

SONG
OF
PROMISE

FOR

Solo Soprano, Chorus and Orchestra.

WORDS BY

GEORGE EDWARD WOODBERRY,

COMPOSED BY

JOHN KNOWLES PAINE,

OP. 48.

FOR THE

CINCINNATI MUSICAL FESTIVAL

OF MAY, 1888.

CINCINNATI:

PUBLISHED BY THE JOHN CHURCH CO. 74 WEST 4TH ST.

CHICAGO:
ROOT & SONS MUSIC CO.
200 Wabash Ave.

NEW YORK:
THE J. CHURCH CO.
19 East 16th St.

To Prof. J. S. Whitney
from his friend John K. Paine.

Cambridge,
March, 1858.

Song of Promise

FOR

Solo Soprano, Chorus & Orchestra.

WORDS BY

George Edward Woodberry,



Composed by

John Knowles Paine.

Op. 43.

For the

Cincinnati Musical Festival

OF

May, 1888.

CINCINNATI.

The JOHN CHURCH Co.

NOTE.

Through the courtesy of Mr. Woodberry and his publishers, the words of this cantata have been selected from his Ode entitled "My Country," published in the Atlantic Monthly, July, 1887.

John K. Paine.

SONG OF PROMISE.

Words by Geo.E. Woodberry.

Composed by J.K.Paine.

I.

Maestoso. (♩ = 96)

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The first system begins with the tempo marking 'Maestoso. (♩ = 96)' and the dynamic 'mf sostenuto.'. It features a series of chords in the right hand and a bass line in the left hand, with a 'Ped' (pedal) marking and a 'cres.' (crescendo) instruction. The second system continues with a 'f' (forte) dynamic and includes 'Ped' and '*' markings. The third system is marked 'cantabile.' and includes 'dim' (diminuendo) and 'pp' (pianissimo) dynamics, along with 'Ped' and '*' markings. The fourth system features a 'Ped' marking and '*' symbols. The fifth system includes a 'cres.' marking and a 'f' dynamic. The sixth system concludes with 'dim' and 'pp' dynamics. The score is filled with various musical notations including notes, rests, slurs, and ornaments.

4 Piu. mossó. (♩ = 112)

(Harp.)
pp
Ped

rall.
* Ped *

A Soprano solo.

Who saith that song doth fail?... Or thinks to bound within a lit - tle plot of

Andante. (♩ = 80)

pp

Grecian ground The sole of mor - tal things that can a - vail? O - -

Ped *

rit. molto.

lym - pus was but heaven's gate; Not there the strong Lightbringer delgnd to

p

B Allegro moderato con anima. (♩ = 108 or 112)

wait; But

f Ped *

west - ward o'er the ro - - sy height His cloud-sprung cours - ers trample

Ped * Ped *

light; And ev - - er west - - - ward leans the

Ped * Ped *

god a - - beve the joy - - - ful.....

Ped Ped Ped *

C

steads;

Ped. *dim.* * *ff* Ped *

The light in his eyes is....

Ped. *meno f* *

pro-phetcy; on his lips the words are deeds; On

Ped * Ped Ped Ped Ped *

whirls the burn - ing Sing - or;....

Ped Ped *

Earth fol-lows where he speeds.

Ped. * *dim.*

D

pp dolce.

accel.

cres. Ped *

pp Ped *

cresc e stringendo.

Ped * Ped ^ * *ff* 3 3 Ped

8

Ped *

E Allegro. (♩ = 80.)

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes. A *dim.* (diminuendo) marking is present in the right hand.

Second system of piano introduction. The music continues with similar rhythmic patterns. A *pp* (pianissimo) marking is in the right hand, and a *cres. poco a poco.* (crescendo poco a poco) marking is in the left hand. The tempo marking *a tempo.* is written above the staff.

Vocal staves for Soprano, Alto, Tenor, and Bass. The section is marked **F** (Fortissimo) and **Chorus.** with a dynamic marking of *f*. Each staff shows a whole note chord, with the letter 'A' written below the note. The Soprano staff has a fermata over the note.

Piano accompaniment for the vocal section. The right hand features a triplet of eighth notes in the first two measures, followed by a more complex rhythmic pattern. The left hand provides a steady accompaniment with chords and single notes.

wake, a - wake, O Land, and les - ser for - tunes

wake, a - wake, O Land, and les - ser for - tunes

wake, a - wake, O Land, and les - ser for - tunes

wake, a - wake, O Land, and les - ser for - tunes

f Ped *

scorn! He comes who brings to thee e - ter - - nal

scorn! He comes who brings to thee e - - ter - - nal

scorn! He comes who brings to thee e - - ter - - nal

scorn! He comes who brings e - - ter - - nal

C

morn! Doubt not, O wait - ing

morn! Doubt not, O wait - ing

morn! Doubt not, O wait - ing. Land;

morn! Doubt not, O wait - ing

Land; for who hath power To bar the gold - - on

Land; for who hath power To bar the gold - -

for who hath power To bar the

Land; for who hath power To bar

journey of the sun, Or on times

- - en journey of the sun, Or on times

gold-en journey of the sun, Or on times

..... the journey of the sun, Or on times

di - al set back the des - - - tined hour?

di - al set back the des - - - tined hour?

di - al set back the des - - - tined hour?

di - al set back the des - - - tined hour?

Fed

First system of musical notation. It includes a piano part with a forte (*f*) dynamic and a violin part. The piano part features a complex rhythmic pattern with sixteenth notes and a fermata. The violin part consists of a simple melodic line with quarter notes.

Second system of musical notation. It includes a piano part with a *dim.* (diminuendo) dynamic and a violin part. The piano part continues with a similar rhythmic pattern, ending with a *pp* (pianissimo) dynamic. The violin part remains a simple melodic line.

Vocal score for the first line of lyrics. It features four staves (Soprano, Alto, Tenor, Bass) with the lyrics: "A - mid the dark - - - ness, by the". The dynamics are marked *pp* (pianissimo) for each voice part.

Vocal score for the second line of lyrics. It features four staves (Soprano, Alto, Tenor, Bass) with the lyrics: "A - mid the dark - - - ness, by the". The dynamics are marked *pp* (pianissimo) for each voice part.

east - ern strand, Bend down thine ear,
 east - ern strand, Bend down thine ear,
 east - ern strand, Bend down thine ear,
 east - ern strand, Bend down thine ear,

p marcato.

bend down, and heark - - - en with thy hand;
 bend down, and heark - - - en with thy hand;
 bend down, and heark - - - en with thy hand;
 bend down, and heark - - - en with thy hand;

cres.

He comes who brings to thee e - ter - nal morn! more ra - di - ant and
cres.
 He comes who brings to thee e - ter - nal morn! more ra - di - ant and
cres.
 He comes who brings to thee e - ter - nal morn! more ra - di - ant and
cres.
 He comes who brings to thee e - ter - nal morn! more ra - di - ant and

cres.

fair Than e'er thy morn-ings were, Or
mf *espressivo e dolce.*
fair Than ev - - er thy morn
mf *espressivo e dolce.*
fair Than ev - - er thy morn - -
fair Than ev - - er thy morn

8

a - - ny morn that ev - er
- - ings were, Or a - ny morn that ev - -
- - ings were, Or a - ny morn that ev - -
- - ings were,

broke from night Since the dear star
- - er broke from night Since the dear....
or broke from night Since the dear.....
Since the dear star.....

of dawn be - gan his earth - ly

star of dawn be - gan his earth - ly

star of dawn be - gan his

of dawn the star of

flight, dear star of dawn be - gan his

flight, dear star of dawn be - gan his

earthly flight, dear star of dawn be - gan his

dawn be - gan his earth - ly flight

K *p* *cres.* *p* *cres.* *p* *cres.* *cres.*

earth - - - ly flight!

earth - - ly flight!

earth - - - ly flight!

earth - - ly flight!

ff *Ped* *3* *3* *A* *Ped* *** *Ped* ***

First system of musical notation. It consists of five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. The piano part features a melodic line with a *dim.* (diminuendo) marking and a *Ped.* (pedal) marking, and a bass line with a **.* marking. The word *espress.* (espressivo) is written above the piano part.

Second system of musical notation. It consists of five staves: three vocal staves and two piano staves. The piano part features a melodic line with a *morendo* marking and a *pp* (pianissimo) dynamic marking, and a bass line with a *3* (triple) marking and a *3* (triple) marking. The word *a tempo.* is written above the piano part.

Third system of musical notation. It consists of five staves: three vocal staves and two piano staves. The vocal parts have the lyrics: "Look forth, O Land, thy moun-tain". The piano part features a melodic line with a *f* (forte) dynamic marking and a *marcato.* marking, and a bass line with a *f* (forte) dynamic marking.

N

p dim

sha - - dow drops,

the sha - dow drops,

the sha - dow drops,

the sha - dow

p *dim* *pp*

*

pp

pp

pp

drops,

pp

look, look forth, O Land, look

pp

look, look forth, O Land, look

pp

look, look forth, O Land, look

look forth, O Land, look

Red: cres.

*

Piu Allegro (♩ = 96)

Op

forth! On the
 forth! On the
 forth! On the
 forth! On the

f Ped *cresc.* * *p*

war - - der sum - mits hoar - - - y
cresc.
 war - - der sum - mits hoar - - - y
cresc.
 war - - der sum - mits hoar - - - y
cresc.
 war - - der sum - mits hoar - - - y

cresc.

Bursts, bursts the splen - - - dor
ff
 Bursts, bursts the splen - - - dor
ff
 Bursts, bursts the splen - - - dor
ff
 Bursts, bursts the splen - - - dor

ff

P

voic - ed sto - ry! Round the crags of
 voic - ed sto - ry! Round the crags of
 voic - ed sto - ry! Round the crags of
 voic - ed sto - ry! Round the crags of

The first system of music features four vocal staves and two piano staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "voic - ed sto - ry! Round the crags of". The piano part includes dynamic markings like '2' and '3' and a 'Ped' (pedal) marking.

watch - ing rolled The pur - - ple vales of heav'n
 watch - ing rolled The pur - - ple vales of
 watch - ing rolled The pur - - - ple vales of
 watch - ing rolled The pur - - - ple vales of

The second system of music features four vocal staves and two piano staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "watch - ing rolled The pur - - ple vales of heav'n". The piano part includes a 'Ped' (pedal) marking.

Q

.... un - - fold, And far - shin - ing ridg - es
 heav - en un - fold, And far - shin - ing ridg - es
 heav'n un - fold, And far - shin - ing ridg - es
 heav'n un - - fold, And far - shin - ing ridg - es

The third system of music features four vocal staves and two piano staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: ".... un - - fold, And far - shin - ing ridg - es". The piano part includes dynamic markings like '2' and '3'.

hang in air,— North - ward beam, and
 hang in air,— North - ward beam, and
 hang in air,— North - ward beam, and
 hang in air,----- North - ward beam, and

p to the south the prom - - ise bear;
p to the south the prom - ise bear;
p to the south the prom - - ise bear; Un-to
p to the south the prom - - ise bear;

p *f*

O'er the mis - ty Mid - land
 isle and head - land sing it,

fling it, a

From a hun - dred glori - ous peaks, a

From a hun - dred glori - ous peaks, a

hun - dred glori - ous peaks, the Ap - pa-la - chi-an

hun - dred glori - ous peaks, the Ap - pa-la - chi-an

hun - dred glori - ous peaks, the Ap - pa-la - chi-an

hun - dred glori - ous peaks, the Ap - pa-la - chi-an

cres.

gold! O'er the val - ley of the thous - and

gold! O'er the val - ley of the thous - and

gold! O'er the val - ley of the thous - and,

gold! O'er the val - ley of the thous - and,

ff 3

riv - - - ers,

riv - - - ers,

thou - - - sand riv - - -

thou - - - sand riv - - -

mf Cantabile.

O'er the sea - - hor - i - - zoned lakes,

O'er the sea - - hor - i - - zoned lakes,

ers, O'er the sea - hor - i - zoned lakes,

ers, O'er the sea -

mf 2 Cantabile.

Through heav - - - en's wide

Through heav - - - en's wide

Through heav - - - en's wide

- hor - i - - zoned lakes, Through heav'n's wide

gulf..... the marvellous fire quiv -

gulf the mar-vel-lous fire,..... quiv -

gulf the mar-vel-lous fire, the marvellous fire..... quiv -

gulf the mar - vel-lous fire.....

f Ped * Ped *

ers, Myr - i - ad - winged, and

ers, Myr - i - ad - winged, and

ers, Myr - i - ad - winged, and

quiv - ers, Myr - i - ad - winged, and

f Ped *

ev' ry dwin - dling

ev' - ry dwin - dling

ev' - ry dwin - dling

ev' - ry dwin - dling

Ped *dim* * Ped * Ped Ped

p *dim.* *pp*
 star.
p *dim.* *pp*
 star.
p *dim.* *pp*
 - dling star
p *dim.* *pp*
 star.
p *dim.* *pp*
 Ped. *rit. poco.* Ped Ped Ped *a tempo.* Ped
 o'er - - - takes;
 o'er - - - takes;
 o'er - - - takes;
 o'er - - - takes;
rit. poco. *a tempo.*
 Ped

V **ff** **Con Fuoco.**
 On where earth's last ranges list - - - en,
 On where earth's last ranges list - - - en,
 On where earth's last ranges list - - - en,
 On where earth's last ranges list - - - en,
ff **Con Fuoco.**
 3 ^ ^ ^

Thunder peaks that cloud the west;

Thunder peaks that cloud the west;

Thunder peaks that cloud the west;

Thunder peaks that cloud the west;

3 Ped

fff Thun - der peaks that cloud the

fff Thun - der peaks that cloud the

fff Thun - der peaks that cloud the

fff Thun - der peaks that cloud the

Ped

west; *sempre ff* With the flash-ing

west; *sempre ff* With the flash-ing

west; *sempre ff* With the flash-ing

west; *sempre ff* With the flash-ing

sig - - nal wa - ken;.....

sig - - nal wa - ken;.....

sig - - nal wa - ken;.....

sig - - nal wa - ken;.....

Poco meno Allegro.

Ped. * dim.

p Where lone Shas - ta, high up - lift - ed,

p Where lone Shas - ta, high up - lift - ed,

p Where lone Shas - ta, high up - lift - ed,

p Where lone Shas - ta, high up - lift - ed,

p Where lone Shas - ta, high up - lift - ed,

espress. e dolce.

O'er the snow - - y cen - tu - rles

O'er the snow - - y cen - tu - rles

O'er the snow - - y cen - tu - rles

..... up - lift - ed, O'er the snowy cen - tu - rles

espress. e dolce.

cen - - - - - tu - ries.... drift - - - -

tu - - - - - ries drift - - - -

tu - - - - - ries drift - - - -

tu - - - - - ries drift

dim. - ed, Hears, *pp* X **Meno Allegro.**

dim. - ed, Hears, *pp*

dim. - ed, Hears, *pp* and

dim. - ed, Hears, *pp* and

dim. *pp* **Meno Allegro.**

(♩ = 72)

is splen - dor shak-en From the

is splen - dor shak-en From the

thro'his lands is splen-dor, splen - dor shak-en From the

thro'his lands is splen-dor, splen - dor shak-en From the

espress.

morn - ings jew - el,

morn - ings jew - el

morn - ings jew - el

morn - ings jew - el

ff *espress.*

3 *Ped* *rit.* *e* *3* *dim. sempre.* *

jew - el in his crest!

in his crest!

in his crest!

in his crest!

pp *pp* *pp* *pp*

rit. e *3* *dim. sempre.* *pp rit.*

Ped * *Ped* *

.....

.....

.....

.....

Moderato (♩ = 92)

dolce.

3 *Ped* *

s
f
s
dim.
Ped. *

Soprano Solo. *espress. e sostenuta.*

O Land of Prom - - ise,

pp
cresc.
Ped Ped Ped

whom... all..... eyes Have strained through

Ped Ped Ped * Ped * Ped *

time to see, Since po - - ets, cradled in the

Ped * Ped * Ped * Ped * Ped *

skies, Flashed pro - phe - cy on thee!

f
* Ped * Ped *

ff ♩ *ad lib.*

cres.

Joy, joy, joy! thy des - - ti -

cres.

f

Ped. * Ped. * Ped *

rit.

Allegro come Primo. ($\text{♩} = 80.$)

ny hath found thee!

f

dim. poco a poco.

p *pp* *rall e morendo.* *ppp*

Z Chorus.

Four staves of musical notation, each containing a single whole note. The notes are positioned on the second line of each staff, indicating a G4 in the key of D major.

a tempo.

Piano introduction and accompaniment. The right hand features a melodic line with triplets. The left hand plays a rhythmic accompaniment. The instruction *cres. poco a poco.* is written above the left hand.

Vocal parts for four voices (Soprano, Alto, Tenor, Bass). Each voice part has the lyrics "Joy, Joy" written below the notes.

Piano accompaniment for the vocal phrase, featuring triplets in both hands. The dynamic marking *f* is present.

Vocal parts for four voices. The lyrics are "O Land of Prom-ise, joy! thy". The dynamic marking *ff* is present.

Piano accompaniment for the final phrase, featuring a melodic line in the right hand and a bass line in the left hand. The dynamic marking *ff* is present.

des - ti - ny hath found thee! Well may mount to
 des - ti - ny hath found thee! Well may mount to
 des - ti - ny hath found thee! Well may mount to
 des - ti - ny hath found thee! Well may mount to

AA
 mount de - clare thee; O - cean
 mount de - clare thee;
 mount de - clare thee; O - cean
 mount de - clare thee;

un - to o - cean sound thee, O - cean un - to
 O - cean un - to
 un - to o - cean sound thee, O - cean
 O - cean

marcato.

o - cean sound thee; To the
 o - cean sound thee; To the
 un - to o - cean sound thee; To the skies loud
 un - to o - cean sound thee; To the skies loud

skies loud hymns up - bear thee; Earth em -
 skies loud hymns up - bear thee: Earth em -
 hymns up - bear thee; Earth em -
 hymns up - bear thee; Earth em -

brace and heav - en bound thee;
 brace and heav - en bound thee;
 brace and heav - en bound thee;
 brace and heav - en bound thee;

rall poco.

God hath found thee!

rall poco.

God hath found thee!

rall poco.

God hath found thee!

God hath found thee!

rall poco.

ped dim. *

BB *Poco meno mosso.*

espress.

Thou, earth's dar - - ling! thou

p espress.

Thou, earth's dar - - ling!

p espress.

Thou, earth's dar - - ling!

Poco meno mosso.

p espress.

..... the year - - ing Of the last

thou, the year - - ing Of the last

thou, the year - - ing Of the last

p thou, the year - - ing Of the last

hope in her burn - ing, Who shalt
 hope in her burn - ing, Who shalt
 hope in her burn - ing, Who shalt
 hope in her burn - - ing, Who shalt seal

cres.
 seal her womb for - ev - - er - - more!
cres.
 seal her womb for - ev - - er - - more!
cres.
 seal her womb for - ev - - er - - more!
cres.
 her womb for - ev - er - more!.....

cres. *f.*

CC Poco piu Allegro (♩ = 88)

Child, whose ro - sy breath is
 Child, whose ro - sy breath is
 Child, whose ro - sy breath is
 Child, whose ro - sy breath is

blend - ing With the morn - - ings o'er thee

blend - - - ing

blend - - - ing With the morn - - - ings o'er thee

blend - - - ing

hend - - - ing, With the *p espress.*

With the *p espress.*

bend - - - ing, With the *p espress.*

With the morn - - -

p espress.

rall. morn - ings o'er thee bend - - -

rall. ing's o'er thee bend - - -

rall. morn - ings o'er thee bend - - -

ing's o'er thee bend - - -

rall. *dim.* *pp*

DD Piu Allegro, con anima (♩ : 104.)

ing.

ing.

ing. While the cho - - rus nev - er - end - -

ing While the cho - - rus nev - er - end - -

Piu Allegro, con anima

Ped

While the cho - - rus nev - er - end - -

While the cho - - rus nev - er - end - -

ing, nev - er - end - -

ing, nev - er - end - -

ing, Swells from shore to

ing, Swells from shore to

ing, Swells from shore to

ing, Swells from shore to

cres.

EE

shore, Tri - - umph,

shore, Tri - - umph,

shore, Tri - - umph,

shore, Tri - - umph,

tri - umph of the peo - - - ples,

tri - umph of the peo - - - ples,

tri - umph of the peo - - - ples,

tri - umph of the peo - - - ples,

An - - - them nev - er heard

An - - - them nev - er heard

An - - - them nev - er heard

An - - - them nev - er heard

----- be - fore, While the

----- be - fore, While the

----- be - fore, While the

----- be - fore, While the

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two sharps (F# and C#). They contain the lyrics "be - fore, While the" repeated across four lines. The fifth staff is the piano accompaniment, featuring a grand staff with treble and bass clefs, showing chords and melodic lines.

cho - - rus nev - - er - end - -

cho - - rus nev - - er - end - -

cho - - rus nev - er - end - - ing,

cho - - rus nev - er - end - - ing,

The second system of the musical score consists of five staves. The top four staves are vocal parts with the lyrics "cho - - rus nev - - er - end - -", "cho - - rus nev - - er - end - -", "cho - - rus nev - er - end - - ing,", and "cho - - rus nev - er - end - - ing," respectively. The fifth staff is the piano accompaniment, showing chords and melodic lines.

ing, Swells from shore to shore,

ing, Swells from shore to shore,

Swells from shore to shore,

Swells from shore to shore,

Ped * Ped *

The third system of the musical score consists of five staves. The top four staves are vocal parts with the lyrics "ing, Swells from shore to shore,", "ing, Swells from shore to shore,", "Swells from shore to shore,", and "Swells from shore to shore,". The fifth staff is the piano accompaniment, featuring a grand staff with treble and bass clefs, including triplets and pedal markings labeled "Ped" and "*" on the bass line.

fff
 Tri - - umph of the peo - -
fff
 Tri - - - - - umph of the
fff
 Tri - - - - - umph of the
fff
 Tri - - - - - umph of the

ples, An - - - - - them
 peo - - - - - ples, An - - - - - them
 peo - - - - - ples, An - - - - - them
 peo - - - - - ples, An - - - - - them

nev - - - - - er heard
 nev - - - - - er heard
 nev - - - - - er heard
 nev - - - - - er heard

be - fore.

be - - - fore.

be - - - fore.

be - - - fore.

Ped * Ped Ped

Detailed description: This system contains the first four staves of music. The top four staves are vocal parts, each with the lyrics "be - fore." written below them. The fifth staff is the piano accompaniment, starting with a "Ped" (pedal) marking, followed by an asterisk "*" and another "Ped" marking. The piano part features a complex texture with many notes and rests.

Ped

Detailed description: This system contains the next four staves of music. The top four staves are vocal parts. The fifth staff is the piano accompaniment, which includes a "Ped" marking and a downward-pointing arrow with an asterisk "*" below it. The piano part continues with a dense texture of notes and rests.

sf

Detailed description: This system contains the final two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The piano part features a dynamic marking "sf" (sforzando) and a crescendo hairpin. The system concludes with a double bar line.

Attaca il Solo.

II.

SOPRANO SOLO.

Poco Adagio. (♩: 104)

First system of musical notation for the piano accompaniment of the first section. It consists of two staves (treble and bass clef). The tempo is marked 'Poco Adagio' with a quarter note equal to 104 beats per minute. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *pp* (pianissimo) and *dolce* (dolce). Pedal markings are present, along with a fermata over a measure in the right hand.

Second system of musical notation for the piano accompaniment of the first section. It continues the melodic and harmonic lines from the first system. Dynamics include *pp* and *dolce*. Pedal markings and asterisks are used throughout the system.

Andantino. (♩: 56)

First system of musical notation for the piano accompaniment of the second section. The tempo is marked 'Andantino' with a quarter note equal to 56 beats per minute. The music is characterized by a slower, more lyrical feel. The dynamic is marked *cantando* (cantando).

Second system of musical notation for the piano accompaniment of the second section. The melodic line in the right hand is more prominent. The dynamic is marked *p* (piano).

Third system of musical notation for the piano accompaniment of the second section. The music becomes more expressive. Dynamics include *pp* and *espress.* (espressivo).

Fourth system of musical notation for the piano accompaniment of the second section. The music concludes with a soft, fading quality. Dynamics include *mf* (mezzo-forte) and *dim* (diminuendo).

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including dynamics like *dim.* and *p*.

Piano accompaniment for the second system, including a fermata and the instruction *rall e dim*.

Soprano solo. (♩. = 50)

Soprano vocal line and piano accompaniment for the first vocal system, with lyrics "O fair... Land, ... do thine eyes dream par - - a -".

Soprano vocal line and piano accompaniment for the second vocal system, with lyrics "dise? ... Or mor - - tal fields are these, ...".

Soprano vocal line and piano accompaniment for the third vocal system, with lyrics "... or fall - - - on skies?".

Poco animato.

sosten.

Dost thou not hear him sing - - ing in the gold..... The lof-ty

p

prae - - an thy long years un - fold,..... The

Ped *

Poco stringendo. *cresc.* *f*

god of Light, who sings..... thy peo - ple's praise,....

p

.... Though yet a while de - lays..... the

dim.

cresc. *2* *2*

hour full - orb'd,..... and his un - cloud - - - ed

Ped * *cresc.* *Ped* *

blaze?

f Ped *espress.*

decresc. *dolce.*

p *

B Tempo *mo*

of ho - - - ly

rall. e dim. *pp* *p*

hymns and fa - mous deeds....He casts be -

Ped Ped *

fore the death - - - less seeds; He woos thy

dust with ro - sy rain; Of....

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics 'dust with ro - sy rain;' are written below the notes, followed by 'Of....' at the end of the phrase. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand at the end of the system.

thy sweet months he is so fain; O love - li - er

The second system continues the vocal line and piano accompaniment. The lyrics 'thy sweet months he is so fain; O love - li - er' are present. The piano accompaniment includes a piano dynamic marking 'p' and several 'Ped' (pedal) markings. There are also asterisks (*) placed above some notes in the piano part.

than the po - - - ets told,

The third system shows the vocal line and piano accompaniment. The lyrics 'than the po - - - ets told,' are written. The piano accompaniment features a 'cantandb.' (crescendo) marking and several 'Ped' markings. Asterisks (*) are used above notes in the piano part.

Un - wreaths his brow to light thy dy - ing

The fourth system continues the vocal line and piano accompaniment. The lyrics 'Un - wreaths his brow to light thy dy - ing' are present. The piano accompaniment includes a 'rall.' (rallentando) marking and several 'Ped' markings. Asterisks (*) are used above notes in the piano part.

a tempo. mould!

The fifth system shows the vocal line and piano accompaniment. The lyrics 'a tempo. mould!' are written. The piano accompaniment includes a 'C' (Crescendo) marking.

ton

The sixth system shows the vocal line and piano accompaniment. The lyrics 'ton' are written. The piano accompaniment includes a 'pp' (pianissimo) dynamic marking.

Quasi Allegretto e grazioso. (♩.: 69. or 72.)

pp

Ped *

And from their morn - ing bow - -
sempre legato.

Ped * Ped

er, and from their sun - ny lair,..... Scatters the

* Ped Ped Ped *

dim. *rall.*
bloom that sings Of heav - - - - - on - ly pas - tures

p *rall.*

a tempo.
fair, And o'er thy bo - som flings, and

Ped

o'er thy bo - som flings The fra - - - grance

Ped *

of his own im - mor - - - tal air Nor

Ped * Ped * Ped Ped

flowers a - lone are his, but ev' - ry fruit that

Ped Ped Ped Ped Ped *

takes the breath. of

Ped Ped * f

heav - - - en fed from a dark - - - ened

dim. rall. p dim. pp *

p root; *mf* Joy *cres.* to

pp *rall.* *cres.*

thy vir - gin soll that

ff *ad lib.* *p 2 rit.* 2
spring shall thrill and

ff

D (♩. = 69)

Andantino **Imo** (♩. = 56)

shoot!

f *dim.* *pespress.*

o'er thy bo - som flings..... The fra - - - grance

Ped *

of his own im - mor - - - tal air..... Nor

Red * Ped * Ped Ped

flowers a - lone are his,..... but ev' - ry fruit that

Ped Ped Ped Ped Ped *

takes..... the breath..... of

Ped Ped *

heav - - - en fed from a dark - - - ened

dim *rall.*
p *dim.* *pp*
Ped *

p root; *mf* Joy *cres.* to

pp rall. *cres.*

thy vir - gin soll that

ff *ad lib.* *p 2 rit.* 2 spring shall thrill and

ff

D (♩. = 69)

Andantino **Imo** (♩. = 56)

shoot!

f *dim.* *pespress.*

espress.

f Animato.
Ped.

dim. e rall.

A tempo Imo cantabile.

mf

dim.

pp

espress.

Thy won - - - drous spring,..... like....

Ped

Love, its com - - ing sweet,..... With mo - tions of au -

Ped * Ped *

ro - ral winds that fleet

dim. *pp*

sosten.

sha - - - - - dow..... and mu - - - - - sic, o'er the

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a long note for 'sha' followed by a dotted line, then 'dow' and another dotted line, followed by 'and mu' and a dotted line, and finally 'sic, o'er the'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The word 'sosten.' is written above the vocal line.

new..... green wheat;

The second system continues the vocal line with 'new' followed by a dotted line, 'green wheat;' followed by a dotted line, and another dotted line. The piano accompaniment continues with similar patterns. The word 'Ped' (pedal) is written below the piano part, and 'cresc.' (crescendo) is written above it. There are asterisks (*) marking specific points in the piano accompaniment.

dolce.
Thy.....

The third system shows the vocal line with 'Thy' followed by a dotted line. The piano accompaniment features a 'rall.' (rallentando) section. The word 'dolce.' is written above the vocal line, and 'a tempo.' is written above the piano part. The piano part includes 'pp' (pianissimo) and 'c' (crescendo) markings.

sum - mer lights the land,..... thy sum - mer lights the

The fourth system continues the vocal line with 'sum - mer lights the land,' followed by a dotted line, and 'thy sum - mer lights the'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

land, thy au - - - tumn loads the

dim.

p sea; And still a

E cres.

mp rit. poco. a tempo.

love - - - her year re - turns to thee; 0

Ped * Ped * Ped *

gen - er - ous fer - til - - i - ty, Like Love, Animato.

f Animato.

Animato.

mf cres.

Ped * Ped * Ped *

..... like Love to all men

ad lib.
dim.

f

Ped

free! to all men

dim. *e. rit.* *pp* *cresc.*

pp

free, like Love!

e accel. poco a poco. *ff sostenuto.*

cresc. e accel. poco a poco. *f cresc.*

Ped

.....

ff *rall.*

Ped

The first system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The piano part begins with a series of sixteenth-note chords, followed by a melodic line in the right hand. A dynamic marking of *dim.* is placed above the piano part. An asterisk (*) is located below the piano part.

Tranquillo. (♩. = 69)

Pod sempre.

The second system shows the piano accompaniment. The right hand features a melodic line with a long slur over several measures. The left hand plays a rhythmic accompaniment with triplets. A dynamic marking of *pp* is present. The system concludes with a fermata over the final note.

The third system continues the piano accompaniment. The right hand has a melodic line with a slur. The left hand maintains the rhythmic accompaniment. A dynamic marking of *morendo.* is placed below the piano part, and *ppp* is placed below the right hand. The system ends with a fermata.

The fourth system shows the piano accompaniment. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Dynamic markings of *sf* and *p* are present. An asterisk (*) is located below the piano part. The system concludes with a fermata and the instruction *Attaca il Coro*.

Attaca il Coro

III

Maestoso e solenne. (♩ = 72)

A system of five musical staves. The top four staves are in treble clef, and the bottom staff is in bass clef. All staves contain whole notes, representing a sustained harmonic texture.

Maestoso e solenne.

The piano introduction system, consisting of a grand staff (treble and bass clefs). It begins with a forte (*f*) dynamic and moves to piano-piano (*pp*). The bass line features a prominent pedal point marked "Ped." and an asterisk "*" indicating a specific harmonic or rhythmic feature.

A second system of five musical staves, identical in notation to the first system, consisting of four treble clef staves and one bass clef staff, all containing whole notes.

A second piano introduction system, consisting of a grand staff. It features a fortissimo (*ff*) dynamic followed by a piano-piano (*pp*) dynamic. Like the first system, it includes a "Ped." marking and an asterisk "*" in the bass line.

A third system of five musical staves, identical in notation to the previous systems, consisting of four treble clef staves and one bass clef staff, all containing whole notes.

The final piano introduction system, consisting of a grand staff. It begins with a piano-piano (*pp*) dynamic and concludes with a fortissimo (*ff*) dynamic, showing a range of emotional intensity.

Chorus.

mf sustained and with feeling.

0 Land be - -

0 Land be - -

0 Land be - -

0 Land be - -

p *mf*

loved; My coun - - - try, my

loved, My coun - - - try, my

loved, My coun - - - try, my

loved, My coun - - - try, my

coun - - - try, dear, my own!

coun - - - try, dear, my own!

coun - - - try, dear, my own!

coun - - - try, dear, my own!

O hum - - - - - bly

O hum - - - - - bly

O hum - - - - - bly

O hum - - - - - bly

dim.

bow..... thee down, Bless - - - - - ed,

bow..... thee down, Bless-ed,.....

bow..... thee down, Bless-ed,.....

bow..... thee down, Bless-ed,.....

pp

A *mf cantabile.*

bless - - - - - ed o'er all

bless - ed, bleas - - - - - ed o'er.....

bless - ed o'er all

bless - ed o'er all

mf cantabile.

pp

thou art; Earth's....
 all thou art;
 thou art;
 thou art;
 plen - - - ty in thy
 Earth's plen - ty in thy
 Earth's plen - - - ty in thy
 Earth's plen - ty in thy
 crown, God's
 crown, God's peace,
 crown, God's peace,
 crown, God's peace,
 crown, God's peace,

f *dim.*
f *dim.*
f *dim.*
f *dim.*
p *pp*
p *pp*
p *pp*
p *pp*

..... peace with - in thy
 with - in thy
 God's peace.
 God's peace.
 God's peace.

f heart, *dim.*
 heart, God's
 with - in thy heart, *dim.*
 with - in thy heart, God's
 with - in thy heart, *dim.*
 with - in thy heart, God's

f *sf* *dim.*
 Ped Ped * Ped

peace with - - in thy heart!
 peace with - - in thy heart!
 peace with - - in thy heart!
 thy heart!

p *pp*
 * Ped.

B

A - gain, O
 A - gain, O
 A - gain, O
 A - gain, O

might - y hymn, be - gin, The
 might - y hymn, be - gin, The
 might - y hymn, be - gin, The
 might - y hymn, be - gin, The

ff Ped *

New World's morn - - - ing song!
 New World's morn - - - ing
 New World's morn - - - ing - - - ing
 New World's morn - - ing song!

fff Ped *

Let be the suf - fer - ing
 song! Let be the suf - fer - ing
 song! Let be the suf - fer - ing
 Let be the suf - fer - ing

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "Let be the suf - fer - ing" on the first line, "song! Let be the suf - fer - ing" on the second line, "song! Let be the suf - fer - ing" on the third line, and "Let be the suf - fer - ing" on the fourth line. The piano accompaniment includes triplets and a *dim.* marking.

and the sin;
 and the sin;
 and the sin;
 and the sin;

The second system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The lyrics are: "and the sin;" on the first line, "and the sin;" on the second line, "and the sin;" on the third line, and "and the sin;" on the fourth line. The piano accompaniment includes triplets and dynamic markings: *dim.*, *p dim. e rall.*, and *p*.

a tempo. *mf* Thy years to
a tempo. *mf* Thy
a tempo. *mf* Thy
 Thy years to Love be - -
a tempo. Thy

The third system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The lyrics are: "Thy years to" on the first line, "Thy" on the second line, "Thy" on the third line, "Thy years to Love be - -" on the fourth line, and "Thy" on the fifth line. The piano accompaniment includes triplets and dynamic markings: *a tempo.*, *mf*, and *p*.

Love be - long, thy years to
 years, thy years to
 long, thy years to
 years. thy years to

This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).

Love, be - - long!
 Love, to Love be - - long!
 Love, to Love be - - long!
 Love be long!

This system contains the next four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). A *Red.* (ritardando) marking is present at the end of the system.

This system contains the final four staves of music. The top three staves are vocal lines, mostly containing rests. The bottom staff is piano accompaniment. Dynamics include *ff* (fortissimo) and *Red.* (ritardando). A star symbol (*) is located at the bottom center of the page.

C Allegro. (♩=92)

f
O Land of

f
O Land of

Allegro.

f
Ped

r.h.

Peace, on whom re - cline ten

Peace, on whom re - cline ten

f
Ped.

thou - - - sand hopes un - - born;

thou - - sand hopes un - - born;

thou - - sand hopes un - - born;

f
ten thou - - - sand

f
Ped

O Land of Peace, on
 O Land of Peace, on
 O Land of Peace, on
 hopes on thee, O

whom recline ten thousand
 whom recline ten thousand
 whom recline ten thousand
 Land, recline ten thousand

hopes unborn, O
 hopes unborn, O
 hopes unborn, O
 hopes unborn, O

Land be - loved, My coun - - - try

Land be - - loved, My coun - - - try

Land be - - loved, My coun - - - try

Land be - - loved, My coun - - - try

dear, My coun - - try dear, my

dear, My coun - - try dear, my

dear, My

- - - try dear, My

own!

own!

own! *espressivo.* O Beau - - ti -

own!

dim. *mf* *marcato il melodia.*

mf espress.

O Beau - - ti - ful,

ful, *mf espress.* stand forth,

O Beau - - ti - ful,

ff Beau - - ti - ful, stand forth,
ff stand forth, nor
ff stand forth, nor

dim. nor sword nor * lance,
dim. sword nor lance,
dim. nor sword nor lance,
dim. sword nor lance,
dim.

Ped *

3

* Open vowel sound as in father.

p rit.
 My coun - - - try... dear, my

rit.
 My coun - -

rit.
 My coun - -

p rit.
 My coun - - - try

rit. *a tempo.*
 own,

rit. *pp a tempo.*
 - - - try dear, my

rit. *pp a tempo.*
 - - - try dear, my

rit. *a tempo. pp*
 dear, Si - lent

rit. *mp a tempo.*
Cantabile.

cresc.
 Si - - - lent wild - er. of the

cresc.
 Beau - ti - ful,

cresc.
 wild - - - er of the

cresc.
 wild - - - er of the

cresc.

fates! stand forth! nor sword, nor
 stand forth! nor sword, nor
 fates!..... stand forth! nor sword, nor
 fates! stand forth! nor sword, nor

lance, My coun -
 lance, 0 Land of
 lance, 0 Land of
 lance, 0 Land of

try. my..... coun - try dear, my own!
 Peace, my..... coun - try dear, my own!
 Peace, my..... coun - try dear, my own!
 Peace, my..... coun - try dear, my own!

cresc.
O Beau - ti - ful, stand forth, nor

cresc.
O Beau - ti - ful, stand forth, nor

cresc.
O Beau - ti - ful, stand forth, nor

a tempo. cresc.
O Beau - ti - ful, stand

a tempo.
trem. cresc.

ff
sword,..... nor lance, Si - lent wield - - -

ff
sword,..... nor lance, Si - lent wield - - -

ff
sword,..... nor lance, O Si - lent wield - - -

ff
forth,..... O

ff *acc.*
er of the fates!

acc.
er of the fates!

acc.
er of the fates!

acc.
Si - lent wield - - er of the fates!

acc.
Ped

F Allegro molto e con fuoco. (♩ = 126)

War - tam - er, strik - ing with thy

War - tam - er, strik - ing with thy

War - tam - er, strik - ing with thy

War - tam - er, strik - ing with thy

Allegro molto e con fuoco.

glance The thun - der from im - -

glance The thun - der from im - -

glance The thun - der from im - -

glance The thun - der from im - -

pe - - rial, im - pe - - - - rial

pe - - rial, im - pe - - - - rial

pe - - rial, im - pe - - - - rial

pe - - rial states!

ff sempre.

states!

War - tam - er

states!

War - tam - er

states!

ff

War - - tam - er, with thy glance,

ff sempre.

striking the thun - der,

striking the thun - der,

ff sempre.

War - - tam - er, striking the

War - - tam - er, striking the

striking the thun - - der from im -

striking the thun - - der from im -

thun - - - - - der from im -

thun - - - - - der from im -

3

3

3

C

pe - rial states!

pe - rial states!

pe - rial states! No Ja - - nus - sta - bles

pe - rial states! No Ja - - nus - sta - bles

nor hoof of Mars's.....

on thy soil, nor hoof of Mars's.....

on thy soil, nor hoof of Mars's.....

cres. No ru - in smokes; no

steeds; *cres.* No ru - in smokes; no

steeds; *cres.* No ru - in smokes; no

steeds; *cres.* No ru - in smokes; no

war - bolt strikes; no scar of -

war - bolt strikes; no scar of

war - bolt strikes; no scar of bat - tle

war - bolt strikes; no scar of bat -

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics. The lyrics are: "war - bolt strikes; no scar of -", "war - bolt strikes; no scar of", "war - bolt strikes; no scar of bat - tle", and "war - bolt strikes; no scar of bat -". The fifth staff is the piano accompaniment, featuring a treble and bass clef. It includes dynamic markings like *pp* and *ppp*, and a "Ped" (pedal) instruction. There are also triplet markings (3) over some notes.

bat - tle bleeds;

bat - tle bleeds;

bleeds,..... War - tam - er, with thy

- tle bleeds,.... War - tam - er, with thy

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics: "bat - tle bleeds;", "bat - tle bleeds;", "bleeds,..... War - tam - er, with thy", and "- tle bleeds,.... War - tam - er, with thy". The fifth staff is the piano accompaniment, featuring a treble and bass clef. It includes dynamic markings like *v* and *3* (triplet) markings.

War - tam - er, strik - ing the thun - der,

War - tam - er, strik - ing the thun - der,

glance, War - tam - er, strik - ing the

glance, War - tam - er, strik - ing the

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics: "War - tam - er, strik - ing the thun - der,", "War - tam - er, strik - ing the thun - der,", "glance, War - tam - er, strik - ing the", and "glance, War - tam - er, strik - ing the". The fifth staff is the piano accompaniment, featuring a treble and bass clef. It includes dynamic markings like *v* and *3* (triplet) markings.

cresc.
 strik - - ing the thun - - der from im -
cresc.
 strik - - ing the thun - - der from im - -
cresc.
 thun - - - - - der from im - - - -
cresc.
 thun - - - - - der from im -

fff pe - rial states! So
fff pe - rial states! So
fff pe - rial states!
 8 pe - rial states! *Meno Allegro.*

hard, sur - - pass - - ing War, so
 hard, sur - - pass - ing War, so
 So hard, sur - - pass - - ing War, so
 So hard, sur - - pass - -

dim. hard, sur - pass - - ing War, doth

dim. hard, sur - pass - - ing War, doth

dim. hard, sur pass - - - - ing War, doth

dim. - - - - ing War, doth

dim. *rall.*

pp Tempo *Imo* Maestoso. (♩ = 72)

pp Peace as - sail, So far, ex -

pp Peace as - sail, So far, ex -

pp Peace as - sail, So far, ex -

pp Peace as - sail, So far, ex -

pp Tempo *Imo* Maestoso.

ceed - ing hate, doth Love, Love.

ceed - ing hate, doth Love, Love

ceed - ing hate, doth Love, Love

ceed - ing hate, doth Love, Love

mf *p*

dim. *pp*
 a - - - - - vail;
dim. *pp*
 a - - - - - vail;
dim. *pp*
 a - - - - - vail;
dim. *pp*
 a - - - - - vail;

pp *Ped*
 O Har - bor
pp
 O Har - bor
pp
 O Har - bor
pp
 O Har - bor

f *Ped*
 of the sea - - - tossed fates,
f
 of the sea - - - tossed fates,
f
 of the sea - - - tossed fates,
f
 of the sea - - - tossed fates,

cres *f* *pp*
 * *Ped* *

pp
The last great.....

pp
The last great.....

pp
The last great.....

mp
The last great.....

..... mor - - - tal bound;

..... mor - - - tal bound;

..... mor - - - tal bound;

..... mor - - - tal bound;

ff Moth - - - er, *mp* Moth - - - er, whose *f*

ff Moth - - - er, *pp* Moth - - - er, whose *f*

ff Moth - - - er, *pp* Moth - - - er, whose *f*

ff Moth - - - er, *pp* Moth - - - er, whose *f*

with feeling.

heart di - vine - - - ly holds

with feeling.

heart di - vine - - - ly holds

with feeling.

heart di - vine - - - ly holds

with feeling.

heart di - vine - - - ly holds

.... Earth's poor with - in her

.... Earth's poor with - in her

.... Earth's poor with - in her

.... Earth's poor with - in her

breast; *dim.* World - - shel

breast; *dim.* World - - shel

breast; *dim.* World - - shel

breast; *dim.* World - - shel

dim.

p

trer, in whose o - - - pen

trer, in whose o - - - pen

trer, in whose o - - - pen

trer, in whose o - - - pen

pp folds. the wan - - - d'ring

pp folds. the wan

pp folds. the wan - - - d'ring

pp folds. the wan

ra - - - ces rest, the wan - - - d'ring

der - ing ra - - - ces rest,

ra - - - ces rest, the

. d'ring ra - - -

dim.
ra - - - ees rest,

dim.
wan - - dring ra - - - ees rest,

dim.
wan - - dring ra - - - ees rest,

dim.
- - - ees rest,

K *pp* *cresc.*
Moth - er, Whose heart di - vine - ly holds

pp *cresc.*
Moth - er, Whose heart di - vine - ly holds

pp *cresc.*
Moth - er, Whose heart di - vine - ly holds

pp *cresc.*
Moth - er, Whose heart di - vine - ly holds

pp *cresc.*

Earth's poor with - in her breast,.....

Earth's poor with - - in her breast,.....

Earth's poor with - in her breast,

Earth's poor with - in her breast,

f *ped* *s* *s* *** *s* *s* *p* *s*

World-shel-ter-er, in whose o- - - -

World-shel-ter-er, in whose o- - - -

World-shel-ter-er, in whose o- - - -

World-shel-ter-er, in whose o- - - - pen

pen folds the wan-dring ra-ces rest,

pen folds the ra-ces rest,

pen folds the wan - - - - d'ring

folds the wan - - - - d'ring

wan - - - - d'ring

wan - d'ring

- d'ring ra-ces rest,

wan - - d'ring

Ped

ra - - ees
 ra - - ees *ritard molto.* *dim.* *ppp*
 ra - - ees rest! *ritard molto.* *ppp*
 ra - - ees *ritard molto.* *ppp*
 Ped * > > *ppp*

a tempo. *ppp*
 rest!
ppp a tempo.
 rest!
ppp a tempo.
 rest!
ppp a tempo.
 rest!
ppp a tempo.

Allegro moderato. (♩ : 112)
Allegro moderato.
poco a poco cresc.

stringendo.

cresc. Ped *

f

Ped.

vance, the

vance, the

* vance, the

vance, the

Ped

cresc. Δ

Ped

cresc. hour su - preme ar - rives, *ff*

cresc. hour su - preme ar - rives, *ff*

cresc. hour su - preme ar - rives, *ff*

cresc. hour su - preme ar - rives, *ff*

ff Ped

.....

.....

.....

.....

ritard.

M Allegro come $Im\dot{o}$ ($\text{♩} = 80.$)

f *cresc.*

the hour su - preme ar -

f ad - vance, the hour su - preme ar -

f *cresc.*

ad - vance, the

M Allegro come $Im\dot{o}$

f *cresc. sempre.*

f cresc

the hour su - preme - ar - rives, O'er
 rives, the hour ar - - rives. O'er
 rives, the hour ar - - rives, O'er
 hour su - - preme ar - - rives, O'er

Ped *

O - - cean's edge the cha - riot drives,
 O - - cean's edge the cha - riot drives,
 O - - cean's edge the cha - riot drives,
 O - - cean's edge the cha - riot drives,

N

O'er O - - cean's edge the
 O'er O - - cean's edge the
 O'er O - - cean's edge the
 O'er O - - cean's edge the

char - - - lot drives; The past is

char - - - lot drives; The past is

char - - - lot drives; The past is

char - - - lot drives; The past is

done,..... the past is.... done, thy orb

done,..... the past is.... done, thy orb

done,..... the past is.... done, thy orb

done,..... the past is.... done, thy orb

.... be-gun; On the fore - head of the

.... be-gun; On the fore - head of the

orb be-gun; Up - on the fore - head of the world.....

orb be-gun; Up - on the fore - head of the world.....

world to blaze,.... Light - - - ing all..... times to
 world to blaze, Light - - - ing all..... times to
 to blaze, Light - - - ing all times
 to blaze,.... Light - - - ing all times

be with thine own..... gold - - - en
 be with thine own..... gold - - - en
 with..... thine own..... gold - - - en
 with thine own..... gold - - - en

rall.poco *dim.*
rall.poco
rall.poco *dim.*
rall.poco *dim.*

days, The past..... is
 days, The past..... is
 days,
 days, Poco meno mosso.

mf *espressivo.*
mf *espressivo.*
mf *espressivo.*

P *Poco meno mosso.*

Ped

*

done, thy

done, the past is

mf espress.

The past is

mf The past *mf*

Ped * Ped *

..... orb be - gun,

done, thy orb be - gun,

done, thy orb be - gun,

..... is done, thy

the past is done, thy orb be -

the past is done, thy orb be -

the past is done, thy orb be -

orb be -

f

Q *cresc.*
 gun; Up - on the fore -
cresc.
 gun; Up - on the fore -
cresc.
 gun; Up - on the fore -
cresc.
 gun; Up - on the fore -
cresc.

head, fore head of the world to
 head, fore head of the world to
 head, fore head of the world to
 head of the world to

ff sempre.
 blaze, Light - ing all
ff sempre.
 blaze, Light - ing all
ff sempre.
 blaze, Light - ing all
ff sempre.
 blaze, Light - ing all
ff sempre. *pesante.*

Ped * Ped 6 * Ped *

times with thine own gold - en

times with thine own gold - en

times with thine own gold - en

times with thine own gold - en

Ped * Ped *

days, light - - - ing all

days; light - - - ing all

days, light - - - ing all

days, all

Ped *

times to be with

times to be with

times to be with

times to be with

times to be with

dim. p

dim. p

dim. p

dim. p

dim. p

R
cresc. thine own gold
cresc. thine own gold
cresc. thine own gold
cresc. thine own gold
cresc. thine own gold
cresc. thine own gold
 Ped *

dim. *rall.*
 en days thine own
dim. *rall.*
 en days gold
dim. *rall.*
 en days gold
dim. *rall.*
 en days gold

pp **Piu Allegro, con anima. (♩ = 104)**
 gold - - - en days.
pp en days
pp - en days While the cho - - rus
pp - en days While the cho - - rus
Piu Allegro, con anima.
 Ped *

While the cho - - rus
While the cho - - rus
nev - - er - end - - ing, nev - -
nev - - er - end - - ing, nev - -
nev - - er - end - - ing, Swells from
nev - - er - end - - ing, Swells from
- - er - - end - - ing,
- - er - - end - - ing,
shore to shore,
shore to shore,
Swells from shore
Swells from shore
3 3 3 3

Swells from shore to

Swells from shore to shore, to

This system contains the first two vocal staves and the piano accompaniment. The vocal lines feature a melodic line with a long note and a dotted line, and a lower line with a similar pattern. The piano accompaniment includes a treble clef staff with triplets and a bass clef staff with chords and single notes.

shore *ff sempre.* Tri - - umph,

to shore *ff sempre.* Tri - - umph,

to shore *ff sempre.* Tri - - umph,

shore *ff* Tri - - umph,

ff *ff sempre.*

This system continues the vocal and piano parts. It features dynamic markings such as *ff* and *ff sempre.* The vocal lines have lyrics like 'shore', 'to shore', and 'Tri - - umph,'. The piano accompaniment consists of chords and rhythmic patterns in both staves.

tri - umph of the peo - - - - - ples,

tri - umph of the peo - - - - - ples,

tri - umph of the peo - - - - - ples,

tri - umph of the peo - - - - - ples,

This system shows the final vocal lines and piano accompaniment. The vocal lines are repeated with the lyrics 'tri - umph of the peo - - - - - ples,'. The piano accompaniment features a consistent rhythmic accompaniment with chords in both staves.

94

an - - - - - them nev - er heard

an - - - - - them nev - er heard

an - - - - - them nev - er heard

an - - - - - them nev - er heard

..... be - - fore, While the

..... be - - fore, While the

..... be - - fore, While the

..... be - - fore, While the

eho - - rus nev - - er - end - - ing,

eho - - rus nev - - er - end - - ing,

eho - - rus nev - - er - end - - ing,

eho - - rus nev - - er - end - - ing,

U

ing, Swells from shore to shore,.....

ing, Swells from shore to shore,.....

Swells from shore to shore,.....

Swells from shore to shore,.....

Ped * Ped *

ff sempre.

Tri - - umph of the peo - - -

ff sempre.

Tri - - umph of the

Tri - - umph of the

ff sempre.

Tri - - umph of the

ff sempre.

ples, an - - - them

peo - - ples, an - - - them

peo - - ples, an - - - them

peo - - ples, an - - - them

V

nev - - - er heard

nev - - - er heard

nev - - - er heard

nev - - - er heard

be - - fore,

be - - fore,

be - - fore,

be - - fore,

an - - - them nev - - - er nev - - - er

an - - - them nev - - - er

an - - - them nev - - - er

an - - - them nev - - - er

Ped * Ped * Ped *

heard

heard

heard

heard

Ped * Ped *

be - - - fore!

be - - - fore!

be - - - fore!

be - - - fore!

Ped * Ped

poco rit.

pesante.

Ped *