

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

BEST COPY

AVAILABLE

Variable print quality

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 2 nd note	redundant semiquaver rest
3	16	I	6 th treble note and last alto note	G sharp
3	49	I	last treble note	natural sign omitted
3	56	I	2 nd treble note	D natural
3	56	III	2 nd note	D natural
3	64	I	6 th treble note	chord D/B
3	66	I	10 th 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

Largo Maestoso

orchestra

Gt. s. Sw. P.

Ch. P. G/P off

10 solo
Ct. [nf] 2 apaccons'

Sw. add G/P

orchestra

Ch. G/P off

Ch. f. Gt. tr. Ch. f. solo
Gt. f.

20 f. Gt. tr. Ch. f. solo
add G/P

Allegro ma non troppo
orchestra tr tr

Ch. ns tr tr

30

40

50

G/P off

Ch. p

Ch. f

sfz

100

orchestra

G.P.
add G/P

110

G/P off

solo tr. 3 120
 Ch.
 P.

orchestra solo tr. Ch. G.
 P.

130 tutti GE. add G/P

140

Musical score for orchestra and piano, page 150. The score consists of five systems of music. The top system features three staves: Treble, Bass, and Alto. The Treble staff has a dynamic marking of *tutti*. The second system continues with the same three staves. The third system begins with a forte dynamic. The fourth system starts with a piano dynamic. The fifth system begins with a forte dynamic.

160

170

8# *tutti*

180

solo

190 *orchestra*

Detailed description: This page contains four musical staves. The first staff (treble) has a key signature of one sharp. The second staff (bass) has a key signature of one sharp. The third staff (bass) has a key signature of one sharp. The fourth staff is blank. Measure 1 consists of eighth-note patterns. Measure 2 continues with eighth-note patterns. Measure 3 starts with eighth notes followed by a fermata over a sixteenth-note pattern. Measure 4 begins with a sixteenth-note pattern. The next section starts at measure 180 with a key signature of one sharp. It has three staves: treble, bass, and bass. Measure 1 starts with eighth notes. Measure 2 starts with sixteenth-note patterns. Measure 3 starts with eighth notes. The next section starts at measure 190 with a key signature of one sharp. It has three staves: treble, bass, and bass. Measure 1 starts with eighth notes. Measure 2 starts with sixteenth-note patterns. Measure 3 starts with eighth notes. The word 'orchestra' is written above the bass staff in the third section.

Musical score page 10, measures 1-4. Treble and bass staves in G major. Treble staff: sixteenth-note patterns with grace notes. Bass staff: eighth-note patterns.

Musical score page 10, measures 5-8. Treble and bass staves in G major. Treble staff: sixteenth-note patterns with grace notes. Bass staff: eighth-note patterns.

200

Musical score page 10, measures 9-12. Treble and bass staves in G major. Treble staff: sixteenth-note patterns with grace notes. Bass staff: eighth-note patterns.

Musical score page 10, measures 13-16. Treble and bass staves in G major. Treble staff: sixteenth-note patterns with grace notes. Bass staff: eighth-note patterns.

210

solo tr.

Gt. *mf*

add G/P

3

220 tr.

tutti 3 3

Musical score for three staves (Treble, Bass, and Alto) in 2/4 time, key signature of two sharps. Measure 230 starts with a forte dynamic. The Treble staff has sixteenth-note patterns with grace notes. The Bass staff has eighth-note patterns with grace notes. The Alto staff has eighth-note patterns. Measures 231-232 continue the sixteenth-note patterns with grace notes. Measure 233 begins a solo section for the Treble staff, indicated by a bracket and the word "solo". Measures 234-235 show eighth-note patterns with grace notes. Measures 236-237 show sixteenth-note patterns with grace notes. Measure 238 starts with a forte dynamic. Measure 239 starts with a forte dynamic. Measure 240 starts with a forte dynamic. The Treble staff has sixteenth-note patterns with grace notes. The Bass staff has eighth-note patterns with grace notes. The Alto staff has eighth-note patterns.

3 3 3 3 3 3

270

280

A musical score page showing two staves. The top staff is for the strings (Violins I & II) and the bottom staff is for the bassoon. The key signature is A major (two sharps). Measure 286 starts with a sixteenth-note pattern in the strings. Measure 287 continues the pattern. Measure 288 begins with a bassoon note followed by a sixteenth-note pattern. Measure 289 continues the bassoon notes and the sixteenth-note pattern. Measure 290 concludes the section with a bassoon note followed by a sixteenth-note pattern.

A musical score page showing two measures of music for orchestra. The top staff is in treble clef, G major, and 2/4 time. It features sixteenth-note patterns. The bottom staff is in bass clef, G major, and 2/4 time, with a dynamic instruction 'p' (piano). Measure 11 ends with a fermata over the bass note. Measure 12 begins with a bass note followed by eighth-note pairs.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time signature. It features sixteenth-note patterns. The bottom staff uses a bass clef, a key signature of one sharp (F#), and a common time signature. Measure 11 concludes with a fermata over the bass note. Measure 12 begins with a dynamic instruction '(Add)' above the treble staff, followed by a rest. The bass staff continues with a bass note and a rest. The score ends with a double bar line and repeat dots at the end of measure 12.

Musical score page 16, measures 1-4. Treble clef, key of G major (two sharps). Bassoon part has rests in measures 1-3, then eighth-note patterns in measure 4.

Musical score page 16, measures 5-8. Treble clef, key of G major (two sharps). Bassoon part has eighth-note patterns in measures 5-7, then quarter notes in measure 8.

Musical score page 16, measures 9-12. Treble clef, key of G major (two sharps). Bassoon part has sixteenth-note patterns with grace notes in measures 9-11, then eighth-note patterns in measure 12.

Musical score page 16, measures 13-16. Treble clef, key of G major (two sharps). Bassoon part has eighth-note patterns in measures 13-15, then quarter notes in measure 16.

Second movement

Suggested registration

Great: Stopped Diapason

Flute

Swell: Hautboy

Choir: Stopped Diapason

Pedal: Bourdon

Choir to Pedal

SECOND MOVEMENT

Larghetto

orchestra

Sw.

Ch.

Bass

ff

tr

f

30

solo & bass

Ch.

40

tutti

orchestra

Gt. s

add G/P

50

tr.

solo Sw.

Ch.

C/P off

60

tutti

solo

70

tr

tutti 80

solo

90 tutti

solosolo solo

cadenza Ch.

100 tutti

Sw.

tutti

110

5

solo

tr tutti

Ch.

Musical score for three voices (Soprano, Alto, Bass) across four staves. The score includes dynamic markings like **f**, **ff**, and crescendo/decrescendo arrows. Measure 120 starts with a forte dynamic. Measure 130 starts with a forte dynamic. Measure 140 starts with a forte dynamic.

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

Fugue

A tempo giusto

solo

1

tr

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

Musical score for three voices (Soprano, Alto, Bass) in G major. The vocal parts are mostly silent, while the bassoon part provides harmonic support. Measure 1: Bassoon plays eighth-note chords. Measure 2: Bassoon continues eighth-note chords. Measure 3: Bassoon plays eighth-note chords. Measure 4: Bassoon plays eighth-note chords.

Musical score for three voices (Soprano, Alto, Bass) in G major. The vocal parts are mostly silent, while the bassoon part provides harmonic support. Measure 5: Bassoon plays eighth-note chords. Measure 6: Bassoon plays eighth-note chords. Measure 7: Bassoon plays eighth-note chords. Measure 8: Bassoon plays eighth-note chords.

Musical score for three voices (Soprano, Alto, Bass) in G major. The vocal parts are mostly silent, while the bassoon part provides harmonic support. Measure 9: Bassoon plays eighth-note chords. Measure 10: Bassoon plays eighth-note chords. Measure 11: Bassoon plays eighth-note chords. Measure 12: Bassoon plays eighth-note chords.

Musical score for three voices (Soprano, Alto, Bass) in G major. The vocal parts are mostly silent, while the bassoon part provides harmonic support. Measure 13: Bassoon plays eighth-note chords. Measure 14: Bassoon plays eighth-note chords. Measure 15: Bassoon plays eighth-note chords. Measure 16: Bassoon plays eighth-note chords.

Musical score for three voices (Soprano, Alto, Bass) in G major. The vocal parts are mostly silent, while the bassoon part provides harmonic support. Measure 17: Bassoon plays eighth-note chords. Measure 18: Bassoon plays eighth-note chords. Measure 19: Bassoon plays eighth-note chords. Measure 20: Bassoon plays eighth-note chords.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

Musical score for orchestra and strings, page 23. The score consists of five systems of music, each with three staves: Violin 1 (top), Violin 2 (middle), and Cello/Bass (bottom). The key signature is A major (two sharps). The time signature varies between common time and 2/4.

System 1: Violin 1 starts with a dynamic p . The Violin 2 and Cello/Bass staves play eighth-note patterns.

System 2: Violin 1 continues with eighth-note patterns. The Violin 2 staff has a dynamic f . The Cello/Bass staff has a dynamic p .

System 3: Violin 1 has a dynamic p . The Violin 2 staff has a dynamic p . The Cello/Bass staff has a dynamic p .

System 4: Violin 1 has a dynamic p . The Violin 2 staff has a dynamic p . The Cello/Bass staff has a dynamic p .

System 5: Violin 1 has a dynamic p . The Violin 2 staff has a dynamic p . The Cello/Bass staff has a dynamic p .

System 6: Violin 1 starts with a dynamic p . The Violin 2 staff has a dynamic p . The Cello/Bass staff has a dynamic p .

Text: The word "orchestra" is written above the Cello/Bass staff in System 6.

A handwritten musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The score is divided into five systems by vertical bar lines. The vocal parts are grouped by brackets:

- Soprano:** The top staff, written in G clef.
- Alto:** The middle staff, written in C clef.
- Bass:** The bottom staff, written in F clef.

The music includes various dynamics (e.g., f , p , mf) and articulations (e.g., tr for trill, sf for sforzando). Performance instructions like "90" and "tr" are placed above specific notes or groups of notes. The vocal parts are separated by brackets.

Violin 1 (G) $\text{F} \# \text{A}$

Violin 2 (D) $\text{D} \# \text{F} \# \text{A} \text{B} \text{C} \text{D}$

Violoncello (C) $\text{D} \text{E} \text{F} \text{G}$

bz

add Trumpet

ff

Violin 1 (G) $\text{F} \# \text{A}$

Violin 2 (D) $\text{D} \# \text{F} \# \text{A} \text{B} \text{C} \text{D}$

Violoncello (C) $\text{D} \text{E} \text{F} \text{G}$

bz

#

p

Violin 1 (G) $\text{F} \# \text{A}$

Violin 2 (D) $\text{D} \# \text{F} \# \text{A} \text{B} \text{C} \text{D}$

Violoncello (C) $\text{D} \text{E} \text{F} \text{G}$

100

Violin 1 (G) $\text{F} \# \text{A}$

Violin 2 (D) $\text{D} \# \text{F} \# \text{A} \text{B} \text{C} \text{D}$

Violoncello (C) $\text{D} \text{E} \text{F} \text{G}$

[add Clarion]

Violin 1 (G) $\text{F} \# \text{A}$

Violin 2 (D) $\text{D} \# \text{F} \# \text{A} \text{B} \text{C} \text{D}$

Violoncello (C) $\text{D} \text{E} \text{F} \text{G}$

110

A handwritten musical score for three voices. The top voice (Soprano) has a single eighth note followed by a dotted half note. The middle voice (Alto) has a sixteenth-note pattern. The bottom voice (Bass) has a sustained note. The key signature is G major.

A handwritten musical score for three voices. The top voice (Soprano) has a sixteenth-note pattern. The middle voice (Alto) has a sixteenth-note pattern. The bottom voice (Bass) has a sixteenth-note pattern. The key signature is G major.

Sonata
Sunday
March 18. 1810.
— M. Dufresne —

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

Lagotto

[8]

[16]

[24]

2.

Ode on St. Cecilia's Day

[32]

f p f p [4]

[40]

f p f p f [4] [4]

[47]

Tutti

[52]

[mf]

3.

Ode on St. Cecilia's Day

[58]

Musical score for measure 58. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of 'P'. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo marking of 'P'. The music consists of eighth-note patterns.

[64]

Musical score for measure 64. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of 'P'. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo marking of 'P'. The music consists of eighth-note patterns.

[70]

Musical score for measure 70. The top staff shows a treble clef, a key signature of one sharp, and dynamic markings 'f' and 'p'. The bottom staff shows a bass clef, a key signature of one sharp, and dynamic markings 'f' and 'p'. The music consists of eighth-note patterns.

[79]

Musical score for measure 79. The top staff shows a treble clef, a key signature of one sharp, and dynamic markings 'f', 'p', 'f', 'p', 'f', and 'p'. The bottom staff shows a bass clef, a key signature of one sharp, and dynamic markings 'f', 'p', 'f', 'p', 'f', and 'p'. The music consists of eighth-note patterns.

Ode on St. Cecilia's Day

[87]

Musical score for measure 87. The key signature is B-flat major (two flats). The music consists of two staves. The top staff has a bass clef and the bottom staff has a treble clef. The measure begins with a dynamic of $p\cdot$. It then transitions through dynamics f , p , f , p , and f , p . A bracket below the staff indicates a measure length of $\frac{7}{4}$.

[96]

Musical score for measure 96. The key signature is B-flat major (two flats). The music consists of two staves. The top staff has a bass clef and the bottom staff has a treble clef. The measure begins with a dynamic of f . It then transitions through dynamics $p\cdot$, f , p , and f . The measure ends with a fermata over the final note.

[103]

Musical score for measure 103. The key signature is B-flat major (two flats). The music consists of two staves. The top staff has a bass clef and the bottom staff has a treble clef. The measure begins with a dynamic of f . It then transitions through dynamics f , f , f , and f . The measure ends with a fermata over the final note.

[110]

Musical score for measure 110. The key signature is B-flat major (two flats). The music consists of two staves. The top staff has a bass clef and the bottom staff has a treble clef. The measure begins with a dynamic of p . It then transitions through dynamics p , p , p , and p . The measure ends with a fermata over the final note.

Ode on St. Cecilia's Day

[117]

[124]

[130]

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

Larghetto Maestoso

Ode on St. Cecilia's Day

[4]

[4]

[7]

[7]

[10]

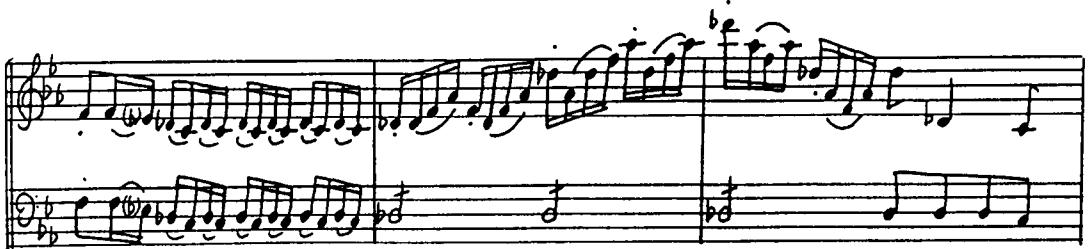
[10]

[13]

[13]

Ode on St. Cecilia's Day

[16]



[19]



[22]



[26]



Ode on St. Cecilia's Day

[28]



[30]

Ye that in-form the tune-ful Spheres, in-au-di-ble to mor-tal

[5]

[32]

Ears,

While each Orb in E-ther swims ac-cor-dant

fp

[4½]

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]

p f d f p f

Ode on St. Cecilia's Day

[45]

Thou too, di-vine Ur-an-ia, deign to ap-pear,

[65]

[47]

and with thy sweet - ly - So - lem

[49]

lute to the grand Argu-ment the num-bers suit; such as sub-lime and

[4] [6] [6] [5]

Ode on St. Cecilia's Day

[51]

clear, Re-plete with heav'ny Love, Charm th'in-rap-tur'd

[54]

Souls, Charm th'in-rap-tur'd Souls Charm th'in-rap-tur'd

[6] [z]

[56]

Souls the Souls a- bove.

[6]

Volti Chorus

Ode on St. Cecilia's Day

No. 3 ~ Chorus

Allegro

[5] - | - | ? 7 { f p ?

[5] - | - | ? 7 { f p ? Dis-dain-ful

[A] - | - | ? 7 { f p ? Dis-dain-ful

[T] - | - | ? 7 { f p ? Dis-

[S] - | - | ? 7 { f p ?

Ode on St. Cecilia's Day

[8]

Musical score for measure 8, featuring four staves of music. The lyrics are:

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]

Musical score for measure 10, featuring four staves of music. The lyrics are:

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

Ode on St. Cecilia's Day

[12]

tas - tic play,
Mix on your am - bro - sial

tas - tic play,
Mix on your am - bro - sial

⁸ 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

⁸ tongue weight of sense with sound of Song, with sound of Song with

tongue with sound of Song,

Ode on St. Cecilia's Day

[16]

Musical score for page 16, featuring four staves of music. The lyrics are:

with sound of
sound of Song, Mix on
Song with sound of Song, Mix on
with sound of Song,

[17]

Musical score for page 17, featuring four staves of music. The lyrics are:

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

Ode on St. Cecilia's Day

[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]

Musical score for measure 22, featuring four staves of music. The lyrics are written below each staff:

- Staff 1: Song, with sound of Song,
- Staff 2: with sound of Song, weight of sense with sound of
- Staff 3: Song, weight of sense
- Staff 4: Song, with sound of Song, weight of sound of

[24]

Musical score for measure 24, featuring four staves of music. The lyrics are written below each staff:

- Staff 1: Song, weight of sense with sound of
- Staff 2: Song, weight of sense with sound of
- Staff 3: Sound of Song, with sound with sound of
- Staff 4: Song, weight of sense with sound of

Ode on St. Cecilia's Day

[26]

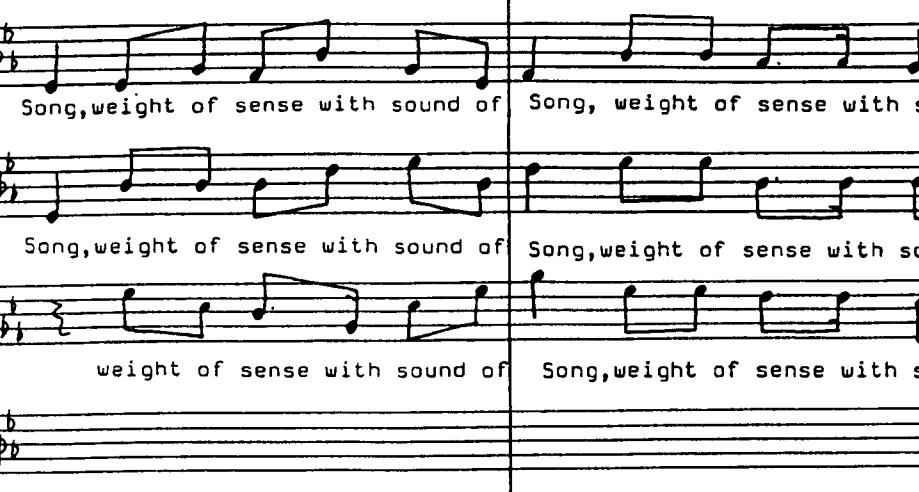
weight of sense with sound of Song, weight of sense with sound of

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

Ode on St. Cecilia's Day

[30]

Music score for measure 30. The first staff begins with a dynamic *p*. The lyrics are "Song, And be an-gel-li-cal-ly gay," followed by a repeat sign. The second staff begins with a dynamic *p*. The lyrics are "Song, And be an-gel - li - cal-ly gay," followed by a repeat sign. The third staff begins with a dynamic *p*. The lyrics are "Song," followed by a repeat sign. The fourth staff begins with a dynamic *p*. The lyrics are "And be an-gel - li-cal-ly" followed by a repeat sign. The fifth staff begins with a dynamic *p*. The lyrics are "Song," followed by a repeat sign. The sixth staff begins with a dynamic *p*. The lyrics are "And be an-gel - li-cal-ly".

[32]

Music score for measure 32. The first staff begins with a dynamic *p*. The lyrics are "and be an - gel -" followed by a repeat sign. The second staff begins with a dynamic *p*. The lyrics are "li-cal-ly gay, and be an - gel -" followed by a repeat sign. The third staff begins with a dynamic *p*. The lyrics are "gay, and be an-gel-li-cal-ly" followed by a repeat sign. The fourth staff begins with a dynamic *p*. The lyrics are "gay, and be an - gel - li-cal - ly" followed by a repeat sign. The fifth staff begins with a dynamic *p*. The lyrics are "gay, and be an-gel-li-cal-ly" followed by a repeat sign. The sixth staff begins with a dynamic *p*. The lyrics are "gay, and be an- gel-li - cal-ly".

Ode on St. Cecilia's Day

[34]

[f]

and be an - gellically gay. Dis-dain- ful

lically gay, and be an-gellically gay. Dis-

gay, and be an - gellically gay.

gay, and be an - gellically gay.

[36]

Dis - dain-ful of fan -

dain-ful

Dis-dain-ful

Dis-dain-ful

Dis-dain-ful

Dis-dain-ful

Ode on St. Cecilia's Day

[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,

Ode on St. Cecilia's Day

[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

[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]

Ode on St. Cecilia's Day

[45]

Musical score for measure 45, featuring two staves of music. The top staff consists of two measures of music, each with six notes. The bottom staff consists of two measures of music, each with six notes. The lyrics "sense with sound of Song, weight of" are repeated twice in both staves.

[47]

Musical score for measure 47, featuring two staves of music. The top staff consists of two measures of music, each with six notes. The bottom staff consists of two measures of music, each with six notes. The lyrics "sense with sound of Song, with sound of Song, with sound of song," are repeated twice in both staves. The score concludes with the word "Tutti".

Tutti

Ode on St. Cecilia's Day

[49]

[S.] F#

The musical score consists of five staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a descending melodic line with eighth and sixteenth notes. The second staff begins with a bass clef, a key signature of one sharp, and common time. It contains a sustained note followed by a rhythmic pattern of eighth and sixteenth notes. The third staff starts with a treble clef, a key signature of one sharp, and common time. It includes a sustained note and a rhythmic pattern of eighth and sixteenth notes. The fourth staff begins with a bass clef, a key signature of one sharp, and common time. It contains a sustained note and a rhythmic pattern of eighth and sixteenth notes. The fifth staff starts with a treble clef, a key signature of one sharp, and common time. It features a descending melodic line with eighth and sixteenth notes.

Ode on St. Cecilia's Day

[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-liscally gay, an-gel-liscally
 gel-li-cally gay, an-gel-li-cally gay, an-gel-liscally gay, an-gel-liscally
 gel-li-cal-ly gay, an- gel-li-cal-ly gay, angellically
 gel-li-cally gay an-gel-liscally gay, angellically

Ode on St. Cecilia's Day

[57]

Handwritten musical score for page 26, measure 57. The score consists of five staves. The first four staves are soprano voices, each with a single note followed by a brace and the word "gay.". The fifth staff is a bassoon part, featuring a rhythmic pattern of eighth and sixteenth notes. The key signature is two sharps, and the time signature is common time.

[60]

Handwritten musical score for page 26, measure 60. The score consists of five staves. The first four staves are soprano voices, each with a sixteenth-note pattern followed by a brace and the number "60". The fifth staff is a bassoon part, featuring a rhythmic pattern of eighth and sixteenth notes. The key signature is two sharps, and the time signature is common time.

*Ode on St. Cecilia's Day*No. 4 ~ Recit. Accomp^d [Soprano]*Andantino*

And you, ye sons of

[4]

Har-mon-y be-low, How lit-tle less than An-gels when ye sing

[6]

With e-mu-lations kindling warmth shall glow, and from your

Ode on St. Cecilia's Day

[8] *A Tempo*

mell-low modulating throats the Tri-bute of your grate-ful notes In

[9]

[10] *Adagio*

un-ion, in un-ion of Pi - e - ty shall bring.

[7] [ff] Volti Solo

No. 5 ~ Solo [Soprano]

Andante

[6]

Ode on St. Cecilia's Day

[11]

A musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of eighth and sixteenth note patterns.

[16]

A musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The lyrics "Shall E - cho from her vo - cal cave" are written below the top staff. The music features eighth and sixteenth note patterns.

[24]

A musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The lyrics "Re - may each note the shew - herd gave," are written below the top staff. The music consists of eighth and sixteenth note patterns.

Ode on St. Cecilia's Day

[30]



[37]

pay each note the shep - herd gave,

[42]

Shall E - cho from her

Viol. [cello]

Ode on St. Cecilia's Day

[47]

vo - cal cave Re - pay each note the shep - herd gave,

Tutti [C]

[54]

Shall E - cho from her vo - cal cave Re - pay each note the

[#6]

[61]

shep - herd gave, re - pay each note the shep - herd gave.

(b) Vio. [cello] Tutti [H]

f

Ode on St. Cecilia's Day

[68]

[80]

<img alt="Handwritten musical score for measures 80-1000. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a tempo marking of 'P'. The bottom staff has a bass clef and a key signature of one sharp. Measure 80 starts with a half note. Measure 81 starts with a quarter note. Measure 82 starts with a half note. Measure 83 starts with a quarter note. Measure 84 starts with a half note. Measure 85 starts with a quarter note. Measure 86 starts with a half note. Measure 87 starts with a quarter note. Measure 88 starts with a half note. Measure 89 starts with a quarter note. Measure 90 starts with a half note. Measure 91 starts with a quarter note. Measure 92 starts with a half note. Measure 93 starts with a quarter note. Measure 94 starts with a half note. Measure 95 starts with a quarter note. Measure 96 starts with a half note. Measure 97 starts with a quarter note. Measure 98 starts with a half note. Measure 99 starts with a quarter note. Measure 100 starts with a half note. Measure 101 starts with a quarter note. Measure 102 starts with a half note. Measure 103 starts with a quarter note. Measure 104 starts with a half note. Measure 105 starts with a quarter note. Measure 106 starts with a half note. Measure 107 starts with a quarter note. Measure 108 starts with a half note. Measure 109 starts with a quarter note. Measure 110 starts with a half note. Measure 111 starts with a quarter note. Measure 112 starts with a half note. Measure 113 starts with a quarter note. Measure 114 starts with a half note. Measure 115 starts with a quarter note. Measure 116 starts with a half note. Measure 117 starts with a quarter note. Measure 118 starts with a half note. Measure 119 starts with a quarter note. Measure 120 starts with a half note. Measure 121 starts with a quarter note. Measure 122 starts with a half note. Measure 123 starts with a quarter note. Measure 124 starts with a half note. Measure 125 starts with a quarter note. Measure 126 starts with a half note. Measure 127 starts with a quarter note. Measure 128 starts with a half note. Measure 129 starts with a quarter note. Measure 130 starts with a half note. Measure 131 starts with a quarter note. Measure 132 starts with a half note. Measure 133 starts with a quarter note. Measure 134 starts with a half note. Measure 135 starts with a quarter note. Measure 136 starts with a half note. Measure 137 starts with a quarter note. Measure 138 starts with a half note. Measure 139 starts with a quarter note. Measure 140 starts with a half note. Measure 141 starts with a quarter note. Measure 142 starts with a half note. Measure 143 starts with a quarter note. Measure 144 starts with a half note. Measure 145 starts with a quarter note. Measure 146 starts with a half note. Measure 147 starts with a quarter note. Measure 148 starts with a half note. Measure 149 starts with a quarter note. Measure 150 starts with a half note. Measure 151 starts with a quarter note. Measure 152 starts with a half note. Measure 153 starts with a quarter note. Measure 154 starts with a half note. Measure 155 starts with a quarter note. Measure 156 starts with a half note. Measure 157 starts with a quarter note. Measure 158 starts with a half note. Measure 159 starts with a quarter note. Measure 160 starts with a half note. Measure 161 starts with a quarter note. Measure 162 starts with a half note. Measure 163 starts with a quarter note. Measure 164 starts with a half note. Measure 165 starts with a quarter note. Measure 166 starts with a half note. Measure 167 starts with a quarter note. Measure 168 starts with a half note. Measure 169 starts with a quarter note. Measure 170 starts with a half note. Measure 171 starts with a quarter note. Measure 172 starts with a half note. Measure 173 starts with a quarter note. Measure 174 starts with a half note. Measure 175 starts with a quarter note. Measure 176 starts with a half note. Measure 177 starts with a quarter note. Measure 178 starts with a half note. Measure 179 starts with a quarter note. Measure 180 starts with a half note

Ode on St. Cecilia's Day

[85]

Musical score for measure 85. The vocal line consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: "shall not we our mis-tress, our mis-tress praise, and give her". The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The music includes various note heads and stems.

[90]

Musical score for measure 90. The vocal line consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: "back, and give her back, and give her back the bor-row'd lays?". The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The music includes various note heads and stems, with dynamic markings [6], [7], and [8] below the staff.

[95]

Musical score for measure 95. The vocal line consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: "And give her, and give her back the". The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The music includes various note heads and stems.

Ode on St. Cecilia's Day

[99]

bor-row'd lays?
And shall not we our
[4] [5] [6]

[107]

mis-tress praise, and give her back her bor-row'd lays, and
[7] [8]

[113]

give her, give her back the bor-row'd lays, and give her back the
[9]

Ode on St. Cecilia's Day

[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] [4]

[130]

lays, and give her back the bor-row'd lays? and give her

Vio. [cello]

Ode on St. Cecilia's Day

[133]

back the bor - row'd lays and give her back the bor - row'd
Tutti

[138]

lays.

[142]

No. 6 ~ Recit. [Soprano]

But far-ther still our prai-ses we pur-sue; for ev'n Ce-

[6]

Ode on St. Cecilia's Day

Handwritten musical score for "Ode on St. Cecilia's Day". The score consists of two staves of music with lyrics written underneath. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics for this staff are: "ci-lia, might-y maid, Con-fess'd she had su-pe-rior aid — she". The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics for this staff are: "did — and o-ther rites to greater pow'rs are due." At the end of the second staff, there are two square brackets containing the sharp sign symbol, indicating a key change.

No. 7 ~ Solo [Alto] m. 3 rec.

Handwritten musical score for "No. 7 ~ Solo [Alto]". The score consists of two staves of music. The top staff is labeled "Allegro" and has a dynamic marking "f". The bottom staff continues the musical line. Measure numbers [4] and [5] are indicated at the beginning of each staff respectively.

Ode on St. Cecilia's Day

[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'in of

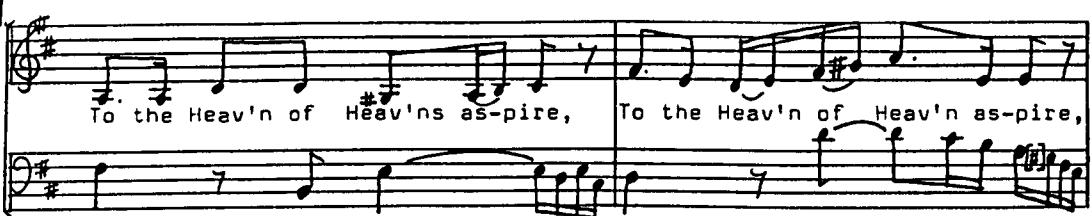
Heav'in as-pire, To the Heav'in of Heav'in as-pire, So - lemn, sa-cred

Ode on St. Cecilia's Day

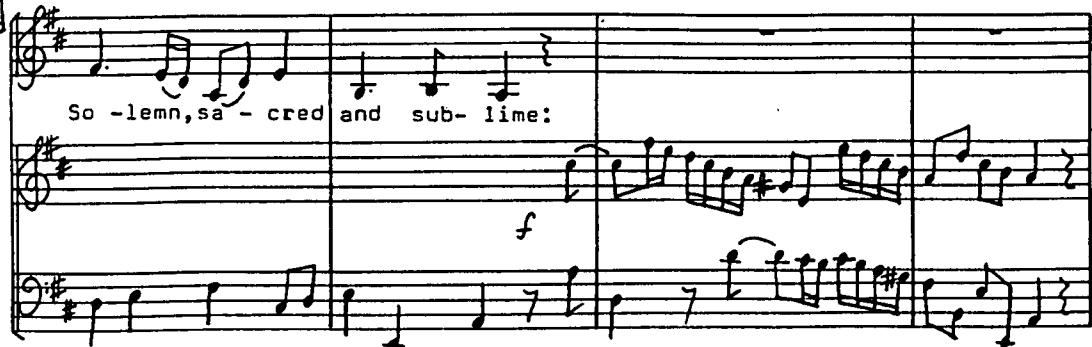
[18]



[20]



[22]



Ode on St. Cecilia's Day

[26]

Musical score for measure 26. Treble clef, key signature of one sharp, common time. The lyrics are: "High-er swell the sounds and high-er: let the wing - ed". The dynamic is [P]. The bass line consists of eighth notes.

[29]

Musical score for measure 29. Treble clef, key signature of one sharp, common time. The lyrics are: "nu-mbers climb: to the Heav'n of Heav'ns aspire,". The bass line consists of eighth notes.

[33]

Musical score for measure 33. Treble clef, key signature of one sharp, common time. The lyrics are: "to the Heav'n of Heav'ns as-pire, so-lemn, sac-red and sub-lime:". The dynamic is f. The bass line consists of eighth notes.

[36]

Musical score for measure 36. Treble clef, key signature of one sharp, common time. The bass line consists of eighth notes. A bracket under the bass line indicates a repeat, with a circled asterisk (*) at the end of the measure.

Ode on St. Cecilia's Day

[40]

Musical score for measure 40. Treble clef, key signature of one sharp (F#), common time. The lyrics are "High-er swell the sounds, swell the sounds and high- er:". The music consists of two measures of sixteenth-note patterns. The first measure starts with a single eighth note followed by a sixteenth-note pattern. The second measure starts with a single eighth note followed by a sixteenth-note pattern. The bass line consists of eighth notes.

High-er swell the sounds, swell the sounds and high- er:

[P]

[42]

Musical score for measure 42. Treble clef, key signature of one sharp (F#), common time. The lyrics are "Let the wing-ed num-bers climb, the wing-ed num - bers climb:". The music consists of two measures of sixteenth-note patterns. The first measure starts with a single eighth note followed by a sixteenth-note pattern. The second measure starts with a single eighth note followed by a sixteenth-note pattern. The bass line consists of eighth notes.

Let the wing-ed num-bers climb, the wing-ed num - bers climb:

[44]

Musical score for measure 44. Treble clef, key signature of one sharp (F#), common time. The lyrics are "To the Heav'n of Heav'ns as-pire, to the Heav'n of Heav'ns as-pire,". The music consists of two measures of sixteenth-note patterns. The first measure starts with a single eighth note followed by a sixteenth-note pattern. The second measure starts with a single eighth note followed by a sixteenth-note pattern. The bass line consists of eighth notes.

To the Heav'n of Heav'ns as-pire, to the Heav'n of Heav'ns as-pire,

[46]

Musical score for measure 46. Treble clef, key signature of one sharp (F#), common time. The lyrics are "so-lemn, sa-cred and sub-lime: to the Heav'n of Heav'ns as-pire,". The music consists of two measures of sixteenth-note patterns. The first measure starts with a single eighth note followed by a sixteenth-note pattern. The second measure starts with a single eighth note followed by a sixteenth-note pattern. The bass line consists of eighth notes.

so-lemn, sa-cred and sub-lime: to the Heav'n of Heav'ns as-pire,

Ode on St. Cecilia's Day

[50]

So - lemн, sa-cred and sub-lime,
so-lemн sa-cred and sub-lime;

f

[54]

attacca

Allegro

No. 8 ~ Clarus

High-er swell the sound and high-er:

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[7]

numbers climb, the winged numbers 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

[1]

let the wing-ed num-bers climb, the wing-ed num-bers climb: high-er
sound - and high-er swell the sound
swell the sound high-er swell the sound

[2]

High - er swell the sound and high-er:
swell the sound, the sound and high-er: let the
high - er swell the sound and high - er

Ode on St. Cecilia's Day

[15]

let the wing-ed num-bers climb, the wing - ed num - bers, the high - er swell swell

winged num-bers climb: high-er the sound high-er

[17]

swell the sound, high-er swell the sound, high-er

swell the sound, high-er swell the sound, high-er

swell the sound swell the sound swell

swell the sound swell the sound

cello

Ode on St. Cecilia's Day

[19]

Music for measure 19:

Top staff (Soprano): swell the sound and high - er swell the sound
 Second staff (Alto): swell the sound high-er swell the sound
 Third staff (Tenor): the sound high-er swell the sound let the
 Bassoon (Bass): high-er swell the sound

Tutti

[21]

Music for measure 21:

Top staff (Soprano): let the wing-ed num-bers climb: to the
 Second staff (Alto): let the wing-ed num-bers climb: to the
 Third staff (Tenor): wing-ed num-bers climb: swell the sound to the
 Bassoon (Bass): swell the sound high-er swell the sound to the

Ode on St. Cecilia's Day

[23]

heav'n of heav'ns, to the heav'n of heav'ns as - pire
heav'n
of heav'ns as - pire
heav'n of heav'ns to the heav'n of heav'ns as - pire
heav'n of heav'ns to the heav'n of heav'ns as - pire
heav'n of

[25]

So - lemn sa - cred and su - blime: so - lemn sa - cred
So - lemn sa - cred and su - blime: so - lemn sa - cred
Su - 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

Ode on St. Cecilia's Day

[28]

and su - blime:
high-er swell the sound high-er

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

and su - blime:
high-er swell the sound high-er

[30]

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

Ode on St. Cecilia's Day

[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]

so-lemn sa - cred and su- blime:
 so-lemn sa-crod and su-blime:
 so - lemн sa-crod and su - blime:
 sa - cred and su - blime:

Ode on St. Cecilia's Day

[39]

to the heav'n of heav'ns as-

[42]

to the heav'n of heav'ns as -
pire, as-pire

Ode on St. Cecilia's Day

[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,

Ode on St. Cecilia's Day

[51]

p *p* *p* *p* *p* *f* *f* *p* *p*

So - lem - n, sa - cred and su - blime; So - lem - n,
 So - lem - n, sa - cred and su - blime; So - lem - n,
 So - lem - n, sa - cred and su - blime; So - lem - n,
 So - lem - n, sa - cred and su - blime; So - lem - n,

[56]

p *p* *p* *p* *p* *f* *f* *p* *p*

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

Ode on St. Cecilia's Day

[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 skies, from

[63]

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

Ode on St. Cecilia's Day

[66]

from hea - v'n mu - sic took its

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

Ode on St. Cecilia's Day

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

Ode on St. Cecilia's Day

[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

native 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 skies, its na-tive skies, from

to its na - tive skies, its na - tive skies, its na-tive skies, from

re - turn it to its na-tive skies,

Tuba

Ode on St. Cecilia's Day

[80]

heav'in mu - sic took its rise, re- turn it to its
 heav'in mu - sic took its rise, re- turn it to its
 from hea-v'in mu - sic took its rise, re- turn it to its
 from hea-v'in 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

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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.

Ode on St. Cecilia's Day

61.

No. 9~Solo [Arco]

Larghetto
V. Cello solo

p
pizz.

[6]

[Arco]

[9]

[12]

Music's a ce-lest-ial art; Cease to won - der at its

[ff]

Ode on St. Cecilia's Day

[19]

pow'er,

mu - sic's a ce-

[26]

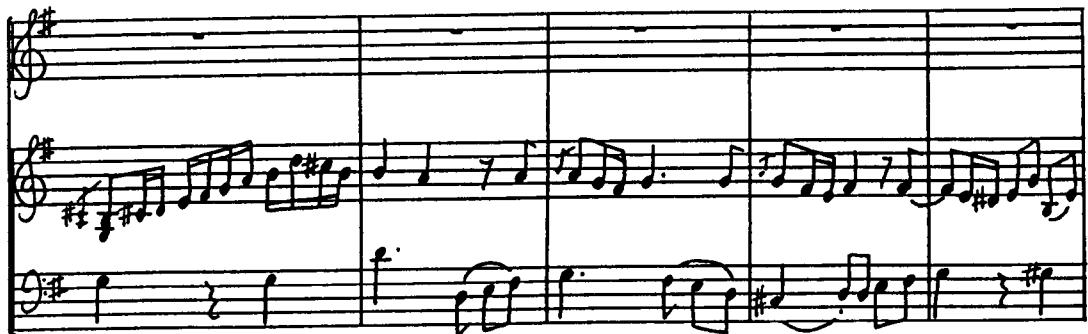
lest- ial art; cease to won - der at its pow'r,

[32]

cease to won - er to won - der at its pow'r,

Ode on St. Cecilia's Day

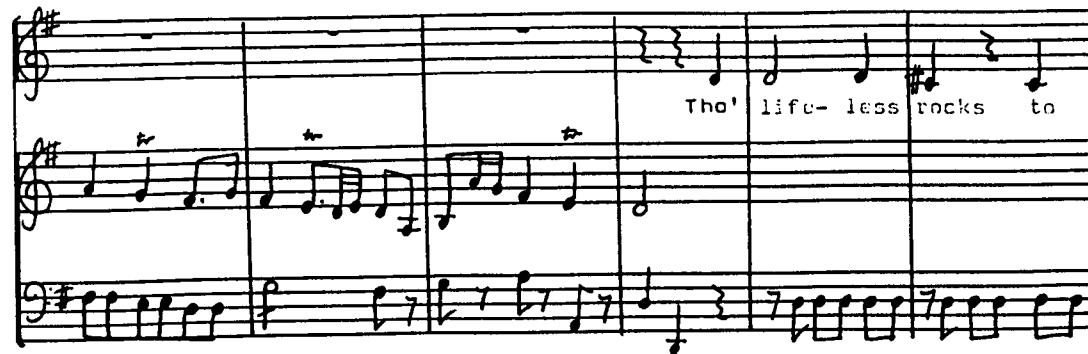
[38]



[43]



[48]



Ode on St. Cecilia's Day

[54]

Musical score for measure 54. The key signature is A major (no sharps or flats). The melody consists of two staves: soprano and bass. The soprano staff has a treble clef and the bass staff has a bass clef. The lyrics are: "mot - ion start, tho' trees dance light-ly tho' trees dance lightly tho' trees dance". The music features eighth and sixteenth note patterns.

[58]

Musical score for measure 58. The key signature is A major. The melody continues on two staves. The lyrics are: "light-ly from the bow'r,". The music includes eighth and sixteenth note patterns, with a dynamic marking "G3" in the bass staff.

[62]

Musical score for measure 62. The key signature is A major. The melody continues on two staves. The lyrics are: "Tho' life-less rocks to mot- ion". The music includes eighth and sixteenth note patterns, with dynamics "p f p" indicated at the end of the measure.

Ode on St. Cecilia's Day

[65]

Musical score for measure 65. The top staff uses a treble clef and a key signature of one sharp. The lyrics are: "start, tho' life-less rocks to mot-ion start, tho' trees dance". The bottom staff uses a bass clef and a key signature of one sharp. Dynamics include *f*, *f*, *p*, and *p*.

[68]

Musical score for measure 68. The top staff uses a treble clef and a key signature of one sharp. The lyrics are: "light-ly from the bow'r, tho' trees dance light-ly from the". The bottom staff uses a bass clef and a key signature of one sharp. Dynamics include *f*, *[f]*, *[p]*, and *p*.

[71]

Musical score for measure 71. The top staff uses a treble clef and a key signature of one sharp. The lyrics are: "bow'r, Tho'". The bottom staff uses a bass clef and a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

Ode on St. Cecilia's Day

[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 - lino

Ode on St. Cecilia's Day

[93]

Musical score for measure 93. The key signature is G major (no sharps or flats). The melody is in soprano (G clef) and bass (F clef) voices. The lyrics are: "floods in sweet in sweet sus- pense are held, and lis-ten, are". The bass line features eighth-note patterns.

[98]

Musical score for measure 98. The key signature is G major. The melody continues in soprano and bass voices. The lyrics are: "held and lis-ten, are held and lis-ten in - to sense, tho'". The bass line consists of sustained notes.

[102]

Musical score for measure 102. The key signature is G major. The melody continues in soprano and bass voices. The lyrics are: "rol - ling floods in sweet sus-pense are held, and lis-ten,". The bass line features eighth-note patterns.

Ode on St. Cecilia's Day

[106]



[110]



[115]



[118]



Ode on St. Cecilia's Day

[122]

No. 10. ~ Recit. Accomp.^d Mv. France

[Tenor]

Andante

[5]

In Penshurst's Plains, when Waller, sick with

Ode on St. Cecilia's Day

[9]

Soprano: love, has found some si-lent so-li-ca-ry

Alto:

Bass:

[11]

Soprano: grove, where the vague moon-beams pour a sil-ver

Alto:

Bass:

[13]

Soprano: flood of trem'-lous light ath-wart th'un-shav-en wood,

Alto:

Bass:

Ode on St. Cecilia's Day

[16]

with-in an hoe-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-rous nerve of his re-sound-ing shell,
and strikes,

Ode on St. Cecilia's Day

[25]

Musical score for measure 25. The vocal line consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a time signature of common time. The lyrics are: "im-petuous strikes each quer-lous nerve and". The middle staff has a bass clef, a key signature of one sharp, and a time signature of common time. The bottom staff has a bass clef, a key signature of one sharp, and a time signature of common time.

[28]

Musical score for measure 28. The vocal line consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a time signature of common time. The lyrics are: "strikes each quer-lous nerve of his re-sound-ing shell." The middle staff has a bass clef, a key signature of one sharp, and a time signature of common time. The bottom staff has a bass clef, a key signature of one sharp, and a time signature of common time. The score concludes with a series of six eighth-note strokes on the top staff.

[30]

Musical score for measure 30. The vocal line consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a time signature of common time. The middle staff has a bass clef, a key signature of one sharp, and a time signature of common time. The bottom staff has a bass clef, a key signature of one sharp, and a time signature of common time. The music features complex rhythmic patterns with sixteenth and thirty-second notes.

Ode on St. Cecilia's Day

No. 11 ~ Air [Tenor]

Allegretto

Handwritten musical score for Tenor part, measures 1-5. The score is in common time (indicated by 'C') and G major (indicated by a 'G' with a sharp). The vocal line consists of eighth and sixteenth note patterns.

[6]

Handwritten musical score for Tenor part, measure 6. The vocal line begins with a rest followed by a melodic line. The lyrics "In all the woods, in all the plains a-" are written below the staff.

[11]

Handwritten musical score for Tenor part, measure 11. The vocal line begins with a melodic line. The lyrics "round a live- ly stillness rei-gns:in all the woods in all the plains a-" are written below the staff.

Ode on St. Cecilia's Day

[15]

Musical score for measure 15. The music is in common time, key of G major (two sharps). It consists of three staves: soprano, alto, and bass. The lyrics "round a lively stillness reigns." are written below the staves. The melody involves eighth-note patterns and rests.

[21]

Musical score for measure 21. The music is in common time, key of G major (two sharps). It consists of three staves: soprano, alto, and bass. The lyrics "all the woods, in all the plains a- round a lively stillness reigns: a" are written below the staves. The melody features eighth-note patterns and slurs.

[25]

Musical score for measure 25. The music is in common time, key of G major (two sharps). It consists of three staves: soprano, alto, and bass. The lyrics "live - - - ly stillness reigns: In all the woods, in" are written below the staves. The melody includes eighth-note patterns and a dynamic change indicated by a crescendo line.

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[42]

Musical score for measure 42. The music is in common time (indicated by '8'). The key signature has two sharps. The vocal line consists of three staves: soprano, alto, and bass. The lyrics are: "se -cret scene," followed by a fermata over the alto staff, then "and weave their way thro'". The music features eighth-note patterns and some grace notes.

[46]

Musical score for measure 46. The music is in common time (indicated by '8'). The key signature has two sharps. The vocal line consists of three staves: soprano, alto, and bass. The lyrics are: "la- by-rinths green;" followed by "the deer ap-proach the". The music features eighth-note patterns and some grace notes.

[50]

Musical score for measure 50. The music is in common time (indicated by '8'). The key signature has two sharps. The vocal line consists of three staves: soprano, alto, and bass. The lyrics are: "se -cret scene," followed by a fermata over the alto staff, then "and weave their way thro' labyrinth green;". The music features eighth-note patterns and some grace notes.

Ode on St. Cecilia's Day

[55]

Musical score for measure 55. The key signature is A major (two sharps). The melody consists of three staves: soprano, alto, and bass. The lyrics are: "The deer approach the se-cret scene, and weave their". The music features eighth-note patterns and some grace notes.

[60]

Musical score for measure 60. The key signature is A major (two sharps). The melody continues with three staves. The lyrics are: "way - thro' la - by-rinths green, and weave their way thro'". The music includes eighth-note chords and sustained notes.

[64]

Musical score for measure 64. The key signature is A major (two sharps). The melody continues with three staves. The lyrics are: "la-by-rinths green, thro' la-by-rinths green;". The music includes eighth-note chords and a dynamic marking "f" (fortissimo) in the bass staff.

Ode on St. Cecilia's Day

[69]

While Philomela

[76]

learns the lay, and answers from the neighboring bay,

[81]

while Phil-o-me-la learns the lay, and answers from the

Ode on St. Cecilia's Day

[86]

neighb'ring bay, and answers from the neighbouring bay, while

[91]

Phil-o-me-la learns the lay, and answers from the neighbouring bay, while

[95]

Phil-o-me-la learns the lay, and answers from the neighbouring bay

Ode on St. Cecilia's Day

[99]

and answers from the neighbring bay,

[104]

and answers from the neighbring bay, while

[109]

Phil-o-me-la learns the lay, and answers from the neighbring bay, and

Ode on St. Cecilia's Day

[113]

ans-wers from the neigh-b'ring bay, and answers from the neigh-b'ring bay, and

[117]

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

f

[121]

(b)

*Ode on St. Cecilia's Day*No. 12 ~ Recit. Accomp^o [Tenor]

Adagio

[6]

But Med-way, mel-an - cho - ly

[10]

mute, Gent-ly gent-ly on his urn re- clines,

[6]

Ode on St. Cecilia's Day

[13]

Musical score for measure 13. The vocal line consists of two staves. The top staff starts with a quarter note followed by eighth-note pairs. The lyrics are "and all at - tent-ive to the". The bottom staff begins with a half note followed by a whole note. The lyrics continue "lute, in un-com-plain-ing an-guish". The key signature is A major (no sharps or flats).

[15]

Musical score for measure 15. The vocal line consists of three staves. The top staff has a quarter note followed by a rest. The middle staff has a quarter note followed by eighth-note pairs. The lyrics are "The crys-tal wa-ters weep a -". The bottom staff has a half note followed by a whole note. The lyrics "pines:" are written above the first staff. Measure numbers [76], [77], [78], and [79] are indicated below the staff lines.

[18]

Musical score for measure 18. The vocal line consists of three staves. The top staff has a quarter note followed by eighth-note pairs. The lyrics are "way, and bear the ti-dings to the sea:". The middle staff has a half note followed by eighth-note pairs. The bottom staff has a half note followed by a whole note. The lyrics "to" are written above the first staff.

Ode on St. Cecilia's Day

No. 13 ~ Chorus

Larghetto

Nep-tune in the bois-terous seas spreads the plac - id
 Nep-tune in the bois-terous seas spreads the plac - id
 Nep-tune in the bois-terous seas spreads the plac-id
 Nep-tune in the bois-terous seas spreads the plac-id

[4]

bed of peace, Nep-tune in the bois - terous seas
 bed of peace, Nep - tune in the bois-terous seas
 bed of peace, Nep - tune in the seas
 bed of peace, Nep - tune in the seas

Ode on St. Cecilia's Day

[7]

Musical score for measure 7, featuring four staves of music. The lyrics are:

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]

Musical score for measure 10, featuring four staves of music. The lyrics are:

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

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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]

Ode on St. Cecilia's Day

[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
 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

Ode on St. Cecilia's Day

[33]

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

Ode on St. Cecilia's Day

[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]

[51]

Ode on St. Cecilia's Day

[No. 14] ~ Sinfonia

Andantino



[5]



[9]



[14]



Ode on St. Cecilia's Day

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

[1]

Be - hold A - ri - on — on the stern he

6

[2]

stands, Pall'd in the -a- tri-cal at- tire, To the mute strings he

6 6 7

[4]

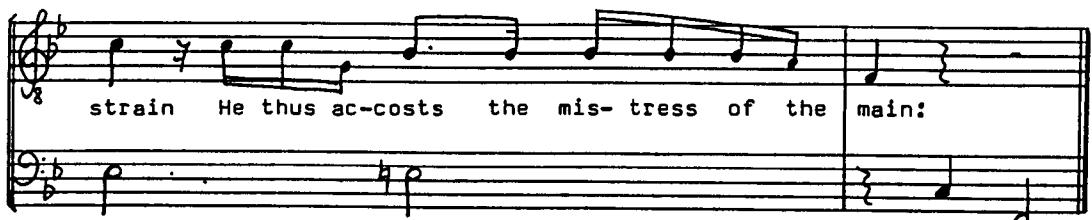
moves th'en-livening hands, Great in dis- tress, and wakes the golden

[6]

lyre: while in a ten-der Or - thian

Ode on St. Cecilia's Day

[8]

*Vox et Duetto*

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

Virace

[5]



[10]



Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[25]

Musical score for measure 25. The key signature is one flat (B-flat). The melody consists of three staves. The top staff has a whole rest followed by a half note. The middle staff has a quarter note followed by an eighth note. The bottom staff has a half note followed by a quarter note. The lyrics are: Nep-tune dwell, and peace-ful floods in si - lence sleep, in

[28]

Musical score for measure 28. The key signature changes to one sharp (F-sharp). The melody consists of three staves. The top staff has a whole rest followed by a half note. The middle staff has a quarter note followed by an eighth note. The bottom staff has a half note followed by a quarter note. The lyrics are: si - lence sleep; f

[34]

Musical score for measure 34. The key signature changes to one sharp (F-sharp). The melody consists of two staves. The top staff has a quarter note followed by an eighth note. The bottom staff has a quarter note followed by an eighth note.

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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;

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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-liquid green, the li-liquid

Ode on St. Cecilia's Day

[86]

Musical score for measure 86. The music is in common time, key signature is B-flat major (two flats). The vocal line consists of three staves. The lyrics are:

neath the li-quid green; By thy kin-dred wa-try
 green, the li-quid green; By the kin-dred wa-try

[91]

Musical score for measure 91. The music is in common time, key signature is B-flat major (two flats). The vocal line consists of three staves. The lyrics are:

Gods, the lakes, the riv'lets, founts and floods, and all the
 Gods, the lakes, the riv'lets, founts and floods, and all the

[94]

Musical score for measure 94. The music is in common time, key signature is B-flat major (two flats). The vocal line consists of three staves. The lyrics are:

pow'rs that live un-seen un-der-neath the li-quid green, un-der-
 pow'rs that live un-seen un-der-neath the li-quid green, un-der-

Ode on St. Cecilia's Day

[98]

neath the li-quid, li-quid green.
neath the li-quid green.

This musical score consists of two staves. The top staff is in common time (indicated by 'C') and features a treble clef. It contains six measures of music, with the lyrics 'neath the li-quid, li-quid green.' placed below the notes. The bottom staff is also in common time and features a bass clef. It contains five measures of music, with the lyrics 'neath the li-quid green.' placed below the notes. The music includes various note heads, stems, and rests.

[103]

This musical score consists of two staves. The top staff is in common time and features a treble clef. It contains six measures of music, with the lyrics 'neath the li-quid, li-quid green.' placed below the notes. The bottom staff is also in common time and features a bass clef. It contains five measures of music, with the lyrics 'neath the li-quid green.' placed below the notes. The music includes various note heads, stems, and rests.

[109]

This musical score consists of two staves. The top staff is in common time and features a treble clef. It contains six measures of music, with the lyrics 'neath the li-quid, li-quid green.' placed below the notes. The bottom staff is also in common time and features a bass clef. It contains five measures of music, with the lyrics 'neath the li-quid green.' placed below the notes. The music includes various note heads, stems, and rests.

Ode on St. Cecilia's Day

No. 16 [No. 17] ~ Chorus

Largo

Great Am-phi-trite, Great Am - phi-trite, Great

Great Am-phi-trite, Great Am - phi - trite, Great

Great Am-phi-trite, Great Am - phi - trite, Great

Great Am-phi - trite, Great Am-phi - trite, Great

[4]

Am-phi-trite, (for thou cans't bind the storm and reg-u-late the

Am-phi-trite, (for thou cans't bind the storm and reg-u-late the

Am-phi-trite, (for thou cans't bind the storm and reg-u-

Am- phi-trite, (for thou cans't bind the storm

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[13]

A handwritten musical score for a solo voice and piano. The vocal part consists of four staves of music in common time, featuring a mix of G and F major keys. The lyrics are integrated into the music, appearing below the notes. The piano part is indicated by a treble clef and includes a bass line. The score is divided into two sections by a vertical bar line.

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]

A handwritten musical score for three voices and basso continuo. The top two staves are soprano and alto voices, both in treble clef and common time, with lyrics "-late the wind," repeated at the end of each line. The bottom staff is basso continuo, in bass clef and common time, with a bassoon part below it. The basso continuo staff includes a bassoon part with slurs and grace notes, and a harpsichord part with sixteenth-note patterns.

Ode on St. Cecilia's Day

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

[Larghetto]

Hence waft me, fair god - dess, oh! waft me a-

Hence waft me, fair god - dess, oh! waft me a-

Hence waft me, fair god dess, oh! waft me a-

[5]

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

Ode on St. Cecilia's Day

[8]

Music for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The lyrics are:

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]

Music for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The lyrics are:

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]

Music for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The lyrics are:

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

Ode on St. Cecilia's Day

[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

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]

Ode on St. Cecilia's Day

[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 -

Ode on St. Cecilia's Day

[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

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. 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

[41]

[44]

Ode on St. Cecilia's Day

[48]

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

[51]

mon-sters of prey the mon-sters of prey, se-
* mon-sters the mon-sters of prey, se-
men, and the mon-sters of prey, se-

[54]

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

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

Ode on St. Cecilia's Day

[57] *Chorus*

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,

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-

8 waft me, hence waft me, oh! waft me a-

hence waft me, hence waft me, waft me a-

9: waft me, hence waft me, waft me a-

Ode on St. Cecilia's Day

[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 -
 J8 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
 J8 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

Ode on St. Cecilia's Day

[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.
 mon- sters of prey.
 mon - sters of prey.

Hence

Ode on St. Cecilia's Day

[80]

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

[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

Ode on St. Cecilia's Day

116.

[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
9: god-dess, oh! waft me a-way
hence

[93]

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

Ode on St. Cecilia's Day

[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-

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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]

Ode on St. Cecilia's Day

120.

No. 18 [No. 19] ~ Recitative [Accomp.] [Bass]

Adagio

P

[9]

Soprano: -

Alto: f

Bass: -

Soprano: He sung —

Alto: f

Bass: -

Soprano: he

Alto: f

Bass: -

[15] 

Ode on St. Cecilia's Day

[20]

Musical score for measure 20. The key signature is two flats. The vocal line consists of three staves. The lyrics are: "Soft still-ness steals a - long the deep, The". The vocal line starts with a rest, followed by eighth notes and sixteenth-note patterns.

[24]

Musical score for measure 24. The key signature is two flats. The vocal line consists of three staves. The lyrics are: "Tri - tons and the Ne - reids sigh in soul- reflect - ing". The vocal line features eighth and sixteenth notes with dynamic markings like forte and piano.

[27]

Musical score for measure 27. The key signature is two flats. The vocal line consists of three staves. The lyrics are: "sym - pa - thy, * and all the aud-ience of wat - ers". The vocal line includes eighth and sixteenth notes, with a dynamic marking 'tr' over the first staff.

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

Ode on St. Cecilia's Day

[30]

weep, and all the aud-i-ence of wa-ters weep.

[33]

But Am-phi-trite her dol-phine sends—the same which erst to

[36]

Nep-tune brought the no-bly-per-jur'd dame.

Ode on St. Cecilia's Day

[38]

Musical score for measure 38. The vocal line consists of three staves. The top staff has a bass clef, a key signature of two flats, and a common time signature. The lyrics "Pleas'd to o-bey the beau-teous mon-ster" are written below the notes. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features eighth and sixteenth note patterns with various rests.

[40]

Musical score for measure 40. The vocal line consists of three staves. The top staff has a bass clef, a key signature of two flats, and a common time signature. The lyrics "flies, And on his scales as the gilt sun-beams play," are written below the notes. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music includes eighth and sixteenth note patterns with rests.

[43]

Musical score for measure 43. The vocal line consists of three staves. The top staff has a bass clef, a key signature of two flats, and a common time signature. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features eighth and sixteenth note patterns with rests.

[46]

Musical score for measure 46. The vocal line consists of three staves. The top staff has a bass clef, a key signature of two flats, and a common time signature. The lyrics "Ten thou-sand va-ri-gat-ed dies in co-pious" are written below the notes. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music includes eighth and sixteenth note patterns with rests.

Ode on St. Cecilia's Day

[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-u-mi-nous

[54]

wave, Rides the vol-u-mi-nous wave, and makes the wish'd-for

Ode on St. Cecilia's Day

[56]

shore, and makes the wish'd for shore, Rides the volum-inous

[58]

wave and makes the wish'd for shore, rides the volum-inous

[60]

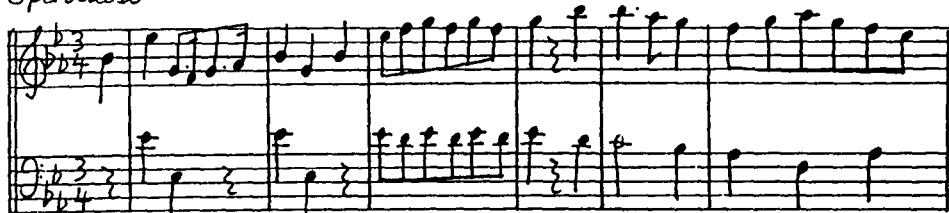
wave and makes the wish'd for shore.

[63]

Ode on St. Cecilia's Day

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

Spiritoso



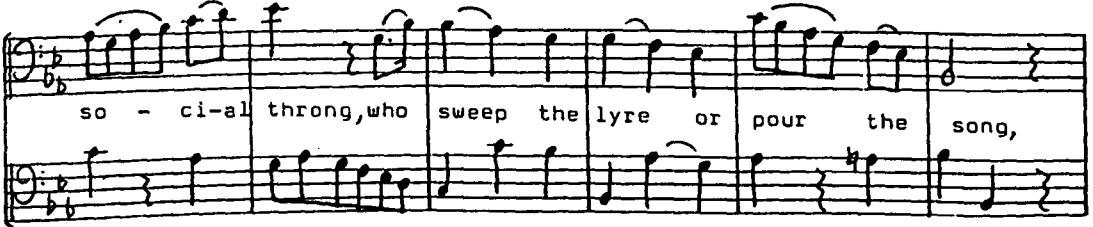
[7]



[13]



[19]



Ode on St. Cecilia's Day

[25]

Musical score for measure 25. The key signature is two flats. The lyrics are: "come, come ye festive so - cial throng, who sweep the lyre, or". The music consists of two staves of four-line staff paper. The top staff has a bass clef, and the bottom staff has a bass clef. The music features various note heads, stems, and rests, with some notes connected by horizontal lines.

[31]

Musical score for measure 31. The key signature is two flats. The lyrics are: "pour the song, who sweep the lyre, or pour the song, who". The music consists of two staves of four-line staff paper. The top staff has a bass clef, and the bottom staff has a bass clef. The music features various note heads, stems, and rests, with some notes connected by horizontal lines.

[37]

Musical score for measure 37. The key signature is two flats. The lyrics are: "sweep the lyre, or pour the song, who sweep the". The music consists of two staves of four-line staff paper. The top staff has a bass clef, and the bottom staff has a bass clef. The music features various note heads, stems, and rests, with some notes connected by horizontal lines.

[42]

Musical score for measure 42. The key signature is two flats. The lyrics are: "lyre or pour the song,". The music consists of three staves of four-line staff paper. The top staff has a bass clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music features various note heads, stems, and rests, with some notes connected by horizontal lines.

Ode on St. Cecilia's Day

[53]

Handwritten musical score for voice and piano. The vocal line starts with a rest followed by a melodic line. The piano accompaniment consists of eighth-note chords. The lyrics are: "Your no - blest me - lo".

[60]

Handwritten musical score for voice and piano. The vocal line begins with a melodic line. The piano accompaniment features eighth-note chords. The lyrics are: "dy em- ploy, such as be- comes the mouth of joy;".

[66]

Handwritten musical score for voice and piano. The vocal line begins with a melodic line. The piano accompaniment features eighth-note chords. The lyrics are: "bring the sky - as- pir - ing thought, with bright ex -".

[71]

Handwritten musical score for voice and piano. The vocal line begins with a melodic line. The piano accompaniment features eighth-note chords. The lyrics are: "press - ion rich - ly wrought, with bright ex- press-ion".

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[96]

main at length subdued, and all the world her own, the

[100]

main at length subdued, and all the world her own, the
b2. b2.

[104]

main at length subdued, and all the world her own, the

[108]

main at length subdued, and all the world her own, the

Ode on St. Cecilia's Day

[112]

main at length subdued, and all the world her own.

[116]

[118]

[121]

Volti Chorus

Ode on St. Cecilia's Day

[No. 21] ~ Chorus

Con Spirito

All hail the Muse as-cend-ing on her
 All hail the Muse as-cend-ing on her

[3]

throne, the main at length subdued, and all the world her
 throne, the main at length subdued, and all the world her
 throne, the main at length subdued, and all the world her
 throne, the main at length subdued, and all the world her

Ode on St. Cecilia's Day

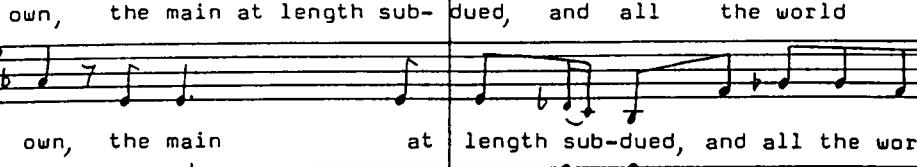
[5]

own,
own, the main at length subdued, and all the world her
own,
own, the main at length
subdued, and all the world her
own;
the main at length
subdued, and all the world her
own,

[7]

the main at length subdued, and all the world her
own,
own; the main at length
subdued, and all the world her
own,
Viola.
J. & M.

Ode on St. Cecilia's Day

[9] 

[11]

own, the main at length subdued, and all the world her
own,
own,
own, the main at length subdued, and all the
own,
own,

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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
 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

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

Musical score for the first section of 'Ode on St. Cecilia's Day'. The score consists of four staves of music in common time, with a key signature of one flat. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are:

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]

Musical score for the second section of 'Ode on St. Cecilia's Day', starting at measure 32. The score consists of four staves of music in common time, with a key signature of one flat. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are:

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-

Ode on St. Cecilia's Day

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

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

Ode on St. Cecilia's Day

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

Ode on St. Cecilia's Day

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

[46]

The musical score consists of two staves of music in common time, key signature of one flat. The first staff begins with a treble clef, followed by a bass clef, and then a soprano clef. The second staff begins with a bass clef. The lyrics are as follows:

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,

Ode on St. Cecilia's Day

[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.
Jubil

[50]

Ode on St. Cecilia's Day

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

But o'er th' af-fections too she claims the

[6]

[2]

sway, Pier-ces the hu-man heart, and steals the soul a -

[4]

way; and as at - trac-tive sounds move high or low, Th'

[6]

obed- ient duct - ile pas - sions ebb and

Ode on St. Cecilia's Day

[7]

flow. Has any nymph her faith-ful lov-er lost, And in the vis-ions of the

[9]

night, and all the day-dreams of the light, In sor-rows

[11]

tem-pest tur-bu- lent-ly tost — from her cheeks the ro - ses die, the

[14]

rad- i - at - ions van-ish from her sun - bright eye,

Ode on St. Cecilia's Day

[15]

and her breast, the throne of love, can hard-ly, can

[17]

hard-ly, hard - ly move, to send th'am -- bros - ial

[19]

sigh, to send th'am bros- ial sigh.

[21]

sigh, to send th'am bros- ial sigh.

Ode on St. Cecilia's Day

[23]

But let the skil-ful bard ap-pear, and pour the

[25]

sounds med-ic-in-al in her ear.

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

Larghetto

[7]

Ode on St. Cecilia's Day

[13]

Musical score for measure 13. Treble clef, key signature of one sharp (F#), common time. The lyrics are: "Sing some sad, some plain-tive dit-ty, steep'd in tears that". The melody consists of eighth and sixteenth note patterns.

[18]

Musical score for measure 18. Treble clef, key signature of one sharp (F#), common time. The lyrics are: "end-less flow, that end - less flow,". The melody includes a sixteenth-note grace note in the first measure and eighth-note patterns in the second measure.

[23]

Musical score for measure 23. Treble clef, key signature of one sharp (F#), common time. The lyrics are: "sing some sad, some plain - tive". The melody features eighth and sixteenth notes with a melodic line in the bass clef staff.

[28]

Musical score for measure 28. Treble clef, key signature of one sharp (F#), common time. The lyrics are: "dit-ty, steep'd in tears that end - less". The melody consists of eighth and sixteenth notes.

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-l'd 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,

Ode on St. Cecilia's Day

[51]

Musical score for measure 51. Treble clef, key signature of one sharp, common time. The melody consists of eighth and sixteenth notes. The lyrics are: "notes that mean a world of woe; notes that mean a world of woe;"

[55]

Musical score for measure 55. Treble clef, key signature of one sharp, common time. The melody consists of eighth and sixteenth notes. The lyrics are: "She too shall sym- pa-thize, she too shall moan, and pi-tying o-thers,"

[63]

Musical score for measure 63. Treble clef, key signature of one sharp, common time. The melody consists of eighth and sixteenth notes. The lyrics are: "She too shall sym- pa-thize, she too shall moan, and pi-tying o-thers,"

[68]

Musical score for measure 68. Treble clef, key signature of one sharp, common time. The melody consists of eighth and sixteenth notes. The lyrics are: "sor-rows sigh a-way her own, and pi-tying o-thers sor-rows"

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[94]

Musical score for measure 94. Treble clef, key signature of one sharp, common time. The lyrics are: "own, and pi-tying o-thers', sor-rows sigh a-way her own, she". The bass line consists of eighth-note patterns. Measure number [94] is at the top left, and tempo markings [#] and [6] are at the bottom right.

[99]

Musical score for measure 99. Treble clef, key signature of one sharp, common time. The lyrics are: "too shall sym-pa-thize, she too shall moan, and pi-tying o-thers'". The bass line consists of eighth-note patterns. Measure number [99] is at the top left.

[104]

Musical score for measure 104. Treble clef, key signature of one sharp, common time. The lyrics are: "sor-rows sigh a-way her own, and pitying others' sor-rows sigh a-". The bass line consists of eighth-note patterns. Measure number [104] is at the top left.

[109]

Musical score for measure 109. Treble clef, key signature of one sharp, common time. The lyrics are: "way her own.". The bass line consists of eighth-note patterns. Measure number [109] is at the top left.

Ode on St. Cecilia's Day

[115]

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

Spirituoso

Wake, wake, wake the ket-tle-drum,

[5]

pro-long the swel-ling trum-pets sil-ver song,

Ode on St. Cecilia's Day

[8]

And let the kin-dred ac-cent 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

Ode on St. Cecilia's Day

[17]

Musical score for measure 17. The vocal line consists of a single melodic line on a treble clef staff. The lyrics are "car; while". The piano accompaniment features a bass line on a bass clef staff and a treble clef staff above it, which contains sixteenth-note patterns.

[19]

Musical score for measure 19. The vocal line consists of a single melodic line on a treble clef staff. The lyrics are "Har-mon-y, ter-rif-ic maid! ap-pears in mar-tial pomp ar -". The piano accompaniment features a bass line on a bass clef staff and a treble clef staff above it.

[21]

Musical score for measure 21. The vocal line consists of a single melodic line on a treble clef staff. The lyrics are "ray'd: the sword, the tar-get,". The piano accompaniment features a bass line on a bass clef staff and a treble clef staff above it.

Ode on St. Cecilia's Day

[23]

Musical score for measure 23. The vocal line consists of two staves: soprano (G clef) and bass (F clef). The soprano staff begins with a dotted half note followed by eighth notes. The bass staff begins with a quarter note. The lyrics "and the lance she wields," are written below the soprano staff. The music continues with eighth-note patterns on both staves. The bass staff ends with a descending eighth-note scale.

[25]

Musical score for measure 25. The vocal line consists of two staves: soprano (G clef) and bass (F clef). The soprano staff begins with a quarter note followed by eighth notes. The bass staff begins with a quarter note. The lyrics "moves, ex-alts the Pyrr-hic dance." are written below the soprano staff. The music continues with eighth-note patterns on both staves. The bass staff ends with a descending eighth-note scale.

[27]

Musical score for measure 27. The vocal line consists of two staves: soprano (G clef) and bass (F clef). The soprano staff begins with a quarter note followed by eighth notes. The bass staff begins with a quarter note. The music features a complex eighth-note pattern on the soprano staff, primarily consisting of sixteenth-note figures. The bass staff also has an eighth-note pattern.

[30]

Musical score for measure 30. The vocal line consists of two staves: soprano (G clef) and bass (F clef). The soprano staff begins with a quarter note followed by eighth notes. The bass staff begins with a quarter note. The music features a complex eighth-note pattern on the soprano staff, primarily consisting of sixteenth-note figures. The bass staff also has an eighth-note pattern. The measures conclude with a final cadence.

Ode on St. Cecilia's Day

[32]

Handwritten musical score for measure 32. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The lyrics are: "Trem - bles the earth, re-sounds the skies— swift o'er the". The music includes various note heads, stems, and rests, with some notes grouped by braces. The bass staff contains a prominent eighth-note pattern.

[35]

Handwritten musical score for measure 35. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The lyrics are: "fleet,". The music features eighth-note patterns and slurs across the staves.

[36]

Handwritten musical score for measure 36. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The lyrics are: "the camp she flies, with thun-der in her voice,". The music includes eighth-note patterns and slurs, with a dynamic marking "ff" on the bass staff.

Ode on St. Cecilia's Day

[38]

with thun - der in her voice,
and

[41]

light-ing in her eyes.

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

Spirituoso

[4]

Ode on St. Cecilia's Day

[7]

[tr]

[12]

[15]

[18]

The gallant warriors en -

Ode on St. Cecilia's Day

[21]

Musical score for measure 21. The vocal line consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The lyrics are: "gage, the gallant war-ri- ors en -". The music features eighth-note patterns and rests.

[24]

Musical score for measure 24. The vocal line consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The lyrics are: "gage with in-ex-tin-gu-ish-able rage, with in-ex - tinguish-a-ble.". The music features eighth-note patterns and rests.

[26]

Musical score for measure 26. The vocal line consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The lyrics are: "rage and hearts un-chill'd with fear; and hearts un-chill'd with". The music features eighth-note patterns and rests.

Ode on St. Cecilia's Day

[28]

fear; the gal-lant warriors en-

This musical score consists of two staves. The top staff begins with a quarter note followed by a half note, with a brace indicating they belong together. The bottom staff begins with a quarter note. The lyrics "fear; the gal-lant warriors en-" are written below the notes. The music continues with eighth-note patterns on both staves.

[31]

gage with in-extin-gu-ish-able rage and hearts un-chill'd with

This musical score consists of two staves. The top staff has a treble clef and a key signature of one sharp. It features a series of eighth notes. The bottom staff has a bass clef and a key signature of one sharp. The lyrics "gage with in-extin-gu-ish-able rage and hearts un-chill'd with" are written below the notes. The music concludes with a final eighth-note pattern on each staff.

[33]

fear, hearts un-chill'd with fear;

This musical score consists of two staves. The top staff begins with a quarter note followed by a half note, with a brace indicating they belong together. The bottom staff begins with a quarter note. The lyrics "fear, hearts un-chill'd with fear;" are written below the notes. The music continues with eighth-note patterns on both staves.

Ode on St. Cecilia's Day

[35]

Musical score for measure 35. The top staff is in common time (indicated by '8') and G major (indicated by a G clef). The lyrics are: "the gal-lant war-ri-ors en-gage, the gal-lant war- ri- ors- en". The bottom staff is in common time and F major (indicated by a F clef). A dynamic instruction '[f]' is placed above the first measure of the bottom staff.

[37]

Musical score for measure 37. The top staff is in common time and G major. The lyrics are: "gage with in-ex-tin-gu-ish-able rage and hearts un-chill'd with". The bottom staff is in common time and F major. The lyrics continue from the previous measure.

[39]

Musical score for measure 39. The top staff is in common time and G major. The lyrics are: "fear, and hearts un-chill'd with fear, and hearts un-chill'd with". The bottom staff is in common time and F major.

[41]

Musical score for measure 41. The top staff is in common time and G major. The lyrics are: "fear, and hearts un-chill'd with fear, and hearts un-chill'd with". The bottom staff is in common time and F major.

Ode on St. Cecilia's Day

[43]

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

[46]

(50)

[54]

Fame num-bers all the cho-sen bands,

Ode on St. Cecilia's Day

[58]



[61]

Vic-to-ry stands, and Tri-umph crowns the rear,

[65]

and Tri-umph crowns the rear, and

Ode on St. Cecilia's Day

[68]

Tri-umph crowns the rear, and

[71]

- umph crowns the rear.

[74]

Fare num- bers all the cho - sen bands,

[75]

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

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[84]

Musical score for measure 84. The music is in common time (indicated by 'C'). The treble clef is on the first line, and the bass clef is on the fourth line. The vocal line consists of eighth and sixteenth notes. The lyrics are: "Tri-umph crowns the rear," followed by a fermata over the next measure, and "fame num-bers all the cho-sen bands,"

[87]

Musical score for measure 87. The music is in common time (indicated by 'C'). The treble clef is on the first line, and the bass clef is on the fourth line. The vocal line consists of eighth and sixteenth notes. The lyrics are: "full in the front fair Vic-tory stands, and Tri-umph crowns the rear,"

[89]

Musical score for measure 89. The music is in common time (indicated by 'C'). The treble clef is on the first line, and the bass clef is on the fourth line. The vocal line consists of eighth and sixteenth notes. The lyrics are: "fame num-bers all the cho-sen bands,"

Ode on St. Cecilia's Day

[91]

Musical score for measure 91. The key signature is one sharp (F#). The melody consists of two staves. The soprano staff has a bass clef, and the alto staff has a bass clef. The lyrics are: "full in the front fair Vic - tory stands," followed by a fermata over the alto staff.

[92]

Musical score for measure 92. The key signature is one sharp (F#). The melody consists of two staves. The soprano staff has a bass clef, and the alto staff has a bass clef. The lyrics are: "full in the front fair Vic - tory stands, and" followed by a fermata over the alto staff.

[93]

Musical score for measure 93. The key signature is one sharp (F#). The melody consists of two staves. The soprano staff has a bass clef, and the alto staff has a bass clef. The lyrics are: "Tri-umph crowns the rear, fame num-bers all the" followed by a fermata over the alto staff.

[95]

Musical score for measure 95. The key signature is one sharp (F#). The melody consists of two staves. The soprano staff has a bass clef, and the alto staff has a bass clef. The lyrics are: "cho-sen bands, full in the front fair" followed by a fermata over the alto staff.

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[103]

Musical score for measure 103. The top staff (treble clef) has a 6/8 time signature. It contains two measures of music with lyrics: "Tri-umph, and" and "Tri - umph crowns the rear, and". The bottom staff (bass clef) contains one measure of music. The vocal line continues from the end of measure 103 into measure 105.

[105]

Musical score for measure 105. The top staff (treble clef) has a 6/8 time signature. It contains two measures of music with lyrics: "Tri-umph crowns the rear, and" and "Tri - umph crowns the rear, and". The bottom staff (bass clef) contains one measure of music. The vocal line continues from the end of measure 105 into measure 107.

[107]

Musical score for measure 107. The top staff (treble clef) has a 6/8 time signature. It contains two measures of music with lyrics: "Tri-umph crowns the rear, and" and "Tri - umph crowns the rear.". The bottom staff (bass clef) contains one measure of music.

Ode on St. Cecilia's Day

Ode on St. Cecilia's Day

[No. 26] ~ Chorus

Allegro

Handwritten musical score for the first section of the chorus, marked "Allegro". The score consists of four staves of music in common time, treble clef, and a key signature of one sharp. The lyrics "The gal-lant war-ri-ors en-gage" are written below each staff. The music features eighth-note patterns and rests.

[3]

Handwritten musical score for the third section of the chorus, marked with the number [3]. The score consists of four staves of music in common time, treble clef, and a key signature of one sharp. The lyrics "with in-ex-tinguish-a-ble rage, with in-ex-" are repeated three times. The music features eighth-note patterns and rests, with a dynamic marking "p" at the end of the section.

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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 chc-sen bands, full in the frontfair 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,

Viol.

Ode on St. Cecilia's Day

[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

Jubil

[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

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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]

Ode on St. Cecilia's Day

[45]

Music score for measure 45, featuring five staves of music. The lyrics "fame num-bers all the cho-sen bands," are repeated three times across the first three staves. The fourth staff begins with a forte dynamic, and the fifth staff concludes with a forte dynamic.

[50]

Music score for measure 50, featuring five staves of music. The lyrics "full in the front fair Vic-t'ry stands," are repeated three times across the first three staves. The fourth staff begins with a forte dynamic, and the fifth staff concludes with a forte dynamic.

Ode on St. Cecilia's Day

[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,

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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
Tri - umph, and Tri - umph, and Tri - umph crowns the
crown 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;

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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

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

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

9 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;

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

9 Tri-umph, and Tri-umph crowns the rear; full in the

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[115]

Tri - umph crowns the rear.

[118]

No. 24 [No. 27] ~ March

Ode on St. Cecilia's Day

[8]



[15]



Volta Quick Step

Quick Step



[7]



Ode on St. Cecilia's Day

[14] [2nd Fine to Coda]

Handwritten musical score for page 189, measure 14. It consists of two staves: treble and bass. The treble staff has six measures of music. The bass staff has three measures, starting with a quarter note, followed by a measure with a bass clef and a '7' below it, and another measure with a bass clef and a '7' below it.

[21]

Handwritten musical score for page 189, measure 21. It consists of two staves: treble and bass. The treble staff has five measures of music. The bass staff has four measures, starting with a measure with a bass clef and a '7' below it, followed by a measure with a bass clef and a '7' below it, and ending with a measure with a bass clef and a '7' below it.

[27] D.C.

Handwritten musical score for page 189, measure 27. It consists of two staves: treble and bass. The treble staff has six measures of music. The bass staff has four measures, starting with a measure with a bass clef and a '7' below it, followed by a measure with a bass clef and a '7' below it, and ending with a measure with a bass clef and a '7' below it.

Coda

Handwritten musical score for the Coda. It consists of two staves: treble and bass. The treble staff has four measures of music. The bass staff has four measures, starting with a measure with a bass clef and a '7' below it, followed by a measure with a bass clef and a '7' below it, and ending with a measure with a bass clef and a '7' below it.

Ode on St. Cecilia's Day

[39]



[46]



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

But hark! the tem-ple's hol-low'd roof re-sounds, and Han-del*

[3]

lives a-long the so-lemn sounds. Mel-lif-lu-ous, yet man-ly too, he

* Purcell in original.

Ode on St. Cecilia's Day

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

(b)

Ode on St. Cecilia's Day

strains, where sense and mu-sic are at strife;

[♯] [6/4]

[14]

His vig'rous notes with mean-ing teem, with fire, with

[6] [4/2]

[15]

force ex-plain the theme, And sing the sub-ject in-to

[♯]

Ode on St. Cecilia's Day

[18]

life. At-tend—he sings Ce-ci-lia—match-less dame! 'tis she, 'tis

[b]

[22]

she, 'tis she,— fond to ex-ten-d her fame, on the loud

[b] [a] [7] [7] [7] [4]

[25]

chords the notes con-spire to stay, and sweet - ly

Ode on St. Cecilia's Day

[27]

swell in-to a long de-

lay,

And

[29]

dwell de-light-ed on her name.

[b3]

No. 26 [No. 29] ~ Solo [Act 6] Mr. Brace

Largo

ORGAN

Ode on St. Cecilia's Day

[6]



[10]

VOICE

[8] Blow on, Blow on, ye sac-red or-gans, ye sac - red or-gans,

ORCHESTRA

[8] - z f r f f d. f z p f d.

ORGAN

[8] - z f r f f d. f z p f d.

[15]

ORCHESTRA

[8] blow,

ORGAN

[8] - z f r f f d. f z p f f d. f z p f f d.

In tones mag - ni - fi -

Ode on St. Cecilia's Day

[22]

Musical score for measure 22. The vocal line consists of two staves. The top staff starts with a forte dynamic (F) and includes lyrics: "[8] cent-ly slow; Such is the". The bottom staff continues the melody. The key signature is one flat, and the time signature is common time.

[29]

Musical score for measure 29. The vocal line consists of two staves. The top staff includes lyrics: "[8] mus-ic, such the lays which suit your fair in- vent-ress". The bottom staff continues the melody. The key signature changes to no sharps or flats, and the time signature is common time.

[33]

Musical score for measure 33. The vocal line consists of two staves. The top staff includes lyrics: "[8] praise: such is the mus-ic, such the lays which suit your". The bottom staff continues the melody. The key signature changes to four sharps, and the time signature is common time.

Ode on St. Cecilia's Day

[38]

[38] fair invent-ress praise, which suit your fair invent-ress

[42]

[42] praise, your invent-ress praise:

K

[47] While round reli-gious si - lence reigns,

[47]

[47] While round reli-gious si - lence reigns,

Ode on St. Cecilia's Day

[50]

Musical score for measure 50. Treble clef, common time. The lyrics are: "And loit'-ring winds ex- pect the strains, and loit'-ring winds ex-". The music consists of two measures of eighth-note patterns.

[53]

Musical score for measure 53. Treble clef, common time. The lyrics are: "pect the strains, while round re-li - gious". The music includes a treble clef change and a dynamic marking of f . The bassoon part features a prominent eighth-note pattern.

[57]

Musical score for measure 57. Treble clef, common time. The lyrics are: "si - lence reigns, and loit'-ring winds ex- pect the". The music includes a treble clef change and a dynamic marking of p .

Ode on St. Cecilia's Day

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

Andantino

[64] [2] Hail ma - jes - tic mourn-ful mea-sure, Source of ma - ny a

[70] [2] pen-sive plea-sure! Blest pledge of

Ode on St. Cecilia's Day

[77]

I love to mor - tals giv'n, as pattern of the rest in

[83]

heav'n!

[89]

And thou, chief hon - our of the veil,

Ode on St. Cecilia's Day

[96]

Hail, harmonious virgin, hail! and thou, chief honour

[102]

of the veil, hail, harmonious virgin, hail!

[108]

hail, harmonious virgin, harmonious virgin, hail!

[113]

* 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 first bars.

Ode on St. Cecilia's Day

No. 27 [No. 30] ~ Clarus

Largo

[5]

[10]

[f]

Ode on St. Cecilia's Day

[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]

P

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

[31]

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

Ode on St. Cecilia's Day

[36]

Musical score for system 36, featuring four staves. The vocal parts (Soprano, Alto, Tenor, Bass) sing "lis-ten, lis-ten to thy lute:" three times. The piano part begins at the end of the third iteration. The vocal parts then continue with a new section.

Chorus

Allegro

Musical score for the Chorus section, marked *Allegro*. The vocal parts sing "Thy pow'r shall last, thy bays shall" three times. The piano part provides harmonic support throughout the section.

Ode on St. Cecilia's Day

[46]

bloom,

When tongues shall cease, and

bloom,

When tongues shall cease, and

⁸ bloom,

When tongues shall cease, and

bloom,

When tongues shall cease, and

[53]

worlds and worlds con-sume,

worlds and worlds con-sume,

⁸ worlds and worlds con-sume,

worlds and worlds con-sume,

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[65]

tune-ful spheres be mute.

spheres be mute.

spheres be mute.

spheres be mute.

[70]

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

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

8

Ode on St. Cecilia's Day

[75]

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

Musical score for measure 83. The music is in common time. It consists of two staves. The top staff starts with a quarter note followed by a eighth note, then a dotted half note. The bottom staff starts with a quarter note followed by a eighth note. The lyrics are: "thy bays shall bloom, thy pow'r shall". The music continues with a dotted half note, then a quarter note followed by a eighth note, then another dotted half note. The lyrics continue: "bays shall bloom, thy pow'r shall". The music then ends with a half note, followed by a quarter note, then a dotted half note. The lyrics end with "shall". The music concludes with a half note, followed by a quarter note, then a dotted half note. The lyrics end with "shall".

[86]

Musical score for measure 86. The music is in common time. It consists of three staves. The top staff starts with a quarter note followed by a eighth note, then a dotted half note. The middle staff starts with a quarter note followed by a eighth note, then a dotted half note. The bottom staff starts with a quarter note followed by a eighth note, then a dotted half note. The lyrics are: "last, thy pow'r, thy pow'r shall last, when tongues shall cease, and". The music continues with a dotted half note, then a quarter note followed by a eighth note, then another dotted half note. The lyrics continue: "last, thy pow'r shall last, when tongues shall cease, and". The music then ends with a half note, followed by a quarter note, then a dotted half note. The lyrics end with "cease, and". The music concludes with a half note, followed by a quarter note, then a dotted half note. The lyrics end with "cease, and". The music concludes with a half note, followed by a quarter note, then a dotted half note. The lyrics end with "cease, and".

Ode on St. Cecilia's Day

[90]

Musical score for measure 90. The score consists of four staves. The first three staves begin with dynamic p . The lyrics "worlds consume," are written below the first three staves, with "thy" on the fourth staff. The music continues with eighth-note patterns and a key change to G major.

[95]

Musical score for measure 95. The score consists of four staves. The lyrics "pow'r shall last, thy bays shall" are repeated across the staves. The music includes dynamics such as f , p , and $\#p$. The bass staff has a "Viol." marking, and the final staff ends with a "Tutti" marking.

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[104]

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

[108]

tune-ful spheres, the tune-ful spheres 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,

Ode on St. Cecilia's Day

[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 pow'r shall
thy pow'r shall last, thy
thy pow'r shall last,

[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 -

Ode on St. Cecilia's Day

[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,

The score consists of four staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in 6/8 time (indicated by '6/8'). The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics are placed below the staves. The music features various note values including eighth and sixteenth notes, and rests. Measure lines divide the music into measures. The vocal parts are mostly in unison or simple harmonic motion.

[122]

Solo [Solo]
 thy pow'r shall last, thy
Solo
 thy pow'r shall last, thy
Solo
 thy pow'r shall last, thy

The score consists of four staves of music. The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics are placed below the staves. The music features eighth and sixteenth notes, and rests. Measure lines divide the music into measures. The vocal parts are mostly in unison or simple harmonic motion. The lyrics "thy pow'r shall last, thy" are repeated three times, each time with a different vocal part highlighted as a solo. The first solo is for the soprano, the second for the alto, and the third for the tenor. The bass part remains constant throughout these sections.

Ode on St. Cecilia's Day

[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 spheres be

[134]

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

Ode on St. Cecilia's Day

[37]

clars

f

thy pow'r shall last, thy
clars *f*

thy pow'r shall last, thy
clars *f*

thy pow'r shall last, thy
clars *f*

thy pow'r shall last, thy
clars *f*

thy pow'r shall last, thy
f

mute,

mute,

mute,

thy pow'r shall last, thy

[44]

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

Ode on St. Cecilia's Day

[44]

Musical score for system 44, featuring four staves of music. The lyrics are:

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

[45]

Musical score for system 45, featuring four staves of music. The lyrics are:

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

Ode on St. Cecilia's Day

(155)

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

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[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

Ode on St. Cecilia's Day

[84]

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

[90].

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-

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

Ode on St. Cecilia's Day

[196]

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

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

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

Ode on St. Cecilia's Day

[211]

Handwritten musical score for page 211, featuring five staves of music with lyrics. The score consists of five staves, each with a different key signature and time signature. The lyrics are: "mute, and all the tune-ful spheres, the tune-ful spheres be". The score includes various dynamics such as p , f , b , and $\#$.

[219]

Handwritten musical score for page 219, featuring five staves of music with lyrics. The score consists of five staves, each with a different key signature and time signature. The lyrics are: "mute, and all the tune-ful spheres, the tune-ful spheres be". The score includes various dynamics such as p , f , b , and $\#$.

Ode on St. Cecilia's Day

[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

— — — — — — — —

[—]

Ode on St. Cecilia's Day

[243]

Musical score for [243] featuring five staves of music. The top three staves represent voices, and the bottom two staves represent the piano. The vocal parts consist of soprano, alto, and bass voices. The piano part features eighth-note patterns. The lyrics "mute," "the," and "tune" are repeated across the staves, with musical markings such as slurs and grace notes. Measure numbers 1 through 5 are indicated above the staves.

[249]

Musical score for [249] featuring five staves of music. The top three staves represent voices, and the bottom two staves represent the piano. The vocal parts consist of soprano, alto, and bass voices. The piano part features eighth-note patterns. The lyrics "ful" and "spheres" are repeated across the staves, with musical markings such as slurs and grace notes. Measure numbers 1 through 5 are indicated above the staves.

Ode on St. Cecilia's Day

[258]

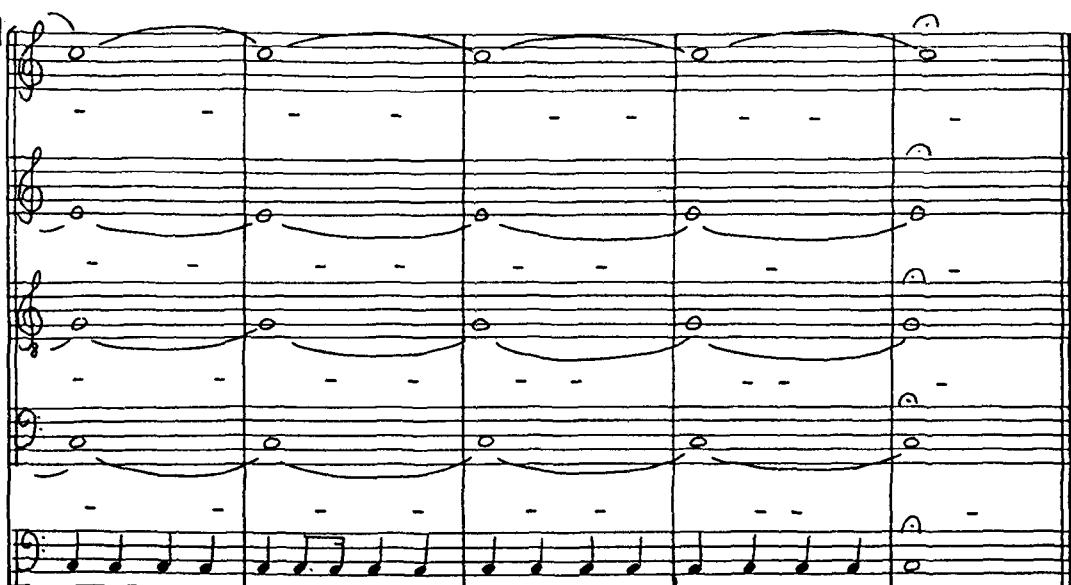
Musical score for page 258. The score consists of five staves. The top four staves are vocal parts, each with a different clef (G, F, G, F) and key signature. The bottom staff is a basso continuo staff with a bass clef and a key signature of one sharp. The vocal parts have lyrics: "be -" in the first staff, "spheres" in the second and third staves, and "be -" in the fourth staff. The vocal parts also include several rests. The basso continuo staff has a continuous line of eighth notes.

[259]

Musical score for page 259. The structure is identical to page 258, with five staves. The vocal parts are all marked "mute." in the first measure. The lyrics are the same as in page 258: "be -" in the first staff, "spheres" in the second and third staves, and "be -" in the fourth staff. The basso continuo staff continues with its eighth-note line.

Ode on St. Cecilia's Day

[264]

Dec^R 1803 T.R.*Finis*