

WRITTEN AND COMPOSED FOR THE OPENING OF THE  
Franco-British Exhibition  
— 1908. —

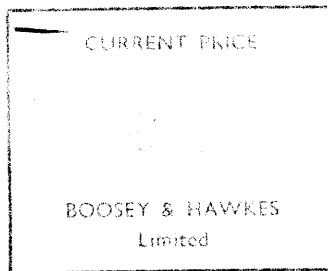
A  
WELCOME SONG

—> FOR <—  
Chorus and Orchestra

THE WORDS BY  
THE DUKE OF ARGYLL,  
(HON. PRESIDENT FRANCO-BRITISH EXHIBITION)

Set to Music

—> BY <—  
CHARLES VILLERS STANFORD.



*Boosey & Co.*

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# A WELCOME SONG.

---

TAKE our welcome, comrades all !  
England's May  
Greets you. The young nations call  
The old to-day :—  
Challenging through Labour's toil  
And mind's command  
The mastery o'er every soil,—  
The ruling Hand.

Now Science learns to dare  
The paths of Air  
In swiftest flight, and Thought  
Finds space is naught.

Brothers of the loins of Time,  
Be welcome here !  
Sons from South and Western clime,  
Take England's cheer !  
Workers from all busy marts,—  
Shores far and near,  
Leaders all of fruitful arts,  
Thrice welcome here !

Peace, like sun on Alpine snows,  
Peace, like calm on sea and lake,  
Such to-day's horizon shows,—  
Silence guards the shore and brake.  
But, ere quiet waters rest,  
They have roared from steep to steep ;  
Yea, and man is doubly blessed  
Whose Arm is strong, whose Faith is deep !

We remember all our Sires  
Left to us of Hero blood ;  
'Tis a memory that desires  
Bonds of courteous Brotherhood.

God, Creator, from above,  
Through these memories, strengthen Love !

Like Horns of the Hunting our Rivalry rings  
In joyous contention that merriment brings  
With Hunt, Song and Dance.  
Rivals ! we give you Old England's reward,  
Fair days in her Woodlands, and sports on her sward !  
Give welcome to France.  
Jolly Britons, advance !  
Here's a health to old France,—  
Give welcome to France,—  
Welcome ! Welcome ! Welcome !

# A WELCOME SONG.

The Poem by  
The Duke of Argyll.

Music by  
C. V. Stanford.  
Op. 107.

*Andante con moto gioioso.*

Piano.

*simili.*

*cresc.*

*ff*

closed sheet  
m  
1533  
5785

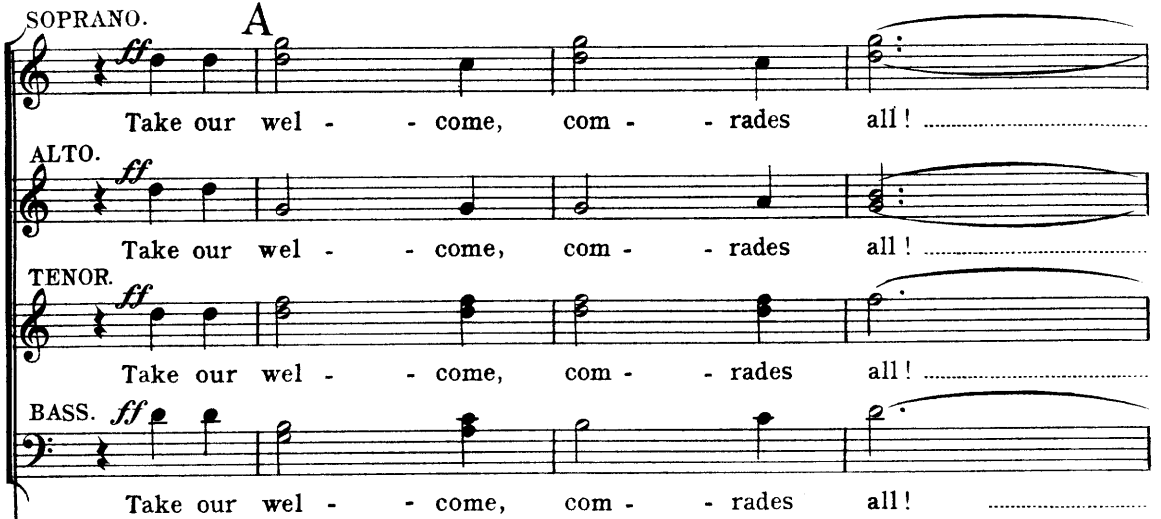
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SOPRANO. **A**  
Take our wel - - come, com - - rades all! .....

ALTO. *ff*  
Take our wel - - come, com - - rades all! .....

TENOR. *ff*  
Take our wel - - come, com - - rades all! .....

BASS. *ff*  
Take our wel - - come, com - - rades all! .....

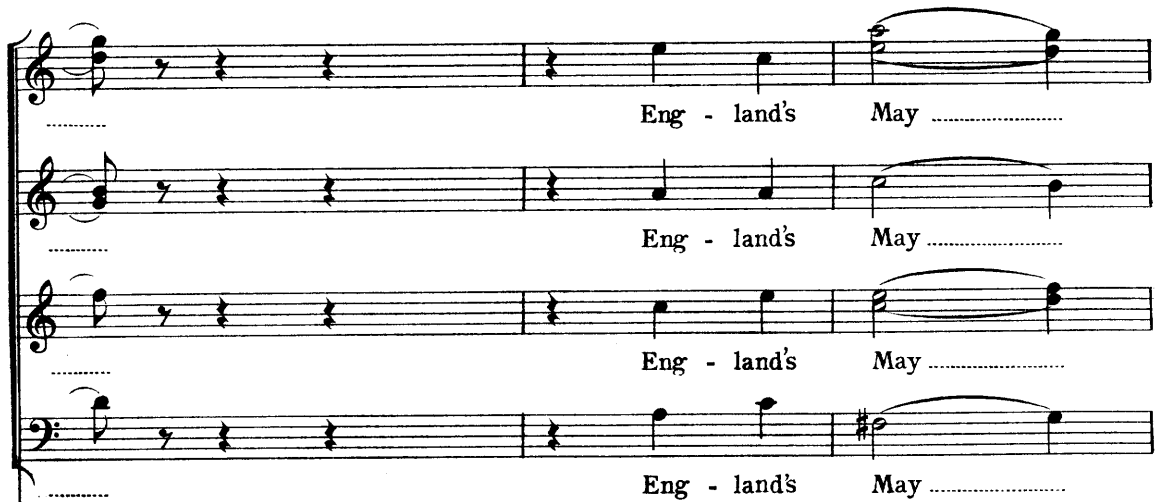


..... Eng - land's May .....

..... Eng - land's May .....

..... Eng - land's May .....

..... Eng - land's May .....



greet you! The young na-tions call.....

greet you! The young na-tions call.....

greet you! The young na-tions call.....

greet you! The young na-tions call.....

*mf*

*mf*

*mf*

*mf*

*dim.*

the old..... to - day!

the old..... to - day!

the old..... to - day!

the old..... to - day!

the old..... to - day!

**B**

*f*

*dim.*

8

Chal - lenging thro' Labour's toil And Mind's com - mand, The

Chal - lenging thro' Labour's toil And Mind's com - mand, The

Chal - lenging thro' Labour's toil And Mind's com - mand,

Chal - lenging thro' Labour's toil And Mind's com - mand,

*p*

8

mas - te - ry o'er ev - 'ry soil, .....

mas - te - ry o'er ev - 'ry soil, .....

The mas - te - ry o'er ev - 'ry soil,

The mas - te - ry o'er ev - 'ry soil,

*p*

*cresc.*

*f*

The ru - ling Hand. ....

The ru - ling Hand. ....

The ru - ling Hand. ....

The ru - ling Hand. ....

**C**

*ff*

8

8

8

*dim.*

*tr*

*mf*  
Now Sci - - ence learns to

This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Now Sci - - ence learns to". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A first ending bracket labeled "8" spans the final three measures of the piano part.

dare The paths of air ..... In swift - est

*p*  
Now  
Now

This system contains the second vocal line and piano accompaniment. The vocal line continues with "dare The paths of air ..... In swift - est". The piano accompaniment continues with the same rhythmic pattern. A first ending bracket labeled "8" spans the final three measures of the piano part. The lyrics "Now" and "Now" are written below the piano part in the final measures.

**D**  
flight, .....

Sci - - ence learns to dare The paths of air .....

Sci - - ence learns to dare The paths of air .....

This system contains the third vocal line and piano accompaniment. The vocal line begins with a large "D" above the first measure, followed by "flight, .....". The piano accompaniment continues with the same rhythmic pattern. A first ending bracket labeled "8" spans the final three measures of the piano part. The lyrics "Sci - - ence learns to dare The paths of air ....." are repeated on two lines.



*p*

In swift - - est flight, ..... And

In swift - - est flight, ..... And

In swift - - est flight, ..... And

*dim.* *pp* *mf*

8

And

thought Finds space is naught!.....

thought Finds space is *mf*naught!.....

thought Finds space is *mf*naught!.....

thought Finds space is *mf*naught!.....

thought Finds space is naught!.....

*cresc.*

8 E *Maestoso ed un poco ritenuto.*

Brothers of the loins of Time, Be welcome here!

Brothers of the loins of Time, Be welcome here!

Brothers of the loins of Time, Be welcome here!

Brothers of the loins of Time, Be welcome here!

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Brothers of the loins of Time, Be welcome here!". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Sons from South and West-ern clime, Take England's cheer!

Sons from South and West-ern clime, Take England's cheer!

Sons from South and West-ern clime, Take England's cheer!

Sons from South and West-ern clime, Take England's cheer!

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "Sons from South and West-ern clime, Take England's cheer!". The piano part continues with a similar rhythmic pattern.

*cresc.*  
Work-ers from all bu - sy marts - Shores far and near,  
*cresc.*  
Work-ers from all bu - sy marts - Shores far and near,  
*cresc.*  
Work-ers from all bu - sy marts - Shores far and near,  
*cresc.*  
Work-ers from all bu - sy marts - Shores far and near,

The third system features four vocal staves and piano accompaniment. The lyrics are: "Work-ers from all bu - sy marts - Shores far and near,". The piano part includes a *cresc.* marking and a triplet of eighth notes. The system concludes with a *cresc.* marking in the piano part.

*ff*

Lead - ers all of fruit - ful arts ; Thrice wel - come

Lead - ers all of fruit - ful arts ; Thrice wel - come

Lead - ers all of fruit - ful arts ; Thrice wel - come

Lead - ers all of fruit - ful arts ; Thrice wel - come

**F**

here!.....

here!.....

here!.....

here!.....

*dim.*

Musical score for piano introduction. It consists of four staves: three treble clefs and one bass clef. The key signature is B-flat major (two flats). The first three staves are mostly rests. The fourth staff (bass clef) has a few notes. The piano accompaniment starts with a treble clef staff and a bass clef staff. The treble staff has a melody with dynamics *p*, *dim.*, and *pp*. The bass staff has a bass line with triplets. The piece ends with a double bar line.

Tranquillo (♩ = ♩)

Musical score for vocal and piano. It consists of five staves: three treble clefs and two bass clefs. The key signature is B-flat major. The tempo is *Tranquillo* (♩ = ♩). The first staff is the vocal line, starting with *p Cantabile.* and the lyrics "Peace, like Sun on". The second staff is the vocal line with the lyrics "Peace! .....". The third staff is the vocal line with the lyrics "Peace! .....". The fourth staff is the vocal line with the lyrics "Peace! .....". The fifth staff is the piano accompaniment, starting with a treble clef staff and a bass clef staff. The piano accompaniment has a melody with dynamics *pp* and *p*. The piece ends with a double bar line.

## SOPRANO.

Al - pine snows, Peace in calm ..... of

sea and lake, Such to - day's ho -

- ri - zon shows .....

Si - lence guards the shore and brake.

But ere qui - et wa - ters rest, They have roared from

But ere qui - et wa - ters rest, They have roared from

Yea, and man is doub - - ly bless'd .....

Yea, and man is doub - - ly bless'd .....

steep to steep, Yea, and man is doub - - ly bless'd .....

steep to steep, Yea, and man is doub - - ly bless'd .....

Whose arm is strong, whose Faith .....

Whose arm is strong, whose Faith .....

Whose arm is strong, whose Faith .....

Whose arm is strong, whose Faith .....

is... deep.

is... deep.

is... deep.

is... deep.

*dim.*

**H** *mf* We re-mem - ber all our sires

*mf* We re-mem - ber all our sires.....

*mf* We re-mem - ber all our sires

*mf* We re-mem - ber all our sires

*mf* We re-mem - ber all our sires

*p*

Left to us of He - ro - blood:

Left to us of He - ro - blood:

Left to us of He - ro - blood:

Left to us of He - ro - blood:

'Tis a mem - o - ry that de - sires .....

'Tis a mem - o - ry that de - sires .....

'Tis a mem - o - ry that de - sires .....

'Tis a mem - o - ry that de - sires .....

*cresc.*

Cour - teous

Cour - teous

Cour - teous

Cour - teous

*dim.*

bonds of Bro - ther-hood.

bonds ..... of Bro - ther - hood.

bonds ..... of Bro - ther - hood.

bonds ..... of Bro - ther - hood.

bonds ..... of Bro - ther - hood.

*rall.* *a tempo.*

*p* *rall.* *a tempo.*

*p* *rall.* *a tempo.*

*p* *rall.* *a tempo.*

*rall.*



*p* God,..... *f* Cre - a - - tor from *p* a - bove,.....  
*p* God,..... *f* Cre - a - - tor from *p* a - bove,  
*p* God,..... *f* Cre - a - - tor from *p* a - bove,.....  
*p* God,..... *f* Cre - a - - tor from *p* a - bove,

..... Through these mem-o-ries *p* < *poco* > streng - then *f*  
..... Through these mem-o-ries *p* < *poco* > streng - then *f*  
..... Through these mem-o-ries *p* < *poco* > streng - then *f*  
..... Through these mem-o-ries *p* < *poco* > streng - then *f*

Love!.....  
Love!.....  
Love!.....  
Love!.....

## Allegro.

## Allegro.

Ri-vals! We give you Old England's re-

Musical score for the first system. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal lines are mostly rests, with the Soprano line starting a phrase in the third measure. The piano accompaniment is mostly rests, with some notes in the bass line. Dynamics include *f* and *fp*. A fermata is present over a note in the piano part.

Fair days..... in her

- ward,.....

Piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music is in a minor key and features a steady eighth-note accompaniment in the bass line. Dynamics include *f* and *fp*. A fermata is present over a note in the bass line.

Musical score for the second system. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal lines have lyrics: "woodlands, and sports on her sward!..... With", "woodlands, and sports on her sward!..... With", and "And sports.... on her sward!..... With". The piano accompaniment continues with eighth-note accompaniment. Dynamics include *f* and *fp*. A fermata is present over a note in the piano part.

woodlands, and sports on her sward!..... With

woodlands, and sports on her sward!..... With

And sports.... on her sward!..... With

Piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music continues with eighth-note accompaniment. Dynamics include *f* and *fp*. A fermata is present over a note in the bass line.

L

hunt, song and dance!

hunt, song and dance!

hunt, song and dance!

hunt, song and dance!

Like horns..... of the

Like horns..... of the hunt - ing

Like horns..... of the hunt - ing

Like horns of the hunt - ing

hunt - ing our rival-ry rings In joyous contention that merriment

In joyous contention that merriment

In joyous contention that merriment brings, In

In joyous contention that merriment brings, In

M

brings, In joyous conten-tion that merriment brings, joyous con-ten-tion that mer-riment brings, that merriment brings,

Here's a health to gay  
Here's a health to gay  
Jolly Britons, ad - vance!  
Jolly Britons, ad - vance!

France! Here's a health to gay  
France! Here's a health to gay  
Jolly Britons, ad - vance!  
Jolly Britons, ad - vance!

N

France! a

France! a

Here's a health! Here's a health! Here's a health to gay France! a

Here's a health! Here's a health! Here's a health to gay France! a

*cresc.*

health to gay France!

health to gay France!

health to gay France!

health to gay France!

health to gay France!

*ff* *rall.*

*Andante maestoso.* Brothers of the loins of

*Andante maestoso.* Brothers of the loins of

*Andante maestoso.* Brothers of the loins of

Brothers of the loins of

Time, Be wel-come here! Sons from South and Western

Time, Be wel-come here! Sons from South and Western

Time, Be wel-come here! Sons from South and Western

Time, Be wel-come here! Sons from South and Western

clime, Take Eng-land's cheer! Work-ers from all bu - sy

clime, Take Eng-land's cheer! Work-ers from all bu - sy

clime, Take Eng-land's cheer! Work-ers from all bu - sy

clime, Take Eng-land's cheer! Work-ers from all bu - sy

clime, Take Eng-land's cheer! Work-ers from all bu - sy

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

marts- Shores far and near, Leaders all of fruitful arts;

marts- Shores far and near, Leaders all of fruitful arts;

marts- Shores far and near, Leaders all of fruitful arts;

marts- Shores far and near, Leaders all of fruitful arts;

marts- Shores far and near, Leaders all of fruitful arts;

*ff*

Thrice wel - come, thrice wel - come, *ff* Thrice wel come *rall.*

Thrice wel - come, thrice wel - come, *ff* Thrice wel come *rall.*

Thrice wel - come, thrice wel - come, *ff* Thrice wel - come *rall.*

Thrice wel - come, thrice wel - come, *ff* Thrice wel - come *rall.*

Thrice wel - come, thrice wel - come, Thrice wel - come

here!.....

here!.....

here!.....

here!.....

*fff* Wel - - - come!

*fff* Wel - - - come!

*fff* Wel - - - come!

*fff* Wel - - - come!

Wel - - - come!



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