

## ARISE TRIUMPHANT, O BLESSED MUSE!

Program Notes by Lucas Richman

As I approached writing a work for the opening concerts of the newly renovated Tennessee Theatre, I began thinking about the history of the theatre itself and the parallels that are traditionally drawn between the lives of people and the life of a theatre. The processes of birth, aging, rehabilitation and the cultivation of soul and spirit are regularly attributed to the cultural venues people inhabit—a sort of macrocosm surrounding and reflecting the microcosm. Some theatres age gracefully, needing a little help here and there along the way, while others fall to the wayside as a result of neglect and disinterest.

*Arise Triumphant, O Blessed Muse!*, therefore, draws the parallel between the human spirit and the spirit of a theatre. The work is conceived in five continuous parts, beginning with an instrumental introduction. In Part II, the chorus and mezzo-soprano soloist celebrate the music that brings the vessel to life until Part III when apathy and disinterest topple the building's infrastructure. Part IV has the mezzo-soprano sing of hope and inspiration, two ingredients of creative expression, that bring the pieces back together and set the stage for the rebirth of the vessel. Part V is, once again, a celebration of musical vibration declaimed with the promise of a more lasting presence.

*Arise Triumphant, O Blessed Muse!* received its world premiere on January 27, 2005, with Frederica von Stade, the Knoxville Choral Society and the Knoxville Symphony Orchestra conducted by the composer.

### INSTRUMENTATION

Flutes I, II  
Piccolo  
Oboes I, II  
English Horn  
Clarinets I, II  
Bass Clarinet  
Bassoons I, II  
Horns I, II, III, IV  
Trumpets I, II, III  
Trombones I, II, III  
Tuba  
Timpani  
Percussion I, II, III, IV  
Piano  
Harp  
Strings  
Solo Mezzo-Soprano  
SATB Chorus

# ARISE TRIUMPHANT, O BLESSED MUSE!

Written for the grand reopening of Knoxville's Tennessee Theatre; January 27, 2005  
Premiered by Frederica von Stade, the Knoxville Choral Society  
and the Knoxville Symphony Orchestra conducted by the composer.

## Part I

Music by Lucas Richman  
Words by Lucas Richman, Hesiod,  
James G. Percival, Oscar Wilde,  
Edna St. Vincent Millay

Piano

*mp*

$\text{♩} = 52$

6

10

*Segue to Part II*

# ARISE TRIUMPHANT: Part II

Music by Lucas Richman

Mezzo-Soprano

Soprano

Alto

Tenor

Bass

Piano

*♩ = 126*

The bo - dy is a ves - sel from which the spi - rit springs; As

The bo - dy is a ves - sel from which the spi - rit springs; As

The bo - dy is a ves - sel from which the spi - rit springs; As

The bo - dy is a ves - sel from which the spi - rit springs; As

*p*

6

MS.

S

A

T

B

Piano

Ah,

life's breath flows from deep with - in hear how the spi - rit sings!

life's breath flows from deep with - in hear how the spi - rit sings!

life's breath flows from deep with - in hear how the spi - rit sings!

life's breath flows from deep with - in hear how the spi - rit sings!

*p*

10

MS. *ah, ah. Ah,*

16

MS. *ah, ah, ah.*

22

MS. S A T B *The ves - sel is a cham - ber in which the mu - ses*

*mp*

26

MS. *One day*

S dwell; in here the arts con - join as one and weave their mag - ic spell.

A dwell; in here the arts con - join as one and weave their mag - ic spell.

T dwell; in here the arts con - join as one and weave their mag - ic spell.

B dwell; in here the arts con - join as one and weave their mag - ic spell.

*mp*

31

MS. the Mu - ses taught me glo - ri - ous song. The Mu - ses taught me

37

MS. glo - ri - ous song, glo - ri - ous song, glo - ri - ous song.

*cresc.* *mf*

43

MS.

49

MS.

And in - to me they breathed a

55

MS.

voice, they breathed a voice di - vine. To

61

MS.

ce - le - brate the fu - ture and the past; My or - ders were to ce - le - brate the Gods who live

67

MS.

et - er - nal - ly,

This system contains measures 67 through 72. The vocal line begins with the lyrics 'et - er - nal - ly,'. The piano accompaniment features a steady bass line in the left hand and a more active melody in the right hand. The time signature changes from 4/4 to 2/2 and back to 4/4.

73

MS.

But most of all to sing to them them-selves, the

This system contains measures 73 through 78. The vocal line continues with the lyrics 'But most of all to sing to them them-selves, the'. The piano accompaniment maintains a consistent harmonic support.

79

MS.

Mu - ses, the Mu - ses, the

*mp*

This system contains measures 79 through 84. The vocal line has the lyrics 'Mu - ses, the Mu - ses, the'. The piano accompaniment is marked *mp* (mezzo-piano).

85

MS.

Mu - ses, first and last.

*mp* *accel.* *cresc.*

This system contains measures 85 through 90. The vocal line has the lyrics 'Mu - ses, first and last.'. The piano accompaniment is marked *mp*, *accel.*, and *cresc.* (crescendo).

93

*Piu Mosso (in 1)*

Musical score for measures 93-98. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "Ah, ah, ah,". The piano part includes dynamic markings: *f*, *mp*, and *cresc.*. A large watermark "PREVIEW" is overlaid on the score.

99

Musical score for measures 99-103. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "ah. The voi - ces". The piano part includes a dynamic marking: *f*. A large watermark "PREVIEW" is overlaid on the score.



105

S  
rose. Ah, ah, ah,

A  
rose. Ah, ah,

T  
rose. Ah, ah, ah,

B  
rose. Ah, ah,

*mp* *cresc.*

111

S  
ah. The ves - sel

A  
ah. The ves - sel

T  
ah. The ves - sel

B  
ah. The ves - sel

*f*

117

S  
shook. Ah, ah, ah,

A  
shook. Ah, ah, ah,

T  
shook. Ah, ah, ah,

B  
shook. Ah, ah, ah,

*mf* *cresc.*

123

S  
ah. And thus the

A  
ah. And thus the

T  
ah. And thus the

B  
ah. And thus the

*f*

129

S  
spi - rit soared!

A  
spi - rit soared!

T  
spi - rit soared!

B  
spi - rit soared!

*ff*

135

S  
Ah, ah,

A  
Ah,

T  
Ah, ah,

B  
Ah,

141

S ah, ah. But

A ah, ah, ah. But

T ah, ah. But

B ah, ah, ah. But

147

S deaf ears turned to oth - er things. Deaf ears

A deaf ears turned to oth - er things. Deaf ears

T deaf ears turned to oth - er things. Deaf ears

B deaf ears turned to oth - er things. Deaf ears

154

S  
turned to oth - er things.

A  
turned to oth - er things. The

T  
turned to oth - er things.

B  
turned to oth - er things.

*dim.* *mp*

160

S  
-

A  
mu - sic went ig - nored.

T  
-

B  
-

*p*

167

S  
A  
T  
B

The light with - in the cham - ber grew dim as time passed

The light with - in the cham - ber grew dim as time passed

The light with - in the cham - ber grew dim as time passed

The light with - in the cham - ber grew dim as time passed

*p*

173

S  
A  
T  
B

on. She sat and heard the ech - oes fade 'till all of them were gone.

on. She sat and heard the ech - oes fade 'till all of them were gone.

on. She sat and heard the ech - oes fade 'till all of them were gone.

on. She sat and heard the ech - oes fade 'till all of them were gone.

179

MS.

The ves - sel lack - ing mu - sic, in - deed, is fro - zen still; with -

184

MS.

out a need or pur - pose it suc - cumbs to Na - ture's will.

S

A

T

B

# ARISE TRIUMPHANT: Part III

Music by Lucas Richman

**Tempo:**  $\bullet = 60$  *accel.*  $\bullet = 104$

**Vocal Parts:** Soprano, Alto, Tenor, Bass

**Piano:** *p*

**Lyrics:**  
The ves - sel grew weak from des -  
From des -

**Measure 7:**

**Vocal Parts:** Soprano (S), Alto (A), Tenor (T), Bass (B)

**Piano:** *cresc.*

**Lyrics:**  
From des - pair. From ne - glect.  
pair. The walls did break from ne - glect.  
pair. From ne - glect.  
From des - pair. From ne -



13

S From ig-no-rance... *dim.* from ig-no-rance... from ig-no-rance...

A From ig-no-rance... *dim.* from ig-no-rance... from ig-no-

T The pil-lars crashed down. *dim.*

B glect. The pil-lars crashed down. *dim.*

*mf* *dim.*

19

S And by dis - dain, *accel.* the ves - sel, the ves - sel, the

A rance. And by dis - dain, the ves - sel, the ves - sel, the

T And by dis - dain, the ves - sel, the ves - sel,

B And by dis - dain, the ves - sel, the ves - sel,

*mf* *accel.* *cresc.*

25

*♩ = 116* *accel.*

S ves - sel was de - stroyed! De - stroyed! De -

A ves - sel was de - stroyed! De - stroyed! De -

T the ves - sel was de - stroyed! De - stroyed! De -

B the ves - sel was de - stroyed! De - stroyed! De -

*f* *♩ = 116* *accel.*

30

*♩ = 126*

S stroyed! Ah! Ah! Ah! Shards of me - mo - ries

A stroyed! Ah! Ah! Ah! Shards of me - mo - ries

T stroyed! Ah! Ah! Ah! Shards of me - mo - ries

B stroyed! Ah! Ah! Ah! Shards of me - mo - ries

*♩ = 126*

36

S and thoughts and dreams gone by; Piec - es of

A and thoughts and dreams gone by; Piec - es of

T and thoughts and dreams gone by; Piec - es of

B and thoughts and dreams gone by; Piec - es of

*dim.* *mp*

42

S in - spi - ra - tion Cast a - side, cast a - *accel.*

A in - spi - ra - tion Cast a - side, cast a -

T in - spi - ra - tion Cast a - side, cast a -

B in - spi - ra - tion Cast a - side, cast a -

*cresc.* *accel.*

48

S  
side to die!

A  
side to die!

T  
side to die!

B  
side to die!

*f*

53

♩ = 132

S  
Ah! Ah! Cast a - side to

A  
Ah! Ah! Cast a - side to

T  
Ah! Ah! Cast a - side to

B  
Ah! Ah! Cast a - side to

♩ = 132

57

S Die!

A Die!

T Die!

B Die!

*ff*

$\bullet = 104$

70

70

*♩ = 126*

S But from be - neath the rub - ble, she peered in - to the dark and

A But from be - neath the rub - ble, she peered in - to the dark and

T But from be - neath the rub - ble, she peered in - to the dark and

B But from be - neath the rub - ble, she peered in - to the dark and

*p*

*♩ = 126*

74

75

This block contains the musical score for measures 70 through 74. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked as *♩ = 126*. The lyrics for all parts are: "But from be - neath the rub - ble, she peered in - to the dark and". The piano part includes a dynamic marking of *p* and a tempo marking of *♩ = 126*. Measure numbers 70, 74, and 75 are indicated at the beginning, end, and start of the section respectively.

75

75

S found that she was not a - lone, as Hope had shone her spark.

A found that she was not a - lone, as Hope had shone her spark.

T found that she was not a - lone, as Hope had shone her spark.

B found that she was not a - lone, as Hope had shone her spark.

*fp*

79

This block contains the musical score for measures 75 through 79. It features four vocal staves and a piano accompaniment. The lyrics for all parts are: "found that she was not a - lone, as Hope had shone her spark.". The piano part includes a dynamic marking of *fp*. Measure numbers 75 and 79 are indicated at the beginning and end of the section respectively.

# ARISE TRIUMPHANT: Part IV

Music by Lucas Richman

Mezzo-Soprano

$\bullet = 66$

Eu-ter-pe glanced her fin-gers o'er her lute, and light-ly waked it to a cheer-ful strain,

Piano

$\bullet = 66$

*p*

5

MS.

then laid it by, and took the mel-low flute, whose soft-ly flow-ing war-ble

9

MS.

filled the plain: It was a lay that roused the droop-ing soul,

*mp* *cresc.*

13

MS.

and bade the tear of sor-row cease to flow;

*f* *dim.*

17

MS. *mp* *dim.*

The shards did mend in - to the ves - sel whole; the in - ner spi - rit, healed once

21

MS. *p* *mf* *f* *dim.*

more, did glow.

25

MS. *pp*

S The bo - dy is a ves - sel from which the spi - rit

A The bo - dy is a ves - sel from which the spi - rit

T The bo - dy is a ves - sel from which the spi - rit

B The bo - dy is a ves - sel from which the spi - rit

*pp*



29

S  
springs; As life's breath flows from deep with - in hear how the spi - rit

A  
springs; As life's breath flows from deep with - in hear how the spi - rit

T  
springs; As life's breath flows from deep with - in hear how the spi - rit

B  
springs; As life's breath flows from deep with - in hear how the spi - rit

33

MS.  
One day the Mu - ses taught me glo - ri - ous

S  
sings!

A  
sings!

T  
sings!

B  
sings!

*mp*

37

MS. *song.* The Mu - ses taught me glo - ri - ous

41

MS. *song,* glo - ri - ous *song,* glo - ri - ous

*cresc.*

45

MS. *song.*

S Ah, ah,

A Ah, ah,

T Ah, ah,

B Ah, ah,

*Piu Mosso (in 1)*

*f*

49

MS. Ah!

S ah, ah.

A ah, ah.

T ah, ah.

B ah, ah.

*mp* *cresc.*

54

S The voi - ces rose. Ah,

A The voi - ces rose. Ah,

T The voi - ces rose. Ah,

B The voi - ces rose. Ah,

*f*

60

Musical score for measures 60-65. The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The key signature is two sharps (F# and C#). The time signature changes from 2/2 to 3/4. The vocal parts feature a melodic line with lyrics "ah, ah, ah." The piano accompaniment includes dynamic markings *mp* and *cresc.* and features a prominent bass line.

66

Musical score for measures 66-71. The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The key signature is two sharps (F# and C#). The time signature is 3/4. The vocal parts feature lyrics: "The ves - sel shook. Ah, ah,". The piano accompaniment includes a dynamic marking *f* and features a prominent bass line.

72

Musical score for measures 72-77. The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The vocal parts feature the word "ah" in various rhythmic patterns. The piano accompaniment includes dynamic markings *mf* and *cresc.* and changes in time signature from 2/2 to 3/4.

78

Musical score for measures 78-83. The vocal parts sing the lyrics: "And thus the spi - rit". The piano accompaniment features a dynamic marking *f* and a change in key signature to three flats.

83

S  
A  
T  
B

soared!  
soared!  
soared!  
soared!

90

S  
A  
T  
B

Ah,  
ah,  
ah,  
ah.

Ah,  
ah,  
ah,  
ah.

Ah,  
ah,  
ah,  
ah.

Ah,  
ah,  
ah,  
ah.

97

S  
A  
T  
B

And now a -

And now a -

And now a -

And now a -

101

S  
A  
T  
B

rise! A rise! A -

rise! A rise! A -

rise! A rise! A -

rise! A rise! A -

107

S  
A  
T  
B

rise!

o. = o

113

S  
A  
T  
B

Ritard.



# ARISE TRIUMPHANT: Part V

Music by Lucas Richman

**Tempo:** ♩ = 132

**Soprano**  
A - rise! A - rise Tri - um - phant! A - rise! A - rise Tri - um - phant!

**Alto**  
A - rise! A - rise Tri - um - phant! A - rise! A - rise Tri - um - phant!

**Tenor**  
A - rise! A - rise Tri - um - phant! A - rise! A - rise Tri - um - phant!

**Bass**  
A - rise! A - rise Tri - um - phant! A - rise! A - rise Tri - um - phant!

**Piano**  
*f*

**5**

**S**  
A - rise! A - rise Tri - um - phant! A - rise Tri - um - phant! A - rise Tri - um - phant, O

**A**  
A - rise! A - rise Tri - um - phant! A - rise Tri - um - phant! A - rise Tri - um - phant, O

**T**  
A - rise! A - rise Tri - um - phant! A - rise Tri - um - phant! A - rise Tri - um - phant, O

**B**  
A - rise! A - rise Tri - um - phant! A - rise Tri - um - phant! A - rise Tri - um - phant, O

9

S  
A  
T  
B

Bles - sed Muse!

14

S  
A  
T  
B

19

S  
Sing on! Sing on! Sing on! Sing on! Sing on! Sing

A  
Let the dull world grow young;  
*mf*

T  
Let the dull world grow young;

B  
Sing on! Sing on! Sing on! Sing on! Sing on! Sing on!

*mp*

25

S  
on! Sing on! Sing on! Sing on! Sing on! Sing

A  
Let e - le - men - tal things take form a - gain. Sing

T  
Let e - le - men - tal things take form a - gain. Sing

B  
Sing on! Sing on! Sing on! Sing on! Sing on! Sing

*cresc.*

30

S on! In - to the gold - en ves - sel of great

A on! In - to the gold - en ves - sel of great

T on! In - to the gold - en ves - sel of great

B on! In - to the gold - en ves - sel of great

*mf*

34

S song Let us pour all our pas - sion;

A song Let us pour all our pas - sion;

T song Let us pour all our pas - sion;

B song Let us pour all our pas - sion;

39

S  
A  
T  
B

Sing on! Sing on! Sing on!

*f*

42

S  
A  
T  
B

Sing on, Bles - sed Muse! Bles - sed  
*p*

Sing on, Bles - sed Muse! Bles - sed  
*p*

Sing on, Bles - sed Muse! Bles - sed  
*p*

Sing on, Bles - sed Muse! Bles - sed  
*p*

47

S Muse!

A Muse! Com - pel our voi - ces,

T Muse!

B Muse! Com - pel our voi - ces,

*p*

52

S Com - pel our voi - ces to sing, *cresc.*

A Com - pel our voi - ces to sing, *cresc.*

T Com - pel our voi - ces to sing, *cresc.*

B Com - pel our voi - ces to sing, *cresc.*

*cresc.*

56

S Com - pel our voice to sing To sing in praise of

A Com - pel our voi - ces to sing To sing in praise of

T Com - pel our voice to sing To sing in praise of

B Com - pel our voi - ces to sing To sing in praise of

62

S Art, In praise of Mu - sic

A Art, In praise of Mu - sic

T Art, In praise of Mu - sic

B Art, In praise of Mu - sic

68

S  
A  
T  
B

In praise, in praise, in praise, in praise, in praise, in praise of  
In praise, in praise, in praise of, praise of  
In praise, in praise, in praise, in praise, in praise, in praise of  
In praise, in praise, in praise of, praise of

*cresc.*

74

S  
A  
T  
B

Song! Bles - sed Muse, Sing  
Song! Bles - sed Muse, Sing  
Song! Bles - sed Muse, Sing  
Song! Bles - sed Muse, Sing

*f*



78

Musical score for measures 78-81. The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "on! Sing on! Sing on! Sing on! Sing". The piano accompaniment features a rhythmic pattern of eighth notes with triplet markings.

82

Musical score for measures 82-85. The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "on! A - rise Tri - um - phant! A - rise Tri - um - phant!". The piano accompaniment features a rhythmic pattern of eighth notes with a dynamic marking of *f* (forte).

86

S A T B

A - rise Tri - um - phant! A - rise Tri - um - phant! A - rise Tri - um - phant, O

A - rise Tri - um - phant! A - rise Tri - um - phant! A - rise Tri - um - phant, O

A - rise Tri - um - phant! A - rise Tri - um - phant! A - rise Tri - um - phant, O

A - rise Tri - um - phant! A - rise Tri - um - phant! A - rise Tri - um - phant, O

90

S A T B

Bles - sed... Sing on! Sing on! Sing on!

Bles - sed... Sing on! Sing on! Sing on! Sing on!

Bles - sed... Sing on! Sing on! Sing on!

Bles - sed... Sing on! Sing on! Sing on! Sing on!

*p* *cresc.*

96

S  
Sing on Bles - sed Muse! Sing

A  
Sing on Bles - sed Muse! Sing

T  
Sing on Bles - sed Muse! Sing

B  
Sing on Bles - sed Muse! Sing

*f*

101

S  
on!

A  
on!

T  
on!

B  
on!

*ff*

105

*Molto Ritard.*

S  
A  
T  
B

Sing on! Sing

Sing on! Sing

Sing on! Sing

Sing on! Sing

*Molto Ritard.*

109

*Maestoso*

S  
A  
T  
B

on!

on!

on!

on!

*Maestoso*

*ff*