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52195

**ARNOLD, Samuel 1740-1802**

*The Surrender of Calais, as performed... at the Theatre Royal Haymarket... Op. XXXIII.* London: Preston & Son [1791].

Vocal score, engraved, oblong folio. 1f., 41pp. A very good copy. Marbled boards.

First edition. *BUC 54, RISM A2372, London Stage v, 1371.*

Libretto by George Colman the younger. First performed on 30 July 1791, with Maria Bland as the leading singer. This is a work of Arnold's later period, in which he developed "a historical-hybrid form — a play for the chief characters but an opera for the subsidiary ones... The operas of [this] period make greater dramatic use of the overture and chorus and intermittently include instrumental music of an illustrative or 'programmatic' character..." (*NG/2*, p. 54).

52195

THE *June Plain*  
SURRENDER OF CALAIS,

*as performed with the utmost applause,*

at the

THEATRE ROYAL HAYMARKET,

written by

*George Colman Esq.*

the Music by

*DR. ARNOLD.*

*Organist & Composer to His Majesty.*

Op. XXXIII.

London

Price 8<sup>s</sup>.

*Printed & Sold by Preston & Son, at their Wholesale Warehouses,  
No. 97 Strand.*

5219



# Overture

The musical score is written in G major and common time (C). It consists of several systems of staves:

- System 1:** Flute (treble clef) and Drum (bass clef).
- System 2:** Trumpets (treble clef) and Flutes (treble clef). Includes dynamic markings *p* and *Trum:*.
- System 3:** Flutes (treble clef) and Trumpets (bass clef). Includes dynamic markings *f* and *Trum:*.
- System 4:** Trumpets (treble clef) and Flutes (bass clef). Includes dynamic markings *p*.
- System 5:** Trumpets (treble clef) and Flutes (bass clef). Includes dynamic markings *f* and *Trum<sup>s</sup>*.
- System 6:** Flutes (bass clef). Includes dynamic markings *f* and the instruction *Volti subito*.

521P-0

2

Handwritten musical score for piano, consisting of six systems of two staves each. The music is in G major and 2/4 time. It features various dynamics including piano (*p*), forte (*f*), and fortissimo (*fp*). The notation includes chords, arpeggios, and melodic lines with slurs and ties.

The first system consists of two staves. The upper staff contains a complex melodic line with many sixteenth notes. The lower staff provides a rhythmic accompaniment with eighth notes. Dynamics markings include *f* and *p* in both staves.

The second system continues the musical piece. The upper staff has a more melodic and less dense texture than the first system. The lower staff continues with eighth-note accompaniment. A *p* dynamic marking is present in the upper staff.

The third system introduces instrument markings. The upper staff is marked *Trumps* and the lower staff is marked *p Flutes*. The notation includes various note values and rests.

The fourth system features a *f* dynamic marking in the upper staff. The notation includes slurs and various note values across both staves.

The fifth system includes markings for *Trumps* and *Tenute*. The upper staff shows sustained notes, while the lower staff continues with a melodic line. The system concludes with a double bar line.

5218-

4

Quick  
March

The musical score is written for a piano and trumpet ensemble. It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as dynamics (p, f), accents (hr), and articulation marks. The first system is marked with a piano (p) dynamic and features a melodic line in the treble clef and a bass line in the bass clef. The second system introduces a forte (f) dynamic and includes a complex rhythmic pattern in the treble clef. The third system features a melodic line in the treble clef and a bass line in the bass clef. The fourth system continues the melodic line in the treble clef and the bass line in the bass clef. The fifth system features a melodic line in the treble clef and a bass line in the bass clef. The sixth system is labeled 'Trumpets' and features a melodic line in the treble clef and a bass line in the bass clef.

Trumpets

Tutti

*p*

*f*

Volti subito

52187

6 Fifes

The musical score is written for six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The first system is marked with '6' and 'Fifes'. Dynamics include 'hr' (hairpins) in the first system, 'Tutti p' in the second system, and 'f' in the third system. The piece concludes with a double bar line at the end of the sixth system.

Sung by M<sup>r</sup> Wilfon

**Bold**

**Drum** *Drum*

**SERJEANT**

My Comrades, so famish'd and queer, Hear the Drums how they

*p*

jol - li - ly beat; They fill our french-hearts with good cheer, Al - tho' we have nothing to eat, Rub a dub

*f p*

**Drum**

**Chorus**

dub. Rub a dub dub, Rub a dub dub, Rub a dub dub, we have

nothing have nothing to eat.

*f*

Volti subito

5212

8

SERJEANT

Then hark to the mer-ry ton'd Fife To hear it will make a man

younger, I tell you my Lads this is Life, For a - ny one dy - ing with

hun - ger, Toot a toot toot, Dying with hunger.

Chorus

Toot a toot toot, Toot a toot toot, we are dy - - ing are dy - ing with

hunger.



SERJEANT

The Foe to in - spire ye to beat, On - ly list to the Trumpet fo

Drum

thrill, 'Till the E - nemy's kill'd we can't eat, Do the job?—you may eat all you

Drum

*f p*

Chorus

kill, Ran ta ran ta ran, We'll eat all we kill.

Tan ta ran ta ran ran ta ran ta ran we'll eat we'll eat all we kill,

521P-C

Andante

Oboe

Bassoon

O Carrol

Oh the moment was fad when my Love and I parted, Sa - vour - na de - - - ligh

fhighan oh As I kifs'd off her tears I was nigh broken hearted, Sa - vourna de - - ligh

fhighan oh Sy Wan was her cheek which hung on my fhoulder,

Damp was her hand no marble was colder, I felt that I never a - gain fhould behold her, Sa -

-vourna de -ligh fhighna oh. Sy

2

When the word of command put our Men into motion,  
 Savourna &c.  
 I buckled my Knapfack to crofs the wide Ocean,  
 Savourna &c.  
 Brisk were our Troops all roaring like Thunder,  
 Pleas'd with the Voyage, impatient for plunder,  
 My bosom with grief was almost torn afunder.  
 Savourna &c.

3

Long I fought for my Country far far from my true Love,  
 Savourna &c.  
 All my Pay and my Booty I hoarded for you Love,  
 Savourna &c.  
 Peace was proclaim'd, escap'd from the Slaughter,  
 Landed at home, my sweet Girl I fought her  
 But sorrow alas! to her cold Grave had brought her.  
 Savourna &c.

5218

Chorus of English Soldiers

Maestfofo

Oboe

Oboe

Accomp:

Oboe

Octaves

Canto

Alto

Tenor

Bafso

Bafsi

War war war has fstill its melo - dy war has fstill its

Detailed description of the musical score: The score is for a chorus of English soldiers. It begins with a Maestfofo part in G major and common time, consisting of two staves. This is followed by an Oboe part, also in G major and common time, with two staves. The accompaniment (Accomp) is in G major and common time, with two staves, including a section marked 'Octaves'. The vocal parts include Canto, Alto, Tenor, Basses (Bafso and Bafsi), each with a staff. The lyrics are: 'War war war has fstill its melo - dy war has fstill its'. The score includes various musical notations such as notes, rests, and dynamic markings.

melo - dy When blows come thick and Arrows fly war has fstill its melo - dy When.

melo - dy When blows come thick and Arrows fly war has fstill its melo - dy When.

melo - dy When blows come thick and Arrows fly war has fstill its melo - dy When.

melo - dy When blows come thick and Arrows fly war has fstill its melo - dy When.

blows come thick and Arrows fly war has fstill its melo - dy

blows come thick and Arrows fly war has fstill its melo - dy

blows come thick and Arrows fly war has fstill its melo - dy

blows come thick and Arrows fly war has fstill its melo - dy

5218-1

When the Soldier marches o'er the Crimfon field, Knee deep in gore, By

When the Soldier marches o'er the Crimfon field, Knee deep in gore, By

When the Soldier marches o'er the Crimfon field, Knee deep in gore, By

When the Soldier marches o'er the Crimfon field, Knee deep in gore, By

carnage and grim death Surround - ed and groans of dy - ing Men Confound - ed groans

carnage and grim death Surround - ed and groans of dy - ing Men Confound - ed groans

carnage and grim death Surround - ed and groans of dy - ing Men Confound - ed groans

carnage and grim death Surround - ed and groans of dy - ing Men Confound - ed groans

carnage and grim death Surround - ed and groans of dy - ing Men Confound - ed groans

groans of dy - ing men Con - founded If the warlike Drum he hears

groans of dy - ing men Con - founded If the warlike Drum he hears

groans of dy - ing men Con - founded If the warlike Drum he hears

groans of dy - ing men Con - founded If the warlike Drum he hears

groans of dy - ing men Con - founded If the warlike Drum he hears

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

And the shrill Trumpet strikes his Ears

And the shrill Trumpet strikes his Ears

And the shrill Trumpet strikes his Ears

And the shrill Trumpet strikes his Ears

And the shrill Trumpet strikes his Ears

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

5218

Rouf'd by the Spirit stirring tones Mufick's influ - ence he owns, his luf - ty Heart beats quick and high  
 Rouf'd by the Spirit stirring tones Mufick's influ - ence he owns, his luf - ty Heart beats quick and high  
 Rouf'd by the Spirit stirring tones Mufick's influ - ence he owns, his luf - ty Heart beats quick and high  
 Rouf'd by the Spirit stirring tones Mufick's influ - ence he owns, his luf - ty Heart beats quick and high

war has ftill its melo - dy War war war has ftill its  
 war has ftill its melo - dy War war war has ftill its  
 war has ftill its melo - dy War war war has ftill its  
 war has ftill its melo - dy War war war has ftill its



melo - dy still its me - - - lo - - dy.

melo - dy still its me - - - lo - - dy.

melo - dy still its me - - - lo - - dy.

melo - dy still its me - - - lo - - dy.

*Soli*  
But when the hard fought day is done And the Battle's fair - ly won oh! then he

*Soli*  
But when the hard fought day is done And the Battle's fair - ly won oh! then he.

*Soli*  
But when the hard fought day is done And the Battle's fair - ly won oh! then he.

*Soli*  
But when the hard fought day is done And the Battle's fair - ly won oh! then he

*Oboe con la Voce*

*Violoncello*

5212-12

trolls the jolly jolly note in Tri-umph thro' his ruf-ty throat, And all the sto-ry of the

trolls the jolly jolly note in Tri-umph thro' his ruf-ty throat,

trolls the jolly jolly note in Tri-umph thro' his ruf-ty throat,

strife he Car-rols to the merry merry Fife - - - - - His Camrades join their feats to

His Camrades join their feats to

His Camrades join their feats to

*mf*

tell the Chorus then begins to Swell

tell the Chorus then begins to Swell

tell the Chorus then begins to Swell

**Full Chorus**

*tutti*

Sound martial music rend the Sky This is the Soldiers melody this is the Soldiers

Sound martial music rend the Sky This is the Soldiers melody this is the Soldiers

Sound martial music rend the Sky This is the Soldiers melody this is the Soldiers

Sound martial music rend the Sky This is the Soldiers melody this is the Soldiers

5218

20

melo - dy this this this this is a Soldiers melo - dy this

melo - dy this this this this is a Soldiers melo - dy this

melo - dy this this this this is a Soldiers melo - dy this

melo - dy this this this this is a Soldiers melo - dy this

this is the Soldiers me - - - lo - - - dy.

this is the Soldiers me - - - lo - - - dy.

this is the Soldiers me - - - lo - - - dy.

this is the Soldiers me - - - lo - - - dy.

End of 1<sup>st</sup> Act.

DUETTO

Sung by Mr Bannister and Mrs Bland.

Moderato

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music features a steady, rhythmic accompaniment with chords and moving lines in both hands.

The second system includes piano accompaniment and the beginning of a vocal line. The piano part continues with two staves. The vocal line, labeled "MADELEN", is on a single staff in treble clef. The lyrics "Cou'd you to Bat - tle" are written below the vocal staff. Dynamics include a forte (f) marking.

The third system continues the piano accompaniment and vocal line. The piano part has two staves. The vocal line has two staves. The lyrics "march a - way And leave me here com - - plain - - - ing Cou'd you to Bat - - tle" are written below the vocal staves. Dynamics include forte (f) and piano (p) markings.

The fourth system continues the piano accompaniment and vocal line. The piano part has two staves. The vocal line has two staves. The lyrics "march a - way And leave me here com - - plain - - ing I'm sure 'twou'd break my" are written below the vocal staves. A piano (p) dynamic marking is present.

The fifth system continues the piano accompaniment and vocal line. The piano part has two staves. The vocal line has two staves. The lyrics "heart to stay When you were gone cam - - - pain - - - ing Ah non non non" are written below the vocal staves. A piano (p) dynamic marking is present.

52188

Pauvre Ma - de - len Wou'd ne - - ver quit her Ro - - ver Ah non non non

Pauvre Ma - de - len Wou'd go with you all the world. over

*p* *f*

La Glorie

2

Cheer cheer my Love you shall not grieve  
 A Soldier true you'll find me  
 I could not have the Heart to leave  
 My little Girl behind me  
 Ah non non non Pauvre Madelen  
 Shall never quit her Rover  
 Ah non non non Pauvre Madelen  
 Shall go with me all the World over

3

And can you to the Battle go  
 To Womens fears a stranger  
 Madelen No fears my Breast will ever know  
 But when my Love's in danger  
 Ah non non non Pauvre Madelen  
 Will never quit her Rover  
 Ah non non non Pauvre Madelen  
 Will go with you all the World over

Madelen  
 La Glorie

Then let the World jog as it will Let hol-low Friends for - - fake us Then

let the World jog as it will Let hol-low Friends for - - fake us We both shall be as hap-py still As

love and war can make us Ah no no non Pauvre Ma-de-len Shall ne-ver quit her Ro - - ver Ah

*f* *p*

non non non Pauvre Madelen Shall go with you all the world o-ver

*f*

52181

24

Sung by Mrs Bland

Vivace

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

MADELEN

Lit - tle think the Towns - mans Wife

The first system of the vocal melody is written on a single staff. It begins with a treble clef and a common time signature. The lyrics are written below the notes. A piano dynamic marking 'p' is placed below the first few notes of the accompaniment.

while at home she tar - - - ries what must be the Las - - - es Life

The second system continues the vocal melody. The lyrics are written below the notes. The piano accompaniment continues with a steady eighth-note pattern.

who a Sol - - dier mar - - - ries Now with wea - - ry marh - - ing spent .

The third system concludes the vocal melody. The lyrics are written below the notes. The piano accompaniment continues with a steady eighth-note pattern. The page number '7 6' is printed at the bottom right.



Danc-----ing now be-----fore the Tent Li-ra Li--ra la Li-ra Li-ra la

7 6

with her Jol----ly Sold-----ier

*f*

2

In the Camp at Night he lies  
 Wind and Wether scorning  
 Only griev'd her love must rise  
 And quit her in the Morning  
 But the doubtfull Skirmish done  
 Blithe she Sings at set of Sun  
 Lira Lira Lira la Lira Lira Lira  
 With her jolly Soldier

3

Should the Captain of her Dear  
 Use his Vain endeavours  
 Whispring nonsense in her Ear  
 Two fond Hearts to sever  
 At his passion she will scoff  
 Laughing thus shall put him off  
 Lira Lira Lira la Lira Lira Lira la  
 For her jolly Soldier

5219

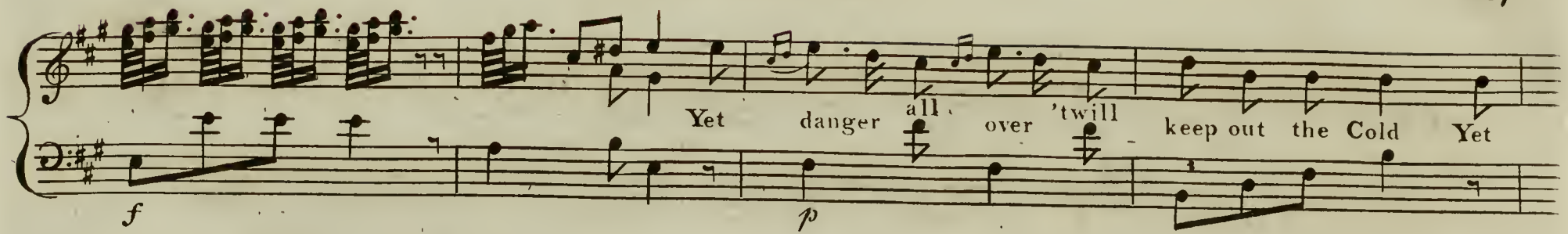
Sung by M<sup>rs</sup> Bland.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It features a complex, flowing melody with many beamed eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a steady accompaniment with a mix of eighth and sixteenth notes.

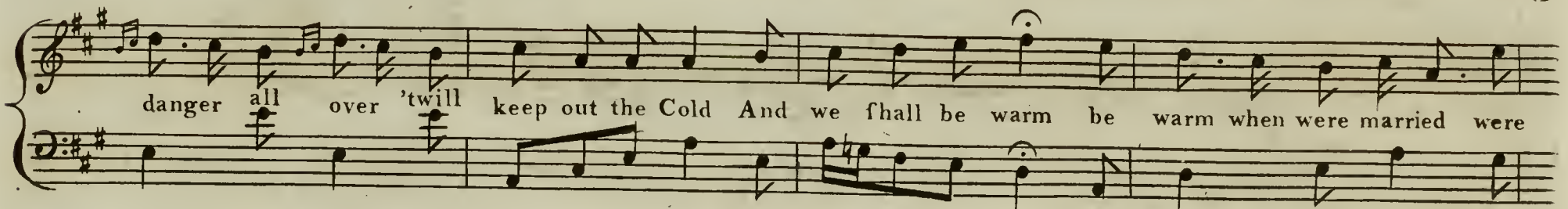
**MADELEN**

The second system shows the vocal line and piano accompaniment. The vocal line is on a single staff in treble clef with the same key signature and time signature. The lyrics are: "I tremble to think that my Soldier so bold To see with what danger he gets all his Gold I". The piano accompaniment is on a grand staff. Dynamics markings include *f* (forte) and *p* (piano) alternating throughout the system.

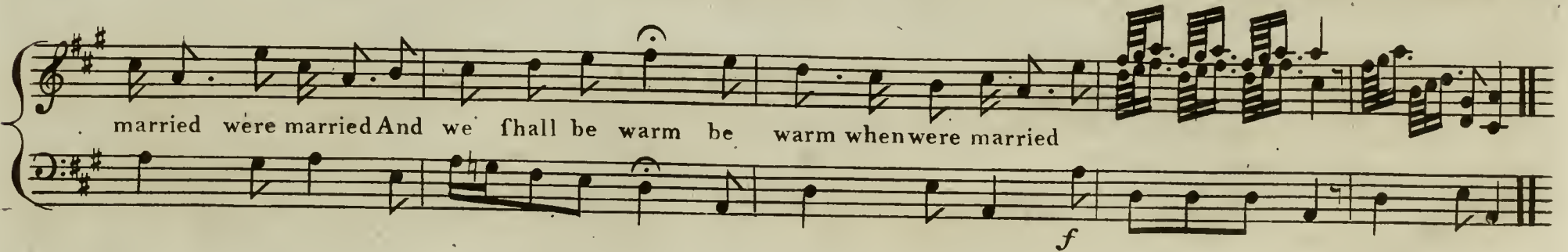
The third system continues the vocal line and piano accompaniment. The lyrics are: "tremble to think that my Soldier so bold to see with what danger his gets all his Gold". The piano accompaniment includes fingering numbers (6, 6, 6, 4, 5, 3, 7, 8) written below the bass staff.



Yet danger all over 'twill keep out the Cold Yet



danger all over 'twill keep out the Cold And we shall be warm be warm when were married were



married were married And we shall be warm be warm when were married

2

For Riches 'tis true that I covet them not  
 Unless 'tis to better my dear Soldier's lot  
 And he shall be Master of all I have got  
 The very first Moment we're married

3

My Heart how it beats but to look to the Day  
 In Church when my Father will give me away  
 But that I shall laugh at I've heard many say  
 A Day or two after we're married

52101

MARCH

when the Queen enters

The musical score is written in G major (one sharp) and 2/4 time. It consists of four systems, each with a treble and bass staff. The melody in the treble staff is characterized by a rhythmic pattern of eighth notes and sixteenth notes, often grouped in pairs. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a double bar line at the end of the fourth system.

Chorus by the Inhabitants of Calais

**Maestoso**

**Canto 1<sup>mo</sup> e 2<sup>do</sup>**  
Sound Sound in folemn strains and flow Sound in folemn strains and flow dully beat the muffled Drum

**Alto**  
Sound Sound in folemn strains and flow Sound in folemn strains and flow dully beat the muffled Drum

**Tenore**  
Sound Sound in folemn strains and flow Sound in folemn strains and flow dully beat the muffled Drum

**Baffo**  
Sound Sound in folemn strains and flow Sound in folemn strains and flow dully beat the muffled Drum

**Baffi**

The musical score is written in G major (one sharp) and common time (C). The tempo is marked 'Maestoso'. The piano accompaniment consists of two staves. The vocal parts are arranged in a choir with five parts: Canto (Soprano and Alto), Alto, Tenore, Baffo (Tenor), and Baffi (Bass). The lyrics are: 'Sound Sound in folemn strains and flow Sound in folemn strains and flow dully beat the muffled Drum'. The lyrics are repeated for each vocal part.

bid the hollow Trumpet blow the muffled Drum the Trumpet blow

bid the hollow Trumpet blow the muffled Drum the Trumpet blow

bid the hollow Trumpet blow the muffled Drum the Trumpet blow

bid the hollow Trumpet blow the muffled Drum the Trumpet blow

bid the hollow Trumpet blow the muffled Drum the Trumpet blow

Trumpets

in deadned Tones firm and low clear firm and low for fee the Patriot Heroes come the

in deadned Tones firm and low clear firm and low for fee the Patriot Heroes come the

in deadned Tones firm and low clear firm and low for fee the Patriot Heroes come the

in deadned Tones firm and low clear firm and low for fee the Patriot Heroes come the

in deadned Tones firm and low clear firm and low for fee the Patriot Heroes come the

unis

5 6 6

Patriot Heroes come the Trumpet blow now beat the Drum for fee the Patriot Heroes come fee the Pa - - triot

Patriot Heroes come the Trumpet blow now beat the Drum for fee the Patriot Heroes come fee the Pa - - triot

Patriot Heroes come the Trumpet blow now beat the Drum for fee the Patriot Heroes come fee the Pa - - triot

Patriot Heroes come the Trumpet blow now beat the Drum for fee the Patriot Heroes come fee the Pa - - triot

Patriot Heroes come the Trumpet blow now beat the Drum for fee the Patriot Heroes come fee the Pa - - triot

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are bass lines. The lyrics are: "Patriot Heroes come the Trumpet blow now beat the Drum for fee the Patriot Heroes come fee the Pa - - triot".

He - - roes come.

He - - roes come.

He - - roes come.

He - - roes come.

He - - roes come.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are bass lines. The lyrics are: "He - - roes come.".

in future years green in a Nations gra-titude in gratitude and  
 recorded still in future years in gratitude and  
 recorded still re-corded still in future years green in a Natons gra-titude in gratitude and  
 recorded still in future years re-corded still in future years green in a Natons gra-titude in gratitude and

*for.* Tears green in a nations gra-ti-tude in gra-ti-tude and Tears.  
*for.* Tears green in a nations gra-ti-tude in gra-ti-tude and Tears.  
*for.* Tears green in a nations gra-ti-tude in gra-ti-tude and Tears.  
*for.* Tears green in a nations gra-ti-tude in gra-ti-tude and Tears.

al Segno

End of 2<sup>d</sup>. Act.



*via.* *for.*  
Peace Peace Peace to the Heroes peace who yield their blood and pe-rish no-bly for their Countrys good

*via.* *for.*  
Peace Peace Peace to the Heroes peace who yield their blood and pe-rish no-bly for their Countrys good

*via.* *for.*  
Peace Peace Peace to the Heroes peace who yield their blood and pe-rish no-bly for their Countrys good

*via.* *for.*  
Peace Peace Peace to the Heroes peace who yield their blood and pe-rish no-bly for their Countrys good

*via.* *for.*  
Peace Peace Peace to their noble Souls their Bo-dies die their fame shall flourish flourish long in memory.

*via.* *for.*  
Peace Peace Peace to their noble Souls their Bo-dies die their fame shall flourish flourish long in memory.

*via.* *for.*  
Peace Peace Peace to their noble Souls their Bo-dies die their fame shall flourish flourish long in memory.

*via.* *for.*  
Peace Peace Peace to their noble Souls their Bo-dies die their fame shall flourish flourish long in memory.

5218

Sung by M<sup>r</sup>. Johnstone.

34

Vivace

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time and have a key signature of one sharp (F#). The music is a lively, rhythmic accompaniment.

O' Carrol.

The second system features a vocal line on a treble staff and piano accompaniment on a bass staff. The lyrics are: "When I was at home I was mer - ry and frif - ky, My".

The third system continues the vocal line and piano accompaniment. The lyrics are: "Dad kept a Pig and my Mo - ther fold whif - ky, My Un - - cle was rich but wou'd".

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "ne - ver be ea - - fy 'Till I was en - lif - ted by Cor - po - ral Ca - - fey Oh!".

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "rub a dub, row de dow, Cor - po - ral Ca - - fey, Rub a dub, row de dow,".

Cor - po - ral Ca fey, My dear lit - - tle SHEELAH I thought wou'd run cra - - zy,

Oh! - - when I trudg'd a - way with tough Cor - po - ral Ca - - fey. Sym

The musical score consists of three systems of two staves each. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system contains instrumental accompaniment for the first two lines of lyrics. The music is in a key with one sharp (F#) and a common time signature (C).

2

I march'd from Killkenney, and as I was thinking  
 On SHEELAH, my heart in my bosom was sinking,  
 But soon I was forc'd to look fresh as a daisy,  
 For fear of a drubbing from Corporal Casey,  
 Och!—rub a dub, row de dow, Corporal Casey,  
       rub a dub, row de dow, Corporal Casey,  
 The Devil go with him, I ne'er cou'd be easy,  
 He stuck in my skirts so, — Old Corporal Casey.

3

We went into Battle, — I took the blows fairly  
 That fell on my Pate, but they bother'd me rarely,  
 And who shou'd the first be that dropt why an't please ye,  
 It was my good friend, — Honest Corporal Casey:  
       Rub a dub, row de dow, Corporal Casey,  
       Rub a dub, row de dow, Corporal Casey,  
 Thinks I you are quiet, and I shall be easy,  
 So eight years I fought without Corporal Casey.

521P

When the six Citizens are led to execution.

March

*pp*

*mf*

*f*

Laft Chorus

Vivace

The first system of music consists of four staves. The top two staves are for the piano, with a treble clef and a bass clef, both in G major and 6/8 time. The tempo is marked 'Vivace'. The bottom two staves are for the violin and viola, with a treble clef and a bass clef, both in G major and 6/8 time.

Accomp.<sup>t</sup>

Canto

Alto

Tenor

Bass

Bass

8. Rear rear our English banner high rear our English banner

The second system of music consists of seven staves. The top staff is for the piano accompaniment, marked 'Accomp.<sup>t</sup>'. The next six staves are for the vocal parts: Canto, Alto, Tenor, Bass, and Bassi. Each vocal staff has a treble clef and a bass clef, both in G major and 6/8 time. The lyrics are: '8. Rear rear our English banner high rear our English banner'. The piano accompaniment continues with the same melody as in the first system.

high in to-ken proud of Vic-to-ry in to-ken proud of Vic-to-ry

high in to-ken proud of Vic-to-ry in to-ken proud of Vic-to-ry

high in to-ken proud of Vic-to-ry in to-ken proud of Vic-to-ry

high in to-ken proud of Vic-to-ry in to-ken proud of Vic-to-ry

where e'er the God of Battle strides - -

where e'er the God of Battle strides of Battle strides - -

of Battle strides of Battle strides - -

where e'er the God of Battle strides - -

loud found the trump of fame loud found the trump of fame  
 when e'er the  
 loud found the trump of fame loud found the trump of fame when e'er the English warrior rides  
 loud found the trump of fame loud found the trump of fame when e'er the English warrior rides  
 loud found the trump of fame loud found the trump of fame  
 when e'er the

English warrior rides may laureld Conquest grace his name may laureld Conquest grace his name may laureld  
 may laureld Conquest grace his name may laureld Conquest grace his name may laureld  
 may laureld Conquest grace his name may laureld Conquest grace his name may laureld  
 English warrior rides may laureld Conquest grace his name may laureld Conquest grace his name may laureld

Conquest grace his name may laureld Conquest grace his name laureld Conquest grace his name Conquest  
 Conquest grace his name may laureld Conquest grace his name laureld Conquest grace his name Conquest  
 Conquest grace his name may laureld Conquest grace his name laureld Conquest grace his name Conquest  
 Conquest grace his name may laureld Conquest grace his name laureld Conquest grace his name Conquest

grace his name.  
 grace his name.  
 grace his name.  
 grace his name. Finis



DUETTO Sung by M.<sup>rs</sup> Bannifter, M.<sup>rs</sup> Iliff, M.<sup>rs</sup> Edwards and M.<sup>rs</sup> Taylor.

Yet on the Victor's heart let truth en - - grave that heav'n born

Yet on the Victor's heart let truth en - - grave that heav'n born

mer - - cy best becomes the brave Yet on the Victor's heart let truth en -

mer - - cy best becomes the brave Yet on the Victor's heart let truth en -

- - grave that heav'n born mer - - cy best becomes the brave.

- - grave that heav'n born mer - - cy best becomes the brave.

D. C. Chorus

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