

G. F. Handel
Ode on St. Cecelia's Day

No.		Page
1.	Overture	1
2.	From harmony	6
3.	When Nature	7
4.	From harmony	10
5.	What passion cannot Music raise ...	19
6.	The trumpet's loud clangour ...	25
7.	March	33
8.	The soft complaining flute	34
9.	Sharp violins proclaim	39
10.	But oh! what art can teach... ..	46
11.	Orpheus could lead the savage race... ..	48
12.	But bright Cecilia	51
13.	As from the power of sacred lays ...	51

Allegro.

f

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staff with various rhythmic values and a supporting bass line in the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with some sixteenth-note passages. The lower staff provides harmonic support with sustained notes and moving bass lines.

The third system of musical notation consists of two staves. The upper staff shows a more active melodic line with frequent sixteenth-note runs. The lower staff continues with a steady bass line.

The fourth system of musical notation consists of two staves. The upper staff features a complex texture with many sixteenth-note figures. The lower staff has a more rhythmic bass line.

The fifth system of musical notation consists of two staves. The upper staff continues with dense sixteenth-note passages. The lower staff has a bass line with some rests and moving notes.

The sixth system of musical notation consists of two staves. The upper staff features a melodic line with some grace notes and sixteenth-note runs. The lower staff has a bass line with some sixteenth-note passages.

Handwritten musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The system contains two staves with various rhythmic values and accidentals.

Handwritten musical notation for the second system, continuing the piece with two staves and similar notation to the first system.

Handwritten musical notation for the third system, showing more complex rhythmic patterns in both staves.

Handwritten musical notation for the fourth system, featuring a prominent melodic line in the treble staff and a more active bass line.

Handwritten musical notation for the fifth system, with intricate rhythmic figures in both staves.

Handwritten musical notation for the sixth system, concluding the page with a double bar line and repeat signs. Trills are marked with 'tr' above notes in both staves.

MINUET.
Un poco larghetto.

p *f*

p *f*

p *f*

First system of the musical score. The treble clef part features a melodic line with various note values and rests. The bass clef part provides a harmonic accompaniment with a steady eighth-note pattern. A dynamic marking of *f.* (forte) is present in the bass clef.

Second system of the musical score. The treble clef part continues the melodic line, including a trill (*tr.*) in the final measure. The bass clef part continues the accompaniment.

Third system of the musical score. The treble clef part features a more active melodic line. The bass clef part continues the accompaniment. A dynamic marking of *p* (piano) is present in the bass clef.

Fourth system of the musical score. The treble clef part features a melodic line with a *f* (forte) dynamic marking. The bass clef part continues the accompaniment. The system concludes with a *FIN.* marking.

No. 2.

RECITATIVE.—“FROM HARMONY.”

Recitative section for Tenor. The tenor part is written in a single staff with lyrics: "From har-mo-ny, from heav'nly har-mo-ny This u-ni-ver-sal frame be-gan ;". The piano accompaniment is written in two staves (treble and bass clef) with a dynamic marking of *p* (piano). The music is in a 4/4 time signature.

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

Larghetto, e piano. TENOR.

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

Larghetto, e piano.

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

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

The tuneful voice was heard from high, A -

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

f

Then cold and hot and moist and

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

f

tr

tr

tr

tr

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

leap,

f *tr* *tr* *tr*

And Music's pow'r o - bey,

tr *mf* *cres.*

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

f

6202

No. 4.

CHORUS.—“FROM HARMONY.”

Allegro.

The musical score consists of six systems of grand staff notation. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a forte (*f*) dynamic. The second system continues the melodic line in the treble clef. The third system features a piano (*p*) dynamic in the treble clef. The fourth system returns to a forte (*f*) dynamic. The fifth system continues the melodic development. The sixth system concludes with a trill (*tr*) in the treble clef.

SOPRANO.
From har - mo - ny,

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

TENOR.
From har - mo - ny,

BASS.
From har - mo - ny,

The first system of the musical score features five staves. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. Each vocal line begins with the lyrics 'From har - mo - ny,'. The Soprano and Alto parts have a melodic line with a fermata over the first measure. The Tenor and Bass parts have a more rhythmic line. The fifth staff is for the piano accompaniment, starting with a forte 'f' dynamic and a rhythmic pattern of eighth and sixteenth notes.

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

har-mo-ny, from har - mo -

from har - mo -

from har - mo -

The second system continues the vocal lines. The Soprano part has the lyrics 'from heav'n - ly har-mo-ny, from har - mo -'. The Alto part has 'har-mo-ny, from har - mo -'. The Tenor part has 'from har - mo -'. The Bass part has 'from har - mo -'. The piano accompaniment continues with a similar rhythmic pattern, featuring some sixteenth-note runs.

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

- ny, from

- ny,

- ny,

The third system continues the vocal lines. The Soprano part has '- ny, from heav'n - - ly har - mo-ny,'. The Alto part has '- ny, from'. The Tenor part has '- ny,'. The Bass part has '- ny,'. The piano accompaniment continues with a similar rhythmic pattern, featuring some sixteenth-note runs.

This system of the musical score features four vocal staves and a grand staff. The vocal parts are in G major and 3/4 time. The lyrics are: "This u - ni - ver - sal heav'n - - ly har - mo - ny, This u - ni - ver - sal This u - ni - ver - sal". The grand staff provides a piano accompaniment with a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

This system continues the vocal and piano parts. The lyrics are: "frame be - gan ;". The vocal staves show the continuation of the melody, and the piano accompaniment maintains its rhythmic pattern.

This system concludes the page with the lyrics: "From har - mo - ny to". The vocal parts end with a final note, and the piano accompaniment provides a concluding cadence.

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

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

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

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

har - mo - ny,

har - mo - ny,

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

har - mo - ny,

Through all the

Through all the compass of the notes it ran,

ran,

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

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

Through all the
full in Man,
full in Man,

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

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

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

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

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

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

in Man. . .

. . . in Man. . .

. . . in Man. . .

. . . in Man. . .

The first system of the musical score consists of four vocal staves and a grand staff for piano accompaniment. The vocal staves are arranged vertically, with the lyrics 'in Man. . .' appearing under the first three staves. The piano accompaniment is written in a grand staff with treble and bass clefs, featuring a complex texture with many sixteenth and thirty-second notes.

The second system of the musical score continues the piano accompaniment from the first system. It consists of a grand staff with treble and bass clefs, showing intricate melodic and harmonic patterns.

The third system of the musical score continues the piano accompaniment. It features a grand staff with treble and bass clefs, with the right hand playing a highly decorative and technically demanding passage.

The fourth system of the musical score concludes the piano accompaniment. It consists of a grand staff with treble and bass clefs, ending with a final cadence. The right hand part features a series of sixteenth-note runs.

First system of piano accompaniment. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand has a sparse accompaniment with notes grouped in pairs.

Second system of piano accompaniment. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand provides a steady accompaniment of quarter notes.

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

Fourth system of piano accompaniment. The right hand has a complex texture with chords and sixteenth-note patterns. The left hand has a melodic line with a forte (*f*) dynamic marking.

SOPRANO.

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

Fifth system of piano accompaniment, including the vocal line. The soprano part has the lyrics: "What pas-sion can - not Mu - sic raise and quell? When". The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand.

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

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

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

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

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

les - tial sound :

f

Less than a god they thought

p

there could not dwell With - in the hol - low

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

well. Less than a god they thought there could not

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

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

sweet ly, that spoke so sweet - ly,

p

that spoke so sweet - ly and so well.

f

What pas - sion can - not

p

Mu - sic raise and quell? What pas - sion

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

Adagio. *Adagio.* *a tempo.* *f*

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

(Allegro.)
f Trumpet solo.

The trumpet's loud clangour Ex -

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

6202

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

With shrill notes of . . an-ger And

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

mor-tal a-larms.

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

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

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

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

late to re-treat.

The double double double beat, the

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

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

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

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

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

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

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

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

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

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

This system contains five vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are repeated across the vocal staves.

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

This system contains five vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are repeated across the vocal staves.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

No. 7.

MARCH.

The image displays a musical score for a march, consisting of six systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system begins with a dynamic marking of *f* (forte). The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and rests, typical of a march. The notation includes various musical symbols such as beams, slurs, and repeat signs. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

No. 8.

AIR.—“THE SOFT COMPLAINING FLUTE.”

The musical score is presented in five systems. The first four systems are for the piano accompaniment, and the fifth is for the soprano voice. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Andante*. The piano part begins with a *p* (piano) dynamic. The first system shows the right hand playing a melodic line with grace notes and the left hand providing harmonic support. The second system continues the melodic development. The third system features dynamic markings of *f* (forte) and *p*, and includes a trill (*tr*) in the right hand. The fourth system also includes trills (*tr*) in the right hand. The fifth system is for the soprano voice, starting with the lyrics "The soft com -". The vocal line includes trills (*tr*) and is accompanied by the piano part which has a *f* dynamic marking.

plain - - - ing flute In dy - ing notes dis -

cov - ers The woes of hope - less

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

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

tr *tr* *tr*

ling lute.

The . . soft com -

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

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

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

whis - per'd by the warb

tr *tr* *tr*

ling lute,

tr *tr* *tr* *tr*

whose dirge is whis - per'd by the warb

ling lute,

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

Adagio.

warb . . . ling lute.

Adagio. *a tempo.*

cres. *f*

Fl. solo ad lib.

p

Adagio.

a tempo.

f

No. 9.

AIR.—“ SHARP VIOLINS PROCLAIM.”

The musical score is written for a violin and piano. It begins with the tempo marking *Allegro.* and a dynamic marking of *f* (forte). The key signature consists of two sharps (F# and C#), and the time signature is 4/4. The piece is characterized by frequent trills, indicated by the *tr* marking above various notes. The violin part features a series of trills on the notes G4, A4, B4, and C5, often moving in a stepwise fashion. The piano accompaniment provides a steady rhythmic and harmonic foundation, with a bass line that often moves in parallel motion with the violin's trills. The overall texture is bright and rhythmic, reflecting the 'sharp' quality mentioned in the title.

TENOR SOLO.

Sharp vi - o - lins pro

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

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

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

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

pains and height of . .

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

dame, for the fair, dis - dain - ful

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

f

tr

tr

This system contains the first line of music. The vocal line begins with the lyrics "dame, for the fair, dis - dain - ful dame." The piano accompaniment features a dynamic marking of *f* and includes trills (*tr*) in the right hand.

tr

tr

This system continues the piano accompaniment with trills (*tr*) in the right hand.

This system continues the piano accompaniment with a dense texture of chords and moving lines in both hands.

Sharp vi - o - lins pro - claim

p

This system begins with the vocal line and the lyrics "Sharp vi - o - lins pro - claim". The piano accompaniment has a dynamic marking of *p*.

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

This system continues the vocal line and piano accompaniment with the lyrics "Their jeal - ous pangs, their jeal - ous pangs and des - per -".

First system of musical notation. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff with treble and bass clefs. The music is in a common time signature. The vocal line starts with a fermata over a note, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. The vocal line continues with the lyrics "tion, Fu - ry, fran - tic in - dig -". The piano accompaniment includes a dynamic marking of *f* (forte). The music continues with similar melodic and harmonic patterns.

Third system of musical notation. The vocal line continues with the lyrics "na - tion, For the fair, dis - dain - ful dame, for the". The piano accompaniment continues with its rhythmic accompaniment.

Fourth system of musical notation. The vocal line continues with the lyrics "fair, dis - dain - ful dame, Fu - ry, fran - tic in - dig -". The piano accompaniment continues with its rhythmic accompaniment.

Fifth system of musical notation. The vocal line continues with the lyrics "na - tion, Depths of . . pains and height of". The piano accompaniment continues with its rhythmic accompaniment.

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

dame, Depth of

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

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

p *f* *p*

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

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

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

The second system continues the piece. It includes two trills, marked with 'tr', in the upper staff. The melodic line continues with various rhythmic patterns, while the bass line provides harmonic support.

The third system shows a more active melodic line in the upper staff, featuring sixteenth-note passages. The bass line remains steady with quarter notes.

The fourth system features a complex melodic line in the upper staff with many sixteenth notes. The bass line continues with a steady accompaniment.

The fifth system concludes the piece. The upper staff has a melodic line that ends with a final cadence, and the bass line provides a solid foundation.

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

Larghetto, e mezzo piano.

mp

Organ ad lib.

Tutti.

SOPRANO SOLO.

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

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

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

Org.

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

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

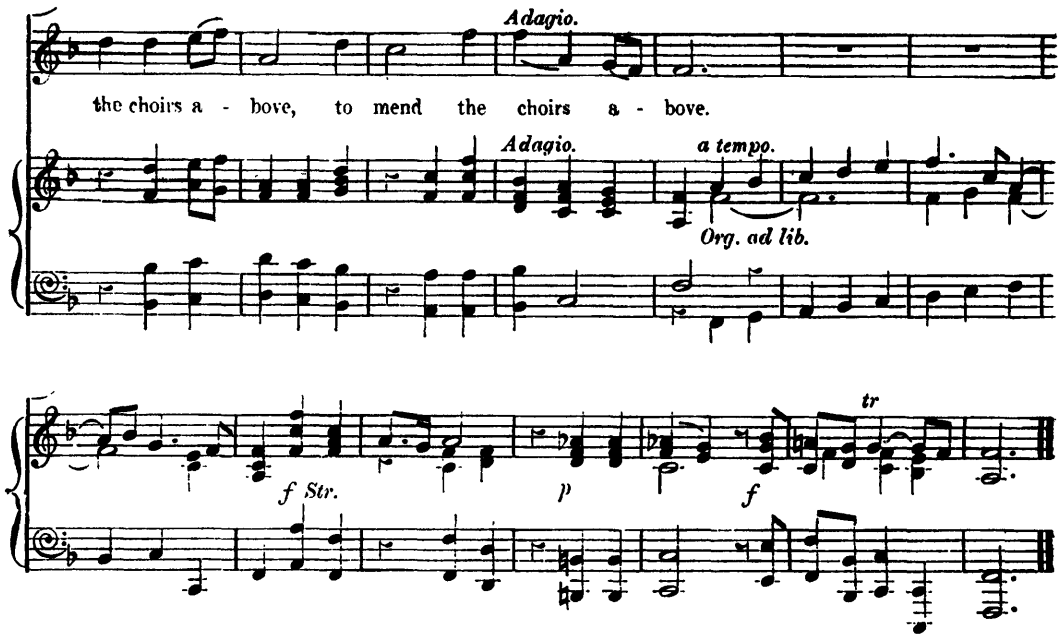
love, Notes that wing their heav'n - ly ways To mend the choirs,

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

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

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

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



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

Alla Hornpipe.

f



Musical notation for the first system, featuring a treble and bass clef with a grand staff. The treble clef part contains a complex melodic line with a trill ornament (tr) on a note. The bass clef part provides a harmonic accompaniment.

Musical notation for the second system, continuing the instrumental accompaniment with similar melodic and harmonic structures.

SOPRANO SOLO.

Or - pheus could lead the sav - age

Musical notation for the third system, including a soprano solo line and piano accompaniment. The lyrics are "Or - pheus could lead the sav - age". The piano part is marked *pp*.

race, the sav - age race,

Musical notation for the fourth system, including a soprano solo line and piano accompaniment. The lyrics are "race, the sav - age race,". The piano part is marked *f*.

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

Musical notation for the fifth system, including a soprano solo line and piano accompaniment. The lyrics are "And trees un - root - - ed left . . . their place,". The piano part is marked *p*.

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

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

se - qua -

cious of . . . the lyre.

p.

f

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

Largo. SOPRANO.

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

Largo.

p

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

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

Grave. SOLO. TUTTI.

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

ALTO. As from the

TENOR. As from the

BASS. As from the

Grave.

f

power of sa - - cred lays

power of sa - - cred lays

power of sa - - cred lays

power of sa - - cred lays

Solo. Tutti.

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

The spheres be - -

The spheres be - -

The spheres be - -

The spheres be - -

gan to move, And sung the

gan to move,

gan to move,

gan to move,

gan to move,

TUTTI.

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

And

And

And

f

f

f

f

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

sung the great Cre - a - tor's

sung the great Cre - a - tor's

sung the great Cre - a - tor's

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

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

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

praise To all the bless'd a -

SOLO.

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

- bove,

- bove,

- bove,

TUTTI.

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

So when the last and

So when the last and

So when the last and

dread - - ful hour This crum - bling . .

dread - ful hour This crum - bling

dread - ful hour This crum - bling

dread ful hour This crum - bling

Solo.

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

shall be heard on high,

Trumpet.

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

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

Un poco più allegro.

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

Un poco più allegro.

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

And Mu - sic shall un - tune the sky,

The dead shall

shall un - tune the sky, shall

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

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