

SUITE JUSTICE

MELISSA DUNPHY

2026

FOR SATB CHOIR

12 MIN



Commissioned for the Saint Louis Chamber Chorus
(Philip Barnes, Artistic Director) in celebration of
one of its finest singers, Suzanne Ramsey Haubein,
by her family, Mark, Sienna, Cailyn and Luke.

SUITE JUSTICE

MELISSA DUNPHY

2026

I. Voice

You have a secret Voice, always singing.
It is never still. It runs with your haste
And idles in your silence. It is everywhere.
O you, for whom this passionate Voice sings
And will not be silent, think now of those
For whom no voice sounds.
Oh, can you not hear that the song your Voice is singing
Is the song which is to bring that world of theirs
Into the light?
Why else do you imagine that this Voice is singing?
Why else do you imagine that the fire of love
Runs in your veins?

—Zona Gale, published in *The Springfield Daily Republican*,
15 Dec, 1929

II. Our Country

To all who hope for Freedom's gleam
Across the warring years,
Who offer life to build a dream
In laughter or in tears,
To all who toil, unmarked, unknown,
By city, field or sea,
I give my heart, I reach my hand,
A common hope, a common land
Is made of you and me.

For we have loved her summer dawns
Beyond the misty hill,
And we have shared her toil, her fruit
Of farm and shop and mill.
Our weaknesses have made her shame,
Our strength has built her powers,
And we have hoped and we have striven
That to her children might be given
A fairer world than ours.

We dreamed to hold her safe, apart
From strife; the dream was vain.
Her heart is now earth's bleeding heart,
Her pain the whole world's pain.
To those oppressed in all the lands
One flashing hope has gone,
One vision wide as earth appears,
We seek, across the warring years,
The gray world's golden dawn.

—Anise, published in *The Seattle Union Record*, 3 Nov, 1919

III. Novus ordo seclorum

The cycle of ages is born anew.
Justice returns to earth,
the Golden Age returns,
and its first-born comes down from heaven above.
Look kindly, chaste Lucina,
upon this infant's birth.
For with him shall hearts of iron cease,
and hearts of gold inherit the whole earth—
yes, Apollo reigns now.

—adapted from Vergil's *Eclogue IV*

IV. Youth

We have tomorrow
Bright before us
Like a flame

Yesterday
a night-gone thing,
A sun-down name.

And dawn to-day
Broad arch above the road we came.

We march!

—Langston Hughes, published in *The Crisis*, Aug 1924

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Text by Zona Gale

I. Voice

Music by Melissa Dunphy

Andante ♩=c.76

p semplice

SOPRANO

You have a se - cret_ Voice, al-ways sing-ing. You have a se - cret_

ALTO

TENOR

p semplice

You have a se - cret_ Voice, al-ways sing-ing. You have a se - cret_

BASS

Reduction (rehearsal only)

p semplice

4

S.

Voice, al-ways sing-ing. You have a se - cret_ Voice, al-ways sing-ing. You have a se - cret_

A.

mp semplice

It is nev - er still, it is nev - er still. It is ev' - ry -

T.

Voice, al-ways sing-ing. You have a se - cret_ Voice, al-ways sing-ing. You have a se - cret_

B.

Red.

mp

8

S. Voice, al-ways sing-ing. You have a se - cret__ Voice, al-ways sing-ing.

A. -where. *p* It is nev - er still, it is nev - er still. It is

T. Voice, al-ways sing-ing. You have a se - cret__ Voice, al-ways sing-ing.

B. *mp semplice* It runs__ with your haste and i - dles in your

Red.

11

S. You have a se - cret__ Voice, a se - cret Voice,

A. ev' - - ry - where. *mp* It is nev - er still, it is

T. You have a se - cret__ Voice, al-ways sing-ing. *mp* You have a se - cret__

B. si - - lence. It runs__ with your haste and

Red.

A

14

S. *mf*
a se - cret Voice, a se - cret Voice,

A. *mf*
nev - er still. It is ev' - ry-where, it is ev' - ry-where, It is nev - er still, it is

T. *mf*
Voice, al-ways sing-ing. You have a se - cret Voice, al-ways sing-ing. You have a se - cret

B. *mf* *mp*
i - dles in your si - lence. It runs with your haste and

Red. *mf*

B

18

S. *mp* *mf*
a se - cret Voice. O you, for whom this

A. *mp* *mf*
nev - er still. It is ev - ry where. O you, for whom this

T. *mp* *mf*
Voice, al-ways sing-ing. You have a se - cret Voice. O you, for whom this

B. *mf*
i - dles in your si - lence. You, for whom this

Red. *mp* *mf*

22

S. *p espress.*
 pas-sion-ate Voice sings, think now of those for whom

A. *p espress.*
 Voice sings and will not be si - lent, think now of those for whom

T. *p espress.*
 Voice, sings, and will not be si - lent, think now of those for whom

B. *p espress.*
 pas-sion-ate Voice sings, think now of those for whom

Red. *p espress.*

27 *rit.* *a tempo*

S. *p*
 no voice sounds. that the song your Voice is sing-ing is the

A. *pp* *p* *mp*
 no voice sounds. Oh, can you not hear, can you not hear the

T. *pp* *p* *mp*
 no voice sounds. Can you not hear your voice is sing-ing the

B. *pp* *p*
 no voice sounds. Can you not hear that the song

Red. *pp* *p* *mp*



rit. a tempo

33 *mp* *f* *mf*

S. *mp* *f* *mf*
 song which is to bring that world of theirs in-to the light, in-to the

A. *mp* *f* *mf*
 song which is to bring that world of theirs in-to the light, in-to the

T. *mp* *f*
 song which is to bring that world of theirs in-to the light,

B. *mp* *f*
 to bring that world of theirs in-to the light, the light,

Red. *f* *mf*

39 *mp* *f*

S. *mp* *f*
 light, in - to the light, in - to the light, the light? _____

A. *mp* *f*
 light, the light, _____ in - to the light, the light, the light? _____

T. *mf* *mp* *f*
 in - to the light, the light, in - to the light, the light? _____

B. *mf* *mp* *f*
 in - to the light, the light, the light, _____ the light? _____

Red. *mp* *f*

D

46

S. *mp*
 Why else do you i - mag - ine that this Voice is sing - ing?

A. *mp*
 Why

T. *p semplice*
 You have a se - cret_ Voice, al - ways sing - ing. You have a se - cret_ Voice, al - ways sing - ing.

B. *p semplice*
 You have a se - cret Voice. You have a se - cret Voice.

Red. *mp*
p semplice

50

S. *rit. mp*
 The fire of love runs_ in your

A. *mp*
 else do you i - mag - ine that the fire of love...

T. *mp*
 You have a se - cret_ Voice, al - ways sing - ing. The fire of love runs_ in your

B. *mp*
 You have a se - cret Voice. The fire of love.

Red. *mp*

54 **a tempo**

S. *p*
veins, runs_ in your veins.

A. *p semplice*
You have a se - cret Voice, al-ways sing-ing, runs_ in your

T. *p semplice*
veins. You have a se - cret Voice, al-ways sing-ing.

B. *p semplice* *p*
You have a se - cret Voice. You have a se - cret Voice.

Red. *p semplice*

58 **rit.** *p* *pp*

S. You have a Voice.

A. *pp*
veins, runs_ in your veins. You have a Voice.

T. *p* *pp*
You have a se - cret_ Voice. You have a Voice, a Voice.

B. *p* *p* *pp*
You have a se - cret Voice. You have a Voice.

Red. *p* *pp*

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II. Our Country

Text by Anise

Music by Melissa Dunphy

I

Andantino ♩ = c.72

SOPRANO

ALTO *mp*
To all who hope for Free-dom's gleam a - cross the war-ring

TENOR

BASS

II

Andantino ♩ = c.72

SOPRANO *pp oscuro* stagger breaths
Oo

ALTO *pp oscuro* stagger breaths
Oo

TENOR *pp oscuro* stagger breaths
Oo

BASS *pp oscuro* stagger breaths
Oo

Reduction (rehearsal only) *pp oscuro* *mp*

8 *mp*

S. ...who of - fer life to build a dream in laugh-ter or in tears,

A. years,

T. *mf* To all who toil, un-

B. *mf* To all who toil, un-

S. *p* ah

A. *p* ah

T. *p* ah

B. *p* ah

Red. *mf* *p*

Detailed description: This is a page of a musical score for a vocal ensemble and piano. The page is numbered '8' at the top left. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Red. (Piano). The Soprano part begins with a melodic line marked *mp* (mezzo-piano), with lyrics "...who of - fer life to build a dream in laugh-ter or in tears,". The Alto part has a single note "years,". The Tenor and Bass parts have rests followed by a melodic line marked *mf* (mezzo-forte) with lyrics "To all who toil, un-". The Soprano, Alto, Tenor, and Bass parts then have a long, sustained note marked *p* (piano) with the syllable "ah". The Red. part consists of piano accompaniment, with a *mf* section and a *p* section. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.

14

S. *mp*
I give my heart, I reach my hand,

A.

T.
marked, un-known, by cit-y, field or sea,

B. *pp* *mf*
marked, un-known, by cit-y, field or sea, oo I

S. *pp* *mp*
oo I reach my

A. *pp* *mp*
oo I

T. *pp* *mp*
I reach my hand,

B.

Red. *mp* *mp* *mf*
pp

20

mf *rit.*

S. a com-mon hope, a com-mon land

A. a com-mon hope, a com - mon land

T. a com-mon hope, a com - mon land

B. reach my hand, _____

mf *rit.*

S. hand, _____ a com - mon land

A. reach my hand, _____ a com - mon

T. my hand, _____ a com-mon hope, a com - mon land, _____

B. a com - mon land, _____

Red.

Allegretto ♩.=c.80

26

S. *f* is made of you and me, _____ *mf* is

A. *f* is made of you and me, is made of you and me, _____ *mf* is

T. *f* is made of you and me. _____ is made of you and me, _____

B. _____ *f* made _____ of you and me, *mf* of you and

Allegretto ♩.=c.80

S. _____ *f* is made of you and me, _____

A. land, _____ *f* made of you and me, is made of you and me, _____

T. _____ *f* made of you and me, _____ *mf* is made of you and

B. _____ *f* made _____ of you and me, *mf* of you and

Red. *f* _____ *mf* _____

F

32

S. made of you and me.

A. made of you and me.

T. *mf* is made of you and me.

B. *mp* me, of you and me. For we have loved her

F

S. *mp* For we have loved her sum-mer dawns be

A. *mf* is made of you and me. *mp* For we have loved her sum - mer dawns be

T. *mp* me. For we have loved her sum-mer dawns be

B. *mp* me, of you and me. For we have loved her

Red. *mf* *mp*

38

S. *mf*
and we have shared her toil, her fruit of farm and shop and

A. *mf*
and we have shared her toil, her fruit of farm and shop and

T. *mp*
be - yond the mis - ty hill,

B. *mp*
dawns, her fruit of

S. *mp*
- yond the mis - ty hill,

A. *mp*
- yond the mis - ty hill,

T. *mp*
- yond the mis - ty hill, and we have shared her toil, her fruit of farm and shop and

B. *mp*
dawns be - yond the mis - ty hill, her fruit of

Red. *mf*

43

S. mill, our strength has built her pow'rs,

A. mill, our strength has built her pow'rs,

T. 8 our weak-ness - es have made her shame, our strength has built her pow'rs, and

B. farm and shop and mill, _____ made her shame, _____ built her

S. our weak-ness - es have made her shame, and

A. our weak-ness - es have made her shame, and

T. 8 mill, made her shame, _____ built her

B. farm and shop and mill, _____

Red. *f* *p*

Detailed description of the musical score: The score is for five parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Red. It begins at measure 43. The Soprano and Alto parts have lyrics: "mill, our strength has built her pow'rs,". The Tenor part has lyrics: "our weak-ness - es have made her shame, our strength has built her pow'rs, and". The Bass part has lyrics: "farm and shop and mill, _____ made her shame, _____ built her". The Red part is a piano accompaniment. Dynamics include *f* (forte) and *p* (piano). There are several slurs and accents throughout the score.

48

S. *mf* that to her child-ren might be

A. *mp* we have hoped,

T. *mf* we have hoped and we have striv - en that to her child-ren might be

B. *p* powers, *mp* we have hoped,

S. *mf* we have hoped and we have striv - en that to her child-ren might be

A. *mf* we have hoped and we have striv - en that to her child-ren might be

T. *p* powers, *mp* we have hoped,

B. *p* we have striv - en *mf* that to her child-ren might be

Red. *mf*

61

mf *rit.* *f*

S. a fair - er world than ours. We

A. a fair - er world than ours. We

T. We

B. fair - er world than ours. A fair - er world we

mf *rit.*

S. a fair - er world we

A. ours, a fair - er world than ours. We

T. fair - er world than ours. A fair - er world we

B. fair - er world than ours. A fair - er world we

Red.

G

a tempo

67

S. *dreamed to hold her safe, a-part from strife;*

A. *dreamed;* *f* *the dream was vain.*

T. *dreamed to hold her safe, a-part from strife;*

B. *f* *dreamed.* *The dream was vain.*

G

a tempo

S. *f* *dreamed;* *f* *the dream was vain.* *Her heart is now earth's*

A. *dreamed;* *f* *the dream was vain.*

T. *f* *dreamed;* *f* *the dream was vain.* *Her heart is now earth's*

B. *f* *dreamed,* *a-part from strife.* *Her heart*

Red. *f*

72

S. *f* To those op-pressed in all the lands, one

A. *mf* Her pain the whole world's pain.

T. *f* To those op-pressed in all the lands,

B. *mf* To those op -

S. bleed - ing heart. *f* To those op-pressed in all the lands, one

A. *mf* Her pain the whole world's pain.

T. *mf* bleed-ing heart, her pain the whole world's pain. One

B. shares the whole world's pain.

Red. *mf* *f*

77 rit. a tempo

S. *mf* flash-ing hope has gone, *p* *mf*

A. *mf* One flash-ing hope has gone, *p* *mf* one

T. *mf* one flash-ing hope has gone, *p*

B. - pressed, *mf* one flash-ing hope has gone, *p*

rit. a tempo

S. flash-ing hope has gone, *p* *mf* one vis-ion wide as earth ap -

A. *mf* One

T. flash-ing hope has gone, *p* *mf* one vis-ion wide as earth ap -

B. *p* *mf* One vis-ion wide as earth ap -

Red. *mf* *p* *mf*

83

S. *f*
we seek, a-cross the war-ring years, _____

A. *p*
vis-ion wide as earth ap - pears, the

T. *f* *p*
we seek, a-cross the war-ring years, _____ the

B. *f* *mf* *fp*
we seek, a-cross the war-ring years, the gray world's

S. *p*
- pears, _____ the

A. *f*
vis-ion wide as earth ap - pears, we seek, a-cross the years,

T. *f*
- pears, _____ we seek, a-cross the years,

B. *mf* *fp*
- pears, _____ the gray world's

Red. *f* *fp*

99

S. *p* ————— *f* *p* < —————

the gray world's gold - en dawn. _____

A. *p* ————— *f* *p* < —————

the gray world's gold - en dawn. _____

T. *p* ————— *f* *p* < —————

the gray world's gold - en dawn. _____

B. *p* ————— *f* *p* < —————

the gray world's gold - en dawn. _____

S. *p* ————— *f* *p* < —————

the gray world's gold - en dawn. _____

A. *p* ————— *f* *p* < —————

gold - en dawn, _____ gold - en dawn. _____

T. *p* ————— *f* *p* < —————

gold - en dawn, _____ gold - en dawn. _____

B. *p* *mf* < *f* *p* < —————

dawn, _____ gold - en dawn. _____

Red. *p* *f* *p*

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III. Novus ordo seclorum

Text adapted from Vergil

Music by Melissa Dunphy

Adagio ♩ = c.44

SOPRANO

ALTO

TENOR

BASS

p misterioso

p misterioso

p misterioso

p misterioso

p misterioso

Reduction (rehearsal only)

No - vos or-do se - clo - rum, se - clo -

No - vos or-do se - clo - rum, se - clo -

No - vos or-do se - clo - rum, se - clo -

No - vos or-do se - clo - rum, se - clo -

No - vos or-do se - clo - rum, se - clo -

S. Solo

S.

A.

T.

B.

Red.

H

rit.

Piu mosso ♩ = c.52

[tutti] p

p

p

p

p

p

4

solo

No - vos or - do se - clo - rum. The

-clo - rum, no - vos or-do se - clo - rum. The

- rum, no - vos or-do se - clo - rum.

no - vos or-do se - clo - rum, no - vos or-do se - clo - rum. The cy-cle of ag-es is

- rum, se - clo - rum.

p

p

10

S. *mp*
 cy-cle of ag-es is born_____ a - new, the cy-cle of ag-es is born_____ a -

A. *p* *mp*
 The cy-cle of ag-es is born_____ a - new, the

T. *mp*
 born,_____ a - new,_____ a - new,_____

B. *mp*
 The cy-cle of ag-es is

Red. *mp*

15

S. *mf*
 - new,_____ a - new, the cy-cle of ag-es is born_____ a - new,

A. *mf*
 cy-cle of ag-es is born a new,_____ a - new,_____ a -

T. *mp* *mf*
 the cy-cle of ag-es is born, the cy-cle of ag-es is born_____ a -

B. *mf*
 born,_____ born a - new,_____ the cy-cle of ag-es is

Red. *mf*

20

S. born a - new, _____

A. *mf* - new, the cy-cle of ag-es is born, the cy-cle of ag-es is born, _____

T. *mf* - new, the cy-cle of ag-es is born _____ a - new, the cy-cle of ag-es is

B. *mf* born a - new, the cy-cle of ag-es is born a - new. _____

Red.

I

25

S. *p* Jus - tice re - turns, _____ *f* Jus - tice re - turns, _____ Jus - tice re -

A. *sub.p* Jus - tice re - turns, _____ *f* Jus - tice re -

T. *sub.p* born, _____ Jus - tice re - turns, _____ Jus - tice re - turns,

B. *sub.p* Jus - tice re - turns, _____ *f* Jus - tice re -

Red. *sub.p* _____ *f*

rit.

30

S. *p* - turns to earth, The Gol - den

A. *p* - turns to earth. The Gol - den

T. *fp* re - turns to earth, Jus - tice re - turns, re - turns,

B. *fp* - turns, Jus - tice re - turns, Jus - tice re - turns.

Red.

J a tempo

36 *mp espress.* *mf*

S. Age re - turns, and its first - born comes down from heav - en a - bove.

A. *mp espress.* Age re - turns, and its first - born comes down from

T. *pp* *mf* No - vus or - do se - clo - rum, comes down from

B. *pp* *mf* No - vus or - do se - clo - rum, down from heav - en a - bove, heav - en a -

Red. *mp espress.* *pp* *mf* *mf*

42

S. *p* *mf*
 Look kind - ly, chaste Lu - ci - na, up -

A. *mf*
 heav-en a - bove. Chaste Lu - ci - na,

T. *mf*
 heav-en a - bove. Look kind - ly up -

B. *p* *mf*
 -bove. Look kind - ly,

Red. *p* *mf*

47

S. *p dolce*
 -on this in-fant's birth. For with

A. *mf*
 look kind - ly, chaste Lu - ci - na, up - on this in-fant's birth.

T. *mf*
 -on this in-fant's birth.

B. *mf*
 look kind - ly, chaste Lu - ci - na, up - on this in-fant's birth.

Red. *p dolce*

K

52

S. him shall hearts of iron cease, For with him shall

A. *p dolce* Oo For with him shall hearts of iron cease, with him shall

T. For with him shall hearts of iron cease_

B. *p* With him shall hearts of iron cease,

Red. *mp* *mf*

L

Moderato ♩=c.66

61

S. *f* hearts of iron cease, and hearts of gold,

A. *f* hearts of iron cease, and hearts, hearts of

T. *f* hearts of iron cease, and hearts of gold,

B. *f* hearts of iron cease, and hearts, of

Red. *f* *mp warmly*

67

S. hearts of gold, hearts of gold in - her - it the whole

A. gold, hearts of gold, hearts of gold in - her - it the

T. hearts of gold, hearts of gold in - her - it the

B. gold, hearts of gold, hearts of gold.

Red.

73

S. earth, Yes, A - pol - lo

A. earth, No - vus or - do se - clo -

T. earth. No - vus or - do se - clo - rum,

B. No - vus or - do se - clo - rum, no - vus

Red.

M

poco rit. *a tempo*

78

S. *f* *p* *pp*
 reigns, A - pol - lo reigns now, A -

A. *f* *p*
 -rum, se - clo - rum, no - vus or - do se - clo -

T. *f* *p*
 no-vus or-do se - clor - rum, no - vus or - do se - clo -

B. *f* *p*
 or - do se - clo - rum, no - vus or - do se - clo -

Red. *f* *p* *pp*

84

S. *pp*
 -pol - lo reigns now.

A. *pp*
 -rum. A - pol - lo reigns now.

T. *pp*
 -rum. A - pol - lo reigns now.

B. *pp*
 -rum. A - pol - lo reigns now.

Red.

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IV. Youth

Text by Langston Hughes

Music by Melissa Dunphy

Bright march ♩=c.120

SOPRANO *f* We have to-mor-row bright be-fore us, like a flame, *p* like a flame. *f* Yes,

ALTO *p* Like a flame, like a flame.

TENOR *f* We have to-mor-row bright be-fore us, like a flame, *p* like a flame. *f* Yes,

BASS *p* Like a flame, like a flame.

Reduction (rehearsal only) *f* *p* *p* *f*

5

S. *p* we have to-mor-row bright be-fore us, like a flame, like a flame. Oh, _____

A. *p* Like a flame, like a flame,

T. *p* we have to-mor-row bright be-fore us, like a flame, like a flame. Oh _____

B. *p* Like a flame, like a flame.

Red. *p*

9

S. *mf* *p*
 yes - ter - day, a night-gone thing, a sun - down name. For

A. *mf* *p*
 Yes - ter - day, a night-gone thing, a sun - down name. For

T. *mf* *p*
 yes - ter - day, a night-gone thing, a sun - down name.

B. *mf* *p*
 Yes - ter - day, a night-gone thing, a sun - down name.

Red. *mf* *p*

13

S. *f* *p*
 we haveto-mor-row bright be-fore us like a flame, like a flame.

A. *f* *p*
 we haveto-mor-row bright be-fore us like a flame, like a flame.

T. *f* *p* *f*
 We, like a flame, like a flame. Oh,

B. *f* *p*
 We, like a flame, Oh,

Red. *f* *p*

17 *f* *mf* *f*

S. To-mor-row bright be - fore us, like a flame. Yes,

A. To-mor-row bright be - fore us, like a flame. Yes,

T. we have to-mor-row bright be-fore us, like a flame, like a flame, we have to -

B. we have to-mor-row bright be-fore us, like a flame, like a flame, we have to -

Red.

21

S. we have to-mor-row bright be-fore us, like a flame, like a flame.

A. we have to-mor-row bright be-fore us, like a flame, like a flame.

T. -mor - row bright be - fore us like a flame.

B. -mor - row bright be - fore us.

Red.

25

S. *f* Yes - ter - day, *p* a sun - down name, 'cause

A. *f* Yes - ter - day, a night-gone thing, *p* a sun - down name, 'cause

T. *f* Yes - ter - day, a night-gone thing, *p* a sun - down name. Oh, *p*

B. *f* Yes - ter - day, a night-gone thing, *p* a sun - down name. Oh, *p*

Red. *f* *p*

29

S. *f* we have to-mor - row bright be-fore us, like a flame, *mf* like a flame. *mp* And

A. *f* we have to-mor - row bright be-fore us, like a flame, *mp* like a flame. And

T. *f* we have to-mor - row bright be - fore us, like a flame. And *mp*

B. *f* we have to-mor - row bright be - fore us, like a flame. And *mp*

Red. *f* *mp*

33 **O**

S. *mp*
 dawn to-day, broad arch a-bove the road we came, and dawn to-day,

A. *mp*
 dawn to - day, broad arch a-bove the road we came, broad

T. *mp*
 dawn to-day, broad arch a-bove the road we came, and dawn to-day,

B. *mp*
 dawn to - day, broad arch a-bove the road we came, broad

Red. *mp*

P

poco rit. . . a tempo

38 *f*

S. *f*
 broad arch a-bove the road we came. For we have to-mor-row bright be-fore us, like a

A. *f*
 arch a-bove the road we came. For we have to-mor-row bright be-fore us, like a

T. *f*
 broad arch a-bove the road we came. For we have to-mor-row bright be-fore us, like a

B. *f*
 arch a - bove the road we came. We have to-mor-row bright be-fore us, like a

Red. *f*

43

S. *ff* *p*
 flame, like a flame. We march! We march! We

A. *ff* *p*
 flame, like a flame. We march! We march, we

T. *ff* *p*
 flame, like a flame. We march! We march! We

B. *ff* *p*
 flame, like a flame. We march! We march, we

Red.

48

S. *ff*
 march, we march! We march! We march!

A. *ff*
 march! We march! We march!

T. *ff*
 march! We march! We march!

B. *ff*
 march! We have to-mor-row bright be-fore us. We march!

Red.