

Lullaby and Farewell

Mary Jemison was born in mid 1700's on a ship bound for America. Her Irish parents settled on the western frontier in what is now central Pennsylvania. When Mary was a young girl, her farm was overrun by Delaware Indians and British soldiers and her family was taken prisoner. Soon afterward, she was taken away to be adopted by two women from the Seneca Indian Nation. It was understood by many Native American people that you had the right to replace a family member, lost in war, with a child of the enemy. Mary eventually found her way to the Genesee Valley Region of Western New York State. There, she became a mother and a powerful spokesperson for the Seneca people during the time that American settlers took over their land. She lived her life among this adopted culture and eventually died in the area now called Letchworth State Park. Through great tragedy, she remained a powerful voice for justice and compassion during this violent era of American History.

This song is set at the moment when Mary's mother, Jane Erwin, says good bye, knowing that Mary will be adopted and the rest of the family will be killed. Her mother had learned of this adoption custom. She learned that children caught between the Native American and European cultures were often shunned by both. For this reason, she urged Mary to never run away from her new family. She told her to remember her English language and her Faith. She shared many things that Mary would need to know as she began her new life.

Lullaby and Farewell*

SSA with Piano

Wes Kennison and
Glenn McClure

Glenn McClure

With conviction ♩ = 88

Piano introduction, measures 1-4. The music is in G major and 3/4 time. The right hand features a steady eighth-note melody, while the left hand provides a simple harmonic accompaniment. A piano (*p*) dynamic marking is present.

Piano introduction, measures 5-8. The melody continues with some harmonic changes in the left hand. A measure rest is used in the right hand at the beginning of measure 8.

Soprano II

Soprano II vocal line, measures 9-13. The lyrics are: "I know you want me to be like the bright sun, so bright I could". The piano accompaniment continues with a steady bass line and chords. A piano (*p*) dynamic marking is present.

All Sopranos

All Sopranos vocal line, measures 14-18. The lyrics are: "burn all the dark-ness a-way. But God is like the sun, and". The piano accompaniment continues. A mezzo-piano (*mp*) dynamic marking is present.

*from "Children of the Earth: The Mary Jemison Story"

19

we're more like night stars. We shine through the dark - ness and wait for the

Soprano *cresc.* *mf*

24 day. So hush now my dar-ling for

Alto *mp cresc.* *mf*

Oh, so hush now

28

I am right here. Now in this mo-ment there's

I am here. Now in this mo-ment there's

32

noth - ing to fear. — For when you are lost and cry

no - thing. When you are lost and cry

f

f

f

36

“What can I do?” Some - one will take care of

“What can I do?” Some - one will take care of

mf

40

you. — On a ship in a storm, you were

you. — On a ship in a storm, you were

mf *con moto*

mf *con moto*

mf *con moto*

44

born like an or - phan flee - ing the war be - tween

born like an or - phan flee - ing the war be - tween

48

wa - ter and — wind. You wailed for a home - land. I

wa - ter and wind. You wailed for a home - land. I

52

tried to pro - tect you like child - ren of A - dam we

tried to pro - tect you like child - ren of A - dam we

56 *f*

drift - ed and sinned. So hush now my dar - ling for

drift - ed and sinned. So hush now my dar - ling for

60 *mf*

I am right here. Now in this mo - ment there's

I am right here. Now in this mo - ment there's

64 *f*

noth - ing to fear. — So when you are lost and cry, "What can I

noth - ing to fear. — So when you are lost and cry, "What can I

69

do?" Some - one will take care of you._____

do?" Some - one will take care of you._____

74 *Soprano* *mf*

Oh my ba - by my child, Oh my child, Oh my

Soprano II *mf*

Oh ba - by my child, Oh my child, my

Alto *mf*

Oh my ba - by my child, my ba - by

mf

78

ba - by, ba - by child, Oh my -

ba - by, ba - by, ba - by child, My ba - by,

child, ba - by, ba - by child, My ba - by,

mp *cresc.*

83

ba - by, my child, Oh my child, ba - by, Oh my -

my child, Oh my child, ba - by, Oh my -

ba - by, Oh my child, ba - by, ba-by, Oh my

88

child. So hush now my dar - ling for

child. So hush now my dar - ling for

ba - by my child. So hush dar - ling for

f

f

f

92

I am right here. Oh now in this mo - ment no there's

I am right here. Now, now in this mo - ment there's

I am right here. Now, now in this mo - ment there's

cresc.

cresc.

cresc.

cresc.

97 *poco rit.* *ff*

noth - ing to ³ fear, no, noth - ing to

poco rit. *ff*

noth - ing to fear, no, noth -

poco rit. *ff*

noth - ing to fear, noth - ing to fear,

poco rit. *ff*

101 *decresc.*

fear, some - one will take care of you.

decresc.

ing to fear, take care of you.

decresc.

— fear, some - one will take care of

decresc.

mf

So be

mf

So be

you.

mf

care - ful my child, 'cause it's so hard to tell now just

mf

So hard to tell now just

mf

who'll bring you heart-ache and who'll bring you love. So

mf

who'll bring you heart - ache, who'll bring love.

mf

117 *f with conviction*

find ye a place and— build ye a cab - in with

f with conviction

Build ye a cab - in— with

f with conviction

121

warm earth be - neath you and bright skies a - bove. So

warm— earth— be - neath you, bright skies a - bove. So

125

hush now my dar - ling for I am right here.

hush now my dar - ling for I am right here.

129

Now in this mo-ment there's noth - ing to fear. — For

Now in this mo-ment there's noth - ing to fear. — For

133

when you are lost and cry, "What can I do?"

when you are lost and cry, "What can I do?"

137

rit. Some - one will take care of you. — So

rit. Some - one will take care of you. — So

rit.

141 *f a tempo*

hush now my dar-ling. Please hear what I say. Re -

f a tempo

hush now my dar-ling. Please hear what I say. Re -

f a tempo

145 *Sop. div.*

mem - ber your En-glish. Re - mem - ber to pray. — 'Midst

mem - ber your En-glish. Re - mem - ber to pray. 'Midst

149

vi - o - lence and cru - el - ty please don't run a - way. For

vi - o - lence and cru - el - ty please don't run a - way. For