

For the Leeds Festival 1961

THE NATIONAL ANTHEM

for chorus and orchestra

Music arranged by
BENJAMIN BRITTEN

Slow and solemn

ppp

SOPRANO

ALTO

TENOR

BASS

PIANO

Str

Timp

ppp

6

1 *pp*

God save the Queen! Send her vic - to - ri - ous, Hap - py and glo - ri - ous,

God save the Queen! Send her vic - to - ri - ous, Hap - py and glo - ri - ous,

God save the Queen! Send her vic - to - ri - ous, Hap - py and glo - ri - ous,

God save the Queen! Send her vic - to - ri - ous, Hap - py and glo - ri - ous,

God save the Queen! Send her vic - to - ri - ous, Hap - py and glo - ri - ous,

ppp

ZADOK THE PRIEST

5

Words
1 KINGS I, vv.39 & 40

Music by
G F HANDEL

Andante maestoso

PIANO
or
ORGAN

p

4 *mf*

7 *f* *ff* *p*

10

13 *mf*

I WAS GLAD

21

Words
PSALM 122,
vv.1-3, 6-7

Music by
C HUBERT H PARRY

Maestoso

PIANO
or
ORGAN

The piano/organ accompaniment is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic. The right hand features a melodic line with grace notes and a steady accompaniment of chords. The left hand provides a harmonic foundation with chords and moving lines. The piece progresses through measures 4, 7, and 10, with dynamics increasing to fortissimo (*ff*) by measure 7.

The vocal part is for Soprano I & II, Alto, Tenor I & II, and Bass. It begins at measure 10 with a **rit** (ritardando) tempo marking. The lyrics are "I was glad,". The vocal parts are marked with a forte (*f*) dynamic. A section marked **A** begins at measure 11, where the tempo returns to **a tempo**. The piano/organ accompaniment continues below the vocal staves, with a **rit** marking at measure 11 and a **a tempo** marking at measure 12. The piano/organ part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

LAND OF HOPE AND GLORY

33

POMP AND CIRCUMSTANCE MARCH NO.1

Words
ARTHUR C BENSON

Music by
EDWARD ELGAR,
arranged ADOLF SCHMID
and STEPHEN JACKSON

Allegro con molto fuoco

PIANO

The first system of the musical score is in 2/4 time and D major. It begins with a piano (PIANO) instruction. The music features a strong, rhythmic melody in the right hand, starting with a half rest followed by a dotted quarter note, and a supporting bass line in the left hand. Dynamic markings include *ff* (fortissimo) and *sf* (sforzando).

The second system continues the piece, marked with a tempo change to **poco allargando** (slightly broadening). The melody in the right hand becomes more expressive, with slurs and accents. Dynamic markings include *sf* (sforzando).

The third system is marked **a tempo** (return to tempo). It features a prominent bass line in the left hand with a strong rhythmic pattern, and a more active melody in the right hand. Dynamic markings include *ff* (fortissimo).

The fourth system continues the rhythmic and melodic development. The right hand features a series of eighth-note patterns, while the left hand maintains a steady bass line. Dynamic markings include *sf* (sforzando).

The fifth system concludes the piece with a final melodic flourish in the right hand, including a triplet of eighth notes. The left hand provides a solid harmonic foundation. Dynamic markings include *sf* (sforzando).

FANTASIA ON BRITISH SEA SONGS

Music arranged by
STEPHEN JACKSON

1. Fanfare



2. The Saucy Arethusa

Words by
PRINCE HOARE

Music by
WILLIAM SHIELD

Allegro con spirito

Musical notation for the piano introduction of 'The Saucy Arethusa'. It features staves for TENOR, BASS, and PIANO. The tempo is marked *Allegro con spirito* and the piano part begins with a fortissimo (*ff*) dynamic.

Musical notation for the vocal entry of 'The Saucy Arethusa'. It includes staves for TENOR, BASS, and PIANO. The vocal line begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "Come, all _ you _ jol - ly sai - lors bold, Whose hearts are cast in".

JERUSALEM

71

AND DID THOSE FEET IN ANCIENT TIME

Words by
WILLIAM BLAKE

Music by
C HUBERT H PARRY

Slow but with animation

VOICE

PIANO
or
ORGAN

f *mf cresc* *ff*

4 *mf*

And did those feet in an - cient time Walk up-on Eng-land's moun-tains

8 *p*

green? And was the Ho - ly Lamb of _ God On Eng-land's plea sant pas - tures

p

AR HYD Y NÔS

NO.1 OF FOUR SONGS FOR 'THE PROMS IN THE PARK'

Welsh words by
JOHN CEIRIOG HUGHES
English text: HAROLD BOULTON

Music by
TRAD. WELSH TUNE
arr. STEPHEN JACKSON

Allegretto ♩ = 96

SOPRANO

ALTO

TENOR

BASS

Allegretto ♩ = 96

PIANO

mf

5

p

Holl am - ran - tau'r sêr ddy - we - dant, Ar hyd y
Sleep, my love, and peace at - tend thee, All through the

p

Holl am - ran - tau'r sêr ddy - we - dant, Ar hyd y
Sleep, my love, and peace at - tend thee, All through the

p

Holl am - ran - tau'r sêr ddy - we - dant, Ar hyd y
Sleep, my love, and peace at - tend thee, All through the

p

Holl am - ran - tau'r sêr ddy - we - dant, Ar hyd y
Sleep, my love, and peace at - tend thee, All through the

THE ROAD TO THE ISLES

NO.2 OF FOUR SONGS FOR 'THE PROMS IN THE PARK'

Words by
REV. KENNETH MACLEOD

Music by
TRAD. SCOTTISH TUNE
arr. STEPHEN JACKSON

Alla marcia ♩ = 126

BARITONE SOLO

SOPRANO

ALTO

TENOR

BASS

Alla marcia ♩ = 126

PIANO

5

far croon - in is pull-in' me a-way As — take I wi' my cro-mak to the

DANNY BOY

NO.3 OF FOUR SONGS FOR 'THE PROMS IN THE PARK'

Words by
FRED E WEATHERLY

Music by
TRAD. IRISH TUNE
arr. STEPHEN JACKSON

Moderato ♩ = 66

SOLO SOPRANO

O Dan-ny boy, the pipes, the pipes are call - ing From glen to

SOPRANO

ALTO

TENOR

BASS

PIANO
(for rehearsal only)

Moderato ♩ = 66

3
glen, and down the moun-tain side, ____ The sum-mer's gone, and all the flowers are

THE RIO GRANDE

NO.4 OF FOUR SONGS FOR 'THE PROMS IN THE PARK'

Words
TRAD. ENGLISH SHANTY

Music by
TRAD. ENGLISH TUNE
arr. STEPHEN JACKSON

Con slancio ♩. = 96

SOPRANO

ALTO

TENOR

BASS

PIANO

Con slancio ♩. = 96

f [Bosun's whistle] *pp*

6

cresc poco a poco

9

f

BETTER IS PEACE

from The Armed Man: Mass for Peace

Words by
SIR THOMAS MALORY, ANON.,
ALFRED LORD TENNYSON,
REVELATIONS 21.4

Music by
KARL JENKINS

Giocoso ♩. = 85-90

PIANO

Tap wood of piano to simulate percussion

AULD LANG SYNE

Words
SCOTTISH TRADITIONAL
adapted by
ROBERT BURNS

Music
SCOTTISH TRADITIONAL
arranged by
STEPHEN JACKSON

AUDIENCE *f* Should auld ac-quaint-ance be for-got, And ne - ver brought to

SOPRANO *f* Should auld ac-quaint-ance be for-got, And ne - ver brought to

ALTO *f* Should auld ac-quaint-ance be for-got, And ne - ver brought to

TENOR *f* Should auld ac-quaint-ance be for-got, And ne - ver brought to

BASS *f* Should auld ac-quaint-ance be for-got, And ne - ver brought to

PIANO *f*

4

mind? Should auld ac-quaint-ance be for-got, And days of auld lang

mind? Should auld ac-quaint-ance be for-got, And days of auld lang

mind? Should auld ac-quaint-ance be for - got, And auld lang

mind? Should auld ac-quaint-ance be — for - got, And auld lang

mind? Should auld ac-quaint-ance be for-got, And days of auld lang