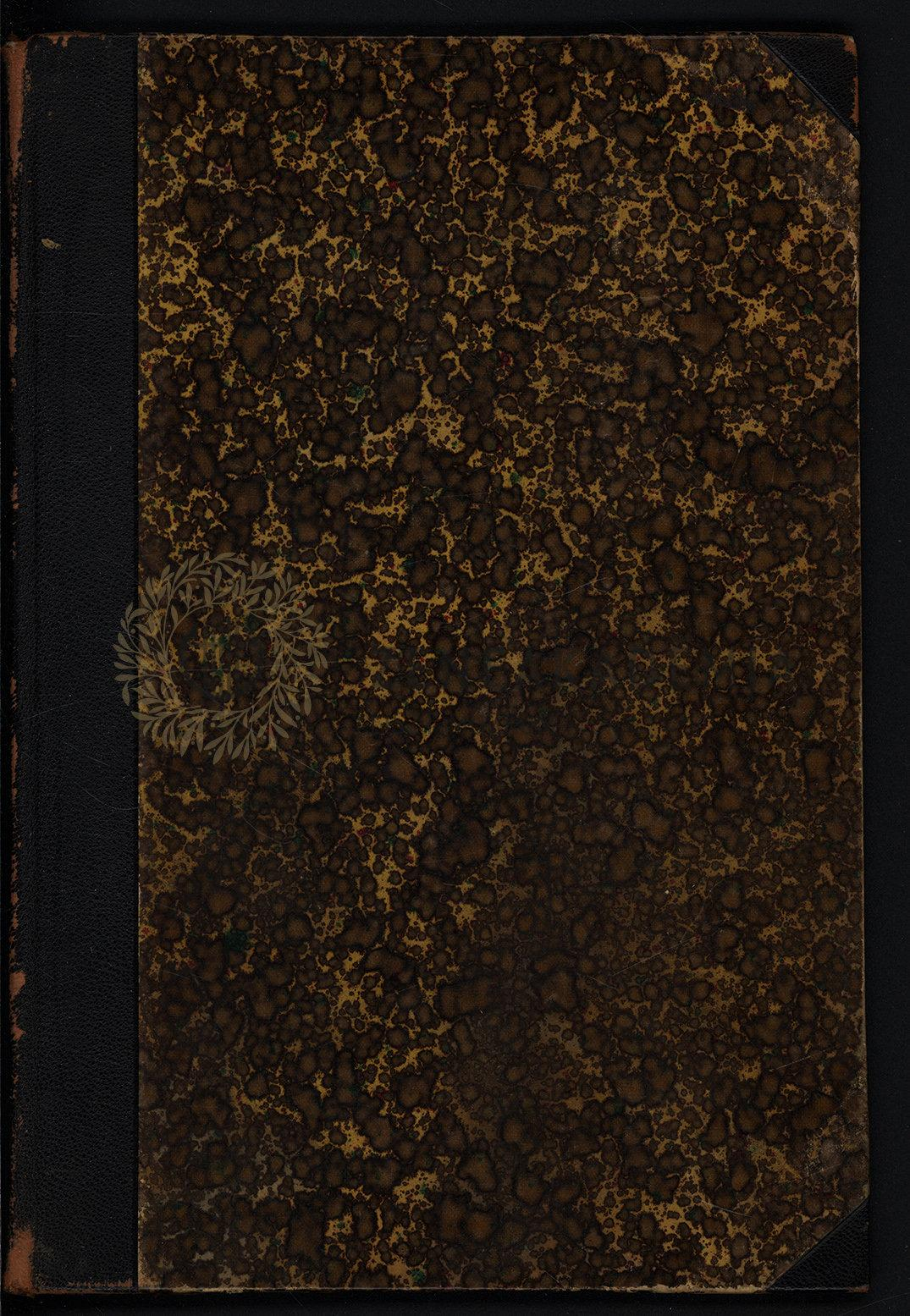






ZENEAKADÉMIA

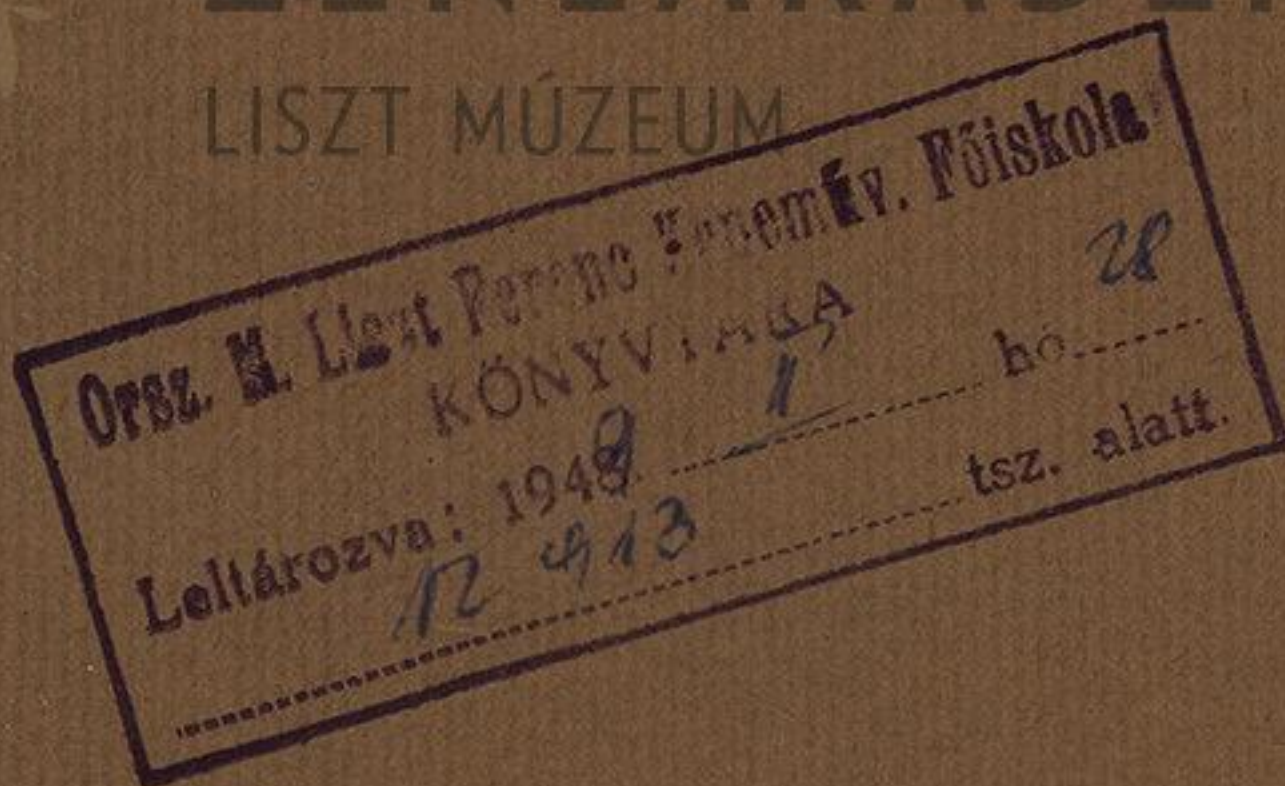
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NOVELLO'S CENTENARY EDITIONS.



HANDEL'S

ODE ON

ST. CECILIA'S DAY,



(COMPOSED IN THE YEAR 1736.)

ZENEAKADÉMIA

LISZT MÚZEUM

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ZENEAKADÉMIA

LISZT MÚZEUM



ODE

ON

ST. CECILIA'S DAY.

No. 1.—OVERTURE.

No. 2.—RECIT.—(TENOR.)

FROM Harmony, from heavenly Harmony,
This universal frame began.

No. 3.—RECIT.—*Accompanied.*—(TENOR.)

When nature underneath a heap
Of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard on high,
Arise, arise, ye more than dead;
Then cold and hot, and moist and dry,
In order to their station leap,
And Music's pow'r obey.

No. 4.—CHORUS.

From Harmony, from heav'nly Harmony,
This universal frame began.
From harmony to harmony,
Thro' all the compass of the notes it ran,
The Diapason closing full in Man.

No. 5.—AIR.—(SOPRANO.)

What passion cannot Music raise and quell?
When Jubal struck the chorded shell,
His list'ning brethren stood around,
And, wond'ring, on their faces fell,
To worship the celestial sound.

Less than a god they thought there could not
Within the hollow of that shell, [dwell
That spoke so sweetly and so well.

No. 6.—AIR (TENOR) AND CHORUS.

The trumpet's loud clangor excites us to arms,
With shrill notes of anger and mortal alarms.
The double, double, double beat
Of the thund'ring drum,
Cries hark! the foes come.
Charge, charge, 'tis too late to retreat.

No. 7.—MARCH.

No. 8.—AIR.—(SOPRANO.)

The soft complaining Flute
In dying notes discovers
The woes of hopeless lovers,
Whose dirge is whisper'd by the warbling Lute.

No. 9.—AIR.—(TENOR.)

Sharp Violins proclaim
 Their jealous pangs and desperation.
 Fury, frantic indignation,
 Depth of pains, and height of passion,
 For the fair disdainful dame.

No. 10.—AIR.—(SOPRANO.)

But oh! what art can teach,
 What human heart can reach
 The sacred organ's praise?
 Notes inspiring holy love,
 Notes that wing their heav'nly ways,
 To join the choirs above.

No. 11.—AIR.—(SOPRANO.)

Orpheus could lead the savage race,
 And trees, uprooted, left their place,
 Sequacious of the Lyre.

No. 12.—RECIT.—*Accomp.*—(SOPRANO.)

But bright Cecilia rais'd the wonder high,
 When to her organ vocal breath was giv'n;
 An angel heard,
 And straight appear'd,
 Mistaking Earth for Heaven.

No. 13.—CHORUS.

As from the pow'r of sacred lays,
 The spheres began to move,
 And sung the great Creator's praise
 To all the bless'd above,—
 So when the last and dreadful hour
 This crumbling pageant shall devour,
 The trumpet shall be heard on high,
 The dead shall live,
 The living die,
 And Music shall untune the sky.



ZENEAKADÉMIA
 LISZT MÚZEUM

4318



OVERTURE.

No. 1.

Larghetto e Staccato.

ACCOMP.

Met. $\text{♩} = 66.$

8ves.

8ves.

8ves.

Handel's "Ode on St. Cecilia's Day."—Novello's Edition.

Un poco Larghetto.

ACCOMP.

♩ = 88.

Minuet. *p*

Handwritten musical score for Minuet, Op. 12013, by Handel. The score is in G major, 3/4 time, and consists of 8 measures. It is marked 'Un poco Larghetto' and 'Minuet. p'. The notation includes a treble and bass staff with various musical symbols such as notes, rests, and dynamics. A large watermark 'ZENAKADEMIA' is visible across the middle of the page.

8ves.

No. 2.

RECIT.—FROM HARMONY.

TENOR
VOICE.

ACCOMP.

From Har-mo-ny, from Heav'nly har-mo-ny this u-ni-versal Frame be-gan.

Durch Harmonie durch Heilige Harmonie

Wohland gleich mit Willen

No. 3.

RECIT. (ACCOMP.)—WHEN NATURE.

TENOR
VOICE.ACCOMP.
Met. ♩ = 96.

When Nature underneath a heap of jarring Atoms

Als formlos, 3 die Natur noch lag, 1 verworren Missklang-

Larghetto e pia.

lay, When Nature underneath a heap of jar-ring Atoms

voll; als formlos, 2 die Natur noch lag, 1 verworren Missklang-

lay, and could not heave her head.

voll m le-ben-lo-ser Nacht.

The tuneful voice was heard from high, a-rise, arise, a-

Hell, wohlklingend des Schöpfers-ruf: erwach! erwach! erw.

rise, ye more than dead;

wach am starren Tod!

Then cold and

Und kalt, und



heiss und Durr, und Feuch! zerteilt zu fester

hot, and moist and dry,

in or - der to their sta - tion leap.

ord - nung sich

Und kalt, und

Then cold and

heiss, und Durr, und Feuch, zerteilt zu fester ord - nung sich!

hot, and moist and dry,

in or - der to their sta - tion leap,

ZENEAKADÉMIA

LISZT MŰZEUM

durch Harmonie besetzt,

and Music's pow'r o - bey;

durch Harmonie be - setzt!

and Music's pow'r o - bey.

No. 4.

CHORUS.—FROM HARMONY.

ACCOMP. *Allegro. f*
♩ = 92.

SOPRANO.
From har - mo - ny, from

ALTO.
From har - mo - ny, from heav'n - - ly har-mony,

TENOR. (8ve lower.)
From har - mo - ny,

BASS.
From har - mo - ny,



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



harmony, this u - ni - ver - sal
 from heav'n - - - ly har-mony, this u - ni - ver - sal
 this u - ni - ver - sal
 this u - ni - ver - sal

frame be - gan; From har - mo - ny
 frame be - gan; From har - mo - ny
 frame be - gan; From har - mo - ny
 frame be - gan; From har - mo - ny

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

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

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

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

har-mo-ny, har-mo-ny, har-mo-ny, har-mo-ny, thro' all the

thro' all the compass of the notes it ran;

thro' all the compass of the notes it ran;

compass of the notes it ran;

thro' all the

compass of the notes it ran; the Di - a - - pa - son clos - ing

the Di - a - - pa - son clos - ing

Thro' all the compass of the notes it ran,

Thro' all the compass of the notes it

full in Man.

full in Man

ran,

thro' all the compass of the notes it ran, the Di - - a - -

thro' all the compass of the notes it ran, the Di - - a - -

First system of the musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "pa - - son clos - - ing full in man clos - ing full in". The piano part consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

Second system of the musical score. The lyrics continue: "From har - mo - ny to har - mo - ny, thro' man. From har - mo - ny to har - mo - ny, thro' all the com - pass". The piano accompaniment continues with a similar rhythmic pattern, providing harmonic support for the vocal lines.

Third system of the musical score. The lyrics conclude: "all the com - pass of the notes it ran, the Di - a - pa - son of the notes it ran, the Di - a - - pa - son". The piano part features a more active melody in the right hand, with the vocal lines following its contour.

Di - a - pa - son clos - ing full in man ; the Di - a -

clos - - ing full in man ; the Di - a -

clos - - ing full in man ; the Di - a -

clos - - ing full in man ; the Di - a -

- - pa - son clos - - - ing full in man. . .

- - pa - son clos - - - ing full . . in man. . .

- - pa - son clos - - - ing full . . in man. . .

- - pa - son clos - - - ing full . . in man. . .

No. 5.

AIR.—WHAT PASSION CANNOT MUSIC RAISE.

ACCOMP.
Met. ♩ = 92.

Adagio.
Violoncello Solo.

Andante. ♩ = 100.

ZENÉAKADÉMIA
LISZT MŰZEUM



SOPRANO VOICE.

What pas-sion can - not Mu - sic raise and quell? When Ju-bal . .

cello.

struck the chord-ed . . shell, When Ju-bal . . struck the chord-ed . . shell, his

list'ning brethren stood a - - round, and wond'ring

on their fa - ces fell, and wond'ring on their

fa - - ces fell, to wor - ship the ce - les - tial sound; to

wor - ship the . . ce - les - - tial sound.

Less than a God they thought.

cello. p

there could not dwell with - in the hol - - low of . . . that

shell; that spoke so sweet-ly, and so well. Less than a God they thought

there could not dwell within the hol - low of that shell; that spoke so

sweetly, that spoke so sweetly, and so well; so sweet

p

ly, that spoke so sweet - ly, that spoke so

p

sweet - ly and so well.

What pas - sion can - not Mu - sic raise or quell?

p

What pas - sion can - not mu - sic raise . and

Adagio. *tr*

Adagio.

quell;
A tempo.

cello.

No. 6.

AIR AND CHORUS.—THE TRUMPET'S LOUD CLANGOR.

ACCOMP.
Met. ♩ = 132.

Trumpet Solo. Tutti.

Der Schall der Trompete, er-
TENOR VOICE.
The Trumpet's loud clangor ex -

ruff uns zur Schlacht!
- cites us to arms,
ex - cites us to arms,
zur Schlacht zur Schlacht der
to arms, to arms, the

Trumpet.

Schall der Trompete er ruff uns zur Schlacht!
Trumpet's loud clangor ex - cites us to arms,
Tutti.

Der Zorn in dem Busen der Kampfmueth er wacht

211

V der

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

with

Trumpet.

Zorn in dem Busen der Zorn in dem Busen der Kampfmueth erwacht!

shrill notes of an - ger, with shrill notes of an - ger and mortal a-larms.

Der Trommel donnender Geroll, ihr

The double, double, double beat of

grollender Schlag

stürzt auf!

auf!

stürzt auf an den Feind

the thund'ring drum,

cries hark!

hark!

cries hark, the foes come.

auf, auf,

auf,

auf,

auf,

bis der Ruf, bis der Siegruf erschallt,

Charge, charge,

charge,

charge,

charge,

'tis too late, 'tis too late to retreat,

bis der Siegruf erschallt!

auf!

an den Feind!

bis der

'tis too late to re - treat.

Hark!

the foes come,

'tis too

Trumpet.

Der Ruf erschallt!

late to retreat; the

Trommel donnert des Geroll!

double, double, double beat, the double, double, double beat of the thund'ring drum

Stürzt auf an den Feind, auf, auf, auf, auf, auf!

cries hark, the foes come. Charge, charge, charge, charge, charge, 'tis too late, 'tis too

Der Ruf erschallt!

late to retreat. Charge, charge, charge, charge, charge, 'tis too late, too

CHORUS.

The Trumpet's loud clangor ex - cites us to arms,

Der Ruf erschallt!

late to retreat. The Trumpet's loud clangor ex - cites us to arms, *Der Schall der Trompe. te er*

CHORUS.

The Trumpet's loud clangor ex - cites us to arms,

CHORUS.



CHORUS.
to arms, to arms, ex - cites us to arms, with

CHORUS.
to arms, to arms, ex - cites us to arms, with

ruft uns zur Schlacht
CHORUS.
- - cites us to arms, to arms, to arms, ex - cites us to arms, with

CHORUS.
to arms, to arms, ex - cites us to arms, with

CHORUS.
to arms, to arms, ex - cites us to arms, with

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

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

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

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

mor - tal a - larms. The double, double, double beat of the thund'ring drum, of

mor - tal a - larms. The double, double, double beat of the thund'ring drum, of

mor - tal a - larms. The double, double, double beat of the thund'ring drum, of

mor - tal a - larms. The double, double, double beat of the thund'ring drum, of

the thund'ring drum, cries hark! hark! hark! hark, the foes come.

the thund'ring drum, cries hark! hark! hark! hark, the foes come.

the thund'ring drum, cries hark! hark! hark! hark, the foes come.

the thund'ring drum, cries hark! hark! hark! hark, the foes come.

The first system of the musical score features four vocal staves and a grand piano accompaniment. The vocal parts are in unison, singing the lyrics "the thund'ring drum, cries hark! hark! hark! hark, the foes come." The piano accompaniment consists of a treble and bass staff with a rhythmic pattern of eighth and sixteenth notes.

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

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

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

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

The second system continues the vocal melody with the lyrics "Charge, charge, charge, charge, 'tis too late to re-treat, 'tis too late to re-". The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes.

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

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

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

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

The third system concludes the vocal part with the lyrics "- - treat, 'tis too late to re-treat. Hark! hark! hark!". The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord.

hark, the foes come. Charge, charge, charge, charge, charge, 'tis too late, too

hark, the foes come. Charge, charge, charge, charge, charge, 'tis too late, too

hark, the foes come. Charge, charge, charge, charge, charge, 'tis too late, too

hark, the foes come. Charge, charge; charge, charge, charge, 'tis too late, too

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in G major and 2/4 time. The lyrics are: "hark, the foes come. Charge, charge, charge, charge, charge, 'tis too late, too". The piano accompaniment consists of a treble and bass staff with a rhythmic pattern of eighth and sixteenth notes.

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

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

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

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

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "late to re-treat. Hark, the foes come. Charge, charge, 'tis too late, 'tis too". The piano accompaniment continues with a similar rhythmic pattern.

late to retreat; Charge! 'tis too late, too late to retreat.

late to retreat; Charge! 'tis too late, too late to retreat.

late to retreat; Charge! 'tis too late, too late to retreat.

late to retreat; Charge! 'tis too late, too late to retreat.

The third system concludes the musical score with four vocal staves and piano accompaniment. The lyrics are: "late to retreat; Charge! 'tis too late, too late to retreat." The piano accompaniment ends with a final chord.

MARCH.

No. 7.

ACCOMP.
Met. $\text{♩} = 104.$

8ves.

No. 8.

AIR.—THE SOFT COMPLAINING FLUTE.

ACCOMP.
Met. ♩ = 84.



der hoff - nungs - los - sen Lute; ihr Grab -

the woes of hope - - less lo - vers, Whose

Lied sang flüster, flüstert flü - stert in der Lau - te

dirge is whisper'd, whisper'd, whisper'd by the warb - - ling

Schlag, in der Lau -

Lute, by the warb -

ling Lute.

Tutti.

(Lüggen) Der Flo - te Kla -

The soft com - plain - - ing Flute,

der Flöte Kla- *geho-* *flinstärklich* *geho-*

the soft com - plain . . . ing Flute in dy-ing notes dis-

Tam-met *der Hoffnungslo-sen Liebe;* *ihre Grablied* *sang*

- co - vers, the woes of hope - less lo - vers, whose dirge . . . is

flüstert *sang flüstert* *flüstert*

whis - per'd, is whis - per'd, whis - per'd

by the warb

by the warb

der Schlag *ihre Grablied*

- ling Lute; whose dirge is

flü *stet in der Luft*

whis - per'd by the warb

to Schlag

ling Lute.

ihre Geschied flüchelt in der Stimm

Adagio.

Whose dirge is . . . whisper'd by the warb

Adagio.

to Schlag

ling Lute.

Tutti. *f* a tempo.

8ves.

8ves.

Flute solo. (ad lib.)

Adagio.

f A tempo.

8ves.

No. 9.

AIR.—SHARP VIOLINS PROCLAIM.

ACCOMP.
Met. ♩ = 96.

TENOR VOICE.

Die helle Geige klagt, von Ei- - fern, und von Verwü- - lung!

Sharp Vio- - lins proclaim their jea - lous pangs and des-pe-ra - tion;

Die kleine Geige

Sharp Vi - o - lins pro -

singt, von Ei - fer - sucht und von Ver - zweif -
 - - claim their jea - lous pangs and des - pe - ra

- lüng, von Ei - fer
 - tion, their jea - lous

sucht und von Verzweiflung!
 pangs and des - - pe - ra - tion. *Singt von*
 Fu - ry,

heisser Lieb und Sehnsucht, tiefster Qual!
 fran - tic, in - dig - na - tion, depth of pains,

und höchstem Lei - den!
 and height of passion *im der stol - zen schö nen*
 for the fair dis - dain - ful

*Günst!**im**der stolzen, schönen**im der*

Dame,

for

the fair

dis-dain-ful

Dame,

for the

stolzen schönen Günst!

fair dis-dain-ful Dame.

Die helle Geige

Sharp Vi-o-lins pro-

*Singt:**von Ei-**fersucht, von Ei-**fersucht**find von Tor-*

claim

their jea-

lous pangs,

their jea-

lous pangs

and des-pe-

zweif:

ra

ling!
tion. *singt von heis- ser Lieb und*
Fu - ry, fran - tic, in - dig - -

Qualen, und der stolzen schö- nen Günst!
na - tion, for the fair dis - dain - ful Dame, *im der stolzen, schö- nen*
for the fair disdain - ful

Günst! *singt von, heis- ser Lieb und* *Sehn sucht, tief- ster*
Dame. Fu - ry, fran - tic, in - dig - na - tion, depth of

Qual *und höch- stem Leiden!* *im der*
pains and height of passion, for the

stolzen, schönen Günst *Qual der*
fair dis - dain - ful Dame. Depth of

Lieb, und Leid *des Her- zeus,* *im der stolzen, schö- nen Günst.*
pains, and height of pas - sion, for the fair dis - dain - ful Dame,

im die Günst *der schönen Günst!*

for the fair dis-dain - ful Dame;

p *f* *p*

im der stol - ren schö - nen Günst!

for the fair . . . dis - dain - ful Dame.

p *f* *p*

ZENEAKADEMIA

LISZT MUZEUM

ZENEAKADEMIA

LISZT MUZEUM

ZENEAKADEMIA

LISZT MUZEUM

ZENEAKADEMIA

LISZT MUZEUM

No. 10.

AIR.—BUT OH! WHAT ART CAN TEACH.

Accomp.
Met. $\text{♩} = 80$.

Larghetto.
Organ Obligato.

tutti. Org. Org. ad lib.

Org.

tutti.

SOPRANO VOICE.

But oh! . . . what art can teach, what hu - man voice can

Org. ad lib.

reach the sa - cred Or - gan's praise? But oh! . . .

Org.

what art can teach, what voice can reach the sa - cred Organ's praise? Notes in -

Wahrheit be singt *am Gott und zum Himmel schwingt*

- spiring . . ho - ly love, Notes that wing their heav'n - ly ways,

Org. Violi. Org.

zum Engel-chor *zum Chöre singt der Engel* *Chor gesang.*

to join the choirs, the choirs a - bove, to join the choirs a - bove.

Violi. Adagio. Org. ad lib.

Handel's "Ode on St. Cecilia's Day."

ZENEAKADÉMIA

No. 11.

AIR.—ORPHEUS COULD LEAD

ACCOMP.

Met. $\text{♩} = 96.$ *Alla Hornpipe.*

Handel's "Ode on St. Cecilia's Day."



Orpheus be-zwang

SOPRANO VOICE.

Or - pheus could lead

pp

die wilde Brut *die wilde Brut*

the sa - vage race, the sa - vage race;

And trees un - root - ed left their place.

es ist der Laut der Lyre *der Laut*

Se - qua - cious of the Lyre, Se - qua - cious of the

Klang *der Laut der Lyre* *Klang* *stz*

Lyre, Se-qua-cious of the Lyre,

8/2 *er fallet*

Se - qua

vor Laut zu Kling ** n*

cious of . . the Lyre, Sequacious of the

Lyre,

ISZ MUZEUM

Se - qua cious of . . the

20 ***

Lyre.

Handel's "Ode on St. Cecilia's Day."—Novello's Edition.

* These 10 bars omitted in the Handel Society's Edition.

No. 12.

RECIT. (ACCOMP.)—BUT BRIGHT CECILIA.

SOPRANO.
VOICE.

But bright Ce - ci - lia, rais'd the wonder high; when to her or-gan, so-cal breath was

ACCOMP.

giv'n, An Angel heard, and straight ap-pear'd, mis-taking Earth for Heaven.

No. 13.

CHORUS.—AS FROM THE POW'R OF SACRED LAYS.

SOLO. CHORUS.

SOPRANO

ALTO.

TENOR.
(8ve lower.)

BASS.

ACCOMP.

Met. ♩ = 84.

As from the pow'r of sa - cred lays, As from the

As from the

As from the

As from the

SOLO.

pow'r of sa - cred lays, The spheres be -

pow'r of sa - cred lays,

pow'r of sa - cred lays,

pow'r of sa - cred lays,

Lauf be: gann,

TUTTI.

- gan to move; The spheres be - - gan to

The spheres be - - gan to

The spheres be - - gan to

The spheres be - - gan to

und sie des großen Schöpfers Preis lobsan-gen

SOLO.

move; And sung the great Cre - a - tor's praise to all the

move;

move;

move;

move;

durch das All:

TUTTI.

bless'd a - - bove. And sung the great Cre - -

And sung the great Cre - -

And sung the great Cre -

And sung the great Cre -

- a - - tor's . praise to all the bless'd . . a -

- a - . tor's praise to all the bless'd . . a - -

- a . . tor's praise to all the bless'd . . a

- a - - tor's praise to all the bless'd a - -

So wenn die letzte Stunde schlägt

SOLO.

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

- bove,

- bove,

- bove,

- bove,

and ganz die Welt wird zerstört

TUTTI.

this crumbling pa - geant shall de - vour, So when the last and

So when the last and

So when the last and

So when the last and

So when the last and

dread - full hour, this crumb - ling pa - geant

dread - full hour, this crumb - ling pa - geant

dread - full hour, this crumb - ling pa - geant

dread - full hour, this crumb - ling pa - geant

dröhnt der Po - sau - ne - fau - ter

Solo. The trum - pet shall be heard on

shall de - vour;

shall de - vour;

shall de - vour;

shall de - vour;

dröhnt

Tutti. high, The

The

The

The

The

Trumpet.

der Po - sau - ne²³⁴ lau - ter Schall

trum - - pet shall be heard on high.

trum - - pet shall be heard on high.

trum - - pet shall be heard on high.

trum - - pet shall be heard on high.

trum - - pet shall be heard on high.

Un poco piu Allegro.

TREBLE.

ALTO.

TENOR.
8ve lower.)

BASS.

ACCOMP.
Met. ♩ = 96

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

Un poco piu Allegro.

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

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

- tune . . . the sky; . . . the dead shall live,
die; the dead shall live, the liv - ing die, the li - ving die,
sky; . . . the dead shall live, the liv - ing die, and Mu - sic
the dead shall live, . . . and Mu - sic

Ped. 8ves.

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

the dead shall live, the dead shall

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

shall un - tune the sky, shall untune the sky; the dead shall live, the liv - ing

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

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

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

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

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

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

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

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

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

8ves.

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

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

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

sky. The dead shall live, the liv - ing

The dead shall live, the liv - ing die,

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

die, and Mu - sic shall un - tune the

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

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

sky, and Mu - sic shall un - tune the

sky, shall un - tune the

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

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

8ves.

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

8ves.



die; the dead shall live, the liv - ing die, and Mu - sic
die; the dead shall live, the liv - ing die, and Mu - sic
die; the dead shall live, the liv - ing die, and Mu - sic
die; the dead shall live, the liv - ing die, and Mu - sic

8ves.



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

8ves.



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

8ves.

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

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

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

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

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

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

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

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

Trumpets.

Drums.

Ped.

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

die; the dead shall live, the liv-ing die, and Mu-sic shall untune the

die; the dead shall live, the liv-ing die, and Mu-sic shall untune the

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

Trumpets.

Drums.

Ped.

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

8ves.

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

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

Trumpets. Trumpets.

Ped. Ped.

live, the liv - ing die; the dead shall live, and Mu - sic
 live, the liv - ing die; the dead shall live, and Mu - sic
 live, the liv - ing die, the liv - ing die,
 live, the liv - ing die, the liv - ing die,

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

and Mu - sic shall un - tune the sky. The trum - pet shall be
 sky, and Mu - sic shall un - tune the sky. The trum - pet shall be
 shall, and Mu - sic shall un - tune the sky. The trum - pet shall be
 . . . and Mu - sic shall un - tune the sky. The trum - pet shall be

heard on high; the dead shall

heard on high; the dead shall

heard on high; the dead shall

heard on high; the dead shall

Ped.

live, the liv - ing die, and Mu - sic

live, the liv - ing die, and Mu - sic

live, the liv - ing die, and Mu - sic

live, the liv - ing die, and Mu - sic

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

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

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

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

Ped.

shall be heard on high;

shall be heard on high;

shall be heard on high;

shall be heard on high;

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef with the same key signature. The lyrics 'shall be heard on high;' are repeated on each vocal staff. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

the dead shall live, the liv - ing

the dead shall live, the liv - ing

the dead shall live, the liv - ing

the dead shall live, the liv - ing

the dead shall live, the liv - ing

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics 'the dead shall live, the liv - ing' are repeated on each vocal staff. The piano accompaniment features a more complex texture with chords and moving lines in both hands. A watermark 'ZENAKADÉMIA LISZT MŰZEUM' is visible across the center of the page.

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

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

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

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

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

The third system concludes the musical score with four vocal staves and piano accompaniment. The lyrics 'die, and Mu - sic shall un - - tune the' are repeated on each vocal staff. The piano accompaniment features a final, energetic flourish in the right hand. The word 'Sves.' is written below the piano part in the second system.

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

sky, and Mu - sic shall . . .

sky, and Mu - sic shall . . .

sky, and Mu - sic shall un - tune the

Ped.

sky, shall un - tune . . .

un - tune

and Mu - sic shall un - tune

sky, and Mu - sic shall un - tune

the sky.

the sky.

the sky.

the sky.

END.

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TO THE

"ODE ON ST. CECILIA'S DAY."

NOVELLO'S EDITION.



ZENEAKADÉMIA

LISZT MŰZEUM

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OF THE

Favorite Songs, Duets, Trios, Quartetts, and Choruses,

COMPOSED BY

HANDEL, HAYDN, AND MOZART,

WITH AN ACCOMPANIMENT FOR THE ORGAN OR PIANOFORTE,

BY

VINCENT NOVELLO.



SONGS.

SONGS.

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22	<i>And God made the firmament</i> (Creation)	Recit B. 0 6	7	How beautiful are the feet (Messiah)	Air s. } 0 9
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	A serpent in my bosom (Saul)	Air B. } 0 9		For ever blessed be (Jephtha)	Air T. } 1 0
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		Air A. 0 6	333	Heart, the seat of soft delight (Acis)	Air s. 0 6
382	All danger disdaining (Deborah)	Air A. 0 6	240	Happy, oh! thrice happy they (Joshua)	Air s. 0 6
383	At my feet extended low (Deborah)	Air A. 0 9	334	Holy, holy, Lord God Almighty	Air s. 0 6
1	<i>Thus saith the Lord</i> (Messiah)	Recit B. } 1 0	332	Hush, ye pretty warbling choir (Acis)	Air s. 0 9
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2	Behold, and see (Messiah)	Air T. 0 6			Air A. 0 6
3	But thou didst not leave (Messiah)	Air s. 0 6	427	Haste thee, Nymph (L'Allegro)	Air T. & Chos. 1 0
223	Bless'd be the day (Solomon)	Air s. 0 9	429	He was eyes to the blind	Air s. 0 6
224	Beneath the vine (Solomon)	Air s. 0 9	8	I know that my Redeemer (Messiah)	Air s. 0 6
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	Eagles were not so swift (Saul)	Chorus } 0 6	150	It is not virtue, valour, wit (Samson)	Air A. 0 9
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330	Cease, to beauty to be suing (Acis)	Air B. 0 9	242	Infernal spirits (Saul)	Air s. 0 9
60	Come ever smiling liberty (Judas)	Air s. 0 6	243	Impious wretch (Saul)	Air A. 1 0
228	Can I see my infant gor'd (Solomon)	Air s. 0 6	302	In sweetest harmony (Saul)	Air A. } 1 3
229	Capricious man (Saul)	Air s. 0 9		O fatal day (Saul)	Chorus } 1 3
331	Consider, fond Shepherd (Acis)	Air T. 0 6	386	In Jehovah's awful sight (Deborah)	Air s. } 0 9
384	Choirs of Angels, all around thee (Deborah)	Air s. } 0 9		Whilst you boast the wondrous story	Air A. } 0 9
		Air s. } 0 9		(Deborah)	Air A. } 0 9
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	Waft her, angels (Jephtha)	Air T. } 1 0	151	Joys that are pure (Samson)	Air A. 0 6
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62	Father of Heaven (Judas)	Air B. 0 9	153	Laud her, all ye virgin train (Jephtha)	Air B. 0 6
138	Freedom now once more (Jephtha)	Air B. 0 6	155	Let the bright Seraphim (Samson)	Air s. 0 9
159	First perish thou (Jephtha)	Air A. 0 9	410	Lord, remember David	Air s. or T. 0 6
140	Farewell ye limpid springs (Jephtha)	Air s. 0 9	412	Lord, what is man	Air s. or T. 0 6
141	Freely I to heaven resign (Jephtha)	Air s. 0 9	245	Love from such a parent (Saul)	Air s. 0 6
231	Fell rage and black despair (Saul)	Air s. 0 6	336	Love in her eyes sits playing (Acis)	Air T. 0 6
232	O let it not in Gath be heard (Saul)	Air A. } 0 6	337	Love sounds the alarm (Acis)	Air T. 0 9
	From this unhappy day (Saul)	Air A. } 0 6	389	Low at her feet (Deborah)	Air A. 0 6
233	Fly, malicious spirit, fly (Saul)	Air A. 0 9	426	Lord to Thee each (Theodora)	Air A. 0 9
142	God of our Fathers (Samson)	Air s. 1 0	423	Let me wander not (L'Allegro)	Air s. 0 9
143	Great Dagon has subdued (Samson)	Air T. 0 6	156	My faith and truth (Air s. & cho. of virgins.)	1 6
234	Golden columns (Solomon)	Air T. 0 9	157	My strength is from (Samson)	Air T. 0 6
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5	He shall feed his flock (Messiah)	Air s. 0 6		My soul rejects the thought (Saul)	Air s. } 0 6
6	He was despised (Messiah)	Air A. 0 6	424	Mir'h, admit me (L'Allegro)	Air s. 0 9
63	He layeth the beams (Israel)	Air B. 0 9	65	No unhallowed desire (Judas)	Air T. 0 9
335	He sung Darius, great and good (Alexander's Feast)	Air s. 0 6	41	Now Heaven in fullest (Creation)	Air B. 1 0
		Air s. 0 6	40	Now vanish before (Creation)	Air T. } 1 3
64	How vain is man (Judas)	Air T. 0 9		<i>Despairing, cursing rage</i> (Creation)	Chorus } 1 3
		Air T. 0 9	248	No, no, let the guilty tremble (Saul)	Air s. 0 6

Continued on next page.

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247 No, no, cruel father, no (Saul)	Air T. } 0 9	342 The Prince, unable to conceal his pain (Alexander's Feast)	Air s. 0 9
O Lord, whose providence (Saul)	Air T. }	343 The Princes applaud with a furious joy (Alexander's Feast)	Air T. 0 9
249 Nations who in future story (Joshua)	Air A. 0 9	405 The soft complaining flute (Ode on St. Cecilia's Day)	Air s. 0 9
390 No more disconsolate I'll mourn (Deborah)	Air s. 0 6	170 Then free from sorrow (Samson)	Air s. 0 6
391 Now sweetly smiling Peace descends (Deborah)	Air s. 0 6	171 Torments, alas, are not confined (Samson)	Air T. 0 9
66 O Liberty (Judas)	Air s. or T. 0 6	172 Total eclipse (Samson)	Air T. 0 9
42 On mighty pens (Creation)	Air s. 1 0	169 'Tis heaven's all-ruling power (Jephtha)	Air A. 0 9
10 O thou that tellest (Messiah)	Air A. 0 9	173 Thy glorious deeds (Samson)	Air B. 0 9
158 Open thy marble jaws (Jephtha)	Air T. 0 6	174 Then long eternity (Samson)	Air A. 0 9
159 On me let blind mistaken zeal (Jephtha)	Air A. 0 6	175 To song and dance (Samson)	Air s. 0 9
160 O mirror of our fickle state (Samson)	Air A. 0 9	176 Thus when the sun (Samson)	Air T. 0 9
250 O god-like youth (Saul)	Air s. 0 6	265 Thrice blest be that wise (Solomon)	Air B. 0 9
251 O king, your favour (Saul)	Air A. 0 6	266 Thy sentence, great king (Solomon)	Air s. 0 9
252 O first in wisdom (Joshua)	Air B. 0 9	267 To vanity and earthly pride (Joshua)	Air s. 0 6
253 O who can tell (Joshua)	Air s. 0 9	396 The glorious Sun (Deborah)	Air s. 0 6
254 O had I Jubal's lyre (Joshua)	Air s. 0 9	397 To joy he brightens my despair (Deborah)	Air s. 0 6
338 O, ruddier than the cherry (Acis)	Air B. 0 9	398 Tears, such as tender Fathers shed (Deborah)	Air B. 0 6
392 O the pleasure my soul is possessing (Deborah)	Air s. 0 6	399 Tyrant, now no more we dread thee (Deborah)	Air s. 0 9
393 Our fears are now for ever fled (Deborah)	Air s. 0 6	179 Up the dreadful steep (Jephtha)	Air A. 0 9
161 Pour forth no more (Jephtha)	Air B. 1 0	178 Virtue my soul (Jephtha)	Air T. 0 9
162 Presuming slave (Samson)	Air B. 0 9	79 Vouchsafe, O Lord (Dettingen)	Air B. } 1 0
67 Pious orgies (Judas)	Air s. 0 6	O Lord, in thee (Dettingen)	Air & Chorus }
255 Praise ye the Lord (Solomon)	Air B. 0 9	180 Symphony (Jephtha)	Air s. & semi Cho. } 1 0
256 Pious king, and virtuous queen (Solomon)	Air B. 0 9	Welcome as the cheerful light (Jephtha)	Recit T. } 1 0
257 Place danger around me (Joshua)	Air A. 0 6	181 Deeper and deeper still (Jephtha)	Air T. } 1 0
11 Rejoice greatly (Messiah)	Air s. 0 9	Waft her, angels (Jephtha)	Air T. } 1 0
43 Rolling in foaming billows (Creation)	Air B. 1 0	347 War he sung (Alexander's Feast)	Air T. 0 6
163 Return, O God of hosts (Samson)	Air A. 0 6	182 Why does the God of Israel (Samson)	Air T. 1 3
68 Rejoice, O Judah (Judas)	Air B. 0 6	183 With plaintive notes (Samson)	Air s. 1 3
339 Revenge, Timotheus cries (Alexander's Feast)	Air B. 0 9	17 Why do the nations (Messiah)	Air B. 0 9
164 Scenes of horror (Jephtha)	Air A. 0 9	44 With verdure clad (Creation)	Air s. 0 9
165 Sweet as sight to the blind (Jephtha)	Air A. 0 6	80 Wave from wave (Israel)	Air B. 0 9
340 Shepherd, what art thou pursuing (Acis)	Air T. 0 6	81 With pious hearts (Judas)	Air B. 0 6
406 Sharp violins proclaim } Ode on St. Cecilia's Day	0 9	82 Wise men flattering (Judas)	Air s. 0 9
69 So rapid thy course is (Judas)	Air T. 0 9	83 With honor let desert (Judas)	Air T. 0 9
70 Sound an alarm (Judas)	Air T. } 1 0	346 With ravished ears (Alexander's Feast)	Air T. 0 9
We hear (Judas)	Chorus }	84 When thou tookest (Dettingen)	Air B. } 1 0
71 So shall the lute (Judas)	Air s. 1 0	When thou hadst overcome (Dettingen)	Chorus }
341 Softly sweet, in Lydian measure (Alexander's Feast)	Air T. 0 6	268 What tho' I trace (Solomon)	Air s. 0 6
258 Sacred raptures (Solomon)	Air T. 1 0	407 What passion cannot music } Ode on raise	Air s. } St. Cecilia's Day 0 9
259 See the tall palm (Solomon)	Air T. 0 9	269 With thee th'unshelter'd moor (Solomon)	Air s. 0 6
260 See with what a scornful air (Saul)	Air s. 0 6	270 When the sun o'er yonder hills (Solomon)	Air s. 0 9
261 Such haughty beauties (Saul)	Air A. 0 9	344 Where shall I seek my charming fair (Acis)	Air T. 0 6
262 Sin not, O king (Saul)	Air T. 0 6	271 Will the sun (Solomon)	Air s. 0 9
263 See the raging flames arise (Joshua)	Air B. 0 9	272 What abject thoughts (Saul)	Air s. 0 6
264 Shall I in Mamre's fertile plain (Joshua)	Air B. 0 9	273 With rage I shall burst (Saul)	Air B. 0 6
394 Swift inundation of desolation (Deborah)	Air B. 0 6	274 Wise, great, and good (Saul)	Air s. 0 6
12 The people that walked (Messiah)	Air B. 0 6	275 While Kedron's brook (Joshua)	Air T. 0 9
13 The Recitatives, There were shepherds, &c. (Messiah)	Recit s. } 0 6	276 With redoubled rage return (Joshua)	Air T. 0 9
14 Thou art gone up on high (Messiah)	Air B. 0 6	345 Would you gain the tender creature (Acis)	Air T. 0 6
15 Thou shalt break them (Messiah)	Air T. 0 6	386 In Jehovah's awful sight (Deborah)	Air s. } 0 9
16 The trumpet shall sound (Messiah)	Air B. 0 9	Whilst you boast the wondrous story (Deborah)	Air A. }
72 Their land brought forth frogs (Israel)	Air A. 0 6	184 Ye men of Gaza (Samson)	Air s. 0 9
73 The enemy said (Israel)	Air T. 0 6	185 Your charms to ruin (Samson)	Air T. 0 6
74 Thou didst blow (Israel)	Air s. 0 6	186 Ye sons of Israel now lament (Samson)	Air A. } 1 0
75 Thou shalt bring them in (Israel)	Air A. 0 6	Weep, Israel, weep (Samson)	Chorus }
76 Thrice happy Israel (Israel)	Recit s. } 0 6	277 Your words, O King (Saul)	Air A. 0 6
But soon as Pharaoh (Israel)	Recit s. }	278 Ye men of Judah (Saul)	Air B. 0 6
77 'Tis Liberty (Judas)	Air T. 0 6		
78 The Lord worketh wonders (Judas)	Air B. 0 9		
166 Take the heart (Jephtha)	Air s. 0 9		
168 Tune the soft melodious lute (Jephtha)	Air s. 0 6		

London Sacred Music Warehouse, J. ALFRED NOVELLO, 69, Dean-street, Soho, and 35, Poultry; also in New York, at 389, Broadway.



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LISZT MÚZEUM

1996 JUN - 4



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