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Here's a health to Victoria.

Field, Charles; Field, Charles

[s.l.]: [s.n.], 1837

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HERE'S A HEALTH TO VICTORIA,

A Royal Song,

WRITTEN, COMPOSED, AND SUNG BY CHARLES FIELD.

At Public Dinners, and in his Musical Lectures on the British Naval and Military Services and their Commanders.

MODERATO.

f *p*

Here's a health to Vic - to - ria, our beau - te - ous Queen! The bright morning star of our dear na - tive isle! May her
Here's a health to Prince Al - bert! may En - gland ap - prove The choice of her Queen, which was gui - ded by love; May their

rise and me - ri - dian be calm and se - rene, And her last parting beam, her last parting beam be
bright nup - tial day crown'd with bles - sings re - turn, And each Bri - tish heart, each Bri - tish heart to their

Colla voce.

HERE'S A HEALTH TO VICTORIA.

ALLEGRO.

bless'd u with a smile! Then your gob-lets, your gob-lets fill
u nion be firm.

high! let us drink, free from guile, To the bright morn - ing star of our

dear, of our dear na-tive isle! Then your gob-lets, your gob-lets fill high! let us drink, free from

guile, To the bright morn - ing star of our dear na - tive isle!

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system continues the accompaniment with a more active bass line.

Here's a health to her High-ness, who watch'd from the bud, This beau-te-ous rose, with a mother's fond care ; Who hath

The vocal line is written in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef, providing harmonic support for the vocal melody.

taught her from child-hood the peo-ple to love; For pro-tee-tion to of-fer, for pro-tec-tion to offer to

The vocal line continues the melody. The piano accompaniment includes a section marked *Colla voce.* where the piano part plays in unison with the vocal line.

Heav'n - - - - - her pray'r. Then your gob-lets, your gob-lets fill

Cadenza ad lib.

ALLEGRO.

The vocal line concludes with a cadenza marked *ad lib.* followed by a section marked *ALLEGRO.* The piano accompaniment provides a rhythmic and harmonic foundation for the final phrase.

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