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CHORAL BALLAD FOR MIXED VOICES
WITH BARITONE SOLO

LORD HOWE'S
MASQUERADE

(A REVOLUTIONARY LEGEND)

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Lord Howe's Masquerade

(*A Revolutionary Legend*)

THIS legend, one of the most dramatic to which the American War of Independence has given birth, has been chosen by author and composer for poetic and musical treatment as one calculated to emphasize and glorify that passionate love of liberty and its highest ideals out of which has sprung a deeper and more intimate union of the two great Anglo-Saxon peoples. From its introductory "clash of Hessian cymbals" to the end it is an indictment of the tyranny of the "Hanoverian king," whose despotism, exercised against the best English opinion of the day, led the great Chatham to write: "Would to Heaven England be not doomed to bind round her own hands and wear patiently the chains which she is forging for her colonies!"

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The story, in brief, is that of the brilliant masquerade given by Lord William Howe at the Manor House in Boston, at which, the legend runs, the apparitions of the ancient royal governors of Massachusetts, from Endicott down to the double of Lord Howe himself, solemnly left the place in which they had held sway; while the booming of Washington's cannon heralded the downfall of the autocracy which, brought from electoral Hanover, had compelled brethren to bear arms against each other.

In the music, though effective opportunities for programmatic development have not been overlooked, they have been made subservient to the chief end in view, the treatment of a striking episode of our national history with the inspiration and dramatic effect it demands.

THE PUBLISHERS

Lord Howe's Masquerade

The clash of Hessian cymbal and the roll of kettle-drum,
The shrilling note of martial fife made the ballroom rafters hum
At Province House in Boston Town, the while their music swayed
The dance of British captain and of Tory belle and blade,
With a one-two, one-two, one-two, one-two, at Lord Howe's masquerade!

The hem of Roman toga and the fold of Grecian dress,
They brushed the fringe of the ranger's shirt, and the skins of the wilderness,
Grim buccaneer with nun was paired, and knight with Indian maid,
And London beau with gipsy across the waxen floor *chasséed*
With a one-two, one-two, one-two, one-two, at Lord Howe's masquerade!

While rousing gales of laughter in their rags of buff and blue,
Were merry wags, who were taking off (with their shabby wigs askew)
With noses false and messroom jibes too broad to please the staid,
The rebel Mister Washington, his generals on parade,
With a one-two, one-two, one-two, one-two, at Lord Howe's masquerade.

The clash of Hessian cymbal and the roll of kettle-drum,
The shrilling note of martial fife made the ballroom rafters hum
At Province House in Boston Town, but dancers gay who surge
Stop short, for sombre, solemn echoes, as though their joy to scourge
 Before the door, upon the street,
 The pulse of muffled drums that beat
A funeral dirge!

While yet the startled dancers stand amazed,
From upper chambers of the Province House,
Down the broad stair a stern procession comes,
Dark men, with steeple hat and beard apoint,
Bible in hand, sword girded at their right,
Cast on the masqueraders looks of scorn,
And past them stride, and vanish in the night;
While ever sounds the throbbing, pulsing beat of muffled drums!
"Who were these men?" my Lord Howe cries
To Colonel Joliffe, too infirm to strike a blow for liberty;
Yet honored by his foes. And he replies:

“Endicott, Winthrop, Vane, Dudley, Haynes and last
Bellingham, Leverett, Bradstreet—these who passed
Were Massachusetts’ governors, the Puritans!
Now comes the tyrant Andros mailed and grim;
Sir William Phipps, the courtier, follows him;
There the proud Earl of Bellomont, and Dudley sly,
Shute, with his red nose, Burnet;
Belcher, wry his face with twinge of gout,
There’s Shirley, too, Pownall, Bernard, Hutchison, but who,
Who can this be whose cocked hat hides his face? I know him!”

“It is Gage!” the maskers cry
And silent fall as he goes by.
The candles dim
And there appears in military cloak, a stately shape
And plain to all, in him they recognize Lord Howe!
“Treason” cries Howe! His sword is in his hand.
He rushes on the figure, bids it stand!
It faces him; sheer horror holds him banned,
For ’t is his very self he’d challenged,
Aye, his double!

Now it turns to stay its foot upon the threshold
In despair it shakes its fist, is gone!
While ever sounds the throbbing, pulsing beat of muffled drums!
And mingled with the muffled beat of funeral drums along the street,
The tolling bells of South Church sound
The midnight hour with peal profound.
The candles gutter, Lord Howe’s guests
Haste from the mansion, fear oppressed!
They know the portent fraught with dule
For George the king and kingly rule;

When faring forth into the night, the governors by royal right
Desert the Province House where they ruled Massachusetts in their day.
But wail of bells a-tolling and the beat of muffled drum,
They rise again to a martial note, to a note of joy to come,
Cling! clang! cling! clang! they rise again to a martial note,
To a note of joy to come,
As rebel guns to the southward roar their heartening cannonade
Oh, Washington is on the way nor may his march be stayed!
And entering into Boston Town, he’ll haul the royal standard down,
A fitting climax for to crown
My Lord Howe’s masquerade!

Lord Howe's Masquerade

(A REVOLUTIONARY LEGEND)

Choral Ballad for Mixed Voices with Baritone Solo

FREDERICK H. MARTENS

N. CLIFFORD PAGE

Allegretto moderato (♩ = 116)
Trumpets and Kettle Drums

PIANO

The musical score is written for piano and includes several dynamic and performance markings. It begins with a *ff* (fortissimo) dynamic. The second system includes a *Giojoso* marking and a *sff* (sforzando) dynamic. A section of the score is marked *f* and titled "The British Grenadiers". The score features complex piano textures with frequent chord changes and melodic lines in both hands. There are also markings for *ff* and *f* dynamics throughout the piece.

Piano accompaniment for the first system. The right hand features complex chordal textures with triplets and slurs. The left hand provides a steady accompaniment with slurs and accents. A *ff* dynamic marking is present in the right hand.

Piano accompaniment for the second system. It continues with triplets and complex chords. The right hand includes an *allargando* section. A *ff* dynamic marking is present in the left hand.

Allegretto moderato

SOPRANO *f*
The clash of Hes - sian cym - bals and the

ALTO *f*
The clash of Hes - sian cym - bals and the

TENOR *f*
The clash of Hes - sian cym - bals and the

BASS *f*
The clash of Hes - sian cym - bals and the

Allegretto moderato (♩ = 112)

Piano accompaniment for the third system. The right hand features *sfz* and *ff* dynamics. The left hand has a steady accompaniment with slurs and accents.

roll of ket - tle - drum, The shrill - ing note of mar - tial fife made the

roll of ket - tle - drum, The shrill - ing note of mar - tial fife made the

roll of ket - tle - drum, The shrill - ing note of mar - tial fife made the

roll of ket - tle - drum, The shrill - ing note of mar - tial fife made the

Fife

ball - room raf - ters hum At Prov - ince House in Bos - ton Town, the

ball - room raf - ters hum At Prov - ince House in Bos - ton Town, the

ball - room raf - ters hum At Prov - ince House in Bos - ton Town, the

ball - room raf - ters hum At Prov - ince House in Bos - ton Town, the

while their mu - sic sway'd The dance of Brit - ish cap - tain and of

while their mu - sic sway'd The dance of Brit - ish cap - tain and of

while their mu - sic sway'd The dance of Brit - ish cap - tain and of

while their mu - sic sway'd The dance of Brit - ish cap - tain and of

while their mu - sic sway'd The dance of Brit - ish cap - tain and of

while their mu - sic sway'd The dance of Brit - ish cap - tain and of

To - ry belle and blade, — The dance of Brit - ish cap - tain and of To - ry belle and

To - ry belle and blade, — The dance of Brit - ish cap - tain and of To - ry belle and

To - ry belle and blade, — The dance of Brit - ish cap - tain and of To - ry belle and

To - ry belle and blade, — The dance of Brit - ish cap - tain and of To - ry belle and

To - ry belle and blade, — The dance of Brit - ish cap - tain and of To - ry belle and

To - ry belle and blade, — The dance of Brit - ish cap - tain and of To - ry belle and

blade, With a one - two, one - two, one - two, one - two, at

blade, With a one - two, one - two, one - two, one - two, at

blade, With a one - two, one - two, one - two, one - two, at

blade, With a one - two, one - two, one - two, one - two, at

cresc. *ff*
Lord Howe's mas - quer - ade! _____

cresc. *ff*
Lord Howe's mas - quer - ade! _____

cresc. *ff*
Lord Howe's mas - quer - ade! _____

cresc. *ff*
Lord Howe's mas - quer - ade! _____

cresc. *ff* *dim.*

Moderato *p*

The hem of Ro - man

p

The hem of Ro - man

p

The hem of Ro - man

p

The hem of Ro - man

"Sir Roger de Coverly"

Moderato (♩ = 104)

f *mf*

to - ga and the fold of Gre - cian dress, — They brush'd the fringe of the

to - ga and the fold of Gre - cian — dress, — They brush'd the fringe of the

to - ga and the fold of Gre - cian dress, — They brush'd the fringe of the

to - ga and the fold of Gre - cian dress, — They brush'd the fringe of the

cresc.

cresc.

ran-ger's shirt, and the skins of the wil - der - ness, — Grim bucca-neer with

ran-ger's shirt, and the skins of the wil - der - ness, — Grim bucca-neer with

ran-ger's shirt, and the skins of the wil - der - ness, — Grim bucca-neer with

ran-ger's shirt, and the skins of the wil - der - ness, — Grim bucca-neer with

Detailed description: This block contains the first system of vocal staves. It consists of four staves, each with a vocal line and lyrics. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first two staves are for Soprano and Alto, and the last two are for Tenor and Bass. The lyrics are: "ran-ger's shirt, and the skins of the wil - der - ness, — Grim bucca-neer with". The music features triplet markings (indicated by a '3' in a circle) and dynamic markings of 'f' (forte).

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music is in the same key and time signature as the vocal parts. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady harmonic accompaniment with chords and single notes. Dynamic markings of 'f' are present.

nun was pair'd, and knight with In - dian maid, — And

nun was pair'd, and knight — with In - dian maid, — And

nun was pair'd, and knight — with In - dian maid, — And

nun was pair'd, and knight with In - dian maid, — And

Detailed description: This block contains the second system of vocal staves. It consists of four staves with lyrics: "nun was pair'd, and knight with In - dian maid, — And". The music continues in the same key and time signature. The lyrics are: "nun was pair'd, and knight with In - dian maid, — And". The music features dynamic markings of 'f'.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music continues in the same key and time signature. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady harmonic accompaniment with chords and single notes. Dynamic markings of 'f' are present.

Lon-don beau with gip - sy a - cross the wax-en floor chas - séed

Lon-don beau with gip - sy a - cross the wax-en floor chas - séed

Lon-don beau with gip - sy a - cross the wax-en floor chas - séed

Lon-don beau with gip - sy a - cross the wax-en floor chas - séed

ff *mf* *p*

ff *mf* *p*

ff *mf* *p*

ff *mf* *p*

Allegretto con grazia *p* *mf*

With a one - two, one - two, one - two,

With a one - two, one - two, one - two,

With a one - two, one - two, one - two,

With a one - two, one - two, one - two,

"Oh, Dear! What can the matter be" *Allegretto con grazia* (♩.-96) *p* *mf*

cresc. *f* Poco animato

one - two at Lord Howe's mas-quer - ade!

cresc. *f*

one - two at Lord Howe's mas-quer - ade!

cresc. *f*

one - two at Lord Howe's mas-quer - ade!

cresc. *f*

one - two at Lord Howe's mas-quer - ade!

Poco animato (♩=104)

cresc. *f*

ff

poco a poco accel. e cresc. *ff* *sfz*

Allegretto con spirito

While rous - ing gales of laugh - ter in their

While rous - ing gales of laugh - ter in their

Allegretto con spirito (♩=112)

ff

While rous - ing gales of laugh - ter in their

rags of buff and blue,

While rous - ing gales of laugh - ter in their

rags of buff and blue,

sfz

ff

mf

rag - s of buff and blue, Were mer - ry wags, who were tak - ing off (with their

mf

Were mer - ry wags, who were tak - ing off (with their

mf

rag - s of buff and blue, Were mer - ry wags, who were tak - ing off (with their

mf

Were mer - ry wags, who were tak - ing off (with their

sfz *mf*

poco rit *f* *Meno mosso*

shab - by wigs a - skew) With nos - es_ false and mess - room jibes too

poco rit *f*

shab - by wigs a - skew) With nos - es_ false and mess - room jibes too

poco rit *f*

shab - by wigs a - skew) With nos - es_ false and mess - room jibes too

poco rit *f*

shab - by wigs a - skew) With nos - es_ false and mess - room jibes too

poco rit *Meno mosso* (♩=100)

un poco rit *ff*
 broad to please the staid, —
un poco rit *ff*
 broad to please the staid, —
un poco rit *ff*
 broad to please the staid, —
un poco rit *ff* *f* *marcato*
 broad to please the staid, — The reb-el Mis-ter Wash-ing-ton, his

un poco rit
ff *mf* *sfz*

mf
 With a
f
 The
mf
 With a

gen-erals on par-ade — The reb-el Mis-ter Wash-ing-ton, his

sfz

one - two, one - two, one - two, one two, at
 reb - el Mis - ter Wash - ing - ton, his gen - rals on par - ade, at
f marcato
 one - two, one - two, The reb - el Mis - ter Wash - ing - ton, at
 gen - rals on par - ade, his gen - rals on par - ade, at

Allegretto moderato

Lord Howe's Mas - quer - ade. The clash of Hes - sian cym - bals and the
 Lord Howe's Mas - quer - ade. The clash of Hes - sian cym - bals and the
 Lord Howe's Mas - quer - ade. The clash of Hes - sian cym - bals and the
 Lord Howe's Mas - quer - ade. The clash of Hes - sian cym - bals and the

Allegretto moderato (♩ = 112)

sfz

roll of ket-tle-drum, The shrill-ing note of mar-tial fife made the

roll of ket-tle-drum, The shrill-ing note of mar-tial fife made the

roll of ket-tle-drum, The shrill-ing note of mar-tial fife made the

roll of ket-tle-drum, The shrill-ing note of mar-tial fife made the

ball-room raf-ters hum, At Prov-ince House in Bos-ton Town, but

ball-room raf-ters hum, At Prov-ince House in Bos-ton Town, but

ball-room raf-ters hum, At Prov-ince House in Bos-ton Town, but

ball-room raf-ters hum, At Prov-ince House in Bos-ton Town, but

ff *p* Andante (Marcia Funebre)

dan - cers gay who surge Stop short, for som - bre, sol - emn

dan - cers gay who surge Stop short, for som - bre, sol - emn

dan - cers gay who surge Stop short, for som - bre, sol - emn

dan - cers gay who surge Stop short, for som - bre, sol - emn

Andante (♩=72) (Marcia Funebre)

ff *p* (Muffled Drums)

8va bassa

ech - oes, as though their joy to scourge.

ech - oes, as though their joy to scourge.

ech - oes, as though their joy to scourge.

ech - oes, as though their joy to scourge.

sf

p
Be-fore the door, up-on the street,

p
Be-fore the door, up-on the street,

p
Be-fore the door, up-on the street,

p
Be-fore the door, up-on the street,

mf *f* *mf*
— The pulse of muf-fled drums that beat a fun-'ral dirge! While

mf *f* *mf*
The pulse of muf-fled drums that beat a fun-'ral dirge! While

mf *f*
The pulse of muf-fled drums that beat a fun-'ral dirge!

mf *f*
The pulse of muf-fled drums that beat a fun-'ral dirge!

yet the star-tled dan-cers stand a - mazed, — From

yet the star-tled dan-cers stand a - mazed, — From

mf While yet the star-tled dan - cers *cresc.*

mf While yet the star-tled dan - cers *cresc.*

8

up - per cham-bers of the Prov-ince House, —

up - per cham-bers of the Prov - ince House, —

stand a - mazed, — From up - per cham - bers, —

stand a - mazed, From up - per cham - bers,

ff
Down the broad stair a stern pro-ces-sion comes,—

ff
Down the broad stair a stern pro-ces-sion comes,—

ff
Down the broad stair a stern pro-ces-sion comes,—

ff
Down the broad stair a stern pro-ces-sion comes,—

ff *fff*

f
Dark - men, — with stee-ple hat and beard a-point,

f
Dark - men, — with stee-ple hat and beard a-point,

f
Dark - men, — with stee-ple hat and beard a-point,

f
Dark - men, — with stee-ple hat and beard a-point,

f

p devoto

Bi - ble in hand, _____

p

Bi - ble in hand, _____

p

Bi - ble in hand, _____

p devoto

Bi - ble in hand, _____

f con forza

p

sword gird-ed at their right, _____

p devoto

f

p

f fieramente

Cast on the mas-quer-a-ders looks of scorn— And

f

Cast on the mas-quer-a-ders looks of scorn— And

f fieramente

Cast on the mas-quer-a-ders looks of scorn— And

f con forza

f

sword gird-ed at their right, Cast on the mas-quer-a-ders looks of scorn— And

f

ff past them stride, and van - ish in the night; *p* While ev - er *pp*
ff past them stride, and van - ish in the night; *p* While ev - er *pp*
ff past them stride, and van - ish in the night; *p*
ff past them stride, and van - ish in the night; *p*

ff *p*

sounds_ The throb-bing, puls-ing beat of muf-fled
 sounds_ The throb-bing, puls-ing beat of muf-fled
pp While ev-er sounds The throb-bing, puls-ing beat of
pp While ev-er sounds The throb-bing, puls-ing beat of

fp misteriosamente *fp*

molto animato

drums! —

drums! —

muf-fled drums!

muf-fled drums!

molto animato e cresc.

Detailed description: This section contains four staves. The top two staves are for drums, with the notation 'drums! —' written below each staff. The next two staves are for piano accompaniment, with the notation 'muf-fled drums!' written below each staff. The piano part features a melodic line in the right hand and a bass line in the left hand, both with dynamic markings and articulation. The tempo is marked 'molto animato e cresc.'.

Allegro agitato

ff *f* *poco rit* *mf* *rit. molto*

"Who were these men?" my Lord Howe cries To Col-onel Jol-iffe,

ff *f* *poco rit* *mf* *rit. molto*

"Who were these men?" my Lord Howe cries To Col-onel Jol-iffe,

ff *f* *poco rit* *mf* *rit. molto*

"Who were these men?" my Lord Howe cries To Col-onel Jol-iffe,

ff *f* *poco rit* *mf* *rit. molto*

"Who were these men?" my Lord Howe cries To Col-onel Jol-iffe,

Detailed description: This section contains four staves for vocal parts. Each staff begins with a dynamic marking: *ff*, *f*, *mf*, and *mf* respectively. The tempo is marked 'Allegro agitato'. The lyrics are: "Who were these men?" my Lord Howe cries To Col-onel Jol-iffe, with a fermata over the final note. The tempo then changes to 'rit. molto'. The music includes triplet markings and a 'poco rit' instruction.

Allegro agitato (♩ - 116)

sfz *ff* *f* *mf* *rit. molto*

Detailed description: This section contains two staves for piano accompaniment. It features a complex rhythmic pattern with triplets and dynamic markings: *sfz*, *ff*, *f*, and *mf*. The tempo is marked 'Allegro agitato' and 'rit. molto'. The music includes triplet markings and a 'poco rit' instruction.

Lento con sensibilita

too in - firm to strike a blow for lib - er - ty; — Yet

too in - firm to strike a blow for lib - er - ty; — Yet

too in - firm to strike a blow for lib - er - ty; — Yet

too in - firm to strike a blow for lib - er - ty; — Yet

Dynamics: *mf*, *f*, *ff*

Lento con sensibilita (♩ = 76)

Dynamics: *mf*, *f*, *ff*

hon - or'd by his — foes. — And he re - plies:

hon - or'd by his — foes. — And he re - plies:

hon - or'd by his — foes. — And he re - plies:

hon - or'd by his — foes. — And he re - plies:

Dynamics: *f*, *mf* *deliberately*

Dynamics: *f*, *mf*, *deliberately*, *rit. molto*

Moderato (♩ = 84)
BARITONE SOLO

mf declamando

En-di-cott, Win-throp, Vane, Dud-ley, Haynes and last Bel-ling-ham, Lev-er-ett,

Brad-street — these who pass'd Were Mas-sa-chu-sets's' gov-er-nors, — the

col 8.....

Pur - i - tans! *(as another group appears)* *f con irato* Now comes the ty-rant An-dros

mail'd and grim; Sir Wil-liam Phipps, the cour - tier, fol - lows him; —

piacevole

mp

imperioso *ff* *mf* *ironicamente*

f *mp*

There the proud Earl of Bel-lo-mont, and Dud-ley sly,

f *mf* *burlando*

Shute, with his red nose, Bur - net; Bel-cher, wry his

sf *mf*

poco a poco accel. ed agitato

face with twinge of gout, There's Shir-ley, too, Pown-all, Ber-

sfz *pp poco a poco accel. ed agitato*

p *cresc.*

nard, Hutch-in-son, but who, Who can this be whose cock'd

hat hides his face? I know him!"

CHORUS ff

"It is

CHORUS ff

"It is

CHORUS ff

"It is

CHORUS ff

"It is

cresc. e stringendo poco a poco

mf *f*

Moderato *mf* *p* *sotto voce*

Gage!" The mask-ers cry and si - lent fall as he goes

Gage!" The mask-ers cry and si - lent fall as he goes

Gage!" The mask-ers cry and si - lent fall as he goes

Gage!" The mask-ers cry and si - lent fall as he goes

Moderato (♩ = 84)

ff *mf* *p*

pp *ppp*

by. — The can-dles dim, —

pp *ppp*

by. — The can-dles dim, —

pp *ppp*

by. — The can-dles dim, —

pp *ppp*

by. — The can-dles dim, —

smorzando *pppp*

Pomposo

pp *mf* *f*

And there ap-pears in mil-i - tar-y cloak, a state-ly shape And plain to all, —

pp *mf* *f*

And there ap-pears in mil-i - tar-y cloak, a state-ly shape And plain to all, —

pp *mf* *f*

And there ap-pears in mil-i - tar-y cloak, a state-ly shape And plain to all, —

pp *mf* *f*

And there ap-pears in mil-i - tar-y cloak, a state-ly shape And plain to all, —

Pomposo (♩ = 100)

pp *mf* *f*

Molto moderato (♩ = 76)

(sotto voce) - - - - -

p timoroso

mf

fa-ces him; sheer hor-ror holds him bann'd, For 'tis his

sfp *p* *pp* *fp*

ver - y self he'd chal-lenged, Aye, His dou-ble! Now it

con moto *sfp* *strangolare*

turns — to stay its foot up - on the

sfz p

thresh-old In de - spair it shakes its fist, is gone! —

sfz p *p* *p accel. cresc. molto*

Andante (Marcia funebre)

pp

While ev-er sounds — The throb-bing,

While ev-er sounds — The throb-bing,

While ev-er sounds The throb-bing,

While ev-er sounds The throb-bing,

Andante (Marcia funebre) (♩ = 72)

Corni
ff *mf* *p*

misteriosamente

ff *Tromboni e Tuba* *ff* *p*

fp *mf*

un poco accel.

puls-ing beat of muf-fled drums! —

puls-ing beat of muf-fled drums! —

puls-ing beat of muf-fled drums! —

puls-ing beat of muf-fled drums!

un poco accel.

fp *mf*

Deep Toned Bell

Moderato

p

muf-fled beat of

mf

p

And min - gled with the muf-fled beat Of

mf

p

And min - gled with the muf-fled beat Of

mf

p

And min - gled with the muf-fled beat Of

Moderato (♩ = 80)

f

mf

p

fu - n'ral drums a-long the street, The toll - ing bells of

fu-ner-al drums a-long the street, The toll - ing bells of

fu-ner-al drums a-long the street, The toll - ing bells of

fu-ner-al drums a-long the street, The toll - ing bells of

South Church sound The mid-night hour with peal pro-found.

South Church sound The mid-night hour with peal pro-found.

South Church sound The mid-night hour with peal pro-found.

South Church sound The mid-night hour with peal pro-found.

Poco agitato *p*

The can-dles gut-ter,

p

The can-dles gut-ter,

p

The can-dles gut-ter,

p

The can-dles gut-ter,

Poco agitato (♩=104)

p *f* *p*

poco accel. e cresc. *mf* *cresc.* *f*

Lord Howe's guests Haste from the man - sion, fear op-press'd! They

poco accel. e cresc. *mf* *cresc.* *f*

Lord Howe's guests Haste from the man - sion, fear op-press'd! They

poco accel. e cresc. *mf* *cresc.* *f*

Lord Howe's guests Haste from the man - sion, fear op-press'd! They

poco accel. e cresc. *mf* *cresc.* *f*

Lord Howe's guests Haste from the man - sion, fear op-press'd! They

ff *Moderato* *mf poco rit.* *f largamente ff*

know the por - tent fraught with dule — For George the king and

ff *mf poco rit.* *f largamente ff*

know the por - tent fraught with dule — For George the king and

ff *mf poco rit.* *f largamente ff*

know the por - tent fraught with dule — For George the king and

ff *mf poco rit.* *f largamente ff*

know the por - tent fraught with dule — For George the king and

Moderato ($\text{♩} = 88$) *poco rit.* *f largamente ff*

Molto pesante

Andante con moto

mf

king-ly rule, When
 king-ly rule; When far- ing forth in- to the night, When
 king-ly rule, When far - ing forth in- to the
 king-ly rule,

Molto pesante

Andante con moto (♩ = 80)

mf

far - ing forth in- to the night, The gov - er - nors by roy- al
 far - ing forth in - to the night, The gov - er - nors by roy- al
 night, in - to the night, The gov - er - nors by
 When far - ing forth in- to the night, The

f right ——— De-sert the Prov - ince House whence they Ruled Mas-sa-chu-setts in their

ff *meno mosso*

f right ——— De-sert the Prov - ince House whence they Ruled Mas-sa-chu-setts in their

ff

f *meno mosso*

ff

f gov - er - nors De-sert the Prov - ince House whence they Ruled Mas-sa-chu-setts in their

ff

f *meno mosso*

ff

mf day, ——— Ruled Mas-sa-chu-setts in their day!

ff *meno mosso* *mf*

mf day, ——— Ruled Mas-sa-chu-setts in their day!

ff *meno mosso* *mf*

mf day, ——— Ruled Mas-sa-chu-setts in their day!

ff *meno mosso* *mf*

mf day, ——— Ruled Mas-sa-chu-setts in their day!

ff *meno mosso* *mf*

Un poco animato (♩ = 92)

poco a poco accel. e cresc. **f**

ff *poco rit.* **sfz** (Bells) **sfz** **sfz** **sfz**

Moderato *a cappella* **f**

But wail of bells a - toll - ing and the

But wail of bells a - toll - ing and

f a cappella
But wail of bells a - toll - ing and the beat of muf-fled

But wail of bells a - toll - ing and beat of muf-fled

Moderato (♩ = 96)

f (For rehearsal only)

beat of muf - fled drum, — They rise a - gain to a
 beat of muf - fled fu - n'ral drum, They rise a - gain to a
 drum, — They rise a - gain to a mar - tial note, to a
 fu - n'ral drum, They rise a - gain to a mar - tial note, to a

mar - tial note, to a note of joy to come —
 mar - tial note, to a note of joy to come —
 note of joy to come, of joy to come — But —
 note of joy to come, of joy to come — But

I-II *mf*
 I-II *mf*

mf Cling! ——— clang! —

mf Cling! ——— clang! —

wail of bells a - - toll - ing and

wail of bells a - - toll - - - ing and

wail of bells a - - toll - - - ing and

The first system of the musical score consists of five staves. The top two staves are vocal lines, both starting with a mezzo-forte (*mf*) dynamic. The lyrics 'Cling! ——— clang! —' are written below these staves. The next two staves are piano accompaniment, with lyrics 'wail of bells a - - toll - ing and' and 'wail of bells a - - toll - - - ing and' respectively. The piano part features a bass line with triplets and chords. The bottom staff is a grand staff for piano, showing the right and left hand parts with triplets and chords.

Cling! ——— clang! — They *f*

Cling! ——— clang! — They *f*

beat of muf - fled — drum, — They *f*

beat of muf - fled — drum, — They *f*

The second system of the musical score consists of five staves. The top two staves are vocal lines, with lyrics 'Cling! ——— clang! — They' and 'Cling! ——— clang! — They'. The dynamics are mezzo-forte (*mf*) for the first two staves and forte (*f*) for the last two staves. The next two staves are piano accompaniment, with lyrics 'beat of muf - fled — drum, — They' and 'beat of muf - fled — drum, — They'. The piano part features a bass line with triplets and chords. The bottom staff is a grand staff for piano, showing the right and left hand parts with triplets and chords.

rise a - gain to a mar - tial note, — to a note of — joy to —

rise a - gain to a mar - tial note, to a note of joy to —

rise a - gain to a mar - tial — note, to, a note of — joy to

rise a - gain to a mar - tial — note, to a note of joy to

ff *poco animato* *f*
 come, — As reb - el guns to the

ff *f*
 come, — As reb - el guns to the

ff *poco animato* *f* *un.*
 come, — As reb - el guns, reb - el guns — to the

ff *f*
 come, — As reb - el guns, reb - el guns — to the

poco animato
ff *f*

ff

south-ward roar Their heart - 'ning can - non -

ff

south-ward roar Their heart - 'ning can - non -

ff

south-ward roar Their heart - 'ning can - non -

ff

south-ward roar Their heart - 'ning can - non -

(Trumpets)

The Trumpets part consists of a single melodic line with a dynamic marking of *ff*. The piano accompaniment is shown in grand staff notation, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing chords. The key signature has one flat (B-flat).

ade, _____ As reb - el guns to the

ade, _____ As reb - el guns to the

ade, _____ As reb - el guns, reb - el guns — to the

ade, _____ As reb - el guns, reb - el guns — to the

The piano accompaniment continues with a complex rhythmic pattern in the right hand and chords in the left hand. The key signature remains one flat.

south-ward roar Their heart - 'ning can - non -
 south-ward roar Their heart - 'ning can - non -
 south-ward roar Their heart - 'ning can - non -
 south-ward roar Their heart - 'ning can - non -

poco rit *ff* **Maestoso**
poco rit *ff* **fervido**
 ade. Oh, Wash - ing - ton is on the
 ade. Oh, Wash - ing - ton is on the
 ade. Oh, Wash - ing - ton is
 ade. Oh, Wash - ing - ton is

poco rit *ff* **Maestoso** (♩:100) *sfz*

way _____ nor may his march be _____ stay'd! _____ And

way _____ nor may his march be _____ stay'd! _____ And

on the way, nor may his march be _____ stay'd! _____ And

on the way, nor may his march be _____ stay'd! _____ And

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "way _____ nor may his march be _____ stay'd! _____ And".

Jubiloso

en - t'ring in - to Bos - ton town, He'll haul the roy - al

en - t'ring in - to Bos - ton town, He'll haul the roy - al

en - t'ring in - to Bos - ton town, He'll haul the roy - al

en - t'ring in - to Bos - ton town, He'll haul the roy - al

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "en - t'ring in - to Bos - ton town, He'll haul the roy - al".

Jubiloso (♩ = 100)

The third system consists of a piano accompaniment in the right and left hands. The music is in a key with one flat (B-flat) and a common time signature. The tempo is marked as "Jubiloso (♩ = 100)".

stand - ard down, Oh, Wash - ing - ton will

stand - ard down, Oh, Wash - ing - ton will

stand - ard down, Oh, Wash - ing - ton will

stand - ard down, Oh, Wash - ing - ton will

Trumpets

The first system of the score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "stand - ard down, Oh, Wash - ing - ton will". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A trumpet part is indicated by the word "Trumpets" above the staff.

haul it down, _____ A fit - ting cli - max

haul it down, _____ A fit - ting cli - max

haul it down, _____ A fit - ting cli - max

haul — it down, _____ A fit - ting cli - max

The second system of the score continues with the same four vocal staves and piano accompaniment. The lyrics are "haul it down, _____ A fit - ting cli - max". The piano part continues with the same melodic and harmonic structure as the first system.

for to crown _____ My Lord Howe's mas - quer -

for to crown _____ My Lord Howe's mas - quer -

for to crown _____ My Lord Howe's mas - quer -

for to crown _____ My Lord Howe's mas - quer -

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with chords and single notes.

ade, _____ My Lord Howe's mas - - - - *stentato*

ade, _____ My Lord Howe's mas - - - - *stentato*

ade, _____ My Lord Howe's mas - - - - *stentato*

ade, _____ My Lord Howe's mas - - - - *stentato*

The piano accompaniment features a right-hand melody with eighth notes and a left-hand bass line with chords and single notes.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with *mf* and have the lyrics "quer - - - ade!". The piano accompaniment features a melodic line in the right hand and chords in the left hand, with some triplets and accents.

Four staves for trumpets and piano accompaniment. The trumpets are marked *ff* and play a rhythmic pattern. The piano accompaniment is marked *Pomposo* and *fff*, with some dynamics changing to *sffz*. The piano part includes a melodic line in the right hand and chords in the left hand.