

Spiritual Medley No. 1 for Solo Bass Trombone

by Robert Mott, ASCAP

MEDLEY 1: **Cryin' to the Lord**
I Want Jesus to Walk With Me;
Wade in the Water; Sometimes
I Feel Like a Motherless Child

MEDLEY 2: **Praise God!**
My Lord, What a Mornin'!
O For a Thousand Tongues to
Sing; Come Thou Fount of
Every Blessing

MEDLEY 3: **Prayer and Consolation**
Precious Lord Take My Hand;
Swing Low, Sweet Chariot;
Amazing Grace

MEDLEY 4: **Redemption & Rebirth**
What Can Wash Away My Sin;
Hush, Hush (Somebody's Callin'
My Name); When the Saints
Go Marchin' In

Arranger's Note:

These arrangements of spirituals for unaccompanied solo bass trombone were created out of pure necessity (a.k.a. “last-minute panic”). I was asked to represent my church at a “Choir Day” musical gathering/worship service, but had neither an accompanist, nor a selection of music for unaccompanied bass trombone (or tenor trombone) that worked well for a church setting. So I decided to create my own arrangement of three spirituals. The result was Medley No. 1 and it was so well received, I was asked for a spontaneous encore at the end of the performance! Needless to say, as I shuffled through a hymnal looking for inspiration, I thought to myself, “it would be great to have at least one more of these in my book as a backup!”

This “need for more” eventually inspired this entire volume, which I have grouped into different worship themes/moods to best suit your church service playing opportunities.

As you play these tunes, please consider the following key points:

1. In all cases, **I encourage you to look up the hymns and become familiar with the lyrics** to (at a minimum) the first verse and chorus. The mood, tempo, dynamics and the phrasing I have indicated reflect my interpretation of the lyrics of each of these hymns and spirituals.

2. **Play in a singing style.** Many of these begin with an indication for a “Singingly Rubato” style, so take liberties with the tempo and imagine how Mahalia Jackson, Paul Robeson or (insert your favorite singer's name) would interpret these songs.

3. **Really go for it!** These are designed to showcase the versatility of the horn: From floor rattling pedal notes to lyrical singing lines in the upper register (and everything in between), encompassing styles as diverse as swing, 5/4 jazz, dixieland, classical and ballads.

Finally, keep an eye out for the next volume of four medleys . . . it's on the way!

—RM, June 2008

SPIRITUAL MEDLEY NO. 1

Bass Trombone

1. CRYIN' TO THE LORD

Traditional
Arranged by Robert Mott

Soloistically Rubato ♩ = 86

"I Want Jesus to Walk With Me"

(opt. plunger
to Swing it!)

mp

f mf

f mp

Swing it! ♩ = 108

mf

f mf

f mf

(slow scoop)

4. REDEMPTION AND REBIRTH

Traditional
Arranged by Robert Mott

Soloistically Rubato $\text{♩} = 84$ "What Can Wash Away My Sin"

Musical notation for the first section, "What Can Wash Away My Sin". It consists of two staves of music in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as Soloistically Rubato with a quarter note equal to 84 beats. The first staff begins with a forte (f) dynamic, followed by a mezzo-piano (mp) section, and ends with a forte (f) dynamic. The second staff starts with mezzo-piano (mp), moves to forte (f), includes a triplet of eighth notes, and ends with mezzo-piano (mp) and forte (f) dynamics.

Musical notation for the second section, "Hush, Hush (Somebody's Callin' My Name)". It consists of two staves of music in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked as Swing it! with a quarter note equal to 112 beats. The first staff begins with forte (f), includes a ritardando (rit.) marking, and ends with mezzo-forte (mf). The second staff starts with mezzo-forte (mf) and continues with various dynamics.

Musical notation for the continuation of the second section, "Hush, Hush (Somebody's Callin' My Name)". It consists of two staves of music in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The first staff starts with mezzo-forte (mf), moves to forte (f), mezzo-piano (mp), and ends with mezzo-forte (mf). The second staff continues with mezzo-piano (mp), piano (p), mezzo-piano (mp), piano (p), and mezzo-piano (mp) dynamics.

Musical notation for the third section, "More Raucous". It consists of one staff of music in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked as More Raucous. The staff begins with mezzo-forte (mf) and ends with forte (f) dynamics.