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Walk with Me
SATB Choir, Tenor Solo, and Piano

arr. Stephen M. Lee



THE SPIRITUALS SERIES



Walk with Me

African-American Spiritual

Arranged by
Stephen M. Lee

FROM THE COLLECTION
Stand by Me: A Celebration of African-American Song
Octavo Packet #30113342
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Walk with Me

(A Blues Call)

African-American Spiritual
 Arranged by Stephen M. Lee

VERSESES *Gospel Waltz; decisive* (♩ = ca. 46)

Tenor Solo

mf

Walk ___ with *me! _____ Walk ___ with

Piano

mf

E7(#9 b13) A E7

me! _____ Walk with me! _____

A A7 D

Walk ___ with me! _____ While I'm

D#°7

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*Other lyrics may be sung to this melody on subsequent verses, such as the verses of the African-American Spiritual "I Want Jesus to Walk with Me" below, or other improvised verses.

1. I want Jesus to walk with me...
2. In my trials, Lawd, walk with me...
3. When I'm lonely, Lawd, walk with me...
4. When I'm hungry, Lawd, walk with me...

last time to Coda ⊕

on _____ this te-dious jour - ney, _____ walk with

A F#7 B9 E7

last time to Coda ⊕

1 D.S. 2, 3...

me! Walk with

A D A Eaug A A7

1 D.S. 2, 3...

REFRAIN

mf

*Won't you walk with me! _____

Soprano *mf* >

Alto Walk with me! Walk with

Tenor

Bass *mf* >

D D#7

mf

* "Won't you": pronounce as "Won't chuh"

Oh, *f* *Lawd, _____ won't you walk, walk with
 me! *f* *Lawd, _____ please walk _____ with
 me! _____
 me! _____ Walk with
 me! _____

A/E E7
 A D

f *f*

*See Composer Notes, p. 7.

Walk with Me

f
Please walk with me! _____

me! Walk with me!

Dm

This system contains the first vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and the lyrics "Please walk with me!" followed by a long line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A watermark "PREVIEW" is visible across the score.

Oh, Lawd! Please walk with me! _____ Walk _____ with

ff Lawd, please walk with me! _____

ff

D.S.

This system continues the vocal line with lyrics "Oh, Lawd! Please walk with me! Walk with" and "Lawd, please walk with me!". The piano accompaniment includes a *ff* dynamic marking. The system concludes with a *D.S.* (Da Capo) instruction. A watermark "PREVIEW" is visible across the score.

B E Eaug *D.S.*

This system shows the piano accompaniment for the second system, with chord markings B, E, and Eaug. It includes a *ff* dynamic marking and ends with a *D.S.* instruction. A watermark "PREVIEW" is visible across the score.

⊕ CODA

jour - ney, *walk with me!

rit. f

rit. f

Walk with

B9 E7aug

f rit.

Detailed description: This block contains the musical score for the CODA section. It consists of four staves. The top staff is the vocal line, starting with the lyrics "jour - ney, *walk with me!". It features a melodic line with a fermata over the final note. The second and third staves are the vocal accompaniment, with lyrics "Walk with" appearing below the notes. The piano accompaniment is on the bottom staff, starting with a B9 chord and an E7aug chord. The score includes dynamic markings such as *rit.* and *f*.

me!

A

8va

accelerando

Detailed description: This block contains the final section of the score. It features three staves. The top staff is a vocal line with the lyric "me!". The middle and bottom staves are the piano accompaniment. The piano part begins with a section marked *accelerando* and includes a trill-like figure in the right hand. A dynamic marking of *8va* is indicated above the piano part. The section concludes with a final chord.

*Improvise as if singing a cadenza.

Composer Notes

This piano arrangement was inspired by Ray Charles' composition "A Fool for You." In *We'll Understand It Better By and By*, the late Horace Clarence Boyer (1935–2009) writes that Ray Charles borrowed the rhythm of the Gospel Waltz, an innovation of the African-American gospel composer Lucie E. Campbell, to create a new kind of music called "soul."

The piano in "Walk with Me" is not a subordinate accompaniment; instead, it is a complement, the companion and partner of soloist and chorus. Here, piano and voice engage in an intentional yet playful call-and-response dialogue, punctuated by accented rhythms, subtle syncopations, full-bodied harmonies, note bending, and vocal turns. The soloist is encouraged to ad lib, especially during successive repeats of the verse and at the coda.

Concerning the use of vernacular language: In the African-American community, the word "Lawd" is a vernacular expression for Lord. "Lawd" is a term of endearment, indicating a trusting relationship with an "on-time" God, who walks with me "while I'm on this tedious journey."

—Stephen M. Lee

Preview

Preview

