

The singers

Henry Wadsworth Longfellow
(1807-82)

Alexander Campbell Mackenzie
(1847-1935)

Soprano *dolce*
p God sent his sin-gers u-pon earth— With songs of sad-ness and of

Alto
p God sent his sin-gers u-pon earth— With songs of sad-ness and of

Tenor
p God sent his sin-gers u-pon earth— With songs of sad-ness and of

Bass
p God sent his sin-gers u-pon earth— With songs of sad-ness and of

Piano
dolce
-69 *p*

The first system of the musical score for 'The Singers' features five staves. The vocal staves (Soprano, Alto, Tenor, Bass) are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: 'p God sent his sin-gers u-pon earth— With songs of sad-ness and of'. A box containing the number '5' is positioned above the final measure of the Soprano staff.

S
mf mirth,— *p* That they might touch the hearts— of men,— *p* And

A
mf mirth,— *p* That they might touch the hearts— of men,— *p* And

T
mf mirth,— *p* That they might touch— the hearts— of men,— *p* And

B
mf mirth,— *p* That they might touch— the hearts— *p* of

Piano
mf *p* *p*

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'mf mirth,— p That they might touch the hearts— of men,— p And'. A box containing the number '10' is positioned above the final measure of the Soprano staff. The piano accompaniment includes dynamic markings of *mf*, *p*, and *p*.

15 *animato*

S bring them back to heaven, to heaven a- *pp* gain. The first, a youth,

A bring them back to heaven, to heaven a- *pp* gain. *mf* The

T bring them back to heaven, to heaven a- *pp* gain. *mf* The first, a youth,

B men, And bring them back to heaven a- *pp* gain. *mf* The

pp *mf* =80 *animato*

20

S with soul of fire, *f* Held in his hand a gol- den

A first, a youth, with soul of fire, *f* Held in his hand a gol - den

T with soul of fire, *f* Held in his hand a gol- den

B first, a youth, with soul of fire, *f* Held in his hand a gol- den

cresc. *cresc.* *cresc.* *cresc.* *f*

S lyre; *p* Through groves he wan-dered, and by streams, *p* Play-ing the

A lyre; *p* Through groves he wan-dered, and by streams, *p* Play-ing the

T lyre; *p* Through groves he wan-dered, and by streams, *p* Play-ing the

B lyre, a gol- *p* den lyre; Through groves he wan-dered, and by streams, *p* Play-ing the

25 S mu-sic of our dreams, *mf* play-ing the *dolce* mu-sic *rit. poco a poco* *p* of our dreams. *mf* The

A mu-sic of our dreams, *mf* play - ing the *dolce* mu-sic *rit. poco a poco* *p* of our dreams. *mf* The

T mu-sic of our dreams, *mf* play - ing the *dolce* mu-sic *rit. poco a poco* *p* of our dreams. *mf* The

B mu-sic of our dreams, *mf* play - ing the *dolce* mu-sic *rit. poco a poco* *p* of our dreams. *mf* The

più animato, marcato 30 *cresc.*

S se-cond, with a beard-ed face, Stood sing— ing in the mar-ket-place, *f* And

A se-cond, with a beard-ed face, Stood sing - ing in the mar-ket-place, *f* And

T se-cond, with a beard-ed face, Stood sing— ing in the mar-ket-place, *f* And

B se-cond, with a beard-ed face, Stood sing— ing in the mar-ket-place, *f* And

più animato, marcato *cresc.* *f*

35 *cresc.*

S stirred with ac-cents deep and loud *p* The hearts, the— hearts, — of—

A stirred with ac-cents deep and loud *p* The hearts, — the hearts, — of

T stirred with ac-cents deep and loud *p* The hearts, — the hearts of all, of—

B stirred with ac-cents deep and loud *p* The hearts, the hearts, of

p *cresc.*

cresc. poco stringendo 40

S all the list - 'ning *mf* crowd, of all the *f* list - 'ning crowd. —

A all the list - 'ning *mf* crowd, of all the *f* list - 'ning crowd. —

T all the list - 'ning *mf* crowd, of *f* all the list - 'ning crowd. —

B all the list - 'ning *mf* crowd, of all the *f* list - 'ning crowd. — *p* A

cresc. poco stringendo mf f p

molto meno mosso *cresc.*

S *p* A grey old man, the third and last, *cresc.*

A *p* A grey old man, the third and last, *cresc.*

T *p* A grey old man, the third and last, *mf* Sang *cresc.*

B grey old man, the third and last, *p* the third and last, *cresc.*

molto meno mosso *p cresc. mf*

—69

45 *allargando* *cresc.*

S *mf* Sang in ca - the - drals dim and - vast, *f* sang

A *mf* Sang *p* in ca - the - drals dim and vast, *f* sang

T in ca - the - drals dim and vast, dim and vast, *f* sang,

B *mf* Sang in ca - the - drals dim and vast, and vast,

allargando *cresc.* *f*

50

S in ca - the - drals dim - and - vast, While the ma - jes - tic or - gan

A in ca - the - drals dim and vast, While the ma - jes - tic or - gan

T sang in ca - the - drals dim and - vast, *ff* While the ma - jes - tic or - gan

B *f* sang in ca - the - drals - dim and - vast, *ff* While the ma - jes - tic or - gan

f *ff*

S
rolled *pp* Con - tri-tion, con - tri-tion from its mouths of *f* gold. *p* For those who

A
rolled *pp* Con - tri-tion, con - tri-tion from its mouths of *f* gold. *p* For those who

T
rolled *pp* Con - tri-tion, con - tri-tion from its mouths of *f* gold. *mf* For those who

B
rolled *pp* Con - tri-tion, con - tri-tion from its mouths of *f* gold. *p* For those who

pp *cresc. allargandosi* *f* *p* *tempo Imo*

S
heard the sing-ers three, *mf* Dis-pu-ted which the best, the *f* best might

A
heard the sing-ers three, *mf* Dis-pu-ted which the *f* best, might

T
heard the sing-ers three, *mf* Dis-pu-ted which the *f* best, might

B
heard the sing-ers three, *mf* Dis-pu-ted which the *f* best, might

mf *f*

poco accel.

S
be, dis - pu - ted which the best might be; *mf* For still their

A
be, dis - pu - ted which the best, the best might be; *mf* For still their

T
be, dis - pu - ted which, dis - pu - ted which the best, the best might be; *mf* For still their

B
be, dis - pu - ted which the best might be, dis - pu - ted which the best might be; *mf* For still their

poco accel. *mf*

cresc. 65 *cresc.*

S
mu - sic seemed to start *f* Dis - cor - dant e - choes in each *ff* heart, *mf* dis - cor - dant

A
mu - sic seemed to start *f* Dis - cor - dant e - choes in each *ff* heart, *mf* dis - cor - dant

T
mu - sic seemed to start *f* Dis - cor - dant e - choes in each *ff* heart, *mf* dis - cor - dant

B
mu - sic seemed to start *f* Dis - cor - dant e - choes in each *ff* heart, *mf* dis - cor - dant

cresc. *f* *cresc.* *ff* *mf*

poco rit. *lunga* ⁷⁰ *solenne*

S e-choes in each heart. *lunga* *p* But the great Mas-ter said, I see no best in—

A *poco rit.* e-choes in each heart. *lunga* *p* But the great Mas-ter said, I see no best in—

T *poco rit.* e-choes in each heart. *lunga* *p* But the great Mas-ter said, I see no best in—

B *poco rit.* e-choes in each heart. *lunga* *p* But the great Mas-ter said, I see no best in—

poco rit. *lunga* *solenne*

p =63 *p*

⁷⁵ *a tempo* *dolce*

S kind, *mf* but in de-gree; — *p* To charm, *mf* to

A kind, *mf* but in de-gree; — *p* To charm, *mf* to

T kind, *mf* but in de-gree; — *espress.* *p* I gave a va-rious gift to each, — *p* To charm, *mf* to

B kind, *mf* but in de-gree; — *p* To charm, *mf* to

mf *a tempo* *p* *mf*

stringendo 80 a tempo declamato

S streng-then, and to *f* teach. — *f* These

A streng-then, and to *f* teach. — *mf* These are the three great chords of might, *f* these

T streng-then, and to *f* teach. — *mf* These are the three great chords of might, *f* these

B streng-then, and to teach. — *f* These

stringendo *f* *mf* a tempo *f*

85 tempo *Imo*

S are the three great chords — of *ff* might, — *mf* And he whose ear is tuned a -

A are the three great chords — of *ff* might, — *mf* And he whose ear is tuned a -

T are the three great chords — of *ff* might, — *mf* And he whose ear is tuned a -

B are the three great chords — of *ff* might, — *mf* And he whose ear is tuned a -

ff *mf* tempo *Imo*

S
right, *p* and he whose ear is tuned a-right *pp* Will hear no dis-cord, will

A
right, *espress.* *p* and he whose ear is tuned a-right *pp* Will hear no dis-cord, will

T
right, *espress.* *p* and he and he whose ear is tuned a-right *pp* Will hear no dis-cord, will

B
right, *espress.* *p* and he whose ear is tuned a-right *pp* Will hear no dis-cord, will

p *pp* *dolce* *tranquillo*

S
hear no dis-cord in the three, *p* But the most per - fect *mf* har - mo -

A
hear no dis-cord in the three, *p* But the most per - fect *mf* har - mo -

T
hear no dis-cord in the three, *p* But the most per - fect *mf* har - mo -

B
hear no dis-cord in the three, *p* But the most per - fect *mf* har - mo -

p *mf* *dolce*

100

S ny, *espress.* *p* but the most per - fect, har - mo -

A ny, *espress.* *p* but the most per - fect, har - mo -

T ny, *espress.* *p* but the most per - fect, har - mo -

B ny, *espress. > tranquillo* *p* but the most per - fect har - mo - ny, per - fect har - mo -

p *p*

105

S ny, *dolciss. molto rit.* *p* but the most per - fect har - mo - *pp* ny." 110

A *dolce* *molto rit.* ny, *pp* the most per - fect, per - fect har - mo - ny."

A II *dolce* *molto rit.* ny, *p* the most per - fect, per - fect har - mo - ny."

T *dolce* *molto rit.* ny, *pp* the most per - fect, per - fect har - mo - ny."

B *dolce* *molto rit.* ny, *pp* the most per - fect, per fect har - mo - ny."

pp *molto rit.* *pp*