

The Dawn's Awake!

for T(T)B Voices with Piano

OTTO BOHANAN, alt.

LAURA FARNELL

With excitement! ♩. = c. 66

Piano

mp *mf*

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a simple bass line. Dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*).

5 Tenor *mf*
The

Bass *mf*
The

Measures 5-8 show the vocal entries for the Tenor and Bass. The Tenor part begins with a whole note on a high G, and the Bass part begins with a whole note on a low G. The piano accompaniment continues with rhythmic patterns. Dynamics are marked as mezzo-forte (*mf*).

The piano accompaniment for measures 5-8 features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present at the beginning of the section.

9 dawn's a - wake! A

dawn's a - wake! A

Measures 9-12 contain the vocal melody for the Tenor and Bass. The lyrics are "dawn's a - wake!" followed by a fermata. The piano accompaniment continues with the eighth-note accompaniment. Dynamics are mezzo-forte (*mf*).

The piano accompaniment for measures 9-12 continues with the eighth-note accompaniment. A *Ped.* (pedal) marking is present at the beginning of the section.

13

flash of smol-der-ing flame and fire ig - nites the

flash of smol-der-ing flame and fire ig - nites the

(pedal harmonically) Ped.

17

East. Then high - er and

East. Then high - er and

(pedal harmonically) accel.

21

higher, O'er the sky so gray and ** for -

higher, O'er the sky so gray and ** for -

(pedal harmonically) ♩. = c. 84

*Throughout the piece, either or both notes may be performed to best fit the singers' ranges.
 ** Sad, abandoned, or lonely.

26 *poco accel.* ♩. = c. 84-88

lorn, _____ the torch _____ of gold is borne!

lorn, _____ the torch _____ of gold is borne!

poco accel. ♩. = c. 84-88

31 ♩. = c. 66-69

The dawn's a - wake!

The dawn's a - wake!

♩. = c. 66-69

Red.

35

poco rit.

The dawn's a - wake!

The dawn's a - wake!

poco rit.

dim.

40 $\text{♩} = \text{c. } 76$

accel. poco a poco

p
Whis - pers of pent - up
p bring out

$\text{♩} = \text{c. } 76$
p dolce 3 3 3 3 3 3 3 3
Whis - pers of pent - up
accel. poco a poco

43

bring out

har - mo-nies Min - gled with the

har - mo-nies Min - gled with the

moving forward

46

mp

$\text{♩} = \text{c. } 84-88$

scent of trees A hymn of e - ter - nal

scent of trees A hymn of e - ter - nal

mp

$\text{♩} = \text{c. } 84-88$

49

spring ————— voic - es the new a - wak - en-ing, a -

spring voic - es the new a - wak - en-ing, a -

J. = c. 66-69

52

wak - en - ing of light! *mf*

wak - en - ing of light! *mf **

J. = c. 66-69

mf

(pedal as beginning)

55

The dawn's a - waken!

The dawn's a - waken!

59

The dawn of a thou - sand dreams — and

The dawn of a thou - sand dreams — and

63

thrills, and mu - sic sings And

thrills, and mu - sic sings And

68

accel.

$\text{♩} = \text{c. } 80$

rings in the hills. — Oh, — you peo - ple,

rings in the hills. — Oh, — you peo - ple,

accel. $\text{♩} = \text{c. } 80$

73 *accel.*

torn and numb. Lis - ten now to the won - drous

torn and numb. Lis - ten now to the won - drous

accel.

78 *J. = c. 84*
cresc.

song! The boon* of light we've a - wait - - ed

song! The boon* of light we've a - wait - - ed

J. = c. 84
cresc.

83

long has come, light has come!

long has come, light has come!

* Something to be thankful for; blessing; benefit.

88 ♩. = c. 66-69

The dawn's a - wake!

The dawn's a - wake!

f

This system contains the musical notation for measures 88 through 91. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked as ♩. = c. 66-69. The piano part begins with a forte (*f*) dynamic and consists of a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand.

92

The dawn's a - wake!

The dawn's a - wake!

This system contains the musical notation for measures 92 through 95. It continues the vocal line and piano accompaniment from the previous system. The piano part maintains the same rhythmic accompaniment.

96

The dawn's a - wake!

The dawn's a - wake!

This system contains the musical notation for measures 96 through 99. The vocal line features a long note with a fermata in the final measure. The piano accompaniment also concludes with a fermata in the final measure.

Performance Notes

The text for this piece is based on the poem, *The Dawn's Awake*, by Otto Bohanan. Bohanan, an African-American poet who lived and wrote during the early 1900s, was also a gifted musician, acclaimed vocal performer, and beloved teacher. He wrote during a time known as the Harlem Renaissance, a post-Civil War “rebirth” of African American literature and cultural expression born out of the Harlem area of New York City. This poem was published in 1922 in the *The Book of American Negro Poetry* and uses personification and vivid imagery to describe the beauty of the sunrise. The unaltered poem in its entirety is below:

<p>The Dawn's awake! A flash of smoldering flame and fire Ignites the East. Then, higher, higher, O'er all the sky so gray, forlorn, The torch of gold is borne. The Dawn's awake! Whispers of pent-up harmonies, With the mingled fragrance of the trees; Faint snatches of half-forgotten song— Fathers! torn and numb,— The boon of light we craved, awaited long, Has come, has come!</p>	<p>The Dawn's awake! The dawn of a thousand dreams and thrills. And music singing in the hills A pæan of eternal spring Voices the new awakening.</p>
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The bright tone of the poem conveys the joy of hope, symbolized by the arrival of the sun's light after a dark night of pain and hardship. The poem speaks to anyone who has looked forward to a brighter dawn after experiencing darkness and difficulty in their life. Additionally, the “Dawn” in this poem may be referring to the freedom African Americans finally received after years of enslavement or the rebirth of African-American culture witnessed during the Harlem Renaissance.

The form (organization) of the song is ABA . The exciting A-sections should be sung with energy and a *marcato*, or bouncy, separated, style. The contrasting B-section should be sung *legato*, or smoothly, and gently. Throughout the song, strive for crisp consonant articulation to add energy to your singing and so the audience can understand all of the words. Finally, sing with a joyful expression, conveying the hopeful tone of the words and music.

About the Composer

Laura Farnell, an active, prolific composer, enjoys writing and arranging music for middle school singers and developing voices. After graduating from Baylor University with her BME in Choral Music (with an emphasis in piano), Laura taught elementary music for two years and then middle school for eight years. She was honored by her schools with Teacher of the Year awards in 2000 and 2003, and in 2004 she received an Excellence in Education Award as her district's outstanding junior high teacher of the year.

Laura presently serves as an invited clinician for district, region, and state honor choirs across the country. She also presents workshops for choir directors at both district and state levels and has presented at conferences in Illinois, Iowa, Mississippi, Oklahoma, Texas, and Wisconsin. She is represented by several music publishers with more than sixty compositions in publication.