

367/6

HANDEL

NOVELLOS ORIGINAL OCTAVO  
EDITION.

HENRY PURCELL.

ODE ON

S<sup>T</sup> CECILIA'S DAY

(1692)

TWO SHILLINGS.

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EDITED BY THE

REV. J. TROUTBECK, D.D.

(Chaplain in Ordinary to the Queen and Minor Canon of Westminster).

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(Chaplain in Ordinary to the Queen and Minor Canon of Westminster),

AND

J. FREDERICK BRIDGE, Mus. Doc.

(Organist of Westminster Abbey and Gresham Professor of Music).

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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ODE ON  
ST. CECILIA'S DAY (1692)  
("HAIL, BRIGHT CECILIA")

THE WORDS WRITTEN BY

DOCTOR NICHOLAS BRADY

THE MUSIC COMPOSED BY

HENRY PURCELL.

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EDITED, AND THE PIANOFORTE ACCOMPANIMENT ARRANGED, BY  
J. A. FULLER MAITLAND.

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# ODE ON ST CECILIA'S DAY.

## OVERTURE.

Henry Purcell.

*Maestoso.*

Trpts.

PIANO.

Str. & Ob. *f*

CANZONA.

*Presto.*  $\text{♩} = \text{♩}$

*mf*

Trpts.

*f*

First system of a piano score. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand provides a steady accompaniment with quarter notes and eighth notes.

Second system of a piano score. The right hand continues with intricate chordal textures. The left hand has a more active role with eighth-note patterns. A *mf* dynamic marking is present in the right hand.

Third system of a piano score. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. Labels "Trpts." and "Str." are placed above the right and left staves respectively.

Fourth system of a piano score. The right hand has a melodic line with rests. The left hand has a rhythmic accompaniment. Labels "Str." and "Trpts." are placed above the right and left staves respectively.

Fifth system of a piano score. The right hand has a melodic line with rests. The left hand has a rhythmic accompaniment. A *f* dynamic marking is present in the left hand.

Sixth system of a piano score. The right hand has a melodic line with rests. The left hand has a rhythmic accompaniment. The system concludes with a double bar line and a final chord.



Adagio.

Vlins. p

Ob.

Vla.

Vlins.

Ob.

Vla.

Ob.

Vlins.

Vlins.

Ob.

Tutti.

Str. mf

dim. - - - - - p

*Allegro.*

Trpt. *f* Vlns. & Ob. Vla.

*mf*

*f*

First system of musical notation, piano part. Treble and bass clefs. Key signature: two sharps (F# and C#). The piece begins with a piano (*p*) dynamic.

Second system of musical notation, piano part. Treble and bass clefs. Key signature: two sharps. The piece continues with a forte (*f*) dynamic.

Third system of musical notation, piano part. Treble and bass clefs. Key signature: two sharps. The piece continues with a piano (*p*) dynamic. The label "Trpt. & Drum." is written above the staff, and "p Str." is written below the staff.

Fourth system of musical notation, piano part. Treble and bass clefs. Key signature: two sharps. The piece continues with a forte (*f*) dynamic, then fortissimo (*ff*). The system concludes with a double bar line and the word "Fine." below the staff.

*Adagio.*  
Str. & Ob.

Fifth system of musical notation, piano part. Treble and bass clefs. Key signature: two flats (Bb and Eb). The piece begins with a forte (*f*) dynamic.

Sixth system of musical notation, piano part. Treble and bass clefs. Key signature: two flats. The piece concludes with a *dim.* (diminuendo) dynamic. The instruction "con Ped." is written below the staff.

N<sup>o</sup> 1. RECIT. HAIL! BRIGHT CECILIA.

BASS SOLO.

Hail! Hail! bright Ce - ci - lia Hail! Hail!

PIANO.

*p*

bright Ce - ci - lia Hail! Hail!

Detailed description: This musical score is for a recitative piece. It features a Bass Solo part and a Piano accompaniment. The Bass Solo part consists of two lines of music. The first line contains the lyrics 'Hail! Hail! bright Ce - ci - lia Hail! Hail!' and the second line continues with 'bright Ce - ci - lia Hail! Hail!'. The piano accompaniment is written in two staves (treble and bass clef) and includes a dynamic marking of *p* (piano). The music is in a minor key and common time.

N<sup>o</sup> 2. CHORUS. HAIL! BRIGHT CECILIA.

*Maestoso.*  
Soprano.

Hail! Hail!\_ bright Ce-ci - lia, Hail! Hail!\_ bright Ce-ci - lia

Alto. *f*

Hail! Hail!\_ bright Ce-ci - lia, Hail! Hail!\_ bright Ce-ci - lia

Tenor 8<sup>ve</sup> lower.

Hail! Hail!\_ bright Ce-ci - lia, Hail! Hail!\_ bright Ce-ci - lia

Bass.

Hail! Hail!\_ bright Ce-ci - lia, Hail! Hail!\_ bright Ce-ci - lia

*Maestoso.*  
Str. & Ob. *f*

Detailed description: This musical score is for a chorus piece. It features four vocal parts: Soprano, Alto, Tenor (8<sup>ve</sup> lower), and Bass. Each part has the lyrics 'Hail! Hail!\_ bright Ce-ci - lia, Hail! Hail!\_ bright Ce-ci - lia'. The Soprano part starts with a dynamic marking of *f* (forte). Below the vocal parts is the Piano accompaniment for strings and oboes, marked *f* and *Maestoso*. The music is in a minor key and common time.

Hail! Hail! Hail! Hail! 2 Counter Tenors.

Hail! Hail! Hail! Hail! Fill ev'-ry heart with love of

Hail! Hail! Hail! Hail!

Hail! Hail! (Hail! Hail!

*mf*

4 Sopranos.

Fill ev'-ry

thee and thy ce - les - tial Art, thy

2 Tenors.

Fill ev'-ry heart with love of thee and thy ce - les -

*mf*

heart with love of thee and thy ce - les - tial Art, thy ce -

ce - les - tial Art, fill ev'-ry

- tial Art, with love of thee, with love of thee and thy ce -

2 Basses.

Fill ev'-ry heart with love of thee and thy ce -

*mf*

-les - - tial Art, fill ev'- ry heart with love of thee and thy ce -  
 heart with love of thee and thy ce - les - tial Art, and thy ce -  
 -les - - tial Art, and thy ce - les - - tial Art,  
 -les - - tial Art, fill ev'- ry

-les -  
 -les - - tial, thy ce - les - tial Art, fill ev'- ry  
 fill ev'- ry heart with love of thee and thy ce -  
 heart with love of thee and thy ce - les - - tial Art,

*TUTTI.*  
 - tial Art, Fill ev -'ry heart with  
 heart with love of thee, Fill ev -'ry heart with love of thee,  
 -les - - tial Art, Fill ev -'ry heart with love of  
 and thy ce - les - - tial Art, Fill ev -'ry

love of thee and thy ce - les - - tial  
 fill ev - 'ry heart with love of thee and thy ce - les - - tial  
 thee and thy ce - les - - tial, thy ce - les - - tial  
 heart with love of thee and thy ce - les - tial, thy ce - les - - tial

Art.  
 Art.  
 Art.  
 Art.  
 p  
 p

Fill ev-'ry  
 Fill ev-'ry heart with love of thee and thy  
 Fill ev - 'ry heart with love of

Fill ev - 'ry heart with love of thee and thy ce -  
 heart with love of thee and thy ce - les - tial Art,  
 ce - les - - - tial Art, fill ev - 'ry  
 thee and thy ce - les - - - tial Art,

- les - - - tial Art, fill ev - 'ry  
 fill ev - 'ry heart with love of thee,  
 heart with love, with love of thee, of thee, fill ev - 'ry heart with  
 fill ev - 'ry heart with



heart with love of thee and thy ce - les - - - tial Art. SOLO.

fill ev-'ry heart with love of thee and thy ce - les - - - tial Art. That

love of thee and thy ce - les - - - tial Art.

love of thee and thy ce - les - - - tial Art.

thine and Mu - - - sic's sa - cred

SOLO.

That thine and Mu - - - sic's sa - - - cred

*mf* CHORUS.

love May make the Brit-ish for - est prove as fa - mous, as fa - mous,

*mf* CHORUS.

love May make the Brit-ish for - est prove as fa - mous, as

*mf* CHORUS.

May make the Brit-ish for - est prove as fa - mous, as

SOLO.

That thine and Mu -

as fa - mous as Do - do - na's vo - cal grove.

fa - mous fa - mous as Do - do - na's vo - cal grove.

fa - mous fa - mous as Do - do - na's vo - cal grove.

That thine and

SOLO.

Ob.

CHORUS.

- sic's sa - cred love May make the

CHORUS.

May make the

CHORUS.

May make the

CHORUS.

Mu - - - sic's sa - - cred love May make the

Brit-ish for-est prove as fa-mous, as fa-mous, as fa-mous

Brit-ish for-est prove as fa-mous, as fa-mous, fa-mous

Brit-ish for-est prove as fa-mous, as fa-mous, fa-mous

Brit-ish for-est prove as fa-mous, as fa-mous, fa-mous

as Do-do-na's vo-cal grove as fa-mous, as

as Do-do-na's vo-cal grove as fa-mous, as fa-mous,

as Do-do-na's vo-cal grove as fa-mous, as

as Do-do-na's vo-cal grove as fa-mous, as

fa-mous, as fa - mous as Do-do-na's vo - cal grove.

as fa-mous, as fa-mous as Do-do-na's vo - cal grove.

fa-mous, as fa - mous as Do-do-na's vo - cal grove.

fa-mous, as fa - mous as Do-do-na's vo - cal grove.

Str. & Ob. *p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 3/4 time signature. The lyrics are repeated across the four staves. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. A dynamic marking of *p* is present for the strings and oboes.

*p*

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves. The right hand plays a series of chords with a rhythmic pattern, while the left hand plays a similar pattern. A dynamic marking of *p* is shown at the beginning.

*CRESC.*

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves. The right hand plays a series of chords with a rhythmic pattern, while the left hand plays a similar pattern. A dynamic marking of *CRESC.* is shown in the middle of the system.

*f*

*attacca*

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves. The right hand plays a series of chords with a rhythmic pattern, while the left hand plays a similar pattern. A dynamic marking of *f* is shown at the beginning. The system ends with a double bar line and the word *attacca* written below the staff.

Nº 3. DUET. HARK, EACH TREE.

*Andante.*

Vlns. *p*

Fl. *p*

Vln.

Fl. Vln. Fl. Vln. Fl.

Detailed description: This system contains the first three systems of piano accompaniment. The first system shows the Vlns. and Fl. parts. The second system continues with Fl. and Vln. parts. The third system features Vln. parts. The fourth system includes Fl., Vln., Fl., Vln., and Fl. parts.

Bass Solo.

*p*

Hark, hark, each Tree its si - - - - lence

Vln.

Detailed description: This system features a Bass Solo with lyrics "Hark, hark, each Tree its si - - - - lence". Below the vocal line is a piano accompaniment for the Violin (Vln.).

Soprano Solo.

*p*

Hark, hark, each Tree its si - - - - lence

breaks, hark,

Fl.

Detailed description: This system features a Soprano Solo with lyrics "Hark, hark, each Tree its si - - - - lence" and "breaks, hark,". Below the vocal line is a piano accompaniment for the Flute (Fl.).

breaks, hark, hark, each Tree its si - - - - lence

hark, each Tree its si - - - - lence

Vln. Fl. Vln. Fl.

breaks,

breaks, hark,

Vln. Fl. Vln. Fl. Vln. Fl. Vln.

hark,

hark, each Tree its si - - - - lence breaks,

Fl.

hark, each Tree its si - - - - lence breaks, hark,

hark, hark, each

Vln.

hark, each Tree its si - - - lence

Tree its si - - - - - lence

Fl. Vln. Fl.

*p* breaks, The Box and Fir to talk,

breaks, The Box and Fir to talk,

*p*

to talk, to talk, to talk be -

to talk, to talk, to talk be -

-gin. Hark, hark,

-gin. Hark, hark, hark,

*p* Fl. Vln. Fl. Vln.

*cresc.*

hark, *cresc.* hark, hark,

hark, hark, hark, This in the

Fl. *cresc.* Vln.

sprite - - - - - ly

*dim.*

*p*

That in the Flute dis - tinct - ly dis - tinct - - ly

Vi - o - lin Fl. *p*

speaks, dis - tinct - ly, dis - tinct - ly speaks *mf*

This in the

Vln.



sprite - - - - - ly

*mf* That in the Flute dis -  
Vi - o - lin, this in the sprite -

Fl. *mf* Tutti.

- tinct - ly, dis - tinct - ly, dis - tinct - - ly speaks.  
- - - - - ly Vi - o - lin dis - tinct - - ly speaks.

*p* Vln.

Fl. Vln. Vln. Vln.

Fl. Vln. *p* 'Twas Sym-pa-thy their  
 'Twas Sym-pa-thy, 'twas Sym-pa-thy, twas

list'ning Brethren drew, 'twas Sym -  
 Sym-pa-thy, 'twas Sym - - - - - pa-thy their

*CRES.*  
 pa-thy their list' - - - - - ning Brethren drew, When to the Thracian  
 list' - - - - - ning Brethren drew,  
*CRES.*

lyre with lea-fy wings they flew  
 When - to the Thracian lyre, when  
*mf*

when

to the Thracian lyre with lea-fy wings they flew,

to the Thra - - cian lyre with lea-fy wings they flew,

with lea-fy wings they flew,

with lea-fy wings they flew, when to the Thra - cian

with lea-fy wings they flew, when to the Thracian

*f* *mf*

*cresc.* lyre with lea-fy wings they flew, with

*cresc.* lyre with lea-fy wings they flew, with

*f*

lea- fy wings they flew, with lea- fy wings they flew.

lea- fy wings they flew, with lea- fy wings they flew.

*p* *mf* *p* *dim.* *p*

Fl. Vln. Vln. Fl. Vln. Fl.

*attacca*

Nº 4. ALTO SOLO. 'TIS NATURE'S VOICE.

*Andante.*  
Alto Solo.

'Tis Nature's voice, 'tis Nature's voice, thro' all the mov - - -

- ing wood, and crea- tures un - - -

*f*

- der - stood, The u - ni - ver - sal tongue, the u - ni - ver - sal

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

tongue, to none of all her num'rous race un-known From her,

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

from her it learnt, the might - - y, the might - - y, the

The third system shows the vocal line with a melodic line and the piano accompaniment. The piano accompaniment features a more active right hand with chords and some melodic movement, while the bass line remains steady.

might - - - y art, To court the ear, or

The fourth system concludes the page. The vocal line includes dynamic markings of *mf* and *f*. The piano accompaniment features a *mf* marking and continues with its characteristic eighth-note bass line and chords.

strike the heart, At once the

passions to express and move, at once the passions to ex -

-press, to ex-press and move, We hear, and straight we

grieve or hate; and straight we

grieve or hate, re-joice

*mf* *f*

*mf* *f*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a key with two flats (B-flat major or D-flat minor), starting with a half note 'grieve' and ending with a half note 're-joice'. The piano accompaniment is in the same key, featuring chords and moving lines in both the right and left hands. Dynamic markings include *mf* and *f*.

Detailed description: This system contains the piano accompaniment for the second line of music. It continues the harmonic support from the first system with chords and melodic fragments in both hands.

or love In un - seen chains it

*p* *mf*

*p* *mf*

Detailed description: This system contains the third line of music. The vocal line begins with 'or love' and ends with 'In un - seen chains it'. The piano accompaniment provides harmonic support. Dynamic markings include *p* and *mf*.

does the fan - cy bind, it does, it does the

Detailed description: This system contains the fourth line of music. The vocal line continues with 'does the fan - cy bind, it does, it does the'. The piano accompaniment continues with chords and moving lines. There are no explicit dynamic markings in this system.

fan - cy bind, At once it charms

the sense, and cap - ti-vates the

mind, at once it charms the

sense, and cap - ti-vates the mind.

*attacca*



## Nº 5. CHORUS. SOUL OF THE WORLD.

*Maestoso.*

Soprano.

Soul of the world, Soul of the world in -

Alto. *f*  
Soul of the world, in - spired

Tenor. *f*  
Soul of the world, in - spired

Bass. *f*  
Soul of the world, Soul of the world in -

*Maestoso.*

*f* Str. & Ob.  
Ped.

- spired, in - spired by

in - spired by

in - spired, in - spired by

- spired, in - spired by

*mf*

thee, The jar - ring, jar - ring seeds, the jar-ring, jar-ring

*mf*

thee, The jar - ring, jar - ring seeds, the jar-ring, jar-ring

*mf*

thee, The jar - ring, jar - ring seeds, the jar-ring, jar-ring

*mf*

thee, The jar - ring, jar - ring seeds, the jar-ring, jar-ring

seeds of mat - ter did a - gree

seeds of mat - ter did a - gree Thou didst the

seeds of mat - ter did a - gree Thoudidst the scat -

seeds of mat - ter did a - gree

*f*

*f*

Thou didst the scat -

scat - - - - - terd a - toms

*f*

ter'd a - - toms bind,  
bind, the scat - - ter'd scatter'd a-toms bind,  
- ter'd a-toms bind, thou didst the scat -

*f*

Thou didst the scat -

thou didst the scat -  
thou didst the scat -  
- ter'd a - toms bind,  
- ter'd a - toms bind,

- ter'd a - toms bind,  
thou didst the scat -  
thou didst the scat -

- ter'd the scat - - ter'd a - toms bind,  
 thou didst the scat - - ter'd a - toms bind,  
 - ter'd scat - - ter'd a - toms bind,  
 - ter'd a - toms bind,

*mf*

*mf*  
 Which by thy laws of true pro - por - tion joined,  
*mf*  
 Which by thy laws of true pro - por - tion joined,  
*mf*  
 Which by thy laws of true pro - por - tion joined,  
*mf*  
 Which by thy laws of true pro - por - tion joined,

*mf*

which by thy laws of true pro-portion joined, Made up of va -

which by thy laws of true pro-portion joined, Made up of

which by thy laws of true pro-portion joined,

which by thy laws of true pro-portion joined,

-rious parts, made up of

va - - - rious parts, made up of va -

Made up of va - - - rious parts,

Made up of va - rious parts,

va - - rious parts, of va - - rious, va -

- rious parts, made up of va -

made up of va - rious parts, made up of

made up of va - rious parts, made up of va -

81746

- rious parts, made up of va -

- rious parts, made up of va -

va - rious parts, made up of va -

- rious parts,

Pod.

- rious parts One perfect, one perfect, one

- rious, va-rious parts, of various parts One perfect, one perfect,

- rious parts One perfect, one perfect, *CRESC.*

made up of va - rious parts One perfect, one, one per - fect,

*f*

*CRESC.* per - - - - - fect, per - fect har - mo - ny.

*CRESC.* one per - - - - - fect, per - fect har - mo - ny.

one per - - - - - fect, per - fect har - mo - ny.

per - - - - - fect har - mo - ny.

N<sup>o</sup> 6. AIR & CHORUS. THOU TUN'ST THIS WORLD.*Andantino.*

Ob.

PIANO.

*mp*

The musical score is arranged in six systems. Each system contains a grand staff for the piano (treble and bass clefs) and a single staff for the oboe. The piano part is marked *mp* and features a complex, rhythmic accompaniment with many beamed notes and rests. The oboe part has a more melodic line with some grace notes and slurs. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked *Andantino*.

## Soprano.

*mf*

Thou tun'st this world, this world— be - low, the spheres— a-

- bove, the spheres — a - - bove, Who in the

heaven - ly round — to their own mu - sic move —

to their own mu - sic move.



who in the heaven - ly — round

— to their own mu - sic move,

to their own mu - sic move.

CHORUS.  
Soprano.

Thou tun'st this world, this world — be - low, the

Alto.

Thou tun'st this world, this — world be - low, the

Tenor.

Thou tun'st this world be - low the spheres — a -

Bass.

Thou tun'st this world — be - low the spheres — a -

Str. & Ob.

*mp*

spheres a - bove, the spheres a - bove,  
 spheres a - bove, the spheres a - bove,  
 - bove, the spheres a - bove, the spheres a - bove,  
 - bove, the spheres a - bove, the spheres a - bove,

who in the heaven - ly round to their  
 who in the heaven - ly round to their  
 who in the heaven - ly round to their  
 who in the heaven - ly round to their

own mu - sic move,  
 own mu - sic move,  
 own mu - sic move,  
 own mu - sic move,

— to their own mu - sic move, who in the heaven - ly—

— to their own mu - sic move, who in the heaven - ly,

— to their own mu - sic move, who in the heaven - ly—

— to their own mu - sic move, who in the heaven - ly—

*mf* *p*

round to their own mu - sic

heaven - ly round to their own mu - sic

round to their own mu - sic

round to their own mu - sic

round to their own mu - sic

round to their own mu - sic

*CRES.*  
move,  
*CRES.*  
move,  
*CRES.*  
move,  
*CRES.*  
move,  
*CRES.*

to their own mu - sic move.  
to their own mu - sic move.  
to their own mu - sic move.  
to their own mu - sic move.  
to their own mu - sic move.

*f*  
*f*  
*f*  
*f*  
*f*

Nº 7. TRIO. WITH THAT SUBLIME CELESTIAL LAY.

Alto I. Solo.

Musical notation for Alto I. Solo, first system. Treble clef, common time, *mf* dynamic. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next six notes: G4, A4, B4, A4, G4, F4. The system ends with a quarter note E4.

With that sub-lime ce - les - - - - - tial

Alto II. Solo.

Musical notation for Alto II. Solo, first system. Treble clef, common time, *mf* dynamic. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next six notes: G4, A4, B4, A4, G4, F4. The system ends with a quarter note E4.

Bass Solo.

Musical notation for Bass Solo, first system. Bass clef, common time. The line is empty, indicating a rest for the bass part.

With that sub - lime ce - les - - - - - tial

Org. Pedal, or Pf. in octaves.

Piano accompaniment for the first system. Treble and bass clefs, common time. The right hand has a whole rest. The left hand has a whole note chord of G2, B1, and D2. A slur covers the next two measures, which contain a descending eighth-note scale: G2, F2, E2, D2, C2, B1, A1, G1.

lay Can a - ny earth - ly sounds com -

Musical notation for Alto I. Solo, second system. Treble clef, common time. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next six notes: G4, A4, B4, A4, G4, F4. The system ends with a quarter note E4.

lay Can a - ny earth - ly sounds com -

Musical notation for Alto II. Solo, second system. Treble clef, common time. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next six notes: G4, A4, B4, A4, G4, F4. The system ends with a quarter note E4.

Musical notation for Bass Solo, second system. Bass clef, common time. The line is empty, indicating a rest for the bass part.

Piano accompaniment for the second system. Treble and bass clefs, common time. The right hand has a whole note chord of G2, B1, and D2. The left hand has a whole note chord of G2, B1, and D2. A slur covers the next two measures, which contain a descending eighth-note scale: G2, F2, E2, D2, C2, B1, A1, G1.

- pare?

Musical notation for Alto I. Solo, third system. Treble clef, common time. The line is empty, indicating a rest for the Alto I part.

- pare?

Musical notation for Alto II. Solo, third system. Treble clef, common time. The line is empty, indicating a rest for the Alto II part.

If a - ny earth - ly mu - sic dare, The no - ble, no - - - - -

Musical notation for Bass Solo, third system. Bass clef, common time. The melody begins with a quarter note G2, a quarter note A2, and a quarter note B2. A slur covers the next six notes: G2, A2, B2, A2, G2, F2. The system ends with a quarter note E2.

Piano accompaniment for the third system. Treble and bass clefs, common time. The right hand has a whole note chord of G2, B1, and D2. The left hand has a whole note chord of G2, B1, and D2. A slur covers the next two measures, which contain a descending eighth-note scale: G2, F2, E2, D2, C2, B1, A1, G1.

If a-ny earth-ly mu-sic dare. If a-ny earth-ly mu-sic  
 If a-ny earth-ly mu-sic  
 - - ble Or - gan may.

dare. The no-ble Or-gan, the no-ble, no - - -  
 dare. The no-ble Or-gan, the no-ble, no - - -  
 The no-ble Or-gan, the no-ble, no - - -

- - - ble Or-gan may.

- - - ble Or - gan may. From heaven its wond - rous, wond - rous

*mf*  
From heaven its wond - rous, wond - rous notes were given

*mf*  
From heaven its wond - rous, wond - rous notes were given

notes were given, *mf* Ce - ci - lia

*mf* Ce - ci - lia oft con-vers'd with heaven, Ce - ci - lia

*mf* Ce - ci - lia oft con-vers'd with heaven, Ce - ci - lia oft con-vers'd with

oft con-vers'd with heaven, Ce - ci - lia oft con-vers'd with heaven, Ce - ci - lia

oft con-vers'd with heaven, Ce - ci - lia oft con - vers'd with

heaven, Ce - ci - lia oft con-vers'd, Ce - ci - lia oft con - vers'd with

oft con-vers'd, Ce - ci - lia oft, oft con - vers'd with

heaven.

heaven. Some An-gel of the sa - cred choir, Did in this breath the pipes in-spire

heaven.

and of their notes a - bove the just re-semblance, the just resemblance,



*Andantino.*

Brisk, brisk, —  
 the just — re-sem-blance gave Brisk, brisk, —  
 Brisk, — brisk,

*Andantino.*

*f*

brisk, with-out light-ness, with - out dul - ness grave, grave,  
 brisk, with-out light-ness, with - out dul - ness grave, grave,  
 brisk, with-out light-ness, with - out dul - ness grave, grave,

*p*

grave, with-out dul-ness grave, brisk, — brisk with-out

grave, with-out dul-ness grave, brisk, — brisk with-out

grave, with-out dul-ness grave, brisk, brisk with-out

light-ness brisk, brisk with-out light-ness, with-out dul-ness

light-ness brisk, brisk with-out light-ness, with-out dul-ness

light-ness brisk, brisk with-out light-ness, with-out dul-ness

grave, grave, grave, with-out dul-ness grave, with-out dul-ness grave.

grave, grave, grave, with-out dul-ness grave, with-out dul-ness grave.

grave, grave, grave, with-out dul-ness grave, with-out dul-ness grave.

### Nº 8. SOLO. WONDROUS MACHINE.

*Adagio.*

BASS SOLO.

Ob. *p*

*Basso sempre marcato*

*p* *CRSC.* - - - - - *fe*

Wond - rous, wond - rous, wond - rous, wond - rous ma-

*CRSC.* *f*

- chine, *p* *CRSC.* wond - rous, wond - rous,

*p* *CRSC.*

wond - rous, *fe* *mf* wond - rous ma - chine to thee the war -

*f* *mf*

- - - - - bling lute Though used to con - quest

must be forced, must be forced, must be forced to yield, must be forced, must be forced, must be forced to

yield, must be forced, must be forced to yield, must be forced, must be forced, must be forced to

yield. With thee una - ble, with thee una - ble,

with thee un-a -

- ble to dispute.

Though used to conquest, though used to conquest is with thee un-a -

- ble to dis-pute Wond-rous

*cresc.* wond - rous, wond - rous, wond - rous ma - chine to thee the *f* *mf*

war - - - - - bling lute, Though used to con - quest

*cresc.* must be forced, must be forced, must be forced to yield, must be forced, must be forced, must be forced to

yield, must be forced, must be forced to yield, must be forced, must be forced, must be forced to *f*

yield.

Nº 9. SOLO. THE AIRY VIOLIN.

*Allegretto.*  
Alto Solo.

The ai - - ry, ai - - ry Vi - o - lin,

the ai - - ry, ai - - ry Vi - o - lin,

and lof - ty Vi - ol quit the field. In

vain they tune their speak - ing strings, in vain they tune their speak - ing

strings To court the cru - el fair, to court the cru - el fair or

praise vic - to - rious kings.

Whilst all thy con-se-cra - ted

*p*



lays, whilst all thy con-se-cra - ted lays Are to more no - ble, no -

- ble u - ses bent. And ev'-ry grate-ful note to heaven re - pays The

me-lo-dy, the me-lo-dy, the me-lo-dy it lent, And ev'-ry grate-ful

note to heaven re - pays, The me-lo-dy, the me-lo-dy, the

me-lo-dy it lent.

Nº 10. DUET. IN VAIN THE AM'ROUS FLUTE.

*Andantino.*

Fl.

Alto Solo.

Tenor Solo.

In vain the am'

In vain the am' - rous

- rous flute, In vain the am' - rous flute and soft

flute and soft — gui - tar Joint-ly, joint - ly la -

soft gui - tar Joint-ly, joint - ly la -

bour to in-spire Ar - dent

bour to in-spire Ar - dent love to in-

love, ar - dent, ar - dent, ar - dent love and fond de-sire,

spire, ar - dent, ar - dent, ar - dent love and fond de-sire, In

In vain the

vain the am' - rous flute, In vain the

am' - - - rous flute and soft gui -  
 am' - rous flute and soft, soft gui -

-tar, Joint-ly, joint - ly la -  
 -tar, Joint-ly, joint - ly la -

- bour to in-spire Ar - dent love, ar - dent,  
 - bour to in-spire Ar - dent love to in-spire ar - dent,

ar - dent, ar - - - dent love and fond de-sire.  
 ar - dent, ar - - - dent love and fond de-sire.

Whilst thy chaste airs do gent - ly, gent - ly, gent - ly move,

Whilst thy chaste

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Whilst thy chaste airs do gent - ly, gent - ly, gent - ly move,'. The piano accompaniment starts with a treble clef and a key signature of one sharp (F#). The music is in a 4/4 time signature. The piano part features a steady bass line and chords that support the vocal melody.

do gent - ly, gent - ly, gent - ly— move Se-ra-philic

airs do gent - ly, gent - ly, gent - ly— move

The second system continues the vocal and piano parts. The vocal line has the lyrics 'do gent - ly, gent - ly, gent - ly— move Se-ra-philic'. The piano accompaniment continues with similar harmonic support, maintaining the key signature and time signature.

flames and heaven - ly love and heaven - ly love Se-raphic

Se-ra-philic flames and heaven - ly love Se-raphic flames and

The third system concludes the piece. The vocal line has the lyrics 'flames and heaven - ly love and heaven - ly love Se-raphic' and 'Se-ra-philic flames and heaven - ly love Se-raphic flames and'. The piano accompaniment provides a final harmonic resolution.

flames and heaven - - - - - ly  
heaven - ly love, heaven - - - - - ly

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "flames and heaven - - - - - ly". The middle staff is another vocal line with lyrics: "heaven - ly love, heaven - - - - - ly". The bottom staff is a piano accompaniment with chords and melodic lines.

love Whilst thy chaste airs do gent - ly, gent - ly,  
love

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "love Whilst thy chaste airs do gent - ly, gent - ly,". The middle staff is another vocal line with lyrics: "love". The bottom staff is a piano accompaniment with chords and melodic lines.

gent - ly move do gent - ly, gent - ly,  
Whilst thy chaste airs do gent - ly, gent - ly,

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "gent - ly move do gent - ly, gent - ly,". The middle staff is another vocal line with lyrics: "Whilst thy chaste airs do gent - ly, gent - ly,". The bottom staff is a piano accompaniment with chords and melodic lines.

*CRESC.*

gent - ly move Se-raphic flames and heaven - ly love, and

*CRESC.*

gent - ly move Se-raphic flames and heaven - ly

heaven - ly love Se - ra-phil flames and heaven -

love Se - ra-phil flames and heaven - ly love, heaven -

*dim.*

- ly love.

*dim.*

- ly love.

*dim.*

*mf*

*Fl.*

Two staves of piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Continuation of the piano introduction. The right hand has a more active melodic line with some slurs, and the left hand continues with a steady accompaniment.

№ 11. SOLO. THE FIFE AND ALL THE HARMONY OF WAR.

*Con spirito.*

ALTO SOLO.

A single staff for the alto solo, which is currently empty.

Trpt. & Drum.

Piano accompaniment for the first system. The right hand has chords and rhythmic patterns, while the left hand has a steady eighth-note accompaniment. A dynamic marking of *f* is present.

PIANO.

Piano accompaniment for the second system, continuing the rhythmic accompaniment for the soloist.

Vocal entry and piano accompaniment for the third system. The vocal line begins with the lyrics "The fife, the fife and all, all, all, all, all the har -". The piano accompaniment continues with a dynamic marking of *p*.



- - - mo-ny of war.

*f*

The fife, the fife and all, all, all, all, all the har - -

*p*

- - - mo-ny of war and all, all, all,

*f* *p*

all, all the har - - - mo-ny of war, In vain, invain attempthe

*p* *f*

*CRESC.*

pas - sions, the pas - sions, the pas - - - sions to a -

- larm, \_\_\_\_\_ a-larm, a-larm, a-larm, a - larm.

*f*

*mf*

In vain at-tempt the pas - sions, the pas - sions, the

*mf*

pas - - sions to a - larm, \_\_\_\_\_ a-larm, alarm, a-larm, a -

- larm. *mf* Which thy com - mand - ing sounds \_\_\_\_\_

*f* *p*

*p* com - pose and charm. *mf*

*mf* Which thy commanding sounds, *f*

which thy com - mand - ing sounds, *f* *p* sounds, sounds, *f* *f*

sounds, sounds

*f* *p*

com- pose, com- pose and

*p*

charm. Which thy com-mand-ing sounds,

*mf* *f*

which thy command-ing sounds, sounds, sounds,

*f* *p*

sounds, sounds

*f* *p*

com- pose, com- pose and

*p* *f* *p*

*dim.*  
charm, com- pose and charm.

*dim.* *f*

N<sup>o</sup> 12. DUET. LET THESE AMONG THEMSELVES CONTEST.

*Adagio.*

1<sup>st</sup> BASS SOLO. *mf*

Let these a - mong them -

2<sup>nd</sup> BASS SOLO. *mf*

Let these a - mong them - selves — con - test

*Adagio.*

PIANO. *mf*



*mf*  
 Let these a-mong them - selves con-test let these a -  
 - selves\_\_ con-test let these a - mong them-selves\_\_ con-

- mong them - selves\_\_ con - test which\_\_ can dis-charge its  
 - test which can dis-charge its sin - gle du -

sin - gle du - - - ty best, which\_\_ can discharge its  
 - - - - - ty best, which\_\_

sin - gle du - - - ty  
 - can discharge its sin - gle du - - - ty

best: Thou summ'st their

best: Thou summ'st their diff'-ring, diff'-ring gra - ces up in

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics: "best: Thou summ'st their" and "best: Thou summ'st their diff'-ring, diff'-ring gra - ces up in". The piano accompaniment is on the bottom two staves, starting with a treble clef and a key signature of one sharp (F#).

diff'-ring, diff'-ring gra - ces up in one, Thou summ'st their diff' - - ring

one, Thou summ'st their diff'-ring, diff'-ring gra-cs, summ'st their

The second system continues the vocal and piano parts. The lyrics are: "diff'-ring, diff'-ring gra - ces up in one, Thou summ'st their diff' - - ring" and "one, Thou summ'st their diff'-ring, diff'-ring gra-cs, summ'st their". The piano accompaniment continues with similar harmonic support.

diff' - - ring gra - - - ces up in

diff'-ring, diff'-ring gra - - - ces up in

The third system features a more complex vocal line with many slurs and ties. The lyrics are: "diff' - - ring gra - - - ces up in" and "diff'-ring, diff'-ring gra - - - ces up in". The piano accompaniment provides a steady accompaniment.



one, *p* And art a concert, and art a con-cert of— them all, all, all,  
 one, And art a con-cert, art a con-cert of— them all, all,

*p*

all, all, all, ————— with-in thy - self a - lone,  
 all, all, all, all, ————— with-in thy - self a - lone, and art a

*mf*

*mf*

*mf*  
 and art a con - cert, art a con - cert of— them all, all, all,  
 concert, and art a con - cert of— them all, all,

*CRASC.*  
*f*  
 all, all, all, all. — all, all, — all, all, — with-in thy-self a -  
*CRASC.*  
*f*  
 all, all, all, all, all, all, with - in thy - self a -

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in C major with a treble clef. The piano accompaniment is in C major with a grand staff. The lyrics are: "all, all, all, all. — all, all, — all, all, — with-in thy-self a -" and "all, all, all, all, all, all, with - in thy - self a -". Dynamic markings include *CRASC.* and *f*.

*p*  
 - lone. Thou summ'st their  
 - lone. Thou summ'st their diff'ring, diff'ring gra - ces up in

The second system of music continues the vocal and piano parts. The vocal staves have lyrics: "- lone. Thou summ'st their" and "- lone. Thou summ'st their diff'ring, diff'ring gra - ces up in". The piano accompaniment continues with chords and moving lines. A dynamic marking of *p* is present at the start.

diff'ring, diff'ring gra - ces up in one, Thou summ'st their diff - ring  
 one, Thou summ'st their diff'ring, diff - ring graces, summ'st their

The third system of music concludes the vocal and piano parts. The vocal staves have lyrics: "diff'ring, diff'ring gra - ces up in one, Thou summ'st their diff - ring" and "one, Thou summ'st their diff'ring, diff - ring graces, summ'st their". The piano accompaniment continues with chords and moving lines.

diff' - - ring gra - - -

diff' - ring, diff' - ring gra - - -

The first system consists of three staves. The top two staves are vocal lines in bass clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key and features a melodic line with grace notes and a rhythmic accompaniment.

- - ces up in one, and art a concert, and art a

- - ces up in one, and art a con-cert, art a

The second system consists of three staves. The top two staves are vocal lines in bass clef with lyrics. The bottom two staves are piano accompaniment in bass clef. A piano dynamic marking (*p*) is present. The piano part includes a fermata and a key signature change to a major key.

concert of them all, all, all, all, all, all, within thy

concert of them all, all, all, all, all, all, within thy

The third system consists of three staves. The top two staves are vocal lines in bass clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The piano part features a melodic line with grace notes and a rhythmic accompaniment.

- self a-lone, *mf* and art a con-cert, art a  
 - self a-lone, *mf* and art a con-cert and art a

*mf*

con-cert of— them all, all, all, *cresc.* all, all, all, all,—  
 con-cert of— them all, all, all, all, all, all,

— all, all, — all, all — with-in thy-self a-lone.  
*cresc.* all, all, all *f* with-in thy-self a-lone.

*cresc.* *f*

Nº 13. GRAND CHORUS. HAIL! BRIGHT CECILIA.

*Animato.*

SOPRANO. *f* Hail!

ALTO. *f* Hail!

TENOR. *f* Hail!

BASS. *f* Hail!

PIANO. *f* *Vln.* *Ob.*

Hail! Hail!

Hail! Hail!

Hail! Hail!

Hail! Hail!

*Trpt.*

Hail! Hail!

Hail! Hail!

Hail! Hail!

Hail! Hail!

*Ob.* *Vln.*

Hail! Hail! Hail! bright Ce -

Hail! Hail! Hail! bright Ce -

Hail! Hail! Hail! bright Ce -

Hail! Hail! Hail! bright Ce -

Ob.

Trpt.

-ci - lia, hail to thee! *sf*

-ci - lia, hail to thee! *sf* Great,

-ci - lia, hail to thee! *sf* Great,

-ci - lia, hail to thee! Great,

Str. *f*

Ob.

Great, *f* great, great Pa - tro - ness, great

great, great Pa - tro -

great, great Pa - tro -

great, *fe*

great, great Pa - tro - ness,

Trpt. Str. & Ob.

Pa - - tro - ness of us, of us, of us, of us, great Pa - tro -  
-ness, great Pa - tro - ness of us, of us, of us, of us,  
-ness, great Pa - tro - ness of us, of us, of us, of us,  
great Pa - tro - ness of us, of us, of us, of us, great Pa - tro -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Pa - - tro - ness of us, of us, of us, of us, great Pa - tro - -ness, great Pa - tro - ness of us, of us, of us, of us, -ness, great Pa - tro - ness of us, of us, of us, of us, great Pa - tro -". The piano accompaniment features a steady bass line and chords in the right hand.

-ness, great Pa - tro - ness of us and Har - mo - ny.  
great Pa - tro - ness of us and Har - mo - ny.  
great Pa - tro - ness of us and Har - mo - ny.  
-ness \_\_\_\_\_ of us and Har - mo - ny.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "-ness, great Pa - tro - ness of us and Har - mo - ny. great Pa - tro - ness of us and Har - mo - ny. great Pa - tro - ness of us and Har - mo - ny. -ness \_\_\_\_\_ of us and Har - mo - ny." The piano accompaniment continues with chords and a bass line, ending with a double bar line.

Soprano I.

Soprano II.

Alto I.

Alto II.

Tenor.

Bass.

Who dost thy for - - mer  
Who whilst a -  
Who whilst a - mong the choir a - bove  
Who whilst a - mong the choir a - bove, who whilst a - mong the choir a -

Ob.

Vla.

*p*

Who whilst a - mong the choir a - bove, the choir a - bove  
Who whilst a - mong the choir a - bove  
skill im - prove Who whilst a -  
- mong the choir a - bove  
Thou dost thy for - - mer skill, thou dost thy for - - mer,  
- bove Thou dost thy for - - mer skill im - -



Thou dost thy for - - mer skill im - prove,  
 who whilst a - mong the choir a - bove,  
 - mong the choir a - bove, who whilst a -  
 who whilst a - mong the choir a - bove, Thou dost thy for - - mer  
 for - mer skill im - prove.  
 - prove, Who whilst a - mong the choir a -

thou dost thy  
 Thou dost thy for - - mer skill im - prove,  
 - mong the choir a - bove, Thou dost thy for - - mer  
 skill im - prove, thou dost thy for - - mer  
 Who whilst a - mong the choir a - bove, Thou dost thy  
 - bove, who whilst a - mong the choir a - bove, Thou dost thy for - - mer

for - mer skill im - prove.  
thou dost thy for - mer skill im - prove.  
for - mer skill im - prove.  
skill im - prove.  
for - mer skill im - prove.  
for - mer skill im - prove.

*f* Trpt.  
Ob. & Str.

Detailed description: This system contains six vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: 'for - mer skill im - prove.', 'thou dost thy for - mer skill im - prove.', 'for - mer skill im - prove.', 'skill im - prove.', 'for - mer skill im - prove.', and 'for - mer skill im - prove.'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. A dynamic marking of *f* (forte) is present, along with the instruction 'Trpt.' and 'Ob. & Str.'.

Detailed description: This system contains six empty vocal staves and a piano accompaniment. The piano accompaniment continues from the first system, featuring a melodic line in the right hand and a harmonic line in the left hand. The system concludes with a double bar line and a repeat sign.

Who whilst a - mong the choir a - bove  
 Thou dost thy for - - mer  
 Who whilst a - mong the choir a -

*mf* *f*

Who whilst a - mong the choir a - bove Thou dost thy  
 Thou dost thy for - - mer skill im - prove  
 Who whilst a - mong the choir a -  
 skill im - prove  
 - bove Thou dost thy for - - mer skill im  
 - mong the choir a - - -

*mf* *mf*

*CRESC.* *f*

for - - mer skill, thou dost thy for - - mer skill, thou dost thy

*CRESC.* *f*

thou dost thy for - - mer skill im - -

*CRESC.* *f*

-bove, Thou dost thy for - - mer skill, thou dost thy for - - mer

*CRESC.* *f*

thou dost thy for - - mer skill, thou dost thy for - -

-prove, Who whilst a - mong the choir a - bove, a - bove,

-bove, a - - bove,

*CRESC.*

for - - mer skill im - prove, thy for-mer skill im - prove.

*f*

-prove, thou dost thy for-mer skill im - prove, thy for-mer skill im - prove.

*f*

skill im - prove, thou dost thy for-mer skill im - prove.

- - - - mer, for-mer skill im - prove.

Thou dost thy for - - mer skill im - prove.

Thou dost thy for - - mer, for - - mer skill im - prove.

*f*

Nº 14. QUARTET. WITH RAPTURE OF DELIGHT.

*Adagio.*

Alto I. Solo. *f* With rap - ture, rap - - ture of de -

Alto II. Solo. *f* With rap - ture, rap - - ture of de -

Tenor Solo *f* With rap - ture, rap - - ture of de -

Bass Solo. *f* With rap - ture, rap - - ture of de -

*Adagio.*

*f*

-light dost see

-light dost see *p* Thy fav - 'rite

-light dost see *p* Thy fav' - rite Art make up, make

-light dost see *p* Thy fav' - rite Art make up, make

*p*

*p*  
 Thy fav' - rite Art make up, make up a  
 Art make up, make up a  
 up a part, thy fav' - rite Art make up, make up a  
 up a part, thy fav' - rite Art make up a

*mf*  
 part Of in - fi - nite, in - fi - nite, in -  
 part Of in - fi - nite, in - fi - nite, in -  
 part Of in - fi - nite, in - fi - nite,  
 part Of in - fi - nite, in - fi - nite,  
 part Of in - fi - nite, in - fi - nite,

- fi - nite Fe - li - ci - ty.  
 - fi - nite Fe - li - ci - ty.  
 in - - - fi - nite Fe - li - ci - ty.  
 in - fi - nite, in - - - fi - nite Fe - li - ci - ty.

Nº 15. CHORUS. HAIL! BRIGHT CECILIA.

Soprano.

Alto.

Tenor.

Bass.

*f*

Hail!

*f*

Hail!

*f*

Hail!

*f*

Hail!

*f* Vln.

Ob.

Hail!

Hail!

Hail!

Hail!

Hail!

Hail!

Trpt.

Hail!

Hail!

Hail!

Hail!

Hail!

Ob.

Hail!

Vln.

*ff*

Hail! Hail! Hail! bright Ce -

Hail! Hail! Hail! bright Ce -

Hail! Hail! Hail! bright Ce -

Hail! Hail! Hail! bright Ce -

Ob. Trpt.

-ci - lia, hail to thee! *sf*

-ci - lia, hail to thee! *sf* Great,

-ci - lia, hail to thee! *sfp* Great,

-ci - lia, hail to thee! *sfp* Great,

Ob. Str. *f*

*sf* Great, *f* great, great Pa - tro - ness, great

great, great Pa - tro -

great, great Pa - tro -

great, *fz* great Pa - tro - ness,

Trpt. Str. & Ob.



Pa - -tro - ness of us, of us, of us, of us, great Pa-tro -  
 -ness, great Pa-tro - ness of us, of us, of us, of us,  
 -ness, great Pa-tro - ness of us, of us, of us, of us,  
 — great Pa-tro - ness of us, of us, of us, of us, great Pa-tro -

*ff*  
 -ness, great Pa - tro - ness of us and Har - mo - ny.  
*ff*  
 great Pa - tro - ness of us and Har - mo - ny.  
*ff*  
 great Pa - tro - ness of us and Har - mo - ny.  
*ff*  
 -ness \_\_\_\_\_ of us and Har - mo - ny.



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BEING THE

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TOGETHER WITH THE

## CANTICLES AND PSALTER

POINTED FOR CHANTING

EDITED BY

SIR JOHN STAINER, M.A., MUS. DOC., OXON.

(Professor of Music in the University of Oxford)

AND

THE REV. WILLIAM RUSSELL, M.A., MUS. BAC., OXON.

(Succentor of St. Paul's Cathedral).

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