



ETON MEMORIAL ODE

WORDS BY
BY
ROBERT BRIDGES

SET TO MUSIC FOR CHORUS AND ORCHESTRA
BY
C. HUBERT H. PARRY

Written for and performed at the opening of the new Memorial Buildings
at Eton College on November 18, 1908

FULL SCORE

COVER IMAGE

"British Army Uniforms during Boer War"

by

Harry Payne
(1858 - 1927)



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ENGLISH HERITAGE

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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

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Source Information

*Full Score Manuscript
Vocal Score*

Eton College Library Collections MS 357A
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*Eton College Library
Manuscript Transcription & Score Preparation*

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Document Software: Affinity *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

OPENING OF THE NEW MEMORIAL BUILDINGS, ETON COLLEGE.

(BY OUR SPECIAL CORRESPONDENT.)

Music held an honoured and prominent position at the opening by the King, on November 18, of the new Memorial Buildings, erected to commemorate those Etonians who lost their lives in the South African War. The ceremony took place in the stately School Hall, in which were assembled a distinguished company of visitors, together with the whole school, 1,000 boys, except the 'Territorial' guard of honour stationed outside. Dr. C. H. Lloyd, the Precentor and Musical Instructor, had provided an excellent programme, all the music, with one exception, being by English composers. An efficient professional orchestra was engaged who, previous to the arrival of the Royal party, played the following selection: 'Imperial March' (*Elgar*), the slow movement from the 'L'Allegro ed il Pensieroso' symphony (*Stanford*), and the march from 'Athalie' (*Mendelssohn*). Seated behind and around the band were the members of the Eton College Musical Society, numbering 229 voices; the choir being constituted thus: Boys 213, Masters 14, Conducts (*i.e.* Chaplains) 2, to whom on this occasion were added Lay-Clerks 6, Choristers 16, making a grand total of 251 voices. The tenors and basses of the Society sang, to Greek words (poetry by Tyrtæus), an 'Εὐβαρίσιον' 'Marching Song' for chorus and orchestra, composed by Mr. A. M. Goodhart, Mus. Bac., one of the classical assistant-masters, who conducted a capital performance of his vigorous music.

Upon the entry of the King, who was accompanied by the Queen, the National Anthem was sung by the whole school in unison, while the procession, headed by the Sixth Form boys—dressed in swallow-tail coats, knee breeches, and silk stockings, and walking with measured tread and slow—made its way to the dais at the end of the building. Then followed one of the most moving parts of the dedication ceremony, the singing of Dr. Watts's fine old hymn 'O God, our help in ages past,' to the time-honoured tune 'St. Anne's' by Dr. Croft, scored for orchestra by Dr. Lloyd, in which the unison verses were powerfully vociferated by the whole school with thrilling effect. The Bishop of Oxford then conducted a short devotional service—a Versicle, Response, the Lord's Prayer, and two Collects—which concluded with the Benediction, pronounced by the Bishop of Lincoln by virtue of his office as Visitor of the College.

The Musical Society will then sing the "Memorial Ode," written by Mr. Robert Bridges and set to music by Sir Hubert Parry, Bart, C.V.O.' Thus ran the official programme. It was fitting that an old Etonian and one so distinguished as a creative musician should have been asked to compose the chief work on this inaugural occasion. The music, for chorus and orchestra only, is laid out on broad lines and is concise in treatment, the whole Ode occupying only ten minutes in performance. In the opening symphony Sir Hubert felicitously introduces the 'Eton Volunteer Call' (in the minor) and, a few bars later, the 'Assembly Call,' thus giving a touch of local colour to his melodious music. The interest of the work culminates in the third stanza of the poem:

Now henceforth their shrine is builded, high and vast,
 Alway drawing noble hearts to noble deeds,
 In the toil of good to-be, and the tale of glory past:
 While ever the laughing waves of youth pass over the meads,
 And the tongue of Hellas is heard, and old Time slumbereth light
 In the cradle of Peace. O let thy dancing feet
 Roam in our land and abide, dear Peace, thou child of Right,
 Giver of happiness gentle and sweet.

This begins with a fine, broad melody, which gives place to a bright little fugal passage to the words 'While ever the laughing waves of youth,' leading to another sprightly and tripping section of an 'imitative' nature, 'O let thy dancing feet roam in our land and abide.' The music assumes a devotional and impressive tone towards the end, a magnificent effect being obtained

and the whole ending strenuously with a mighty shout, in the chord of F major, on the word 'Right.' Sir Hubert Parry conducted an excellent performance of his work, the members of the E.C.M.S. doing their best, thanks to the drilling they had received from Dr. Lloyd, to realize the intentions of the composer.

Addresses were then presented to his Majesty by the Provost and Fellows, and by the School. The latter, read in a distinct and well modulated voice by E. Matthews, K.S., Captain of the School, was as follows:

MAY IT PLEASE YOUR MAJESTIES,—

We, present Etonians, beg to offer to your Majesties our sincere and humble thanks for your gracious kindness in being present to-day. Your Majesties' visit to Eton on this occasion will fix in the memories of the youngest of us a ceremony which must be to all Etonians of deep and lasting interest. To us who are still members of the school this group of buildings will serve as a memorial, not so much of friends whom we ourselves have lost, as of the gallant deeds of former Etonians in the hour of their country's need. We wish therefore to express on behalf of the boys, our deep sense of your Majesties' favour and of this fresh proof which you have afforded of interest in the welfare of the school.

Eton College, Nov. 18, 1908.

E. MATTHEWS, K.S., Captain of the School.
 E. R. MITCHISON, Captain of the Oppidans.

In graciously replying to this Address, the King, speaking in clear and earnest tones, said:

The Queen and I are most gratified by your loyal and dutiful address. We have always felt a special interest in successive generations of Etonians, and deep concern for their welfare while at school and for their success and credit in after-life. Of those whom I now see before me some will, I have no doubt, aim at high positions in the State and attain distinction equal to that of their most honoured predecessors. Others will serve their country with vigour and reputation in our Forces or in the professions of art and learning.

Your success and the repute which you enjoy in the mouths of men, and, what is still more important, in your own mind and conscience, depend upon the use which you make of the means which are now placed generously at your disposal for the cultivation of your minds and bodies and the development of your character. Whatever may be your subsequent careers, you all have the opportunity of leaving Eton trained in the knowledge and accomplishments of English gentlemen, and disciplined to the self-restraint, the consideration for others, and the loyal acceptance of private and public duties which are the ideals of our race.

I exhort you to value and to make the most of that training and discipline. You can have no better example than that of the brave men of whom this splendid building is a loyal and lasting memorial. They sacrificed themselves with devotion for the great cause which we have all at heart, the cause of our country, and freely laid down their lives for her sake. In their lives and by their deaths they maintained the traditions which have made Eton renowned in our history. Those traditions are now in your keeping. Be worthy of them. I pray earnestly that the blessing of God may attend the career of every one of you.

After the speeches 'An Eton Memorial March'—the words by Mr. A. C. Ainger, a former assistant-master, the music by Dr. Lloyd, written and composed for the occasion—was performed with rousing effect. Dr. Lloyd has written a most melodious strain, which would make an excellent organ piece. While it contains, and naturally so, an element of a popular tune, its rhythmic flow is absolutely free from anything approaching meretriciousness, and this new marching song went with a swing that must have gratified its genial composer. Other schools might find Dr. Lloyd's 'Memorial March' useful by substituting another name for Eton.

Presentations to the King and Queen immediately followed, during which and at the departure of the Royal party from the Hall the orchestra played the two attractive pieces entitled 'Age and Youth,' composed by Dr. A. Herbert Brewer. Everything passed off without a hitch of any kind. Dr. Lloyd conducted with his characteristic energy and alertness, and the rendering of the music not only gave every satisfaction, but formed a pleasant feature of a great occasion.

In concluding this brief record of an interesting and memorable ceremony, a few words may be said on the Memorial Buildings, of which a photograph is given above. They stand in the main road on ground opposite Upper School, and have a frontage of 150 feet, gradually narrowing towards the back. The School Hall, which is the main building, is 142 × 53 feet in dimensions, and holds 1,100 persons in its seating capacity. Perfectly white from floor to ceiling, this spacious room is lofty and magnificent in its splendid proportions. It contains a bust of Queen Victoria, and there are panels of oak recording the names of the 129 Etonians who fell in the South African War.

The dome-crowned octagonal School Library, 54 × 37 feet, provides shelf-room for 25,000 books, and will accommodate from 50 to 60 readers. At the back of the Library is a Classical Museum, 52 × 20 feet, the whole pile being connected by a corridor on the right of the School Hall.

The architects are Messrs. L. K. Hall and S. K. Greenslade, of Victoria Street, Westminster, who may be heartily congratulated on the success of their design. The enriched ceilings of the School Hall and School Library are of cast fibrous plaster, modelled by Mr. Arthur Broadbent from designs by and under the personal supervision of the architects. To quote from an official statement: 'Both in the stone carving and in the plaster work an attempt has been made to revive the spirit of the work of Wren and Grinling Gibbons. The buildings generally are designed to be in the style of the English Renaissance of that period. Externally, Portland stone has been used in conjunction with a purple grey brick, very similar to that used by Wren in Queen's Square and elsewhere.'

The general contractors were Messrs. Henry Willcock & Co., of Wolverhampton, and their contract for the shell of the buildings amounted to £37,000; the contract will have been completed without this sum being exceeded. In addition, large sums have already been spent on fittings, &c.

Many generous gifts have been made, but a very great deal still remains to be done. One thing the School Hall seriously lacks is an organ. For this desirable acquisition Dr. Lloyd wants £3,000. Surely this is an amount which some wealthy Etonian would be only too glad to give, and thus permanently associate his name with the ancient foundation of 'The Kyng's College of our Ladye of Eton, beside Windsor.'



THE SCHOOL HALL.

THE SCHOOL LIBRARY.

THE NEW MEMORIAL BUILDINGS, ETON COLLEGE, OPENED BY THE KING, NOVEMBER 18, 1908.

(Photograph by Messrs. Hills & Saunders, Eton.)

ETON MEMORIAL ODE.

I.

Resound ! Resound ! To jubilant music ring !
Your birthday trumpets sound the alarm of strenuous days.
Ye new-built walls awake ! and welcome England's king
With a high GLORY-TO-GOD, and holy cheer of praise.
Awake to fairest hope of fames unknown, unseen,
When ye too silver and solemn with age shall be :
For all that is fair upon earth is reared in tenderest teen,
As the burden'd years to memory flee.

II.

Lament, O Muse of the Thames, in pride lament again !
With low melodious grief remember them in this hour !—
Beyond your dauntless joy, my brother, was our pain :
Above all gold, my country, the lavish price of thy power,—
The ancient groves have mourned our sons, for whom no more
The sisterly kisses of life, the lov'd embraces.
Remember the love of them who came not home from the war,
The fatherly tears and the veiled faces.

III.

Now henceforth their shrine is builded, high and vast,
Always drawing noble hearts to noble deeds,
In the toil of good to-be, and the tale of glory past :
While ever the laughing waves of youth pass over the meads,
And the tongue of Hellas is heard, and old Time slumbereth light
In the cradle of Peace. O let thy dancing feet
Roam in our land and abide, dear Peace, thou child of Right,
Giver of happiness gentle and sweet.

Robert Bridges.

ETON MEMORIAL ODE

Robert Bridges

C. Hubert H. Parry

Allegro. ♩ = 100

Flute 1.2
Oboe 1.2
Clarinet in Bb 1.2
Bassoon 1.2
Horn in F 1.2
Horn in F 3
Trumpet in F 1.2
Trombone 1.2
Bass Trombone
Timpani
Side Drum
Glockenspiel
Soprano
Alto
Tenor
Bass
Soprano
Alto
Tenor
Bass
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello
Double Bass

1 2 3 4 5 6 7 8 9

English Heritage Music Series

22

36

Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn. 1.2

Hn in F 1.2

Hn in F 3

Tpt in F 1.2

Tbn. 1.2

B. Tbn.

Timp.

Si. Dr.

S.

A.

T.

B.

FULL CHORUS

Vln I

Vln II

Vla

Vc.

D. B.

walls, a - wake ! and wel - come Eng - land's king With a high GLO - RY TO GOD and ho - ly cheer, and ho - ly cheer of praise.

walls, a - wake ! and wel - come Eng - land's king With a high GLO - RY TO GOD and ho - ly cheer, and ho - ly cheer of praise.

walls, a - wake ! and wel - come Eng - land's king With a high GLO - RY TO GOD and ho - - - - ly cheer of praise.

walls, a - wake ! and wel - come Eng - land's king With a high GLO - RY TO GOD and ho - ly cheer, and ho - ly cheer of praise.

37 38 39 40 41 42 43 44 45

Poco più mosso.

Fl. 1

Ob. 1

Cl. in Bb 1

Bsn. 1

Hn in F 1

Hn in F 2

Tpt in F 1, 2

Tbn. 1, 2

B. Tbn.

Timp.

Si. Dr.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

D. B.

SEMI CHORUS

Poco più mosso.

V.S.

div. f

unis.

1. 2. p

A - wake to fair - est hope

A - wake to fair - est hope of fames un - known, un - seen, to fair - - - est

A - wake to

46 47 48 49 50 51 52

[illegible]

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3

Tpt in F 1 2

Tbn. 1 2

B. Tbn.

Sn. Dr.

SEMI CHORUS

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

age shall be; For all that is fair up - on earth is reared in ten - der - est teen, As the bur - dened years.

age shall be; For all that is fair up - on earth is reared in ten - der - est teen, As the bur - dened years.

be; For all that is fair up - on earth is reared in ten - der - est teen, As the bur - dened years.

age shall be; For all that is fair up - on earth is reared in ten - der - est teen, As the bur - dened years.

61 62 63 64 65 66 67 68 69

The musical score is for a scene from 'The Lord of the Rings: The Two Towers'. It features a variety of instruments and vocal ensembles. The score is divided into three main sections, each with a key signature change and a time signature change from 4/4 to 2/2. The first section is marked 'rit.' and 'a tempo'. The second section is marked 'meno mosso'. The third section is marked 'meno mosso' and includes a 'F' (Finis) marking. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3, Trumpet in F 1 & 2, Trombone 1 & 2, Baritone Trombone, Timpani, Snare Drum, Semi Chorus (Soprano, Alto, Tenor, Bass), Small Chorus (Soprano, Alto, Tenor, Bass), Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, dynamics (p, mf, f, cresc.), and articulation (accents, slurs). The lyrics for the vocal ensembles are 'to mem - o - ry flee.' and 'La - ment, _'. The score is numbered 70 through 78 at the bottom.

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn in F 1 2

Hn in F 3

Tpt in F 1 2

Tbn. 1 2

B. Tbn.

Timp.

Si. Dr.

SMALL CHOIR

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

79 80 81 82 83 84 85 86

O Muse of the Thames, la - ment, la - ment, la - ment, la - ment, O Muse of the Thames, la - ment, la - ment, la - ment, la - ment, O Muse, la -

Fl. 1 2 *mf* *cresc.* *molto cresc.* *ff*

Ob. 1 2 *mf* *cresc.* *molto cresc.* *mf*

Cl. in Bb 1 2 *mf* *cresc.* *ff*

Bsn 1 2 *cresc.* *f*

Hn in F 1 2 *mf* *cresc.* *f*

Hn in F 3

Tpt in F 1 2 *pp* *mf*

Tbn. 1 2 *p*

B. Tbn. *mf*

Timp. *mf*

Si. Dr.

SMALL CHOIR

S. *cresc.* *cresc.* Thames la - ment, la - ment, la - ment, in pride la - ment a - gain, in

A. *cresc.* *cresc.* la - ment, O Muse of the Thames, la - ment, la - ment, in pride la - ment a - gain, in

T. *cresc.* la - ment, la - ment, la - ment, la - ment, la - ment, la - ment, in pride la - ment a - gain, in

B. *cresc.* - ment, la - ment, O Muse of the Thames, la - ment, la - ment, in pride la - ment a - gain, in

Vln I *mf* *cresc.* *ff*

Vln II *mf* *poco cresc.* *cresc.* *cresc.* *ff*

Vla *mf* *cresc.* *f*

Vc. *cresc.* *f*

D. B. *cresc.* *f*

87 88 89 90 91 92 93 94

FL. 1.2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3

Tpt in F 1 2

Tbn. 1 2

B. Tbn.

Timp.

Si. Dr.

S.

A.

T.

B.

SMALL CHOIR

Vln I

Vln II

Vla

Vc.

D. B.

95 96 97 98 99 100 101 102 103

Fl. 1
2

Ob. 1.2

p

p

mf

f

Cl. in B♭ 1.2

p

Bsn. 1.2

p

mf

f

Hn in F 1.2

p

1. *pp*

mf

p

Hn in F 3

p

Tpt in F 1
2

Tbn. 1
2

B. Tbn.

Timp.

Si. Dr.

S.

p

p

mf

mf

Be - yond your daunt - less joy, my bro - ther, was our pain. A - bove all gold, my coun - try, The lav - ish price of thy

A.

p

p

mf

mf

Be - yond your daunt - less joy, my bro - ther, was our pain. A - bove all gold, my coun - try, The lav - ish price of thy

T.

p

p

mf

mf

Be - yond your daunt - less joy, my bro - ther, was our pain. A - bove all gold, my coun - try, The lav - ish price of thy

B.

p

p

mf

f > *mf*

Be - yond your daunt - less joy my bro - ther, was our pain. A - bove all gold my coun - try, The lav - ish price of thy

Vln I

p

p

mf

p

Vln II

p

p

mf

p

Vla

p

p

div.

mf

p

Vc.

cresc.

cresc.

dim.

D. B.

cresc.

cresc.

dim.

104

105

106

107

108

109

H

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn in F 1 2

Hn in F 3

Tpt in F 1 2

Tbn. 1 2

B. Tbn.

Timp.

Si. Dr.

S. power. The an - cient groves have mourned our sons, for whom no more the sis - ter - ly kiss - es of life.

A. power.

T. power.

B. power.

H

Vln I

Vln II

Vla 1 2

Vc. 1 2

D. B.

110

111

112

113

114

115

116

117

poco rit. a tempo Slower rit. Meno mosso.

Fl. 1
2

Ob. 1, 2

Cl. in B♭ 1, 2

Bsn. 1, 2

Hn in F 1
2

Hn in F 3

Tpt in F 1
2

Tbn. 1
2

B. Tbn.

Timp.

Si. Dr.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

No more_____ the lov'd em - bra - ces. Re - mem - ber the love of them, who came not home from the war, The fa - ther - ly

No more_____ the lov'd em - bra - ces. Re - mem - ber, re - mem - ber the love, the fa - ther - ly

No more_____ the lov'd em - bra - ces. Re - mem - ber, re - mem - ber the love, The fa - ther - ly

No more_____ the lov'd em - bra - ces. Re - mem - ber, re - mem - ber the love, The fa - ther - ly

dim.....

dim.....

dim.....

dim.....

pp

pp

pp

pp

pp

pp

118

119

120

121

122

123

124

125

126

127

128

Allegro moderato. ♩ = 100

[illegible]

The image shows a page of a musical score, likely for a full orchestra and vocal soloists. The score is written in 3/4 time and features various musical notations including dynamics, articulation, and phrasing. The instruments and voices are arranged in a standard orchestral layout. The vocal soloists have lyrics in English. The score is in 3/4 time and features various musical notations including dynamics, articulation, and phrasing.

Instrumental Parts:

- Flute (Fl.):** 1, 2. Dynamics: *f*, *ff*.
- Oboe (Ob.):** 1, 2. Dynamics: *cresc.*, *f*, *ff*, *dim.*
- Clarinet in Bb (Cl. in Bb):** 1, 2. Dynamics: *cresc.*, *ff*.
- Bassoon (Bsn.):** 1, 2. Dynamics: *cresc.*, *ff*.
- Horn in F (Hn in F):** 1, 2. Dynamics: *cresc.*, *f*.
- Trumpet in F (Tpt in F):** 1, 2. Dynamics: *mf*, *cresc.*, *f*, *mf*.
- Trombone (Tbn.):** 1, 2. Dynamics: *cresc.*, *mf*.
- Bass Trombone (B. Tbn.):** Dynamics: *cresc.*, *p*.
- Timpani (Timp.):**
- Snare Drum (Si. Dr.):**

Vocal Soloists:

- Soprano (S.):** shrine is build - ed high and vast. Al - way draw - ing no - ble hearts to no - ble deeds; In the toil of good to be, And the
- Alto (A.):** shrine is build - ed high and vast. Al - way draw - ing no - ble hearts to no - ble deeds; In the toil of good to be, And the
- Tenor (T.):** shrine is build - ed high and vast. Al - way draw - ing no - ble hearts to no - ble deeds; In the toil of good to be, And the
- Bass (B.):** shrine is build - ed high and vast. Al - way draw - ing no - ble hearts to no - ble deeds; In the toil of good to be, And the

String Parts:

- Violin I (Vln I):** Dynamics: *cresc.*
- Violin II (Vln II):** Dynamics: *cresc.*
- Viola (Vla):** Dynamics: *cresc.*, *ff*.
- Violoncello (Vc.):** Dynamics: *cresc.*, *dim.*, *unis.*
- Double Bass (D. B.):** Dynamics: *cresc.*

The page number 140 is visible at the bottom left.

156

M

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3

Tpt in F 1 2

Tbn. 1 2

B. Tbn.

Timp.

Si. Dr.

FULL CHORUS

S.

A.

T.

B.

SEMI CHORUS

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

And old time slum - - - ber - eth light In the cra - del of peace, in the cra - dle of peace, tongue of Hel - las is heard And old time slum - - - - - ber - eth light in the meads And the tongue of Hel - las is heard, And old time slum - - - - ber - eth light youth pass o - ver the meads And the tongue of Hel - las is heard And old time

M

167 168 169 170 171 172 173 174 175 176 177

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3

Tpt in F 1 2

Tbn. 1 2

B. Tbn.

Timp.

Si. Dr.

S.

A.

T.

B.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

178 179 180 181 182 183 184 185 186 187 188 189

Allegretto grazioso. ♩ = 102

Fl. 1. 2

Ob. 1. 2

Cl. in Bb 1. 2

Bsn. 1. 2

Hn in F 1. 2

Hn in F 3

Tpt in F 1. 2

Tbn. 1. 2

B. Tbn.

Timp.

Sn. Dr.

FULL CHORUS

S.

A.

T.

B.

SEMI CHORUS

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

190 191 192 193 194 195 196 197 198 199 200

O let thy danc - ing feet

O let thy danc - ing feet, let thy

O let thy danc - ing feet Roam in our land and a - bide, Dear Peace, O let thy danc - ing feet Roam in our land and a - bide, Dear

[illegible]

[illegible]

The image shows a page of a musical score, likely for a symphony or opera, featuring a variety of instruments and vocal parts. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature (C).

Instrumental Parts:

- Flute (Fl.):** Part 1 and 2. Dynamics include *mf*, *cresc.*, *f*, and *ff*. Markings include *animato*, *a 2*, and *allargando*.
- Oboe (Ob.):** Part 1 and 2. Dynamics include *mf*, *cresc.*, *f*, and *ff*. Markings include *animato*, *a 2*, and *allargando*.
- Clarinet in B-flat (Cl. in Bb):** Part 1 and 2. Dynamics include *mf*, *cresc.*, *f*, and *ff*. Markings include *animato*, *a 2*, and *allargando*.
- Bassoon (Bsn):** Part 1 and 2. Dynamics include *mf*, *cresc.*, *f*, and *ff*. Markings include *animato*, *a 2*, and *allargando*.
- Horn in F (Hn in F):** Part 1 and 2. Dynamics include *mf*, *f*, and *ff*. Markings include *animato*, *a 2*, and *allargando*.
- Trumpet in F (Tpt in F):** Part 1 and 2. Dynamics include *mf*, *f*, and *ff*. Markings include *animato*, *a 2*, and *allargando*.
- Trombone (Tbn):** Part 1 and 2. Dynamics include *mf*, *cresc.*, *f*, and *ff*. Markings include *animato*, *a 2*, and *allargando*.
- Bass Trombone (B. Tbn):** Dynamics include *mf*, *cresc.*, *f*, and *ff*. Markings include *animato*, *a 2*, and *allargando*.
- Timpani (Timp.):** Dynamics include *mf* and *cresc.*. Markings include *animato*, *a 2*, and *allargando*.
- Snare Drum (Si. Dr.):** No notation is present.

Vocal Parts:

- Full Chorus:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Lyrics include "Dear Peace, thou child of Right,".
- Semi Chorus:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Lyrics include "gentle and sweet."

String Parts:

- Violin I (Vln I):** Dynamics include *mf*, *cresc.*, *f*, and *ff*. Markings include *animato*, *a 2*, and *allargando*.
- Violin II (Vln II):** Dynamics include *mf*, *cresc.*, *f*, and *ff*. Markings include *animato*, *a 2*, and *allargando*.
- Viola (Vla):** Dynamics include *mf*, *cresc.*, *f*, and *ff*. Markings include *animato*, *a 2*, and *allargando*.
- Violoncello (Vc):** Dynamics include *mf*, *cresc.*, *f*, and *ff*. Markings include *animato*, *a 2*, and *allargando*.
- Double Bass (D. B.):** Dynamics include *mf*, *cresc.*, *f*, and *ff*. Markings include *animato*, *a 2*, and *allargando*.

The score is marked with various dynamics (*mf*, *f*, *ff*, *cresc.*, *dim.*) and tempo markings (*animato*, *a 2*, *allargando*, *a tempo*). The page number 227 is visible at the bottom left.

Poco meno mosso
Tranquillo

rit.....

Moderato. ♩ = 110

a 2

Fl. 1. 2

Ob. 1 2

Cl. in B♭ 1 2

Bsn. 1 2

Hn in F 1 2

Hn in F 3

Tpt in F 1. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Si. Dr.

pp

p

mf

f

dim.

cresc.

molto cresc.

tr

p

mf

cresc.

S.

A.

T.

B.

S.

A.

T.

B.

FULL CHORUS

SEMI CHORUS

Dear Peace, thou child of Right,

Giv - er of hap - pi - ness gen - tle and sweet.

Vln I

Vln II

Vla

Vc.

D. B.

mf

molto cresc.

dim.

p

cresc.

mf

molto cresc.

dim.

p

cresc.

mf

molto cresc.

dim.

f

dim.

mf

molto cresc.

f

dim.

244

245

246

247

248

249

250

251

252

253

254

255

256

257



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