

43 *Allegro.*

Tenor.

CHORUS.

This is mine! out on thee!

This is mine! out — on thee!

43 *Allegro.*

ff

Slave that hast no rights! Starve thou, the bread is mine!

Slave — that hast no rights! Starve thou, the bread is mine!

Thirst thou, the wine is mine! Hide thee in ho-vels, Thou and thy

Thirst thou, the wine is mine! Hide thee in ho-vels,

animato

foul brood! Rot in the gutter! Die in the ditch!

Thou and thy foul brood! Rot in the gutter! Die in the ditch!

animato

sf

Meno Allegro.

ff

The earth is mine, Its fruit is mine, Its wealth is

The earth is mine, Its fruit is mine, Its wealth

Meno Allegro.

p cresc.

mine! Thou shalt not rest, Thou shalt not hope,

is mine! Thou shalt not rest, Thou shalt not

p cresc.

sempre cresc. *rit.*

Thou shalt not think! Thou shalt not breathe! — But — at my

sempre cresc.

hope, Thou shalt not think! Thou shalt not breathe! But — at my

sempre cresc. *rit.*

a tempo **44**

will!

a tempo **44**

will!

ff *mf*

THE SPIRIT OF THE VISION. Soprano Solo.

p *pp*

Ah

dim.

agitato

bale-ful dower of blind-ed self! The prize is poisoned!

animando p *cresc.*
 Surfeit and des - pair are mingled in the cup the vic - tor

drains. *f*
 Red is the

cresc. *ff*

wild — revenge the vanquished claim,

f

f *poco allargando*
 Red — the swift hor - ror of des - cend - ing steel —

f

mf *rit. p*
 That slays the guiltless with the vil - est In raging thirst to right such

p *cresc. molto* *fff* *rit.*

45 *Agitato dolente.*

wrong.

poco animando

THE DREAMER.
Bass Solo.

Lento.

Yet — in the wel-ter-ing

L.H. *dim. e rit.*

p

p

cha-os of waste words, Slow - ly the madness of strife and of ha-tred,

pp *Più lento.*

Yields to the spi-rit of love and of truth, Dim - ly the cer-tain-ties

pp *Moderato.*

wake in the hearts_ of men.

Moderato.

dolce

Moderato con anima.

p

Cer-tain and sure are the stars in their courses, At dawn, un-

- fail-ing the great sun up - ri - seth; As summer fol-lows the spring, As

seed-time follows the flower-time, As waves are wind-born, And greengrass

cresc.

poco cresc.

rain-born, As bird is not wing-less, Nor flame without fu-el, So-

46 *cresc.* *rit.* *f*

f *rit.*

are their mount - ing up, wit-ness-ing cer - tain-ties, Day by

a tempo, largamente

f a tempo, largamente *p*

cresc.

day, Year by year, Age by age,

cresc.

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a half rest followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics 'day, Year by year, Age by age,' are written below the notes. The bottom two staves are for piano accompaniment. The right hand (treble clef) plays a series of chords and moving lines, while the left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A 'cresc.' marking is placed above the piano part.

rit. *a tempo* *allargando cresc.*

E - ver and al - ways, Marvellous, o - be - dient, faith - ful

rit. *a tempo* *cresc.*

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4. The lyrics 'E - ver and al - ways, Marvellous, o - be - dient, faith - ful' are written below. The piano accompaniment continues with similar textures. Performance markings include 'rit.' (ritardando) above the first measure, 'a tempo' above the second measure, and 'allargando cresc.' above the third measure. In the piano part, 'rit.' is above the first measure, 'a tempo' above the second, and 'cresc.' above the third.

47

and fruit - ful.

a tempo

Detailed description: This system contains the third line of the musical score. The vocal line has a half rest followed by a quarter note: G4. The lyrics 'and fruit - ful.' are written below. The piano accompaniment continues. A '47' with a fermata is placed above the first measure of the piano part. The marking 'a tempo' is placed above the piano part.

rit. *cresc.* *dim.*

Detailed description: This system contains the final line of the musical score. The vocal line has a half rest followed by a quarter note: G4. The piano accompaniment concludes with a series of chords. Performance markings include 'rit.' above the piano part, 'cresc.' below the piano part, and 'dim.' (diminuendo) above the piano part.

CHORUS.

Soprano. *p* Hearken O brothers *poco cresc.* To the mu -

Alto. *p* Hearken O brothers *poco cresc.* To the

Tenor. *p* Hearken O brothers *poco cresc.* To the mu -

Bass. *p* Hearken O brothers *poco cresc.* To the

poco cresc.

- sic of the song _____ of the world! _____

mu - sic of the song _____ of the world! _____

- sic of the song _____ of the world! _____

mu - sic of the song _____ of the world! _____

f *p cresc.*

poco rit. 48 *pp a tempo*

Hear the hum_

Hear the

This system contains the first four vocal staves. The top staff has the lyrics "Hear the hum_". The second staff has "Hear the". The music is in a key with three flats and a 3/4 time signature.

48 *a tempo*

dim. *poco rit.* *pp* 3 3 3

This system shows the piano accompaniment for the first system. It features a complex texture with many chords and moving lines. The tempo marking "48 a tempo" is at the top right. Dynamic markings include "dim.", "poco rit.", and "pp". There are triplets of eighth notes in the right hand.

of earth and air, Feed - ing the

hum of earth and air, Feed - ing the

pp

Hear the hum of earth and air,

pp

Hear the hum of earth and air,

This system contains the next four vocal staves. The lyrics are: "of earth and air, Feed - ing the", "hum of earth and air, Feed - ing the", "Hear the hum of earth and air,", and "Hear the hum of earth and air,". The music continues in the same key and time signature.

This system shows the piano accompaniment for the second system. It continues the complex texture from the first system, with many chords and moving lines. The piano part is marked with "p." at the beginning of the system.

for - ests!

for - ests!

Feed - ing the for - ests! Hear the bass

Feed - ing the for - ests! Hear the

p Hear the bass of might - y trees, Spread - ing, un - fold - - ing,

p Hear the bass of might - y trees, Spread - ing, un - fold - - ing,

p *poco cresc.* *poco cresc.*

of might - y trees, Spread - ing, un - fold - - ing,

bass of might - y trees, Spread - ing, un - fold - - ing,

49

- fold - - ing,

- fold - - ing, *mf dim.* Hear the ten - - der song of

49 *mf*

p *poco cresc.* Hear the whis - per of the

pp flowers ex - pand - ing,

pp

poco animando

green grass grow - ing,

mf Hear the rus - tle of the

This system contains the first vocal line and the first piano accompaniment. The vocal line starts with the lyrics "green grass grow - ing," followed by a rest and then "Hear the rus - tle of the". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. A dynamic marking of *mf* is placed above the vocal line.

cresc. *poco animando*

This system shows the piano accompaniment for the second system. It continues the rhythmic pattern from the first system. A dynamic marking of *cresc.* is placed above the right hand, and *poco animando* is placed above the right hand in the final measure.

Hear the shout

Hear the

wheat ri - pen-ing; Hear

Hear the shout

f *f* *f*

This system contains the vocal line and piano accompaniment for the third system. The vocal line continues with "Hear the shout", followed by a rest and then "Hear the wheat ri - pen-ing; Hear". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings of *f* are placed above the vocal line at the beginning of each phrase.

f

This system shows the piano accompaniment for the fourth system. It continues the rhythmic pattern from the previous systems. A dynamic marking of *f* is placed above the right hand in the final measure.

50

of roy-ster-ing winds, Rous-ing the
 shout of roy-ster-ing winds,
 the shout of roy-ster-ing winds,
 of roy-ster-ing winds,

50

e - choes, Rous - ing the
 Rous - ing the e - choes,
 Rous - ing the e - choes,
 Rous - ing the e - choes,

ff cresc.

thun - - - - - der of wild thron- ing

ff

Rous - ing the thun - der of wild thron- ing

ff

Rous - ing the thun - - - - - der of wild thron- ing

ff cresc.

Rous - ing the thun - der of wild thron- ing

50

waves, _____ Hear _____

waves, _____ Hear _____

waves, _____ Hear _____

waves, _____ Hear _____

50

mf the might - y har - - mo - ny of

mf the might - y har - - mo - ny of

mf the might - y har - - mo - ny of

mf the might - y har - - mo - ny of

mf all the powers un - seen, Or - der - ly, steadfastly,

mf all the powers un - seen, Or - der - ly, steadfastly,

mf all the powers un - seen, Or - der - ly, steadfastly,

mf all the powers un - seen, Or - der - ly, steadfastly,
Solenne.

cresc. *rit.* *ff*

Each in their ministry cease - - - less-ly sing - - -

cresc. *rit.* *ff*

Each in their ministry cease - - - less-ly sing - - -

cresc. *rit.* *ff*

Each in their ministry cease - - - less-ly sing - - -

cresc. *ff*

Each in their ministry cease - - - less-ly sing - - -

cresc. *rit.*

51 *Tempo giusto.*

- ing. -

- ing. -

- ing. -

51 *Tempo giusto.*

f

cresc.

ff Hear them and love them, *mf* and love them

ff Hear them and love them, *mf* and love them

ff Hear them and love them, *mf* and love them

ff Hear them and love them, *mf* and love them

Hear them and love them

ff *mf* *cresc.*

f And join in their ju - bi-lant *rit.*

f And join in their ju - bi-lant

f And join in their ju - bi-lant *rit.*

f And join in their ju - bi-lant

rit.

rit. 8 8

song, join in their ju - bi-lant song.

rit. 8 8

song, join in their ju - bi-lant song.

rit. 8 8

song, join in their ju - bi-lant song.

rit. 8 8

song, join in their ju - bi-lant song.

52

rit. f

dim. p

THE DREAMER.
Bass Solo.

pp p

Allegro. Near - er they come and ev-er more near,

pp poco cresc.

cresc.

Of our own time they are, And here!

f *p*

And sweep-ing on-wards in an end - less stream, No lon - ger

ff legato *dim.*

phantoms of a dream, The form — of each is clear.

p

Meno mosso. *p* *agitato*

There a dear fa-mi-liar face! There a friend longlost! A child, a loved

colla voce *cresc.*

cresc. *pp rit.* *Lento.*

one! May-be there my-self!

pp

p A spectral shadow, Doomed to strive a little space, And pass a-

53

- way. *mf* What help? Is there no

sf *ff* *mf*

Allegro agitato

stay? *cresc.* No word of solace, Nor a

cresc. *cresc.*

Più lento rit. *p* word of greet-ing any-where To one left dreaming here a-lone?

54 a tempo

pp *f*

dim.

THE SPIRIT OF THE VISION.
Soprano Solo.

pp *mp* >

None will be dream-ing a-lone Nor hungering

p *dim.*

mf > *dim.* *rit.*

vainly for comfort! See in the infinite distance Where the un-broken flood moves

mf *dim.* *rit.*

55

on! How hope and helpfulness un-wear - ied Make

p *tranquillo*

poco cresc.

all the path a radiant mead, And bro - ther sees in the

eyes of brother The trust that makes toil's best reward, They

cresc.

poco rit.

hold out hands to help the faint, To make the stumb-ling

f animando

foot - steps sure; They sing the song of spirits freed From

f animando *cresc.*

56

pride and fear and barren greed.

f

f

They sing the song of spirits un-daunt-ed, Of

f

allargando

spirits purged of earth-ly stain, The e-ver-last - ing song of the

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff with a key signature of three sharps. The tempo is marked *allargando*. The lyrics are "spirits purged of earth-ly stain, The e-ver-last - ing song of the".

57 *a tempo*

way made plain.

The second system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps. The piano accompaniment is in a grand staff with a key signature of three sharps. The tempo is marked *a tempo*. The lyrics are "way made plain.". The piano accompaniment features a prominent triplet in the right hand.

The third system of the score consists of piano accompaniment in a grand staff with a key signature of three sharps. It continues the musical texture from the previous system.

The fourth system of the score consists of piano accompaniment in a grand staff with a key signature of three sharps. It includes dynamic markings *mf* and *dim*.

The fifth system of the score consists of piano accompaniment in a grand staff with a key signature of three sharps. It includes dynamic markings *p* and *sempre dim.*.

58 *Moderato tranquillo.*

Soprano.

Alto.

Tenor.

Bass.

CHORUS.

We praise the men of the days long gone,

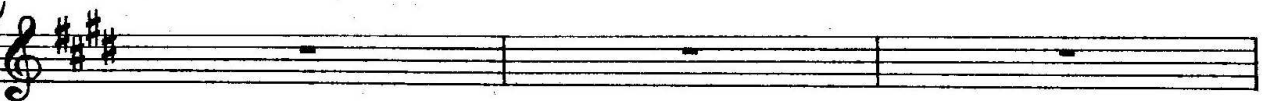
We praise the men of the days long gone,

58 *Moderato tranquillo.*

58



p



Faith - ful and brave, loy - al and sure, Who cleared the path their

poco cresc.



Faith - ful and brave, loy - al and sure, Who cleared the path their

poco cresc.



firm - ness won, Mak - ing it plain for men un - born, And

firm - ness won, Mak - ing it plain for men un - born, And

cresc.

cresc.

cresc.

rit. *P* We think with love of

for all time se - cure.

rit. *P* We think with love of

for all time se - cure.

rit. *dim.* *P*

those who fell, Lost in the stress, liv-ing in vain; Who

those who fell, Lost in the stress, liv-ing in vain; Who

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "those who fell, Lost in the stress, liv-ing in vain; Who".

Piano accompaniment for the first system, featuring a flowing melody in the right hand and a supporting bass line in the left hand.

knew not light nor wis - dom's spell, Wan - der-ing help - less

knew not light nor wis - dom's spell, Wan - der-ing help - less

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "knew not light nor wis - dom's spell, Wan - der-ing help - less". A dynamic marking of *p* (piano) is present.

Piano accompaniment for the second system, continuing the musical theme with a melodic line in the right hand and a bass line in the left hand.

59

maimed and blind, con - demned to help - less pain!

maimed and blind, con - demned to help - less pain!

59

p *cresc.*

Poco meno mosso.

f Wise ones or worth-less,

f Wise ones or worth-less,

f Wise ones or worth-less,

f Wise ones or worth-less,

cresc. *Poco meno mosso.*

Help-ful or hin-der-ing, Mar-tyrs or cow-ards, He-roes or cra-vens!

Help-ful or hin-der-ing, Mar-tyrs or cow-ards, He-roes or cra-vens!

Help-ful or hin-der-ing, Mar-tyrs or cow-ards, He-roes or cra-vens!

Help-ful or hin-der-ing, Mar-tyrs or cow-ards, He-roes or cra-vens!

8va bassa

All pace the same path! All face the same

All pace the same path! All face the same

All pace the same path! All face the same

All pace the same path! All face the same

Tranquillo.

death! Li-mit-less one-ness binds us to-ge-ther,

death! Li-mit-less one-ness binds us to-ge-ther,

death! Li-mit-less one-ness binds us to-ge-ther,

death! Li-mit-less one-ness binds us to-ge-ther,

Tranquillo.

P Pass-ing on life from one to an-o-ther- Seeking to solve it, Seeking to
P Pass-ing on life from one to an-o-ther- Seeking to solve it, Seeking to
P Pass-ing on life from one to an-o-ther- Seeking to solve it, Seeking to
P Pass-ing on life from one to an-o-ther- Seeking to solve it, Seeking to

pp know it, Seek-ing to make it of worth_ to each bro-ther.
pp know it, Seek-ing to make it of worth_ to each bro-ther.
pp know it, Seek-ing to make it of worth_ to each bro-ther.
pp know it, Seek-ing to make it of worth_ to each bro-ther.

Moderato.
mf cresc.

animando *cresc.*

60

Vivace.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 3/4 time. The tempo is *Vivace*. The lyrics are: "We sing the quest of the soul of man, The". The music begins with a rest for the first measure, followed by a melody starting on a half note G4. The dynamic is *mf*. There are accents on the first and second notes of the melody.

60

Vivace.

Piano accompaniment for the first system. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with chords and single notes. The tempo is *Vivace*. There are triplets in the right hand starting at measure 3.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 3/4 time. The lyrics are: "same that he sang when his travels be-gan, To purge out the pal-try and". The music begins with a rest for the first measure, followed by a melody starting on a half note G4. The dynamic is *mf*. There are accents on the first and second notes of the melody.

Piano accompaniment for the second system. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with chords and single notes. The tempo is *Vivace*.

cresc.
vain and base, To make of our world a joy - ous place. To

cresc.
vain and base, To make of our world a joy - ous place. To

cresc.
vain and base, To make of our world a joy - ous place. To

cresc.
vain and base, To make of our world a joy - ous place. To

cresc.

cresc.
find the true and to know its worth, And to claim it for all _____

cresc.
find the true and to know its worth, And to claim it for

cresc.
find the true and to know its worth, And to claim it for all _____

cresc.
find the true and to know its worth, And to claim it for all _____

allargando

allargando

61 *a tempo, vivace.*

as the right of their birth!

all as the right of their birth!

as the right of their birth!

as the right of their birth!

mf 61 *a tempo, vivace.*

mf We sing the joy of winning the way, To fellowship boundless and

mf We sing the joy of winning the way, To fellowship boundless and

mf We sing the joy of win - ning the way, To fellowship boundless and

mf We sing the joy of win - ning the way, To fellowship boundless and

frank as the sea. To all good will! To all the light of

frank as the sea. To all good will! To all the light of

frank as the sea. To all good will! To all the light of

frank as the sea. To all good will! To all the light of

day, And hearts that beat high in a
 day, And hearts that beat high in a
 day, And hearts that beat high in a
 day, And hearts that beat high in a

world of the free, And hearts that beat high
 world of the free, And hearts that beat
 world of the free, And hearts that beat high
 world of the free, And

62 *allargando*

in a world of the
 high in a world of the
 in a world of the
 hearts that beat high in a world, a world of the

molto rit.

molto rit.

a tempo

free!
free!
free!
free!

This section contains four vocal staves, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics "free!" are written below each staff. The notes are long, held notes, suggesting a slow or sustained vocal line.

ff a tempo

The piano accompaniment begins with a forte (*ff*) dynamic and maintains the *a tempo* marking. It features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand, including some triplets and slurs.

rit.

The piano accompaniment continues with a *rit.* (ritardando) marking. The right hand features a melodic line with slurs, while the left hand provides harmonic support with chords and moving lines.

This section concludes the piano accompaniment with a final melodic flourish in the right hand and a sustained chord in the left hand.

26