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NOVELLOS ORIGINAL OCTAVO
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HENRY PURCELL.

ODE ON

S^T CECILIA'S DAY

(1692)

TWO SHILLINGS.

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AND

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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

THE WORDS WRITTEN BY

DOCTOR NICHOLAS BRADY

THE MUSIC COMPOSED BY

HENRY PURCELL.

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

PRICE TWO SHILLINGS.

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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 musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed sixteenth notes and chords.

Second system of the musical score, continuing the two-staff format. It includes a dynamic marking of *mf* (mezzo-forte) in the lower staff.

Third system of the musical score. It includes dynamic markings for *Trpts.* (trumpets) in the upper staff and *Str.* (strings) in the lower staff.

Fourth system of the musical score, featuring dynamic markings for *Str.* in the upper staff and *Trpts.* in the lower staff.

Fifth system of the musical score, featuring a dynamic marking of *f* (forte) in the lower staff.

Sixth system of the musical score, concluding the page with a double bar line and a final chord. The key signature changes to one sharp (F#) and the time signature to 3/4.

Adagio.

Vlins. *p* Ob. Vla.

Vlins. Ob. Vla.

Ob. Vlins. Vla.

Ob. Vla.

Tutti. Str. *mf*

dim. *p*

Allegro.

Trpt.

First system of the musical score. The top staff is for the Trumpet (Trpt.) and the bottom staff is for the Piano. The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic. The trumpet part has a dynamic marking of *f* and a woodwind part for *Vlns. & Ob.* is indicated. A Viola (*Vla.*) part is also shown below the piano staff.

Second system of the musical score, continuing the piano and trumpet parts from the first system.

Third system of the musical score, continuing the piano and trumpet parts.

Fourth system of the musical score. The piano part has a mezzo-forte (*mf*) dynamic marking.

Fifth system of the musical score. The piano part has a forte (*f*) dynamic marking.

Sixth system of the musical score, continuing the piano and trumpet parts.

First system of musical notation, piano (p).

Second system of musical notation, forte (f).

Third system of musical notation, piano (p) Str., Trpt. & Drum., forte (f), piano (p).

Fourth system of musical notation, forte (f), fortissimo (ff), Fine.

Adagio.
Str. & Ob.

Fifth system of musical notation, forte (f).

Sixth system of musical notation, con Ped., dim. -

N^o 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 has 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^o 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^{ve} 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^{ve} 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,
 -les - - tial Art, fill ev'- ry

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
 -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 a *attacca* marking. The time signature changes to 3/4 at the end of the system.

Nº 3. DUET. HARK, EACH TREE.

Andante.

Vlns. *p*

Fl. *p*

Vln.

Fl. Vln. Fl. Vln. Fl.

Bass Solo.

p

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

Vln.

Soprano Solo.

p

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

breaks, hark,

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* *mf* *f* *mf*

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

cresc. *cresc.* *cresc.* *f* *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 and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). It begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a series of eighth and sixteenth notes. The piano accompaniment is written in grand staff (treble and bass clefs). It features a steady bass line in the left hand and chords in the right hand. A long, sweeping slur covers the piano accompaniment across the first two measures.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment continues with chords and a bass line. A long, sweeping slur covers the piano accompaniment across the first two measures.

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment continues with chords and a bass line. A long, sweeping slur covers the piano accompaniment across the first two measures.

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

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment continues with chords and a bass line. A long, sweeping slur covers the piano accompaniment across the first two measures. The dynamic marking *mf* is present in the piano part.

strike the heart, At once the

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, with a fermata over the word 'heart'. The piano accompaniment is in the same key signature and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'move'. The piano accompaniment features a prominent sustained chord in the right hand, with the left hand providing harmonic support.

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

The third system shows the vocal line with dynamic markings *f* and *p*. The piano accompaniment also includes dynamic markings *f* and *p*, corresponding to the vocal line. The accompaniment features a mix of sustained chords and moving lines.

grieve or hate; and straight we

The fourth system concludes the vocal line and piano accompaniment. The vocal line has dynamic markings *mf* and *p*. The piano accompaniment features a *mf* dynamic marking and ends with a *p* dynamic marking. The overall texture is rich with harmonic detail.

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 bass lines. Dynamics include mezzo-forte (mf) and forte (f).

Detailed description: This system contains the piano accompaniment for the second line of music. It continues the harmonic structure from the first system, with chords and a steady bass line.

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 features a piano (p) dynamic for the first part and mezzo-forte (mf) for the second part.

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 provides harmonic support with chords and a bass line.

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

N^o 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

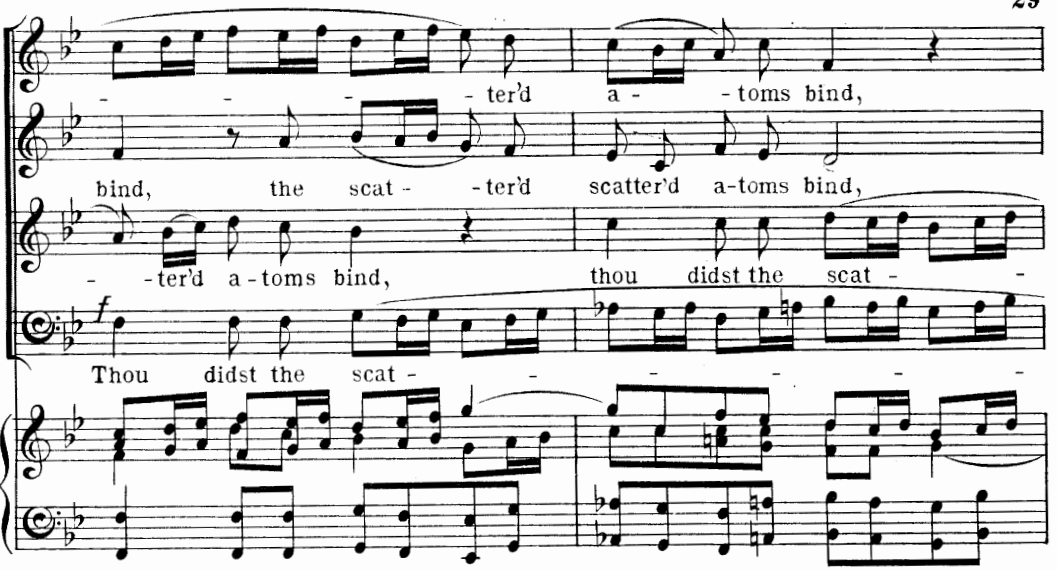
f

f

Thou didst the scat -

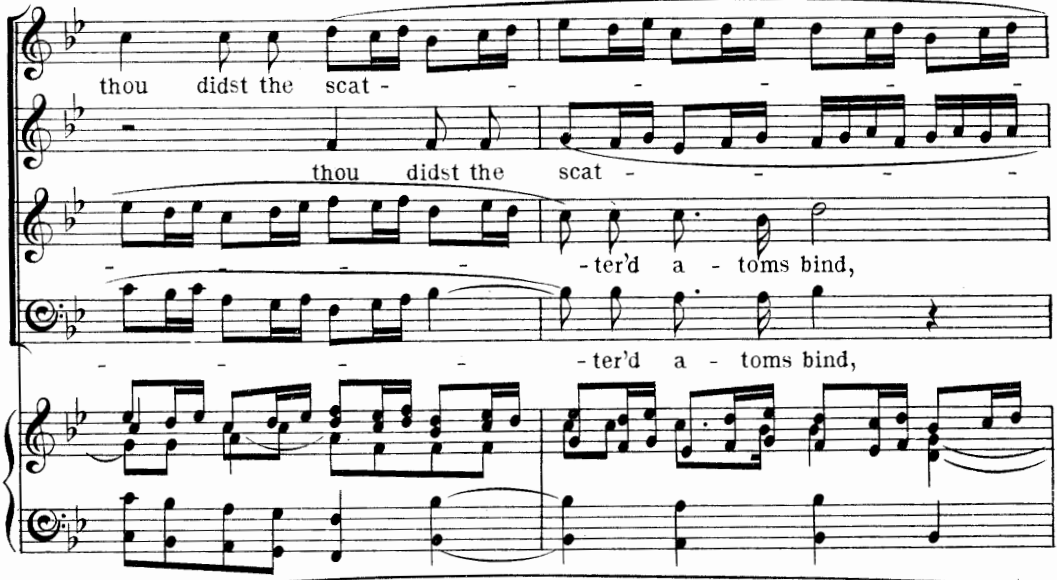
scat - - - - - terd a - toms

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 -
Thou didst the scat -

This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with a forte (f) dynamic marking.



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

This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment.



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

This system contains the final four staves of music on the page. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment.

- 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^o 6. AIR & CHORUS. THOU TUN'ST THIS WORLD.*Andantino.*

Ob.

PIANO. *mp*

The first system of the musical score. It consists of two staves: an upper staff for the Oboe (Ob.) and a lower staff for the piano accompaniment. The piano part is marked with a dynamic of *mp* (mezzo-piano). The tempo is indicated as *Andantino*. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a series of chords in the piano part, followed by a melodic line in the oboe.

The second system of the musical score. It continues the Oboe and piano accompaniment from the first system. The piano part features a steady eighth-note accompaniment, while the oboe part has a more active melodic line.

The third system of the musical score. The piano accompaniment continues with its eighth-note pattern, and the oboe part has several measures of sixteenth-note runs.

The fourth system of the musical score. The piano part has some rests, while the oboe part continues with its melodic development.

The fifth system of the musical score. The piano accompaniment becomes more active with sixteenth-note patterns, and the oboe part has a series of chords.

The sixth system of the musical score. The piano part features a series of chords, and the oboe part has a melodic line with some grace notes.

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

mf *p*

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.

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, and 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, and F4. The system ends with a quarter note E4.

Bass Solo.

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

Musical notation for Bass Solo, first system. Bass clef, common time. The line is empty.

Musical notation for Organ/Piano accompaniment, first system. Treble clef, common time. The right hand has a whole rest. The left hand has a whole note chord consisting of G3, B2, and D3.

Org. Pedal, or Pf. in octaves.

Musical notation for Organ/Piano accompaniment, second system. Treble clef, common time. The right hand has a whole rest. The left hand has a whole note chord consisting of G3, B2, and D3.

Musical notation for Alto I. Solo, second system. Treble clef, common time. The melody continues with a quarter note E4, a quarter note D4, and a quarter note C4. A slur covers the next six notes: B3, A3, G3, F3, E3, and D3. The system ends with a quarter note C3.

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 B3, a quarter note A3, and a quarter note G3. A slur covers the next six notes: F3, E3, D3, C3, B2, and A2. The system ends with a quarter note G2.

lay Can a - ny earth - ly sounds com -

Musical notation for Bass Solo, second system. Bass clef, common time. The line is empty.

Musical notation for Organ/Piano accompaniment, third system. Treble clef, common time. The right hand has a whole rest. The left hand has a whole note chord consisting of G3, B2, and D3.

Musical notation for Organ/Piano accompaniment, fourth system. Treble clef, common time. The right hand has a whole rest. The left hand has a whole note chord consisting of G3, B2, and D3.

Musical notation for Organ/Piano accompaniment, fifth system. Treble clef, common time. The right hand has a whole rest. The left hand has a whole note chord consisting of G3, B2, and D3.

Musical notation for Alto I. Solo, third system. Treble clef, common time. The line is empty.

- pare?

Musical notation for Alto II. Solo, third system. Treble clef, common time. The line is empty.

- pare?

Musical notation for Bass Solo, third system. Bass clef, common time. The melody begins with a quarter note G2, a quarter note F2, and a quarter note E2. A slur covers the next six notes: D2, C2, B1, A1, G1, and F1. The system ends with a quarter note E1.

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

Musical notation for Alto I. Solo, fourth system. Treble clef, common time. The line is empty.

Musical notation for Alto II. Solo, fourth system. Treble clef, common time. The line is empty.

Musical notation for Bass Solo, fourth system. Bass clef, common time. The melody continues with a quarter note D2, a quarter note C2, and a quarter note B1. A slur covers the next six notes: A1, G1, F1, E1, D1, and C1. The system ends with a quarter note B0.

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

The first system consists of three staves. The top staff is a vocal line in treble clef with a mezzo-forte (*mf*) dynamic marking. The middle staff is another vocal line, also in treble clef and marked *mf*. The bottom staff is the piano accompaniment in bass clef. The piano part features a melodic line in the right hand and a bass line in the left hand, with some notes tied across measures.

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

The second system consists of three staves. The top staff is a vocal line in treble clef marked *mf*. The middle staff is another vocal line in treble clef marked *mf*. The bottom staff is the piano accompaniment in bass clef. The piano part continues with a rhythmic accompaniment in the right hand and a bass line in the left hand.

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

The third system consists of three staves. The top staff is a vocal line in treble clef. The middle staff is another vocal line in treble clef. The bottom staff is the piano accompaniment in bass clef. The piano part continues with a rhythmic accompaniment in the right hand and a bass line in the left hand.

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

PIANO.

p *cresc.* - *fe*

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

p *cresc.* *f*

- chine, wond - rous, wond - rous,

fe *mf* *f*

wond - rous, wond - rous ma - chine to thee the war -

- bling lute Though used to con - quest

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a long rest, followed by the lyrics '- bling lute Though used to con - quest'. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

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

The second system continues the vocal line with the lyrics 'must be forced, must be forced, must be forced to yield, must be forced, must be forced, must be forced to'. The piano accompaniment maintains its rhythmic complexity.

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

The third system continues the vocal line with the lyrics 'yield, must be forced, must be forced to yield, must be forced, must be forced, must be forced to'. The piano accompaniment continues with its characteristic rhythmic patterns.

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

The fourth system concludes the vocal line with the lyrics 'yield. With thee una - ble, with thee una - ble,'. The piano accompaniment features a more active and rhythmic pattern in the right hand.

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.

mf

Nº 9. SOLO. THE AIRY VIOLIN.

Allegretto.
Alto Solo.

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

p *mf* Vl.

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

p

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

mf

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 features a treble and bass clef with various chords and melodic lines.

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 line with 'do gent - ly, gent - ly, gent - ly— move Se-ra-philic' and the piano accompaniment. The lyrics 'airs do gent - ly, gent - ly, gent - ly— move' are written below the piano part.

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 continues the vocal line with 'flames and heaven - ly love and heaven - ly love Se-raphic' and the piano accompaniment. The lyrics 'Se-ra-philic flames and heaven - ly love Se-raphic flames and' are written below the piano part.

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 moving lines in both hands.

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 moving lines in both hands.

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 moving lines in both hands.

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

cresc.

cresc.

cresc.

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

- ly love.
- ly love.

dim.

mf.

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.

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

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

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

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^o 12. DUET. LET THESE AMONG THEMSELVES CONTEST.

Adagio.

1st BASS SOLO. *mf*

Let these a - mong them -

2nd BASS SOLO. *mf*

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

Adagio.

PIANO. *mf*

- selves contest Let these a mong them - selves con -

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

- test Which — can discharge its sin - gle du - - - ty

— can discharge its sin - gle du - - - -

best, which — can discharge its sin - gle du - - -

- - - ty best, which — can discharge its sin - gle du -

- - - ty best: *mf*

- - - ty best: Let these among them -

mf

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 staff is a vocal line in G major with a common time signature. It begins with a whole rest, followed by a quarter rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second staff is another vocal line, starting with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment is shown in the bottom two staves, starting with a treble clef and a key signature of one sharp (F#). The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

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-ces, summ'st their

The second system continues the musical score. The vocal lines and piano accompaniment follow the same pattern as the first system. The vocal lines include the 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 gra-ces, summ'st their". The piano accompaniment provides harmonic support with chords and moving lines.

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 continues with its characteristic harmonic structure, supporting the vocal melody.

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 the musical score consists of three staves. The top staff is a vocal line in C major with a treble clef, containing the lyrics 'all, all, all, all. — all, all, — all, all, — with-in thy-self a -'. The middle staff is another vocal line in C major with a bass clef, containing the lyrics 'all, all, all, all, all, all, with - in thy - self a -'. The bottom staff is a piano accompaniment in C major with a grand staff (treble and bass clefs), featuring chords and a melodic line. 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 the musical score consists of three staves. The top staff is a vocal line in C major with a treble clef, containing the lyrics '- lone. Thou summ'st their'. The middle staff is another vocal line in C major with a bass clef, containing the lyrics '- lone. Thou summ'st their diff'ring, diff'ring gra - ces up in'. The bottom staff is a piano accompaniment in C major with a grand staff, featuring chords and a melodic line. A dynamic marking of *p* is present at the beginning.

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 the musical score consists of three staves. The top staff is a vocal line in C major with a treble clef, containing the lyrics 'diff'ring, diff'ring gra - ces up in one, Thou summ'st their diff - ring'. The middle staff is another vocal line in C major with a bass clef, containing the lyrics 'one, Thou summ'st their diff'ring, diff - ring graces, summ'st their'. The bottom staff is a piano accompaniment in C major with a grand staff, featuring chords and a melodic line.

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 over a chord.

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!

Hail! Hail!

Trpt.

Hail! Hail!

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, great Pa - tro -

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 consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Pa - - tro - ness of us, of us, of us, of us, great Pa - tro -' and continue through the system. The piano accompaniment provides harmonic support with chords and a steady bass line.

-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 continues the vocal lines and piano accompaniment. The lyrics conclude with '-ness, great Pa - tro - ness of us and Har - mo - ny.' The piano accompaniment features a prominent bass line with sustained notes and chords.

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,

- 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.

Hail! Hail! Hail! bright Ce -
 Hail! Hail! Hail! bright Ce -
 Hail! Hail! Hail! bright Ce -
 Hail! Hail! Hail! bright Ce -
 Hail! Ob. Hail! Hail! bright Ce -
 Trpt.

ff

-ci - lia, hail to thee! *sf*
 -ci - lia, hail to thee! Great,
 -ci - lia, hail to thee! Great,
 -ci - lia, hail to thee! Great,
 -ci - lia, hail to thee! Great,
 Ob.
 Str. *f*

Great, great, great Pa - tro - ness, great
 great, great Pa - tro -
 great, great Pa - tro -
 great, great Pa - tro -
 great, great Pa - tro - ness,
 Trpt. Str. & Ob.

sf *f*

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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POINTED FOR CHANTING

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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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