

# **Action Pieces (2017)**

Benjamin Safran

- I. [Action Piece 1]
- II. [Action Piece 2]
- III. [Action Piece 3 (March)]

## General Performance Notes

What follows is a mix of notes specific to the composition and a very brief guide for musicians that would be of service to implementing a musical nonviolent direct action.

This piece is intended to be used as non-violent direct action for social, environmental, or economic justice. The pieces may be renamed as desired based on the chosen action target. The conductor can announce the chosen name for the piece and the reason for performing it—that is, the nature of the campaign—before the music starts.

The piece may be performed either by amateurs or musicians; if performed by amateurs, dynamics and articulations are of relatively low importance. The Recorder I part would be challenging for amateurs, especially in Action Piece 1. Should performers wish to play any line on their own instrument instead of melodica or recorders, they are welcome to do so; the melodica and recorder may be doubled or replaced altogether. Octave displacement is always acceptable, and dynamics may be adjusted for the instrument and the acoustical environment. The vocal line may also be doubled should the singers need extra support. If Action Piece 1 is performed with melodica, the melodica should double the voice. Percussion parts may be played by any percussion instrument; plastic buckets; body percussion [e.g. clapping for high part; tapping side of body with fist for low part]; pots/pans/casserole dishes<sup>1</sup>; etc.

Text in brackets may be replaced. When one word is in brackets, the action lead can call out the word that is to be sung directly before the start of the line. The word may be changed every time it recurs as directed by the action lead. For longer passages in brackets, choose alternate lyrics in advance. Rhythms may be adjusted slightly to add syllables or maintain scansion as needed wherever text is altered.

All of the pieces may be performed outside, though in such a case it would be acoustically helpful to have recorders doubled or substituted with lower instruments, one or more octaves down. Plastic toy recorders are suitable due to their durability, portability, and low cost of replacement in case of any unexpected incident. Any of the pieces or a combination could also be performed inside a building lobby where possible. In such a case, one on a part should be sufficient, while lower doublings may be too overpowering. Other indoor spaces that are appropriately visible to the action target are also suitable. The use of the Action Piece 3 is encouraged for a march, but may be used for other actions.

The first piece was composed with a general focus on immigration in mind and the second piece with a general focus on the environment. However, the music need not be fixed to these topics.

The conductor/action lead may speak during the piece whenever needed to communicate musical or spatial directions or action updates.

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<sup>1</sup> For the value of such implements as percussion instruments for student protests in Montreal, see Jonathan Sterne, “Quebec’s #casseroles: On participation, percussion and protest,” *Theory & Event* 15, 3 (2012).

## **Action Roles**

In addition to musicians, there should be an action lead. The action lead will position the musicians in the space, direct the start and end of the action, and make further decisions to organize the action as needed. There could either be a separate conductor or the action lead could conduct on their own, although they may also need to converse with the police/security liaison during the piece if issues arise.

The designated police/security liaison who should be the only one who talks to police or security guards. If police or security guards approach any of the musicians or other participants, they should be able to direct the police or security to the police/security liaison. If the performance is taking place in a private building, the police liaison should be experienced in that role. While those planning the action should be aware of local laws, when possible this piece should be performed without securing a permit. If needed, the police liaison will consult with action lead, who may gesture the ensemble to move to an alternative location deemed acceptable by law enforcement. In general (in the United States), private security guards have no power to arrest, and cannot touch peaceful protestors, so depending on the city, it may be best to continue to perform in the original chosen location until asked to move by police. The police liaison might also attempt to stall as long as possible through conversation with the police to ensure that as much of the piece as possible can be performed in the location originally chosen.

To engage passersby, as feasible for their instrument, musicians can hold explanatory and decorative cardboard protest signs, on the back of which they can tape their sheet music.

Other roles may be appropriate, including media spokesperson (if media has been contacted), photographer, and videographer.

## **Suggested Parameters for Street Speaking (in Action Piece I and II)**

1. All musicians are encouraged (but not required) to speak.
2. Be direct toward or about the action's target. Speak from the heart as moved; however, be aware of your own standing. For example, don't say "we are all immigrants" which trivializes the privilege which most of us participating in the piece likely have. Instead, say something like "we stand with our immigrant families."
3. Wind players may omit music if they wish to speak during that time.
4. While ideally the street speaking should be ad lib., preparing text ahead of time is acceptable.
5. Participants should speak when moved to do so. When the action lead sees that no one else is speaking, they may gesture for the musicians to proceed.
6. Free musical improvisation may replace or supplement spoken word.

## **Additional Notes for the March**

1. If any instruments are being doubled, at least one instrument should double the vocal line from measures 58-65. If instruments are one-to-a-part or must remain on their assigned part due to volume needs, the melodica may play the vocal line the first time through, then switch back to its own line for the repeat.
2. If melodica is doubled or replaced by a monophonic instrument, chords may be played by rapid arpeggiation from the bottom to the top note, such that all notes but the top would sound as on-the-beat grace notes.

## **Suggested Online Resources for Further Reading on Nonviolent Direct Action**

Wagingnonviolence.org

Trainingforchange.org

Eqat.org (a Philadelphia-based nonviolent direct action organization that has had the greatest influence on my theory of direct action)

## **Background on the Piece**

This piece was composed in partial fulfillment of the requirements of the dissertation of the Ph.D. in composition at Temple University. It accompanies a written dissertation on composers' uses of social justice and political themes within contemporary concert music.

I borrowed melodies and contours of existing common protest songs. From a psychoacoustic standpoint, my hope is that the familiarity of the musical gestures would make these sections of music easier for singers. Borrowings of contour include *Woke Up This Mornin' with my Mind (on Freedom)* and *This Little Light of Mine*, while direct quotations include *Which Side are you On* and *Step by Step the Longest March*. In addition, I am aware that my intertextuality indexes the social meaning of the original sources.

Apart from leaving it flexible, I was initially unsure of how to proceed with the instrumentation and asked friends and family for their ideas. The idea to write from recorder came from my youngest sister, who was six years old at the time. Plastic soprano recorder is loud enough to draw attention, durable enough to play outside, affordable for nearly anyone, and by extension inexpensive to replace in case things at an action were to go awry. I later added the melodica part following similar rationale to allow for a lower-pitched sound. It is also quite fun and vaguely transgressive to write a dissertation piece—a concept which could be understood as proving one is a serious, adult composer—on children's instruments.

*Action Piece 3* was premiered in April 2018 at the PECO Building in Philadelphia in support of a campaign demanding PECO, a large utility company, source 20% of its electricity from solar by 2025 and prioritize creating jobs in marginalized communities in the region. There were about 20

performers who were primarily either members of Earth Quaker Action Team, which started the campaign, or students at Temple University's Boyer College of Music and Dance. The performance was conducted by Evan Kassof, a fellow PhD student in music composition at Temple. A video of the performance is available at <https://www.facebook.com/EarthQuakerActionTeam/videos/1996258203737430/>

# Action Piece 1

Benjamin Safran

with text after *Lend a Hand* (1901) by Josephine D. Heard  
and after *Which Side Are You On* by (1931) by Florence Reece

Moderate (♩ = c. 108)

Soprano Recorder  
+ optional  
doubling 1

Musical staff for Soprano Recorder + optional doubling 1. The staff is in 4/4 time and contains a melodic line with dynamics *p*, *f*, and *mp*. It includes a dynamic crescendo from *p* to *f* and a decrescendo from *f* to *mp*. There is an accent (>) over the second measure.

Soprano Recorder  
+ optional  
doubling 2

Musical staff for Soprano Recorder + optional doubling 2. The staff is in 4/4 time and contains a melodic line with dynamics *p*, *f*, and *mp*. It includes a dynamic crescendo from *p* to *f* and a decrescendo from *f* to *mp*.

Percussion I (high)

Musical staff for Percussion I (high). The staff is in 4/4 time and contains a rhythmic pattern of eighth notes with dynamics *f*.

Percussion II (low)

Musical staff for Percussion II (low). The staff is in 4/4 time and contains a rhythmic pattern of eighth notes.

Voice  
+ optional  
doubling

Musical staff for Voice + optional doubling. The staff is in 4/4 time and contains a rhythmic pattern of eighth notes.

6

S. Rec. 1 *f* *mp* *f* *rit.*

S. Rec. 2 *f* *mp* *p*

Perc.I.

Perc.II.

6

More relaxed (♩ = c. 80)

11

S. Rec. 1 *p*

S. Rec. 2 *p*

Perc.I.

Perc.II.

11

11 *p*

Which side are you on, which are you on? Which side are you on, which are you on?

16

S. Rec. 1 *p* *cresc. poco a poco*

S. Rec. 2 *cresc. poco a poco*

16

Perc.I. *p* *cresc. poco a poco*

Perc.II. *p* *cresc. poco a poco*

16 *cresc. poco a poco*

Which side are you on? Which are you — on? Which side are you on,

19

S. Rec. 1

S. Rec. 2

19

Perc.I.

Perc.II.

19

which are you — on? Which side are you on, which are you — on?



Moderate (♩ = c. 108)

22

S. Rec. 1 *f*

S. Rec. 2 *f*

Perc.I. *f*

Perc.II. *f*

Which side are you on, which are you on?

26

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II. *f*

Which side are you on? Which side are you on

31

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

31

*f*

3

3

3

31

Which side are you on [ICE],

35

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

35

3

3

3

35

*f*

Which side are you on? Which side are you

39

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

39

on? Which side are you on

44

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

44

Which side are you on [ICE], Which side are you on?

48

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

Which side are you on \_\_\_ Oh,

53

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

which side are you on \_\_\_ Which side are you on Which side

59

S. Rec. 1

S. Rec. 2

59

Perc.I.

Perc.II.

59

are you on

Which side are you on?

64

S. Rec. 1

S. Rec. 2

64

Perc.I.

Perc.II.

64

— Which side are you on? — [In

solo (choose appropriate lyrics in advance or improvise)

69

S. Rec. 1

S. Rec. 2

69

Perc.I.

Perc.II.

69

tutti

stop-ping de - por - ta - tions] Which side are you on? — [sep - a - rat - ing

solo (can continue with same person or rotate through all musicians)

74

S. Rec. 1

S. Rec. 2

optional repeat with switching lyrics and soloists

74

Perc.I.

Perc.II.

74

tutti

fam - i - lies] Which side are you on? — Which side are you on?

78

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

78

78

Which side are you on, \_\_\_\_\_ all!? Which side are you on? \_\_\_\_\_

83

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

83

83

Which side are you on? \_\_\_\_\_ Oh, which side are you on? \_\_\_\_\_ Which side

88

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

88

are you on? Which side are you on?

95

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

95

95



More relaxed (♩ = c. 80)

101

S. Rec. 1 *p* (sempre.)

S. Rec. 2 *p* (sempre.)

Perc.I. *p*

Perc.II. *p*

101

Which side are you on, which are you — on? Which side are you on,

104

S. Rec. 1 *mp*

S. Rec. 2

Perc.I. *f* *p*

Perc.II. *f* *p*

104

which are you — on?

109

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

109

109

109

Detailed description: This system of music covers measures 109 to 113. It features five staves: two for Soprano Recorder (S. Rec. 1 and 2), two for Percussion (Perc. I and II), and one for a lower instrument (likely Bassoon or Clarinet). The key signature is one flat. The time signature changes from 3/4 to 4/4 in measure 110, then back to 3/4 in measure 111, and finally to 4/4 in measure 112. Dynamics include *p* (piano), *mp* (mezzo-piano), and *p* (piano) again. The Soprano Recorder 1 part has a crescendo from *p* to *mp* in measure 110, followed by a decrescendo back to *p* in measure 111. The Percussion I part has a consistent rhythmic pattern of eighth notes. The Percussion II part has a pattern of quarter notes and rests. The lower instrument staff is mostly silent with rests.

114

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

114

114

114

Detailed description: This system of music covers measures 114 to 118. It features the same five staves as the previous system. The time signature changes from 4/4 to 3/4 in measure 115, then back to 4/4 in measure 116, and finally to 3/4 in measure 117. The Soprano Recorder 1 part has a melodic line with eighth and quarter notes. The Soprano Recorder 2 part has a similar melodic line. The Percussion I part has a rhythmic pattern of eighth notes. The Percussion II part has a pattern of quarter notes and rests. The lower instrument staff is mostly silent with rests.

Action Piece 1

14  
120

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

120

[No more \_\_\_\_\_ de-por-ta - tions,

125

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

125

no more walls, \_\_\_\_\_ no more \_\_\_\_\_ na - tions, jus -

130

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

130

*f*

tice for \_\_\_\_\_ all! There's a might - y bat - tle ra - ging.,

136

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

136

136

Right and wrong in mor - al strife, Vol - un - teers are

141

S. Rec. 1

S. Rec. 2

141

Perc.I.

Perc.II.

141

now en - ga - ging bat - tling for a bet - ter life.

146

S. Rec. 1

S. Rec. 2

146

Perc.I.

Perc.II.

146

[No more \_\_\_\_\_ de-por-ta - tions, No more walls, \_\_\_\_\_ No more \_\_\_\_\_]

151

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

151

Na - tions] Ju - stice for \_\_\_\_\_ all

156

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

156

Can you hear the peo - ple weep - ing? Yet so calm and id - ly

161

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

stand, Or in - dulse in sloth and sleep - ing, Lend a hand a

166

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

help - ing hand.

171 *ad lib spoken word or music* *accel. (first time only) remain fast (after first time)*

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

177 **Allegro Molto** (♩ = c. 144)

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.



repeat until it seems to action lead like everyone who wanted to speak or play has had a chance to do so, and no one has spoken for about one iteration of the section, then continue onward.

183

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

*pp*

*pp* *p* *cresc.*

187

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

*pp*

191

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

191

192

193

194

*p*

*f*

195

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

195

196

197

198

*f*

199

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

About Tempo I (♩ = c. 108)

204

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

210 *rit.* **Andante** ♩ = c. 80

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

210

*mp*

*p*

*p*

*p*

Which are you on, which

215 *accel. poco a poco*

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

215

*p*

*cresc. poco a poco*

*cresc. poco a poco*

*p*

*cresc. poco a poco*

*p*

*cresc. poco a poco*

*cresc. poco a poco*

side are you on? Which are you on, which side are you on? Which are you on? Which

219

S. Rec. 1

S. Rec. 2

219

Perc.I.

Perc.II.

219

side are you — on? Which side are you on, Which are you — on?!

222

S. Rec. 1

S. Rec. 2

222

Perc.I.

Perc.II.

222

Which side are you on, which are you — on?! Which side are you on,

Action Piece 1

225

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

225

which are you — on?! Which side are you on, which are you — on?!

228

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

228

*ff*

*ff*

*ff*

*ff*

Which side are you on, which side, which side are you?! Which side are you on,

26

Action Piece 1

231

S. Rec. 1

S. Rec. 2

231

Perc.I.

Perc.II.

231

which are you on?! Which side are you on, which side, which side are you?!!!

234

S. Rec. 1

S. Rec. 2

234

Perc.I.

Perc.II.

234

*fff*

Which side are you on, which are you on?!?! Which side are you on,

Action Piece 1  
About Tempo I (♩ = c. 108)

237

S. Rec. 1

S. Rec. 2

237

Perc.I.

Perc.II.

237

which side, which side are you on?!!!!

241

S. Rec. 1

S. Rec. 2

*p*

241

Perc.I.

Perc.II.

*ff*

*f*



244

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

*f* *mp*

*f* *mp*

3 3 3 3 3 3 3

248

S. Rec. 1

S. Rec. 2

Perc.I.

Perc.II.

*f* *p*

*f* *p*

3

# Action Piece 2

Benjamin Safran

with text after *A Street Riot* (1887) by Ada Cambridge

Calm but Insistent ♩ = 90

Soprano Recorder + optional doubling 1

Soprano Recorder + optional doubling 2

Percussion

Voice + optional doubling

Melodica + optional doubling

*p*

*p*

*p*

*f*

No jus-tice no jus-tice no jus-tice No

S. Rec. 1

S. Rec. 2

Perc.

Mel.

*mp* *p* *mp* *p*

*mp* *p* *mp* *p*

4

4

4

4

peace, no peace, no peace For our strug - gle will go on [For our stru - ggle

*f*

8

S. Rec. 1

S. Rec. 2

Perc.

Mel.

*mp*

*p*

will go on and on and on For our stru - ggle will go on]

13

S. Rec. 1

S. Rec. 2

Perc.

Mel.

No jus - tice  
No peace

17

S. Rec. 1

S. Rec. 2

Perc.

Mel.

22

S. Rec. 1

S. Rec. 2

Perc.

Mel.

Are there no ears to hear this warn - ing call?

28 *accel.*

S. Rec. 1

S. Rec. 2

Perc.

Mel.

Are there no eyes to see this por - tent dread?

33

S. Rec. 1

S. Rec. 2

Perc.

Mel.

No jus - tice  
No peace, no peace, no peace

More Intense ♩ = 120

S. Rec. 1

S. Rec. 2

*mp* *p* *mp* *p* *mp*

*mp* *p* *mp* *p* *mp*

Perc.

Mel.

For our strug - gle will go on [For our stru - ggle will go on and

S. Rec. 1

S. Rec. 2

*p*

*p*

Perc.

Mel.

on and on For our stru - ggle will go on]

Calm but Insistent ♩ = 90

47

S. Rec. 1

S. Rec. 2

Perc.

Mel.

May the peo - ple — rise and so - cial or - der fall —

52

S. Rec. 1

S. Rec. 2

Perc.

Mel.

So our hun - ger for jus - tice can be fed. no jus - tice no peace

*mf*

More Intense ♩ = 120

56

S. Rec. 1

S. Rec. 2

Perc.

Mel.

62

S. Rec. 1

S. Rec. 2

Perc.

Mel.

group 1. *f*

group 2. Are there no ears to hear this warn - ing call?



68

S. Rec. 1

S. Rec. 2

Perc.

68

1. *f*

2.

Are there no eyes to see this por - tent dread? May the peo - ple—

Mel.

73

S. Rec. 1

S. Rec. 2

Perc.

73

73

rise and so - cial or - der fall\_\_\_\_\_ So our hun - ger for jus - tice can be

Mel.

78

S. Rec. 1

S. Rec. 2

Perc.

Mel.

*f*

*mf* *ff*

fed.

83

S. Rec. 1

S. Rec. 2

Perc.

Mel.

*p* *pp*

*rit.* Solemn ♩ = 60

*p*

4/4

jus - tice be judge let fu - ture his - t'ry say

87

S. Rec. 1

S. Rec. 2

Perc.

87

Mel.

who are the great-est op - res - sors to - day no jus - tice no peace

*p*

90

S. Rec. 1

S. Rec. 2

Perc.

90

Mel.

"neutral" solo ♩ = 120

*f*

*pp*

hum

improvisation and street speaking; see parameters in performance note

96

S. Rec. 1

S. Rec. 2

Perc.

Mel.

103

S. Rec. 1

S. Rec. 2

Perc.

Mel.

solo (can be a recorder I player)

*pp*

110

S. Rec. 1

S. Rec. 2

Perc.

Mel.

117

S. Rec. 1

S. Rec. 2

Perc.

Mel.

block air passageway in headjoint with finger such that minimal pitch is emitted; finger notes shown

*p*

block air passageway in headjoint with finger such that minimal pitch is emitted; finger notes shown

*p*

repeat until it seems to action lead like everyone who wanted to speak has had a chance to do so, and no one has spoken for about one iteration of the section, then continue onward. The action lead/conductor may also cue the musicians to return to measure 111 if more defined passage is more effective for space

123

S. Rec. 1

S. Rec. 2

Perc.

Mel.

*f* *p* *f* *p*

*f* *p* *f* *p*

123 improvise quiet, erratic tapping on side of instrument

123 improvise quiet, erratic tapping on side of instrument

123 improvise quiet, erratic tapping on side of instrument

127

S. Rec. 1

S. Rec. 2

Perc.

Mel.

*pp* *rit.* optional extended silence

*pp*

127

127 *pp*

Calm but Insistent ♩ = 90

tutti

S. Rec. 1

S. Rec. 2

Perc.

Mel.

S. Rec. 1

S. Rec. 2

Perc.

Mel.

137

S. Rec. 1

S. Rec. 2

Perc.

Mel.

no jus - tice no jus - tice no jus - tice no peace, no peace, no peace

**Triumphant** ♩ = 120

140

S. Rec. 1

S. Rec. 2

Perc.

Mel.

*f* okay to drown out voice part

*f* okay to drown out voice part

*f* okay to drown out voice part

*ff*

For our strug - gle will go on [For our stru - ggle will go on and

*ff* okay to drown out voice part



S. Rec. 1

S. Rec. 2

144

*p*

Perc.

144

Mel.

on and on For our stru - ggle will go on.

144

*p*

Mel.

144

*p*

# Action Piece 3 (March)

Benjamin Safran

with text after "The Voice of Six Hundred Thousand, Nominally Free"  
from *The Emancipation Car* (1874) by Joshua McCarter Simpson  
and from the preamble to the constitution of the United Mineworkers of America

March tempo (♩ = c. 120)

The musical score is arranged in a system with six staves. The top two staves are for Soprano Recorder (with optional doubling 1 and 2), both in treble clef and 4/4 time. The next two staves are for Percussion I (high) and Percussion II (low), both in 4/4 time. The bottom two staves are for Voice (with optional doubling) and Melodica (with optional doubling), both in treble clef and 4/4 time. The score consists of five measures. The first four measures contain rests for all parts. The fifth measure features a melodic entry for the recorders and voice, starting with a forte (*f*) dynamic and accents (>) on the notes. The percussion parts play a rhythmic accompaniment throughout, with Percussion I playing eighth notes and Percussion II playing quarter notes.

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

Mel.

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

Mel.

*mf*

We are march-ing

*mf*

*f*

18

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

18 *f*

We are march - ing We are march - ing We are march - ing

Mel.

23

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

23

We are march - ing

Mel.

A

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

Mel.

28

We are march-ing on for [free-dom], we be-lieve that we will win Come friends, a-

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

Mel.

33

wake! The day is dawn - ing, Time that we be

38

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

38

Mel.

in the streets. — Shake off your fears, and cease your

43

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

43

Mel.

yawn - ing. March on, march on, our hearts are re - solved.

**B**

S. Rec. 1 *p sub.*

S. Rec. 2 *p sub.*

Perc. I *p*

Perc. II *p sub.*

Mel. *p sub.*

S. Rec. 1 *mf*

S. Rec. 2 *mf*

Perc. I *mf*

Perc. II *mp* *mf*

Mel. *pp* *p*

58

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

Mel.

*p* *mf* *p*

*p* *mf* *p*

*p*

*p*

58 (one instrument should double voice through 65 unless another instrument is doubling voice for the entire piece)

Step Man - y by step stones the can long form - est an march arch can Sing - be ly

Mel. *p*

63

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

Mel.

*mf* *p cresc.*

*mp* *mf* *p cresc.*

*cresc.*

*cresc.*

*cresc.*

won, none, can sing - be ly won. none. drops of wa - ter turn a

Mel. *cresc.*





69

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

Mel.

mill sin - gly none sin - gly none. Step by step the

*f*

75

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

Mel.

long - est march can be won can be won man - y stones can form an arch

80

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

Mel.

sing - ly none sin - gly none and to - geth - er what we will \_ shall be ac - comp - lished still

86

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

Mel.

86 drops of wa - ter turn a mill sin - gly none sin - gly none We are march - ing

91

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

Mel.

*mf* *f*

*mf* *f*

We are march - ing We are march - ing

D

96

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

Mel.

*mf* *f*

*mf* *f*

*mf* *f*

We are march - ing on for free - dom,  
We are march - ing on for just - ice,

99

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

99

Mel.

we be-lieve that we will win, Come friends a - wake! the day is dawn - ing,  
 we be-lieve that we will win, Shake off your fears and cease your yawn - ing,

solo

102

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

102

Mel.

We are march-ing on for [free-dom], we be-lieve that we will win! We are march-ing on for [free-dom],

tutti

105

S. Rec. 1

S. Rec. 2

Perc. I.

Perc. II.

105

we be-lieve that we will win!

105

Mel.

*fff*

R.S. (if applicable for instrument)

Detailed description of the musical score: The score is for a marching band. It features five staves. The first two staves are for Soprano Recorders (S. Rec. 1 and 2). The third and fourth staves are for Percussion I and II. The fifth staff is the Melody. The lyrics are 'we be-lieve that we will win!' and 'We be-lieve that we will win!'. The score starts at measure 105 and ends with a double bar line. The Melody part has a dynamic marking of *fff*. There are also some performance instructions like 'R.S. (if applicable for instrument)' and 'fff'.