

WAKE ME A SONG

for Chorus and Orchestra

Music by Lucas Richman
Based on poetry by
Abram J. Ryan and Madison Cawein

$\bullet = 76$

Soprano

Alto

Tenor

Bass

Piano

7

12

$\bullet = 54$

S.

A.

Out of the si - len - ces — — — — — wake me a

Out of the si - len - ces — — — — — wake me a song, — — — — —

16

S. song, _____ Out of the si - len - ces _____ wake me a

A. Out of the si - len - ces _____ wake me a song, _____

20

S. song, _____ Ah _____ Beau - ti - ful, sad, and

A. wake me a song, _____ Beau - ti - ful, sad and

24

S. soft and low; _____

A. soft and low; _____

mp

28

S. Let the love - li - est mu - sic sound a -

A. Let the love - - li - est mu - sic, mu - sic

32

S. long, Let the love - li - est mu - sic sound a -

A. sound a - long, Love - li - est mu - sic, mu - sic

36

S. long, and wing each note with a wail of

A. sound a - long and wing each note with a wail of

40

S. woe, a wail of woe: _____

A. woe, a wail of woe: _____

T. _____

B. _____

Oh

44

S. _____ Oh _____ Oh

A. _____ Oh _____ Oh

T. _____ Oh _____ Oh

B. _____ Oh _____

mf

48

S.

A.

T.

Hear me! Yes, hear me!

B.

Hear me! Yes, hear me!

52

S.

A.

T.

Hear me! Hear me! A - bove the fren - zy and
A - bove the cla - mor and con - flict of trade.

B.

Hear me! Hear me! A - bove the roar of the ci - ties

56

S. _____

A. _____

T. fu - ry of com - mer - cial - i - sm is heard my voice, _____
 is heard my voice, _____

B. _____
 is heard my voice, _____

60

S. _____
 The soul of man a - rise, _____

A. _____
 The soul of man a - rise, _____

T. _____
 bid - ding the soul of man a - rise, _____

B. _____
 is heard my voice bid - ding the soul of man a - rise, _____

64

S. a - rise to the real - i - za - tion of his dream.

A. a - rise to the real - i - za - tion of his dream.

T. a - rise to the real - i - za - tion of his dream.

B. a - rise to the real - i - za - tion of his dream.

68

S. - - - - -

A. - - - - -

T. - - - - -

B. - - - - -

72

S. _____

A. _____
 Out of the still - ness in your

T. _____

B. _____

mp

76

S. _____
 Out of the still - ness songs are sleep - ing there. _____

A. _____
 heart, _____ A thou - sand songs are sleep - ing there. _____

T. _____
 Are sleep - ing

B. _____
 Are sleep - ing

cresc.

80

S. Wake me a song, _____ thou child of art! _____

A. Wake me a song, _____ thou child of art! _____

T. there; _____ Wake me a song, _____ thou child of

B. there; _____ Wake me a song, _____ thou child of

mf

84

S. Wake me a song, thou child of art! _____

A. Wake me a song, thou child of art! _____

T. art! Wake me a song, thou child of art! _____

B. art! Wake me a song, thou child of art! _____

f

88

Molto Ritard.

A Tempo

S. The song of hope in a last des - pair...

A. The song of hope in a last des - pair...

T.

B.

p

92

S.

A.

T. Hear me! E - ver and e - ver,

B. Hear me! E - ver and e - ver,

mf *S^{va}*

96

S. Hear me! Hear me! A - bove the

A. Hear me! Hear me! A - bove the wrang - ling of

T. Hear me! Hear me! A - bove the bla - tant ca - co - pho - nies of war,

B. Hear me! Hear me! A - bove the tu - mult of the years,

100

S. de - mons and spi - rits of un - rest, my song per - sists...

A. po - li - tics, my song per - sists...

T. my song per - sists...

B. my song per - sists...

104

Musical score for measures 104-107. The treble clef part features three triplet chords. The bass clef part has a rhythmic accompaniment with eighth and sixteenth notes.

108

Musical score for measures 108-111. The treble clef part has rests. The bass clef part continues the rhythmic accompaniment with eighth and sixteenth notes.

112

Musical score for measures 112-115. The treble clef part has a melody. The bass clef part has a triplet accompaniment. Tempo marking is $\text{♩} = 76$ and dynamic marking is *p*.

116

S. Part of the won - der of life, the tri - umph of light o - ver dark - ness:

A. Part of the won - der of life, the tri - umph of light o - ver dark - ness:

T. Part of the won - der of life, the tri - umph of light o - ver dark - ness:

B. Part of the won - der of life, the tri - umph of light o - ver dark - ness:

Vocal score for measures 116-119. Four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. Lyrics are provided for each part.

120

S. Tak - ing the form of Art... Art, that is voice Art, that is vi - sion;

A. Tak - ing the form of Art... Art, that is voice Art, that is vi - sion;

T. Tak - ing the form of Art... Art, that is voice Art, that is

B. Tak - ing the form of Art... Art, that is voice Art, that is

cresc.

124

S. Art that is voice and vi - sion of the soul of man...

A. Art that is voice and vi - sion of the soul of man...

T. vi - sion; Art that is vi - sion of the soul of man...

B. vi - sion; Art that is vi - sion of the soul of man...

mp

128

S. 

A. 

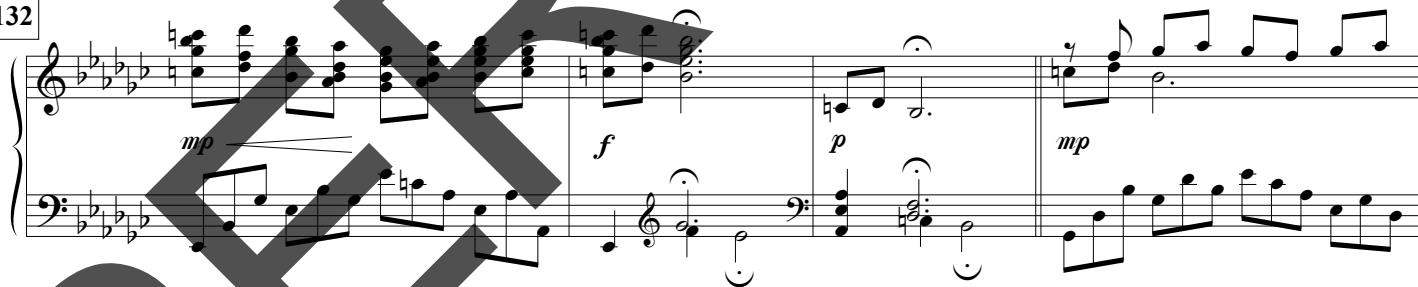
T. 

B. 



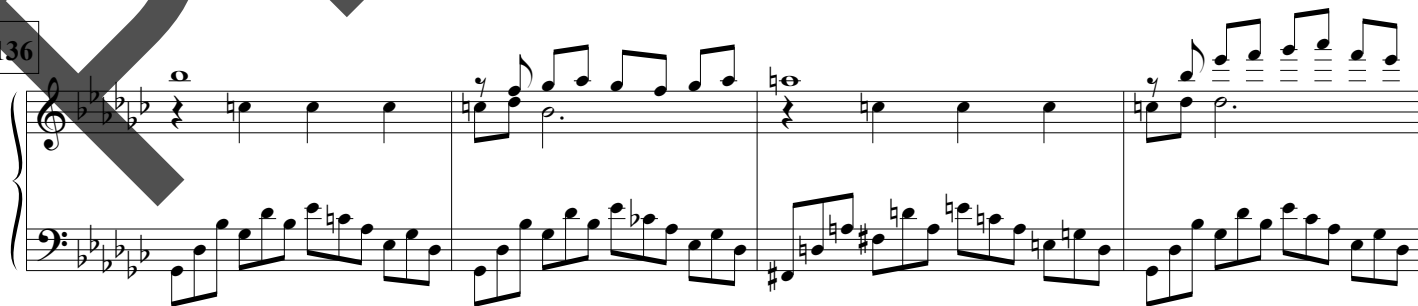
mf *mp* *mf* *mp*

132



mp *f* *p* *mp*

136



140

S. Art, that is voice Art, that is vi-sion; Art that is voice and

A. Art, that is voice Art, that is vi-sion; Art that is voice and

T. Art, that is voice Art, that is vi-sion; Art that is

B. Art, that is voice Art, that is vi-sion; Art that is

cresc.

144

S. vi-sion of the soul of man... $\text{♩} = 54$

A. vi-sion of the soul of man...

T. vi-sion of the soul of man...

B. vi-sion of the soul of man...

ff

148

Musical score for measures 148-152, piano accompaniment. The score is in 3/4 time and features a key signature of three flats. The right hand plays chords with a fermata over the first measure, while the left hand plays a melodic line. A dynamic marking of *f* is present in the second measure.

152

Musical score for measures 152-155, piano accompaniment. The score continues with a dynamic marking of *p cresc.* in the first measure. The right hand features a triplet of chords, and the left hand has a triplet of eighth notes. A fermata is placed over the final measure.

156

Musical score for measures 156-160, vocal and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Hear me! Hear me! Out of my". The piano accompaniment features a triplet of eighth notes in the left hand and chords in the right hand. Dynamic markings include *sfz p*, *f*, and *mf*.

S.
Hear me! Hear me! Out of my

A.
Hear me! Hear me! Out of my

T.
Hear me! Hear me! Out of my

B.
Hear me! Hear me! Out of my

160

S. song have grown beau - ty and joy, the tri-umph of

A. song have grown beau - ty and joy, the tri-umph of

T. song have grown beau - ty and joy, the tri-umph of

B. song have grown beau - ty and joy, the tri-umph of

164

S. rea - son, the con - firm - a - tion of hope, of faith and en -

A. rea - son, the con - firm - a - tion of hope, of faith and en -

T. rea - son, the con - firm - a - tion of hope, of faith and en -

B. rea - son, the con - firm - a - tion of hope, of faith and en -

168

Molto Ritard.

S. dea - vor: The dream, the dream that's im - mor - tal.

A. dea - vor: The dream, the dream that's im - mor - tal.

T. dea - vor: The dream, the dream that's im - mor - tal.

B. dea - vor: The dream, the dream that's im - mor - tal.

172

Piu Mosso

S. Wake me a song!

A. Wake me a song!

T. Wake me a song!

B. Wake me a song!

177

Musical score for measures 177-180. The piece is in 2/2 time with a key signature of two flats (B-flat and E-flat). Measure 177 features a triplet of eighth notes in the bass line. Measures 178-180 continue with complex rhythmic patterns and chords.

181

Musical score for measures 181-185. The tempo marking *Accel. poco a poco* is present above the staff. The time signature changes to 2/4. The music features a steady eighth-note accompaniment in the bass line and a more active melody in the treble.

186

Musical score for measures 186-191. The tempo marking *o = 116* is indicated. The music continues with a consistent eighth-note bass line and a melodic line in the treble. A triplet of eighth notes appears in the bass line at the end of measure 191.

192

Musical score for measures 192-196. The tempo marking *Molto accelerando* is present. The music shows a clear increase in tempo and intensity. A triplet of eighth notes is marked in the bass line at the end of measure 196.

197

Musical score for measures 197-200. The piece concludes with a *S^{va}* (ritardando) marking. The time signature changes to 4/4. The final measures feature a slower, more spacious feel with sustained chords in the bass line.

201

$\bullet = 138$

S.

A.

Hear me! E - ver and e-ver! Hear me!

T.

B.

Hear me! E - ver and e-ver! Hear me!

sva -, *sfz p*

205

S.

A.

E - ver and e-ver! My voice is be - come as an Hear me! E - ver and

T.

B.

E - ver and e-ver! My voice is be - come as an Hear me! E - ver and

mp

* Members of the audience can be taught the 2nd alto and 2nd bass parts just prior to the performance in order that they might sing along.

S. Wake me a song...
 ar - my of ban-ners March - ing

A. e-ver! Hearme! E - ver and e-ver!

T. Wake me a song...
 ar - my of ban-ners March - ing

B. e-ver! Hearme! E - ver and e-ver!

S. Wake me a song... Hear me!
 ir - re - sis - ti - bly for-ward With the

A. Hearme! E - ver and e-ver! Hear me!

T. Wake me a song... Hear me!
 ir - re - sis - ti - bly for-ward With the

B. Hearme! E - ver and e-ver! Hear me!

mf

217

S. Hear me! Wake me a
roll of the drums of at - tain - ment,

A. E - ver and e - ver! Hear me! E - ver and

T. Hear me! Wake me a
roll of the drums of at - tain - ment,

B. E - ver and e - ver! Hear me! E - ver and

cresc.

221

S. song... Hear me! Hear me!

A. The blare of the bu - gles of fame.
e - ver! Hear me! E - ver and e - ver!

T. song... Hear me! Hear me!

B. The blare of the bu - gles of fame.
e - ver! Hear me! E - ver and e - ver!

225

S. Wake me a song,
Wake me a song,

A. Hear me! E - ver and e - ver! Hear me!

T. Wake me a song,
Wake me a song,

B. Hear me! E - ver and e - ver! Hear me!

229

S. Thou child of art.
Thou child of art.

A. E - ver and e - ver! Hear me! E - ver and

T. Thou child of art.
Thou child of art.

B. E - ver and e - ver! Hear me! E - ver and

233

S. Wake me a song, Thou child of
Wake me a song, Thou child of

A. e - ver! Hear me! E - ver and e - ver!

T. Wake me a song, Thou child of
Wake me a song, Thou child of

B. e - ver! Hear me! E - ver and e - ver!

mp cresc.

237

S. art! Wake me a song!
art! Hear me! E - ver and e - ver! Wake me a song! Hear me!

A. Hear me! E - ver and e - ver! Hear me!

T. art! Wake me a song!
art! Hear me! E - ver and e - ver! Wake me a song! Hear me!

B. Hear me! E - ver and e - ver! Hear me!

f

241

S. Wake me a song! E - ver and
E - ver and e-ver! Wake me a song! Hear me! E - ver and

A. E - ver and e-ver! Hear me! E - ver and

T. Wake me a song! E - ver and
E - ver and e-ver! Wake me a song! Hear me! E - ver and

B. E - ver and e-ver! Hear me! E - ver and

cresc.

245

Molto Ritard.

S. e-ver! Wake me a song!

A. e-ver! Wake me a song!

T. e-ver! Wake me a song!

B. e-ver! Wake me a song!

ff