



WELLINGTON

* ODE *

On the death of the Duke of Wellington

BY

ALFRED, LORD TENNYSON

Set to Music

FOR

SOPRANO & BARITONE SOLI, CHORUS & ORCHESTRA

BY

CHARLES VILLIERS STANFORD.

(OP. 100.)

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ODE ON THE DEATH OF THE DUKE OF WELLINGTON.

BURY the Great Duke
With an empire's lamentation,
Let us bury the Great Duke
To the noise of the mourning of a
mighty nation,
Mourning when their leaders fall,
Warriors carry the warrior's pall,
And sorrow darkens hamlet and hall.

Where shall we lay the man whom we
deplore?
Here, in streaming London's central roar.
Let the sound of those he wrought for,
And the feet of those he fought for,
Echo round his bones for evermore.

O good gray head which all men knew,
O voice from which their omens all men
drew,
O iron nerve to true occasion true,
O fall'n at length that tower of strength
Which stood four-square to all the winds
that blew!
Such was he whom we deplore.
The long self-sacrifice of life is o'er.
The great World-victor's victor will be
seen no more.

Lead out the pageant: sad and slow,
As fits an universal woe,
Let the long long procession go,
And let the sorrowing crowd about it
grow,
And let the mournful martial music blow;
The last great Englishman is low.

All is over and done:
Render thanks to the Giver,
England, for thy son.
Let the bell be toll'd.
Render thanks to the Giver,
And render him to the mould.
Under the cross of gold
That shines over city and river,
There he shall rest for ever
Among the wise and the bold.
Let the bell be toll'd:

And a reverent people behold
The towering car, the sable steeds:
Bright let it be with its blazon'd deeds,
Dark in its funeral fold.
Let the bell be toll'd:
And a deeper knell in the heart be
knoll'd;
And the sound of the sorrowing anthem
roll'd
Thro' the dome of the golden cross;
And the volleying cannon thunder his
loss;
He knew their voices of old.
For many a time in many a clime
His captain's-ear has heard them boom
Bellowing victory, bellowing doom:
When he with those deep voices wrought,
Guarding realms and kings from shame;
With those deep voices our dead captain
taught
The tyrant, and asserts his claim
In that dread sound to the great name,
Which he has worn so pure of blame,
In praise and in dispraise the same.

To such a name,
To such a name for ages long,
To such a name,
Preserve a broad approach of fame,
And ever-echoing avenues of song.

Who is he that cometh, like an honour'd
guest,
With banner and with music, with soldier
and with priest,
With a nation weeping, and breaking on
my rest?
Mighty Seaman, this is he
Was great by land as thou by sea.
Thine island loves thee well, thou famous
man,
The greatest sailor since our world began.
Now, to the roll of muffled drums,
To thee the greatest soldier comes;
For this is he
Was great by land as thou by sea;
His foes were thine; he kept us free;
O give him welcome, this is he
Worthy of our gorgeous rites,
And worthy to be laid by thee;
For this is England's greatest son,
He that gain'd a hundred fights,

Nor ever lost an English gun ;
 This is he that far away
 Against the myriads of Assaye
 Clash'd with his fiery few and won ;
 And underneath another sun,
 Warring on a later day,
 Round affrighted Lisbon drew
 The treble works, the vast designs
 Of his labour'd rampart-lines,
 Where he greatly stood at bay,
 Whence he issued forth anew,
 And ever great and greater grew,
 Beating from the wasted vines
 Back to France her banded swarms,
 Back to France with countless blows,
 Till o'er the hills her eagles flew
 Beyond the Pyrenean pines,
 Follow'd up in valley and glen
 With blare of bugle, clamour of men,
 Roll of cannon and clash of arms,
 And England pouring on her foes.
 Such a war had such a close.
 Again their ravening eagle rose
 In anger, wheel'd on Europe-shadowing
 wings,
 And barking for the thrones of kings ;
 Till one that sought but Duty's iron crown
 On that loud sabbath shook the spoiler
 down ;
 A day of onsets of despair !
 Dash'd on every rocky square
 Their surging charges foam'd themselves
 away ;
 Last, the Prussian trumpet blew ;
 Thro' the long-tormented air
 Heaven flash'd a sudden jubilant ray,
 And down we swept and charged and
 overthrew.
 So great a soldier taught us there,
 What long-enduring hearts could do
 In that world-earthquake, Waterloo !
 Mighty Seaman, tender and true,
 And pure as he from taint of craven guile,
 O saviour of the silver-coasted isle,
 O shaker of the Baltic and the Nile,
 If aught of things that here befall
 Touch a spirit among things divine,
 If love of country move thee there at all,
 Be glad, because his bones are laid by
 thine !
 And thro' the centuries let a people's voice
 In full acclaim,
 A people's voice,
 The proof and echo of all human fame,
 A people's voice, when they rejoice
 At civic revel and pomp and game,
 Attest their great commander's fame
 With honour, honour, honour, honour to
 him,
 Eternal honour to his name.

 A people's voice ! we are a people yet.
 Tho' all men else their nobler dreams
 forget,
 Confused by brainless mobs and lawless
 Powers ;

Thank Him who isled us here, and roughly
 set
 His Briton in blown seas and storming
 showers,
 We have a voice, with which to pay the
 debt
 Of boundless love and reverence and re-
 gret
 To those great men who fought, and kept
 it ours.
 And keep it ours, O God, from brute
 control ;
 O Statesmen, guard us, guard the eye,
 the soul
 Of Europe, keep our noble England whole,
 And save the one true seed of freedom
 sown
 Betwixt a people and their ancient throne,
 That sober freedom out of which there
 springs
 Our loyal passion for our temperate kings ;
 For, saving that, ye help to save mankind
 Till public wrong be crumbled into dust,
 And drill the raw world for the march of
 mind,
 Till crowds at length be sane and crowns
 be just.
 But wink no more in slothful overtrust.
 Remember him who led your hosts ;
 He bad you guard the sacred coasts.
 Your cannons moulder on the seaward
 wall ;
 His voice is silent in your council-hall
 For ever ; and whatever tempests lour
 For ever silent ; even if they broke
 In thunder, silent ; yet remember all
 He spoke among you, and the Man who
 spoke ;
 Who never sold the truth to serve the
 hour,
 Nor palter'd with Eternal God for power ;
 Who let the turbid streams of rumour flow
 Thro' either babbling world of high and
 low ;
 Whose life was work, whose language rife
 With rugged maxims hewn from life ;
 Who never spoke against a foe ;
 Whose eighty winters freeze with one
 rebuke
 All great self-seekers trampling on the
 right :
 Truth-teller was our England's Alfred
 named ;
 Truth-lover was our English Duke
 Whatever record leap to light
 He never shall be shamed.

 Not once or twice in our rough island-
 story,
 The path of duty was the way to glory :
 He that walks it, only thirsting
 For the right, and learns to deaden
 Love of self, before his journey closes,
 He shall find the stubborn thistle bursting
 Into glossy purples, which outtreden

All voluptuous garden-roses.
Not once or twice in our fair island-story,
The path of duty was the way to glory :
He, that ever following her commands,
On with toil of heart and knees and hands,
Thro' the long gorge to the far light has
won

His path upward, and prevail'd,
Shall find the toppling crags of Duty
scaled

Are close upon the shining table-lands
To which our God Himself is moon and sun.
Such was he : his work is done.

But while the races of mankind endure,
Let his great example stand
Colossal, seen of every land,
And keep the soldier firm, the statesman
pure :

Till in all lands and thro' all human story
The path of duty be the way to glory :
And let the land whose hearths he saved
from shame

For many and many an age proclaim
At civic revel and pomp and game,
And when the long-illumined cities
flame,

Their ever-loyal iron leader's fame,
With honour, honour, honour, honour to
him,
Eternal honour to his name.

Peace, his triumph will be sung
By some yet unmoulded tongue
Far on in summers that we shall not see :
Peace, it is a day of pain
For one about whose patriarchal knee
Late the little children clung :
O peace, it is a day of pain
For one, upon whose hand and heart and
brain
Once the weight and fate of Europe hung.
Ours the pain, be his the gain !
More than is of man's decree

Must be with us, watching here
At this, our great solemnity.
Whom we see not we revere ;
We revere, and we refrain
From talk of battles loud and vain,
And brawling memories all too free
For such a wise humility
As befits a solemn fane :
We revere, and while we hear
The tides of Music's golden sea
Setting toward eternity,
Uplifted high in heart and hope are we,—

And Victor he must ever be.
For tho' the Giant Ages heave the hill
And break the shore, and evermore
Make and break, and work their will ;
Tho' world on world in myriad myriads
roll

Round us, each with different powers,
And other forms of life than ours,
What know we greater than the soul ?
On God and Godlike men we build our
trust.

Hush, the Dead March wails in the
people's ears :

The dark crowd moves. and there are sobs
and tears :

The black earth yawns : the mortal
disappears ;

Ashes to ashes, dust to dust ;
He is gone who seem'd so great.—
Gone ; but nothing can bereave him
Of the force he made his own
Being here, and we believe him
Something far advanced in State,
And that he wears a truer crown
Than any wreath that man can weave him.
Speak no more of his renown,
Lay your earthly fancies down,
And in the vast cathedral leave him
God accept him, Christ receive him.

TENNYSON.

WELLINGTON.

Alfred, Lord Tennyson.

C. V. Stanford. Op. 100.

Adagio.

PIANO.

The first system of musical notation for the piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (*sf*) dynamic. The upper staff features a melodic line with a slur over the first two measures and a *pesante.* marking above the third measure. The lower staff provides a harmonic accompaniment. Dynamics include *sf* and *mf*.

The second system of musical notation. It continues the grand staff from the first system. The upper staff has a melodic line with a slur and dynamics of *sf* and *mf*. The lower staff continues the accompaniment.

The third system of musical notation. The upper staff features a melodic line with a slur and a *dim.* marking. The lower staff continues the accompaniment.

1

The fourth system of musical notation, starting with a first ending bracket labeled '1'. The upper staff has a melodic line with a slur and a *dim.* marking. The lower staff continues the accompaniment.

The fifth system of musical notation. The upper staff has a melodic line with a slur and dynamics of *p*, *dim.*, and *pp*. The lower staff continues the accompaniment.

Soprano.
p Bu.ry..... the Great Duke with an em - - pires la - men. *mf*

Alto.
p Bu.ry..... the Great Duke with an em - - pires la - men. *mf*

Tenor.
p Bu.ry..... the Great Duke with an em - - pires la - men. *mf*

Bass.
p Bu.ry..... the Great Duke with an em - - pires la - men. *mf*

mf 2
 - ta - tion, Let us bu.ry..... the Great

mf
 - ta - tion, Let us bu.ry..... the Great

mf
 - ta - tion, Let us bu.ry..... the Great

mf
 ta - tion, Let us bu.ry..... the Great

Duke To the noise..... of the mourn - ing, the

Duke To the noise of..... the mourn - ing, the

Duke To the noise..... of the

Duke To the noise of the mourn - ing, the

mf *p* *cresc.*

noise..... of the mourn - ing of a might - - y,

noise of the mourn - ing of..... a might - - y,

mourn - ing, the mourn - - ing of a might - - y,

noise of the mourn - ing of a might - - y,

- cen - - do.

f

might - - y na - - - tion,

might - - y na - - - tion,

might - - y na - - - tion,

might - - y na - - - tion,

8

3

Mourn - - ing when their lead - ers fall,

Mourn - - ing when their lead - ers fall,

Mourn - - ing when their

Mourn - - ing when their

3 3 3 3

War - riors car - ry the war - rior's pall,..... And

War - riors car - ry the war - rior's pall,.....

lead - ers fall, War - rior's car - ry the war - rior's pall,

lead - ers fall, War - rior's car - ry the war - rior's pall,

dim *p*

sor - row dark - ens

sor - row dark - ens

sor - row dark - ens

sor - row, sor - row dark - ens

pp *p* *pp* *pp* *pp* *pp* *p dim.* *pp*

dim. *pp*

4

ham - let and hall.
ham - let and hall.
ham - let and hall.
ham - let and hall.

Solo Soprano.

Where shall we lay the

man..... whom we de - plore?

f Here, here,

f Here, here,

f Here, here,

f Here, here,

f Here, here,

p

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'man..... whom we de - plore?'. The next four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics 'Here, here,'. The bottom staff is a piano accompaniment with a dynamic marking of *p*. The key signature has two flats, and the time signature is 4/4.

here, in stream - ing Lon - don's cen - tral

here, in stream - ing Lon - don's cen - tral

here, in stream - ing Lon - don's cen - tral

here, in stream - ing Lon - don's cen - tral

f

Detailed description: This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics 'here, in stream - ing Lon - don's cen - tral'. The bottom staff is a piano accompaniment with a dynamic marking of *f*. The key signature has two flats, and the time signature is 4/4.

mp

Let

the

roar.

roar.

roar.

roar.

mp

Let

the

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a key with two flats and a 4/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. The lyrics 'roar.' are written under the vocal staves, and 'Let the' appears at the end of the system.

sound

of those

he

wrought for,

And the

mp

And the

sound

of those

he

wrought for,

And the

mp

And the

The second system of the musical score continues the vocal and piano parts. The vocal parts have the lyrics 'sound of those he wrought for, And the' and 'And the' written under them. The piano accompaniment continues with its characteristic rhythmic pattern. The lyrics 'And the' are repeated at the end of the system.

feet of those he fought for,
feet of those he fought for,
feet of those he fought for,
feet of those he fought for,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "feet of those he fought for,". The piano part features a series of arpeggiated chords in the right hand and a steady bass line in the left hand.

Ech - o round his bones for ev - er -
Ech - o round his bones for ev - er -
Ech - o round his bones for ev - er -
Ech - o round his bones for ev - er -

The second system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Ech - o round his bones for ev - er -". The piano part continues with arpeggiated chords, including some with a '7' chord symbol, and a bass line.

- more.

- more.

- more.

- more.

p

0

pp

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal staves are in a key with two flats and contain the text '- more.' repeated four times. The piano accompaniment begins with a *pp* dynamic and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

6

mp

0

mp

0

good gray head, which all men knew,

0

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal staves are in the same key as the first system. The third vocal staff has the text 'good gray head, which all men knew,'. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

mf
O
mf
O
mf
voice from which their o - mens all men drew, O
mf
voice from which their o - mens all men drew, O
cresc.

f
i - ron nerve to true oc - ca - sion true, O fall'n at
f
i - ron nerve to true oc - ca - sion true, O fall'n at
f
i - ron nerve to true oc - ca - sion true, O fall'n at
f
i - ron nerve to true oc - ca - sion true, O fall'n at
sf p

7

length that tow'r of strength Which stood four - square to

length that tow'r of strength Which stood four - square to

length that tow'r of strength Which stood four - square to

length that tow'r of strength Which stood four - square to

f *cresc.* *ff*

all the winds that blew!.....

all the winds that blew!.....

all the winds that blew!.....

all the winds that blew!.....

f *cresc.*

Such was he whom we de-plore. The

Such was he whom we de-plore. The

Such was he whom we de-plore. The

Such was he whom we de-plore. The

ff

long self-sa-cri-fice of life..... is

long self-sa-cri-fice of life..... is

long self-sa-cri-fice of life..... is

long self-sa-cri-fice of life..... is

8 *f cresc.*

o'er. The great World.
 o'er. The great World.
 o'er. The great World.
 o'er. The great World.

ff - vic - tor's vic - - - - - tor shall be
ff - vic - tor's vic - - - - - tor shall be
ff - vic - tor's vic - - - - - tor shall be
ff - vic - tor's vic - - - - - tor shall be

dim.
seen no more.

dim.
seen no more.

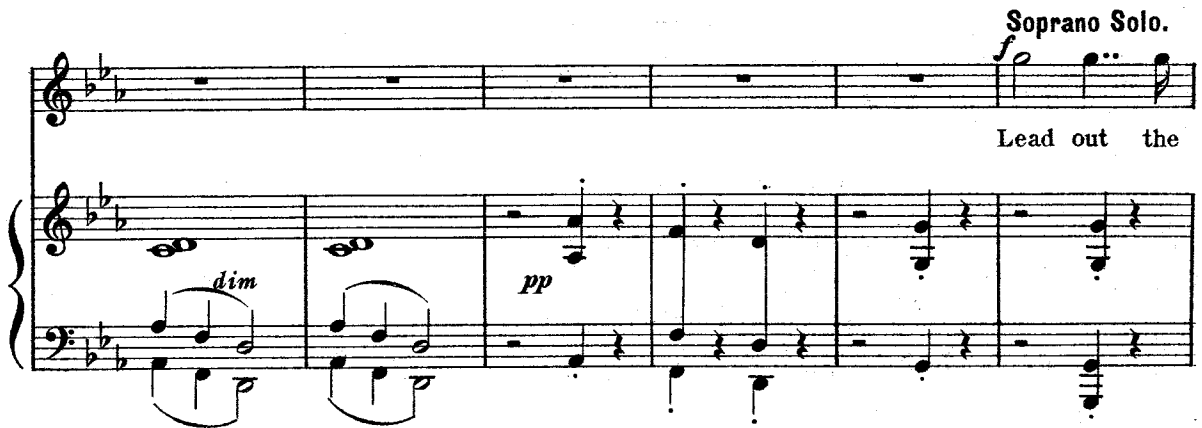
dim.
seen no more.

dim.
seen no more.



Soprano Solo.
f
Lead out the

dim *pp*



(In modo di Marcia Funebre.)
Poco più mosso.

pag. eant:



First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece with similar rhythmic and melodic patterns.

Third system of musical notation, showing a continuation of the musical themes.

Fourth system of musical notation, marked with a *p* (piano) dynamic. It includes a circled number '9' above the staff and an '8' below the bass staff, possibly indicating a measure or a specific musical instruction.

Fifth system of musical notation, concluding the page with sustained chords and melodic lines.

Tenor.

Bass.

Sad..... and slow,.....

Sad..... and slow,.....

As

As fits an u - ni - ver - sal

fits..... an u - ni - ver - sal

p

Sad and.... slow, sad..... and

Sad..... and.... slow, sad..... and....

woe, Sad..... and....

woe, Sad..... and

10

slow,..... sad,.....

slow, sad,.....

slow,..... sad,.....

slow,..... sad,.....

sad and slow, sad and slow, sad and slow, Let the long long pro -

sad and slow, Let the long long pro -

mp *mp*

dim. *mp*

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'sad and slow, sad and slow, sad and slow, Let the long long pro -' for the first line and 'sad and slow, Let the long long pro -' for the second line. Dynamic markings include *mp* (mezzo-piano) and *dim.* (diminuendo).

Let the long long pro - ces - sion go, And let the

Let the long long pro - ces - sion go, And let the

- ces - sion go,..... And let the

- ces - sion go,..... And let the

mp *mp*

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The lyrics are 'Let the long long pro - ces - sion go, And let the' for the first line, 'Let the long long pro - ces - sion go, And let the' for the second line, '- ces - sion go,..... And let the' for the third line, and '- ces - sion go,..... And let the' for the fourth line. Dynamic markings include *mp* (mezzo-piano).

11

sor - row.ing crowd a.bout it grow, And let the

sor - row.ing crowd a.bout it grow, And let the

sor - row.ing crowd a . bout it grow, And let the

sor - row.ing crowd a.bout it grow, And let the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff contains the lyrics: "sor - row.ing crowd a.bout it grow, And let the". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

poco cresc.
mourn - ful mar - - tial mu - sic blow;

poco cresc.
mourn - ful mar - - tial mu - sic blow;

poco cresc.
mourn - ful mar - - tial mu - sic blow;

poco cresc.
mourn - ful mar - - tial mu - sic blow;

poco cresc.

The second system of the musical score continues with four vocal staves and a piano accompaniment. Each vocal staff begins with the instruction "*poco cresc.*" and contains the lyrics: "mourn - ful mar - - tial mu - sic blow;". The piano accompaniment continues with the same harmonic structure as the first system, featuring a grand staff with treble and bass clefs. The key signature remains three flats, and the time signature is 4/4.

Piano introduction in B-flat major, 4/4 time. The music consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The melody is simple and rhythmic, with a steady accompaniment in the bass.

Vocal melody in B-flat major, 4/4 time. The music consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The melody is simple and rhythmic, with a steady accompaniment in the bass. The lyrics are: "The last great Englishman is low,....."

The last great Englishman is low,.....

The last great Englishman is low,.....

The last..... great Englishman is low,.....

The last..... great Englishman is low,.....

Piano accompaniment in B-flat major, 4/4 time. The music consists of two staves. The upper staff is treble clef and the lower staff is bass clef. The melody is simple and rhythmic, with a steady accompaniment in the bass. The dynamics are marked *mf*.

low..... All is

low..... All is

low.....

low.....

mf

mf

dim.

Detailed description: This system contains five staves. The top four staves are vocal parts. The first two staves have lyrics 'low..... All is'. The third staff has 'low.....'. The fourth staff has 'low.....'. The piano accompaniment is on the bottom two staves. The first two measures of the piano part feature a melodic line in the right hand and a supporting bass line in the left hand. The final measure of the piano part is marked *dim.*

dim. o - - ver and done:

dim. o - - ver and done:

mf All..... is o - - ver and done: *dim.*

pp All is o - - ver and

Detailed description: This system continues the vocal and piano parts. The top four staves are vocal parts. The first two staves have lyrics 'o - - ver and done:'. The third staff has lyrics 'All..... is o - - ver and done:'. The piano accompaniment is on the bottom two staves. The first two measures of the piano part feature a melodic line in the right hand and a supporting bass line in the left hand. The final measure of the piano part is marked *pp*.

12

p Ren - der thanks to the
p Ren - der thanks to the
mf Ren - der thanks to the
p done: Ren - der thanks to the

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "Ren - der thanks to the done: Ren - der thanks to the". Dynamics include *p* (piano) and *mf* (mezzo-forte).

mf Giv - er, Eng - land, for thy son.
mf Giv - er, Eng - land, for thy son.
 Giv - er, Eng - land, for thy son.
mf Giv - er, Eng - land, for thy son.

The second system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "Giv - er, Eng - land, for thy son. Giv - er, Eng - land, for thy son. Giv - er, Eng - land, for thy son. Giv - er, Eng - land, for thy son.". Dynamics include *mf* (mezzo-forte).

Let the bell be told.....

Let the bell be told.....

Let the bell be told.....

Let the bell be told.....

Let the bell be told.....

f

sf *sf* *sf*

13

Render thanks to the Giv - - er, And

Render thanks to the Giv - - er, And

Render thanks to the Giv - - er, And

Render thanks to the Giv - - er, And

Render thanks to the Giv - - er, And

mp

mp

mp

mp

p

ren - der him to the mould.

ren - der him to the mould.

ren - der him to the mould.

ren - der him to the mould.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "ren - der him to the mould." The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

Un - der the cross of gold That shines.....

Un - der the cross of gold..... That

Un - der the cross of gold..... That

Un - der the cross of gold..... That

poco

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are "Un - der the cross of gold That shines.....". The piano accompaniment includes a *poco* marking above the right-hand staff. The system concludes with a double bar line.

----- o - ver ci - ty and riv er,
shines o - ver ci - ty and riv - - er,
shines o - ver ci - ty and riv - - er,
shines o - ver ci - ty and riv - - er,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a four-part setting, with lyrics: "o - ver ci - ty and riv er," "shines o - ver ci - ty and riv - - er," "shines o - ver ci - ty and riv - - er," and "shines o - ver ci - ty and riv - - er,". The piano accompaniment features a flowing eighth-note melody in the right hand and a simple harmonic accompaniment in the left hand.

p There shall he rest for e - - ver A -
p There shall he rest for e - - ver A -
p There shall he rest for e - - ver A -
p There shall he rest for e - - ver A -

The second system continues with four vocal staves and piano accompaniment. Each vocal line begins with a piano (*p*) dynamic marking. The lyrics are: "There shall he rest for e - - ver A -", "There shall he rest for e - - ver A -", "There shall he rest for e - - ver A -", and "There shall he rest for e - - ver A -". The piano accompaniment features a more complex, arpeggiated eighth-note pattern in the right hand.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for all voices are: ". mong the wise and the bold." The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

14

Four vocal staves and a piano accompaniment. The lyrics for the first three voices are: "Let the bell be toll'd:.....". The bass voice has the lyrics: "Let the bell be toll'd:..... And a". The piano accompaniment includes dynamic markings: *f*, *sf*, *sf*, *sf*, and *mf*.

rev - erent peo - ple be - hold The tow - - 'ring

Cor.

Detailed description: This system contains four staves. The top three staves are vocal parts, all of which are silent (indicated by a horizontal line). The fourth staff is the bass line for the vocal part, with lyrics underneath. The piano accompaniment is shown in the bottom two staves, with a treble and bass clef. The piano part features a melodic line in the treble and a supporting bass line. A 'Cor.' (Cornet) part is indicated in the middle of the piano system.

car, the sa - - ble steeds: Bright.....

Bright.....

Detailed description: This system contains four staves. The top three staves are vocal parts, all of which are silent. The fourth staff is the bass line for the vocal part, with lyrics underneath. The piano accompaniment is shown in the bottom two staves. The piano part continues with a melodic line in the treble and a supporting bass line. A dynamic marking of *mf* (mezzo-forte) is present above the piano part.

..... let it be with its blaz - on'd deeds,

..... let it be with its blaz - on'd deeds,

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics "let it be with its blaz - on'd deeds,". The piano accompaniment consists of a treble and bass clef staff with a flowing, arpeggiated melody in the right hand and a steady bass line in the left hand.

15

f Let the bell be

f Let the bell be

mp Dark in its fun - er. al fold. *f* Let the bell be

mp Dark in its fun - er. al fold. *f* Let the bell be

The second system of the score continues with two vocal staves and piano accompaniment. The vocal lines feature lyrics "Let the bell be" and "Dark in its fun - er. al fold." with dynamic markings *f* and *mp*. The piano accompaniment includes a treble and bass clef staff with chords and a melodic line, marked with *p* and *sf*.

toll'd:.....
 toll'd:.....
 toll'd:..... *p* And a deep - er knell in the heart be
 toll'd:..... *p* And a deep - er knell in the heart be

8
p *dim.*

p *cresc.*
 And the sound..... of the sor - row - ing
p *cresc.*
 And the sound..... of the sor - row - ing
p *cresc.*
 knoll'd; And the sound of the sor - row - ing
p *cresc.*
 knoll'd; And the sound of the sor - row - ing

*

* This phrase is from Goss's Anthem composed for the Duke of Wellington's Funeral.

an - - them roll'd..... Thro' the dome of the

an - - them roll'd..... Thro' the dome of the

an - - them roll'd..... Thro' the dome of..... the

an - - them roll'd..... Thro' the dome of..... the

cresc.

16

gold - - en..... cross; And the vol - ley-ing

gold - - en cross; And the vol - ley-ing

gold - - en..... cross; And the vol - ley-ing

gold - - en cross; And the vol - ley-ing

can - non thun - der his loss; He knew their voi - ces of

can - non thun - der his loss; He knew their voi - ces of

can - non thun - der his loss; He knew their voi - ces of

can - non thun - der his loss; He knew their voi - ces of

mf
old. For ma - ny a time in ma - ny a

mf
old. For ma - ny a time in ma - ny a

mf
old. For ma - ny a time in ma - ny a

mf
old. For ma - ny a time in ma - ny a

clime His cap-tain's ear has heard them boom, Bel - low.ing

clime His cap-tain's ear has heard them boom, Bel - low.ing

clime His cap-tain's ear has heard them boom, Bel - low.ing

clime His cap-tain's ear has heard them boom, Bel - low.ing

cresc.

marcato il basso.

vic - to - ry, bel - low.ing doom: When he with

vic - to - ry, bel - low.ing doom: When he with

vic - to - ry, bel - low.ing doom: When he with

vic - to - ry, bel - low.ing doom: When he with

f

those deep voi - ces wrought, Guarding kings and realms from shame;

those deep voi - ces wrought, Guarding kings and realms from shame;

those deep voi - ces wrought, Guarding kings and realms from shame;

those deep voi - ces wrought, Guarding kings and realms from shame;

più f *sempre cresc.*

With those deep voi - ces our dead captain taught The ty - rant,

With those deep voi - ces our dead captain taught The ty - rant,

With those deep voi - ces our dead captain taught The ty - rant,

With those deep voi - ces our dead captain taught The ty - rant,

and as - serts his claim *cresc.*

and as - serts his claim *cresc.*

and as - serts his claim *cresc.*

and as - serts his claim *cresc.*

and as - serts his claim

The first system of music consists of five staves. The top four staves are vocal parts, each with the lyrics "and as - serts his claim" and a *cresc.* marking. The piano accompaniment is on the bottom staff, featuring a complex texture with sixteenth-note runs in the right hand and chords in the left hand.

In that dread sound

In that dread sound

In that dread sound

In that dread sound

In that dread sound

cresc.

The second system of music consists of five staves. The top four staves are vocal parts, each with the lyrics "In that dread sound". The piano accompaniment is on the bottom staff, featuring a complex texture with sixteenth-note runs in the right hand and chords in the left hand, with a *cresc.* marking.

to the great name, Which he has

to the great name, Which he has

to the great name, Which he has

to the great name, Which he has

6 6 6 6 8 ff

worn so pure of blame, In

worn so pure of blame, In

worn so pure of blame, In

worn so pure of blame, In

8 8 ff

praise and in dis - praise the same,..... To such a
 praise and in dis - praise the same,..... To such a
 praise and in dis - praise the same,..... To such a
 praise and in dis - praise the same,..... To such a

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "praise and in dis - praise the same,..... To such a". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

name..... for a - ges
 name..... for a - ges long, To such a
 name, to.... such a name for.... a - ges long, To such a
 name, to such a name for a - ges long, To such a

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "name..... for a - ges", "name..... for a - ges long, To such a", "name, to.... such a name for.... a - ges long, To such a", and "name, to such a name for a - ges long, To such a". The piano accompaniment continues with a similar rhythmic pattern.

long Pre - serve a broad ap - proach of fame,
 name, Pre - serve a broad ap - proach of fame,
 name, Pre - serve a broad ap - proach of fame,
 name, Pre - serve a broad ap - proach of fame,

To such a name, And
 To such a name, And e - - ver -
 To such a name, And e - - ver -
 To such a name, And ech -

cresc.
e - ver - ech - oing, e - ver - ech - oing
cresc.
ech - oing, e - ver, e - ver - ech - oing
cresc.
ech - oing, e - ver, e - ver - ech - oing
cresc.
- oing, e - ver - ech - oing

ff
a - ve - nues of song.....
ff
a - ve - nues of song.....
ff
a - ve - nues of song.....
ff
a - ve - nues of song.....

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts feature long, sustained notes with fermatas. The piano accompaniment includes a section marked 'con Fed.'.

Tenors Chorus.
Adagio molto.

(A few voices only, sitting.)
pp sotto voce.

Musical score for the Tenors Chorus and piano accompaniment. The vocal line includes the lyrics "Who is he that". The piano accompaniment is marked *pp*.

Musical score for the Tenors Chorus and piano accompaniment. The vocal line includes the lyrics "cometh, like an hon_our'd guest, With ban_ner and with". The piano accompaniment continues.

mu - sic, with sol - dier and with priest, With a

na - tion weep - ing, and break - ing on my rest?

Allegretto maestoso.

TUTTI.
 Tenors. *mf* Migh - ty Sea - man, this is he Was
 Basses. *mf* Migh - ty Sea - man, this is he Was

great by land as thou by sea. Thine is land loves thee well, thou

great by land as thou by sea. Thine is land loves thee well, thou

22

famous man, The greatest sailor since our world began. Now, to the roll of

famous man, The greatest sailor since our world began. Now, to the roll of

cresc.
muf - fled drums, To thee the great - est sol - dier comes;.....

cresc.
muf - fled drums, To thee the great - est sol - dier comes;.....

cresc. *mf*

mf
His
mf
His
mf
His
mf

For this is he Was great by land as thou by sea; His
For this is..... he Was great by land as thou by sea; His

cresc. *f*

foes were thine; he kept us free; O give him wel - come,
foes were thine; he kept us free; O give him wel - come,
foes were thine; he kept us free; O give him wel - come,
foes were thine; he kept us free; O give him wel - come,

p

23

mf *cresc.*
 this is he, Wor - thy of our gor-geous rites, And
mf *cresc.*
 this is he, Wor - thy of our gor-geous rites, And
mf *cresc.*
 this is he, this is he, Wor - thy of our gorgeous rites, And
mf *cresc.*
 this is he, this is he, Wor - thy of our gorgeous rites, And

p
 wor - thy to be laid..... by thee;
p
 wor - thy to be laid..... by thee;
p *mf*
 wor - thy to be laid..... by thee; For
p *mf*
 wor - thy to be laid..... by thee; For

mf Nor

mf *cresc.* He that gain'd a hundred fights, Nor

poco a poco accel. this is Eng - land's greatest son, He that gain'd a hundred fights, Nor

cresc. this is Eng - land's greatest son, He that gain'd a hundred fights, Nor

poco a poco accel. *cresc.*

cresc. **24** *f*

ev - er lost an Eng - lish gun;

ev - er lost an Eng - lish gun;

ev - er lost an Eng - lish gun;

ev - er lost an Eng - lish gun;

f

Allegro non troppo ma con fuoco.

mf This is he that far a - way Against the my - riads of As - saye Clash'd
mf This is he that far a - way Against the my - riads of As - saye Clash'd

p stacc. *cresc.* *sf*

..... with his fie - ry few and won; *sf*
 with his fie - ry few and won; *sf*

sf *p*

mf War - -

mf And un - derneath an o - ther sun, War -

mf And un - derneath an o - ther sun, War -

mf And un - derneath an o - ther sun,

The musical score for page 48 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the lower register. The lyrics are: "War - -", "And un - derneath an o - ther sun, War -", "And un - derneath an o - ther sun, War -", and "And un - derneath an o - ther sun,". The dynamic marking *mf* (mezzo-forte) is used throughout the vocal parts.

25

- ring on a la - ter day, Round af - fright - ed Lis - bon

- ring on a la - ter day, Round af - fright - ed Lis - bon

- ring on a la - ter day, Round af - fright - ed Lis - bon

War - ring on a la - ter day, Round af - fright - ed Lis - bon

The musical score for page 49 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the lower register. The lyrics are: "- ring on a la - ter day, Round af - fright - ed Lis - bon", "- ring on a la - ter day, Round af - fright - ed Lis - bon", "- ring on a la - ter day, Round af - fright - ed Lis - bon", and "War - ring on a la - ter day, Round af - fright - ed Lis - bon". The dynamic marking *p* (piano) is used throughout the vocal parts.

drew The tre-ble works, the vast de-signs Of his

drew The tre-ble works, the vast de-signs Of his

drew The tre-ble works, the vast de-signs Of his

drew The tre-ble works, the vast de-signs Of his

la - - bour'd rampart lines, Where he great - ly stood at bay,

la - - bour'd rampart lines, Where he great - ly stood at bay,

la - - bour'd rampart lines, Where he great - ly stood at bay,

la - - bour'd rampart lines, Where he great - ly stood at bay,

mf *cresc.*
 Whence he issued forth a - new,
mf *cresc.*
 And e - - ver
mp *cresc.* *cresc.*
 Whence he issued forth a - new, And e - - ver

stacc.

mf *cresc.* **26**
 And e - ver great and greater grew,.....
mf *cresc.*
 And e - ver great and greater grew,.....
 great and greater grew, Beat - ing from the
 great and greater grew, Beat - ing from the

cresc. poco a poco.

Beat - - ing from the wast - - ed vines

Beat - - ing from the wast - - ed vines

wast-ed vines, Beat - ing from the wast-ed vines.....

wast-ed vines, Beat - ing from the wast-ed vines.....

The first system of the musical score consists of four staves. The top two staves are vocal lines, both with the lyrics "Beat - - ing from the wast - - ed vines". The third staff is a vocal line with lyrics "wast-ed vines, Beat - ing from the wast-ed vines.....". The fourth staff is a piano accompaniment line with lyrics "wast-ed vines, Beat - ing from the wast-ed vines.....". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Back to France her band.ed swarms, Back to France with countless blows, Till

Back to France her band.ed swarms, Back to France with countless blows.

Back to France her band.ed swarms, Back to France with countless blows.

Back to France her band.ed swarms, Back to France with countless blows.

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics "Back to France her band.ed swarms, Back to France with countless blows, Till" and "Back to France her band.ed swarms, Back to France with countless blows." respectively. The third staff is a vocal line with lyrics "Back to France her band.ed swarms, Back to France with countless blows." The fourth staff is a piano accompaniment line with lyrics "Back to France her band.ed swarms, Back to France with countless blows." The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

27

o'er the hills..... her ea - gles flew..... Beyond the Pyr-en-e - an pines,
 Beyond the Pyr-en-e - an pines,

mf

(♩ = ♩)

cresc. sempre.
 With blare of bu - gle,
cresc. sempre.
 Fol - low'd up in val - ley and glen With blare of bu - gle,
cresc. sempre.
 Fol - low'd up in val - ley and glen With blare of bu - gle,
cresc. sempre.
 Fol - low'd up in val - ley and glen With blare of bu - gle,

p *cresc.* *sempre.*

clam_our of men,..... Roll..... of can_non and

clam_our of men,..... Roll..... of can_non and

clam_our of men,..... Roll..... of can_non and

clam_our of men,..... Roll..... of can_non and

8

28

clash..... of arms,..... And

clash..... of arms,..... And

clash..... of arms,..... And

clash..... of arms,..... And

8

f

sf *sf* *sf* *sf*

Eng - - - land pour

Eng - - - land pour

Eng - - - land pour

Eng - - - land pour

ff

ing on..... her foes.....

ing on..... her foes.....

ing on..... her foes.....

ing on..... her foes.....

sf *stacc.* *dim.*

Such..... a war had

Such..... a war had

dim. *sempre.*

Detailed description: This system contains four staves. The top two staves are vocal staves (soprano and alto) with lyrics "Such..... a war had". The third staff is a bass vocal staff with the same lyrics. The bottom staff is a piano accompaniment with treble and bass clefs, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* (piano) and *dim.* (diminuendo), and the instruction *sempre.* (sempre) is present.

such..... a close.

such..... a close.

Detailed description: This system contains four staves. The top two staves are vocal staves with lyrics "such..... a close.". The third staff is a bass vocal staff with the same lyrics. The bottom staff is a piano accompaniment with treble and bass clefs, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. The system concludes with a double bar line and a repeat sign.

(♩ = ♩.)

A - gain their rav - ening ea - gle

A - gain their rav - ening ea - gle

The first system consists of five staves. The top two staves are vocal staves for soprano and alto. The third and fourth staves are vocal staves for tenor and bass. The fifth staff is the piano accompaniment. The music is in common time (C) and the key signature has one sharp (F#). The tempo/meter marking is (♩ = ♩.). The lyrics are "A - gain their rav - ening ea - gle".

A - gain their rav - ening

A - gain their rav - ening ea - gle rose.....

rose..... In an - ger,

rose..... In an - ger,

The second system consists of five staves. The top two staves are vocal staves for soprano and alto. The third and fourth staves are vocal staves for tenor and bass. The fifth staff is the piano accompaniment. The music continues in common time (C) and the key signature has one sharp (F#). The lyrics are "A - gain their rav - ening", "A - gain their rav - ening ea - gle rose.....", "rose..... In an - ger,", and "rose..... In an - ger,".

ea - gle rose In an - - - ger,
 ----- In an - - - ger,
 whee'd on Eu - rope - shad - owing
 whee'd on Eu - rope - shad - owing

mf

mf

whee'd..... on Eu - rope - shad - owing wings, And
 whee'd..... on Eu - rope - shad - owing wings, And
 wings, on Eu - rope - shad - owing wings, And
 wings, on Eu - rope - shad - owing wings, And

mf

mf

mf

mf

sf

cresc.
bark - - ing for the thrones of kings; Till one that

cresc.
bark - - ing for the thrones of kings;

cresc.
bark - - ing for the thrones of kings;

cresc.
bark - - ing for the thrones of kings;

sf cresc. sf p

cresc.
sought but Du-ty's i-ron crown On that loud sab-bath

cresc.
Till one that sought but Du-ty's i-ron crown On that loud sab-bath

cresc.
Till one that sought but Du-ty's i-ron crown On that loud sab-bath

cresc.
Till one that sought but Du-ty's i-ron crown On that sab-bath

Più mosso. (Allegro.)

shook the spoiler down; A day of on - sets of des -

shook the spoiler down; A day of on - sets of des -

shook the spoiler down; A day of on - sets of des -

shook the spoiler down; A day of on - sets of des -

A day of on - sets of des - pair, of

A day of on - sets of des - pair,

- pair, a day.....

- pair, a day.....

on - sets of des - pair!.....

of on - sets of des - pair!.....

..... of on - sets, a day of on - sets of des -

..... of on - sets, a day of on - sets of des -

f

cresc. Dash'd on

cresc. Dash'd on ev - 'ry rock -

cresc. - pair! Dash'd on ev - 'ry rock - y square, ev - 'ry

cresc. - pair! Dash'd on ev - 'ry rock - y square, ev - 'ry

mf *cresc.*

ev - 'ry rock - y square. *ff*

- - - y square. *ff*

rock - - y square. Their surg - ing

rock - - y square. Their surg - ing

The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes in both hands.

Their surg - ing char - ges, their surg - ing

Their surg - ing char - ges, their surg - ing

char - - ges, their surg - ing char - ges,

char - - ges, their surg - ing char - ges,

The piano accompaniment continues with similar rhythmic complexity, including triplets and sixteenth notes.

char - ges foam'd them *dim.*
char - ges foam'd them *dim.*
their surg - ing char - ges foam'd them *dim.*
their surg - ing char - ges foam'd them *dim.*

ff *dim.*

- selves a - way;.....
- selves a - way;
- selves a - way;.....
- selves a - way;

p *p* *p* *p*

- in - u - en - do.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music begins with a series of sixteenth-note runs in the right hand, which are then followed by a section marked *pp* (pianissimo) in the right hand, consisting of chords and single notes. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

The second system of the musical score includes vocal lines and piano accompaniment. It consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two staves are piano accompaniment staves in treble and bass clef. The key signature remains D major. The vocal lines contain the lyrics: "Last,..... the Prus - sian trum - pet" on the first line and "The" on the second line. The piano accompaniment features a series of chords in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *p* (piano) is present above the first vocal staff.

blew;.....

Prus - sian trum - pet blew; Thro' the

The Prus - sian trum - pet blew; Thro' the

Thro' the long tor - ment - ed

35

Thro' the long tor - ment - ed air.....

long tor - ment - ed air.....

long tor - ment - ed air.....

air.....

Heav'n flash'd..... a sud.den jub.i.lant ray,.....

Heav'n flash'd..... a sud.den jub.i.lant ray,.....

Heav'n flash'd..... a sud.den jub.i.lant ray,.....

Heav'n flash'd..... a sud.den jub.i.lant ray,.....

f

8

And down..... we swept..... and charged.....

And down..... we swept..... and charged.....

And down..... we swept..... and charged.....

And down..... we swept..... and charged.....

ff

8

Allegretto maestoso.

and o - - ver - threw.

and o - - ver - threw.

and o - - ver - threw.

and o - - ver - threw.

So great a sol - dier taught us there, What long-en - dur - ing

So great a sol - dier taught us there, What long-en - dur - ing

So great a sol - dier taught us there, What long-en - dur - ing

So great a sol - dier taught us there, What long-en - dur - ing

hearts could do In that world - earth - quake, *rall.*

hearts could do In that world - earth - quake, *rall.*

hearts could do In that world - earth - quake, *rall.*

hearts could do In that world - earth - quake, *rall.*

pp *f rall.*

ff a tempo.
Wa - ter loo!.....

ff a tempo.
Wa - ter loo!.....

ff a tempo.
Wa - ter loo!.....

ff a tempo.
Wa - ter loo!.....

ff *dim.*

37

Lento.

p Mighty Sea-man, ten - der and true, And pure as he from

p Mighty Sea-man, ten - der and true, And pure as he from

pp

taint of cra - ven guile, O sav - iour of the sil - ver - coasted isle,

taint of cra - ven guile, O sav - iour of the sil - ver - coasted isle,

The first system of the musical score consists of four staves. The top two staves are vocal lines, both with the lyrics "taint of cra - ven guile, O sav - iour of the sil - ver - coasted isle,". The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand in the first measure.

O sha - ker of the Baltic and the Nile,

O sha - ker of the Baltic and the Nile,

The second system of the musical score consists of four staves. The top two staves are vocal lines, both with the lyrics "O sha - ker of the Baltic and the Nile,". The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features a melody in the right hand and a bass line in the left hand. The word "p" (piano) is written above the first measure of the vocal lines. The word "dim." (diminuendo) is written above the piano part in the third measure.

If aught of things that here be - fall Touch a
 If aught of things that here be - fall Touch a
 If aught of things that here be - fall Touch a
 If aught of things that here be - fall Touch a

The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line. The piece is in a key with three sharps (F#, C#, G#) and a common time signature.

spi - rit among things di - vine, If
 spi - rit among things di - vine, If
 spi - rit among things di - vine, If
 spi - rit among things di - vine, If

The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with a steady bass line. The piece is in a key with three sharps (F#, C#, G#) and a common time signature.

love of coun - - - try

love of coun - - - try

love of coun - - - try

love of coun - - - try

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "love of coun - - - try". The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

move thee there at all, Be glad,.....

move thee there at all, Be glad,.....

move thee there at all, Be glad,.....

move thee there at all, Be glad,.....

The second system continues with four vocal staves and piano accompaniment. The vocal parts sing "move thee there at all, Be glad,.....". The piano accompaniment continues with a similar eighth-note texture. The lyrics "Be glad,....." are followed by a dotted line, indicating a long note or a continuation of the phrase. The dynamic marking *mf* (mezzo-forte) is present above the vocal staves and below the piano accompaniment. The key signature and time signature remain the same as in the first system.

* Allegretto tranquillo.

..... be.cause his bones are laid by thine!

..... be.cause his bones are laid by thine! *p Sempre* And thro' the

..... be.cause his bones are laid by thine! *p Sempre* And thro' the cen.tu.ries let a

..... be.cause his bones are laid by thine! *p Sempre*

pp

p Sempre

And thro' the cen.tu.ries let a peo - ple's voice In full ac - claim, A

cen.tu.ries let a peo - - ple's voice In full ac.claim, A peo - -

peo - ple's voice In full..... ac - claim, A peo - - ple's

p Sempre

And thro' the cen.tu.ries let a peo - - ple's

* This passage, as far as the fourth bar before 42, should be sung *sotto voce* throughout, like the subdued voices of a crowd.

39

peo - - ple's voice, The proof and
 - - ple's voice, The proof and e - cho of all hu - man fame, A
 voice, The proof and e - - cho of all hu - man
 voice, The proof and e - cho of all hu - man fame, A peo - - ple's

e - - cho of all hu - man fame, A peo-ple's voice, a peo-ple's
 peo - - ple's voice,..... when they re -
 fame, A peo-ple's voice, a peo-ple's voice, when they re -
 voice, when they re - joice,

voice, A peo - - ple's voice,
joice, when they re - joice At civ - ic revel and pomp and
- joice,.....when they..... re -
when they re-joice At civ - ic rev-el and pomp and game,..... re -

mp
pp
mp

12/8

when they re-joice At civ - ic rev-el and pomp and game,
game, A peo - - ple's voice
- joice, when they re - joice At civ - ic rev-el and pomp and
- joice,..... when they re -

p

12/8

p Sempre

At civ - ic rev-el and pomp and game,

p Sempre

At-test their great..... com - man - der's fame,

p Sempre

game, At-test their great..... com - man - der's

p Sempre

- joice, At - test their great com - man - der's

Stacc.

Attest their great com - man - der's fame, With honour, honour to him,

Attest their great com - man - der's fame, With honour, honour to him,

fame, At civ - ic revel and pomp and game, With honour,

fame, At civ - ic revel and pomp and game, With honour,

Sempre pp

with honour, honour to him, with honour, honour, honour, honour to him, honour to him,
 with honour, honour to him, with honour, honour, honour, honour to him, honour to him,
 honour to him, with honour, honour to him, with hon - - our,
 honour to him, with honour, honour to him, with hon - - our,

hon - - our, hon - - our, hon - our,
 hon - - our, hon - - our, hon - our,
 honour, honour, honour to him, hon - - our, hon - our,
 honour, honour, honour to him, honour, honour to him, hon - our,

hon - our, E - ter - nal hon - our

hon - our, E - ter - nal hon - our

hon - our, E - ter - nal hon - our

hon - our, E - ter - nal hon - our

poco.

42

pp to his name.

pp to his name.

pp to his name.

pp to his name.

pp to his name.

Baritone Solo. *p*

A peo - ple's voice!..... we are a peo - ple

rall.

Poco più lento.

yet. Tho' all men else their no - bler dreams for -

p

43

- get,..... Con - fused by brain - less mobs and law - less

Ancora più lento.

Powers;

pp

Andante molto moderato. *mf*.

Thank Him.....

p *rall.* *p*

..... who isled us here,..... and rough - ly set His Briton in blown

The first system of music consists of a vocal line on a bass clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a dotted line and contains the lyrics "who isled us here,..... and rough - ly set His Briton in blown". The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

44

seas and stor_mingshowers, We have a voice, with

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "seas and stor_mingshowers, We have a voice, with". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

which to pay the debt Of bound - less love and reverence and re-

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "which to pay the debt Of bound - less love and reverence and re-". The piano accompaniment includes dynamic markings such as *pp* and *p*.

- gret To those great men who fought, and kept it

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "- gret To those great men who fought, and kept it". The piano accompaniment includes dynamic markings such as *cresc.* and *mf*.

ours. And keep it ours, O God, from brute control;...

p *cresc.*

mf *Poco animato.* *cresc.*
O States-men, guard us,

f *p*

f *poco rall.*
guard the eye,..... the soul Of Eu-rope, keep our no-ble Eng-

f *colla voce*

(*Più mosso.*)
- land whole, And save the one true seed of

p

46

free - dom sown Be_twixt a peo-ple and their an_cient throne, That

so - ber freedom out of which there springs Our loy - al passion for our temp - rate

kings; For, sav - ing that, ye help to save mankind..... Till

poco accel. cresc.

poco accel.

47

pub - lic wrong becrumbled in.to dust, And drill the raw world for themarch of

Tempo I, Andante.

mind,..... Till crowds at length be

rall.

This system contains the first two systems of music. The vocal line begins with a long note on 'mind,' followed by a rest. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line. A 'rall.' marking is placed above the vocal line. The system concludes with a change in time signature to 6/8 and a 'p' dynamic marking.

sane, and crowns be just.....

f

This system contains the third and fourth systems of music. The vocal line has a 'f' dynamic marking and continues with notes for 'sane, and crowns be just.....'. The piano accompaniment maintains its rhythmic pattern with some harmonic shifts. The system ends with a fermata over the final note.

48

But wink no more in slothful o - ver-trust;

dim. *pp*

This system contains the fifth and sixth systems of music. The vocal line starts with a rest followed by notes for 'But wink no more in slothful o - ver-trust;'. The piano accompaniment features a 'dim.' and 'pp' dynamic marking. The system ends with a fermata over the final note.

Maestoso. *mf*

Re - mem - ber him who led your

This system contains the seventh and eighth systems of music. The vocal line begins with a rest followed by notes for 'Re - mem - ber him who led your'. The piano accompaniment features a 'Maestoso' tempo marking and a 'mf' dynamic marking. The system concludes with a fermata over the final note.

hosts; He bad. you guard your sa_cred coasts.

sfp

f

49

Your cannons mould-er on the sea_ward wall;

f

pp

His voice is si_lent in your council hall For e_ver;

p

pp

and what_e_ver tempests lour For e_ver si_lent;

p

cresc. *f*

e - ven if they broke In thun -

pp

- - der, si - lent.

Andante maestoso.

mp *cresc.* *f* *p.*

yet re - mem - ber all He spoke a - mong you, and the Man who

spoke; Who ne - ver sold the truth to serve the

mp pesante

hour; Nor pal_ter'd with E - ter - nal God for

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a whole note 'hour;', followed by a half rest, then a quarter note 'Nor', a quarter note 'pal_ter'd', a quarter note 'with', a quarter note 'E - ter - nal', a quarter note 'God', and a quarter note 'for'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

pow'r; Who let the turbidstreams of rumour flow..... Thro'

The second system continues the vocal line with a half note 'pow'r;', followed by a quarter rest, then a quarter note 'Who', a quarter note 'let', a quarter note 'the', a quarter note 'turbidstreams', a quarter note 'of', a quarter note 'rumour', a quarter note 'flow.....', and a quarter note 'Thro''. The piano accompaniment includes a more active bass line with triplets and arpeggiated chords in the right hand.

52

ei - ther babbling world of high and low;

The third system, marked '52', shows the vocal line with a quarter note 'ei -', a quarter note 'ther', a quarter note 'babbling', a quarter note 'world', a quarter note 'of', a quarter note 'high', a quarter note 'and', and a quarter note 'low;'. The piano accompaniment continues with a consistent eighth-note bass line and chords.

Whose life was work, whose language rife With

The fourth system shows the vocal line with a quarter note 'Whose', a quarter note 'life', a quarter note 'was', a quarter note 'work,', a quarter note 'whose', a quarter note 'language', a quarter note 'rife', and a quarter note 'With'. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

rug-ged max-ims hewn from life;

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has a melodic line with some grace notes and rests. The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, often beamed together, and some slurs. The key signature has one flat (B-flat).

Who ne - - ver spoke a-against a

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes and rests. The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, often beamed together, and some slurs. The key signature has one flat (B-flat).

53

foe; *p* Whose eight- y win-ters freeze..... with one re -

The third system begins with the number '53'. The vocal line starts with a rest, then has a melodic line with a dynamic marking of *p* (piano). The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, often beamed together, and some slurs. The key signature has one flat (B-flat).

buke *f* All great self - seek - ers tramp-ling on the right:

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a dynamic marking of *f* (forte) and a triplet of eighth notes. The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, often beamed together, and some slurs. The key signature has one flat (B-flat).

poco ad lib. *a tempo*

Truth - tell - er was our Eng - land's Al - fred named;

colla voce *p* *mf*

Truth - lo - ver was our Eng - lish

54

Duke;

What - ev - er re - cord leap to light, He

ne-ver shall be shamed.

mf 6 6 6 7

This system contains a vocal line and a piano accompaniment. The vocal line is in bass clef with lyrics "ne-ver shall be shamed." The piano accompaniment is in treble and bass clefs, featuring a melodic line with slurs and fingerings 6, 6, 6, 7.

cresc. 7 *cresc.*

This system continues the piano accompaniment with a melodic line in the treble clef and a bass line in the bass clef. It includes dynamic markings *cresc.* and a fingering 7.

55

ff

This system features a piano accompaniment with a melodic line in the treble clef and a bass line in the bass clef. It includes a dynamic marking *ff*.

dim.

This system continues the piano accompaniment with a melodic line in the treble clef and a bass line in the bass clef. It includes a dynamic marking *dim.*

p

This system concludes the piano accompaniment with a melodic line in the treble clef and a bass line in the bass clef. It includes a dynamic marking *p*.

pp

Allegretto tranquillo.

p

Soprano Solo. *mp*

Not once or twice in our rough is-land sto - ry, The path of

56

du - ty was the way..... to glo - - ry: He that walks it,

mf

on - ly thirst - ing For the right, and learns..... to

simile

dead - en Love of self, be - fore his jour - ney

pp

clo - ses, He shall find the stub - born this - tle burst - ing In - to

cresc.

57

gloss - y pur - ples, which out - red - - -

poco slentando

den All vo - lup - tu - ous gar - den ro -

colla voce

a tempo

ses. Not once or twice in our fair is - land

p

stacc.

58

cresc

sto - ry, The path of du - ty was the way to glo -

mf

mf

ry: He, that e - ver fol - low - ing her com - mands, On with

p

cresc poco a poco

toil of heart and knees and hands, Thro' the long

gorge to the far light has won His path up_ward, and pre.

poco cresc

59

vail'd,..... Shall find the top - - pling

mf

p

crags of Du - - ty scaled Are close.....

p

..... up_ on the shi - - - - ning ta - -

- - - ble - lands..... To which our

God..... Him - self..... is..... moon..... and

60

sun.....

Baritone Solo.
mf

Such was he: his work..... is

stacc.

his work is done. But while the ra - ces of man -
 done. But while the ra - ces of man -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'his work is done. But while the ra - ces of man -' and continues on the next line with 'done. But while the ra - ces of man -'. The piano accompaniment consists of chords and moving lines in both hands.

Più mosso. *cresc.*
 - kind en - dure, Let his great ex - am - ple
 - kind en - dure, Let his great ex - am - ple stand.....
Più mosso.

The second system of music continues the vocal line and piano accompaniment. It includes the tempo marking '*Più mosso.*' and the dynamic marking '*cresc.*'. The vocal line lyrics are '- kind en - dure, Let his great ex - am - ple' and '- kind en - dure, Let his great ex - am - ple stand.....'. The piano accompaniment features a more active bass line.

61

stand Co - los - - - sal, seen of ev - - - 'ry
 Co - los - - - sal, seen of ev - - - 'ry

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are 'stand Co - los - - - sal, seen of ev - - - 'ry' and '..... Co - los - - - sal, seen of ev - - - 'ry'. The piano accompaniment features a more active bass line.

animando il tempo

land,

land, And keep..... the sol - dier firm,.....

animando il tempo

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef with the lyrics 'land,' and a bass line in bass clef with the lyrics 'land, And keep..... the sol - dier firm,.....'. The tempo marking '*animando il tempo*' is placed above the vocal line. The piano accompaniment is shown in grand staff notation below the vocal lines.

the states - man pure:..... Till in all.

the states - man pure:..... Till in

Detailed description: This system contains the next two systems of music. The top system features a vocal line in treble clef with the lyrics 'the states - man pure:..... Till in all.' and a bass line in bass clef with the lyrics 'the states - man pure:..... Till in'. The piano accompaniment continues in grand staff notation below the vocal lines.

62

lands and thro' all hu - man sto - - - ry

all lands and thro' all hu - man sto - - - ry

cresc.

p

Detailed description: This system contains the final two systems of music on the page. The top system features a vocal line in treble clef with the lyrics 'lands and thro' all hu - man sto - - - ry' and a bass line in bass clef with the lyrics 'all lands and thro' all hu - man sto - - - ry'. The piano accompaniment is shown in grand staff notation below the vocal lines, with dynamic markings '*cresc.*' and '*p*'.

poco rall.

The path of du - - ty be..... the way to

poco rall.

The path of du - - ty be..... the way to

Soprano Solo.

Allegretto. (come sopra.)

ff

glo - - - - ry:

Baritone Solo.

ff

glo - - - - ry:

p

And let the land whose hearths he saved..... from

p

And let the land whose hearths he saved..... from

Allegretto. (come sopra.)

p

And let the land pro -

And let the land pro -

shame

shame

For ma_ny and ma_ny an age..... pro.claim

For ma_ny and ma_ny an age..... pro.claim

For ma_ny and ma_ny an age..... pro.claim.....

63

claim..... Their e - - ver - loy - al lea - - der's

claim..... Their e - - ver - loy - al lea - - der's

pro.claim At ci - vic re_vel and pomp and game,

At ci - vic re_vel and pomp and game,

pro.claim At ci - vic re_vel and pomp and game,

..... pro.claim At ci - vic re_vel and pomp and game,

cresc.

fame.....

fame.....

cresc. poco a poco
And when the long - il - lu - mined ci - ties

cresc. poco a poco
And when the long - il - lu - mined ci - ties

cresc. poco a poco
And when the long - il - lu - mined ci - ties flame,

cresc. poco a poco
And when the long - il - lu - mined ci - ties flame,

poco a poco

cresc. sempre
flame, Their e - ver - loy - al i - ron lead - er's fame,

cresc. sempre
flame, Their e - ver - loy - al i - ron lead - er's fame,

Their e - ver - loy - al i - ron lead - er's fame,.....

Their e - ver - loy - al i - ron lead - er's fame,.....

cresc. sempre

64

With hon-our, hon-our to him, with hon-our, hon-our to him,
With hon-our, hon-our to him, with hon-our, hon-our to him,
With hon-our, hon-our to him, with hon-our,
With hon-our, hon-our to him, with hon-our,

The first system contains measures 64 through 67. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "With hon-our, hon-our to him, with hon-our, hon-our to him," repeated in the first two staves, and "With hon-our, hon-our to him, with hon-our," in the third and fourth staves. The piano part consists of chords in the right hand and a moving bass line in the left hand.

With hon-our, hon-our, hon-our, hon-our to him, hon-our to.....
With hon-our, hon-our, hon-our, hon-our to him, hon-our to.....
hon-our to him, With hon - - - our,.....
hon-our to him, With hon - - - our,.....

The second system contains measures 68 through 71. The lyrics continue: "With hon-our, hon-our, hon-our, hon-our to him, hon-our to....." in the first two staves, and "hon-our to him, With hon - - - our,....." in the third and fourth staves. The piano accompaniment continues with similar chordal and bass line patterns.

him, E - - ter - nal hon - our to his name.....

him, E - - ter - nal hon - our to his name.....

E - - ter - nal hon - our to his name.....

E - - ter - nal hon - our to his name.....

Soprano Solo.

Peace!

poco a poco rall.

Baritone Solo. Peace! Peace!.....

Peace!.....

p Peace!.....

pp

pp Peace!.....

pp Peace!.....

pp Peace!.....

pp Peace!.....

The musical score is written for Baritone Solo and Piano. It begins with a Baritone Solo part in the first system, with lyrics "Peace! Peace!.....". The piano accompaniment starts in the second system. The score is divided into two systems. The first system contains the vocal solo and the beginning of the piano accompaniment. The second system contains the continuation of the piano accompaniment, including a section with sustained chords and a final section with a more active piano part. Dynamics include *p* (piano) and *pp* (pianissimo). The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece concludes with a double bar line and a final chord.

102 Soprano Solo.
Andante con moto.

Peace, his tri - umph will be sung By some

yet un - mould - ed tongue. Far on in

66

sum - mers that we shall not see:
Baritone Solo. *mf* Peace, his tri - umph shall..... be

Peace, it is a day of pain..... For
sung.

one a - bout whose pa - tri - ar - chal knee. Late the lit - tle

The first system of music features a vocal line in the upper staff with lyrics "one a - bout whose pa - tri - ar - chal knee. Late the lit - tle". Below it is a bass line. The piano accompaniment is shown in a grand staff with both treble and bass clefs, featuring a flowing eighth-note pattern in the left hand and chords in the right hand.

child - ren clung: O
Peace, it is a day of

The second system continues the vocal line with lyrics "child - ren clung: O" and "Peace, it is a day of". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

67

peace, it is a day of pain..... For
pain, Peace, it is a day of

The third system, marked with the number 67, contains the lyrics "peace, it is a day of pain..... For" and "pain, Peace, it is a day of". The piano accompaniment features more complex chordal textures and melodic lines.

one, up - on whose hand and heart..... and brain
pain For one, up - on whose hand and heart and brain

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "one, up - on whose hand and heart..... and brain". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

Once the weight and fate of Eu - - rope hung.
Once the weight and fate of Eu - - rope hung.

The second system continues the musical score. The vocal line has the lyrics "Once the weight and fate of Eu - - rope hung.". The piano accompaniment features a more active eighth-note melody in the right hand, with a bass line that includes some chromatic movement.

Ours..... the pain, be his..... the
Ours..... the pain, be his..... the

The third system concludes the musical score. The vocal line has the lyrics "Ours..... the pain, be his..... the". The piano accompaniment features a melodic line in the right hand and a bass line that includes a *mf* dynamic marking and a *rit.* (ritardando) marking.

68

gain!.....

gain!.....

f

This system contains the first system of music. It features two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines begin with a long note followed by a dotted line and the word "gain!". The piano accompaniment starts with a forte (*f*) dynamic and includes various melodic and harmonic lines.

More than is of man's de_gree Must be

More than is of man's de_gree Must be

p

p

This system contains the second system of music. It features two vocal staves and a piano accompaniment. The vocal lines have the lyrics "More than is of man's de_gree Must be". The piano accompaniment includes a piano (*p*) dynamic marking and features a complex, rhythmic accompaniment.

with us, watch_ing here At this, our great so -

with us, watch_ing here At this, our great so -

This system contains the third system of music. It features two vocal staves and a piano accompaniment. The vocal lines have the lyrics "with us, watch_ing here At this, our great so -". The piano accompaniment continues with its melodic and harmonic lines.

- lem - ni - ty. Whom we see not we re -

- lem - ni - ty. Whom we see not we re -

pp

69

vere; We re - vere, and we re -

vere; We re - vere, and we re -

mp

frain And brawl - ing

frain From talk of bat - tles loud and vain,

cresc.

cresc.

mem.o_ries all too free..... For

And brawl - ing mem.o_ries all too free..... For

This system contains the first two systems of music. The top system features a vocal line in the treble clef with lyrics 'mem.o_ries all too free..... For' and a bass line in the bass clef with lyrics 'And brawl - ing mem.o_ries all too free..... For'. Below these is a piano accompaniment with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a melodic line in the treble and a harmonic accompaniment in the bass.

such a wise hu - mi - li - ty..... As be - fits a so - lemn

such a wise hu - mi - li - ty..... As be - fits a so - lemn

This system contains the second two systems of music. The top system features a vocal line in the treble clef with lyrics 'such a wise hu - mi - li - ty..... As be - fits a so - lemn' and a bass line in the bass clef with the same lyrics. Below these is a piano accompaniment with a treble and bass clef. The piano part continues the melodic and harmonic themes from the first system.

70

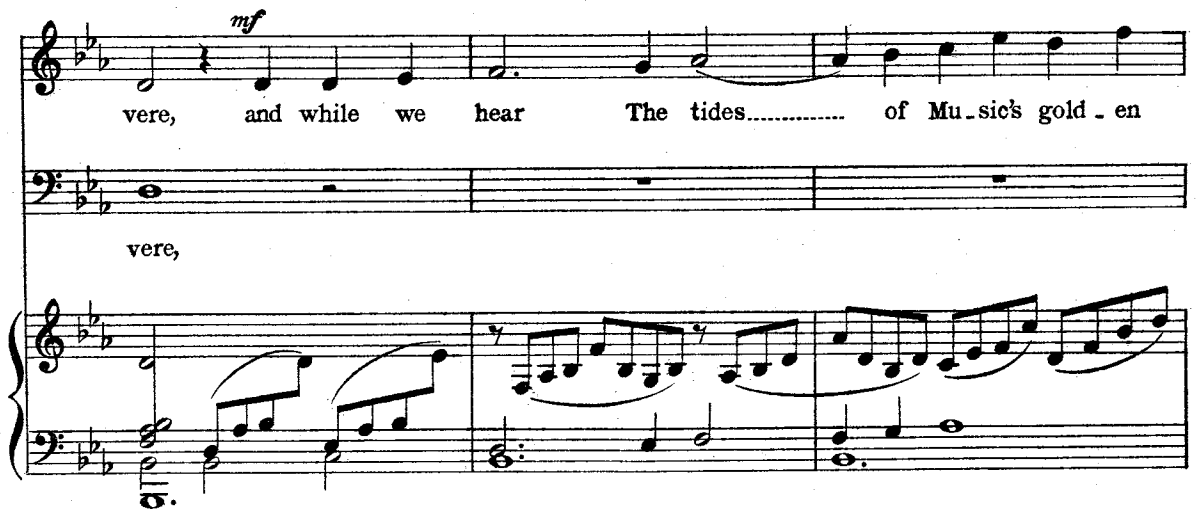
fane: We re - vere, we re -

fane: We re - vere, we re -

This system contains the third two systems of music. The top system features a vocal line in the treble clef with lyrics 'fane: We re - vere, we re -' and a bass line in the bass clef with the same lyrics. Below these is a piano accompaniment with a treble and bass clef. The piano part includes a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking 'pp' (pianissimo) is present in the piano part.

mf
vere, and while we hear The tides..... of Mu_sic's gold_en

vere,



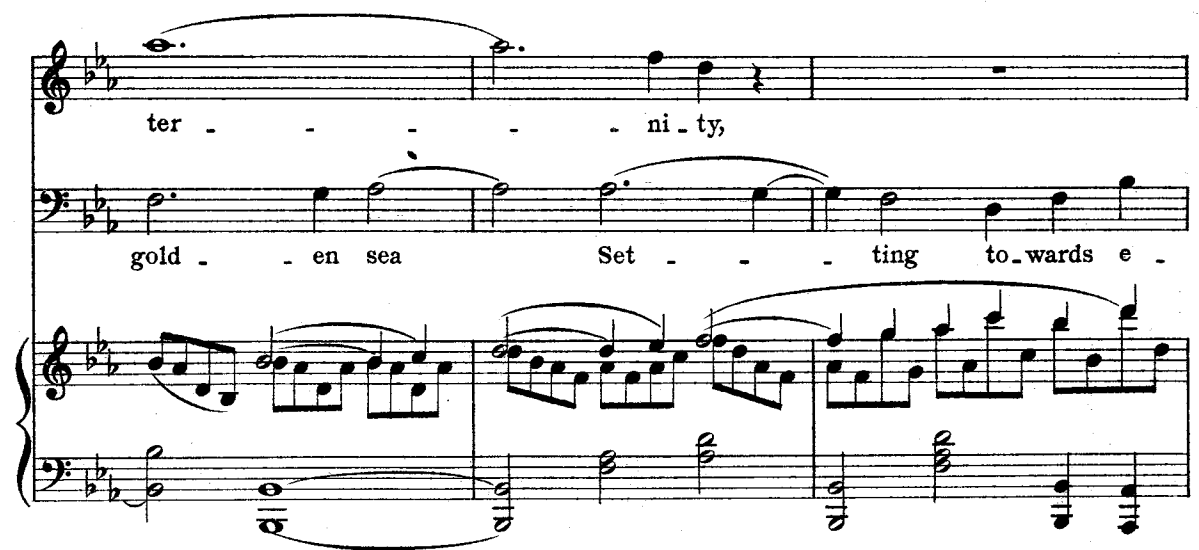
sea Set - - - - - ting to_wards e -

mf
and while we hear..... The tides of Mu - - - - sic's



ter - - - - - ni_ty,

gold - - en sea Set - - - - - ting to_wards e -



71

Up - lift - - - ed
ter - - ni - ty, Up - lift - - - ed

The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has two parts: a soprano part and a bass part. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a continuous eighth-note pattern.

high, up - lift - - ed high..... in heart.....
high, up - lift - - ed high..... in heart.....

The second system continues the vocal and piano parts. The vocal lines are more melodic, with the soprano part having a long note on 'heart'. The piano accompaniment continues with the same rhythmic pattern.

Up - -
Up - lift - - ed
Up - lift - - ed
Up - lift - - ed

The third system shows the vocal lines and piano accompaniment. The vocal lines are sparse, with the soprano part having a long note on 'Up'. The piano accompaniment continues with the same rhythmic pattern.

The fourth system shows the piano accompaniment for the final part of the page. It consists of a right-hand part with chords and a left-hand part with a continuous eighth-note pattern.

..... and hope are we, And

..... and hope are we, And

lift - - ed high in hope..... are

high in heart..... and hope are

high in heart and hope are

high in heart and hope are

The piano accompaniment consists of a flowing eighth-note pattern in the left hand and a more melodic line in the right hand, with various chords and arpeggios.

(d = d) Vic - tor he must e - - ver be. *(d = d)*

Vic - tor he must e - - ver be.

we,

we,

we, *mf* For tho' the

we, *mf* For tho' the

The piano accompaniment continues with a similar eighth-note pattern in the left hand, while the right hand features more complex chordal textures and melodic fragments.

Gi - ant A - ges heave the hill And break..... the
 Gi - ant A - ges heave the hill And break..... the

72

mf and ev - er - more Make and break, and
mf and ev - er - more Make and break, and
 shore, Make and break, and
 shore, Make and break, and

work their will; Tho' world on world in my

my - - riad my riads roll..... Round us,
 my - - riad my riads roll Round us,
 - - riad my - - riads roll..... Round us, each.....
 in my - riad my riads roll..... Round us,

each... with dif - - - f'rent

each... with... dif - - - f'rent, dif - - - f'rent

with... dif - - - f'rent, dif - - - f'rent

each... with... dif - f'rent, dif - f'rent

73

pow'rs,

pow'rs,

pow'rs, And o - ther forms of life... than...

pow'rs, And o - ther forms of life... than...

And o - - ther forms of life..... than

And o - - ther forms of life than

ours, o - ther forms of life than

ours, o - ther forms of life than

p

74

cresc.

ours, What know we great - er than the

cresc.

ours, What know we great - er than the

cresc.

ours, What know we great - er than the

cresc.

ours, What know we great - er than the

pp

(♩ = ♩)

soul? On God and

soul? On God and

soul? On God and

soul? On God and

Tempo di Marcia Funebre.

God - like men we build our trust.

God - like men we build our trust.

God - like men we build our trust.

God - like men we build our trust.

p
Hush,..... the Dead March wails..... in the peo-ple's

p
Hush,..... the Dead March wails..... in the peo-ple's

p
Hush,..... the Dead March wails..... in the peo-ple's

p
Hush,..... the Dead March wails..... in the peo-ple's

75

ears: The dark..... crowd moves, and there are sobs and

ears: The dark..... crowd moves, and there are sobs and

ears: The dark..... crowd moves, and there are sobs and

ears: The dark..... crowd moves, and there are sobs and

cresc. poco a poco

tears; The black earth yawns:.....

tears; The black earth yawns:.....

tears; The black earth yawns:.....

tears; The black earth yawns:.....

the mor - - tal dis - ap -

the mor - - tal dis - ap -

the mor - - tal dis - ap -

the mor - - tal dis - ap -

the mor - - tal dis - ap -

76

- pears; Ashes to ashes, *pp*

- pears; Ashes to ashes, *pp*

- pears; Ashes to ashes, *pp*

- pears; Ashes to ashes, *pp*

dim. *p*

ppp dust to dust; He is gone who seem'd so

ppp dust to dust; He is gone who seem'd so

ppp dust to dust; He is gone who seem'd so

ppp dust to dust; He is gone who seem'd so

pp

great. *ppp* Gone;..... *p* but

great. *ppp* Gone;..... *p* but

great. *ppp* Gone;..... *p* but

great. *ppp* Gone;..... *p* but

cresc. no.thing can be-reave him Of the force he made his own Be - ing here, *f*

cresc. no.thing can be-reave him Of the force he made his own Be - ing here, *f*

cresc. no.thing can be-reave him Of the force he made his own Be - ing here, *f*

cresc. no.thing can be-reave him Of the force he made his own Be - ing here, *f*

mf
 and we be - lieve him Some - thing far ad - vanced in

mf
 and we be - lieve him Some - thing far ad - vanced in

mf
 and we be - lieve him Some - thing far ad - vanced in

mf
 and we be - lieve him Some - thing far ad - vanced in

State, And that he wears..... a

State, And that he wears..... a

State, And that he wears a

State, And that he wears..... a

cresc.
tru - er crown Than an - y

cresc.
tru - er crown Than an - y

cresc.
tru - er crown Than an - y

cresc.
2.
tru - er crown Than an - y

cresc.

wreath that man can weave him.

wreath that man can weave him.

wreath that man can weave him.

wreath that man can weave him.

f

cresc.

78

mf
Speak no more of his re_nown,

mf
Speak no more of his re_nown,

mf
Speak no more of his re_nown,

mf
Speak no more of his re_nown,

8

mf rit. *Più Lento.* *p*
Lay your earth_ly fan_cies down, And in the

mf rit. *p*
Lay your earth_ly fan_cies down, And in the

mf rit. *p*
Lay your earth_ly fan_cies down, And in the

mf rit. *p*
Lay your earth_ly fan_cies down, And in the

rit. *Più lento.* *p*

79

vast ca - the - dral leave him. God ac -

vast ca - the - dral leave him. God ac -

vast ca - the - dral leave him. God ac -

vast ca - the - dral leave him. God ac -

ppp

f

- cept..... him, Christ..... re -

- cept..... him, Christ..... re -

- cept..... him, Christ..... re -

- cept..... him, Christ..... re -

pp

p

pp

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: - ceive him.....

Piano accompaniment for the first system, featuring chords and melodic lines in both hands.

Piano accompaniment for the second system, including dynamics *ff* and *p*.

Piano accompaniment for the third system, including the dynamic marking *rit.*