

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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CARL FISCHER COOPER SQUARE NEW YORK
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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

3

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

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

8va

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

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 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 vocal melody and piano accompaniment. The vocal lines are in treble clef. The piano accompaniment features a more active right-hand part with chords and a left-hand part with eighth notes. Dynamics include *ff*.

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

The third system concludes the piece. The vocal lines are in treble clef. The piano accompaniment features a right-hand part with chords and a left-hand part with eighth notes. Dynamics include *dim.* and *ff*. The system ends with four bar lines.

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

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

mf *mp*

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The first vocal line starts with a mezzo-forte (*mf*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The piano accompaniment also follows this dynamic change.

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

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

p

The second system continues the musical score. It features two vocal lines and piano accompaniment. The lyrics are: "foe-men all, Dance friends and foe-men all." The dynamic is marked piano (*p*). The piano accompaniment includes a piano (*p*) dynamic marking.

p *dim.* *pp rit.* 8

The third system shows the piano accompaniment for the final part of the piece. It includes a piano (*p*) dynamic marking, a decrescendo (*dim.*) instruction, and a piano-piano (*pp*) dynamic with a ritardando (*rit.*) instruction. A fermata is placed over the final notes, with the number 8 written above it.

Song of Pierrots

81

Moderato

Musical score for the first system, marked Moderato. It consists of three vocal staves and a piano accompaniment. The lyrics are: "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,". The piano part includes a dynamic marking *p*.

81

Moderato

Musical score for the second system, marked Moderato. It consists of three vocal staves and a piano accompaniment. The lyrics are: "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,". The piano part includes a dynamic marking *p*.

Musical score for the third system, marked Moderato. It consists of three vocal staves and a piano accompaniment. The lyrics are: "Bring it, sing it bring it, sing it Bring it, sing it bring it, sing it now or nev - er". The piano part includes a dynamic marking *p*.

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 4/4. The lyrics are: "Fool - - - ish ghoul - - -", "Fool - - - ish ghoul - - -", and "now or nev-er Fool-ish ghoul-ish, dull or elev-er Here's a song for".

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 of the musical score consists of four staves. The top two staves are vocal lines. The third staff is a vocal line. The bottom two staves are piano accompaniment. The lyrics are: "ish, Here_____ is hope,_____", "ish, Here_____ is hope,_____", and "lov-er sigh-ing, Here's a hope for the sol-diers dy-ing". The piano part includes a *dim.* marking and a *a tempo* marking.

Here's a cure for ev-'ry ill

a tempo

p

tranquillo.

a tempo

p

The third system of the musical score consists of four staves. The top two staves are vocal lines. The third staff is a vocal line. The bottom two staves are piano accompaniment. The lyrics are: "Here's a cure for ev-'ry ill", "Here's a cure for ev-'ry ill", and "Here's a cure for ev-'ry ill". The piano part includes a *tranquillo.* marking and a *a tempo* marking.

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 *mf* *f*

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

f Then why bor-row care or trou-ble let to
cresc. *ff*

f Then why bor-row care or trou-ble let to
cresc. *ff*

f Then why bor-row care or trou-ble let to
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 instruction **Vivo**.

The second system consists of three vocal staves (all empty) and a grand staff for piano accompaniment. The piano part continues with intricate textures, including sixteenth-note patterns in the bass and chordal figures in the treble.

Moderato assai

Moderato assai

mp

The third system features three vocal staves (empty) and a grand staff for piano accompaniment. The tempo is marked *Moderato assai*. The piano part includes dynamic markings such as *fff* and *mp* (mezzo-piano). 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

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

p 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 consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment is in a treble and bass clef, with a key signature of one sharp (F#) and a common time signature. The lyrics are "All the quaint-ly air-y fair-y".

meas-ures of the min- - u -

meas-ures of the min- - u -

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

et. —

et. —

The third system concludes the vocal and piano parts. The piano part includes dynamic markings: *dim.* (diminuendo), *smorz.* (smorzando), and *ppp* (pianissimo). The lyrics are "et. —".

183

Duet
Agitato

mf

Moderato
rit.

SOPRANO SOLO *p*

ALTO SOLO *tranquillo*
p

At twi- light let them
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 features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a dynamic marking of *p* (piano) and includes the lyrics "call. The night in a star vaulted pa-lace In-vites us to roman-tic". The piano accompaniment consists of a steady eighth-note bass line and a more melodic treble line.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "roam-ing Mys-ter-i-ous voic-es sing-ing the fair-y love songs of the". The musical notation remains consistent with the first system, with a steady eighth-note bass line and a melodic treble line.

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

The third system introduces a new vocal phrase with dynamic markings *mf* (mezzo-forte) and *pp* (pianissimo). The lyrics are "gloaming. Sing high, Sing ten-der-ly low." and "Sing low, Sing ten-der-ly low." The piano accompaniment features a more complex harmonic structure with chords and a melodic line in the treble clef.

p *smorzando*

The fourth system concludes the piece with a dynamic marking of *p* (piano) and a *smorzando* (diminuendo) instruction. The key signature changes to two flats (Bb and Eb) and the time signature changes to 3/4. The piano accompaniment features a melodic line in the treble clef and a bass line in the bass clef.

224

L'istesso tempo

This system contains the first four staves of music. 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

p

This system contains the next four staves of music. The top three staves are empty. The fourth staff is the piano accompaniment, continuing the rhythmic pattern from the first system. It includes some melodic lines in the right hand and chords in the left hand.

This system contains the final four staves of music. The top three staves are empty. The fourth staff is the piano accompaniment, continuing the rhythmic pattern. The bottom two staves of this system contain vocal lines with the lyrics 'A - rise!' and 'A - rise!' written below the notes. The dynamic marking 'mf' is placed above the first vocal line.

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

This system contains the first vocal entry. The vocal line has two phrases: "A - rise!" and "Out of the East". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Tambourin

p

This system introduces the Tambourin part, which is a rhythmic accompaniment consisting of eighth-note patterns. The piano accompaniment continues with chords and a bass line.

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

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

Turquoise ar - gent skies.

This system contains the second vocal entry. The vocal line has three phrases: "Tur - quise and ar - gent skies. Moon", "Tur - quise and ar - gent skies. Moon", and "Turquoise ar - gent skies.". The piano accompaniment includes the Tambourin part and chords in the right hand.

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

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 and B-flat major. Dynamics include *f* (forte) and *mf* (mezzo-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.

This system contains three vocal staves and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

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

This system contains three vocal staves and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

332 *mf*

This system contains a piano accompaniment. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

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

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

mf *cresc.*

This system contains three vocal staves and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a *cresc.* marking.

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,

The first system consists of three vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature and feature a melody with eighth and sixteenth notes. The piano accompaniment is in a 2/4 time signature and features a bass line with eighth notes and chords.

ff Dance in a ring Sing hol-i-day, hol-i-
ff Dance in a ring Sing hol-i-day, hol-i-

The second system consists of three vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature and feature a melody with eighth and sixteenth notes. The piano accompaniment is in a 2/4 time signature and features a bass line with eighth notes and chords. The dynamic marking *ff* is present at the beginning of the system.

day.
 day.

The third system consists of three vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature and feature a melody with eighth and sixteenth notes. The piano accompaniment is in a 2/4 time signature and features a bass line with eighth notes and chords. The dynamic marking *ff* is present at the beginning of the system.

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.

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

The first system of the score features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics "The Thun-der-bolt of Fate." The piano accompaniment starts with a forte (*ff*) dynamic and includes a *dim.* (diminuendo) marking. A rehearsal mark 364 is placed above the vocal staff and below the piano staff.

poco

The second system continues the piano accompaniment. It features a *poco* marking above the treble staff. The music consists of rhythmic patterns in both the treble and bass staves, with various chordal textures.

cresc. *f*

The third system of the piano accompaniment includes a *cresc.* (crescendo) marking above the treble staff and a forte (*f*) dynamic marking above the bass staff. The music continues with complex rhythmic and harmonic structures.

The fourth system of the piano accompaniment shows further development of the musical themes. It includes a key signature change to two flats (B-flat and E-flat) in the bass staff. The notation is dense with many notes and rests.

The fifth and final system of the piano accompaniment on this page continues the piece. It features a key signature change to three flats (B-flat, E-flat, and A-flat) in the bass staff. The music concludes with a final chord and a *p* (piano) dynamic marking.

This page of musical notation is for piano and consists of five systems, each with a treble and bass staff. The notation includes various chords and melodic lines. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat). The piece concludes with a *rit.* marking.

System 1: Treble staff has a melodic line with slurs and accents. Bass staff has a chord of B-flat major (Bb, D, F) and a melodic line.

System 2: Treble staff has a melodic line with slurs and accents. Bass staff has a chord of B-flat major (Bb, D, F) and a melodic line.

System 3: Treble staff has a melodic line with slurs and accents. Bass staff has a chord of B-flat major (Bb, D, F) and a melodic line.

System 4: Treble staff has a melodic line with slurs and accents. Bass staff has a chord of B-flat major (Bb, D, F) and a melodic line.

System 5: Treble staff has a melodic line with slurs and accents. Bass staff has a chord of B-flat major (Bb, D, F) and a melodic line. The piece concludes with a *rit.* marking.

Chorus of Colonists

(Finale)

388

Allegro assai

ff

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

ff

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

ff

388

Allegro assai

ff

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

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

tr

tr

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 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 bass line with chords in the right hand.

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 continues the vocal and piano parts. The lyrics are: "foe? _____ Rise in your might Chil - dren of Light, Rise _____ and". The piano accompaniment continues with a similar rhythmic pattern.

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

The third system concludes the vocal and piano parts. The lyrics are: "Ty - rants will go, _____ Rise _____ and Ty - rants will go. _____". The piano accompaniment features a steady bass line with chords in the right hand.

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

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

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

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 four staves. The top two staves are vocal parts, both starting with a fermata and the word "all." followed by a blank line. The lyrics "When is the" are written below the notes. The bottom two staves are piano accompaniment, featuring a melodic line with a slur and a 7th fret marking, and a bass line with a 6th fret marking.

Spir - it so cra - - - ven That

Spir - it so cra - - - ven That

The second system of the musical score consists of four staves. The top two staves are vocal parts with the lyrics "Spir - it so cra - - - ven That". The bottom two staves are piano accompaniment, featuring a melodic line with a slur and a 7th fret marking, and a bass line with a 6th fret marking.

kiss - es the hand of the foe. _____

kiss - es the hand of the foe. _____

The third system of the musical score consists of four staves. The top two staves are vocal parts with the lyrics "kiss - es the hand of the foe." followed by a blank line. The bottom two staves are piano accompaniment, featuring a melodic line with a slur and a 6th fret marking, and a bass line with a 6th fret marking.

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