

CORONATION ODE.

Sir LEWIS MORRIS.

FREDERICO H. COWEN.

Allegro moderato. ♩ = 92.

mf. *cres.*

The piano introduction is in 3/4 time, featuring a melody in the right hand with triplets and a rhythmic accompaniment in the left hand. The dynamics range from mezzo-forte (mf) to crescendo (cres.).

SOPRANO. *f* Sing, . . . soar - ing voi - ces, sing to a

ALTO. *f* Sing, . . . soar - ing voi - ces, sing to a

TENOR. *f* Sing, . . . soar - ing voi - ces, sing to a

BASS. *f* Sing, . . . soar - ing voi - ces, sing to a

The vocal parts are in four parts (Soprano, Alto, Tenor, Bass) and feature a melody with lyrics. The dynamics are marked forte (f). The lyrics are: "Sing, . . . soar - ing voi - ces, sing to a".

f *8va*

Ped. *

The piano accompaniment for the vocal entry features a melody in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked forte (f). The lyrics are: "Sing, . . . soar - ing voi - ces, sing to a".

joy - ous tune,

joy - ous tune,

joy - ous tune,

joy - ous tune,

The vocal parts continue with the lyrics "joy - ous tune,". The dynamics are marked forte (f).

f

f

The piano accompaniment for the chorus features a melody in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked forte (f). The lyrics are: "joy - ous tune,".

Mourn - ing is

Mourn - ing is

Mourn - ing is

Mourn - ing is

Sva...

p

Ped.

done and pain ; Peal, so - lemn

done [and pain ; Peal, so - lemn

done and pain ; Peal, so - lemn

done and pain ; Peal, so - lemn

dim.

cres.

f

406763

8

sempre f

or - gan - mu - sic, . . deep, sub - lime, peal, . . so - lemn mu - sic,

sempre f

or - gan - mu - sic, . . deep, sub - lime, peal, . . so - lemn mu - sic,

sempre f

or - gan - mu - sic, deep, . . sub - lime, peal, . . so - lemn mu - sic,

sempre f

or - gan - mu - sic, . . deep, sub - lime, peal, . . so - lemn mu - sic,

deep, . . sub - lime, For 'tis a joy - ous, joy - - - ous

deep, sub - lime, For 'tis a joy - ous, joy - - - ous

deep, . . sub - lime, For 'tis a joy - ous, joy - - - ous

deep, sub - lime, . . For it is a joy - ous, joy - - - ous

f

time: . . .

time: . . .

time: . . .

time: . . .

f

Ped.

A *Più animato.*

marcato.

Shine forth se - rene, .. un - cloud - ed sun of

f marcato.

Shine forth se - rene, .. un - cloud - ed sun of June, shine forth, O

Più animato. ♩ = 100.

f

A

*

v

v

f marcato.

Shine forth se - rene, . . un-cloud-ed sun of June, To

June, shine forth, O sun, To

sun, shine forth, O

f marcato.

Shine forth se - rene, . . un-cloud-ed sun of

The first system features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'Shine forth se - rene, . . un-cloud-ed sun of June, To' and continues with 'June, shine forth, O sun, To' and 'sun, shine forth, O'. The piano accompaniment includes a grand staff with a right-hand part featuring chords and a left-hand part with bass notes and chords. The tempo is marked *f marcato.*

gild the dawn - - ing Reign ; Shine forth, O

gild the Reign ; *f marcato.* Shine forth se - rene, . . un-cloud-ed sun of

sun, To gild the Reign ;

June, To gild the Reign ;

The second system continues the vocal line with the lyrics 'gild the dawn - - ing Reign ; Shine forth, O', 'gild the Reign ; Shine forth se - rene, . . un-cloud-ed sun of', 'sun, To gild the Reign ;', and 'June, To gild the Reign ;'. The piano accompaniment features a grand staff with a right-hand part containing triplets and a left-hand part with bass notes and chords. The tempo is marked *f marcato.*



sun, shine forth, O sun, . . . shine forth, O sun, . . .

June, . . . shine forth, O sun, shine forth, O sun, . . .

Shine forth, O sun, . . . shine forth, O sun, . . .

Shine forth, O sun, shine forth, O sun, . . .



. . . shine forth se - rene, sun of June ! To - day re - joic - ing

. . . shine forth se - rene, sun of June ! To - day re - joic - ing

. . . shine forth se - rene, sun of June ! To -

. . . shine forth se - rene, sun of June !

B dim.

cres.
 Brit - ain grieves no more, to - day re - joic - - ing
cres.
 Brit - - ain grieves no more, re - joic - ing
cres.
 - day Brit-ain grieves no more, to - day, . . re -
p cres.
 To - day re - joic - ing, . .

f
 Brit - ain grieves no more! . . . Re -
f
 Brit - - ain grieves no more! . . . Re -
f
 - joic - ing Bri - - tain grieves no more! . . . Re -
f
 . . Brit - ain grieves no more! . . . Re -

- sound, O rev - er - end aisles, . . . Re -

- sound, O rev - er - end aisles, . . . Re -

- sound, O rev - er - end aisles, . . . Re -

- sound, O rev - er - end aisles, . . . Re - sound, . . . re -

- sound, as oft . . be - fore : . . . Kneel,

- sound, as oft . . be - fore : . . . Kneel,

- sound, as oft be - fore : . . . Kneel,

- sound, as oft be - fore : . . . Kneel,

er - mined no - bles, . . . kneel, a jew - elled train, . . .

er - mined no - bles, . . . kneel, a jew - elled train, . . .

er - mined no - bles, . . . kneel, a jew - elled train, . . .

er - mined no - bles, . . . kneel, a jew - elled train,

f

Accompaniment includes triplets and dynamic markings.

kneel, no - - - bles, kneel, As in our stor - ied *dim.*

kneel, no - - - bles, kneel, As in our stor - ied *dim.*

kneel, no - - - bles, kneel, As in our stor - ied *dim.*

kneel, no - - - bles, kneel, As in our stor - ied *dim.*

Accompaniment includes triplets and dynamic markings.

Eng - land past . . . a - way.

Eng - land past . . . a - way.

Eng - land past . . . a - way.

Eng - land past . . . a - way.

Eng - land past . . . a - way.

Now, ri - per

Now, ri - per

Now, ri - per wis - dom brings a tem - per - ate sway,

sempre p

And Love has cast out
 wis - dom brings a tem - per - ate sway, Love has
 wis - dom brings a tem - per - ate sway,

p

Fear ; Ruled by just Laws, 'tis
 cast out Fear ; Ruled by just Laws, 'tis
 Love has cast out Fear ; Ruled by Laws, 'tis
 Love has cast out all Fear ; 'tis

f

p

f

f

3

3

Free - dom to o - bey: . . . Re - joice, . . . re -

Free - dom to o - bey: . . . Re - joice, . . . re -

Free - dom to o - bey: . . . Re - joice, . . . re - joice, . . .

Free - dom to o - bey: . . . Re - joice, . . . re -

f *Ped.* *

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The piano accompaniment features a complex texture with triplets and a 'Ped.' (pedal) instruction.

- joice, . . . re - joice, . . . be of good cheer, .

- joice, . . . be of good cheer, high ..

. . . re - joice, . . . be of good cheer, .

- joice, . . . be of good cheer, high ..

f *Ped.* *

This system continues the vocal and piano parts from the first system. It includes the same four vocal staves and piano accompaniment. The piano part features a 'Ped.' instruction and a '*' symbol.

. . re - jice, high and low, both high and low,
 . . and low, high and low, both high and low,
 . . re - jice, high and low, both high and low,
 . . and low, re - jice, both high and low,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, with various articulations like accents and slurs. The key signature has two flats, and the time signature is 4/4.

be of good cheer, 'Tis an au - spi - cious day, . . 'tis a joy - - ous
 be of good cheer, 'Tis an au - spi - cious day, . . 'tis a joy - - ous
 be of good cheer, 'Tis an au - spi - cious day, . . 'tis a joy - - ous
 be of good cheer, 'Tis an au - spi - cious day, . . 'tis a joy - - ous

The second system continues with four vocal staves and piano accompaniment. The lyrics are repeated for each voice part. The piano accompaniment includes dynamic markings like *f* and *ff*, and features some triplet patterns in the right hand. The key signature and time signature remain the same as in the first system.

day!

day!

day!

day!

ff

3

3

3

3

Detailed description: This system contains five staves. The top four staves are vocal lines, each with the lyrics "day!" followed by a dotted line. The fifth staff is a grand staff for piano, with a forte (*ff*) dynamic marking. It features a complex accompaniment with triplets in both the right and left hands.

D

D

ff

dim.

3

3

3

3

Detailed description: This system contains five staves. The top four staves are empty, with a "D" marking above the first staff. The fifth staff is a grand staff for piano, starting with a forte (*ff*) dynamic and a "D" marking above the right hand. The piece concludes with a *dim.* (diminuendo) marking. The piano part includes several triplet figures.

p *dim.* *rall.*

Moderato maestoso ma non troppo lento.

p

Crown him, the Sev-enth of his

Crown him, the Sev-enth of his

Crown him, the Sev-enth of his

p

Crown him, the Sev-enth of his

Moderato maestoso ma non troppo lento. ♩ = 80.

pp

king - ly name, . . Long time the stay and so - lace

king - ly name, . . Long time the stay and so - lace

king - ly name, . . Long time the stay and so - lace

king - ly name, . . Long time the stay and so - lace

of our Queen, . . Who learned the pre-cious les - son at her

of our Queen, . . Who learned the pre-cious les - son at her

of our Queen, . . Who learned the pre-cious les - son at her

of our Queen, . . Who learned the pre-cious les - son at her

sempre pp

knee, Through love to rule the Free :

knee, Through love to rule the Free :

knee, Through love to rule the Free :

knee, Through love to rule the Free :

Who, like his son, his bound - less realm has seen . .

Who, like his son, his bound - less realm has seen . .

Who, like his son, his bound - less

poco cres. *mf*

... True Eng - lish-man, kind heart and prov - i - dent brain, . . . To

poco cres. *mf*

... True Eng - lish-man, kind heart and prov - i - dent brain, . . . To

poco cres. *mf*

realm has seen, . . . kind heart and prov - i - dent brain, . . . To

mp *poco cres.* *mf*

True Eng - lish-man, kind heart and prov - i - dent brain, . . . To

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "... True Eng - lish-man, kind heart and prov - i - dent brain, . . . To". The second pair has lyrics: "... True Eng - lish-man, kind heart and prov - i - dent brain, . . . To". The piano accompaniment is written for the right and left hands. The first two vocal staves have dynamics *poco cres.* and *mf*. The piano accompaniment starts with *mp* and *poco cres.*, and ends with *mf*.

dim. *p*

raise the poor and weak, to soothe the suf - - fer-er's pain ; . . . Who

dim. *p*

raise the poor and weak, to soothe the suf - - fer-er's pain ; . . . Who

dim. *p*

raise the poor and weak, to soothe the suf - - fer-er's pain ; . . . Who

dim. *p*

raise the poor and weak, to soothe the suf - - fer-er's pain ; . . . Who

mf *dim.* *p*

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "raise the poor and weak, to soothe the suf - - fer-er's pain ; . . . Who". The second pair has lyrics: "raise the poor and weak, to soothe the suf - - fer-er's pain ; . . . Who". The piano accompaniment is written for the right and left hands. The first two vocal staves have dynamics *dim.* and *p*. The piano accompaniment starts with *mf* and *dim.*, and ends with *p*.

swears to-day an oath with rev-er-ent awe . . . To keep the un -

swears to-day an oath with rev-er-ent awe . . . To keep the un -

swears to-day an oath with rev-er-ent awe . . . To keep the un -

swears to-day an oath with rev-er-ent awe . . . To keep the un -

p

- bro-ken law: . . . Round whose an -

- bro-ken law; . . . Round whose an -

- bro-ken law: . . .

- bro-ken law: . . .

p *E* *pp*

sempre p

ces - tral throne in fair ar - ray, . . . Chil - dren, and chil - dren's chil - dren

sempre p

ces - tral throne in fair ar - ray, Chil - dren, and chil - dren's chil - dren

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano part features a steady accompaniment of chords and moving lines.

p *poco cres.*

kneel to - day, Be this his best re - ward, his pu - rest

p *poco cres.*

kneel . . . to - day, . . . Be this his best re -

poco cres.

The second system of music continues the vocal and piano parts. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano part features a steady accompaniment of chords and moving lines.

fame, To live for du - ty and at last hand down
 - ward, To live for du - ty and at last hand down

dim.

Detailed description: This system contains two vocal staves and two piano staves. The vocal staves have lyrics: 'fame, To live for du - ty and at last hand down' and '- ward, To live for du - ty and at last hand down'. The piano accompaniment consists of chords and arpeggiated figures. A 'dim.' (diminuendo) marking is placed above the piano staves towards the end of the system.

Bright - - er, the un - tar - nished crown, To cher - ish all his
 Bright - er, the un - tar - nished crown, To cher - ish all his

To
 To

mf **F**

Detailed description: This system contains two vocal staves and two piano staves. The vocal staves have lyrics: 'Bright - - er, the un - tar - nished crown, To cher - ish all his' and 'Bright - er, the un - tar - nished crown, To cher - ish all his'. The piano accompaniment features chords and arpeggiated figures. Dynamic markings include 'mf' (mezzo-forte) and 'F' (forte). The word 'To' appears twice, once above the piano staves and once below. The system concludes with a double bar line.

peo - ple, to cher - ish all his peo - ple, to
 peo - ple, to cher - ish all his peo - ple,
 cher - ish all his peo - ple, to cher - ish all, to
 cher - ish all his peo - ple, to cher - ish all, to

cher - ish all his peo - ple, all his peo - ple, small and
 cher - ish all his peo - ple, all his peo - ple, small and
 cher - ish all his peo - ple, all his peo - ple, small and
 cher - ish all his peo - ple, all his peo - ple, small and

great, And build the Im -

great, And build the Im -

great, And build the Im -

great, And build, and build the Im -

mp *cres.* *molto cres.*

molto rit. *a tempo.*
pe - ri - al State!

molto rit. *a tempo.*
pe - ri - al State!

molto rit. *a tempo.*
pe - ri - al State!

molto rit. *a tempo.*
pe - ri - al State!

f *ff* *Ped.*

dim. *p*

Andante sostenuto. ♩ = 72. *p*

dim. *pp*

SOPRANO SOLO. *p*

And with a light - er crown of gen - tler grace,

p

Crown his fair Con - - sort, whose

Ped. *

pure ten - der face, Sweet smile, and slen - der form, half

sempre pp

girl - ish yet . . . The hur - ry-ing years, the hur-ry-ing years for -

poco slentando. *a tempo.*

colla voce.

G

poco cres.

get; For whom re-luct-ant Time de -

poco cres.

Ped. *

p

- lays his wings, . . . for whom re-luct-ant Time de -

p

Ped. * *Ped.* *

cres.

- lays his wings, . . . As down Life's per - il - ous ways we

Ped. *

mf *sostenuto.* *dim.*

watch her move, . . . A saint - ly fig - ure, a saint - ly

p

Ped. *

fig - ure, a saint - ly fig - ure breath - ing faith and love,

dim.

dim. *pp* *rall.*

breathing faith and love, The mo - - - ther of our

pp *rall.*

SOPRANO SOLO. *mf* Dread Lord In -

CHORUS. *mf* *dim.* Dread Lord In - vis - i - ble, who ru - lest all, . .

mf *dim.* Dread Lord In - vis - i - ble, who ru - lest all, . .

mf *dim.* Dread Lord In - vis - i - ble, who ru - lest all, . .

mf *dim.* Dread Lord In - vis - i - ble, who ru - lest all, . .

L'istesso tempo. ♩ = 72.

dim. vis - i - ble, who ru - lest all, . .

mf Prone at Thy feet, prone at Thy

mf Prone at Thy feet, prone at Thy

mf Prone at Thy feet, prone at Thy

mf At Thy feet, prone at Thy

I p

To-day up - on each new - a - noint - ed head 'Be

p feet we fall!

p feet we fall!

p feet we fall!

p feet we fall!

I p pp

Detailed description: This system contains the first vocal entry and piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The vocal lines are in a minor key and begin with a rest followed by the lyrics 'To-day up - on each new - a - noint - ed head 'Be'. The piano accompaniment starts with a piano (*p*) dynamic and includes a first ending marked with a Roman numeral 'I'. The piano part has a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Thy full In - flu - ence shed!

To - day up - on each

To - day

To - day up - on each - new - a - noint - ed *p*

To -

p

Detailed description: This system continues the vocal and piano parts. It features four vocal staves and a grand staff for piano. The vocal lines continue with the lyrics 'Thy full In - flu - ence shed!', 'To - day up - on each', 'To - day', and 'To - day up - on each - new - a - noint - ed'. The piano accompaniment continues with a piano (*p*) dynamic and includes a first ending marked with a Roman numeral 'I'. The piano part has a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

p *cres.*
 To-day up - on each head Be Thy full
cres.
 new - a - noint - ed head Be Thy full In - - - flu - ence
cres.
 up - on each head Be Thy In - - - flu - ence
cres.
 head, up - on each head Be Thy In - - - flu - ence
cres.
 - day, to - day . . up - on each head, up - on each head, To -

f
 In - - - flu - ence shed, Thy full In - - - flu - ence
 shed ! To - day up - on each
 shed ! To - day up - on each head, on each
f
 shed ! To - day, to - day up - on each
f
 - day up - on each head Be Thy In - - flu - ence

shed !

dim.

new - a - noint - ed head, up - on each head Be Thy full In - flu - ence

dim.

new - a - noint - ed head, on each head Be Thy full In - flu - ence

dim.

new - a - noint - ed head, up - on each head Be Thy full In - flu - ence

shed ! . . . On each head, up - on each head Be Thy full In - flu - ence

dim.

p

p

Our lit - tle pomps, our pa - geants fleet and

p

shed ! Our

shed !

shed !

shed !

shed !

pp

J

Ped.

*

pass,

lit - tle poms, our pa - - geants fleet and

our pa - - geants fleet and

Ped. *

Like shad - - ows in a glass, like

pass,

pass,

pp

Dread Lord, who ru - - lest all,

sempre pp

dim.
shad - ows in a glass :-

dim.
Like shad - ows in a glass :- We fade as

pp
Dread Lord, who

pppp
Dread Lord, who ru - lest all,

rall. *p*
Di -

pp *rall.*
they, but Thou en - dur - - - - est

pp *rall.*
ru - lest all, Thou en - dur - - - - est

pp *rall.* *pp*
Dread Lord, who ru - lest all, ru - - - - lest

pp *rall.*
Dread Lord, who ru - lest all. . .

sempre dim. *rall.* *ppp*

a tempo. poco sostenuto ed espressivo.

rect, . . con-firm Thy ser - vants' fal - t'ring will,
 still !
 still !
 all. Di - rect, . . con-firm Thy
 Di - rect, . . con-firm Thy

a tempo.

p
 Ped. * Ped. * Ped. * Ped. *

cres.

di - rect, . . con-firm, di - rect, . . con -
 Di - rect, . . con - firm . .
 ser - vants' fal - t'ring will, di - rect, . . con - firm . .
 ser - vants' fal - t'ring will, di - rect, . . con - firm, . . di -
 Di - rect, . . con - firm, . .

mf *mf* *mf* *mf*

p *cres.*
 Ped. * Ped. * Ped. * Ped. *

K

- firm Thy ser - vants' fal - t'ring will,

Thy ser - vants' will,

Thy ser - vants' will, with faith and

- rect, . . con - firm Thy ser - vants' fal - t'ring will,

With mu - tual faith and

mf *dim.* *p*

Ped. * *Ped.* *

With mu - tual faith our souls in - spire, with faith and

trust.. our . . souls in - spire, . . our souls, with faith and

With faith . . our souls in - spire, with faith and

trust.. our . . souls in - spire, our souls, with faith and

p *cres.* *cres.* *cres.* *cres.*

cres.

Our souls in - spire, . . . with faith, with
 trust our souls in - spire, . . . with mu - tual faith, with
 trust our souls in - spire, . . . with mu - tual faith, with
 trust our souls in - spire, . . . with mu - tual faith, with
 trust, our souls, our souls in - spire, with mu - tual faith, with

dim.
 mu - tual faith and trust our souls in -
dim.
 mu - tual faith and trust our souls in -
dim.
 mu - tual faith and trust our souls in -
dim.
 mu - tual faith and trust
dim.
 mu - tual faith and trust our souls in -

- spire ; . . De- scend, . . . O Lord, . . .
 - spire ; Dread Lord, who ru - lest all, De -
 - spire ; Dread Lord, who ru - lest all,
 Dread Lord, who ru - lest all, dread Lord, who
 - spire ; Lord, who ru - lest all, dread Lord,
f
Bell.
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

descend, O Lord, . . . de - scend, . . . O
 - scend, O Lord, de - scend, . . . de - scend, . . . O
 dread Lord, who ru - lest all, . . . de - scend, . . . O
 ru - lest all, who ru - lest all, . . . de - scend, . . . O
 dread Lord, who ru - lest all, . . . de - scend, . . . O
f *f* *L* *maestoso.*
f *f* *3*

Lord, . . . O Lord, de - scend in tongues of

Lord, . . . O Lord, de - scend in tongues of

Lord, . . . O Lord, de - scend in tongues of

Lord, . . . O Lord, de - scend in tongues of

Lord, . . . O Lord, de - scend in tongues of

The piano accompaniment consists of two staves with triplets and accents.

sempre f
fire! And with . . . Thy grace, with Thy grace, O

sempre f
fire! And with . . . Thy grace, with Thy grace, O

sempre f
fire! And with . . . Thy grace, with Thy grace, O

sempre f
fire! And with . . . Thy grace, with Thy grace, O

sempre f
fire! And with . . . Thy grace, with Thy grace, O

The piano accompaniment continues with triplets and accents, marked with *sempre f*.

Lord, King, . . . and Peo - ple crown ! . . .

Lord, stoop - ing be - nign - - - ant down,

Lord, stoop - ing be - nign - - - ant down,

Lord, stoop - ing be - nign - - - ant down,

Lord, stoop - ing be - nign - - - ant down,

Lord, stoop - ing be - nign - - - ant down,

ff *f*

3 3

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "Lord, King, . . . and Peo - ple crown ! . . ." followed by "Lord, stoop - ing be - nign - - - ant down," repeated four times. The piano accompaniment features a complex texture with triplets and dynamic markings of *ff* and *f*.

King, . . . Queen, . . . and Peo - ple crown,

King, . . . Queen, . . . and Peo - ple crown,

King, . . . Queen, . . . and Peo - ple crown,

King, . . . Queen, . . . and Peo - ple crown,

King, . . . Queen, . . . and Peo - ple crown,

f *f* *f* *f*

3 3

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts continue with the lyrics: "King, . . . Queen, . . . and Peo - ple crown," repeated five times. The piano accompaniment continues with a similar complex texture, including triplets and dynamic markings of *f*.

Lord, . . de - scend in

With Thy grace, King, Queen, and Peo - ple crown ! . . Lord, . . de -

With Thy grace, King, Queen, and Peo - ple crown ! . .

With Thy grace, Thy grace, . . Lord, . . de - scend in

With Thy grace, King, Queen, and Peo - ple crown ! . . Lord, . . de -

M

f

f

M

f

tongues of . . fire, tongues of fire, Lord, de - scend . . in

- scend in . . tongues of . . fire, Lord, de - scend . . in

Lord, . . de - scend in tongues of fire, . . in

tongues of . . fire, Lord, . . de - scend . . in tongues of . . fire, in

- scend, O Lord, . . de - scend . . in tongues of fire, in

largamente.

tongues of . . fire, . . . de - scend in tongues of fire, And

tongues of fire, . . . de - scend in tongues of fire, And

tongues of fire, . . . de - scend in tongues of fire, And

tongues of fire, . . . de - scend in tongues of fire, And

tongues of fire, . . . de - scend in tongues of fire, And

ff *pesante.*

Ped.

with Thy grace, King, and Queen, and Peo - - ple

with Thy grace, King, and Queen, and Peo - - ple

with Thy grace, King, and Queen, and Peo - - ple

with Thy grace, . . King, and Queen, and Peo - - ple

with Thy grace, . . King, and Queen, and Peo - - ple

N

crown! O Lord,

crown! . . . With Thy

crown! . . . With Thy

crown! . . . With Thy grace, with Thy

crown! . . . With Thy grace, with Thy

N

Bell.

Ped. * Ped. * Ped. * Ped. *

with Thy grace, . . . King, and Queen, and Peo - ple

grace, . . . King, and Queen, and Peo - ple

grace, . . . King, and Queen, and Peo - ple

grace, . . . King, and Queen, and Peo - ple

grace, . . . King, and Queen, and Peo - ple

grace, . . . King, and Queen, and Peo - ple

Ped. * Ped. *

8333.

fff crown !

fff crown !

fff crown !

fff crown !

fff crown !

Poco più vivo. ♩ = 80.

fff *ff* *Bell.* *

Ped.

ff

ff *Ped.*

ff