



# The Singers

*In memoriam – Arthur Sullivan*

Alexander Campbell Mackenzie  
(1847~1935)

# The Singers

*In memoriam - Arthur Sullivan*

A. C. Mackenzie

$\text{♩} = 69$

S *p dolce*  
God sent his sing - ers up - on earth \_\_\_\_\_ With songs of

A *p dolce*  
God sent his sing - ers up - on earth \_\_\_\_\_ With songs of

T *p dolce*  
God sent his sing - ers up - on earth \_\_\_\_\_ With songs of

B *p dolce*  
God sent his sing - ers up - on earth \_\_\_\_\_ With songs of

5

S *mf >* *p*  
sad - ness and of mirth, \_\_\_\_\_ That they might touch the

A *mf >* *p*  
sad - ness and of mirth, \_\_\_\_\_ That they might touch the

T *mf >* *p*  
sad - ness and of mirth, \_\_\_\_\_ That they might touch \_\_\_\_\_ the

B *mf >* *p*  
sad - ness and of mirth, \_\_\_\_\_ That they might

9

S hearts of men, And bring them back to heav'n, to

A hearts of men, And bring them back to heav'n, to

T hearts of men, And bring them back to heav'n, to

B touch the hearts of men, And bring them back to

13

*Animato* ♩ = 80

S heav'n a - gain. The first, a youth, with

A heav'n a - gain. The first, a youth,

T heav'n a - gain. The first, a youth, with

B heav'n a - gain. The first, a youth,

17

S soul of fire, Held in his hand a gold - en

A with soul of fire, Held in his hand a gold - en

T soul of fire, Held in his hand a gold - en

B with soul of fire, Held in his hand a gold - en

## The Singers

21

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

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

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

B lyre, a gold - en lyre; Through groves he wan - dered, and by streams, Play - ing the

25

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

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

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

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

*mf dolce poco a poco rit.*

29

*Più animato* ♩ = 88 *marcato*

S sec - ond, with a beard - ed face, — Stood sing - ing in the mar - ket place, — And

A sec - ond, with a beard - ed face, — Stood sing - ing in the mar - ket place, — And

T sec - ond, with a beard - ed face, — Stood sing - ing in the mar - ket place, — And

B sec - ond, with a beard - ed face, — Stood sing - ing in the mar - ket place, — And

33

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

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

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

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

37

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

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

T all the list - 'ning crowd, of all the list - 'ning crowd.

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

*cresc. > poco stringendo* *mf* *f*

41

*Molto meno mosso* ♩ = 69

S A grey old man, the third and last,

A A grey old man, the third and last,

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

B grey old man, the third and last, the third and last,

## The Singers

45 *allargando* *mf* *f*

S Sang in cath - e - drals dim and vast, sang in cath - e - drals

A Sang in cath - e - drals dim and vast, sang in cath - e - drals

T in cath - e - drals dim and vast, dim and vast, sang, sang in cath - e - drals

B *mf* *allargando* *f*  
Sang in cath - e - drals dim and vast, and vast, sang in cath - e - drals

49 *ff* *pp*

S dim and vast, While the majes - tic or - gan rolled Con -

A dim and vast, While the majes - tic or - gan rolled Con -

T dim and vast, While the majes - tic or - gan rolled Con -

B dim and vast, While the majes - tic or - gan rolled Con -

53 *cresc.* *allargandosi* *f*

S tri - tion, con - tri - tion from its mouths of gold.

A tri - tion, con - tri - tion from its mouths of gold. For

T tri - tion, con - tri - tion from its mouths of gold.

B tri - tion, con - tri - tion from its mouths of gold.

57 *Tempo 1mo* ♩ = 69

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

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

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

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

61 *poco accel.*

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

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

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

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

64

S mu - sic seemed to start *f* Dis-cord - ant ech - oes in each

A mu - sic seemed to start *f* Dis-cord - ant ech - oes in each

T mu - sic seemed to start *f* Dis-cord - ant ech - oes in each

B mu - sic seemed to start *f* Dis-cord - ant ech - oes in each

## The Singers

67 *ff* *mf* *poco rit.* *p* *lunga*

S heart, dis - cord - ant ech - oes in each heart.

A heart, dis - cord - ant ech - oes in each heart.

T heart, dis - cord - ant ech - oes in each heart.

B heart, dis - cord - ant ech - oes in each heart.

70 *Solenne* ♩ = 63 *p* *mf* *molto rit.*

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

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

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

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

74 *a tempo* *dolce p* *mf*

S gree; To charm, to

A gree; To charm, to

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

B gree; To charm, to



The Singers

79 *stringendo* *f* *a tempo* *f*

S strength - en, and to teach. "These \_

A strength - en, and to teach. "These are the three great chords of might, these \_

T strength - en, and to teach. "These are the three great chords of might, these \_

B strength - en, and to teach. "These \_

83 *Tempo 1mo* ♩ = 69 *ff* *mf*

S \_ are the three great chords of might, And he whose

A \_ are the three great chords of might, And he whose

T \_ are the three great chords of might, And he whose

B \_ are the three great chords of might, And he whose

87 *p* *espress.* *dolce* *pp* *dolce*

S ear is tuned a - right, and he whose ear is tuned a - right Will

A ear is tuned a - right, and he whose ear is tuned a - right Will

T ear is tuned a - right, and he, and he whose ear is tuned a - right Will

B ear is tuned a - right, and he whose ear is tuned a - right Will

## The Singers

*Tranquillo*

92

S hear no dis - cord, will hear no dis - cord in the

A hear no dis - cord, will hear no dis - cord in the

T hear no dis - cord, will hear no dis - cord in the

B hear no dis - cord, will hear no dis - cord in the

96

S three, But the most per - fect har - mo - ny, *mf dolce*

A three, But the most per - fect har - mo - ny, *mf dolce*

T three, But the most per - fect har - mo - ny, *mf dolce*

B three, But the most per - fect har - mo - ny, but the most per - fect *p espress. Tranquillo*

101

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

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

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

B har - mo - ny, per - fect har - mo -

105

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

A  
ny, *p* the most per - fect, *pp* per - fect har - mo - ny." *pp*

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

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

\* The second Alto more prominent than the other accompanying voices.

Novello and Company  
(1901)

**Sir Alexander Campbell Mackenzie** (1847-1935) was born in Edinburgh, Scotland, to a musical family. Mackenzie's talent emerged early: at the age of eight he was playing nightly in his father's orchestra. He was sent for his musical education to Germany, and, in 1862, he successfully applied for admission to the Royal Academy of Music in London. Shortly after starting at the Academy, he was awarded a King's Scholarship, the income from which Mackenzie augmented by playing in theatre and music hall pit-bands, as well as in classical concerts.

In 1865 Mackenzie returned to Edinburgh, teaching privately and in local colleges. In 1873 he took on the conductorship of the Scottish Vocal Association. Mackenzie's heavy workload began to undermine his health. Mackenzie began composing full-time, spending much time in the company of Franz Liszt. In early 1888 Mackenzie was appointed as the principal of the Royal Academy of Music. He held the post for 36 years until his retirement in 1924. Together with Hubert Parry and Charles Villiers Stanford, he was regarded as one of the fathers of the British musical renaissance in the late nineteenth century.

God sent his singers upon earth  
With songs of sadness and of mirth,  
That they might touch the hearts of men,  
And bring them back to heaven again.

The first, a youth, with soul of fire,  
Held in his hand a golden lyre;  
Through groves he wandered, and by streams,  
Playing the music of our dreams.

The second, with a bearded face,  
Stood singing in the market-place,  
And stirred with accents deep and loud  
The hearts of all the listening crowd.

A grey old man, the third and last,  
Sang in cathedrals dim and vast,  
While the majestic organ rolled  
Conitron from its mouths of gold.

For those who heard the singers three,  
Disputed which the best might be;  
For still their music seemed to start  
Discordant echoes in each heart.

But the great Master said,  
“I see no best in kind, but in degree;  
I gave a various gift to each,  
To charm, to strengthen, and to teach.

“These are the three great chords of might,  
And he whose ear is tuned aright  
Will hear no discord in the three,  
But the most perfect harmony.”

Henry Wadsworth Longfellow (1807-1882)

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