

HOLD ON

SAB Voices with Piano and Optional Tenor Part

Traditional African American Spiritual

Arranged by
Dan Davison

BriLee Music
Part-by-Part 

For Accompaniment and Rehearsal Audio
Go to: BriLeeMusic.com/BL1284

Ranges:

Sop 	Alto 
Tenor 	Bass 

Language: English

Use: General/Festival

Time: Approx. 2:54

*Difficulty: Moderate

BriLee Music
the Voice of Choral Music

Arranger's Notes

Hold On comes out of the African American spiritual tradition. Most spirituals are considered to be “traditional,” meaning that the composer is not known. Rather, the song was passed from one generation to the next through oral tradition. While most spirituals refer to the topic of religious faith, some others include coded meanings that would help enslaved people who were escaping to freedom in the North.

The piece calls for a brake drum. This instrument is actually a heavy metal disk brake from a car that is hit with a hammer. Some school bands have this instrument in their percussion cabinet. If an actual disk brake cannot be found, you might try using a large, cast-iron fry pan and hammer. Whatever instrument is chosen, the outcome should be a metallic sound that sounds like a railroad tie being driven into the ground. The idea to be conveyed is that keeping your faith requires hard, consistent work.

There are plenty of places in the piece where singers are asked to hold notes for two whole notes. In all these cases, do not make the mistake of holding a single dynamic for the entire note. Instead, all long notes should have a dynamic arch added to them.

Rehearsal letter E is all about the counterpoint. The idea in counterpoint is to bring out your part when your part is moving, but then to soften on the held notes, providing an opportunity for the other part to be spotlighted.

In general, articulations in this piece are to be exaggerated. Staccatos are to be very short, and more importantly, accents are to be sung so as to “pop.” Likewise, dynamics should be exaggerated, especially the dynamic change at Rehearsal letter G.

This particular edition, although labeled “SAB,” and scored “SATB,” is actually written in a voicing that is very uncommon: SATB (Two-Part). In this voicing, the tenors sing in octaves with the sopranos for the entire song. Likewise, the basses sing in octaves with the altos. Essentially, the song has a “high part” and a “low part.” This writing makes it possible for this piece to be performed by any size choir, even choirs with limited basses and tenors. In addition, the higher part has been written so as to suit the ranges of most tenors, and the lower part has been written to suit the needs of most basses.

About the Arranger

Dan Davison directed choirs at Ballou Junior High in Puyallup, Washington from 1979 - 2019. His responsibilities included working with mixed ensembles, tenor-bass ensembles, treble ensembles, and jazz choir.

Dan was born in 1956 in Sacramento, California, but has lived in the greater Seattle area since 1965. Since 1979, he has resided in Puyallup, Washington with his wife, Cathy, who was also an educator. He attended Pacific Lutheran University in Tacoma, Washington, where he received his Bachelor’s degree, studying music under Maurice Skones. He continued his education with a Master’s in Music from Western Washington University, studying with Bruce Pullan.

Hold On

for SAB Voices* with Piano and Optional Tenor Part
and Optional Percussion

Traditional African American Spiritual
Arranged by Dan Davison

Slowly, with determination $\text{♩} = 80$

Piano

f

Pedal sparingly. Let rests be heard.

Brake Drum (or other percussion)

(Brake drum plays through m. 107)

mf

dim.

Soprano *mf* **A**

Alto *mf*

Tenor (opt.) *mf* Tenor part is identical to the soprano part, but down one octave.

Bass *mf* Bass part is identical to the alto part, but down one octave.

No - ah, No-ah, let me come in.

A

mp

mf

* Also available for SATB Voices (BL1155), SSA Voices (BL1171), TB Voices (BL1265), and SA Voices (BL1241).

12 13 14 15

S The doors all fast-ened and the win-dows pinned. _____

A The doors all fast-ened and the win-dows pinned. _____

(T) The doors all fast - ened and the win - dows pinned. _____

B The doors all fast-ened and the win-dows pinned. _____

mp *mf*

16 17 18 19 20

S Keep your hand on - a that plow. _____ Hold

A Keep your hand on - a that plow. _____ Hold

(T) Keep your hand on - a that plow. _____ Hold

B Keep your hand on - a that plow. _____ Hold

mp *mf*

21 *p* 22 *f* 23 24

S on, hold on, hold on! _____

A on, hold on, hold on! _____ *mf* No-ah said: _

(T) on, hold on, hold on! _____

B on, hold on, hold on! _____ *mf* No-ah said: _

B 26 *mp* 27 28

S _____ No-ah said, _____ No-ah said. _____

A _____ "You done lost your track. _____ Can't plow

(T) _____ *mp* No-ah said, _____ No-ah said. _____

B _____ "You done lost your track. _____ Can't plow

B *mp*

29 30 *mf* 31 *p* 32

S Don't look back! ___ Don't look back! ___

A straight and keep a-look-in' back." Keep your

(T) Don't look back! ___ Don't look back! ___

B straight and keep a-look-in' back." Keep your

33 34 35 *cresc.* 36 *mf* 37 *p*

S Keep your hand_ on that plow_ Hold on, hold

A hand on - a that plow. Hold on, hold

(T) Keep your hand_ on that plow_ Hold on, hold

B hand on - a that plow. Hold on, hold

47 *f* > 48 *mp* **D** 50 51

S on, hold on! Mar-y had a gold-en chain.

A on, hold on! Mar-y had a gold-en chain.

(T) on, hold on! Mar-y had a gold-en chain.

B on, hold on! Mar-y had a gold-en chain.

f *mp* *p* *mp*

52 53 54 55

S Ev - 'ry link was in my Je-sus' name.

A Ev - 'ry link was in my Je-sus' name.

(T) Ev - 'ry link was in my Je-sus' name.

B Ev - 'ry link was in my Je-sus' name.

p *mp*

56 *p* 57 > 58 59 60 *pp*

S Keep your hand on - a that plow. Hold

A *p* > *pp*
Keep your hand on - a that plow. Hold

(T) *p* > *pp*
Keep your hand on - a that plow. Hold

B *p* > *pp*
Keep your hand on - a that plow. Hold

61 62 63 64 **E** *mf*

S on, hold on, hold on! Keep on

A on! *mf* Keep on plow - in' >

(T) on, hold on, hold on! *mf* Keep on

B on! *mf* Keep on plow - in' >

E

Pedal harmonically

66 67 68 69

S plow - in' _____ and don't you tire. _____ Ev - 'ry

A _____ and don't you tire. _____ Ev - 'ry round goes _____

(T) plow - in' _____ and don't you tire. _____ Ev - 'ry

B _____ and don't you tire. _____ Ev - 'ry round goes _____

70 71 72 73

S round goes _____ high - er and high er. _____ Keep your

A _____ high - er and high er. _____ Keep your hand _____

(T) round goes _____ high - er and high er. _____ Keep your

B _____ high - er and high er. _____ Keep your hand _____

74 *S* hand _____ on - a that plow. Hold

A _____ on - a that plow. Hold

(T) hand _____ on - a that plow. Hold

B _____ on - a that plow. Hold

77 *mp* *S* on, hold on, hold on! _____ *pp* If you want to go to

A on, hold on, hold on! _____ *pp* If you want to go to

(T) on, hold on, hold on! _____ *pp* If you want to go to

B on, hold on, hold on! _____ *pp* If you want to go to

78 *mp* *p* 79 80 *pp*

F

S
heav-en, let me tell you how: ⁸² Got to keep your hand ⁸³ on the gos - pel

A
heav-en, let me tell you how: ⁸² Got to keep your hand ⁸³ on the gos - pel

(T)
8 heav - en, let me tell you how: ⁸² Got to keep your hand ⁸³ on the gos - pel

B
heav-en, let me tell you how: ⁸² Got to keep your hand ⁸³ on the gos - pel

F

S
84 plow. Got to keep your hand ⁸⁵ on - a that plow. ⁸⁶ Hold

A
plow. Got to keep your hand ⁸⁵ on - a that plow. ⁸⁶ Hold

(T)
8 plow. Got to keep your hand ⁸⁵ on - a that plow. ⁸⁶ Hold

B
plow. Got to keep your hand ⁸⁵ on - a that plow. ⁸⁶ Hold

87 88 *ff* **G** 90

S on! _____ If that plow stays in your hand, — gon - na land you

A on, hold on! _____ If that plow stays in your hand, — gon - na land you

(T) on! _____ If that plow stays in your hand, — gon - na land you

B on, hold on! _____ If that plow stays in your hand, — gon - na land you

91 92 93 94

S straight in the prom-ised land. — Keep your hand on - a that plow. Hold

A straight in the prom-ised land. — Keep your hand on - a that plow. Hold

(T) straight in the prom - ised land. — Keep your hand on - a that plow. Hold

B straight in the prom-ised land. — Keep your hand on - a that plow. Hold

95 96 *mp* **H** *cresc.* 98

S on! Hold on, hold

A on! Hold on, hold on, hold

(T) on! Hold on, hold

B on! Hold on, hold on, hold

mp *cresc.*

99 100 *ff* 101 102 *mf*

S on, hold on! Keep your hand on a that plow. Hold

A on, hold on! Keep your hand on a that plow. Hold

(T) on, hold on! Keep your hand on a that plow. Hold

B on, hold on! Keep your hand on a that plow. Hold

ff *mf*

I *cresc. poco a poco*

S on!

A *cresc. poco a poco*
on, oh, broth - er hold on! Oh, sis - ter hold on!

(T) *cresc. poco a poco*
on!

B *cresc. poco a poco*
on, oh, broth - er hold on! Oh, sis - ter hold on!

104 105 106

I *molto rit.* *ff* *rit.* $\text{♩} = 72$

S 107 Hold on!

A You got - ta hold on! Hold on!

(T) *ff* Hold on!

B *ff* You got - ta hold on! Hold on!

108 109 110

molto rit. *ff* *rit.* $\text{♩} = 72$ *slowly and deliberately* *8va-1*

(Brake drum stops)

BriLee Music

the Voice of Choral Music

BriLee Music, founded by the late Brian Busch in 1997, is the leader in publishing choral music written specifically for the developing middle school and junior high singer.

With writing guidelines carefully developed by Brian, teachers who buy from the BriLee catalog know they will always find the following in music written by BriLee composers:

- Range appropriate – specifically for the adolescent changing voice
- Moderate in length
- Interesting, appealing and varied texts
- Accessible accompaniments

Writers for BriLee are among the most outstanding and respected in their field. The music is written, arranged and edited to meet a wide range of performance needs. The standard of musical excellence we present in each choral work is designed to meet the challenges faced by teachers and conductors all over the world who wish to offer quality, accessible repertoire to their ensembles.

BriLee Music **Part-by-Part**

MP3 rehearsal and accompaniments

Go to: www.BriLeeMusic.com

Part-by-Part resources were created to allow you, the busy choral director, more time to do the things you need to do to be successful in rehearsal and performance.

Download the following resources and use them to help you TEACH your singers.

- Part-dominant recordings allow your singers to sing along with their part while hearing the other voices in the background.
- Full chorus recordings allow your singers to see and hear the music at the same time for greater insight.
- Professional accompaniments can be used for rehearsal or performance.

BriLee Music
the Voice of Choral Music

BL1284



Exclusively Distributed by
CARL FISCHER®
www.carlfischer.com