

Ride On, King Jesus

African American Spiritual

Arranged by Charles J. Torian, Jr.

An African American spiritual with words resembling *Ride On, King Jesus* was known during the American Civil War, though it remained unpublished until 1867 when it appeared as *No Man Can Hinder Me* in the collection Slave Songs of the United States (A. Simpson & Co., New York). The tune, however, is not one commonly heard today.

Five years later, in 1872, New York publishers Biglow and Main came out with Jubilee Songs Complete as Sung by the Jubilee Singers of Fisk University which contained an unaccompanied melody line with three verses of *Ride On, King Jesus*. It is this version that has gained wide acceptance and serves as the melodic basis for this arrangement. The piano accompaniment has been freely improvised.

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Score

Ride On, King Jesus

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Arr. Charles J. Torian, Jr.

Improvisatory ♩ = 60

English Horn

Musical notation for the first system, measures 1-4. The English Horn part (top staff) begins with a dynamic marking of *f* and features a series of eighth-note patterns with accents. The Piano part (bottom staves) starts with a dynamic marking of *mf* and provides harmonic support with chords and moving lines in both hands.

Musical notation for the second system, measures 5-8. The English Horn part continues with eighth-note patterns, marked with a dynamic of *mp*. The Piano part features a more active bass line with eighth-note patterns, marked with a dynamic of *pp*.

Musical notation for the third system, measures 9-12. The English Horn part has a dynamic marking of *mf*. The Piano part includes a section marked "smoothly" and features triplet figures in both hands, with a dynamic marking of *mp*.

13

13

f

p *mf*

3 3

This system contains measures 13 through 16. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a quarter rest in measure 15. The piano accompaniment (bottom two staves) starts with a piano (*p*) dynamic and includes two triplet eighth notes in measures 13 and 14. The dynamic shifts to mezzo-forte (*mf*) in measure 15. A large watermark 'PREVIEW ONLY' is visible across the page.

Animated ♩ = 72

17

17

f

mf *mp*

3

This system contains measures 17 through 20. The tempo is marked 'Animated' with a quarter note equal to 72 (♩ = 72). The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth notes and a triplet of eighth notes in measure 17. The piano accompaniment (bottom two staves) includes a triplet of eighth notes in measure 17. Dynamics include *f* (forte) in measure 18, *mf* (mezzo-forte) in measure 19, and *mp* (mezzo-piano) in measure 20. A large watermark 'PREVIEW ONLY' is visible across the page.

21

21

f *mp* *mf*

This system contains measures 21 through 24. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth notes and accents (>) in measures 21, 22, and 23. The piano accompaniment (bottom two staves) includes a piano (*p*) dynamic in measure 21, *mf* (mezzo-forte) in measure 22, and *mp* (mezzo-piano) in measure 23. A large watermark 'PREVIEW ONLY' is visible across the page.

24

24

accel. Slightly faster ♩ = 84

28

28

mp

32

32

The image displays a musical score for the hymn "Ride On, King Jesus". It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score includes dynamic markings such as *mf*, *f*, and *p*, and performance instructions like *rit.* (ritardando). The piano part features a variety of textures, including chords, arpeggiated figures, and melodic lines. A large, semi-transparent watermark reading "Preview Only" is overlaid diagonally across the entire page.

36 *mf* *f* 3

36 *f* *mf*

40

40

44 *rit.* *p* *p*

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