

# The New Earth

AN ODE

*For Mixed Chorus, Soli and Orchestra*

Poem by

*Louise Ayres Garnett*

Music by

*Henry Hadley*

Op. 85



Oliver Ditson Company



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1.00

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SOLO VOICES : SOPRANO, ALTO, TENOR AND BASS

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TIME OF PERFORMANCE : ABOUT FORTY MINUTES

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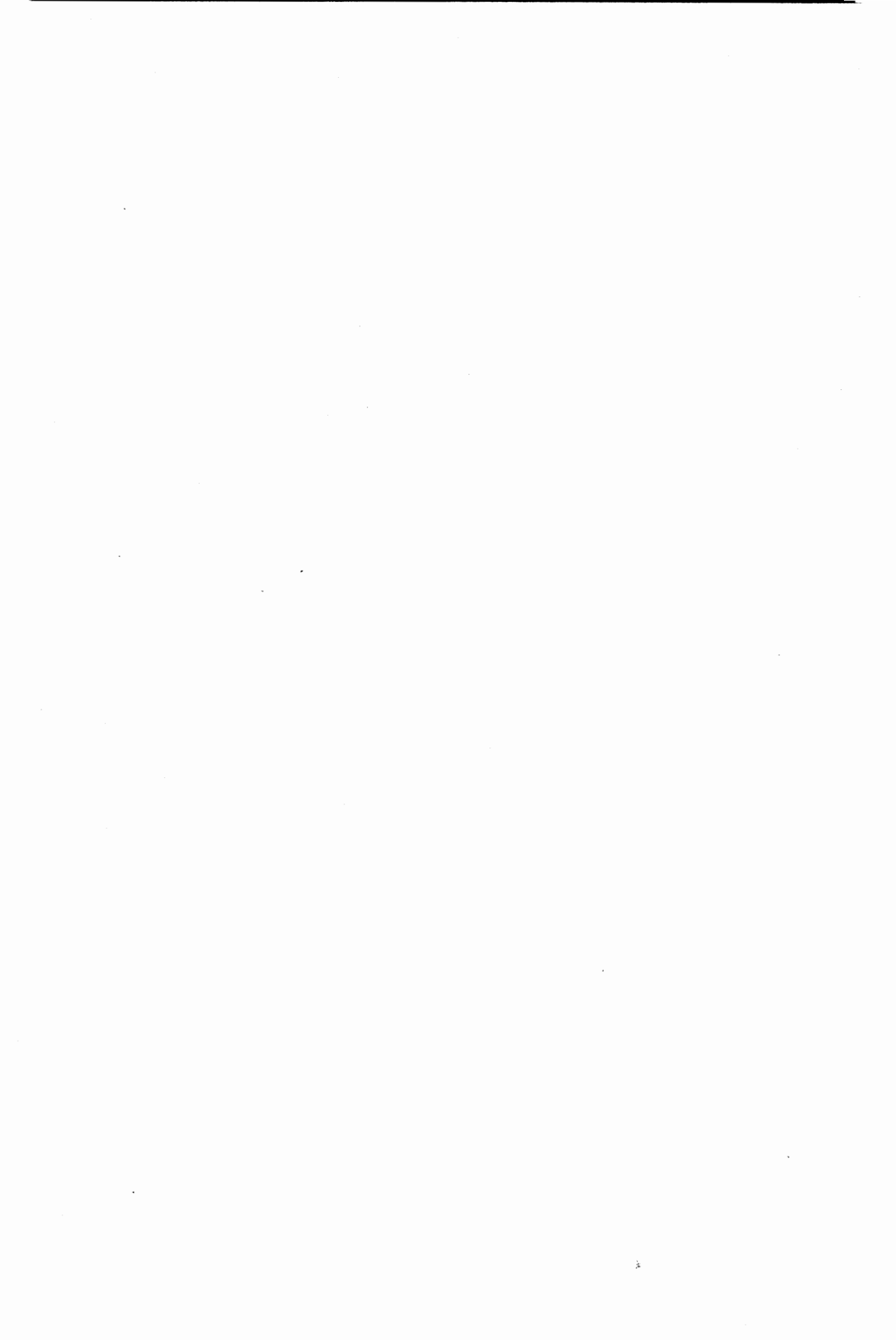
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# The New Earth

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## I

### Sword of Deliverance

“In the beginning was the Word, and the Word was with God,  
and the Word was God.”

*O Word, in the midst of darkness, Thou art a Sword  
smiting the powers of death.*

Sword of deliverance,  
Flaming through the night  
Till the hosts of darkness  
Crumble into flight,  
Lead us forth to freedom,  
Save us by Thy might.

Sword of deliverance,  
Forged in living fires,  
Burnished in the whirlwind  
Of supreme desires,  
Lead us forth where spirit  
Glories and aspires.

Sword of deliverance,  
Through the blackness hurled  
Toward unrighteous banners  
Bloody and unfurled,  
Lead us to redemption  
Of a stricken world.

## The Rivers of the World

The rivers of the world flow red across the earth.

*Be brave, my soul, be brave!*

The blood of sacrifice shall bring to us new birth.

*Be brave, my soul, be brave!*

O liberating floods, that wash the ways of men,  
Enrich the trodden fields that flow'rs may grow again,  
Bring healing to the hills and glory to the glen.

*Be brave, my soul, be brave!*

The rivers of the world are misty 'neath the moon.

*Awake, my soul, awake!*

They are crooning to the dead, "O Laddies cuddle doon."

*Awake, my soul, awake!*

O waves that cleanse the plains where warring feet have trod,  
Changing a sullen earth to live and singing sod,  
Thy sacramental streams return unto thy God.

*Arise, my soul, arise!*

*And under and over and through it all  
I hear the Song of the Marching Men.*



## II

### Comrades of the Cross

*O Word, Thou art the Cradle of all men, wherein  
the Dead shall wake to life unending.*

Last night I dreamed the Cross of God  
Stood rooted deep in Flanders' sod,  
And wide its open arms were spread  
Over the fields of living dead.  
Mile upon mile the crosses rose  
Shepherding sleep's supreme repose,  
And as I looked they seemed to be  
Merged into conquering Calvary.  
O Jesus, more than Savior now—  
Brother, soldier, captain, Thou—  
Each of Thy comrades of the Cross  
Treasures the gift that man calls loss.  
O what an Easter lies concealed  
Beneath the flowers on Flanders' Field!

### Lullaby

Sing we a lullaby  
To these, our dead.  
Cherish them tenderly,  
Cradle each head.

Sing of the fiery West  
Fading to gray,  
Sing of the Morning Star  
Pointing the way.

Sing of Thine only Son,  
Whom Thou didst give  
That He and these brothers  
Might triumph and live.

Sing to these sleeping ones,  
God of the slain,  
Tell them their Captain  
Shall lead them again.

*And over and under and through it all  
I hear the Song of the Marching Men.*

### III

## The Unconquerable

*O Word, in the stress of battle, Thou art the Winds  
of Strength blowing from Space Eternal.*

I shall not grudge the falling if I may have the fight,  
For the soul of man is comfortless until he prove his might.  
Rather my body fall today unnoticed and unsought  
Than I should hail tomorrow's dawn with any fight unfought.

Seek to destroy me with your hungry axe,  
Strive to efface me from the ways of men,  
Scatter my body's fragments to the flax—  
And one day I shall rise and sing again.

## Winds of Strength

O Winds of Strength, that blow across the reaches of Eternal space!  
From some primeval, far-flung sky thy conquering battalions race.  
Prismatic fires of distant suns impel thy animating breath,  
The challenge of immortal life is in thy ignorance of death.

Blow far, blow wide, O Winds of Strength,  
Sweep in a whirlwind from unregioned might,  
Foam the melodious sea, whose lambent length  
Trails through the boundlessness beyond the night.

Blow far, blow wide, O Winds of Strength,  
Sweep through the spacious vestibule of earth,  
Run in a roaring flame a-down its length  
And burst the doors that lead to freer birth.

*And under and over and through it all  
I hear the Song of the Marching Men.*

IV

New Risen Peace

*O Word, that was in the beginning, Thou art Peace,  
the deliverer of man.*

Agnus Dei

I smell the buds of April  
Above the scourging rain;  
I see the bow of promise  
Across the stricken plain;  
I feel the resurrection  
Beyond the millions slain;  
And from the twisted world-womb,  
All travail-rent with pain,  
I see a lamb a-borning,  
Peaceful and free of stain.

Song of Peace

O Peace, whose wings of healing are outspread  
Over a new and consecrated earth,  
Thou art the resurrection for the dead,  
For those who have not died, another birth.  
Within the solace of thy shielding wings  
The heart of nations lifts its voice and sings.

O Peace, thou art the glory of the sun  
New risen from the miracle of night,  
Shining upon the nationhood begun  
With thy renewing, all-sustaining light.  
Pour into man the mystery of love  
That he may gird his spirit from above.

O Peace, who movest o'er the shadowy deep,  
Brooding in love upon the ways of men,  
Entreating tempests till they fall asleep,  
Mooring our souls to harmony again,  
We pledge thee in the blood that we have shed,  
The new-born living and the living dead!

*And over and under and through it all  
I hear the Song of the Marching Men.*

## Song of the Marching Men

“And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away.”

*O Word, Thou art the Future, making as one the steps of Many Nations.*

Marching, marching, marching feet,  
You are moving triumphantly over the earth,  
And your marching makes music impellingly sweet,  
Rhythmic and terrible,  
Sweeping, unbearable,  
Swelling our hearts to their ultimate girth.

*O march, march of my brothers, treading the living sod,  
You are keeping in step with the future, you are marching beside your God.*

Marching, marching, marching feet,  
You are shaking the bastions discarded and done,  
Trampling them under, remorseless and fleet,  
That man may new-fashion,  
God-driven with passion,  
Invincible turrets to flame in the sun.

*O march, march of my brothers, playing the mighty game,  
You are keeping in step with the future, you are purging the earth of shame*

Marching, marching, marching feet,  
You are moving across the immutable sky,  
And you march to infinity's myriad beat,  
Planets for stepping-stones,  
Stars for your overtones  
Sounding their penetrant, challenging cry.

*O march, march of my brothers, treading the spacious ways,  
You are keeping in step with the future, you are shaping the Book of Days.*

Marching, marching, marching feet,  
You are wearing a trail to the uttermost pole.  
United you move and your footsteps repeat  
Nobly and ringingly,  
Measuredly, singingly,  
The song of man's service aflame in his soul.

*O march, march of my brothers, blazing the earth new-hurled,  
You are keeping in step with the future, O Marching Men of the World!*





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and the Word was God.”

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# THE NEW EARTH

## №1. SWORD OF DELIVERANCE

Chorus

*In the beginning was the Word, and the Word was with God, and the Word was God.*

O Word, in the midst of darkness, Thou art a Sword smiting the powers of death.

LOUISE AYRES GARNETT

HENRY HADLEY, Op. 85

Moderato e maestoso

PIANO

*ff* 3 Trombones

*pp*



*ff* 3 Trpts.

*ffz*



SOPRANO

ALTO

TENOR

BASS

*ff* FULL CHORUS

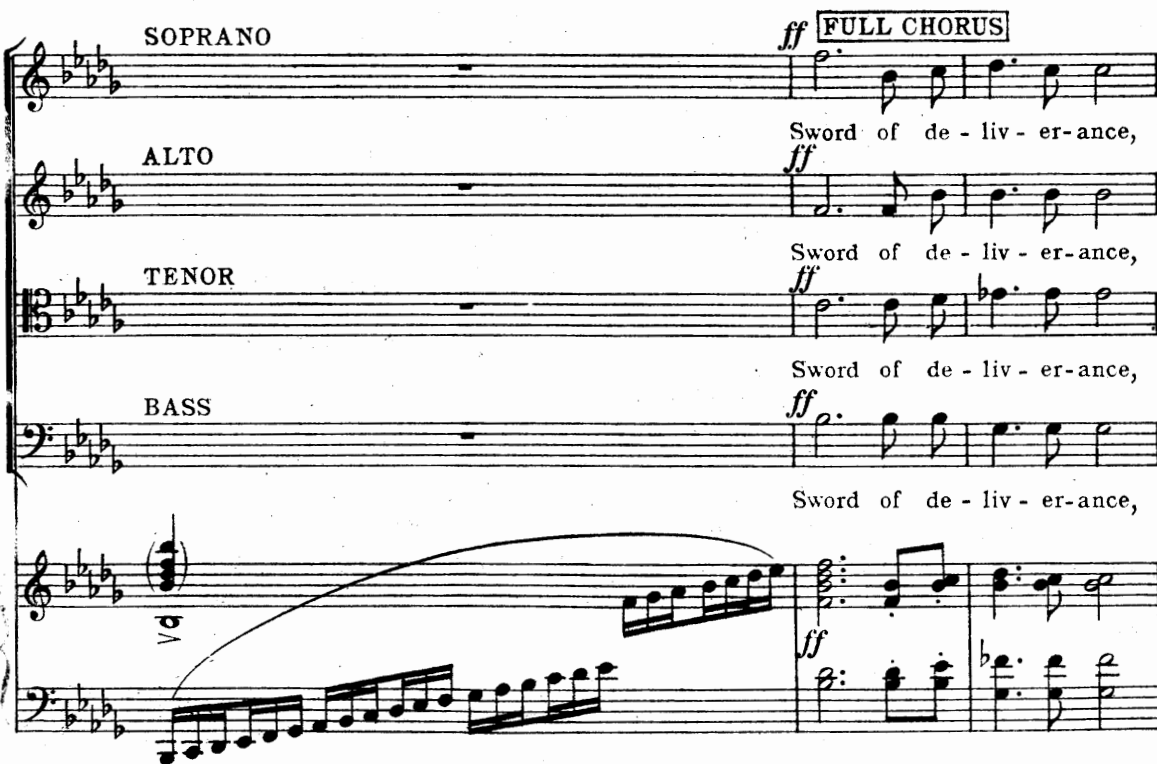
Sword of de - liv - er - ance,

Sword of de - liv - er - ance,

Sword of de - liv - er - ance,

Sword of de - liv - er - ance,

Sword of de - liv - er - ance,



Flam - ing through the night Till the hosts of dark-ness *p*

Flam - ing through the night Till the hosts of dark-ness *p*

Flam - ing through the night Till the hosts of dark-ness *p*

Flam - ing through the night Till the hosts of dark-ness *p*

*p* *p*

Crum-ble in - to flight. Lead us forth to — *ff* *mf*

Crum-ble in - to flight. Lead us forth to — *ff* *mf*

Crum-ble in - to flight. Lead us forth to — *ff* *mf*

Crum-ble in - to flight. Lead us forth to — *ff* *mf*

*ff* *mf*



free-dom, Save us — by Thy might. *f* *pp* Sword of de-

free-dom, Save us by Thy might. *f* *pp* Sword of de-

free-dom, Save us by Thy might. *f* *pp* Sword of de-

free-dom, Save us by Thy might. *f* *pp* Sword of de-

(Basses) *f* *pp*

3 3 5 5

liv - er - ance, Forged in liv - ing fires, *mf* Bur - nish'd in the—

liv - er - ance, Forged in liv - ing fires, *mf* Bur - nish'd in the

liv - er - ance, Forged in liv - ing fires, — *mf* Bur - nish'd in the—

liv - er - ance, Forged in liv - ing fires, — *mf* Bur - nish'd in the

*mf*

*cresc.* *f* *ff*

whirl-wind Of su - preme de - sires, Lead us forth,

*cresc.* *f* *ff*

whirl-wind Of su - preme de - sires, Lead us forth,

*cresc.* *f* *ff*

whirl-wind Of su - preme de - sires, Lead us forth,

*cresc.* *f* *ff*

whirl-wind Of su - preme de - sires, Lead us forth,

Violins

*cresc.* *f* *ff*

*mf* *cresc.* *f*

lead us forth where spir - it Glo - ries, where spir - it

*mf* *cresc.* *f*

lead us forth where spir - it Glo - ries, where spir - it

*mf* *cresc.* *f*

lead us forth where spir - it Glo - ries, where spir - it

*mf* *cresc.* *f*

lead us forth where spir - it Glo - ries, where spir - it

*mf* *cresc.* *f*

*rall.* *ff a tempo*  
glo - ries and as - pires.

*rall.* *ff*  
glo - ries and as - pires.

*rall.* *ff a tempo*  
glo - ries and as - pires.

*rall.* *ff*  
glo - ries and as - pires.

*rall.* *a tempo*  
*ff* *cresc.*

*ff*  
Sword of de - liv - er - ance, Through the black - ness hurl'd

*ff*  
Sword of de - liv - er - ance, Through the black - ness hurl'd

*ff*  
Sword of de - liv - er - ance, Through the black - ness hurl'd

*ff*  
Sword of de - liv - er - ance, Through the black - ness hurl'd

*ff*

*p* \_\_\_\_\_ *cresc.*

Toward un-right-eous ban-ners Blood-y and un-fur'l'd,

*p* \_\_\_\_\_ *cresc.*

Toward un-right-eous ban-ners Blood-y and un-fur'l'd,—

*p* \_\_\_\_\_ *cresc.*

Toward un-right-eous ban-ners Blood-y and un-fur'l'd,—

*p* \_\_\_\_\_ *cresc.*

Toward un-right-eous ban-ners Blood-y and un-fur'l'd,—

*f* \_\_\_\_\_ *ff rit.*

Lead us to re-demp-tion Of a strick - - en world.

*f* \_\_\_\_\_ *ff rit.*

Lead us to re-demp-tion Of a strick - - en world.

*f* \_\_\_\_\_ *ff rit.*

Lead us to re-demp-tion Of a strick - - en world.

*f* \_\_\_\_\_ *ff rit.*

Lead us to re-demp-tion Of a strick - - en world.

*f* \_\_\_\_\_ *ff rit.*

Lead us to re-demp-tion Of a strick - - en world.

*f* \_\_\_\_\_ *ff rit.*

Lead us to re-demp-tion Of a strick - - en world.

*f* \_\_\_\_\_ *ff rit.*

Lead us to re-demp-tion Of a strick - - en world.

*rit.* \_\_\_\_\_ *fff*

Horns Tpts.

*a tempo*

*rit.*

**ALTO SOLO**

*meno mosso* *pp*

The

*poco cresc.*

riv - ers of the world flow red a-cross the

*poco cresc.*

**SEMI-CHORUS SOPRANO I & II** *p*

Be brave, my soul, be brave!

**SEMI-CHORUS ALTO I & II** *p* **ALTO SOLO**

earth. Be brave, my soul, be brave! The

**SEMI-CHORUS TENORS** *p*

Be brave, my soul, be brave!

blood of sac - ri - fice shall

SEMI-CHORUS SOPRANO I & II

SEMI-CHORUS ALTO I & II

Be brave, my  
bring to us new birth.  
Be brave, my

SOLO SOPRANO

soul, be brave! O lib - er - at - ing floods, that wash the ways of  
soul, be brave!

TENOR SOLO

men, En - rich the trod - den fields that flow'rs may grow a -

FULL CHORUS

SOPRANO *p*

ALTO *mf* Bring *p*

Bring heal - ing to the hills and glo - ry to the glen, — Bring

gain.

BASS *p* Bring heal - ing to the hills and

heal - ing to the hills and glo - ry to the glen, En -

heal - ing to the hills and glo - ry to the glen, En -

TENOR *f* Bring heal - ing to the hills, En -

glo - ry to the glen, — Bring heal - ing to the hills, En -

rich the trod - - den fields that flow'rs may grow a -

rich the trod - - den fields that flow'rs may grow a -

rich the trod - - den fields that flow'rs may grow a -

rich the trod - - den fields that flow'rs may grow a -

gain. —

gain. —

gain. — Be brave, my soul, be brave, be brave, my soul! —

gain. — Be brave, my soul, be brave!

*p* *pp* *brave.*

This system contains the first vocal entry and piano accompaniment. It features a treble clef for the vocal line and a grand staff for the piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Dynamics include *p* (piano) and *pp* (pianissimo). The lyrics are: "gain. — Be brave, my soul, be brave, be brave, my soul! —" for the vocal line and "gain. — Be brave, my soul, be brave!" for the piano accompaniment.

The riv-ers of the world are mis-ty 'neath the

The riv-ers of the world are mis-ty 'neath the

*rit.* *a tempo* *mf* *p*

This system continues the vocal and piano parts. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The key signature remains two flats. Dynamics include *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). The lyrics are: "The riv-ers of the world are mis-ty 'neath the" for both the vocal line and the piano accompaniment. The system concludes with a *rit.* (ritardando) marking in the piano part, followed by a *a tempo* (allegretto) marking.



*ff* A - wake, my soul, a - wake! *p* They are croon - ing to - the  
 moon. *ff* A - wake, my soul, a - wake!  
*ff* A - wake, my soul, a - wake! *p* They are croon - ing to - the  
 moon. *ff* A - wake, my soul, a - wake!

The first system of the musical score consists of four staves. The top two staves are vocal lines (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first vocal line starts with a rest, then sings 'A - wake, my soul, a - wake!' with a forte (*ff*) dynamic, followed by 'They are croon - ing to - the' with a piano (*p*) dynamic. The second vocal line continues with 'moon. A - wake, my soul, a - wake!' with a forte (*ff*) dynamic. The piano accompaniment provides harmonic support, with the right hand playing chords and the left hand playing a bass line. Dynamics like *ff* and *p* are clearly marked above the notes.

dead, "O lad - dies, cud - dle doon." *ff* A - wake, my soul, a - wake!  
*ff* A - wake, my soul, a - wake! *p* O  
 dead, "O lad - dies, cud - dle doon." *ff* A - wake, my soul, a - wake!  
*ff* A - wake, my soul, a - wake!

The second system of the musical score continues with four staves. The vocal lines and piano accompaniment follow the same structure as the first system. The lyrics continue: 'dead, "O lad - dies, cud - dle doon." A - wake, my soul, a - wake!' with a forte (*ff*) dynamic. The second vocal line has 'A - wake, my soul, a - wake! O' with a forte (*ff*) dynamic, followed by a piano (*p*) dynamic. The piano accompaniment continues with chords and a bass line, maintaining the *ff* and *p* dynamics. The overall mood is one of intense, urgent prayer.

waves that cleanse the plains where war-ring feet have trod,

*cresc.*

*cresc.*

*mf* *cresc.* *f*  
 Chan-ging a sul-len earth to live and sing-ing sod, Thy  
 Chan-ging a sul-len earth to live and sing-ing sod, Thy  
 Thy  
 Thy

*mf* *cresc.* *f*

*8va bassa*.....

sa - cra - men - tal streams re - turn \_\_\_\_\_ un - to thy

sa - cra - men - tal streams re - turn un - to thy God, \_\_\_\_\_

sa - cra - men - tal streams re - turn un - to thy God, \_\_\_\_\_

sa - cra - men - tal streams re - turn \_\_\_\_\_ un - to thy

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines in the right hand and bass line in the left hand.

God, \_\_\_\_\_ un -- to thy — God, re -

— un - to thy God, \_\_\_\_\_ thy God, re -

— un - to thy God, \_\_\_\_\_ thy God, re -

God, \_\_\_\_\_ un - to thy God, . re -

The piano accompaniment continues with harmonic support for the vocal lines.

*ff*  
 turn, re - turn un - to thy God. A - rise, my  
 turn un-to thy God, re - turn un-to thy God. A - rise, my  
 turn un-to thy God, un - to thy God. A - rise, my  
 turn, re - turn, re - turn un-to thy God. A - rise, my

*rall.*  
 soul, a - rise!  
*rall.*  
 soul, a - rise!  
*rall.*  
 soul, a - rise!  
*rall.*  
 soul, a - rise!

*rall.* *a tempo*  
*ff*

*p*  
*marcato*  
*p* *8va bassa*.....

*p*  
And un - der and o - ver and

*p*  
*3*  
*8va bassa*.....

*f*  
through it — all I hear the — Song of — March - ing — Men.  
*p*  
And

*f*  
*p*

un - der and o - ver and through it - all I hear the Song of - March - ing

un - der and o - ver and through it - all I hear the Song of - March - ing.

*f*

*f*

*f*

2/4 4/4

O wa - ters of

Men. O wa - ters of

O wa - ters of

Men. O wa - ters of

*p*

*p*

*p*

*p*

4/4

*ff* (Horns stopped)

*p*

3

3

4/4

life sur - pass - ing - ly roll, A - *mf*

life sur - pass - ing - ly roll, A - *mf*

life sur - pass - ing - ly roll, A - *mf*

life sur - pass - ing - ly roll, A - *mf*

bun - dance thy source, re - demp - tion thy

bun - dance thy source, re - demp - tion thy

bun - dance thy source, re - demp - tion thy

bun - dance thy source, re - demp - tion thy

*f* *mf* *rall.*

goal, O wa - ters of life, flow in - - to my

*f* *mf* *rall.*

goal, O wa - ters of life, flow in - - to my

*f* *mf* *rall.*

goal, O wa - ters of life, flow in - - to my

*f* *mf* *rall.*

goal, O wa - ters of life, flow in - - to my

**Largamente**

soul.

soul.

soul.

soul.

soul.

**Largamente**

*ff*

*con moto*

*p* *cresc.*

3



*rall.*  
*f*  
*cresc. 3*

Moderato e molto maestoso

*ff*  
Sword of de - liv - er - ance, Through the black - ness  
*ff*  
Sword of de - liv - er - ance, Through the black - ness  
*ff*  
Sword of de - liv - er - ance, Through the black - ness  
*ff*  
Sword of de - liv - er - ance, Through the black - ness

Moderato e molto maestoso

*ff*  
Timpani

*p*  
hurl'd Toward un - right - eous ban - ners  
*p*  
hurl'd Toward un - right - eous ban - ners  
*p*  
hurl'd Toward un - right - eous ban - ners  
*p*  
hurl'd Toward un - right - eous ban - ners

*p*  
Wood  
5 5

*mf* Blood - y and un - fur'l'd, *f* Lead us to re - demp-tion Of a

*mf* Blood - y and un - fur'l'd, *f* Lead us to re - demp-tion Of a

*mf* Blood - y and un - fur'l'd, *f* Lead us to re - demp-tion Of a

*mf* Blood - y and un - fur'l'd, *f* Lead us to re - demp-tion Of a

*rit* *molto cresc.* *a tempo* *mf*

strick - - en world. And

*rit* *molto cresc.* *a tempo* *mf*

strick - - en world. And

*rit* *molto cresc.* *a tempo* *mf*

strick - - en world. And

*rit* *molto cresc.* *a tempo* *mf*

strick - - en world. And

*rit* *a tempo* *fff*

*mp*  
 un-der and o-ver and through it all— I hear the Song of  
*mp*  
 un-der and o-ver and through it all— I hear the Song of  
*mp*  
 un-der and o-ver and through it all— I hear the Song of  
*mp*  
 un-der and o-ver and through it all— I hear the Song of

*mf*  
*mp*  
 3

*dim.* *pp*  
 March - ing Men. \_\_\_\_\_  
*dim.* *pp*  
 March - ing Men. \_\_\_\_\_  
*dim.* *pp*  
 March - ing Men. \_\_\_\_\_  
*dim.* *pp*  
 March - ing Men. \_\_\_\_\_

*dim.* *pp* *rall.*  
 3 3

## NO 2 COMRADES OF THE CROSS

Tenor Solo and Women's Semi-Chorus

O Word, Thou art the Cradle of all men, wherein the Dead shall wake to life unending

Andante con moto

VOICE

PIANO

*espressivo*

*p*

*cresc.*

TENOR SOLO

*mf*

Last

night I dream'd the Cross of God Stood root - ed deep in

*p*

*p*

Flan - ders' sod, And wide its o - pen arms were spread

*cresc.*

*f*

*cresc.*

*f*

*3* *dim.* *p*

O - ver the fields of liv - - ing dead.

*3* *dim.* *p Harp*

*3* *3* *3*

*Ad.*

*mf* *3* *p* *3*

Mile up-on mile the cross - es rose Shep-herd-ing sleeps' su -

*3* *7* *3*

*p Horns* *mf* *p*

*Ob.*

\*

*cresc.*

preme re-pose, And as I look'd they seem'd to be

*Cl.* *3* *3* *3*

*p agitato* *cresc.*

*3*

*f*

Merged in-to con - quer-ing Cal - va-ry.

*f* *ff* *3*

*p*  
0  
*rall.*  
*dim.*

Tempo I

Je - sus, more than Sa - viour now - Broth - er, sol - dier,

*cresc.*

*f* *p* *cresc.*

cap - tain, Thou, - Each of Thy com - rades of the Cross

*f* *p* *cresc.*

*mf* *cresc.* *f*

Treas - ures the gift that man calls loss. O what an East - er

*mf* *cresc.* *f*

*poco meno*

*p*

lies — con-veal'd Be-neath the flow'rs on Flan - ders'

*p*

Field! \_\_\_\_\_

*p*

*espressivo*

*mf*

*dim.*

Lullaby

SOPRANO I

*p*

Sing we a lul-la-by — To these, our dead.

SOPRANO II

*p*

Sing we a lul - la - by To these, our dead. — .

ALTO

*p*

Sing we a lul-la-by — To these, our dead.

*Lento* (♩ = ♩ of preceding tempo)

*p*

*p*

Cher-ish them ten - der-ly, Cra - dle each head.

Cher-ish them ten - der-ly, Cra - dle each head.

Cher-ish them ten - der-ly, Cra - dle each head.

Sing of the fier - y West Fad - ing to gray,

Sing of the fier - y West Fad - ing to gray,

Sing of the fier - y West Fad - ing to gray,

Sing of the Morn-ing Star Point - ing the way.

Sing of the Morn-ing Star Point - ing the way.

Sing of the Morn-ing Star Point - ing the way.



*p* *dim.*

*p* *mf*

Sing of Thine on-ly Son,— Whom Thou didst give That

*p* *mf*

Sing of Thine on - ly Son, Whom Thou didst give— That

*p* *mf*

Sing of Thine on-ly Son,— Whom Thou didst give— That

*p* *mf*

*f*

He and these broth-ers Might tri - umph and live.

*f*

He— and these broth-ers Might tri - umph and live.

*f*

He— and these broth-ers Might tri - umph and live.

*f*

*pp*  
Sing to these sleep-ing ones,  
*pp*  
Sing to these sleep - ing ones,  
*pp*  
Sing to these sleep-ing ones,  
*rall.*  
*a tempo*  
*mf*  
*pp*

God of the slain, Tell them that their Cap - tain Shall  
God of the slain, Tell them that their Cap - tain Shall  
God of the slain, Tell them that their Cap - tain

lead them, shall lead them a - gain.  
lead them, shall lead them a - gain.  
Shall lead, shall lead them a - gain.  
*p*

And o - ver and un - der and through it all un I

And o - ver and un - der and through it all un I

And o - ver and un - der and through it all un I

*misterioso*

*p*

*poco marcato*

hear the Song of March - ing Men.

hear the Song of March - ing Men.

hear the Song of March - ing Men.

ALTO I & II

*p*

*perdendosi*

*Bassi and Celli*

hear the Song of March - ing Men.

*p*

*fainter and fainter*

## Baritone Solo and Men's Voices

O Word, in the stress of battle, Thou art the Winds of Strength blowing from Space Eternal.

Allegro moderato

VOICE

PIANO

*f marcato*

*f* BARITONE SOLO

I shall not

*cresc.* *ff* *f*

grudge the fall - ing if I may have the fight

3

3

For the soul of man is com - fort - less un - till he prove his

3

might. Rath - er my bod-y fall to-day un - no-ticed and un-

sought Than I should hail to-mor-row's dawn with an - y fight un-

*rit.*

fought.

*Molto maestoso*

*a tempo* *ff*

*Più allegro*

Seek to de-stroy me with your hun-gry

*ff* *p*

axe, \_\_\_\_\_ Strive to ef - face me

*f* *mf*

from the ways of men, \_\_\_\_\_

*3*

Scat-ter my bod - y's frag - ments to the flax— And

*3*

one day I shall rise and sing a - gain, \_\_\_\_\_

*cresc.* *ff* *rit.*

*cresc.* *ff* *rit.*

*3* *3* *3*

Maestoso e moderato

TENORI

*ff*

O Winds of Strength, that blow a - cross the reach - es of E - ter - nal

TENOR I

*ff*

O Winds of Strength, that blow a - cross the reach - es of E - ter - nal

BASSI

*ff*

O Winds of Strength, that blow a - cross the reach - es of E - ter - nal

BASS II

*ff*

O Winds of Strength, that blow a - cross the reach - es of E - ter - nal

Maestoso e moderato

*ff*

*f*

Space! \_\_\_\_\_ From some pri-me-val far-flung sky thy

*f*

Space! \_\_\_\_\_ From some pri-me-val far-flung sky thy

*f*

Space! \_\_\_\_\_ From some pri-me-val far-flung sky thy

*f*

Space! \_\_\_\_\_ From some pri-me-val far-flung sky thy

*f*

con - quer - ing bat - tal - ions race. Pris - mat - ic fires of dis - tant

con - quer - ing bat - tal - ions race. Pris - mat - ic fires of dis - tant

con - quer - ing bat - tal - ions race. Pris - mat - ic fires of dis - tant

con - quer - ing bat - tal - ions race. Pris - mat - ic fires of dis - tant

*ff*

suns im - pel thy an - i - mat - ing breath, The chal - lenge

suns im - pel thy an - i - mat - ing breath, The chal - lenge

suns im - pel thy an - i - mat - ing breath, The chal - lenge

suns im - pel thy an - i - mat - ing breath, The chal - lenge

*f*



of — im-mor-tal life is in thy ig - no-rance, thy ig - no-rance of  
 of — im-mor-tal life is in thy ig - no-rance, thy ig - no-rance of  
 of — im-mor-tal life is in thy ig - no-rance, thy ig - no-rance of  
 of — im-mor-tal life is in thy ig - no-rance, thy ig - no-rance of

*p* (Voices alone)

death. *f* Blow  
 death. *f* Blow  
 death. *f* Blow  
 death. *f* Blow

*f* *f* *f*

## Allegro

far, blow wide,

far, blow wide,

far, blōw wide,

far, blow wide,

## Allegro

O Winds of Strength. Sweep in a whirl-wind from un-re-gion'd

O Winds of Strength. Sweep in a whirl-wind from un-re-gion'd

O Winds of Strength.— Sweep in a whirl-wind from un-re-gion'd

O Winds of Strength.— Sweep in a whirl-wind from un-re-gion'd

might, \_\_\_\_\_

might, \_\_\_\_\_

might, \_\_\_\_\_ *f* Foam the me - lo - dious sea

might, \_\_\_\_\_ *f* Foam the me - lo - dious sea

*ffz*

*f* Foam the me - lo - dious sea whose lam - bent length

*f* Foam the me - lo - dious sea whose lam - bent length

whose lam - bent length

whose lam - bent length

*cresc.*

*ff*

Trails through the bound-less-ness, Trails through the bound-less-ness be-

*ff*

Trails through the bound-less-ness, Trails through the bound-less-ness be-

*ff*

Trails through the bound-less-ness, Trails through the bound-less-ness

*ff*

Trails through the bound-less-ness, Trails through the bound-less-ness

*ff*

yond — the night.

yond — the night.

be-yond the night.

be-yond the night.

*f*  
 Blow far, blow wide, O Winds of  
*f*  
 Blow far, blow wide, O Winds of  
*f*  
 O Winds of  
*f*  
 O Winds of

The piano accompaniment consists of two staves. The right hand features a triplet of eighth notes in the first measure, followed by a series of chords and moving lines. The left hand provides a steady accompaniment with chords and eighth notes.

*f* Più moto  
 Strength,— Sweep through the spa - cious ves - ti - bule of  
*f*  
 Strength,— Sweep through the spa - cious ves - ti - bule of  
*f*  
 Strength,— Sweep through the spa - cious ves - ti - bule of  
*f*  
 Strength,— Sweep through the spa - cious ves - ti - bule of

The piano accompaniment continues with two staves. The right hand has a triplet of eighth notes in the first measure, followed by a melodic line with a fermata. The left hand has chords and moving lines. The tempo marking "Più moto" is present above the piano part.

earth, Run in a roar - ing flame a-down its length, And

earth, Run in a roar - ing flame a-down its length,

earth, Run in a roar - ing flame a-down its length,

earth, Run in a roar - ing flame a-down its length, And

*f* *cresc.* *f*

burst the doors that lead to free - er birth, And

And burst the doors, and

And burst the doors

burst the doors that lead to free - er birth, And

*f* *f* *f* *f*

burst the doors that lead to free - er birth. Blow *ff*

burst the doors that lead to free - er birth. Blow *ff*

that lead to free - er birth. Blow *ff*

burst the doors that lead to free - er birth. Blow *ff*

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in 12/8 time with a key signature of two flats. The lyrics are: "burst the doors that lead to free - er birth. Blow". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand. Dynamics include *f* and *ff*.

far, blow wide, O Winds of Strength, —

far, blow wide, O Winds of

far, blow wide, O Winds of Strength, —

far, blow wide, O Winds of

The second system continues the vocal and piano parts. The lyrics are: "far, blow wide, O Winds of Strength, —". The piano accompaniment continues with a similar rhythmic pattern, including a *f* dynamic marking. The system concludes with a final chord in the piano part.

*f* Sweep through the spa - cious

Strength, *f* Sweep through the spa - cious

*f* Sweep through the spa - cious

Strength, *f* Sweep through the spa - cious

*f* *ff* *f* (Voices alone)

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all in a key with two flats. They sing the phrase "Sweep through the spacious Strength," with a dynamic marking of *f*. The piano accompaniment features a series of chords and a melodic line with a triplet of eighth notes. Dynamics include *f*, *ff*, and *f* (Voices alone).

ves - ti - bule of earth, ——— *p* *3* *cresc.* Run in a roar - ing flame a -

ves - ti - bule of earth, ——— *p* *3* *cresc.* Run in a roar - ing flame a -

ves - ti - bule of earth, ——— *p* *3* *cresc.* Run in a roar - ing flame a -

ves - ti - bule of earth, ——— *p* *3* *cresc.* Run in a roar - ing flame a -

*ff* *p* *cresc.*

Detailed description: This system continues the vocal and piano parts. The vocal parts sing "ves - ti - bule of earth, ——— Run in a roar - ing flame a -" with a dynamic marking of *p* and a triplet of eighth notes, followed by a *cresc.* marking. The piano accompaniment includes a section marked *ff* and another marked *p* with a *cresc.* marking. A first ending bracket labeled "8." spans the final two measures of the piano part.



down its length And burst the doors that lead to free - er

down its length And burst the doors that lead to free - er

down its length And burst the doors that lead to free - er

down its length And burst the doors that lead to free - er

*f*

birth, And burst the doors that lead to free - er birth. —

birth, And burst the doors that lead to free - er birth. —

birth, And burst the doors that lead to free - er birth. —

birth, And burst the doors that lead to free - er birth. —

*f*

3 3

Blow far, blow wide, O Winds

Blow far, blow wide, O Winds

Blow far, blow wide, O Winds

Blow far, blow wide, O Winds

Blow far, blow wide, O Winds

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

of Strength.

of Strength.

of Strength.

of Strength.

of Strength.

*rall.*

*fff*

Largo

Allegro

*mf* *dim.*  
 And un - der and o - ver and through it all I  
*mf* *dim.*  
 And un - der and o - ver and through it all I  
*mf* *dim.*  
 And un - der and o - ver and through it all I  
*mf* *dim.*  
 And un - der and o - ver and through it all I

The first system of the score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four parts (Soprano, Alto, Tenor, Bass) and a fifth part. Each vocal line begins with a dynamic marking of *mf* and ends with *dim.*. The piano accompaniment is in the right and left hands, with a dynamic marking of *mf* and *dim.*. The key signature has two flats, and the time signature is 4/4.

hear the Song of March - ing Men.  
 hear the Song of March - ing Men.  
 hear the Song of March - ing Men.  
 hear the Song of March - ing Men.

The second system of the score continues the vocal parts and piano accompaniment. The vocal parts are arranged in four parts (Soprano, Alto, Tenor, Bass) and a fifth part. Each vocal line begins with a dynamic marking of *p*. The piano accompaniment is in the right and left hands, with a dynamic marking of *p*. The key signature has two flats, and the time signature is 4/4.

*rall. molto*

The third system of the score consists of piano accompaniment in the right and left hands. The key signature has two flats, and the time signature is 4/4. The tempo marking is *rall. molto*. The piano accompaniment features a series of chords and arpeggiated figures.

## №4. NEW RISEN PEACE

a) AGNUS DEI

Alto Solo

O Word, the same that was in the beginning, Thou art Peace, the deliverer of man.

Moderato con moto

VOICE

PIANO

*Fl.*  
*p*

I

smell the buds of A - pril A -

bove the scour - ging rain;

I see the bow of prom - ise A -

*mf*

cross the strick - en

This system contains the first two measures of the piece. The vocal line is in a soprano or alto register, with a melodic line that spans across the bar lines. The piano accompaniment consists of a right hand with a flowing sixteenth-note pattern and a left hand with a simple harmonic accompaniment. The key signature has two flats, and the time signature is 4/4.

plain;

*cresc.*

This system contains measures 3 and 4. The vocal line continues with a long note in measure 3 and a rest in measure 4. The piano accompaniment features a 'cresc.' (crescendo) marking above the right hand, which is playing a sixteenth-note pattern. The left hand continues with a simple accompaniment. The system ends with a double bar line and repeat signs.

I feel the re-sur-rec-tion

*f*

This system contains measures 5 and 6. The vocal line begins with a rest in measure 5 and then enters with the lyrics 'I feel the re-sur-rec-tion'. The piano accompaniment features a 'f' (forte) dynamic marking. The right hand plays a sixteenth-note pattern, and the left hand plays a simple accompaniment. The system ends with a double bar line and repeat signs.

Be-yond the mil - lions slain;

*ff* *p*

This system contains measures 7 and 8. The vocal line continues with the lyrics 'Be-yond the mil - lions slain;'. The piano accompaniment features a 'ff' (fortissimo) dynamic marking in measure 7 and a 'p' (piano) dynamic marking in measure 8. The right hand plays a sixteenth-note pattern, and the left hand plays a simple accompaniment. The system ends with a double bar line and repeat signs.

And from the twist - ed world - womb, ——— All

*mf*

trav - ail-ent with pain, ———  
*cresc.*

*cresc.*

*rall.* *a tempo*

*p*

I see ——— a lamb ——— a - born - ing,

Peace - ful and free ——— of

*cresc.*

stain, \_\_\_\_\_ free \_\_\_\_\_ of

stain, \_\_\_\_\_ I see a lamb a -

born - - ing, Peace - ful \_\_\_\_\_ and free \_\_\_\_\_ of

*rall.*

*Fl.*

*rall.*

stain. \_\_\_\_\_

*a tempo*

*p*

*rit.*

*p*

*pp*

b) SONG OF PEACE  
Soprano Solo and Chorus of Women

Andante

PIANO *pp* (Strings)

O Peace, whose

wings of heal-ing are\_ out-spread O-ver a new and con-se-crat-ed

earth, Thou art the re-sur-rec-tion for the

*più mosso*



dead, \_\_\_\_\_

*Tpts.*  
3

*f*

For those who have not died, an-oth - er birth. \_\_\_\_\_

*mf*

With - in the sol-ace of thy shield - ing

*mf*

wings The heart of na - tions lifts its voice and

*f*

sings. \_\_\_\_\_

*con espress*

*mf*

3

*cresc.*

Peace, thou art the glo - ry of the sun —

*mf* *cresc.*

New ris - en from the mir - a - cle of night, —

*mf* *cresc.*

Shin - ing up - on the na - tion-hood be - gun With thy re -

*mf* *cresc.*

*f* *ff* *p*

new - ing, all - sus - tain - ing light. *semplce* Pour in - to

*f* *ff* *p*

man the mys - ter - y of love. —

That he may gird his spir - it

from a - bove. O Peace, thou art the glo-ry of the

sun — With thy re - new - ing, all-sus-tain - ing, all-sus-tain - ing

light. Pour in - to man the mys - ter - y of

love.

SOLO *p*  
 O Peace, \_\_\_\_\_

SOPRANO I *p*  
 O Peace, \_\_\_\_\_ who mov - est o'er the

SOPRANO II *p*  
 O Peace, \_\_\_\_\_ who mov - est o'er the

ALTO *p*  
 O Peace, \_\_\_\_\_ who mov - est o'er the

Horns *p*

— who mov - est o'er the deep,

shad - ow - y deep, \_\_\_\_\_ Brood - ing in love up - on 'the ways of

shad - ow - y deep, \_\_\_\_\_

shad - ow - y deep, \_\_\_\_\_ Brood - ing in love up - on the ways of

Brood-ing in love, En - treat - ing  
 men, En - treat - ing tem - - pests  
 Brood-ing in love, En - treat - ing tem - - pests  
 men, En - treat - ing tem - - pests

*cresc.*  
 tem - pests till they fall a - sleep, Moor-ing our souls to  
*cresc.*  
 till they fall a - sleep, Moor-ing our souls to  
*cresc.*  
 till they fall a - sleep, Moor-ing our souls to  
*cresc.*  
 till they fall a - sleep, Moor-ing our souls to

har - mo - ny, *f* We pledge —

har - mo - ny a - gain, *p* We pledge thee, — we

har - mo - ny a - gain, *p* We pledge thee, — we

har - mo - ny a - gain, *p* We pledge thee, — we

*Horns* *Wood*

*ff* *p*

thee in the blood that we have shed, The .

*ff* pledge — thee in the blood that we have shed, The new-born liv - ing —

*ff* pledge — thee in the blood that we have shed, The new-born liv - ing —

*ff* pledge — thee in the blood that we have shed, The new-born liv - ing —

*ff*

*p*  
 new-born liv - ing— and the liv - ing dead! \_\_\_\_\_  
 \_\_\_\_\_ and the liv - ing dead! \_\_\_\_\_  
 \_\_\_\_\_ and the liv - ing dead! \_\_\_\_\_  
 \_\_\_\_\_ and the liv - ing dead! \_\_\_\_\_

*p*  
 \_\_\_\_\_ and the liv - ing dead! \_\_\_\_\_

*p*  
 \_\_\_\_\_ and the liv - ing dead! \_\_\_\_\_

*p*  
 \_\_\_\_\_ and the liv - ing dead! \_\_\_\_\_

(Voices) *Violin Solo*  
*p*  
*Violas*

*poco più mosso* *cresc.*  
 And o - ver and un - der and through it

*poco più mosso*  
*p* *cresc.*

*p*  
I hear \_\_\_\_\_ the

*p*  
I hear \_\_\_\_\_ the

*p*  
all I hear \_\_\_\_\_ the

*Tpts.*  
*p*

*8va bassa* .....

Song of March - - ing Men. *pp*

Song of March - - ing Men.

Song of March - - ing Men.

*sempre senza ritard.* *3* *pp Horns*

*decresc.*

*decresc.*

*decresc.*

*perdendosi*



# № 5. SONG OF THE MARCHING MEN

Full Chorus, Bass Solo, Women's Chorus

O Word, Thou art the Future, making as one the steps of Many Nations.

*And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away.*

Moderato e maestoso

PIANO

*ff* Horns

Wind

Tpts.

Trombones

Trpts.

tutti

Horns

*ff*

*mf* Horns

*f* *cresc.*

*Tpts.*

*cresc.*

SOPRANO

*ff*

March - ing, march - ing, march - ing feet, You are mov - ing tri - um - phant - ly

ALTO

*ff*

March - ing, march - ing, march - ing feet, You are mov - ing tri - um - phant - ly

TENOR

*ff*

March - ing, march - ing, march - ing feet, You are mov - ing tri - um - phant - ly

BASS

*ff*

March - ing, march - ing, march - ing feet, You are mov - ing tri - um - phant - ly

*ff*

o - ver the earth, And your march - ing makes mu - sic im -

o - ver the earth, And your march - ing makes mu - sic im -

o - ver the earth, And your march - ing makes mu - sic im -

o - ver the earth, And your march - ing makes mu - sic im -

mf 3 cresc.

mf 3 cresc.

mf 3 cresc.

mf 3 cresc.

mf 3 cresc.

mf 3 cresc.

pel - ling - ly sweet, — Rhyth - mic and ter - ri - ble,

pel - ling - ly sweet, — Rhyth - mic and ter - ri - ble,

pel - ling - ly sweet, — Rhyth - mic and ter - ri - ble,

pel - ling - ly sweet, — Rhyth - mic and ter - ri - ble,

f mf 3 f mf 3 f mf 3 f

Sweep-ing, un-bear-a-ble, Swell-ing our hearts to their ul-ti-mate girth. O

Sweep-ing, un-bear-a-ble, Swell-ing our hearts to their ul-ti-mate girth. O

Sweep-ing, un-bear-a-ble, Swell-ing our hearts to their ul-ti-mate girth. O

Sweep-ing, un-bear-a-ble, Swell-ing our hearts to their ul-ti-mate girth. O

march, march of my broth - ers, tread-ing the liv - ing

march, march of my broth - ers, tread-ing the liv - ing

march, march of my broth - ers, tread-ing the liv - ing

march, march of my broth - ers, tread-ing the liv - ing

sod, You are keep - ing in step with the fu - - ture, you are

sod, You are keep - ing in step with the fu - - ture, you are

sod, You are keep - ing in step with the fu - - ture, you are

sod, You are keep - ing in step with the fu - - ture, you are

The first system of music features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sod, You are keep - ing in step with the fu - - ture, you are". The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

march - ing be - side your God.

march - ing be - side your God.

march - ing be - side your God.

march - ing be - side your God. *mf* **BASS SOLO**

march - ing be - side your God. March - ing, march - ing,

The second system continues the vocal lines and piano accompaniment. The lyrics are: "march - ing be - side your God." and "march - ing, march - ing,". A "BASS SOLO" section is marked with a box and *mf* in the bass line. The piano accompaniment features chords and a melodic line in the right hand.

march - ing feet, You are shak - ing the bas - tions dis - card - ed and done,

The third system shows the vocal lines and piano accompaniment for the final phrase. The lyrics are: "march - ing feet, You are shak - ing the bas - tions dis - card - ed and done,". The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Tram-pling them un-der, re-morse-less and fleet, That man may new-fash-ion,  
 God-driv-en with pas-sion, In-vin-ci-ble tur-rets to flame in the

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with the lyrics 'Tram-pling them un-der, re-morse-less and fleet, That man may new-fash-ion,' followed by 'God-driv-en with pas-sion, In-vin-ci-ble tur-rets to flame in the'. The piano accompaniment includes triplets and dynamic markings such as *ff* and *cresc.*

sun.  
*f* Tpts

The second system of music is primarily piano accompaniment. It features a vocal line at the top with a 'sun.' (soprano) part and a piano part below. The piano part includes multiple triplet figures and a dynamic marking of *f* (forte). The key signature remains two flats.

**FULL CHORUS** *ff*

O march, march of my broth - ers,  
 O march, march of my broth - ers,  
 O march, march of my broth - ers,  
 O march, march of my broth - ers,

The 'FULL CHORUS' section consists of four vocal staves and a piano accompaniment. Each vocal line begins with the lyrics 'O march, march of my broth - ers,'. The piano accompaniment features a prominent triplet pattern and a dynamic marking of *ff* (fortissimo). The key signature is two flats.

play - ing the might - y game, You are keep - ing in step with the

play - ing the might - y game, You are keep - ing in step with the

play - ing the might - y game, You are keep - ing in step with the

play - ing the might - y game, You are keep - ing in step with the

fu - - ture, You are pur - ging the earth of shame.

fu - - ture, You are pur - ging the earth of shame.

fu - - ture, You are pur - ging the earth of shame.

fu - - ture, You are pur - ging the earth of shame.

*Trombones*

*ff*

*p* SOPRANO I  
 March-ing, march-ing, march-ing feet,

*p* SOPRANO II  
 March-ing, march-ing, march-ing feet,

*p* ALTO  
 March-ing, march-ing, march-ing feet, You are mov - ing a - cross the im -

*p*

*mf*  
 And you march to in - fin - i - ty's

*mf*  
 And you march to in - fin - i - ty's

*mf*  
 mu - ta - ble sky, And you march to in - fin - i - ty's

*mf* *fs*



myr - i - ad beat, Plan - ets for step - ping - stones, Stars for your o - ver - tones

myr - i - ad beat, Plan - ets for step - ping - stones, Stars for your o - ver - tones

myr - i - ad beat, Plan - ets for step - ping - stones, Stars for your o - ver - tones

FULL CHORUS  
or SOPRANO SOLO

Sound - ing their pen - e - trant, chal - len - ging cry. O

Sound - ing their pen - e - trant, chal - len - ging cry. O

Sound - ing their pen - e - trant, chal - len - ging cry. O

Sound - ing their pen - e - trant, chal - len - ging cry. O

ALTO (*ad lib.*)

TENOR (*ad lib.*)

BASS (*ad lib.*)

march, march of my broth - ers, tread - ing the spa - cious

march, march of my broth - ers, tread - ing the spa - cious

march, march of my broth - ers, tread - ing the spa - cious

march, march of my broth - ers, tread - ing the spa - cious

*cresc.* *f*

ways, You are keep - ing in step with the fu - - ture, You are

ways, You are keep - ing in step with the fu - - ture, You are

ways, You are keep - ing in step with the fu - - ture, You are

ways, You are keep - ing in step with the fu - - ture, You are

*cresc.* *f*

shap - ing the Book of Days.

shap - ing the Book of Days.

shap - ing the Book of Days.

shap - ing the Book of Days.

*f*

$ff$   
 March-ing, march-ing, march-ing feet,— You are wear - ing a trail to the  
 $ff$   
 March-ing, march-ing, march-ing feet,— You are wear-ing a trail to the  
 $ff$   
 March-ing, march-ing, march-ing feet,— You are wear-ing a trail to the  
 $ff$   
 March-ing, march-ing, march-ing feet,— You are wear-ing a trail to the

ut-ter-most pole. U - nit - ed you move and your foot-steps re-peat  
 ut-ter-most pole. U - nit - ed you move and your foot-steps re-peat  
 ut-ter-most pole. U - nit - ed you move and your foot-steps re-peat  
 ut-ter-most pole. U - nit - ed you move and your foot-steps re-peat

No - bly and ring-ing-ly, Meas - ured-ly, sing-ing-ly, The song of man's

No - bly and ring-ing-ly, Meas - ured-ly, sing-ing-ly, The song of man's

No - bly and ring-ing-ly, Meas - ured-ly, sing-ing-ly, The song of man's

No - bly and ring-ing-ly, Meas - ured-ly, sing-ing-ly, The song of man's

*molto rall.* *ff*  
ser - vice a - flame in his soul. O

*molto rall.* *ff*  
ser - vice a - flame in his soul. O

*molto rall.* *ff*  
ser - vice a - flame in his soul. O

*molto rall.* *ff*  
ser - vice a - flame in his soul. O

*a tempo*

march, march of my broth - ers, blaz - ing the earth new -

*a tempo*

march, march of my broth - ers, blaz - ing the earth new -

*a tempo*

march, march of my broth - ers, blaz - ing the earth new -

*a tempo*

march, march of my broth - ers, blaz - ing the earth new -

hurl'd, You are keep - ing in step with the fu - ture, O —

hurl'd, You are keep - ing in step with the fu - ture, O

hurl'd, You are keep - ing in step with the fu - ture, O

hurl'd, You are keep - ing in step with the fu - ture, O

rit  
March - ing Men of the World! \_\_\_\_\_

rit  
March - ing Men of the World! \_\_\_\_\_

rit  
March - ing Men of the World! \_\_\_\_\_

rit  
March - ing Men of the World! \_\_\_\_\_

Detailed description: This block contains four vocal staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics 'March - ing Men of the World!' are written below each staff. The first staff has a long horizontal line under the text. The second staff has a long horizontal line under the text. The third staff has a long horizontal line under the text. The fourth staff has a long horizontal line under the text. The music consists of a single melodic line on each staff, starting with a quarter note, followed by a quarter note, a quarter note, and a half note, all under a slur. The tempo marking 'rit' is placed above the first note of each staff.

*molto maestoso*

rit

*a tempo*

*fff*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats. The music features chords and moving lines. The tempo marking 'molto maestoso' is written above the treble staff. The tempo marking 'rit' is written below the bass staff. The tempo marking 'a tempo' is written above the bass staff. The dynamic marking 'fff' is written above the treble staff. The music consists of a series of chords and moving lines, with a prominent bass line.

*rall.*

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats. The music features chords and moving lines. The tempo marking 'rall.' is written above the treble staff. The music consists of a series of chords and moving lines, with a prominent bass line.

Detailed description: This block shows the piano accompaniment for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats. The music features chords and moving lines. The music consists of a series of chords and moving lines, with a prominent bass line.



