

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION

C. H. H. PARRY

THE GLORIES OF OUR  
BLOOD AND STATE

LONDON NOVELLO & Co. L<sup>TD</sup>.

BACH

HAYDN

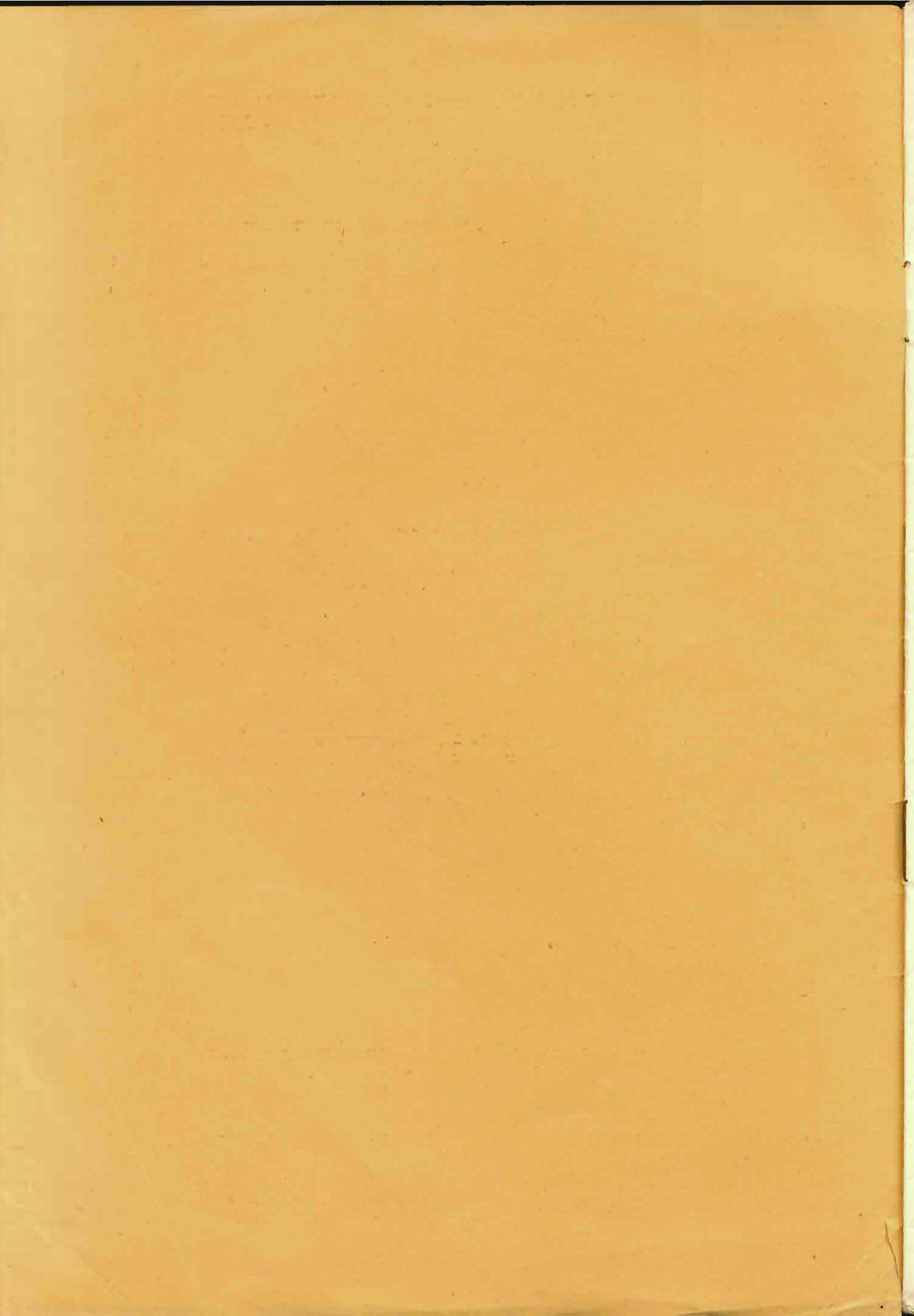
BEETHOVEN

MOZART

PURCELL

MENDELSSOHN

BRAHMS



NOVELLO'S ORIGINAL OCTAVO EDITION.

---

THE GLORIES OF OUR  
BLOOD AND STATE

A FUNERAL ODE

BY

JAMES SHIRLEY

SET TO MUSIC BY

C. H. H. PARRY.



LONDON: NOVELLO AND COMPANY, LIMITED.

MADE IN ENGLAND



# THE GLORIES OF OUR BLOOD AND STATE.

James Shirley.

C. H. H. Parry.

*Maestoso.*  
*mp*

*cresc.* *molto*

*f* *dim.* *dim.*

*dim.* *p*

*dim. sempre*

SOPRANO.

ALTO.

TENOR.

BASS.

CHORUS.

*mp*

The

The

The

The

*dim.* - - - *pp*

**B**

*f.* *p*

glo-ries of our blood and state are sha - - dows Not sub -

glo-ries of our blood and state are sha - - dows Not sub -

glo-ries of our blood and state are sha - - dows Not sub -

glo-ries of our blood and state are sha - - dows Not sub -

**B**

*pp*

*f.* *p*

- stan-tial things; There is no ar - - - mour a- gainst fate

- stan-tial things; There is no

- stan-tial things; There is no ar - - - mour against

- stan-tial things; There is no ar - - -

*p*

no ar - - mour a - gainst fate; Death lays his cy - hand on -

ar - - mour against fate; Death lays his cy hand on

fate; Death lays his cy - hand on -

- mour against fate; Death lays his - cy -

*Cresc.*

*Cresc.*

kings: Scep-tre and crown Must tumble down,

*Cresc.*

kings: Scep-tre and crown Must tumble down,

*Cresc.*

kings: Scep-tre and crown Must tumble down,

*Cresc.*

hand on kings: Scep-tre and crown Must tumble down,

*Cresc.*

*Cresc.*

*sf*

*p*

*D*

*p*

And in the dust be e - qual made With the poor crooked scythe the

*p*

And in the dust be e - qual made With the poor crooked scythe

*p*

And in the dust be e - qual made With the poor crooked scythe and spade, the

*p*

And in the dust be e - qual made With the poor croo -

*D*

*p*

poor crooked scythe, with the poor  
the poor crooked scythe, the poor crooked scythe  
poor crooked scythe, the poor croo - - - - - ked  
ked scythe, the poor crooked scythe and spade

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "poor crooked scythe, with the poor the poor crooked scythe, the poor crooked scythe the poor croo - - - - - ked ked scythe, the poor crooked scythe and spade". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

croo - ked scythe and spade.  
and spade.  
scythe and spade.

The second system continues the vocal and piano parts. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "croo - ked scythe and spade. and spade. scythe and spade." The piano part continues with a similar rhythmic pattern.

*dim.* *mp* *dim.*

The third system shows the piano accompaniment. It features dynamic markings: *dim.* (diminuendo), *mp* (mezzo-piano), and *dim.* (diminuendo). The piano part consists of a complex rhythmic accompaniment with many sixteenth notes.

*pp*

The fourth system shows the piano accompaniment. It features a dynamic marking of *pp* (pianissimo). The piano part continues with a complex rhythmic accompaniment.



**E** *Allegro molto.*

Some men with swords \_\_\_\_\_ may reap the field, And plant— fresh

**E** *Allegro molto.*

Some men with swords \_\_\_\_\_  
Some men with  
lau-rels where \_\_\_\_\_ they kill;

Some men with swords \_\_\_\_\_ may reap the

may reap the field, And plant— fresh lau-rels where— they  
swords \_\_\_\_\_ may reap f the field, And plant fresh laurels where they  
And plant— fresh lau-rels where they  
field, \_\_\_\_\_ And plant fresh lau-rels where they

kill; But their strong nerves at last must yield;

kill; But their strong nerves at last must yield;

kill; But their strong nerves at last must yield;

kill; But their strong nerves at last must yield;

They

They

They

They

*sf*

tame but one an - oth - er still:

tame but one an - oth - er still:

tame but one an - oth - er still:

tame but one an - oth - er still:

*mp*

*f*  
 Ear - ly or late, They stoop to  
 Ear - ly or late, They stoop to  
 Ear - ly or late,  
 Ear - ly or late,

*cresc.*

*G dim.* fate, And must give up Their mur - mur-ing  
*dim.* fate, *dim.* And must give up *dim.* Their mur - mur-ing  
 They stoop to fate, And must give up Their mur - mur-ing  
*dim.* They stoop to fate, And must give up *dim.* Their mur - mur-ing

*G dim.*  
 They stoop to fate, And must give up Their mur - mur-ing

*p*  
 breath.  
 breath.  
 breath.  
 breath.

*sempre dim.* *pp*

H

*p* *cresc. molto* *ff*

When they, pale cap - tives, creep to death.

*p* *cresc. molto* *ff*

When they, pale cap - tives, creep to death.

*p* *cresc. molto* *ff*

When they, pale cap - tives, creep to death.

*p* *cresc. molto* *ff*

When they, pale cap - tives, creep to death.

H

*p cresc.* *ff*



*dim.* *pp*



**K** *Maestoso come prima.*

*p* *cresc.* *mf*  
 The gar-lands wither on your brow, Then boast no more  
 The gar-lands wither on your brow, Then boast no more  
 The gar-lands wither on your brow, Then boast no more  
 The gar-lands wither on your brow, Then boast no more

**K** *Maestoso come prima.*

*mp*  
 your migh - ty deeds: Up-on death's purple al - tar now, See where the vic - tor vic-tim  
 your migh - ty deeds: Up-on death's purple al - tar now, See where the vic - tor vic-tim  
 your migh - ty deeds: Up-on death's purple al - tar now, See where the vic - tor vic-tim  
 your migh - ty deeds: Up-on death's purple al - tar now, See where the vic - tor vic-tim

*cresc.* *f* *cresc.*  
 your migh - ty deeds: Up-on death's purple al - tar now, See where the vic - tor vic-tim  
 your migh - ty deeds: Up-on death's purple al - tar now, See where the vic - tor vic-tim  
 your migh - ty deeds: Up-on death's purple al - tar now, See where the vic - tor vic-tim  
 your migh - ty deeds: Up-on death's purple al - tar now, See where the vic - tor vic-tim

*ff* *molto riten.* *p*  
 bleeds: Your heads must come, must come  
 bleeds: Your heads must come, must come  
 bleeds: Your heads must come, must come  
 bleeds: Your heads must come, must come

*ff* *molto riten.* *dim.*  
 bleeds: Your heads must come, must come

*pp*  
 To the cold tomb.  
 To the cold tomb.  
 To the cold tomb.  
 To the cold tomb.

*Tempo*  
*pp* *poco cresc.*

**M** *p*  
 On - ly the ac - tions of the

*Più moto. tranquillo.*  
**M** *p*

just Smell sweet, and blos - som in their dust, and  
 On - ly the ac - tions of the just Smell sweet,

blos - som in their dust, smell sweet and blos - - som  
 and blos - - som in their dust, smell sweet and blos - som in their  
*p* On - ly the ac - tions of the just Smell sweet and blos - -

- smell sweet and blos - som in their dust, smell sweet, and blos *cresc.*  
 dust, and blos - - som *mp* On - ly the actions of the  
 - som, smell sweet, and blos - - som, smell  
*p* On - ly the actions of the just Smell sweet, and  
*cresc.*

- som, smell sweet and *dim.*  
 just Smell sweet, and blos - - som, smell sweet and *dim.*  
*cresc.* sweet *cresc.* and blos - - som, smell sweet and *dim.*  
 blos - - som, smell sweet and

*mf* *dim. sempre*

**N** *Meno mosso.*

*p* *rit.*  
 blossom, smell sweet and blos - som in their dust

*p* *rit.*  
 blossom, smell sweet and blos - - - som in their dust

*p* *rit.*  
 blossom, smell sweet and blos - som in their dust

*p* *rit.*  
 blossom, smell sweet and blos - som in their dust

*p* *rit.* **N** *Meno mosso.*

*p* *f* *dim.* *pp*  
 On-ly the actions of the just Smell sweet, and blos - som in their dust.

*p* *f* *dim.* *pp*  
 On-ly the actions of the just Smell sweet, and blos - som in their dust.

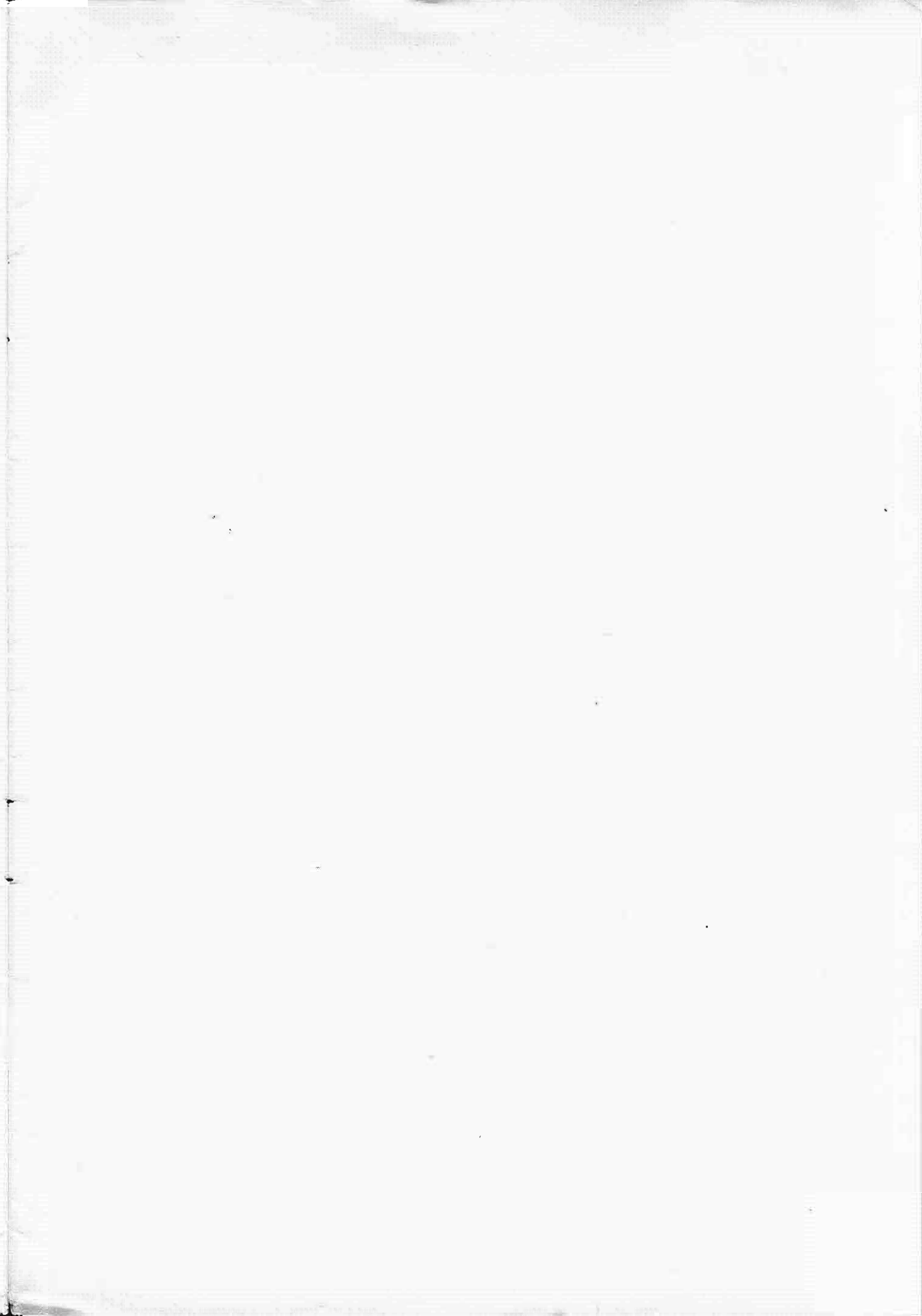
*p* *f* *dim.* *pp*  
 On-ly the actions of the just Smell sweet, and blos - som in their dust.

*p* *f* *dim.* *pp*  
 On-ly the actions of the just Smell sweet, and blos - som in their dust.

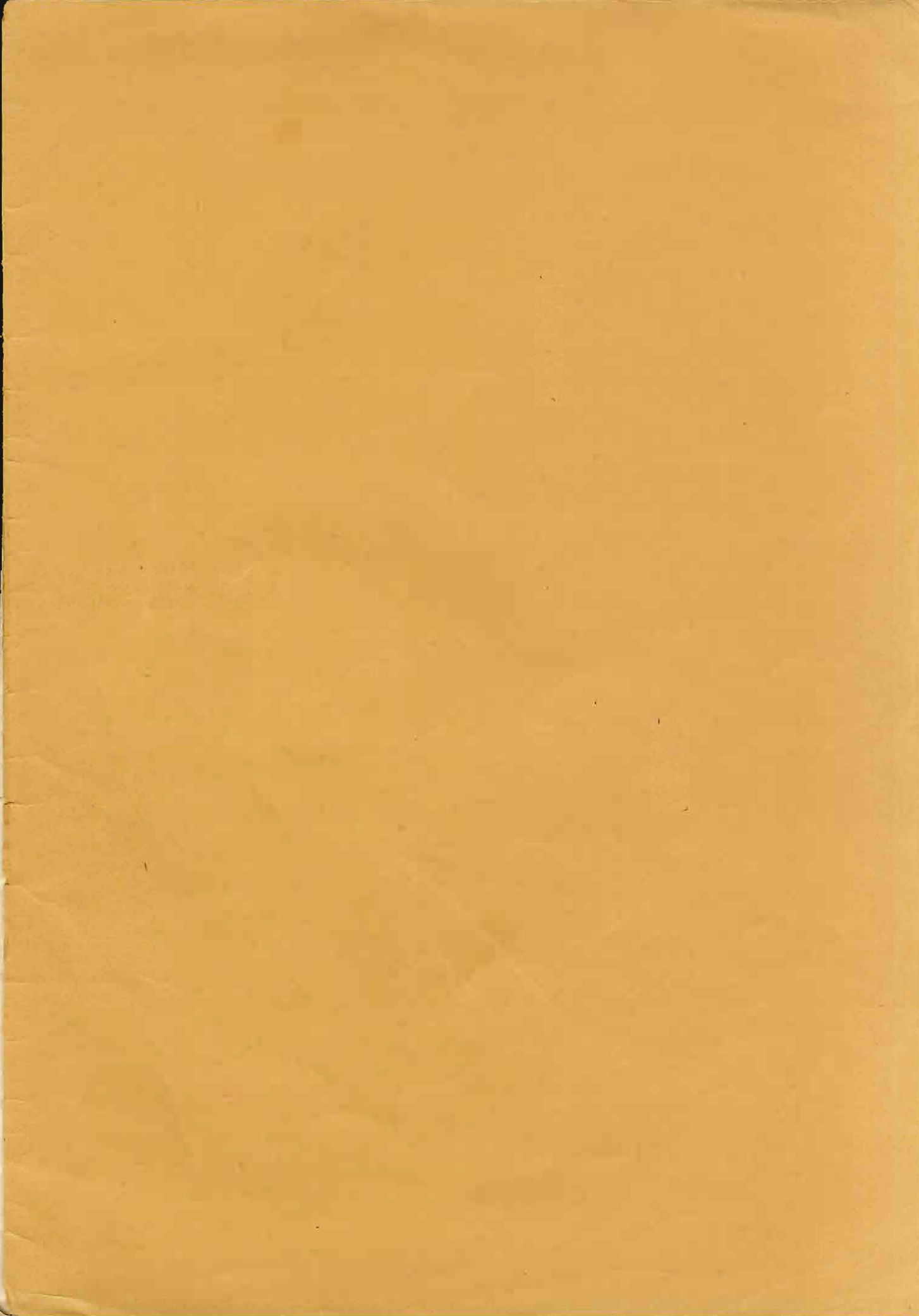
*p* *f* *dim.* *pp*  
 On-ly the actions of the just Smell sweet, and blos - - - som in their dust.

*dim.*









# MODERN CHORAL WORKS

## Arthur Bliss

### Pastoral

Lie strewn the White Flocks

*Solo for MEZZO-S.*

Vocal Score, 5s. 0d.

The words of Arthur Bliss's "Pastoral" have been described as "a little anthology of bucolic verse," the authors of the seven poems being Ben Jonson, John Fletcher, Poliziano (translated by E. Geoffrey Dunlop), Robert Nicholls, and Theocritus (translated by Andrew Lang). The work has been specially welcomed by small choral societies who wish to keep in the current of modern music, for it calls for only a few dozen voices and it is scored only for solo flute, drums, and string orchestra. The mezzo-soprano solo may be omitted. Time of performance, *about 30 Minutes.*

Full Score and Orchestral Parts on Hire.

## Arthur Bliss

### Morning Heroes

*A Symphony for Orator, Chorus,  
and Orchestra*

Vocal Score, 7s. 6d.

A heroic ceremonial work written in memory of the composer's brother and other comrades killed in battle. In composing his homage to the spirit of war-heroism throughout the ages Bliss went to various sources for his text—Walter Leaf's translation of the Iliad, Walt Whitman's "Drum-taps," the Chinese poet Li-Tai-Po, Chapman's Iliad, Wilfred Owen ("Spring Offensive") and Robert Nicholls ("Dawn on the Somme"). Although the choral music demands the services of a first-class choir, it is free from excessive difficulty. Choirs have been known to give fully adequate performances of the work after less than two months' study.

A large orchestra is required, but provision is made for the omission of extra instruments and the use of a normal symphony orchestra.

Time of performance, *about 1 Hour.*

Full Score and Orchestral Parts on Hire.

## George Dyson

### Quo Vadis

*For S.A.T.B. Soli,  
Chorus and Orchestra*

Vocal Score, 7s. 6d.

Composed for the Three Choirs Festival, Hereford, 1939, the work is designed as a cycle of sacred poems in separate numbers but having a connected sequence of thought. Some of the numbers are for smaller choral sections and the scoring is for normal symphony orchestra.

"Throughout the work the composer's aim is simplicity. . . . The music has a natural spontaneity, an easy flow. . . . Dyson has already convinced us that he is a master of colour-harmony; and the sumptuous richness of his ensembles is striking as the result of design felt at the beginning." *Musical Opinion.*

## E. J. Moeran

### Nocturne

*Poem by ROBERT NICHOLLS*

*Solo for BAR.*

Vocal Score, 2s. 6d.

The work was composed for the Norwich Philharmonic Society, and is dedicated to the memory of Frederick Delius. It is a sincere and moving setting of a fine poem. The vocal writing (mainly in eight parts) is modern in outlook without being unduly difficult. A competent orchestra (particularly wind) is essential. *About 15 Minutes.*

Full Score and Orchestral Parts, MS.

NOVELLO & COMPANY Limited  
160 Wardour Street, London, W.1