

1380. Going Home

Backgrounds of S. Radic

*Goin' home, goin' home, I'm a goin' home;
Quiet-like, some still day, I'm jes' goin' home.
It's not far, jes' close by, Through an open door;
Work all done, care laid by, Goin' to fear no more.
Mother's there 'spectin' me, Father's waitin' too;
Lots o' folk gather'd there, All the friends I knew,
All the friends I knew. Home, I'm goin' home!*

The above words for the beautiful song "Goin' Home" (also known as "Going Home") are based on Antonin Dvorak's famous "Largo" theme, which was composed in English horn from his Symphony No. 9 (From the New World), Op. 95. The symphony was composed during his stay in America and premiered by the New York Philharmonic at Carnegie Hall on December 16, 1893.

It was said that Dvorak's themes in his symphony were inspired by American folk melodies, especially African American ones. But his themes are as similar as Czech or Bohemian folk music and probably come from the musical tradition of his home country.

Did Dvorak personally have anything to do with this text? No. Goin' Home was actually written by a student of Dvorak, William Arms Fisher (1861-1948), who adapted and arranged the Largo theme and added his own words.

Here is part of what Fisher wrote in the published notes of his song "Goin' Home":

The Largo, with his haunting cor anglais solo, is the expression of Dvorak's own visitation, with something of the loneliness of distant prairie horizons, the weak memory of the past days of the red man and the feeling of the tragedy of the black man as he sings in his "Spirituals". It is even deeper a moving expression of that longing for the soul that all people feel. That the lyrical opening theme of Largo spontaneously suggests the words "Goin' home, goin' home" is natural enough, and that the lines



that correspond to the melody should take the form of a negro-spiritual that corresponds to the history of the origin of the symphony.

William Arms Fisher, Boston, July 21, 1922.

It was sung at funerals sometimes. Fisher described his song as follows: "A moving expression of the longing for the soul that all people feel." So it could be suitable for a funeral or some other gloomy occasion of "the soul".

James Last in memoriam. This recording of the theme "From the New World" is undoubtedly one of the best load classical interpretations, which clearly reflects his style: Easy-Listenig rhythm accompaniment frames the solo action of choir, trumpet and piano. The trumpet solo was recorded by MANFRED MOCH, the piano solo by GÜNTER PLATZEK - both founding members of the Last-Band, who left the band in 1990 and 2011 respectively. Now they were followed by the bandleader in 2015 and left behind several hundred James-Last interpretations, which we always remember - and many of them will replay. James Last has gone home.....



8Beat, T=90

The musical score is divided into two main sections: Main 1 and Main 2. The time signature is 4/4 with a tempo of 90 beats per minute. The score includes the following parts:

- Strings:** Main 1 features a dotted bass line. Main 2 features short quarter staccato chords in a slightly higher position.
- Guitar:** Main 1 features a dotted guitar line. Main 2 features a more rhythmic guitar accompaniment.
- Bass:** Main 1 features a dotted bass line. Main 2 features a basic chord breakdown.
- Perc.:** Bongos play fill-ins over two bars in a strict left-right panorama.
- Drums:** HH (Hi-Hat) and BD (Bass Drum) play a consistent rhythmic pattern throughout.

Programming instruction

A typical representative of the style direction "Easy-Listening" from the master of the genre himself, James Last! One immediately sees that the identically programmed rhythm sequence prevails in both mains. This is the "sound guarantee" of an Easy Listening: No sharp orchestra breaks that sweep you off your feet! The percussion bongos play fill-ins over two bars, in a strict left-right panorama. The lookup is even only generated by the TAMBOURIN. The dotted bass and the dotted bass drum form a symbiosis in Main1. The dotted guitar and the sound carpet strings in Main 1 round off the Easy Listening at first. Then only the type of accompaniment is slightly changed in Main 2: The bass plays a basic chord breakdown and the guitar becomes a bit more rhythmic. The main change in terms of sound is the strings, which now deliver short quarter staccato chords in a slightly higher position!