

NOVELLO'S ORIGINAL OCTAVO EDITION.

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A  
JUBILEE ODE

FOR THE FESTIVAL CONCERT, HELD AT THE CRYSTAL  
PALACE, JUNE 22, 1887

WRITTEN BY

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THE MUSIC COMPOSED BY

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OP. 36.

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# FOR FIFTY YEARS OUR QUEEN.



## No. 1.—CHORUS.

For fifty years our Queen !

Victoria, hail !

Take up the cry, glad voices,

And pass the strain

O'er hill and plain,

Peaceful hamlet, roaring city, flowing river,

Till all the land rejoices.

Wild clanging bells and thund'rous cannon

With your loudest shock the air, and make it  
quiver

From Dee to Tamar, Thames to Shannon.

For fifty years our Queen !

Victoria, hail !

Take up the cry, old Ocean,

And hoarsely shout

The words about—

British ships and world-wide British lands will  
cheer them—

Rouse an Empire's full devotion.

O blowing Wind, come hither bearing

Answering voices, loud acclaiming. Hark ! we  
hear them,

They our loyal pride are sharing.

For fifty years our Queen !

Victoria, hail !

## No. 2.—SOLO.—*Tenor.*

O Queen, the people of thine home-lands greet  
thee,

One in impulse ; one in heart.

Hushed are all discordant wranglings ;

Foemen stern now cease their janglings,

Sword and shield are laid apart.

O Queen, in harmony thy lieges meet thee.

Above all scenes of conflict far uplifted,

Calmly gracious thou hast stood,

Neither right nor left inclining,

Pure of purpose ; ne'er designing

Aught but for our country's good.

O happy land, with such a monarch gifted !

## No. 3.—CHORUS, WITH SOLO (*Soprano*).

Now let the long procession pass,

O Queen, before thy throne,

Of those who, from us sundered wide,

Are yet, with us, thine own.

In fancy's eye their hosts advance,

With banner and with crest ;

Oh ! ne'er did proudest monarch's glance

On such an army rest !

Sons of the Dominion, see ! they lead the way,

From where Atlantic surges roar, Pacific  
wavelets play ;

From storied town and river side, from moun-  
tain and from plain,

An ancient throne their rallying point, " God  
save the Queen " their strain.

Come, now, from Austral lands,  
Up from the under-world,  
Thousands, in sturdy bands,  
Firm hearts and willing hands;  
Wide is their flag unfurled!

Hark their stentorian cheer!  
Heard once in deadly fight;  
Once when, for cause held dear,  
Brave souls that knew no fear  
Struck home for Britain's right.

From many a hill and plain  
'Neath Afric's burning sun,  
From many a sea-girt isle,  
By British valour won;  
From where the palm-tree grows;  
Where howls the icy blast;  
In serried ranks come on  
A myriad true and fast.

But who are these approaching now, with  
thunderous clang and shout?  
A splendid and uncounted host, with jewels  
ringed about!

*(Solo)* These, O Empress, Queen, are thine,  
Held to thee by right divine  
Of gentle rule, and gracious will,  
And power to shield from threatening ill.

And India's dusky sons pass on, in glittering  
array,  
The last and greatest tribute laid before the  
throne this day.

No. 4.—SOLO.—*Soprano.*

More than crown of monarch precious  
That which now thy people give thee,  
Flower-entwined, made of blossoms  
Gathered in the beauteous garden,  
Where for ever bloom, scent-laden,  
Words and deeds of purest nature.

Loving daughter; wife devoted;  
Tender parent; friend so faithful;  
Ever with the stricken grieving;  
Ever with the glad rejoicing;  
Lo, on this great day we crown thee  
Queen of all our hearts, Victoria!

No. 5.—FINALE.—PRAYER.

Lord of life and light and glory,  
God of our world-empire's story,  
Low we bow before Thy throne.  
Thou of good things art the Giver,  
Thou from evil dost deliver,  
Praise is Thine, and Thine alone.  
King of kings, protect this nation,  
Lord of lords, be our salvation,  
In the stress of trouble's day.  
O Most High, on Thee relying,  
Now and ever ill defying,  
We securely rest for aye. Amen.

SOLI AND CHORUS.

Now, in one heartfelt bond of love  
For her who wields our Empire's power,  
Now on this day of Jubilee,  
Now, in this glad and solemn hour  
Let the prayerful anthem rise  
High and higher to the skies—  
God save our gracious Queen,  
Long live our noble Queen,  
God save the Queen.  
Send her victorious,  
Happy and glorious,  
Long to reign over us,  
God save the Queen.  
For her we thank Thee, Lord,  
And now, in glad accord,  
Thy goodness praise.  
Strong Thy defence and sure,  
Keep her from harm secure,  
So may Thy love endure  
Through all her days.

No. 1.

CHORUS.—“FOR FIFTY YEARS OUR QUEEN.”

*Molto moderato.* ♩ = 108.

First system of piano introduction. Treble and bass clefs. Dynamics: *f*, *fz*, *ff*.

Second system of piano introduction. Treble and bass clefs. Dynamics: *fz*.

Vocal introduction, first system. Treble clef. Dynamics: *f*. Lyrics: For fif - ty years our Queen! . . .

Piano introduction, third system. Treble and bass clefs. Dynamics: *fz*. Ped. \*.

Vocal introduction, second system. Treble clef. Dynamics: *fz*. Lyrics: Vic - to - ria, Vic - to - ria, hail!

Piano introduction, fourth system. Treble and bass clefs. Dynamics: *fz*. Ped. \*.

B

*Allegro moderato, ben marcato.*

*mf*

Take up the cry, glad voi - ces, And pass the strain O'er  
 Take up the cry, glad voi - ces, And pass the strain O'er  
 Take up the cry, glad voi - ces, And pass the strain O'er  
 Take up the cry, glad voi - ces, And pass the strain, and pass the

*Allegro moderato, ben marcato. ♩ = 132.*

B

*f*

*marcato.*

hill and plain, o'er hill and plain,  
 hill and plain, o'er hill and plain,  
 hill and plain, o'er hill and plain,  
 strain O'er hill and plain, o'er hill and plain,

*mf* Peace - ful ham - let, *f* roar - ing ci - ty,  
*mf* Peace - ful ham - let, *f* roar - ing ci - ty,  
*mf* Peace - ful ham - let, *f* roar - ing ci - ty,  
*mf* Peace - ful ham - let, *f* roar - ing ci - ty,

peace - - ful ham - let, roar - ing ci - ty,

peace - ful ham - let, roar - ing ci - ty, roar - ing ci - ty,

peace - - ful ham - let, roar - ing ci - ty,

peace - ful ham - let, roar - ing ci - ty, roar - ing ci - ty,

flow - - - ing ri - ver, take up the

flow - - - ing ri - ver, take up the

flow - - - ing ri - ver, take up the

flow - - - ing ri - ver, take up the

strain, glad voi - ces, Till all the land, till all the land re -

strain, glad voi - ces, Till all the land, till all the land re -

strain, glad voi - ces, Till all the land, till all the land re -

the strain, glad voi - ces, Till all the land, till all the land re -

joi - ces, re - joi - ces. . . *ben marcato.*  
 joi - ces, re - joi - ces. . . Wild clang - ing bells and thun - d'rous  
 joi - ces, re - joi - ces. . . *ben marcato.*  
 joi - ces, re - joi - ces. . . Wild clang - ing bells and thun - d'rous  
*f largamento.*

can - non, With your loud - est shock the air and make it qui - ver, From Dee to  
 can - non, With your loud - est shock the air and make it qui - ver, From Dee to

Wild clang - ing bells and thun - d'rous  
 Ta - mar, Thames to Shan - non, bells and thun - d'rous  
 Wild clang - ing bells and thun - d'rous  
 Ta - mar, Thames to Shan - non, bells and thun - d'rous

can - non, With your loud - est shock the air and make it qui - ver,  
 can - non, shock the air and make it qui - ver,  
 can - non, With your loud - est shock the air and make it qui - ver,  
 can - non, With your loud - est shock the air, Wild clang - ing

Wild clang - ing  
 Wild clang - ing bells and thun - d'rous can - non,  
 Wild clang - ing bells and thun - d'rous  
 bells and thun - d'rous can - non,

bells and thun - d'rous can - non, Shock the air, shock the  
 Shock the air, with your  
 can - non, Shock the air, with your  
 Wild clang - ing bells and thun - d'rous

*Sea*



air and make it qui-ver, shock the air and make it qui-ver, From  
 loud-est shock the air, the air and make it qui-ver, From  
 loud-est shock the air, shock, and make it qui-ver, From  
 can-non with your loud-est shock the air and make it qui-ver, From

*Sua*

Dee to Ta-mar, Thames to Shan-non,  
 Dee to Ta-mar, Thames to Shan-non,  
 Dee to Ta-mar, Thames to Shan-non,  
 Dee to Ta-mar, Thames to Shan-non,

Dee to Ta-mar, Thames to Shan-non;  
 Dee to Ta-mar, Thames to Shan-non; For  
 Dee to Ta-mar, Thames to Shan-non;  
 Dee to Ta-mar, Thames to Shan-non; For

Our Queen, our Queen! For fifty  
fif - ty years our Queen!  
our Queen, our Queen! For fifty  
fif - ty years our Queen! our  
years our Queen! Vic - to - - ria, Vic -  
Queen, our Queen! Vic - to - - ria, Vic -  
years our Queen! Vic - to - - ria, Vic -  
Queen, our Queen! Vic - to - - ria, Vic -  
to - - ria, hail, . . . hail!  
to - - ria, hail, . . . hail!  
to - - ria, hail, . . . hail!  
to - - ria, hail, . . . hail!

*fz*

E

Take up the cry, old O - cean, And

Take up the cry, old O - cean, And

Take up the cry, old O - cean, And

Take up the cry, old O - cean, And

hoarse - ly shout The words a - bout, take up, take

hoarse - ly shout The words a - bout, take up the

hoarse - ly shout The words a - bout, take up the cry, take up the

hoarse - ly shout The words a - bout, take up the

up the cry, old O - cean, Brit - ish ships and

cry, old O - cean,

cry, old O - cean, Brit - ish ships and

cry, old O - cean,

world - wide Brit-ish lands will cheer . . them;

world - wide Brit-ish lands will cheer . . them;

Rouse an Em - pire's

Rouse an Em - pire's

full de - vo - tion, Brit-ish ships and

full de - vo - tion, Brit-ish ships and

Brit-ish ships and

The musical score is arranged in four systems. Each system contains four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The piano accompaniment features a prominent triplet pattern in the right hand. The lyrics are: "world - wide Brit-ish lands will cheer . . them;" (repeated), "Rouse an Em - pire's", "Rouse an Em - pire's", "full de - vo - tion, Brit-ish ships and", "full de - vo - tion, Brit-ish ships and", and "Brit-ish ships and".

world-wide Brit-ish lands will cheer . . them ;

world-wide Brit-ish lands will cheer them ;

world-wide Brit-ish lands will cheer . . them ;

world-wide Brit-ish lands will cheer them ;

Rouse an Em - pire's full de - vo - -

Rouse an Em - pire's full de - vo - -

Rouse an Em - pire's full de - vo - -

Rouse an Em - pire's full de - vo - -

- tion, Brit - ish ships . . . and . .

- tion, Brit - ish ships and

- tion, Brit - ish ships . . . and

- tion, Brit - ish ships and

world - - - wide Brit - - - ish lands, world - wide

world - wide Brit - - - ish lands,

world - wide Brit - - - ish lands,

world - wide Brit - - - ish lands will cheer,

Brit - - - ish lands will cheer them ;

Brit-ish lands will cheer them ;

world - wide Brit-ish lands will cheer them ;

will cheer, will cheer them ;

Rouse an Em - pire's

Rouse an Em - pire's

Rouse an Em - pire's

Rouse an Em - pire's

full de - vo - tion,

full de - vo - tion,

full de - vo - tion,

full de - vo - tion,

*fz*

rouse an Em - pire's full de - vo - - - tion.

rouse an Em - pire's full de - vo - - - tion.

rouse an Em - pire's full de - vo - - - tion.

rouse an Em - pire's full de - vo - - - tion.

*f* O blow - ing wind, come hi - ther, bearing Answering voi - ces, loud ac - claim - ing, loud ac -

O blow - ing wind, come hi - ther, bearing Answering voi - ces, loud ac - claim - ing, loud ac -

O blow - ing wind, come hi - ther, bearing Answering voi - ces, loud ac - claim - ing, loud ac -

O blow - ing wind, come hi - ther, bearing Answering voi - ces, loud ac - claim - ing, loud ac -

*f*

- claim - ing, loud ac - claim - ing, loud ac - claim - ing,  
 - claim - ing, loud ac - claim - ing, loud ac - claim - ing,  
 - claim - ing, loud ac - claim - ing, loud ac - claim - ing,  
 - claim - ing, loud ac - claim - ing, loud ac - claim - ing,

*f* Hark, hark ! They our  
 Hark, hark ! They our  
 Hark, hark ! They our  
 Hark, hark ! They our

*pesante.* *marcato, 3*

loy - al pride . . are shar - ing, hark, hark !  
 loy - al pride . . are shar - ing, hark, hark !  
 loy - al pride . . are shar - ing, hark, hark !  
 loy - al pride . . are shar - ing, hark, hark !

*pesante.* No. 8004. B



they our loy-al pride . . are shar - ing,

they our loy-al pride . . are shar - ing,

they our loy-al pride . . are shar - ing,

they our loy-al pride . . are shar - ing,

hark! we hear them, they our loy - - - al

hark! we hear them, hark! we hear them, they our loy - al

hark! we hear them, they our loy - - - al

hark! we hear them, hark! we hear them, they our loy - al

pride . . are shar - ing. For fif - ty

pride . . are shar - ing. For fif - ty,

pride . . are shar - ing. For fif - ty

pride . . are shar - ing. For fif - ty,

years our Queen, our Queen! . . . Take up the cry, glad  
 fif - ty years our Queen! . . . Take up the cry, glad  
 years our Queen, our Queen! Take up the cry, glad  
 fif - ty years our Queen! the cry, glad

voi - ces, Till all the land, till all the  
 voi - ces, Till all the land, till all the  
 voi - ces, Till all the land, till all the  
 voi - ces, Till all the land, till all the

land re - joi - ces, re - joi - ces! For  
 land re - joi - ces, re - joi - ces! For  
 land re - joi - ces, re - joi - ces! For  
 land re - joi - ces, re - joi - ces! For

*K Animato.*

fif - ty years our Queen ! for  
 fif - ty years our Queen ! for  
 fif - ty years our Queen ! for  
 fif - ty years our Queen ! for

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment of chords with triplets and a forte (*fz*) dynamic marking.

fif - ty years our Queen ! for  
 fif - ty years our Queen ! for  
 fif - ty years our Queen ! for  
 fif - ty years our Queen ! for

The piano accompaniment continues with similar chordal textures, including triplets and a forte (*fz*) dynamic marking.

fif - ty years our Queen, our Queen ! Vic -  
 fif - ty years our Queen, our Queen ! Vic -  
 fif - ty years our Queen, our Queen ! Vic -  
 fif - ty years our Queen, our Queen ! Vic -

The piano accompaniment features more complex chordal structures, including triplets and a forte (*fz*) dynamic marking.

to - ria, Vic - to - - ria, hail, . . . . . hail!

to - ria, Vic - to - - ria, hail, . . . . . hail!

to - ria, Vic - to - - ria, hail, . . . . . hail!

to - ria, Vic - to - - ria, hail, . . . . . hail!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line.

hail! for fif - ty years our Queen, Vic - to - ria, hail,

hail! for fif - ty years our Queen, Vic - to - ria, hail,

hail! for fif - ty years our Queen, Vic - to - ria, hail,

hail! for fif - ty years our Queen, Vic - to - ria, hail,

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings such as *mf* and *f*, and some slurs.

hail, hail!

hail, hail!

hail, hail!

hail, hail!

The third system concludes the piece with a final vocal phrase and piano accompaniment. The piano part ends with a *Ped.* (pedal) marking and an asterisk.

No. 2.

Solo.—"O QUEEN."

*Andante con moto.*

*p* *dolce.* *Ped.* \*

**TENOR SOLO.** *mf*

O Queen, . . . the

peo - ple of thine home - lands greet thee One in

*f* *calando.* *a tempo.* *p*

im - pulse, one . . . in heart; Hushed, .

*calando.*

*mf*

. . . hushed are all dis-cord - ant wrang - lings, Foe - men

stern now cease, . . . now cease their jang - lings.

*cres.* *mf*

Sword . . . and shield . . . are laid . . . a -

*p* *Ped.*

- part, O Queen, in har - mo - ny thy

*f*

lieg - es meet thee, O Queen, in har - mo - ny

*mf* *mf* *f* *Ped.*

thy lieg - es meet thee.

*p* *col. Ped.*

\*

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

Above all scenes of con - flict far up -

The second system continues the musical score. The vocal line begins with the lyrics "A - bove all scenes of con - flict far up -". The piano accompaniment includes dynamic markings of *f* and *mf*, and features several triplet markings in the right hand.

- lift - - - ed, Calm - - ly gra - - cious,

The third system continues the musical score. The vocal line includes the lyrics "- lift - - - ed, Calm - - ly gra - - cious,". The piano accompaniment features a dynamic marking of *p* and continues with a consistent eighth-note accompaniment.

calm - - ly gra - cious thou hast stood,

The fourth system continues the musical score. The vocal line includes the lyrics "calm - - ly gra - cious thou hast stood,". The piano accompaniment features dynamic markings of *f* and *mf*, and includes triplet markings in the right hand.

Nei - ther right nor left in - clin - - - ing,

The fifth system concludes the musical score on this page. The vocal line includes the lyrics "Nei - ther right nor left in - clin - - - ing,". The piano accompaniment features dynamic markings of *f* and *mf*, and includes triplet markings in the right hand. The system ends with a double bar line and a key signature change to one flat (F major).

**B**

Pure of pur - - pose ; ne'er de -

- sign - ing Aught . . but for our coun - - - try's

good. O hap - py

land, O hap - py land, . . O

hap - py land . . . with such a mon - - - arch



*f*  
gift - - ed, . . . . . 0

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a forte (*f*) dynamic and contains the lyrics "gift - - ed, . . . . . 0". The piano accompaniment consists of a dense, rhythmic pattern of chords in the right hand and a more melodic line in the left hand, with triplets indicated by a '3' below the notes.

hap - - - py land with such a mon - - arch

The second system continues the vocal and piano parts. The vocal line has the lyrics "hap - - - py land with such a mon - - arch". The piano accompaniment maintains the dense chordal texture, with triplets in the right hand and a steady bass line in the left hand.

gift - ed, 0 hap - py, hap - py land, . . .

The third system shows the vocal line with lyrics "gift - ed, 0 hap - py, hap - py land, . . .". The piano accompaniment includes a piano (*p*) dynamic marking and a *cres.* (crescendo) marking. The right hand features triplets and a final triplet with a fermata.

0 hap - - - - - py

The fourth system features the vocal line with lyrics "0 hap - - - - - py". The piano accompaniment is marked with a forte (*f*) dynamic and includes triplets in both hands, with a fermata over the final notes.

land.

The fifth system shows the vocal line with the word "land." and a fermata. The piano accompaniment features a forte (*f*) dynamic, triplets, and a *rit.* (ritardando) marking towards the end of the system.

## No. 8.

## CHORUS.—“NOW LET THE LONG PROCESSION PASS.”

*Allegro moderato.* ♩ = 96.

The musical score is arranged in systems. The first system shows the piano introduction with a 3/4 time signature and a key signature of one sharp (F#). Dynamics include *f*, *fz*, and *p*. The second system continues the piano accompaniment with dynamics *crec.*, *cen.*, *do.*, *f*, and *ff*. The vocal parts enter in the third system with the lyrics "Now let the". The Soprano, Alto, Tenor, and Bass parts are shown. The piano accompaniment continues with dynamics *fz*, *ff*, and *ff*. The vocal parts sing the lyrics "long pro - ces - sion pass, O Queen, be -" across the fourth and fifth systems. The piano accompaniment concludes with a *fz* dynamic.

**SOPRANO.** *ff* Now let the

**ALTO.** *ff* Now let the

**TENOR.** *ff* Now let the

**BASS.** *ff* Now let the

Now let the

long pro - ces - sion pass, O Queen, be -

long pro - ces - sion pass, O Queen, be -

long pro - ces - sion pass, O Queen, be -

long pro - ces - sion pass, O Queen, be -

fore thy throne, Of those who

fore thy throne, Of those who

fore thy throne, Of those who

fore thy throne, Of those who

from us sun - dered wide Are yet, with

from us sun - dered wide Are yet, . . . with

from us sun - dered wide Are yet, with

from us sun - dered wide Are yet, . . . with

us, thine own. In

us, thine own. In

us, thine own. In

us, thine own. In

*pp*

*pp*

*pp*

*pp*

*mf*

fan - cy's eye their hosts ad - vance,

fan - cy's eye their hosts ad - vance,

fan - cy's eye their hosts ad - vance,

fan - cy's eye their hosts . . ad - vance,

*f* *mf*

With ban - ner and with crest, Oh!

With ban - ner and with crest, Oh!

With ban - ner and with crest, Oh!

With ban - ner and with crest,

*p* *f*

ne'er did proud - est monarch's glance . . . Oh! ne'er did proud - est

ne'er did proud - est monarch's glance . . . Oh! ne'er did proud - est

*f* *tr*

*mf* On such an ar - - my  
 monarch's glance . . . On such an ar - - my  
*mf* On such an ar - - my  
*mf* monarch's glance . . . On such an ar - - my

*ff* rest. Now let the long pro - ces - sion pass, O Queen, O  
*ff* rest. Now let the long pro - ces - sion pass, O Queen, O  
*ff* rest. Now let the long pro - ces - sion pass, O Queen, O  
*ff* rest. Now let the long pro - ces - sion pass, O Queen, O

Queen, be - fore thy throne.  
 Queen, be - fore thy throne.  
 Queen, be - fore thy throne.  
 Queen, be - fore thy throne.

B TENOR.

BASS.

Sons *mf*

Sons

*f* *mf*

of the Do - min - - ion, See, they lead, they

of the Do - min - - ion, See, they lead, they

lead . . the way, From where . . At -

lead . . the way, From where . . At -

- lan - - tic sur - - ges roar, Pa - ci - fic

- lan - - tic sur - - ges roar, Pa - ci - fic

wave - lets play; From sto - ried town and

wave - lets play; From sto - ried town and

*Ped.* \*

riv - er - side, From moun - - tain and from

riv - er - side, From moun - - tain and from

plain, An an - cient throne their ral - ly - ing

plain, An an - cient throne their ral - ly - ing

point, "God save the Queen" their strain. . .

point, "God save the Queen" their strain. . .

SOPRANO. *f*

ALTO *f*

Sons of the Do - min - ion, See, they

Sons of the Do - min - ion, See, they

Sons of the Do - min - ion, See, they

Sons of the Do - min - ion, See, they

lead, they lead . . the way. *mf* From

lead, they lead . . the way. *mf* From

lead, they lead . . the way. *mf* From

lead, they lead . . the way. *mf* From

where . . At - lan - tic sur - ges roar, Pa -

where At - lan - tic sur - ges roar, Pa -

where At - lan - tic sur - ges roar, Pa -

where At - lan - tic sur - ges roar, Pa -

*mf*

*Ped.* \*



ci - fic wave - lets play, From

ci - fic wave - lets play,

ci - fic wave - lets play, From

ci - fic wave - lets play,

sto - ried town and riv - er - side, From

From town . . . and riv - er - side, . . . From

sto - ried town and riv - er - side, From

From town . . . and riv - er - side, . . . From

moun - tain and from plain, An

moun - tain and from plain, An

moun - tain and from plain, An

moun - tain and from plain, An

an - - cient throne their ral - ly - ing point,  
 an - - cient throne their ral - ly - ing point,  
 an - - cient throne their ral - ly - ing point,  
 an - - cient throne their ral - ly - ing point,

"God save the Queen" their strain, An an - cient  
 "God save the Queen" their strain, An an - cient  
 "God save the Queen" their strain, An an - cient  
 "God save the Queen" their strain, An an - cient

throne their rall - ying point, "God save the Queen" their  
 throne their rall - ying point, "God save the Queen" their  
 throne their rall - ying point, "God save the Queen" their  
 throne their rall - ying point, "God save the Queen" their

strain. . .

strain. . .

strain. . .

strain. . .

**C** *f*

Come now from Aus - tral lands, come now from Aus - tral lands,

Come now from Aus - tral lands, come now from Aus - tral lands,

*f* Come now from Aus - tral lands, come now from Aus - tral lands,

Come now from Aus - tral lands,

**C** *f*

Up from the un - der-world Thou - sands, thou - sands in stur - dy

Up from the un - der-world Thou - sands, thou - sands in stur - dy

Up from the un - der-world Thou - sands, thou - sands in stur - dy

Up from the un - der-world Thou - sands, thou - sands in stur - dy

bands,

bands, *mf* Firm hearts and

bands, *mf* Firm hearts and will - ing hands, Firm hearts and

bands,

*mf* Firm hearts and will - - ing hands,

will - ing hands, *mf* Firm hearts and will - ing hands, *f* Wide is their

will - ing hands, *mf* Firm hearts and will - - ing hands, *f*

Firm hearts and will - - ing hands,

Wide is their flag un - furled,  
flag un - furled,  
Wide is their

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics: "Wide is their flag un - furled," and "flag un - furled,". The third staff is a vocal line in treble clef with the lyrics "Wide is their". The bottom two staves are piano accompaniment in bass clef, featuring a complex texture with many triplets and dynamic markings like *f* and *V*.

wide is their flag un - furled,  
wide is their flag un - furled,  
flag un - furled, is their flag un - furled,  
wide is their flag un - furled,

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics: "wide is their flag un - furled," and "wide is their flag un - furled,". The third staff is a vocal line in treble clef with the lyrics "flag un - furled, is their flag un - furled,". The bottom two staves are piano accompaniment in bass clef, featuring a complex texture with many triplets and dynamic markings like *f* and *V*.

Hark,  
Hark,  
Hark,  
Hark,

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics: "Hark," and "Hark,". The third staff is a vocal line in treble clef with the lyrics "Hark,". The bottom two staves are piano accompaniment in bass clef, featuring a complex texture with many triplets and dynamic markings like *f* and *V*.

hark, their sten - to - rian cheer,

hark, their sten - to - rian cheer,

hark, their sten - to - rian cheer,

hark, their sten - to - rian cheer,

hark, hark, their sten-

hark, hark, their sten-

hark, hark, their sten-

hark, hark, their sten-

- to - rian cheer! Heard once in dead - ly

- to - rian cheer! Heard once in dead - ly

- to - rian cheer! Heard once in dead - ly

- to - rian cheer! Heard once in dead - ly

D

fight, . . . . . Once when for  
 fight, . . . . . Once when for  
 fight, . . . . . Once when for  
 fight, . . . . . Once when for

*f*

cause held dear, Brave souls that knew no fear, brave souls that knew no fear,  
 Once when for cause . . held dear, Brave souls that knew no fear,  
 cause held dear, Brave souls that knew no fear, brave souls that knew no fear,  
 Once when for cause . . held dear, Brave souls that knew no fear,

Struck home, struck home, struck home for Brit - ain's right,  
 Struck home, struck home, struck home for Brit - ain's right,  
 Struck home, struck home, struck home for Brit - ain's right,  
 Struck home, struck home, struck home for Brit - ain's right,

*mf* 3 3 3

*mf* Brave souls that  
*mf* Brave souls that knew no fear,  
*mf* Brave souls that  
*mf* Brave souls that knew no fear,

knew no fear, that knew *cres.*  
 that knew *cres.*  
 knew no fear, that knew *cres.*  
 that knew *cres.*

no fear, Struck home for Brit ain's  
 no fear, Struck home for Brit ain's  
 no fear, Struck home for Brit ain's  
 no fear, Struck home for Brit ain's

*cen do.* *f* *f*<sup>3</sup>



right. . . . .

right. . . . .

right. . . . .

right. . . . .

*ff* *marcato.* *8va*

*8va*

*pp* From ma - ny a hill and

*pp* From ma - ny a hill and

*pp* From ma - ny a hill and

*E* *p*

plain, 'Neath Af - ric's

plain, 'Neath Af - ric's

plain, 'Neath Af - ric's

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

burn - - - ing sun :

burn - - - ing sun :

burn - - - ing sun :

This system continues the vocal and piano parts from the first system. The lyrics 'burn - - - ing sun :' are repeated across the three vocal staves. The piano accompaniment maintains the same rhythmic and harmonic structure.

*Sva.....*

This system shows the piano accompaniment for the third system, starting with a *Sva.....* marking. The right hand has a complex melodic line with many sixteenth notes, while the left hand plays a steady accompaniment of eighth notes.

*p* From ma - nya sea - girt isle, from ma - nya

*p* From ma - nya sea - girt isle, from ma - nya

*p* From ma - nya sea - girt isle, from ma - nya

This system introduces the lyrics 'From ma - nya sea - girt isle, from ma - nya' across three vocal staves. The piano accompaniment is marked with a piano (*p*) dynamic. The vocal parts are in a soprano, alto, and tenor range.

*p*

This system shows the piano accompaniment for the fourth system, starting with a piano (*p*) dynamic. The right hand has a complex melodic line with many sixteenth notes, while the left hand plays a steady accompaniment of eighth notes.

sea - - girt isle By Brit - - ish

sea - - girt isle By Brit - - ish

sea - - girt isle By Brit - - ish

*mf*

val - - our won, From where the

val - - our won, From where the

val - - our won, From where the

*p*

palm - - tree grows, . . . .

palm - - tree grows, . . . .

*p*

Where howls the i - - - cy blast . . . . .

Where howls the i - - - cy blast . . . . .

*p*

*p*

In ser - - ried ranks, in

In ser - - ried ranks, in

*p*

*p*

ser - - ried ranks come on A

ser - - ried ranks come on A

*poco . a poco . cres.*

*poco . a poco . cres.*

*poco . a poco . cres.*

my - - riad true and fast, *f* **A**

my - - riad true and fast, *f* **A**

*f* **A**

*v* my - - riad true . . . and

my - - riad true . . . and

my - - riad true . . . and

my - - riad true . . . and

*f*

*f* fast! . . . From ma - ny a **F** *p*

*f* fast! . . . From ma - ny a *p*

*f* fast! . . . From ma - ny a *p*

*f* fast! . . . From ma - ny a *p*

*f fz* *dim.* *p*

hill and plain,  
 hill and plain,  
 hill and plain,  
 hill and plain,

'Neath Af-ric's burn-ing sun,  
 'Neath Af-ric's burn-ing sun,  
 'Neath Af-ric's burn-ing sun,  
 'Neath Af-ric's burn-ing sun,  
 8va.....

*mf*  
 From ma-ny a sea-girt isle,  
*mf*  
 From ma-ny a sea-girt isle,  
*mf*  
 From ma-ny a sea-girt isle,  
 8va.....  
*mf*

from ma - ny a sea - - - girt isle, By

from ma - ny a sea - - - girt isle, By

from ma - ny a sea - - - girt isle, By

By

*cres* *cen do.* *f*

Brit - - - ish val - - - our won, by

Brit - - - ish val - - - our won, by

Brit - - - ish val - - - our won, by

Bri - - - ish val - - - our won, by

*8va* .....

Brit - - - ish val - - - our won ! . . . .

Brit - - - ish val - - - our won ! . . . .

Brit - - - ish val - - - our won ! . . . .

Brit - - - ish val - - - our won ! . . . .

*f* *ff*

*Allegretto marziale.* ♩ = 88.

*p*

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes.

*8va*.....

*mf*

The second system continues the piece, marked with a mezzo-forte (*mf*) dynamic. An *8va* (octave) marking is placed above the right-hand staff, indicating that the melody should be played one octave higher than written.

*8va*.....

The third system maintains the *8va* marking and continues the rhythmic and melodic patterns established in the previous systems.

The fourth system continues the musical progression with consistent eighth-note patterns in both hands.

*più f*

The fifth system is marked *più f* (more forte), indicating a slight increase in volume. The melodic lines continue with eighth-note figures.

*cres* - - - *cen*

The sixth system concludes the piece, featuring a *cres* (crescendo) marking followed by a *cen* (cadenza) marking, signaling the end of the musical phrase.



Musical score for the first system, featuring a treble and bass clef. The treble clef part includes a 'G' chord marking above the staff. The bass clef part includes dynamic markings 'do. f' and 'f sempre'.

Musical score for the second system, showing two staves with musical notation.

Musical score for the third system, showing two staves with musical notation.

Musical score for the fourth system, showing two staves with musical notation.

**CHORUS.**

Musical score for the chorus section, including vocal lines with lyrics and piano accompaniment. The lyrics are: "But who are these ap-proach - ing now With".

Musical score for the chorus section, including piano accompaniment. The dynamic markings are *pp* and *mf*.

But who are these?  
thund'rous clang and shout? A splen-did and un-count-ed host,

But who are these?  
thund'rous clang and shout? A splen-did and un-count-ed host,

Ap - proach - ing near,  
With jew - els ringed a - bout, A splen-did and un-count-ed

Ap - proach - ing near,  
With jew - els ringed a - bout, A splen-did and un-count-ed

But who are these? . . . . . These, . . .  
host, With jew - els ringed a - bout.

But who are these? . . . . .  
host, With jew - els ringed a - bout.

*I Solo.*

O Em-press Queen, are thine, Held to thee by

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "O Em-press Queen, are thine, Held to thee by". The piano accompaniment features a complex texture with many triplets in both the right and left hands, creating a rhythmic and harmonic richness.

right di - vine, Of gen - tle rule and

The second system continues the vocal and piano parts. The lyrics are "right di - vine, Of gen - tle rule and". The piano accompaniment maintains the triplet-based texture, with some melodic lines in the right hand weaving through the chords.

gra - cious will, And power to

The third system continues the vocal and piano parts. The lyrics are "gra - cious will, And power to". The piano accompaniment features a prominent melodic line in the right hand, often marked with a slur and a fermata, while the left hand continues with rhythmic accompaniment.

*mf* shield . . . from threat'ning ill, and power to shield from

The fourth system concludes the vocal and piano parts. The lyrics are "shield . . . from threat'ning ill, and power to shield from". The piano accompaniment features a steady, rhythmic accompaniment in the left hand, while the right hand continues with melodic and harmonic support. The system begins with a mezzo-forte (*mf*) dynamic marking.

K CHORUS.

threat - 'ning ill. These, . . O Em - press Queen, are thine,  
 These, . . O Em - press Queen, are thine,  
 These, . . O Em - press Queen, are thine,  
 These, . . O Em - press Queen, are thine,

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment includes a right-hand part with triplets and a left-hand part with chords and moving lines. Dynamics include *f* and *ff*.

Held . . to thee by right di - vine, Of gen - tle  
 Held . . to thee by right di - vine, Of gen - tle  
 Held . . to thee by right di - vine, Of gen - tle  
 Held . . to thee by right di - vine, Of gen - tle

The second system continues the vocal and piano parts. The vocal lines are consistent with the first system. The piano accompaniment features more complex chordal textures and triplets. Dynamics include *f* and *ff*.

rule and gra - cious will, And power to  
 rule and gra - cious will, And power to  
 rule and gra - cious will, And power to  
 rule and gra - cious will, And power to

The third system concludes the musical piece. The vocal parts end with a final phrase. The piano accompaniment features a final cadence with triplets and a *f* dynamic marking.

shield . . . from threat'ning ill, and power to shield from threat'ning ill.

shield . . . from threat'ning ill, and power to shield from threat'ning ill.

shield . . . from threat'ning ill, and power to shield from threat'ning ill.

shield . . . from threat'ning ill, and power to shield from threat'ning ill.

**L** CHORUS. *Animato.*

And In - dia's dus - ky sons, In - dia's dus - ky

And In - dia's dus - ky sons, In - dia's dus - ky

And In - dia's dus - ky sons, In - dia's dus - ky

And In - dia's dus - ky sons, In - dia's dus - ky

**L** *Animato.*

*f marcato.*

sons pass on

sons pass on

sons pass on

sons pass on

In glit - ter - ing ar - ray,

In glit - ter - ing ar - ray,

In glit - ter - ing ar - ray,

In glit - ter - ing ar - ray,

In glit - ter - ing ar - ray,

The last, the last and great

The last, the last and great

The last, the last and great

The last, the last and great

The last, the last and great

est tri - - - bute laid Be - fore the

est tri - - - bute laid Be - fore the

est tri - - - bute laid Be - fore the

est tri - - - bute laid Be - fore the

throne, be - fore the throne . . . this day, . . .

throne, be - fore the throne . . . this day, . . .

throne, be - fore the throne . . . this day, . . .

throne, be - fore the throne . . . this day, . . .

The last and great - est tri - - - bute . . .

The last and great - est tri - - - bute . . .

The last and great - est tri - - - bute . . .

The last and great - est tri - - - bute . . .

*fz*

laid Be - fore the throne, the throne  
laid Be - fore the throne, be - fore the throne  
laid Be - fore the throne, be - fore the throne  
laid Be - fore the throne, be - fore the throne

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "laid Be - fore the throne, the throne" for the soprano; "laid Be - fore the throne, be - fore the throne" for the alto; "laid Be - fore the throne, be - fore the throne" for the tenor; and "laid Be - fore the throne, be - fore the throne" for the bass. The piano accompaniment features a complex texture with many triplets in both hands, creating a rhythmic and harmonic richness.

this day, be - - fore the  
this day, be - - fore the  
this day, be - - fore the  
this day, be - - fore the

The second system of the musical score continues the vocal and piano parts. The lyrics are: "this day, be - - fore the" for the soprano; "this day, be - - fore the" for the alto; "this day, be - - fore the" for the tenor; and "this day, be - - fore the" for the bass. The piano accompaniment includes triplets and dynamic markings such as *ff* (fortissimo) and *v* (accent).

throne this day.  
throne this day.  
throne this day.  
throne this day.

The third system of the musical score concludes the vocal and piano parts. The lyrics are: "throne this day." for the soprano; "throne this day." for the alto; "throne this day." for the tenor; and "throne this day." for the bass. The piano accompaniment features a *sempre ff* (sempre fortissimo) marking and a *v* (accent) marking.



No. 4. Solo.—“MORE THAN CROWN OF MONARCH PRECIOUS.”

*Andantino.*

*Andantino.* ♩ = 69.

*p* *f* *p*

Detailed description: This block shows the piano introduction. It consists of a treble and bass clef staff. The tempo is marked 'Andantino' with a quarter note equal to 69 beats per minute. The music starts with a piano (*p*) dynamic and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics shift to forte (*f*) and then back to piano (*p*) towards the end of the introduction.

SOPRANO. *p*

More than crown of mon - arch

*p dolce.*

*Ped.* \* *Ped.* \*

Detailed description: This block contains the vocal line for the Soprano and the first system of the piano accompaniment. The vocal line is in a soprano clef and begins with the lyrics 'More than crown of monarch'. The piano accompaniment is in a grand staff and features a dense, rhythmic texture of chords. The tempo is 'Andantino' and the dynamics are 'p dolce'. Pedal markings are present at the end of the system.

pre - cious, That . . which now, which now . . .

*Ped.* \*

Detailed description: This block contains the vocal line and the second system of the piano accompaniment. The vocal line continues with the lyrics 'precious, That . . which now, which now . . .'. The piano accompaniment continues with its rhythmic accompaniment. Pedal markings are present at the end of the system.

*calando.* *a tempo.*

thy peo - ple give . . thee . . .

*calando.* *p*

*Ped.* \* *Ped.* \*

Detailed description: This block contains the final system of the vocal line and piano accompaniment. The vocal line concludes with the lyrics 'thy people give . . thee . . .'. The piano accompaniment features a 'calando' (ritardando) section followed by a return to 'a tempo'. The dynamics are 'p'. Pedal markings are present at the end of the system.

Flower - en - twin - ed,

made of blos - soms, Gathered in the beau - teous

gar - den, . . . Where for . . .

ev - er bloom, scent - - la - den, Words . . . and

deeds, . . . words and

deeds, .. and deeds of pur - - - - - *p* *al lib.*

- - - est, pur - est na - - - - - ture... *p rit.* *a tempo.* *f*

*p* *calando.* *dim.*

*Meno mosso.* *p* *mf*  
Lov - ing daugh - ter, lov - ing daugh - ter; Wife .. de - vot - ed; ..  
*Meno mosso.*

Ten - der par - ent; Friend . . . so . . . *p*

faith - ful:

Ev - er with the strick-en griev - ing; . . . Ev - - er with the glad, . . . the  
*cres. e calando.*

glad re - joic - - ing. . . Lo! on this great

day . . . we . . . crown . . . thee, . . . Queen . . . of

all . . . our hearts, . . . Vic - to - - -

*a tempo, tranquillo.*

ri - a, Vic - to - ri - a,

*f* *fp* *p* *a tempo, tranquillo.*

Ped. \*

*p*

More than crown of mon - arch pre - cious, That . . . which

Ped. \* Ped. \* Ped. \*

now, which now . . . thy peo - ple give . . .

*p*

*p*

thee . . . Flower - en - twin - ed, made of

*pp*

blos - soms, Gathered in the beau - teous gar -

*mf*

den, . . . Where for . . . ev - - er bloom, scent

la - - den, Words . . . and deeds, . . . *mf*

*pp*

words and deeds, and deeds of

*p*

pur - - est, pur - est

*ad lib.*

*calando.*

na - - ture. . .

*p* *a tempo.* *trem.*

*trem.*

Lo! . . . on this great . . .

day . . . . . we . . . crown thee, Queen of all our

*allargando.*

hearts, . . . . . Vic - to - - ri - a, . . . Vic -

to - - - - - ri - a!

*a tempo, Allegro.*

*rit.*

61  
FINALE.

No. 5.

PRAYER (Unaccompanied).—"LORD OF LIFE."

*Andantino.*  $\text{♩} = 92.$

ORGAN.  
*p legato.*

SOPRANO.  
ALTO.  
TENOR.  
BASS.

Lord of life and light . . and  
Lord of life and light and  
Lord of life and light and  
Lord of life and light and

*voci soli.*

glo - ry, God of our world - em - pire's sto - ry, Low we  
glo - ry, God of our world - em - pire's sto - ry, Low we  
glo - ry, God of our world - em - pire's sto - ry, Low we  
glo - ry, God of our world - em - pire's sto - ry, Low we



bow be - fore Thy throne, Lord of life and light . . and

bow be - fore Thy throne, Lord of life and light and

bow be - fore Thy throne, Lord of life and light and

bow be - fore Thy throne, Lord of life and light and

glo - ry, God of our world - em - pire's sto - ry, Low we

glo - ry, God of our world - em - pire's sto - ry, Low we

glo - ry, God of our world - em - pire's sto - ry, Low we

glo - ry, God of our world - em - pire's sto - ry, Low we

bow be - fore Thy throne. Thou of good things art the

bow be - fore Thy throne. Thou of . . good things art the . .

bow be - fore Thy throne. Thou of good things art the . .

bow be - fore Thy throne. Thou of good things art the

*Poco stringendo.*

Giv - er, Thou from e - vil dost de - liv - er; Praise is

Giv - er, Thou from e - vil dost de - liv - er; Praise is

Giv - er, Thou from e - vil dost de - liv - er; Praise is

Giv - er, Thou from e - vil dost de - liv - er; Praise is

*Poco stringendo.* *mf*

Thine, praise . . . is Thine, and Thine a - lone. *pp rit.* *a tempo.*

Thine, praise . . . is Thine, and Thine a - lone. King of *a tempo.*

Thine, praise . . . is Thine, and Thine a - lone. King of *pp rit.* *fa tempo.*

Thine, praise . . . is Thine, and Thine a - lone. King of *pp rit.* *a tempo.*

Thine, praise . . . is Thine, and Thine a - lone.

Thine, praise . . . is Thine, and Thine a - lone. *pp rit.* *fa tempo.*

King . . . of kings, pro - tect this na - tion,

kings, King . . . of kings, pro - tect this na - tion,

kings, King . . . of kings, pro - tect this na - tion, Lord of

King . . . of kings, pro - tect this na - tion, Lord of

*p* *f*

Lord . . of lords, be our sal - va - tion In the stress of

Lord . . of lords, be our sal - va - tion In the stress of

lords, Lord . . of lords, be our sal - va - tion In the stress of

lords, Lord . . of lords, be our sal - va - tion In the stress of

trou - ble's day, of trou - ble's day. . . . O most

trou - ble's day, of trou - ble's day. O most . . High, most

trou - ble's day, of trou - ble's day. O most High, most

trou - ble's day, of trou - ble's day. O most High, most

High, on Thee re - ly - ing, Now and ev - er ill de -

High, on Thee re - ly - ing, Now and ev - er ill de -

High, on Thee re - ly - ing, Now and ev - er ill de -

High, on Thee re - ly - ing, Now and ev - er ill de -

*dolce.* *p*

fy - ing, O most High, on Thee re - ly - ing, Now and . .

*dolce.* *p*

fy - ing, O most High, on Thee re - ly - ing, Now and

*dolce.* *p*

fy - ing, O most High, on Thee re - ly - ing, Now and

*dolce.* *p*

fy - ing, ill de - fy - ing, Now and . .

*p*

*cres.* *f*

ev - er ill de - fy - ing, We . . se - cure - ly rest for

*cres.* *f* *p*

ev - er ill de - fy - ing, We . . se - cure - ly rest for

*cres.* *f* *p*

ev - er ill de - fy - ing, We . . se - cure - ly rest for

*cres.* *f* *p*

ev - er . . ill de - fy - ing, We . . se - cure - ly rest for

*f* *p*

*aye.* A - men, A - men.

*aye.* A - men, A - men.

*aye.* A - men, A - men, A - men.

*aye.* A - men, A - men, A - men.

*Allegro moderato.* ♩ = 108.

First system of musical notation. The right hand (treble clef) begins with a series of chords, followed by a dense, rapid sixteenth-note passage. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The right hand continues with dense sixteenth-note passages and chords. The left hand maintains the eighth-note accompaniment. Dynamics include *f* and *p*.

Third system of musical notation. The right hand features a complex texture of sixteenth-note runs and chords. The left hand continues with the eighth-note accompaniment. Dynamics include *p*.

Fourth system of musical notation. The right hand has a more melodic line with sixteenth-note runs. The left hand continues with the eighth-note accompaniment. Dynamics include *f* and *p*.

Fifth system of musical notation. The right hand has a very dense texture of sixteenth-note chords. The left hand continues with the eighth-note accompaniment. Dynamics include *f*.

Sixth system of musical notation. The right hand continues with dense sixteenth-note passages. The left hand features a prominent sustained chord in the bass. Dynamics include *p*.

## CHORUS. SOPRANO.

Now, in one heart - felt . . . bond of

TENOR.

Now, in one heart - felt . . . bond of

love . . . . For her . . . . who wields . . . our

love . . . . For her . . . . who wields . . . our

Em - - pire's power, Now on this

Em - - pire's power, Now on this

day, now on this day of Ju - bi - lee,

day, now on this day of Ju - bi - lee,

now, in this glad . . . . and so - - - - - lemn  
 now, in this glad . . . . and so - - - - - lemn

hour, now in this glad . . . . and  
 hour, now in this glad . . . . and

so - - - - - lemn hour, *p* Let the  
 so - - - - - lemn hour, *p* Let the

prayer - ful an - - - - - them . . . rise,  
 prayer - ful an - - - - - them . . . rise,

High and high - er to the

High and high - er to the

*mf* skies . . . . . *p* Let the prayer - ful *dolce.*

ALTO. *p* Let the prayer - ful

*mf* skies Let the prayer - ful

BASS.

an - - them . . rise, *p* Let the

an - them rise, *p* Let the . .

an - them rise, *p* Let the . .

Let the . .



prayer - ful an - - - - - them . . . rise, . . . High and

prayer - ful an - - - - - them rise, . . . . .

prayer - ful an - - - - - them rise,

prayer - ful an - - - - - them rise,

*cres.* high - - er, high and high - - er,

*cres.* high - - er, high - - er, high and

*cres.* high - - er, high - - er, high and

*cres.* high - - er, high - - er, high and

*cres.* high - - er, high - - er, high and

high and high - - - er to the

high - - er, high - - er . . . to . . . the

high - - er, high - - - er to the

high - - er, high - - - er to the

## SOPRANO SOLO.

skies. Now, in this

skies.

skies.

skies.

glad . . . and so - - - lemn hour, . . .

TENOR SOLO.

Now, in this glad, . . . this glad and

Let the prayer - ful an - them  
so - - lem - n hour,  
rise High and  
God save our gra - - cious  
high - er to the skies,  
Queen, God save our  
Let the prayer - ful an - them rise,  
gra - - cious Queen.

*mf*  
*mf*  
*mf*  
*mf*

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal line is written in a soprano or alto clef. The lyrics are: "Let the prayer-ful an-them rise, gracious Queen. high-er to the skies, Queen, God save our gra-cious Queen. Let the prayer-ful an-them rise, gracious Queen." The score includes dynamic markings such as *mf* and *mf*.

*f* *rit.* *a tempo.*  
 High - - - er to . . the skies,  
 High - - - er to . . the skies,  
*rit.* *a tempo.*

*mf* *mf* *mf* *mf* *fz* *fz*  
 high and high - er, high - - -  
 high and high - er, high - - -  
*fz*

*rit.* *Tempo lmo. Poco animato.*  
 - er to . . the . . skies. . . .  
 - er to . . the . . skies. . . .  
**CHORUS.**

*mf* *mf* *mf* *mf*  
 Now in one heart - felt . .  
 Now, in one heart - felt  
 Now, in one heart - felt  
 Now, in one heart - felt

*Tempo lmo. Poco animato.*  
*mf*

bond of love For her . . . who

bond of love For her . . . who

bond of love For her who

bond of love For her . . . who

wields . . . our . . . Em - - - pire's power,

wields our . . . Em - - - pire's power,

wields . . . our . . . Em - - - pire's power,

wields our . . . Em - - - pire's power,

Now on this day, now on this day of

Now on this day, this day of

Now on this day, now on this day of

Now on this day, this day of

Ju - - bi - lee, *mf* Now, in this glad . . . and  
 Ju - - bi - lee,  
 Ju - - bi - lee,  
 Ju - - bi - lee,  
 so - - - lemn hour, *mf* Now, in this  
*mf* Now, in this glad . . . and so - - - lemn  
 glad . . . and so - - - lemn hour,  
 hour,  
*mf* Now, in this glad and so - - - lemn  
 Now, in this glad and so - - - lemn

*mf*

Let the prayer - - ful . . an - - them . .

*mf*

Let . . the . . prayer - - ful an - - them . .

*mf*

Let the prayer - - - ful an - - them . .

*mf*

hour, . . Let the prayer - ful, the prayer - ful . .

*sempre cres.*

rise High and high - er,

*sempre cres.*

rise High and high - er,

*sempre cres.*

rise High and high - er,

*sempre cres.*

an - them . . rise High and high - er to the

*f*

high and high - er to the skies. . . . .

*f*

high and high - er to the skies. . . . .

*f*

high and high - er to the skies. . . . .

*f*

skies, and high - er to the skies.

*f*  
In this  
*f*  
In this  
*f*  
In this  
*f*  
In this

*sempre f calando.*  
glad . . . and so - lemn hour . . . Let the  
*sempre f calando.*  
glad . . . and so - lemn hour Let the  
*sempre f calando.*  
glad and so - lemn hour Let the  
*sempre f calando.*  
glad and so - lemn hour . . . Let the

*a tempo.* *stringendo.*  
prayer - ful an - them rise, High  
*a tempo.* *stringendo.*  
an - them rise, High and high er, high and  
*a tempo.* *stringendo.*  
an - them rise, High and high - er, . . . high and  
*p a tempo.* *stringendo.*  
prayer - ful an - them rise, High and



and high - er, high and high - er, . . .  
high - er to the skies, . . . high and  
high - er to the skies, high and  
high - er to the skies, . . . high and

*sempre cres.*

high - er to the skies. *fz* *Maestoso.*  
high - er to the skies. *fz*  
high - er to the skies. *fz*  
high - er to the skies. *fz* *Maestoso.*

*f* *Ped.*

*(Un poco meno mosso).*

*v*

*f* Side drums.  
Cannon,  
or Gr. Cassa.

CHORUS.  
*Lento Maestoso.*

God save our gra - cious Queen, Long live our no - ble Queen,  
God save our gra - cious Queen, Long live our no - ble Queen,  
God save our gra - cious Queen, Long live our no - ble Queen,  
God save our gra - cious Queen, Long live our no - ble Queen,

*f*  
*Lento Maestoso.*

God save the Queen, Send her vic - to - ri - ous,  
God save the Queen, Send her vic - to - ri - ous,  
God save the Queen, Send her vic - to - ri - ous,  
God save the Queen, Send her vic - to - ri - ous,

Hap - py and glo - ri - ous, Long to . . . reign o - ver us,  
 Hap - py and glo - ri - ous, Long to . . . reign o - ver us,  
 Hap - py and glo - ri - ous, Long to reign o - ver us,  
 Hap - py and glo - ri - ous, Long to . . . reign o - ver us,

God save the Queen! For her we  
 God save the Queen! For her we  
 God save the Queen! For her we  
 God save the Queen! For her we

thank Thee, Lord, And now, in glad ac - cord,  
 thank Thee, Lord, And now, in glad ac - cord,  
 thank Thee, Lord, And now, in glad ac - cord,  
 thank Thee, Lord, And now, in glad ac - cord,

Thy good - ness praise. Strong Thy de -

Thy good - ness praise. Strong Thy de -

Thy good - ness praise. Strong Thy de -

Thy good - ness praise. Strong Thy de -

- fence and sure, Keep her from harm se - cure,

- fence and sure, Keep her from harm se - cure,

- fence and sure, Keep her from harm se - cure,

- fence and sure, Keep her from harm se - cure,

*ff* *molto rit.*  
So may Thy love en - dure Through all . . . her days.

*ff* *molto rit.*  
So may Thy love en - dure Through all . . . her days.

*ff* *molto rit.*  
So may Thy love en - dure Through all . . . her days.

*ff* *molto rit.*  
So may Thy love . . . en - dure Through all . . . her days.



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