

Commissioned by the 2019 Central PA ACDA Boyz Noyz-Aubrey Krebs, Chair

DESPERTA FERRO!

(Rise, Iron!)

for T.T.B. voices and piano
with optional percussion and PianoTrax*

Based on an
Almogàver Battle Cry

Words and Music by
CHRISTOPHER FOX

With intensity (♩ = ca. 56) *p*

BARITONE

BRAKE DRUM

HAND DRUM

PIANO

With intensity (♩ = ca. 56)

3

TENOR I & II

BARITONE

†Des - per - ta, des - per - ta fer - ro!

per - ta, des - per - ta fer - ro! Des -

* PianoTrax 12 accompaniment CD available (48280). Visit alfred.com for digital scores and audio.
Brake drum and hand drum parts are on pages 10-11.

† Pronounced *Deh-SPEHR-tah FEH-roh* in the Catalan language.

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To purchase a full-length performance recording of this piece, go to alfred.com/downloads

5

p *mf*

Des-per-ta, _____ des-per-ta fer-ro! Des-per-ta fer-ro!

per-ta, _____ des-per-ta fer-ro! Des-per-ta fer-ro!

p *mf*

p *mf*

p *mf*

(8)

7

f

Rise, _____ i - ron, rise! _____ Your sparks il - lu - mi - nate the night. _____

f

f

f

4

9

Rise, _____ broth-ers, rise! _____ Pre - pare your-selves for the fight. Des-per-ta

ff *f*

ff *f*

ff

11

12

fer-ro! May our sword be_ our oath, much strong-er than steel, our

mp

sub. p

f *sub. p* *mp*

8^{vb}

13

shield, the in-a-bil-i-ty to hate. May our bat-tle be won with the pow-er to heal. May

15

16

peace be our goal and fate. Des-per-ta fer-ro!
Rise, rise,

6

17

Musical score for measures 17-18. The system includes a vocal line, a piano accompaniment, and a double bass line. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The double bass line is in bass clef. The lyrics are: i - ron, rise! Rise, i - ron. The piano accompaniment features a rhythmic pattern of eighth notes. The double bass line has a similar rhythmic pattern. The tempo is marked *mp*.

19

20

Musical score for measures 19-20. The system includes a vocal line, a piano accompaniment, and a double bass line. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The double bass line is in bass clef. The lyrics are: rise! Oh, rise, rise, rise. The piano accompaniment features a rhythmic pattern of eighth notes. The double bass line has a similar rhythmic pattern. The tempo is marked *mf*. The double bass line has a dynamic marking of *8vb*.

21 *cresc.* Oh, rise, _____
 i - ron, rise! Rise, _____ i - ron,
cresc. i - ron, rise! _____ Rise, _____ i - ron,
mf
cresc.
cresc. 2

(8).....

23 *f* 24
 rise! _____ Rise, _____ i - ron, rise! _____ Your
f
f
f
 (8).....

25

sparks il-lu-mi-nate the night. Rise, broth-ers, rise! Pre-

27

28

pare your-selves for the fight. Des-per - ta, des-per-ta

Des - per - ta, des-per-ta

Recorded by CROSBY, STILLS & NASH

Find the Cost of Freedom

For TTB a cappella

Stephen Stills wrote this Crosby, Stills & Nash song after visiting a Civil War battle site. After 9/11 this is the song Jay Leno requested to be the first song sung on *The Tonight Show* as a way of honoring those who died in the attacks.

Performance Time: Approx. 3:15

Edited by
NICK PAGE

Words and Music by
STEPHEN STILLS

Slow and Free ($\text{♩} = 75$)
mp

Tenor I
Day - light a - gain, — fol - low - in' me to

Tenor II
Day - light a - gain, fol - low - in' me to —

Baritone
Day - light a - gain, fol - low - in' me to —

Piano
(for rehearsal only)
mp

Slow and Free ($\text{♩} = 75$)

4

bed. — I think a - bout a hun - dred years a - go, —

bed. I think a - bout a hun - dred years a - go, —

bed. I think a - bout a hun - dred years a - go, —



7
8 how my fa - thers bled. I think I see a

8
8 how my fa - thers bled. I think I see a

8
8 how my fa - thers bled. I think I see a

9

10
8 val - ley cov - ered with bones in blue;

8
8 val - ley cov - ered with bones in blue;

8
8 val - ley cov - ered with bones in blue;

13
8 *mf* all the brave sol - diers that can - not get old - er been

8 *mf* all the brave sol - diers that can - not get old - er been

8 *mf* all the brave sol - diers that can - not get old - er been

mf

15 *mp* ask - in' af - ter you. *mf* 17 Hear the past a - call -

ask - in' af - ter you. *mf* Hear the past a - call -

ask - in' af - ter you. *mf* Hear the past a - call -

mp *mf* 17

18 *f* - ing, from Ar - ma - ged - don's side. When

- ing, from Ar - ma - ged - don's side. When

- ing, from Ar - ma - ged - don's side. When

f *f* *f*

21 ev - 'ry - one's talk - ing and no one is list - 'ning,

ev - 'ry - one's talk - ing and no one is list - 'ning,

ev - 'ry - one's talk - ing and no one is list - 'ning,

23 *mf* 25 *mp*

how can we de - cide? Find the cost of

mf *mp*

how can we de - cide? Find the cost of

mf *mp*

how can we de - cide? (Do we) Find the cost of

mf 25 *mp*

26

free - dom bur - ied in the ground.

free - dom bur - ied in the ground.

free - dom bur - ied in the ground.

29

Moth - er earth will swal - low you, lay your bod - y

Moth - er earth will swal - low you, lay your bod - y

Moth - er earth will swal - low you, lay your bod - y

32 *mf* Find the cost of free - dom

33 *mf* Find the cost of free - dom

down. (Do we) Find the cost of free - dom

35 bur - ied in the ground. Moth - er earth will

bur - ied in the ground. Moth - er earth will

bur - ied in the ground. Moth - er earth will

Repeat a few times, changing dynamics, tempo, etc., bringing in the audience on the Bass part if possible.

38 swal - low you, lay your bod - y down.

swal - low you, lay your bod - y down.

swal - low you, lay your bod - y down. (Do we)
Last time, end on word "down."

Last time

PSALLITE

TBB, a cappella

Performance time: approx. 3:00

MICHAEL PRAETORIUS (1571-1621)
Arranged by RUSSELL ROBINSON (ASCAP)

Allegro (♩ = 112)

TENOR

Psallite, u-ni-ge-ni-to,

BARITONE

Psallite, u-ni-ge-ni-to,

BASS

Psallite, u-ni-ge-ni-to,

ACCOMP. (for rehearsal only)

5

Chri-sto, De-i fi-li-o, Psallite,

Chri-sto, De-i fi-li-o, Chri-sto, De-i fi-li-o,

Chri-sto, De-i fi-li-o,

5

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja - cen - ti

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja - cen - ti

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja - cen - ti

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a three-part setting of the Latin text. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

9 *mp*
in prae - se - pi - o. Psal - li - te,

9 *mp*
in prae - se - pi - o. Psal - li - te,

9 *mp*
in prae - se - pi - o. Psal - li - te,

The second system continues the vocal and piano parts. It begins with a measure rest marked with a boxed '9'. The vocal parts have dynamic markings of *mp* (mezzo-piano). The piano accompaniment includes dynamic markings of *mp* and *v* (forte) in the right hand.

13

u - ni - ge - ni - to, Chri - sto, De - i fi - li - o, Psal - li - te,

u - ni - ge - ni - to, Chri - sto, De - i fi - li - o, Chri - sto, De - i fi - li - o,

u - ni - ge - ni - to, _____ Chri - sto, De - i fi - li - o,

13

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja - cen - ti

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja - cen - ti

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja - cen - ti

17 *mf*

in prae - se - pi - o. Ein klein - es
in prae - se - pi - o. Ein klein - es
in prae - se - pi - o. O.

17 *mf*

Detailed description: This system contains the first two measures of a musical piece. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'in prae - se - pi - o.' in measure 17. In measure 18, the Soprano and Alto parts sing 'Ein klein - es', while the Bass part sings 'O.'. The piano accompaniment provides harmonic support. Dynamics include *mf* (mezzo-forte) and accents.

20

Kin - de - lein liegt in dem Krip - pe - lein; O.

Kin - de - lein liegt in dem Krip - pe - lein; al - le lie - be En - ge -
al - le lie - be En - ge -

20

Detailed description: This system contains the next two measures of the musical piece. It features the same three vocal staves and piano accompaniment. In measure 20, the Soprano part has a long note with a fermata, while the other parts sing 'Kin - de - lein liegt in dem Krip - pe - lein;'. In measure 21, all parts sing 'al - le lie - be En - ge -'. The piano accompaniment continues with a steady accompaniment. Dynamics include *mf* and accents.

23

al - le lie - be En - ge -
lein die - nen dem Kin - de - lein, al - le lie - be En - ge -
lein die - nen dem Kin - de - lein und sin - gen ihm fein.

23

26

lein die - nen dem Kin - de - lein. Psal - li - te, u - ni - ge - ni -
lein die - nen dem Kin - de - lein. Psal - li - te, u - ni - ge - ni -
Psal - li - te, u - ni - ge - ni -

26

to, Chri - sto, De - i fi - li - o, Psal - li -

to, Chri - sto, De - i fi - li - o, Chri - sto, De - i

to, _____ Chri - sto, De - i

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in G major with a key signature of one flat (F major). The piano accompaniment is in the same key and features a steady eighth-note bass line and chords in the right hand. The lyrics are: 'to, Chri - sto, De - i fi - li - o, Psal - li -' on the first staff; 'to, Chri - sto, De - i fi - li - o, Chri - sto, De - i' on the second staff; and 'to, _____ Chri - sto, De - i' on the third staff. The piano accompaniment begins with a half note chord in the right hand and a half note in the left hand, followed by eighth-note patterns.

30

te, Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja -

fi - li - o, Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja -

fi - li - o, Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja -

The second system continues the musical score. It features three vocal staves and a piano accompaniment. The lyrics are: 'te, Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja -' on the first staff; 'fi - li - o, Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja -' on the second staff; and 'fi - li - o, Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja -' on the third staff. The piano accompaniment continues with similar rhythmic patterns. A box containing the number '30' is positioned above the first vocal staff and below the piano accompaniment.

cen - ti in prae - se - pi - o. Re - demp - to - ri

cen - ti in prae - se - pi - o. Re - demp - to - ri

cen - ti in prae - se - pi - o. Re - demp - to - ri

33 *rit. last time* (optional repeat)

Do-mi-no, pu-e-ru-lo ja-cen-ti in prae-se-pi-o.

Do-mi-no, pu-e-ru-lo ja-cen-ti in prae-se-pi-o.

Do-mi-no, pu-e-ru-lo ja-cen-ti in prae-se-pi-o.

33 *rit. last time* (optional repeat)

*Cued note is optional.