



# ODE TO THE SEA

Soprano Solo, Chorus, and Orchestra

POEM BY

**Laurence Binyon**

(1897)

MUSIC BY

**Arthur Somervell**

(1897)

Composed for the Birmingham Triennial Music Festival - Premiered October 7, 1897

**FULL SCORE**

COVER IMAGE

**Britannia Rules the Waves**

by

Nicholas Habbe

1876

Bendigo Art Gallery

Victoria, Australia



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# ENGLISH HERITAGE

## MUSIC SERIES

*Unearthing from the Past - Preserving for the Future*™

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi.

Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey

Editor

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### Source Information

*Full Score Manuscript*  
*Published Vocal Score*

Royal College of Music Library MS 4898  
Novello, Ewer and Company No. 8258 [1897]

*Royal College of Music Library*  
*Research & Score Preparation*

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# ODE TO THE SEA

Laurence Binyon

1897

## No. 1—OVERTURE

### No. 2—CHORUS

Mother of immemorial desire,  
That murmurest around our spirits lone  
In waves of trembling or tumultuous choir,  
Wooing for ever to the dear unknown :  
O wider than our widest dream,  
O deeper than the deeps of our despair,  
What mighty darkness dost thou clothe in gleam !  
What terror hide within thy slumber fair !  
When on the mountain the young wind is born,  
And the sun steps into the radiant sky,  
Thou meetest laughing the sweet breeze of morn,  
Expanding blue thy broad immensity.  
In busy haven and by rocky steep,  
Thou callest up the sons of men from sleep ;  
Thy glittering waves their hearts arouse,  
And the bold ships with eager prows,  
Leaning upon their wings to race  
The rushing wind in joyful chase.  
Thou openest thine arms, immortal sea,  
A world wherein to triumph and be free.  
But lo ! At last the drooping day  
Sinks down to burn upon the western bay,  
And sighing to the winds to cease,  
Thou turnest from thy mirth to peace.  
A wonder of the setting light  
Thou weavest, and a mystery bright  
Is with the evening breezes blown,  
As to the longing heart of night  
In falling and returning tone  
Along thy shores thou callest from thine own.

### No. 3—SOLO AND CHORUS

Fearful and vast thy darkening waters heaved  
When Danæe from home  
Cast with her child upon the alien foam,  
Nor friend, nor hope perceived.  
The frail chest quivers to the smiting wave ;  
She clasps her baby closer in despair :  
Cold with the spray and wet  
Is blown her floating hair.  
As one embarked upon her grave,  
The pale stars mock her in their station set.  
But soft, the waters wild  
That cradle rocking, lull her aching heart.  
Now smiles the slumbering child,  
Now from the mother too  
Terror and pain depart,  
And she to the murmuring tides  
And happy sleep, her tremulous hope confides.  
At last the sun arises on the blue,  
And drifted by conspiring streams,  
The helpless bark to haven rides.  
From night and slumber, Danæe  
Uplifts her wondering eyes to see  
The wondering fisherman with gentle eyes  
Beholding her ; the waters dance  
With songs of laughter and with peaceful glee  
To welcome her, and sorrow flies  
In the sweet morning's glance.

## No. 4—CHORUS

Mother of England, 'twas to thee of yore  
The dreadless Northmen, our forefathers brave,  
Their venturous keels committing, said farewell to home.  
Timidly the coast no more  
Embracing, the barren brightness and the bitter foam  
Of the endless heaving waste,  
With shouts as for battle they faced,  
Savagely rejoicing ! Thou  
In the mid Atlantic, to try  
Their hearts, from a blackened sky  
Unchaining thy prowling surges,  
Their white teeth shewing like wolves for their prey  
Insatiate, howling, with angry crests,  
Cruelly didst beset them : They,  
Matching untamable breasts  
With the untamable tempest,  
Onward resolved bore,  
From thee to conquer a shore.  
Then knewest thou thy children, then  
The furious waters appeasing  
Didst thou the light disclose again,  
And the mariners' labour easing,  
Before their wonder-gladdened eyes,  
In the midst of a sunset, a world unknown  
With valley and mountain, fair and lone,  
From the waters madest arise

## No. 5—CHORUS

Out of the armed night,  
Where Holland lies out-worn,  
Leaguered in hopeless fight,  
Rises a cry forlorn.  
“ Help ! Help ! in vain  
We stem the ranks of Spain.  
Our cities burn to the sky,  
For bread our children cry,  
Our women fight on the wall,  
In vain our bravest fall,  
We find but ashes cold and dark  
To greet us home, and bodies stark.  
We perish, and we will not yield :  
Yet who will help us win the field ? “  
Then thou didst hear their cry,  
O Sea, and make reply.  
They heard thee knocking,  
Knocking at the gate,  
At the gate of the land they heard :  
They rose at midnight late,  
They rose and obeyed thy word.  
Then terrible entered in  
Thy calm majestic tides.  
And the ramparts stained with fruitless blood  
The silent waters win ;  
And the broad plain where cities stood,  
A saviour fleet o'er rides.  
The foe is pale with trembling and with dread,  
He turns in haste to flee,  
Yet knows not where to hide his head  
From thy victorious march, O Sea !  
No loud alarming drum,  
No voice of trumpet spake  
When thou in the night didst come  
And armies break !

Thy brine is in our blood, thy breath is on our brows :  
Death on thy mighty waters we espouse.  
O sacred more than earthly grave,  
And dearer for thy desolating wave,  
Thou givest, thou hast also taken,  
Who lullest in thy bosom deep  
Brave bodies, where no storms awaken  
Our comrades' and our fathers' sleep.  
England remembers, how shall she forget ?  
The fatal ship, where side by side,  
With joy for her, her children died  
In ranks serenely set.  
They who no mortal foe could fear,  
To fate consenting proud,  
Before thy conquering waters bowed.  
They felt their glory and their haven near,  
As through the drowning foam  
They sank to thee, their home.

## No. 6—SOLO AND CHORUS

In England's name again  
We raise our joyful strain.  
Strong champion upon freedom's side,  
How didst thou help us break the tyrant's pride,  
His terrible Armada rend,  
And the great galleons, joyfully defied,  
Amaze and scatter to the ocean's end,  
When the wild surge thy summons caught,  
For England in her peril fought.  
Guide thou our battle still,  
With daring nerve our will !  
Nor thou from us, nor we from thee  
Can sever while we both are free,

## No. 7—CHORUS

O while around our shores thy waters shine,  
Keep our hearts ever thine !  
Thou hearest far away by lonely isles,  
Where blue the pal-tree's mirror smiles,  
Or where the iceberg glimmers white  
Across the frozen Arctic night,  
Thou hearest in the ship boy's song,  
By all thy coasts our English tongue.  
Mother, remember, thou didst make us free,  
Thy children, who were born like thee  
Untamable. If thou our hearts inspire,  
We shall not fail the unforgotten fire.  
To thee we call who matchest all desire  
With power and joy and divine liberty,  
To thee we call, that radiant be  
And daring as thy sleepless crests,  
The eager spirit in our breasts !  
We call. And thou from shore to shore,  
From Austral cape and ev'ry Indian bay,  
Wherever English eyes behold thy spray,  
And hear thy breakers roar,  
Thou answerest in thy mighty voice,  
And makest all our hearts rejoice.  
Let England but to thee be true,  
Nor pain nor death nor peril shall she rue.  
Of one web woven is our life, O Sea,  
Of strands of fear and sorrow and delight,  
And married to thy wind's and waters' might,  
The march and glory of our destiny.

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## INSTRUMENTATION

2 Flutes	2 Trumpets
2 Oboes	Bass Trombone
2 Clarinets	Tuba
2 Bassoon	Timpani
3 Horns	Strings

## PERFORMANCE TIME

55 min. (approx.)

No. 1	OVERTURE	9
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# ODE TO THE SEA

Laurence Binyon

Arthur Somervell

## No. 1 - Overture

**Adagio**

Flute 1.2  
a 2  
*pp*

Oboe 1 2  
*pp*

Clarinet in A 1 2  
*pp*

Bassoon 1 2  
*pp*

Horn in D 1 2  
*pp* *fp*

Horn in Eb 3

Trumpet in D 1.2

Trombone 1.2

Bass Trombone  
Tuba

Timpani  
*tr*  
*ppp*

**Adagio**

Violin I  
*p* < *fp*

Violin II  
*p* < *fp*

Viola  
*p* < *fp*

Violoncello  
*pp*

Double Bass  
*pp*

1 2 3 4 5 6 7 8 9

Fl. 1.2 *pp* *a 2*

Ob. 1.2 *pp*

Cl. in A 1.2 *pp*

Bsn. 1.2 *pp* *a 2*

Hn in D 1.2 *fp*

Hn in E $\flat$  3

Tpt in D 1.2 *pp*

Tbn. 1.2 *pp*

B. Tbn. Tba *pp*

Timp.

Vln I *fp* *pp*

Vln II *fp* *pp*

Vla *fp* *pp*

Vc. *fp* *fp*

D. B. *fp*

10 11 12 13 14 15 16 17 18



Allegro

Fl. 1.2

Ob. 1 2

Cl. in B $\flat$  1.2

Bsn 1 2

Hn in F

Hn in F 1.2

Hn in E $\flat$  3

Tpt in D 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

*mf*

*mf*

*mf*

*pp*

*pp*

*pp*

*pp*

*pp*

*tr*

*pp*

a 2

a 2

p

B. Tbn.

Allegro

Vln I

Vln II

Vla

Vc.

D. B.

27

28

29

30

31

32

33

34



Fl. 1.2  
Ob. 1.2  
Cl. in B $\flat$  1.2  
Bsn. 1.2  
Hn in F 1.2  
Hn in E $\flat$  3  
Tpt in D 1.2  
Tbn. 1  
2  
B. Tbn.  
Tba  
Timp.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

a 2  
ff  
ff  
ff  
ff  
sf  
sf  
ff  
sf  
sf  
sf  
sf  
sf  
sf  
sf

41 42 43 44 45 46

Fl. 1.2 *ff* *a 2* **B** *f* *a 2*

Ob. 1.2 *ff* *f*

Cl. in Bb 1.2 *ff* *p* *f*

Bsn. 1.2 *p*

Hn in F 1.2 *p*

Hn in Eb 3

Tpt in D 1.2 *f*

Tbn. 1.2 *f*

B. Tbn. Tba *f*

Timp. *f* *tr*

Vln I *p* **B**

Vln II *p*

Vla *p*

Vc. *sf* *sf* *sf* *p*

D. B. *sf* *sf* *sf* *p*

47 48 49 50 51



Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn 1.2

Hn in F 1.2

Hn in Eb 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn. Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

58 59 60 61 62 63 64

*ff*

*a2*

Fl. 1.2 *a 2* *ff* **C**

Ob. 1.2 *ff*

Cl. in B $\flat$  1.2 *ff* *p* 1.

Bsn. 1.2 *a 2* *ff* *p* 1.

Hn in F 1.2 *a 2* *f*

Hn in E $\flat$  3

Tpt in D 1.2 *a 2* *ff*

Tbn. 1.2 *ff*

B. Tbn. Tba *ff*

Timp. *tr* *ff* *f* *p* *pp*

Vln I *pizz.* **C** *arco*

Vln II *pizz.* *arco* *p*

Vla *pizz.* *arco* *p*

Vc. *pizz.* *arco*

D. B. *pizz.* *arco*

65 66 *ff* 67 68 69 70 71

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$  1  
2

Bsn 1  
2

Hn in F 1.2

Hn in E $\flat$  3

Tpt in D 1.2

Tbn. 1.2

B. Tbn.  
Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

72 73 74 75 76

Fl. 1.2  
a 2  
(b) 2

Ob. 1.2  
p

Cl. in Bb 1  
1.  
(h) 1

Bsn 2  
1.  
p

Hn in F 1.2  
1.  
p

Hn in Eb 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn.  
Tba

Timp.

Vln I  
p

Vln II  
p

Vla

Vc.  
div.

D. B.  
pizz.

77 78 79 80 81

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$  1  
2

Bsn. 1.2

Hn in F 1  
2

Hn in E $\flat$  3

Tpt in D 1.2

Tbn. 1.2

B. Tbn.  
Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

82 83 84 85 86

*p*

1.

2.

*mf*

*p*

*mf*

Fl. 1.2 *mf* *a2*

Ob. 1.2 *f*

Cl. in Bb 1.2 *mf*

Bsn. 1.2 *mf*

Hn in F 1.2 *mf*

Hn in Eb 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn. Tba

Timp.

Vln I *p*

Vln II

Vla

Vc. *pizz.* *arco*

D. B.

87 88 89 90 91 92

**D**

Fl. 1. 2  
a 2  
ff sf

Ob. 1 2  
ff sf sf

Cl. in Bb 1 2  
ff sf sf

Bsn 1 2  
ff sf

Hn in F 1 2  
sf a 2 p

Hn in Eb 3  
f sf

Tpt in D 1. 2  
sf

Tbn. 1. 2  
sf

B. Tbn. Tba  
sf sf

Timp.  
pp

**D**

Vln I  
ff sf sf

Vln II  
ff sf sf pp

Vla  
ff sf sf

Vc.  
ff sf sf p

D. B.  
ff sf sf

93 94 95 96 97 98 99 100 101



Fl. 1.2 *ff* *a 2*

Ob. 1.2 *ff* *a 2*

Cl. in Bb 1.2 *ff* *a 2*

Bsn 1.2 *ff*

Hn in F 1.2 *ff* *a 2*

Hn in Eb 3

Tpt in D 1.2

Tbn. 1.2 *f*

B. Tbn. Tba *f*

Timp. *fr*

Vln I

Vln II

Vla

Vc.

D. B.

109 110 111 112 113

Fl. 1.2

Ob. 1.2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1  
2

Hn in F 1.2

Hn in Eb 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn.  
Tba

Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

114 115 116 117 118

Fl. 1.2

Ob. 1  
2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Hn in F 1.2

Hn in Eb 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn.  
Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

a 2

*ff*

B. Tbn.

*ff*

119 120 121 122 123 124

**F** a 2

Fl. 1.2

Ob. 1.2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Hn in F 1.2

Hn in Eb 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn. Tba

Timp.

**F**

Vln I

Vln II

Vla

Vc.

D. B.

pizz.

arco

p

pp

a 2

125 126 127 128 129 130 131

Fl. 1.2 *a 2* *pp*

Ob. 1.2 *pp* *a 2* *a 2* *a 2* *mf*

Cl. in Bb 1 *pp* *pp*

Cl. in Bb 2 *pp* *pp*

Bsn. 1.2 *pp* *mf*

Hn in F 1.2 *pp*

Hn in Eb 3

Tpt in D 1.2

Tbn. 1.2 *pp*

B. Tbn. *pp*

Tba *pp*

Timp. *tr* *pp*

Vln I *pizz.* *arco*

Vln II *pizz.* *arco*

Vla *pizz.* *arco*

Vc. *pizz.* *arco*

D. B. *pizz.* *arco*

132 133 134 135 136 137 138 139

G

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$  1.2

Bsn. 1.2

Hn in F 1.2

Hn in E $\flat$  3

Tpt in D 1.2

Tbn. 1.2

B. Tbn.  
Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

140 141 142 143 144 145



Fl. 1. 2 *ff* *a 2* *f*

Ob. 1 2 *ff* *f*

Cl. in Bb 1 2 *ff* *p* *f*

Bsn 1 2 *ff* *p* *f*

Hn in F 1 2 *ff* *p* *f*

Hn in Eb 3 *ff* *f*

Tpt in D 1. 2 *f*

Tbn. 1. 2 *f*

B. Tbn. Tba *f*

Timp. *f* *tr*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

152 153 *p* 154 155 156



Fl. 1. 2

Ob. 1 2

Cl. in A 1. 2

Bsn. 1. 2

Hn in F 1. 2

Hn in E $\flat$  3

Tpt in D 1. 2

Tbn. 1 2

B. Tbn. Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

162 163 164 165 166 167 168

Fl. 1. 2

Ob. 1. 2

Cl. in A 1. 2

Bsn. 1. 2

Hn in F 1. 2

Hn in Eb 3

Tpt in D 1. 2

Tbn. 1. 2

B. Tbn. Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

169 170 171 172 173 174 175

*a 2*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

*tr*

*f*

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*f*

*arco*

*arco*

*arco*

*arco*

*div. arco*

*1.*

*1.*

*1.*

*1.*

*To Hn in D*

**H**

**H**



Fl. 1 2

Ob. 1.2

Cl. in A 1 2

Bsn 1 2

Hn in D 1.2

Hn in D 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn. Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

181 182 183 184 185

*mf*

*p*

*f*

*p*

*p*

*p*

*div.*

*pizz.*

a 2

Fl. 1.2

Ob. 1.2

Cl. in A 1.2

Bsn. 1.2

Hn in D 1.2

Hn in D 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn. Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

186 187 188 189 190

Fl. 1.2

Ob. 1.2

Cl. in A 1.2

Bsn. 1.2

Hn in D 1.2

Hn in D 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn. Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

a 2

*mp*

*mf*

*p*

1.

3

7

191 192 193 194 195

Fl. 1.2 <sup>a2</sup> J

Ob. 1.2 *f* *sf* *sf* *sf*

Cl. in A 1.2 *sf* *sf* *sf*

Bsn. 1.2 *sf* *sf* *sf*

Hn in D 1.2 *sf*

Hn in D 3 *sf*

Tpt in D 1.2 *sf* *sf*

Tbn. 1.2 *sf* *sf*

B. Tbn. Tba *sf* *sf*

Timp. *pp*

Vln I *sf* *sf* *sf*

Vln II *sf* *sf* *sf*

Vla *sf* *sf*

Vc. *sf* *sf* *div.*

D. B.

196 197 198 199 200 201 202 203 204



Fl. 1. 2

Ob. 1 2  
*do* - - - - *poco* - - - - *a* - - - - *poco* - - - -

Cl. in A 1 2  
*do* - - - - *poco* - - - - *a* - - - - *poco* - - - -

Bsn. 1 2  
- - - - *poco* - - - - *a* - - - - *poco* - - - -

Hn in D 1 2

Hn in D 3

Tpt in D 1 2

Tbn. 1 2

B. Tbn. Tba  
Tba - - - - *poco* - - - - *a* - - - - *poco* - - - -

Timp.

Vln I  
*do* - - - - *poco* - - - - *a* - - - - *poco* - - - -

Vln II  
*do* - - - - *poco* - - - - *a* - - - - *poco* - - - -

Vla  
*do* - - - - *poco* - - - - *a* - - - - *poco* - - - -

Vc.  
- - - - *poco* - - - - *a* - - - - *poco* - - - -

D. B.  
- - - - *poco* - - - - *a* - - - - *poco* - - - -

212 213 214 215 216 217 218

Fl. 1  
2

Ob. 1  
2

Cl. in A 1  
2

Bsn. 1  
2

Hn in D 1  
2

Hn in D 3

Tpt in D 1

Tpt in D 2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

219 220 221 *ff* 222 223 224 225 226 227 228

*ff* *ff* *ff* *ff* *div.*

Fl. 1  
2

Ob. 1  
2

Cl. in A 1  
2

Bsn 1  
2

Hn in D 1  
2

Hn in D 3

Tpt in D 1

Tpt in D 2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

229 230 231 232 233 234 235 236 237

## No. 2 - "Mother of Immemorial Desire"

**K** **Maestoso**

Flute 1.2 *pp*

Oboe 1.2 *pp*

Clarinet in A 1.2 *pp*

Bassoon 1.2 *pp*

Horn in D 1.2 *pp*

Horn in D 3 *pp*

Trumpet in D 1.2 *pp*

Trombone 1.2 *pp*

Bass Trombone  
Tuba *pp*

Timpani *pp* *p*

Soprano Solo

Soprano *p*  
Mo - - - ther of im - me - mo - ri - al de - sire, That mur - mur'st a - round our spi - rits lone - In

Alto *p*  
Mo - - - ther of im - me - mo - ri - al de - sire, That mur - mur'st a - round our spi - rits lone - In

Tenor *p*  
Mo - - - ther of im - me - mo - ri - al de - sire, That mur - mur'st a - round our spi - rits lone In

Bass *p*  
Mo - ther of im - me - mo - ri - al de - sire, That mur - mur'st a - round our spi - rits lone In

**K** **Maestoso**

Violin I *pp* *f*

Violin II *pp* *f*

Viola *pp* *f*

Violoncello *pp* *f*

Double Bass *pp* 1 2 3 *p* 4 5 6 7 8 *f*

Fl. 1.2  
Ob. 1.2  
Cl. in A 1.2  
Bsn. 1.2  
Hn in D 1.2  
Hn in D 3  
Tpt in D 1.2  
Tbn. 1.2  
B. Tbn. Tba  
Timp.  
S. Solo  
S.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla.  
Vc.  
D. B.

*f* *mf* *p* *pp*

waves of trem - bling, or tu - mul - tuous choir Woo - ing for ev - er to the dear un - known.

9 10 11 12 13 14 *pp* 15 16





M

Fl. 1.2  
Ob. 1.2  
Cl. in A 1.2  
Bsn 1  
2  
Hn in D 1.2  
Hn in D 3  
Tpt in D 1.2  
Tbn. 1.2  
B. Tbn.  
Tba  
Timp.

S. Solo  
S.  
A.  
T.  
B.

ter - ror hide with - in thy slum - - - - - ber fair!  
ter - ror hide with - in thy slu - - - - - ber fair!  
ter - ror hide with - in thy slum - - - - - ber fair!  
ter - ror hide with - in thy slum - - - - - ber fair!

M

Vln I  
Vln II  
Vla  
Vc.  
D. B.

35 36 37 38 39 40 41 42 43



Fl. 1.2

Ob. 1.2

Cl. in A 1 2

Bsn 1 2

Hn in D 1.2

Hn in D 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn. Tba

Timp.

S. Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

53 54 55 56 57 58 59 60 61 62

*mf*

*f*

*mf*

*f*

*ff*

*ff*

*ff*

When on the moun - tain the young wind is born, And the sun steps in - to the ra - -

When on the moun - tain the young wind is born, the\_ young\_ wind is born, And the sun steps in - to the ra - -

born, And the sun\_ steps, steps,\_ in - to the ra - diant sky, the sun steps in - to the ra - -

in - to the ra - diant sky,\_ and the sun steps in - to the ra - diant sky, the\_ sun steps in - to the ra - -



Fl. 1  
2

Ob. 1.2

Cl. in A 1.2

Bsn 1  
2

Hn in D 1  
2

Hn in D 3

Tpt in D 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

S.  
- ing blue thy broad im - men - si - ty. In bu - sy ha - ven and by rock - y steep Thou call - est up the

A.  
blue thy broad im - men - si - ty. In bu - sy ha - ven and by rock - y steep Thou call - est up the

T.  
blue thy broad im - men - si - ty. In bu - sy ha - ven and by rock - y steep Thou call - est up the

B.  
blue thy broad im - men - si - ty. In bu - sy ha - ven and by rock - y steep Thou call - est up the

Vln I

Vln II

Vla

Vc.

D. B.

73 74 75 76 77 78 79 80 81

Fl. 1  
2

Ob. 1  
2

Cl. in A 1.2

Bsn. 1  
2

Hn in D 1.2

Hn in D 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn.  
Tba

Timp.

S. Solo

S.  
sons of men from sleep; Thy glitter - ing waves their hearts a - rouse, And the bold

A.  
sons of men from sleep; Thy glitter - ing waves their hearts a - rouse, And the bold ships

T.  
sons of men from sleep; Thy glitter - ing waves their hearts a - rouse, And the bold ships

B.  
sons of men from sleep; Thy glitter - ing waves their hearts a - rouse, And the bold ships

Vln I

Vln II

Vla

Vc.

D. B.

82 83 84 85 86 87 88 89 90

Fl. 1 2

Ob. 1.2

Cl. in A 1 2

Bsn 1 2

Hn in D 1.2

Hn in D 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn. Tba

Timp.

S. Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

ships with ea - ger prows, Lean - ing up - on their wings to race The rush - ing wind in joy - ful

with ea - ger prows, Lean - ing up - on their wings to race The rush - ing wind in joy - ful

with ea - ger prows, Lean - ing up - on their wings to race The rush - ing wind in joy - ful

with ea - ger prows, Lean - ing up - on their wings to race The rush - ing wind in joy - ful

91 92 93 *ff* 94 95 96 97 98 99



Fl. 1.2 *ff* *a2* **P**

Ob. 1.2 *ff*

Cl. in A 1 *ff*

Cl. in A 2 *ff*

Bsn. 1.2 *ff* *a2*

Hn in D 1.2 *a2*

Hn in D 3

Tpt in D 1.2

Tbn. 1 *f*

2 *f*

B. Tbn. *f*

Tba *f*

Timp. *tr* *ff*

S. Solo

S. *and be free.*

A. *and be free.*

T. *and be free.*

B. *and be free.*

Vln I **P**

Vln II *div.* *tutti*

Vla

Vc.

D. B.

109 110 111 112 113 114 115 116 117

*Meno mosso.*

Fl. 1.2 *a 2*

Ob. 1.2

Cl. in A 1.2

Bsn. 1.2 *a 2*

Hn in D 1.2 *a 2*

Hn in D 3

Tpt in D 1 2 *a 2*

Tbn. 1.2 *a 2*

B. Tbn. Tba

Timp.

S. Solo

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Vln I *Meno mosso.*

Vln II

Vla *ff*

Vc. *ff*

D. B. *ff*

118 *ff* 119 120 121 122 123 124 125 *pp* 126

But lo! \_\_\_\_\_ at last the droop - ing day \_\_\_\_\_ Sinks down to burn up - on the west - ern

But lo! \_\_\_\_\_ at last the droop - ing day Sinks down to burn up - on the west - ern

But lo! \_\_\_\_\_ at last the droop - ing day \_\_\_\_\_ Sinks down to burn up - on the west - ern

But lo! \_\_\_\_\_ at last the droop - - - ing day Sinks down to burn up - on the west - ern

*pp*

Q

Fl. 1.2  
Ob. 1.2  
Cl. in A 1.2  
Bsn. 1.2  
Hn in D 1.2  
Hn in D 3  
Tpt in D 1.2  
Tbn. 1.2  
B. Tbn. Tba  
Timp.

S. Solo  
S.  
A.  
T.  
B.

bay, And sigh - - ing to the winds to cease, Thou turn - - - est from thy mirth to peace.  
 bay, And sigh - - ing to the winds to cease, Thou turn - - - est from thy mirth to peace.  
 bay, And sigh - - ing to the winds to cease, Thou turn - - - est from thy mirth to peace.  
 bay, And sigh - ing to the winds to cease, Thou turn - est from thy mirth to peace.

Q

Vln I  
Vln II  
Vla  
Vc.  
D. B.

Fl. 1.2

Ob. 1.2

Cl. in A 1.2

Bsn 1  
2

Hn in D 1  
2

Hn in D 3

Tpt in D 1  
2

Tbn. 1.2

B. Tbn.  
Tba

Timp.

S. Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

136 137 138 139 140 141 142 143

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horn in D 1 & 2, Horn in D 3, Trumpet in D 1 & 2, Trombone 1 & 2, and Bass Trombone/Tuba. The percussion section features a snare drum (Timp.). The vocal section consists of a Soloist (S.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D. B.). The score spans measures 136 to 143. The key signature is one sharp (F#). The vocal parts have lyrics: "A won - der of the set - ting light Thou wear - est, and a mys - tery bright Is with the eve - ning breez - es". The woodwinds and strings provide accompaniment, with the bassoon and horns playing a melodic line starting in measure 139. The snare drum plays a rhythmic pattern of eighth notes.

Fl. 1.2

Ob. 1.2 *a 2*  
*pp*

Cl. in A 1.2

Bsn. 1.2  
*pp*

Hn in D 1.2  
*pp*

Hn in D 3  
*pp*

Tpt in D 1.2

Tbn. 1.2

B. Tbn. Tba

Timp. *pp*

S. Solo

S.  
blown, As to the long - - ing heart of night In fall - ing and re - turn - ing tone A - long the shores thou call - est from thine own.

A.  
blown, As to the long-ing heart of night In fall - ing and re - turn-ing tone Thou call - est from thine own.

T.  
blown, As to the long-ing heart of night In fall - ing and re - turn-ing tone Thou call - est from thine own.

B.  
blown, As to the long - ing heart of night A - long thy shores Thou call - est from thine own.

Vln I  
*pp*

Vln II  
*pp*

Vla  
*pp*

Vc.  
*pp*

D. B.  
*pp*

144 145 146 147 148 149 150 *pp* 151

A page of a musical score for a symphony, numbered 54. The score is for measures 152 through 157. The instruments listed on the left are: Fl. 1.2, Ob. 1.2, Cl. in A 1.2, Bsn. 1.2, Hn in D 1, Hn in D 2, Hn in D 3, Tpt in D 1, Tpt in D 2, Tbn. 1.2, B. Tbn. Tba, Timp., S. Solo, S., A., T., B., Vln I, Vln II, Vla, Vc., and D. B. The score includes various musical notations such as notes, rests, dynamics (pp), articulation (accents), and performance instructions (1., 2., a 2.). The key signature has one sharp (F#) and the time signature is 4/4. The page number 54 is in the top left, and the title 'No. 2 - "Mother of Immemorial Desire"' is at the top center. The measure numbers 152-157 are at the bottom.

### No. 3 - "Fearful and Vast"

**Allegro non troppo**

Musical score for woodwinds and percussion. The score includes parts for Flute 1.2, Oboe 1.2, Clarinet in Bb 1 and 2, Bassoon 1.2, Horn in F 1.2, Horn in F 3, Trumpet in D 1.2, Trombone 1.2, Bass Trombone, and Timpani. The music is in 3/4 time with a key signature of one flat. The woodwinds and timpani parts feature dynamic markings such as *f* and *tr*. The timpani part includes a trill and a long sustained note.

**Allegro non troppo**

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 3/4 time with a key signature of one flat. The string parts feature dynamic markings such as *f*. The Violin II part includes a five-fingered passage. The Double Bass part includes a five-fingered passage. The score is numbered 1 through 6 at the bottom.

This page of a musical score, numbered 56, is titled "No. 3 - 'Fearful and Vast'". It features a full orchestral and vocal arrangement. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The instruments and parts are as follows:

- Fl. 1.2:** Flute 1 and 2. Starts with a dynamic of *f* and includes a section marked *8va* (octave) and *loco* (loco) starting at measure 13.
- Ob. 1.2:** Oboe 1 and 2. Starts with a dynamic of *f*.
- Cl. in Bb 1.2:** Clarinet in B-flat 1 and 2. Starts with a dynamic of *sf*.
- Bsn 1.2:** Bassoon 1 and 2. Starts with a dynamic of *sf*.
- Hn in F 1.2:** Horn in F 1 and 2. Starts with a dynamic of *sf*.
- Hn in F3:** Horn in F 3. Starts with a dynamic of *ff*.
- Tpt in D 1.2:** Trumpet in D 1 and 2. Starts with a dynamic of *f*.
- Tbn. 1.2:** Trombone 1 and 2. Starts with a dynamic of *f*.
- B. Tbn.:** Baritone Trombone. Starts with a dynamic of *f*.
- Timp.:** Timpani. No notes are present in this section.
- S. Solo:** Solo voice. No notes are present in this section.
- S.:** Soprano. No notes are present in this section.
- A.:** Alto. No notes are present in this section.
- T.:** Tenor. No notes are present in this section.
- B.:** Bass. No notes are present in this section.
- Vln I:** Violin I. Starts with a dynamic of *f*.
- Vln II:** Violin II. Starts with a dynamic of *f*.
- Vla:** Viola. Starts with a dynamic of *f*.
- Vc.:** Violoncello. Starts with a dynamic of *f*.
- D. B.:** Double Bass. Starts with a dynamic of *f*.

The score includes various musical notations such as dynamics (*f*, *sf*, *ff*), articulation (*div.*), and performance instructions (*8va*, *loco*). Measure numbers 7 through 16 are indicated at the bottom of the page.

**R** *poco rall*

Fl. 1.2 *a 2*

Ob. 1 2

Cl. in Bb 1 2

Bsn 1.2 *a 2*

Hn in F 1.2

Hn in F 3

Tpt in D 1.2 *a 2*

Tbn. 1 2

B. Tbn.

Timp. *tr* *ff*

S. Solo *f*  
 Fear - ful and vast thy dark - ning wa - - ters

S.

A.

T.

B.

**R** *poco rall*

Vln I *ffpp*

Vln II *ffpp*

Vla *ffpp*

Vc. *ffpp*

D. B. *ffpp*

17 18 19 20 *ffpp* 21 22 23

Fl. 1.2  
Ob. 1  
2  
Cl. in B $\flat$  1  
2  
Bsn 1.2  
Hn in F 1.2  
Hn in F 3  
Tpt in D 1.2  
Tbn. 1  
2  
B. Tbn.  
Timp.  
S. Solo  
S.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

heaved\_\_ When Dan - ä - e from home, Cast with her child up - on the a - - lien foam,\_\_ Nor

mf

2.

3

24 25 26 27 28 29

Detailed description: This page of a musical score, numbered 58, is titled "No. 3 - 'Fearful and Vast'". It features a full orchestral arrangement with a vocal soloist. The instruments listed on the left include Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3, Trumpet in D 1 & 2, Trombone 1 & 2, Bass Trombone, Timpani, Soprano Soloist, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal soloist's part is the only one with lyrics: "heaved\_\_ When Dan - ä - e from home, Cast with her child up - on the a - - lien foam,\_\_ Nor". The score includes various musical notations such as rests, notes, slurs, and dynamics like *mf*. Measure numbers 24 through 29 are indicated at the bottom of the page.



Fl. 1.2  
Ob. 1.2  
Cl. in Bb 1.2  
Bsn 1.2  
Hn in F 1.2  
Hn in F 3  
Tpt in D 1.2  
Tbn. 1.2  
B. Tbn.  
Timp.  
S. Solo  
S.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla.  
Vc.  
D. B.

qui - vers to the smit - - ing wave, She clasps her ba - by clos - er in de - spair,

*p* *f* *f* *pizz.* *arco*

37 38 39 40 41 42 43

Fl. 1.2 *a 2*  
*p*

Ob. 1.2 *p* *pp*

Cl. in Bb 1.2 *p* *pp*

Bsn. 1.2 *p* *mf*

Hn in F 1/2 *p* *pp*

Hn in F 3

Tpt in D 1.2 *pp*

Tbn. 1/2 *pp*

B. Tbn. *pp*

Timp.

S. Solo  
Cold with the spray and wet, Is blown her float - - - ing hair, As one\_ em -

S.

A.

T.

B.

Vln I

Vln II

Vla *pizz.*

Vc. *arco*

D. B. *arco*

44 45 46 47 48 49 50 51 52



*rall e dim.....* *Andante*

Fl. 1  
2

Ob. 1  
2

Cl. in Bb 1  
2

Bsn. 1  
2

Hn in F 1, 2

Hn in F 3

Tpt in D 1, 2

Tbn. 1  
2

B. Tbn.

Timp.

S. Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

62 63 64 65 66 *pp* 67 68 69

This page of a musical score, numbered 64, is titled "No. 3 - 'Fearful and Vast'". It features a complex orchestration with multiple staves. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Horn in F 1 and 2, Horn in F 3, Trumpet in D 1 and 2, Trombone 1 and 2, and Baritone Trombone. The percussion section includes Timpani. The vocal section includes Soprano Solo, Soprano, Alto, Tenor, and Bass. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The score spans measures 70 to 78. The woodwinds have various dynamics and articulations, such as *p*, *pp*, and first/second endings. The strings play a rhythmic accompaniment with some melodic lines. The vocal parts are mostly silent, with some notes in the Soprano Solo part.



Fl. 1  
2

Ob. 1  
2

Cl. in Bb 1  
2

Bsn 1  
2

Hn in F 1  
2

Hn in F 3

*1. p*

*p*

*p*

Tpt in D 1,2

Tbn. 1  
2

B. Tbn.

Timp.

S. Solo

soft, the wa - ters wild That cra - dle rock - ing, lull her ach - ing heart, Now smiles the slum - b'ring child,

S.

soft, the wa - ters wild That cra - dle rock - ing, lull her ach - ing heart, Now smiles the slum - b'ring

A.

soft, the wa - ters wild That cra - dle rock - ing, lull her ach - ing heart, Now smiles the slum - b'ring

T.

soft, the wa - ters wild That cra - dle rock - ing, lull her ach - ing heart, Now smiles the slum - b'ring

B.

Vln I

Vln II

Vla

Vc.

D. B.

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn in F 1 2

Hn in F 3

Tpt in D 1.2

Tbn. 1 2

B. Tbn.

Timp.

S. Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

1. *p*

*pp*

2.

Now from the mo - ther too, Ter - ror and pain de - part, And she to the mur - m'ring

child, Now from the mo - ther too, Ter - ror and pain de - part, And she to the

child, Now from the mo - ther too, Ter - ror and pain de - part, And she to the

child, Now from the mo - ther too, Ter - ror and pain de - part, And she to the

95 96 97 98 99 100 101

rall..... V a tempo

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn in F 1 2

Hn in F 3

Tpt in D 1 2

Tbn. 1 2

B. Tbn.

Timp.

S. Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

tides, And hap - py\_ sleep, her trem - u - lous hope\_ con - fides. At last the

mur - m'ring tides, And hap - py\_ sleep, her\_ trem - - - u - lous hope\_ con - fides.

mur - m'ring tides, And hap - py\_ sleep, her trem - - - u - lous hope con - fides.

mur - m'ring tides, And hap - py\_ sleep, her\_ trem - - - u - lous hope con - fides.

1. *pp*

1. *pp*

1. *ppp*

*pp*

rall..... V a tempo senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

102 103 104 105 106 107 108 109

Fl. 1  
2

Ob. 1  
2

Cl. in Bb 1.2

Bsn 1  
2

Hn in F 1  
2

Hn in F3

Tpt in D 1  
2

Tbn. 1  
2

B. Tbn.

Timp.

S. Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

1. *f*

*p*

To Hn in D

1.  
2. *ppp*

*pp*

*pp*

*pp*

*mf*

sun a - ris - es on the blue, \_\_\_\_\_ And drift - ed \_\_\_\_\_ by con - spir - ing

*pizz.*

*arco*

*mf*

*mf*

*mf*

*mf*

*mf*

110 111 112 113 114 115 *mf* 116 117 118

Fl. 1  
2

Ob. 1  
2

Cl. in B $\flat$  1  
2

Bsn 1  
2

Hn in F 1  
2

Hn in D 3

Tpt in D 1  
2

Tbn. 1  
2

B. Tbn.

Timp.

S. Solo  
streams, The help - less bark to ha - - ven rides, From night and slum - ber, Dan - ä - e up-

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

119 120 121 122 123 *f* 124 125 126

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn in F 1 2

Hn in D 3

Tpt in D 1 2

Tbn. 1 2

B. Tbn.

Timp.

S. Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

*mf*

1.

*mf*

a 2

- lifts Her won - - - d'ring eyes to see the won - d'ring fish - er - man With gen - tle eyes be - hold - ing her;

127 128 129 130 131 132 133 134





Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn in F 1.2

Hn in F 3

Tpt in D 1 2

Tbn. 1 2

B. Tbn.

Timp.

S. Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

*a 2*

*poco rall*

*a tempo*

*ff*

*f*

145 146 147 148 149 150 151 152 153

sor - row flies a - broad In the sweet morn - ing's joy - ous glance.

her, and sor - row flies a - broad In the sweet morn - ing's joy - ous glance.

her, and sor - row flies a - broad In the sweet morn - ing's joy - ous glance.

her, and sor - row flies a - broad In the sweet morn - ing's joy - ous glance.

Fl. 1.2  
Ob. 1.2  
Cl. in Bb 1.2  
Bsn. 1  
2  
Hn in F 1  
2  
Hn in F 3  
Tpt in D 1.2  
Tbn. 1  
2  
B. Tbn.  
Timp.  
S. Solo  
S.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

a 2  
rall.....  
a 2  
a 2  
a 2  
a 2  
tr  
tr  
tr  
tr  
rall.....

No. 4 - "Mother of England"

Allegro

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1.2, Oboe 1.2, Clarinet in Bb 1.2, Bassoon 1.2, Horn in Eb 1.2, Horn in Eb 3, Trumpet in Eb 1.2, Trombone 1.2, Bass Trombone, and Tuba. The music is in 3/2 time and B-flat major. The woodwinds and brass instruments enter in measure 7 with a forte (f) dynamic. The woodwinds play a melodic line, while the brass instruments provide harmonic support. The score is divided into two systems, with the first system covering measures 1 through 6 and the second system covering measures 7 through 9.

Allegro

Musical score for string instruments. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 3/2 time and B-flat major. The strings enter in measure 4 with a forte (f) dynamic. The Violin I and II parts play a melodic line, while the Viola, Violoncello, and Double Bass parts provide harmonic support. The score is divided into two systems, with the first system covering measures 1 through 6 and the second system covering measures 7 through 9.

Fl. 1.2 *a 2*

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in Eb 1 2

Hn in Eb 3

Tpt in Eb 1.2 *f*

Tbn. 1.2 *f*

B. Tbn. Tba *f*

Timp.

S.

A.

A.

T. *mf*  
Mo - ther of Eng-land, 'twas to thee \_\_\_ of *mf*

B. *mf*  
Mo - ther of Eng-land, 'twas to thee \_\_\_ of *mf*

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc.

D. B.

10 11 12 13 14 15 16 17 18



Fl. 1.2

Ob. 1  
2

Cl. in Bb 1  
2

Bsn 1  
2

Hn in Eb 1.2

Hn in Eb 3

Tpt in Eb 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.  
dread - less North - men, our fore - fa - thers brave, Their ven - turous keels com - mit - ting said, fare - well to *f*

A.  
The

A.

T.  
said, fare - well, said, fare - well to home, The

B.  
said, fare - well, fare - well to home.

Vln I

Vln II

Vla

Vc.

D. B.

28 29 30 31 32 33 34 35

div. unis.



Fl. 1  
2

Ob. 1  
2

Cl. in Bb 1  
2

Bsn 1  
2

Hn in Eb 1  
2

Hn in Eb 3

Tpt in Eb 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.  
Tim - id-ly the coast no more Em - brac - ing the bar - ren bright-ness and the

A.  
Tim - id-ly the coast no more Em - brac - ing the bar - ren bright - ness and the

A.

T.  
Tim - id-ly the coast no more Em - brac - ing the bar - ren

B.  
Tim - id-ly the coast no more Em - brac - ing the bar - ren bright - nesand the

Vln I

Vln II

Vla

Vc.

D. B.

45 46 47 48 49 50 51

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in Eb 1 2

Hn in Eb 3

Tpt in Eb 1 2

Tbn. 1 2

B. Tbn. Tbn.

Timp.

S.

A.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

bit - ter foam, Of the end - less heav - ing waste; With shouts as for bat - tle they

bit - ter foam, Of the end - less heav - ing waste; With shouts as for bat - tle they

bright - ness Of the end - less heav - ing waste; With shouts as for bat - tle they

bit - ter foam, Of the end - less heav - ing waste; With shouts as for bat - tle they

52 53 54 55 56 57 58 59

Fl. 1 2 (8) loco

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn in Eb 1 2 a 2 f

Hn in Eb 3

Tpt in Eb 1 2 f

Tbn. 1 2

B. Tbn. Tba f

Timp. f

S. f faced, Tim - id - ly the coast no more\_ Em - brac - ing the bar - - ren *cresc.*

A. f faced, Tim - id - ly the coast no more\_ Em - brac - ing the *cresc.*

A.

T. f faced Tim - id - ly the coast no more\_ Em - *cresc.*

B. f faced, The bar - - - - ren *cresc.*

Vln I f

Vln II f

Vla

Vc.

D. B.

60 61 62 63 64 65 66

Fl. 1 2  
Ob. 1 2  
Cl. in Bb 1 2  
Bsn 1 2  
Hn in Eb 1 2  
Hn in Eb 3  
Tpt in Eb 1 2  
Tbn. 1 2  
B. Tbn. Tba  
Timp.  
S.  
A.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

bright - ness and the bit - ter foam, Of the end - less heav - ing waste; With  
bar - ren bright - ness and the bit - ter foam, Of the end - less heav - ing waste; With  
- brac - ing the bit - ter foam, Of the end - less heav - ing waste; With shouts  
bright - ness and the bit - ter foam, Of the end - less heav - ing waste; With

67 68 69 70 71 72 73

Fl. 1.2  
Ob. 1.2  
Cl. in Bb 1.2  
Bsn 1.2  
Hn in Eb 1.2  
Hn in Eb 3  
Tpt in Eb 1.2  
Tbn. 1.2  
B. Tbn. Tba  
Timp.  
S.  
A.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

8<sup>va</sup>  
a 2  
ff  
a 2  
ff  
a 2  
ff  
a 2  
ff  
f  
f  
tr  
f  
shouts as for bat - tle they faced,  
Sav - - - age - ly re - joic - ing!  
shouts as for bat - tle they faced,  
Sav - - - age - ly re - joic - ing!  
shouts as for bat - tle they faced,  
Sav - - - age - ly re - joic - ing!  
shouts as for bat - tle they faced,  
Sav - - - age - ly re - joic - ing!

74 75 76 77 78 79 80

Fl. 1.2 *ff* a 2  
 Ob. 1.2 *ff* a 2  
 Cl. in Bb 1.2 *ff* a 2  
 Bsn 1.2 *ff* a 2  
 Hn in Eb 1.2 *ff* a 2  
 Hn in Eb 3 *ff*  
 Tpt in Eb 1 2 *f* a 2  
 Tbn. 1.2 *ff*  
 B. Tbn. Tba *ff*  
 Timp. *tr*  
 S. *ff*  
 A. *ff*  
 A. *ff*  
 T. *ff*  
 B. *ff*  
 Vln I *d.=d*  
 Vln II *d.=d*  
 Vla *d.=d*  
 Vc. *d.=d*  
 D. B. *pizz.* *arco*

Thou In the mid At - lan - tic to  
 Thou In the mid At - lan - tic to  
 Thou In the mid At - lan - tic to  
 Thou In the mid At - lan - tic to

81 82 83 84 85

Fl. 1.2  
Ob. 1.2  
Cl. in B $\flat$  1.2  
Bsn. 1.2  
Hn in E $\flat$  1.2  
Hn in E $\flat$  3  
Tpt in E $\flat$  1.2  
Tbn. 1  
2  
B. Tbn.  
Tba  
Timp.  
S.  
A.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

try Their hearts, from a black - - - - ened sky Un -  
try Their hearts, from a black - - - - ened sky Un -  
try Their hearts, from a black - - - - ened sky Un -  
try Their hearts, from a black - - - - ened sky Un -

86 87 88 89



Fl. 1.2

Ob. 1.2

Cl. in B $\flat$  1.2

Bsn. 1.2

Hn in E $\flat$  1.2

Hn in E $\flat$  3

Tpt in E $\flat$  1.2

Tbn. 1.2

B. Tbn.  
Tba

Timp.

S.

A.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

wolves for their prey, In - sa - - tiate, howl - ing, with

wolves for their prey, In - sa - - tiate, howl - ing, with

wolves for their prey, In - sa - - tiate, howl - ing, with

wolves for their prey, In - sa - - tiate, howl - ing, with

94 95 96 97

Fl. 1.2  
Ob. 1.2  
Cl. in Bb 1.2  
Bsn 1.2  
Hn in Eb 1.2  
Hn in Eb 3  
Tpt in Eb 1.2  
Tbn. 1.2  
B. Tbn.  
Tba  
Timp.  
S.  
A.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

an - - gry crests, Cru - - - el - ly didst thou be - set them,  
an - - gry crests, Cru - - - el - ly didst thou be - set them,  
an - - gry crests,  
an - - gry crests, Cru - - - el - ly didst thou be - set them,  
an - - gry crests, Cru - - - el - ly didst thou be - set them,

98 99 100 101

Fl. 1.2  
Ob. 1.2  
Cl. in B $\flat$  1.2  
Bsn. 1.2  
Hn in E $\flat$  1.2  
Hn in E $\flat$  3  
Tpt in E $\flat$  1.2  
Tbn. 1.2  
B. Tbn.  
Tba  
Timp.  
S.  
A.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

**ff**  
They, match - ing un - tam - - a - ble breasts, un - tam - - a - ble  
**ff**  
They, match - ing un - tam - - a - ble breasts, un - tam - - a - ble  
**ff**  
They, match - ing un - tam - - a - ble breasts, un - tam - - a - ble  
**ff**  
They, match - ing un - tam - - a - ble breasts, un - tam - - a - ble

102 103 104 105 106 107

Fl. 1.2  
Ob. 1.2  
Cl. in Bb 1.2  
Bsn 1.2  
Hn in Eb 1.2  
Hn in Eb 3  
Tpt in Eb 1 2  
Tbn. 1.2  
B. Tbn. Tba  
Timp.  
S.  
A.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

breasts, With th'un - tam - - a - ble tem - pest On - ward re - solv - ed bore,  
breasts, With th'un - tam - - a - ble tem - pest On - ward re - solv - ed bore,  
breasts, With th'un - tam - - a - ble tem - pest On - - - - ward re - solv - ed  
breasts, With th'un - tam - - a - ble tem - pest On - ward re - solv - ed bore,

108 109 110 111 112 113

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$  1.2

Bsn. 1.2

Hn in E $\flat$  1.2

Hn in E $\flat$  3

Tpt in E $\flat$  1.2

Tbn. 1

Tbn. 2

B. Tbn. Tba

Timp.

S.

A.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

From thee to con - quer - - a shore.

bore, From thee to con - quer a shore.

From thee to con - quer a shore.

From thee to con - quer a shore.

AA

114 115 116 117 118 119 120

A page of a musical score for a symphony, numbered 94. The title is "No. 4 - 'Mother of England'". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Fl. 1.2 (Flute), Ob. 1.2 (Oboe), Cl. in Bb 1.2 (Clarinet in B-flat), Bsn 1.2 (Bassoon), Hn in Eb 1.2 (Horn in E-flat), Hn in Eb 3 (Horn in E-flat), Tpt in Eb 1.2 (Trumpet in E-flat), Tbn. 1.2 (Tenor Trombone), B. Tbn. Tba (Baritone Trombone/Tuba), Timp. (Timpani), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), Vln I (Violin I), Vln II (Violin II), Vla (Viola), Vc. (Violoncello), and D. B. (Double Bass). The score spans measures 121 to 130. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The music features various melodic lines, some with accents and slurs, and a prominent timpani part with repeated rhythmic patterns. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines. The woodwinds and strings provide a rich harmonic texture.

Fl. 1.2 a 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn in Eb 1 2

Hn in Eb 3

Tpt in Eb 1.2 a 2

Tbn. 1 2

B. Tbn. Tba

Timp. *tr* *tr* *tr* *tr* *tr*

S.

A.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

131 132 133 134 135 p 136 137 mf 138 139

BB

Fl. 1.2  
 Ob. 1.2  
 Cl. in Bb 1.2  
 Bsn. 1.2

Hn in Eb 1.2  
 Hn in Eb 3  
 Tpt in Eb 1.2  
 Tbn. 1  
 2  
 B. Tbn.  
 Tba.

S.  
 A.  
 A.  
 T.  
 B.

Then knew - est thou thy chil - dren, then The fu - rious

BB

Vln I  
 Vln II  
 Vla.  
 Vc.  
 D. B.

140 141 142 143 144 145 146 147 148 149

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$  1.2

Bsn. 1.2

Hn in E $\flat$  1.2

Hn in E $\flat$  3

Tpt in E $\flat$  1.2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.

A.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

wa - ters ap - peas - ing Didst thou the light, the light dis - close a - gain,

wa - ters ap - peas - ing Didst thou the light dis - close a - gain,

wa - ters ap - peas - ing Didst thou the light dis - close a - gain,

wa - ters ap - peas - ing Didst thou the light dis - close a - gain,

con sord.

150 151 152 153 154 155 *p* 156 157 158

Fl. 1  
2

Ob. 1  
2

Cl. in B $\flat$  1  
2

Bsn. 1  
2

Hn in E $\flat$  1  
2

Hn in E $\flat$  3

Tpt in E $\flat$  1, 2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.  
A.  
A.  
T.  
B.

Vln I  
Vln II  
Vla  
Vc.  
D. B.

*pp* And the ma - ri - ners' la - bour eas - ing Be - fore their won - der - glad - dened eyes, In the  
*pp* And the ma - ri - ners' la - bour eas - ing Be - fore their won - der - glad - dened eyes, In the  
*pp* And the ma - ri - ners' la - bour eas - ing Be - fore their won - der - glad - dened eyes, In the

159 *pp* 160 161 162 163 164 165 166 167

CC

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in Eb 1 2

Hn in Eb 3

Tpt in Eb 1.2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. *pp*  
midst of the sun - set, a world un - known With val - ley and moun - tain, fair and lone, From the wa - ters

A. *pp*  
midst of the sun - set, a world un - known With val - ley and moun - tain, fair and lone, From the wa -

A. *pp*  
wa -

T. *pp*  
midst of the sun - set, a world un - known With val - ley and moun - tain, fair and lone, From the wa -

B. *pp*  
midst of the sun - set, a world un - known With val - ley and moun - tain, fair and lone, From the wa -

CC

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

D. B. *pp*



Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in Eb 1 2

Hn in Eb 3

Tpt in Eb 1.2

Tbn. 1 2

B. Tbn. Tba

Timp.

S.

A.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

189 190 191 192 193 194 195 196 197 198

No. 5 - "Out of the Armed Night"

Adagio non troppo.

Flute 1.2

Oboe 1.2

Clarinet in Bb 1.2

Bassoon 1.2

Horn in Eb 1.2

Horn in Eb 3

Trumpet in Eb 1.2

Trombone 1.2

Bass Trombone

Tuba

Timpani

Soprano

Alto

Tenor

Bass

1. *pp*

1. *pp*

2. *pp*

Tba *pp*

*fpp*

*pp*

Out of the arm - ed night, Where Hol - land lies out - worn,

Adagio non troppo.

Violin I

Violin II

Viola

Violoncello

Double Bass

pizz.

*pp*

pizz.

*pp*

pizz.

*pp*

pizz.

*pp*

*pp*

1 2 3 4 5 6 7

Fl. 1.2

Ob. 1.2

Cl. in Bb 1. 2. 1. a 2.

Bsn 1. 2.

Hn in Eb 1. 2.

Hn in Eb 3.

Tpt in Eb 1. 2.

Tbn. 1. 2.

B. Tbn. Tba.

Timp.

S.

A.

T.

B.

Vln I.

Vln II.

Vla.

Vc.

D. B.

pp

fpp

fp

arco

Lea - guered in hope - less fight, Ris - es a cry for - lorn.

Lea - guered in hope - less fight, Ris - es a cry florn.

8 9 10 11 12 13 14 15

**DD**

Fl. 1.2

Ob. 1.2 *a2*

Cl. in B $\flat$  1.2

Bsn. 1.2

Hn in E $\flat$  1.2

Hn in E $\flat$  3

Tpt in E $\flat$  1.2

Tbn. 1.2

B. Tbn. Tba.

Timp.

S.

A.

T. *p*

B. *p*

**DD**

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

16 17 18 19 20 21

"Help! O help! in vain We stem the ranks of Spain, Our ci - - ties burn to the sky, For

Fl. 1. 2

Ob. 1. 2

Cl. in B $\flat$  1. 2

Bsn. 1. 2

Hn in E $\flat$  1. 2

Hn in E $\flat$  3

Tpt in E $\flat$  1. 2

Tbn. 1. 2

B. Tbn.  
Tba

Timp.

S.

A.

T.  
bread our chil - dren cry, Our wo - men fight on the wall, In vain our brav - est fall, We find but ash - es

B.  
bread our chil - dren cry, Our wo - men fight on the wall, In vain our brav - est fall, We find but ash - es

Vln I

Vln II

Vla

Vc.

D. B.

22 23 *p* 24 25 26 27 28

This page of a musical score includes staves for Fl. 1.2, Ob. 1/2, Cl. in Bb 1/2, Bsn 1/2, Hn in Eb 1/2 and 3, Tpt in Eb 1.2, Tbn 1/2, B. Tbn. Tba, Timp., S., A., T., B., Vln I, Vln II, Vla, Vc., and D. B. The score features various musical notations such as dynamics (pp, f), articulation (accents), and performance instructions like 'arco' for the double bass. The vocal parts (T. and B.) have lyrics: 'cold and dark, We pe - - - -', 'cold and dark To greet us home, and bo - dies stark, We pe - - - -'. The page is numbered 29 through 34 at the bottom.

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$  1.2

Bsn. 1  
2

Hn in E $\flat$  1.2

Hn in E $\flat$  3

Tpt in E $\flat$  1.2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

- rish, and we will not yield, Yet who will help us win the

- rish, and we will not yield, Yet who will help us

pp f pp f pp f pp f

35 36 37 38 39













Fl. 1.2 *a 2* **FF**  
 Ob. 1.2 *a 2*  
 Cl. in B $\flat$  1.2  
 Bsn. 1.2  
 Hn in C 1.2  
 Hn in C 3  
 Tpt in C 1 2  
 Tbn. 1.2 *ff*  
 B. Tbn. Tba *ff*  
 Timp. *tr* *ff*  
 S. fleet o'er rides. The foe is pale with trem - bling and with dread, He turns, he turns in haste.  
 A. fleet o'er rides. The foe is pale with trem - bling and with dread, He turns  
 T. fleet o'er rides. The foe is pale with trem - bling and with dread, He turns, he turns in haste.  
 B. fleet o'er rides. The foe is pale with trem - bling and with dread, He turns  
 Vln I **FF**  
 Vln II  
 Vla  
 Vc.  
 D. B.

89 90 91 92 93 94 95 96

Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn. 1.2

Hn in C 1.2

Hn in C 3

Tpt in C 1.2

Tbn. 1.2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

97 98 99 100 101 102 103 104

to flee, Yet knows not where to hide his head From

in haste to flee, Yet knows not where to hide his head

in haste to flee, Yet knows not where to hide his head

in haste to flee, Yet knows not where to hide his head

*ff*  
Hn in C

*ff*

*tr*

GG

Fl. 1.2  
 Ob. 1.2  
 Cl. in Bb 1.2  
 Bsn. 1.2

*ff*

Hn in C 1.2  
 Hn in C 3  
 Tpt in C 1.2  
 Tbn. 1.2  
 B. Tbn. Tba.  
 Timp.

*fff*

1. *ff*

2.

S.  
 A.  
 T.  
 B.

thy vic - to - - - rious march, O Sea!\_

From thy vic - to - rious, thy vic - to - - rious march, O Sea!\_

From thy vic - to - rious, thy vic - to - - rious march, O Sea!\_

From thy vic - to - - - rious march, O Sea!\_

GG

Vln I  
 Vln II  
 Vla.  
 Vc.  
 D.B.

Fl. 1.2  
Ob. 1.2  
Cl. in Bb 1.2  
Bsn 1.2  
Hn in C 1.2  
Hn in C 3  
Tpt in C 1.2  
Tbn. 1.2  
B. Tbn. Tba  
Timp.  
S.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

114 115 116 117 118 119 120 121 122 123 124 125 126 127 128

**HH** **Tempo primo**

Fl. 1. 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1. 2

Hn in C 1 2

Hn in C 3

Tpt in C 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. *ff*  
No loud a - larm - ing drum, No voice of trum - pet spake, When thou in the night didst come And ar - mies

A. *ff*  
No loud a - larm - ing drum, No voice of trum - pet spake, When thou in the night didst come And ar - - mies

T. *ff*  
No loud a - larm - ing drum, No voice of trum - pet spake, When thou in the night didst come And ar - - mies

B. *ff*  
No loud a - larm - ing drum, No voice of trum - pet spake, When thou in the night didst come And ar - - mies

**HH** **Tempo primo**

Vln I *div.*

Vln II *div.*

Vla *div.*

Vc.

D. B.

129 130 131 132 133 134 135

Fl. 1.2  
Ob. 1  
2  
Cl. in Bb 1.2  
Bsn 1  
2  
Hn in C 1  
2  
Hn in C 3  
Tpt in C 1  
2  
Tbn. 1  
2  
B. Tbn.  
Tba  
Timp.  
S.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

break, No loud a-larm-ing drum, No voice of trum-pet spake, When thou in the night didst  
break, No loud a-larm-ing drum, No voice of trum-pet spake, When thou in the night didst  
break, No loud a-larm-ing drum, No voice of trum-pet spake, When thou in the night didst  
break, No loud a-larm-ing drum, No voice of trum-pet spake, When thou in the night didst

136 137 138 139 140 141 142



Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn in C 1.2

Hn in C 3

Tpt in C 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

loco

a 2

148 149 150 151 152

This musical score page contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with a melodic line in the first staff and a circled melodic phrase in the second staff.
- Ob. 1 & 2:** Oboe parts with a melodic line in the first staff and a circled melodic phrase in the second staff.
- Cl. in Bb 1 & 2:** Clarinet parts with a melodic line in the first staff and a circled melodic phrase in the second staff.
- Bsn 1 & 2:** Bassoon parts with a melodic line in the first staff and a circled melodic phrase in the second staff.
- Hn in C 1, 2:** Horn parts with a melodic line in the first staff and a circled melodic phrase in the second staff.
- Hn in C 3:** Horn part with a melodic line in the first staff and a circled melodic phrase in the second staff.
- Tpt in C 1 & 2:** Trumpet parts with a melodic line in the first staff and a circled melodic phrase in the second staff.
- Tbn. 1 & 2:** Trombone parts with a melodic line in the first staff and a circled melodic phrase in the second staff.
- B. Tbn. Tba:** Bass Trombone and Tuba parts with a melodic line in the first staff and a circled melodic phrase in the second staff.
- Timp.:** Timpani part with a rhythmic pattern of eighth notes and triplets in the first staff, and a circled melodic phrase in the second staff.
- S., A., T., B.:** Vocal parts (Soprano, Alto, Tenor, Bass) with a melodic line in the first staff and a circled melodic phrase in the second staff.
- Vln I & II:** Violin parts with a melodic line in the first staff and a circled melodic phrase in the second staff.
- Vla:** Viola part with a melodic line in the first staff and a circled melodic phrase in the second staff.
- Vc. & D. B.:** Violoncello and Double Bass parts with a melodic line in the first staff and a circled melodic phrase in the second staff.

Additional markings include *div.* (divisi) for strings, *unis.* (unison) for strings, and *a 2* (second octave) for trumpets and trombones. The score is divided into measures 153, 154, 155, 156, and 157.





**JJ**

Fl. 1  
2

Ob. 1  
2

Cl. in A 1  
2

Bsn. 1  
2

Hn in D 1  
2

Hn in D 3

Tpt in D 1.2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

S.  
— up - on free - dom's side, *f* How didst thou help\_ us

A.  
— up - on free - dom's side, *f* How didst thou help\_ us

T.  
— up - on free - dom's side, *f* How didst thou help\_ us break the ty - rant's pride, help us break\_ the

2nd T.

B.  
— up - on free - dom's side, *f* How didst thou help\_ us break the ty - rant's pride, help us break the

**JJ**

Vln I

Vln II

Vla

Vc.  
*f*  
pizz.

D. B.

18 19 *f* 20 21 22 23 24 25 26

Fl. 1 2

Ob. 1.2

Cl. in A 1 2

Bsn 1 2

Hn in D 1.2

Hn in D 3

Tpt in D 1.2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

S.

A.

T.

2nd T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

27 28 29 30 31 32 33 34

*a 2*

*ff*

*f*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

break the ty - rant's pride, His ter - - ri - ble\_ Ar - ma - da rend, And\_ the great gal - leons, joy - ful - ly de-

break the ty - rant's pride, His ter - - ri - ble\_ Ar - ma - da rend, And the great gal - leons, joy - ful - ly de-

ty - - rant's pride, His ter - - ri - ble Ar - ma - da rend, And the great gal - leons, joy - ful - ly de-

ty - - rant's pride, His ter - - ri - ble Ar - ma - da rend, And the great gal - leons, joy - ful - ly de-

*ff*

*ff*

*ff*



a 2

Fl. 1.2

Ob. 1 2

Cl. in A 1 2

Bsn 1 2

Hn in D 1 2

Hn in D 3

Tpt in D 1.2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

S. *ff*  
Eng - land in her per - - - - il fought.

A. *ff*  
Eng - land in her per - - - - il fought.

T. *ff*  
Eng - land in her per - - - - il fought.

2nd T.

B. *ff*  
Eng - land in her per - - - - il fought.

Vln I *arco*

Vln II *arco*

Vla *arco*

Vc. *arco*

D. B. *arco*

KK

43 44 45 46 47 48 49 50



Fl. 1.2

Ob. 1  
2

Cl. in A 1  
2

Bsn 1  
2

Hn in D 1.2

Hn in D 3

Tpt in D 1.2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

S.  
sev - er while we both are free, Thy brine is in our blood, thy breath is on our brows, Death on thy might - y wa -

A.  
sev - er while we both are free, Thy brine is in our blood, thy breath is on our brows, Death on thy

T.  
sev - er while we both are free, Thy brine is in our blood, thy breath is on our brows,

2nd T.

B.  
sev - er while we both are free, Thy brine is in our blood, thy breath is on our brows,

Vln I

Vln II

Vla

Vc.

D. B.

59 60 61 62 63 64 65 66 67

The image shows a page of a musical score for a symphony. It includes staves for various instruments: Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horn in D 1 & 2, Horn in D 3, Trumpet in D 1 & 2, Trombone 1 & 2, Bass Trombone/Tuba, Timpani, Solo Saxophone, Soprano, Alto, Tenor, Bass, Violin I & II, Viola, Violoncello, and Double Bass. The score is in G major and 3/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in English. The page is numbered 130 and contains measures 59 through 67. There are dynamic markings like 'mf' and 'a2' throughout the score.

Tranquillo.

Fl. 1.2  
 Ob. 1.2  
 Cl. in A 1.2  
 Cl. in Bb  
 Bsn 1.2  
 Hn in D 1.2  
 Hn in D 3  
 Tpt in D 1.2  
 Tbn. 1.2  
 B. Tbn. Tba  
 Timp.  
 S. Solo  
 S.  
 A.  
 T.  
 2nd T.  
 B.  
 Vln I  
 Vln II  
 Vla  
 Vc. 1.2  
 Vc. 3.4  
 D. B.

ters, on thy might - y, might - - - y wa - ters we es - pouse.  
 might - ty wa - - ters on thy might - y wa - ters we es - pouse.  
 Death on thy might - ty, might - y, might - y wa - ters we es - pouse.  
 Death on thy might - y wa - ters we es - pouse.

Tranquillo.

68 69 70 71 72 73 74 75 76

This page of a musical score contains staves for various instruments and voices. The instruments listed on the left are: Fl. 1.2, Ob. 1.2, Cl. in Bb 1.2, Bsn 1.2, Hn in D 1.2, Hn in D 3, Tpt in D 1.2, Tbn. 1.2, B. Tbn. Tba, Timp., S. Solo, S., A., T., 2nd T., B., Vln I, Vln II, Vla, Vc. 1, 2, 3, 4, and D. B. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The bottom of the page is numbered with measures 77 through 83. The woodwind and brass parts are mostly silent, with some notes appearing in the Hn in D 3 and Tpt in D 1.2 parts. The string section (Vln I, Vln II, Vla, Vc., D. B.) has active parts with various rhythmic patterns and dynamics. A dynamic marking of *p* (piano) is visible in the Hn in D 3 part at measure 79.

**LL** Andante.

Fl. 1.2  
Ob. 1.2  
Cl. in Bb 1.2  
Bsn 1.2  
Hn in D 1.2  
Hn in D 3  
Tpt in D 1.2  
Tbn. 1.2  
B. Tbn. Tba  
Timp.

S. Solo  
*pp*  
O sa - cred more than earth - ly grave, And dear - - er for thy de - so - lat - ing

S.  
A.  
T.  
2nd T.  
B.

**LL** Andante.

Vln I  
Vln II  
Vla 1.2  
Vc. 3.4  
D. B.  
84 85 Solo 86 87 88 89 90 91 92

This page of a musical score contains the following parts and measures:

- Fl. 1.2**: Flute 1 and 2, mostly silent.
- Ob. 1.2**: Oboe 1 and 2, mostly silent.
- Cl. in Bb 1.2**: Clarinet in Bb 1 and 2, mostly silent.
- Bsn 1.2**: Bassoon 1 and 2, mostly silent.
- Hn in D 1.2**: Horn in D 1 and 2, playing a melodic line starting at measure 94 with a *pp* dynamic.
- Hn in D 3**: Horn in D 3, playing a similar melodic line.
- Tpt in D 1.2**: Trumpet in D 1 and 2, mostly silent.
- Tbn. 1.2**: Trombone 1 and 2, mostly silent.
- B. Tbn. Tba**: Baritone Trombone and Tuba, mostly silent.
- Timp.**: Timpani, mostly silent.
- S. Solo**: Solo voice part with lyrics: "wave, Thou giv - est, thou hast al - so tak - en, Who lull - est in thy bo - som deep Brave bod - ies,"
- S.**: Soprano, mostly silent.
- A.**: Alto, mostly silent.
- T.**: Tenor, mostly silent.
- 2nd T.**: Second Tenor, mostly silent.
- B.**: Bass, mostly silent.
- Vln I**: Violin I, mostly silent.
- Vln II**: Violin II, mostly silent.
- Vla**: Viola, mostly silent.
- Vc. 1.2**: Violoncello 1 and 2, playing a rhythmic accompaniment.
- D. B.**: Double Bass, playing a rhythmic accompaniment.

Measures 93 through 103 are indicated at the bottom of the page.

MM

Fl. 1.2

Ob. 1  
2

Cl. in Bb 1.2

Bsn 1  
2

Hn in D 1  
2

Hn in D 3

Tpt in D 1.2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo  
\_ where no storms a - wak - en, Our com - rades\_ and our fa - thers sleep. Thou giv - -

S.  
O sa - cred more than earth - ly

A.  
O sa - cred more than earth - ly

T.  
O sa - cred more than earth - ly

2nd T.

B.  
O sa - cred more than earth - ly

Vln I

Vln II

Vla

1

2

Vc.  
3

4

D. B.

104 105 106 107 108 109 110 111 112 113 114



Fl. 1.2  
Ob. 1.2  
Cl. in Bb 1.2  
Bsn 1.2  
Hn in D 1.2  
Hn in D 3  
Tpt in D 1.2  
Tbn 1.2  
B. Tbn. Tba  
Timp.  
S. Solo  
S.  
A.  
T.  
2nd T.  
B.  
Vln I  
Vln II  
Vla  
1  
2  
Vc.  
3  
4  
D. B.

— in thy bo - som deep Brave bo - dies, where no storms a - wak - en,  
in thy bo - som deep Brave bo - dies, where no storms, no storms a - wak - en, Our com - rades and our fa - thers  
in thy bo - som deep Brave bo - dies, where no storms, no storms a - wak - en, Our com - rades and our fa - thers  
in thy bo - som deep Brave bo - dies, where no storms, no storms a - wak - en, Our com - rades and our fa - thers

*pp*  
*pp*  
*pp*

125 126 127 128 129 130 131 132 133 134 135

Poco più mosso.

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$  1.2

Bsn 1.2

Hn in D 1.2

Hn in D 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn. Tba

Timp.

S. Solo

S.

A.

T.

2nd T.

B.

Eng - land re - mem - bers, how shall she for - get The fa - - tal ship, where side by side, With  
sleep.  
sleep.  
sleep.  
sleep.

Poco più mosso.

Vln I

Vln II

Vla

Vc.

D. B.

pp

pp

pp unis.

pp

pp

pizz.

136 137 138 139 140 141 142 143



Fl. 1  
2

Ob. 1  
2

Cl. in B $\flat$  1  
2

Bsn. 1  
2

Hn in D 1.2

Hn in D 3

Tpt in D 1.2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

S.  
- get The fa - - tal ship, where side by side, With joy for her, her chil - dren

A.  
she for - get The fa - tal ship, where side by side, With joy for her, her chil - dren

T.  
- get The fa - - tal ship, where side by side, With joy for her, her chil - dren

2nd T.  
she for - get The fa - tal ship, where side by side, With joy for her, her chil - dren

B.  
she for - get The fa - tal ship, where side by side, With joy for her, her chil - dren

Vln I

Vln II

Vla

Vc.

D. B.

153 154 155 156 157 158 159 160

00

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in D 1.2

Hn in D 3

Tpt in D 1.2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

S.

A.

T.

2nd T.

B.

They who no mor - tal foe could fear, To fate con - sent - ing  
 died, In ranks se - rene - ly set. They who no mor - tal foe could fear, To fate con -  
 died, In ranks se - rene - ly set. They who no mor - tal foe could fear, To fate con -  
 died, In ranks se - rene - ly set. They who no mor - tal foe could fear, To fate con -

00

Vln I

Vln II

Vla

Vc.

D. B.

Tempo primo

rall.....

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in D 1 2

Tpt in D 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

S.

A.

T.

2nd T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

Cl. in A

a 2

*p* *f* *ff* *p*

*tr*

Be - fore thy con - quering wa - ters bowed, They felt their glo - ry and their

- sent - - - - ing proud, Be - fore thy conquer - ing wa - ters bowed, They felt their

- sent - - - - ing proud, Be - fore thy conquer - ing wa - ters bowed, They felt their

- sent - - - - ing proud, Be - fore thy conquer - ing wa - ters bowed, They felt their

- sent - - - - ing proud, Be - fore thy conquer - ing wa - ters bowed, They felt their

170 171 172 173 174 175 176 177

**PP** a 2

Fl. 1 2 *p* *p* *pp*

Ob. 1 2 *pp*

Cl. in A 1 2 *p*

Bsn. 1 2 *p*

Hn in D 1 2 *p*

Hn in D 3 *pp*

Tpt in D 1 2

Tbn. 1 2 *pp*

B. Tbn. *pp*

Tba *pp*

Timp.

S. Solo *p* *pp*

S. *p* *pp*

A. *p* *pp*

T. *p* *pp*

2nd T.

B. *p* *pp*

**PP**

Vln I

Vln II

Vla

Vc.

D. B.

178 179 180 181 182 183 184 *pp* 185 186 187 188

ha - ven near, As through the drown - ing foam They sank, They sank, they sank to  
 glo - ry and their ha - ven near, As through the drown - ing foam, They sank to thee, they sank to  
 glo - ry and their ha - ven near, As through the drown - ing foam, They sank to thee, they sank to  
 glo - ry and their ha - ven near, As through the drown - ing foam, They sank to thee, they sank to  
 glo - ry and their ha - ven near, As through the drown - ing foam, They sank to thee, they sank to



## No. 7 - "O While Around Our Shores"

Allegro Moderato

Flute 1.2 *f* <sup>a 2</sup>

Oboe 1.2 *f*

Clarinet in A 1.2 *f*

Bassoon 1.2 *f*

Horn in C 1.2 *f*

Horn in C 3 *f*

Trumpet in C 1.2 *f*

Trombone 1.2 *f*

Bass Trombone  
Tuba *f*

Timpani *f* in D, G *tr*

Soprano *f*  
O while a - round our shores thy wa - ters flow, Keep our hearts, our hearts

Alto *f*  
O while a - round our shores thy wa - ters flow, Keep - - our hearts, our hearts

Tenor *f*  
O while a - round our shores thy wa - ters flow, Keep - - our hearts

Bass *f*  
O while a - round our shores thy wa - ters flow, Keep our hearts, our hearts

Allegro Moderato

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Double Bass *f*

1 2 3 4 5 6 7 8

Fl. 1.2  
Ob. 1.2  
Cl. in A 1.2  
Bsn. 1.2  
Hn in C 1.2  
Hn in C 3  
Tpt in C 1.2  
Tbn. 1.2  
B. Tbn. Tba  
Timp.  
S.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla.  
Vc.  
D. B.

ev - er so! While a - round our shores thy wa - ters flow, while a - round our  
ev - er so! O while a - round our shores thy wa - ters flow, while a - round our  
ev - er so! O while a - round our shores thy wa - - - - ters flow, while a - round our  
ev - er so! O while a - round our shores, a - round our shores thy wa - ters flow, Keep our

9 *f* 10 11 12 13 14 15 16

This page of a musical score, numbered 147, is for the piece "No. 7 - 'O While Around Our Shores'". It features a full orchestral arrangement and vocal parts. The orchestration includes Flutes 1 & 2, Oboes 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horns in C 1 & 2 and 3, Trumpets in C 1 & 2, Trombones 1 & 2, Bass Trombone/Tuba, Timpani, Violin I & II, Viola, Violoncello, and Double Bass. The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in the key of G major and 4/4 time. The vocal parts have lyrics: "shores thy wa - ters flow, Keep our hearts ev - er so!". The instrumental parts feature a dynamic marking of *ff* (fortissimo) starting at measure 22. A tempo marking of *QQ* (quasi-quadrante) is present above the woodwind and string staves at measures 22 and 23. The page is numbered 17 through 25 at the bottom.

Fl. 1  
2

Ob. 1  
2

Cl. in A 1  
2

Bsn 1  
2

Hn in C 1  
2

Hn in C 3

Tpt in C 1  
2

Tbn. 1.2

B. Tbn.  
Tba

Timp.

Tpt in D

S.  
A.  
T.  
B.

*p*

Thou hear - est far a - way by lone - ly isles, Where blue the palm - tree's -

*p*

Thou hear - est far a - way - by lone - ly isles, Where blue the palm - tree's

*p*

Thou hear - est far a - way - by lone - ly isles, Where blue the palm - tree's

*p*

Thou hear - est far a - way by lone - ly isles, Where blue the palm - tree's

Vln I

Vln II

Vla

Vc.

D. B.

1. *pp*

RR

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn. 1 2

Hn in C 1 2

Hn in C 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn. Tba

Timp.

S. *f*  
mir - ror smiles, Or

A. *f*  
mir - ror smiles, Or

T. *f*  
mir - ror smiles, Or

B. *f*  
mir - ror smiles, Or

RR

Vln I *pp* Solo *ppp* Tutti

Vln II *ppp*

Vla *ppp*

Vc. *ppp*

D. B. *ppp*

34 *ppp* 35 36 37 38 39 40 41 42

SS

1. *pp*

1. *pp*

*pp*

*pp*

*mf*

Closed

*pp*

*pp*

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn. 1 2

Hn in C 1 2

Hn in C 3

Tpt in D 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

where the ice - berg glim - mers white A - cross the fro - zen Arc - tic night,

where the ice - berg glim - mers white A - cross the fro - zen Arc - tic night

where the ice - berg glim - mers white A - cross the fro - zen Arc - tic night,

where the ice - berg glim - mers white A - cross the fro - - - zen Arc - tic night,

con sord. SS

con sord. *pp*

con sord. *pp*

con sord. *pp*

*p*

*pp*

*pp*

Vln I

Vln II

Vla

Vc.

D. B.

43 44 45 46 *p* 47 48 49 *pp* 50 51 52

1.

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn. 1.2

Hn in C 1 2

Hn in C 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn. Tba

Timp.

S. *f*  
Thou hear - est in the ship boy's\_ song, By all\_ thy coasts our Eng - - lish

A. *f*  
Thou hear - est in\_ the ship\_ boy's song, By all\_ thy coasts our Eng - lish

T. *f*  
Thou hear - est in the ship boy's song, By all\_ thy coasts\_ our Eng - lish\_

B. *f*  
Thou hear - est in\_ the ship boy's song, By all\_ thy coasts our Eng - lish

Vln I *f* senza sord.

Vln II *f* senza sord.

Vla *f* senza sord.

Vc. *f*

D. B. *f*

53 54 55 56 57 58 59 60

**Più mosso**

Fl. 1 2 *ff* *8va* loco

Ob. 1 2 *ff*

Cl. in Bb 1 2 *ff*

Bsn. 1 2 *ff*

Hn in C 1 2 *ff*

Hn in C 3 *ff*

Tpt in D 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. *ff* tongue. Moth -

A. *ff* tongue. Moth -

T. *ff* tongue. Moth -

B. *ff* tongue. Moth -

**Più mosso**

Vln I *ff*

Vln II *ff*

Vla *ff* div. unis.

Vc. *ff*

D. B. *ff*

61 62 63 64 65 66 67 68 69



TT

Fl. 1, 2  
Ob. 1, 2  
Cl. in Bb 1, 2  
Bsn 1, 2  
Hn in C 1, 2  
Hn in C 3  
Tpt in D 1, 2  
Tbn. 1, 2  
B. Tbn. Tba  
Timp.

S.  
A.  
T.  
B.

born like thee Un - tam - a - ble.

TT

Vln I  
Vln II  
Vla  
Vc.  
D. B.

This musical score page includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in C 1 & 2, Horn in C 3, Trumpet in D 1 & 2, Trombone 1 & 2, Bass Trombone/Tuba, Timpani, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts (Tenor and Bass) have lyrics: "If thou our hearts in - spire, We shall not fail the un - for - got - - - ten fire, we shall not". The score features dynamic markings such as *f* and includes various musical notations like slurs and ties. Measure numbers 90 through 99 are printed at the bottom of the page.

Fl. 1  
2

Ob. 1  
2

Cl. in B $\flat$  1, 2

Bsn. 1  
2

Hn in C 1  
2

Hn in C 3

Tpt in D 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. *f*  
If thou our hearts in - spire, We shall not fail the un - for - got - - - ten

A. *f*  
If thou our hearts in -

T. fail the un - for - got - - - - ten fire, we shall not fail, we shall not fail, we shall not

B. fail the un - for - got - - - - ten fire, we shall not fail the un - for - got - - - - ten

Vln I

Vln II

Vla

Vc.

D. B. *pizz.*

Fl. 1 2  
 Ob. 1 2  
 Cl. in Bb 1 2  
 Bsn 1 2  
 Hn in C 1 2  
 Hn in C 3  
 Tpt in D 1 2  
 Tbn. 1 2  
 B. Tbn. Tba  
 Timp.  
 S.  
 A.  
 T.  
 B.  
 Vln I  
 Vln II  
 Vla  
 Vc.  
 D. B.

fire, we shall not fail the un - for - got - ten fire, To thee we call who match - est all de - sire With power and  
 - spire, We shall not fail the un - for - got - ten fire, To thee we call who match - est all de - sire With power and  
 fail the un - for - got - - - ten fire, To thee we call who match - est all de - sire With power and  
 fire, the un - for - got - - - ten fire, To thee we call who match - est all de - sire With power and

110 111 112 113 114 115 116 117 118 119

Fl. 1  
2

Ob. 1  
2

Cl. in Bb  
1  
2

Bsn  
1  
2

Hn in C 1,2  
3

Tpt in D  
1  
2

Tbn.  
1  
2

B. Tbn.  
Tba

Timp.

S.  
joy and lar - ger li - ber - ty, To thee we call that ra - diant be, And dar - ing

A.  
joy\_ and lar - ger li - ber - ty, To thee we call that ra - diant be, And dar - ing

T.  
joy\_ and lar - ger li - ber - ty, To thee we call that ra - diant be, And dar - ing

B.  
joy and lar - ger li - ber - ty, To thee we call that ra - diant be, And dar - ing

Vln I

Vln II

Vla

Vc.

D. B.

120 121 122 123 124 125 126 127 128 129

Cl. in A

a 2

f

ff

ff

ff

This page contains the musical score for the seventh movement, "O While Around Our Shores". The score is arranged for a full orchestra and a vocal quartet. The orchestral parts include Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horns in C 1 & 2, Trumpet in D 1 & 2, Trombone 1 & 2, Bass Trombone/Tuba, and Timpani. The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics for the vocal parts are: "as thy sleep-less crests, The ea-ger spi-rit in our breasts, We call." The score includes various musical notations such as rests, notes, beams, and dynamic markings like *ff*. The page is numbered 159 and the measures are numbered 130 through 138.

130

131

132

133

134

135

136

137

138

Fl. 1 2

Ob. 1. 2

Cl. in A 1. 2

Bsn 1 2

Hn in C 1 2

Hn in C 3

Tpt in D 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

VV

*mf*

*f*

a 2

1.

2.

*tr*

S.

A.

T.

B.

From

From Aus - - tral

And thou from shore to shore, From Aus - tral

*f*

*mf*

*mf*

Vln I

Vln II

Vla

Vc.

D. B.

VV



Fl. 1.2

Ob. 1.2

Cl. in A 1.2

Bsn. 1.2

Hn in C 1.2

Hn in C 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

an - - swer'st in thy might - y voice, And mak - est all our hearts re - joice, and

an - swer'st in thy might - y voice, And mak - est all our hearts re - joice, and

an - swer'st in thy might - y voice, And mak - est all our hearts re - joice, and

an - swer'st in thy might - y voice, And mak - est all our hearts re - joice, and

Vln I

Vln II

Vla

Vc.

D. B.

Fl. 1.2

Ob. 1.2

Cl. in A 1.2

Bsn 1  
2

Hn in C 1.2

Hn in C 3

Tpt in D 1.2

Tbn. 1.2

B. Tbn.  
Tba

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

mak - est all our hearts re - joi - ce, and mak - - - est

mak - est all our hearts re - joi - ce, and mak - est all our hearts re - joi - ce, and

mak - est all our hearts re - joi - ce, and mak - est all our hearts re - joi - ce, and

mak - est all our hearts re - joi - ce, and mak - est all our hearts re - joi - ce, and

162 163 164 165 166 167 168 169

poco rit.

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn. 1 2

Hn in C 1 2

Hn in C 3

Tpt in D 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

all our hearts re - joice, all our hearts re -

mak - est all our hearts re - joice, and mak - est all our hearts re -

mak - est all our hearts re - joice, and mak - est all our hearts re -

mak - est all our hearts re - joice, and mak - est all our hearts re -

poco rit.

Vln I

Vln II

Vla

Vc.

D. B.

XX

Allegro

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn. 1 2

Hn in C 1 2

Hn in C 3

Tpt in D 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

-joice.

-joice.

-joice.

-joice.

Let Eng - land but to

ff

f

f

180 181 182 183 184 185 186 187 188 189



1 2 Fl.

1 2 Ob.

1 2 Cl. in A

1 2 Bsn

1 2 Hn in C

Hn in C 3

1 2 Tpt in D

1 2 Tbn.

B. Tbn.  
Tba

Timp.

S.  
thee be true, Nor pain nor death nor per - il shall she rue, Let Eng - land but to

A.  
pain nor death, nor pain nor death nor per - il shall she rue, Let Eng - land but to

T.  
- - il shall she rue, nor pain nor death nor per - il shall she rue, Let Eng - land but to

B.  
death nor per - il shall she rue, nor per - il shall she rue, Let Eng - land but to

Vln I

Vln II

Vla

Vc.

D. B.

199 *f* 200 201 202 203 204 205 206 207

YY

Fl. 1  
2

Ob. 1  
2

Cl. in A 1  
2

Bsn 1  
2

Hn in C 1  
2

Hn in C 3

Tpt in D 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.

A.

T.

B.

thee be true, Nor pain nor death nor per - il shall she rue,  
 thee be true, Nor pain nor death nor per - il shall she rue,  
 thee be true, Nor pain nor death nor per - il shall she rue, Let  
 thee be true, Nor pain nor death nor per - il shall she rue, Let Eng - land

YY

Vln I

Vln II

Vla

Vc.

D. B.

This page contains the musical score for No. 7, "O While Around Our Shores". The score is arranged for a full orchestra and a vocal ensemble. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bsn.), Horn in C (Hn in C), Trumpet in D (Tpt in D), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The vocal parts have lyrics in English. The score is written in G major and 4/4 time. The tempo is marked with a wavy line and a trill symbol. The dynamics are marked with *f* (forte). The score is divided into measures 217 through 225. The vocal parts have lyrics: "Let Eng - land but to thee be true, Nor pain nor death nor per - il shall she".

217 218 219 220 221 222 223 224 225



**Poco meno mosso**

Fl. 1  
2

Ob. 1  
2

Cl. in A 1, 2

Bsn. 1, 2

Hn in C 1  
2

Hn in C 3

Tpt in D 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.  
A.  
T.  
B.

Vln I  
Vln II  
Vla  
Vc.  
D. B.

*mf* *cresc. poco a poco*

Of strands of fear and sor-row and de-light, And mar-ried to thy

*mf* *cresc. poco a poco*

Of strands of fear and sor-row and de-light, And mar-ried

*mf* *cresc. poco a poco*

Of strands of fear and sor-row and de-light, And mar-ried to thy

*mf* *cresc. poco a poco*

Of strands of fear and sor-row and de-light, And mar-ried

**Poco meno mosso**

*mf*

*mf*

*mf*

*mf*

237 238 239 240 241 242 243 244 245 *mf* 246 247 248

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn 1 2

Hn in C 1 2

Hn in C 3

Tpt in D 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

winds' and wa - - - - ters' might, The march and glo - ry of our

to thy winds' and wa - - - - ters' might, The march and glo - ry of our

winds' and wa - - - - ters' might, The march and glo - ry of our

to thy winds' and wa - - - - ters' might, The march and glo - ry of our

Vln I

Vln II

Vla

Vc.

D. B.

Fl. 1.2 *ZZ* *a 2*

Ob. 1.2

Cl. in A 1.2

Bsn. 1.2

Hn in C 1.2 *a 2*

Hn in C 3

Tpt in D 1.2 *a 2*

Tbn. 1.2 *pp*

B. Tbn. Tba

Timp.

S. *ff*  
des - ti - ny, the march and

A. *ff*  
des - ti - ny, the march and

T. *ff*  
des - ti - ny, the march and

B. *ff*  
des - ti - ny, the march and

Vln I *ZZ* *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

257 258 259 260 261 262 263

Fl. 1, 2  
Ob. 1, 2  
Cl. in A 1, 2  
Bsn 1, 2  
Hn in C 1, 2  
Hn in C 3  
Tpt in D 1, 2  
Tbn. 1, 2  
B. Tbn. / Tba  
Timp.  
S.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

glo - ry of our des - ti - ny, the march and glo - ry of our des - ti - ny, And mar - ried to thy  
glo - ry of our des - ti - ny, the march and glo - ry of our des - ti - ny, And mar - ried to thy  
glo - ry of our des - ti - ny, the march and glo - ry of our des - ti - ny, And mar - ried to thy  
glo - ry of our des - ti - ny, the march and glo - ry of our des - ti - ny, And mar - ried to thy

264 265 266 267 268 269 270 271



Fl. 1.2 a2 a tempo a2

Ob. 1.2 a2

Cl. in A 1.2 a2

Bsn. 1.2 a2 1. 2.

Hn in C 1 2

Hn in C 3

Tpt in D 1.2 a2 a2

Tbn. 1 2

B. Tbn. Tba

Timp. *f* *ff* *tr*

S. ti - ny.

A. des - ti - ny.

T. des - ti - ny.

B. glo - ry of our des - ti - ny.

Vln I a tempo

Vln II

Vla

Vc.

D. B.

278 279 280 281 282 283 284 285 286 287 288

This page of a musical score contains staves for various instruments and vocalists. The woodwind section includes Flute 1.2, Oboe 1.2, Clarinet in A 1.2, Bassoon 1.2, Horns in C (1st and 2nd, 3rd), Trumpet in D 1.2, Trombones (1st and 2nd), and Bass Trombone/Tuba. The percussion section features a Timpani player with dynamic markings of *f* and *ff* and trill-like patterns. The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), with lyrics such as "ti - ny.", "des - ti - ny.", and "glo - ry of our des - ti - ny." The string section consists of Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D. B.). The score is marked "a tempo" in several places. The page number 176 is in the top left, and the title "No. 7 - 'O While Around Our Shores'" is at the top center. Measure numbers 278 through 288 are printed at the bottom.





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