

**1787 the Musical**  
**ABOUT THE MUSIC**

Being limited to male voices, for the most part, provided a special challenge. To create variety within that limitation, I used music styles ranging from operetta to rock-and-roll, barbershop to gospel. Most of the music is original, but since parody – setting lyrics to instrumental music or setting new lyrics to a song – had been a major political media tool of the period, it seemed fitting to include borrowed music to complement my original music, thus gaining more variety. “Yankee Doodle” – a song the British had used to taunt the Colonists – was taken up by the Colonists during the Revolutionary War as their own, then was thrown back into the faces of the British. Parody lyrics for the tune continued to provide for a variety of purposes thereafter, not the least of which was promoting ratification of the Constitution more than a decade later. Each state had its own set of lyrics, and this verse in the musical is exactly as published at the time in support of Ratification:

**Now politicians of all kinds, Who are not yet decided,  
May see how Yankees speak their minds, And yet are not divided.**

Through hundreds of parodies used for countless political purposes, the song eventually became a symbol for the new country. A thread running through the musical, the tune appears in numerous variations.

**In 1787**, Mozart preferred his freedom to the then-common support system of patronage, which involved censorship. Without copyright protection, as is now international law, others stole his music. Without compensating him, for instance, others sometimes performed an instrumental arrangement of an aria the same week Mozart’s opera opened! As I repeated Bob’s proposed lyrics for the silly pair of delegates from New York – Gone, he’s gone, he’s gone he’s gone he’s gone – I was struck with the rhythmic fit to Mozart’s *Eine Kleine Nachtmusik* opening theme. Then I researched to discover that Mozart’s piece had been premiered August, 1787, so I *had* to use it myself. Rest assured, even if Mozart *had* had today’s copyright, his music would now be in the public domain.

Other **borrowed music** includes “The British Grenadiers” march, a handful of musical quotations in homage to standards of American musical theatre, brief musical reference-quotations from “America, the Beautiful” and “La Marseillaise,” barbershop underscore humming of “Bicycle Built for Two,” a musical quote from the then-popular “Washington’s March” (though significantly altered for style, harmony, counterpoint, and such), the spiritual “Deep River,” and likely other bits of tunes of which I am unaware.

– Lucinda Lawrence