

THE JOURNEY OF HARRIET TUBMAN

RON KEAN

TABLE OF CONTENTS

1. INTRODUCTION / FOLLOW THE RIVER	3
2. STEAL AWAY	5
3. GO DOWN, MOSES	20
4. SWING LOW, SWEET CHARIOT / FOLLOW THE RIVER ..	32
5. EPILOGUE / FOLLOW THE RIVER	46

© Copyright 2018 by Pavane Publishing. All rights reserved. Made in U.S.A.

Products:

- P8001D Choral Score (digital)
- P8002 Full Score (printed)
- P8002D Full Score (digital)
- P8003D Instrumental Parts (digital)
- P8004 Visual Media (by Hannah Kean)

The day that I was commissioned to compose music on the theme of freedom by Dr. Jennifer Garrett, Director of Choral Activities at Bakersfield College, I immediately thought of Harriet Tubman. My next thought was to ask my daughter, Hannah Kean, a film maker, to collaborate with me. We knew from the outset that using live film would enhance the story. We spent many weeks developing the dramatic form. Although "The Journey of Harriet Tubman" can be performed without the film, I feel strongly that including the film communicates the story through aural, visual, physical and cognitive senses. The music and film are symbiotic.

RK

Cover art graphic by Adel Shafik

© Copyright 2017 by Adel Shafik. All rights reserved. Used by permission.

HARRIET TUBMAN BACKGROUND NOTES

TIMINGS

Movement 1 – Follow the River (Wounded and Dreaming)

1:18

by Ron Kean

Between the age of 12 and 14, Harriet was struck in the face with an iron weight meant to hit a runaway slave. She purposely stood in the way to protect the runaway from being whipped. The other slaves thought that she would surely die. No one could survive with a great hole in the head like that. She was unconscious for at least a day that produced dreams and visions for the rest of her life. Some of these visions came true and Harriet learned to trust them – and so did the other slaves.

Harriet had visions of flying over the fields. She said the North Star beckoned her. "In my dreams and visions, I seemed to see a line, and on the other side of that line were green fields, and lovely flowers, and beautiful white ladies, who stretched out their arms to me over the line, but I couldn't reach them no-how. I always fell before I got to the line." This movement portrays Harriet's recurring dream of flying to freedom. It introduces two west African instruments that will return in future movements, marimba and kalimba (thumb piano). It also introduces the musical symbol of the North Star played by the marimba.

Movement 2 – Steal Away (Chain gang style, steal/steel)

3:57

This newly composed work song uses the text of "Steal Away" in the first part and the actual spiritual in the second part. It also quotes the last part of the spiritual, "Sometimes I Feel Like a Motherless Child." It is set in a 5/4 meter to emphasize the awkwardness and pain of having to work while shackled to each other. A chorus of angels eventually joins the work song and adds a ray of hope for the chain gang.

Movement 3 – Go Down, Moses (Escape)

3:50

The Spiritual, "Go Down Moses," was sung by Tubman as a signal to slaves who were waiting to escape. She changed some of the words and tempos to indicate whether it was safe or not to come out of hiding. "Her husky voice was beautiful even when it was barely more than a murmur borne on the wind." At the appropriate time, Harriet may have directed the escaping slaves to "Wade in the Water" so the bloodhounds would lose their scent. This arrangement portrays the apprehension, gravity and urgency of the escape.

TESTIMONY OF A SLAVE

"When the hounds fairly got on my trail, and I heard them, I was two miles off, and by crossing little swamps I put them out till an hour before sundown, when I came to a pond and could see the dogs not more than 300 yards behind me. I tumbled right in and waded out till I could just touch my toes and keep my nose above water to breathe, and the dogs lost me entirely." Jack Frowers (John Blasingame, ed. *Slave Testimony (Two Centuries of Letters, Speeches, Interviews and Autobiographies)*, Baton Rouge: Louisiana State University Press, 1977, 452

Movement 4 – Swing Low/Follow the River (Self-Rescue)

4:48

This Spiritual had special meaning when an escape plot was in the air (Southern, p. 130). At the age of 17, she learned that she was to be sold to a chain gang very soon. She knew that she "would be free or die" trying to be free. During her escape, a farmer offered to carry her concealed in his cart all night. In one account, at dawn, he told her to *follow the river*, to keep following it to reach the next place where people would take her in and feed her. He also warned her to stay off the roads because the patrol would be hunting for her. The movement opens with Harriet singing the spiritual in a "bluesy" style and closes with the women and audience singing the spiritual in a more "Westernized" style because none of her escapes would have been possible without the help of "white" abolitionists as well as African/American slaves and freed slaves. The composer wanted to honor both traditions in this movement.

Movement 5 – Follow the River/Epilogue (Rescuing others)

5:15

Harriet's moment of exultation at having escaped passed quickly. She writes: "There was no one to welcome me to the land of freedom. I was a *stranger in a strange land*, and my home after all was down in the old cabin quarter with the old folks, and my brothers and sisters." When she thought of her family, left behind, all of them gave her joy in having escaped rapidly left her. She decided that as soon as she could, she would go back to the eastern shore of Maryland and lead her family North, too. She knew the way now. The movement opens in the dream state of the first movement because the vision to her head produced dreams and visions for the rest of her life. The movement opens with quotes from many of the spirituals from the journey and a reprise of "Follow the River." A duet with the angels follows and is introduced by a rolled chord from the first movement played by the marimba that portrays the twinkling of the North Star that Harriet used to find her way northward to freedom.

TOTAL MUSIC TIME

19:03

SPIRITUAL GENRES IN "THE JOURNEY OF HARRIET TUBMAN"

Guenther, Eileen. *In Their Own Words (Slave Life and the Power of Spirituals)*, St. Louis: MorningStar Music Publishers, Inc., 2016

Southern, Eileen. *The Music of Black Americans, A History*. New York: W. W. Norton and Co., 1971

"Steal Away - Code, Sorrow

"Sometimes I Feel Like a Motherless Child" - Sorrow ("...a long way from home")

"Go Down, Moses" - Alerting, Call and Response, Code, Sorrow

"Wade in the Water" - Code

"Swing Low, Sweet Chariot" - Alerting, Call and response, Code, Freedom

"Oh Freedom" - Jubilee Song

INSTRUMENTS USED

1. Kalimba (Mbira) – thumb piano from sub-Saharan Africa used to communicate with ancestors

2. Marimba – American adaption of the balafon from west Africa.

I composed a melody on the farmer's instruction to "follow the river." I chose to accompany this melody with two instruments of west-African origin, marimba (related to the balafon) and the kalimba (thumb piano, also referred to as mbira). West Africans play the kalimba when they want to connect with their ancestors for spiritual guidance. I thought it would be appropriate for Harriet to ask for help from her ancestors while following the river to freedom.

Each of these instruments plays an independent ostinato (repeated melodic/rhythmic fragments) that, when combined, helps to portray an image of floating up-river to freedom.

I have chosen Spirituals and the texts of Spirituals that scholars know were sung in the years 1849-1858. These are the years that Harriet Tubman was helping fellow slaves to escape. Scholars do not know exactly how the Spirituals were performed, but they agree that there was probably little or no harmony. My goal was to compose and arrange music in a style that is evocative of the slave's frame of mind based upon their west African musical heritage using the following characteristics as a guide:

1. Rhythm is the most important element -- more important than melody
2. The love of bright sonorities (using one's outdoor voice)
3. Ostinatos (repeated melodic/rhythmic fragment) layered in one at a time
4. Polyphonic texture (multiple independent voices)
5. Call and Response (soloist leads, group follows)
6. Ecstasy/Transcendence (Getting "lost" in the music/losing sense of time and place)
7. Music is interwoven with dance (movement).

1. Introduction / Follow the River

3

Traditional African-American Spiritual

Ron Kean

Dreamy $\text{♩} = 64$

The musical score consists of four staves. The top staff is for *Marimba, starting with a dynamic p . The second staff is for Solo, starting with a dynamic p and labeled "S.A. unison". The third staff is for S.A. (SATB), with dynamics Hm and hm . The bottom staff is for Mrba (Marimba and Kalimba), with dynamics mp . The vocal parts enter at measure 9, singing "Fol - low, fol - low," followed by "Fol - low the riv - er, fol - low the riv - er," with the latter part sustained. Measures 11 and 12 are marked "dreamy" and mp .

* Only the Marimba part is provided in the choral score to serve as an aid in learning the music.
The full Marimba and Kalimba parts are available separately, P8003.

13 14 15

Solo fol - low, fol - low, _____ fol - low _____ the riv - er

S.A. _____ fol - low _____ the riv - er _____

Mrba. {

16 17 18

Solo home. Fol - low, _____ fol - low

S.A. home. Fol - low, _____ fol - low _____ the _____

Mrba. { gently rolled Kalimba

19 20 21

Solo the _____ riv - er.

S.A. riv - er.

Mrba. { p

2. Steal Away

5

Traditional African-American Spiritual
Arranged by Ron Kean

Labored ♩ = 88

Solo (Harriet)

Sop. 1

Sop. 2

Alto

Ten. 1

Ten. 2

Bass 1

Bass 2

1 2 3

mf

Ain' got time to stay here,

mf sub-vocalic woof sim.

Steal a-way, wuh! Steal a-way, wuh! Steal a-way, wuh!

B. 1

ain' got time to stay here, ain' got time to stay he-yuh, wuh!

B. 2

Steal a-way, wuh! Steal a-way, wuh! Steal a-way, wuh!

B. 1

wuh! Ain' got time to stay here, ain' got time to stay here,

B. 2

Steal a-way, wuh! Steal a-way, wuh! Steal a-way, wuh!

B. 1

ain' got time to stay he-yuh, wuh! wuh!

B. 2

Steal a-way, wuh! Steal a-way, wuh! Steal a-way, wuh!

With assurance

mf

T. 1 13 14 15

T. 2 My Lord calls me, calls me by the thun-der!

B. 1 Ain' got time to stay here, ain' got time to stay here, ain' got time to stay

B. 2 Steal a-way, wuh! Steal a-way, wuh! Steal a-way, wuh!

With assurance

mf

T. 1 16 18

T. 2 — wuh! Don't ya know, my Lord

B. 1 he - yuh, wuh! Ain' got time to stay here,

B. 2 Steal a-way, wuh! Steal a-way, wuh! Steal a-way, wuh!

For Review Only

T. 1 19 calls me, 20 calls me by the thun - der! 21 Don't ya know,

T. 2 calls me, calls me by thun - der! Don't ya know,

B. 1 ain' got time to stay here, ain' got time to stay he-yu, wuh!

B. 2 Steal a-way, wuh! Steal a-way, wuh! Steal a-way, wuh!

T. 1 22 Lord 23 calls me, calls me by the light-nin',

T. 2 my Lord calls me, calls me by the light-nin',

B. 1 ain' got time to stay here, ain' got time to stay here, ain' got time to stay

B. 2 Steal a-way, wuh! Steal a-way, wuh! Steal a-way, wuh!

For Review Only

Tenors 1 and 2 *mp* sim.

T. 1 25 26 27

T. 2 wuh!

B. 1 he-yuh, wuh! Ain' got time to stay here. Ain' got time to stay here,

B. 2 Steal a-way, wuh! Steal a-way

T. 1 28 Solo 29

T. 2 Steal a-way home. Steal a-way home.

B. 1 home. (muh!) Steal a-way home. (muh!) Steal a-way

B. 2 no, wuh! Ain' got time to stay here,

B. 1 lamenting *mp*

B. 2 Ain' got time to stay here, no, wuh!

*Release the “m” of home with an audible “muh.” This is true for all parts throughout the piece.

30

T. 1 Steal _ a - way _ home. _____

T. 2 home. (muh!) Steal a - way _ home. (muh!) Steal a - way _____

B. 1 no, _____ wuh! Ain' got time _ to stay here.

B. 2 Ain' got time _ to stay here, no, _____ wuh!

31

T. 1 Steal _ a - way _ home. _____

T. 2 home. (muh!) Steal a - way _ home. (muh!) Steal a - way _____

B. 1 no, _____ wuh! Ain' got time _ to stay here.

B. 2 Ain' got time _ to stay here, no, _____ wuh!

32

T. 1 Steal _ a - way _ home. _____

T. 2 home. (muh!) Steal a - way _ home. (muh!) Steal a - way _____

B. 1 no, _____ wuh! Ain' got time _ to stay here.

B. 2 Ain' got time _ to stay here, no, _____ wuh!

dim.

T. 1 Steal _ a - way _ home. _____

T. 2 home. (muh!) Steal a - way _ home. (muh!) Steal a - way _____

B. 1 no, _____ wuh! Ain' got time _ to stay here.

B. 2 Ain' got time _ to stay here, no, _____ wuh!

dim.

The Angels

34

S. 1

S. 2

A.

T. 1

T. 2

B. 1

B. 2

mf

mf

mf

Steal _____

Steal _____

Steal _____

Steal a - way home.

home. (muh!) Steal a - way home. (muh!) Steal a - way

no, _____ wuh! Ain' got time to stay here,

dim. Ain' got time to stay here, no, _____ wuh!

36

S. 1 a - way.

S. 2 a - way.

A. a - way.

T. 1 Steal a - way home. Steal a - way home.

T. 2 home. (muh!) Steal a - way home. (muh!) Steal a - way

B. 1 no, wuh!

B. 2 Ain' got time to stay here, no, wuh! A

S.1

S.2

A.

T.1

T.2

B.1

B.2

38

39

Steal a - way

Steal a - way

Steal a - wa

Steal a - way home.

home. (muh!) Steal a - way home. (muh!) Steal a - way

A long way from

long way from home. (muh!) A

40

S. 1 home.

S. 2 home.

A. home.

T. 1 8 Steal a - way home. Steal a - way home.

T. 2 8 home. (muh!) Steal a - way home. (muh!) Steal a - way

B. 1 home. (muh!) A long way from

B. 2 long way from home. (muh!) A

S.1

S.2

A.

T.1

T.2

B.1

B.2

42

43

Steal

Steal

Steal

Steal a - way lone.

Steal a - way home.

home. (muh!) Steal a - way home. (muh!) Steal a - way

home. (muh!) A long way from

long way from home. (muh!) A

For Review Only

44

S. 1 a - way.

S. 2 a - way.

A. a - way.

45

T. 1 Steal a-way home. Steal a-way home.

T. 2 home. (muh!) Steal a-way home. (muh!)

B. 1 home. (muh!) A long way from home. (muh!) A

46

B. 2 long way from

47 *mp*

S. 1 Steal a - way home.

S. 2 Steal a - way home.

A. Steal a - way home.

B. 1 *dim.*
long way from home. (muh!) A long way from home. (m)

B. 2 *dim.*
home. (muh!) A long way from home. (muh!) A long way from

Stately $\text{♩} = 72$

The Angels

S. 1 Steal a - way, steal a - way, steal a - way to Je - sus.

S. 2 Steal a - way, steal a - way, steal a - way to Je - sus.

A. Steal a - way, steal a - way, steal a - way to Je - sus.

B. 2 *pp*
home. (m) (muh!)

55 *mp*

S. 1 Steal a - way, — steal a - way home. I ain't got long to stay here.

56 3

S. 2 Steal a - way, — steal a - way home. I ain't got long to stay here.

A. Steal a - way, — steal a - way home. I ain't got long to stay here.

For Review Only

59 *p* *dreamy*

Solo Oh, my Lord. — Oh, my Lord. —

60 3 61

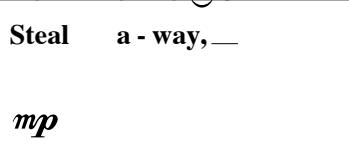
62

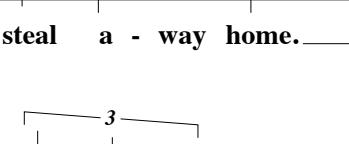
S. 1 — — — Steal a-way — to Je - sus.

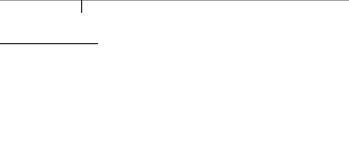
S. 2 — — — Steal a-way — steal a-way — to Je - sus.

A. — — — Steal a-way — steal a-way — to Je - sus.

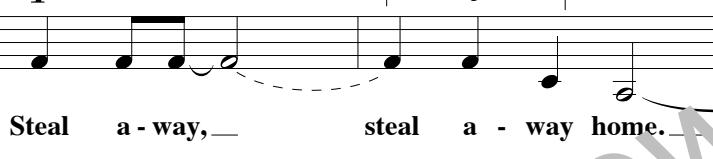
For Review Only

63 Solo 

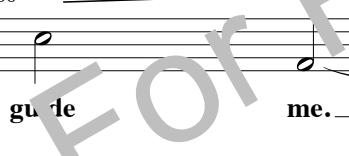
64 

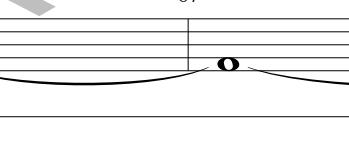
65 **p** Voic - es of an - gels will 

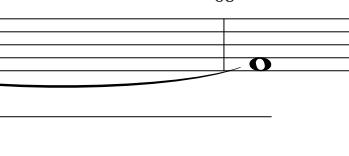
S. 1 **mp** Steal a - way, — steal a - way home. **p** I 

S. 2 **mp** Steal a - way, — steal a - way home. **p** I 

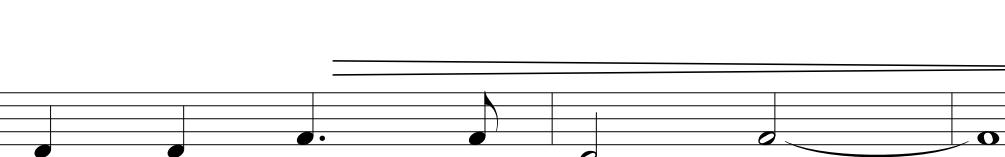
A. **mp** Steal a - way, — steal a - way home. **p** I 

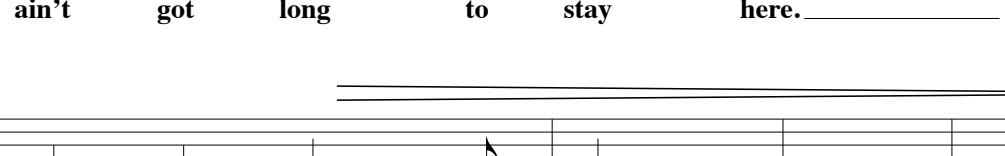
66 Solo 

67 

68 

S. 1 ain't got long to stay here. 

S. 2 ain't got long to stay here. 

A. ain't got long to stay here. 

3. Go Down, Moses

Traditional African-American Spiritual
Arr. by Ron Kean

J = 64 *secretive but passionate*
"sung as a murmur borne on the wind"

Solo 1 Solo **p** When Is - rael was _____ in E - gypt lan', _____
 2 3 let my peo - ple

Sop.

Alto

Ten.

Bass

Solo 4 uh! 5 Op - pressed so hard 6 they could not stan', _____

S.

A.

T.

B.

Solo

7 8 9

let my peo - ple go.

S.

A.

T.

B.

w. gently
p

Go down, go down, go down, -

Solo

10 *p urgently*

Let my peo - ple go.

12 *mp*

Let mah peo - ple

S.

A.

T.

B.

mp urgently

Go down, - go down, go down, Mo - ses.

— go down, Mo - ses. Go down, go down, go down, — go down, Mo - ses.

Solo

13

14

go.

S.

A.

mf

I know that

T.

8

Go down, — go down, go down, Mo - ses.

B.

Go down, go down, go down, go down, Mo - ses.

For **K**

Solo 15 16 17

S. *urgently*
mp let my peo - ple

A. when Is - rael was _____ in E - gypt land, let my peo - ple

T. Go down, go down, go down, Mo - ses. Go down, go down,

B. Go down, go down, go down, go down, Mo - ses. Go down, go down, go down,

Solo

18 - - - - -

19 *mf* go. Op - pressed so hard they could not stan',

20 *f* go. Op - pressed so hard they could not stan',

mf

T. 8 go down, Mo - ses. Go down, go down, go down, Mo - ses.

B. *mf* go down, Mo - ses. Go down, go down, go down, go down, Mo - ses.

FOR REHEARSAL

Solo

21 - - - 22 - - - 23 - - - *accel.* - - -

S. *f emphatically*

let my peo - ple go, _____ wuh! Go down, _____

A. *f emphatically*

let my peo - ple go _____ wuh! Go down, _____

T. *f emphatically*

8 Go down, - go down, go down, Mo - ses. Go down, _____

B. *f emphatically*

Go down, go down, go down, _____ go down, Mo - ses. Go down,

24

25 Much slower $\text{J} = 48$

Solo

S. Mo-ses, way down in E - gypt lan'.

A. Mo-ses, way down in E - gypt lan'.

T. Mo - ses, way down in E - gypt lan'.

B. Mo - ses, way down in E - gypt lan'.

26 *a tempo*

27

28 *accel.*

Solo

S. Tell old Phar-ahoh to let my peo-ple

A. Tell old Phar-ahoh to let my peo-ple

T. Tell old Phar-ahoh to let my peo-ple,

B. Tell old Phar-ahoh

Faster $\text{♩} = 76$

30 "a matter of life and death"

Sop. solo
f

Solo 29 **J = 66** accel.

S. go.

A. peo - ple go wuh!

T. let my peo - ple go down, go down,

B. let my peo-ple go down, go down, go down, —

It's time to wade.

For Review Only

Solo 31 — in the wa - ter, chil - dren! 32 Let's go! Let's go! It's time to wade

S. Go wuh! Go! — Wade — in the wa - ter, chil - dren!

A. Go wuh! Go! — Wade — in the wa - ter, chil - dren!

T. go down, Mo - ses. 8 Go down, — go down,

B. — go down, Mo - ses. Go down, go down, go down, —

For Review Only

Solo: 33
 — in the wa - ter, chil - dren!
 34 Go wuh! Go wuh!

S.: Go and wade in the wa - ter, chil - dren.
 A.: Go and wade in the wa - ter, chil - dren.

T.: 8 go down, Mo - ses. Wade in the wa -

B.: go down, Mo - ses. Wade in the wa - ter, Wade,

FOR REHEARSAL

Solo

35 C. Ain' __ got long to stay __ here, no, _____ no. __

S.

Time to wade __ in the wa - ter, __ chil - dren.

A.

Time to wade __ in the wa - ter, __ chil - dren.

T.

8 ter, in the wa - ter. Wade in _____ the wa -

B.

wade in the wa - ter. Wade in the wa - ter, wade,

Solo

37

It's time to wade _____ in the

S.

Go _____ and wade in the wa - ter, chil - dren.

A.

Go _____ and wade in the wa - ter, chil - dren.

T.

8 ter, in the wa - ter. Wade in _____ the wa -

B.

— wade in the wa - ter. Wade in _____ the wa - ter, wade, —

Solo

39

a - ter, chil - dren. Wade _____ in _____ the

S.

Go _____ and wade in the wa - ter, chil - dren.

A.

Go _____ and wade in the wa - ter, chil - dren.

T.

8 ter, in the wa - ter. Wade in _____ the wa -

B.

— wade in the wa - ter. Wade in _____ the wa - ter, wade, —

Solo

41 wa - ter, chil - dren. Wade _____ in _____ da

S.

Wade _____ in the wa - ter, _____ chil - dren.

A.

Wade _____ in the wa - ter, _____ chil - dren.

T.

8 ter, in the wa - ter. Wade ir _____ e wa -

B.

wade in the wa - ter. Wade in the wa - ter, wade,

43

Solo: wa - ter. God's _____ a - gon - na trou - ble da wa - - ter.

S.: Wade_ in the wa - ter,____ chil - dren.____ The Lord_

A.: Wade_ in the wa - ter,____ chil - dren.____ The Lord_

T.: ter, in the wa - ter. Wade in____ the wa - - ter, in the wa - - ter.

B.: _____ wade in the wa - ter. Wade in the wa - ter, wade,____ wade in the wa - - ter.

46

Solo Wade _____

S. told Mo - ses what to do. He said:

A. told Mo - ses what to do. He said:

T. 8 Wade in the wa - ter, in the wa - ter.

B. Wade in the wa - ter, wade, wade in the wa - ter.

48

Solo in the wa - ter, all my chil - dren.

S. let my peo - ple go; to lead the He - brew

A. let my peo - ple go; to lead the He - brew

T. 8 Wade in the wa - ter, in the wa - ter. Wade in the wa -

B. Wade in the wa - ter, wade, wade in the wa - ter. Wade in the wa - ter, wade,

51

Solo

God _____ zuh gon - na trou - ble the wa - ter.____

S.

chil - dren through. Let my peo - ple go._____

A.

chil - dren through. Let my peo - ple go._____

T.

ter, in the wa - ter. Wade in the wa - ter, in the wa - ter.

B.

wade in the wa - ter. Wade in the wa - ter, wade, wade in the wa - ter.

Much slower $\text{J} = 48$

54

Solo

Go down! _____

S.

f emphatically Go down, _____ Mo-ses, _____ way down in E - gypt lan'.____

pp "scared to death"

A.

f emphatically Go down, _____ Mo-ses, _____ way down in E - gypt lan'.____

pp "scared to death"

T.

8 Go down, _____ Mo-ses, _____ way down in E - gypt lan'.____

f emphatically

pp "scared to death"

B.

Go down, _____ Mo-ses, _____ way down in E - gypt lan'.____

f emphatically

pp "scared to death"

Faster ♩ = 76 **Slower** ♩ = 68

Solo 57 58 59 60

S. *urgently* Go down! —

S. Tell old — Phar-ahoh to let my peo-ple go,

A. *p* Tell old — Phar-ahoh — *mp* —

T. Tell old — Phar-ahoh — let my peo-ple go,

B. *mf* — Tell old — Phar-ahoh to let my people, let my peo-ple,

B. *mf* — Tell old — *f* — *mf* —

Review Only

For RE

Solo

61 - - - - -
62 God's gon - na trou - ble the wa - ter _____ wuh!
fp pp 3
S. let my peo-ple go - - - - - wuh!
fp pp 3
A. let my peo-ple go - - - - - wuh!
fp pp 3
T. 8 let my peo-ple go - - - - - wuh!
fp pp 3
B. let my peo-ple go - - - - - wuh!

4. Swing Low, Sweet Chariot / Follow the River

Traditional African-American Spiritual
Arr. by Ron Kean

**Freely, but passionately, “sung as a
murmur borne on the wind” ♩ = ca. 64**

Solo 1 - - - 2 *mp* 3 - - -
Swing low, sweet char - i - ot,

Marimba { gently rolled *mp* - - - - -

Solo 4 - - - 5 - - - 6 - - -
com-in' for to car - ry me home. Swing low, sweet

Mrba. { - - - - - - - - - - -

Solo 7 - - - 8 **In tempo** 9 - - -
char - i - ot, com - in' for to car - ry me home.

B. { - - - - - - - - - - -

Mrba. { - - - - - - - - - - -

For Review Only

S. 10 -

A. imploring *mp* Swing low__ uh!

T. rhythmic *mp* (add a few altos to T1 if needed) div. *mp* Oh, Lord! _____

B. *mf* Oh, Lord! _____

Swing low__ uh! Swing low__ uh! Swing low__ uh! Swing low__ uh!

Mrba. *mf*

12

S. - Swing low uh! Swing low uh!

A. char - i - ot, com-in' for to car - ry me

T. 8 Oh, Lord! _____ Oh, Lord! _____

B. Swing low uh! Swing low uh! Swing low uh! Swing low uh!

Mrba.

14

S. - - - - -
Swing low uh!
A. home. - - -
Swing low, sweet
T. - - - - -
8 car - ry me home. Oh, Lord!
B. - - - - -
Swing low uh! Swing low uh! Swing low uh! Swing low uh!
Mrba. - - - - -

16

S. - - - - -
Swing low uh! Swing low uh!
A. char - i - ot, com - in' for to car - ry me home.
T. - - - - -
8 swing low, swing low.
B. - - - - -
Swing low uh! Swing low uh!
Mrba. - - - - -

17

18

Mrba. {

19 20 21

S. 22

urgent and sweet
mp

A. 23

urgent and sweet
mp

Mrba. {

24

S. 25

A. 26

Mrba. {

27

S. fol - low_ the riv - er to the prom - ised land. Fol - low_ the riv - er,

A. fol - low_ the riv - er to the prom - ised land. Fol - low_ the riv - er,

Mrba. {

For Review

Solo 31 32 33

looked o - ver Jor - dan an v'ha' did I see? —

S. *mf* Com-in' for to car - ry me —

A. *mf* Com-in' for to car - ry me —

T. *mf* urgent and sweet
An - gels__ will guide you, an - gels__ will guide you, an - gels__ will guide you to the
mf urgent and sweet

B. An - gels, an - gels,

Mrba.

34

Solo

A band of an - gels a -

S. home,

A. home,

T. 8 prom - ised land. An - gels will guide you,

B. com-in' for me, com-in' for me. An - gels, a - gels,

Mrba.

36

Solo com-in' af - to me, my Lord,

S. Com-in' for to car - ry me

A. Com-in' for to car - ry me

T. 8 all the way home. An - gels will guide you to the

B. an - gels, an - gels, com-in' for me, com-in' to take me

Mrba.

38

Solo: com-in' to take me home.

S.: home.

A.: home.

T.: 8 prom - ised land.

B.: home. Oh, Lord!

Mrbba. (rhythmic *mf*) (add a few altos to T1 if needed)

39

Oh, (rhythmic *p*) Swing low uh!

rhythmic *mp* Swing low uh!

rhythmic *mf* (add a few altos to T1 if needed) Oh, Lord!

home. Oh, Lord! Swing low uh! Swing low uh!

40

Solo: Lord! Oh, Lord! Oh,

S.: Swing low uh! Swing low uh!

A.: Swing low uh! Swing low uh!

T.: 8 Oh, Lord! Oh, Lord!

B.: Swing low uh! Swing low uh!

Mrbba. (rhythmic *mf*) (add a few altos to T1 if needed)

41

Lord! Oh, Lord! Oh,

Swing low uh! Swing low uh!

Swing low uh! Swing low uh!

Oh, Lord! Oh, Lord!

Swing low uh! Swing low uh!

Solo

42

Lord, my Lord.

3

43

Oh, Lord,

S.

Swing low uh!

Swing low uh!

A.

Swing low uh!

Swing low uh!

T.

8 car-ry me home.

Oh, Lord!

B.

Swing low uh! Swing low uh! Swing low uh! Swing low uh!

Mrba.

For Review

Solo 44
car - ry me home, —
yes, — Lord, — to the Prom - ised land.

S. Swing low — uh! Swing low uh!

A. Swing low — uh! Swing low uh!

T. swing low, — swing low.

B. Swing low — uh! Swing low uh!

Mrba.

urgent and sweet

47 *mf*

S. Swing low, sweet char - i - ot, com-in' for to car - ry me

A. Swing low, sweet char - i - ot, com-in' for to car - ry me

T. Swing low, sweet char - i - ot, com-in' for to car - ry me

B. Swing low, sweet char - i - ot, com-in' for to car - ry me

Mrbba. { *f*

50

S. home. Swing low, sweet char - i - ot,

A. home. Swing low, sweet char - i - ot,

T. home. Swing low, sweet char - i - ot,

B. home. Swing low, sweet char - i - ot,

Mrbba.

Solo 53 -

S. 54 -

A. 55 f +Audience Swing low, my Lord,

T. 8 com-in' for to car - ry me home. (muh!) Swing low, sweet

B. com-in' for to car - ry me home. (muh!) Swing low, swing low, ff

Mrba.

For Review Only

Solo 56 3 Swing low, my Lord. 58 3 Swing low, my, my Lord.

S. char - i - ot, com-in' for to car - ry me home. Swing -

A. char - i - ot, com-in' for to car - ry me home. Swing -

T. 8 swing low, swing low, swing low, swing low, swing low, swing low,

B. swing low, swing low, swing low, swing low, swing low, swing low,

Mrba.

59

Solo: Swing low, my Lord, Oh, my, my

S.: low, sweet char - i - ot, com-in' for to car - ry me

A.: low, sweet char - i - ot, com-in' for to car - ry me

T.: swing low, swing low, swing low, swing low, car - ry me, car - ry me

B.: swing low, swing low, swing low, swing low, car - ry me, car - ry me

Mrba. (bassoon part)

60

61

62

Solo: Lord, sing it to me one more time. Swing low, my Lord.

S.: home. (muh!) +Audience *mf* Swing low,

A.: home. (muh!) Swing low, sweet *f*

T.: home. (muh!) Swing low, swing low, *ff*

B.: home. (muh!) Swing low, swing low,

Mrba. (bassoon part)

63

Solo 64

Swing low, my Lord. Swing low,

S. swing low, Swing low,

A. char - i - ot, com-in' for to car - ry me

T. swing low, swing low, swing low, swing low,

B. swing low, swing low, swing low, swing low,

Mrba.

Solo 66

my, n' Lord. Swing low,

S. Swing low, Swing low,

A. home. Swing low, sweet

T. swing low, swing low, swing low, swing low,

B. swing low, swing low, swing low, swing low,

Mrba.

Solo

68

my _____ Lord, _____ my _____

S.

swing low, swing low! Car-ry me, car-ry me _____

A.

char - i - ot, com-in' for to car - ry me

T.

8 swing low, swing low! Car-ry me, car-ry me _____

B.

swing low, swing low! Car-ry me, car-ry me _____

Mrbra.

Solo

70

Lord.

S.

home.

A.

home.

T.

8 home.

B.

home.

Mrbra.

72 *mp*

Solo I'm free! _____

S.

A.

Mrba. Lord, _____

I'm

Kalimba continues

74

Solo free,

Kmba. 75

76 *p*

Solo free! _____

Kmba. 77

5. Epilogue / Follow the River

Traditional African-American Spiritual Arr. by Ron Kean

Dreamy ♩=64

S. Solo 10 *mf* 11 12 13

S.A. *Unison* *mf*

T. *dreamy* *mp*

Mrba.

8 Steal a-way, — steal a-way, — steal a-way — to Je - sus.

S. Solo 14 15 16

S.A. *urgent and sweet* *mp*

T. *urgent and sweet*

Mrba.

8 Steal a-way home.

17 *passionately*

S. Solo I hear my peo - ple cry - in, I must go

S.A. — Voic - es of an - gels will guide you

Mrba.

20

S. Solo home.

S.A. home. Fol - low the riv - er,

Mrba. gently rolled

23

S.A. fol - low the riv - er, fol - low the riv - er to the prom - ised land.

26

S.A. Fol - low the riv - er all the way home. Fol - low the riv - er to the

Mrba.

29

S. Solo elated

30 *mp*

Oh, my Lord! _____

31

My _____ Lord! _____

S.A. prom - ised land.

Mrba. { *mp*

32

S. Solo

I hear the call of my peo - ple. I hear the call of my

S.A. sim. 3

Voic - es of an - gels will guide you, voic - es of an - gels will guide you,

Mrba. {

34

S. Solo

peo - ple. I hear the call of my peo - ple and I must go

S.A. 3

voic - es of an - gels will guide you to the prom - ised land.

Mrba. {

35

36

S. Solo home.

I hear the call of my peo - ple call - ing me

S.A. Voic - es of an - gels will guide you, all the way home.

Mrba.

38

S. Solo home. An - gels will guide us to the prom - ised

S.A. An - gels will guide you to the prom - ised land.

Mrba.

40

S. Solo land.

S.A. — If —

Mrba.

42

S.A. you get to heav - en be - fore, be - fore I do,

urgent and sweet
mf

T. An - gels will guide you, an - gels will guide you,

f

B. An - gels, an - gels, an - gels, an - gels,

Mrba.

44 ***mf***

S. Solo Com-in' to car - ry me home.

45

S.A. tell

T. an - gels will guide you to the prom - ised land.

B. an - gels, an - gels, com-in' for me, com-in' for me,

Mrba.

46

S.A. all my friends _____ I'm com-in', com-in' too!

T. An - gels will guide you all the way home.

B. an - gels, an - gels, an - gels an - gels,

Mrba.

47

S. Solo 48 com-in' for to car - ry me home. Car - ry me

S.A.

T. An - gels will guide you to the prom - ised land.

B. com-in' for me, com-in' to take me home, oh, Lord! _

Mrba.

49 *praying* 3

S. Solo 50 *mf* 51 *f*

home, Lord. Oh, Lord! Oh,

Small Group *mp* *mf* Free - dom uh! Free - dom uh!

Group

S. *f*
Oh, free-dom! Oh, free-dom!

A. *f*
Oh, free-dom! Oh, free-dom.

T. *mf*
8 Free - dom uh! Free - dom uh! Free - dom uh! Free - dom uh!

B. *f*
Free - dom uh! Free - dom uh! Free - dom uh! Free - dom uh!

Mrba. *mf*

S. Solo 52 Lord! _____ Oh, _____ Lord, _____ mah _____ Lord!

Group Free - dom uh! O - ver me uh, o - ver me.

S. Oh, free-dom o - ver me! And be -

A. Oh, free-dom o - ver me! And be -

T. 8 Free - dom uh! Free - dom uh! O - ver me un, o - ver me uh!

B. Free - dom uh! Free - dom uh! O - ver me uh, o - ver me uh!

Mrba. {

The musical score consists of six staves of music. Staff 1 (Soprano Solo) starts with a melodic line and lyrics "Lord! _____ Oh, _____ Lord, _____ mah _____ Lord!". Staff 2 (Group) features a rhythmic pattern with lyrics "Free - dom uh! O - ver me uh, o - ver me.". Staff 3 (Soprano) and Staff 4 (Alto) both sing "free-dom o - ver me!" followed by "And be -". Staff 5 (Tenor) and Staff 6 (Bass) both sing "Free - dom uh! Free - dom uh! O - ver me uh, o - ver me uh!". The final staff, labeled "Mrba.", shows a bassline. Measure numbers 52 and 53 are indicated above the staves. A large diagonal watermark "For Review Only" is overlaid across the page.

S. Solo 54 Oh, Lord, car - ry me home, _____

Group Free - dom uh! Free - dom uh! Free - dom!

S. fore I'd be a slave I'd be bur-ied in my grave, and go

A. fore I'd be a slave I'd be bur-ied in my grave, and go

T. 8 Free - dom uh! Free - dom uh! Free - dom uh! Free - dom!

B. Free - dom uh! Free - dom uh! Free - dom uh! Free - dom!

Mrba.

56

S. Solo

yes, — Lord, — to the prom - ised — land.

Group

Home, Lord. Home, Lord, — and free.

S.

home to my Lord _ and be free.

A.

home to my Lord _ and be free.

T.

8 Home, Lord._ Home, Lord,_ and free

B.

Home, Lord._ Home, Lord,_ and free.

Mrba.

57

3

With quiet joy

58

Group

mp

S.

mf

There be sing-in'! There be sing-in'

A.

mf

There be sing-in'! There be sing-in'

T.

mp

⁸ *mf* Sing - in'! Sing - in'! Sing - in'! Sing - in'!

B.

mp

mf Sing - in'! Sing - in'! Sing - in'! Sing - in'!

Mrba.

mf

60

Group

Sing - in'! o - ver me, o - ver me.

S.

There be sing-in' o - ver me! And be -

A.

There be sing-in' o - ver me! And be -

T.

⁸ Sing - in'! Sing - in' o - ver me, o - ver me.

B.

Sing - in'! Sing - in' o - ver me, o - ver me.

Mrba.

62

Group

S. fore I'd be a slave I'd be bur-ied in my grave, and go

A. fore I'd be a slave I'd be bur-ied in my grave, and go

T. 8 Sing - in'! Sing - in'! Sing - in'! Sing - in'!

B. Sing - in'! Sing - in'! Sing - in'! Sing - in'!

Mrba.

64

Group

S. home to my Lord, and be free uh!

A. home to my Lord, and be free uh!

T. 8 Home, Lord, home, Lord, and free uh!

B. Home, Lord, home, Lord, and free uh!

Mrba.

S. Solo *f*
Oh, ____ free-dom, my Lord! ____

Group *mf*
f Free - dom uh! Free - dom uh!

S. *ff*
Oh, ____ free - dom! ____ Oh, ____ free - dom! ____

A. *ff*
Oh, ____ free - dom! ____ Oh, ____ "re - dom" ____

T. *mf*
Free - dom __ uh! Free - dom __ uh! Free - dom __ uh! Free - dom __ uh!

B. *f*
Free - dom __ uh! free - dom __ uh! Free - dom __ uh! Free - dom __ uh!

Mrba. *f*

S. Solo 68

S. Solo

Group

S.

A.

T.

B.

Mrba.

68

69

my Lord,

my, my Lord!

Free - dom uh!

O-ver me uh, o-ver me.

Oh, free-dom o - ver me.

And be -

Oh, free - dom o - ver me.

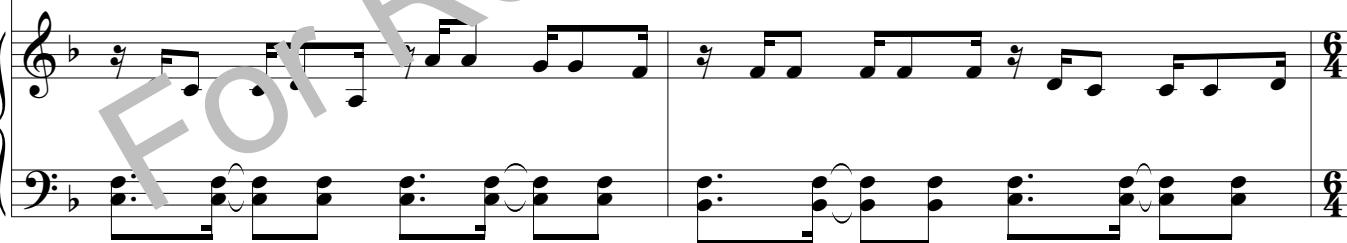
And be -

Free - dom uh! Free - dom uh!

o - ver me uh, o - ver me uh.

Free - dom uh! Free - dom uh!

o - ver me uh, o - ver me uh.

S. Solo 
 70 My Lord, my Lord,
 71
 3
 Group Free - dom uh! Free - dom uh! Free - dom!
 S. fore I'd be a slave I'd be bur-ied in my grave, and go
 A. fore I'd be a slave I'd be bur-ied in my grave, and go
 T. 8 Free - dom uh! Free - dom uh! Free - dom uh! Free - dom uh!
 B. Free - dom uh! Free - dom uh! Free - dom uh! Free - dom uh!
 Mrba. 

72

S. Solo

Group

S.

A.

T.

B.

Mrba.

my Lord!

Home, Lord uh! Home, Lord uh! Home, Lord uh!

home to my Lord, and be

home to my Lord, and e

8 Home, Lord uh! Home, Lord uh! Home, Lord uh!

Home, Lord uh! Home, Lord uh! Home, Lord uh!

Repeat as many times as desired for "Ring Shout."
Solo may be improvised.

73

S. Solo:

74

Small Group or Alto Solo
begin mp and cresc. each two bars

Group:

Car-ry me— uh! Car-ry me— uh!

S.:

begin mp and cresc. each two bars

A.:

T.:

begin mp and cresc. each two bars

B.:

Mrba.

75

S. Solo Car - ry me, car - ry me, car - ry me home, _____

Group Oh, _____ free - dom! _____ Oh, _____ free - dom! _____

S. Car-ry me__ uh! Car-ry me__ uh! Car-ry me__ uh! Car-ry me__ uh!

A. Car-ry me__ uh! Car-ry me__ uh! Car-ry me__ uh! Car-ry me__ uh!

T. Car-ry me__ uh! Car-ry me__ uh! Car-ry me__ uh! Car-ry me__ uh!

B. Car-ry me__ uh! Car-ry me__ uh! Car-ry me__ uh! Car-ry me__ uh!

Mrba. {

Broadly $\text{d}=54$

S. Solo ten. 77 Car - ry me 78 home! _____

S. ten. Car - ry me, car - ry me home! _____

A. ten. Car - ry me, car - ry me home! _____

T. ten. Car - ry me, car - ry me home

B. ten. Car - ry me, car - ry me home! _____

Mrba. ten. ff let ring after the choir cuts off