

Ode on St. Cecelia's Day

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Allegro.

f

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music features a melodic line in the upper staff with eighth and sixteenth notes, and a more rhythmic accompaniment in the lower staff with eighth notes and rests.

The second system continues the musical piece. The upper staff shows a melodic line with some grace notes and slurs. The lower staff provides a steady accompaniment with eighth notes and rests.

The third system features a more complex melodic line in the upper staff with many sixteenth notes and slurs. The lower staff continues with a rhythmic accompaniment of eighth notes.

The fourth system shows a melodic line in the upper staff with various intervals and slurs. The lower staff has a consistent accompaniment of eighth notes.

The fifth system continues with a melodic line in the upper staff that includes some chromaticism. The lower staff maintains the eighth-note accompaniment.

The sixth system is the final one on this page, showing a melodic line in the upper staff with various intervals and slurs. The lower staff continues with the eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a melodic line in the treble and a supporting bass line.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

Third system of musical notation, showing more complex melodic patterns and bass accompaniment.

Fourth system of musical notation, featuring a prominent melodic line in the treble and a more active bass line.

Fifth system of musical notation, continuing the melodic and bass line development.

Sixth system of musical notation, concluding the piece with a final melodic flourish and bass accompaniment. The system ends with a double bar line and a 4/4 time signature.

MINUET.
Un poco larghetto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic and a half note chord in the right hand. The left hand plays a steady eighth-note accompaniment. The piece concludes with a forte (*f*) dynamic and a half note chord in the right hand.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a half note chord in the right hand and an eighth-note accompaniment in the left hand. A repeat sign is present at the end of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic and a half note chord in the right hand. The left hand plays a steady eighth-note accompaniment. The piece concludes with a forte (*f*) dynamic and a half note chord in the right hand.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a half note chord in the right hand and an eighth-note accompaniment in the left hand. A repeat sign is present at the end of the system.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a half note chord in the right hand and an eighth-note accompaniment in the left hand. A repeat sign is present at the end of the system.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic and a half note chord in the right hand. The left hand plays a steady eighth-note accompaniment. The piece concludes with a forte (*f*) dynamic and a half note chord in the right hand.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music includes various rhythmic patterns and dynamics, with a forte (*f.*) marking in the bass line.

Second system of musical notation, continuing the piece with similar rhythmic and melodic lines. A trill (*tr.*) is indicated above a note in the treble line.

Third system of musical notation, showing a change in dynamics to piano (*p*) in the bass line.

Fourth system of musical notation, concluding with a forte (*f.*) dynamic and a **FIN.** marking above the final notes.

No. 2.

RECITATIVE.—“FROM HARMONY.”

Recitative musical score for Tenor. The top staff is labeled **TENOR.** and contains the lyrics: "From har-mo-ny, from heav'nly har-mo-ny This u-ni-ver-sal frame be-gan ;". The bottom two staves provide the harmonic accompaniment, starting with a piano (*p*) dynamic.

No. 8. RECITATIVE (ACCOMPANIED).—"WHEN NATURE."

Larghetto, e piano. TENOR.

When Na - ture un - derneath a heap Of jar-ring atoms

Larghetto, e piano.

lay, When Na - ture un - der - neath a

heap Of jar - ring a - toms lay, And could not heave her head,

The tuneful voice was heard from high, A -

rise, a-rise, a-rise, ye more than dead ;

f

Then cold and hot and moist and

dry In or - der to their sta - tions leap,

f

tr

Then cold and hot and moist and dry In or - der to their sta - tions

leap,

f *tr* *tr* *tr*

And Music's pow'r o - bey,

tr *mf* *cres.*

and Mu - sic's pow'r o - bey. -

f

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No. 4.

CHORUS.—"FROM HARMONY."

Allegro.

The musical score is presented in six systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *Allegro*. The first system begins with a forte (*f*) dynamic. The second system continues with a similar rhythmic pattern. The third system features a piano (*p*) dynamic. The fourth system returns to a forte (*f*) dynamic. The fifth system continues with a forte (*f*) dynamic. The sixth system concludes with a trill (*tr*) in the final measure of the treble staff.

SOPRANO.
ALTO.
TENOR.
BASS.

From har - mo - ny,
From har - mo - ny, from heav'n - - ly
From har - mo - ny,

from heav'n - - ly har-mo-ny, from har - mo -
har-mo-ny, from har - mo -
from har - mo -
from har - mo -

- ny, from heav'n - - ly har - mo-ny,
- ny, from
- ny,
- ny,

This u - ni - ver - sal
heav'n - - - ly har - mo - ny, This u - ni - ver - sal
This u - ni - ver - sal
This u - ni - ver - sal

frame be - gan ;
frame be - gan ;
frame be - gan ;
frame be - gan ;

From har - mo - ny to
From har - mo - ny to
From har - mo - ny to
From har - mo - ny to



har - mo - ny, from har - mo - ny to


har - mo - ny, from har - mo - ny to

har - mo - ny, from har - mo - ny to

har - mo - ny, from har - mo - ny to

har - mo - ny, from har - mo - ny to

har - mo - ny, from har - mo - ny to



har - mo - ny,

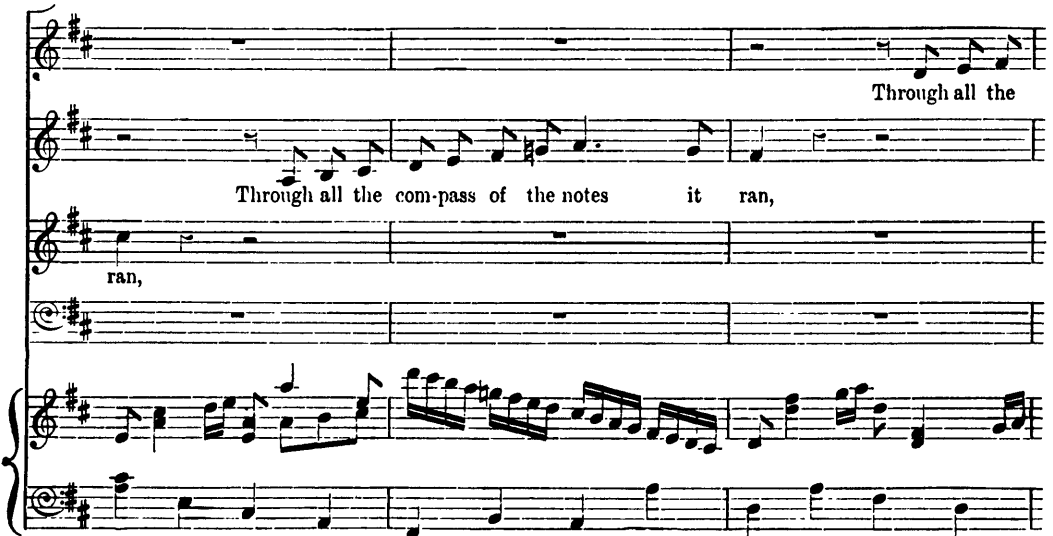
har - mo - ny,

har - mo - ny, Through all the compass of the notes it

har - mo - ny,

har - mo - ny,

har - mo - ny,



Through all the

Through all the compass of the notes it ran,

ran,

Through all the

Through all the compass of the notes it ran,

ran,

com-*pass* of the notes it ran,
Through all the *com*pass of the notes it

ran, The di - - a . . . pa . . son clo . . sing
The di - - a . . . pa . . son clo . . sing

Through all the
full in Man,
full in Man,

compass of the notes it ran,
Through all the compass of the notes it ran,
Through all the
Through all the

compass of the notes it ran, The di - - a - -
compass of the notes it ran, The di - - a - -
dim. *p*

- pa - son clo - sing full in Man, clo - sing
- pa - son clo - sing full in Man, clo - sing

f
 From har - mo - ny to
 From har - mo - ny to
 full in Man, From har - mo - ny to
 full in Man, From har - mo - ny to
 har - mo - ny, Through all the com - pass
 har - mo - ny, Through all the com - pass
 har - mo - ny, Through all the com - pass of the notes it
 har - mo - ny, Through all the com - pass of the notes it
 of the notes it ran, The
 of the notes it ran, The di - a - pa - son
 ran, The di - a - pa - son
 ran, The di - a - pa - son

di - a - pa - son clo - sing full in Man,
 clo - - sing full in Man,
 clo - - sing full in Man,
 clo - - sing full in Man,

the di - a - pa - son clo - - - sing full
 the di - a - pa - son clo - - - sing full . .
 the di - a - pa - son clo - - - sing full . .
 the di - - a - pa - son clo - - - - sing full . .

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in Man. . .

. . in Man. . .

. . in Man. . .

. . in Man. . .

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting, each with the lyrics "in Man. . ." written below the notes. The piano accompaniment is written on a grand staff (treble and bass clefs) and features a complex, flowing melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand.

The second system of the musical score continues the piano accompaniment from the first system. It features a grand staff with a highly active right hand and a more stable left hand.

The third system of the musical score continues the piano accompaniment. The right hand part shows intricate melodic patterns and ornamentation, while the left hand provides harmonic support.

The fourth system of the musical score concludes the piano accompaniment. It features a grand staff with a melodic line in the right hand that ends with a double bar line, and a left hand that provides a final harmonic resolution.

No. 5. AIR.—“WHAT PASSION CANNOT MUSIC RAISE?”

Adagio.
p Violoncello solo.

tr

Andante.

tr

The musical score is written for a single instrument, the Violoncello (Cello), in a solo part. It is in the key of D major and 3/4 time. The piece is divided into several sections. The first section is marked *Adagio* and begins with a piano (*p*) dynamic. The second section features a trill (*tr*) in the right hand. The third section is marked *Andante*. The fourth section also features a trill (*tr*). The fifth section consists of a series of sixteenth-note runs in the right hand. The sixth section continues with similar sixteenth-note patterns. The score is presented in a grand staff format with two staves per system.

First system of piano accompaniment. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand provides a harmonic foundation with sustained chords and a few moving lines.

Second system of piano accompaniment. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand consists of block chords and simple rhythmic patterns.

Third system of piano accompaniment. The right hand has a more active melodic line with some sixteenth-note runs. The left hand features a series of chords, with a dynamic marking of *f* (forte) appearing.

Fourth system of piano accompaniment. The right hand has a complex texture with many beamed notes. The left hand has a melodic line with a dynamic marking of *p* (piano) at the start and *f* (forte) later in the system.

SOPRANO.

Soprano vocal line and piano accompaniment for the fifth system. The vocal line includes the lyrics: "What pas-sion can - not Mu - sic raise and quell? When". The piano accompaniment continues with a melodic line in the right hand and chords in the left hand.

Ju - bal . . . struck the chord-ed . . . shell, when Ju - bal . . . struck the chord-ed . . .

shell, His list'ning brethren stood a - round, And,

won - d'ring, on their fa - - ces fell, and,

won - d'ring, on their fa - - ces fell To

wor - ship that ce - les - tial sound, to wor - ship that . . . ce -

les - tial sound :

f

Less than a god they thought

p

there could not dwell With - in the hol - low

of . . . that shell, That spoke so sweet - ly, and . . . so

well. Less than a god they thought there could not

dwel With - in the hol - low of that shell,

That spoke so sweet - ly, that spoke so sweet - ly and . . so well, so

sweet ly, that spoke so sweet - ly,

p

that spoke so sweet - ly and so well.

f

What pas - sion can - not

p

Mu - sic raise and quell? What pas - sion

can - not Mu - sic raise . . . and quell?

Adagio. *a tempo.*

No. 6. TENOR SOLO AND CHORUS—"THE TRUMPET'S LOUD CLANGOUR."

(Allegro.)
f Trumpet solo.

The musical score consists of five systems of music. The first system is a piano introduction in G major, 6/8 time, marked *(Allegro.)* and *f* Trumpet solo. The second system continues the piano accompaniment with trills in the bass line. The third system features a vocal line with lyrics and piano accompaniment. The fourth system continues the vocal line with lyrics. The fifth system concludes the vocal line with lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs).

The trumpet's loud clangour Ex -

cites us to arms, ex-cites us to arms, to

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arms, to arms, The trumpets loud clangour Ex-cites us to arms,

With shrill notes of . . an-ger And

mor-tal a-larms, With shrill notes of anger, with shrill notes of an-ger And

mor-tal a-larms.

The double double double beat Of the thund'ring drum Cries,

hark ! hark ! cries, hark ! the foes come ; Charge

charge, charge, charge, charge, 'tis too late, 'tis too late to re-treat,

tr tr tr tr

'tis too late to re-treat. Hark ! the foes come, 'tis too

late to re-treat.

The double double double beat, the

double double double beat Of the thund'ring drum Cries, hark! the foe comes; Charge,

charge, charge, charge, charge, 'tis too late, 'tis too late to re-treat,

charge, charge, charge, charge, 'tis too late, too

late to re-treat. The trumpet's loud clangour Ex -

CHORUS. The trumpet's loud clangour Ex - cites us to arms,

The trumpet's loud clangour Ex - cites us to arms,

The trumpet's loud clangour Ex - cites us to arms,

The trumpet's loud clangour Ex - cites us to arms,

The trumpet's loud clangour Ex - cites us to arms,

cites us to arms,
to arms, to arms, ex-cites us to arms,
to arms, to arms, ex-cites us to arms,
to arms, to arms, ex-cites us to arms,
to arms, to arms, ex-cites us to arms,
to arms, to arms, ex-cites us to arms,

With shrill notes of an-ger And mor-tal a-larms, with
With shrill notes of an-ger And mor-tal a-larms, with
With shrill notes of an-ger And mor-tal a-larms, with
With shrill notes of an-ger And mor-tal a-larms, with
With shrill notes of an-ger And mor-tal a-larms, with

shrill notes of an - ger And mor - tal a - larms. The

shrill notes of an - ger And mor - tal a - larms. The

shrill notes of an - ger And mor - tal a - larms. The

shrill notes of an - ger And mor - tal a - larms. The

dou-ble dou-ble dou-ble beat Of the thund'ring drum, of the thund'ring drum Cries,

dou-ble dou-ble dou-ble beat Of the thund'ring drum, of the thund'ring drum Cries,

dou-ble dou-ble dou-ble beat Of the thund'ring drum, of the thund'ring drum Cries,

dou-ble dou-ble dou-ble beat Of the thund'ring drum, of the thund'ring drum Cries,

hark ! hark ! hark ! hark, the foes come ;

hark ! hark ! hark ! hark, the foes come ;

hark ! hark ! hark ! hark, the foes come ;

hark ! hark ! hark ! hark, the foes come ;

Charge, charge, charge, charge, 'tis too late to re-treat, 'tis too late to re-treat, 'tis too late to re-treat.

- treat, 'tis too late to re-treat. Hark! hark!

- treat, 'tis too late to re-treat. Hark! hark!

- treat, 'tis too late to re-treat. Hark! hark!

- treat, 'tis too late to re-treat. Hark! hark!

hark! hark! the foes come; Charge, charge, charge, charge, hark! hark! the foes come; Charge, charge, charge, charge, hark! hark! the foes come; Charge, charge, charge, charge, hark! hark! the foes come; Charge, charge, charge, charge,

charge, 'tis too late, too late to re-treat. Hark! the foes come;

charge, 'tis too late, too late to re-treat. Hark! the foes come;

charge, 'tis too late, too late to re-treat. Hark! the foes come;

charge, 'tis too late, too late to re-treat. Hark! the foes come;

Charge, charge, 'tis too late, 'tis too late to re-treat,

Charge, charge, 'tis too late, 'tis too late to re-treat,

Charge, charge, 'tis too late, 'tis too late to re-treat,

Charge, charge, 'tis too late, 'tis too late to re-treat,

charge, 'tis too late, too late to re-treat.

charge, 'tis too late, too late to re-treat.

charge, 'tis too late, too late to re-treat.

charge, 'tis too late, too late to re-treat.

No. 7.

MARCH.

The image displays a musical score for a piano accompaniment, consisting of six systems of music. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system begins with a dynamic marking of *f* (forte). The music is characterized by a rhythmic march pattern, with the right hand often playing chords and moving lines, and the left hand providing a steady bass line. The notation includes various note values, rests, and articulation marks. The piece concludes with a final cadence in the sixth system.

No. 8.

AIR.—"THE SOFT COMPLAINING FLUTE."

Andante.

p

f *p* *f*

tr *tr*

SOPRANO.

The soft com -

tr *tr* *f*

plain - ing flute In dy - ing notes dis -

cov - ers The woes of hope - less

lov - ers, Whose dirge is whis - per'd, whis - per'd,

whis - per'd by the warb - ling lute, by the warb - ling lute,

ling lute.

tr

This system shows the first vocal line and piano accompaniment. The vocal line begins with a trill on the word 'ling'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

The . . soft com -

f

The second system continues the vocal line with the words 'The . . soft com -'. The piano accompaniment becomes more intense, marked with a forte (*f*) dynamic.

- plain - - ing flute, the . . soft com - plain - -

p

The third system contains the words '- plain - - ing flute, the . . soft com - plain - -'. The piano accompaniment is marked with a piano (*p*) dynamic.

- ing flute In dy-ing notes dis - cov - ers The woes of hope - less

This system continues the vocal line with the words '- ing flute In dy-ing notes dis - cov - ers The woes of hope - less'. The piano accompaniment maintains its rhythmic drive.

lov - ers, Whose dirge is whis-per'd, is whis-per'd,

pp

The final system on this page contains the words 'lov - ers, Whose dirge is whis-per'd, is whis-per'd,'. The piano accompaniment concludes with a very soft (*pp*) passage.

whis - per'd by the warb

ling lute,

whose dirge is whis - per'd by the

ling lute,

whose dirge is ... whis - per'd by the

Adagio.

warb . . . ling lute.

Adagio. *a tempo.*

cres. *f*

Fl. solo ad lib.

p

Adagio.

a tempo.

f

No. 9.

AIR.—“ SHARP VIOLINS PROCLAIM.”

The musical score is written for a violin and piano. It is in the key of D major (two sharps) and 4/4 time. The tempo is marked *Allegro*. The score consists of six systems of music. The first system includes a dynamic marking of *f* (forte) for the piano part. Trills, indicated by *tr*, are present in the violin part at the beginning of the first, second, and fourth systems. The violin part features a melodic line with various ornaments and trills, while the piano part provides a rhythmic and harmonic accompaniment with chords and moving bass lines.

TENOR SOLO.

Sharp vi - o - lins pro

- claim Their jeal - ous pangs and des - per - a - tion.

Sharp vi o - lins pro - claim Their jeal - ous pangs and des - per

- tion, their jeal - ous pangs and des - per - a - tion,

Fu - ry, fran - tic in - dig - na - tion, Depth of

pains and height of . .

pas - sion, For the fair, dis - dain - ful

dame, for the fair, dis - dain - ful

dame, for the fair, dis - dain - ful dame.

Sharp vi - o - lins pro - claim

Their jeal - ous pangs, their jeal - ous pangs and des - per -

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a fermata over a whole note, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

Second system of musical notation, including lyrics and a forte dynamic marking. The lyrics are: "tion, Fu - ry, fran - tic in - dig -". A forte (*f*) dynamic marking is placed below the piano part. The vocal line continues with a melodic phrase, and the piano accompaniment features a more active texture.

Third system of musical notation, including lyrics. The lyrics are: "na - tion, For the fair, dis - dain - ful dame, for the". The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support.

Fourth system of musical notation, including lyrics. The lyrics are: "fair, dis - dain - ful dame, Fu - ry, fran - tic in - dig -". The vocal line continues with a melodic phrase, and the piano accompaniment features a more active texture.

Fifth system of musical notation, including lyrics. The lyrics are: "na - tion, Depths of . . pains and height of". The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support.

pas-sion. For the fair, dis-dain-ful

dame, Depth of

pains and height of pas-sion, For the fair, dis-dain-ful dame,

for the fair, dis-dain-ful dame, *tr*

p *f* *p*

tr for the fair, . . dis-dain-ful dame.

f *tr* *tr* *tr* *tr*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a melodic line in the upper staff with eighth and sixteenth notes, and a supporting bass line in the lower staff with quarter and eighth notes.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line in the upper staff with eighth and sixteenth notes, and a supporting bass line in the lower staff with quarter and eighth notes. Trills are indicated by 'tr' above the notes in the upper staff.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line in the upper staff with eighth and sixteenth notes, and a supporting bass line in the lower staff with quarter and eighth notes.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line in the upper staff with eighth and sixteenth notes, and a supporting bass line in the lower staff with quarter and eighth notes.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line in the upper staff with eighth and sixteenth notes, and a supporting bass line in the lower staff with quarter and eighth notes.

No. 10. AIR (WITH ORGAN OBBLIGATO).—" BUT OH! WHAT ART CAN TEACH."

Larghetto, e mezzo piano.

mp

Organ ad lib.

Tutti.

SOPRANO SOLO.

But oh! . . . what art can teach, What

Org. ad lib. *Str.* *simile.*

hu - man voice can reach The sa - cred or - gan's praise?

Org.

But oh! . . . what art can teach, What voice can

reach The sa - cred or - gan's praise? Notes in - spi - ring ho - ly

love, Notes that wing their heav'n - ly ways To mend the choirs,

Org. *Str.* *Org.* *Str.*

Adagio.
the choirs a - bove, to mend the choirs a - bove.

Adagio. *a tempo.*
Org. ad lib.

f Str. *p* *f* *tr*

No. 11. AIR.—“ORPHEUS COULD LEAD THE SAVAGE RACE.”

Alla Hornpipe.
f

The first system of music features a piano accompaniment. The right hand plays a complex, flowing melody with many sixteenth and thirty-second notes, including a trill (tr) in the final measure. The left hand provides a steady bass line with quarter notes.

The second system of music continues the piano accompaniment. The right hand's melody remains intricate, while the left hand's bass line continues with quarter notes, providing harmonic support.

SOPRANO SOLO.

Or - pheus could lead the sav - age

This system contains the vocal entry for the soprano solo. The vocal line is written on a single staff with lyrics. The piano accompaniment is on two staves below, starting with a *pp* (pianissimo) dynamic marking.

race, the sav - age race,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a *f* (forte) dynamic marking. The piano accompaniment features a more active right hand with chords and moving lines.

And trees un - root - - ed left . . . their place,

The fifth system concludes the vocal line and piano accompaniment on this page. The vocal line is marked with a *p* (piano) dynamic. The piano accompaniment continues with a steady bass line and active right hand.

Se - qua - cious of . . . the lyre, se - qua - cious of the

lyre, se - qua - cious of the lyre, . . .

se - qua -

cious of . . . the lyre.

p.

f

No. 12. RECIT. (ACCOMPANIED).—" BUT BRIGHT CECILIA."

Largo. SOPRANO.

But bright Ce - ci - lia rais'd the won - der high'r : When to her or - gan vo - cal breath was

Largo.

p

giv'n, An an - gel heard, and straight ap - pear'd Mis - ta - king earth for heaven.

No. 13. SOLO AND CHORUS.—"AS FROM THE POWER OF SACRED LAYS."

Grave. SOLO. TUTTI.

SOPRANO. As from the power of sa - cred lays, As from the

ALTO. As from the

TENOR. As from the

BASS. As from the

Grave.

f

power of sa - - cred lays

power of sa - - cred lays

power of sa - - cred lays

power of sa - - cred lays

Solo. Turri.

The spheres be - gan to move, The spheres be - -

The spheres be - -

The spheres be - -

The spheres be - -

The spheres be - -

f

gan to move, And sung the

gan to move,

gan to move,

gan to move,

gan to move,

TUTTI.

great Cre - a - tor's praise To all the bless'd a - bove, And

And

And

And

f

sung the great Cre - a - tor's ...

sung the great Cre - a - tor's

sung the great Cre - a - tor's

sung the great Cre - a - tor's

praise To all the bless'd a -

praise To all the bless'd a -

praise To all . . . the bless'd a -

praise To all the bless'd a -

Solo.

- bove, So when the last and dread - ful hour

- bove,

- bove,

- bove,

Tutti.

This crum - bling pa - geant shall de - vour, So when the last and

So when the last and

So when the last and

So when the last and

So when the last and

dread - - ful hour This crum - bling . .

dread - ful hour This crum - bling

dread - ful hour This crum - bling

dread ful hour This crum - bling

Solo.

pa - geant shall de - vour, The trum - pet
pa - geant shall de - vour,
pa - geant shall de - vour,
pa - geant shall de - vour,

shall be heard on high,

Trumpet.

Tutti.
The trum - pet
The trum - pet
The trum - pet
The trum - pet

shall be heard on high.
 shall be heard on high.
 shall be heard on high.
 shall be heard on high.

Un poco più allegro.

The dead shall live,
 And Mu - sic shall un - tune the

Un poco più allegro.

The liv - ing die,

the liv - ing die,
 sky, . shall un-tune the sky,
 The dead shall live, And Mu - sic

And Mu - sic shall un - tune the sky,

The dead shall

shall un - tune the sky, shall

shall un - tune . . . the sky, . . . The dead shall

live, the liv - ing die, the dead shall live, the liv - ing die, the liv - ing

un - tune the sky, The dead shall live, the liv - ing

The dead shall live,

live,

die, And Mu - sic shall un - tune the

die, And Mu - sic shall un - tune the sky,

And Mu - sic shall un - tune the sky,

The dead shall live,
 sky, The dead shall live, the liv - ing die, the liv - ing
 and Mu - sic shall un - tune the sky, shall untune the sky, The dead shall
 shall un - tune the sky, The dead shall

the dead shall live, the dead shall live,
 die, the dead shall live, the dead shall live,
 live, the liv - ing die, the dead shall live, the dead shall live,
 live, the liv - ing die, the dead shall live,

the liv - ing die, And Mu - sic shall un - tune the
 the liv - ing die, And Mu - sic shall un - tune the
 the liv - ing die, And Mu - sic shall un - tune the
 the liv - ing die, And Mu - sic shall un - tune the

Händel—Ode on St. Cecilia's Day.

sky, and Mu - sic shall un - tune the sky, and Mu - sic shall un - tune the
 sky, and Mu - sic shall un - tune the sky, The dead shall live,
 sky, and Mu - sic shall un - tune the sky, The dead shall live,
 sky, and Mu - sic shall un - tune the sky,

sky, The dead shall
 the dead shall live, the liv - ing die, And Mu - sic shall un - tune the
 the dead shall live, the liv - ing die,
 The dead shall live, the liv - ing die, the dead shall live, the liv - ing

live, the liv - ing die, And Mu - sic shall un - tune the
 sky, and Mu - sic shall un - tune the sky,
 And Mu - sic shall un - tune the sky,
 die, the liv - ing die,

sky, and Mu - sic shall un - tune the sky, and Mu - sic shall un - tune the
 and Mu - sic shall un - tune the sky, The dead shall live,
 shall un - tune the sky, The dead shall live,
 The dead shall live,

sky, And Mu - sic shall un - tune the sky, The dead shall
 the liv - ing die, And Mu - sic shall un - tune the sky,
 the liv - ing die, And Mu - sic shall un - tune the sky, The dead shall
 the liv - ing die, And Mu - sic shall un - tune the sky,

live, the liv - ing die,
 and Mu - sic shall un - tune the
 live, the liv - ing die,
 and Mu - sic shall un - tune the

the dead shall live, the liv - ing die, the dead shall
 sky, The dead shall live, the liv - ing die, the dead shall
 The dead shall live, the liv - ing die, the dead shall
 sky, The dead shall live, the liv - ing die, the dead shall
 live, the liv - ing die, And Mu - sic shall un - tune the
 live, the liv - ing die, And Mu - sic shall un - tune the
 live, the liv - ing die, And Mu - sic shall un - tune the
 live, the liv - ing die, And Mu - sic shall un - tune the
 sky, un - tune the sky, and Mu - sic shall un - tune the
 sky, un - tune the sky, and Mu - sic shall un - tune the
 sky, un - tune the sky, and Mu - sic shall un - tune the sky, and Mu - sic
 sky, un - tune the sky, shall un - tune the

live, the liv - ing die, the dead shall

live, the liv - ing die, the dead shall!

live, the liv - ing die, the dead shall

live, the liv - ing die, the dead shall!

live, the liv - ing die, And Mu - sic shall un - tune the sky, un - tune the

live, the liv - ing die, And Mu - sic shall un - tune the sky, un - tune the

live, the liv - ing die, And Mu - sic shall un - tune the sky, un - tune the

live, the liv - ing die, And Mu - sic shall un - tune the sky, un - tune the

sky, and Mu - sic shall un - tune the

sky, and Mu - sic shall un - tune the

sky, and Mu - sic shall un - tune the

sky, shall un - tune the

sky, The dead shall live, the liv - ing die, And Mu - sic shall un - tune the

sky, The dead shall live, the liv - ing die, And Mu - sic shall un - tune the

sky, The dead shall live, the liv - ing die, And Mu - sic shall un - tune the

sky, The dead shall live, the liv - ing die, And Mu - sic shall un - tune the

sky, The dead shall live, the liv - ing die,

sky, The dead shall live, the liv - ing die,

sky, The dead shall live, the liv - ing die,

sky, The dead shall live, the liv - ing die,

the dead shall live, the liv - ing die, the dead shall live,

the dead shall live, the liv - ing die, the dead shall live,

the dead shall live, the liv - ing die, the liv - ing

the dead shall live, the liv - ing die, the liv - ing

f
 And Mu - sic shall un - tune the
 And Mu - sic shall
 die,
 die, And Mu - sic

sky, and Mu - sic shall un - tune the sky. The
 un - tune the sky, and Mu - sic shall un - tune the sky. The
 And Mu - sic shall, and Mu - sic shall un - tune the sky. The
 shall, and Mu - sic shall un - tune the sky. The

trum - pet shall be heard on high.
 trum - pet shall be heard on high.
 trum - pet shall be heard on high.
 trum - pet shall be heard on high.

The dead shall live,
The dead shall live,
The dead shall live,
The dead shall live,

f

This system contains the first four vocal staves and the first two staves of the piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

the liv - ing die, And Mu - sic shall, and Mu - sic
the liv - ing die, And Mu - sic shall, and Mu - sic
the liv - ing die, And Mu - sic shall, and Mu - sic
the liv - ing die, And Mu - sic shall, and Mu - sic

This system contains the next four vocal staves and the next two staves of the piano accompaniment. The lyrics continue with a contrast between the living and the dead, and the power of music.

shall un - tune the sky. The trum - pet shall be
shall un - tune the sky. The trum - pet shall be
shall un - tune the sky. The trum - pet shall be
shall un - tune the sky. The trum - pet shall be

This system contains the final four vocal staves and the final two staves of the piano accompaniment. The lyrics describe the effect of music on the natural world and the role of the trumpet.

heard on high. The

heard on high. The

heard on high. The

heard on high. The

dead shall live, the liv - ing die, And

dead shall live, the liv - ing die, And

dead shall live, the liv - ing die, And

dead shall live, the liv - ing die, And

Mu - sic shall un - - tune the sky,

Mu - sic . . shall un - - tune the sky,

Mu - sic shall un - - tune the sky, and

Mu - sic . . shall un - - tune the sky, and

cres.
and Mu - sic shall un - tune the sky,
cres.
Mu - sic shall, and
cres.
Mu - sic shall un - tune the sky, and



shall un - tune
un - tune
Mu - sic shall un - tune
Mu - sic shall un - tune



the sky.
the sky.
the sky.
the sky.

