



# 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.

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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.

*sf sf sf mf pesante.*

*sf mf*

1

*sf dim.*

*p dim. pp*

**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,

*f* *f* *f* *f*

- cen - - do.

might - - y na - - - tion,

might - - y na - - - tion,

might - - y na - - - tion,

might - - y na - - - tion,

8

*f*

3

*mf*

Mourn - - ing when their lead - ers fall,

*mf*

Mourn - - ing when their lead - ers fall,

*mf*

Mourn - - ing when their

Mourn - - ing when their

*mf*

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.

*f*

*sf dim.*

Solo Soprano.

Where shall we lay the

*pp*

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 the lyrics 'man..... whom we de - plore?'. The next four staves are vocal parts for different voices, each with the lyrics 'Here, here,'. The bottom staff is a piano accompaniment, starting with a piano (*p*) dynamic and featuring a melodic line with a crescendo hairpin.

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 for different voices, each with the lyrics 'here, in stream - ing Lon - don's cen - tral'. The bottom staff is a piano accompaniment, starting with a forte (*f*) dynamic and featuring a melodic line with a crescendo hairpin.

*mp*

*mp*

*mp*

*mp*

*mp*

roar. Let the

roar.

roar. Let the

roar.

sound of those he wrought for, And the

And the

sound of those he wrought for, And the

And the

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," repeated on each staff. 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 and a piano accompaniment. The lyrics are "Ech - o round his bones for ev - er -" repeated on each staff. The piano part continues with arpeggiated chords, including some with fingerings like '7' and '2' indicated.

- more.

- more.

- more.

- more.

*p*

0

*pp*

This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. Each of the first three vocal staves has a whole note followed by three rests, with the instruction "- more." below each. The fourth vocal staff has a whole note followed by three rests, with a dynamic marking of *p* and a fermata over the note, and a "0" below. The piano accompaniment consists of two staves. The right hand has a melodic line with a long slur over the first two measures and a fermata over the final note. The left hand has a rhythmic accompaniment of eighth notes.

6

*mp*

0

*mp*

0

good gray head, which all men knew,

0

This system contains four vocal staves and a piano accompaniment. The first three vocal staves have whole notes followed by three rests. The fourth vocal staff has a half note followed by three rests, with a dynamic marking of *mp* and a fermata over the note, and a "0" below. The piano accompaniment consists of two staves. The right hand has a melodic line with a slur over the first two measures and a fermata over the final note. The left hand has a rhythmic accompaniment of eighth notes. The lyrics "good gray head, which all men knew," are written below the fourth vocal staff, with a "0" below the end of the line.

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

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*f* *cresc.* *ff*

all the winds that blew!.....

all the winds that blew!.....

all the winds that blew!.....

all the winds that blew!.....

*f* *ff*



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. *f cresc.*

o'er. The great World. *f cresc.*

o'er. The great World. *f cresc.*

o'er. The great World. *f cresc.*

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

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

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

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

*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 grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of several measures with chords and melodic lines.

Second system of musical notation, continuing the piece with similar chordal and melodic structures.

Third system of musical notation, showing further development 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 fragments.

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  
 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 clef. 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 -' on the top staff and 'sad and slow, Let the long long pro -' on the bottom staff. 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 clef. The lyrics are 'Let the long long pro - ces - sion go, And let the' on the top staff, 'Let the long long pro - ces - sion go, And let the' on the second staff, '- ces - sion go,..... And let the' on the third staff, and '- ces - sion go,..... And let the' on the bottom staff. 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 features a steady accompaniment pattern.

*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 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: "mourn - ful mar - - tial mu - sic blow;". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady accompaniment pattern. The instruction "poco cresc." is written above each vocal staff and once below the piano accompaniment.



The first system of the score consists of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. All staves are empty, indicating a rest or a section where the instruments are silent.

The second system of the score features a vocal entry. It consists of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The lyrics are: "The last great Eng - lish - man is low,.....". The first staff has a dynamic marking of *f* (forte) above the first note. The second staff also has a dynamic marking of *f* above the first note. The third staff has a dynamic marking of *f* above the first note. The fourth staff has a dynamic marking of *f* above the first note. The lyrics are: "The last..... great Eng - lish - man is low,.....".

The third system of the score features a piano accompaniment. It consists of two staves, a treble clef and a bass clef. The piano part is marked *mf* (mezzo-forte) in the first measure. The piano part consists of a series of chords and moving lines in both hands, providing accompaniment for the vocal line above.

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 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Dynamics include piano (*p*) and mezzo-forte (*mf*).

*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 continues with four vocal staves and piano accompaniment. The vocal parts are in the same soprano, alto, tenor, and bass arrangement. The piano accompaniment features a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. The key signature remains three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Dynamics include mezzo-forte (*mf*).

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.....

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

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 lyrics are "ren - der him to the mould." The piano part features a flowing accompaniment with arpeggiated chords and a melodic line in the bass.

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

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

The second system continues with four vocal staves and piano accompaniment. The lyrics are "Un - der the cross of gold That shines.....". The piano part includes a *poco* marking and features a more active accompaniment with arpeggiated figures and a melodic line in the bass.

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,

*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 -

- mong the wise and the bold.

- mong the wise and the bold.

- mong the wise and the bold.

- mong the wise and the bold.

14

Let the bell be toll'd:.....

Let the bell be toll'd:.....

Let the bell be toll'd:.....

Let the bell be toll'd:..... And a

*f sf sf sf mf*

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

Cor.

Detailed description: This system contains the first two measures of the piece. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal lines are mostly rests in the first measure, with the bass line starting in the second measure. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

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

Bright.....

Detailed description: This system contains the next two measures. The vocal lines continue with the lyrics 'car, the sa - - ble steeds: Bright.....'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line in the second measure. The key signature remains three flats.



..... 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 complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

15

Let the bell be

Let the bell be

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

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

The second system of the score continues with two vocal staves and piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "Let the bell be", "Let the bell be", "*mp* Dark in its fun - er. al fold. *sf* Let the bell be", and "*mp* Dark in its fun - er. al fold. *sf* Let the bell be". The piano accompaniment features a treble and bass clef staff with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *mp* 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

In that dread sound

In that dread sound

In that dread sound

In that dread sound

In that dread sound

*cresc.*

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

The piano accompaniment features a melodic line in the right hand with sixteenth-note patterns and a bass line with chords and a double bar line.

worn so pure of blame, In

worn so pure of blame, In

worn so pure of blame, In

worn so pure of blame, In

The piano accompaniment features a melodic line in the right hand with eighth-note patterns and a bass line with chords and a double bar line.



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 accompaniment is in bass clef. The lyrics are repeated across the four vocal staves. 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 piano accompaniment. The lyrics are repeated across the vocal staves. 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,

*ff*

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 -

*f*

*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" and 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".

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

*f* *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 gorgeous rites, And  
*mf* *cresc.*  
 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  
*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;  
 ..... with his fie - ry few and won;  
*sf*  
*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 piano accompaniment consists of a treble and bass clef with a 7/8 time signature. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a steady accompaniment of eighth notes.

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 piano accompaniment consists of a treble and bass clef with a 7/8 time signature. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a steady accompaniment of eighth notes. A dynamic marking of *p* is present in the piano part.

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 with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "Beat - - ing from the wast - - ed vines" on the first line, "Beat - - ing from the wast - - ed vines" on the second line, "wast-ed vines, Beat - ing from the wast-ed vines....." on the third line, and "wast-ed vines, Beat - ing from the wast-ed vines....." on the fourth line.

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. The bottom two staves are piano accompaniment. The lyrics are: "Back to France her band.ed swarms, Back to France with countless blows, Till" on the first line, "Back to France her band.ed swarms, Back to France with countless blows." on the second line, "Back to France her band.ed swarms, Back to France with countless blows." on the third line, and "Back to France her band.ed swarms, Back to France with countless blows." on the fourth line.

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,

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

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

*mf* *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*



ff Eng - - - land pour

ff Eng - - - land pour

ff Eng - - - land pour

ff 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

*p.*

*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. It features a melodic line in the treble and a rhythmic accompaniment in the bass. Dynamics include *p.* (piano) at the start of the vocal lines, *dim.* (diminuendo) in the piano accompaniment, and *sempre.* (sempre) at the end of the piano accompaniment.

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. It features a melodic line in the treble and a rhythmic accompaniment in the bass. The system concludes with a double bar line and a common time signature 'C'.

(♩ = ♩.)

A - gain their rav - ening ea - gle

A - gain their rav - ening ea - gle

The first system consists of five staves. The top two are vocal staves (treble and bass clef) with lyrics. The bottom three are piano accompaniment staves (treble and bass clef). The music is in common time (C) and the key signature has one sharp (F#). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some chords marked with a double bar line and a sharp sign.

A - gain their rav - ening

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

rose..... In an - ger,

rose..... In an - ger,

The second system continues the musical score with five staves. It includes vocal staves with lyrics and piano accompaniment. 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,". The piano accompaniment continues with similar melodic and harmonic patterns as the first system.

ea - gle rose In an - - - ger,

In an - - - ger,

*mf* whee'd on Eu - rope - shad - owing

*mf* whee'd on Eu - rope - shad - owing

The piano accompaniment features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line. A large slur covers the first two measures of the piano part.

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

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

*mf* wings, on Eu - rope - shad - owing wings, And

*mf* wings, on Eu - rope - shad - owing wings, And

The piano accompaniment continues with intricate melodic patterns. A dynamic marking of *sf* (sforzando) appears in the final measure of the piano part.

*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 eighth and sixteenth notes, including triplet markings (3) and an 8-measure rest at the beginning.

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, featuring triplet markings (3) and eighth 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 more melodic line. The left hand provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *pp* (pianissimo) is placed above the right-hand staff towards the end of the system.

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

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,

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

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

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

*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* *p*

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

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 features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "taint of cra - ven guile, O sav - iour of the sil - ver - coasted isle,". The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand.

O sha - ker of the Baltic and the Nile,

O sha - ker of the Baltic and the Nile,

*p*

*dim.*

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two sharps. The lyrics are: "O sha - ker of the Baltic and the Nile,". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *dim.* (diminuendo).



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 the key of D major and 4/4 time.

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 the key of D major and 4/4 time.

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 key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "love of coun - - - try". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

move thee there at all, Be glad, *mf*

move thee there at all, Be glad, *mf*

move thee there at all, Be glad, *mf*

move thee there at all, Be glad, *mf*

The second system continues with four vocal staves and piano accompaniment. The lyrics are "move thee there at all, Be glad, *mf*". The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand.

\* 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,

*mp*  
 joice, when they re - joice At civ - ic revel and pomp and

*pp*  
 - joice,.....when they..... re -

*mp*  
 when they re-joice At civ - ic rev-el and pomp and game,..... re -

when they re-joice At civ - ic rev-el and pomp and game,

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 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,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves has lyrics: "with honour, honour to him, with honour, honour, honour, honour to him, honour to him,". The second pair has lyrics: "with honour, honour to him, with honour, honour, honour, honour to him, honour to him,". The third pair has lyrics: "honour to him, with honour, honour to him, with hon - - our,". The fourth pair has lyrics: "honour to him, with honour, honour to him, with hon - - our,". The piano accompaniment features a treble clef with a melodic line and a bass clef with a bass line. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piano part includes some chords with a '3' marking, indicating a triplet.

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,

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts have lyrics: "hon - - our, hon - - our, hon - - our,". The second pair has lyrics: "hon - - our, hon - - our, hon - - our,". The third pair has lyrics: "honour, honour, honour to him, hon - - our, hon - - our,". The fourth pair has lyrics: "honour, honour, honour to him, honour, honour to him, hon - - our,". The piano accompaniment continues with a treble clef and a bass clef. The key signature remains two sharps (F# and C#), and the time signature is 3/4. The piano part includes some chords with a '3' marking, indicating a triplet.

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

44

seas and stor\_mingshowers, We have a voice, with

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

*pp*

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

*cresc.* *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.*

sane, and crowns be just.....

*f*

48

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

*dim.* *pp*

Maestoso.  $\text{♩} = \text{♩}$

Re - mem - ber him who led your

*mf*

hosts; He bad. you guard your sa\_cred coasts.

*sfp*

*f*

This system contains the first two lines of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part begins with a dynamic marking of *sfp* and later has a *f* marking. The key signature has one flat, and the time signature is 4/4.

49

Your cannons mould-er on the sea\_ward wall;

*f*

*pp*

*f*

This system contains the third and fourth lines of music. The vocal line continues in the upper staff, and the piano accompaniment continues in the lower staff. The piano part has dynamic markings of *pp* and *f*.

His voice is si\_lent in your council hall For e\_ver;

*p*

*pp*

This system contains the fifth and sixth lines of music. The vocal line continues in the upper staff, and the piano accompaniment continues in the lower staff. The piano part has dynamic markings of *p* and *pp*.

and what\_e\_ver tempests lour For e\_ver si\_lent;

*p*

This system contains the seventh and eighth lines of music. The vocal line continues in the upper staff, and the piano accompaniment continues in the lower staff. The piano part has a dynamic marking of *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

This system contains the first two lines of music. The vocal line is in the bass clef with lyrics: "hour; Nor pal\_ter'd with E - ter - nal God for". The piano accompaniment consists of a treble and bass clef with chords and some melodic movement.

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

This system contains the next two lines of music. The vocal line continues with lyrics: "pow'r; Who let the turbidstreams of rumour flow..... Thro'". The piano accompaniment features more active bass lines with triplets and arpeggiated figures.

52

ei - ther babbling world of high and low;

This system contains the third and fourth lines of music. The vocal line has lyrics: "ei - ther babbling world of high and low;". The piano accompaniment continues with similar textures to the previous systems.

Whose life was work, whose language rife With

This system contains the final two lines of music. The vocal line has lyrics: "Whose life was work, whose language rife With". The piano accompaniment concludes the piece with sustained chords.



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 lyrics underneath. The piano accompaniment features a complex texture with arpeggiated chords and sixteenth-note patterns in the right hand, and a more rhythmic bass line in the left hand.

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 lyrics underneath. The piano accompaniment features a complex texture with arpeggiated chords and sixteenth-note patterns in the right hand, and a more rhythmic bass line in the left hand.

53

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

The third system begins with a section marked '53'. The vocal line starts with a rest followed by a melodic line with lyrics underneath. The piano accompaniment features a complex texture with arpeggiated chords and sixteenth-note patterns in the right hand, and a more rhythmic bass line in the left hand. A dynamic marking of *p* is present.

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 lyrics underneath. The piano accompaniment features a complex texture with arpeggiated chords and sixteenth-note patterns in the right hand, and a more rhythmic bass line in the left hand. A dynamic marking of *f* is present.

*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.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has the lyrics "ne-ver shall be shamed." and includes a slur over the final two notes. The piano accompaniment begins with a *mf* dynamic and consists of arpeggiated chords with fingerings 6, 6, 6, and 7 indicated.

The second system continues the piano accompaniment with a *cresc.* dynamic marking. It features arpeggiated chords with fingerings 7 and 7 indicated.

55

The third system continues the piano accompaniment, marked with a *ff* dynamic. It features arpeggiated chords in the right hand and block chords in the left hand.

The fourth system continues the piano accompaniment with a *dim.* dynamic marking. It features arpeggiated chords in the right hand and block chords in the left hand.

The fifth system continues the piano accompaniment with a *p* dynamic marking. It features arpeggiated chords in the right hand and block chords in the left hand. A double bar line is present at the end of the system.

*mp*

*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 commands, 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*

*s*

..... 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 has two parts: a soprano part and a bass part. The lyrics are "his work is done. But while the ra - ces of man -" for the soprano and "done. But while the ra - ces of man -" for the bass. 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 and piano parts. It includes the instruction "Più mosso." and "cresc." (crescendo). The lyrics are "- kind en - dure, Let his great ex - am - ple" for the soprano and "- kind en - dure, Let his great ex - am - ple stand....." for the bass. The piano accompaniment features a more active bass line with eighth notes and chords.

61  
 stand Co - los - - - sal, seen of ev - - - 'ry  
 ..... Co - los - - - sal, seen of ev - - - 'ry

The third system of music begins with the number "61" above the staff. It continues the vocal and piano parts. The lyrics are "stand Co - los - - - sal, seen of ev - - - 'ry" for the soprano and "..... Co - los - - - sal, seen of ev - - - 'ry" for the bass. The piano accompaniment includes a prominent bass line with dotted rhythms and chords.

*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 is shown 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. 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. The tempo marking '*cresc.*' is placed above the piano part, and '*p*' is placed below it.

*poco rall.*

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

*poco rall.*

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

*poco rall.*

Soprano Solo.

Allegretto. (come sopra.)

glo - - - - ry:

Baritone Solo.

glo - - - - ry:

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

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

Allegretto. (come sopra.)

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

And let the land pro -

And let the land pro -

shame

For ma\_ny and ma\_ny an age..... pro.claim

shame 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,

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

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.....

*ff*

*ff*

*ff*

*ff*

*ff*

8

This section features four vocal staves and a piano accompaniment. The vocal parts are marked with a forte (*ff*) dynamic. The lyrics are: "him, E - - ter - nal hon - our to his name.....". The piano accompaniment consists of two staves with a rhythmic pattern of eighth notes.

Soprano Solo. *mf*  
Peace!

*poco a poco rall.*  
*mf*

This section begins with a Soprano Solo part marked *mf* (mezzo-forte), with the lyrics "Peace!". This is followed by four vocal staves and a piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes and is marked with a dynamic of *mf*. The tempo marking *poco a poco rall.* (poco a poco rallentando) is present.

Baritone Solo. Peace! Peace!....

Peace!.....

*p* *pp*

*pp* Peace!.....

*pp* Peace!.....

*pp* Peace!.....

*pp* Peace!.....

The musical score is written for a Baritone Solo and piano accompaniment. It begins with a Baritone Solo part in the first system, featuring the lyrics "Peace!" and "Peace!....". The piano accompaniment starts in the second system. The score is divided into two systems. The first system includes the Baritone Solo and piano accompaniment. The second system includes the Baritone Solo and piano accompaniment. The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The score concludes with a final cadence in 3/2 time.



102 Soprano Solo.  
Andante con moto.

Peace, his tri - umph will be sung By some

*pp*

This system contains the first three measures of the piece. It features a vocal line for the Soprano and a piano accompaniment. The piano part includes a dynamic marking of *pp* (pianissimo) at the beginning.

yet un - mould - ed tongue. Far on in

This system contains measures 105, 106, and 107. The vocal line continues with the lyrics "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

This system contains measures 108, 109, and 110. It begins with a Baritone Solo section. The piano accompaniment has a dynamic marking of *mf* (mezzo-forte).

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

This system contains measures 111, 112, and 113. The vocal line concludes with the lyrics "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 '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

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

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

68

gain!.....

gain!.....

*f*

This system contains the first system of music. It features two vocal staves at the top, both with the lyrics "gain!.....". Below them is a grand staff for piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes a complex, multi-measure rest in the right hand.

More than is of man's de\_gree Must be

More than is of man's de\_gree Must be

*p*

This system contains the second system of music. It features two vocal staves with the lyrics "More than is of man's de\_gree Must be". Below them is a grand staff for piano accompaniment. The piano part begins with a piano (*p*) dynamic and features a melodic line in the right hand.

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 with the lyrics "with us, watch\_ing here At this, our great so -". Below them is a grand staff for piano accompaniment. The piano part continues with a melodic line in the right hand.

- 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 treble clef with lyrics 'mem.o\_ries all too free..... For' and a piano accompaniment in bass clef. The second system features a vocal line in bass clef with lyrics 'And brawl - ing mem.o\_ries all too free..... For' and a piano accompaniment in treble clef. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

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 third and fourth systems of music. The third system features a vocal line in treble clef with lyrics 'such a wise hu - mi - li - ty..... As be - fits a so - lemn' and a piano accompaniment in bass clef. The fourth system features a vocal line in bass clef with lyrics 'such a wise hu - mi - li - ty..... As be - fits a so - lemn' and a piano accompaniment in treble clef. The piano accompaniment continues with a similar eighth-note melody and bass line.

70

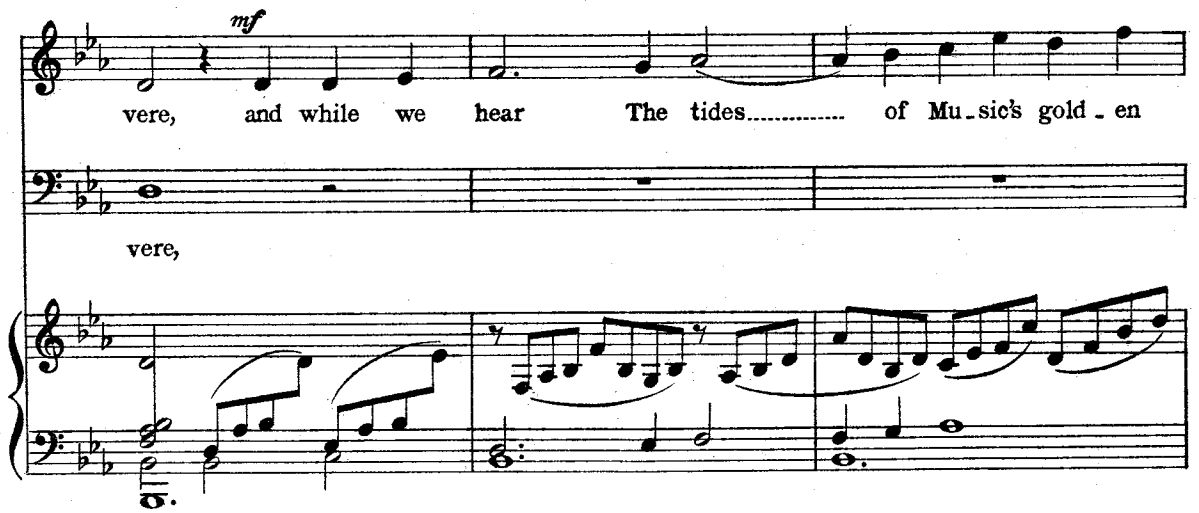
fane: We re - vere, we re -

fane: We re - vere, we re -

This system contains the fifth and sixth systems of music. The fifth system features a vocal line in treble clef with lyrics 'fane: We re - vere, we re -' and a piano accompaniment in bass clef. The sixth system features a vocal line in bass clef with lyrics 'fane: We re - vere, we re -' and a piano accompaniment in treble clef. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and continues with the eighth-note melody and bass line.

*mf*  
vere, and while we hear The tides..... of Mu\_sic's gold\_en

vere,



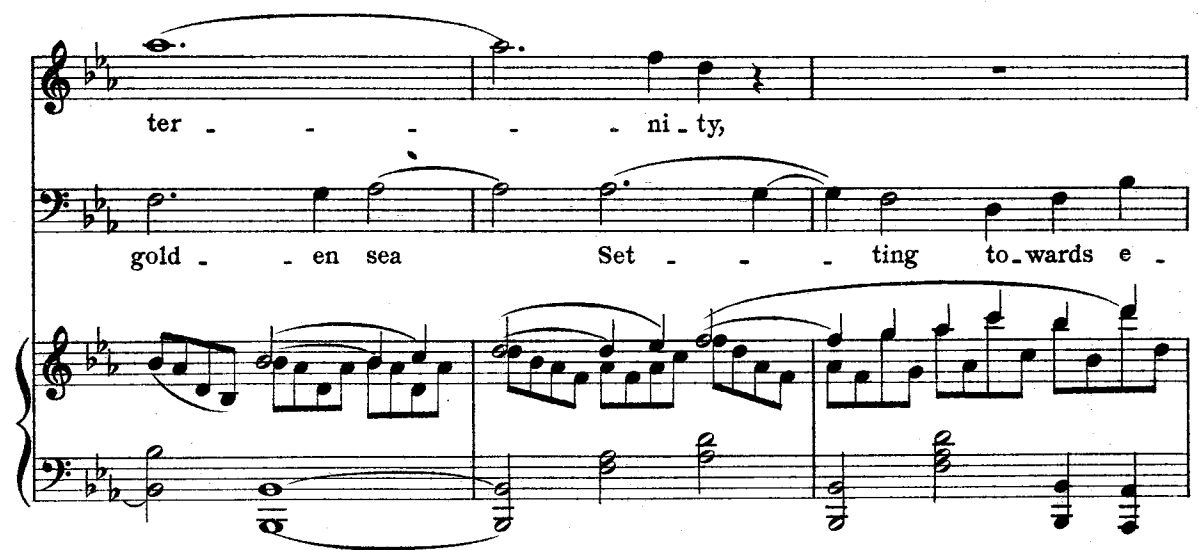
sea Set - - - - - ting to\_wards e -

*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 consists of two staves with lyrics. The piano accompaniment is written for both hands, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

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

The second system continues the vocal line and piano accompaniment. The vocal line has two staves with lyrics. The piano accompaniment continues with the same rhythmic pattern.

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

The third system features four vocal staves, each with lyrics. The piano accompaniment is not present in this system. The lyrics are: "Up - -", "Up - lift - - ed", "Up - lift - - ed", and "Up - lift - - ed".

The fourth system consists of a piano accompaniment for both hands. The right hand plays chords and the left hand plays a rhythmic pattern of eighth notes.



..... 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 chords and melodic fragments that support the vocal lines.

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

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

The first system of the score features two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics: "Gi - ant A - ges heave the hill And break..... the". The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a key with two sharps (D major or F# minor).

**72** *mf*

and ev - er - more Make and break, and

and ev - er - more Make and break, and

shore, Make and break, and

shore, Make and break, and

The second system begins with a measure rest and the number 72. It includes two vocal staves and piano accompaniment. The lyrics continue: "and ev - er - more Make and break, and shore, Make and break, and shore, Make and break, and". The piano accompaniment continues with a right-hand melody and a left-hand bass line, maintaining the key signature of two sharps.

work their will; Tho' world on world in

work their will; Tho' world on world in

work their will; Tho' world on world in my

work their will;

*p*

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:.....

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

*mf* the mor - - tal dis - ap -

*mf* the mor - - tal dis - ap -

*mf* the mor - - tal dis - ap -

*mf* the mor - - tal dis - ap -

*mf* the mor - - tal dis - ap -

*f* *mf* *dim.*



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*

*8*

80

- ceive ..... him.....  
- ceive ..... him.....  
- ceive ..... him.....  
- ceive ..... him.....

*ff* *p*

*rit.*