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Vol. 2



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*The*  
Overture, Songs, Duets, Trios, Choruses, Marches &c.  
in the **INSTITUTION** of the **GARTER**,  
or *Arthur's Round Table Restored*.

as perform'd at the  
**THEATRE ROYAL in DRURY LANE,**

*Compos'd, & adapted, for the*  
Harpicord, Voice, German-Flute, & Violin,

*By* **C. DIBDIN.**

Price 4/-

London: Printed, & sold, by Longman, Lukey, & Co. No. 26, Cheapside  
*where may be had the Overture in parts, Pr. 2/s.*

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Allen A. Brown

25 September, 1977

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# OVERTURE

To the Institution of the GARTER, or, ARTHUR'S ROUND TABLE restored.

ALLEGRO.

The musical score is written for piano and fagotto. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRO'. The score includes various dynamics such as *P<sup>o</sup>* (piano), *F.* (forte), and *For.* (forzando). The fagotto part is marked 'Fagotto Solo' and 'Tutti'. There are numerous articulations, including slurs, accents, and fingerings (e.g., 6, 5, 7, 4, 5, 6, 7). The piano part features complex rhythmic patterns and chordal textures.

OP. 111

Handwritten musical score for a piano piece, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include 'p.' and 'P.º'. The piece concludes with a double bar line and repeat dots.

MARCI.

ANDANTE.

First system of musical notation. The treble staff is marked 'MARCI.' and the bass staff is marked 'ANDANTE.'. The key signature has one sharp (F#) and the time signature is common time (C). The music consists of two staves. The treble staff contains a melodic line with dynamic markings 'F.' and 'P.' and a fermata 'tr'. The bass staff contains a bass line with dynamic markings 'F.' and 'P.' and various fingering numbers: 6, 4, 2, 7, 6, 5, 6, 6, 7.

Second system of musical notation. The treble staff contains a melodic line with dynamic markings 'F.' and 'P.'. The bass staff contains a bass line with dynamic markings 'F.' and 'P.' and various fingering numbers: 6, 5, 6, 4, 3, 7, 5, 6, 5, 4, 3.

Third system of musical notation. The treble staff is marked 'Pianifs?' and contains a melodic line with dynamic markings 'F.' and 'P.' and a fermata 'tr'. The bass staff contains a bass line with dynamic markings 'F.' and 'P.' and various fingering numbers: 6, 5, 7, 6, 4, 2.

Fourth system of musical notation. The treble staff contains a melodic line with dynamic markings 'F.' and 'P.' and a fermata 'tr'. The bass staff contains a bass line with dynamic markings 'F.' and 'P.' and various fingering numbers: 6, 7, 6, 5, 4, 2, 6, 7, 7, 6, 6, 6, 4, 3.



PRESTO.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It begins with a piano (*p<sup>o</sup>*) dynamic, followed by a fortissimo (*F.*) dynamic, then a piano (*P.*) dynamic, and ends with a fortissimo (*F.*) dynamic. The lower staff is in bass clef with the same key signature and time signature, featuring a series of eighth-note patterns with some rests and a '7' fingering above the notes.

The second system continues the piece with two staves. The upper staff shows a melodic line with various intervals and accidentals. The lower staff features a bass line with several fingering numbers: 7, 6, 7, #, 6, 7, 6, 7, 7, 7.

The third system consists of two staves. The upper staff continues the melodic development. The lower staff includes a variety of fingering numbers: 5, 6, 5, 6, 5, 6, 5, #, 6, 5, 6, 5, 6, 5, 4, 3.

The fourth system is the final system on the page, consisting of two staves. The upper staff concludes the piece with a final cadence. The lower staff includes fingering numbers: 6, 5, 6, 5, 6, 5, 6, 5, #, 6, 5, 6, 5, 6, 4, #.

Volti subito.

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various dynamics: *P<sup>o</sup>*, *F.*, *P<sup>o</sup>*, and *F.*. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with several *7* fingering marks.

Second system of musical notation. The upper staff continues the melodic line with various dynamics. The lower staff continues the bass line with *7* fingering marks.

Third system of musical notation. The upper staff features a complex melodic line with many sixteenth notes and slurs. Dynamics include *FP.*, *FP.*, *FP.*, *FP.*, *FP.*, and *FP<sup>o</sup>*. The lower staff has a bass line with *6* and *7* fingering marks, and some notes are marked with *5* and *4*.

Fourth system of musical notation. The upper staff continues the melodic line with dynamics *P<sup>o</sup>*, *F.*, and *P<sup>o</sup>*. The lower staff continues the bass line with *6* and *7* fingering marks.

First system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff contains a bass line with fingerings 7, 7, 6 7, 6 7, and 6 7. A dynamic marking 'F.' is present in the first measure of the bass staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff contains a bass line with fingerings 6 7 7 7, 6 5 #, and a dynamic marking 'F.' in the final measure.

Third system of musical notation. The treble staff continues the melodic line. The bass staff contains a bass line with fingerings 6 5 6 5 6 5 6 5, 6 5 6 4 3, and a dynamic marking 'F.' in the final measure.

Fourth system of musical notation. The treble staff concludes with a final cadence. The bass staff contains a bass line with fingerings 6 5, 6 4 3, 4 4, 5 3, 6 4, and a dynamic marking 'F.' in the final measure.

CHORUS OF SPIRITS .

ALLEGRO

Fly, and through the limpid Air Guard in Pomp the

flid-ing Carr, Guard in Pomp the flid-ing Carr, Fly,

Fly, and through the limpid Air Guard in Pomp, the flid-ing Carr, which to his Te-

ref-tial Throne wafts Bri-tan-nia's Ge-nius down. Fly, and through the lim-pid Air

Guard in Pomp, the sliding Carr, which to his Te - ref - tial Throne wafts Bri - tan - nia's

Gen - ius down, which to his Te - ref - tial Throne wafts Bri - tan - nia's Genius down,

which to his Te - ref - tial Throne wafts Bri - tan - nia's Genius down, which to his Te -

ref - tial Throne wafts Bri - tan - nia's Ge - nius down.

CHORUS of BARDS and SPIRITS answer.

ALLEGRETTO

Voice 2<sup>do</sup>

Harpficord

We fly and charm the limpid Air We fly We fly  
 We fly and charm the limpid Air We fly We fly  
 Pia. For. 6 6 # P.

charm the limpid Air while the soft-ly fliding Carr while the softly fliding Carr to his Sea encircled  
 charm the limpid Air while the soft-ly fliding Carr while the softly fliding Carr to his Sea encircled  
 6 6 # P. 6 6 6 6 E.P. F.

Throne wafts Bri-tan-nia's Genius down wafts Bri-tan-nia's Genius down wafts Bri-  
 Throne wafts Bri-tan-nia's Genius down wafts Bri-tan-nia's Genius wafts Bri-  
 P. F. P. F. E.P. F. P. 6 6 4 5 M<sup>o</sup>F. 7 6

tannia's Genius wafts Bri-tannia's Genius down We fly We fly  
 tannia's Genius wafts Britannias Genius down We fly We fly  
 6 6 4 3 F. 7 6 4 6 5 3 P.

and charm the limpid Air and charm the limpid Air while the softly sliding Carr

and charm the limpid Air and charm the limpid Air while the softly sliding Carr

*Crese.* *Poco.F.* *M<sup>o</sup>.F.* *F.#* *P.* *6*

to his Sea en-circled Throne wafts Bri-tan-nia's Genius down while the softly sliding

to his Sea en-circled Throne wafts Bri-tan-nia's Genius down while the softly sliding

*Crese.* *δP<sup>o</sup>.F.* *6* *6* *M<sup>o</sup>.F.* *F.* *6* *6* *#* *6P.*

Carr to his Sea en-circled Throne wafts Bri-tan-nia's Genius down

Carr to his Sea en-circled Throne wafts Bri-tan-nia's Genius down

*6* *crese.* *6* *6* *M<sup>o</sup>.F.* *#* *F.* *6* *6* *#* *M<sup>o</sup>.F.*

wafts wafts Bri-tan-nia's Genius down.

wafts wafts Bri-tan-nia's Genius down.

*P<sup>o</sup>.F.* *2<sup>p</sup>.* *P<sup>mo</sup>6* *6* *#*

SUNG BY M<sup>RS</sup> HUNT.

Andante

6 — 7 8 4/2 6 7 7

7 6 6 6 6 6 6 5 4 3 O wake your

Harp to Britain's weal your bo-foms warm with heav'n-ly love O wake your

6 7 8 4/2 6 7 7

harp to Bri - tain's weal your bo - foms warm with heav'n - ly love your bo - - foms

4/2 6 # 6 6 6 6 6 6

Detailed description: This is a musical score for a song by Mrs. Hunt. It consists of four systems of music. Each system has a piano accompaniment on the left and a vocal line on the right. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante'. The lyrics are: 'Harp to Britain's weal your bo-foms warm with heav'n-ly love O wake your harp to Bri - tain's weal your bo - foms warm with heav'n - ly love your bo - - foms'. The piano part includes various fingering numbers (6, 7, 8, 4/2, 6, 7, 7, 7, 6, 6, 6, 6, 6, 5, 4, 3, 6, 7, 8, 4/2, 6, 7, 7, 4/2, 6, #, 6, 6, 6, 6, 6, 6) and some accidentals (sharps). The vocal line includes lyrics and some phrasing slurs.



warm with heav'n-ly love The blifs that spot-les Patriots feel is kin--dred

6 6 6 5 4 #3 6 # 6 6 # 6 6

to the blifs a-bove O wake your harps to Britain's weal your bosoms

6 7 7 6 7 6 7 6 4 2

warm with heav'n-ly love the blifs that spot-les Pa---triot's feel is

6 7 7 6 6 6 6 6 6

kindred to -- the blifs a-bove.

6 6 6 6 4 5 3

CHORUS of BARDS when the GENIUS of ENGLAND is descending.

Violino 1<sup>mo</sup>

Voice 2<sup>do</sup>

ANDANTE

Harpficord

We wake our Harps to Bri--tain's weal, we wake our Harps to

We wake our Harps to Bri--tain's weal, we wake our Harps to

Bri---tain's weal, Our bo--foms glow with heav'n-ly love, our bo---foms

Bri---tain's weal, Our bo--foms glow with heav'n-ly love, our bo---foms

glow with heav'n-ly love, The blifs that spot---lefs Pa---triots feel, is

glow with heav'n-ly love, The blifs that spot---lefs Pa---triots feel, is

kindred to the blifs a - bove, is kindred to the blifs a - bove. We wake our Harps to  
 kindred to the blifs a - bove is kindred to the blifs a bove. We wake our Harps to

6 4 3 6 4 3 6 6 6 6

Bri - - tain's weal, our bo-foms glow with heav'nly love, the blifs that spotless Pa-triots feel, is  
 Bri - - tain's weal, our bo-foms glow with heav'nly love, the blifs that spotless Pa-triots feel, is

6 6 6 6 6 6 6 6

kindred to the blifs a - bove, is kindred to the blifs a - bove.  
 kindred to the blifs a - bove, is kindred to the blifs a - bove.

6 5 6 4 5 3 6 5 6 4 5 3

SEMI-CHORUS of BARDS after the GENIUS is gone off.

P. F. P. Gentle spirit we obey,

ALLEGRETTO

Gentle spirit we obey,

P. F. P. F.P. 6 7 6 5 F. 4 5 4 3

Gen-tle spi-rit we o-bey, gen-tle spirit we o-bey, gen-tle spi-rit we o-bey, Thus we charm the silent air,

Gen-tle spi-rit we o-bey gen-tle spirit we o-bey gen-tle spi-rit we o-bey Thus we charm the silent air

6p. 6 6 6 6 6 5 F. 6 7 6 5 F. 6p. 6 6 6 6 6 5 7

thus we charm the fi-lent air Fiends and De-mons shall not stay Fiends and Demons shall not stay

thus we charm the fi-lent air Fiends and De-mons shall not stay Fiends and Demons shall not stay

7 F.P. F.P.

Fiends and Demons shall not stay Rap-tures of the blest to share rap-tures rap-tures of the blest to

Fiends and Demons shall not stay Rap-tures of the blest to share rap-tures rap-tures of the blest to

F. P. P. F. P. 6 6 F. P.

share rap-tures of the blest to share rap-tures rap-tures of the blest to share raptures

share rap-tures of the blest to share rap-tures rap-tures of the blest to share raptures

F. P. 6 6 F. P. 6 6 6 6 6 6

of the blest to share.

of the blest to share.

Piu P. 6 4 3 Pmo

ANDANTINO.

The musical score is written in a grand staff with a treble and bass clef. It features a piano accompaniment and a vocal line. The tempo is marked 'ANDANTINO'. The score is divided into several systems, each with lyrics underneath the vocal line. Performance instructions such as 'P.', 'F.P.', 'T.S.', 'M<sup>o</sup>F.', 'P. M<sup>o</sup>F.', and 'P. M<sup>o</sup>F.' are placed throughout the score. The lyrics are: 'Ye southern Gales that Tafto Solo e - ver fly in frolick Aprils vernal train in frolick Aprils vernal train who as ye skim a long the Sky who as ye skim a long the Sky dip your light pinions in the Main dip your light pinions in the Main then shake them fraught with ver - nal show'rs then shake them fraught with ver - nal show'rs o'er bloming Flora's primrose bow'rs then shake them fraught with vernal show'rs o'er bloming Flora's primrose bow'rs now'. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with the word 'now'.

cease a - while your wan - ton sport now cease a - while your wan - ton sport now drive - each

threatning cloud a - way - now drive - - each threatning cloud a - way now drive each threatning

cloud a - way now drive each threatning cloud a - way then to the flow'ry Vale re - fort and hither all it's sweets convey

and hither all it's sweets convey and ever as you dance a - long and ever as you dance along with

softest mur - murs aid our Song with softest mur - murs aid our Song and e - ver as you dance a - long with soft - - - est

mur - - - - - murmurs aid - - - our Song - with soft - - - est murmurs aid our Song

## CHORUS Accompanied by the Organ in the CHAPEL.

Let his Name with ho - nour, and fame down - the

tide - - of a - - ges roll Let - - his Name with honour

and fame down the tide - of a - - ges - roll

1. time.

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems, each with a vocal line on a treble clef staff and an organ accompaniment on a grand staff (treble and bass clefs). The lyrics are: "Let his Name with ho - nour, and fame down - the tide - - of a - - ges roll Let - - his Name with honour and fame down the tide - of a - - ges - roll". The organ accompaniment includes various fingering numbers (6, 7, 5, 4, 3, 2, 1) and a first ending marked "1. time." at the end of the third system.



roll: Glo - ry shall fire. him Vir - tue in - spire him blef - fed and

2<sup>d</sup> time. 4/2 6 4/2 4/2

bleffing Pow - er pos - ses - sing to raise - to Heav'n the kin - dred

6 4/2 6 5 6 6 5 6 4/2 6 4 3 6/4 5/3

Soul Soul to raise to Heav'n the kin - dred Soul.

1<sup>st</sup> time. 2<sup>d</sup> time. Adagio 4/2 6/5 6/4 4/3

SUNG BY M<sup>RS</sup> WRIGHTEN.

VIVACE.

O the glorious In-stal-lation happy happy Nation O the glorious In-stal-la-tion hap-py happy Nation you shall

see the King and Queen you shall see the King and Queen such a scene such a scene Va-lor he Sir Vir-tue

fhe Sir Va-lor he Sir Vir-tue fhe Sir which our Hearts will e-ver win Va-lor he Sir Vir-tue fhe Sir Va-lor

he Sir Vir-tue fhe Sir which our Hearts will e-ver win which our Hearts will e-ver win

fwet her Face is fwet her Face is fwet her Face is and fuch graces and fuch graces

p.mo 6/4 5/3 7/4 8/5 7/4 8/5

fhews what goodness dwells with- in fhews what goodness dwells within O the glorious Installation O the glorious Installation

F. P. F. P.

happy happy Nation happy happy Nation happy happy happy happy Nation happy happy

F. P. b7 F. P. F. P. 7 F. P. 6/4 5/3 F. P. F. P.

happy happy Nation hap-py happy Nation hap-py happy Nation.

6/4 5/3 M<sup>o</sup> F.

O! the glorious Installation!  
 Happy Nation!  
 You fhall fee the noble Knights;  
 Charming fights,  
 Feathers wagging,

2

Velvet dragging,  
 Trailing, failing on the ground;  
 Loud in talking,  
 Proud in walking,  
 Nodding, ogling, smiling round.

CHORUS supposed to be sung in the Air, by the BARDS, SPIRITS &c.

Ye Re - gifters of Heav'n ye Re - gifters of Heav'n re - - cord the Deed.

Ye Re - gifters of Heav'n ye Re - gifters of Heav'n re - - cord the Deed.

Ye Re - gifters of Heav'n ye Re - gifters of Heav'n re - - cord the Deed.

Ye Re - gifters of Heav'n ye Re - gifters of Heav'n re - - cord the Deed.

6 6 6 5 4 3

DANCE OF WARRIORS AT THE FEAST.

ANDANTE.

5 4 3 5 4 3 6

7 6 6 6 6 5 # 7 # 6 6 4 5

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with similar rhythmic values. Fingerings are indicated by numbers 6, 5, 4, #, 6, 7, 7 below the notes. A sharp sign (#) is placed below the fourth measure of the bass line.

The second system of music consists of two staves. The upper staff continues the melodic line with complex chordal textures. The lower staff continues the bass line. Fingerings are indicated by numbers 7, 7, 6, 7, 6, 7, 6 below the notes. A sharp sign (#) is placed below the first measure of the bass line.

The third system of music consists of two staves. The upper staff features a melodic line with many beamed sixteenth notes. The lower staff features a bass line with many beamed sixteenth notes. Fingerings are indicated by numbers 7, 6 below the notes.

The fourth system of music consists of two staves. The upper staff ends with a double bar line and repeat dots. The lower staff ends with a double bar line and repeat dots. Fingerings are indicated by numbers 6, 6, 4, 3 below the notes. A *tr* (trill) marking is placed above the first measure of the upper staff.

Andantino

6 6 6 5 4 3 7 #

7 6 6 6 6 6 6 6 6 5

Da Capo.

Violino 2<sup>do</sup>

Violino 1<sup>mo</sup>

Da Capo.

ALLEGRETTO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed notes and slurs. The lower staff is in bass clef and contains a simpler line with some fingerings indicated by numbers 6, 4, 5, 4, 6, 6, 6, 4, 6, 6. The time signature is common time (C).

The second system of musical notation consists of two staves. The upper staff continues the melodic line with various ornaments and slurs. The lower staff continues the bass line with fingerings 6, 6, 4, 5, 7, 7, 7. The time signature is common time (C).

The third system of musical notation consists of two staves. The upper staff features a more active melodic line with many beamed notes. The lower staff continues the bass line with fingerings 7, 6, 7, 6, 4, 5. The time signature is common time (C).

The fourth system of musical notation consists of two staves. The upper staff concludes the melodic line with a final flourish. The lower staff concludes the bass line with fingerings 6, 4, 5, 6, 6, 4, 3. The time signature is common time (C).

Play'd when the Genius leads on the King and at the descent of the Vision.

Traversa 1<sup>mo</sup> e 2<sup>do</sup>

Violino 1<sup>mo</sup> e 2<sup>do</sup>

Bafso

This musical score is for a piece titled "Play'd when the Genius leads on the King and at the descent of the Vision." It is numbered 28. The score is arranged in three systems, each containing three staves. The top staff is for Flute (Traversa 1<sup>mo</sup> e 2<sup>do</sup>), the middle for Violin (Violino 1<sup>mo</sup> e 2<sup>do</sup>), and the bottom for Bassoon (Bafso). The key signature is one flat (B-flat) and the time signature is 6/8. The Flute part features a melodic line with some grace notes and rests. The Violin part plays a rhythmic accompaniment of eighth notes. The Bassoon part provides a harmonic foundation with a mix of quarter and eighth notes. Below the Bassoon staff, there is a line of figured bass notation (basso continuo) with figures such as b7, 6/4, 5/3, 6/4, 5/3, 7/5, 6/4, 5/3, and 6/4, 5/3. The score concludes with a double bar line.



GRAND CHORUS of BARDS, DRUIDS and SPIRITS .

ANDANTE.

Hail! migh-ty Nation e-ver fam'd in War! Lo! Heav'n descends thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy

6/4 5/3 6

Fes-ti-vals to share Hail! migh-ty Nation e-ver fam'd in War! Lo! Heav'n descends thy

Fes-ti-vals to share Hail! migh-ty Nation e-ver fam'd in War! Lo! Heav'n descends thy

Fes-ti-vals to share Hail! migh-ty Nation e-ver fam'd in War! Lo! Heav'n descends thy

Fes-ti-vals to share Hail! migh-ty Nation e-ver fam'd in War! Lo! Heav'n descends thy

6 6 6/4 5/3 6/4 5/3 7/4 8/3 6/4 5/3 6 5/3 6 6/5 6

Fef-ti-vals to share ce-lest-tial Bards in liv-ing Lays shall sing Bri-tan-nia's glo-ries

Fef-ti-vals to share ce-lest-tial Bards in liv-ing Lays shall sing Bri-tan-nia's glo-ries

Fef-ti-vals to share ce-lest-tial Bards in liv-ing Lays shall sing Bri-tan-nia's glo-ries

Fef-ti-vals to share ce-lest-tial Bards in liv-ing Lays shall sing Bri-tan-nia's glo-ries

Fef-ti-vals to share ce-lest-tial Bards in liv-ing Lays shall sing Bri-tan-nia's glo-ries

6 6 6 4 5 3 6 6 #

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King Hail! migh-ty Nation

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King Hail! migh-ty Nation

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King Hail! migh-ty Nation

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King Hail! migh-ty Nation

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King Hail! migh-ty Nation

4 2 6 # 4 2 6 #

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share thy

Fes-ti-vals to share - Hail! migh-ty Nation e-ver fam'd in War! Hail! mighty Nation

Fes-ti-vals to share Hail! migh-ty Nation e-ver fam'd in War! Hail!mighty Nation

Fes-ti-vals to share Hail! mighty Nation e-ver fam'd in War! Hail! mighty Nation

Fes-ti-vals to share Hail! mighty Nation e-ver fam'd in War! Hail!mighty Nation

Fes-ti-vals to share Hail! mighty Nation e-ver fam'd in War! Hail!mighty Nation

e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share ce- - les- - tial Bards in

e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share ce- - les- - tial Bards in

e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share ce- - les- - tial Bards in

e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share ce- - les- - tial Bards in

6 7 6 6 6 7 7

liv-ing lays shall sing ce-les-tial Bards in liv-ing lays shall sing Bri-tan-nia's glo- - ries

liv-ing lays shall sing ce-les-tial Bards in liv-ing lays shall sing Bri-tan-nia's glo- - ries

liv-ing lays shall sing ce-les-tial Bards in liv-ing lays shall sing Bri-tan-nia's glo- - ries

liv-ing lays shall sing ce-les-tial Bards in liv-ing lays shall sing Bri-tan-nia's glo- - ries

6 5 P. 6 6 6 F. 6

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King ce-1ef-tial Bards in

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King ce-1ef-tial Bards in

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King ce-1ef-tial Bards in

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King ce-1ef-tial Bards in

6 6 6 4 5 6 6 5 P. 6 6

liv-ing lays shall sing Bri-tan-nia's glo-ries and her Patriot King Bri-tan-nias Patriot King.

liv-ing lays shall sing Bri-tan-nia's glo-ries and her Patriot King Bri-tan-nia's Patriot King.

liv-ing lays shall sing Bri-tan-nia's glo-ries and her Patriot King Bri-tannia's Patriot King.

liv-ing lays shall sing Bri-tan-nia's glo-ries and her Patriot King Bri-tan-nia's Patriot King.

6 F. 6 6 6 4 5 3 F<sup>mo</sup> 6 6 6 4 5 3

## MARCH, Play'd before the last Chorus.

Composed by Sig<sup>r</sup> Peres.

The musical score is written in G major (one sharp) and 2/4 time. It consists of four systems of two staves each. The first system includes the following bass line fingerings: 6, 6, 6 5 / 4 3, 6, 6, 6 5 / 4 3, 6. The second system includes: 6, 7, 7. The third system includes: 6 5, 6 5, 6 5, 7, 7. The fourth system includes: 4 7, 7, 7. The piece ends with a double bar line and repeat dots.

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