

CORONATION ODE.

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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,

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.

Detailed description: This system contains five staves. The top four are vocal staves in G major (one flat), each with the lyrics "Mourn - ing is". The fifth staff is the piano accompaniment, starting with a treble clef and a bass clef. It features triplet patterns in the right hand and a steady bass line in the left hand. A "Sva..." marking is above the piano part, and a "Ped." marking is below it. Dynamics include *p* and *f*.

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

Detailed description: This system contains five staves. The top four are vocal staves with lyrics: "done and pain ; Peal, so - lemn". The fifth staff is the piano accompaniment. It begins with a *dim.* marking and includes triplet patterns. A *cres.* marking is present, followed by a *f* dynamic. The piano part concludes with a *Ped.* marking.

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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, *f* shine forth, O

Più animato. ♩ = 100.

f

* v 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

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 ;
f

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, . .

The first system consists of five staves. The top three staves are vocal lines in treble clef with lyrics. The fourth staff is a bass line in bass clef. The fifth staff is a piano accompaniment in bass clef, featuring triplet patterns in the right hand and a steady bass line in the left hand.

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 -

The second system continues with five staves. The top three staves are vocal lines in treble clef with lyrics. The fourth staff is a bass line in bass clef. The fifth staff is a piano accompaniment in bass clef, featuring triplet patterns in the right hand and a steady bass line in the left hand.

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

The first system consists of five staves. The top four staves are vocal parts, each with lyrics. The bottom staff is the piano accompaniment. The music is in a minor key and features a melodic line with some grace notes and a piano accompaniment with arpeggiated figures.

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

The second system also consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The music continues with similar melodic and harmonic elements, including a triplet in the piano part.

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

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.*

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

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.* *

- 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.* *

8333.

. . 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 piano accompaniment consists of two staves. The right hand features a melodic line with several accents (^) and a dynamic marking of *f*. The left hand provides harmonic support with chords and a bass line, including dynamic markings of *v* and *V*.

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 piano accompaniment continues with two staves. The right hand has a dynamic marking of *f* and includes accents (^). The left hand maintains the harmonic structure with dynamic markings of *f* and *V*.

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 hands.

D

D

ff

dim.

3

3

3

3

3

Detailed description: This system contains five staves. The top four staves are vocal lines, each with a whole rest and the letter "D" above it. The fifth staff is a grand staff for piano. It begins with a forte (*ff*) dynamic and includes a *dim.* (diminuendo) marking. The piano part features triplets and a final chord marked with "D".

p *dim.* *rall.*

Moderato maestoso ma non troppo lento.

Crown him, the Sev-enth of his

Crown him, the Sev-enth of his

Crown him, the Sev-enth of his

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 :

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

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

mp 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 markings of *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 markings of *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 consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "ces - tral throne in fair ar - ray, . . . Chil - dren, and chil - dren's chil - dren" on the first staff, and "ces - tral throne in fair ar - ray, Chil - dren, and chil - dren's chil - dren" on the second staff. The dynamic marking *sempre p* is placed above both vocal lines. The next two staves are empty. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The piano part features a steady accompaniment of chords and moving lines.

poco cres.

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

poco cres.

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

The second system of music consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "kneel to - day, Be this his best re - ward, his pu - rest" on the first staff, and "kneel . . . to - day, . . . Be this his best re -" on the second staff. The dynamic marking *poco cres.* is placed above both vocal lines. The next two staves are empty. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The piano part continues with a similar accompaniment style to the first system, with a *poco cres.* marking above the right hand staff.

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 part 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 part and once below it.

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,

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*
 Kings ! 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 five staves: a vocal line and four piano staves. The vocal line begins with a rest followed by the lyrics 'To-day up - on each new - a - noint - ed head 'Be'. The piano accompaniment consists of four parts: three vocal staves (likely for different voices) and one bass line. Each vocal part has the lyrics 'feet we fall!' written below it. The piano accompaniment includes dynamic markings *p* and *pp*, and a first ending bracket labeled *I*.

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 five staves: a vocal line and four piano staves. The vocal line starts with the lyrics 'Thy full In - flu - ence shed!' followed by a rest and then 'To - day up - on each'. The piano accompaniment includes dynamic markings *p* and *pp*. The lyrics 'To - day' and 'To - day up - on each - new - a - noint - ed' are written across the vocal staves. The piano accompaniment includes a first ending bracket labeled *p*.

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

dim.

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

dim.

p

p

Our lit - tle poms, 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, *mf* di - rect, . . con -
 Di - rect, . . con - firm . .
 ser - vants' fal - t'ring will, *mf* di - rect, . . con - firm . .
 ser - vants' fal - t'ring will, *mf* di - rect, . . con - firm, . . di -
 Di - rect, . . con - firm, . .

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

- firm Thy ser - vants' fal - t'ring will, K
 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 K
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.*

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,
Bell.
f
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* *f* *f*
f *f*
L *maestoso.* 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

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

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 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