

Freedom Cantata

by Warren Bull

Piano Vocal Score

2022

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MUSIC: OVERTURE

Leadsheet

Cantata Overture

RM

♩ = 66

A "Change Will Not Come"

Asus7

D

D9/F#

G6

G6 D

Musical notation for the first staff of "Change Will Not Come". It begins with a treble clef, a key signature of two sharps (F# and C#), and a 12/8 time signature. The melody starts with a whole rest, followed by a series of eighth and quarter notes. Chords are indicated above the staff: Asus7, D, D9/F#, G6, and G6 D.

Musical notation for the second staff of "Change Will Not Come". It continues the melody from the first staff. Chords indicated above the staff are D/F#, Bm, G6, D, D, and D9/F#.

Musical notation for the third staff of "Change Will Not Come". It continues the melody. Chords indicated above the staff are G6, D, Gmaj9, /G# A, and Gm/D. A tempo change to ♩ = 95 and a key change to one flat (F major) are indicated at the end of the staff.

"Good Trouble"

B 1st: Am/E
2nd: Am

Am/E
Am

Musical notation for the first staff of "Good Trouble". It begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The melody consists of eighth and quarter notes. Chords indicated above the staff are Am/E and Am.

Musical notation for the second staff of "Good Trouble". It continues the melody. Chords indicated above the staff are Am, E7sus, Am, Dm, F, G7, and Am.

Musical notation for the third staff of "Good Trouble". It continues the melody. Chords indicated above the staff are Am, E7sus, Am, Dm, F, G7, and C.

"Harriet Tubman"

C

C

G

C

G

Musical notation for the first staff of "Harriet Tubman". It begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The melody consists of eighth and quarter notes. Chords indicated above the staff are C, G, C, and G.

Cantata Overture

28 F C/E Dm G C G

31 C G C *accel.*

D ♩ = 110
"The Boat"
F C C

38 F C D G Am/C

41 D G Am/G

E "1619"
G D Bm Em7

48 A

Repeat and fade
52 D A7

[TEACHER enters stage right, stops mid-stage and speaks to audience]

TEACHER: Students! I'm sure we all had a great time during our visit to the Fort Monroe National Monument. Stay here while I get our bus back to school straightened out. While you're waiting, you can watch the ships in the Chesapeake Bay or just enjoy the lovely (humid) Virginia weather.

[Enter DOCENT stage left]

TEACHER: Oh, good. Here's a docent. Will you please share your knowledge with these students while I find out about the buses?

[TEACHER rushes off stage right]

DOCENT: (to audience) "So what do you think? Did you learn more than you wanted to know about historic Fort Monroe? Do you think what happened here still applies to you and your friends? If you'd come here a hundred years ago, you wouldn't all have come from the same school because of segregation. Segregation based on race was outlawed nearly seventy years ago. Now, most students are in schools where either more than three quarters of their classmates are white or more than three quarters of their classmates are not white.

The story of Africans sold into slavery in America started right here in 1619. I should know. I was there.

Here come my friends to tell you more, Anthony and Isabella. They were here then, too.

[Enter ANTHONY and ISABELLA]

ISABELLA: We did not come here voluntarily.

ANTHONY: We were sold by our enemies in Africa to white slave dealers.

ISABELLA: We were taken in battle from those whites by other white men.

ANTHONY: And the sailors on the *White Lion* sold us again to settlers in North America.

ISABELLA: They took away our African names. We never saw our homes or families again.

ANTHONY: We survived. We started a new family. Finally, we were even freed.

SONG: 1619

I619

Warren Bull

D D6 D D6

A Verse 1

D A7 D A7

9 D A7 D A7

B Chorus

G D Bm Em7

17 A Gm rit. A7(b9)

C Verse 2

Dm a tempo A7 Dm A7

26 Dm A7 Dm /F G°7 Ab° A

Verse 3

30 Dm A7 Dm A7

vi - vors of the Span - ish sla - vers Spoils of bat - tle for pri - va - teer rai - ders

34 Dm Gm Dm/A Gm A7

Pi - rates hoped__ for si - lver and gold__ Found hu - man car - go in the hold. The

Verse 4

38 Dm A7 Dm A7

a tempo

raid - ers trad - ed wo - men and men For salt - ed pork, beans, and cack - el - ling hens__

42 Dm Gm E°7 Dm/A A aug7 Dm

rit.

Six - teen hun - dred and nine - teen Slave - 'ry star - ted here.

[ANTHONY and ISABELLA join CHORUS]

[CALHOUN enters stage left]

DOCENT: John C. Calhoun. You were not invited. You never came around here when you were alive.

CALHOUN: Nevertheless, I am here. I don't expect polite behavior from the likes of you. This account could never be complete without my contribution.

I was a Congressman, Secretary of War, Secretary of State, Vice President and, for many years, a Senator from South Carolina. I was the first man in Congress to declare two great and basic truths necessary to the wellbeing of our beloved country.

First, if a state determines a federal law to be unconstitutional, it can nullify that law within the borders of that state. A state has the absolute right to bow out of the Union.

Second, I tell you slavery is a positive good for both slaveholder and enslaved. I tell you, slavery is God's will as shown in Ephesians and Colossians where slaves are instructed to obey their masters. Allow me to explain.

SONG: CALHOUN

John C. Calhoun

W. Bull

Rubato ♩ = 50
Verse 1

Calhoun: Gm D7 Gm D7 Gm D7

'Tis eight-teen for - ty se - ven. I'm John C. Cal-houn. Al - low me now to pro - pose. Some times

5 Gm D7 **Faster: Bouncy** ♩ = 86 Gm D7 Gm D7

sla - ve - ry may be a boon. Now you take those poor An - go - lans stuck in that wat - er - y hell A

8 Gm D7 D7 A7 **Grave: Rubato** Gm D7

third had died al - rea - dy The rest would die as well. But those en - slaved,

12 Gm Dm D7 Gm B♭ D7 B♭

they _____ were saved. Li - ber - ty should be re - served for White men with brains and

16 **Rubato** F D7/F# Gm **Fast** ♩ = 90 Gm D7 Gm D7

nerve. Those folk? What a joke. Hear them dance, see them sing. They don't wor-ry a-bout a thing. Pro -

20 Gm Dm Gm Dm

tec - ted by their lo - ving _____ mas - ter A - lone they'd be a to - tal dis - as - ter

24 ♩ = 84 Gm E♭ D7

We care for them Cra - dle to grave.

28 Cm G°7/A rit. D7 G **8va**

Our re - li - gion makes them saved.

♩ = 115

32 **Chorus:** E7 Am E7 Am E7 Am E7 Am *molto rit.*

You have con - vinced us _____ just like be - fore. So we do not, sir _____ need to hear more. If you will

Rubato

37 Am/E E7 Am E7 Am

please leave the floor, you have con - vinced us, go out the door.

41 **Calhoun:** Gm Dm Gm Dm D7 Gm D7 Gm

My work is done you are wel - come Don't for - get me

♩ = 115

49 **Chorus:** Gm Dm D Gsus Gm

Ne - ver, ne - ver, ne - ver. Ne - ver.

Note: While Calhoun is facing the audience, his back to you, please feel free to mock him by gesture and facial expression. When he faces you, please act normally.

[Exit CALHOUN waving and preening]

[CHORUS boos]

DOCENT: Although many shared his point of view other people looked toward a different, freer future. People like Araminta Ross. You probably know her as Harriet Tubman, the most famous conductor on the underground railroad. She's too busy leading souls to heaven to meet with us here, but we'll tell you about her.

SONG: HARRIET TUBMAN

Harriet Tubman

W. Bull

(♩ = c. 100)

A

B F# B F#

Har - ri - et Tub - man was her cho - sen name Con - duc - tor on the north - bound free - dom train.

5 E B/D# C#m F# B F# B

They searched for her They searched in vain. This Mo - ses the Phar - aoh could not find

B

9 F# B B F#

May - be God just struck him blind. She nev - er lost a pas - sen - ger. They nev - er found her tracks. As

13 B F# E B/D# C#m F# B

soon as she de - liv - ered She'd turn and go right back. Like a rail - road un - der - neath the ground She

C

17 F# B F#

dis - ap - peared with - out a sound. War came the Gov'n - er asked "Would you please?"

21 B F# E G#m E B

We know you are just the one To bring gray backs to their knees. Down in South Car - o - li - na

25 E B/D# E B/D# F# B

It could not have been fin - er. Se - ven hun - dred slaves were — free.

29 F# B

Instrumental

DOCENT: Like Harriet Tubmann, enslaved people were not passive recipients of someone else's gift. They struck off chains and shackles and made certain they would never be bound again. Three brave men; Sheppard Mallory, Frank Butler and James Townsend; came right here and took critical steps toward emancipation. They challenged the way things had always been done. They broke the law. They made trouble.

SONG: GOOD TROUBLE

Good Trouble

Warren Bull

(♩ = c. 92)

Refrain

Trou-ble. They made trou-ble. Trou-ble. Good trou-ble. In

A Verse 1

eight - een six - ty - one The war had just be - gun To keep slaves birth to

9

graves ev - er the same that was the aim nev - er change. Not

B Verse 2

eve - ry - one a - greed Not Shep - pard Mall - o - ry He would not sit and wait. He just

17

had to be free He bold - ly made plans to flee. With Frank

C Verse 3

But - ler and James Town - send, they'd die or live free men. They stole a

25

boat. Stole them - selves to death or free - dom No one knew. No one could tell. Fort Mon -

D Verse 4

C C/B Am Em Am

roe was pre-pared to be at-tacked Might shoot them dead, ig-nore their

33 Em F E7 Am

plea, or send them back Three men brave. No long-er slaves.

E Refrain

Am Am

Trouble. They made trou-ble. Trou-ble. Good trou-ble.

F Verse 5

C Eb F C C Eb F

Re-bels came, we de-mand our prop-er-ty The na-tion's law won't let you set them

44 C C Bb F G

free Yan-kees said, to that, we a-gree. "Oh

G Verse 6

F C/E Eb Bb/D

say can you see" They used to be prop-er-ty From the

49 F C7 F

na-tion a-ban-doned You will leave emp-ty-hand-ed You

H Verse 7

Am Dm Bm7(b5) E Bm7(b5)

forced these men to build ram-parts with their hands For your war a-against us a-

Good Trouble

55 E Am E Am Am Em

cross God's sa - cred land ____ I deem them now con - tra - band.

I Refrain

A m E/G# A m/G A m/F# F E

Trouble. ____ They made trou-ble. ____ Trou-ble. ____ Good ____ trou-ble. ____

63 Instrumental A m E/G# A m/G A m/F# F E A m

DOCENT: Union General Benjamin F. Butler refused to return Mallory, Butler and Townsend to slavery. He could not set them free.

You see, the rebels insisted that Mallory, Townsend, and Butler were property, not men. The General replied, “OK, because you are at war with us, I can confiscate any property that could be used against us. These men are contrabands.”

By the end of the war, there were half a million contrabands who could no longer be bought or sold or told what they had to do.

You’ve heard about Abraham Lincoln’s Emancipation Proclamation. It immediately freed 50,000 people. Black men were allowed to enlist in the Union Army and thousands did.

Why do you think so many men risked their lives for a country that treated them like inferiors? I’ll let Frederick Douglass explain why.

SONG: ONCE LET THE BLACK MAN

Once Let the Black Man

W. Bull

Based on the words of Frederick Douglass

(♩ = c. 90)

Am E7sus Am E7sus Am E7sus Am Dm

Once let the black man get up-on his per-son

5 F G7 C Am E7sus Am Dm

the brass let-ters, U.-S., let him get an ea-gle let him get a mus-ket

9 Am D7 G7sus G7 C

bul-lets in his pock-et, no pow-er on earth can de-

12 Dm/F F/G G7 C/G G C

ny him the right to be a cit-i-zen.

DOCENT: Black people served the cause of freedom in other ways too.

[ANTHONY and ISABELLA step forward out of the chorus.]

ANTHONY: Most Union soldiers had never met a black person. They quickly found out what they had been told about “happy, carefree” slaves was nothing like the truth. Blacks directed soldiers along hidden paths, unknown to slaveholders. Black people told them where Confederates were and how many Confederates were collected there. They labored for the Union Army, gathered food, and hid escaped Union soldiers.

ISABELLA: Black folk made excellent spies. They came and went, unnoticed. The rebels discounted their presence. They were nearly invisible. They were everywhere. And I mean everywhere.

[ISABELLA fist bumps FEMALE SOLOIST #1. ANTHONY and ISABELLA return to the chorus.]

SONG: JEFFERSON DAVIS HOUSEHOLD

Jefferson Davis Household

W. Bull

Swing $\text{♩} = \text{♩}^3$
 $\text{♩} = \text{c. } 124$
 G

In the Jef - fer - son Da - vis house - hold A
 true sto - ry is told. A black maid read his let - ters and plans She
 shared them with the Un - ion com - mand. He left them out. She cleaned his room,
 He thought of her as a hu - man broom. But it nev - er en - tered his prej - u - diced head That the
 maid could be quite well - read.

[FEMALE SOLOIST #1 acknowledges FEMALE SOLOIST #2 then rejoins CHORUS]

SONG: THE BOAT

The Boat

W. Bull

A Verse 1

$\text{♩} = \text{c. } 116$

D A

That se - cret Se - ces - sion - ist i - ron - sid - ed boat S'posed to

5 A D A D

scare them Yanks 'n sink eve - ry - thing a float A Black spy hand - ed o - ver

8 Em/G A D

plans, sketch - es, and notes That's all she wrote.

B Verse 2

D A A D A

Old Abe Lin - coln said "Ma'am you're heav - en sent." These here plans a dis - as - ter will pre - vent

16 D Em/G A D

We'll build a Mon - i - tor quick as a wink. She will not sink. The Vir -

C Verse 3

D A A D A

gin - ia steamed from Nor - folk. The Mon - i - tor was there. Soon can - non balls flew right through the air.

25 D Em/G A D

Both ships left need - ing mi - nor re - pairs No win - ner there

D

Verse 4

Musical notation for Verse 4 of 'The Boat'. The score is in G major (one sharp) and 4/4 time. It consists of two staves of music. The first staff contains measures 1 through 3, and the second staff contains measures 4 through 6. Chord symbols are placed above the notes: D, A, A, D, A, and D. The lyrics are written below the notes. The second staff ends with a double bar line and the instruction 'Repeat and fade'.

Lat - er Lin - coln bor - rowed i - dle Un - ion troops Wrote up a plan. Con - fed - er - ates said, "Oops."

34 D Em/G A D **Repeat and fade**

Scut - tled the Mer - ri-mack in Ches - a-peake Bay. And ran a - way.

[FEMALE SOLOIST #2 rejoins CHORUS]

DOCENT: Remember freedom is never safe. There are always people who oppose liberty, who stand in the way of equality. You have to push forward to keep the gains of the past. You have to fight even harder to move ahead.

SONG: 1619 REPRISE

1619-Reprise

Warren Bull

A Verse 1

Musical notation for Verse 1, measures 1-9. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: A7sus, D, A7, D, A7, D, A7, D, A7. The lyrics are: I - ma - gine you ___ are in old Vir-gi-nia On the banks ___ of the Che - sa - peake Bay ___ A - cross from the ci - ty they call Nor - folk I - ma - gine it's ___ a sun - ny day.

B Verse 2: *Rubato*

Musical notation for Verse 2, measures 10-15. The key signature changes to one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Dm, Gm, Dm, Gm, Dm. The lyrics are: Here the first en - slaved Af - ri - cans Here the Con - tra - bands On these wa - ters i - ron - sides fought A se - cret wea - pon came to naught ___

C Verse 3

Musical notation for Verse 3, measures 16-24. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Dm, Gm, Dm, Gm, Dm. A triplet of eighth notes is marked with a '3' above it. The lyrics are: In Case - ment two in Fort Mon - roe Jef - fer - son Da - vis bound in chains Forced in - to shack - les. Shamed. His place with salves ex - changed.

1619-Reprise

28 Gm6 Em A7 Gm6 Em A7

Trou-ble. They made trou-ble. Trou-ble. Good Trou-ble. Free

D Verse 4

D A7 D A

Blacks and con - tra-bands took up arms and made a stand

36 D A7 D A7

Con - front - ed in bat - tle As men, not chat - tle.

E Verse 5

Dm Dm

Faced with brav - er - y Rebs tried knav - er - y En -

44 Gm Dm Gm Dm

slave or kill the men But noth - ing could stop them Sur -

F Verse 6

Gm Dm Gm Dm

ren - der - ing made more mar - tyrs So Black sold - iers fought on hard - er For the

52 Gm Dm Gm Dm

coun - try; you and me They shat - tered bonds of sla - ve - ry

56 Gm6 Em A7 Gm6 Em A7

Trou-ble. They made trou-ble. Trou-ble. Good Trou-ble.

Verse 7

G D (omit3) D7(omit3,5)

The death of sla - ve - ry. Was not full vic - to - ry. —

64 Was not e - qual - i - ty. — Not yet.

[TEACHER enters]

TEACHER: I'm sorry it took so long, but the bus is here now. Before you leave this place, listen to something Martin Luther King, Jr. said in 1963 as part of the March on Washington, D.C. for Jobs and Freedom.

*...if America is to be a great nation, this must become true.
 And so let freedom ring from the prodigious hilltops of New Hampshire.
 Let freedom ring from the mighty mountains of New York.
 Let freedom ring from the heightening Alleghenies of Pennsylvania.
 Let freedom ring from the snow-capped Rockies of Colorado.
 Let freedom ring from the curvaceous slopes of California.*

But not only that:

*Let freedom ring from Stone Mountain of Georgia.
 Let freedom ring from Lookout Mountain of Tennessee.
 Let freedom ring from every hill and molehill of Mississippi.
 From every mountainside, let freedom ring.
 And when this happens, and when we allow freedom ring, when we let it ring from every village
 and every hamlet, from every state and every city, we will be able to speed up that day when all
 of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will
 be able to join hands and sing in the words of the old Negro spiritual: Free at last! Free at last!
 Thank God Almighty, we are free at last!*

TEACHER: New leaders have come forward to continue lighting the path toward equality. There have been setbacks and obstructions, but we cannot be stopped. As the freedom song says, "we ain't gonna' let nobody turn us round." We draw inspiration from the past and the present from people like the first National Youth Poet Laureate, Amanda Gorman. Let us share some of her visionary wisdom with you.

SONG: THE LOSS THAT WE CARRY

The Loss That We Carry

Warren Bull

Lyrics adapted from Amanda Gorman's poem
The Hill We Must Climb.

(♩ = c. 100)

Verse I

D G D A D G D /C#

The loss that we car - ry, a sea we must wade We've braved the

7 Bm /A G Gm/Bb A D G D G D

bel-ly of the beast We've learned that qui-et is not peace The norms of what just

Verse II

13 A D A G

is Are not jus - tice A na - tion that is simp - ly un - fin -

18 A D G D G D

- ished We have been slowed but not di - min - ished. We lay down our arms

Verse III

23 A D A D A7 Bm

To o - pen our arms Not of - ring harm, but har - mo - ny

29 G A D G D G D

Through grief and pain we hoped and we grew. From our in -

Verse IV

34 A D A D A7 Bm

cep - tion We sought re - demp - tion Auth - or - ing laugh - ter to our - selves

40 G A D G D G D

U - ni - ted no mat - ter where we might dwell The truth is what we

The Loss That We Carry

Verse V

45 A D A D A7
 trust _____ His - tory looks at _____ us _____ Not stopped by in - ti - mi - da -

50 Bm G A D G D G D
 - tion We lead our _____ own _____ ge - ne - ra - tion. Dawn blooms as we free

Verse VI

56 A D G D /C#
 it _____ And brave - ly we see it Free - dom for

60 Bm /A G Gm/Bb 3 A D G D
 you and it's for me _____ To - geth - er we can walk in peace. _____

[ANTHONY and ISABELLA come forward]

ANTHONY: We also draw inspiration and renew our determination from people like Barack Obama. The words of the next song are taken from his speeches.

ISABELLA: You are invited to sing with us on the next song. The music is printed in the program.

SONG: CHANGE WILL NOT COME

Change Will Not Come

Warren Bull

Lyrics inspired by Barack Obama

Asus7 A D D9/F# G6 G6 D

Change will not come while we wait for a - no - ther. ____

4 D/F# Bm G6 D D D9/F#

Change will not come ____ while we wait kill - ing time. We are the ones

7 G6 D Gmaj9 /G# A Gm/Bb D

we've been ____ wait - ing for. We are the change we seek.

Change Will Not Come

B

D D9/F# G6 G6 D D/F# Bm G6 D

Hope will not come while we wait for a-no-ther. — Hope will not come — while we wait kill-ing time.

14

D D9/F# G6 D Gmaj9 /G# A Gm/Bb D

We are the ones we've been — wait-ing for. We are the hope we seek.

C

D D9/F# G6 G6 D D/F# Bm G6 D

Peace will not come while we wait for a-no-ther. — Peace will not come — while we wait kill-ing time.

22

D D9/F# G6 D Gmaj9 /G# A Gm/Bb D

We are the ones we've been — wait-ing for. We are the Peace we seek.

Change Will Not Come

D

D D9/F# G6 G6 D D/F# Bm G6 D

Love will not come while we wait for a-no-ther. — Love will not come — while we wait kill-ing time.

26

D D9/F# G6 D Gmaj9 /G#A Gm/Bb D

We are the ones we've been — wait-ing for. We are the love we seek.

30

30

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature has two sharps (F# and C#). The score is divided into two systems. The first system covers measures 26-29, and the second system covers measures 30-33. Chord symbols are placed above the vocal line. The piano accompaniment includes chords and melodic lines in both hands.

[exit CHORUS & TEACHER]

[END OF CANTATA]

SATB SCORES

Harriet Tubman

for SATB Voices

Warren Bull

A $\text{♩} = 100$

B F# B F#

Soprano
Har-ri-et Tub-man was her cho-sen name Con-duc-tor on the north-bound free-dom train.

Alto
Har-ri-et Tub-man was her cho-sen name Con-duc-tor on the north-bound free-dom train.

Tenor
Har-ri-et Tub-man was her cho-sen name Con-duc-tor on the north-bound free-dom train.

Bass
Har-ri-et Tub-man was her cho-sen name Con-duc-tor on the north-bound free-dom train.

5 E B/D# C#m F# B F# B

They searched for her They searched in vain. This Mo - ses the Phar-oah could not find.

They searched for her They searched in vain. This Mo - ses the Phar-oah could not find.

They searched for her They searched in vain. This Mo - ses the Phar-oah could not find.

They searched for her They searched in vain. This Mo - ses the Phar-oah could not find.

9 F# B B F#

May - be God just struck him blind. She nev - er lost a pas-sen-ger. They nev - er found her tracks. As

May - be God just struck him blind. She nev - er lost a pas-sen-ger. They nev - er found her tracks. As

May - be God just struck him blind. She nev - er lost a pas-sen-ger. They nev - er found her tracks. As

May - be God just struck him blind. She nev - er lost a pas-sen-ger. They nev - er found her tracks. As

13

B F# E B/D# C#m F# B

soon as she de-liv-ered She'd turn and go right back. Like a rail-road un-der-neath the ground She

soon as she de-liv-ered She'd turn and go right back. Like a rail-road un-der-neath the ground She

soon as she de-liv-ered She'd turn and go right back. Like a rail-road un-der-neath the ground She

soon as she de-liv-ered She'd turn and go right back. Like a rail-road un-der-neath the ground She

17

F# B F#

C

dis - ap - peared with-out a sound. War came the Gov'n-er asked "Would you please?"

dis - ap - peared with-out a sound. War came the Gov'n-er asked "Would you please?"

dis - ap - peared with-out a sound. War came the Gov'n-er asked "Would you please?"

dis - ap - peared with-out a sound. War came the Gov'n-er asked "Would you please?"

21

B F# E G#m E B

We know you are just the one to bring gray backs to their knees. Down in South Car-o - li - na

We know you are just the one to bring gray backs to their knees. Down in South Car-o - li - na

We know you are just the one to bring gray backs to their knees. Li - na

We know you are just the one to bring gray backs to their knees. Li - na

25 *instrumental*

The musical score consists of four staves. The first staff is a vocal line with lyrics: "It could not have been fin - er. Se-ven hun-dred slaves were free." Above this staff are guitar chords: E, B/D#, E, B/D#, F#, B, F#, B. The second staff is a vocal line with the same lyrics. The third staff is a vocal line with lyrics: "Fin - er. Se-ven hun-dred slaves were free." The fourth staff is a vocal line with the same lyrics. The music is in the key of E major (indicated by four sharps) and 4/4 time. The first staff has a treble clef, and the fourth staff has a bass clef. The second and third staves have a treble clef. The word "instrumental" is written above the first staff.

It could not have been fin - er. Se-ven hun-dred slaves were free.

It could not have been fin - er. Se-ven hun-dred slaves were free.

Fin - er. Se-ven hun-dred slaves were free.

Fin - er. Se-ven hun-dred slaves were free.

Good Trouble

for SATB Voices

W. Bull

Refrain
♩ = 92

Soprano
Trou-ble... They made trou-ble... Trou-ble... Good trou-ble... In

Alto
Trou-ble... They made trou-ble... Trou-ble... Good trou-ble... In

Tenor
Trou-ble... They made trou-ble... Trou-ble... Good trou-ble... In

Bass
Trou-ble... They made trou-ble... Trou-ble... Good trou-ble... In

A Verse 1

eight- een six - ty one... The war had just be - gun... To keep slaves birth to

eight- een six - ty one... The war had just be - gun... To keep slaves birth to

eight- een six - ty one... The war had just be - gun... To keep slaves birth to

eight- een six - ty one... The war had just be - gun... To keep slaves birth to

graves ev - er the same that was the aim nev - er change. Not

graves Same Aim Change. Not

graves Same Aim Change. Not

graves Same Aim Change. Not

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B Verse 2

13

Am Em Am Em Em E/G# Am

eve - ry one a - greed Not Shep - pard Mall - o - ry — He would not sit and wait. He just

eve - ry one a - greed Not Shep - pard Mall - o - ry — He would not sit and wait. He just

eve - ry one a - greed Not Shep - pard Mall - o - ry — He would not sit and wait. He just

eve - ry one a - greed Not Shep - pard Mall - o - ry — He would not sit and wait.

17

E⁵ Em Em E Am

had to be free He bold - ly made plans to flee. With Frank

had to be free He bold - ly made plans to flee. With Frank

had to be free He bold - ly made plans to flee. With Frank

had to be free He bold - ly made plans to flee. With Frank

C Verse 3

21

Am Em Am Em Em E Am Em

But - ler and James Town - send, — they'd die or live free men. They stole a

But - ler and James Town - send, — they'd die or live free men. They stole a

But - ler and James Town - send, — they'd die or live free men. They stole a

But - ler and James Town - send, — they'd die or live free men. They stole a

25 Am Em Am Am Em Am Em Am G7

boat. Stole them-selves to death or free-dom No one knew. No one could tell. Fort Mon

boat. Selves Free-dom Knew. No one could tell. Fort Mon

boat. Selves Free-dom Knew. No one could tell. Fort Mon

boat. Selves Free-dom Knew. No one could tell. Fort Mon

D Verse 4

30 C C/B Am Em Am

roe was pre-pared to be at - tacked Might shoot them dead, ig - nore their

roe was pre-pared to be at - tacked Might shoot them dead, ig - nore their

roe was pre-pared to be at - tacked Might shoot them dead,

roe was pre-pared to be at - tacked Might shoot them dead,

33 Em F E7 Am

plea, or send them back Three men brave. No long - er slaves.

Plea Back Brave. No long - er slaves.

Plea Back Brave. No long - er slaves.

Plea Back Brave. No long - er slaves.

E Refrain

37

Am Am

Trou-ble.____ They made trou-ble____ Trou-ble.____ Good_ trou-ble.____

Trou-ble.____ They made trou-ble.____ Trou-ble.____ Good_ trou-ble.____

Trou-ble.____ They made trou-ble.____ Trou-ble.____ Good_ trou-ble.____

Trou-ble.____ They made trou-ble.____ Trou-ble.____ Good_ trou-ble.____

F Verse 5

41

C Eb F C C Eb F

Re-bels came, we de-mand our prop - er - ty The na - tion's law won't let you set them

Re-bels came, we de-mand our prop - er - ty The na - tion's law won't let you set them

Re-bels came, we de-mand our prop - er - ty The na - tion's law won't let you set them

Re-bels came, we de-mand our prop - er - ty The na - tion's law won't let you set them

44

C C Bb F G

free Yan - kees said, to that, we a - gree. "Oh

free Yan - kees said, to that, we a - gree. "Oh

free Yan - kees said, to that, we a - gree. "Oh

free Yan - kees said, to that, we a - gree. "Oh

G Verse 6

47 F C/E Eb Bb/D

say can you see" They used to be prop - er - ty From the

say can you see" They used to be prop - er - ty From the

say can you see" They used to be prop - er - ty From the

say can you see" They used to be prop - er - ty From the

49 F C7 F

na - tion a - ban - doned You will leave emp - ty hand - ed You

na - tion a - ban - doned You will leave emp - ty hand - ed You

na - tion a - ban - doned You will leave emp - ty hand - ed You

na - tion a - ban - doned You will leave emp - ty hand - ed You

H Verse 7

52 Am Dm Bm7(b5) E Bm7(b5)

forced these men to build ram-parts with their hands For your war a-against us a -

forced these men to build ram-parts with their hands Ooh a -

forced these men to build Hands Ooh a -

forced these men to build Hands Ooh a -

55

E Am E Am Am Em

cross God's sa - cred land_ I deem them now con - tra - band.

cross God's sa - cred land_ I deem them now con - tra - band.

cross God's sa - cred land_ I deem them now con - tra - band.

cross God's sa - cred land_ I deem them now con - tra - band.

I Refrain

59

Am E/G# Am/G Am/F# F E

Trou-ble.____ They made trou-ble.____ Trou-ble.____ Good. Trou-ble.

Trou-ble.____ They made trou-ble.____ Trou-ble.____ Good. trou - ble.____

Trou-ble.____ They made trou-ble.____ Trou-ble.____ Good. trou - ble.____

Trou-ble.____ They made trou-ble.____ Trou-ble.____ Good. trou - ble.____

63 *Instrumental*

Am E/G# Am/G Am/F# F E Am

1619 - Reprise

for SATB Voices

Warren Bull

♩ = 100

A Verse 1

Soprano *A7(sus4)* *D* *A7* *D*
I - ma-gine you_ are_ in old Vir-gi-nia On the banks of_ the

Alto
I - ma-gine you_ are_ in old Vir-gi-nia On the banks of_ the

Tenor
I - ma-gine you_ are_ in old Vir-gi-nia On the banks of_ the

Bass
I - ma-gine you_ are_ in old Vir-gi-nia On the banks of_ the

5 *A7* *D* *A7* *D*
Che-sa-peake Bay_ A - cross from the ci - ty they call Nor-folk I - ma-gine it's_ a sun-ny

Che-sa-peake Bay_ A - cross from the ci - ty they call Nor-folk I - ma-gine it's_ a sun-ny

Che-sa-peake Bay_ A - cross from the ci - ty they call Nor-folk I - ma-gine it's_ a sun-ny

Che-sa-peake Bay_ A - cross from the ci - ty they call Nor-folk I - ma-gine it's_ a sun-ny

9 *A7* *Dm* *A7*
day.

day.

day.

day.

B Verse 2

12 Dm

Here the first en-slaved Af - ri - cans Here the Con-tra - bands On these

Here the first en-slaved Af - ri - cans Here the Con-tra - bands On these

Here the first en-slaved Af - ri - cans Here the Con-tra - bands On these

Here the first en-slaved Af - ri - cans Here the Con-tra - bands On these

16 Gm Dm Gm Dm

wa-ters i - ron-sides fought A se-cret wea-pon came to naught

wa-ters i - ron-sides fought A se-cret wea-pon came to naught

wa-ters i - ron-sides fought A se-cret wea-pon came to naught

wa-ters i - ron-sides fought A se-cret wea-pon came to naught

C Verse 3

20 Dm

In Case-ment two in Fort Mon - roe Jef-fer-son Da-vis bound in chains

In Case-ment two in Fort Mon - roe Jef-fer-son Da-vis bound in chains

In Case-ment two in Fort Mon - roe Jef-fer-son Da-vis bound in chains

In Case-ment two in Fort Mon - roe Jef-fer-son Da-vis bound in chains

24

Gm Dm Gm Dm

Forced in - to shack-les. Shamed. His place with salves ex - changed.

Forced in - to shack-les. Shamed. His place with salves ex - changed.

Forced in - to shack-les. Shamed. His place with salves ex - changed.

Forced in - to shack-les. Shamed. His place with salves ex - changed.

28

Gm⁶ Em A⁷ Gm⁶ Em A⁷

Trou-ble. They made trou-ble. Trou-ble. Good_ Trou-ble. Free

Trou-ble. They made trou-ble. Trou-ble. Good_ Trou-ble. Free

Trou-ble. They made trou-ble. Trou-ble. Good_ Trou-ble. Free

Trou-ble. They made trou-ble. Trou-ble. Good_ Trou-ble. Free

D Verse 4

32

D A⁷ D A

Blacks and con - tra - bands_ took up arms and made a stand_

Blacks and con - tra - bands_ took up arms and made a stand_

Blacks and con - tra - bands_ took up arms and made a stand_

Blacks and con - tra - bands_ took up arms and made a stand_

36

D A⁷ D A⁷

Con - front - ed in bat - tle As men, — not chat - tle.

Con - front - ed in bat - tle As men, — not chat - tle.

Con - front - ed in bat - tle As men, — not chat - tle.

Con - front - ed in bat - tle As men, — not chat - tle.

E Verse 5

40

Dm Dm

Faced with brav-er-y — Rebs tried knav-er-y — En -

Faced with brav-er-y — Rebs tried knav-er-y — En -

Faced with brav-er-y — Rebs tried knav-er-y — En -

Faced with brav-er-y — Rebs tried knav-er-y — En -

44

Gm Dm Gm Dm

slave or kill the men But noth-ing could stop them Sur -

slave or kill the men But noth-ing could stop them Sur -

slave or kill the men But noth-ing could stop them Sur -

slave or kill the men But noth-ing could stop them Sur -

F Verse 6

48

Gm Dm Gm Dm

ren-der-ing made more mar-tyrs So Black sold-iers fought on hard-er For the

ren-der-ing made more mar-tyrs So Black sold-iers fought on hard-er For the

ren-der-ing made more mar-tyrs So Black sold-iers fought on hard-er For the

ren-der-ing made more mar-tyrs So Black sold-iers fought on hard-er For the

52

Gm Dm Gm Dm

coun-try; you and me They shat-tered bonds of sla - ve - ry

coun-try; you and me They shat-tered bonds of sla - ve - ry

coun-try; you and me They shat-tered bonds of sla - ve - ry

coun-try; you and me They shat-tered bonds of sla - ve - ry

56

Gm⁶ Em A⁷ Gm⁶ Em A⁷

Trou-ble. They made trou-ble. Trou-ble. Good__ Trou-ble

Trou-ble. They made trou-ble. Trou-ble. Good__ Trou-ble

Trou-ble. They made trou-ble. Trou-ble. Good__ Trou-ble

Trou-ble. They made trou-ble. Trou-ble. Good__ Trou-ble

G Verse 7

60 D(omit3) D7(omit3)

The death of sla - ve - ry. Was not full vic - to - ry.____

The death of sla - ve - ry. Was not full vic - to - ry.____

The death of sla - ve - ry. Was not full vic - to - ry.____

The death of sla - ve - ry. Was not full vic - to - ry.____

64 D(b6) D(omit3) D(add4) D(omit3)

Was not e - qual - i - ty.____ Not yet.

Was not e - qual - i - ty.____ Not yet.

Was not e - qual - i - ty.____ Not yet.

Was not e - qual - i - ty.____ Not yet.

The Loss That We Carry

for SATB Voices

Warren Bull

♩ = 100

Verse I

Soprano D G D A D G D D/C#
The loss that we car - ry, _____ a sea we mustwade We've braved the

Alto
The loss that we car - ry, _____ a sea we mustwade We've braved the

Tenor
The loss that we car - ry, _____ a sea we mustwade We've braved the

Bass
The loss that we car - ry, _____ a sea we mustwade We've braved the

7 Bm /A G Gm/Bb A D G D G D
bel-ly of the beast _____ We've learned that qui-et _____ is not peace _____ The norms of what just

bel-ly of the beast _____ We've learned that qui-et _____ is not peace _____ The norms of what just

bel-ly of the beast _____ We've learned that qui-et _____ is not peace _____ The norms of what just

bel-ly of the beast _____ We've learned that qui-et _____ is not peace _____ The norms of what just

Verse II

13 A D A G
is Are not jus - tice _____ A na - tion that is simp - ly _____ un - fin -

is Are not jus - tice _____ A na - tion that is simp - ly _____ un - fin -

is Are not jus - tice _____ A na - tion that is simp - ly _____ un - fin -

is Are not jus - tice _____ A na - tion that is simp - ly _____ un - fin -

18

A D G D G D

- ished We have been slowed but not di-min-ished. We lay down our arms

- ished We have been slowed but not di-min-ished. We lay down our arms

- ished We have been slowed but not di-min-ished. We lay down our arms

- ished We have been slowed but not di-min-ished. We lay down our arms

Verse III

23

A D A D A⁷ Bm

To o-pen our arms Not of-ring harm, but har-mo-ny

To o-pen our arms Not of-ring harm, but har-mo-ny

To o-pen our arms Not of-ring harm, but har-mo-ny

To o-pen our arms Not of-ring harm, but har-mo-ny

29

G A D G D G D

Through grief and pain we hoped and we grew. From our in -

Through grief and pain we hoped and we grew. From our in -

Through grief and pain we hoped and we grew. From our in -

Through grief and pain we hoped and we grew. From our in -

Verse IV

34 A D A D A7 Bm

cep - tion We sought re - demp - tion Auth - or - ing laugh - ter to our - selves...

cep - tion We sought re - demp - tion Auth - or - ing laugh - ter to our - selves...

cep - tion We sought re - demp - tion Auth - or - ing laugh - ter to our - selves...

cep - tion We sought re - demp - tion Auth - or - ing laugh - ter to our - selves...

40 G A D G D G D

U - ni - ted no mat - ter where we might dwell The truth is what we...

U - ni - ted no mat - ter where we might dwell The truth is what we...

U - ni - ted no mat - ter where we might dwell The truth is what we...

U - ni - ted no mat - ter where we might dwell The truth is what we...

Verse V

45 A D A D A7

... trust ... His - tory looks at ... us ... Not stopped by in - ti - mi - da -

... trust ... His - tory looks at ... us ... Not stopped by in - ti - mi - da -

... trust ... His - tory looks at ... us ... Not stopped by in - ti - mi - da -

... trust ... His - tory looks at ... us ... Not stopped by in - ti - mi - da -

50

Bm G A D G D G D

- tion We lead our own ge - ne - ra - tion. Dawn blooms as we free

- tion We lead our own ge - ne - ra - tion. Dawn blooms as we free

- tion We lead our own ge - ne - ra - tion. Dawn blooms as we free

- tion We lead our own ge - ne - ra - tion. Dawn blooms as we free

Verse VI

56

A D G D D/C#

it And brave - ly we see it Free - dom for

it And brave - ly we see it Free - dom for

it And brave - ly we see it Free - dom for

it And brave - ly we see it Free - dom for

60

Bm /A G Gm/Bb A D G D

you and it's for me To - geth - er we can walk in peace.

you and it's for me To - geth - er we can walk in peace.

you and it's for me To - geth - er we can walk in peace.

you and it's for me To - geth - er we can walk in peace.

Change Will Not Come

for SATB Voices

Warren Bull

♩. = 60

A

Soprano *A7(sus4)* *D* *D⁹/F#* *G⁶* *G⁶ D*
Change will not come while we wait for a - no - ther.

Alto
Change will not come while we wait for a - no - ther.

Tenor
Change will not come while we wait for a - no - ther.

Bass
Change will not come while we wait for a - no - ther.

4 *D/F#* *Bm* *G⁶* *D* *D* *D⁹/F#*
Change will not come_ while we wait kill - ing time. We are the ones

Change will not come_ while we wait kill - ing time. We are the ones

Change will not come_ while we wait kill - ing time. We are the ones

Change will not come_ while we wait kill - ing time. We are the ones

7 *G⁶* *D* *Gmaj⁹* */G# A* *Gm/Bb* *D*
we've been_ wait - ing for. We are the change we seek.

we've been_ wait - ing for. We are the change we seek.

we've been_ wait - ing for. We are the change we seek.

we've been_ wait - ing for. We are the change we seek.

B

10

D D⁹/F# G⁶ G⁶ D D/F# Bm G⁶ D

Hope will not come while we wait for a-no-ther... Hope will not come while we wait kill-ing time.

Hope will not come while we wait for a-no-ther... Hope will not come while we wait kill-ing time.

Hope will not come while we wait for a-no-ther... Hope will not come while we wait kill-ing time.

Hope will not come while we wait for a-no-ther... Hope will not come while we wait kill-ing time.

14

D D⁹/F# G⁶ D Gmaj⁹ /G# A Gm/Bb D

We are the ones we've been wait-ing for. We are the hope we seek.....

We are the ones we've been wait-ing for. We are the hope we seek.....

We are the ones we've been wait-ing for. We are the hope we seek.....

We are the ones we've been wait-ing for. We are the hope we seek.....

C

18

D D⁹/F# G⁶ G⁶ D D/F# Bm G⁶ D

Peace will not come while we wait for a-no-ther... Peace will not come while we wait kill-ing time.

Peace will not come while we wait for a-no-ther... Peace will not come while we wait kill-ing time.

Peace will not come while we wait for a-no-ther... Peace will not come while we wait kill-ing time.

Peace will not come while we wait for a-no-ther... Peace will not come while we wait kill-ing time.

22

D D⁹/F# G⁶ D Gmaj⁹ /G# A Gm/Bb D

We are the ones we've been wait-ing for. We are the peace we seek._____

We are the ones we've been wait-ing for. We are the peace we seek._____

We are the ones we've been wait-ing for. We are the peace we seek._____

We are the ones we've been wait-ing for. We are the peace we seek._____

D

26

D D⁹/F# G⁶ G⁶ D D/F# Bm G⁶ D

Love will not come while we wait for a-no-ther... Love will not come while we wait kill-ing time.

Love will not come while we wait for a-no-ther... Love will not come while we wait kill-ing time.

Love will not come while we wait for a-no-ther... Love will not come while we wait kill-ing time.

Love will not come while we wait for a-no-ther... Love will not come while we wait kill-ing time.

30

D D⁹/F# G⁶ D Gmaj⁹ /G# A Gm/Bb D

We are the ones we've been wait-ing for. We are the love we seek._____

We are the ones we've been wait-ing for. We are the love we seek._____

We are the ones we've been wait-ing for. We are the love we seek._____

We are the ones we've been wait-ing for. We are the love we seek._____