

39

sad - ly blow! Thun - d'ring drums, beat sul - len and  
 sad - ly blow! Thun - d'ring drums, beat sul - len and  
 solemn - ly, sad - ly blow! Thun - d'ring drums, beat  
 solemn - ly, sad - ly blow! Thun - d'ring drums, beat

39

L.H. *cresc.*

40 *cresc. molto*

slow. Ban - ners, banners of  
*f cresc. molto*  
 slow: Ban - ners, banners of  
*pp f cresc. molto*  
 sul - len and slow: Ban - ners, banners of  
*pp f cresc. molto*

40

*cresc. molto* *cresc.*

Soprano Solo.

*rit.*

*a tempo*  
*mf*

All -

bat-tle, droop as ye go.

bat-tle, droop as ye go.

bat-tle, droop as ye go.

bat-tle, droop as ye go.

*dim.* *rit.* *pp* *a tempo*

- conquering Death, whose lips have touched The brows of those who

dared thy might; Thy cho-sen ones we mourn With tears

*cresc.*

of fond re - gret, And mourning, praise.

*rit.* **41 a tempo**

*dim.* *rit.* *cresc.*

*dim.* *dim.*

*Andante.*  
*pp* Soprano.

**C H O R U S.**

*pp* Alto.

*pp* Tenor.

*pp* Bass.

Out of the reach of cares and fears, Wept by ten-der-ly

Out of the reach of cares and fears, Wept by ten-der-ly

Out of the reach of cares and fears, Wept by ten-der-ly

Out of the reach of cares and fears, Wept by ten-der-ly

*Andante.*

*pp* *sempre pp*

fall - ing tears, Here they sleep — through the silence,  
 fall - ing tears, Here they sleep, they sleep through the silence,  
 fall - ing tears, Here they sleep, they sleep through the silence,  
 fall - ing tears, Here they sleep, they sleep through the silence,

*simile*

42

the si-lence of years.  
 the si-lence of years.  
 the si-lence of years.  
 the si-lence of years.

42

*pp* *mf* *sf* *dim.* *pp*

*pp*  
Dark earth un - der them, skies a - bove,

*pp*  
Dark earth un - der them, skies a - bove,

*pp*  
Dark earth un - der them, skies a - bove,

*pp*  
Dark earth un - der them, skies a - bove,

*sempre dim.* *pp*

*pp*  
This is the rest that nought may move, This is the rest, this

*pp*  
This is the rest that nought may move, This is the rest, this

*pp*  
This is the rest that nought may move, This is the rest, this

*pp*  
This is the rest that nought may move, This is the rest, this

— is the rest, the rest that he - roes

— is the rest, the rest that he - roes

— is the rest, the rest that he - roes

— is the rest, the rest that he - roes

*dim.* *rit.*

*Con maesta, alla Marcia.*  
**43** *mf* Soprano Solo.

Lo their glo - ry a - ri - seth bright,

love.

love.

love.

love.

*mf* *Con maesta, alla Marcia.*

Burns a lead - ing and kind - ly light,

Set like a star, set like a star on the

*dim.*

brow of night.

*p*

*p rit.*

**CHORUS.**

Soprano. **44** *p a tempo*

Alto. *p*

Tenor. *p*

Bass. *p*

Blow trumpets,

Blow trumpets,

Blow

**44** *a tempo*

*dim.*

*p*

so-lemn - ly, sad - ly blow! Thun-d'ring drums, beat

so-lemn - ly, sad - ly blow! Thun-d'ring drums, beat

trum-pets, so-lemn - ly, sad - ly blow! Thun-d'ring

trum-pets, so-lemn - ly, sad - ly blow! Thun-d'ring

45 *ff cresc. molto*

sul-len and slow: Banners, banners of

*ff cresc. molto*

sul-len and slow: Banners, banners of

*ff cresc. molto*

drums, beat sul-len and slow: Banners, banners of

*ff cresc. molto*

drums, beat sul-len and slow: Banners, banners of

45 *f cresc. molto*



musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: battle droop as ye go. The score includes dynamic markings such as *p rit. dim.*, *p dim.*, and *dim.* The piano part features a complex accompaniment with various articulations and dynamics.

46

piano accompaniment for measures 46-50. The score includes dynamic markings such as *dim.*, *Animando*, *p*, and *poco cresc.* The piano part features a complex accompaniment with various articulations and dynamics.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *mf* (mezzo-forte) in the bass staff. The treble staff shows a melodic line with various articulations, and the bass staff continues with a steady accompaniment.

Third system of musical notation, starting with a measure marked *mf* and the number 47. The treble staff features a melodic line with a slur, and the bass staff has a simple accompaniment.

Fourth system of musical notation, featuring a dynamic marking of *cresc.* (crescendo) in the bass staff. The treble staff contains a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, featuring a dynamic marking of *rit.* (ritardando) in the bass staff. The treble staff contains a melodic line with slurs, and the bass staff has a rhythmic accompaniment. The system concludes with a double bar line.

*Allegro vivace.*

Soprano Solo.

Ring the ti - - - dings far and wide, — Men have fought,

C H O R U S.

Soprano.  
Ring the ti - dings far and wide, Men have

Alto.  
Ring the ti - dings far and wide, Men have

Tenor.  
Ring the ti - dings far and wide, Men have

Bass.  
Ring the ti - dings far and wide, Men have

Ring the ti - dings far and wide, Men have

*Allegro vivace.*

— and men have died. — To those who live a

fought, men have died. To those who live

fought, men have died. To those who live

fought, men have died. To those who live

fought, men have died. To those who live

fought, men have died. To those who

wel - come give And joy, joy, joy,  
 a welcome give And joy, and joy, and joy,  
 a welcome give And joy, and joy, and joy,  
 a welcome give And joy, and joy, and  
 live a wel - come give And joy, and joy, and

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

joy, and joy to all be -  
 to those who live a welcome give, and joy to all be -  
 and joy, to those who live a welcome give, and joy to all be -  
 joy, to those who live a welcome give, and joy to all be -  
 joy, to those who live a welcome give, and joy to all be -

*all*

49

*Animato.*

- tide. Welcome, welcome, welcome,  
 - tide. Welcome, welcome, welcome,  
 - tide. Welcome, welcome, welcome,  
 - tide. Welcome, welcome, welcome,  
 - tide. Welcome, welcome, welcome,

49

*Animato.*

*sf*

welcome,  
 welcome, wel - come the lead - ers of men!  
 welcome,  
 welcome, wel - come the lead - ers of

*sf*

50

wel - come the lead - ers of men! Wel - come the  
 Wel - come the lead - ers of men!  
 wel - come the lead - ers of men! Wel - come the  
 men! Wel - come,

50

men of the wa - ry brain! Wel - come,  
 Wel - come the men of the  
 men of the wa - ry brain! Wel - come,  
 wel - come, wel - come, wel - come, wel - come the men of the

wel - come, wel-come the men  
i - - ron will! Wel-come the men  
wel-come, wel-come the men  
i - - ron will! Wel-come the men

*cresc.*

*f*  
— of the i - ron will!  
*f*  
— of the i - ron will!  
*f*  
— of the i - ron will!  
*fz.*  
— of the i - ron will!

51 *Animato.*

*mf*

Welcome the he - roes who wrought \_\_\_\_\_ The good of the land that we

51 *Animato.*

*mf*

love!

*mf* *cresc.*

Wel - - come the men of our race Who have toiled,

*cresc.*



— who have smiled at death,

Who have toiled, — who have smiled at

52

Up - - hold - - - ing our

Up - hold -

death, Up - hold - ing our an - cient name, up -

52

Up - - hold - - - ing our an - cient

*cresc.*  
an - cient name, up - hold - - ing our

*cresc.*  
- - ing our an - cient name, up - hold - ing,

*cresc.*  
- hold - - - ing our an - cient name, our an - cient

*cresc.* *cresc. molto*

**53**

name, up - hold - ing our name, our an - cient name.

*cresc.*  
an - cient name, up - hold - ing our an - cient name.

*cresc.*  
up - hold - ing our an - cient name.

*f* *cresc.*  
name, up - - hold - - - ing our an - cient name.

**53**

54

*mf*  
Raise the song of

54

joy, the joy of strength! Raise the song of daring, the  
*mf*  
Raise the song of joy, the joy of strength! Raise the song of  
Raise the song of

*f cresc.*

Raise the song of joy that fearless deeds are  
 song of courage! Raise the  
 daring, the song of courage! Raise the song of joy that  
 joy, \_\_\_\_\_ Raise the

The first system of the musical score consists of four staves. The top staff is a vocal line starting with a rest, followed by a melodic line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line with a bass clef and a treble clef, featuring a melodic line with lyrics. Dynamics include *f cresc.* and *ff*.

done, Raise the song of joy the migh-ty task is  
 song of joy!  
 fearless deeds are done, Raise the song of joy the  
 song of joy! \_\_\_\_\_

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line with a bass clef and a treble clef, featuring a melodic line with lyrics. Dynamics include *ff*.

55

*p*  
 o'er. Tell the tale that shall stir the blood!  
 Tell the tale that shall stir the blood!  
 mighty task is o'er. Tell the tale that shall stir the  
 Tell the tale that shall stir the blood!

55

*p*

*cresc.*  
 Tell to the world the ti - dings of glad - ness; Wel - come the  
*cresc.*  
 Tell to the world the ti - dings of glad - ness; Wel - come the  
*cresc.*  
 blood! Tell to the world the ti - dings of glad - ness;  
*cresc.*  
 Tell to the world the ti - dings of glad - ness; Wel - come the  
*cresc.*

liv-ing and praise the dead.

liv-ing and praise the dead.

Wel - come the liv-ing and praise the dead.

liv-ing and praise the dead.

*cresc. molto*

*rit.* 56 *a tempo*

*ff*

Hands to - gether, and face the coming years!

*ff*

Hands to - gether, and face the coming years!

*ff*

Hands to - gether, and face the coming years!

*ff*

Hands to - gether, and face the coming years!

56

*rit.* *sf* *ff a tempo*

Hearts to - gether and face all the world! What - ev - er be -

Hearts to - gether and face all the world! What - ev - er be -

Hearts to - gether and face all the world! What - ev - er be -

Hearts to - gether and face all the world! What - ev - er be -

*cresc.* - - - - -

- tide us - e - vil or good,

*cresc.* - - - - -

- tide us - e - vil or good,

*cresc.* - - - - -

- tide us - e - vil or good,

*cresc.* - - - - -

- tide us - e - vil or good,

*poco rit.* 57 *a tempo*

Still to - gether we'll fight and pre -

Still to - gether we'll fight and pre -

Still to - gether we'll fight and pre -

Still to - gether we'll fight and pre -

*poco rit.* 57

*ff* *a tempo* *sf*

- vail, still to - ge-ther, still to - ge-ther we'll

- vail, still to - ge-ther, still to - ge-ther we'll

- vail, still to - ge-ther, still to - ge-ther we'll

- vail, still to - ge-ther, still to - ge-ther we'll



fight and pre-vail, we'll fight and pre-vail, we'll  
 fight! fight and pre-vail, fight,  
 fight! fight and pre-vail, fight and pre-  
 fight and pre-vail, we'll fight and pre-vail, we'll

*simile*

58 *allargando*  
 fight and pre-vail, fight and pre-vail, we'll fight, we'll  
 fight and pre-vail, fight and pre-vail, we'll fight  
 - vail, fight and pre-vail, fight and pre-vail, we'll  
 fight, fight and pre-vail, fight, we'll fight

58 *allargando*

*a tempo*

fight, we'll fight, we'll fight, we'll fight

we'll fight, we'll fight, we'll fight, fight

fight, we'll fight, we'll fight, we'll fight

we'll fight, we'll fight, we'll fight, fight

*a tempo*

*rit.*

*59 a tempo*

*val*

*rit.*

*59 a tempo*

and pre - vail!

and pre - vail!

and pre - vail!

and pre - vail!

*rit.*

*59 a tempo*

First system of musical notation. The right hand features a continuous sequence of triplets of eighth notes. The left hand has a bass line with a few notes and rests, including a fermata over a final note.

Second system of musical notation. The right hand continues with triplets of eighth notes. The left hand has a bass line with notes and rests, including a fermata over a final note.

Third system of musical notation. The right hand has a melodic line with triplets of eighth notes. The left hand has a bass line with chords and rests. A *dim.* (diminuendo) marking is present in the right hand.

Fourth system of musical notation. The right hand has a melodic line with triplets of eighth notes and a fermata. The left hand has a bass line with triplets of eighth notes. Dynamics include *mf*, *dim.*, and *p*. A tempo marking of 60 is shown above the first measure.

Fifth system of musical notation. The right hand has a melodic line with triplets of eighth notes and a fermata. The left hand has a bass line with triplets of eighth notes.

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The lower staff is in bass clef and starts with a triplet of eighth notes: G2, A2, B2. A dynamic marking *p* is placed above the first measure of the upper staff.

Second system of musical notation. The upper staff continues with a half note C5, a quarter note D5, and a half note E5. The lower staff continues with a half note C3, a quarter note D3, and a half note E3. A dynamic marking *p* is placed above the second measure of the upper staff.

Third system of musical notation. The upper staff features a melodic line with various intervals and accidentals. The lower staff provides harmonic support with chords and single notes. A measure number **61** is written above the final measure of the upper staff.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a bass line with a dynamic marking *p.* and accents (>) over several notes.

Fifth system of musical notation. The tempo is marked *Andante.* The upper staff has a melodic line with a dynamic marking *p espress.* The lower staff has a bass line with a steady eighth-note accompaniment.

Tenor Solo. *p tranquillo*

Af - ter tu - mult rest, af - ter tem - pest calm.

Earth, like a wea - ry child, is gen - tly press'd In — the en -

*dim.*

- fold - - ing arm.

*rit.* *a tempo* 62 *a tempo*

Where the bat - tle roar'd Round the trench - ed

*mf poco animando* *cresc.* *poco cresc.*

*f* height, *p* Steals a dew - y fra - grance,

soft - ly pour'd From the lips of

63 Night. *p* Creeps the ga - ther - ing rust O'er the

63 *p*

bro - ken gun, Fort and bas - tion crum - ble

64

in - to dust, ————— Now their task is done.

64

*P*  
Sleeps ————— the si - lent glade, Sleeps —————

————— the low - lit wood. Na - ture's

heal - ing hands are soft - ly laid On the

*cresc.* 65  
 fields of blood.

*cresc.* *cresc.* *f*

66 *p tranquillo*  
 Hush'd the sounds of

*dim.* *pp*

war, Earth may rest a-while,

*cresc.*

*mf cresc.*  
 Rest in lov - ing pa - tience,



wear - ied sore, Sleep,

*p*

*p*

and sleep - ing

*pp*

*pp*

*dim.*

smile.

*pp*

*rit.*

67 *Vivace.* QUARTET.

*f*

*cresc.*

Contralto Solo.

Sing the glo - ries of peace, of peace and home-ly

QUARTET.

Soprano. *f*

Sing the glo - - ries of peace of peace and home-ly

Contralto. *f*

life. Sing now the glo - ries of peace and

Tenor.

Sing the glo -

Bass.

68

life Sing the glo - - ries

home - - ly life Sing the glo - - ries of

- ries of peace, of peace and home-ly life Sing the glo -

Sing the glo - - ries of peace, of peace and home-ly

68

The musical score is written in G major (one sharp) and 4/4 time. It consists of two systems of vocal and piano accompaniment. The vocal parts are arranged in four staves, and the piano accompaniment is in grand staff format (treble and bass clefs). The lyrics are: "sing the glories, sing the glories of peace, Sing the joys of happy labour, The joys of fruitful life, Sing the joys of happy labour, The joys of fruitful - ries, sing the joys of happy labour, toil, sing the joys of happy labour, toil, sing the joys of happy labour, sing the joys of happy labour, toil, sing the joys of happy labour". The piano accompaniment features a steady bass line and chords that support the vocal melody. The score concludes with a final chord in the piano part.

— Sing the joys, — the joys, — the joys of happy labour, fruitful

Sing — the joys, — the joys of hap-py labour, fruitful

Sing the joys — of hap- - py la-bour, of fruit - ful

la - bour, — the joys — of fruit - ful

69

toil. *mf* Sing — the lands — that

toil.

toil.

toil.

69

*p*

yield their rich in - crease Where pea - -sants lean up -

70

- on the plough. Bass. Sing the fresh sweet

70

scent of the new - turned earth, The steady plod of the

Contralto.

Sing the breeze that lingers through long leagues of team.

The  
wheat, Tenor.  
The merry clink of the wain;

71 sun that sinks in-to the gold - en west, - The chil - dren's  
*dim.*  
*f* *dim.*

voi - ces call - ing, call - ing.  
Contralto.  
The chil - dren's voi - ces

(Contralto.)  
call - ing, call - ing.  
Tenor. *p*  
Bass. *p*  
The bells that  
The bells that

Soprano. *p*

The sa - cred

Contralto.

The sa - cred

ring\_ the wan - der-ers home, The sa - cred

ring\_ the wan - der-ers home, The sa - cred

*pp*

*dim.* *rit.*

spots where rest the loved ones passed a - way.

*dim.*

spots where rest the loved ones passed a - way.

*dim.* *rit.*

spots where rest the loved ones passed a - way.

*dim.*

spots where rest the loved ones passed a - way.

*rit.*

72 *a tempo*

Bass. *animato* **f**

Wi - der and

73

wi - der still, \_\_\_\_\_ toil, sa - cred toil! \_\_\_\_\_



*mf*

The stu - dent read - ing the se - cret of

*p* *poco cresc.*

stars — and suns, ————— Tracking — and baffling — the

74 *poco rit.*

powers of di - sease — and death, ————— Bend - ing the

*poco rit.*

*a tempo*

powers of the sky — to sérve man - kind. —————

*cresc.* *f a tempo dim.*

Contralto. 75

Tenor.

Know - ledge spring - ing a  
Know - ledge spring - ing a

Musical score for Contralto and Tenor, measures 75-76. The Contralto part begins with a piano (*p*) dynamic. The Tenor part also begins with a piano (*p*) dynamic. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with a *dim.* marking.

gra - cious flower, Wis - dom guid - ing a na - tion's  
gra - cious flower, Wis - dom guid - ing a na - tion's

Musical score for Contralto and Tenor, measures 77-78. The Contralto part begins with a mezzo-forte (*mf*) dynamic. The Tenor part also begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

heart, Love and pi - ty, love and pi - ty con -  
heart, Love and pi - ty, love and pi - ty con -

Musical score for Contralto and Tenor, measures 79-80. The Contralto part begins with a mezzo-forte (*mf*) dynamic. The Tenor part also begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

-sol - ing grief.  
-sol - ing grief.

Musical score for Contralto and Tenor, measures 81-82. The Contralto part begins with a piano (*p*) dynamic. The Tenor part also begins with a piano (*p*) dynamic. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with a *dim.* marking.

*poco meno mosso.*

Far, far off\_

Far, far off\_

Far, far off\_

Far, far off\_

*dim.*

*poco meno mosso.*

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of three sharps (F#, C#, G#). The piano part is in a bass clef with the same key signature. The tempo is marked 'poco meno mosso.' and the dynamics are 'p' (piano). The lyrics 'Far, far off\_' are written under each vocal staff. The piano part includes a 'dim.' (diminuendo) marking. The system concludes with another 'poco meno mosso.' marking.

is the bea-con\_ that guides The soul of man\_ to its

is the bea-con\_ that guides The soul of man\_ to its

is the bea-con\_ that guides\_ The soul of man to its

is the bea-con\_ that guides The soul of man to its

*dim.*

*dim.*

*dim.*

*dim.*

Detailed description: This block contains the second system of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics 'is the bea-con\_ that guides The soul of man\_ to its'. The piano part includes 'dim.' (diminuendo) markings. The system concludes with another 'dim.' marking.

far off goal, The time when na-tions shall

far off goal, The time when na-tions shall

far off goal, The time when na-tions shall

far off goal, The time when na-tions shall

The piano accompaniment consists of two staves (treble and bass clef) with a dynamic marking of *p* and a *mf* section.

strive no more, The time when hearts shall be turned

strive no more, The time when hearts shall be turned

strive no more, The time when hearts shall be turned

strive no more, The time when hearts shall be turned

The piano accompaniment consists of two staves (treble and bass clef) with dynamic markings of *f*, *p*, *f*, and *molto cresc.*, and a *5f* section.

to love. *ff* These are thy *f* 77  
 to love. *ff* These are thy *f*  
 to love. *ff* These are thy *f*  
 to love. *ff* These are thy *f*

*f* *cresc.* 77

tri-umphs, These thy glo - ries,  
 tri-umphs, These thy glo - ries,  
 tri-umphs, These thy glo - ries,  
 tri-umphs, These thy glo - ries,

*mf cresc.* *f*