

# THE MUSIC MAKERS.

## A. O'Shaughnessy.

Edward Elgar, Op. 69.

Moderato e nobilmente. *espress.*

$\text{♩} = 188.$

*p cresc.* *f* *sonoramente*  
*appassionato*  
*Ped.*

*ten.* *ten.* *ten.* 1

*dim.* *cresc.*

*f* *dim.* *pp dolce*  
*can Ped.*

13704

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*cresc.*

*sf* *dim.* *p* *cresc.*

3

*Ped.* \* *Ped.* \*

*poco animato* - - - *al Tempo primo*

4

*cresc.* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*ff*

8

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

5

*dim.* *p*

*Ped.* \* *Ped.* \*

6

*dim.* *pp* *mf* *affrettando*

*Ped.* \* *Ped.* \*

*appassionato* *f* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*rit. - al -* *Tempo primo*

*dim.* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*ten.*

*Ped.* \* *Ped.* \* *Ped.* \*

*Stand*

8

Musical notation for the first system, measures 1-4. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Musical notation for the second system, measures 5-8. This system includes dynamic markings: *pp* (pianissimo) at the beginning, *p* (piano) in measure 7, and *pp* again at the end. The melodic and harmonic textures continue with various articulations.

Musical notation for the third system, measures 9-12. It features the tempo marking *rit.* (ritardando) and the mood instruction *più tranquillo* (more tranquil). A *pp* marking is present in measure 12. The music shows a clear deceleration and a shift towards a more serene character.

Musical notation for the fourth system, measures 13-16. This system includes the dynamic markings *dim.* (diminuendo) and *morendo* (morendo), indicating a gradual decrease in volume and intensity. The melodic lines become more sparse and sustained.

Musical notation for the fifth system, measures 17-20. The piece concludes with sustained chords in the right hand and a final melodic phrase in the left hand. The system ends with a double bar line and a 4/4 time signature.

10 *Larghetto.* 4 beats

CHORUS.

Soprano. *sostenuto* *pp* *poco rit.*  
 We are the mu - sic mak - ers, And we are the dream - ers of

Alto. *sostenuto* *pp* *poco rit.*  
 We are the mu - sic mak - ers, And we are the dream - ers of

Tenor. *sostenuto* *pp* *poco rit.*  
 We are the mu - sic mak - ers, And we are the dream - ers of

Bass. *sostenuto* *pp* *poco rit.*  
 We are the mu - sic mak - ers, And we are the dream - ers of

10 *Larghetto.*  
♩ = (circa) 58.

*pp* *poco rit.*

11 *a tempo* *ppp* *P*  
 dreams, Wand<sup>l</sup> - ring by lone sea -

11 *a tempo* *ppp* *P*  
 dreams, Wand<sup>l</sup> - ring by lone sea -

11 *a tempo* *ppp* *P*  
 dreams, Wand<sup>l</sup> - ring by lone sea -

11 *a tempo* *ppp* *P*  
 dreams, Wand<sup>l</sup> - ring by lone sea -

11 *pp a tempo*  
*can Ped.*

*dim.*  
- break - ers, And sit-ting by des - o-late streams;

*dim.*  
- break - ers, And sit-ting by des - o-late streams,

*dim.*  
- break - ers, And sit-ting by des - o-late streams,

*dim.*  
- break - ers, And sit-ting by des - o-late streams,

12 *molto espress. p cresc.*

World - los-ers and *molto espress. p cresc.*

by des - o-late streams; *molto espress. p cresc.*

by des - o-late streams; *molto espress. p cresc.*

by des - o-late streams; *molto espress. p cresc.*

World - los-ers and

*sostenuto* 12 *ppp*

7

*sostenuto*  
*dim.* *p* *pp* **13** *mf*

world - for - sak - ers, On whom the pale moon gleams: Yet

*sostenuto*  
*dim.* *p* *pp* *mf*

world - for - sak - ers, On whom the pale moon gleams: Yet

*sostenuto*  
*dim.* *p* *pp* *mf*

world - for - sak - ers, On whom the pale moon gleams: Yet

*sostenuto*  
*dim.* *p* *pp* *mf*

world - for - sak - ers, On whom the pale moon gleams: Yet

*sostenuto* **13**

*maestoso* *f* *cresc.* *fff* *allargando*

we are the mov - ers and shakers Of the world for

*maestoso* *f* *cresc.* *fff* *allargando*

we are the mov - ers and shakers Of the world for

*maestoso* *f* *cresc.* *fff* *allargando*

we, yet we are the movers and shakers Of the world for

*maestoso* *f* *cresc.* *fff* *allargando*

we, yet we are the movers and shakers Of the world for

*maestoso* *f* *cresc.* *fff* *allargando* *sf*

18704 *sf* Ped \*

*sf* ev - er, *rit.* it *a tempo* seems,

*sf* ev - er, *rit.* it *a tempo* seems, for

*sf* ev - er, for ev - er, *rit.* it *a tempo* seems,

*sf* ev - er, for ev - er, *rit.* it *a tempo* seems, for

*rit.* *a tempo*

*sf* *ff* *ffz* *pp*

*Ped.* *s* *\**

*espress.* *p* for ev - - er, for ev - er, it seems.

ev - er, *p* for ev - er, it seems.

*espress.* *p* for ev - - er, for ev - er, it seems.

ev - er, *p* for ev - er, it seems.

*dim.* *pp*



15 Come prima.

espress. *cresc.* *e* *stringendo*

beat-  
Allegro.

16

*f* *con fuoco* *f* *con fuoco* *f* *con fuoco* *f* *con fuoco*

With won-der-ful death - less  
With won-der-ful death - less  
With won-der-ful death - less  
With won-der-ful death - less

Allegro.  $\text{♩} = 80$ .

16

*f* *ff*

17

dit-ties We build up the world's great ci-ties, And  
dit-ties We build up the world's great ci-ties, And  
dit-ties We build up the world's great ci-ties, And  
dit-ties We build up the world's great ci-ties, 17 And

*ff* *ff*

*animato*  
 out of a fa - bu - lous sto - - ry, ——— a  
*animato*  
 out of a fa - bu - lous, fa - bu - lous sto - ry, out of a  
*animato*  
 out of a fa - bu - lous, fa - bu - lous sto - ry, out of a  
*animato*  
 out of a fa - bu - lous sto - - ry, out of a

*animato*

18

fa - bu - lous sto - - ry  
 fa - bu - lous, fa - bu - lous sto - ry  
 fa - bu - lous, fa - bu - lous sto - ry  
 fa - bu - lous sto - - ry We fa - shion — an em - pire's

*mf* *risoluto*

18 ♩. = 100.

*f risoluto*  
We fa-shion, — we

*mf risoluto*  
We fa-shion — an em-pire's glo-ry,

glo-ry, *f* we fa-shion an

19 *f risoluto* *vivace* *ff*  
We fa-shion an em - pire's glo - - -

*vivace* *ff*  
fa-shion an em-pire's glo - - - ry, — an

*f* *vivace* *ff*  
we fa-shion an em-pire's glo - - ry,

*vivace* *ff*  
em - pire's glo - ry, an em-pire's glo - - ry,

19 *ff* *vivace* *ff*

ry:  
em - pire's glo-ry:  
an em-pire's glo-ry:  
an em-pire's glo-ry:

*ff*

20

*f* One man with a dream, *p* One man

*f* One man with a dream, *p* One man

20

*f*

*pp con Ped.*

*p* *mf* *pp*

with a dream, with a

*p* *mf* *pp*

with a dream, with a

*p* *mf* *pp*

with a dream, with a

*p* *mf* *pp*

with a dream, with a

*pp*

*Ped.* \* *Ped.*

21 *pp*

dream,

*pp*

dream,

*pp* *f*

dream, at

*pp*

dream,

21

*ppp* *f*

*Ped.* \*

22 *f* at  
*f* at  
 pleasure, Shall go forth and con - quer a  
 22 *f* at pleasure, Shall go forth and con - quer a

*cresc.* pleasure, Shall go forth and con - -  
*cresc.* pleasure, Shall go forth and con - -  
*f* *cresc.* crown, one man shall go forth, go forth and  
*f* *cresc.* crown, one man shall go forth, go forth and

23

*ff rit.* *Tempo primo*  
 - quer a crown, a crown;  
*ff rit.* *Tempo primo*  
 - quer a crown, a crown;  
*ff rit.* *Tempo primo*  
 con-quer a crown, a crown;  
*ff rit.* *Tempo primo*  
 con-quer a crown, a crown;

23

*ff rit.* *Tempo primo* ♩ = 80.  
*sf* *ff*  
 Ped.

24

*ff con fuoco*  
 And three with a new song's measure Can tramp-le a  
*ff con fuoco*  
 And three with a new song's measure Can tramp-le a  
*ff con fuoco*  
 And three with a new song's measure Can tramp-le a  
*ff con fuoco*  
 And three with a new song's measure Can tramp-le a

24

*con fuoco*  
*ff* *ff*

25

*fff stringendo molto sf sf*

king - dom down, — trample a king - dom down, —

*fff stringendo molto sf sf*

king - dom down, — trample a king - dom down, —

*fff stringendo molto*

king - dom down, —

*fff stringendo molto sf*

king - dom down, — tramp-le a

25 *stringendo molto*

*fff*

*sf sf sf sf*

tramp-le a king - dom

tramp-le a king - dom down, — down, —

king - dom down, — tramp-le a king - dom down, —



26

*ff* can trample a king-dom down. *fff*

*ff* down, can trample a king-dom down. *fff*

*ff* can trample a king-dom down. *fff*

*ff* can trample a king-dom down. *fff*

*fff* *sf*

26  
8

*sf sf sf*

*rit.*

*f dim.*

(Drums.)

*più lento*

*pp pp*

27 *3 beats*

Allegretto.

*P* *dim.*  
 We, in the a - ges ly - ing  
*P* *dim.*  
 We, in the a - ges ly - ing In the  
*P* *dim.*  
 We, in the a - ges ly - ing  
*P* *dim.*  
 We, in the a - ges ly - ing In the

27 Allegretto. ♩ = 88.

*mp*

*ppp*  
 bu - ried past of the earth,  
*ppp*  
 bu - ried past of the earth,  
*ppp*

28 *pp legatissimo*

Built *pp legatissimo*

Built *pp legatissimo*

Built *pp legatissimo*

Built *pp legatissimo*

Built

28 *pp (maestoso)*

*Ped.* \* *Ped.* \* *Ped.* \* *simile*

Ni - - - - - ne - veh

Ni - - - - - ne - veh

Ni - - - - - ne - veh

Ni - - - - - ne - veh

with our sigh - - - ing,

with our

with our

with our sigh - - - ing,

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "with our sigh - - - ing,". The piano accompaniment features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand.

29 *f* (*giocoso*)

And Ba-bel it-self,

sigh - - - ing,

And Ba-bel it-self,

sigh - - - ing,

And Ba-bel it-self,

And Ba-bel it-self in our

29 *ff* (*giocoso*)

The second system begins at measure 29. It features four vocal staves and a piano accompaniment. The lyrics are: "And Ba-bel it-self, sigh - - - ing,". The piano accompaniment includes a section marked "29" with a forte dynamic (*f*) and a "giocoso" instruction. The piano part features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand.

Ba-bel it - self in our mirth, in our  
Ba-bel it - self in our mirth, in our  
Ba-bel it - self, Ba-bel it - self in our mirth, in our  
mirth, And Ba-bel it - self in our

*sf tr* *sf tr*

mirth, in our  
mirth, in our  
mirth, in our mirth, in our  
mirth, in our mirth, in our

*ff* *tr* *sf tr*

The first system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the word "mirth," and ends with the word "Built". The vocal parts are marked with a forte dynamic (*ff*). The piano accompaniment is marked with a forte dynamic (*ff*) and includes the instruction "SONORE".

The second system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the syllable "Ni" and ends with "ne - veh". The vocal parts are marked with a fortissimo dynamic (*ffz*). The piano accompaniment is marked with a forte dynamic (*f*) and a fortissimo dynamic (*ffz*).

*dim.*  
with our sigh - - - ing,

*dim.*  
with our

*dim.*  
with our

*dim.*  
with our sigh - - - ing,

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "with our sigh - - - ing,". The piano accompaniment consists of a treble and bass clef with a complex, flowing melody in the right hand and a steady accompaniment in the left hand. The dynamic marking *dim.* (diminuendo) is present above the first vocal staff and below the piano accompaniment.

*p* 30 *stringendo molto*

*p* *stringendo molto*  
sigh - - ing,

*p* *stringendo molto* *f*  
sigh - - ing, Ba - - bel it-

*p* *f* *stringendo molto*  
And Ba - - bel it-self in our

30 *stringendo molto*

*p* *cresc.*

The second system of music continues the vocal and piano parts. It begins with a piano (*p*) dynamic and a tempo marking of *30 stringendo molto*. The vocal parts have lyrics: "sigh - - ing," and "sigh - - ing, Ba - - bel it-". The piano accompaniment features a treble and bass clef with a complex, flowing melody in the right hand and a steady accompaniment in the left hand. The dynamic marking *p* (piano) is present above the first vocal staff and below the piano accompaniment. The tempo marking *30 stringendo molto* is repeated above the piano accompaniment. The dynamic marking *cresc.* (crescendo) is present above the piano accompaniment.

*f*  
Ba - - bel\_\_\_ it-self in our  
*f*  
Ba - - bel\_\_\_ it-self in\_\_\_ our mirth;\_\_\_\_\_  
- self in\_\_\_ our mirth;\_\_\_\_\_  
mirth;

mirth;\_\_\_\_\_  
*ff*  
And o'er-  
*ff*  
And o'er-

*ff*  
*sonore*



*con fuoco* **ff** 31

And o'er-threw them,

*con fuoco* **ff**

And o'er-threw them,

*con fuoco*

- threw them, o'er-threw them,

*con fuoco*

- threw them, o'er-threw them,

**ff con fuoco** *sf* 31 *sf*

(trem.)

**ff a tempo** *maestoso* *poco animato* (♩.=112.)

o'er - - threw them with pro - phe - sy - ing To the

**ff a tempo** *maestoso* *poco animato*

o'er - - threw them with pro - phe - sy - ing.

**ff a tempo** *maestoso* *poco animato*

o'er - - threw them with pro - phe - sy - ing To the

**ff a tempo** *maestoso* *poco animato*

o'er - - threw them with pro - phe - sy - ing To the

*sf* *a tempo* **ff** *maestoso* *poco animato* (♩.=112.)

6 beats

32 Moderato. ♩=112 (♩. of preceding bar)

old, \_\_\_\_\_ For each

To the old of the new world's worth; \_\_\_\_\_

old; \_\_\_\_\_ To the old of the

old, \_\_\_\_\_ o'er-threw them with pro - phe - sy - ing

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'old, \_\_\_\_\_ For each'. The second staff is another vocal line with lyrics 'To the old of the new world's worth; \_\_\_\_\_'. The third staff is a vocal line with lyrics 'old; \_\_\_\_\_ To the old of the'. The bottom staff is the piano accompaniment, starting with a forte (ff) dynamic and featuring a tremolo effect. The tempo is marked 'Moderato' with a quarter note equal to 112 beats per minute, and the time signature is 6/8.

32 Moderato. ♩=112 (♩. of preceding bar)

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music is marked with a forte (ff) dynamic and includes a tremolo effect (trem.) in the left hand. The tempo remains 'Moderato' at 112 beats per minute.

age is a dream that is dy - ing, Or one \_\_\_\_\_ that is com - ing,

new world's worth; \_\_\_\_\_

To the old of the new world's worth; \_\_\_\_\_

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'age is a dream that is dy - ing, Or one \_\_\_\_\_ that is com - ing,'. The second staff is a vocal line with lyrics 'new world's worth; \_\_\_\_\_'. The third staff is a vocal line with lyrics 'To the old of the new world's worth; \_\_\_\_\_'. The bottom staff is the piano accompaniment, marked with a forte (ff) dynamic and including a tremolo effect (trem.).

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music is marked with a forte (ff) dynamic and includes a tremolo effect (trem.) in the left hand.

33 *rf*  
 com - ing to birth, or one that is com-ing to  
*rf*  
 For each age is a dream that is dy - - ing,  
*rf*  
 Each age is a dream that is dy - ing,  
*rf*  
 For each age is a dream that is

33

*allargando* *ffz* *a tempo*  
 birth, each age is a dream that is dy - ing, a  
*allargando* *ff* *a tempo* *dim.*  
 for each age is a dream that is dy - ing, dy - ing,  
*allargando* *ff* *a tempo*  
 for each age is a dream that is dy - ing,  
*allargando* *a tempo*  
 dy - - ing, is dy - - - ing,

*allargando* *ffz* *a tempo*  
*allargando* *ffz* *a tempo* *dim.*

34 *dolce*

dream — that is dy - ing, — a dream — that is  
 a dream that is dy - ing,  
 a dream that is dy - ing, a dream that is  
 a dream that is dy - ing,

34

*pp*  
 Ped. \* Ped. \* Ped. \*

35

dy - ing, — a dream — that is dy - ing, —  
 a dream that is dy - ing,  
 dy - ing, a dream that is dy - ing, Or  
 a dream that is dy - ing, Or

35

*ppp* *mf*  
 Ped. \* Ped. \* *mf* con Ped.

*f* *cresc. molto*  
 Or one that is  
*f* *cresc. molto*  
 Or one that is  
*cresc. molto*  
 one that is com - - ing, com - - ing to birth,  
*cresc. molto* *ff*  
 one that is com - - ing, com - - ing to birth, a dream,—

*cresc. molto* *f cresc.* *sf sf*  
*sf sf sf sf*

*allargando* *fff*  
 com - ing, one that is com - ing, com - ing,  
*allargando* *fff*  
 com - ing, one that is com - ing, com - ing  
*allargando* *ff* *fff*  
 a dream that is com - - ing, com - ing, — com - ing to  
*allargando* *fff*  
 — a dream, — a dream that is com - ing — to birth, a dream that is

*allarg.* *fff* *sf*

36 *più lento* *a tempo*

— or — one that is com- - ing to birth.

*più lento* *a tempo*

to birth.

*più lento* *a tempo*

birth, — or one that is com-ing to birth.

*più lento* *a tempo*

com - ing, is com- - ing to birth.

36 *più lento* *a tempo* (♩=112.)

*p dolce e dim.* *pp*

*pp*

37

*pp (come prima)*  
 (We are the mu - sic mak - ers, —  
*pp (come prima)*  
 (We are the mu - sic mak - ers, —  
*pp (come prima)*  
 (We are the mu - sic mak - ers, —  
*pp (come prima)*  
 (We are the mu - sic mak - ers, —

37

*dim. molto*  
 — And we are the dream-ers of dreams.) —  
*dim. molto*  
 — And we are the dream-ers of dreams.) —  
*dim. molto*  
 — And we are the dream-ers of dreams.) —  
*dim. molto*  
 — And we are the dream-ers of dreams.) —

*dim. molto*  
*pp*

38 Molto tranquillo. ♩ = 76.

Piano accompaniment for measure 38. The music is in 3/8 time and features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *cresc.*, *dim.*, and *pp*.

*beat*

39 *rit. ppp a tempo, ma sostenuto poco animato*  
 A breath of our in-spi - ra - tion, —  
*rit. ppp a tempo, ma sostenuto poco animato*  
 A breath of our in-spi ra - tion, —  
*rit. ppp a tempo, ma sostenuto poco animato*  
 A breath of our in-spi - ra - tion, —  
*rit. ppp a tempo, ma sostenuto poco animato*  
 A breath of our in-spi - ra - tion, —

39 *rit. poco animato*  
*a tempo mf dolce*

40 *dolce pp* a breath, a breath of our in - spi - ra-tion  
*dolce pp accel. f* a breath, a breath of our in - spi - ra-tion Is the  
*dolce pp accel.* a breath, a breath of our in - spi - ra-tion  
*pp accel.* a breath of our in - spi - ra-tion

40 *pp* *accel.*  
*Ped \**



Allegretto.

life of each ge - - ner - a - - - tion,

Is the life of each

Allegretto. ♩. = 48.

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

the life of each

the life of each

ge - - ner - a - - - tion;

the

*dim.*

4 beats

42

Poco più mosso.

ge - - ner - a - - tion; of our  
 ge - - ner - a - - tion; of our  
 A wondr - - - ous thing,  
 life of each ge - - ner - - a - - tion; of our

*pp*  
*pp*  
*pp espress.*  
*pp*

Poco più mosso.  $\text{♩} = 60$ .

42

*pp*

dream - ing, of our  
 dream - ing, of our  
 a wondr - - - ous thing,  
 dream - ing, of our

*pp*  
*pp*  
*pp*  
*pp*

dream - - - - - ing, Un-

dream - - - - - ing, Un-

dream - - - - - ing, Un-

43 *poco più animato* *cresc.*

im - - pos - si - ble seem - ing, im -

*poco più animato* *cresc.*

- earth - ly, un - - earth - ly,

*poco più animato* *cresc.*

im - - pos - si - ble seem - ing, im -

*poco più animato* *cresc.*

- earth - ly, un - - earth - ly,

43 *poco più animato* ♩ = 72.

*cresc.*

*poco a poco animato*

-pos-si-ble seem-ing, a wondr-ous thing, The

*poco a poco animato*

a wondr-ous thing, a wondr-ous thing, The

*poco a poco animato*

-pos-si-ble seem-ing, a wondr-ous thing, The

*poco a poco animato*

a wondr-ous thing, a wondr-ous thing, The

*poco a poco animato*

44 Più allegro ma maestoso.

soldier, the king, — and the pea-sant Are work-ing — to-ge-ther in

soldier, the king, — and the pea-sant Are work-ing — to-ge-ther in

soldier, the king, — and the pea-sant Are work-ing — to-ge-ther in

soldier, the king, — and the pea-sant Are work-ing — to-ge-ther in

44 Più allegro ma maestoso. ♩ = 108.

one, The sol-dier, the king, — and the pea-sant Are

one, The sol-dier, the king, — and the pea-sant Are

one, The sol-dier, the king, — and the pea-sant Are

one, The sol-dier, the king, — and the pea-sant Are

45

working— to-ge-ther in one, Till our dream —

working— to-ge-ther in one, Till our dream — shall be-

working— to-ge-ther in one, Till our dream shall become their

working— to-ge-ther in one, Till our dream, —

*allargando*

*pp*

*allargando*

*pp*

*allargando*

*pp*

*allargando*

*pp*

*allargando*

*pp*

*sf*

*fpp*

*sf*

Ped. \* Ped. \*

46

*cresc.* **Grandioso.** *ff sf*

— shall be-come their pre - sent, — till our dream shall

*cresc.* *ff sf*

- come their pre - sent, — till our dream shall

pre-sent, — till our dream shall

*ff sf*

— till our dream shall

**46** **Grandioso.**  $\text{♩} = 100.$

*cresc.* *sf ff sostenuto sf*

*con Ped.*

*sf*

— be-come their pre - sent, — till our dream shall

*sf*

— be-come their pre - sent, — till our dream, our

— be-come their pre - sent, — And their work in the world be

— be-come their pre - sent, — And their work in the world be

*sf*

*dim.* **47**

— become their pre-sent,  
*dim.*  
 dream shall become their pre-sent,  
 done, and their work in the world, their  
 done, and their work in the world, their

**47**

*pp*  
Our

*pp*  
Our

work in the world be done,  
 work in the world be done, *pp* Our dream —

*pp*

dream\_ shall\_ become their pre- -sent.

dream\_ shall\_ become their pre- -sent.

shall\_ become their pre- -sent, -

*pp* *dim.* *pp* *dim.* *pp* *dim.*

48

And their work in the world be done.

And their work in the world be done.

*pp* *pp*

48

*pp* *rit. e dim.* *pp* *Ped.*



49 Contralto Solo. Lento, quasi recit.  
*p espress.*

They had no vision a-maz-ing Of the

*pp colla parte*

good-ly house they are rais-ing;

*pp accel.* *mf* *dim. molto*

## 50

They had no di-vine fore-

*f* *p* *più lento* ♩=72.

- show-ing Of the land, the land to which they are go-ing,-

*cresc.* *allargando* *f* *lento, dolce*

*colla parte* *pp lento, dolce*

*pp* *rit.*  
no di - vine — fore - show - ing,

*pp rit.*  
Ped. \*

51 *a tempo* (♩ = circa 46.)  
*pp solenne* *cresc.*  
But on one man's — soul it hath bro - ken, A

*pp solenne colla parte* *ppp* *cresc.*  
Ped.\*Ped. \* Ped.\*Ped. \* Ped.\*Ped. \* Ped. simile

52 *f* *dim.* *p*  
light that doth not de - part,  
Soprano.

Alto. *pp*  
But on one man's soul it hath bro - ken, A

Tenor. *p* *legato*  
But on one man's soul it hath bro - ken, A

Bass. *p* *legato*  
But on one man's soul it hath bro - ken, A

52 *pp*

CHORUS.

*p sostenuto* *cresc.* *cresc.*

But on one man's soul

*p legato* *cresc.*

A light that doth not de - part, On one man's

light, *legato* *cresc.*

And his look, or a word, or a

light that doth not de - part, *cresc.* And his look, or a

light that doth not de - part, *cresc.* And his look, or a

*f* *poco animando*

it hath bro - ken, A light, a light that

*mf* *poco animando*

soul it hath bro - ken, A light,

*mf* *poco animando cresc.*

word he hath spo - ken, And his look, or a word, or a

*mf* *poco animando cresc.*

word he hath spo - ken, his look, or a word, or a

*mf* *poco animando cresc.*

word he hath spo - ken, his look, or a word, or a

*mf* *poco animando cresc.*

53

*allargando* *sostenuto*

doth not de - part; And his look, or a  
 And his look, or a word  
 word he hath spo - ken, Wrought flame, a word  
 word he hath spo - ken, Wrought flame, a word  
 word he hath spo - ken, Wrought flame, And his

53  
*ff allargando*

*ff allargando*  
 word he hath spo-ken, Wrought flame in an - oth - er man's heart.  
 he hath spo-ken, Wrought flame, wrought flame in an -  
 he hath spo-ken, Wrought flame in an -  
 he hath spo-ken, Wrought flame, flame  
 look, or a word he hath spo-ken, Wrought flame, wrought flame, wrought

*colla parte*

54

54

*dim.*  
- oth - er man's heart.

*dim.*  
- oth - er man's heart.

*dim.*  
wrought flame in an - oth - er man's heart, an - oth - er man's

*dim.*  
flame in an - oth - er man's heart, wrought flame in an - oth - er man's

54

*dim.*

55 Allegro molto.

55 Allegro molto.

*f*  
And therefore to-day is

heart.

heart.

55 Allegro molto. ♩=152.

55 Allegro molto. ♩=152.

*fp* *cresc.* *fp*

2 beats

thrill - - - ing,

To-day

To-day is thrill-ing, to-day

To-day is thrill-ing, to-day

ten.  $\text{♩} = 76$

*ff*

*sf*

56

Thrill-ing with a past day's late ful-fill-ing,

is thrill-ing, And the mul-ti-tudes

is thrill-ing, And the mul-ti-tudes

is thrill-ing, And the mul-ti-tudes

*ff*

*p* *cresc.*

*p* *cresc.*

*sf*

*sf p* *cresc.*

*ff*

And therefore to-day is thrill - - -

*ff* Is

are en-list-ed In the faith that their fathers re-sist - - ed,

are en-list-ed In the faith that their fathers re-sist - - ed,

*fp*

- - ing, And the multitudes are en -

thrill-ing with a past day's late ful - fill - ing;

To-day is thrill-ing,

*ff* to-day is thrill-ing, *f* To-day is thrill-ing,

*ff* to-day is thrill-ing,

*ff sf*

57

- list - ed In the faith that their

And the mul-ti-tudes are en - list - ed,

And the mul-ti-tudes are en-list-ed In the faith

And the mul-ti-tudes are en-list-ed In the faith

And the mul-ti-tudes are en-list-ed In the faith

Detailed description: This system contains five staves. The top staff is a vocal line starting with a fermata and a dynamic marking of *f*. The second staff is another vocal line starting with a dynamic marking of *mf*. The third, fourth, and fifth staves are piano accompaniment parts, each starting with a dynamic marking of *p* and a *cresc.* marking.

57

fa - thers re-sist-ed,

And the multitudes are en - list - ed In the

that their fathers re - sist-ed, in the faith, in the faith,

that their fathers re - sist-ed, in the faith that their fathers re-

that their fathers re - sist-ed, in the faith that their fathers re-

Detailed description: This system contains five staves. The top staff is a vocal line starting with a dynamic marking of *f* and a *cresc.* marking. The second staff is another vocal line starting with a dynamic marking of *mf*. The third, fourth, and fifth staves are piano accompaniment parts, each starting with a dynamic marking of *fp* and a *cresc.* marking.

fa - thers re-sist-ed,

And the multitudes are en - list - ed In the

that their fathers re - sist-ed, in the faith, in the faith,

that their fathers re - sist-ed, in the faith that their fathers re-

that their fathers re - sist-ed, in the faith that their fathers re-

Detailed description: This system contains five staves. The top staff is a vocal line starting with a dynamic marking of *f* and a *cresc.* marking. The second staff is another vocal line starting with a dynamic marking of *mf*. The third, fourth, and fifth staves are piano accompaniment parts, each starting with a dynamic marking of *ff* and a *cresc.* marking.



58

*f*

And are bring - ing to pass,  
 faith that their fa - thers re - sist - ed,  
 the faith that their fa - thers re - sist - ed,  
 - sist - ed, And, scorn - ing the dream of to - morrow, Are bring - ing to  
 - sist - ed, And, scorn - ing the dream of to - morrow, Are bring - ing to

58

*ff*  
*ff*

*allargando*  
 In the world, for its joy — or its sor - - row, —  
*allargando*  
*allargando*  
*cresc. molto* *mf* *allargando*  
 pass, as they may, In the world, for its joy or its sorrow, The dream, —  
*cresc. molto* *mf* *allargando*  
 pass, as they may, In the world, for its joy or its sorrow, The dream, —

*cresc. molto* *allargando*  
*2*

*Ped.*

59 *a tempo* *ff*

The

*fff a tempo*

The dream that was

*fff a tempo*

The dream that was

*fff a tempo*

the dream that was

*fff a tempo*

the dream that was

59 *ff* *sf a tempo*

60

dream, for its joy or its sor-row.

*fff*

scorned, was scorned yes-ter-day. (We are the

*fff*

scorned, the dream that was scorned. (We are the

*fff*

scorned. (We are the

*fff*

scorned, the dream that was scorned. (We are the

60 *sf* *fff*

mu - sic mak - ers, — And we are the dreamers of dreams.)

mu - sic mak - ers, — And we are the dreamers of dreams.)

mu - sic mak - ers, — And we are the dreamers of dreams.)

mu - sic makers, And we are the dream - - ers of dreams.)

*sf* *dim.* *p*

*ff* *dim.* *p*

61

And therefore to-day is thrill - - -

And therefore to-day is

And therefore to-day is

61

*cresc.*

*f* *ff* *ff*

62

- ing, *f* > thrilling,

*sf* thrill - - - - - ing, *p*

*sf* thrill - - - - - ing, *p*

*p marcato*

And the mul-ti-tudes are en-

*p marcato*

And the multi-tudes are en-

62

*f*

*pp subito*

*fp* *fp*

thrilling With a past day's late - ful - fill - ing. *f*

And the

*f* And the multitudes

- list - ed In the faith that their fathers re - sist - ed, *f* And the multitudes

- list - ed In the faith that their fathers re - sist - ed, *f* And the multitudes

*ff* *p*

*fp* *fp* *fp* *fp* *fp* *fp*

mul-ti-tudes are en-list-ed In the faith that their  
 are en-list-ed In the faith, the faith that their  
 are en-list-ed In the faith that their fa-ters re-sist-ed, And,  
 are en-list-ed In the faith that their fa-ters re-sist-ed, And,

63

And are bring-ing to pass In the world, for its  
 fa-ters re-sist-ed,  
 fa-ters re-sist-ed,  
 scorn-ing the dream of to-mor-row, Are bring-ing to pass, as they may, In the  
 scorn-ing the dream of to-mor-row, Are bring-ing to pass, as they may, In the

*allargando  
cresc. molto*

joy — or its sor - - row,

The dream,

The dream,

world, for its joy or its sor-row, The dream,

world, for its joy or its sor-row, The dream,

*mf* *mf* *mf*

*allargando  
cresc. molto* *allargando  
cresc. molto* *allargando  
cresc. molto* *allargando  
cresc. molto*

*p* *p* *p cresc.*

*a tempo*

The dream — that was scorned,

the dream that was

the dream — that was scorned, the dream —

the dream — that was scorned, the dream —

the dream — that was scorned, the dream —

the dream — that was scorned, the dream —

*fff* *ff* *fff* *fff* *fff* *fff*

*a tempo* *a tempo* *a tempo* *a tempo* *a tempo* *a tempo*

*ff* *sf a tempo* *sf*

for its joy or its sor-row.  
 scorned yes-ter - day. (We are the mov-ers and  
 that was scorned. (We are the mov-ers and  
 that was scorned. (We are the mov-ers and  
 that was scorned. (We are the mov-ers and

*sf* *sf* *sf* *sf*

65 *4 beats*

Maestoso.

shak-ers Of the world for ev-er, it seems.)  
 shak-ers Of the world for ev-er, it seems.)  
 shak-ers Of the world for ev-er.) The  
 shak - - ers Of the world for ev-er, it seems.)

*sostenuto* *ff*

Maestoso. (♩ = ♩ of preceding bar)

65 *sostenuto*

*poco a poco animato*

*poco a poco animato* *sostenuto* **ff**

The mul - ti - tudes are bring - ing to

*poco a poco animato*

*poco a poco animato*

mul - ti - tudes are bring - ing to pass the dream,

*poco a poco animato* *sostenuto* **ff**

The

*poco a poco animato*

*simile*

pass the dream, the mul - ti - tudes are bring - ing to

*sostenuto* **ff**

The

the mul - ti - tudes are bring - ing to pass the dream that was

mul - ti - tudes are bring - ing to pass the

*mf*



pass the dream In the world, the  
mul-ti-tudes—are bring-ing to pass, In the world, the dream,— the  
scorned, The— mul-ti-tudes—are bring-ing to pass the dream that was  
dream that was scorned yes- - ter - day, the

66

Nobilmente.  $\text{♩} = 100$ .

*ff* *a tempo*

The mul-ti-tudes—are bring-ing to pass, In the world, the  
dream that was scorned yes- - - - - ter - day,—  
dream that was scorned yes- - - - - ter - day,—  
scorned, the dream that was scorned, that was scorned yes-ter - day,—  
dream that was scorned, the dream that was scorned yes - ter - day,—

*ff* *ffz* *pp* *ffz* *pp* *ffz* *pp* *ffz* *pp*

*sf* *ffz* *p*

67 Tranquillo.

*rit.*  
 dream that was scorned yes- - ter-day,  
*rit.* *p* *dim.*  
 for its joy or its sor-row,  
*rit.* *p* *dim.*  
 for its joy or its sor-row,  
*rit.* *p* *dim.*  
 for its joy or its sor-row,  
*rit.* *p* *dim.*  
 for its joy or its sor-row,

67 Tranquillo.  $\text{♩} = 76$ .  
*rit.* *pp* *dolcissimo*

*p* *espress.*  
 for its joy or its sor-row,  
*ppp*  
 for its joy—  
*dim.* *ppp*  
 its joy or its sor-row, for its joy—  
*ppp*  
 for its  
*dim.* *ppp*  
 its joy or its sor-row, for its

*dim. subito* *ppp*

68 *poco accel.*

— or its sor-row.

*poco accel.*

— or its sor-row.

*poco accel.*

joy, or its sor-row.

*poco accel.*

joy, or its sor-row.

68

*poco accel.*

*cresc.*

*a tempo*

69

*a tempo*

*a tempo*

*a tempo*

*mf a tempo*

*dim.*

69

*p*

70  
rit. molto  
lento espress. ♩ = 60.

pp  
But we,  
pp  
But we,—  
pp  
But we,  
pp  
But we,—

rall.

ppp

71

Andantino.

6 beats

*p legato* *pp dolce*

With our dream-ing and sing - ing, our sing - ing, —

*p legato*

With our dream-ing and

*p legato*

Cease - less and sor-row-less we,

*p*

Cease -

71

Andantino.

*legato e dolce*

*mf*

The glo - - ry a - bout us

*pp dolce*

sing - ing, our sing - ing, —

*mf* *p dolce*

With our dream-ing and sing - ing, our

*legato*

- less and sor-row-less we, —

*cresc.*

72

cling - ing Of the glo - ri - ous fu - tures we see, —  
 With our dream - ing and  
 sing - ing, —  
 With our dream - ing and sing - ing, our sing - ing, —

*mf cresc.*  
*mf*  
*dolce*

72

*sempre cresc.*

With our dream - ing and sing - ing, The  
 sing - ing, The glo - ry a - bout — us cling - ing,  
 - less and sor - row - less we, cease - less and sor - row - less  
 The glo - ry a - bout — us cling - ing, — the

*mf cresc.*  
*cresc.*  
*mf cresc.*

*allargando* *f.* *a tempo*  
 glo - ry a - bout us cling - - ing Of the glo - ri - ous  
*allargando* *f* *a tempo*  
 with our dream - ing and sing - ing; Our  
*allargando* *f* *a tempo*  
 we, with our dream - ing and sing - ing, our  
*allargando* *f* *a tempo*  
 glo - ry a - bout us cling - ing Of the glo - - ri - ous,

73 *f cresc.* 1 2 *molto* 3 4 5 6  
 fu - tures we see, Our souls with high  
 souls with high mu - sic ring - - ing, with high  
 dream - ing and sing - ing, Our souls with high  
 glo - ri - ous fu - tures we see, Our souls with high

73 *f*

*ff sostenuto* *mf* 1 2 3 4 5

mu - sic ring - ing, — our souls with high

*ff sostenuto* *dim.*

mu - sic ring - ing, — our souls — with high mu - sic ring - ing, —

*ff sostenuto* *dim.*

mu - sic ring - ing, — our souls — with high mu - sic ring -

*ff sostenuto* *dim.*

mu - sic ring - ing, — our souls — with high mu - sic ring - ing,

*sostenuto*

*ff* *dim.*

**74**

mu - sic ring - ing; —

*P* our souls with high mu - sic ring - ing, —

*P* — ing, with high mu - sic ring - ing; — with our dream - ing and

*P* *dim.*

our souls with high mu - sic ring - ing; The glo - ry a -

**74**

*P*



*P* The glo-ry a - bout us cling - - ing -  
*dim.* - with high mu - sic ring - ing:  
*dim.* sing - ing, our sing - - ing:  
*P* - bout us cling - ing *P* Of the glo - ri - ous,

The first system of music features four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music begins with a piano (*P*) dynamic. The vocal lines are filled with lyrics, and the piano accompaniment provides harmonic support with various melodic and harmonic textures. A *dim.* (diminuendo) marking is used in the second vocal line, and another *dim.* is used in the third vocal line. The piano accompaniment also features a *dim.* marking in the final measure of the system.

75

Of the glo - ri - ous fu - tures we see: *P* *O*  
*P* *O*  
*P* *O*  
*P* *O*  
 glo - - ri - ous fu - tures we see: *O*

The second system of music consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature remains three flats, and the time signature is 4/4. The music starts with a piano (*P*) dynamic. The vocal lines contain lyrics and are marked with *P* and *O* dynamics. The piano accompaniment provides harmonic support with various textures. A *dim.* marking is present in the piano accompaniment at the end of the system.

1 2 3 4 5 6

men! it must ev - er be That we dwell,  
 men! it must ev - er be That we dwell,  
 men! it must ev - er be That we dwell,  
 men! it must ev - er be That we dwell,

76

in our dream-ing and our sing-ing, A lit-tle a - part,  
 in our dream-ing and our sing-ing, A lit-tle a - part,  
 in our dream-ing and our sing-ing, A lit-tle a - part,  
 in our dream-ing and our sing-ing, A lit-tle a - part,

*p* *dim. molto dolce ten.* *ppp*

76

*ppp dolce*

77

*p* *dim.*  
 a - part from ye; in our dream-ing, and our  
*p* *dim.*  
 a - part from ye; in our dream-ing, and our  
*p* *dim.*  
 a - part from ye; in our dream-ing, and our  
*p* *dim.*  
 a - part from ye; in our dream-ing, and our

77  
*dolce*

*pp* *ppp* *lunga*  
 sing - ing, our dream - ing, and our sing - - ing. — *lunga*  
*pp* *ppp* *lunga*  
 sing - ing, our dream - ing, and our sing - - ing. — *lunga*  
*pp* *ppp* *lunga*  
 sing - ing, our dream - ing, and our sing - - ing. — *lunga*  
*pp* *ppp* *lunga*  
 sing - ing, our dream - ing, and our sing - - ing. —

*pp* *lunga*

68 **78** Come prima.

*a tempo* *p* *pp* *cresc.*  
 For we are a-far with the dawn - ing And the  
*a tempo* *p* *pp* *cresc.*  
 For we are a-far with the dawn - ing And the  
*a tempo* *p* *pp* *cresc.*  
 For we are a-far with the dawn - ing And the  
*a tempo* *p* *pp* *cresc.*  
 For we are a-far with the dawn - ing And the

**78** Come prima.

*a tempo* *p* *pp* *sfz*  
*Ped.* \*

*mf* *f*  
 suns that are not yet high, ————— And  
*mf* *f*  
 suns that are not yet high, ————— And  
*mf* *f*  
 suns that are not yet high, ————— And  
*mf* *f*  
 suns that are not yet high, ————— And

*sfz* *sf*  
*Ped.* \*

79 *molto allargando* *fff a tempo*

out of the in - fi-nite morn - ing In -

out of the in - fi-nite morn - ing In -

out of the in - fi-nite morn - ing In -

out of the in - fi-nite morn - ing In -

79 *molto allargando*

*p* *fff a tempo*

80

-tre-pid you hear us cry,

-tre-pid you hear us cry,

-tre-pid you hear us cry,

-tre-pid you hear us cry,

80

*p* *sf* *sf* *ff*

*Ped.* \* *simile*

*f* out of the in - - - *ff* fi-nite morn - - -

*f* out of the in - - - *ff* fi-nite morn - - -

*f* out of the in - - - *ff* fi-nite morn - - -

*f* out of the in - - - *ff* fi-nite morn - - -

*sf sf*

81

- - ing In - tre-pid\_ you hear us cry - - -

- - ing In - tre-pid\_ you hear us cry - - - *f marcatisimo*

- - ing - - - How, spite of your

- - ing In - tre-pid\_ you hear us cry - - -

81

*sf f*

*marcatissimo*

*f* spite of your human scorn - ing, —

human scorn - ing, — *f* Once more —

Once more —

The first system of the musical score features four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked *marcatissimo*. The first vocal line begins with a forte (*f*) dynamic and a fermata over the first measure. The lyrics 'spite of your human scorn - ing, —' are written below the notes. The piano accompaniment consists of chords and moving lines in both hands. The system concludes with a fermata over the final measure, with the lyrics 'Once more —' written below.

*f* Once more — God's — *ff* *allargando* fu-ture draws

Once more — God's — *ff* *allargando* fu-ture draws

God's — *ff* *allargando* fu-ture draws

God's — *ff* *allargando* fu-ture draws

God's — fu-ture draws

*fp* *fp* *fff* *sf*

The second system of the musical score continues the vocal and piano parts. It features four staves. The key signature remains two flats, and the time signature is 3/4. The tempo is marked *allargando*. The lyrics 'Once more — God's — fu-ture draws' are repeated across the vocal lines. The piano accompaniment includes triplets and dynamic markings such as *fp* (fortissimo piano) and *fff* (fortississimo). The system concludes with a fermata over the final measure, with the lyrics 'God's — fu-ture draws' written below.

82 Tempo primo.

nigh,  
nigh,  
nigh,  
nigh,

82 Tempo primo. ♩=138.

*ff con fuoco*

3 *f* 4 *s* 1 2 3 4

And al - ready goes forth the warn-ing That  
 And al - ready goes forth the warn-ing That  
 And al - ready goes forth the warn-ing That  
 And al - ready goes forth the warn-ing That

*fff*



1 2 3 4 1 2 3 4 83 1 2 3 4 73

*stringendo* *a tempo* *p* *fp* >

ye of the past must die.

*stringendo* *a tempo* *p* *fp* >

ye of the past must die.

*stringendo* *a tempo* *p* *fp* >

ye of the past must die.

ye of the past must die.

*stringendo* *a tempo* 83

*p* *pp*

1 2 3 4

*pp* *dim.* *rall.*

*Ped.*

84

*più lento* *rit.*

*pp espress.* *ppp*

85 Allegro.

♩ = 92.

*f*

*Ped.*

Contralto Solo. *allargando*

Great hail! we cry to the

*ff* *colla parte* *P* *f* *sf*

*Ped.*

(*largamente*) **86 a tempo**

com-ers From the dazzl

*a tempo*

*p* *sf*

*ff*

- ing un - known shore; Great

*ff* *sfp*

*molto allarg.*

hail! we cry to the com - ers From the

*f* *colla parte* *p*

87

*grandioso*

*a tempo*

dazzl - ing un - known shore;

*ff* *sf* *a tempo*

88

*cantabile*

*ten. a tempo*  $\text{♩} = \text{circa } 112.$

Bring us hith-er your

*rit.* *p dim.* *ten. a tempo*

*Andantino.*

*dolce*

*cresc.*

sun\_ and your sum - mers, And re - new our world as of

*Andantino.* *cresc.*

*allargando* *a tempo* *p dolce* 89 *cresc.*

yore; You shall teach us, you shall teach us — your

*colla parte* *sf* *a tempo* *cresc.*

*Ped.* \*

songs new num - bers, you shall teach us your songs —

*pp*

90 *f* *allargando* *a tempo*

— new num - bers, And things that we dreamed not be - fore,

*a tempo* *colla parte* *p*

*Ped.* \*

*f*

things that we dreamed not be - fore :

*sf* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p dolce* *dolce* 91

Bring us hither your sun and your sum - - mers,

*p dolce*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p* *p*

Cease - less and sor-row-less ye,

*Ped.* \* *Ped.* \* *Ped.* \*

*Stand*

92 *p cresc. cantabile*

The glo - ry a - bout you cling - ing Of the glo - ri - ous

*p cantabile* *cresc.*

*con Ped.*

*ff*

fu - - tures you see, Your - souls with

*f*

*dim.*

93

CHORUS.

high mu - sic ring - ing: —

Soprano. *pp*

Alto. *pp* O men! it must ev - -

Tenor. *pp* O men! it must ev - -

Bass. *pp* O men! it must ev - -

O men! it must ev - -

93

*dim.* *pp*

94

- - - er be That we dwell, in our

- - - er be That we dwell, in our

- - - er be That we dwell, in our

- - - er be That we dwell, in our

94

*mf* *con Ped.*

*cresc.*  
 dream - ing and sing - ing, A lit - tle a -  
*cresc.*  
 dream - ing and sing - ing, A lit - tle a -  
*cresc.*  
 dream - ing and sing - ing, A lit - tle a -  
*cresc.*  
 dream - ing and sing - ing, A lit - tle a -

*cresc.*  
*mf*

95 *f*  
 You shall teach us, you shall teach us — your song's new num-bers,  
*mf* *pp*  
 - part from ye.  
*mf* *pp* *p*  
 - part from ye. In our  
*mf* *pp* *p*  
 - part from ye. In our  
*mf* *pp* *p*  
 - part from ye. In our

95 *f* *p*

*mf*  
You shall teach us your

*p*  
In our dream-ing and sing - -

dream-ing and sing - ing, sing - -

dream - - ing, in our dream-ing and sing - -

dream - - ing, in our dream-ing and sing - -

96

*largamente* *a tempo*  
song's new numbers, And things that we dreamed not be-fore:

*largamente* *p* *a tempo*  
- - ing, O men! it must ev - er be That

*largamente* *p* *a tempo*  
- - ing, O men! it must ev - er be That

*largamente* *p* *a tempo*  
- - ing, O men! it must ev - er be That

*largamente* *p* *a tempo*  
- - ing, O men! it must ev - er be That

96 *largamente* *a tempo*



*p dolce*

Bring us hith-er your sun and your sum - - mers, —

*pp*

we dwell a lit - - tle a - part from ye. For

*pp*

we dwell a lit - - tle a - part from ye. For

*pp*

we — dwell a lit - - tle a - part from ye. For

*pp*

we dwell a lit - - tle a - part from ye. For

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

97

*cantabile*

we are a - far with the dawn - - -

*cantabile*

we are a - far with the dawn - ing, — for —

we — are a - far, — are a - far, a - far with the

we are a - far, for we are a - far, a - far with the dawn -

97

*cantabile*

*pp*

*mf cantabile*

And re - new our world as of yore;  
 - ing, for we are a - far with the  
*cantabile*  
 we are a - far, for we are a - far with the  
 dawn - - ing, for we are a - far with the  
 - - - ing, for we are a - far with the

*cresc.*

98

*f*

You shall teach us,  
*mf dim.* dawn - - - ing And the  
*mf dim.* dawn - - - ing And the  
*mf dim.* dawn - - - ing And the  
*mf dim.* dawn - - - ing And the

98

*f*

*f* *sf*

Ped. \* Ped. \* Ped. \* Ped. \*

*rit.*

you shall teach us your

*pp rit.*

suns that are not yet high.

*pp rit.*

suns that are not yet high.

*pp rit.*

suns that are not yet high.

*pp rit.*

suns that are not yet high.

*f*

*Ped.*

99 *a tempo*  
*dim.*

song's new num-bers, And things that we dreamed not be-fore :

*p* *rit. semplice*

99 *a tempo*

*p* *rit.* *pp*

100 *Molto lento.*

*pp* *espress.* *pp*

Yea, in spite of a dreamer, a dreamer who slumbers, And a sing-er who

100 *Molto lento.* ♩ = 66.

101 ♩ = 76.

sings no more, —

*pp* No more. —

*pp* No more, —

*pp* No more, —

*pp* No more, —

101 ♩ = 76.

102 *più lento*

*p*  
a sing-er who sings no more.

This system contains five staves. The top staff is the vocal line, starting with a piano (*p*) dynamic. The lyrics "a sing-er who sings no more." are written below the vocal line. The remaining four staves are for piano accompaniment, with the right hand on the upper two staves and the left hand on the lower two staves.

102 *più lento*

This system contains two staves for piano accompaniment. The right hand is on the upper staff and the left hand is on the lower staff. The music is in a 4/4 time signature and features complex chordal textures and melodic lines.

*p>* *pp*  
no more.

*p>* *pp*  
no more.

*p>* *pp*  
no more.

This system contains five staves. The top staff is the vocal line, with lyrics "no more." repeated three times. The dynamics *p>* and *pp* are indicated. The remaining four staves are for piano accompaniment, with the right hand on the upper two staves and the left hand on the lower two staves.

*rit.* *lunga*  
*pp*

This system contains two staves for piano accompaniment. The right hand is on the upper staff and the left hand is on the lower staff. The music is in a 4/4 time signature and features complex chordal textures and melodic lines. The dynamics *rit.*, *lunga*, and *pp* are indicated.

## 103

Come prima, ma più lento.

*ppp* *rall. molto*  
We are the mu - sic mak - ers, And

*ppp* *rall. molto*  
We are the mu - sic mak - ers, And

*ppp* *rall. molto*  
We are the mu - sic mak - ers, And

*ppp* *rall. molto*  
We are the mu - sic mak - ers, And

## 103 Come prima, ma più lento. ♩ = 52.

*fppp* *rall. molto*

*dim.* *pppp*  
we are the dream-ers of dreams.

*dim.* *pppp*  
we are the dream-ers of dreams.

*dim.* *pppp*  
we are the dream-ers of dreams.

*dim.* *pppp*  
we are the dream-ers of dreams.

*ppp*