

CONTENTS

1. Aelfric, called Grammaticus (c. 1020)	1
2. Wm. Langland (1332-1395)	5
3. «The Rule of Money», Anonymous	6
4. Sir Henry Wotton (1568-1639)	8
5. Carpe Diem, Anonymous	9
6. Francis Beaumont (1586-1616)	13
Philip Massinger (1583-1640)	
7. Popular Song, Anonymous (XVII century)	15
8. Gerard Winstanley (fl. 1649)	18
9. Christopher Smart (1722-1771)	21
10. William Blake (1757-1827)	24
11. Ebenezer Elliot (1781-1849)	27
12. George Gordon, Lord Byron (1788-1824)	30
13. Percy Bysshe Shelley (1792-1822)	32
14. Thomas Hood (1798-1845)	36
15. Wathan Marks Wiks Call (1817-1890)	40
16. Ernest Charles Jones (1819-1868)	44
17. William Morris (1834-1896)	48
18. Ralph Hodgson (1872- ?)	50
19. Wilfrid Seawen Blunt (1890-1922)	52
20. John Addington Symonds (1840-1893)	54
21. Arthur William Edgar O'Shaughnessy (1844-1881)	58
22. Isaac Rosenberg (1890-1918)	60
23. John Barbour (1320?-1395)	62
24. Robert Burns (1759-1796)	65
25. Charles Mackay (1814-1889)	68
26. Anonymous; text by Dion Boucicault	72
27. The Croppy Boy, Anonymous	75
28. Denis Florence MacCarthy (1817-1883)	78
29. John Ceiriog Hughes (1832-1887)	81
30. John McCrae (1872-1918)	84
31. Arthur Stringer (1874- ?)	86
32. John Dickenson (1732-1808)	87
33. Benjamin Church (1734-1776)	91
34. Thomas Godfrey (1736-1763)	93
35. Yankee Doodle, Anonymous	95
36. Ralph Waldo Emerson (1803-1882)	95
37. John Greenleaf Whittier (1807-1892)	98
38. Henry Wadsworth Longfellow (1807-1882)	100
39. Samuel Francis Smith (1808-1895)	101
40. Henry David Thoreau (1817-1862)	103
41. Walt Whitman (1819-1892)	105
42. James Russell Lowell (1819-1891)	107
43. John Brown's Body, Anonymous	110
44. Emma Lazarus (1849-1887)	111
45. George Santayana (1863- ?)	112
46. Baratolomeo Vanzetti (1888-1927)	113
47. Langston Hughes (1902- ?)	114
48. Bishop Thomas of Strengnaes (died 1443)	115
49. Alexander Sandor Petofi (1823-1849)	115

Testament to Freedom

Overture

Irving SCHLEIN
(1905 - 1986)

Maestoso

Piano

ff *sfff³*

Piu mosso

f *marc.*

3

3

molto cresc. *ff*

1. Colloquy

Aelfric, called Grammaticus
(c. 1020)

Irving SCHLEIN
(1905 - 1986)

Moderato
Master: *mf*

Bass

What do you do, plough - man how do you do your work?

Moderato
fp colla voce

Fr. horn

Pupil: *f*

Tenor

Sir, I work ve - ry hard. I go out at dawn to

sost.

SPOKEN:

yoke them to the plough. However hard the winter I dare not stay at home for fear of my Lord; and having yoked the oxen and made the ploughshare and coulter fast to the plough, every day I have to plough an acre or more.

T.

drive the ox - en to the field, and

Lento
p

**A tempo
Marziale**

T. Pupil:

B. Master: *mf* A

Do you have a - ny - one with you?

mf secco

T. SPOKEN:

boy to drive the ox - en with the goad, and he is now hoarse with shouting.

sost.

T. SPOKEN:

A great deal more. I have to fill the oxen's bin with hay, and give them water and carry the dung outside.

B. SPOKEN:

You have other work to do in the day?

sfz

A tempo - meno mosso

T. Yes, it is hard work, be -

B. And that is hard work?

A tempo - meno mosso

Piu mosso

T. cause I am not free. _____

Piu mosso

molto accel. e cresc.

ff

2. Vision of Piers Plowman (Passus VII)

Wm. Langland
(1332 - 1395)

Irving SCHLEIN
(1905 - 1986)

Speaker The needy are our neighbors... charged with children and over-charged by landlords.
What they may spare in spinning they spend on rental...

Lento

Musical score for the first passage, marked **Lento**. The score is in 3/4 time and consists of two staves: a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Speaker On milk, or on meal to make porridge.
To still the sobbing of the children at meal time... the world has taught me

Musical score for the second passage. The score is in 3/4 time and consists of two staves: a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Speaker what befalls another who has many children, with no claim but his craft to clothe
and feed them, when the mouths are many and the money scarce.

Maestoso

Musical score for the third passage, marked **Maestoso**. The score is in 3/4 time and consists of two staves: a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *ff* and *p*.

3. The Rule of Money

Anonymous

Irving SCHLEIN
(1905 - 1986)

Moderato **Solo** *p*

S. 1. In earth is a lit - tle thing. And
2. Popes, kings, and em - per - ors_____

Moderato *p*

S. reigns al - so a rich king, where he is lent in land;
bish - ops, ab - bots and pri - ors, par - son, priest and knight,_____

S. Sir Pen - ny is his name_____ called, he makes both young and old_____
dukes, earls and each ba - ron, to serve him are they full bound._____

ff *meno*

S. *D.C.*

Bow un - to his hand.
Both by day and *D.C.*

1.

dim.

S.

night.

2.

Maestoso

Segue

4. Character of a Happy Life

Sir Henry Wotton
(1568 - 1639)

Irving SCHLEIN
(1905 - 1986)

Andante

Bass *ff*

How hap - py is he born and taught that
Whose pas - sions not his mas - ters are, whose
This man is freed from ser - vile bands of

Andante *ff*

B. serv - eth not an - oth - er's will; whose ar - mour is his hon - est thought, and
soul is still pre - pared for death; un - tied un - to the world by care of
hope to rise, or fear to fall; Lord of him - self, tho not of lands; and

B. simp - le truth his ut - most skill!
pub - lic fame, or pri - vate breath;
hav - ing noth - ing, yet hath

1.2.

B. all. **Allegretto** **Attacca**

3. **Allegretto** *fff* *pp* **Attacca**

5. Carpe Diem

(from Christ Church M.S. 1.5.49)

Aonymous

Irving SCHLEIN
(1905 - 1986)

Allegretto

S.
A.
T.
B.

Four vocal staves (Soprano, Alto, Tenor, Bass) in 6/8 time, key of B-flat major. Each staff contains a whole rest for the first five measures.

Allegretto

p *mf*

Piano accompaniment in 6/8 time, key of B-flat major. The right hand has a melodic line with chords, and the left hand has a steady eighth-note accompaniment. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

S.
A.
T.
B.

Hey non-ny no! _____

Hey non-ny no! _____

Hey non-ny no! _____

Hey non-ny no! _____

Four vocal staves with lyrics. Each staff begins with a whole rest for five measures, followed by a melodic phrase starting on a dotted quarter note. The lyrics are "Hey non-ny no!" followed by a line for the singer to continue.

dim. *p*

Piano accompaniment continuing from the previous system. The right hand has a melodic line with chords, and the left hand has a steady eighth-note accompaniment. Dynamics include *dim.* and *p*.

S. Men are fools that wish to die!

A. Men are fools that wish to die!

T. Men are fools that wish to die!

B. Men are fools that wish to die!

S. *p* Is't not fine to dance and sing when the bells of death do ring?

A. *p* Is't not fine to dance and sing when the bells of death do ring?

T. *p* Is't not fine to dance and sing when the bells of death do ring?

B. *p* Is't not fine to dance and *Soli mf* Is't not fine to

S. *f* Is't not fine to swim in wine and

A. *f* Is't not fine to swim in wine and

T. *f* Is't not fine to swim in wine and

B. swim in wine and turn up - on the toe

S. turn up - on the toe and sing hey non-ny - no,

A. turn up - on the toe and sing hey non-ny - no,

T. turn up - on the toe and sing hey non-ny - no,

B. and sing hey non-ny - no,

S. *f* When the winds blow

A. And the seas flow? *f* When the winds blow

T. When the winds blow *f* When the winds blow

B. *f* When the winds blow

p *f*

S. and the seas flow? Hey non-ny no! _____

A. and the seas flow? Hey non-ny no! _____

T. and the seas flow? Hey non-ny no! _____

B. and the seas flow? Hey non-ny no! _____

6. from "The Double Marriage" Act V, Scene I

Francis Beaumont (1586 - 1616)
Philip Massinger (1583 - 1640)

Irving SCHLEIN
(1905 - 1986)

Tempo rubato

Duke of Sesse: *f* *stentato*

Tenor

Li-ber-ty is a sub-stan - tial thing, and not a word which, if

Tempo rubato

fp

Piu movimento

p dolce

T.

tak - en from us, all oth - er bless-ings leave us; 'tis a jew - el worth pur-chas - ing ____ at the

Piu movimento

p

poco a poco cresc.

T.

dear rate of life; and so to be de - fend - ed. ____

ff

Allegro giocoso

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The upper staff features a sequence of eighth notes and chords, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

The second system of musical notation also consists of two staves in treble and bass clefs. The key signature remains one flat and the time signature is 6/8. The music begins with a *dim.* (diminuendo) dynamic. The upper staff features chords and eighth notes, ending with a fermata over a chord. The lower staff continues with eighth notes and rests, also ending with a fermata over a chord.

7. Popular Song

Anonymous
(XVII century)

Irving SCHLEIN
(1905 - 1986)

Allegro giocoso

Baritone

mf

Me -

B.

thought I saw how wealth - y men did grind the poor men's fa - ces, _____ and

B.

greed - i - ly did prey on them, not pi - ty - ing their ca - ses; they

B.

make them toil and la - bour sore for wa - ges too, too small; _____ the