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THE SINGERS

(IN MEMORIAM—ARTHUR SULLIVAN)

FOUR-PART SONG

THE WORDS WRITTEN BY LONGFELLOW

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

dolce.
p

SOPRANO.
God sent his sing-ers up-on earth . . With songs of sad-ness and of

dolce.
p

ALTO.
God sent his sing-ers up-on earth . . With songs of sad-ness and of

dolce.
p

TENOR.
God sent his sing-ers up-on earth . . With songs of sad-ness and of

dolce.
p

BASS.
God sent his sing-ers up-on earth . . With songs of sad-ness and of

p dolce.

♩ = 69.

mf *p* *p* *p*

mirth, . . That they might touch the hearts . . of men, And

mf *p* *p* *p*

mirth, . . That they might touch the hearts . . of men, And

mf *p* *p* *p*

mirth, . . That they might touch . . the hearts . . of men, . . And

mf *p* *p* *p*

mirth, . . That they might touch . . the hearts . . of

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(1)

Animato.

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

bring them back to heaven, to heaven a - gain. The

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

men, And bring them back to heaven a - gain. The

Animato. ♩ = 80.

. . . with soul of fire, . . . Held . . in his hand . .

first, a youth, with soul of fire, Held . . in his hand . .

. . . with soul of fire, . . . Held . . in his hand . .

first, a youth, with soul of fire, Held . . in his hand . .

. . . a gold - en lyre; . . . Through groves he wan - dered, and by

. . . a gold - en lyre; . . . Through groves . . . he wan - dered, and by

. . . a gold - en lyre; . . . Through groves he wan - dered, and by

. . . a gold - en lyre, a gold - en lyre; Through groves he wan - dered, and by

streams, Playing the mu - sic of . . . our dreams, play - ing the mu - sic of our dreams. The

streams, Playing the mu - sic of our dreams, play - ing the mu - sic of our dreams. The

streams, Playing the mu - sic of our dreams, play - ing the mu - sic of our dreams. The

streams, Playing the mu - sic of our dreams, play - ing the mu - sic of our dreams. The

Più animato, marcato.

sec-ond, with a beard-ed face, Stood sing - ing in the market-place, And

sec-ond, with a beard-ed face, Stood sing - ing in the market-place, And

sec-ond, with a beard-ed face, Stood sing - ing in the market-place, And

sec-ond, with a beard-ed face, Stood sing - ing in the market-place, And

Più animato, marcato. $\text{♩} = 88.$

stirred with ac - cents deep and loud The hearts, the hearts . . of . .

stirred with ac - cents deep and loud The hearts, . . the hearts . . of

stirred with ac - cents deep and loud The hearts, . . the hearts of all, of . .

stirred with ac - cents deep and loud The hearts, the hearts . . of

p

cres. poco stringendo. mf

all the list - 'ning crowd, of all the list - - 'ning crowd. . .

cres. poco stringendo. mf

all the list - 'ning crowd, of all the list - - 'ning crowd. . .

cres. poco stringendo. mf

all the list - 'ning crowd, . . of all the list - 'ning crowd. . .

cres. poco stringendo. mf

all the list - 'ning crowd, of all the list - 'ning crowd. . . A

cres. poco stringendo. mf

f

p

Molto meno mosso.

A grey old man, the third and last, Sang . .

p

allargando. mf

A grey old man, the third and last, Sang in cath -

allargando. mf

A grey old man, the third and last, Sang in cath-e-drals

mf allargando.

grey old man, the third and last, the third . . . and last, Sang in cath -

p

mf allargando.

Molto meno mosso. ♩ = 69.

. . in cath-e - drals dim and vast, sang . . in cath-e - drals dim and vast,
 - e - drals dim . . . and vast, sang . . in cath-e - drals dim and vast,
 dim and vast, dim and vast, sang, sang in cath-e - drals dim and vast, While . .
 - e - drals dim and vast, and vast, sang in cath-e - drals dim and vast, While . .

The first system of the musical score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 6/4. The music features various dynamics including *f* (forte), *ff* (fortissimo), and *ff* with an accent. The lyrics are written below the vocal staves.

While the ma-jes - tic or - gan rolled Con - tri-tion, con - tri-tion from its
 While the ma-jes - tic or - gan rolled Con - tri-tion, con - tri-tion from its
 . . . the ma-jes - tic or - gan rolled Con - tri-tion, con - tri-tion from its
 . . . the ma-jes - tic or - gan rolled Con - tri-tion, con - tri-tion from its

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The key signature remains one sharp (F#), and the time signature is 6/4. Dynamics include *pp* (pianissimo), *cres.* (crescendo), and *ff* with an accent. The lyrics are written below the vocal staves.

Allargandosi. *Tempo lmo.*

mouths . . of gold. . . For those who heard the sing-ers

mouths of gold. . . For those who heard the sing-ers

dolce. mouths . . of gold. . . For those who heard the sing-ers

mouths . . of gold . . . For those who heard the sing-ers

Allargandosi. *Tempo lmo.*

three, Dis-pu-ted which the best, the best might be,

three, Dis-pu-ted which the best . . might be, dis-

three, Dis-pu-ted which the best . . might be, dis-pu-ted which, dis-

three, Dis-pu-ted which the best . . might be, dis-pu-ted which the best might

poco accel.

poco accel.

poco accel.

poco accel.

poco accel.

dis - pu - ted which the best might be ; For still their mu - sic seemed to

- pu - ted which the best, the best might be ; For still their mu - sic seemed to

- pu - ted which the best, the best might be ; For still their mu - sic seemed to

be, dis - pu - ted which the best might be ; For still their mu - sic seemed to

start Dis-cord - ant ech-oes in each heart, dis - cord - ant ech-oes in each heart. . .

start Dis-cord - ant ech-oes in each heart, dis - cord - ant ech-oes in each heart. . .

start Dis-cord - ant ech-oes in each heart, dis - cord - ant ech-oes in each heart. . .

start Dis-cord - ant ech-oes in each heart, dis - cord - ant ech-oes in each heart. . .

Solenne. *molto rit.* *mf*

But the great Mas - ter said, . . . "I see no best in kind, but in de -

molto rit. *mf*

But the great Mas - ter said, . . . "I see no best in kind, but in de -

molto rit. *mf*

But the great Mas - ter said, . . . "I see no best in kind, but in de -

Solenne. $\text{♩} = 63.$ *p* *molto rit.* *mf*

a tempo. *dolce.* *p* *mf*

- gree ; To charm, to

dolce. *p* *mf*

- gree ; To charm, to

p *espress.* *dolce.* *p* *mf*

- gree ; I gave . . . a va - rious gift to each, . . . To charm, to

dolce. *p* *mf*

- gree ; To charm, to

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

stringendo. *a tempo.* *declamato.*

strengthen, and to teach. "These are the three great

declamato. *mf*

strengthen, and to teach. "These are the three great chords of might, these are the three great

mf

strengthen, and to teach. "These are the three great chords of might, these are the three great

strengthen, and to teach. "These are the three great

stringendo. *a tempo.* *declamato.*

f *mf* *f*

Tempo lmo. *ff* *mf* *p*

chords . . of might, And he whose ear is tuned a - right, and

ff *mf*

chords . . of might, And he . . whose ear is tuned a - right,

ff *mf* *p espress.*

chords . . of might, And he . . whose ear is tuned a - right, and he . .

ff *mf*

chords . . of might, And he whose ear is tuned a - right,

Tempo lmo. $\text{♩} = 69.$ *mf* *p espress.*

dolce. *pp dolce.* *Tranquillo.*

he . . whose ear is tuned a - right . . Will hear . . no dis - cord, will

espress. dolce. *pp dolce.*

and he whose ear is tuned a - right . . Will hear . . no dis - cord, will

dolce. *pp dolce.*

. . and he whose ear is tuned a - right . . Will hear . . no dis - cord, will

p espress. dolce. *pp dolce.*

and he whose ear is tuned a - right . . Will hear no dis - cord, will

Tranquillo. *dolce.* *pp*

mf dolce. *p*

hear . . no dis - cord in the three, But the most per - fect har - mo -

mf dolce. *p*

hear no dis - cord in the three, But the most per - fect har - mo -

mf dolce. *p*

hear . . no dis - cord in the three, But the most per - fect har - mo -

mf dolce. *p*

hear . . no dis - cord in the three, But the most per - fect har - mo -

p

ny, . . . but the most per - fect har - mo -

ny, . . . but the most per - fect har - mo -

ny, . . . but the most per - fect har - mo

ny, but the most per - fect har - mo - ny, . . . per - fect har - mo -

p espress.

p espress.

p espress.

p espress. tranquillo.

p

ny, but the most per - fect har - mo - ny." . .

ny, the most per - fect, per - fect har - mo - ny." . .

ny, the most per - fect, per - fect har - mo - ny." . .

ny, the most per - fect, per - fect har - mo - ny." . .

molto rit. p dolciss.

dolce. pp

molto rit.

dolce. pp

molto rit.

dolce. pp

molto rit.

dolce. pp

* N.B.—The second Alto more prominent than the other accompanying voices.

December, 1900.