

All Are Architects

♩ = 104 F Dm Dm7 Gm7 F Gm7 Am

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4 Dm B♭ C Dm C F C B♭ F B♭

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7 Am Am7 D F B♭ Gm7 F^{sus} F

some with or - na - ments of rhyme.
 are the blocks - na - ments of we build.
 shall to - mor - row find its place.

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as quarter note = 104. The score is divided into three systems. The first system (measures 1-3) has a vocal melody and piano accompaniment. The second system (measures 4-6) continues the melody and accompaniment. The third system (measures 7-9) concludes the piece. Chord symbols are provided above the vocal line for each measure. The lyrics are written below the vocal line, with three verses of text provided for each line of music.

♫ Words: Henry Wadsworth Longfellow, 1807-1882

♫ Music: Thomas Benjamin, 1940-

Singing the Living Tradition #288

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WOODLAND

7.7.7.7.

All Are Architects

♩ = 104 E C#m C#m7 F#m7 E F#m7 G#m

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4 C#m A B C#m B E B A E A

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7 G#m G#m7 C# E A F#m7 Esus E

some with or na - ments of rhyme.
 are the blocks with which we build.
 shall to - mor - row find its place.

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All Are Architects

♩ = 104 E♭

Cm Cm7 Fm7 E♭ Fm7 Gm

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4 Cm A♭ B♭ Cm B♭ E♭ B♭ A♭ E♭ A♭

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7 Gm Gm7 C E♭ A♭ Fm7 E♭ sus E♭

some with or - na - ments of rhyme.
 are the blocks with which we build.
 shall to - mor - row find its place.

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All Are Architects

♩ = 104 D Bm Bm7 Em7 D Em7 F#m

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4 Bm G A Bm A D A G D G

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7 F#m F#m7 B D G Em7 Dsus D

some with or - na - ments of rhyme.
 are the blocks with which we build.
 shall to - mor - row find its place.

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as 104 beats per minute. The score is divided into three systems. The first system contains the first three lines of the song, with lyrics for three different verses. The second system contains the next four lines of the song. The third system contains the final three lines of the song. The piano accompaniment consists of a right hand melody and a left hand bass line. The lyrics are written below the vocal staff, with hyphens indicating syllables that span across measures. The chords are indicated by letters above the staff.

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All Are Architects

♩ = 104 D \flat B \flat m B \flat m7 E \flat m7 D \flat E \flat m7 Fm

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4 B \flat m G \flat A \flat B \flat m A \flat D \flat A \flat G \flat D \flat G \flat

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7 Fm Fm7 B \flat D \flat G \flat E \flat m7 D \flat sus D \flat

some with or na - ments of rhyme.
 are the blocks with which we build.
 shall to - mor - row find its place.

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All Are Architects

♩ = 104 C# A#m A#m7 D#m7 C# D#m7 E#m

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4 A#m F# G# A#m G# C# G# F# C# F#

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7 E#m E#m7 A# C# F# D#m7 C#sus C#

some with or na - ments of rhyme.
 are the blocks with which we build.
 shall to - mor - row find its place.

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All Are Architects

♩ = 104 C Am Am7 Dm7 C Dm7 Em

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4 Am F G Am G C G F C F

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7 Em Em7 A C F Dm7 Csus C

some with or - na - ments of rhyme.
 are the blocks with which we build.
 shall to - mor - row find its place.

The musical score is written for a single melodic line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked as 104 beats per minute. The score is divided into three systems. The first system contains measures 1-3, the second system contains measures 4-6, and the third system contains measures 7-9. Chord symbols are placed above the staff to indicate the harmonic structure. The lyrics are provided for three different vocal parts (1, 2, and 3) and are aligned with the melody. The piano accompaniment features a steady bass line and a more active treble line with some arpeggiated figures.

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All Are Architects

♩ = 104 C ♭

A ♭ m A ♭ m7 D ♭ m7 C ♭ D ♭ m7 E ♭ m

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4

A ♭ m F ♭ G ♭ A ♭ m G ♭ C ♭ G ♭ F ♭ C ♭ F ♭

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7

E ♭ m E ♭ m7 A ♭ C ♭ F ♭ D ♭ m7 C ♭ sus C ♭

some with or na - ments of rhyme.
 are the blocks with which we build.
 shall to - mor - row find its place.

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All Are Architects

♩ = 104 B G#m G#m7 C#m7 B C#m7 D#m

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4 G#m E F# G#m F# B F# E B E

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7 D#m D#m7 G# B E C#m7 B_{sus} B

some with or - na - ments of rhyme.
 are the blocks with which we build.
 shall to - mor - row find its place.

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All Are Architects

♩ = 104 B♭

Gm Gm7 Cm7 B♭ Cm7 Dm

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4 Gm E♭ F Gm F B♭ F E♭ B♭ E♭

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7 Dm Dm7 G B♭ E♭ Cm7 B♭ sus B♭

some with or - na - ments of rhyme.
 are the blocks with which we build.
 shall to - mor - row find its place.

The musical score is written for voice and piano. It features a key signature of one flat (B♭) and a 4/4 time signature. The tempo is marked as ♩ = 104. The score is divided into three systems. The first system (measures 1-3) has a vocal line with three verses and a piano accompaniment. The second system (measures 4-6) continues the vocal line and piano accompaniment. The third system (measures 7-9) concludes the piece. Chord symbols are provided above the vocal line for each measure. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

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All Are Architects

♩ = 104 A F#m F#m7 Bm7 A Bm7 C#m

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4 F#m D E F#m E A E D A D

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7 C#m C#m7 F# A D Bm7 Asus A

some with or - na - ments of rhyme.
 are the blocks with which build.
 shall to - mor - row find its place.

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All Are Architects

♩ = 104 A ♭ Fm Fm7 B ♭ m7 A ♭ B ♭ m7 Cm

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4 Fm D ♭ E ♭ Fm E ♭ A ♭ E ♭ D ♭ A ♭ D ♭

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7 Cm Cm7 F A ♭ D ♭ B ♭ m7 A ♭ sus A ♭

some with or - na - ments of rhyme.
 are the blocks with which we build.
 shall to - mor - row find its place.

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All Are Architects

♩ = 104 G Em Em7 Am7 G Am7 Bm

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4 Em C D Em D G D C G C

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7 Bm Bm7 E G C Am7 Gsus G

some are shall with the to - or blocks mor - row na - ments with which we find its place. rhyme. build. place.

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All Are Architects

♩ = 104 G♭

E♭m E♭m7 A♭m7 G♭ A♭m7 B♭m

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4

E♭m C♭ D♭ E♭m D♭ G♭ D♭ C♭ G♭ C♭

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7

B♭m B♭m7 E♭ G♭ C♭ A♭m7 G♭ sus G♭

some with or - na - ments of rhyme.
 are the blocks with which we build.
 shall to - mor - row find its place.

The musical score is written for voice and piano. It features a key signature of one flat (B-flat major or D-flat minor) and a 4/4 time signature. The tempo is marked as 104 beats per minute. The score is divided into three systems. The first system contains the first three lines of the song. The second system contains the next three lines. The third system contains the final three lines. The piano accompaniment consists of a right hand and a left hand. The right hand often plays chords and moving lines, while the left hand provides a steady bass line. The lyrics are written below the vocal line, with three different versions provided for the first system.

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All Are Architects

♩ = 104 F#

D#m D#m7 G#m7 F# G#m7 A#m

1. All are ar - chi - tects of fate, work - ing in these
 2. For the struc - ture that we raise time is with ma -
 3. Build to - day, then, strong and sure, with a firm and

4

D#m B C# D#m C# F# C# B F# B

walls of time; some with mas - sive deeds and great,
 - te - rials filled; our to - days and yes - ter - days
 am - ple base; and as - cend - ing and se - cure

7

A#m A#m7 D# F# B G#m7 F#sus F#

some with or - na - ments of rhyme.
 are the blocks with which we build.
 shall to - mor - row find its place.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 104 beats per minute. The score is divided into three systems. The first system (measures 1-3) has a vocal melody starting on a half note, followed by eighth notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The second system (measures 4-6) continues the vocal melody with quarter and eighth notes. The piano accompaniment features more complex chordal textures. The third system (measures 7-9) concludes the piece with a final vocal phrase and piano accompaniment. Chord symbols are provided above the vocal staff for each measure.

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