

4. York

Clark, Lewis, York, and Chorus

Ballad tempo $\text{♩} = 66$

Piano

mf *sonore*

The piano introduction consists of two staves. The right hand plays a series of chords in the upper register, while the left hand plays a similar harmonic structure in the lower register. The music is in a ballad tempo of 66 beats per minute. The dynamic is marked *mf* (mezzo-forte) and *sonore* (sonorous). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C).

5

mf

The

mp

There was a man, Clark's boy - hood slave a - bout whom all the tribes would rave.

mp

There was a man, Clark's boy - hood slave a - bout whom all the tribes would rave.

mf

The first system of the vocal score features four staves. The top staff is a vocal line with a fermata and a *mf* dynamic marking. The second and third staves are vocal lines for two different voices, both marked *mp* (mezzo-piano). The bottom staff is the piano accompaniment, marked *mf*. The lyrics are: "The There was a man, Clark's boy - hood slave a - bout whom all the tribes would rave." The music is in the same key signature and time signature as the piano introduction.

5

mp

The

The second system of the piano accompaniment features two staves. The right hand plays chords, and the left hand plays a bass line. The dynamic is marked *mp* (mezzo-piano). The lyrics "The" are positioned above the right-hand staff. The music continues in the same key signature and time signature.

9 In - di - ans could not un - der - stand a deep and bril - liant black skinned man. *mf*

In - di - ans could not un - der - stand a deep and bril - liant black skinned man. A

9 *mf*

13 thing the tribes had nev - er seen, as weird as if a man were green. *dim.* *p*

8 *dim.* *div.* *p*

13 thing the tribes had nev - er seen, as weird as if a man were green. *f* *dim.* *p*

13 *f* *dim.* *p*

17 Clark *mp*

17 That col - or we so dis - es - teem the na - tives deemed a *f* *mp*

21

Bass line for measure 21, starting with a quarter note G4, quarter note A4, quarter note B4, and a quarter rest.

mys - ter - y.

mf

Vocal line for measure 21, starting with a quarter rest, followed by quarter notes G4, A4, B4, and a quarter rest.

They held him as a mir - a - cle;

mf

Vocal line for measure 22, starting with a quarter rest, followed by quarter notes G4, A4, B4, and a quarter rest.

They held him as a mir - a - cle;

sub. mp

Piano accompaniment for measure 22, starting with a quarter rest, followed by quarter notes G4, A4, B4, and a quarter rest.

Bass line for measure 23, starting with a quarter rest, followed by quarter notes G4, A4, B4, and a quarter rest.

sub. mp

the rest of us in - fer - i - or.

the rest of us in - fer - i - or.

21

Piano accompaniment for measures 21-23, featuring chords and moving lines in both hands.

mf

sub. mp

26

Lewis *mp*

cresc.

Vocal line for measure 26, starting with a quarter rest, followed by quarter notes G4, A4, B4, and a quarter rest.

His mag - ic they re - vered so much they jos - tled round him, tried to touch his

f

Piano accompaniment for measure 26, starting with a quarter rest, followed by quarter notes G4, A4, B4, and a quarter rest.

his *f*

26

Piano accompaniment for measures 26-28, featuring chords and moving lines in both hands.

cresc.

his

31 *f*
 mar - vel - lous and eb - on frame.
 Clark *f*

Nor did York try much to re - frain.
soprano and alto mf
 And head - y with at - ten - tion, he set
mf
 mar - vel - lous and eb - on frame. And head - y with at - ten - tion, he set

31
f *mf*

37 *f* *dim. poco a poco*
 a fan - ta - sy re - lat - ing to the na - tives there his wild be - gin - nings
f *dim. poco a poco*
 off up - on a fan - ta - sy re - lat - ing to the na - tives there his wild be - gin - nings
f *dim. poco a poco*
 off up - on a fan - ta - sy re - lat - ing to the na - tives there his wild be - gin - nings
f *dim. poco a poco*

37
f *dim. poco a poco*

Allegro con brio ♩ = 84

dramatically
York *mp*

42 *rit.*

ten. Be - fore I was caught by
as a bear.
as a bear.
as a bear.

This system contains the first five staves of music. The top staff is a vocal line starting with a rest, followed by a melodic phrase. The second staff is another vocal line with lyrics. The third and fourth staves are piano accompaniment. The fifth staff is a bass line. The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro con brio' with a quarter note equal to 84 beats per minute. The performance style is 'dramatically' and the dynamic is 'mp'.

42 *rit.* *ten.*

mp *f* *mp*

This system contains the piano accompaniment for the second system. It features a complex texture with multiple voices in both hands. The dynamics are marked as *mp*, *f*, and *mp* with hairpins. The key signature and time signature remain the same as in the first system.

46 Mas - ter Clark I lived in the woods in the wild. Like a

This system contains the third system of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The piano accompaniment continues with a similar texture. The key signature changes to two flats (Bb and Eb) and the time signature remains 6/8.

49 *mf*

49 *mf*

great black bear I was mon - arch there and dined on the In - di - an

This system contains the fourth system of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The piano accompaniment continues. The dynamics are marked as *mf*. The key signature and time signature remain the same as in the third system.

52 *f*

child.

mf Like a great black bear he was mon - arch there and

mf Like a great black bear he was mon - arch there and

mf Like a great black bear he was mon - arch there and

mf Like a great black bear he was mon - arch there and

52 *f* *mf*

55

dined. _____ He dined on the In - di - an child. _____ In

dined. _____ He dined on the In - di - an child. _____

dined on the In - di - an child. _____

dined. _____ He dined on the In - di - an child. _____

55 *f*

59

black-ness I reigned be - fore I was tamed and was lord o - ver for - est and stream. Ev - 'ry

mf

63

rag - ing beast would bend his knees to my Nu - bi - an sov - 'reign -

66

ty.

f

Ev - 'ry rag - ing beast would bend his knees to his Nu - bi - an, his

f

Ev - 'ry rag - ing beast would bend his knees to his

f

Ev - 'ry rag - ing beast would bend his knees to his Nu - bi - an sov - 'reign -

f

Ev - 'ry rag - ing beast would bend his knees to his

cresc.

66

70 *f* >

Through-

Nu - bi - an sov - 'reign - ty, his Nu - bi - an sov - 'reign - ty.

Nu - bi - an sov - 'reign - ty, his Nu - bi - an sov - 'reign - ty.

ty, his Nu - bi - an sov - 'reign - ty.

Nu - bi - an sov - 'reign - ty, his Nu - bi - an sov - 'reign - ty.

70 *cresc.* *ff*

74 out my do - main were no lash - es or chains, no

74 *f*

78 *ff* >

78 stocks and no halt - ers, no noose. Wher -

82 *ff*

ev - er I'd find a poor man con - fined, I'd free him and

87 *rit.* *a tempo* *rit.*

set the slave loose.

87 *rit.* *a tempo* *rit.* *lunga* *sfz*

91 **Freely** $\text{♩} = 66$
Clark *mp*

Clark at this point near - ly choked. York seemed to be tak - ing the joke a bit too far. With a

94 *rit.* $\text{♩} = 84$ *p*

mas - ter's gen - tle re - buke, he urged York's at - ti - tude be less joc - u - lar. Ah, but

94 *rit.* *p*

97 *mp*

none could blame the slave. The Corps of Discover - y so

97 *cantando*

mp

101 *darkly*

man - y miles a - way from A - mer - i - ca's dark - er dreams,

rit.

101 *rit.*

Freely ♩ = 112

106 *mf*

made us all men e - qual in in - tent, e - quiv - a - lent in work, pride and

106 *mp* *sonore*

A tempo

109

sweat. _____

mf *cresc.* *ff*

And side by side we blazed a path un - to the West-ern sky. _____

mf *cresc.* *ff*

And side by side we blazed a path un - to the West-ern sky. _____

mf *cresc.* *ff*

And side by side we blazed a path un - to the West-ern sky. _____

mf *cresc.* *ff*

And side by side we blazed a path un - to the West-ern sky. _____

A tempo

109

mf *ff*

115

Clark *mf*

poco rit.

Such e - qual - i - ty must have seemed to York a sort of

115

mp

poco rit.

120 *mp* Tempo di Missouri $\text{♩} = 66$

par - a - dise, *mf* *f*
 an un - dis - cov - ered *mf* *f*
 an un - dis - cov - ered *mf* *f*
 an un - dis - cov - ered *mf* *f*

an un - dis - cov - ered *mp* *molto legato* *mf*
dim. *mp*

123 *mp* York *mp* And we searched the un - dis - cov - ered *dim. poco a poco*
 And we searched the un - dis - cov - ered E - den's *mp*
 E - den. And we searched the un - dis - cov - ered *mp*
 E - den. And we searched the un - dis - cov - ered *mp*
 E - den. And we searched the un - dis - cov - ered *mp*

123 *dim. poco a poco*

126 Lewis *pp* *allargando*

E - den's end.

York

end.

Clark *pp*

E - den's end.

126 *allargando* *pp*

Sub-----