

Avner Finberg

Songs of a Wayfarer
In America
for voice and piano

A Langston Hughes Song Cycle

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One-Way Ticket

I pick up my life
And take it with me
And I put it down in
Chicago, Detroit,
Buffalo, Scranton,
Any place that is
North and East—
And not Dixie.

I pick up my life
And take it on the train
To Los Angeles, Bakersfield,
Seattle, Oakland, Salt Lake,
Any place that is
North and West—
And not South.

I am fed up
With Jim Crow laws,
People who are cruel
And afraid,
Who lynch and run,
Who are scared of me
And me of them.

I pick up my life
And take it away
On a one-way ticket—
Gone up North,
Gone out West,
Gone!

Harlem [1]

Here on the edge of hell
Stands Harlem—
Remembering the old lies,
The old kicks in the back,
The old “Be patient”
They told us before.

Sure, we remember.
Now when the man at the corner store
Says sugar’s gone up another two cents,
And bread one,
And there’s a new tax on cigarettes—
We remember the job we never had,
Never could get,
And can’t have now
Because we’re colored.

So we stand here
On the edge of hell
In Harlem
And look out on the world
And wonder
What we’re gonna do
In the face of what
We remember.

Drums

I dream of the drums
And remember
Nights without stars in Africa.

Remember, remember, remember!

I dream of the drums
And remember
Slave ships, billowing sails,
The Western Ocean,
And the landing at Jamestown.

Remember, remember, remember!

I dream of drums
And recall, like a picture,
Congo Square in New Orleans—
Sunday—the slaves' one day of
"Freedom"—
The juba-dance in Congo Square.

I dream of the drums
And hear again
Jelly Roll's piano,
Buddy Bolden's trumpet,
Kid Ory's banjo,
They join the drums...
And I remember.

Jazz!

I dream of the drums
And remember.

Africa!
The ships!
New shore
And drums!

Remember!
I remember!
Remember!

Me and My Song

Black
As the gentle night
Black
As the kind and quiet night
Black
As the deep productive earth
Body
Out of Africa
Strong and black
As iron
First smelted in
Africa
Song
Out of Africa
Deep and mellow song
Rich
As the black earth
Strong
As black iron
Kind
As the black night
My song
From the dark lips
Of Africa
Deep
As the rich earth
Beautiful
As the black night
Strong
As the first iron
Black
Out of Africa
Me and my
Song

Consider Me

Consider me,
A colored boy,
Once sixteen,
Once five, once three,
Once nobody,
Now me.
Before me
Papa, mama,
Grandpa, grandma,
So on back
To original
Pa.

(A capital letter there,
He
Being Mystery.)

Consider me,
Colored boy,
Downtown at eight,
Sometimes working late,
Overtime pay
To sport away,
Or save,
Or give my Sugar
For the things
She needs.

My Sugar,
Consider her
Who works, too—
Has to.
One don't make enough
For all the stuff
It takes to live.
Forgive me
What I lack,
Black,
Caught in a crack
That splits the world in two
From China
By way of Arkansas
To Lenox Avenue.
Consider me,

On Friday the eagle flies.
Saturday laughter, a bar, a bed.
Sunday prayers syncopate glory.
Monday comes,
To work at eight,
Late.
Maybe.

Consider me,
Descended also
From the
Mystery.

Island [1]

Wave of sorrow,
Do not drown me now:

I see the island
Still ahead somehow.

I see the island
And its sands are fair:

Wave of sorrow,
Take me there.

Songs of a Wayfarer in America

A Langston Hughes Song Cycle

Lento $\text{♩} = 60$

One-Way Ticket

Poems by Langston Hughes
Music by Avner Finberg

p

I pick up my life and take it with me and I put it down

5 *mf*

and I put it down in Chi

9 $\text{♩} = \text{♩}$

ca-go Det-roit Buf-fa-lo Scran-ton

12

a-ny - place a-ny- place that is

p

15

North and East And not Di xie and not Di xie I pick up my

f *p* *rit.* *p* $\text{♩} = \text{♩}$ **Tempo primo**

20

life and take it on the train and take it on the train

p

25

to Los An-geles Ba-kers - field

mf *mf* 3 3

28 **accel.**

Se-at - tle Oak land Salt Lake Ci-ty A-ny place that is North and

31

$\text{♩} = 80$

rit.

West A-ny place that is North and West and not South

35

$\text{♩} = \text{Tempo primo}$

And not South

40

Maestoso ♩ = 50

44

f

I am fed up With Jim Crow laws, Peo-ple who are cruel And af -

f

Musical notation for measures 44-46, including vocal line and piano accompaniment.

47

raid Who lynch and run, Who are scared of me_

mf

Musical notation for measures 47-50, including vocal line and piano accompaniment.

51

Tempo primo

p

rubato

And me of them_ I pick up my life and take it a-way

mp *p*

Musical notation for measures 51-54, including vocal line and piano accompaniment.

55

rit.

pp

on a one - way ti - cket on a one - way ti - cket_

pp

Musical notation for measures 55-58, including vocal line and piano accompaniment.

♩ = ♩
accel.

57 **A tempo**

mf

Gone up North, Gone out West,

pp *cresc. poco a poco*

61

Gone! Gone!

8va

65

♩ = 120

repeat ad lib, fade out

Gone!

f

0

Harlem

Music: Avner Finberg
Poem by Langston Hughes

♩. = 72

p

6

cresc.

11

f

Here _____ at the edge of hell Stands Har lem

f *ff* *p*

16

mf *p*

Re-mem-be-ring the old lies, The old

mf *p*

20 *mp* *p* *mf*

kicks in the back, The old "Be pa-tient" They told us be-fore.

25 *f*

Sure, we re-mem-ber Now when the man at the

29

cor-ner store Says su-gar's gone up a-no-ther two cents, And

32 *mf* *p*

bread one, And there's a new tax on ci-ga-rettes We re-

35

mem - ber the job we ne - ver had,

38

Ne - ver_ could get and can't have now_ Be-cause we're

42

co-lore'd co-lore'd Be-cause we're

co-lore-d

p

Musical score for measures 46-49. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note 'co-lore-d' in measure 46. The piano accompaniment features a complex texture with chords and moving lines in both hands. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Musical score for measures 50-53. The system includes a vocal line and a piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment features a complex texture with chords and moving lines in both hands. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

So we

f

Musical score for measures 54-57. The system includes a vocal line and a piano accompaniment. The vocal line starts with 'So we' in measure 54. The piano accompaniment features a complex texture with chords and moving lines in both hands. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

stand here On the edge_ of hell in Har - lem And

Musical score for measures 58-61. The system includes a vocal line and a piano accompaniment. The vocal line starts with 'stand here On the edge_ of hell in Har - lem And' in measure 58. The piano accompaniment features a complex texture with chords and moving lines in both hands. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

62

look out on the world And won - der What we're

mp

p

65

gon - na do in the face of what We re -

cresc. *f*

cresc.

68

mem - ber What we're gon-na do

p

ff *p*

72

meno mosso **rit.**

In the face of what

mf *pp* *mf*

mp

6 75

p A tempo

Musical score for measures 67-75. The system includes a vocal line and a piano accompaniment. The vocal line is in the bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "We re - mem - ber_". The piano accompaniment features a treble and bass clef. The right hand has a triplet of eighth notes in the first measure, followed by chords and sustained notes. The left hand has a steady eighth-note accompaniment. Dynamics include *p* and *pp*. The tempo is marked "A tempo".

79

Musical score for measures 79-82. The system includes a vocal line and a piano accompaniment. The vocal line is in the bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "We re - mem - ber_". The piano accompaniment features a treble and bass clef. The right hand has chords and sustained notes. The left hand has a steady eighth-note accompaniment. Dynamics include *pp*.

83

pp

Musical score for measures 83-85. The system includes a vocal line and a piano accompaniment. The vocal line is in the bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "We re - mem - ber_". The piano accompaniment features a treble and bass clef. The right hand has chords and sustained notes. The left hand has a steady eighth-note accompaniment. Dynamics include *pp*. The system ends with a double bar line.

Drums

Music by Avner Finberg
Text by Langston Hughes

Largo $\text{♩} = 56$

First system of the musical score, measures 1-4. The vocal line (bass clef) begins with a rest in measure 1, followed by the lyrics "I dream_ of the" in measure 2. The piano accompaniment (grand staff) features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *p* is present in measure 2.

Second system of the musical score, measures 5-7. The vocal line (bass clef) has the lyrics "drums and re-mem-ber nights wit-out stars in Af-ri-ca." with a triplet of eighth notes in measure 6. The piano accompaniment (grand staff) continues with complex textures, including chords and moving lines. A dynamic marking of *p* is present in measure 5.

Third system of the musical score, measures 8-10. The vocal line (bass clef) has the lyrics "re - mem - ber" with a long note in measure 9. The piano accompaniment (grand staff) features a rhythmic pattern in the left hand and chords in the right hand. Dynamic markings of *p* and *f* are present. An *8va* marking is shown above the right hand in measure 10.

10

p

re-mem-ber re - mem - ber

pp *p*

12

rubato **A tempo** *cresc.*

I dream of the drums and re-mem-ber Slave ships, bil - low-ing

cresc.

15

mf

sails The Wes-tern O-cean And the lan - ding at James - town

rit. **Bebop**

18 *f*

re-mem- ber_ re mem ber re member re - mem ber

f *p* *f* *mf*

$\text{♩} = 100$

VAMP (optional)
trumpet solo
(short, w. mute)

21 *mf*

I dream of

mf

24

drums And re-call, like a pic- ture, Con - go Square in New Or leans

ossia

27

Sun - day— the slaves' one day of "free - dom"

30

The ju - ba dance The ju - ba dance The ju - ba dance in Con-go

Faster ♩=130 VAMP (optional)
drum solo

33

Square I dream of the drums And hear a gain—

Jel-ly Roll's pi - a - no, Bud - dy Bol den's

trum pet, Kid O - ry's trom-bone St. Cry's ban-jo

mf
I hear the drums and

Tempo primo

49 $\text{♩} = 56$ *f*

I re - mem - ber Jazz!

8^{va}

53 *p dolce*

I dream of the drums

(8^{va})

p *loco* *mf*

56 *f*

And re - mem - ber. Af - ri - ca!

8^{va}

58

The ships! New shore And

loco

ff

61

drums! Re mem ber! I re -

p

p

pp loco

8^{sub}

64

mem-ber! Re mem-ber!

f

mf

f

8^{va}

Me And My Song

Langston Hughes

Avner Finberg

Allegretto ♩ = 54

The first system of the musical score is in the key of D major (indicated by two sharps) and 2/4 time. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The piano part consists of a steady eighth-note bass line and a treble line with chords. The vocal line begins with a rest, followed by the lyrics "Black as the" with a dynamic marking of *p* (piano).

The second system continues the piece, starting with a measure number of 4. The vocal line includes a triplet of eighth notes and the lyrics "gen-tle night_ Black as the kind and gen-tle night". The piano accompaniment continues with its characteristic rhythmic pattern.

The third system starts at measure 7. The vocal line has the lyrics "Black oh, Black_____ as the deep pro - duc - tive earth". The piano accompaniment remains consistent with the previous systems.

2

10

mf

Bo - dy _____ Out of Af - ri - ca

mf

Detailed description: This system contains measures 10, 11, and 12. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#). The vocal line begins with a fermata over a whole note, followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *mf* is present above the vocal line and below the piano accompaniment. A hairpin crescendo is shown above the vocal line.

13

Strong and black As i - ron first

Detailed description: This system contains measures 13, 14, and 15. The vocal line continues with the lyrics "Strong and black As i - ron first". The piano accompaniment maintains the same rhythmic and harmonic patterns as the previous system. The dynamic marking *mf* is present.

16

smel - ted in Af - ri - ca _____

3/4

Detailed description: This system contains measures 16, 17, and 18. The vocal line continues with the lyrics "smel - ted in Af - ri - ca". The piano accompaniment concludes with a final chord. The time signature changes to 3/4 at the end of measure 18. A dynamic marking of *mf* is present. Hairpin crescendos are shown above the vocal line and below the piano accompaniment.

19 *p* *mf*

Song out of A - - fri -

p *mf*

Ped. * Ped. * Ped. *

22 *f* *p*

ca Deep Deep and mel low_ song_

f *p*

Ped. *

26 *mf*

Rich As the black earth

mf

p

Ped. * Ped.

30

p *mf*

Strong As the black i-ron

p

* Ped. * Ped.

34

p *mf*

Kind As the

p

* Ped. * Ped. *

37

p *f*

black ni ght My song My song

mf *f*

41 *p rubato* *f rit.*

My song from the dark lips of Af - ri - ca

44 **Tempo primo**

Optional: Vamp, Jazz improv

47 *p*

Black as the gen - tle night Black as the

50

kind and gen-tle night Black oh, Black as the

53

deep pro - duc - tive earth Bo - dy Out of

56

Af - ri - ca Strong and black As

59

i - ron first smel ted in Af - ri - ca

63 *p* *mf*

Song out of A - - fri -

p *mf*

Ped. * Ped. * Ped. *

66 *f* *p*

ca Deep Deep and mel low_ song_

f *p*

Ped. *

70 *f*

Deep As the

f

p

Ped. * Ped.

73

rich earth Beau-ti - ful As the

p

* Ped. * Ped.

77

black ni- ght Strong As the

p

* Ped. *

rit.

81

first i- ron Black out of Af - ri - ca

Still $\text{♩} = 50$ *pp* *f* *p* rit.

f *p* *f* *p*

Vivo ♩ = 60

85 *f*

Me and my song Me and my song

88 *accel.*

Me and my song Me and my song

90 **Presto** ♩ = 100

8va *ff*

Consider Me

Largo

♩=72

Music: Avner Finberg

Text: Langston Hughes

Bass

p

Con-si-der me, A co-lore-d boy— Once six - teen,

Piano

7

B.

Once five, once three, Once no - b - dy—

Pno.

13

B.

Now me. Be - fore— me— Pa - pa,

Pno.

19

B.

ma - ma, Grand - pa— Grand - ma, and so on,

Pno.

2 24

freely, as if spoken

sotto voce

B. back to o - ri - gi - nal Pa. (A ca - pi - tal let - ter there)

Pno.

30

♩=100

Con motto

B. He be - ing Mys - te - ry.) Con - si - der me, -

Pno.

35

B. Co - lored boy, - Down - town at eight, Some - times

Pno.

38

B. wor - king late O - ver - time pay To sport a - way,

Pno.

42

3

B. Or save, Or give my Su - gar for the things She_ needs.

Pno.

46

B. My Su gar_ Con - si-der her_ Who

Pno.

51

B. works, too— Has to_

Pno.

54

B. One don't make e - nough_ For all the stuff it takes to live._

Pno.

4

58

B. *mf*
for-give me___

Pno.

61

B. *f*
Black, caught in a crack

Pno. *ff*

65

B. That splits the world___ in two From Chi - na

Pno.

69

5

B. *mf*
By way of Ar - kan - sas To Le - nox A - ven -

Pno.

74

rit.

Tempo primo

B. *p*
ue Con si - der me,


Pno. *mf* *p*


78


colla voce


B. *colla voce*
On Fri - day the ea - gle flies. Sa - tur - day laugh - ter, a bar, a

Pno.

B. 

Pno. 

B. 

Pno. 

B. 

Pno. 

B. 

Pno. 

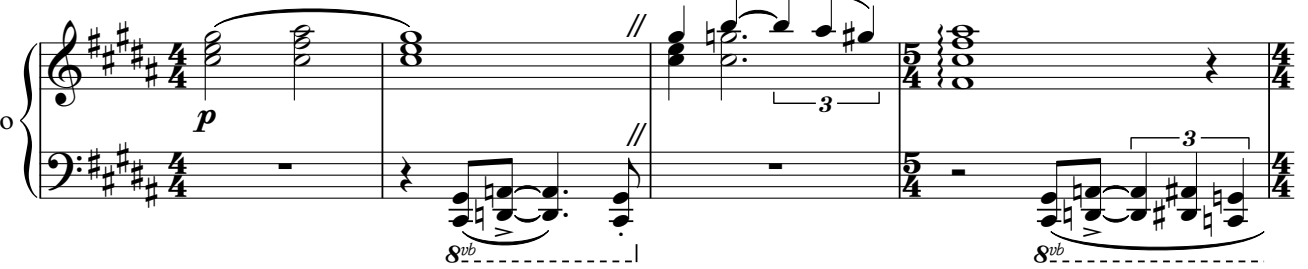
Island

Music: Avner Finberg
Text: Langston Hughes

Largo

8^{va}

Piano



8^{vb}

The piano introduction consists of two staves. The right hand starts with a piano (*p*) chord in 4/4 time, followed by a triplet of eighth notes. The left hand has a triplet of eighth notes in the bass clef, marked with an 8^{vb} (8va below) instruction.

5

B.

Wave of sor- row do not drown me now

Pno.

8^{vb}

The vocal line (B.) begins with the lyrics "Wave of sor- row do not drown me now". The piano accompaniment (Pno.) features a piano (*p*) accompaniment in 4/4 time, with a forte (*f*) section and a piano (*p*) section. An 8^{vb} instruction is present.

9

B.

Wave of sor- row

Pno.

Red.

The vocal line (B.) continues with "Wave of sor- row". The piano accompaniment (Pno.) includes a piano (*p*) section and a section marked "Red." (Reduction). An 8^{vb} instruction is present.

12

B.

Do not drown me now

accel. rall.

Pno.

mf p

The vocal line (B.) concludes with "Do not drown me now". The piano accompaniment (Pno.) features a mezzo-forte (*mf*) section and a piano (*p*) section, with markings for "accel." and "rall.". An 8^{vb} instruction is present.

*

15 *f* **A tempo**

B. *f* I see the Is - land still a - head some - how

Pno. *f*

17 *mf*

B. I see the Is-land still a-head some-how

Pno. *p* *f* *p*

8va | *loco*

20 *8vb*

B. //

Pno. *accel.* *rall.* **A tempo**

Ped. *mf* *8vb*

22 **Piu mosso**

rall. **A tempo** *f*

B. Wave of sor- row

Pno. *p* *f*

8va *6* *0* *8va* *Ped.*

24 *p sotto voce* 3

B. Do not drown me now _____ Wave of sor- row _____

Pno. *p*

26 *accel.*

B. Do not drown me now _____ I see the Is-land

Pno. *8va* *Ped.* * *Ped.* * *Ped.* *

28 *f* *rall.*

B. And its sands are fair: //

Pno. *f* *Ped.* * *Ped.* *

30 *A tempo* *p*

B. loco Wave or sor- row _____ Wave of

Pno. *p* *loco* *8vb*

33

B. *sor row_ take_ me there*

8va

pp

accel. loco

6 6 6

3 3 3

36

B. *take_ me*

rall.

pp

f

6 6 6 6

3 3 3 3

6 0

3

A tempo

38

B. *there*

8va

pp

mf

p

41

8

mp

mf

f

mf

p

Red.

long

*