

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

P. E. FLETCHER.

A

SONG OF VICTORY

25 CENTS.

LONDON NOVELLO & Co. L^{TD}

BACH

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A Modern School for the Violin

BY

AUGUST WILHELMJ AND JAMES BROWN.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" consists of Six Books devoted to Daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

SECTION A.—TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of DAILY TECHNICAL PRACTICE. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each Book of *Technical Practice* is divided into "Lessons" (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached.

Taken as a whole, this section is intended to facilitate, and to insist on, a *thorough, steady, and continuous* progress in the *mastery of the Instrument*, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

SECTION B.—STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected *Studies*, in Six Books. Each Book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the 3rd Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not in single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 3A and 3B, and so on, and the appropriate pairs are now issued bound together in cloth (see Cloth Bindings below).

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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A SONG OF VICTORY

PATRIOTIC CHORUS

WRITTEN AND COMPOSED BY

PERCY E. FLETCHER.

PRICE 25 CENTS.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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MADE IN ENGLAND

A SONG OF VICTORY.

Written and Composed by PERCY E. FLETCHER.

Allegro risoluto.

f *sf*

ff *mf*

A - mer - i - ca! . . . Ask of thy - self - . . . What would'st thou have to - day To

A - mer - i - ca! . . . Ask of thy - self - . . . What would'st thou have to - day To

A - mer - i - ca! . . . Ask of thy - self - . . . What would'st thou have to - day . . . To

A - mer - i - ca! . . . Ask of thy - self - . . . What would'st thou have to - day To

31019, Novello, 25

f *ff* *8va*

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

kin - dle in - to flame the ev - er smould'ring fire . . . Of

kin - dle in - to flame . . . the ev - er smould'ring fire . . . Of

kin - dle in - to flame the ev - er smould'ring fire . . . Of

kin - dle in - to flame . . . the ev - er smould'ring fire . . . Of

mf

A SONG OF VICTORY.

1

deep e - mo - tion, full of pa - tri - ot - ic pride, Which

deep . . e - mo - tion, full of pa - tri - ot - ic pride, Which

deep . . e - mo - tion, full of pa - tri - ot - ic pride, Which burns . .

deep . . e - mo - tion, full of pa - tri - ot - ic pride, Which

Ped. **Ped.* *

burns low down . . be - neath the stur - dy, gal - lant

burns low . . down be - neath, be - neath the stur - dy, gal - lant

low down . . be - neath the stur - dy, gal - lant

burns low . . down be - neath, be - neath the stur - dy, gal - lant

Ped. *

f breasts Of thine in - dust - rial sons? . . What would'st thou have?

f breasts Of thine in - dust - rial sons? . . What would'st thou have?

f breasts Of thine in - dust - rial sons? . . What would'st thou have?

breasts Of thine in - dust - rial sons? . . What would'st thou have? what

f *sf* *ff* *Ped.* * *Ped.* * (2) *Ped.* *

A SONG OF VICTORY.

ff > what would'st thou have?
ff what would'st thou have?
ff what would'st thou have?
 would'st thou have?

ff >

Ped. *

2 *ff* Song! . . .
ff A Song!
ff A Song!
ff A Song!
ff A Song!

2 *mf* *cres* *cen* *do.* *ff*

a Song . . .
 a Song!
 a Song!
 a Song!

f

Ped. *

A SONG OF VICTORY.

TENORS.

BASSES.

mf

A

A

dim in u en do.

3

Song of Vic - to - ry and Might ! . . . A Song of Jus - tice and of

Song of Vic - to - ry and Might ! . . . A Song of Jus - tice and of

3

mf poco marcato.

Right ! Sung with firm de - ter - min - a - tion To the man - hood of the

Right ! Sung with firm de - ter - min - a - tion To the man - hood of the

A SONG OF VICTORY.

Na - tion, Who on hear - ing it may cry — “We will live, and do, and
Na - tion, Who on hear - ing it may cry — “We will live, and do, and

The first system features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: a left hand in bass clef and a right hand in treble clef. Dynamics include *f* and accents. The lyrics are: "Na - tion, Who on hear - ing it may cry — 'We will live, and do, and".

die, . . 'Neath the flag un - furl'd on high, For our Coun - try
die, . . 'Neath the flag un - furl'd on high, For our Coun - try

The second system continues the vocal and piano parts. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a bass clef for the left hand and a treble clef for the right hand. Dynamics include *cres.* and *ff*. The lyrics are: "die, . . 'Neath the flag un - furl'd on high, For our Coun - try".

and the Right!
and the Right!

The third system concludes the vocal and piano parts. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a bass clef for the left hand and a treble clef for the right hand. Dynamics include *f* and accents. The lyrics are: "and the Right!".

A SONG OF VICTORY.

SOPRANO.
ff
 A - mer-i - ca ! . . . Ask of thy - self - . . . What would'st thou have to - day To

ALTO.
ff
 A - mer-i - ca ! . . . Ask of thy - self - . . . What would'st thou have to - day . To

TENOR.
ff
 A - mer-i - ca ! . . . Ask of thy - self - . . . What would'st thou have to - day . . . To

BASS.
ff
 A - mer-i - ca ! . . . Ask of thy - self - . . . What would'st thou have to - day To

f *Sva* . . .

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

5 *legato e sostenuto.*
mp wa - ken in - to life the frail yet fer - tile germ Of ten - - der *p*

mp wa - ken in - to life the frail . . yet . . fer - tile germ Of ten - der *p*

mp wa - ken in - to life the frail . . yet . . fer - tile germ

mp wa - ken in - - to life . . the . . germ Of ten - der

5 *legato e sostenuto.*
mp *p*

Ped. * *Ped.* *

A SONG OF VICTORY.

im - pulse full of true af - fec - tion's charm, . . . Which slum - bers soft - ly

im - pulse full of charm, . . . Which slum - - bers

mp Of ten - - der im - pulse, Which slum - - bers

im - pulse full of charm, Which slum - - bers

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

poco rall. 'neath the gen - tle, no - ble smiles . . . Of all thy fair - est daugh - ters? **6** *a tempo.*

poco rall. 'neath the gen - tle, no - ble smiles . . . Of all thy fair - est daugh - ters? *a tempo.*

poco rall. 'neath the gen - tle, no - ble smiles . . . Of all thy fair - est daugh - ters? *a tempo.*

poco rall. 'neath the smiles . . . of all thy fair - est daugh - ters? **6** *espress.*

poco rall. *p* *a tempo.*

* *Ped.* *

A SONG OF VICTORY.

mf
A Song! . . .

mf
What would'st thou have?

mp
A Song! . . .

mp
What would'st thou have?

mf
con Ped.

Detailed description: This system contains five staves. The first staff is a vocal line with a treble clef and a key signature of one flat, starting with a rest followed by a half note G4, marked *mf*. The second staff is a vocal line with a treble clef, starting with a rest followed by a half note G4, marked *mf*. The third staff is a vocal line with a treble clef, starting with a rest followed by a half note G4, marked *mp*. The fourth staff is a vocal line with a bass clef, starting with a rest followed by a half note G3, marked *mp*. The fifth staff is a piano accompaniment with grand staff notation, starting with a treble clef and a key signature of one flat, marked *mf* and *con Ped.*

A

mf < f >
A Song! . . .

mf < f >
A Song! . . .

dim. e rall.

(3)

Detailed description: This system contains five staves. The first staff is a vocal line with a treble clef and a key signature of one flat, starting with a rest followed by a half note G4, marked *mp*. The second staff is a vocal line with a treble clef, starting with a rest followed by a half note G4, marked *mf* and *f*. The third staff is a vocal line with a treble clef, starting with a rest followed by a half note G4, marked *mf* and *f*. The fourth staff is a vocal line with a bass clef, starting with a rest followed by a half note G3, marked *mf* and *f*. The fifth staff is a piano accompaniment with grand staff notation, starting with a treble clef and a key signature of one flat, marked *f* and *dim. e rall.*

A SONG OF VICTORY

7 *Più moderato e cantabile.*
* SOPRANO.

p espress.

A Song, . . . a

* CONTRALTO.
mp. espress.

Song of Mo - ther - hood and Love, With gra - cious

7 *Più moderato e cantabile.*

p legato.

con Ped.

Song of Mo - - ther - hood and Love!

in - fluence from a - bove! Sung with

Sung with sup - - - pli - - ca - tion To the

sim - - ple sup - pli - - ca - tion To the wo - men of the

* The Contralto part should stand out, and the Soprano be in the nature of an obligato.

A SONG OF VICTORY.

8 *mf*

wo - men, Who on hear - ing it may say— "We've a

Na - tion, Who on hear - ing it may say— "We've a

mf

8 R.H. L.H.

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in G major and 3/4 time. The piano accompaniment is in G major and 3/4 time, featuring triplet patterns in the left hand and eighth-note patterns in the right hand. The system includes dynamic markings of *mf* and a tempo marking of 8.

part, a part which we can play ; . . . We must

part which we can play ; We must

dim.

The second system continues the vocal and piano parts. The piano accompaniment includes a *dim.* (diminuendo) marking. The system concludes with a triplet in the left hand.

love, and we must pray

love, and we must pray For our

p *rit. molto.* *Sva*

p *rit. molto.*

The third system concludes the piece. The piano accompaniment features a *p* (piano) dynamic marking and a *rit. molto.* (ritardando molto) tempo marking. The system ends with a fermata over a chord in the right hand, marked *Sva* (Sustained).

A SONG OF VICTORY.

a tempo (meno mosso). **9** *a tempo (moderato).*

For our Coun-try and the right!"

Coun-try and the right!"

a tempo (meno mosso). **9** *a tempo (moderato).* *poco più accel.*

p *p sostenuto.* *cres*

8va

cen do. *f* *cres.*

Tempo lmo.

Ped.

8va...

ff e marcato. *sf* *sf*

10 *Risoluto.*

A - mer-i - ca! . . . Ask of thy - self— . . . What would'st thou have to - day To

A - mer-i - ca! . . . Ask of thy - self— . . . What would'st thou have to - day To

A - mer-i - ca! . . . Ask of thy - self— . . . What would'st thou have to - day . . . To

A - mer-i - ca! . . . Ask of thy - self— . . . What would'st thou have to - day To

10 *Risoluto.*

ff *sf*

A SONG OF VICTORY.

mf
ban-ish and to soothe the ev - er-burn - ing fear Of
mf
ban-ish and to soothe the ev - er-burn - ing fear Of
mf
ban-ish and to soothe the ev - er-burn - ing fear Of
mf
ban-ish and to soothe the ev - er-burn - ing fear Of

mf
Sua il bassa.....

11 *Più agitato. cres* bit - ter con - flict, full of mi - se - ry and woe, Which
cres bit - ter con - flict, full of mi - se - ry and woe, Which
cres bit - ter con - flict, full of mi - se - ry and woe, Which
cres bit - ter con - flict, full of mi - se - ry and woe, Which

11 *Più agitato. cres* bit - ter con - flict, full of mi - se - ry and woe, Which
cres bit - ter con - flict, full of mi - se - ry and woe, Which
cres bit - ter con - flict, full of mi - se - ry and woe, Which
cres bit - ter con - flict, full of mi - se - ry and woe, Which

f gnaws and pal - pi - tates, which gnaws and
f gnaws and pal - pi - tates, which gnaws and
f gnaws and pal - pi - tates, which gnaws and
f gnaws and pal - pi - tates, which gnaws and

A SONG OF VICTORY.

12 *Più tranquillo.*

pal - pi - tates with - in the an - xious hearts Of

pal - pi - tates with - in the an - xious hearts Of

pal - pi - tates with - in the an - xious hearts Of

pal - pi - tates with - in the an - xious hearts Of

dim. *mp* *dim.* *mp* *dim.* *mp* *dim.* *mp*

dim. *mp*

Ped. *

all earth's no - ble chil - dren? *f* A

all earth's no - ble chil - dren? *f* A

all earth's no ble chil - dren? What would'st thou have? *mf*

all earth's no - ble chil - dren? What would'st thou have? *mf*

Allargando.

cres.

with increasing intensity. *cres.* *ff*

Song! . . . *a* Song! . . . *ff* *a*

Song! . . . *a* Song! . . . *ff* *a*

A Song! . . . *ff* *a*

with increasing intensity. *f* *cres.* *A*

A SONG OF VICTORY.

13

Song!

Song!

Song!

Song!

13

ff *f*

mp *dim. e rit.*

14 *Andante tranquillo.*
(May be sung as a SEMI-CHORUS or QUARTET.)

p A Song of Com-fort and of Peace! That whis-pers—"strife shall

p A Song of Com-fort and of Peace! That whis-pers—"strife shall

p A Song of Com-fort and of Peace! A Song that whis-pers—"strife shall

p A Song of Com-fort and of Peace! That whis-pers—"strife shall

14 *Andante tranquillo.*

p *Voices unaccompanied.*

A SONG OF VICTORY.

cease!" Sung with qui - et con - so - la - tion, To the off - spring of the Na - tion, Who on
 cease!" Sung with qui - et con - so - la - tion To the off - spring of the Na - tion, Who on
 cease!" Sung with qui - et con - so - la - tion To the off - spring of the Na - tion, Who on
 cease!" Sung to the Na - tion, Who on

poco cres.

poco cres.

poco cres.

poco cres.

poco cres.

hear - ing it may know, If in Wis - dom's path they go, Peace her bless - ing will be -
 hear - ing it may know, If in Wis - dom's path they go, Peace her bless - ing will be -
 hear - ing it may know, If in Wis - dom's path they go, Peace her bless - ing will be -
 hear - ing it may know, If in Wis - dom's path they go, Peace her bless - ing will be -

mf *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

stow . . . On their na - tion . . . and . . . their
 stow . . . On their na - tion . . . and . . . their
 stow, be - stow . . . On . . . their na - tion and . . . their
 stow . . . On their na - tion . . . and . . . their

p *dolce.* *dolce.* *dolce.* *dolce.*

espress.

p

A SONG OF VICTORY.

15 *Tempo lmo.*
work! . . .

work! . . .

work! . . .

work! . . .

15 *Tempo lmo.*
p *mp* *cres.*

con Ped. *mf* *cres.*

f

cres. *cen* *do..*

piu f *cres.* *e* *rit.*

A SONG OF VICTORY.

16 *Maestoso e grandioso.* (FULL CHORUS.)

O Song of Peace and Love and
O Song of Peace and Love and
O Song of Peace and Love and
O Song of Peace and Love and

Detailed description: This block contains the first system of vocal staves for the chorus. It consists of four staves (Soprano, Alto, Tenor, and Bass). Each staff begins with a rest, followed by the lyrics "O Song of Peace and Love and". The music is in a grand staff with a treble clef and a common time signature. Dynamics include *f* and *ff*. There are slurs over the phrases and a fermata over the final note of each line.

16 *Maestoso e grandioso.*
Sva

Detailed description: This block shows the piano accompaniment for the first system. It is written in a grand staff with treble and bass clefs. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and moving lines. Dynamics include *ff* and *f*. The tempo/mood is *Maestoso e grandioso*.

Might, Swell forth in pæ - ans ev - er
Might, Swell forth in pæ - ans ev - er
Might, Swell forth in pæ - ans ev - er
Might, Swell forth in pæ - ans ev - er

Detailed description: This block contains the second system of vocal staves for the chorus. It consists of four staves (Soprano, Alto, Tenor, and Bass). Each staff begins with a rest, followed by the lyrics "Might, Swell forth in pæ - ans ev - er". The music is in a grand staff with a treble clef and a common time signature. Dynamics include *ff* and *f*. There are slurs over the phrases and a fermata over the final note of each line.

Sva *Sva*

Detailed description: This block shows the piano accompaniment for the second system. It is written in a grand staff with treble and bass clefs. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and moving lines. Dynamics include *ff* and *f*. The tempo/mood is *Maestoso e grandioso*. There are triplets marked with a '3' in the right hand.

A SONG OF VICTORY.

ff Δ *f* *f*
 bright! Thy match-less mel - o - dies en - twine In
 bright! Thy match-less mel - o - dies en - twine In
 bright! Thy match-less mel - o - dies en - twine In
 bright! Thy match-less mel - o - dies en - twine In

Sva...
f

17
 blend - ed har - mo - nies div - ine; Thy mes - sage send from
 blend - ed har - mo - nies div - ine; Thy mes - sage send from
 blend - ed har - mo - nies div - ine; Thy mes - sage send from
 blend - ed har - mo - nies div - ine; Thy mes - sage send from

17

A SONG OF VICTORY.

Pole to Pole, En - flame each pa - triot's heart and soul, Till

Pole to Pole, En - flame each pa - triot's heart and soul, Till

Pole to Pole, En - flame each pa - triot's heart and soul, Till

Pole to Pole, En - flame each pa - triot's heart and soul, Till

8va

ff from . . . our na - tion's wide do - main . . . Shall rise . . . an

ff from . . . our na - tion's wide do - main . . . Shall rise . . . an

ff from . . . our na - tion's wide do - main . . . Shall rise . . . an

ff from our na - tion's wide do - main Shall rise an

ff *cres.* *ed*

8va

A SONG OF VICTORY.

18 *a tempo.*

allargando. *fff* *a tempo.*

allargando. *fff* *a tempo.*

allargando. *fff* *a tempo.*

allargando. *fff* *a tempo.*

allargando. *fff* *a tempo.*

allargando. *fff* *a tempo.*

18

8va

allargando. *fff* *a tempo.*

allargando. *fff* *a tempo.*

Ped.

ff *Very broadly.*

ff *Very broadly.*

ff *Very broadly.*

ff *Very broadly.*

ff *Very broadly.*

ff *Very broadly.*

8va *ff* *Voices alone.*

ff *Voices alone.*

A SONG OF VICTORY.

Mother-land! God save . . our Mother-land! our Mo - ther - land . .
Mother-land! God save our Mother-land! our Mo - ther - land . .
Mother-land! God save . . our Mother-land! our Mo - ther - land . .
Mother-land! God save our Mother-land! our Mo - ther - land . .

sf

Land of the free!"
Land of the free!"
Land of the free!"
Land of the free!"

rit. molto.
fff

19 *Molto maestoso.*

Land of the free!"

19 *Molto maestoso.*

fff rit. molto. *fff*



THE JUNIOR VIOLINIST

EDITED BY

C. EGERTON LOWE.

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3. A Soldier's Life Stainer	12. Autumn Song Mendelssohn
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