performance parts, which would have been most helpful in the preparation of this edition, were not found in the Los Angeles Philharmonic score library.

Therefore, this modern performing edition of the orchestral score is primarily based upon notational information contained in Source A. Source B has been used to preserve the original instrumentation of the orchestral score as conceived by the composer.

### EDITORIAL MARKINGS

1. Notes and Note Values: All notes and note values in this orchestral edition are now the same as those found in the original piano-vocal score. In an effort to facilitate smoother score reading, some pitches have been enharmonically altered.

11. All other markings that are not in the original scores, including divisi and harp pedalings, are placed in brackets.

12. Orchestration: The following changes have been made in this edition of the orchestral score:

- III, m. 3: a whole note B has been added to the contrabass part so that it is consistent with that of the contrabassoon part in the same measure.
- III, mm. 39-42: the contrabass now plays the pitches that were originally scored as a divisi in the cello part.
- III, mm. 80-82: a continuation of the pedal note d pattern (quarter notes) has been added so that it is consistent with the contrabass part in the same measures.
- V, m. 31: the chord tones B-e-g, found on beat 2 of the piano-vocal score, have been added to the orchestral score and distributed between the trombone II, horn II, and horn I parts, respectively.
- V, mm. 35-38: In portions of this passage, the oboe and clarinet parts have been transposed down an octave or inverted because the original parts are scored beyond their comfortable registers.
- VI, mm. 25-26: clarinet parts have been transposed down an octave, and in some cases, the voices have been inverted.
- VI, m. 27; mm. 95-116: the clarinet parts have been transposed down an octave to a more comfortable register.
- VI, mm. 67-73: the contrabass now plays the pitches that were originally scored as a divisi in the cello part.
- VI, mm. 74-75, 79: the original viola part has been given to the cello part; the original cello part has been given to the bass part; a line (found in the piano-vocal score) which doubles the flute part at the octave, has been placed in the viola part.
- VII, mm. 6-8: clarinet parts have been transposed down an octave.
- VII, mm. 27-30: The first clarinet part has been transposed down an octave and now plays in unison with the second clarinet part.
- VII, mm. 43-44: a whole note pedal d', found in the piano-vocal score, has been placed in the viola part of a divisi.
- VII, m. 52: pitches for the final chord in the violin and viola parts have been redistributed.

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August 2003

# Credo

Text by William Edward Burghardt Du Bois (1868-1963)

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I believe in God, who made of one blood all nations that on earth do dwell. I believe that all men, black and brown and white are brothers, varying through time and opportunity, in form and gift and feature, but differing in no essential particular, and alike in soul and the possibility of infinite development.

Especially do I believe in the Negro Race: in the beauty of its genius, the sweetness of its soul, and its strength in that meekness which shall yet inherit this turbulent earth.

I believe in Pride of race and lineage and self: in pride of self so deep as to scorn injustice to other selves; in pride of lineage so great as to despise no man's father; in pride of race so chivalrous as neither to offer bastardy to the weak nor beg wedlock of the strong, knowing that men may be brothers in Christ, even through they be not brothers-in-law.

I believe in Service—humble, reverent service, from the blackening of boots to the whitening of souls; for Work is Heaven, Idleness Hell, and Wage is the "Well done!" of the Master, who summoned all them that labor and are heavy laden, making no distinction between the black, sweating cotton hands of Georgia and the first families of Virginia, since all distinction not based on deed is devilish and not divine.

I believe in the Devil and his angels, who wantonly work to narrow the opportunity of struggling human beings, especially if they be black; who spit in the faces of the fallen, strike them that cannot strike again, believe the worst and work to prove it, hating the image which their Maker stamped on a brother's soul.

I believe in the Prince of Peace. I believe that War is Murder. I believe that armies and navies are at bottom the tinsel and braggadocio of oppression and wrong, and I believe that the wicked conquest of weaker and darker nations by nations whiter and stronger but fore-shadows the death of that strength.

I believe in liberty for all men: the space to stretch their arms and their souls, the right to breathe and the right to vote, the freedom to choose their friends, enjoy the sunshine, and ride on the railroads, uncursed by color; thinking, dreaming, working as they will in a kingdom of beauty and love.

I believe in the training of children, black even as white; the leading out of little souls into the green pastures and beside the still waters, not for pelf or peace, but for life lit by some large vision of beauty and goodness and truth; lest we forget, and the sons of the fathers, like Esau, for mere meat barter their birthright in a mighty nation.

Finally, I believe in Patience—patience with the weakness of the Weak and the strength of the Strong, the prejudice of the Ignorant and the ignorance of the Blind; patience with the tardy triumph of Joy and the mad chastening of Sorrow—patience with God!

Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Cl. 1 in A  
 Cl. 2 in A  
 Bas. 1  
 Bas. 2  
 Hn.  
 Tr. Tpt.  
 Timp.  
 S.  
 A.  
 T.  
 B.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

*mf*  
*mf*  
*mf*  
*mf*  
*p*  
*p*

I be-lieve in God, who made of one blood all na-tions that on earth do dwell.  
 I be-lieve in God, who made of one blood all na-tions that on earth do dwell.  
 I be-lieve in God, who made of one blood all na-tions that on earth do dwell.  
 I be-lieve in God, who made of one blood all na-tions that on earth do dwell.



Fl 1  
 Fl 2  
 Ob 1  
 Ob 2  
 Cl 1 in A  
 Cl 2 in A  
 Bsn 1  
 Bsn 2  
 Hrn  
 Bb Tpt.  
 Timp  
 S  
 A  
 T  
 B  
 Vln 1  
 Vln 2  
 Vla  
 Vlc  
 Cb.

*mf* *sostenuto* *cresc.* [*f*] [*mf*]  
 var - y - ing through time and op - por - tu - ni - ty, in form and gift and fea - ture, but

*mf* *sostenuto* *cresc.* [*f*] [*mf*]  
 var - y - ing through time and op - por - tu - ni - ty, in form and gift and fea - ture, but

*mf* *sostenuto* *cresc.* [*f*] [*mf*]  
 var - y - ing through time and op - por - tu - ni - ty, in form and gift and fea - ture, but

*mf* *sostenuto* *cresc.* [*f*] [*mf*]  
 var - y - ing through time and op - por - tu - ni - ty, in form and gift and fea - ture, but

*mf* *cresc.* [*f*]  
*mf* *cresc.* [*f*]  
*mf* *cresc.* [*f*]  
*cresc.* [*f*]  
*cresc.* [*f*]  
*cresc.* [*f*]





## II. Especially Do I Believe in the Negro Race

Largo grazioso [♩ = ca. 84]

Musical score for the second movement, "Especially Do I Believe in the Negro Race". The score is in G major and 3/4 time, marked "Largo grazioso" with a tempo of approximately 84 beats per minute. The instrumentation includes Flute 1 and 2, Clarinet 1 and 2 in A, Bassoon 1 and 2, Soprano Solo, Soprano, Alto, Tenor, Bass, Violin 1 and 2, Viola, Cello, and Contrabass. The woodwinds and strings play a melodic line, while the vocal soloist enters with the lyrics "Es - pe - cial - ly - do I be -".

Flute 1

Flute 2

Clarinet 1 in A *mp*

Clarinet 2 in A *mp*

Bassoon 1 *mp*

Bassoon 2 *p*

Sop Solo *mf*

Soprano

Alto

Tenor

Bass

Violin 1 *pp cresc.* *divisi*

Violin 2 *p*

Viola *p*

Cello *p*

Contrabass

Es - pe - cial - ly - do I be -







Fl. 1 *pp*

Fl. 2

Cl. 1 in A

Cl. 2 in A

Bsn. 1

Bsn. 2

Solo *mp (transparent)*  
I believe.

S *pp (transparent)*  
I believe.

A *pp (transparent)*  
I believe.

T *pp (transparent)*  
I believe.

B *pp (transparent)*  
I believe.

Vln. 1 *pp trem. (shimmering)*

Vln. 2 *pp trem. (shimmering)*

Vla. *pp trem. (shimmering)*

Vlc. *pp trem. (shimmering)*

Cb. *pp trem. (shimmering)*

\* the editor has added the lower pitch as an option for the soloist



Fl. 1 *p* poco a poco cresc.

Fl. 2

Ob. 1 *p* poco a poco cresc.

Ob. 2

Cl. 1 in A *p* poco a poco cresc.

Cl. 2 in A *mp* poco a poco cresc.

Bsn.

C. Bn.

Hr.

Bb Tpt.

Tbn. 1

Tbn. 2

Timp. 20

Hp. 20

T. 1 & 2 *p* poco a poco cresc.

B. 1 & 2 *p* poco a poco cresc.

Vln. 1 [*p*] poco a poco cresc.

Vln. 2 [*p*] poco a poco cresc.

Vla. [*p*] *pp* *p* poco a poco cresc.

Vic. [*p*] *pp* poco a poco cresc.

Cb. *p* poco a poco cresc.

as nei - ther to of - fer bas - tar - dy to the weak nor beg - wed - lock of the

divisi











Molto allargando

Fl. 1 *ff molto allargando*

Fl. 2 *ff molto allargando*

Ob. 1 *ff molto allargando*

Ob. 2 *ff molto allargando*

Cl. 1 in A *ff molto allargando*

Cl. 2 in A *ff molto allargando*

Bsn. *ff molto allargando* *marcato al fine*

C. Bn. *ff molto allargando* *marcato al fine*

Hn. *ff molto allargando*

Bb Tpt. *ff molto allargando*

Tbn. 1 *ff molto allargando*

Tbn. 2 *ff molto allargando* *f*

Timp. *ff molto allargando*

Hp. *ff molto allargando*

T 1 & 2 *ff molto allargando*  
all dis - lin - tion not based on deed is dev - il - iah and not di -

B 1 & 2 *ff molto allargando*

Vln. 1 *ff molto allargando*

Vln. 2 *ff molto allargando*

Vla. *ff molto allargando*

Vcl. *ff molto allargando* *divisi* *marcato al fine*

Cb. *ff molto allargando* *marcato al fine*

# IV. I Believe in the Devil and His Angels

Tempo giusto-Very Dry [ ♩=ca. 80 ]

This musical score is for the fourth movement, 'IV. I Believe in the Devil and His Angels', in a 'Tempo giusto-Very Dry' style with a tempo of approximately 80 beats per minute. The score is written for a full orchestra and a vocal ensemble. The instruments and voices are listed on the left side of the page: Flute, Oboe, Clarinet in A, Bassoon, Contrabassoon, Timpani, Wood Blocks, Cymbals, Soprano, Alto, Tenor, Bass 1, Bass 2, Violin 1, Violin 2, Cello, and Contrabass. The music is in common time (C) and features a key signature of one flat (B-flat). The score is divided into four measures. The Bassoon and Contrabassoon parts have dynamic markings of *f* (forte). The Cello and Contrabass parts also have dynamic markings of *f*. The vocal parts (Soprano, Alto, Tenor, Bass 1, Bass 2) are currently silent, indicated by whole rests. The woodwind and percussion parts are also mostly silent, with some activity in the Bassoon and Contrabassoon in the second and fourth measures.

10

Fl.

Ob.

Cl. in A

Bsn.

C. Bn.

10

Timp.

W. Bl.

Cym.

10

S

A

T

B 1

B 2

tun - i - ty of strug - gling hu - man be - ings, — es - pe - cial - ly — if they be black; who spit in the fac - es of the

tun - i - ty of strug - gling hu - man be - ings, — es - pe - cial - ly — if they be black; who spit in the fac - es of the

tun - i - ty of strug - gling hu - man be - ings, — es - pe - cial - ly — if they be black; who spit in the fac - es of the

tun - i - ty of strug - gling hu - man be - ings, — es - pe - cial - ly — if they be black; who spit in the fac - es of the

tun - i - ty of strug - gling hu - man be - ings, — es - pe - cial - ly — if they be black; who spit in the fac - es of the

10

Vln. 1

Vln. 2

Vlc.

Cb.

Fl.

Ob.

Cl. in A

Bsn.

C. Bn.

20

Timp.

W. Bl

Cym.

S

hat - ing the im - age that their Mak - er... stamped on a broth - er's soul,

A

hat - ing the im - age that their Mak - er... stamped on a broth - er's soul,

T

hat - ing the im - age that their Mak - er... stamped on a broth - er's soul,

B 1

hat - ing the im - age that their Mak - er... stamped on a broth - er's soul,

B 2

hat - ing the im - age that their Mak - er... stamped on a broth - er's soul,

20

Vln. 1

Vln. 2

Vic.

Cb.

This page of a musical score, numbered 59, features a variety of instruments and voices. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bsn.), and Contrabassoon (C. Bn.). The percussion section consists of Timpani (Timp.), Wood Block (W. Bl.), and Cymbal (Cym.). The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), Bass 1 (B 1), and Bass 2 (B 2). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vlc.), and Cello (Cb.).

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system shows the woodwinds and strings. The Clarinet in A and Bassoon parts have a *[simile]* marking above a wavy line. The Bassoon part has a *molto cresc.* marking below it. The second system shows the vocal parts, which are mostly silent. The third system shows the percussion parts, with the Cymbal part having a *sf* marking. The fourth system shows the string parts, with the Cello part having a *sf* marking. The fifth system shows the vocal parts, which are mostly silent. The sixth system shows the string parts, with the Cello part having a *sf* marking. The seventh system shows the vocal parts, which are mostly silent. The eighth system shows the string parts, with the Cello part having a *sf* marking.



Pic.

Fl.

Ob 1 & 2

Cl 1 & 2 in A

Bsn.

C. Bn.

Hn.

Bb Tpt.

Tbn.

Timp.

S Dr.

Cym.

Hp.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vic.

Cb.

lieve, I be - lieve in the Prince of Peace. I be - lieve, I be - lieve

lieve, I be - lieve in the Prince of Peace. I be - lieve, I be - lieve

Pic  
 Fl.  
 Ob. 1 & 2  
 Cl. 1 & 2 in A  
 Bsn.  
 C. Bn.  
 Hn.  
 Bb Tpt.  
 Tbn.  
 Tmp.  
 S. Dr.  
 Cym.  
 Hp.  
 S.  
 A.  
 T.  
 B.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

lieve, I be - lieve in the Prince of Peace. I be - lieve, I be - lieve, I be - lieve in the Prince of Peace. I be - lieve, I be - lieve, I be - lieve, I be - lieve.







Pic. Fl. Ob. 1 & 2 Cl. 1 & 2 in A Bsn. C. Bn. Hn. Bb Tpt. Tbn. Timp. S. Dr. Cym. Hp. S. A. T. B. Vln. 1 Vln. 2 Vla. Vlc. Ch.

49

*mf* *mf* *mf* *mf* *mp*

lieve, I be - lieve, I be - lieve in the Prince of Peace. (I be - lieve.) I be - lieve, I be - lieve, (I be - lieve.) I be - lieve in the Prince of Peace. (I be - lieve.) I be - lieve.

unis. *f*

divisi *p*

divisi unis.



[poco rit.] A tempo

Pic

Fl

Ob. 1 & 2

Cl 1 & 2 in A

Bsn

C Bn

Hr

Bb Tpt.

Tbn.

Timp.

S Dr.

Cym.

Hp.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mf dolce*

*poco rit.*

Prince, in the Prince, I be - lieve, I be - lieve in the Prince of Peace.

Prince, (in the Prince) in the Prince, I be - lieve, I be - lieve in the Prince of Peace.

Prince, (in the Prince) in the Prince, I be - lieve, I be - lieve in the Prince of Peace.

*poco rit.*

*mf dolce*

*poco rit.*

*mf dolce*

*poco rit.*

*mf dolce*

*poco rit.*

*mf dolce*

*poco rit.*

*mf dolce*

*poco rit.*

*mf dolce*



# VI. I Believe in Liberty

Quick [♩=ca. 80-88]

Piccolo

Flutes 1 & 2

Oboes 1 & 2

Clarinets 1&2 in A

Bassoons 1 & 2

Horns 1 & 2 in F

Trumpets 1 & 2 in Bb

Trombones 1 & 2

Timpani

Harp

Baritone Solo

Soprano/Alto

Tenor/Bass

Violin 1

Violin 2

Viola

Cello

Contrabass

*mf*

*p*

*pp*

*mf*

*p*

I be - lieve in

Pic.  
 Fl.  
 Ob.  
 Cl. 1&2 in A  
 Bsn.  
 Hn.  
 Bb Tpt.  
 Tbn.  
 Timp.  
 Hp.  
 Bar. Solo  
 SA  
 TB  
 Vln. 1  
 Vln. 2  
 Via.  
 Vic.  
 Cb.

*mf*

souls, \_\_\_\_\_ the right to breathe \_\_\_\_\_ and the right to vote, \_\_\_\_\_ the



Pic.  
 Fl.  
 Ob.  
 Cl 1 & 2 in A  
 Bsn.  
 Hn.  
 Bb Tpt.  
 Tbn.  
 Timp.  
 Hp.  
 Bar. Solo  
 SA  
 TB  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

The score is for page 83, starting at measure 31. The key signature has two sharps (F# and C#), and the time signature is 4/4. The woodwind section includes Piccolo, Flute, Oboe, Clarinets 1 & 2 in A, Bassoon, Horns, Trumpets in Bb, and Trombones. The percussion section includes Timpani and Harp. The string section includes Violins 1 & 2, Viola, Violoncello, and Contrabass. A Baritone Soloist part is also present with lyrics. The vocal line includes the lyrics: "un - cursed by col - or; think - ing". The Clarinet 1 part has a dynamic marking of *mp* in measure 34. The Harp part has a *C4* marking in measure 34.





58

Pic

Fl.

Ob.

Cl. 1 & 2 in A

Bsn

Hrn

Bb Tpt.

Tbn.

Timp.

58

Hp.

58

Bar. Solo

SA

TB

Vln. 1

Vln. 2

Via.

Vic.

Cb.

*p*

*p*

*p*

*unls.*

*p*

in a king dom of beau ty and

in a king dom of beau ty.

65

Pic.

Fl.

Ob.

Cl. 1 & 2 in A

Bsn.

Hr.

Bb Tpt.

Tbn.

68

Timp.

65

Hp.

68

Bar Solo

train - ing of lit - tle chil - dren, black, ev - en as white; the lead - ing out of lit - tle souls in - to green

SA

TB

68

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mp*

*decresc.*

*decresc.*

*decresc.*

*decresc.*

*decresc.*

1

3

3



80

Pic.

Fl.

Ob.

Cl. 1 & 2 in A

Bsn.

Hr.

Bb Tpt.

Tbn.

80

Timp.

80

Hp.

80

Bar. Solo

peace, but for life lit by some large vi - sion of beau - ty and good - ness and truth;

SA

TB

80

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mf* *f*

*divisi* *unis.*



101

Pic.

Fl.

Ob.

Cl 1 & 2 in A

Bsn.

Hrn.

Bb Tpt.

Tbn.

101

Timp.

101

Hp.

101

Bar. Solo

SA  
dream . . . ing, Ah. Ah.

TB

101

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This is a page of a musical score, page 97, numbered 101 at the top. It features a full orchestral arrangement with a vocal soloist. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet 1 & 2 in A, Bassoon, Horn, B-flat Trumpet, Trombone, Timpani, Harp, Baritone Solo, Soprano Alto (SA), Tenor Bass (TB), Violin 1, Violin 2, Viola, Violoncello (Vlc.), and Contrabass (Cb.). The vocal soloist part includes the lyrics "dream . . . ing, Ah. Ah." The score is written in a key signature of two sharps (D major) and a 4/4 time signature. The music is divided into four measures. The woodwinds and strings play sustained chords and rhythmic patterns, while the vocal soloist sings. The bassoon part features prominent triplet figures. The page number 97 is centered at the bottom.







Fl.

Ob.

Cl. 1 & 2 in A

Bsn. 1

Bsn. 2

Hr.

B♭ Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

22

*f* I be-lieve in Pa-tience.

*mf* The pre-ju-dice of the Ig-nor-ant and the ig-nor-ance of the Blind.

*poco a poco cresc.*

*f* I be-lieve in Pa-tience.

*mf* Ig-nor-ant and the ig-nor-ance of the Blind; I be-lieve in Pa-tience.

*mf* Blind; Pa-tience, pa-tience, I be-lieve in Pa-tience.

*arco*





43

Fl (1st) *f* *molto cresc.* a2

Ob (1st) *f* *molto cresc.* u2

Cl 1&2 in A *f* *molto cresc.*

Bsn. 1 *f con fuoco* *molto cresc.*

Bsn. 2 *f con fuoco* *molto cresc.*

Hrn *f con fuoco* *molto cresc.*

Bb Tpt. *f con fuoco* *molto cresc.*

Tbn. *f con fuoco* *molto cresc.*

B. Tbn. *f con fuoco* *molto cresc.*

Tba *f con fuoco* *molto cresc.*

Timp. *f con fuoco* *molto cresc.*

Cym. *molto cresc.*

S *con fuoco*

A *con fuoco* pa - tience, pa - tience, —

T *con fuoco* pa - tience, pa - tience, —

B *con fuoco* pa - tience, pa - tience, —

Vln. 1 *f con fuoco* *molto cresc.* *divisi*

Vln. 2 *f con fuoco* *molto cresc.*

Vla. *f con fuoco* *molto cresc.*

Vcl. *f con fuoco* *molto cresc.*

Cb. *f con fuoco* *molto cresc.*

PART III

CREDO: A CONDUCTOR'S STUDY

shifts in meter, and textures (solo, choral, instrumental) will also be labelled on each phrase map.

Example 1. Opening choral statement "I believe in God", mm. 5-6 (reduction)

The musical score consists of two staves. The top staff is labeled 'Sop./Alto' and the bottom staff is labeled 'Ten./Bass'. Both staves are in a 2/4 time signature. The Soprano/Alto line has a treble clef and contains the melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). The Tenor/Bass line has a bass clef and contains the accompaniment: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (half). The lyrics 'I be - lieve in God,' are written below the Soprano/Alto staff, with 'I' under the first note, 'be - lieve' under the next three notes, 'in' under the fifth note, and 'God,' under the final note.

The "I believe" text is repeated using a series of major and minor seventh harmonies arranged in such a way that features fifths between soprano and alto, and between tenor and bass. The result is a much richer harmonic texture than the opening phrase. Although the opening phrase of the movement ends on the word "God" with a chord that lacks identity as a major or minor chord, the resolution of the phrase is given harmonic identity when it moves from G minor 6/5 to A major. This cadential pattern, which can be labeled as IV6/5 to V in the key of D minor, can be considered Phrygian in its design (mm. 7-13; Example 2).

believe in God" statement. The following observations are made regarding the tonal resources that Bonds uses to illustrate the first two statements of the *Credo* text:

Text	Harmony Employed
"I believe in God" (mm. 5-6)	A-E open fifths
"I believe in God who made of one blood all nations that on earth" (mm. 7-11)	A series of open fifths in choral parts, resulting in a series of seventh chords.
"all nations that on earth do dwell"	An A major chord is used on the word "dwell"

In the second section of this first movement, Bonds uses material similar to the original "I believe" theme as a subject for an imitative choral passage, beginning with the bass part (mm. 14-23; Example 4).

Example 4. Contrapuntal "I believe that all men" passage, mm. 14-23

14 F# min C# min G# min

Alto I be-lieve that

Tenor I be-lieve that all men, black and

Bass I be-lieve that all men, black and brown and white are

Soprano D# min F# maj B maj  
I be-lieve that all men,  
all men, black and brown, black and brown and white are bro-thers,  
brown and white, black and black and brown and white are bro-thers,  
bro - thers, black and brown

The two phrases that follow utilize the text “varying through time and opportunity, in form and gift and feature.” Both phrases, supported by strings in a predominantly *colla voce* fashion, end on E major chords that appear to function as half-cadences. The cadential functions of these E major chords, along with with occasional occurrence of F naturals in the phrases, suggests a tonal shift back to the key of A minor. The transitional nature of the phrases and the “wandering” eighth note patterns in the alto and tenor lines successfully illustrate the “varying through time” text.

Example 7. Bonds’ setting of the “varying through time” text, mm. 31-38

31  
Soprano G maj D maj A min D maj F° Bmin D7 B07 E maj C maj F# 07  
Alto  
Tenor  
Bass  
var - y - ing through time and op - por - tun - i - ty, in form and gift and

35  
B min7(11) E maj (b9) A min7 D9 (sus4) D9 G maj7 G maj A min G 7 C maj  
fea - ture but dif - fer - ing in no es - sen - tial par - tic - u - lar

The next phrase that sets the text “but differing in no essential particular” (see Example 7 above, m. 35) begins with an E major (b9) to A minor 7<sup>th</sup> chord progression, creating another cue that a shift in tonality is eminent. The phrase concludes with a V to I

In addition to tremolo strings, timpani and horn, this “and alike in soul” passage is supported by a syncopated bassoon pattern. Accented and marked “con fuoco,” these lower woodwinds play arpeggiated patterns that outline A minor and F major chords (Example 9).

Example 9. Bassoon pattern that supports “and alike in soul” text; mm. 40-42.

bassoons

*f con fuoco*

In measure 44, as the choir sustains the word “possibility”, the oboe 1 and clarinet 1 parts play octave G’s in a diminished rhythmic pattern reminiscent of the opening “I Believe” theme (see Example 10).

Example 10. Diminution of the “I believe” theme, m. 44 (concert pitch)

Ob. 1

Clarinet

A similar pattern is played by the trumpet and horn parts with the phrase that begins in measure 45 (Example 11).

## MOVEMENT II: ESPECIALLY DO I BELIEVE IN THE NEGRO RACE

This second movement of the cantata is constructed in a variation design in which the two major sections of the movement contain basically the same melodic material even though the pentatonic melody shifts between voices with slight changes in harmonization (refer to Appendix A, Figure 2, p. 176). Using both a solo and choral texture to set the text, Bonds also carefully balanced the sections of this movement:

The introduction (mm. 1-4) is 4 measures in length;

The A section (mm. 5-24) is 20 measures in length;

The A' section (mm. 25-44) is 20 measures in length;

The coda (mm. 45-49) is 5 measures in length.

Written in the key of A major with a tempo marking that is relaxed and reflective (*Largo grazioso*), the movement, through its varied repetitions, appears to have a close connection to the first movement on structural, textual, and tonal levels. The following observations support the relationship between movements I and II:

Type of Connection Between Movements	Observations Made to Support Connections Between Movements
Structural	<p>Bonds makes no physical separations between movements I and II in the manuscript scores.</p> <p>The repetitions of phrases in movement II provide affirmation of the initial "I believe" statements found in movement I.</p>
Textual	<p>The text of movement II, taken from the second paragraph of the <i>Credo</i> essay, begins with the word "especially," suggesting the continuation of a prior thought or idea. This second paragraph (as well as the final paragraph of the essay) does not begin with the words "I believe."</p> <p>The text of movement II "especially do I believe in the Negro race" seems to both reaffirm the "I believe"</p>



These same so-called “Negroid” characteristics, as identified by Bonds in the music of Burleigh, can be found throughout *Credo*'s second movement, beginning with the 4-measure woodwind introduction (mm. 1-4; Example 13).

Example 13. Introduction of the second movement, mm. 1-4 (reduction)

The musical score for Example 13 consists of two systems of staves. The first system is for Clarinets (top staff) and Bassoons (bottom staff). The Clarinet staff has a treble clef and a key signature of two sharps (F# and C#). The Bassoon staff has a bass clef and the same key signature. The music is in 4/4 time. Above the Clarinet staff, four measures are labeled with chords: A maj, G maj, A maj, and G maj. The second system also has two staves, with the top staff in treble clef and the bottom staff in bass clef, both in the same key signature. Above the top staff, four measures are labeled with chords: A maj, B min G# dim A maj, B min G# dim A maj, and D maj A maj.

In the opening vocal phrase of the movement, the solo soprano part contains a G natural on the word “Negro.” The E minor, G major, and F major 7<sup>th</sup> harmonies that support this phrase demonstrate the composer’s use of lowered sixth and seventh degrees of the scale (F natural and G natural) to set the text in manner consistent with African-American music traditions.

In addition to the many occurrences of G naturals (lowered sevenths) in the score, Bonds employs a call and response technique to bring the chorus into the texture. At the end of the soprano solo section, the composer deviates slightly from the original text by placing a choral response (labelled “echo”) in the score, using the text “I believe, I believe.” (mm. 21-24; Example 16).

Example 16. Call-and-response passage between soloist and chorus, mm. 21-24

The musical score for Example 16 consists of three staves: Solo (Soprano), S/A (Soprano/Alto), and T/B (Tenor/Bass). The key signature is two sharps (F# and C#), and the time signature is 8/8. The Solo part begins at measure 21 with the lyrics "I be - lieve, I be - lieve." The S/A and T/B parts enter at measure 24 with a choral response, labeled "pp (echo)", with the lyrics "I be - lieve, I be - lieve." The Solo part continues with a melodic line that overlaps with the choral response.

Bonds labels the choral response “echo” to confirm the call-and-response treatment of the interpolated “I believe” text.

The second major section of the movement, labeled A', is essentially a choral setting of the A section, with the addition of a descant given to the soprano soloist. The choral repetition of the original thematic material begins on the last eighth note of measure 24, which is now slightly re-harmonized (Example 17).

In this second movement Bonds uses the key of A major along with varied repetitions and call and response techniques to affirm the beliefs outlined in the first movement. This movement, employing musical traits of the African-American tradition, firmly establishes a tonality or key that was not made clear at the conclusion of the first movement that dramatically ended on an A-E open fifth chord. Such an intentional design of this second movement, especially through the composer's consistent use of cadences in the key of A major, provides a substantial link between the first two movements.

Example 20. Opening choral statement, mm. 5-9.

Musical score for Example 20, showing vocal parts and piano accompaniment for the opening choral statement (mm. 5-9). The score includes parts for Tenor I, Tenor II, Baritone, and Bass. The lyrics are: "I be-lieve in pride of race and lin - e-age of self: \_\_\_\_\_". Chord markings above the Tenor I part include D min, Eb, Bb maj 7, and A maj.

Beginning with the second phrase, Bonds creates continuity through a rhythmically consistent treatment of text and the use of instrumental links. The text "in pride of" is consistently scored as an upbeat pattern of three quarter notes (mm. 9, 13, 18) with the strong downbeat occurring on the words "self," "lineage," and "race" (see Examples 21 and 22).

Example 21. "In pride of self" choral statement, mm. 9-13.

Musical score for Example 21, showing vocal parts and piano accompaniment for the "In pride of self" choral statement (mm. 9-13). The score includes parts for Tenor I, Tenor II, Baritone, and Bass. The lyrics are: "in pride of self so deep as to score in - jus - tice to oth - er selves; \_\_\_\_\_". Chord markings above the Tenor I part include Bb maj, A min, C7, A7, D min, F maj, B dim7, Aug 6th, and A-E open fifth.

The third phrase (mm. 14-18), beginning with the text "in pride of lineage," commences in the tonic key of D minor and ends on the word "Father" with an Eb major chord in first inversion. This Neapolitan six chord serves as a pivot, allowing the phrase that follows (beginning with the words "in pride of race") to shift towards the tonality of C minor.

Measure(s) in which link occurs	Instruments which create link
mm. 8-9	Strings (var. of mm. 4-5)
mm. 17-18	Flute 1 and Oboe 1
mm. 25-26	Flute 2, Oboe 1, and Clarinet 2
m. 38	Harp

In measures 26-29, Bonds employs a unison texture in the vocal parts to illustrate the text “knowing that men may be brothers in Christ.” Continuing in the tonality of C minor and accompanied by only strings and a bassoon, the phrase is supported by a pedal G and is dramatized by the use of triplet rhythms.

Example 23. Unison choral statement “knowing that men may be brothers in Christ,”  
mm. 26-29.

The musical score for Example 23 consists of several staves. The top staff is for the vocal parts, labeled "Baritone and Bass", with the lyrics "Know - ing that men may be broth - ers in". Above this staff are harmonic markings: "C min over pedal G" above the first measure, "G maj" above the second measure, and "C min over pedal G" above the third measure. The vocal line features triplet rhythms. Below the vocal staff is the "Accomp. (reduction)" section, which includes piano and bassoon parts. The piano part features a prominent pedal G in the bass register, with chords and triplets in the right hand. The bassoon part provides harmonic support with similar triplet patterns. The bottom section of the score shows the vocal line continuing with the word "Christ," on a long note, followed by the accompaniment.

pattern is identical to that found in the beginning of the movement. Also the harmonic texture of this phrase is reminiscent of the second “I believe” statement found in Movement I (see Example 2).

Example 25. “I believe” statement that begins Section II of the movement, (mm. 39-42).

F maj 7      C maj 7 F maj 7      D min 7 G min 7 F maj 7 D min 7

39 *little slower - dolce*

Tenor I

Tenor II

I be-lieve in Ser-vice, hum-ble, rev-'rent ser-vice,

*little slower - dolce*

Baritone

Bass

A soloistic setting of the text “from the blackening of boots to the whitening of souls” is found in the phrase beginning at measure 43. As the bass voices sing this text, the tenor and baritone parts respond with the “I believe in Service” text in a call and response manner consistent with African-American spiritual and gospel styles (see Example 26).

Example 26. Call and response setting of the “From the blackening of boots” text, mm. 43-47.

G min 7      43

Tenor I

Tenor II

I be-lieve in Ser-vice,

Baritone

Bass

From the black-en-ing of boots, to the

Example 27. Bonds' seventh chord setting of the text "Master;" mm. 55-6

A min7

Tenor I  
Tenor II  
Mas - ter

Baritone  
Bass

The text "who summoned all them that labor and are heavy laden" is set in a series of seventh chords built on parallel thirds. This phrase is supported by strings (and harp). As the passage comes to a point of arrival (on an A-E open fifth chord) at the word "laden" in measure 61, the violoncello and contrabass reprise a modified version of the original "I believe" theme (see Example 28).

Example 28. Modified bass line presenting the original "I believe" theme; mm. 61-2.

A min

Tenor I  
Tenor II  
la - - - den

Baritone  
Bass

Violins  
Viola

Violoncello  
Contrabass

The final text, "all distinction not based on deed is devilish and not divine," uses almost all available orchestral forces, and is set in parallel fourths and fifths (Example 30).

Example 30. Setting of the "all distinction" text in 3/4 meter, mm. 72-75.

72

Ten. I/Bar.  
Ten. II/Bass

Fl./Clar.  
Vlns.

Bsn./Tbn.  
Vc./Cb.

all — dis - tinc - tion not based — on deed is

In the final measures of the movement, Bonds employs parallel fourths and an A-E open fifth chord using the text "devilish and not divine" (Example 31).

Example 31. Setting of the "devilish and not divine" text; mm. 76-82.

76

Ten. I/Bar.  
Ten. II/Bass

dev - il - ish — and not di - vine. —

The concluding choral passage is supported by a quarter note pattern of pedal D's in the bassoon, timpani, and string parts. Along with this pedal pattern is a diminished version of





Example 36. Setting of the text "especially if they be black," mm. 12-13

Gb aug   Dmin, Bb Dmin                      A min   D min                      F7 (#11)

Sop. Alto  
es - pe - cial - ly if they be black;

Ten. Bar./Bass

It is also interesting to point out that Bonds employs chromatically descending chord progressions as a means of illustrating the negative ideas found in the text. Among these passages and their respective progressions are the following:

Measure Numbers	Text Used	Chromatic Chord Progressions
m. 8	"wantonly work"	Db dominant seventh (third inversion) to C dominant seventh (third inversion)
m. 9	"narrow the opportunity"	C# half diminished seventh to C half diminished seventh to B half diminished seventh to Bb half diminished seventh
m. 14	"spit in the faces of"	E half diminished seventh to Eb half diminished seventh
m. 15	"fallen"	D half diminished seventh to C# half diminished seventh
mm. 16-17	"strike them that cannot strike again"	E half diminished seventh to Eb half diminished seventh to D half diminished seventh to C# half diminished seventh

The phrase that sets the text "believe the worst and work to prove it" (mm. 18-19) also features major, minor and diminished seventh chords and features the entry of a quarter-note pattern by the wood block (see Example 37).

Example 39. Final choral statement of movement four, mm. 24-28

24

Sop. Alto

Ten. Bar./Bass

Dm11 Dm9 Dm7 Dm9 Dm7 Dm9 Dm7 Dm11 Dm9

hat - ing the im - age that their Mak - er

3

D-A open 5th C-G open 5th D-A C-G D-A open 5th

stamped on a broth - er's soul.

The musical score consists of two systems. The first system covers measures 24-28. The vocal parts (Soprano/Alto and Tenor/Bass) are in a B-flat major key signature. The lyrics are: "hat - ing the im - age that their Mak - er". Above the vocal staves, the following chords are indicated: Dm11, Dm9, Dm7, Dm9, Dm7, Dm9, Dm7, Dm11, Dm9. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system covers measures 29-32. The lyrics are: "stamped on a broth - er's soul.". Above the vocal staves, the following chords are indicated: D-A open 5th, C-G open 5th, D-A, C-G, D-A open 5th. The piano accompaniment continues with the same rhythmic pattern, featuring open fifth chords in the right hand.

In this fourth movement of the cantata, Bonds continues to employ motivic ideas reminiscent of themes from the first movement. Such ideas include ostinato patterns and syncopated choral passages that are built on an open fifth chord.

The third phrase of the 16-bar chorus, from a choral perspective, is exactly the same as the first phrase, this time Bonds chooses flutes, trombones, and strings to support the choral texture. To complete the gospel-style chorus, the fourth phrase begins in a fashion similar to the second phrase (see Example 41 above), but this time the conclusion of the phrase is confirmed by the tonic F major chord (mm. 16-20; Example 42).

Example 42. Fourth choral phrase of the 16-bar gospel-style chorus, mm. 16-20

Example 42 shows the fourth choral phrase of the 16-bar gospel-style chorus, measures 16-20. The score is written for Soprano/Alto (S1/SII) and Alto. The lyrics are: "I be - lieve, I be - lieve, (I believe.) I be - lieve in the Prince of Peace." The chord symbols above the staff are: Fmaj7, Dm7, Dm, Gm7, C7, and F. The tempo is marked with a common time signature (C) and a metronome mark of 160.

Upon the F major cadence in measure 20, the bassoon plays a motive that moves the tonal center to D minor (Example 43; mm. 20-22).

Example 43. Bassoon theme that links the A and B sections (mm. 20-22)

Example 43 shows the bassoon theme that links the A and B sections, measures 20-22. The score is written for Bassoon in D minor. The tempo is marked with a common time signature (C) and a metronome mark of 20. The melody consists of a series of eighth and sixteenth notes, starting on a D minor chord.

Continuing the predominance of the dotted-eight and sixteenth note pattern, the B section of the movement begins in measure 22 on a D minor chord with the text "I believe that war is murder," marking the first entry of the tenor voices (Example 44).

Example 46. Setting of the "I believe that armies and navies" text," mm. 26-30.

26

S/A/T

Bass

G $\emptyset$ 7 F min F maj F7 Bb min Bb min7 E dim E min

I be-lieve that ar-mies and na-vies are at bot-tom the

I be-lieve that ar-mies and na-vies are the

28 \*\*\*\*\* WHOLE TONE SCALE HARMONIES \*\*\*\*\* B dim B7

tin-sel and brag-ga-do-ci-o of op-pres-sion and wrong,

tin-sel of op-pres-sion and wrong,

Bonds further adds to the dramatic tension of the section by ending each phrase with a chord one half-step higher than in the previous phrase (B-flat, B, C). Using the text beginning with the words "and I believe that the wicked conquest," Bonds uses a C major ninth chord on the downbeat of measure 35 to bring this contrasting B section of the movement to a close (Example 47, mm. 30-36). This phrase elision that occurs marks the most climactic moment in the movement.

Example 48. Instrumental link (reduction, mm. 35-40)

Beginning at measure 41, the movement returns to the A section material with strings and bassoon. The 16-bar gospel-style chorus returns as before in the treble voices. This time, Bonds makes modifications in the orchestration that support the choral texture. The following chart presents these changes in orchestration:

A Section			A' Section		
Phrase #	Measure #'s	Orchestration	Phrase #	Measure #'s	Orchestration
1	4-8	Strings only	1	44-48	Strings, flutes
2	8-12	Lower strings brass	2	48-52	Strings, flutes
3	12-16	Strings, flutes, trombones	3	52-56	Strings, flutes, Piccolo, harp, clarinet
4	16-21	Same as above	4	56-60	Same as above

Bonds closes the movement with a coda section that brings the lower voices (tenor, baritone and bass) back into the choral texture in a call and response fashion. The

## MOVEMENT VI: I BELIEVE IN LIBERTY

Bonds opens this movement with a 4-bar introduction featuring a syncopated ostinato pattern in the clarinet parts (see Example 50). Supported by tremolo strings on a D major chord and a sustained tonic pitch in the horn and second bassoon parts, the first bassoon part presents a decorative arpeggiated pattern that harmonically extends the otherwise static D major tonality.

Example 50. Introduction (clarinets and bassoons), mm. 1-4

Musical notation for Example 50, showing the introduction for Clarinet in A (top staff) and Bassoon (bottom staff). The Clarinet part features a syncopated ostinato pattern, and the Bassoon part features a decorative arpeggiated pattern. The key signature is D major (two sharps).

Beginning at measure 5, Bonds introduces the baritone soloist into the orchestral texture. As in other movements ("I Believe in Pride of Race," for example), the composer once again employs a dotted quarter and eighth note pattern to set the "I believe" text. The chord progression that supports this opening solo phrase retains the tonic pitch as a pedal point with a brief move to an E diminished chord (borrowed from the parallel minor) on the word "liberty" (Example 51).

Example 51. Opening phrase of the baritone solo, mm. 5-8

Musical notation for Example 51, showing the opening phrase of the baritone solo. The notation includes the lyrics: "I be-lieve in lib-cr-ty for all men:\_\_\_\_\_". The chord progression is indicated above the staff: D maj, E dim (over D), and D maj. The key signature is D major (two sharps).

major and features an A major dominant chord. As the baritone solo continues with text from the essay at measure 29, the words “and ride on the railroads, uncursed by color” are creatively accompanied by upper winds (flute, oboe, clarinet), harp, and upper strings (violins and viola) in the tonic key of D major. The following example illustrates the orchestration of this phrase.

Example 54. Setting of the “and ride on the railroads” text, mm. 29-32

29

Fl./Clar.  
Oboe

Harp

Bari. Solo

And ride on the rail - roads, un - cursed by col - or, —

Vlins.  
Viola

The next phrase (mm. 33-48) sets the text “thinking, dreaming, working as they will in a kingdom of beauty and love.” Here the baritone solo line is more conjunct than before, and the lowered fifth and seventh of the D scale are used. Using the same orchestral forces as the previous phrase (with the exception of the viola), the longer, more sustained rhythms of this solo line, coupled with the arpeggiated harp accompaniment, create a fantasy-like mood (see Example 55).



Beginning at measure 51, the chorus sings the text "thinking, dreaming, working as they will." Utilizing only strings for accompaniment, mm. 51-54 contains a choral setting of the baritone solo presentation of the "thinking, dreaming" text found in mm. 33-36. The baritone soloist sings a descant on the text "I believe in liberty" before joining the chorus in the "working as they will" melody that was originally performed in mm. 37-39. Example 57 illustrates the choral setting of the text along with the baritone solo.

Example 57. Choral statement of the "thinking, dreaming" text, mm. 51-54

The musical score for Example 57 consists of three vocal parts: Bari. Solo, Sop. Alto, and Ten. Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system covers measures 51 and 52, and the second system covers measures 53 and 54. Chord symbols are placed above the Bari. Solo staff: D7 above measure 51, Bdim and B°7 above measure 52, C7 above measure 53, and E°7, C7, and D9 above measure 54. The lyrics are: Bari. Solo: "I be-lieve in lib-er-ty, — work-ing as they will"; Sop. Alto: "Think-ing, — dream-ing, — work-ing as they will"; Ten. Bass: "Think-ing, — dream-ing, — work-ing as they will".

In the next phrase, measures 58-66, the baritone solo line once again moves mainly in stepwise motion; the choir supports this solo line in a homophonic fashion. The strings continue to support the vocal texture, and at m. 63, as the baritone soloist sings the word "love," the choir sings the text "I believe in liberty for all men." This 4-bar phrase beginning at measure 63 (Example 58) is essentially a choral setting of the baritone solo phrase that opens the movement, which is also reminiscent of the string accompaniment found in mm. 45-48.

Example 59. Harmonic analysis of baritone solo, mm. 67-83

Baritone Solo

67 D maj G maj (over D) D maj E min A7  
 I be-lieve in the train-ing of lit-tle chil-dren, black, ev-en as

5 D maj7 B min Dmaj 6/5 E min7 Dmaj 6/5  
 white; the lead-ing out of lit-tle souls in-to green pas-tures and be-

10 E min7 D maj 6/5 E min G (over A) F# min D maj 6  
 side the still wa-ters, not for pelf or peace, but for life lit by

16 D maj (over C natural) G maj 6 D maj (over C natural) G maj 6 G maj  
 some large vi-sion of beau-ty and good-ness and truth;

Measure #'s	Text	Orchestration
67-71	I believe in the training of little children, black, even as white;	Oboe Strings
72-78	The leading out of little souls into green pastures and beside the still waters,	Flute, Strings (add harp)
79-86	Not for pelf or peace, but for life lit by some large vision of beauty and goodness and truth;	Harp Strings

The next two phrases (mm. 87-95) feature both baritone soloist and chorus. The first of these two phrases, setting the text "lest we forget, and the sons like Esau," is grounded in the tonic key of D major. The second phrase in the passage (mm. 92-95) is a setting of the text "for mere meat barter their birthright in a mighty nation." Here Bonds employs dominant ninth harmonies as well as chords that are borrowed from the parallel minor key. Similar to other phrase groupings in this movement, the composer sets these two phrases in a dramatic style, allowing the soloist to end each successive phrase on a

Example 61. Return of the "thinking, dreaming" text, mm. 100

100 A min (over D) Bø7 B°7

Sop. Alto  
Think - ing, dream - ing, Ah,

Ten. Bass

Beginning at measure 103, the composer interpolates three choral phrases on the syllable "ah," further depicting the dream-like context as dictated by the text of the essay. These phrases present a choral-style setting that features a series of extended harmonies before resolving to the D tonic in measure 111 (Example 62).

Example 62. Choral "Ahs," mm. 103-112

103 Eø7/D A min 7/D E min D dom 7/C natural

Sop. Alto  
Ah,

Ten. Bass

107 G maj 6 Eø7/D C9/D 111 D maj

Ah, Ah,

## MOVEMENT VII: I BELIEVE IN PATIENCE

Utilizing the last paragraph of text from Du Bois' essay, the final movement of the cantata is both structurally and thematically similar to the first movement (see Appendix A, Figure 7, p. 181). This movement opens with the original "I believe in God" theme in the trumpet and trombone parts, supported by tremolo strings and timpani (mm. 1-2; Example 64).

Example 64. Instrumental setting of "I believe" theme, mm. 1-2

Trumpet

Trombone

Bonds creates a syncopated one-measure passage in the first bassoon, bass trombone, and cello parts that collectively creates a response to the opening "I believe" motive (m. 3; Example 65). This passage is very similar to the instrumental response played by the bassoons in measures 42-3 of the first movement.

Example 65. Instrumental response to opening theme, m. 2-3

Bsn. I, Bass Trb., Cello

Unlike the first movement, Bonds interpolates a four-measure choral phrase in 3/4 meter. This phrase, consisting of three statements of the word "finally," (mm. 5-8; Example 66)

Using the same compositional technique originally employed to set the first choral statement of the cantata, Bonds uses parallel motion in voice-leading to set the "I believe in Patience" text.

On the downbeat of measure 17, as the chorus sings the word "Strong," a timpani roll on the tonic pitch A supports the resulting cadence. Also, the bassoons and clarinets present an ascending accompaniment with pitches that further substantiates the A major harmony (Example 68; mm. 17-19).

Example 68. Ascending clarinet and bassoon accompaniment, mm. 17-19

The image shows two staves of musical notation. The top staff is labeled 'Clar.' and the bottom staff is labeled 'Bsn.'. Both staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music begins at measure 17, indicated by a '17' above the first measure. The clarinet part starts with a whole rest in measure 17, followed by an ascending eighth-note line in measure 18 (F#, G, A, B) and a quarter rest in measure 19. The bassoon part starts with a quarter rest in measure 17, followed by an ascending eighth-note line in measure 18 (C#, D, E, F#) and a quarter rest in measure 19. Both parts feature slurs over the eighth-note lines in measures 18 and 19.

Beginning at measure 19, Bonds sets the text "the prejudice of the Ignorant and the ignorance of the Blind" in an imitative fashion, creating a series of V to I harmonic progressions (see Example 69). This syncopated motive begins in the bass voice part on a C# and is imitated at the interval of a fifth (beginning on a G#) by the tenor part some two measures later. The alto entrance at measure 23 imitates the tenor part (beginning on a D#) at the interval of a fifth, followed by a somewhat abbreviated entry of the soprano voice on an A# two measures later. In terms of accompaniment, this imitative passage is supported only by the string section. Stylistically, this passage is reminiscent of the "I

The next two short phrases set the text "I believe in Patience." The first and second violins, pianissimo, accompany the chorus. Built on harmonies in the key of G major, Bonds begins by setting the text in the tenor and bass parts, then proceeds to thicken the choral texture by adding soprano and alto parts (see Example 71; mm. 30-33). Both of the rhythmic patterns on the text "I believe" (measures 31 and 33) are consistent with the composer's setting of the same text in previous movements.

Example 71. Setting of the "I believe in patience" text; mm. 30-33

30

Sop.  
Alto

I be-lieve in Pa-tience. I be-lieve in Pa-tience;

Ten.  
Bass

Bonds sets the phrase "patience with the tardy triumph of Joy" in a chorale-like style. The phrase, spanning measures 34-38, begins in close position and becomes progressively dramatic. The dramatic elements include a gradual increase in tempo and dynamics, a triplet rhythm on the words "triumph of," and a gradual expansion in the range of the outer voices (Example 72; mm. 34-38). A roll of the timpani and a crash of the cymbal also contribute to the climactic moment on the downbeat of measure 38.

borrowed VI chord from the parallel minor key of G minor) followed by a D dominant seventh chord in third inversion. This relatively unstable and unresolved chord progression resolves on an A-E open fifth chord in measure 49. Upon the downbeat of this open fifth chord, the choir sings the word "God," the F# is removed from the key signature, and the meter returns to alla breve (Example 74; mm. 45-52).

Example 74. Closing phrase of the movement, mm. 45-52

45 Eb maj D7/C Eb maj D7/C Eb maj D7/C Eb maj

Sop. pa - tience, pa - tience, pa - tience with

Alto

Ten. Bari. Bass



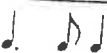



A-E open fifth

God!

composer, will, it is hoped, offer guidance to the conductor for performance of the work. The resulting score, set in a modern engraved format, makes the music more legible and therefore will allow easier access for conductors and performers.

The analytical study which follows this new performing edition is designed to assist the conductor in understanding the structural, motivic, harmonic, textural, and dramatic elements of the work. In addition to the phrase maps for each movement that have been provided at the end of this chapter (see Figures 1 through 7), other important conclusions that can be drawn from this conductor's study are outlined below.

1. **Text setting:** Throughout the cantata the composer uses a rather consistent vocabulary of rhythmic and harmonic ideas to paint the text of the essay. For example, rhythmic similarities exist between settings of the "I believe" text in each movement. The following chart outlines the rhythmic treatment of each initial "I believe" theme in all seven movements.

Movement	Measure	Time Signature	Rhythmic Treatment of "I believe"
1	5	Alla breve	
2	23	6/8	
3	5	Alla breve	
4	5	Common meter	
5	5	Common meter	
6	5	Alla breve	



b.) as a method of painting the text;

c.) to provide dramatic emphasis where cadences occur.

4. **Harmonic Vocabulary:** Bonds employs a number of writing styles throughout the seven-movement work, drawing from compositional techniques rooted in Western tonal tradition, African-American idioms, as well as modern experimental concepts. Four specific types of harmonic treatment that are found include a church hymn/choral style, a folk-spiritual style, a gospel/jazz style, and an occasional chromatic style characterized by altered chords and dissonant harmonies.

The *Credo* of Margaret Bonds is a significant work in the life of the composer and in the history of African Americans in the United States. The text, conceived by W.E.B. Du Bois and set to music by Bonds some six decades later, chronicles the struggles of African Americans for social equality. In composing her cantata *Credo*, Bonds makes a strong effort, albeit her final one, to use her creative talents as a composer in order to reflect and comment upon the African-American experience.

Figure 1. The through-composed design of "I Believe in God"

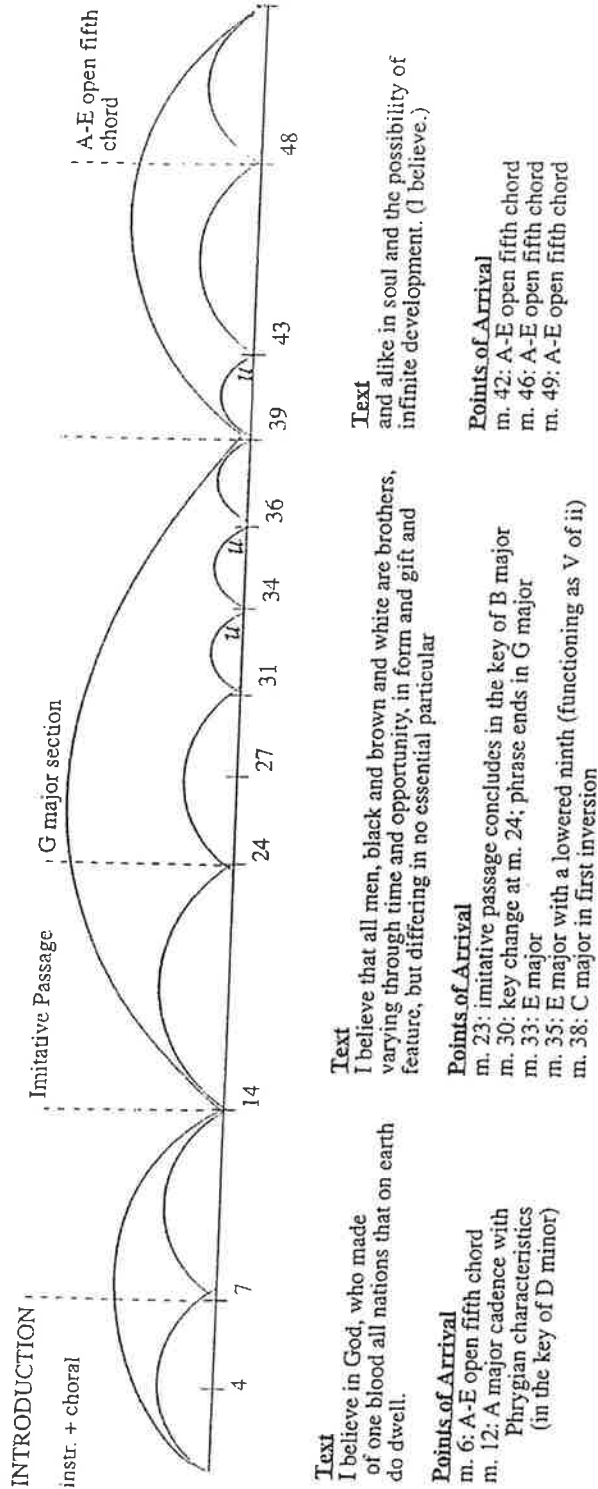
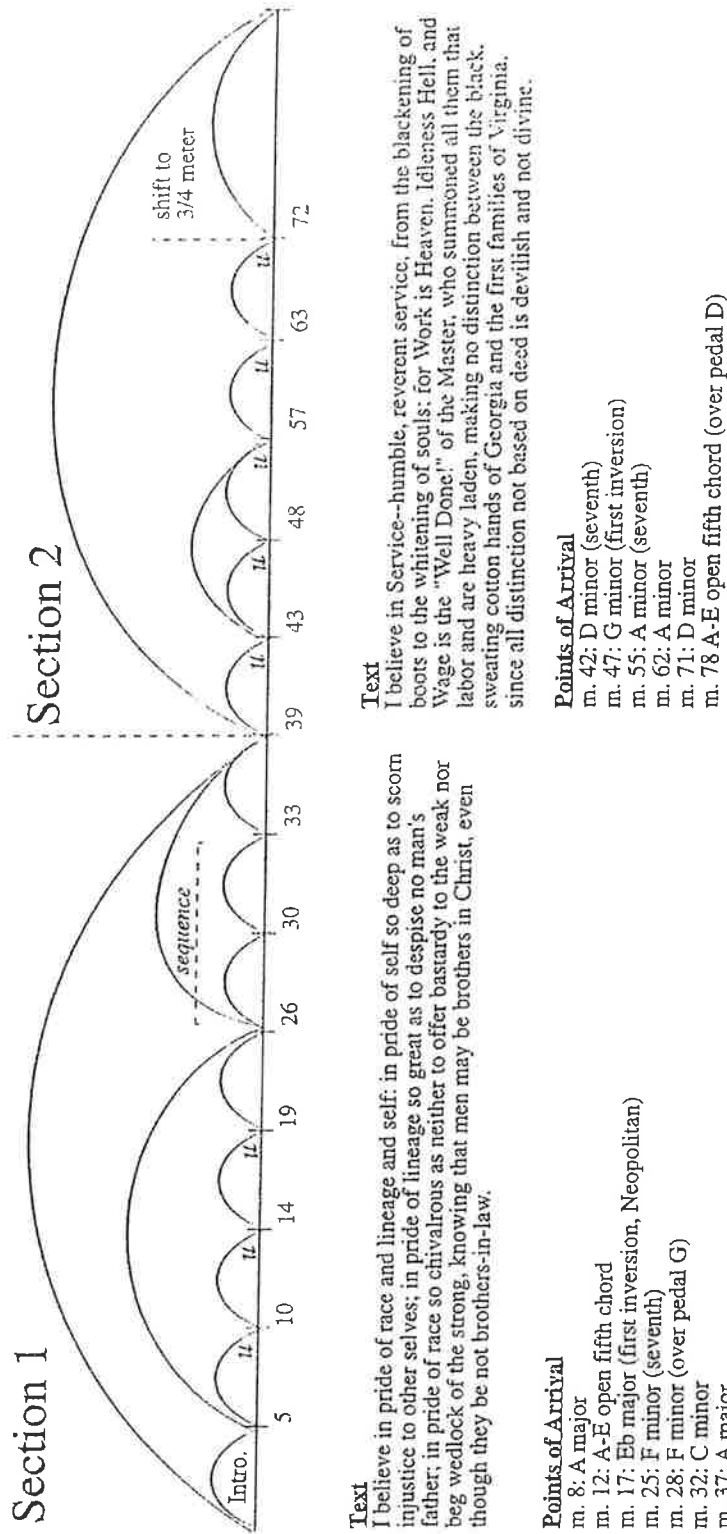


Figure 3. The through-composed design of "I Believe in Pride of Race"



**Text**

I believe in pride of race and lineage and self: in pride of self so deep as to scorn injustice to other selves; in pride of lineage so great as to despise no man's father; in pride of race so chivalrous as neither to offer bastardy to the weak nor beg wedlock of the strong, knowing that men may be brothers in Christ, even though they be not brothers-in-law.

**Points of Arrival**

- m. 8: A major
- m. 12: A-E open fifth chord
- m. 17: Eb major (first inversion, Neopolitan)
- m. 25: F minor (seventh)
- m. 28: F minor (over pedal G)
- m. 32: C minor
- m. 37: A major

**Text**

I believe in Service-humble, reverent service, from the blackening of boots to the whitening of souls: for Work is Heaven, Idleness Hell, and Wage is the "Well Done!" of the Master, who summoned all them that labor and are heavy laden, making no distinction between the black, sweating cotton hands of Georgia and the first families of Virginia, since all distinction not based on deed is devilish and not divine.

**Points of Arrival**

- m. 42: D minor (seventh)
- m. 47: G minor (first inversion)
- m. 55: A minor (seventh)
- m. 62: A minor
- m. 71: D minor
- m. 78: A-E open fifth chord (over pedal D)



Figure 5. The ternary design of "I Believe in the Prince of Peace"

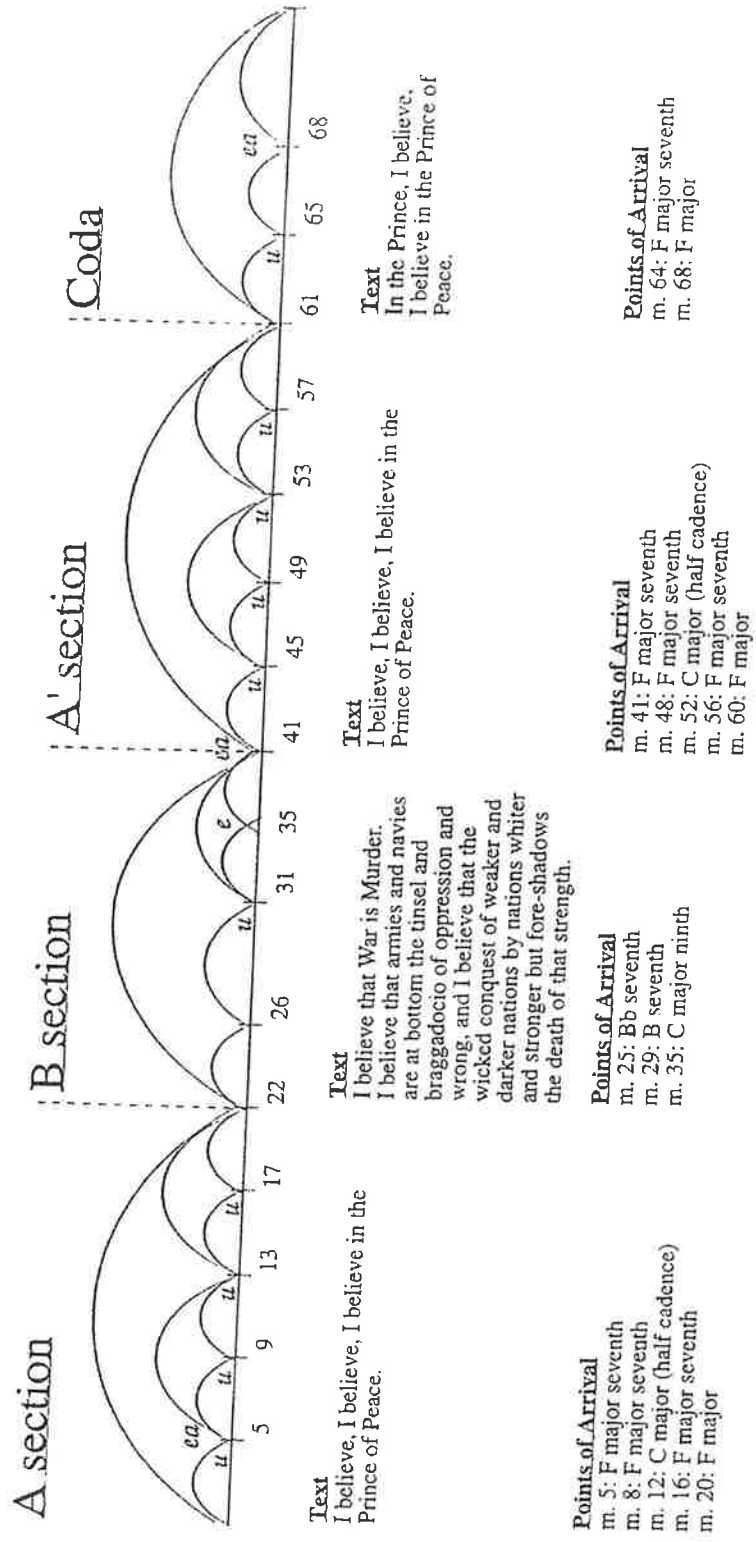
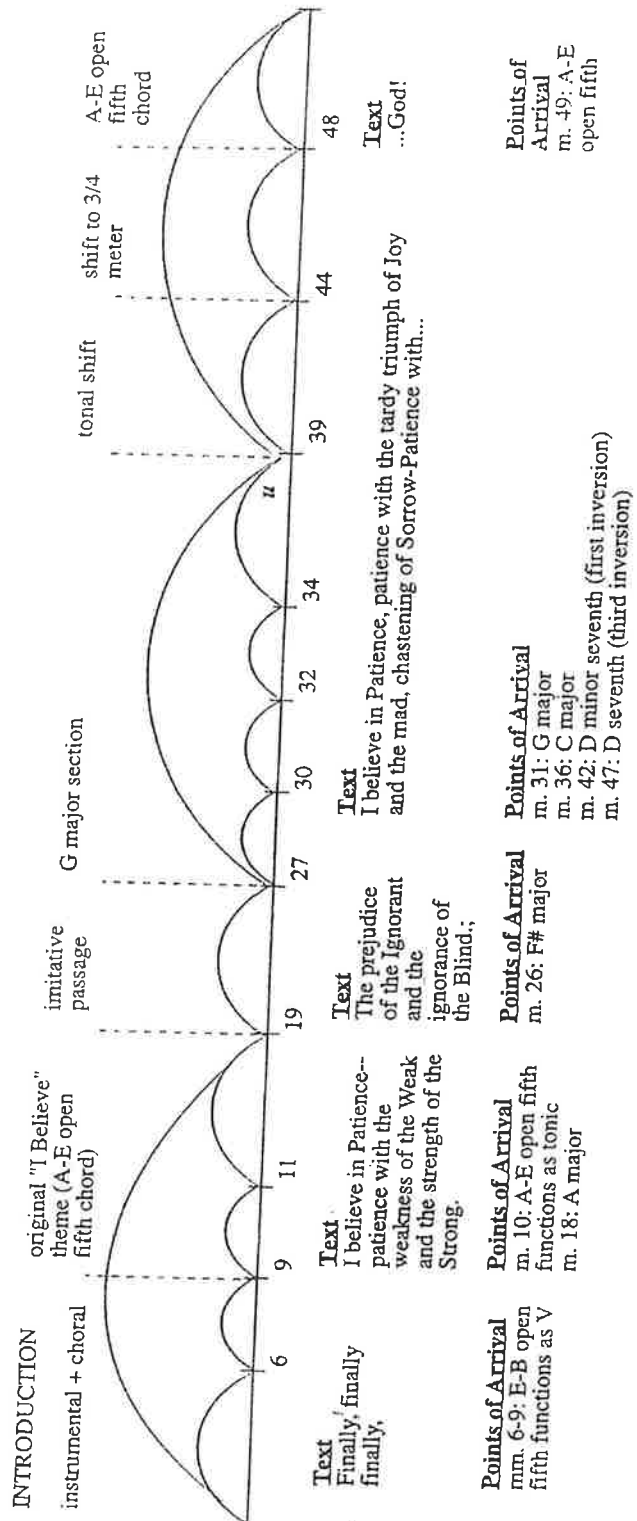


Figure 7. The through-composed design of "I Believe in Patience"



APPENDIX C

Concert program that featured the orchestral world premiere of *Credo*

MUSIC CENTER  
Sunday, May 21, 1972 at 8:30 p.m.

The Southern California Symphony-Hollywood Bowl Association,  
in cooperation with the Central City Community Mental Health Center,  
Dr. Biswatha Harris, Director, presents



LA. PHILHARMONIC 1st ANNUAL

# Tribute to Black Music

ZUBIN MEHTA, Conducting

NATALIE HINDERAS, Piano  
LOS ANGELES JUBILEE SINGERS  
Albert McNeil, Director  
OPERATION BREADBASKET CHOIR  
Joe Westmoreland, Joe Peay, Directors  
OLIVER NELSON, Alto Saxophone

JAMES WELDON JOHNSON Lift Every Voice and Sing  
LOS ANGELES JUBILEE SINGERS  
OPERATION BREADBASKET CHOIR

OLIVER NELSON Concert Piece for Alto Sax and Orchestra (West Coast Premiere)  
MR. NELSON, Alto Saxophone

VARIOUS Gospel Songs  
OPERATION BREADBASKET CHOIR

MARGARET BONDS from Credo and Dark Water (first performance of orchestral  
I Believe in the Devil and His Angels version)  
I Believe in the Prince of Peace  
I Believe in Liberty  
MICHAEL KELLY, Baritone Solo  
I Believe in Patience  
LOS ANGELES JUBILEE SINGERS  
(for text please see page 4)

HANDEL Hallelujah Chorus from "Messiah"  
LOS ANGELES JUBILEE SINGERS  
OPERATION BREADBASKET CHOIR

INTERMISSION

WILLIAM GRANT STILL Festive Overture

BEETHOVEN Concerto No. 4 in G for Piano and Orchestra, Op. 58  
(ii) Andante con moto - leading into:  
(iii) Rondo: Vivace  
MISS HINDERAS, Piano

SCOTT JOPLIN Easy Winner  
LEDIA PALMER Juggler's Fantasy  
MISS HINDERAS, Piano

GERALD WILSON Debut 52172 (first performance)

from the Los Angeles Philharmonic archives

MUSIC REVIEW

## Program Devoted to Black Composers

Probably the best way to present black composers is to integrate their music into a regular concert. This is just what Hans Lampl did on the Compton Civic Symphony season's final program at Compton College Sunday night.

The evening's star was Margaret Bonds, whose "Credo" was framed by Mendelssohn's "Fingal's Cave" Overture and two segments from "The Seasons" by Glazunoff.

Miss Bonds, who died one year ago at the age of 59, was something of a tragic figure in black music. The "Credo" verified her talent, her sensitivity, her proficiency as orchestrator and her concern for the Negro spiritual. It also revealed some flaws that were clearly the result of inadequate training, and involvement in too many musical directions.

At its best, the seven-movement cantata for soprano, baritone, chorus and orchestra (based on a

text by W. E. B. DuBols) affects one in the same way as spirituals. The most appealing segments turned out to be "Especially Do I Believe in the Negro Race," with "I Believe in Liberty for All Men" running a close second. This was deeply felt music.

The Los Angeles Jubilee Singers (prepared by Al-

bort McNeil) contributed splendidly, but came on even stronger on their own, when McNeil led them in a cappella arrangements of five spirituals from the "Black Bible." The group sang with captivating clarity, rhythmic precision, bounce, exemplary dynamic control and diction.

Thanks to Lampl's skill, both the Mendelssohn Overture and the Glazunov ballet had expressive depth, a rich sound and dramatic verve.

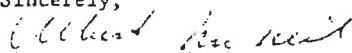
The Compton Civic Symphony never sounded better than on this occasion. —WALTER ARLEN

from the *Los Angeles Times* (1 May 1973, section IV, p. 12)

Our Black composers need no apology, no defense, no explanation, no patronising. They need performance. They need to be programmed beside their fellow white composers from Bach to Berio. Hale Smith has said, "Place our music not on all-black programs. We can do that for ourselves, for the benefit of our own people. Place our work on programs with Beethoven, Mozart, Schoenberg, Copland and the current avant-gardists. We don't even have to be called black. When we stand for our bows, that fact will become clear when it should: after the work has made its own impact."

Sunday, April 29, such programming will occur, when the Compton Symphony, now in its 26th year, presents the first unaborted performance of Margaret Bonds' "The Credo", for chorus and orchestra, and songs from the "Black Bible," and Afro-American Work and Play Songs with the Los Angeles Jubilee Singers on the same program with Mendelssohn and Glazunov. The program is at Compton College at 7:00 P. M. and is free. Compton is uniquely located: America's largest almost totally black city with an orchestra offering complete involvement by all of its citizens. It needs your encouragement and support.

Sincerely,

  
Albert J. McNeil  
Associate Professor

AJM:pf



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