

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The lower staff is in bass clef and contains a more rhythmic accompaniment with eighth and sixteenth notes. There are some dynamic markings like *v* and *2* above notes.

The second system continues the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. Dynamic markings include *f cresc.* in the first measure and *dim.* in the fourth measure. There are also some slurs and accents.

The third system shows further development of the musical themes. The treble staff has a melodic line with some slurs and accents. The bass staff provides a steady accompaniment. Dynamic markings include *mf* in the first measure and *cresc.* in the fourth measure.

The fourth system is characterized by a more chordal texture. The treble staff has a series of chords, some with slurs. The bass staff continues with a rhythmic accompaniment. There are some slurs and accents throughout the system.

The fifth system concludes the page. It features a treble staff with a melodic line and a bass staff with accompaniment. Dynamic markings include *rit.* in the first measure, *ff* in the third measure, and *dim. e rit.* in the fifth measure. There is a measure number '20' above the third measure.

Moderato.

Piano introduction for 'The Dreamer'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked *Moderato* and the dynamics are *pp*.

Piano accompaniment for the first system. The right hand has a flowing melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamics are *pp legato*.

THE DREAMER.
Bass Solo.

Vocal and piano accompaniment for the second system. The vocal line is in 2/4 time, starting with a *p* dynamic. The piano accompaniment features a steady eighth-note accompaniment. The lyrics are: "Ye may not rest, O wan-der-ers, Time". The dynamics include *dim.*

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics: "will not wait Nor stay the ruthless rhythm of his march". The piano accompaniment features a steady eighth-note accompaniment. The dynamics include *cresc.*

Vocal and piano accompaniment for the fourth system. The tempo is marked *Lentissimo*. The vocal line is in 2/4 time, starting with a *p* dynamic and *pp dolce* markings. The piano accompaniment features a steady eighth-note accompaniment. The lyrics are: "To let life wan-der in the gar-dens of de-light." The dynamics include *colla voce* and *pp*.

Più mosso.

For o-ther learn - ing is your fate Long wea-ry ways to

Meno mosso.

tread And bitter fruit to taste Ere to the longed-for haven

cresc. *colla voce*

a tempo, moderato.

— ye win. Hark to the harsher sound,

p *cresc. molto* *p* *pp*

The tramp of greed and

p cresc. molto *f* *f*

Allegro.

pride!

CHORUS.

21 *ff*

Pride, ——— possession,

Pride, ——— possession,

Pride, ——— possession,

Pride, ——— possession,

cresc. 21 *ff*

ff

The passion of power! ——— To us the world and its

ff

The passion of power! ——— To us the world and its

ff

The passion of power! ——— To us the world and its

ff

The passion of power! ——— To us the world and its

ff >

wealth To us, — to us the glo - ry of greatness. To us

ff >

wealth To us, — to us the glo - ry of greatness. To us

ff >

wealth To us, to us, — to us the glo - ry of greatness. To us

ff >

wealth To us, to us, — to us the glo - ry of greatness. To us

simile

f

The dominant dower of em - pire! The free under foot are

f

The dominant dower of em - pire! The free under foot are

f

The dominant dower of em - pire! The free under foot are

f

The dominant dower of em - pire! The free under foot are

trodden. As slaves are they herd - ed to serve us. As
trodden. As slaves are they herd - ed to serve us. As
trodden. As slaves are they herd - ed to serve us. As
trodden. As slaves are they herd - ed to serve us. As

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a major key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "trodden. As slaves are they herd - ed to serve us. As".

slaves shall they slay one an - o - ther, To glut our greed for
slaves shall they slay one an - o - ther, To glut our greed for
slaves shall they slay one an - o - ther, To glut our greed for
slaves shall they slay one an - o - ther, To glut our greed for

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "slaves shall they slay one an - o - ther, To glut our greed for".

22 *ff*
 bloodshed. Kings shall go
 bloodshed. Kings shall go
 bloodshed. Kings shall go
 bloodshed. Kings shall go

22 *sf* *cresc.*
f *sf* *sf* *sf*
sf *sf* *sf* *sf*

fawn - - ing for fa - vour.
 fawn - - ing for fa - vour.
 fawn - - ing for fa - vour.
 fawn - - ing for fa - vour.

sf *sf* *sf* *sf*
sf *sf* *sf* *sf*

Chieftains of the vanquished shall go chained to our chariots.

Chieftains of the vanquished shall go chained to our chariots.

Chieftains of the vanquished shall go chained to our chariots.

Chieftains of the vanquished shall go chained to our chariots.

23 *sf* *sf*

animando *cresc.*

The glit-ter and splendour of gold and of pur-ple, The *cresc.*

The glit-ter and splendour of gold and of pur-ple, The *cresc.*

The glit-ter and splendour of gold and of pur-ple, The *cresc.*

The glit-ter and splendour of gold and of pur-ple, The *cresc.*

sf *sf* *animando* *cresc.*

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

wan - ton and lim-it-less What care we when mastery wins

wan - ton and lim-it-less What care we when mastery wins

wan - ton and lim-it-less What care we when mastery

wan - ton and lim-it-less What care we when mastery

to de - fi - ance? Where
wins to de - fi - ance? Where none dare
wins to de - fi - ance? Where
wins to de - fi - ance? Where none dare

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "to de - fi - ance? Where", "wins to de - fi - ance? Where none dare", "wins to de - fi - ance? Where", and "wins to de - fi - ance? Where none dare". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

none dare ques - tion, no right but might!
ques - tion, no right but might!
none dare ques - tion, no right but might!
ques - tion, no right but might!

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "none dare ques - tion, no right but might!", "ques - tion, no right but might!", "none dare ques - tion, no right but might!", and "ques - tion, no right but might!". The piano accompaniment continues with its complex, rhythmic pattern.

ff And that right runs through the

ff And that right runs through the

ff And that right runs through the

ff And that right runs through the

24

world.

world.

world.

world.

24

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a complex melodic line in the treble and a supporting bass line in the bass.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The notation includes various musical symbols like slurs and accents.

Third system of musical notation, starting with a measure rest of 8 measures and a measure rest of 25 measures. It features dynamic markings *sf*, *cresc.* (crescendo), and *ff*. The music shows a clear progression in intensity.

Fourth system of musical notation, continuing the melodic and harmonic development. It includes a *ff* marking and a fermata over a final chord.

THE DREAMER.
Bass Solo.

Fifth system of musical notation, featuring a bass solo. The lyrics "To death must all come." are written below the staff. The tempo marking is *Meno mosso*, and it includes *rit.* (ritardando) markings. Dynamic markings include *ff*, *mf*, and *p* (piano).

Lento. *mf*

How huge so e'er the mocking semblance

Lento. *mf*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase. The piano accompaniment consists of two staves with a rhythmic pattern of eighth and sixteenth notes. Dynamics include *Lento.* and *mf*.

looms; And all the world should be en-slaved To

cresc.

cresc.

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'looms; And all the world should be en-slaved To'. The piano accompaniment features a steady eighth-note accompaniment. Dynamics include *cresc.* in both the vocal and piano parts.

mi-nis-ter to mea-sureless de-sire Vic-tor and vanquished,

ff

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has the lyrics 'mi-nis-ter to mea-sureless de-sire Vic-tor and vanquished,'. The piano accompaniment becomes more active with chords and moving lines. Dynamics include *ff*.

spoil-er and despoiled.

P

A

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics 'spoil-er and despoiled.' and a final note. The piano accompaniment ends with a chord. Dynamics include *P* and a section marker 'A'.

pp rit. *Lento.*

lit-tle span and they are gone.

pp *rit.* *Lento teneramente.*

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "lit-tle span and they are gone." The piano accompaniment starts with a *pp* dynamic and a *rit.* marking, followed by a *Lento* tempo. The piano part includes a *pp* dynamic and a *rit.* marking, and then transitions to *Lento teneramente*. The piano part features a *p* dynamic and a *rit.* marking.

cresc. *f*

The second system of the score features piano accompaniment. The piano part includes a *cresc.* marking and a *f* dynamic. The piano part features a *f* dynamic and a *rit.* marking.

dim.

The third system of the score features piano accompaniment. The piano part includes a *dim.* marking. The piano part features a *dim.* marking and a *rit.* marking.

26

pp *mf* *p*

The fourth system of the score features piano accompaniment. The piano part includes a *pp* dynamic, a *mf* dynamic, and a *p* dynamic. The piano part features a *pp* dynamic, a *mf* dynamic, and a *p* dynamic.

THE SPIRIT OF THE VISION.
Soprano Solo.

mf cresc. *p*

Yet while the roar of power triumphant rings A sin - gle

mf *f* *p*

The fifth system of the score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Yet while the roar of power triumphant rings A sin - gle". The piano accompaniment starts with a *mf* dynamic and a *cresc.* marking, followed by a *p* dynamic. The piano part includes a *mf* dynamic, a *f* dynamic, and a *p* dynamic. The piano part features a *mf* dynamic, a *f* dynamic, and a *p* dynamic.

voice, from lands remote and wild, From humble cot of lowly

pp

peasant folk Speaks to the trav-el-lers as they toil a-long

p *molto rit.*

p *dim.* *molto rit.*

27 *Lento.* Such words as held men won-der-ing, Such bid - ding to be-

Lento. *p* *pp*

- think them of their need, Such teach - ing of the nothingness of pride Be-side

p *cresc.* *cresc.*

cresc.

f the joy of faithful brotherhood, *mf* That ev-er af-ter all

animato

dim. *mf*

the path was changed. *cresc.* A Heaven dawned upon their way, Far

off, and dim-ly dreamed, En-circled with a ha-lo of de-

p

-sire; *P* And they for-got the roughness of the road, *poco agitato* The wea-ry limbs

poco agitato

cresc. molto

The parched throat, the blows, the scars, — the tears, In watch-

cresc. *p*

rit.

rit. molto

- ing far a - way a bea - - - con in the

rit. *rit. molto*

29

a tempo, tranquillo

sky.

p

Lento maestoso.

CHORUS.

Lento maestoso.

p

The

p

The

p

The

p

The

p

The

Lento maestoso.

p

Lento maestoso.

Em - pire of the proud ones pass -

Em - pire of the proud ones pass -

Em - pire of the proud ones pass -

Em - pire of the proud ones pass -

p

p

30

- eth. They

- eth. They strive

- eth.

- eth.

mf cresc.

mf cresc.

30

mf cresc.

strive with one another, strive

with one another, strive with one an -

f cresc. They strive with one another,

f cresc. They strive with one an -

f

— with one an - oth-er for the sway, strive,

- oth-er for the sway, strive, strive,

strive — with one an - oth-er for the sway,

- oth-er, strive, strive, strive,

31 *ff* and their reward is ru - in.

ff and their reward is ru - in.

ff and their reward is ru - in.

ff and their reward is ru - in.

31 *ff* *ff* *p* *f* *p dim.* *pp*

Tranquillo

pp
 We watch them as we wan - der on,
pp
 We watch them as we wan - der on,
pp
 We watch them as we wan - der on,
pp
 We watch them as we wan - der on,

Tranquillo
pp
poco cresc.

p *dim.* *poco rit.*
 and it is nought to us! —
p *dim.*
 and it is nought to us! —
p *dim.*
 and it is nought to us! —
p *dim.*
 and it is nought to us! —

poco rit.
mf
p
pp

32 *a tempo*

p The world is brood - ing, and we go stum - bling through *pp*

p The world is brood - ing, and we go stum - bling through *pp*

p The world is brood - ing, and we go stum - bling through *pp*

p The world is brood - ing, and we go stum - bling through *pp*

32 *a tempo*

wrecks of an - - cient learn - ing. _____

wrecks of an - - cient learn - ing. _____

wrecks of an - - cient learn - ing. _____

wrecks of an - - cient learn - ing. _____

pp
The heavens are full of vi - - sions,

pp
The heavens are full of vi - - sions,

pp
The heavens are full of vi - - sions,

pp
The heavens are full of vi - - sions,

p 33
The air _____ is full of voi - ces,

p
The air _____ is full of voi - ces,

p
The air _____ is full of voi - ces,

p *mf*
The air _____ is full of voi - ces, And

poco cresc. 33

mf And we are faint with long-ing To hear the

mf And we are faint with long-ing To hear the

mf And we are faint with long-ing To hear the

we are faint with long - ing To hear the

p *dim.*

34 *mf* mes - sage clear - ly. The spi - rit with - in us

mf mes - sage clear - ly. The spi - rit with - in us

mf mes - sage clear - ly. The spi - rit with - in us

mf mes - sage clear - ly. The spi - rit with - in us

34 *p cresc.* *mf cresc.*

f *ff* *poco dim.*

Striveth and seeketh, The old life is o - ver,

f *ff* *poco dim.*

Striveth and seeketh, The old life is o - ver,

f *ff* *poco dim.*

Striveth and seeketh, The old life is o - ver,

f *ff* *poco dim.*

Striveth and seeketh, The old life is o - ver,

f cresc. *rit.* *a tempo*

The new is — yet dawn - - ing.

f cresc.

The new is — yet dawn - - ing.

f cresc. *rit.* *a tempo*

The new is — yet dawn - - ing.

f cresc.

The new is — yet dawn - - ing.

dim. *sempre dim.* *rit.*

THE SPIRIT OF THE VISION.

Soprano Solo.

ppp legato

So near — to perfect joy and

Lento.

ppp

simile

peace, Their souls full filled — with faith and love —

p *cresc.*

They lin - ger, earthly lures for - got, Wrapt in a

p

dream of hope. Does not — the toilsome pathway

dim. e rit. **35** *a tempo*

dim. e rit. *a tempo*

end, Full soon and near, The ha - ven

cresc.

poco allargando
won, The pledge of all de-sire at - tained, Rest

cresc.

rit. 36
to the weary given?

rit. *p* *cresc.* *f*

poco agitato *mf*
Yet on - - ward still the sha-dows come, Re -

p *cresc.*

cresc. *p*

-lent-less need their steps constrain - ing; The voice that called them groweth

cresc. *p*

37 *rit.* *f* *p*

dumb, The light of love is

cresc. *f* *rit.*

dim. *a tempo*

wan - ing.

dim. *pp* *a tempo*

animando

mf *cresc.*

f stringendo

38

f
sf *sf*

ff
sf

Più mosso, Allegro feroce.

CHORUS.

Tenor. *f* > > > > > > > > *ff*

To us on- -ly is the truth known, Ours

Bass. *f* > > > > > > > > *ff*

To us on- -ly is the truth known, Ours

Più mosso, Allegro feroce.

f

the word that bringeth safe- -ty.

the word that bringeth safe- -ty.

39

f > >

To us

f > >

To us

39

heavens por - tals are o - pen, Heirs are we of end-less
 heavens por - tals are o - pen, Heirs are we of end-less

sempre marcato

glo - ry.
 glo - ry.

sf sf

40 They that heed not shall be
 40 They that heed not shall be

sf staccato

har - ried, Flame and sword shall be their por - tion.
 har - ried, Flame and sword shall be their por - tion.

a tempo
Tenor.
ff

CHORUS.
March we on - - wards ne - - ver

Bass.
ff

March we on - - wards ne - - ver

a tempo

fail - - ing, Sure _____ of foot _____

fail - - ing, Sure _____ of foot _____

and sure of fu - - ture.

and sure of fu - - ture.

41

ff

stacc.

ff

ff sf

8va bassa.....

8.....

THE DREAMER. Bass Solo.

Lento.

poco cresc.

pp

Faint, faint the bea- con- light, — Cloud,

mist and gloom once more! —

The path- way lost, Men cry to one an-

- o- ther in the dark, This way, and that way,

42 *agitato*

p *cresc.*

Deep in the hollows, High in the

dim. *poco cresc.*

f *animando*

bleak fells, Stri - ving and fall - ing, Wrest - ling and clamouring,

f

Allegro.

Work - ing con - fu - sion, Each laying hold of the thing that is

Allegro.

near - est, Snatching, grasping, ly - ing, cheating!

sf *sf cresc.* *sf* *sf*