

Spiritual Medley No. 1 for Solo Tenor 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 tenor 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

Tenor Trombone

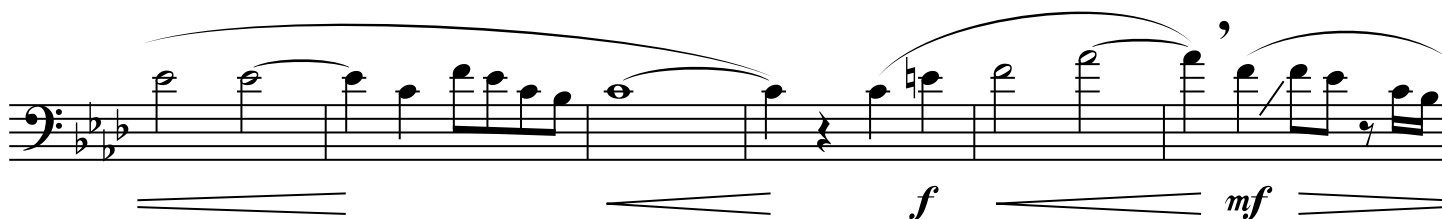
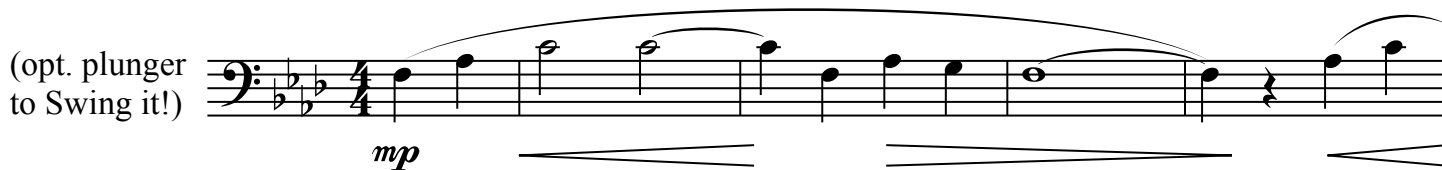
1. CRYIN' TO THE LORD

Traditional
Arranged by Robert Mott

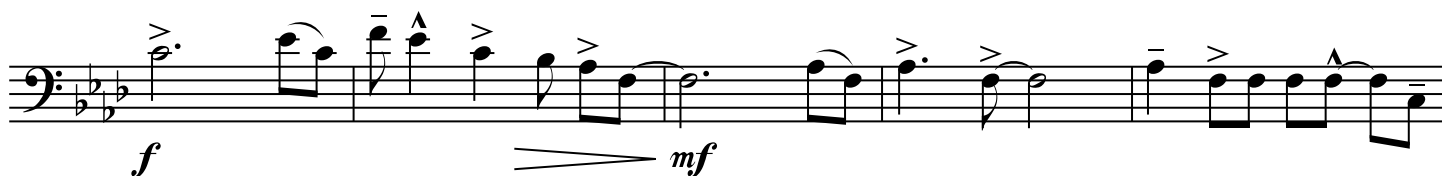
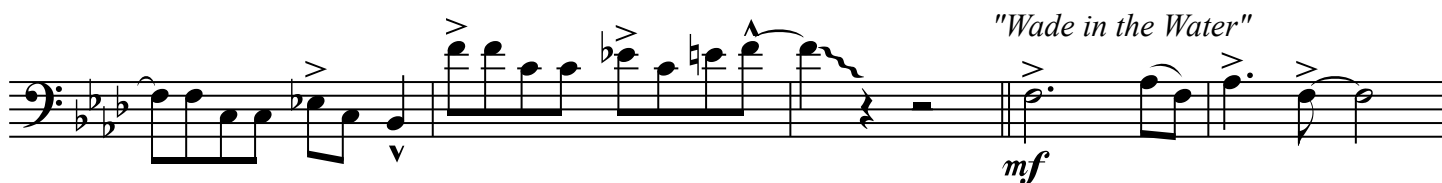
Soloistically Rubato ♩ = 86

"I Want Jesus to Walk With Me"

(opt. plunger
to Swing it!)



Swing it! ♩ = 108



(slow scoop)



4. REDEMPTION AND REBIRTH

Traditional
Arranged by Robert Mott

Soloistically Rubato ♩ = 84
"What Can Wash Away My Sin"

First system of musical notation for "What Can Wash Away My Sin". It is in bass clef, key of D major (two sharps), and 4/4 time. The tempo is Soloistically Rubato with a quarter note equal to 84 beats. The dynamics are *f*, *mp*, and *f*. The notation includes a slur over the first two measures, a crescendo leading to *mp*, and a decrescendo leading to *f*. There are triplets in the third and fourth measures of the second system.

Second system of musical notation for "What Can Wash Away My Sin". It continues the melody with dynamics *f*, *mp*, and *mp* < *f*. It includes a *rit.* (ritardando) marking and a triplet in the third measure. The system ends with a double bar line.

Swing it! ♩ = 112

First system of musical notation for "Hush, Hush (Somebody's Callin' My Name)". It is in bass clef, key of B-flat major (two flats), and 4/4 time. The tempo is Swing it! with a quarter note equal to 112 beats. The dynamics are *f*, *mp*, *mf*, and *p*. The notation includes a slur over the first two measures, a crescendo leading to *mp*, and a decrescendo leading to *p*. There are accents over the notes in the third and fourth measures.

Hushed

"Hush, Hush (Somebody's Callin' My Name)"

Second system of musical notation for "Hush, Hush (Somebody's Callin' My Name)". It continues the melody with dynamics *mf*, *f*, *mp*, *f*, *mp*, and *mf*. The notation includes a slur over the first two measures, a crescendo leading to *f*, and a decrescendo leading to *mp*. There are accents over the notes in the third and fourth measures.

Third system of musical notation for "Hush, Hush (Somebody's Callin' My Name)". It continues the melody with dynamics *mp*, *p*, *mp*, *p*, and *mp*. The notation includes a slur over the first two measures, a crescendo leading to *mp*, and a decrescendo leading to *p*. There are accents over the notes in the third and fourth measures.

More Raucous

Fourth system of musical notation for "More Raucous". It is in bass clef, key of B-flat major (two flats), and 4/4 time. The dynamics are *mf* and *f*. The notation includes a slur over the first two measures, a crescendo leading to *f*, and a decrescendo leading to *f*. There are accents over the notes in the third and fourth measures.