



LAY HIS SWORD BY HIS SIDE

Solemn March for Orchestra and Narrator

Poem By

Thomas Moore

Music By

Charles Villiers Stanford

(1915)

FULL SCORE

This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. The English Heritage Music Series makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use.

<http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution Non-Commercial license. (CC BY-NC 4.0 International) <https://creativecommons.org/licenses/by-nc/4.0/>

Cover Image

“Funérailles et apothéose de Thiers” by Jehan George Vibert & Édouard Detaille, 1877



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. 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 were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed 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, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, 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 non-engraved/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.

Matthew W. Mehaffey

Editor

Professor of Music

University of Minnesota - School of Music

Minneapolis, Minnesota USA

SOURCE INFORMATION

Full Score (Original)

Royal College of Music Library, London (GB-Lcm): MS 4855

REFERENCE MATERIAL AND SOFTWARE

Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* Garritan Personal Orchestra 5

Graphic Software: Affinity Photo

Document Software: Affinity Publisher 1.10.5.1342

Music Notation Reference: [Behind Bars](#) by Elaine Gould, Faber Music © 2011

The tune used by Stanford in his 1915 setting for orchestra and narrator is a traditional Irish air - "If the Sea were Ink". He first used this tune in his arrangement of the Thomas Moore text in 1895 in a setting for voice and piano, published under the title of "The Irish Melodies of Thomas Moore."

Both the 1895 and the 1915 settings are included in this score.

If the Sea were Ink.

The musical score is written in G minor (one flat) and 3/4 time. It consists of three systems of staves. The first system includes a tempo and expression marking: "Slow & with Expression". The score features a melody in the treble clef and a piano accompaniment in the bass clef. The melody is characterized by a mix of eighth and sixteenth notes, with some triplet figures. The piano accompaniment provides a steady harmonic support with chords and moving lines.

Lay his sword by his side -- it hath served him too well
Not to rest near his pillow below;
To the last moment true, from his hand ere it fell,
Its point was still turn'd to a flying foe.
Fellow-labourers in life, let them slumber in death,
Side by side, as becomes the reposing brave --
That sword which he loved still unbroke in its sheath,
And himself unsubdued in his grave.

Yet pause -- for, in fancy, a still voice I hear,
As if breathed from his brave heart's remains; --
Faint echo of that which, in Slavery's ear,
Once sounded the war-word, "Burst your chains."
And it cries, from the grave where the hero lies deep,
"Though the day of your Chieftain for ever hath set,
Oh leave not his sword thus inglorious to sleep --
It hath victory's life in it yet!

"Should some alien, unworthy such weapon to wield,
Dare to touch thee, my own gallant sword,
Then rest in thy sheath, like a talisman seal'd,
Or return to the grave of thy chainless lord.
But, if grasp'd by a hand that hath learn'd the proud use
Of a falchion, like thee, on the battle-plain,
Then, at Liberty's summons, like lightning let loose,
Leap forth from thy dark sheath again!"

Lay His Sword by His Side

Thomas Moore

Traditional Irish Air - "If the Sea were Ink"

Arranged By
Charles Villiers Stanford
1895

In modo d'una Marcia solenne.

mf

Lay his sword by his side, it hath served him too well Not to rest near his pil - low be - low; To the

mp pesante

7

sempre cresc.

last mo - ment true, from his hand ere it fell, Its_ point was still turn'd to a fly - ing foe. Fel - low lab' - reres in life, Let them slum - ber in death, Side by

cresc.

8^{va}

13

f

molto rall. a tempo

side, as be - comes the re - pos - ing brave, That sword which he loved still un -

f *ad lib. ed espress. dim.*

8

16

p

-broke in its sheath, And him - self un - sub - dued in his grave. Yet_ pause for in fan - cy, a

dim. *p*

8^{ba}

23

cresc.

still voice I hear, As if breath'd from his brave heart's re - mains; Faint e - cho of that which, in sla - ve - ry's_ ear, Once sound - ed the war - word,

cresc.

Lay His Sword by His Side

29 *f* *p* *cresc.* *f* *cresc.*
"Burst your chains!" And it cries, from the grave when the He - ro lies deep, "Tho' the day of your Chief - tain for

33 *f* *molto rall.* *cresc.*
ev - er hath set, Oh_ leave not his sword thus in - glo - rious to sleep, It has

36 *Più mosso.* *cresc.*
vic - to - ry's life_ in it yet! "Should some a - lien, un - wor - thy such wea - pon to wield, Dare to touch thee, my own gal - lant

42 *Più Lento.* *Più mosso.* *f*
sword, Then rest in thy sheath, like a ta - lis - man seal'd, Or re - turn to the grave of thy chain - less lord. But if grasp'd by a hand that hath

48 *ff* *Più mosso.*
learn'd the proud use Of a fal - chion, like thee, on the bat - - tle - plain, Then, at Li - ber - ty's sum - mons, like

52 *Più Lento.*
light - ning let loose, Leap forth from thy dark sheath a - gain!"

Lay His Sword by His Side

Thomas Moore

Charles Villiers Stanford

Tempo di marche solenne

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in Bb 1

Trumpet in Bb 2

Trombone 1

Trombone 2

Bass Trombone

Timpani

Side Drum

Clash Cymbal

Bass Drum

Narrator

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

pp

pp

pp

p

f

f

f

f

tr

p

pp

pizz.

pizz.

p

p

9

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Si. Dr.

Cl. Cym.

B. Dr.

Nar.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

p

p

p

p

tr

pp

pp

mp < div.

32

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Si. Dr.

Cl. Cym.

B. Dr.

Nar.

Lay his sword by his side - it hath served him too well
Not to rest near his pillow below;
To the last moment true, from his hand ere it fell,
Its point was still turn'd to a flying foe.
Fellow-labourers in life, let them slumber in death,
Side by side, as becomes the reposing brave -
That sword which he loved still unbroke in its sheath,
And himself unsubdued in his grave.

Yet pause - for, in fancy,
a still voice I hear,

As if breathed from his
brave heart's remains;

Hp

Vln I

Vln II

Vla

Vc.

D. B.



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future SM

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.16/01