

Violin 2

Simple Gifts Fugue

Melody by Joseph Brackett
Arranged by Matthew Naughtin

Simple Gifts

'Tis the gift to be sim-ple, 'tis the gift to be free, 'Tis the gift to come down
where we ought to be, And when we find our-selves in the place just right, 'Twill
be in the val - ley of love and de-light. When true sim - pli - ci - ty is gain'd To
bow and to bend we shan't be a-sham'd, To turn, turn will be our de - light 'Till by
turn - ing, turn - ing we come round right.

The Shakers, the oldest surviving religious communal society in the United States, arrived in America on August 6, 1774. The first Shaker settlement was located at Niskayuna (later Watervliet), New York in 1776. Their first organized community was at New Lebanon (later called Mt. Lebanon), New York in 1787. Today, the Shakers are known primarily for their simple and beautiful furniture, but music played a much more important role in Shaker history. The earliest known Shaker songs in America were composed during the 1780s and were mostly without words and sung to syllables, as in "Mother Ann's Song". Early dance songs were also without words, such as "Square Order Shuffle" and "Quick Step Manner". By about 1805, hymns began to appear and often had many stanzas of text. One of the most popular was the early revival hymn, "The Happy Journey." Probably the greatest early Shaker spiritual was Elder Richard McNemar's powerful religious ballad, "Mother." Around 1815, a third type of Shaker music was introduced—the anthem, a longer piece of unrhymed music. One prominent early example was "Mount Zion," by Issachar Bates, who had been a fifer in the American Revolution.

"Simple Gifts," the most famous Shaker song, was composed by Elder Joseph Brackett at Alfred, Maine in 1848. It has only one verse and refers to dance movements ("to turn, turn will be our delight"). Rather than call it a Shaker hymn, as most writers do, it should be classified instead as a Shaker dance song. Elder Joseph Brackett was born on May 6, 1797 in Cumberland, Maine and died on July 4, 1882 at New Gloucester. His portrait still hangs today in the music room at the last remaining Shaker community in Sabbathday Lake, Maine.

Violin II

Simple Gifts

Fugue

Melody by Joseph Brackett
Arranged by Matt Naughtin

Andante comodo (♩ = 84)

Musical notation for measures 1-11. The first staff is for Cello (bass clef) and the second staff is for Viola (bass clef). Both parts play a rhythmic pattern of eighth notes. Measure 6 includes a fingering '6' above the note.

12

Musical notation for measures 12-20. Measure 12 includes a fingering '5' above the note. The dynamic marking is *mf* serenely, cantabile.

21

Musical notation for measures 21-25. The dynamic marking is *mp*.

26

Musical notation for measures 26-30. The dynamic marking is *mp*.

31

Musical notation for measures 31-35. The dynamic marking is *f*.

36

Musical notation for measures 36-42. The dynamic marking is *pp*.

43

Musical notation for measures 43-48. The dynamic marking is *pp*.

49

Con anima (♩ = 104)

Musical notation for measures 49-52. The dynamic marking is *f*.

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55 **poco a poco accel.**
f marcato (non legato)

60 **Allegro deciso (♩ = 132)**
Violin I

68 **4**
Cello

76 *f marcato* *p*

82

88

94 *cresc.*

100 *fp* *f*

106 **poco allarg.** **A tempo, poco sost.**
f risoluto

112 *p sub.*

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118 *mf* *p* *mf*

Musical staff 118-123: Treble clef, key signature of two flats. Measures 118-123. Dynamics: *mf* (measures 118-121), *p* (measures 122-123). Articulation: accents on measures 118, 120, 121, 122, 123. Phrasing: slurs over measures 118-121 and 122-123.

124 *f*

Musical staff 124-129: Treble clef, key signature of two flats. Measures 124-129. Dynamics: *f*. Articulation: accents on measures 124, 125, 126, 127, 128, 129. Phrasing: slurs over measures 124-126 and 127-129.

130 *cresc.*

Musical staff 130-134: Treble clef, key signature of two flats. Measures 130-134. Dynamics: *cresc.*. Articulation: accents on measures 130, 131, 132, 133, 134.

135 *ff*

Musical staff 135-141: Treble clef, key signature of two flats. Measures 135-141. Dynamics: *ff*. Articulation: accents on measures 135, 136, 137, 138, 139, 140, 141.

142

Musical staff 142-147: Treble clef, key signature of two flats. Measures 142-147. Articulation: accents on measures 142, 143, 144, 145, 146, 147.

148 *rit.* *poco* *ff*

Musical staff 148-152: Treble clef, key signature of two flats. Measures 148-152. Dynamics: *rit.* (measures 148-151), *poco* (measure 152), *ff* (measure 152). Articulation: accents on measures 148, 149, 150, 151, 152. Phrasing: slurs over measures 148-151 and 152.

153 **Maestoso** (♩ = 100) *sonore*

Musical staff 153-159: Treble clef, key signature of two flats. Measures 153-159. Dynamics: *sonore*. Articulation: accents on measures 153, 154, 155, 156, 157, 158, 159.

160 *rit.*

Musical staff 160-165: Treble clef, key signature of two flats. Measures 160-165. Dynamics: *rit.*. Articulation: accents on measures 160, 161, 162, 163, 164, 165. Phrasing: slurs over measures 160-163 and 164-165.

166 **Slowly** (♩ = 88) *p* *pp teneramente* *rit.*

Musical staff 166-171: Treble clef, key signature of two flats. Measures 166-171. Dynamics: *p* (measure 166), *pp teneramente* (measures 167-170), *rit.* (measure 171). Articulation: accents on measures 166, 167, 168, 169, 170, 171. Phrasing: slurs over measures 166-169 and 170-171.