

908

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

EDWARD ELGAR.

THE

SPIRIT OF ENGLAND

TWO SHILLINGS & SIXPENCE.

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BY

A. C. MACKENZIE.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
SPIRIT OF ENGLAND

THREE POEMS

BY

LAURENCE BINYON

SET TO MUSIC FOR TENOR OR SOPRANO SOLO, CHORUS,
AND ORCHESTRA

BY

EDWARD ELGAR

Op. 80.

PRICE TWO SHILLINGS AND SIXPENCE.

Tonic Sol-fa, 1s. 6d.

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MADE IN ENGLAND.

THE FOURTH OF AUGUST.

Now in thy splendour go before us,
Spirit of England, ardent-eyed,
Enkindle this dear earth that bore us,
In the hour of peril purified.

The cares we hugged drop out of vision,
Our hearts with deeper thoughts dilate.
We step from days of sour division
Into the grandeur of our fate.

For us the glorious dead have striven,
They battled that we might be free.
We to their living cause are given ;
We arm for men that are to be.

Among the nations nobliest chartered,
England recalls her heritage.
In her is that which is not bartered,
Which force can neither quell nor cage.

For her immortal stars are burning,
With her the hope that's never done,
The seed that's in the Spring's returning,
The very flower that seeks the sun.

She fights the fraud that feeds desire on
Lies, in a lust to enslave or kill,
The barren creed of blood and iron,
Vampire of Europe's wasted will . . .

Endure, O Earth ! and thou, awaken,
Purged by this dreadful winnowing-fan,
O wronged, untameable, unshaken
Soul of divinely suffering man.

LAURENCE BINYON.

From "The Winnowing Fan," by permission of the Editor of *The Times*,
and the Author.

TO WOMEN.

Your hearts are lifted up, your hearts
That have foreknown the utter price.
Your hearts burn upward like a flame
Of splendour and of sacrifice.

For you, you too, to battle go,
Not with the marching drums and cheers
But in the watch of solitude
And through the boundless night of fears.

Swift, swifter than those hawks of war,
Those threatening wings that pulse the air,
Far as the vanward ranks are set,
You are gone before them, you are there!

And not a shot comes blind with death
And not a stab of steel is pressed
Home, but invisibly it tore
And entered first a woman's breast.

Amid the thunder of the guns,
The lightnings of the lance and sword,
Your hope, your dread, your throbbing pride,
Your infinite passion is outpoured

From hearts that are as one high heart,
Withholding naught from doom and bale
Burningly offered up,—to bleed,
To bear, to break, but not to fail!

LAURENCE BINYON

From "The Winnowing Fan," by permission of the Editor of *The Times*,
and the Author.

FOR THE FALLEN.

With proud thanksgiving, a mother for her children,
England mourns for her dead across the sea.
Flesh of her flesh they were, spirit of her spirit,
Fallen in the cause of the free.

Solemn the drums thrill: Death august and royal
Sings sorrow up into immortal spheres.
There is music in the midst of desolation
And a glory that shines upon our tears.

They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow.
They were staunch to the end against odds uncounted,
They fell with their faces to the foe.

They fought, they were terrible, nought could tame them,
Hunger, nor legions, nor shattering cannonade.
They laughed, they sang their melodies of England,
They fell open-eyed and unafraid.

They shall grow not old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.

They mingle not with their laughing comrades again;
They sit no more at familiar tables of home;
They have no lot in our labour of the day-time;
They sleep beyond England's foam.

But where our desires are and our hopes profound,
Felt as a well-spring that is hidden from sight,
To the innermost heart of their own land they are known
As the stars are known to the Night;

As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain,
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.

LAURENCE BINYON.

From "The Winnowing Fan," by permission of the Editor of *The Times*,
and the Author.

THE SPIRIT OF ENGLAND.

I.—THE FOURTH OF AUGUST.

II.—TO WOMEN.

III.—FOR THE FALLEN.

*My portion of this work I dedicate to the memory
of our glorious men, with a special thought for the
WORCESTERS.*

1916.

EDWARD ELGAR.

I. THE FOURTH OF AUGUST.

Laurence Binyon.

Edward Elgar, Op. 80. N^o 1.

Moderato e maestoso. ♩ = 92.

Piano Accompaniment:

- First system: *f*, *sf*, Pedal markings (* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *).
- Second system: *mf*, *cresc.*, Pedal markings (Ped. * Ped. * Ped. *).
- Third system: *f*, *sf*, *Grandioso*, Pedal markings (Ped. * Ped. * Ped. *).

CHORUS:

- Soprano:** *f*, *sf*, *Grandioso*. Now in thy splen - dour go be - fore us,
- Alto:** *f*, *sf*. Now in thy splen - dour go be - fore us,
- Tenor:** *f*, *sf*, *Grandioso*. Now in thy splen - dour go be - fore us,
- Bass:** *f*, *sf*. Now in thy splen - dour go be - fore us,

Final Piano Section: *f*, *sf*, *Grandioso*, Pedal markings (Ped. * Ped. * Ped. *).

14332a

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-sf *mf cresc.*
 Spir-it of Eng-land, ar-dent-eyed, En-kin-dle this dear earth that bore us,
-sf *mf cresc.*
 Spir-it of Eng-land, ar-dent-eyed, En-kin-dle this dear earth that bore us,
-sf *mf cresc.*
 Spir-it of Eng-land, ar-dent-eyed, En-kin-dle this dear earth that bore us,
-sf *mf cresc.*
 Spir-it of Eng-land, ar-dent-eyed, En-kin-dle this dear earth that bore us,

cantabile
*Ped. *Ped. *Ped. *Ped. **

Solo. *2 f allargando ad lib.*
 Spir-it of Eng-land
cresc. *f* *p*
 In the hour of pe-ri! pu-ri-fied.
cresc. *f* *p*
 In the hour of pe-ri! pu-ri-fied.
cresc. *f* *p*
 In the hour of pe-ri! pu-ri-fied.
cresc. *f* *p*
 In the hour of pe-ri! pu-ri-fied.

cresc. *f* *2 P colla parte fp*
*Ped. *Ped. *Ped. *Ped. **

a tempo, poco più mosso.

go be-fore us.

f

The cares we

The cares we

The cares we

The cares we

The cares we

a tempo, poco più mosso. ♩ = 100.

sonor?

hugged drop out of vis-ion,

hugged drop out of vis-ion,

hugged drop out of vis-ion, Our hearts with deep-er thoughts di-

hugged drop out of vis-ion, Our hearts with deep-er thoughts di-

f

allargando

3

f We step from days of

Our hearts with deep - - er thoughts di-late.

hearts, our hearts with deep - - er thoughts di-late.

-late, our hearts with deep-er thoughts di-late.

-late, our hearts with deep-er thoughts di-late.

colla parte

3

sf

a tempo

4

ff sour di - vis - ion In - to the grand - eur of our fate.

a tempo

mf We step in - to the

mf We step in - to the

a tempo

4

ff

5

f sostenuto
For us the glo-ri-ous dead have
f sostenuto
For us the glo-ri-ous dead have
grand - eur of our fate.
grand - eur of our fate.

sf *f* 5

striv-en, We to their liv - ing cause are
striv-en, We to their liv - ing cause are
f sostenuto
They bat-tled that we might be free.
f sostenuto
They bat-tled that we might be free.

f largamente *allargando*

We arm for men that are to be.

giv - en;

giv - en;

mf largamente

We arm for men that are to be.

mf largamente

We arm for men that are to be.

colla parte *allargando*

v marcato

6 *Lento.* *accel. - - al - Tempo I?*

Grandioso ffz^ *accel. - - al - Tempo I?* *sf^*

A - mong the na - tions no - bliest char - tered, Eng - land re - calls her

ffz^ *sf^*

A - mong the na - tions no - bliest char - tered, Eng - land re - calls her

Grandioso ffz^ *accel. - - al - Tempo I?* *sf^*

A - mong the na - tions no - bliest char - tered, Eng - land re - calls her

ffz^ *sf^*

A - mong the na - tions no - bliest char - tered, Eng - land re - calls her

Lento. *6* *Grandioso* *accel. - - al - Tempo I?*

ffz *sf*

Ped. * *Ped.* * *Ped.* * *Ped.* *

14332a

her - i - tage. In her is that which is not bart - ered, Which
 her - i - tage. In her is that which is not bart - ered, Which
 her - i - tage. In her is that which is not bart - ered, Which
 her - i - tage. In her is that which is not bart - ered, Which

mf *mf* *mf* *mf*
mf *sf* *sf*
 Ped. * Ped. *

Now in thy splen - dour go be - fore
 force can nei - ther quell nor cage.
 force can nei - ther quell nor cage.
 force can nei - ther quell nor cage.
 force can nei - ther quell nor cage.

sf *sf* *sf* *sf* *colla parte* *fp* *accel. - al -*

- 7 - tempo

us,

- tempo *ff* Spir - it of Eng - land, go be - fore us. *dim. p* For her im - *f* *espress.*

ff Spir - it of Eng - land, go be - fore us. *dim. p* For her im - *f* *espress.*

- tempo *ff* Spir - it of Eng - land, go be - fore us. *dim.* *P*

ff Spir - it of Eng - land, go be - fore us. *dim.* *P*

Spir - it of Eng - land, go be - fore us. *dim.* *P*

- 7 - tempo ♩ = 100.

dim. *f*

- mor - tal stars are burn - ing, *f* The seed that's

- mor - tal stars are burn - ing, *f* *espress.*

With her the hope that's nev - er done. *f* *espress.*

With her the hope that's nev - er done.

allarg.

8

For
 in the Spring's re - turn - ing,
 The ve - ry flower that seeks the sun.
 The ve - ry flower that seeks the sun.

Detailed description: This system contains the first two systems of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a section marked with a fermata and a measure rest of 8 measures. Dynamics include *f* and *allarg.*

8

largamente
 her im - mor - tal stars are burn - ing With her the hope that's nev - er
 For her im - mor - tal stars are burn - - ing With

colla parte
p *mf*
p *colla parte* *mf*

colla parte

Detailed description: This system contains the second two systems of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a section marked *colla parte*. Dynamics include *p*, *mf*, and *largamente*.

a tempo **9**

done.

a tempo

a tempo **ff** *dim.* *p*

her the hope that's nev-er done.

a tempo **ff** *dim.* *p*

her the hope that's nev-er done.

a tempo **9** **ff** *sf* *p* *cresc.*

accel. **10** *Quasi Recit. ad lib.* **ff** *deciso*

She fights the fraud_ that feeds de-

10 *accel.* **ff** *colla parte* *f*

Ped. *

11 *a tempo*

-sire on Lies, in a lust to en-slave or kill.

ff
She
ff
She
ff
She
ff
She

Più mosso. ♩ = 112.

11 *a tempo*

f *cresc.*

ffights the fraud_ that feeds de - sire on Lies, in a lust to en-slave or
ffights the fraud_ that feeds de - sire on Lies, in a lust to en-slave or
ffights the fraud_ that feeds de - sire on Lies, in a lust to en-slave or
ffights the fraud_ that feeds de - sire on Lies, in a lust to en-slave or

kill, The bar - ren creed of blood and iron, _____

kill, The bar - ren creed of blood and iron, _____

kill, The bar - ren creed of blood and iron, _____

kill, The bar - ren creed of blood and iron, _____

ff

Ped. *ff*

12

fff. Vam - pire of Eu - rope's wast - ed

fff. Vam - pire of Eu - rope's wast - ed

fff. Vam - pire of Eu - rope's wast - ed

fff. Vam - pire of Eu - rope's wast - ed

12

fff.

Ped. * *Ped.* * *Ped.* * *Ped.* *

rall. - - -

will... will... will... will...

sf *p*

al - - - - - **13** *Tempo I^o*
p espress.

En - dure,

al - - - - - **13** *Tempo I^o (poco più lento)*
cantabile

pp *p*

Ped. *

O Earth! En - dure, En - dure, En - dure, O Earth! En - dure, and En - dure, O Earth! En - dure, and En - dure, O Earth! En - dure, and

pp *pp* *pp* *pp* *pp*

Ped * Ped * Ped * Ped * Ped *

O Earth! and thou, a - wa - ken, Purged by this dread-ful *dim.* O Earth! and thou, a - wa - ken, Purged by this dread-ful *dim.* thou, a - wa - ken, and thou, a - wa - ken, Purged by this dread-ful *dim.* thou, a - wa - ken, and thou, a - wa - ken, Purged by this dread-ful *dim.* thou, a - wa - ken, and thou, a - wa - ken, Purged by this dread-ful

f *p* *p* *p* *p* *p* *p* *p*

Ped * Ped *

p poco rit. **14** *più lento*

win - - - nowing - fan,

p poco rit. *più lento.* *pp espress. cresc.* *pp* *cresc.*
win - nowing-fan, O wronged, un - tame-a - ble, un - sha-ken Soul; O

p poco rit. *pp espress. cresc.* *pp* *cresc.*
winnowing-fan, O wronged, un - tame-a - ble, un - sha-ken Soul; O

p poco rit. *pp espress. cresc.* *pp* *cresc.*
win - nowing-fan, O wronged, un - tame-a - ble, un - sha-ken Soul; O

p poco rit. *pp espress. cresc.* *pp* *cresc.*
win - nowing-fan, O wronged, un - tame-a - ble, un - sha-ken Soul; O

poco rit. **14** *più lento* $\text{♩} = 66$

pp (Voices) *cresc.* *pp* *cresc.*

rit.

p dim. *pp* *rit. dim.*
wronged, un - tame - a - ble, un - sha - ken Soul of di - vine - ly suff - 'ring

p dim. *pp* *rit. dim.*
wronged, un - tame - a - ble, un - sha - ken Soul of di - vine - ly suff - 'ring

p dim. *pp* *rit. dim.*
wronged, un - tame - a - ble, un - sha - ken Soul of di - vine - ly suff - 'ring

p dim. *pp* *rit. dim.*
wronged, un - tame - a - ble, un - sha - ken Soul of di - vine - ly suff - 'ring

p dim. *pp* *rit.*

15 *poco a poco a tempo* *mf* *molto allargando*
cresc. *ff*
 O — Soul of di - vine - ly suff - 'ring

man.

man.

man.

man.

15 (Orch.) *colla parte*
pp poco a poco a tempo *cresc.*

Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

accel.
 man.

accel. - *al* - *allargando*
f *p molto cresc.* *ff*

Ped * Ped * Ped * Ped *

16 Nobilmente e grandioso.

ff come prima sf ^{ten.} *sf*

Now in thy splen - dour go be - fore us, Spir - it of Eng - land,

ff ^{ten.} *sf*

Now in thy splen - dour go be - fore us, Spir - it of Eng - land,

ff ^{ten.} *sf*

Now in thy splen - dour go be - fore us, Spir - it of Eng - land,

ff ^{ten.} *sf*

Now in thy splen - dour go be - fore us, Spir - it of Eng - land,

16 Nobilmente e grandioso.

ff come prima sf ^{ten.} *sf*

*Ped. * Ped. * Ped. * Ped. **

ff

ar - dent - eyed, In the hour of

ar - dent - eyed, En - kin - dle this dear earth that bore us, In the hour of *cresc.*

ar - dent - eyed, En - kin - dle this dear earth that bore us, In the hour of *cresc.*

ar - dent - eyed, En - kin - dle this dear earth that bore us, In the hour of *cresc.*

ar - dent - eyed, En - kin - dle this dear earth that bore us, In the hour of *cresc.*

ar - dent - eyed, En - kin - dle this dear earth that bore us, In the hour of *cresc.*

cresc.

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

17 più lento

per - - il pu - ri - fied. Now in thy splen - dour go be - fore us,

per - - il pu - ri - fied. Now in thy splen - dour go be - fore us,

per - - il pu - ri - fied. Now in thy splen - dour go be - fore us,

per - - il pu - ri - fied. Now in thy splen - dour go be - fore us,

per - - il pu - ri - fied. Now in thy splen - dour go be - fore us,

17 più lento

ff

*Ped. * Ped. * Ped. * Ped. * Ped. **

con tutta forza

Spir - it of Eng - land, ar - - dent - eyed.

Spir - it of Eng - land, ar - - dent - eyed.

ar - - dent, ar - - dent - eyed.

Spir - it of Eng - land, ar - - dent - eyed.

Spir - it of Eng - land, ar - - dent - eyed.

con tutta forza

Brass.

5f rit. 5f

*Ped. * Ped. * Ped. **

II. TO WOMEN.

Laurence Binyon.

Edward Elgar, Op. 80. No 2.

Moderato. $\text{♩} = 66.$

p
con Ped.

Solo. 1 *p espress.* *pp*

Your hearts are lift - ed up, your hearts -

- That have fore-known the ut-ter price. Your hearts burn up - ward like a

flame Of splen - dour and of sa - cri - fice. For

cresc. *cantabile*

ff *dim.* *p* 2

sf *dim.*

Ped. *

you, you too, to bat-tle go, *cresc.* Not with the march - ing drums and cheers *f*

cresc. *ff* But in the watch of sol-i-tude *dim.* And through the boundless night of fears. *pp espress.* **3**

CHORUS.

Soprano. *poco accel.* *p ma marcato* Swift, swifter than those hawks of war, — Those *p*

Alto. *p ma marcato* Swift, swifter than those hawks of war, — Those *p*

Tenor. *poco accel.* *p ma marcato* Swift, swifter than those hawks of war, — Those *p*

Bass. *p ma marcato* Swift, swifter than those hawks of war, — Those *p*

poco accel. al - - - - - $\text{♩} = 80$

cresc. *sempre animato* **4**

threat'ning wings that pulse the air, — Far as the van-ward

cresc. threat'ning wings that pulse the air, — Far as the van-ward

cresc. *sempre animato* threat'ning wings that pulse the air, — Far as the van-ward

cresc. threat'ning wings that pulse the air, — Far as the van-ward

sempre animato **4** *mf*

f *dim.* *più tranquillo* *p*

ranks are set, — You are gone be-fore them, you are there! —

f *dim.* *p* ranks are set, — You are gone be-fore them, you are there!

f *dim.* *più tranquillo* *p* ranks are set, — You are gone be-fore them, you are there!

f *dim.* *p* ranks are set, — You are gone be-fore them, you are there! —

f *sf* *dim.* *pp* *più tranquillo*

5 *pp* *rall.* - - - *al* - -

And not a shot_ comes blind with death And not a

pp

And not a shot_ comes blind with death And not a

pp *rall.* - - - *al* - -

And not a shot_ comes blind with death And not a

pp

And not a shot_ comes blind with death And not a

- - - - *Tempo I?*

sfp *p* *pp*

stab of steel_ is pressed Home, but in - vi - si - bly it tore, in -

sfp *p* *pp*

stab of steel_ is pressed Home, but in - vi - si - bly it tore, in -

- - - - *Tempo I?*

sfp *p* *pp*

stab of steel_ is pressed Home, in - vi - si - bly it

sfp *p* *pp*

stab of steel_ is pressed Home, but in - vi - si - bly it tore, in -

- - - - *Tempo I?* ♩ = 66.

6 *pp*

- vi - si - bly it tore And en - tered first a wo - man's breast, and

- vi - si - bly it tore And en - tered first a wo - man's breast, and

tore, in - vi - si - bly it tore a wo - man's breast, and

- vi - si - bly it tore And en - tered first a wo - man's breast, and

7 *accel.* *f*

A -

en - tered first a wo - man's — breast.

en - tered first a wo - man's — breast.

en - tered first a wo - man's — breast.

en - tered first a wo - man's — breast.

7 *accel.*

animato

-mid the thun-der of the guns, _____ The light-nings of the lance and

animato

cresc.

sf

allargando

sword _____

molto largamente

8f

Your hope, your dread, your throb-bing pride, Your infinite passion

Tempo I^o

allargando

f *molto largamente* *f*

Ped. *

cresc. accel.

ff allargando

9

is out-poured From hearts that are as one _____ high heart With-

Soprano. *accel.* *allargando* *ff*

Alto. *ff*

Tenor. *accel.* *allargando* *ff*

Bass. *ff*

Your hope, your
Your hope, your
Your hope, your
Your hope, your

allargando

accel.

cresc.

f

9

mf

Ped. *

- hold - ing naught from doom and
 dread, your dread, your throbbing pride, Your in-finite
 dread, your dread, your throbbing pride, Your in-finite
 dread, your dread, your throbbing pride, Your in-finite
 dread, your dread, your throbbing pride, Your in-finite

poco stringendo *cresc.* *poco stringendo* *cresc.* *poco stringendo* *cresc.* *poco stringendo* *cresc.*

f *mf*

Ped. *

rit. - - al - Tempo I *f* *allargando*
 bale Burn - ing - ly of - - fered up, =
 rit. - - al - Tempo I *f* *allargando* *dim.*
 pas-sion is out - poured From hearts that are as one high
 rit. - - al - Tempo I *f* *allargando* *dim.*
 pas-sion is out - poured From hearts that are as one high
 rit. - - al - Tempo I *f* *allargando* *dim.*
 pas-sion is out - poured From hearts that are as one high
 rit. - - al - Tempo I *f* *allargando* *dim.*
 pas-sion is out - poured From hearts that are as one high

f *mf* *sf* *sf*

rit. espress. dim.

fp 10 a tempo

espress.

to bleed, To bear, to break, but not to

heart

heart

heart

heart

heart

pp rit.

pp rit.

pp rit.

pp rit.

pp rit.

10 a tempo ♩ = 66.

rit. pp

p cantabile

pp

*Ped. * Ped. * Ped. **

fail!

but not to

Burn - ing-ly of-fered up, - to break, but not to

Burn - - - ing-ly of-fered up, - but not to

Burn - - - ing-ly of-fered up, - but not to

pp

p

pp

pp

*Ped. * Ped. **

*Ped. * Ped. * Ped. * Ped. **

fail, but not to fail, not to fail! To

fail, but not to fail, not to fail! To

fail, but not to fail, not to fail! To

fail, but not to fail, not to fail! To

p *dim.* *pp*

p *dim.* *pp*

p *dim.*

p *dim.* *pp*

dim.

Ped. * *Ped.* *

11

bleed, to bear, to bear, to break, to bleed, to break, but

espress.

bleed, to bear, to break, but not to fail,

pp *espress.*

To bleed, to bear, to break,

bleed, to bear, to break, but not to fail,

11 $\text{♩} = 63.$

pp

dim. 12
not to fail!

dim.
not to fail!

espress.
not to fail!

not to fail!

12
pp
rit. al fine.

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in a key with three flats (B-flat major or D-flat minor) and a common time signature. The first three vocal staves are marked *dim.* and *espress.* respectively. The piano accompaniment begins with a measure marked '12' and *pp*. The system concludes with a trill in the right hand and a fermata in the left hand, marked *rit. al fine.*

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are mostly silent, indicated by horizontal lines. The piano accompaniment continues from the first system, featuring a trill in the right hand and a fermata in the left hand. The system ends with a *pp* dynamic marking and a *Ped.* instruction with an asterisk.

III. FOR THE FALLEN.

Laurence Binyon.

Edward Elgar, Op. 80, No 3.

Solenne. ♩ = 63.

pp

ppp

pp

Ped.

* cantabile

1

ppp

PPten.

a tempo

Ped.

* *

2

espress.

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

3

pp L.H.

143320

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CHORUS.

Soprano. *p*
 With proud thanks - giv - ing, a mo - ther for her

Alto. *p*
 With proud thanks - giv - ing, a mo - ther for her

Tenor. *p*
 With proud thanks - giv - ing, a mo - ther for her

Bass. *p*
 With proud thanks - giv - ing, a mo - ther for her

mf *dim.* *p*
 chil - dren, Eng - land mourns for her dead a - cross the sea.

mf *dim.* *p*
 chil - dren, Eng - land mourns for her dead a - cross the sea.

mf *dim.* *p*
 chil - dren, Eng - land mourns for her dead a - cross the sea.

mf *dim.* *p*
 chil - dren, Eng - land mourns for her dead a - cross the sea.

mf *dim.* *p*
 Ped. * Ped. * Ped. *

espress.

4

Flesh— of her flesh they were, spir - it of her spir - it, —

espress.

Flesh— of her flesh they were, spir - it of her

5

Fall - en in the cause— of the free.

p

Fall - en in the cause of the free.

pp

spir - - it, Fall-en in the cause of the free.

p

Fall - en in the cause— of the free.

5

f

Solo.

6

f

Death —

f Solemn the drums thrill: *ff*

f Solemn the drums thrill: *ff*

f Solemn the drums thrill: *ff*

f Solemn the drums thrill: *ff*

p *ff* *sfp*

Ped. *

Nobilmente.

au - - gust and roy - al *ff*

mf *cresc.* *ff*

Death au - - gust and roy - al *ff*

mf *cresc.* *ff*

Death au - - gust and roy - al *ff*

mf *cresc.* *ff*

Death au - - gust and roy - al *ff*

mf *cresc.* *ff*

Death au - - gust and roy - al *ff*

Nobilmente.

pp *cresc.* *ff*

Ped. * Ped. *

f allargando *ff* *a tempo*
 Sings sor-row up in-to im - mor - - - tal spheres.

p colla parte *a tempo*

p colla parte *f*
 Sings sor-row up in - to im -

p cresc. *a tempo*
 Death au-gust and roy-al Sings sor - row

p cresc.
 Death au-gust and roy-al _____ Sings sor-row

p colla parte *f* *a tempo*

Ped. *

7f *ff*
 Sings sor-row up in-to im - mor - - tal spheres. There is *ff*

f *ff*
 Sings sor-row up in-to im - mor - - tal spheres. There is *ff*

f *ff*
 - mor - tal spheres, up in-to im - mor - - tal spheres. There is *ff*

f *aten.*
 up in-to im - mor - tal spheres, sings sor - row up in - to im - mor - tal

f *aten.*
 up in-to im - mor - tal spheres, sings sor - row up in - to im - mor - tal

7 *f* *ff*
con Ped.

8

mu - sic in the midst of des - o - la - tion

mu - sic in the midst of des - o - la - tion And a

mu - sic in the midst of des - o - la - tion And a

spheres. There is mu - sic in the midst of des - o - la - tion

Bass I. *ff*

spheres. There is mu - sic in the midst of des - o - la - tion

Bass II. *ff*

spheres. There is mu - sic in the midst of des - o - la - tion

8

Ped. * *Ped.* * *Ped.* *

9 *a tempo*

And a glo - ry that shines up-on our tears.

sostenuto *a tempo*

glo - ry that shines up-on our tears.

sost. sf *a tempo*

glo - ry that shines up-on our tears.

And a glo - ry that shines up-on our tears.

Bass I. II. unis.

And a glo - ry that shines up-on our tears.

9 *a tempo*

sostenuto *f* *ff* *sf*

10 Allegro (tempo di marcia.) ♩=126.

Measures 10-11 of the musical score. The piece is in 3/4 time, marked "Allegro (tempo di marcia.)" with a tempo of 126 beats per minute. The key signature has one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 10 begins with a forte (*sf*) dynamic and features a series of chords in the treble and a rhythmic pattern in the bass. Measure 11 continues with similar dynamics and includes triplet markings (*3*) in both staves.

Measures 12-13 of the musical score. Measure 12 starts with a fortissimo (*ff*) dynamic and includes a crescendo (*cresc.*) marking. The treble staff features a melodic line with triplet markings (*3*), while the bass staff has a rhythmic accompaniment. Measure 13 continues with the fortissimo (*ff*) dynamic and includes further triplet markings (*3*).

11

Measures 14-15 of the musical score. Measure 14 begins with a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The treble staff has a melodic line with triplet markings (*3*), and the bass staff has a rhythmic accompaniment. Measure 15 continues with a pianissimo (*pp*) dynamic and includes further triplet markings (*3*).

Measures 16-17 of the musical score. Measure 16 starts with a mezzo-forte (*mf*) dynamic and includes a melodic line with triplet markings (*3*) in the treble. Measure 17 continues with a forte (*f*) dynamic and includes further triplet markings (*3*).

12

Measures 18-19 of the musical score. Measure 18 begins with a forte (*f*) dynamic and includes a trill (*tr*) marking in the treble. Measure 19 continues with a fortissimo (*ff*) dynamic and includes further triplet markings (*3*).

Soprano. **13**(Giusto ed accentato.) *p*
 They went with songs to the bat-tle,

Alto. *p*
 They went with songs to the bat-tle,

Tenor. *p*
 They went with songs to the bat-tle,

Bass. *p*
 They went with songs to the bat-tle,

13(Giusto ed accentato.)
dim. *pp dolce*

cresc. *f*
 they were young, Straight of limb, true of eye, steady and a-glow,

cresc. *f*
 they were young, Straight of limb, true of eye, steady and a-glow,

cresc. *f*
 they were young, Straight of limb, true of eye, steady and a-glow,

cresc. *f*
 they were young, Straight of limb, true of eye, steady and a-glow,

pp *dim.* 14 *pp*

Straight of limb, true of eye, stea - dy and a - glow.

pp *dim.* *pp*

Straight of limb, true of eye, stea - dy and a - glow.

pp *dim.* *pp*

Straight of limb, true of eye, stea - dy and a - glow.

pp *dim.* *pp*

Straight of limb, true of eye, stea - dy and a - glow.

pp 14

dim.

They were staunch to the end — a - gainst odds un -

dim.

They were staunch to the end — a - gainst odds un -

dim.

They were staunch to the end — a - gainst odds un -

dim.

They were staunch to the end — a - gainst odds un -

mf

p *mf poco allarg.*

- count - ed, They — fell with their

p *dim.* *mf poco allarg.*

- count - ed, They fell, they fell, — fell with their

p *mf poco allarg.*

- count - ed, They — fell — with their

p *dim.* *mf poco allarg.*

- count - ed, They fell, they fell, — fell with their

p *mf poco allarg.*

15 *a tempo*

fa - - ces to the foe.

a tempo

fa - - ces to the foe.

a tempo

fa - - ces to the foe.

a tempo

fa - - ces to the foe.

15 *f a tempo*

16

They
They
They
They

16

f *p* *mf*

fought, they were ter-ri-ble, nought could tame them,
fought, they were ter-ri-ble, nought could tame them,
fought, they were ter-ri-ble, nought could tame them,
fought, they were ter-ri-ble, nought could tame them,

p

cresc. **17** *p*

Hun - ger, nor le - gions, nor shat - ter - ing can - non - ade. They

cresc. *f* *p*

Hun - ger, nor le - gions, nor shat - ter - ing can - non - ade. They

cresc. *f* *p*

Hun - ger, nor le - gions, nor shat - ter - ing can - non - ade. They

cresc. *f* *p*

Hun - ger, nor le - gions, nor shat - ter - ing can - non - ade. They

dolce *mf*

laughed, they sang their me - lo - dies of Eng - - - land, They

dolce *mf*

laughed, they sang their me - lo - dies of Eng - - - land, They

dolce *mf*

laughed, they sang their me - lo - dies of Eng - - - land, They

dolce *mf*

laughed, they sang their me - lo - dies of Eng - - - land, They

dim. *p* *p*

sang their me-lo-dies of Eng - land, They —

dim. *p* *p*

sang their me-lo-dies of Eng - land, They fell, they fell,

dim. *p* *p*

sang their me-lo-dies of Eng - land, They —

dim. *p* *p*

sang their me-lo-dies of Eng - land, They fell, they fell, —

mf poco allargando **18** *a tempo*

fell o - pen - eyed and un - a - fraid.

mf poco allargando *a tempo*

fell o - pen - eyed and un - a - fraid.

mf poco allargando *a tempo*

fell o - pen - eyed and un - a - fraid.

mf poco allargando *a tempo*

fell o - pen - eyed and un - a - fraid.

mf poco allargando **18** *f a tempo*

mf *dim.* *pp* *rit.* *al*

19

Moderato.

pp They shall not grow old, as we that are left grow

pp They shall not grow old, as we that are left grow

pp They shall not grow old, as we that are left grow

pp They shall not grow old, as we that are left grow

Moderato. (Tempo I^o)

19

pp

old: _____ Age shall not wea-ry them,

old: _____ Age shall not wea-ry them,

old: _____ Age shall not wea-ry them,

old: _____ Age shall not wea-ry them,

cresc. *pp*

20 *pp*

Nor the years con - demn. At the go - - ing down of the sun and in the

Nor the years con - demn. At the go - - ing down of the sun and in the

Nor the years con - demn. At the go - - ing down of the sun and in the

Nor the years con - demn. At the go - - ing down of the sun and in the

20 *pp*

*Ped. **

21 *pp espress. ad lib.*

We will re - mem - ber

colla parte

morn - ing We will re - mem - ber them,

morn - ing We will re - mem - ber them,

morn - ing We will re - mem - ber them,

morn - ing We will re - mem - ber them,

21 *pp colla parte*

lento

ppp

22

them, we will re-mem-ber them.

pp we will re-mem-ber them. *p* They

pp we will re-mem-ber them. *p* They

pp we will re-mem-ber them. *p* They

pp we will re-mem-ber them. *p* They

22

ppp

Ped. *

a tempo

min-gle not with their laugh - ing com - rades a - gain; —

a tempo

min-gle not with their laugh - ing com - rades a - gain; —

a tempo

min-gle not with their laugh - ing com - rades a - gain; —

a tempo

min-gle not with their laugh - ing com - rades a - gain; —

pp

23

They sit no more at fa - mi - liar ta - bles of home; — They have
 They sit no more at fa - mi - liar ta - bles of home; — They have
 They sit no more at fa - mi - liar ta - bles of home; — They have
 They sit no more at fa - mi - liar ta - bles of home; — They have

23
 Ped. *

no lot in our la - bour of the day - time; — They *pp*
 no lot in our la - bour of the day - time; — They *pp*
 no lot in our la - bour of the day - time; — They *pp*
 no lot in our la - bour of the day - time; — They *pp*

pp
 STRS

24

pp espress. ad lib.

They sleep be - yond Eng - land's foam.

colla parte *pp* sleep be - yond Eng - land's foam. We will re - mem - ber

colla parte *pp* sleep be - yond Eng - land's foam. We will re - mem - ber

colla parte *pp* sleep be - yond Eng - land's foam. We will re - mem - ber

colla parte *pp* sleep be - yond Eng - land's foam. We will re - mem - ber

24

colla parte

Ped. *

lento *ppp*

We will re - mem - ber them.

them, *pp* we will re - mem - ber them.

them, *pp* we will re - mem - ber them.

them, *pp* we will re - mem - ber them.

them, *pp* we will re - mem - ber them.

ppp

25 Quasi Recit. *p cantabile*

But where our de-sires are and our hopes — pro -

25 *pp colla parte*

26 *f*

- found, Felt as a well-spring that is

But where our de - sires are and our hopes pro - found, *pp*

But where our de - sires are and our hopes pro - found, *pp*

But where our de - sires are and our hopes pro - found, *pp*

But where our de - sires are and our hopes pro - found, *pp*

26 *pp*

dim. molto

27

hid - den from sight,

p poco
Felt as a well - spring that is hid - den from sight, To the

p poco
Felt as a well - spring that is hid - den from sight,

p poco
Felt as a well - spring that is hid - den from sight, To the

p poco
Felt as a well - spring that is hid - den from sight,

27

pp

Ped. * Ped. *

cresc. poco a poco *espress.*

To the in - ner-most heart of their own land they are

espress.

in - ner-most heart of their own land they are

To the in - ner-most heart of their own

sostenuto

in - ner-most heart

To the in - ner-most heart of their own

cresc. poco a poco

28

known, to the in - - - ner-most heart of their
 known, to the in - - - ner-most heart of their
 laud they are known As the stars are
 of their own land they are known As the stars are
 land they are known, — they are known As the stars are

28

pp
Ped.

cresc.

own land they are known As the stars are
 own land they are known As the stars are known to the
 known, — As the stars are known, — as the
 known, — As the stars are known to the
 known, — As the stars are known, — as the

stars, the stars that shall be bright when we are

Alto I.

stars, the stars that shall be bright when we are

Alto II.

stars that shall be bright when we are dust, when we are

stars that shall be bright when we are dust Mov - - ing in

stars that shall be bright when we are dust Mov - - ing in

30

Ped. * Ped. *

31 Grandioso

Mov - - ing in march - - es up -

dust Mov - - ing in march - - es up -

dust Mov - - ing in march - - es up -

dust Mov - - ing in march - - es up -

march - es up - on the heaven - ly plain, Mov - - ing in

march - es up - on the heaven - - - ly plain, As the

31 Grandioso

Ped. * Ped.

dim.
- on the heaven - ly plain, As the stars that are

dim.
- on the heaven - ly plain, As the stars that are

Alto I. II.
dim.
- on the heaven - ly plain, As the stars that are

dim.
march - es up - on the heaven - ly plain, As the

dim.
stars that are star - ry in the time of our

dim.

* Ped. * Ped. *

p dim. 32 pp
star - ry in the time of our dark - ness, To the

p dim. pp
star - ry in the time of our dark - ness, To the

p dim. pp
star - ry in the time of our dark - ness, To the

p dim. pp espress.
stars that are star - ry, To the end, to the

p dim. pp
dark - ness, To the

p dim. pp

32

* Ped.

espress. 33

end, to the end they re - main,

end, to the end they re - main,

espress.

end, to the end they re - main,

espress.

end, to the end they re - main,

end, to the end they re - main,

33

pp *ppp*

To the end they re - main.

pp *ppp*

To the end they re - main.

pp *ppp*

To the end they re - main.

pp *ppp*

To the end they re - main.

pp *ppp*

To the end they re - main.

pp *dim.* *morendo*



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