



To the audience

Hamilton Clarke
(1840-1912)

James Hamilton Siree Clarke (1840-1912) was born in Birmingham, the son of an amateur organist. He started the piano at age four, the violin at eight and played in an orchestra at twelve. At six, he improvised a tune that he reused in one of his works forty years later. He became the organist at his church and was composing music by age 19. His parents did not want him to pursue a career in music so he first worked with an analytical chemist and then with a land surveyor. Clarke started his music profession in his twenties as an organist and pianist, eventually becoming the conductor and composer at many London theatres. He also composed a very large amount of church music, organ solos, songs, operettas and orchestral works. He is remembered as a musical director for Gilbert & Sullivan. He also arranged selections and overtures from Gilbert & Sullivan operettas for the promenade concerts at Covent Garden. In 1889, he took charge of the Victorian National Orchestra in Australia, returning to England in 1892 and become conductor of the Carl Rosa Opera Company. Failing eyesight forced his retirement in 1901. He later suffered health problems that affected his mind and he died at Banstead Asylum.

When joy wells up within the heart
And rapture fills the breast,
On wings of bliss the soul will start
And soar from east to west;
So say the poets, weak and strong,
Our simple minds to teach,
That gladness seeks the voice of song
Disdaining that of speech.
Is this the reason, think you now,
That we this chorus sing?
Oh no! the motive, you may vow,
Is quite another thing.
When anger fills the furious breast
And rage contracts the brow;
The voice will utter strains unblest
(We're going to shew you how!)—
The soul pours forth its fiery notes
In thunder dread and fierce,
And fury darts from swelling throats,
Loud shouts that rend and pierce!
Do you suppose that this is why
We're singing now to you!
If vengeance fill'd our eager cry,
Whatever would you do?
We're neither wild with rapture's away,
Nor are we mad with rage;
There's neither frenzy to allay,
Nor fury to assuage.
Yet for this song, by you inspir'd,
You've p'raps a mind to cheer us,
We trust we've sung as you desir'd,
Because you came to hear us.
But if we can't your favour claim,
For this our wellmeant chorus,
To light anew ambition's flame,
You've only to encore us.

To the audience

Hamilton Clarke

Moderato

S *f* When joy wells up with - in the heart, And rap - ture fills the breast, _____ On

A *f* When joy wells up with - in the heart, And rap - ture fills the breast, _____ On

T *f* When joy wells up with - in the heart, And rap - ture fills the breast, _____ On

B *f* When joy wells up with - in the heart, And rap - ture fills the breast, _____ On

5
S wings of bliss the soul will start, And soar from east to west, _____ So

A wings of bliss the soul will start, And soar from east to west, _____ So

T wings of bliss the soul will start, And soar from east to west, _____ So

B wings of bliss the soul will start, And soar from east to west, _____ So



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To the audience

9

S say the po - ets, weak and strong, Our sim - ple minds to teach, That *ff*

A say the po - ets, weak and strong, Our sim - ple minds to teach, That *ff*

T say the po - ets, weak and strong, Our sim - ple minds to teach, That *ff*

B say the po - ets, weak and strong, Our sim - ple minds to teach, That *ff*

13

S glad - ness seeks the voice of song, Dis - dain - ing that of speech. — *p rit.*

A glad - ness seeks the voice of song, Dis - dain - ing that of speech. — *p rit.*

T glad - ness seeks the voice of song, Dis - dain - ing that of speech. — *p rit.*

B glad - ness seeks the voice of song, Dis - dain - ing that of speech. — *p rit.*

17 *Allegro vivace*

S *p cresc.* Is this the rea - son, think you now, That we — this cho - rus sing? Oh *ff*

A *p cresc.* Is this the rea - son, think you now, That we this cho - rus sing? Oh *ff*

T *p cresc.* Is this the rea - son, think you now, That we — this cho - rus sing? Oh *ff*

B *p cresc.* Is this the rea - son, think you now, That we this cho - rus sing? Oh *ff*

To the audience

22

S no! the mo - tive, you may vow, Is quite an - o - ther thing, is

A no! the mo - tive, you may vow, Is quite an - o - ther thing, is

T no! the mo - tive, you may vow, Is quite an - o - ther thing, is

B no! the mo - tive, you may vow, Is quite an - o - ther thing, is

26

S quite, quite, quite, quite, is quite an - o - ther thing. —

A quite, quite, quite, quite, is quite an - o - ther thing. —

T quite, quite, quite, quite, is quite an - o - ther thing. —

B quite, quite, quite, quite, is quite an - o - ther thing. —

Moderato

S When an - ger fills the fu - rious breast, And rage con - tracts the brow, — The

A When an - ger fills the fu - rious breast, And rage con - tracts the brow, — The

T When an - ger fills the fu - rious breast, And rage con - tracts the brow, — The

B When an - ger fills the fu - rious breast, And rage con - tracts the brow, — The

* These accented notes should be sung quite *ff*

To the audience

36 *Andante*

ppp

S voice will ut - ter strains un - blest, (We're going to shew you how!) _____

A voice will ut - ter strains un - blest, (We're going to shew you how!) _____

T voice will ut - ter strains un - blest, (We're going to shew you how!) _____

B voice will ut - ter strains un - blest, (We're going to shew you how!) _____

Allegro molto furioso

ff

S The soul pours forth its fie - ry notes, In thun - der dread and fierce, And

A The soul pours forth its fie - ry notes, In thun - der dread and fierce, And

T The soul pours forth its fie - ry notes, In thun - der dread and fierce, And

B The soul pours forth its fie - ry notes, In thun - der dread and fierce, And

44

S fu - ry darts from swell - ing throats, Loud shouts that rend and pierce! _____

A fu - ry darts from swell - ing throats, Loud shouts that rend and pierce! _____

T fu - ry darts from swell - ing throats, Loud shouts that rend and pierce! _____

B fu - ry darts from swell - ing throats, Loud shouts that rend and pierce! _____

To the audience

Allegro vivace

48

S Do you sup - pose that this — is why We're sing - ing now to you! If

A Do you sup - pose that this — is why We're sing - ing now to you! If

T Do you sup - pose that this is why We're sing - ing now to you! If

B Do you sup - pose that this is why We're sing - ing now to you! If

53

S ven - geance fill'd our ea - ger cry, What - ev - er would you do, what -

A ven - geance fill'd our ea - ger cry, What - ev - er would you do,

T ven - geance fill'd our ea - ger cry, What - ev - er would you do, what -

B ven - geance fill'd our ea - ger cry, What - ev - er would you do,

57

dim. e rall.

S ev - er, what - ev - er, what - ev - er would you do? —

dim. e rall.

A what - ev - er, what - ev - er, what - ev - er would you do? —

dim. e rall.

T ev - er, what - ev - er, what - ev - er — would you do? —

dim. e rall.

B what - ev - er, what - ev - er, what - ev - er would you do? —

To the audience

Allegretto moderato

mf

S We're nei - ther wild_ with rap - ture's away, Nor are we mad with rage, _____ There's

A We're nei - ther wild_ with rap - ture's away, Nor are we mad_ with rage, _____ There's

T We're nei - ther wild with rap - ture's away, Nor are we mad_ with rage, _____ There's

B We're nei - ther wild with rap - ture's away, Nor are we mad with rage, _____ There's

66

S nei - ther fren - zy to al - lay, Nor fu - ry to as - suage. _____

A nei - ther fren - zy to al - lay, Nor fu - ry to as - suage. _____

T nei - ther fren - zy to al - lay, Nor fu - ry to as - suage. _____

B nei - ther fren - zy to al - lay, Nor fu - ry to as - suage. _____

70

cresc. *f*

S Yet for this song, by you in - spir'd, You've p'raps a mind to cheer us, We

cresc. *f*

A Yet for this song, by you in - spir'd, You've p'raps a mind to cheer us, We

cresc. *f*

T Yet for this song, by you in - spir'd, You've p'raps a mind to cheer us, We

cresc. *f*

B Yet for this song, by you in - spir'd, You've p'raps a mind to cheer us, We

To the audience

74

S trust we've sung as you de - sir'd, Be - cause you came to hear us. *rit.*

A trust we've sung as you de - sir'd, Be - cause you came to hear us. *rit.*

T trust we've sung as you de - sir'd, Be - cause you came to hear us. *rit.*

B trust we've sung as you de - sir'd, Be - cause you came to hear us. *rit.*

78 *Andante*

S *pp* But if we can't your fa - vour claim, For this — our well - meant

A *pp* But if we can't your fa - vour claim, For this our well - meant

T *pp* But if we can't your fa - vour claim, For this — our well - meant

B *pp* But if we can't your fa - vour claim, For this our well - meant

82

S *f* cho - rus, To light a - new am - bi - tion's flame,

A *f* cho - rus, To light a - new am - bi - tion's flame,

T *f* cho - rus, To light a - new am - bi - tion's flame,

B *f* cho - rus, To light a - new am - bi - tion's flame,

To the audience

Allegro molto
pp

S You've on - ly to en - core us, you've on - ly to en -

A You've on - ly to en - core us, you've on - ly to en -

T You've on - ly to en - core us, you've on - ly to en -

B You've on - ly to en - core us, you've on - ly to en -

88

S core us, en - core us, en - core us, en - core us, en - core us,

A core us, en - core us, en - core us, en - core us, en - core us,

T core us, en - core, en - core, en - core, en - core us,

B core us, en - core us, en - core us, en - core us, en - core us,

Adagio *Allegro molto*

S you've on - ly to en - core us.

A you've on - ly to en - core us.

T you've on - ly to en - core us.

B you've on - ly to en - core us.

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