WILLIAM RUSSELL (1777–1813):

An Enquiry into his Musical Style

falling between the Classical and Romantic periods, and

comprising observations, critical and illustrative,

concerning this *eminent Composer*,

together with a description of his life in London among his

numerous contemporary musicians, both native and foreign,

and including, *newly edited*, and for the *first time* made

available to the General Publick, the scores of his ORATORIO,

Job, having the instrumental parts reconstructed,

the *Ode on St. Cecilia's Day*, and a solo arrangement of his

Grand CONCERTO for ORGAN.

In Four Volumes

Volume III

Scores: Organ Concerto

Ode on St. Cecilia's Day

Thesis submitted for the degree of

Doctor of Philosophy

at the University of Leicester

by

Gillian Ward Russell BA, MPhil(CNAA), FRCO

Department of Music

Leicester University

March 1994

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Organ Concerto

Source.

W. Russell 1812 GB Ob Ms. Mus. c99 ff. 75-100 *Organ Concerto.* Autograph full score dated 7-18 March 1810.

This manuscript of the Organ Concerto was bound, in 1812, with other works by Russell: a Funeral Anthem for Barthélémon (1808) and several orchestral pieces. The full score is a complete, neat, original copy containing Russell's typically detailed indications for phrasing and dynamics. The dimensions of the paper are 24 x 29 cm; the binding measures 26·5 x 31 cm.

Editorial method and performance practice.

The provision of a modern edition of full score and parts poses no difficulties for the editor--this is partly why this task has not yet been undertaken; it was felt that the numbers of organists who would be able to mount a performance with orchestra would be severely restricted due to costs (particularly in the present economic climate) and limited opportunities. Consequently the decision was made to provide an arrangement of the Concerto for organ solo--rather in the manner of the eighteenth-century composers; this will make the work more accessible to players and, therefore, to audiences also. Its versatility in this form need not restrict its performance to concerts or organ recitals: the second and third movements make particularly useful and interesting voluntaries in Church services.

In suggesting registrations for a three-manual organ, care has been taken to preserve the composer's intentions regarding tonal variety, and balance between organ and orchestra; it is noted on the score whether passages were originally for the soloist, the orchestra alone, or tutti. When a three-manual (or larger) instrument is not available the performance can be suitably adapted to an organ with two manuals by playing the Choir sections on the Swell or secondary manual. Pedals are essential.

The solo part remains close to the original, although sometimes it is accompanied by the pedals or by chords which were in the orchestral parts. The orchestral writing has been contracted only sufficiently to be accommodated on the organ: the essential figurations have been preserved throughout without proving awkward either physically or aurally.

Following Russell's practice in his Organ Voluntaries (see Ward Russell, 1991) trills begin on the principal note: when the composer wished the performer to begin the trill from the note above he inserted an appoggiatura or an acciaccatura. Again following the practice of the day, when duplets are played against triplets the former should be adapted to coincide with the first and third triplets (see Organ Concerto first movement bar 242); likewise, when a dotted quaver and semiquaver are set against triplets the former should be played in the triplet rhythm crotchet and quaver (see first movement bar 234). Bar numbers are editorial.

The first performance of this solo arrangement was given by the editor at Cleveland Lodge, Dorking, in July 1988 as part of a lecture-recital at a summer school organized by the late Lady Susi Jeans.

Critical commentary.

movement	bar	stave	position in bar	variant/original
1	33	II	last note	B
2	86	I	after 2nd note	redundant semiquaver rest
3	16	I	6th treble note and last alto note	G sharp
3	49	I	last treble note	natural sign omitted
3	56	I	2nd treble note	D natural
3	56	III	2nd note	D natural
3	64	I	6th treble note	chord D/B
3	66	I	10th note	flat sign omitted

First movement

Suggested registration

Great (Gt): Open Diapason

Stopped Diapason

Principal

Fifteenth

Twelfth

Mixture

Swell (Sw): Open Diapason

Stopped Diapason

Principal

Choir (Ch): Stopped Diapason

Flute

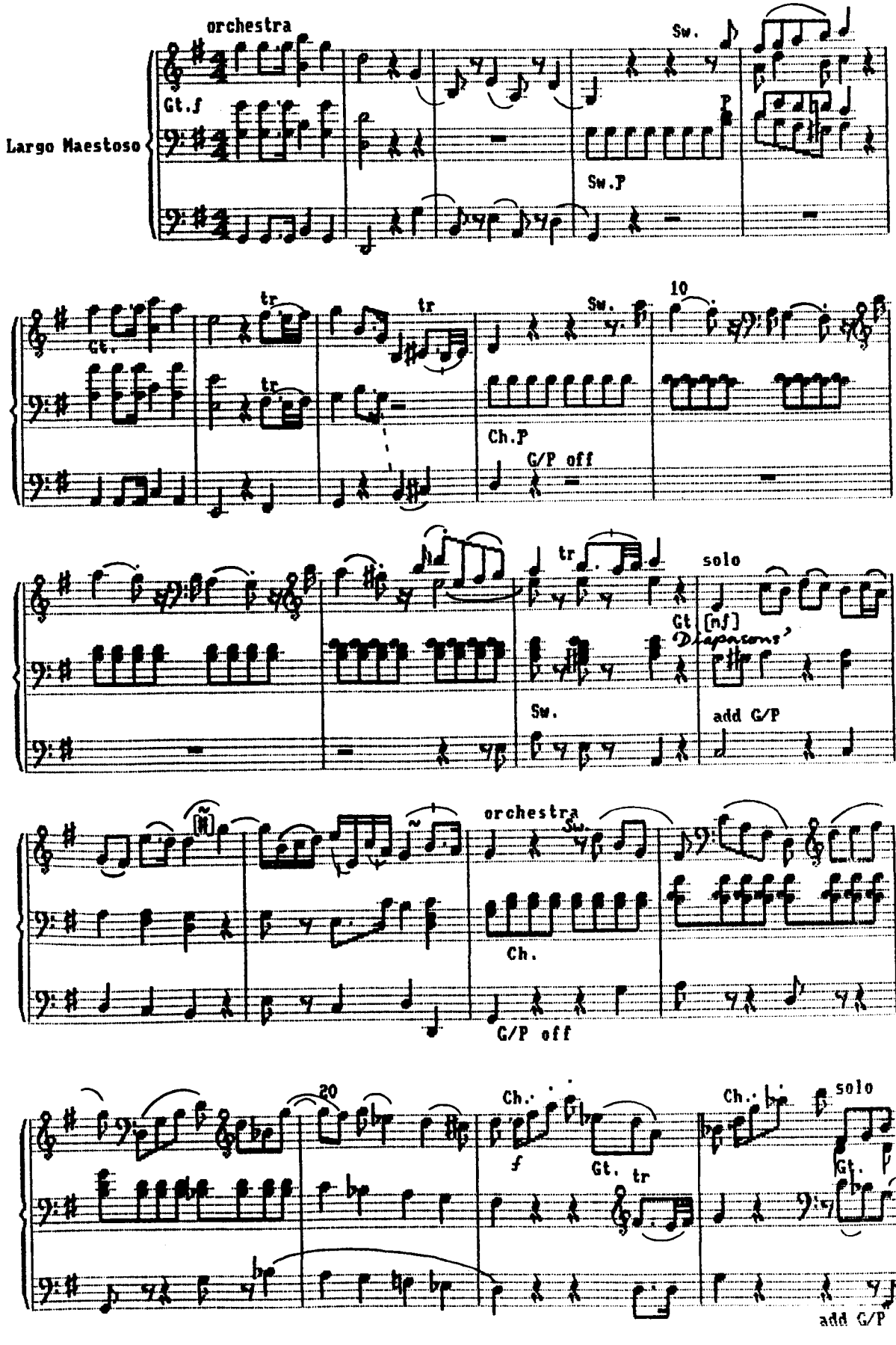
Pedal (Ped): Bourdon

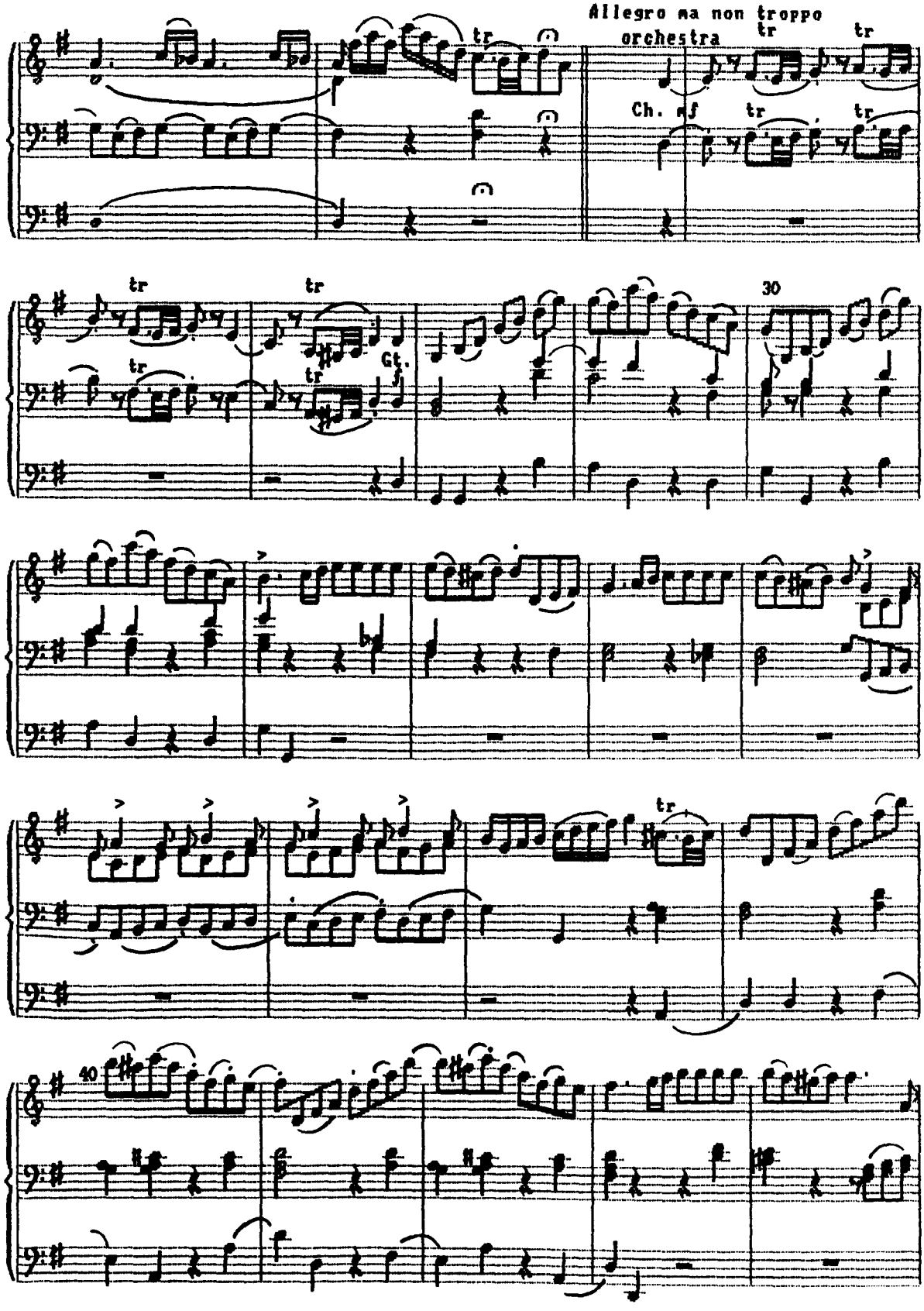
Bass Flute

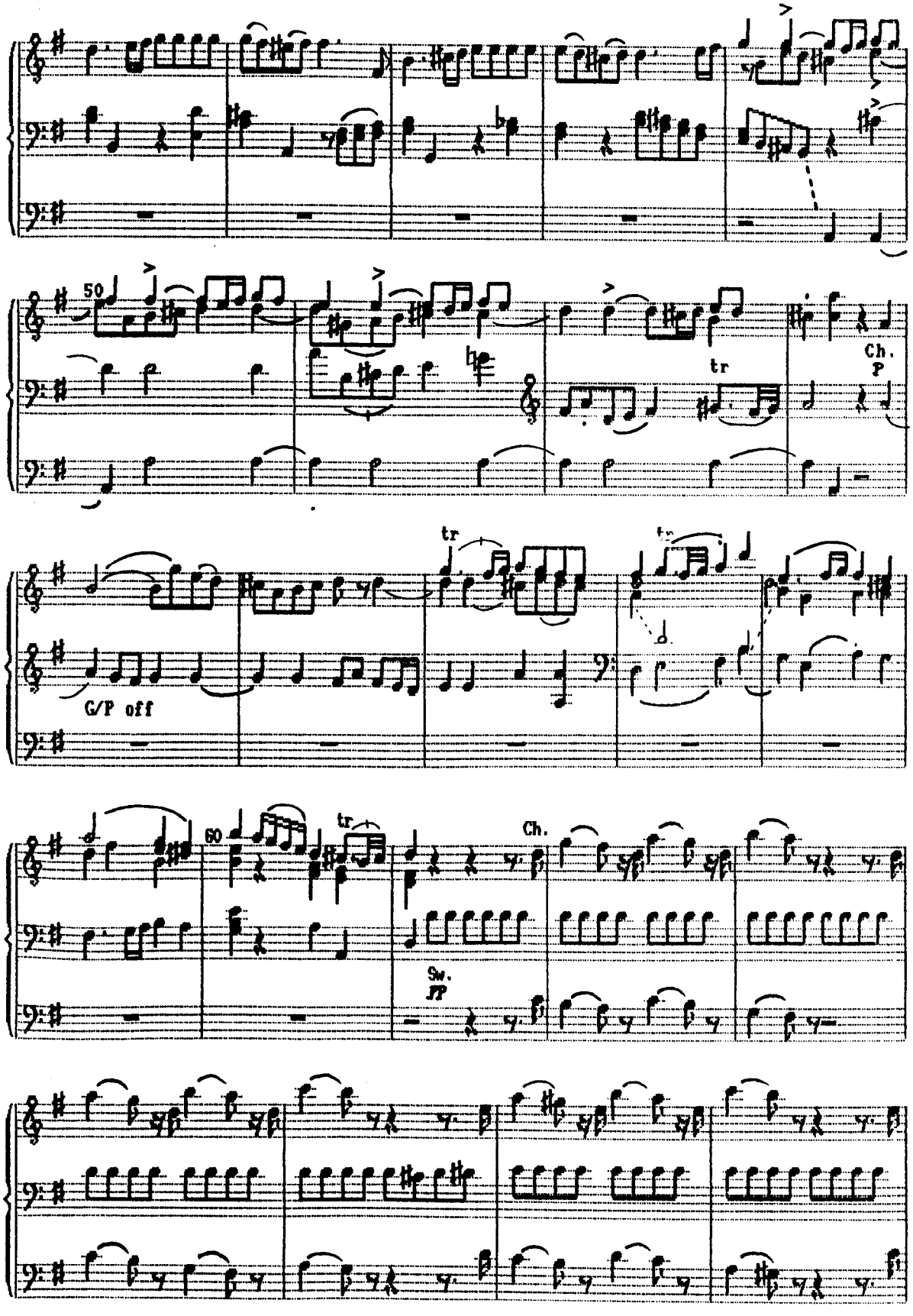
Great to Pedal (G/P)

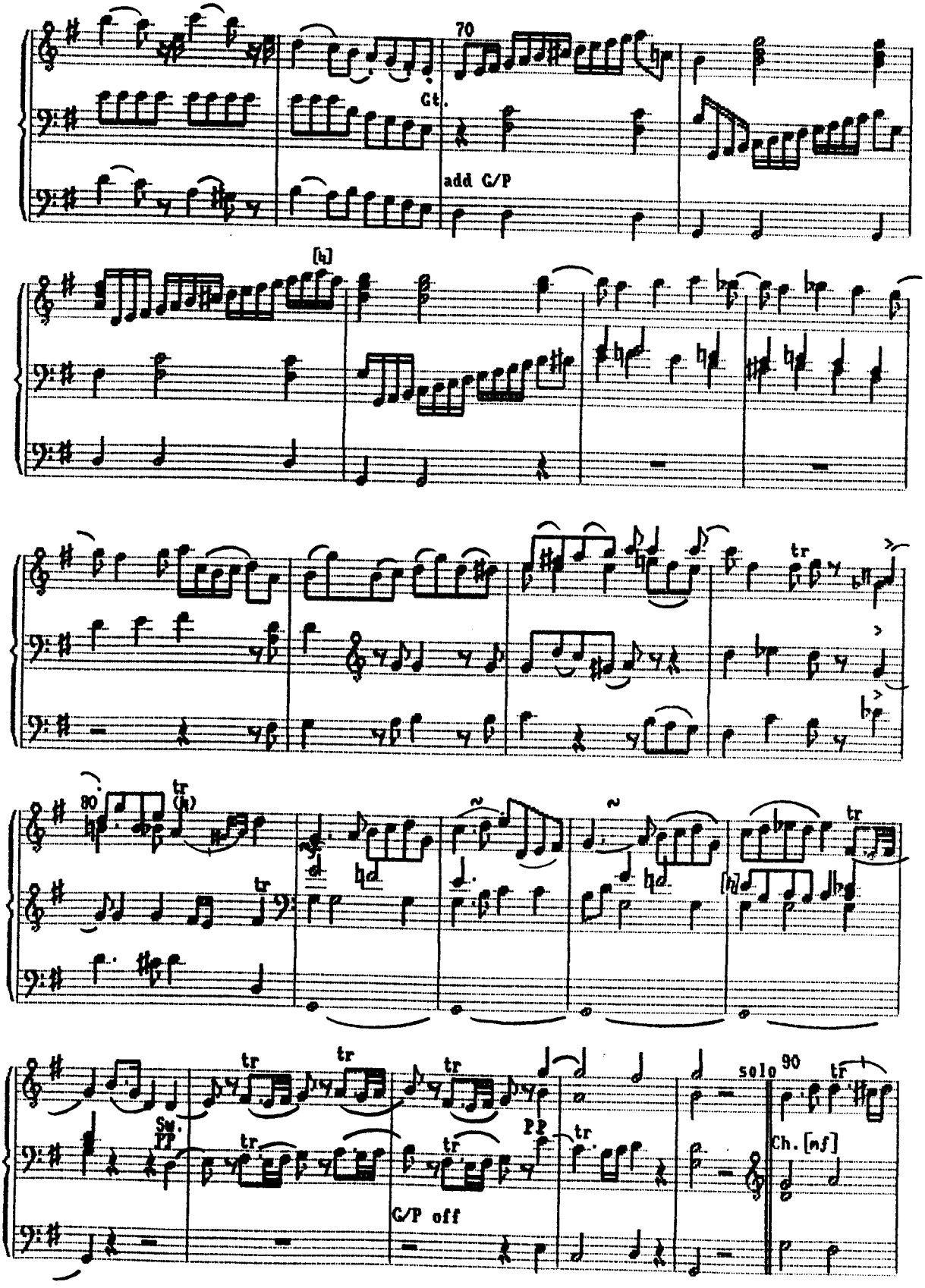
Concerto Organ W. R. March 7 & 14: 1810

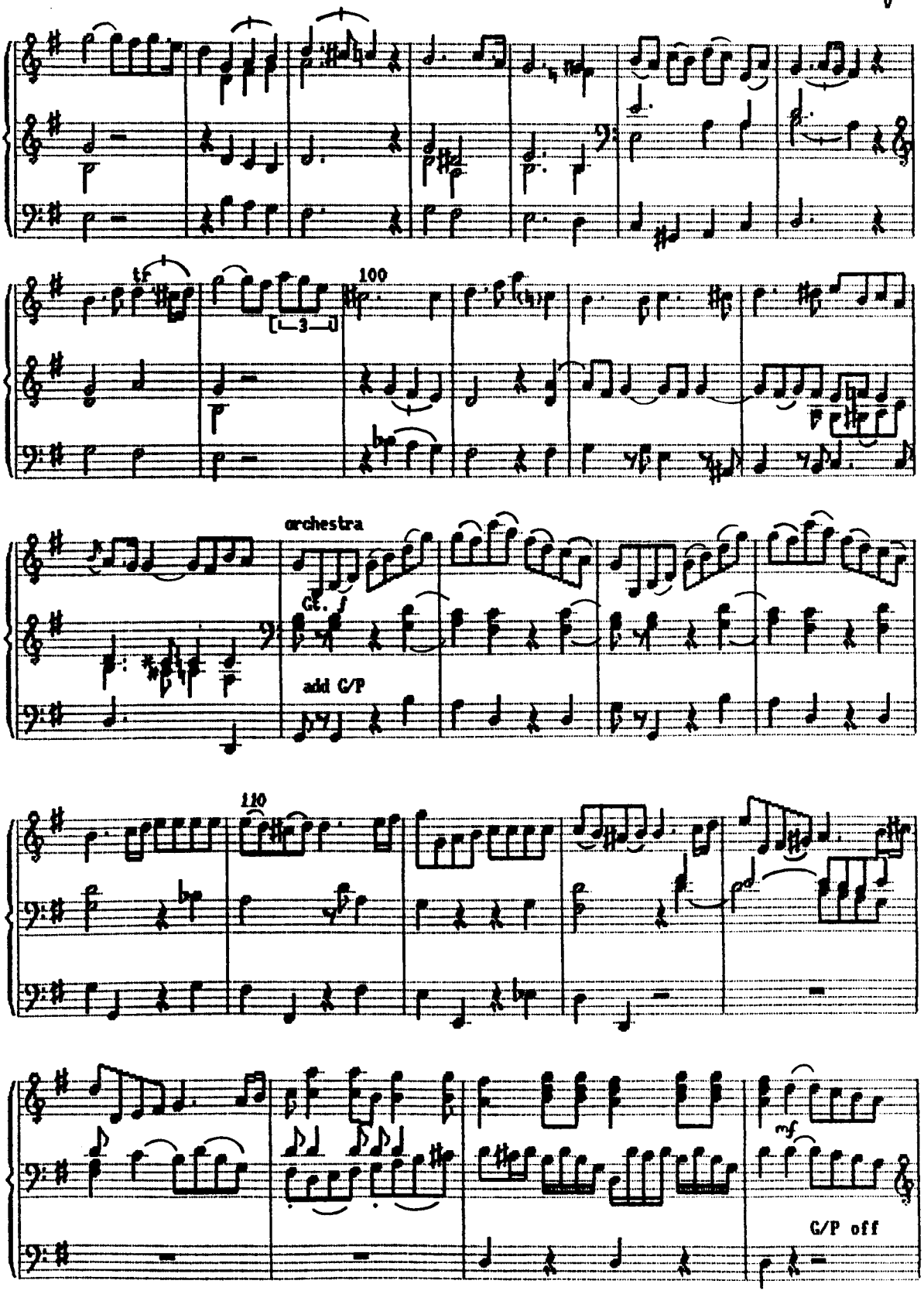
FIRST MOVEMENT

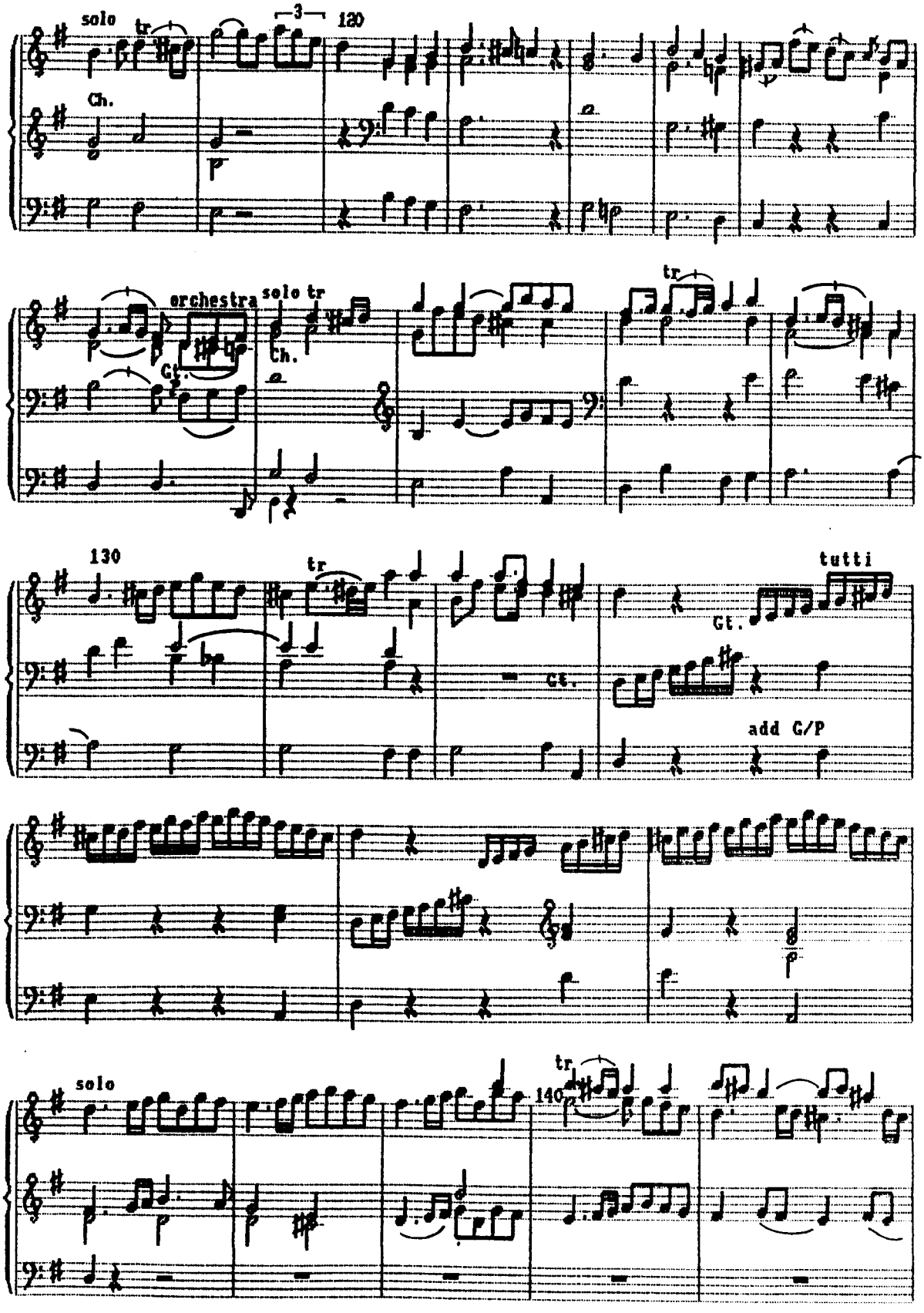


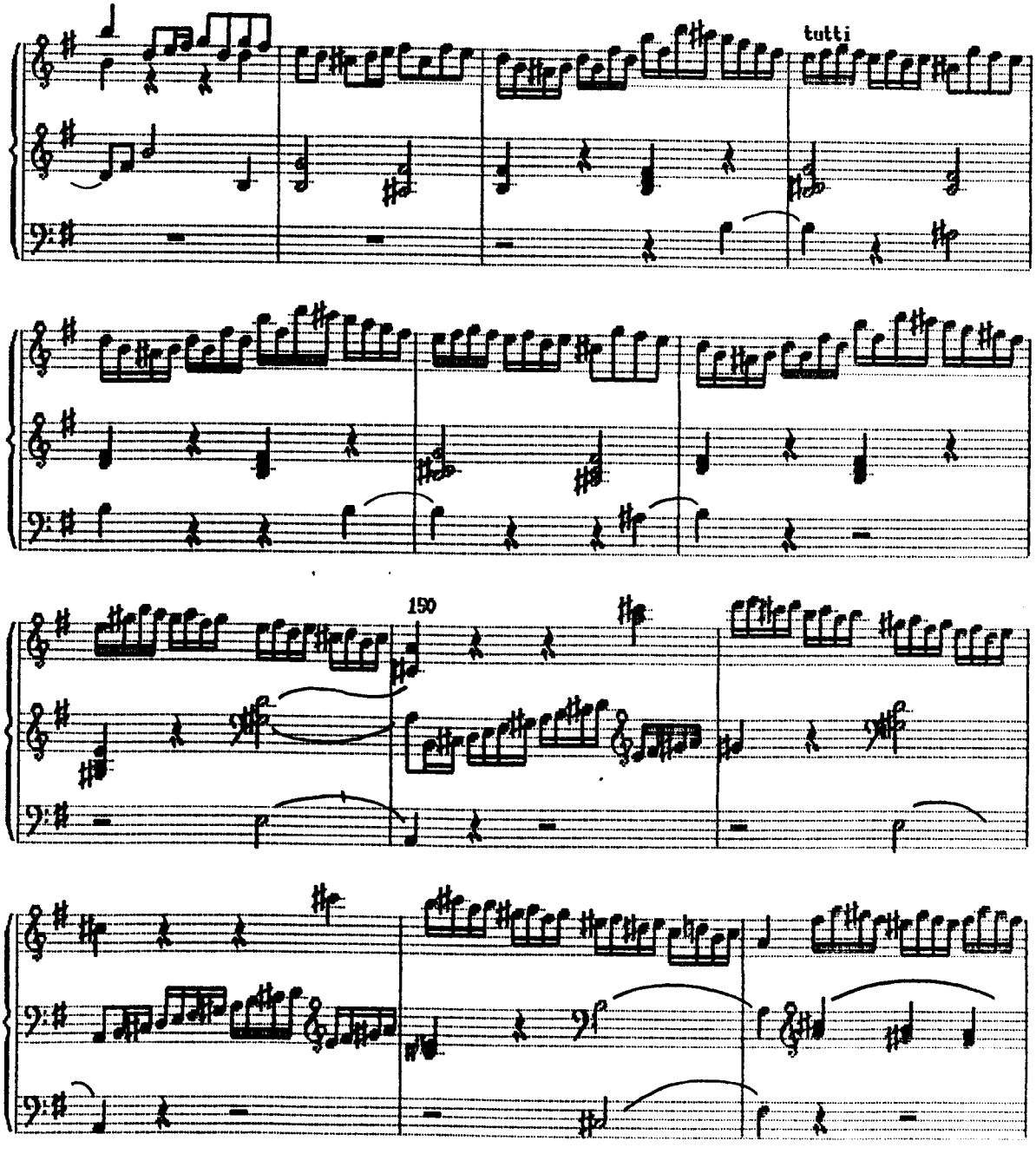

Allegro ma non troppo
orchestra
Ch. mf
Gt.
30
40

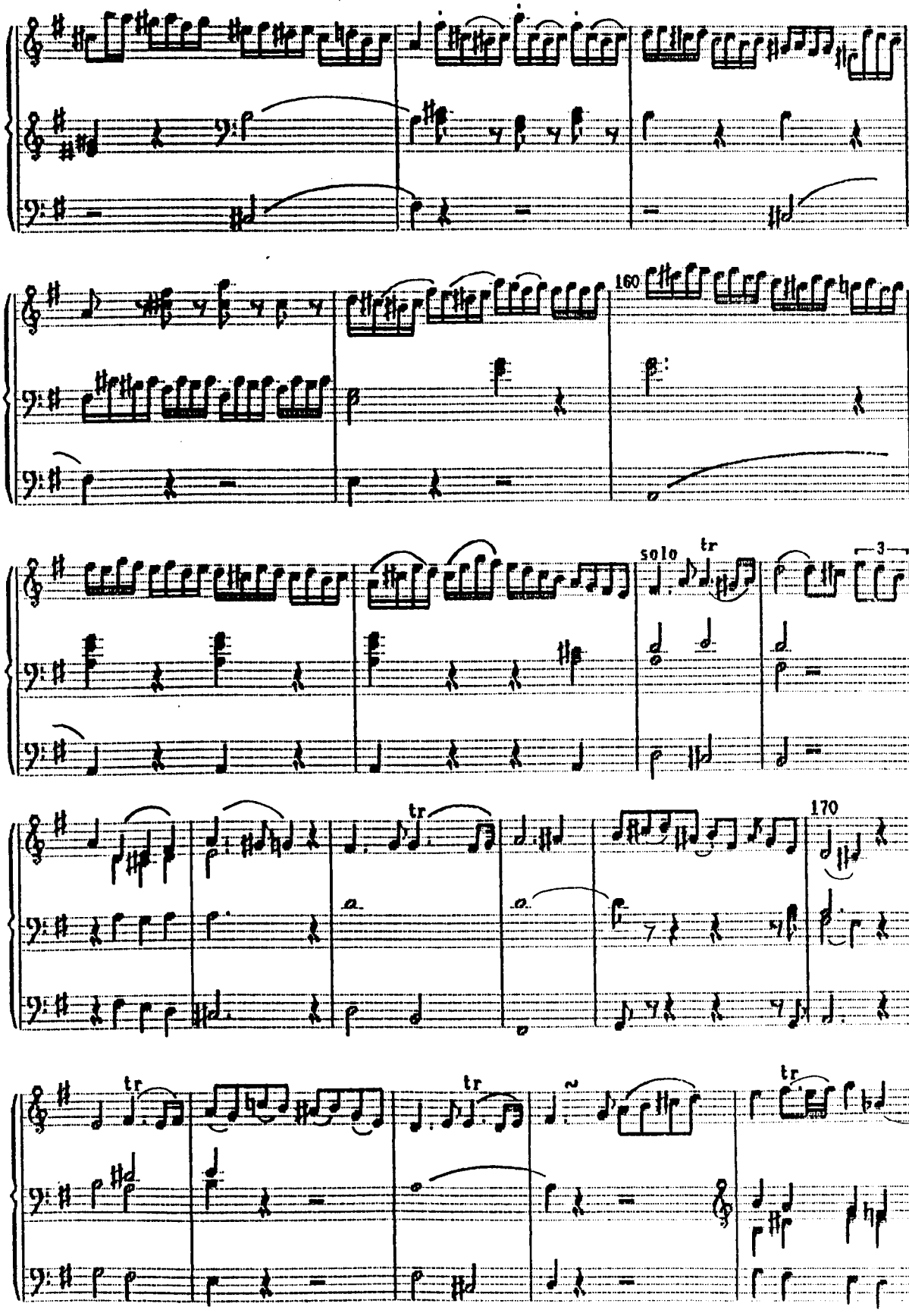

50
tr
Ch.
P
G/P off
tr
tr
60
tr
Ch.
Sw.
FP

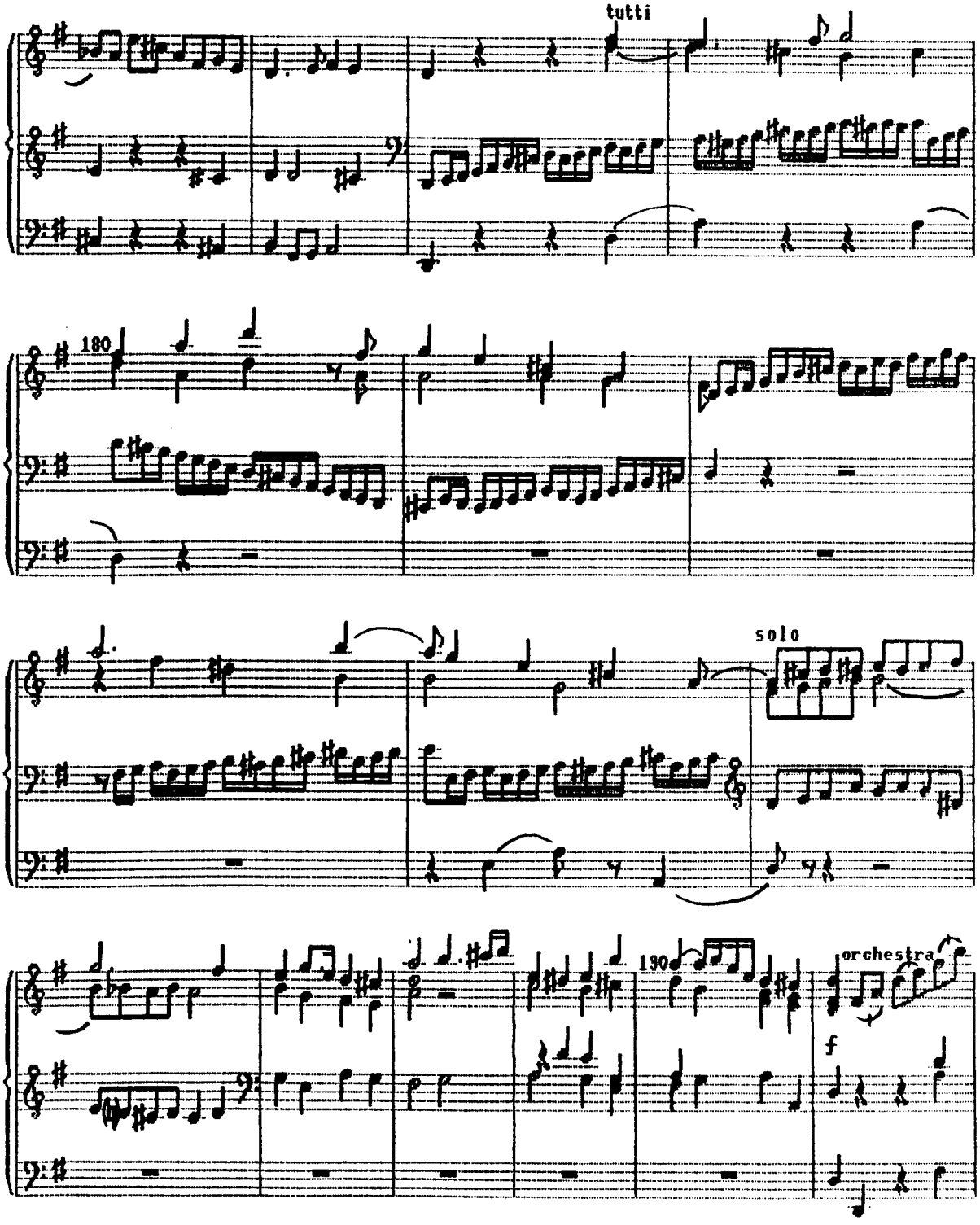

70
Gt.
add G/P
(h)
tr
80
tr
(h)
tr
tr
tr
tr
Sw.
pp
tr
tr
tr
pp
tr
G/P off
solo
90
tr
Ch. [mf]

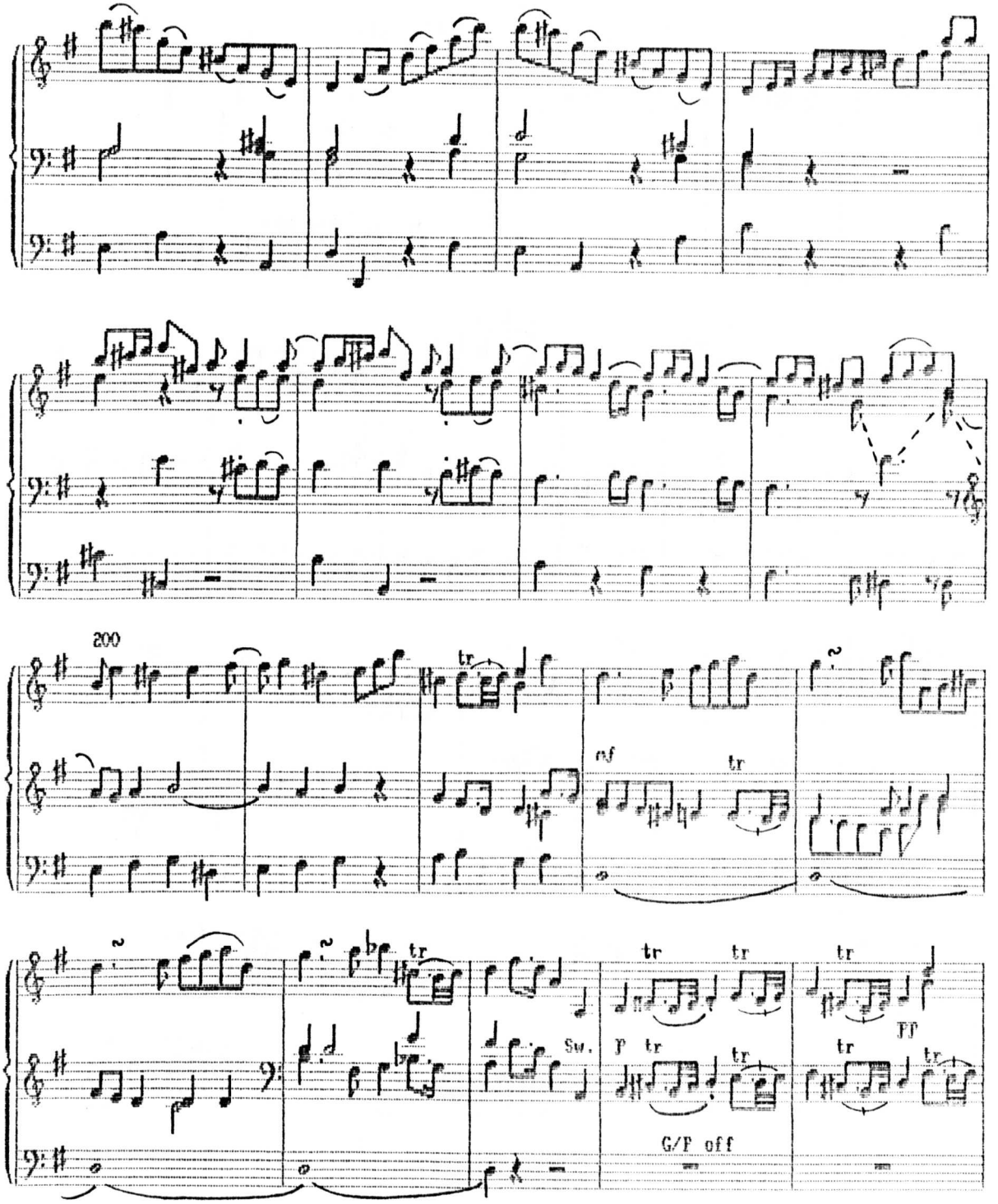

100
orchestra
Gt. f
add G/P
110
mf
G/P off

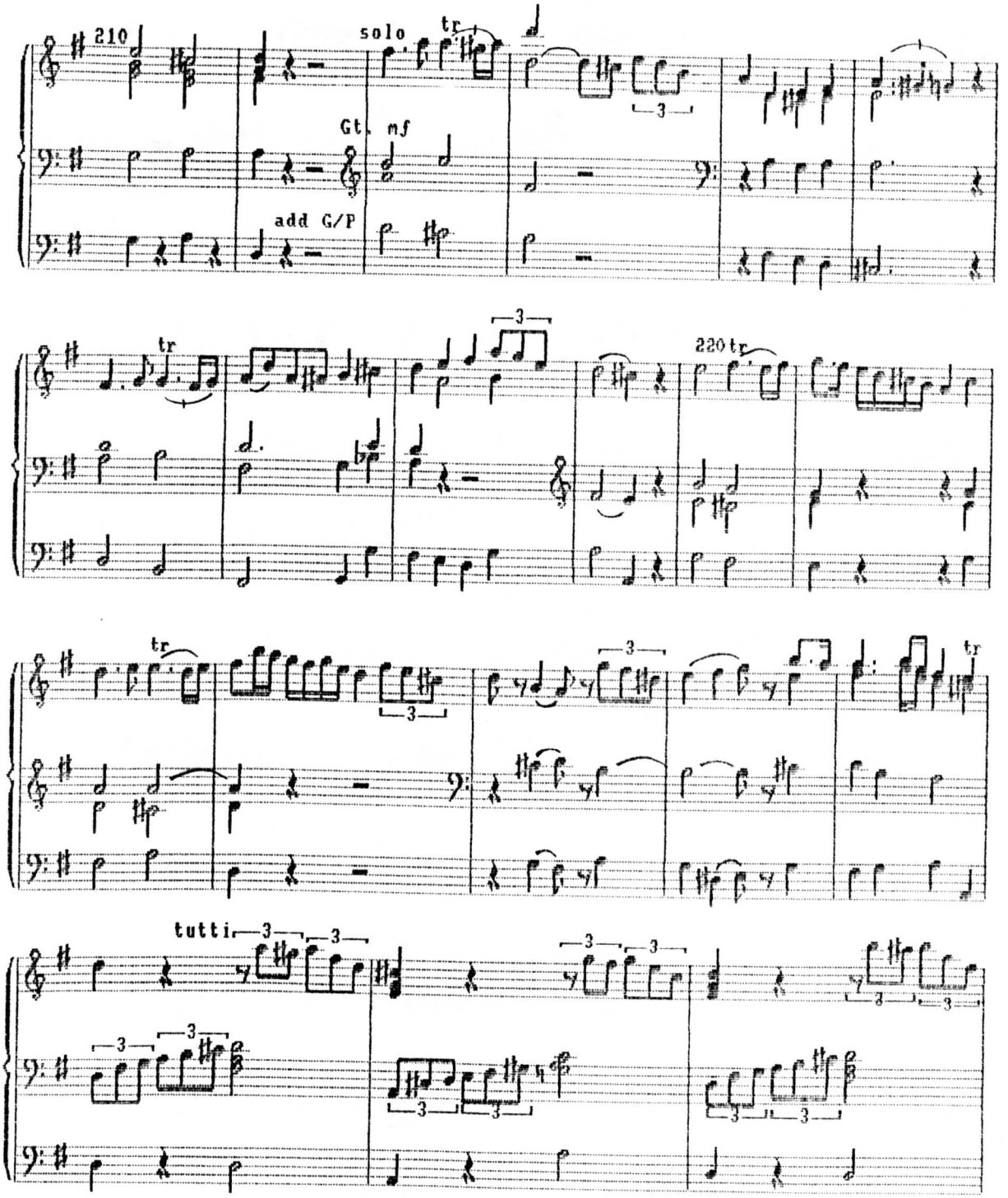

solo
tr
3
120
Ch.
orchestra
Gt.
solo tr
Ch.
tr
130
tr
Gt.
tutti
Gt.
add G/P
solo
tr
140

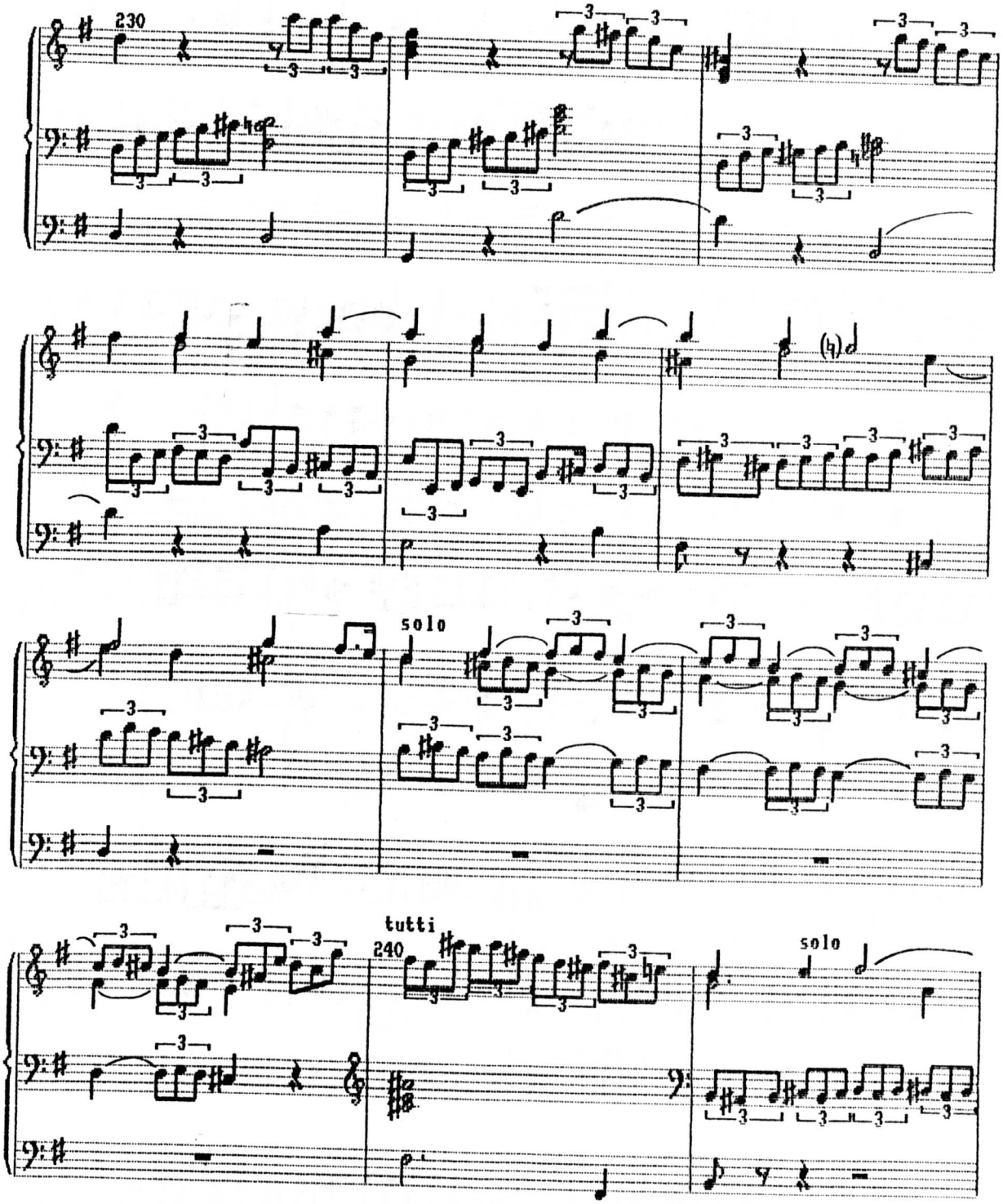

tutti
150

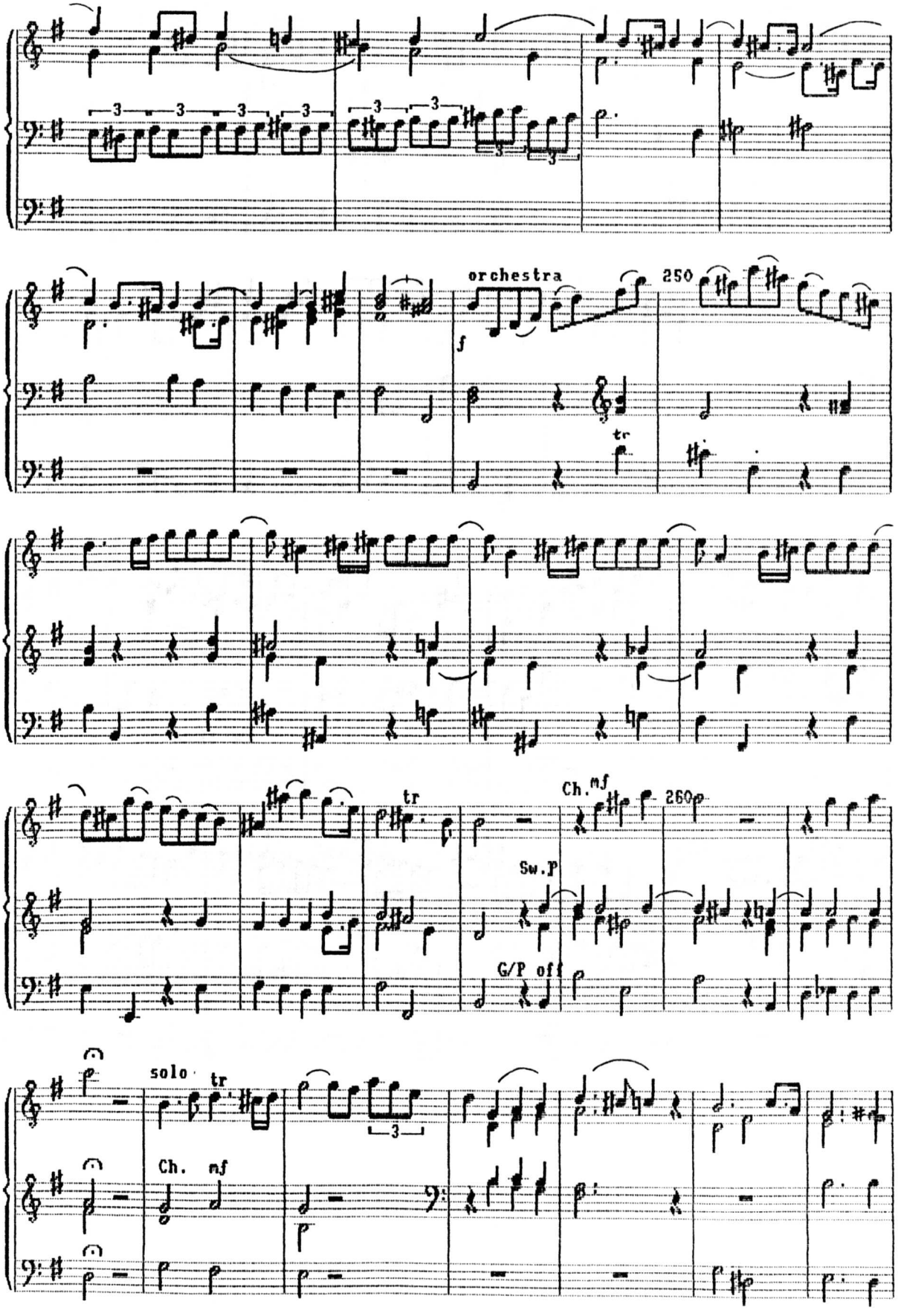

160
solo
tr
3
170

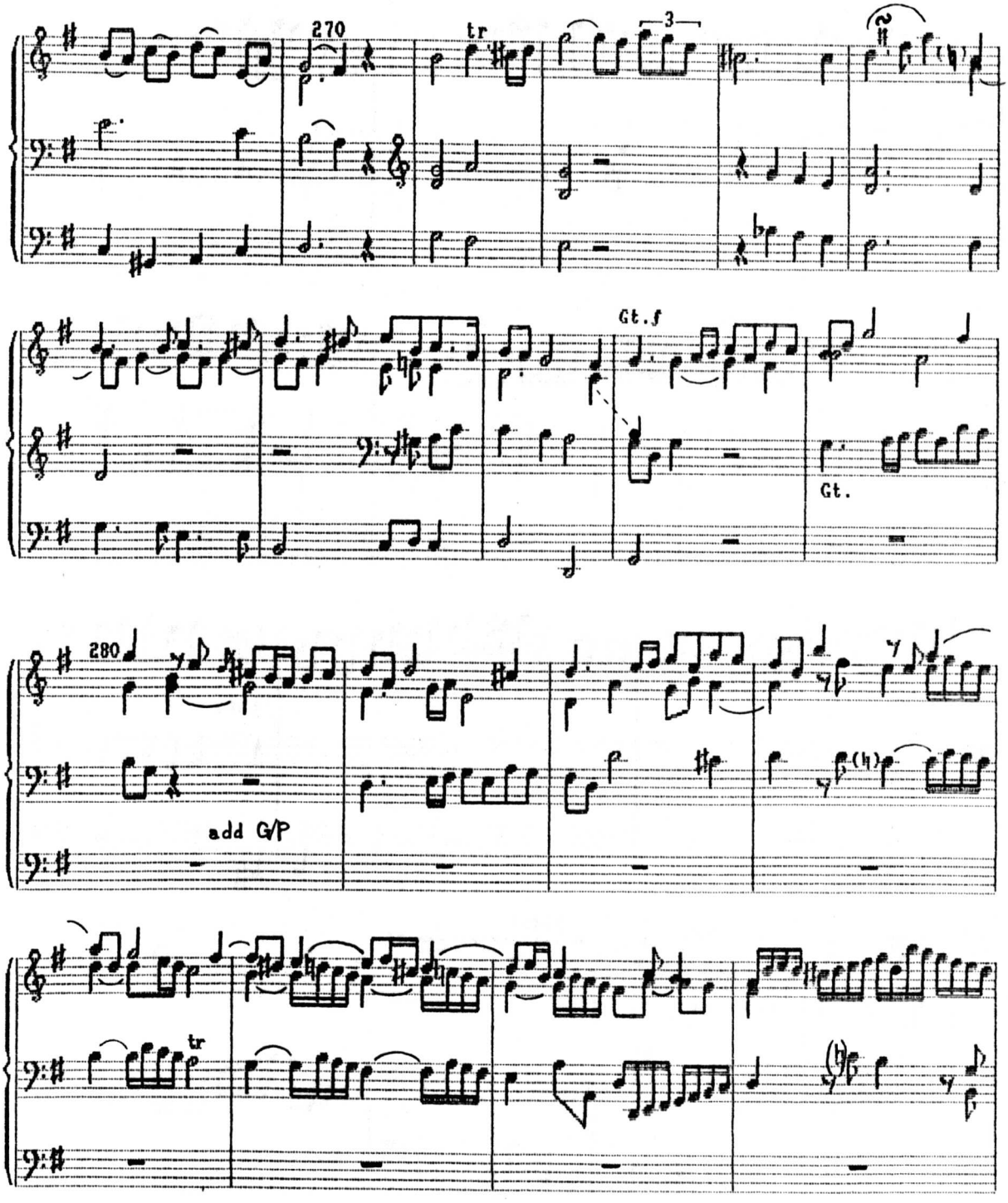

tutti
180
solo
190
orchestra
f

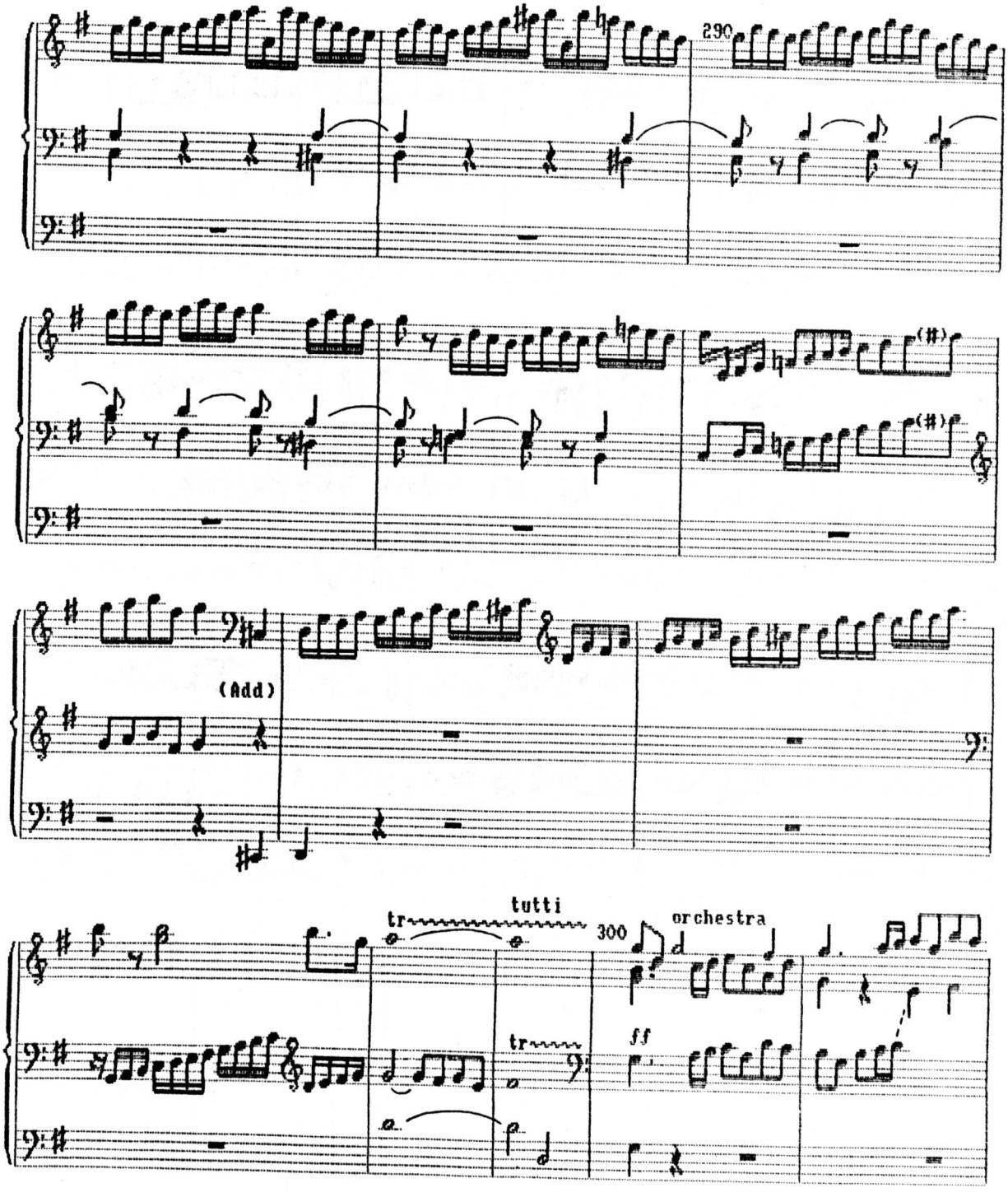

200
tr
mf
tr
Sw.
p
tr
tr
G/P off
tr
tr
FF
tr

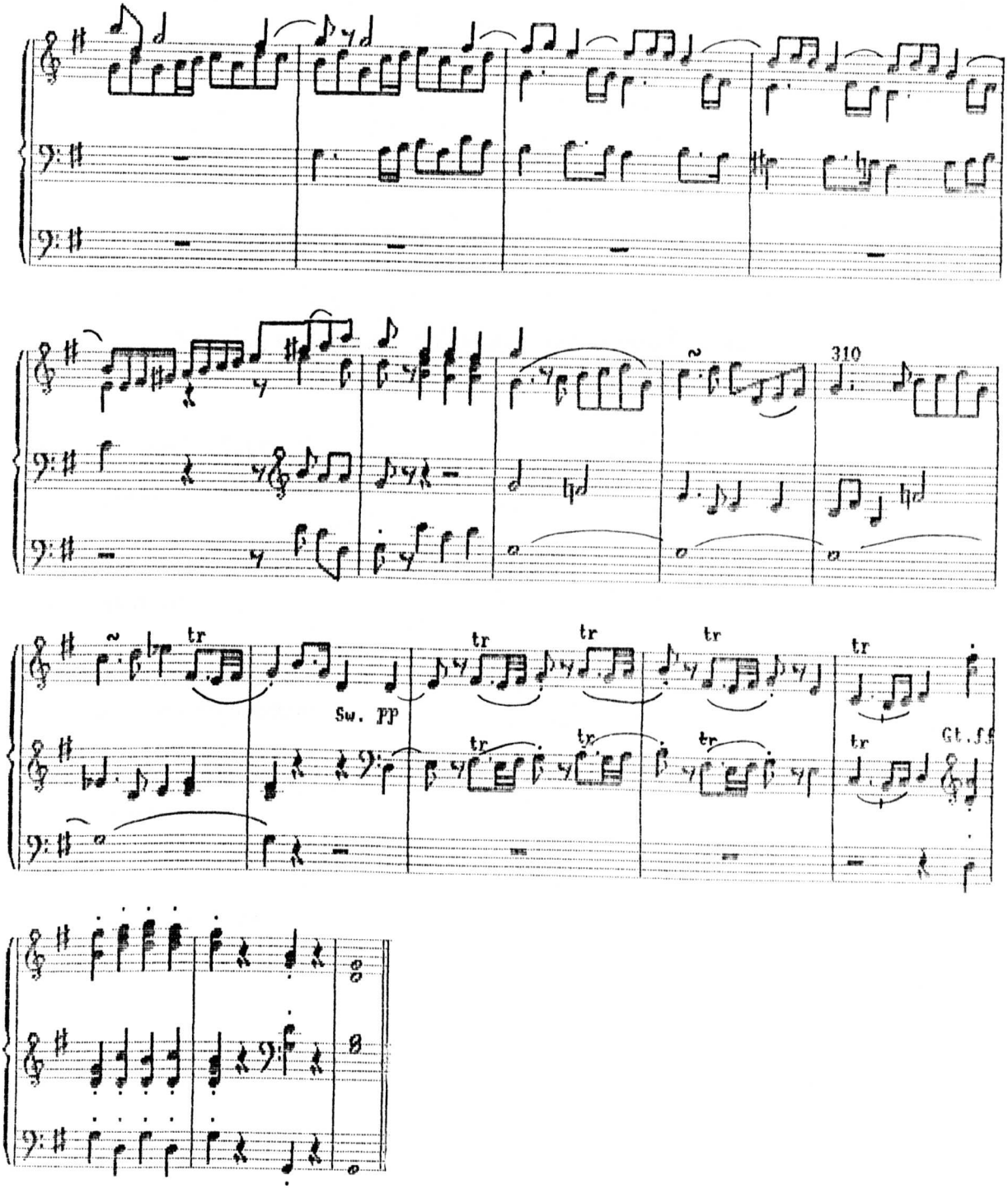

210
solo
tr
Gt. mf
add G/P
3
tr
3
220 tr
tr
3
3
tr
tutti
3
3
3
3
3
3
3
3
3
3
3
3


230
solo
tutti
240
solo


orchestra
250
tr
Ch. mf
260
Sw.P
G/P off
solo
tr
Ch. mf


270
tr
3
Gt. f
Gt.
280
add G/P
tr


290
(#)
(Add)
tutti
tr
300
orchestra
ff


310
tr
Sw. PP
Gt. ff

Second movement

Suggested registration

Great: Stopped Diapason

Flute

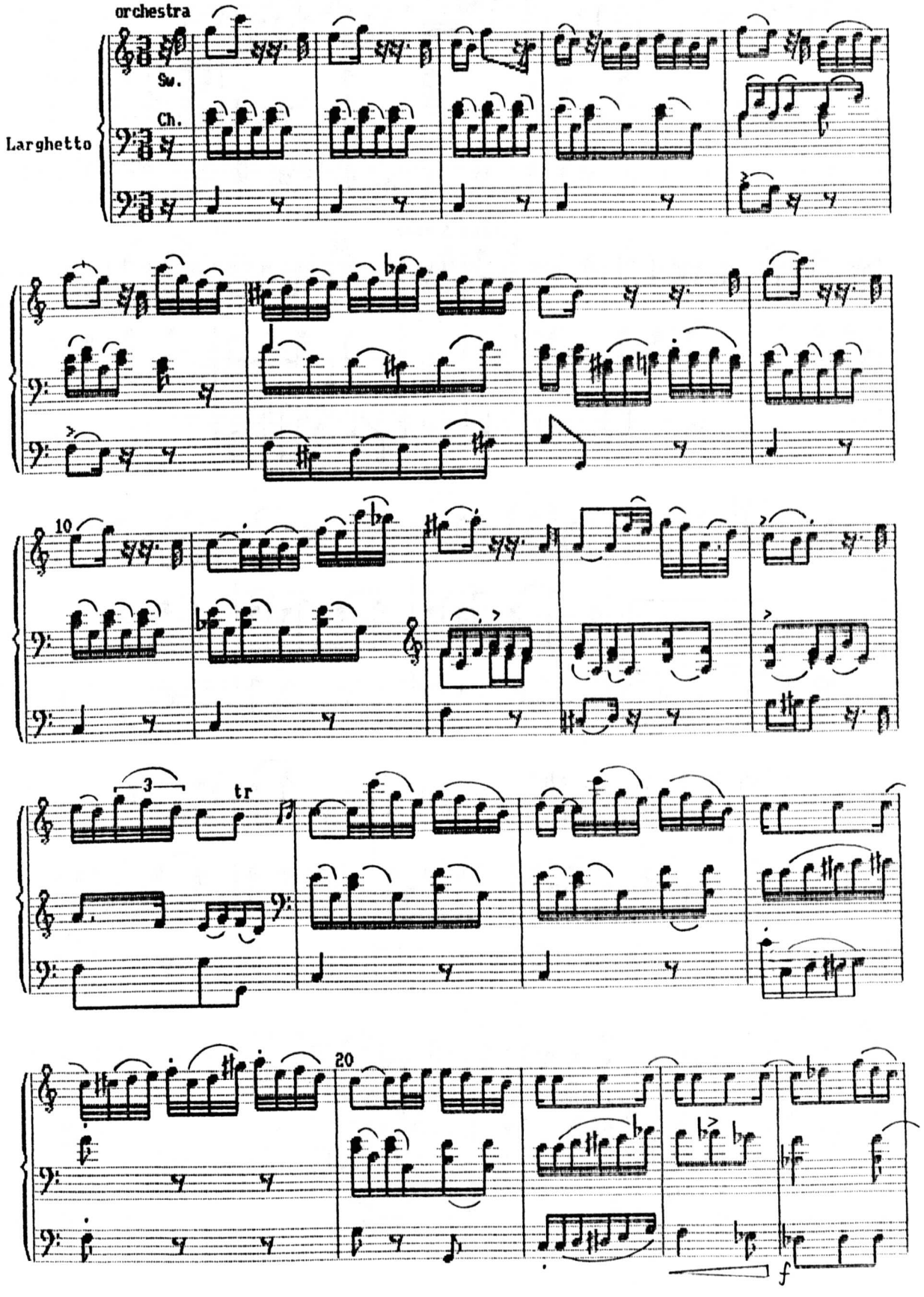
Swell: Hautboy

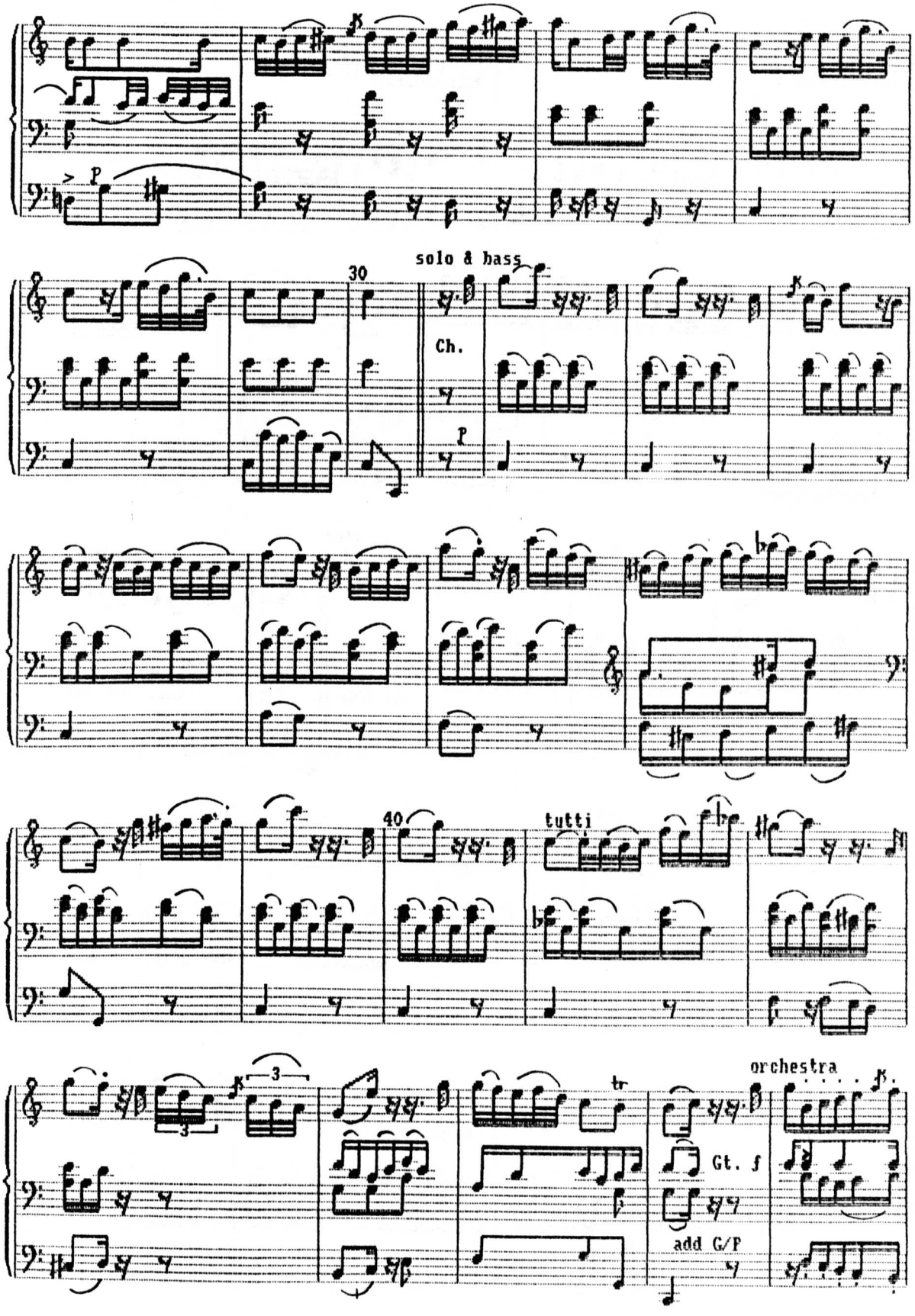
Choir: Stopped Diapason

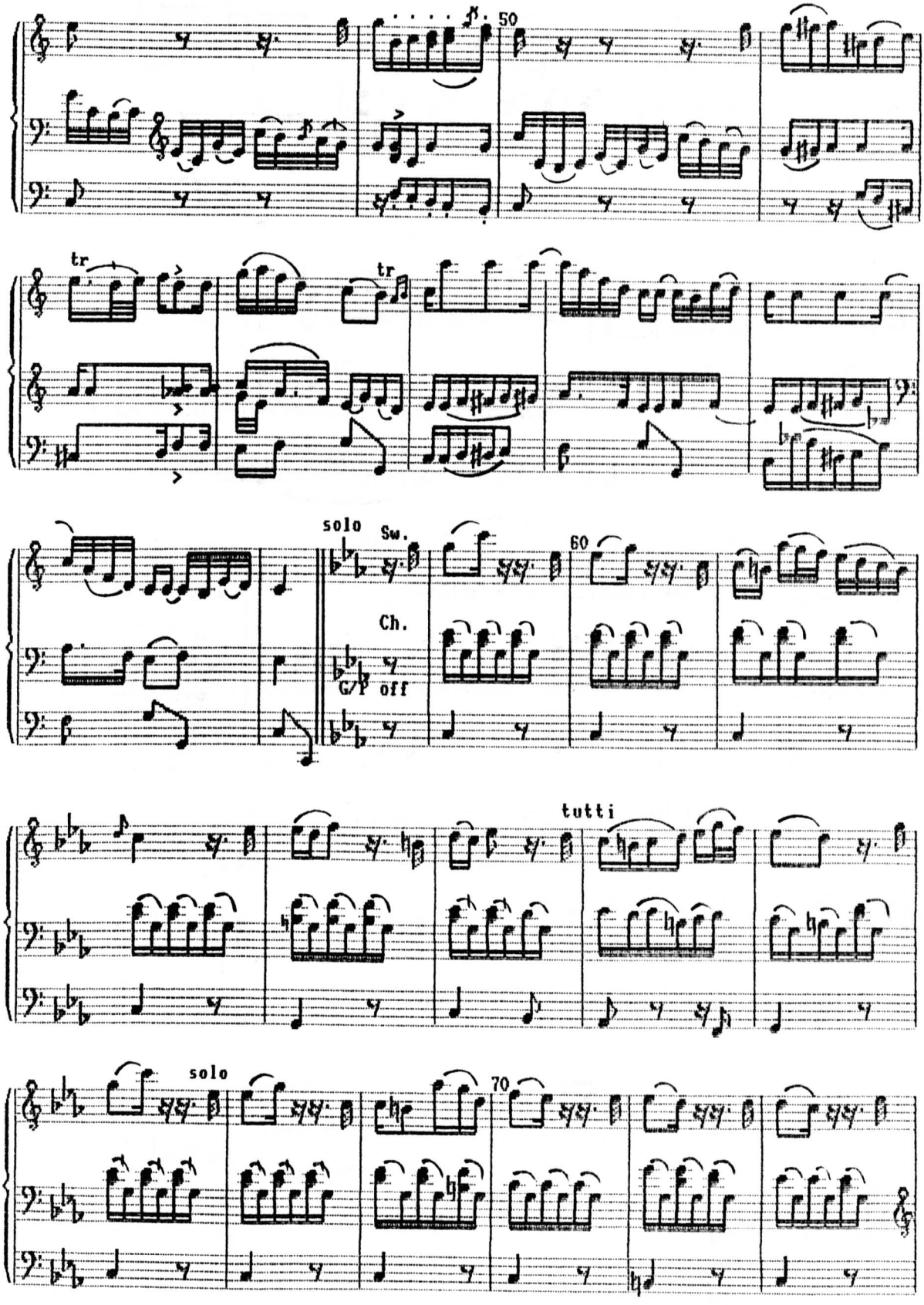
Pedal: Bourdon

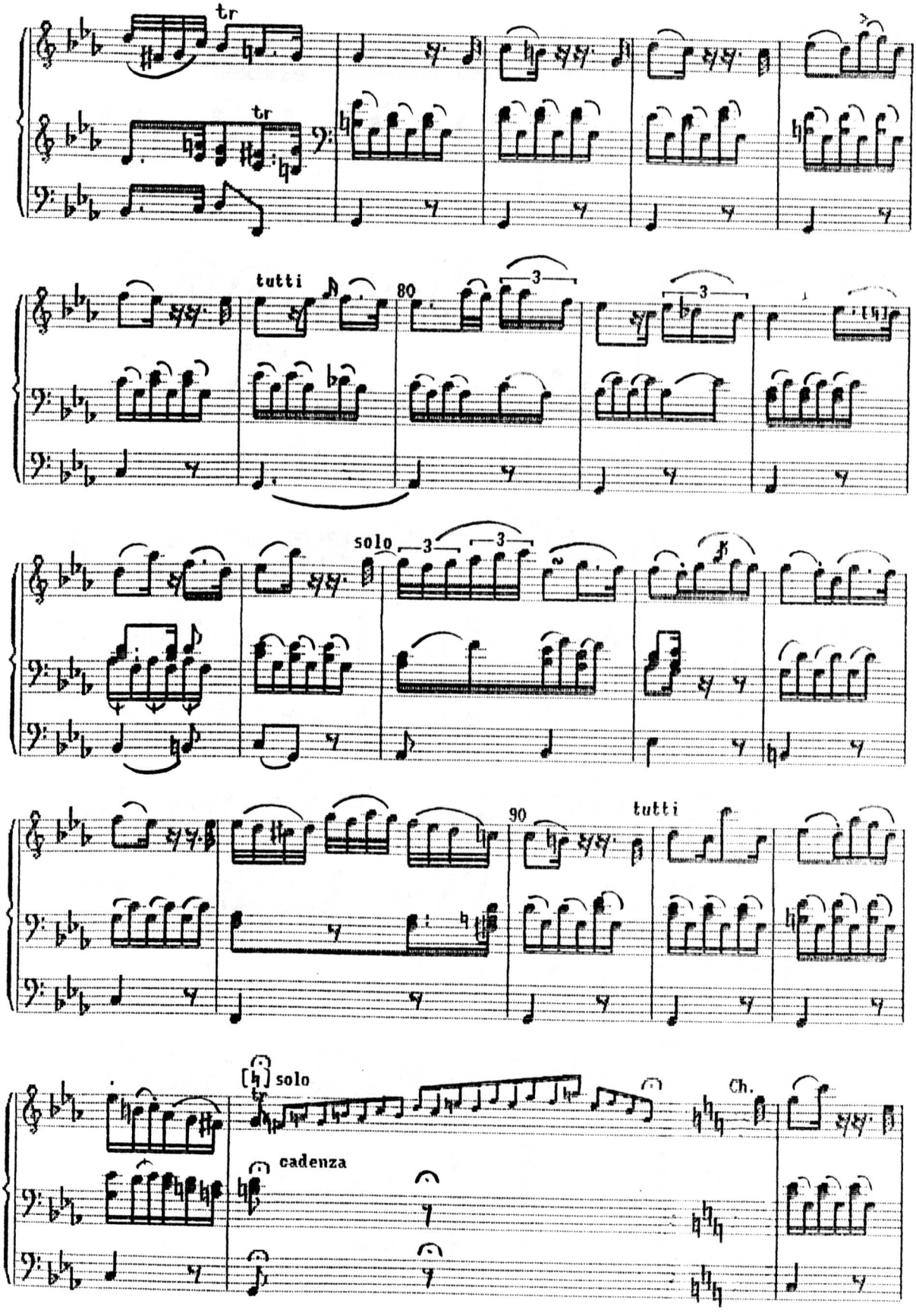
Choir to Pedal

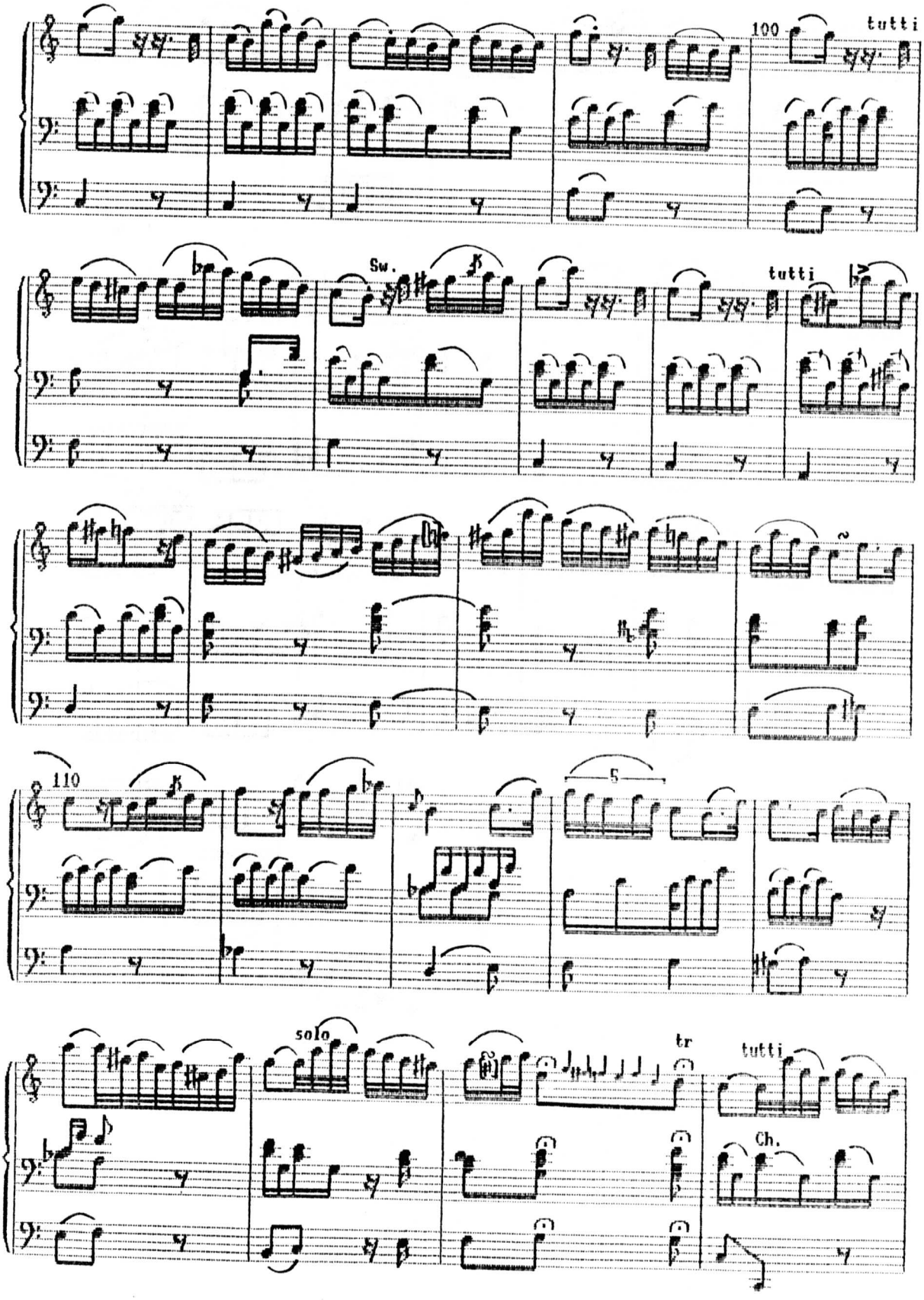
SECOND MOVEMENT

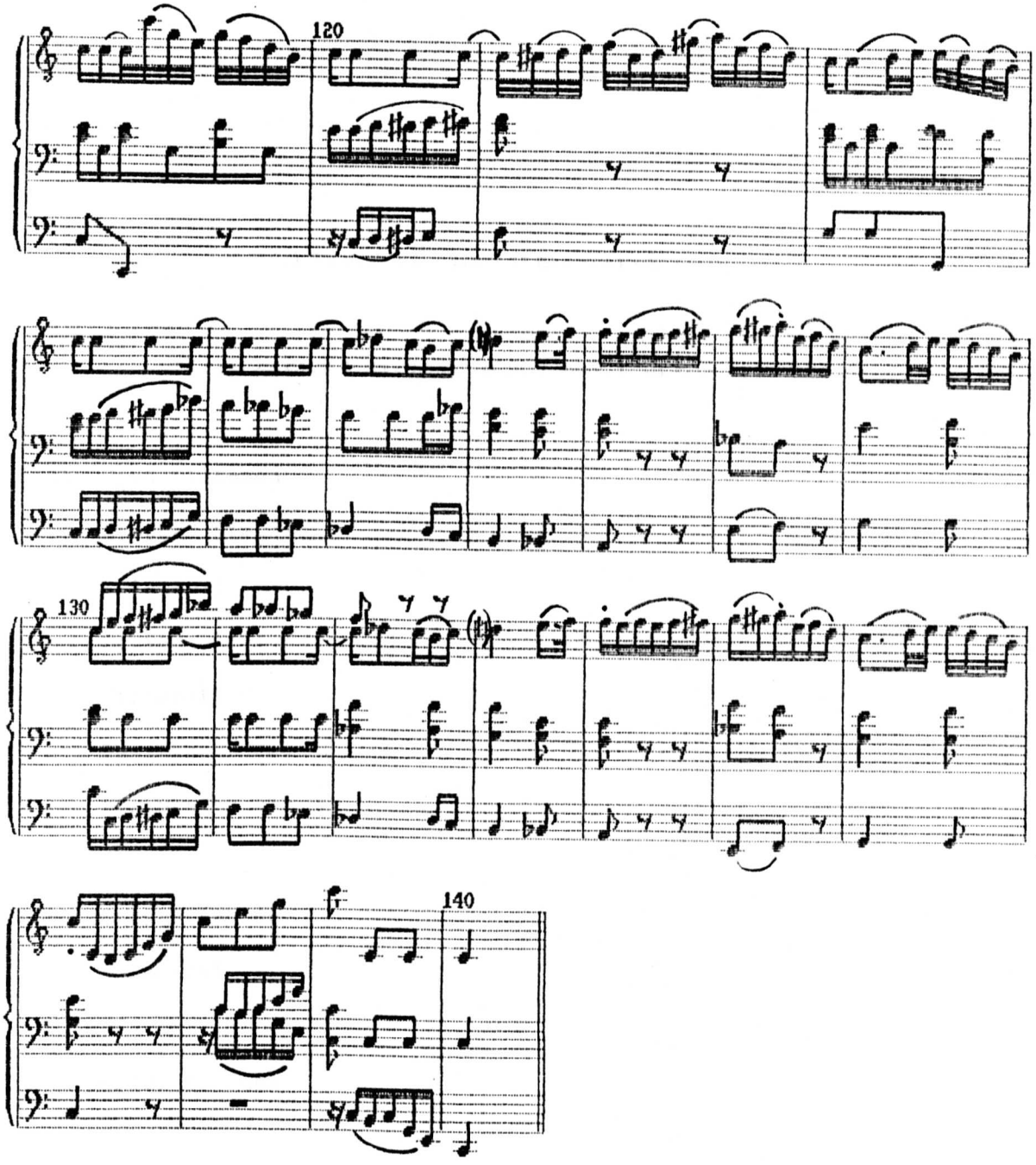



solo & bass
30
Ch.
tutti
40
orchestra
Gt. f
add G/P


50
tr
tr
solo
Sw.
60
Ch.
G/P
off
tutti
solo
70


tr
tr
tutti
80
3
3
solo
3
3
90
tutti
solo
cadenza
Ch.


100
tutti
Sw.
tutti
110
5
solo
tr
tutti
Ch.


120
130
140

Third movement

Suggested registration

Great: Open Diapason

Stopped Diapason

Principal

Flute

Fifteenth

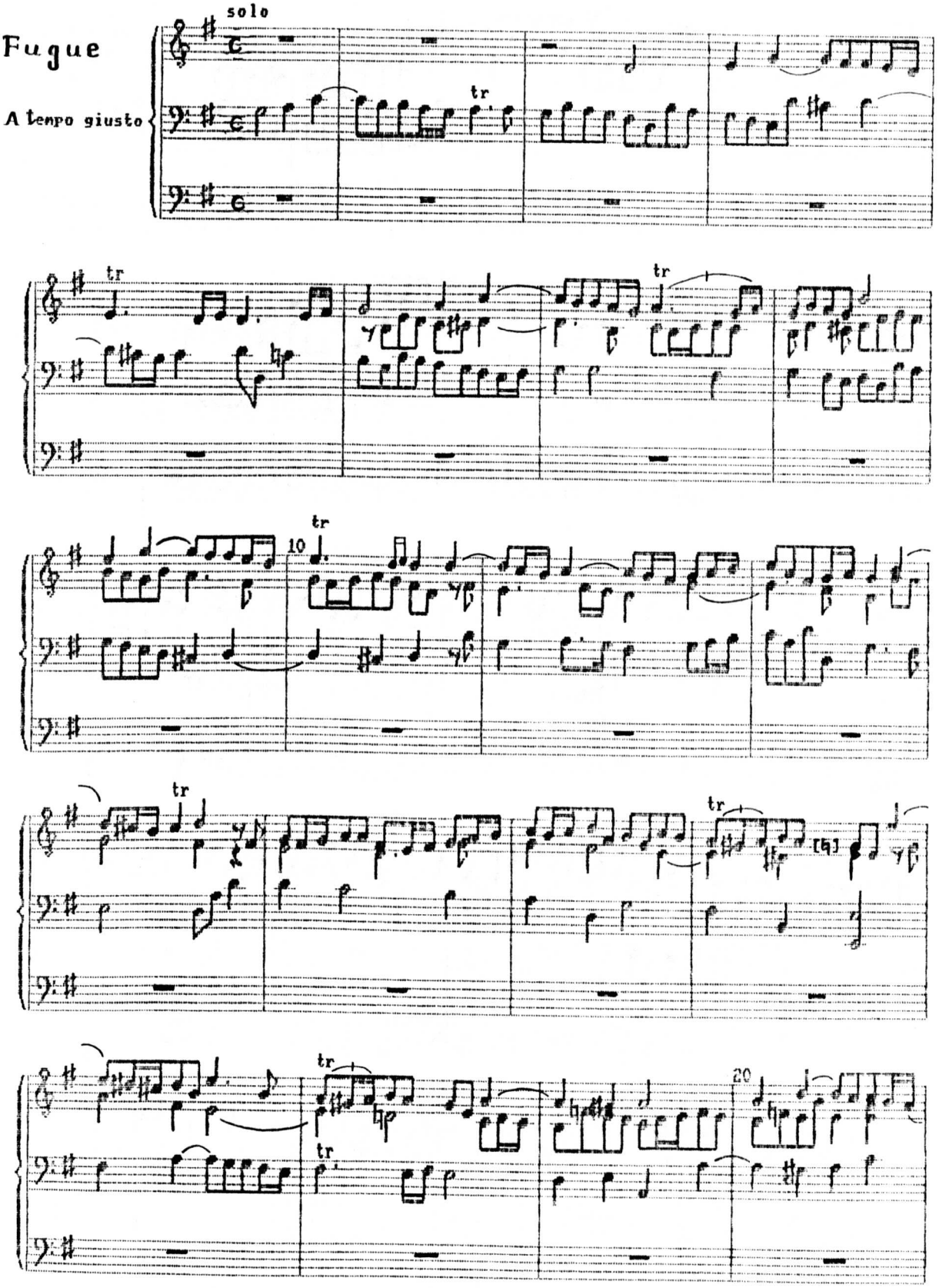
Twelfth

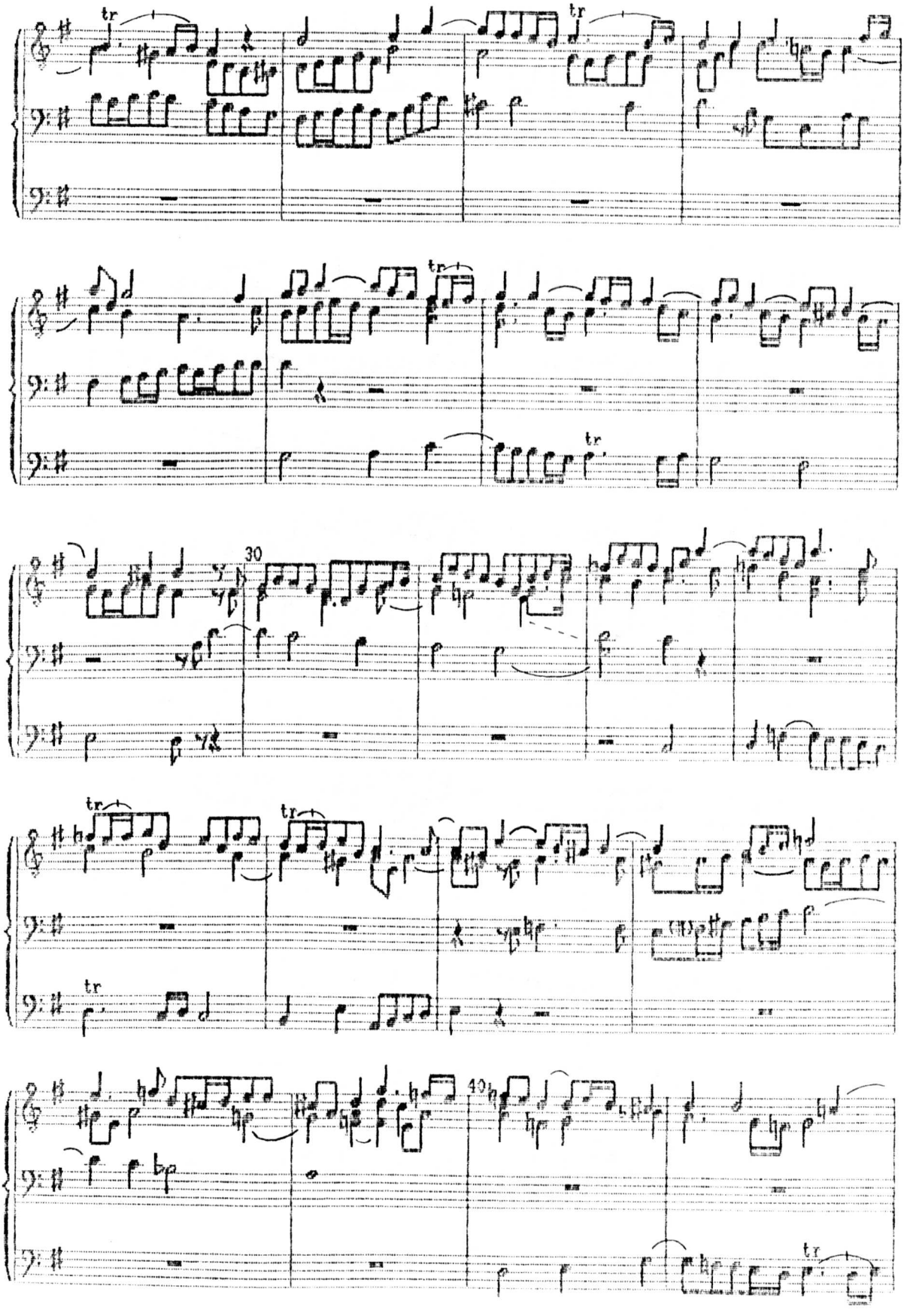
Mixture

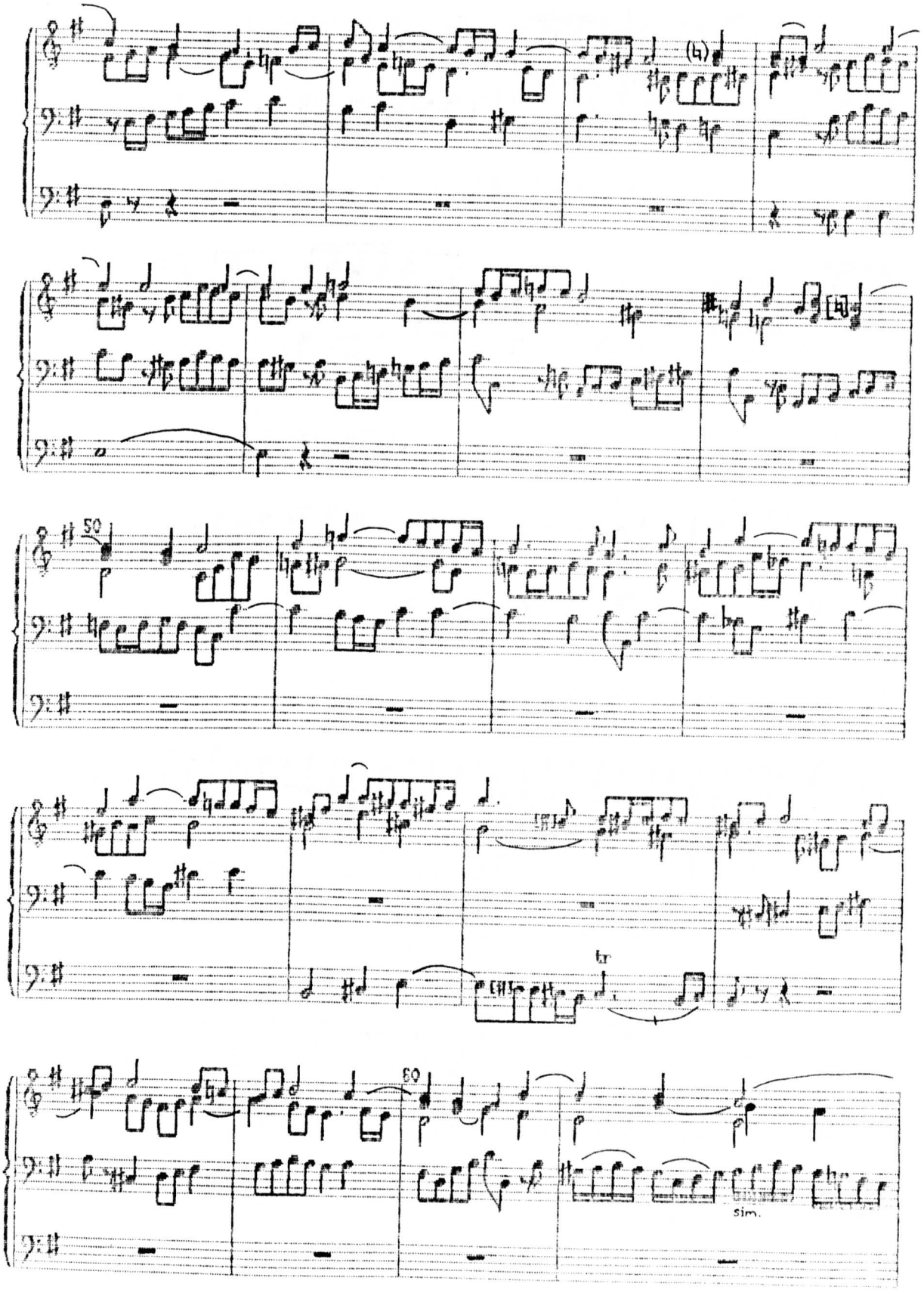
Pedal: Open Diapason

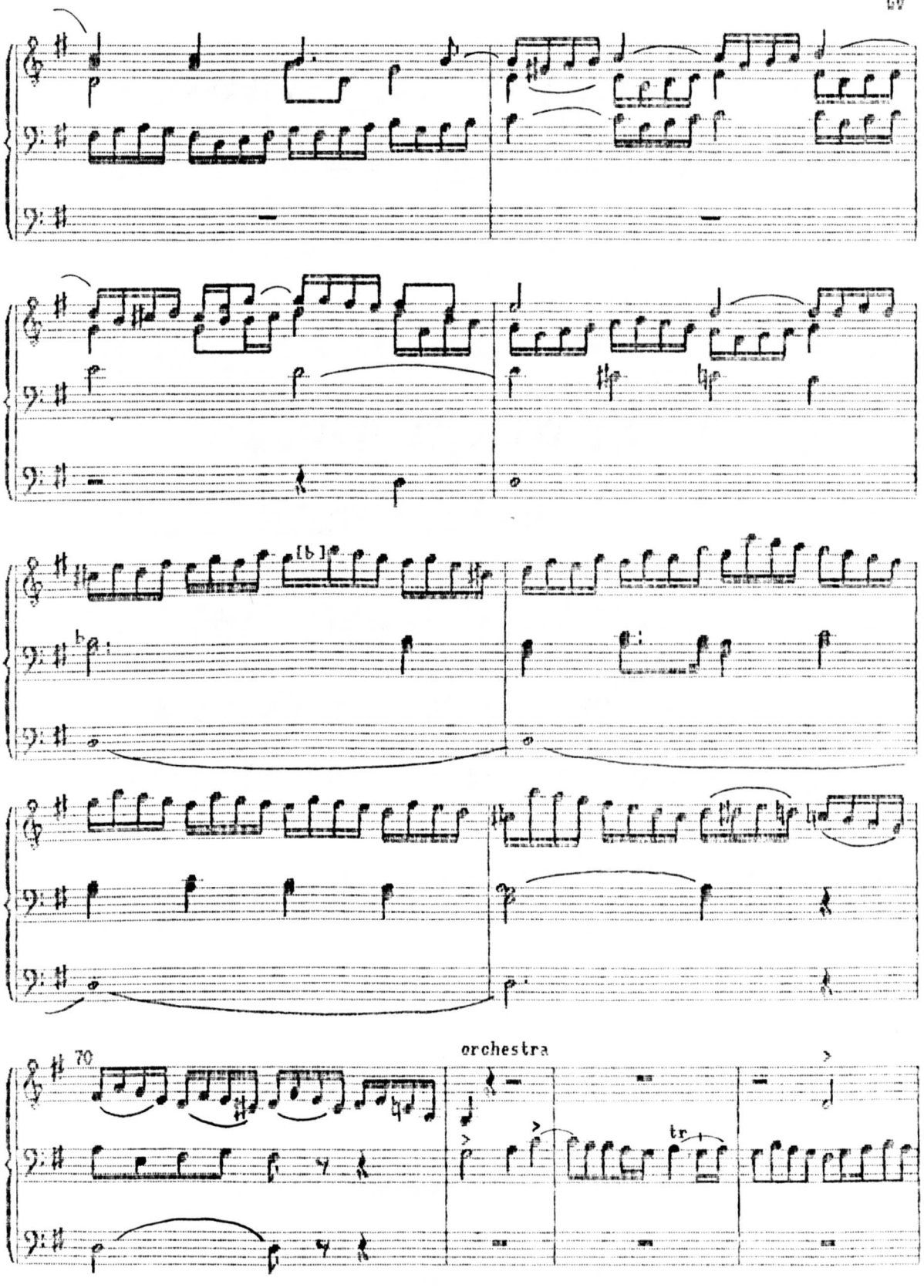
Principal

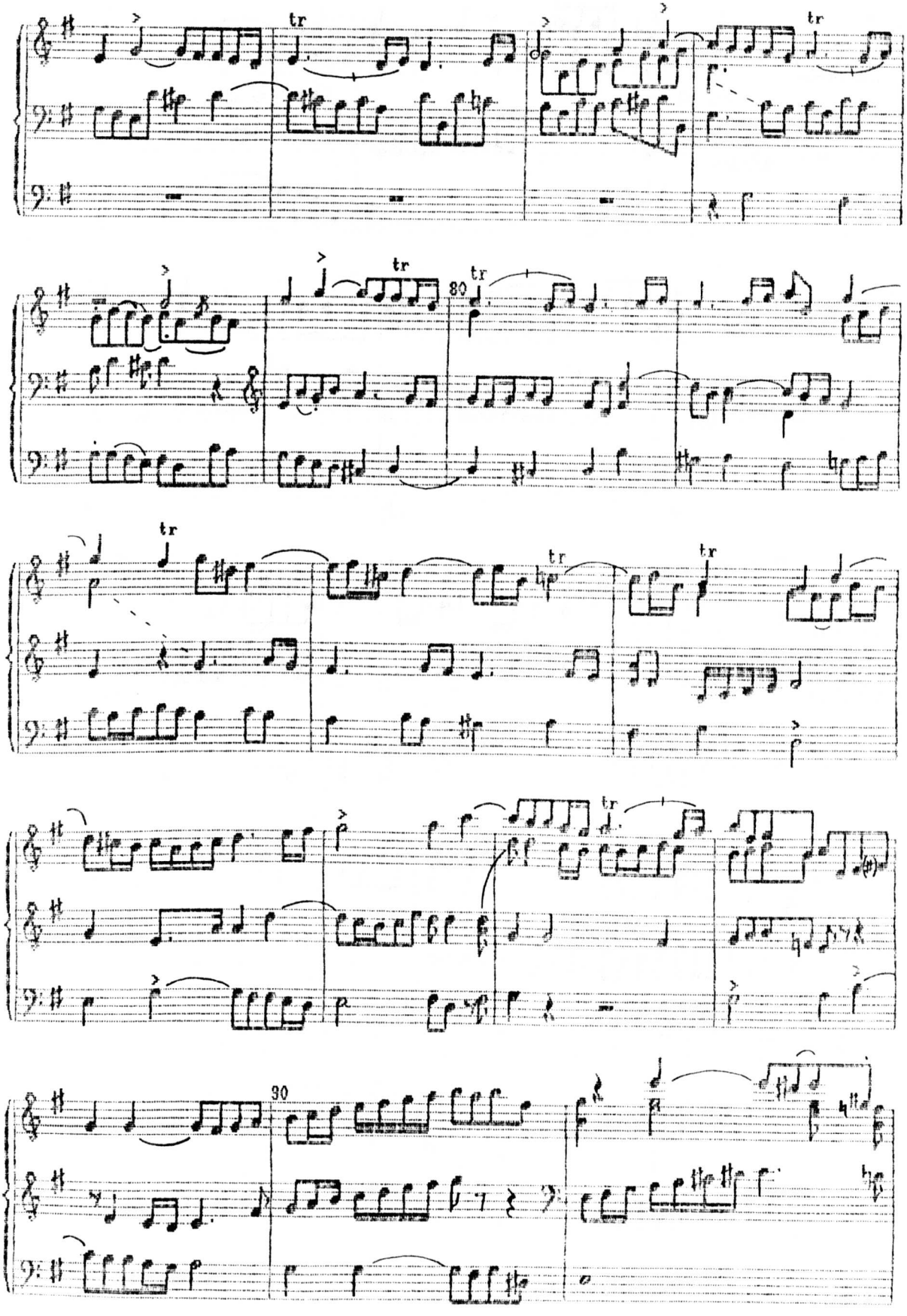
Great to Pedal

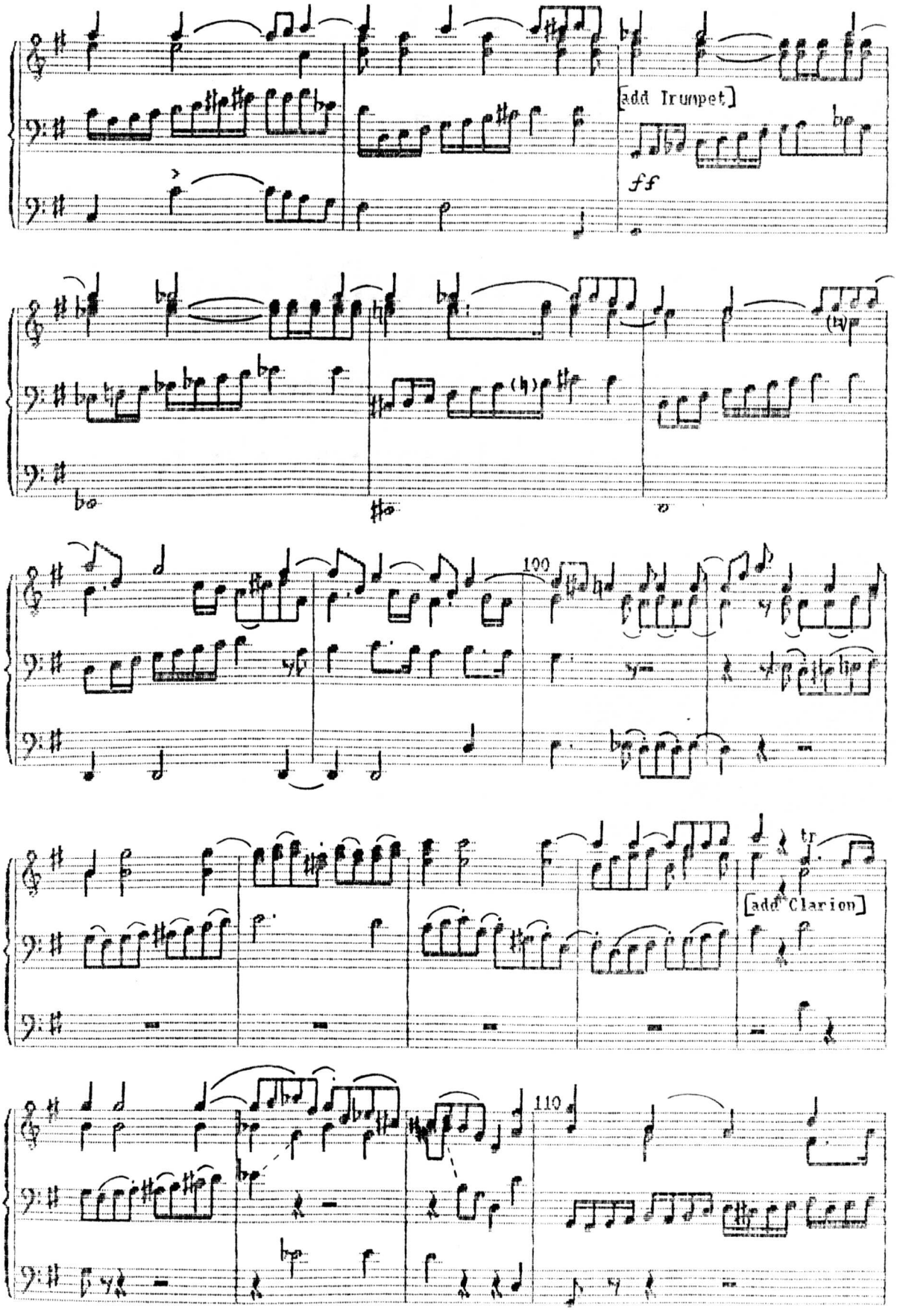

Fugue
A tempo giusto
solo
tr
10
20

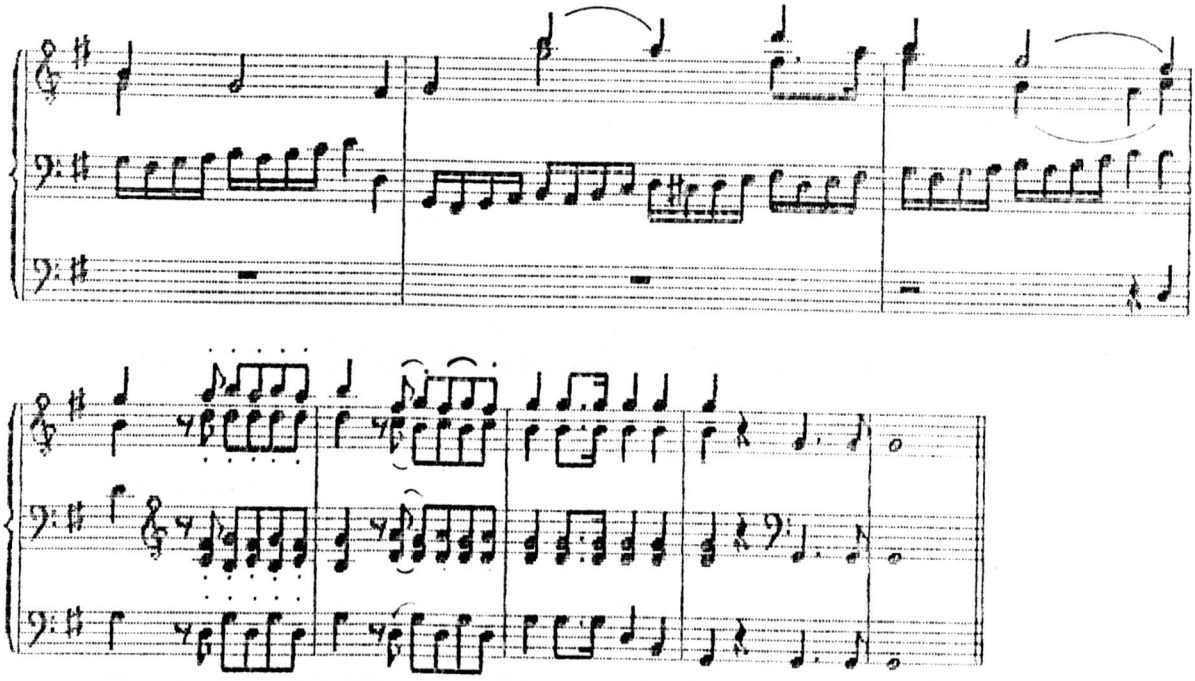

30
40


50
tr
60
sim.


[b]
70
orchestra
tr


tr
80
tr
tr
tr
tr
tr
90


[add Trumpet]
ff
100
[add Clarion]
110



Finis
Sunday
March 18-1810-
M. Clementi

Ode on St. Cecilia's Day

Source.

William Russell: *Ode on St. Cecilia's Day.* Harpsichord Score (manuscript). Text by Christopher Smart. GB Lcm ms.552.

Editorial Method.

The simplicity of the original mainly two-stave layout has been preserved without attempt to fill out the implied harmony, except on occasion to avoid ambiguity; in in these instances the filling-out has been accomplished either by the insertion of figuring (in square brackets, to distinguish it from figuring supplied in the original), or by the addition of small notes. In the manuscript the upper stave accommodates both a solo vocal part and principal instrumental themes; in this edition the vocal and instrumental parts are given separate staves for clarity.

Bar numbers are editorial, as are the movement numbers in square brackets (in the text of this study these are prefaced 'GWR'); reference to Appendix II indicates where, in the original, a movement number is omitted or different from the editorial numbering. The dynamic markings from the manuscript are preserved, and additional indications appear in square brackets. Ties, slurs, and phrase marks which are not in the original are crossed through. C clefs, which were used for the alto and tenor parts in the manuscript, have been replaced by G and F clefs, with a preliminary stave or small clef indicating the change. Large portions of the original score actually lack clefs, which were inserted only at the

beginning of a movement. The modern system of beaming has been applied throughout, without comment, for convenience of reading. The form of abbreviation used to indicate repeated notes (for example .) is original. The archaic capitalization of nouns, quaint spellings, and names of solo singers have been retained for interest.

Performance practice.

Unlike the editions of *Job* and the Organ Concerto, this is not intended as a performing edition but, instead, primarily as a study score; the copy therefore keeps as close to the original manuscript as possible. When used as a vocal score for performance it will be necessary for the keyboard player to fill out the harmony; this task will be found simple to realise from the given parts. In the absence of instrumental parts, even of accompaniment figures, and the extreme paucity of information in the original harpsichord score, a reconstruction of the orchestral parts would be largely conjectural. However, this is a possible future project for the editor. Recently selected recitatives and airs have been publicly performed with organ accompaniment and found completely satisfactory in this format.

Critical commentary.

The numerous amendments concerning accidentals are not listed below: they are shown in square brackets on the score.

movement	bar	stave	position in bar	variant/original
6	1	I	2nd word	'further' in Smarts's text
8	2 etc.	IV	1st word	'sounds' in Smart's text
8	77	V	4th note	F sharp
8	91	IV	3rd note	D
13	9	III	1st note	B flat
15 [16]	113	I	3rd note	crotchet
15 [16]	113	II	1st note	minim
18 [19]	28	I	1st 3 words	'and the whole' in Smart's text
19 [20]	123	II	1st note	G
[21]	1 etc.	all vocal parts	1st word	'And' in Smart's text
[21]	33	III	1st note	D
20 [22]	13	I	1st word	'check' in Smart's text
20 [22]	25	I	5th note	semiquaver
22 [24]	6	I	rest	dotted crotchet rest
22 [24]	6	I	1st note	quaver
22 [24]	23	III	1st note	D
23 [25]	83	II	8th note	quaver
[26]	59	VI	1st note	dotted crotchet
[26]	59	VI	2nd note	quaver
25 [28]	2	I	6th word	'Purcell' in Smart's text

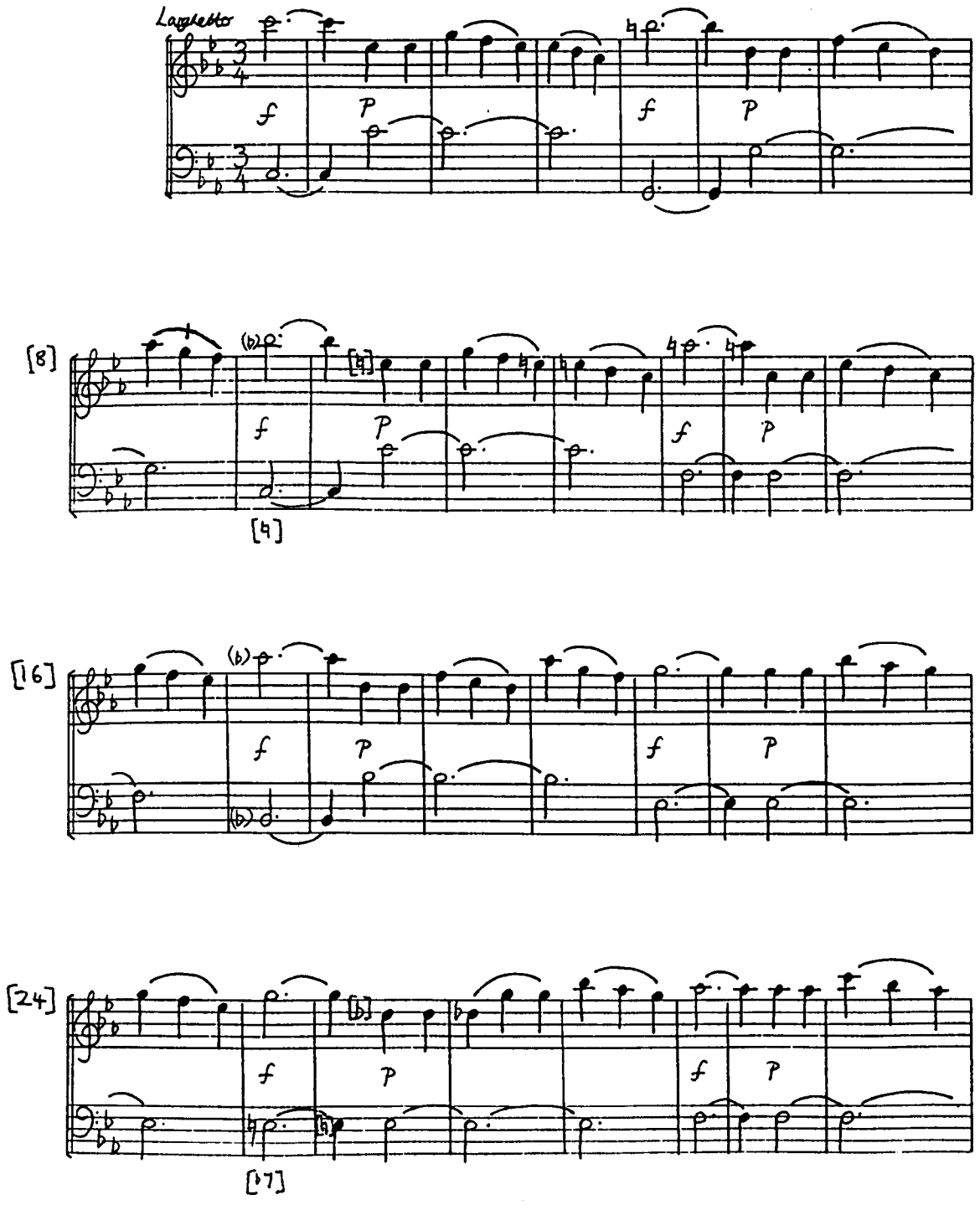
Ode on St. Cecilia's Day

edited by Gillian Ward Russell.

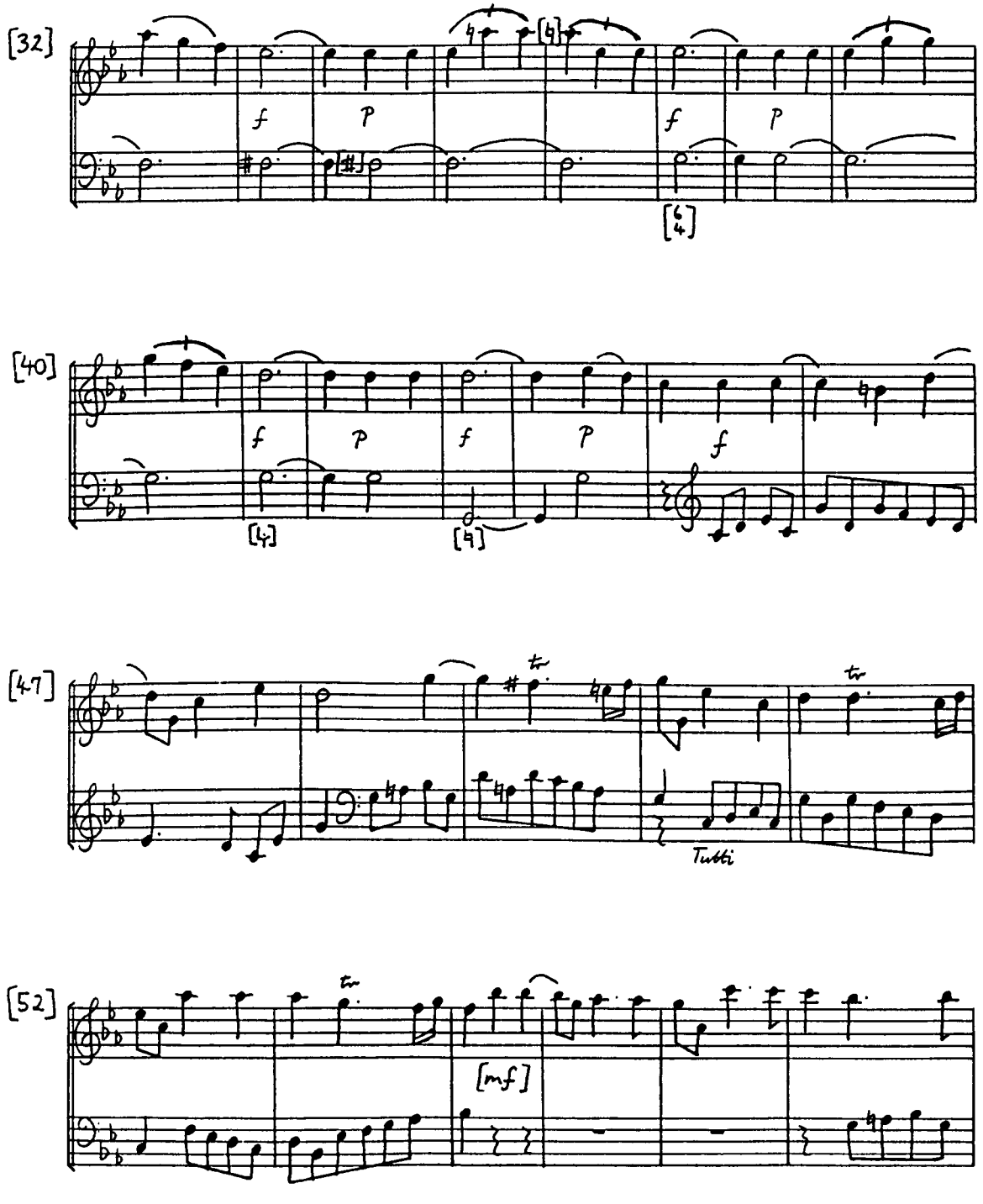
William Russell.

Text: Christopher Smart.

No. 1 ~ Introduction



Ode on St. Cecilia's Day



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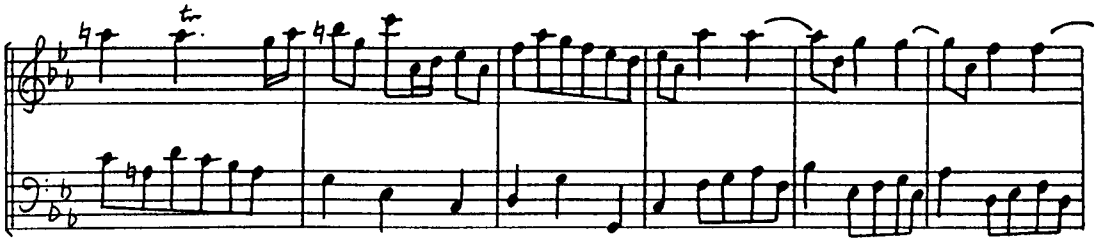

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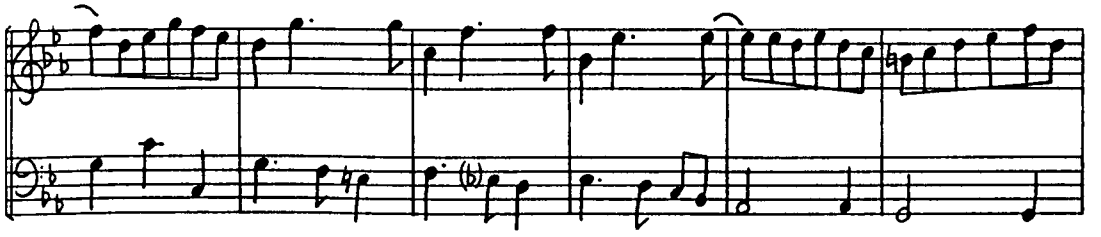

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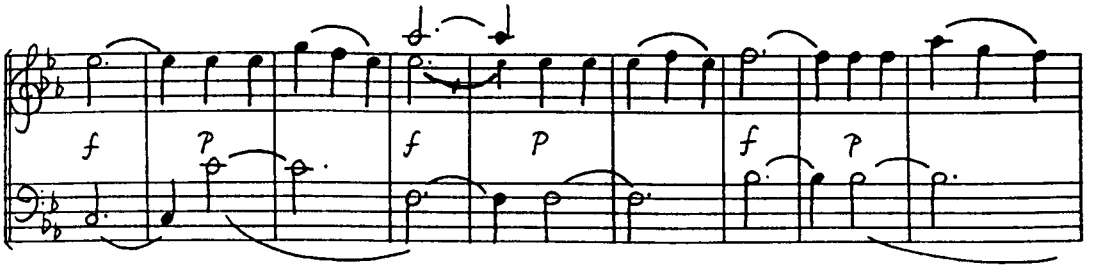
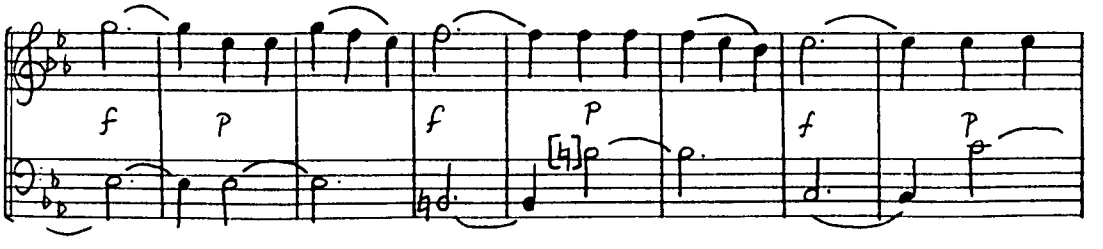
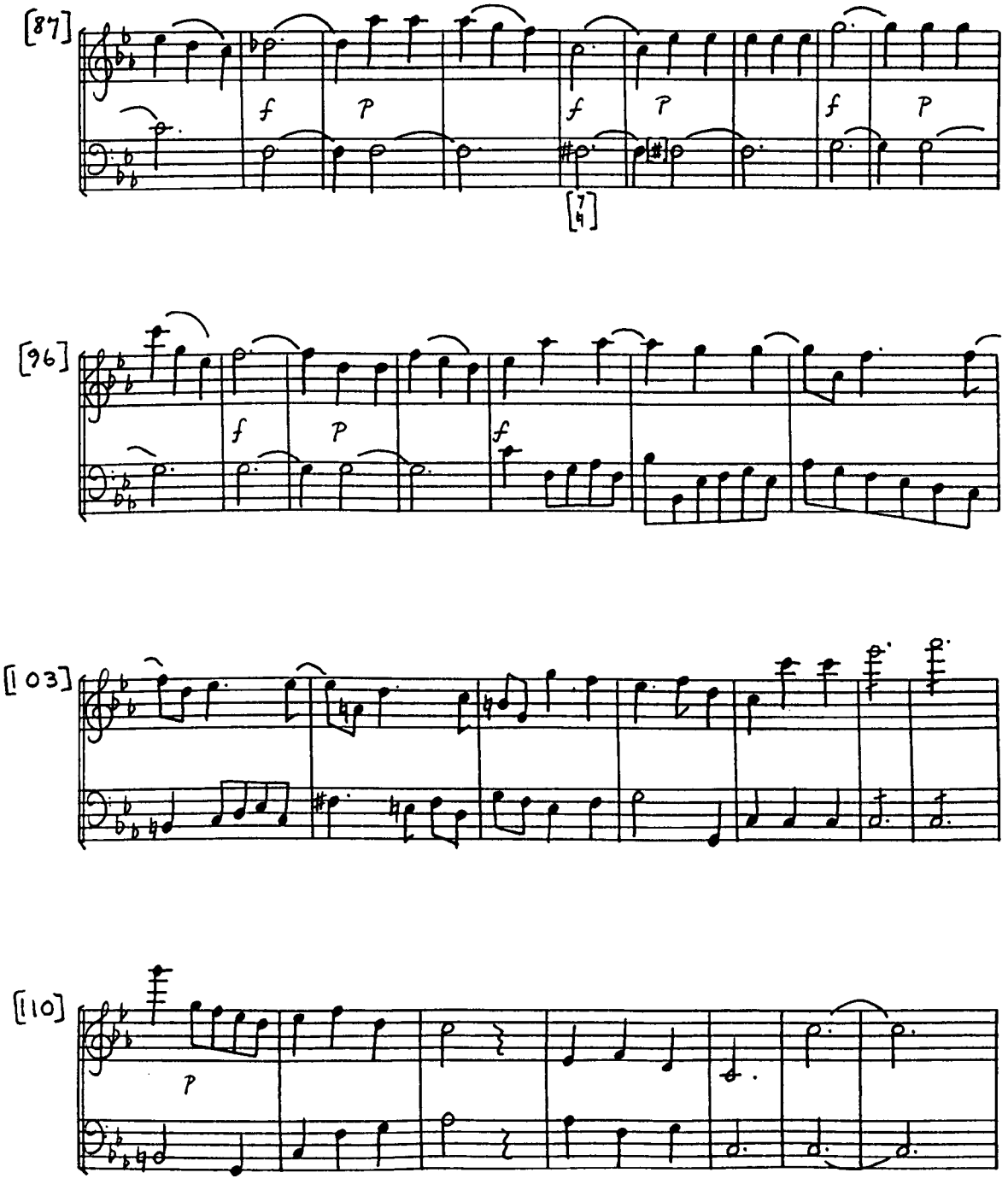
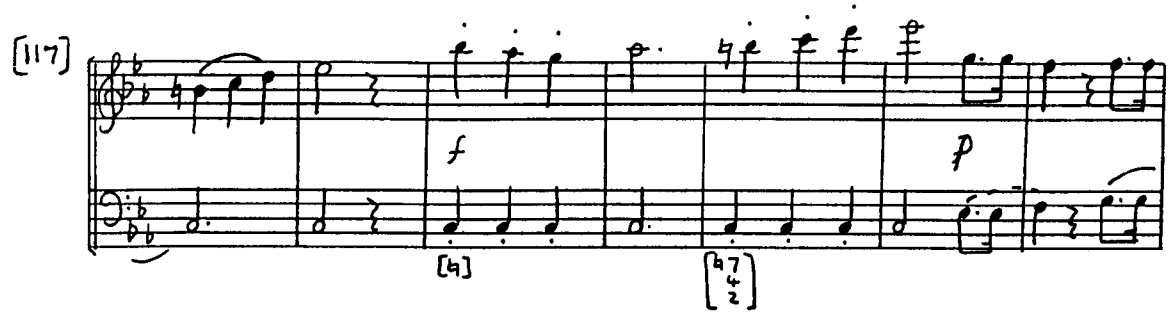
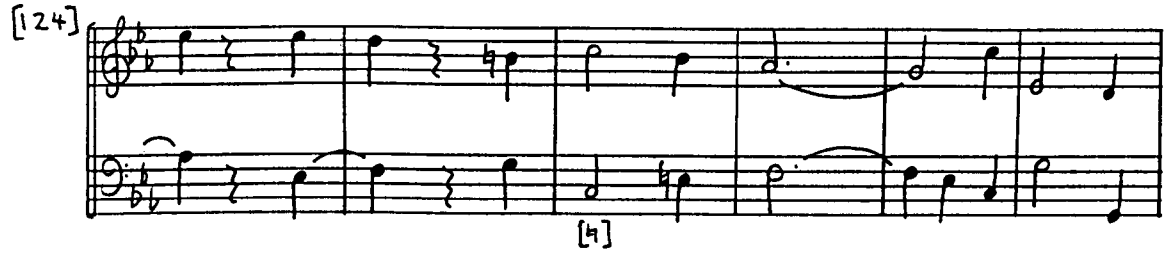


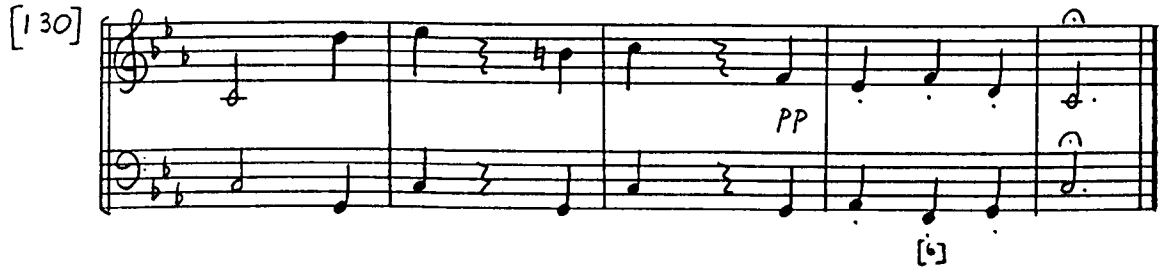
[79]



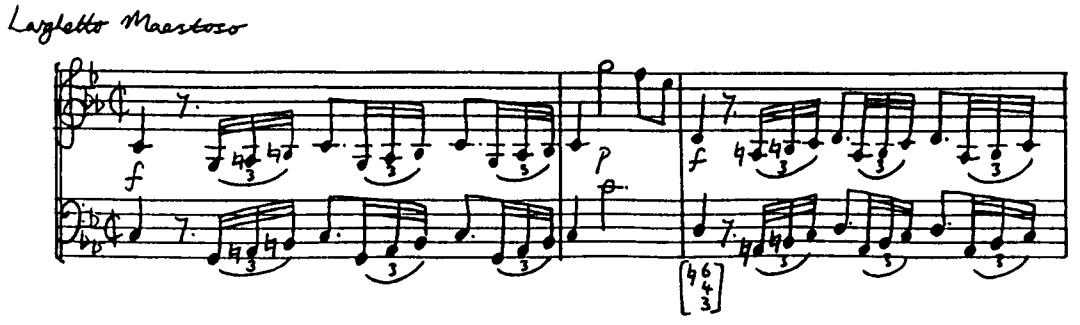

[87]
f
p
f
p
f
p
[7/4]
[96]
f
p
f
[103]
[110]
p

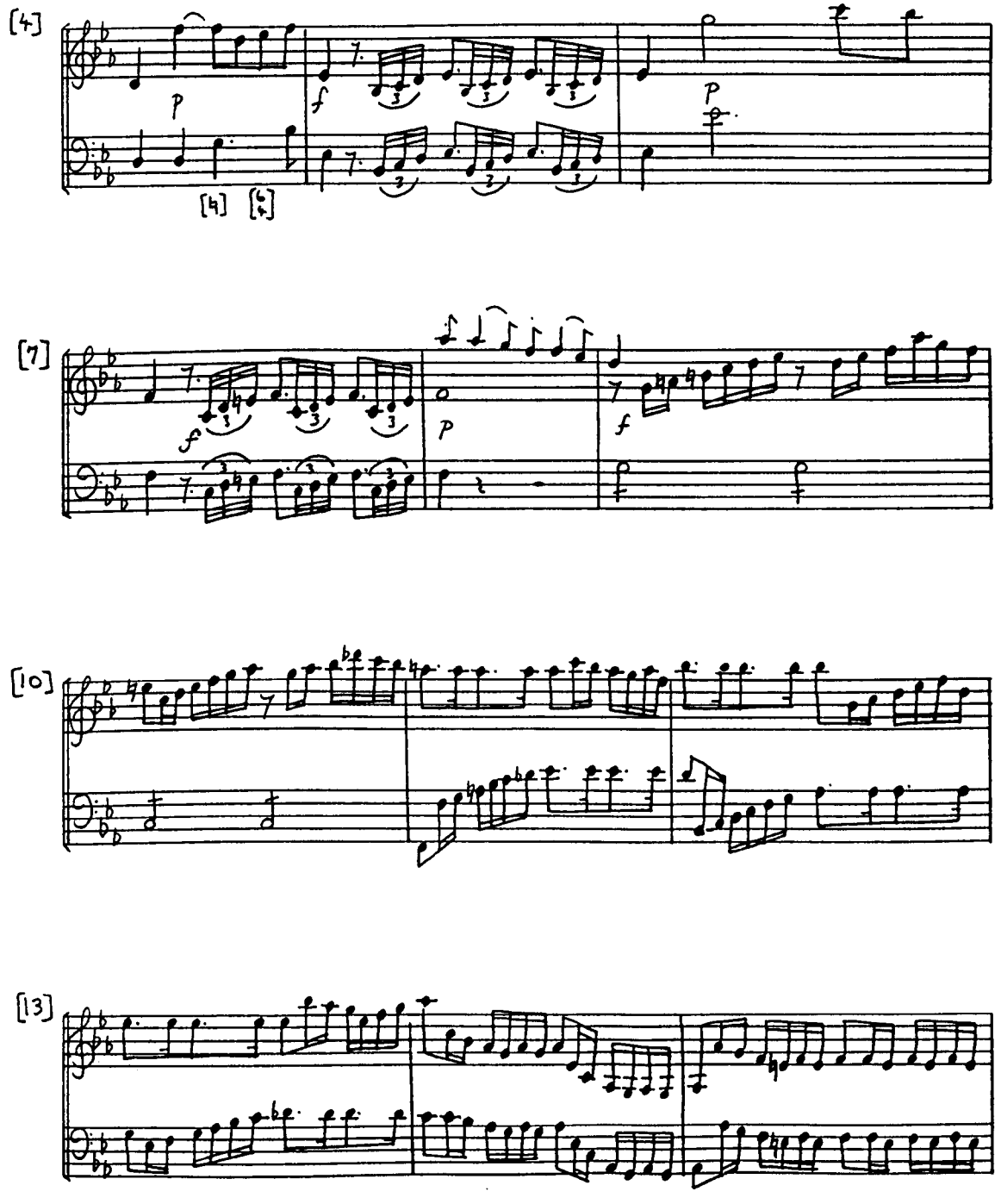


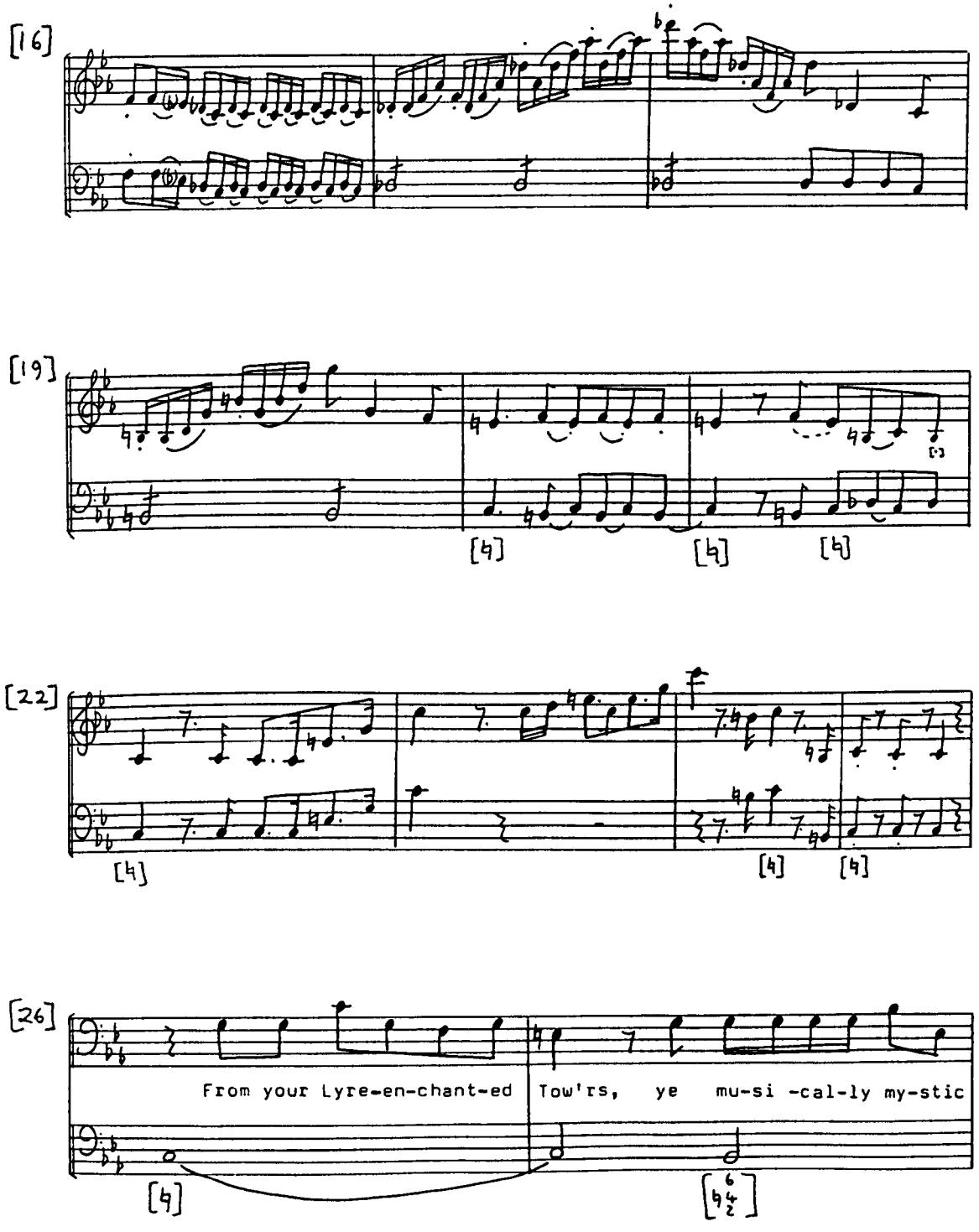




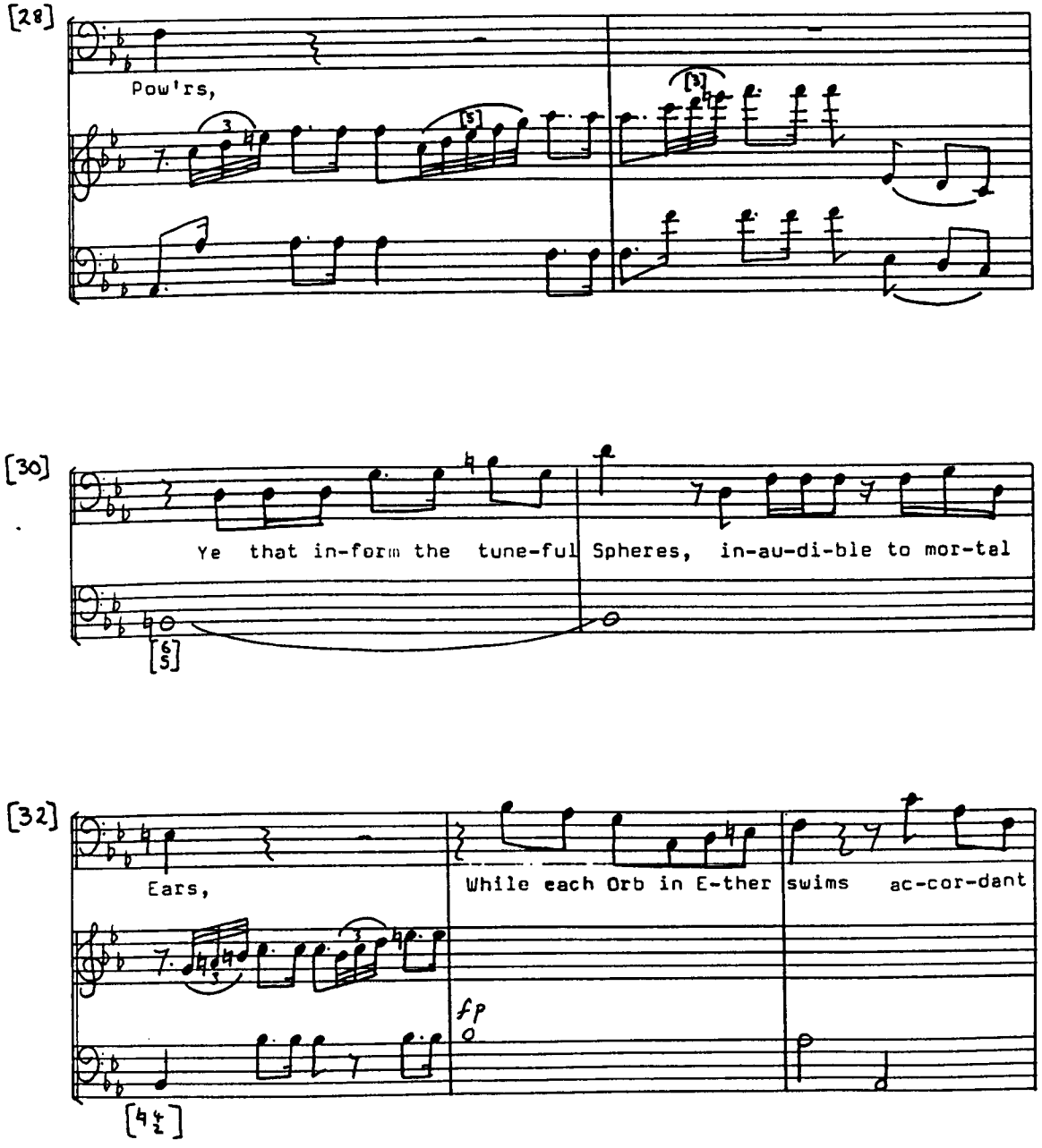
No. 2 ~ Recit. Accomp^{d}. [Bass]

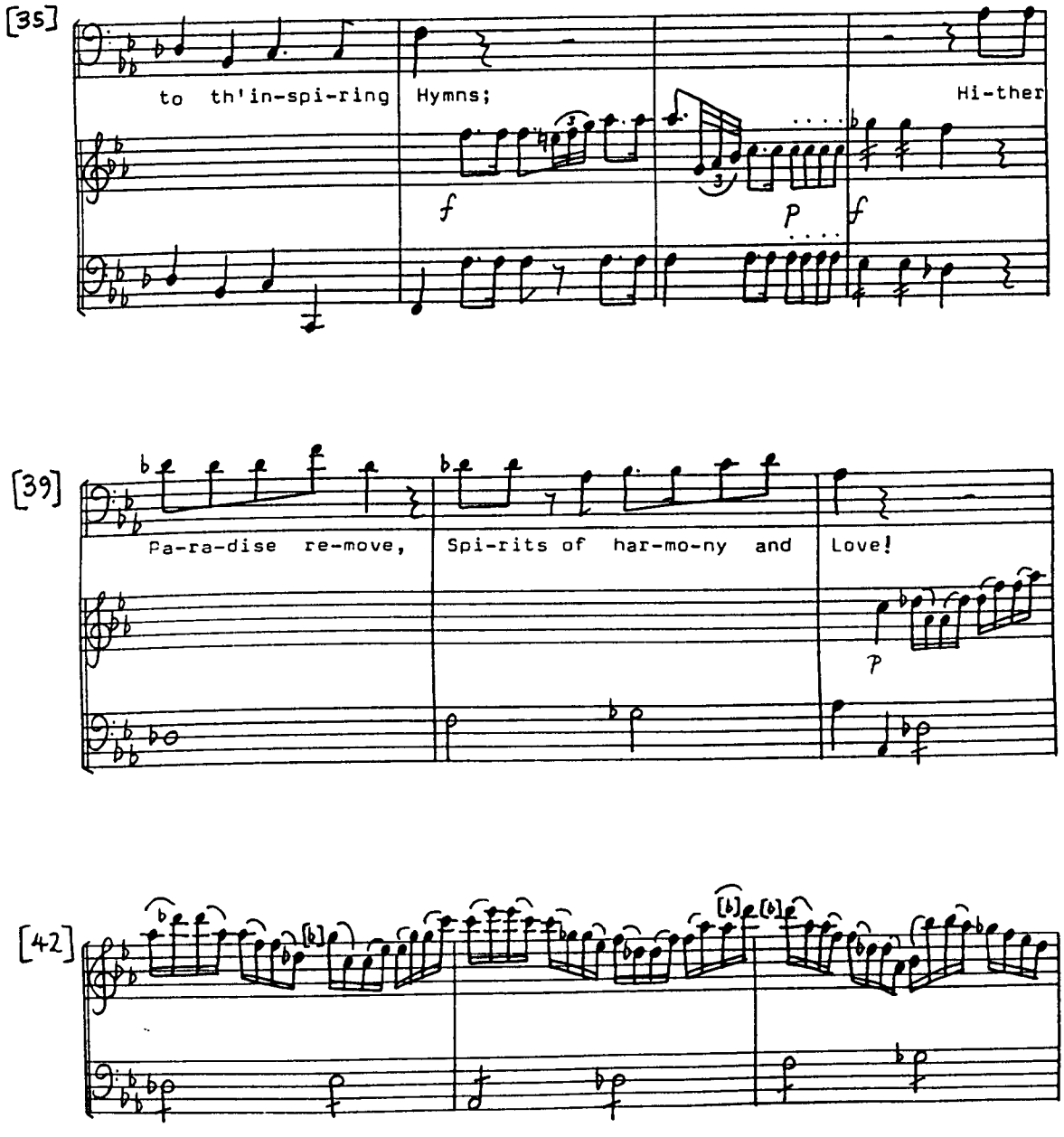


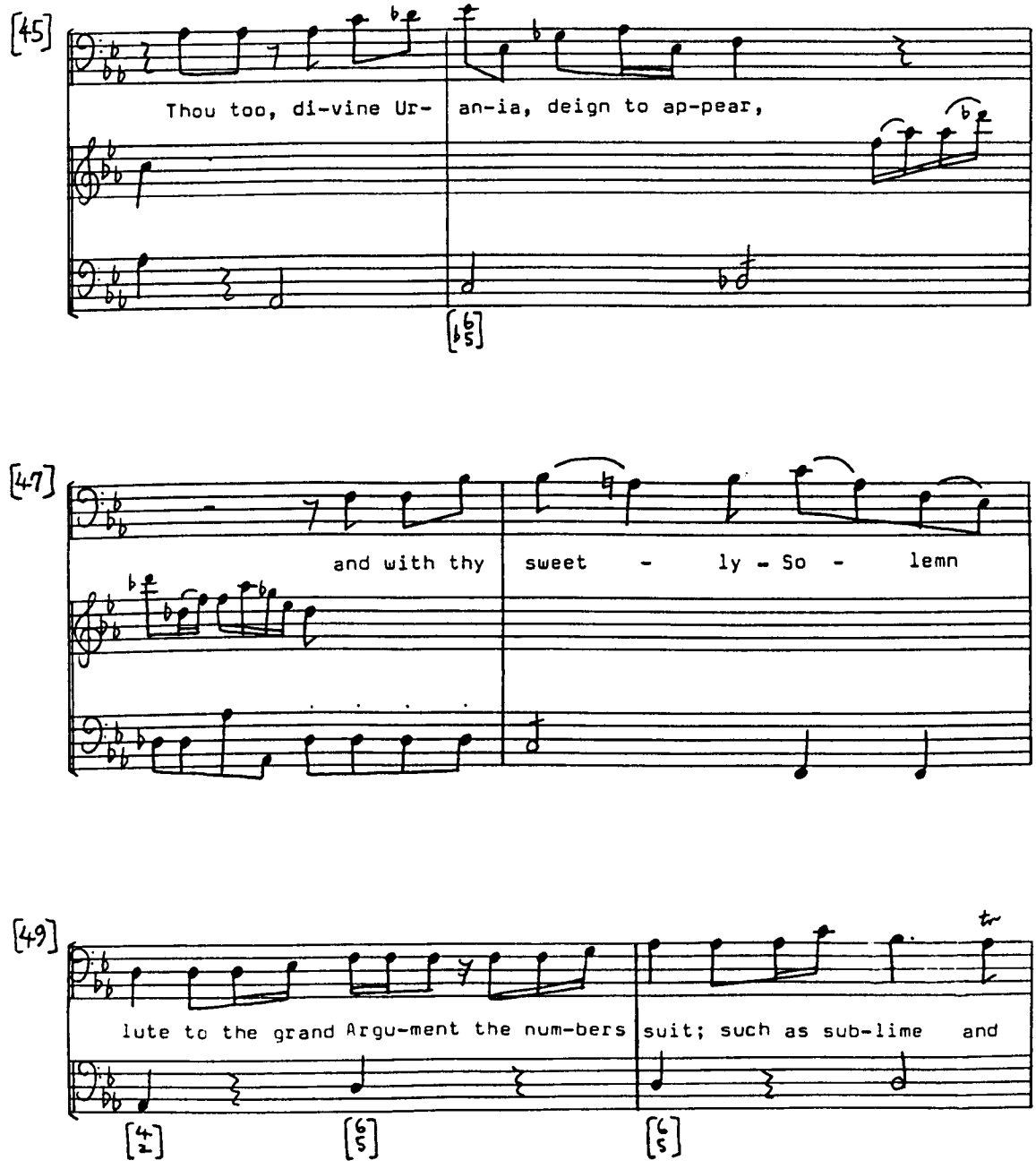

[4]
p
f
p
[7]
f
p
f
[10]
[13]

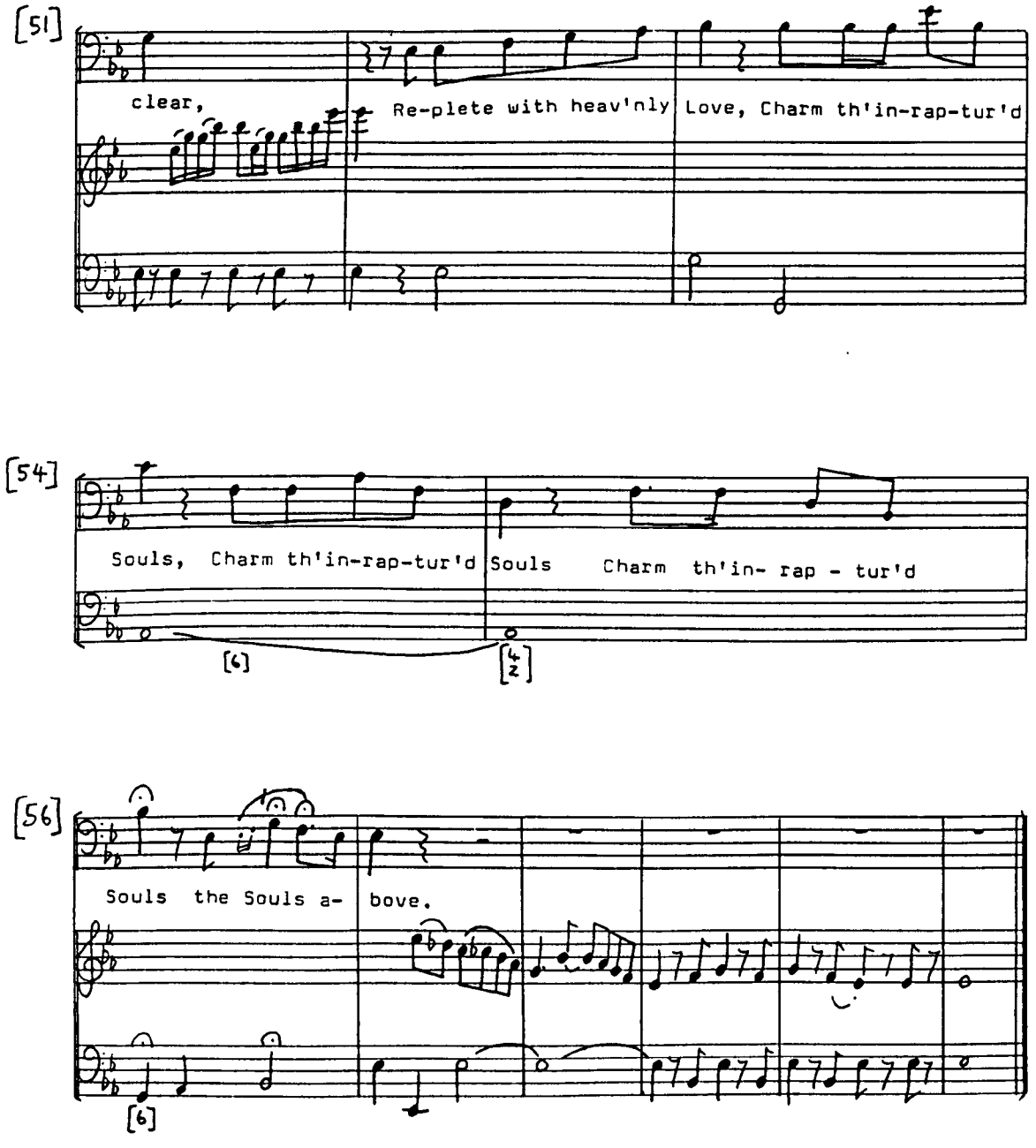

[16]
[19]
[22]
[26]
From your Lyre-en-chant-ed
Tow'rs, ye mu-si -cal-ly my-stic

Ode on St. Cecilia's Day



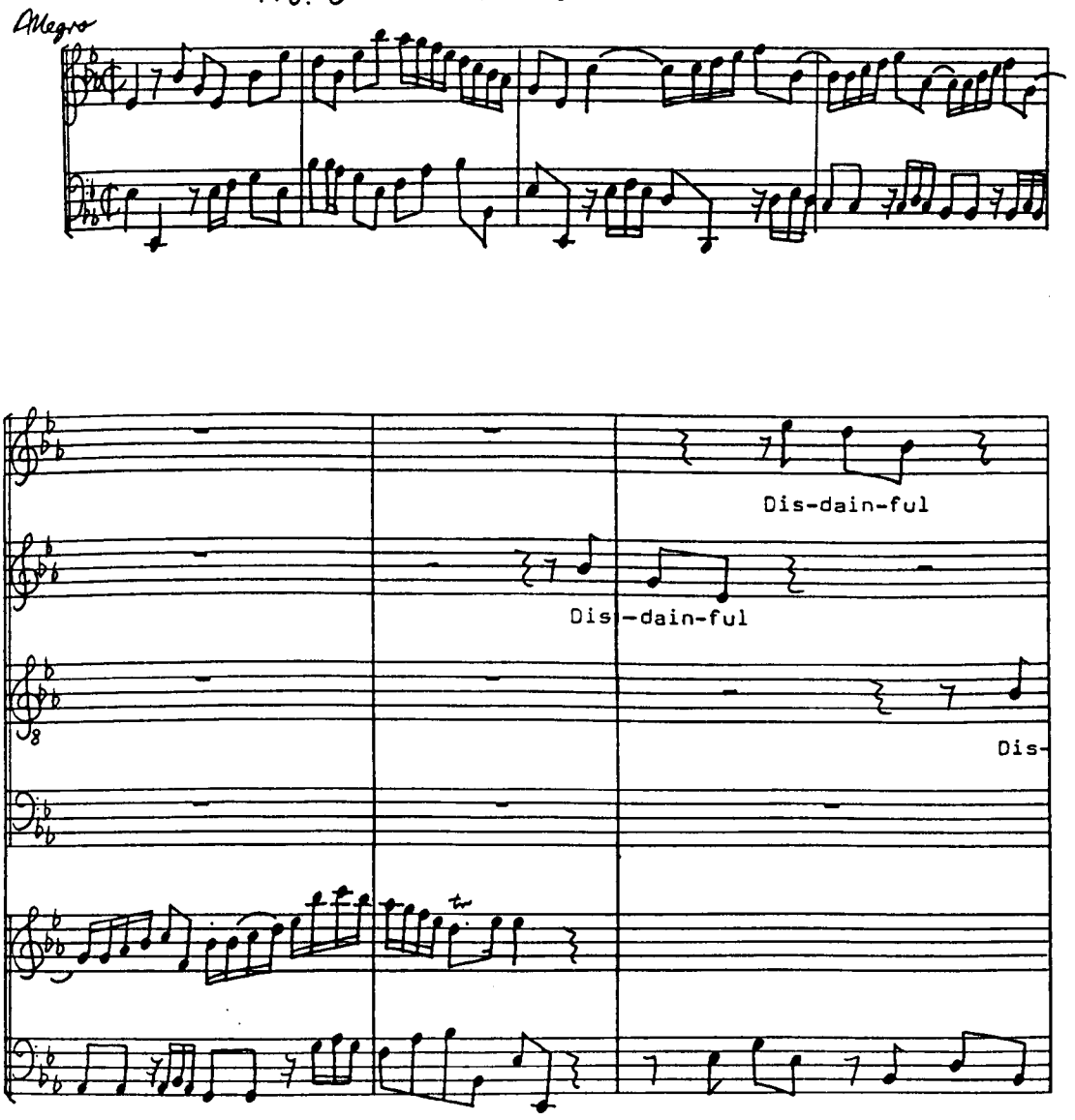

[35]
to th'in-spi-ring Hymns;
Hi-ther
f
P
f
[39]
Pa-ra-dise re-move,
Spi-rits of har-mo-ny and
Love!
P
[42]

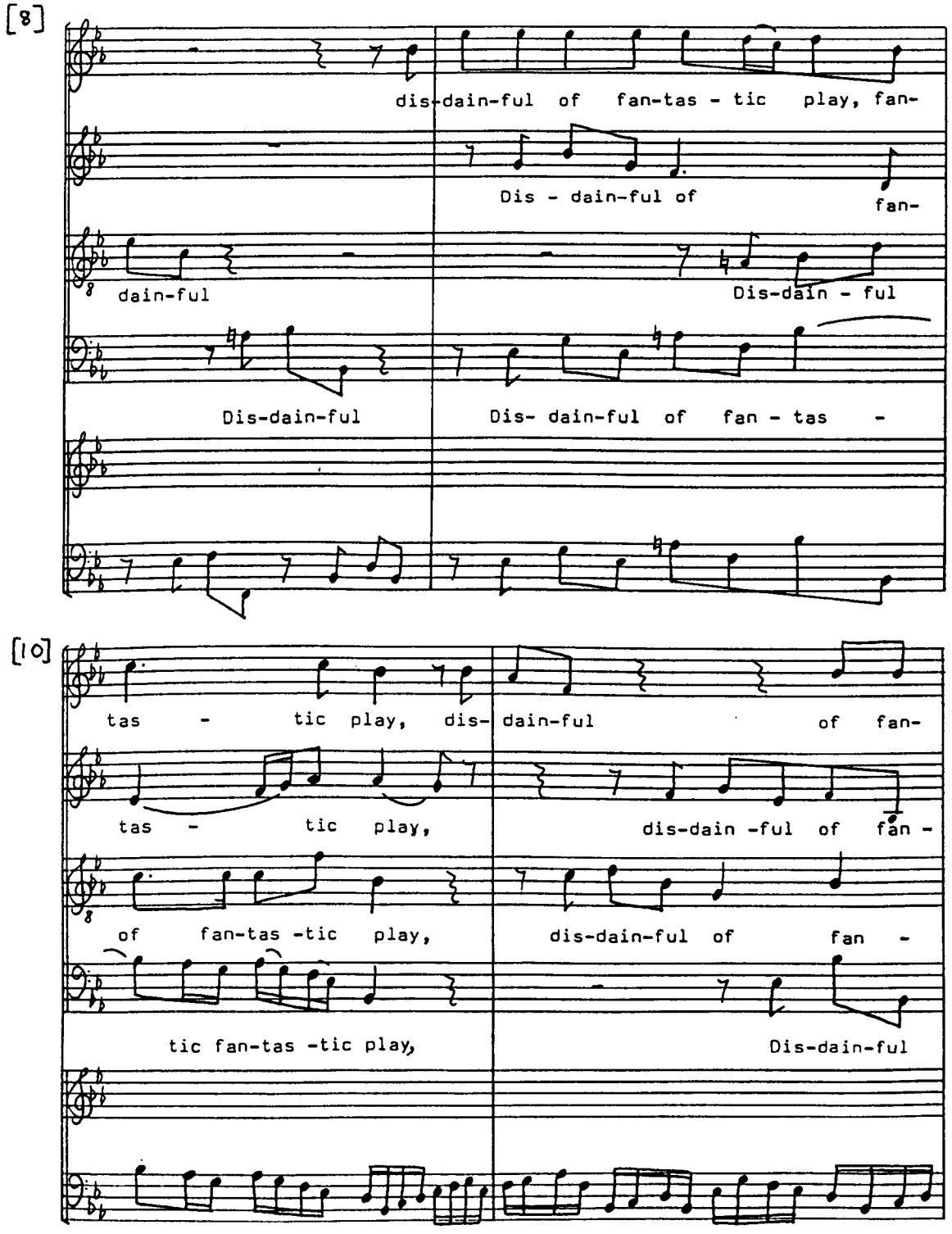

[45]
Thou too, di-vine Ur-
an-ia, deign to ap-pear,
[47]
and with thy
sweet - ly - So - lemn
[49]
lute to the grand Argu-ment the num-bers
suit; such as sub-lime and

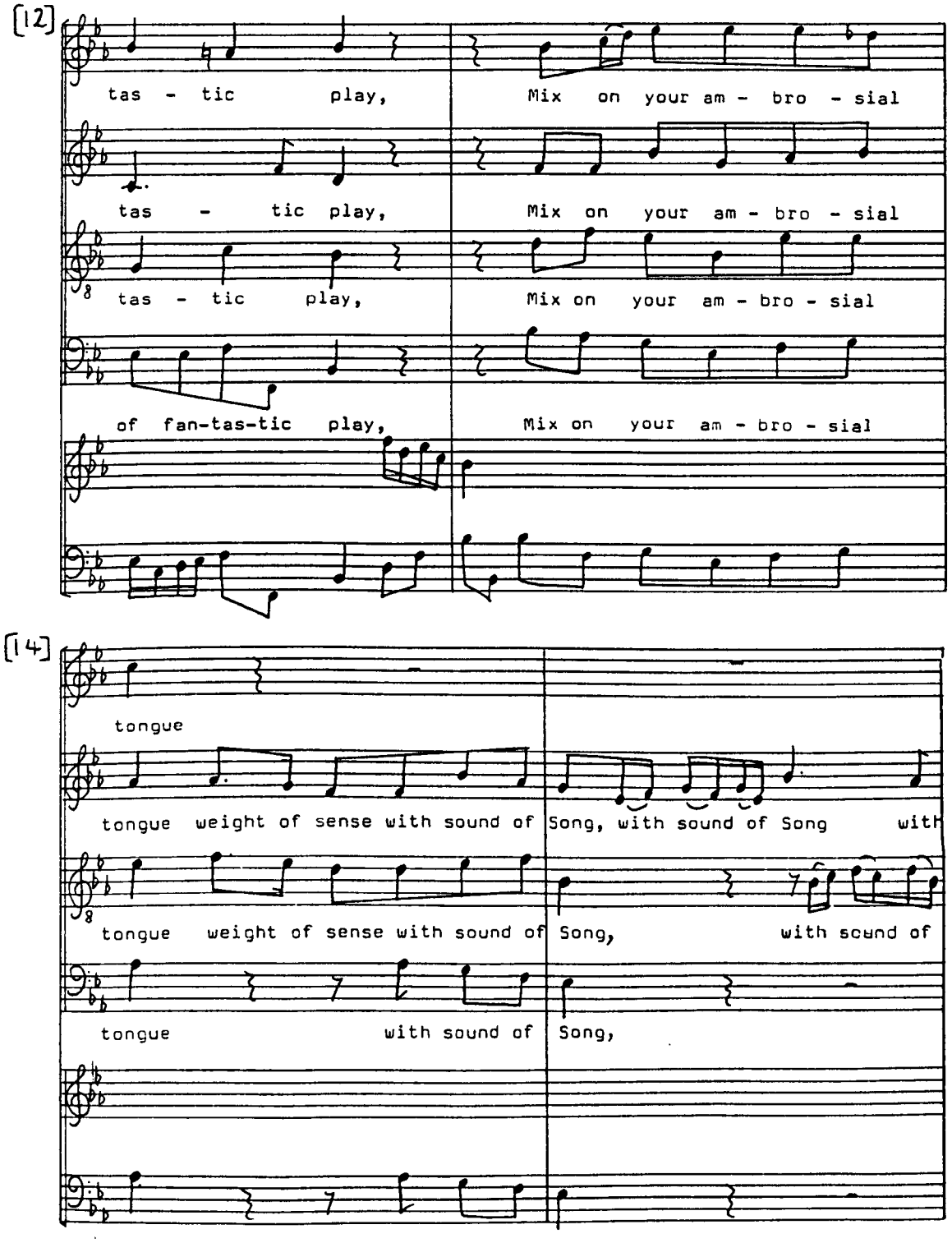


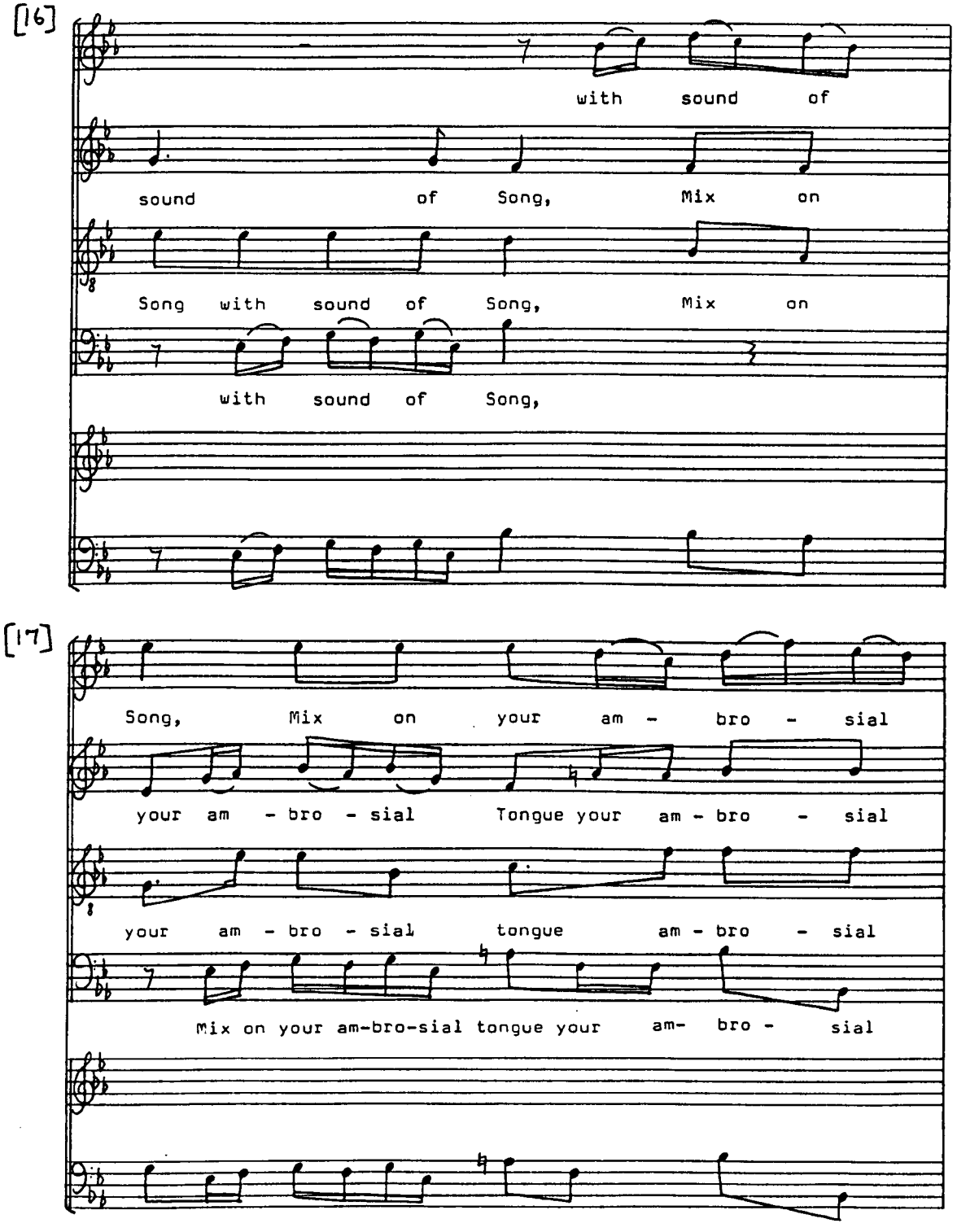
Volti Chorus

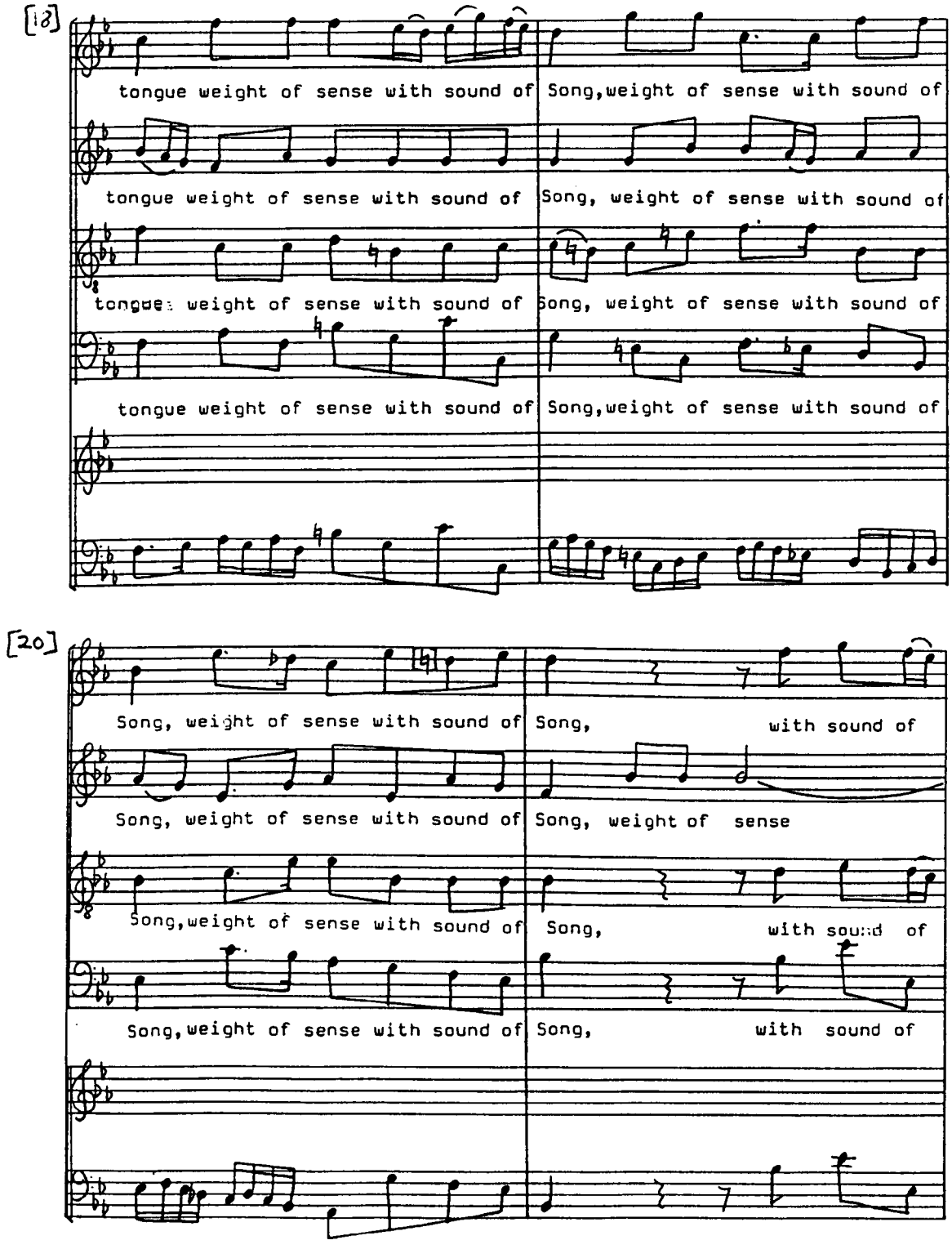
No. 3 ~ Chorus




[8]
dis-dain-ful of fan-tas - tic play, fan-
Dis - dain-ful of fan-
dain-ful
Dis-dain - ful
Dis-dain-ful
Dis- dain-ful of fan - tas -
[10]
tas - tic play, dis- dain-ful of fan-
tas - tic play,
dis-dain -ful of fan -
of fan-tas -tic play,
dis-dain-ful of fan -
tic fan-tas -tic play,
Dis-dain-ful

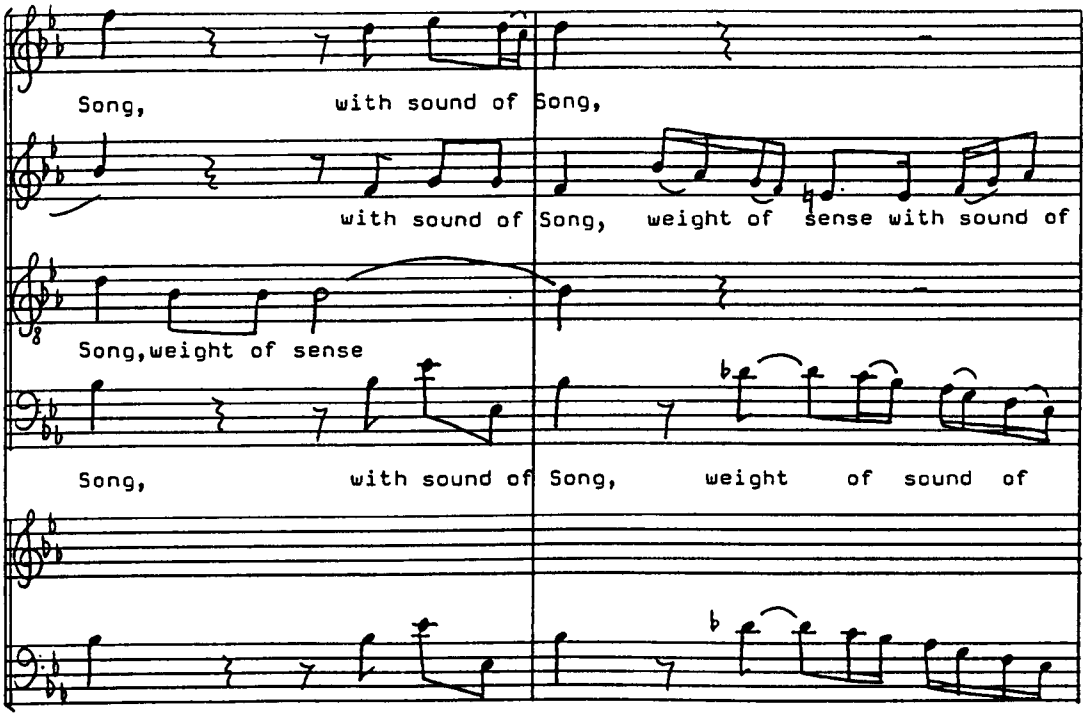

[12]
tas - tic play, Mix on your am - bro - sial
tas - tic play, Mix on your am - bro - sial
tas - tic play, Mix on your am - bro - sial
of fan-tas-tic play, Mix on your am - bro - sial
[14]
tongue
tongue weight of sense with sound of Song, with sound of Song with
tongue weight of sense with sound of Song, with sound of
tongue with sound of Song,


[16]
with sound of
sound of Song, Mix on
Song with sound of Song, Mix on
with sound of Song,
[17]
Song, Mix on your am - bro - sial
your am - bro - sial Tongue your am - bro - sial
your am - bro - sial tongue am - bro - sial
Mix on your am-bro-sial tongue your am- bro - sial

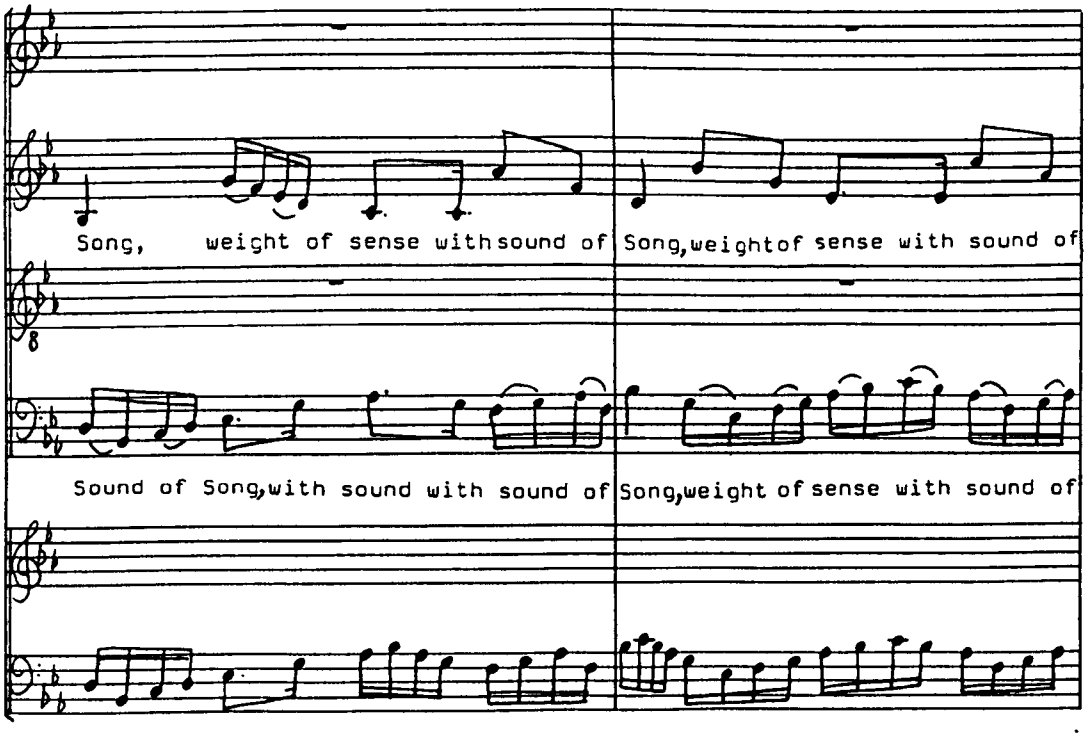

[18]
tongue weight of sense with sound of Song,weight of sense with sound of
tongue weight of sense with sound of Song, weight of sense with sound of
tongue weight of sense with sound of Song, weight of sense with sound of
tongue weight of sense with sound of Song,weight of sense with sound of
[20]
Song, weight of sense with sound of Song, with sound of
Song, weight of sense with sound of Song, weight of sense
Song,weight of sense with sound of Song, with sound of
Song,weight of sense with sound of Song, with sound of

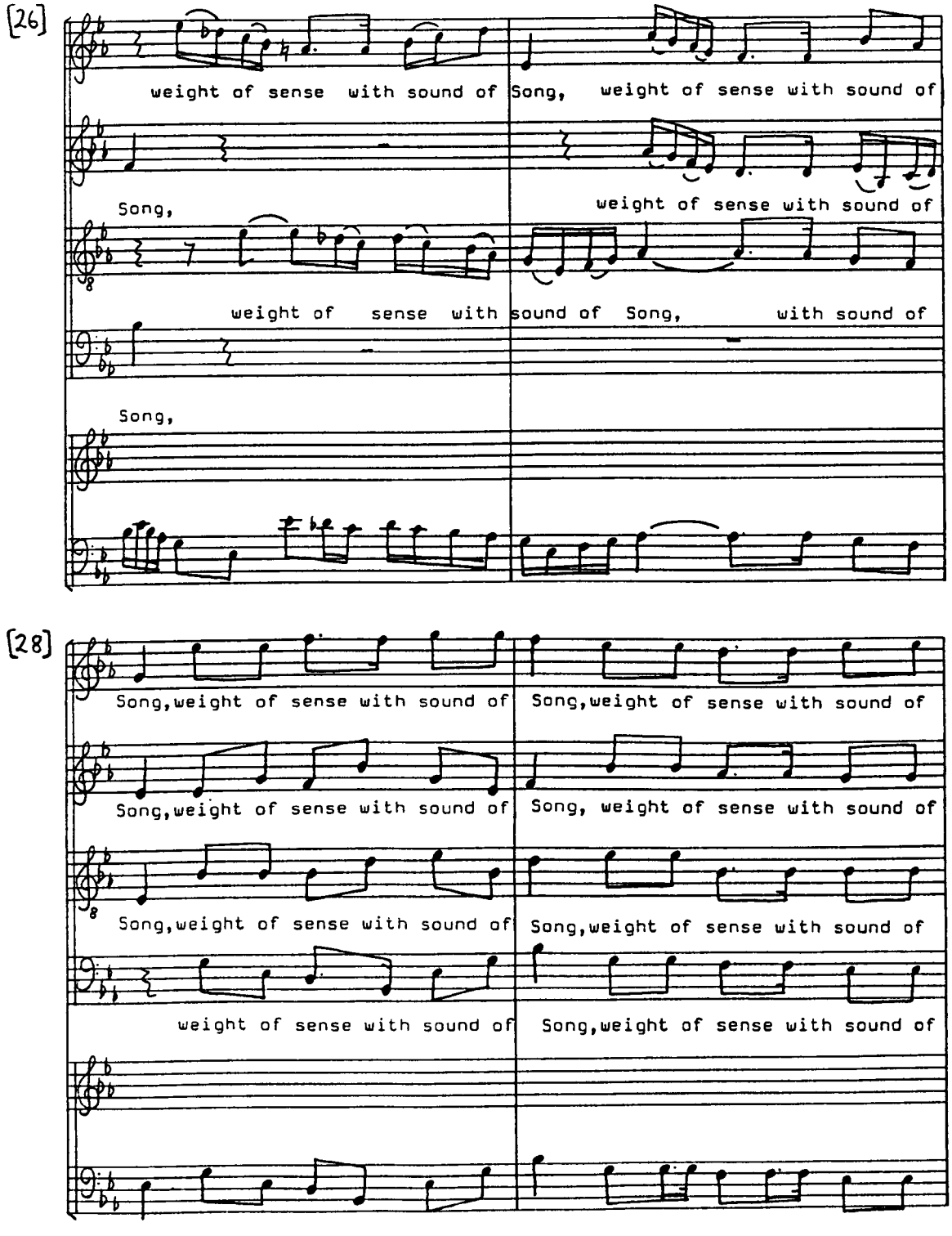
Ode on St. Cecilia's Day

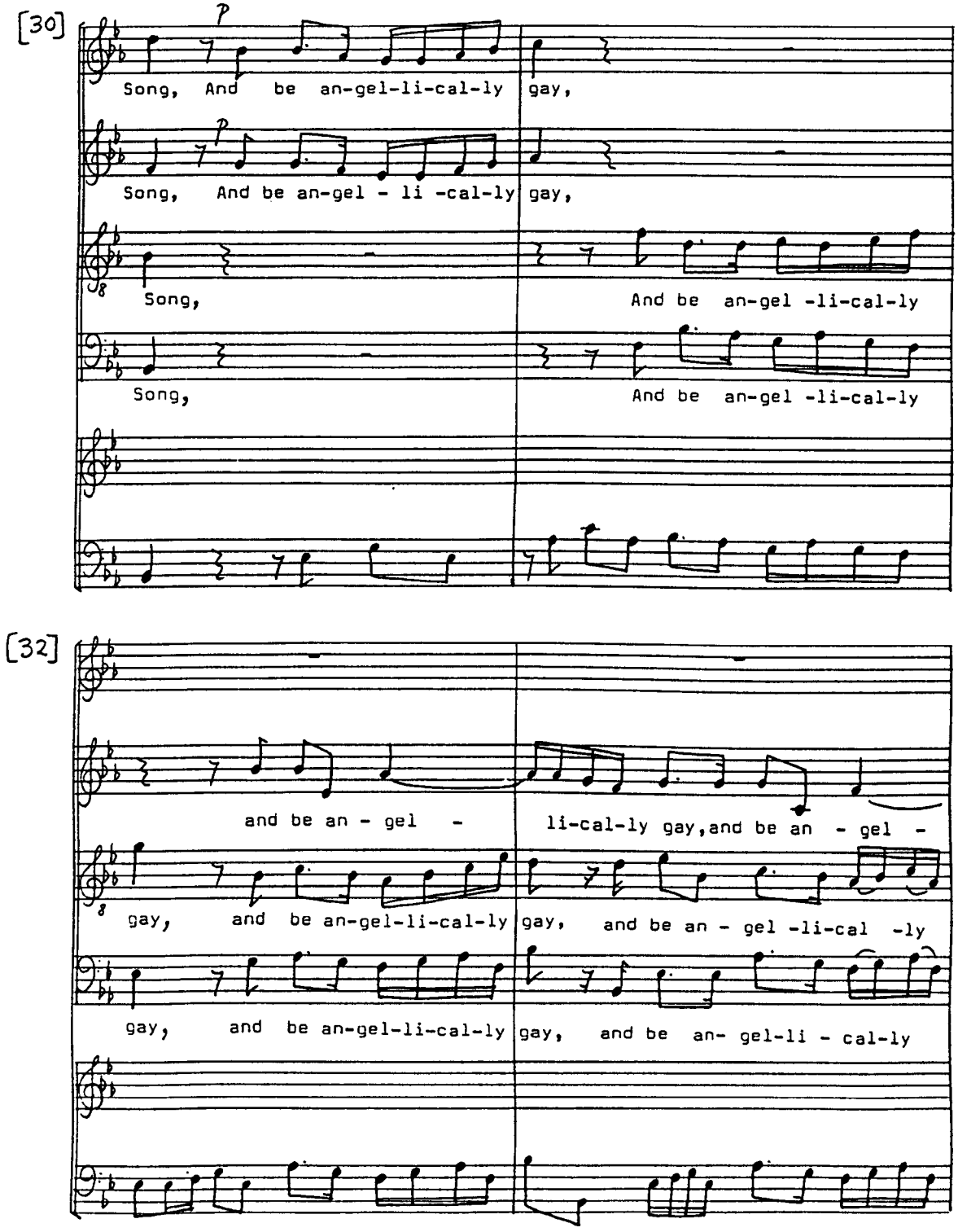
[22]

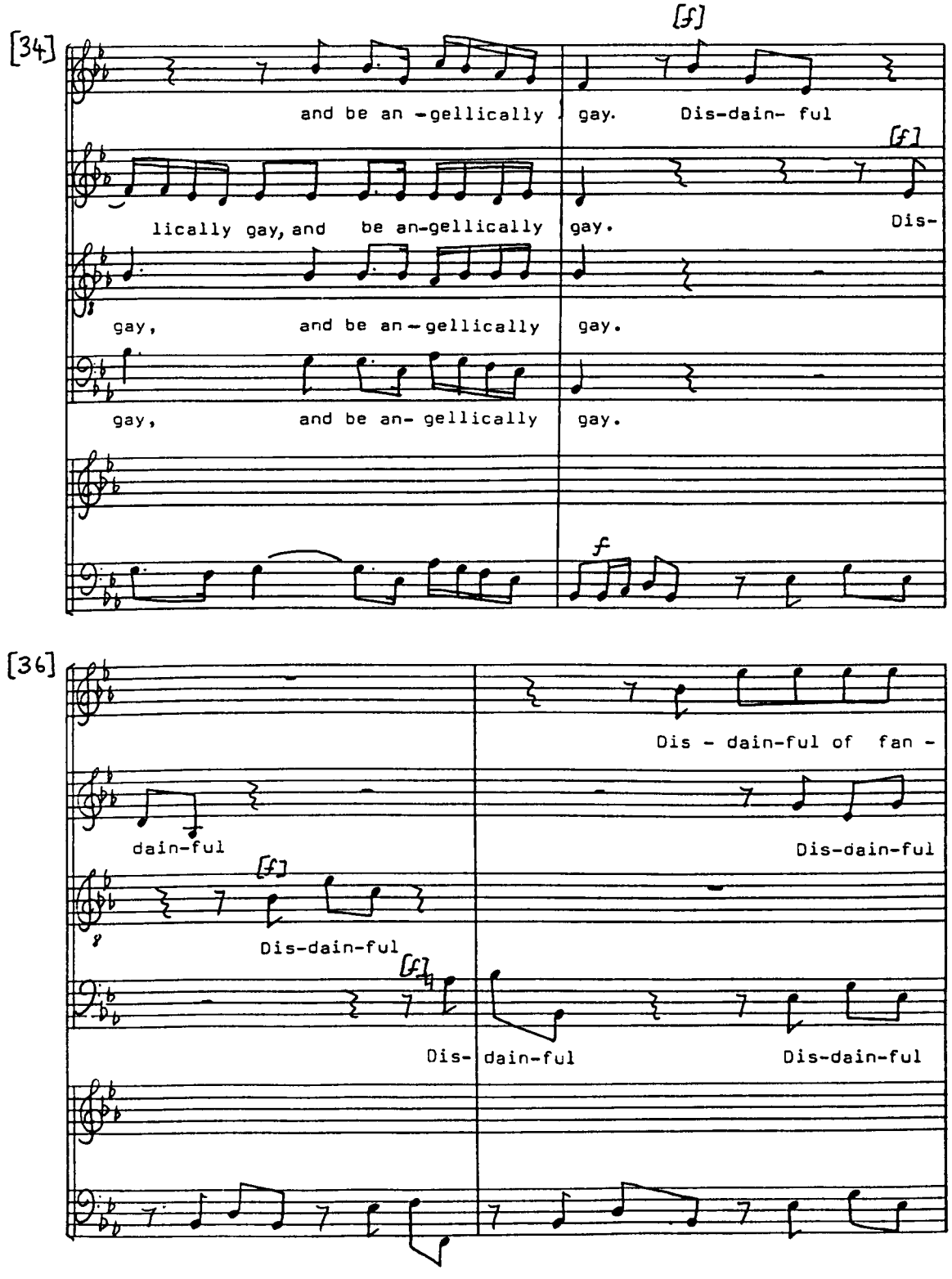


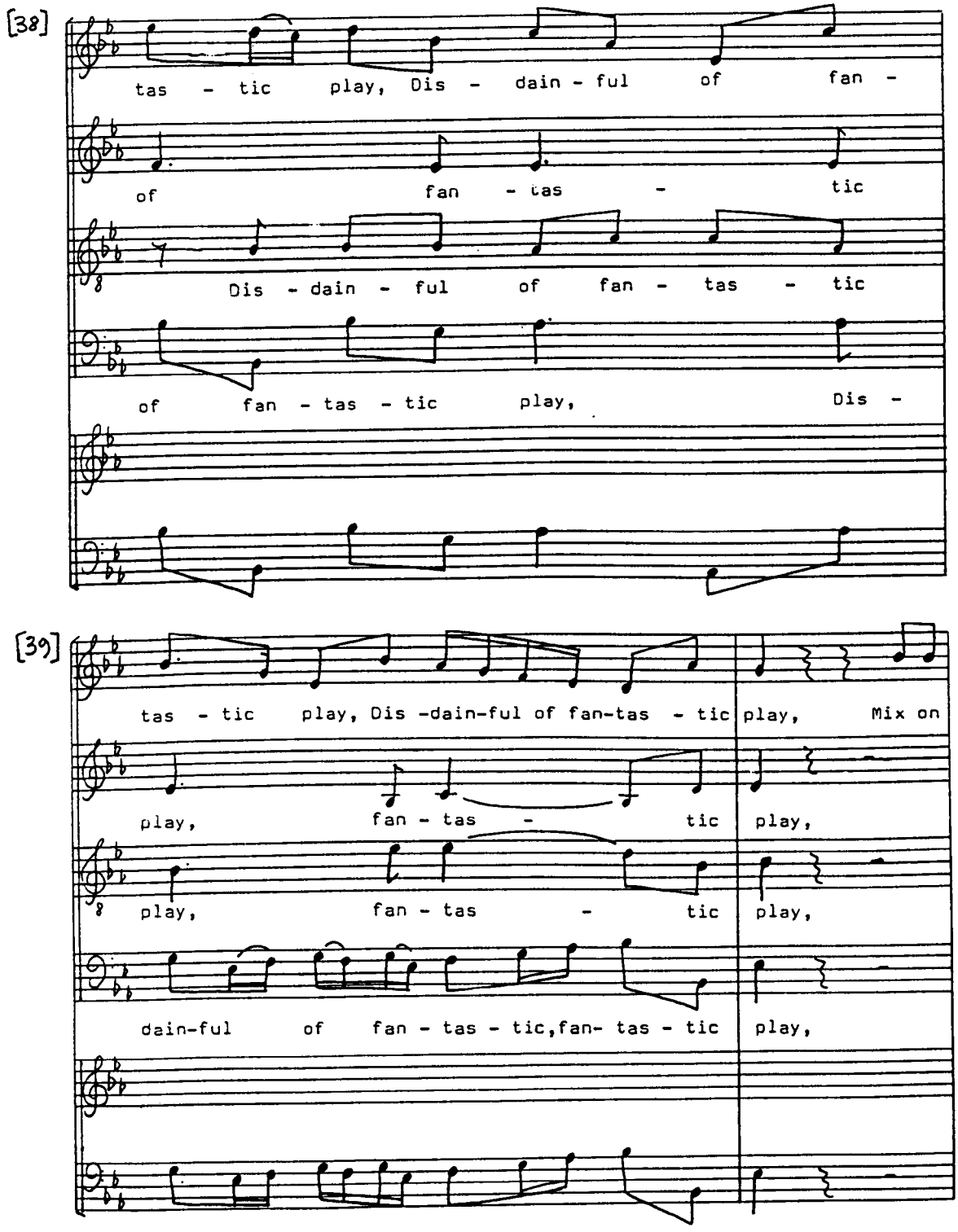
[24]

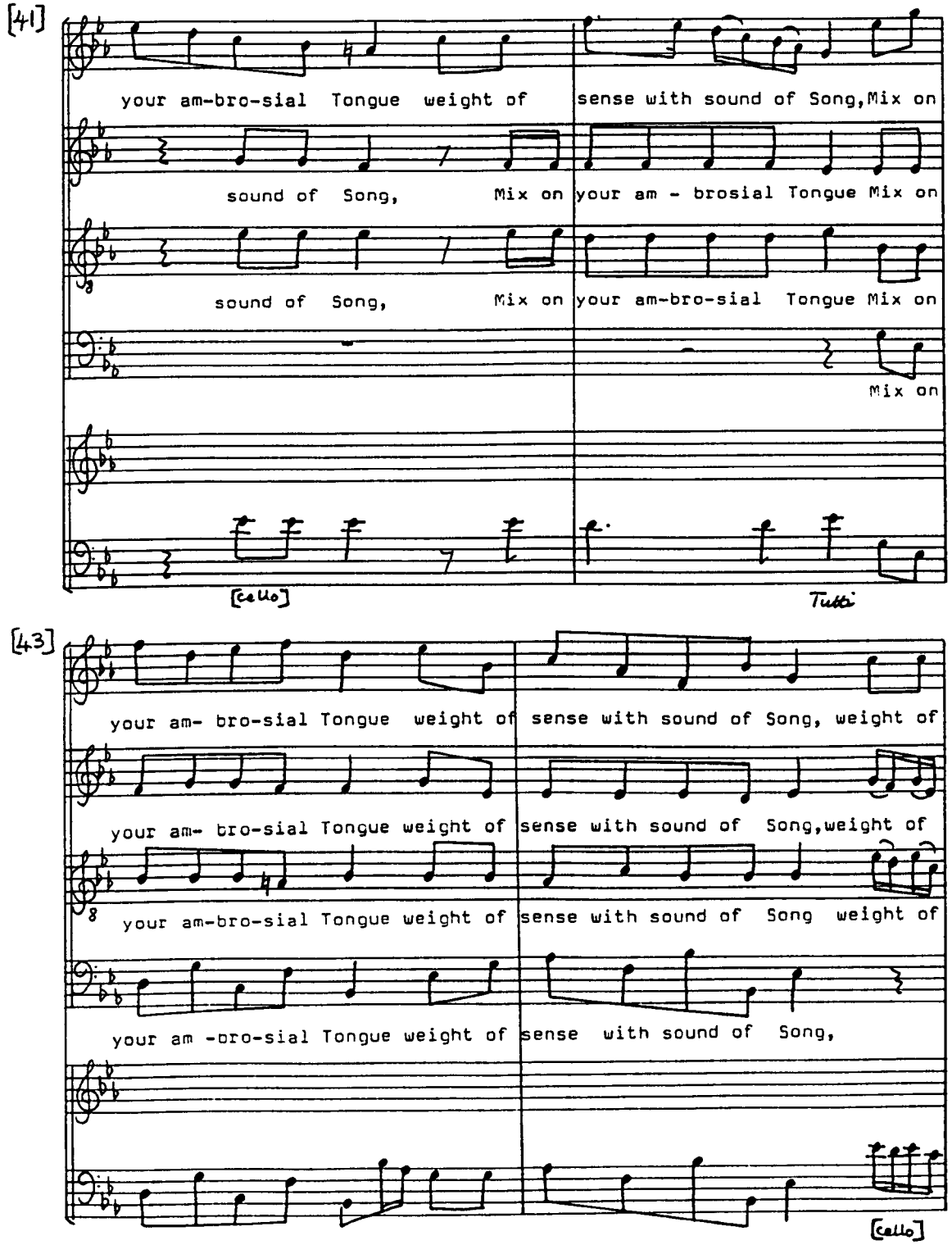


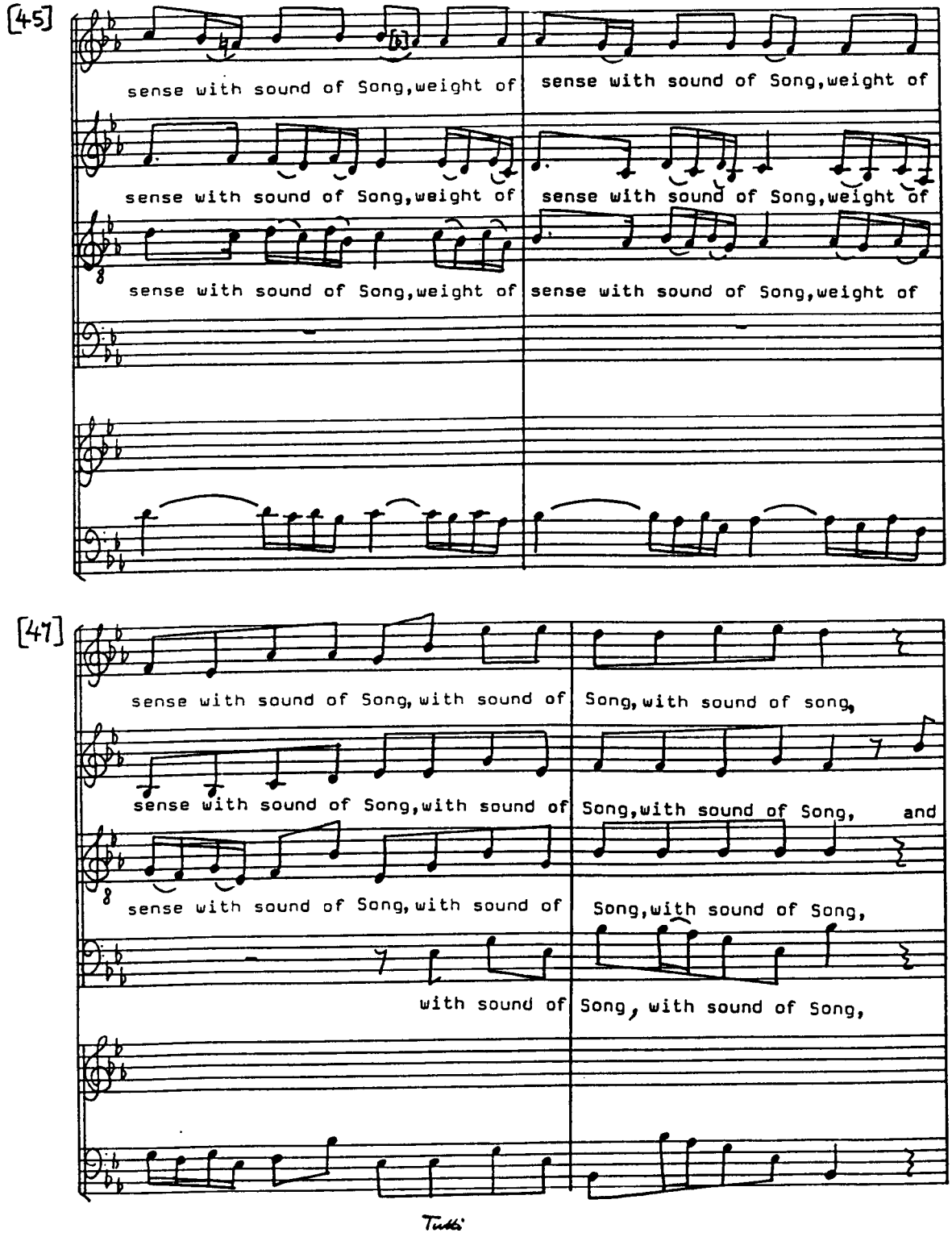

[26]
weight of sense with sound of Song, weight of sense with sound of
Song,
weight of sense with sound of
weight of sense with sound of Song, with sound of
Song,
[28]
Song,weight of sense with sound of Song,weight of sense with sound of
Song,weight of sense with sound of Song, weight of sense with sound of
Song,weight of sense with sound of Song,weight of sense with sound of
weight of sense with sound of Song,weight of sense with sound of

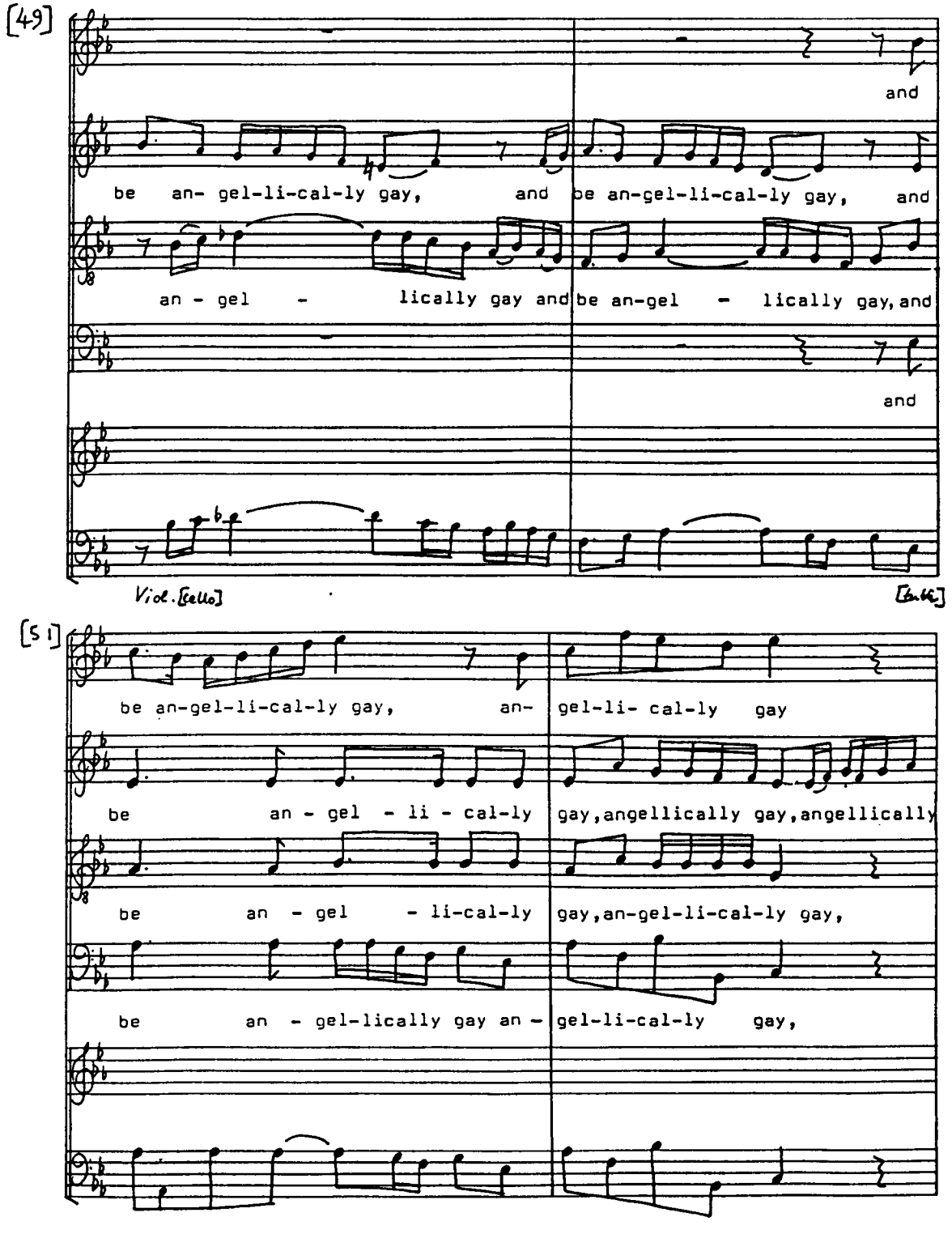

[30]
p
Song, And be an-gel-li-cal-ly gay,
p
Song, And be an-gel - li -cal-ly gay,
Song, And be an-gel -li-cal-ly
Song, And be an-gel -li-cal-ly
[32]
and be an - gel - li-cal-ly gay, and be an - gel -
gay, and be an-gel-li-cal-ly gay, and be an - gel -li-cal -ly
gay, and be an-gel-li-cal-ly gay, and be an- gel-li - cal-ly

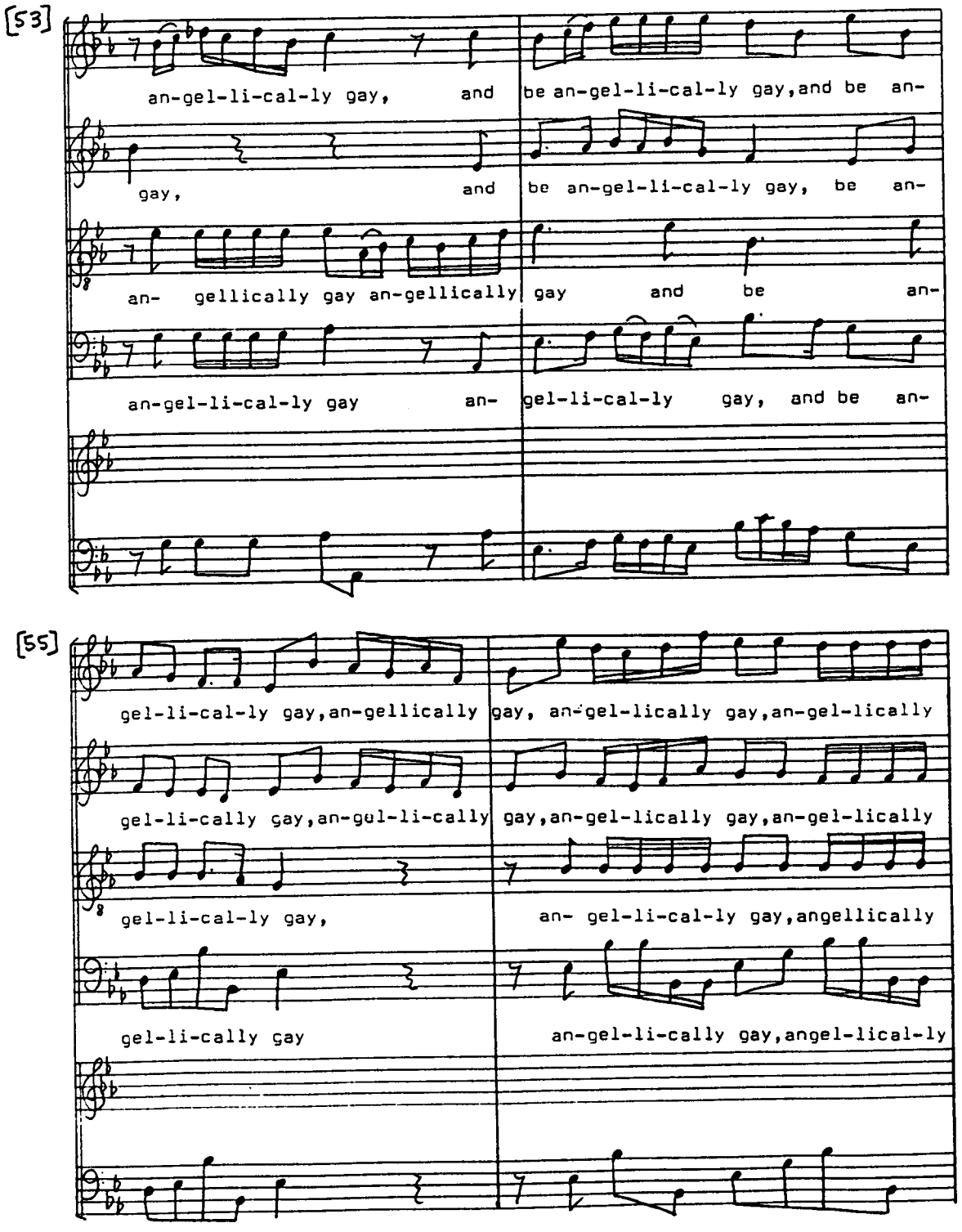

[34]
[f]
and be an - gellically
gay. Dis-dain- ful
[f]
lically gay, and be an-gellically
gay.
Dis-
gay, and be an - gellically
gay.
gay, and be an- gellically
gay.
f
[36]
Dis - dain-ful of fan -
dain-ful
Dis-dain-ful
[f]
Dis-dain-ful
[f]
Dis-
dain-ful
Dis-dain-ful

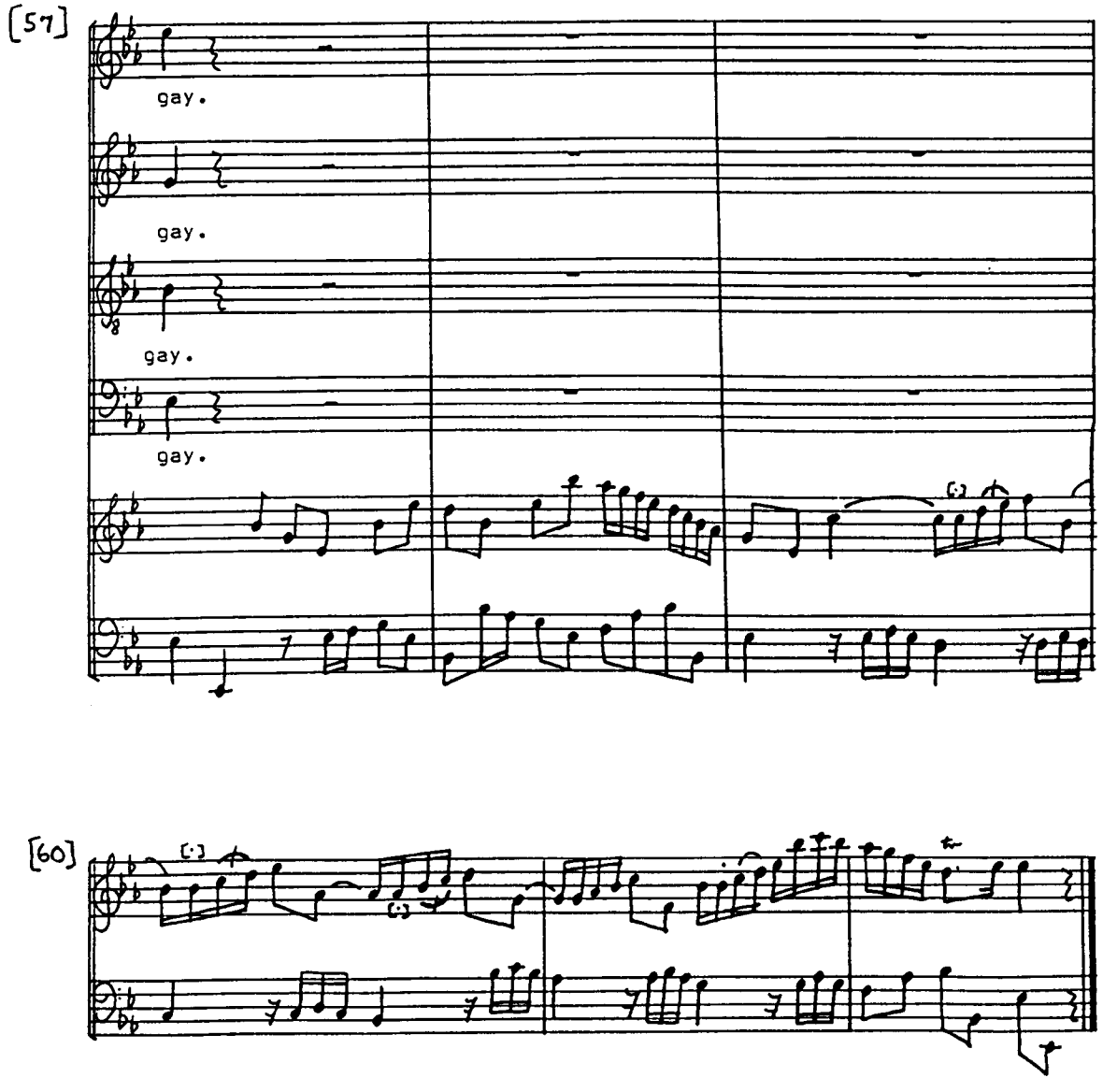

[38]
tas - tic play, Dis - dain - ful of fan -
of fan - tas - tic
Dis - dain - ful of fan - tas - tic
of fan - tas - tic play, Dis -
[39]
tas - tic play, Dis -dain-ful of fan-tas - tic play, Mix on
play, fan - tas - tic play,
play, fan - tas - tic play,
dain-ful of fan - tas - tic,fan- tas - tic play,


[41]
your am-bro-sial Tongue weight of
sense with sound of Song, Mix on
sound of Song, Mix on
your am - brosial Tongue Mix on
sound of Song, Mix on
your am-bro-sial Tongue Mix on
Mix on
[cello]
Tutti
[43]
your am- bro-sial Tongue weight of
sense with sound of Song, weight of
your am- bro-sial Tongue weight of
sense with sound of Song, weight of
your am-bro-sial Tongue weight of
sense with sound of Song weight of
your am -bro-sial Tongue weight of
sense with sound of Song,
[cello]

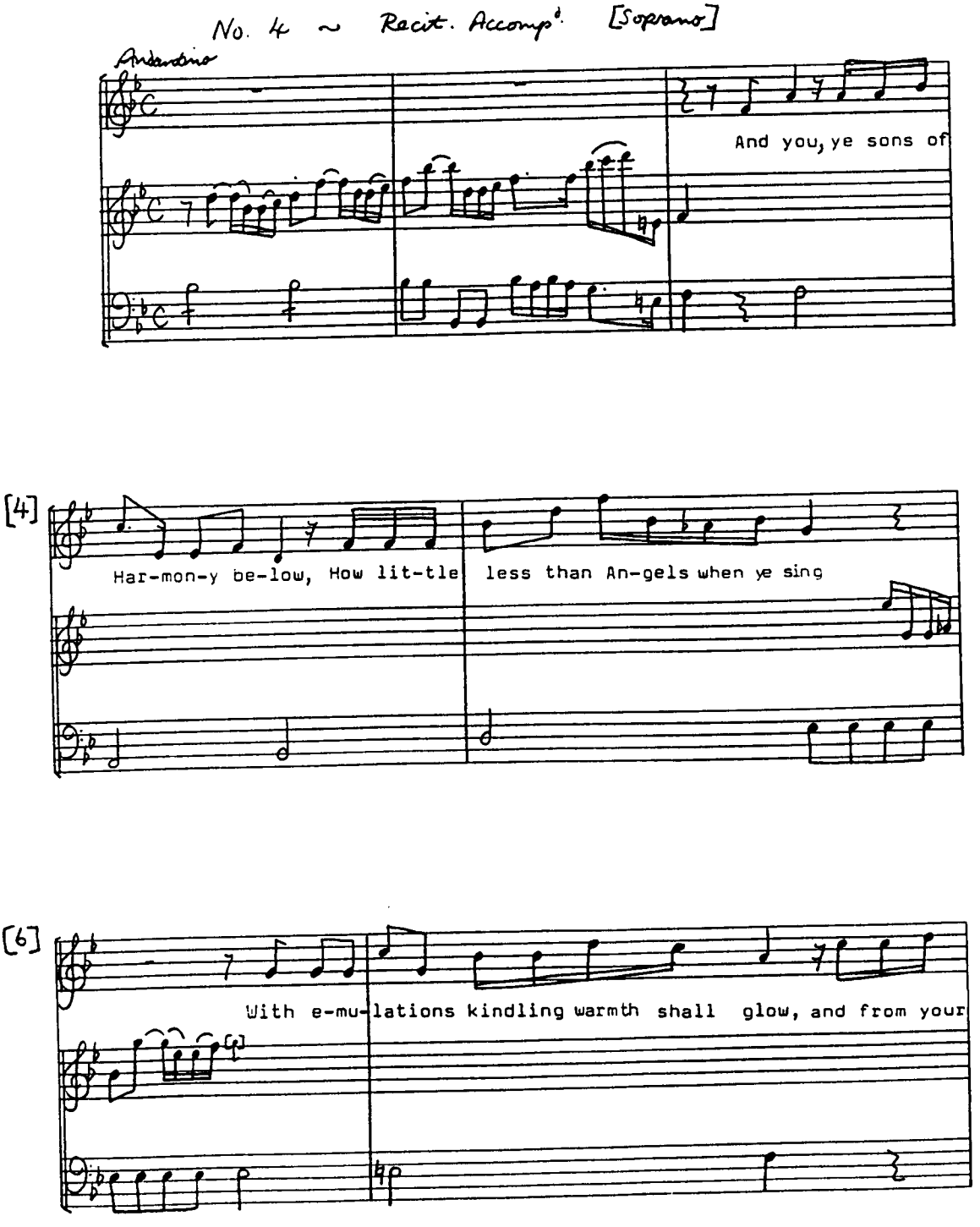

[45]
sense with sound of Song,weight of
sense with sound of Song,weight of
sense with sound of Song,weight of
sense with sound of Song,weight of
sense with sound of Song,weight of
sense with sound of Song,weight of
[47]
sense with sound of Song, with sound of
Song, with sound of song,
sense with sound of Song,with sound of
Song,with sound of Song, and
sense with sound of Song, with sound of
Song,with sound of Song,
with sound of
Song, with sound of Song,
Tutti


[49]
and
be an- gel-li-cal-ly gay, and be an-gel-li-cal-ly gay, and
an - gel - lically gay and be an-gel - lically gay, and
and
Viol. [cello]
[Bass]
[51]
be an-gel-li-cal-ly gay, an- gel-li- cal-ly gay
be an - gel - li - cal-ly gay, angellically gay, angellically
be an - gel - li-cal-ly gay, an-gel-li-cal-ly gay,
be an - gel-lically gay an - gel-li-cal-ly gay,

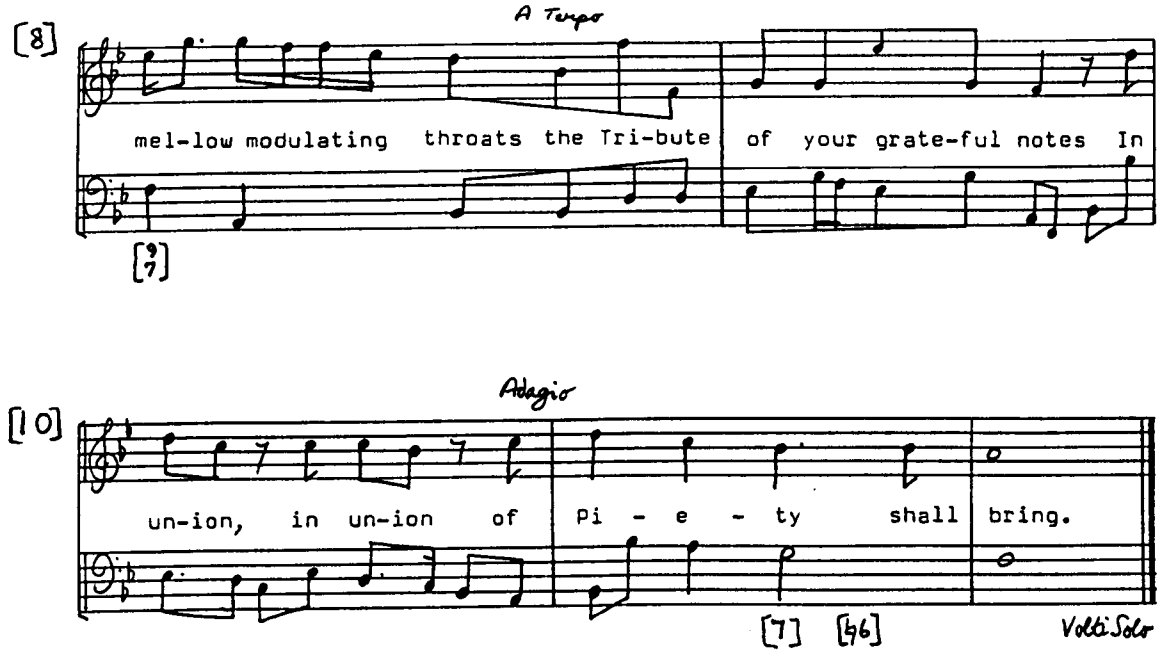

[53]
an-gel-li-cal-ly gay, and
be an-gel-li-cal-ly gay, and be an-
gay, and
be an-gel-li-cal-ly gay, be an-
an- gellically gay an-gellically
gay and be an-
an-gel-li-cal-ly gay an-
gel-li-cal-ly gay, and be an-
[55]
gel-li-cal-ly gay, an-gellically
gay, an-gel-lically gay, an-gel-lically
gel-li-cally gay, an-gel-li-cally
gay, an-gel-lically gay, an-gel-lically
gel-li-cal-ly gay,
an- gel-li-cal-ly gay, angellically
gel-li-cally gay
an-gel-li-cally gay, angel-lical-ly


[57]
gay.
gay.
gay.
gay.
[60]

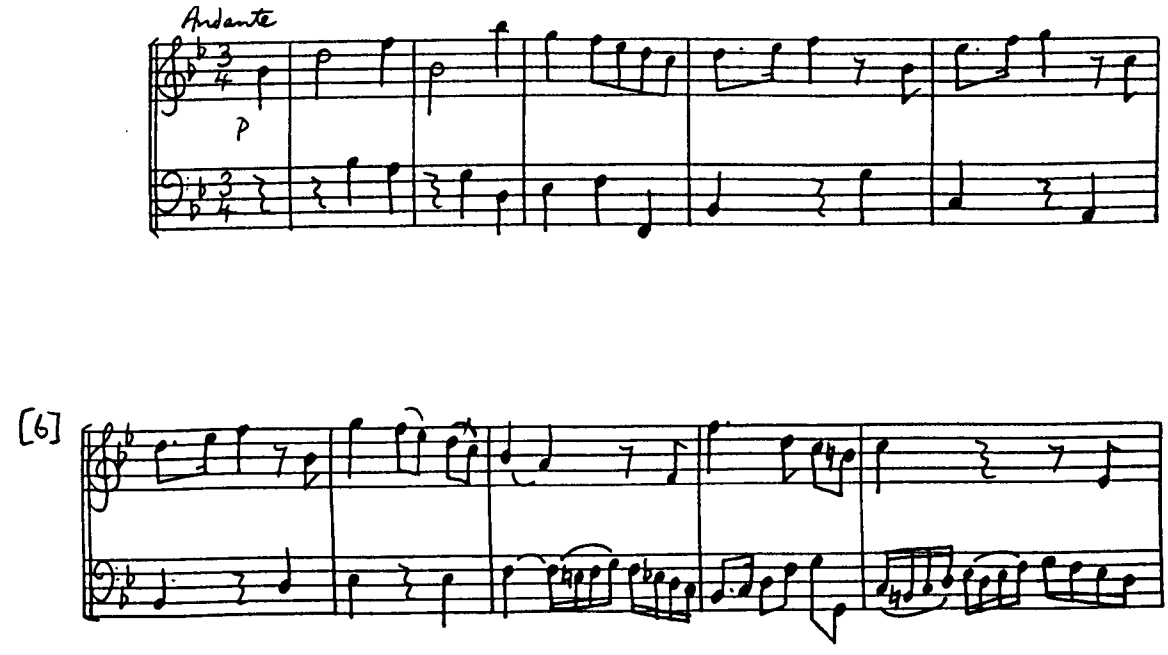
Ode on St. Cecilia's Day

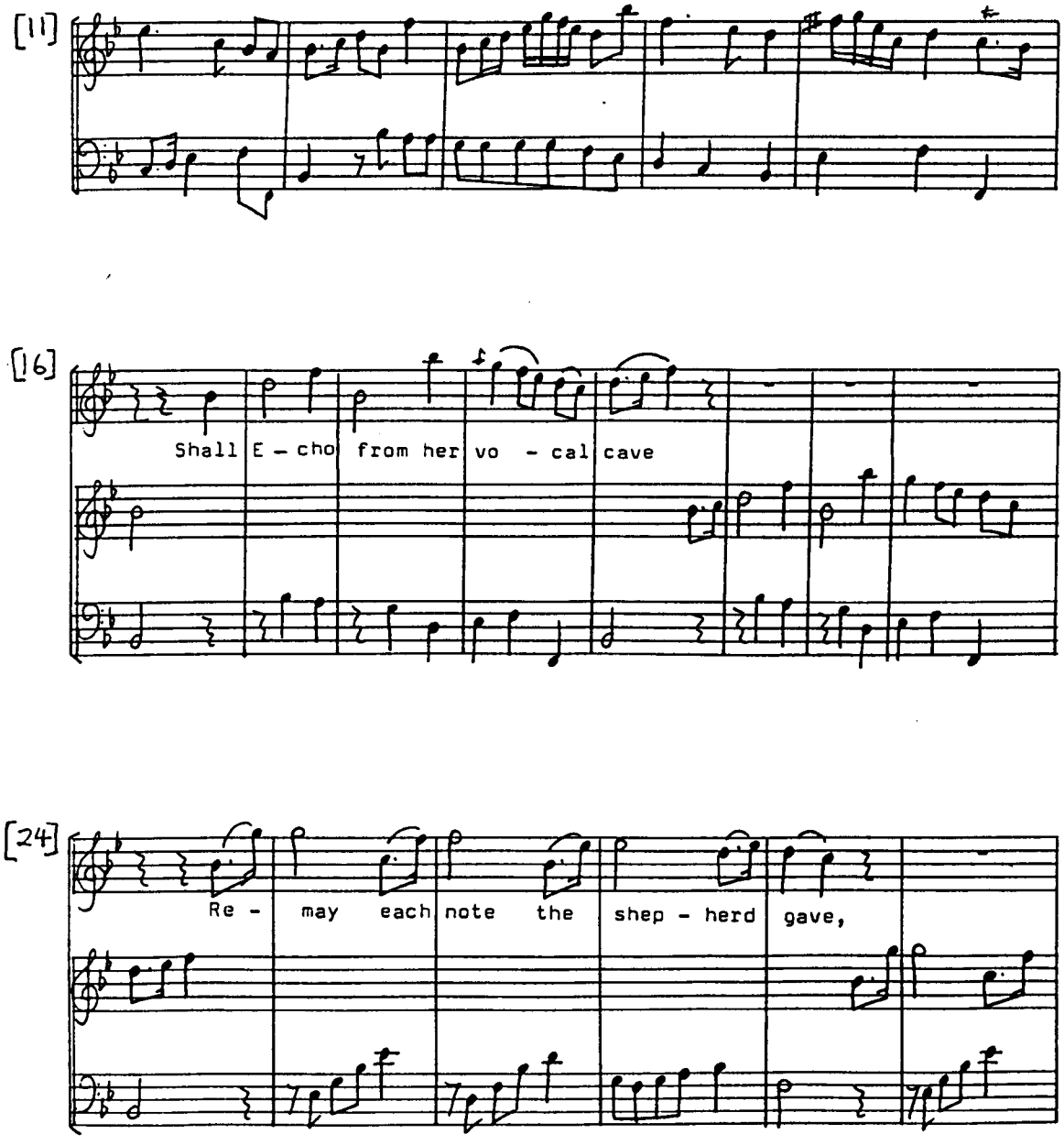


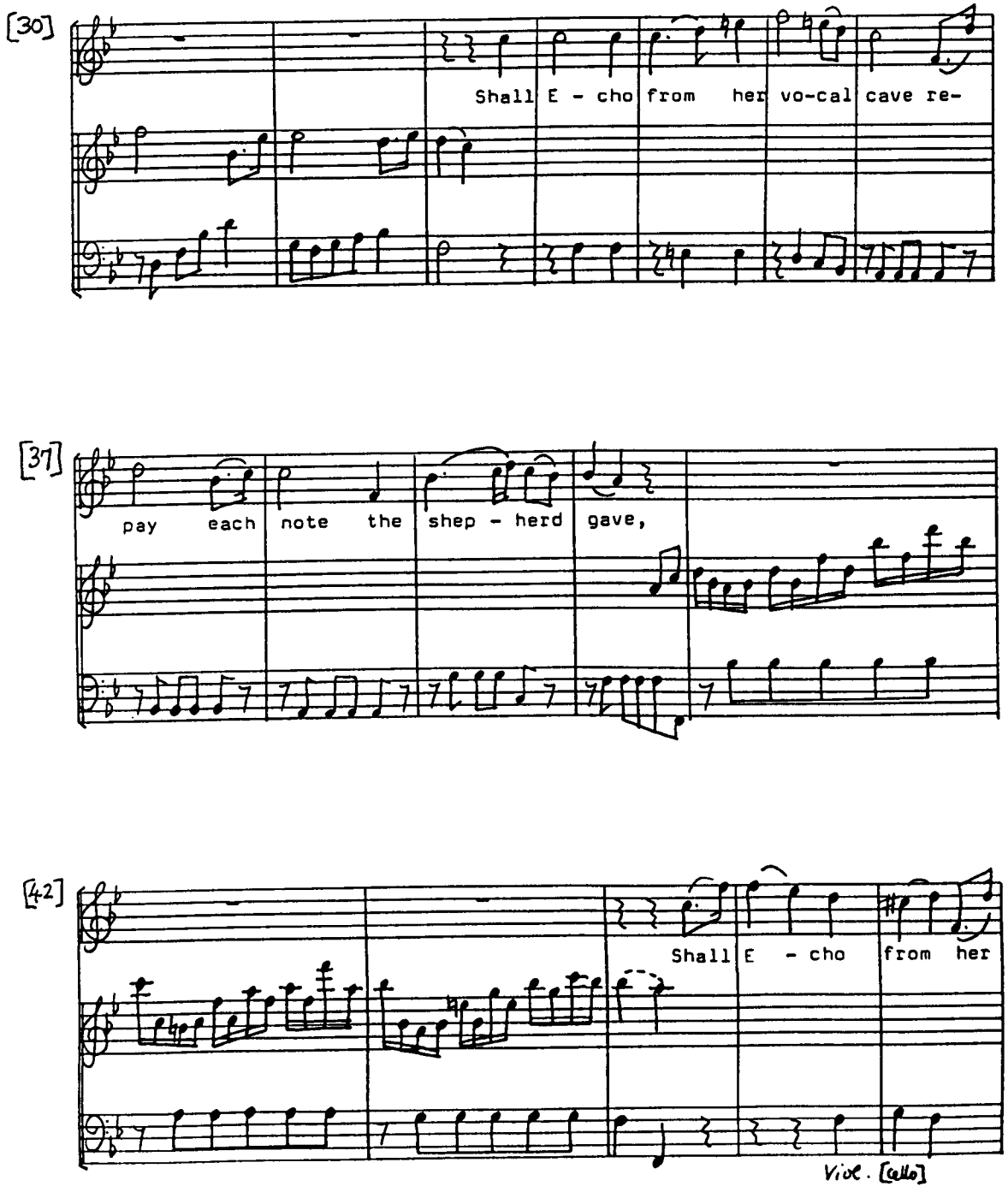
Ode on St. Cecilia's Day

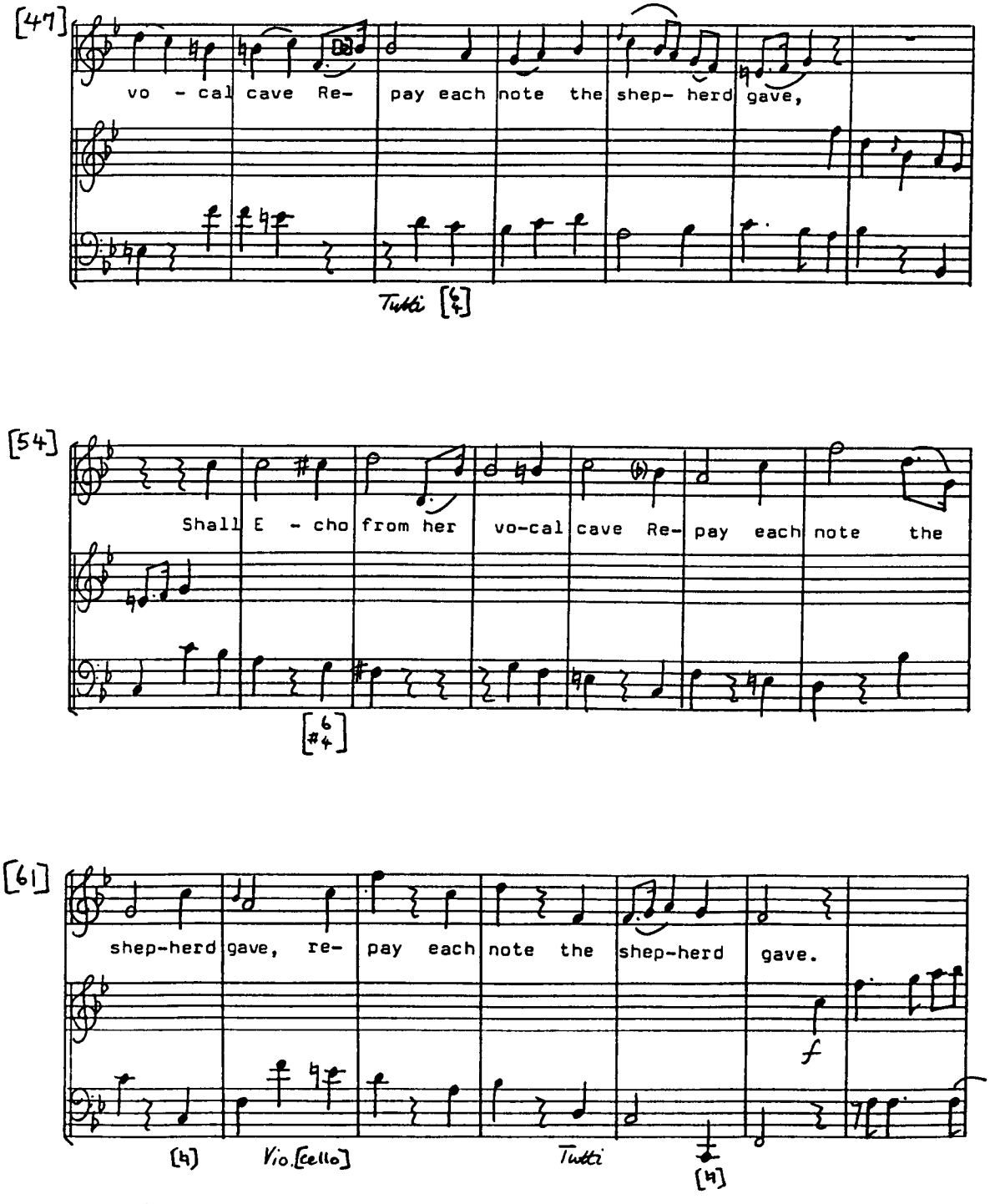


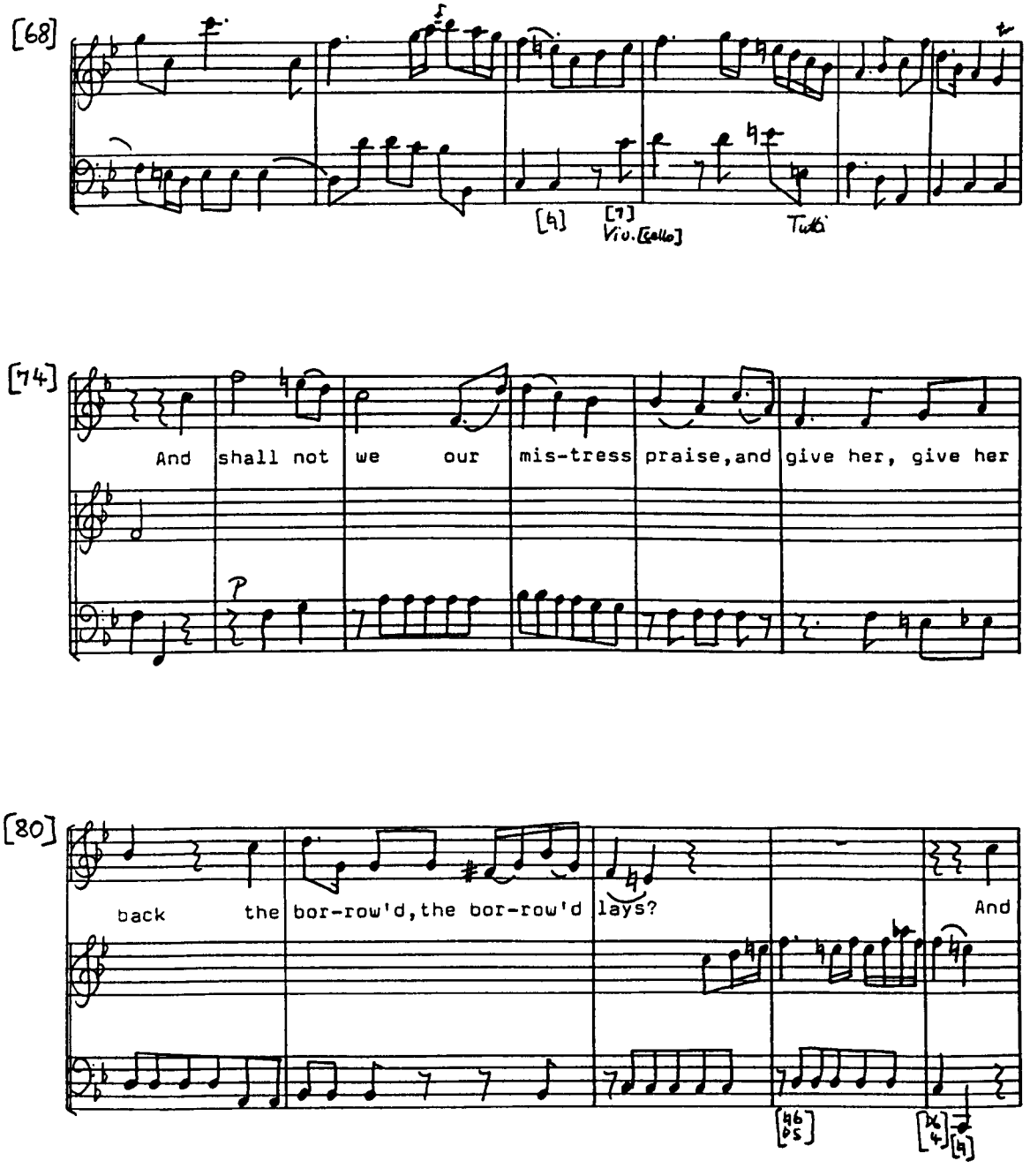
No. 5 ~ Solo [Soprano]

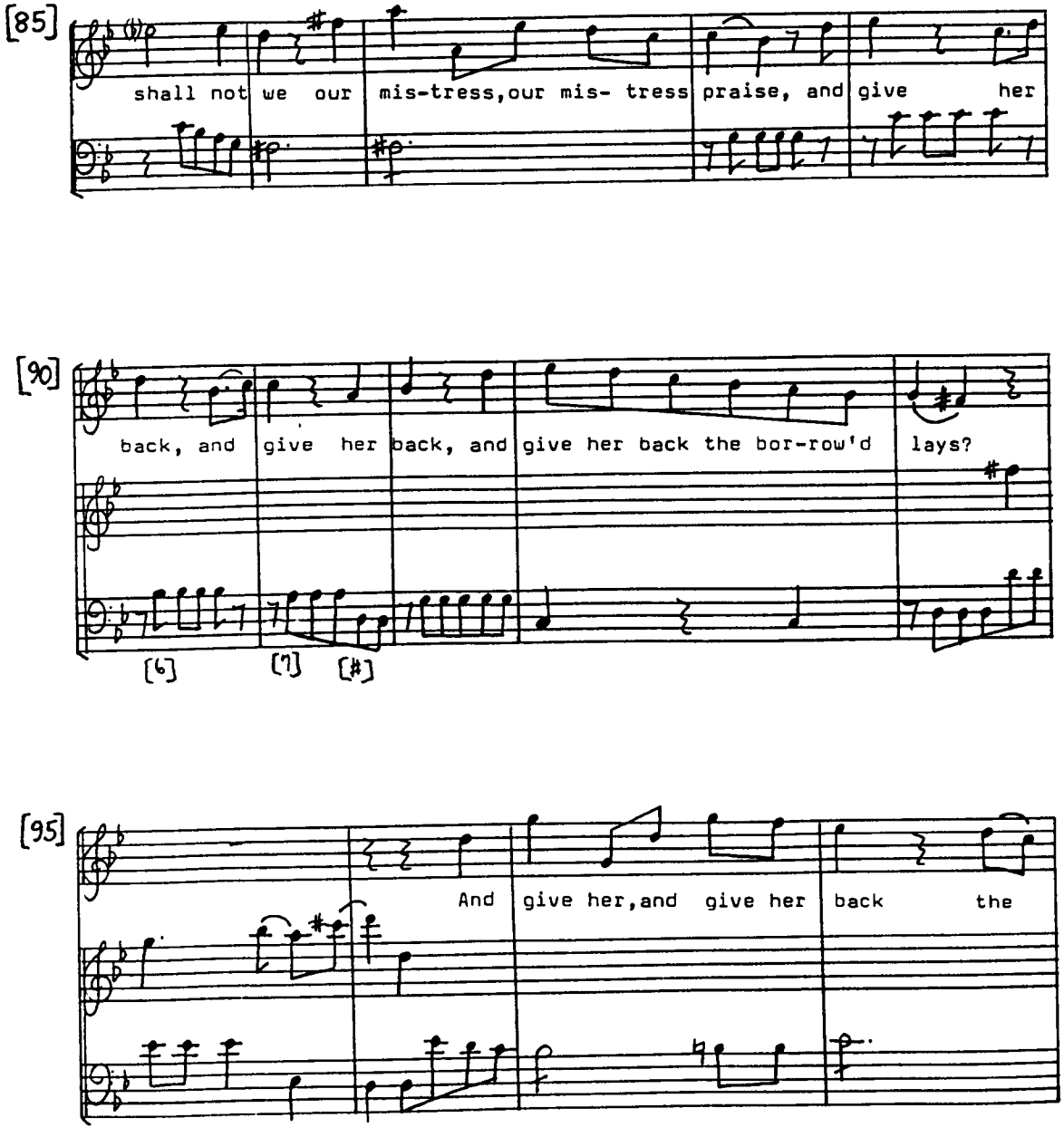


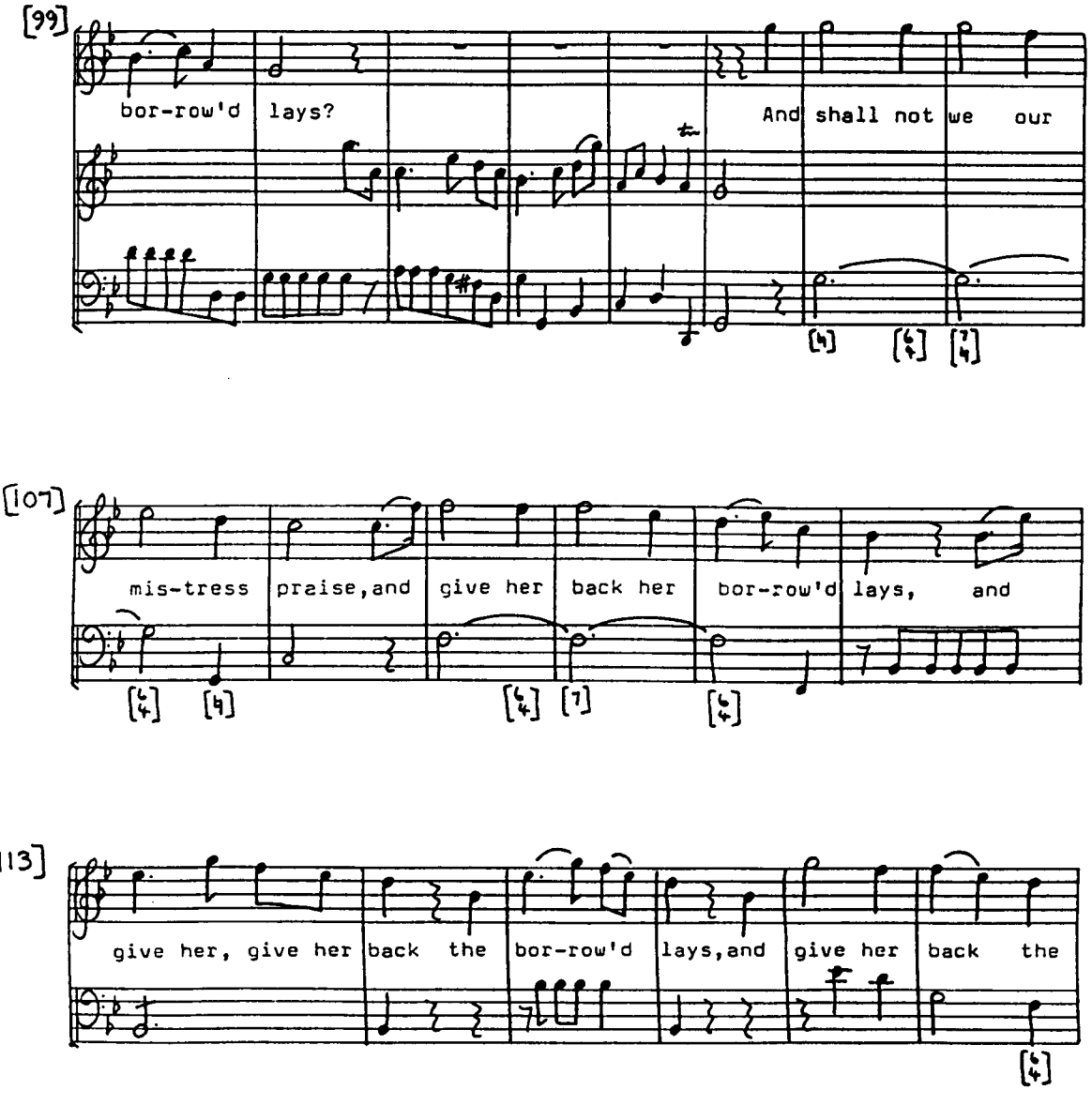

[11]
[16]
Shall E - cho from her vo - cal cave
[24]
Re - may each note the shep - herd gave,

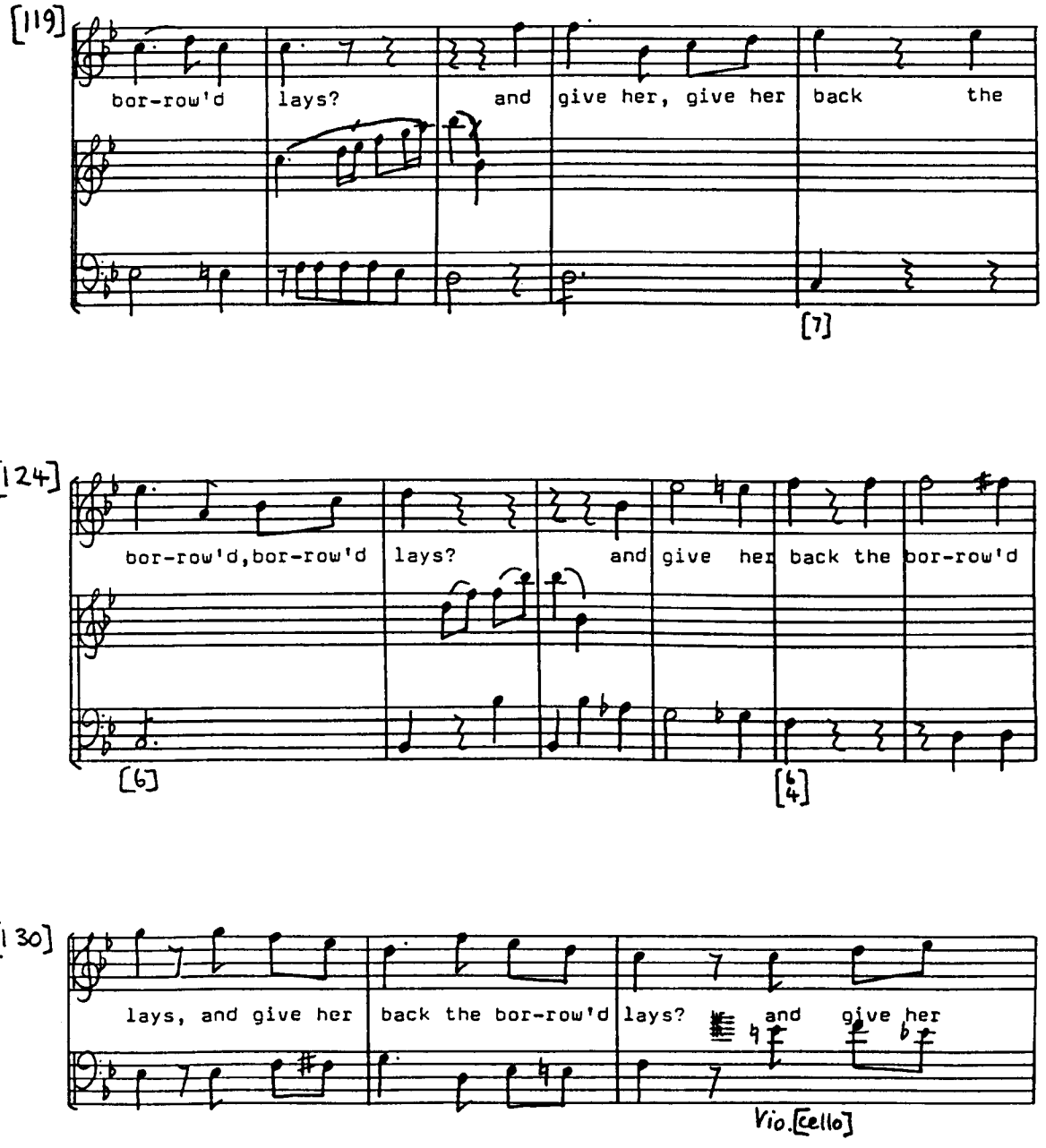

[30]
Shall E - cho from her vo-cal cave re-
[37]
pay each note the shep - herd gave,
[42]
Shall E - cho from her
Viol. [cello]

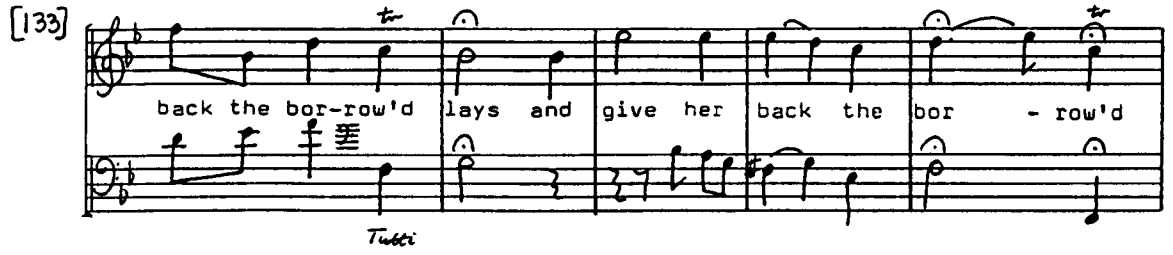

[47]
vo - cal cave Re- pay each note the shep- herd gave,
Tutti
[54]
Shall E - cho from her vo-cal cave Re- pay each note the
[61]
shep-herd gave, re- pay each note the shep-herd gave.
f
Vio.[cello]
Tutti

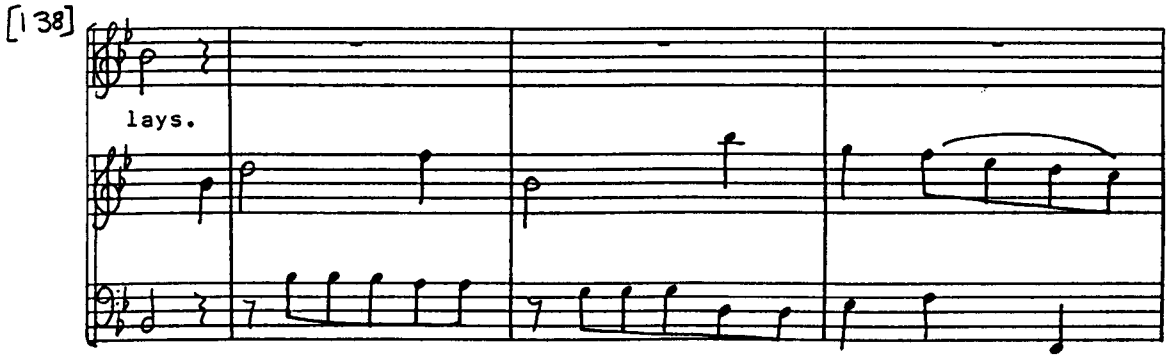

[68]
[9]
Vio.[cello]
Tutti
[74]
And shall not we our mis-tress praise, and give her, give her
P
[80]
back the bor-row'd, the bor-row'd lays?
And

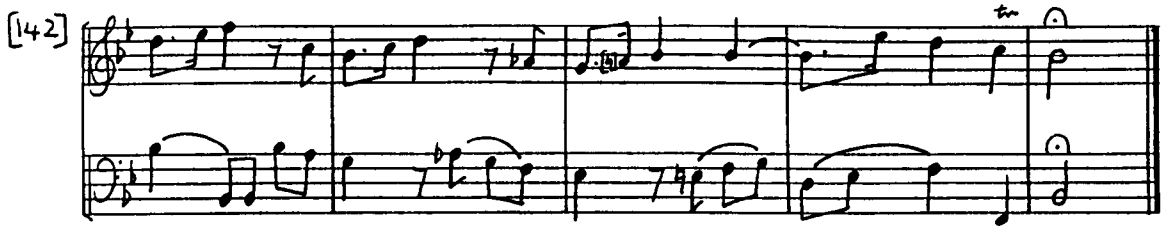

[85]
shall not we our mis-tress,our mis- tress praise, and give her
[90]
back, and give her back, and give her back the bor-row'd lays?
[6]
[7]
[#]
[95]
And give her,and give her back the


[99]
bor-row'd lays?
And shall not we our
[107]
mis-tress praise, and give her back her bor-row'd lays, and
[113]
give her, give her back the bor-row'd lays, and give her back the

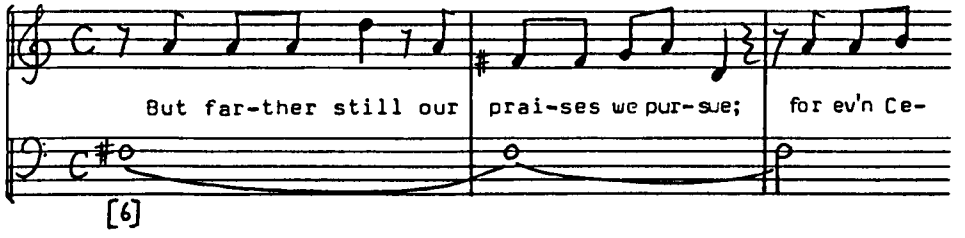

[119]
bor-row'd
lays?
and
give her, give her
back
the
[7]
[124]
bor-row'd,bor-row'd
lays?
and
give
her
back the
bor-row'd
[6]
[6/4]
[130]
lays, and give her
back the bor-row'd
lays?
and
give her
Vio.[cello]

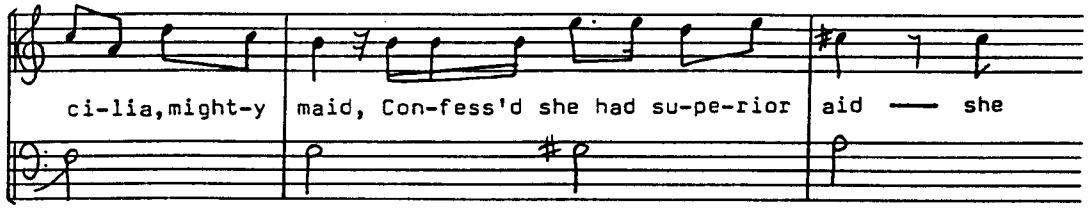


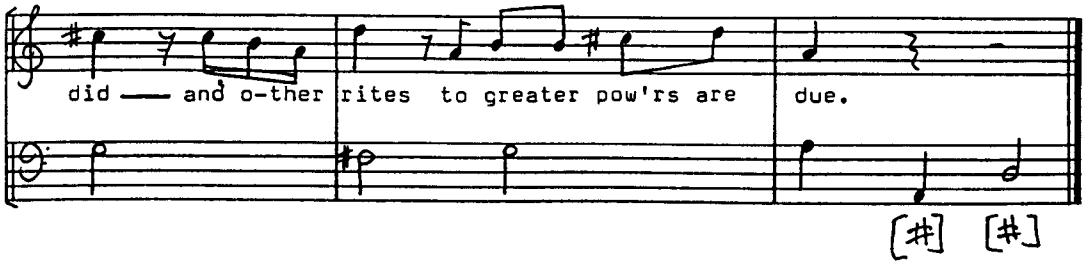




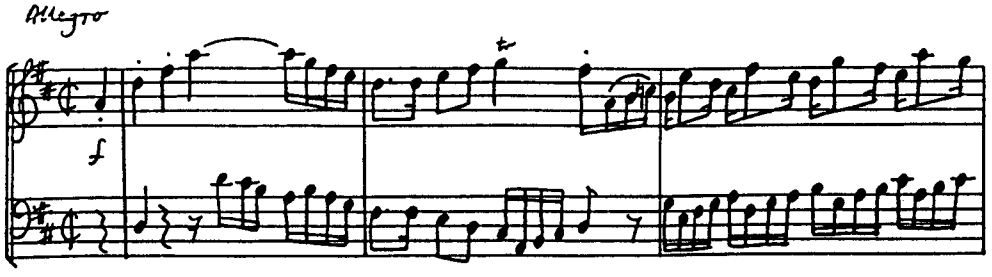
No. 6 ~ Recit. [Soprano]

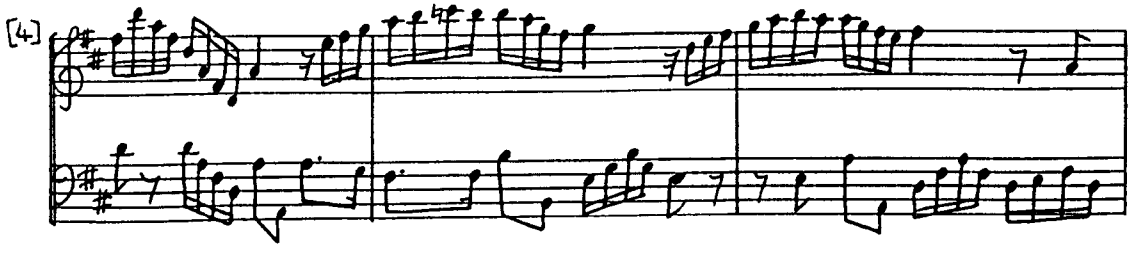


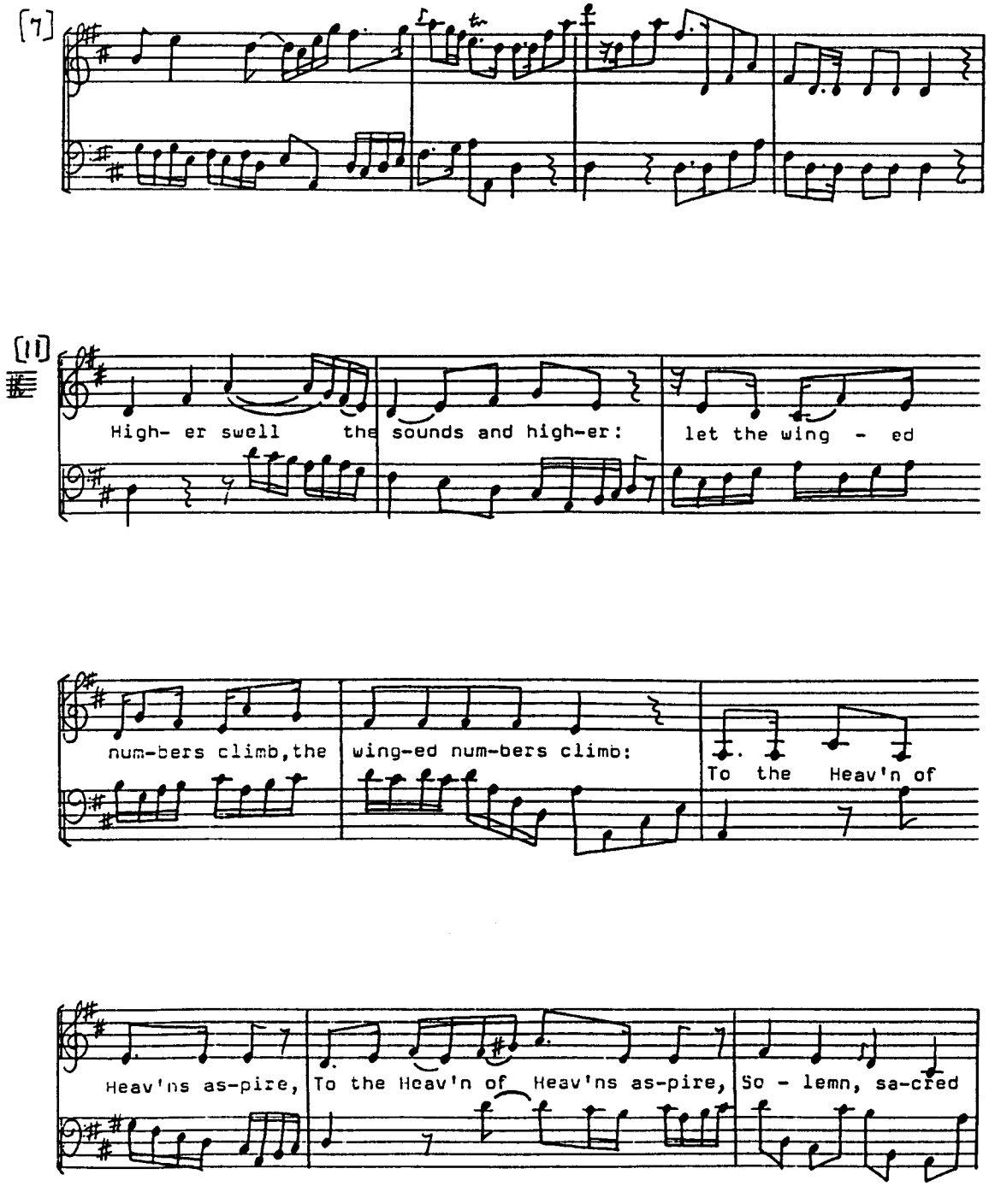


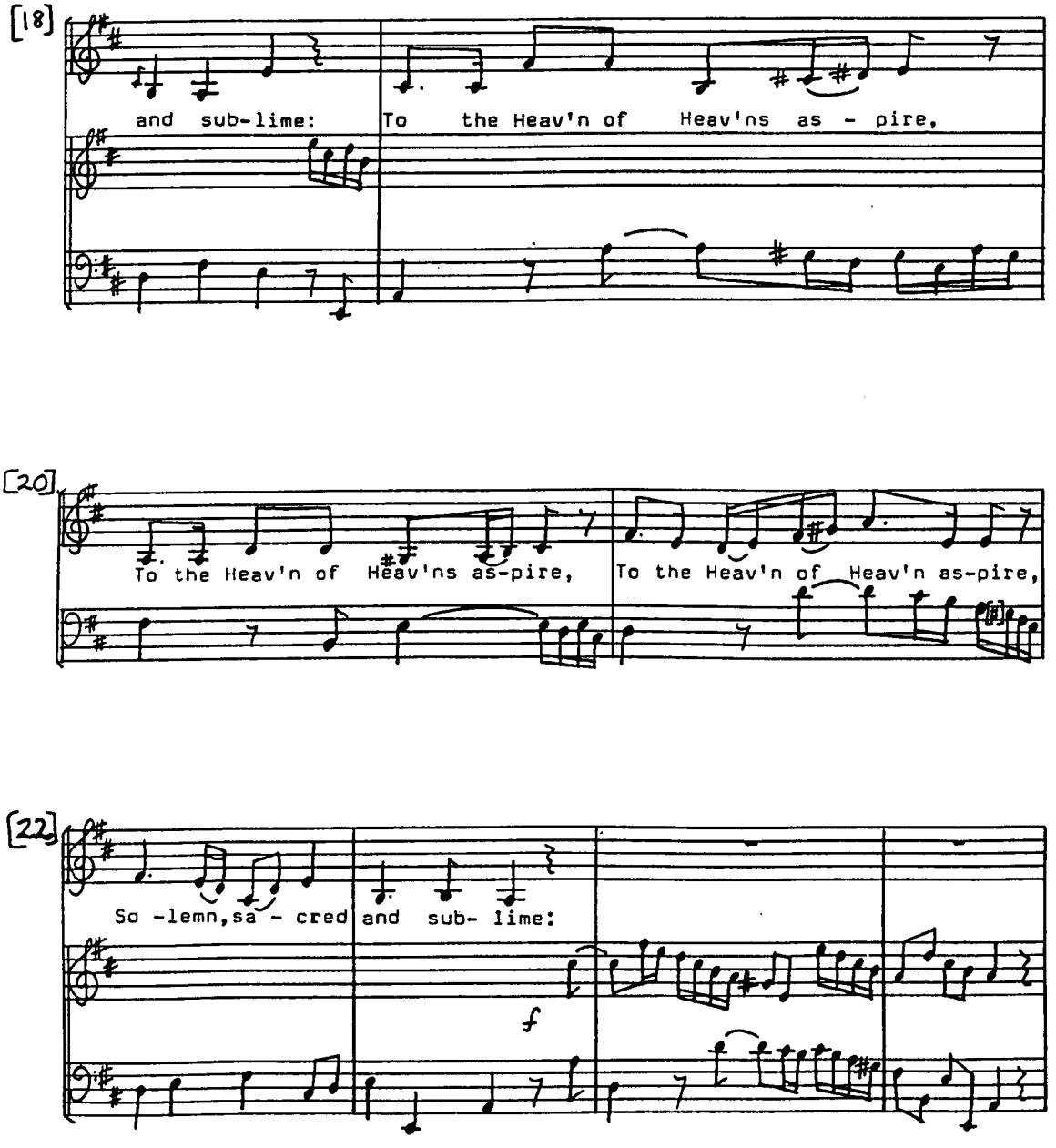


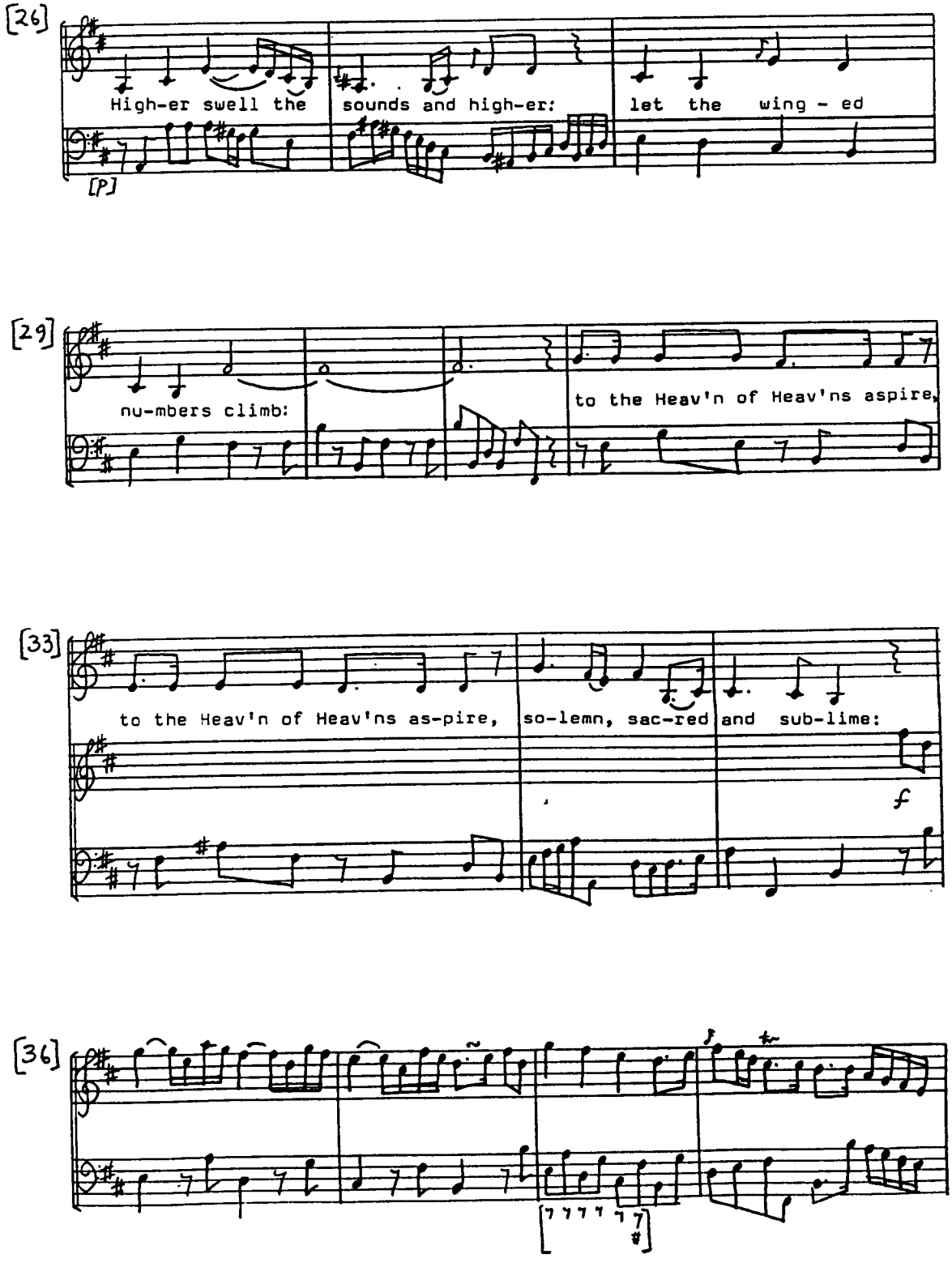
No. 7 ~ Solo [Alto] Mr. Brace

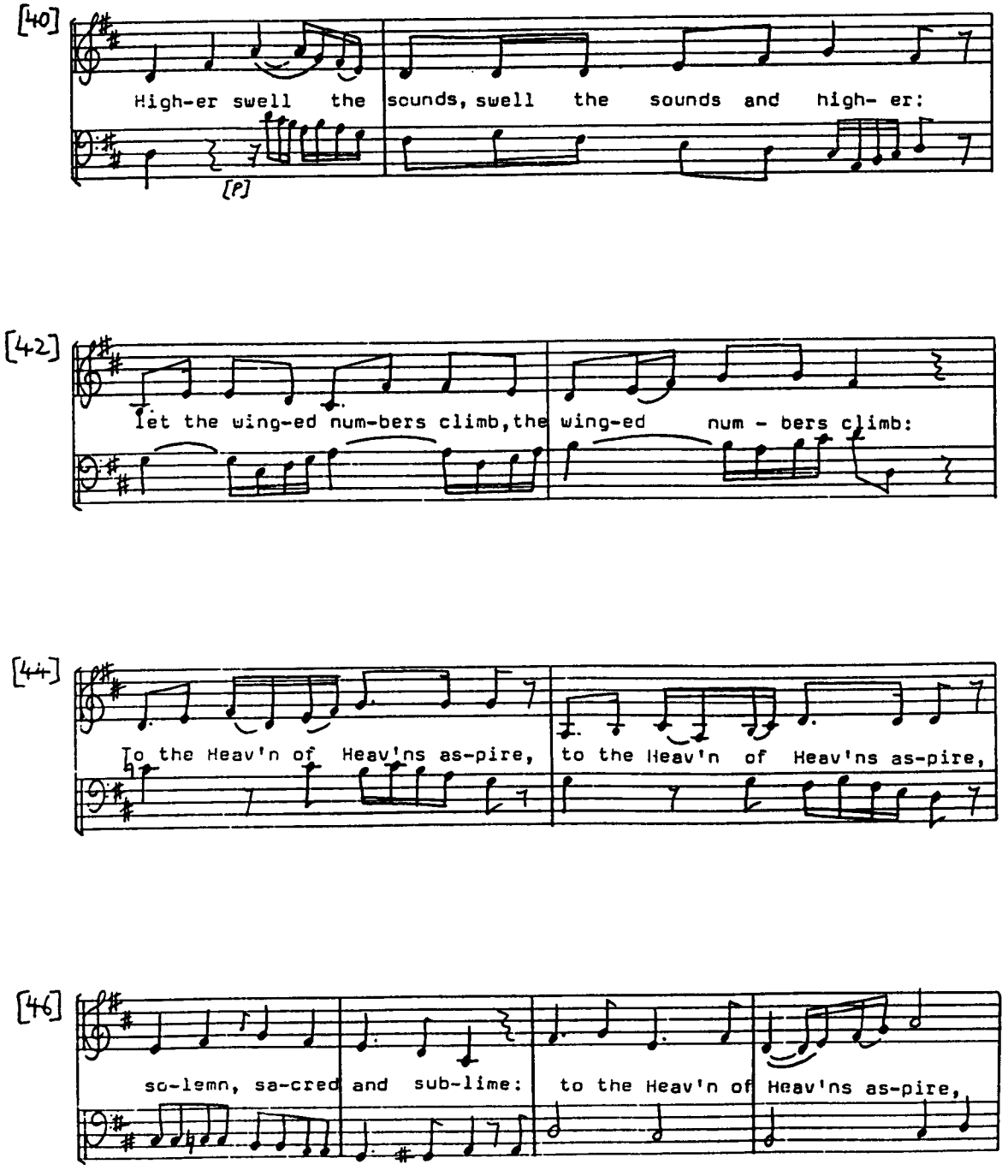


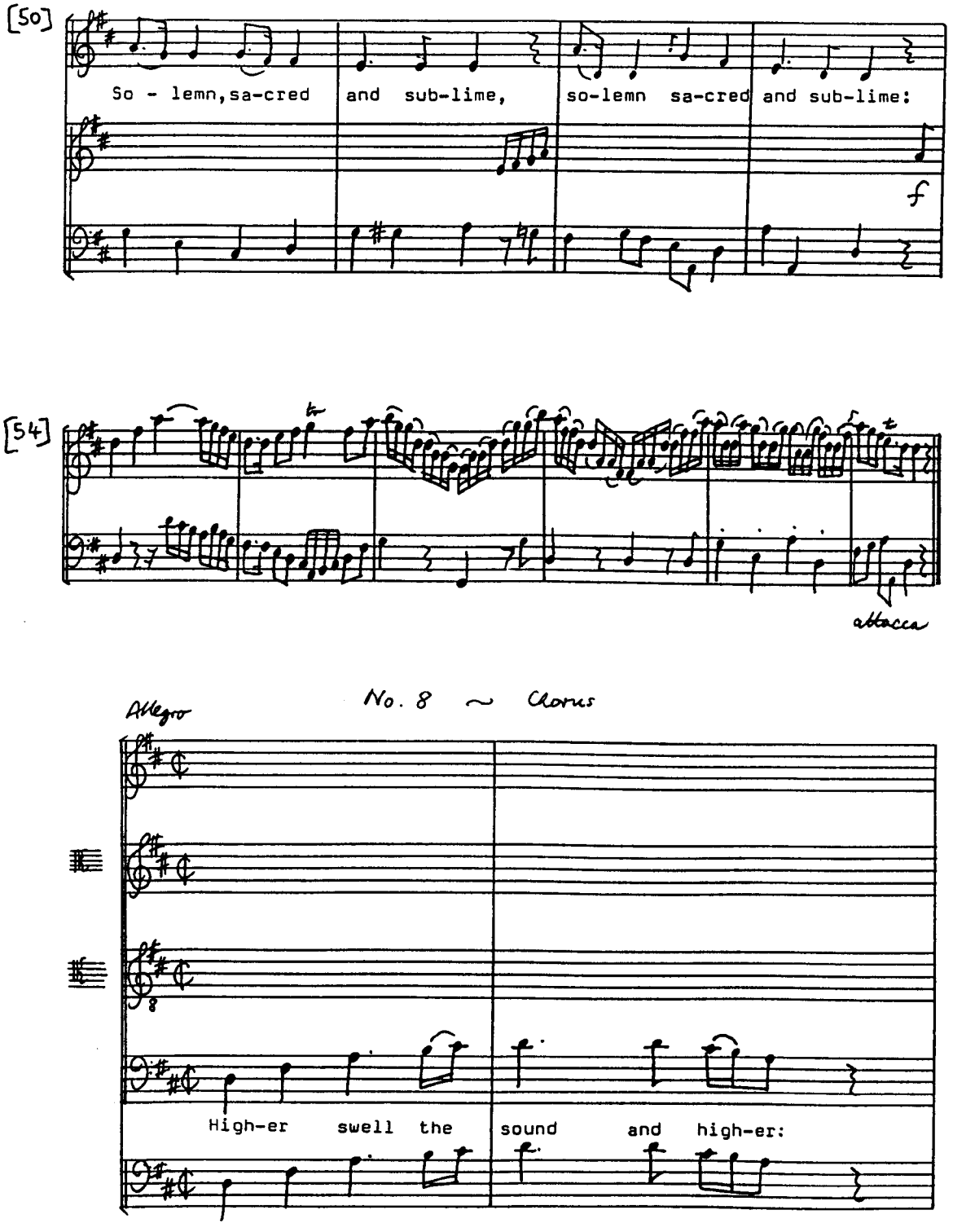


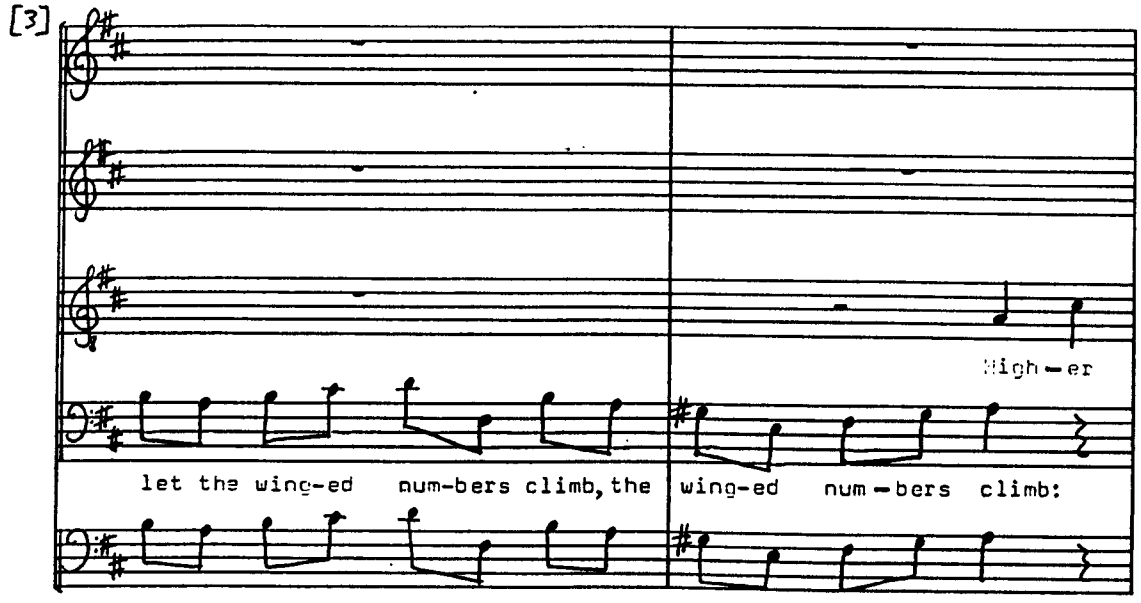

[7]
[11]
High- er swell the sounds and high-er: let the wing - ed
num-bers climb, the wing-ed num-bers climb: To the Heav'n of
Heav'ns as-pire, To the Heav'n of Heav'ns as-pire, So - lemn, sa-cred

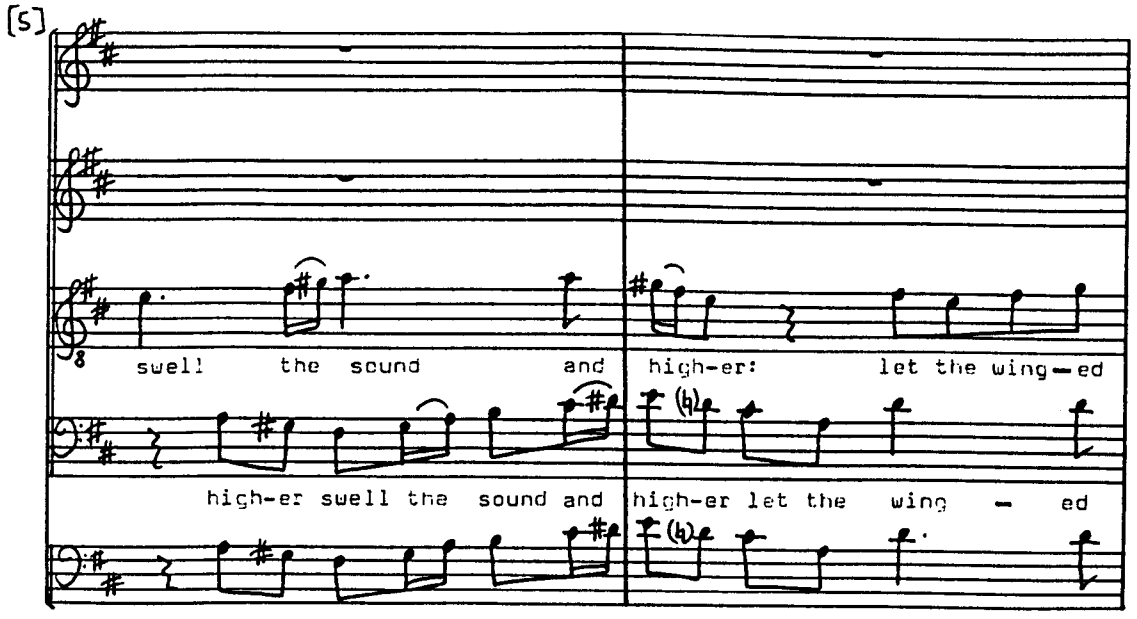

[18]
and sub-lime:
To the Heav'n of Heav'ns as - pire,
[20]
To the Heav'n of Heav'ns as-pire,
To the Heav'n of Heav'n as-pire,
[22]
So -lemn, sa - cred
and sub- lime:
f


[26]
High-er swell the
sounds and high-er:
let the wing - ed
[P]
[29]
nu-mbers climb:
to the Heav'n of Heav'ns aspire,
[33]
to the Heav'n of Heav'ns as-pire,
so-lemn, sac-red
and sub-lime:
f
[36]

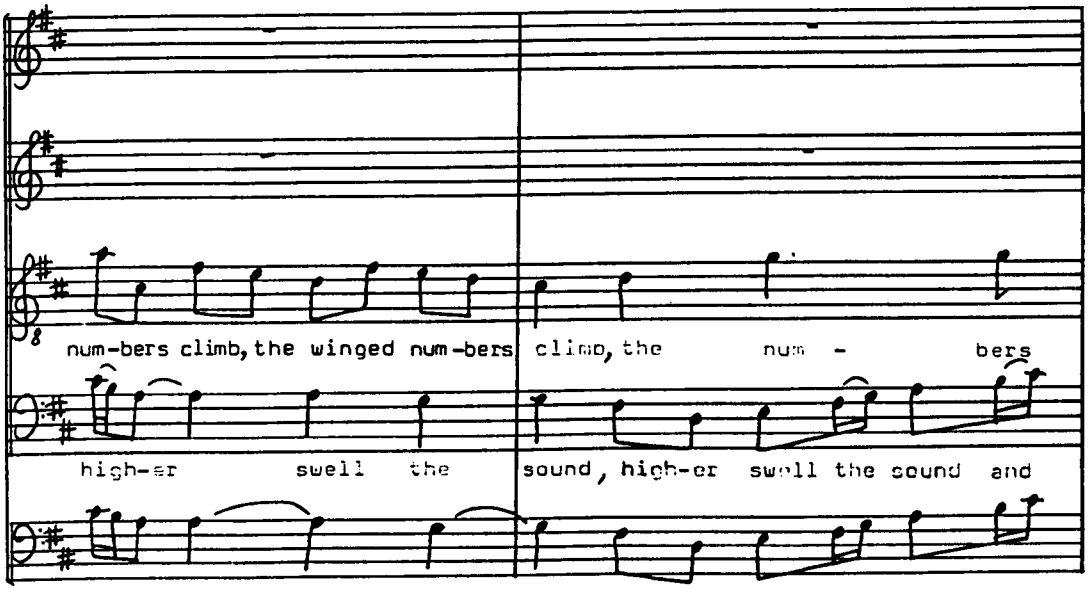

[40]
High-er swell the sounds, swell the sounds and high- er:
[P]
[42]
let the wing-ed num-bers climb, the wing-ed num - bers climb:
[44]
To the Heav'n of Heav'ns as-pire, to the Heav'n of Heav'ns as-pire,
[46]
so-lemn, sa-cred and sub-lime: to the Heav'n of Heav'ns as-pire,


[50]
So - lemn, sa-cred and sub-lime, so-lemn sa-cred and sub-lime:
f
[54]
attacca
No. 8 ~ Chorus
Allegro
High-er swell the sound and high-er:

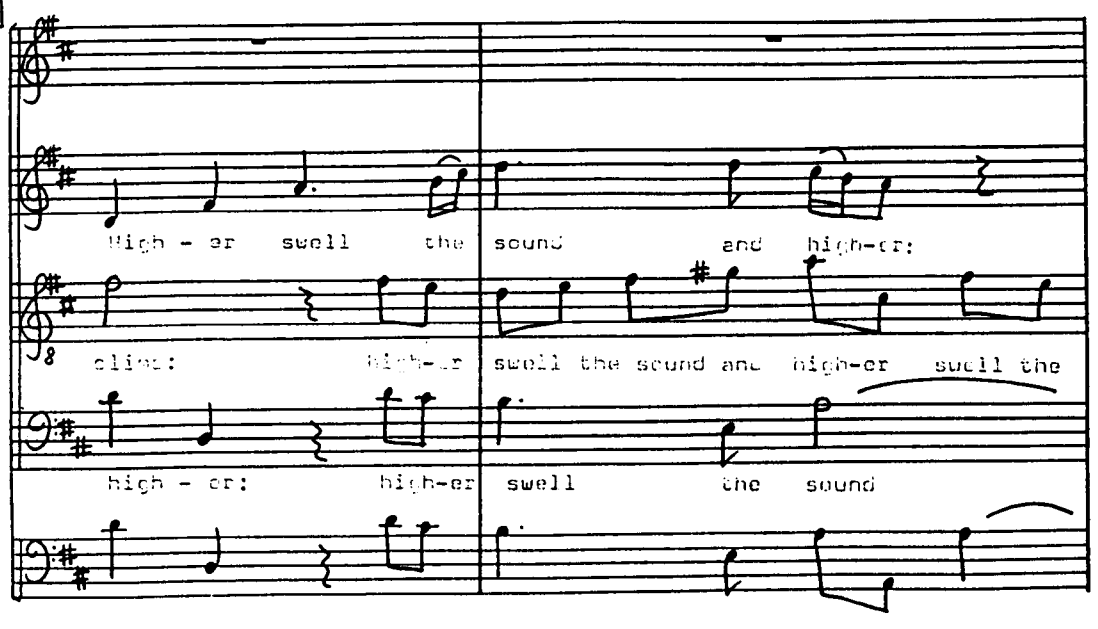

[3]
High-er
let the wing-ed num-bers climb, the
wing-ed num-bers climb:


[5]
swell the sound and
high-er:
let the wing-ed
high-er swell the sound and
high-er let the wing - ed

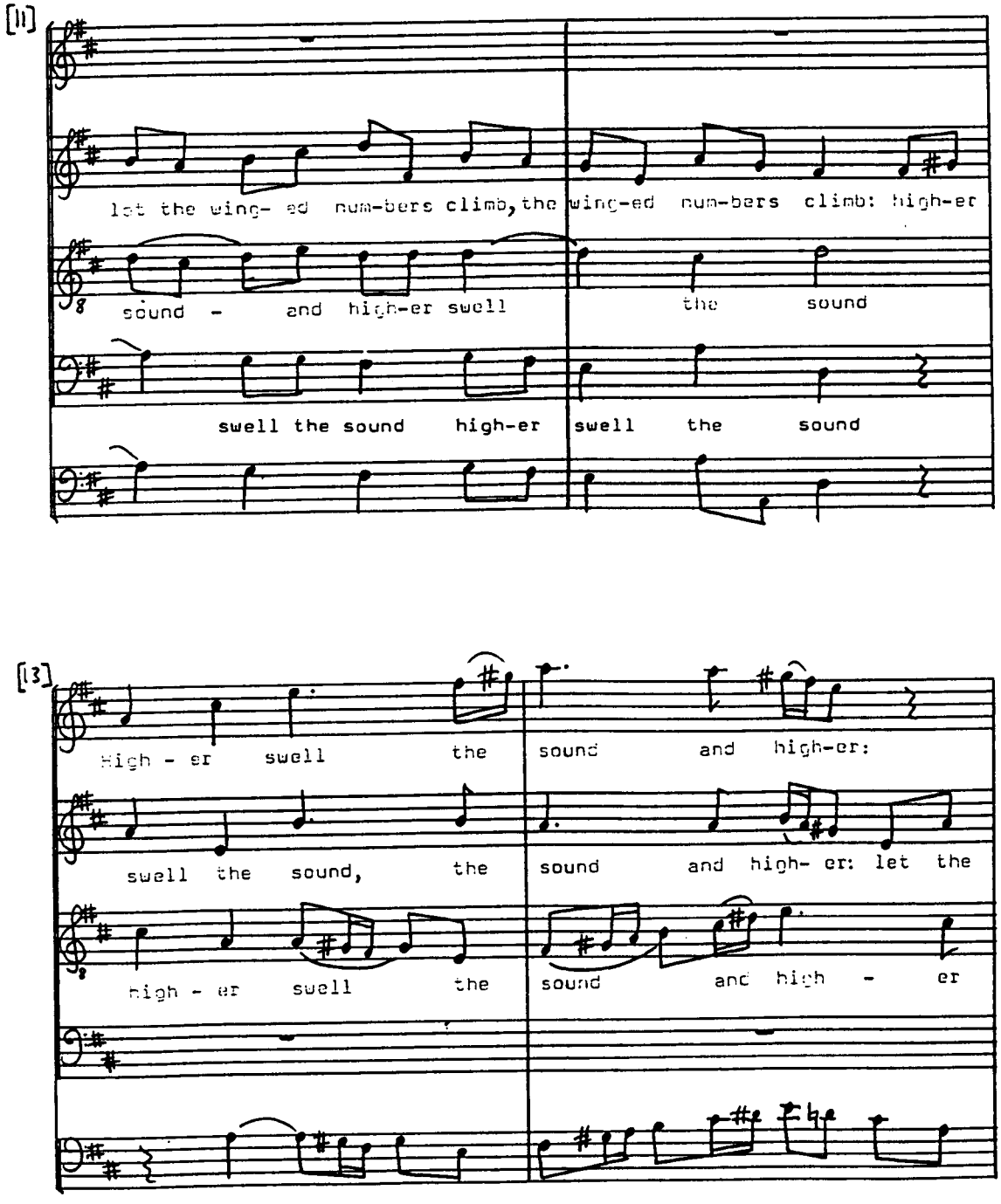
[7]


num-bers climb, the winged num-bers
climb, the num - bers
high-er swell the
sound, high-er swell the sound and

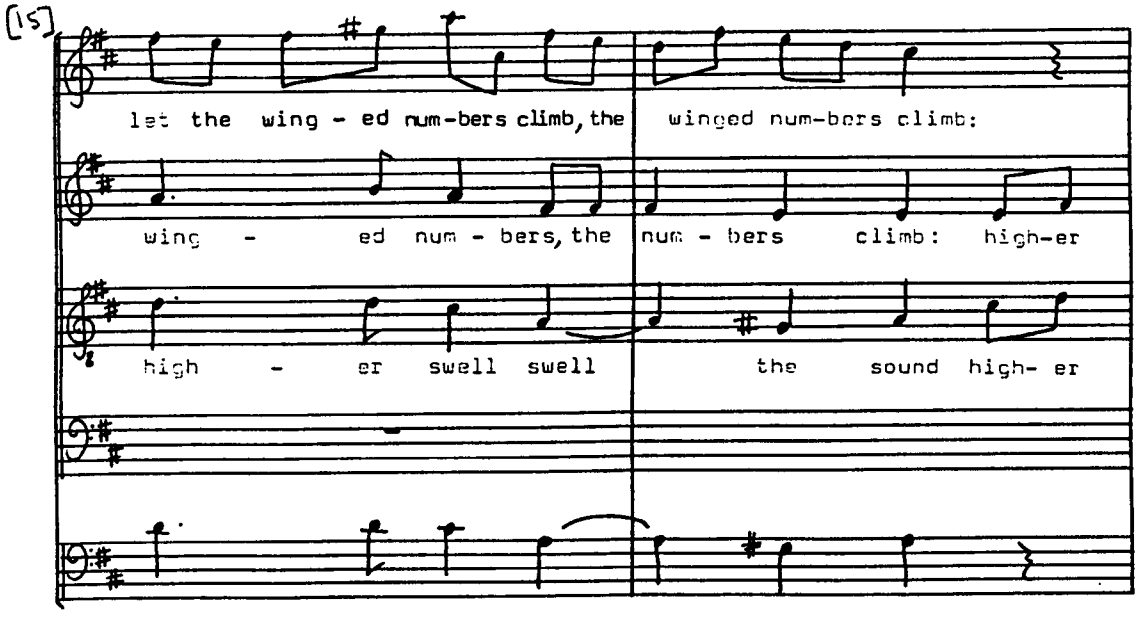
[9]

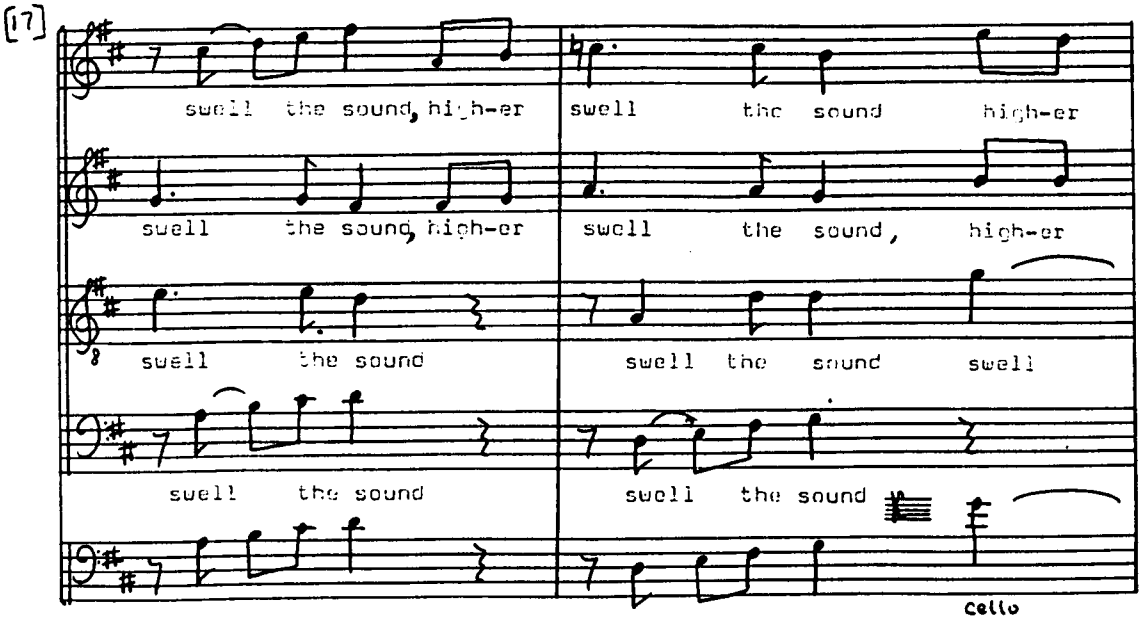

High - er swell the
sound and high-er:
climb: high-er
swell the sound and high-er swell the
high - er: high-er
swell the sound

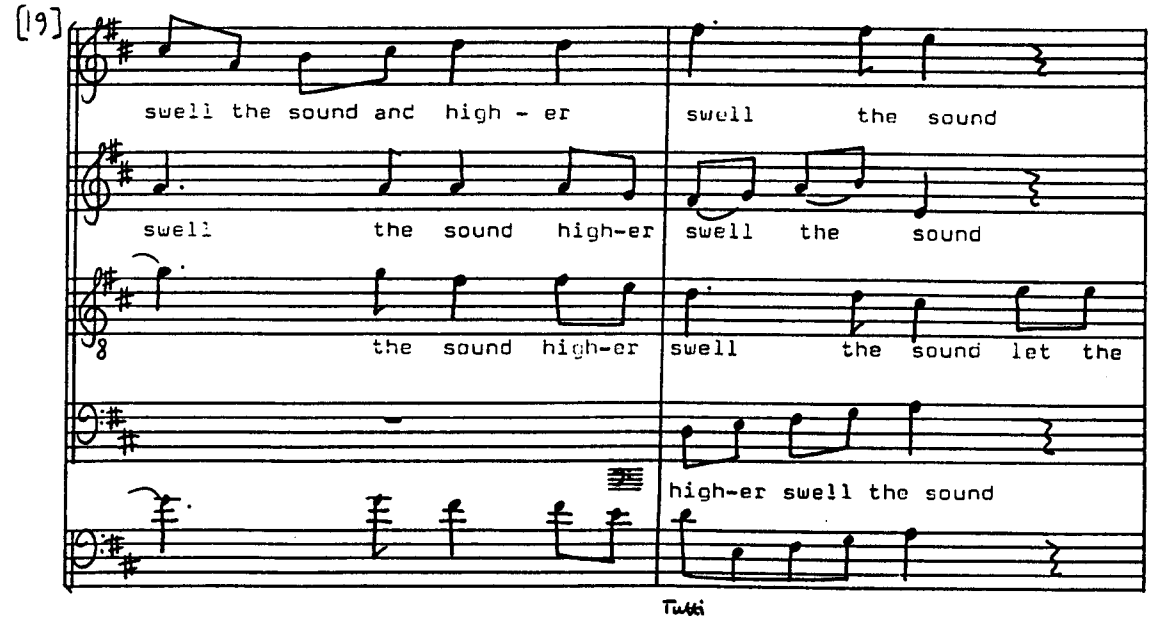
Ode on St. Cecilia's Day

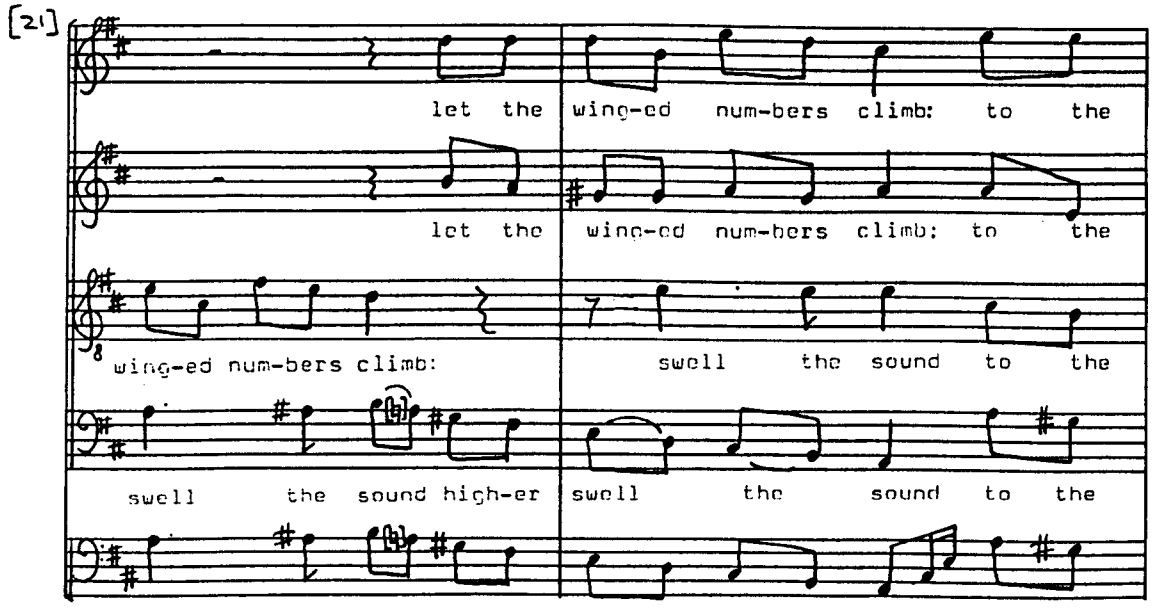


Ode on St. Cecilia's Day



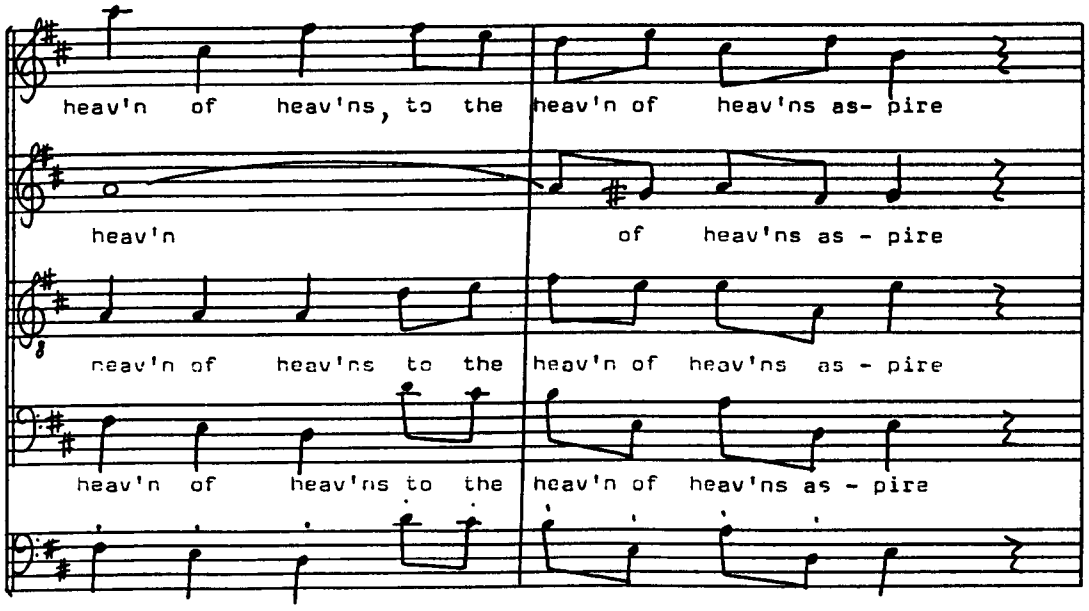



[19]
swell the sound and high - er
swell the sound
swell the sound high-er
swell the sound
the sound high-er
swell the sound let the
high-er swell the sound
Tutti

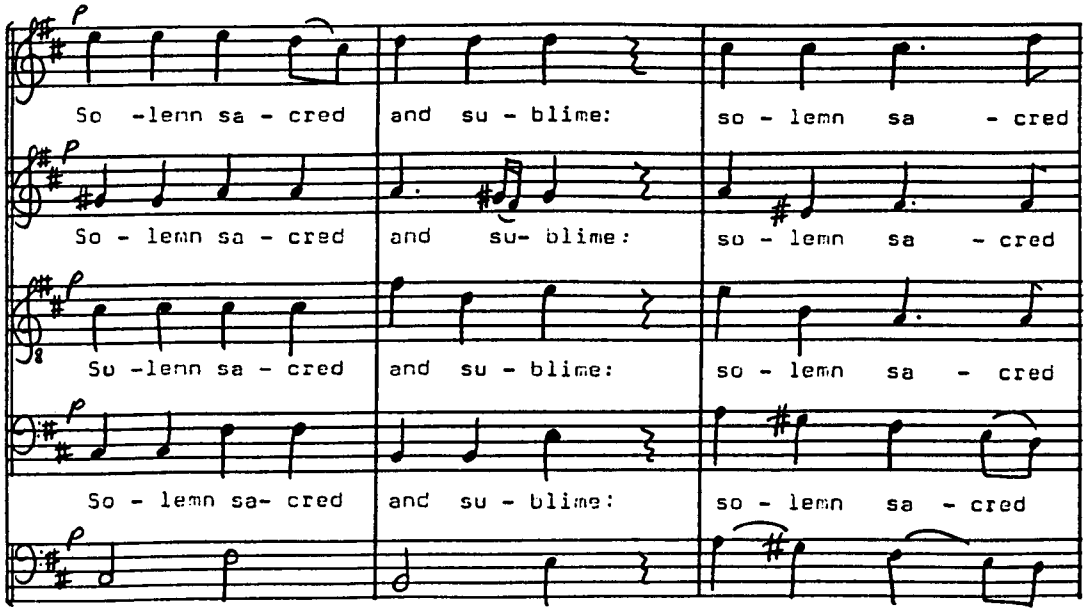

[21]
let the
wing-ed num-bers climb: to the
let the
wing-ed num-bers climb: to the
wing-ed num-bers climb:
swell the sound to the
swell the sound high-er
swell the sound to the

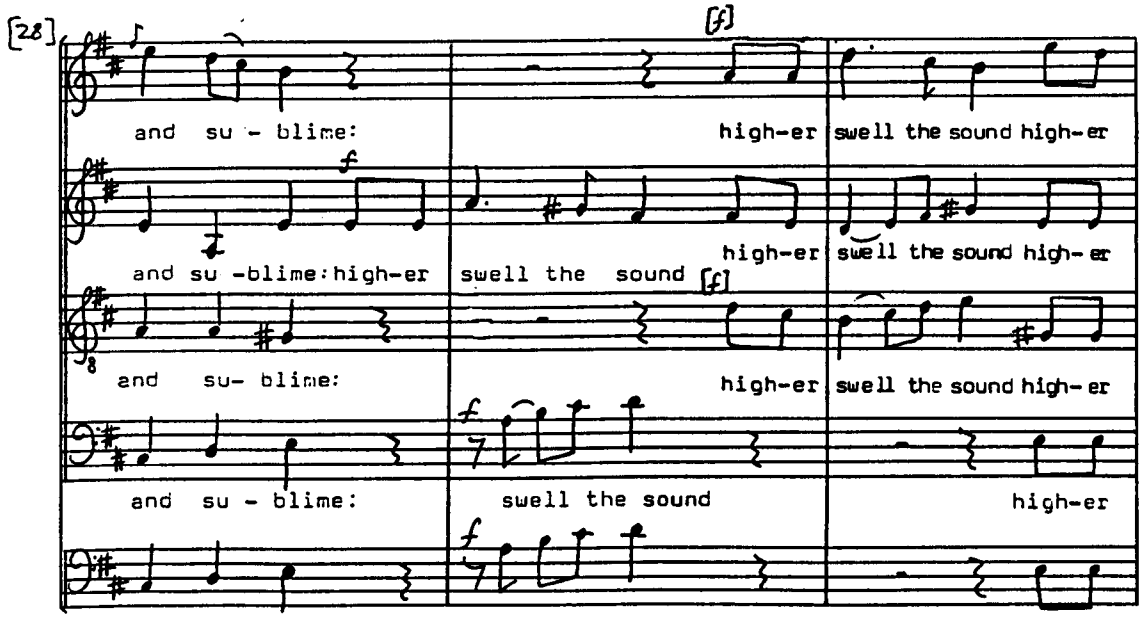
Ode on St. Cecilia's Day

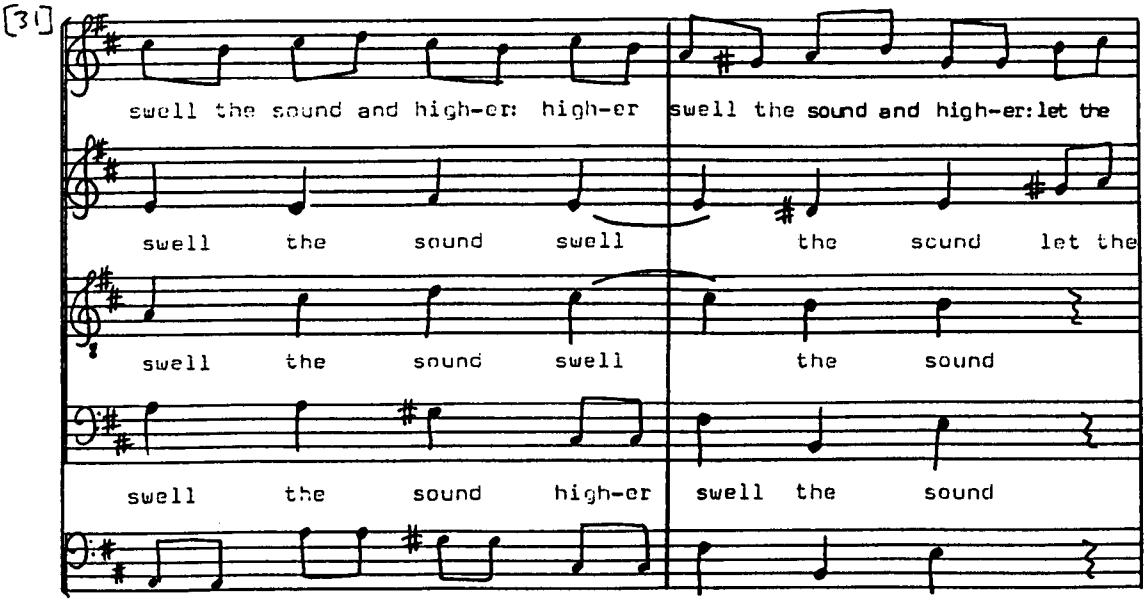
[23]

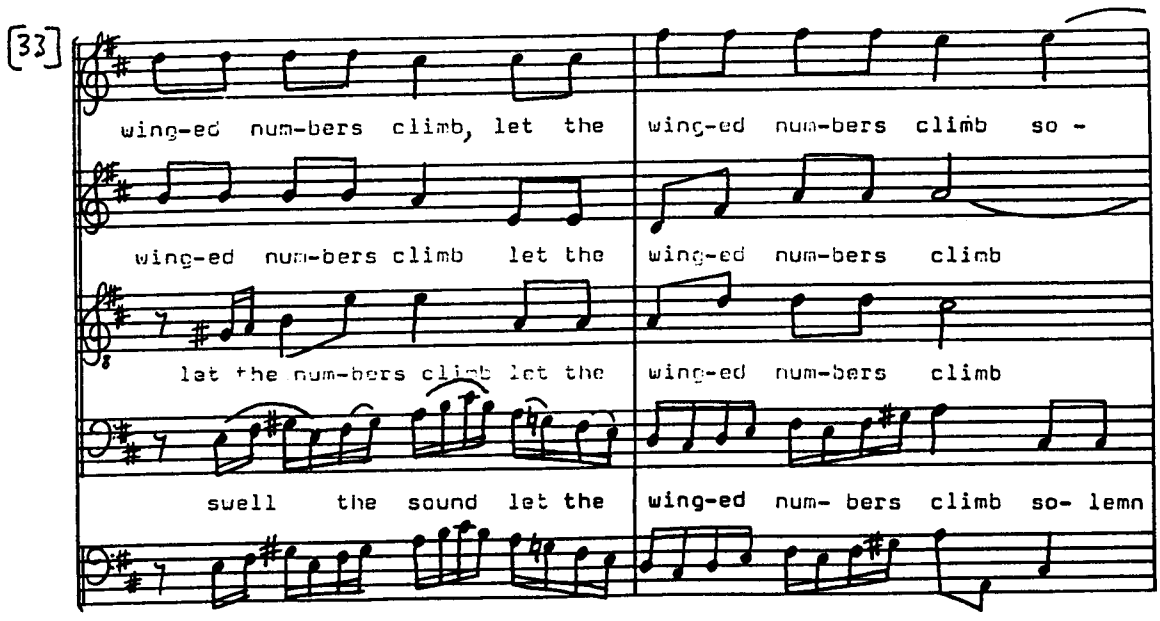


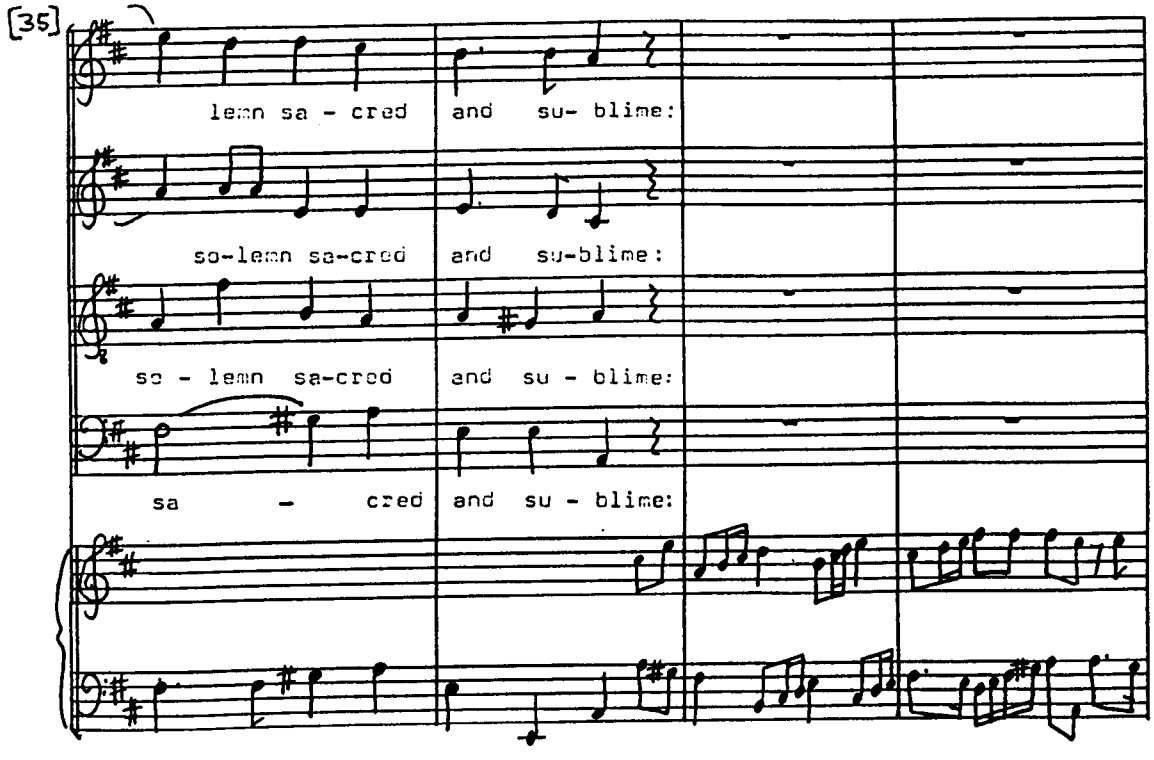
[25]

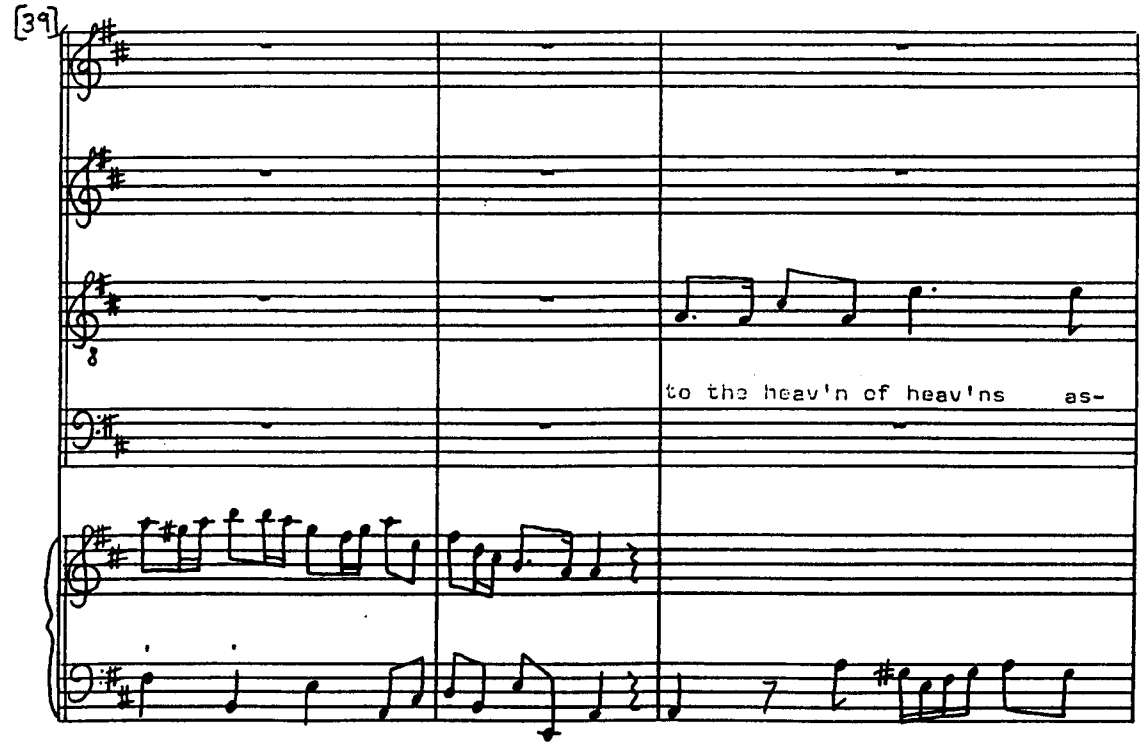


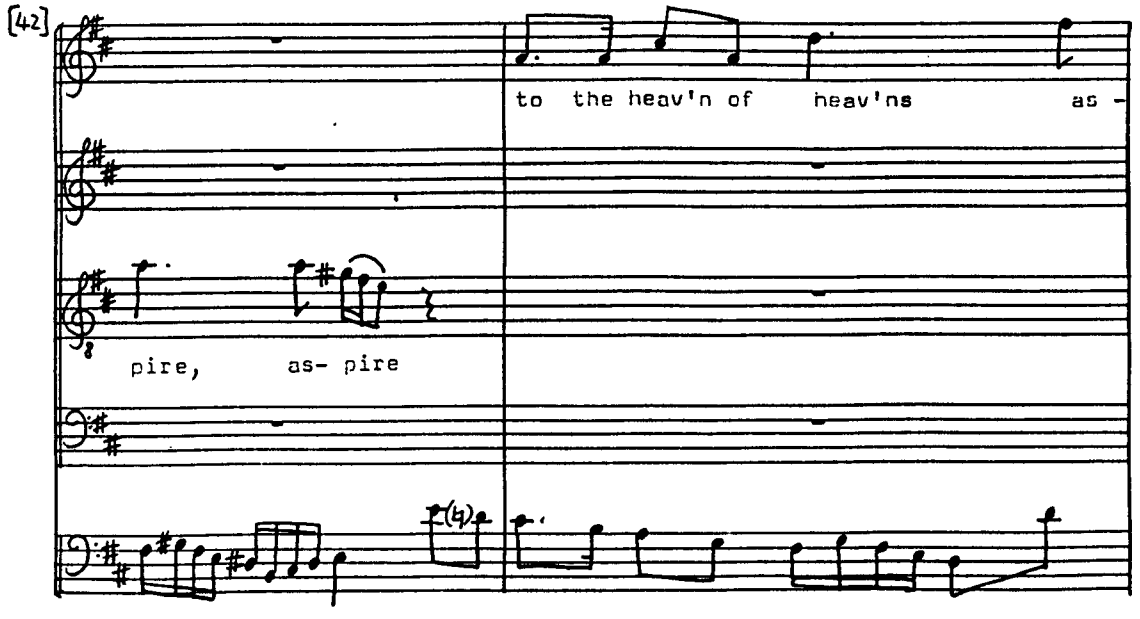

[28]
[f]
and su - blime:
high-er
swell the sound high-er
f
and su -blime: high-er
swell the sound
high-er
swell the sound high-er
[f]
and su- blime:
high-er
swell the sound high-er
f
and su - blime:
swell the sound
high-er
f

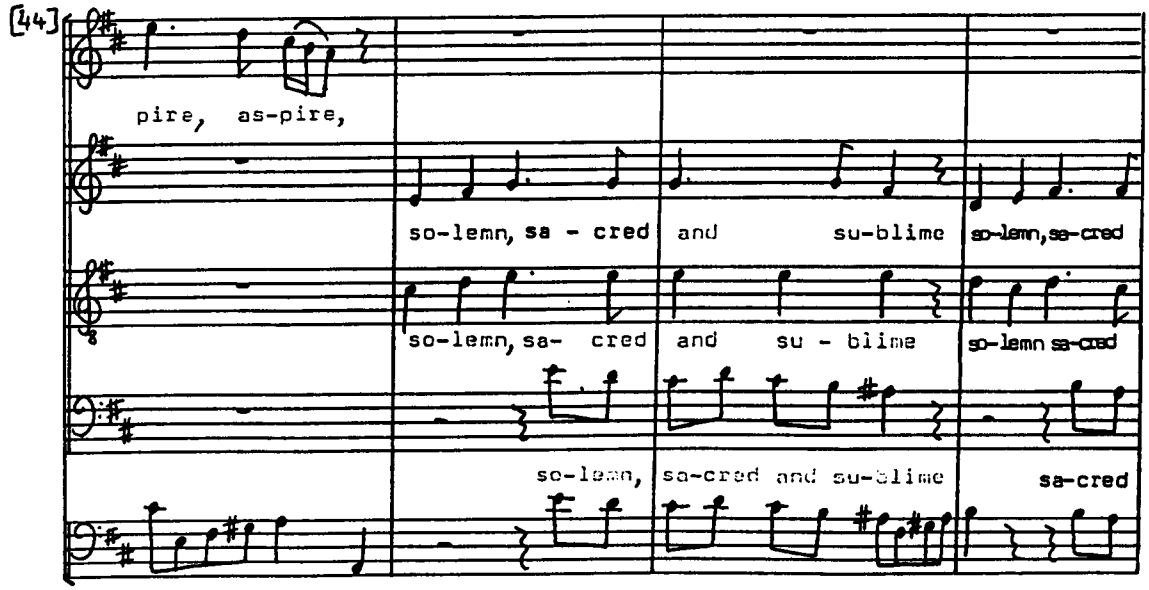

[31]
swell the sound and high-er: high-er
swell the sound and high-er: let the
swell the sound swell
the sound let the
swell the sound swell
the sound
swell the sound high-er
swell the sound

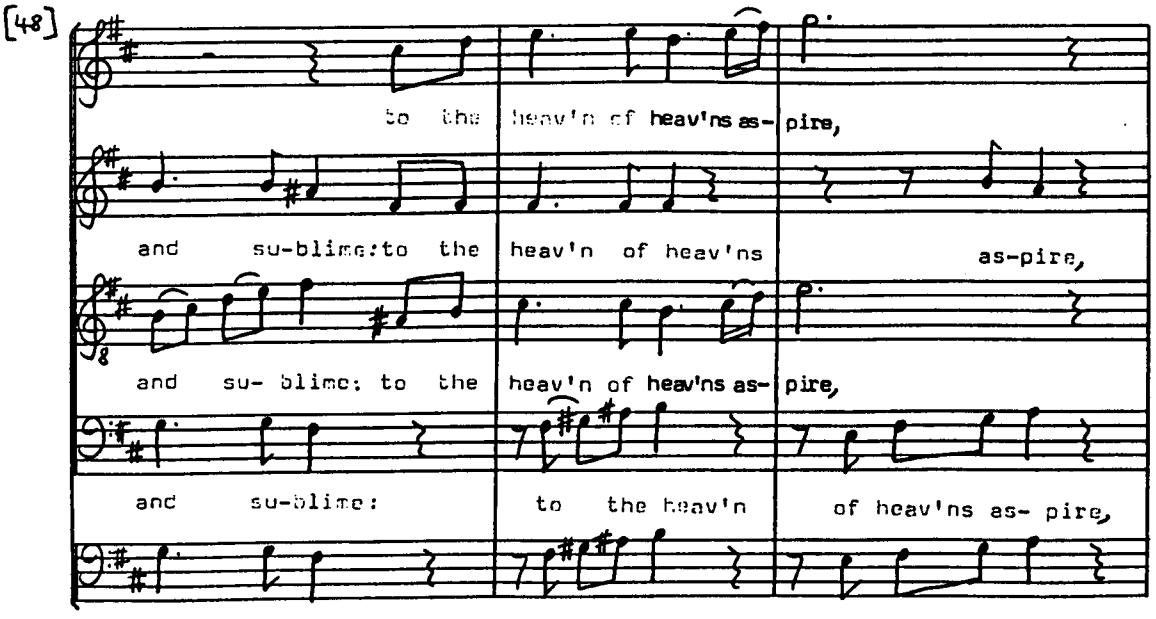

[33]
wing-ed num-bers climb, let the
wing-ed num-bers climb so -
wing-ed num-bers climb let the
wing-ed num-bers climb
let the num-bers climb let the
wing-ed num-bers climb
swell the sound let the
wing-ed num- bers climb so- lemn


[35]
lemn sa - cred
and su- blime:
so-lemn sa-cred
and su-blime:
so - lemn sa-cred
and su - blime:
sa - cred
and su - blime:

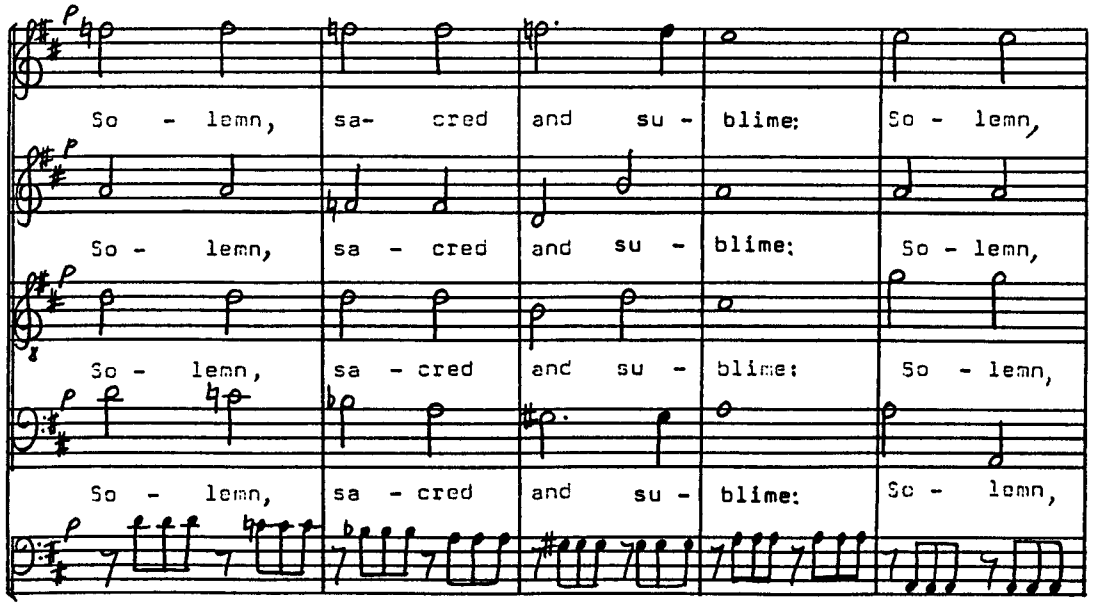

[39]
to the heav'n of heav'ns as-


[42]
to the heav'n of heav'ns as -
pire, as- pire

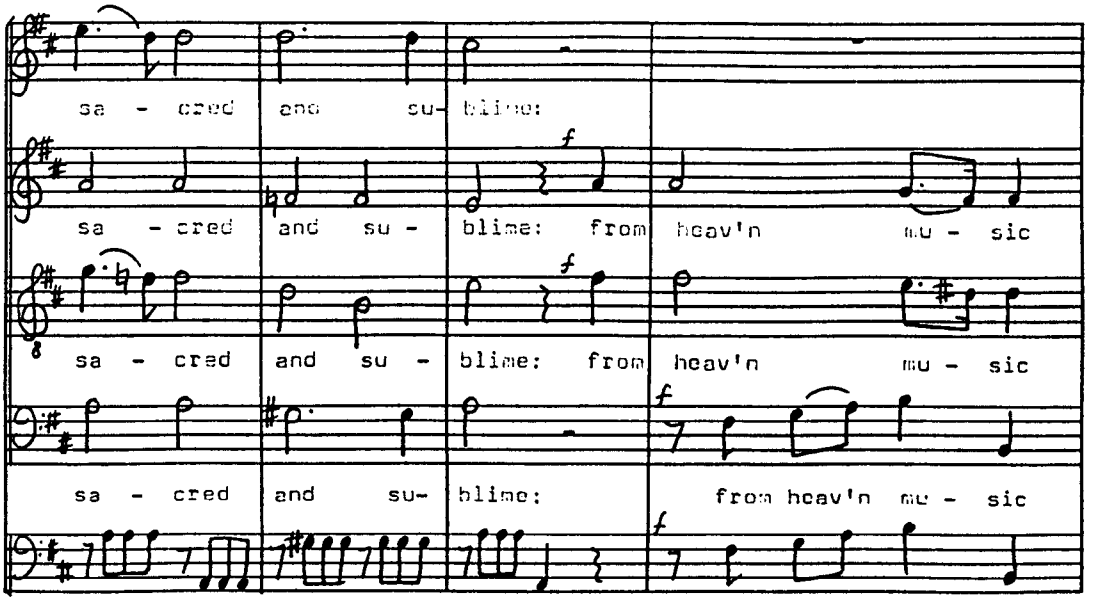

[44]
pire, as-pire,
so-lemn, sa - cred
and
su-blime
so-lemn, sa-cred
so-lemn, sa- cred
and
su - blime
so-lemn sa-cred
so-lemn,
sa-cred and su-blime
sa-cred

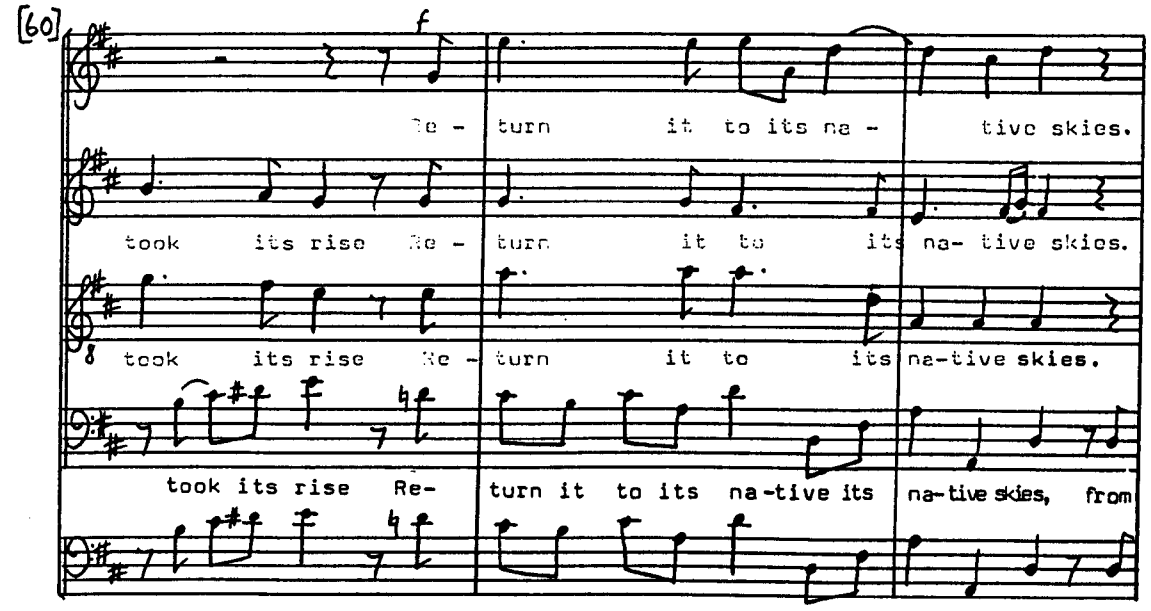

[48]
to the
heav'n of heav'ns as-
pire,
and
su-blime: to the
heav'n of heav'ns
as-pire,
and
su- blime: to the
heav'n of heav'ns as-
pire,
and
su-blime:
to the heav'n
of heav'ns as- pire,

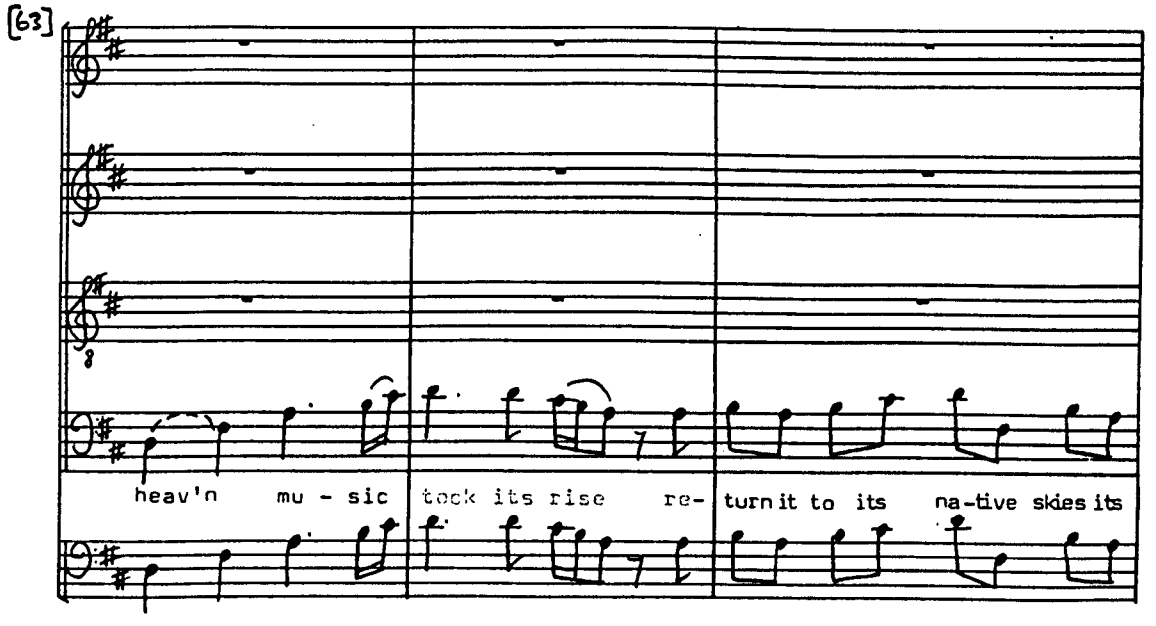
[51]

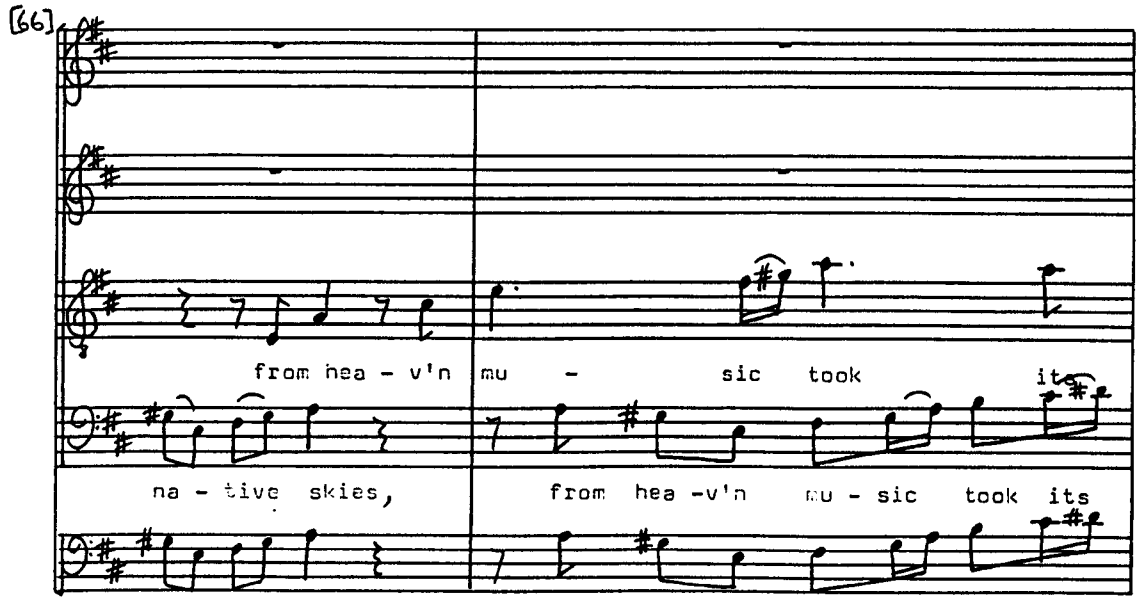

So - lemn, sa- cred and su - blime: So - lemn,
So - lemn, sa - cred and su - blime: So - lemn,
So - lemn, sa - cred and su - blime: So - lemn,
So - lemn, sa - cred and su - blime: So - lemn,

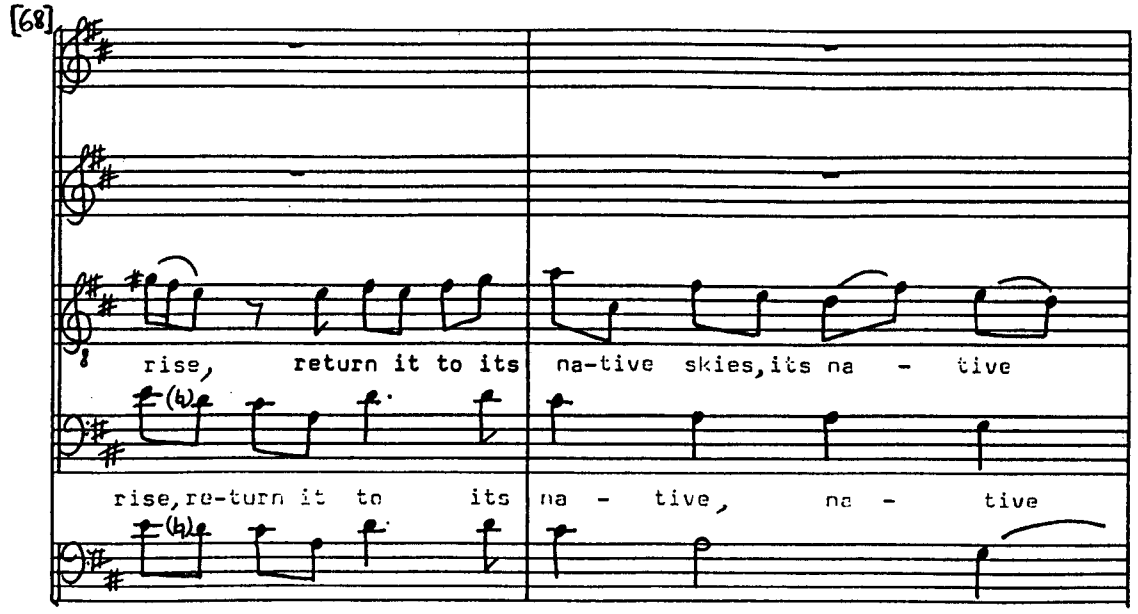
[56]

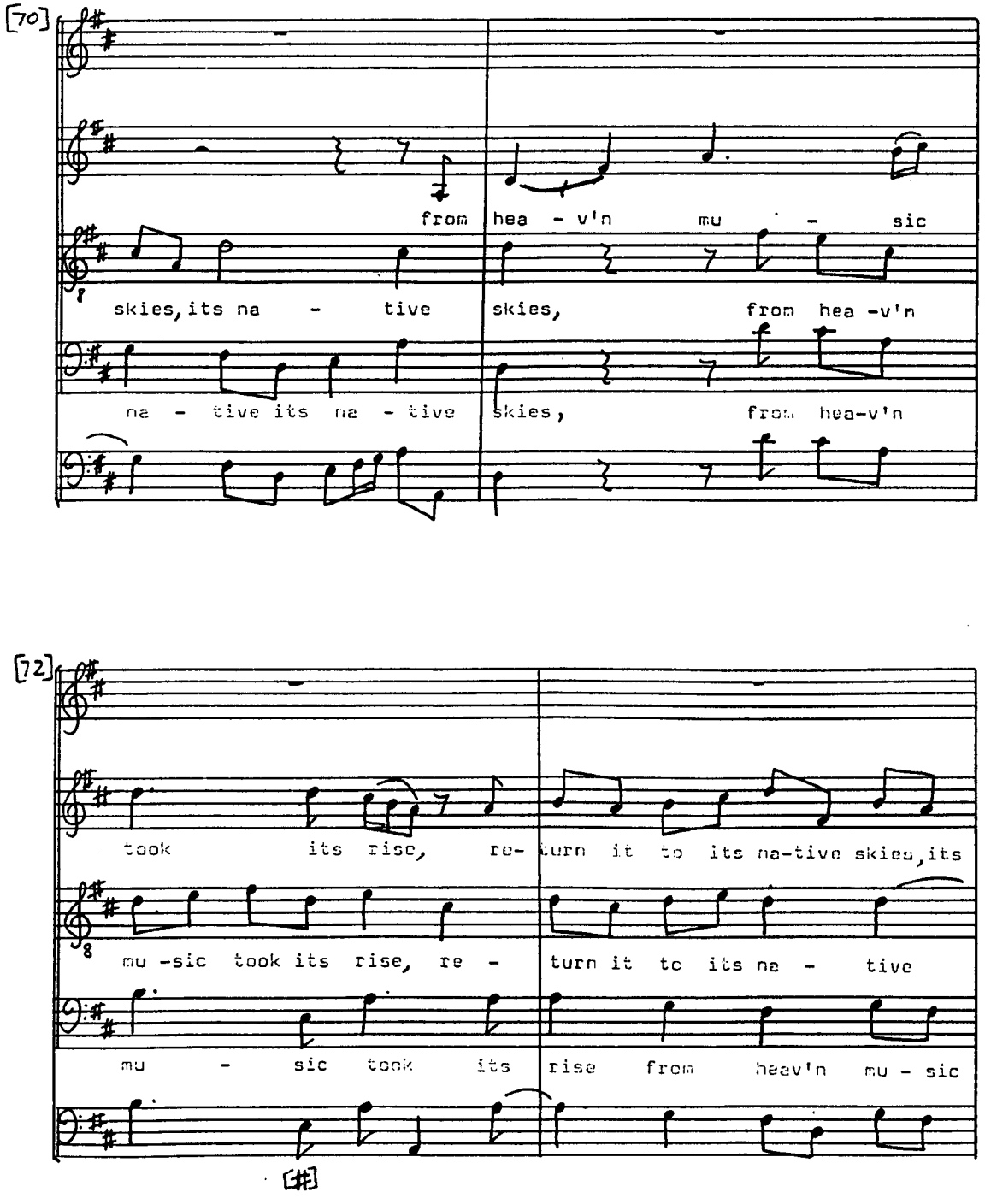

sa - cred and su- blime:
sa - cred and su - blime: from heav'n mu - sic
sa - cred and su - blime: from heav'n mu - sic
sa - cred and su- blime: from heav'n mu - sic

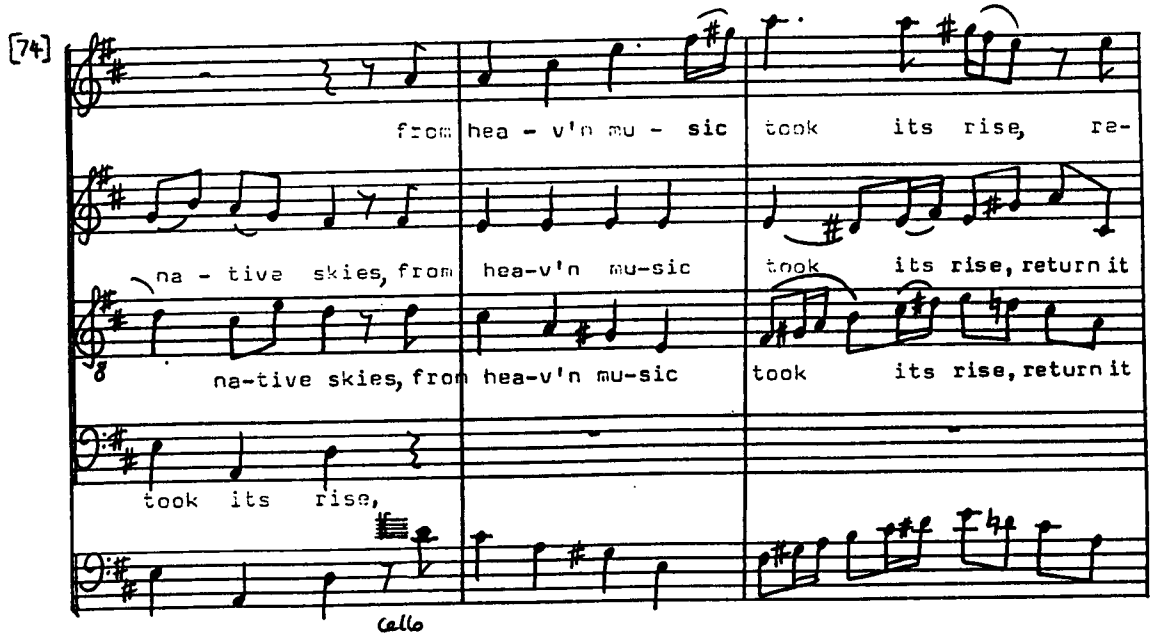

[60]
f
Re - turn it to its na - tive skies.
took its rise Re - turn it to its na- tive skies.
took its rise Re - turn it to its na-tive skies.
took its rise Re- turn it to its na-tive its na-tive skies, from

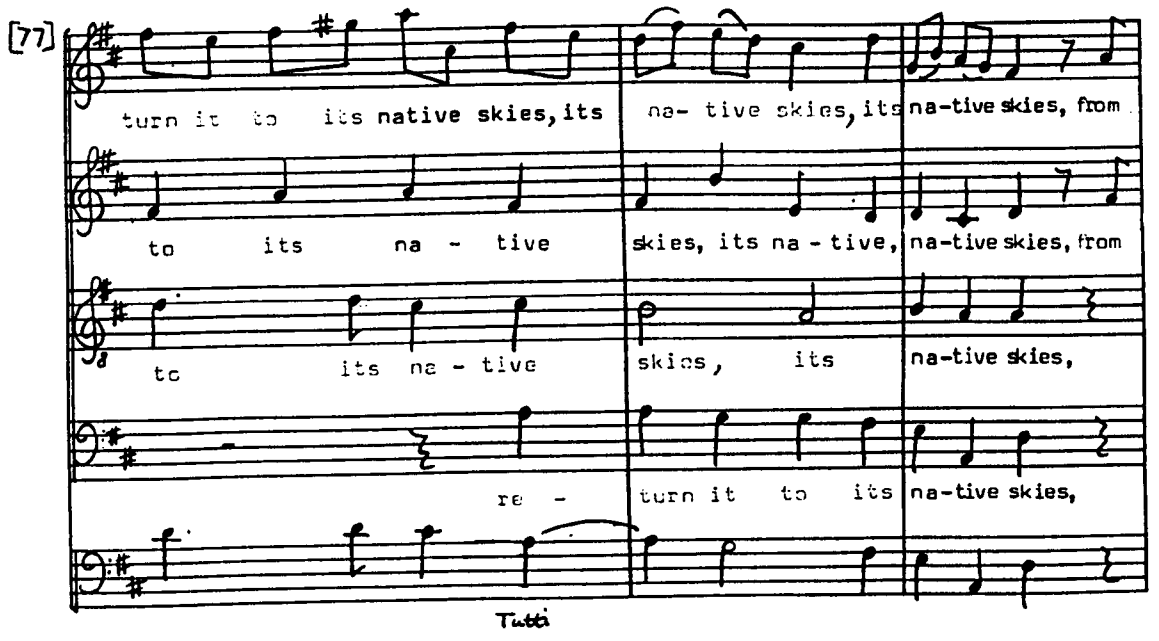

[63]
heav'n mu - sic took its rise re- turn it to its na-tive skies its

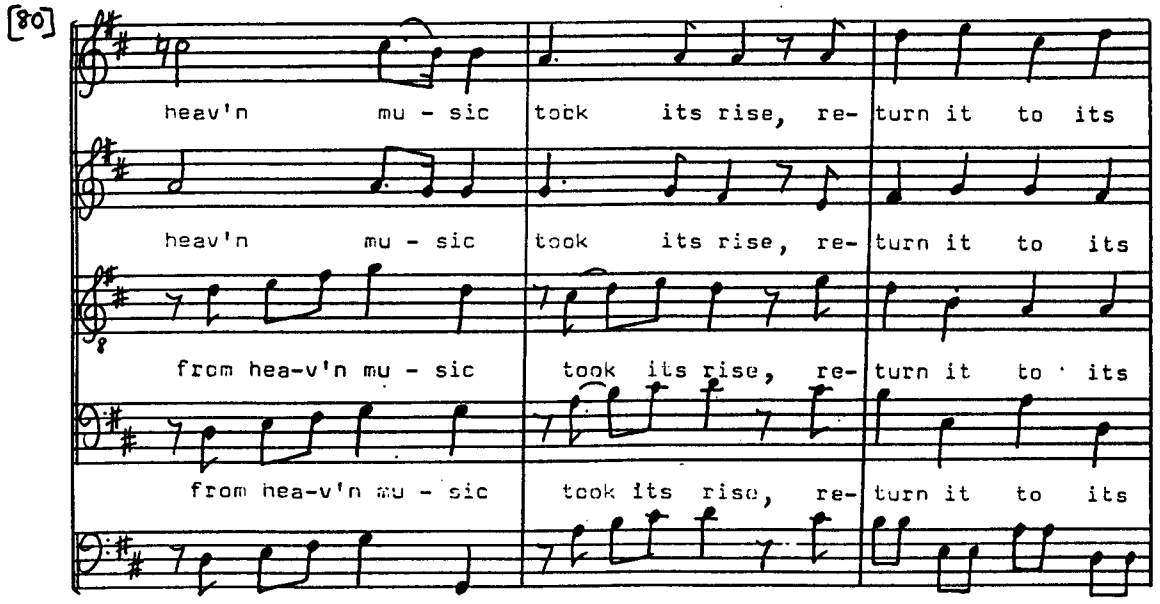

[66]
from hea - v'n
mu - sic took it
na - tive skies,
from hea -v'n mu - sic took its

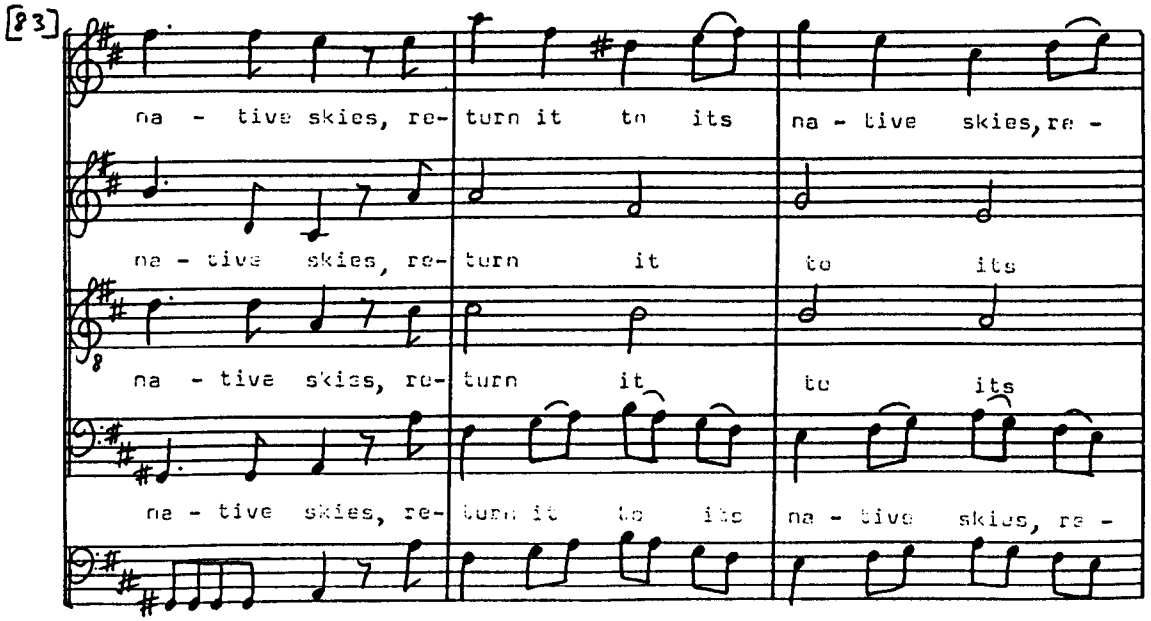

[68]
rise, return it to its
na-tive skies, its na - tive
rise, re-turn it to its
na - tive, na - tive

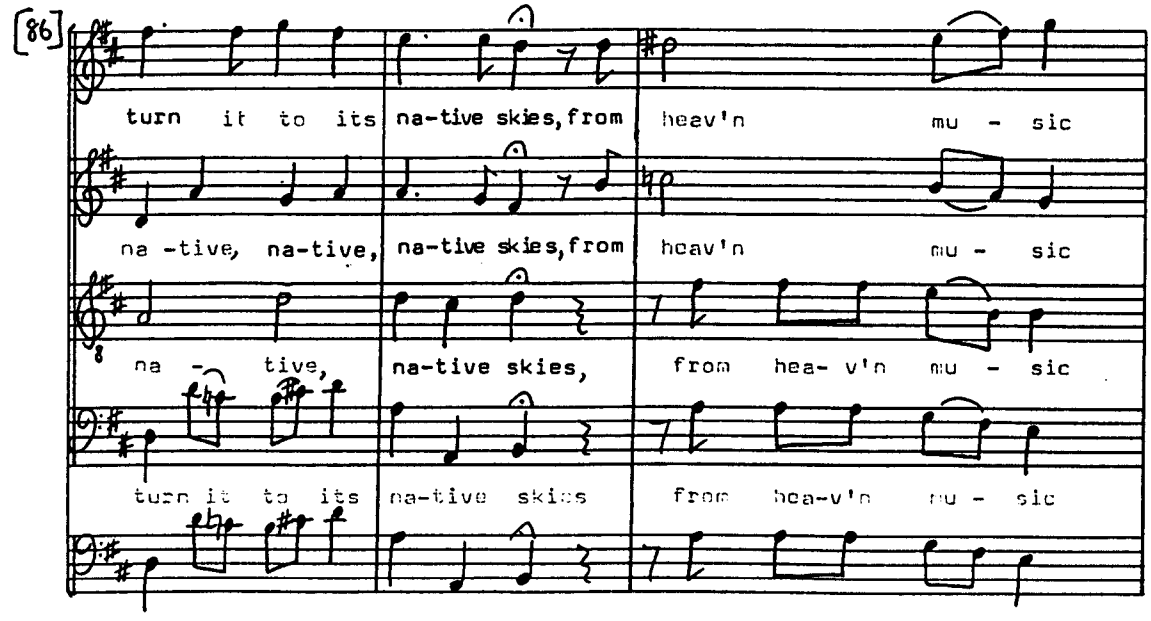

[70]
from hea - v'n mu - sic
skies, its na - tive skies, from hea -v'n
na - tive its na - tive skies, from hea-v'n
[72]
took its rise, re- turn it to its na-tive skies, its
mu -sic took its rise, re - turn it to its na - tive
mu - sic took its rise from heav'n mu - sic

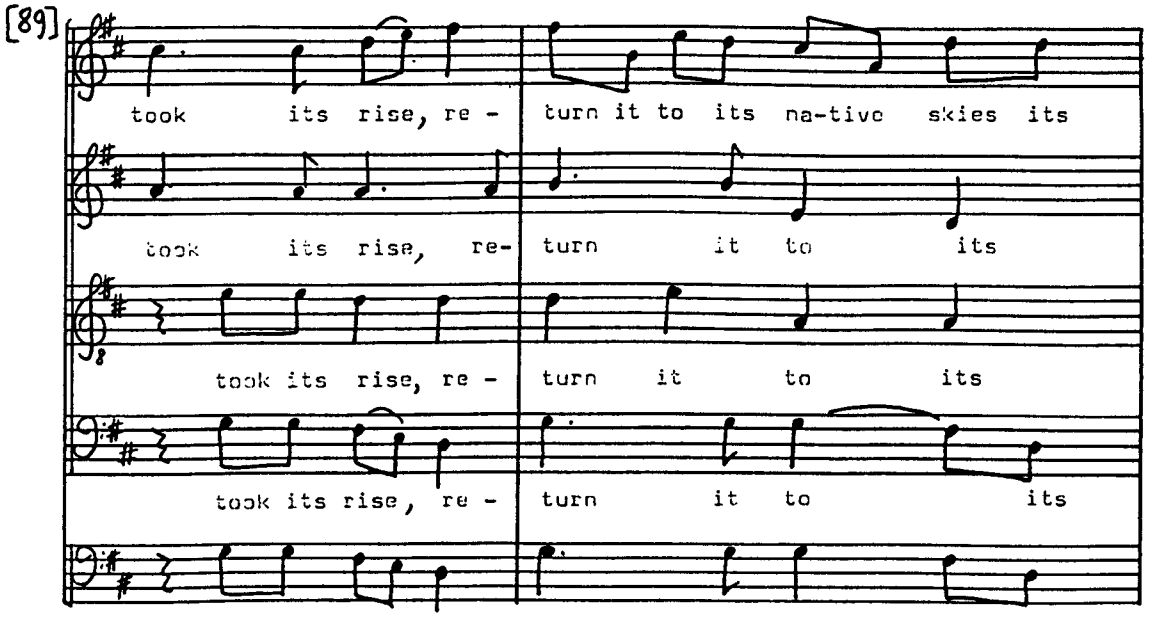

[74]
from hea - v'n mu - sic took its rise, re-
na - tive skies, from hea-v'n mu-sic took its rise, return it
na-tive skies, from hea-v'n mu-sic took its rise, return it
took its rise,
Cello


[77]
turn it to its native skies, its na- tive skies, its na-tive skies, from
to its na - tive skies, its na - tive, na-tive skies, from
to its na - tive skies, its na-tive skies,
re - turn it to its na-tive skies,
Tutti

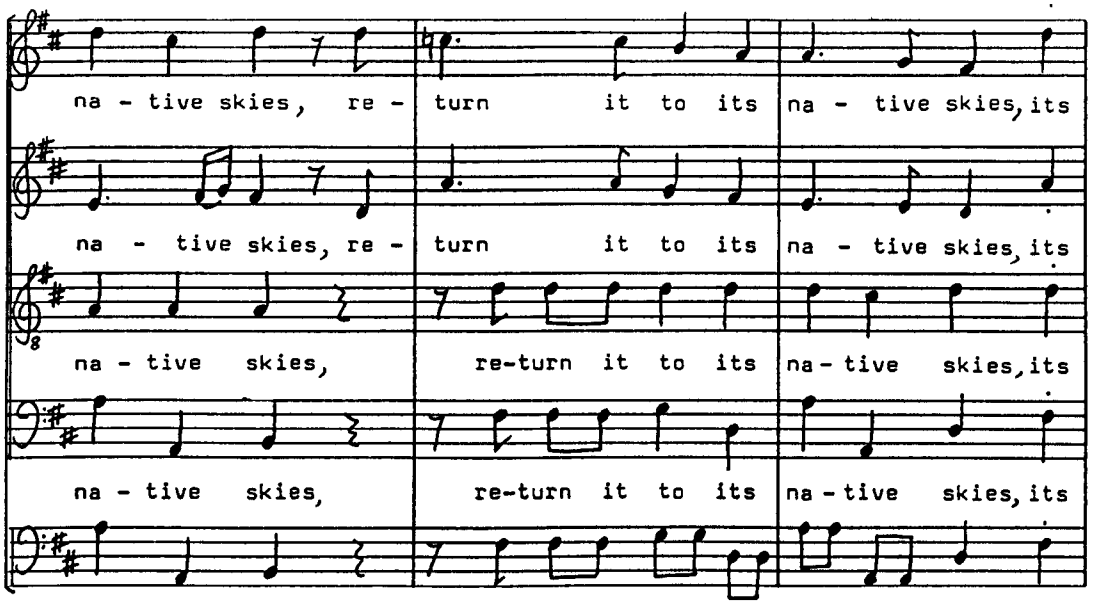

[80]
heav'n mu - sic took its rise, re- turn it to its
heav'n mu - sic took its rise, re- turn it to its
from hea-v'n mu - sic took its rise, re- turn it to its
from hea-v'n mu - sic took its rise, re- turn it to its


[83]
na - tive skies, re- turn it to its na - tive skies, re -
na - tive skies, re- turn it to its
na - tive skies, re- turn it to its
na - tive skies, re- turn it to its na - tive skies, re -

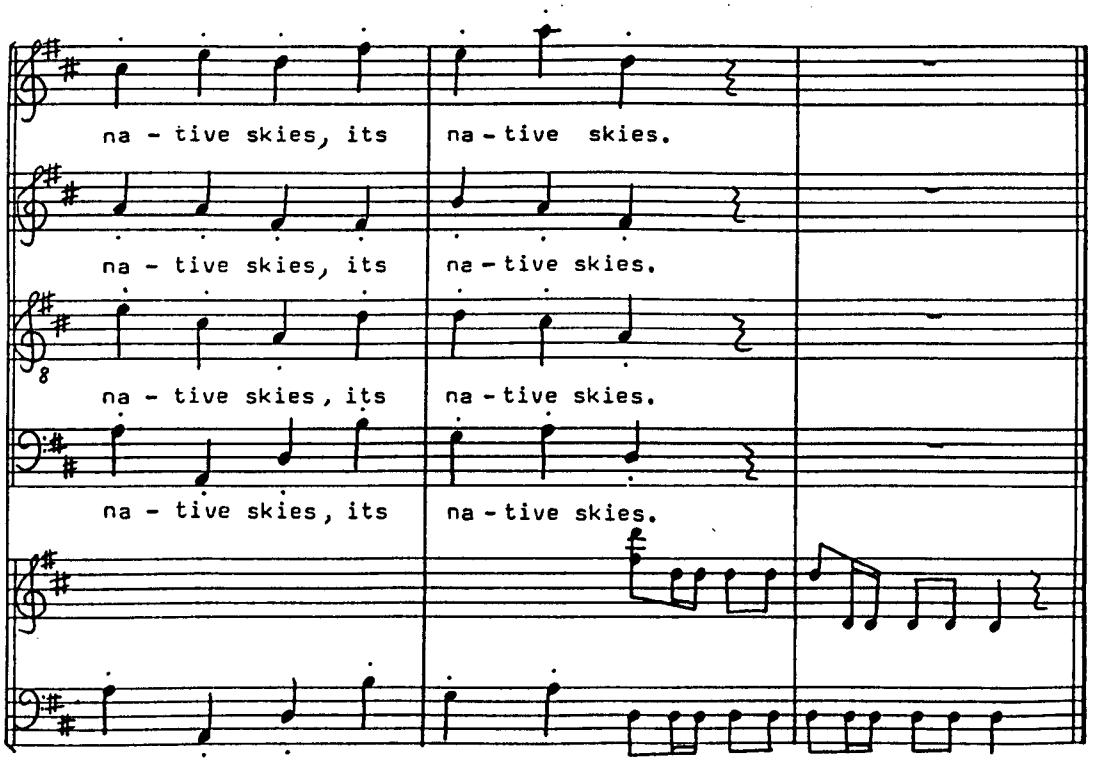

[86]
turn it to its na-tive skies, from heav'n mu - sic
na -tive, na-tive, na-tive skies, from heav'n mu - sic
na - tive, na-tive skies, from hea- v'n mu - sic
turn it to its na-tive skies from hea-v'n mu - sic


[89]
took its rise, re - turn it to its na-tive skies its
took its rise, re- turn it to its
took its rise, re - turn it to its
took its rise, re - turn it to its

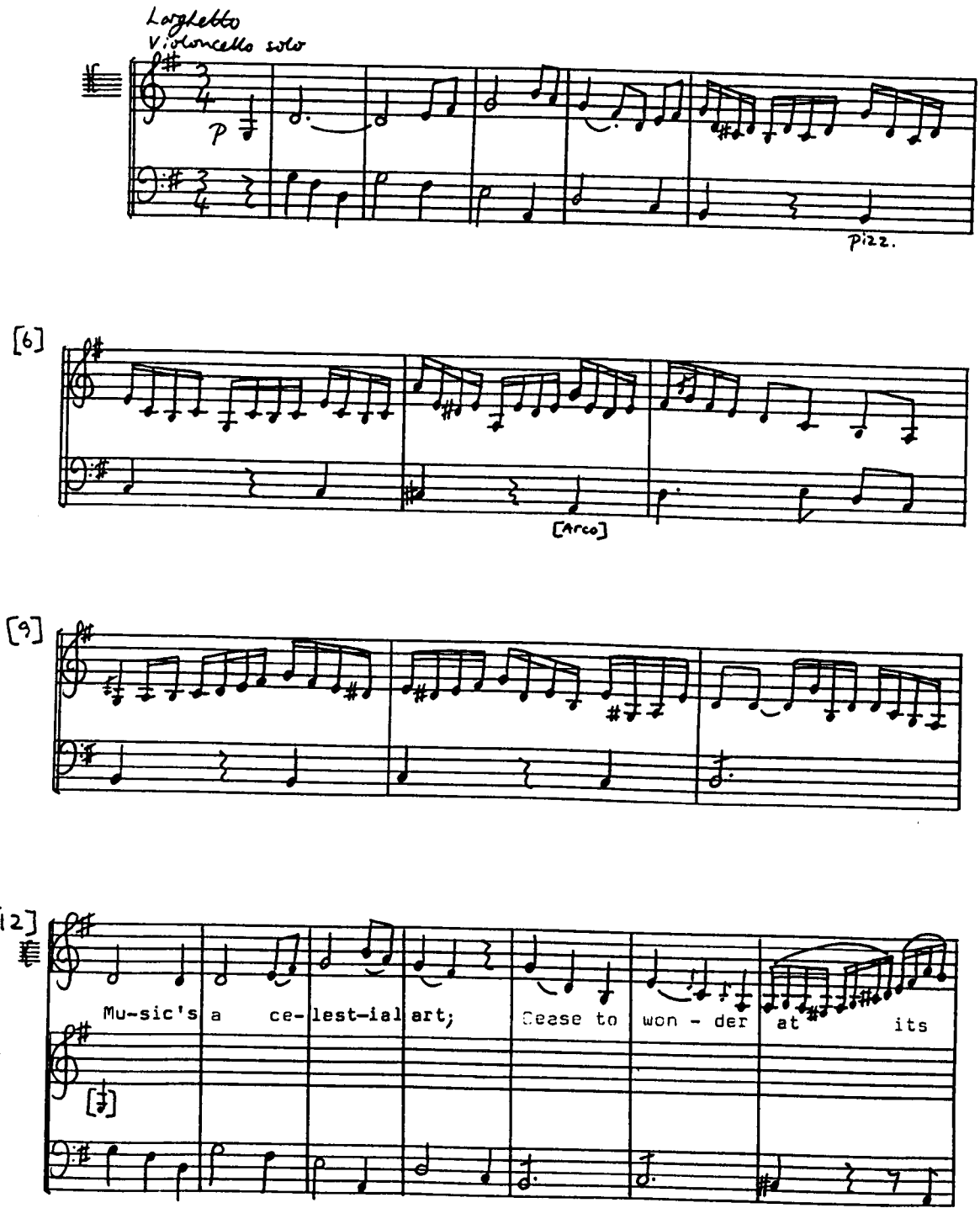
[91]


na - tive skies, re - turn it to its na - tive skies, its
na - tive skies, re - turn it to its na - tive skies, its
na - tive skies, re-turn it to its na - tive skies, its
na - tive skies, re-turn it to its na - tive skies, its

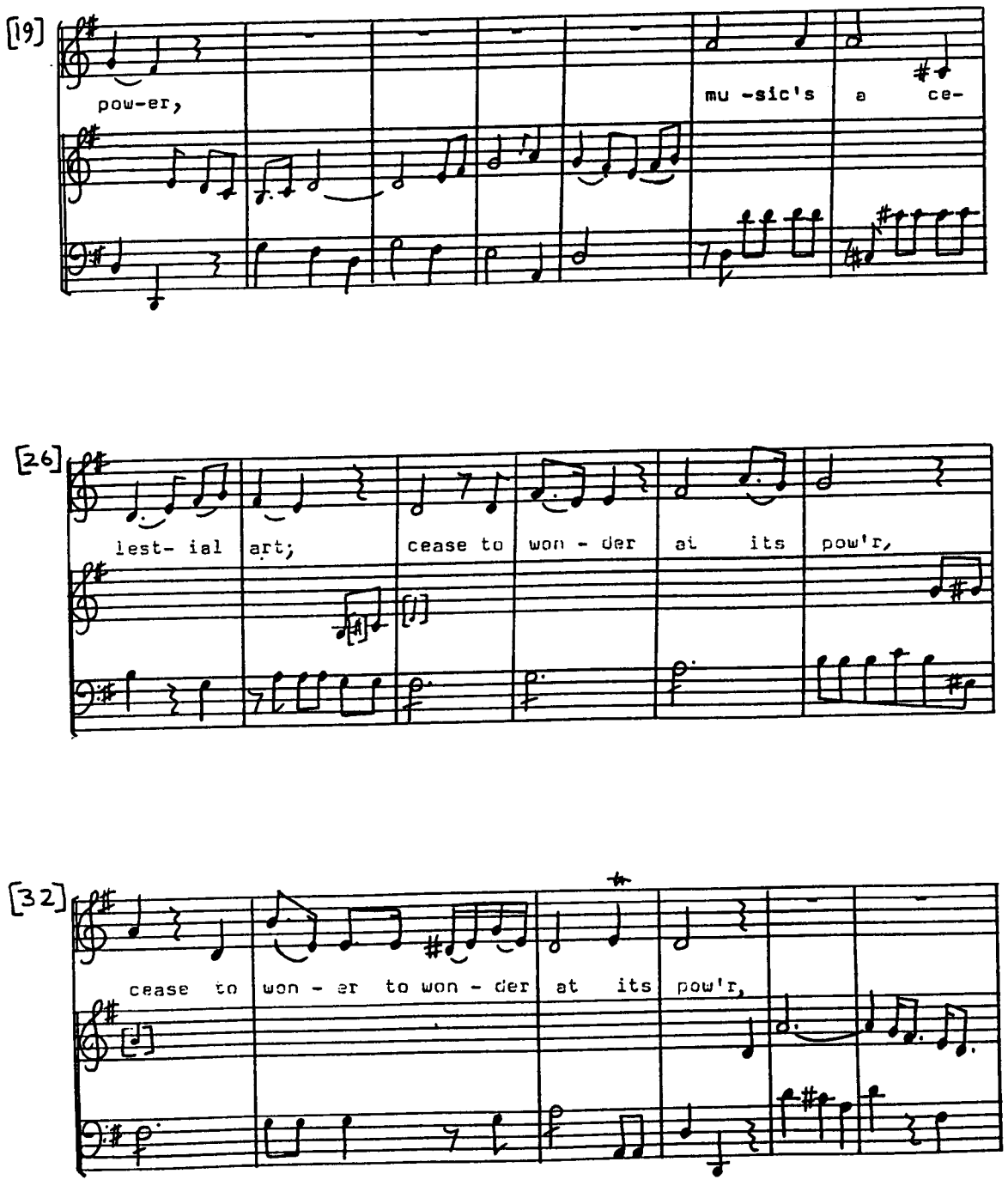
[94]

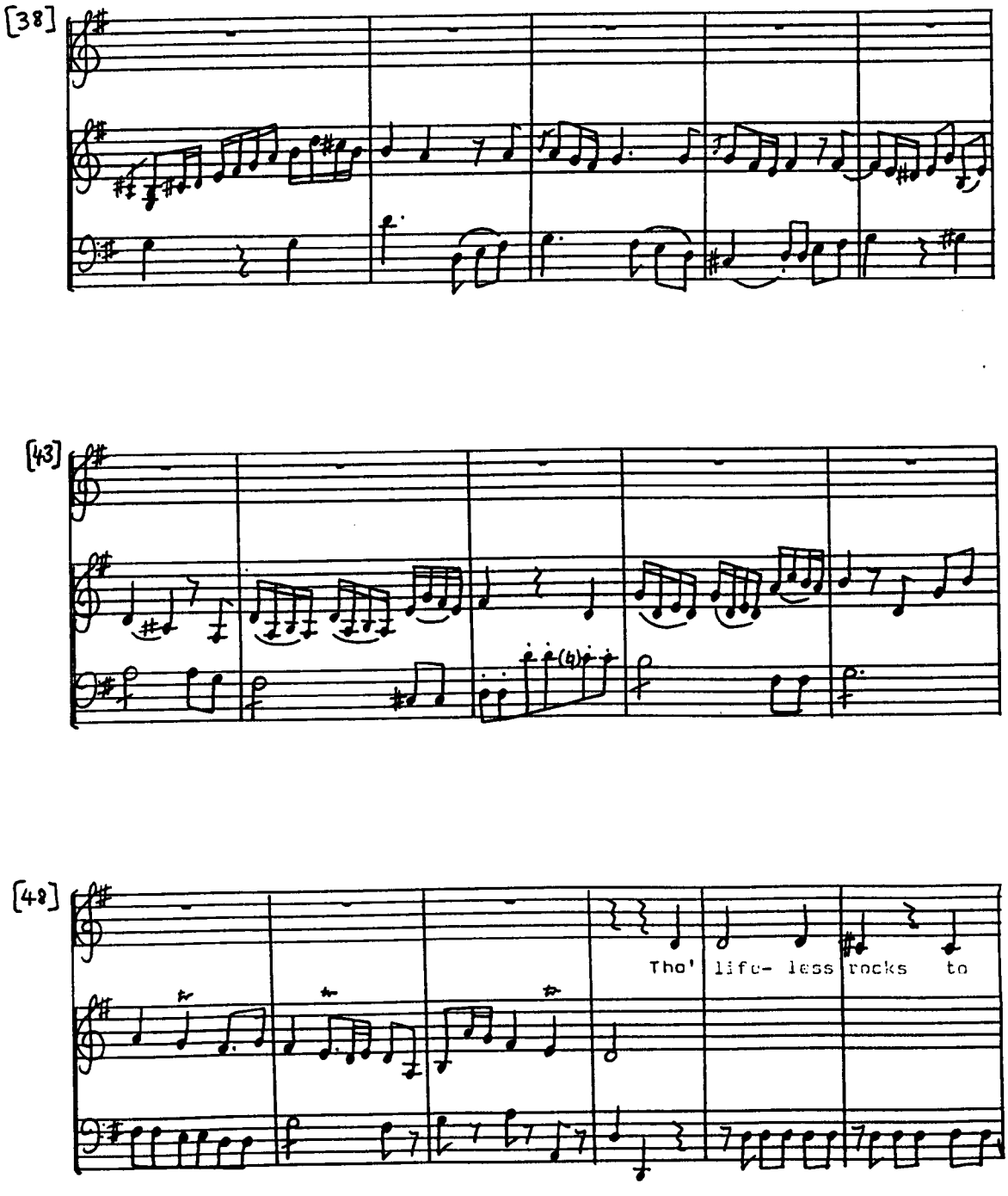

na - tive skies, its na - tive skies.
na - tive skies, its na - tive skies.
na - tive skies, its na - tive skies.
na - tive skies, its na - tive skies.

No. 9 ~ Solo [Alto]

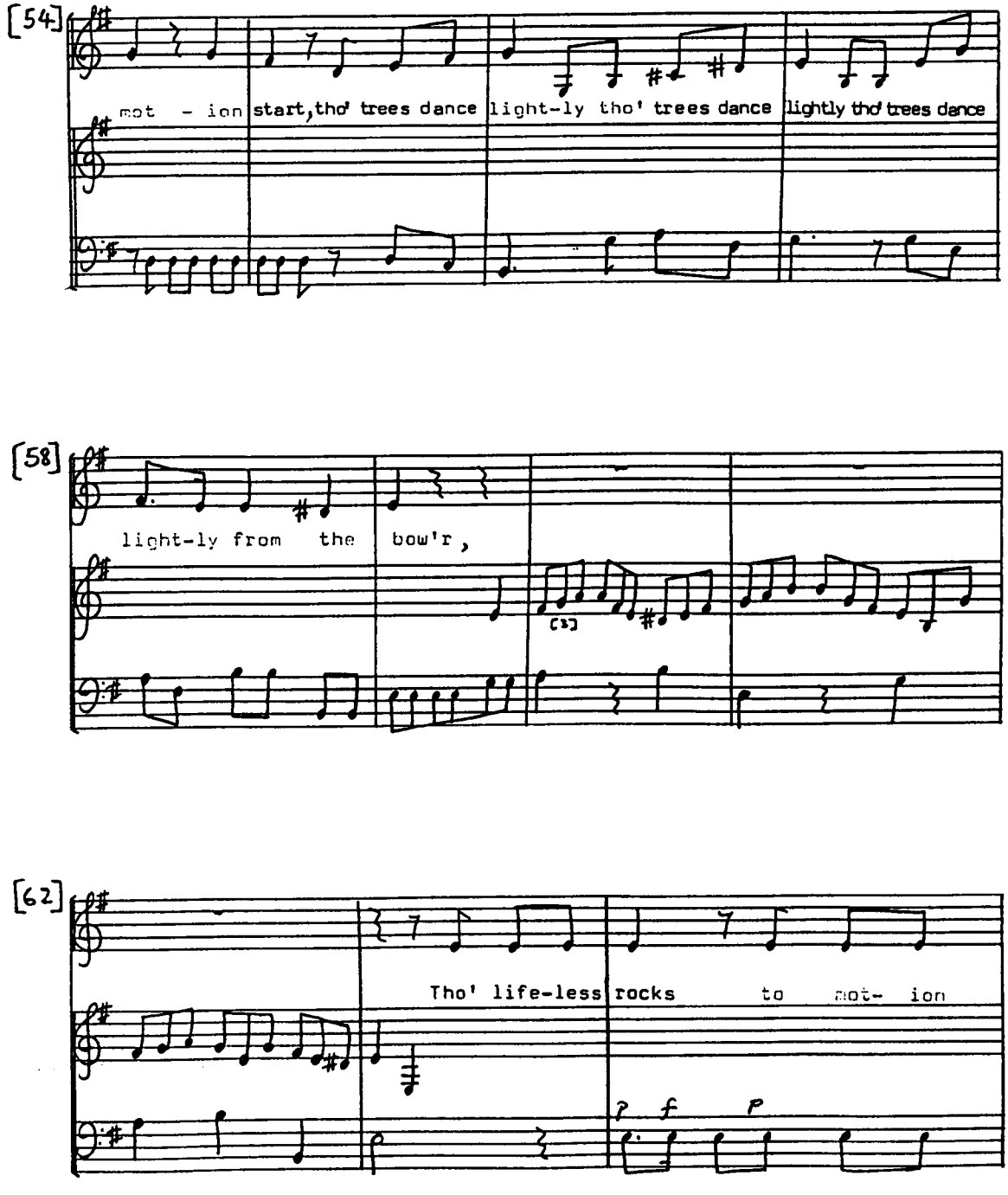


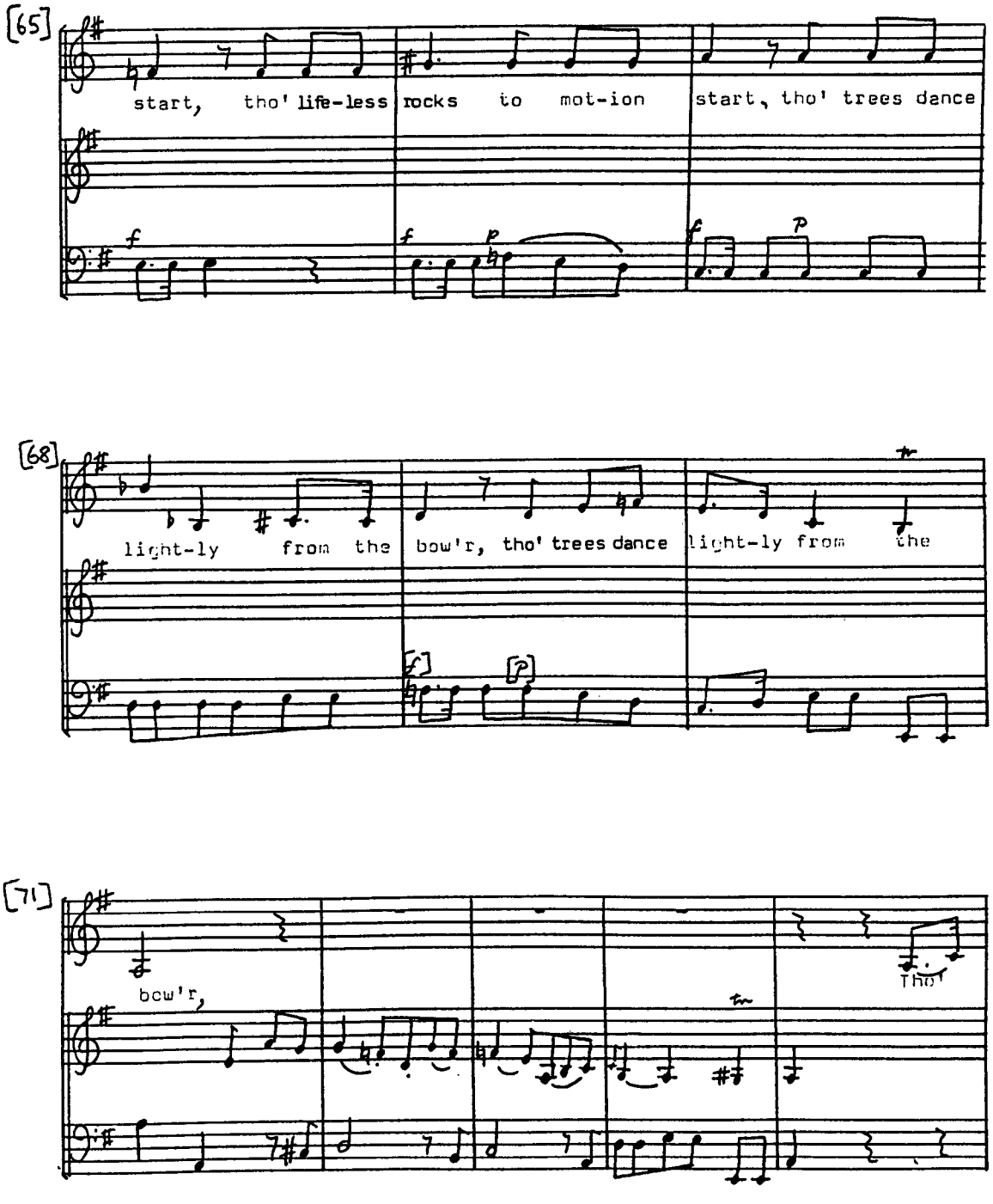
Ode on St. Cecilia's Day

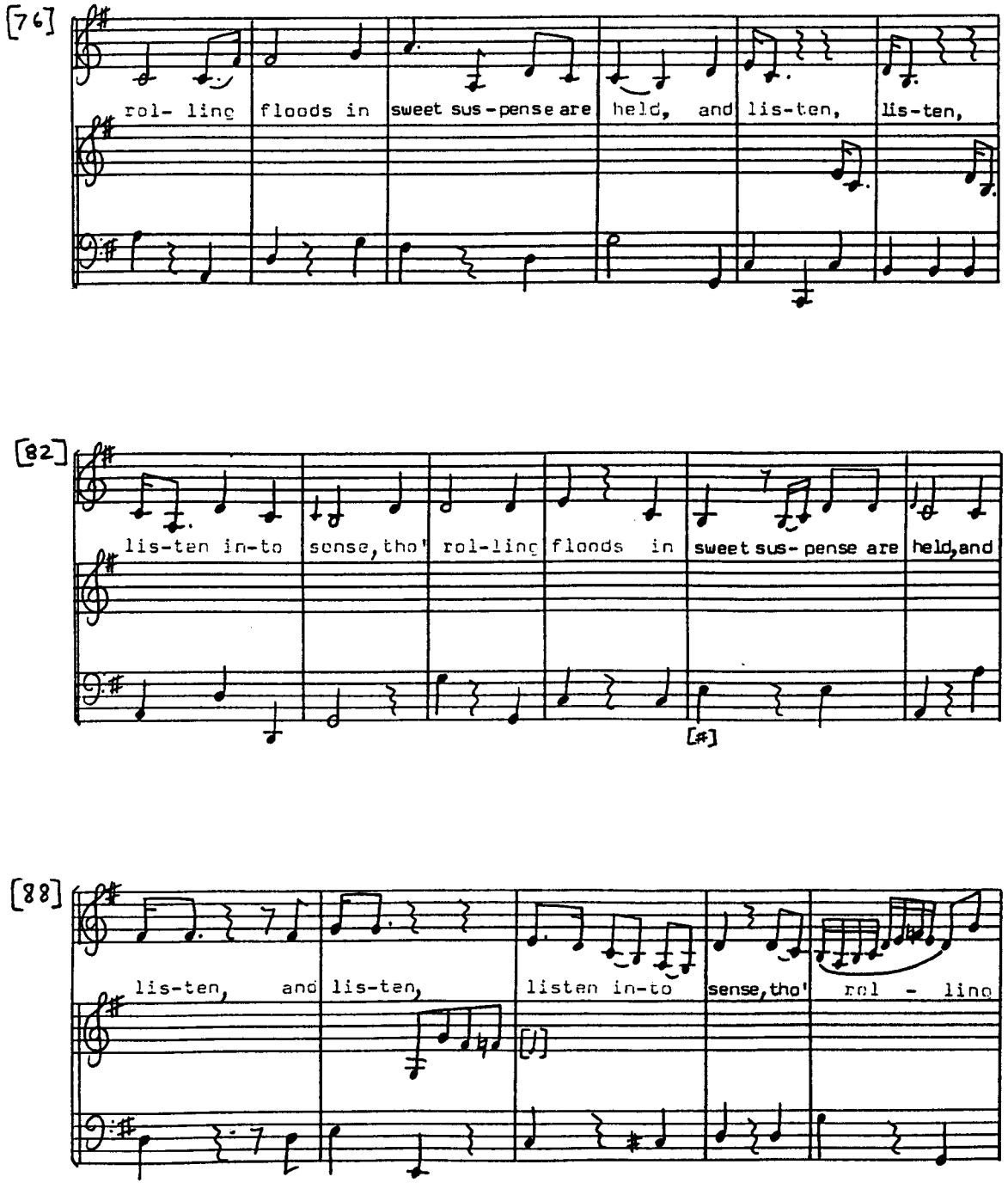


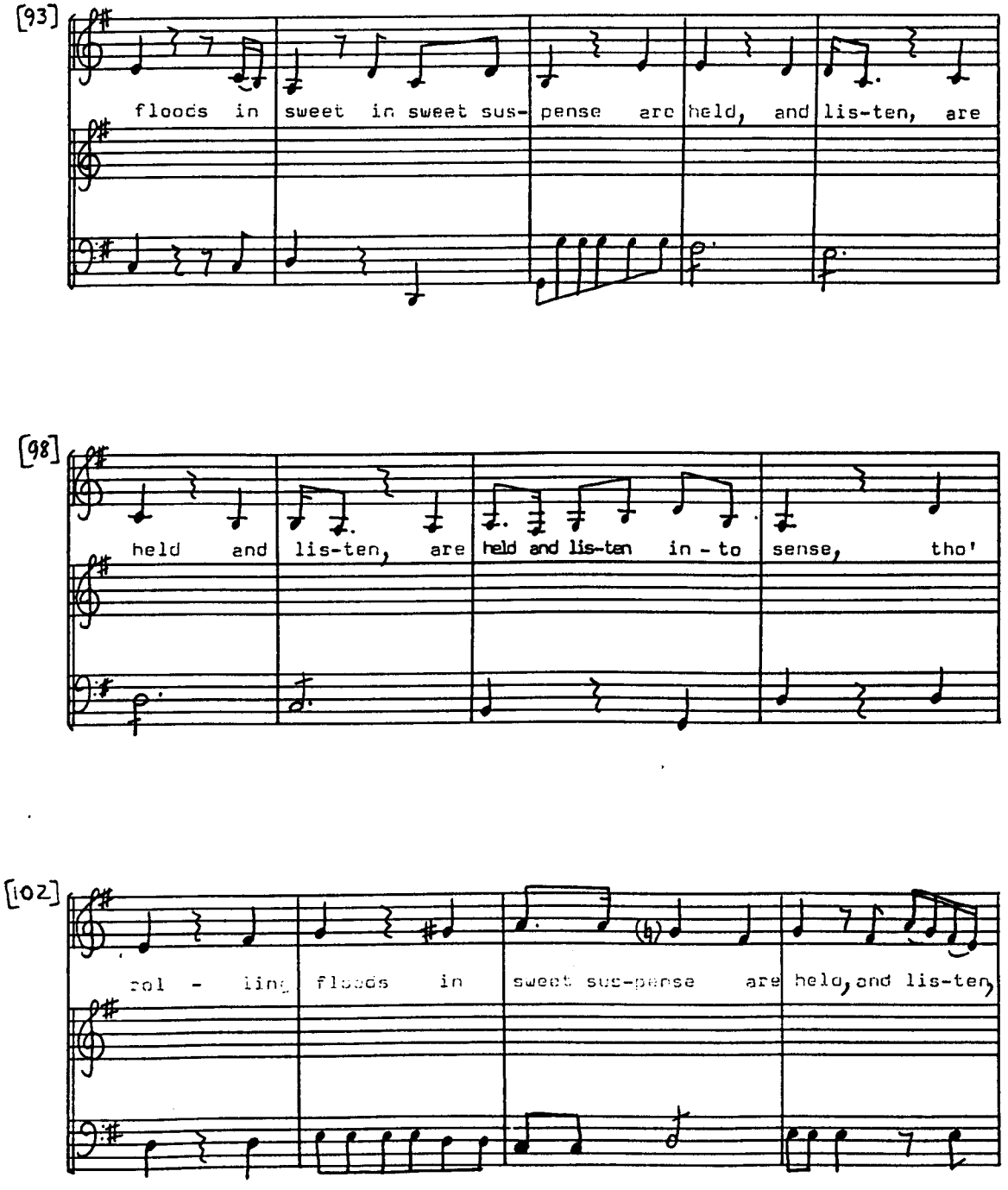

[38]
[43]
[48]
Tho' life- less rocks to

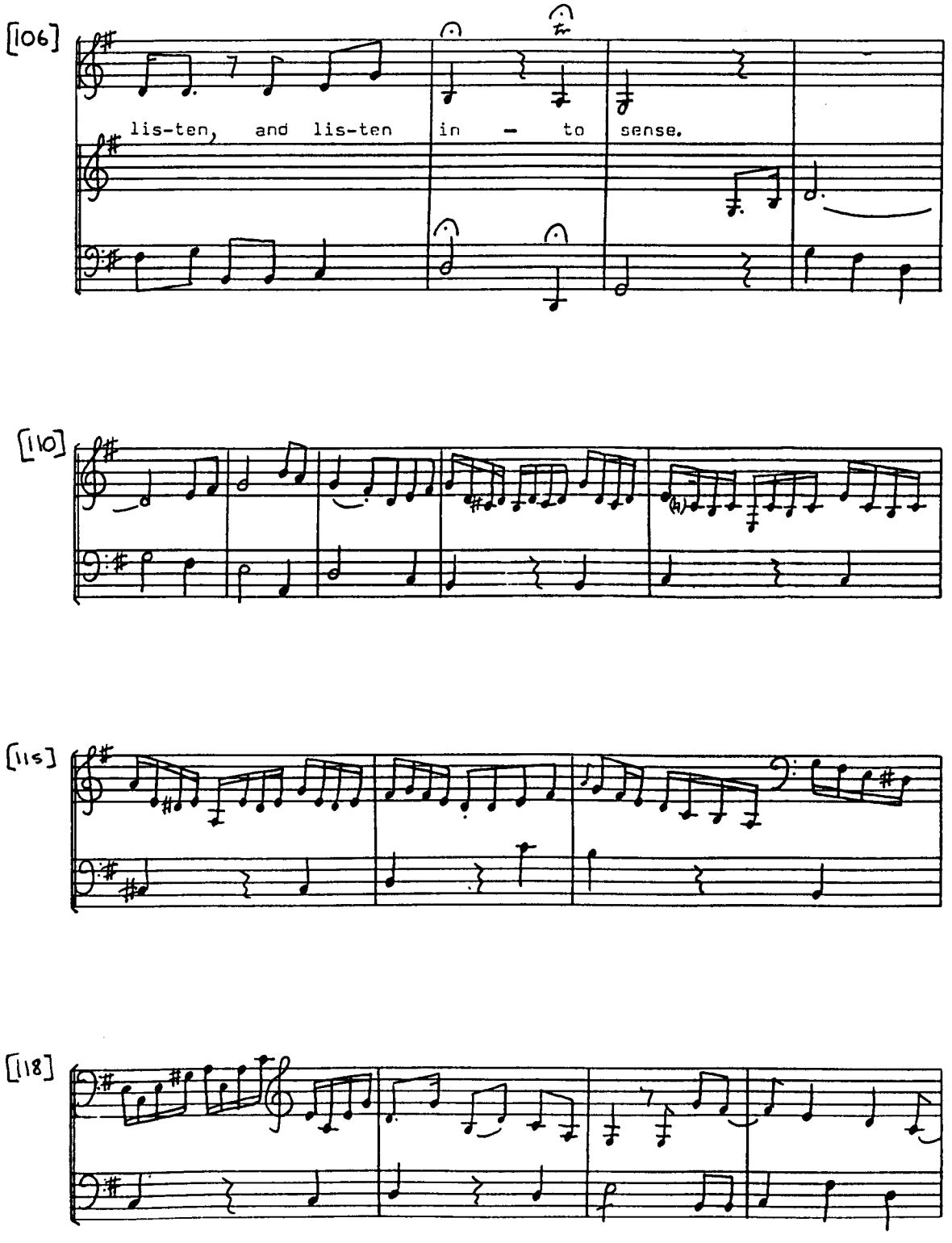
Ode on St. Cecilia's Day

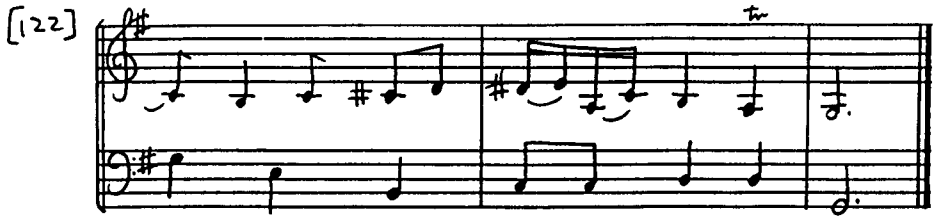



[65]
start, tho' life-less rocks to mot-ion start, tho' trees dance
[68]
light-ly from the bow'r, tho' trees dance light-ly from the
[71]
bow'r,
Tho'


[76]
rol- ling floods in sweet sus-pense are held, and lis-ten, lis-ten,
[82]
lis-ten in-to sense, tho' rol-ling floods in sweet sus-pense are held, and
[#]
[88]
lis-ten, and lis-ten, listen in-to sense, tho' rol - ling

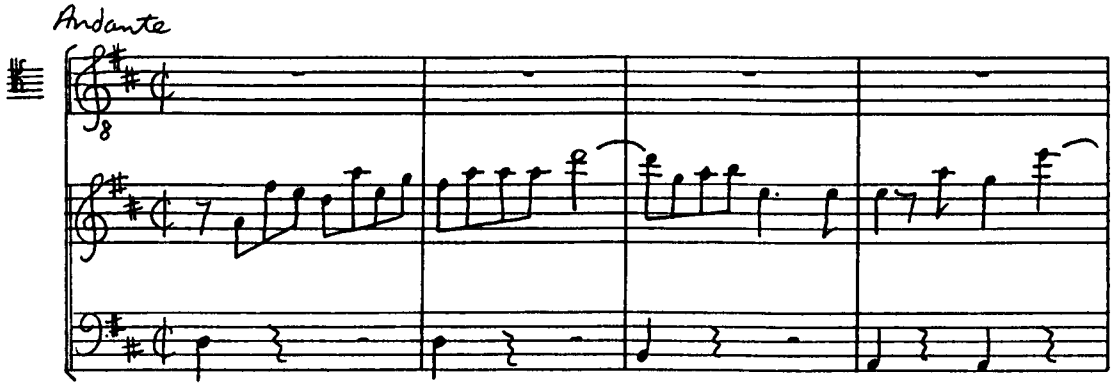

[93]
floods in sweet in sweet sus- pense are held, and lis-ten, are
[98]
held and lis-ten, are held and lis-ten in - to sense, tho'
[102]
rol - ling floods in sweet sus-pense are held, and lis-ten,

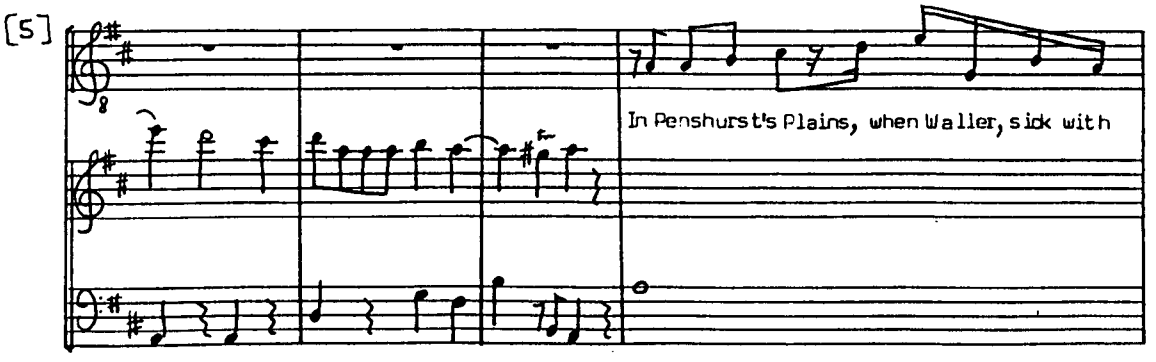

[106]
lis-ten, and lis-ten in - to sense.
[110]
[115]
[118]

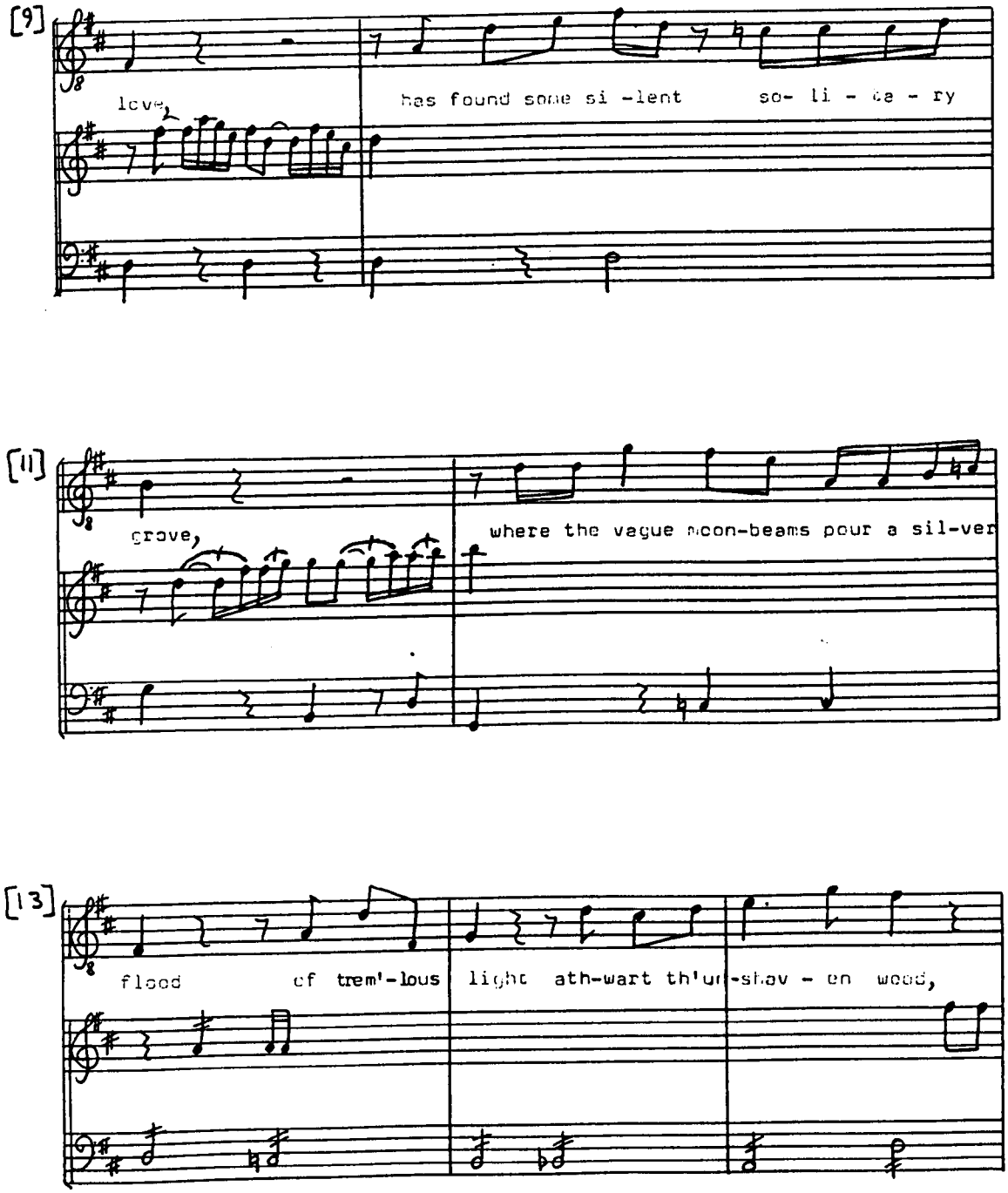


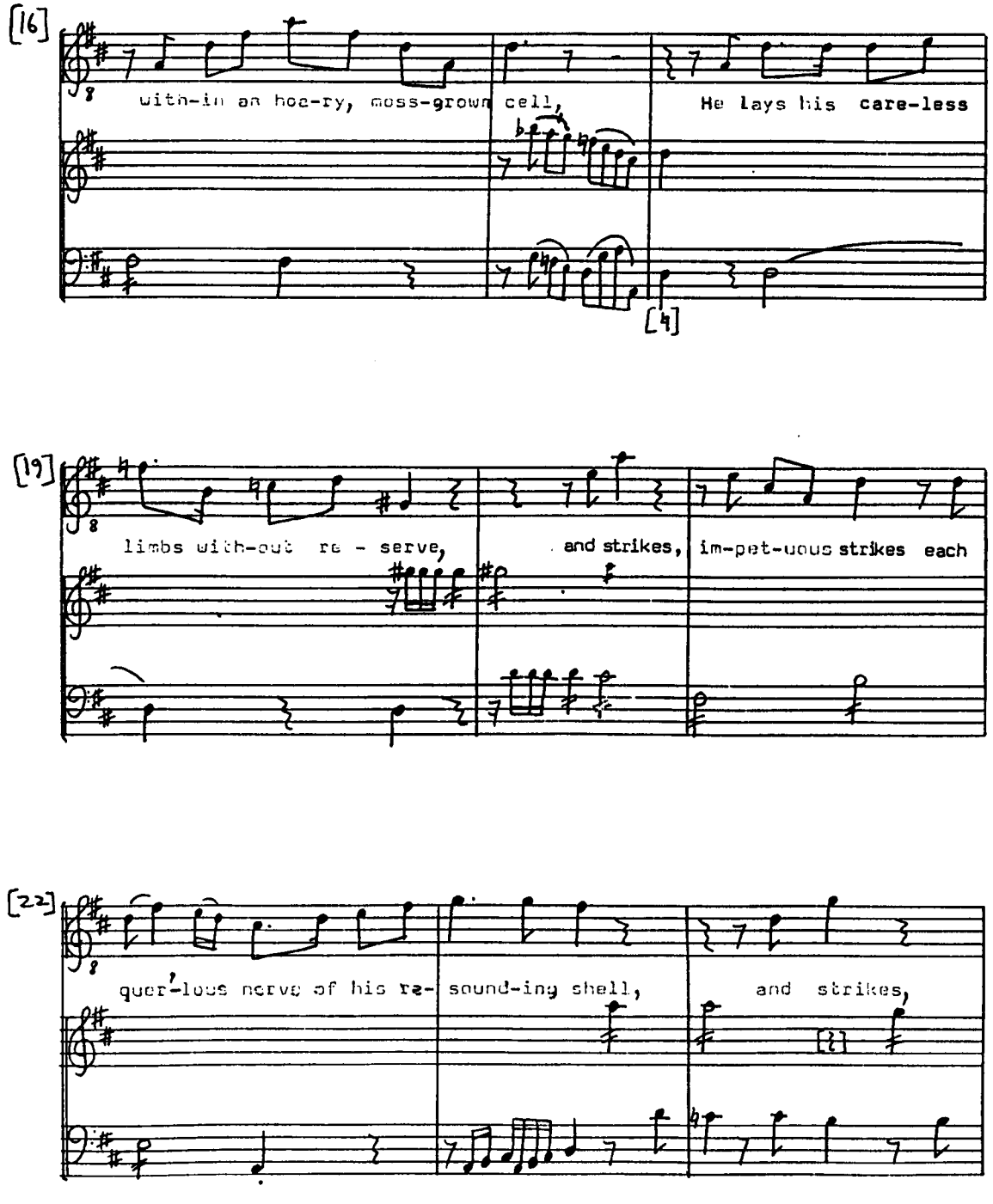
No. 10. ~ Recit. Accomp.d Mr. France

[Tenor]

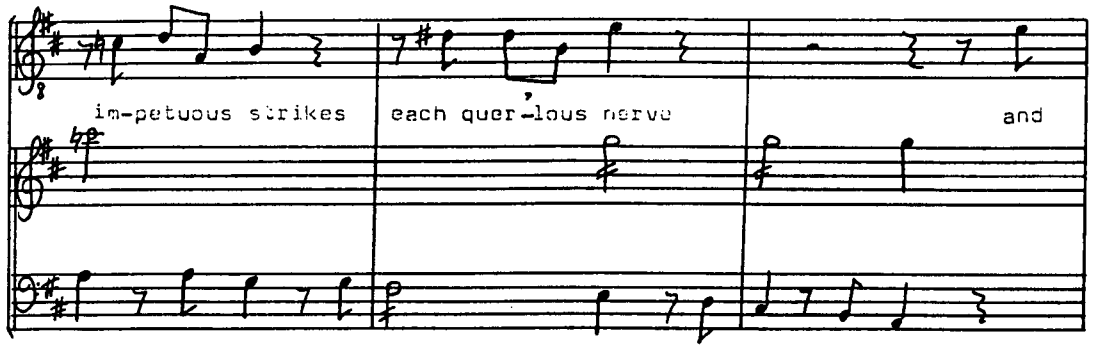




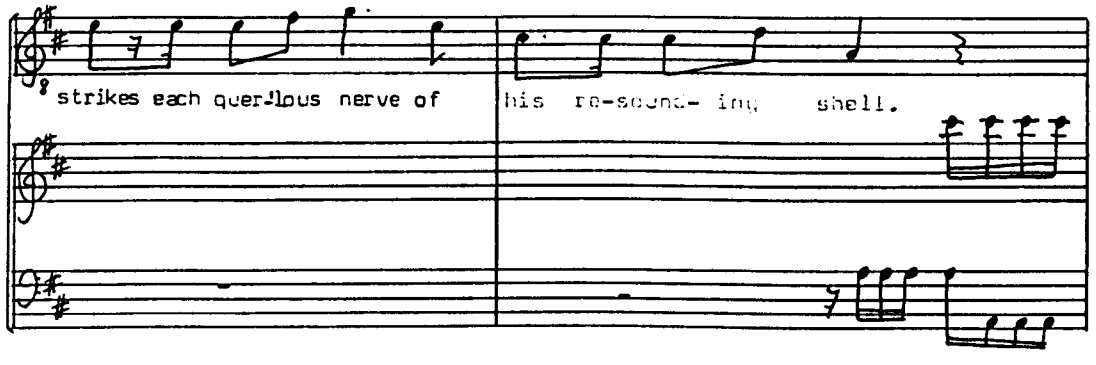

[9]
love,
has found some si -lent so- li - ce - ry
[11]
grove,
where the vague moon-beams pour a sil-ver
[13]
flood of trem'-lous light ath-wart th'ur-shav - en wood,


[16]
with-in an hoa-ry, moss-grown cell,
He lays his care-less
[4]
[19]
limbs with-out re - serve,
and strikes,
im-pet-uous strikes each
[22]
quer-lous nerve of his re-
sound-ing shell,
and strikes,

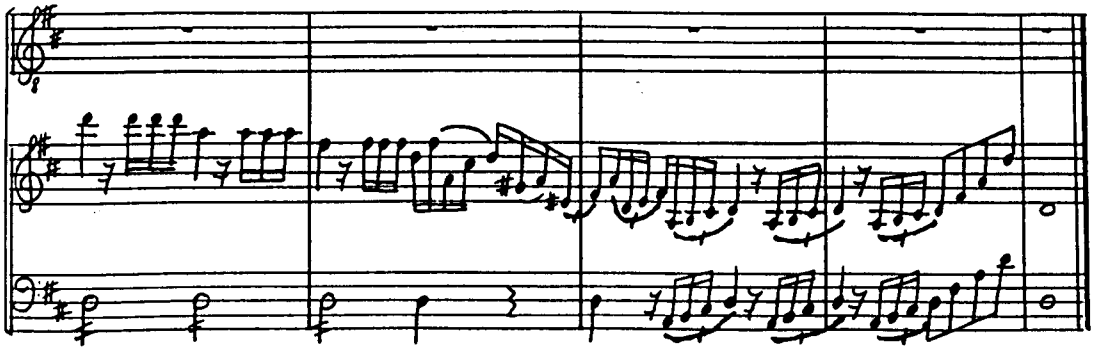
[25]


im-petuous strikes
each quer-lous nerve
and

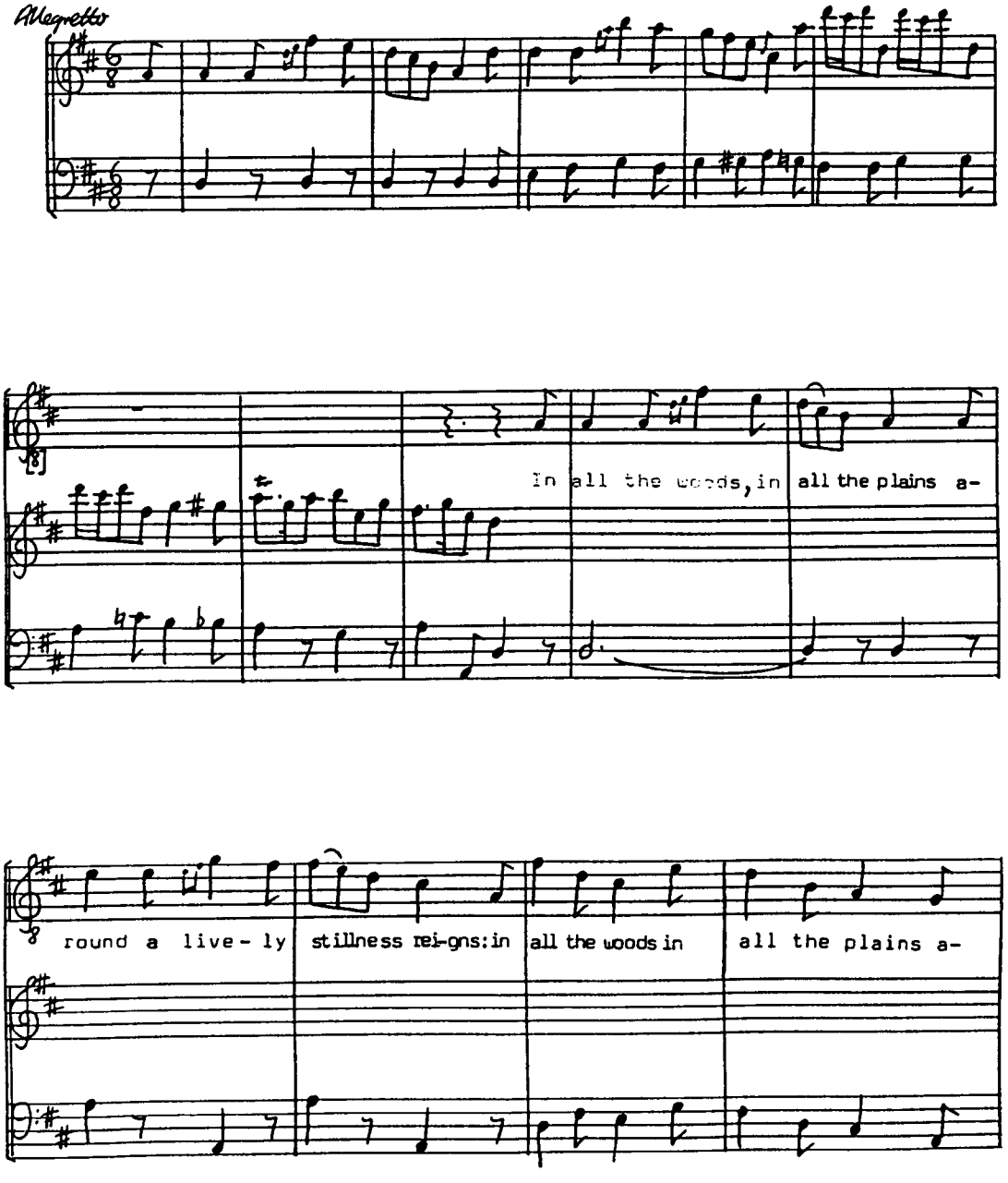
[28]

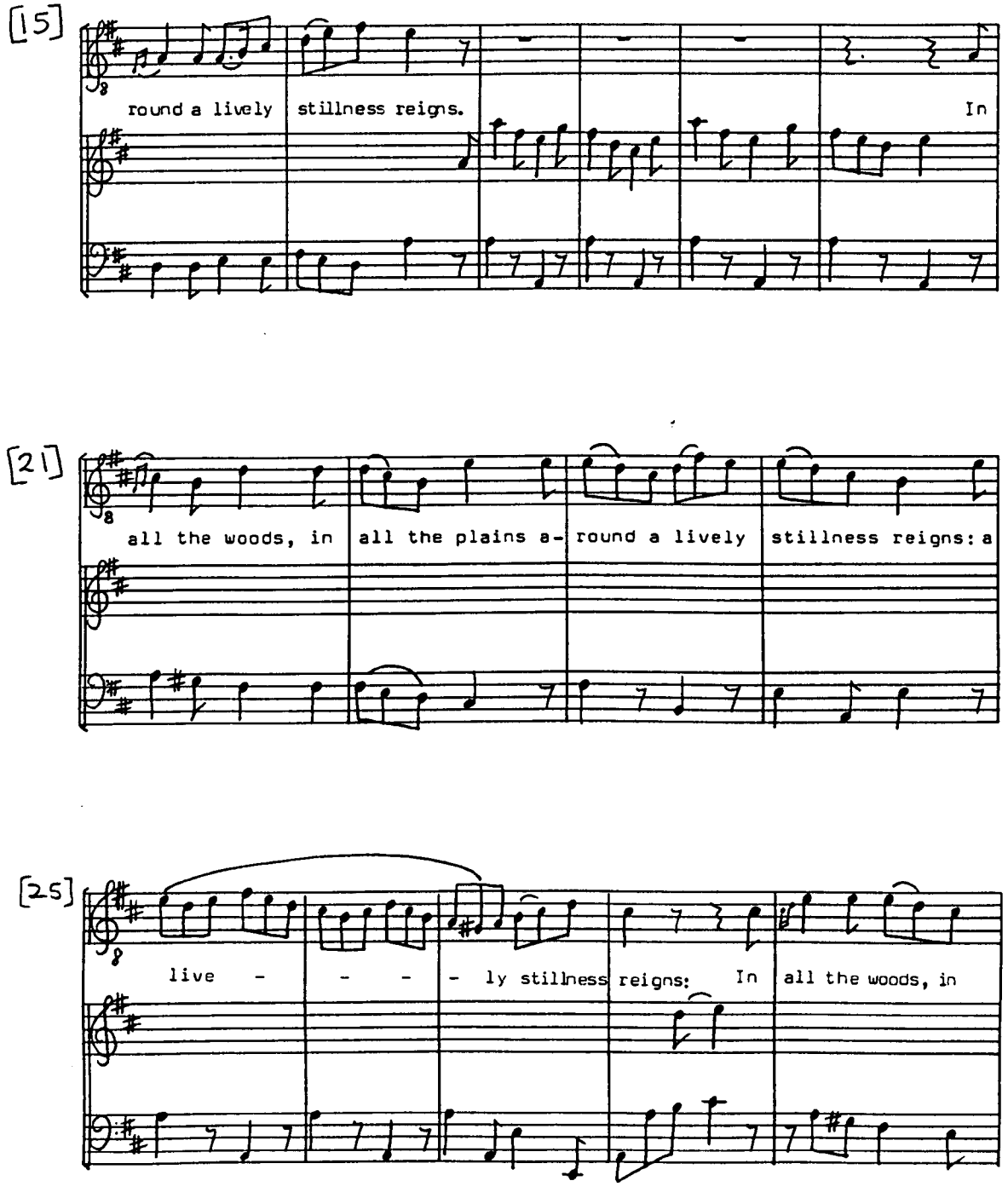

strikes each quer-lous nerve of
his re-sound- ing shell.

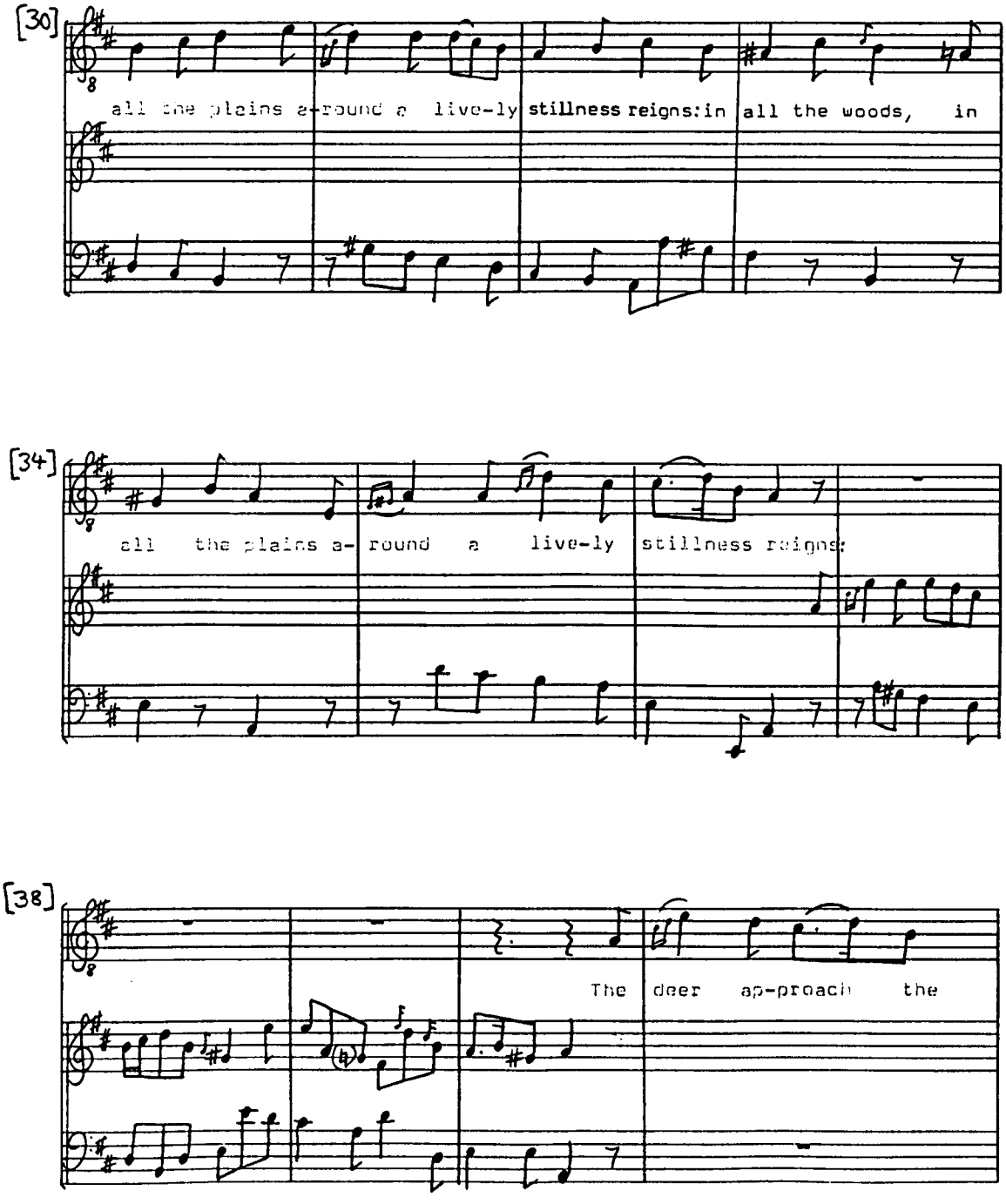
[30]



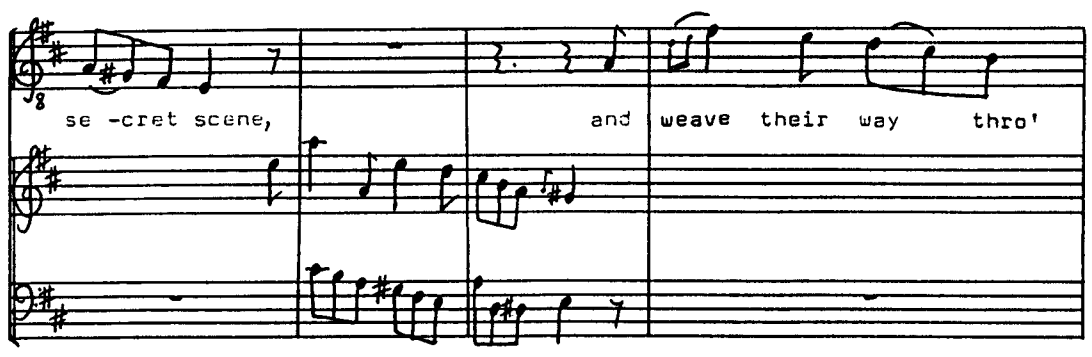
No. 11 ~ Air [Tenor]



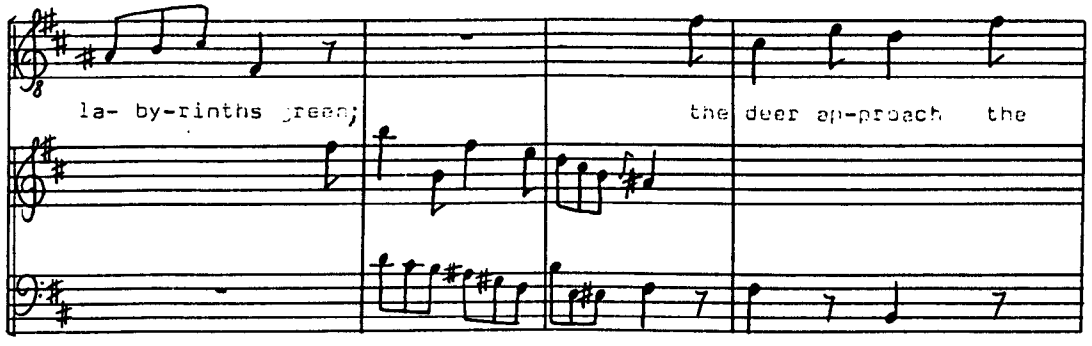

[15]
round a lively
stillness reigns.
In
[21]
all the woods, in
all the plains a-
round a lively
stillness reigns: a
[25]
live - - - - ly stillness
reigns: In
all the woods, in


[30]
all the plains a-round a live-ly stillness reigns: in all the woods, in
[34]
all the plains a- round a live-ly stillness reigns:
[38]
The deer ap-proach the

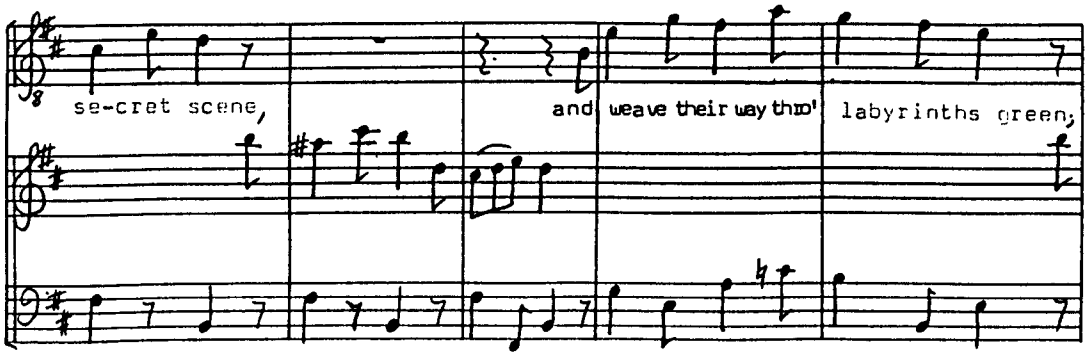
[42]

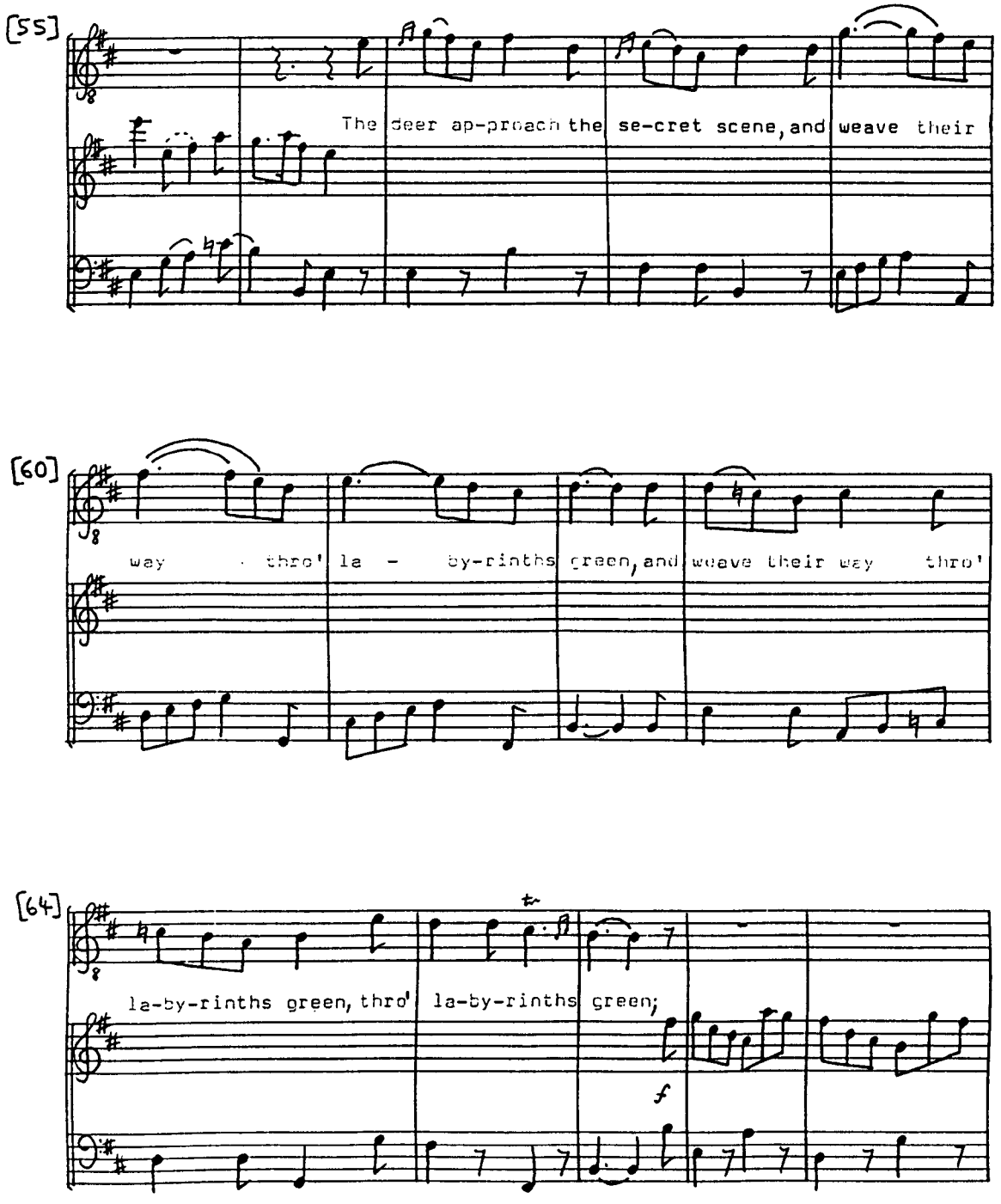

se -cret scene,
and
weave their way thro'

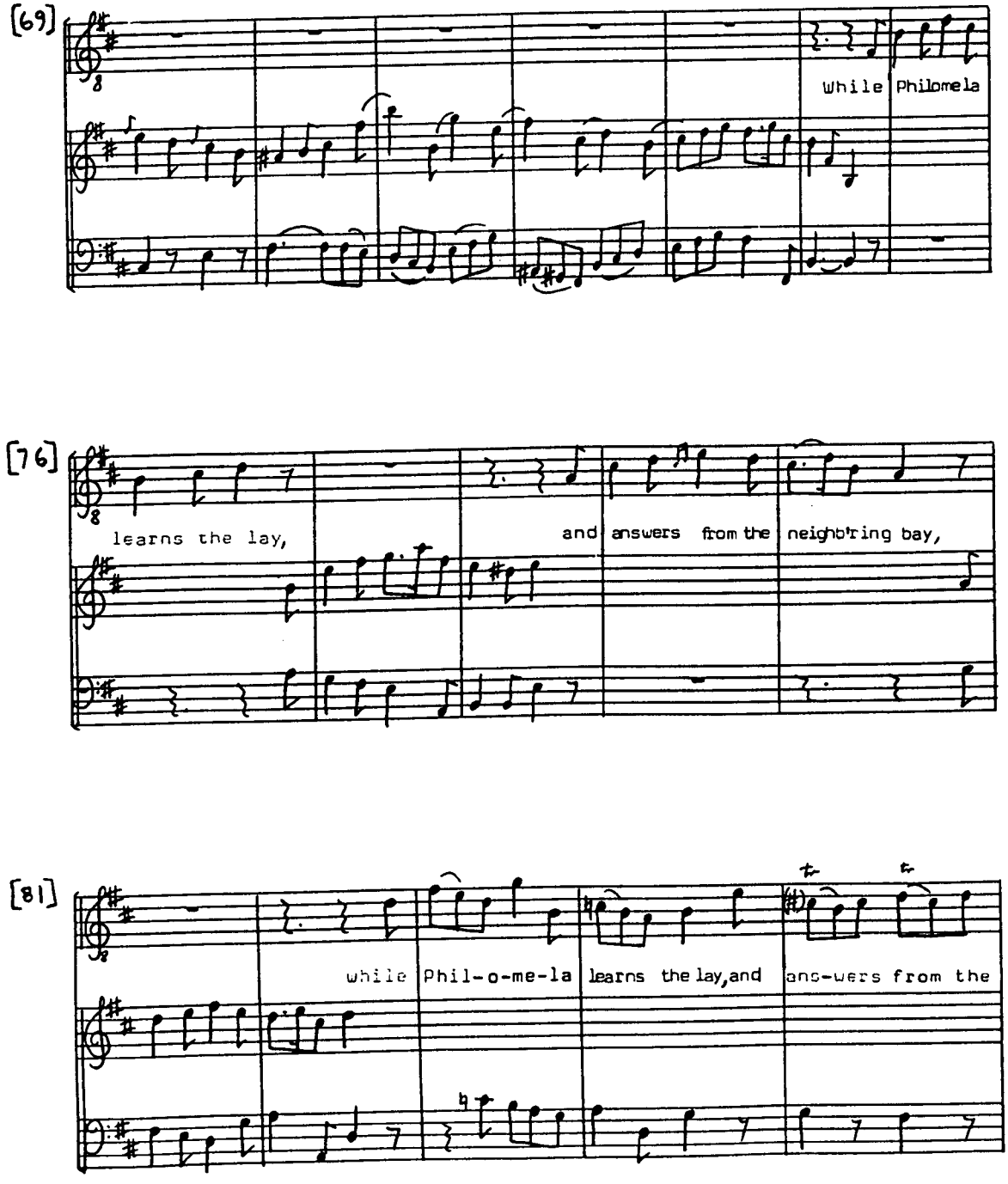
[46]

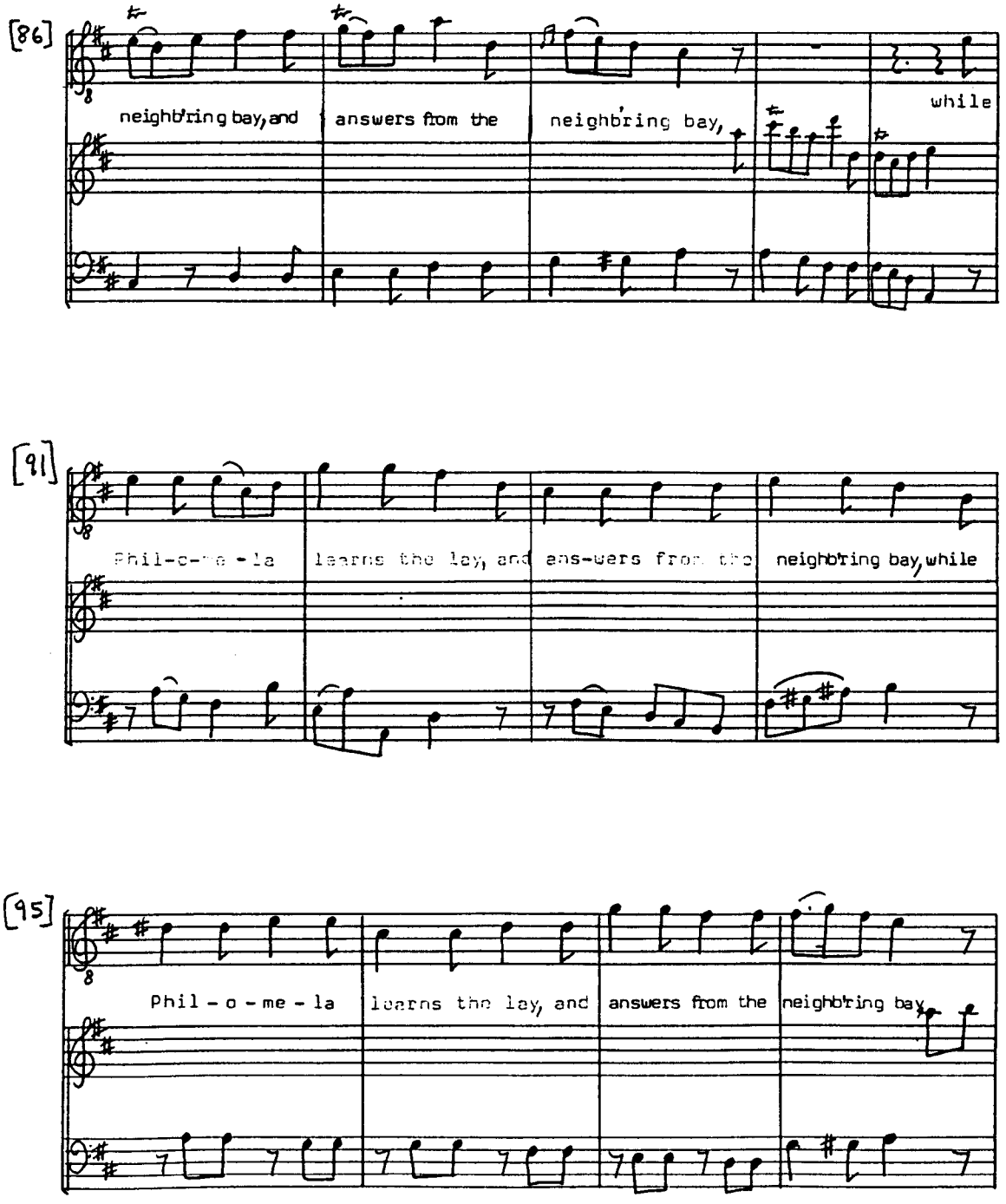

la- by-rinths green;
the deer ap-proach the

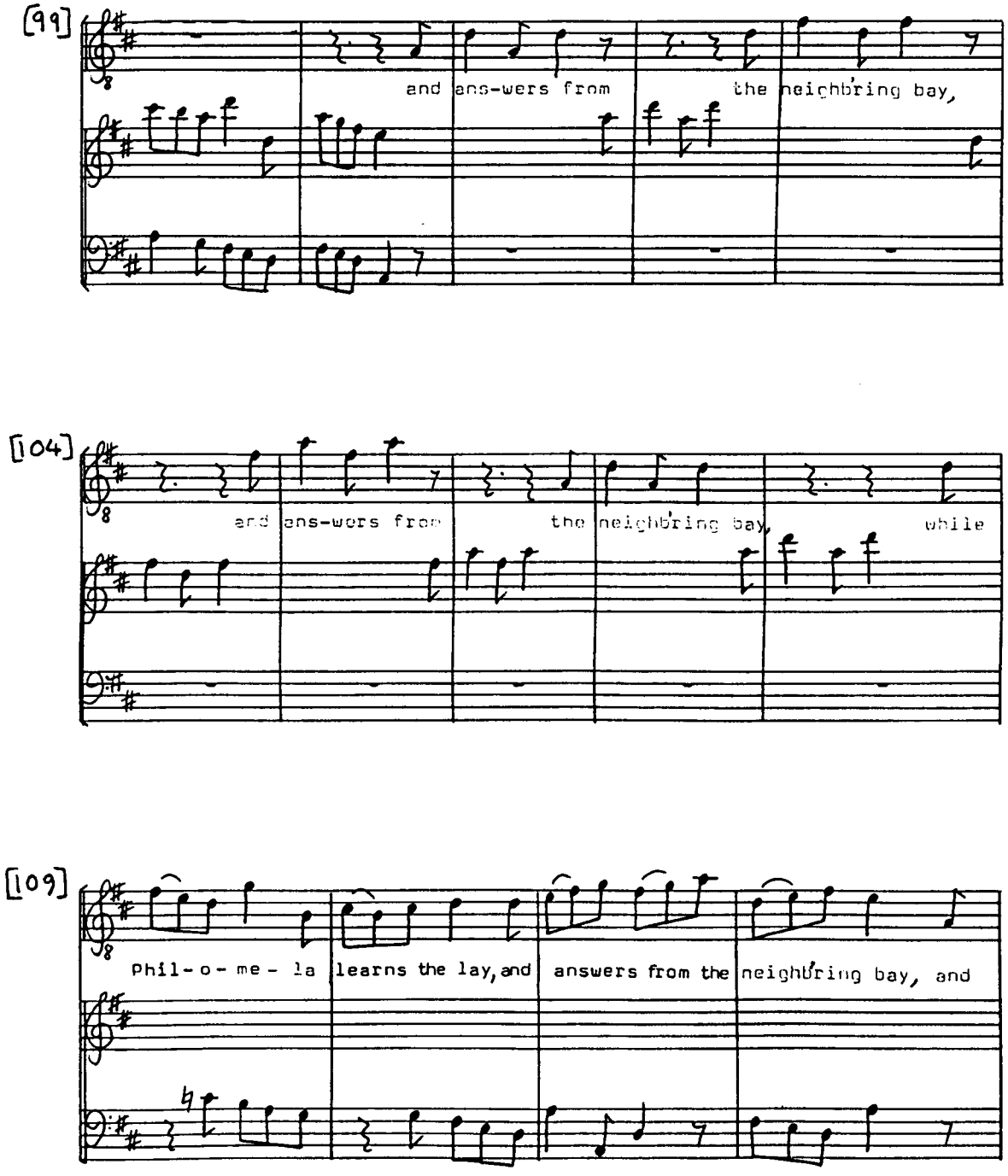
[50]


se-cret scene,
and weave their way thro'
labyrinths green;

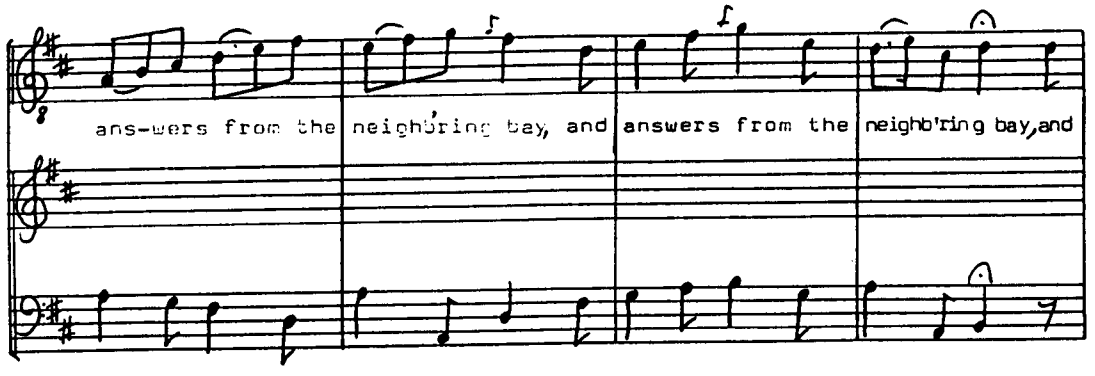

[55]
The deer ap-proach the se-cret scene, and weave their
[60]
way thro' la - by-rinths green, and weave their way thro'
[64]
la-by-rinths green, thro' la-by-rinths green;
f


[69]
While Philomela
[76]
learns the lay,
and answers from the neighb'ring bay,
[81]
while Phil-o-me-la learns the lay, and ans-wers from the

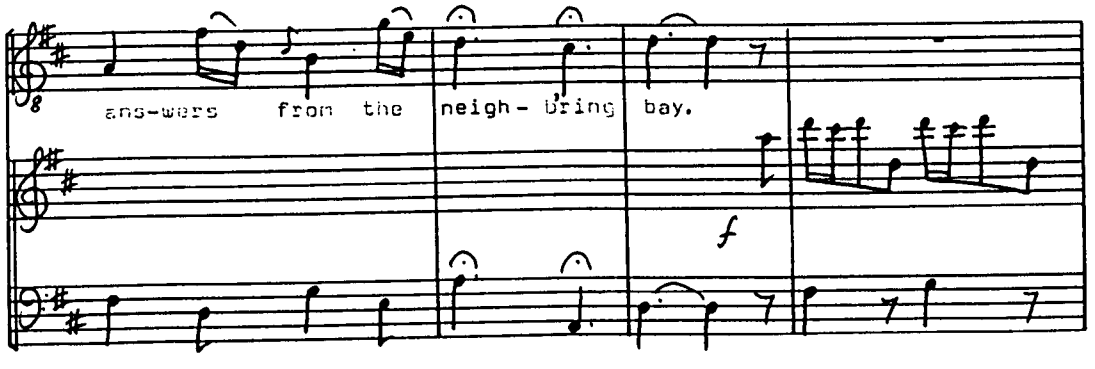

[86]
neighb'ring bay, and
answers from the
neighb'ring bay,
while
[91]
Phil-o-me-la
learns the lay, and
ans-wers from the
neighb'ring bay, while
[95]
Phil - o - me - la
learns the lay, and
answers from the
neighb'ring bay


[99]
and ans-wers from the neighbring bay,
[104]
and ans-wers from the neighbring bay, while
[109]
Phil-o-me-la learns the lay, and answers from the neighbring bay, and

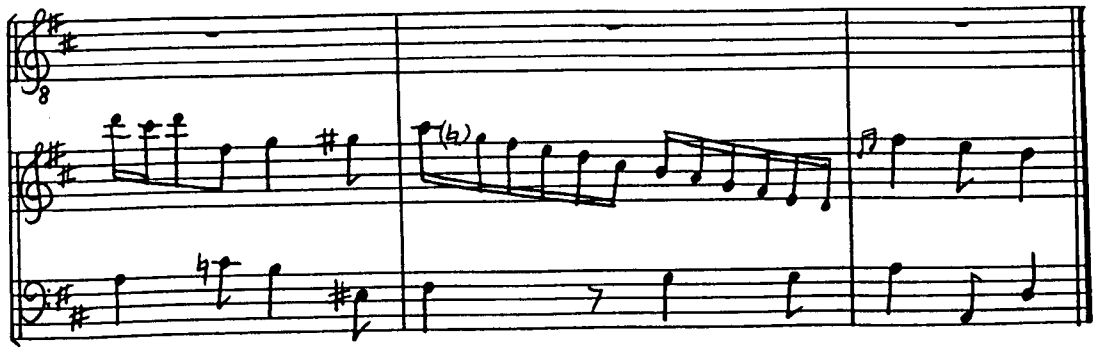
[113]


ans-wers from the neighb'ring bay, and
answers from the neighb'ring bay, and

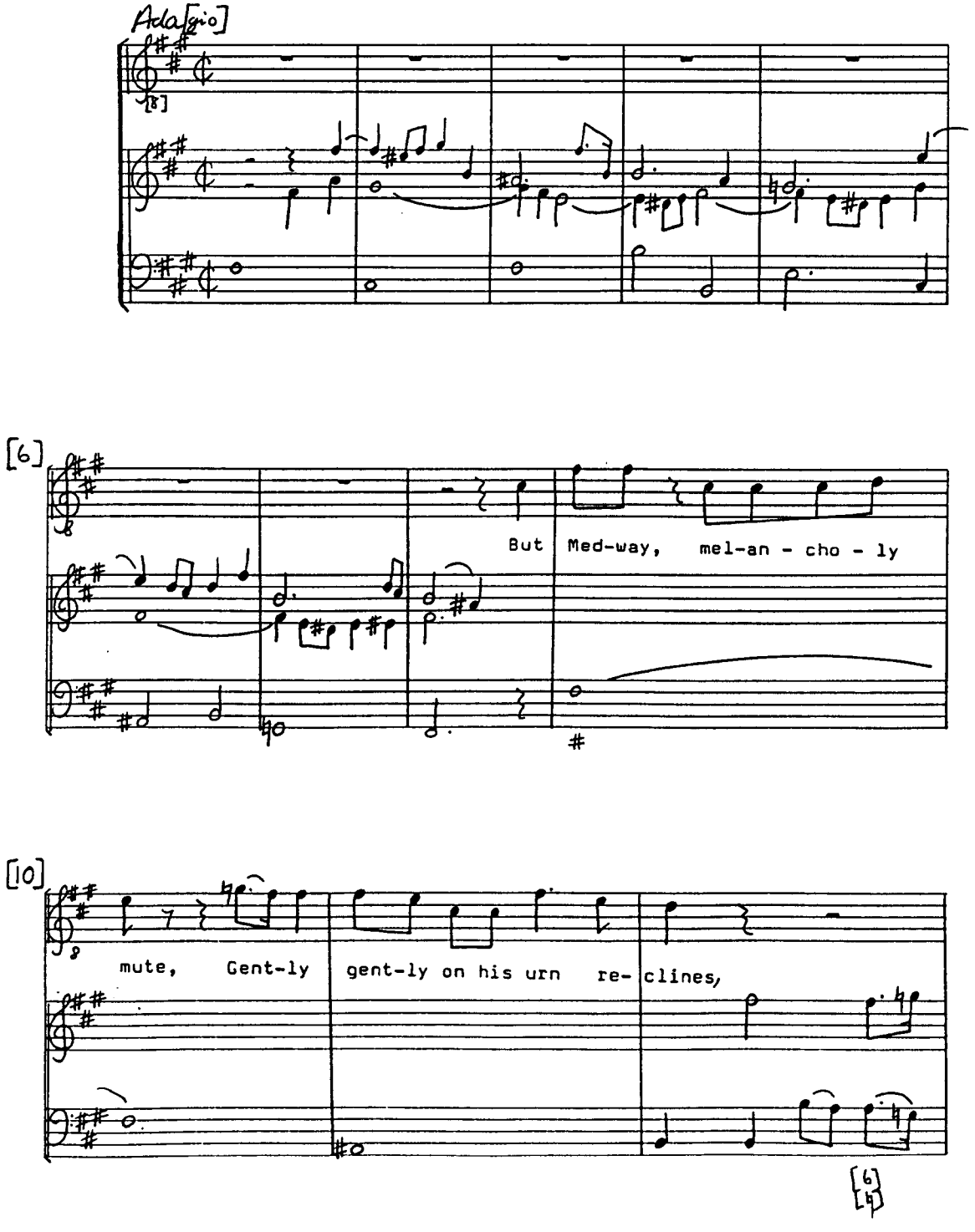
[117]

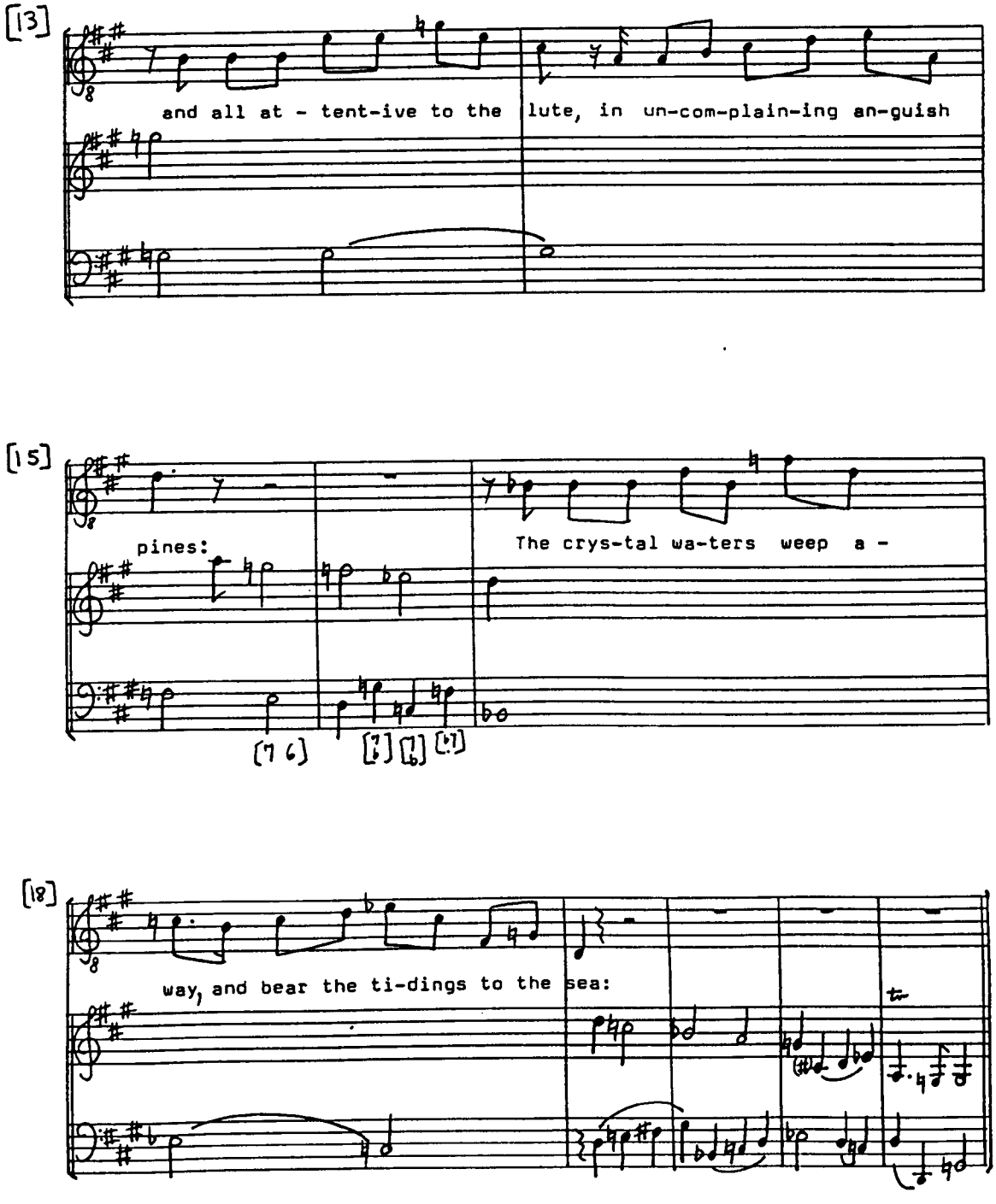

ans-wers from the neigh - b'ring bay.
f

[121]



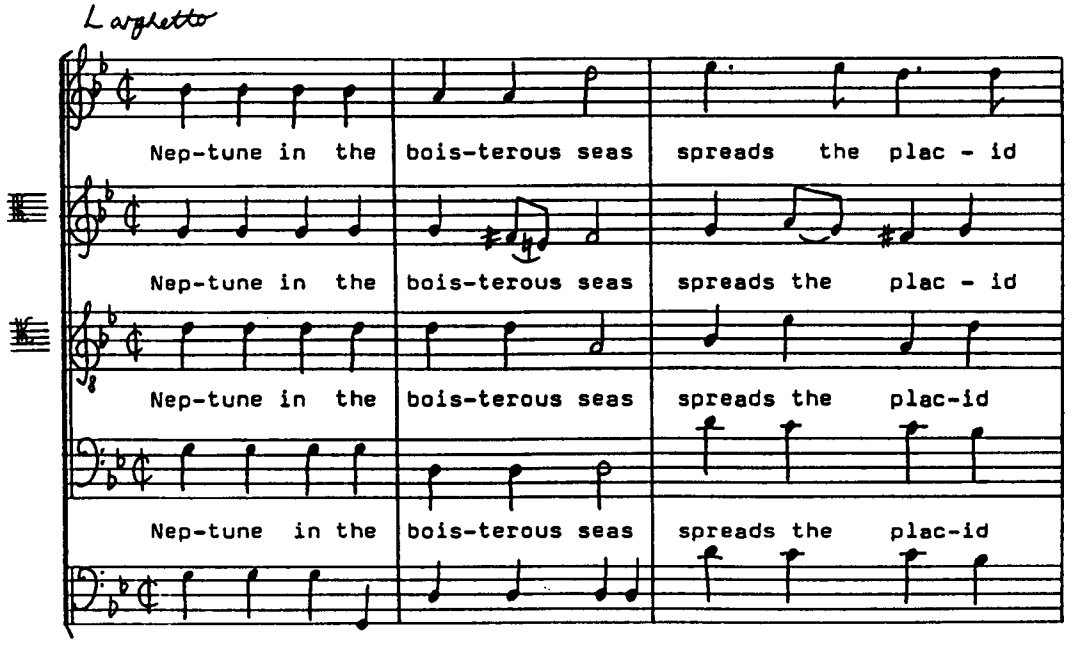
No. 12 ~ Recit. Accomp^{d} [Tenor]

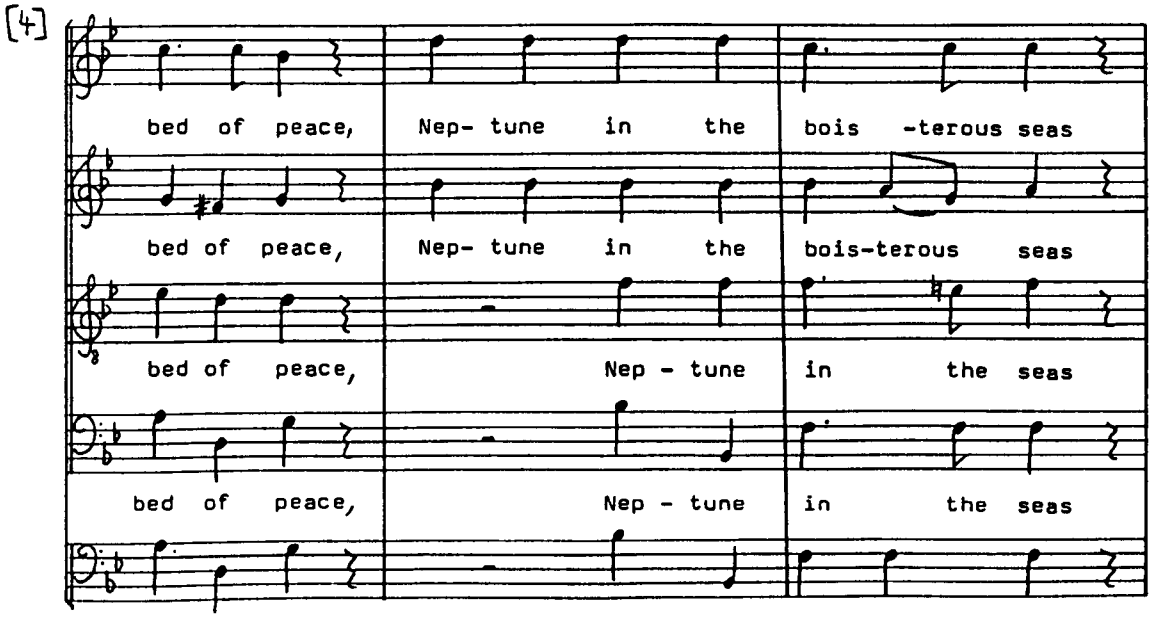


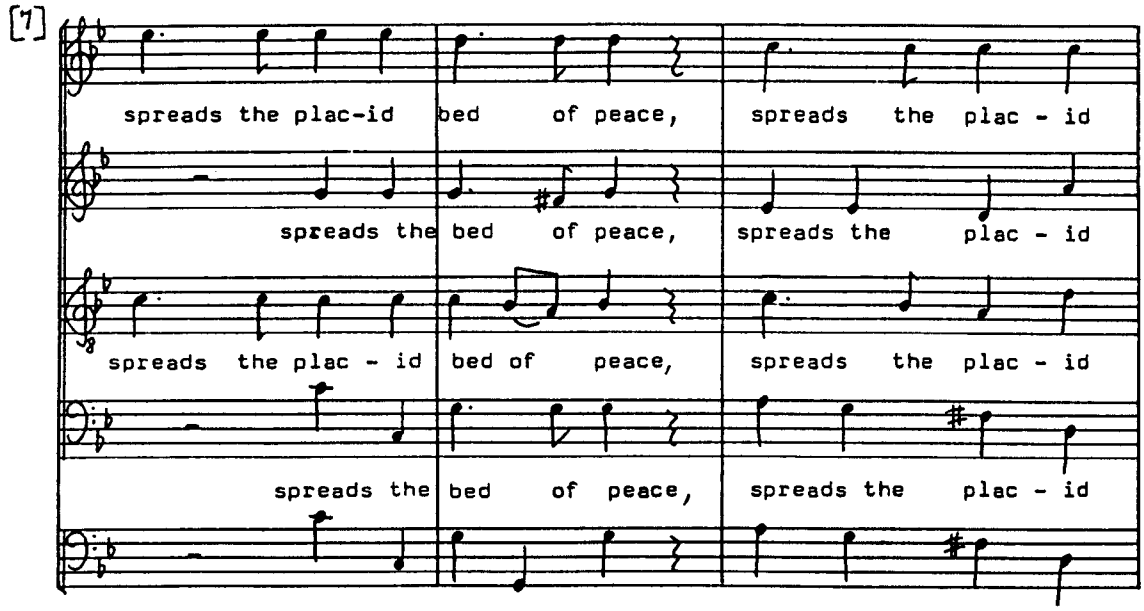

[13]
and all at - tent-ive to the lute, in un-com-plain-ing an-guish
[15]
pines:
The crys-tal wa-ters weep a -
[18]
way, and bear the ti-dings to the sea:

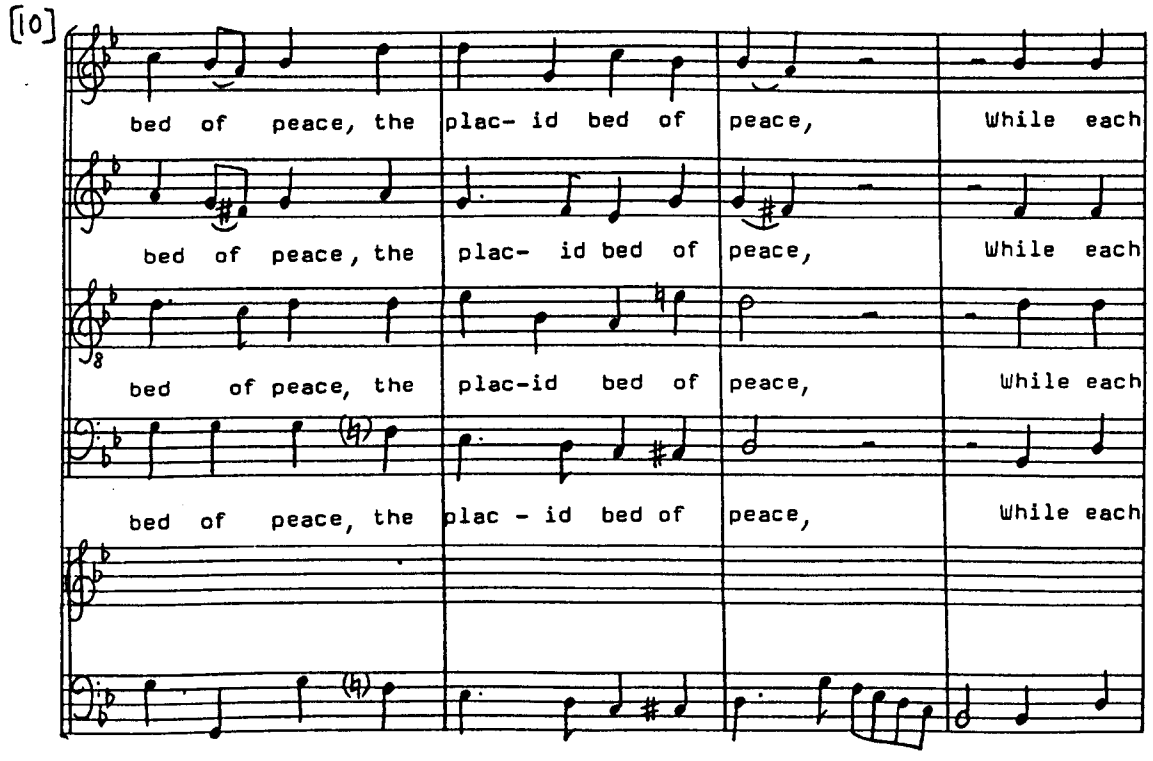
Ode on St. Cecilia's Day

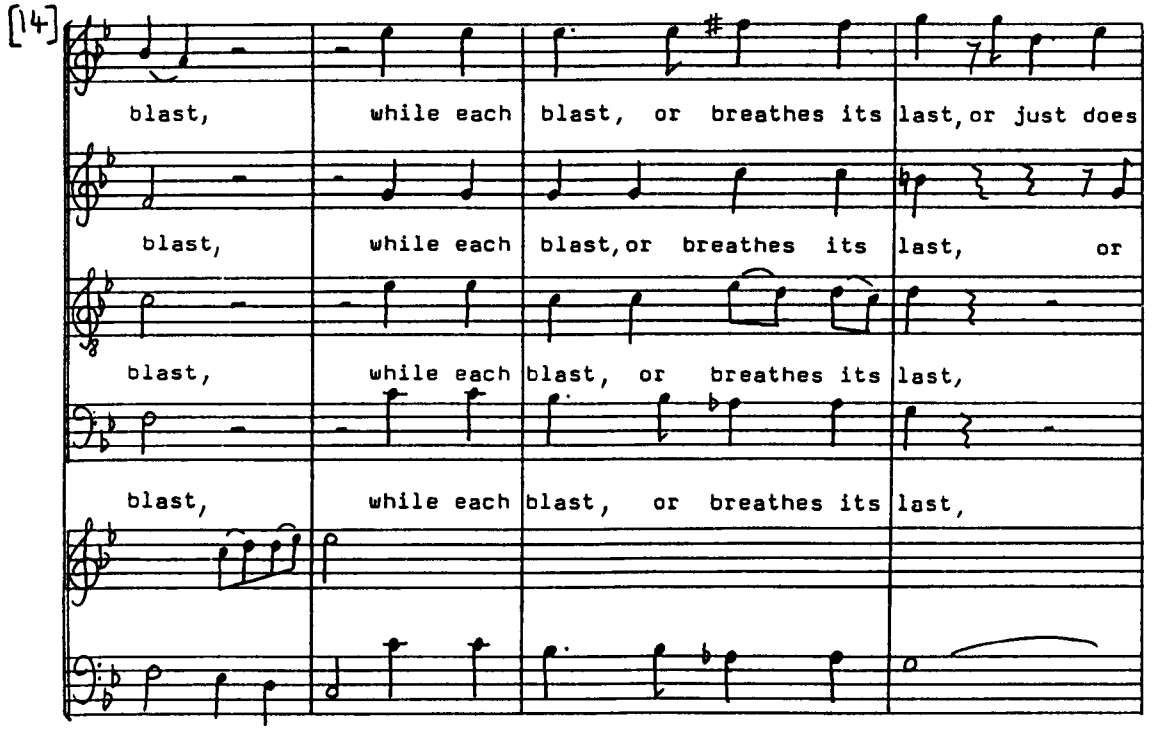
No. 13 ~ Chorus

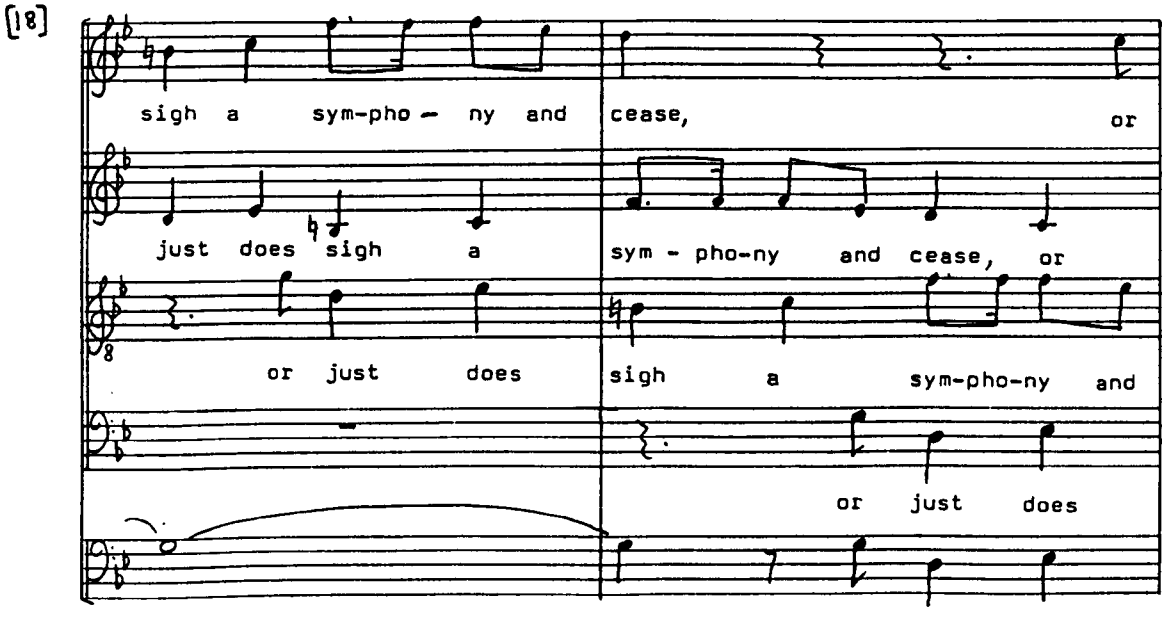


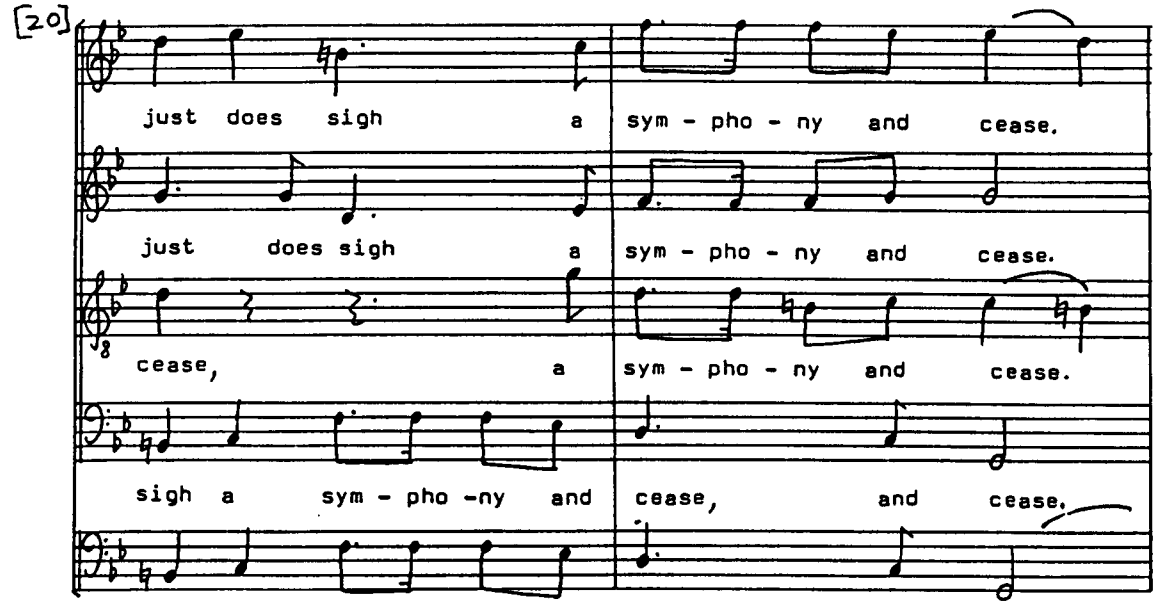


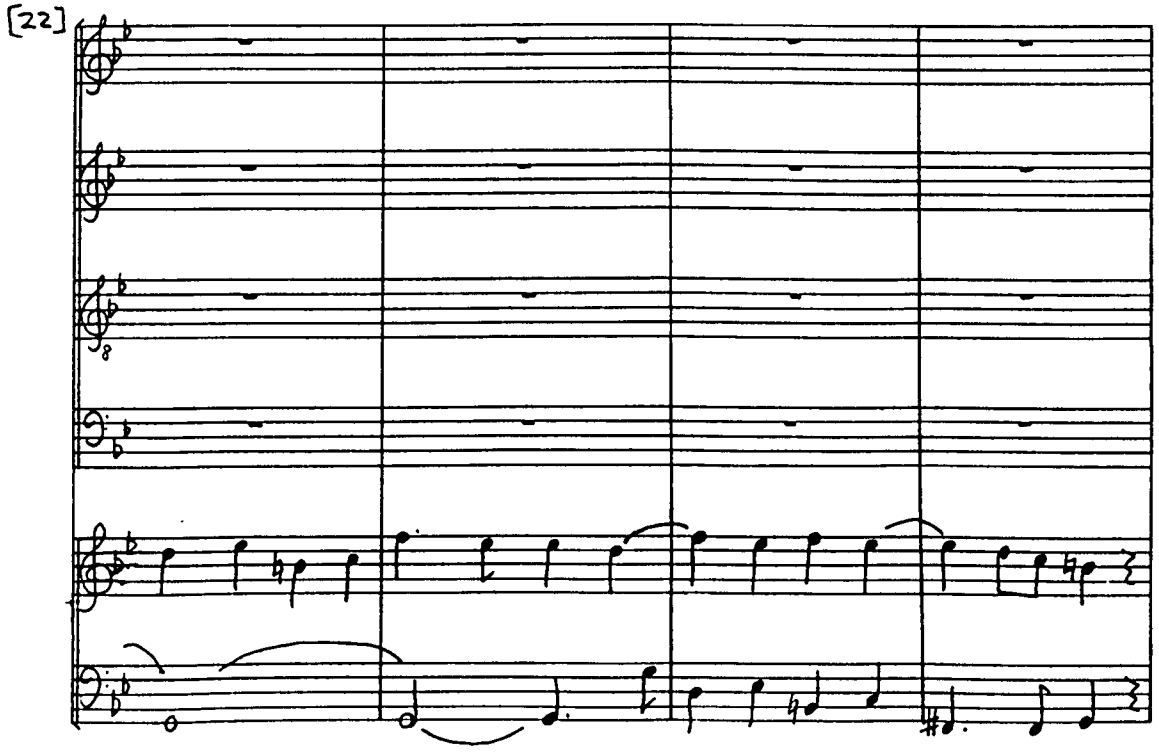

[7]
spreads the plac-id bed of peace, spreads the plac - id
spreads the bed of peace, spreads the plac - id
spreads the plac - id bed of peace, spreads the plac - id
spreads the bed of peace, spreads the plac - id

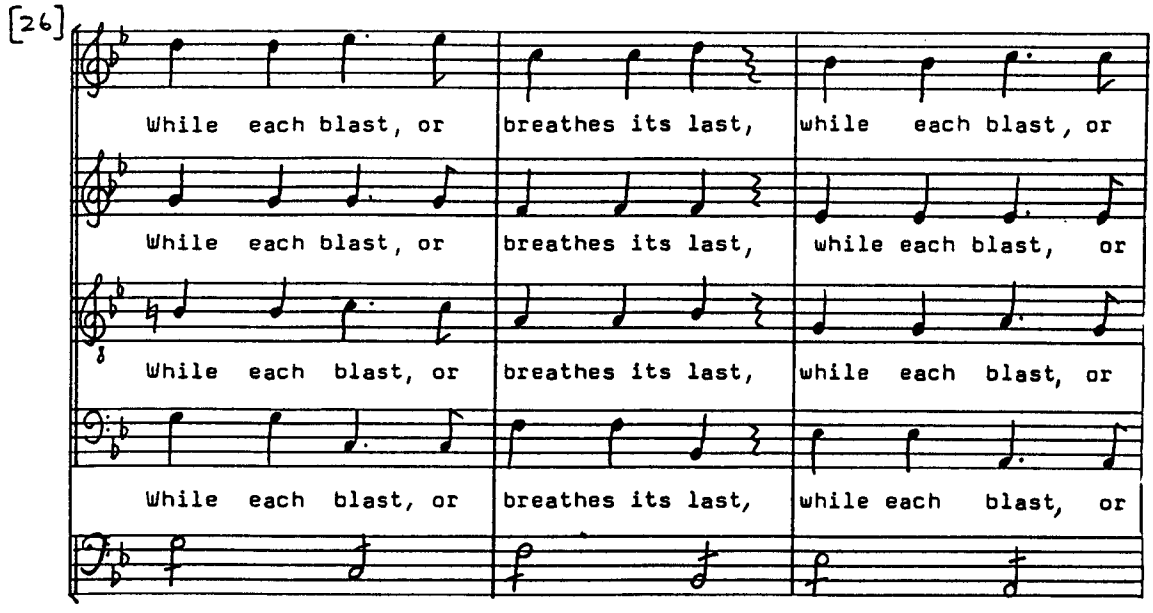

[10]
bed of peace, the plac- id bed of peace, While each
bed of peace, the plac- id bed of peace, While each
bed of peace, the plac-id bed of peace, While each
bed of peace, the plac - id bed of peace, While each

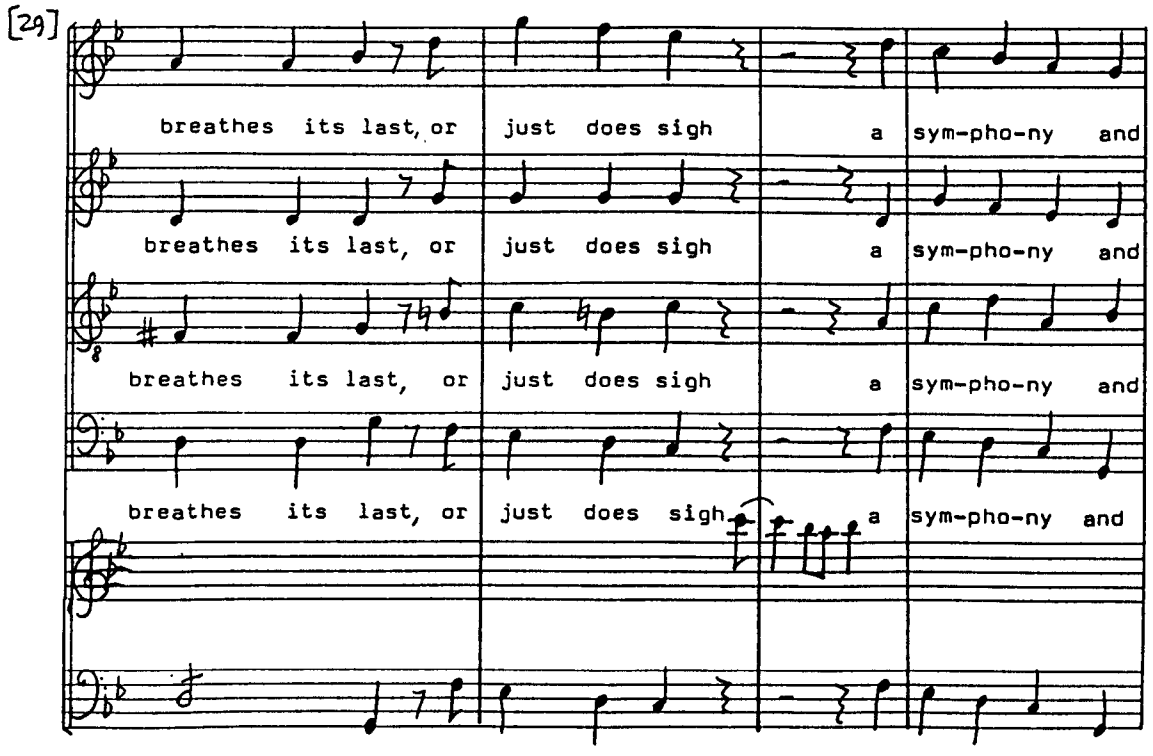

[14]
blast, while each blast, or breathes its last, or just does
blast, while each blast, or breathes its last, or
blast, while each blast, or breathes its last,
blast, while each blast, or breathes its last,


[18]
sigh a sym-pho - ny and cease, or
just does sigh a sym - pho-ny and cease, or
or just does sigh a sym-pho-ny and
or just does

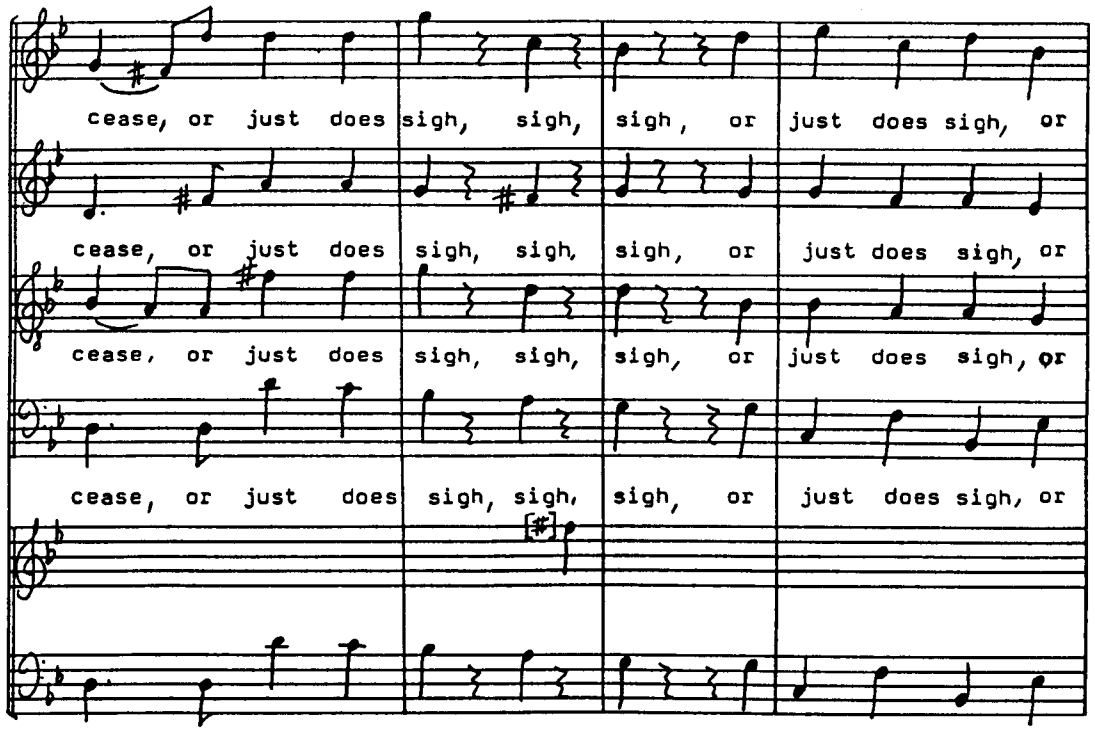

[20]
just does sigh a sym - pho - ny and cease.
just does sigh a sym - pho - ny and cease.
cease, a sym - pho - ny and cease.
sigh a sym - pho -ny and cease, and cease.


[22]

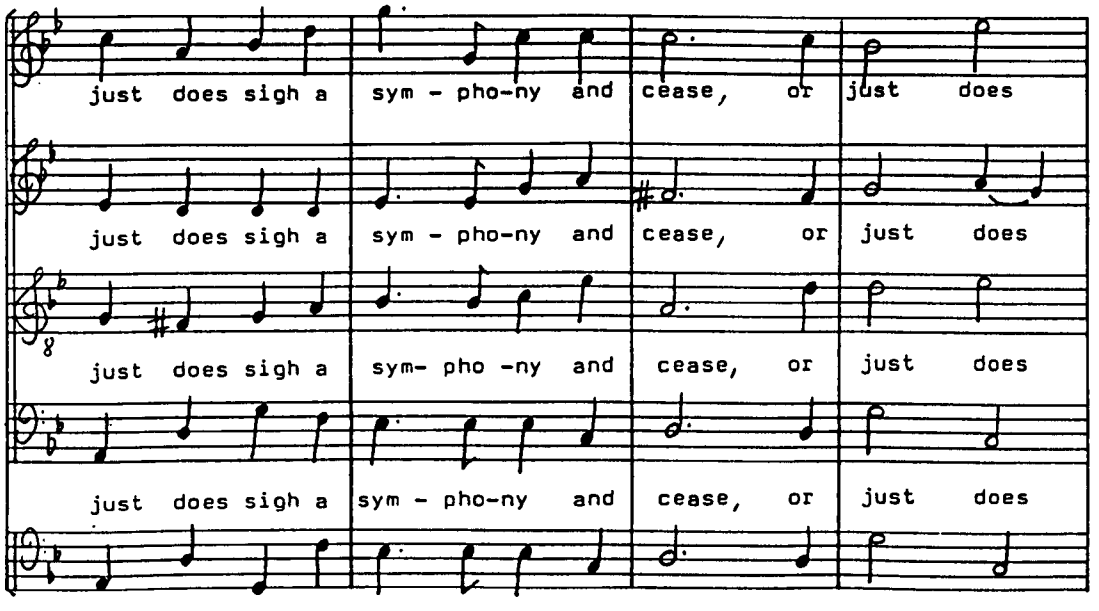

[26]
While each blast, or breathes its last, while each blast, or
While each blast, or breathes its last, while each blast, or
While each blast, or breathes its last, while each blast, or
While each blast, or breathes its last, while each blast, or

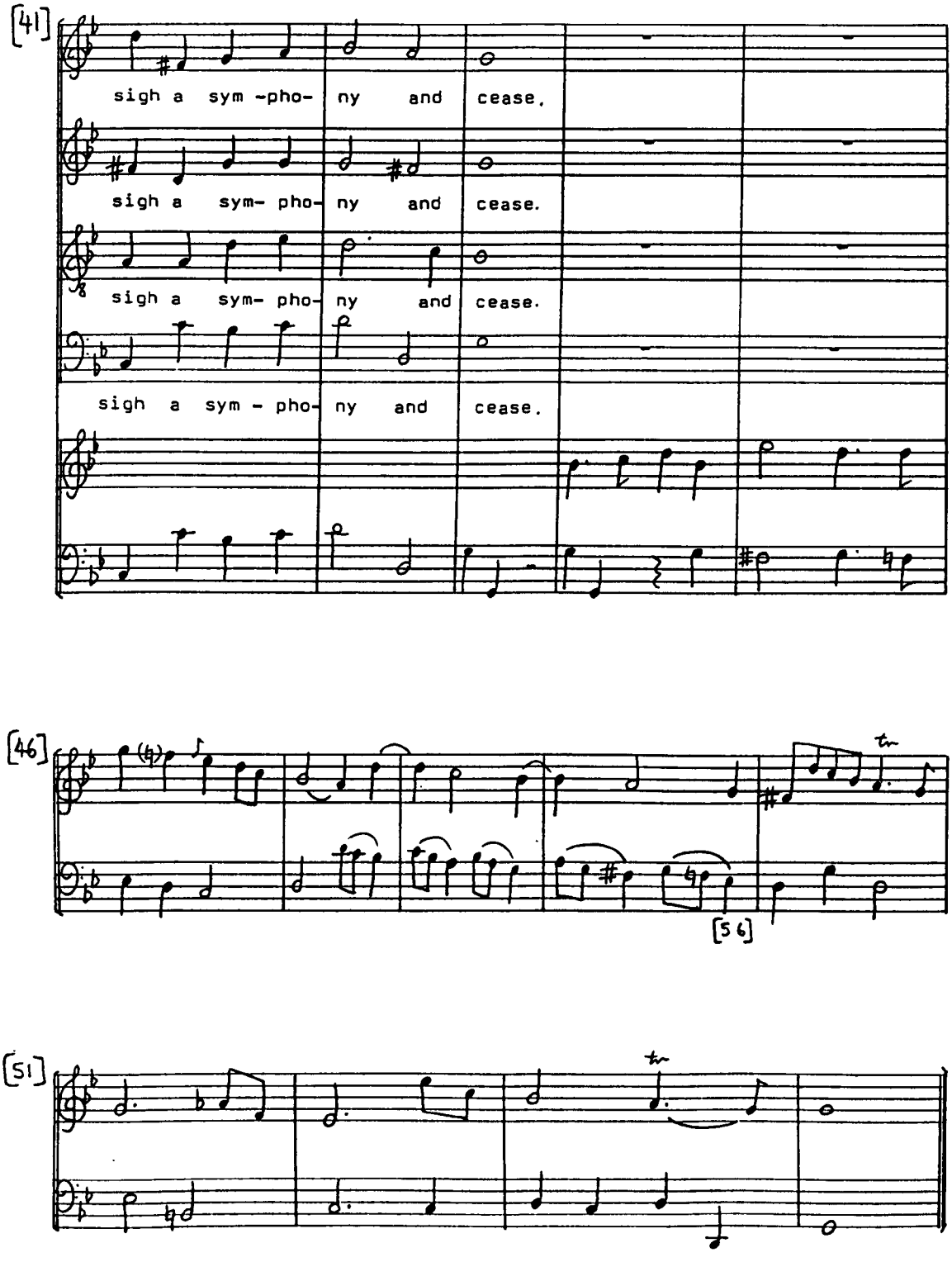

[29]
breathes its last, or just does sigh a sym-pho-ny and
breathes its last, or just does sigh a sym-pho-ny and
breathes its last, or just does sigh a sym-pho-ny and
breathes its last, or just does sigh a sym-pho-ny and

[33]


cease, or just does sigh, sigh, sigh, or just does sigh, or
cease, or just does sigh, sigh, sigh, or just does sigh, or
cease, or just does sigh, sigh, sigh, or just does sigh, or
cease, or just does sigh, sigh, sigh, or just does sigh, or

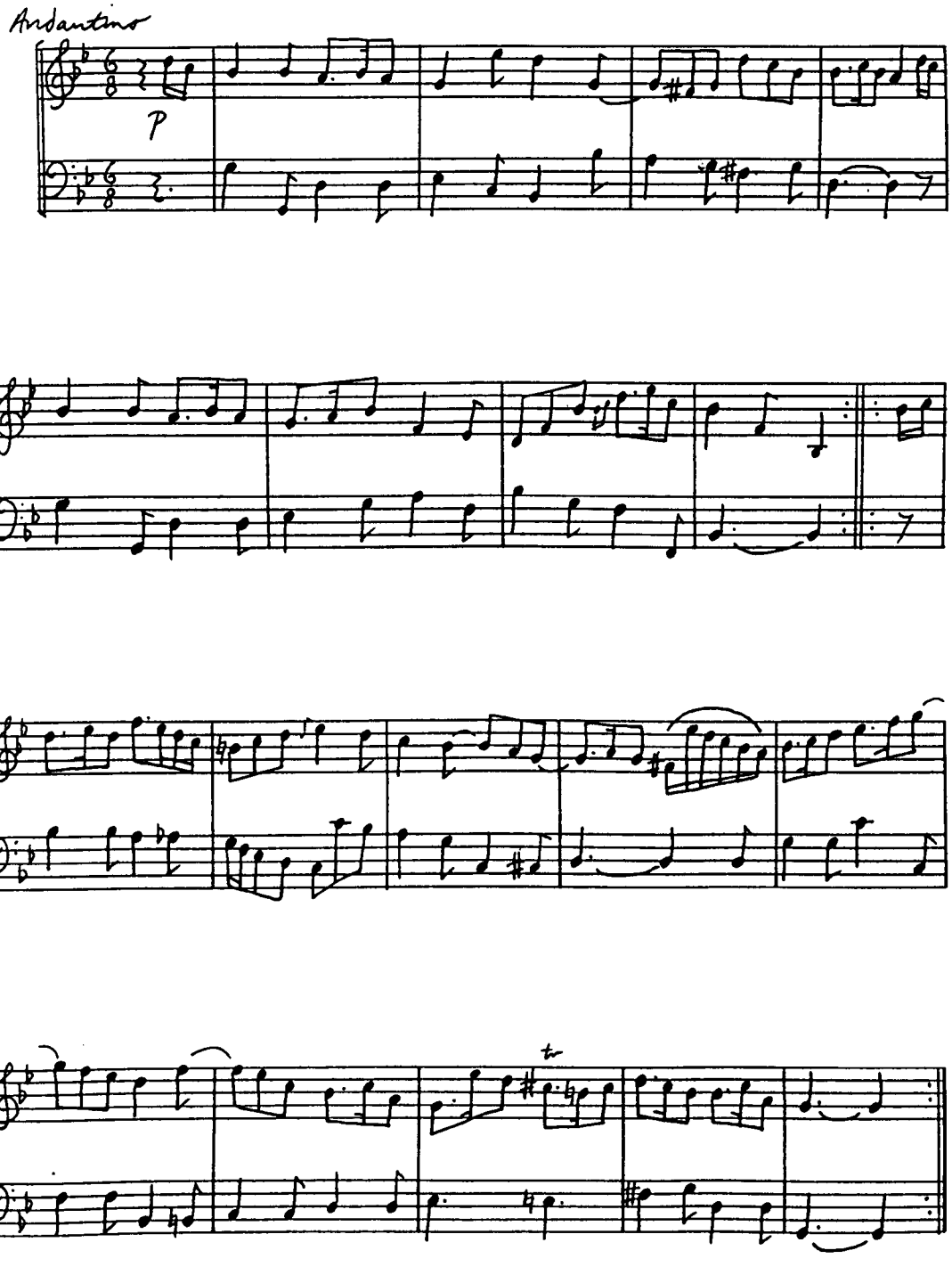
[37]


just does sigh a sym - pho-ny and cease, or just does
just does sigh a sym - pho-ny and cease, or just does
just does sigh a sym- pho -ny and cease, or just does
just does sigh a sym - pho-ny and cease, or just does


[41]
sigh a sym -pho- ny and cease,
sigh a sym- pho- ny and cease.
sigh a sym- pho- ny and cease.
sigh a sym - pho- ny and cease.
[46]
[56]
[51]

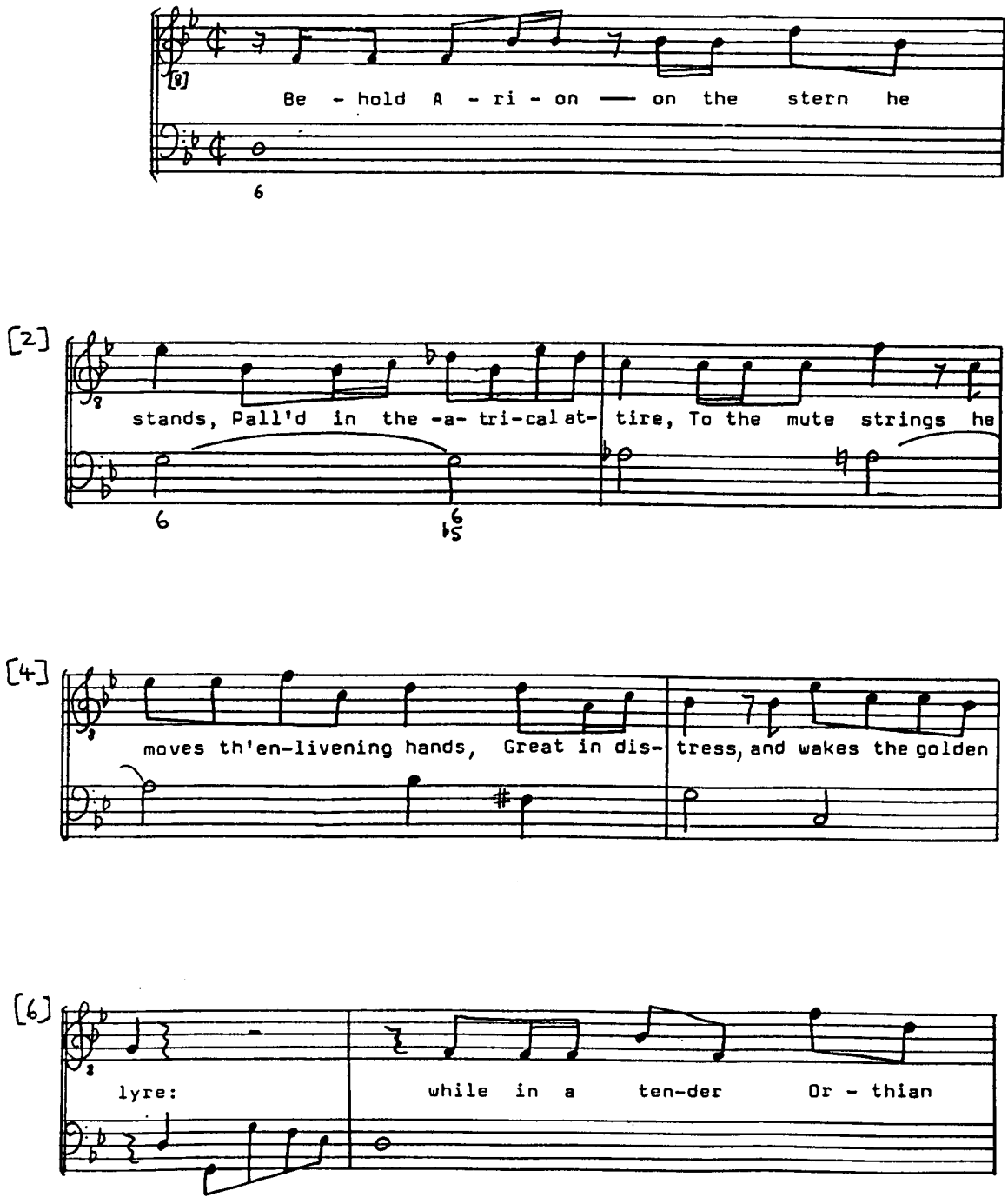
Ode on St. Cecilia's Day

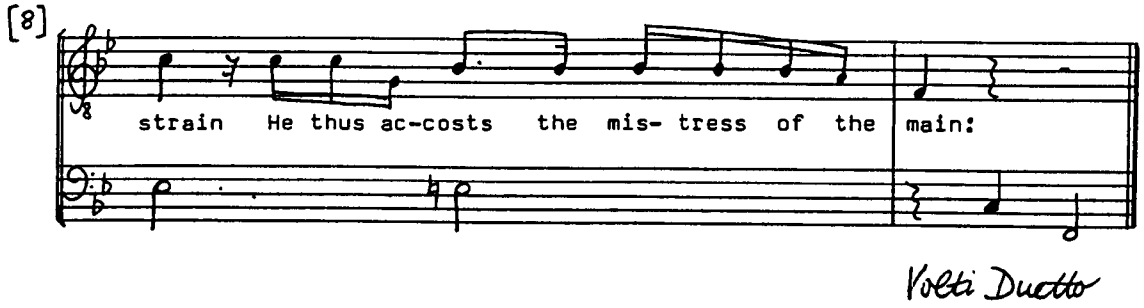
[No. 14] ~ Sinfonia



Ode on St. Cecilia's Day

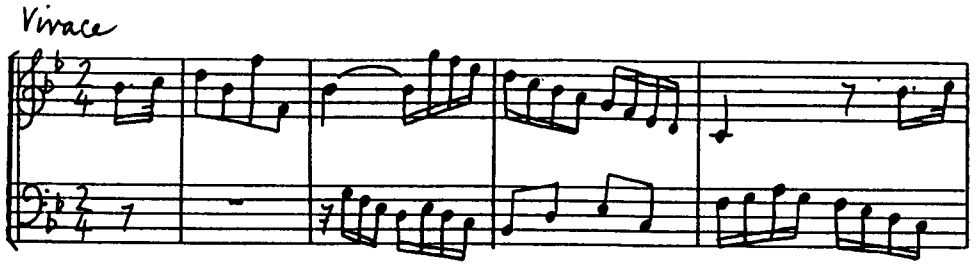
No. 14 [No. 15] ~ Recit. [Tenor]

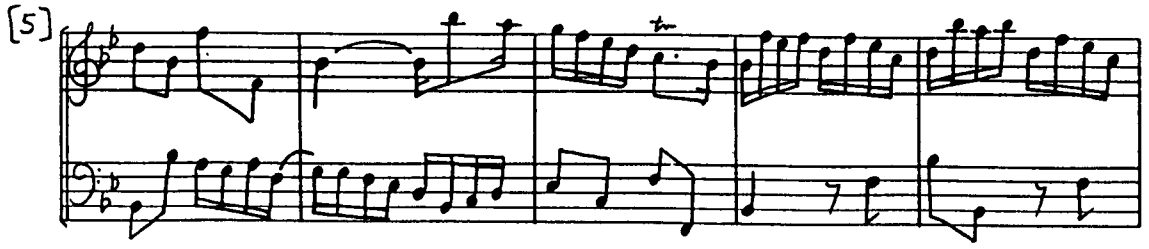


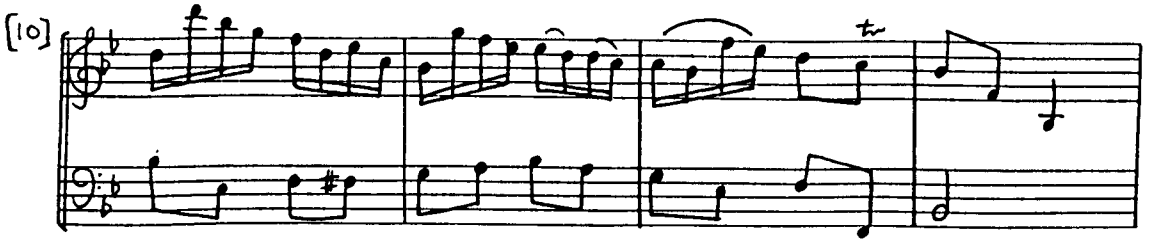


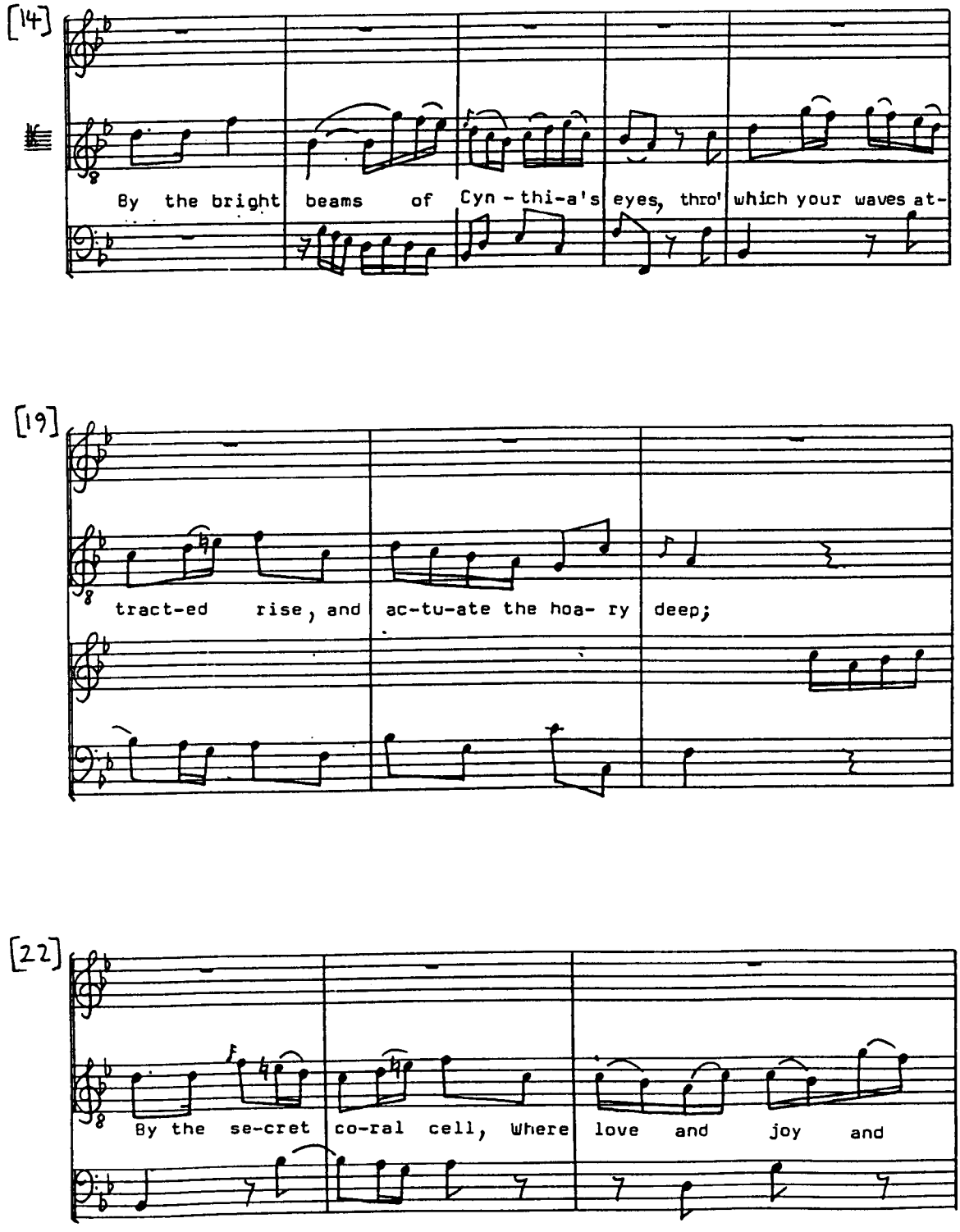
Volti Duetto

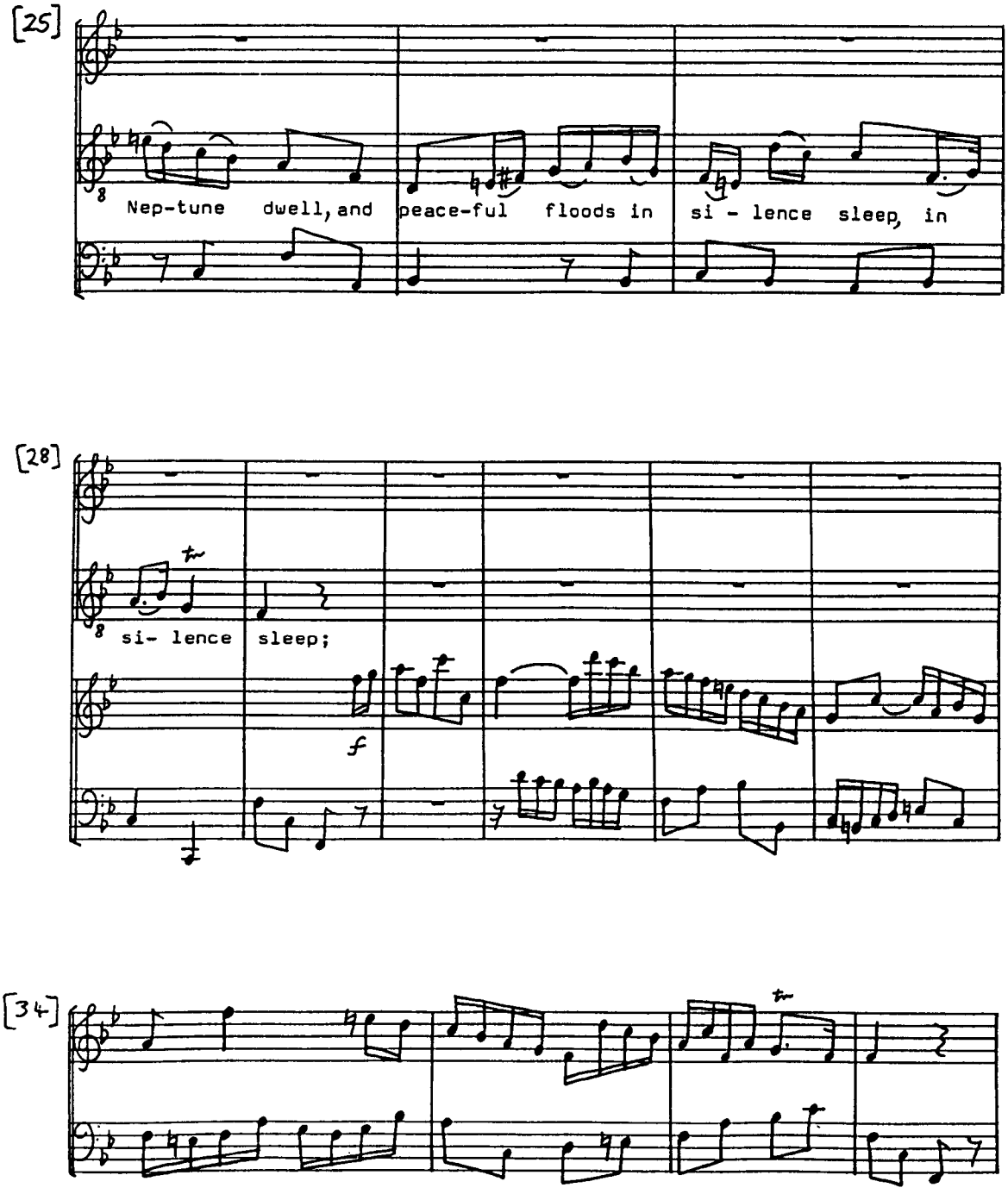
No. 15 [No. 16] ~ Duetto. Soprano and Tenor

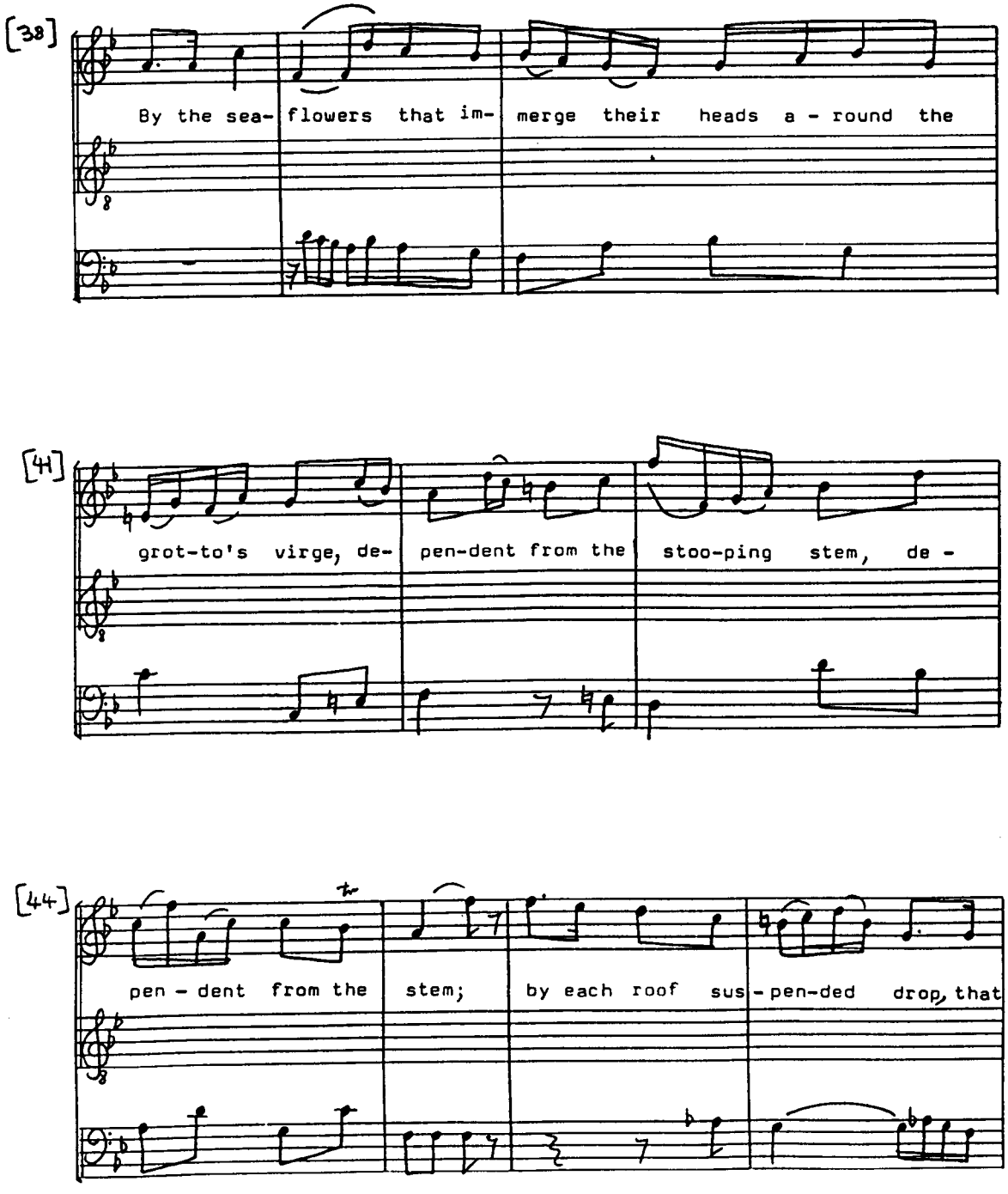


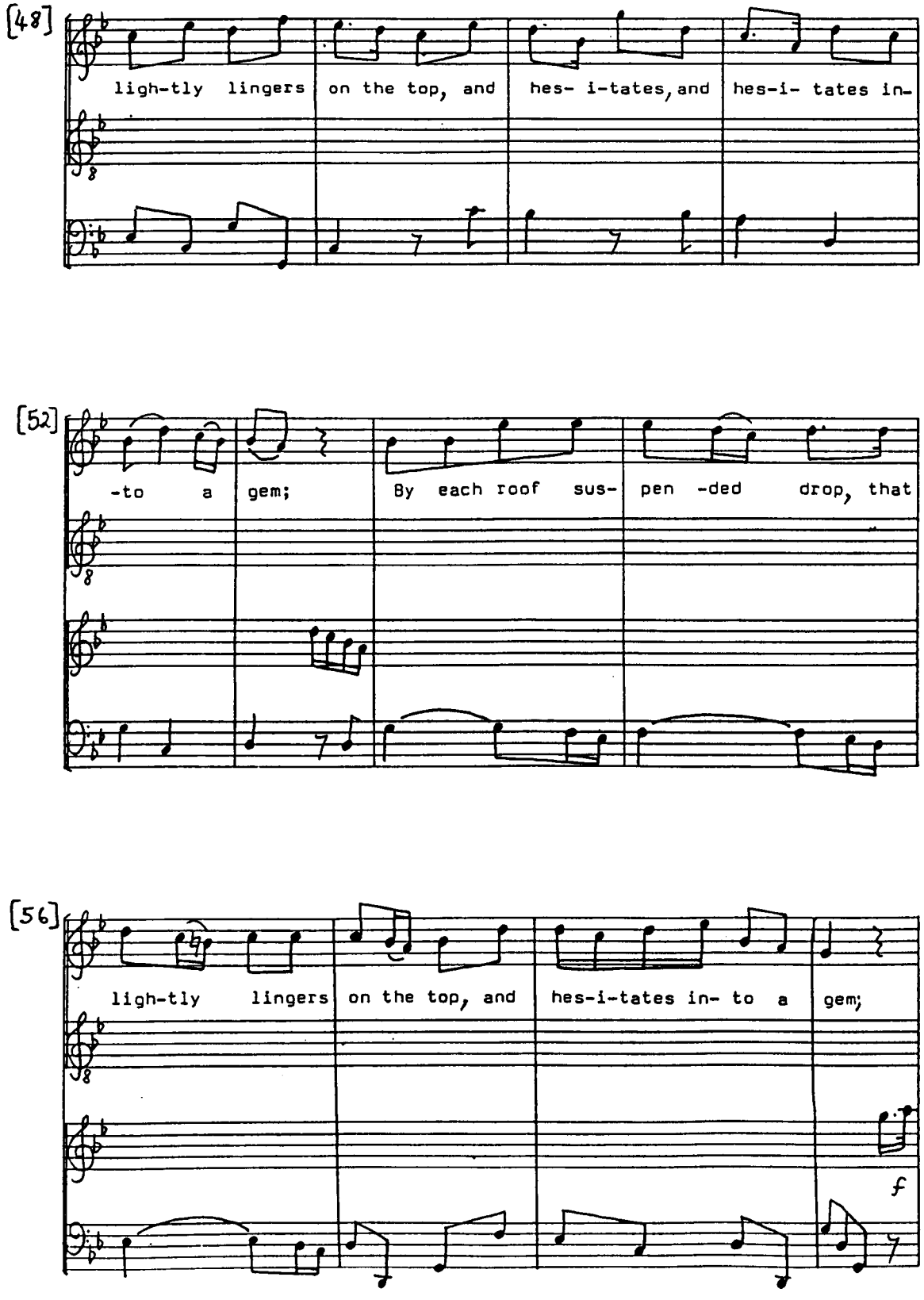


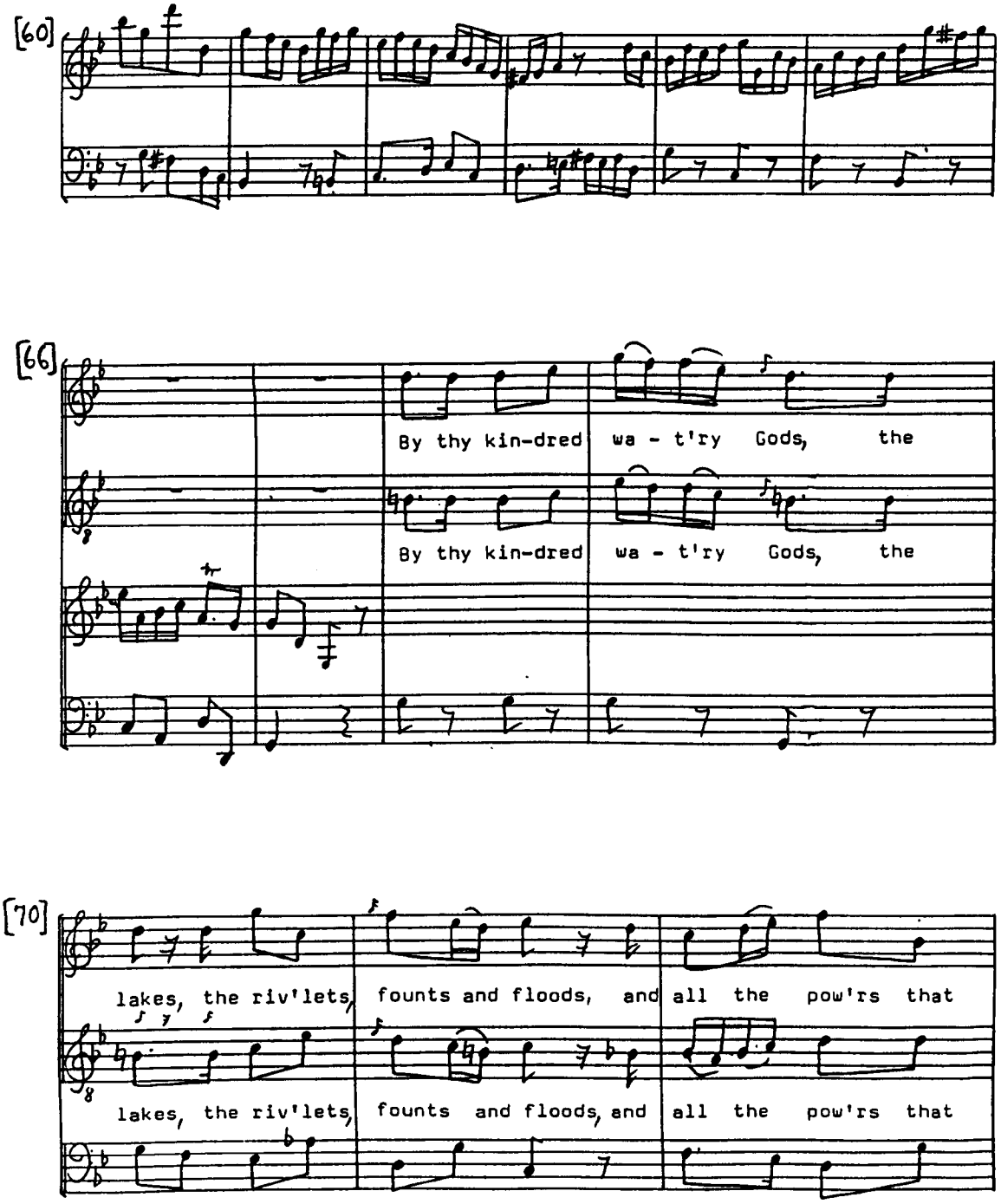


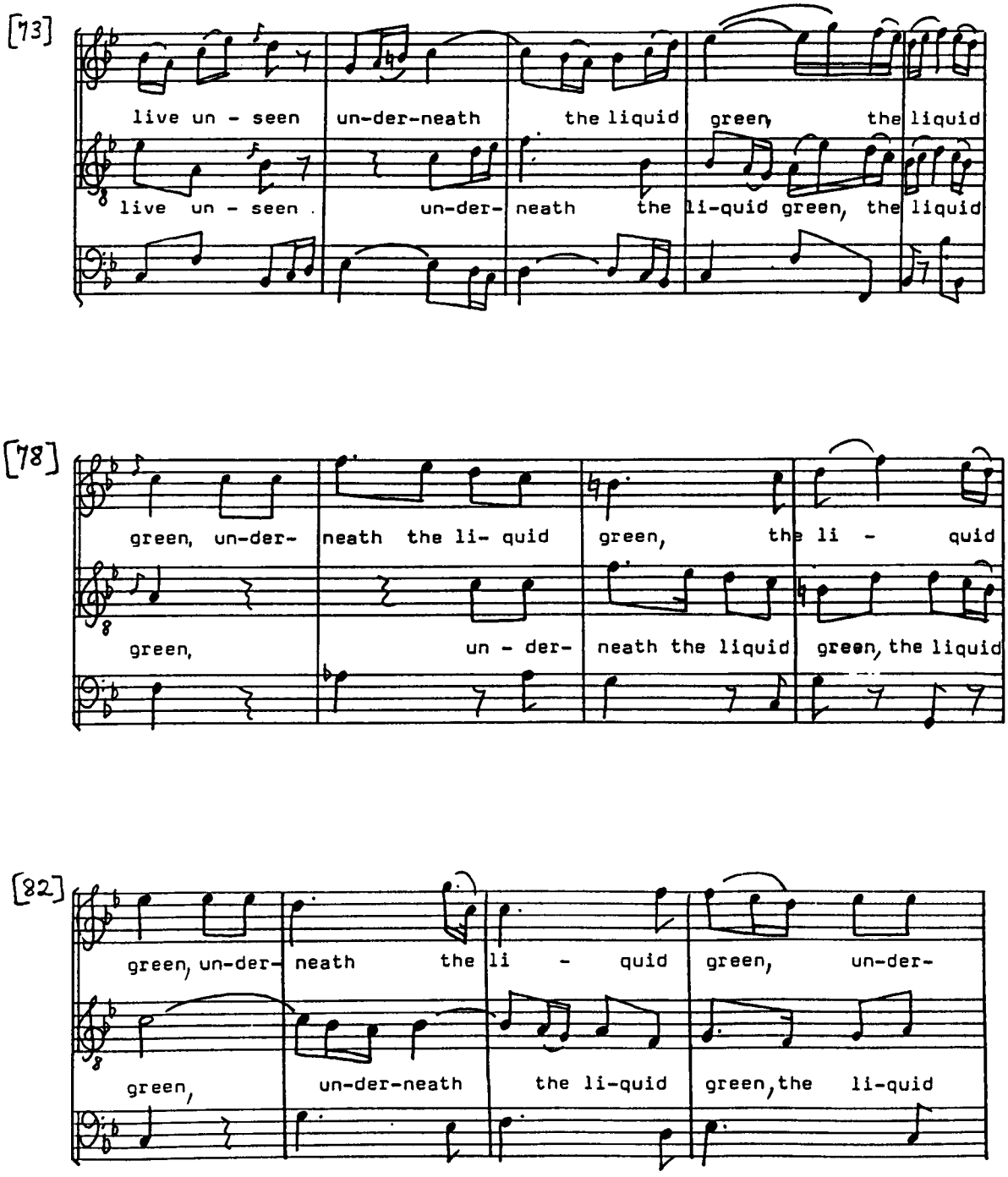

[14]
By the bright beams of Cyn - thi-a's eyes, thro' which your waves at-
[19]
tract-ed rise, and ac-tu-ate the hoa- ry deep;
[22]
By the se-cret co-ral cell, Where love and joy and


[25]
Nep-tune dwell, and peace-ful floods in si - lence sleep, in
[28]
si- lence sleep;
f
[34]

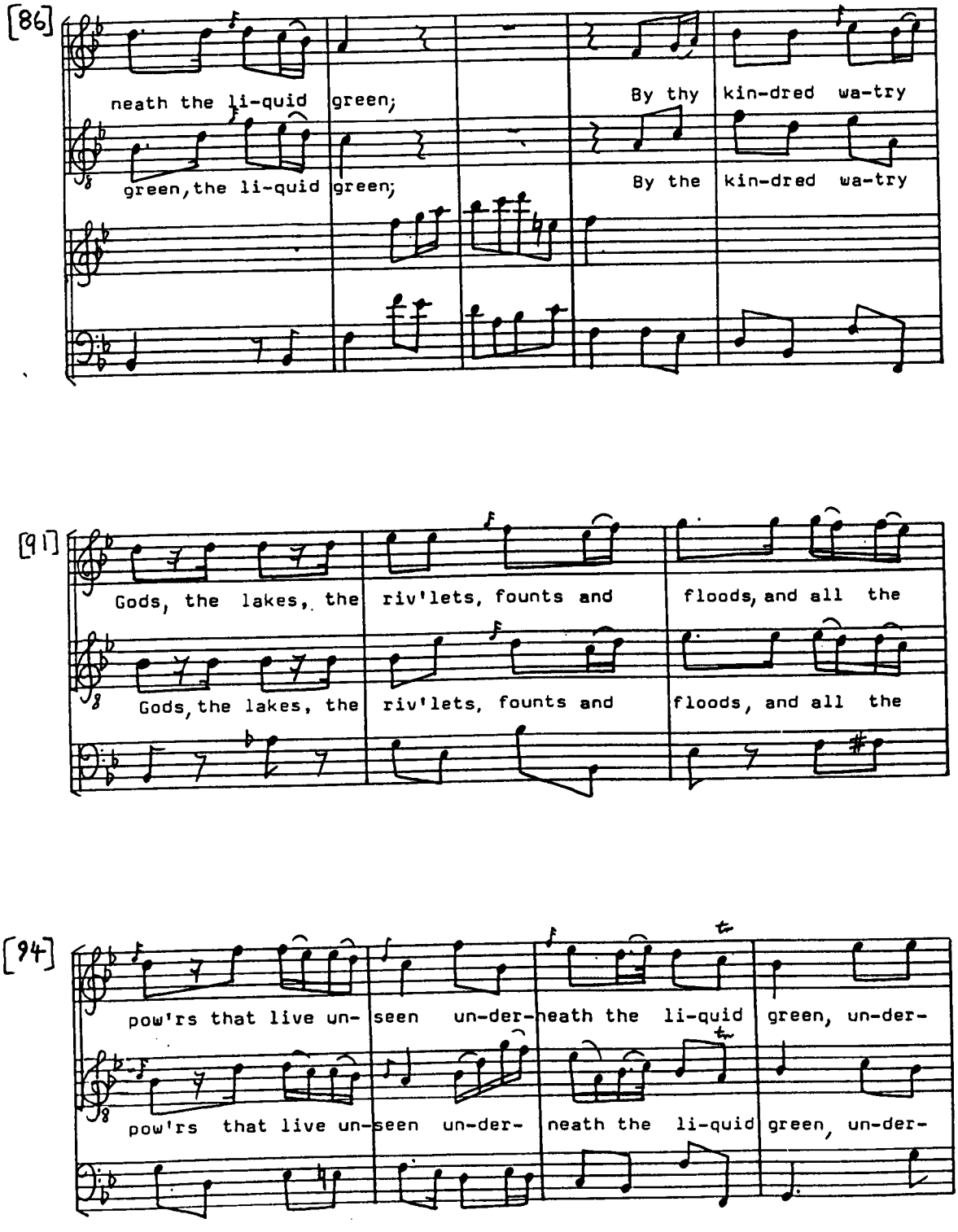

[38]
By the sea- flowers that im- merge their heads a - round the
[41]
grot-to's virge, de- pen-dent from the stoo-ping stem, de -
[44]
pen - dent from the stem; by each roof sus - pen-ded drop, that

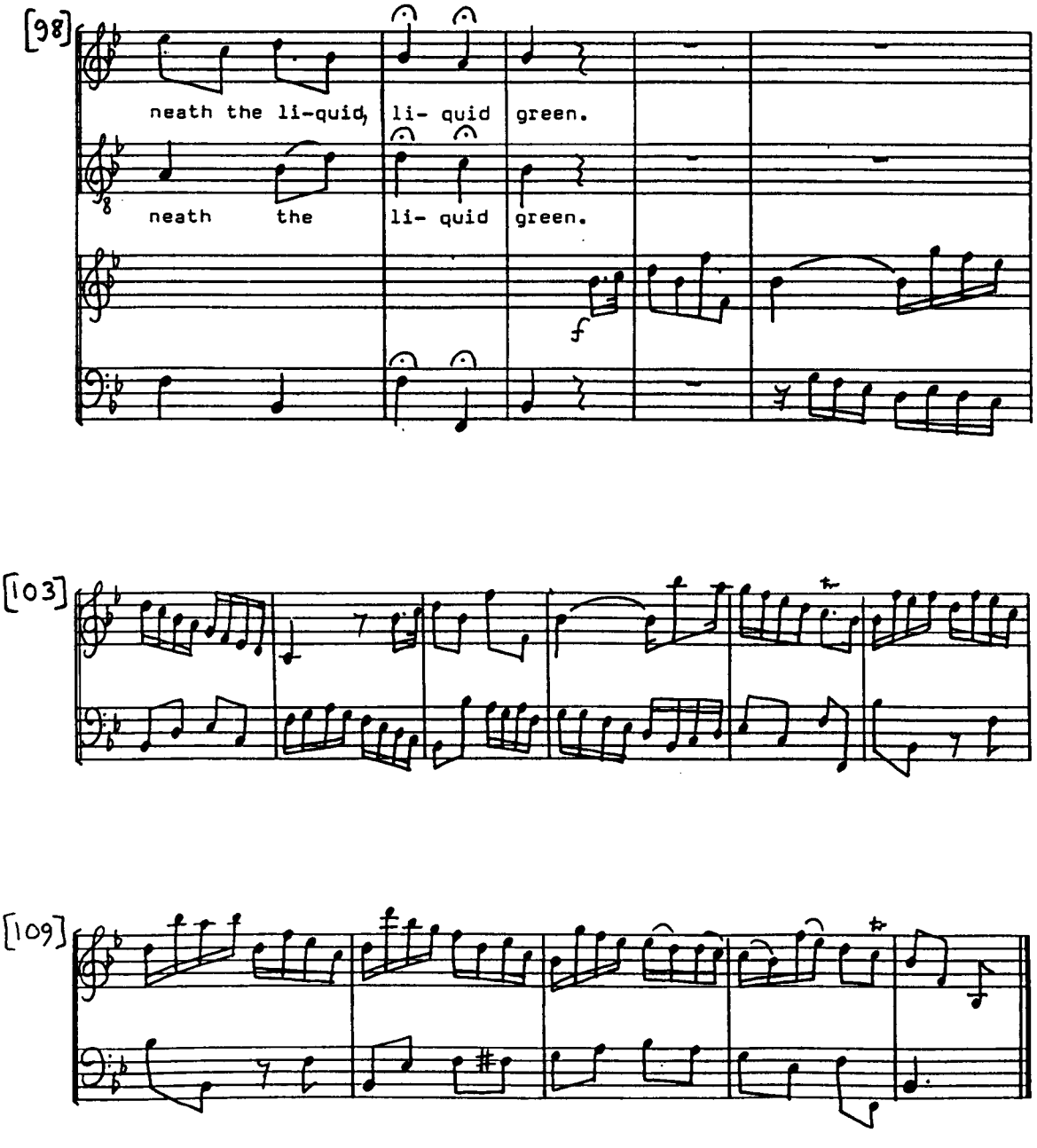

[48]
ligh-tly lingers on the top, and hes- i-tates, and hes-i- tates in-
[52]
-to a gem; By each roof sus- pen -ded drop, that
[56]
ligh-tly lingers on the top, and hes-i-tates in- to a gem;
f


[60]
[66]
By thy kin-dred wa - t'ry Gods, the
By thy kin-dred wa - t'ry Gods, the
[70]
lakes, the riv'lets, founts and floods, and all the pow'rs that
lakes, the riv'lets, founts and floods, and all the pow'rs that

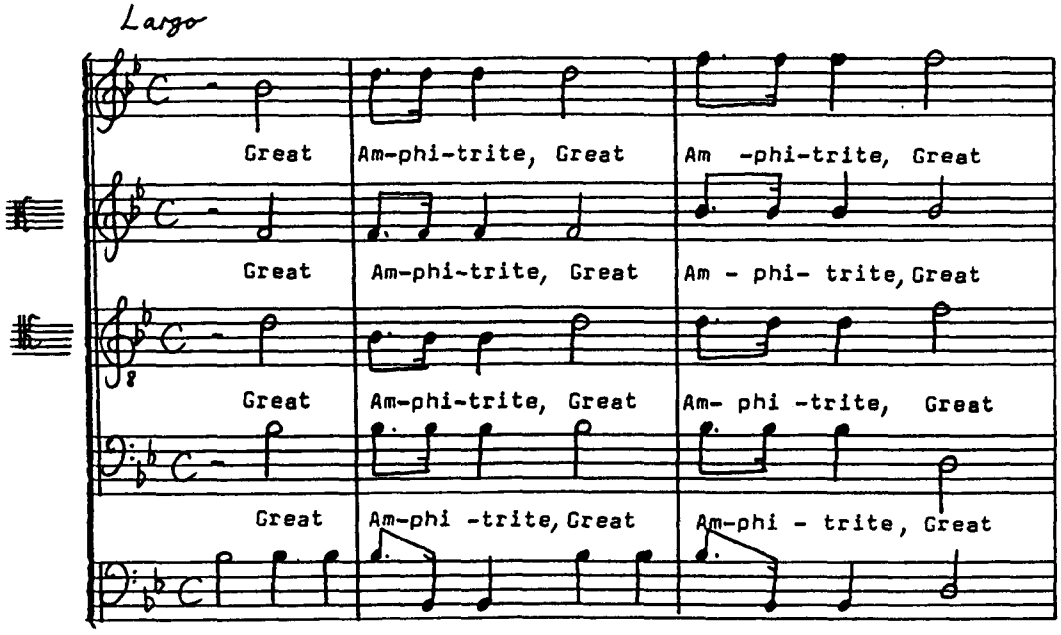

[73]
live un - seen un-der-neath the liquid green, the liquid
live un - seen un-der- neath the li-quid green, the liquid
[78]
green, un-der- neath the li- quid green, the li - quid
green, un - der- neath the liquid green, the liquid
[82]
green, un-der- neath the li - quid green, un-der-
green, un-der-neath the li-quid green, the li-quid

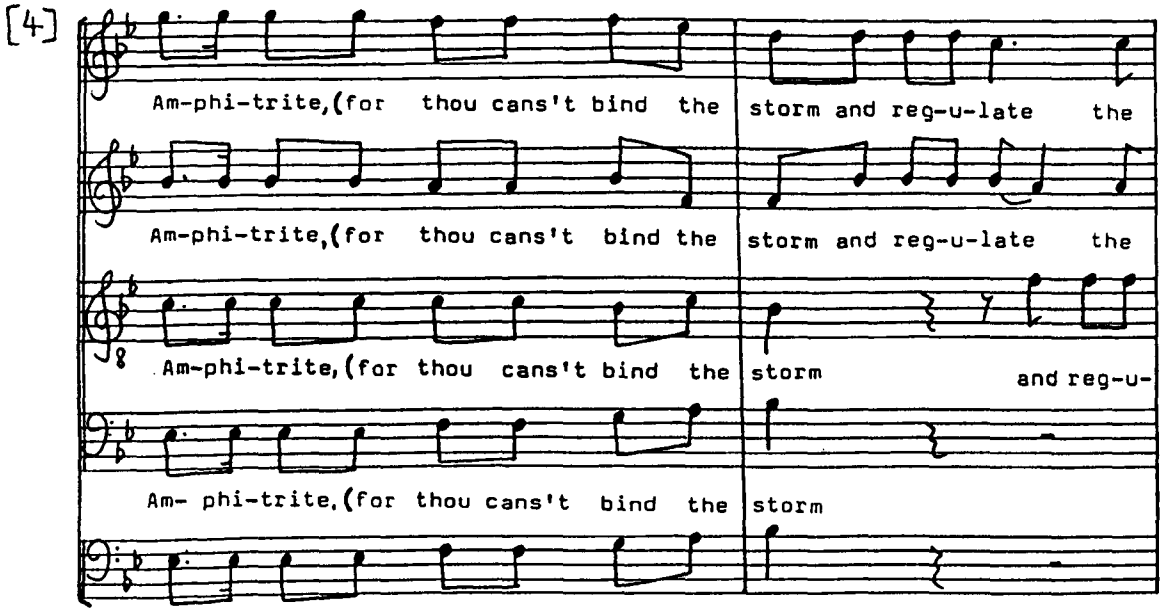
Ode on St. Cecilia's Day



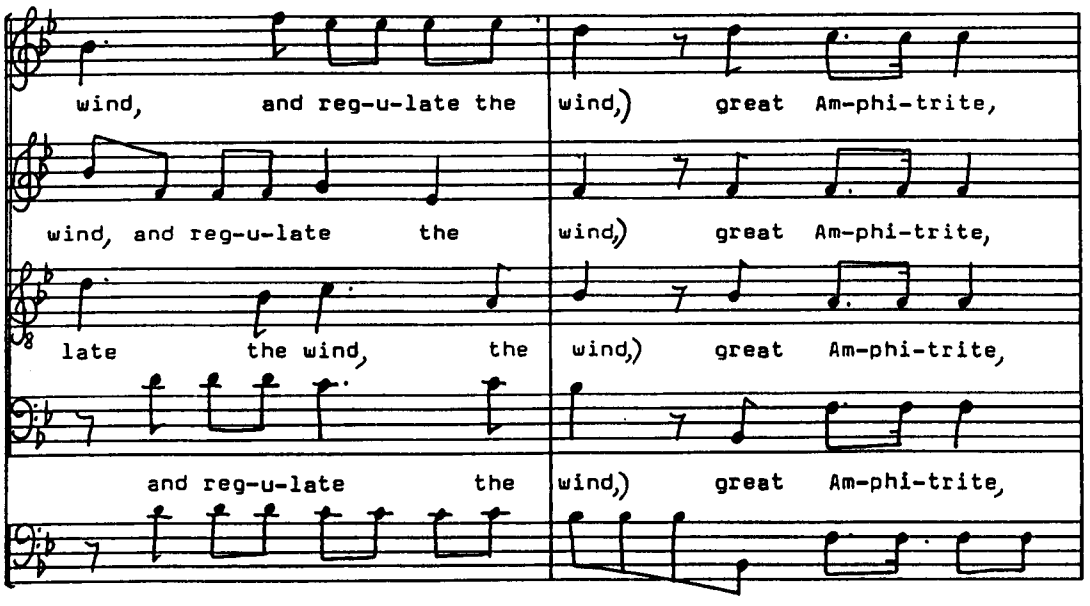

[98]
neath the li-quid, li- quid green.
neath the li- quid green.
f
[103]
[109]

No. 16 [No. 17] ~ Chorus

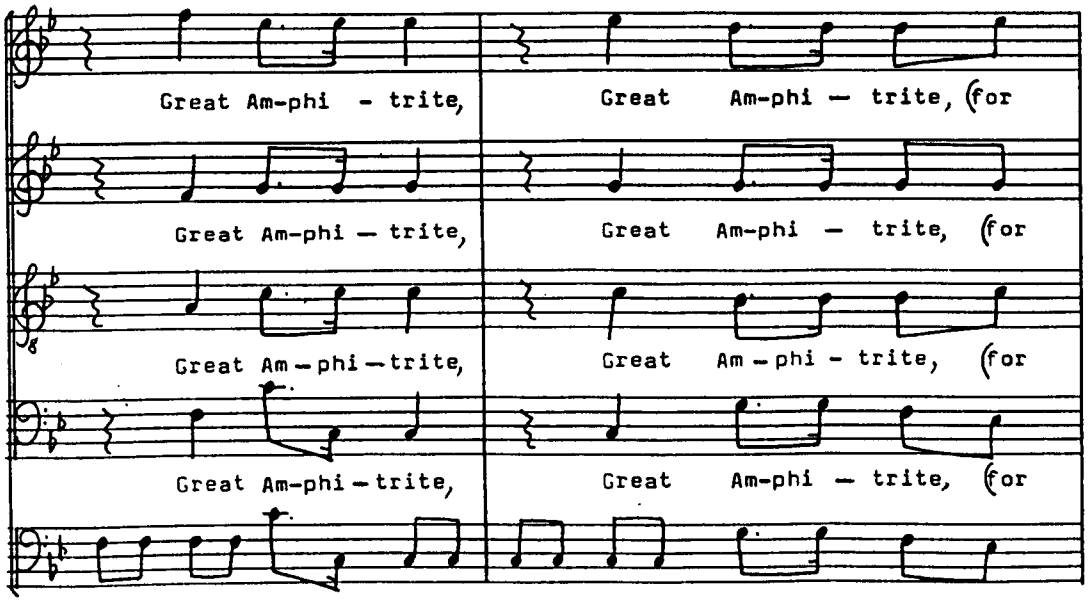


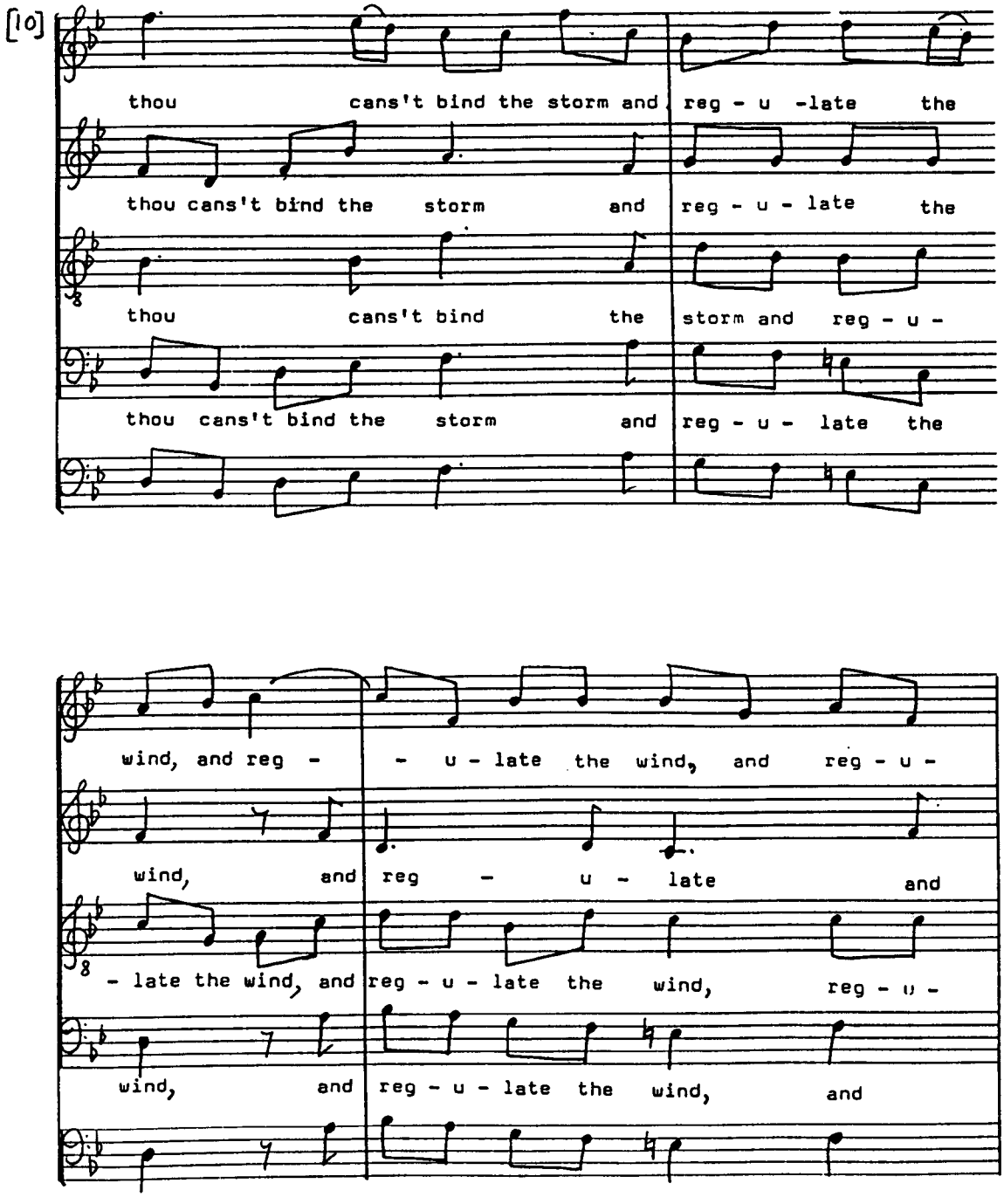


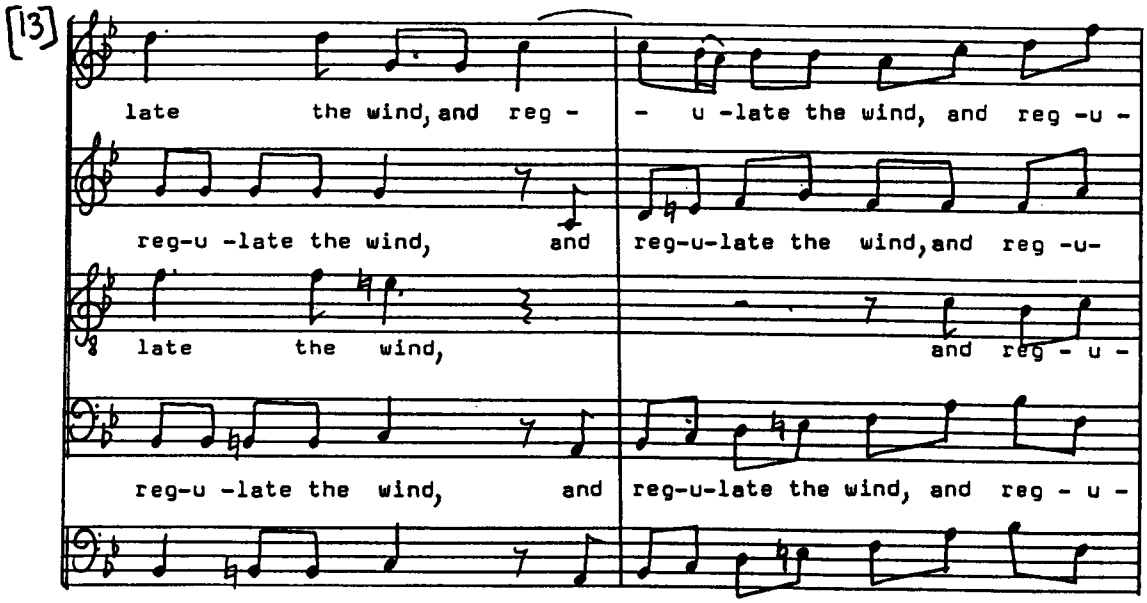
[6]

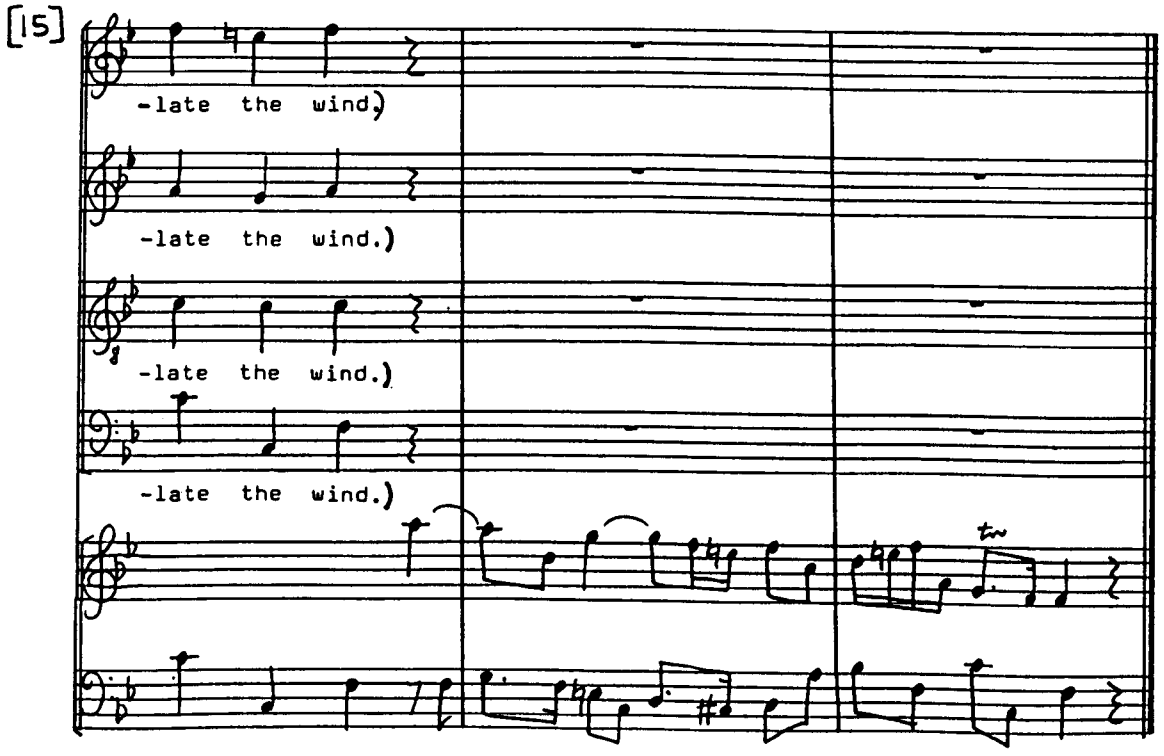

wind, and reg-u-late the wind,) great Am-phi-trite,
wind, and reg-u-late the wind,) great Am-phi-trite,
late the wind, the wind,) great Am-phi-trite,
and reg-u-late the wind,) great Am-phi-trite,

[8]

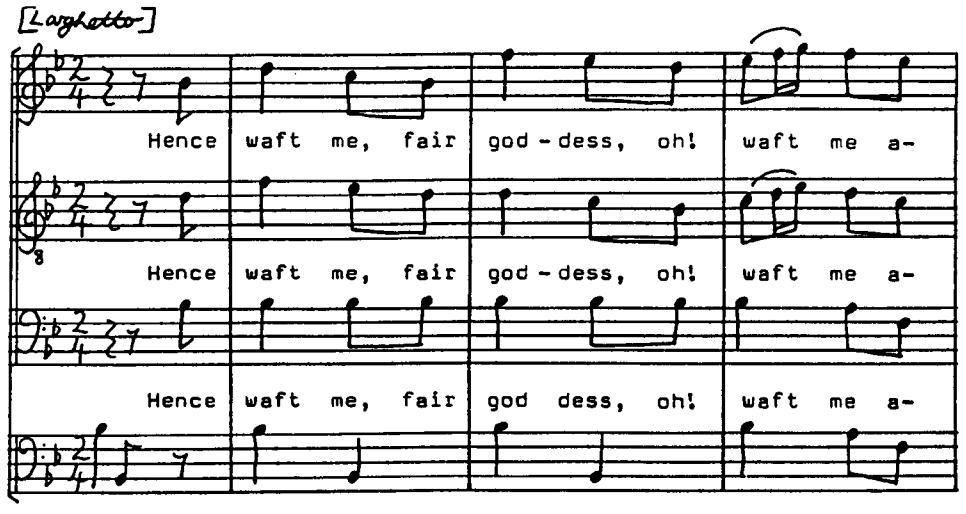

Great Am-phi - trite, Great Am-phi — trite, (for
Great Am-phi — trite, Great Am-phi — trite, (for
Great Am — phi — trite, Great Am — phi - trite, (for
Great Am-phi — trite, Great Am-phi — trite, (for

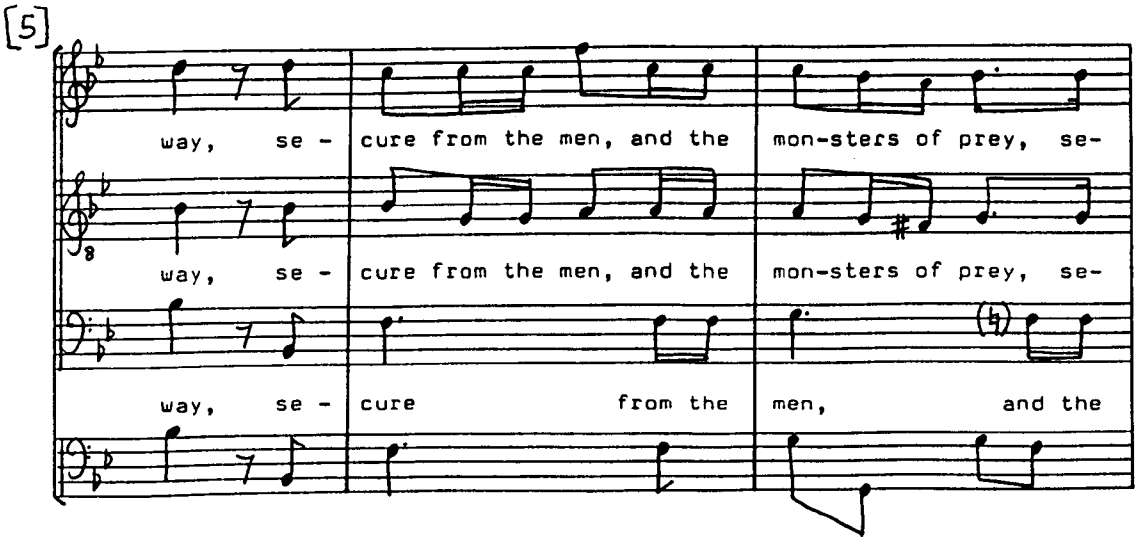

[10]
thou cans't bind the storm and reg - u -late the
thou cans't bind the storm and reg - u - late the
thou cans't bind the storm and reg - u -
thou cans't bind the storm and reg - u - late the
wind, and reg - - u - late the wind, and reg - u -
wind, and reg - u - late and
- late the wind, and reg - u - late the wind, reg - u -
wind, and reg - u - late the wind, and

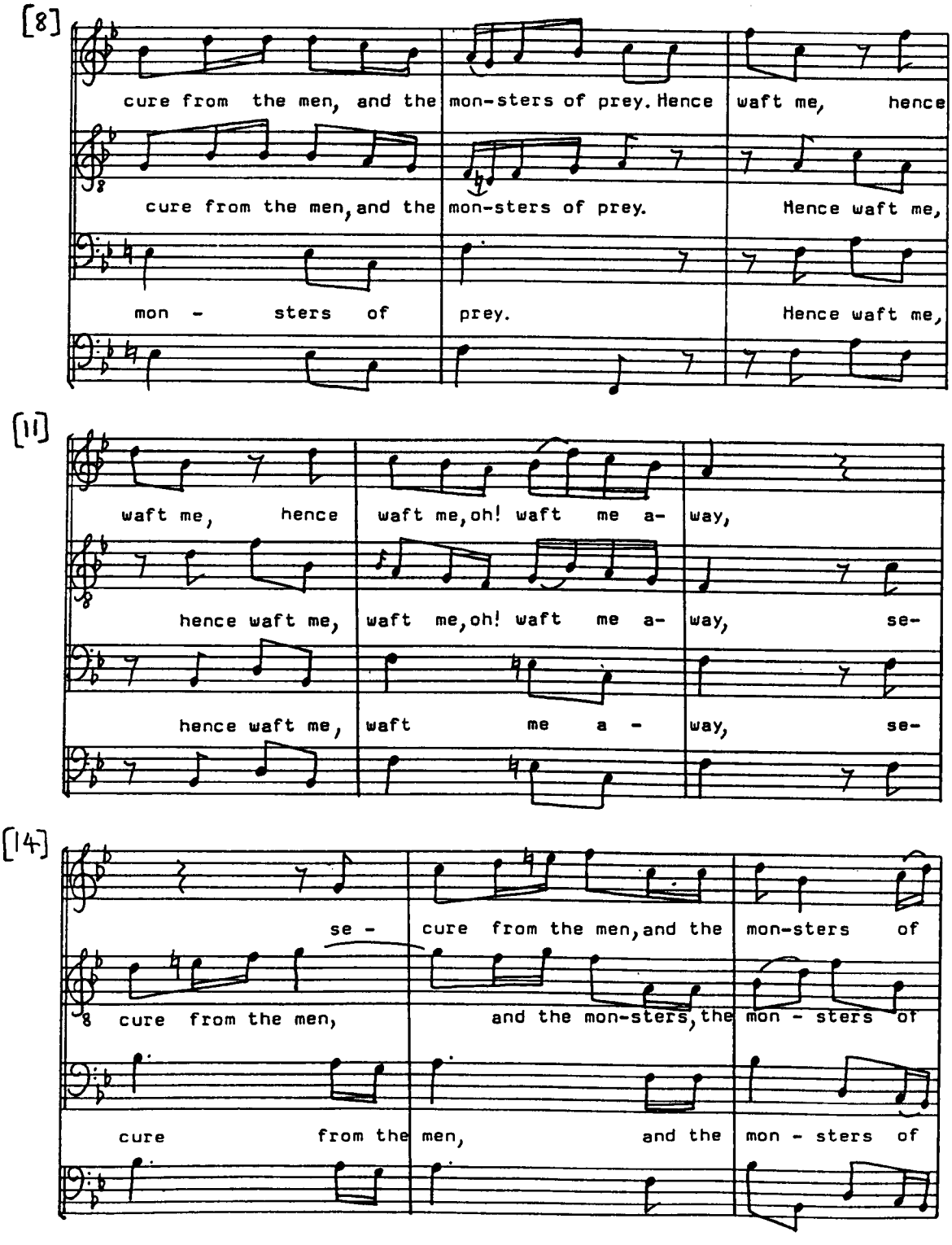

[13]
late the wind, and reg -
- u -late the wind, and reg -u -
reg-u -late the wind, and
reg-u-late the wind, and reg -u-
late the wind,
and reg - u -
reg-u -late the wind, and
reg-u-late the wind, and reg - u -

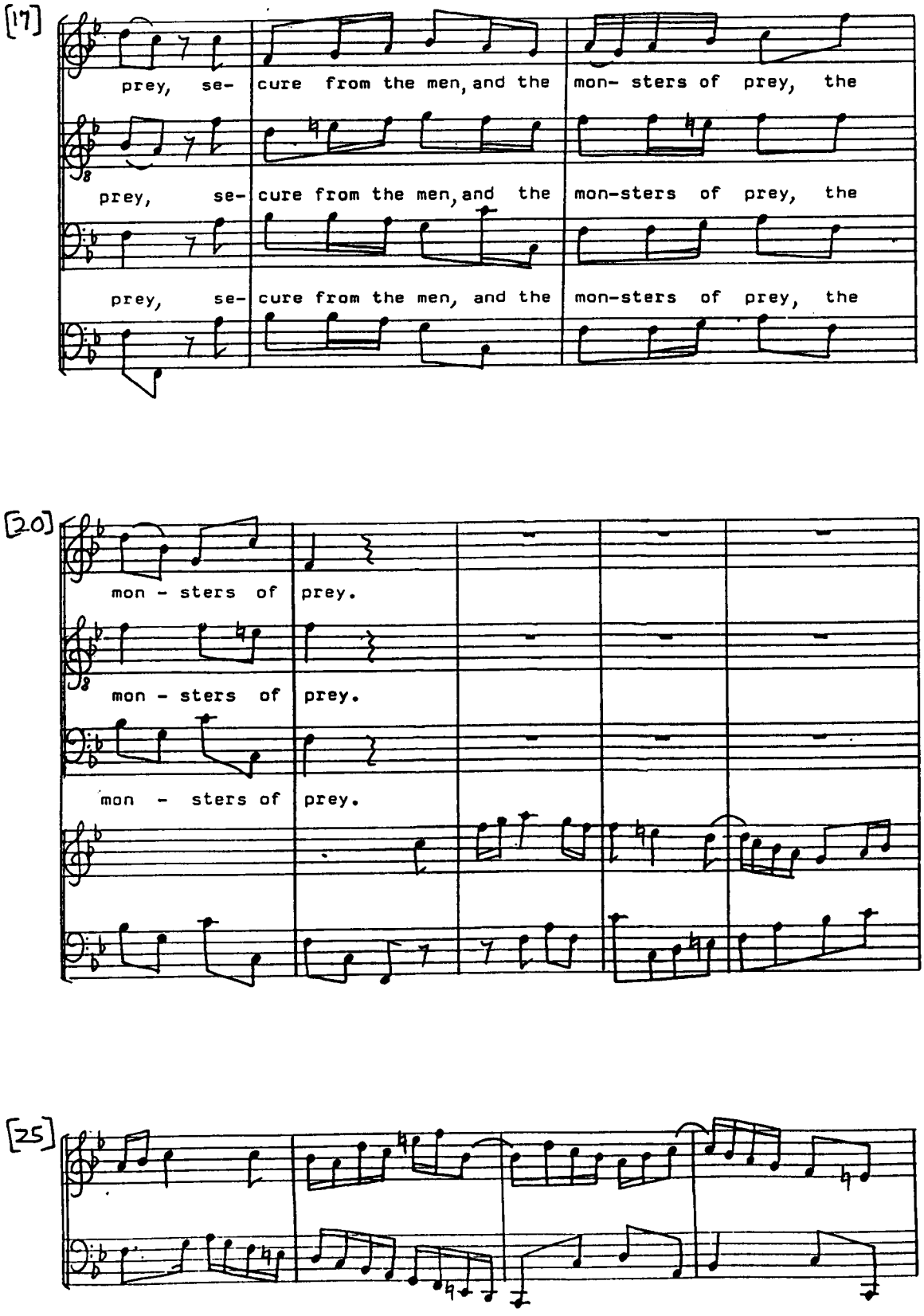

[15]
-late the wind.)
-late the wind.)
-late the wind.)
-late the wind.)
tw

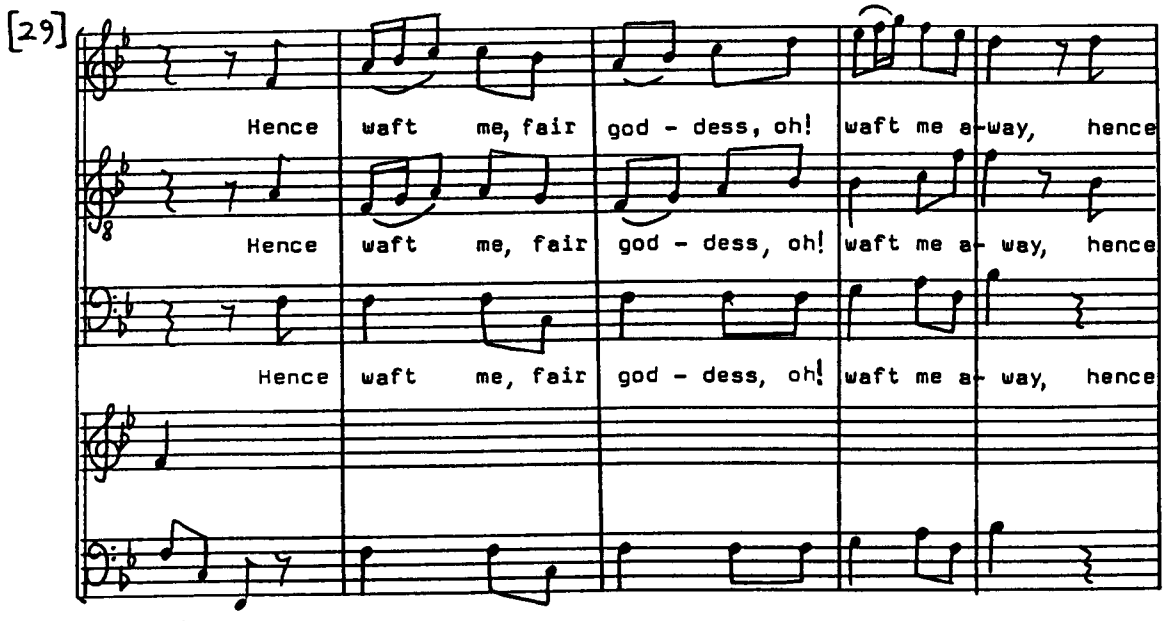
No. 17 [No. 18] ~ Trio [Soprano, Tenor, Bass] and Chorus

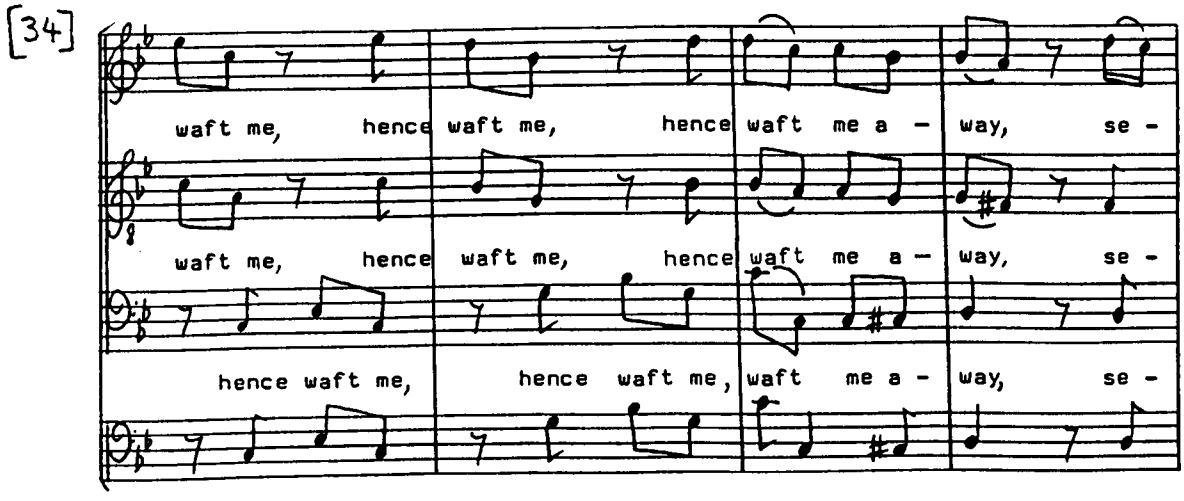


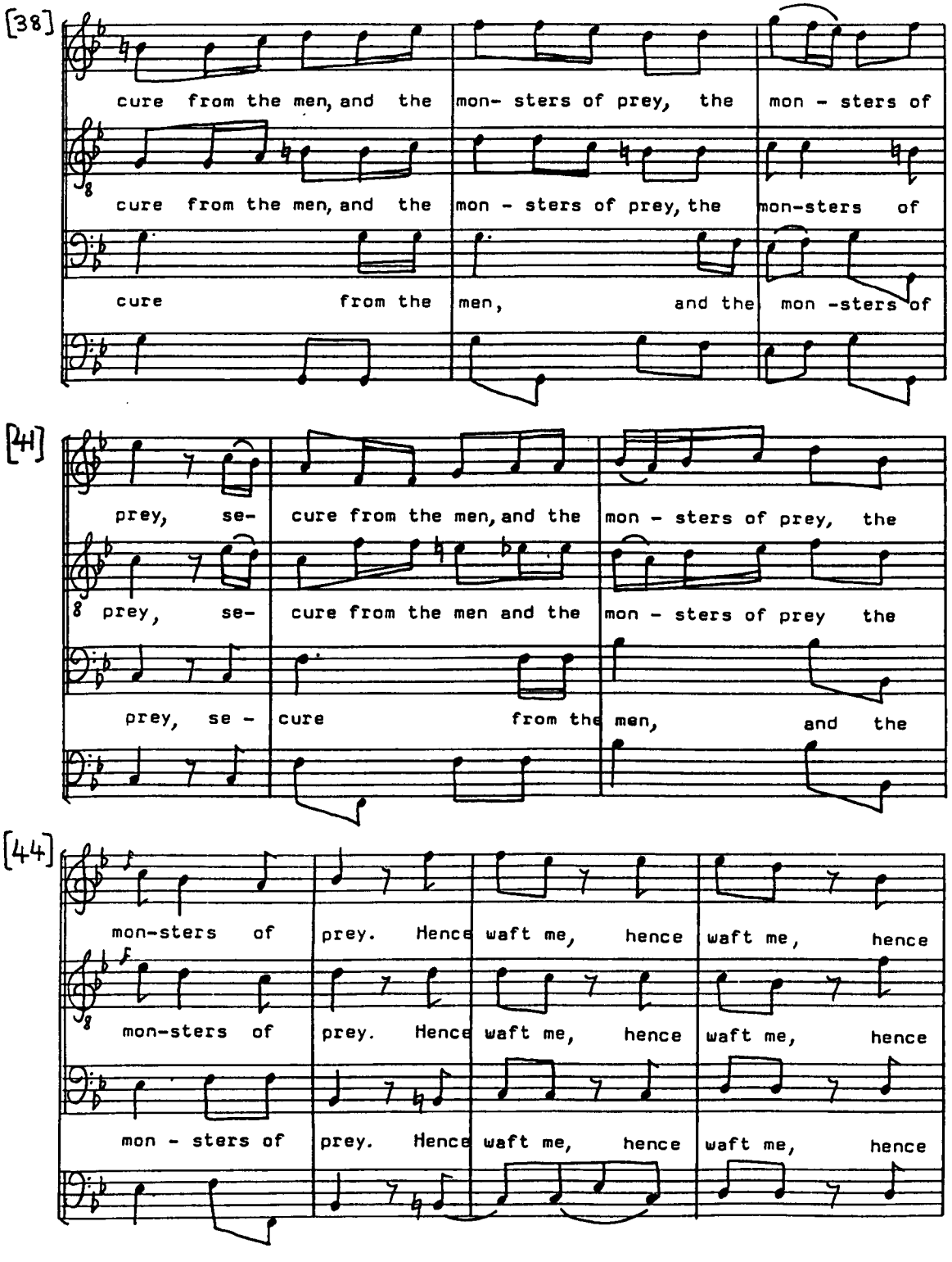


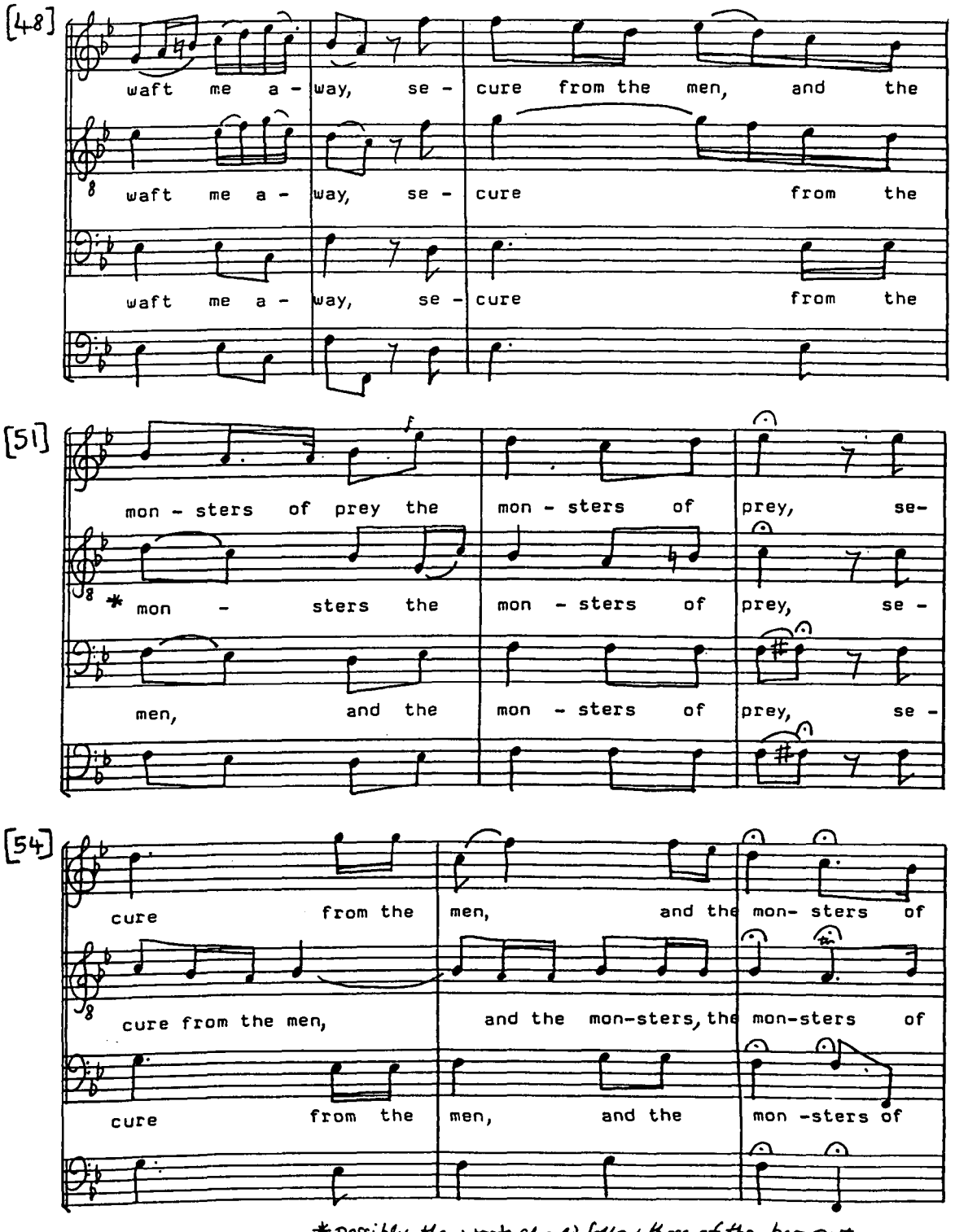

[8]
cure from the men, and the mon-sters of prey. Hence waft me, hence
cure from the men, and the mon-sters of prey. Hence waft me,
mon - sters of prey. Hence waft me,
[11]
waft me, hence waft me, oh! waft me a- way,
hence waft me, waft me, oh! waft me a- way, se-
hence waft me, waft me a - way, se-
[14]
se - cure from the men, and the mon-sters of
cure from the men, and the mon-sters, the mon - sters of
cure from the men, and the mon - sters of


17
prey, se- cure from the men, and the mon- sters of prey, the
prey, se- cure from the men, and the mon-sters of prey, the
prey, se- cure from the men, and the mon-sters of prey, the
20
mon - sters of prey.
mon - sters of prey.
mon - sters of prey.
25

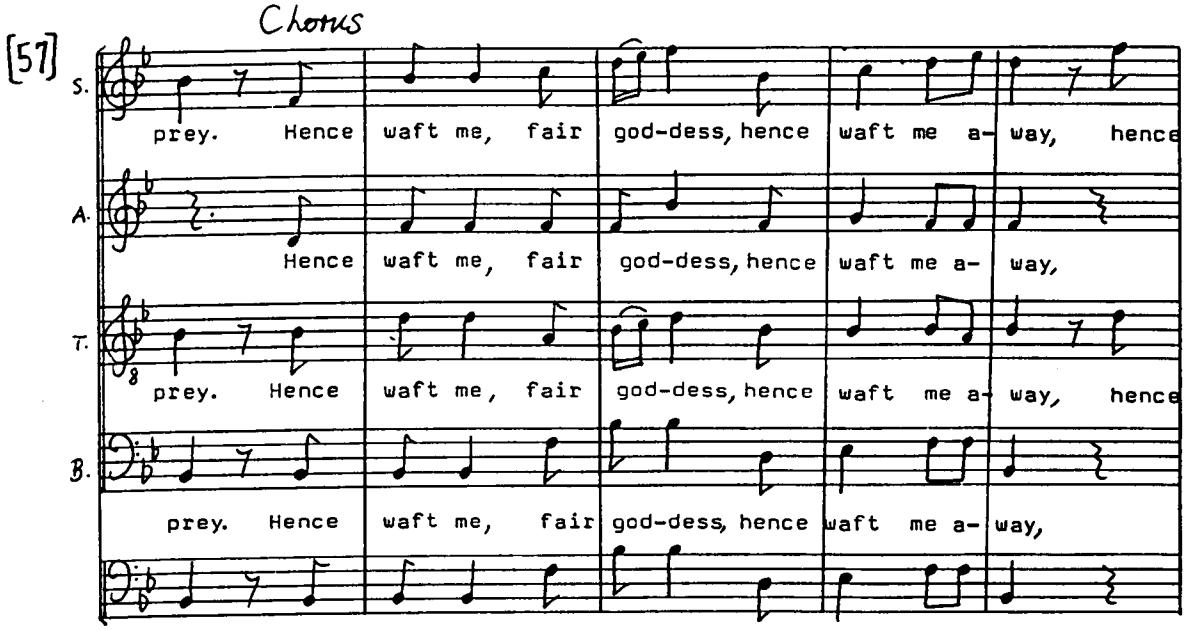

[29]
Hence waft me, fair god - dess, oh! waft me a - way, hence
Hence waft me, fair god - dess, oh! waft me a - way, hence
Hence waft me, fair god - dess, oh! waft me a - way, hence

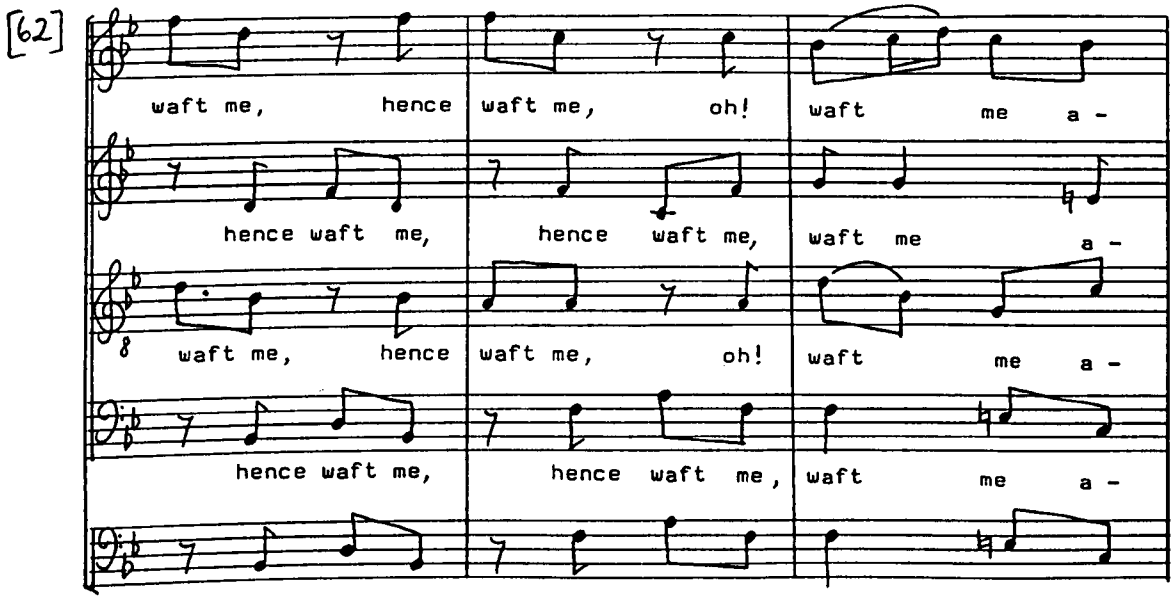

[34]
waft me, hence waft me, hence waft me a - way, se -
waft me, hence waft me, hence waft me a - way, se -
hence waft me, hence waft me, waft me a - way, se -

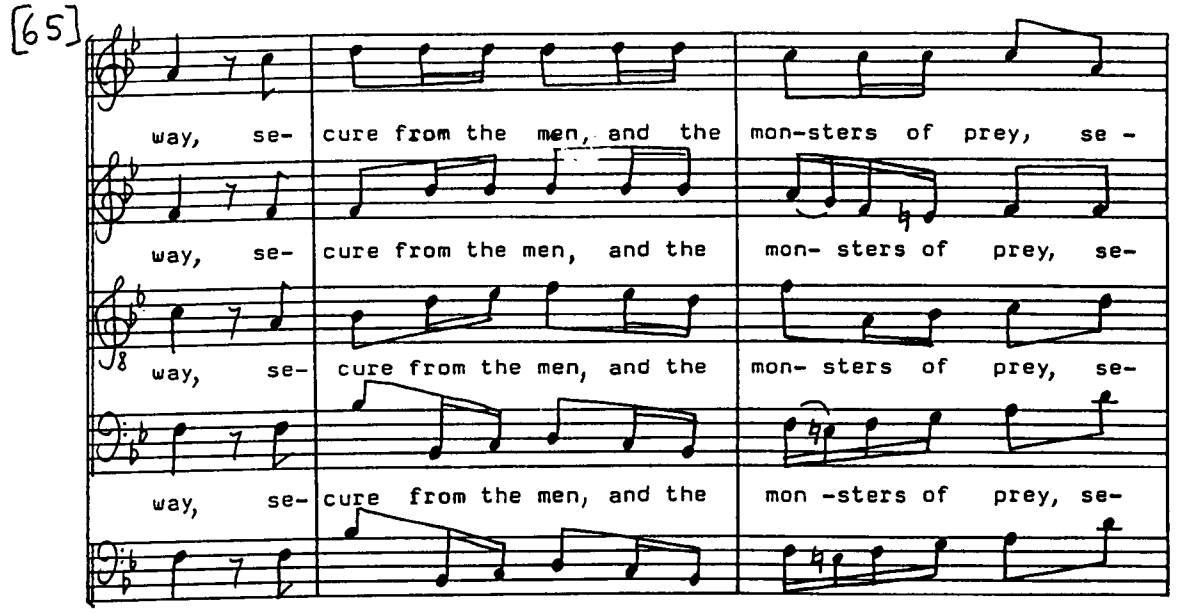

[38]
cure from the men, and the mon- sters of prey, the mon - sters of
cure from the men, and the mon - sters of prey, the mon-sters of
cure from the men, and the mon -sters of
[41]
prey, se- cure from the men, and the mon - sters of prey, the
prey, se- cure from the men and the mon - sters of prey the
prey, se - cure from the men, and the
[44]
mon-sters of prey. Hence waft me, hence waft me, hence
mon-sters of prey. Hence waft me, hence waft me, hence
mon - sters of prey. Hence waft me, hence waft me, hence

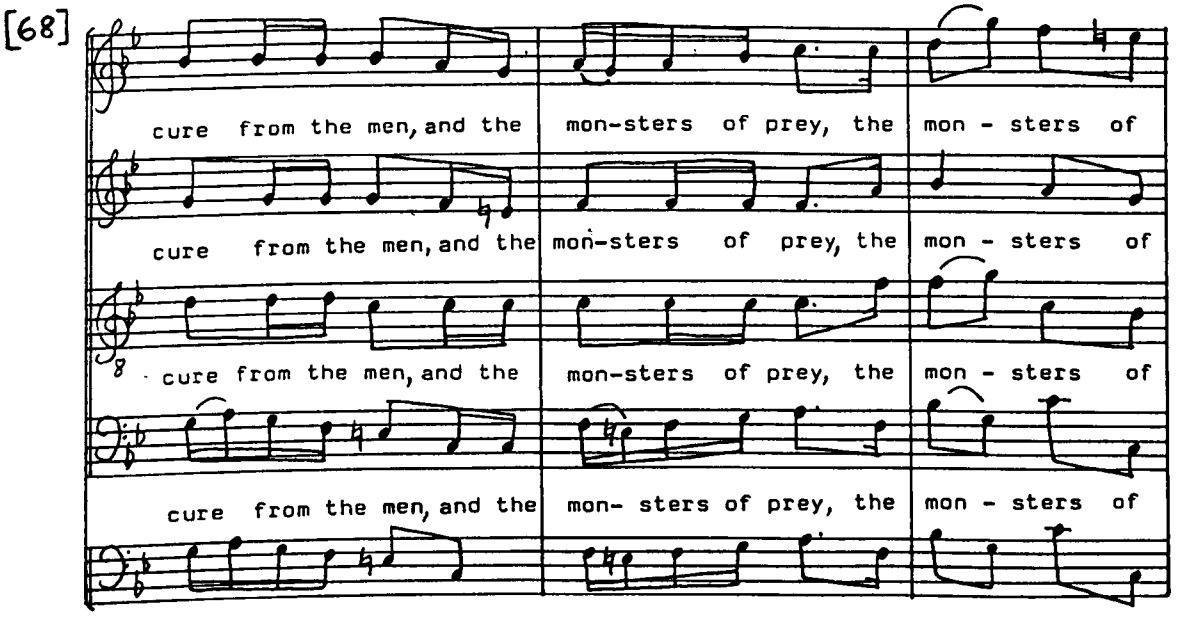


*possibly the words should follow those of the bass part.

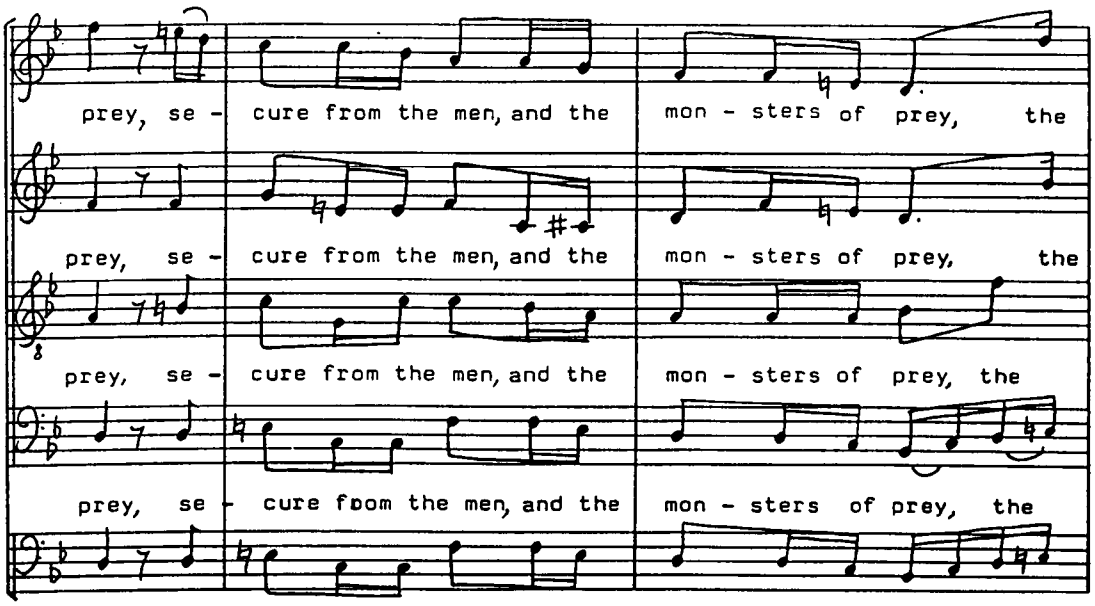

Chorus
[57]
S.
prey. Hence waft me, fair god-dess, hence waft me a- way, hence
A.
Hence waft me, fair god-dess, hence waft me a- way,
T.
prey. Hence waft me, fair god-dess, hence waft me a- way, hence
B.
prey. Hence waft me, fair god-dess, hence waft me a- way,


[62]
waft me, hence waft me, oh! waft me a -
hence waft me, hence waft me, waft me a -
waft me, hence waft me, oh! waft me a -
hence waft me, hence waft me, waft me a -

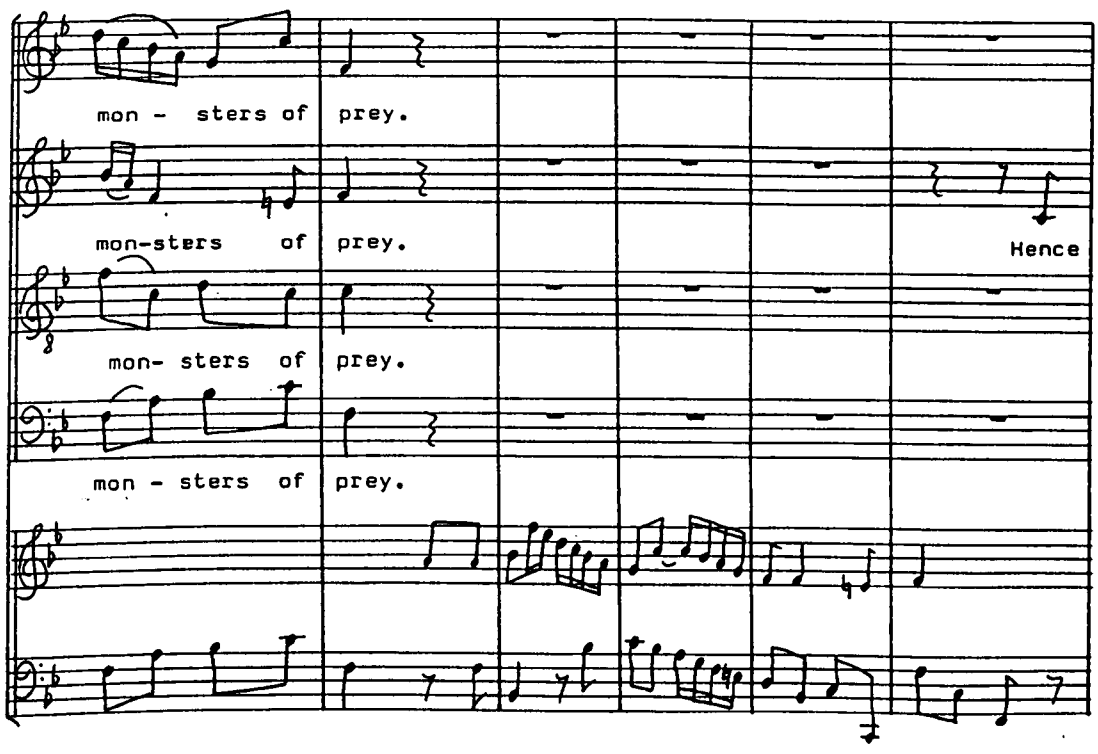

[65]
way, se- cure from the men, and the mon-sters of prey, se -
way, se- cure from the men, and the mon- sters of prey, se-
way, se- cure from the men, and the mon- sters of prey, se-
way, se- cure from the men, and the mon -sters of prey, se-


[68]
cure from the men, and the mon-sters of prey, the mon - sters of
cure from the men, and the mon-sters of prey, the mon - sters of
cure from the men, and the mon-sters of prey, the mon - sters of
cure from the men, and the mon- sters of prey, the mon - sters of

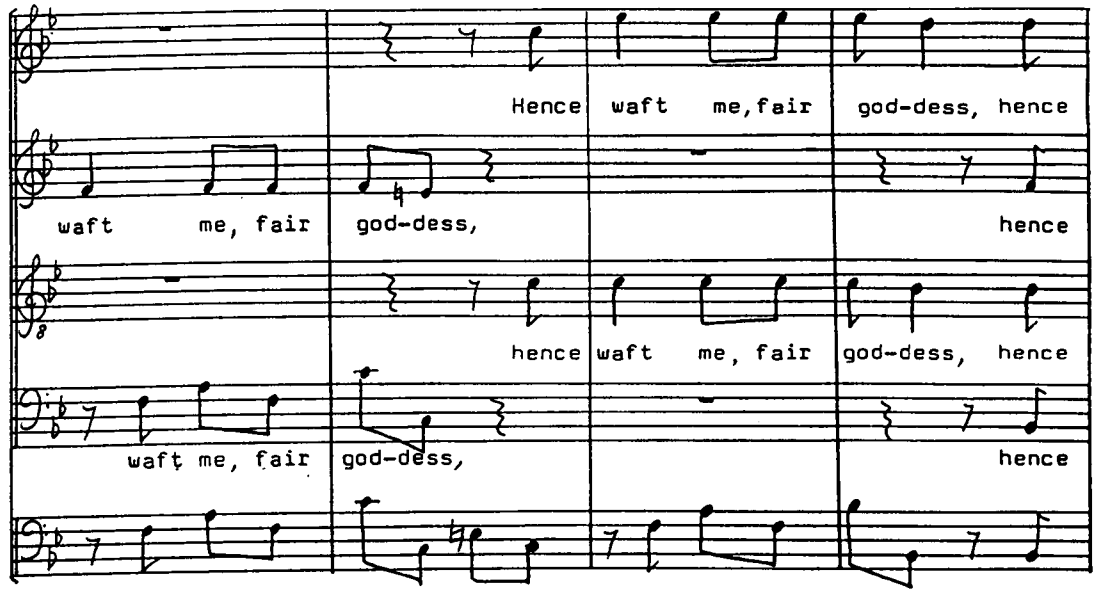
[71]


prey, se - cure from the men, and the mon - sters of prey, the
prey, se - cure from the men, and the mon - sters of prey, the
prey, se - cure from the men, and the mon - sters of prey, the
prey, se - cure from the men, and the mon - sters of prey, the

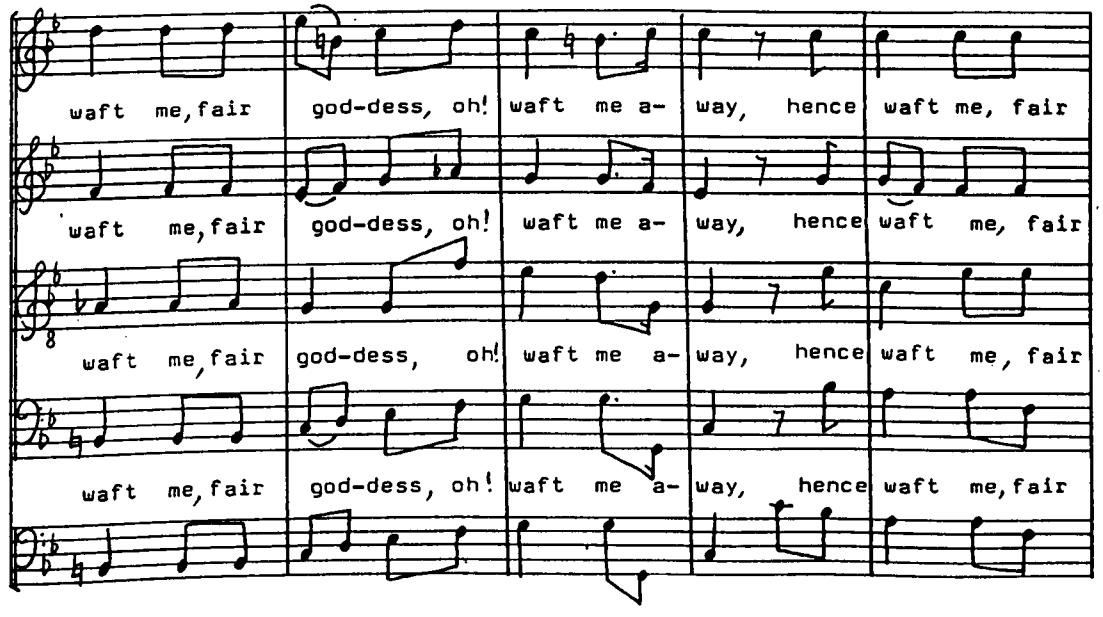
[74]


mon - sters of prey.
mon-sters of prey.
Hence
mon- sters of prey.
mon - sters of prey.

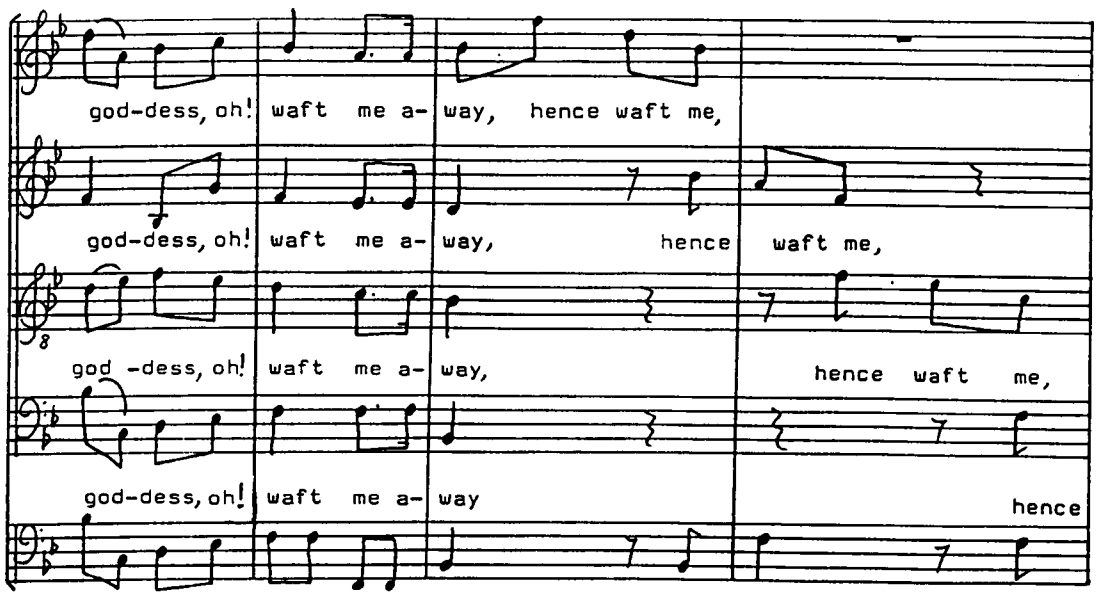
[80]


Hence waft me, fair god-dess, hence
waft me, fair god-dess, hence
hence waft me, fair god-dess, hence
waft me, fair god-dess, hence

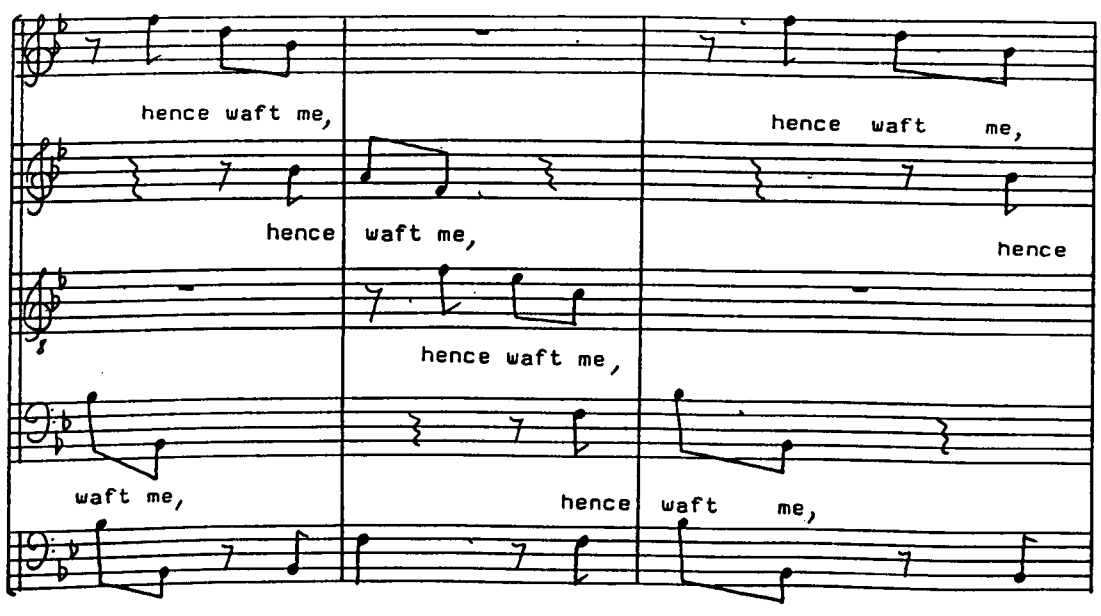
[84]


waft me, fair god-dess, oh! waft me a- way, hence waft me, fair
waft me, fair god-dess, oh! waft me a- way, hence waft me, fair
waft me, fair god-dess, oh! waft me a- way, hence waft me, fair
waft me, fair god-dess, oh! waft me a- way, hence waft me, fair

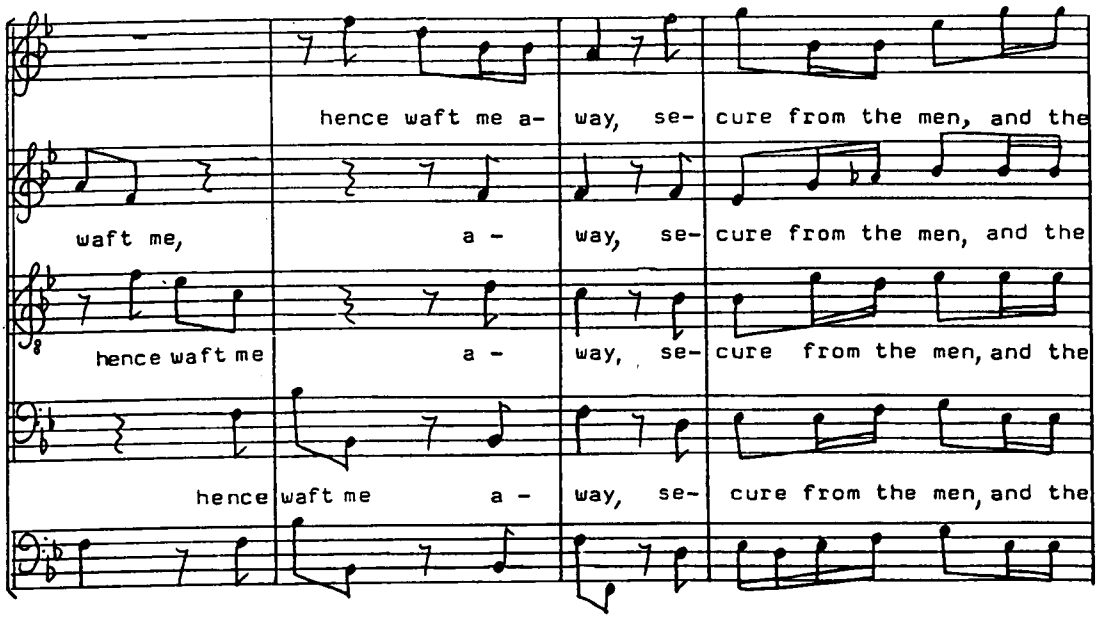
[89]


god-dess, oh! waft me a- way, hence waft me,
god-dess, oh! waft me a- way, hence waft me,
god -dess, oh! waft me a- way, hence waft me,
god-dess, oh! waft me a- way hence

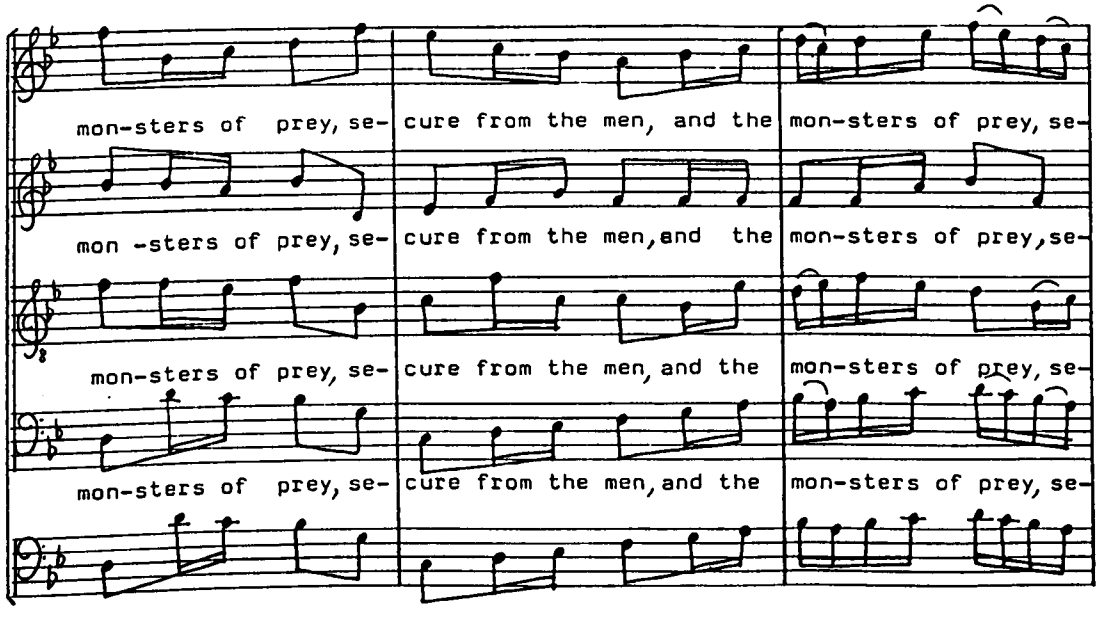
[93]


hence waft me, hence waft me,
hence waft me, hence waft me,
waft me, hence waft me,

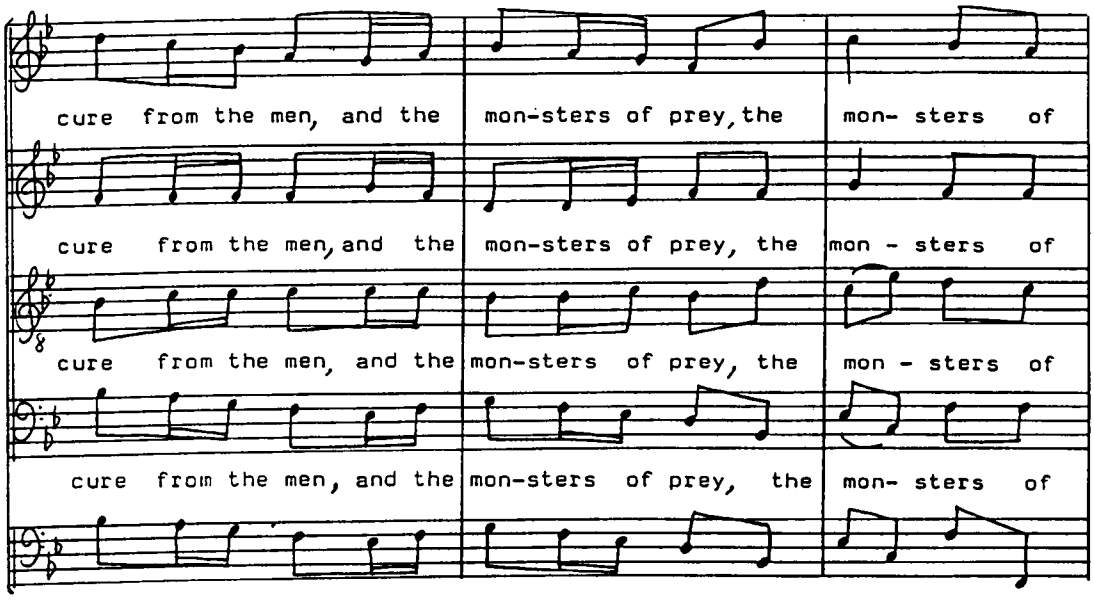
[96]


hence waft me a- way, se- cure from the men, and the
waft me, a - way, se- cure from the men, and the
hence waft me a - way, se- cure from the men, and the
hence waft me a - way, se- cure from the men, and the

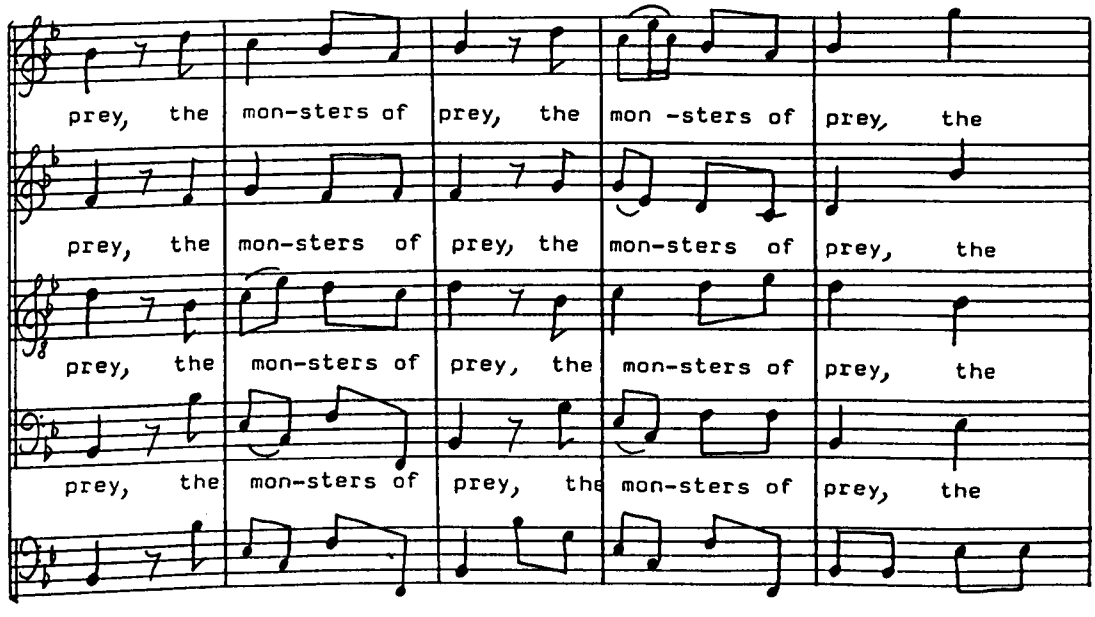
[100]

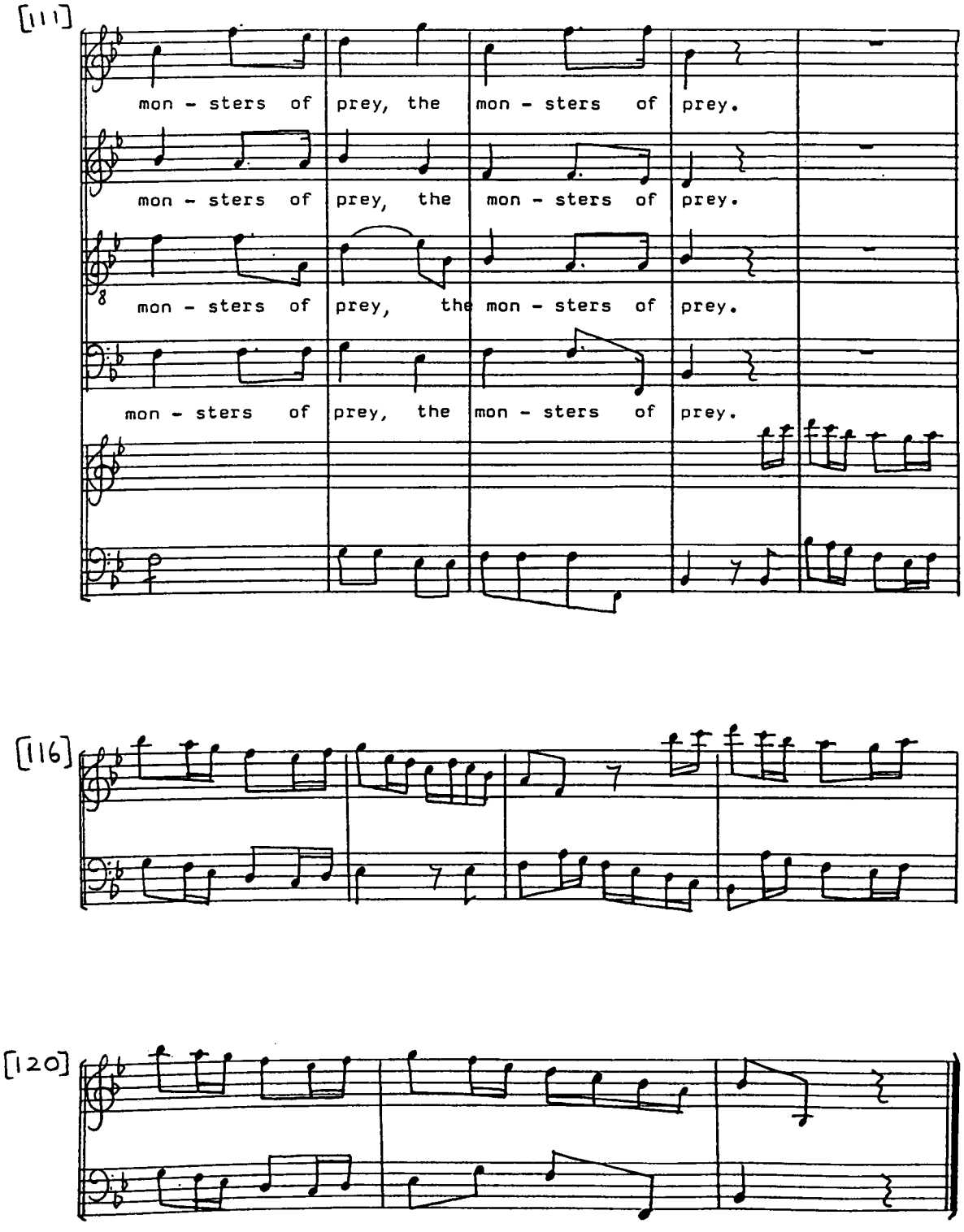

mon-sters of prey, se- cure from the men, and the mon-sters of prey, se-
mon -sters of prey, se- cure from the men, and the mon-sters of prey, se-
mon-sters of prey, se- cure from the men, and the mon-sters of prey, se-
mon-sters of prey, se- cure from the men, and the mon-sters of prey, se-

[103]

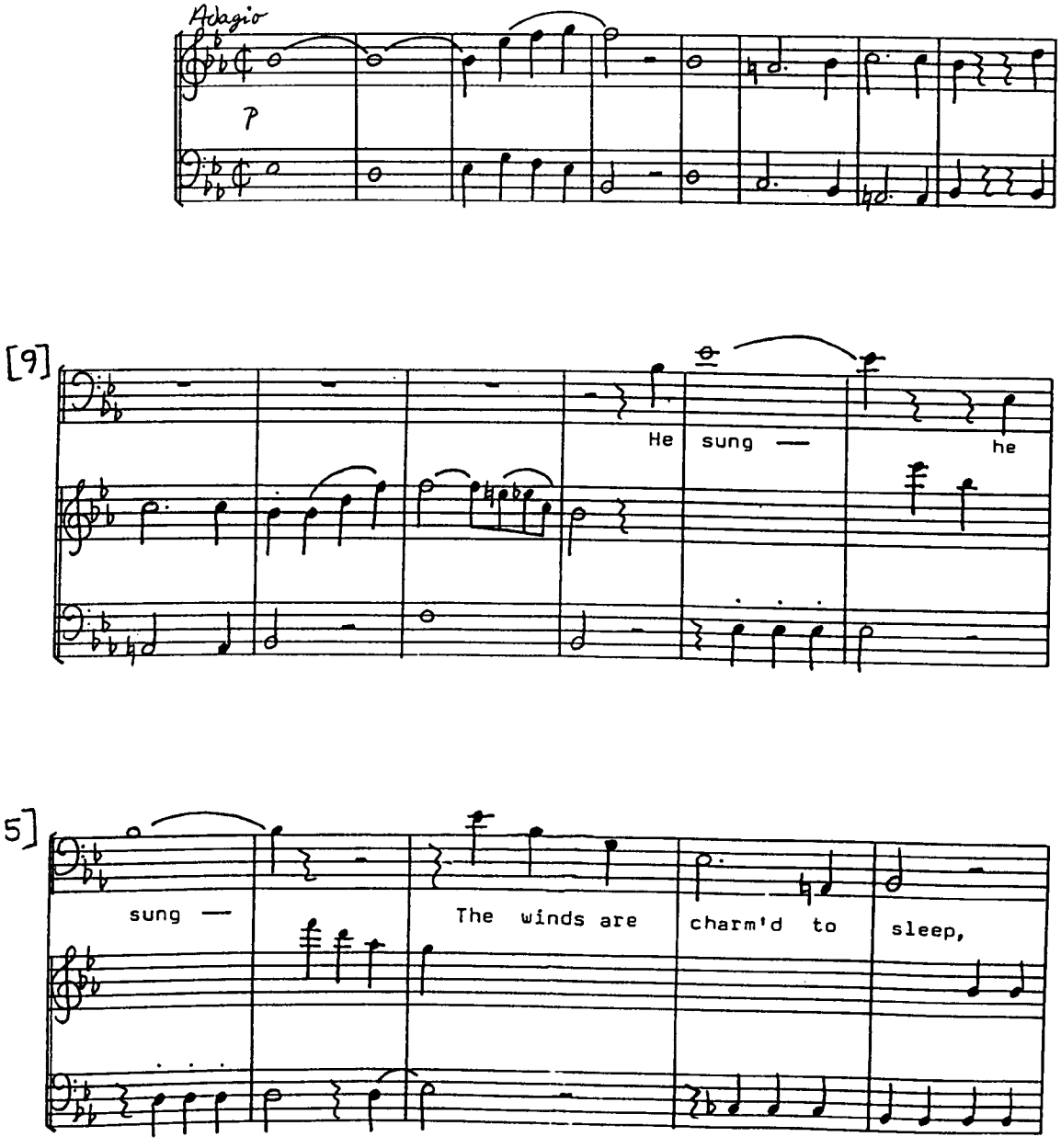

cure from the men, and the mon-sters of prey, the mon- sters of
cure from the men, and the mon-sters of prey, the mon - sters of
cure from the men, and the mon-sters of prey, the mon - sters of
cure from the men, and the mon-sters of prey, the mon- sters of

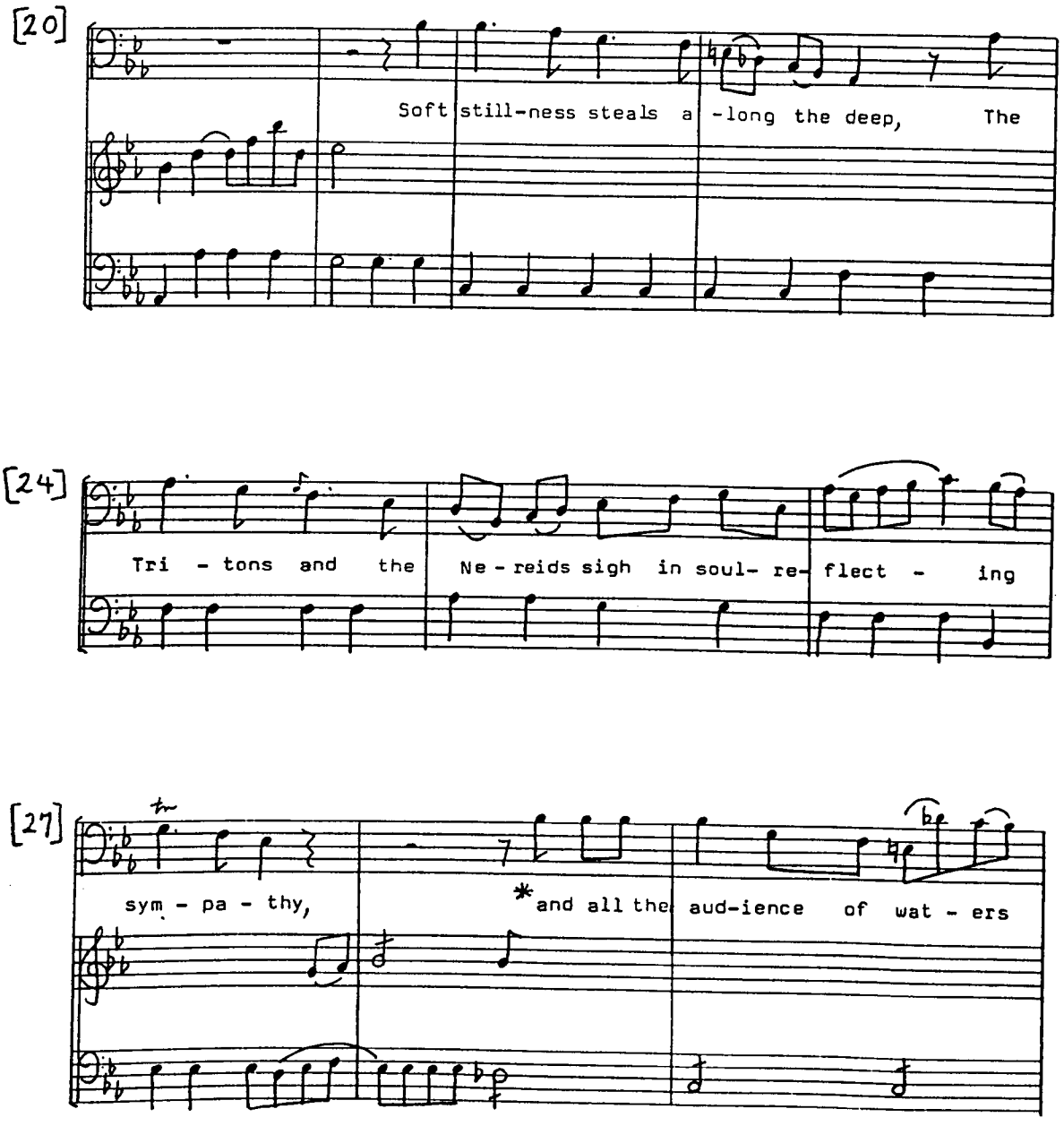
[106]


prey, the mon-sters of prey, the mon -sters of prey, the
prey, the mon-sters of prey, the mon-sters of prey, the
prey, the mon-sters of prey, the mon-sters of prey, the
prey, the mon-sters of prey, the mon-sters of prey, the

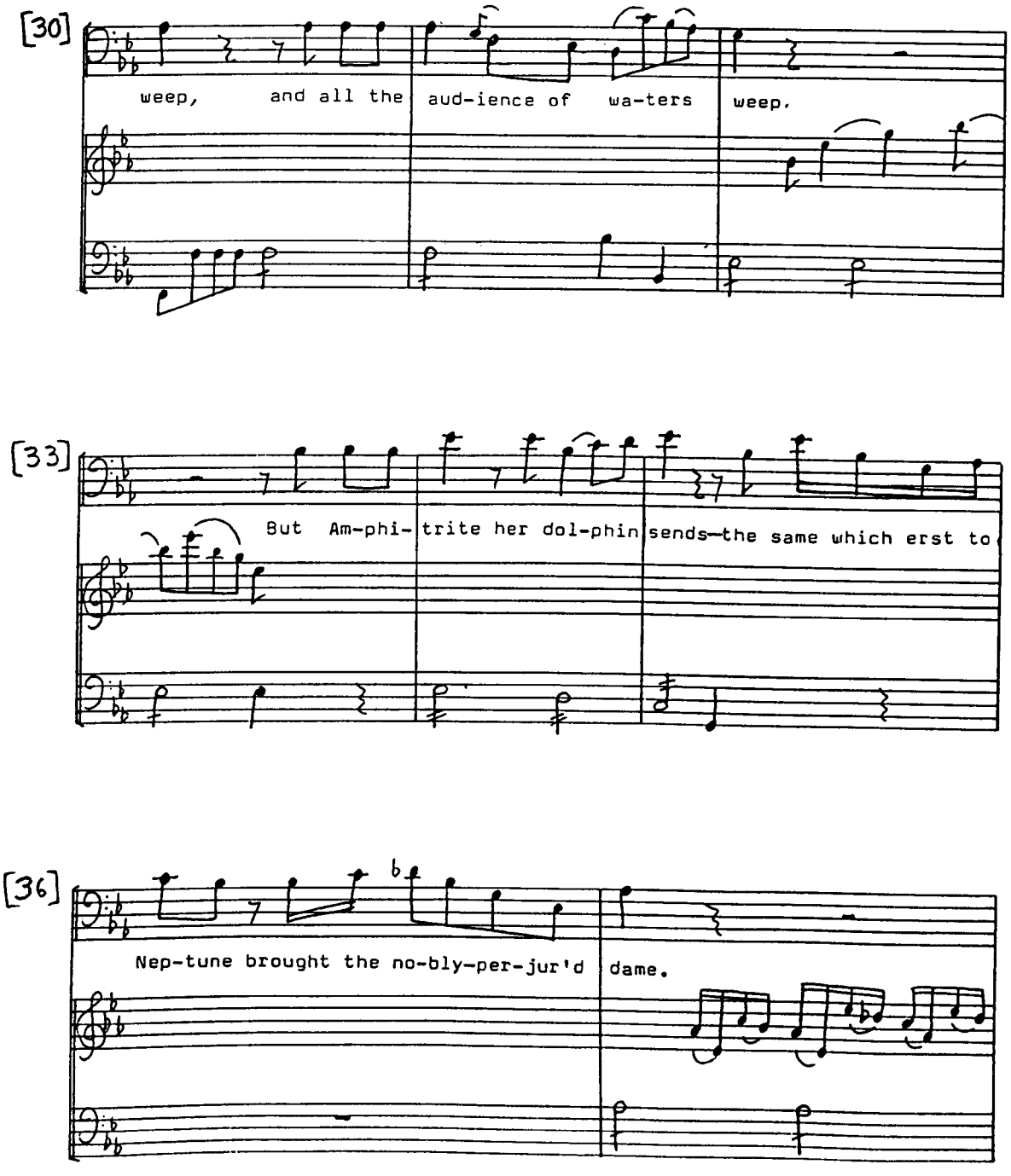

[111]
mon - sters of prey, the mon - sters of prey.
mon - sters of prey, the mon - sters of prey.
mon - sters of prey, the mon - sters of prey.
mon - sters of prey, the mon - sters of prey.
[116]
[120]

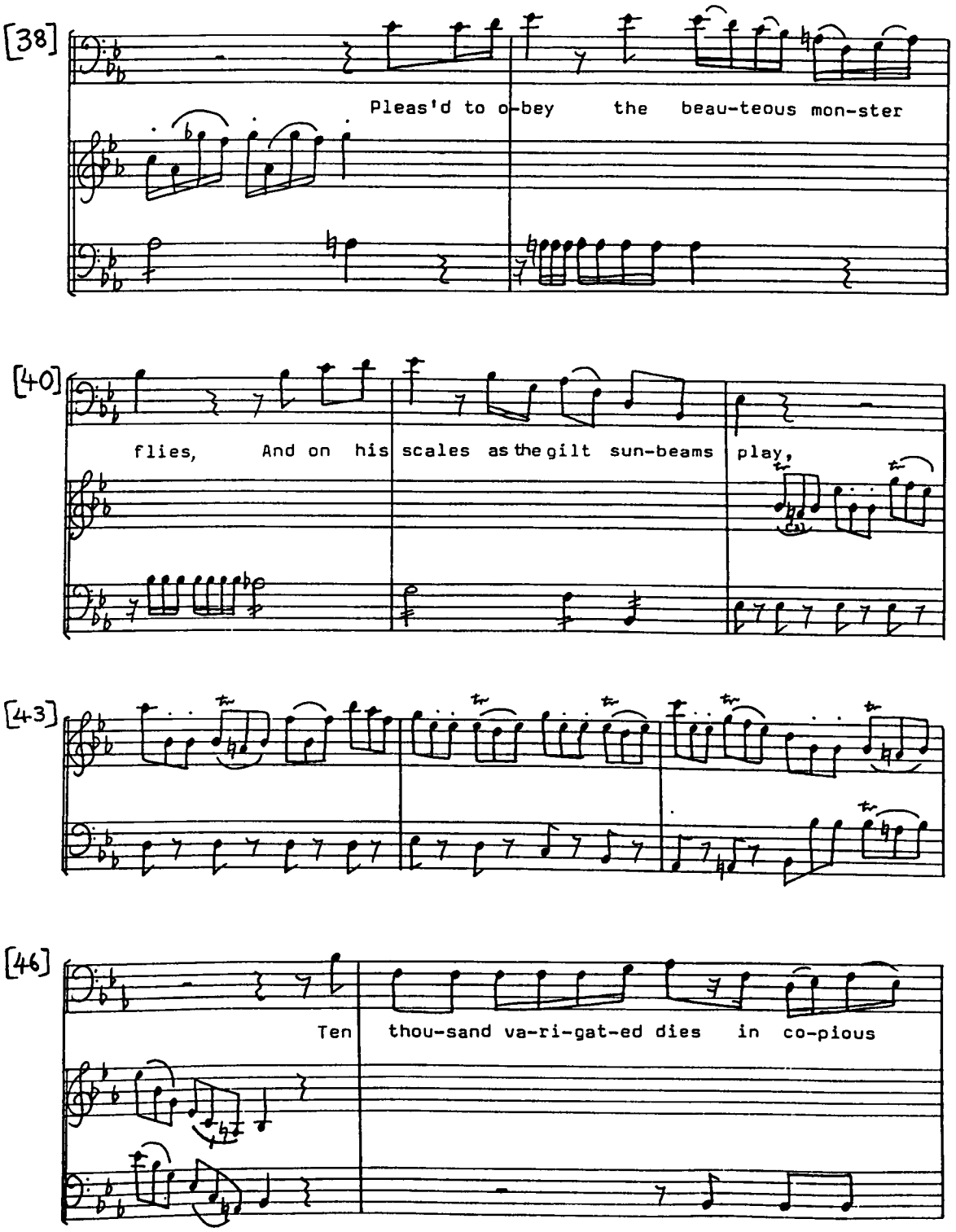
No. 18[No. 19] ~ Recitative [Accomp^{d}.] [Bass]

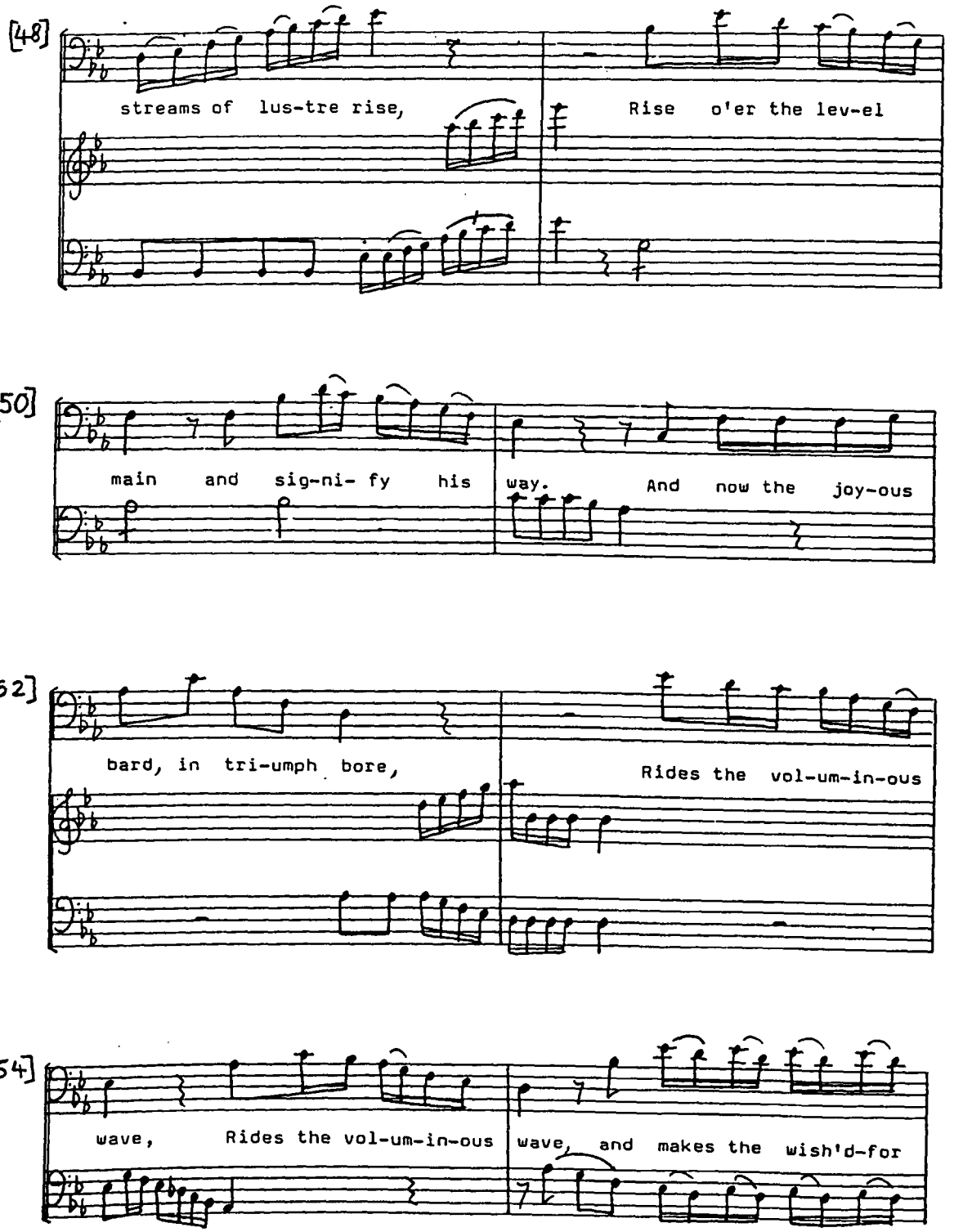


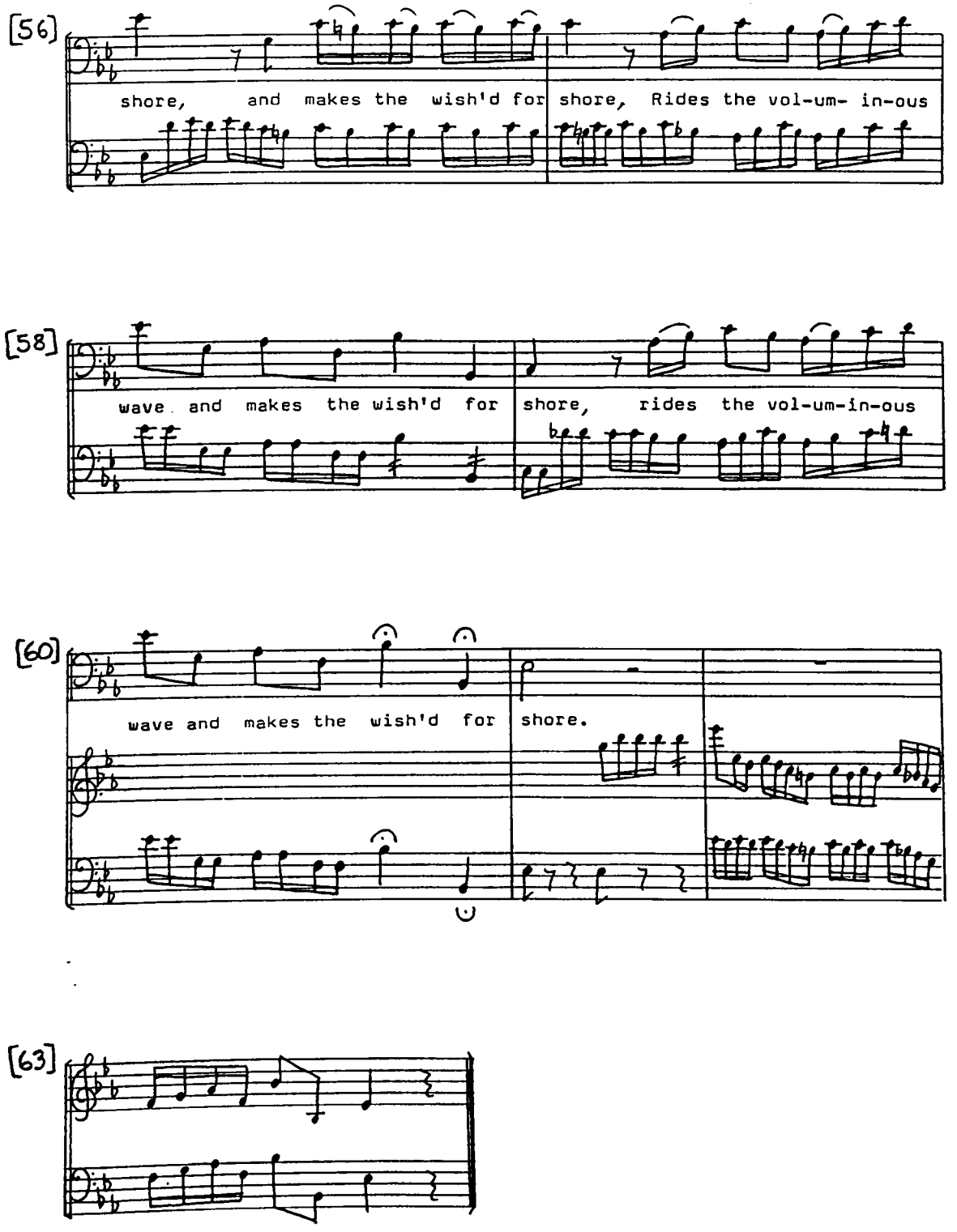


* the original text runs: 'And the whole audience...'


[30]
weep, and all the aud-ience of wa-ters weep.
[33]
But Am-phi- trite her dol-phin sends—the same which erst to
[36]
Nep-tune brought the no-bly-per-jur'd dame.

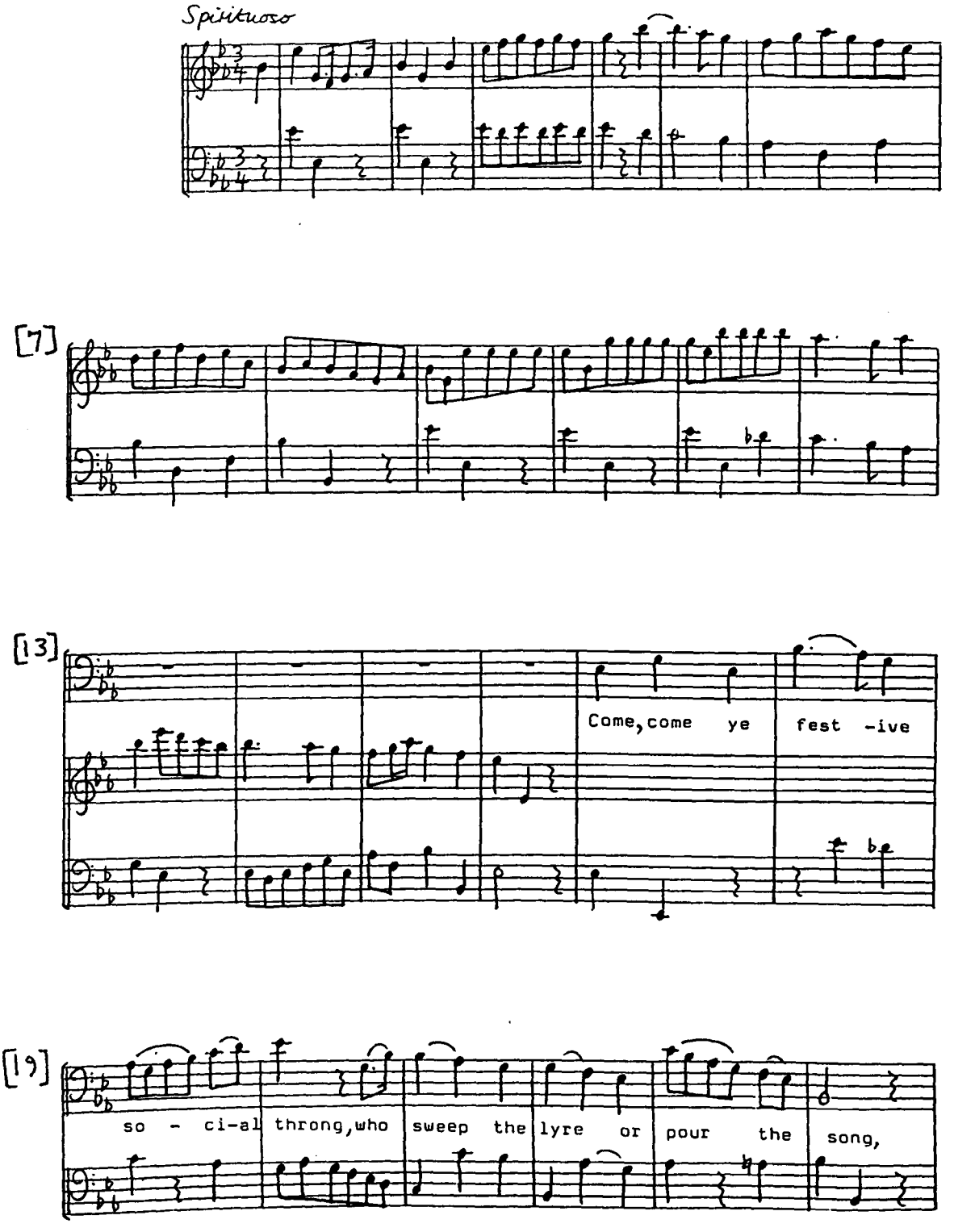

[38]
Pleas'd to o-bey the beau-teous mon-ster
[40]
flies, And on his scales as the gilt sun-beams play,
[43]
[46]
Ten thou-sand va-ri-gat-ed dies in co-pious

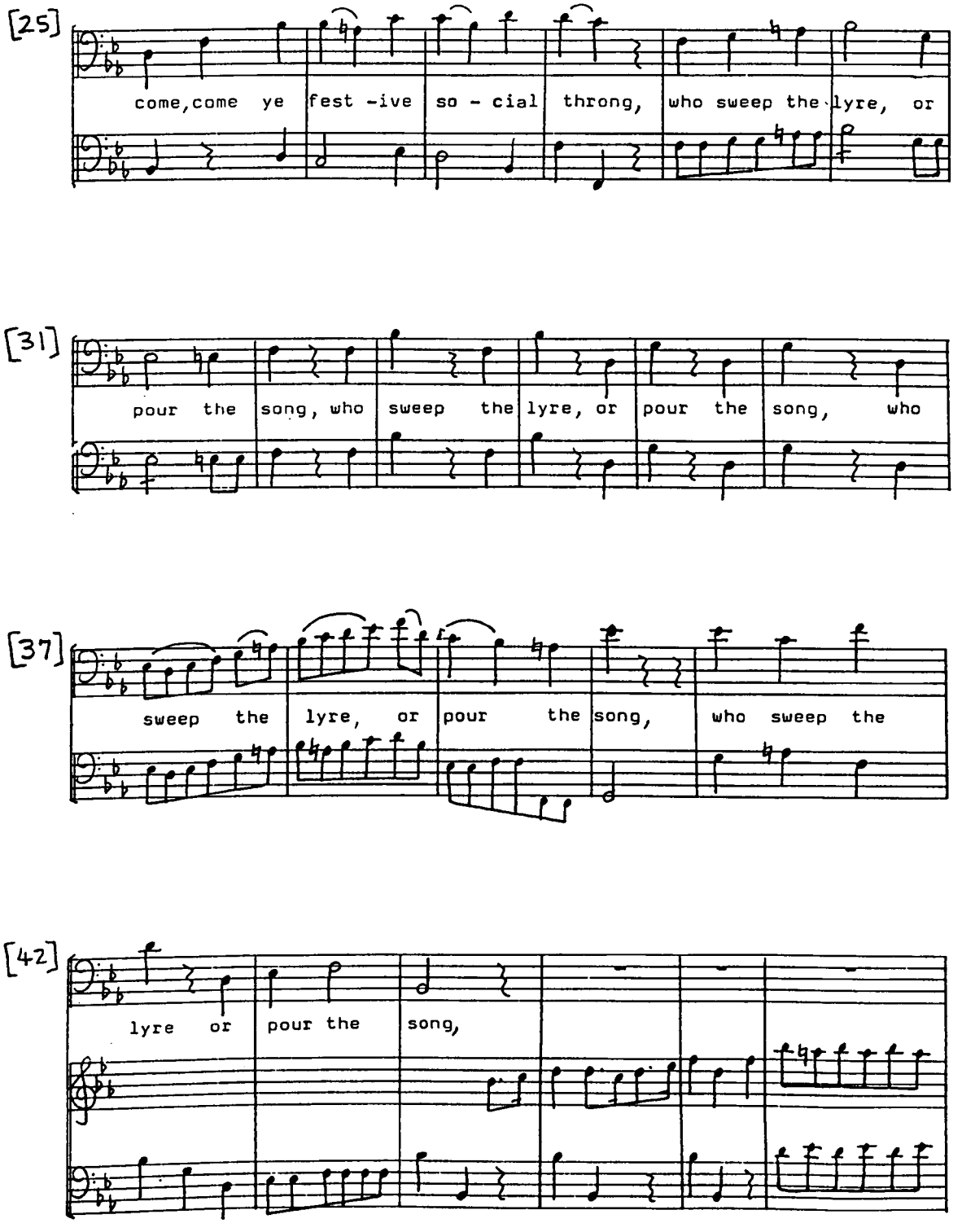

[48]
streams of lus-tre rise,
Rise o'er the lev-el
[50]
main and sig-ni- fy his
way.
And now the joy-ous
[52]
bard, in tri-umph bore,
Rides the vol-um-in-ous
[54]
wave,
Rides the vol-um-in-ous
wave, and makes the wish'd-for

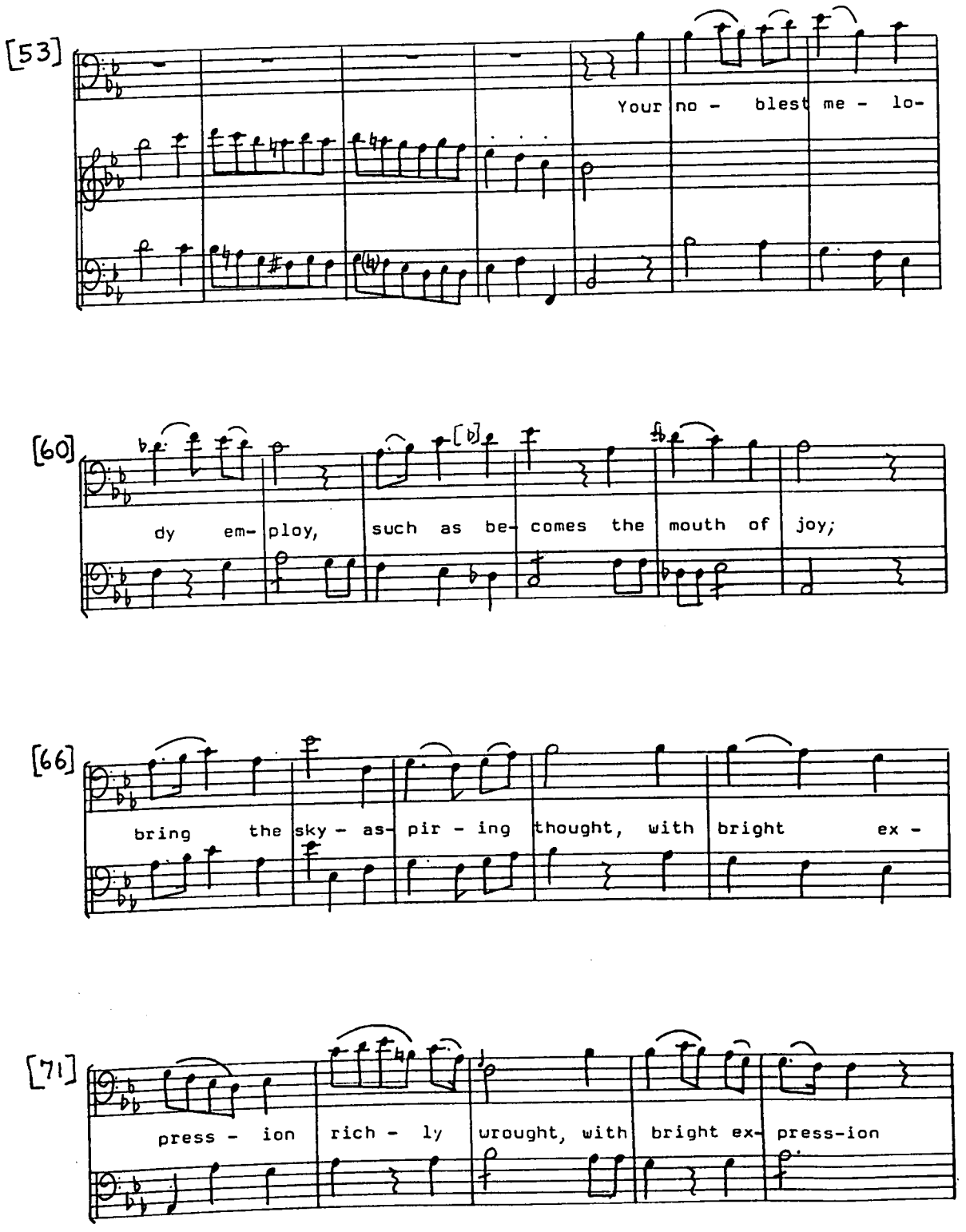

[56]
shore, and makes the wish'd for shore, Rides the vol-um- in-ous
[58]
wave and makes the wish'd for shore, rides the vol-um-in-ous
[60]
wave and makes the wish'd for shore.
[63]

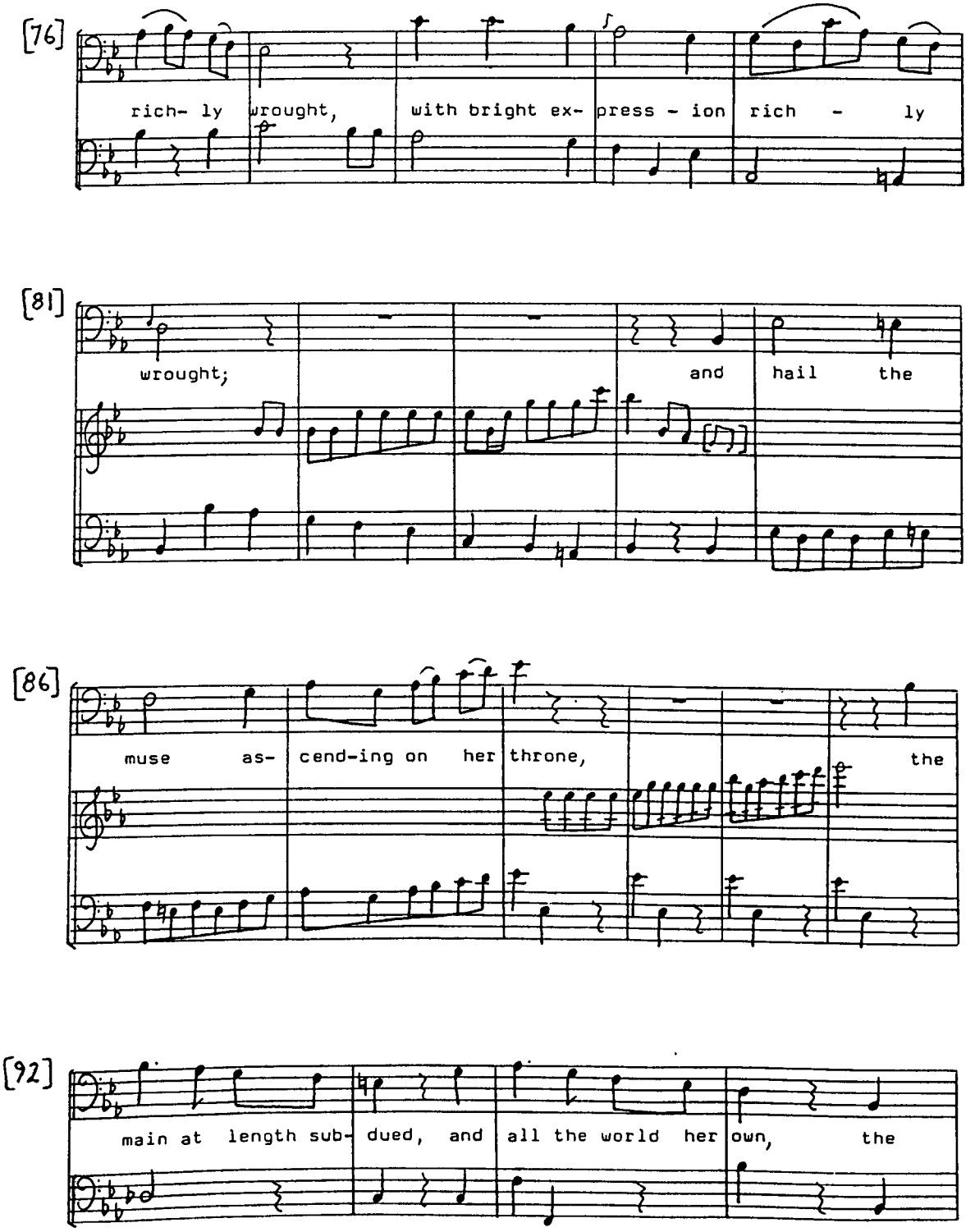
Ode on St. Cecilia's Day

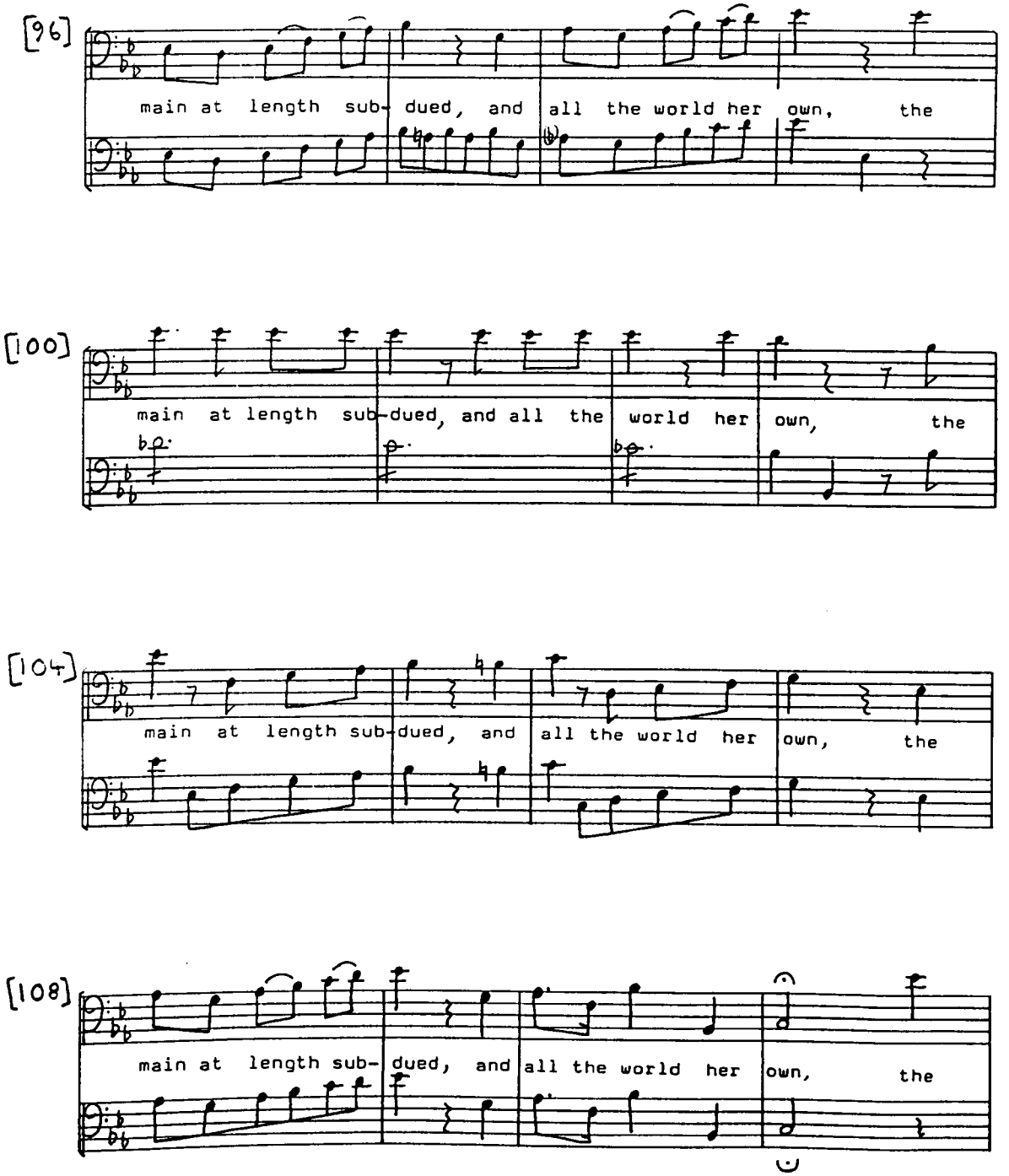
No. 19 [No. 20] ~ Solo [Bass]

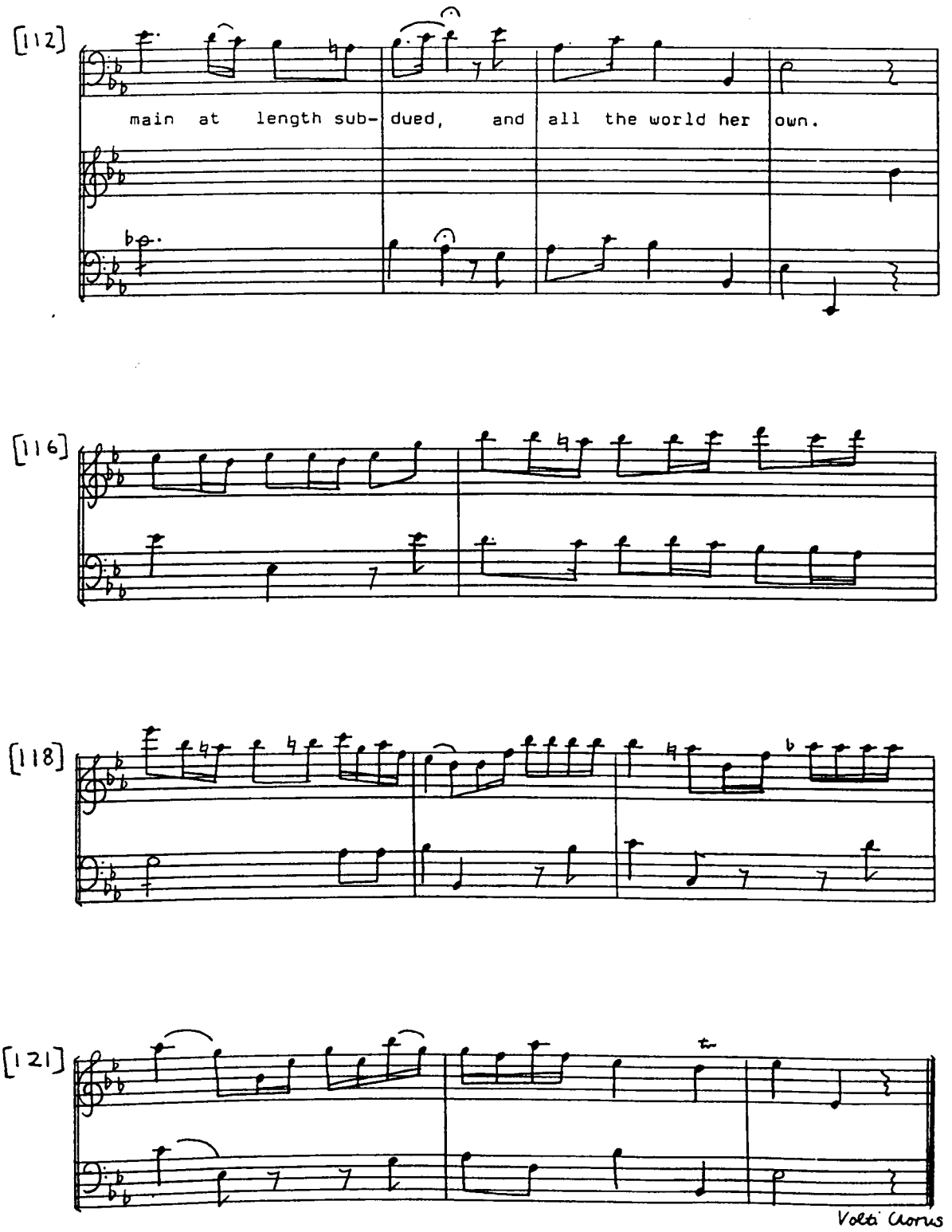



[25]
come, come ye fest -ive so - cial throng, who sweep the lyre, or
[31]
pour the song, who sweep the lyre, or pour the song, who
[37]
sweep the lyre, or pour the song, who sweep the
[42]
lyre or pour the song,


[53]
Your no - blest me - lo-
[60]
dy em- ploy, such as be- comes the mouth of joy;
[66]
bring the sky - as- pir - ing thought, with bright ex -
[71]
press - ion rich - ly wrought, with bright ex- press-ion

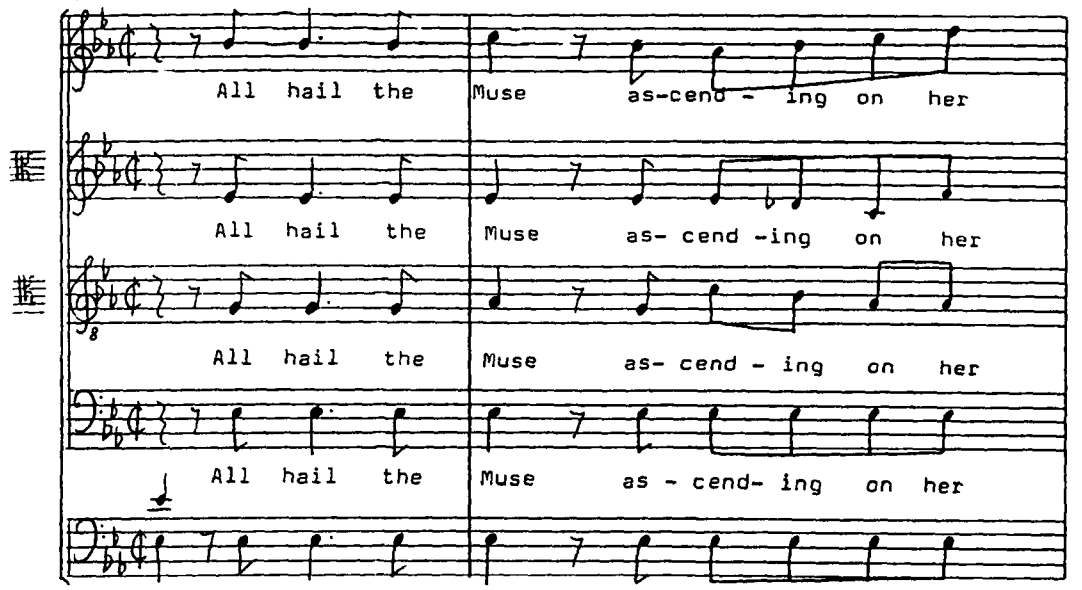

[76]
rich- ly wrought, with bright ex- press - ion rich - ly
[81]
wrought; and hail the
[86]
muse as- cend-ing on her throne, the
[92]
main at length sub- dued, and all the world her own, the


[96]
main at length sub- dued, and all the world her own, the
[100]
main at length sub-dued, and all the world her own, the
[104]
main at length sub-dued, and all the world her own, the
[108]
main at length sub- dued, and all the world her own, the

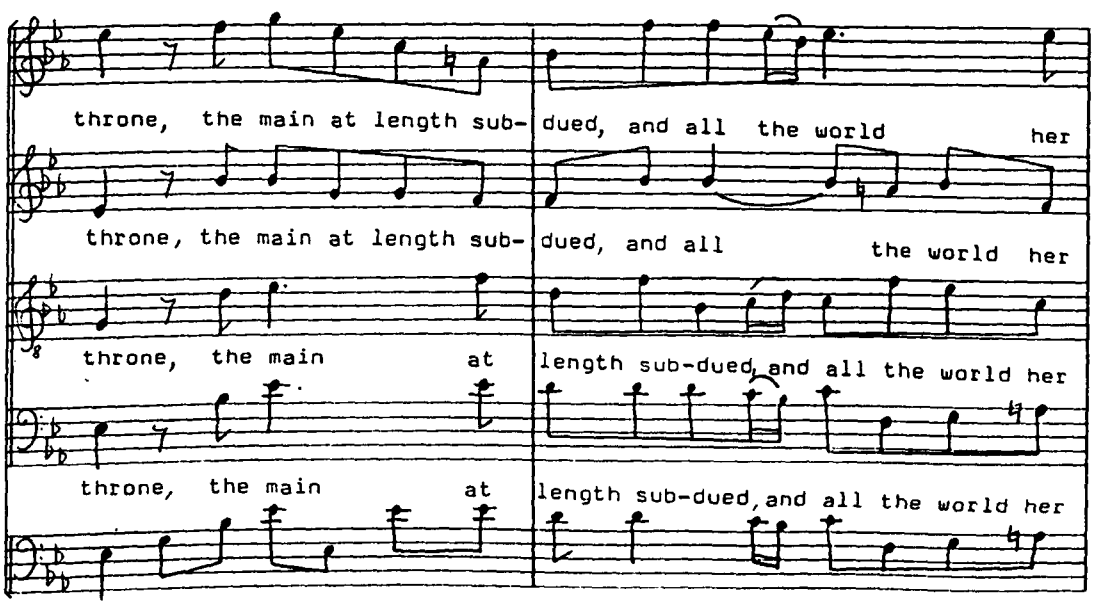

[112]
main at length sub- dued, and all the world her own.
[116]
[118]
[121]
Volti Chorus

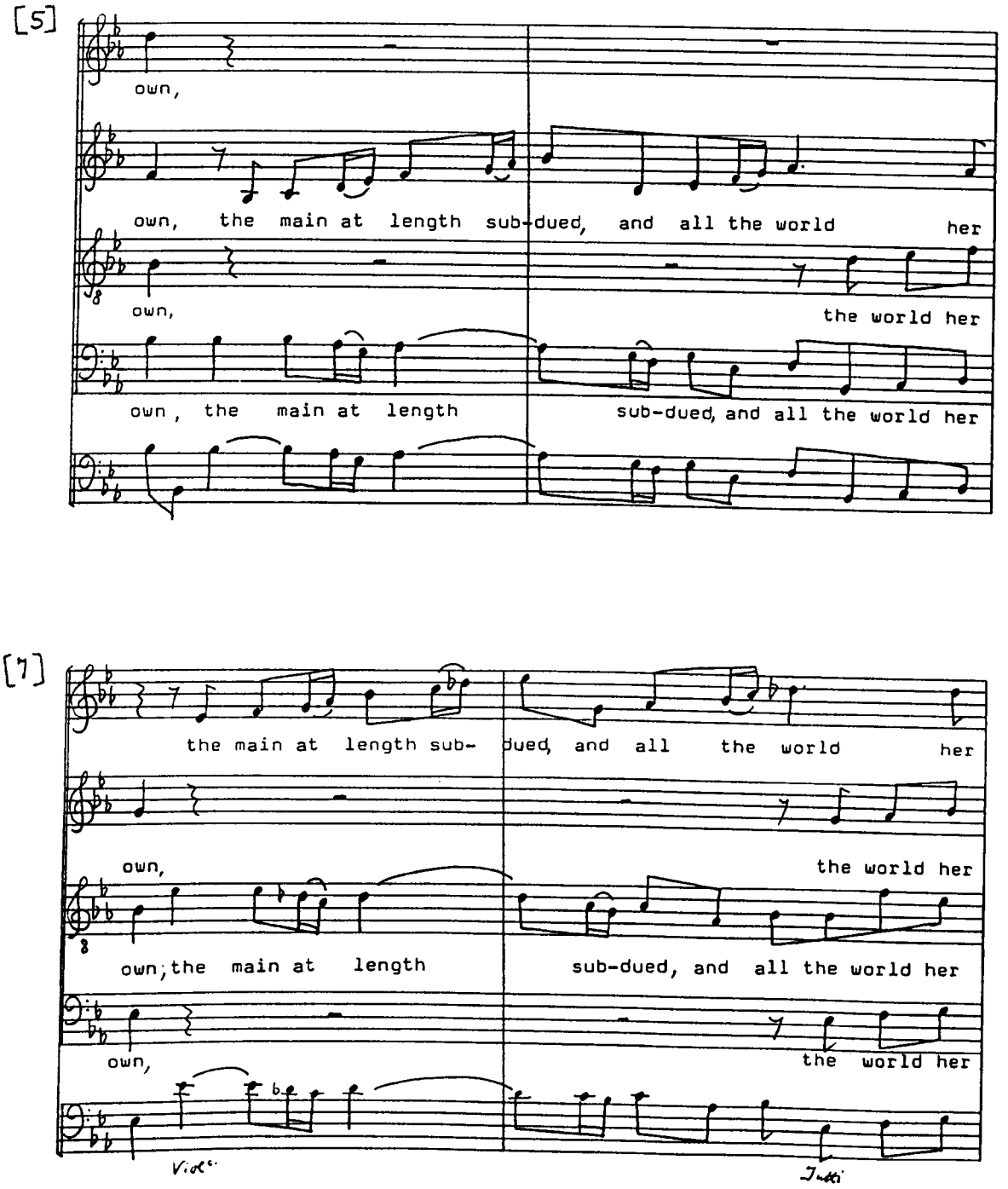
[No. 21] ~ Chorus

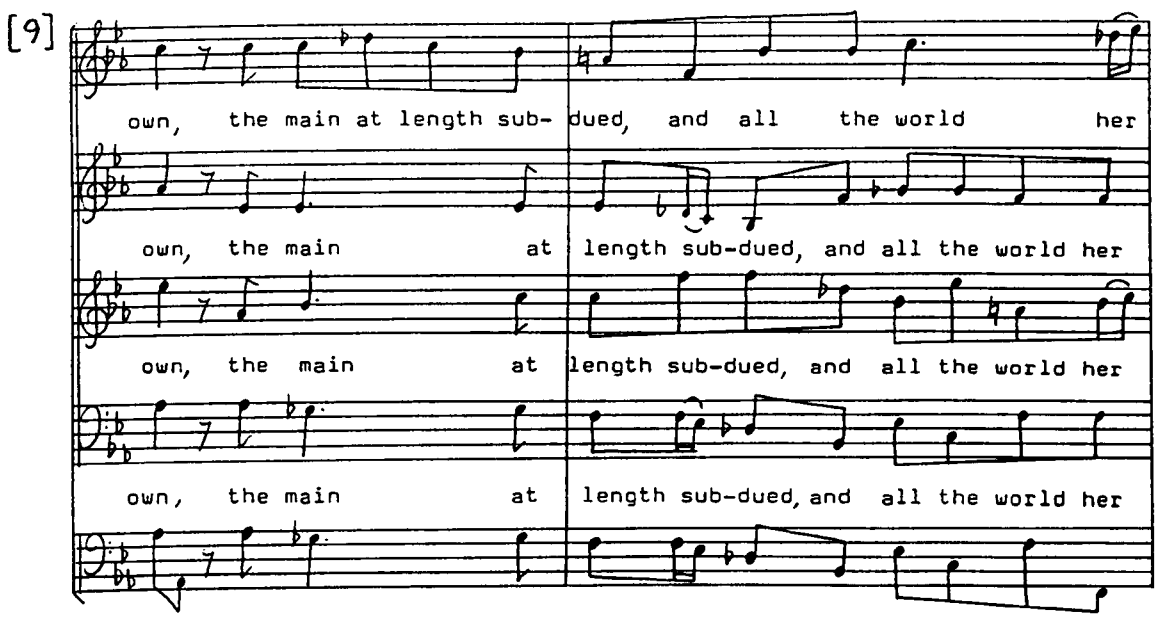
Con Spirito

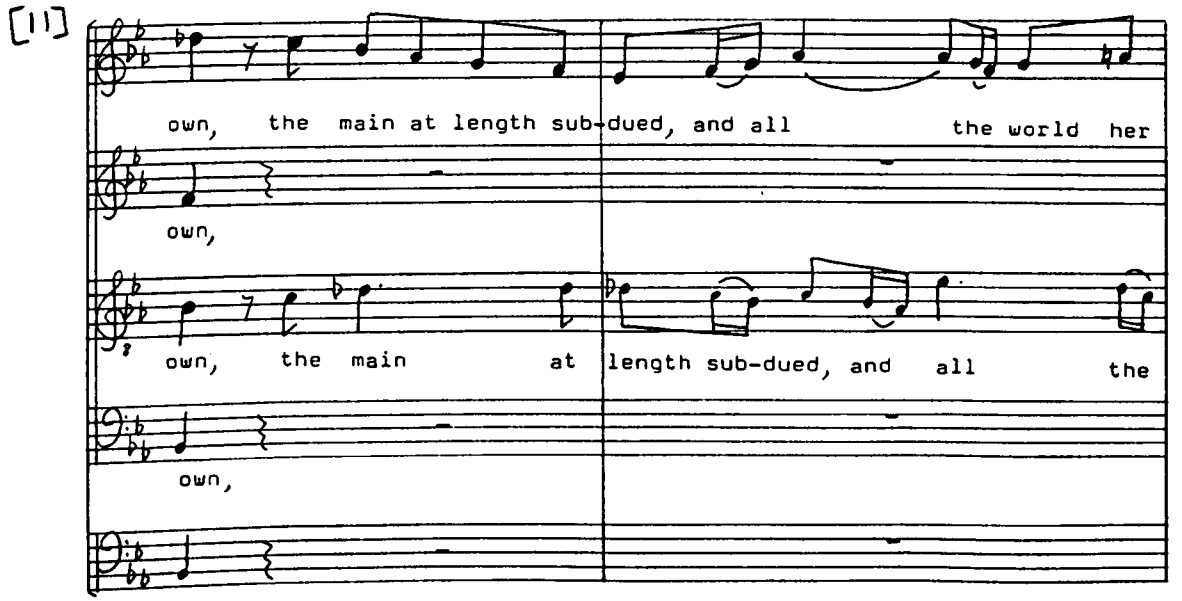


[3]

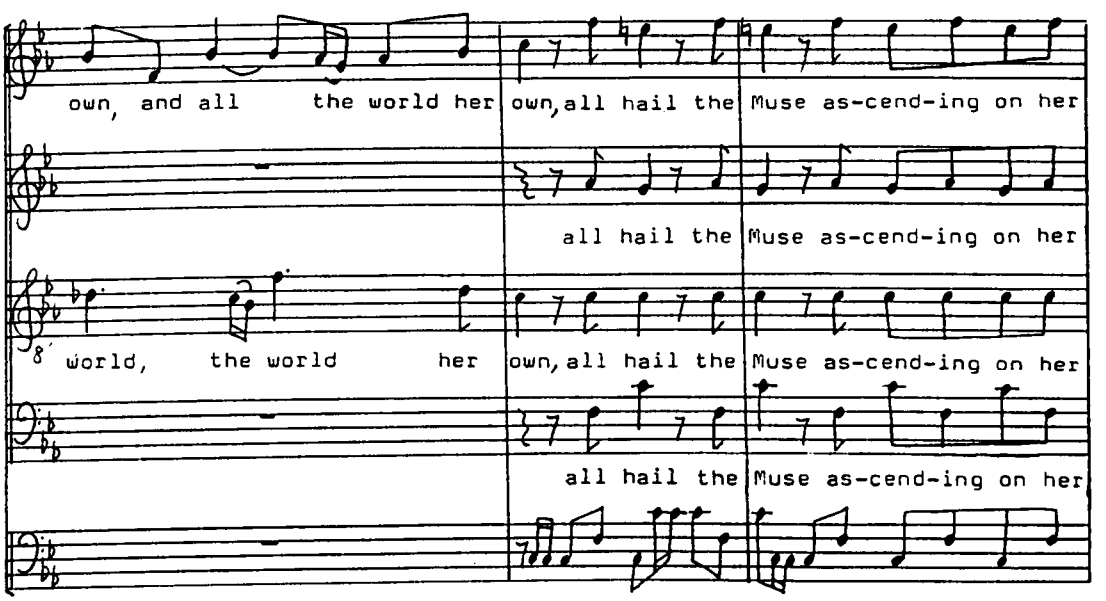



[5]
own,
own, the main at length sub-dued, and all the world her
own,
the world her
own, the main at length
sub-dued, and all the world her
[7]
the main at length sub-
dued, and all the world her
own,
the world her
own; the main at length
sub-dued, and all the world her
own,
the world her
Viol.
Tutti

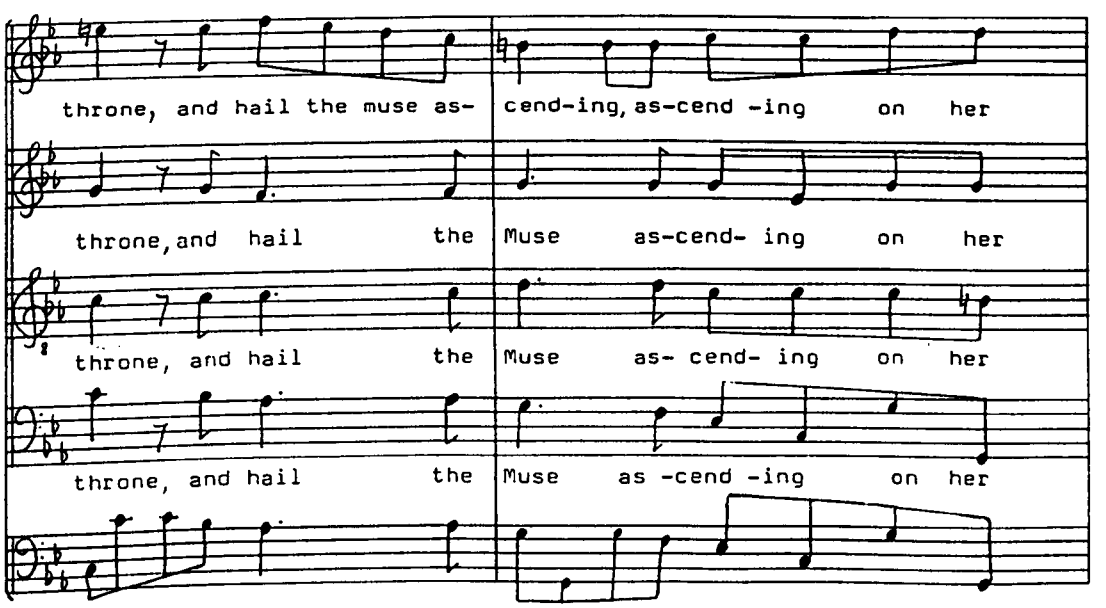

[9]
own, the main at length sub- dued, and all the world her
own, the main at length sub-dued, and all the world her
own, the main at length sub-dued, and all the world her
own, the main at length sub-dued, and all the world her


[11]
own, the main at length sub-dued, and all the world her
own,
own, the main at length sub-dued, and all the
own,

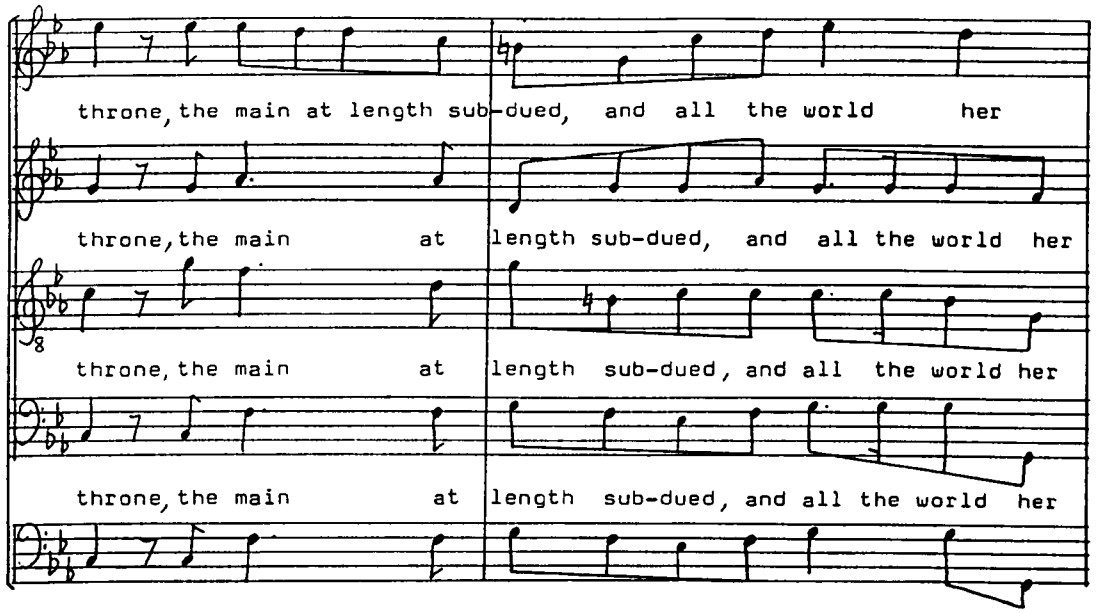
[13]


own, and all the world her
own, all hail the
Muse as-cend-ing on her
all hail the
Muse as-cend-ing on her
world, the world her
own, all hail the
Muse as-cend-ing on her
all hail the
Muse as-cend-ing on her

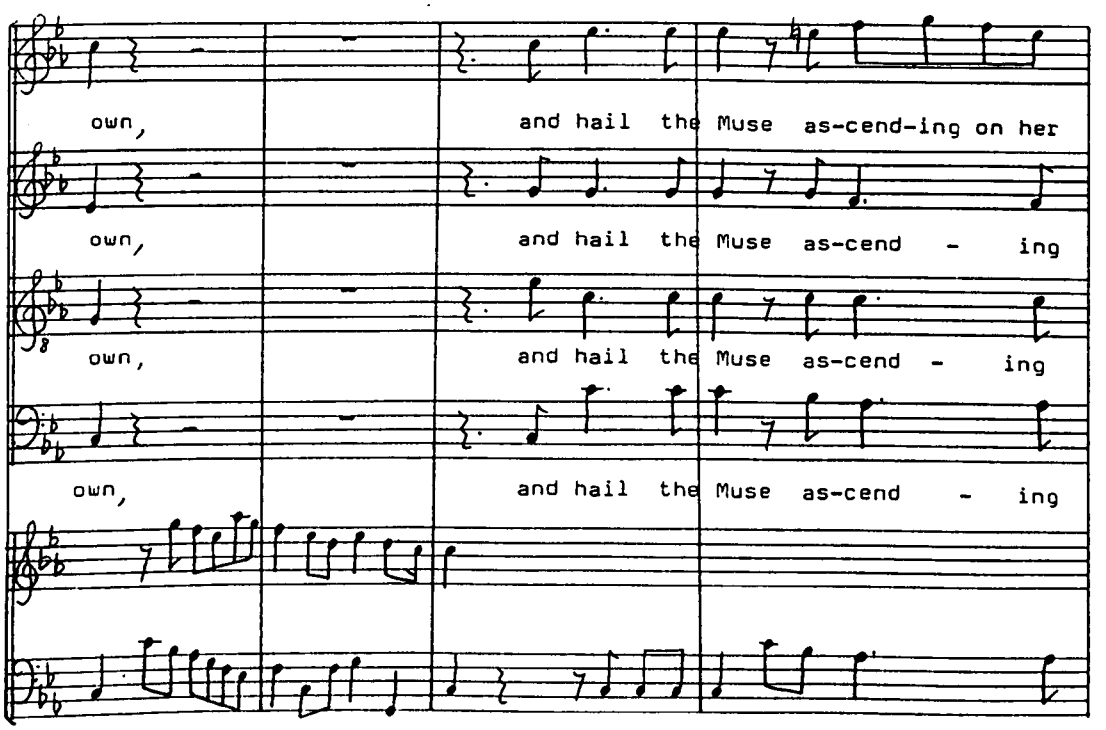
[16]

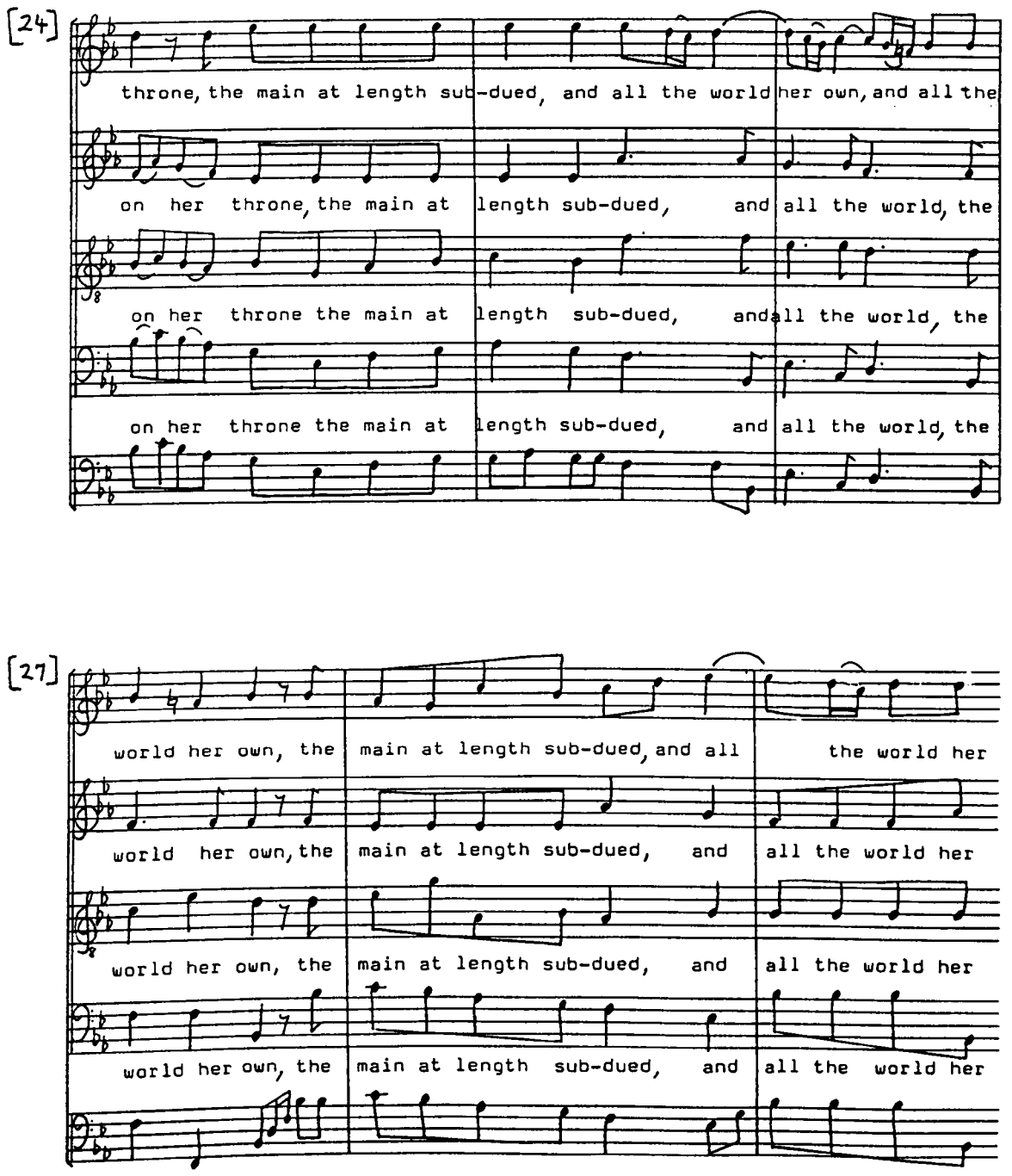

throne, and hail the muse as-
cend-ing, as-cend -ing on her
throne, and hail the
Muse as-cend- ing on her
throne, and hail the
Muse as- cend- ing on her
throne, and hail the
Muse as -cend -ing on her

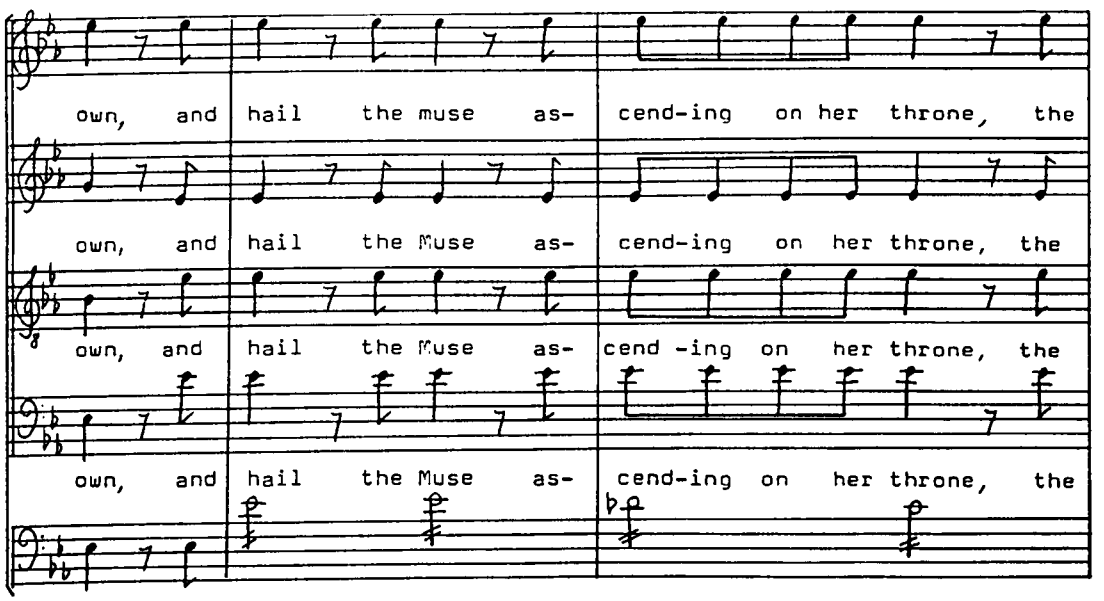
[18]


throne, the main at length sub-dued, and all the world her
throne, the main at length sub-dued, and all the world her
throne, the main at length sub-dued, and all the world her
throne, the main at length sub-dued, and all the world her

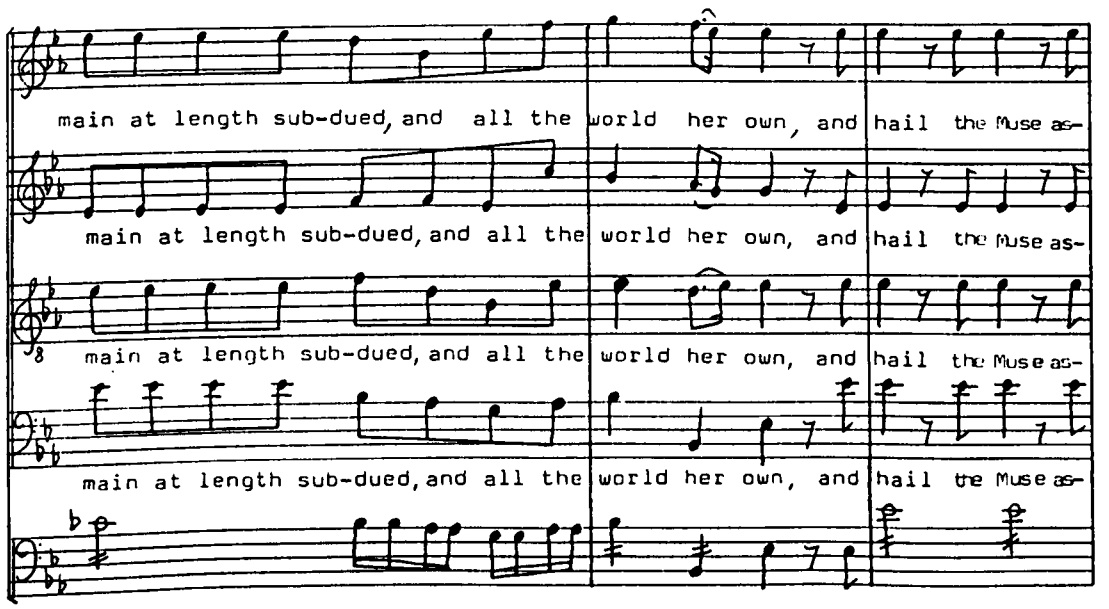
[20]


own, and hail the Muse as-cend-ing on her
own, and hail the Muse as-cend - ing
own, and hail the Muse as-cend - ing
own, and hail the Muse as-cend - ing

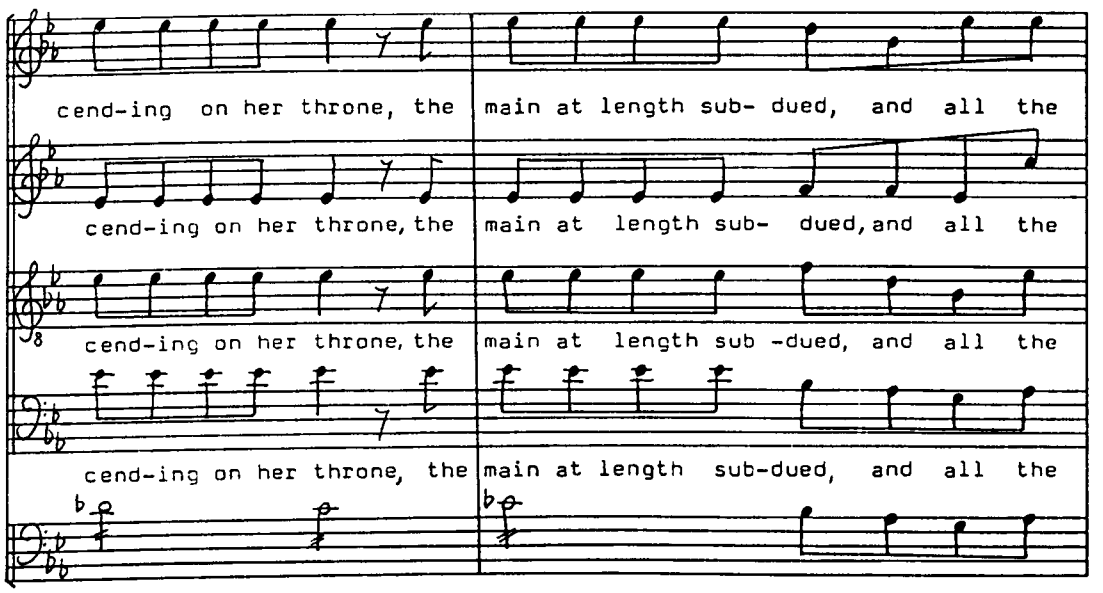

[24]
throne, the main at length sub-dued, and all the world her own, and all the
on her throne, the main at length sub-dued, and all the world, the
on her throne the main at length sub-dued, and all the world, the
on her throne the main at length sub-dued, and all the world, the
[27]
world her own, the main at length sub-dued, and all the world her
world her own, the main at length sub-dued, and all the world her
world her own, the main at length sub-dued, and all the world her
world her own, the main at length sub-dued, and all the world her


own, and hail the muse as- cend-ing on her throne, the
own, and hail the Muse as- cend-ing on her throne, the
own, and hail the Muse as- cend -ing on her throne, the
own, and hail the Muse as- cend-ing on her throne, the

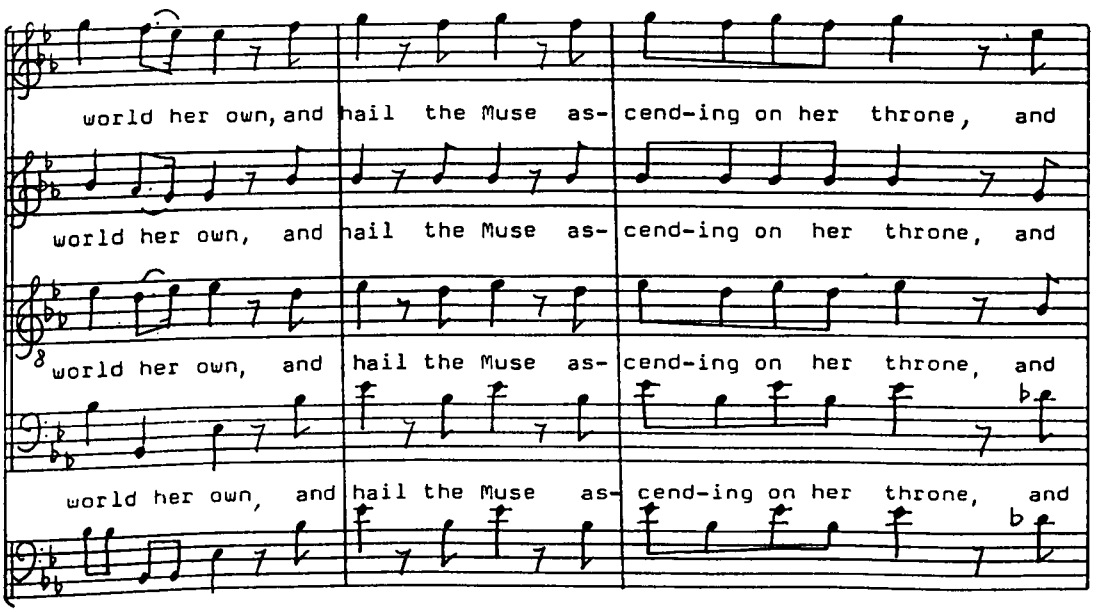
[32]

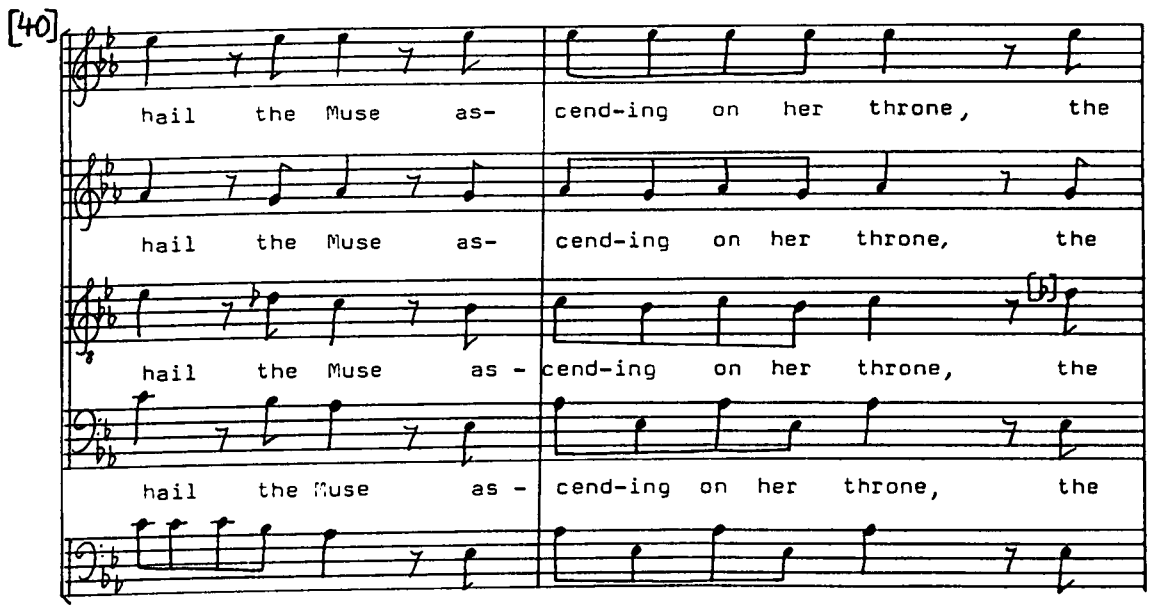

main at length sub-dued, and all the world her own, and hail the Muse as-
main at length sub-dued, and all the world her own, and hail the Muse as-
main at length sub-dued, and all the world her own, and hail the Muse as-
main at length sub-dued, and all the world her own, and hail the Muse as-

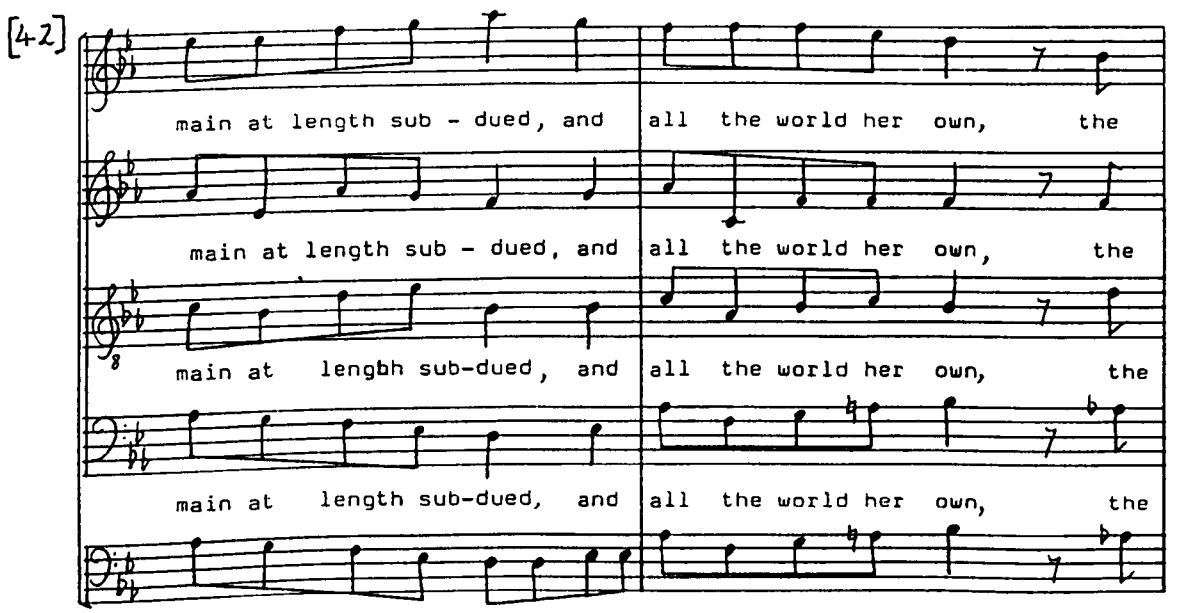
[35]

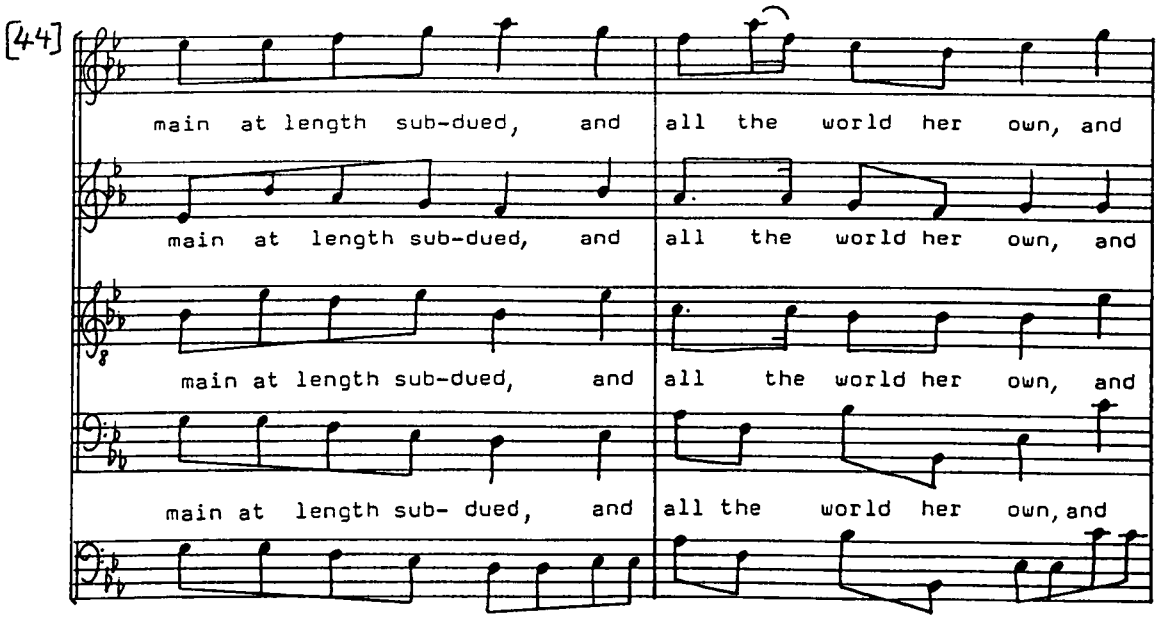

cend-ing on her throne, the main at length sub- dued, and all the
cend-ing on her throne, the main at length sub- dued, and all the
cend-ing on her throne, the main at length sub -dued, and all the
cend-ing on her throne, the main at length sub-dued, and all the

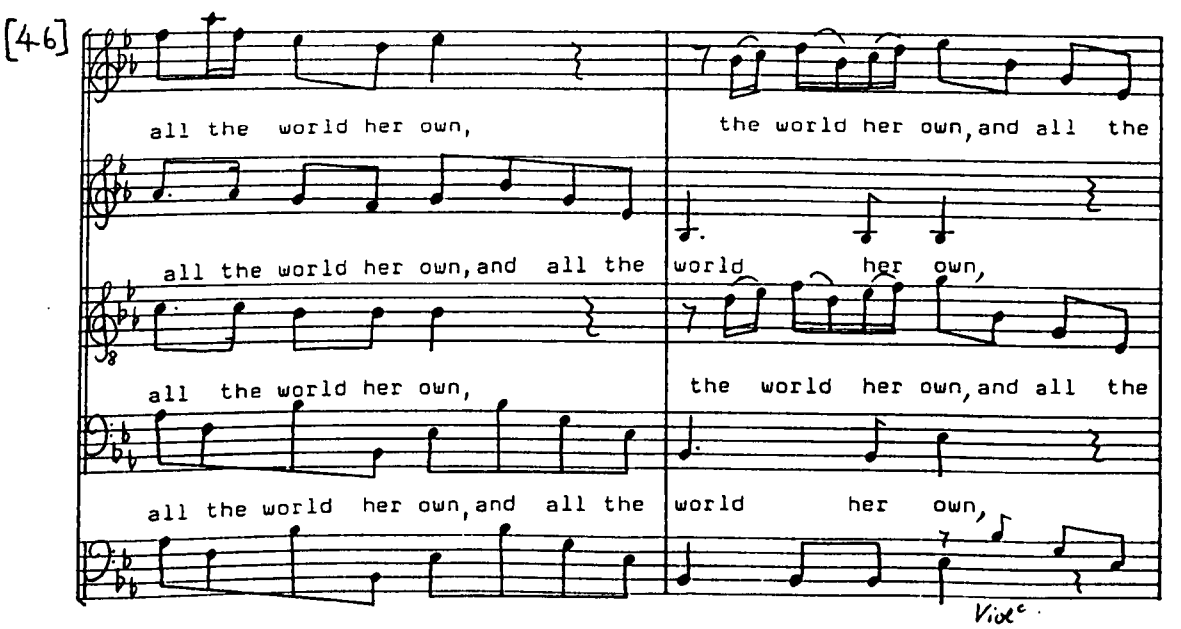
[37]

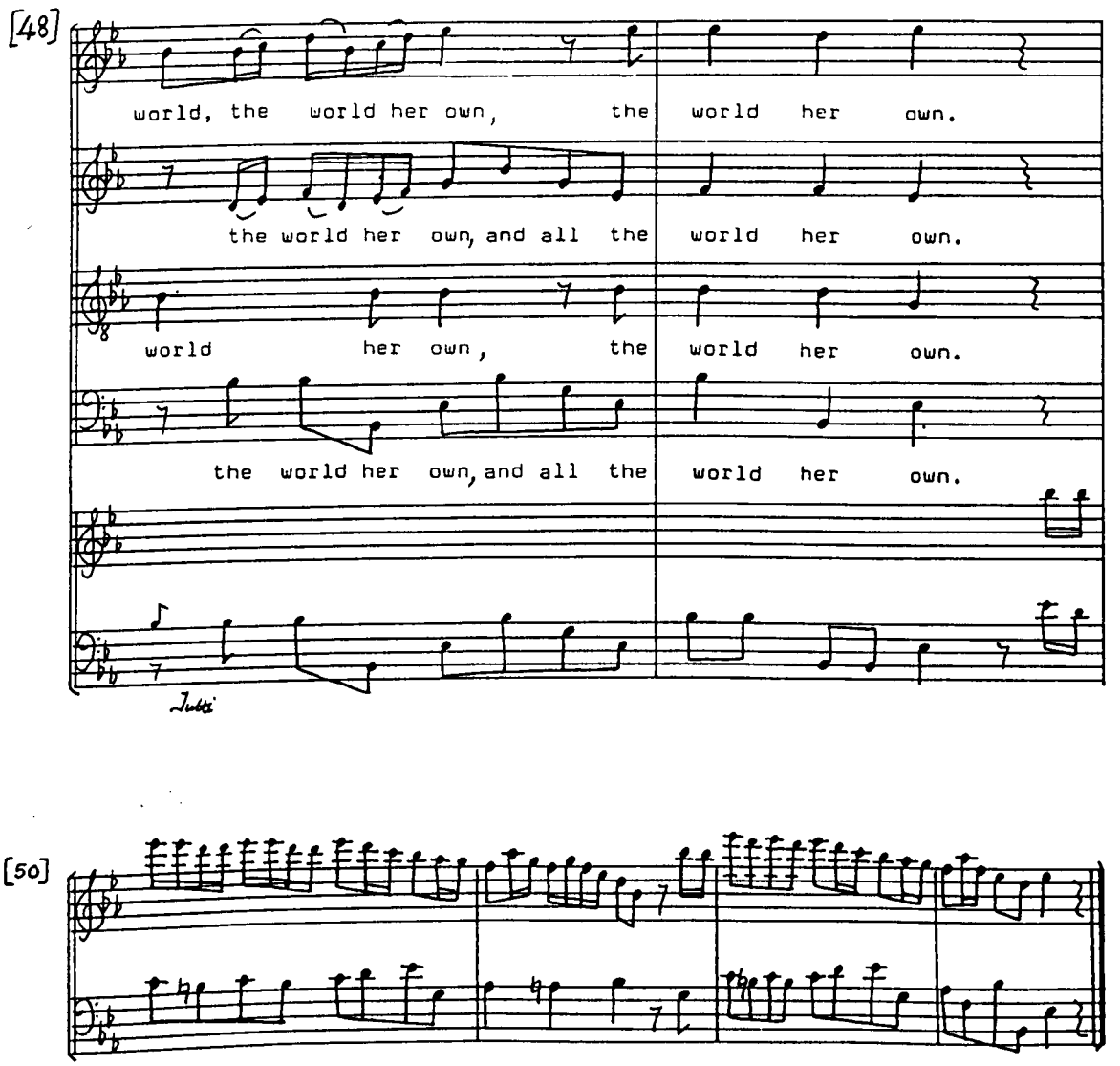

world her own, and hail the Muse as- cend-ing on her throne, and
world her own, and hail the Muse as- cend-ing on her throne, and
world her own, and hail the Muse as- cend-ing on her throne, and
world her own, and hail the Muse as- cend-ing on her throne, and


[40]
hail the Muse as- cend-ing on her throne, the
hail the Muse as- cend-ing on her throne, the
hail the Muse as - cend-ing on her throne, the
hail the Muse as - cend-ing on her throne, the

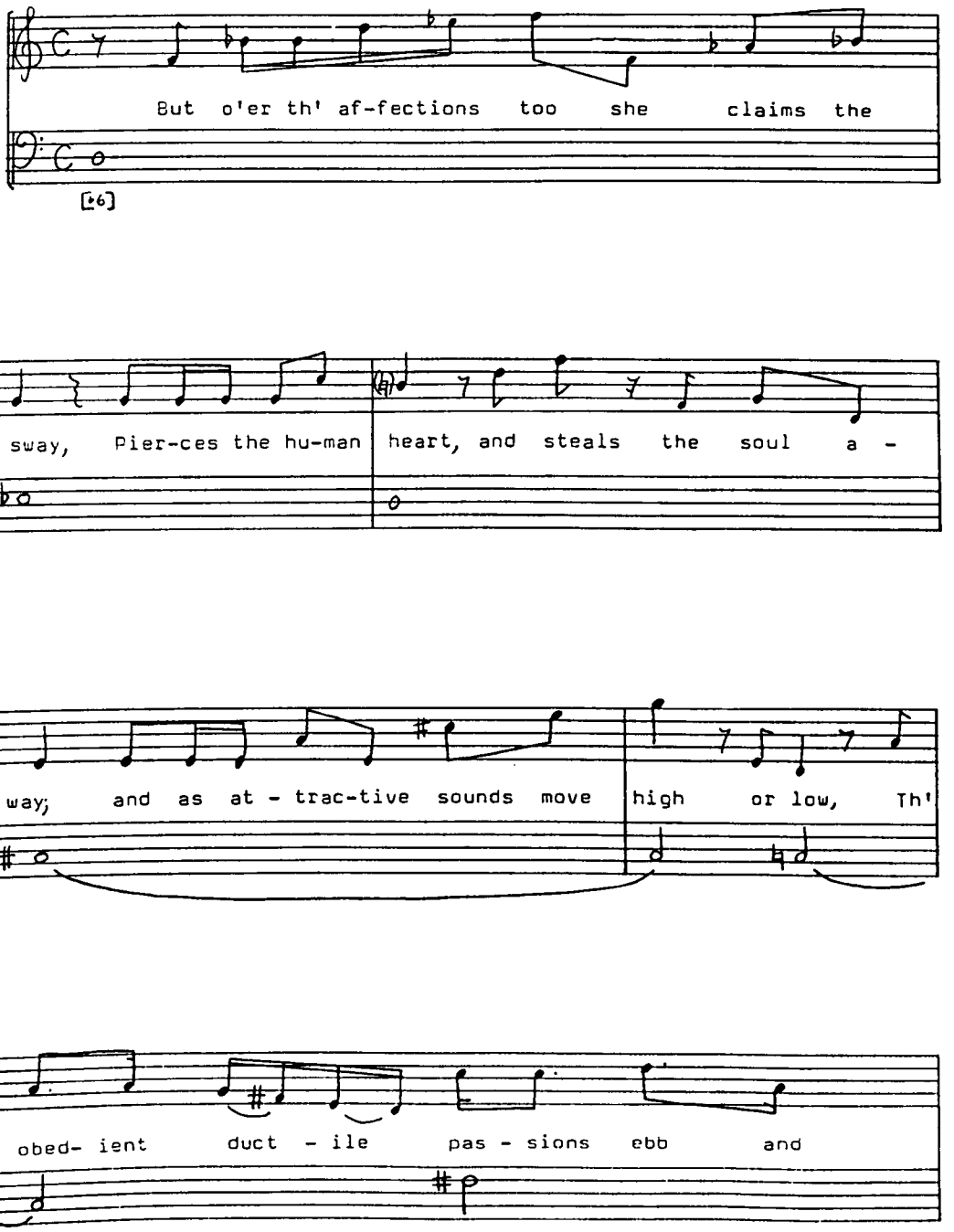

[42]
main at length sub - dued, and all the world her own, the
main at length sub - dued, and all the world her own, the
main at lengbh sub-dued, and all the world her own, the
main at length sub-dued, and all the world her own, the


[44]
main at length sub-dued, and all the world her own, and
main at length sub-dued, and all the world her own, and
main at length sub-dued, and all the world her own, and
main at length sub- dued, and all the world her own, and

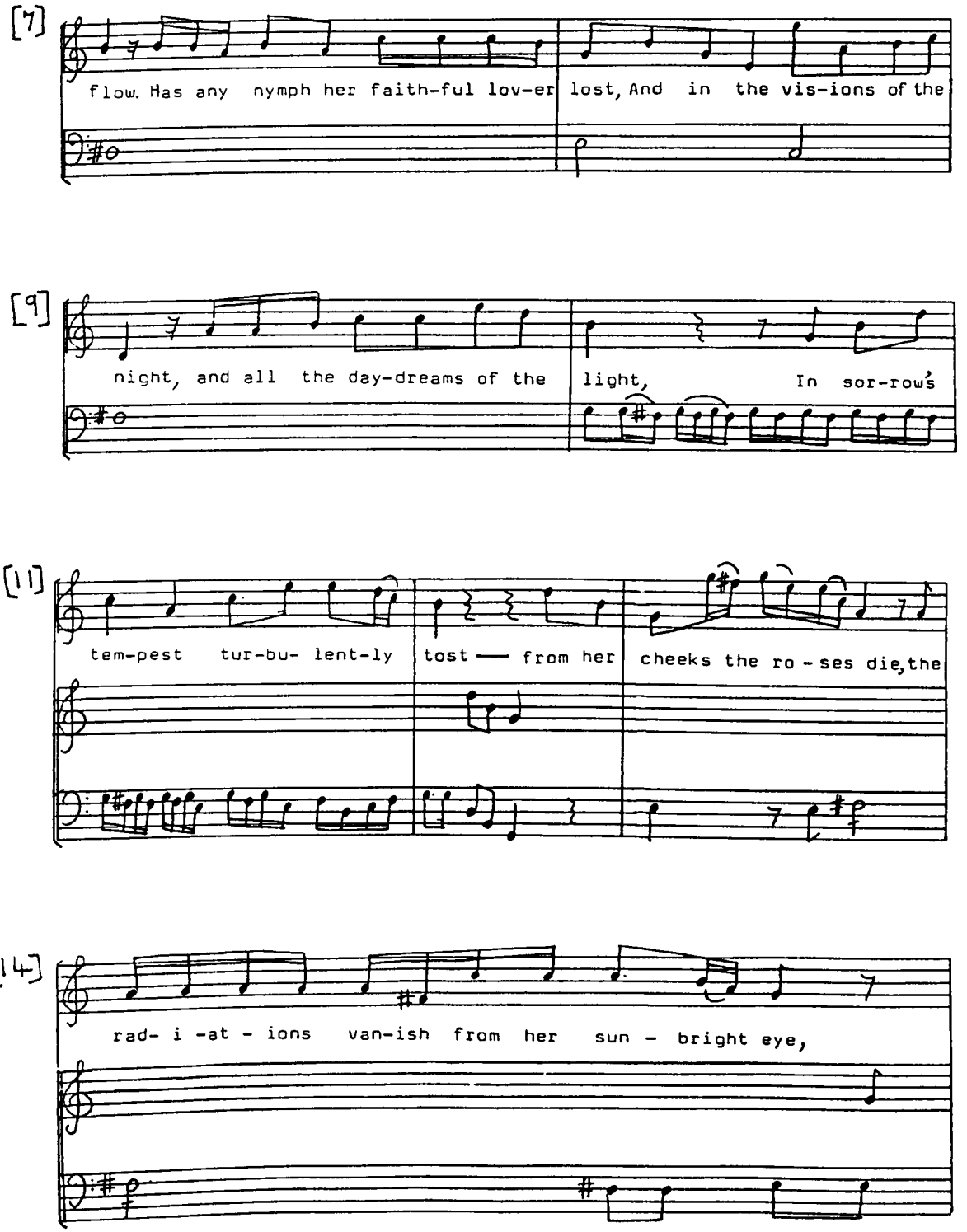

[46]
all the world her own,
the world her own, and all the
all the world her own, and all the
world her own,
all the world her own,
the world her own, and all the
all the world her own, and all the
world her own,
Vivace


[48]
world, the world her own, the world her own.
the world her own, and all the world her own.
world her own, the world her own.
the world her own, and all the world her own.
Tutti
[50]

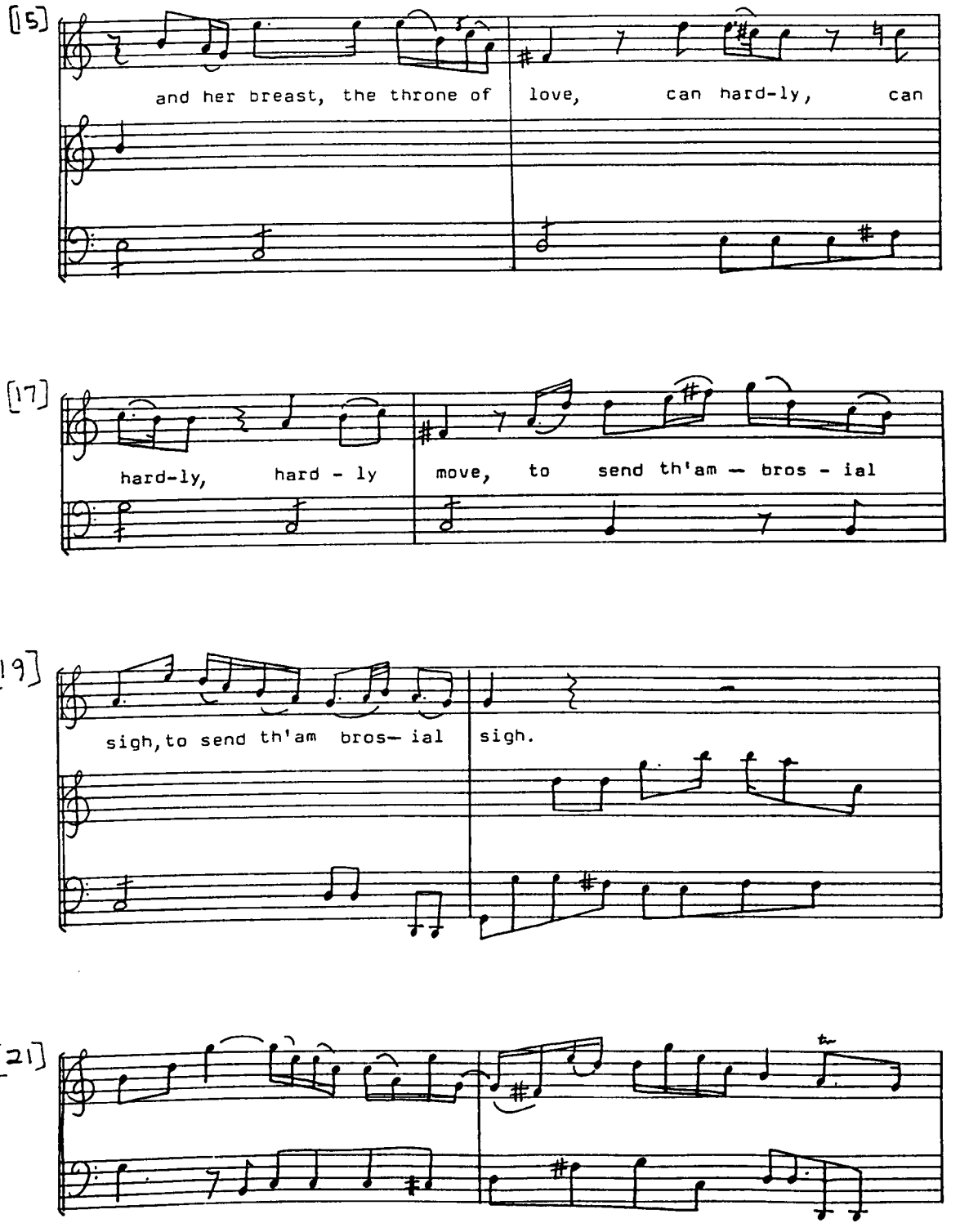
No. 20 [No. 22] ~ Recitative [Accomp.d] [Soprano]

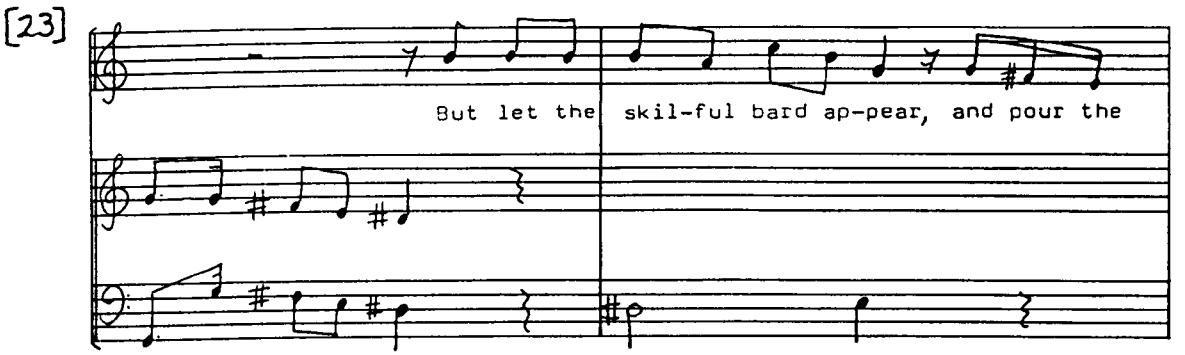


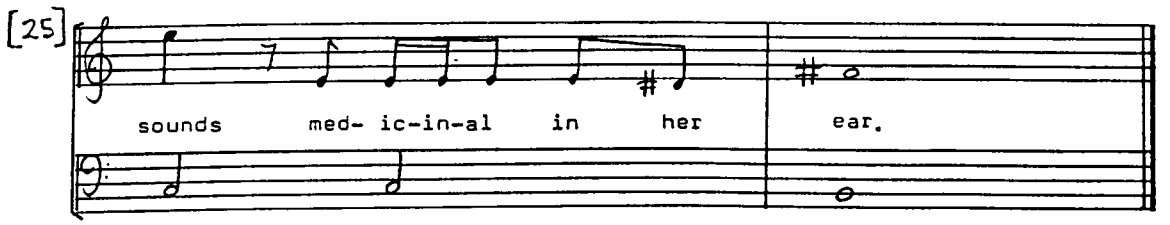
Ode on St. Cecilia's Day



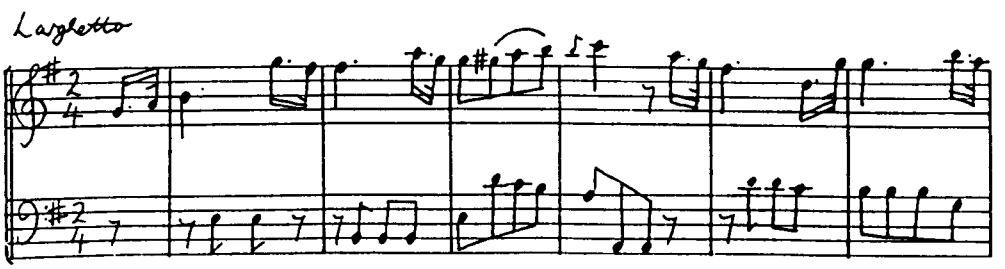
Ode on St. Cecilia's Day

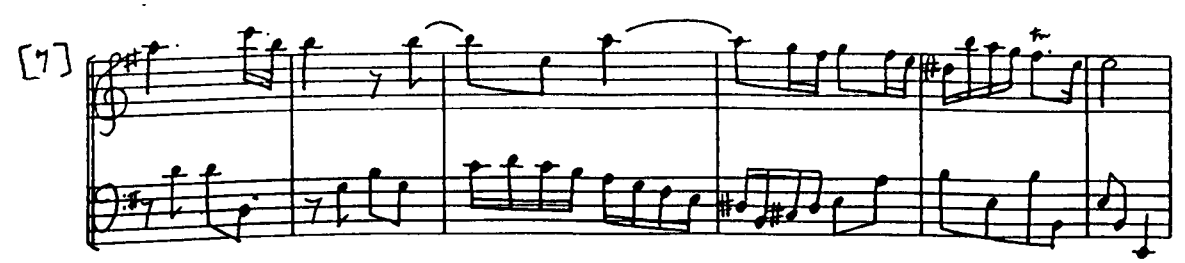




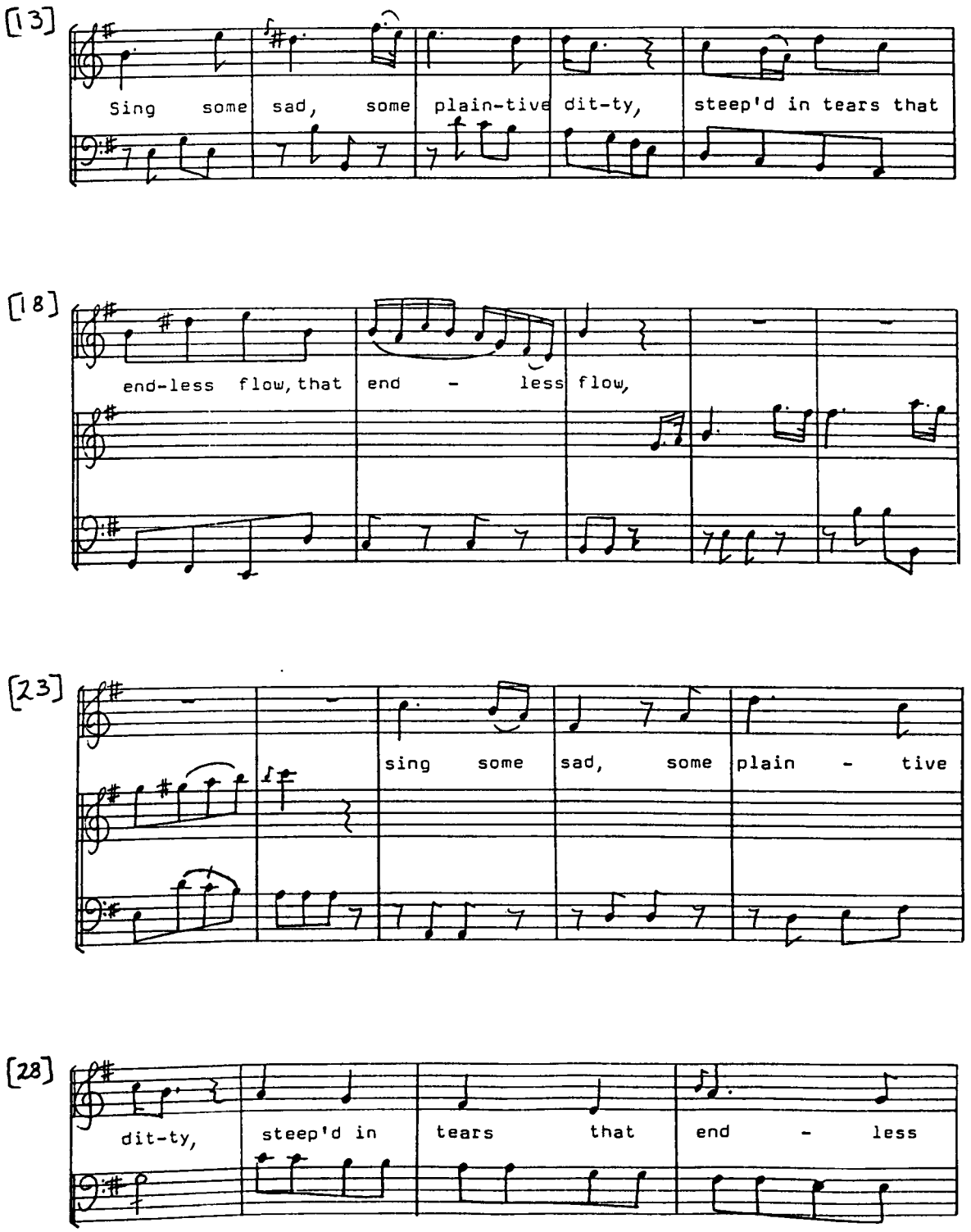


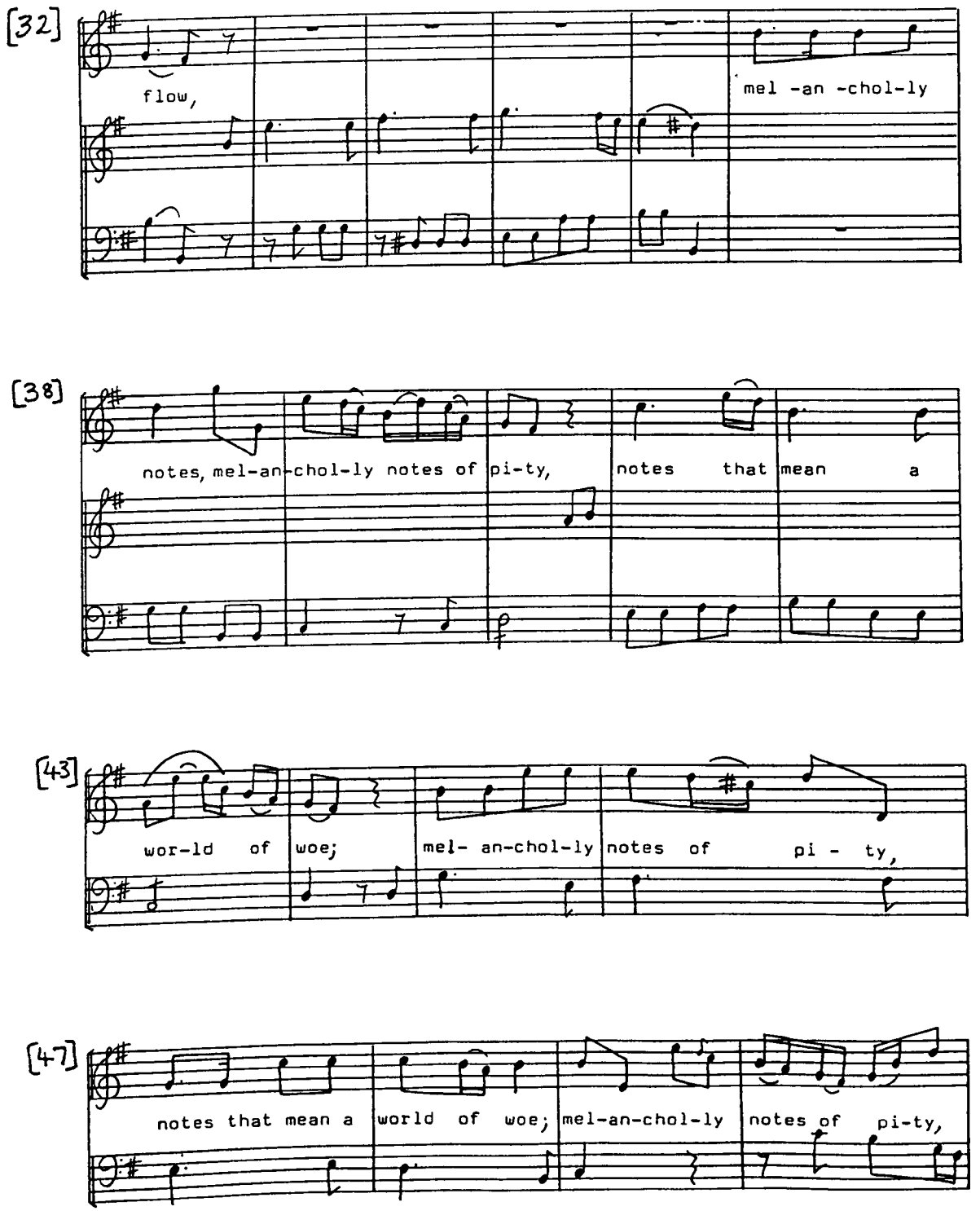
No. 21 [No. 23] ~ Solo [Soprano]

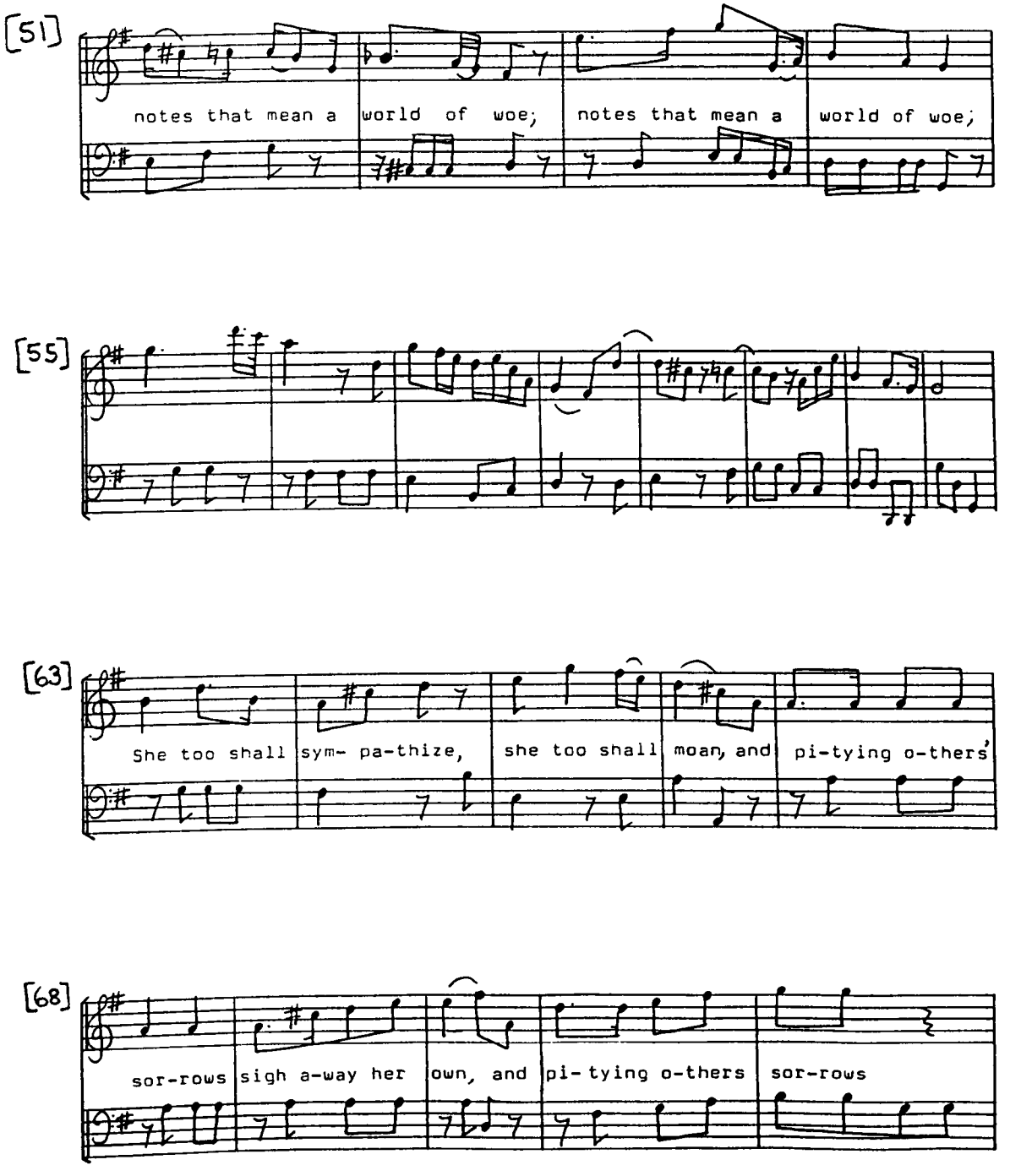


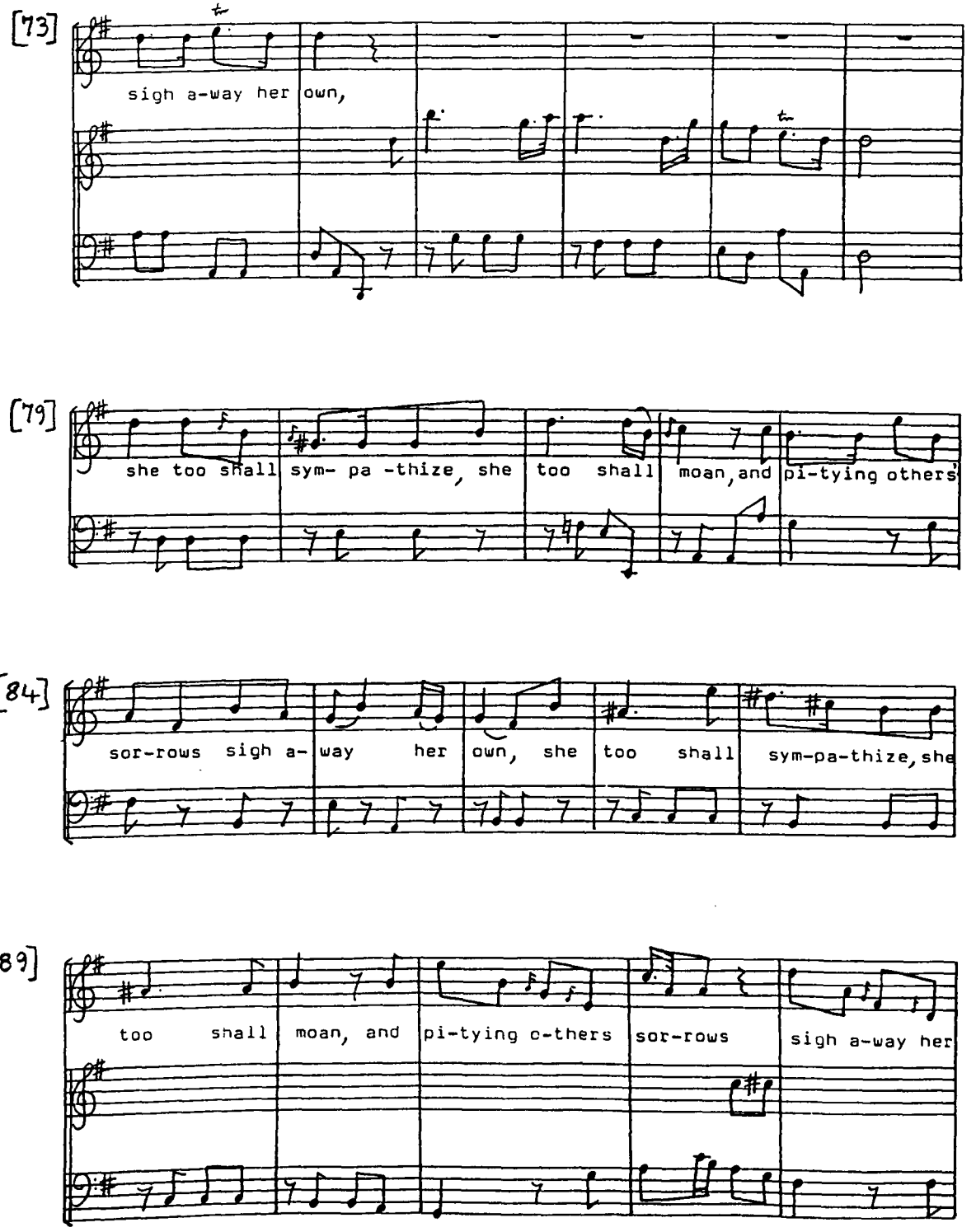


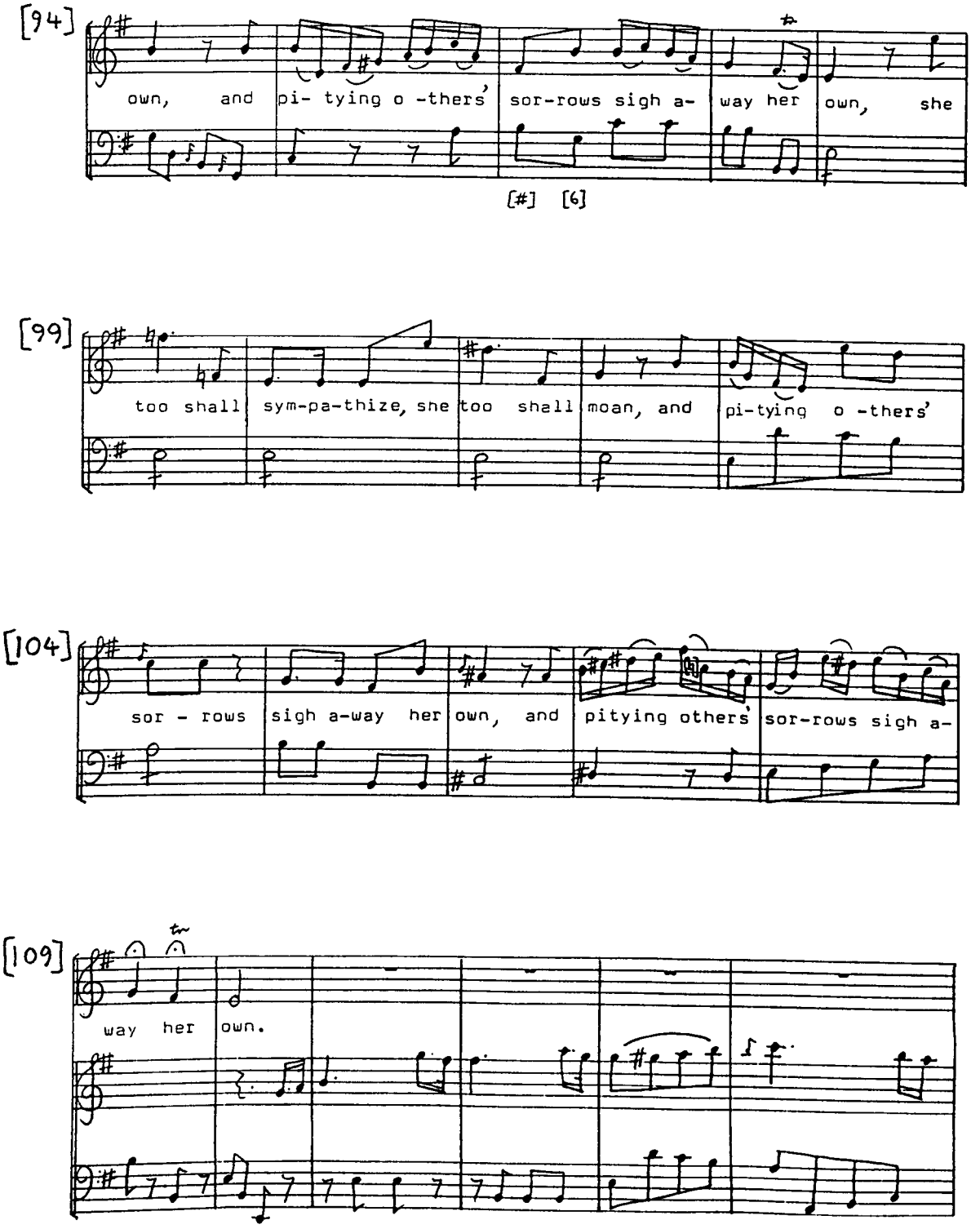
Ode on St. Cecilia's Day

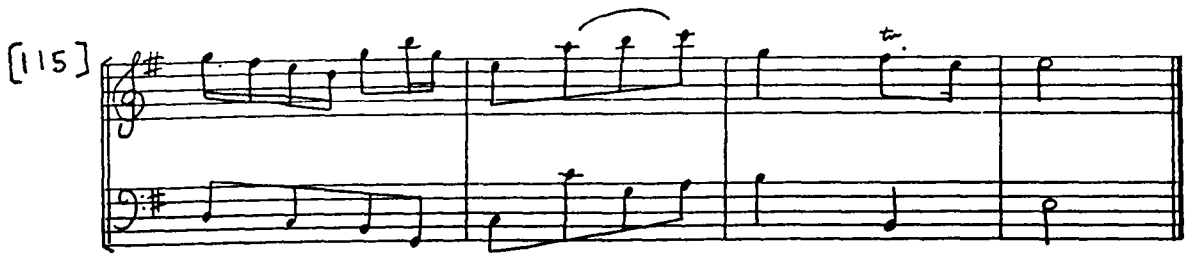



[32]
flow,
mel -an -chol-ly
[38]
notes, mel-an-chol-ly notes of pi-ty,
notes that mean a
[43]
wor-ld of woe;
mel- an-chol-ly
notes of pi - ty,
[47]
notes that mean a
world of woe;
mel-an-chol-ly
notes of pi-ty,

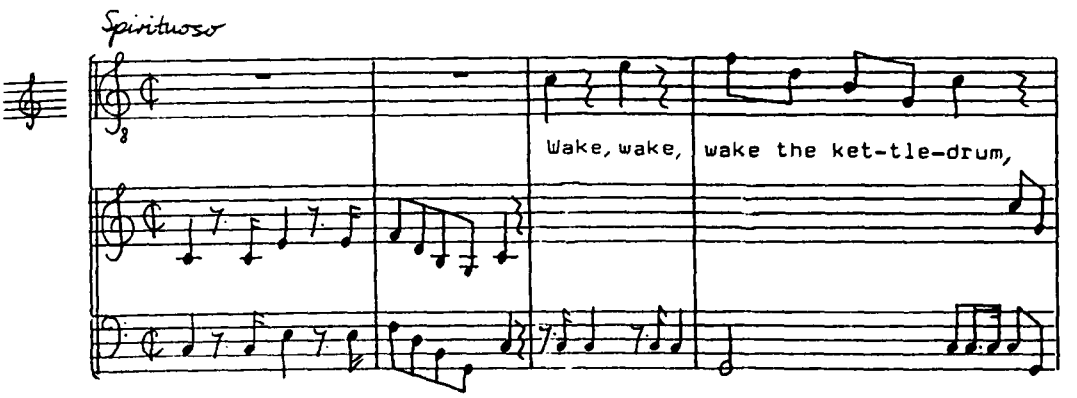

[51]
notes that mean a world of woe; notes that mean a world of woe;
[55]
[63]
She too shall sym- pa-thize, she too shall moan, and pi-tying o-thers'
[68]
sor-rows sigh a-way her own, and pi-tying o-thers sor-rows

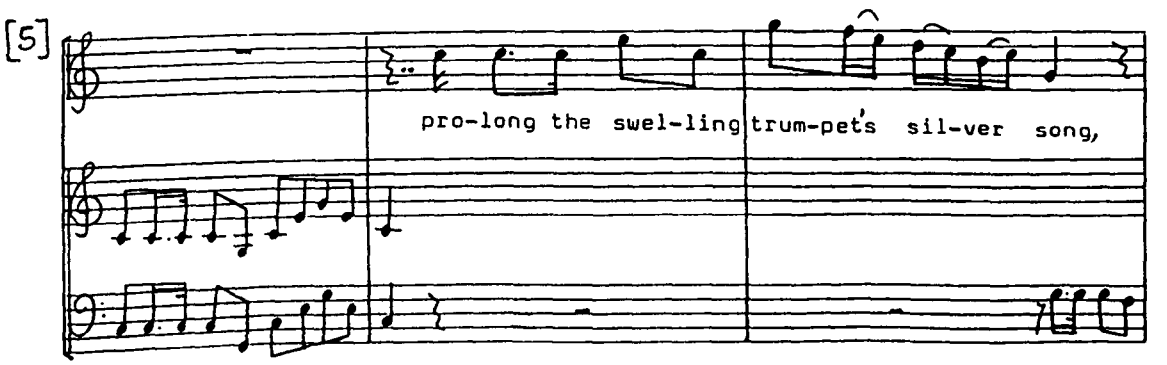

[73]
sigh a-way her own,
[79]
she too shall sym- pa -thize, she too shall moan, and pi-tying others'
[84]
sor-rows sigh a- way her own, she too shall sym-pa-thize, she
[89]
too shall moan, and pi-tying o-thers sor-rows sigh a-way her

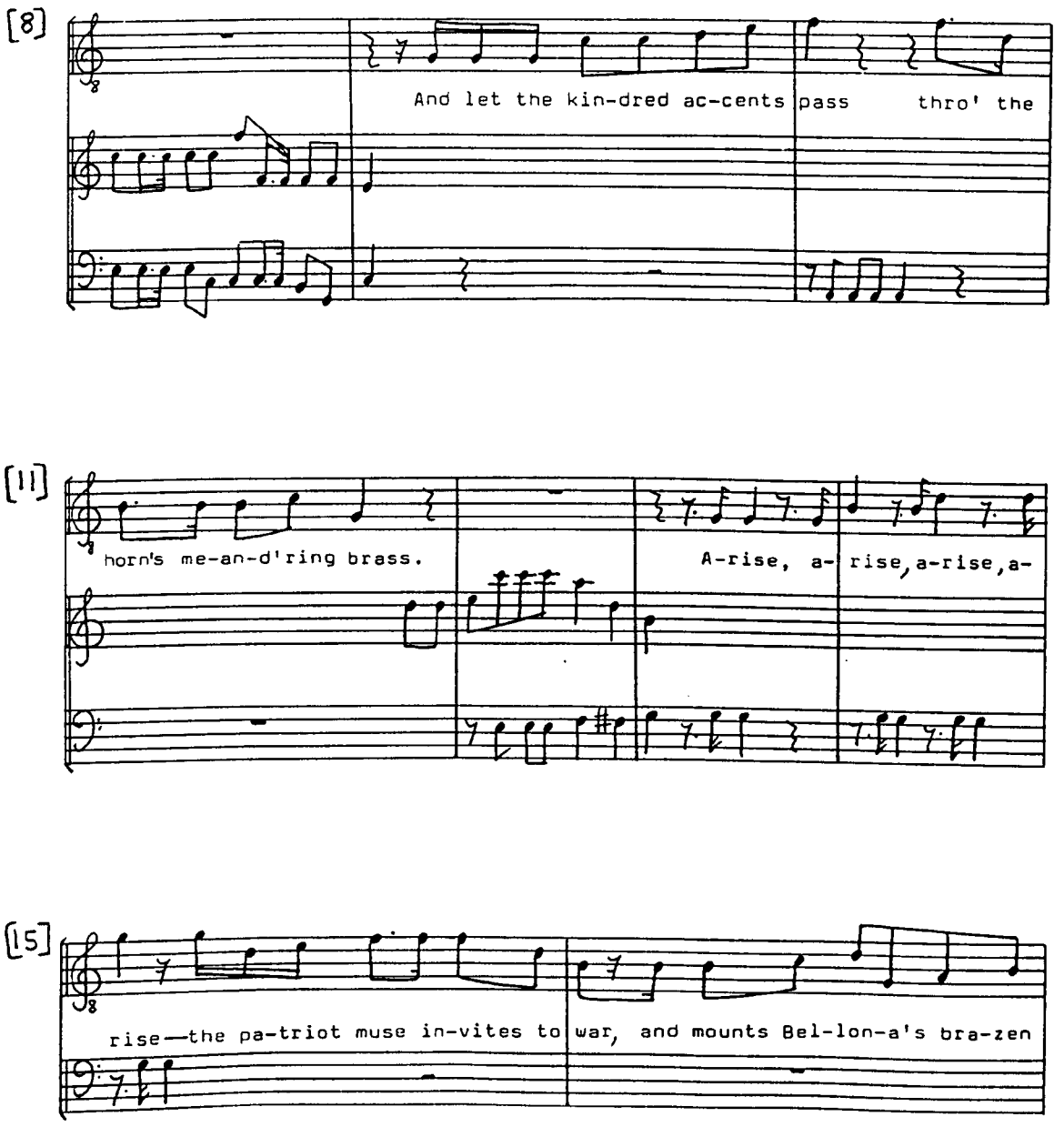

[94]
own, and pi- tying o -thers' sor-rows sigh a- way her own, she
[#] [6]
[99]
too shall sym-pa-thize, she too shall moan, and pi-tying o -thers'
[104]
sor - rows sigh a-way her own, and pitying others' sor-rows sigh a-
[109]
way her own.



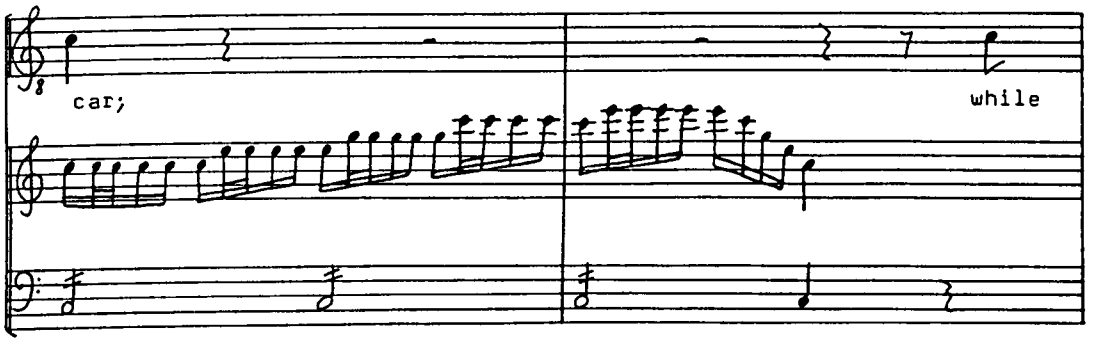
No. 22 [No. 24] ~ Recitative [Accomp'd.] [Tenor] Mr. France



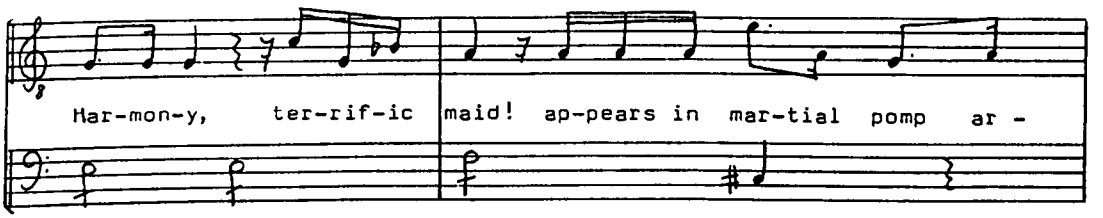



[8]
And let the kin-dred ac-cents pass thro' the
[11]
horn's me-an-d'ring brass.
A-rise, a- rise, a-rise, a-
[15]
rise—the pa-triot muse in-vites to war, and mounts Bel-lon-a's bra-zen

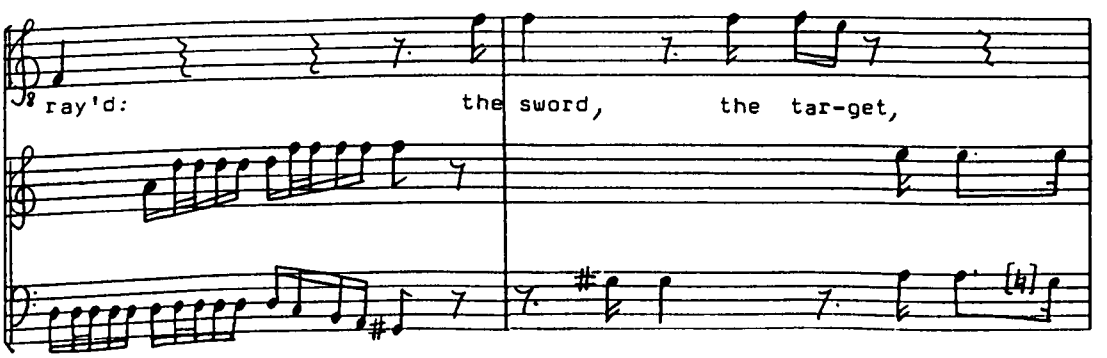
[17]

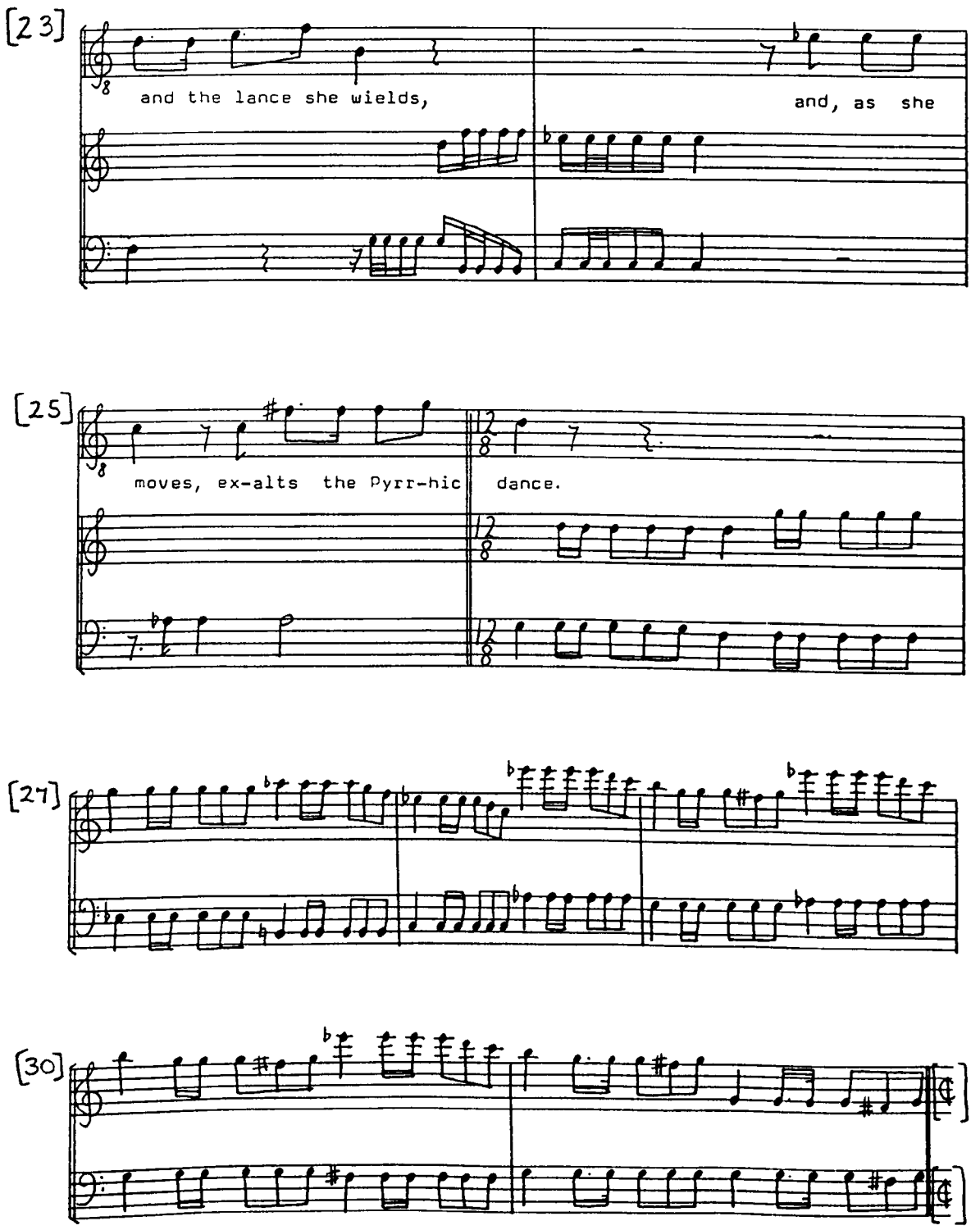

car;
while

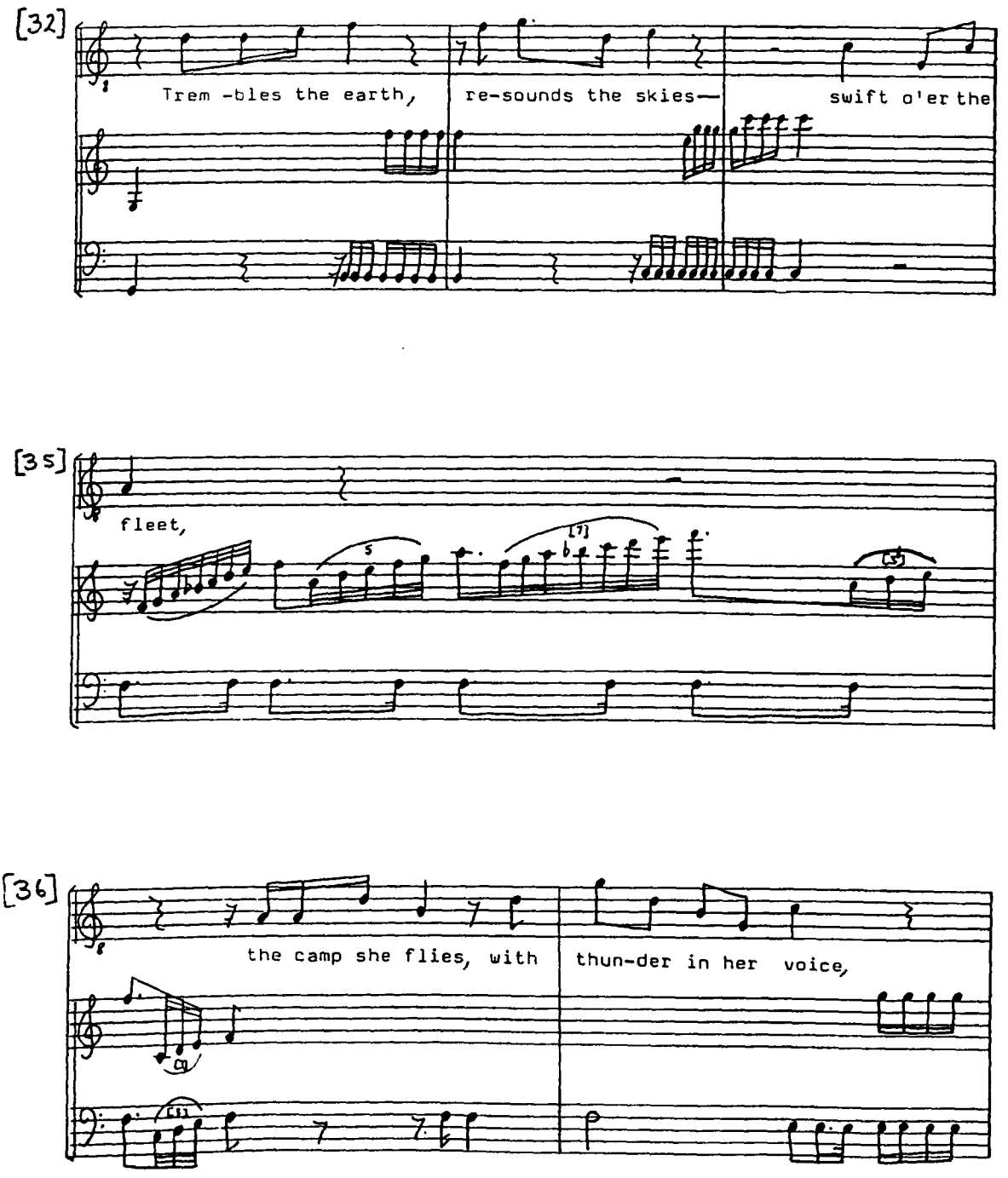
[19]

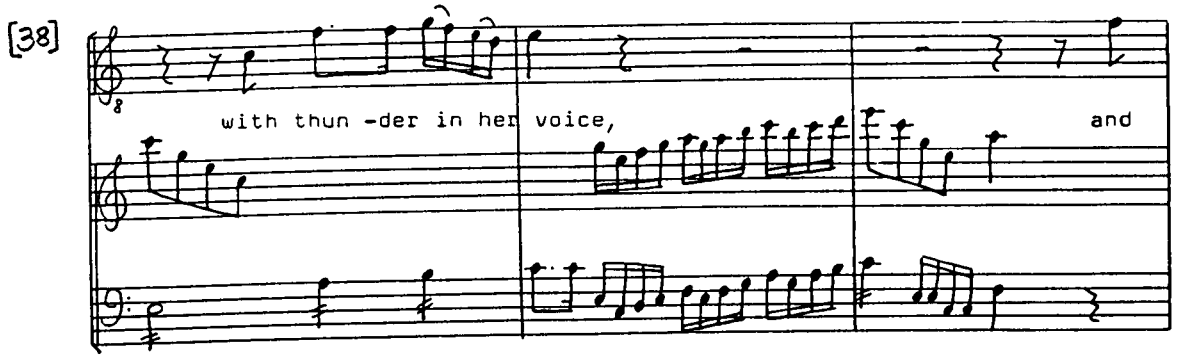

Har-mon-y, ter-rif-ic maid! ap-pears in mar-tial pomp ar -

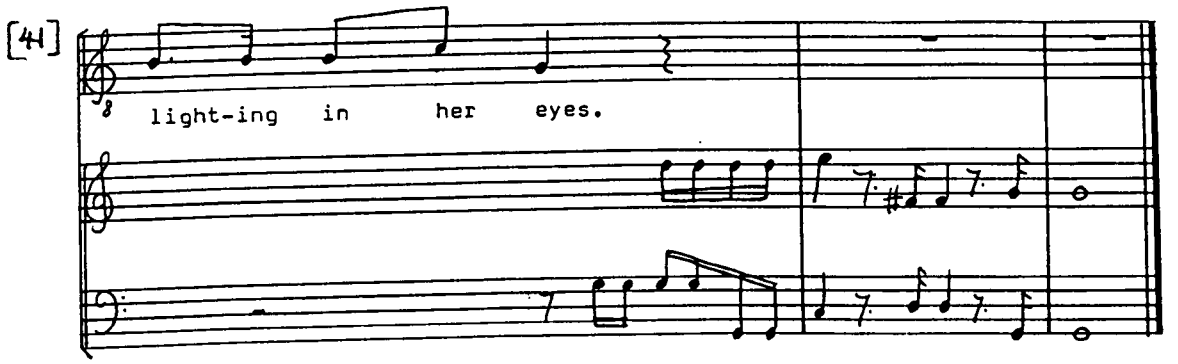
[21]


ray'd: the sword, the tar-get,

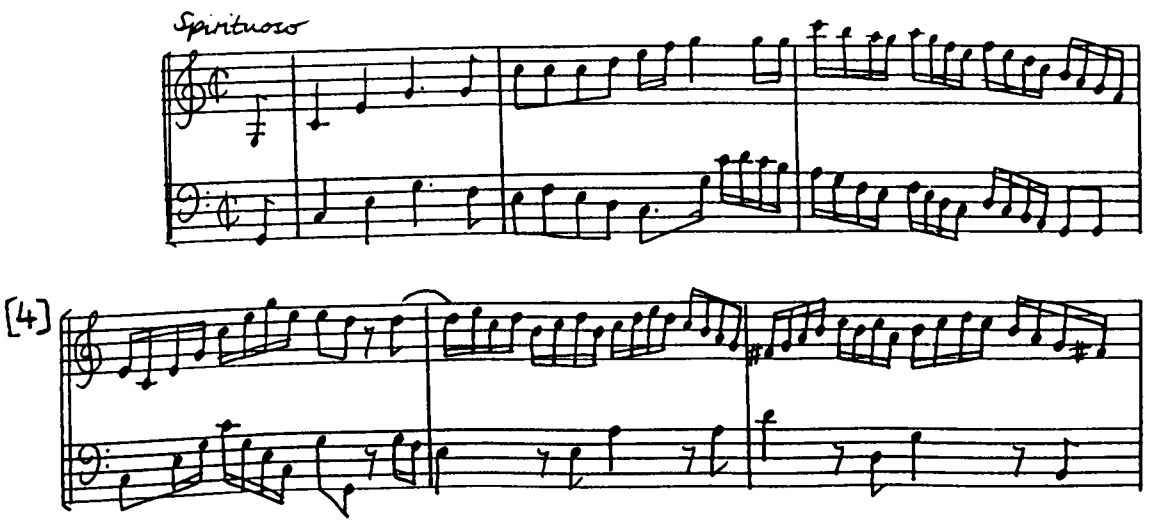

[23]
and the lance she wields,
and, as she
[25]
moves, ex-alts the Pyrr-hic
dance.
[27]
[30]

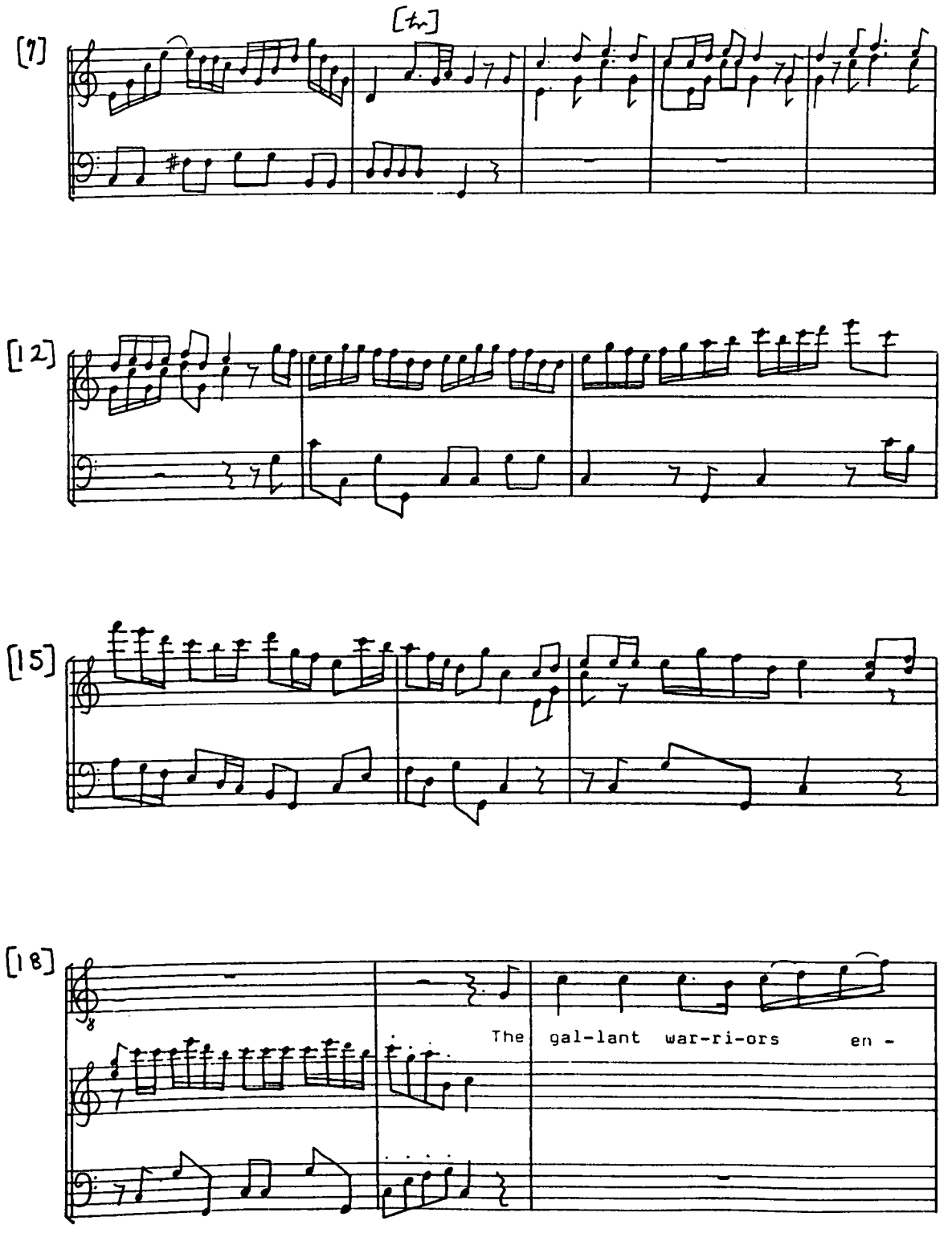

[32]
Trem -bles the earth,
re-sounds the skies—
swift o'er the
[35]
fleet,
[36]
the camp she flies, with
thun-der in her voice,



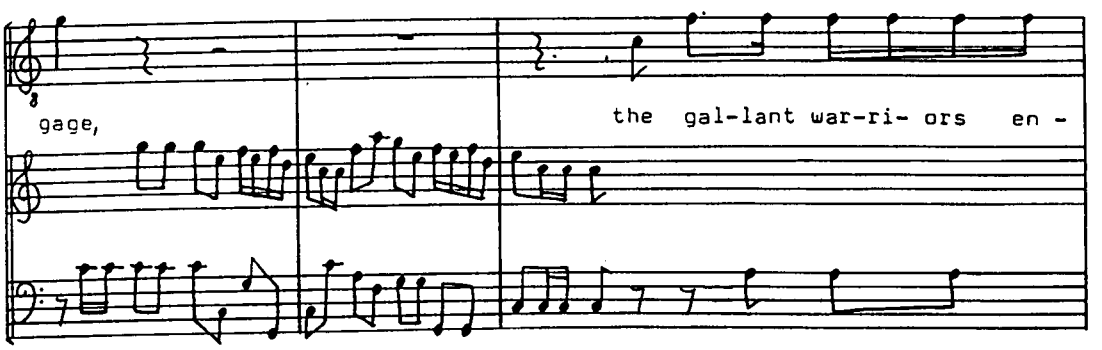


No. 23 [No. 25] ~ Air [Tenor]

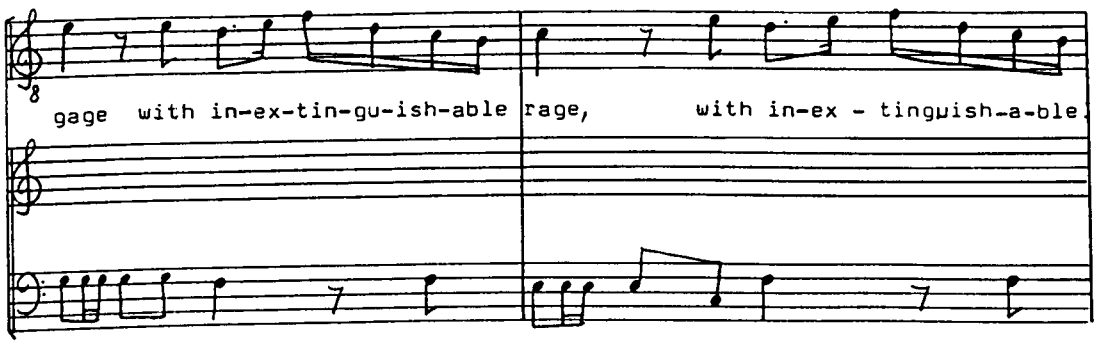



[7]
[tr]
[12]
[15]
[18]
The
gal-lant war-ri-ors
en -

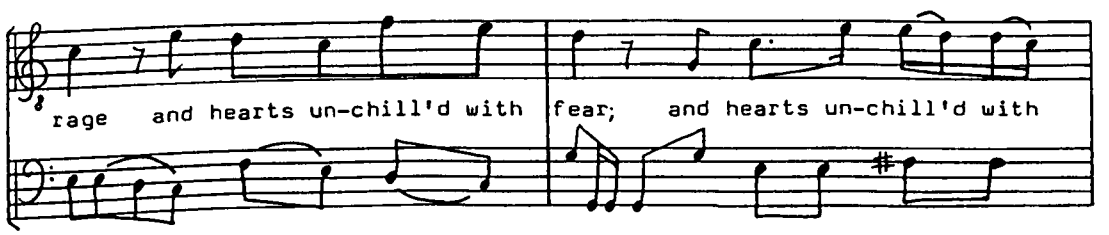
[21]

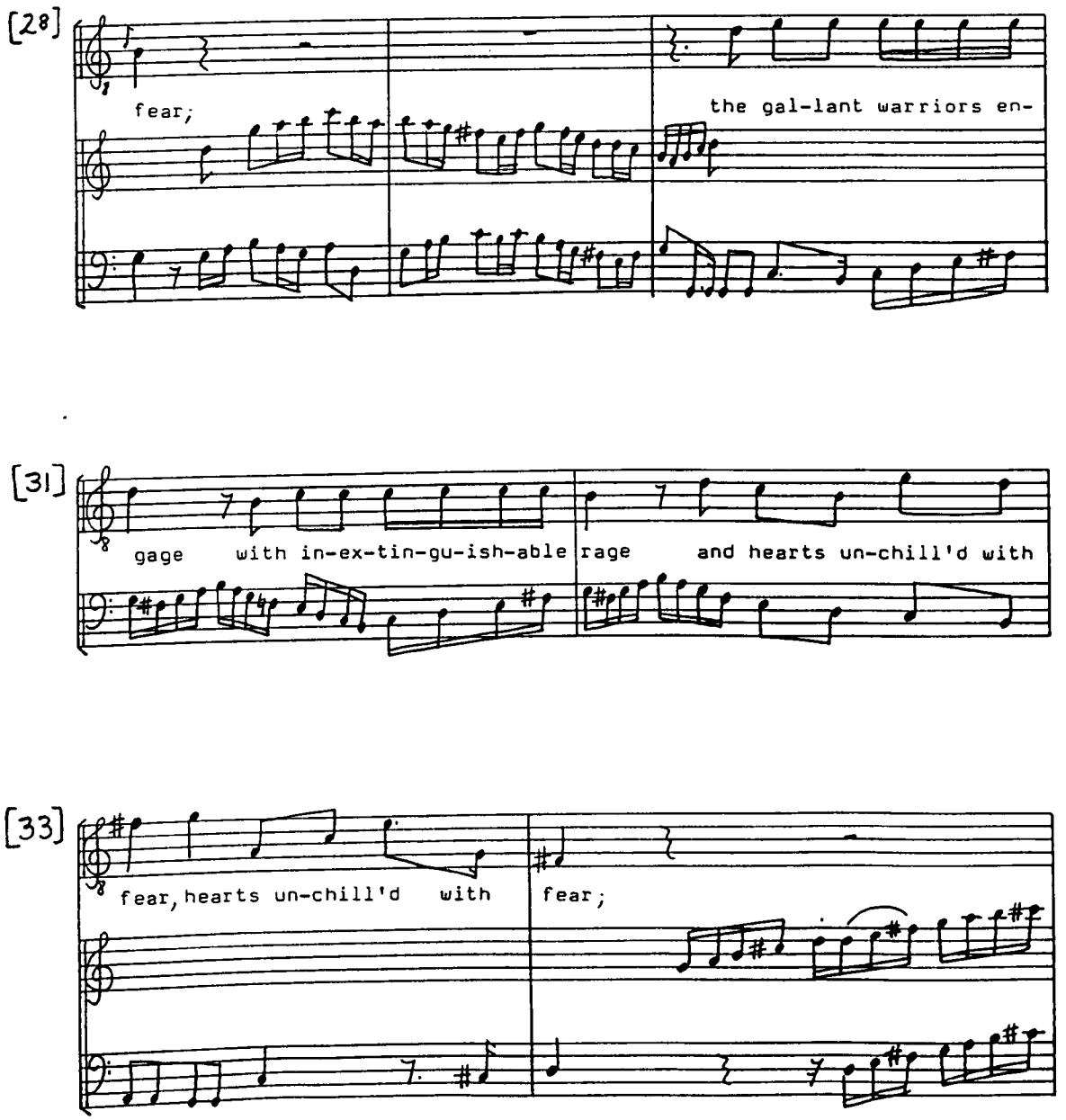

gage,
the gal-lant war-ri- ors en -

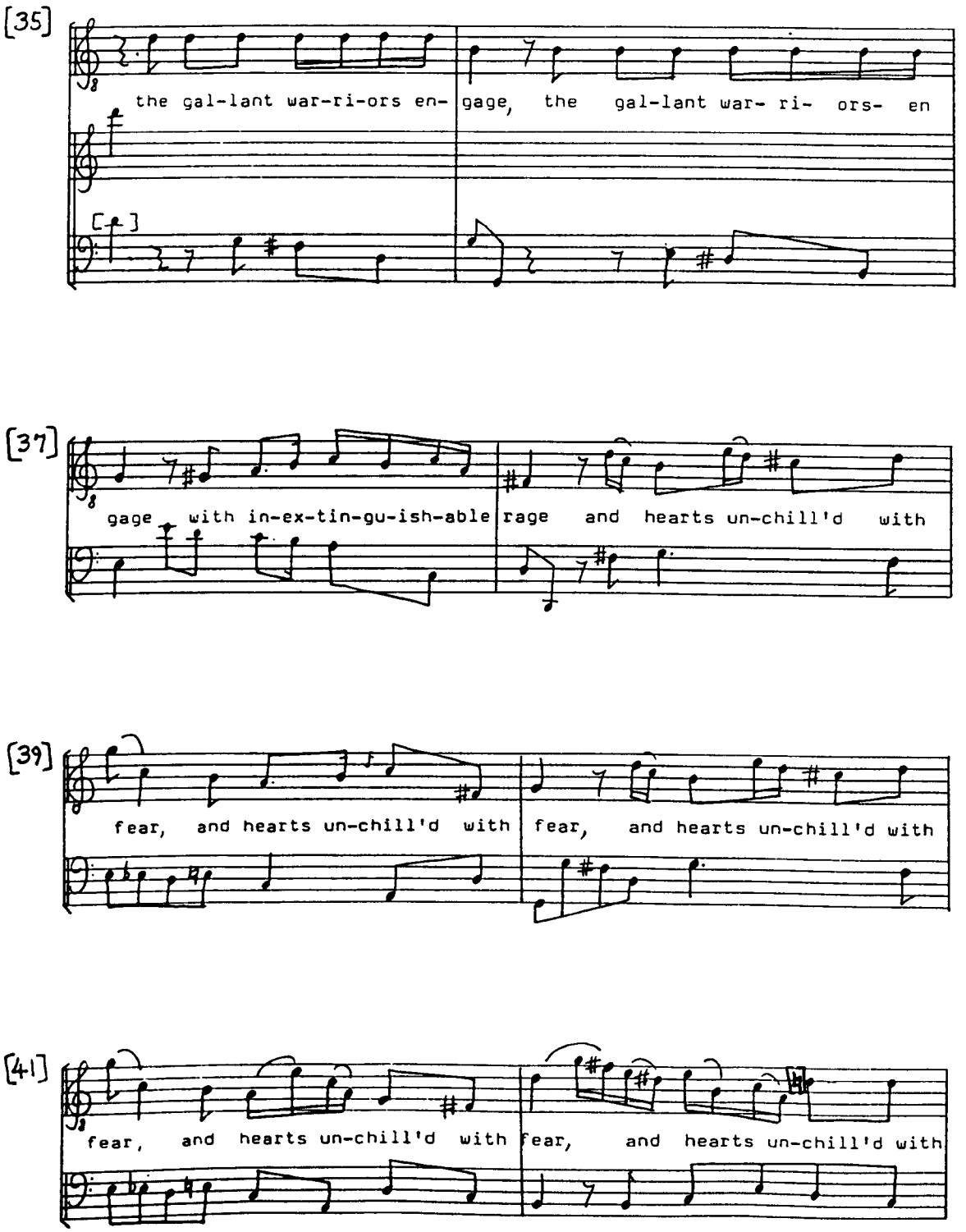
[24]

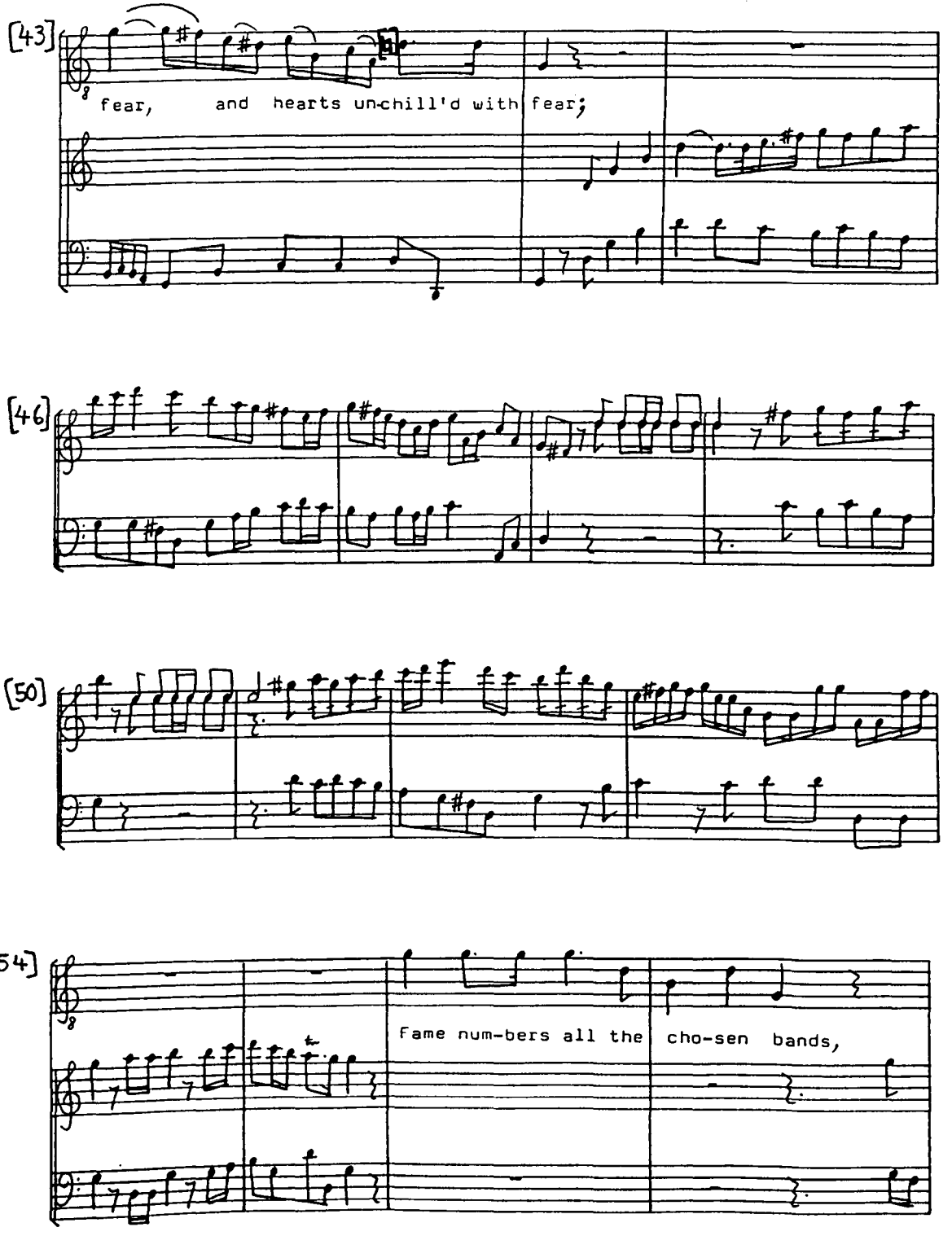

gage with in-ex-tin-gu-ish-able
rage,
with in-ex - tinguish-a-ble

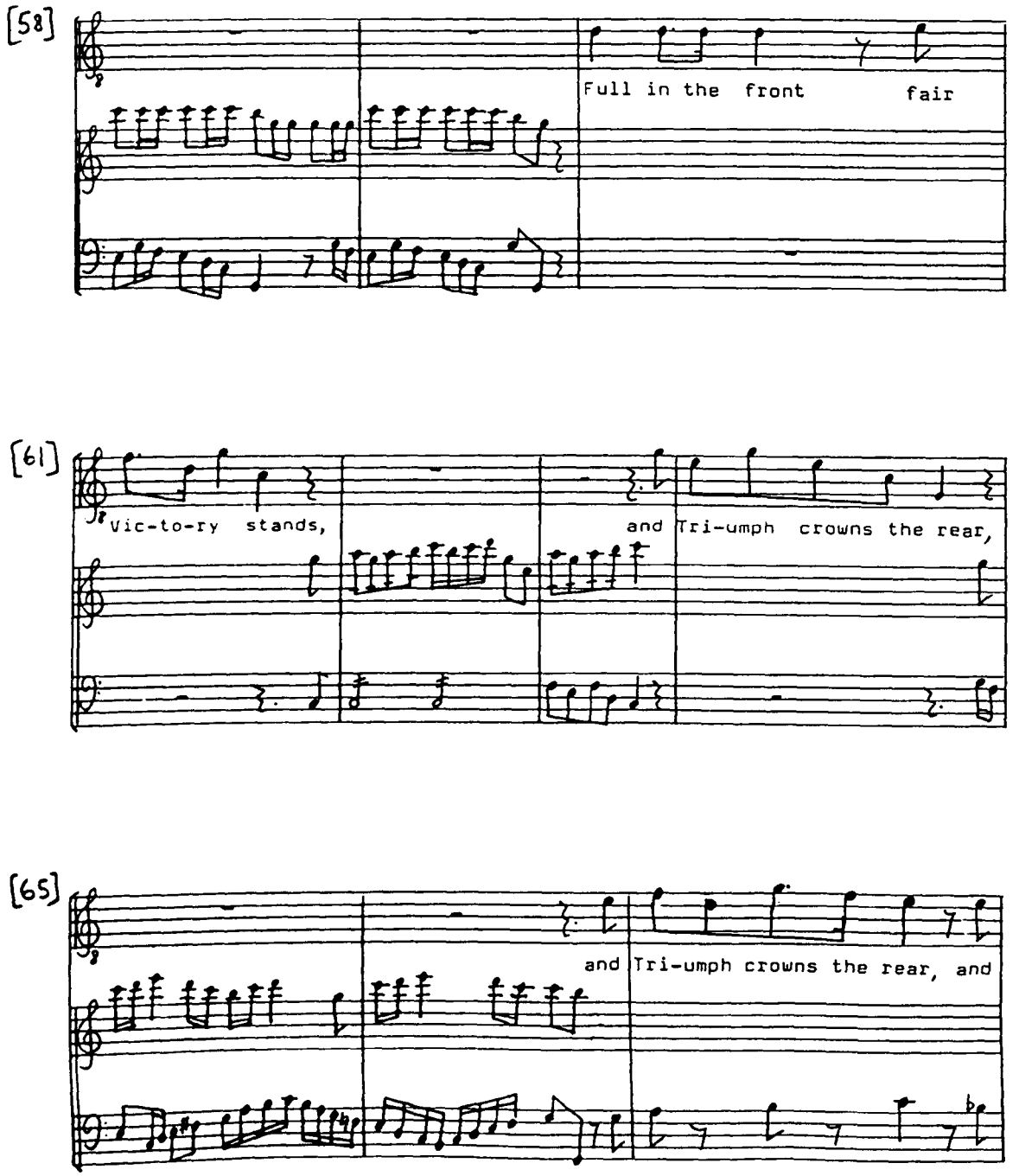
[26]

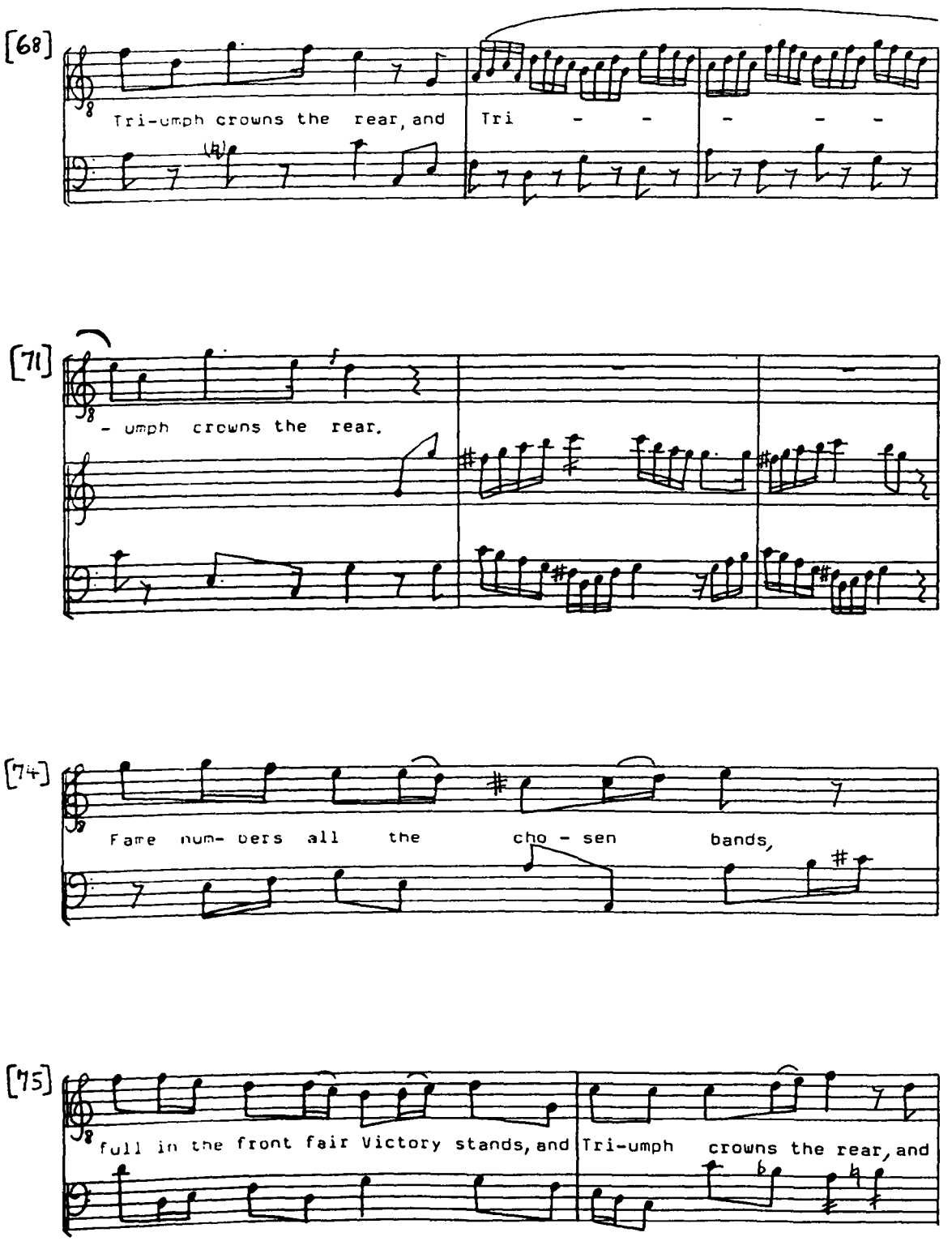

rage and hearts un-chill'd with
fear;
and hearts un-chill'd with

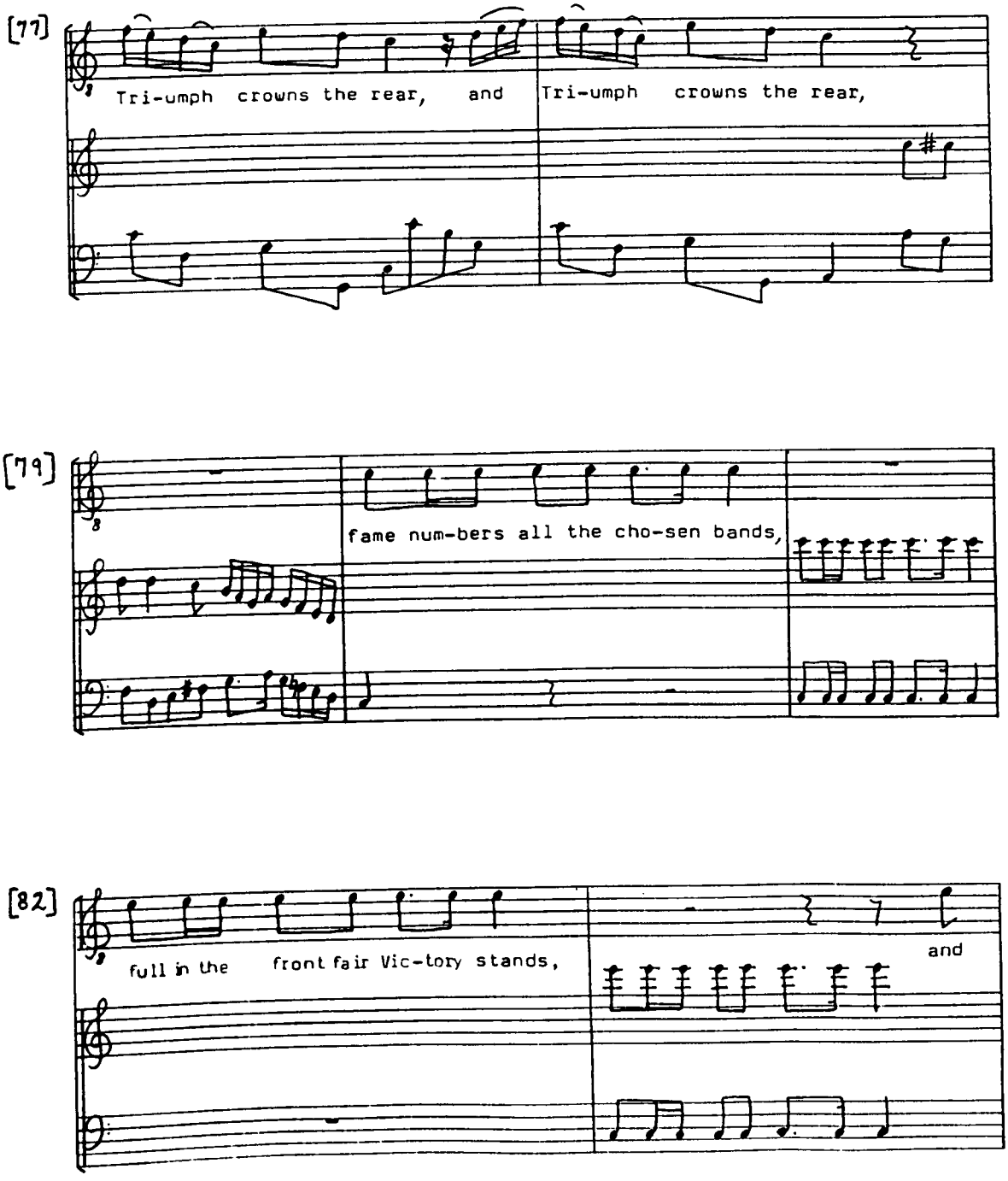

[28]
fear;
the gal-lant warriors en-
[31]
gage with in-ex-tin-gu-ish-able rage and hearts un-chill'd with
[33]
fear, hearts un-chill'd with
fear;


[35]
the gal-lant war-ri-ors en- gage, the gal-lant war- ri- ors- en
[37]
gage with in-ex-tin-gu-ish-able rage and hearts un-chill'd with
[39]
fear, and hearts un-chill'd with fear, and hearts un-chill'd with
[41]
fear, and hearts un-chill'd with fear, and hearts un-chill'd with

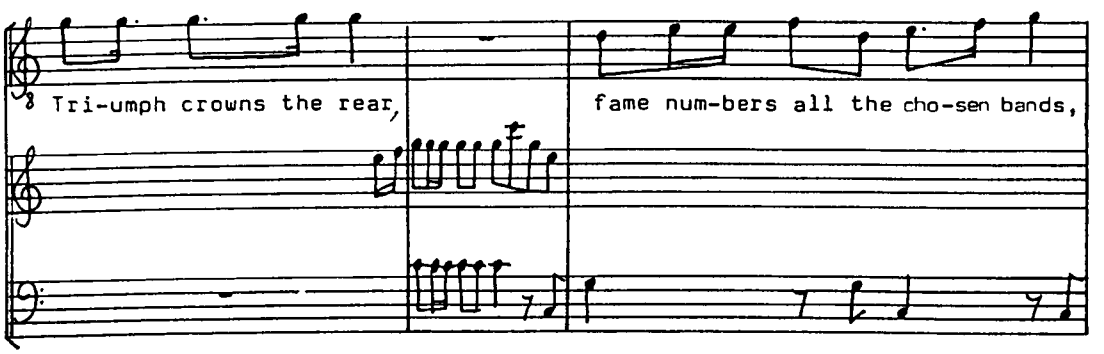

[43]
fear, and hearts un-chill'd with fear;
[46]
[50]
[54]
Fame num-bers all the cho-sen bands,


[58]
Full in the front fair
[61]
Vic-to-ry stands, and Tri-umph crowns the rear,
[65]
and Tri-umph crowns the rear, and

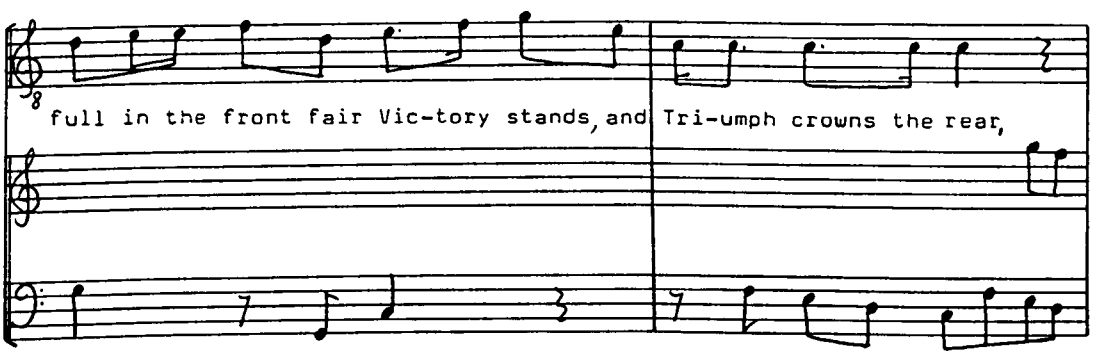

[68]
Tri-umph crowns the rear, and
Tri - - - - -
[71]
- umph crowns the rear.
[74]
Fame num- bers all the cho - sen bands,
[75]
full in the front fair Victory stands, and
Tri-umph crowns the rear, and


[77]
Tri-umph crowns the rear, and
Tri-umph crowns the rear,
[79]
fame num-bers all the cho-sen bands,
[82]
full in the front fair Vic-tory stands,
and

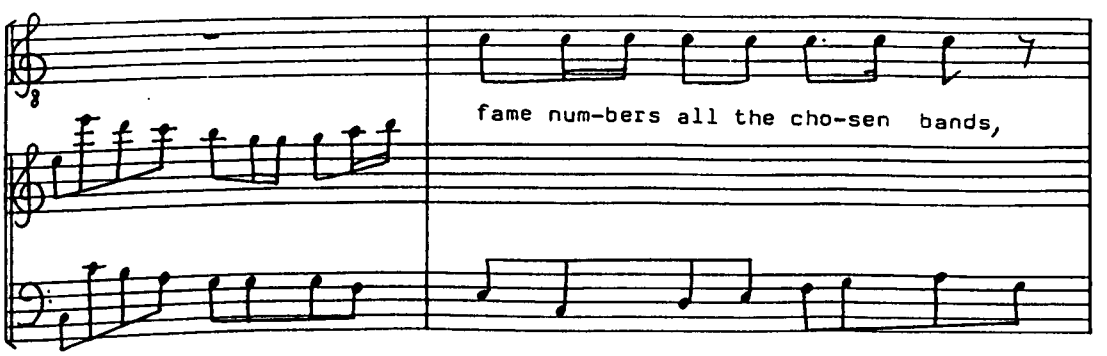
[84]

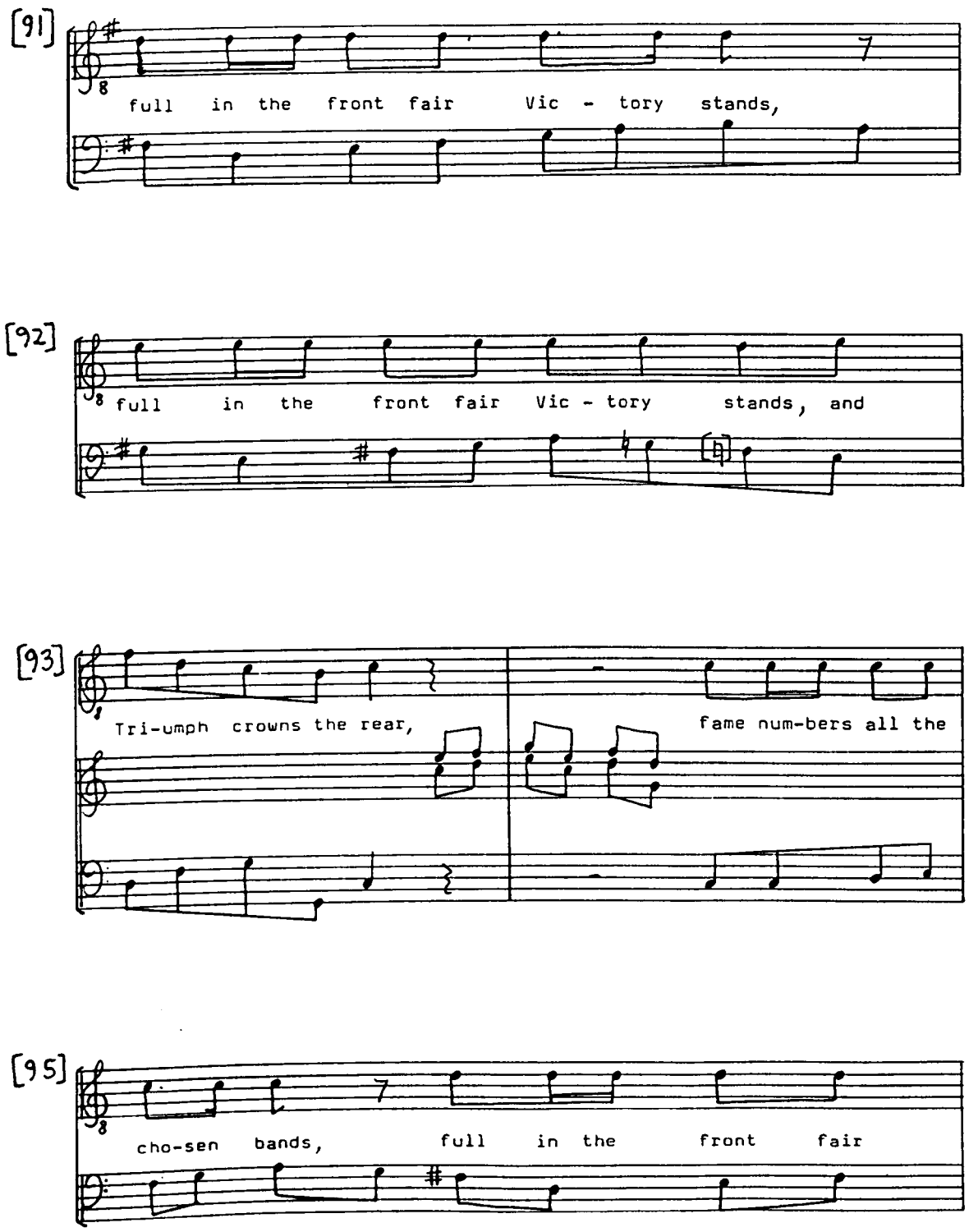

Tri-umph crowns the rear,
fame num-bers all the cho-sen bands,

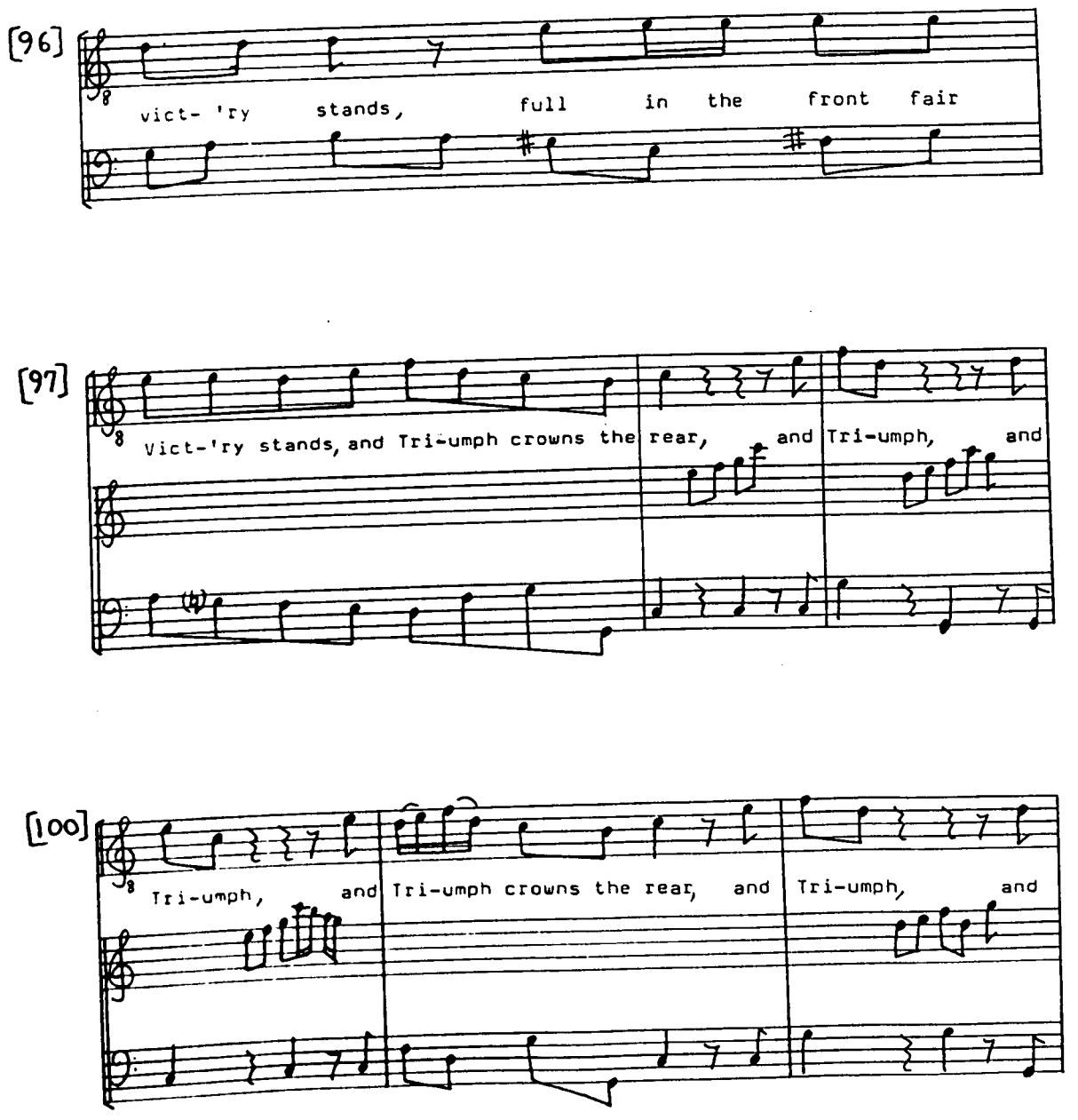
[87]


full in the front fair Vic-tory stands, and
Tri-umph crowns the rear,

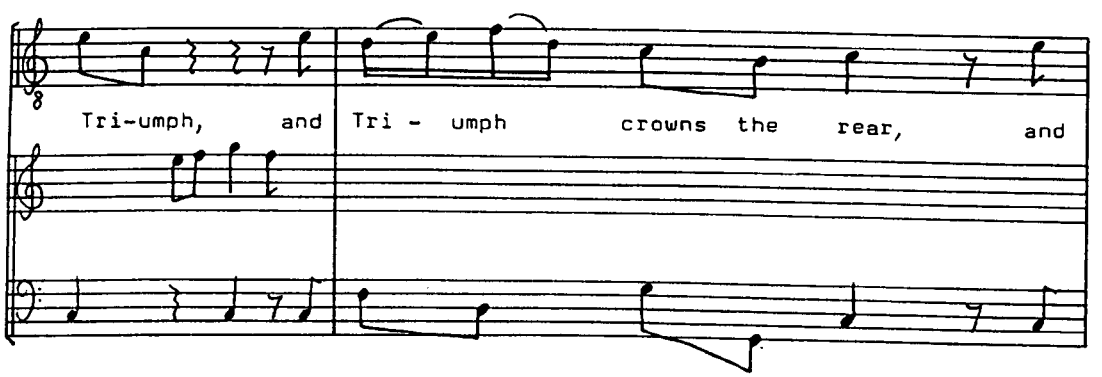
[89]


fame num-bers all the cho-sen bands,

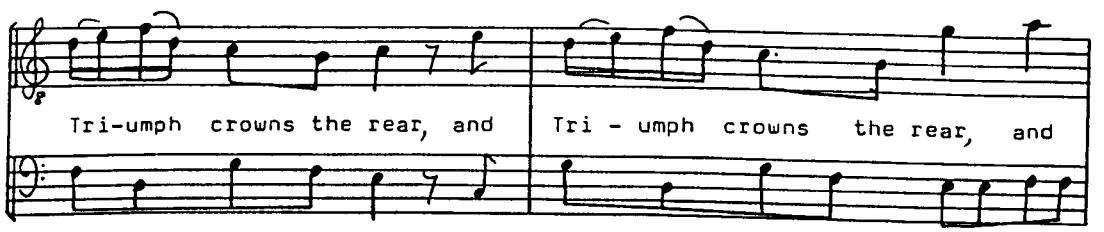

[91]
full in the front fair Vic - tory stands,
[92]
full in the front fair Vic - tory stands, and
[93]
Tri-umph crowns the rear,
fame num-bers all the
[95]
cho-sen bands, full in the front fair


[96]
vict- 'ry stands, full in the front fair
[97]
Vict-'ry stands, and Tri-umph crowns the rear, and Tri-umph, and
[100]
Tri-umph, and Tri-umph crowns the rear, and Tri-umph, and

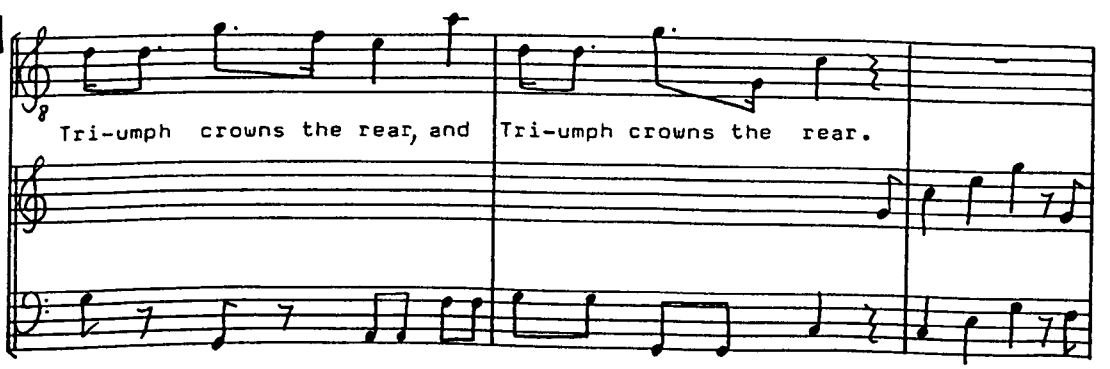
[103]

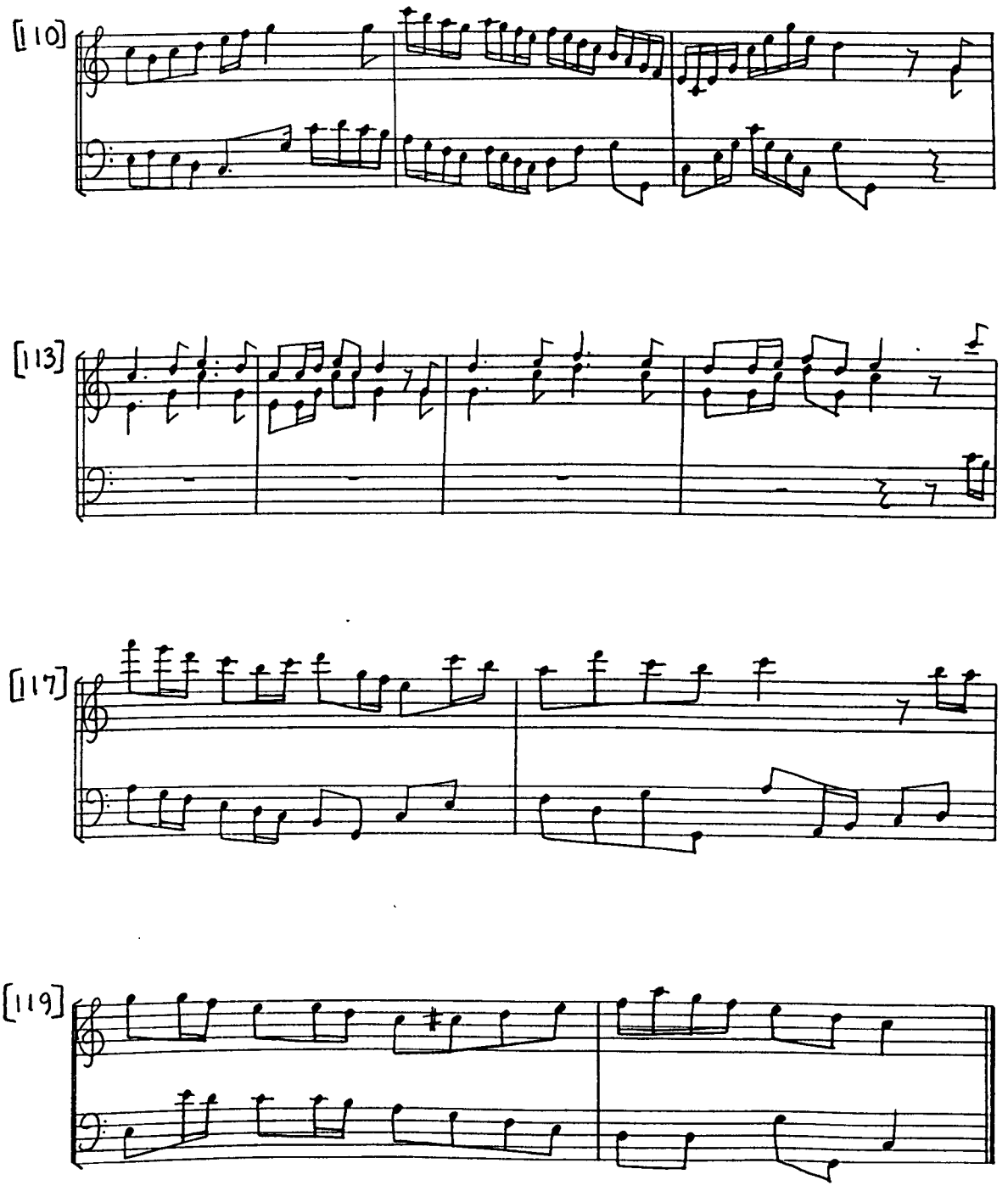

Tri-umph, and
Tri - umph crowns the rear, and

[105]

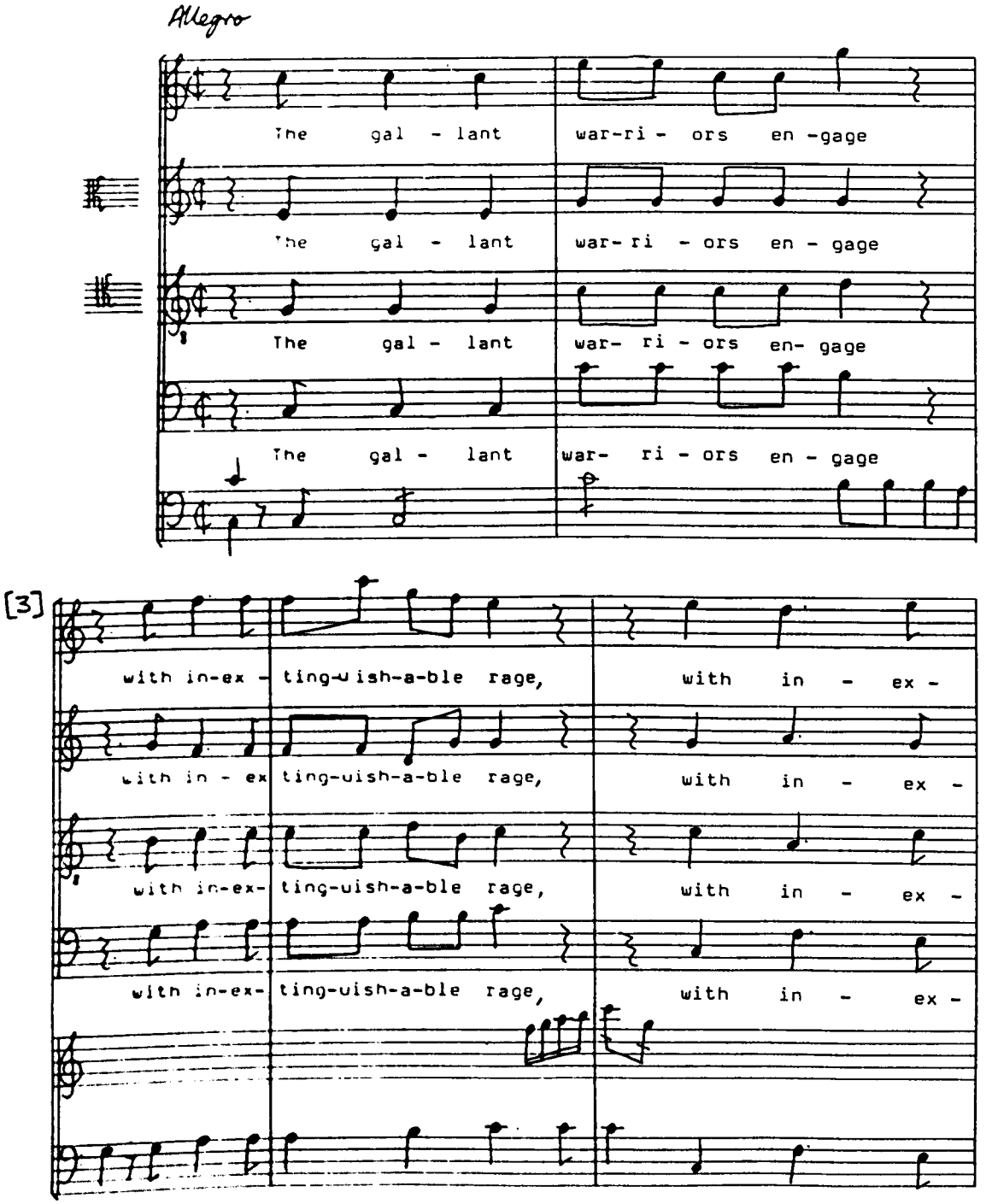

Tri-umph crowns the rear, and
Tri - umph crowns the rear, and

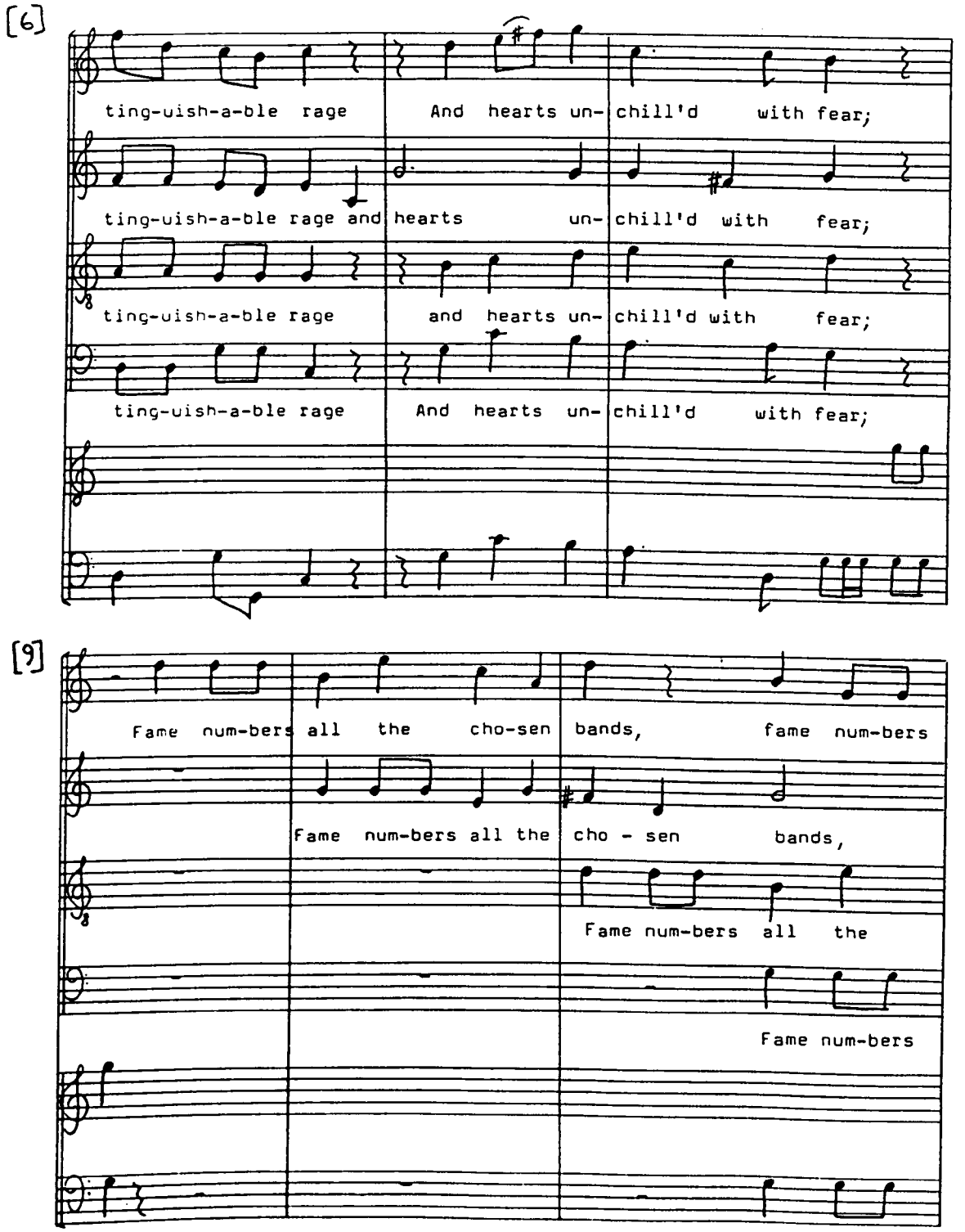
[107]

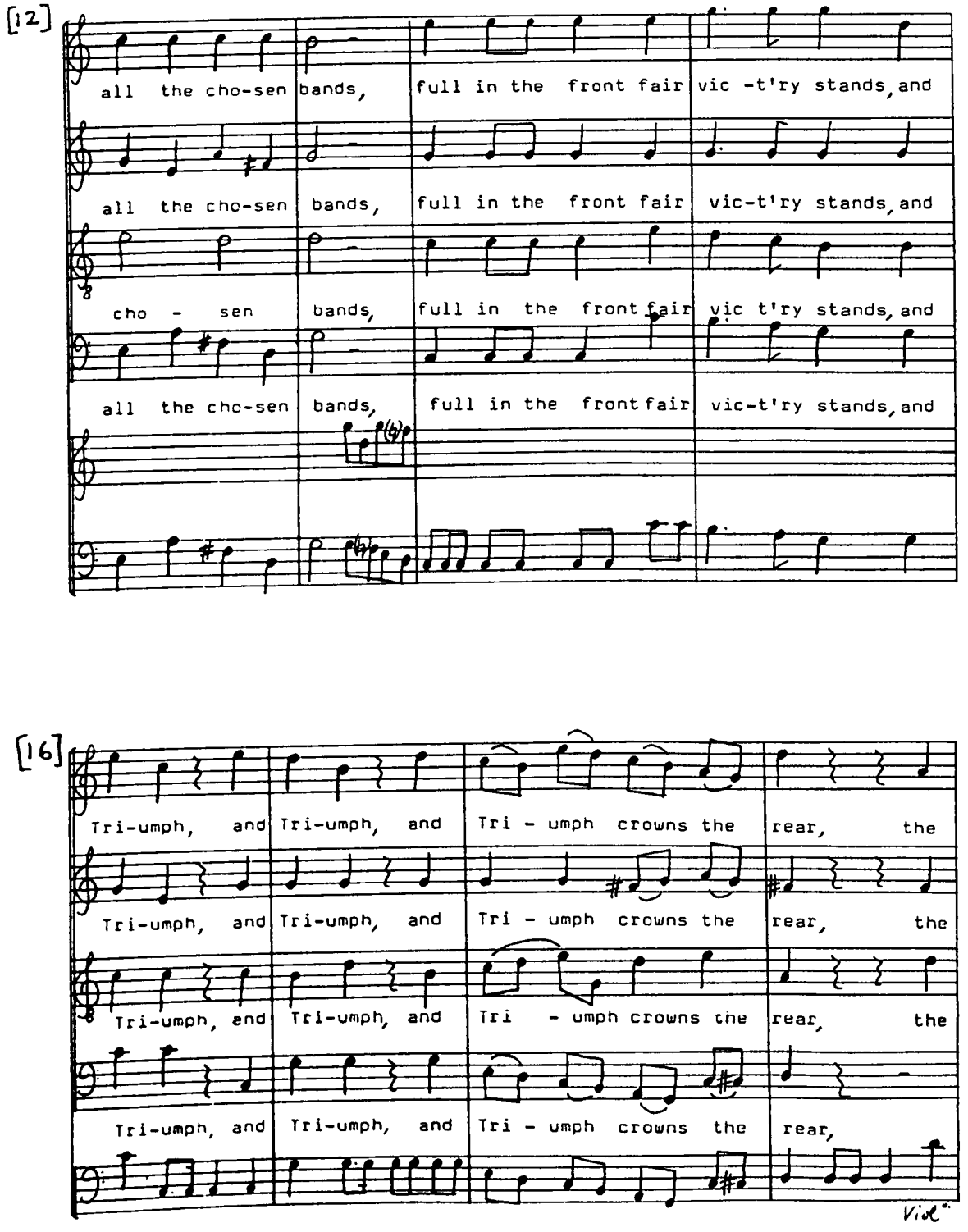

Tri-umph crowns the rear, and
Tri-umph crowns the rear.

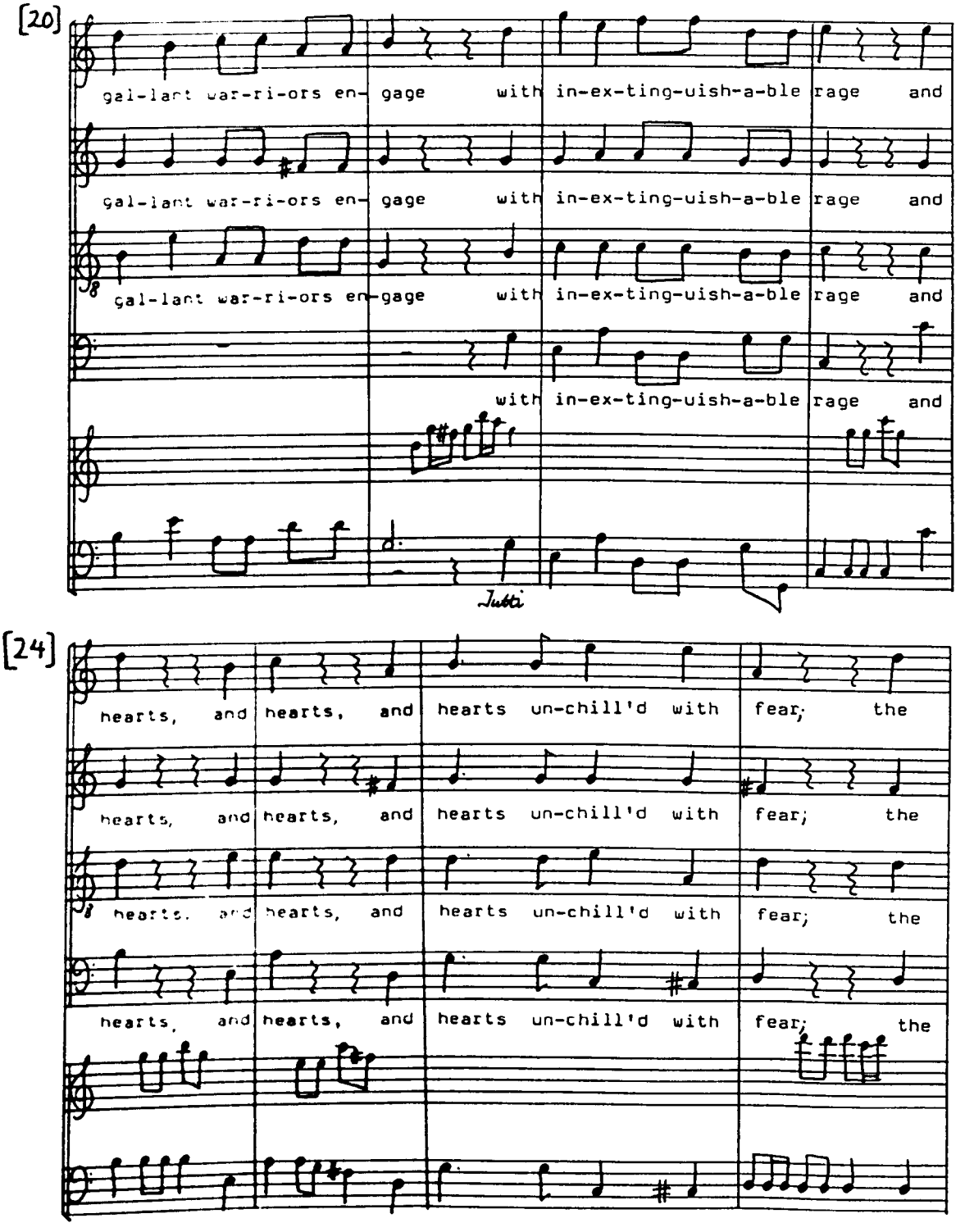

[110]
[113]
[117]
[119]

[No. 26] ~ Chorus

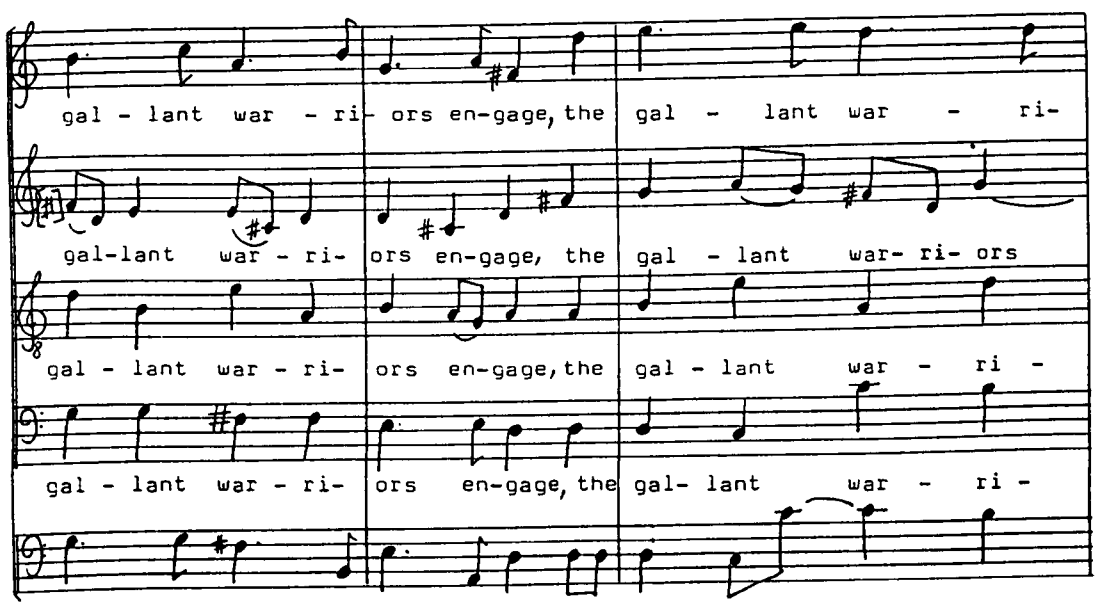

Allegro
The gal - lant war-ri - ors en -gage
The gal - lant war- ri - ors en - gage
The gal - lant war- ri - ors en- gage
The gal - lant war- ri - ors en - gage
[3]
with in-ex - ting-uish-a-ble rage, with in - ex -
with in - ex ting-uish-a-ble rage, with in - ex -
with in-ex- ting-uish-a-ble rage, with in - ex -
with in-ex- ting-uish-a-ble rage, with in - ex -


[6]
ting-uish-a-ble rage And hearts un- chill'd with fear;
ting-uish-a-ble rage and hearts un- chill'd with fear;
ting-uish-a-ble rage and hearts un- chill'd with fear;
ting-uish-a-ble rage And hearts un- chill'd with fear;
[9]
Fame num-bers all the cho-sen bands, fame num-bers
Fame num-bers all the cho - sen bands,
Fame num-bers all the
Fame num-bers

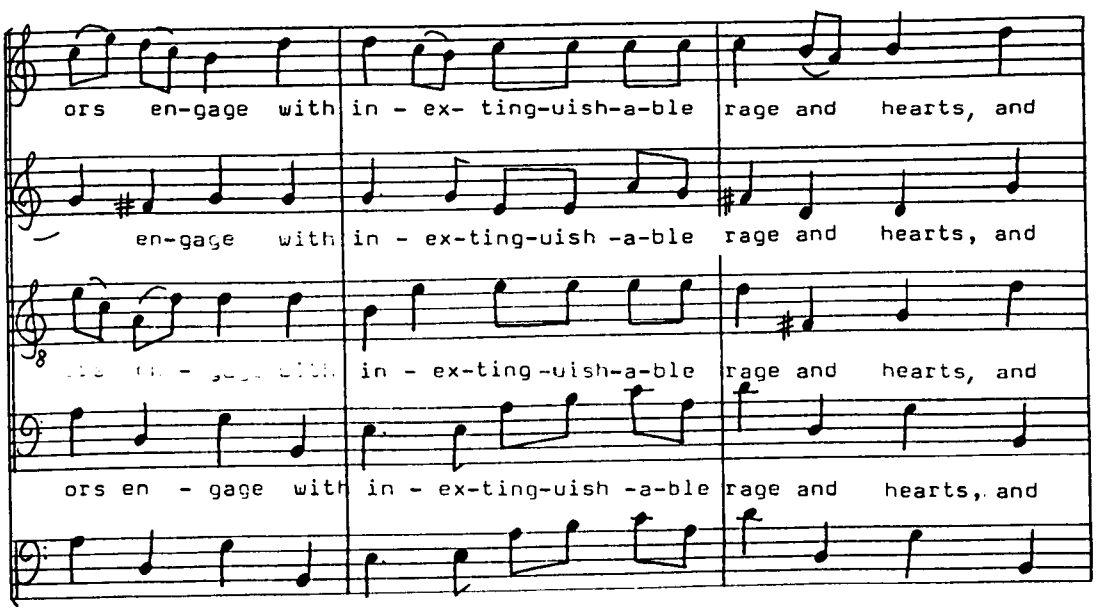

[12]
all the cho-sen bands, full in the front fair vic -t'ry stands, and
all the cho-sen bands, full in the front fair vic-t'ry stands, and
cho - sen bands, full in the front fair vic t'ry stands, and
all the cho-sen bands, full in the front fair vic-t'ry stands, and
[16]
Tri-umph, and Tri-umph, and Tri - umph crowns the rear, the
Tri-umph, and Tri-umph, and Tri - umph crowns the rear, the
Tri-umph, and Tri-umph, and Tri - umph crowns the rear, the
Tri-umph, and Tri-umph, and Tri - umph crowns the rear,
Vivl.

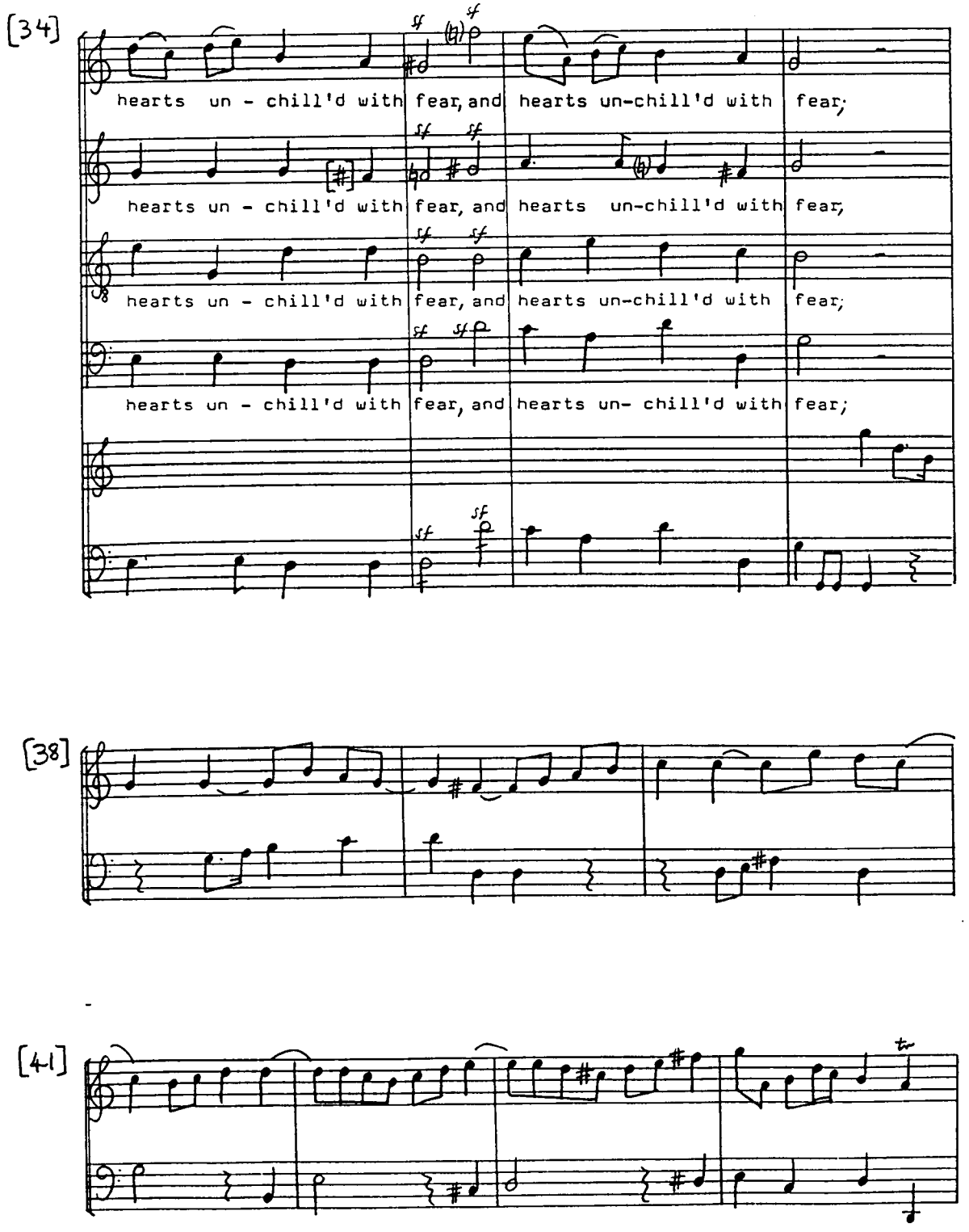

[20]
gal-lant war-ri-ors en- gage with in-ex-ting-uish-a-ble rage and
gal-lant war-ri-ors en- gage with in-ex-ting-uish-a-ble rage and
gal-lant war-ri-ors en-gage with in-ex-ting-uish-a-ble rage and
with in-ex-ting-uish-a-ble rage and
Tutti
[24]
hearts, and hearts, and hearts un-chill'd with fear; the
hearts, and hearts, and hearts un-chill'd with fear; the
hearts, and hearts, and hearts un-chill'd with fear; the
hearts, and hearts, and hearts un-chill'd with fear; the

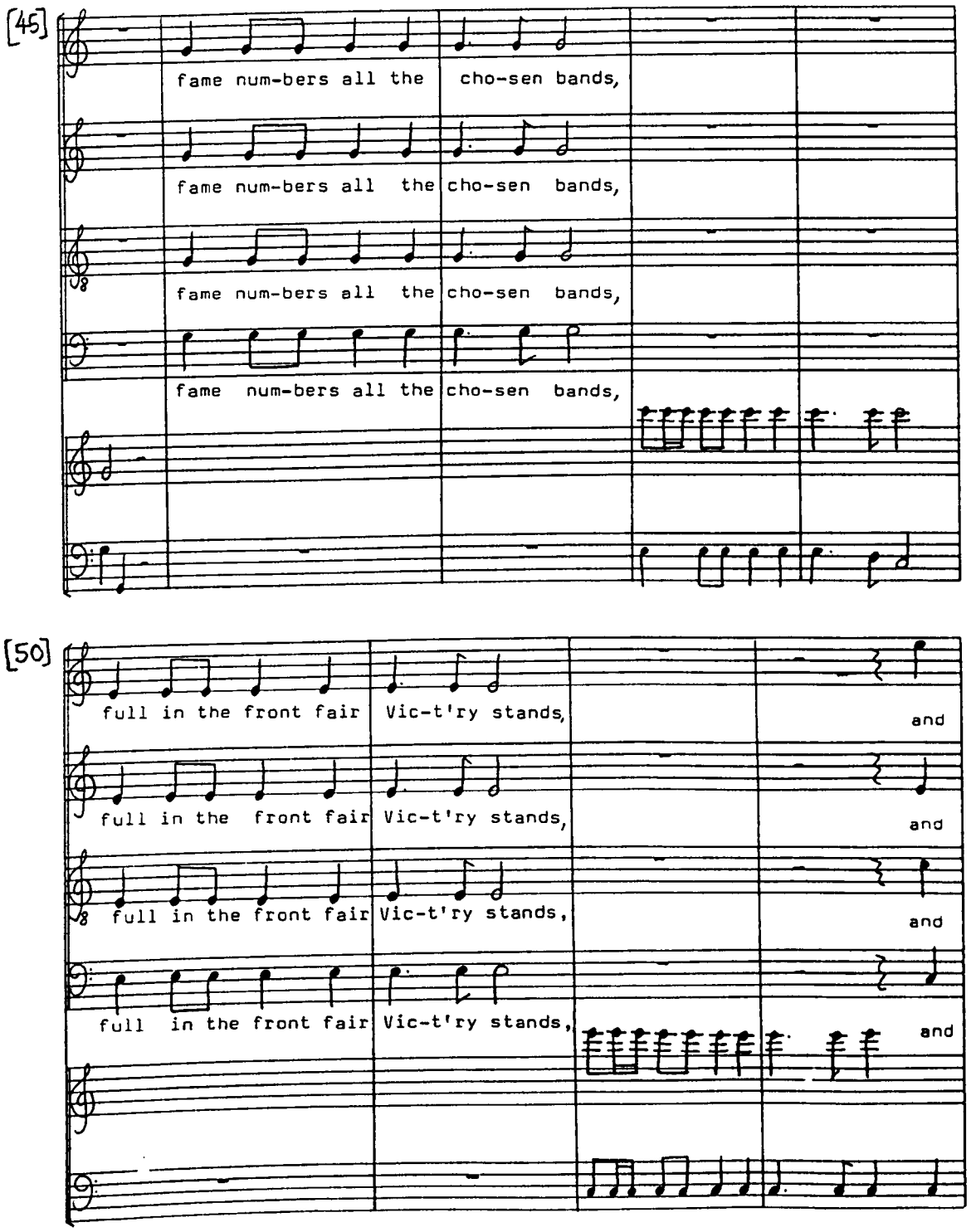
[28]

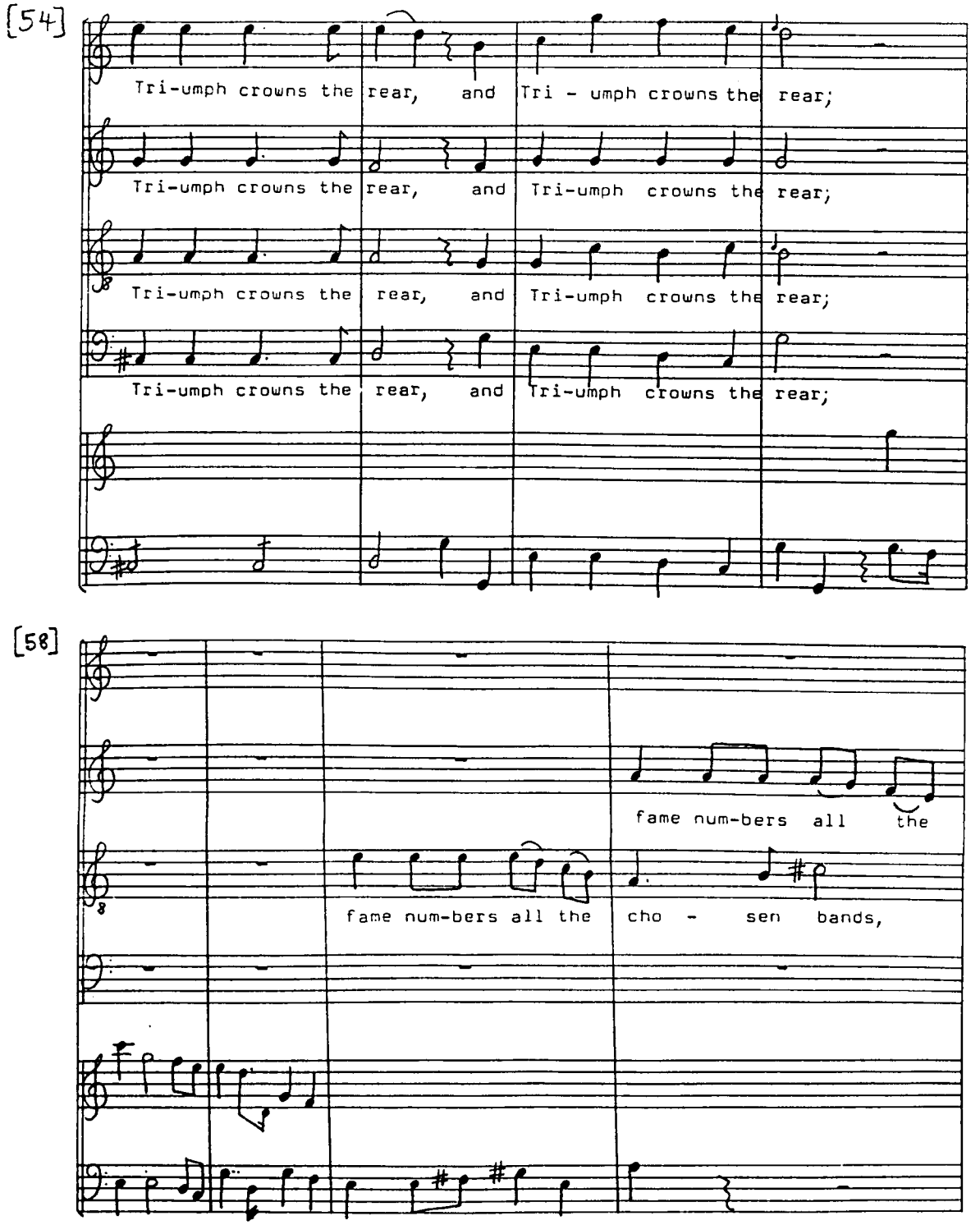

gal - lant war - ri- ors en-gage, the gal - lant war - ri-
gal-lant war - ri- ors en-gage, the gal - lant war- ri- ors
gal - lant war - ri- ors en-gage, the gal - lant war - ri -
gal - lant war - ri- ors en-gage, the gal- lant war - ri -

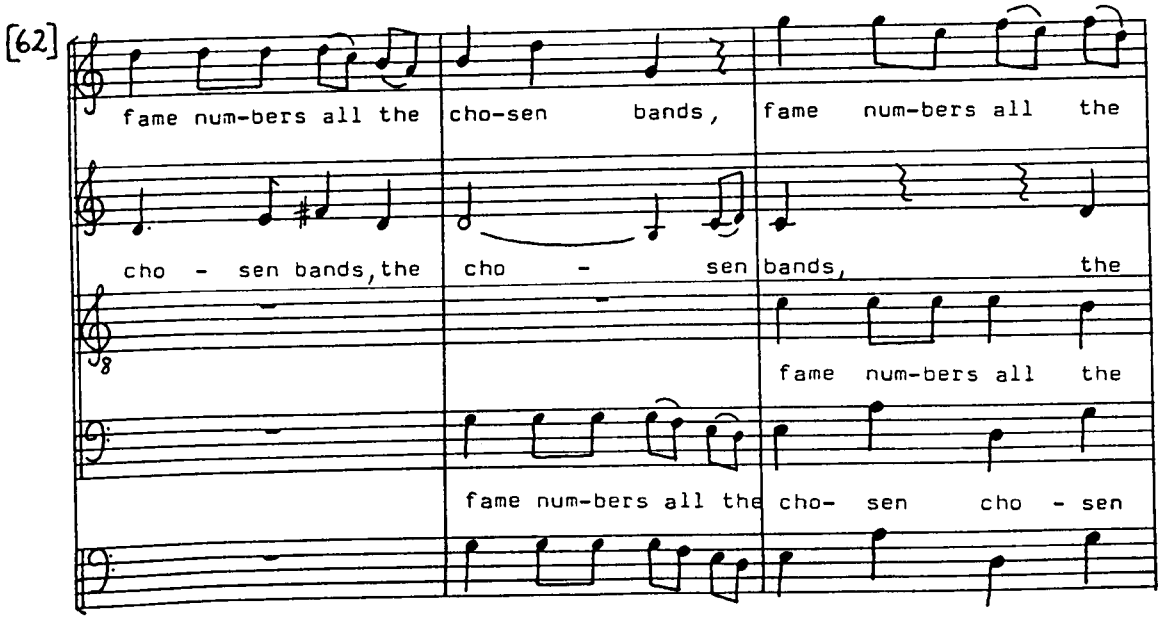
[31]

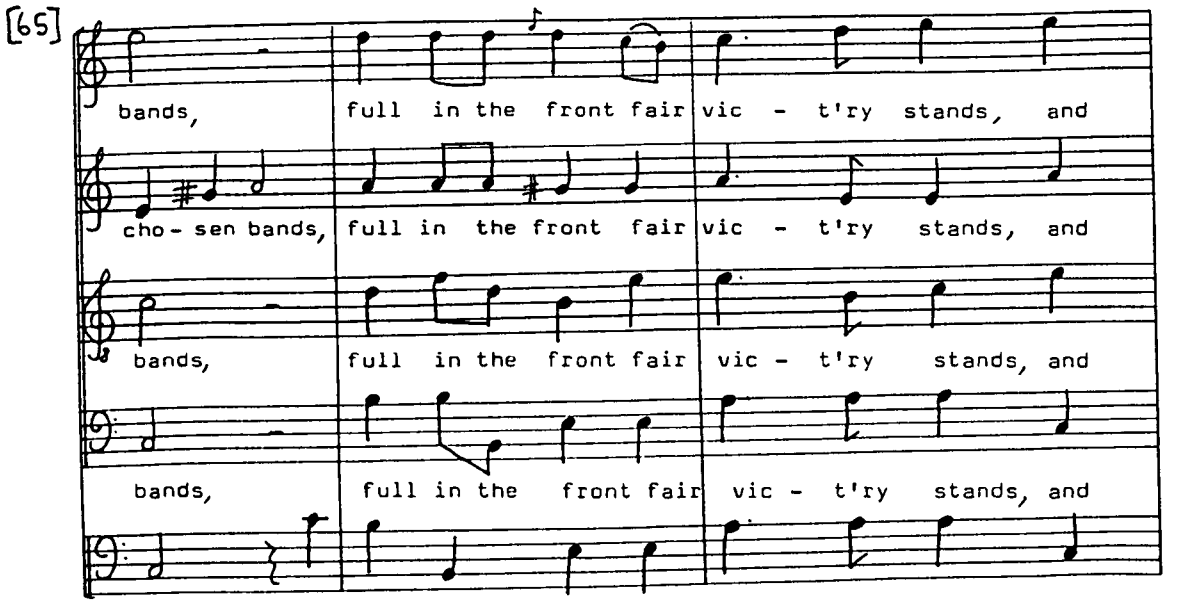

ors en-gage with in - ex- ting-uish-a-ble rage and hearts, and
en-gage with in - ex-ting-uish -a-ble rage and hearts, and
in - ex-ting-uish-a-ble rage and hearts, and
ors en - gage with in - ex-ting-uish -a-ble rage and hearts, and


[34]
hearts un - chill'd with fear, and hearts un-chill'd with fear;
hearts un - chill'd with fear, and hearts un-chill'd with fear;
hearts un - chill'd with fear, and hearts un-chill'd with fear;
hearts un - chill'd with fear, and hearts un- chill'd with fear;
[38]
[41]

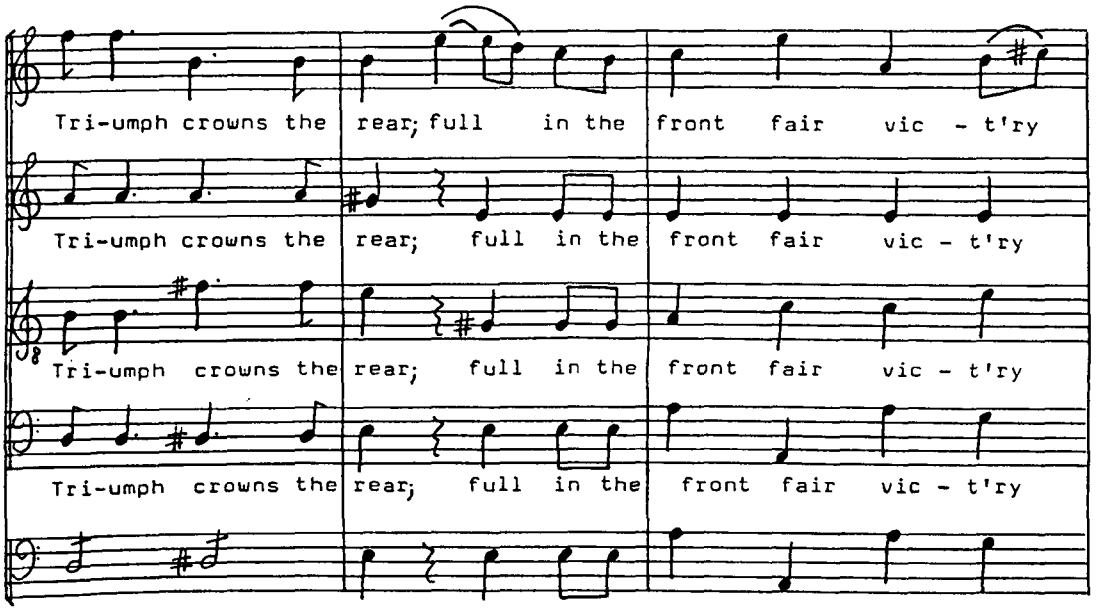

[45]
fame num-bers all the cho-sen bands,
fame num-bers all the cho-sen bands,
fame num-bers all the cho-sen bands,
fame num-bers all the cho-sen bands,
[50]
full in the front fair Vic-t'ry stands,
and
full in the front fair Vic-t'ry stands,
and
full in the front fair Vic-t'ry stands,
and
full in the front fair Vic-t'ry stands,
and


[54]
Tri-umph crowns the rear, and Tri - umph crowns the rear;
Tri-umph crowns the rear, and Tri-umph crowns the rear;
Tri-umph crowns the rear, and Tri-umph crowns the rear;
Tri-umph crowns the rear, and Tri-umph crowns the rear;
[58]
fame num-bers all the
fame num-bers all the cho - sen bands,

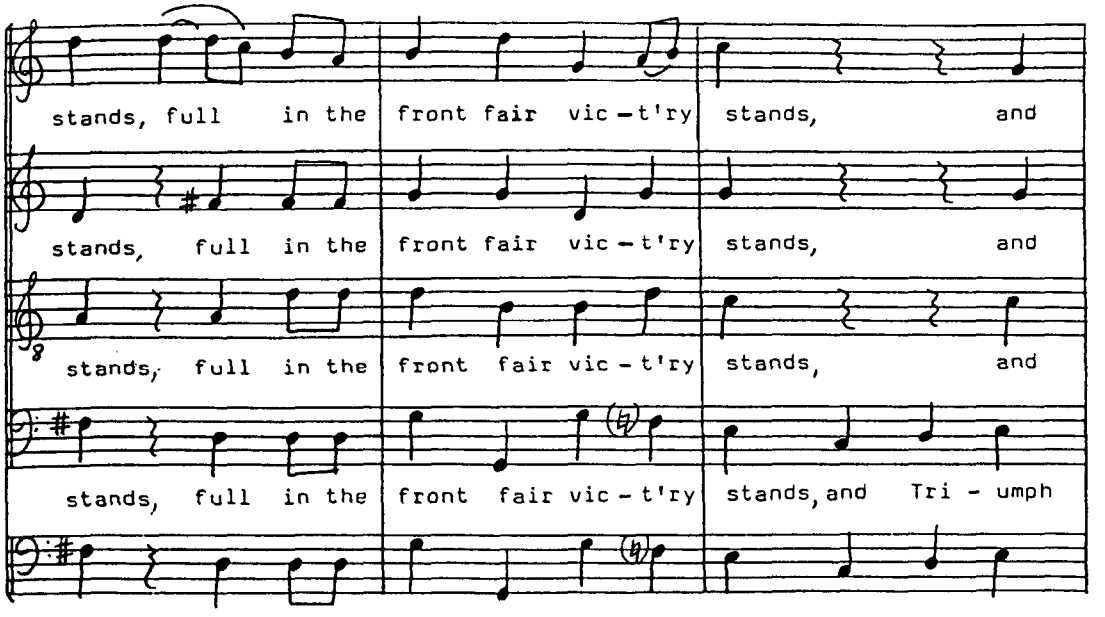

[62]
fame num-bers all the cho-sen bands, fame num-bers all the
cho - sen bands, the cho - sen bands, the
fame num-bers all the
fame num-bers all the cho- sen cho - sen

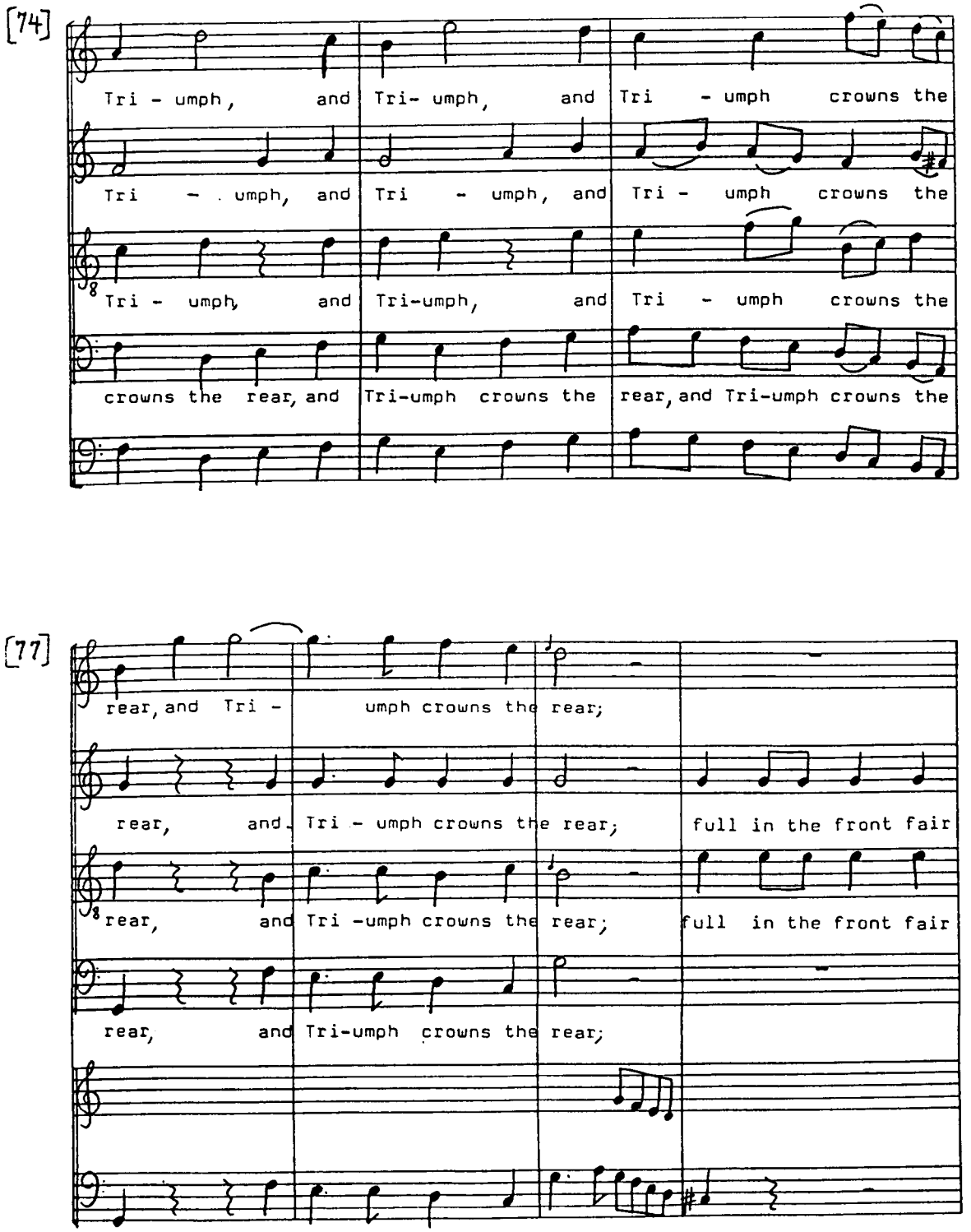

[65]
bands, full in the front fair vic - t'ry stands, and
cho - sen bands, full in the front fair vic - t'ry stands, and
bands, full in the front fair vic - t'ry stands, and
bands, full in the front fair vic - t'ry stands, and

[68]

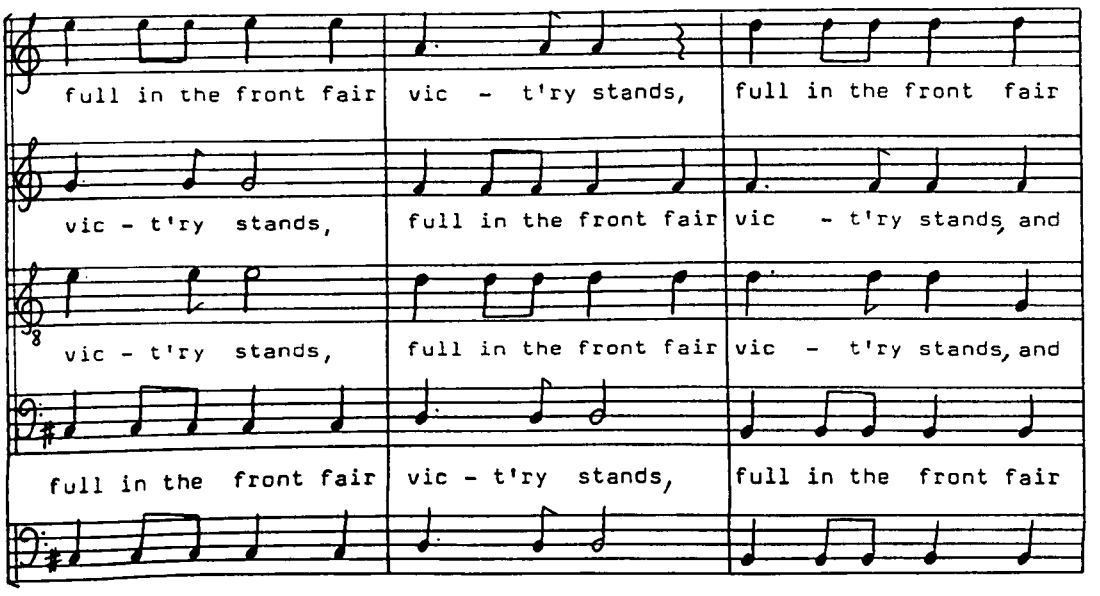

Tri-umph crowns the rear; full in the front fair vic - t'ry
Tri-umph crowns the rear; full in the front fair vic - t'ry
Tri-umph crowns the rear; full in the front fair vic - t'ry
Tri-umph crowns the rear; full in the front fair vic - t'ry

[71]

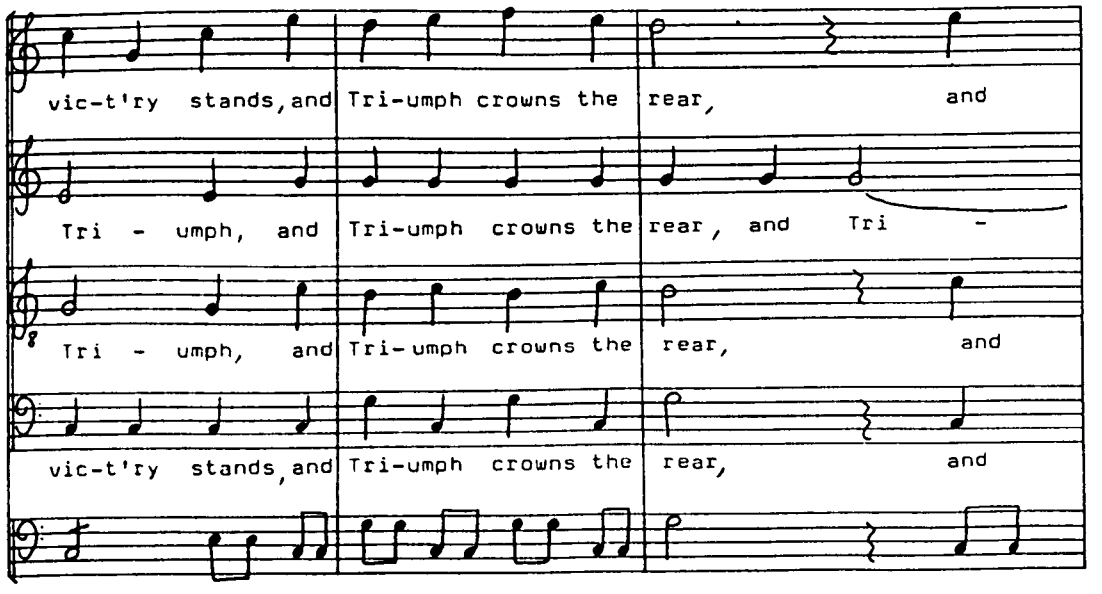

stands, full in the front fair vic - t'ry stands, and
stands, full in the front fair vic - t'ry stands, and
stands, full in the front fair vic - t'ry stands, and
stands, full in the front fair vic - t'ry stands, and Tri - umph

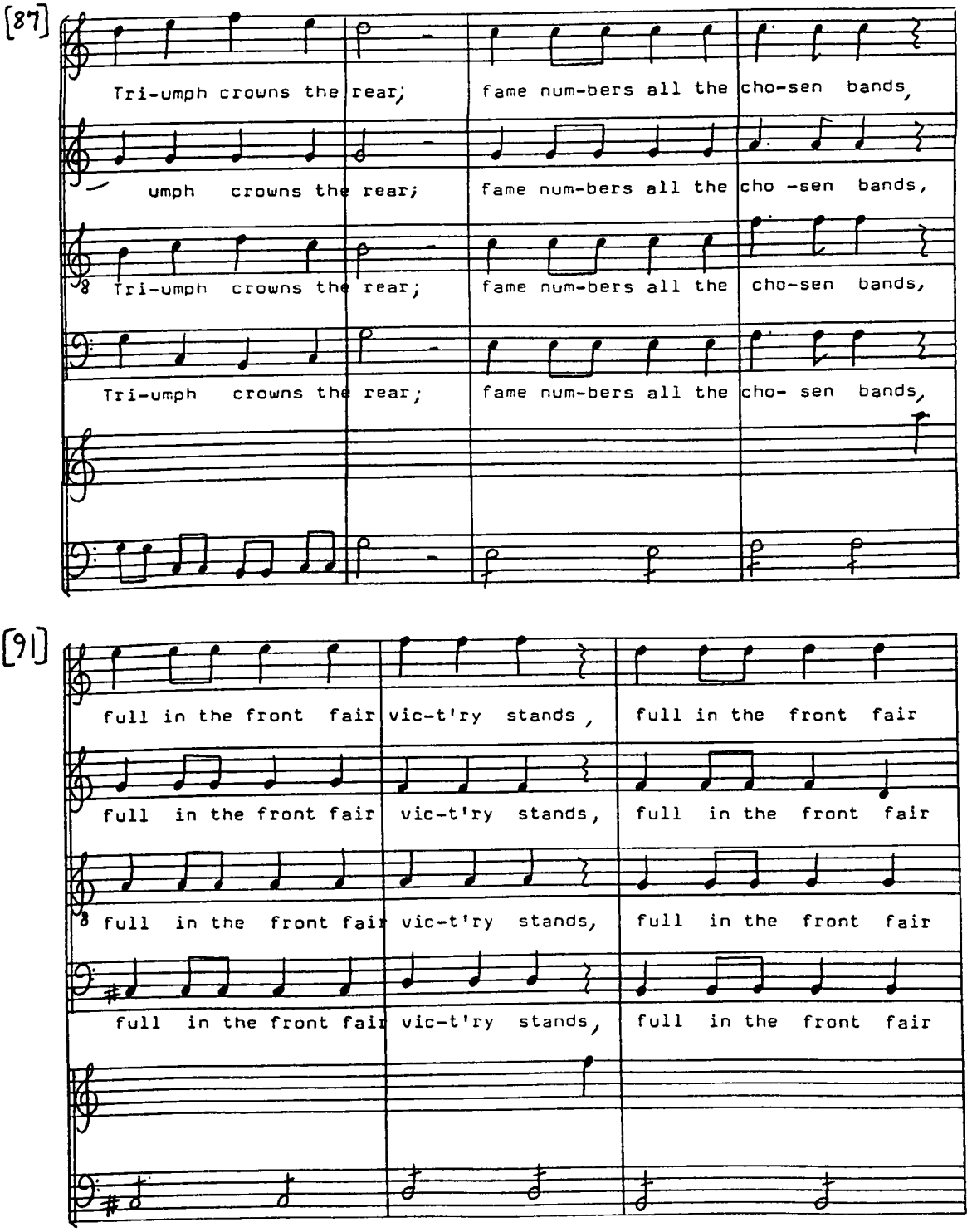

[74]
Tri - umph, and Tri- umph, and Tri - umph crowns the
Tri - umph, and Tri - umph, and Tri - umph crowns the
Tri - umph, and Tri-umph, and Tri - umph crowns the
crowns the rear, and Tri-umph crowns the rear, and Tri-umph crowns the
[77]
rear, and Tri - umph crowns the rear;
rear, and Tri - umph crowns the rear; full in the front fair
rear, and Tri -umph crowns the rear; full in the front fair
rear, and Tri-umph crowns the rear;

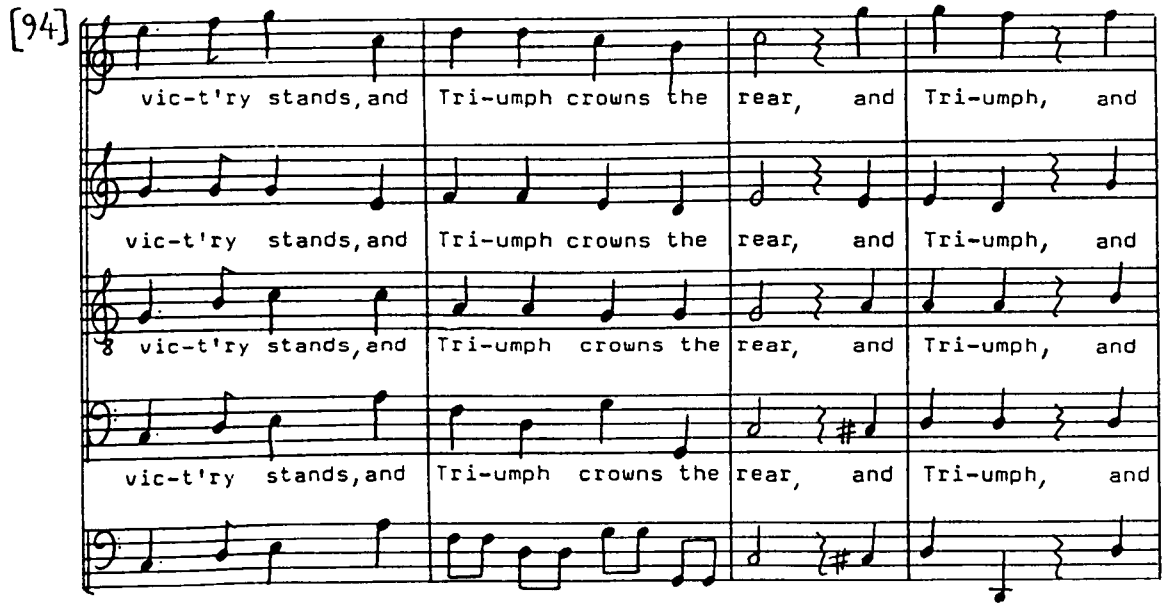
[81]

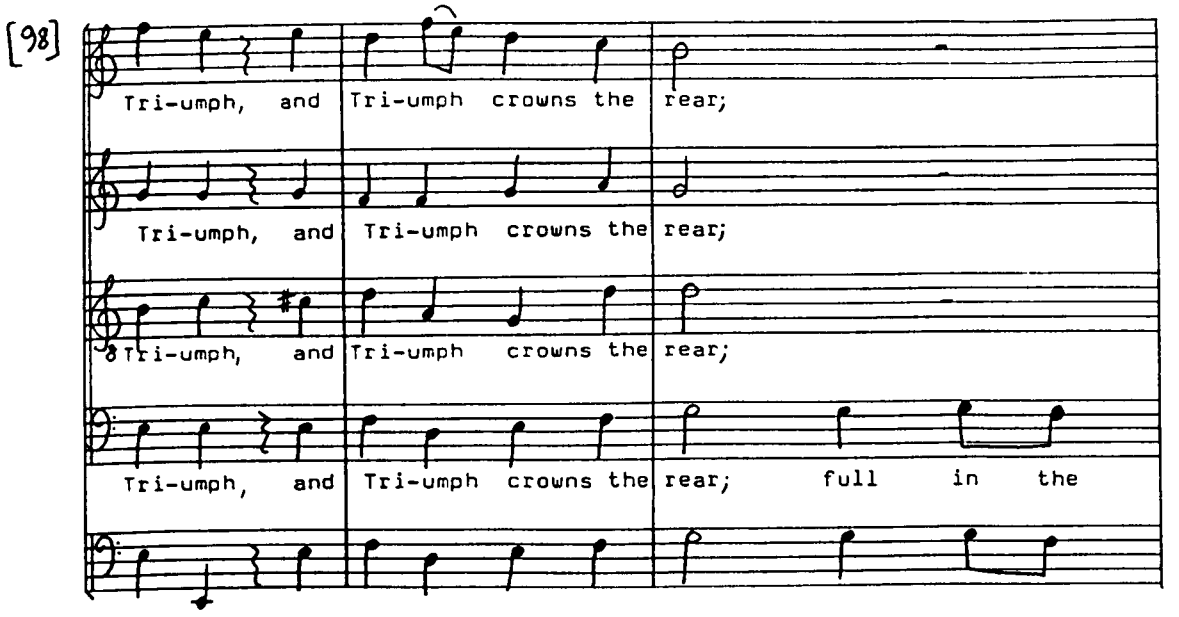

full in the front fair vic - t'ry stands, full in the front fair
vic - t'ry stands, full in the front fair vic - t'ry stands, and
vic - t'ry stands, full in the front fair vic - t'ry stands, and
full in the front fair vic - t'ry stands, full in the front fair

[84]

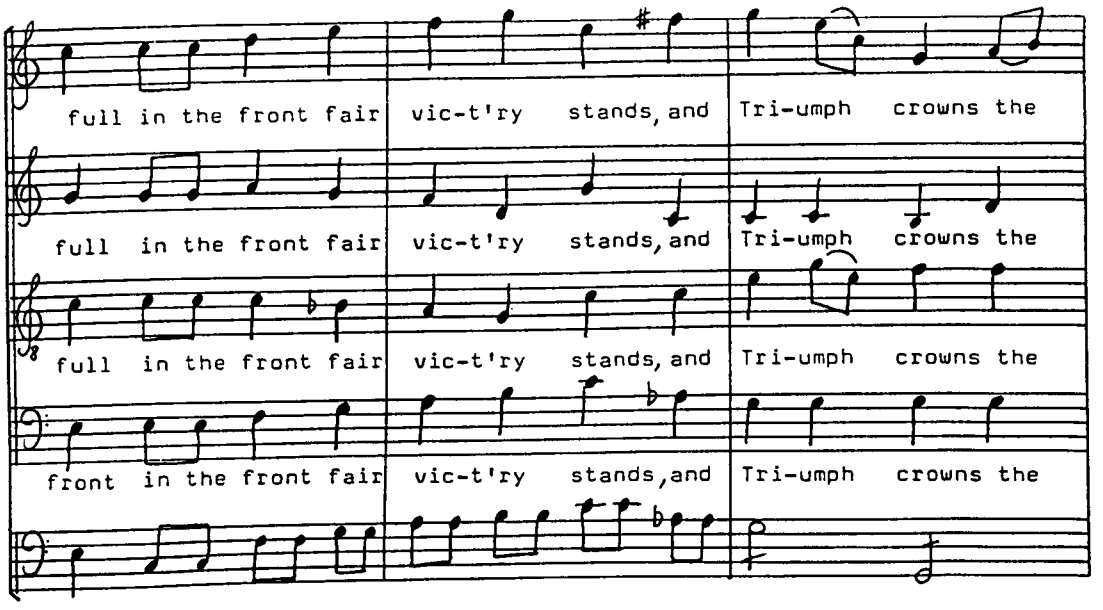

vic-t'ry stands, and Tri-umph crowns the rear, and
Tri - umph, and Tri-umph crowns the rear, and Tri -
Tri - umph, and Tri-umph crowns the rear, and
vic-t'ry stands, and Tri-umph crowns the rear, and


[87]
Tri-umph crowns the rear; fame num-bers all the cho-sen bands,
umph crowns the rear; fame num-bers all the cho -sen bands,
Tri-umph crowns the rear; fame num-bers all the cho-sen bands,
Tri-umph crowns the rear; fame num-bers all the cho- sen bands,
[91]
full in the front fair vic-t'ry stands, full in the front fair
full in the front fair vic-t'ry stands, full in the front fair
full in the front fair vic-t'ry stands, full in the front fair
full in the front fair vic-t'ry stands, full in the front fair

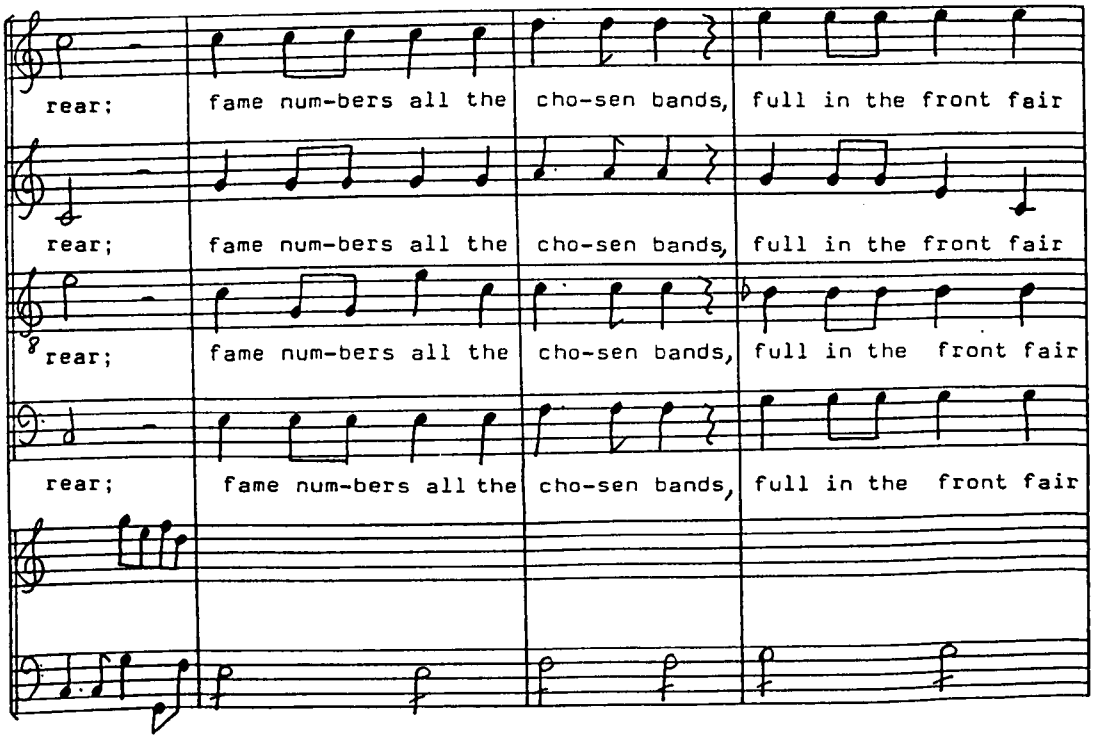

[94]
vic-t'ry stands, and Tri-umph crowns the rear, and Tri-umph, and
vic-t'ry stands, and Tri-umph crowns the rear, and Tri-umph, and
vic-t'ry stands, and Tri-umph crowns the rear, and Tri-umph, and
vic-t'ry stands, and Tri-umph crowns the rear, and Tri-umph, and


[98]
Tri-umph, and Tri-umph crowns the rear;
Tri-umph, and Tri-umph crowns the rear;
Tri-umph, and Tri-umph crowns the rear;
Tri-umph, and Tri-umph crowns the rear; full in the

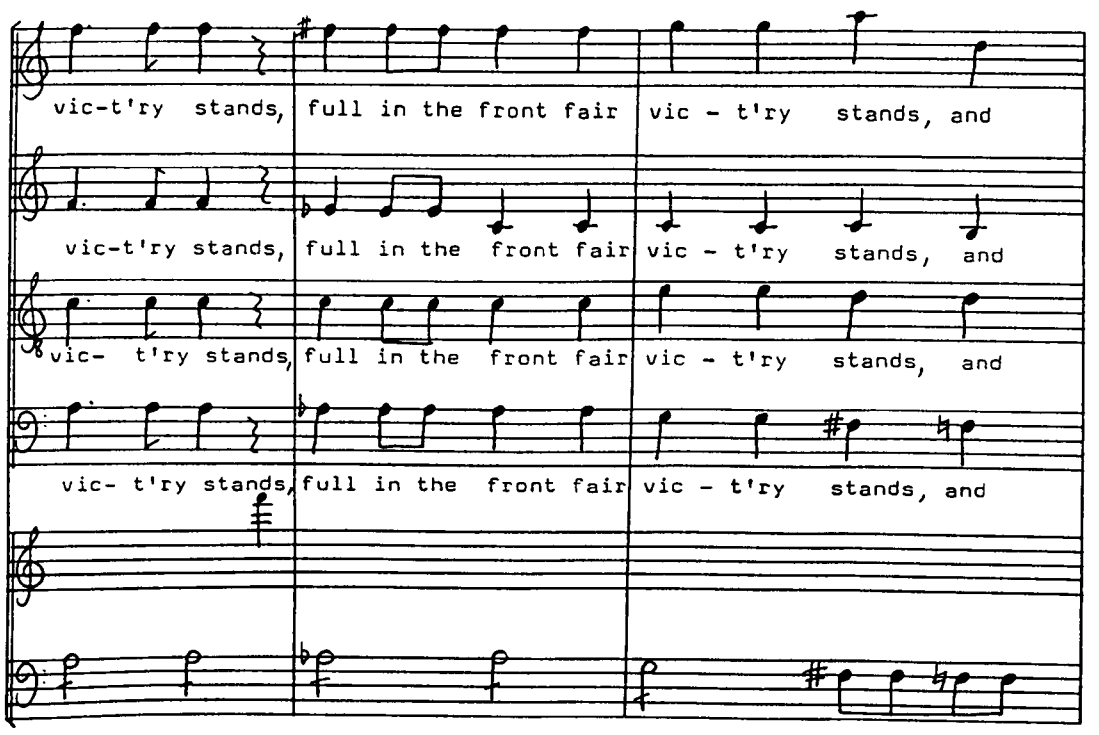
[101]


full in the front fair vic-t'ry stands, and Tri-umph crowns the
full in the front fair vic-t'ry stands, and Tri-umph crowns the
full in the front fair vic-t'ry stands, and Tri-umph crowns the
front in the front fair vic-t'ry stands, and Tri-umph crowns the

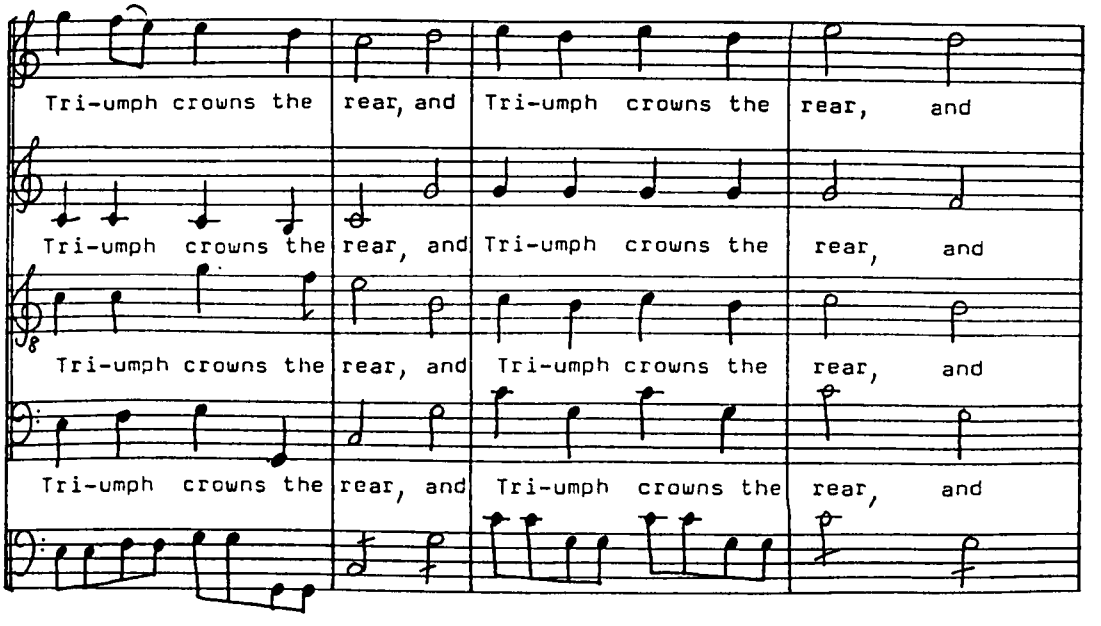
[104]

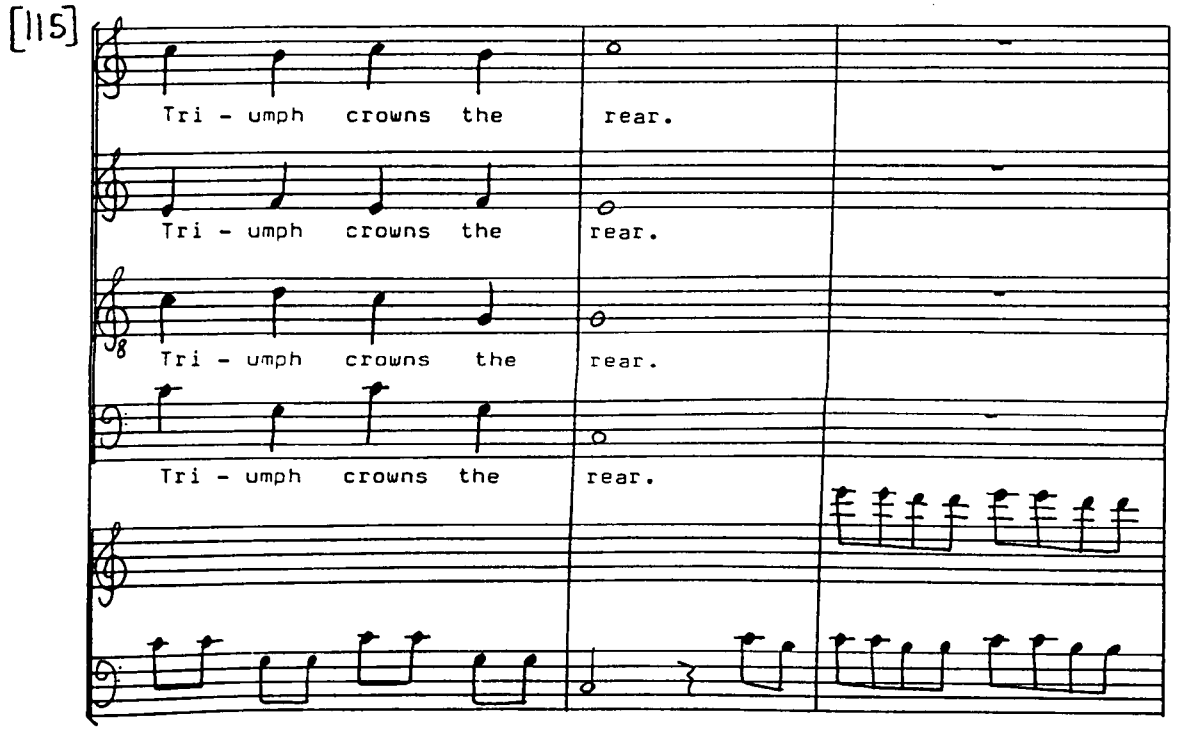

rear; fame num-bers all the cho-sen bands, full in the front fair
rear; fame num-bers all the cho-sen bands, full in the front fair
rear; fame num-bers all the cho-sen bands, full in the front fair
rear; fame num-bers all the cho-sen bands, full in the front fair

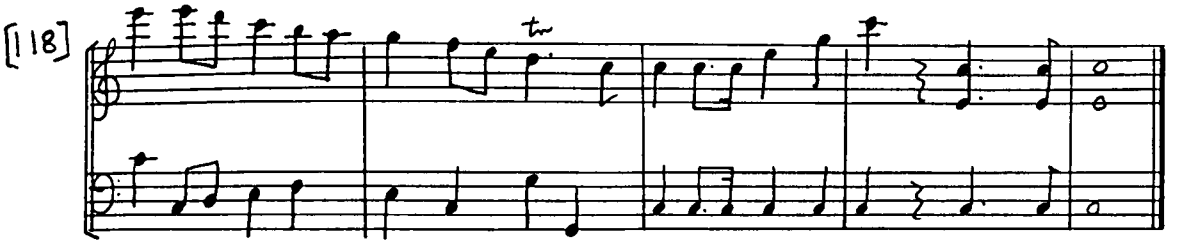
[108]


vic-t'ry stands, full in the front fair vic - t'ry stands, and
vic-t'ry stands, full in the front fair vic - t'ry stands, and
vic- t'ry stands, full in the front fair vic - t'ry stands, and
vic- t'ry stands, full in the front fair vic - t'ry stands, and

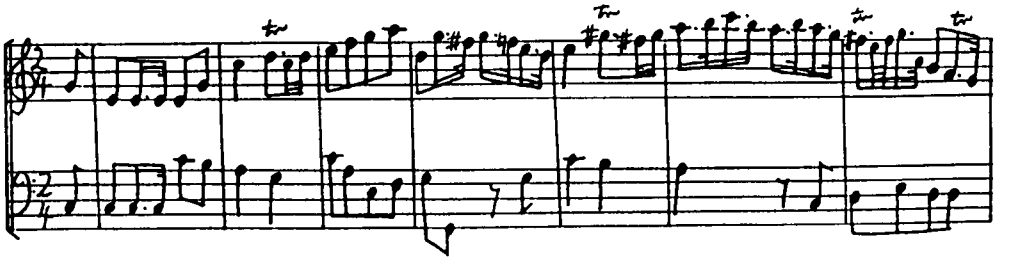
[111]

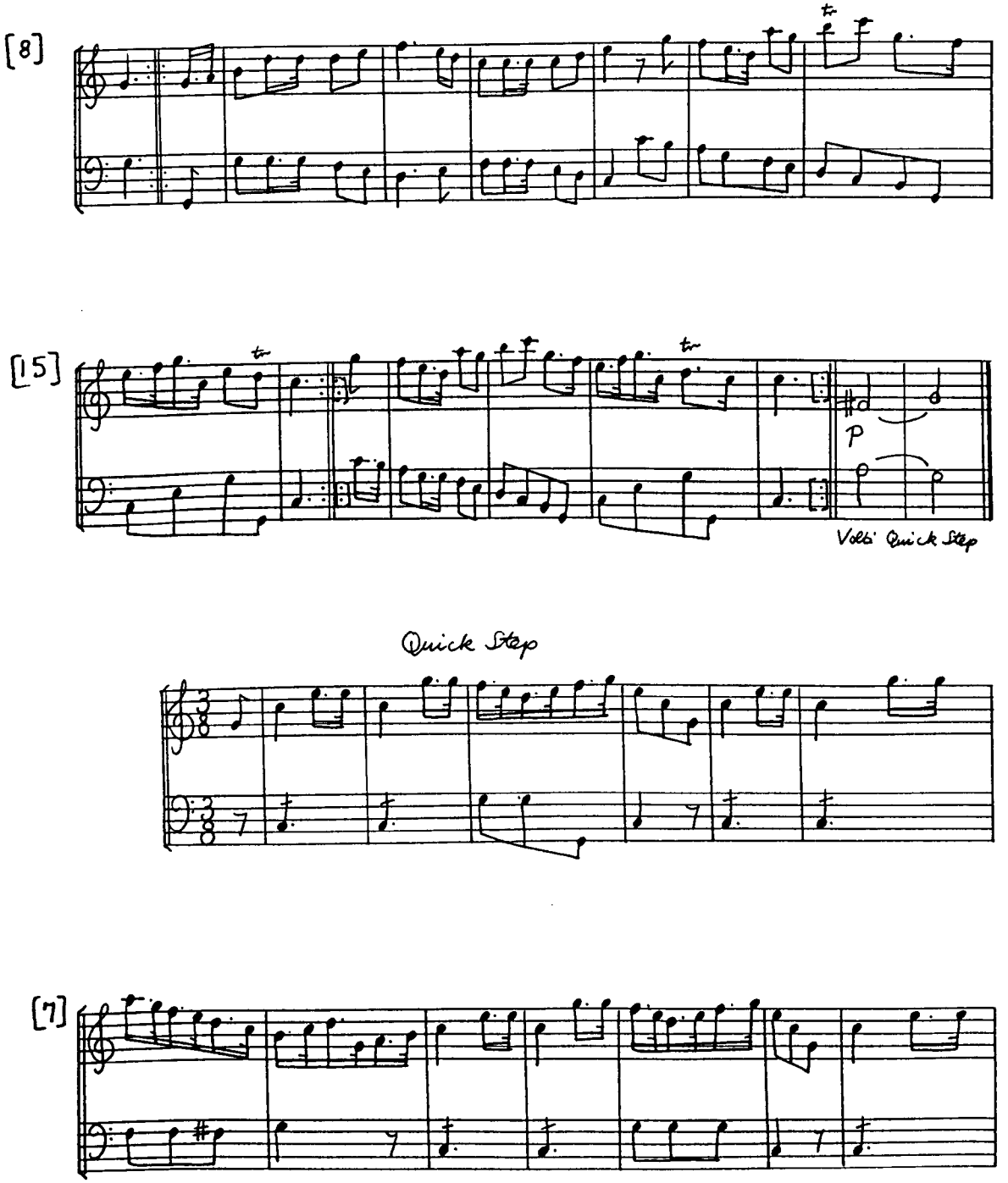

Tri-umph crowns the rear, and Tri-umph crowns the rear, and
Tri-umph crowns the rear, and Tri-umph crowns the rear, and
Tri-umph crowns the rear, and Tri-umph crowns the rear, and
Tri-umph crowns the rear, and Tri-umph crowns the rear, and



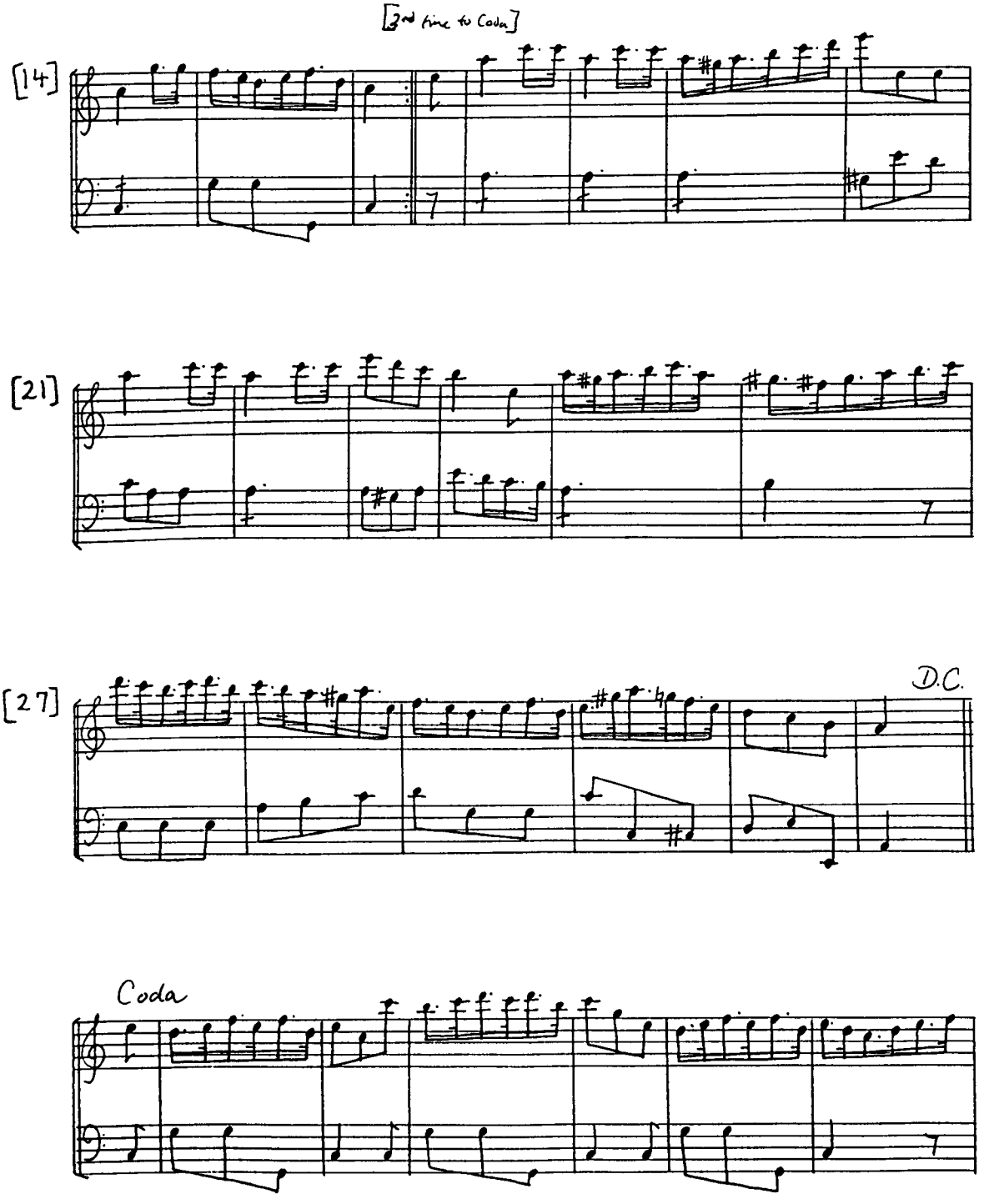


No. 24 [No. 27] ~ March

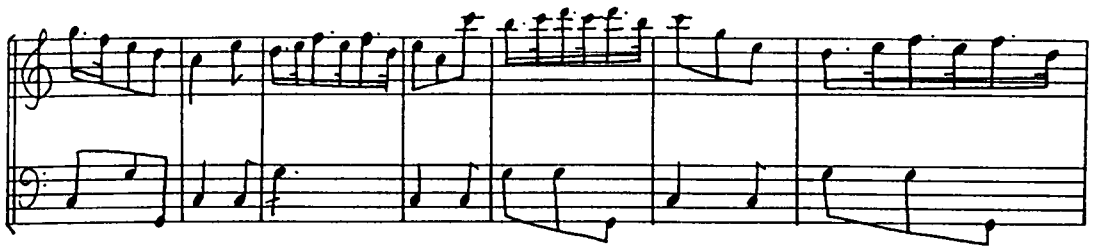



[8]
[15]
P
Volti Quick Step
Quick Step
[7]

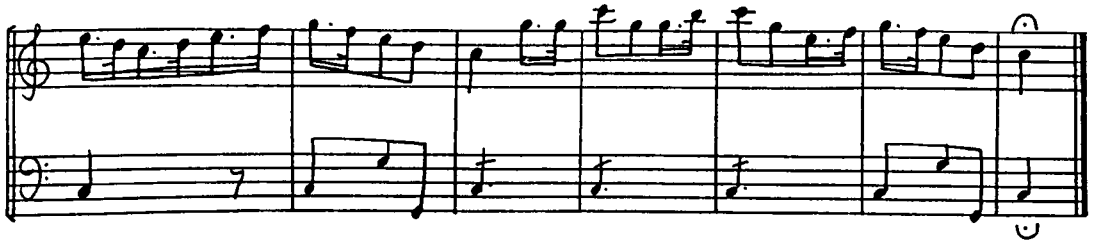
Ode on St. Cecilia's Day



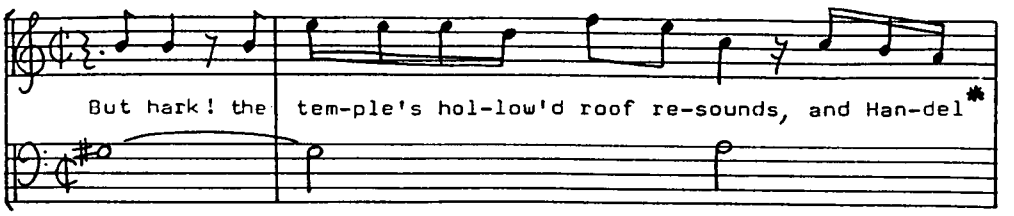
[39]



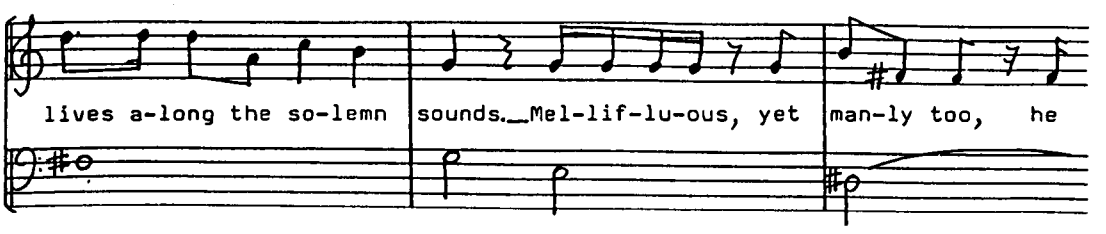
[46]



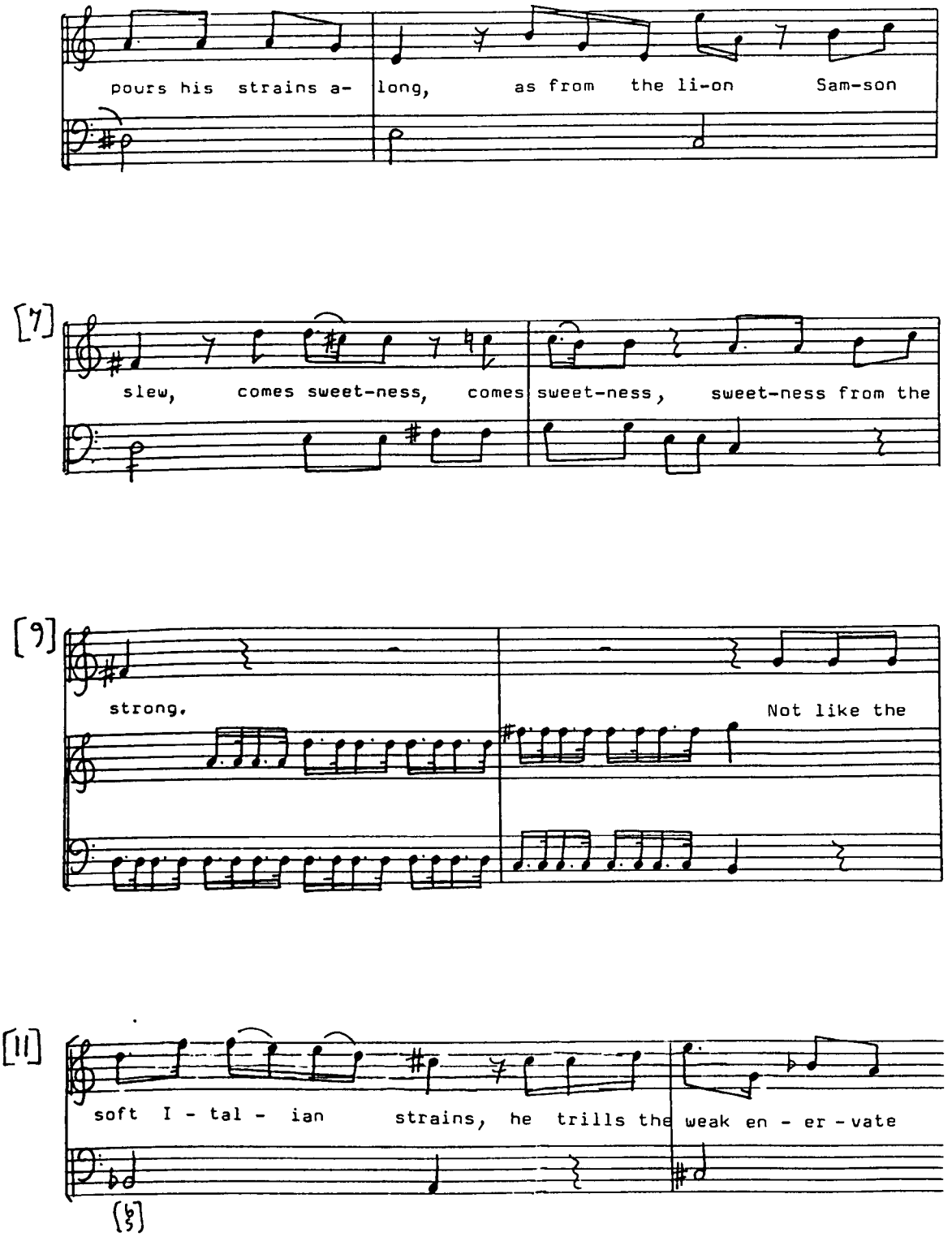
No. 25 [No. 28] ~ Recit. Accomp°. [Tenor or Soprano]

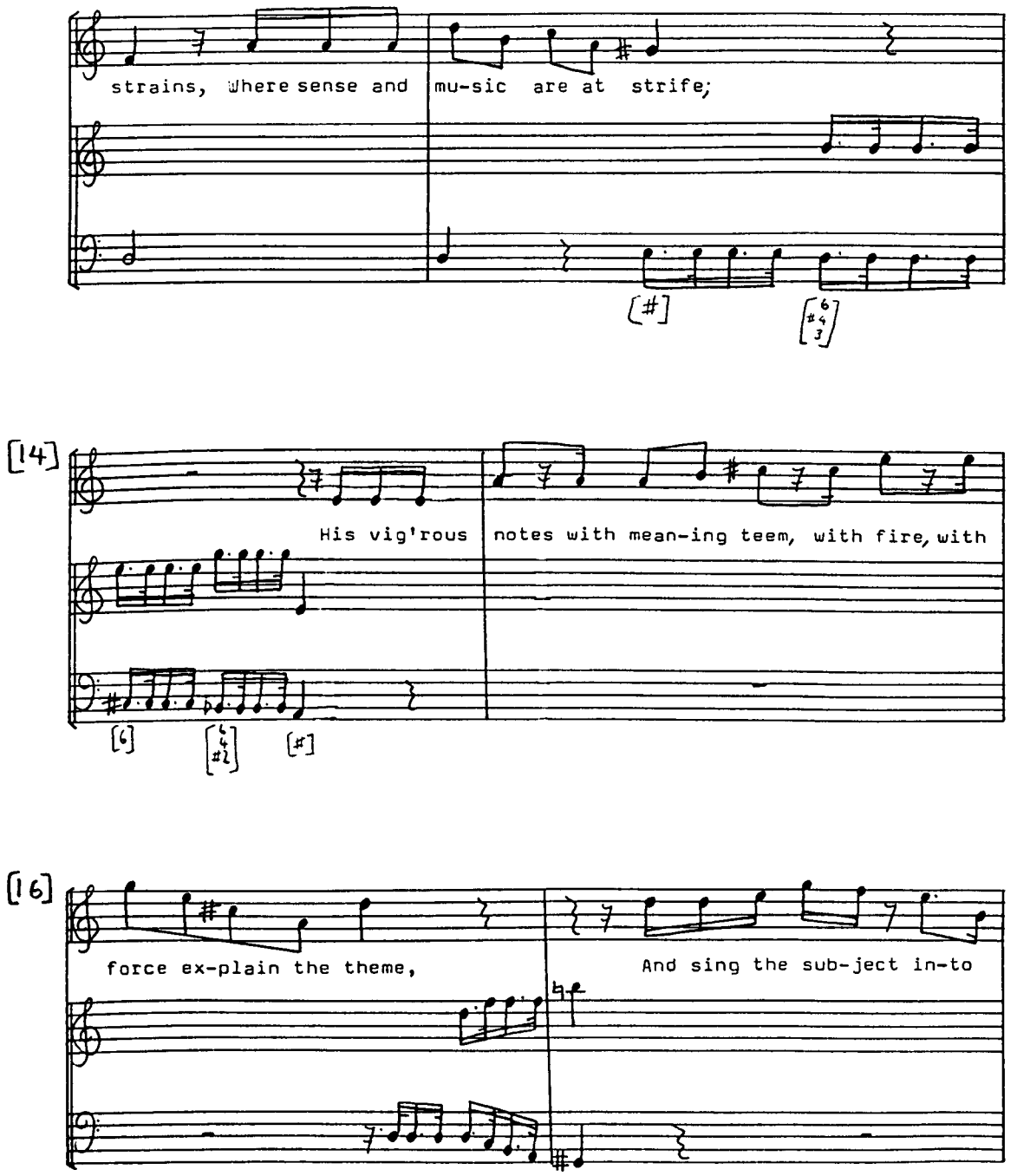


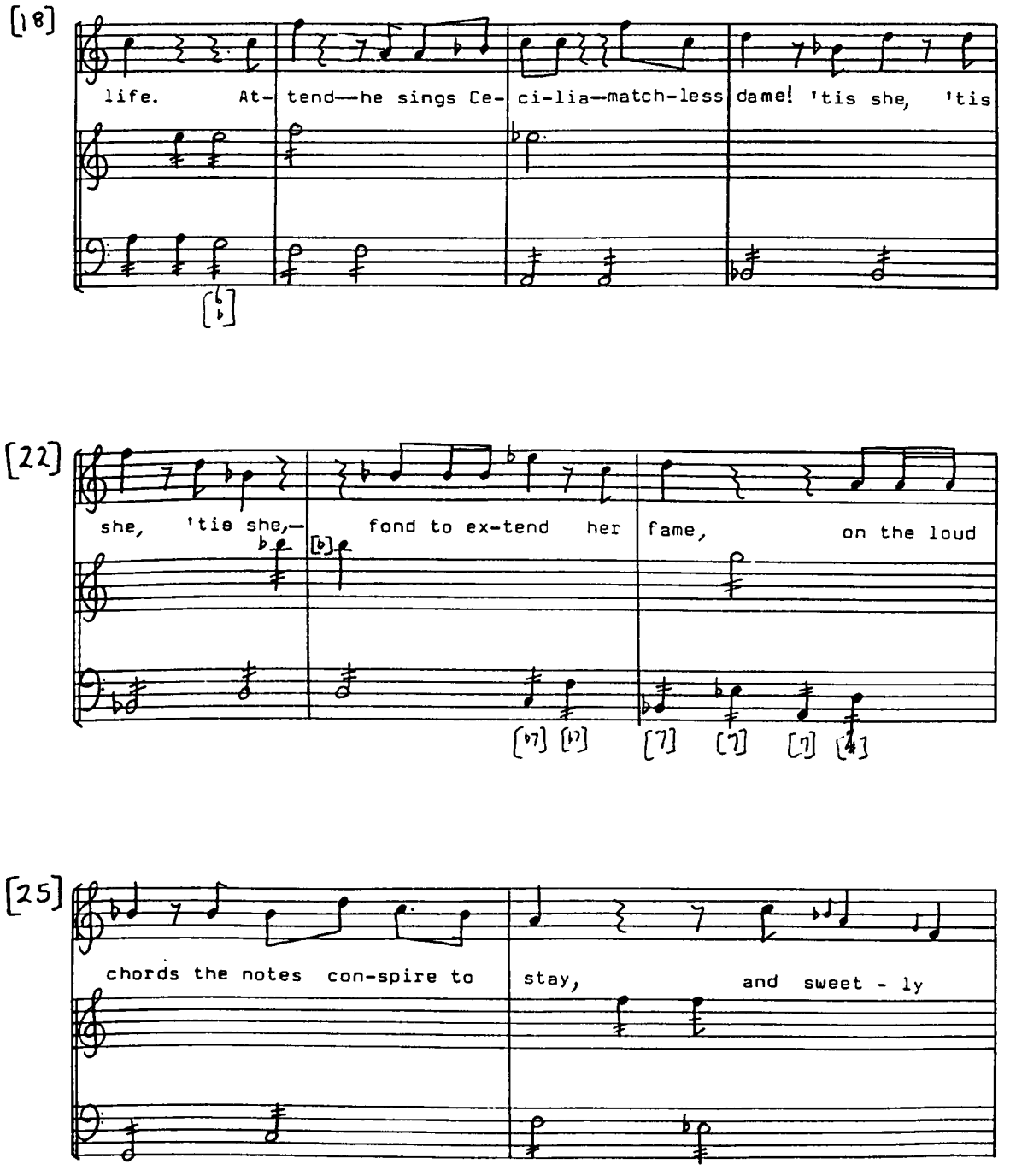
[3]

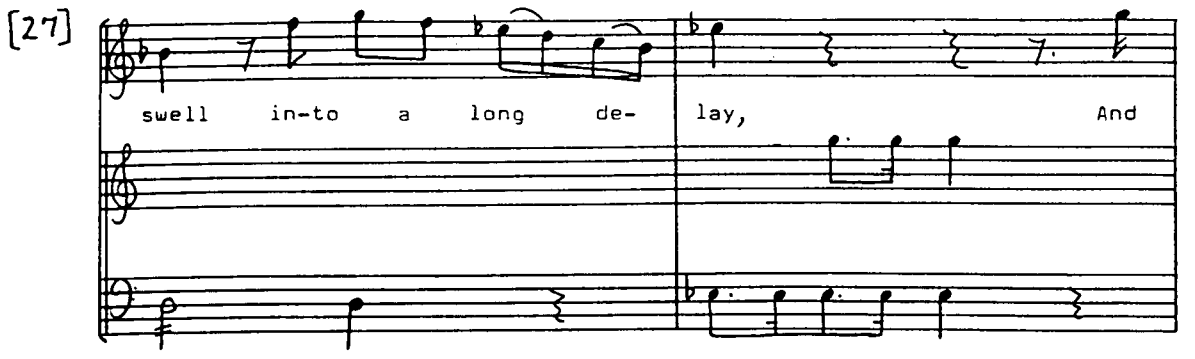


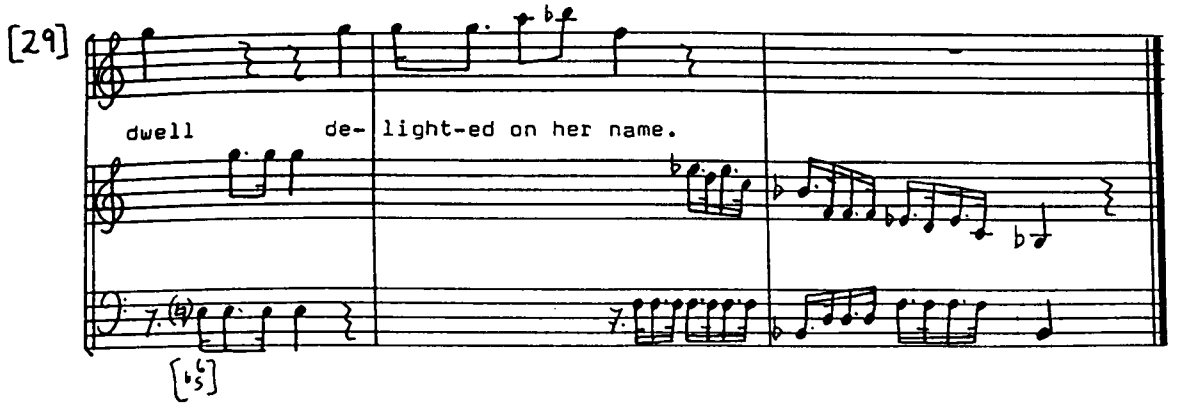
* Purcell in original.


pours his strains a- long, as from the li-on Sam-son
[7]
slew, comes sweet-ness, comes sweet-ness, sweet-ness from the
[9]
strong.
Not like the
[11]
soft I - tal - ian strains, he trills the weak en - er - vate

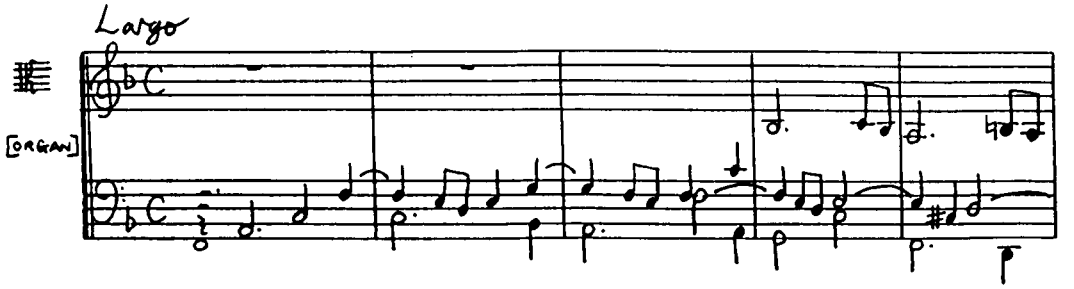

strains, Where sense and
mu-sic are at strife;
[14]
His vig'rous
notes with mean-ing teem, with fire, with
[16]
force ex-plain the theme,
And sing the sub-ject in-to

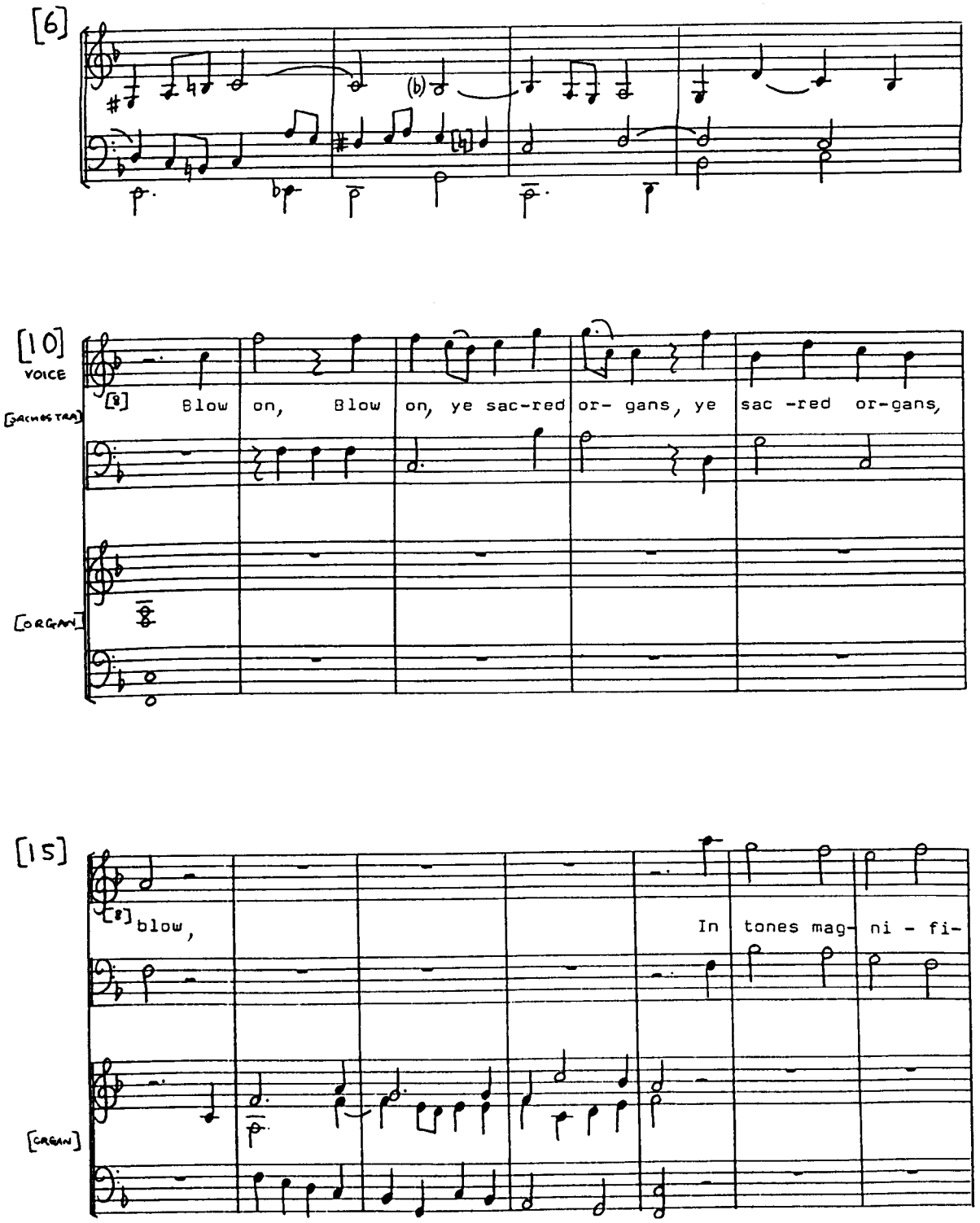

[18]
life. At- tend—he sings Ce- ci-lia—match-less dame! 'tis she, 'tis
[22]
she, 'tis she,— fond to ex-tend her fame, on the loud
[25]
chords the notes con-spire to stay, and sweet - ly



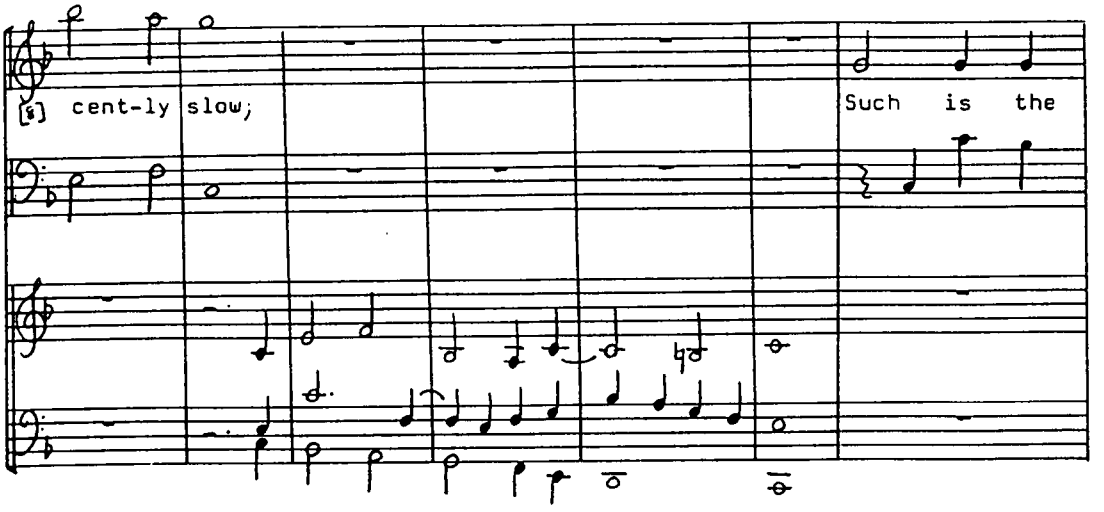


No. 26 [No. 29] ~ Solo [Alto] Mr. Brace

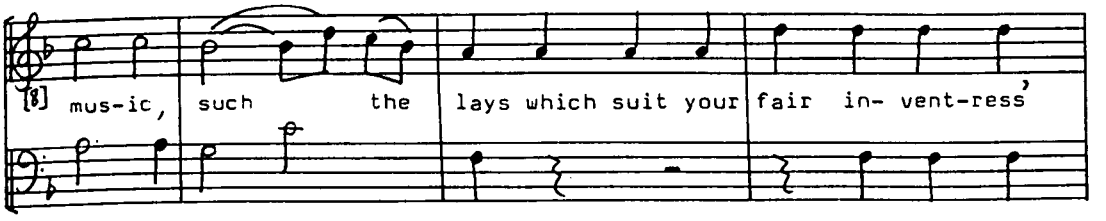



[6]
[10]
VOICE
[ORCHESTRA]
[ORGAN]
[8] Blow on, Blow on, ye sac-red or- gans, ye sac -red or-gans,
[15]
[8] blow,
In tones mag- ni - fi-
[ORGAN]

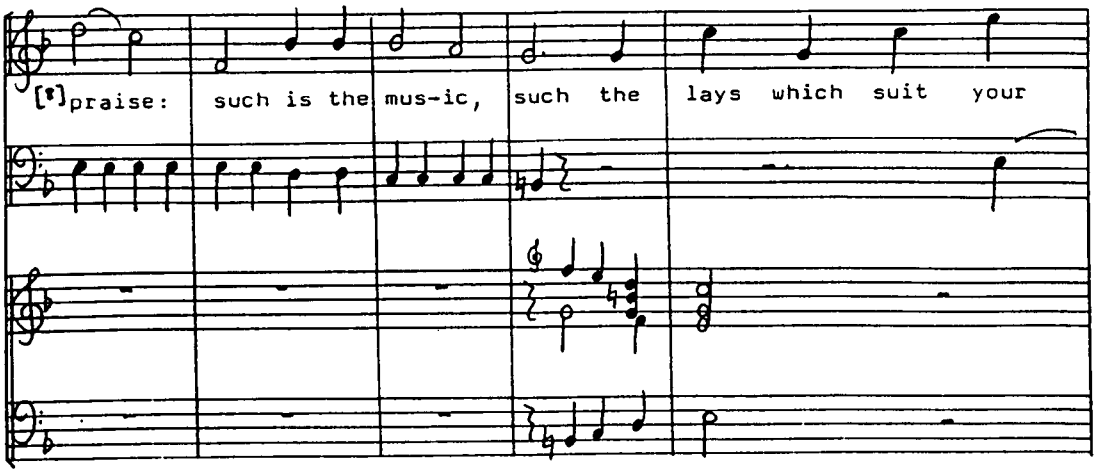
[22]


cent-ly slow;
Such is the

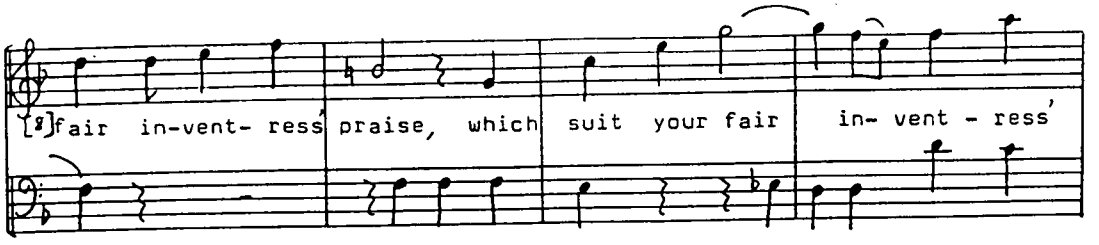
[29]


mus-ic, such the lays which suit your fair in- vent-ress,

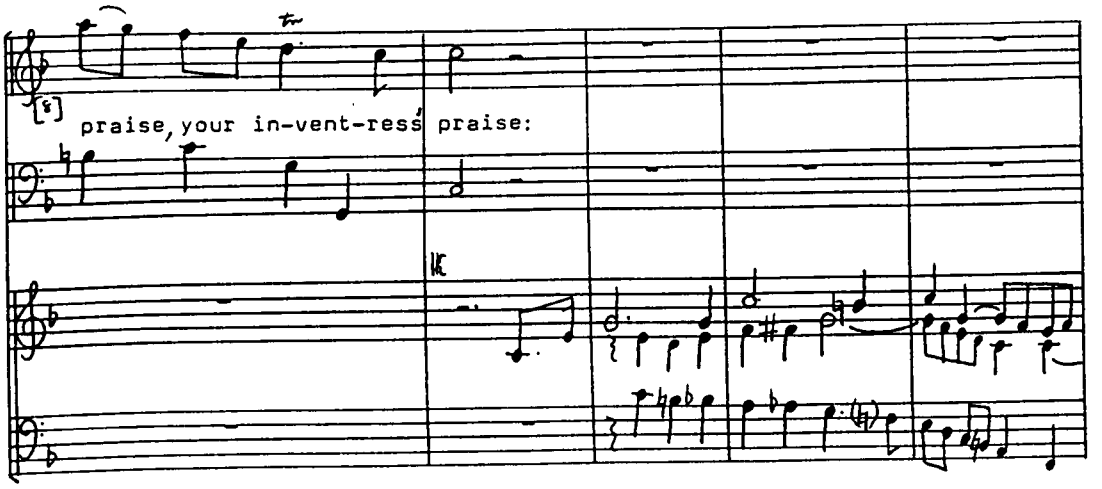
[33]


praise: such is the mus-ic, such the lays which suit your

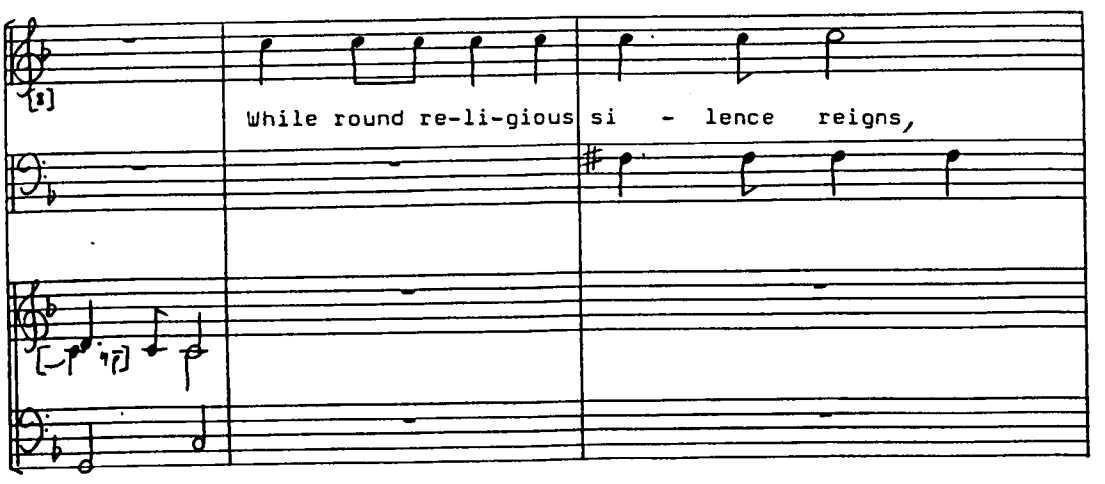
[38]

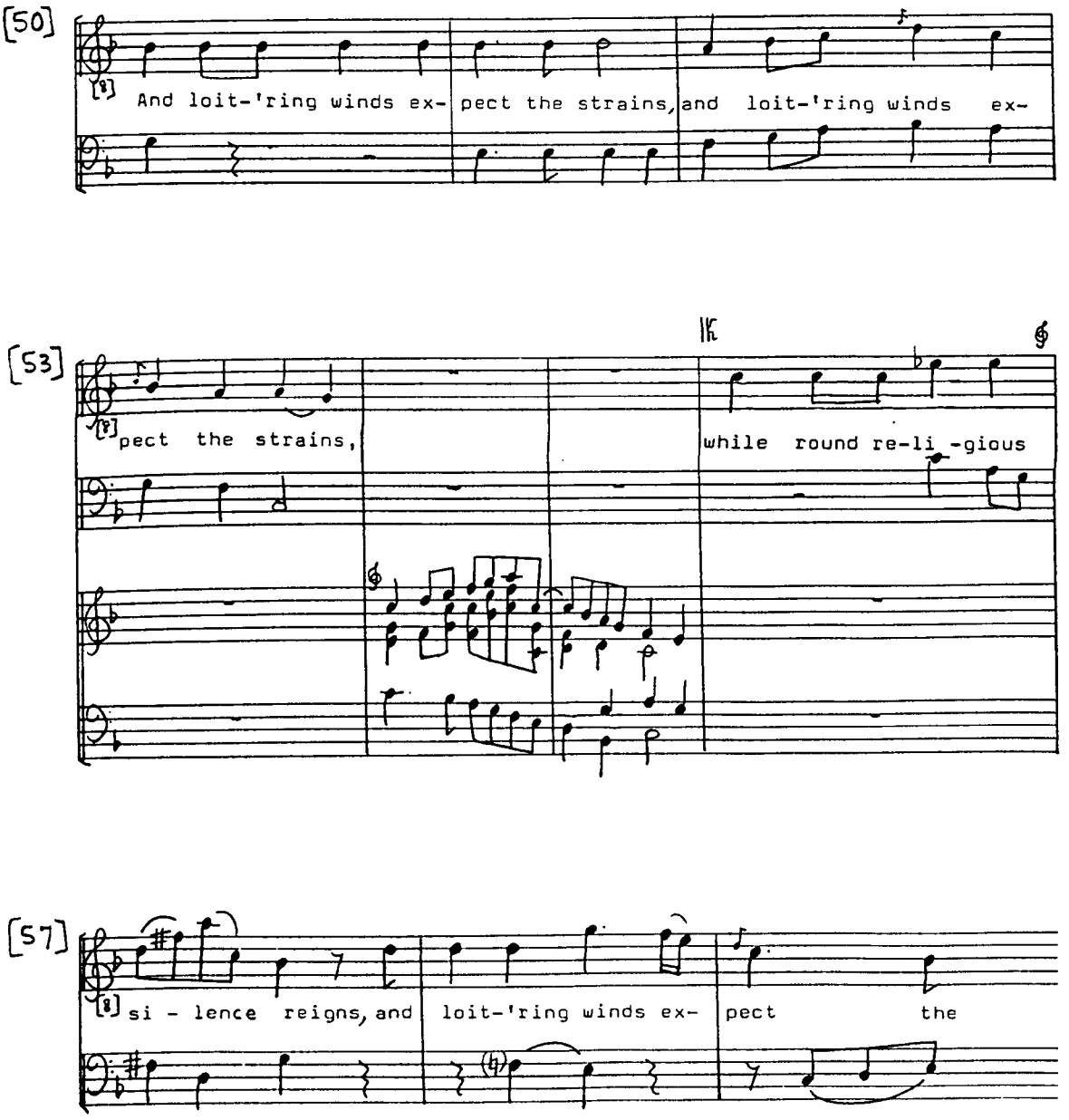

fair in-vent- ress praise, which suit your fair in- vent - ress

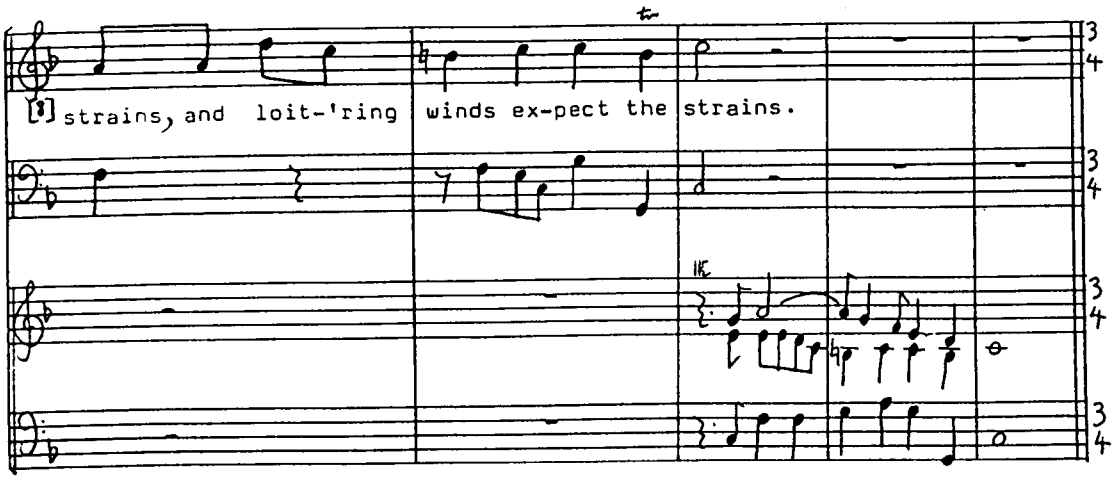
[42]


praise, your in-vent-ress praise:

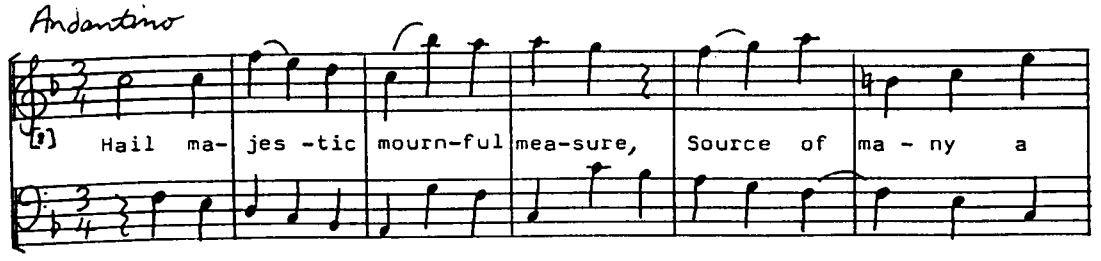
[47]


While round re-li-gious si - lence reigns,

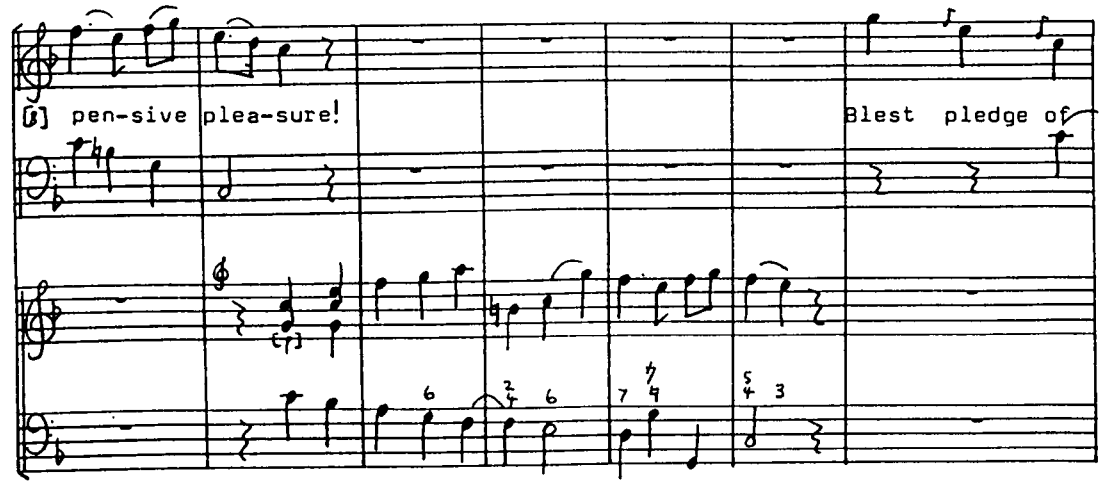

[50]
And loit-'ring winds ex- pect the strains, and loit-'ring winds ex-
[53]
pect the strains,
while round re-li -gious
[57]
si - lence reigns, and loit-'ring winds ex- pect the


strains, and loit-'ring winds ex-pect the strains.

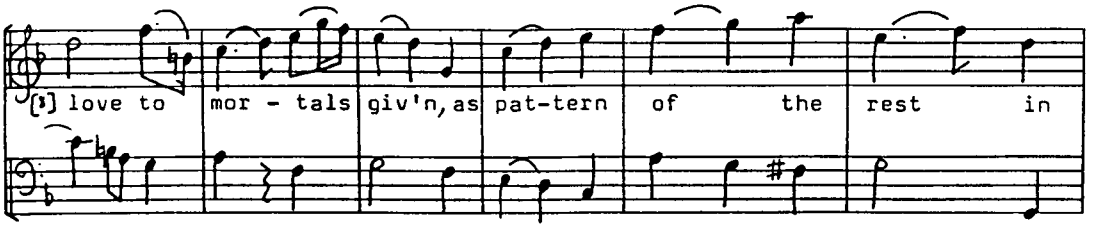
[64]


Andantino
Hail ma- jes -tic mourn-ful mea-sure, Source of ma - ny a

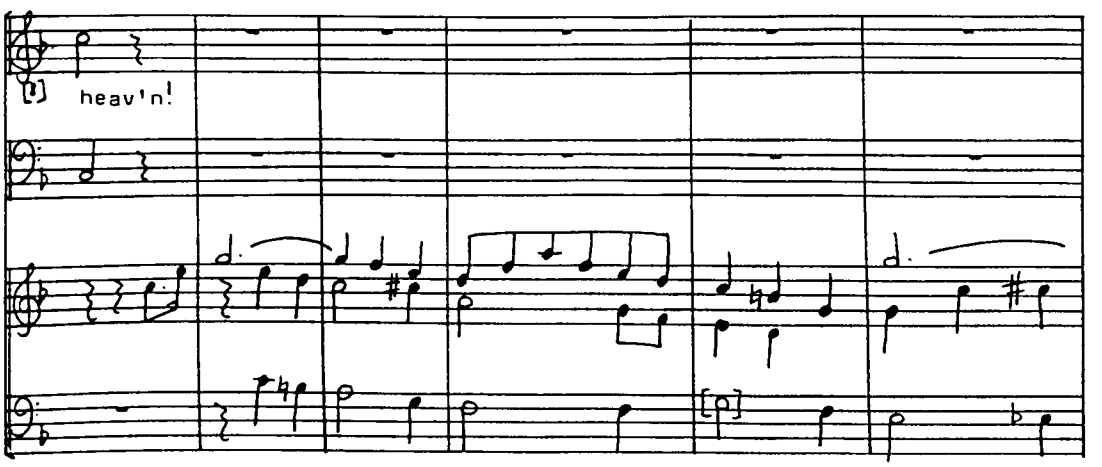
[70]


pen-sive plea-sure!
Blest pledge of

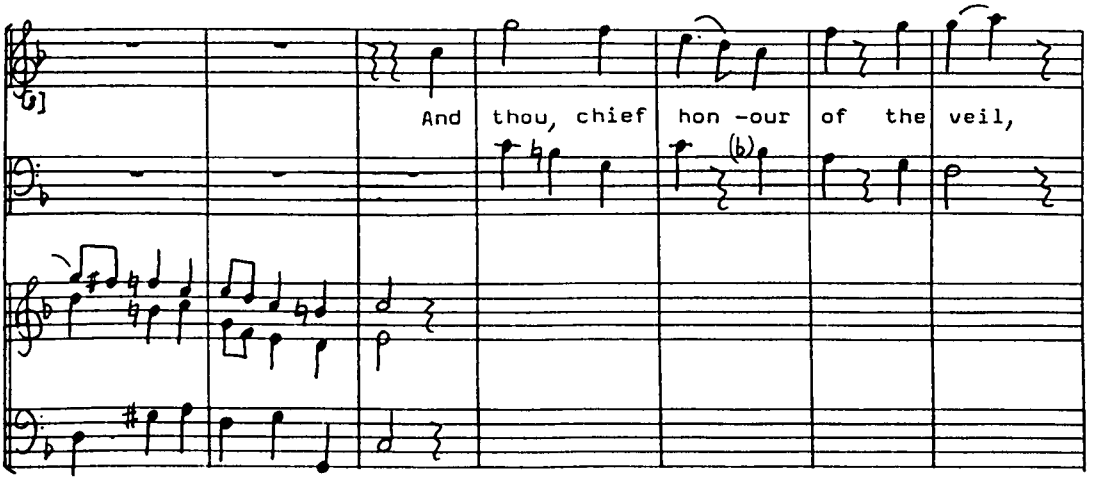
[77]


[1] love to
mor - tals
giv'n, as
pat-tern
of
the
rest
in

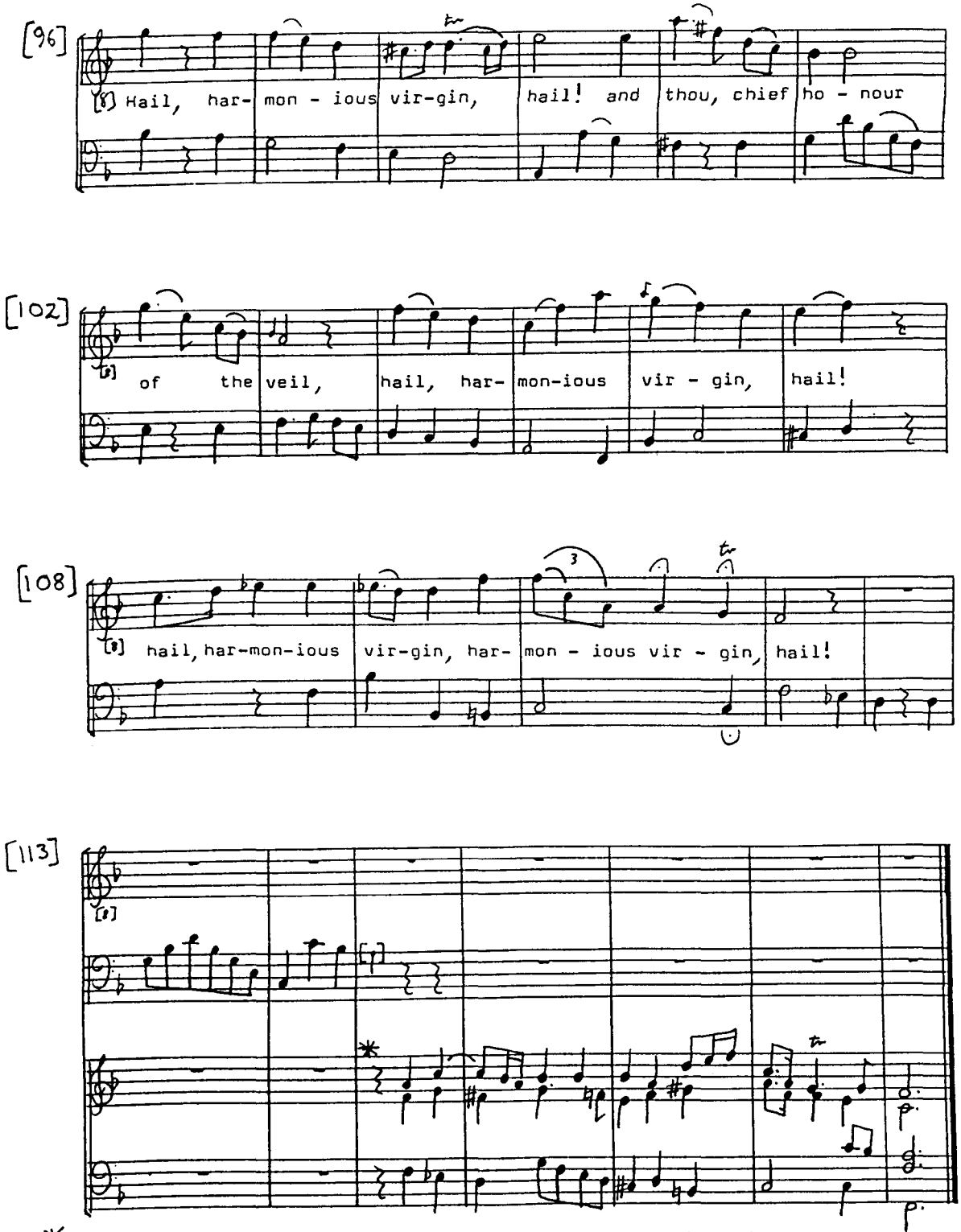
[83]


[1]
heav'n!

[89]

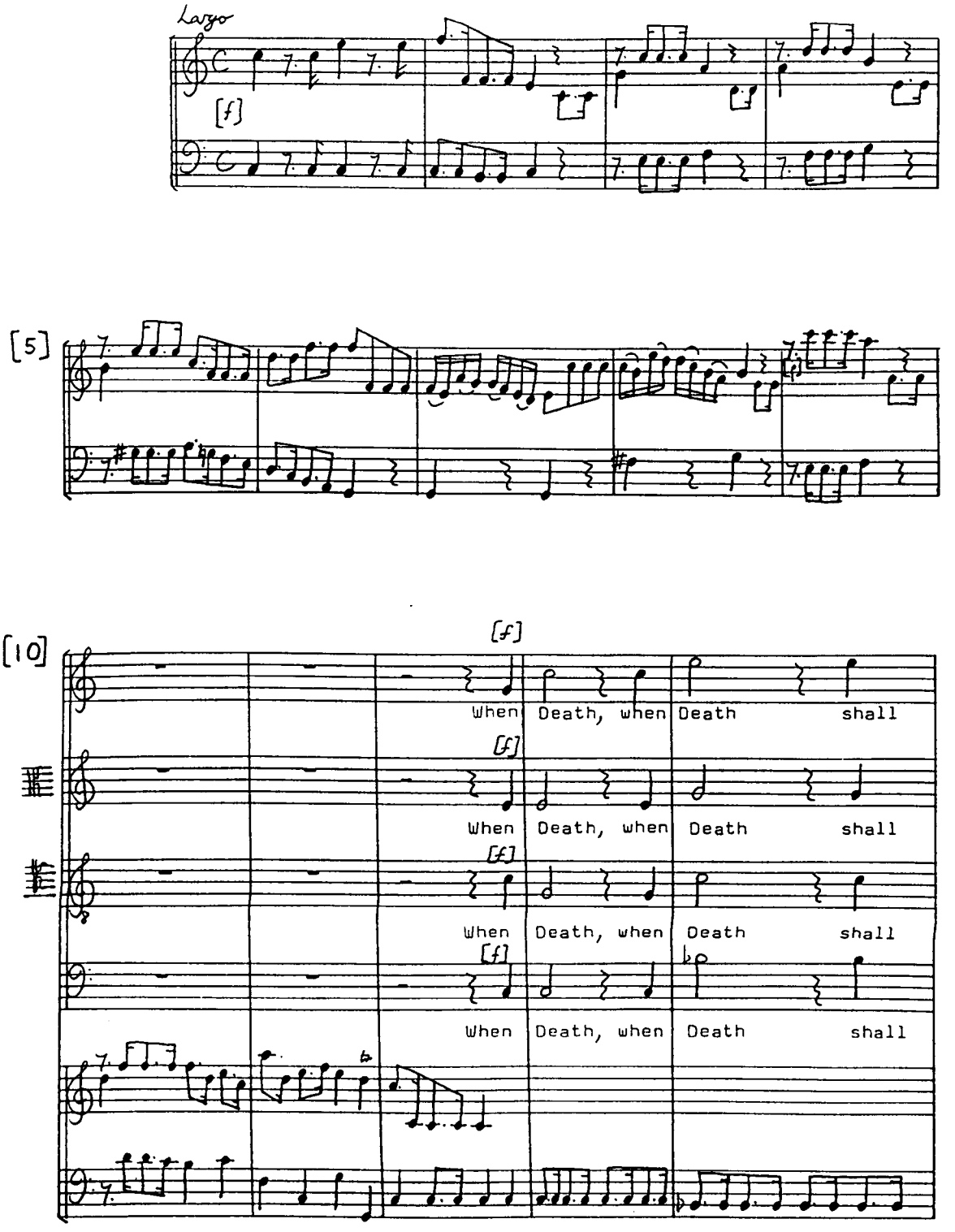

And
thou, chief
hon -our
of
the
veil,

Ode on St. Cecilia's Day

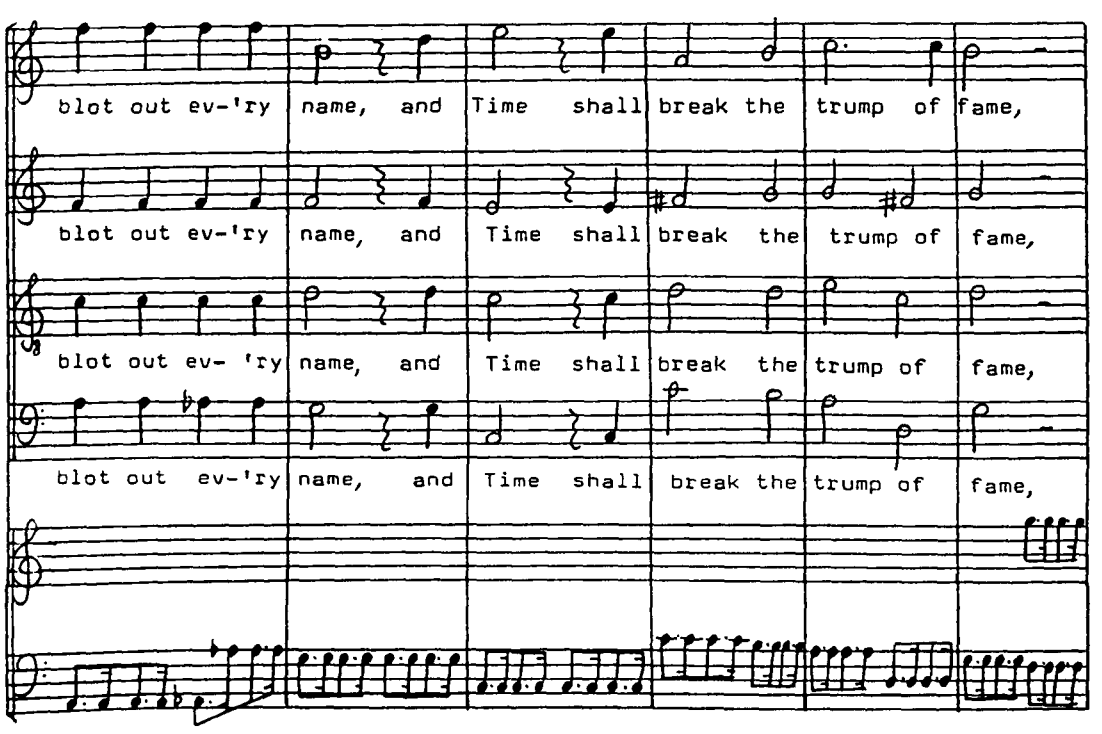


* The last 7 bars are notated on 2 staves. The omission of the first note of bar 115 and the insertion of a treble clef imply [organ] for the final bars.

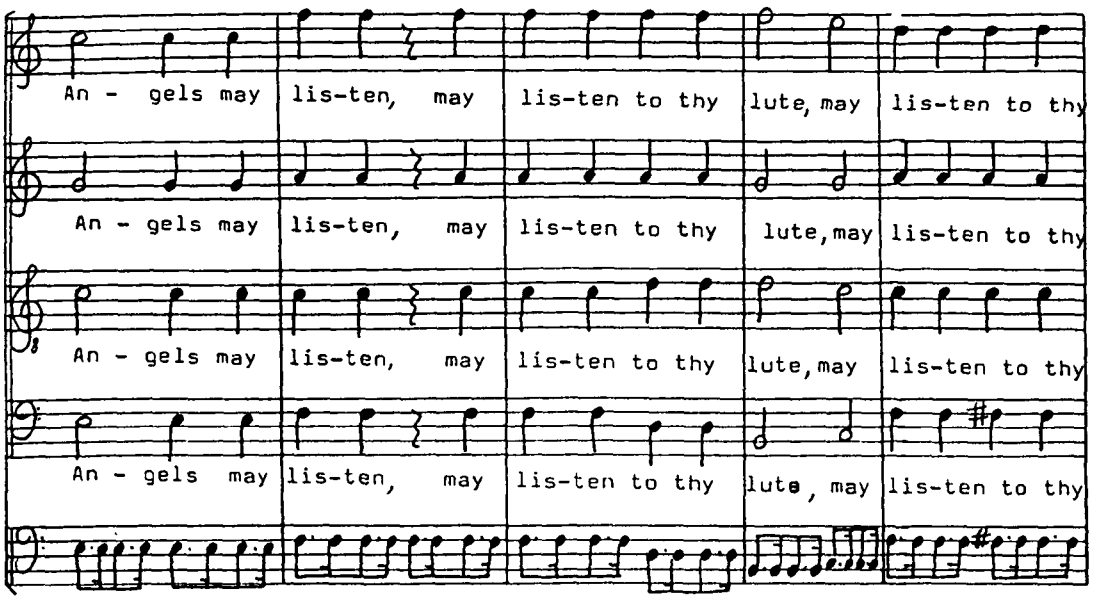
No. 27 [No. 30] ~ Chorus



[15]

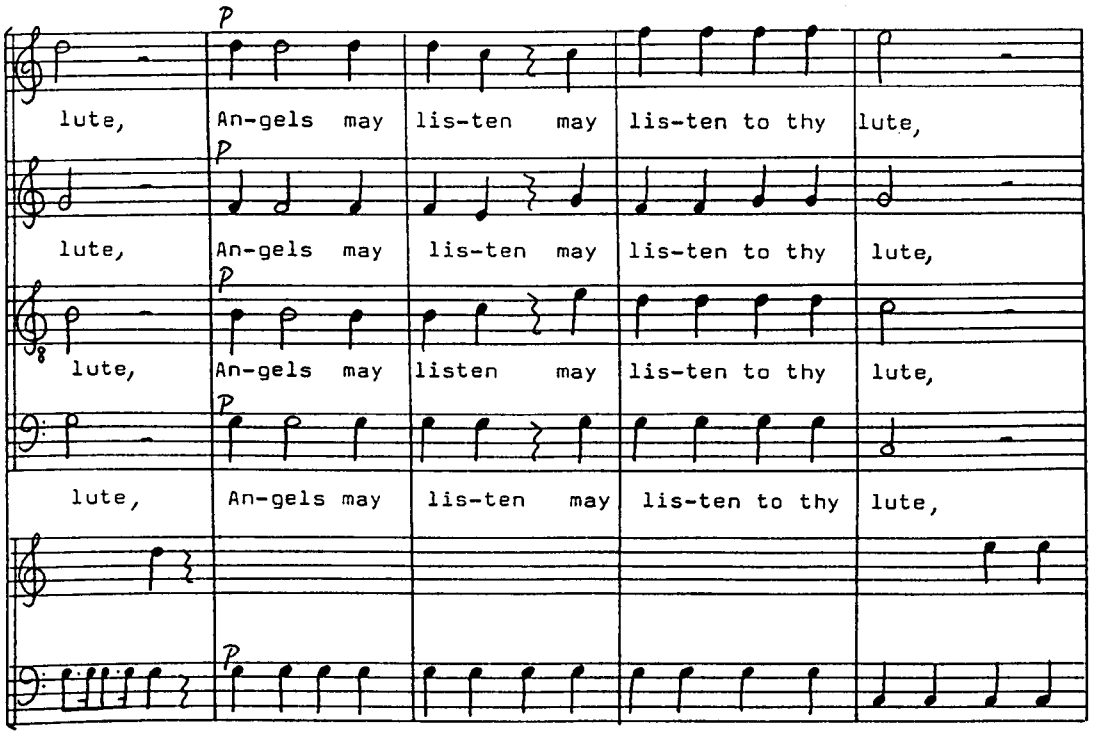

blot out ev-'ry name, and Time shall break the trump of fame,
blot out ev-'ry name, and Time shall break the trump of fame,
blot out ev- 'ry name, and Time shall break the trump of fame,
blot out ev-'ry name, and Time shall break the trump of fame,

[21]

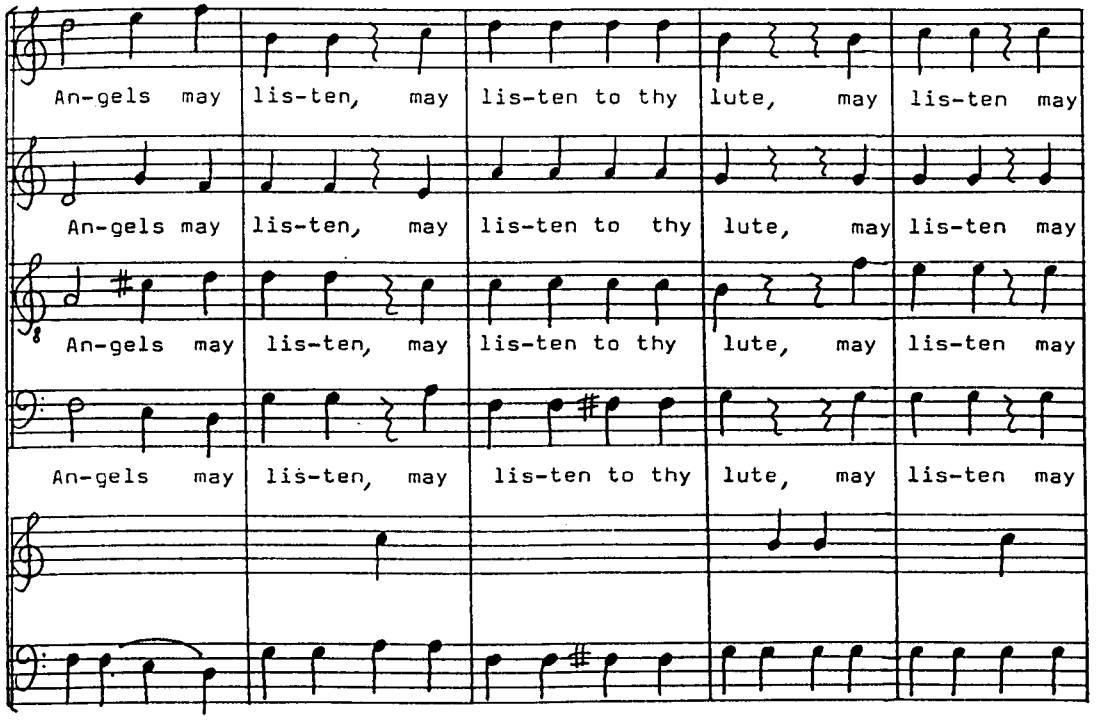

An - gels may lis-ten, may lis-ten to thy lute, may lis-ten to thy
An - gels may lis-ten, may lis-ten to thy lute, may lis-ten to thy
An - gels may lis-ten, may lis-ten to thy lute, may lis-ten to thy
An - gels may lis-ten, may lis-ten to thy lute, may lis-ten to thy

Ode on St. Cecilia's Day

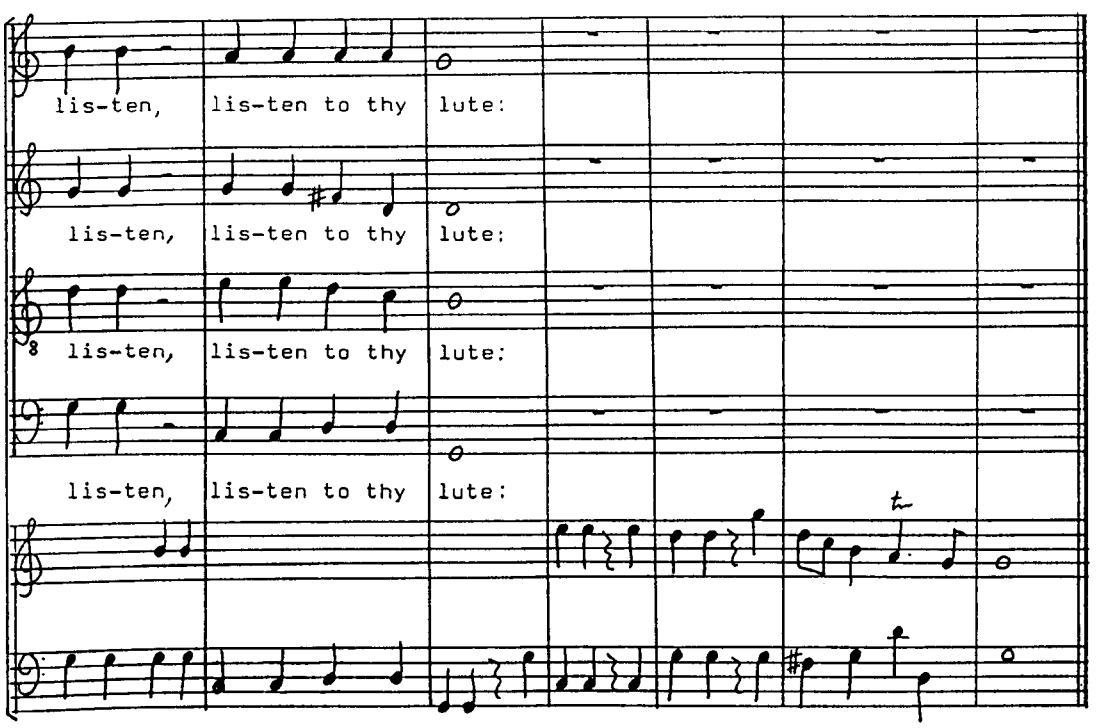
[26]



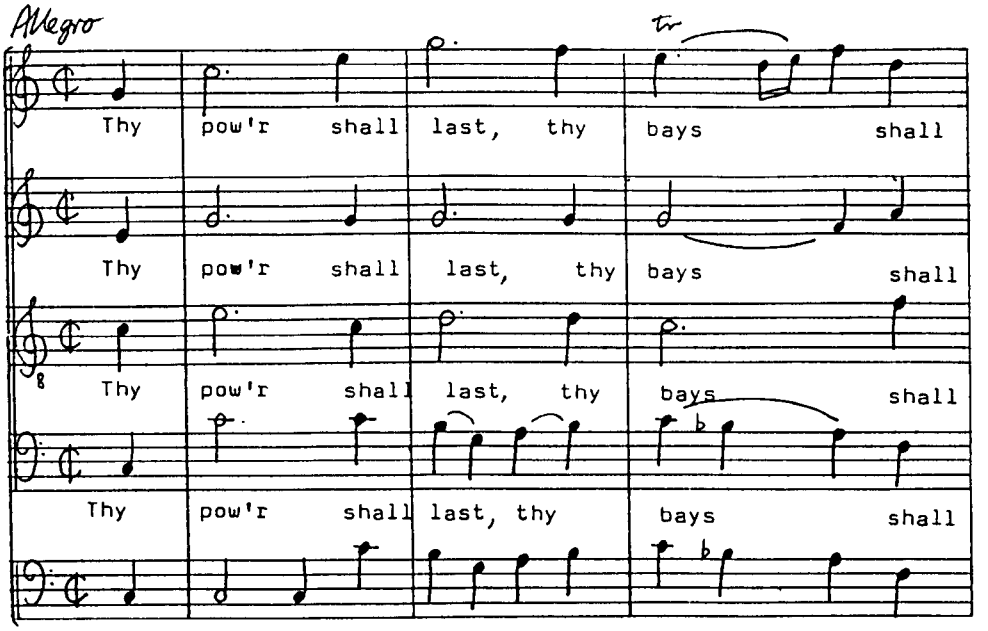
[31]

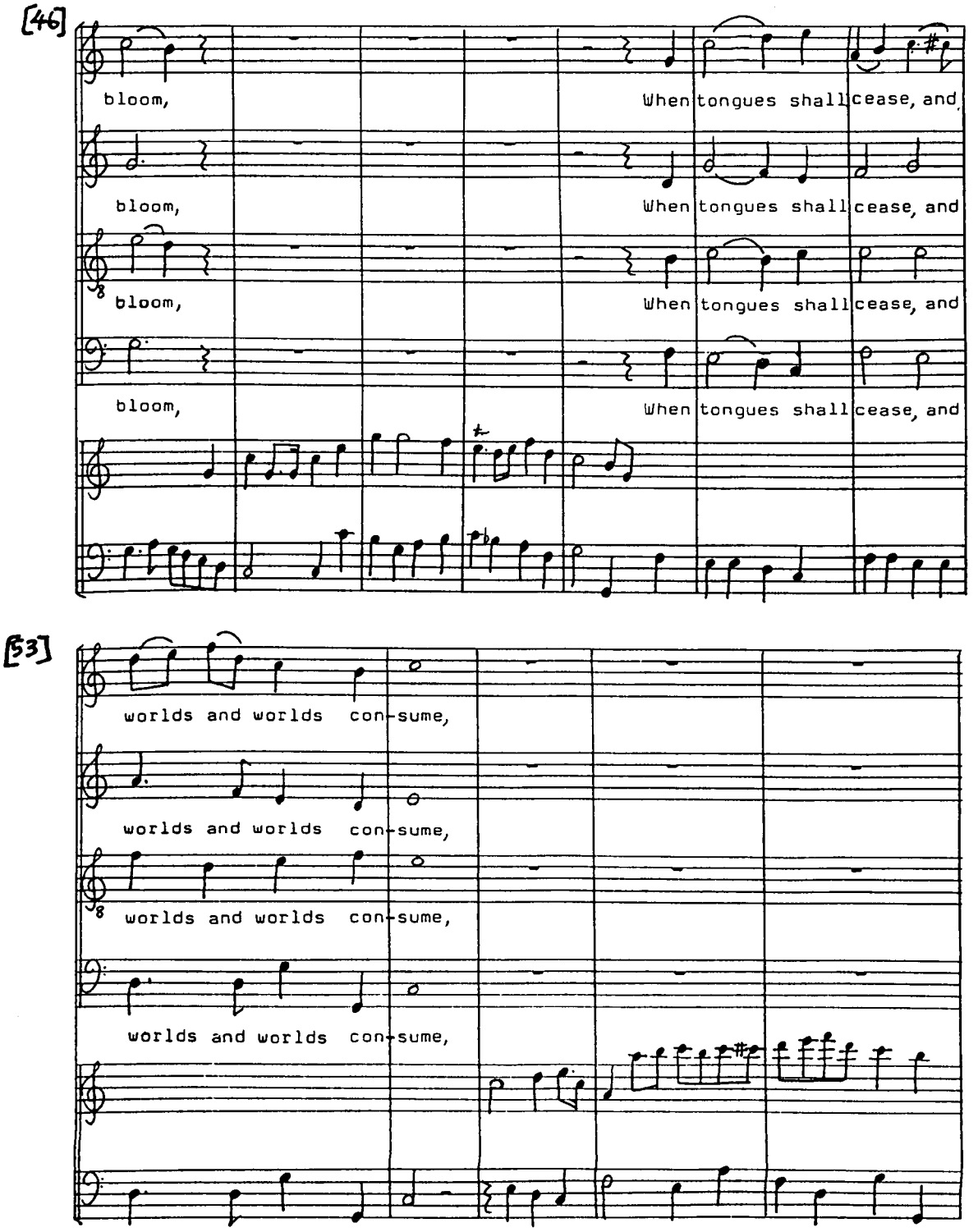


[36]

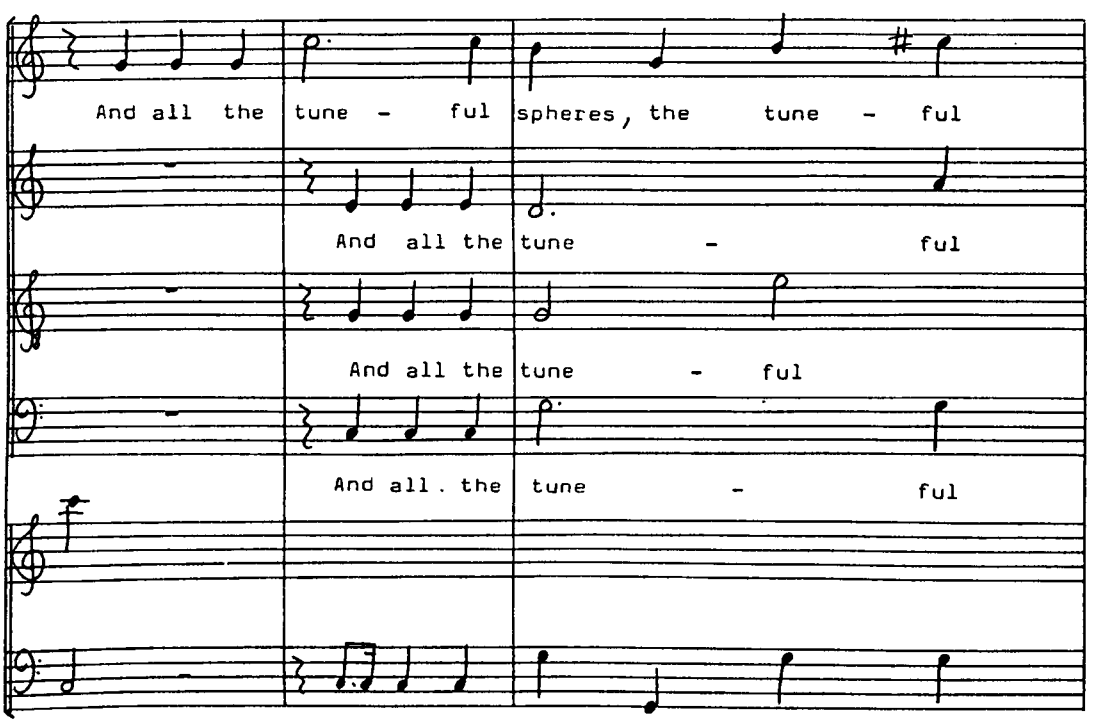

lis-ten, lis-ten to thy lute:
lis-ten, lis-ten to thy lute:
lis-ten, lis-ten to thy lute:
lis-ten, lis-ten to thy lute:

Chorus

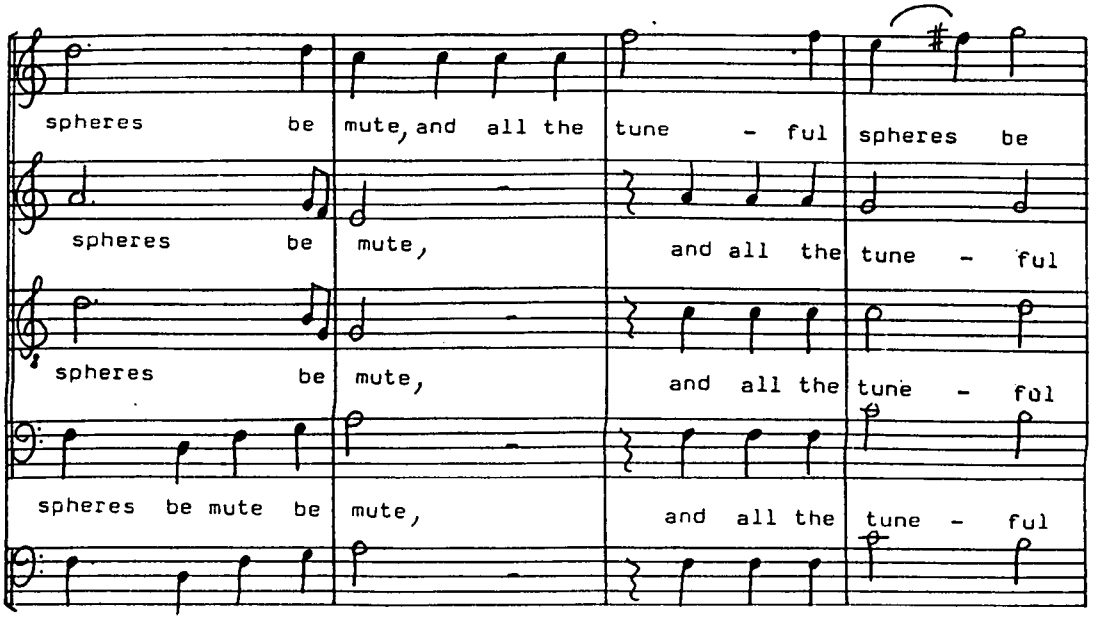

Allegro
Thy pow'r shall last, thy bays shall
Thy pow'r shall last, thy bays shall
Thy pow'r shall last, thy bays shall
Thy pow'r shall last, thy bays shall


[46]
bloom,
When tongues shall cease, and
bloom,
When tongues shall cease, and
bloom,
When tongues shall cease, and
bloom,
When tongues shall cease, and
[53]
worlds and worlds con-sume,
worlds and worlds con-sume,
worlds and worlds con-sume,
worlds and worlds con-sume,

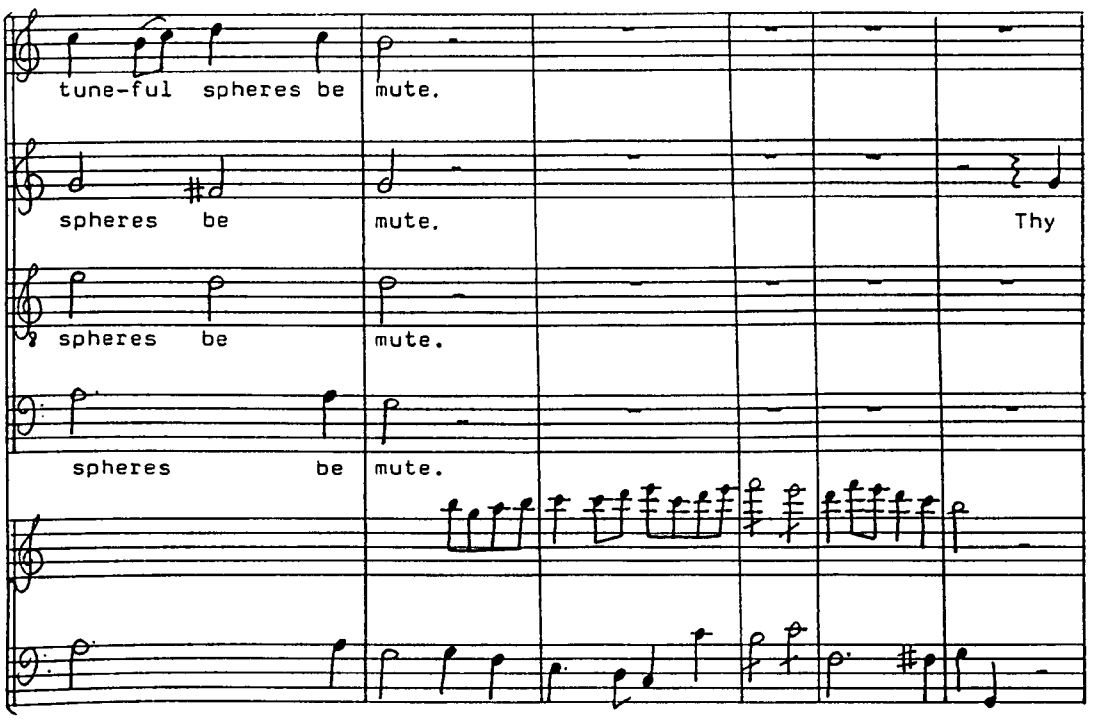
[58]


And all the tune - ful spheres, the tune - ful
And all the tune - ful
And all the tune - ful
And all . the tune - ful

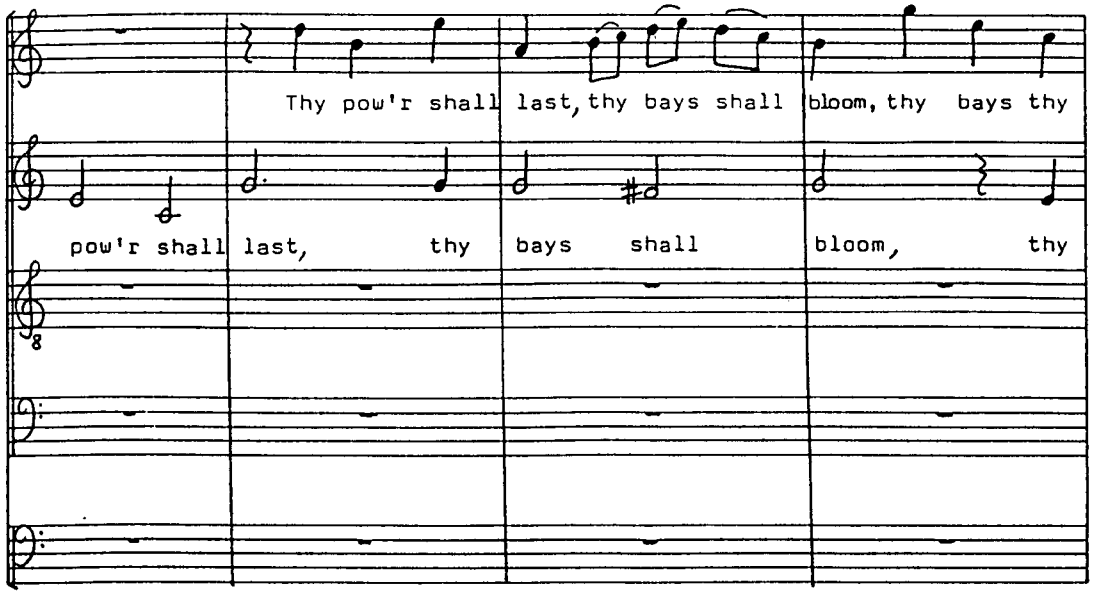
[61]


spheres be mute, and all the tune - ful spheres be
spheres be mute, and all the tune - ful
spheres be mute, and all the tune - ful
spheres be mute be mute, and all the tune - ful

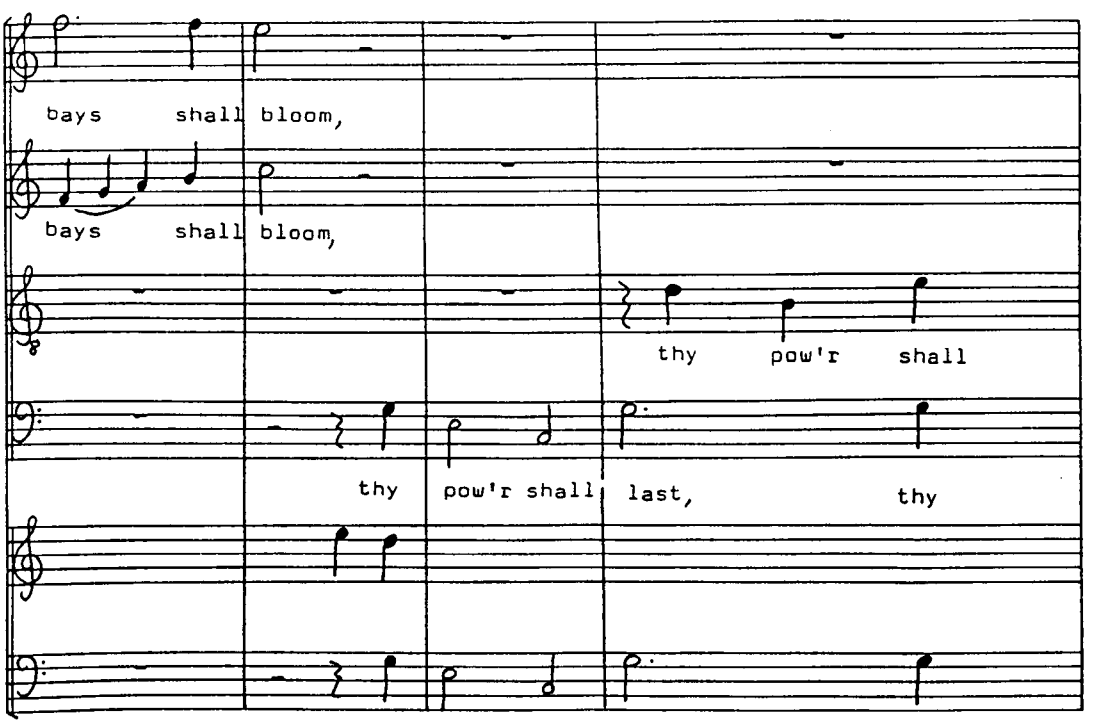
[65]


tune-ful spheres be mute.
spheres be mute. Thy
spheres be mute.
spheres be mute.

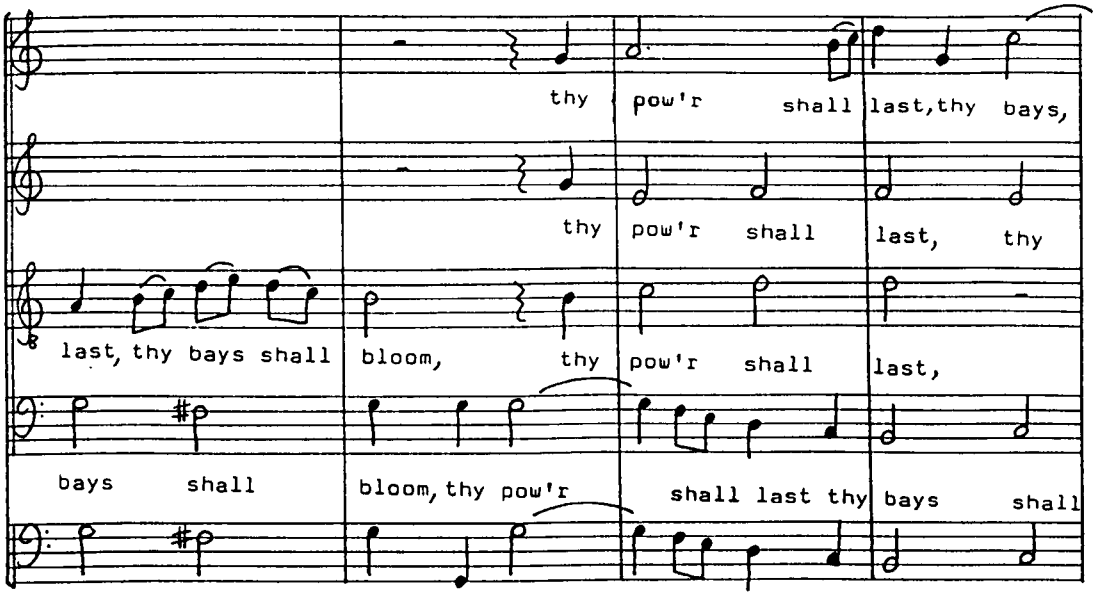
[71]


Thy pow'r shall last, thy bays shall bloom, thy bays thy
pow'r shall last, thy bays shall bloom, thy

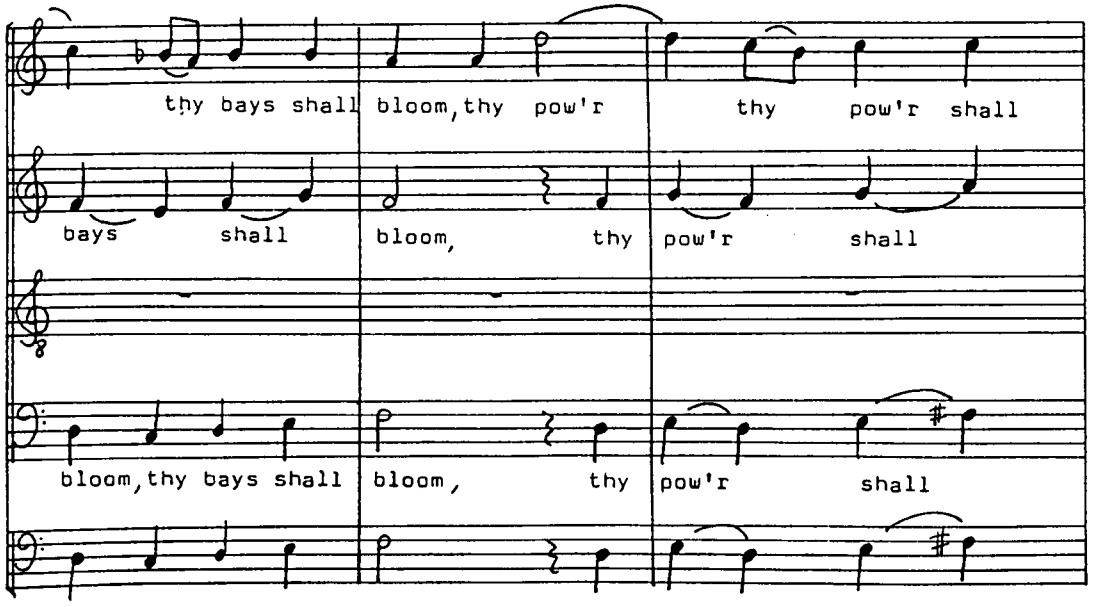
[75]


bays shall bloom,
bays shall bloom,
thy pow'r shall
thy pow'r shall last, thy

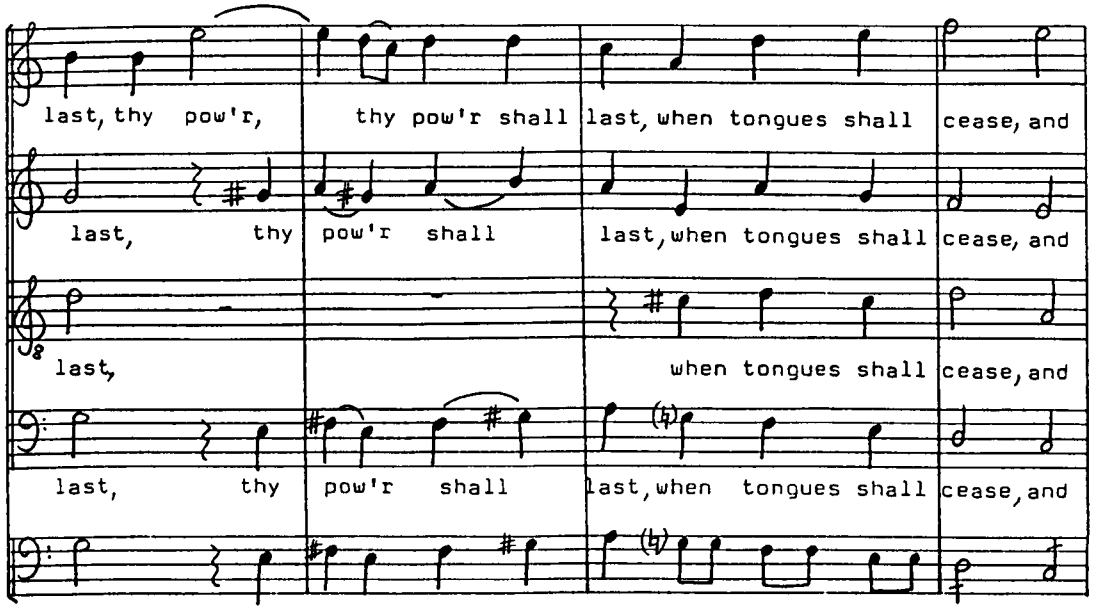
[79]


thy pow'r shall last, thy bays,
thy pow'r shall last, thy
last, thy bays shall bloom, thy pow'r shall last,
bays shall bloom, thy pow'r shall last thy bays shall

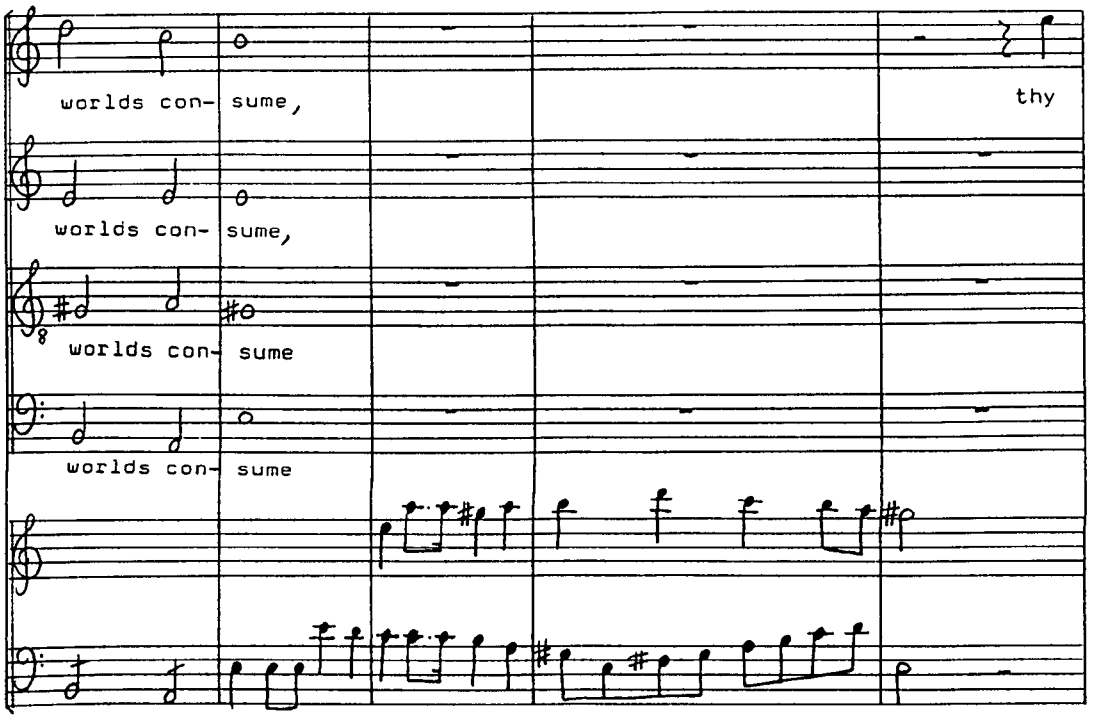
[83]


thy bays shall bloom, thy pow'r thy pow'r shall
bays shall bloom, thy pow'r shall
bloom, thy bays shall bloom, thy pow'r shall

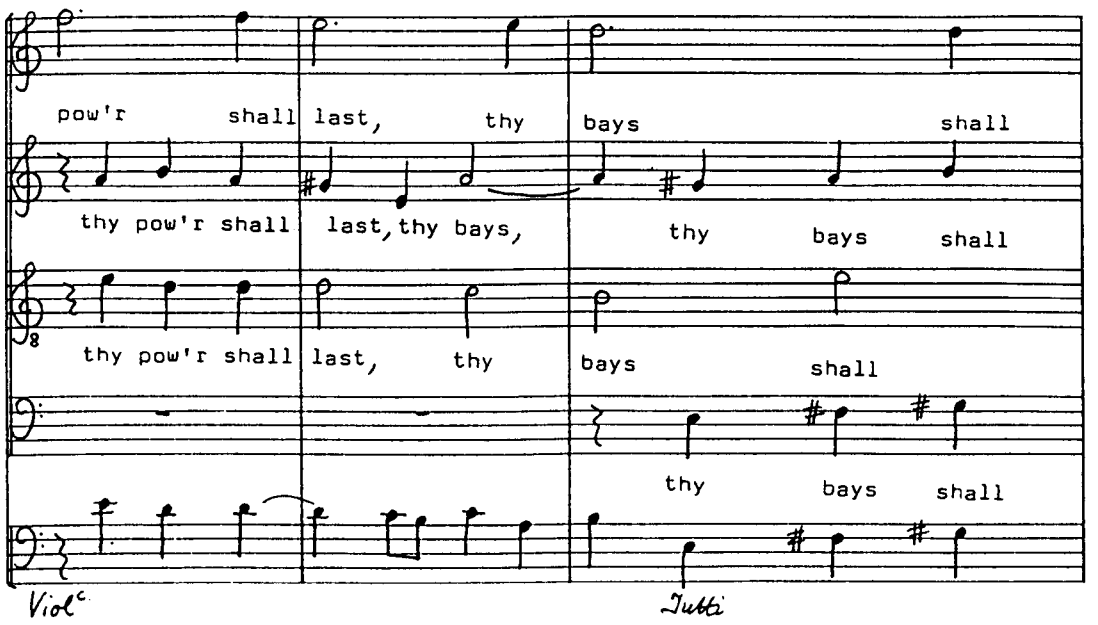
[86]


last, thy pow'r, thy pow'r shall last, when tongues shall cease, and
last, thy pow'r shall last, when tongues shall cease, and
last, when tongues shall cease, and
last, thy pow'r shall last, when tongues shall cease, and

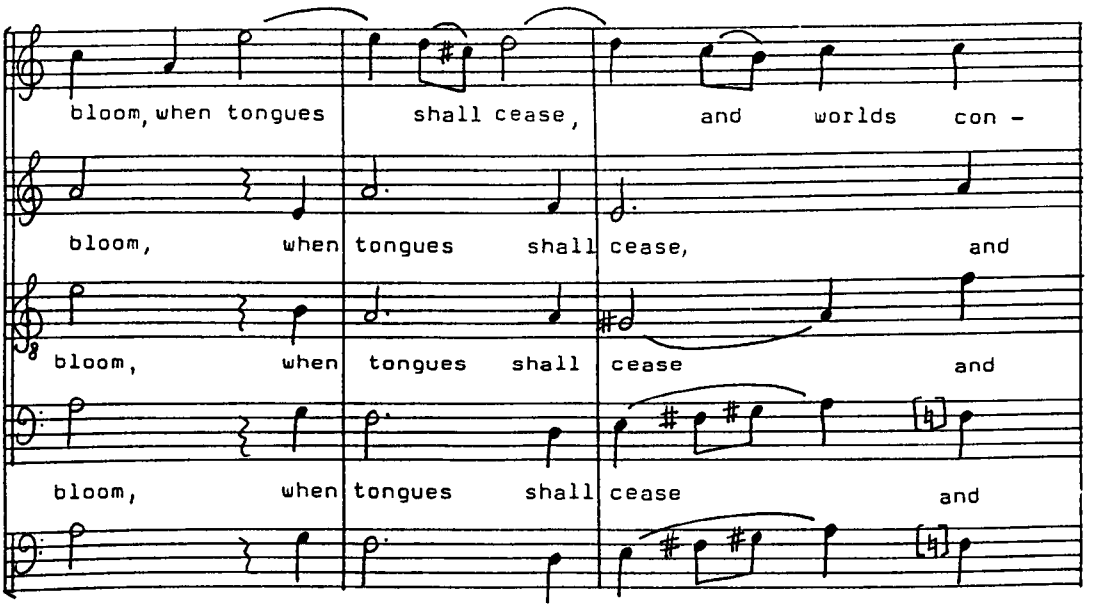
[90]


worlds con- sume,
thy
worlds con- sume,
worlds con- sume
worlds con- sume

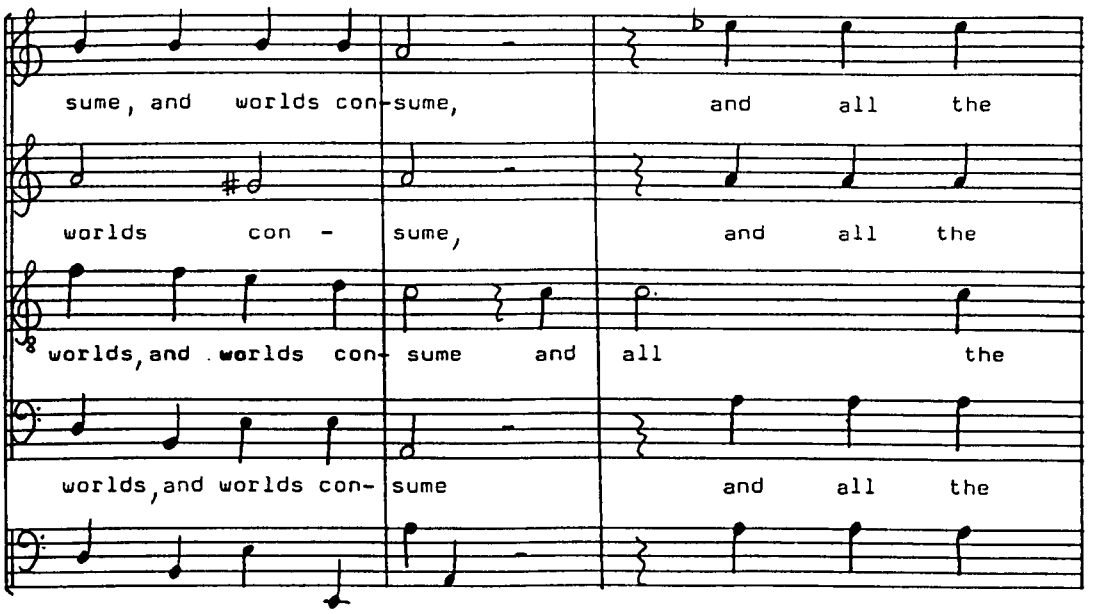
[95]


pow'r shall last, thy bays shall
thy pow'r shall last, thy bays, thy bays shall
thy pow'r shall last, thy bays shall
thy bays shall
Viol^c.
Tutti

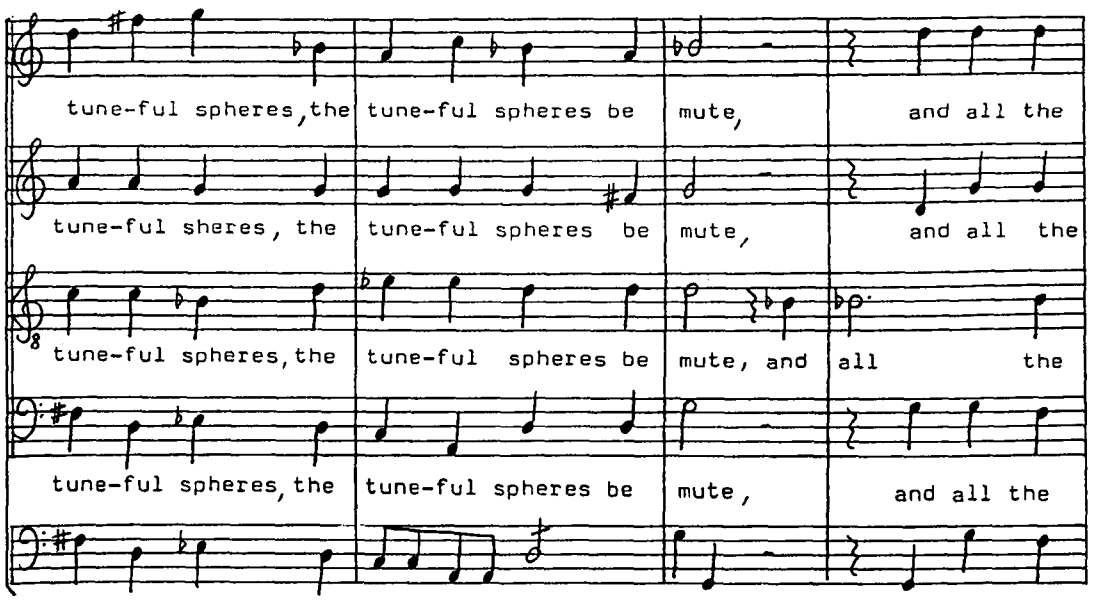
[98]


bloom, when tongues shall cease, and worlds con -
bloom, when tongues shall cease, and
bloom, when tongues shall cease and
bloom, when tongues shall cease and

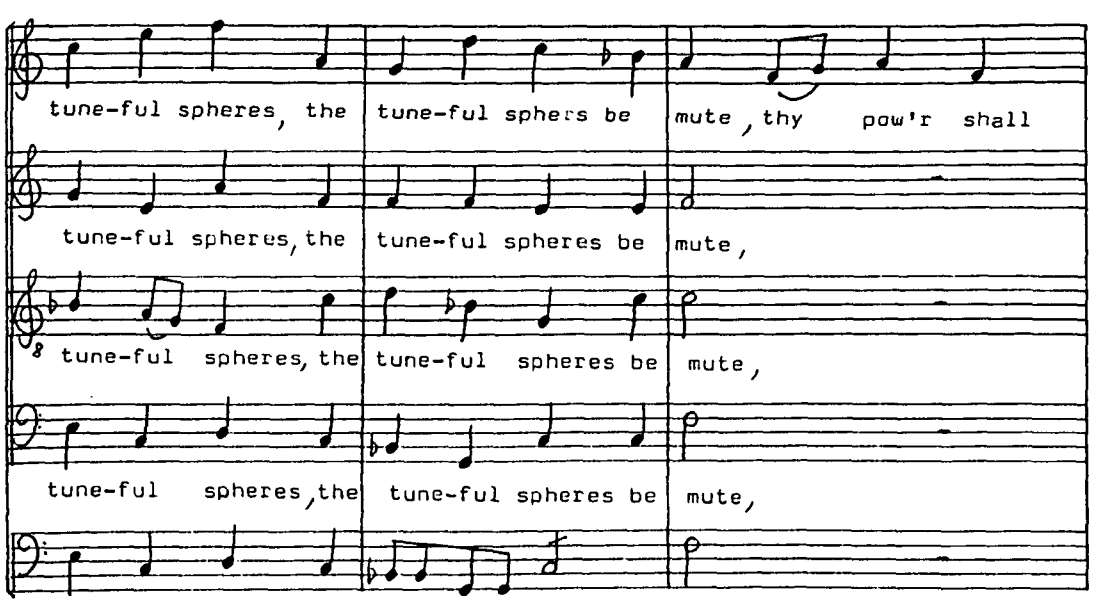
[101]


sume, and worlds con-sume, and all the
worlds con - sume, and all the
worlds, and worlds con- sume and all the
worlds, and worlds con- sume and all the

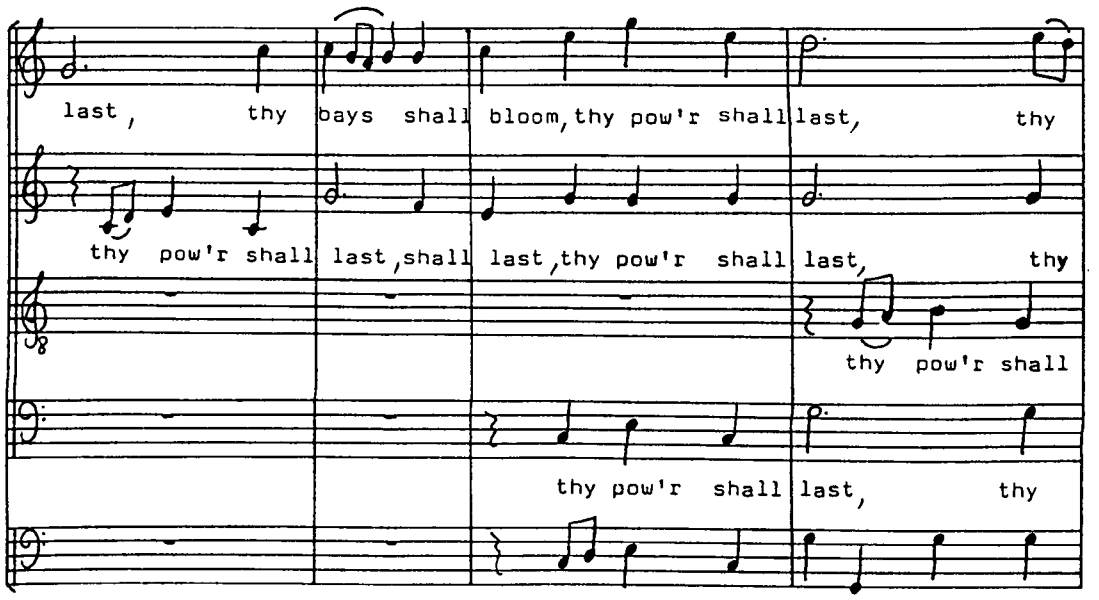
[104]


tune-ful spheres, the
tune-ful spheres be
mute,
and all the
tune-ful sheres, the
tune-ful spheres be
mute,
and all the
tune-ful spheres, the
tune-ful spheres be
mute, and
all the
tune-ful spheres, the
tune-ful spheres be
mute,
and all the

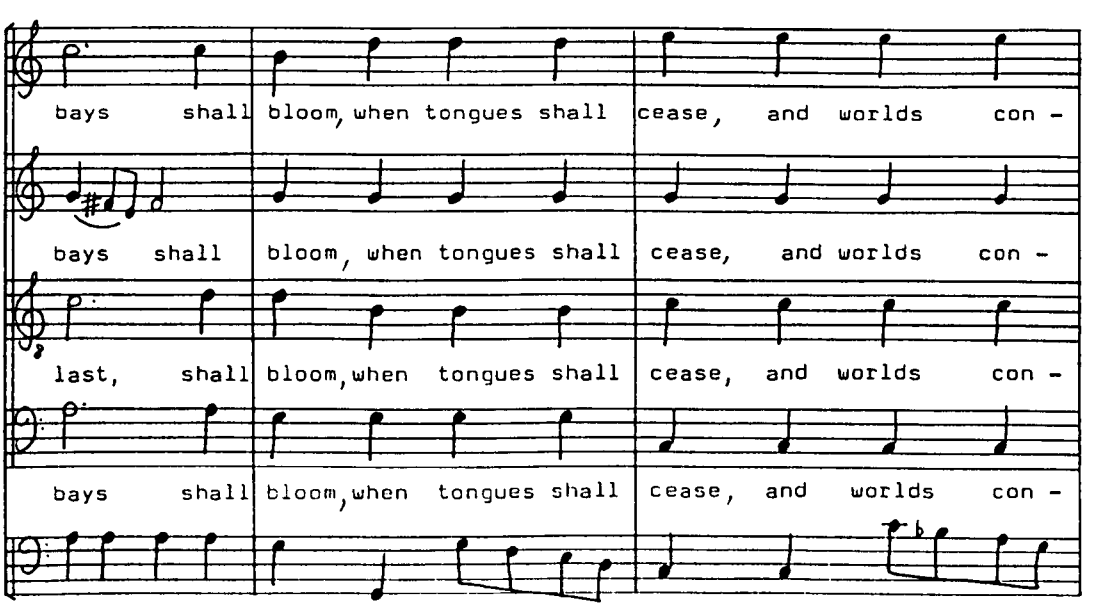
[108]

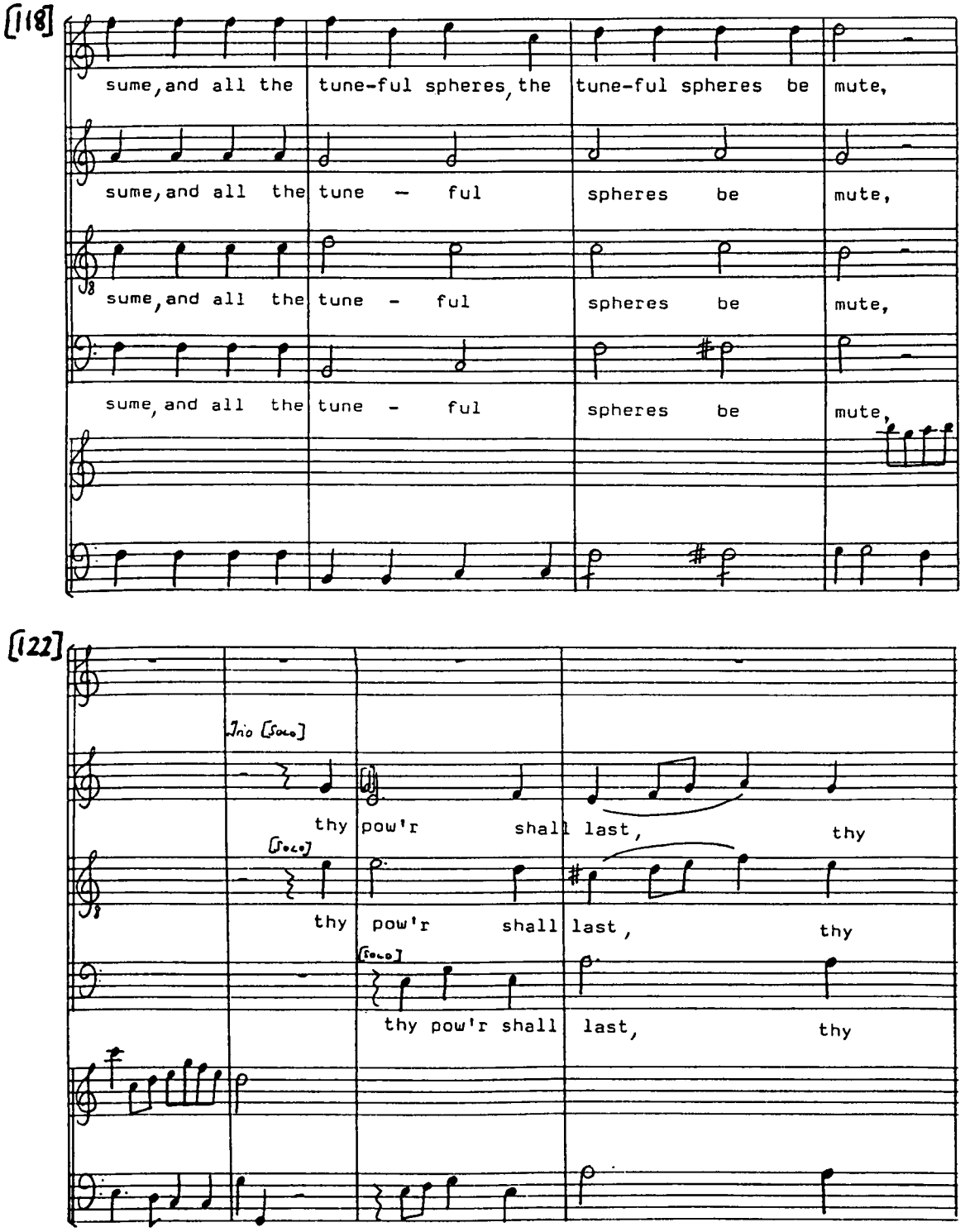

tune-ful spheres, the
tune-ful sphers be
mute, thy pow'r shall
tune-ful spheres, the
tune-ful spheres be
mute,
tune-ful spheres, the
tune-ful spheres be
mute,
tune-ful spheres, the
tune-ful spheres be
mute,

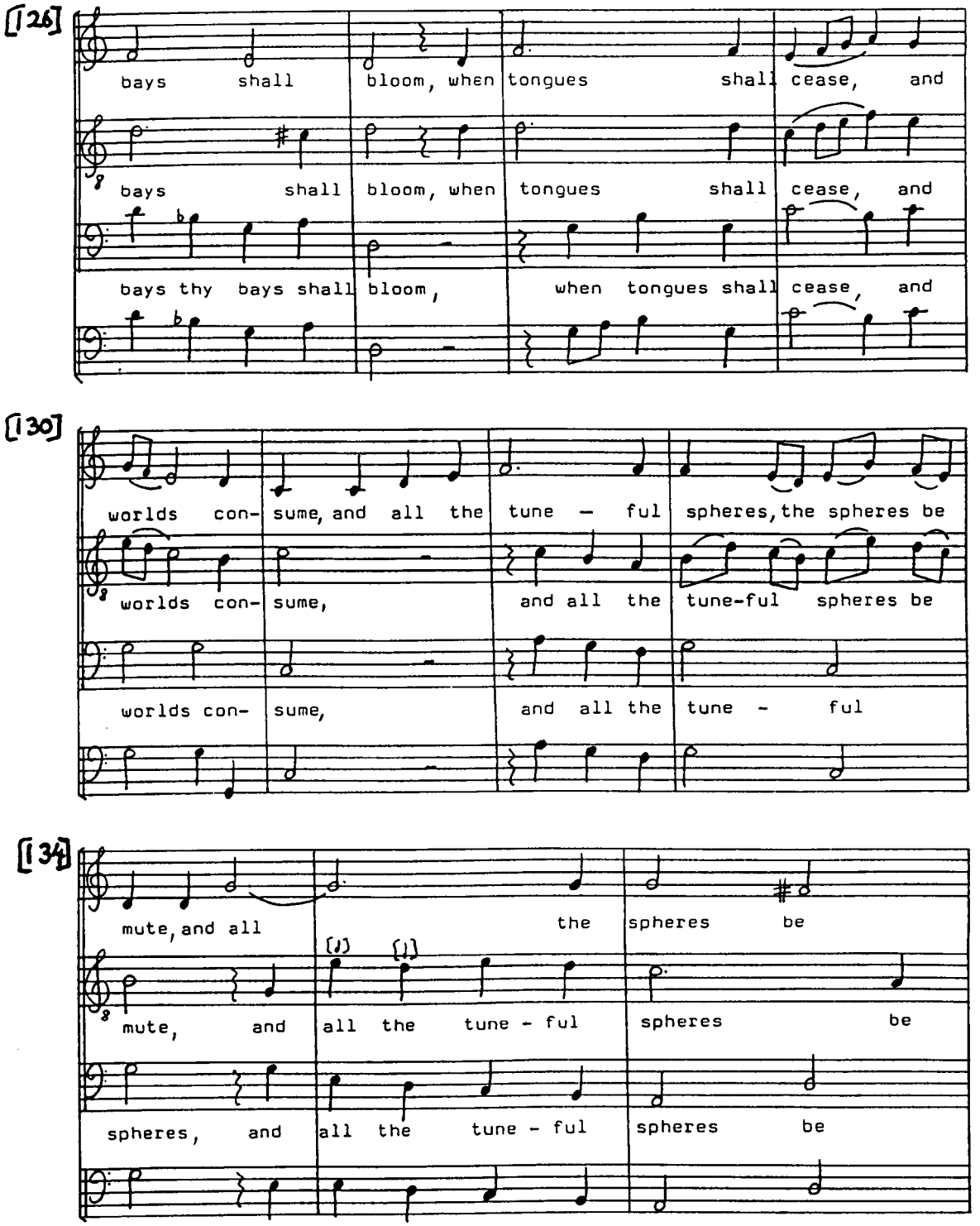
[111]

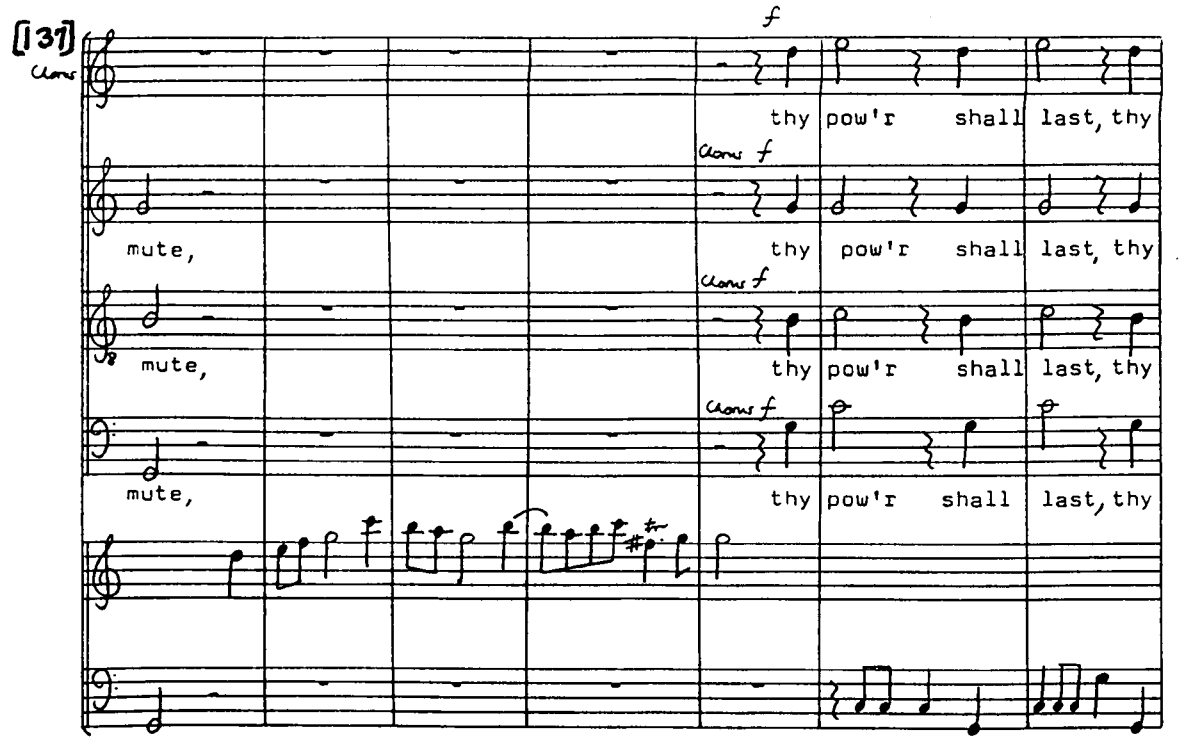

last, thy bays shall bloom, thy pow'r shall last, thy
thy pow'r shall last, shall last, thy pow'r shall last, thy
thy pow'r shall
thy pow'r shall last, thy

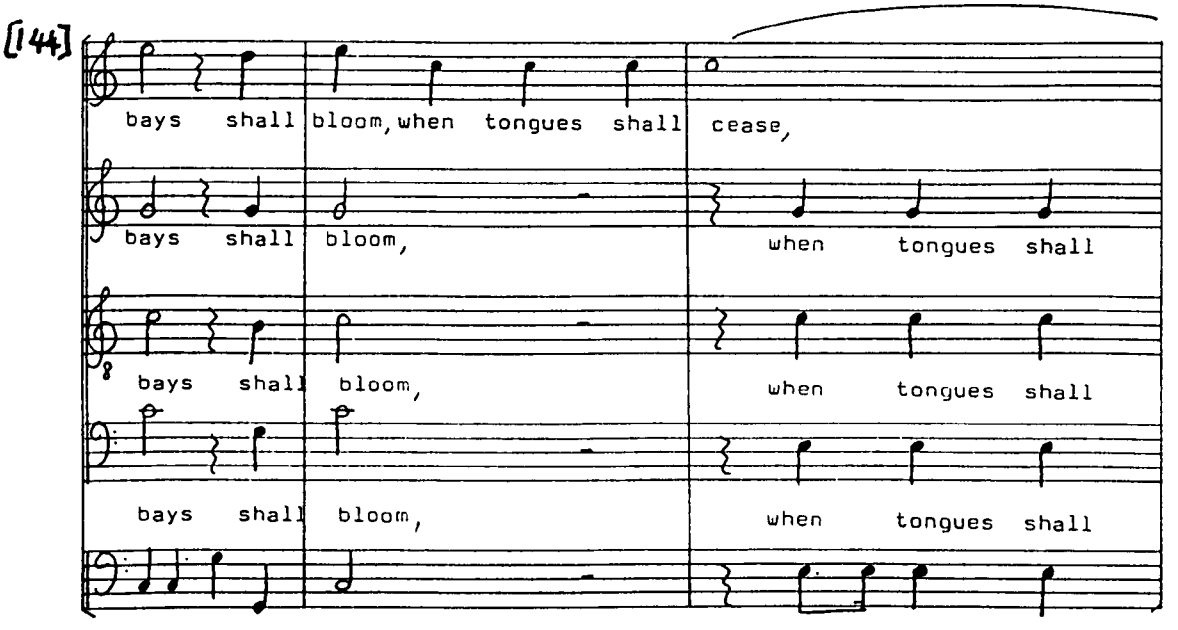
[115]

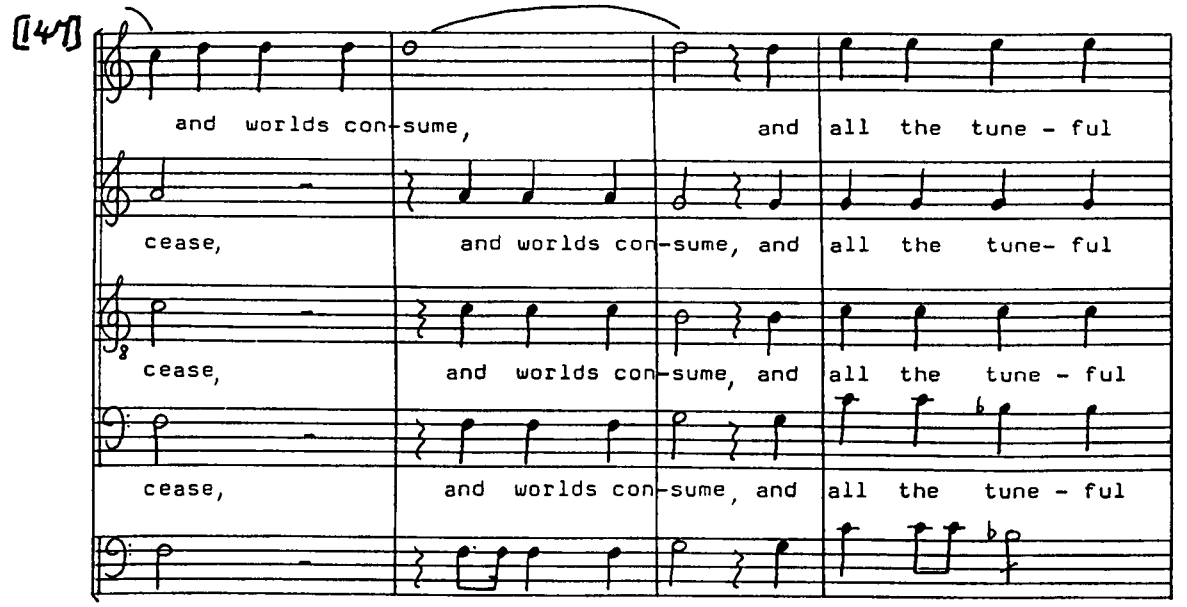

bays shall bloom, when tongues shall cease, and worlds con -
bays shall bloom, when tongues shall cease, and worlds con -
last, shall bloom, when tongues shall cease, and worlds con -
bays shall bloom, when tongues shall cease, and worlds con -

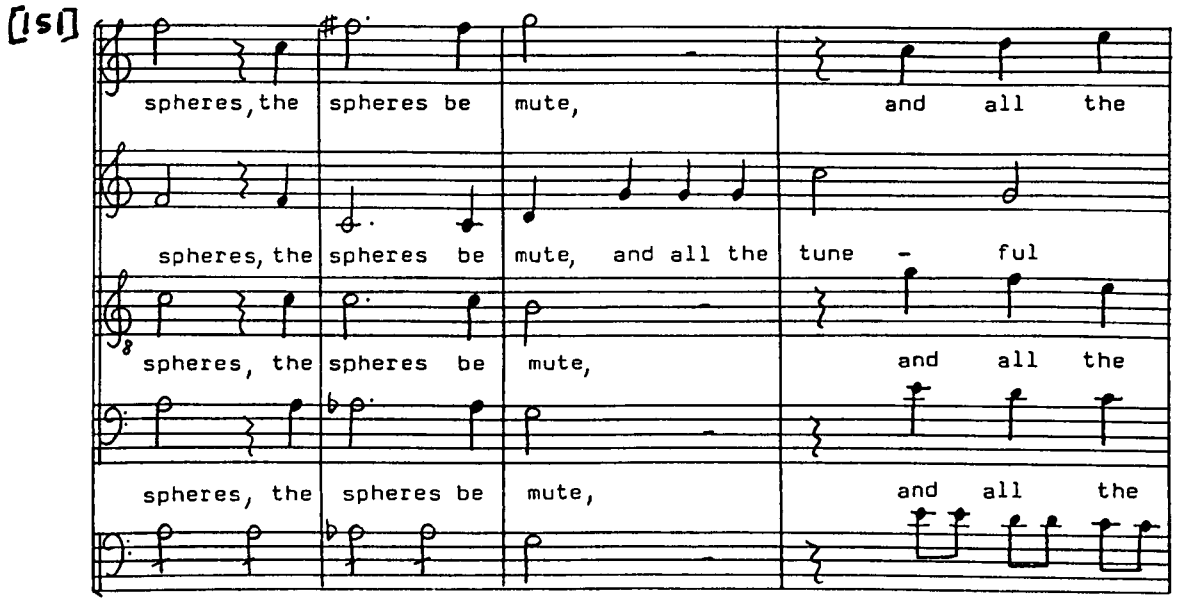

[118]
sume, and all the tune-ful spheres, the tune-ful spheres be mute,
sume, and all the tune - ful spheres be mute,
sume, and all the tune - ful spheres be mute,
sume, and all the tune - ful spheres be mute,
[122]
Trio [Solo]
thy pow'r shall last, thy
[Solo]
thy pow'r shall last, thy
[Solo]
thy pow'r shall last, thy

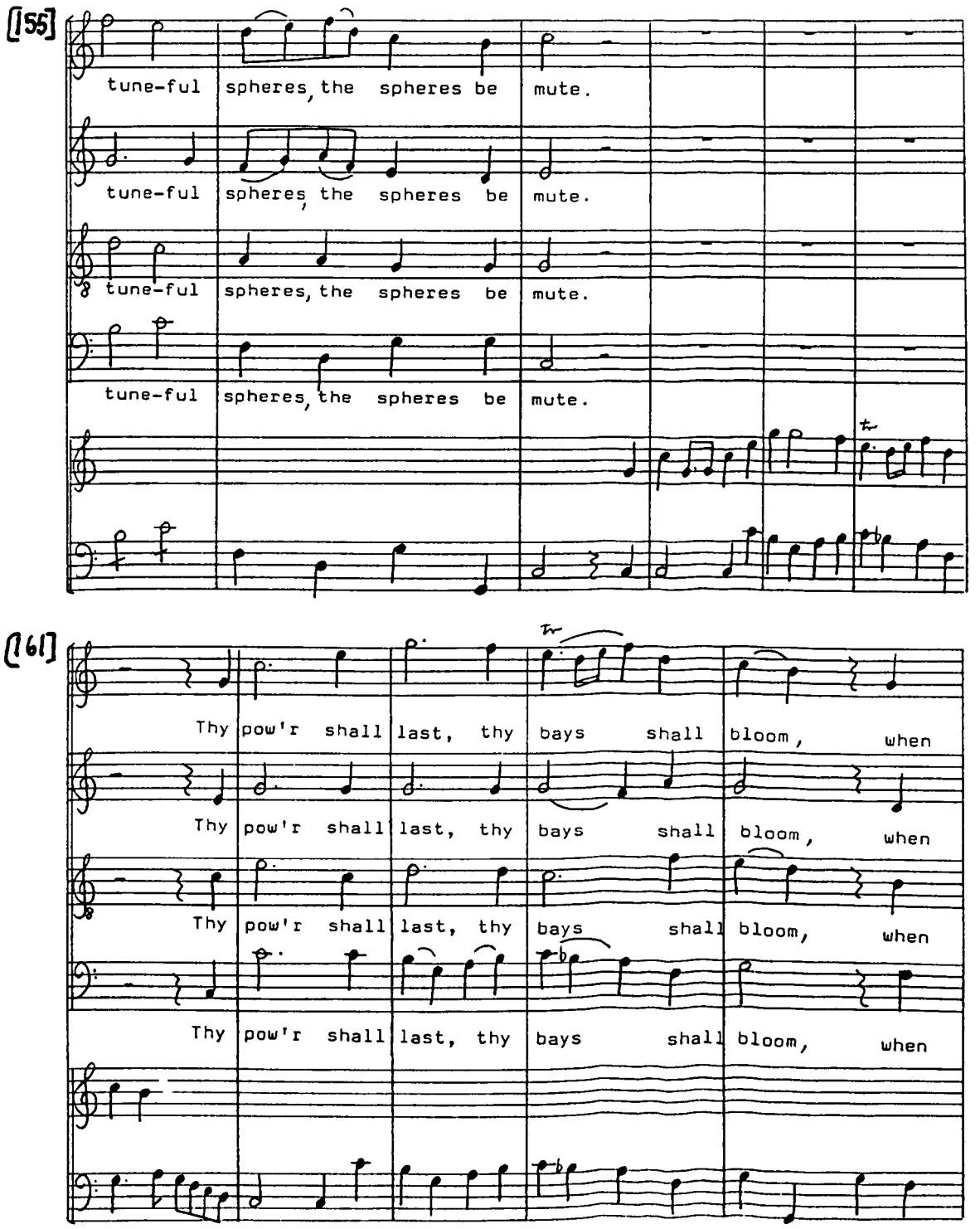

[126]
bays shall bloom, when tongues shall cease, and
bays shall bloom, when tongues shall cease, and
bays thy bays shall bloom, when tongues shall cease, and
[130]
worlds con- sume, and all the tune - ful spheres, the spheres be
worlds con- sume, and all the tune-ful spheres be
worlds con- sume, and all the tune - ful
[134]
mute, and all the spheres be
mute, and all the tune - ful spheres be
spheres, and all the tune - ful spheres be

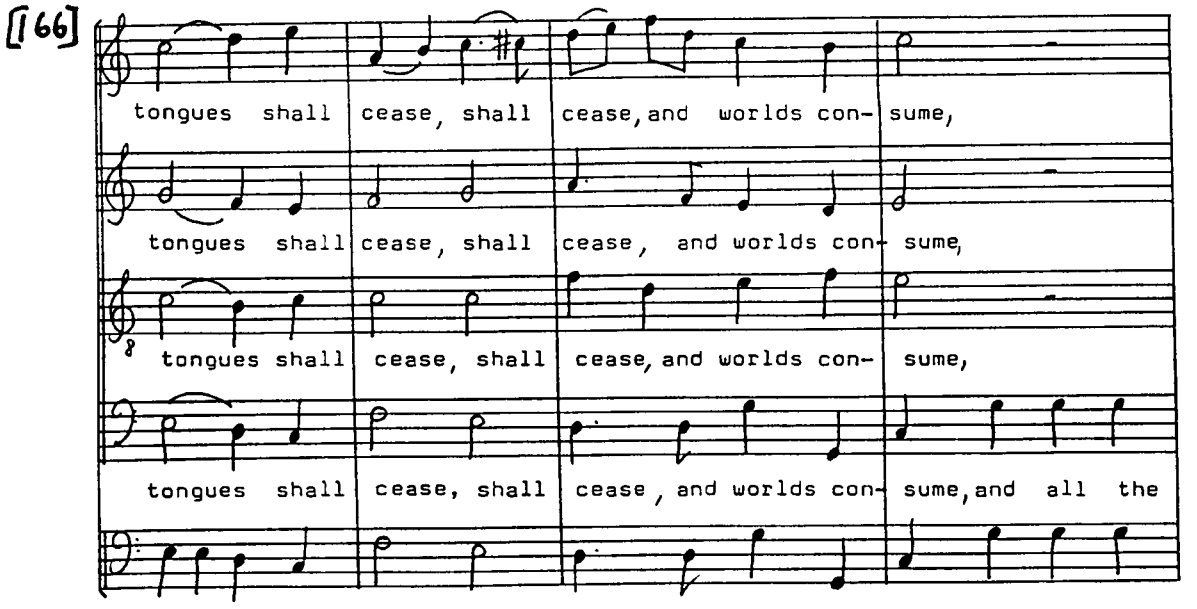

[137]
Chorus
f
thy pow'r shall last, thy
Chorus f
mute,
thy pow'r shall last, thy
Chorus f
mute,
thy pow'r shall last, thy
Chorus f
mute,
thy pow'r shall last, thy

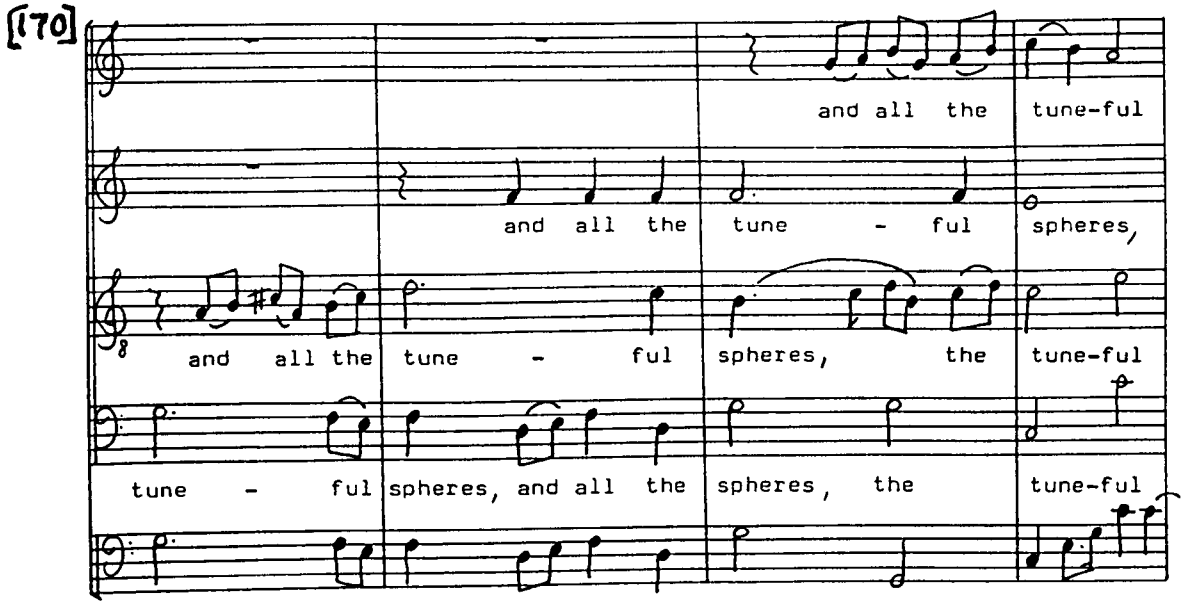

[144]
bays shall bloom, when tongues shall cease,
bays shall bloom,
when tongues shall
bays shall bloom,
when tongues shall
bays shall bloom,
when tongues shall


[147]
and worlds con-sume, and all the tune - ful
cease, and worlds con-sume, and all the tune- ful
cease, and worlds con-sume, and all the tune - ful
cease, and worlds con-sume, and all the tune - ful

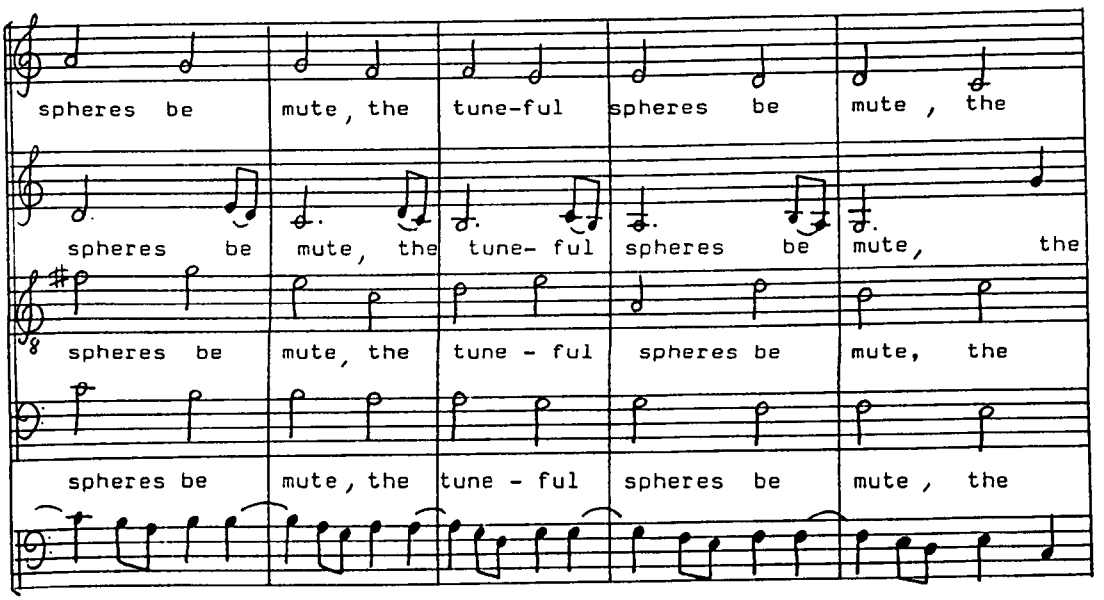

[151]
spheres, the spheres be mute, and all the
spheres, the spheres be mute, and all the tune - ful
spheres, the spheres be mute, and all the
spheres, the spheres be mute, and all the


[155]
tune-ful spheres, the spheres be mute.
tune-ful spheres, the spheres be mute.
tune-ful spheres, the spheres be mute.
tune-ful spheres, the spheres be mute.
[161]
Thy pow'r shall last, thy bays shall bloom, when
Thy pow'r shall last, thy bays shall bloom, when
Thy pow'r shall last, thy bays shall bloom, when
Thy pow'r shall last, thy bays shall bloom, when

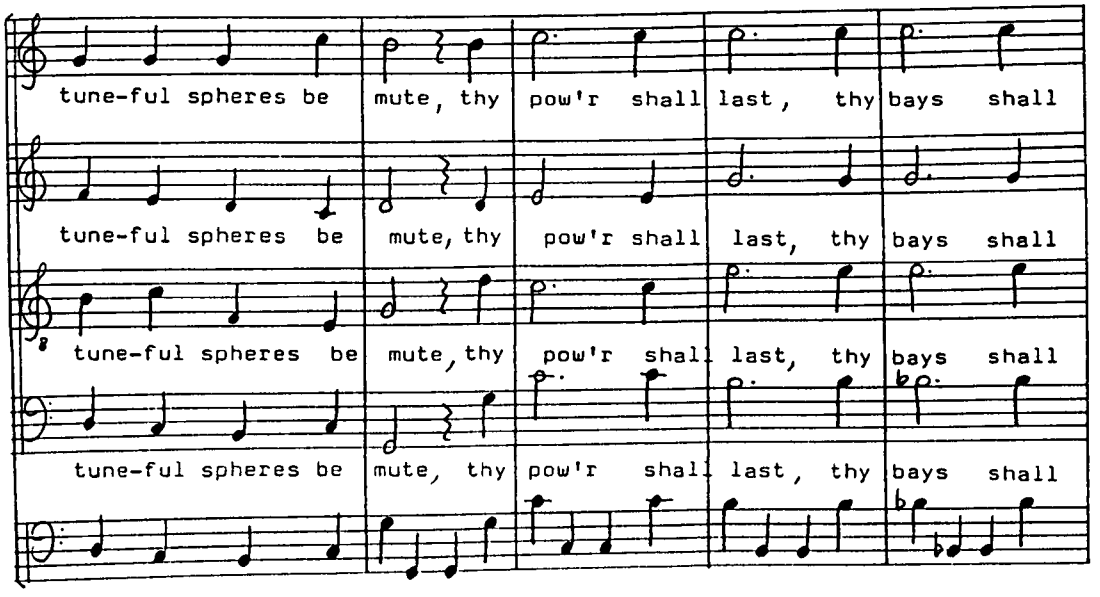

[166]
tongues shall cease, shall cease, and worlds con- sume,
tongues shall cease, shall cease, and worlds con- sume,
tongues shall cease, shall cease, and worlds con- sume,
tongues shall cease, shall cease, and worlds con- sume, and all the


[170]
and all the tune-ful
and all the tune - ful spheres,
and all the tune - ful spheres, the tune-ful
tune - ful spheres, and all the spheres, the tune-ful

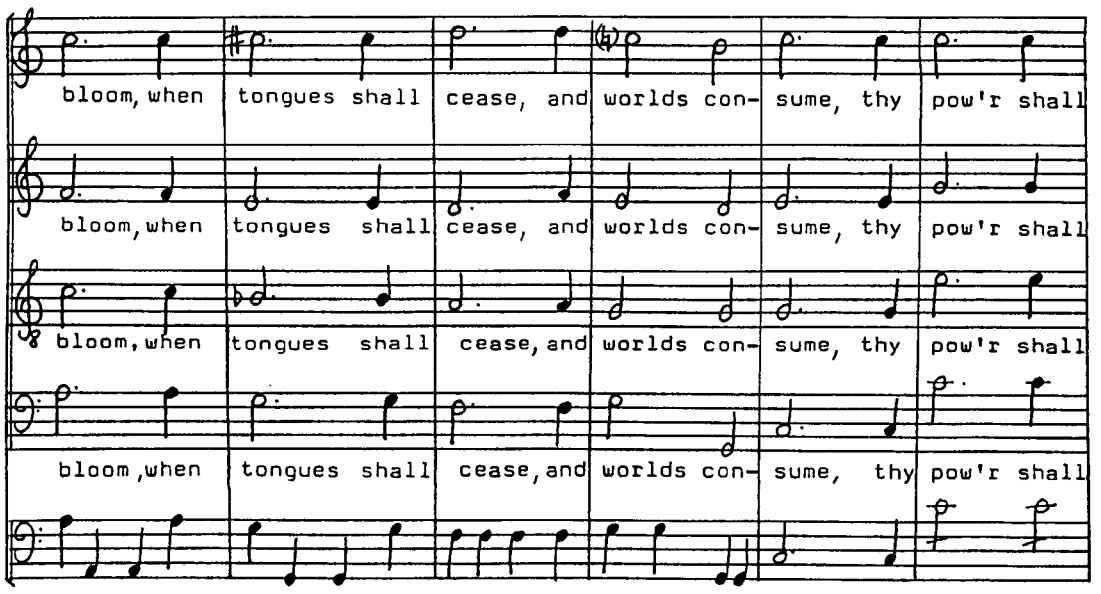
[174]


spheres be mute, the tune-ful spheres be mute, the
spheres be mute, the tune- ful spheres be mute, the
spheres be mute, the tune - ful spheres be mute, the
spheres be mute, the tune - ful spheres be mute, the

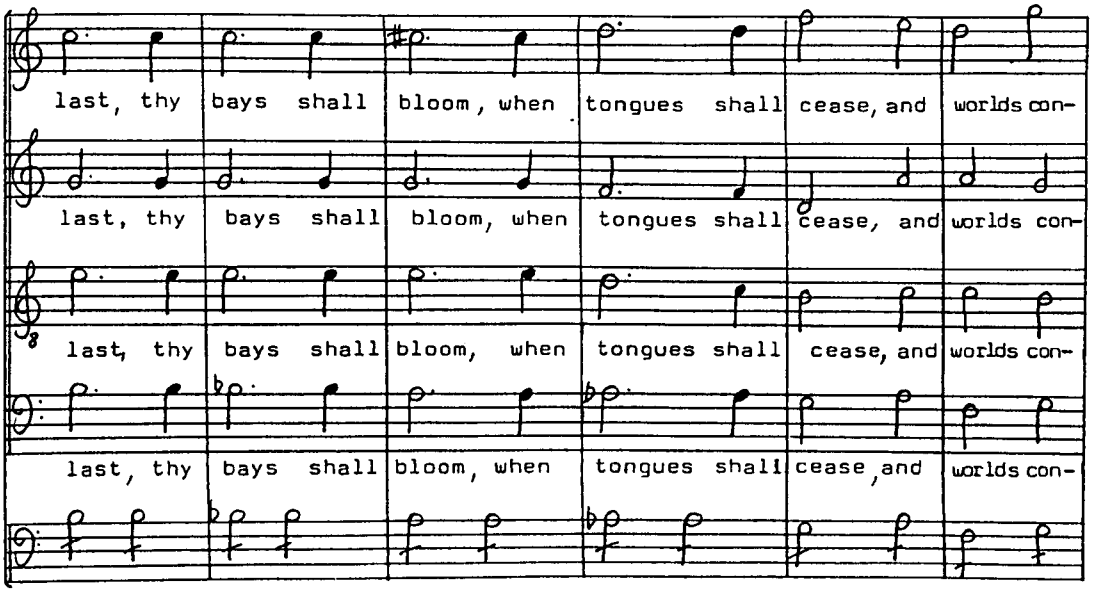
[179]


tune-ful spheres be mute, thy pow'r shall last, thy bays shall
tune-ful spheres be mute, thy pow'r shall last, thy bays shall
tune-ful spheres be mute, thy pow'r shall last, thy bays shall
tune-ful spheres be mute, thy pow'r shall last, thy bays shall

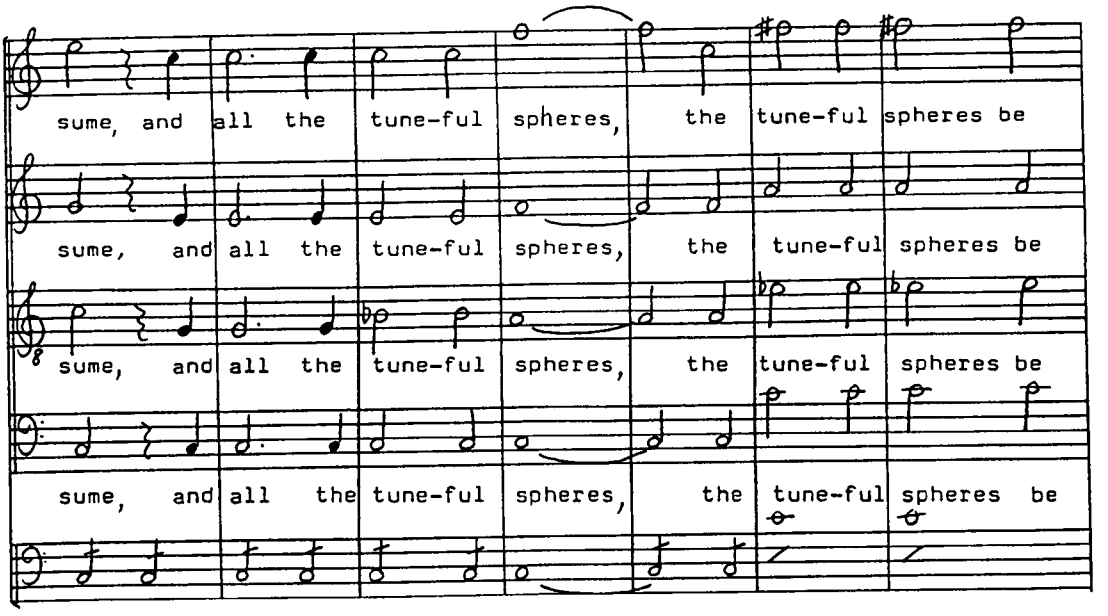
[184]


bloom, when tongues shall cease, and worlds con- sume, thy pow'r shall
bloom, when tongues shall cease, and worlds con- sume, thy pow'r shall
bloom, when tongues shall cease, and worlds con- sume, thy pow'r shall
bloom, when tongues shall cease, and worlds con- sume, thy pow'r shall

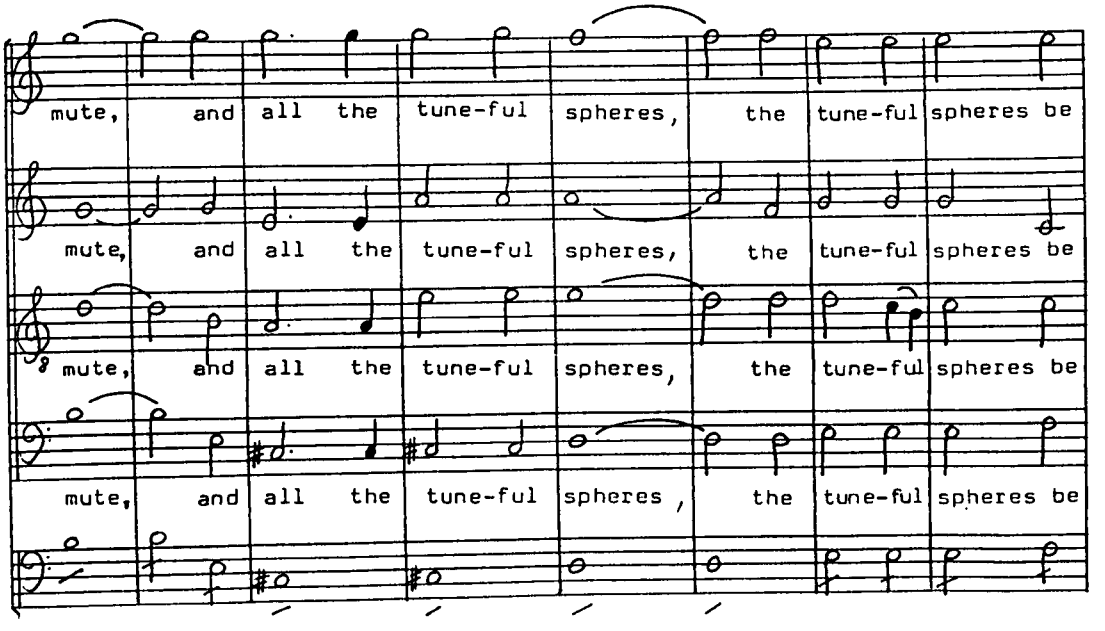
[190]


last, thy bays shall bloom, when tongues shall cease, and worlds con-
last, thy bays shall bloom, when tongues shall cease, and worlds con-
last, thy bays shall bloom, when tongues shall cease, and worlds con-
last, thy bays shall bloom, when tongues shall cease, and worlds con-

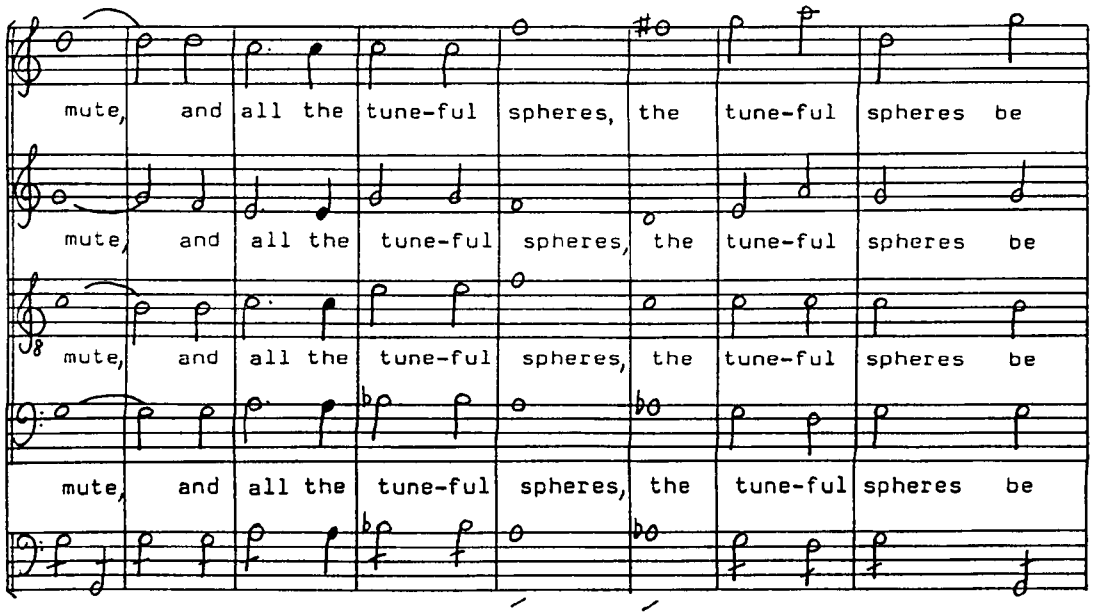
[1%]


sume, and all the tune-ful spheres, the tune-ful spheres be
sume, and all the tune-ful spheres, the tune-ful spheres be
sume, and all the tune-ful spheres, the tune-ful spheres be
sume, and all the tune-ful spheres, the tune-ful spheres be

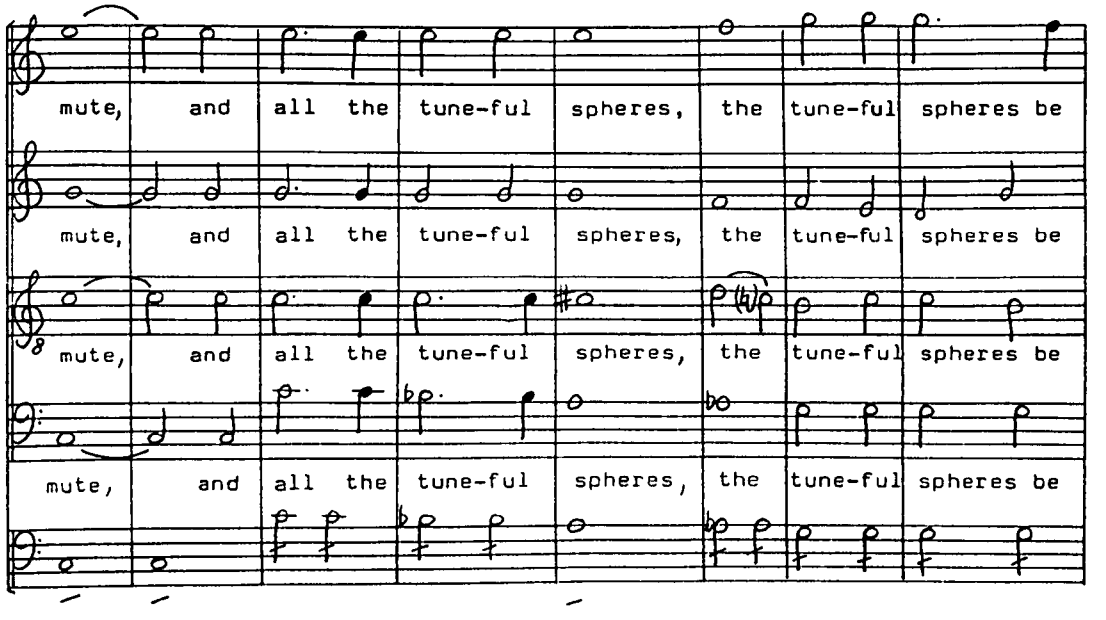
[203]


mute, and all the tune-ful spheres, the tune-ful spheres be
mute, and all the tune-ful spheres, the tune-ful spheres be
mute, and all the tune-ful spheres, the tune-ful spheres be
mute, and all the tune-ful spheres, the tune-ful spheres be

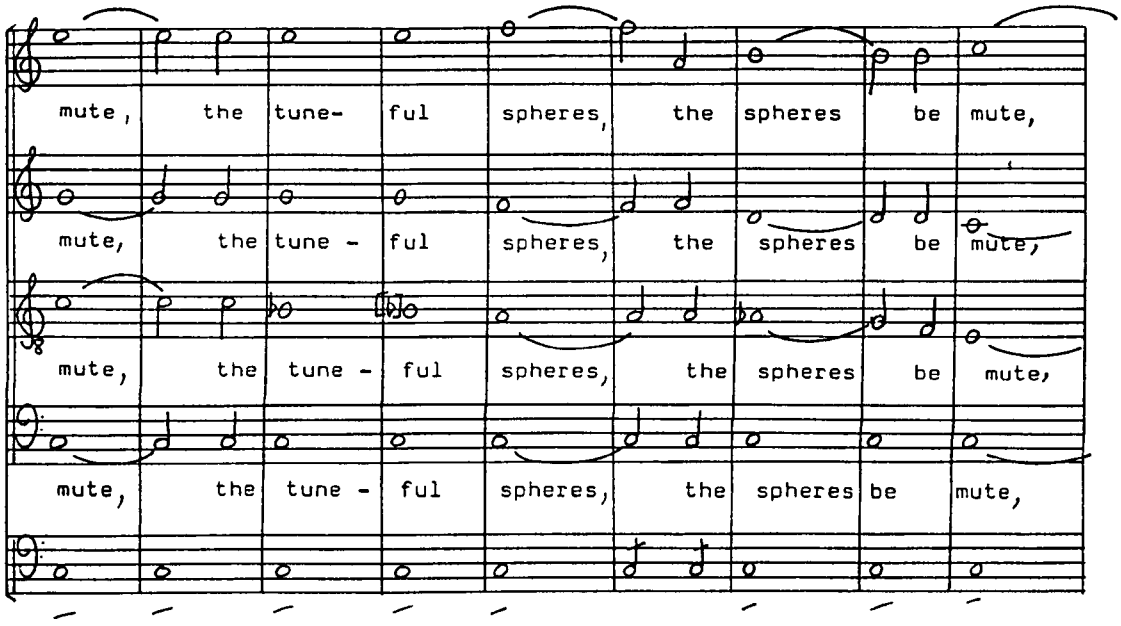
[211]


mute, and all the tune-ful spheres, the tune-ful spheres be
mute, and all the tune-ful spheres, the tune-ful spheres be
mute, and all the tune-ful spheres, the tune-ful spheres be
mute, and all the tune-ful spheres, the tune-ful spheres be

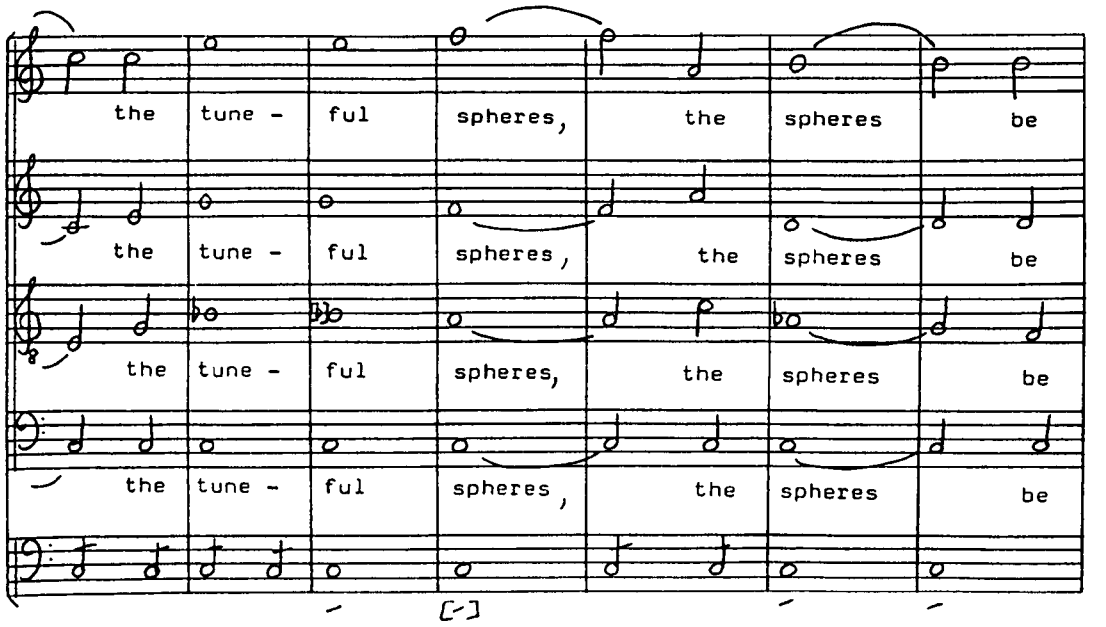
[219]


mute, and all the tune-ful spheres, the tune-ful spheres be
mute, and all the tune-ful spheres, the tune-ful spheres be
mute, and all the tune-ful spheres, the tune-ful spheres be
mute, and all the tune-ful spheres, the tune-ful spheres be

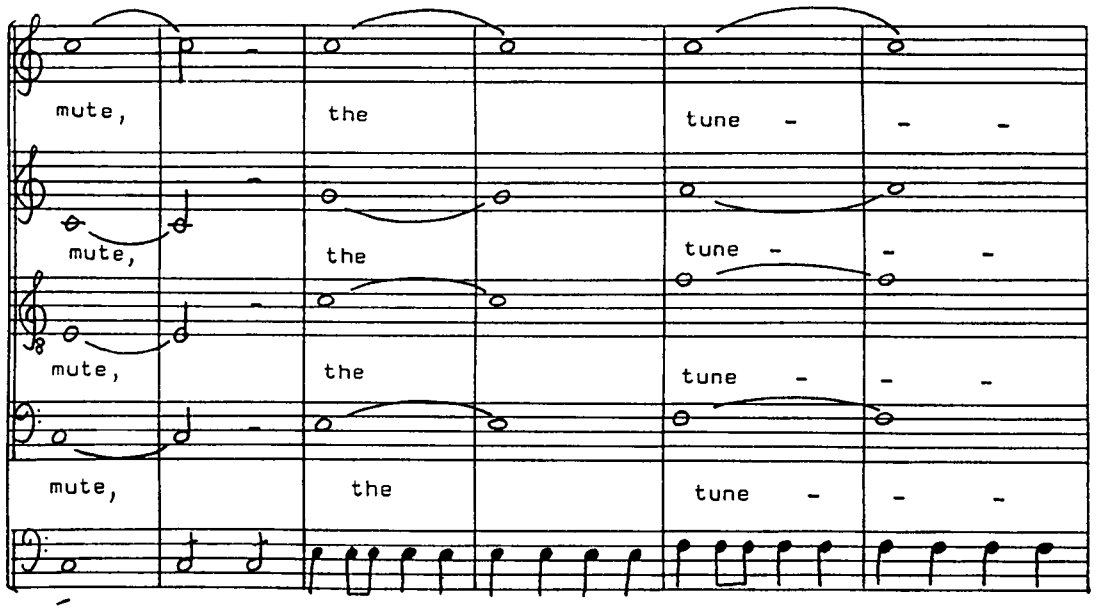
[227]


mute, the tune- ful spheres, the spheres be mute,
mute, the tune - ful spheres, the spheres be mute,
mute, the tune - ful spheres, the spheres be mute,
mute, the tune - ful spheres, the spheres be mute,

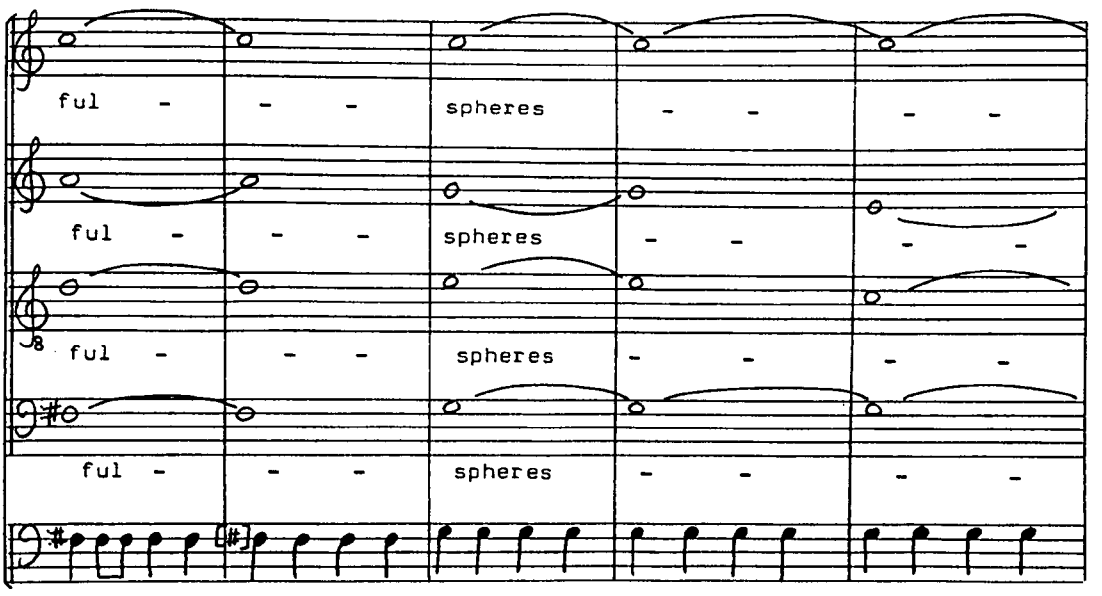
[236]

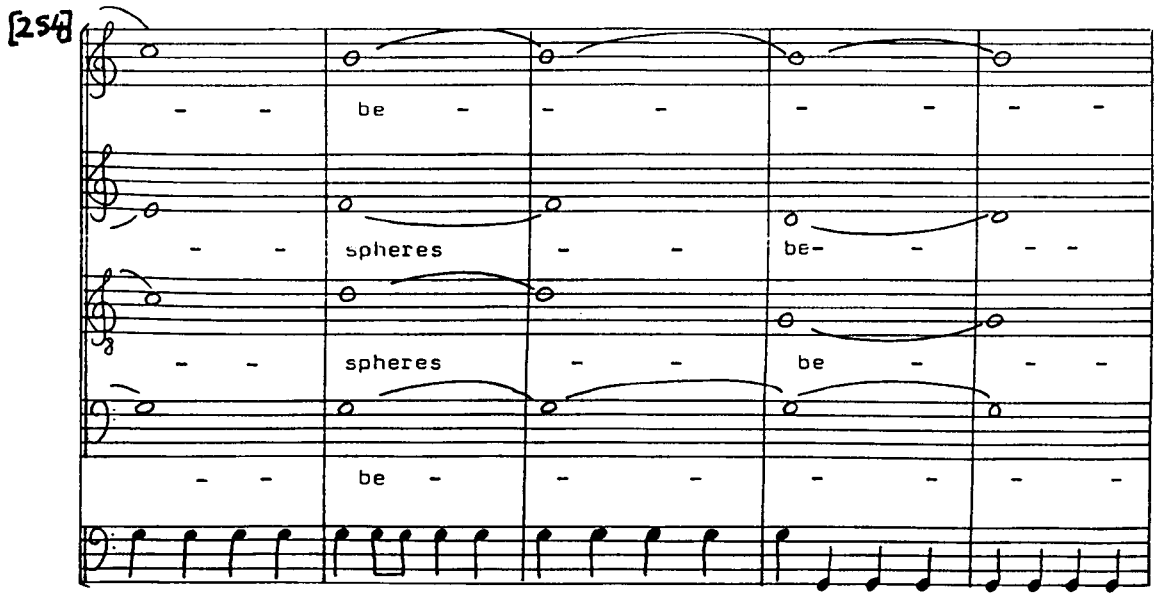

the tune - ful spheres, the spheres be
the tune - ful spheres, the spheres be
the tune - ful spheres, the spheres be
the tune - ful spheres, the spheres be

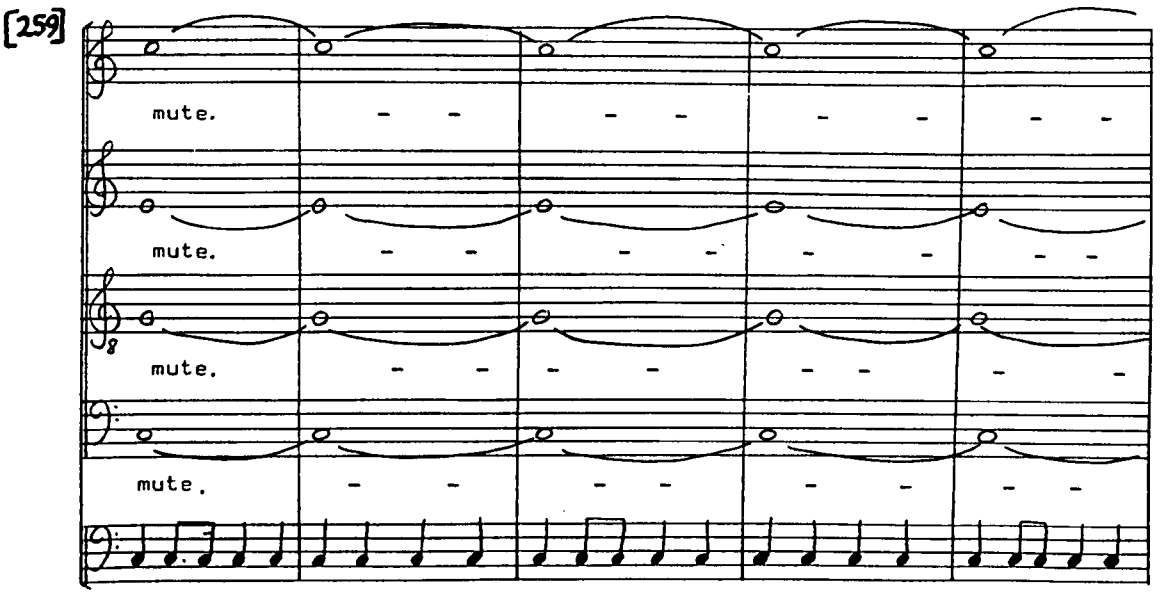
[243]


mute, the tune - - -
mute, the tune - - -
mute, the tune - - -
mute, the tune - - -

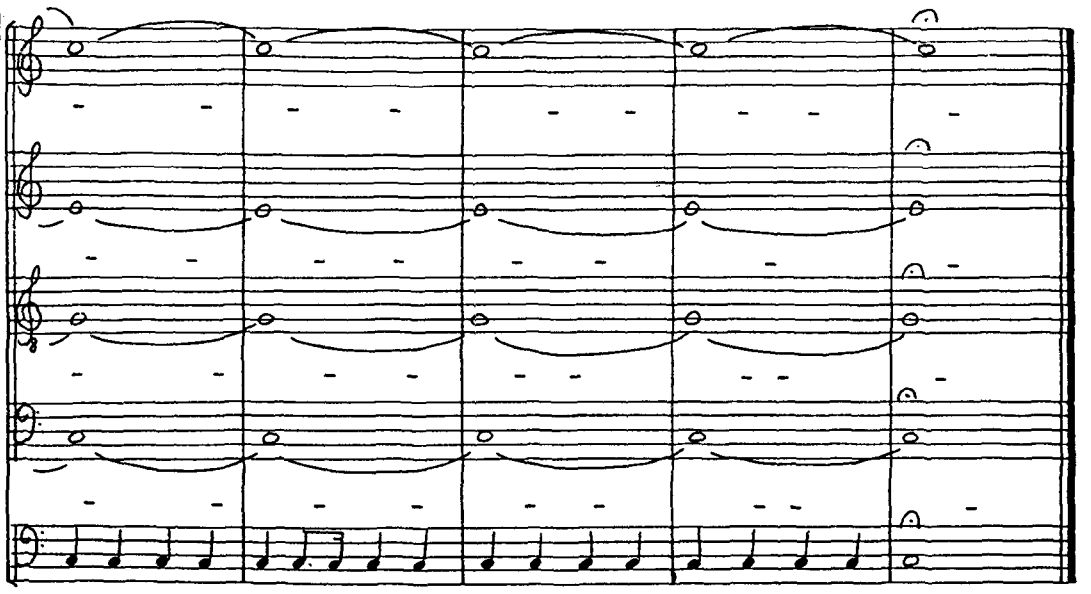
[249]


ful - - - spheres - - - -
ful - - - spheres - - - -
ful - - - spheres - - - -
ful - - - spheres - - - -


[254]
be
spheres
be-
spheres
be
be


[259]
mute.
mute.
mute.
mute.

[264]



Decr 1803 T.R.

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