

THE MUSIC MAKERS.

A. O'Shaughnessy.

Edward Elgar, Op. 69.

Moderato e nobilmente. *espress.*
♩ = 188.

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

ten. *ten.* *ten.* 1

dim. *cresc.*

2 *tranquillo e cantabile*

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* *rit.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

rit. - al - *Tempo primo*

dim. *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* *

ten.

Ped. * *Ped.* *

Stand

8

Musical notation for the first system, measures 1-8. The score 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 bass lines.

Musical notation for the second system, measures 9-12. This system includes dynamic markings: *pp* (pianissimo) at the beginning of measure 9, *p* (piano) at the start of measure 11, and *pp* again at the start of measure 12. The melodic and harmonic textures continue from the previous system.

rit.

più tranquillo

9

Musical notation for the third system, measures 13-16. This system is marked with *rit.* (ritardando) and *più tranquillo* (more tranquil). It begins with a *pp* dynamic marking. The tempo and mood are clearly indicated by these annotations.

dim.

morendo

Musical notation for the fourth system, measures 17-20. This system includes dynamic markings: *dim.* (diminuendo) at the start of measure 18 and *morendo* (morendo) at the start of measure 20. The music concludes with sustained chords in the right hand and a final bass note in the left hand.

Musical notation for the fifth system, measures 21-24. This system shows the final measures of the piece, with sustained chords in the right hand and a final bass note in the left hand. The piece ends with a double bar line.

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^l - ring by lone sea -

11 *a tempo* *ppp* *P*
 dreams, Wand^l - ring by lone sea -

11 *a tempo* *ppp* *P*
 dreams, Wand^l - ring by lone sea -

11 *a tempo* *ppp* *P*
 dreams, Wand^l - ring by lone sea -

11 *pp a tempo*
con 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; 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*

f *cresc.* *fff* *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
With won-der-ful death - less
f con fuoco
With won-der-ful death - less
f con fuoco
With won-der-ful death - less
f con fuoco
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

mf *risoluto*
 fa - bu - lous sto - - ry We fa - shion an em - pire's

18 $\text{♩} = 100$.

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

cresc.

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 *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

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)*

pp (maestoso)
 Ped. * Ped. * Ped. * simile

Ni - - - - - ne - veh
 Ni - - - - - ne - veh
 Ni - - - - - ne - veh
 Ni - - - - - ne - veh

pp (maestoso)
 Ped. * Ped. * Ped. * simile

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 piano accompaniment features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. The lyrics are: "with our sigh - - ing," "with our", "with our", and "with our sigh - - ing,".

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 vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. The lyrics are: "And Ba-bel it-self," "sigh - - ing," "And Ba-bel it-self," "sigh - - ing," "And Ba-bel it-self," and "And Ba-bel it-self in our". The system includes dynamic markings such as *f* (*giocoso*) and *ff* (*giocoso*).

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*

mirth, Built *ff*

mirth, Built *ff*

mirth, Built *ff*

mirth, Built *ff.*

ff

SONORE

Ni - - - ne - veh *ffz*

Ni - - - ne - veh *ffz*

Ni - - - ne - veh *ffz*

Ni - - - ne - veh *ffz*

f

ffz

dim.
with our sigh - - - ing,

dim.
with our

dim.
with our

dim.
with our sigh - - - ing,

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.*

f
Ba - - bel___ it-self in our
f
Ba - - bel___ it-self in___ our mirth;___
- self in___ our mirth;___
mirth;

9

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 *ff* dynamic and ending with a *sf* dynamic. The tempo is marked 'Moderato' with a quarter note equal to 112 beats, 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 features complex rhythmic patterns and dynamics, including *ff* and *sf*. A tremolo effect is indicated by '(trem.)' in the left hand.

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, starting with a *ff* dynamic and ending with a *sf* dynamic. A tremolo effect is indicated by '(trem.)' in the left hand.

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 features complex rhythmic patterns and dynamics, including *sf* and *ff*. A tremolo effect is indicated by '(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

ppp

pp

a dream that is dy - ing,

p

ppp

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

pp

a dream that is dy - ing,

34

pp

Ped. * *Ped.* * *Ped.* *

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

ppp

a dream that is dy - ing,

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

ppp

a dream that is dy - ing, Or

²*mf*

²*mf*

35

mf

Ped. * *Ped.* * *mf can 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
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
— 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
 — And we are the dream-ers of dreams.) —

pp

38 Molto tranquillo. ♩ = 76.

cresc. *dim.* *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* *41 accel.*
 a breath, a breath of our in - spi - ra - tion
dolce *pp* *accel. f*
 a breath, a breath 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* *41 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, _____

dream - - - - - ing, _____ Un -

dream - - - - - ing, _____ Un -

43 *poco più animato*

poco più animato im - - pos - si - ble seem - ing, *cresc.* im -

poco più animato - earth - ly, *cresc.* un - - earth - ly,

poco più animato im - - pos - si - ble seem - ing, *cresc.* im -

poco più animato - earth - ly, *cresc.* 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 soldier, the king, — and the peasant Are

one, The soldier, the king, — and the peasant Are

one, The soldier, the king, — and the peasant Are

one, The soldier, the king, — and the peasant Are

45

working — together in one, Till our dream —

working — together in one, Till our dream — shall be-

working — together in one, Till our dream shall become their

working — together in one, Till our dream, —

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

— 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* *p* *pp lento, dolce*

colla parte

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. $d=76$

sf

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

56

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

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 with a dynamic marking of *f* and a *cresc.* marking. The second staff is another vocal line 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 with a dynamic marking of *f* and a *cresc.* marking. The second staff is another vocal line 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* *cresc. molto*
 pass, as they may, In the world, for its joy or its sorrow, The dream, —
cresc. molto *mf* *allargando* *cresc. molto*
 pass, as they may, In the world, for its joy or its sorrow, The dream, —
cresc. molto *allargando*
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 *f*

And therefore to-day is thrill - - -

ff And therefore to-day is

ff And therefore to-day is

And therefore to-day is

61 *cresc.*

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.*

64

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

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,

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

Four empty musical staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The staves are arranged vertically and are currently empty.

Piano accompaniment for measures 70-74. The music is in a key signature of two flats and common time. It features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo). Performance markings include *rit. molto* (ritardando molto) and *lento espress.* (lento espressivo) with a tempo marking of $\text{♩} = 60$.

Vocal staves for measures 70-74. The lyrics are: "But we, But we, But we, But we,". The music is in a key signature of two flats and common time. Dynamics include *pp* (pianissimo).

Piano accompaniment for measures 75-79. The music is in a key signature of two flats and common time. It features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *rall.* (rallentando) and *ppp* (pianississimo).

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

clinging Of the glorious futures we see, —
 With our dreaming and
 singing, —
 With our dreaming and singing, our singing, —

mf cresc.
mf
dolce

Cease-

72

sempre cresc.

With our dreaming and singing, The
 singing, The glory about us clinging,
 - less and sorrow-less we, cease - less and sorrow-less
 The glory about us clinging, — 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
molto
 souls with high mu - sic ring - - ing, with high
molto
 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 6

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,

Detailed description: This system contains four staves. The top staff is a vocal line starting with a piano (*P*) dynamic. The second and third staves are vocal lines with lyrics. The second staff begins with a *dim.* (diminuendo) marking. The fourth staff is a piano accompaniment line, starting with a piano (*P*) dynamic and ending with a *dim.* marking. The music is in a key with three flats and a 4/4 time signature.

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*

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics and a piano (*P*) dynamic. The second and third staves are vocal lines with lyrics and a piano (*P*) dynamic. The fourth staff is a piano accompaniment line with a piano (*P*) dynamic. The music is in a key with three flats and a 4/4 time signature.

75

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

p *dim. molto dolce ten.* *ppp*
 in our dream-ing and our sing-ing, A lit-tle a - part,
p *dim. molto dolce ten.* *ppp*
 in our dream-ing and our sing-ing, A lit-tle a - part,
p *dim. molto dolce ten.* *ppp*
 in our dream-ing and our sing-ing, A lit-tle a - part,
p *dim. molto dolce ten.* *ppp*
 in our dream-ing and our sing-ing, A lit-tle a - part,

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*
 sing - ing, our dream - ing, and our sing - - ing. —

pp *lunga*

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*

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

Ped. *

79 *molto allargando* *fff a tempo*

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

molto allargando *fff a tempo*

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

molto allargando *fff a tempo*

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

molto allargando *fff a tempo*

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

79 *molto allargando*

p *f*

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 —

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

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

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

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

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

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

fp *fp* *fff* *sf*

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

p *a tempo* *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* **89** *p dolce* *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,

p

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. *p* *rit. semplice*
 song's new num-bers, And things that we dreamed not be-fore :

99 *a tempo* *rit.*
p *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.

pp *ppp*

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 bottom four staves are the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand.

102 *più lento*

This system contains two staves for piano accompaniment. The right hand has a complex melodic line with many accidentals and slurs. The left hand has a bass line with chords and moving 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 bottom four staves are the piano accompaniment, mirroring the vocal line's structure.

rit. *lunga*
pp

This system contains two staves for piano accompaniment. The right hand has a melodic line with a *rit.* (ritardando) marking and a *lunga* (long note) marking. The left hand has a bass line. The dynamic *pp* is 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