

CAMILLE W. ZECKWER

THE
MISCHIANZA

CANTATA FOR WOMEN'S VOICES
WITH PIANO ACCOMPANIMENT
(TAMBOURIN AND CASTANETS, AD LIB.)

(WITH OR, WITHOUT COSTUMES*)

TEXT BY

RICHARD J. BEAMISH

VOCAL SCORE, 60 CENTS

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SCHOOL OF MUSIC
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CARL FISCHER COOPER SQUARE NEW YORK
BOSTON. CHICAGO

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SYNOPSIS OF THE MISCHIANZA

The story of the festival in honor of General Howe's departure from Philadelphia during the British occupation in the Revolutionary War offers colorful material for a musical work, particularly if costumes and effective lighting are to be added to the production.

This musical setting for the dramatic episode shows the grounds of Joseph Wharton, the Quaker Duke, at Walnut Grove, which was in the vicinity of Fourth and Dickinson Streets. The stage shows a gayly costumed throng on the evening of the fete. The song of invitation is gay to the point of jubilation. At its close a company of pierrots in white with black ruffs and black buttons and pierrettes in black gowns with white trimmings burst through the throng and sing their mad-cap song through which runs the melancholy thread of thought for the dying soldiers.

These are succeeded by the octette of courtly dames and beaux who step "the lilting measures of the minuet." The dance comes to a graceful end as a beau and his lady fair sing the old story of love in the moonlight and stroll off among the lantern festooned walnut trees.

Now succeeds a strain that sings of the harem and the desert. It is the immemorial rhapsody of the Orient and it is sung by a group in Persian or Arabian costumes. As its cadence dies away the merry throng bursts into an abandon of care-free frivolity.

A voice that comes like a blow in the face stops the frolic. It is the appeal of a young patriot invoking the name of freedom and crying shame to the Tories of the town. The singer wakes the patriotism of the surging citizens and the scene comes to its close with a magnificent patriotic chant that lifts the colorful spectacle to a dramatic conclusion.

**EXTRACTS DESCRIBING THE MISCHIANZA FROM
"HUGH WYNNE"**

By DR. S. WEIR MITCHELL

At noon I bought an "Observer," and learned that Mr. Howe had lost a spaniel dog, and that there was to be a great festival that night in honour of Sir William Howe's departure for England.



My way north took me close to Walnut Grove, the old country-seat of my father's friend, Joseph Wharton, whom, on account of his haughty ways the world's people wickedly called the Quaker duke. The noise of people come to see, and the faint strains of distant music, had for an hour reminded me, as I came nearer the Gardens of Walnut Grove, that what McLane had called the great fandango in honour of Sir William Howe was in full activity. Here in the tall box alleys, as a child, I had many times played, and every foot of the ground was pleasingly familiar.

The noise increased as I approached through the growing darkness; for near where the lane reached the Delaware was a small earthwork, the last of those I needed to visit. I tried after viewing it to cross the double rows of grenadiers who guarded this road, but was rudely repulsed, and thus had need to go back of their line and around the rear of the mansion. When opposite to the outhouses used for servants I paused in the great crowd of townfolk who were applauding or sullenly listening to the music heard through the open windows. I had no great desire to linger, but as it was dark I feared no recognition, and stayed to listen to the fine band of the Hessians and the wild clash of their cymbals, which, before these Germans came, no one had heard in the colonies.



It was meant to honour Sir William Howe, a man more liked than respected, and as a soldier beneath contempt.



A great variety of evergreen trees and shrubs gave the house a more shaded look than the season would otherwise have afforded. Among these were

countless lanterns illuminating the grounds, and from the windows on all sides a blaze of light was visible.



The walls were covered with mirrors, lent for the occasion, and the room I commanded was beautifully draped with flags and hangings. Young blacks stood at the doors, or came and went with refreshments. These servants were clad in blue and white, with red turbans and metal collars and bracelets. The six Knights of the Blended Roses, or some like silliness, had cast their queer raiments and were in uniform. Their six chosen ladies were still in party-coloured costumes, which were not to my taste. Most of the women -- there were but some threescore, almost all Tories or Moderates -- were in gorgeous brocades and the wide hoop skirts of the day. The extravagance of the costumes struck me. The head-dresses, a foot above the head with aigrets and feathers and an excess of powder, seemed to me quite astonishing.

I stood motionless, caught by the beauty of the moving picture before me. I have ever loved colour, and here was a feast of it hard to equal.



They were walking a minuet, and its tempered grace, which I have never ceased to admire, seemed to suit well the splendour of embroidered gowns and the brilliant glow of the scarlet coats. I began to note the faces and to see them plainly, being, as I have said, not fifteen feet away from the window. Sir William Howe was dancing with Miss Redman. I was struck, as others have been, with his likeness to Washington, but his face wanted the undisturbed serenity of our great chief's.



I had no right to be there; I was off the track of duty. I stood a moment; the night was dark; lights gleamed far out on the river from the battleships. The strains of their bands fell and rose, faintly heard in the distance.

I saw, as it were before me with distinctness the camp on the windy hill, the half-starved, ragged men, the face of the great chief they loved. Once again I looked back on this contrasting scene of foolish luxury, and turned to go from where I felt I never should have been.

Dedicated to Dr. Herbert J. Tily

The Mischianza

Welcoming Chorus

Words by
RICHARD J. BEAMISH

Music by
CAMILLE W. ZECKWER OP. 34

Allegro giocoso

PIANO *ff*



SOPRANI *ff*

MEZZO-SOPRANI *ff*

ALTI *ff*

Trum - pets, halt your bra - zen sto - ry

Trum - pets, halt your bra - zen sto - ry



Sva

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Can - nons, stop your slaughter go - ry Lay down your arms

Can - nons, stop your slaughter go - ry Lay down your arms

Lay down your

And cease your a - larms Make to night a dream of joy,

And cease your a - larms Make to night a dream of joy,

arms and cease

Make to night a dream of joy.

Make to night a dream of joy.

21

ff

dim. *rit.*

P a tempo

Sol-diers, lay a - side your ha-tings Maid-ens, come and choose your matings

P a tempo

Sol-diers, lay a - side your ha-tings Maid-ens, come and choose your matings

P a tempo

a tempo

p

Sva

mp

Sto - len glances Dain-ty danc-es An-cient pleasures now em-ploy

mp

Sto - len glances Dain-ty danc-es An-cient pleasures now em-ploy

mp

mp

oresc.

f *cresc.*

These are nights when the sights of old na - ture

f *cresc.*

These are nights when the sights of old na - ture

f *cresc.*

37

f *cresc.*

dim.

woo us all How the breeze Thru the

dim.

woo us all How the breeze Thru the

dim.

f dim. *dim.*

ff

p *p*

trees sings, sings a fragrant pas - to - ral

p *p*

trees sings, sings a fragrant pas - to - ral

p *p*

sings, sings. So

p poco cresc. mf cresc.

cresc.
So come to our mer-ry mak-ing
cresc.
So come to our mer-ry mak-ing
cresc.
come, come,

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in treble clef with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. Dynamics include *cresc.* and *f*.

ff
Dance till the day is break-ing, Dance till the day is break-ing,
ff
Dance till the day is break-ing, Dance till the day is break-ing,
ff

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal lines are in treble clef with lyrics. The piano accompaniment features a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamics include *ff*.

Dance friends and foe - men all.
Dance friends and, foe - men all.
dim.

The third system concludes the musical score with two vocal staves and piano accompaniment. The vocal lines are in treble clef with lyrics. The piano accompaniment features a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamics include *dim.* and *ff*.

mf Dance friends and foe-men all, *mp* Dance friends and

mf Dance friends and foe-men all, *mp* Dance friends and

mf *mp*



foe-men all, *p* Dance friends and foe-men all.

foe-men all, *p* Dance friends and foe-men all.

p



p *dim.* *pp rit.* 8



Song of Pierrots

81

Moderato

Rat - ta - plan Here is fun for maid and man,
 Rat - ta - plan Here is fun for maid and man,
 Rat - ta - plan, Rat - ta - plan Here is fun for maid and man,

81

Moderato

Rat - ta - plan Here is fun for maid and man,
 Rat - ta - plan Here is fun for maid and man,
 Rat - ta - plan, Rat - ta - plan, Here is fun for maid and man,

Bring it, sing it bring it, sing it
 Bring it, sing it bring it, sing it
 now or nev - er

pp

Fool - - - ish ghoul - - -

pp

Fool - - - ish ghoul - - -

mp

now or nev-er Fool-ish ghoul-ish, dull or elev-er Here's a song for

The first system of the musical score consists of four staves. The top two staves are vocal lines, both starting with a *pp* dynamic. The third staff is a vocal line with a *mp* dynamic. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part features a rhythmic pattern of eighth and sixteenth notes.

ish, Here is hope,

ish, Here is hope,

lov-er sigh-ing, Here's a hope for the sol-diers dy-ing

dim.

a tempo

p.

The second system continues the musical score with four staves. The vocal lines continue with the lyrics 'ish, Here is hope,' and 'lov-er sigh-ing, Here's a hope for the sol-diers dy-ing'. The piano accompaniment includes a *dim.* (diminuendo) marking and a *a tempo* marking. The piano part features a *p.* (piano) dynamic and a *a tempo* marking.

Here's a cure for ev-'ry ill

Here's a cure for ev-'ry ill

tranquillo.

a tempo

p

The third system of the musical score consists of four staves. The vocal lines continue with the lyrics 'Here's a cure for ev-'ry ill' and 'Here's a cure for ev-'ry ill'. The piano accompaniment includes a *tranquillo.* marking and a *a tempo* marking. The piano part features a *p* (piano) dynamic.

Vivo *f*

Sing on, dance on till to mor - row

mf

Sing on, dance on till to mo - row

Here's a Jack for ev - 'ry Jill.

Vivo

rit. *rit. dim.* *p* *rit. dim.*

For to mor - row may bring sor - row.

rit. *rit. dim.* *p* *rit. dim.*

For to mor - row may bring sor - row.

rit. *rit. dim.* *p* *rit. dim.*

rit. *rit. dim.* *p* *rit. dim.* *mp* *tratt.*

p *smorzando*

Maestoso

Then why bor-row care or trou-ble let to
 Then why bor-row care or trou-ble let to

f *cresc.* *ff*

Maestoso

p *cresc.* *ff*

night Last for - ev - er if it might. We will sing -
 night Last for - ev - er if it might. We will sing -

In a ring - Till the morn - ing - earth a - dorn - ing, -
 In a ring - Till the morn - ing - earth a - dorn - ing, -

Vivo
a tempo

Till the morn - - - ing light. *rit.* *a tempo*

Till the morn - - - ing light. *rit.* *a tempo*

rit. *fff* **Vivo**

The first system features three vocal staves and a grand staff for piano accompaniment. The vocal lines are in treble clef with lyrics. The piano accompaniment is in bass clef, showing dense chordal textures and rhythmic patterns. Performance markings include *rit.* (ritardando) and *a tempo* (return to tempo), along with a dynamic marking of *fff* (fortissimo) and the tempo change to **Vivo**.

The second system consists of three vocal staves (all empty) and a grand staff for piano accompaniment. The piano part continues with complex rhythmic and harmonic patterns, including sixteenth-note runs and chordal textures.

Moderato assai

Moderato assai

mp

The third system begins with a tempo change to **Moderato assai**. It features three vocal staves (empty) and a grand staff for piano accompaniment. The piano part has a more melodic and sustained character. A dynamic marking of *mp* (mezzo-piano) is present. The system concludes with a key signature change to one sharp (F#) and a time signature change to 3/4.

Chorus of Dancers

149 Minuet
Andante

State-ly, Se - date-ly, Trip the lilt-ing measures of the min-u-et

State-ly, Se - date-ly, Trip the lilt-ing measures of the min-u-et

149 Andante

Slow-ly, Low - ly, Bow to eyes whose glanc-es you can ne'er for-get

Slow-ly, Low - ly, Bow to eyes whose glanc-es you can ne'er for-get

Stop the court-ly meas-ure In a grace-ful leis-ure Hum so faint-ly

Stop the court-ly meas-ure In a grace-ful leis-ure Hum so faint-ly

All the quaint-ly air-y fair-y

All the quaint-ly air-y fair-y

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "All the quaint-ly air-y fair-y". The piano accompaniment is in bass clef with the same key signature, featuring a steady eighth-note accompaniment.

meas-ures of the min- - u -

meas-ures of the min- - u -

p

mf *dim.* *p*

The second system continues the vocal and piano parts. The lyrics are "meas-ures of the min- - u -". The piano part includes dynamic markings: *p* (piano) for the vocal accompaniment, *mf* (mezzo-forte) for the piano accompaniment, and *dim.* (diminuendo) for a section of the piano accompaniment. The system concludes with a *p* (piano) marking.

et. —

et. —

dim. *smorz.* *ppp*

The third system shows the vocal parts ending with "et. —" and the piano accompaniment concluding with a *dim.* (diminuendo) and *smorz.* (smorzando) marking, ending in a *ppp* (pianissimo) dynamic. The piano part features a series of chords and a final melodic flourish.

183

Duet
Agitato

mf

Moderato
rit.

SOPRANO SOLO *p*
At twi- light let them

ALTO SOLO *tranquillo p*
When should our cares fall a - way dear

tranquillo p

mp
fall, dear At twilight let love

When should our thoughts turn to joy, dear

f *p*

p
call. The night in a star vaulted pa-lace In-vites us to roman-tic

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "call. The night in a star vaulted pa-lace In-vites us to roman-tic". The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

roam-ing Mys-ter-i-ous voic-es sing-ing the fair-y love songs of the

The second system continues the vocal and piano parts. The lyrics are: "roam-ing Mys-ter-i-ous voic-es sing-ing the fair-y love songs of the". The piano accompaniment maintains the same rhythmic pattern as the first system.

mf gloaming. Sing high, *pp* Sing ten-der-ly low.
p Sing low, *pp* Sing ten-der-ly low.

The third system features a change in dynamics and tempo. The lyrics are: "gloaming. Sing high, Sing ten-der-ly low. Sing low, Sing ten-der-ly low." The piano part includes a modulation to a key with two flats (B-flat major or D minor) and a change in tempo to *smorzando* (ritardando).

p *smorzando*

The fourth system concludes the piece with a *smorzando* marking. The piano part features a more melodic accompaniment in the bass and chords in the treble, leading to a final cadence in the key of two flats.

224

L'istesso tempo

This system contains the first four staves of the score. The top three staves are vocal staves, all of which are empty. The fourth staff is the piano accompaniment, starting with a treble clef and a 3/4 time signature. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo marking 'L'istesso tempo' and the dynamic marking 'p' are present.

Tambourin

224

L'istesso tempo

This system contains the next four staves. The top three staves are empty. The fourth staff is the piano accompaniment, continuing from the previous system. It includes a melodic line in the right hand with some slurs and a rhythmic accompaniment in the left hand. The dynamic marking 'p' is still present.

This system contains the final four staves. The top three staves are empty. The fourth staff is the piano accompaniment. The fifth staff is a vocal line with the lyrics 'A - rise!' appearing twice. The dynamic marking 'mf' is placed above the first 'A - rise!'. The piano accompaniment continues with chords and rhythmic patterns.

mp

Out of the East a - rise! Out of the East a - rise!

mp

Out of the East a - rise! Out of the East a - rise!

Mys - te - rious

246

Lan - guor ___ for beauty's eyes Whis - per

old - en Sor - ce - ries gold - en,

246

___ the deserts sto - ry Free - dom ___ and love and glo - ry, Freedom ___ and love and glo - ry

A - rise! A - rise!
Out of the East Out of the East

Tambourin
p

p Tur - quise and ar - gent skies. *mp* Moon
p Tur - quise and ar - gent skies. *mp* Moon
Turquoise ar - gent skies.

like a sci - mi - tar Venus

like a sci - mi - tar Venus

Moon like a sci - mi - tar The guiding

Ve - nus

Ve - nus

star, - The guid - ing star,

pp

288 *pp*

Perfumes of rare at - tar a - rise Out of the des - ert

pp

Perfumes of rare at - tar a - rise Out of the des - ert

pp

288

pp

sands, Winds

sands, Winds

p

p

With car - ess - ing hands. A -

With car - ess - ing hands.

pp

p

Tambourin

pp

Allegro

rise! _____

rit.
A - rise! _____

Castanets

Allegro

rit.
pp

poco cresc. *f* *cresc.*

ff *dim.*

ffz *rit.* *ff*

f

Trum - pets take a hol - i - day Sol - diers sing a round - e - lay,

Trum - pets take a hol - i - day Sol - diers sing a round - e - lay,

f

Trum - pets take a hol - i - day Sol - diers sing a round - e - lay,

Trum - pets take a hol - i - day Sol - diers sing a round - e - lay,

f

Trum - pets take a hol - i - day Sol - diers sing a round - e - lay,

Trum - pets take a hol - i - day Sol - diers sing a round - e - lay,

f

Trum - pets take a hol - i - day Sol - diers sing a round - e - lay,

Trum - pets take a hol - i - day Sol - diers sing a round - e - lay,

The musical score is arranged in three systems, each containing five staves. The top two staves of each system are vocal parts with lyrics. The bottom three staves are instrumental accompaniment, including a piano part with chords and a bass line. The music is in 2/4 time, key of B-flat major, and features a dynamic marking of *f* (forte). The lyrics are: 'Trum - pets take a hol - i - day Sol - diers sing a round - e - lay,'.

Trum-pets take a hol-i-day Sol-diers sing a round-e-lay.

Trum-pets take a hol-i-day Sol-diers sing a round-e-lay.

332 *mf*

One last roll of the drum, One last roll of the drum

One last roll of the drum, One last roll of the drum

332 *mf*

Here the mask-ers come, Here the mask-ers come.

Here the mask-ers come, Here the mask-ers come.

mf *cresc.*

Pomp and rev-el, Monk and dev-il Sing ting-a-ling, Sing ting-a-ling,
 Pomp and rev-el, Monk and dev-il Sing ting-a-ling, Sing ting-a-ling,
 Dance in a ring Sing hol-i-day, hol-i-
 Dance in a ring Sing hol-i-day, hol-i-
 day.
 day.

Musical score for a song, featuring vocal lines and piano accompaniment. The score is divided into four systems. The first system contains the first two lines of lyrics. The second system contains the next two lines. The third system contains the final line of lyrics, with the piano accompaniment ending with a double bar line. The fourth system contains the final line of lyrics, with the piano accompaniment ending with a double bar line. The piano accompaniment consists of a right-hand part and a left-hand part. The right-hand part features a melodic line with various ornaments and a final flourish. The left-hand part provides a harmonic accompaniment with a steady rhythm. The score includes dynamic markings such as *ff* and *sf*.

Song of Protest

ALTO SOLO

Andante

f Recit.

Shame to you cring-ing tor-les Shame cow-ards all,—

Share in our foe-men's glo-ries Cheer free-dom's fall.

p tranquillo
But on the fields of Val-ley Forge— Our starv-ing

cresc. appassionato
broth-ers wait— to launch the light'ning stroke of God,—

f *dim.* **364**

The Thun-der-bolt of Fate.

364

ff *dim.* *agitato* *p* *poco a*

poco

cresc. *f*

The musical score is arranged in five systems. The first system features a vocal line with lyrics and a piano accompaniment. The piano part begins with a forte (ff) dynamic and includes markings for decrescendo (dim.), agitato, and piano (p). The second system continues the piano accompaniment with a 'poco' marking. The third system shows a crescendo (cresc.) leading to a forte (f) dynamic. The fourth and fifth systems continue the piano accompaniment with various chordal textures and dynamics.

First system, measures 1-2. The right hand features a melodic line with eighth-note patterns and slurs. The left hand has a bass line with a whole note chord in measure 1 and a half-note pattern in measure 2. Chord symbols b^b and b^b are present in the left hand.

Second system, measures 3-4. The right hand continues with eighth-note patterns. The left hand has a half-note pattern in measure 3 and a whole note chord in measure 4. Chord symbols b^b and b^b are present in the left hand.

Third system, measures 5-6. The right hand continues with eighth-note patterns. The left hand has a whole note chord in measure 5 and a half-note pattern in measure 6. Chord symbols b^b and b^b are present in the left hand.

Fourth system, measures 7-8. The right hand continues with eighth-note patterns. The left hand has a whole note chord in measure 7 and a half-note pattern in measure 8. Chord symbols b^b and b^b are present in the left hand.

Fifth system, measures 9-12. The right hand continues with eighth-note patterns. The left hand has a whole note chord in measure 9, a half-note pattern in measure 10, and a whole note chord in measure 11. Chord symbols b^b and b^b are present in the left hand. The word *rit.* is written above the right hand in measure 11.

Chorus of Colonists

(Finale)

388

Allegro assai

ff

Rouse from your slum-ber, O Free - - dom, Lift up your

Rouse from your slum-ber, O Free - - dom, Lift up your

388

Allegro assai

ff

heads, Brothers all. Clear-er and clearer, Dear-er and

heads, Brothers all. Clear-er and clearer, Dear-er and

dear-er Rise from your coun - try's call.

dear-er Rise from your coun - try's call.

When is the Spir - it so cra - ven That kiss - es the hand of the
 When is the Spir - it so cra - ven That kiss - es the hand of the

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "When is the Spir - it so cra - ven That kiss - es the hand of the". The piano accompaniment features a steady rhythmic pattern with chords and single notes.

foe? _____ Rise in your might Chil - dren of Light, Rise _____ and
 foe? _____ Rise in your might Chil - dren of Light, Rise _____ and

The second system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are: "foe? _____ Rise in your might Chil - dren of Light, Rise _____ and". The piano accompaniment continues with a similar rhythmic pattern, providing harmonic support for the vocal lines.

Ty - rants will go, _____ Rise _____ and Ty - rants will go. _____
 Ty - rants will go, _____ Rise _____ and Ty - rants will go. _____

The third system of the musical score concludes with three vocal staves and piano accompaniment. The lyrics are: "Ty - rants will go, _____ Rise _____ and Ty - rants will go. _____". The piano accompaniment features a final cadence with sustained chords and a rhythmic pattern.

Chorus of Colonists

(Finale)

388

Allegro assai

ff

Rouse from your slum-ber, O Free - - dom, Lift up your

Rouse from your slum-ber, O Free - - dom, Lift up your

388

Allegro assai

ff

heads, Brothers all. _____ Clear-er and clearer, Dear-er and

heads, Brothers all. _____ Clear-er and clearer, Dear-er and

dear-er Rise from your coun - try's call. _____

dear-er Rise from your coun - try's call. _____

When is the Spir - it so cra - ven That kiss - es the hand of the
 foe? _____ Rise in your might Chil - dren of Light, Rise _____ and
 foe? _____ Rise in your might Chil - dren of Light, Rise _____ and
 Ty - rants will go, _____ Rise _____ and Ty - rants will go. _____
 Ty - rants will go, _____ Rise _____ and Ty - rants will go. _____

The musical score consists of three systems. Each system includes two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The lyrics are printed below the vocal staves. The piano accompaniment features a steady rhythmic pattern in the right hand and a more melodic line in the left hand, often with arpeggiated chords. The overall mood is solemn and majestic.

ff *rit.*

430

ff a tempo

Rouse from your slumb - ers O Free - - -

Rouse from your slumb - ers O Free - - -

ff a tempo

430

a tempo

ff

dom, Lift up your heads, Broth - ers

dom, Lift up your heads, Broth - ers

all. _____ When is the

all. _____ When is the

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and features a complex, arpeggiated texture with grace notes and slurs. The lyrics are "all. _____ When is the" for both the soprano and alto parts.

Spir - it so cra - - - ven That

Spir - it so cra - - - ven That

The second system continues the vocal and piano parts. The lyrics are "Spir - it so cra - - - ven That" for both parts. The piano accompaniment maintains its arpeggiated texture with grace notes and slurs.

kiss - es the hand of the foe. _____

kiss - es the hand of the foe. _____

The third system concludes the vocal and piano parts. The lyrics are "kiss - es the hand of the foe. _____" for both parts. The piano accompaniment continues with its arpeggiated texture, ending with a final flourish.

ff

Rise — and Ty-rants will go. —

ff

Rise — and Ty-rants will go. —

ff

fff

Rise — Chil - dren of Light, —

fff

Rise — Chil - dren of Light, —

fff

Rise! —

Rise! —

sfz