



WAR AND PEACE

A Symphonic Ode

Set to music by

C. Hubert H. Parry

Composed for Sir Frederick Bridge and the Royal Choral Society
Premiered at the Albert Hall, London - April 30, 1903

VOCAL SCORE



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ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

Autograph Manuscript:

Bodleian Libraries, Oxford University MS. Mus. C. 113

Vocal Score:

Novello Octavo Edition No. 11638

Royal College of Music Library

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Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

WAR AND PEACE

PROLOGUE *(Page 14)*

Deep in the dark abyss,
With Shame and Sin together, brood,
First of the fallen angels,
Pride and Hate !

Pride, that with lofty mien and stony stare
Gazes on distance, greedy of vanities,
Lovelorn and cold; whose children are born dead;
Heedless of good, and fighting for no other end
But that the smitten cower and cravens crawl,
Feeding the lust insatiable
To soar supreme, and dominate the world.

Hate, the distorted Fury, seeking nought but ruin;
Fouling fair names, mocking at worth,
Holding up lies for worship; swollen with gall;
Feeding men's minds with poison and blind rage;
Gliding through mire and gloom devising death.
Such hand in hand conspiring, each for each,
What monstrous exhalations from hell's depths arise !
How on the earth is hurrying to and fro!
The distant thunder rattles, thunder of armed hosts;
The lightnings flare from murderous mouths.
What glitter of steel,
And all the splendid panoply of war !

WAR SONG *(Page 19)*

Strike now ! Slay now !
Roar cannon, scream shell !
Rush where you must, shelter where you may !
We death dealing, death receiving
Whirling in frenzy of fight,
Shout our welcome to war !

Ride now ! Fall now !
Bleeding yet unsubdued,
Biting at earth,
Clutching at wounds,
Speechless with sobbing breath,
Dizzy with agony.
We death dealing, death receiving
Whirling in frenzy of fight,
Shout our welcome to war !

Crash through, plunge through
Slashing and parrying,
Struggling through mire,
Sightless through dust.

Smite when you may
Fall when you must !
We death dealing, death receiving,
Whirling in frenzy of fight
Shout our welcome to war.

RECOMPENSE *(Page 28)*

Aye, let Hate and pride conspire,
Let furious passion make men fiends,
Drunk with the lust of blood
And heedless of their own and others' fate;
Yet 'tis not all drear carnage, cruel waste,
Have patience, look beyond !

There is a gracious flower
Springing from a bitter root,
There is a sacred comradeship that blooms
Among the fields of death.

Dark and deep beyond the fretful world
Broods a steadfast purpose moving slow—
Nations have their destinies,
Checked and thwarted oft,
Yet moving onwards to a mighty end.
Have patience, look beyond !

The ragged cloudland parts
A light breaks forth;
There is a crown for the patient brow
There is a recompense in war !

When fury is spent,
When the dust settles down,
And the thunder dies away,
We have dared, we have endured,
And the tale of these our deeds
Shall light a beacon of hope,
Shall fire the timorous heart,
Shall nerve the shrinking hand.
Have patience, look beyond !
Death is the end of all.
To suffer and to die,
Striving for truth and right,
This is the guerdon of death,
This is the crown of life !

COMRADESHIP *(Page 35)*

Be strong, be strong
Brothers, for the strife is long !
Cast self and ease aside
And with a noble pride,
Endure, with high heroic soul,
Though high the battle thunders roll.

In yon dim land
From wave-beat strand to strand,
The dark groups gather and wheel,
The hilltops bristle with foes,
Silent, from rock to rock they steal.
Leap, from the bastion leap ;
Over the valley sweep !

Flash from the top of the wind-swept down
A message of hope for the waiting town !
Great be your strength, for the fight is long,
Only be strong !

Day fades to night and darkness pales to light ;
Haste not nor linger—but be strong
Oh brothers, for the fight is long !
To those who live we give the glorious meed of praise,
To those who die, we give the sacred meed of tears.

THE DIRGE *(Page 51)*

Blow trumpets, solemnly, sadly blow :
Thundering drums, beat sullen and slow :
Banners of battle, droop as ye go.

All conquering Death, whose lips have touched
The brows of those who dared thy might,
Thy chosen ones we mourn with tears of fond regret,
And mourning, praise.

Out of the reach of cares and fears,
Wep thy tenderly falling tears,
Here they sleep through the silence of years.

Dark earth under them, skies above,
This is the rest that nought may move,
This is the rest that heroes love.

Lo their glory ariseth bright,
Burns a leading and kindly light,
Set like a star in the brow of night.

Blow trumpets, solemnly, sadly blow :
Thundering drums, beat sullen and slow :
Banners of battle, droop as ye go.

HEMCOMING *(Page 62)*

Ring the tidings far and wide,
Men have fought and men have died.
To those who live a welcome give
And joy to all betide !
Welcome the leaders of men !
Welcome the men of the wary brain !
Welcome the men of the iron will.

Welcome the heroes who wrought
The good of the land that we love !
Welcome the men of our race
Who have toiled, who have smiled at death,
Upholding our ancient name.

Raise the song of joy, the joy of strength !
Raise the song of daring, the song of courage !
Raise the song of joy that fearless deeds are done,
Raise the song of joy the mighty task is o'er.

Tell the tale that shall stir the blood !
Tell to the world the tidings of gladness,
Welcome the living and praise the dead.
Hands together, and face the coming years !
Hearts together and face all the world !

Whatever betide us—evil or good,
Still together we'll fight, and prevail !

PEACE *(Page 80)*

After tumult rest,
After tempest calm,
Earth like a weary child is gently pressed
In the enfolding arm.

Where the battle roared
Round the trenched height,
Steals a dewy fragrance, softly poured
From the lips of Night.

Creeps the gathering rust
O'er the broken gun,
Fort and bastion crumble into dust
Now their task is done.

Sleeps the silent glade,
Sleeps the lowlit wood,
Nature's healing hands are softly laid
On the fields of blood.

Hushed the sounds of war
Earth may rest awhile,
Rest in loving patience, wearied sore,
Sleep, and sleeping smile.

HOME *(Page 84)*

Sing the glories of peace,
Of peace and homely life !
Sing the joys of happy labour,
The joys of fruitful toil.

The lands that yield their rich increase,
Where peasants lean upon the plough ;
The fresh sweet scent of the new-turned earth,
The steady plod of the team ;
The breeze that lingers through long leagues of wheat,
The merry clink of the wain ;
The sun that sinks into the golden west,
The children's voices calling, calling.
The bells that ring the wanderers home,
The sacred spots where rest the loved ones passed away.

Wider and wider still, toil, sacred toil !
The student reading the secret of stars and suns,
Tracking and baffling the powers of disease and death,
Binding the posers of the sky to serve mankind.
Knowledge springing a gracious flower,
Wisdom guiding a nation's heart,
Love and pity consoling grief.

Far, far off is the beacon that guides
The soul of man to its far off goal,
The time when nations shall strive no more,
The time when hearts shall be turned to love.
These are thy triumphs,
These are thy glories,
Oh, Peace !

MARCHING SONG OF PEACE *(Page 98)*

Forward through the glimmering darkness,
On beside the untrodden shore
Where no voice hath waked the echo,
Where no foot hath paced before ;
In our feet a patient boldness,
In our hearts a glowing fire.
Forward, brothers, ever forward,
To the land of our desire.

True and pure and loving-hearted,
We would hope yet suffer long ;
Gentle to the frail and failing,
Firmly set against all wrong ;
None shall linger empty-handed,
None shall toil in dreary grief,
Each shall bear another's burden,
Give the labouring heart relief.

Forward brothers ! see the cloudland
With the golden dawn is kissed ;
See, the phantom of the ages
Fades in whirling wreaths of mist ;
None shall fail when all are eager,
None shall faint when all aspire,
Forward, through the golden ages,
To the land of our desire.

ASPIRATION *(Page 114)*

Grant us Thy peace, Lord, that diviner dream,
That patient strength the soaring soul desires,
Peace that can kindle with unearthly gleam
The pure heart's altar fires.

Peace with a joyous music of her own,
Peace that encircles all the beauteous earth,
A faithful people, and a stainless throne,
A pure united hearth.

Oh for that day when all men's hearts shall beat
In sacred unison of life and love !

Peace, thou shall still all fretful toil at length,
And bid the world's calm energies increase.
Source of all good.
Fountain of hope and strength,
Grant us Thy peace !

Composed for Sir Frederick Bridge and the Royal Choral Society
and dedicated to those who died in the Boer War.



Window from St Patrick's Cathedral, Dublin
in memory of men of the Royal Irish Regiment
who fell in the
South Africa War
1899-1902

WAR AND PEACE

A SYMPHONIC ODE

C. Hubert H. Parry

Lento.

Musical score for measures 1-4. The piece is in 3/4 time and D major. The first system shows a piano introduction with a mezzo-forte (*mf*) dynamic in the first measure and a forte (*f*) dynamic in the second. The music features a mix of chords and moving lines in both hands.

5

Musical score for measures 5-9. The music continues with a forte (*f*) dynamic. The texture is dense with many notes in both hands, creating a rich harmonic sound.

10

Musical score for measures 10-13. The music begins with a *dim.* (diminuendo) dynamic in measure 10, followed by a *f* (forte) dynamic in measure 11, and a *cresc.* (crescendo) dynamic in measure 12. The piano part features a series of chords that gradually increase in volume.

14

Musical score for measures 14-17. The music starts with a fortissimo (*ff*) dynamic in measure 14. The piano part has a prominent melodic line with a wide interval, while the right hand continues with complex chordal textures.

18

Musical score for measures 18-21. The system consists of two staves, treble and bass clef. The music features complex chordal textures with many accidentals (sharps and flats) and dynamic markings such as accents (>) and hairpins (> and <). The key signature has one flat.

22

Musical score for measures 22-25. The system consists of two staves, treble and bass clef. A first ending bracket labeled '1' spans measures 24 and 25. The music continues with complex textures and dynamic markings.

26

Musical score for measures 26-30. The system consists of two staves, treble and bass clef. Measure 26 is marked *dim.* and measure 29 is marked *mf*. The music features complex textures and dynamic markings.

31

Musical score for measures 31-35. The system consists of two staves, treble and bass clef. The tempo marking *Poco animando* is placed above the staff. Measure 32 is marked *cresc.* The music features complex textures and dynamic markings.

36

Musical score for measures 36-40. The system consists of two staves, treble and bass clef. The music continues with complex textures and dynamic markings.

41

Musical score for measures 41-44. The system consists of two staves, treble and bass clef. The music features complex chordal textures with many accidentals (sharps and naturals). There are several slurs and accents (V) over the notes. The bass line has some triplets and slurs.

45

2 Animando

mf *cresc.*

Musical score for measures 45-48. This system includes the tempo marking **2 Animando** and dynamic markings *mf* and *cresc.*. The music continues with complex textures and slurs. There are some slurs in the bass line that appear to be "slip" or similar markings.

49

Musical score for measures 49-53. The system consists of two staves with complex textures, slurs, and accents. The bass line has some slurs that appear to be "slip" or similar markings.

54

Musical score for measures 54-58. The system consists of two staves with complex textures, slurs, and accents. The bass line has some slurs that appear to be "slip" or similar markings.

59

3

cresc.

Musical score for measures 59-62. This system includes the tempo marking **3** and the dynamic marking *cresc.*. The music continues with complex textures, slurs, and accents. The bass line has some slurs that appear to be "slip" or similar markings.

64

ff sf sf sf sf sf

This system contains measures 64 through 68. The right hand features a complex, rhythmic pattern of chords and single notes, often with accents. The left hand provides a steady accompaniment with chords and single notes. Dynamic markings include *ff* at the start of measure 65, followed by *sf* in measures 66, 67, 68, and 69.

69

allargando a tempo

This system contains measures 69 through 74. The right hand continues with its complex texture, while the left hand has a more active role with moving lines. The tempo marking changes from *allargando* in measure 69 to *a tempo* in measure 70.

75

dim. dim. sempre

This system contains measures 75 through 80. The right hand has a melodic line with some grace notes and slurs. The left hand consists of a series of chords, some with slurs. The dynamic marking is *dim.* in measure 75 and *dim. sempre* in measure 76.

81

Tempo I^o
4
dim. mf

This system contains measures 81 through 85. It begins with a 4-measure rest in the right hand, followed by a tempo change to *Tempo I^o*. The right hand has a melodic line with slurs and accents. The left hand has chords with slurs. Dynamic markings include *dim.* in measure 82 and *mf* in measure 84.

86

Allegro.
cresc.

This system contains measures 86 through 91. The right hand has a melodic line with slurs and accents. The left hand has chords with slurs. The tempo marking is *Allegro.* and the dynamic marking is *cresc.*

92

cresc.

This system contains measures 92 through 97. The music is in a key with three flats and a common time signature. The right hand features a series of chords with some melodic movement, while the left hand plays a steady eighth-note accompaniment. A *cresc.* (crescendo) marking is present above the staff.

98

f

This system contains measures 98 through 102. The right hand continues with a melodic line over a chordal accompaniment. The left hand accompaniment is more active, with some triplets. A forte (*f*) dynamic marking is placed at the beginning of the system.

103

5 *Animato*

This system contains measures 103 through 108. A section marker '5' is placed above the first measure, followed by the tempo instruction *Animato*. The right hand has a more complex melodic line with some grace notes. The left hand accompaniment remains consistent.

109

This system contains measures 109 through 114. The right hand features a melodic line with several accents and slurs. The left hand accompaniment is steady and rhythmic.

115

sf sf

This system contains measures 115 through 120. The right hand has a melodic line with accents and slurs. The left hand accompaniment includes some triplets. Two *sf* (sforzando) dynamic markings are placed above the staff.

120

6

Musical score for measures 120-125. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. Measure 120 starts with a dynamic marking *mf*. The music features complex chordal textures with many accidentals and slurs. The number '6' is written above the first measure. The lower staff has several *ritto* markings.

126

cresc.

Musical score for measures 126-130. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music continues with complex textures. A *cresc.* marking is present in the middle of the system. The lower staff has several *ritto* markings.

131

con fuoco

Musical score for measures 131-135. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music is more rhythmic and driving. A *con fuoco* marking is present in the middle of the system. The lower staff has several *ritto* markings.

136

ff

7

Musical score for measures 136-141. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music is very intense. A *ff* marking is present in the middle of the system. The number '7' is written above the first measure. The lower staff has several *ritto* markings.

142

Musical score for measures 142-147. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music continues with complex textures. The lower staff has several *ritto* markings.

148

rit. *dim.*

This system contains measures 148 through 153. The right hand features a melodic line with slurs and accents, while the left hand plays a steady bass line of quarter notes. Dynamic markings include *rit.* and *dim.*

154

8

P

This system contains measures 154 through 160. A measure rest of 8 measures is indicated above the right hand staff. The right hand begins with a piano (*P*) dynamic. The left hand continues with quarter notes.

161

a tempo

p *sf*

This system contains measures 161 through 168. The tempo marking *a tempo* is present. The right hand has complex phrasing with slurs and accents. Dynamics range from piano (*p*) to fortissimo (*sf*).

169

p

This system contains measures 169 through 175. The right hand features a melodic line with slurs and accents. The left hand plays a bass line with slurs. A piano (*p*) dynamic is marked.

176

rit. *sempre dim.*

This system contains measures 176 through 181. The right hand has a melodic line with slurs and accents. The left hand plays a bass line with slurs. Dynamics include *rit.* and *sempre dim.*

Meno mosso.
9 Bass Solo.

182

Deep _____ in the dark a - byss, With

187

Shame and Sin _____ to - ge - ther, brood, First _____

192

_____ of the fal-len an-gels, Pride _____

197

_____ and Hate! _____ Pride, that with

Moderato.
mf Alla marcia.

203

lof - ty mien and sto-ny stare Gaz - es on dis-tance, greed-

207

- - y of van-i-ties, Love-lorn and cold; whose

211

chil - dren are born dead; 10 *cresc.* Heedless of good,

215

and fighting for no o-ther end But that the smitten cow'r, and cravens

219

rit.

crawl; Feeding the lust in - sat - i - able To soar su - preme, and

223

ff a tempo

dom - i - nate the world.

ff a tempo sf

11

227

sf

231

236

p rit.

Hate, the dis - tort - ed Fu - ry, seeking nought but

rit. p a tempo p

241

ru-in; Foul-ing fair names, mocking at worth,

246

Hold-ing up lies for wor-ship, swollh with gall,

251

Feeding men's minds with poison and blind rage; Gli-ding through

256

mire and gloom, de-vi-sing death.

13 *Maestoso. Tempo I^o*

261

Such hand in hand con-spir-ing, each for each,

Moderato.

266 *p*

What monstrous exha-lations from Hell's depths arise! How on the

14 *animando cresc.*

270 earth is hurrying to and fro! The dis-tant thun-der rat-tles,

14 *animando cresc.*

273 thun-der of arm-ed hosts; The lightnings flare— from mur-der-ous mouths,

276 *rit.* *Lento.* *rit.*

What glit-ter of steel!— And all the splendid pan-o-ply of

rit. *rit.*

Allegro alla Marcia.

280

war!

Allegro alla Marcia.

ff

284

288

allargando

292

Allegro con fuoco.

MALE CHORUS.

15 Tenor I.

Tenor II.

Bass I.

Bass II.

15

295

ff

Strike now! Slay now!

ff

Strike now! Slay now!

ff

Strike now! Slay now!

ff

Strike now! Slay now!

Roar cannon, scream shell! Rush where you must,
 Roar cannon, scream shell! Rush where you must,
 Roar cannon, scream shell! Rush where you must,
 Roar cannon, scream shell! Rush where you must,

299

poco allargando *Poco meno mosso.*
 shel-ter where you may! We death dealing,
 shel-ter where you may! We death dealing,
 shel-ter where you may! We death dealing,
 shel-ter where you may! We death dealing,

302

poco allargando

poco rit.

death receiving, Whirling in frenzy of fight, Shout our wel - - -

death receiving, Whirling in frenzy of fight, Shout our wel - - -

death receiving, Whirling in frenzy of fight, Shout our wel - - -

death receiving, Whirling in frenzy of fight, Shout our wel - - -

306

poco rit. *cresc.*

16 animato

- come to war! _____

- come to war! _____

- come to war! _____

- come to war! _____

16 animato

310

315

f *>*
Ride now! Fall now! Bleed - ing yet

f *>*
Ride now! Fall now! Bleed - ing yet

f *#* *>*
Ride now! Fall now! Bleed - ing yet

f *#* *>*
Ride now! Fall now! Bleed - ing yet

sf

318

p cresc.
un - subdued; Biting at earth, Clutch - ing at wounds, Speech-

p cresc.
un - subdued; Biting at earth, Clutch - ing at wounds, Speech-

p cresc.
un - subdued; Biting at earth, Clutch - ing at wounds, Speech-

p cresc.
un - subdued; Biting at earth, Clutch - ing at wounds, Speech-

sf *p cresc.*

cresc. *ff* >

- less with sobbing breath, Dizzy with a - go-ny.

cresc. *ff* >

- less with sobbing breath, Dizzy with a - go-ny.

cresc. *ff* >

- less with sobbing breath, Dizzy with a - go-ny.

cresc. *ff* >

- less with sobbing breath, Dizzy with a - go-ny.

321

cresc.

ff *Meno mosso.*

We death dealing, death receiving, Whirling in frenzy of

ff

We death dealing, death receiving, Whirling in frenzy of

ff

We death dealing, death receiving, Whirling in frenzy of

ff

We death dealing, death receiving, Whirling in frenzy of

poco rit.

324

ff

Meno mosso.

allargando

17

fight, Shout our wel - come to war!

fight, Shout our wel - - come to war!

fight, Shout our wel - come to war!

fight, Shout our wel - - come to war!

17 *Animato*

allargando

cresc. molto

f

328

Crash through,

Crash through,

Crash through,

Crash through,

332

plunge through! slash - ing and par - ry - ing,
 plunge through! slash - ing and par - ry - ing,
 plunge through! slash - ing and par - ry - ing,
 plunge through! slash - ing and par - ry - ing,

336

Strug-gling through mire, Sight-less through dust.
 Strug-gling through mire, Sight-less through dust.
 Strug-gling through mire, Sight-less through
 Strug-gling through mire, Sight-less through

339

343

Smite when you may! Smite! Fall when you
 dust, Smite when you may! Smite! Fall when you
 dust, Smite when you may!

mf cresc. *cresc.*

347

must, Fall! fall! fall! fall when you must!
 must, Fall! fall! fall! fall when you must!
 Fall! fall! fall! fall! fall when you must!
 Fall! fall! fall! fall! fall when you must!

f rit. *sf rit.*

ff *Meno mosso.*

We death deal-ing, death re-ceiv-ing, Whirl-ing in fren-zy of fight, Shout our welcome,

ff

We death deal-ing, death re-ceiv-ing, Whirl-ing in fren-zy of fight, Shout our welcome,

ff

We death deal-ing, death re-ceiv-ing, Whirl-ing in fren-zy of fight, Shout our

ff

We death deal-ing, death re-ceiv-ing, Whirl-ing in fren-zy of fight,

Meno mosso.

ff

352

shout our wel-come, shout our wel - - come to

shout our wel-come, shout our wel - come to

wel-come, shout our wel - come, our wel - come - - to

Shout our wel-come, shout our wel - come, our wel - - come to

cresc. *rit.*

357

animato

18

war!
war!
war!
war!

362

animato *sf*

366

19

371

sf

Contralto Solo.

f

Aye,— Let Hate and Pride con - spire, — Let fur - ious

375

sf

381

passion make men fiends! Drunk with the lust of

386

blood, And heed-less of their own and o-thers' fate.

390

20 *dolce* Yet 'tis not all drear car-nage,

394

cru-el waste, Have pa - tience, look be -

399

Lento = $\text{♩} = \text{♩}$ - yond! There is a gra - cious flow'r, Spring-

403

ing from the bit - ter root, *p* There is a

406

sa - cred comrade-ship that blooms Among the fields of death.

rit. **21** *a tempo*

p *rit.* *a tempo*

410

Dark and deep be - yond the fret-ful world

f *poco cresc.*

413

Broods a steadfast purpose, mo - ving slow; Nations have their destinies,

cresc.

416

Check'd and thwarted off, Yet mo - ving on-wards to a might - y end.

22 *cresc.* *f* *p*

419

Have pa - - tience! Look be-yond! _____

P

424

f 23 *Poco più mosso.*

The rugged cloud - land parts, A light - breaks forth; _____

23

427

There is a crown for the pa - tient brow, There is a recompense in _____

P

431

24 *Allegro.* *mf*

war. When the fu-ry is spent, _____ When the dust settles down, -

24

mf *cresc.* *cresc.*

436

f 25 *mf*

And the thun - - der dies a - way, We have

cresc.

441

dared, we have en - dured, And the

mf cresc.

445

animato cresc. *mf*

tale of these our deeds Shall light a bea - con of hope, Shall

animato

449

rit.

fire the tim-or-ous heart, shall nerve the shrink - ing

rit.

Meno mosso.

hand.

453

Have pa-tience, — look be-yond! —

458

26 *mf Lento*

dim.

Death is the end of all, To suf-fer and to die,

463

Striving for truth and right, —

This is the

467

472

guerdon of death, This _____ is the crown of

f *rit. e dim.*

p *rit.* *rit. e dim.*

27 *Allegro.*

life!

27

479

mf *cresc.*

484

490

Vivace.

f

495

29

be
Brothers,
be
Brothers,

Detailed description: This block contains the first four vocal staves of the score. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of a melodic line with some rests. The lyrics are: 'be', 'Brothers,', 'be', and 'Brothers,'.

512

29

Detailed description: This block contains the piano accompaniment for measures 29-32. It features a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. The music is in a major key with two sharps.

30

strong, be strong, be strong, ————— for the strife is long,
brothers, brothers, brothers, brothers, be strong, for the
strong, be strong, be strong, ————— be strong, the
brothers, brothers, brothers, brothers, be strong, for the

Detailed description: This block contains the next four vocal staves. The lyrics are: 'strong, be strong, be strong, ————— for the strife is long,', 'brothers, brothers, brothers, brothers, be strong, for the', 'strong, be strong, be strong, ————— be strong, the', and 'brothers, brothers, brothers, brothers, be strong, for the'.

30

518

Detailed description: This block contains the piano accompaniment for measures 30-33. It continues the accompaniment from the previous block, with a right-hand part featuring chords and a left-hand part with a bass line. The music concludes with a final chord in measure 33.

the strife is long; Cast self and
 strife is long, for the strife is long; Cast self and
 strife is long, the strife is long; Cast self and
 strife is long, for the strife is long; Cast self and

524

ease a - side, And with a no - -ble pride En -
 ease a - side, And with a no - -ble pride En -
 ease a - side, And with a no - -ble pride En -
 ease a - side, And with a no - -ble pride En -

529

31

-dure With high he-ro-ic soul,

-dure With high he-ro-ic soul,

-dure With high he-ro-ic soul,

-dure With high he-ro-ic soul,

31

535

Though high the battle-thunders roll.

Though high the battle-thunders roll.

Though high the battle-thunders roll.

Though high the battle-thunders roll.

542

p
In
p
In
p
In
p
In

549

dim.
dim.
p

yon dim land From wave-beat strand to
yon dim land From wave-beat strand to
yon dim land From wave-beat strand to
yon dim land From wave-beat strand to

555

32

strand, _____ The dark groups gather and wheel,

strand, _____ The dark groups ga - ther, gather and

strand, _____ The dark groups gather, gather,

strand, _____ The dark groups gather and wheel,

561

p

mf

ga-ther and wheel, _____ The hill tops bristle with foes,

wheel, _____ The hill tops bristle with foes,

ga-ther and wheel, _____ The hill tops bristle with foes,

ga-ther and wheel, The hill tops bristle with foes,

566

572

bristle with foes, Si - - *dim.*

bristle with foes, Si - - *dim.*

bristle with foes, Si - - *dim.*

bristle with foes, Si - - *dim.*

p *dim.*

578

-lent, from rock to rock they steal. *pp*

-lent, from rock to rock they steal. *pp*

-lent, from rock to rock they steal. *pp*

-lent, from rock to rock they steal. *pp*

pp *dim.*

33 *animato*
ff > Leap! from the bastion leap! 0- -
 Leap! from the bastion leap! 0- -
animato
ff > Leap! from the bastion leap! 0- -
ff > Leap! from the bastion leap! 0- -

585

- ver the valley sweep! Flash from the top of the wind-swept
 - ver the valley sweep! Flash from the top of the wind-swept
 - ver the valley sweep! Flash, Flash from the top of the
 - ver the valley sweep! Flash, Flash from the wind-swept

592

598

down A mes - sage of hope for the wait - ing

down A mes - sage of hope for the wait - ing

wind - swept down A mes - sage of hope for the

down A mes - sage of hope for the

603

town!

town!

wait - - ing town!

wait - - ing town!

34

Great be your strength, great be your
 Great be your strength, great be your
 Great be your strength,
 Great be your strength, great be your

34

607

strength _____ for the fight is long, _____
 strength, great be your strength for the
 great be your strength for the
 strength for the fight is long, _____

610

613

for the fight is long, On-ly be

fight is long, On-ly be

fight is long, is long, On-ly be

for the fight is long, On-ly be

The piano accompaniment consists of two staves (treble and bass clef) with a 3/4 time signature and a key signature of two sharps (F# and C#). It includes various chordal textures and melodic lines.

617

strong!

strong!

strong!

strong!

The piano accompaniment continues with two staves (treble and bass clef) in 3/4 time and two sharps key signature. It features a rhythmic pattern of eighth and sixteenth notes.

35

622

Be strong, Be strong, Be strong, Be strong,

35

627

strong, be strong, be strong, be strong,

strong, be strong, be strong, be strong,

633

be strong, be strong, be strong, ————— be
 brothers, brothers, brothers, brothers, brothers be strong, be
 be strong, be strong, be strong, ————— be strong, be
 brothers, brothers, brothers, brothers, brothers be strong, be

639

36 *mf dim.*

strong! ————— Day fades to
 strong! ————— Day fades to
 strong! ————— Day fades to
 strong! ————— Day fades to

36 *dim.*

645

night And dark - - ness pales to

night And dark - - ness pales to

night And dark - - ness pales to

night And dark - - ness pales to

light; Hastenot nor linger,

light; Hastenot nor linger,

light; Hastenot nor linger,

light; Hastenot nor linger,

651

light; Hastenot nor linger,

light; Hastenot nor linger,

light; Hastenot nor linger,

light; Hastenot nor linger,

light; Hastenot nor linger,

37 *f*
 haste — not nor lin - ger - but be strong O
 haste — not nor lin - ger - but be strong O
 haste — not nor lin - ger - but be strong O
 haste — not nor lin - ger - but be strong O

656 *cresc.*
 37 *f*

brothers, for the fight is long! ——— To *f*
 brothers, for the fight is long! ——— To *f*
 brothers, for the fight is long! ——— To *f*
 brothers, for the fight is long! ——— To *f*

662

Poco meno mosso. *cresc.* *p*

those who live we give the glorious meed of praise, ——— To

cresc. *p*

those who live we give the glorious meed of praise, ——— To

cresc. *p*

those who live we give the glorious meed of praise, ——— To

cresc. *p*

those who live we give the glorious meed of praise, ——— To

Poco meno mosso. $\text{♩} = \text{♩}$

669

pp *rit.* *pp* *dim.* **38** *a tempo*

those who die we give the sacred meed — of tears.

pp *pp* *dim.*

those who die we give the sacred meed — of tears.

pp *pp* *dim.*

those who die we give the sacred meed — of tears.

pp *pp* *dim.*

those who die we give the sacred meed of tears.

pp *rit.* **38** *a tempo*

676

683

688

CHORUS.

Soprano. *p*
Blow trum-pets, solemn - ly,

Alto. *p*
Blow trum-pets, solemn - ly,

Tenor. *p*
Blow trum-pets,

Bass. *p*
Blow trum-pets,

692

39

sad - ly blow! Thun - d'ring drums, beat sul - len and

sad - ly blow! Thun - d'ring drums, beat sul - len and

solemn - ly, sad - ly blow! Thun - d'ring drums, beat

solemn - ly, sad - ly blow! Thun - d'ring drums, beat

697

39

L.H. *cresc.*

40 *cresc. molto*

slow. Ban - ners, banners of

slow: Ban - ners, banners of

sul - len and slow: *pp* Ban - ners, banners of

sul - len and slow: *pp* Ban - ners, banners of

f cresc. molto

f cresc. molto

702

702

40

cresc. molto *cresc.*

Soprano Solo.

rit.

a tempo
mf

All -

bat-tle, *dim.* droop *p* as ye go.

bat-tle, *dim.* droop *p* as ye go.

bat-tle, *dim.* droop *p* as ye go.

bat-tle, *dim.* droop *p* as ye go.

706

711

- conquering Death, whose lips have touched The brows of those who

717

dared thy might; Thy cho- sen ones we mourn With tears

722

of fond re - gret, And mourning, praise.

rit. **41 a tempo**

dim. *rit.* *cresc.*

727

dim. *dim.*

$\frac{3}{4}$ $\frac{3}{4}$

Andante.
pp Soprano.

Out of the reach of cares and fears, Wept by ten-der-ly

pp Alto.

Out of the reach of cares and fears, Wept by ten-der-ly

pp Tenor.

Out of the reach of cares and fears, Wept by ten-der-ly

pp Bass.

Out of the reach of cares and fears, Wept by ten-der-ly

CHORUS.

733

Andante.
pp *sempre pp*

fall - ing tears, Here they sleep through the silence,

fall - ing tears, Here they sleep, they sleep through the silence,

fall - ing tears, Here they sleep, they sleep through the silence,

fall - ing tears, Here they sleep, they sleep through the silence,

739 *simile*

42

the si-lence of years.

the si-lence of years.

the si-lence of years.

the si-lence of years.

745 *pp* *mf* *sf* *dim.* *pp*

752

pp
Dark earth un - der them, skies a - bove,

pp
Dark earth un - der them, skies a - bove,

pp
Dark earth un - der them, skies a - bove,

pp
Dark earth un - der them, skies a - bove,

sempre dim. *pp*

758

pp
This is the rest that nought may move, This is the rest, this

pp
This is the rest that nought may move, This is the rest, this

pp
This is the rest that nought may move, This is the rest, this

pp
This is the rest that nought may move, This is the rest, this

rit.

— is the rest, the rest that he - roes

— is the rest, the rest that he - roes

— is the rest, the rest that he - roes

— is the rest, the rest that he - roes

764 *dim.* *rit.*

Con maesta, alla Marcia.
43 *mf* Soprano Solo.

Lo their glo - ry a - ri - seth bright,

love.

love.

love.

love.

Con maesta, alla Marcia.
43 *mf*

770 *mf*

774

Burns a lead - ing and kind - ly light,

778

Set like a star, set like a star on the

dim.

783

brow of night.

p

p rit.

788

CHORUS.

Soprano. 44 *p a tempo*

Alto. Blow trumpets, *p*

Tenor. Blow trumpets, *p*

Bass. Blow *p*

44 *a tempo* Blow

so-lemn - ly, sad - ly blow! Thun-d'ring drums, beat

so-lemn - ly, sad - ly blow! Thun-d'ring drums, beat

trum-pets, so-lemn - ly, sad - ly blow! Thun-d'ring

trum-pets, so-lemn - ly, sad - ly blow! Thun-d'ring

793

45 *ff cresc. molto*

sul-len and slow: Banners, banners of

ff cresc. molto

sul-len and slow: Banners, banners of

ff cresc. molto

drums, beat sul-len and slow: Banners, banners of

ff cresc. molto

drums, beat sul-len and slow: Banners, banners of

45 *f cresc. molto*

798

803

p rit. dim.
battle droop as ye go.
p dim.
battle droop as ye go.
p dim.
battle droop as ye go.
p dim.
battle droop as ye go.

dim. rit. dim.

808

46

46

dim. *p* *Animando*

813

poco cresc. *p*

818

Musical score for measures 818-822. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many slurs and accents. Measure 822 includes a dynamic marking of *mf*.

823

Musical score for measures 823-826. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. The music features a complex texture with many slurs and accents. Measure 826 includes a dynamic marking of *mf*.

827

Musical score for measures 827-830. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. The music features a complex texture with many slurs and accents. Measure 830 includes a dynamic marking of *mf* and a measure number **47**.

831

Musical score for measures 831-835. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. The music features a complex texture with many slurs and accents. Measure 835 includes a dynamic marking of *cresc.*

836

Musical score for measures 836-840. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. The music features a complex texture with many slurs and accents. Measure 840 includes a dynamic marking of *rit.*

48 *Allegro vivace.*
Soprano Solo.

Ring the ti - - - dings far and wide, — Men have fought,

CHORUS.

Soprano.
Ring the ti - dings far and wide, Men have

Alto.
Ring the ti - dings far and wide, Men have

Tenor.
Ring the ti - dings far and wide, Men have.

Bass.
Ring the ti - dings far and wide, Men have

48 *Allegro vivace.*

f

842

— and men have died. — To those who live a

fought, men have died. To those who live

fought, men have died. To those who live

fought, men have died. To those who live

fought, men have died. To those who

p

847

wel - come give And joy, joy, joy,
 a welcome give And joy, and joy, and joy,
 a welcome give And joy, and joy, and joy,
 a welcome give And joy, and joy, and joy,
 live a wel - come give And joy, and joy, and joy, and joy, and joy to all be -

852 *cresc.*

joy, and joy to all be -
 to those who live a welcome give, and joy to all be -
 and joy, to those who live a welcome give, and joy to all be -
 joy, to those who live a welcome give, and joy to all be -
 joy, to those who live a welcome give, and joy to all be -

857 *cresc.*

49

Animato.

- tide. Welcome, welcome, welcome,
 - tide. Welcome, welcome, welcome,
 - tide. Welcome, welcome, welcome,
 - tide. Welcome, welcome, welcome,
 - tide. Welcome, welcome, welcome,

49

Animato.

862

sf

welcome,
 welcome, *f* wel - come the lead - ers of men!
 welcome,
 welcome, *f* wel - come the lead - ers of

867

sf

50

wel - come the lead - ers of men! Wel - come the

Wel - come the lead - ers of men!

wel - come the lead - ers of men! Wel - come the

men! Wel - come,

872

50

men of the wa - ry brain! Wel - come,

Wel - come the men of the

men of the wa - ry brain! Wel - come,

wel - come, wel - come, wel - come, wel - come the men of the

877

wel - come, wel-come the men
 i - - ron will! Wel-come the men
 wel-come, wel-come the men
 i - - ron will! Wel-come the men

882

cresc.

— of the i - ron will!
 — of the i - ron will!
 — of the i - ron will!
 — of the i - ron will!

887

51

Animato.

mf

Welcome the he - roes who wrought ——— The good of the land that we

51

Animato.

893

mf

love!

mf *cresc.*

Wel - - come the men of our race Who have toiled, ———

899

cresc.

— who have smiled at death,

Who have toiled, — who have smiled at

904

52

Up - - hold - - - ing our

Up - hold -

death, Up - hold - ing our an - cient name, up -

52

910

Up - - hold - - - ing our an - cient

cresc.
an - cient name, up - hold - - ing our

cresc.
- - ing our an - cient name, up - hold - ing,

cresc.
- hold - - - ing our an - cient name, our an - cient

916 *cresc.* *cresc. molto*

53

name, up - hold - ing our name, our an - cient name.

cresc.
an - cient name, up - hold - ing our an - cient name.

cresc.
up - hold - ing our an - cient name.

cresc.
name, up - - hold - - - ing our an - cient name.

921 *cresc.* 53

926

54

932

54

938

f cresc.

Raise the song of joy that fearless deeds are
 song of courage! Raise the
 daring, the song of courage! Raise the song of joy that
 joy, ————— Raise the

943

Detailed description: This system contains the first four staves of music. The top staff is a vocal line starting with a rest, then a melodic phrase. The second staff is another vocal line with lyrics. The third staff is a third vocal line. The fourth staff is a bass line. The piano accompaniment is shown in the bottom two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

done, Raise the song of joy the migh-ty task is
 song of joy! —————
 fearless deeds are done, Raise the song of joy the
 song of joy! —————

948

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a third vocal line. The fourth staff is a bass line. The piano accompaniment is shown in the bottom two staves, continuing the rhythmic accompaniment from the first system.

55

p
o'er. Tell the tale that shall stir the blood!

p
Tell the tale that shall stir the blood!

p
mighty task is o'er. Tell the tale that shall stir the

p
Tell the tale that shall stir the blood!

55

952

p

cresc.

Tell to the world the ti - dings of glad - ness; Wel - come the

cresc.
Tell to the world the ti - dings of glad - ness; Wel - come the

cresc.
blood! Tell to the world the ti - dings of glad - ness;

cresc.
Tell to the world the ti - dings of glad - ness; Wel - come the

957

cresc.

liv-ing and praise the dead.

liv-ing and praise the dead.

Wel - come the liv-ing and praise the dead.

liv-ing and praise the dead.

962

cresc. molto

rit. 56 *a tempo*

Hands to - gether, and face the coming years!

Hands to - gether, and face the coming years!

Hands to - gether, and face the coming years!

Hands to - gether, and face the coming years!

967

rit. *sf* *ff a tempo*

972

Hearts to - gether and face all the world! What - ev - er be -

Hearts to - gether and face all the world! What - ev - er be -

Hearts to - gether and face all the world! What - ev - er be -

Hearts to - gether and face all the world! What - ev - er be -

977

cresc. - - - - -

- tide us - e - vil or good,

cresc. - - - - -

- tide us - e - vil or good,

cresc. - - - - -

- tide us - e - vil or good,

cresc. - - - - -

- tide us - e - vil or good,

poco rit. **57** *a tempo*
ff
 Still to - gether we'll fight and pre -

ff
 Still to - gether we'll fight and pre -

ff
 Still to - gether we'll fight and pre -

ff
 Still to - gether we'll fight and pre -

982

poco rit. **57**
ff a tempo *sf*

- vail, still to - ge - ther, still to - ge - ther we'll

- vail, still to - ge - ther, still to - ge - ther we'll

- vail, still to - ge - ther, still to - ge - ther we'll

- vail, still to - ge - ther, still to - ge - ther we'll

987

992

fight and pre-vail, we'll fight and pre-vail, we'll
 fight! fight and pre-vail, fight,
 fight! fight and pre-vail, fight and pre-
 fight and pre-vail, we'll fight and pre-vail, we'll

simile

996

58 *allargando*

fight and pre-vail, fight and pre-vail, we'll fight, we'll
 fight and pre-vail, fight and pre-vail, we'll fight
 - vail, fight and pre-vail, fight and pre-vail, we'll
 fight, fight and pre-vail, fight, we'll fight.

58 *allargando*

a tempo

fight, we'll fight, we'll fight, we'll fight

we'll fight, we'll fight, we'll fight, fight

fight, we'll fight, we'll fight, we'll fight

we'll fight, we'll fight, we'll fight, fight

1001

a tempo

rit. **59** *a tempo*

and pre - vail!

and pre - vail!

and pre - vail!

and pre - vail!

1006

rit. *a tempo*

1010

Musical score for system 1010. The right hand features a continuous sequence of triplets. The left hand has a melodic line with some rests and a final triplet.

1014

Musical score for system 1014. The right hand continues with triplets. The left hand has a melodic line with some rests and a final triplet.

1018

Musical score for system 1018. The right hand has a melodic line with triplets and a *dim.* marking. The left hand has a bass line with triplets.

1023

60

Musical score for system 1023. The right hand has a melodic line with triplets and a **60** tempo marking. The left hand has a bass line with triplets and dynamic markings *mf*, *dim.*, and *p*.

1028

Musical score for system 1028. The right hand has a melodic line with triplets. The left hand has a bass line with triplets.

1033

p

1041

p

1048

p

61

1054

p

1060

Andante.

p espress.

1066

pp

Tenor Solo. *p tranquillo*

1071

Af - ter tu - mult rest, af - ter tem - pest calm.

1077

Earth, like a wea - ry child, is gen - tly press'd In — the en -

dim.

1083

fold - ing arm.

rit. **62** *a tempo*

rit. **62** *a tempo*

1088

mf poco animando *cresc.*

Where the bat - tle roard Round the trench - ed

poco cresc.

1093

f height, *p* Steals a dew - y fra - grance,

1098

soft - ly pour'd From the lips of

1103

63

63 *p* Night. Creeps the ga - ther - ing rust O'er the

1110

bro - ken gun, Fort and bas - tion crum - ble

64

in - to dust, ————— Now their task is done.

1116

P

Sleeps ————— the si - lent glade, Sleeps —————

1122

the low - lit wood. Na - ture's

1127

heal - ing hands are soft - ly laid On the

1132

1137 *cresc.* 65 fields of blood.

1142 66 *p tranquillo* Hush'd the sounds of

1148 war, Earth may rest a-while,

1153 *mf cresc.* Rest in lov - ing pa - tience,

1158

wear - ied sore, Sleep,

p

1165

and sleep - ing

pp

dim. *pp*

1175

smile.

pp *rit.*

1181

67 Vivace. **QUARTET.**

f

1186

cresc.

Contralto Solo.

1191

Sing the glo - ries of peace, of peace and home-ly

QUARTET.

Soprano. *f*

Contralto. *f*

Tenor. *f*

Bass.

1196

Sing the glo - - ries of peace of peace and home-ly

life. Sing now the glo - ries of peace and

Sing the glo -

68

1200

life Sing the glo - - ries

home - - ly life Sing the glo - - ries of

- ries of peace, of peace and home-ly life Sing the glo -

Sing the glo - - ries of peace, of peace and home-ly

sing the glo - - ries, sing the glo -
 peace, Sing the joys of hap - py la - bour, The joys of fruit-ful
 - ries of peace, the joys of la - bour, The joys of fruit-ful
 life, Sing the joys of hap - py la - bour, The joys of fruit-ful
 1204
 - ries, sing the joys of hap - py la - bour,
 toil, sing the joys of hap - py la - bour,
 toil, sing the joys of hap - - py la - bour,
 toil, sing the joys of hap - py
 1208

Sing the joys, — the joys, — the joys of happy labour, fruitful

Sing — the joys, — the joys of hap-py labour, fruitful

Sing the joys — of hap- - py la-bour, of fruit - ful

la - bour, — the joys — of fruit - ful

1212

69 *mf* >

toil. Sing — the lands — that

toil.

toil.

toil.

toil.

69 *p*

1217

1222

yield their rich in - crease Where pea - sants lean up -

This system contains the vocal line and piano accompaniment for measures 1222. The vocal line is in a soprano or alto register, with lyrics 'yield their rich in - crease Where pea - sants lean up -'. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes. There are two '4' markings above the vocal line.

70

- on the plough.

Bass.

Sing the fresh sweet

70

1227

This system contains the vocal line and piano accompaniment for measures 1227. The vocal line is in a bass register, with lyrics '- on the plough. Sing the fresh sweet'. The piano accompaniment continues with similar patterns to the previous system. There are two '70' markings above the vocal line.

1231

scent of the new - turned earth, The steady plod of the

This system contains the piano accompaniment for measures 1231. The right-hand part features a melodic line with eighth notes and some slurs. The left-hand part provides harmonic support with chords and eighth notes.

Contralto.

mf

Sing the breeze that lingers through long leagues of

team.

mf

1236

This system contains the vocal line and piano accompaniment for measures 1236. The vocal line is in a contralto register, with lyrics 'Sing the breeze that lingers through long leagues of team.'. The piano accompaniment continues with eighth-note patterns. There are two '*mf*' markings above the vocal line.

Soprano. *f*

The

wheat, Tenor.

The merry clink of the wain;

1241

Piano accompaniment for measures 1241-1243, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

71

dim.

sun that sinks in-to the gold - en west, - The chil - dren's

1246

Piano accompaniment for measures 1244-1246, continuing the rhythmic pattern with dynamic markings *f* and *dim.*

voi - ces call - ing, call - ing.

Contralto.

The chil - dren's voi - ces

1251

Piano accompaniment for measures 1247-1251, featuring a steady eighth-note accompaniment in the right hand.

(Contralto.)

call - ing, call - ing.

Tenor. *p*

Bass. *p*

The bells that

The bells that

1256

Piano accompaniment for measures 1252-1256, concluding the piece with a final chord in the left hand.

Soprano. *p*
The sa - cred

Contralto.
The sa - cred

ring_ the wan - der-ers home, The sa - cred

ring_ the wan - der-ers home, The sa - cred

1262 *pp*

dim. *rit.*
spots where rest the loved ones passed a - way.

dim.
spots where rest the loved ones passed a - way.

dim. *rit.*
spots where rest the loved ones passed a - way.

dim.
spots where rest the loved ones passed a - way.

rit.

1267

1273 *72 a tempo*
pp

Bass. *f* *animato*
 Wi - der and

1279 *cresc.* *sf animato*

1285 *73*
 wi - der still, _____ toil, sa - cred toil! _____

f *sf* *sf*

1291 *sf* *dim.*

1296

mf

The stu - dent read - ing the se - cret of

p

poco cresc.

1301

stars — and suns, ————— Tracking — and baffling — the

1306

74

powers of di - sease — and death, ————— Bend - ing the

poco rit.

poco rit.

1311

powers of the sky — to sérve man - kind. —————

cresc.

f a tempo dim.

a tempo

Contralto. 75

Tenor.

p
Know - ledge spring - ing a
Know - ledge spring - ing a

1316

Musical score for Contralto and Tenor, measures 1316-1319. The piano part features a melodic line with a 'dim.' (diminuendo) marking. The vocal parts are in a 4/4 time signature.

gra - cious flower, Wis - dom guid - ing a na - tion's
gra - cious flower, Wis - dom guid - ing a na - tion's

1320

Musical score for Contralto and Tenor, measures 1320-1324. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

mf heart, *mf* Love and pi - ty, love and pi - ty con -
heart, Love and pi - ty, love and pi - ty con -

1325

Musical score for Contralto and Tenor, measures 1325-1329. The piano accompaniment continues with the same eighth-note accompaniment pattern.

dim. *p* 76
-sol - ing grief.
dim. *p*
-sol - ing grief.

1330

Musical score for Contralto and Tenor, measures 1330-1334. The piano accompaniment features a 'dim.' marking and a change in the bass line. The vocal parts end with a fermata.

poco meno mosso.

Far, far off_

Far, far off_

Far, far off_

Far, far off_

poco meno mosso.

1335

dim.

— is the bea-con_ that guides The soul of man_ to its *dim.*

— is the bea-con_ that guides The soul of man_ to its *dim.*

— is the bea-con_ that guides_ The soul of man to its *dim.*

— is the bea-con_ that guides The soul of man to_ its *dim.*

1342

far off goal, The time when nations shall

far off goal, The time when nations shall

far off goal, The time when nations shall

far off goal, The time when nations shall

1349

strive no more, The time when hearts shall be turned

strive no more, The time when hearts shall be turned

strive no more, The time when hearts shall be turned

strive no more, The time when hearts shall be turned

1356

to love. *ff* These are thy *f* 77

to love. *ff* These are thy *f*

to love. *ff* These are thy *f*

to love. *ff* These are thy *f*

1362

f *cresc.* 77

tri-umphs, These thy glo - ries,

tri-umphs, These thy glo - ries,

tri-umphs, These thy glo - ries,

tri-umphs, These thy glo - ries,

1369

mf cresc. *f*

Meno mosso. rit. **78** *Animato.*

these are thy glo - - - ries, O Peace!

these are thy glo - - - ries, O Peace!

these are thy glo - - - ries, O Peace!

these are thy glo - - - ries, O Peace!

Meno mosso. rit. **78** *Animato.*

1375

1380

Animando.

1385

1390

Vivace.

1395

1401

1406

1412

Moderato, alla Marcia.
Soprano.

CHORUS.

For - ward through the glim-mer-ing dark-ness, on. be-side the un-
Moderato, alla Marcia.

1418

1421

-trodden shore Where no voice hath waked the e-cho, where no foot hath

1425

paced be-fore; In our feet a pa-tient boldness, in our hearts a

1429

glow-ing fire; For-ward, brothers, e-ver for-ward, to the land

81

a tempo

For - ward through the glimmering darkness, on be-side the un-

poco rit. *a tempo*

— of our de - sire, For-ward, for-ward, for-ward,

81

1433

poco rit. *a tempo*

- trodden shore, Where no voice hath waked the e-cho, where no foot hath

bro-thers, for-ward, bro-thers ev - er for-ward,

1437

1441

paced be-fore; In our feet a pa-tient bold-ness, in our hearts a
 to the land of our de-sire, In our feet a pa-tient

mf *cresc.* *mf* *mf*

1445

82

82

glow-ing fire; For-ward, brothers, ev-er for-ward, to the land—
 bold-ness, in our hearts a glow - - ing fire, in our

cresc.

poco rit. *a tempo* *f*

For - ward through the glim-mer-ing dark - ness,
 — of our de - sire, For - ward, bro - thers, ev - -
 For - ward through the glim-mer-ing
 hearts a glow - ing fire; For - ward, bro - -thers,

1449 *poco rit.* *a tempo*

on be - side the un - trod - den shore, Where no voice hath
 - - er for - ward, ev - er for - ward,
 dark - ness, on be - side the un - trod - den shore, Where no
 for - ward, ev - er for - ward Where no voice hath

1452

1455

waked the e - cho, where no foot hath paced be - fore;
 for - ward, bro - thers, where no foot hath paced be - fore;
 voice hath waked the e - cho, where no foot hath paced be -
 waked the e - - cho, where no - foot hath paced be - fore;

83

In our feet a pa - tient bold - ness, in our hearts a glow - ing fire,
 In our feet a pa - tient bold - ness, in our hearts a glow - ing fire,
 - fore; In our feet a pa - tient bold - ness, in our hearts a glow - ing
 In our feet a pa - tient bold - ness, in our hearts a

83

1458

1462

For - ward, brothers, ev - er for - ward, to the land

For - ward, bro - thers, ev - er for - ward, to the land, to the

fire, For - ward, brothers, ev - er for - ward, to the land

glow - ing fire, to the land, the land

rit.

84 *Poco animando.*

1466

of our de - sire, For - ward, bro - thers!

land of our de - sire, For - ward, bro - thers!

of our de - sire, For - ward, bro - thers!

of our de - sire, For - ward, bro - thers!

84 *Poco animando.*

ev - er for-ward!

ev - er for-ward!

ev - er for-ward!

ev - er for-ward!

1470

ff *dim.*

85

mf True, and pure, and lov-ing heart - - - ed,

mf True, and pure, and lov-ing heart - - - ed,

mf True, and pure, and lov-ing heart - - - ed,

mf True, and pure, and lov-ing heart - - - ed,

1475

mf

1479

p cresc.

we would hope, yet suf-fer long;

p cresc.

we would hope, yet suf-fer long;

p cresc.

we would hope, _____ yet suf-fer long;

p cresc.

we would hope, yet suf-fer long;

cresc.

1483

P

Gen - tle to the frail and fail - ing,

P

Gen - tle to the frail and fail - ing,

P

Gen - tle to the frail and fail - ing,

P

Gen - tle to the frail and fail - ing,

cresc.

86

mf *cresc.* *mf*
 firm - ly set _____ a - gainst all wrong, None shall
mf *cresc.*
 firm - ly set _____ a - gainst all wrong,
mf *cresc.* *mf*
 firm - ly set a - gainst all wrong, None shall
mf
 firm - ly set _____ a - gainst all wrong,

86

cresc. molto *dim.*
 1487

87

cresc.
 linger empty - handed, none shall toil _____
mf *cresc.*
 None shall lin - ger empty - handed, none shall toil _____
cresc.
 linger empty - handed, none shall toil _____
mf *cresc.*
 None shall lin - ger empty - handed, none shall toil _____

87

cresc.
 1493

dim. **88**

— in drear - y grief,

dim.

— in drear - y grief,

dim.

— in drear - y grief,

dim.

— in drear - y grief,

88

dim. *mf* *dim.*

1498

P

Each shall bear _____ an-oth-er's bur-den, give the

P

Each shall bear _____ an-oth-er's bur-den, give the

P

Each shall bear an - oth-er's bur-den, give the

P

Each shall bear an - oth-er's bur-den, give the

P

1503

dim. **89**

la - bouring heart re - lief.

dim. **89**

la - bouring heart re - lief.

dim.

la - bouring heart re - - lief.

dim.

la - bouring heart re - - lief.

1507 *dim.* **89** *p*

1511 *cresc.* *p* *cresc.*

1514 *f*

1517 *rit. molto*

90 *Tempo primo.*

ff
For - ward, brothers! see, the cloudland with the golden dawn is kissed; See, —

ff
For - ward, brothers! see, the cloudland with the golden dawn is kissed; See, —

ff
For - ward, brothers! see, the cloudland with the golden dawn is kissed; See, —

ff
For - ward, brothers! see, the cloudland with the golden dawn is kissed; See, —

90 *Tempo primo.*

1523 *ff*

— the phantom of the a - ges fades in whirl - - ing wreaths of

— the phantom of the a - ges fades in whirl - - ing wreaths of

— the phantom of the a - ges fades in whirl - - ing wreaths of

— the phantom of the a - ges fades in whirl - - ing wreaths of

1528

91

cresc.

mist; None shall fail when all are eager, none shall
 mist; None shall fail when all are eager, none shall
 mist; None shall fail when all are eager, none shall faint
 mist; None shall fail when all are eager, none shall faint where all as -

91

cresc.

1533

92

faint where all as - pire; Forward, forward,
 faint where all as - pire; Forward, forward,
 — where all as - pire; Forward, forward,
 -pire, where all as - pire; Forward, forward,

92

1538

forward, forward, through the gold-en a-ges, through the
 forward, forward, through the gold - en a - ges,
 forward, forward, through the golden a - ges,
 forward, forward, through the golden a-ges,

1543

poco rit. *a tempo cresc.*
 gold-en a - ges, to the land, the land of
cresc.
 through the gold - en a - ges, to the land, the land of
cresc.
 through the golden a-ges, to the land, the land of
cresc.
 through the golden a-ges, to the land, the land

1548

rit. **93** *a tempo*

our de - sire.

our de - sire.

our de - sire.

of our de - sire.

1553 *rit.* **93** *a tempo* *ff*

1559

1564 *dim.*

1570 *Lento.* $\text{♩} = \text{♩}$ **94** *cresc.* *mf*

1576 *rit.* *dim.*

Più lento.

95

1581

QUARTET.

Grant us Thy

Grant us Thy

Grant us Thy

Grant us Thy

1585

peace, Lord, that di - vi - ner dream, That

peace, Lord, that di - vi - ner dream, That

peace, Lord, that di - vi - ner dream, That

peace, Lord,, that di - vi - ner dream, That

1588

1591

cresc.
pa - tient strength the soar - ing soul de - sires,

cresc.
pa - tient strength the soar - ing soul de - sires,

cresc.
pa - tient strength the soar - ing soul de - sires,

cresc.
pa - - tient strength the soar - ing soul de - sires,

p cresc.

1594

f
Peace that can kin - dle with un - earth - ly gleam —

f
Peace that can kin - dle with un - earth - ly gleam —

f
Peace that can kin - dle with un - earth - ly gleam —

f
Peace that can kin - dle with un - earth - ly gleam —

cresc. *f* *dim.*

QUARTET.

p The pure heart's al - - tar fires.

p The pure heart's al - - tar fires.

p The pure heart's al - - tar fires.

p The pure heart's al - - tar fires.

CHORUS.

p Grant us Thy

p Grant us Thy

p Grant us Thy

p Grant us Thy

1597

p Grant us Thy

96

1601

peace, Lord, that di - vi - ner dream, That

peace, Lord, that di - vi - ner dream, That pa - tient

peace, Lord, that di - vi - ner dream, That pa - tient

peace, Lord, that di - vi - ner dream, That

f

1604

pa - tient strength the soar - ing soul de - sires,

strength the soar - ing soul de - sires,

strength the soar - ing soul de - sires,

pa - tient strength the soar - ing soul de - sires,

CRES.

1607

97

mf Peace that can kin - dle with un - earth - ly gleam —

mf Peace that can kin - dle with un - earth - ly gleam —

mf Peace that can kin - dle with un - earth - ly gleam —

mf Peace that can kin - dle with un - earth - ly gleam —

Peace that can kin - dle with un - earth - ly gleam —

mf *f* *dim.* *p*

mf *f* *dim.* *p*

mf *f* *dim.* *p*

mf *f* *dim.* *p*

*Poco più mosso,
ma tranquillo.*
98 *mf* >

QUARTET.

Peace with a

Peace with a

Peace with a

Peace with a

CHORUS.

The pure heart's al-tar fires.

The pure heart's al-tar fires.

The pure heart's al-tar fires.

The pure heart's al-tar fires.

*Poco più mosso,
ma tranquillo.*
98 *p*

The pure heart's al-tar fires.

joyous mu - sic of her own,
joyous mu - sic of her own,
joyous mu - sic of her own,
joyous mu - sic of her own,

P Peace with a joyous mu - sic of her
P Peace with a joyous mu - sic of her
P Peace with a joyous mu - sic of her
P Peace with a joy - ous music of her

1614

Peace, that en-circles all the beau - teous earth,

Peace, that en-circles all the beauteousearth,

Peace, that en-circles all the beauteousearth,

Peace, that en - cles all the beauteous earth,

own, *poco cresc.* Peace that en-

own, *poco cresc.* Peace that en-

own, *poco cresc.* Peace that en-

own, *poco cresc.* Peace that en-

1617 *poco cresc.*

A faith-ful peo-ple,

A faith-ful peo-ple,

A faith-ful peo-ple,

A faith-ful peo-ple,

-cir-cles all the beau- - teous earth, A faith-ful

-cir - cles all the beauteous earth, A faith-ful

-cir - cles all the beauteous earth, A faith-ful

-cir - - cles all the beauteous earth, A faith-ful

cresc. and a stain - less throne, *f* > *dim.* and a stain - less

cresc. and a stain - less throne, *f* > *dim.* and a stain - less

cresc. and a stain - less throne, *f* > *dim.* and a stain - less

cresc. and a stain - less throne, *f* > *dim.* and a stain - less

people, *f* > and a stain - less throne,

people, *f* > and a stain - less throne,

people, *f* > and a stain - less throne,

people, *f* > and a stain - less throne,

1622

throne, a stain - less throne, A

throne, a stain - less throne, A

throne, a stain - less throne, A

throne, a stain - less throne, A

a faith - ful people, A pure u -

a faith - ful people, A pure u -

a faith - ful people, A pure u -

a faith - ful people, A pure u -

rit. **99** *animando*
pp

pure u - ni - - ted hearth.

pure u - ni - - ted hearth.

pure u - ni - - ted hearth.

pure u - ni - - ted hearth.

pure u - ni - - ted hearth.

99

- ni - - - ted hearth.

- ni - - - ted hearth.

- ni - - - ted hearth.

- ni - - - ted hearth.

rit. **99**

animando cresc. molto

1628

f *cresc molto*

1631

Moderato.
Soprano.

C H O R U S.

Oh_ for that day when all men's hearts shall beat In

Alto.

Tenor.

mf

Oh_ for that

Bass.

Moderato.

1635

sa - - - cred u - ni-son of life and love!

mf

Oh_ for that

day when all men's hearts shall beat In sa - - - cred

1639

Oh for that day, that day when all men's hearts shall
 day when all men's hearts shall beat In sa - - cred
 u - ni-son, in sa - - cred u - ni-son of life and
 Oh for that day when all men's

1643

beat In sa - - cred u - ni-son of life and
 u - ni-son of life and love! Oh for that
 love! when all men's hearts shall beat in u - ni-son,
 hearts shall beat In sa - - cred u - ni-son of

1647

100

love! Oh for that day of life and
 day, Oh for that day of life and love,
 Oh for that day, Oh for that
 life and love, Oh for that day when all men's hearts shall

100

1651

love, Oh for that day,
 Oh for that day, Oh for that day, Oh
 day, that day, Oh for that
 beat, Oh for that day, that

1655

101

f

Oh___ for that day when all men's hearts shall

___for that day, Oh___ for that

day, Oh___ for that day when all men's hearts shall

day, Oh___ for that day when

1659

101

cresc.

beat In sa - - - cred u - nison of life and

cresc.

day when all men's hearts shall beat In u - ni-son, ___ in

cresc.

beat In u - ni-son of life and love

cresc.

all men's hearts shall beat In u - nison of life and

1662

sempre cresc.

love, in sa - - cred u - ni-son, _____
 u - ni-son _____ of life and love, when all men's
 Oh, _____ for that day when all men's hearts shall beat In
 love, when all men's hearts shall beat In

1666

102 *poco rit. cresc.*
 _____ when all men's hearts shall beat In u - nison of life and
cresc.
 hearts shall beat In u - nison of life and
cresc.
 u - ni-son, shall beat In u - nison of life and
cresc.
 u - ni-son, shall beat In u - nison of life and

102 *poco rit. cresc.*

1669

a tempo

love.

love.

love.

love.
a tempo

1673

Musical score for the first system. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are simple, with the word "love." written below each staff. The piano accompaniment features a melodic line in the right hand and a more active bass line in the left hand. The tempo is marked "a tempo".

Soprano Solo.

103 *Meno mosso.*

Peace, thou shalt still all

pp

Peace, Peace,

pp

Peace, Peace,

pp

Peace, Peace,

pp

Peace, Peace,

103

Meno mosso.

1677

Musical score for the second system. It includes a Soprano Solo line and piano accompaniment. The vocal line begins with the lyrics "Peace, thou shalt still all" and then repeats "Peace, Peace," four times. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo is marked "Meno mosso".

fret-ful toil at length, And make the world's calm
 Peace, thou shalt still all fret-ful toil at
 Peace, thou shalt still all fret-ful toil at
 Peace, thou shalt still all fret-ful toil at
 Peace, thou shalt still all fret-ful toil at

1681

en-er-gies in-crease. 104 *mf* Peace, thou shalt
 length; *pp* *mf* Peace, thou shalt still all
 length; *pp* *mf* Peace, thou shalt still all
 length; *pp* *mf* Peace, thou shalt still all
 length; Peace, 104 *mf* Peace, thou shalt still, shalt

1685

still all fret - - - ful toil

fret - ful toil at length, And bid the world's calm

fret - ful toil at length, And bid the world's calm

fret - ful toil at length And bid the world's calm

still all fret - - - ful toil, And bid the world's calm

1689

105 *mf*

And bid the

en - er - gies in - crease, thou shalt still all fret - ful

en - er - gies in - crease, thou shalt

en - er - gies in - crease, thou shalt still all fret - ful toil,

en - er - gies in - crease,

105

1693

world's calm en - er-gies in - - crease.
 toil, shalt still all fret - - - ful toil
 still all fret - ful toil at length, And bid the world's calm
 shalt still all fret - ful toil at length, And
 thou shalt still all fret - ful toil at length, And

1697

— And bid the world's calm en - er-gies in - crease.
 en - er - gies, and bid the world's calm en - er-gies in -
 bid the world's calm en - er-gies in - crease.
 bid the world's calm en - - er - gies in -
 poco a poco cresc.

1701

106

Q
U
A
R
T
E
T.

mf

Source of all good, source of all good,

mf

Source of all good, source of all good,

mf

Source of all good, source of all good,

mf

Source of all good, source of all good,

106

p *poco cresc.*

Source of all good, source of all

p *poco cresc.*

- crease. Source of all good, source of all

p *poco cresc.*

Source of all good, source of all

p *poco cresc.*

- crease. Source of all good, source of all

106

1705

f

cresc. *ff*
 Foun - tain of hope and strength, _____ of

cresc. *ff*
 Foun - tain of hope and strength, _____ of

cresc. *ff*
 Foun - tain of hope and strength, _____ of

cresc. *ff*
 Foun - tain of hope and strength, _____ of

f
 good, Foun - tain of hope and strength, of

f
 good, Foun - tain of hope and strength, of

good, Foun - tain of hope and strength,

f
 good, Foun - tain of hope and strength, of

cresc.

1709

107

hope _____ and strength, _____

hope _____ and strength, _____

hope _____ and strength, _____

hope _____ and strength, _____

This system contains four vocal staves. Each staff has a treble clef and a key signature of one sharp (F#). The lyrics are "hope _____ and strength, _____". The music consists of a melodic line with a long note on "hope" and a shorter note on "and", followed by a series of notes on "strength".

107

hope _____ and strength, _____

hope _____ and strength, _____

of hope and strength, _____

hope _____ and strength, _____

This system contains four vocal staves. The first three staves have the same lyrics and melody as the first system. The fourth staff has the lyrics "of hope and strength, _____".

107

cresc.

1713

This system shows the piano accompaniment. It features a grand staff with a treble clef and a bass clef. The music includes a piano *cresc.* marking. The right hand has a melodic line with a key signature of one sharp (F#) and a 7/8 time signature. The left hand has a bass line with a key signature of one flat (Bb) and a 7/8 time signature. The number 1713 is written on the left side of the page.

rit.

rit.

p

rit.

p

rit.

ff dim. e rit. sempre

disson

p

1718

mf Slower. *dim.*

Grant us thy peace, grant us thy

mf *dim.*

Grant us thy peace, grant us thy

mf *dim.*

Grant us thy peace, grant us thy

mf *dim.*

Grant us thy peace, grant us thy

Slower. *p*

Grant us thy peace,

p

Grant us thy peace,

p

Grant us thy peace,

p

Grant us thy peace,

Slower.

dim.

p

peace, grant us thy peace, grant us thy peace, grant

peace, grant us thy peace, grant us thy peace, grant

peace, grant us thy peace, grant us thy peace, grant

peace, grant us thy peace, grant us thy peace, grant

dim.

grant us thy peace, grant us thy peace, grant us thy peace,

dim.

grant us thy peace, grant us thy peace, grant us thy peace,

dim.

grant us thy peace, grant us thy peace, grant us thy peace,

dim.

grant us thy peace, grant us thy peace, grant us thy peace,

1728

pp

Slower.

108

rit.

— us — thy peace,

— us — thy peace,

— us — thy peace,

— us — thy peace,

Slower.

108

rit.

pp
grant us, grant us thy peace, —

pp
grant us, grant us thy peace, —

pp
grant us, grant us thy peace, —

pp
grant us, grant us thy peace, —

Slower.

108

cresc.

rit.

a tempo
p

grant us thy peace.

p

grant us thy peace.

p

grant us thy peace.

p

grant us thy peace.

pp

grant us thy peace.

pp

grant us thy peace.

pp

grant us thy peace.

pp

grant us thy peace.

mf *a tempo*



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