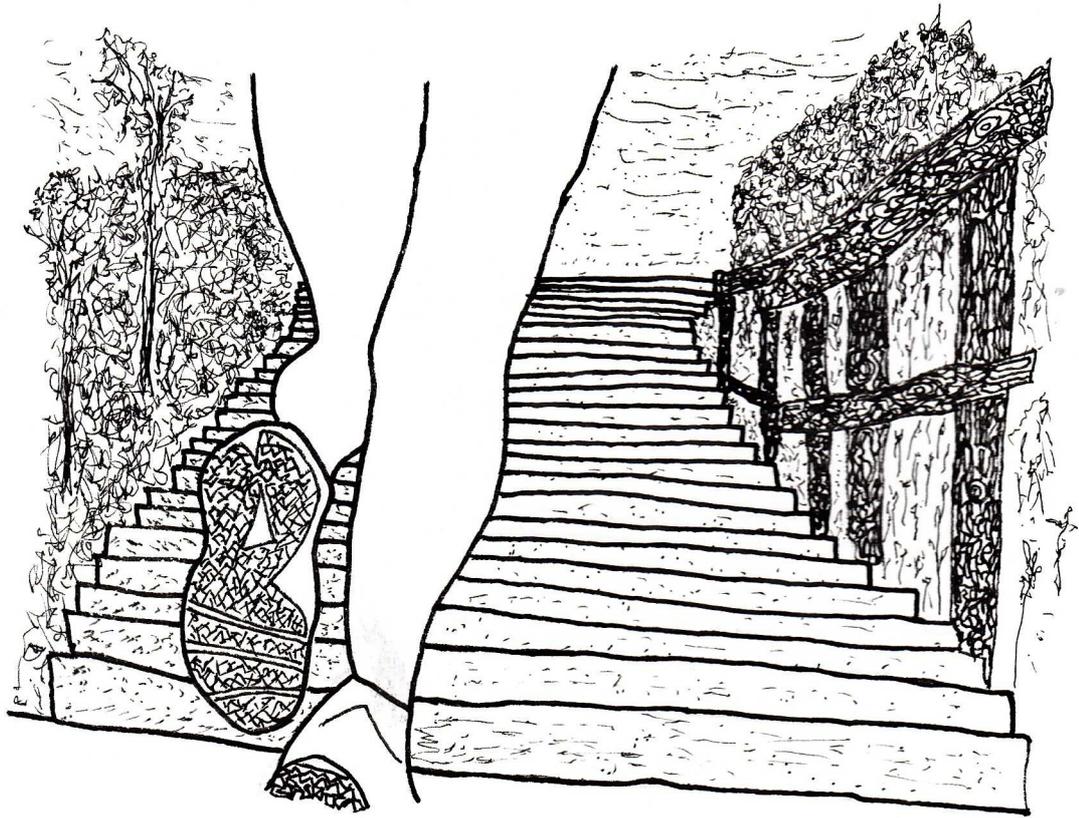


Run, Mary, Run!



Twelve Spirituals
Un-arranged
for SATB

Peter Dyson
2016

I retain this notion that there is a natural resolution to harmonisation underpinning Western culture!
In my experience, singers who don't read music lean towards such resolutions naturally, being pulled to the subdominant and the dominant, before returning to the tonic triad. Some folk music shares this tendency.

I have un-arranged these spirituals in order to return them to this simple framework and thus they belong to the public domain.

They are not intended to be sung as a set or in any particularly order but as "let your hair down" pauses in rehearsals, providing opportunities for individual voices to "shine" and take liberties with rhythm. Soloists are encourage to add such embellishments as they wish.

They should be sung "over the top".

Choral sections are harmonically vertical, mostly one note to one syllable so perfect diction is achievable. There can be no excuse for words not being heard or understood.

Peter Dyson
St Petersburg
January 25th 2016
Mary's Birthday

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These spirituals can be transposed into any key preferred.
 The original Sibelius (7) files are available on request.
 I have tried to avoid having all of them in F or G!

1. Go Down Moses

Emphatically (♩ = 120)

Spiritual

f

Go down, Mo-ses, Way down in E-gypt land, Tell ole_ Pha-raoh_ to

7 *mf*

let my peo-ple go. 1. When Is - rael was in E - gypt land. Let my peo-ple
3. No more shall they in bon-dage toil,

12 *mf*

go, Op - pressed so hard they could not stand, Let my peo-ple go.
If them come out with E - gypt's spoil,

17 *f*

Go down,
Go down, Go down, Mo-ses, Way down in E-gypt land, Tell ole_

Go down,



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22 *mf*

Pha-raoh to let my peo-ple go. 2. Thus saith the Lord, bold Mo-ses said, 4. O let us all from bon-dage flee,

27 *mf*

Let my peo-ple go, If not, I'll smite your first born dead, Let my peo-ple go. And let us all in Christ be free,

33 *f*

Go down, Mo-ses, Way down in E-gypt land,

37 *rall.*

Tell ole Pha-raoh to let my peo-ple go.

2. Deep River

Reverently (♩ = 80)

Spiritual *p*
mf

Deep (deep) ri-ver, my home is o-ver Jor-dan. (O) Deep

The first system of the musical score for 'Deep River' consists of five measures. It is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Reverently' with a quarter note equal to 80 beats per minute. The dynamics are 'p' (piano) and 'mf' (mezzo-forte). The lyrics are: 'Deep (deep) ri-ver, my home is o-ver Jor-dan. (O) Deep'. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

6
ri-ver, Lord, I want to cross o-ver in-to camp-ground. O don't you want to

The second system of the musical score starts at measure 6. It consists of five measures. The lyrics are: 'ri-ver, Lord, I want to cross o-ver in-to camp-ground. O don't you want to'. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef.

10
go to the gos-pel feast, that pro-mised land where all is

The third system of the musical score starts at measure 10. It consists of six measures. The lyrics are: 'go to the gos-pel feast, that pro-mised land where all is'. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef.



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16 *mf*

peace? O don't you want to go to that pro-mised land that land where all is

20 *p*

peace? Deep (deep) ri-ver, my home is o-ver Jor-dan. (O)

25

Deep ri-ver, Lord, I want to cross o-ver in-to camp-ground.

3. Little David

Lively (♩ = 100)
Spiritual *mf*

Lit-tle Da - vid, play on your harp, Hal - le - lu, hal - le -

5

lu! Lit-tle Da - vid, play on your harp, Hal - le - lu! Lit-tle Da - vid,

9

play on your harp, Hal - le - lu, hal - le - lu! Lit-tle Da - vid,

13 **Fine** *f*

play on your harp, Hal - le - lu!

1. Lit-tle	Da - vid was a
2.	Jo - shu - a was the
3. Done	told... you once, done

shep-herd boy, He killed_ Go - li - ath, and shou-ted for joy.____
son of Nun, He ne - ver would quit till the work_ was done.____
told you twice, There're sin - ners in hell for_ shoo - ting dice.____

18

shoo - ting dice.



4. Steal Away

Calmly (♩ = 42)

Spiritual

p *p* *p*

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

Detailed description: This system contains the first four measures of the piece. The music is in 2/2 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Calmly' with a quarter note equal to 42 beats. The dynamics are consistently piano (*p*). The lyrics are 'Steal a-way, Steal a-way, Steal a-way to Je - sus.' The piano accompaniment features a steady bass line and chords in the right hand.

5 *p* *mf* *p* **Fine**

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

(♩ = 50)

Detailed description: This system contains measures 5 through 8. Measure 5 is piano (*p*). Measure 6 features a triplet of eighth notes in both hands, marked mezzo-forte (*mf*). Measure 7 is piano (*p*). Measure 8 ends with a double bar line and the word 'Fine'. The tempo changes to a quarter note equal to 50 beats. The lyrics are 'Steal a-way, Steal a-way home. I ain't got long to stay here.'

9 *mf* more urgently *poco rit* *f*

1. My Lord___ he calls me, He calls me by the thun-der, The
 2. Green trees___ are ben-ding, Poor sin - ner stands a - trem-blin,
 3. Tomb stones___ are bur-sing Poor sin - ner stands a - trem-blin,
 4. My Lord___ he calls me. He calls me by the light-nin,

Detailed description: This system contains measures 9 through 12. The tempo is marked 'more urgently' with a mezzo-forte (*mf*) dynamic. The music is in 2/2 time. Measures 10 and 11 are marked 'poco rit' (ritardando). Measure 12 is marked forte (*f*). The lyrics are a four-line stanza: '1. My Lord___ he calls me, He calls me by the thun-der, The', '2. Green trees___ are ben-ding, Poor sin - ner stands a - trem-blin,', '3. Tomb stones___ are bur-sing Poor sin - ner stands a - trem-blin,', '4. My Lord___ he calls me. He calls me by the light-nin,'.

13 *poco rit* *p*

trum-pet sounds wi- thin_ my soul, I ain't got long to stay here.

(♩ = 42)

Detailed description: This system contains measures 13 through 16. Measure 13 is marked 'poco rit' (ritardando). Measure 14 features a triplet of eighth notes in both hands, marked piano (*p*). Measure 15 is also piano (*p*). Measure 16 ends with a double bar line. The tempo returns to a quarter note equal to 42 beats. The lyrics are 'trum-pet sounds wi- thin_ my soul, I ain't got long to stay here.'



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5. Nobody Knows

Gently ($\text{♩} = 50$)

Spiritual

p

No - bo - dy knows the trou-ble I've seen. No - bo - dy knows but

4

Je- sus. — No-bo - dy knows the trou-ble I've seen. Glo - ry, Hal - le -

8 **Fine**

lu - jah!

1. Some - times I'm up, some-times I'm down,
2. Al - though you see me goin' on so,
3. If you get there be - fore I do,

11

Oh, yes, Lord! Some - times I'm al - most to the ground. Oh, yes, Lord!
I have my trials here down be - low.
Tell all my friends I'm co - ming too.



6. Kum ba yah

Prayfully (♩ = 35)

Spiritual

verse 1 pianissimo crescendo to verse 5 forte; verse 6 piano

1&6. Kum ba yah, my Lord, Kum ba
2. Hear me cry - ing, Lord, Hear me
3. Hear me sing - ing, Lord, kum by yah, Hear me
4. Hear me pray - ing, Lord, Hear me
5. Oh I need you, Lord, Oh I

4

yah, my Lord, Kum ba yah, my Lord,
cry - ing, Lord, Hear me cry - ing, Lord,
sing - ing, Lord, kum ba yah, Hear me sing - ing, Lord,
pray - ing, Lord, Hear me pray - ing, Lord,
need you, Lord, Oh I need you, Lord,

8

kum ba yah, Oh Lord, kum ba yah.



7. Joshua fit the Battle of Jericho

Enthusiastically (♩ = 150)

Spiritual

p ————— *mf* *f* *ff*

Jo-shua fit the ba-ttle of_ Je-ri- cho,_ Je-ri- cho,_ Je-ri- cho,_____

Fine

5 *p* ————— *mf* *f* (last time **rit.**) 1.2.3.4.

Jo-shua fit the ba-ttle of_ Je-ri- cho, and the walls came tum-bl-ing down.

Verse 1

Oh, Gi-de-on! Oh,

1. You may talk a - bout your men of Gi-de-on, You may talk a - bout your men of

12 Saul! Oh, Jo-shu-a, at Je - ri - cho!_ **D.C.**

Saul, But there's none like good old Jo-shu-a at the ba-ttle of Je-ri-cho._



Verse 2

At Je-ri-cho, He marched with spear in hand. "Come
 Up to the walls of Je-ri-cho, He marched with spear in hand. "Come

Blow!" Jo-shu-a said, at Je - ri - cho. **D.C.**
 blow those ram's horns," Jo-shu-a said "Cos the ba-ttle is in our hands."—

Verse 3 *mf*

Then the ram horns they be-gan to blow, And the trum-pets be-gan to sound. Then

sfz p **D.C.**
 Jo-shu-a com-man-ded the chil-dren to shout, and the walls came tum-bl-ing down

8. Swing Low

Fervently (♩ = 90)

Spiritual

mf 1 *mf*

Swing low, sweet cha - ri - ot, — Co - ming for to car - ry me home, Swing

Swing low,

5 1.2.3. | 4. **Fine**

low, sweet cha - ri - ot, — Co - ming for to car - ry me home. 1. I
2. If
3. I'm home.

Swing low,

9 Verse One

mf

(I) looked o - ver Jor - dan, and what did I see? — Co - ming for to car - ry me home, A

13 **D.C.**

band of an - gels co - ming af - ter me, — Co - ming for to car - ry me home. Swing



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17 Verse Two

mf
(If) you get_ there be - fore I do,— Co-ming for to car-ry me home, Tell

21

D.C.

all_ my friends that I'm a-co-ming too, Co-ming for to car-ry me home. Swing

25 Verse Three

mf
(I'm) some times up, and some-times I'm down, Co-ming for to car ry me home, But

29

D.C.

still_ my soul feels hea-ven-ly bound, Co-ming for to car-ry me home. Swing

9. Down by the Riverside

Happily (♩ = 80)

Spiritual

mf *p*

1. I'm gon-na lay down my sword and shield,
 2. I'm gon-na walk with the Prince of Peace, down by the
 3. I'm gon-na shake hands a - round the world,

4 *mf* *p*

ri - ver side, down by the ri - ver side, down by the

8 *mf* *p*

ri-ver side, I'm gon-na lay down my sword and shield,
 I'm gon-na walk with the Prince of Peace, down by the
 I'm gon-na shake hands a - round the world,

12

ri - ver side, and stu - dy war no more.



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16 *mf* *p*

— I ain-na gon-na stu-dy war no more, I ain-na gon-na stu-dy war no

20 *mf*

more, I ain - na gon - na stu - dy _____ war no more, _____

24 *p* *mf*

— I ain-na gon-na stu-dy war no more, I ain-na gon-na stu-dy war no

28 *f*

more, I ain-na gon-na stu - dy war no more. _____

10. Go Tell It on the Mountain

Joyfully (♩ = 140)

Spiritual *mf*

Go, tell it on the moun - tain o - ver the hills and ev - ery - where;

5

Fine

Go, tell it on the moun - tain, that Je - sus Christ is born.

9 *mf* / *p* / *pp*

1. While shep-herds kept their watch-ing o'er si - lent flocks by night, be -
 2. The shep-herds feared and trem-bled when, lo! a - bove the earth rang
 3. Down in a low - ly man - ger the humble Christ was born, and

15

hold, through-out the hea - vens there shone a ho - ly light.
 out the an - gel cho - rus that hailed our Sa - viour's birth.
 God sent us sal - va - tion that bles - sed Christ - mas morn.



11. Peter, Go Ring them Bells

Lightly (♩ = 100)

Spiritual

f

Oh, Pe - ter, go ring them bells, Pe - ter, go ring them bells,

5 Fine

Pe - ter, go ring them bells, I heard from hea-ven to - day.

mf 9

1. I won-der where my— mo-ther is gone, I won-der where my—
 2. I won-der where sis - ter Ma - ry is gone, I won-der where sis - ter
 3. I won-der where bro-ther Mo - ses is gone, I won-der where bro-ther

12

mo-ther is gone, I won-der where my— mo-ther is gone, I
 Ma - ry is gone, I won-der where sis - ter Ma - ry is gone, I
 Mo - ses is gone, I won-der where bro-ther Mo - ses is gone, I



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15 *mf*

heard from hea - ven to - day. I heard from hea - ven to -

18 *p* *mf*

day, I heard from heav - en to - day, I

21 **D.C.**

thank God and I thank you too, I heard from hea - ven to - day.

12. Run, Mary, Run!

Anxiously (♩ = 100)

Spiritual *p / mf*

Run, Ma - ry, run! Run, Ma - ry, run! Oh

Last time To Coda

5

run, Ma - ry, run! I know the o - ther world is not like this.

Verse 1

mf

9

Fire in the east and fire in the west, I know the o - ther world is not like this.

p

mf

p

13

Bound to burn the wil - der - ness, I know the o - ther world is not like this.



18 *mf*

Jor-dan's ri-ver is a ri-ver to cross, I know the o-ther world is not like this.

mf *p*

22 *mf* *p* D.C.

Stretch your rod and come a-cross, I know the o-ther world is not like this.

mf *p* D.C.

Verse 2

28 *mf* *p*

Swing low, cha-ri-ot in - to the east, I know the o-ther world is not like this.

Verse 2
mf *p*

32 *mf* *p*

Let God's chil-dren have some peace, I know the o-ther world is not like this.

mf *p*

37 *mf* *p*

Swing low, cha-ri - ot in - to the west, I know the o-ther world is not like this.

41 *mf* *p* D.C.

Let God's chil-dren have some rest, I know the o-ther world is not like this.

Verse 3
47 *mf* *p*

Swing low, cha-ri - ot in - to the north, I know the o-ther world is not like this.

51 *mf* *p*

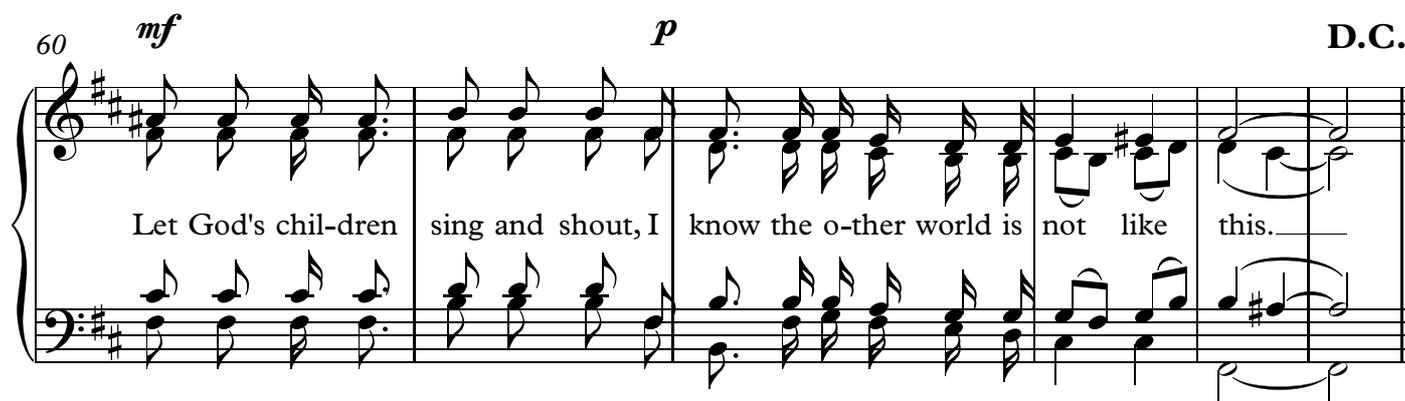
Give me the gold wi- thout a-ny dross, I know the o-ther world is not like this.

56 *mf* *p*



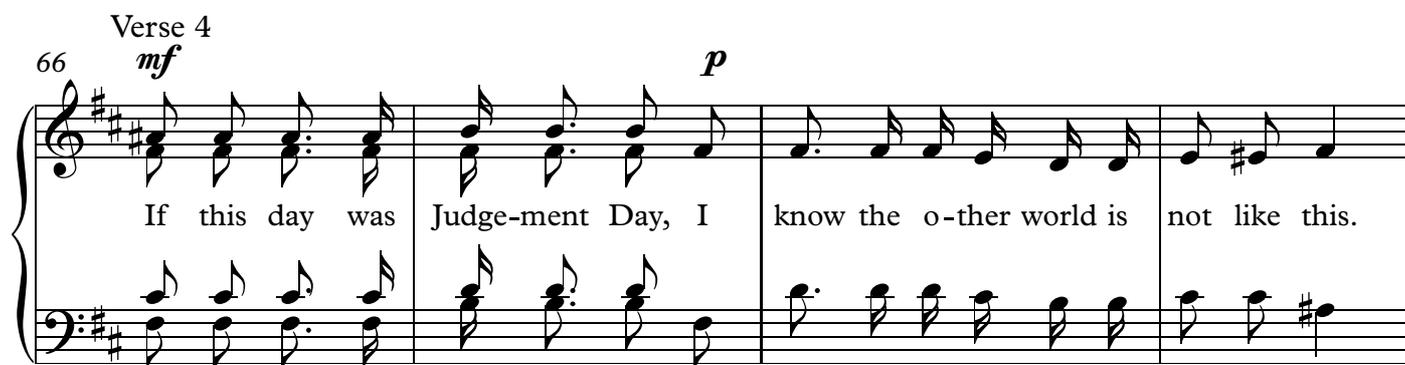
Swing low, cha-ri-ot in - to the south, I know the o-ther world is not like this.

60 *mf* *p* D.C.



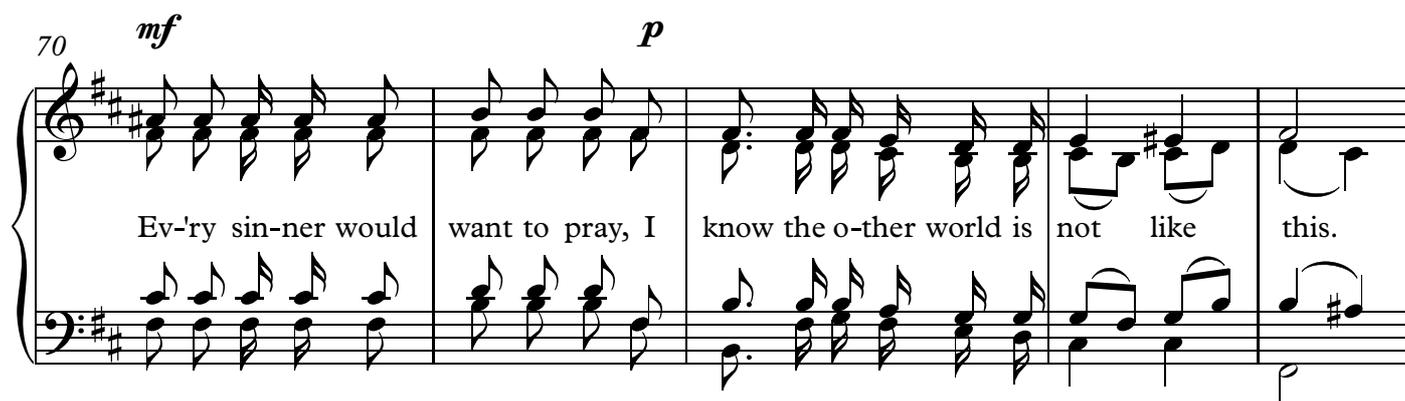
Let God's chil-dren sing and shout, I know the o-ther world is not like this.

Verse 4
66 *mf* *p*



If this day was Judge-ment Day, I know the o-ther world is not like this.

70 *mf* *p*



Ev-ry sin-ner would want to pray, I know the o-ther world is not like this.

75 *mf* *p*

Trou-ble, it comes like a gloo-my cloudy, I know the o-ther world is not like this.

79 *mf* *p* **D.C.**

Ga-thers thick and thun-ders loud, I know the o-ther world is not like this.

Coda after final chorus

85 *p* *rit.* **Fine**

Run, Ma - ry, run!

Footnotes: a starting point for further investigation:
please note the contradictory nature of some detail.

1. *Go down Moses*: the opening verse was published by the Jubilee Singers in 1872 and in the first edition of "*The Story of the Jubilee Singers: With Their Songs*", by J.B.T. Marsh in 1876. It originally had twenty-four stanzas!! The earliest recorded use of the song was as a rallying anthem for the Contrabands at Fort Monroe sometime before July 1862 and the presumption was made that it was composed for them. L.C. Lockwood, Chaplain of the Contrabands, stated in the published sheet music that the song was from Virginia, and dated from about 1853. This published version of "*Oh! Let My People Go: The Song of the Contrabands*", (1862) was arranged by Thomas Baker. (see back cover)
2. *Deep River* was also published in the first edition of "*The Story of the Jubilee Singers: With Their Songs*", by J.B.T. Marsh in 1876. By 1917, when Henry Thacker Burleigh completed the last of his several influential arrangements, the song had become very popular in recital.
3. *Little David*: Harry Thacker Burleigh published a version in 1921.
4. *Steal Away* / 8. *Swing Low, Sweet Chariot* : both songs are credited to Wallis Willis, a freedman, and were written sometime before 1862. The Reverend Alexander Reid, a minister at the Old Spencer Academy (a Choctaw Boarding School) near Hugo, Oklahoma heard Wallis Willis singing these two songs; he transcribed the words and melodies and sent the music to the Jubilee Singers of Fisk University in Nashville, Tennessee. The Jubilee Singers popularized these songs during a tour of the United States and Europe and they also made the first known recording of "*Swing Low Sweet Chariot*" in 1909. Nat Turner is said to have used "*Steal Away*" as a callout song to his followers in 1831 in Southampton, Virginia, when he led a short-lived revolt resulting in the deaths of 55 white people and the eventual execution of up to 200 slaves.
5. *Nobody Knows* was published in the first anthology of spirituals (137 songs) called "*Slave Songs of the United States*" in 1867 where it appears as "*Nobody Knows The Trouble I've Had*" with additional verses. The Jubilee Singers sang a song (published in 1872) entitled "*Nobody knows the trouble I see,*" with a similar chorus but with a different tune and words.
6. *Kum ba yah*: the two earliest versions, whose year of origin is known for certain, were both collected in 1926. One was submitted as a high school collecting project by a student named Minnie Lee to her teacher, Julian P. Boyd. This version, collected in Alliance, North Carolina, was a manuscript featuring lyrics but no music. The other 1926 version was recorded on wax cylinder by Robert Winslow Gordon, founder of what began as the Library of Congress's Archive of Folk Song.
7. *Joshua Fit the Battle of Jericho* is believed to have been composed in the first half of the 19th century. Some references suggest that it was copyrighted by Jay Roberts in 1865. The first recorded version was by the Jubilee Singers on Paramount Records in 1922.
9. *Down by the Riverside* was not published until 1918 in "*Plantation Melodies: A Collection of Modern, Popular and Old-time Negro-Songs of the Southland*". Yet again this song was first recorded by the Jubilee Quartet in 1920.
10. *Go Tell It on the Mountain* was compiled by John Wesley Work, Jr., the first Afro American collector of spirituals and dates back to at least 1865. It is considered to be a Christmas carol.
11. *Peter ring dem bells* is a secret prayer-meeting song that was sung by Thomas Yess, a blacksmith and a slave. He especially sang it when any one confessed religion. Thomas Yess was a man whose heart was given to these songs, for in the neighbourhood where he lived, it seemed like a prayer-meeting did not go on well without him!
- 12 *Run Mary Run* was published in "*The Book of American Negro Spirituals*" by J. W. Johnson, & J. R. Johnson, 1926

