

# Keep Your Eyes On the Prize

Traditional; adapted by Alice Wine & the Civil Rights Movement

Traditional, "Hold On"  
arr. Bread for the Journey & J. David Moore

**Driving** (♩ = 128)

*Tutti*

*p*

1. Paul and

**Driving** (♩ = 128)

*p*

*non legato*

5

Si - las bound in jail, had no mon ey for to go their bail.  
name is might - y sweet, soon one day we're gon - na meet.

*sim.*

8

Keep your eyes on the prize, hold on.

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music. The first system (measures 1-4) is marked 'Driving' with a tempo of quarter note = 128. It features a vocal line for 'Tutti' and a piano accompaniment. The piano part has a bass line with eighth-note patterns and a treble line with chords. The second system (measures 5-8) contains the first line of lyrics: 'Si - las bound in jail, had no mon ey for to go their bail. name is might - y sweet, soon one day we're gon - na meet.' The piano accompaniment continues with a 'non legato' marking. The third system (measures 9-12) contains the second line of lyrics: 'Keep your eyes on the piano accompaniment continues with a 'sim.' marking.

12

Paul and Si - las be - gan to shout, — the jail door  
 I got my hand on the gos - pel plow, — I would - n't take

15

o - pened and they walked on out. — Keep your eyes on — the prize, hold on. —  
 noth - in' for my jour - ney now. —

19

Hold on, — hold on. —

*mf*

*piú f*

24

*mp*

— Keep — your eyes on — the prize, hold on. — 2. Free-dom's

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase: 'Keep your eyes on the prize, hold on.' The piano accompaniment provides harmonic support with chords and a moving bass line. Dynamics include *mp* (mezzo-piano) and *p* (piano).

29

2  
Soprano/Alto

Tenor

Bass

*f*

Hold

Hold

Hold

hold

hold

hold on.

Hold on, — hold on. —

Hold on, — hold on. —

Hold on, — hold on.

The second system continues the vocal parts and piano accompaniment. The vocal lines for Soprano/Alto, Tenor, and Bass are shown. The piano accompaniment continues with a consistent rhythmic pattern. Dynamics include *f* (forte) and *mf* (mezzo-forte).

2

The third system shows the piano accompaniment for the final part of the page. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*.

34 *mf*

Keep your eyes on the prize, hold on.

Keep your eyes on the prize, hold on.

eyes on the prize, hold on.

*mf* *mp*

38 **Tutti**

3. The on - ly thing that we did wrong: stayed in the wil-der-ness a day too long.

42

Keep your eyes on the prize, hold on.

46

But the one thing we did right— was the day we start-ed to fight.

50

— Keep your eyes on the prize, hold on.

54

**Soprano/Alto** *f*  
Hold on, hold on.

**Tenor** *f*  
Hold on, hold on.

**Bass** *f*  
Hold on, hold on.

*mf* *f*

58

*mf*

Keep your eyes on the prize, hold on.

*mf*

Keep your eyes on the prize, hold on.

*mf*

eyes on the prize, hold on.

62

*f*

Hold on, hold on.

*f*

Hold on, hold on.

*f*

Hold on, hold on.

FOR PERUSAL ONLY  
FRESH AFRE MUSIC

66

Keep your eyes on the prize, hold on. Hold on,

Keep your eyes on the prize, hold on. Hold on,

eyes on the prize, hold on. Hold on,

*mf* *mp* *mf* *mp* *mf* *mp*

71

hold on, hold on.

hold on.

hold on.

*p* *p* *p* *p*