

CALL MR ROBESON
A life, with songs.



A Monodrama

By

TAYO ALUKO
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Pianist's Score & Cue Script, January 2016

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Preset: LARRY BROWN at piano, playing a medley of spirituals and other Robeson songs, as audience files in. Where possible, finish with My Lord, What A Mornin'.

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My Lord, What A Mornin'

Rev. VIII, 10

Negro Spiritual
arranged by
H. T. BURLEIGH

Adagio non tanto

Voice: My Lord what a morn-in',

Piano: *p*

Voice: My Lord what a morn-in', Oh, my Lord what a morn-in', When de

Piano: *mf*

Voice: stars be-gin to fall, When de stars be-gin to fall.

Piano: *mf*

* NOTE: In one of the earliest editions of the Jubilee songs this word was "mournin'."

Voice: My Lord what a morn-in', My Lord what a morn-in', Oh,

Piano: *mf*

Voice: my Lord what a morn-in', When de stars be-gin to

Piano: *mf*

Voice: fall, When de stars be-gin to fall.

Piano: *mf*, *rit*, *a tempo*

poco più mosso

Done quit all my worl' - ly ways Jine dat heb-ben-ly

ban' Done quit all my worl' - ly ways

f cresc. e rit. *Dim.*

jine dat - a heb-ben - ly ban' Oh!

rit. molto

mf Tempo 1^o *mf*

My Lord — what a morn-in', My Lord — what a

(Away)

morn-in, Oh, my Lord what a morn-in', When de

colla voce

stars be-gin to fall.

p rit. e dim. *pp*

SHOW BOAT
Ol' Man River

Music by Jerome Kern
Words by Oscar Hammerstein II

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Moderato

Eb Ab Eb Bb7

Col-ored folks work on de Mis-sis-sip-pi, Col-ored folks work while de white folks play,

Eb7 Ab6 Eb Cm7 F7 Bb7 Eb

Pull-in' dose boats from de dawn to sun-set, Git-tin' no rest till de judg-ment day.

Once blackout reached

piano stops.

PAUL starts to sing off stage, *a cappella*,

Nobody knows de trouble I seen; (*Enters USL carrying a chair*)
Nobody knows my sorrow; Nobody knows de trouble I seen
Glory Hallelujah

He places the chair SC as he finishes, puts reading glasses on

LARRY starts to play the introduction to 01:

OL' MAN RIVER. PAUL begins to sing, in rehearsal.

(Sings) Niggers all work on de Mississippi
Niggers all work while de white folk play
Pulling dem boats from de dawn till sunset
Gettin' no rest till ...

(He starts to address the audience as LARRY stops.)

- *This symbol indicates much monologue missing before this bullet point*
- ... Essie barges in, just like that, and asks me, ‘
- “*that darn song*”, but I do change the lyrics: (*Sings, a cappella*)
- Forty Thousand dollars!
- “*that darn song*”.
- Gerry Neale,
- “Robey of Rutgers”.
- Six years later, we had a boy. Paul Jnr. Pauli.
- I’d play football with Pauli.
- The Reverend William Drew Robeson.
- Both sides just (*falls over*) ... went for me,
- But Pop impressed on me ...
- And with his coaching, I became a Phi Beta Kappa scholar, and a prize winning orator. (*Beat*)

(12) 3

Steal Away

Negro Spiritual
arranged by
H. T. BURLEIGH

Adagio e molto espressivo

Voice

Piano

Steal a - way,

Pop died

What a beautiful

steal a - way, steal a - way to Je - sus! Steal a - way,

steal a - way home, I ain't got long to stay here!

a better place

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My Lord, calls me, He calls me by the thun - der; The

trump - et sounds with - in - a my soul; I ain't got long to stay here.

Steal a - way, steal a - way, steal a - way to

Je - sus! Steal a - way, steal a-way home, I
ain't got long to stay here!

The musical score is written for voice and piano. The voice part is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef). Dynamics include *mf*, *f*, and *p*. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

Three days before my last oratorical contest, ...

Pop died. **(Piano starts to play introduction to**

02; STEAL AWAY) But I still entered it, and I won! He would have

been so proud...

(Sings)

V1. Steal away, steal away, steal away to Jesus

V2. My Lord calls me, he calls me by the thunder

V3. Steal away, steal away, steal away to Jesus

Steal away, steal away home; I ain't got long to stay here.

(Piano continues to play to the end of this next

section. What a beautiful, dignified song! *(Rises)*

- he was actually born in slavery in Martin County, North Carolina, but

at the age of fifteen he **escaped North, to a better**

place. (Music out)

- **QUICK TURN OVER for next piece: SONG**

OF THE VOLGA BOATMEN)

(3) q 1

Song of the Volga Boatmen

Moderato

Arranged by
GEO. H. FARNELL.

PIANO. *pp*

Russia

From the time

mp *cresc.*

united us. In Russia

mf *cresc.* *f*

f

second class citizen

Many times, I also escaped to what I thought was a better place: **Russia.**

(Piano starts to play 03: SONG OF THE

VOLGA BOATMEN).

From the time I first visited there in 1934, I

found that their folk songs bore a close relationship to those of the Negro people, and that a tremendous bond of sympathy and mutual understanding united us. **In**

Russia, I was treated like a full human being for the first time in my life. There

was no racial prejudice, so I – no, we - sent Pauli to school there, when he was

nine. We felt it would be better for him to grow up in a non-racial, socialist

country, rather than in America, where he would always be a **second class**

citizen. (Piano out)

- Theatre Royal, Drury Lane (*Sound: Male Voice Choir*) in London
- I soon came to realise that the same capitalist system that uprooted Africans from
- Royal Albert Hall, London, June 1937:
- I have made my choice. I had no alternative.”
- Yolande Jackson.
- I had choices to make about my movie career too.

Handwritten musical score for "The Ballad for Americans". The score is written on two staves: VOICE and PIANO. The key signature is one flat (B-flat) and the time signature is 4/4. The piece is marked "TAYO SINGS" above the first measure of the voice part. The piano part includes chord symbols: E^b, E^b/G, B^b/F, E^b, A^b/C, B^b, B^b/A^b, and E^b/G. The piano part features a steady bass line in the left hand and chords in the right hand. The voice part consists of a single line of melody with a fermata at the end.

CVE: The Ballad for Americans

THE BALLAD FOR AMERICANS

VOICE TAYO SINGS

VOICE: E^b E^b/G B^b/F E^b A^b/C B^b B^b/A^b E^b/G B^b/F E^b/G B^b/F E^b A^b/C

PIANO: Ol' Abe lincoln was thin and long his heart was high and his

It was played

5

VOICE: B^b B^b/A^b E^b/G B^b/F E^b/G B^b/F E^b E^b/G A^b E^b/G B^b/F E^b/G B^b/F A^b/E^b E^b B^b/D /C B^b

PIANO: faith was strong but he hated oppression hated wrong and he went down to his grave to

10

PIANO CONTINUES UNDER DIALOGUE
KEY CHANGE OPTIONAL, OR REPEAT BARS 1-10 IN ORIGINAL KEY

PIANO: A^b/B^b B^b C

PIANO: free me slave

commercially It was played

15

my career commercially

- ... like waiting for the freedom train itself.
- And then I had to decide whether to continue supporting International Peace and Socialist causes, or just entertain.
- ... so he was clearly plain wrong.
- *(Rises)* And then, back home in America a few years later, I

recorded a very patriotic song called

The Ballad for Americans, (Piano starts to play 04: BALLAD FOR

AMERICANS) and boy, did that make me big!

(Sings) V1. Ol' Abe Lincoln was thin and long

And he went down to his grave to free the slave...

(Piano continues) It was played on every radio station the length and breadth of the country! I toured all over, singing it with orchestras and choirs.

That was definitely the peak of my popularity, **and of my career,**

commercially. (Piano stops) QUICK TURN

OVER

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3 1/2 min

THE OLD FOLKS AT HOME

Words and Music by
STEPHEN C. FOSTER

with expression

Key C || m :- l r . d : m . r |

Slowly

Voice

1. Way down up - on the
2. All round de lit - tle

Piano

p cresc. *f* *pp* *pp*

I remember singing *auditorium*

|| d : d' | l . d' :- | s :- | m : d | r :- | l . : | m :- | l r . d : m . r |

Swan - ee Riv - er, Far, far a - way ————— Dere's whar my heart is
farm I wandered, When I was young ————— Den ma - ny hap - py

|| d : d' | l . d' :- | s : m . d | r : r | d :- | l . : |

turn - ing ev - er, Dere's whar de old folks stay.
days I squandered, Ma - ny de songs I sung.

Handwritten musical score for 'The Ballad for Americans'. The score is written on three systems of staves. The first system contains the vocal line and piano accompaniment for the first line of lyrics: 'All de world am sad and wea-ry, Ev'-ry where I roam'. The piano part includes dynamic markings: *cresc.*, *mf*, and *dim.*. A handwritten 'FINE' is written below the piano part. The second system contains the vocal line and piano accompaniment for the second line of lyrics: 'Oh! dark-ies how my heart grows wea-ry,'. The piano part continues with accompaniment. At the bottom right of the score, it says 'K. P. & Co. Ltd.'

Everywhere I went, **my concerts were packed.** (*Piano*

starts playing introduction to 05: THE OLD

FOLKS AT HOME) I remember singing one night in Kansas

City sometime in 1942, the Municipal Auditorium:

(Steps onto "stage" DSC) (*LXQ11*)

V1. Way down upon de Swanee Ribber

V2. All around am sad an' dreary

Everywhere I roam

**Oh, fellas, how my heart grows
weary...**

(He stops singing, and piano stops soon after)

- Excuse me, ladies and gentlemen...
- You see, only the previous week, I had sung *The Ballad for Americans* at the Hollywood Bowl,
- He goes out on stage (I can hear him from the dressing room):
- "I see that Jim Crow is alive and well in Kansas City tonight,

4
6

Joshua fit de battle ob Jerico



Arr: by LAWRENCE BROWN
Allegro marcato

To PAUL and ESLANDA ROBESO!

VOICE *mf*
Josh - ua fit de bat - tle ob

PIANO *ff* *mf*

Battle of Jericho please.

Jer - i - co, - Jer - i - co, - Jer - i - co, - Josh - ua fit de bat - tle ob

Jer - i - co, - An' de walls come tum - blin' down. You may talk a - bout yo' king ob

Gid - e - on, You may talk a - bout yo man ob Saul, Dere's none like good ole

Josh - ua At de bat - tle ob Jer - i - co, Up to de walls) ob

Jer - i - co. He marched with spear in han' "Go blow dem ram horns"

Josh - u - a cried, "Kase de bat - tle am in my han'." Den de

lam' ram sheep horns be - gin to blow, trum - pets be - gin to soun'

Josh - u - a - co - man - ded de chil - len to shout, An' de walls come tum - blin'

down. Dat morn - in' Josh - ua fit de bat - tle ob Jer - i - co, —

Jer - i - co, — Jer - i - co, — Josh - ua fit de bat - tle ob

rit. - *f* Jer - i - co, — An' de walls come tum - blin' down.

- Yes, Sir, Madam, you may leave if you wish, and be sure to ask for a refund on your way out. **Larry, Battle of Jericho,**

please. **(LARRY plays 06: BATTLE OF JERICHO)**

- V1. Joshua fit de battle ob Jericho,
- V2. You may talk about your King ob Gideon
- V3. Up to de walls ob Jericho
- V4. Den de lam' ram sheep horns begin to blow
- V5. An de trumpets begin to soun'
- V6. Joshua fit de battle ob Jericho

- Frederick Douglass
- "I go back to the United States not as I landed here
- Amen to that! (*Beat*)
- Listen to this: "Paul Robeson says..."
- I need to draw attention of people here in Europe to what's happening in my country.
- "The wealth of America was built
- REPORTER: Mr Robeson, you are reported as denouncing your government in Paris. What do you have to say for yourself?
- REPORTER: Mr Walter White of the NAACP denounced your Paris speech as unpatriotic. What do you say to that, Mr Robeson?

07: DEEP RIVER

Piano

pp str. mp

Eventually we start ↑

playing

- I don't think they liked that very much.
- I arrive there by train, and Helen is there to – er, that's er, Helen Rosen –
- There must be twenty thousand people out there.
- The crowd are all up on their feet. They're cheering so loud that

Larry and I have to wait. **Eventually we start,**

(LARRY plays a bit of 07: DEEP

RIVER tentatively) and we do a few songs. I can

tell that poor Larry is terrified, from the way he's playing. Well, there had been talk of snipers out there in the hills somewhere.

(DEEP RIVER stops, prepare

for next piece) QUICK TURN:

OL' MAN RIVER

SHOW BOAT Ol' Man River

894

Music by Jerome Kern
Words by Oscar Hammerstein II

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Moderato

ff *deliberato*

mf *rit*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Moderato'. The dynamics start with 'ff *deliberato*' and end with 'mf *rit*'.

And as heavy starts

E^b

A^b

E^b

B^b7

Here's an ol' man called de Mis-sis-sip-pi,

p a tempo

The vocal line and piano accompaniment for the first line of lyrics. The piano part features a steady eighth-note accompaniment. The tempo is marked '*p a tempo*'.

E^b7

A^b6

E^b

Cm7

F7

B^b7

E^b

What does he care

land ain't free

The vocal line and piano accompaniment for the second line of lyrics. The piano part continues with the eighth-note accompaniment.

Abm Bb7

f *rall.*

Eb Cm Eb Ab Eb Ab

Refrain (*very slowly, with deep expression*)

Ol' man riv - er, dat ol' man riv - er, He must know sump - in', but

p *molto legato*

Eb Cm Bb7 Bb9 Fm7 Bb9

don't say noth - in', He jus' keeps roll - in', He keeps on roll - in' a -

Eb Ab6 Eb Cm

long. He don't plant 'ta - ters, he

Eb Ab Eb Cm Eb Ebdim

don't plant cot - ton, An' dem dat plants 'em is soon for - got - ten; But

Bb7 Fm7 Bb9 Eb Ab

ol' man riv - er, he jus' keeps roll - in' a - long.

Eb Cdim D7 Gm D7 Gm Cdim D7

You an' me, we sweat an' strain,

mf

Gm6 Cdim Gm D7 Gm Cm6

Bo - dy all ach - in' an' racked wid pain. "Tote dat barge!"

"Lift dat bale," Git a lit-tle drunk an' you land in jail.

E♭ Cm E♭ A♭ E♭ F11-9

Ah keeps laughin'

pp cresc.

Cm F7 E♭ Cm Fm9 E♭7

But ol' man riv-er, he jus' keeps roll-in' a -

f cresc. e rit.

long.

ff marcato ed allarg.

2. E♭ Fm7 B♭9 E♭

• **And there's a helicopter** —a police helicopter - hovering in the distance, and I wonder if that's where the sniper might be?

And as Larry starts *(Piano plays introduction to 08: OL' MAN RIVER)*

to play the opening notes to our final number, the helicopter starts coming towards us.

(Sound of helicopter approaching, then circling during the song)

- V1. Dere's an ol' man called de Mississippi;
- V2. Ol' man river, dat ol' man river; ;
- V3. He don't plant taters, he don't plant cotton;
- V4. You an' me, we sweat an' strain
- V5. Ah keeps laughin' instead of cryin'

09: WE'LL KEEP A WELCOME



I have received
an invitation...



to do that

(Beat. Steps down.)

- There were worse riots after the concert.
- In the mid 1940s I could earn one hundred thousand dollars a year, easy.
- We held a concert at the border
- “Comrades. I can’t act or sing in any sort of decent place in my own country. And yet, the British actors have sent a request saying that they would welcome me in England to play *Othello*.

And at the same time, **I have received an**

invitation (Piano starts to play 09: WE’LL

KEEP A WELCOME)- and no invitation could mean

more - from the workers, the miners in Wales, where I first understood the struggle of Negro and White together - to appear

at a festival over there in October, and **I very much**

hope to be able to get there to do

that.” (Piano stops)

TURN OVER

Joe Hill

Words by Alfred Hayes
Music by Earl Robinson

On November 19, 1915, a young Swedish immigrant named Joseph Hillstrom was executed by a Utah firing squad on a phony murder charge. Joe Hill as he was known to workers throughout the west, was an IWW organizer and ballad writer. His immortal last words were, "Don't mourn for me - organize!"

Not Too Slow

The musical score is written in G major and 4/4 time. It consists of three systems of music. The first system has a treble clef and a G chord. The second system has a bass clef and chords C, Am, C, F, C, D7, and G. The third system has a treble clef and chords G7, Dm7, G7, C, G7, Dm7, G7, and C. The lyrics are written below the notes.

1. I dreamed I saw Joe Hill last night, a - live as you and
2. ("M") Salt Lake, Joe, by God," says I, him stand - ing by my

me; says I, "but Joe, you're ten years dead," "I nev - er died," says he, "I
bed, "they framed you on a mur - der charge," says Joe, "but I ain't dead," says

nev - er died," says he. The he. "I nev - er died," says he.

Joe Hill

3. "The copper bosses killed you, Joe.
"They shot you, Joe," says I
"Takes more than guns to kill a man,"
Says Joe, "I didn't die." (Repeat last line.)

4. "Joe Hill ain't dead," he says to me,
"Joe Hill ain't never died.
Where workingmen are out on strike,
Joe Hill is at their side." (Repeat last line.)

- But our government
- Why do they take my passport away
- That's too bad

- that there is no force on earth that will make me go backward one-thousandth part of one little inch!"

And now, comrades, brothers and sisters,

(LXQ27) Joe Hill. (SQ21: Track 9 out, 3s).

LARRY gives OPENING NOTE to

10: JOE HILL)

(Sings)

- V1. I dreamed I saw Joe Hill last night
- V2. The copper bosses killed you Joe,
- V3. Joe Hill ain't dead, he says to me,

- Nine years, that went on.
- They visit me, tell me they've got tapes:
- Did I ever tell you about the pentatonic scale?
- Listen to this.

TURN OVER

Swing Low, Sweet Chariot

Traditional Spiritual

Moderately slow

Chords: G, C, G, Em, D7, G, C, G

Lyrics: *mp* Swing low, sweet char-i-ot, Com-in' for to car-ry me home; Swing low, sweet char-i-ot, Com-in' for to car-ry me home.

Handwritten notes: "A Negro spiritual" and "the five black" are written in red ink below the score.

Moderately slow

Chords: G, C, G, Em

Lyrics: Swing low, sweet char-i-ot, Com-in' for to car-ry me home.

Handwritten notes: "A Negro spiritual" and "the five black" are written in red ink below the score.

Handwritten notes: "keys of the piano, Ah, here's another me" are written in red ink below the score.

The five black keys of the piano. The pentatonic scale.

(Sings and plays few bars of Iwe Kiko)

The pentatonic scale! Listen to this one: (Sings and plays).

Swing low, sweet chariot (LARRY takes up the accompaniment as PAUL continues singing).

Swing low, sweet chariot, Coming for to carry me home

(LARRY continues SWING LOW)

A Negro spiritual, the folk music of my own people. Again, the pentatonic scale! (LARRY plays the introduction to 11: ERISKAY LOVE

LILT) The five black keys of the piano!

11

AN ERISKAY LOVE LILT

TAYO SINGS

VOICE

PIANO

CONTINUE UNDER DIALOGUE

8

That's called an Eriskay

13

off the coast of Scotland!

Here's another one.

(Sings) VI. Ver mee o O rovan O **(LARRY continues)** That's

called "An Eriskay Love Lilt", and that too is based on the pentatonic scale! And

you know where it's from? The Hebridean Islands **off the Coast of**

Scotland! (Piano stops).

I CAN'T TAKE IT ANY MORE! 3 BARS CHAOS THEN GO INTO "CAN'T HELP

208

Allegro

LOVIN' DAT MAN!



I'm at a party.

So many people. Too many voices



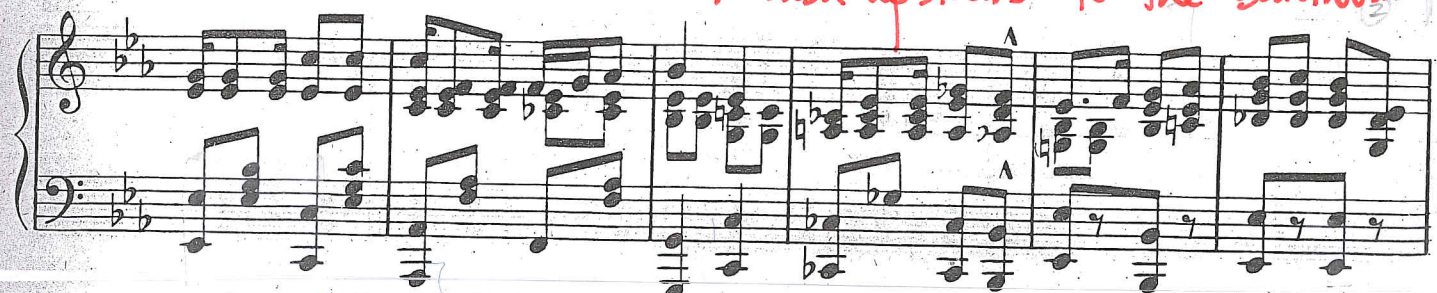
CHAOS!!

They've drugged me! I've got to get home to Essie. but there's no escape!

Got to get out



I rush upstairs to the bathroom



my head feels like it's blowing up like a balloon!

C H A O S

The voices are screaming at me now: "End it, Paul, end it, find peace, find peace!"



I try to open a window, to end it all, but my head's too big!

Go to Australasia, China, the Middle East, anywhere,

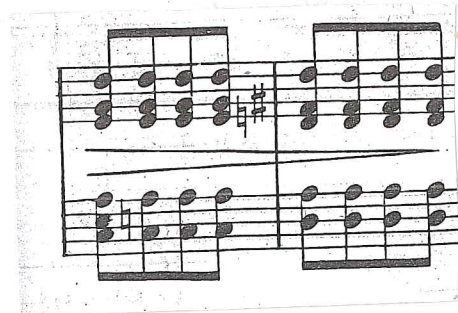
I'm going to get the message across... about ...la fraternité du monde ... Mi vsyor braati! and What? (Behind him) Who's there? Those darn voices! It's getting

too much. I can't take it any more. **I CAN'T TAKE IT ANY**

MORE! (Sits) (LARRY plays chaotic music,

interspersed with CAN'T HELP)

CHAOS
I scramble in the cabinet. There must
be some pills, a razor some place

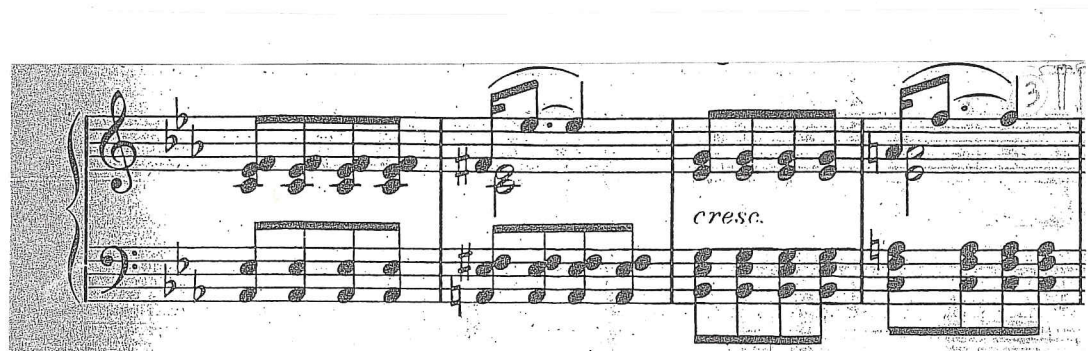


Find peace,



CHAOS

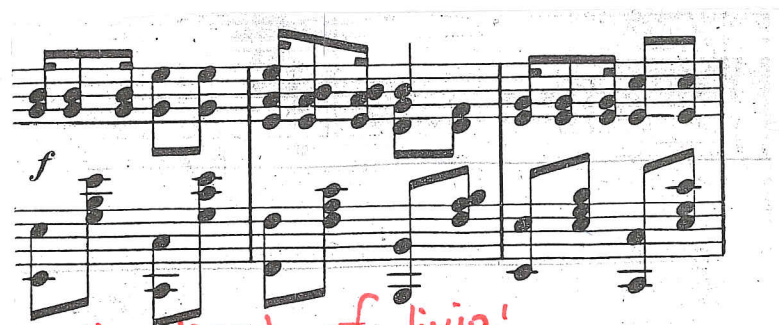
Find... Yes, A razor! No time to think, just Find Peace, Find Peace



I gets wavy an' sick of tryin

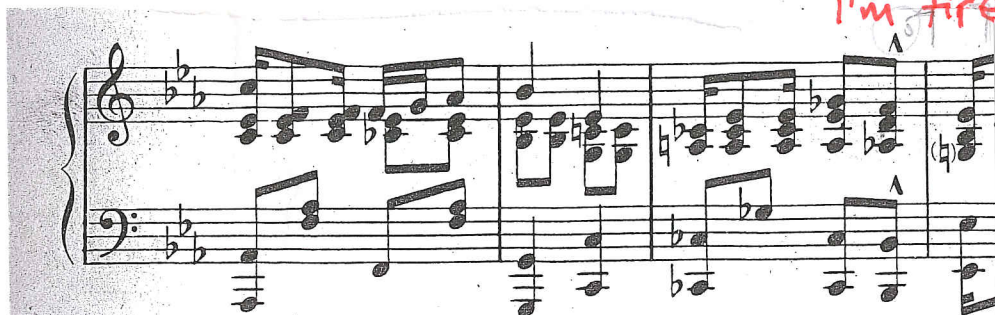
CHAOS

Oh, that damn song!



I'm tired of livin'

(Build up until arms rise)



29678

and scared of dyin'

CHAOS



Steal Away

Slowly, with expression

Traditional Spiritual

That feels better. I begin to float higher and higher. I see Essie and Pauli

waving goodbye. Gerry Neale tells me she loves me and wants to marry me after all. Yolande Jackson too

Oh, feels so good. I'm not sick any more, not scared. A little tired maybe. Yes, so very tired

I'll just go to sleep, and when I wake up, I'll be home in the promised land, with Pop, with Mom.

Ah, at last (Piano music starts to resolve to key of F That feels better. tuneful rendition of 12:

STEAL AWAY Reprise)... I begin to float.. Higher and higher... I

see Essie and Pauli waving goodbye.... Gerry Neale tells me that she loves me and wants to marry me after all. Yolande Jackson too. Oh, feels so good... I'm not sick any more... Not scared. Just - tired. So, so tired... I'll just go to sleep, and when I

wake up ... I'll be home... In the promised land, with Pop,...

with Mom...(Slips out of consciousness. Piano plays last line of STEAL AWAY and stops)

- VOICE 1 CALL MR ROBESON!
- I had insisted on testifying, see?
- VOICE 4 Mr Robeson? Mr Robeson! Are you now a member of the Communist Party?
- VOICE 4 Do you know Ben Davis?
- VOICE 1 (Interrupts) Just a minute. I have endured as much of this as I can. The hearing is now adjourned.
- PAUL I think it should be adjourned forever!

(Pause) The struggle continues.

- And of course, Essie - she's with me all the time, like she'd always been. My rock!

13: OH, FREEDOM

Eventually, one day....

.... Harlem

myself, What would my father say if he were alive today? He would say stand your ground. Sm last, I am before you You may have to stand there and I testify that

Brothers and sisters fought

I have come to the end of a long hard road they made their way, they struggled ahead and they

Oh yes, it is hard, son. but don't forget that I was born little longer, you know, so just keep your courage, and keep your heart, and that Here I stand, and I got my passport in my

often times, when I could see no end to my troubles, when I could see no light escaped by the underground

I would ask so you And at long

in slavery, and that your long, long time, ... But they brothers and sisters is just what I did hand!

DIDN'T MY LORD DELIVER DANIEL?

Arranged by J. Rosamond Johnson

To Robert Russa Moton

Lively (With spirit)

Did-n't my Lord de-liv-er

Dan-iel, de-liv-er Dan-iel, de-liv-er Dan-iel, Did-n't my Lord de-liv-er

Dan-iel, An' why not - a ev-e-ry man. Did-n't man. He de-

liv-ered Dan-iel' om de li-ons den, Jo-nah f om de bel-ly of de whale, An' de

He - brew chill-un f om de fi - er - y fur - nace, An' why not ev - e - ry

man.

15

Git On Bo'd Little Child'en

Adapted and arranged by
J. ROSAMOND JOHNSON

a. s. c. a. p.

Lively

Git on bo'd little child'en, Git on bo'd little child'en, Git on bo'd little child'en, Dere's
 room for many-a more. Git on room for many-a more. De Gospel train am comin', - I hear it just at han' - I
 fare is cheapan' all cango De richan' po' are there, - No
 hear dem car wheels movin' an' rumblin' thro' de lan' Git on bo'd lit - tle child'en, Git on
 se-cond class a board distrain No diff' rence in de fare.
 bo'd little child'en, Git on bo'd little child'en Dere's room for n
 room for n
 room for n

I'm free to travel again, and I waste no time! I'm off to Europe with
Essie. We do England, Wales, Scotland, Ireland, **Russia.**

(Piano: opening notes to melody of 15:

GIT ON BOARD) Round and round!. I sing! I speak!. I

play Othello! Everywhere, I feel nothing but - love!

(Sings a cappella)

Git on board, little children

I can go anywhere I please! The Caribbean, East Germany, Australia, New
Zealand. I'm away for five whole years, **then back home to the US**
of A!

(Sings, with piano accompaniment, 15: GIT ON BOARD)

V1. Git on board, little children

V2. The gospel train's a coming

V3. Git on board, little children

Git on board, little children

Git on boa...

(Stops suddenly. Piano stops after. Pause)

16 p 3

Just A-wearyin' for you

Carrie Jacobs - Bond

Lento

Counter-Tenor

Piano

Once,

CTen.

Piano

Essie didn't really...

CTen.

Pno.

CTen.

Pno.

known as the civil rights movement

CTen.

Pno.

Handwritten musical score for 'Just A Wearyin' For You'. The score is for C. Tenor (C.Ten.) and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The music starts at measure 16. The C.Ten. part has the lyrics 'in for you' written below it. The Pno. part consists of a simple accompaniment. The score ends with a double bar line and repeat dots.

Essie died. (*Sits in chair, CS*)

She'd had cancer, but never told me how bad it was. (*Pause.*)

Once, **(Piano starts playing introduction to 16: JUST**

A WEARYIN FOR YOU) years ago,

- Are you feeling alright?" **(IXQ41)** Chuckles and then almost breaks down. (*Sings, haltingly*)

V1. Just A wearyin' for you

Wishin' ...

Restless, don't know what to do

Just A wearyin' ..

(Piano continues under speech) Essie didn't really want to

go back to America, you know. She preferred England, or Russia.

- – now officially known as **“The Civil Rights Movement”**.

(Piano stops. PAUL finds photo)

- Yes, I'd been hearing a lot about those new young fellows,

We shall overcome
6 variations

Gaël Liardon
28-30.11.13

1

- His own people, we'd be led to believe. But you know, I reckon the FBI were behind that. In the interests of National Security, of course. **(Beat)**

And then **(Piano starts to play 17: WE SHALL**

OVERCOME) about a year after I got back to

America,

- Like Frederick Douglass, like Ida Wells, Toussaint L'Ouverture, Harriet Tubman, Sojourner Truth, **and so many others.**

(Beat) Well (incidental music stops

abruptly)..., King was shot dead too

- Now, that young reporter.
- I can't go that way".

(Beat. Remembers something, then goes to pick up photo of W E B Du Bois)

My great friend and mentor, Dr W E B Du Bois

GOIN' HOME

From the Largo of the Symphony
"From the New World," Op.95



(Original Key, D \flat)

Words and adaptation by
WILLIAM ARMS FISHER

ANTON DVOŘAK

Largo (♩=52)

VOICE

PIANO

mp *f* *pp*

Go - in' home, go - in' home

Well that tried time get off slip *Red. home sfp*

I'm a - go - in' home; Qui - et-like, some still day, I'm jes' go - in' home.

mp *mf*

It's not far, jes' close by. Through an o - pen door; Work all done, care laid by,

N. B. When desired the text may be sung without dialect.

gwine to fear no more. Moth-er's there 'spect - in' me, Fa - ther's wait - in' too;
 (going) (there ex - pect - ing me.)

pp

soft you. A word or two before you go. I have done the state some service, and they know it

Lots o' folk gath-er'd there, All the friends I knew, All the friends I

cresc. *f* *p*

No more of that. I pray you. In your letters, when you shall these unlucky deeds relate, speak of me as I am, nothing extenuate nor set down ought in

knew. Home, home, I'm go - in' home

pp *p* *f* *ff*

malice

D.S.

It's always been (*taps his chest*) here. Always will be. (*Replaces photo*)

Well (Piano starts to play 18: GOIN' HOME)

(Sings)

- V1. Goin' home, goin' home
- V2. It's not far, jes' close by
- V3. Mother's there 'spectin' me

All the friends I knew.

(Piano continues quietly underneath as he speaks.)

(Piano pauses as he picks up the chair. Rejoins him as he carries on singing and heads for exit USL)

Home! Play last chord and then finish with riff of Ol' Man River.

C Am C F Dm G Dm G C

END OF PLAY.

