

York

The Voice of Freedom

**MUSIC DRAMA
IN
TWO ACTS**

**Love Duet for Mary (Soprano or Mezzo-
soprano) and York (High Baritone or Tenor)
and Piano**

**Lyrics by
JASON CHARNESKY**

**Music by
BRUCE TRINKLEY**

YORK: The Voice of Freedom

“The tale of York serves as a wonderful example of how one enslaved African American made a major contribution to American history. Yet it also serves as a shocking and troubling example of how he was trapped in the cruel and inhumane institution of slavery. A man who tasted the joys of freedom, equality, and even superiority, only to be plunged back into the despair of slavery upon the expedition’s return.

William Clark – the product of a slaveholding society – acted as he had been conditioned to do. Treating his slaves, including York, as inferior beings; trying to do right by them, but never acknowledging that they were on the same level as white men or deserved the same consideration in making decisions that affected their lives and the lives of their loved ones. . .

For his part, York let his feelings and expectations be known and refused to meekly submit to his master’s unfeeling decision to separate him and his wife. He made the best of his situation until he finally was freed, and possibly until his death. So let us remember York for what he accomplished with his life, but also mourn the tragedy of it.”

James J. Holmberg, historian

In Search of York: The Slave Who Went to the Pacific with Lewis and Clark

The action takes place between 1803 and 1845.

Act One Love Duet between Mary and York

From every corner of the United States, citizens react to the news of the Louisiana Purchase and the expedition which President Jefferson proposes to send across the continent to the Pacific Ocean. Northerners and Southerners argue over property rights. A chorus of slaves prays to God that they not be sent across the “cold black waters” of the Mississippi. A chorus of Indians sings that the land can never be bought. Thomas Jefferson sends Meriwether Lewis on his way and Lewis leaves to join his co-captain in the expedition, William Clark.

At the homestead of Captain William Clark, a young slave girl, Mary, is waiting for her lover York, William Clark’s personal slave. Clark is busy preparing for the expedition’s departure as he awaits the arrival of Captain Lewis. Alone for a moment, York and Mary declare their love for each other and pledge vows of marriage. York promises to marry her as soon as he returns from the expedition. York leaves to prepare a few last items for the trip as Clark enters with Lewis and the men of the expedition. Mary’s master, Ezekiel Williams, is also in the crowd to see Lewis and Clark off. Ezekiel orders Mary to return home immediately. York and Mary never get a chance to say their final goodbye. York is ordered by Clark to board the boat that will take him West.

York and Mary Love Duet

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from *YORK: The Voice of Freedom* Act One. Scene Two

Mary doesn't give a hoot about this historical expedition all the white folk are so excited about, except that William Clark is taking with him the one person Mary loves most in the world, York, the slave of William Clark.

Mary is waiting to say good bye to her lover.

But William Clark treats her like a child and warns her not to be singing York's ear off with all her womanly chatter.

Alone now, waiting for York, Mary lets us know exactly what she thinks of William Clark

Allegro glorioso $\text{♩} = 72$

ff

rit. e dim. *mf*

Moderato $\text{♩} = 120$

Mary *f* (waits till Clark's out of earshot, then mocks him)

Hoo - ey! Hoo - ey! Hey Mas - ter Clark! *espressivo*

mp *allarg.*

a tempo
f (mocking Clark) *mf* *espressivo*

Mary

15 "Don't be sing-ing his ear off, girl!" As if a bod-y need-ed leave to sing when ev-'ry

a tempo
f *mp*

Mary

19 last blame thing on earth sings out. Who needs a white man to per-mit a ti-ny lit-tle bit of

allarg.

Adagio con moto ♩ = 66

Mary

23 joy? _____

York

mf ,

Ma-ry, you are a will-ful girl!

p cresc. *mf*

Moderato marcato ♩ = 76 5

Mary

28 *f* *>* York! You are a sneak! *>* (She runs into his arms.)

York

30 *mf* Me a sneak? Who's on - ly been do - ing the bus - 'ness I'm put here for? While

32 you slip a - way for a hol - i - day. ____ You'll be get - ting your - self in - to trou - ble, girl. ____

Mary

34 *mf* I met trou - ble, boy, the day I met you. But ev - 'ry - bod - y says that ev - 'ry - bod - y gets just

Mary

what they de - serve.

(York bows grandly.)

mp cresc. poco a poco

York

M'-la - dy! Far be it from me to dis - turb your lux - u - ri - ous

36

mp cresc. poco a poco

York

rest, Why, you must be some vis - it - ing Nu - bi - an Queen! ____

f pochiss. rit.

Tempo di gavotte $\text{♩} = 60$

(York gallantly invites Mary to dance.)

40

f pochiss. rit.

l. h.

mf

York

You'll be

poco rit. mf

44

poco rit.

Moderato marcato ♩ = 76

York

48

head - ing your - self for trou - ble, girl. You are too loud, you are too proud,

48

mf

Mary

50

mp

Who says I can't take off a day when my true love is going a-way?

York

you are too head-strong for your own good.

50

p

Mary

53

poco rit. *a tempo*
voluptuously

Who says I can't fly off to say good - bye, love?

53

poco rit. *a tempo*

con pedale

York **mf Slower** ♩ = 66

Ma - ry, there is a time and place and right now I got du - ties.

mf

secco

Mary **f fast and angry sfz** **mf Largo espressivo** ♩ = 52

Du - ties! Du - ties! Damn your du - ties! You are too per - fect, York, o -

f **mf**

Mary **ten. poco rit.**

be - di - ent and pli - ant and to - tal - ly re - li - ant. I don't know why it should be that a

poco rit.

ten.

Mary **a tempo** **poco rit.**

man so qui - et should be the man that owns my heart.

a tempo **poco rit.**

Piu mosso $\text{♩} = 54$

Mary **mp** *cresc.*
 Du - ti - ful, du - ti - ful York, at - ten - tive and ea - ger to work at what - ev - er task your

Mary **mp** *cresc.*

Mary **f**
 mer - ci - ful mas - ter bids you do. I ain't like you.

Mary **mf**

Poco piu mosso $\text{♩} = 58$
more impassioned

Mary **f**
 Du - ti - ful, du - ti - ful York who's

Mary **f** *mf simile*

Mary **f**
 nev - er been once known to shirk to meet a re - quest the white folk think best. O!

Mary **f**

Mary

81 *ff*

Faith - ful and true, their loy - al old shoe, I ain't like you.

81 *f*

Mary

85 *rit.* *mp* **Largo espressivo** ♩ = 52

O York, you du - ti - ful York

85 *ff* *rit.* *mp* *colla voce*

88 *poco rit.* *a tempo* *mf* *mp*

that ain't the man for me. But, dar - ling, I can see the man in - side the faith - ful guide, the

88 *poco rit.* *a tempo* *mf*

Mary

92 *molto allarg.*

boy I met was du - ti - ful, yet he had time for me.

92 *mp* *molto allarg.*

The musical score is for a piece titled "Mary". It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo and dynamics markings are as follows:
 - System 1: Vocal line starts at measure 81 with a forte (ff) dynamic. The piano accompaniment starts at measure 81 with a forte (f) dynamic.
 - System 2: Vocal line starts at measure 85 with a mezzo-piano (mp) dynamic and a ritardando (rit.) marking. The tempo changes to "Largo espressivo" with a quarter note equal to 52 (♩ = 52). The piano accompaniment starts at measure 85 with a fortissimo (ff) dynamic, followed by a ritardando (rit.) marking, and then a mezzo-piano (mp) dynamic with a "colla voce" marking.
 - System 3: Vocal line starts at measure 88 with a mezzo-forte (mf) dynamic, followed by a mezzo-piano (mp) dynamic. The tempo changes from "poco rit." to "a tempo". The piano accompaniment starts at measure 88 with a mezzo-forte (mf) dynamic, followed by a mezzo-piano (mp) dynamic.
 - System 4: Vocal line starts at measure 92 with a "molto allarg." marking. The piano accompaniment starts at measure 92 with a mezzo-piano (mp) dynamic, followed by a "molto allarg." marking.
 The lyrics are: "Faith - ful and true, their loy - al old shoe, I ain't like you."; "O York, you du - ti - ful York"; "that ain't the man for me. But, dar - ling, I can see the man in - side the faith - ful guide, the"; "boy I met was du - ti - ful, yet he had time for me."

Andante espressivo ♩ = 84

96 *p* very intimately

York 8 All the years I've been giv'n is my time for you.

96 *p* legato

100 *mp* cresc.

York 8 All the days I be liv - ing is my time for you. Should

100

104 *poco accel.* *mf* *dim.* holding back *p*

York 8 my strong arm waste a - way and my ev - 'ry hair turn gray

104 *poco accel.* holding back *mp* *mf* *p*

108 *a tempo* *mp* *mf*

York 8 from this mo - ment to that day is my time for you.

108 *a tempo* *mp* *mf*

Mary **112** *f* *mp* *rit.* *a tempo* *p* very intimately *poco accel.*
 Ev - 'ry night I lay sigh - ing for my time with you. _____

York

112 *p* *rit.* *a tempo* *poco accel.*

Andante con moto ♩ = 104

Mary **116** *mp* *cresc. poco a poco*
 Lone - ly nights with me cry - ing for my time with

116 *mp* *cresc. poco a poco*

Mary **119** *mf* *mp* *cresc.* *poco accel.*
 you. As you march off with the men _____ on Cap-tain Clark's ad - ven - ture

119 *mf* *mp* *cresc.* *poco accel.*

Mary *mf* 123 *rit.*
when will you ev - er come a - gain to have time for me?

York *p*
All my

Mary *mf* 123 *rit.*

York *molto espressivo* 127 *ten. pp*
life, ev - 'ry day, ev - 'ry breath, ev - 'ry dawn, ev - 'ry night, ev - 'ry noon, all the years, each glad morn,

York *p colla voce* 127 *pp*

Mary *a tempo* 131 *mf*
Yes, of

York *mf* 131 *a tempo*
ev - 'ry mo - ment of my life is my time for you.

Mary *mf* 131 *a tempo*

rhythmically

Mary 135 *f* *mf* *f* *mf*

course, you say that now. Men are quick to vow e - tern - al love. But

rhythmically

mp *mf* *mp* *mf*

Mary 140 *f*

dis - tance and time can al - ter a mind. O York! I am a - fraid.

140

Mary 144 *mf* *molto espressivo* *rit. e dim.*

But what will be - come of me?

144 *rit. e dim* *mp*

Andante semplice ♩ = 80

Mary 148 *p*

Through the days and lone - ly night I will wait for you.

148 *p*

Mary 152 *mf* *dim.* *poco accel.*

Through my sor - row and my fright I will wait for you.

152 *mf* *dim.* *poco accel.*

Mary 156 *mp cresc.* *mf dim.* *allargando*

But who knows what you will see once you are so far a - way from me?

156 *mp cresc.* *mf dim.* *allargando*

Mary 160 *p molto espressivo*

I am no Nu - bi - an Queen, on - ly a sad slave girl,

160 *p colla voce*

Mary 164 *pp*

bare - ly pret - ty, hard - ly smart, whose on - ly claim is that my heart be -

164 *pp*

16

Mary

168

f quickly *mp* slowly

longs to you. To - day you go a - way and all that I can do is

168

colla voce

Poco piu mosso $\text{♩} = 116$

York 185

And whis - pers me a prom - ise up - on which I stake my

cresc.

185

mp *cresc.*

Mary

allarg. *a tempo* ***f*** joyously

O York, O

mf *mp* *espressivo*, *mf*, *f* proudly

York

life: Ma - ry! Ma - ry! Ma - ry shall be my wife.

189 *allarg.* *a tempo*

mf *p* *colla voce* *mp* *mf*

Mary

195 *molto rit.*

York, I will be your wife!

York

195 *molto rit.* *dim.*

f

Expansively ♩ = 96

Mary *mf* 199

All the years I've been given is my time for you. _____

York *mf* 8

All the years I've been given is my time for you. _____

Expansively ♩ = 96

199 *mf*

Mary 203 *mp* *p cresc. poco a poco*

All the days I be liv-ing _____ is my time for you. _____ All the

York 8 *mp*

All the days I be liv-ing _____ is my time for you. _____

203 *mp*

207 **Con moto** ♩ = 120

Mary *mf* *ff*
days we have be - gun and all the days to come, from

York *p cresc. poco a poco* *mf* *ff*
the days we have be - gun and all the days from

207 *p cresc. poco a poco*

211 *dim. allargando*

Mary this mo - ment to the end is my time for you. _____

York *dim.* *mp*
this mo - ment to the end is my time for you. _____ All my

211 *f* *dim.* *allargando*

Andante espressivo ♩ = 88

Mary **215** *mp* *ten.*
ev - 'ry day, _____ ev - 'ry dawn, _____ ev - 'ry noon, _____ each glad morn,

York *ten.*
life, ev - 'ry breath, ev - 'ry night, all the years, _____

Andante espressivo ♩ = 88

Mary **215** *mp*
ev - ry mo - ment of my life is my time for

York *p*
ev - ry mo - ment of my life is my time for

219 *p*

Mary **222** *rit. e dim.*
you. _____

York *rit. e dim.*
you. _____

222 *rit. e dim.*