

York

The Voice of Freedom

MUSIC DRAMA

IN

TWO ACTS

ACT ONE

Lyrics by

JASON CHARNESKY

Music by

BRUCE TRINKLEY

YORK

THE VOICE OF FREEDOM

Music Drama in Two Acts

Music by Bruce Trinkley

Lyrics by J. Jason Charnesky

CAST

Mary, mezzo-soprano

York, baritone

William Clark, baritone

Meriwether Lewis, tenor or high baritone

Thomas Brady, baritone

Corps of Discovery (men's ensemble - minimum 6 tenors, 6 basses)

Women's Ensemble (minimum 6 sopranos, 6 altos)

African American Ensemble (minimum 5 women, 5 men)

Other solo roles drawn from the Ensemble:

Sacajawea, soprano

Easter, slave woman, soprano

Pacifica, soprano

Julia Hancock, soprano or mezzo-soprano

Sara Williams, contralto

Sergeant Charles Floyd, tenor

Thomas Jefferson, tenor

Messenger, tenor

Juba, tenor

George Gibson, tenor (and violinist)

John Ordway, tenor

Pierre Cruzatte, tenor (and violinist)

Patrick Gass, baritone

Ezekiel Williams, baritone

Reverend Whitsun, baritone

Brother Paul, black preacher, bass-baritone

Toussaint Charbonneau, bass

Crow at Rest, bass

ORCHESTRA

Flute (Piccolo), Oboe (English Horn)

Clarinet (Bb, A, Bass Clarinet), Bassoon (Contrabassoon)

2 F Horns, Trumpet in C, Trombone

Violins 1 (3), Violins 2 (3), Violas (2), Violoncello (2), String Bass

Harp

Percussion (2 players)

Orchestra bells, Chimes, Xylophone, Vibraphone

Snare Drum, Side Drum, Tenor Drum, Tom-toms, Bass Drum

Triangle, Suspended Cymbal, Wind Gong, Tam-tam,

Rainstick, Tambourine, Wood Block, Hi-hat, Ratchet

4 Timpani

YORK

THE VOICE OF FREEDOM

Music Drama in Two Acts
Music by Bruce Trinkley
Libretto by J. Jason Charnesky

ACT ONE

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SYNOPSIS OF YORK

“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

CAST

Brady

York, William Clark’s slave

Mary, lover, later wife, of York

Captain Meriwether Lewis

Captain William Clark

Thomas Jefferson

Messenger

Sergeant Charles Floyd, member of the expedition

Sacajawea

Toussant Charbonneau - Sacajawea’s common law husband

Ezekiel Williams, owner of Mary

Sarah Williams, Ezekiel’s wife

Julia Hancock, William Clark’s fiancée, later wife

John Ordway, member of the expedition

Patrick Gass, member of the expedition

George Gibson, member of the expedition

Pierre Cruzatte, member of the expedition

Crow at Rest, Indian chief

White minister

Slave preacher

Juba, black slave

Simon, young slave

Michael Young, overseer

Pacifica, daughter of York and Mary

Chorus - depicting townspeople, the Corps of Discovery, Indians, others

Black chorus - slaves

The action takes place between 1803 and 1845.

Prologue

As the audience enters the theatre, they see on stage a large weatherbeaten travel chest marked “Property U.S. Army.” The chest is covered with Indian pictographs and the crudely carved names and initials of many people.

The narrator, Brady, enters. He is a mountain man who lives in the wilds of the Rockies. The chest belongs to him, but has been passed down from long ago and has a story behind it. Using objects that he finds within this “Possibles Box,” Brady begins to narrate the story of York.

Act One

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.

The Voyage itself is shown through a quick succession of scenes that presents the three year voyage from York’s point of view, and is narrated by Brady.

We first see the expedition just a few months out of St. Louis. The men are celebrating Captain Clark’s 34th birthday, for which York has dutifully cooked a birthday feast of wild fruits and game. At the end of the night, alone with York, Clark imagines their return to the East and decides that he will propose marriage to Julia Hancock. With the subject of marriage in the air, York mentions that he, too, would like to marry. Clark begins an animated discussion about the breeding possibilities for York, as though he were simply livestock. Left alone by the fire, York determines to find a new way of life for himself.

The expedition soon meets a number of Indian tribes. With each new tribe, Captain Lewis recites the same patronizing speech, treating the Indians like children. The Indians are generally unimpressed with the white men, but find York to be a wonder. York’s black skin seems a mark of divine favor to the Indians. Ordered by Clark to perform a song and dance for their Indian guests, York sings a fantasy story about his own childhood. York sings that before he was caught by Master Clark he was a bear in the forest. York’s comic song soon turns into an impassioned challenge against all slave holders. Clark abruptly ends the song, dismisses the Indian guests, and orders the men to bed. As he departs, an Indian chief gives York an eagle feather as a mark of supreme respect.

The only white man on the expedition who consistently shows York respect is Sergeant Charles Floyd. Floyd is suddenly struck ill and collapses. York tries to nurse Floyd back to health and the two men forge a deep bond as each understands that regardless of color all men are brothers. Just as it seems Floyd is recovering from his sickness, he dies. At the burial, Captain Lewis presents York with Floyd’s

military jacket, against the protests of Clark. For the rest of the voyage west York wears this jacket and the eagle feather which come to signify the promise of equality and freedom for York.

Brady's narrative swiftly moves to the first hard winter of the expedition, spent in a Mandan Indian village. A new member joins the expedition, Sacajawea, who was held as a slave by the Mandans and is now the common law wife of a Frenchman. York is struck by the fact that even in this land of natives there are slaves. York and Sacajawea forge a strong friendship and share their dreams of freedom that they expect for themselves after the voyage.

But hardships beset the expedition. The Missouri turns into a series of great waterfalls and dangerous white rapids. While trying to find a way to past these dangerous waters, Clark falls into a flooding ravine. York rushes to rescue his master. In the fury of the storm it is impossible to make out precisely what is happening. But it soon becomes clear that York thinks he saved his master's life, while Clark thinks York simply tried to help out but didn't actually do anything.

This misunderstanding becomes clear a few weeks later when Clark thanks York for helping him and tells York that there will be a reward for this faithful service. York mistakenly thinks that Clark is promising him his freedom at the end of the voyage. And this dream of freedom carries York through the rest of the trip, even over the dangerous Bitterroot Mountains.

Upon reaching the Pacific Ocean the crew rejoices and each member sings of his dreams for the future. Clark can't wait to return to the East. Lewis is unsure that he can ever do anything to surpass this achievement and he is thrown in doubt. Sacajawea sings of a possible future of freedom won through careful strategy. York imagines his impending freedom, unaware that William Clark already has plans once they get home to put his slave back in his place.

Act Two

The expedition is making its triumphal return to St. Louis.. All of the men receive grants of money and land from the government. Captain Clark receives an important government post. York waits for his own reward, commenting on the gifts given to each of the men and imagining what his own will be. York is thunderstruck when he understands that he is to remain a slave under Captain Clark. Worse yet, he may not return to Kentucky and Mary. Instead, York must accompany his master as Clark courts and proposes to Julia Hancock of Fincastle, Virginia. And in order to remember to keep his place, York is forced to take off Floyd's military jacket. He will be dressed from now on as befits a slave. York feels utterly betrayed.

Meanwhile back in Kentucky Mary feels utterly abandoned. Mary's master and his wife try to comfort the slave girl. Although Mary does not hear about it, we discover that Ezekiel and his wife have some plan that involves ownership papers and the slaves.

Off in Virginia, Clark woos Julia Hancock, who accepts Clark's proposal on the condition that he treats his slave York with more tenderness. In order to win Julia, Clark permits York to return to Kentucky and wed Mary. We then see the two weddings simultaneously: Clark and Julia Hancock married in the great plantation house in Virginia, York and Mary wed in a rude slave hut in Kentucky.

York and Mary are together in wedded bliss for only a week before Ezekiel announces that he is moving family and possessions to Nashville. Ezekiel proudly tells Mary that although he sold off most of the other slaves, the family is keeping Mary. She is to depart immediately with her mistress to Nashville. Just as York promises to follow Mary wherever she is sent, Captain Clark arrives with his new bride. He is on his way to St Louis to take up his new post, and has stopped by Ezekiel's to pick up his slave. Mary and York are parted again.

The scene swiftly changes to 1809. York is at a low dive bar in St. Louis drinking copious amounts of whiskey. He is bitter and surly and announces to the other bar patrons that Meriwether Lewis has died. York drunkenly and bitterly tells them all that every good man he has every known is now dead. The other patrons press York to tell them something about Lewis. As York begins his eulogy he is swept away by his bitterness. York tells the bar patrons that he once saved his master from certain death in the midst of a flood. Clark enters the bar at just this moment. He has been searching for his slave throughout the bars in town, and is annoyed and angered that York is making himself into the hero of the expedition. Clark roughly orders York home. York's patience is finally spent. He refuses to obey his master. Clark mistakes York's wild gesture of protest and, thinking that his slave is about to strike him, he brutally strikes York as the slave is held pinned by the bar patrons. Clark angrily declares that he will no longer coddle his slave. Now York will learn what it is to serve a master.

Eight years later, on a plantation somewhere deep in the South, a newly bought slave boy is being shown his slave quarters and is being warned about proper behavior on the plantation. As an illustration of what happens to disobedient slaves the boy, Simon, is shown an old slave who has been kept locked in a box without food or water for days. The tortured slave is released from the box. It is York, older now and hardened. The slaves gather around York who angrily denounces the whites' treatment of black folk. York discovers that the new slave Simon has come from Nashville; in fact, he had been Ezekiel Williams' property. York asks about Mary who, Simon says, is married and has a child. York is devastated until he realizes that Mary's child is his own daughter, whom Mary named Pacifica in remembrance of her father's heroic journey. John O'Fallon, William Clark's nephew, enters with the news that after years of pleading with her husband Julia has managed to get Clark to allow York to return to St. Louis and live with the family. York departs for "home."

Four years later, Julia is dangerously pregnant with the child whose birth will, in fact, kill her in three months. Julia does not wish to meet her Maker with the sins of York upon her soul. She has convinced Clark to grant York his freedom. The two tell York this news and present him with a sum of money which they saved from the profits that York's labors have earned them over the past four years. With this money, Julia says, York can buy the freedom of Mary. Julia also presents York with Floyd's jacket. Clark can not bring himself to be civil to his servant. So York leaves Clark without the two men ever really reconciling.

York arrives at Mary's slave quarters shouting for his wife. Pacifica, now a fifteen year old girl, hushes York, telling him that her mother is ill. York tells his daughter who he is and during this tearful union Mary enters, older and visibly ill. York announces that he has come to purchase her freedom. "I am no slave." Mary declares, then dies.

York vows that his daughter Pacifica will never live through the evils her mother and father have known. He will take her to a land of freedom, far out West.

Epilogue

Brady is back just as in the beginning of the play. He explains that York did find freedom out West, and came to live with a tribe of Crow Indians, as a respected and honored elder. The "Possibles box" was carried out west by York, and given to his daughter Pacifica when York died. Pacifica gave the box to her son, who is Brady. Brady tells us that he lives in freedom now, just as his grandfather York had wanted for his children. And at night he can still hear the ghosts of all the characters of his story searching for the meaning of their lives.

We see the ghosts of the expedition members and of the Indians and of the slaves. They ask the audience whether America has found a better way to live than the one they knew.

York is reunited with Mary. And as the entire company of spirits sings "Preserve your Freedom. Cherish Love!" the ghost of William Clark and the Spirit of York the Freedman finally reconcile.

York

The Voice of Freedom

1

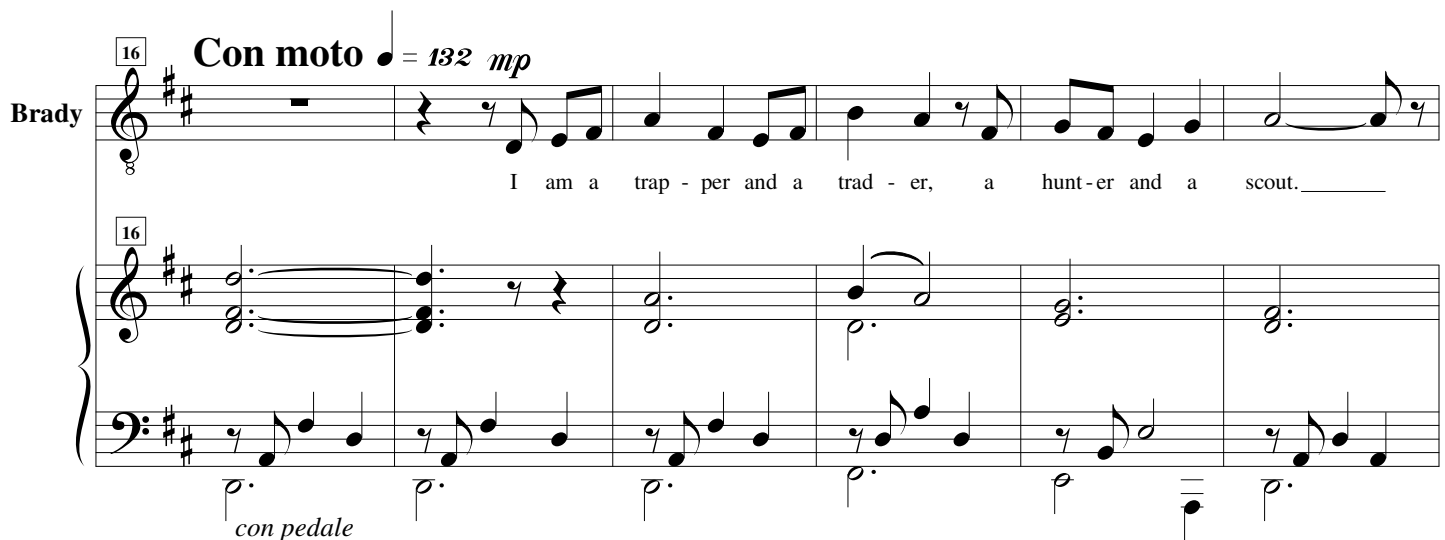
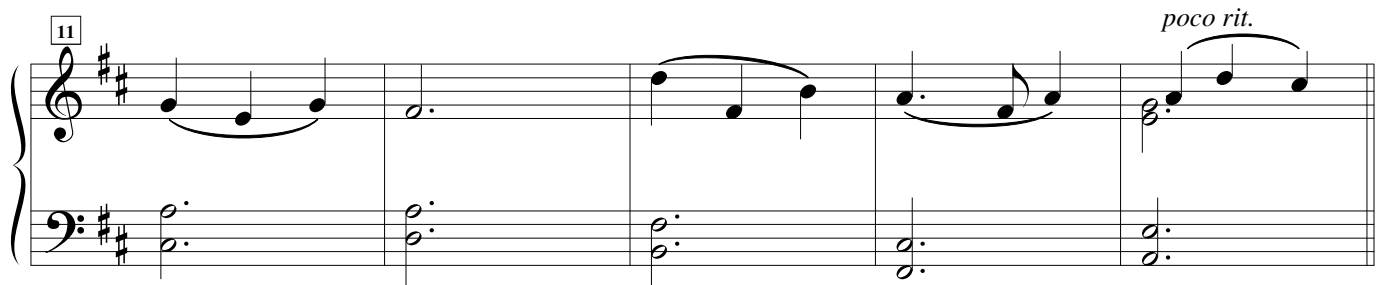
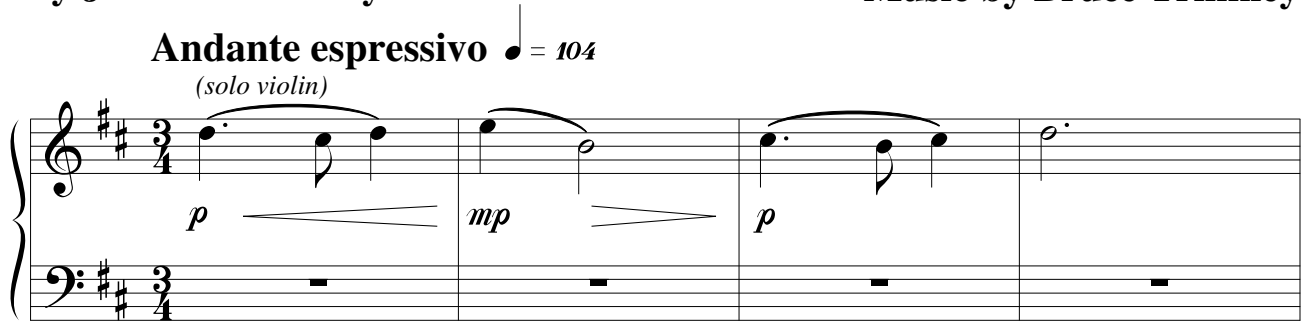
Prologue
Brady

Lyrics by Jason Charnesky

Music by Bruce Trinkley

Andante espressivo ♩ = 104

(solo violin)



Brady

22

mf

Folks a-round here call me Bra - dy or Morn-ing - Light - on - Hawk. Or some - times they

27

cuss and call me what you would - n't want to know. But they nev - er call me

32

f "boy". *mf* I am a

36

Rock - y Moun - tain moun - tain man. I am a red man and a white man and an

mp

The musical score is for a song by Brady. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#). The time signature is 8/8. The first system starts at measure 22 and ends at measure 26. The second system starts at measure 27 and ends at measure 31. The third system starts at measure 32 and ends at measure 35. The fourth system starts at measure 36 and ends at measure 40. The lyrics are: 'Folks a-round here call me Bra - dy or Morn-ing - Light - on - Hawk. Or some - times they cuss and call me what you would - n't want to know. But they nev - er call me "boy". I am a Rock - y Moun - tain moun - tain man. I am a red man and a white man and an'. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). There are also crescendo and decrescendo markings.

40 *poco rit.* *a tempo*

Brady

Af - ri - can. I am a full - blood - ed A - mer - i - can.

40 *poco rit.* *a tempo*

pp

We mountain men are free. Free to wander, free to hunt, and pretty much free of all possessions.
This here is the possession I hold most dear. It's my Possibles Box!

[He beams proudly at the audience, then notices that they don't seem to understand what he is talking about.]

45

My Possibles Box. Come now, you must know what I mean.

You know, that place where you put every possible thing you might possibly need.

[Brady rummages through the Possibles Box.]

Your tobacky and your pipe, your flint and steel, and patches and balls, and a fry pan...that's where it got to!

And nothing gets thrown out...cause, who knows? It's always possible. Why looky here.

[He pulls out a faded bundle of cloth and resumes singing.]

50 *molto ritard.*

Brady

56 *mp*

This Box came down to me from long a - go. And it

56 *mp*

Brady

60

mp cresc.

comes with a sto - ry, and a he - ro. _____ If you lis - ten to my

60

dim. *p* *cresc.*

Scene One

5

Messenger, Jefferson, Lewis, Easter, New Englanders, Southerners, Slaves, Native Americans

Allegro gioioso ♩ = 132

Soprano
Huz - zah! A - mer - i - ca!

Alto
Huz - zah! A - mer - i - ca!

Tenor
Huz - zah! A - mer - i - ca!

Bass
Huz - zah! A - mer - i - ca!

1 **Allegro gioioso** ♩ = 132

5

5

9

We cel - e-brate this sa - cred day of Free-dom's birth in Lib-er-ty. We

We cel - e-brate this sa - cred day of Free-dom's birth in Lib-er-ty. We

We cel - e-brate this sa - cred day of Free-dom's birth in Lib-er-ty. We

9

We cel - e-brate this sa - cred day of Free-dom's birth in Lib-er-ty. We

14

cel - e - brate this sa - cred day of Free - dom and Lib - er - ty. *f* To -

cel - e - brate this sa - cred day of Free - dom and Lib - er - ty. *f* To -

cel - e - brate this sa - cred day of Free - dom and Lib - er - ty. *f*

14

cel - e - brate this sa - cred day of Free - dom and Lib - er - ty. *f*

18 day! the Fourth Day of Ju - ly _____ Eigh - teen Hun-dred and

f

To - day! the Fourth Day of Ju - ly _____

21 *ff*

Three. _____ To - day! the Fourth Day of Ju - ly _____

ff

Eigh - teen Hun-dred and Three. _____ To - day! the Fourth Day Ju - ly

21 *cresc.* *ff*

24 *mp* *cresc. poco a poco*

The hand of God's up - on us all and leads us in our

sub. mp

Eigh - teen Hun-dred and Three.

sub. mp

24 Eigh - teen Hun-dred and Three.

sub. mp *cresc. poco a poco*

28 *f*

sa - cred call - ing bring - ing free - dom to the earth.

28 *f*

Messen-ger 32 *f*

Huz - zah! Great news! Huz - zah! Great news comes out of Wash - ing - ton.

32 *mf*

Messen-ger 35 (Jefferson appears, treaty in hand.)

Pres - ident Thom - as Jef - fer - son an - noun - ces this great news!

35 *f*

Proudly ♩ = 80

Jeffer-son 39 *f* *mp cresc.*

We have this day ob - tained a trea - ty with France where - in she grants her

39 *mp cresc.*

Jeffer-son

43 *mf* *cresc.* *f*

ter - ri - to - ries: Lou - i - si - an - a and all her West - ward

43 *mf* *cresc.* *f*

Jeffer-son

48 *mp*

lands! _____ We must ex - plore this un - known land! And so I send an ex - pe - di - tion

48 *mp*

Jeffer-son

53 $\text{♩} = 66$

led by my trust - ed Sec - re - ta - ry.

Lewis

mf (Lewis appears, eager, serious and young.)

I am Mer-i-wether Lew - is, Com - pan - ion to the

53 $\text{♩} = 66$

Jefferson

58

And Cap - tain of this brave en - terprise.

Lewis

58

Pres - i - dent.

(♩ = 88)

f

(♩ = 88)

Jefferson

62

(♩ = 88)

You are to jour - ney west - ward to ex - plore the land.

North-
erners

62

(♩ = 88)

mp

f

A

A

North-
erners

66 *darkly*

waste-land of wolves and wan-der-ing In-di-ans.

South-
erners

waste-land of wolves and wan-der-ing In-di-ans.

unis. f joyously div.

A place to ex-pand! New farms, new plan-

A place to ex-pand! New farms, New farms, A

66

South-
erners

70 *dim. poco a poco*

ta-tions. New land! new plan-ta-tions. New land!

dim. poco a poco div.

place to ex-pand! New land! new plan-ta-tions. New land! new plan-

70 *dim. poco a poco*

74

rit.

ta - tions. *rit.*

78

Larghetto maestoso $\text{♩} = 54$ *altos**p intensely*

The

land! _____

cresc. poco a poco

Indians

The land! _____ *p intensely* *cresc. poco a poco*

The land! _____ *p intensely* *cresc. poco a poco* The

78

Larghetto maestoso $\text{♩} = 54$

The land! _____

p *cresc. poco a poco*

83

*unis.**f**mp*

Indians

The land was the land be - fore the White Man. The

land! _____ *unis.* *f* *mp*

83

The land was the land be - fore the White Man. _____

f *mp*

Indians

88 *cresc. poco a poco* *ff*

prai - ries nev - er sought their trea - ties to be brought. The

mp cresc. poco a poco

The prai - ries nev - er sought their trea - ties to be

88 *cresc. poco a poco*

Indians

92

earth can - not be bought.

ff

brought. The earth can - not be

92 *ff* *dim. poco a poco*

Indians

96 *f dim.* *mp cresc. poco a poco*

bought. Lou -

96 *mp cresc. poco a poco*

100 *mf cresc.* *molto ritard.*

Lou - i - si - an - a has been bought! And farms at last _____

mf cresc.

Lou - i - si - an - a has been bought! And farms at last _____

cresc. *f*

i - si - an - a has been bought! _____ And

cresc. *f*

i - si - an - a has been bought! _____ *molto ritard.* And

100

105 **Andante con moto** ♩ = 88

_____ a - cross the Mis - sis - sip - pi _____ be - yond the _____ Mis -

_____ a - cross the Mis - sis - sip - pi _____ be - yond the _____ Mis -

farms at last a - cross the Mis - sis - sip - pi _____ be - yond the _____ Mis -

farms at last a - cross the Mis - sis - sip - pi _____ be - yond the _____ Mis -

Andante con moto ♩ = 88

105

109

sou - ri, stretch - ing from Vir - gin - ia to the West - ern

sou - ri, stretch - ing from Vir - gin - ia to the West - ern

sou - ri, stretch - ing from Vir - gin - ia

sou - ri, stretch - ing from Vir - gin - ia to the West - ern

Detailed description: This block contains the first system of music, measures 109-112. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment staff. The key signature is three sharps (F#, C#, G#). The lyrics are: 'sou - ri, stretch - ing from Vir - gin - ia to the West - ern'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

109

sou - ri, stretch - ing from Vir - gin - ia to the West - ern

Detailed description: This block shows the piano accompaniment for measures 109-112. The right hand features a melodic line with some grace notes and a final cadence. The left hand provides harmonic support with chords and a moving bass line.

113

Sea! the West - ern Sea!

Sea! the West - ern Sea! the West - ern

the West - ern Sea! the West - ern

Sea! the West - ern Sea! the West - ern

Detailed description: This block contains the second system of music, measures 113-116. The lyrics are: 'Sea! the West - ern Sea!'. The vocal parts have long notes and rests, with some phrasing slurs. The piano accompaniment continues with a similar rhythmic pattern.

113

Sea! the West - ern Sea! the West - ern

Detailed description: This block shows the piano accompaniment for measures 113-116. It features more complex chordal textures and a final cadence in the right hand, while the left hand maintains a rhythmic accompaniment.

117

Sea!

Sea!

Sea!

117

molto allargando

122

molto allargando

(The slaves sing in code about the news.)

Largo $\text{♩} = 50$
p

Easter

127

Don't cross that wa - ter. Don't cross that
a few slave women *p*

127

Largo $\text{♩} = 50$
p

Don't cross that
sonore

Easter

131 *cresc. poco a poco*

wa - ter. Don't cross that cold black wa - ter with us.

all black women cresc. poco a poco

wa - ter. Don't cross that cold black wa - ter with us.

136 *f*

Don't cross that wa - ter. Don't cross that wa - ter. Don't cross that

f

Don't cross that wa - ter. Don't cross that wa - ter. Don't cross that

136 *mf*

141 *f*

Easter

Je - sus walked up - on the

cold black wa - ter with us.

cold black wa - ter with us.

141 *mp*

Easter

145

wa - ter. And he told us come and fol - low. But we just sink and tum - ble

mp

Don't cross that wa - ter. Don't cross that wa - ter.

mp

Don't cross that wa - ter. Don't cross that wa - ter.

145

Easter

149

un - der.

cresc.

Don't cross that cold black wa - ter with us, with us.

cresc.

Don't cross that cold black wa - ter with us, with us.

cresc.

Don't cross that cold black wa - ter with us, with us.

cresc.

Don't cross that cold black wa - ter with us, with us.

cresc.

149

f

Don't cross that wa - ter. Don't cross that wa - ter. Don't cross that

f

Don't cross that wa - ter. Don't cross that wa - ter. Don't cross that

f

Don't cross that wa - ter. Don't cross that wa - ter. Don't cross that

f

Don't cross that wa - ter. Don't cross that wa - ter. Don't cross that

f

Don't cross that wa - ter. Don't cross that wa - ter. Don't cross that

Easter

f

Je - sus rose a - bove that wa *mf* ter.

dim.

cold black wa - ter with us. Don't cross that *mf*

dim.

cold black wa - ter with us. Don't cross that *mf*

dim.

cold black wa - ter with us. Don't cross that *mf*

dim.

cold black wa - ter with us. Don't cross that *mf*

cold black wa - ter with us. Don't cross that

dim.

mf

163

And he called us son and daugh - ter. But we get sold and bar - tered. *cresc.*

wa - ter. Don't cross that wa - ter. Don't cross that *cresc.*

wa - ter. Don't cross that wa - ter. Don't cross that *cresc.*

wa - ter. Don't cross that wa - ter. Don't cross that *cresc.*

wa - ter. Don't cross that wa - ter. Don't cross that

163

cresc.

167

cold black wa - ter with us. Don't cross that wa - ter. *ff*

cold black wa - ter with us. Don't cross that wa - ter. *ff*

cold black wa - ter with us. Don't cross that wa - ter. *ff*

cold black wa - ter with us. Don't cross that wa - ter. *ff*

167

ff

172 *dim. poco a poco*

Don't cross that wa - ter. Don't cross that cold black wa - ter, that

dim. poco a poco

Don't cross that wa - ter. Don't cross that cold black wa - ter, that

dim. poco a poco

Don't cross that wa - ter. Don't cross that cold black wa - ter, that

dim. poco a poco

Don't cross that wa - ter. Don't cross that cold black wa - ter, that

172 *dim. poco a poco*

177 *p*

cold black wa - ter with us, with

p

cold black wa - ter with us, with

p

cold black wa - ter Don't cross that wa - ter with

p

cold black wa - ter Don't cross that wa - ter with

177

182 $\text{♩} = \text{♩}$

us. _____

us. _____

us. _____

us. _____ *ff* A -

182 $\text{♩} = \text{♩}$

pp cresc. poco a poco *mf*

187 *ff* A - mer - i - ca is

ff A - mer - i - ca is clam - or - ing! _____

ff A - mer - i - ca is clam - or - ing! _____ clam - or - ing! _____

mer - i - ca is clam - or - ing! _____ clam - or - ing! _____ A -

187 *ff*

191

clam - or - ing! clam - or - ing! clam - or - ing!

clam - or - ing! clam - or - ing! clam - or - ing!

8 A - mer - i - ca is clam - or - ing!

mer - i - ca is clam - or - ing! clam - or - ing!

191

Larghetto maestoso $\text{♩} = 54$

194

Indians *f*

The land was the land be - fore the White

Slaves *mf*

Don't cross that wa - ter.

**South-
erners** *f*

Go ex - plore those

Larghetto maestoso $\text{♩} = 54$

194

f

198

Indians

Man. _____ The prai - ries nev - er sought their

Slaves

f Don't cross that wa - ter.

North-
erners

Go ex - plore those wa - ters! Go in _____ pur - suit of new trad - ing

South-
erners

wa - ters! Bring us back ac - cu - rate maps for fu - ture

198

Indians

ff trea - ties to be brought. _____ The earth can - not be bought. _____ *dim. poco a poco*

Slaves

cresc. Don't cross that *ff* cold black wa - ter *dim. poco a poco*

North-
erners

routes _____ and bring us new _____ bus - *dim. poco a poco*

South-
erners

farms be - queathed to us. _____ *dim. poco a poco*

201

Indians

_____ *ff* _____ *dim. poco a poco*

Slaves

_____ *ff* _____ *dim. poco a poco*

North-
erners

_____ *ff* _____ *dim. poco a poco*

South-
erners

_____ *ff* _____ *dim. poco a poco*

206

Indians

Slaves

Northerners

Southerners

206

pp *cresc. poco a poco*

dim. poco a poco

209

$\bullet = 100$

(All of the choruses exit, leaving Lewis alone on stage.)

ff

A -

ff

A - mer - i - ca is

ff

A - mer - i - ca is clam - or - ing!___

ff

A - mer - i - ca is clam - or - ing!___

209

$\bullet = 100$

ff

Full Chorus

213 *molto ritard.*

mer - i - ca is clam - or - ing! clam - or - ing! clam - or - ing!

clam - or - ing! clam - or - ing! clam - or - ing! clam - or - ing!

clam - or - ing! A - mer - i - ca is clam - or - ing! clam - or - ing!

A - mer - i - ca is clam - or - ing! clam - or - ing!

217 *f Andante con moto* ♩ = 88

Lewis

I go now to join my friend Cap - tain Wil - liam Clark! And with a band of

mf

Lewis

222 *rit. poco a poco* *molto ritard.*

dough - ty men jour - ney up the un - known riv - er, to _____ the

Adagio con moto ♩ = 66

Lewis

227 *mp*

West! _____

p

con pedale

Scene Two

Mary, Slave Women, Clark and Corps of Discovery, York

(Lights up on Clark's Point, the house of George Rogers Clark in Clarksville in the Indiana Territory, where his brother William Clark is living. It is morning, 13 October 1803.

The household slave women are seated across the front yard busily engaged in their duties: darning, sewing, carding wool. Mary enters and passes by the working women singing her song.)

(Adagio con moto ♩ = 66) *p* languorously

Mary

The mock - ing - bird is

cresc. *mf dim.* *p simile*

6

Mary

hol - ler - in'. The drow - sy ro - ses bloom. The hon - ey - suck - le

poco cresc.

6

poco cresc.

10

Mary

mp port. fills the air with hon - ey's sweet per - fume. *mp* Oc -

10

mp *mf*

Mary

15 *p*
to - ber sim - mers like Ju - ly, so hot a girl could faint. And

15 *mp*

Mary

19 *cresc. poco a poco* *mf* *mp*
mock - ing - bird sings out the song of all the birds she ain't. 'Cause

19 *p cresc. poco a poco* *mf*

Mary

23 *poco rit.* *p*
now she's like a mour - ning dove and now an o - ri - ole, and

23 *mp* *poco rit.*

Mary

27 *a tempo* *cresc.*
now she's hoot - ing through the night just like a great horned owl, just

27 *a tempo* *p* *cresc.*

Mary

31

f *mf*

like a great horned owl. The

mf

The mock - ing - bird is hol - ler - in'. The

mf

The mock - ing - bird is hol - ler - in'. The

31

f

Mary

35

mp *cresc.* *mf* *dim.* *port.*

drow - sy ro - ses bloom. The hon - ey - suck - le fills the air with hon - ey's sweet per -

p

drow - sy ro - ses bloom. Bloom.

p

drow - sy ro - ses bloom. Bloom.

35

mf *mp cresc.* *mf dim.*

Mary 40 *poco rit.* $\text{♩} = 80$ *f* very distinctly

fume. _____ Mm. _____ Mas - ter Clark! He's

Clark (offstage) *f*

Come on, all ye men! We've bus-'ness to at-tend to.

Mm. _____

Mm. _____

40 *poco rit.* $\text{♩} = 80$ *mp cresc.*

Mary 44 *poco rit.* **Marcato** $\text{♩} = 72$

com - ing. May - be York is com - ing too. _____

Clark

Come on, all ye men! We've bus-'ness to at-tend to.

44 *poco rit.* *mf poco cresc.*

48 *ff*

52 *rit.* *mf* **Quasi recitative**

Clark To - day we be - gin the ad - ven - ture!

52 *dim.* *rit.* *mf*

56 *allarg.* **Andante maestoso** ♩ = 100

Clark Seek - ing the pass - age that leads ev - er West! (swing all dotted 8th and 16th notes)

56 *allarg.* *sonore* (swing all dotted 8th and 16th notes)

60 *mp*

Clark Our fa - thers left their homes in

60 *mp* *simile*

64 *cresc.*

Clark

cold old Eng - land and sought a - cross the sea a

68 *mf*

Clark

place to live in peace. They jour - neyed to the

72

Clark

West.

Corps

8 *mf* *f*

The West! They found a - cross the sea an

mp *f*

The West! They found a - cross the sea an

72 *cresc.* *f*

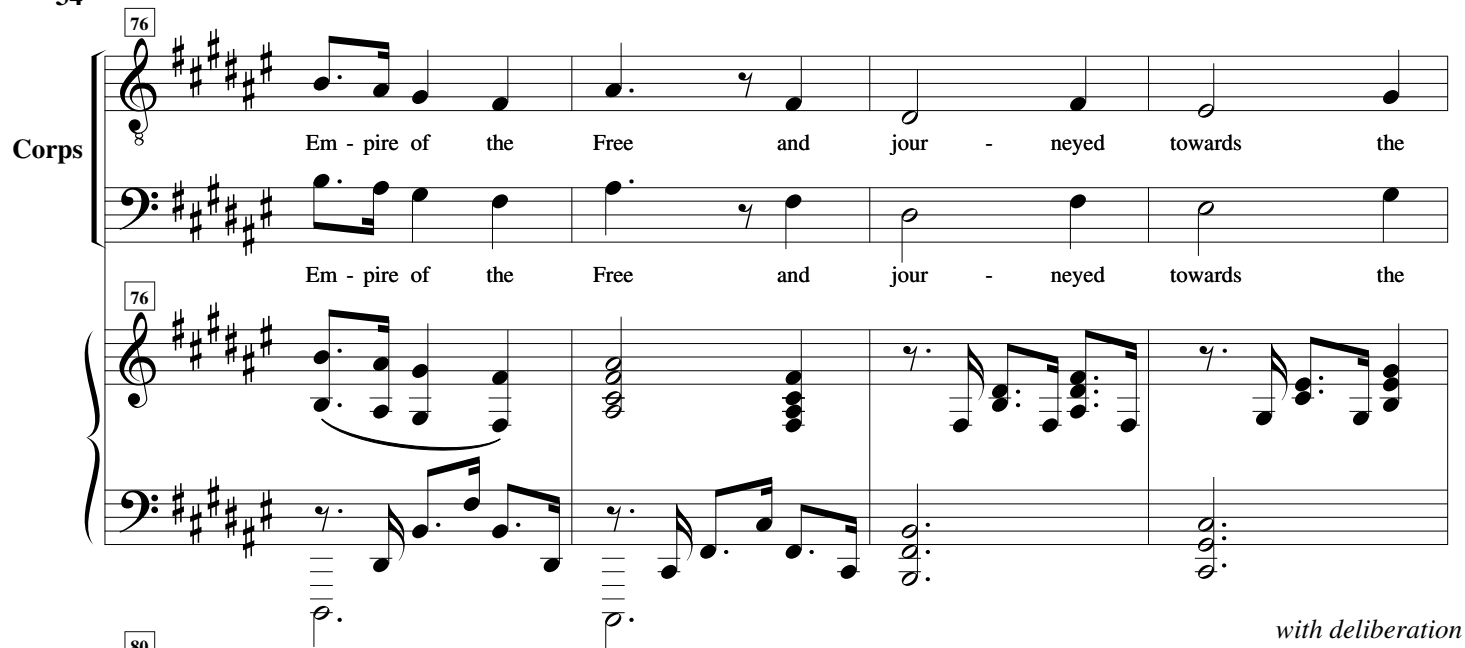
Corps

76

Em - pire of the Free and jour - neyed towards the

76

Em - pire of the Free and jour - neyed towards the



Clark

80

with deliberation
mp

And

Corps

80

West.

West.

80

dim.

mp



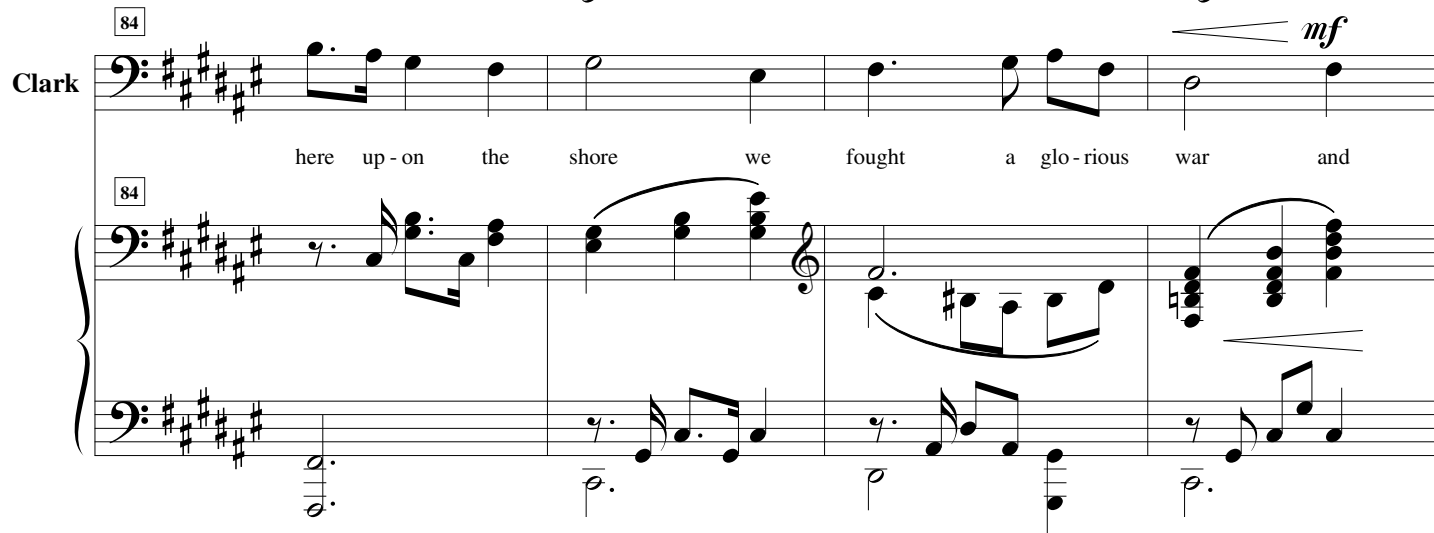
Clark

84

mf

here up - on the shore we fought a glo - rious war and

84



88

Clark

find our-selves now fenced by Span-ish and the French who

88

mf

92

Clark

block our way out West! _____

f

Corps

8

mf

The West!

mf

The West!

f

The West! The

mp *cresc.* *f*

The West! _____ The

mp *cresc.* *f*

The West! _____ The

92

cresc.

96 *mf*

Ah! and

Corps

ty - rants hold the key to block our des - ti - ny and

ty - rants hold the key to block our des - ti - ny and

ty - rants hold the key to block our des - ti - ny and

ty - rants hold the key to block our des - ti - ny and

96 *f*

100 *mf*

Clark

Now

Corps

bar us from the West!

bar us from the West!

bar us from the West!

bar us from the West!

100

Clark **104** *f* *subito mp*

we must take our stand as own - ers of the land by

104 *mf*

Clark **108** *cresc. poco a poco* *f* *mp*

pur - chase of the Pres - i - dent a con - ti - nen - tal res - i - dence be -

108 *p* *cresc. poco a poco* *mf*

Clark **112** *cresc. poco a poco*

queathed to each of us from Maine to fur - thest

112 *mp* *cresc. poco a poco*

ff

Clark

West!

Corps

f
Our Cap - tain leads the way. Our jour - ney starts to -*f*
Our Cap - tain leads the way. Our jour - ney starts to -*f*
Our Cap - tain leads the way. Our jour - ney starts to -*f*
Our Cap - tain leads the way. Our jour - ney starts to -*f*
Our Cap - tain leads the way. Our jour - ney starts to -*f*
Our Cap - tain leads the way. Our jour - ney starts to -*f*
Our Cap - tain leads the way. Our jour - ney starts to -

Clark

f
We voy - age towards the West,

day. We voy - age towards the West,

day. We voy - age towards the West,

day. We voy - age towards the West,

day. We voy - age towards the West,

f
We voy - age towards the West,*f*
We voy - age towards the West,*f*
We voy - age towards the West,

Mary 131

poco a poco allarg. *pp*

Would-n't you rath - er stay and sim - mer with the sun?

Piano 131

poco a poco allarg. *pp*

Mary 135

allarg. **Andante** ♩ = 76 *mp*

Ma-ry, sir. Just a

Clark

mf

Who is that chat-ter-ing? Girl, who are you?

Piano 135

allarg. *mp* *p*

Mary 139

(utterly deferential, yet keeping her own counsel)

ser - vant, sir, from the Wil - liams farm down - riv - er, sir.

Clark

mf

Ma - ry, Mas - ter

Piano 139

mf

143 *mp*

Clark Wil-liams' girl! Yes, I do be-lieve I've seen you here hang-ing a - bout with my man

143 *mp*
con pedale

147 *f*

Mary Yes, sir. York, sir, some - times talks with me.

Clark York.

147 *f*

151 *mf*

Clark Should - n't you be home now, girl? Ain't you got chores to be do - ing?

151 *mp*

(suddenly politic, remembering
to whom she speaks)

Mary 155 *mp* *mf*

Good Mas - ter Clark, my Mis - tress gave me leave to say good - bye to York and to

p *mf*

Mary 159 *mp* *cresc. poco a poco*

all of you.

Clark *mp* *cresc. poco a poco*

You have a gen - tle, ten - der - heart - ed

159 *f* *mp* *cresc. poco a poco*

Clark 163

Mis - tress. But we must car - ry on a - bout our bus - 'ness.

163

166

Slave Woman

mf

Sir, I

(ignoring her, Clark turns to one of his servants.) *f*

Clark

Where is that York of mine?

166

f *mf*

170

Slave Woman

saw him set off ear - li - er down by the riv - er.

Clark

mp (to Mary)

And when you see that York of

170

mp *sub. pp* *mp*

(Clark sets off towards the river, then on second thought turns to Mary.)

Clark

mf crisply

mine, tell him not to daw - dle here too long with you. And don't be sing - ing his

174

mf

178 *mp*

Mary Yes, Mas - ter Clark.

Clark ear off nei - ther. That boy got work to do. Good girl!

178 *mp* *dim.*

183 (Two men run in from the direction of the river.)

Mary

First Man *f* Mis - ter Clark! Mis - ter Clark! Cap - tain Lew - is has ar - rived! His

Second Man *f* Mis - ter Clark! Mis - ter

Clark

183 *fp* *fp*

187

First Man
8 boat is docked just a - bove the Falls.

Second Man
8 Clark! Cap - tain Lew - is has ar - rived! His boat is docked just a - bove the Falls.

Clark
Come

187

mp

190

First Man
8

Second Man
8

Clark
on, all ye men! We've bus - 'ness to at - tend to.

pochiss. rit.

190

mf

pochiss. rit.

(Clark and all the men exit down to the dock. Mary alone with the slave women.)

Allegro glorioso $\text{♩} = 72$

Mary

194 *ff*

198 *rit. e dim.*

198 *rit. e dim.* *mf*

Moderato $\text{♩} = 120$

Mary

202 *f* (waits till he's out of earshot, then mocks him)

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

202 *espressivo*

(The other slave women giggle at Mary's mockery.
Mary chases them all off with a look that means business.)

205 *mp* *allarg.*

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

Mary 208 "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 212 last blame thing on earth sings out. Who needs a white man to per-mit a ti-ny lit-tle bit of

allarg.

212 *allarg.*

Adagio con moto ♩ = 66

Mary 216 joy? _____

York *mf* , Ma-ry, you are a will-ful girl!

216 *p cresc.* *mf*

Moderato marcato ♩ = 76

Mary

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

York

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

York

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

Mary

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

The musical score is written for two voices, Mary and York, and piano accompaniment. Mary's part begins at measure 221 with a forte (f) dynamic and an accent (>) on the first note. York's part begins at measure 223 with a mezzo-forte (mf) dynamic. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The tempo is marked 'Moderato marcato' with a quarter note equal to 76 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes lyrics for each vocal line and performance markings such as dynamics (f, mf, mp), accents, and a stage direction in parentheses: '(She runs into his arms.)'.

Mary

229

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

229

mp cresc. poco a poco

pochiss. rit.

Tempo di gavotte $\text{♩} = 60$

(York gallantly invites Mary to dance.)

York

233

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

pochiss. rit.

233

f

mf

l. h.

York

237

poco rit. *mf*

You'll be

237

poco rit.

Moderato marcato ♩ = 76

York 241

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

mf

Mary 243

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

mp

York

you are too head-strong for your own good.

243

p

Mary 246

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

poco rit. *a tempo*
voluptuously

246

poco rit. *a tempo*
con pedale

249 *mf* **Slower** ♩ = 66

York

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

mf

secco

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

Mary

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

f *mf*

253 *ten. poco rit.*

Mary

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.

256 *a tempo* *poco rit.*

Mary

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

a tempo *poco rit.*

Piu mosso ♩ = 54

Mary **260** *mp* *cresc.*
 Du - ti - ful, du - ti - ful York, at - ten - tive and ea - ger to work at what - ev - er task your

Mary **263** *f*
 mer - ci - ful mas - ter bids you do. I ain't like you.

mf

Mary **268** *f* **Poco piu mosso** ♩ = 58 *more impassioned*
 Du - ti - ful, du - ti - ful York who's

mf *simile*

Mary **271**
 nev - er been once known to shirk to meet a re - quest the white folk think best. O!

Mary

274 *ff*

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

274 *f*

Mary

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

O York, you du - ti - ful York

278 *ff* *rit.* *mp* *colla voce*

Mary

281 *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

281 *poco rit.* *a tempo* *mf*

Mary

285 *molto allarg.*

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

285 *mp* *molto allarg.*

The musical score is for a piece titled 'Mary'. It consists of five systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo and dynamics markings include *ff*, *f*, *rit.*, *mp*, *colla voce*, *poco rit.*, *a tempo*, *mf*, *molto allarg.*, and *mp*. 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', and 'boy I met was du - ti - ful, yet he had time for me.'.

Andante espressivo ♩ = 84

289 *p* very intimately

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

289 *p* legato

293 *mp* cresc.

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

293

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

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

297 *poco accel.* *holding back*

mp *mf* *p*

301 *a tempo* *mp* *mf*

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

301 *a tempo*

mp *mf*

Mary **305** *f* *mp* *rit.* *a tempo* *p* very intimately *poco accel.*
 Ev - 'ry night I lay sigh - ing for my time with you. _____

York

305 *rit.* *a tempo* *poco accel.*

Andante con moto ♩ = 104

Mary **309** *mp* *cresc. poco a poco*
 Lone - ly nights with me cry - ing for my time with

309 *mp* *cresc. poco a poco*

poco accel.

Mary **312** *mf* *mp* *cresc.*
 you. As you march off with the men _____ on Cap-tain Clark's ad - ven - ture

312 *poco accel.* *mf* *mp* *cresc.*

Mary 316 *mf*

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

York

p All my

mf *rit.*

York 320 *molto espressivo*

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

p colla voce *pp* *ten.*

Mary 324 *a tempo*

Yes, of *mf*

York *mf*

ev - 'ry mo - ment of my life is my time for you.

mf *a tempo*

328 *rhythmically* *f* *mf* *f* *mf* 57

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

328 *rhythmically* *mp* *mf* *mp* *mf*

333 *f*

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

333 *f*

337 *mf* *molto espressivo* *rit. e dim.*

Mary But what will be - come of me?

337 *rit. e dim.* *mp*

341 **Andante semplice** ♩ = 80 *p*

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

341 *p*

Mary 345 *mf* *dim.* *poco accel.*

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

345 *mf* *dim.* *poco accel.*

Mary 349 *mp cresc.* *mf dim.* *allargando*

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

349 *mp cresc.* *mf dim.* *allargando*

Mary 353 *p molto espressivo*

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

353 *p colla voce*

Mary 357 *pp*

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

357 *pp*

Mary

361 *f quickly* *slowly mp*

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

colla voce

Mary

364 **Andante espressivo** *poco a poco accelerando*

pray.

York

p *mp*

Al - though I go through dark - est woods and towards the dis - tant sea, there

Andante espressivo *poco a poco accelerando*

York

369 *p*

is a spir - it wise and good that watch - es o - ver me and

mp

York

373 **Con moto** $\text{♩} = 104$ *mf* *sub. p* *mp*

whis - pers ev - 'ry night and day a si - lent prayer, a sin - gle name: Ma - ry.

p cresc. *mf* *p* *mp*

Poco piu mosso ♩ = 116

York 378

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

cresc.

mp *cresc.*

Mary 382

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

O York, O

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

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

mf *p colla voce* *mp* *mf* *allarg.* *a tempo*

Mary 388

molto rit.

York, I will be your wife!

York *molto rit.*

f *dim.*

Expansively ♩ = 96

Mary *mf* 392
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

mf 392

Mary 396
All the days I be liv-ing _____ is my time for you. _____ All the

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

396

mp *p cresc. poco a poco*

Con moto ♩ = 120

Mary *mf* $\rightrightarrows$ *ff*

days we have be - gun and all the days to come, from

York *p cresc. poco a poco* $\rightrightarrows$ *mf* $\rightrightarrows$ *ff*

the days we have be - gun and all the days from

Piano *p cresc. poco a poco*

Mary *dim. allargando*

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

Piano *f* $\rightrightarrows$ *dim. allargando*

Andante espressivo ♩ = 88

Mary **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 **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

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

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

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

York **rit. e dim.**
 you. _____

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

York **rit. e dim.**
 you. _____

Scene Three

York, Mary, Clark, Lewis, Floyd, The Men from Kentucky, and Townspeople (Mixed Chorus)

1 Andante maestoso ♩ = 100 *mf*

Our Cap - tain leads the

mf Our Cap - tain leads the

mf Our Cap - tain leads the

mf Our Cap - tain leads the

1 Andante maestoso ♩ = 100 *pp* *mp*

Our Cap - tain leads the

6

way. Our jour - ney starts to - day. We voy - age

way. Our jour - ney starts to - day. We voy - age

way. Our jour - ney starts to - day. We voy - age

way. Our jour - ney starts to - day. We voy - age

6

York

mf artled and fretful

Mas - ter Clark! _____ Mas - ter Clark is com - ing
dim. poco a poco

towards the West, _____ the West, _____
dim. poco a poco

towards the West, _____ the West, _____
dim. poco a poco

towards the West, _____ the West, _____
dim. poco a poco

towards the West, _____ the West, _____

York

back. He'll have my hide if he should find me laz - ing a - bout here with
 3

the West! _____

the West! _____

the West! _____

the West! _____

the West! _____

Appassionato

♩ = 126

(Mary angrily starts to walk away.)

*cresc.**poco rit.*

York

18

you.

Don't _____ you turn a -

*poco rit.**cresc.*

York

21

f a tempo

(The two embrace passionately.)

way!

a tempo

And now I got to

21

f

York

24

(York kisses Mary passionately.)

go.

But here, _____

24

mf

3

3

f

York

28

(York goes into the house.)

I'll be back be - fore that kiss is cold up - on your lips.

28

*mp**mf*

Mary

32 *ff* [>]

York! Oh York!

35 *f*

ff marcato, furioso

39 *mf*

Now

Have you heard? Cap-tain Lew-is has ar-rived! _____

Have you heard? Cap-tain Lew-is has ar-rived! _____

39 *mp*

Mary

42

all the town folk ____ will come here buzz - ing to see their he - ro

(Clark and his men enter, with Lewis in the lead. All the townspeople applaud.)

Mary

45

ff

off. _____

ff

Have you heard? Cap - tain

ff

Have you heard? Cap - tain

ff

Have you heard? Cap - tain

ff

Have you heard? Cap - tain

45

mf

f

Lewis

47 *mf*

On be -

Lew - is has ar - rived! Cap - tain Me - ri - weth - er Lew - is!

Lew - is has ar - rived! Cap - tain Me - ri - weth - er Lew - is!

Lew - is has ar - rived! Cap - tain Me - ri - weth - er Lew - is!

Lew - is has ar - rived! Cap - tain Me - ri - weth - er Lew - is!

47

Lewis

50 **Poco meno mosso** $\text{♩} = 66-69$

half of Pres - i - dent Thom - as Jef - fer - son I ac - cept your gra - cious wel - come.

50 *mp*

Clark

54 *mf*

Cap - tain Me - ri - weth - er Lew - is, al - low me to pre - sent for your in - spec - tion these stout young men from Ken -

54

Clark 59 *f* (Giving orders.)

tuck - y, the first men of our crew. Men! Fall in. Dress and read - y.

59 *mp*

(The men line up and Lewis inspects the troops.)

64 *f*

Lewis 69 *f*

At ease. Rest.

Clark *mf*

And in charge of the men here is Ser-geant Char-les Floyd.

69 *dim.* *mp*

Quasi recitative

Floyd 74 *mp* (Saluting excitedly) *hesitantly*

Sir! Wel-come, Sir, this is an hon-or, Sir. Well! Hell!

Lewis *mp*

Speak free - ly, Ser - geant Floyd.

74 *p* *mp* *p*

74 *p* *mp* *p*

Floyd *mf* *p* (Floyd clears his throat and thinks.)

8 78 This is an hon - or! Lem-me see, what do I say.

Floyd *a tempo* *mf* *brightly*

82 This re - minds me of a rid - dle that my Dad - dy used to tell.

82 *a tempo* *mp* *cresc.*

85 $\text{♩} = 63$ *f* *cresc.* *ff*

No more rid - dles! Hail to our Cap - tain

85 $\text{♩} = 63$ *f* *cresc.* *ff*

No more rid - dles! Hail to our Cap - tain

85 $\text{♩} = 63$ *mf* *cresc.* *ff*

No more rid - dles! Hail to our Cap - tain

85 $\text{♩} = 63$ *mf* *cresc.* *ff*

No more rid - dles! Hail to our Cap - tain

91

Me - ri - weth - er Lew - is! _____

Me - ri - weth - er, Me - ri - weth - er Lew - is! _____

Me - ri - weth - er Lew - is!

Me - ri - weth - er Lew - is!

91

97

Lewis

f

Hail to our mis - sion _____ that the Pres - i - dent

97

mp cresc. *mf*

102

Lewis

sets be - fore us. _____

102

dim. *mp*

Freely $\text{♩} = 92$

Lewis *mf* *>*

108 Come, all ye heart-y men and hale! Thom-as Jef-fer-son calls ye ____ to

Clark *mf*

108

simile

Lewis 113 *ten.* *rit.* **Andante** $\text{♩} = 92$

113 seek the fur-ther-most West-ern field though un-known dan-gers as - sault thee.

rit. *non arpeg.*

Lewis *mf*

117 Through riv-er, prai-rie, field and wood, 'cross moun-tain to the

Clark *mf*

117 Through riv-er, prai-rie, field and wood, 'cross moun-tain to the

mp *cresc.* *f*

Lewis 121 *mp* *cresc.* *f*

121 Sea. ____ We form our dar-ing Broth-er-hood: the Corps of ____ Dis-

Clark *mp* *cresc.* *f*

121 Sea. ____ We form our dar-ing Broth-er-hood: the Corps of ____ Dis-

mp *cresc.* *f*

125

Lewis *mf*
cov-er-y. Come join from where-so - e'er you would from Maine to Ten-nes - see. Come

Clark *mf*
cov-er-y. Come join from where-so - e'er you would from Maine to Ten-nes - see. Come

Corps *p* *mf*
Come join, come join, come join. Come
Come join, from Maine to Ten-nes - see. Come

125

Lewis *mp*
join our daunt-less Broth-er-hood, the Corps of Dis - cov-er-y.

Clark *cresc.* *f*
join our daunt-less Broth-er-hood the Corps of Dis - cov-er-y.

Corps *cresc.* *f*
join our daunt-less Broth-er-hood, the Corps of Dis - cov-er-y.

130

Lewis *f* *dim.*
join our daunt-less Broth-er-hood, the Corps of Dis - cov-er-y.

Clark *f* *dim.*
join our daunt-less Broth-er-hood the Corps of Dis - cov-er-y.

Corps *f* *dim.*
join our daunt-less Broth-er-hood, the Corps of Dis - cov-er-y.

Grandly $\text{♩} = 60$

Lewis *ff* *An* em - pire calls us to be - gin our con - ti - nen - tal

Clark *ff* *An* em - pire calls us to be - gin our con - ti - nen - tal

Towns-people *ff* *An* em - pire calls them to be - gin their con - ti - nen - tal

ff *An* em - pire calls them to be - gin their con - ti - nen - tal

ff *An* em - pire calls them to be - gin their con - ti - nen - tal

Corps *ff* *An* em - pire calls us to be - gin our con - ti - nen - tal

ff *An* em - pire calls us to be - gin our con - ti - nen - tal

Grandly $\text{♩} = 60$

139 *rit.*

Lewis

glor - y. From East to West and back a - gain the world shall know our

Clark

glor - y. From East to West and back a - gain the world shall know our

Towns-people

139

glor - y. From East to West and back a - gain the world shall know their

glor - y. From East to West and back a - gain the world shall know their

glor - y. From East to West and back a - gain the world shall know their

glor - y. From East to West and back a - gain the world shall know their

Corps

glor - y. From East to West and back a - gain the world shall know our

div. *unis.*

glor - y. From East to West and back a - gain the world shall know our

139 *rit.*

Majestically

$\text{♩} = 80$ (Mary has gotten carried away in the excitement and sings out above the crowd.) **77**

mf passionately

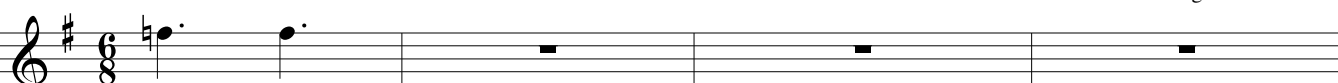
cresc.

Mary



Lew - is the brave and Clark the good

Lewis



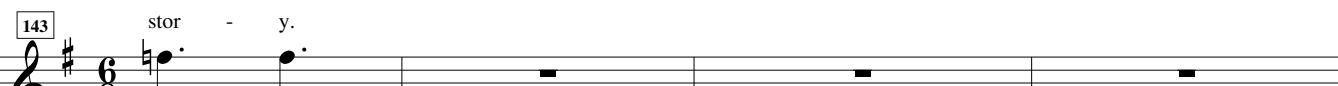
stor - y.

Clark

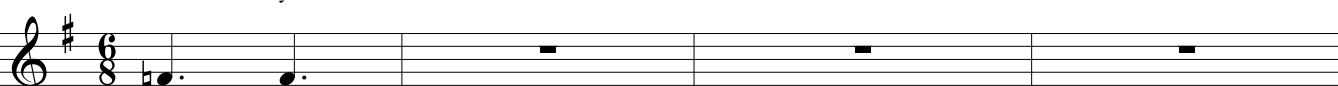


stor - y.

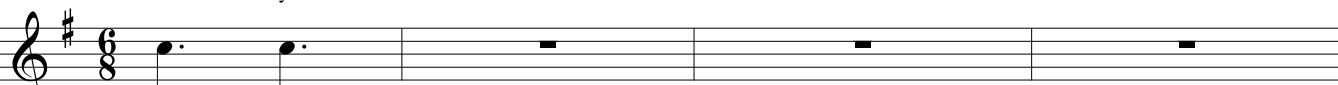
Towns-
people



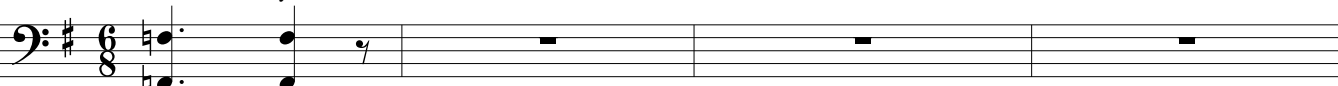
stor - y.



stor - y.

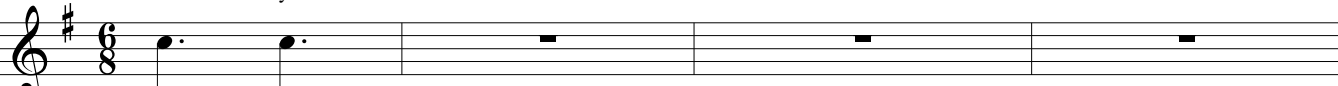


stor - y.

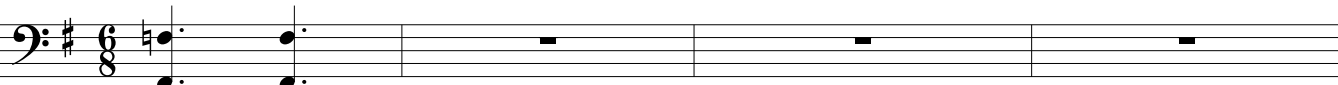


stor - y.

Corps



stor - y.



stor - y.

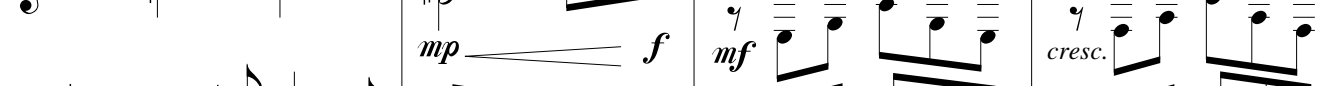


mp

f

mf

cresc.

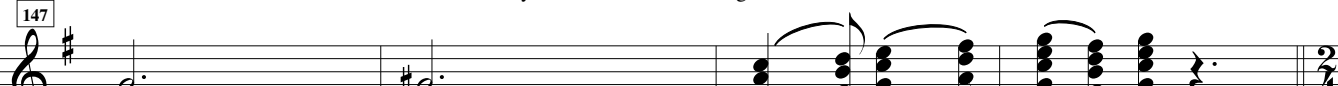


Mary



Sons of Dem - oc - ra - cy, will guide their no - ble Broth - er - hood,

(Everything stops in its tracks, as Mary's master lays eyes on her.)



Larghetto brutale $\text{♩} = 56$

Mary *mf* Mas - ter Wil - liams!

Ezekiel *mf* Ma - ry? Is that my girl Ma - ry? Sa - rah, wife, can you

Sarah *mp* Hus - band, I had no i - dea the girl was here.

Ezekiel not keep your house nig - gers oc - cu - pied? ____

Sarah *mp* Come, Ma - ry, ac -

Ezekiel *f* Will you han - dle the girl or must I?

subito p

mf *p*

Mary 163 *mp*
 But Mis - tress! Mis - tress! I on - ly came to see Mas - ter Clark off.

Sarah
 com - pa - ny me home.

Ezekiel 167 *mf*
 Is the bra - zen wench talk - ing back? Wom - an, must I _____ in - ter -

Sarah 171 *p* *allarg.*
 O - bey your mas - ter, Ma - ry. Fol - low me home. _____

Ezekiel
 cede?

Ezekiel 171 *p* *mp* *p* *allarg.*

80

Largo espressivo ♩ = 44

Mary 176

p (Mary sings to the slaves present.) *cresc.* *mf* *dim.*

Give this word to York: Re - mem - ber your prom - ise, York _____ and I

pp *cresc.* *mp* *dim.*

Mary 181

poco rit. *a tempo* *p* *mp cresc.* *f*

will re - mem - ber mine. _____ Oh, do not let me be de - ceived. _____

poco rit. *a tempo* *p* *cresc. poco a poco*

Mary 186

mf *mp*

_____ Re - turn, my love. _____ Re - turn, my love. _____

f *mf* *dim. poco a poco*

Mary 192

(Sarah and Mary exit.)

Sarah 192

p

Come now, girl. _____

p *pp*

Adagio $\text{♩} = 63$

198 *f* (from inside the house)
 York Com - ing, Mas - ter

Clark *mf* *f* *f* *f*
 Where is my boy? York! _____ York!

198 *mp* *sonore*

203 (York comes out from the house carrying Clark's trunk.)
 York Clark!

Clark *mf* *f* *f* *f*
 Quick, _____ boy, the boat will leave with - out you 'less you hur - ry. _____

203

208 (York looks for Mary in the crowd.)
 York Just a mo - ment, Sir.

Ezekiel *mf*
 Your

208 *mf* *f*

Clark

Ezekiel

f

York! York! You

boy don't lis - ten bet - ter than my girl.

mp

Clark

*poco rit.***Slower** ♩ = 60*(to Lewis)**mp*

hear me boy. Get

to the boat.

My York is a

*poco rit.**mf**dim.**p*

Clark

good boy, but they are all like chil - dren that nev - er grew up.

Ezekiel

If you don't keep an eye on them, they cuts such ca - pers!

227 *f* *ff*

York
8 Ma - ry! Ma - ry!

Brother Paul

227 *mf* *f* *ff*

She's

231 *mf* *mp*

Brother Paul
gone, York. _____ She's been tak - en home. She says good - bye to you,

231 *mf* *dim. poco a poco*

Clark

237 *f*

Come

Slave Chorus

p *pp*

Poor York, _____ good bye! _____

237 *p* *pp*

Grandly $\text{♩} = 60$ ***ff******o****(All march off leaving York alone on stage.)*

243

Clark

on, men!

Towns-
people

Corps

243

Grandly $\text{♩} = 60$ ***mf******ff***

247

Towns-people

glor - y. From East to West and back a - gain the world shall know their

glor - y. From East to West and back a - gain the world shall know their

glor - y. From East to West and back a - gain the world shall know their

Corps

glor - y. From East to West and back a - gain the world shall know their

glor - y. From *div.* East to West and back *unis.* a - gain the world shall know our

glor - y. From East to West and back a - gain the world shall know our

247

dim. poco a poco

251 *f*

York The world is dark be - fore me now.

Towns-
people stor - y.

Corps stor - y.

mf *f*

255 *mf* *pochiss. allarg.*

York The world is dark be - fore me now. _____

255 *mf* *pochiss. allarg.* *mp dim.*

Scene Four

Brady, Lewis, York, Clark, Floyd and the Corps of Discovery

1 **Grandly** $\text{♩} = 42$ *mf* somewhat freely

Brady

On - ward to glo - ry set off the ex -

8 *moving ahead* *holding back*

Brady

plor - ers. Down to St. Loo - ey then up the Mis - sou - ri.

14 **Ballad tempo** $\text{♩} = 56-58$

sempre legato *mf* *mp* *mf*

18 *mp* intensely

Brady

O, the Mis - sou - ri, that might - y dark riv - er. O, the Mis - sou - ri that starts God knows where.

(Lights up on the keel boat, all the men working with oars and poles against the current.)

Brady

22 *mf* *cresc.*

Far from the shore that A - mer - i - cans knew, they trav - eled the riv - er in search of a sea.

Lewis

26 *mf* *f*

Put your backs in - to it, boys! Fur - ther up the riv - er, boys! We pro - ceed - ed on!

Lewis

30

Brady

34 *mf*

Oh that Mis - sou - ri, that black rush - ing riv - er. O the Mis - sou - ri, a hun - dred more miles. With

Brady

38 no sight of In-juns, and past all the white men, they trav-eled the riv-er in search of a sea.

York

42 *poco rit.* ***p*** **Largo espressivo** ♩ = 48 *cresc.* ***mf*** spoken
I cross this wa-ter and trav-el on to wher - ev - er Mas-ter Clark says "Go!"

York

47 *f* *dim.* *poco rit.*
I know my place, my place is down be - low, and du - ty is the on - ly life I

York

51 ***p*** **Tempo primo** ♩ = 56-58
know.

Clark

51 ***mf***
Put your back in - to it, boy! Man that oar and pull!

York

51 ***p*** *cresc. poco a poco*

55 *mf*

Floyd This is just like a rid - dle my moth - er

Lewis *f* We pro - ceed - ed on! _____

Clark *f* We pro - ceed - ed on! _____

55 *mf* *f* *sub. mp*

Brady *f* Au - gust the first,

Floyd used to tell. _____

mf *f* *dim.*

Please! No more rid - dles! Please! No more rid - dles! _____

mf *f* *dim.*

Please! No more rid - dles! Please! No more rid - dles! _____

59 *mf* *dim.*

Brady *mf*

Eigh - teen aught four. They trav - eled the riv - er in search of its source.

Brady *p* **Slow and free** $\text{♩} = 46$

And camp - ing that night, his mas - ter to please, York the o - be - di - ent

Brady *pp colla voce* *espressivo*

Brady **Adagio con moto** $\text{♩} = 66$

cooked up a feast.

York *mp*

Cher - ries and plums and rasp - ber - ry com - pote!

York *mf* *mp* *cresc.*

But best, Mas - ter Clark, be - fore des - sert a sad - dle of ven - i - son, a good elk steak, and a

York *cresc.*

79

Lewis

York

fat juic - y bea - ver - tail _____ for each man.

Hoo - ray! _____

Hoo - ray for York!

mp

f

f

f

mf

f

82

Lewis

in com-mem-o-ra-tion of this spe-cial cel-e-bra-tion ev-'ry man re - ceives an ex-tra ra-tion of

cresc. e poco accel.

f

Poco più mosso

mf

mp

86 *f* 93

Lewis

whis - key!

ff *>* *>* *>* And

A glo - ri - ous po - tion! Whis - key! Whis - key! Hoo - ray!

A gen - e - rous no - tion! Whis - key! Whis - key! Hoo - ray!

A glo - ri - ous po - tion! Whis - key! Whis - key! Hoo - ray!

A gen - e - rous no - tion! Whis - key! Whis - key! Hoo - ray!

86

Lewis

who do we drink our whis - key to? _____

Cap - tain Clark! _____

Cap - tain Clark! _____

Cap - tain Clark! _____

Cap - tain Clark! _____

90

mf *f*

94 *poco accel.*

Hap - py birth - day and man - y more re - turns!

Hap - py birth - day and man - y more re - turns!

Hap - py birth - day and man - y more re - turns!

Hap - py birth - day and man - y more re - turns!

Piu mosso ♩ = 84 (Cruzatte and Gibson play a birthday fiddle tune.)

97

101 *mf*

105 *f*

Lewis

110 *f* *poco rit.* **Tempo di West** ♩ = 92

Speech! Speech!

mp cresc. *poco rit.* *(swing all dotted 8th and 16th notes)* *f dim.*

Clark

114 *mf*

I ain't one much for words and now that I'm thir - ty

mp

Clark

118 *with good humor*

four, you want to know what I think? A - noth - er round of

Piu mosso ♩ = 84

122

Clark

drinks. _____

ff > > >

Whis-key! Whis-key! A damn good speech!

ff > > >

Whis-key! Whis-key! A damn good speech!

122

ff

127

Floyd

f

This re-minds me of a rid-dle that my dad-dy used to tell. _____

f >

God! No more rid-dles!

f >

God! No more rid-dles!

127

mf

f

ff

(The men begin to dance to the fiddles, horn and tambourine.)

131

135 *molto allarg.*
mp

(York is waiting upon Clark, both separate from the celebration now.)

139 **Calmato** ♩ = 112 *p legato*

Clark

We're a long way from home now,

139 *p*

143 *p legato* *poco rit.*

York

Yes, sir, a long, long way from home.

Clark

boy.

143 *poco rit.*

147 *a tempo* *mp*

Clark

My birth-day par-ty makes me think of what may come in years a-head.

147 *a tempo*

151 *poco rit.* *a tempo* *poco rit.* *mf dolce*

Clark

When I get home I'm fix-ing to find a well bred girl to woo. *poco rit.* I

151 *poco rit.* *a tempo*

155 *a tempo* *mp*

Clark

fig-ger that Ju - lia Han - cock will do. You don't seem too at-ten - tive,

155 *a tempo* *mf dolce* *mp*

159

York

Beg par-don, Mas-ter Clark, I was tend-ing the fire and think - ing, think - ing,

Clark

159 boy. *mf*

York 163
 8
 Sir, if it would - n't be good _____ to be mar - ried my -

163
mp

York 166
 8
 self. _____

Clark
mf

Why, it'd be a right Chris - tian thing. _____ Noth - ing

166
mf

Clark 169
 set - tles a boy _____ down so well as a mate. _____ When we get back I'll see what I can

169

Clark 172
mp
 do a - bout find - ing you a good breed - ing girl. _____ But the

172

Clark 175

fire burns low and we have miles to go to - mor - row. Take first watch, York. I'm

175

mp *diminuendo poco a poco*

York 179

Good - night, Mas-ter Clark.

Clark 179

turn - ing in. Good - night, boy.

179

p *molto allargando*

York 184

Slower ♩ = 108

p *molto espressivo* *cresc. poco a poco* *moving ahead*

I cross this wa - ter pro - ceed - ing on - ward a -

184

pp *cresc. poco a poco* *moving ahead*

York 188 *holding back* *mf* *a tempo*
 8 *holding back* *a tempo*
 188 *holding back* *mf*
 8 *holding back*
 192 *moving ahead* *holding back*
 8 *moving ahead* *holding back*
 192 *holding back*
 196 *f a tempo* *rit.*
 8 *dream.* *a tempo* *rit.*
 196 *f* *mf*
 201 *a tempo* *tempo* *espressivo*
mp *mf* *p* *mp* *pp*

gains the cur - rent of the stream. I know my place, _____ But

plac - es some - times change. _____ I row a - gainst the cur - rent towards my

dream. _____

mp *mf* *p* *mp* *pp*

Scene Five

Gibson, Lewis, Clark, York, Gass, Crow at Rest, and the Corps of Discovery

(Campground early morning. The sounden horn blares.)

Moderato ♩ = 108

pp *cresc. poco a poco*

Gibson

6 *mf* *f*

Cap - tain Lew - is! _____ Cap - tain Lew - is! _____ A

6 *mf* *f*

Gibson

11 band of In - di - ans is com - ing in - to camp. _____ A

11 *mf*

Gibson

15 band of O - to In - di - ans. They look friend - ly e - nough. _____

15

Lewis **f**

19 Fi - nal - ly, our first en - coun - ter, and well met! _____ We must now

Lewis *poco rit.* **Slower** ♩ = 80

24 gain their trust.

poco rit. (Sounden horn on stage.)

Faster ♩ = 132

28 (two violins on stage) (Tambourine roll on stage.) (Air gun on stage fires.)

sfz

Andante con moto ♩ = 80

Lewis *mf* (Lewis addresses a crowd of Natives.)

33 Chil - dren, we have been sent to you from your Great Fa - ther who

Lewis

37

8

lives in the East. And all of you, my chil - dren, ___ and

37

mf

Lewis

41

8

all of these lands, and all of the wa - ters ___ of this migh - ty

41

Lewis

44

8

riv - er ___ have been giv - en ___ to the Great Fa - ther who lives in the East.

44

mf

(The Indians ignore Lewis and gather around York. York gently directs their attention back to Lewis who carries on with his speech.)

Lewis

48

8

The Great Fa - ther, our Great Chief Thom - as Jef - fer - son, ___

48

Lewis

52

— will look af - ter you, my chil - dren, — and guard you in

52

Lewis

55

safe - ty, — your lov - ing Great Fa - ther — who lives in the East.

55

(Lewis exchanges medals and beads and tokens with the bemused and not quite comprehending Natives.)

Brady

59

L'istesso tempo *mf*

And this same speech con - tin - ued with

59

Brady

64

ev - 'ry tribe they met. —

64

(onstage instruments repeat the ceremony.)

Andante con moto

Faster (Lewis addresses the Arikara tribe.)

Lewis

67 *mf*

Chil - dren, we have been sent to

67 *mp*

Lewis

71

you from your Great Fa - ther who lives in the East.

71

(The Natives hesitate about accepting the gifts. Then they see York and are amazed at his color. They gather around York and give him signs of respect.)

L'istesso tempo

74 *f*

Larghetto $\text{♩} = 63$

Gass

78 *mp*

I don't think these sav - a - ges ev - er seen a nig - ger.

78 *p*

82 *mp*

Clark

Gass

They will come to know bet-ter by and by.

They are act-ing as if he was a lead-er.

86 *mf*

Clark

York knows his place. But it won't do no harm to show off what the boy can do.

86 *mf*

90 *f*

Clark

York, boy, come here and a-muse our guests. Tell them some sto-

90 *f*

Adagio con moto

York *poco allarg.* *mp* $\text{♩} = 72$

Clark I live in the house of my

94 *poco allarg.* *mp*

ry, or dance or jest.

York *mf*

mas - ter, Wil - liam Clark, who pro - vides for all I need. He made me use - ful and

98 *mf*

York *mp cresc. freely* *allarg.*

civ - i - lized, me, who used to be wild and un - tamed as a

102 *allarg.* *mf*

102 *p cresc. colla voce*

York *f* **Allegro con brio** $\text{♩} = 84$ *dramatically* *mp* *(spoken)*

beast. But, Be -

105 *subito mp* *f* *mp* *f*

109 *mf* 109

York

fore I was caught by Mas - ter Clark I lived in the woods in the wild. Like a

mp

113

York

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

subito p cresc.

116 *f*

York

child.

mf

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

116 *f* *mf*

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

(York reacts against the white's mockery.)

mf

York

119

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

119

York

123

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

123

York

127

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

127

York

130

ty. _____

f (in mock majesty)

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

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

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

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

130

cresc.

f

York

134

f

Through -

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. _____

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

134

cresc.

ff

York 138 *(siding with the Indians now)*

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

York 138 *poco marcato*

York 142

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

York 146

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

York 151

set the slave loose. _____

York 151 *lunga*

ff

sfz

Larghetto $\text{♩} = 60$ (Clark, alarmed, loudly interrupts the song.)

Clark 155

ff *mf*

York! The joke has gone too far!

And you for - get your-self.

155

ff marcato *mf*

Clark 158

mf

The hour is late, men, and we set off at dawn. Our par - ty must end.

158

mp legato

(Most of the Indians exit, except for Crow at Rest who addresses Clark and then York.)

Clark 162

Good night.

Good night.

162

p

Poco meno mosso $\text{♩} = 56$

Crow at Rest 165

mp poco rit. *cresc.*

Good night, white stran - ger. Sleep in safe - ty here. The stars hold guard a -

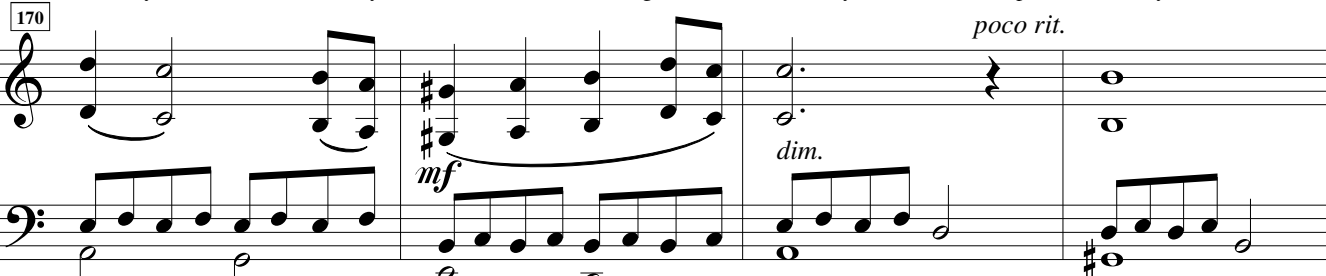
165

mp *cresc.*

Crow
at Rest

bove you. And my war - riors stand guard a - bout you, to pro - tect you.

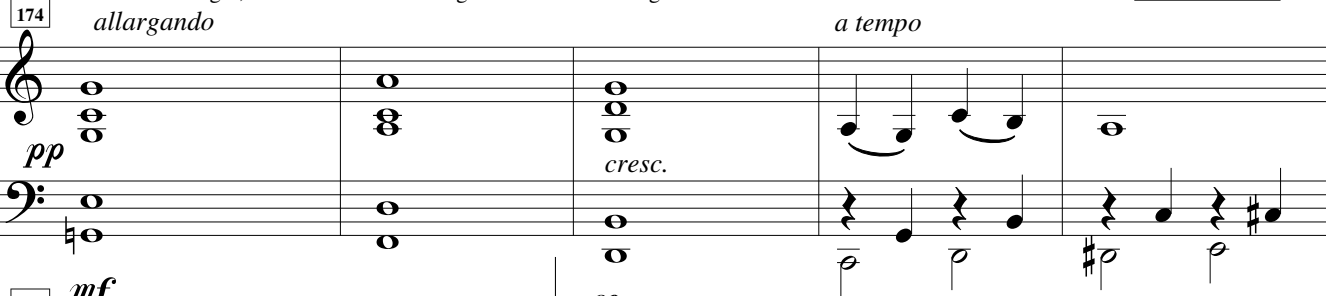
poco rit.

Crow
at Rest

Good night, black stran - ger. Our great men al - so tell tall tales.

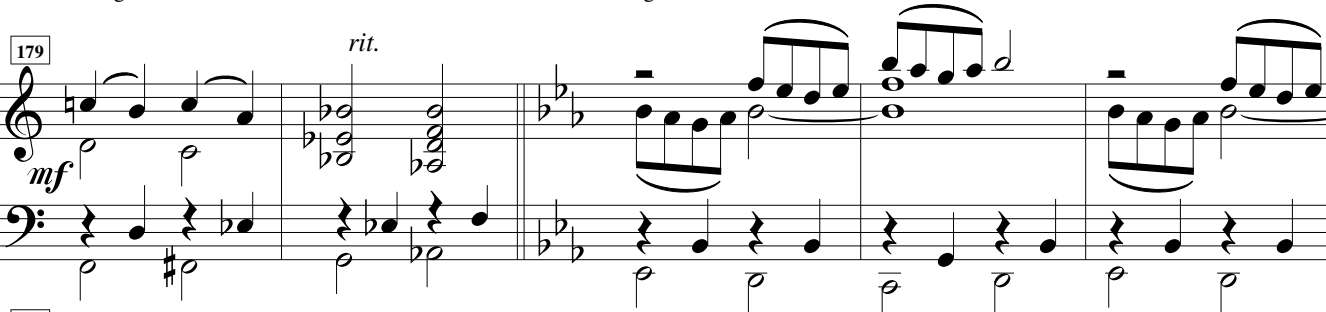
allargando

a tempo

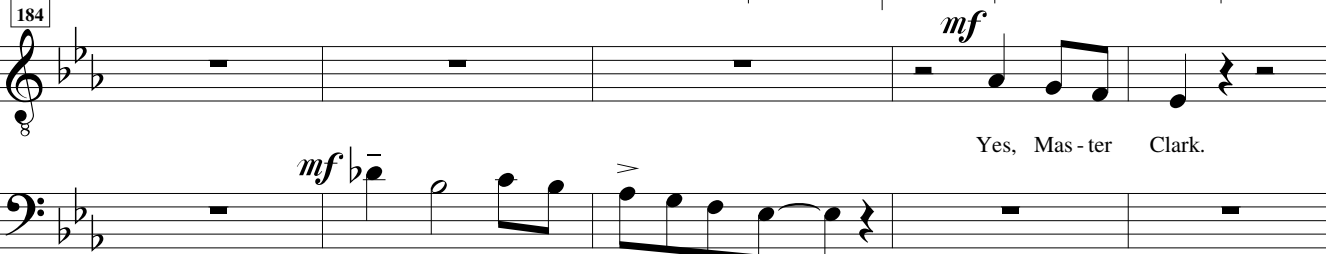
Crow
at Rest

All great men know how to laugh.

York



Clark



Yes, Mas - ter Clark.



Come, boy. No more sto - ries to - night.

(Clark exits. York follows. Floyd comes up to York and confides in him.)

189 *mp* *p*

Floyd I thought it was a right good sto - ry, York. Good

189

dim. poco a poco

193 *dim.* *molto allargando*

Floyd night.

193 *molto allargando* *pp*

Adagio espressivo ♩ = 48

197 *p*

Brady Talk - ing to Na - tives, like talk - ing to chil - dren, like talk - ing to sla - veys. The

197 *pp*

200 *mf* *f passionately* *dim.*

Brady white folks got du - ties; a world to con - sid - er, that world's get - ting big - ger as

200 *mf* *f marcato* *dim.*

Brady

203 *mf*

mile af - ter mile we move up the riv - er. _____

203

p

Tempo di Missouri ♩ = 54

Brady

206 *mp*

O the Mis-sou-ri, that wan-d'ring wild riv-er, O the Mis-sou-ri, still un-mapped and free.

206

p colla voce

mp

mf

Brady

210 *f* *poco rit. a tempo mp* *rit.*

What will we make you when we fin-'lly own you? They trav-eled the riv-er in search of a sea.

210

mf *poco rit. a tempo* *p* *rit.*

8va

March tempo ♩ = 108 *mp cresc. poco a poco*

Lewis

214

March now, men, we've miles to cross.

mp *repeat as needed* *cresc. poco a poco*

Lewis

218

Put your backs in - to it, boy! And we pro - ceed - ed on! And we pro - ceed - ed

mf cresc. f rit.

simile cresc. rit.

Lewis

223

on!

Corps

mf

Su - sie's wait - ing at the door. Pull that rope and pull some more. Ja - ney's wait - ing for the same.

mf

Su - sie's wait - ing at the door. Pull that rope and pull some more. Ja - ney's wait - ing for the same.

223

Corps

226 Pull that car - go. Lift that chain.

226 Pull that car - go. Lift that chain.

diminuendo poco a poco

pp

York

230 *p espressivo* No mat - ter how far I trav - el, no mat - ter how strong the

colla voce

York

234 *cresc. poco a poco* riv - er, I keep push - ing 'gainst the cur - rent. Lord, teach me to find my

rit.

cresc. poco a poco

rit.

238 *mf* *f*

York
place.

Corps

mp cresc. *mf*

Su - sie's wait - ing at the door. Pull that rope and pull some more. Ja - ney's wait - ing for the same._

mp cresc. *mf*

Su - sie's wait - ing at the door. Pull that rope and pull some more. Ja - ney's wait - ing for the same._

238 *mp cresc.* *mf*

241 *cresc. poco a poco*

Corps

cresc. poco a poco

Pull that car - go. Lift that chain. Lift that chain.

cresc. poco a poco

Pull that car - go. Lift that chain. Lift that

cresc. poco a poco

Pull that car - go. Lift. Su - zie's wait - ing at the door. Pull that rope and pull some more.

241 *cresc. poco a poco*

(Sergeant Floyd has a sudden seizure and falls.)

York **244** *pochiss. rit.* *a tempo* **ff** Cap-tain

Corps **244** *f* *ff* Lift that chain. Lift that chain. chain. Lift that chain, that chain. Jan - ey's wait - ing for the same. Pull that car - go. Lift that chain.

York **247** Lew - is! Mas - ter Clark! Ser - geant Floyd is down!

Corps **247** *mf marcato* *f*

(The men all run to Floyd, who lies unconscious. The y carry him off.)

Scene Six

Floyd, York, and SATB Chorus

(Scene changes to the campground two days later. Floyd is laying in bed, York is nursing him. But Floyd's temperature has soared and he is more often delirious than lucid. York is dabbing Floyd down with cool wet cloths, but Floyd seems unaware of York's presence.)

1 (♩ = 108)

ff *mf* *f*

4 **Moderato** ♩ = 120

Floyd *f* deliriously *mf* *mp*

(repeat if necessary) I am ill, O my Cap-tain, where have you gone? Where has

4 *p* *f* pesante *mp*

8 *poco rit.* **Quasi recitative** ♩ = 108 *poco rit.*

Floyd ev-'ry-bod-y gone?

York *mp* calmly

I am here, Ser-geant Floyd, right be-side you. Rest, Ser-geant Floyd. It is

8 *poco rit.* *colla voce* *poco rit.*

Tempo di lullaby $\bullet = 66$

Floyd 12 *p* Sleep, sleep. _____ My moth-er told me sleep. _____

York 12 late. _____

Floyd 16 *cresc.* Close the eyes and the sun turns off. Shut the eyes and the earth turns cold.

Floyd 18 *f* Fa - ther! Fa - ther sing me a song. _____ *mp rit.*

York 18 *f* *mp* *rit.*

con pedale

The musical score is written for a vocal duo (Floyd and York) and piano accompaniment. It is in 8/8 time and consists of three systems. The first system (measures 12-15) features a vocal melody for Floyd starting on a half note, followed by a vocal line for York. The piano accompaniment begins with a piano (*p*) dynamic and includes a *con pedale* instruction. The second system (measures 16-19) continues the vocal lines with a crescendo (*cresc.*) marking. The third system (measures 18-21) features a more complex vocal melody for Floyd, starting with a forte (*f*) dynamic and ending with a mezzo-piano (*mp*) and ritardando (*rit.*) marking. The piano accompaniment in the third system also features a forte (*f*) dynamic and a mezzo-piano (*mp*) section with a ritardando (*rit.*) marking.

Andante espressivo $\text{♩} = 92$ (Floyd begins to settle into sleep. York sings a lullaby to him.)

York

21 *pp* *sempre legato*

Wil - low, wil-low, soft and green, gen - tle as a vir - gin dream.

21 *ppp* *sempre legato* *pp* *ppp* *pp*

York

26 *mp* *pp* *mp* *mf*

Gen - tle wil-low, sweet - ly bend and shade our wear - y nod - ding head. Li - ly, li - ly,

26 *mp* *pp* *mp* *mf*

York

31 *dim.* *mp* *p* *mf*

meek and white, Sweet as day - light and more bright. Come blan - ket us here

31 *dim.* *mp* *dim.* *p* *mf*

York 35

— where we rest and let us dream of heav - en blest.

p *mp*

p *mp* *p*

Floyd 39

mp (sits up agitated) *cresc.* *mf*

What day is it? What day is it? Or is it night?

York 39

pp *mp*

Li - lac, blos - som bold as day, The

39

pp *cresc.* *mf*

Floyd 42

mp (suddenly lucid again, sits bolt upright) *mp*

Is it day? Is it night? York, you are a

York 42

sun is due to rise right soon. Hm

42

mp

Floyd 46 *cresc.* *f*

good man. York, you are a friend.

46 *f*

Quasi recitativo ♩ = 66

Floyd 49 *mf* *rit.*

My fa - ther used to sing to me a rid - dle.

49 *mp* *colla voce* *dim.* *rit.*

Floyd 52 **Largo con moto** ♩ = 50 *p*

When does night pass in - to day, How can you tell, who can say

52 *p*

Floyd 56 *mp* *p*

when what was night a mo - ment a - go has turned to day. Where does the day be - gin?

56 *poco cresc.* *mp* *p*

Floyd

61

How can we know? _____

61

mp *p*

Jaunty $\text{♩} = 100$

Floyd

66 *mf*

"Fa - ther, is the test of day when you can see from far a - way a

66 *mf*

Floyd

68

graz - ing beast and sure - ly say wheth - er it is an elk or a

68

Quasi recitative $\text{♩} = 66$

Floyd

70 *mf*

deer?" "No, not that," my fa - ther said,

70 *mp colla voce*

Floyd 72

p

No, that's not how you can tell _____ when night has end - ed _____ and day dawns. _____ My

Piano 72

p colla voce

Floyd 74

molto rit. **Largo** ♩ = 50

fa - ther used to sing me it. My fa - ther used to ask me this: When does night pass

Piano 74

molto rit. *pp*

Floyd 77

mf

in - to day, How can you tell, _____ who can say what was night a

York 77

pp *mf*

When does night pass in - to day, who can say when what was night a

Piano 77

cresc.

81 *mp*

Floyd
mo - ment a - go. Where does the day be - gin?

York
mo - ment a - go has turned to day. Where does the day be - gin? How can we

81 *mf* *mp*

86 **Quasi recitative** ♩ = 66

Floyd

York
know?

86 *mp* *p*

89 *mp*

Floyd

York
freely So what did your fa - ther fin - 'lly say? What is the cer - tain test of day? Ah,

89 *mf*

Andante espressivo ♩ = 120

Floyd

91

York, my friend. My friend, dear York. _____

91

p

Floyd

96

*poco rit.**p with growing intensity*

"There is for all men but one way to test the dawn-ing of the day:

96

*poco rit.**p with growing intensity*

Floyd

101

mp

when you can look up - on the face of an - y man and see there that he is your own

101

mp

Floyd

106

*mf**allarg.*

broth - er. _____ Ev - 'ry man is your own broth - er, e - qual hand in

106

*allarg.**mf*

Floyd

110 *ten. sub. p* *mf* *a tempo*
 hand, Or else you are still lost in night."

110 *ten.* *a tempo*
subito p *mf sonore*

Floyd

114 *mp*
 Ah, York, my friend, my broth - er,

114 *mp*

Floyd

119 *p espressivo* *rit.*
 my fa - ther was right. Ah, York, my friend. My friend, dear

119 *p colla voce* *rit.*

Floyd

125 *mp moving ahead* *holding back p*
 York. You have nursed me back to health, my broth - er. Thank you, York, my broth - er.

125 *moving ahead* *holding back*

Largo con moto ♩ = 50

131

Floyd 130 *p* *hesitantly* *cresc.*

I can see the mor-ning light. I can see day dawn-ing bright. I can see the

York 130 *p* *cresc.*

I can see the

Piano 130 *p* *cresc.*

Floyd 136 *f* *(Floyd dies.)*

day. I can see... At long last, day has come.

York 136

mor-ning light. I can see day dawn-ing bright.

Piano 136 *f* *dim. poco a poco*

York 141 *mf* *mp* *p*

Ser-geant Floyd!! Ser-geant Floyd!! Charles!

Piano 141 *p*

Andante espressivo $\text{♩} = 92$

(Scene swiftly changes to the burial of Sergeant Floyd.)

York

147 *p*
Wil - low, wil - low,

T.

147 *pp espressivo*
mp
be green, green as the grass - y tufts soft as the

B.

151 *mp*
be green, green as the grass - y tufts soft as the

York

155 *cresc.*
moss - y duff a - bove the heart, the heart grown

T.

155 *cresc.*
moss - y duff a - bove the heart, the heart grown

B.

155 *mp cresc.*
a - bove the heart, the heart grown

Piano

155

158 *f* *mf* 133

York
8 cold. cru - el as the

S.
f *p* *cresc.* *mf*
Li - ly, li - ly, be white, white as a sum - mer's cloud, cru - el as the

A.
f *p* *cresc.* *mf*
Li - ly, li - ly, be white, white as a sum - mer's cloud, cru - el as the

T.
f *p* *cresc.* *mf*
cold. be white, white as a sum - mer's cloud, cru - el as the

B.
f *p* *cresc.* *mf*
cold. be white, white as a sum - mer's cloud, cru - el as the

158 *f* *p* *cresc.* *mf*

163 *mp dim.* *p*

York
8 lin - en shroud where - in the heart, the heart grows cold.

S.
mp dim. *p*
lin - en shroud where - in the heart, the heart grows cold.

A.
mp dim. *p*
lin - en shroud where - in the heart, the heart grows cold.

T.
mp dim. *p*
lin - en shroud where - in the heart, the heart grows cold.

B.
mp dim. *div.* *p*
lin - en shroud where - in the heart, the heart grows cold.

163 *mp dim.* *p* *mp > pp* *p*

169 **Piu mosso** $\text{♩} = 100$

Lewis

169 *mp* *cresc. poco a poco*

In hon - or of our fall - en broth - er we name this

172 *p* *cresc. poco a poco*

York

172 *f*

Lewis

hill where - on he is bur - ied: _____ Floyd's Bluff. _____ *f* It

172 *mf*

York

(speaking to Floyd) *dim.* *mp*

tow - ers a - bove the riv - er like a pal - ace. From here you will al - ways be the first to

176 *p*

179 *p*

York

see the com - ing of the light. _____ Sleep well here, Charles, un - til you are a -

179 *pp*

Detailed description: This is a page from a musical score, page 134, for a piece titled 'Piu mosso' with a tempo of 100 beats per minute. The score is for two vocalists, Lewis and York, and a piano accompaniment. The music is in a key with one flat (B-flat major or D minor) and 8/8 time. The score begins at measure 169. Lewis has a vocal line starting with a rest, followed by 'In hon - or of our fall - en broth - er we name this'. The piano accompaniment starts with a piano (p) dynamic and a crescendo. York enters at measure 172 with a forte (f) dynamic, singing 'It hill where - on he is bur - ied: _____ Floyd's Bluff. _____'. The piano accompaniment continues with a mezzo-forte (mf) dynamic. York then has a line starting at measure 176, marked '(speaking to Floyd)' and 'dim.', followed by 'tow - ers a - bove the riv - er like a pal - ace. From here you will al - ways be the first to'. The piano accompaniment has a piano (p) dynamic. York returns at measure 179 with 'see the com - ing of the light. _____ Sleep well here, Charles, un - til you are a -'. The piano accompaniment ends with a pianissimo (pp) dynamic. The score includes various musical markings such as dynamics (mp, p, mf, f, pp), crescendos, and a 'dim.' marking.

183

York

wak - ened by the morn - ing light _____ of Par - a - dise. _____

183

186

York

mp I on - ly did what I could to

Lewis

mp York, you have per - formed be - yond the call of du - ty.

186

189

York

help my friend.

Lewis

mf Your friend, and your com - mand - er would

Clark

mf You mean your com - mand - er.

189

189

mp

193 (Lewis presents York with Floyd's jacket.)

York *mf* I am not fit to

Lewis want you to have this. _____

Clark *mp* (privately to Lewis) *>* This is high - ly ir - reg - u - lar!

193 *mf*

197 *rit.*

York wear a ser - geant's coat.

Lewis *mp* (to Clark) Per - haps you will grow in - to it. Dont' be too harsh on York.

197 *p* *rit.*

200 $\text{♩} = 60$

Lewis

Clark

f (trying valiantly)

York, you are the best boy I ev - er had a - round me.

200 *mf*

204 *mf* *mp*

Clark

You served Floyd well.

You serve all of us well.

204 *mp* *p*

(Clark turns to leave.)

208 *freely*

Clark

Just don't get spoiled with your priv - 'leg - es.

208 *colla voce*

(The men all follow Clark and Lewis back to the river. York stays by the grave.)

211 *mp* *dim. poco a poco*

215 *allarg.* *f* (angrily mocking Clark) *furious*

York I'm his best boy ___ 'cause I served him so well. ___ I'm

215 *allarg.* *p* *pp* *mf*

219 *ff* *plaintive* *dim.*

York past thir - ty years now. Lord, how long are all black folk to

219 *f*

(York's thoughts turn to all of the slaves he left behind back home.
In his mind's eye he sees Mary and she sings to him)

223 *allarg.* *p*

Mary The

York be so mocked? _____

223 *allarg.* *dim.*

Adagio con moto $\text{♩} = 66$

Mary 228 mock - ing - bird is hunt - ed down and tossed in - to a cage. The

228 *pp*

Mary 232 drow - sy mas - ters fill the room to hear the bird's re - frain.

232

Mary 236 *cresc. poco a poco* What did the poor bird's moth - er want? And did she have a

236 *mf* *mp cresc. poco a poco*

Mary 240 *mf* choice? Why must the mock - ing - bird sing out and nev - er find a

240 *sub. p* *cresc.* *sub. p cresc.*

Mary

voice? _____ And nev - er find a voice. _____ And them what have no

244

f passionately

Mary

free - dom _____ have a stone hard score to learn. _____ My

248

dim. *molto rit.* *sub. mp*

248

molto rit. *dim.*

Slower $\text{♩} = 48$

Mary

moth - er heard a mock - ing - bird the morn - ing I was born. _____ The

251

molto espressivo *sotto voce* *pp*

251

p

Adagio $\text{♩} = 56$

Mary

mock - ing - bird is hunt - ed down; _____ the mas - ters make their plans. _____ The

256

pp

Mary

260

sla - veys nod and nod their heads and don't say an - y - thing.

260

York

264

mp espressivo

We are still lost in

264

p

York

268 *mf* **Moderato** ♩ = 108

night.

268

mp *sonore*

dim.

York

272

p cresc. poco a poco

But the mor - ning is com - ing when ev - 'ry face I

272

p

pp

cresc. poco a poco

York 277

mf

see is e - qual, ev - 'ry place I go is free. A - mer - i - ca, best

mp

York 281

poco rit. *f* *a tempo*

rouse your - self, and let me walk free in the

poco rit. *a tempo*

mf

York 284

light! _____

f *mf dim.*

Scene Seven

Brady, Lewis, Clark, Charbonneau, York, Ordway, Gass, and Mary

Tempo di Missouri ♩ = 54 *mp*

Brady

1 O the Mis - sou - ri, that brood - ing big riv - er,

mp

5 O the Mis - sou - ri, more dan - g'rous than known. Six hun - dred miles and you've tak - en a vic - tim.

mf *f* *espressivo*

espressivo *mf legato*

Brady

9 *mp* Here lies our Ser - geant, as cold as the loam. *poco rit.* *a tempo*

Lewis

9 *p* But we pro - ceed - ed on. And greet - ed a *mp* *cresc. poco a poco*

poco rit. *a tempo*

Lewis

13

new dawn.____ For life is still ours, and our mis - sion____ to find the O - cean____

f

mf

dim. poco a poco

Lewis

17

beck - ons____ like a vi - sion._____

dim. poco a poco

mp

p

Brady

22 *mp*

O the Mis-sou-ri, they thought they would leave you. But

26 *mf*

weeks turn to months and they're trav-el-ing still. Win-ter will hit them be-

29 *poco rit.* *p*

fore you will quit them so they all bunked down for the bliz-zard to come. A-

32 *a tempo espressivo* *poco rit.* *a tempo* *mp* *poco rit.*

mong peace-ful Na-tives, the tribe of the Man-dans, who would not a-ban-don them to win-ter's cruel ice. Be-

32 *a tempo* *poco rit.* *a tempo* *poco rit.*

pp *p*

146 36 *a tempo* *molto rit.*

Brady

friend-ed by In-dians in win-ter's do-min-ion, they found a new al-ly an In-di-an lass. —

a tempo *molto rit.*

(November 4, 1804. Lewis and Clark, attended by York, are in their quarters at the fort they have just built near the Mandan village. Charbonneau enters with Sacajawea in tow. She is six months pregnant.)

40 **Largo pesante** ♩ = 54 *mf* pesante

Char-bonneau

I am Tous-saint Char-bon - neu and I

mf

44 (privately, to Lewis) *p*

Clark

Char-bonneau

know man-y things that your ex-pe-di-tion needs. I can speak man-y lan-guag-es, o - pen man-y doors.

mp cresc. *mf*

p cresc. *mf*

48

Clark

think the man a brag-gart and more cun-ning than sin-cere. But the girl may be of use.

subito p

51 *mf*

Lewis

What of your wife!

Char-bonneau

mf (laughs)

This girl? I won her from her In - di - an

51 *mf*

Char-bonneau

mas - ters in a game of dice.

54 *f*

54 *f*

57 *mp* (to himself)

York

She too is a slave? E - ven in this E - den are there slaves?

Char-bonneau

mf

They

57 *subito p*

Char-bonneau 60 *mp*

call her Bird Wom - an, Sa - ca - ja - we - a. And through her you ___ can speak to all the tribes ___ from

mf *mp*

Lewis 64 *f*

We will take ___ Sa - ca - ja - we - a as a trans - la - tor.

Char-bonneau

64 here ___ to the Rock - ies.

mf *f*

Brady 68 *poco rit.* *p*

She
(The men shake on it.)

Lewis *mf*

Then I sup-pose that we must take you both. ___

Char-bonneau *ff*

She goes no-where ex-cept with me!

68 *f* *p* *mf* *poco rit.* *dim.*

Tempo di Missouri

♩ = 54

Brady

72



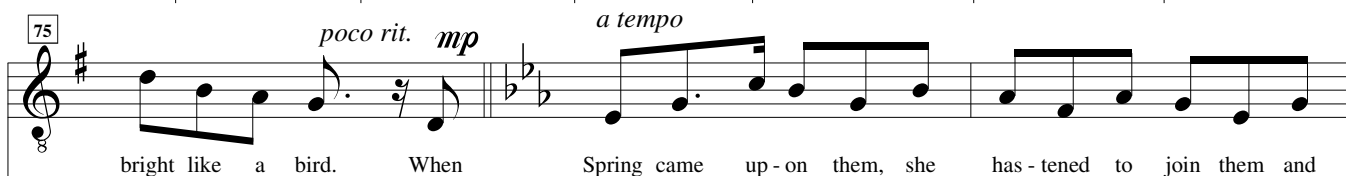
came from the west lands, her hus - band a French - man, her name meant Bird Wo - man and

72



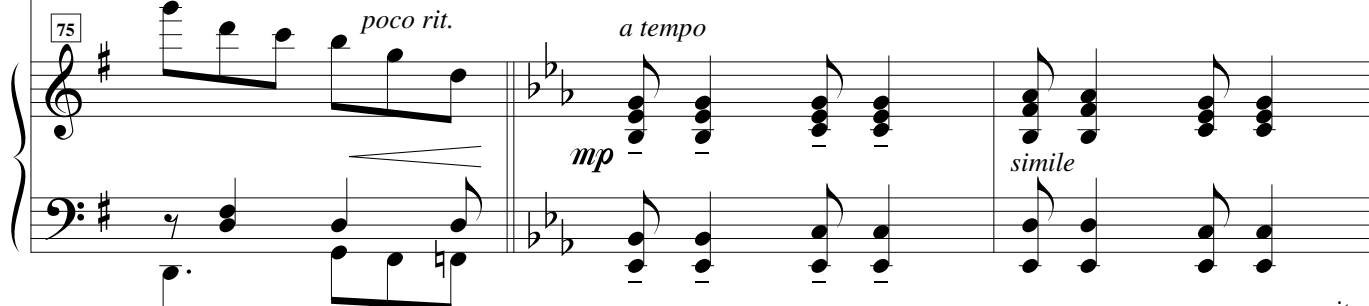
Brady

75



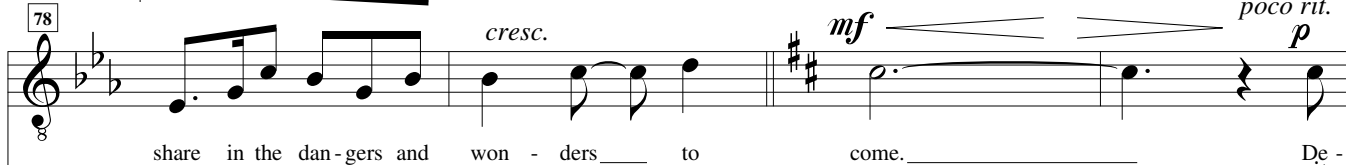
bright like a bird. When Spring came up - on them, she has - tened to join them and

75



Brady

78



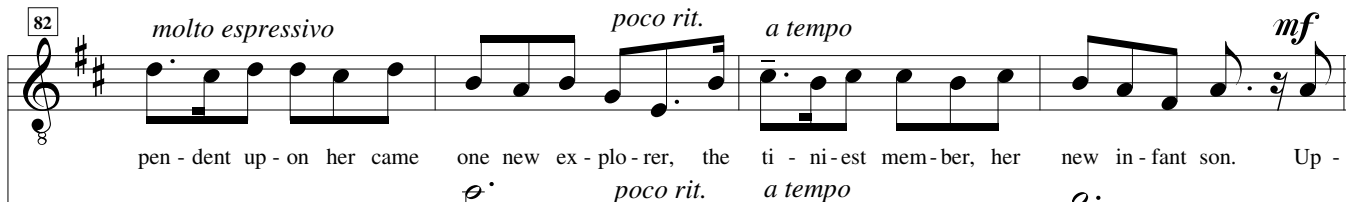
share in the dan - gers and won - ders to come.

78



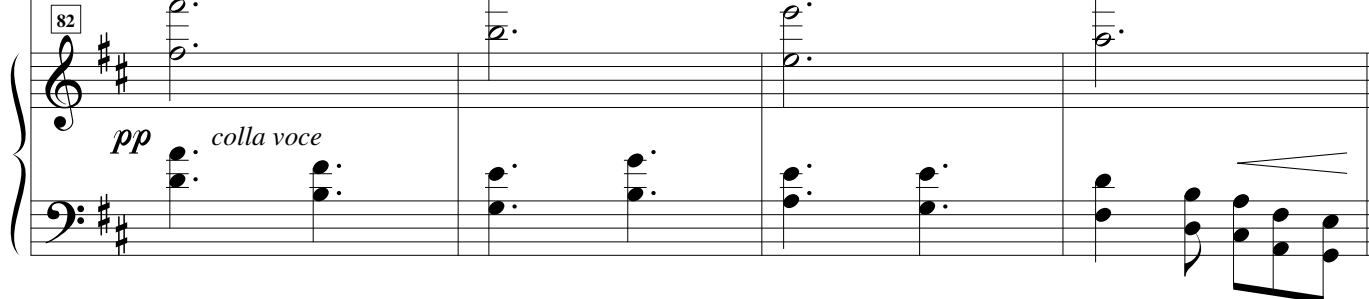
Brady

82



pen - dent up - on her came one new ex - plo - rer, the ti - ni - est mem - ber, her new in - fant son. Up -

82



150

Slower $\text{♩} = 48$

Brady

86

on the Mis-sou-ri this brave del-e-ga-tion, a band of all na-tions, and a-ges, and

86

*mp**simile**cresc.*

Brady

90

dreams. _____

Gass

p cresc. poco a poco

90

A - pril twen-ty -

*f**mf dim.**p cresc. poco a poco*

Ordway

95

p cresc. poco a poco

A - pril twen-ty - fifth, _____ eigh-teen o five. _____

Lewis

*p cresc. poco a poco**mf proudly*

A - pril twen-ty - fifth, _____ eigh-teen o five. _____ I

Clark

p cresc. poco a poco

A - pril twen-ty - fifth, _____ eigh-teen o five. _____

Gass

fifth, _____ eigh-teen o five. _____

95

f

101

Lewis

meas - ured the al - ti - tude of the sun at nine for - ty - one.

Clark

mf matter-of-factly

A fine day. —

101

mp

107

Ordway

mf with amazement

A land rich with game, — an - te - lope and

Clark

— We made thir - teen miles.

107

mf

mp cresc. poco a poco

113

Ordway

8

elk, and end - less — herds of buf - fa - lo. —

113

Gass

mp prosaically

We set out as u - su - al and had a fine day, There is no dew in this coun - try and

118

mp

dim. poco a poco

124

Ordway *mf cresc.* And we pro - ceed - ed

Lewis *mf cresc.* And we pro - ceed - ed

Clark *p cresc.* And we pro - ceed - ed

Gass *mp cresc.* And we pro - ceed - ed

ver - y lit - tle rain. And we pro - ceed - ed

124

p cresc. poco a poco

130

Ordway *ff dim. molto allargando* on.

Lewis *ff dim.* on.

Clark *ff dim.* on.

Gass *ff dim.* on.

130

ff mf mp molto allargando

137 **Con moto** ♩ = 60 (York is apart from the rest of the company and sings to the midnight sky.) *mp* *poco rit.*

York

Ma - ry! _____

p *mp* *poco rit.*

141 *mp* simply and freely *poco rit.* *p*

York

I have no skill with pa - per or quill. So I write my let - ter to you on the air, and

p *colla voce* *poco rit.*

145 *a tempo*

York

sing it to the mid - night owl who'll tell it to the mock - ing - bird that

a tempo *pp*

(Mary appears, in Kentucky, singing to York.)

allargando mf

Mary

York

O York!

she might take my mes-sage to you. O Ma - ry!

allargando

Mary

I have no skill with pa-per or quill. So I write my let-ter to you on the air and

*mf**dim.*

Mary

sing it to the nigh-tin-gale who'll tell it to the ea-gle that

*pp**allargando*

Mary

he might take my mes-sage to you. O York!

*allargando**cresc.*

Expansively

♩ = 104

155

Mary **mf** 166 All the years I've been given is my time for

York **mf** 8 All the years I've been given is my time for

166 **mf**

Mary 169 you. All the days I be liv-ing is

York 8 you. All the days I be liv-ing is

169

Mary 172 **mp** *poco accel.* **p cresc. poco a poco** **Con moto** ♩ = 120 my time for you. All the days we have be - gun and

York **mp** *p cresc. poco a poco* my time for you. the days we have be -

172 **mp** *poco accel.* **p cresc. poco a poco**

156 176

Mary *mf*
mf
ff
 ff

all the days to come, from this mo - ment to the

York *mf*
mf
ff
 ff

gun and all the days from this mo - ment to the

176

f

179 *dim.* *allargando*

Mary *dim.*

end is my time for you. _____

York *dim.*

end is my time for you. _____

179 *allargando* *dim.*

Andante espressivo *(Mary vanishes. York lies down to sleep. The fire slowly dims.)*

182 *mp* *diminuendo poco a poco* = 88

186 *allargando* *pp*

Scene Eight

Brady, Lewis, Clark, Sacajawea, Charbonneau, York and the Corps of Discovery

Tempo di Missouri $\text{♩} = 54$ *mp*

Brady

1 O the Mis - sou - ri, the voy - age turns wear - y as

5 *cresc.* your trib - u - tar - ies branch off from your source. *f* Near the head - wa - ters. they

8 *subito p* thought the end near them when *f* what should ap - pear then?

p *f*

Sacajawea

Lewis

Clark

Corps

Sacajawea

Lewis

Corps

11

mf

We call this the Riv - er That

mf *cresc.*

Wa - ter-falls! _____

mf *cresc.*

Wa - ter-falls! _____

f *moaning*

Wa - ter-falls! _____

f *moaning*

Wa - ter-falls! _____

11

mp *cresc.*

f

legato *mp*

14

Sco - lds All the Oth - ers.

mf

I've done a quick re - con - noi - ter, on - ly to dis - cov - er that the

14

mf *poco marcato*

rhapsodically
mp *cresc.*

Lewis 17 Riv - er scat - ters here in miles ___ and miles ___ of wa - ter - falls. *f*

Corps *f* How *f* How

17 *legato*
p *cresc.*

Lewis 20

Clark *f*

Corps can we ___ pro - ceed? ___ If we can - not row up, can we ___ pro - ceed? ___

20 *f* *mf* *poco marcato*

The musical score is for page 159. It features four staves: Lewis (soprano), Corps (alto), Clark (bass), and Piano (grand staff). The key signature is B-flat major (two flats). The time signature is 4/4. The score begins with a rehearsal mark 17. The Lewis part has lyrics: "Riv - er scat - ters here in miles ___ and miles ___ of wa - ter - falls." The Corps part has lyrics: "How". The piano accompaniment starts with a *legato* marking and a *p* (piano) dynamic, followed by a *cresc.* (crescendo) marking. The Lewis part continues with a rehearsal mark 20. The Clark part has a *f* (forte) dynamic. The Corps part has lyrics: "can we ___ pro - ceed? ___". The piano accompaniment continues with a *f* (forte) dynamic and a *mf* (mezzo-forte) dynamic, followed by a *poco marcato* marking.

Clark

23

then we must walk a - round.

23

ff

Brady

27

mp

And

27

mf dim.

p

Brady

31

so they car - ried up - on their backs or dragged in wag - ons built on the spot their boats and

31

(The men assemble in line and march, making the portage with their gear and supplies.)

Laboriously

♩ = 88

Brady 34 *rit.*

all their sup - plies.

Corps

mf Su - zie's wait - ing at the door. Pull that rope and pull some more.

mf Su - zie's wait - ing at the door. Pull that rope and pull some more.

rit. 34

Su - zie's wait - ing at the door. Pull that rope and pull some more.

mf

(The make-shift wagon's axle breaks. Supplies topple and the men must stop.)

Corps 37 *cresc.*

Jan - ey's wait - ing for the same. Pull that car - go. Lift that chain. Lift that

Jan - ey's wait - ing for the same. Pull that car - go. Lift that chain. *cresc.*

Jan - ey's wait - ing for the same. Pull that car - go. Lift. Su - zie's wait - ing at the door.

37 *cresc.*

(It begins to rain, and the thunder and lightening and the
drenching cold make the men even more depressed.)

40

Corps

chain. Lift that

Lift that chain.

Pull that rope and pull some more. Jan - ey's wait - ing for the same.

40

42

Corps

chain. Lift that chain. _____

Lift that chain, that chain. _____

Pull that car - go. Lift that chain. _____

42

Stormy $\text{♩} = 60$

ff

(They divide into two groups, one following Captain Lewis, the other Captain Clark.
In Clark's party are York, Sacajawea, and Charbonneau.)

44

46

Clark

mf

We can go no fur - ther up this way. The

46

mp cresc. *f* *mp cresc.*

48

Clark

cresc. *f*

path is too slip - p'ry from the rain. Wom - an, do you know this ter - rain?

48

mf dim.

50 *mf* *f*

Sacajawea

On - ly by ru-mor. All this land is new to me.

Clark

Well, come with me and let us see if we can find a

50 *mp* *mf* *mp cresc.*

52 *mf*

Clark

path a - round these steep ra - vines. Come a -

Char-bonneau

She goes no - where with - out me.

52 *cresc.* *mf*

54

Clark

long then, Char - bon - neu. And York comes too.

(The four set out and search along the edge of the ravine.)

54 *mp* *mf* *f*

(York separates from the other three.)

Clark

57 York, go take a look up stream. I'll track back down this way.

Char-bonneau

60 If we just jump down this ra-vine we can

Clark

63 Char-bon-neau, it's clear you ain't

Char-bonneau

63 eas-i-ly climb a-cross.

mp *f* *mf* *mf*

(Charbonneau teeters on the edge of the ravine, taunting Clark.)

65

Clark

much of a wood-man. That cliff ain't safe.

Char-bonneau

Bah! I am French! The

65

(Charbonneau loses his balance and falls into the ravine. Sagajawea screams and follows him.)

68

Char-bonneau

match of an - y A - mer - i - can.

68

(Clark tries to stop Sacajawea from goin over the cliff. But he loses his balance and falls in himself.)

71

Clark

Wom - an! Stop!

71

York 74 *mf*

There is no way a - cross.

mf cresc.

(York looks into the ravine and sees that it has become a wild rushing river with the sudden downpour now flooding the steep depression.)

York 77 *f*

What do I hear! A roar - ing! A flood!

f

York 81

The wa - ters are flood - ing the whole ra - vine.

Clark 81

Help us!

(Without pausing a second, York rushes to where the other three are trapped in the flood. In the half dark on stage there is a great commotion and by the time the audience can see clearly again, everyone is safe upon the river bank, though exactly how this has been accomplished, precisely who it was who saved whom, is not at all clear.)

85

Saca-jawea

Help us! —

York

Mas - ter Clark!

Clark

Help us! —

85

ff

88

f dim. poco a poco

91

rit. poco a poco

The musical score is written for three vocalists (Sacajawea, York, and Clark) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 85. Sacajawea's part starts with a vocal line. York's part includes the lyrics "Help us!" and "Mas - ter Clark!". Clark's part includes the lyrics "Help us!". The piano accompaniment features a series of chords and arpeggiated figures. The score includes dynamic markings such as *ff* (fortissimo) and *f dim. poco a poco* (f decrescendo poco a poco). The score ends at measure 91 with a *rit. poco a poco* (ritardando poco a poco) marking.

Scene Nine

Brady, Clark, York, Lewis, Gass, Sacajawea, and the Corps of Discovery

1 **Tempo di Missouri** ♩ = 54 (Back at camp with the whole Corps of Discovery.)

mf *dim.* *mp*

4 *mp*

Brady Safe from the storm all sur - vived the flood wa - ters,

p

7 *poco rit.* *mf*

Brady though in the tor - rent it was hard to tell just who res - cued who. But

poco rit. *mp*

10 *cresc.* *f* *allarg.*

Brady safe and a - live the Corps cel - e - brat - ed the Fourth of Ju -

allarg. *cresc.*

Allegro gioioso ♩ = 132

Brady

ly. *ff*

Corps

ff We cel - e-brate this sa - cred day of Free - dom's birth in Lib - er - ty. We

ff We cel - e-brate this sa - cred day of Free - dom's birth in Lib - er - ty. We

ff We cel - e-brate this sa - cred day of Free - dom's birth in Lib - er - ty. We

Allegro gioioso ♩ = 132

f *ff*

Corps

cel - e-brate this sa - cred day of Free - dom and Lib - er - ty. _____

cel - e-brate this sa - cred day of Free - dom and Lib - er - ty. _____

cel - e-brate this sa - cred day of Free - dom and Lib - er - ty. _____ To -

f

22 *f*

Corps

To - day! the Fourth Day of Ju - ly

day! the Fourth Day of Ju - ly

22

day! the Fourth Day of Ju - ly

Eigh - teen Hun-dred and

25 *f*

Clark

Here, York, have a dram of whis - key.

sub. p

Eigh - teen - o - five. To - day! the Fourth Day of Ju - ly

sub. p

Corps

Eigh - teen - o - five. To - day! the Fourth Day of Ju - ly

p

Five. To - day! the Fourth Day of Ju -

25 *mp*

28 *mf*

York

Clark

Corps

Thank you, _____ Mas - ter Clark.

This is the last _____ whis - key bar - rel. You've

Eigh - teen Hun - dred and Five. _____

ly _____ Eigh - teen Hun - dred and Five. _____

28

York

Clark

mp (to himself)

He says I have earned this and e - ven

earned it, York! _____ And a good deal more.

31

York

Clark

mf

more. I know what more he means!

35

Lewis 38 *f* *>*

Come men! A toast! _____ To A - mer - i - ca. _____ To our

Corps

To A - mer - i - ca!

To A - mer - i - ca!

mf *f*

Lewis 42

na - tion on its twen - ty - ninth birth - day!

mp *cresc. poco a poco*

Corps

The hand of God's up -

mp *cresc. poco a poco*

The hand of God's up -

42 *mf* *f* *mp* *cresc. poco a poco*

Corps

46 *f*

on us all and leads us in our sa - cred call - ing bring - ing free - dom to the earth. _____

on us all and leads us in our sa - cred call - ing bring - ing free - dom to the earth. _____

f

46 *f*

on us all and leads us in our sa - cred call - ing bring - ing free - dom to the earth. _____

f

Gass

51 *f* *poco allarg.*

Cru - zatte! Play out a tune! _____ Let's dance a reel to A -

Corps

51 *poco allarg.*

mf *mp*

Gass

51 *poco allarg.*

mf *mp*

Reel tempo ♩ = 116

(The whole company dances riotously, all a little tipsy on the last of the whiskey. York stands alone.)

Gass

55

55 mer - i - ca!

mf

60

64

70 *mp*

Sacajawea

70 Come York, will you not dance? _____

75 *mp* *mf*

York

8 Yes! I'll dance with the best of them all. _____ My Mas - ter has

80

York

80 prom - ised me my re - ward. _____ Up - on our re - turn back

85 *cresc.* *f*

York

85 East, I will be free. _____

85 *cresc.* *f*

The musical score is written for two voices, Sacajawea and York, with piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into systems, with measure numbers 64, 70, 75, 80, and 85 marked at the beginning of each system. Sacajawea's part begins at measure 70 with the lyrics 'Come York, will you not dance?'. York's part begins at measure 75 with the lyrics 'Yes! I'll dance with the best of them all. My Master has'. The piano accompaniment features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. Dynamics such as *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte) are indicated throughout the score. The lyrics are written below the vocal staves, with some lines ending in a blank line for a continuation of the phrase.

89 *mp* *cresc.*

Saca-jawea

Up - on our re - turn, I in - tend to send my son back East with

89 *p* *cresc.*

95

Saca-jawea

Cap - tain Clark. _____ My son must have a free life. _____

York

8 *mf*

We

95 *pp*

Poco meno mosso

101

York

8 all _____ de - serve a free life! _____ And soon _____ it will be

101 *mf*

York

121 *a tempo*

free. _____

121 *a tempo*

p *sempre legato*

con pedale

125

Saca-
jawea

129 *pp* *molto legato*

Sleep, gen - tle babe as the riv - er wan - ders by. _____ Go to sleep,

129

ppp

Saca-
jawea

134 *poco accel.*

gen - tle boy, close your eye. _____

134 *poco accel.*

Folk tempo $\text{♩} = 66$

179

Sacajawea *non cresc.*

139 *p* Hear the wind song gent - ly play - ing through the gol - den prai - rie grass. _____

139 *p*

Sacajawea *p*

143 *mp* Let no mid - night bird dis - turb you. All is hushed now. Day is passed. _____

143

Sacajawea *mp*

147 I once lived a - mong my peo - ple, _____ then was stol - en for a

147 *p* *mp*

Sacajawea *mf*

152 prize to be gam - bled to a French - man _____ who gave you your bright

152 *mf*

Sacajawea

156 *mp* *cresc. poco a poco*

eyes. _____ For your moth - er is a pil - grim and your fa - ther wan - ders

Sacajawea

160 *f* *dim.* *mf*

far with these sol - diers and so - jour - ners who pur - sue a west - ern star. _____ They who

Sacajawea

165 *poco marcato* *cresc.* *f*

trav - el to dis - cov - er what they can - not hope to hold: _____ the rock - y moun - tain's

Sacajawea

170 *dim.* *mp*

gran - deur _____ and the sun - set's flash - ing gold. _____ By

Sacajawea

170 *dim.* *mp* *mp*

Sacajawea

175 *f* *mf*

blood we are Sho - sho - ne mold - ed from our na - tive earth, _____ but I

Sacajawea

179 *dim.* *allarg.* *pp*

took you on this jour - ney _____ to pur - sue a wi - der berth. _____ Gen - tle

179 *mf* *dim.* *allarg.* *pp*

Slowly ♩ = 72-80

Sacajawea

183 *expressively but simply* *p*

babe, we two are na - tives of a doz - en dif - f'rent clans. _____ We must fol - low as the

183 *p*

Sacajawea

188 *mp*

foot - fall of ex - plo - rers take our lands to dis - cov - er our own pas - tures where our

188 *mp*

Sacajawea

193 *p*
 hor - ses graze at ease _____ and these thou - sand tribes of peo - ples can - not

197
 in - ter - rupt our peace. _____

202 *rit.* *p* *a tempo* *very expressively*
 I am called Sa - ca - ja - we - a, mean - ing "Wo - man Like a

206 *mp* *cresc. poco a poco*
 Bird", _____ and so far I've flown to find a home, a

206 *mp* *cresc. poco a poco*

The musical score is for a piece titled "Sacajawea". It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is G major (one sharp). The time signature is 4/4. The vocal line includes lyrics in English and a mix of English and Spanish. The piano accompaniment includes dynamic markings (p, mp) and performance instructions (rit., a tempo, cresc. poco a poco). The score is numbered 182.

Saca-jawea

211 *mf* *dim.* *mp*

home for you, my son.

211 *mf* *dim.* *mp*

Andante ♩ = 96

215 *pp* *legato*

Saca-jawea

219 *p* *as softly as possible*

Hm Go to sleep,

219 *pp* *ppp*

Saca-jawea

224 *rit.*

gen - tle boy, close your eye.

224 *rit.*

Largo espressivo

Brady

230 *mf* *g* $\text{♩} = 48$ *ten.* *mp*

O the Mis-sou-ri, de - cep - tive Mis-sou - ri. There's no path of glo - ry goes straight to the sea. When

230 *mp* *ten.*

234 *cresc.*

Brady

they stood up-on the last moun - tain ridge, what did they see? _____

Lewis

the last moun - tain ridge, what do we see? _____

The musical score for 'Lewis' is written on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo/mood is marked 'mp' (mezzo-piano) with a 'cresc.' (crescendo) instruction. The melody consists of eighth and quarter notes. The lyrics are: 'the last moun - tain ridge, what do we see?'. The word 'moun' is hyphenated to 'tain'. The score ends with a long horizontal line for the final word 'see?'.

Clark

the last moun - tain ridge, what do we

Corps

mf cresc.

What do we see?

mf cresc.

What do we

234

mp cresc.

237

Brady

Lewis

Clark

Corps

see?

What do we see?

More

moun - tains!

More

moun - tains!

More

moun - tains!

More

moun - tains!

8va

237

f

ff

240

mf

dim.

End - less rows of end - less moun - tains block - ing the way be - tween

240

mf

dim.

End - less rows of end - less moun - tains block - ing the way be - tween

242 *mp* *mf*

Sacajawea They are the Bit - ter - roots, _____ the last be - fore the O - cean.

us and the sea.

us and the sea.

242 *mp* *mf* *mp*

245 *mp* *poco rit.*

Sacajawea The bra - vest men shud - der to a - scend these wild _____ and i - cy peaks.

Lewis *mf*

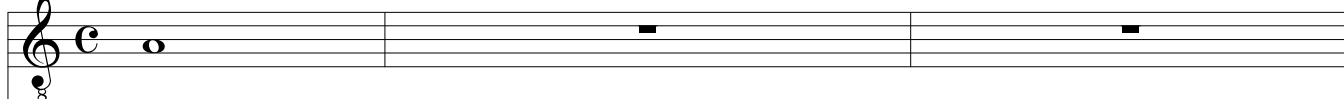
Yet we shall pro -

245 *poco rit.*

249

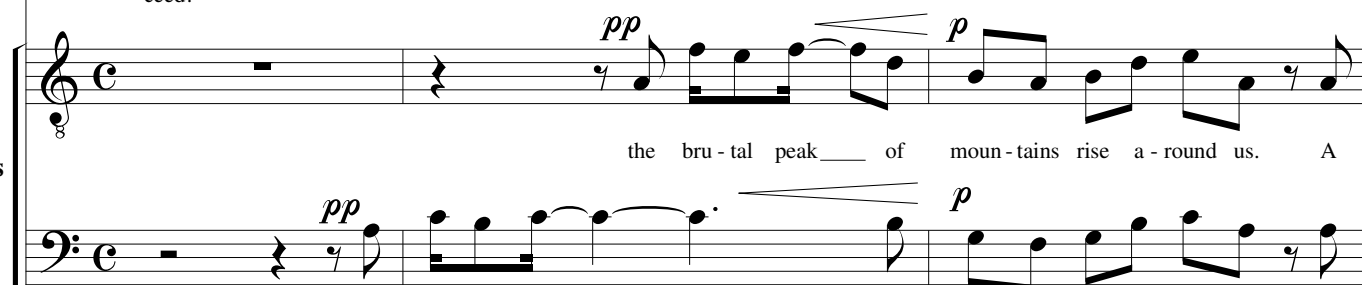
Largo sostenuto ♩ = 63

Lewis



ceed!

Corps



the bru - tal peak ____ of moun - tains rise a - round us. A

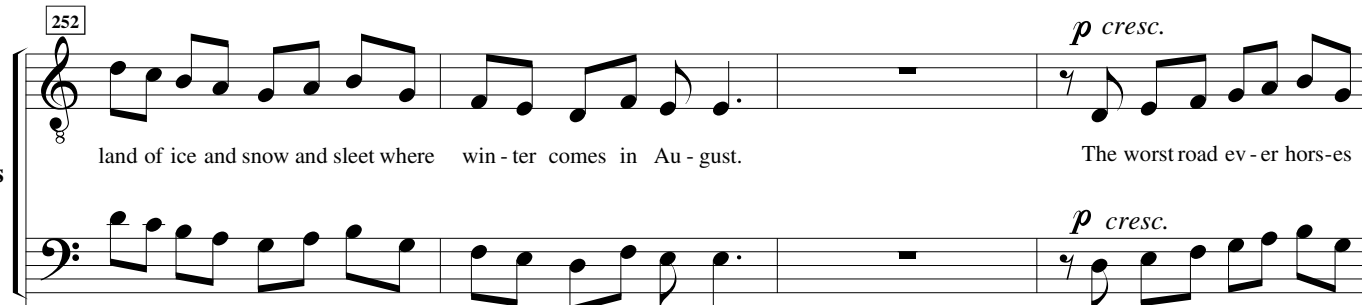
249

The Bit - ter - root, _____ of moun - tains rise a - round us. A



252

Corps



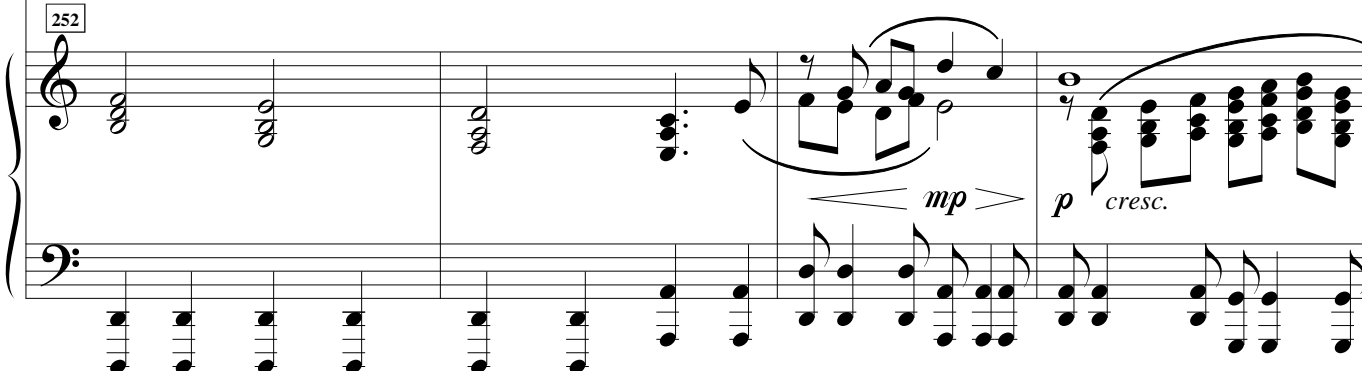
land of ice and snow and sleet where win - ter comes in Au - gust.

The worst road ev - er hors-es

land of ice and snow and sleet where win - ter comes in Au - gust.

The worst road ev - er hors-es

252



188

256

Corps

Lewis

Corps

Lewis

passed our hors - es passed,

and

we trudge o - ver ice and ra - zor

rock and starve

and ache

passed our hors - es passed,

and

we trudge o - ver ice and ra - zor

rock and starve

and ache

The wind calls out: "O pu - ny man, be - hold the

and freeze.

and freeze.

vast - ness of the world.

Ye fleas who

scamp - er o'er the

back and rock - y

Lewis

265 *ff*
shoul - ders of A - mer - i - ca."

Corps

ff marcato
the bru - tal peak ____ of moun - tains rise a - round us. A

ff marcato
the bru - tal peak ____ of moun - tains rise a - round us. A

ff marcato
The Bit - ter - root, ____ of moun - tains rise a - round us. A

The Bit - ter - root, ____ of moun - tains rise a - round us. A

265 *ff marcato*

Corps

268 *p very intensely*
land of ice and snow and sleet where win - ter comes in Au - gust. We

p very intensely
land of ice and snow and sleet where win - ter comes in Au - gust. We

268 *f*
dim.

Corps

271

have now nei - ther game nor food, nor com - fort, warmth nor clothes. We fol - low, stum - bling, on

271

have now nei - ther game nor food, nor com - fort, warmth nor clothes. We fol - low, stum - bling, on

p

York

274

mf

O Li - ber - ty!

Corps

pp

bruised feet wher - e'er our Cap - tain goes. _____

pp

bruised feet wher - e'er our Cap - tain goes. _____

274

pp

York

278

mf *mp* *p* *mp cresc.*

Where are you born? How are you fed? How do you grow? When

278

281 *ff* *>*

York will I know? _____

ff The Bit - ter - root, _____ the bru - tal peak _____ of moun - tains rise a - round us. *mf* A

ff The Bit - ter - root, _____ the bru - tal peak _____ of moun - tains rise a - round us. *mf* A

ff The Bit - ter - root, _____ of moun - tains rise a - round us. *mf* A

The Bit - ter - root, _____ of moun - tains rise a - round us. A

281 *ff*

284 *dim.* *p* *pp*

8 land of ice and snow and sleet where win - ter comes in Au - gust. The *pp*

dim. *p* *pp*

8 land of ice and snow and sleet where win - ter comes in Au - gust. The

dim. *p*

land of ice and snow and sleet where win - ter comes in Au - gust.

dim. *p*

land of ice and snow and sleet where win - ter comes in Au - gust.

284 *mf dim.* *p* *pp*

287 *mp cresc. poco accel.*

Lewis 8 But, we pro-ceed-ed on. Through ice storm and frost bite 'til we

Corps 8 Bit-ter-root, *pp* the bru-tal peak Oo

287 *cresc. poco a poco mp poco accel.*

290 **Andante con moto** $\text{♩} = 92$ *f*

Lewis 8 came un - to the sight of the Snake Riv - er

Clark *mf* We came un - to the sight of the

Corps *f* We

290 *mf* We

294

Lewis

and its ter - rif - ic cat - a - racts _____ that

Clark

f

Snake Riv - er and its ter - rif - ic cat - a - racts _____ that

Corps

came un - to the Riv - er _____ and its ter - rif - ic cat - a - racts _____

came un - to the Riv - er _____ and its ter - rif - ic cat - a - racts _____

298

Lewis

lead to _____ the Pa - cif - ic. _____ The West - ern Sea! _____

Clark

lead to _____ the Pa - cif - ic. _____ The West - ern

Corps

_____ that lead to _____ the Pa - cif - ic. _____

_____ that lead to _____ the Pa - cif - ic. _____

298

302

Lewis

Clark

Corps

The West - ern Sea! The win - ter waste of rocks comes to an

Sea! The win - ter waste of rocks comes to an

dim.

The West - ern Sea!

mp

302

Lewis

Clark

Corps

end and we de - scend in - to the rush - ing wa - ters

end and we de - scend in - to the rush - ing wa - ters

and we de - scend in - to the rush - ing wa - ters

and we de - scend in - to the rush - ing wa - ters

cresc.

mf

306

310

Lewis *rit. e dim.* *poco accel.*

of the sea. _____ We have a - chieved _____ our goal: _____

Clark *rit. e dim.*

of the sea. _____ We have a - chieved _____ our goal: _____

Corps *rit. e dim.*

of the sea. _____ We have a - chieved _____ our goal: _____

310 *rit. e dim.* *poco accel.*

marcato

Nobly ♩ = 112 (Lewis and Clark plant an American flag on the Pacific coast.)

315 *f*

Allegro moderato $\text{♩} = 132$

319 *mf*

Lewis And soon we too will turn and face the

York *mf*

And soon we too will turn and face the

Clark *mf*

And soon we too will turn and face the

ff *rit. e dim.* *mf*

323 *mp cresc.* *f*

Lewis sun, and fol - low its ris - ing back East, back

York *mp cresc.* *f*

sun, and fol - low its ris - ing back East, back

Clark *mp cresc.* *f*

sun, and fol - low its ris - ing back East, back

mp cresc.

327 *allargando* 197

Lewis
8 home. Sweet home! Our voy - age

York
8 home. Sweet home! Our voy - age

Clark
home. Sweet home! Our voy - age

Corps
8 *f* Soon we jour - ney towards the sun. Sweet home! Our voy - age
f Soon we jour - ney towards the sun. Sweet home! Our voy - age

cresc. *f* *allargando*

332 **Larghetto con moto** $\text{♩} = 66$ *rit.*

Lewis
8 done.

York
8 done.

Clark
done.

Corps
8 done.

rit.

Scene Ten

Sacajawea, York, Lewis, Clark and the Corps of Discovery

Lewis

1 *a tempo* ***f***

Come men, we must greet these Pa - cif - ic In - di - ans and in -

1 *a tempo* ***mf***

Lewis

4

form them of their new na - tion - al - i - ty un - der their Great White Fa - ther

4

Sacajawea

7 *mp* (to herself)

My Fa - ther does not live in the East.

Lewis

Thom - as Jef - fer - son.

7 *sub. f*

p

York *mf*
Just a

Clark *f*
York, — dou-ble quick!

York *mf*
mo - ment, Mas - ter Clark. I need to look just a bit.

Clark *mf (to himself)*
That

sub. *p* *mp* *p* *mp*

Clark
boy's get - ting too damn full of him - self. — Good thing when we get back

The musical score is written for two vocalists, York and Clark, and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into three systems. The first system shows York's vocal line starting at measure 11 with a mezzo-forte (mf) dynamic, and Clark's vocal line starting at measure 11 with a forte (f) dynamic. The piano accompaniment begins at measure 11 with a mezzo-forte (mf) dynamic. The second system shows York's vocal line starting at measure 15 with a mezzo-forte (mf) dynamic, and Clark's vocal line starting at measure 15 with a mezzo-forte (mf) dynamic. The piano accompaniment continues with dynamics of sub. p, mp, p, and mp. The third system shows Clark's vocal line starting at measure 19, and the piano accompaniment continues with measure 19.

22

Lewis *(to himself) mf*

Clark *mp*

The West - ern

East _____ and he knows his place _____ a - gain.

22

mf *mp*

26

Lewis *f* *dim.*

O - cean! So long wished for, _____ fi - nal - ly found!

26

mf *f* *dim.*

30

Lewis *p darkly*

Now what will be - come of me back East? _____

30

p

35 *mp*

Saca-jawea

My peo - ple's fa - ther does not live back East. _____ Our

35 *p*

39 *molto allarg.*

Saca-jawea

moth - er is the earth, _____ our fa - ther is the sky,

39 *molto allarg.*

Calmato $\text{♩} = 58$

43 *p dolce*

Saca-jawea

and we have sprung _____ from this sa - cred ground

43 *pp*

47 *moving ahead mp*

Saca-jawea

like the cot - ton - woods. _____

47 *moving ahead*

cresc.

con pedale

51 *p* **Allegro grazioso** ♩ = 132

Sacajawea

Go tell the clouds that they are owned by strange white

51 *p*

56

Sacajawea

men they've nev - er seen. _____

Lewis

mf

I have done yet but lit - tle, lit - tle in -

56 *mf*

62 *with intense and growing conviction*

Lewis

8 deed, to fur - ther the hap - pi - ness of the hu - man race. _____

62

Lewis *f* *mf*

67 I re-solve in fu-ture to live for man-kind as I have hith-er-

Piano *f marcato* *mf dim. poco a poco*

Saca-jawea *mf*

72 Tell the geese that

Lewis *mf*

72 to lived for my-self.

Piano *mp* *mf*

Saca-jawea *dim.* *p* *cresc.*

77 their new lead-er lives out East in a big white

Piano *dim.* *p* *cresc.*

Saca-jawea *f* **Larghetto** $\text{♩} = 66$

82 house.

Piano *f*

87 *mf cresc.* *ff*

Clark

The boy has got to learn to o - bey a - gain. _____ The

87 *mf cresc.* *f*

91 *poco rit.* *a tempo* *mf*

Clark

boy has been get - ting his way too much and los - ing touch of his prop - er

91 *poco rit.* *a tempo* *mf*

95 *mf* *mp* *molto allargando*

Saca-jawea

Where do I go now? _____

95 *mp*

Lewis

Where do I go now? _____

95 *mp* *molto allargando*

Clark

place. _____ He must learn his

95 *mp* *molto allargando*

Con moto ♩ = 116

York *p* I want to walk to - night.

Clark place! _____

Piano *p* *mp* *p*

York *mp* *mf* I want to pace a meas - ure of my - self. I want to walk on ground where none has

Piano *mf*

York *mp* been, no farm - er and no slave, _____ where ev - 'ry man is

Piano *mp*

York 113 *cresc.* *poco rit.* *a tempo* ***f***

safe. _____ I want to walk to - night,

cresc. *poco rit.* *a tempo* ***f***

York 116 *mp*

and sleep wher - ev - er I say that I should, and wake to see the

mp

York 119 *cresc.* *mf* *poco rit.* *a tempo* ***mp*** *intensely*

moon climb to her peak and call the stars by name

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

York 123 *cresc.* *poco rit.* *ff a tempo*

and name my - self for what I am. _____

123 *cresc.* *poco rit.* *a tempo* *f*

York 127 *mf*

— They found a path - way to the sea,

127 *mf*

York 130 *cresc.* *f*

there's nev - er been a path for me. But may - be now There's

130 *cresc.* *f*

York *molto allarg.* *slightly slower* *piu f*

gon - na be. A - mer - i - ca, best watch your - self!

York *molto allarg.* *slightly slower* *piu f*

I'm a - bout to find you out! And fin - 'lly find my -

Saca-wajea *a tempo* *ff*

Lewis *ff* Where do

York *ff* Where do I go

York *self!* *a tempo* *ff*

133 136 139

143 *poco rit.* *a tempo*

Saca-
wajea

I go now? _____

Lewis

now? _____

York

ff >

Free - dom!

Clark

ff *ten.*

He must learn to o - bey! _____

143 *poco rit.* *a tempo*

York

Free - dom!

147 *allarg.*

147

End Act One

Hospitalfield, Arbroath, Scotland, October 2000
 Dorland Mountain, California, March-April, 2001
 State College, Pennsylvania, May-June, 2001