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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^s.

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107 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^s*.
- System 6:** Flutes (bass clef). Includes dynamic markings *f* and the instruction *Volti subito*.

521P-0

2

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic. The first system shows a series of chords in the right hand and a melodic line in the left hand. The second system features a forte (*f*) dynamic and includes arpeggiated chords. The third system continues with arpeggiated figures. The fourth system is characterized by sustained chords in the right hand and a moving bass line. The fifth system includes a fortissimo (*f*) dynamic and a piano (*p*) dynamic section. The sixth system concludes with fortissimo piano (*fp*) dynamics. The notation includes various note values, rests, and dynamic markings.

Musical notation for the first system, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one sharp (F#). The music features a complex rhythmic pattern with frequent sixteenth notes. Dynamics include *f* (forte) and *f p* (fortissimo piano).

Musical notation for the second system, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one sharp (F#). The music continues with similar rhythmic patterns. Dynamics include *p* (piano).

Musical notation for the third system, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one sharp (F#). The music includes markings for *Trumps* and *p Flutes*.

Musical notation for the fourth system, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one sharp (F#). The music includes a marking for *f* (forte) and *Trumps*.

Musical notation for the fifth system, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one sharp (F#). The music includes markings for *Trumps* and *Tenute* (tenuto).

5218-

4

Quick
March

The musical score is written for a piano and trumpet ensemble. It consists of four systems of music, each with a grand staff (treble and bass clefs) and a separate staff for trumpets. The key signature is one sharp (F#) and the time signature is common time (C). The first system is marked with a piano (*p*) dynamic and includes accents (*hr*) on the first and third measures. The second system includes a forte (*f*) dynamic marking. The third system includes accents (*hr*) on the first and third measures. The fourth system is labeled "Trumpets" and includes accents (*hr*) on the first and third measures. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

Trumpets

Tutti

p

f

Volti subito

52187

6 Fifes

hr hr hr hr hr

Tutti *p*

f

hr hr

hr

Sung by M^r Wilfon

Bold

Drum

Drum

SERJEANT

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

p

Drum

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

fp

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

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.

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

Violoncello

Oboe con la Voce

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 1st Act.

DUETTO

Sung by Mr Bannister and Mrs Bland.

Moderato

MADELEN
Cou'd you to Bat-tle

march a-way And leave me here com-plain-ing Cou'd you to Bat-tle

march a-way And leave me here com-plain-ing I'm sure 'twou'd break my

heart to stay When you were gone cam-pain-ing Ah non non non

52188

Musical score for 'Pauvre Madelen' in G major, 3/4 time. The score consists of three systems of grand staff notation (treble and bass clefs). The lyrics are written below the notes. The first system includes the lyrics: 'Pauvre Ma - de - len Wou'd ne - - ver quit her Ro - - ver Ah non non non'. The second system includes: 'Pauvre Ma - de - len Wou'd go with you all the world. over'. The third system is an instrumental passage with dynamics markings *p* and *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 with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked 'Vivace'.

MADELEN

Lit - tle think the Towns - mans Wife

The first line of the song features a vocal melody on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are 'Lit - tle think the Towns - mans Wife'. A piano dynamic marking 'p' is present below the bass staff.

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'while at home she tar - - - ries what must be the Las - - - es Life'.

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

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'who a Sol - - dier mar - - - ries Now with wea - - ry marh - - ing spent .'. 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

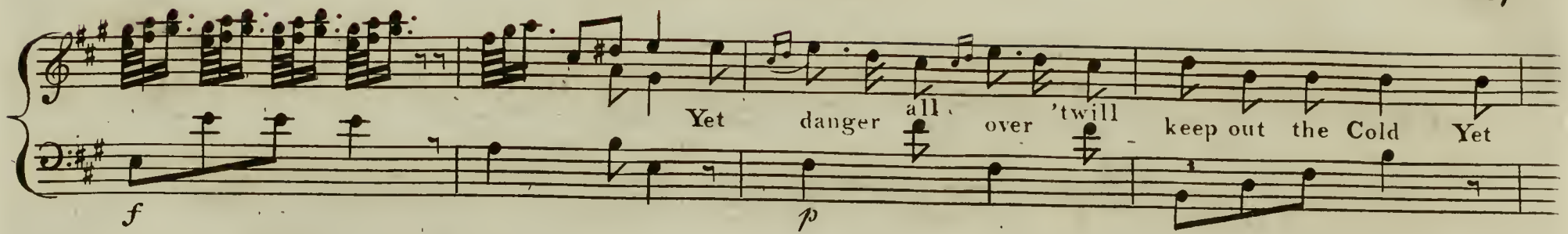
The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It features a complex melodic line with many beamed eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and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

The second system of music also consists of two staves in the same key signature and time signature. The upper staff continues the melodic line from the first system, including a triplet of eighth notes. The lower staff continues the bass line accompaniment.

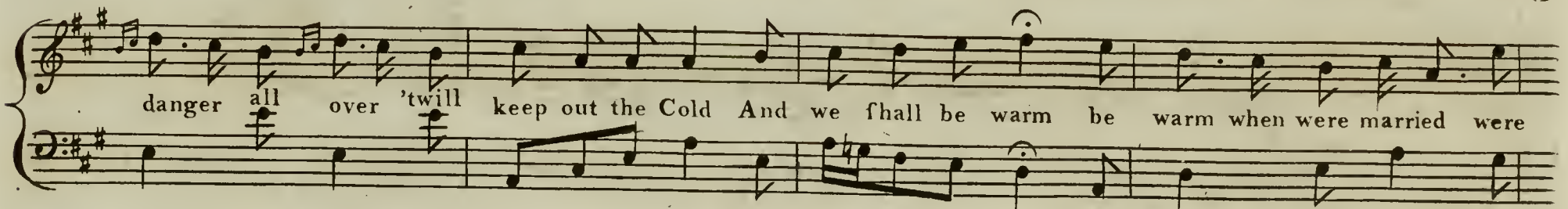
MADELEN

The third system of music features a vocal line on the upper staff and piano accompaniment on the lower staff. 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 includes dynamic markings: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.

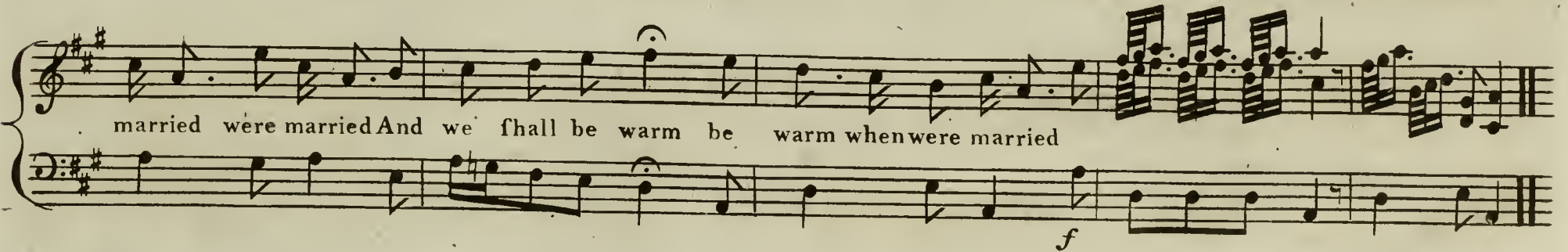
The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "tremble to think that my Soldier so bold to see with what danger his gets all his Gold". The piano accompaniment includes fingerings: 6, 6, 6, 4, 5, 3, 7, 8.



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 3/4 time. It consists of four systems, each with a treble and bass staff joined by a brace. The melody in the treble staff is characterized by frequent sixteenth-note patterns, often grouped in pairs. The bass staff provides a steady 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^{mo} e 2^{do}
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 five staves: Canto (Soprano and Alto), Alto, Tenore, Baffo, and Baffi. The lyrics are: 'Sound Sound in folemn strains and flow Sound in folemn strains and flow dully beat the muffled Drum'. The word 'dully' is used in the original manuscript.

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 accompaniment. 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 accompaniment. 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^d Act.

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

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

Sung by M^r. 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 piece.

O' Carrol.

When I was at home I was mer - ry and frif - ky, My

The second system continues the piece with a vocal line and piano accompaniment. The lyrics are "When I was at home I was mer - ry and frif - ky, My".

Dad kept a Pig and my Mo - ther fold whif - ky, My Un - - cle was rich but wou'd

The third system continues the piece with a 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".

ne - ver be ea - - fy 'Till I was en - lif - ted by Cor - po - ral Ca - - fey Oh!

The fourth system continues the piece with a 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!".

rub a dub, row de dow, Cor - po - ral Ca - - fey, Rub a dub, row de dow,

The fifth system concludes the piece with a 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 features a piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Vivace'. The piano part includes a complex rhythmic pattern with many sixteenth and thirty-second notes. The violin and viola parts are written in the upper staves, mirroring the piano's rhythmic intensity.

Accomp.
Canto
Alto
Tenor
Bafs
Bafsi

The second system of music contains the vocal parts and accompaniment. It includes a grand staff for the piano accompaniment (Accomp.) and five vocal staves (Canto, Alto, Tenor, Bafs, Bafsi). The lyrics are: "Rear rear our Englifh banner high rear our Englifh banner". The tempo is marked '8.' (Allegretto). The vocal parts are written in a simple, rhythmic style, with the lyrics placed below the notes. The piano accompaniment continues with the same rhythmic pattern 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

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DUETTO Sung by M.^{rs} Bannifter, M.^{rs} Iliff, M.^{rs} Edwards and M.^{rs} 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

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D. C. Chorus

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