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.

<table>
<thead>
<tr>
<th>movement</th>
<th>bar</th>
<th>stave</th>
<th>position in bar</th>
<th>variant/original</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>33</td>
<td>II</td>
<td>last note</td>
<td>B</td>
</tr>
<tr>
<td>2</td>
<td>86</td>
<td>I</td>
<td>after 2\textsuperscript{nd} note</td>
<td>redundant semiquaver rest</td>
</tr>
<tr>
<td>3</td>
<td>16</td>
<td>I</td>
<td>6\textsuperscript{th} treble note</td>
<td>G sharp and last alto note</td>
</tr>
<tr>
<td>3</td>
<td>49</td>
<td>I</td>
<td>last treble note</td>
<td>natural sign omitted</td>
</tr>
<tr>
<td>3</td>
<td>56</td>
<td>I</td>
<td>2\textsuperscript{nd} treble note</td>
<td>D natural</td>
</tr>
<tr>
<td>3</td>
<td>56</td>
<td>III</td>
<td>2\textsuperscript{nd} note</td>
<td>D natural</td>
</tr>
<tr>
<td>3</td>
<td>64</td>
<td>I</td>
<td>6\textsuperscript{th} treble note</td>
<td>chord D/B</td>
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<tr>
<td>3</td>
<td>66</td>
<td>I</td>
<td>10\textsuperscript{th} note</td>
<td>flat sign omitted</td>
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</tbody>
</table>
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)
Second movement

Suggested registration

Great: Stopped Diapason
    Flute

Swell: Hautboy

Choir: Stopped Diapason

Pedal: Bourdon

Choir to Pedal
Third movement

Suggested registration

Great: Open Diapason
    Stopped Diapason
    Principal
    Flute
    Fifteenth
    Twelfth
    Mixture

Pedal: Open Diapason
    Principal

Great to Pedal
Pinius

Sunday

March 18-1810
Ode on St. Cecilia's Day

Source.

William Russell: Ode on St. Cecilia's Day. Harpsichord Score (manuscript). Text by Christopher Smart. GB Lc m 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 $\text{\textdagger}$) 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.
Ode on St. Cecilia's Day

Critical commentary.

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

<table>
<thead>
<tr>
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<th>variant/original</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>1</td>
<td>I</td>
<td>2\textsuperscript{nd} word</td>
<td>'further' in Smart's text</td>
</tr>
<tr>
<td>8</td>
<td>2 etc.</td>
<td>IV</td>
<td>1\textsuperscript{st} word</td>
<td>'sounds' in Smart's text</td>
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<tr>
<td>8</td>
<td>77</td>
<td>V</td>
<td>4\textsuperscript{th} note</td>
<td>F sharp</td>
</tr>
<tr>
<td>8</td>
<td>91</td>
<td>IV</td>
<td>3\textsuperscript{rd} note</td>
<td>D</td>
</tr>
<tr>
<td>13</td>
<td>91</td>
<td>III</td>
<td>1\textsuperscript{st} note</td>
<td>B flat</td>
</tr>
<tr>
<td>15 (16)</td>
<td>113</td>
<td>I</td>
<td>3\textsuperscript{rd} note</td>
<td>crotchet</td>
</tr>
<tr>
<td>15 (16)</td>
<td>113</td>
<td>II</td>
<td>1\textsuperscript{st} note</td>
<td>minue</td>
</tr>
<tr>
<td>18 (19)</td>
<td>28</td>
<td>I</td>
<td>1\textsuperscript{st} 3 words</td>
<td>'and the whole' in Smart's text</td>
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<tr>
<td>19 (20)</td>
<td>123</td>
<td>II</td>
<td>1\textsuperscript{st} note</td>
<td>G</td>
</tr>
<tr>
<td>(21) etc., all vocal</td>
<td></td>
<td></td>
<td></td>
<td>'And' in Smart's text</td>
</tr>
<tr>
<td>parts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(21)</td>
<td>33</td>
<td>III</td>
<td>1\textsuperscript{st} note</td>
<td>D</td>
</tr>
<tr>
<td>20 (22)</td>
<td>13</td>
<td>I</td>
<td>1\textsuperscript{st} word</td>
<td>'check' in Smart's text</td>
</tr>
<tr>
<td>20 (22)</td>
<td>25</td>
<td>I</td>
<td>5\textsuperscript{th} note</td>
<td>semiquaver</td>
</tr>
<tr>
<td>22 (24)</td>
<td>6</td>
<td>I</td>
<td>rest</td>
<td>dotted crotchet rest</td>
</tr>
<tr>
<td>22 (24)</td>
<td>6</td>
<td>I</td>
<td>1\textsuperscript{st} note</td>
<td>quaver</td>
</tr>
<tr>
<td>22 (24)</td>
<td>19</td>
<td>III</td>
<td>1\textsuperscript{st} note</td>
<td>D</td>
</tr>
<tr>
<td>23 (25)</td>
<td>83</td>
<td>II</td>
<td>8\textsuperscript{th} note</td>
<td>quaver</td>
</tr>
<tr>
<td>(26)</td>
<td>59</td>
<td>VI</td>
<td>1\textsuperscript{st} note</td>
<td>dotted crotchet</td>
</tr>
<tr>
<td>(26)</td>
<td>59</td>
<td>VI</td>
<td>2\textsuperscript{nd} note</td>
<td>quaver</td>
</tr>
<tr>
<td>25 (28)</td>
<td>2</td>
<td>I</td>
<td>6\textsuperscript{th} word</td>
<td>'Purcell' in Smart's text</td>
</tr>
</tbody>
</table>
Ode on St. Cecilia's Day

edited by William Word Russell.

No. 1 ~ Introduction

William Russell.
Text: Christopher Smart.
Ode on St. Cecilia's Day
Ode on St. Cecilia's Day
Ode on St. Cecilia's Day
Ode on St. Cecilia's Day

No. 2 ~ Rast. Accomp. [Bass]
Ode on St. Cecilia's Day
Ode on St. Cecilia's Day

From your Lyre-en-chant-ed Tow'rs, ye mu-si-cal-ly my-stic
Ode on St. Cecilia's Day

Ye that inform the tuneful Spheres, inaudible to mortal Ears,
While each Orb in Ether swims accordant
Ode on St. Cecilia's Day

[35]

to th'in-spi-ring Hymns; Hi-ther

[39]

Par-a-dise re-move, Spi-rits of har-mo-ny and Love!

[42]
Ode on St. Cecilia's Day

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

and with thy sweet ly So lemn

lute to the grand Ar-gu-ment the num-bers suit; such as sub-lime and
Ode on St. Cecilia's Day

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

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

Souls the Souls a-bove.

Volts Chorus
Ode on St. Cecilia's Day

No. 3 ~ Chorus

[Staff notation and musical score]

Dis-dain-ful

Dis-dain-ful
Ode on St. Cecilia's Day

dis-dain-ful of fan-tas-tic play, fan-

Dis-dain-ful

Dis-dain-ful Dis-dain-ful of fan-tas-

tic play, dis-dain-ful of fan-

tic play, dis-dain-ful of fan-

tic fan-tas-tic play, Dis-dain-ful
Ode on St. Cecilia’s Day

I, tastic: play, mix on your ambrosial

II, tastic: play, mix on your ambrosial

of tastic play, mix on your ambrosial

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

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

...tongue weight of sense with sound of Song, with sound of Song.
Ode on St. Cecilia's Day

with sound of Song, Mix on

Song with sound of Song, Mix on

with sound of Song,

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

[12]

[20]
Ode on St. Cecilia's Day

[22]

Song, with sound of Song,

with sound of Song, weight of sense with sound of

Song, weight of sense

[24]

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

Sound of Song, with sound with sound of Song, weight of sense with sound of
Ode on St. Cecilia's Day

..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

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 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

Song, And be angelically gay,

Song, And be angelically gay,

Song, And be angelically gay, and be angelically gay, and be angelically gay, and be angelically gay.
Ode on St. Cecilia's Day

and be angelically gay. Disdainful

Again gay, and be angelically gay.

Again gay, and be angelically gay.

Again gay, and be angelically gay.
Ode on St. Cecilia's Day

21.

[38]

fantastic play, Disdainful of fantastic play, Mix on
fantastic play, fantastic play, fantastic play, fantastic play,
Ode on St. Cecilia's Day

your am-bro-sial Tongue weight of sense with sound of Song, Mix on

sound of Song, Mix on your am-bro-sial Tongue Mix on

sound of Song, Mix on your am-bro-sial Tongue Mix on

Mix on

[Tutti]

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,
Ode on St. Cecilia’s Day
Ode on St. Cecilia's Day

be angelically gay, and be angelically gay, and

be angelically gay and be angelically gay, and

be angelically gay, angelically gay, angelically
day, angelically gay, angelically gay,

be angelically gay angelically gay,
Ode on St. Cecilia's Day

an-gel-li-cal-ly gay, and be an-gel-li-cal-ly gay, and be an-

an-gellically gay an-gellically gay and be an-

an-gellically gay an-gellically gay, and be an-
Ode on St. Cecilia's Day

No. 4 ~ Recit. Accomp. [Soprano]

And you, ye sons of...

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

With e-mu-lations kindling warmth shall glow, and from your
Ode on St. Cecilia's Day

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

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

No. 5 ~ Solo [Soprano]
Ode on St. Cecilia's Day

Shall Echo from her vocal cave

Remay each note the shepherd gave,
Ode on St. Cecilia's Day

Shall Echo from her vocal cave re-

pay each note the shepherd gave,

Shall Echo from her
Ode on St. Cecilia's Day

31.

"... shall echo from her vocal cave repay each note the shepherd gave."

[Music notation]

Tutti [3]

Shall echo from her vocal cave repay each note the shepherd gave.

[Music notation]

Voices [6]

Tutti [4]
Ode on St. Cecilia's Day

And shall not we our mistress praise, and give her, give her

back the bor-row'd, the bor-row'd lays?

[68]

[74]

[80]
Ode on St. Cecilia's Day

shall not we our mistress, our mistress praise, and give her

back, and give her back, and give her back the borrow'd lays?

And give her, and give her back the
Ode on St. Cecilia's Day

And shall not we our mistress praise, and give her back her borrow'd lays, and give her back the borrow'd lays?
Ode on St. Cecilia's Day

35.

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

[119]

[124]

[130]

Vio.[cello]
Ode on St. Cecilia's Day

No. 6 ~ Recit. [Soprano]

But farther still our praises we pursue; for ev'n Ce-

[36]
Ode on St. Cecilia's Day

Cecilia, mighty maid, confess'd she had superior aid — she did — and other rites to greater pow'rs are due.

No. 7 ~ Solo [Alto] Mz. Brac

Allegro
Ode on St. Cecilia's Day

Higher swell the sounds and higher:
let the wing-ed
num-bers climb:
The wing-ed num-bers climb:
To the Heav'n of
Heav'n as-pire, To the Heav'n of Heav'n as-pire, So-lemn, sa-cred
Ode on St. Cecilia's Day

and sublime: To the Heav'n of Heav'n as-pire,

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

So-lemn, sa-cred and sub-lime:
Ode on St. Cecilia's Day

Higher swell the sounds and higher:
let the winged

numbers climb:
to the Heav'n of Heav'ns aspire,

to the Heav'n of Heav'ns aspire, solemn, sacred and sublime:
Ode on St. Cecilia's Day

[40]

Higher swell the sounds, swell the sounds and higher:

[42]

Let the winged numbers climb, the winged numbers climb:

[44]

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

[46]

so-lemn, sa-cred and sub-lime: to the Heav'n of Heav'n as-pire,
Ode on St. Cecilia's Day

42.

So - lemn, sa-cred and sub-lime, so - lemn sa-cred and sub-lime:

\[
\begin{align*}
\text{No. 8} & \sim \text{Chorus} \\
\text{Higher} & \text{swell the sound and higher:}
\end{align*}
\]
let the winged numbers climb, the winged numbers climb:

swell the sound and higher, let the winged

higher swell the sound and higher let the winged
Ode on St. Cecilia's Day

44.

numbers climb, the winged numbers climb, the numbers
higher swell the sound, higher swell the sound and

higher swell the sound and higher:

climb!

higher swell the sound and higher swell the

higher; higher swell the sound
Ode on St. Cecilia's Day

let the winged numbers climb, the winged numbers climb; higher
sound— and higher swell the sound

swell the sound higher swell the sound

Higher swell the sound and higher;
swell the sound, the sound and higher: let the

higher swell the sound and higher
Ode on St. Cecilia's Day

let the winged numbers climb, the winged numbers climb:

winged numbers, the numbers climb: higher

higher swell swell the sound higher

swell the sound, higher swell the sound, higher

swell the sound, higher swell the sound swell

swell the sound

Cello
Ode on St. Cecilia's Day

swell the sound and higher

swell the sound

swell the sound higher

swell the sound

high-er swell the sound

let the wing-ed num-bers climb: to the

let the wing-ed num-bers climb: to the

wing-ed num-bers climb:

swell the sound to the

swell the sound higher

swell the sound to the
Ode on St. Cecilia's Day

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

So-lemn sacred and sublime: so-lemn sacred

So-lemn sacred and sublime: so-lemn sacred

So-lemn sacred and sublime: so-lemn sacred

So-lemn sacred and sublime: so-lemn sacred
Ode on St. Cecilia's Day

and sublime: higher swell the sound higher
and sublime: higher swell the sound higher
and sublime: swell the sound higher
and sublime: swell the sound higher

swell the sound and higher: higher swell the sound and higher: let the
swell the sound swell the sound let the
swell the sound swell the sound
swell the sound higher swell the sound
Ode on St. Cecilia's Day

winged numbers climb, let the winged numbers climb solemnly;
swell the sound let the winged numbers climb solemnly.

sacred and sublime:
solemn sacred and sublime:
sacred and sublime:
Ode on St. Cecilia's Day
Ode on St. Cecilia's Day

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

...to the heav'n of heav'n as-pire,
and su-blime: to the heav'n of heav'n as-pire,
and su-blime: to the heav'n of heav'n as-pire,
and su-blime: to the heav'n of heav'n as-pire,
So - lemn, sa - cred and su - blime: So - lemn,

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

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

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

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

Sac - red and su - blime: from hea - vin' mu - sic

Sac - red and su - blime: from hea - vin' mu - sic

Sac - red and su - blime: from hea - vin' mu - sic
Ode on St. Cecilia's Day

Return it to its native skies.

Took its rise return it to its native skies.

Heaven music took its rise return it to its native skies.
from hea-v'n mu-sic took
na-tive skies,
from hea-v'n mu-sic took its

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

from heav'n music, its native skies, from heav'n music, its native skies, from heav'n music, its native skies, from heav'n music, its native skies, from heav'n music.
Ode on St. Cecilia's Day

from heav'n music took its rise, return

native skies, from heav'n music took its rise, return

took its rise,

from heav'n music took its rise, return it

native skies, from heav'n music took its rise, return it

took its rise,

from heav'n music took its rise, return it

native skies, from heav'n music took its rise, return it

took its rise,

[77]

return it to its native skies, its native skies, its native skies, from

to its native skies, its native, native skies, from

to its native skies, its native skies, from

to its native skies, its native skies, from

[74]
Ode on St. Cecilia's Day

heaven music took its rise, return it to its
heaven music took its rise, return it to its
from heaven music took its rise, return it to its
from heaven music took its rise, return it to its

native skies, return it to its native skies, re-
native skies, return it to its native skies, re-
native skies, return it to its native skies, re-
native skies, return it to its native skies, re-
Ode on St. Cecilia's Day

turn it to its native skies, from heav'n music
native, native, native skies, from heav'n music

took its rise, return it to its native skies its
took its rise, return it to its
took its rise, return it to its
took its rise, return it to its
Ode on St. Cecilia's Day

native skies, return it to its native skies, its

native skies, return it to its native skies, its

native skies, return it to its native skies, its

native skies, return it to its native skies, its

native skies, its native skies.
Ode on St. Cecilia's Day

No. 9 ~ Solo [Ado]

Music's a celestial art; Cease to wonder at its
Ode on St. Cecilia's Day

pow-er, mu-sic's a ce-

lestial art; cease to won-der at its pow'r.

cease to won-er to won-der at its pow'r.
Ode on St. Cecilia's Day

Thou life-less rocks to
Ode on St. Cecilia's Day

[54] Mot - ion start, the trees dance lightly the trees dance lightly the trees dance

[58] Lightly from the bow'r,

[62] The life-less rocks to motion
Ode on St. Cecilia's Day

start, tho' life-less rocks to motion start, tho' trees dance

lightly from the bow'r, tho' trees dance lightly from the
Ode on St. Cecilia's Day

rolling floods in sweet suspense are held, and listen, listen,

listen into sense, tho' rolling floods in sweet suspense are held, and

listen, and listen, listen into sense, tho' rolling
floods in sweet suspense are held, and listen, are

held and listen, are held and listen into sense, tho'

rolling floods in sweet suspense are held and listen,
Ode on St. Cecilia's Day

[106]

Listen, and listen into sense.

[110]

[115]

[118]
Ode on St. Cecilia's Day

[22]

No. 10. ~ Recit. Accomp'd. ~

[Tenor]

Andante

In Penshurst's Plains, when Waller, sick with
Ode on St. Cecilia's Day

has found some silent solitary

grove, where the vague noon-beams pour a sil-ver

flood of trem'rous light athwart th'unsliawn wood,
within an haery, moss-grown cell, He lays his careless

limbs without reserve, and strikes, impetuous strikes each

querulous nerve of his resounding shell, and strikes,
in-petuous strikes each querulous nerve and

strikes each querulous nerve of his re-sounding shell.
Ode on St. Cecilia's Day

No. 11 ~ Air [Junto]

In all the woods, in all the plains a-
round a lively stillness reigns: in all the woods in all the plains a-
round a lively stillness reigns.

In all the woods, in all the plains, around a lively stillness reigns:

lively stillness reigns; in all the woods, in
All the plains around a lively stillness reign: in all the woods, in all the plains around a lively stillness reign: The deer approach the...
Ode on St. Cecilia's Day

[42]

se - cret scene, and weave their way thro'

[laby - rinth - 

the deer approach. the

[50]

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

labyrinths, green,
Ode on St. Cecilia's Day

The deer approach the secret scene, and weave their way through the by-linths green, and weave their way through the by-linths green;
While Philomela learns the lay, and answers from the neighboring bay,
neighboring bay, and answers from the neighboring bay, while

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

Phil-o-me-la learns the lay, and answers from the neighboring bay.
Philomela learns the lay, and answers from the neighboring bay, and

and answers from the neighboring bay, while

and answers from the neighboring bay,
Ode on St. Cecilia's Day

answers from the neighboring bay, and answers from the neighboring bay, and
Ode on St. Cecilia's Day

No. 12 - Recit. Accomp² [Tenor]

But Med-way, melancholy

mute, Gently gently on his urn reclines,
Ode on St. Cecilia's Day

and all attentive to the lute, in uncomplaining anguish

pines; The crystal waters weep away, and bear the tidings to the sea:
Ode on St. Cecilia's Day

No. 13 ~ Chorus

Larghetto

Nep-tune in the boisterous seas spreads the plac-id

Nep-tune in the boisterous seas spreads the plac-id

Nep-tune in the boisterous seas spreads the plac-id

Nep-tune in the boisterous seas spreads the plac-id

bed of peace, Nep-tune in the boisterous seas

bed of peace, Nep-tune in the boisterous seas

bed of peace, Nep-tune in the seas

bed of peace, Nep-tune in the seas

bed of peace, Nep-tune in the seas
Ode on St. Cecilia's Day

85.

[7]

spreads the plac-id bed of peace, spreads the plac-id

spreads the plac-id bed of peace, spreads the plac-id

spreads the plac-id bed of peace, spreads the plac-id

spreads the plac-id bed of peace, spreads the plac-id

[10]

bed of peace, the plac-id bed of peace, While each

bed of peace, the plac-id bed of peace, While each

bed of peace, the plac-id bed of peace, While each

bed of peace, the plac-id bed of peace, While each
Ode on St. Cecilia's Day

While each blast, or breathes its last, or just does blast, while each blast, or breathes its last, or just does sigh a symphony and cease, or just does sigh a symphony and cease, or just does
Ode on St. Cecilia's Day

[20]

just does sigh a symphony and cease.

just does sigh a symphony and cease.

cease, a symphony and cease.

sigh a symphony and cease, and cease.

[22]
Ode on St. Cecilia's Day

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

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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

While each blast, or breathes its last, while each blast, or
Ode on St. Cecilia's Day

90.

sigh a symphony and cease.

sigh a symphony and cease.

sigh a symphony and cease.

sigh a symphony and cease.

sigh a symphony and cease.

sigh a symphony and cease.

sigh a symphony and cease.

sigh a symphony and cease.
Ode on St. Cecilia's Day

[No. 14] ~ Sinfonia

Andantino
Ode on St. Cecilia's Day

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

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

stands, Pall'd in the -a- tri-ca-lat-tire, To the mute strings he

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

lyre: while in a ten-der Or - thian
Ode on St. Cecilia's Day

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

Vivace
Ode on St. Cecilia's Day

By the bright beams of Cynthia's eyes, through which your waves att-

tract-ed rise, and ac-tu-ate the hoa-ry deep;

By the se-cret co-ral cell, Where love and joy and
Nep-tune dwell, and peace-ful floods in si-lence sleep.
Ode on St. Cecilia's Day

By the sea-flowers that immerge their heads around the grotto's virge, dependent from the stooping stem, dependent from the stem; by each roof suspended drop, that
Ode on St. Cecilia's Day

lightly lingers on the top, and hes-i-tates, and hes-i-tates in-

-to a gem; By each roof sus- pen-ded drop, that

lightly lingers on the top, and hes-i-tates in-to a gem;
Ode on St. Cecilia's Day

By thy kindred wat'ry Gods, the lakes, the riv'lets, founts and floods, and all the pow'rs that
live unseen underneath the liquid green, the liquid green, underneath the liquid green, the liquid
Ode on St. Cecilia's Day

neath the liquid green; By thy kindred wa-try

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

pows'rs that live un-seen un-der-neath the li-quid green, un-der-
Ode on St. Cecilia's Day

1. Aneath the liquid, liquid green.

2. Aneath the liquid green.

3. [Musical notation pages]
Ode on St. Cecilia's Day

No. 16 [No. 17] ~ Chorus

Largo

Great Amphi-trite, Great Amphi-trite, Great

Great Amphi-trite, Great Amphi-trite, Great

Great Amphi-trite, Great Amphi-trite, Great

Great Amphi-trite, Great Amphi-trite, Great

Amphi-trite, (for thou canst bind the storm and regulate the
Ode on St. Cecilia's Day

wind, and regulate the wind, great Amphitrite,
wind, and regulate the wind, great Amphitrite,
late the wind, the wind, great Amphitrite,
and regulate the wind, great Amphitrite,

Great Amphitrite, Great Amphitrite, (for
Great Amphitrite, Great Amphitrite, (for
Great Amphitrite, Great Amphitrite, (for
Great Amphitrite, Great Amphitrite, (for
Ode on St. Cecilia's Day
Ode on St. Cecilia's Day

late the wind, and reg-u-late the wind, and reg-u-
late the wind, and reg-u-
late the wind, and reg-u-
late the wind, and reg-u-

late the wind, and reg-u-
late the wind, and reg-u-
late the wind, and reg-u-

late the wind, and reg-u-
late the wind, and reg-u-
late the wind, and reg-u-

late the wind, and reg-u-
late the wind, and reg-u-
late the wind, and reg-u-

late the wind, and reg-u-
late the wind, and reg-u-
late the wind, and reg-u-

late the wind, and reg-u-
late the wind, and reg-u-
late the wind, and reg-u-

late the wind, and reg-u-
late the wind, and reg-u-
late the wind, and reg-u-

late the wind, and reg-u-
late the wind, and reg-u-
late the wind, and reg-u-

late the wind, and reg-u-
late the wind, and reg-u-
late the wind, and reg-u-

late the wind, and reg-u-
late the wind, and reg-u-
late the wind, and reg-u-

late the wind, and reg-u-
late the wind, and reg-u-
late the wind, and reg-u-

late the wind, and reg-u-
late the wind, and reg-u-
late the wind, and reg-u-
Ode on St. Cecilia's Day

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

Hence waft me, fair goddess, oh! waft me away,
Hence waft me, fair goddess, oh! waft me away,
Hence waft me, fair goddess, oh! waft me away,
way, secure from the men, and the monsters of prey, se-
way, secure from the men, and the monsters of prey, se-
way, secure from the men, and the
Ode on St. Cecilia's Day

cure from the men, and the monsters of prey. Hence waft me, hence

cure from the men, and the monsters of prey. Hence waft me, hence

waft me, hence waft me, oh! waft me away,

hence waft me, waft me, oh! waft me away, hence waft me, waft me away, hence waft me, waft me away,

secure from the men, and the monsters of prey from the men, and the monsters, the monsters of prey from the men, and the monsters of
Ode on St. Cecilia's Day

prey, secure from the men, and the monsters of prey, the
prey, secure from the men, and the monsters of prey, the
prey, secure from the men, and the monsters of prey, the

monsters of prey.
monsters of prey.
monsters of prey.

monsters of prey.
Ode on St. Cecilia's Day

Hence waft me, fair goddess, oh! waft me a-way, hence

Hence waft me, fair goddess, oh! waft me a-way, hence

Hence waft me, fair goddess, oh! waft me a-way, hence

Hence waft me, hence waft me, hence waft me a-way, hence

Hence waft me, hence waft me, hence waft me a-way, hence

Hence waft me, hence waft me, waft me a-way, hence
Ode on St. Cecilia's Day

cure from the men, and the monsters of prey, the monsters of

prey, secure from the men, and the monsters of prey, the

monsters of prey. Hence waft me, hence waft me, hence
waft me a-way, secure from the men, and the

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-

cure from the men, and the mon-sters of

cure from the men, and the mon-sters of

*possibly the words cloned follow those of the bass part.
Ode on St. Cecilia's Day

Chorus

prey. Hence waft me, fair goddess, hence waft me away, hence

prey. Hence waft me, fair goddess, hence waft me away, hence

waft me, hence waft me, oh! waft me away, hence

hence waft me, hence waft me, oh! waft me away, hence

hence waft me, hence waft me, waft me away.
Ode on St. Cecilia's Day

way, secure from the men, and the monsters of prey, se-
way, secure from the men, and the monsters of prey, se-
way, secure from the men, and the monsters of prey, se-
way, secure from the men, and the monsters of prey, se-
way, secure from the men, and the monsters of prey, se-
way, secure from the men, and the monsters of prey, se-
way, secure from the men, and the monsters of prey, se-
Ode on St. Cecilia's Day

prey, secure from the men, and the monsters of prey, the

prey, secure from the men, and the monsters of prey, the

prey, secure from the men, and the monsters of prey, the

prey, secure from the men, and the monsters of prey, the

monsters of prey.

monsters of prey.

monsters of prey.

Hence
Ode on St. Cecilia's Day

Hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
hence waft me, fair goddess, hence
waft me, fair goddess,
Ode on St. Cecilia's Day

[89]

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

[93]

hence waft me,

hence waft me,
Ode on St. Cecilia's Day

hence waft me away, secure from the men, and the

hence waft me away, secure from the men, and the

hence waft me away, secure from the men, and the

monsters of prey, secure from the men, and the

monsters of prey, secure from the men, and the

monsters of prey, secure from the men, and the

monsters of prey, secure from the men, and the
Ode on St. Cecilia's Day

cure from the men, and the monsters of prey, the monsters of

prey, the monsters of prey, the monsters of prey, the
Ode on St. Cecilia's Day

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.
Ode on St. Cecilia's Day

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

He sung —

The winds are charm'd to sleep,
Ode on St. Cecilia's Day

Soft stillness steals along the deep,
The

Tritons and the Nereids sigh in soul-reflecting

Sympathy,

*And all the audience of waters

*The original text runs: 'And the whole audience...'
weep, and all the audience of waters weep.

But Amphitrite her dolphin sends the same which erst to

Nep-tune brought the nobly-per-jur'd dame.
Ode on St. Cecilia's Day

[38]

Pleas'd to obey the beau-teous mon-ster

[40]

flies, And on his scales as the gilt sun-beams play.

[43]

[46]

Ten thou-sand va-ri-gat-ed dies in co-pious
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-um-in-ous

[54] wave, 
Rides the vol-um-in-ous wave, and makes the wish'd-for
Ode on St. Cecilia's Day

shore, and makes the wish'd for shore, Rides the voluminous

wave and makes the wish'd for shore, rides the voluminous

wave and makes the wish'd for shore.
Ode on St. Cecilia's Day

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

Spinituro

Come, come ye festive throng, who sweep the lyre or pour the song,
Ode on St. Cecilia's Day

[25]

come, come ye festive social throng, who sweep the lyre, or

[31]

pour the song, who sweep the lyre, or pour the song, who

[37]

sweep the lyre, or pour the song, who sweep the

[42]

lyre or pour the song,
Ode on St. Cecilia's Day

Your noblest melody, such as becomes the mouth of joy;

bring the aspiring thought, with bright expression richly wrought, with bright expression
Ode on St. Cecilia's Day

richly wrought, with bright expression richly

wrought;

muse ascending on her throne,

main at length subdued, and all the world her own, the
Ode on St. Cecilia's Day

main at length subdued, and all the world her own, the
main at length subdued, and all the world her own.
Ode on St. Cecilia’s Day

[No. 21] ≈ Chorus

Cow Spirit

All hail the Muse ascending on her throne, the main at length subdued, and all the world her
Ode on St. Cecilia's Day

own, the main at length subdued, and all the world her own, the main at length subdued, and all the world her
Ode on St. Cecilia's Day

own, the main at length subdued, and all the world her
Ode on St. Cecilia's Day

own, and all the world her own, all hail the Muse ascending on her throne, and hail the Muse ascending on her throne, and hail the Muse ascending on her

world, the world her own, all hail the Muse ascending on her world, the world her own, all hail the Muse ascending on her world, the world her own, all hail the Muse ascending on her

own, and all the world her own, all hail the Muse ascending on her own, and all the world her own, all hail the Muse ascending on her own, and all the world her own, all hail the Muse ascending on her

all hail the Muse ascending on her all hail the Muse ascending on her all hail the Muse ascending on her all hail the Muse ascending on her
Ode on St. Cecilia's Day

thronethe main at length subdued, and all the world her

own, and hail the Muse ascending on her

own, and hail the Muse ascending

own, and hail the Muse ascending
Ode on St. Cecilia's Day

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

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

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

World her own, the main at length subdued, and all the world her
Ode on St. Cecilia's Day

Ode on St. Cecilia's Day

main at length subdued, and all the world her own, and hail the Muse ascending on her throne, the

own, and hail the Muse ascending on her throne, the

own, and hail the Muse ascending on her throne, the

own, and hail the Muse ascending on her throne, the
Ode on St. Cecilia's Day

Censing on her throne, the main at length subdued, and all the
world her own, and hail the Muse ascending on her throne, and
Ode on St. Cecilia's Day

hail the Muse ascending on her throne, the
main at length subdued, and all the world her own, the
Ode on St. Cecilia's Day

[4.4]

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

[4.6]

All the world her own, the world her own, and all the
All the world her own, and all the world her own, the world her own, and all the
All the world her own, the world her own, and all the world her own, the world her own, and all the
All the world her own, and all the world her own, the world her own, and all the
Ode on St. Cecilia's Day

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.
Ode on St. Cecilia's Day

But o'er th' affections too she claims the

sway, Pierces the human heart, and steals the soul a-

way; and as attractive sounds move high or low, Th' obed-

ient duct-ile passions ebb and
Ode on St. Cecilia's Day

Has any nymph her faithful lover lost, And in the visions of the night, and all the day-dreams of the light, In sorrow's tempest turbulently toss'd— from her cheeks the roses die, the radiances vanish from her sun-bright eye,
Ode on St. Cecilia's Day

[5] and her breast, the throne of love, can hardly, can

[17] hardly, hardly move, to send th'am - bros - ial

[19] sigh, to send th'am bros- ial sigh.

[21]
Ode on St. Cecilia's Day

But let the skilful bard appear, and pour the
sounds medicinal in her ear.

No. 21 [No. 23] ~ Solo [Largo]
Ode on St. Cecilia's Day

[13]
Sing some sad, some plain-tive dit-ty, steep'd in tears that

[18]
end-less flow, that end - less flow,

[23]
sing some sad, some plain-tive

[28]
dit-ty, steep'd in tears that end - less
Ode on St. Cecilia's Day

flow, melancholy notes, melancholy notes of pity, notes that mean a world of woe; melancholy notes of pity, notes that mean a world of woe; melancholy notes of pity,
notes that mean a world of woe; notes that mean a world of woe;

She too shall sympathize, she too shall moan, and pitying others'

sorrows sigh a-way her own, and pitying others sorrows
Ode on St. Cecilia's Day

sigh a-way her own,

she too shall sym-pa-thize, she too shall moan, and pi-tying others

sor-rows sigh a-way her own, she too shall sym-pa-thize, she

too shall moan, and pi-tying others sor-rows sigh a-way her
Ode on St. Cecilia's Day

own, and pitying others' sorrows sigh away her own, she

too shall sympathize, she too shall moan, and pitying others'

sorrows sigh away her own, and pitying others' sorrows sigh a-

way her own.
Ode on St. Cecilia's Day

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

Wake, wake, wake the kettle-drum,
pro-long the swelling trumpet's silver song,
And let the kindred accents pass thro' the horn's meandering brass.

A-rise, a-rise, a-rise, a-rise.

The patriot muse invites to war, and mounts Bellona's brazen
Ode on St. Cecilia's Day

17. car; while

19. Mon-y, ter-rif-ic maid! ap-pears in mar-tial pomp ar-

21. ray'd: the sword, the tar-get,
Ode on St. Cecilia's Day

and the lance she wields, and, as she

and, as she exalts the Pyrrhic dance.

moves, ex-alts the Pyrr-hic
dance.
Ode on St. Cecilia's Day

[32] Trembles the earth, re-sounds the skies—swift o'er the fleet,

[35] the camp she flies, with thun-der in her voice,
Ode on St. Cecilia's Day

with thunder in her voice, and

lighting in her eyes.

No. 23 [No. 25] ~ Air [Tenor]
Ode on St. Cecilia's Day

The gallant warriors en-
Ode on St. Cecilia's Day

gage, the gallant warriors en-
gage with inextinguishable rage, with inextinguishable
rage and hearts unchill'd with fear, and hearts unchill'd with
If fear; the gallant warriors engage
with inextinguishable rage and hearts unchill'd with fear;
Ode on St. Cecilia's Day

1.8

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

[35]

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

[37]

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

[39]

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

[41]
Ode on St. Cecilia's Day

"fear, and hearts unchill'd with fear;"

"Fame numbers all the chosen bands,"
Full in the front fair

Victory stands, and triumph crowns the rear,

and triumph crowns the rear,
Ode on St. Cecilia's Day

Triumph crowns the rear, and

Fame numbers all the chosen bands,

full in the front fair Victory stands, and Triumph crowns the rear, and
Triumph crowns the rear, and triumph crowns the rear,
fame numbers all the chosen bands,
full in the front fair Victory stands, and
Triumph crowns the rear, fame numbers all the chosen bands,

Full in the front fair Victory stands, and Triumph crowns the rear,

fame numbers all the chosen bands,
Ode on St. Cecilia's Day

full in the front fair Victory stands,

Triumph crowns the rear, fame numbers all the chosen bands, full in the front fair
Ode on St. Cecilia's Day

victory stands, full in the front fair

victory stands, and triumph crowns the rear, and triumph, and

triumph, and triumph crowns the rear, and triumph, and
Triumph, and Triumph crowns the rear, and
Triumph crowns the rear, and
Triumph crowns the rear, and
Triumph crowns the rear.
Ode on St. Cecilia's Day

[No. 26] ~ Chorus

Allegro

The gallant warriors engage

The gallant warriors engage

The gallant warriors engage

The gallant warriors engage

with inextinguishable rage, with inextinguishable rage,

with inextinguishable rage, with inextinguishable rage,

with inextinguishable rage, with inextinguishable rage,

with inextinguishable rage, with inextinguishable rage,

with inextinguishable rage, with inextinguishable rage,
Ode on St. Cecilia's Day

[6]

tinguishable rage And hearts unchill'd with fear;

[9]

Fame numbers all the chosen bands,
Ode on St. Cecilia’s Day

all the chosen bands, full in the front fair vict’ry stands, and

Triumph, and Triumph, and Triumph crowns the rear, the

Triumph, and Triumph, and Triumph crowns the rear, the
Ode on St. Cecilia's Day

[20]

Gallant warriors engage with inextinguishable rage and

Gallant warriors engage with inextinguishable rage and

Gallant warriors engage with inextinguishable rage and

with inextinguishable rage and

[24]

hearts, and hearts, and hearts unchill'd with fear; the

hearts, and hearts, and hearts unchill'd with fear; the

hearts, and hearts, and hearts unchill'd with fear; the

hearts, and hearts, and hearts unchill'd with fear; the
Ode on St. Cecilia's Day

gallant warriors engage, the gallant warriors

ors engage with inextinguishable rage and hearts, and
Ode on St. Cecilia's Day

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;
hearts un-chill'd with fear, and hearts un-chill'd with fear;
Ode on St. Cecilia's Day

fame num-bers all the cho-sen bands,

fame num-bers all the cho-sen bands,

fame num-bers all the cho-sen bands,

fame num-bers all the cho-sen bands,

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

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

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

full in the front fair Vic-t'ry stands, and
Ode on St. Cecilia's Day

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;

fame num-bers all the cho- sen bands,
fame num-bers all the cho- sen bands,
Ode on St. Cecilia's Day

fame numbers all the chosen bands, fame numbers all the
chosen bands, the chosen bands, the
fame numbers all the
fame numbers all the
chosen chosen

bands, full in the front fair vict'ry stands, and
chosen bands, full in the front fair vict'ry stands, and
bands, full in the front fair vict'ry stands, and
bands, full in the front fair vict'ry stands, and
Triumph crowns the rear; full in the front fair victory stands, full in the front fair victory stands, and Triumph...
Ode on St. Cecilia's Day

Triumph, and Triumph, and Triumph crowns the rear, and Triumph crowns the rear; full in the front fair
Ode on St. Cecilia's Day

Full in the front fair victory stands, full in the front fair victory stands, full in the front fair victory stands, full in the front fair victory stands, and

Triumph, and Triumph crowns the rear, and

Full in the front fair victory stands, full in the front fair victory stands, full in the front fair victory stands, full in the front fair victory stands, and

Triumph, and Triumph crowns the rear, and

Full in the front fair victory stands, full in the front fair victory stands, full in the front fair victory stands, full in the front fair victory stands, and

Triumph, and Triumph crowns the rear, and
Ode on St. Cecilia's Day

Triumph crowns the rear; fame numbers all the chosen bands,

full in the front fair victory stands, full in the front fair.
Ode on St. Cecilia's Day

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

Tri-umph, and Tri-umph crowns the rear; full in the
Ode on St. Cecilia's Day

full in the front fair vic'try stands, and Triumph crowns the
full in the front fair vic'try stands, and Triumph crowns the
full in the front fair vic'try stands, and Triumph crowns the
front in the front fair vic'try stands, and Triumph crowns the
rear; fame numbers all the chosen bands, full in the front fair
rear; fame numbers all the chosen bands, full in the front fair
rear; fame numbers all the chosen bands, full in the front fair
rear; fame numbers all the chosen bands, full in the front fair
Ode on St. Cecilia's Day

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

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
Triumph crowns the rear.
Ode on St. Cecilia's Day

Quick Step

Volts Quick Step
Ode on St. Cecilia's Day

[3rd time to Coda]

[Coda]
But hark! the temple's hollow'd roof resounds, and Handel*

lives along the solemn sounds. Melifluous, yet manly too, he

* Purrell in original.
Ode on St. Cecilia's Day

pours his strains along, as from the lion Samson

slew, comes sweetness, comes sweetness, sweetness from the strong.

Not like the

soft Italian strains, he trills the weak enervate
strains, where sense and music are at strife;

His vigorous notes with meaning teem, with fire, with

force explain the theme,

And sing the subject into
Ode on St. Cecilia's Day

193.

[18] life. Attend—he sings Cecilia-matchless dame! 'tis she, 'tis

[22] she, 'tis she, fond to extend her fame, on the loud

[25] chords the notes conspire to stay, and sweetly
Ode on St. Cecilia's Day

I swell into a long delay,
And dwell delighted on her name.

No. 26 [No. 29] ~ Solo [Tenor] Mr. Bruce
Ode on St. Cecilia's Day

[6] Blow on, Blow on, ye sacred organs, ye sacred organs,

[15] Blow, In tones magni-fi-
Ode on St. Cecilia's Day

[22] Such is the

[29] Such is the music, such the lays which suit your fair inventress

[33] Such is the music, such the lays which suit your
Ode on St. Cecilia's Day

[38]
Fair inventress praise, which suit your fair inventress

[42]
praise, your inventress praise:

[47]
While round religious silence reigns,
Ode on St. Cecilia's Day

And loitering winds expect the strains, and loitering winds expect the strains, while round religious silence reigns, and loitering winds expect the
Ode on St. Cecilia's Day

strains, and loit'ring winds expect the strains.

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

pen-sive plea-sure!

Blest pledge of
Ode on St. Cecilia's Day

[77] love to mortals giv'n, as pattern of the rest in

[83] heav'n!

[89] And thou, chief honor of the veil,
Ode on St. Cecilia's Day

Hail, harmonious virgin, hail! and thou, chief honour of the veil, hail, harmonious virgin, hail!

hail, harmonious virgin, harmonious virgin, hail!

*The last 7 bars are notated on 2 staves. The omission of the first note of bar 115 and the insertion of a quaver rest imply [organ] for the final bars.
Ode on St. Cecilia's Day

No. 27 [No. 30] ~ Chorus

When Death, when Death shall
Ode on St. Cecilia's Day

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

An-gels may lis-ten, may lis-ten to thy lute, may lis-ten to thy
Ode on St. Cecilia's Day

lute, Angels may listen may listen to thy lute,
lute, Angels may listen may listen to thy lute,
lute, Angels may listen may listen to thy lute,
Ode on St. Cecilia's Day

Thy pow'r shall last, thy bays shall
I shall bloom, when tongues shall cease, and worlds and worlds consume,
And all the tune-ful spheres, the tune-ful

spheres be mute, and all the tune-ful spheres be
Ode on St. Cecilia's Day

tune-ful spheres be mute.

spheres be mute.

Thy pow'r shall last, thy bays shall bloom, thy bays thy pow'r shall last, thy bays shall bloom, thy
Ode on St. Cecilia's Day

bays shall bloom,

thy pow'r shall last,

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

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

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

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

thy pow'r shall last, thy bays shall bloom,
Ode on St. Cecilia's Day

thy bays shall bloom, thy pow'r shall

bays shall bloom, thy pow'r shall

thy pow'r shall

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

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

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

last, thy pow'r shall
Ode on St. Cecilia's Day

[90] worlds consume, thy worlds consume,

[95] pow'r shall last, thy bays shall thy pow'r shall last, thy bays, thy bays shall thy pow'r shall last, thy bays shall
Ode on St. Cecilia's Day

bloom, when tongues shall cease, and worlds consume,

bloom, when tongues shall cease, and worlds consume, and all the worlds, and worlds consume and all the worlds,
Ode on St. Cecilia's Day

1. Tune-ful spheres, the tune-ful spheres be mute, and all the
   tune-ful spheres, the tune-ful spheres be mute,
   tune-ful spheres, the tune-ful spheres be mute, and all the

2. Tune-ful spheres, the tune-ful spheres be mute, thy pow'r shall
Ode on St. Cecilia's Day

[III]

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

[II]

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

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

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

thy pow'r shall last, thy
Ode on St. Cecilia's Day

I. Sume, and all the tune-ful spheres, the tune-ful spheres be mute,

thy pow'r shall last, thy pow'r shall last,
Ode on St. Cecilia's Day

bays shall bloom, when tongues shall cease, and

worlds consume, and all the tune-ful spheres, the spheres be

mute, and all the tune-ful spheres be
Ode on St. Cecilia's Day

thy pow'r shall last, thy
mute,

mute,

mute,

mute,

bays shall bloom, when tongues shall cease,

bays shall bloom,

bays shall bloom,

bays shall bloom,
Ode on St. Cecilia's Day

and worlds consume, and all the tuneful cease,
and worlds consume, and all the tuneful cease,
and worlds consume, and all the tuneful cease,
and worlds consume, and all the tuneful cease,

and worlds consume, and all the tuneful
and worlds consume, and all the tuneful
and worlds consume, and all the tuneful
and worlds consume, and all the tuneful

spheres, the spheres be mute, and all the
spheres, the spheres be mute, and all the
tuneful
spheres, the spheres be mute, and all the
tuneful
spheres, the spheres be mute, and all the
tuneful
spheres, the spheres be mute, and all the
Ode on St. Cecilia's Day

Tune-ful spheres, the spheres be mute.

Thy pow'r shall last, thy bays shall bloom, when
Ode on St. Cecilia's Day

I

Ode on St. Cecilia's Day

220.

Ode on St. Cecilia's Day

220.

Ode on St. Cecilia's Day

220.
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

spheres be mute, thy pow'r shall last, thy bays shall
spheres be mute, thy pow'r shall last, thy bays shall
spheres be mute, thy pow'r shall last, thy bays shall
spheres be mute, thy pow'r shall last, thy bays shall
Ode on St. Cecilia's Day

bloom, when tongues shall cease, and worlds consume, thy pow'r shall

last, thy bays shall bloom, when tongues shall cease, and worlds con-
Ode on St. Cecilia's Day

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

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

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

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

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

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

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

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

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

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

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

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

sum, and all the tune-ful spheres, the tune-ful spheres be
Ode on St. Cecilia's Day

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

225.

mute, the tuneful spheres, the spheres be mute,

mute, the tuneful spheres, the spheres be mute,

mute, the tuneful spheres, the spheres be mute,

mute, the tuneful spheres, the spheres be mute,
Ode on St. Cecilia's Day

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

ful spheres
ful spheres
ful spheres
ful spheres
Ode on St. Cecilia's Day

[254]

be

spheres

spheres

be

mute.

mute.

mute.

mute.