

# A Great and Glorious Victory

The Battle of Trafalgar in 1805 was more than a historic and decisive naval victory. In the decades preceding, the principal protagonists – England, France and Spain – had at times been allies of each other as well as opponents in warfare. The well-known events of October 21<sup>st</sup> 1805 during which the combined French and Spanish fleet was defeated by Lord Nelson’s fighting men (and women) were immediately followed by a less well-documented event – a storm of the greatest severity that threatened the lives of all those who had survived the battle. In the face of such universal mortal danger, sailors of all three nations set aside enmity and sought to save each other from shipwreck and drowning, the injured and imperilled being cared for regardless of nationality, with many receiving refuge on the surviving ships of other nations.

‘*A great and glorious victory*’ seeks not only to celebrate the events that ensured lasting fame for Lord Horatio Nelson, from whose words the title is taken, but also the ultimate victory for humanity in the face of the greater forces of nature. The text is drawn from contemporary accounts of Trafalgar, familiar hymns and the Book of Common Prayer, together with the words of the Latin Requiem Mass.

‘*A Great and Glorious Victory*’ was commissioned by the Portsmouth Choral Union in its 125<sup>th</sup> concert season to mark the bicentenary of the battle of Trafalgar and the death of Britain’s greatest naval captain. The work is scored for tenor soloist, SATB chorus and orchestra of trumpets, timpani, percussion, strings and organ – mirroring the orchestra chosen by Haydn for the Mass that bears Nelson’s name.

**1**

**Preparation**

**2**

**Conflict**

**3**

**Storm**

**4**

**Reconciliation**

# A great and glorious victory

## 1. Preparation

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With dignity ♩ = 80

Piano  
reduction

Piano reduction for measures 1-6. The score is in 4/4 time with a key signature of one flat (B-flat). The music is marked *mp*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Vocal and piano reduction for measures 7-13. The vocal parts (Soprano and Tenor) enter at measure 7. The Soprano part is marked *p* and begins with the lyrics "Lord of our life, and God of our sal-". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked *p*. A box labeled 'A' is placed above measure 10. The time signature changes from 4/4 to 3/4 at measure 10 and back to 4/4 at measure 11.

Vocal and piano reduction for measures 14-20. The vocal parts continue with the lyrics "va - tion, Star of our night, and hope of ev-ery na - tion,". The piano accompaniment is marked *mp* and features a melodic line in the right hand and a bass line in the left hand. The time signature changes from 4/4 to 3/4 at measure 15 and back to 4/4 at measure 16.

21

S  
A

*mp*

Hear and re - ceive thy chur - ch's sup - pli - ca - tion,

T  
B

*mp*

28

S

*p*

Lord God al - migh - - - - ty.

A

*p*

Lord God al - migh - - - - ty.

T

*p*

Lord God al - migh - - - - ty.

B

*p*

Lord God al - migh - - - - ty.

34

S  
A

T  
B

41 *mp*

S  
A

T  
B

Lord, thou canst help\_ when earth - ly arm - our fail - eth,

*mp*

47 *mp*

S  
A

T  
B

Lord, thou canst save\_ when dead - ly sin as - sail - eth; *mf*

*mp*

## 2. Conflict

♩ = 140

166 with energy and menace

Piano accompaniment for measures 166-170. The music is in 7/8 time, with a key signature of one flat. The right hand has rests for the first four measures, followed by a melodic line in the fifth measure. The left hand plays a steady eighth-note accompaniment. Dynamics include *mp* and *sim.*

Piano accompaniment for measures 171-174. The right hand has rests for the first two measures, followed by a melodic line in the third measure. The left hand continues the eighth-note accompaniment. Dynamics include *mf*.

Piano accompaniment for measures 175-178. The right hand has a melodic line with some chords. The left hand continues the eighth-note accompaniment. Dynamics include *f*.

Vocal and piano accompaniment for measures 179-183. The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 179 with a forte **F** dynamic. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *mp*, *mf*, and *sempre mp*.

Soprano: Di - es ir - ae, di - es il - la, Sol - vet

Alto: Di - es ir - ae, di - es il - la, di - es ir - ae, di - es il - la, sol - vet sae clum

Tenor: Di - es ir - ae, di - es il - la, di - es ir - ae,

Bass: Di - es ir - ae, di - es il - la, di - es ir - ae, di - es il - la, di - es ir - ae,

184

S sae - clum, sol - vet *mf*

A — in fa-vil-la, sol - vet sae clum — *mf*

T di - es — il - la, — di - es ir - ae, — di - es — il - la, — di - es — ir - ae, —

B di - es — il - la, — di - es ir - ae, — di - es — il - la, — di - es — ir - ae, —

188

S sae clum, — sol - vet *mf*

A — in fa-vil-la, sol - vet sae clum — *mf*

T di - es — il - la, — di - es ir - ae, — di - es — il - la, — di - es — ir - ae, — *cresc.*

B di - es — il - la, — di - es ir - ae, — di - es — il - la, — di - es — ir - ae, — *cresc.*

192

S sae-clum, sol - vet sae-clum, sol - vet *mf* *f cresc.*

A sol - vet sae-clum, sol - vet sae-clum, *mf* *f cresc.*

T di - es il - la, di - es ir - ae, di - es il - la, sol - vet *f cresc.*

B di - es il - la, di - es ir - ae, di - es il - la, sol - vet sae-clum, *f cresc.*

196

S sae-clum, sol - vet sae-clum, sol - vet sae-clum in fa - vil-la, sol - vet *ff*

A sol - vet sae-clum, sol - vet sae-clum in fa-vil-la, sol - vet sae-clum. *ff*

T sae-clum, sol - vet sae-clum, sol - vet sae-clum in fa - vil-la, sol - vet *ff*

B sol - vet sae-clum, sol - vet sae-clum in fa-vil-la, sol - vet sae-clum. *ff*

## 3. Storm

395 ♩ = 84 menacingly

mf

400

S A

T B

mf

There came a great

mf

403

S A

T B

sea, there came a great sea and a fresh wind,

mf



406

*f*

S A strong gale, a strong gale, there blew\_ a per-fect

A A strong gale, a strong gale,\_ there blew\_ a per-fect

T A strong gale, a strong gale, there blew\_ a per-fect

B A strong gale, a strong gale,\_ there blew\_ a per-fect

409

*f*

S storm. a vio-lent gale of wind,

A storm. a vio-lent gale of wind, the worst hur-ri-cane I ev-er saw, a

T storm. a vio-lent gale of wind,

B storm. a vio-lent gale of wind, the worst hur-ri-cane I ev-er saw, a

413

**molto accel.**

S the worst I ev - er saw,

A vio-lent gale of wind, the worst hur-ri-cane I ev - er saw,

T the worst I ev - er saw, left to the

B vio-lent gale of wind, the worst hur-ri-cane I ev - er saw, left to the mer-cy of the waves,

*mf cresc.*

*mf cresc.*

**molto accel.**

416

S left to the mer cy of the waves, left to the mer-cy of the

A left to the mer-cy of the waves, left to the mer cy,the mer cy,the mer-cy of the

T mer-cy of the waves, the waves, left to the mer-cy of the

B the waves, the waves, left to the mer cy,the mer cy,the mer-cy of the

*mf cresc.*

*f*

*mf cresc.*

*f*

*f*

*f*

*cresc.*

## 4. Reconciliation

516  $\text{♩} = 80$

*p molto sostenuto*

523

S *p* Ag - nus De - i, qui tol - lis pec -

A *p* Ag - nus De - i, qui tol - lis pec -

T *p* Ag - nus De - i, qui tol - lis pec -

B *p* Ag - nus De - i, qui tol - lis pec -

530

S ca - ta mun - di,

A ca - ta mun - di,

T ca - ta mun - di,

B ca - ta mun - di,

*p*

537

S *p* Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em.

A *p* Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em.

T *p* Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em.

B *p* Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em.

*p*

544

Tenor solo

S

A

T

B

*p*

Ag - nus

*p*

Ag - nus

*p*

Ag - nus

*p*

Ag - nus

*p*

Ag - nus

551

S

A

T

B

De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui em - sem - pi -

De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui em - sem - pi -

De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em - sem - pi -

De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em - sem - pi -