

Carl Bischoff

The
OVERTURE, SONGS, CHORUSES &c.

in the
BATTLE OF HEXAM
or DAYS of OLD.

as it is Performed at the Theatre Royal in the Haymarket,

The words by G. Colman Esq^r Jun^r

The Music Composed by

D^R A R N O L D

Opera XXXII Price 10. 6^d.

L O N D O N

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Enrag'd Mufician - - - - - $\frac{1}{0} = \frac{8}{6} = \frac{d}{0}$ || Inkle and Yarrico - - - - - $\frac{1}{0} = \frac{s}{10} = \frac{d}{6}$

A

OVERTURE, to the Battle of Hexham, or, Days of Old.

Adapted for the Piano Forte, Harpfichord &c.

Allegro

The musical score is written for piano and harpsichord, consisting of four systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro'. The score features a variety of dynamics, including forte (f), piano (p), and fortissimo (ff), as well as accents (acc) and trills (tr). The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and rests. The first system begins with a forte dynamic in both hands. The second system features a piano dynamic in the right hand and a forte dynamic in the left hand. The third system continues with piano and forte dynamics. The fourth system concludes with a fortissimo dynamic in the right hand and a piano dynamic in the left hand.

Handwritten musical score for piano, consisting of six systems of two staves each. The music is in G major and 3/4 time. It features a complex texture with many sixteenth and thirty-second notes, often beamed together. Dynamics include 'f' (forte) and 'p' (piano). The score is written in black ink on aged paper.

Handwritten musical score for piano, page 4. The score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). The notation includes various articulations like slurs and accents.

Trumpet Trumpet

Tutti

Tutti Trumpet Tutti

p *f*

Slow March

First system of musical notation for the Slow March. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time and D major. Dynamics include piano (p) and forte (f). Accents (acc) are placed over several notes.

Second system of musical notation for the Slow March. It continues the grand staff with piano (p) dynamics and accents (acc).

Third system of musical notation for the Slow March. It continues the grand staff with forte (f) dynamics and accents (acc).

Fourth system of musical notation. It includes 'tutti' markings and a section for 'Trumpet Solo' in 2/4 time. The tempo changes from the previous section.

Fifth system of musical notation, including a 'Tutti' marking. It continues the grand staff with a 'Tutti' marking.

ad lib:

This page of musical notation consists of ten staves. The first staff is a vocal line with the instruction "ad lib:" above it. The second staff is a piano accompaniment. The third and fourth staves are for a second instrument, with dynamics "f" and "p" marked. The fifth and sixth staves are for a third instrument, with dynamics "f" and "p" marked. The seventh staff is a vocal line with the instruction "Solo" above it. The eighth and ninth staves are for a fourth instrument, with "Tutti" above the eighth staff. The tenth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Sung by Mrs Goodall

Moderato

Sempre Piano

f

ADÉLINE

tenu

The mincing step the Womans air the

tender sigh a softer note poor A - de - line must now forswear nor think upon the

Pet - ti - coat poor A - de - line must now forswear nor think upon the Pet - ti - coat nor

think nor think nor think upon the Petticoat

tenute

Majore

p Since Love has led me to the field the Soldiers phrafe I'll
p learn by rote I'll talk of Drum of Sword and Shield and quite forget the
f Petticoat When the loud Cannons
fp roar I hear and Trumpets bray with bra-zen throat with bluffring then I'll
fp hide my fear leaft I betray my Petticoat with bluffring then I'll hide my fear

6 4 5 #
6 4 5 #
6 4 5 #
6 4 5 #
6 4 5 #
6 4 5 #
6 4 5 #
6 4 5 #

Minore

leaft I betray my Pet - ti - coat . But ah how flight the terrors paft if

4 3

he on whom I fondly doat is to my arms re - ftord at laft then

give me back my Pet - ti - coat but ah how flight the ter - rors paft if

6 6 4 5 3 mf 6 6 5 mf 6

he on whom I fondly doat is to my arms re - ftord a - gain then

6 5 6 6

give me back my Pet - ti - coat

4 # f 8 8 8 6 p 4 #

Sung by M^r Edwin

Resolutio

RS

6 6 5
4 3

GREGORY

Ah whats a Valliant Hero beat the Drum and he'll come row de row de row de rowdow dow

p *mf*

row de row de rowdow dow row de row de rowdow dow

f *ff*

p $\frac{6}{4}$ $\frac{5}{3}$ *f* *p* $\frac{6}{4}$ $\frac{5}{3}$ *f* *ff*

nothing does he fear O rifques his Life while the fife twittle tweetle twero solo fife

p #

row de row de row de rowdow dow twittle tweetle twero row de row twittle tweetle twero

mf *f* *p* $\frac{6}{4}$ $\frac{5}{3}$ *f* *p* $\frac{6}{4}$ $\frac{5}{3}$

ff
row de row *p* There havock splits his Ear O groans abound

f ff *p* 6 8

Trumpet
Trumpet sound rantan tan ta rero twittle tweettle twero row de row de row de row dow dow

6 8 #

twittle tweettle twero row de dow twittle tweettle twero row de row

f p 6/4 6/8 f p 6/4 6/8 f ff

Then the fears he'll bear O mufkets roar small shot pour

f rts p f f p f p

rat ta tat ta tero *f pop p pop pop pop* twittle tweettle twero

f f p f p f p #

ran tan tan ta rero row de row de row de row dow dow

f

twittle tweetle twero row dow dow twittle tweetle twero row dow dow

p $\frac{6}{4}$ $\frac{5}{3}$ *f* *p* $\frac{6}{4}$ $\frac{5}{3}$ *f* *ff*

What brings up the rear O in comes Death stops his breath then

p

good bye valiant Hero and good bye valiant Hero twittle tweetle twero

p *ff*

rantan tan ta rero rat tat tat tat tero *f* pop pop
mf *f* *f* *p* *f* *p*

pop pop pop row de row de row de row dow dow *f* twittle tweetle twero
f *f* *p* $\frac{6}{4}$ $\frac{5}{3}$

row dow dow twittle tweetle twero row dow dow *ff*
f *p* $\frac{6}{4}$ $\frac{5}{3}$

Sung by Mr Mofs and Chorus of Soldiers

Vivace

T S

6 2/4 6 Ts

Drummer

My tight fel-lov

fp

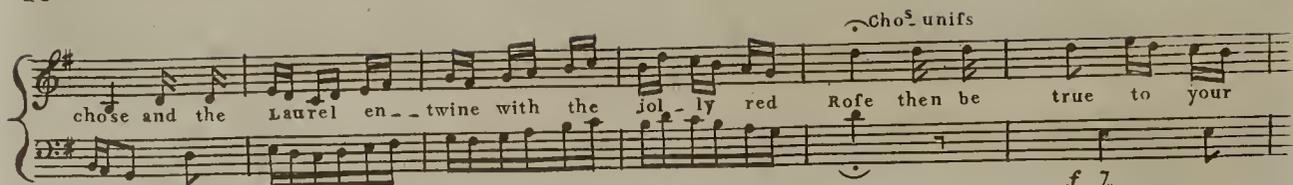
6 6 6 8

6 6 5 8 6

f 6 6 T S *p*

soldiers pre-pare for your foes fight a-way for the cause of the jolly red Rover never
flinch while you live should you meet with your death theres no fear that you'll run you'll be
quite out of breath Then be true to your Colours the Lan-cas-ters

Chor² unifs



chose and the Laurel en - - twine with the jol - ly red Rofe then be true to your

f 7#



Colours the Lancafters chose and the Laurel en - twine with the Jolly red Rofe the

7 6 4 7 5 / 4 3 4 3 6 6 6 4 3



Jolly red Rofe the Jolly red Rofe and the Laurel en - - twine with the

Jolly red Rofe the Jolly red Rofe and the Laurel en - - twine with the

Jolly red Rofe the Jolly red Rofe and the Laurel en - - twine with the

Jolly red Rose

Jolly red Rose

Jolly red Rose

6 6 5 4 3 6 6 TS

2 3

He who follows for honor the Drum or the Fife,
 May perhaps have the luck to get honor for life!
 And he who for money makes fighting his trade,
 Let him now face the foe, he'll be handsomely paid.
 Then be true &c.

Tho' bullets like hailstones shou'd whiz round your Ears,
 Each man must push on, when his orders he hears;
 March will soon be the word he who stops is in fault,
 When the Battle is over, you'll all of you halt!
 Then be true &c.

4

The fight fairly done my brave Boys of the blade,
 How we'll talk o'er our Cups, of the havock we've made;
 How we'll talk if we once kill a Captain or two,
 Of a hundred more fellows, which nobody knew.
 Then my tight fellow Soldiers prepare for your foes,
 And the Laurel entwine with the Jolly red Rose.

March for the House of York

The image displays a musical score for a piece titled "March for the House of York". The score is arranged in four systems, each consisting of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a march style, characterized by rhythmic patterns and dynamic markings such as accents (*h*) and slurs. The notation includes various note values, rests, and articulation marks. The first system begins with a treble clef and a bass clef, both with a sharp sign. The second system continues the melody and accompaniment. The third system features more complex rhythmic figures in the treble part. The fourth system concludes the piece with a double bar line. The paper shows signs of age, with some discoloration and wear.

Chorus of Soldiers after the Victory

Accomp^t

Alto

Tenore

Basso

Bass

Bold

6
5

6

2
4

6

7

7

6

2
4

6

7

7

6
5

6
5

T S

Strike Strike Strike Strike the God of Conquest

Strike Strike Strike Strike the God of Conquest

Strike Strike Strike Strike the God of Conquest

6 6 2 6 7 7
6 4

sheds his choicest Laurels on our heads Mars with fury darting Eye smooth his

sheds his choicest Laurels on our heads Mars with fury darting Eye smooth his

sheds his choicest Laurels on our heads Mars with fury darting Eye smooth his

6 2 6 7 7 6 6
4

Brow and stalks be - - fore us leading our triumphant Chorus lead - ing our tri - um - phant

Brow and stalks be - - fore us leading our triumphant Chorus lead - ing our tri - um - phant

Brow and stalks be - - fore us leading our triumphant Chorus lead - ing our tri - um - phant

6/5 TS

Chorus hand in hand with Victory hand in hand with Victory with

Chorus hand in hand with Victory hand hand in hand with Victory with

Chorus hand in hand with Victory hand in hand with Victory with

6/5 7/4

Victory with Victory leading hand in hand with Victory with Victory with
 Victory with Victory leading hand in hand with Victory with Victory with
 Victory with Victory leading hand in hand with Victory with Victory with

7#

Victory leading hand in hand with Victory and hark and
 Victory leading hand in hand with Victory and hark and
 Victory leading hand in hand with Victory and hark and

7# 6 4

hark the thund'ring Drum the thund'ring thund'ring Drum the thund'ring thund'ring

hark the thund'ring Drum the thund'ring thund'ring Drum the thund'ring thund'ring

hark the thund'ring Drum the thund'ring thund'ring Drum the thund'ring thund'ring

7 $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$

Drum and Fifes shrill tone Fife

Drum and Fifes shrill tone

Drum and Fifes shrill tone

$\frac{5}{3}$ TS $\frac{6}{5}$

Trumpets

with brazen brazen Trumpets clang

with brazen brazen Trumpets clang

with brazen brazen Trumpets clang

pro - claim the day our own proclaim - - - the day our own and

pro - claim the day our own pro - claim the day our own and

pro - claim the day our own pro - claim the day our own and

7 7 6 6 4 3

hark the thund'ring Drum and brazen Trumpets clang the Fifes shrill tone with

hark the thund'ring Drum and brazen Trumpets clang the Fifes shrill tone with

hark the thund'ring Drum and brazen Trumpets clang the Fifes shrill tone with

6/3 5/3 5/3 5/3 # #

Trumpets clang pro - claim the day our own proclaim pro - claim the day our own the

Trumpets clang pro - claim the day our own proclaim pro - claim the day our own the

Trumpets clang pro - claim the day our own proclaim pro - claim the day our own the

6 6 6 6 7 6 5 6 6

5 4 3

(to be spoken)

day our own Huzza Huzza Huzza

day our own Huzza Huzza Huzza

day our own Huzza Huzza Huzza

6/4 5/3

Detailed description: This system contains the first musical staff with a vocal line and three piano accompaniment staves. The vocal line begins with a series of sixteenth-note runs, followed by the lyrics "(to be spoken)", "day", "our", "own", "Huzza", "Huzza", and "Huzza". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The first two piano staves are marked with "6/4" and "5/3" below them. The system concludes with a double bar line.

Detailed description: This system contains the second musical staff with a vocal line and three piano accompaniment staves. The vocal line continues with a series of sixteenth-note runs. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line.

Act 2^d

Glee

Sung by Mefs^{rs} Bannister, Davis, Reeve, Mathews, and Chorus of Robbers.

Moderato

When

When

When

1st time for
2^d time *piu*

Arthur first at Court began to wear long hanging sleeves, he entertain'd three Serving Men, and all of them were

Arthur first at Court began to wear long hanging sleeves, he entertain'd three Serving Men, and all of them were

Arthur first at Court began to wear long hanging sleeves, he entertain'd three Serving Men, and all of them were

Solo

thieves: The first he was an I - rishman, and all were Knaves I

Solo

thieves: the fecond was a Scot, and all were Knaves I

Solo

thieves: the third he was a Welchman, and all were Knaves I

pia 6 6 9 8 7 5

tutti

wot, the first he was an I - rishman, the fecond was a Scot, the third he was a Welchman and all were Knaves I wot.

wot, the first he was an I - rishman, the fecond was a Scot, the third he was a Welchman and all were Knaves I wot.

wot, the first he was an I - rishman, the fecond was a Scot, the third he was a Welchman and all were Knaves I wot.

6 4 5 3 6 7 8 4 # 6 6 6 6 6 5 4 3

The Irishman lov'd Usquebaugh, the Scot lov'd Ale call'd blue Cap, the Welchman he lov'd toasted Cheese and made his mouth like a Mouse trap

The Irishman lov'd Usquebaugh, the Scot lov'd Ale call'd blue Cap, the Welchman he lov'd toasted Cheese and made his mouth like a Mouse trap

The Irishman lov'd Usquebaugh, the Scot lov'd Ale call'd blue Cap, the Welchman he lov'd toasted Cheese and made his mouth like a Mouse trap

6 6 6 7 7 6 6 #

4

solo

Usquebaugh burnt the Irishman but he pull'd her out by the

the Scot was drown'd in Ale but he pull'd her out by the

the Welchman had like to've been choak'd with the Mouse but he pull'd her out by the

T S 6 6 9 8 7

tutti

Tail Usquebaugh burnt the Irishman the Scot was drownd in Ale - the Welchman had like to've been choak'd with the Mouse, but he

Tail Usquebaugh burnt the Irishman the Scot was drownd in Ale - the Welchman had like to've been choak'd with the Mouse, but he

Tail Usquebaugh burnt the Irishman the Scot was drownd in Ale - the Welchman had like to've been choak'd with the Mouse, but he.

6 4 5 3 6 7 8 4 # 6

pull'd her out by the Tail - pull'd her pull'd her pull'd her out by the Tail. pull'd her pull'd her pull'd her out by the Tail.

pull'd her out by the Tail - pull'd her pull'd her pull'd her out by the Tail. pull'd her pull'd her pull'd her out by the Tail.

pull'd her out by the Tail - pull'd her pull'd her pull'd her out by the Tail. pull'd her pull'd her pull'd her out by the Tail.

6 4 5 3 7 6 4 5 6 4 5 6 7 6 6 4 5

Catch

Sung by Mefs^{rs} Bannister, Davis, Reeve, Mathews, and Chorus of Robbers.

D^r Arne.

sym *p*

6 6 4 3 7 6 4 3

Lurk, Lurk, Lurk o'er the green Sword, mum, mum, mum, let us be.

Lurk, and mum's the Word, the Word, Lurk, Lurk, and mum's the Word for you - you and me.

thro' the Brake, thro' the Wood prowl prowl a - round, thro' the Brake, thro' the Wood prowl prowl a - round.

we watch their foot-steps, we watch their footsteps with Ears to the Ground, with Ears to the Ground.

6 6 4 3 7 4 3

Sung by M^r. R. Palmer

Pomposo e
Staccato

T S 6

mf für für 6

Fool To Arms, To Arms, when Captains cry, with a heigh! ho, the
6 6 3 6 6
4 4 TS 5 5

Trumpets blow, To Legs, To Legs, brave boys, says I, To Legs, To Legs, brave boys, says I - heigh ho, heigh
8 TS 6 6 Horns

ho, I needs must go.

Horns

6 7

(2^d)

Arrows swift begin to fly, heigh ho! twang goes the Bow,
 And Soldiers tumble down and Die,
 Heigh ho! I'll not do so.

(3^d)

Whizzing by come balls of Lead, heigh ho! thump they go!
 Tall Men get shorter by the head,
 Heigh ho! I'd rather grow.

(4th)

In time of trouble I'm away, heigh ho! ill winds blow,
 But always ready at Pay Day,
 Heigh ho! great folks do so.

Roundelay

Sung by Miss George Mrs Iliff Mrs Plomer Mrs Edwards
Mrs Taylor Mrs Bannister and Mr Chapman.

Vivace

Miss George
Drifted Snow no
Pia:

6
5

6
4

7

7

6
5

7

more is seen, blust'ring Winter passes by; Jocund Spring comes clad in green, while Wood-larks pour their

6

6
4

6
4

6
4

7
#

me-lo-dy, their me- - - - - lody, Wood-larks pour their melody.

f p f p

f p f p

f p f p

6

7
#

Duetto

M^{rs} Ploomer
I hear him hark the merry Lark calls us to the

M^{rs} George
I hear him hark, the merry Lark, calls us to the

f 17 7 6 4 5 # Pia: 7 7

Viol: 2do

new mown Hay piping to our roundelay Chorus in Unifson

new mown Hay piping to our roundelay I hear him hark the merry Lark calls us to the new mown Hay

7 6 5 *f* 6 5 6 4

M^{rs} Iliff
piping to our roundelay piping to our roundelay. When the

6 4 6 4 6 6 7

Pia

Golden Sun ap - - pears, on the Mountain's fur - ly brow, when the Jol - ly beams he

Pia

6 47 6 8

ears, darting Joy behold him now, darting Joy - - -

f p f p f p f p f

f p 6 7 f p 6 f p 7 f

4 6 6 4 7 4 6 7

DUO
Mrs Edwards

I
Mrs Iliff

be - - hold behold him now.

f

6 5 4 6 5

hear him hark the merry Lark calls us to the new mown Hay, piping to our

hear him hark, the merry Lark, calls us to the new mown Hay, piping to our

7 7 7 6/5

Viol: 2^{do}

Rounde - lay

Chorus Unifon

Rounde - lay I hear him hark the merry Lark calls us to the new mown Hay piping to our

f 6 6/4 6/4

Rounde - lay, piping to our Roundelay.

6/4 6/5 7 6/5 7

Pastorale

M^{rs} Bannifter

When the Village Boy to the field, tramps it with the Buxom Lads, Fain she would not seem to yield, Yet gets her

M^{rs} Plomer

I hear him hark,

M^{rs} Bannifter

I hear him hark,

Tumble on the grafs, fain she would not seem to yield, yet gets her tumble on the grafs.

Viol: 2^{do}

the merry Lark,

calls us to the new mown Hay piping to our Rounde - lay Chorus

the merry Lark,

calls us to the new mown Hay piping to our Rounde - lay I

hear him hark, the merry Lark, calls us to the new mown Hay piping to our Roundelay piping to our

6 6 6 6 6 7

4 4 4 4

Roundelay.

Mr Chapman

What are honours, what's a Court,

6

f p

T S

Calm content is worth them all, our honour lies in Cudgel sport, our brightest Court a Green Sword Ball.

6 6 8 6 #

5

Mrs Edwards
 MI Chapman

I hear him hark the merry Lark calls us to the newmown Hay piping to our
 I hear him hark the merry Lark calls us to the newmown Hay piping to our

Viol 2do

Rounde_lay Chorus

Rounde_lay I hear him hark the merry Lark calls us to the newmown Hay piping to our

f

Rounde_lay piping to our Roundelay.

Sung by M^r Bannister

Bold

The first system of music consists of three staves. The top staff is a vocal line in G major (one flat) and common time, featuring a melodic line with various dynamics. The middle staff is a piano accompaniment for the vocal line, with dynamics *p*, *f*, *p*, *f*, *p*, *f*, *p*. The bottom staff is a piano accompaniment for the vocal line, with dynamics *f*, *p*, *f*, *p*, *f*, *p*. A 'Viola' label is placed above the bottom staff. The word 'Bold' is written to the left of the middle staff.

TS

The second system of music consists of three staves of piano accompaniment. The top two staves are the right hand, with dynamics *f*, *p*, *f*, *p*. The bottom staff is the left hand, with dynamics *f*, *p*, *f*, *p*.

The third system of music consists of three staves. The top staff is a vocal line with dynamics *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *dim*. The middle staff is a piano accompaniment for the vocal line with dynamics *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *dim*. The bottom staff is a piano accompaniment for the vocal line with dynamics *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *dim*, *p*. The lyrics 'When the stout freebooters prowl, striking terror and dis-' are written below the vocal line.

When the stout freebooters prowl, striking terror and dis-

- may, in the poor benighted soul, wandring from his weary way, when we stout free-booters

prowl, striking terror and dismay, In the poor benighted soul, wandring from his

way, in the poor benighted soul wandring from his weary way his wea - - - ry

way, his wea - - - - ry

Viola
way.

f p f p f p f p f p f p f p f p

f

f

Moderato

'Tis when

night her man-tle throws, o'er the forrest dark and deep, when the harras'd mind its woes, Lulls in

6 6 5 6 8 2 6
4 3 4

foft and bal-my fleep, 'tis when night her man-tle throws o'er the for-reft dark and

6/4 5/4 b7 6/4 b7 6/4 5/3 6 rs

pp
deep When the harrafs'd mind its woes lulls in foft and bal-my fleep

pp rs

Allegro

If our plunder prove but good to our Ga-vern un-der ground weftal in

f P pp tenuto
Allegro 6

filence thro' the Wood, and in wine remorse is drown'd if our plunder is but

good to our cavern underground, we steal in silence, thro' the

Wood, and in wine remorse is drown'd and in wine remorse is

mf TS

f p *f p*

drown'd, and in wine re - morfe is drown'd, and in wine remorfe is drown'd, and in

f p *f p*

mf *f p* *f p*

wine remorfe is drown'd in wine in wine re - - - - morfe

mf *f p* *f p*

is drown'd.

f p

Sung by M^r. Edwin

(Moderation & Alteration)

Gregory

In an old quiet Parish, on a brown healthy old Moore, Stands my Master's old Gate, whose old Threshold is wore with

p *f*

many an old Friend, who for Liquor would roar, and I uncork'd the old Sherry that I had tasted be-fore.

p

Mode-ration Mode-ration but it was all in Mode-ration

F. T. S.

6 56

2

Then I had my old quiet Pantry, of the Servants was the head,
Kept the Key of the old Cellar, old Plate, and chip'd the brown bread:
If an odd old Barrel was missing it was easily said,
That the very old Beer was one morning found dead!

Moderation &c.

3

But we had a good old Custom, when the Week it did begin,
To shew, by my Accounts, I had not wasted a Pin;
For, my Lord, tho' he was bountifull, thought waste it was a Sin,
And never wou'd lay out much, but when my Lady lay in!

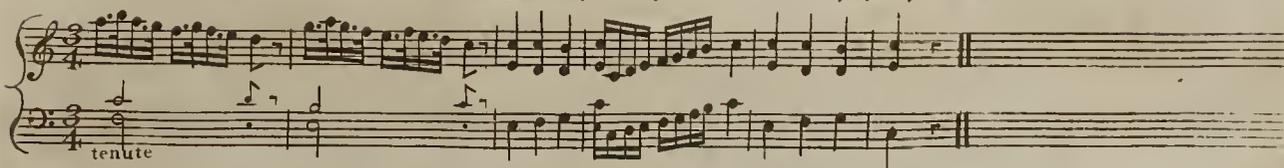
Moderation &c.

4

Good lack! good lack! Dame Fortune once did frown,
And I left my old quiet Pantry to trudge from Town to Town,
Worn quite off my old Legs, in search of bobs, thumps, and cracks of the crown,
I was fairly knock'd up, and almost foully knock'd down!

Alteration, Alteration! O 'twas a wonderfull Alteration!

 After the last Stanza the following Symphony is played instead of the Symphony marked thus *



Finale

{ Sung by M^{rs} Bannister, Miss George, M^{rs} Iliff, M^{rs} Taylor,
M^{rs} Plomer, M^{rs} Edwards and Chorus.

Allegro
Moderato

6 6/5 6 6/4 2/4 6 7 7

M^{rs} Bannister & M^{rs} Iliff.

Sea-girt Eng-land, fer-tile Land - - ! Plenty, from her rich-est

6 6/5 7# 6 6/4 5#

Stores, ever, with be-nign-ant hand, her Treas-ure on thy bo-som

f 6 5 6/5 4/3 8/6 7/5 5/3 6/4 2/4 6 6/4 5#

f *p*

Solo M^{rs} Taylor

pours. Sea-girt Eng-land fer- - tile Land - - ! Plenty from her rich-est

f *p* 6 6 2 6 6

Stores ev-er with be-nign-ant hand, her Trea-sure on thy bo- - - som

2 6 6 6 8

m.f *f*

pours. *m.f* *f*

m.f 3 4 6 5 4 3 7 6 5 4 *f* 3 1 rs.

Chorus

Canto

Allegro

England, to thy self be true; when thy Realm is tru-ly

Alto

England, to thy self be true; when thy Realm is tru-ly

Tenore

England, to thy self be true; when thy Realm is tru-ly

Basso

England, to thy self be true; when thy Realm is tru-ly

Bass

Ts

6

6

6

6

6

blest, 'tis when a Monarch's love for you is by your loyal-ty confest. England, to thy self be true, when thy Realm is truly

blest, 'tis when a Monarch's love for you is by your loyal-ty confest. England, to thy self be true, when thy Realm is truly

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blest, 'tis when a Monarch's love for you is by your loyal-ty confest. thy self be true, is truly

2/4 6 2/4 6 6 6/6 7 6/3 3/3 3 8/3 3/3

blest, is when a Monarch's love for you is by your loyalty confest. England, to thy self be true, when thy Realm is truly blest, 'tis

blest, is when a Monarch's love for you is by your loyalty confest. England, to thy self be true, when thy Realm is truly blest, 'tis

blest, is when a Monarch's love for you is by your loyalty confest. England, to thy self be true, when thy Realm is truly blest, 'tis

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blest, is when a Monarch's love for you is by your loyalty confest. England, to thy self be true, when thy Realm is truly blest, 'tis

8 3 3 8 3 3 6 4 - 6 6 4 3 - 7

when a Monarch's love for you is by your loy-al-ty confest. England, to thy self be true - - - - - 'tis

when a Monarch's love for you is by your loy-al-ty confest. when thy Realm is tru-ly blest

when a Monarch's love for you is by your loy-al-ty confest. when thy Realm is tru-ly blest

when a Monarch's love for you is by your loy-al-ty confest. when thy Realm is tru-ly blest

7 7 7 7 6 6 6 5

when a Monarch's love for you ----- England, to thy self be true, when thy Realm is truly blest, 'tis

is by your loyal - ty confest. England, to thy self be true, when thy Realm is truly blest, 'tis

is by your loyal - ty confest. England, to thy self be true, when thy Realm is truly blest, 'tis

is by your loyal - ty confest. England, to thy self be true, when thy Realm is truly blest, 'tis

6 $\frac{6}{4}$
3

when a Monarch's love for you is by your loyal - ty confest, is by your loyal - ty con - fest.

when a Monarch's love for you is by your loyal - ty confest, is by your loyal - ty con - fest.

when a Monarch's love for you is by your loyal - ty confest, is by your loyal - ty con - fest.

when a Monarch's love for you is by your loyal - ty confest, is by your loyal - ty con - fest.

7 7 6 $\frac{6}{6}$ $\frac{6}{6}$ 6 $\frac{7}{6}$ 4 $\frac{7}{3}$ FINIS

