



Soldier, Rest!

**Arthur G. Colborn
(1869-1951)**

Soldier, rest!

Arthur G. Colborn

Poco Adagio

S Sol - dier, rest! thy war - fare o'er, Sleep the sleep that knows not

A Sol - dier, rest! thy war - fare o'er, Sleep the sleep that knows not

T Sol - dier, rest! thy war - fare o'er, Sleep the sleep that knows not

B Sol - dier, rest! thy war - fare o'er, Sleep the sleep that knows not

8 S break - ing; *cresc.* Dream of bat - tled fields no more, *dim.* Days of dan - ger,

A break - ing; *cresc.* Dream of bat - tled fields no more, *dim.* Days of dan - ger,

T break - ing; *cresc.* Dream of bat - tled fields no more, *dim.* Days of dan - ger,

B break - ing; *cresc.* Dream of bat - tled fields no more, *dim.* Days of dan - ger,



Soldier, rest!

15

S nights of wak - ing. In our isle's en - chant - ed hall,

A nights of wak - ing. In our isle's en - chant - ed hall, Hands un -

T nights of wak - ing. Hands un -

B nights of wak - ing.

22

S Fair - y strains of mus - ic fall,

A seen thy couch are strew - ing, Fair - y strains of mus - ic fall,

T seen thy couch are strew - ing, Fair - y strains of mus - ic fall,

B

29

S Ev - 'ry sense in slum - ber dew - ing. Sol - dier, rest! thy war - fare

A Ev - 'ry sense in slum - ber dew - ing. Sol - dier, rest! thy war - fare

T Ev - 'ry sense in slum - ber dew - ing. Sol - dier, rest! thy war - fare

B Ev - 'ry sense in slum - ber dew - ing. Sol - dier, rest! thy war - fare

Soldier, rest!

36

S o'er, Dream of fight - ing fields no more; Sleep the sleep that

A o'er, Dream of fight - ing fields no more; Sleep the sleep that

T o'er, Dream of fight - ing fields no more; Sleep the sleep that

B o'er, Dream of fight - ing fields no more; Sleep the sleep that

Detailed description: This system contains the first four staves of the musical score. The Soprano (S) staff starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: 'o'er, Dream of fight - ing fields no more; Sleep the sleep that'. The Alto (A) staff has the same lyrics. The Tenor (T) staff has the same lyrics. The Bass (B) staff has the same lyrics. The music is written in a common time signature (C) and features various note values including quarter, eighth, and half notes, with some notes beamed together.

43

S knows not break - ing, Morn of toil, nor night of

A knows not break - ing, Morn of toil, nor night of wak - - -

T knows not break - ing, Morn of toil, nor night of wak - - -

B knows not break - ing, Morn of toil, nor night of

Detailed description: This system contains the next four staves of the musical score. The lyrics continue: 'knows not break - ing, Morn of toil, nor night of'. The Soprano (S) staff has the lyrics: 'knows not break - ing, Morn of toil, nor night of'. The Alto (A) staff has the lyrics: 'knows not break - ing, Morn of toil, nor night of wak - - -'. The Tenor (T) staff has the lyrics: 'knows not break - ing, Morn of toil, nor night of wak - - -'. The Bass (B) staff has the lyrics: 'knows not break - ing, Morn of toil, nor night of'. The music continues with similar note values and phrasing as the first system.

48

S wak - ing. Rest! Sol - dier, rest!

A - - ing. Rest! Rest! Sol - dier, rest!

T - - ing. Rest! Sol - dier, rest!

B wak - ing. Sol - dier, Rest! Sol - dier, rest!

Detailed description: This system contains the final four staves of the musical score. The lyrics conclude: 'wak - ing. Rest! Sol - dier, rest!'. The Soprano (S) staff has the lyrics: 'wak - ing. Rest! Sol - dier, rest!'. The Alto (A) staff has the lyrics: '- - ing. Rest! Rest! Sol - dier, rest!'. The Tenor (T) staff has the lyrics: '- - ing. Rest! Sol - dier, rest!'. The Bass (B) staff has the lyrics: 'wak - ing. Sol - dier, Rest! Sol - dier, rest!'. The music ends with a double bar line and repeat dots.

Soldier, rest!

55 *p*

S No rude sound shall reach thine ear, Ar - mour's clang, or war - steed

A No rude sound shall reach thine ear, Ar - mour's clang, or war - steed

T No rude sound shall reach thine ear, Ar - mour's clang, or war - steed

B No rude sound shall reach thine ear, Ar - mour's clang, or war - steed

62 *cresc.* *dim.*

S champ - ing, Trump nor pi - broch sum - mon here Mus - t'ring clan or

A champ - ing, Trump nor pi - broch sum - mon here Mus - t'ring clan or

T champ - ing, Trump nor pi - broch sum - mon here Mus - t'ring clan or

B champ - ing, Trump nor pi - broch sum - mon here Mus - t'ring clan or

69 *p*

S squad - ron tramp - ing. Yet the lark's shrill fife may come

A squad - ron tramp - ing. Yet the lark's shrill fife may come At the

T squad - ron tramp - ing. At the

B squad - ron tramp - ing.

Soldier, rest!

97

S neigh and champ - ing, Shout - ing clans or squad-rons

A neigh and champ - ing, Shout - ing clans or squad-rons stamp - - -

T neigh and champ - ing, Shout - ing clans or squad-rons stamp - - -

B neigh and champ - ing, Shout - ing clans or squad - rons

102

S stamp - ing. Rest! Sol - dier, rest!

A - - ing. Rest! Rest! Sol - dier, rest!

T - - ing. Rest! Sol - dier, rest!

B stamp - ing. Sol - dier, Rest! Sol - dier, rest!

J. Curwen & Sons
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Soldier, rest! thy warfare o'er,
 Sleep the sleep that knows not breaking;
 Dream of battled fields no more,
 Days of danger, nights of waking.
 In our isle's enchanted hall,
 Hands unseen thy couch are strewing,
 Fairy strains of music fall,
 Every sense in slumber dewing.
 Soldier, rest! thy warfare o'er,
 Dream of fighting fields no more;
 Sleep the sleep that knows not breaking,
 Morn of toil, nor night of waking.

No rude sound shall reach thine ear,
 Armour's clang, or war-steed champing,
 Trump nor pibroch summon here
 Mustering clan or squadron tramping.
 Yet the lark's shrill fife may come
 At the daybreak from the fallow,
 And the bittern sound his drum,
 Booming from the sedgy shallow.
 Ruder sounds shall none be near,
 Guards nor warders challenge here,
 Here's no war-steed's neigh and champing,
 Shouting clans or squadrons stamping.

Sir Walter Scott (1771-1832)

Arthur George Colborn (1869-1951) was born in Clifton, Gloucestershire, England. He studied music in Cheltenham and became an established music teacher and composer in Bristol. He was the long-time organist at Stapleton Parish Church and was noted for hosting performances of American composers at the church. He died in Bristol. His compositions include cantatas, church and organ music, songs, chants, and part-songs.

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