SBMP 68, $1.50

a cappella/conga drums
universal
duration: 5' 10"

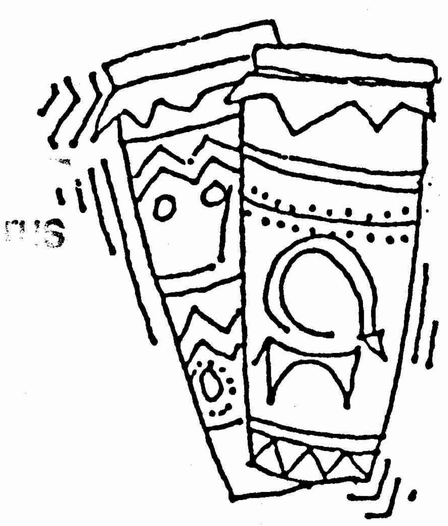
Freedom Come

from BANDARI: Inside These Walls

by

Ben Allaway

PROPERTY OF
The Delaware Valley Men's Chorus



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The Composer: Ben Allaway

Ben Allaway brings to his writing a lifelong enthusiasm for the arts of different world cultures. He grew up amid the diverse cultural palette of California, and since has participated in professional activities in Africa, and eastern and western Europe as well as throughout the United States.

Mr. Allaway studied at the University of Illinois, St. Olaf College, and Westminster Choir College. He taught in public high schools in Sedalia and Hannibal, Missouri, and for five years was conductor of the Waldorf College Choir, Forest City, Iowa. Ben is now choral director at St. Paul's Cathedral (Episcopal), Des Moines, Iowa, and devotes much time to his compositions for choir, band, orchestra, and musical theater.

The Composition: Freedom Come

The SATB version of "Freedom Come" is the closing movement of *Bandari: Inside These Walls,* a five movement work encompassing a variety of African styles and combining Swahili and English texts. "Freedom Come" is written in the style of a South African freedom song; it creates an atmosphere in which hope can increase, healing can occur, and connections to our common humanity can be strengthened. The piece begins a cappella; the conga drum is added after the first verse to create new energy and to delineate subtle rhythmic changes, particularly during the ending which alternates between 3/2 and 5/8. "Freedom Come" works well as a concert "opener" or "closer."

Notes on Performance

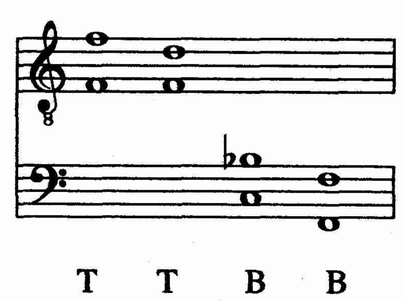
The text may be changed or secularized as needed—African music is often improvisatory and adaptable. However, correct performance practice in African freedom songs would often include references to Jesus and God as the church has been at the head of the struggle and many songs reflect that fact. As published, it is appropriate for Christmas and all liturgical seasons except Lent.

The solo is best done by two voices alternating, or it can be done effectively by one. Soloistic improvisation is encouraged, but should be minimal so as not to detract from the message of the song.

The conga drum lower notes should be the deepest possible tone created by striking the middle of the drum with the flat palm of the hand. The drum should follow the dynamics of the choir. A proper conga drum is approximately thirty inches high and should be on a stand or tilted back between the legs of the player. One drum is sufficient for this piece, but two may be used to good effect.

Ben Allaway

Range



SBMP 68

Commissioned by the Capital University Chapel Choir
Lynda Hasseler, director

Freedom Come

Words and music by
Ben Allaway

♩=60

Solo *

mf

(solo 1) In - side_ these walls, (solo 2) in - side_ these come, one andall,_

Tenor I
Tenor II

mp

Free- dom come, free- dom come. come.

Baritone
Bass

mp

* two soloists alternating or one soloist throughout

— come, one and all.___

mf

Free-dom come, free - dom come. Free-dom come, free - dom

mf

mp

Hal - le-lu - jah!_____ Hal- le- lu - jah!

come. *p-mp* Hal- le- lu-jah! Hal- le- lu - jah! Hal-le- lu-jah!___

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2.

mf

In - side_ these walls,

2.

(jah)

p *mp*

Free-dom come, free-dom come. Free-dom come, free-dom

p *mp*

2.

p

15

2 congas, 1 player

come, one and all. Come for the heal-

come. Free-dom come, free-dom come.

A

mp

20

ing; we will pray for heal-ing.

mp

Free-dom come, free-dom come. Free-dom come, free-dom

mp

24

f

Come for the vic' - try; we will share the vic' - try.

mf

come. Free-dom come, free-dom come. Free-dom

mf

29

mf

Hal - le - lu - jah!

come, free-dom come. *p - mp* Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

34

1. Hal - le - lu - jah!

2. (jah)

mf

In - side these walls,

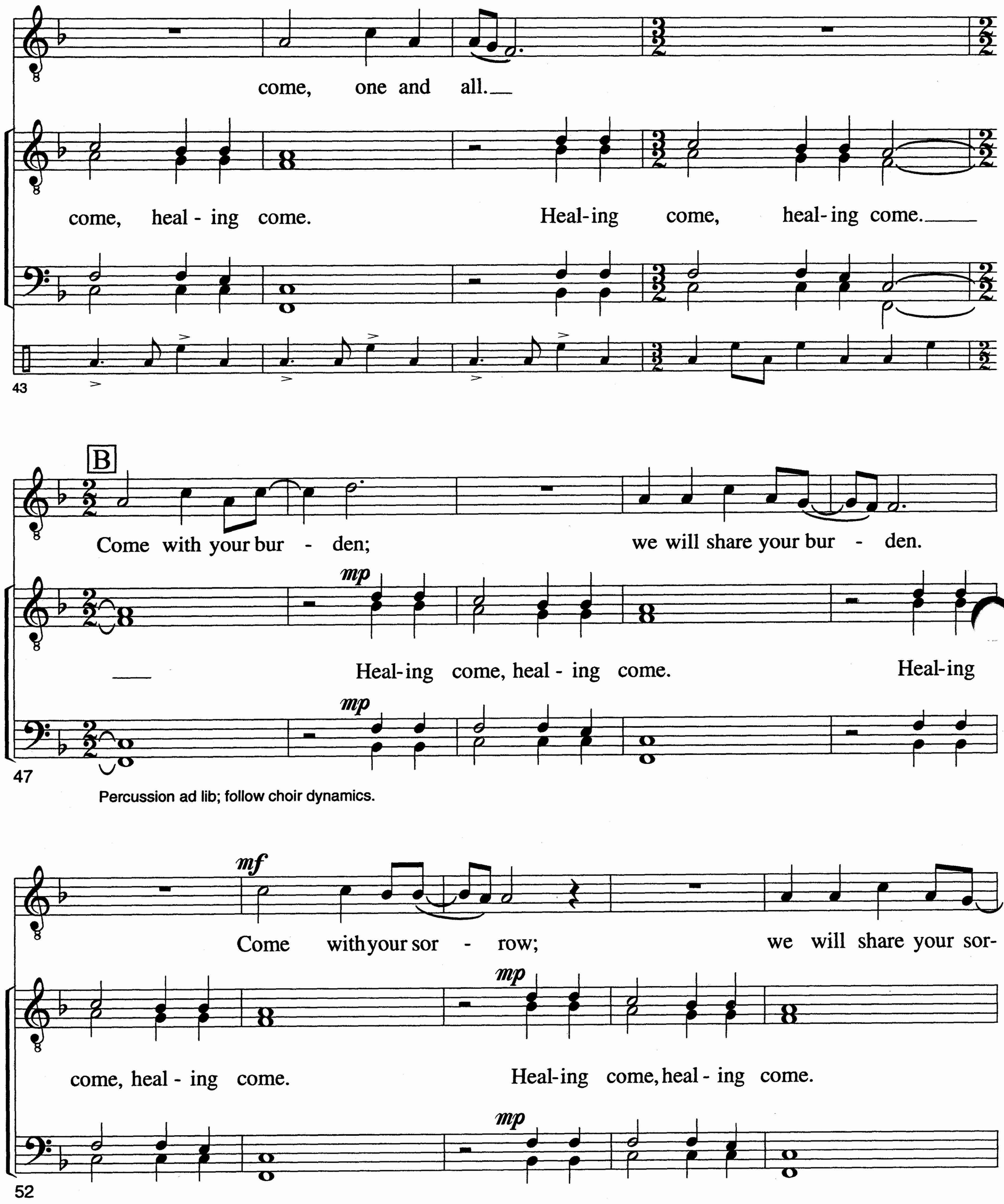
p

mp

Free - dom come, free-dom come. Heal - ing

mp

38


come, one and all.
come, heal - ing come. Heal-ing come, heal-ing come.
43
B
Come with your bur - den; we will share your bur - den.
mp
Heal-ing come, heal - ing come. Heal-ing
mp
47
Percussion ad lib; follow choir dynamics.
mf
Come with your sor - row; we will share your sor-
mp
come, heal - ing come. Heal-ing come, heal - ing come.
mp
52

- row. Bring your bur- den.

Heal- ing come, heal- ing come.

mp 1. 2. Sing it a- way, sing it a - way, sing it a- way.

mf 3. Hal- le- lu- jah, hal- le- lu - jah, hal- le- lu- jah.

57

1. Bring your sor - row.

2. *mf* Hal - le- lu - jah!

3. (jah)

f In - side these

p Heal- ing come, heal - ing come.

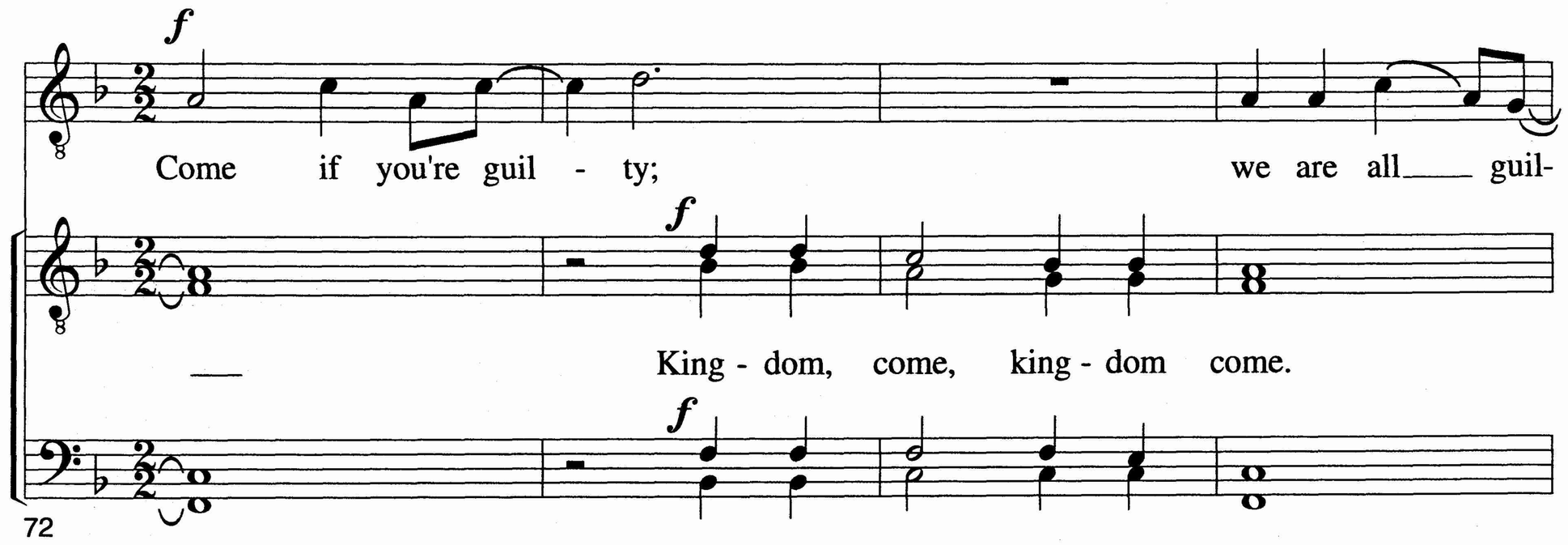
p

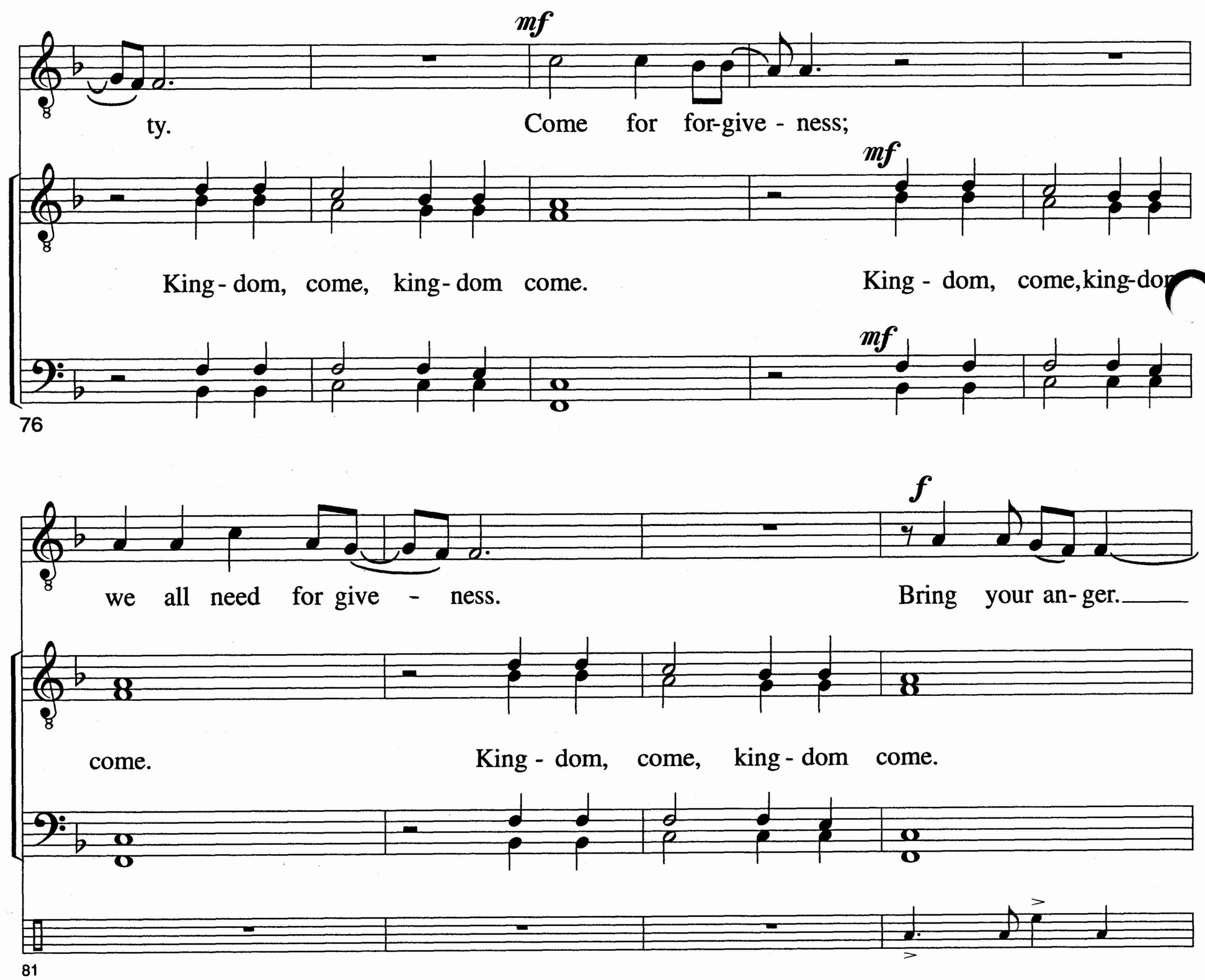
62

walls, come, one and all.

f King- dom, come, king- dom come.

f King- dom, come, king- dom come.


f
Come if you're guil - ty; we are all guil-
f
King - dom, come, king - dom come.
f
72


mf
ty. Come for for-give - ness;
mf
King - dom, come, king - dom come. King - dom, come, king-dom
mf
76
we all need for give - ness. Bring your an- ger.
f
come. King - dom, come, king - dom come.
81

1. 2. *mf* Sing it a - way, sing it a - - way, sing it a - way.
3. 4. *mp* Pray it a - way, pray it a - - way, pray it - a - way.
5. 6. *f* Hal - le - lu - jah, hal - le - lu - - jah, hal - le - lu - jah.

85

1. *f* Bring your ha - tred.
2. *mp* Bring your bur - den.
3. *p* Bring your sor - row.

87

4. *f* Hal - le - lu - jah!
5. *f* Hal - le - lu - jah!
6. *f* Oh, Je - sus.

90

1. *f* Oh, Je - sus.
2. *f* Oh, free - dom.

1. 2. Je - sus come, Je - sus come, Je - sus come.
3. 4. Free-dom come, free - dom come, free - dom come.

93

3. *f* Oh, free - dom.
4. *ff* Hal - le- lu - jah!

f Hal- le- lu-jah! Hal- le- lu - jah! Hal-le- lu-jah!

97

ff Hal- le-lu - jah!
2. *ff* Hal - le - lu - jah!

f Hal - le - lu - jah! Hal - le - lu - jah!

101

repeat 4 times
poco a poco cresc.

Hal-le-lu-jah! Hal-le-lu - jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu - jah!

1. *p* ---------- 4. *f*

104

1. *p* ---------- 4. *f*

repeat 4 times
poco a poco cresc.

Hal-le-lu-jah! Hal-le-lu - jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

p ---------- *ff*

poco a poco cresc.

107

p ---------- *ff*

Hal-le-lu-jah! Hal-le-lu - jah! Free-dom come, hal-le-lu - jah!

BANDARI: Inside These Walls

I. Building Song
II. Kazi ni mzuri kwa roho (Work is Good for the Soul)
III. Bandari (Meeting place of the Generations)
IV. Chuki huchoka (Anger fades away)
V. Freedom Come

by Ben Allaway

SATB choir • soloists • conga drums
Duration approximately 22 minutes
Available to rent or purchase • Contact the publisher for current pricing and information regarding rental
Catalog number: SBMP 66

About BANDARI - words from the composer

The concept for *BANDARI: Inside These Walls* was developed during research in Africa which found that singing is used in tribal society to settle conflicts, and build social connections between individuals, families or entire tribes. The parties involved would be allowed to air their grievances in song before the elders. Sometimes the negotiating of the settlement would be done in improvised singing. The idea that singing can be a vehicle for solving problems and strengthening community is at the core of *BANDARI: Inside These Walls.*

To most people who speak modern Swahili, a *bandari* is a port for ships; but there is an older meaning to the word that refers to a haven, or neutral place where the elders of different tribes would gather to discuss the problems and concerns of the region. *BANDARI: Inside These Walls* is a celebration of the place where the community gathers to share joys, concerns, traditions and honest emotions.

• • •

BANDARI was commissioned by Dr. Lynda R. Hasseler, director of the Capital University Chapel Choir, Columbus, Ohio for the occasion of the Rededication Ceremony and Concert at Mees Auditorium at Capital University on Sunday, October 11, 1992. Funding for Ben Allaway's composition was provided by the Institute for the Advancement of Peace and Human Understanding, established by Edward and Mary Catherine Gerhold.

Other Works by Ben Allaway

SBMP 66	**Bandari**	SATB	percussion	Secular	$10.00
SBMP 67	**Freedom Come**	SATB	a cappella, conga drums	Universal	$1.50
SBMP 68	**Freedom Come**	TTBB	a cappella, conga drums	Universal	$1.50
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Santa Barbara Music Publishing • Post Office Box 41003 • Santa Barbara • CA • 93140
Phone: 805/962-5800 • Fax: 805/966-7711 • E-Mail: sbmp@sprynet.com