



## Secular

No.		
13,166	Gounod, Chas.	SOLDIERS CHORUS (From Faust). Arr. by N. C. Page
13,312	Russian Folksong	VOLGA BOATMEN'S SONG. Six-part. Arr. by N. C. Page
13,438	Hadley, Henry	SONG OF THE MARCHING MEN
13,439	Wareing, Herbert W.	LOVER PRAISETH HIS LAYDE FAYRE
13,443	Grieg, Edvard	FIRST PRIMROSE. Arr. by A. B. Targett
13,457	Weidig, Adolf	ROUNDELAY, A. (A. Bar.)
13,469	Chadwick, George W.	JOSHUA (Unison)
13,473	Foster, Stephen Collins	OLD BLACK JOE. Arr. by N. C. Page
13,554	Osgood, Geo. L.	IN PICARDIE. Arr. by N. C. Page
13,587	Camilieri, L.	SOFTLY! SHE IS LYING
13,598	Braga, Gaetano	ANGEL'S SERENADE (Violin Obb.) Arr. by N. C. Page
13,608	Negro Spiritual	WHO DID SWALLOW JONAH. Arr. by D. Protheroe
13,619	Camilieri, L.	TO STAY AT HOME IS BEST
13,623	Gaul, Harvey B.	SHEPHERD'S SONG, A
13,630	O'Hara, Geoffrey	WRECK OF THE "JULIE PLANTE." THE (B.)
13,642	de Golier, Ralph J.	HYMN TO THE SEA
13,656	Russian Folksong	VOLGA BOATMEN'S SONG. Four-part. Arr. by N. C. Page
13,674	Dvořák, Anton	GOIN' HOME. Arr. by Wm. Arms Fisher
13,701	Candlyn, T. Frederick H.	WATER MILLION TIME
13,709	Camilieri, L.	IF ANY LITTLE WORD OF OURS
13,726	Nevin, George B.	RING OUT WILD BELLS
13,734	Mendelssohn, F.	ON SONGS BRIGHT PINION'S. Arr. by N. C. Page
13,742	Andrews, Addison F.	BROKEN CHORD, A
13,743	Flotow, F. von	HOW SO FAIR
13,745	Buck, Dudley	CONCERT WALTZ. Arr. by N. C. Page
13,746	Hadley, Arthur	CALL OF DUTY, THE
13,774	Smith, Edgar Belmont	CREOLE LOVE SONG. Arr. by N. C. Page
13,777	Gaul, Harvey B.	MY BONNIE LASS. Four-part
13,789	Cadman, Charles W.	AT DAWNING. Arr. by N. C. Page
13,792	Coleridge-Taylor, S.	DRAKE'S DRUM. Arr. by T. L. Le Crass
13,808	Hadley, Henry	MUSIC'S GLORY
13,812	Irish Air	WOULD GOD I WERE THE TENDER APPLE BLOSSOM Arr. by Wm. Arms Fisher
13,844	McCollin, Francis	ROUNDELAY, A
13,871	Strong, May A.	MAY COMES LAUGHING (S.)
13,873	Nevin, George B.	SONG OF THE SEA, A
13,880	Holst, Eduard	HAPPY BIRDS. Arr. by Ross Hilton
13,882	Vincent, Charles	FIDDLE DE DEE
13,889	Bullard, Frederic Field	COME O'ER THE SEA. Arr. C. F. Woods
13,893	Hosmer, E. S.	MOTHER MINE (T.)
13,898	Marzo, Eduardo	MARIQUITA
13,904	Coerne, Louis Adolphe	MASTER PLAYER, THE
13,908	Ganne, Louis	GIPSY NIGHT, A. Arr. by N. C. Page
13,909	Densmore, John H.	ROADWAYS
13,938	Bornschein, Franz C.	WHISTLIN' THIEF, THE
13,940	Gaines, Samuel Richards	IN THE MERRY MONTH OF MAY
13,941	Negro Spiritual	SOMETIMES I FEEL LIKE A MOTHERLESS CHILD Arr. by Wm. Arms Fisher
13,945	Negro Spiritual	SWING LOW SWEET CHARIOT. Arr. by Wm. Arms Fisher
13,946	Negro Spiritual	EVERY TIME I FEEL THE SPIRIT. Arr. by Wm. Arms Fisher
13,947	Negro Spiritual	STEAL AWAY TO JESUS. Arr. by Wm. Arms Fisher

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• PHILADELPHIA •

# TRIUMPH SONG

From the Third Symphony, Op. 29

For Mixed Voices (S.A.T.B.)

with Piano

P. I. TCHAIKOVSKY  
Choral Paraphrase by  
Samuel Richards Gaines

SAMUEL RICHARDS GAINES

Allegro brillante (*Alla marcia*)

SOPRANO

ALTO

TENOR

BASS

PIANO

*f sempre giusto e crescendo*

(*poco rit.*) *a tempo f*

Here is our Tri-umph Song,

(*poco rit.*) *a tempo f*

Here is our Tri-umph Song,

(*poco rit.*) *a tempo f*

Here is our Tri-umph Song,

(*poco rit.*) *a tempo f*

Here is our Tri-umph Song,

*poco rit.* *a tempo*

Arous-ing Tri-umph Song! Our Tri-umph Song o'er ev-ry wrong; For

Arous-ing Tri-umph Song! Our Tri-umph Song o'er ev-ry wrong; For

Arous-ing Tri-umph Song! Our Tri-umph Song o'er ev-ry wrong; For

Arous-ing Tri-umph Song! Our Tri-umph Song o'er ev-ry wrong; For

ours is ev-er the vic-to-ry, Bright ban-ners of the spir-it wave the

ours is ev-er the vic-to-ry, Bright ban-ners wave the

ours is ev-er the vic-to-ry, Bright ban-ners wave the

ours is ev-er the vic-to-ry, Bright ban-ners wave the

*rit.*  
*ff*

vic - to - ry, vic - to - ry! As a gift on high! —

*rit.*  
*ff*

vic - to - ry, vic - to - ry! As a gift on high!

*rit.*  
*ff*

vic - to - ry, vic - to - ry! As a gift on high! —

*rit.*  
*ff*

vic - to - ry, vic - to - ry! As a gift on high!

*a tempo*  
*f*

Now on pin-ions like a soar-ing bird, Rise to heights where no la-

*a tempo*  
*f*

Now on pin-ions like a soar-ing bird, Rise to heights where no la-

*a tempo*  
*f*

ment is heard,

No la-ment or tear-ful lul - la-by;

ment is heard,

No la-ment or tear-ful lul - la-by;

The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together.

The songs we sing shall

For the songs we sing shall nev - er die, The — songs we sing shall

The — songs we sing shall

For the songs we sing shall nev - er die, The — songs we sing shall

The piano accompaniment continues with chords and moving lines, including a dynamic marking of *f* (forte).

nev - er die, The songs we sing shall nev - er, nev - er

nev - er die, The songs we sing shall nev - er, nev - er

nev - er die, The songs we sing shall nev - er, nev - er

nev - er die, The songs we sing shall nev - er, nev - er

*rit. poco a poco*

die! The songs we sing shall nev - er

die! The songs we sing shall nev - er, nev - er

die! The songs we sing shall nev - er, nev - er

die! The songs we sing shall nev - er, nev - er

*rit. poco a poco*

die! The songs we sing shall nev - er, nev - er

*a tempo*

die! Here is our Tri - umph Song, A - rous - ing

die! Here is our Tri - umph Song, A - rous - ing

die! Here is our Tri - umph Song, A rous - ing

die! Here is our Tri - umph Song, A rous - ing

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. It features a rhythmic melody in the right hand and a supporting bass line in the left hand, with some triplets and slurs.

Tri - umph Song! Our Tri - umph Song o'er ev - 'ry wrong, For -

Tri - umph Song! Our Tri - umph Song o'er ev - 'ry wrong, For

Tri - umph Song! Our Tri - umph Song o'er ev - 'ry wrong, For

Tri - umph Song! Our Tri - umph Song o'er ev - 'ry wrong, For

The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands, with some slurs and accents.

ours - is - ev - er the vic - to - ry! Bright ban - ners of the spir - it wave the  
 ours is ev - er the vic - to - ry! Bright ban - ners wave the  
 ours is ev - er the vic - to - ry! Bright ban - ners wave the  
 ours is ev - er the vic - to - ry! Bright ban - ners wave the

vic - to - ry, vic - to - ry! As a light on  
 vic - to - ry, vic - to - ry! As a light on  
 vic - to - ry, vic - to - ry! As a light on  
 vic - to - ry, vic - to - ry! As a light on



Poco meno mosso

*rit.* high, our Tri-umph Song! *mf* Life has been fair, So

*rit.* high, our Tri-umph Song!

*rit.* high, our Tri-umph Song! *mf* Life has been fair, So

*rit.* high, our Tri-umph Song!

Poco meno mosso

*rit.* *mf*

*p subito*

*p subito* won-drous fair, so won-drous fair!

*mf* Life has been fair, so

*p subito* won-drous fair, so won-drous fair!

*mf* Life has been fair, so

*p* *mf*

'Tis we who have been so in -  
 won-drous fair, so won-drous fair!  
 so won-drous fair! 'Tis we who have been so in -  
 won-drous fair, so fair!

*mf*  
*p* *pp*  
*pp* *mf*  
*p*

dif - fer - ent Oh,  
 To what was for our com-fort meant. Oh,  
 dif - fer - ent Oh,  
 To what was for our com-fort meant. Oh,

*poco rit.*  
*poco rit.*  
*poco rit.*  
*poco rit.*  
*poco rit.*

*f a tempo*

Life has been fair, So won-drous fair, so won-drous fair!

*f a tempo*

Life has been fair, So won-drous fair, so won-drous fair! And

*f a tempo*

Life has been fair, So won-drous fair, so won-drous fair! And

*f a tempo*

Life has been fair, So won-drous fair, so won-drous fair! And

*a tempo*

*f*

And so we sing a - gain, a -

so we sing, and sing a - gain, — That noth - ing here shall be in

so sing a - gain, — That noth - ing is —

so a - gain: — Noth - - - ing

*poco a poco rit. e dim.*

gain!—

*pp poco a poco rit. e dim.*

vain,— vain,— vain,— vain,— vain,—

*pp poco a poco rit. e dim.*

vain,— vain, vain, vain, vain,

*pp poco a poco rit. e dim.*

vain, vain, vain, vain, vain,

*poco a poco rit. e dim.*

*pp p pp p pp*

*Espressivo*

*p*

Noth-ing vain and noth-ing lost in— sor - row, sor - row:

*p*

Noth - ing in sor - row, sor - row:

*p*

Noth - ing oh,— noth-ing lost in— sor - row:

*p*

Noth - ing lost \_\_\_\_\_ in sor - row:

*Espressivo*

*p*

Ev-er look-ing t'ward a bright to - mor - row, bright to -

*p*  
A bright to - mor - row, A bright to -

*p*  
Ev - er look-ing t'ward a bright to - mor - row, to -

*p*  
Ev - er t'ward \_\_\_\_\_ a bright to -

*p*

*f a tempo* *sempre f e marcato* *rit.*  
mor-row, T'ward \_\_\_\_\_ a bright \_\_\_\_\_ to - mor-row!

*f a tempo* *sempre f e marcato* *rit.*  
mor-row, T'ward \_\_\_\_\_ a bright \_\_\_\_\_ to - mor-row!

*f a tempo* *sempre f e marcato* *rit.*  
mor-row, T'ward \_\_\_\_\_ a bright \_\_\_\_\_ to - mor-row!

*f a tempo* *sempre f e marcato* *rit.*  
mor-row, T'ward \_\_\_\_\_ a bright \_\_\_\_\_ to - mor-row!

*a tempo* *f* *sempre f e marcato* *rit.*

Tempo I

*f*  
 Here is — our — Tri - umph Song, A — rous - ing —  
*f*  
 Here is our Tri - umph Song, A — rous - ing  
*f*  
 Here is our Tri - umph Song, A rous - ing  
*f*  
 Here is our Tri - umph Song, A rous - ing

Tempo I

*f*

Tri - umph Song! Our Tri - umph Song o'er ev - 'ry wrong, For —  
 Tri - umph Song! Our Tri - umph Song o'er ev - ry wrong, For  
 Tri - umph Song! Our Tri - umph Song o'er ev - 'ry wrong, For  
 Tri - umph Song! Our Tri - umph Song o'er ev - 'ry wrong, For

ours is - ev - er the vic - to - ry, Bright ban - ners of the spir - it wave the  
 ours is ev - er the vic - to - ry, Bright ban - ners wave the  
 ours is ev - er the vic - to - ry, Bright ban - ners wave the  
 ours is ev - er vic - to - ry, Bright ban - ners wave the

vic - to - ry, vic - to - ry! As a light on  
 vic - to - ry, vic - to - ry! As a light on  
 vic - to - ry, vic - to - ry! As a light on  
 vic - to - ry, vic - to - ry! As a light on

*ff* *a tempo*  
*f*  
 high! Now on pin-ions like a soar-ing bird,  
*ff* *a tempo*  
 high!  
*ff* *a tempo*  
*f*  
 high! Now on pin-ions like a soar-ing bird,  
*ff* *a tempo*  
 high!

The first system of the musical score consists of five staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom three staves are piano accompaniment (Right Hand, Middle Hand, and Left Hand). The key signature has two sharps (F# and C#). The tempo is marked 'a tempo'. Dynamics include fortissimo (ff) and forte (f). The lyrics are: 'high! Now on pin-ions like a soar-ing bird,'.

Rise to heights where no la-ment is heard,  
*f*  
 No la-ment or tear-ful  
 Rise to heights where no la-ment is heard,  
*f*  
 No la-ment or tear-ful

The second system of the musical score consists of five staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom three staves are piano accompaniment (Right Hand, Middle Hand, and Left Hand). The key signature has two sharps (F# and C#). The tempo is 'a tempo'. Dynamics include forte (f). The lyrics are: 'Rise to heights where no la-ment is heard, No la-ment or tear-ful'.



The  
 lul - la-by; For the songs we sing shall nev - er die, the —  
 the —  
 lul - la-by; For the songs we sing shall nev - er die, the —

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is two sharps (D major). The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff. Dynamics include *f* (forte).

songs we sing shall nev - er die, the songs we sing shall nev - er, nev - er  
 songs we sing shall nev - er die, the songs we sing shall nev - er, nev - er  
 songs we sing shall nev - er die, the songs we sing shall nev - er, nev - er  
 songs we sing shall nev - er die, the songs we sing shall nev - er, nev - er

Musical score for the second system, continuing the vocal and piano parts. The key signature is two sharps (D major). The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff. Dynamics include *f* (forte).

*rit. poco a poco*

die! The songs we sing shall nev - er

die! The songs we sing shall nev - er, nev - er

die! The songs we sing shall nev - er, nev - er

die! The songs we sing shall nev - er, nev - er

*rit. poco a poco*

*rit. poco a poco*

*rit. poco a poco*

*rit. poco a poco*

*a tempo*

die! Here is our Tri-umph Song, A - rous - ing -

die! Here is our Tri-umph Song, A - rous - ing

die! Here is our Tri-umph Song, A rous - ing

die! Here is our Tri-umph Song, A rous - ing

*a tempo*

*a tempo*

*a tempo*

*a tempo*

Tri-umph Song, The val-iant heart,

Tri-umph Song, Our Tri-umph Song is of the val - iant heart,

Tri-umph Song, Song of the val - iant heart,

Tri-umph Song, Song of the val - iant heart,

The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines, including accents and slurs.

The bet-ter part, And know - ing,

That weshallknow of life the bet - ter part, And know - ing,

Of life the bet - ter part,

Of life the bet - ter part, And

The piano accompaniment continues with two staves, showing more complex chordal textures and melodic development.

*sempre f e marcato* *rit.*

do! And far - ing, dar - ing, shar - ing In this our Tri-umph

*, sempre f e marcato* *rit.*

do! And far - ing, dar - ing, shar - ing In this our

*sempre f e marcato* *rit.*

And know - ing, far - ing, dar - ing, shar - ing In our

*sempre f e marcato* *rit.*

know - ing, far - ing, dar - ing, shar - ing In our

*a tempo* *poco rit.* *allargando*

Song! Our Tri-umph Song!

*a tempo* *poco rit.* *allargando*

Song! Our Tri-umph Song!

*a tempo* *poco rit.* *allargando*

Song! Our Tri-umph Song!

*a tempo* *poco rit.* *allargando*

Song! Our Tri-umph Song!