



# ETON MEMORIAL ODE

Words By  
Robert Bridges

Set to Music for Chorus & 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

COVER IMAGE

"British Army Uniforms during Boer War"

by

Harry Payne

(1858 - 1927)



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# ENGLISH HERITAGE

## MUSIC SERIES

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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.

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### Source Information

*Full Score Manuscript*  
*Vocal Score*

Eton College Library Collections MS 357A  
Novello & Co. Ltd. No. 12836 © 1909

*Eton College Library*  
*Manuscript Transcription & Score Preparation*

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### Reference Material and Software

*Notation Software:* Dorico Pro 6.2.30.6245    *Audio Software:* NotePerformer 5    *Graphic Software:* Affinity  
*Document Software:* Affinity    *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

# ETON MEMORIAL ODE.

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## 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.*



# 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 Penseroso' 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 *ἑμβαλῆρον* '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 Kynges 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.

Robert Bridges.

C. Hubert H. Parry.

Allegro.  $\text{♩} = 100.$ 

The musical score is written for piano in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The score consists of five systems of staves, each with a treble and bass clef. Measure numbers 4, 8, 11, and 14 are indicated at the start of their respective systems. The first system (measures 1-3) includes dynamic markings *mf*, *p*, and *cresc.*. The second system (measures 4-7) includes *pp*. The third system (measures 8-10) includes *mf*, *p*, and *cresc.*. The fourth system (measures 11-13) includes *f* and *dim.*. The fifth system (measures 14-16) includes *mf* and *cresc.*. The notation includes various musical symbols such as notes, rests, beams, and slurs.

16

18 *sempre cresc.*

21

23 *animando*

25 **B FULL CHORUS.**  
Soprano. **ff**  
Alto. **ff** Resound! resound! re-sound  
Tenor. **ff** Resound! resound! re-sound  
Bass. **ff** Resound! resound! re-sound

**B**  
**ff** **fff**



28

Four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "To ju-bi-lant mu-sic ring! Your birth-day trum-pets". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

To ju-bi-lant mu-sic ring! Your birth-day trum-pets

To ju-bi-lant mu-sic ring! Your birth-day trum-pets

To ju-bi-lant mu-sic ring! Your birth-day trum-pets

To ju-bi-lant mu-sic ring! Your birth-day trum-pets

32

Four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "sound the a-larm of stren-u-ous days." The piano part features a rhythmic accompaniment with eighth and sixteenth notes. A common time signature 'C' is indicated above the vocal staves.

sound the a-larm of stren-u-ous days.

sound the a-larm of stren-u-ous days.

sound the a-larm of stren-u-ous days.

sound the a-larm of stren-u-ous days.

36

*mf*  
Ye new-built walls, a - wake! and wel-come Eng - land's king

*mf*  
Ye new-built walls, a - wake! and wel-come Eng - land's king

*mf*  
Ye new-built walls, a - wake! and wel-come Eng - land's king

*mf*  
Ye new-built walls, a - wake! and wel-come Eng - land's king

Piano accompaniment for measures 36-40.

40

— With a high GLORY TO GOD and ho - ly cheer, and ho - ly

— With a high GLORY TO GOD and ho - ly cheer, and

— With a high GLORY TO GOD and ho - ly

— With a high GLORY TO GOD and ho - ly cheer, and

Piano accompaniment for measures 41-45.

44

**D**

cheer of praise.

ho - ly cheer of praise.

cheer of praise.

ho - ly cheer of praise.

**D**

*f*

48

**Poco più mosso.**

**SEMI CHORUS.**

*f*

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

**Poco più mosso. ♩ = 140.**

51

*f* A - wake to

*f* A - wake to fair - est hope of fames un -

-seen, to fair - est hope, a -

*f* A - wake to fair - est hope of

54

fair - est hope of fames un-known, unseen,

-known, to fair-est hope of fames un-known, un- seen, *mf* When

-wake to fair-est hope of fames unknown, un- seen, *mf* When ye too

fames unknown, un- seen, *mf* of fames un-known, un- seen, When ye too

59

**E** *mf* *p dolce*

When ye too sil-ver and solemn with age shall be; For all that is

ye too sil - - ver and solemn with age shall be; For all that is

sil - ver and sol-lemn with age shall be; For all that is

sil - ver and sol-lemn with age shall be; For all that is

**E** *mf* *dim.* *p*

63

*p*

fair up-on earth is reared in ten-der-est teen, As the

*p*

fair up-on earth is reared in ten-der-est teen, As the

*p*

fair up-on earth is reared in ten-der-est teen, As the

*p*

fair up-on earth is reared in ten - - der-est teen, As the



67

bur - dened years to mem - o - ry

bur - dened years to mem - o - ry

bur - dened years to mem - o - ry

bur - dened years to mem - o - ry

*dim.* *rit.* *p*

72

flee.

flee.

flee.

flee.

*a tempo*  $\text{♩} = 80.$  *cresc.* *mf* *cresc.* *cresc.*

77

SMALL CHOIR. **F** *mf* *espressivo*

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

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

82

la-ment, la-ment, la-ment,

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

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

-ment, la-ment, la-ment, O

*poco cresc.*

**G** *cresc.*

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

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

- ment, O Muse, la - ment, la - ment, la - ment,

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

**G** *mf* *cresc.*

*cresc.*

la - ment, la - ment, in pride la -

*cresc.*

la - ment, la - ment, in pride la -

la - ment, la - ment, la - ment, in pride la -

*cresc.*

Thames, la - ment, la - ment, in pride la -

*cresc.* *ff*

- ment a-gain, in pride la - ment, With low me-lo-dious *dim.*

- ment a-gain, in pride la - ment, With low me-lo-dious *dim.*

- ment a - gain, in pride la - ment a - gain, With *p*

- ment a - gain, in pride la - ment a-gain, With *p*

*dim.*

*pp* *Lento.*

grief re-mem-ber them in this hour!

*pp*

grief re-mem-ber them in this hour!

*dim.* *pp*

low me-lo-dious grief re - mem-ber them in this hour!

*dim.* *pp*

low me-lo-dious grief re - mem-ber them in this hour!

*Lento.* ♩ = ♩ 80.

103

Be-yond your daunt - less joy, my bro-ther,

Be-yond your daunt - less joy, my bro-ther,

Be-yond — your daunt-less joy, my bro-ther,

Be-yond your daunt-less joy, my bro-ther,

106

was our pain. A-bove all gold, my coun-try,

was our pain. A-bove all gold, my coun-try,

was our pain. A-bove all gold, my coun-try,

was our pain. A - bove — all gold my coun-try, The



109

Musical score for measures 109-112. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "The lav - ish price of thy power. The". The vocal parts are marked *mf* (mezzo-forte) and the piano accompaniment is marked *mf* (mezzo-forte). The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a *dim.* (diminuendo) marking in measure 112.

The lav - ish price of thy power. The

The lav - ish price of thy power.

The lav - ish price of thy power.

lav - ish price of thy power.

*mf* *p* *dim.*

113

Musical score for measures 113-116. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "an - cient groves have mourned our sons, for whom no more The sis - ter - ly kisses of". The vocal parts are marked *H* (half note) and the piano accompaniment is marked *p* (piano). The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a *p* (piano) marking in measure 113.

an - cient groves have mourned our sons, for whom no more The sis - ter - ly kisses of

*H* *p*

life. poco rit.

poco rit.

poco rit.

dim.

a tempo *pp* rit. *mf* Meno mosso.

No more — the lov'd em - bra - ces. Remember the love of them, who

*pp* *pp*

No more — the lov'd em - bra - ces. Re - mem - ber, re -

a tempo *pp* rit. *pp*

No more — the lov'd em - bra - ces. Re - mem - ber, re -

*pp* *pp*

No more — the lov'd em - bra - ces. Re - mem - ber, re -

a tempo rit. Meno mosso.

*pp*

126

came not home from the war, The fa-ther-ly tears, And the

- mem-ber the love, The fa-ther-ly tears, And the

- mem-ber the love, The fa-ther-ly tears, And the

- mem-ber the love, The fa-ther-ly tears, And the

*pp*

131

veil - ed fa-ces.

veil - ed fa-ces.

veil - ed fa-ces.

veil - ed fa-ces.

*dim.*

## FULL CHORUS.

Allegro moderato.

137

*mf*

Now henceforth their shrine is build-ed high and vast —

*mf*

Now henceforth their shrine is build-ed high and vast —

*mf*

Now henceforth their shrine is build-ed high and vast —

*mf*

Now henceforth their shrine is build-ed high and vast —

Allegro moderato. ♩ = 100.

*mf*

142

— Al-way draw-ing no-ble hearts to no-ble deeds; In the

— Al-way draw-ing no-ble hearts to no-ble deeds; In the

— Al-way draw-ing no-ble hearts to no-ble deeds; In the

— Al-way draw-ing no-ble hearts to no-ble deeds; In the

*cresc.*

146

allargando grandioso.

toil of good to be, And the tale, the tale of glo - ry

toil of good to be, And the tale, the tale of glo - ry

toil of good to be, And the tale, the tale of glo - ry

toil of good to be, And the tale, the tale of glo - ry

allargando grandioso.

151

Allegretto vivace.

a tempo

past.

past.

a tempo

past.

past.

Allegretto vivace.  $\text{♩} = 110$ .

*mf* a tempo



157

## L SEMI CHORUS.

*mf*

While ev-er the laugh-ing waves of youth pass — o - ver the

161

meads — And the tongue of Hel - - las is

*mf*

While ev-er the laugh-ing waves of youth pass — O-ver the

*mf*

While ev-er the laugh-ing waves of

165

heard *mf* And old time

meads And the tongue of Hel-las is

youth pass *mf* o-ver the meads And the

While ev-er the laugh-ing waves of youth pass *f* o-ver the

169

slum-ber-eth light In the cra-dle of peace, *p* *M*

heard *p* And

tongue of Hel-las is heard, And old time slum-

meads *p* And the tongue of Hel-las is heard *M*

174

in the cra - dle of peace,

old time slum - ber-eth light In the cra - dle of

- ber-eth light

And old time slum-ber-eth

*dim.*

179

slum - ber-eth light in the

peace, slum - ber-eth light in the

In the cra - dle of peace, in the

light, slum - ber-eth light in the

184

0 *p*  
cra - dle of peace.

0 *p*  
cra - dle of peace.

0 *p*  
cra - dle of peace.

0 *p*  
cra - dle of peace.

0 *p* *cresc.* *mf*

190

Allegretto grazioso.

*mf*  
O let thy danc-ing feet

Allegretto grazioso. ♩ = 110 .

*cresc.* *mf*

*mf*  
O let thy

Roam in our land and a - bide, Dear Peace,

*mf*  
O let thy danc-ing feet Roam in our land and a -

*cresc.*

199

*f*  
O let thy danc-ing feet Roam in our land and a - bide,

danc-ing feet, let thy danc-ing feet Roam in our land and a -

— dear Peace,

- bide, Dear Peace, dear



203

**P** *p dolce*

Dear Peace, — thou child of Right, —

*mf*

- bide, Dear Peace, — thou child of Right, —

*p*

dear Peace, — dear

*p*

Peace, dear Peace, —

**P** *f* *dim.*

210

dear Peace, — thou

dear Peace, thou child —

Peace, — thou child of Right, — thou child —

dear Peace, thou child of Right, dear Peace, —

child of Right, — Giv-er of hap - pi-ness gen-tle and  
 — of Right, — Giv-er of hap - pi-ness gen-tle and  
 — of Right, — Giv-er of hap - pi-ness  
 — thou child of Right, — Giv-er of hap - pi-ness

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

sweet, giv-er of hap - pi-ness gen - - - - -  
 sweet, giv-er of hap - pi-ness gen - - - - -  
 gen-tle and sweet, — of hap - pi - ness gen - - - - -  
 gen-tle and sweet, — of happiness

*p* *dolcissimo* *p* *p* *p*

227

*dim.* **R**

- tle and sweet.

*dim.*

- tle and sweet.

*dim.*

- tle and sweet.

*dim.*

gen - tle and sweet.

**R**

*dim.* *cresc.*

234

**FULL CHORUS.**

*f* *allargando*

Dear Peace, ——— thou

*f*

Dear Peace, ——— thou

*f* *allargando*

Dear Peace, ——— thou child ———

*f*

Dear Peace, ——— thou child ——— *allargando*

240

*ff a tempo* *mf* SEMI CHORUS.

child of Right, ——— Giv-er of hap-pi-ness

child of Right, ——— Giv-er of hap-pi-ness

—— of Right, ——— Giv-er of hap-pi-ness

—— of Right, ——— Giv-er of hap-pi-ness

*a tempo*

247

*p* Moderato.

gen-tle — and sweet. ———

*p* gen-tle — and sweet. ———

*p* gen-tle — and sweet. ———

*p* gen-tle — and sweet. ———

Moderato. ♩ = 110.

*p* *mf* *cresc. molto* *dim.*

## 253 FULL CHORUS.

Dear Peace, thou child of Right, dear Peace,

Dear Peace, thou child of Right, dear Peace,

Dear Peace, thou child of Right, dear Peace,

Dear Peace, thou child of Right, dear Peace,

*p* *cresc.* *cresc.* *ff*

259

*molto rit.* *ff*

thou child of Right.

*ff*

thou child of Right.

*molto rit.* *ff*

thou child of Right.

*ff*

thou child of Right.

*molto rit.* *ff* *L.H.* *L.H.*





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