

## FOREWORD

*Free, My Lord, Free At Las'* is the finale of *They Called Her Moses*, a cantata based upon the life of Harriet Tubman, in which the songs of her time and her people are utilized to tell the story of a journey to freedom on the underground railroad.

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# Free, My Lord, Free At Las'

For Four-Part Chorus of Mixed Voices  
with Piano Accompaniment

Based on traditional Negro material

Robert De Cormier and  
Donald McKayle

Bright and driving

Soprano  
Alto  
Tenor  
Bass

Slav - 'ry chain done broke at las', \_\_\_ broke at las', \_\_\_

Slav - 'ry chain done broke at las', \_\_\_ broke at las', \_\_\_

Slav - 'ry chain done broke at las', \_\_\_ broke at las', \_\_\_

Slav - 'ry chain done broke at las', \_\_\_ broke at las', \_\_\_

Piano

Bright and driving

broke at las', \_\_\_ Slav - 'ry chain done broke at las', \_\_\_ I'm gon - na

broke at las', \_\_\_ Slav - 'ry chain done broke at las', \_\_\_ I'm gon - na

broke at las', \_\_\_ Slav - 'ry chain done broke at las', \_\_\_ I'm gon - na

broke at las', \_\_\_ Slav - 'ry chain done broke at las', \_\_\_ I'm gon - na

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Oh, my Lord, how I did suffer in the  
praise God 'til I die. — Oo —  
praise God 'til I die. — Oo —  
praise God 'til I die. — Oo —  
praise God 'til I die. — Oo —

dun-geon and the chains, — An' the days I went with head bowed down an' my  
Oh — an' my  
Oh — an' my  
Oh — an' my  
Oh — an' my  
Oh — an' my

brok-en flesh in pain. —

brok-en flesh in pain. — O, breth-er-en, Slav-'ry chain done broke at las', —

brok-en flesh in pain. — O, breth-er-en, Slav-'ry chain done broke at las', —

brok-en flesh in pain. — O, breth-er-en, Slav-'ry chain done broke at las', —

brok-en flesh in pain. — O, breth-er-en, Slav-'ry chain done broke at las', —

broke at las', — broke at las', — Slav-'ry chain done broke at las', — I'm gon-na

broke at las', — broke at las', — Slav-'ry chain done broke at las', — I'm gon-na

broke at las', — broke at las', — Slav-'ry chain done broke at las', — I'm gon-na

broke at las', — broke at las', — Slav-'ry chain done broke at las', — I'm gon-na

Solo

Way down in that val-ley, a -  
 praise God 'til I die. — Oh —  
 praise God 'til I die. — Oh —  
 praise God 'til I die. — Oh —  
 praise God 'til I die. — Oh —

This system contains five vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Way down in that val-ley, a - praise God 'til I die. — Oh —". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

pray-in' on my knees, I asked my Lord to hear me, an' to  
 Oh —  
 Oh —  
 Oh —  
 Oh —

This system contains five vocal staves and a piano accompaniment. The lyrics are: "pray-in' on my knees, I asked my Lord to hear me, an' to Oh —". The vocal parts continue in G major and 4/4 time. The piano accompaniment continues with harmonic support.

help me if He please.— I did know my Je- sus heard me 'Cause the

Oh I ah, ah,

Oh I ah, ah,

Oh I know my Je - sus

Oh I know my Je - sus

Spir- it spoke to me,— And said rise up, my chil- dren, for

ah, ah, ah, ah,

ah, ah, ah, ah,

heard me, He said rise up, ——— for

heard me, He said rise up, ——— for

you too shall be free. —

O, breth-er-en, slav-'ry chain done broke at las', —

O, breth-er-en, slav-'ry chain done broke at las', —

you too shall be free. — O, breth-er-en, slav-'ry chain done broke at las', —

you too shall be free. — O, breth-er-en, slav-'ry chain done broke at las', —

This system contains five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) and the fifth is a grand staff for piano accompaniment. The lyrics are: "you too shall be free. —", "O, breth-er-en, slav-'ry chain done broke at las', —", "O, breth-er-en, slav-'ry chain done broke at las', —", "you too shall be free. — O, breth-er-en, slav-'ry chain done broke at las', —", and "you too shall be free. — O, breth-er-en, slav-'ry chain done broke at las', —".

broke at las', — broke at las', — Slav-'ry chain done broke at las', — I'm gon-na

broke at las', — broke at las', — Slav-'ry chain done broke at las', — I'm gon-na

broke at las', — broke at las', — Slav-'ry chain done broke at las', — I'm gon-na

broke at las', — broke at las', — Slav-'ry chain done broke at las', — I'm gon-na

This system contains five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) and the fifth is a grand staff for piano accompaniment. The lyrics are: "broke at las', — broke at las', — Slav-'ry chain done broke at las', — I'm gon-na", "broke at las', — broke at las', — Slav-'ry chain done broke at las', — I'm gon-na", "broke at las', — broke at las', — Slav-'ry chain done broke at las', — I'm gon-na", and "broke at las', — broke at las', — Slav-'ry chain done broke at las', — I'm gon-na".

praise God 'til I die. — Slav - 'ry chain

praise God 'til I die. — Slav - 'ry chain

praise God 'til I... Yes, Lord, this slav - 'ry chain done broke at las', —

praise God 'til I... Yes, Lord, this slav - 'ry chain done broke at las', —

The first system contains four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. A large red watermark 'Preview Only' is overlaid diagonally across the page.

broke at las', Oh, my Lord, I'm gon-na

broke at las', Oh, my Lord, I'm gon-na

broke at las', — broke at las', — Slav-'ry chain done broke at las', — I'm gon-na

broke at las', — broke at las', — Slav-'ry chain done broke at las', — I'm gon-na

The second system contains four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. A large red watermark 'Preview Only' is overlaid diagonally across the page.



*rit.* Slow gospel ♩ = 60

praise God 'til I die. Oh,

praise God 'til I die. Oh,

praise God 'til I die. Oh,

praise God 'til I die. Oh,

*rit.* Slow gospel ♩ = 60

free, free, free, my Lord, free,

free, free, free, my Lord, Oh,

free, free, free, my Lord, Oh,

free, free, free, my Lord, Oh,

free, \_\_\_\_\_ free, my \_\_\_\_\_ Lord. One more soul

yes, we're free, my \_\_\_\_\_ Lord. One more soul

yes, we're free, my \_\_\_\_\_ Lord. Oh, \_\_\_\_\_ one more \_\_\_\_\_ soul \_\_\_\_\_ is

yes, we're free, my \_\_\_\_\_ Lord. Oh, \_\_\_\_\_ one more \_\_\_\_\_ soul \_\_\_\_\_ is

free, my Lord, \_\_\_\_\_ walk the heav - en's high - way,

free, my Lord, \_\_\_\_\_ walk the heav - en's high - way,

free, my \_\_\_\_\_ Lord, \_\_\_\_\_ to walk the heav - en's high - way,

free, my \_\_\_\_\_ Lord, \_\_\_\_\_ to walk the heav - en's high - way,

Oh, free, free, free, my Lord,

Oh, free, free, free, my Lord,

Oh, free, free, free, my Lord,

Oh, free, free, free, my Lord,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. Each pair has a treble clef staff on top and a bass clef staff on the bottom. The lyrics are: "Oh, free, free, free, my Lord,". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

free, free, free, my Lord, Oh, one more soul.

free, free, free, my Lord, Oh, one more soul.

free, free, free, my Lcrd, Oh, one more soul.

free, free, free, my Lord, Oh, one more soul.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. Each pair has a treble clef staff on top and a bass clef staff on the bottom. The lyrics are: "free, free, free, my Lord, Oh, one more soul." The piano accompaniment continues with the same rhythmic pattern as the first system.

\_\_\_\_\_ is free, my \_\_\_\_\_ Lord, \_\_\_\_\_ to walk the heav-en's high -

\_\_\_\_\_ is free. my \_\_\_\_\_ Lord, \_\_\_\_\_ to walk the heav-en's high -

\_\_\_\_\_ is free, my \_\_\_\_\_ Lord, \_\_\_\_\_ to walk the heav-en's high -

\_\_\_\_\_ is free, my \_\_\_\_\_ Lord, \_\_\_\_\_ to walk the heav-en's high -

*rit.* **Brightly**  $\text{♩} = 62$

way. \_\_\_\_\_ Oh, free at las', \_\_\_\_\_ free at las', \_\_\_\_\_

way \_\_\_\_\_ Oh, free at las', \_\_\_\_\_ free at las', \_\_\_\_\_

way. \_\_\_\_\_ Oh, free at las', \_\_\_\_\_ free at las', \_\_\_\_\_

way. \_\_\_\_\_ Oh, free at las', \_\_\_\_\_ free at las', \_\_\_\_\_

*rit.* **Brightly**  $\text{♩} = 62$

Thank God a'-mighty I'm free at las', — free at las', — free at las', —

Thank God a'-mighty I'm free at las', — free at las', — free at las', —

Thank God a'-mighty I'm free, at las', — free at las', — free at las', —

Thank God a'-mighty I'm free at las', — free at las', — free at las', —

This system contains four vocal staves and a piano accompaniment. The lyrics are: "Thank God a'-mighty I'm free at las', — free at las', — free at las', —". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Thank God a'-mighty I'm free at las', — free at las', — free at las', —

Thank God a'-mighty I'm free at las', — free at las', — free at las', —

Thank God a'-mighty I'm free at las', — free at las', — free at las', —

Thank God a'-mighty I'm free at las', — free, — well, I'm free, Oh, yes, I

This system contains four vocal staves and a piano accompaniment. The lyrics are: "Thank God a'-mighty I'm free at las', — free at las', — free at las', —" followed by "Thank God a'-mighty I'm free at las', — free, — well, I'm free, Oh, yes, I". The piano part continues with the accompaniment, including a repeat sign in the right hand.

Thank God a'-mighty I'm free at las', — free at las', — free at las', —

Thank God a'-mighty I'm free at las', — free at las', — free at las', —

Thank God a'-mighty I'm free at las', — free at las', — free at las', —

Thank God a'-mighty I'm free at las', — free, — well, I'm free, — Oh,

Solo

One of these morn-in's bright and fair, —  
 Mo - ses said she'd set me free, —

Thank God a'-mighty I'm free at las', —

Thank God a'-mighty I'm free at las', —

Thank God a'-mighty I'm free at las', —

Thank God a'-mighty I'm free at las', —

I'm gon-na spread my wings an' cleave the air, \_\_\_\_\_  
Oh, well, here I am in Ca - na - dy, \_\_\_\_\_

Thank God a'-mighty I'm free at las', \_\_\_\_\_

Thank God a'-mighty I'm free at las', \_\_\_\_\_

Thank God a'-mighty I'm free at las', \_\_\_\_\_

Thank God a'-mighty I'm free at las', \_\_\_\_\_

1. Thank God a'-might-y I'm free at las', - Oh, free at las', - well, I'm  
2. Thank God a'-might-y I'm free at las', - Oh, free at las', - well, I'm

1. Thank God a'-might-y I'm free at las', - Oh, free at las', - well, I'm  
2. Thank God a'-might-y I'm free at las', - Oh, free at las', - well, I'm

1. Thank God a'-might-y I'm free at las', - Oh, free at las', - well, I'm  
2. Thank God a'-might-y I'm free at las', - Oh, free at las', - well, I'm

free, yes, I'm free, An' I thank God a-might-y I'm free at las',—

free, yes, I'm free, An' I thank God a-might-y I'm free at las',—

free, yes, I'm free, An' I thank God a-might-y I'm free at las',—

free, yes, I'm free, An' I thank God a-might-y I'm free at las',—

free, — well, I'm free, — An' I thank God a-might-y I'm free at las', — I'm

free at las', — free at las', An' I thank God a-might-y I'm free at las', — I'm

free, — well, I'm free, — An' I thank God a-might-y I'm free at las', — I'm

free at las', — free at las', An' I thank God a-might-y I'm free at las', — I'm



free, \_\_\_\_\_ I'm free at las', Oh, my Lord, — yes, I'm free—

free, \_\_\_\_\_ I'm free at las', Oh, my Lord, — yes, I'm free,—

free, \_\_\_\_\_ I'm free at las', Oh, my Lord, — yes, I'm free,—

free, \_\_\_\_\_ I'm free at las', Oh, my Lord, — yes, I'm free,—

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "free, \_\_\_\_\_ I'm free at las', Oh, my Lord, — yes, I'm free—". The piano accompaniment features a steady bass line and chords in the right hand.

— Lord, I'm free, — free at las'. \_\_\_\_\_

— Lord, I'm free, — free at las'. \_\_\_\_\_

— Lord, I'm free, — free at las'. \_\_\_\_\_

— Lord, I'm free, — free at las'. \_\_\_\_\_

The second system continues the vocal and piano parts. The lyrics are: "— Lord, I'm free, — free at las'. \_\_\_\_\_". The piano accompaniment continues with similar harmonic support.

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