



Go where glory waits thee

Irish Air: MAID OF THE VALLEY

William Rhys-Herbert
(1868-1921)

Go where glory waits thee

arr. W. Rhys-Herbert

Andante

The first system of the musical score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andante' and the dynamic is 'mf'. The lyrics are: 'Go where glo - ry ___ waits thee, But while fame e - lates thee, Oh! still re - mem - ber'.

S
Go where glo - ry ___ waits thee, But while fame e - lates thee, Oh! still re - mem - ber

A
Go where glo - ry waits thee, But while fame e - lates thee, Oh! still re - mem - ber

T
Go where glo - ry waits thee, But while fame e - lates thee, Oh! still re - mem - ber

B
Go where glo - ry waits thee, But while fame e - lates thee, Oh! still re - mem - ber

The second system of the musical score continues the four-voice setting. It starts with a measure rest for all voices, indicated by a '4' above the Soprano staff. The lyrics are: 'me. When the praise thou meet - est To thine ear is sweet - est,'.

S
me. When the praise thou meet - est To thine ear is sweet - est,

A
me. When the praise thou meet - est To thine ear is sweet - est,

T
me. When the praise thou meet - est To thine ear is sweet - est,

B
me. When the praise thou meet - est To thine ear is sweet - est,

Go where glory waits thee

7

S Oh! then re - mem - ber me. Oth - er arms may press thee,

A Oh! then re - mem - ber me. Oth - er arms may press thee,

T Oh! then re - mem - ber me. Oth - er arms may press thee,

B Oh! then re - mem - ber me. Oth - er arms may press thee,

10

S Dear - er friends ca - ress thee, All the joys that bless thee, Sweet - er far may be;

A Dear - er friends ca - ress thee, All the joys that bless thee, Sweet - er far may be;

T Dear - er friends ca - ress thee, All the joys that bless thee, Sweet - er far may be;

B Dear - er friends ca - ress thee, All the joys that bless thee, Sweet - er far may be;

13

S But when friends are near - est, And when joys are dear - est, Oh! then re - mem - ber me!

A But when friends are near - est, And when joys are dear - est, Oh! then re - mem - ber me!

T But when friends are near - est, And when joys are dear - est, Oh! then re - mem - ber me!

B But when friends are near - est, And when joys are dear - est, Oh! then re - mem - ber me!

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17 *mf*

S When, at eve, thou rov - est By the star thou lov - est, Oh! then re - mem - ber

A *mf* When, at eve, thou rov - est By the star thou lov - est, Oh! then re - mem - ber

T *mf* When, at eve, thou rov - est By the star thou lov - est, Oh! then re - mem - ber

B *mf* When, at eve, thou rov - est By the star thou lov - est, Oh! then re - mem - ber

20

S me. Think, when home re - turn - ing, Bright we've seen it burn - ing,

A me. Think, when home re - turn - ing, Bright we've seen it burn - ing,

T me. Think, when home re - turn - ing, Bright we've seen it burn - ing,

B me. Think, when home re - turn - ing, Bright we've seen it burn - ing,

23

S Oh! thus re - mem - ber me. *f* Oft as sum - mer clos - es,

A Oh! thus re - mem - ber me. *f* Oft as sum - mer clos - es,

T Oh! thus re - mem - ber me. *f* Oft as sum - mer clos - es,

B Oh! thus re - mem - ber me. *f* Oft as sum - mer clos - es,

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26

S When thine eye re - pos - es On its lin - g'ring ros - es, Once so lov'd by thee,

A When thine eye re - pos - es On its lin - g'ring ros - es, Once so lov'd by thee,

T When thine eye re - pos - es On its lin - g'ring ros - es, Once so lov'd by thee,

B When thine eye re - pos - es On its lin - g'ring ros - es, Once so lov'd by thee,

29

S *ff* > Think of her who wove them, Her who made thee love them, Oh! then re - mem - ber me.

A *ff* > Think of her who wove them, Her who made thee love them, Oh! then re - mem - ber me.

T *ff* > Think of her who wove them, Her who made thee love them, Oh! then re - mem - ber me.

B *ff* > Think of her who wove them, Her who made thee love them, Oh! then re - mem - ber me.

33

S *mf* When, a - round thee dy - ing, Au - tumn leaves are ly - ing, Oh! then re - mem - ber

A *mf* When, a - round thee dy - ing, Au - tumn leaves are ly - ing, Oh! then re - mem - ber

T *mf* When, a - round thee dy - ing, Au - tumn leaves are ly - ing, Oh! then re - mem - ber

B *mf* When, a - round thee dy - ing, Au - tumn leaves are ly - ing, Oh! then re - mem - ber

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36

S me. And, at night, when gaz - ing On the gay hearth blaz - ing,

A me. And, at night, when gaz - ing On the gay hearth blaz - ing,

T me. And, at night, when gaz - ing On the gay hearth blaz - ing,

B me. And, at night, when gaz - ing On the gay hearth blaz - ing,

39

S Oh! still re - mem - ber me. Then should mu - sic, steal - ing

A Oh! still re - mem - ber me. Then should mu - sic, steal - ing

T Oh! still re - mem - ber me. Then should mu - sic, steal - ing

B Oh! still re - mem - ber me. Then should mu - sic, steal - ing

42

S All the soul of feel - ing, To thy heart ap - peal - ing, Draw one tear from thee;

A All the soul of feel - ing, To thy heart ap - peal - ing, Draw one tear from thee;

T All the soul of feel - ing, To thy heart ap - peal - ing, Draw one tear from thee;

B All the soul of feel - ing, To thy heart ap - peal - ing, Draw one tear from thee;

Go where glory waits thee

45

S
Then let mem - 'ry bring thee Strains I used to sing thee,— Oh! then re - mem - ber me.

A
Then let mem - 'ry bring thee Strains I used to sing thee,— Oh! then re - mem - ber me.

T
Then let mem - 'ry bring thee Strains I used to sing thee,— Oh! then re - mem - ber me.

B
Then let mem - 'ry bring thee Strains I used to sing thee,— Oh! then re - mem - ber me.

J. Fischer & Bro.
(1904)

William Rhys-Herbert (1868–1921) was born in Ffwrnas, South Wales. As a youth, he showed much musical talent and, saving his money, he bought a harmonium. He became the first organist at Jerusalem Chapel and studied with T. J. Davies of Swansea. He graduated from the London College of Music and went to Canada where he studied at Trinity University, Toronto. He emigrated to the U.S. and was appointed organist at Hennepin Avenue Methodist Church in Minneapolis, Minnesota, and then was organist and choir director at the Church of the Redeemer, Minneapolis. He directed the Elks Glee Club and was principal accompanist to the Apollo Club. He composed numerous operettas for school performance, cantatas, songs, and part-songs. He also wrote choral music and piano sheet music under the pseudonym “W. H. Rees.” He died in Chicago after a brief illness at age 53.

Go where glory waits thee,
But while fame elates thee,
Oh! still remember me.
When the praise thou meetest
To thine ear is sweetest,
Oh! then remember me.
Other arms may press thee,
Dearer friends caress thee,
All the joys that bless thee,
Sweeter far may be;
But when friends are nearest,
And when joys are dearest,
Oh! then remember me!

When, at eve, thou rovest
By the star thou lovest,
Oh! then remember me.
Think, when home returning,
Bright we've seen it burning,
Oh! thus remember me.
Oft as summer closes,
When thine eye reposes
On its lingering roses,
Once so loved by thee,
Think of her who wove them,
Her who made thee love them,
Oh! then remember me.

When, around thee dying,
Autumn leaves are lying,
Oh! then remember me.
And, at night, when gazing
On the gay hearth blazing,
Oh! still remember me.
Then should music, stealing
All the soul of feeling,
To thy heart appealing,
Draw one tear from thee;
Then let memory bring thee
Strains I used to sing thee,—
Oh! then remember me.

Thomas Moore (1779-1852)

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