THE MUSICAL ODE
IN BRITAIN
*c.*1670-1800

Volume 2

A Catalogue of Odes
composed and performed
in England and Ireland

with an appendix
of related works



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INTRODUCTION

This catalogue lists all odes composed in England and Ireland before 1800 which fall within the criteria for selection explained in Volume 1 (pp.25-31). No record has been found of any ode performances in Scotland or Wales during the period in question. All odes for which documentary or musical evidence can be found have been listed, with extant and lost works appearing in the same sequence. The two separate appendices contain a catalogue of the hitherto unlisted serenatas of John Sigismond Cousser, which took the place of the annual birthday odes in Dublin between 1710 and 1728 (these works are discussed in Chapter 5 of Volume I), and a list of works associated with the term 'ode' but which had been deemed to fall outside the scope of this study.

As in Volume I, library *sigla* are those used in *New Grove*, except that *Lbl* (London, British Library) has been substituted for *Lbm* (London, British Museum). All repositories are in Great Britain, except where a prefixed national *siglum* indicates otherwise. All other abbreviations are those used in *New Grove*, with the addition of the following:

D.C.	Da capo	Rit.	Ritornello
FS	Full score	t-ob	Tenor oboe
KS	Keyboard score	sd	Side drum

A list of abbreviated bibliographical references is given on p.7. In all citations, as elsewhere throughout this work, place of publication is London unless otherwise stated.

Each entry in the catalogue is divided into a number of sections (though not all sections may appear in every entry), as follows:

COMPOSER. Composers' names appear in the form adopted by *New Grove*, except that in the case of Cousser the anglicized version of his name, used during his residence in Dublin, has been preferred. Composers' dates are also those found in *New Grove*, except that *c.* (*circa*) has been used for all dates which that work questions or qualifies.

TITLE. The title given to each ode is that most commonly associated with the work, either in the principal musical source(s) or, if none survives, in some other textual or documentary source. In the case, however, of the numerous Dublin birthday odes composed by John Crosdill, Matthew Dubourg, and Richard Hay, a standard title format -- 'Birthday Ode for...' -- has been adopted.

POETICAL SOURCES. Settings of anonymous libretti are indicated by 'author unknown' immediately after the title. In cases where the author of the words can be identified this information is given in a separate paragraph, together with details of surviving contemporary sources for the text, such as wordbooks, newspaper accounts, or poetical collections. In cases where the words of a lost ode have survived but it is not possible to deduce any of the original musical divisions (see under 'Format', below), the first line of text has been quoted.

When no printed libretto specifically relating to the musical setting has survived, details of the earliest published edition of the poem are given. Locations for textual material are not included, but references to standard bibliographical catalogues are provided where appropriate. Selected secondary sources for ode libretti, when available, are recorded in the 'Note' section at the end of an entry.

DATE and FIRST PERFORMANCE. Details of precise composition dates, if known, are given first, followed by the venue and date of first performance. The context of the performance is also given in cases where this has not already been made clear in the title, or in a listed poetical source. All venues are London unless

stated otherwise at this point, or in the work's title (thus the venue of an Oxford Act Ode is given as 'the Music School' or 'the Sheldonian Theatre', without further specific reference to Oxford).

SOURCES. Printed musical sources are given first and indicate the typographical layout of the title page. Manuscript sources follow and are in full score unless otherwise stated. Autographs are noted, and the names of copyists are given when known, but no systematic attempt has been made to identify the hands of all non-autograph manuscript sources. In a small number of cases, where the quantity of sources is very large or has already been documented in detail (notably the odes of Handel and Henry Purcell), only the most important sources have been included and cross-references are given to published catalogues or other lists of sources.

SCORING. Strings (*str*) are in four parts unless otherwise stated. No distinction is made between countertenor and alto soloists ('a'), or between soprano and treble voices ('s').

FORMAT. Details of the structure of each ode are given by listing the type of movement, the voice(s) for which it is scored, the key (except in the case of recitatives), and the opening words. Details of the movements of lost works are included whenever printed libretti make this possible.

The term 'aria' has been used to indicate vocal solos in da capo form. All other solo vocal movements are identified by the term 'air'. When a stanza marked 'air' in a textual source has, in reality, been set as a da capo movement, the description of the musical form has been preferred, but appears in square brackets. Recitatives are *secco* except where 'Acc. Recit.' indicates an instrumental accompaniment. Choral movements are scored for SATB unless otherwise stated.

Italianized descriptions of movements such as 'duetto' have been replaced by their English equivalents, and the adjectives 'full' and 'grand', sometimes attached to choruses, have been abandoned. The distinction of movements described as 'semichorus' has, however, been preserved.

Major keys are indicated by the use of upper case letters, minor keys by lower case.

Ritornelli are separately identified only when they may reasonably be considered as self-contained movements distinct both from the preceding and succeeding musical numbers (even though common musical material may be involved). Other instrumental movements have been listed with an editorial indication of tempi when none is given in the surviving sources.

First lines of text are taken from the musical source whenever possible, and minor variations from the poetical source have not been noted. Significant variations between the two sources, however, are discussed in the Note section. First lines are recorded in the manner outlined in the 'Note on Editorial Practice' in Volume 1, p.6.

NOTE. This section contains any additional information which is felt to be of value. Cross-references are given to individual composer catalogues when these are available, to any published modern editions of the ode, and to secondary sources for the libretto. Noteworthy subsequent performances are also noted. Cross-references are also provided to discussions of individual works to be found in Volume 1 of the dissertation (these are given in the form 'see Volume 1, p....').

BIBLIOGRAPHICAL ABBREVIATIONS

Apollo Miscellany	*A Miscellany of Lyric Poems, The Greatest Part written for, The Academy of Music, Held in the Apollo* (1740)
Boydell	Brian Boydell, *A Dublin Musical Calendar 1700-1760* (Dublin, 1989)
Cook	Donald Frederick Cook, 'The Life and Works of Johann Christoph Pepusch (1667-1752), with special reference to his dramatic works and cantatas' (Ph.D. dissertation, University of London, 1982)
Foxon	D.F. Foxon, *English Verse 1701-1750. A Catalogue of Separately Printed Poems with Notes on Contemporary Collected Editions*, 2 vols. (Cambridge, 1975)
GSJ	*Galpin Society Journal*
Husk	William Henry Husk, *An Account of the Musical Celebrations on St. Cecilia's Day in the Sixteenth, Seventeenth and Eighteenth Centuries* (1857)
Johnstone	H. Diack Johnstone, review of *Thematic Catalog of the Works of Jeremiah Clarke* (see *Taylor*, below), in *ML*, lix (1978), 55-61
London Stage	*The London Stage 1660-1800*, ed. William Van Lennep *et al.*, 11 vols. (Carbondale, 1960-79)
McGuinness	Rosamond McGuinness, *English Court Odes 1660-1820* (Oxford, 1971)
ML	*Music and Letters*
MT	*The Musical Times*
New Grove	*The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 20 vols. (1980)
Parkinson	John A. Parkinson, *An Index to the Vocal Works of Thomas Augustine Arne and Michael Arne*, Detroit Studies in Music Bibliography, 21 (Detroit, 1972)
Purcell Society	Purcell Society edition
Spence	K.G.F. Spence, 'The Learned Doctor Busby', *ML*, xxxvii (1956), 141-53

Taylor	Thomas F. Taylor, *Thematic Catalog of the Works of Jeremiah Clarke*, Detroit Studies in Music Bibliography, 35 (Detroit, 1977)
Victor Letters	Benjamin Victor, *Original Letters, Dramatic Pieces, and Poems*, 3 vols. (1776)
STC Wing	Donald Wing (ed.), *Short-Title Catalogue of Books Printed in England, Scotland, Ireland, Wales, and British America and of English Books Printed in Other Countries*, 2nd edn., 3 vols. (New York, 1972)
Wit and Mirth	[Thomas] D'Urfey, *Songs Compleat, Pleasant and Divertive; set to Musick...* (1719) [Vol.1 of *Wit and Mirth; or Pills to Purge Melancholy*]
Wood	*The Life and Times of Anthony Wood, antiquary, of Oxford, 1632-1695*, ed. Andrew Clark, 5 vols. (Oxford, 1891-1900)
Zimmerman	Franklin B. Zimmerman, *Henry Purcell: 1659-1695 An Analytical Catalogue of his music* (1963)

CATALOGUE OF ODES

ALCOCK, John (1715-1806)

Ode in Praise of Musick
Words by Joseph Addison (substantially shortened), published as 'A Song. For St. Cecilia's Day, at Oxford', in *The Annual Miscellany: For The Year 1694. Being the fourth part of Miscellany Poems* (1694), 134-8
First performed at Oxford, 1755
Source: *Ob* MS Mus.Sch.C.149 (autograph FS and parts)

Scoring: atb/SATB; fl, 2ob, bn, str, bc (org)
Format:

Overture	g	A tempo giusto
	g	Allegro ma non troppo
	g	Affettuoso
Recit. (t)		Attend, harmonious saint
Air (t)	G	Music, the greatest good
Duet (ab)	g	Music, religious heats inspires
Acc. Recit. (a)		Th'Almighty listens
Aria (a)	C	When time itself shall be no more
Chorus	g	[Let] mournful sigh nor groan

Note: Alcock's B.Mus. exercise. Words also in *Husk*, 164-7. The words were also set by Daniel Purcell, but not necessarily for performance in Oxford as stated in the *The Annual Miscellany* (see p.112 and Volume 1, p.110).

ALCOCK, John

Wedding Ode (author unknown)
Composed 1766; date and occasion of first performance unknown
Source: *Ob* MS Mus.Sch.D.265 (autograph FS)

Scoring: sat/SATB; 2fl, 2ob, bn, str, bc
Format:

Acc. Recit. (t)		Two constant hearts
Aria (t)	d	Happy mortals did ye know
Recit. (a)		Avaunt, malignant fiends
Air (a)	C	Hear ye this my just command
Acc. Recit. (t)		Learn of me this ruthless meed
Air (t)	A	Hither haste ye hallowed train
Air (s)	a	On this constant youth and maid
Chorus [reprise]	d	Happy mortals did ye know

ALCOCK, John

Ode (author unknown)
Words (beginning 'All creatures breathing on the earth') and music are lost
First performed at an unknown venue ?1766 (see *New Grove*, i, 230)

Note: The only surviving reference to this work is in the preface to Alcock's *Six and Twenty Anthems* (1771).

ALDRICH, Henry (1648-1710)

Oxford Act Ode
Music is lost; words by John Fell, selected from *In Laudem Musices Carmen Sapphicum* [Oxford, 1672]
First performed at the Sheldonian Theatre, 5 July 1672

Format:

Ciacona (sab)	Musa quae sacro
[Air] (b)	Rege prognatae superum
[Air] (b)	Audiit longe Euridice
Chorus (SAB)	Mentis interpras lyra
Rit.	
[Air] (a)	Forte dum molli recubaret
[Air] (b)	Languet, et somni nece torpet
Toccata ('Modo Frygio')	
[Air] (b)	Surgit insano furibundus
Toccata ('Modo Frigio')	
Rit. ('Modo Lydio')	
Chorus (SAB)	O sacrae vires chelis!

Note: Aldrich set twelve of Fell's nineteen stanzas. For details of the performance of this work see *The Life and Times of Anthony Wood, antiquary, of Oxford, 1632-1695* ed. Andrew Clark (Oxford, 1891-1900), ii, 248.

ALDRICH, Henry

Oxford Act Ode (author unknown)
First performed [at the Sheldonian Theatre], July 1679
Source: *Och* MS 619, ff.6-11 (autograph FS)

Scoring: b/SATB; 2vn, bc
Format:

[Symphony]	C	Ayre
	C	Ritornello
Chorus	C	Iam satis somno
Rit.	C	
Recit. (b)		Occidit nostrum columen
Chorus	C	Stat bonis vita
Rit.	C	
Chorus	C	Ite vento sum

Note: Identified by Gunther Massenkeil as an arrangement of music by Carissimi (see *New Grove*, iii, 793).

ALDRICH, Henry

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre, 7 July 1682
Source: *Och* MS 1127, ff.1-39v (autograph parts)

Scoring: ssaatb/SSAATB; 2vn, bc
Format:

Overture	g	[Grave]
	g	[Allegro]
Air (ssaatb)	g	Conveniunt docta sorores
Air (b)	g	O quae disertum
Chorus (SSAATB)	g	At nos labantem
Rit.	g	

Note: The first of two songs performed at the Act in 1682 (see also next entry). Both used the same overture. There is no indication that the opening vocal movement was a chorus, and the implication from the surviving parts (one for each voice) seems to be that the voices were merely doubled for the final movement.

ALDRICH, Henry

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre, 7 July 1682
Source: *Och* MS 1127, ff.41v-53v (autograph parts)

Scoring: satb/SSAATB; 2vn, bc
Format

Overture	g	[Grave]
	g	[Allegro]
Air (sab)	g	Hic sede Carolus
Air (satb)	g-B♭	En ut superba nomine
Chorus (SSAATB)	B♭-g	Pergite Caroli laudare nomen

Note: The second of two songs performed at the Act in 1682 (see previous entry), the same overture being used for both works.

ALDRICH, Henry

Oxford Act Ode (author unknown)
Words by Leopold Finch, selected from 'Cursus Novi Fori' published in *Musarum Anglicanarum* (Oxford, 1692), i, 165-71
First performed [at the Sheldonian Theatre], *c.*1692,
Source: *Och* MS 619, ff.1-5 (autograph FS)

Scoring: ssb/SSAB; str, bc
Format:

[Symphony]	G	[Grave]
	G	[Allegro]
Chorus (SSAB)	G	Consurge tandem versibus
Air (ssb)	G	Certamen aequum
Air (ssb)	G	Nunc ille nunc hic
Chorus (SSAB)	G	Iam diva tandem

Note: Identified by Gunther Massenkeil as an arrangement of music by Carissimi (see *New Grove*, iii, 793).

ALDRICH, Henry

First performed [at the Sheldonian Theatre], reign of Charles II
Sources: *Och* MS 619, ff.12-15 (autograph FS)
Ob MS Mus.Sch.C.137 (parts)

Scoring: ssb/SSB; 2vn, bc
Format:

Chorus (SSB)	G	Revixit io Carolus
Air (b)	G	Descendite et congratulantes
Rit.		
Air (ss)	G	Spes una regni Carole
Chorus (SSB)	G	Revixit io Carolus [reprise]

Note: Adapted from the music of Carissimi.

ALDRICH, Henry

Britannia (Oxford Act Ode)
Words (considerably adapted) by [Anthony] Alsop, selected from 'Britannia' published in *Theatri Oxoniensis Encaenia, sive Comitia Philologica* (Oxford, 1693)
First performed at the Sheldonian Theatre, July 1693
Sources: *Och* MS 619, ff.20-26 (autograph FS)
Ob MS Mus.Sch.C.121 (vocal parts)

Scoring: atb/SATB; 2vn, bc
Format:

Chorus	a	Dum mosa torpet
Air (s)	d	O felix Britannia
Air (b)	d	Sic orbe quondam
Chorus	F	Entuta vastis classibus
Air (atb)	F	Numerosa classis praesidium
Recit. (a)		Testor praerempti sanguine
Chorus	a	O qui Britanos

Note: Identified by Gunther Massenkeil as an arrangement of music by Carissimi (see *New Grove*, iii, 793). The full poem was recited before the musical performance by Samuel Lennard of Christ Church, though the musical sources indicate Alsop as the author.

[ALDRICH, Henry]

[Oxford] Ode on the Anniversary of the University of Frankfurt (author unknown)
Words published as 'Ode' [Oxford, 1706]
First performed at the Sheldonian Theatre, 26 April 1706
Source: *Och* MS 618, ff.37-42 (autograph FS)

Scoring: satb/SATB; 2vn, bc
Format:

[Symphony]	a	[Grave]
	A	[Allegro]
Chorus	a	Carminum praeses
Air (satb)	a-d	Qualibet lato spatiare

Air (satb)	d-c	Turturum fraenans
Chorus	C-a	Tuque lethali celebris
Gavotte	a	
Hornpipe	a	
Chorus	a-F	O dies felix
Rit.	F	
Air (tb)	a	Dextra Pallas
Chorus	a	Hic amor longum maneat

Note: Words also appear in *Academiae Francofurtanae* ([Oxford], 1706). Scores for three versions of this work are extant. All are unattributed, but Aldrich seems the likeliest composer since two of the scores are in his autograph. (For other versions, see the next two entries). According to Gunther Massenkeil (who attributes the work to Goodson) the ode is an arrangement of music by Carissimi (see *New Grove*, iii, 793).

[ALDRICH, Henry]

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre, early 1700s
Source: *Och* MS 618, ff.36, 43-50 (autograph FS)

Scoring: satb/SATB; 2[tpt], 2vn, bc
Format:

Overture	a	[Grave]
	A	[Allegro]
Chorus	a	Carminum praeses
Air (satb)	d-C	Turturum fraenans
Chorus (SAB)	C-a	Tuque lethali celebris
Rit.	a	
Hornpipe	a	
Chorus	a	O populi venite
Air (satb)	a-F	Pax io gentis
Air (satb)	F-a	Sed quies terram manet
Rit.	a	
Gavotte	a	
Jig	a	
Chorus [reprise]	a-F	Pax io gentis

Note: The text implies a performance during the reign of William III. The final chorus is a reprise of the music used in the earlier solo movement.

[ALDRICH, Henry]

Oxford Act ode (author unknown)
First performed at the Sheldonian Theatre, early 1700s
Source: *Och* MS 621, ff.13v-19v

Scoring: satb/SATB; str, bc
Format:

[Symphony]	a	[Grave]
	A	[Allegro]
Chorus	a	Carminum praeses
Air (satb)	d-C	Turturum fraenans
Chorus	C-a	Tuque lethali celebris
Gavotte	a	

Rit.	a/a	
Hornpipe	a	
Chorus	a-F	Pax io gentis
Air (tb)	F	Ecce in auratis dea
Air (atb)	F-a	Sed quies terram subit
Air (tb)	a	Species ornata Ceres
[Chorus]	a	[Carminum praeses]

Note: The opening symphony is identical to that used in the version performed at the anniversary celebrations for the University of Frankfurt (see p.13), where it was described as 'overture'. A later hand in pencil describes the work as 'Goodson's Ode Carminum prases'. Although the original score of the Frankfurt ode seems to be in Aldrich's autograph, it is not impossible that Goodson used part of it on a subsequent occasion.

ANON.

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre, 7 July 1671
Source: *Ob* MS Mus.Sch.C.123 (parts)

Scoring: stb/SATB; 2vn, bc
Format:

Almain	a	
Air (b)	a	Eia eruditam
Air (t)	a	Thebani quali surgere
Air (s)	a-d	Ecce, ut relictis marmora
Air (stb)	a	Cautes canoris
Saraband	a	
Air (sb)	a	Sheldone, vestris laudibus
Air (t)	a	Neu te poetae
Air (s)	a	Ah quanta dextrae
Chorus	a	Phoeba nervis

Note: The earliest extant dated Oxford ode. For a more detailed discussion of the ode see Volume 1, pp.42-3.

ANON.

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre, [1671]
Source: *Ob* MS Mus.Sch.C.141 (parts)

Scoring: b/SSAB; 2vn, bc
Format:

Almaine	D	
Air (b)	D	Nunc est canendum
Chorus (SSAB)	D	Patrone magno
Saraband	D	
Air (b)	D	Nunc aestuosas
Rit.	D	

Note: On account of a reference in the libretto to the Arundel Marbles, a date of 1668 is suggested for this ode in Falconer Madan *et al.*, *A Summary Catalogue of Western Manuscripts in the Bodleian Library at Oxford* (Oxford, 1895-1953), v, 254. A reference to the Sheldonian Theatre, however, must date it after 1669, and since there was no Act in 1670, the next likely date is 1671. The ode is

described in a violin part (f.3) as 'ye 2d songe in the Theatre', and since the parts are in the same hand as the anonymous *Eia eruditam* it may have been a companion piece to it, especially as the names of the performers Crespion, Haslewood and Flaxney are to be found in the sources for both works. Only the bass part of the final ritornello survives.

ANON.

Ode ad Musicam (author unknown)
Date and occasion of first performance unknown
Source: *Lbl* R.M. 24.d.11

Scoring: satb/SATB; 2tpt, 2fl, str, lute, harp, bc
Format:

Air (satb)	C	Coeli o voluptas
Air (at)	G	Favete linguis
Air (satb)	C	Incedit jungales Caecilia
Air (b)	a-C	Stipant renidentem
Chorus	C	Aurium omnis copia
Air (s)	C	At cogit agmen
Chorus	F-d	Sonantium o praedives
Air (a)	D	En! bellicosam miles ovans
Air (sab)	b-D	Iam pacis illum
Air (sab)	a-e	At siste miles!
Air (sab)	C	Ita est: repente hic factus
Air (b)	c	Quam tibiarum
Air (s)	C	Moestae at facessant
Rit.	C	
Air (s)	C	Suadent coruscae
Air (satb)	C	Efflagitat splendor diei
Air (at)	g	En! ut beate Caeciliae
Chorus	C	Quin o sodales

Note: Probably an Oxford Act ode from the late seventeenth or early eighteenth century. A printed copy of the words precedes the score.

ANON.

A Song on St Cecilia's day (author unknown)
Date and occasion of first performance unknown
Source: *Ob* MS Mus.c.6, ff.53-69

Scoring: ss/SSSAB; [tpt], 2fl, str, bc
Format:

Symphony	D	[Allegro]
	d	[Moderato]
	D	Slow
Air (s) & Rit.	D-A	From sounds, celestial sounds
Chorus (SSAB)	D	Bid trumpets sound
Air (s) & Rit.	b	Orpheus the bard whose magic song
Air (s) & Rit.	D-A	From sounds, celestial sounds
Chorus (SSAB) [reprise]	D	Let trumpets sound
Symphony (see Note)		
Duet (ss)	b	At last divine Cecilia came
Chorus (SSSAB)	D	Hail patroness of music

Note: After the soprano air 'Orpheus the bard' is the following instruction: 'Ye first song again, then ye first cho: again, then ye sym: for flute againe'. It is not clear which instrumental movement is referred to here as 'ye sym'. None of the movements of the opening symphony is scored for flutes, and although the soprano air already mentioned has a flute accompaniment, the ritornello which follows it is clearly marked for the violin. Stylistic features suggest that the ode dates from the late seventeenth century.

ANON.

St Cecilia's Apotheosis (author unknown)
Date and occasion of first performance unknown
Source: *Ob* MS Mus.c.6, ff.70-80v

Scoring: ssab/SSB; tpt, (or ob), 2vn, bc
Format:

[Symphony]	C	[Maestoso]
	C	[Allegro]
Air (ssb) & Rit.	C	O welcome to the choir of heav'n
Chorus (SSB)	C	Sound the triumphant trumpets
Symphony	C	
Air (s)	C	Behold, see where she sits
Chorus (SSB)	C	Io triumphe let us sing
'The first symphony again'		
Air (ab) & Rit.	a	Th'etherial host around her fly
Chorus [reprise]	C	Sound the triumphant trumpets
'The last symphony'		
Air (ssb)	C	Hail glorious saint
Chorus (SSB) [reprise]	C	Io triumphe let us sing

Note: The opening symphony is scored for three-part strings, with an additional part 'for a hautboy or a trumpet'. Stylistic features suggest that the ode is a late seventeenth century work.

ANON.

[Ode for St Cecilia's Day] (author unknown)
Date and occasion of first performance unknown
Source: *Lbl* Add. MS 31453, ff.137-49

Scoring: s/SATB; 2tpt, 2hn, 2ob, str, bc
Format:

[Symphony]	D	Largo
		[Allegro]
Chorus	D	Patron of the tuneful Nine
Recit. (s)		Harmony still charming
Air (s)	b	While music tunes the soul
Chorus	D	Whilst then we live on earth

Note: There is a small amount of *divisi* writing for the chorus sopranos. The ode probably dates from the early eighteenth century.

ANON.

Caecilia's Song (author unknown)
Music is lost; words (beginning 'Awake, awake, whose [*sic*] harmonious Souls') published as *Caecilia's Song* [Dublin, n.d.] [*Foxon*, C 87]
First performed in Dublin, probably late seventeenth or early eighteenth century.

ANON. Henry Hall

[Ode to Queen Anne] (author unknown)
Date and occasion of first performance unknown
Source: *Och* MS 1127a, ff.34-37v (incomplete)

Scoring: satb/SATB; inst
Format:

Air (sb)	C	Bless Albion, bless thy stars above
Rit. ('flourish')	C	
Air (sb)	C	A new born star is seen to rise
Air (atb)	C	Like that which once did Heav'n adorn
Chorus	C	Anna by choice and nature queen
Air (b)	C-a	Let love and peace surround ye isle
Air (ssb)	a	While brave Eugenius

Note: Possibly a hitherto unidentified court ode from the reign of Queen Anne (see *McGuinness*, 24-8).

ANON.

Ode on the Royal Nuptials (author unknown)
Music is lost; words published in *The London Magazine*, xxxiii (1764), 103
First performed at an unknown venue, [January] 1764

Format

'Soft Music'	
[Chorus]	Angels from your spheres descend!
Recit.	Swell, swell the note
Air	With politeness gently graced
Chorus	Swell, swell the note
Recit.	Kindred goodness still should pair
Air	Behold! to our admiring eyes!
Chorus	Now swell the note
Recit.	A second Cyrus heard the sound!

Note: Written to celebrate the marriage of Princess Augusta to the Prince of Brunswick on 16 January 1764. No final chorus is printed in *The London Magazine*.

ANON.

Ode for the Regatta (author unknown)
Music is lost; words published in *The Annual Register* (1775), 204-5 (poetry section)
First performed at Ranelagh Gardens, 23 June 1775

Note: The poem consists of six irregular stanzas, the last of which is headed 'Full Chorus'.

ARNE, Michael (*c.*1740-1786)

The Fair Monitor (author unknown)
Words and music are lost
First performed at an unknown venue, 18 March 1758 (see *Parkinson*, 80)

ARNE, Michael

Thunder Ode, written on the hurricane in the West Indies (author unknown)
Words and music are lost
First performed at Covent Garden, 19 March 1773 (see *Parkinson*, 80)

ARNE, Thomas (1710-1778)

A Grand Epithalamium (author unknown)
Words and music are lost
First performed at Drury Lane Theatre, 7 April 1736 (see *Parkinson*, 73)

ARNE, Thomas

Ode on His Majesty's Happy Arrival (author unknown)
Words and music are lost
First performed at an unknown venue, *c.*31 August 1745 (see *Parkinson*, 73)

ARNE, Thomas

Ode to Chearfulness [*sic*] (author unknown)
Words and music are lost
First performed at the Haymarket Theatre, 3 April 1750 (see *Parkinson*, 73)

ARNE, Thomas

[Burlesque] Ode on St Cecilia's Day
Music is lost; words by Bonnell Thornton, published as *An Ode on Saint Caecilia's Day, Adapted to the Ancient British Musick. As it was performed on the twenty-second of November* (1749)
First performed at Ranelagh Gardens, 10 June 1763 (see The *Public Advertiser*, 10 June 1763)

Note: There is some uncertainty about whether Arne actually set this burlesque poem to music, though the supposed performance was advertised at a benefit for his pupil, Charlotte Brent. For details of the setting by Charles Burney see p.34;

for a discussion of burlesque poetry in relation to the *encomium musicae* see Volume 1, pp.18-20.

ARNE, Thomas

Ode... to Shakespeare
Words by David Garrick, selected from *An Ode Upon Dedicating a Building, and Erecting a Statue, to Shakespeare, at Stratford upon Avon* (1769)
First performed at Stratford-upon-Avon, 7 September 1769
Source: An ODE *Upon dedicating a Building to* SHAKESPEARE *which was Erected by the Subscription* of the *Noblemen & Gentlemen* in the *Neighbourhood of Stratford upon Avon* The Music Composed by *Dr. Arne* [1769]

Scoring: sstb/SATB; 2[vn], bc
Format:

Rondo (s)	G	Sweetest bard that ever sung
Air (t)	G	When Nature smiling
Semichorus	G	When law is weak
Air (t)	c	Though crimes from death and torture fly
Air (s)	D	Wild frantic with pleasure
Air (t)	G	A world where all pleasures abound
Air (s)	E♭	Thou soft flowing Avon
Air (s)	B♭	More gentle than the summer's gale
Duet (ss)	A	Shall the hero laurels gain

Note: An ode only in the loosest sense of the term, the musical movements being performed between sections of the poem which Garrick himself recited. One of Arne's *Four New Overtures or Symphonies in Eight and Ten Parts* (1767) may well have been used as an overture; the duet is scored for soprano and treble voice. Words also in *The Annual Register* (1769), 245-52. For details of the performance see, *inter alia*, an account in *The Town and Country Magazine* (1769), 473-5, and Christian Deelman, *The Great Shakespeare Jubilee* (1964). For further discussion of the ode see Volume 1, pp.209-11.

ARNE, Thomas

Ode for the Anniversary Feast of the Middlesex Hospital (author unknown)
Words and music are lost
First performed at Carlisle House, Soho Square, 5 May 1775 (see *Parkinson*, 73)

Note: For further discussion of the ode see Volume 1, p.193

ARNE, Thomas

Whittington's Feast ('The Ode of Odes')
Words 'by a College Wag'
First performed at the Haymarket Theatre, 18 April 1776
Source: *Whittington's feast; a new parody on Alexander's Feast. The overture, songs, &c, with all the grand choruses new composed by Thomas Augustine Arne* (1776)

Note: A parody of Dryden's *Alexander's Feast* (see *London Stage* pt.4, 1969, and *Parkinson*, 15). For a discussion of burlesque poetry in relation to the *encomium musicae* see Volume 1, pp.18-20.

ARNOLD, Samuel (1740-1802)

Ode to the Haymakers
Music is lost; words by Christopher Smart, published as 'A Morning Piece, Or, An Hymn for the Hay-Makers', in *The London Magazine* (1748), 564
First performed at Marylebone Gardens, 27 July 1769 (see *The Public Advertiser*, 10 July 1769)

ARNOLD, Samuel

Ode in Honour of Shakespeare
Words, by Francis Gentleman, and music are lost
First performed at Marylebone Gardens, 22 September 1769 (see *The Public Advertiser*, 22 September 1769)

Note: Robert Hoskins attributes the words of this ode to 'Scott' (see worklist in *New Grove*, i, 619), but *The Public Advertiser* indicates that they were by Francis Gentleman, who recited some of them between the vocal movements.

ARNOLD, Samuel

Ode in honour of the Prince of Wales's Birthday (author unknown)
Words and music are lost
First performed at Marylebone Gardens, 11 August 1772 (see *The Public Advertiser*, 11 August 1772)

Note: Subsequent performances were given at Marylebone on 15 August and on 1 and 7 September. At the last of these the work was described as 'in the manner of an oratorio'. Two more performances of an ode described thus, but without the birthday dedication, were given at Marylebone on 18 and 25 August (see *London Stage* pt.4, 1649-51). For a discussion of the ode see Volume 1, p.183.

ARNOLD, Samuel

The Power of Music
Music is lost; words by John Hughes
First performed at Marylebone Gardens, 27 July 1773 (see *The Public Advertiser*, 27 July 1773)

Note: This was another setting of Hughes's 'An Ode in Praise of Musick', originally set by Philip Hart in 1703 (see p.82).

ARNOLD, Samuel

Ode for the London Hospital
Music is lost; words (beginning 'Hail the return of this auspicious day') by William Blizard
First performed at the Albion Tavern, Aldersgate Street, 27 October 1785

Note: Performed, with Arnold conducting, at a banquet to celebrate the opening of a new lecture theatre and museum at the hospital. A rehearsal of the ode was held at the London Tavern. The words for the first recitative and air are quoted in William Cooke, *A Brief Memoir of Sir William Blizard* (1835), 7-8. For a discussion of the ode and its performance see Volume I, pp.193-5.

ARNOLD, Samuel

Ode for the Sons of the Clergy (author unknown)
Music is lost; words by 'Mr Tew', published in *The Gentleman's Magazine*, lxix (1799), 422
First performed at an unknown venue, 9 May 1799

Format:

Chorus	Mourn, ye afflicted children
Air	See Life's fairy colours glow
Duet	Soft Pity, drop thy tear
Chorus	Lift up your heads
Air	See Virtue's sons
Duet & Chorus	Hail lovely power

BABELL, William (*c.*1690-1723)

Ode on St Cecilia's Day (author unknown)
Music is lost; words published as *An Ode, Perform'd on St. Cecilia's Day, 1717* (1718) [*Foxon*, O 54]
First performed at the New theatre, Lincoln's Inn Fields, 22 November 1717,

Scoring: 3vv/[SATB?; instr.]
Format:

[Recit.]	Hail! great Cecilia! Hail, hail!
[Air]	Inspire our lays, our voices raise
[Recit.]	What can thy wond'rous power withstand?
[Air]	The heav'nly sounds recall past bliss
[Recit.] (s)	Thy softer voice soft love inspires
[Air]	Thy charms, that move the choir above
[Recit.] (s)	When fair Corinna
[Air] (s)	Happy, happy, they who wear
[Recit.]	The trumpet's sound to death can lead
[Air]	The good and just arise
[Recit.]	Thy warlike voice the hero's soul
[Recit.]	See, the conqueror's laurel
[Air]	Sound the trumpet, sound
[Recit.] (s & 'Eccho')	Sound the trumpet, sound
Chorus	Join all your instruments

Note: For a discussion of the ode see Volume 1, p.115.

BARRETT, John (*c.*1676-1719)

Ode performed at the Anniversary Feast of the Gentlemen of Kent
Music is lost; words may survive (see Note)
First performed at Merchant Taylors' Hall, 21 November 1700

Note: John Harris's *The History of Kent* (1719) is prefaced by Peter Motteux's 'An Ode in Praise of Kent. Part of which was formerly Sung at a Feast of the Gentlemen of that County'. The ode (beginning 'Sweet melody! The charm repeat!') was 'introduc'd with instrumental Musick' but there are no indications of whether this was the text which Barrett set. For a discussion of music at the Kent feasts see Volume I, p.189.

BARTHELEMON, François-Hippolyte (1741-1808)

Ode on the Birthday of George III
Music is lost; words by Gorges [*sic*] Edmond Howard, published as *An Ode on His Majesty's Birth-Day* (Dublin, 1771)
First performed at the Rotunda, Dublin, 4 June 1771

Format:

Chorus	Celestial maids! descend and sing
Air	Whilst conqu'rors joy in din of arms
Acc. Recit.	In lofty strains
Air	Behold yon smiling verdant plain
Chorus	Haste, hither haste, ye nymphs
Air	See him in the glow of youth
Acc. Recit.	Heav'n be propitious!
Trio	Britain's sov'reign, heart of love
Chorus	When death shall blot out ev'ry name

Note: Words also in Howard's *The Miscellaneous Works, in Verse and Prose* (Dublin, 1782) i, 55-7, with the following note: 'The Music of this was much approved of, and is in the Lying-in-Hospital; and I have heard it performed at Mary-le-Bone, London'.

BARTHELEMON, François-Hippolyte

Victory, an Ode Inscribed to Admiral Keppel (author unknown)
Music is lost; words (beginning 'O Muse! the noblest of the Nine') by William Tasker, published as *A Congratulatory Ode to Admiral Keppell. By the Author of the Ode to the Warlike Genius of Great Britain* (1779)
First performed at the Haymarket Theatre, 17 March 1779 (see *London Stage* pt.5, 241)

Note: Augustus Keppel (1725-86) faced court-martial following an incident in which he had chosen not to report the misconduct of a fellow admiral. The dubious nature of the charges made the trial a *cause célèbre*, and turned Keppel into a popular hero whose eventual exoneration, in February 1779, provoked riotous celebrations in London. For a brief discussion of the ode see Volume 1, p.182.

BARTHELEMON, François Hippolyte

A Naval Ode on Sir George Rodney's complete Victory over the French Fleet in the West Indies (author unknown)
Music is lost; words survive in an unidentified newspaper cutting (*Ob* G.A. Surrey c.21)
First performed at Vauxhall Gardens, [1782]

Format:

Chorus	Hark! triumphant shouts proclaim
[Air]	See! the French are all in f[l]ight!
Chorus	See the signal! Chase, boys, chase!
[Air]	Where can France her courses bend
Chorus	Gallant Frenchman!
[Air]	Pride is roused
Chorus	Scenes of blood and horror rise!

[Air]		Waken, Britons, from your trance!
Chorus		Hearts of oak, for you we burn
Chorus		From the east and the west

Note: Given the venue of the performance, this may well have been a 'cantata-ode' rather than a large-scale work with orchestral accompaniment.

BLACKWELL, Isaac (*fl.*1674-1687)

A Song for St Caecilia's Day
Music is lost; words (beginning 'From those pure, those blest abodes') by Thomas Flatman, published as *A Song for St. Caecilia's Day, Nov. 22. 1686* (1686) [*STC (Wing)* F 1155]
First performed at Stationers' Hall, 22 November 1686

Note: Words also in *The Diverting Post*, January 1706. For further discussion of of the ode see Volume 1, p.89.

BLOW, John (1649-1708)

Oxford Act Ode
Words by Abraham Cowley, selected from Book III of 'Davideis, A Sacred Poem of the troubles of David', published in *The Works of Mr Abraham Cowley* (1668), 101 [*STC (Wing)* C 6649]
First performed [at the Sheldonian Theatre], *c.*1676 (see *New Grove*, ii, 810)
Sources: *Och* MS 23, ff.4-6v
Ob MS Mus.Sch.C.122
MS Mus.Sch.C.12-19 (instrumental parts)

Scoring: sb/SATB; 2vn, bc
Format:

Symphony	e	[Moderato]
	e	[Allegro]
Air (s), Rit. & Chorus	e	Awake, awake my lyre
Air (s), Rit. & Chorus	e	Hark, how the strings awake
Air (b) & Rit.	e	Weak lyre! thy virtue sure is useless
Air (s), Rit. & Chorus	e	Sleep, sleep again my lyre

Note: Modern edition by Watkins Shaw (1968). For a discussion of the ode see Volume 1, pp.44-6.

BLOW, John

Oxford Act ode (author unknown)
First performed [at the Sheldonian Theatre], 11 July 1679
Source: *Ob* MS Mus.Sch.C.144 (autograph parts)

Scoring: ssatb/SATB; str, bc
Format:

Prelude	G	
Air (t), Rit. & Chorus	G	Diva quo tendis
Air (atb)	G	Risus O terrae sacer

Air (sstb) & Rit.	G	Laeta te cingit
Air (t)	G	Si parum grata
Chorus	G	Diva quo tendis

Note: The following explanation appears in the manuscript: 'The score and parts, Instrumentall and vocall, of a piece of a songe composed by Dr. Blow designed for the Act. 1678. but that Act beinge put off. it was not finisht: the next year 1679. it was transcribed & performd as a 2d songe in the Theatre. on fryday the 11 of July: with the addition onely of a prelude of Mr Banisters in the same key to bringe the Song in.'

BLOW, John

Ode for St Cecilia's Day
Words by John Oldham, published as 'An Ode For an Anniversary of Musick on S. Cecilia's Day' in *The Works of Mr. John Oldham, Together with his Remains* (1686), 'Remains' section, 43
First performed at Stationers' Hall, 22 November 1684
Sources: A SECOND Musical Entertainment PERFORM'D ON St. Cecilia's day. NOVEMBER XXII. 1684 (1685)

Lbl Add. MS 33287, ff.103-111v
R.M. 24.e.5, ff.1-9v
Ob MS Mus.c.26, ff.104-112 (incomplete)

Scoring: satb/SATB; str, bc
Format:

Overture	g	[Maestoso]
	g	[Allegro]
Air (a) & Chorus	g	Begin the song
Air (a)	G	Bring gentlest thoughts
Chorus	G	Let every hand, and every tongue
Air (at)	e	Hark how the wakened strings resound
Air (a) & Chorus	C	By harmony's entrancing power
Air (sb)	e	How dull were life
Air (t)	a	Without the sweets of melody
Air (b)	E-G	Music's the cordial of a troubled breast
Chorus	G	Come then, with tuneful throat

Note: Words also in *Husk*, 145-7. Modern edition by Watkins Shaw (1950). The bass air 'Music's the cordial of a troubled breast' was published in Blow's *Amphion Anglicus* (1700), 117-22. Falconer Madan *et al, A Summary Catalogue of Western Manuscripts* (Oxford, 1895-1953), iv, 10, incorrectly states that MS Mus.c.26 is an ode by Henry Purcell. For a discussion of the ode see Volume 1, pp.88-9.

BLOW, John

Marriage Ode (author unknown)
First performed at an unknown venue, *c.*1690-1700
Sources: *Lbl* Add. MS 31452, ff.62-70 [hand of William Croft]
Add. MS 31405, ff.153-158 (incomplete)
Lgc G.Mus.452, ff.65-73 [for hand, see note]

Scoring: atb/SATB; 2tpt, str, bc
Format:

Prelude	D	[Moderato]
Air (ab)	D	Bring, shepherds, bring the kids
Air (a)	D	The rites are perform'd
Prelude [reprise]	D	
Air (ab) [reprise]	D	Bring, shepherds
Chorus	D	Sing, sing, ye Muses, sing
Air (atb)	b	Music may satisfy the ear
Chorus	D	Io, io, triumphe, sing

Note: In the catalogue of the Gresham Collection, G.Mus. 452 is described as autograph, but in their 1954 edition of the work Watkins Shaw and Walter Bergmann say that it appears to be in Croft's hand. The first two airs were published as 'A song for two voices' in Blow's *Amphion Anglicus* (1700), 151-7, and the concluding chorus was used as an 'epilogue' to that work, with the title 'A song for four voices and two violins, at an entertainment of musick in York Buildings' (pp.205-16). The immediate inspiration for the ode's composition is not known, and the dating given above is that suggested by Shaw and Bergmann. The prelude leads straight into the opening duet, but has been separately listed because of its length. For a discussion of the ode see Volume 1, pp.200-1.

BLOW, John

A Song on St Cecilia's Day
Words by Thomas D'Urfey, published as 'An Ode for the Anniversary Feast of St. Caecilia, On the 23d Day of November, 1691', in *Wit and Mirth*, i, 70-1
First performed at Stationers' Hall, 23 November 1691
Sources: *Lgc* G.Mus.452, ff.1-2, 34-64 (autograph FS)
G.Mus.372, pp.37-59
Cfm MS 23 F 11

Scoring: satb/SATB; 2tpt, timp, 2ob, t-ob, str, bc
Format:

Overture	G/C	[Maestoso]/Quick
	C-G	[Allegro]
Air (a), Chorus & Rit.	G	The glorious day is come
Air (at)	e	The spheres, those instruments divine
Air (a), Chorus & Rit.	G	Behold, around Parnassus' top
Air (tb)	C	Couched by the pleasant Helliconian spring
Air (a)	C	And first the trumpet's part
Chorus	a	No victory does eagerly pursue
Air (a) & Rit.	a	The battle done
Air (s)	F	Excesses of pleasure
Chorus	F	No lover of Phillis's rigour complains
Air (at)	d	Ah Heav'n! what is't I hear?
Air (b)	G	Music! celestial music!
Air (satb)	G	This that blest king
Chorus	C	And thus by music's pow'r

Note: Words in *Husk*, 159-61. The duet airs, 'Couched by the pleasant Helliconian spring' and 'Ah Heav'n! what is't I hear?' were published in Blow's *Amphion Anglicus* (1700), 86-9 and 79-81 respectively. Modern edition in miniature score by Maurice Bevan (1981). For a discussion of the ode see Volume 1, pp.93-4.

BLOW, John

A Song for St Cecilia's Feast
Words by Peter Motteux, published as *Words For an Entertainment at the Music-Feast, on St. Cecilia's Day* [1695]
First performed [at Stationers' Hall], 22 November 1695
Sources: *Lgc* G.Mus.452, ff.3-33v (autograph FS)
Lcm MS 2002, ff.29-60v
MS 2230

Scoring: sssatb/SSATB; 2tpt, 2fl, 2ob, str, bc
Format:

Chorus	C	Great choir of Heaven
Air (s)	c	Be grave our lays, then sprightly
Chorus & Rit.	C	Like the great double subject
Air (a)	c	Cecilia, great by [native] right
Air (b)	C	Music by native right divine
Air (ab)	c-G	Cecilia did our art improve
Symphony	C	[Allegro]
Air (at)	C	So when the trumpet sounds alarms
Chorus	C	To arms they cry
Air (ssstb)	a	Cecilia taught new graces
Air (at)	d	While the musician served the saint
Air (atb)	d	When prayers on music's wing arise
Chorus	d	None by such heavenly beauty
Air (s)	G	Music's best image was her face
Air (s)	c	Nay, music's self in silent state
Air (s)	C	The violins prevailing
Chorus	C	Hail, music! All our thoughts employ

Note: Words also in *Husk*, 186-8. The poetical text as printed in the wordsheet differs in a number of small details from that uniformly found in the musical sources, suggesting a close relationship between all three manuscripts. The printed poem uses the modern spelling of 'choir' in the opening line, while all three scores prefer 'quire', and in the first alto solo the word 'native' (rather than 'nature, as found in the musical sources) is obviously correct. The curious line 'While the musician serve ye saints' found in all three manuscripts has been replaced above by the wordsheet text. There is no opening symphony, but a short orchestral introduction precedes the first chorus. For a discussion of the ode see Volume 1, pp.96-7.

BLOW, John

St Cecilia's Song (author unknown)
First performed [at Stationers' Hall], 22 November [1700]
Sources: *Lcm* MS 1097, ff.125-134v
T MS 1226, ff.72-101

Scoring: ssatb/SATB; 2tpt, 2fl, 2vn, bc
Format:

Prelude	D	[Maestoso]
Air (a)	D	Triumphant fame
Solo (s) & Chorus	D	Conquered Amphion homage paid
Air & Rit. (t)	b	Till in succeeding time
Air (t)	b	Close by a purling brook

Trio (ssa)	b-D	He passed when first the warbling echo
Chorus	D	So much the charmer charmed
Air (b) & Chorus	a	Cecilia o'er the plains
Air (b) & Rit.	a	Now the brisk violins
Air (a)	D	A bolder touch inspiring
Chorus	D	The trumpet sounding
Air (t)	d	But now, ah now, a softer strain
Air (b)	a	The varying notes then louder grew
Air (t)	d	His heav'nly voice too
Chorus	D	Join all then and sing

Note: Words in *Husk*, 197-200. An advertisement for 'A Consort of Vocal and Instrumental Musick, composed by Dr. John Blow for the late Anniversary Feast of St. Cecilia', to be given at Mr Reason's music room in York Buildings on 11 December 1700' suggests that this was probably the Stationers' Hall ode for 1700 (see Volume 1, p.101 and *The London Gazette*, 2 December 1700).

BLOW, John

A Song of Triumph... Occasioned on the Battel of Blenheim (author unknown)
Music is lost; words (beginning 'Display the standard, let the news be shown') published in *The Diverting Post*, 28 October 1704
First performed at an unknown venue (presumably in London), October 1704

Note: The three eight-line stanzas of this libretto have a common metrical scheme, implying a simple strophic setting for solo voice, but the panegyrical mood of the poetry suggests the equal possiblity of a more extended setting. The survival of this libretto has not apparently been noted hitherto, and the work does not appear in any existing list of Blow's works. Other odes in celebration of the victory at Blenheim in August 1704 were composed by Jeremiah Clarke, in collaboration with William Croft (see p.42), and Richard Goodson (see p.78).

BLOW, John

St Cecilia Ode (author unknown)
First performed [at Stationers' Hall?], date unknown
Sources: *Lgc* G.Mus.452, ff.87v-94v (autograph FS)
Lbl Add.MS 31457, ff.1-10v (autograph FS)
Add.MS 31452, ff.47-54

Scoring: tb/SATB; 2tpt, 2fl, str, bc
Format:

[Symphony]	D	[Maestoso]
	D	Allegro
Air (b) & Chorus	D	Welcome, welcome every guest
Air (t) & Rit.	a	The sacred Nine observe
Air (b) & Chorus	D	Welcome, welcome every guest

Note: Words in *Husk*, 173. A version of the ode scored for soprano, flutes and continuo, and omitting the symphony and some of the instrumental ritornelli, was published as the 'prologue' to Blow's *Amphion Anglicus* (1700), 1-5. For a brief discussion of the ode see Volume 1, pp.101-2.

BOYCE, William (1711-1779)

Ode on St Cecilia's Day
Words by the Revd Mr Vidal, published in *Apollo Miscellany*, 49-50
First performed at an unknown venue, *c.*1737
Sources: *Ob* MS Mus.Sch.C.110*a* (autograph FS)
MS Mus.Sch.C.110*b* (parts)
MS Mus.Sch.C.110*c* (vocal parts)

Scoring: sab/SATB; 2tpt, 2ob, str, bc
Format:

Overture	D	Allegro
	D	[Moderato]
	D	Minuet
Chorus	D	The charms of harmony display
Air (a)	d-D	If the hopeless lover's heart
Trio (sab)	A	Where peace prevails
Aria (b)	d	In war's fierce alarms
Recit. (b)		Yet is no melody confined
Chorus	D	Cecilia sings and strikes the lyre

Note: Words also in *Husk*, 219-21. The second 'movement' of the overture is an eight-bar modulatory passage leading to the minuet. For a discussion of this work, and its likely date, see Ian Bartlett, 'Boyce's Homage to St Cecilia', *MT*, cxxiii (1982), 759; also Volume 1, p.122.

BOYCE, William

St Cecilia Ode
Words by John Lockman, published as *An Ode for St. Cecilia's-Day* ([London], 1739) [*Foxon*, L 216]
First performed at the Apollo Academy, 1739
Sources: *Ob* MS Mus.Sch.D.266*a* (autograph FS)
MS Mus.Sch.D.266*b* (vocal parts)
MS Mus.Sch.D.266*c* (parts)
US:Wc MS ML 96 B674

Scoring: satb/SATB; 2tpt, timp, fl, 2ob, bn, str, bc
Format:

Part One

Overture	D	Allegro ma non troppo
	D	Allegro assai
	D	Tempo di Gavotta
	D	Tempo di Minuetto
Chorus	D	See, famed Apollo and the Nine
D.C. Duet (at)	A	Immortal Love, with tuneful lyres
Recit. (t)		Aloft, the strains melodious
Air (t)	E	When a tender virtuous passion
Acc. Recit. (b)		Hark! the loud trumpet
Aria (b)	D	The hero whom a fair one fires
Recit. (a)		Ah! say, could painting
Air (a)	g	What cruel pangs the lover feels
Recit. (t)		Thus whilst the Muse
Chorus	B♭	Sprung from gods, immortal Love

Part Two

Overture	D	Largo
	D	Allegro
Chorus	D	Hail, Harmony, hail!
Air (a)	G	Gracious power to thee we owe
Recit. (b)		At Music's sacred name
Aria (b)	D	With celestial glory crowned
Recit. (t)		Mortals in hymns of tuneful joy
Acc. Recit. (t)		In solemn chorus now they join
Aria (t)	A	Music, gently soothing power!
Recit. (a)		Pleased, the celestial visitant displays
Duet (at)	F	As Nature with the sun revives
Aria (a)	c	The captive bound in rankling chains
Recit. (a)		The melting theme transports
Air (a)	D	Music can the passions raise
Recit. (t)		Now th'etherial lyrist
Aria (s)	G	Mortals scorn the boasted Nine
Acc. Recit. (s)		Leave transient joys
Chorus	D	Display his goodness

Note: Words also in *Apollo Miscellany*, 51-60, and in *Husk*, 221-6. Overture later published as no.5 of Boyce's *Eight Symphonys in Eight Parts*, Op.2 (1760). The ode was subsequently performed by the Philharmonic Society of Dublin at their music room in Fishamble Street late in 1740. The score prepared for the latter performance is that preserved at the Library of Congress. For a discussion of this work see Ian Bartlett, 'Boyce's Homage to St Cecilia', *MT*, cxxiii (1982), 758-61; also Volume 1, pp.123-4.

BOYCE, William

Installation Ode for the Duke of Newcastle
Words by William Mason, published as *Ode Performed in the Senate-House at Cambridge... At the Installation of His Grace Thomas Holles Duke of Newcastle, Chancellor of the University* (Cambridge, 1749) [*Foxon*, M 129-30]
First performed at the Senate House, Cambridge, 1 July 1749
Sources: An *ODE* Perform'd in the SENATE HOUSE at *CAMBRIDGE* on the First of July, 1749, *At the Installation of his Grace The DUKE of NEWCASTLE, Chancellor of the University* (1749)

Cu nn 6.38 (autograph FS)

Scoring: satb/SATB; 3tpt, timps, 2fl, 2ob, bn, str, bc
Format:

Overture	d	Larghetto
	d	Allegro assai - Largo andante
	D	Vivace
	d	Allegro assai [reprise]
Acc. Recit. (s)		Here all thy active fires diffuse
Air (s)	A	Come, imperial queen of song
Recit. (s)		The elevated soul
Air (s)	E	Goddess! thy piercing eye explores
Acc. Recit. (s)		But chief she lifts her tuneful transports
Air (s)	d	These, the best blossoms
Acc. Recit. (s)		Is there a clime?
Chorus	G	All hail, majestic Granta!

Acc. Recit. (s)		You too, illustrious train
Air (s)	b	And now she tunes her plausive song
Recit.		Each youth inspired
Air (s)	G	O Granta! on thy happy plain
Acc. Recit. (s)		Great as at this illustrious hour
Trio (atb)	D	Haste then, and amply o'er his head
Chorus	D	The Muse shall snatch the trump

Note: The installation ceremony and the performance of Boyce's ode is described in Charles Henry Cooper, *Annals of Cambridge* (1842-52), iv, 268-71. For an account of the circumstances surrounding the work's composition see Roger Lonsdale, *Dr. Charles Burney: A Literary Biography* (Oxford, 1965), 77. See also Volume 1, pp.57-8.

BOYCE, William

Ode in Commemoration of Shakespeare
Words by William Havard, published as 'An Ode to the Memory of Shakespeare', in *The London Magazine*, xxv (1756), 144.
First performed at Drury Lane Theatre, 1 April 1756
Sources: *Bu* MS 5008 (autograph FS)
Ob MS Mus.Sch.C.114a (instr. parts)
MS Mus.Sch.C.114b, ff.3-9v, 14-17v (vocal parts)

Scoring: sb/SATB; str, bc
Format:

Acc. Recit. (s)		Titles and ermine fall behind
Air (s)	F	Taught by thyself alone to sing
Duet (sb)	f	When Horror ombers [*sic*] o'er the scene
Recit. (s)		Shakespeare, no single merit's thine
Air (s)	G	Now roars the scene with humour's jest
Recit. (s)		Others may by unwearied aim
Duet (sb) & Chorus	C	If e'er thy lofty wing

Note: The final movement is sung four times, the second and fourth times in chorus. The words 'Shakespeare alone', which Boyce sets at the end of the first duet, are designated in the poem as a chorus, and are followed by an air, 'He the pow'rful ruler', which does not appear in the score. The date given in *New Grove* (12 April 1757) is now known to be incorrect (I am indebted to Robert Bruce for this information). For a brief discussion of the ode see Volume 1, p.208.

BOYCE, William

Ode for the King and Queen
Words by David Mallet, published in *The Annual Register* (1763), 224-5
First performed in the garden of the Queen's Palace at St James's Park [i.e., Buckingham House], 6 June 1763
Sources: *Ob* MS Mus.Sch.C.118*a* (autograph FS)
MS Mus.Sch.C.118*b* (vocal parts)
MS Mus.Sch.C.118*c* (instr. parts)

Scoring: st/SATB, 2tpt, timp, 2hn, 2fl, 2ob, str, bc
Format:

Overture	D	Allegro
	b	Minuet: larghetto
Acc. Recit. (t)		See white-robed Peace

Air (t)	G	Where e'er her vernal steps are seen
Chorus	G	All nature smiles
Acc. Recit. (t)		Now mark in that attending train
Air (t)	D	'Tis he, 'tis Love
Air (s)	D	I, who from greatness
Chorus	A	Lo, through the round of Britain's isle
Acc. Recit. (t)		See painting, sculpture
Acc. Recit. (t)		With them, behold, the gay returning muse
Air (s)	A	He with my gracious olive crowned
Chorus	D	O be our part the grateful heart

Note: For further discussion of the ode see Volume 1, pp.180-1.

BOYCE, William

Ode to Charity
Words by Joseph Cradock
First performed at Leicester Castle, 21 September 1774
Sources: *US:Wc* MS ML 96 B674 (autograph FS)
Lcm MS 784
MS 785, ff.1-16v (incomplete)
T MS 1158 [late 18th-cent. copy]

Scoring: stb/SATB; 2tpt, timp, 2fl, 2ob, str, bc
Format:

Overture	d	Moderato
	D	Larghetto e dolce
Air (t)	g	Lo! on the thorny bed of care
Solo (t) & Chorus	g	Deplore his fate
Acc. Recit. (s)		Forbear to murmur
Air (s)	D	Think not in vain
Duet (tb)	G	Here shall soft Charity repair
Acc. Recit. (s)		Why lingers then the gen'rous flame
Solo (s) & Chorus	D	Awake an high enraptured strain

Note: *Lcm* MS 785, containing the overture, the first tenor air and the duet, is dated 1771, but this is apparently erroneous. The ode was performed for the fourth anniversary of the opening of the Leciester Infirmary. For details of this and subsequent performances, see Joseph Cradock, *Literary and Miscellaneous Memoirs* (1828), i, 123, and James Thompson, *The History of Leicester in the Eighteenth Century* (1871), 156-7. See also, Ernest R. Frizelle and Janet D. Martin, *The Leicester Royal Infirmary 1771-1971* (Leicester, 1971), 74. The ode was revived at Drury Lane in March 1779 (see *London Stage* pt.5, 241). Another source for this work apparently survives in the collection of the late Gerald Coke. (I am indebted to Robert Bruce for this information). For further discussion of the ode see Volume 1, pp.195-7.

BOYCE, William

Pindar's Ode
Words by Walter Harte published as 'Part of Pindar's first Pythian Ode paraphrased' in *Poems on Several Occasions* (1727), 57-64.
First recorded performance at the Senate House, Cambridge, 1 July 1749 (see Note)

Sources: *Ob* MS Mus.Sch.C.112*a* (autograph FS)
MS Mus.Sch.C.111
MS Mus.Sch.C.112*b* & *c* (parts)
T MS 1205 [hand of Richard Clack]

Scoring: satb/SATB; 2tpt, 2fl, 2ob, str, bc
Format:

Overture	B♭	Largo andante
	B♭	Allegro assai
	B♭	[Gavotte]
	B♭	Gig: presto
Recit. (s)		Gentle lyre begin the strain
Chorus	B♭	Music rules the world above
Air (s)	g	Softened by the pow'r of sound
Air (s)	B♭	Entranced in pleasure
Chorus [reprise]	B♭	Music rules the world
Acc. Recit. (t)		See Mars awaked by loud alarms
Air (a)	g	Hark the pleasing lutes complain
Chorus [reprise]	B♭	Music rules the world
Recit. (t)		Verse, gentle verse from Heav'n came
Acc. Recit. (t)		In fires of Hell
Aria (t)	E♭	Angry flames like scarlet glowing
Air (a)	C	In fair Sicilia's rich domain
Recit. (b)		Hail thou everlasting Jove
Air (b)	b	The pious mariner
Acc. Recit. (t)		So e'en the muse disused to sing
D.C. Duet (at)	a	Gentle wishes, chaste desires
Acc. Recit. (a)		When virtue bleeds beneath the laws
Recit. (s)		Kindling with heroic fire
Chorus	D	Fair as summer's evening skies

Note: It is likely that the ode was originally intended for performance at the Apollo Academy. For a brief discussion of the work see Volume 1, p.213.

BOYCE, William

The Dying Christian to his Soul
Words by Alexander Pope, published in *The Words of such pieces, as are most usually performed by the Academy of Ancient Music*, 2nd ed. (1768), 186-7
Date and occasion of first performance unknown
Source: *Ob* MS Mus. c.13

Scoring: s/SATB; str, bc
Format:

[Symphony]	E♭	Grave
Acc. Recit. (s)		Vital spark of heavenly flame!
Acc. Recit. (s)		Hark! they whisper; angels say
Acc. Recit. (s)		The world recedes; it disappears!
Chorus	E♭	O grave! where is your victory?

Note: Some uncertainty surrounds the authorship of this work which, though traditionally attributed to Boyce, has little in common with the rest of that composer's output. The three solo movements, labelled 'Acc. Recit.' above are, in fact, extended arioso-like pieces.

BROADWAY, Richard (d.1760)

Ode on the Peace (author unknown)
Words and music are lost
First performed at the Philharmonick Room, Fishamble Street, Dublin, 13 April 1749 (see *The Dublin Journal*, 4 April, 1749)

Note: Presumably composed in honour of the Treaty of Aix-la-Chapelle (signed on 7 October 1748), which ended the War of the Austrian Succession. The ode seems to have been a relatively substantial piece since it occupied the second 'Act' of a concert. The composer was organist of St Patrick's cathedral in Dublin from 1747 to 1760.

BRODERIP, William (1683-1727)

Alexander's Feast
Music is lost; words by John Dryden, published as *Alexander's Feast; or the power of musique. An ode, In honour of St. Cecilia's Day* (1697) [*STC (Wing)* D 2228]
First performed at Wells in Somerset, 22 November 1724

Note: The only surviving reference to this work is in the diary of the Wells physician Claver Morris, see Edmund Hobhouse (ed.), *The Diary of a West Country Physician A.D. 1684-1726* (1934), 113. For a brief discussion of the ode see Volume 1, p.105.

BURNEY, Charles (1726-1814)

[Burlesque] Ode on St Cecilia's Day
Music is lost; words by Bonnell Thornton, published as *An Ode on Saint Caecilia's Day, Adapted to the Ancient British Musick. As it was performed on the twenty-second of November* (1749)
Allegedly first performed at Ranelagh Gardens, date unknown

Format:

Chorus	Be dumb, be dumb, ye inharmonious
sounds	
Recit.	The viler melody we scorn
Air	In strains more exalted
Recit.	Strike, strike the soft judaic harp
Air	Buzzing twangs the iron lyre
Air	Hark, how the banging marrow bones
Chorus	Raise your uplifted arms on high
Recit.	Cease, lighter numbers
Air	With dead, dull, doleful, heavy hums
Recit.	With magic sounds
Air	Each ruddy-breasted robin
Chorus	Now to Cecilia, heav'nly maid

Note: This burlesque ode, the words for which were reprinted in 1769, was allegedly scored for salt-box, jew's harp, marrow-bones, cleavers and hurdy-gurdy. An attribution of the setting to Thomas Arne (made in the London press in June 1763) was almost certainly in jest. Burney's own recollections of the setting, however, are not easily reconciled with the surviving documentary accounts of its performance. For a detailed discussion of the issue see Roger Lonsdale, *Dr. Charles Burney: A Literary Biography* (Oxford, 1965), 485-90.

The matter is also referred to, though in much less detail, in *Memoirs of Dr. Charles Burney, 1726-1769*, ed. Slava Klima *et al.* (Lincoln, Nebraska, 1988), 130-1. For a discussion of burlesque poetry in relation to the *encomium musicae* see Volume 1, pp.18-20.

BURNEY, Charles Rousseau (1747-1819)

Ode to Fancy
Words by Joseph Warton and others, published as *An Ode to Fancy* (Worcester, 1766)
First performed [at Worcester, 1766]
Source: *T* MS 1212 (autograph? FS)

Scoring: ssb/SATB; tpt, timp, 2fl, 2ob, lute, str, bc
Format:

Part One

Overture	F	Andante
	F	Allegro
	a	Largo
	F	Allegro assai
Acc. Recit. (s)		Gilding with brighter beams
Air (s)	B	But come, thou woodland nymph
Recit. (s)		O parent of each lovely muse
Air (s)	A	O nymph with loosely-flowing hair
Air (s)	D	O lover of the desert, hail!
Aria (b)	d	'Midst broken rocks
Acc. Recit. (s)		Hark! I hear the echoes call
Aria (s)	F	Tell me the path, sweet wand'rer
Recit. (s)		Then lay me by the haunted stream
Air (s)	C	Me, goddess, by the right-hand lead
Aria (s)	C	Where mirth and youth each evening
Recit. (s)		Such are the scenes
Air (s)	G	All that Nature can create
Recit. (s)		Yet not those flowery fields of joy
Air (s)	E-e	Goddess of the tearful eye
Air (b)	C	Or to some abbey's mould'ring tow'rs
Recit. (s)		Say, from affliction's various source
D.C. Duet (ss)	E	Ah no, fair Fancy rules the song

Part Two

Air (s)	D	Now let us louder strike the lyre
Acc. Recit. (s)		Whence is this rage?
Air (s)	E	O guide me from this horrid scene
Air & Duet (sb)	B	Though linnets sing
Recit. (s)		When day declines
Air (s)	F	Ye southern gales
Recit. (s)		How quick the smiling moments pass
Duet (ss)	D	When young-eyed Spring
Acc. Recit. (s)		Fancy, whose delusion's vain
Aria (s)	A	O warm, enthusiastic maid
Trio (ssb)	a	O hear our prayer
Aria (s)	E	O queen of numbers
Recit. (s)		O deign t'attend his evening walk
Air (s)	A	Like lightning, let his mighty verse
Chorus	D	O let each muse's fame increase

Note: The composer was nephew and godson of Dr Charles Burney. Warton's poem was originally published in *Odes on Various Subjects* (1746), 5-11; in the version set by Burney it included additions by Mr Marriott, Mr F. Coventry, Mr Mason, Lord Lyttelton, G. West, Rev. Mr Merrick and one other unidentified author. A copy of the wordbook precedes the score.

BUSBY, Thomas (1755-1838)

Ode to Peace (author unknown)
Words and music are lost
First performed at an unknown venue, *c.*1776

Note: Apparently composed to mark the end of the American War of Independence (see *Spence*, 143).

BUSBY, Thomas

British Genius
Music is lost; words by Thomas Gray, selected from 'The Progress of Poesy', published together with *The Bard. A Pindaric Ode* (1757)
First performed at an unknown venue, *c.* 1799 (see Busby's *A General History of Music* (1819), i, 519)

BUSBY, Thomas

Ode on St Cecilia's day
Music is lost; words by Alexander Pope, published as *Mr. Pope's Ode on St. Cecilia's Day* (1713)
First performed at an unknown venue, *c.*1799

Note: The ode was never completed (see *Spence*, 145).

BUSBY, Thomas

Thanksgiving Ode on Naval Victories
Words, by Mrs Crespigny, and music are lost
First performed at the Haymarket Theatre, 14 May 1801 (see *Spence*, 146)

Note: Subsequently performed as the composer's Cambridge D.Mus. exercise in June 1801, not 1800 as appears in Busby's *A General History of Music* (1819), i, 519 (see C.F. Abdy Williams, *A Short Historical Account of the Degrees in Music at Oxford and Cambridge* (1893), 138).

CALLCOTT, John Wall (1766-1821)

Ode to Evening
Words by William Collins, published in *Odes on Several Descriptive and Allegoric Subjects* (1747), 36-8
First performed by the Academy of Ancient Music at Freemasons' Hall, Great Queen Street, 14 April 1785
Source: *Lbl* Add. MS 27636, ff.58-84 (autograph FS)

Scoring: satb/SATB; 2hn, 2ob, bn, str, bc
Format:

Overture	F	Larghetto e pianissimo
	F	Andante pastorale
	F	[Allegro]
	F	Siciliano
	F	Spiritoso
Acc. Recit. (s)		If ought of oaten stop
Air (s)	E♭	Now air is hushed
Acc. Recit. (t)		Now teach me, maid, composed
Air (t)	C	For when thy folding star arising
Acc. Recit. (b)		Then lead, calm vot'ress
Air (b)	d	But when chill blust'ring winds
Air (a)	F	While Spring shall pour his showers
Chorus	d	So long sure-found

Note: The date 1 January 1785 is at the head of the score, and at the end is the note '23 minutes long. March 29 1785'. For a brief discussion of this work see Volume 1, p.219.

CALLCOTT, John Wall

Ode to Fancy
Words by Joseph Warton, published in *Odes on Various Subjects* (1746), 5-11
First performed at the Music School, Oxford, 24 June 1785
Sources: *Lbl* Add. MS 27636, ff.85-128v (autograph FS)
Ob MS Mus.Sch.Ex.D.24 (autograph FS)

Scoring: satb/SATTB; 2tpt, timp, 2hn, fl, 2ob, bn, str, bc
Format:

Overture	D	Largo
	D	Fuga allegro
Recit. (s)		O parent of each lovely muse
Air (s)	E	O nymph with loosely-flowing hair
Acc. Recit. (a)		O lover of the desert, hail!
Air (a)	G	Tell me the path, sweet wanderer
Acc. Recit. (b)		Then lay me by the haunted stream
Duet (bb)	A	Till suddenly awaked
Recit. (t)		Yet not those flowery fields of joy
Acc. Recit. (t)		Or to some abbey's mould'ring tow'rs
Air (t)	D	I feel, I feel, with sudden heat
Chorus (SATTB)	D	'Tis Fancy, in her fiery car
Recit. (t)		O guide me from this horrid scene
Air (t)	E♭	When young-eyed Spring
Recit. (s)		O warm, enthusiastic maid
Air (s)	F	O hear our prayer
Recit. (b)		O queen of numbers once again
Air (b)	C	O'er all our list'ning passions
Recit.		O deign t'attend his evening walk
Chorus (SATTB)	D	Like lightning, let his mighty verse

Note: Callcott's Oxford B.Mus. exercise, composed between 5 and 10 June 1785. In *Lbl* Add. MS 27636 the duet for basses is a setting of words beginning 'Me, goddess, by the right hand lead'. Other settings of the *Ode to Fancy* were made by William Crotch (see p.50) and William Jackson (see p.102). For a brief discussion of the ode see Volume 1, p.219.

CALLCOTT, John Wall

Ode to the Humane Society
Words by Edward Burnaby Green, published (with considerable alterations) as *An Ode to the Humane Society* (1786)
First performed at Freemasons' Hall, 13 February 1786
Source: *Lbl* Add. MS 27635 (autograph FS)

Scoring: sssatb/SSATB; 2tpt, timp, 2hn, 2fl, 2ob, bn, str, bc
Format:

Part One

Overture	a	[Grave]
	a	[Fuga]
	a	Tempo di minuetto
Chorus	E	Religion! hail th'eternal beam
Air (s)	E	Hail source of joy! My song pervade
Chorus	e	Truth's image stampt on Nature's seal
Acc. Recit. (s)		To Learning's voice
Air (s)	C	The tear to wipe, to check the sigh
Chorus (SSATB)	F	Lo infants clasp the parent's knee
Recit.* (a)		Her son a country voice demands
Duet* (ab)	A	Restored to health
Air (s)	D	And know, ye gay, on pleasure's wing
Acc. Recit. (t)		Yet beats the heart
Chorus	D	Much to be done by all
Air (a)	G	But mark! in yon sequestered vale
Chorus	d	What victim, fearless of the rod
Acc. Recit. (t)		Save me! That shriek!
Air (t)	F-d	She sighs, she weeps
Recit. (s)		Yet stops to beat again
Air (s)	B♭	No frowns the gen'rous aid deny
Recit. (a)		What infants these?
Chorus (SSATB)	A♭	Worldling, of want the widowed victim
Air* (b)	b	Full many a wretch absorbed in strife
Chorus (SSATB)	G	Yes! Father Thames

Part Two

Air (s)	A	Stretched o'er the surge
Acc. Recit. (s)		See the fond fair-one!
Air (t)	E♭	Thy bridal sweets, the streaming tear
Chorus	g	Yet weep no more
Air (b)	g-B♭	Too cruel Ocean!
Chorus	B♭	Why, when to snatch their darling
Recit.* (t)		Unconscious that their last dread hour
Air* (t)	e	And they who ply their busy skill
Chorus*	a	Thy havoc, Death
Recit. (s)		Yet, Ocean, moralist of woe
Air (s)	E	And hark! while music's sacred sound
Air (b)	c♯	Hark they approach the ghastly race
Trio (stb)	A	Wrapt on the parent's quiet breast
Recit.* (b)		These are thy strains
Recit.* (b)		Amid the conscious host
Chorus		Wrapt by the charcoal's sullen fume
Air (t)	C	Hail to thy smiles, ingenuous youth
Acc. Recit. (t)		Short is the bliss on western wing

Solo (a) & Chorus (SSATB)	C	Humanity thy fond employ
Air* (t)	F	Ye tutelary saints
Acc. Recit. (t)		Burst from the barriers of the tomb
Chorus	C	Loud from the wat'ry depths
Air* (s)	G	How oft my daring crimes offend
Chorus*	G	O Israel see the kind forgiving God

Note: The wordbook includes the words for several movements which do not appear in the musical score, and a number of movements in Dupuis's autograph (marked * above) are not found in the printed libretto. Most of the latter are lightly crossed out in the score, or labelled 'cut' or 'appendix'. Two additional movements follow the final chorus: the first (labelled 'appendix') is an alternative setting of the bass air beginning 'Many a wretch absorb'd in strife', the second is another bass air, 'Amid the conscious host' (labelled 'additional for Mr Sale, Feb. 11 1780'). According to the wordbook, the 1786 performance was 'under the direction of' Dr Arnold, Dr Worgan, Dr Hayes, Dr Cooke, T.S. Dupuis, T. Aylward, W. Parsons and R. Hudson. A note in the score records that the ode was composed between 11 August and 10 September 1785. For a brief discussion of the work see Volume 1, pp.219-20.

CALLCOTT, John Wall

The Bard
Words by Thomas Gray, published as *The Bard. A Pindaric Ode* (1757)
Dated 17 June 1786; date and occasion of first performance unknown
Source: *Lbl* Add. MS 27637 (autograph FS)

Scoring: satb/SATB; 2tpt, timp, 2sd, 2hn, 2fl, 2ob, 2cl, str, bc
Format:

Sinfonie	C	Largo-allegro-largo-allegro
	F	Adagio (D.C.)
	C	Marcia
D.C. Chorus	C	Ruin seize thee, ruthless king!
Recit. (b)		Such were the sounds
Acc. Recit. (b)		On a rock, whose haughty brow
Air (b)	a	Hark, how each giant-oak
Recit. (t)		Cold is Cadwollo's tongue
Acc. Recit. (t)		On dreary Arvon's shore they lie
Air (t)	D	Dear lost companions
Air (t) & Chorus	G	No more I weep
Air (s)	D	Weave the warp
Recit. (s)		Mark the year, and mark the night
Acc. Recit. (s)		What terrors round him wait!
Air (a)	c	Mighty victor, mighty lord
Recit. (ab)		Lo the sable warrior fled
Chorus	A	Fair laughs the morn
Aria (b)	F	Fill high the sparkling bowl
Sinfonie	C	[Allegro]
Recit. (b)		Heard ye the din of battle bray
Air (s)	E♭	Above, below, the rose of snow
Chorus	B♭	Now, brothers, bending o'er
Chorus	c	Edward, lo! to sudden fate
Recit. (b)		Stay, oh stay!
Acc. Recit. (b)		In yon bright track
Recit. (b)		But oh what solemn scenes
Recit. (t)		Girt with many a baron bold

Acc. Recit. (t)		What strings symphonious tremble
Air (t)	C	Bright rapture calls
Recit. (t)		The verse adorn again fierce war
Air (s)	B♭	A voice, as of the cherub-choir
Acc. Recit. (b)		Fond impious man
Air (b)	E	Enough for me: with joy I see
Chorus	C	He spoke, and headlong from the mountain

Note: The chorus 'Edward, lo! to sudden fate' is repeated three times, with different dynamics for each repetition. For a brief discussion of the ode see Volume 1, pp.219-20.

CLARKE, Jeremiah (*c*.1674-1707)

Song... upon the Death of the famous Mr Henry Purcell (author unknown)
First performed at Drury Lane Theatre, [1696]
Sources: *Lbl* Add. MS 30934, ff.3-34v (autograph FS)
Add. MS 31812, ff.1-31 [hand of R.J.S. Stevens]

Scoring: ssab/SATB, 2tpt, timp, 2fl, 2ob, str, bc
Format:

Overture	D	[Maestoso]
	D	[Allegro]
	B♭-D	Very slow
Air (a)	D	Come, come along
Air (b)	b-F♯	Let monarchs in their proud imperial seat
Chorus	D	Come, come along
Cebell	D	
Air (s)	d	Hold, shepherds, hold
Soli (sb) & Chorus	d	Alas we bring these doleful sounds
Air (a)	F	The glory of th'Arcadian groves
Chorus	d	Then break our pipes
Air (s)	d	And see, Apollo has unstrung his lyre
Rit.	d	'Mr Purcell's farewell'
Chorus	D	All's untuned but yond diviner sphere
Antick dance	D	

Note: See *Taylor* no.200. In Stevens's copy the work is described as 'A Piece on Mr Purcell's death Composed by Jeremiah Clarke. 1706' but this must be the date of a later performance. Modern edition by Walter Bergmann (1961). Other odes on the death of Purcell were composed by Gottfried Finger (see p.73) and John Blow. The latter's setting, for two solo voices, falls outside the scope of this catalogue.

CLARKE, Jeremiah

Ode on his Majesty's Happy Deliverance (author unknown)
First performed at an unknown venue, [1696]
Source: *T* MS 1232, ff.48-61v

Scoring: sab/SATB; 2tpt, 2fl, 2ob, str, bc
Format:

Overture	C	[Moderato]
	C	[Allegro]
Air (b)	C	Now Albion raise thy drooping head
Air (a)	F-C	Our Caesar lives

[March]	C	
Air (s)	a	Thy sacred life to Heaven so dear
Air (a)	C	Great William lives
Chorus	C	Great William lives

Note: See *Taylor* no.205, where the ode is undated. There can be little doubt, however, that the work was written in response to the Jacobite plot against William III (see *Johnstone*, 58). For a brief discussion of the ode see Volume 1, pp.173-4.

CLARKE, Jeremiah

Alexander's Feast
Music is lost; words by John Dryden, published as *Alexander's Feast; or the Power of Musique. An Ode, In Honour of St. Cecilia's Day*. (1697) [*STC (Wing)* D 2228]
First performed at Stationers' Hall, 22 November 1697

Note: See *Taylor* no.209. Words also in *Husk*, 173-8. Subsequent performances at Hickford's Dancing School in Panton Street on 9 December (not 8 December as stated in *Taylor*), and on 16 December at York Buildings. The latter included 'a new Pastoral on the Peace', namely 'Pay your thanks to mighty Jove' (see *The London Gazette*, 2 and 9 December 1697). For a brief discussion of the ode see Volume 1, pp.97-9.

CLARKE, Jeremiah

Ode upon the Peace [of Ryswick] (author unknown)
First performed at York Buildings, 29 November 1697
Source: *T* MS 1232, ff.18-21v

Scoring: sab/SATB; str, bc
Format:

Air (s) & Chorus	g	Pay your thanks to mighty Jove
Air (b)	d	Look down almighty Jove
Air (ab) & Chorus	g	Ask the oracle

Note: See *Taylor* no.207. Subsequently performed on 16 December, with *Alexander's Feast* (see below). The ode is assumed to be by Clarke on the basis of the first movement being re-used in the composer's New Year Ode for 1706 (*Taylor* no.206). For a brief discussion of the ode see Volume 1, pp.172-3.

CLARKE, Jeremiah

Ode upon the Peace of Ryswick (author unknown)
First performed at Drury Lane Theatre, [1697]
Source: *T* MS 1232, ff.22-31v

Scoring: atb/SATB; 2tpt, timp, 2ob, str, bc
Format:

Overture	D	[Maestoso]
	D	Presto
	D	Adagio
Air (b)	D	Tell the world great Caesar's come
Air (b)	D	Let us rejoice with instruments of war

Air (atb)	D	Come let us now our voices join
Chorus	D	Rejoice, for Europe is at ease

Note: See *Taylor* no.208. For a brief discussion of the ode see Volume 1, pp.172-3.

CLARKE, Jeremiah

Barbadoes Song (author unknown)
Words published as *An Ode Pindarick on Barbadoes* [1703; *Foxon*, O 55]
First performed at Stationers' Hall, [1703] (see *Johnstone*, 58)
Sources: *Lcm* MS 1106, ff.1-28 (autograph? FS)
MS 995, ff.31-33v (Air "Tis done, and see' only)
Lbl Add. MS 31452, ff.82v-100 (incomplete)
T MS 1232, ff.32-47v

Scoring: satb/SATB; 2tpt, timp, 2fl, 2ob, str, bc
Format:

Overture	D	Slow
Air (a)	D	No more great ruler of the sky
Air (ab) & Rit.	D	Blest genius of our island
Air (a)	b	Behold Apollo and the tuneful Nine
Air (sa)	G	Music the darling of all the brave
Chorus	D	Thus when some hot contagion raged
Air (a)	d	'Tis done, 'tis done
Air (a)	D	From this blest time
Air (t) & Rit.	D	Annual joy from henceforth singing
Air (ab)	D	Rich wines too
Air (b)	D	Whilst the sun in northern clime
Chorus	D	Cursed with no cold winter here

Note: See *Taylor* no.204. At the end of *T* 1232 is the following note: 'This piece was compos'd by Mr. Jer. Clarke for ye Gentlemen of ye Island of Barbadoes and performed at Stationers Hall'. In *Lbl* Add. 31452 the duet 'Music the darling of all the brave' is scored for two sopranos, and the last three movements are missing. For a discussion of the ode see Volume 1, p.199.

CLARKE, Jeremiah (with William Croft)

Ode upon the great success of Her Majesty's forces by land and sea (author unknown)
Words and music are lost
First performed at an unidentified London venue, early 1705

Note: Composed to mark the arrival in England of William Frederick, Prince of Prussia and the Duke of Marlborough, following the Battle of Blenheim in August 1704. Other odes on the victory at Blenheim were composed by John Blow (see p.28) and Richard Goodson (see p.78). For a discussion of the ode see Volume 1, p.174.

CLARKE, Jeremiah

Ode on Marlborough's Victories (author unknown)
Music is lost; words published as *A New Ode, being A Congratulatory Poem on The Glorious Successes of Her Majesty's Arms, under the Command of the Auspicious General his Grace the Duke of Marlborough* (1706) [*Foxon*, N 162]
First performed at York Buildings, 20 December 1706 (see *London Stage* pt.2, 135)
Format:

[No description]	Hail happy queen
[No description]	Division here will lose its hated name
[No description]	New conquests fill each Muse's busy tongue
Chorus	Oh Albion! mark the day
Duet	Triumph and Fame clap their rejoicing
wings	
Chorus	Io's shall with repeated Io's join

Note: See *Taylor* no.201. The wordsheet, on which only the choruses and duet are separately identified, records that the ode was 'to be perform'd by the best masters'.

CLARKE, Jeremiah

Ode on the Assumption
Words by Richard Crashaw, published as 'On the Assumption' in *Steps to the Temple. Sacred Poems* (1646), 90-1 [*STC (Wing)* C 6836]
Date and occasion of first performance unknown
Sources: *T* MS 1226, ff.102-24 (autograph FS?)
MS 1175, pp.166-91 [hand of Thomas Barrow]

Scoring: satb/SATB, 2tpt, 2fl, str, bc
Format:

Symphony	D	[Maestoso]
	D	[Allegro]
Air (a)	D-d	Hark! she's called
Air (sb)	a	Come away, my love!
Air (sab)	D	And will she go?
Air (a)	d	Go then; go glorious on the golden wings
Ground	d	
Air (satb) & Symphony	D	And while thou goest
Air (sb), Chorus & Rit.	D	Hail, holy queen of humble hearts!
Air (t)	g	And though thy dearest looks
Air (ssb) & Rit.	g	Thy sacred name shall be
Solo (s) & Chorus	g	Maria, men and angels sing
Air (a) & Rit.	g	Live rarest princess
Air (atb)	b	Live our chaste love
Chorus	b-d	And when our weak desires

Note: See *Taylor* no.202 (where the last three movements are omitted), and *Johnstone*, 58, in which Crashaw's text is identified. For a discussion of the ode see Volume 1, p.200.

CLAYTON, Thomas (*c.*1660-70-*c.*1720-30)

The Feast of Alexander
Music is lost; words by John Dryden, substantially altered by John Hughes, published as *The Passion of Sappho, and Feast of Alexander* (1711)
First performed Clayton's house in York Buildings, 24 May 1711 (see *London Stage* pt.2, 251)

Note: Words also published as 'Alexander's Feast: or, The Power of Musick. An Ode in honour of St. Cecilia's Day. By Mr. Dryden. Alter'd for Musick by Mr. Hughes', in Hughes's *Poems on Several Occasions* (1735), ii, 71-8, and in *Husk*, 205-210. Subsequent performances at York Buildings on 16 August and, together with two other odes (see subsequent entries), at Hickford's Room on 13 December (see *London Stage* pt.2, 253, 426). *The Passion of Sappho*, a poem by William Harrison, was set by Clayton as a series of recitatives and arias. The music has not survived. For a discussion of the work see Volume 1, pp.113-14.

CLAYTON, Thomas

Ode for the Prince's Birthday
Words and music are lost
First performed at Hickford's Room, 13 December 1716 (see *London Stage* pt.2, 426)

CLAYTON, Thomas

Ode on the King
Words and music are lost
First performed at Hickford's Room, 13 December 1716 (see *London Stage* pt.2, 426)

COOKE, Benjamin (1734-1793)

Christmas Ode
Words by Taylor White, published in *The Words of such pieces, as are most usually performed by the Academy of Ancient Music*, 2nd edn. (1768), 178-9.
Completed 2 September 1763; first performed at a meeting of the Academy of Ancient Music, 15 September 1763
Source: *Lcm* MS 806, ff.1-50v

Scoring: satb/SSATB; 2fl, 2ob, bn, str, bc
Format:

Sinfonia	F	Andante vivace
	F	Larghetto
Chorus (SSATB)	F	This is the month, this is the morn
Duet (ss)	F	In cheerful songs your tribute pay
Chorus [reprise]	F	This is the month
Recit. (a)		The sacred prophet thus of old
Acc. Recit. (b)		When th'appointed time is come
Song (s)	D	But lo! how humble is his bed
Air (s)	D	While the bright signal from on high
Air (b)	D	Conducted by thy mystic star
Trio (sat)	D	Angelic hymns
Chorus (SSATB)	D	Glory to God

Note: *Lcm* 806 was scored up from parts in the library of the Sacred Harmonic Society by W.H. Husk, who then checked his copy with the original, now lost but then in the possession of James Turle. Husk notes many subsequent performances between 1763 and 1784, including two at the Foundling Hospital and another seven at the Academy of Ancient Music. At the end of the score is a two-movement overture (in F) which 'may be performed in stead of the Introductory sinfonia'.

COOKE, Benjamin

Ode on the Passions
Words by William Collins, published as 'The Passions. An Ode for Music', in *Odes on Several Descriptive and Allegoric Subjects* (1747), 46-52
Completed 12 June 1773; date and occasion of first performance unknown
Sources: *Collins's Ode on the* PASSIONS Set to MUSIC by *Benjamin Cooke Mus.D.* Organist & Master of the Choristers *of the Collegiate Church of St. Peter, Westminster, and Organist of St. Martins in the Fields* (1784)

Lcm MS 815, ff.41-80v (autograph FS)
MS 821, ff.19-37 (incomplete)

Scoring: ssatb/SATB; 2tpt, timp, 2hn, 2fl, 2 tibiae pares, 2ob, bn, harp, carillon, str, bc
Format:

Overture	C	Maestoso
	C	Fuga, allegro
	a	[Minuet]
	C	March, con spirito
Acc. Recit. (s) & Chorus	G-D	When Music, heav'nly maid was young
Chorus	D	Till once, 'tis said
Chorus	G	Each, for Madness ruled the hour
Acc. Recit. (atb)		First Fear his hand
Air (s)	E	But thou, O Hope, with eyes so fair
Acc. Recit. (sb)		And longer had she sung
Air (t)	G	Thy numbers, Jealousy
Air (s)	E♭	With eyes up-raised
Recit. (t)		But O how altered
Air (t)	D	When Cheerfulness
Chorus	D	The hunter's call to faun and dryad
Air (s)	D	Last came Joy's ecstatic trial
Chorus	B♭-C	O Music, sphere-descended maid
Recit. (a) & Chorus	C	'Tis said, and I believe the tale
Chorus	C	Revive the just designs of Greece

Note: The poem as set by Cooke appears in the appendix to *The Words of such pieces, as are most usually performed by the Academy of Ancient Music*, 2nd edn. (1768). *Lcm* MS 821 includes a score of the overture, and the chorus 'O Music, sphere-descended maid'. Arrangements for harpsichord of the march and fugue from the overture are also extant (*Lcm* MS 810, f.46 and MS 813, f.47v respectively). Collins's *The Passions* was a popular text with ode composers, and was also set by Tommaso Giordani (see p.74) and, in an altered form, by William Hayes (see p.95). For references to writings on the poem, see under William Hayes; for a discussion of the ode see Volume 1, pp.213-15.

COOKE, Benjamin

Ode on the genius of Chatterton (author unknown)
Completed 30 August 1786; date and occasion of first performance unknown
Source: *Lcm* MS 818, ff.1-38 (autograph FS)

Scoring: ssatb/SATB, 2tpt, timp, 2fl, 2ob, str, bc
Format:

Overture	d	Allegro
	B♭	Larghetto con moto
	B♭	Fuga
Recit. (ss)		'Tis done, the mighty stripling gave the word
Quartet (satb)	D	Echo from her mountain cell
Quartet (satb) & Chorus	d-D	Now tuned to artless woe
Recit. (b)		Far hence all idle rhymes
Air (s)	G	Illusion come
Chorus	C	Be the solemn subject dressed
Air (s)	G	While Folly gapes
Chorus	B♭	See Fancy wafts her radiant forms
Acc. Recit. (b)		Vengeance arise
March	c	
Air (s)	c	Juga's woes demand the strain
Air (s)	E♭	Nor let sainted charity
Duet (ss)	E♭	Grief's a plant of ev'ry clime
Air (t)	C	Change my lyre, thy numbers change
Air (b)	C	In buskined pomp appear
Acc. Recit. (t)		Prepare the iron stove
Chorus	D	Mark where the Norman canvas swells
Chorus	D	War that shall sweep thee
Acc. Recit. (t)		The measure's closed
Duet [tt]	B♭	The colours mix
Chorus	B♭	Confirm Pierian powers

Note: The immediate inspiration for this ode is not clear, the poet Thomas Chatterton having committed suicide in 1770, sixteen years prior to its composition. The air 'Illusion come' was originally labelled 'to be accompanied with the harp', but this instruction has been crossed out. The overture is separately dated, 4 September 1786, and the instrumental march is an insertion bearing the note 'An improved Copy of the March' and the date 10 August 1786. The format above shows the arrangement of movement in the score, but a subsequent pencil note instructs that the march and the movement which precedes it should be performed *after* the air 'Nor let sainted charity'.

COOKE, Benjamin

[Ode] on the King's recovery (author unknown)
Completed 1 April 1789; date of first performance unknown
Source: *Lcm* MS 819, ff.56-69v (autograph FS)

Scoring: satb/SATB; 2tpt, timp, 2hn, 2ob, bn, str, bc
Format:

Soli (satb) & Chorus	G	Return gay daughter of the sky
Quartet (satb)	e	Ah! leave him not again forlorn
Soli (satb) & Chorus	G	But safely keep and hourly shed

Note: Composed to mark George III's restoration to health. A single-movement ode on the same subject by Philip Hayes (1789) falls outside the scope of this study. Hayes had already written a more substantial ode on the occasion of an earlier recovery in 1785 (see p.92).

COUSSER, John Sigismond (1660-1727)

Ode on the birthday of Queen Anne
Music is lost; words (beginning 'Britannia! from thy peaceful rest arise') by 'Mr Griffith, Servant to Her Majesty', published as *An Ode on Her Majesty's Birth-Day* (Dublin, 1707)
First performed at Dublin Castle, 6 February 1708

Note: Cousser's Dublin birthday works are discussed in Volume 1, pp.141-53.

For a complete listing of Cousser's birthday serenatas composed between 1710 and 1727, see Appendix I (p.128)

CROFT, William (1678-1727)

['With noise of cannon']
Words by Joseph Trapp, published as *Dr. Croft's Exercise Perform'd in the Theatre at Oxford, July 10. 1713*. [Oxford, 1713; *Foxon*, T 448]
First performed at the Sheldonian Theatre, Oxford, 10 July 1713
Sources: *Musicus Apparatus Academicus, Being a* Composition *of* Two Odes *With VOCAL & INSTRUMENTAL* MUSICK *Perform'd* in the THEATRE *at* OXFORD on Monday July the 13th. 1713 [*c*.1720]

T MS 1221 [mid-18th-cent. copy]
MS 1231 [1st item; early 18th-cent. copy]
Lbl Add. MS 31455 (incomplete parts)

Scoring: ab/SSAATTB; tpt, ob, str, bc
Format:

Overture:	D	[Allegro]
	D	Allegro
	d	Adagio
	D	Allegro
Air (b)	D	With noise of cannon
Air (a)	d	A milder, happier strain
Chorus	d	Tuning to peace
Duet (ab)	g	Peace is the song
Chorus	B♭	The soul of music
Air (a)	D	Nor will we ev'n the martial trumpet spare
Semichorus (aattbb)	C	Where mighty Anna
Chorus (SSAATTBB)	D	O mighty Anna!

Note: Words also in *Comitia philologica in Theatro Sheldoniano decimo die Julii A.D. 1713. celebrata* (Oxford, 1713). Joseph Trapp, the librettist, was a Fellow of Wadham College and Oxford's first Professor of Poetry. This is one of two odes (see next entry) performed on the occasion of Croft's visit to Oxford to receive the D.Mus. degree (see *The British Mercury*, 15 and 22 July 1713). The exact date of the printed edition, which has a fine title page by Devoto, is unknown. For a discussion of the ode see Volume 1, pp.50-2.

CROFT, William

['Laurus cruentas']
Words by Joseph Trapp, published as *Dr. Croft's Exercise Perform'd in the Theatre at Oxford, July 10. 1713.* [Oxford, 1713; *Foxon*, T 448]
First performed Sheldonian Theatre, Oxford, 10 July 1713
Sources: *Musicus Apparatus Academicus, Being a* Composition *of* Two Odes *With VOCAL & INSTRUMENTAL* MUSICK *Perform'd* in the THEATRE *at* OXFORD on Monday July the 13th. 1713. [*c.*1720]

T MS 1231 (2nd item, 32pp.) [early C18 copy]
Lcm MS 2103, [f.70b] [trio 'Surge Fama' only]

Scoring: aab/SSAATTBB; 2ob, str, bc
Format:

Overture	g-D	[Adagio]
	g	Allegro
Duet (aa)	g	Laurus cruentas
Air (a)	B♭	Nunc quot urget Pierius labor
Air (b)	F	O quis ad arduos
Trio (aab)	C	Surge fama
Air (a)	e	Iustam dum regit
Chorus (SSAATTBB)	G	Gentes amicae plaudite

Note: Words also in *Comitia philologica in Theatro Sheldoniano decimo die Julii A.D. 1713. celebrata* (Oxford, 1713). The second of Croft's Oxford odes (see previous entry). Modern edition of the overture by Maurice Bevan, *Musica da Camera* series (1977). For a discussion of the ode see Volume 1, pp.52-3. It should be noted that the fragments of a setting of these words in *Och* MS 1142A are not from Croft's ode.

CROFT, William

A Song on St Cecilia's Day (author unknown)
Date and occasion of first performance unknown
Source: *US:LAuc* f0235M4 [17--] Bound, pp.129-57 [hand of John Barker]

Scoring: sab/SATB; 2tpt, 2fl, ob, 3vn, va, bc
Format:

[Symphony]	D	[Maestoso]
	b	Adagio
Air (b)	D	The heavenly warlike goddess
Air (a)	a	To them she bears the bough of peace
Air (sb)	F	Minerva then upon the butts arrives
Air (b)	d	At last she takes her flight
Chorus	D	And now Cecilia's sons does meet

Note: One of three hitherto unlisted odes by Croft (the other two are court odes) in a substantial manuscript collection of English vocal music which also includes the St Cecilia ode of George Holmes (see p.100). I am grateful to Dr H. Diack Johnstone for drawing this source to my attention. Soprano and tenor lines in the first phrase of the chorus read 'And now Cecilia's sons we meet'. For a discussion of the ode see Volume 1, pp.102-3.

CROFT, William (with Jeremiah Clarke)

Ode upon the great success of Her Majesty's forces by land and sea (1705)

For details, see under Jeremiah Clarke (p.42)

[CROSDILL, John] (1755-1825)

Birthday Ode for George III (author unknown)
Music is lost; words published in *The Gentleman's Magazine*, lv (1785), 473
First performed at Dublin Castle, 4 June 1785

Format:

Chorus	Concord, lovely child of Heav'n
Acc. Recit.	On fair Creation's hallow'd day
Air	On man, when passion's lawless band
Recit.	O bid each jarring sound of tumult
Duet	Children of one parent sprung
Air	Chiefly, mortals, learn to weigh
Chorus	What mingled cares
Recit.	Bid then each jarring sound
Chorus	Concord, lovely child

Note: Crosdill's term of office as Master of the State Musick in Ireland is discussed in Volume 1, pp.159-60.

CROSDILL, John

Birthday Ode for George III (author unknown)
Music is lost; words published as *An Ode, To be Performed at the Castle of Dublin, On Monday the 4th of June*... (Dublin, 1787)
First performed at Dublin Castle, 4 June 1787

Format:

Chorus	The festal morn returns
Duet	No more the rude drum wakes the isle
Air	O! great Augustus, long remain
Semi Chorus	Thee with one united mind
Recit.	Though late dissension rag'd around
Air	Cease, ye contending nations
Duet or Trio [*sic*]	Now, with unconfined course
Chorus	Long may the happy era last

CROSDILL, John

Birthday Ode for Queen Charlotte
Music is lost; words published as *An Ode, To be Performed* at the Castle of Dublin, *On Tuesday the 25th of Feb*.... (Dublin, 1794)
First performed at Dublin Castle, 25 February 1794,

Format:

Recit.	This annual tribute, gracious queen
Chorus	Imperial Charlotte; be it long thy fate
Recit.	Princes, too oft, by laws confined
Air	'Twas thine, O! favoured maid

Recit.	Heav'n on the league propitious deigned to smile
Air	To brighten thy maturer state
Air	The mother's feelings half suppressed
Recit.	For thee, Brittania
Duet	For virtue, and for thee
Chorus	Brethren, attend!

CROTCH, William (1775-1847)

Ode to Fancy
Words by Joseph Warton (considerably adapted), published as *Ode to Fancy, Set to Music by W. Crotch, Mus. Bac. Professor of Musick* [Oxford, 1799]
First performed at the Music School, Oxford, 20 November 1799
Source: *Ob* MS Mus.Sch.Ex.B.4 (autograph FS)

Scoring: trtb/SSAATTBB, 2tpt, timp, 2hn, 2fl, 2cl, 2bn, str, bc
Format:

Overture	f	Adagio
	F/d	Allegro/Adagio
	F	Fuga
Acc. Recit. (t)		O Fancy, parent of the muse
Chorus	F	O nymph with myrtle-girdle bound
Air (t)	a	O lover of the desert, hail!
Acc. Recit. (s)		Tell me the path, sweet wand'rer
Air (s)	g	There lay me by the haunted stream
Chorus (SSAATTBB)	G	Me, goddess, by the right-hand lead
Recit. (s)		Yet not those flowery field of joy
Air (s)	E♭	Haste, Fancy, from these scenes
Acc. Recit. (s)		Hence to some abbey's mould'ring tow'rs
Air (b)	D	I feel, I feel, with sudden heat
Recit. (b)		Whence is this rage? (b)
Chorus (SSAATTBB)	D	'Tis Fancy, in her fiery car
Recit. & Air (t)	F	O guide me from this horrid scene
Acc. Recit. (b)		O warm, enthusiastic maid
Duet (st)	B♭	O hear our prayer, O hither come
Chorus (SSAATTB) & solo (s)	d-F	O queen of numbers

Note: Crotch's doctoral exercise, dated 28 October 1799. The words, which were also set by John Wall Callcott (see p.37) and, in an altered form, by William Jackson (see p.102), originally appeared in Warton's *Odes on Various Subjects* (1746), 5-11. For a discussion of the ode see Volume 1, p.218.

DIBDIN, Charles (1745-1814)

Ode on the Passions

Note: Dibdin apparently set William Collins's poem to music and played part of it to Thomas Linley, but the work was never written down. See *The Professional Life of Mr. Dibdin* (1803), i, 104-5.

DRAGHI, Giovanni Battista (*c.*1640-1708)

Song for St Cecilia's Day
Words by John Dryden, published as *A Song for St Cecilia's Day, 1687* (1687)
[*STC (Wing)* D 2365]
First performed at Stationers' Hall, 22 November 1687
Sources: *Lcm* MS 1106, ff.29-74 (autograph? FS)
MS 1097, ff.85-112v
T MS 1226, ff.2-35
Lbl Add. MS 33287, ff.221v-229v (incomplete)
East Sussex County Record Office ???

Scoring: satb/SSATB; 2tpt, str *à* 5, bc
Format:

Overture	c	[Moderato]
	c	[Allegro]
Chorus (SSATB) & Rit.	c	From harmony, from heav'nly harmony
Air (sb)	c	When nature underneath a heap
Air (atb) & Rit.	c	Then cold, and hot
Chorus (SSATB)	c	From harmony, from heav'nly harmony
Air (a)		What passion cannot music raise
Air (ab) & Rit.	C	The trumpet's loud clangour
Chorus (SSATB)	C	Charge, charge, 'tis too late
Symphony	C	
Air (a) & Rit.	c	The soft complaining flute
Rit.	G	
Air (ab) & Rit.	G	Sharp violins proclaim
Air (atb) & Rit.	g-C	But oh! What art can teach
Air (b)	c	Orpheus could lead the savage race
Chorus (SSATB)	c	As from the power of sacred lays

Note: Words also in *Husk*, 152-4. This is the original setting of Dryden's first St Cecilia ode, which was later set by Handel (see p.81). For a detailed discussion of the work in relation to its libretto, see Ernest Brennecke, Jr., 'Dryden's Odes and Draghi's Music', *PMLA*, xlix (1934), 1-36; see also the discussion in Volume 1, pp.90-3.

DRAGHI, Giovanni Battista

Song for Princess Anne's Birthday (author unknown)
Words and music are lost
First performed at York Buildings, 24 February 1697 (see *The London Gazette*, 22 February 1697)

DUBOURG, Matthew (1703-1767)

Birthday Ode for Queen Caroline
Music is lost; words (beginning 'Guardian of the happy isle') by Samuel Shepherd, published in *Part of the Poetical Works* (Dublin, 1790), 63-7
First performed [at Dublin Castle, 1 March 1727]

Note: Dubourg's Dublin odes are discussed in Volume 1, pp.154-8.

DUBOURG, Matthew

Birthday Ode for George II
Music is lost; words by Matthew Pilkington, published as *An Ode, To be performed at the Castle of Dublin, On the 30th of October...* (Dublin, 1728) [*Foxon*, P 280]
First performed at Dublin Castle, 30 October 1728

Format:

Recit.	Great, inexhausted source of day
Aria	Like thee Augustus reigns below
Aria	'Wake the soul-enchanting lute
Recit.	This day be sacred o'er the earth
Aria	Plenty, dressed in smiles, appears
Recit.	But now the muse, impetuous
Aria	Goddess Glory, haste, prepare
Aria	Ye ever-watchful guardian powers
Chorus	On him let every blessing flow
Recit.	Heav'n, to grace his throne
Aria	Worthy over kings to reign
Recit.	Innocence, that angel-grace
Aria	O Fate, to crown the glorious scene
Recit.	With joy, united nations own
Chorus	We ask no more, propitious Fate!

Note: *Lcm* MS 848, ff.60-63v contains a setting of the words 'Goddess Glory, haste, prepare', but is preceded by a recitative which is not found in this libretto.

DUBOURG, Matthew

Birthday Ode for Queen Caroline
Music is lost; words by Thomas Sheridan, published as *An Ode To be performed at the Castle of Dublin, March the 1st...* (Dublin, 1729) [*Foxon*, S 411]
First performed at Dublin Castle, 1 March 1729

Format:

Recit.	Early queen of light arise
Aria	Let the lovely smiles of morning
Recit.	Of Caroline to sing the birth
Aria	Joyful nature, in each feature
Recit.	Who was ever known before
Aria	All that can adorn a queen
Recit.	Happy monarch, who can see
Air	Their godlike father's martial fire
Aria	Our secret, and our open foes
Chorus	Rouse then ye British hearts

DUBOURG, Matthew

Birthday Ode for Queen Caroline
Music is lost; words by Thomas Sheridan, published as *An Ode, To be Perform'd at the Castle of Dublin, On the 1st. of March...* (Dublin, 1730)
First performed at Dublin Castle, 1 March 1730

Format:

Recit.	Early queen of light arise
Aria	Let the lovely smiles of morning
Recit.	Of Caroline to sing the birth
Aria	Joyful Nature
Recit.	See! the sacred scion springs
Aria	Royal youth what bard divine
Aria	Ye golden lights who shine on high
Recit.	Hence then with ev'ry anxious care
Aria	Flora sweet, her bounty spreads
Chorus	Father of thy country, hail!

Note: The first four stanzas of this ode being identical to those in Sheridan's libretto for 1729, it seems reasonable to suppose that he was responsible for the whole poem. There is no evidence to support the attribution of this text in the British Library catalogue to William Dunkin.

DUBOURG, Matthew

Birthday Ode for George II (author unknown)
Music is lost; words (beginning 'Guardian of our happy isle') published as *An Ode, To be performed at the Castle of Dublin, On the 30th of October 1730...* (Dublin, 1730) [*Foxon*, O 62]
First performed at Dublin Castle, 30 October 1730

DUBOURG, Matthew

Birthday Ode for George II
Words by William Chigneau, published in *The Flying Post; or Post-Master*, 18 November 1731
First performed at Dublin Castle, 30 October 1731
Source: *Lcm* MS 848, ff.68-80v (autograph FS)

Scoring: ssb/SSB; 2vn, bc
Format:

Recit. (s)		'Tis on this day
Air (s)	e	Exalted sit the tuneful band
Chorus (SSB)	e	Long may he reign they shout
Air (b)	e	To bless the land by his command
Recit. (s)		So once the gracious master stood
Air (s)	e	To love the sweet musicians turn
Recit. (s)		See from the genial bed arise
Duet (ss) & Chorus (SSB)	C	Preserve omnipotent with care
Aria (s)	A	Sing, sing, Hibernia thy content
Recit. (s)		What shouts what clamours
Air (s)	G	Pleasure surrounding
Chorus (SSB)	G	Strike, strike each mirth creating note

Note: One of the few complete Dubourg odes which can now be identified.

DUBOURG, Matthew

Birthday Ode for Queen Caroline (author unknown)
Music is lost; words published as *An Ode, To be performed, at the Castle of Dublin, On the first of March...* (Dublin, 1733) [*Foxon*, O 61]
First performed at Dublin Castle, 1 March 1733

Format:

Recit.	Thou virgin, heav'nly train
Aria	Come Apollo, god of days
Aria	Carolina great and good
Aria	God of days profusely spread
Recit.	For foreign monarchs
Aria	What can they with all their cost
Aria	Happy monarch thee possessing!
Aria	Thou genius of our isles be near
Chorus	Let the islands homage pay

DUBOURG, Matthew

Birthday Ode for Queen Caroline
Music is lost; words by William Dunkin, published as *An Ode To be Performed at the Castle of Dublin, On the 1st of March...* (Dublin, 1734) [*Foxon*, D 524]
First performed at Dublin Castle, 1 March 1734

Format:

Recit.	If conscious of thy ancient fire
Aria	To Dorset's will submit the choice
Recit.	Devoted be the day to mirth
Aria	Propitious to the subject-isles
Recit.	Unerring faith, undaunted truth
Aria	Could the wealth of nations
[No description]	Monarchs sprung from monarchs
Recit.	Happy Britons, this is she
Aria	So by some stream
Chorus	Devoted be the day to mirth

DUBOURG, Matthew

Birthday Ode for George II (author unknown)
Music is lost; words by Matthew Pilkington (beginning 'Great, inexhausted source of day') published in *The Dublin Journal*, 29 October 1734
First performed at Dublin Castle, [30 October] 1734

Note: Words also in *The London Magazine* (1734), 598-9. Pilkington's ibretto was originally used for the birthday of George II in October 1728.

DUBOURG, Matthew

Birthday Ode for Queen Caroline
Music is lost; words by Matthew Pilkington, published as 'An Ode performed... on her Majesty's Birth-Day', in *The Gentleman's Magazine*, v (1735), 154
First performed at Dublin Castle, 1 March 1735

Format:

Recit.	Ye silver-tongued Pierian quire
Aria	To Heaven descended Caroline
Recit.	The birth of Britain's queen
Air	Ye flow'rs who deck the smiling year
Air	Happy isle, beyond expressing!
Aria	Not the early eastern star
Chorus	Hence then, let self-consuming care

DUBOURG, Matthew

Birthday ode for George II
Music is lost; words by Benjamin Victor, published as *An Ode, To be Performed at the Castle of Dublin, On the 30th of October...* (Dublin, 1735) [*Foxon*, V 89]
First performed at Dublin Castle, 30 October, 1735

Format:

Recit.	Bright Sol, thy purest beams display
Aria	Hence cares! Away!
Aria	Hail mighty name!
Recit.	Our happy monarch greatly wise
Aria	There suppliant lies
Recit.	Our king has heard Hibernia's prayer!
Aria	Thus, happy, may we ever prove
Chorus	Let this happy day be crowned

DUBOURG, Matthew

Birthday Ode for Queen Caroline
Music is lost; words by Samuel Shepherd, published as *An Ode, To be Performed at the Castle of Dublin, On the 1st March...* (Dublin, 1736) [*Foxon*, S 401]
First performed at Dublin Castle, [1 March] 1736

Format:

Recit.	Where'er Hibernia's tuneful lyre is strung
D.C. Duet	Praised for ever be the day
Aria	By faction torn, by war distressed
Recit.	Such are the joys
Aria	O thou, whom virtue long has shown
Recit.	Tis done! The friend of all
D.C. Duet	Mark the train where e'er he passes!
Aria	Hence, hence away with ev'ry care
Chorus	Then let again the lyre be strung!

Note: Words also in Samuel Shepherd, *Part of the Poetical Works* (Dublin, 1790), 91-3.

DUBOURG, Matthew

Birthday Ode for Queen Caroline (author unknown)
First performed at Dublin Castle, date unknown (but see Note)
Source: *Lcm* MS 847, ff.104-111v (autograph FS)

Scoring: s/SSB; 2vn, bc
Format:

Air (s)	C	Come Apollo, god of day
Recit. (s)		Of Caroline to sing the birth
Air (s)	G	Joyful nature in each feature
Recit. (s)		Unerring faith, undaunted truth
Air (s)	c	Could the wealth of nations
Air (s)	a	Happy Britons, this is she
Recit. (s)		From her in concert
Air (s)	C	Thou genius of our isles
Chorus (SSB)	C	Devoted be the day to mirth

Note: These movements seem to constitute a complete ode, but there is no separate libretto source to confirm this. The ode probably dates from 1728, 1731, or 1732, years in which no other birthday ode for the Queen is recorded.

DUBOURG, Matthew

Birthday Ode for George II (author unknown)
Words published as *An Ode, To be performed at the Castle of Dublin, On the 30th of October...* (Dublin, 1740) [*Foxon*, O 63]
First performed at Dublin Castle, 30 October 1740
Source: *Lcm* MS 848, ff.34-43 (incomplete autograph FS)

Scoring: sb; fl, 2vn, bc
Format:

Acc. Recit (s)		Aurora quits her ouzy bed
Air (s)	D	Welcome smiling ray
Aria		The sprightly jocund strains
Recit.		Each gently smiling grace
Air (s)	C	Soft breaths the melting flute
Recit.		Bold accents from the trumpet flow
Aria		With warmth of heart
Aria (s)	A	Hail, monarch, tender parent, hail
Aria (b)	a	Happy Britain, happy isle
Chorus		Hence each unworthy fear!

DUBOURG, Matthew

Birthday Ode for George II (author unknown)
Words and music are lost
First performed at Dublin Castle, 30 October 1741 (see *Boydell*, 74 and *The Dublin Journal*, 27 October 1741)

DUBOURG, Matthew

Birthday Ode for George II (author unknown)
Words published as 'An Ode, That was performed... On the... Birth-Day Of his most Excellent Majesty', in *Pue's Occurrences*, 30 October 1742
First performed at Dublin Castle, 30 October 1742
Source: *Lcm* MS 850, ff.[3-7v] (incomplete autograph FS)

Scoring: sb/[SATB; str, bc]
Format:

Recit. (s)		With faithful heart and voice
Aria (s)	A	Where'er we turn our eyes
Recit. (s)		Call forth the nations
Aria (b)	g	His glory and our country's cause
Recit. (s)		Hark! already they proclaim
Aria		At George's mighty name
Recit.		Crowding round on either hand
Aria		Through honour's sphere he leads them
Recit.		Pleased with our state
Duet & Chorus		Praised for ever be the day

Note: Music for only the first five movements has survived. The newspaper account of the birthday celebrations prints the full text of the ode, but Dubourg's name is not mentioned.

DUBOURG, Matthew

Birthday Ode for George II
Words by Lewis Burroughs, published as *An Ode, To be performed at the Castle of Dublin, On the 30th of October...* (Dublin, 1743) [*Foxon*, B 589]
First performed at Dublin Castle, 30 October 1743
Source: *Lcm* MS 847, ff.18-20v, 25-28, 31-37, 38v-40v, 97v (incomplete autograph FS)

Scoring: stb/[SATB]; tpt, 2vn, bc
Format:

Recit.		Be present, ev'ry guardian power
Aria		Due to this auspicious day
Acc. Recit. (s)		Hark! the lofty roofs resound
Aria (s)	C	Thee, surely, gracious Heav'n designed
Aria (s)	a	Britain's great support and grace!
Acc. Recit. (t)		Long had the Gaul, in pow'r elate
Aria (t)	D	Behold! the hero comes, he comes!
Acc. Recit. (t)		O'er all the plain, see!
Aria (b)	g	Now the mingling hosts engage!
Acc. Recit. (s)		Pale, languid, faint the Gauls retire
Aria (s)	F	Ye sons of Liberty
Acc. Recit. (t)		Nor less, the youth our admiration draws
Aria		But see! where full in Fred'rick shine
Acc. Recit. (b)		Nor Cavendish shall be unsung
Duet		Ever sacred be the day
Chorus		Empire, wealth and fame possessing!

Note: Additional settings of 'Thee, surely, gracious Heaven' and 'Britain's great support and grace' are in *Lcm* MS 848, ff.6-9v. A third setting of the latter, and an unaccompanied version of 'Pale, languid' are in MS 847, ff.22v-23v but have been crossed out. The recitative 'Hark! The lofty roofs resound' survives incomplete. Two subsequent performances of the ode were given in Dublin for the benefit of charitable organizations (see *Boydell*, 95).

DUBOURG, Matthew

Birthday Ode for George II (author unknown)
Words and music are lost
[First performed at Dublin Castle, 30 October 1744]

Note: No ode performance at the castle is recorded in the Dublin press for 1744, but two requests from charitable organizations for the performance of a Dubourg birthday ode in November of the same year suggest that the usual castle performance had taken place (see *Boydell*, 101).

DUBOURG, Matthew

Birthday Ode for George II
Words by Lewis Burroughs, published as *An Ode, to be performed at the Castle of Dublin, On the 30th of October...* (Dublin, 1745) [*Foxon*, B 590]
First performed at Dublin Castle, 30 October 1745
Source: *Lcm* MS 848, ff.1, 6-13v, 24-31 (incomplete autograph FS, and vocal parts)

Scoring: sab/SATB; 2vn, bc
Format:

Acc. Recit. (s)		In ev'ry field, on ev'ry wave
Aria (s)	G	Chief (among the happier isles)
Acc. Recit. (b)		Dread prince, beneath thy golden reign
Aria (b)	d	But when thy voice
Recit. (s)		What though recov'ring from dismay
Air (s)	D	He comes, he comes
Recit.		In vain, from Gallia to divert
Air		Anon, the sons of freedom rise
Recit. (s)		Secure amid her circling waves
Air (s)	G	Alarmed and rouzed
Recit. (s)		Nor less Hibernia
Air (s)	D	With all, that nature could impart
Recit.		Like op'ning spring, or orient day
Air		By ev'ry limpid fountain side
Recit.		Long, mighty prince, by duty bound
Duet (sa)	G	May each returning season shed
D.C. Chorus	G	Conquest still thy toils rewarding

Note: Three subsequent public performances of the ode were given, at least two of which were for the benefit of charitable organizations (see *Boydell*, 104).

DUBOURG, Matthew

Birthday Ode for George II (author unknown)
Music is lost; words (beginning 'Ye hours that with the circling sun') published as *An Ode, To be performed... On the... Birth-Day of... George II* (Dublin, 1746) [*Foxon*, O 64]
First performed at Dublin Castle, 30 October 1746

Note: Two subsequent performances were given for the benefit of the Charitable Musical Society (see *Boydell*, 108).

DUBOURG, Matthew

Birthday Ode for George II
Words by Lewis Burroughs, published as *Ode To be performed at the Castle of Dublin, On the 30th of October...* (Dublin, 1747) [*Foxon*, B 591]
First performed at Dublin Castle, 30 October 1747
Sources: *Lcm* MS 847, ff.1-12v, 14v-16 (incomplete)
MS 850, ff.63-65v (soprano part)

Scoring: sb; tpt, 2vn, bc
Format:

Recit. (s)		While Britain hears the trump of fame
Aria (s)	G	Fond to swell the public voice
Recit. (b)		But see, that name immortal
Aria (b)	C	Fired with the thought
Air (s)	g	Through foreign climes
Recit.		There, on the canvas
Air (s)	D	The pleased spectator from afar
Recit. (s)		Here, half distinguished
Aria (s)	G	See! round the victor, far and wide
Recit.		To milder scenes the Briton turns
Air		Thee Harrington, Hibernia's pride
Recit. (s)		See! where (impressed by George's seal)
Air (s)		Gentle mercy, nursed on high
D.C. Duet (s)		May Britain's monarch ever shine

Note: Another setting of the first recititative is found in *Lcm* MS 849, f.18v. A variant of the aria 'Fired with the thought' is in *Lcm* 848, f.93v. Dubourg reused much material from this work in his 1766 birthday ode for George III. Two subsequent public performances of the 1747 ode were given (see *Boydell*, 112).

DUBOURG, Matthew

Birthday Ode for George II (author unknown)
Words and music are lost
First performed at Dublin Castle, 31 October 1748 (see *The Dublin Journal*, 29 October 1748)

Note: A charity performance of the ode was given at Fishamble Street on 3 November in aid of the Society for the Support of Incurables.

DUBOURG, Matthew

Birthday Ode for George II (author unknown)
Words and music are lost
First performed at Dublin Castle, 31 October 1749 (see Note)

Note: A newspaper account of the birthday celebrations (*The Dublin Journal*, 31 October 1749) makes no mention of an ode, but a subsequent notice for a concert at Fishamble Street advertises a performance of 'the last Birth-Day Ode, set to Musick by Mr. Dubourg, and performed at the Castle.' (see *The Dublin Journal*, 31 October).

DUBOURG, Matthew

Birthday Ode for George II (author unknown)
Words and music are lost
First performed [at Dublin Castle, 30 October 1750]

Note: No record of an ode performance at the castle has survived for this year, but a Dubourg birthday ode was performed at the Philharmonic Room on 7 November (see *Boydell*, 143).

DUBOURG, Matthew

Birthday Ode for George II
Words by Benjamin Victor, published anonymously in *The London Magazine*, xx (1751), 519-20
First performed at Dublin Castle, 30 October 1751
Source: *Lcm* MS 849, ff.7-10v, 74-93, 94-96v (incomplete autograph FS, and vocal part)

Scoring: satb/SSAB; tpt, timp, str, bc
Format:

Recit. (s)		Aurora! goddess of the purple morn!
Acc. Recit. (s)		Descend, Apollo
Aria (b)	a	Hail, mighty name!
Recit. (s)		The happy monarch, truly wise!
Air (s)	d	There suppliant lies
Recit. (s)		Our king has heard Hibernia's pray'r
Aria (s)	D	Now the heav'nly sister train
Recit. (a)		Thus mighty George
Air (a)	C	Hibernia's merchants, now with pleasure
Recit. (a)		Hail, Commerce! child of Liberty!
Air (a) [reprise]	C	Hibernia's merchants
Aria (s)	C	The lark's shrill notes
Recit. (s)		Blessed be this auspicious day
Duet (sa)	G	Let this happy day be crowned
Chorus (SSAB)	D	Now let the instruments aloud proclaim

Note: Words also in *Victor Letters*, iii, 93-99. Two settings of the chorus 'Hail, mighty name!' are given in the score, in common and triple time respectively. The latter version has been crossed through. The recitative 'Blessed be this auspicious day is pasted over a setting of the words which appear in the wordbook, 'When war's destructive horrors cease'. For comment on the castle performance see *The Autobiography and Correspondence of Mary Granville, Mrs. Delany*, ed. Lady Llanover (1861-2), iii, 51-2. The ode was given again on 18 December, by command of the Duke and Duchess of Dorset, at a benefit concert for Miss Oldmixon (who had sung in the original performance) at the Fishamble Street music room (see *Boydell*, 159).

DUBOURG, Matthew

Birthday Ode for George II
Music is lost; [words by Benjamin Victor], published as 'An Ode performed at the Castle of Dublin' in *Pue's Occurrences*, 7 November 1752
First performed at Dublin Castle, 10 November 1752

Format:

Recit.	Our sovereign claims the tuneful lay
Air	Blow, blow the blast
Recit.	Hail! great defender of our rights
Air	Wake the soul-enchanting lute
Recit.	Hail voice of freedom
Air	Hence, cares away on this great day
Recit.	Nor are his God-like thoughts confined
Air	Freedom, delight of human kind
Recit.	Hail blest Ierne, hospitable shore
Duet	Behold each vale with plenty crowned
Recit.	To George our king renew the strain
Chorus	Blow, blow the blast

Note: An additional performance of the ode was given by the Charitable Musical Society at Fishamble Street on 17 November (see *Pue's Occurrences*, as above). The words of the three movements preceding the final chorus also appear in *Victor Letters* as part of the libretto of the 1769 birthday ode set by Richard Hay. It seems likely, therefore, that Victor was responsible for the whole poem. From 1752 onwards the celebrations for George II's birthday were held on or near 10 November as a result of the change from the Julian to the Gregorian calendar.

DUBOURG, Matthew

Birthday Ode for George II
Words by Benjamin Victor, published as *An Ode, To be Performed at the Castle of Dublin, On the 10th of November*... (Dublin, 1753)
First performed at Dublin Castle, 12 November 1753
Source: *Lcm* MS 849, ff.40-73v

Scoring: sa/SATB, 2tpt, timp, 2vn, bc
Format:

Chorus	D	Hibernia's sons your voices raise!
Recit. (s)		Loudly swell the grateful strain!
Air	G	Beneficence! that heav'nly guest!
Recit. (s)		To him each muse her tribute brings
Aria (b)	a	Thus Trajan with each worth endued
Recit. (a)		Hibernia sees with grateful eyes
Air (a) & Chorus	D	All that loyalty can owe
Recit. (s)		Hear gracious Heav'n
Duet (ss)	G	Happy isles, with plenty flowing!
Recit. (s)		See! through the extended royal line
Aria (s)	A	Heav'nly muses tune your lyres!
Chorus [reprise]	D	Hibernia's sons

Note: Two versions of the air 'All that loyalty can owe' appear in the score. A rehearsal of the ode was held on 9 November in the Castle ballroom (see *The Dublin Journal*, 6 November 1753).

DUBOURG, Matthew

Birthday Ode for George II
Words, by Benjamin Victor, and music are lost
First performed at Dublin Castle, 11 November 1754 (see *The Dublin Journal*, 9 November 1754)

DUBOURG, Matthew

Birthday Ode for George II
Words by Benjamin Victor, published in *Victor Letters*, iii, 104-7
First performed at Dublin Castle, 10 November 1755
Source: *Lcm* MS 850, ff.34-50 (incomplete autograph FS)

Scoring: sb/SATB; tpt, 2vn, bc
Format:

Chorus	D	With songs of triumph
Air (b)	g	No tyrant views t'oppress mankind
Recit. (s)		No more mistaken Gallia
Aria (s)	G	All hail defender of our laws
Recit.		Hear, gracious Heav'n
Air (s) & Chorus	C	O be our monarch's life thy care
Recit. (s)		Hibernia's sons, for loyalty renowned
Air		Sweet bird - that sing'st
Recit. (s)		Thus love and loyalty
Air (s)	g	Behold, whom George's well-weighed choice
Chorus [reprise]	D	With songs of triumph

Note: The recitative 'Nor more mistaken Gallia' replaces the text given in *Victor Letters,* 'See foreign slaves how hunted in the toils'. In the score the recitative 'Hibernia's sons, for loyalty renowned' and the air 'Behold, whom George's well-weighed choice' are both headed 'this left out'. The ode was rehearsed at the music room in Fishamble Street on 13 September, almost two months before its performance at the Castle (see *The Dublin Journal*, 13 September 1755).

DUBOURG, Matthew

Birthday Ode for George II
Words by Benjamin Victor
First performed at Dublin Castle 10 November 1756 (see *The Dublin Journal*, 9 November 1756)
Source: *Lcm* MS 848, ff.43-56 (incomplete? autograph FS)

Scoring: s; 2vn, bc
Format:

Recit. (s)		Hibernia with the dawn awake
Aria (s)	A	Sing him glorious, just and wise
Recit. (s)		Blest Hibernia, happy isle
Air (s)	A	Peace in our fields
Recit. (s)		George is anxious for Ierne's ease
Air (s)	D	On soaring wings
Recit. (s)		Heaven can no more
Aria (s)	a	Hence, away with every care
Recit. (s)		Hail, voice of freedom
Aria (s)	D	Hence, cares away

Note: Although the movements listed above undoubtedly come from a single ode, the absence of any ensemble movement probably means that the sequence is incomplete. A reference to William Cavendish, Duke of Devonshire, implies that the work dates from the period 1755-57, when he was Lord Lieutenant. Since the birthday odes for 1755 and 1757 have already been identified, this was almost certainly the work performed in 1756.

DUBOURG, Matthew

Birthday Ode for George II
Words by Benjamin Victor, published in *Victor Letters*, iii, 108-112
First performed at Dublin Castle, 10 November 1757
Source: *Lcm* MS 849, ff.22-38v (1 recitative missing)

Scoring: ssb/SSATB; tpt, 2vn, bc
Format:

D.C. Chorus	D	Sons of freedom! Sons of joy!
Air (s)	G	Each revolving sun that brings
Chorus (SSATB)	D	Triumphant strike the loudest string!
Air (s)	D	Freedom! fairest flower of Heaven
Recit. (s)		What dangers shook the troubled land
Chorus (SSATB)	d	Warm in the great, the sacred cause
Recit. (b)		Io paeans joyful sing!
Aria (b)	a	Let Caesar boast Pharsalia's plain
Recit.		Mark the distinguish'd gifts
Duet (ss)	G	Where hath justice held her throne?
Recit. (s)		Sound all the instruments of war
Chorus [reprise]	D	Sons of freedom!

Note: The recitative 'Io paeans joyful sing' is preceded in the score by an additional four bars for soprano, beginning 'What can that noble fire control', the words of which do not appear in *Victor Letters*. There are other minor variations between the printed poem and the libretto set by Dubourg.

DUBOURG, Matthew

Birthday Ode for George II (author unknown)
Words and music are lost
First performed at Dublin Castle, 10 November 1758 (see *The Dublin Gazette*, 7 November 1758)

DUBOURG, Matthew

Birthday Ode for George II
Words by Benjamin Victor, published as *An Ode, To be Performed at the Castle of Dublin, On the 10th of November...* (Dublin, 1759)
First performed at Dublin Castle, 10 November 1759
Sources: *Lcm* MS 849, ff.12-17v (incomplete autograph FS)
MS 850, ff.[8-15v] (incomplete autograph FS)

Scoring: sst/SATB; tpt, 2vn, bc
Format:

Chorus	D	To George and Liberty now strike the lyre
Recit. (s)		Such sounds ascend to Heaven
Air (s)	A	Hail mighty shade!
Recit. (s)		To empire born
Aria (b)	a	Long live our father and our guide
Recit. (s)		[Hibernia honoured in her claim]
Aria		Round Ierne's winding shore
March	D	
Recit. (s)		Hark! hark! The joyful murmers

Aria [t]	D	Sound the trumpet! Beat the drum!
Recit. (s)		Vain snares for rebels
Duet (ss)	G	Happy isles with plenty flowing
Recit.		From shining courts
Aria		Sweet bird that sing'st
Chorus [reprise]	D	To George and liberty

Note: In the score the recitative 'Vain snares for rebels' is marked 'left out'. The duet 'Happy isles' was first used, in a different version, in the 1753 birthday ode for George II. The recitative 'Hibernia honoured in her claim' replaces the text given in the wordbook, 'To George and liberty exalt the lay!' The ode was publicly rehearsed on 20 October and 9 November (see *The Dublin Journal*, 23 October and *The Dublin Gazette*, 6 November respectively).

DUBOURG, Matthew

Birthday Ode for George II
Words by Benjamin Victor, published in *Victor Letters*, iii, 118-21
First performed Dublin Castle, 10 November 1761
Source: *Lcm* MS 849, ff.1-6v (incomplete)

Scoring: s/SATB; tpt, 2vn, bc
Format:

Recit. (s)		Hibernia, late in mournful mood
Acc. Recit. (s)		Behold! in all the bloom of spring
Aria (s)	F	Great day of hope
D.C. Chorus	D	Behold! [from the imperial spring]
Aria (s)	d	Hovering angels catch the sound
Recit. (s)		With war's wide wasting sword
Duet		Gracious to this, his favoured isle
Recit.		Our monarch, as the surest means
Aria		'Tis thine to rule thy native land
Recit.		Hibernia honoured in her claim
Chorus		Her sons unite, with transport sing

DUBOURG, Matthew

[Birthday Ode for George II]
Words at least partly by Matthew Pilkington (see Note)
First performed at Dublin Castle, reign of George II
Source: *Lcm* MS 847, ff.66-72v (incomplete autograph FS)

Scoring: s; 2vn, bc
Format:

Recit. (s)		Ye golden lights who shine on high
Aria (s)	A	Hence, cares away
Recit. (s)		This day be sacred o'er the Earth
Aria (s)	e	Happy isle beyond expressing
Recit. (s)		To grace his throne
Air (s)	D	To Heav'n descended Caroline
Aria (s)	A	O Fate to crown the glorious scene

Note: These movements form a continuous sequence within a larger ode which cannot now be fully identified. A reference to 'Augustus' birth' implies that it was

intended for the king's birthday, and the air in honour of Queen Caroline dates the work to the reign of George II. Some of the libretto was also used in Matthew Pilkington's 1735 birthday ode for Queen Caroline.

[DUBOURG, Matthew]

Birthday Ode for Queen Charlotte
Music is lost; words by Benjamin Victor, published in *Victor Letters*, iii, 122-4
First performed at Dublin Castle, [18] January 1762

Format:

Acc. Recit.	Light of the world, with purest beams
Air	For her the lily and the rose
Recit.	She came, with all accomplished charms
Air	Hymen quick the lovers joined
Recit.	Hear, O hear! Hibernia's pray'r!
Air	Descend, Urania, heav'nly maid
Duet	May Britain's queen for ever shine
Chorus	Sweetly in her song reciting

[DUBOURG, Matthew]

Birthday Ode for George III
Music is lost; words by Benjamin Victor, published in *The London Magazine*, xxxi (1762), 330-31
First performed at Dublin Castle, 4 June 1762

Format:

Recit.	Prepare! your sweetest sounds
Air	Hail mighty king, for noblest ends
Recit.	Still may thy bosom glow with heat
Air	Thy worth inspires the poet's song
Recit.	See! on Hibernia's happy plains
Air	By her, to victory we're led!
Recit.	To rule this isle
Air	Best of princes! On thy head
Recit.	Soothed by the mildness
Air	Justice and valour must succeed
Duet & Chorus	Prepare! your sweetest sounds

Note: Words also in *Victor Letters*, iii, 125-8.

[DUBOURG, Matthew]

Birthday Ode for Queen Charlotte
Music is lost; words by Benjamin Victor, published in *The London Magazine*, xxxii (1763), 99.
First performed at Dublin Castle, 18 January 1763

Format:

Recit., Duet & Chorus	Sacred to Charlotte shines this day
[Aria]	With trembling hand
Recit.	Great happy queen!
[Aria]	Hibernia's sons revered the morn
Air	Around the throne, soon may we see

Recit.	Hibernia! turn thy ravished eyes
Acc. Recit.	Happy favourite! Born to prove
Duet & Chorus	Sacred to Charlotte shines this day

Note: Words, with some additions and omissions, also in *Victor Letters*, iii, 133-37.

DUBOURG, Matthew

Birthday Ode for George III
Music is lost; words by Benjamin Victor, published as *An Ode, To be Performed at the Castle of Dublin, On Saturday the 4th of June...* (Dublin, 1763)
First performed at Dublin Castle, 4 June 1763

Format:

Recit.	This day to Britain's throne
Chorus	War is no more!
Recit.	George gave the word!
Air	Freedom! delight of human-kind
Recit.	Now splendid Commerce
Air	Our valiant arms!
[Acc.] Recit.	To the supreme, who gave us aid!
Air	Now to the temple's hallowed shrine!
Recit.	From shining courts
Duet	Hibernian nymphs and swains
Air	Behold each vale
Chorus	Hibernian nymphs and swains

DUBOURG, Matthew

Birthday Ode for Queen Charlotte
Music is lost; words by Benjamin Victor, published as *An Ode, To be Performed at the Castle of Dublin, On Tuesday the 18th of January . . .* (Dublin, [1764])
First performed at Dublin Castle, 18 January 1764

Format:

Air & Chorus	Come thou laughter-loving power
Air	With every brightest virtue crowned
Chorus	Ye powers who watch o'er Britain's throne
Recit.	And see! our prayers successful prove!
Air	May every happy year increase
Duet	So happy Charlotte
Recit.	Just to that faith
Chorus	Come thou laughter-loving power

Note: Words also in *The London Magazine*, xxxiii (1764), 103-4.

[DUBOURG, Matthew]

Birthday Ode for George III
Words by Benjain Victor, published in *Dodssley's Annual Register* (1765), 273-4
First performed at Dublin Castle, 4 June 1765
Source: *Lcm* MS 850, ff.[18-21] (incomplete autograph FS)

Scoring: st/[SATB?]; 2vn, bc
Format:

Recit. (s)		Ye powers, that on the virtuous wait
Song (s)	G	Be the day for ever sung
Recit. (t)		Hark! already thy proclaim
'The Quick Symphony'		
Recit. (t)		Louder and louder
Song (t)	G	Blessings with unsparing hand
Recit.		Thee, surely gracious Heaven
Song		Britain's great support and grace!
Recit.		May Heav'n that glorious life maintain
Duet		May each returning season shed
Chorus		Conquest still thy toils rewarding!

[DUBOURG, Matthew]

Birthday Ode for Queen Charlotte
Words by Benjamin Victor, published in *Victor Letters*, iii, 146-9
First performed at Dublin Castle, [18] January 1766
Source: *Lcm* MS 850, ff.[24-33] (incomplete autograph FS)

Scoring: ssb/SATB; 2vn, bc
Format:

Recit. (b)		Hibernia smiles! Her sons proclaim
Air (b)	g	Science and arts their influence shed
Recit. (s)		Hail, lovely queen!
Air [s]	F	Choicest blessings are combined
[D.C.] Duet (ss)	F	Born with all the powers to please
Recit.		O may this royal pair
Aria [s]	C	Dear source of soft domestic joys!
Air (b) & D.C. Chorus	C	Rejoice! Hibernia's sons rejoice!

Note: The music for one recit., 'O may this royal pair', has not survived and the score of the aria which follows it is incomplete. The duet ends with the instruction 'Da Capo Aria and Duet'.

[DUBOURG, Matthew]

Birthday Ode for George III (author unknown)
Words published in *Dodsley's Annual Register* (1766), 258-9
First performed at Dublin Castle, 4 June 1766
Sources: *Lcm* MS 847, f.6v (incomplete)
MS 848, ff.66-67v (incomplete)

Scoring: sb; 2vn, bc
Format:

Recit. (s)		Where-e'er Hibernia's tuneful lyre is strung
[Aria]		Heav'nly muses, tune your lyres
Recit.		The happy monarch, truly wise
[Aria]		Fond to swell the public voice
Recit.		But see, that name immortal
[Aria?] (b)	c	Fired with the thought
Recit. (s)		Hear, gracious Heaven
Duet & Chorus		Praised for ever be the day

Note: The words of the first and last movements are an altered version of the first two stanzas from Samuel Shepherd's ode for Queen Caroline's birthday in 1735-6. The bass solo 'Fired with the thought' is incomplete.

DUBOURG, Matthew

[Birthday Ode for George II or George III] (author unknown)
First performed at Dublin Castle, date unknown
Source: *Lcm* MS 847, ff.79-87v, 98-100v (autograph FS)

Scoring: s/SSB; fl, ob, 2hn, 2vn, bc
Format:

Recit (s)		Two faced Janus, god of time
Aria (s)	G	Let truth and gladness o'er the land extend
Aria (s)	e	Hail, welcome day
Recit. (s)		Tune every instrument
Aria (s)	D	But oh what skill, what master hand
Recit. (s)		The feeble muse unskilled in praise
Aria (s)	F	All the stock that Fate ordains
Recit. (s)		I hear the mirth
Chorus (SSB)	F	Father of thy country, hail

Note: These two groups of folios undoubtedly belong together. The aria 'All the stock that Fate ordains' is interrupted at the end of f.87v and continues again on f.98. In the absence of any printed libretto it is impossible to know whether these movements constitute the whole ode, but the words of the opening recitative contain the characteristic mythological invocations with which many court odes begin. A reference to 'Caesar's natal day' identifies the work as an ode for the King's birthday.

DUBOURG, Matthew

[Birthday Ode for George II or George III] (author unknown)
First performed at Dublin Castle, date unknown
Source: *Lcm* MS 847, ff.88-96v (incomplete autograph FS)

Scoring: sb; tpt, 2vn, bc
Format:

Acc. Recit. (s)		When Orpheus strung the lyre
Air (s)	e	Smooth and melting move
Air (s)	b	The sprightly jocund strains
Recit. (s)		Each gently smiling grace
Aria (s)	D	At George's mighty name
Recit. (s)		Bid the same hero
Aria (b)	c	With warmth of heart
Recit. (s)		Hibernia with a grateful voice
Air (s)	C	When virtue meets reward
Recit. (s)		The royal race inspired

Note: This series of movements can be identified as a sequence from a single work, but at least the final movement remains untraced.

DUPUIS, Thomas Sanders (1733-1796)

Ode, sung at the annual Chapel Feast
Words by [Thomas Skelton] Dupuis, published in *The Gentleman's Magazine*, liv (1784), 615.
Completed 24 July 1784; first performed at the Crown and Anchor Tavern in the Strand, 30 July 1784
Sources: *Lbl* Add. MS 31671, ff.73-86v (autograph FS)
Add. MS 27755

Scoring: sstb/SATB; vn, bc
Format:

Recit. (s)		Hail, festive day!
Air (s)	F	The sweets of industry how dear!
Air (t)	F	Not less, behold! The bounteous maid
Duet (ss)	C	With loyal ardour praise his name
Recit. (t)		Upon him, Conquest, ever smile
Air (t)	A	Around fair Albion's sea-girt isle
Recit. (b)		Now, great Anacreon, next to thee
Air (b)	B♭	Arrayed in pleasure's rosy vest
Chorus	F	Thus blessed and united

DUPUIS, Thomas Sanders

Ode to the Genius of Britain (author unknown)
Words by Thomas Skelton Dupuis, published (with some omissions) as *Ode to the Genius of Britain* [Oxford, 1790]
First performed at the Music School, Oxford, 25 June 1790
Sources: *Ob* MS Mus.Sch.Ex.D.43 (autograph FS)
Lbl Add. MS 27756 (autograph FS)
Add. MS 27755

Scoring: ssb/SSAATTBB; 2tpt, timp, 2hn, 2fl, 2ob, str, bc
Format:

Overture	D	Tempo ordinario
	D	Allegro
Acc. Recit. (t)		Immortal harmony explore the treasures
Chorus (SSAATTBB)	D	To Heaven strike the choral shell!
Aria (t)	F	For lo! fair daughter of the sea
Air (t)	B♭	Virtue, freedom, social love
Recit. (b)		Nor doth the civic wreath
Air (b)	D	Now, foremost in th'ensanguined field
Chorus (SSATB)	D	While from her shores
Air (t)	A	Nor mid the clang'rous din of arms
Air (s)	F	Her wide affections can embrace
Recit. (t)		How wide extended is her social scheme
Air (t)	C	Record, if thy sacred scroll
Recit. (b)		Neptune, sov'reign of the sea
Chorus	B♭	Bid Tritons rise
Duet (ss)	G	Thus, when Commerce spreads her sail
Air (t)	d	May thus her powers unite to guard
Recit. (b)		While arts and arms beneath her
Aria (b)	C	With refinement, grace and ease
Chorus	G	Happy Britain, round your crown
Air (t)	G	Luxuriant isle! each tide that flows!
Air (t)	G	Britons long shall boast to see
Recit. (t)		Indulgent nature through her grand design

Trio (ssb)	F	Obedient to her word, they bend
Acc. Recit. (t)		Go, then; for Commerce plough the seas
Air (t)	D	Genius of Albion, still unrivalled
Chorus (SSAATTBB)	b	So ages yet unborn shall rise
Air (s)	G	Ye syrens, catch this votive strain
Chorus (SSATB)	D	While loud alarms disturb

Note: Dupuis's exercise for the 'accumulated' degrees of B.Mus. and D.Mus. The composer's autograph is dated September 1788. For a discussion of the ode see Volume 1, pp.184-6.

ECCLES, John (*c.*1668-1735)

Hymn to Harmony
Words by William Congreve, published as *A Hymn to Harmony, Written in Honour of St. Cecilia's Day, MDCCI* (1703)
First performed at Stationers' Hall, 22 November 1701
Source: *Lbl* R.M. MS 24.d.6

Scoring: atb/SATB; 4tpt, timp, 2fl, str, bc
Format:

Acc. Recit. (t)		O Harmony, to thee we sing
Solo (t) & Chorus	D	All hail to thee
Duet (ab)	d	Wise Nature owns thy undisputed sway*
Rit.	d	
Acc. Recit. (b)		Thy voice, O Harmony*
Air (b) & Chorus	G	Confusion heard thy voice*
Air (a) & Rit.	g	Thou only, goddess*
Air (a)	g	Hark, hark, again Urania sings!*
Chorus	g	Hark, hark, again Urania sings!
Air (t) & Rit.	C	Begin the pow'rful song
Chorus		'Tis done; and now tumultuous passions
Air (t)	c	Ah, sweet repose, too soon expiring!
Rit.	C	
Air (t)	C	See, see, the battle is prepared!
Air (t)	a	See the forsaken fair*
Air (t)	A	'Til victory and peace
Rit.	A	
Air (t)	D	Enough, Urania, heav'nly fair
Chorus	D	Cecilia, more than all the muses

Note: Words also in *Husk*, 188-92. Movements marked * above were published in Eccles's *A Collection of Songs for One Two and Three Voices* [1704]. For a discussion of the ode see Volume 1, pp.100-1.

ESTWICK, Sampson (*c.*1656-1739)

Ode to the Queen (Oxford Act Ode)
Words by Edward Hannes, selected from 'Administratio Mariae', published in *Musarum Anglicanarum* (Oxford, 1692), ii, 28-31
First performed at the Sheldonian Theatre, *c.*1692
Sources: *Och* MS 619, ff.28-30
Lcm MS 221, pp.60-76 [hand of Philip Hayes]
Ob MS Mus.Sch.C.132 (parts)

Scoring: atb/SATB; 2vn, bc
Format:

Prelude	B♭	[Moderato]
Air (a)	B♭	O Maria, O diva
Chorus	B♭	O Maria, magni comparis aemula
Air (atb)	B♭	O diva descende et videbis
Air (t)	B♭	Hic narrat enitentam
Chorus [reprise]	B♭	O Maria, O diva
Air (b)		Alter sonabit, tu bona
Chorus [reprise]	B♭	O Maria, O diva

Note: The entire poem (which presumably pre-dates the death of Queen Mary in 1694) was recited by Sir Richard Vernon who matriculated from Christ Church in 1692. The opening words 'O Maria' are an addition to the printed poem.

ESTWICK, Sampson

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre, reign of Charles II
Sources: *Och* MS 619, ff.31-2
Lcm MS 221, pp.113-30 [hand of Philip Hayes]
Ob MS Mus.Sch.C.126 (parts)

Scoring: at/SATB; 2vn, bc
Format:

Air (atb)	F	Julio festas referentes luces
Air (at) & Rit.	F	Absit impurum omen
Chorus	F	Carolus famae labor

Note: Words imply a performance during the reign of Charles II. Probably performed with 'Io triumphe' (see next entry).

ESTWICK, Sampson (with Richard Goodson Snr and Henry Aldrich)

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre as the '1st Act Song', [reign of Charles II]
Sources: *Lcm* MS 221, pp.79-112 [hand of Philip Hayes]
Ob MS Mus. Sch. c.126 (autograph? parts)

Scoring: sab/SSATB; str, bc
Format:

Overture	F	[Grave]
	F	[Allegro]
Chorus (SSATB)	F	Io triumphe
Air (b)	F	Gratare Constantino tuo
Air (a)	d	Nec te silebo
Air (b)	d	Quali frementem turbine
Rit.	d	
Air (b)	d-F	Agnosco sponsa virgineos
Chorus [reprise]	F	Io triumphe
Air (sab)	f	Insanientum praelia civium
Air (sab)	F	Quo te Albermarli pectine concinam
Air (sab)	F	Addat reverso Carolidae dios
Chorus [reprise]	F	Io triumphe

Note: According to Philip Hayes in *Lcm* 221, Goodson composed the overture and Henry Aldrich the recurring chorus. The remainder is the work of Estwick.

FESTING, Michael Christian (d.1752)

Ode for St Cecilia's Day
Words by Joseph Addison, published as 'A Song. For St. Cecilia's Day, at Oxford', in *The Annual Miscellany: For The Year 1694. Being the fourth part of Miscellany Poems* (1694), 134-8
First performed at Oxford, date unknown
Source: *Lcm* MS 193, ff.1-29v

Scoring: ab/SATB; tpt, 2fl, 2ob, str, bc
Format:

Overture	A	[Grave]
	A	Allegro
	A	Spiritoso
Chorus	D	Cecilia, whose exalted hymns
Acc. Recit. (a)		Attend, harmonious saint
Chorus	G	Tune ev'ry string and ev'ry tongue
Air (a)	D	Let all Cecilia's praise proclaim
Recit. (b)		Cecilia's name does all our numbers grace
Duet (ab)	c	In soaring trebles now it rises
Chorus	C	Cecilia's name through all the notes
Air (b)	A	For ever consecrate the day
Acc. Recit.(a)		Music, the greatest good
Air (a)	b	When Orpheus strikes the trembling lyre
Acc. Recit. (b)		Music religious thoughts inspires
Aria (a)	f♯	Th'Almighty listens to a tuneful tongue
Recit. (b)		When time itself shall be no more
Chorus	D	Then saints and angels shall agree

Note: Words also in *Apollo Miscellany*, 43-8, and in *Husk*, 164-7. Addison's poem was also set by John Alcock in 1755 (see p.10) and by Daniel Purcell in 1699 (see p.112).

FESTING, Michael Christian

Song on May Morning
Words by John Milton, published as 'Song On May Morning', in *Poems of Mr. John Milton, both English and Latin* (1645), 26-7 [*STC (Wing)* M 2160]
First performed at Oxford, date unknown
Source: *Lcm* MS 193, ff.31-40 (autograph? FS)

Scoring: aa/SATB; 2fl, str, bc
Format:

[Overture]	c	[Moderato]
Recit. (a)		Now the bright morning star
Air (a)	c	Hail bounteous May that dost inspire
Duet (aa)	E♭	Woods and groves are of thy dressing
Air [reprise] (a)	c	Hail bounteous May that dost inspire
Chorus	c	Thus we salute thee

Note: Words also in *Apollo Miscellany*, 61-2. Festing made two settings of this poem, the second being published in *An Ode Upon the Return of His Royal Highness the Duke of Cumberland from Scotland. Milton's May-Morning And four other English Songs* [1746]. The Milton setting is a cantata-like work consisting of three airs for soprano voice, preceded by an accompanied recitative. There is an instrumental accompaniment but no chorus, and neither this piece, nor its companion in honour of the Duke of Cumberland, can be considered an ode by the criteria adopted in this catalogue. One or other of the Milton settings is referred to in Tonson's edition of *Paradise Regain'd... and Poems upon Several Occasions* (1752), where a footnote (p.350) to the 'Song. On May Morning' records that 'this beautiful little Song has Within these few years been set to music by Mr. Festin [*sic*], and performed at Ranelagh gardens.'

FINGER, Gottfried [Godfrey] (*c.*1660-1730)

Ode for St Cecilia's Day
Music is lost; words (beginning 'Cecilia look down and see') by Theophilus Parsons, published as 'An Ode for St. Cecilia's Day. 1693', in *Oxford and Cambridge Miscellany Poems*, ed. E. Fenton [1708], 354-8
First performed at Stationer's Hall, 22 November 1693

Note: Words also in *Husk*, 167-9. Subsequent performance, January 1694, York Buildings (see *The London Gazette*, 22 January 1694).

FINGER, Gottfried [Godfrey]

Mr Purcel's Farewel
Music is lost; [words by J. Talbot], published as *Ode for the Consort at York-Buildings, Upon the Death of Mr. Henry Purcell* (1695)
First performed at York Buildings, 13 January 1696 (see *The Post Boy*, 7 January 1696)

Scoring: [soli/chorus; tpts, fl, ob, str, theorbo, bc]
Format:

[Air]	Weep, all ye muses
[Air]	Hark! how the warlike trumpet
[Air]	The sprightly hautbois, and gay violin
Chorus	Weep, all ye muses
[Air]	Mark how the melancholy flute
[Air]	The various organ taught
Chorus	Weep, all ye muses, weep
[Air]	Cease, cease, ye sons of art
Chorus	Cease, cease, ye sons of art

Note: Michael Tilmouth identified J. Talbot as the librettist (see *New Grove*, vi, 566) but it has not been possible to trace the evidence for this attribution. The scorings given above are those which appear on the wordsheet.

GIORDANI, Tommaso (*c.*1733-1806)

Ode on the First of August
Music is lost; words by Gorges Edmond Howard, published in *The Miscellanous Works in Verse and Prose* (Dublin, 1782), i, 43-45
First performed at the Rotunda, Dublin, 1 August 1769

Format:

Recit.		Haste, bards, and tune the golden lyre!
Air		Britannia! raise thy drooping head
Chorus		Lo, mighty Brunswick comes!
Air		Happy isle! all joy possessing
Chorus		O joy complete!
Recit.		No more the trumpet sounds to wars
Air		Not to the dawn of morning light
Chorus		Hear, Heav'n! Indulgent hear
Trio		Haste, virgins! With the youths advance!

Note: Performed to mark the anniversary of the Hanoverian succession to the British crown in 1714. A note at the end of the printed poem adds 'The Music of this was esteemed very fine, and is in the Lying-in Hospital.'

GIORDANI, Tommaso

Ode on the Prince of Wales attaining his majority
Music is lost (except overture); words by Houlton (see *New Grove*, vii, 394) also lost
First performed at the Rotunda, Dublin, September 1783
Source: *The favourite Overture To the Prince of Wales Ode as performed at the Rotunda in Dublin Composed, and adapted for the Harpsichord by Sig^r. Giordani* (1787)

Format:

Overture	$E^{\flat}$	Allegro Spiritoso
	$E^{\flat}$	March
	$E^{\flat}$	Quick March

GIORDANI, Tommaso

Ode on the Passions
Music is lost; words by William Collins published as 'The Passions. An Ode for Music', in *Odes on Several Descriptive and Allegoric Subjects* (1747), 46-52
First performed at Crow Street theatre, Dublin, 21 March 1789

Note: The work apparently included choruses and glees (see W.J. Lawrence, 'Tommaso Giordani: an Italian Composer in Ireland', *The Musical Antiquary*, ii (1911), 106). Other settings of *The Passions* were made by Benjamin Cooke (p.45) and William Hayes (p.95).

GIORDANI, Tommaso

Ode in honour of the marriage of the Duke and Duchess of York (author unknown)
Words, 'by a gentleman of literary character', and music are lost
First performed [at an unknown venue in Dublin, late 1791/early 1792?]; performed at Ranelagh Gardens, 14 February 1792 (see *The Public Advertiser*, 14 February 1792)

Note: Written to celebrate the marriage of Frederick Duke of York, second son of George III, to Frederica of Prussia in 1791. The couple were married at a double ceremony held in Berlin on 29 September and in London on 23

November, so it seems likely that there would have been an earlier performance of Giordani's ode than that given at Ranelagh in February 1792.

GOODSON, Richard (Snr) (*c.*1655-1718)

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre, reign of Charles II
Sources: *Och* MS 618, ff.5-8 (autograph FS)
Lcm MS 221, pp.21-42 [hand of Philip Hayes]

Scoring: sb/SAB; str, bc
Format:

Overture	d	[Grave]
	d	[Allegro]
Air (b)	d	Iam resurgit divus
Chorus (SAB) & Rit.	d	Iam resurgit divus
Chorus (SAB) & Rit.	d	Ipsa quae quondam
Air (b) & Rit.	d	Iam piae leges
Chorus (SAB)	d	Sensit hoc Caroli

Note: Performed as the 'second song'. The words, a manuscript copy of which are in *Ob* MS Top. Oxon. c.265, f.44., imply the reign of Charles II. Goodson's odes for the Oxford Act are discussed in Volume 1, pp.46-8.

GOODSON, Richard (Snr)

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre, date unknown
Sources: *Och* MS 618, ff.1-4 (autograph FS)
Lcm MS 221, pp.1-18 [hand of Philip Hayes]
Ob MS Mus.Sch.C.136 (parts)

Scoring: sab/SAB; str, bc
Format:

[Symphony]	d	[Grave]
	d	Round
	d	[Saraband]
	d	Jig
Chorus (SAB) & Rit.	d	Sacra musarum
Air (a) & Rit.	d	Carminis poscit
Air (b) & Rit.	d-C	Sive tu malles memorare
Air (ab) & Rit.	d	Sive tu malles leviore
Air (sab) & Rit.	d	Illa per terras
Chorus (SAB)	d	Illa raucarum strepitu

GOODSON, Richard (Snr)

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre, date unknown
Source: *Lcm* MS 222, pp.63-68 [incomplete; hand of Philip Hayes]

Scoring: satb/SSATB; str, bc
Format:

[Symphony]	C	[Allegro]
	C	[Allegro]
Chorus (SSATB)	C	Io triumphe
Duet (ab)	C	Non iterum
Chorus	C	Io triumphe
Air (t)	C	Non rursus in juste
Chorus	C	Io triumphe [reprise]
[Air] (satb)	C	O diva chorda tangere

Note: The opening setting of 'Io triumphe' differs from that which is used elsewhere in the ode. It has been assumed that the movement beginning 'O diva chorda tangere' (only 33 bars of which survive) was an air for solo quartet which would probably have been followed by another choral reprise.

GOODSON, Richard (Snr)

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre, date unknown
Sources: *Och* MS 618, ff.19v-25 (autograph FS)
Lcm MS 222, pp.51-68 [hand of Philip Hayes]
Ob MS Mus.Sch.C.130 (vocal parts)

Scoring: sab/SATB; str, bc
Format:

Chorus & Rit.	g	O cura divum
Air (a) & Rit.	g	Te pax olivae cinget
Air (s) & Rit.	g	Seu te Geneva
Chorus	g	O cura divum [reprise]
[Air] (b)	F-G	Iam video viros
Chorus	G	Iam nunc Iberi

GOODSON, Richard (Snr)

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre, reign of William III
Sources: *Och* MS 618, ff.9-17 (autograph FS)
Lcm MS 221, pp.43-59 [hand of Philip Hayes]
Ob MS Mus.Sch.C.134 (parts)

Scoring: satb/SATB; 2vn, bc
Format:

[Symphony]	B♭	[Moderato]
	B♭	[Allegro]
Air (b) & Chorus	B♭	Quis efficaci carmine
Air (t) & Rit.	B♭	Quis explicabit
Air (tb) & Rit.	B♭	Quis mixta cartis
Air (atb) & Rit.	B♭	Quippe insolenti
Chorus	B♭	Wilhelmo pro te
Air (a) & Rit.	B♭	Te famur omnes verbum
Air (sb)	B♭	Tu spem dedisti
Chorus [reprise]	B♭	Wilhelmo pro te
Chorus	B♭	Io deorum qui bene protegit

GOODSON, Richard (Snr)

Oxford Act Ode
Words by Edmund Smith, published as 'Ode', in *The Poetical Works* (Edinburgh, 1781), 23.
First Performed at the Sheldonian Theatre, *c.*1702
Sources: *Och* MS 617, ff.32-54 (autograph FS)
Lcm MS 222, pp.69-98 [hand of Philip Hayes]

Scoring: satb/SATB; 2tpt, str, bc
Format:

Prelude	D	[Grave]
	D	[Allegro]
Chorus & Rit.	D	Ormond's glory, Marlborough's arms
Air (satb) & Rit.	d	Mighty George, the senate's care
Air (t) & Rit.	D	Let the noise of war and joy
Solo (b) & Chorus	D	Sound the trumpet, beat the drum

Note: Performed to celebrate Marlborough's military victories in the War of the Spanish Succession (see Note under next entry).

GOODSON, Richard (Snr)

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre, *c.*1702
Sources: *Och* MS 617, ff.1-28 (autograph FS)
Lcm MS 222, pp.1-48 [hand of Philip Hayes]
Ob MS Mus.Sch.C.127 (parts)

Scoring: sssatb/SSATB; str, bc
Format:

Prelude	A	[Maestoso]
	A	[Allegro]
Chorus (SSATB)	A	O qui potenti
Air (sb)	A	O qui potenti
Air (atb) & Rit.	A	Cultum togatis numen
Air (satb)	A	Doctae sorores
Recit. (s)		Quas inter incedit
Air (st) & Rit.	f♯D	Quae molle plectrum
Air (sss)	b	Quae grata templis
Chorus (SSATB)	A	Quae grata templis
'Simphony'	a	
Air (t)	a-e	Te diva tristia sollicitat
Air (atb) & Rit.	C	Te miles omnis te colit
Chorus (SSATB)	A	Mox tu paternis penatibus

Note: Described in the autograph score as 'Musick composed on account of some early successes in Queen Anne's reign for the Theatre in Oxon. By Richard Goodson senr Professor of Musick. The Author's original manuscript: bequeathed to Christ-Church Library by his successor and son, Richard Goodson'. This description presumably also applies to the ode 'Ormond's glory' (see previous entry), which is bound in the same volume.

GOODSON, Richard (Snr)

Oxford Act Ode [on the Battle of Blenheim]
Words by Edmund Smith, selected from 'Ode, For the Year 1705', published in *The Works of Mr. Edmund Smith* (1714), 93-4.
First performed at the Sheldonian Theatre, 1705
Sources: *Och* MS 618, ff.26-35 (autograph FS)
Lcm MS 222, pp.101-24 [hand of Philip Hayes]
Ob MS Mus.Sch.C.135 (parts)

Scoring: atb/SATB; str, bc
Format:

[Symphony]	C	[Allegro]
	C	[Allegro]
Air (atb) & Rit.	C	Janus, did ever to thy wond'ring eyes
Chorus	C	In vain, in vain
Air (b)	C	Rooke o'er the seas
Chorus	C	Now Janus with a future view

Note: *Och* 618 has the following note: 'Musick compos'd for the Theatre - Oxon - After the Victory at Blenheim', i.e., August 1704. Dr Rosamond McGuinness, apparently working from the anonymous parts in the Bodleian Library, attributes this ode to John Eccles (see *McGuinness*, 57), who as Master of the King's Musick was a prolific composer of court odes. Though the topical allusions of the text are closely akin to those found in the London works, both the scores attribute the ode to Goodson, and *Och* 618 is autograph. Other odes on the victory at Blenheim were composed by John Blow (see p.28) and by Jeremiah Clarke in collaboration with William Croft (see p.42).

GREENE, Maurice (1696-1755)

Ode on St Cecilia's Day
Words by Alexander Pope, published as *An Ode Compos'd for the Publick Commencement, At Cambridge* [Cambridge, 1730]
First performed at the Senate House, Cambridge, 6 July 1730
Sources: *Lcm* MS 228 [hand of William Boyce]
MS 887, ff.1-4_ [hand of W.H. Husk]
Ob MS Mus.d.36, ff.11-45v
J:Tn N-3/23

Scoring: satb/SSATB; 2tpt, timp, 2fl, 2ob, bn, str, bc
Format:

Overture	D	Moderato
	D	Allegro
	b	Dolce
Acc. Recit. (b) & Chorus (SSATB)	D	Descend, ye Nine! Descend and sing
Air (tb)	d	In a sadly pleasing strain
Recit. (a)		By music minds an equal temper know
Air (a)	D	Warriors she fires with sprightly sounds
Recit. (t)		Amphion thus bade wild dissension cease
Air (t)	b	Amphion taught contending kings
Duet (at)	b	And the soft silent harmony
Acc. Recit. (b)		But when our country's cause
Air, Duet, Trio (atb) & Chorus (SSATB)	D	When the first vessel dared the seas
Acc. Recit. (a)		But when through all the infernal bounds

Air (a)	F	But hark! he strikes the golden lyre
Duet (at)	g	By the streams that ever flow
Chorus (SSATB)	D	Thus song could prevail

Note: Greene's doctoral exercise, with words adapted by Pope from the original poem of 1713. Words also appear in *Apollo Miscellany,* 37-42, and in *Husk*, 216-19. For a discussion of the circumstances of the first performance see the Introduction to the modern edition by H. Diack Johnstone, *Musica Britannica,*lvii (1991). For a discussion of the poem see Earl R. Wasserman, 'Pope's *Ode for Musick On St. Cecilia's Day*', *Journal of English Literary History*, 28 (1961), 163-86. For a discussion of the ode see Volume 1, pp.55-6 and (in comparison with the setting by William Walond) pp.124-5.

HALL, Henry (*c.*1656-1707)

A Song on St Cecilia's Day (author unknown)
Music is lost; words (beginning 'From the bright mansions of the blest above') published in *The Diverting Post*, 4 November, 1704
First performed [at Hereford, 22 November 1704]

HALL, Henry

Song to the Queen (author unknown)
First performed [at Oxford?], reign of Anne
Source: *Och* MS 1212, ff.1-6v (autograph FS)

Scoring: ssatb/SATB; 2vn, bc
Format:

Overture	C	[Grave]
	C	[Allegro]
Air (ssb)	C	While he in triumph leads the haughty Gaul
Symphony	c	[Largo]
Air	c	The golden lyre again be strung
Air	C	Another royal infant sing
Chorus	C	All yield to Anna's gentle sway

Note: At the end of the first air is the instruction 'Here sing ye chorus again as before'. This appears to imply that an opening choral movement has been lost, although the score gives no indication that a movement is missing. For a brief discussion of the ode see Volume 1, p.175.

HANDEL, Georg Frideric (1685-1759)

Alexander's Feast
Words by John Dryden, published as *Alexander's Feast: Or, The Power of Musick... As Performed at the Theatre-Royal in Covent-Garden* (1736)
First performed at Covent Garden Theatre, 19 February 1736
Sources: ALEXANDER'S FEAST OR THE Power of MUSICK. An ODE Wrote in Honour of St. CECILIA By Mr. DRYDEN. Set to Musick by *Mr. Handel* [1738]

Lbl R.M. 20.d.4 (autograph FS)
D:Hs MS M C/263

Scoring: satb/SSAATTBB; 2tpt, timp, 2hn, 2ob, bn, str, bc
Format:

Part One

Overture	F	Maestoso
	F	Allegro
	F	Andante
Recit. (t)		'Twas at the Royal feast
Air (t) & Chorus	A	Happy, happy, happy pair!
Recit. (t)		Timotheus placed on high
Acc. Recit. (s)		The song began from Jove
Chorus (SSAATTBB)	D	The list'ning crowd admire
Air (s)	D	With ravished ears
Recit. (t)		The praise of Bacchus then
Air (b) & Chorus (ATB)	F	Bacchus ever fair and young
Recit. (t)		Soothed with the sound
Acc. Recit. (s)		He chose a mournful muse
Air (s)	E♭-c	He sung Darius great and good
Acc. Recit. (s)		With down-cast looks
Chorus	E♭	Behold Darius great and good
Recit. (t)		The mighty master smiled to see
Air (s)	D	Softly sweet, in Lydian measures
Aria (s)	a	War, he sung, is toil and trouble
Chorus	E	The many rend the skies
Air (s)	A	The prince, unable to conceal his pain
Chorus [reprise]	E	The many rend the skies

Part Two

Acc. Recit. (t) & Chorus	b-D	Now strike the golden lyre again
Aria (b)	D	Revenge, revenge, Timotheus cries
Acc. Recit. (t)		Give the vengeance due
Air (t)	d	The princes applaud
Air (s)	B♭	Thais led the way
Chorus	B♭	The princes applaud
Acc. Recit. (t)		Thus, long ago
Chorus	d	At last divine Cecilia came
Recit. (a)		Let old Timotheus yield the prize
Soli (satb) & Chorus	F	Let old Timotheus yield the prize
Chorus	C	Your voices tune

Note: *Händel-Gesellschaft*, xii (1862). Words originally published as *Alexander's Feast; or the power of musique. An ode, In honour of St. Cecilia's Day* (1697) [*STC (Wing)* D 2228). For further sources, including printed libretti, see Walter and Margret Eisen (eds.), *Händel-Handbuch* (Kassel, 1978-85), ii, 451-4. The format above is for the version given at the first performance. For further details of this and other versions given under the composer's direction, and of the instrumental concertos interpolated into them, see Donald Burrows, 'Handel and "Alexander's Feast"', *MT*, cxxiii (1982), 252-5, and 'The Composition and First Performance of Handel's "Alexander's Feast"', *ML*, lxiv (1983), 206-211. See also the Introduction to the Novello Handel Edition of the ode, ed. Burrows (1982). For a discussion of the ode see Volume 1, pp.117-22.

HANDEL, Georg Frideric

Ode for St Cecilia's Day
Words by John Dryden, published as *Alexander's Feast; or, the power of musick. An ode wrote in honour of St. Cecilia, and a song for St. Cecilia's Day...* (1739) [information from *Handel-Handbuch* (see Note)]
First performed at Lincoln's Inn Fields Theatre, 22 November 1739
Sources: *The COMPLETE SCORE* of the ODE for St. Cecilia's Day the Words by *MR. DRYDEN, Set to Music by* MR. HANDEL [1771]

Lbl R.M. 20.f.4 (autograph FS)

Scoring: st/SATB; 2tpt, timp, fl, 2ob, bn, str, bc, org, lute, org
Format:

Overture	D	Larghetto e staccato
	D	Allegro
	D	Un poco larghetto [minuet]
Acc. Recit. (t)		From harmony, from heav'nly harmony
Chorus	D	From harmony, from heav'nly harmony
Air (s)	G	What passion cannot music raise
Air (s) & Chorus	D	The trumpet's loud clangour
March	D	
Air (s)	b	The soft complaining flute
Air (t)	A	Sharp violins proclaim
Air (s)	F	But oh! what art can teach
Air (s)	d	Orpheus could lead the savage race
Acc. Recit. (s)		But bright Cecilia
Chorus	D	As from the power of sacred lays

Note: *Handel-Gesellschaft*, xxiii (1866). Words originally published as *A Song for St Cecilia's Day, 1687* (1687) [*STC (Wing)* D 2365). An apparently unique copy of the original wordbook survives in the collection of the late Gerald Coke. For further sources, including other printed libretti, see Walter and Margret Eisen (eds.), *Handel-Handbuch* (Kassel, 1978-85), ii, 458-9. For a discussion of the ode see Volume 1, pp.120-2.

HARRIS, Joseph (*c.*1745-1814)

Ode to May
Words by John Milton, published as 'Song On May Morning' in *Poems of Mr. John Milton both English and Latin* (1645), 26-7 [*STC (Wing)* M 2160]
First performed at the Music School, Oxford, 18 March 1773
Source: *Ob* MS Mus. Sch. Ex. b.11

Scoring: ss/SATB; 2ob, 2hn, bn, str, bc (hpsd)
Format:

Symphony	C	Brillante
	C	Minuetto affetuoso
Recit. (s)		Now the bright morning star
Air (s)	F	Hail bounteous May that dost inspire
Quartet [Instrumental]	B♭	
Duet (ss)	F	Thus we salute thee
Chorus	F	Thus we salute thee

Note: Composed in 1765 and subsequently submitted as Harris's B.Mus. exercise. The instrumental 'quartetto' was later published as the third of the composer's *Six Quartettos* [Op.2] (1774). Harris was organist of St Philip's church, Birmingham.

HART, Philip

Ode to Harmony
Words by John Hughes, published as *An Ode In Praise of Musick* (1703)
First performed at Stationers' Hall, 3? March 1703
Source: *Lbl* Add. 31540 (autograph FS)

Scoring: ss,ms,atb/SSATB; 4tpt, 2fl, 2ob, str *a*5, bc
Format:

[Symphony]	D	[Maestoso]
Chorus (SSATB)	D	Awake, celestial harmony!
Duet (ab) & Chorus	D	Turn thy vocal sphere around
Air (b)	D	Let the trumpet's shrill voice
Chorus	D	See, see! the mighty pow'r of harmony
Duet (ss)	d	Proceed, sweet charmer of the ear
Chorus	d	Melting airs soft joys inspire
[Instr. movt.]	F	
Duet (ms,b)	F	Now let the sprightly violin
Air (ms,b)	F	Hark! how the treble and bass
Air (ms)	f	By turns they rise and fall
Chorus & Rit.	F	Through all the traversed scale
Chorus (SSATB)	f	By turns they rise and fall
[Instr. movt.]	F-D	
Air (b)	D	Ye sons of art! Once more renew
Air (b)	D	Sing how the great creator-god
Solo (b) & Chorus (SSATB)	G	Be this thy measured bound
Air (a)	d	What can music's power control
Chorus & Rit.	d	O! wondrous force of harmony!
Air (a)	e	Divinest art
Duet (ab)	e	Thy voice could best
Air (b)	b	There yet remains an hour of fate
Air (b)	D	The trumpet's sound
Chorus (SSATB)	d	Then other arts shall pass away
Chorus (SSATB)	D	The tuneful sisters shall embrace

Note: Words also in Hughes's *Poems on Several Occasions* (1735), i, 163-8, and in *Husk*, 194-7. The chorus 'Through all the traversed scale' sets only a portion of the wordbook text. For a discussion of the ode see two articles by Frank Dawes, 'The Music of Philip Hart (*c*.1676-1749)', *PRMA*, xciv (1967-8), 63-75, and 'Philip Hart', *MT*, cvi (1965), 510-15; see also Volume 1, pp.112-13.

HAY, Richard

Birthday Ode for Queen Charlotte (author unknown)
Music is lost; words published in *Dodsley's Annual Register* (1768), 225-6
First performed at Dublin Castle, 8 February 1768

Format:

[Recit.]	Strike the sweet Hibernian lyre
Air	Adorned with ev'ry grace refined
Recit.	May Heav'n, to crown her life
Air	Great queen beloved
Recit.	Peace o'er the land
Air	From hill to dale
Chorus	To this loved fertile isle

Note: The libretto in *Dodsley's Annual Register* gives no indication of the nature of the first movement, but with the exception of his 1773 ode all of Hay's other birthday works begin with a recitative. Hay's term of office as Master of the State Musick in Ireland is discussed in Volume 1, p.159.

[HAY, Richard]

Birthday Ode for George III
Music is lost; words by Benjamin Victor, published in the *Dublin Mercury*, 6 June 1769
First performed at Dublin Castle, 5 June 1769

Format:

Recit.	Thou fairest daughter of the various year
Air	Perfect virtue's manly grace
Recit.	With modest confidence come forth
Air	O happy Britain, joyful hour
Recit.	Hibernia looks with fond surprise
Acc. Recit.	Hail, blest Ierne, hospitable shore
Duet	Behold each vale with plenty crowned
Chorus	To George our king renew the strain

Note: Words also in *Victor Letters,* iii, 146-9 (with different words for the duet, beginning 'This happy day shall bless the year'). The libretto was used again, with an additional movement, for the King's birthday ode of 1772 (see below).

[HAY, Richard]

Birthday Ode for George III
Music is lost; words by Benjamin Victor, published in *Victor Letters*, iii, 150-3
First performed at Dublin Castle, 4 June 1770

Format:

Recit.	In his old course, the lusty sun
Acc. Recit.	Now Phoebus sheds his brightest ray
Chorus	Hibernia's sons with joy advance
Air	Happy isles! thus blest by Fate
Chorus	Grateful subjects gladly own
Air	Justice with sweet mercy twined
Recit.	Glad Ierne joins her voice
Air	Peace and pleasure, joy, and love
Chorus	To George our king renew the strain

HAY, Richard

Birthday Ode for George III
Music is lost; words by Benjamin Victor, published in *The Gentleman's Magazine*, xli (1771), 280
First performed at Dublin Castle, 4 June 1771

Format:

Recit.	Hark! what transports load the gale?
Air	Ye ever-watchful guardian powers
Recit.	Hear, gracious pow'rs
Air	The sov'reign of blest Albion's isle
Recit.	Look at the throne!
Acc. Recit.	Lords of the earth, be happy
Air	Ye great and good
Air	Lo Time shall hand his merits up
Chorus	Hear, heav'nly pow'rs, our pious pray'r!

Note: Words also in *Victor Letters*, iii, 158-61, but with numerous variations.

HAY, Richard

Birthday Ode for Queen Charlotte
Music is lost; words by Benjamin Victor, published in *The Gentleman's Magazine*, xlii (1772), 87
First performed at Dublin Castle, 7 January 1772

Format:

Recit.	Let the soft captivating strains
Air	Hail day of joy
Recit.	May no corroding cares
Air	Britons, admire her blest retreat
Recit.	There, happy, free from public strife
Air	Long live our king
Chorus	Amen, amen, with heart and voice

Note: Words also in *Victor Letters*, iii, 154-7.

[HAY, Richard]

Birthday Ode for George III
Music is lost; words by Benjamin Victor, published in *The Gentleman's Magazine*, xliii (1772), 287-8
First performed at Dublin Castle, 4 June 1772

Format:

[Recit.]	Thou fairest daughter of the various year
Air	Perfect virtue's manly grace
Air	Supreme of all celestial powers
Recit.	With modest confidence come forth
Air	O happy Britain! joyful hour!
Recit.	Hibernia looks with fond surprise
Acc. Recit.	Hail, blest Ierne!
Duet	Behold each vale with plenty crowned
Chorus	To George our king renew the strain

Note: The libretto is almost identical to that used for the King's birthday in 1769 (see above), but with the addition of the air 'Supreme of all celestial powers'.

[HAY, Richard]

Birthday Ode for Queen Charlotte
Music is lost; words by Benjamin Victor, published in *Victor Letters*, iii, 162-5
First performed at Dublin Castle, 18 January 1773

Format:

Chorus	Hibernia's viceroy leads the train
Air	A form where awful honour shines
Recit.	Mortal beauties must decay
Air	Those are the whole of virtue's theme
Recit.	Such bliss for Britain's king
Air	Though faction wars with ceaseless din
Recit.	Behold how oft the royal pair
Air	There in the evening's solemn hour
Recit.	Religion now fresh beams
Chorus	Come, thou ever smiling power

Note: Words, considerably altered, also in *The Gentleman's Magazine*, xliii (1773), 39.

[HAY, Richard]

Birthday Ode for George III
Music is lost; words by Benjamin Victor, published in *Victor Letters*, iii, 166-9
First performed at Dublin Castle, 4 June 1775

Format:

Recit.	Ye guardian angels, pow'rs benign
Air	Hail, auspicious morning, hail!
Recit.	Rising on this fav'rite isle
Air	Let Hibernia's grateful voice
Recit.	Thus George (as Albion's happy plains confess)
Air	Hail king, beloved
Chorus	Let all with hands and hearts

[HAY, Richard]

Birthday Ode for Queen Charlotte
Music is lost; words (beginning 'Since Rome expired) by Benjamin Victor, published in *Victor Letters*, iii, 170-2
First performed at Dublin Castle, [18] January 1776

Note: Opening recitative and final chorus are indicated in the libretto. In between are six unidentified stanzas.

HAYES, Philip (1738-1797)

Ode to the Haymakers
Words by Christopher Smart, published as *Ode to Morning, Or An Hymn for the Hay-Makers* [Oxford, n.d.].
'Chiefly composed' February 1763; date and occasion of first performance unknown
Source: *T* MS 1156, pp.1-72 (autograph FS)

Scoring: sb/SATB; 2hn, 2fl, 2ob, bn, str, bc
Format:

Overture	D	Allegro ma non presto
	G	Largo grazioso
	D	Allegro-largo grazioso-allegro
Acc. Recit. (s)		Brisk Chanticleer his matins had begun
Air (s)	C	Strong Labour got up
Air (s) & Chorus	C	Behind him came Health
Recit. (s)		First of the village Colin was awake
Air (s)	G	Now the rural graces three
Acc. Recit. (s)		The abbey bells in wak'ning rounds
Air (b)	D	All nature wakes
Air (s) & Chorus	D	Come, my mates, let us work

Note: Smart's poem was originally published as 'A Morning Piece, or, An Hymn for the Hay Makers' in *The London Magazine* (1748), 564. For a discussion of this work see Volume 1, pp.221-2. The odes of Philip Hayes are also catalogued in Simon Heighes, 'The Life and Works of William and Philip Hayes (1708-1777 & 1738-1797)' (D.Phil. dissertation, University of Oxford, 1990).

HAYES, Philip

Ode for St Cecilia's Day
Words by John Oldham (anonymously adapted), published as 'An Ode For an Anniversary of Musick on S. Cecilia's Day', in *The Works of Mr. John Oldham, Together with his Remains* (1686), 'Remains' section p.43
First performed at the Music School, Oxford, 22 November 1779
Source: *Ob* MS Mus.d.68, ff.61-101v (autograph FS)

Scoring: stb/SATB; fl, 2ob, bn, str, bc, org
Format:

Overture	E	[Allegro]
	E	Andante
	E	Minuetto (D.C.)
Acc. Recit. & Air (b)	E	Begin the song
Chorus	E	Let ev'ry hand and ev'ry tongue
Air (t) & Chorus	a	Hark how the wakened strings resound
Air (s)	A	By harmony's entrancing power
Acc. Recit. (t)		Music's the cordial of a troubled breast
Air (b)	D	Music can ev'ry joy refine
Acc. Recit. (b)		Come then with tuneful voice
Duet (st)	E	We sing of blest Cecilia's fame
Chorus	e	Hallowed were the lofty strains
Chorus	E	We sing of blest Cecilia's fame

Note: Performed as Hayes's 'professorial lecture'. A note in the score records that the ode was composed between 8 and 19 November 1779. For a brief discussion of this ode see Volume 1, p.127.

HAYES, Philip

Ode to the Creator (author unknown)
Dated 24 February 1780; date and occasion of first performance unknown
Source: *T* MS 1157a (autograph FS)

Scoring: satb/SATB; 2tpt, timp, 2hn, 2fl, 2ob, bn, str, bc (org)
Format:

Overture	E♭	Andante larghetto
	E♭	Alla breve
	E♭	Minuetto grazioso
Chorus & soli (satb)	E♭	Hail infinite creator
Acc. Recit. (a)		With thy praise the Muse began
Aria (a)	E♭	These are thy works blest architect
Air (s)	B♭	O sing his praises then!
Air (s)	C	Thou sun creation's pure resplendent eye
Chorus	C	Praise the dread pow'r
Acc. Recit. (s)		Thou moon whose Rays diffused
Air (s)	F	Hymn your creator's praise
Acc. Recit. (b)		Ye cornets! that in long elipses
Air (b)	d-D	Winds who in troubled air
Chorus	D	Spread it ye pealing thunders
Acc. Recit. (t)		Ye meteors! your creator's praises
Recit. (t)		Praise him ye seasons
Aria (t)	B♭	Ye flow'ry tribes
Recit. (b)		Insects! that creep on Earth
Air (s)	G	Let Music her divinest succours bring
Acc. Recit. (b)		Ye concerts louder grow [2 bars]
Air (b)	D	Let the shrill trump
Soli (satb) & Chorus	D	Cherubic dignities, in Heav'n who shine

HAYES, Philip

Ode from *Elfrida* (1)
Words by William Mason, selected from *Elfrida, A Dramatic Poem* (1752)
Dated 10 August 1780; date and occasion of first performance unknown
Source: *Ob* MS Mus.d.68, ff.2-32v (autograph FS)

Scoring: st/SATB; 2hn, timp, fl, 2ob, 2bn, str, bc
Format:

Overture	c	Allegro
	c	Minuetto affetuoso
Chorus	c	Horror! horror! The pen of Fate
Acc. Recit. (s)		Say, will no white-robed son
Air (s)	C	And you, ye host of saints
Acc. Recit. (s)		'Tis silence all
D.C. Chorus & Recit. (t)	C	So truth proclaims
Recit. (s)		Attend, ye sons of men
Air (s)	E	Shall then your earth-born daughters
Air (s)	G	Know, mortals, know
Duet (st)	G	Pleased I surveyed
Chorus	C	Last, man arose, erect in youthful grace

HAYES, Philip

The Song of Deborah
Words by William Hawkins, published as 'The Song of Deborah. An Ode', in *Poems on Various Subjects* (Oxford, 1781), 35-41
Completed 11 February 1782; date and occasion of first performance unknown
Source: *Ob* MS Mus.d.66, pp.1-89 (autograph FS)

Scoring: satb/SATB; 2tpt, timps, fl, 2ob, str, bc
Format:

Overture	D	[Maestoso]
	D	[Allegro]
	G	Minuet
	D/d/D	[Allegro/moderato/allegro]
Chorus	D	Begin the gladsome shout
Recit. (t)		What time the son of Anath
Air (t)	b	How wretched Israel's state
Air (s)	E	In impotence of deep distress
Acc. Recit. (s)		Ye white-robed ministers of judgment
Air (s)	A	The tumults hushed
Air (t)	F	Now in the deep recesses of the vale
Acc. Recit. (b)		Rise Deborah, arise
Aria (b)	E♭	Where were old Israel's sons?
Recit. (t)		Heirs of renown
Acc. Recit. (t)		Now hosts with hosts engage
Air (t)	C	Triumph my soul!
Duet (st)	G	Fair Kenite spouse of Heber, hail!
Recit. (b)		Give me to drink
Aria (b)	e	Extended, breathless at her feet he lay
Recit. (b)		His noble mother darts from far
Chorus	D	Thus ever let indignant vengeance rise

Note: At the head of the first chorus is the date 21 January 1782. The overture is dated 15 February 1782.

HAYES, Philip

Ode on Lyric Poetry
Words by Mark Akenside, published in *Odes on Several Subjects* (1745), 48-54
Completed 19 July 1782; first performed [at the Music School, Oxford] [22] November 1782
Source: *T* MS 1156, pp.73-168

Scoring: stb/SATB; 2hn, timp, fl, 2ob, 2cl, str, bc
Format:

Overture	E♭	Allegro moderato
	B♭	Largo andante
	B♭	Allegro moderato
Acc. Recit. (b)		Once more I join the Thespian quire
Air (b)	B♭	I see Anacreon smiling
Air (b)	E♭	While flow'ry dreams my soul employ
Air (t)	c	Broke from the fetters of his native land
Chorus	c	Ye wretches, ye perfidious train
Air (s) & Chorus	C	But lo, to Sappho's melting airs
Acc. Recit. (t)		But, O Melpomene
Air (t)	C	For some there are, whose mighty frame
Air (b)	f	While the dim raven beats his weary wings

Acc. Recit. (b)		Propitious Muse
Air (b)	F	But oft amid the Grecian throng
Duet (st)	B♭	Queen of the lyre
Air (s)	g	When midnight listens
Air (s)	B♭	Oft as from stricter hours resigned
Chorus	E♭	But when from envy and from death

Note: Performed 'as a lecture'. Subsequent performance on 4 July 1783.

HAYES, Philip

Ode to the Muse
Words by James Scott, published in *Odes on Several Subjects* (Cambridge, 1761), 7-12
Completed 3 October 1782; date and occasion of first performance unknown
Source: *Ob* MS Mus.Sch.D.66, pp.90-188 (autograph FS)

Scoring: stb/SATB; 2tpt, timp, 2hn, fl, 2ob, 2cl, str, bc
Format:

Overture	B♭	[Allegro]
	F-f-F	Minuet
	B♭	[Moderato]
Acc. Recit. (t)		Yet once more, sweetest queen of song
Air (t)	B♭	O bear me to th'ideal grove
Chorus	B♭	While quick as thought
Air (t) & Chorus	F	And lo before my ravished eyes
Acc. Recit. (b)		But hark how sweet the numbers swell
Aria (b)	c	Whether to arms his trump resounds
Air (s)	G-g	Father of verse, whose eagle flight
Air (s)	E♭	Yet some there are with pow'r endowed
Chorus	E♭	Then strike with daring hand
Trio (sst)	B♭	Hail chosen few
Air (s)	B♭	When Virtue droops all sick and pale
Air (s)	E♭	'Tis your's to cull, from Fancy's fairy stores
Aria (t)	B♭	Haste then! for soft Elysian gales
Acc. Recit. (t)		But, O ye delegates of Jove
Air (s)	F	With holy dread, ye guardians
Chorus	B♭	Disdain the crew!

HAYES, Philip

Ode on Music (author unknown)
Completed 3 September 1783 (first part completed 23 August 1783); first performed at the Music School, Oxford, 13 November 1783
Source: *Ob* MS Mus.d.69 (autograph FS)

Scoring: stb/SATB; 2tpt, timp, 2hn, fl, 2ob, 2cl, bn, str, bc
Format:

Part One

Overture	D	Pomposo
	D	Allegro
	D	March pomposo
Acc. Recit. (t)		From Pindus' top where rules the god
Air (t)	G	And thou soul-soothing melody
Air (t)	D	Music charms the lover's breast

Acc. Recit. (b)		Harmonious Orpheus strikes his shell
Air (b)	A	The naked spirits hov'ring round
Acc. Recit. (b)		The lion's fury now he tames
Chorus	G	Creation listens all around
Air (s)	G	Arion next began to play
Air (b)	C	As rough as the tempest and loud
Recit. (t)		The coward chiefs who shrunk with fear
Air (t)	D	The chieftains with ardour
Chorus	D	The chiefs with noble ardour

Part Two

Sinfonia	G	Pastorale
Recit. (t)		The buxom nymphs, and jolly swains
Air (t)	G	The rose-painted lass
Recit. (s)		The spreading oak reclined
Air (s)	C	Soft violins to jocund dances call
Acc. Recit. (s)		Listen, ah, listen to the warbling flute
Air (s)	a	Venus, queen of soft desire
Recit. (b)		His vows are heard
Duet (st)	F	While my charmer thus I'm pressing
Chorus	F	Love and virtue thus united
Acc. Recit. (s)		Be hush as midnight
Air (s)	G	Sprightly sweet her numbers flow
Chorus	D	Attentive woods round Orpheus throng

Note: Performed 'as a lecture'.

HAYES, Philip

Ode to Harmony
Words by Henry James Pye, published *Ode to Harmony* [Oxford, 1784]
Completed 13 December 1783; first performed at the Music School, Oxford, Lent Term 1784
Source: *Ob* MS Mus.d.67 (autograph FS)

Scoring: sab/SATB; 2tpt, timp, 2hn, fl, 2ob, 2cl, bn, str, bc
Format:

Overture	E♭	Moderato
	E♭	Alla breve
	E♭	Minuetto moderato
Chorus	E♭	Immortal harmony!
Air (s)	E♭	Those sacred lays
Aria (s)	B♭	Now to the harp's responsive strings
Air (s)	B♭	While now the lay pathetic thrills
Acc. Recit. (s)		But hark! what lay's enchanting sound
Air (s)	C	'Tis he, the first of Grecia's choir
Air (b)	C	Nor yet amid the wreck of time
Air (s)	G	What though Hesperia's sunnier day
Duet (st)	G	Whether the soft melodious lay
Chorus & soli	E♭	Or harmony with choral song

Note: Words also appear in Pye's *Poems on Various Subjects* (1787), i, 22-7. Performed as a 'professorial lecture', with subsequent performances on 24 March and 14 December 1790.

HAYES, Philip

Ode to British Harmony (author unknown)
Composed between 14 and 25 January 1784; date and occasion of first performance unknown
Source: *T* MS 1155 (autograph FS)

Scoring: sstb/SATB; 2tpt, timp, 2fl, 2ob, bn, str, bc, org
Format:

Overture	D	[Moderato]
	D	[Allegro]
	b	[Moderato]
	D	March
Acc. Recit. (t)		When harmony, fair harmony
Air (t)	E	The lover's lute, as yet was mute
Chorus		Where'er the wild harp's rapt'rous clang
Acc. Recit. (t)		Starting from rest's inglorious shade
Aria (b)	D	But hark! the trumpet's thrilling sound
Chorus	D	Thus the old martial harmony
Air (s)	G	'Twas then the lover's lute
Acc. Recit. (t)		Amidst the splendour
Air (t)	A	Pure pleasure danced
Chorus	D	From harp and trump
Recit. (s)		That fairy age returns no more
Air (s)	C	Now Britain's ardent youth
Chorus	C	Now smit with love's delightful wound
Recit. (t)		Another train of time succeeds
Air (t)	D	The sprightly viol, still delighting
Chorus	D	The sprightly viol thee inviting
Air (b)	G	Cecilia from her golden sphere
Recit. (s)		Cecilia never shall refuse
Air (s)	C	Bid, O bid the powers of sound
Air (b)	C	Lute, harp and trump and voice apply
Duet (ss) & Chorus	a	The magic works
Duet (ss)	A	See, from divine Cecilia sent
Air (s) [reprise]	D	Bid O bid the powers
Chorus	D	For harmony, fair harmony

Note: The overture was reused in Hayes's *Ode on the King's visit to Oxford* (1783).

HAYES, Philip

Ode to General Eliott (author unknown)
Words published as *Ode performed in the Music School Michaelmas term, 1785* [Oxford, 1785]
Completed 20 May 1784; first performed at the Music School, Oxford, 22 May 1784
Source: *Ob* MS Mus.Sch.D.65, ff.1-51v (autograph FS)

Scoring: sstb/SATB; 2tpt, timp, 2fl, 2ob, bn, str, bc
Format:

Overture	D	[Moderato]
	D	Alla breve
	D	Andante [minuet]
Acc. Recit. (t)		Britannia wake!
Recit. (t)		Attend awhile ye patriot throng

Aria (b)	C	When discord stalked
Chorus	c	Wild and frantic o'er the main
Air (t)	C	Lo! mighty Calpe's sea-girt breast
Chorus	C	He came, he fought
Air (s)	F	Though tumult with her savage train
Air (b)	C	Again the ruffled tempests rest
Duet (ss)	G	Fond peace expands her balmy wings
Recit. (b)		Britons! with patriotic zeal
Air (s)	A	When the sun in the evening sinks
Chorus	A	Then say when rude discord resounds
Acc. Recit. (t)		Unite with patriotic zeal
Chorus	D	Majestic sweep the Olympic lyre

Note: The soprano air beginning 'When the sun in the evening' is headed 'Pastoral Ballad address'd to the Soldiers, after Battle, receiving the rewards of their toil.' The chorus which follows is based on the same melodic material. George Augustus Eliott (1717-90) was appointed governor of Gibralter in 1775, and successfully resisted a three-year Spanish siege of the colony.

HAYES, Philip

Ode from *Elfrida* (2)
Words by William Mason, selected from *Elfrida, A Dramatic Poem* (1752)
First performed [at the Music School, Oxford], 6 May 1785
Source: *Ob* MS Mus.d.68, ff.34-60 (autograph FS)

Scoring: st/SATB; 2hn, 2ob, 2cl, bn, str, bc
Format:

Symphony	E♭	Larghetto
	E♭	Andante minuetto
Acc. Recit. (t)		As truth directs
Air (t)	c-F	Straight is the road of truth
Chorus	F	Hear, angels, hear
Air (s) & Semichorus	F	Hear first, that Aethelwold's sad widow
Chorus [reprise]	F	Hear, angels, hear
Symphony	B♭	Allegro
Recit. (s)		Whence does this sudden lustre rise
Duet (st)	B♭	The soul, which she inspires
Chorus	B♭	While on the summit hov'ring angels

Note: The ode was performed 'as a lecture', and seems to have been composed in two parts, the second beginning with the central symphony. A note records that the introductory symphony was originally composed for the *Elegy* which Hayes submitted as his doctoral exercise in November 1777 (the remainder of the work has not survived).

HAYES, Philip

Ode on the King's Visit to Oxford, on his Recovery (author unknown)
Words published as *Ode Performed in the Music School Michaelmas Term, 1785.* [Oxford, 1785]
Completed 17 November 1785; date of first performance unknown
Source: *Ob* MS Mus.d.65, ff.52-114v (autograph FS)

Scoring: stb/SATB; 3tpt, timp, 2hn, fl, 2ob, bn, str, bc
Format:

Overture	D	[Moderato]
	D	[Allegro]
	b	Andante
	D	March
Air (t)	D	Shall Brunswick's eye
Chorus	D	Hail royal pair
Acc. Recit. (s)		How oft the wonder of insipid gaze
Air (s)	G	Thine eyes, O Brunswick
Air (b)	G	Wide from these tow'ry domes
Acc. Recit. (b)		Yet much remains to tempt thy eye
Air (s)	C	By the sons she taught to bear
Air (s)	F	By the spousal hymn she sung
Chorus	D	By these, O king!

Note: The ode seems to have been a later commemorative offering since the royal visit, for which Hayes played the organ, took place on 12 September (see *The Oxford Journal*, 17 September 1785). Contemporary accounts of the occasion make no mention of any large-scale musical performance, so there is little ground for supposing the score mis-dated. The overture was taken from the *Ode to British Harmony* of 1779. An ode to mark George III's recovery from a later bout of illness was composed by Benjamin Cooke in 1789 (see p.46). For a discussion of the ode see Volume 1, pp.71-2.

HAYES, Philip

Ode for the Installation of the Duke of Portland
Words by Robert Holmes, published as *Ode for the Encaenia held at Oxford, July 1793, for the Reception of His Grace William-Henry-Cavendish Duke of Portland, Chancellor of the University* (Oxford, 1793)
First performed at the Sheldonian Theatre, Oxford, 3 July 1793
Sources: *Ob* MS Mus.d.64, ff.63-126v (autograph FS)
T MS 1261

Scoring: satb/SATB; 2tpt, trbn, timp, 2hn, 2fl, 2ob, 2cl, bn, str, bc
Format:

Overture	D	Pomposo
	D	Allegro moderato
	A	Grazioso
	D	March
Recit. (t)		In wildering terror
Air (t)	D	How safe a rest
Acc. Recit. (t)		Here their neglected harps
Air (t)	D	Hence, in a sullen age
Recit. (b)		In Britain's character
Air (s)	G	She, foster-parent of the British soul
Aria (b)	D	'Tis she, from British glory's well trod way
Chorus	D	Fame's votive hand
Acc. Recit. (a)		Here red-cross Richard sung
Air (a)	F	Here sparks of patriot valour stole
Recit. (t)		Here through each walk
Acc. Recit. (t)		Here kindred spirit glowed
Acc. Recit. (t)		Lo! waving from the pictured vault
Symphony & Acc. Recit. (t)	E♭	Hark! a bold triumphal sound
Semichorus	E♭	Dearest to mem'ry, hail

Acc. Recit. (t)		Yet, sounds of triumph
Semichorus	f	Wove by love's hand
Acc. Recit. (b)		So bright ascending
Air (b)	G	Bear thou her ensign
Recit. (s)		They cease; and lo!
Air (s)	C	As each white-robed band leads on
Recit. (s)		Thus, Portland, thus
Air (s)	F	Here glowing thought
Chorus	d-D	Here genius, from pure learning's living rill

Note: The ode's performance was cut short in disorderly circumstances, owing to overcrowding in the Theatre. For a description of the occasion see *The Gentleman's Magazine*, lxiii (1793), 662-4. Robert Holmes, the librettist, was Professor of Poetry in the University. For a discussion of the ode see Volume 1, pp.72-3.

HAYES, Philip

Genius of this blissful place (author unknown)
Dated 1 May 1786; date and occasion of first performance unknown
Source: *Ob* MS Mus.d.64, ff.2-58 (autograph FS)

Scoring: stb/SATB; 2tpt, timp, 2hn, fl, 2ob, 2cl, bn, str, bc
Format:

Acc. Recit. (s)		Genius of this blissful place
Air (s)	F	Join, oh join me on my way
Air (b) & Chorus	C	They come in all their smiling pride
Acc. Recit. (s)		What odours like Arabia's sweet
Air (s)	E	'Tis more than vision, see!
Air (b)	c	When lo! night's sable shades appear
Recit. (s)		Lo! in a dusky op'ning nigh
Chorus	c	Loud thunders roll
Air (t)	C	A calmer scene 'gins to dawn
Recit. (s)		Now on, to new delights I range
Air (s)	G	Often sunny meadows viewing
Air (s)	B♭	Whilst the feathered choir are singing
Air (s)	E♭	Hail bounteous May that dost inspire
Acc. Recit. (s)		Whither, from walks of deepest shade
Air (s)	A-a	Where all around tall hop poles stand
Chorus	D	If these delights are thine O May

HAYES, William (1708-1777)

Ode... for a Bachelor's Degree in Music (author unknown)
First performed [at the Music School, Oxford], 1735
Source: *Vocal and Instrumental Musick, In Three Parts* (Oxford, 1742) [Part III]

Scoring: sat/SATB; 2ob, str, bc
Format:

Overture	D	[Largo]
	D	Allegro
	D	Aria: tempo di minuetto
Acc. Recit. (a)		When the fair consort
Aria (a)	A	Come, come my charmer
Recit. (t)		The poet ceased

Aria (s)	d	Thy vain pursuit fond youth
Duet (sa)	g	With streaming eyes
Chorus	B♭	With streaming eyes

Note: The odes of William Hayes are also catalogued in Simon Heighes, 'The Life and Works of William and Philip Hayes (1708-1777 & 1738-1797)' (D.Phil. dissertation, University of Oxford, 1990).

HAYES, William

The Passions
Words by William Collins, published as *The Passions, An Ode* (Oxford, 1750)
First performed at the Commemoration of Benefactors, Sheldonian Theatre, Oxford, 2 July 1750
Sources: *The Passions AN ODE Written by W. Collins, and Composed by Dr. William Hayes, PROFESSOR OF MUSIC, in the University of Oxford* [Oxford, c. 1797]

Ob MS Mus. d.178 (autograph FS)
MSS Mus.d.120-21 (parts) [autograph and hand of Philip Hayes]

Scoring: satb/SATB; 2tpt, timp, 2hn, fl, 2ob, bn, str, bc
Format:

Part One

Overture	A	Larghetto
	A	Allegro
	A	Aria: andante [minuet]
	A	Aria: allegro [gavotte]
Acc. Recit. (t)		When Music, heav'nly maid, was young
Air (t)	d	First Fear his hand its skill to try
Air (b)	B♭	Next Anger rushed, his eyes on fire
Air (t)	f	With woeful measures wan Despair
Recit. (s)		But thou, O Hope, with eyes so fair
Air (s)	F	Still it whispered promised pleasure
Recit. (t)		And longer had she sung
Air (b)	D	He threw his blood-stained sword
Chorus	D	Revenge impatient rose

Part Two

Symphony	d	Spiritoso
	d	Allegro
Recit. (t)		Thy numbers, Jealousy
Air (a)	B♭	Of diff'ring themes the veering song
Air (t)	c	With eyes up-raised as one inspired
Recit. (s)		But O! how altered was its sprightlier tone
Air (s) & Chorus	F	When Cheerfulness
Recit. (a)		Last came Joy's ecstatic trial
Air (a)	D	He with viney crown advancing
Aria (s)	E	In vain each seeks the foremost place
Chorus	A	Thy wide extended pow'r

Note: Collins's poem was first published as 'The Passions. An Ode for Music' in *Odes on Several Descriptive and Allegoric Subjects* (1747), 46-52; there is no evidence that it was specifically written for Hayes, though Collins undoubtedly had a musical setting in mind. The final aria and chorus have words by the Earl

of Lichfield, then Chancellor of Oxford University, the last 25 lines of Collins's poem being considered unsuitable for 'musical expression' by the composer. Wordbooks are extant for the original Oxford performance, and for subsequent performances at Winchester (1750) and Gloucester (1760). For a discussion of Collins's ode see J. Langhorne, *The Poetical Works of Mr. William Collins* (1765), 178-81 (this includes allusions to Hayes's setting), and S. Musgrove, 'The Theme of Collins's Odes', *Notes and Queries*, clxxxv (1943), 253-4. For other settings of the *Ode on the Passions* see under Benjamin Cooke (p.45), and Tommaso Giordani (p.74). For a discussion of the ode see Volume 1, pp.63-8.

HAYES, William

Ode for Music
Words by Thomas Warton, published as *Ode for Music, as Performed at the Theatre in Oxford* (Oxford, [1751])
First performed at the Commemoration of Benefactors, Sheldonian Theatre, Oxford, 2 July 1751
Sources: *Ob* MS Mus.d.70 (autograph FS)
MS Mus.d.81, ff.2-51v (incomplete autograph FS)
MSS Mus.d.113-15 (parts) [autograph and hand of Philip Hayes)
MS Mus.d.120 (vocal part)

Scoring: satb/SATB; 3tpt, timp, fl, 2ob, bn, str, bc
Format:

Overture	B♭	[Andante]
	B♭	Allegro
	B♭	Minuetto andante
Acc. Recit. (t)		Where shall the muse
Chorus	F	Daughter and mistress of the sea
Recit. (b)		But in this princely land
Aria (b)	C	Where Isis' waters wind along
Chorus	C	Virtue's awful throne!
Recit. (t)		Thee well her best beloved
Acc. Recit. (a)		In ancient days
March	D	
Acc. Recit. (a)		Oft times, in adamantine arms
Aria (a)	e	Hear gentle nymph
Recit. (s)		Her accents Isis' mute attention caught
Air (s)	E	She rose and sweetly smiled
Recit. (t)		She smiled and gave the goddess
Air (t)	G	For this, thy flood the fairest name
Acc. Recit. (a)		There all her pow'r shall Pallas prove
Air (b)	D	Alfred! Majestic name!
Chorus	D	Alfred! Majestic name!
Acc. Recit. (t)		Nor Alfred's bounteous hand alone
Duet (st)	B♭	While as with equal state
Recit. (t)		O Isis! ever will I chant thy praise
Air (t)	F	But that thy sons have dared to feel
Acc. Recit.		But chief on this auspicious day
Air (a)	D	Hail hour of triumph most sublime
Chorus with Recit. (t)	D	Blest prelate hail!

Note: Words also appear in *The Gentleman's Magazine* xxi (1751), 335. MS Mus.d.115 contains the parts for a substantially shortened version of the ode, consisting of the march and the final aria and chorus. The second and third

movements of the overture were taken from a concerto in B by the composer. Thomas Warton, the librettist, was Professor of Poetry in the University of Oxford from 1756-66. For a discussion of the ode see Volume 1, pp.68-71.

HAYES, William

Ode for the Installation of the Earl of Westmorland (author unknown)
Words published as *[Ode] Performed at the Installation... Of the Right Honourable John Earl of Westmorland* [Oxford, 1759]
First performed at the Sheldonian Theatre, Oxford, 3 July 1759
Source: *Ob* MSS Mus.d.116-17 (parts) [partly hand of Philip Hayes]

Scoring: t/SATB; 3tpt, timp, 2ob, 2bn, str, bc
Format:

Sinfonia	D	Allegro
Acc. Recit. (t)		Hark! hark from ev'ry tongue
Chorus	D	Isis, with all her choir
Aria (a)	A	The muses in his praise rejoice
Chorus [reprise]	D	Isis, with all her choir

Note: Performed on the occasion of the Earl's installation as Chancellor of the University of Oxford. Words also in *The Gentleman's Magazine*, xxix (1759), 334. The sinfonia and chorus from this ode were used by Hayes, in the same year, for the *Ode to the Memory of Handel* (see following entry).

HAYES, William

Ode to the Memory of Mr. Handel (author unknown)
Words published as an additional item with *The Passions, an Ode* (Gloucester, 1760)
First performed [at Oxford], 1759
Sources: *Ob* MS Mus.c.20, pp.1-60v (autograph FS)
MS Mus.d.118 (autograph parts)
MS Mus.d.119 (partly autograph parts)
MS Mus.d.120, ff.76-7v (vocal part)

Scoring: st/SATB; 3tpt, timp, 2ob, bn, str, bc
Format:

Sinfonia	D	Allegro
Acc. Recit. (t)		O that some pensive muse
Air (a)	a	Mourn lovely vale
Recit. (t)		Thou too, Sabrina, mourn
Semichorus	e	Hark, along the stream
Recit. (s)		Sudden the mournful accents die
Air (t)	A	In brighter realms Timotheus trace
Duet (st) & Chorus	D	Hail blest Timotheus

Note: The exact venue of the first performance is unknown, but the ode was subsequently given at Leicester in 1762, and at Nottingham in 1763. For a discussion of the ode see Volume 1, pp.68-9.

HAYES, William

Ode on the Chancellor's taking his seat
Words, partly by Thomas Warton, published as *An Ode to be Performed on the Chancellor's taking his Seat in the Theatre* [Oxford, 1763]
First performed at the Sheldonian Theatre, Oxford, 5 July 1763

Scoring: t/SATB, 2 tpt, timp, 2ob, str, bc
Format:

Acc. Recit. (t)		Hark! hark from ev'ry tongue
Chorus	D	Isis, with all her choir
Aria (a)	D	The muses in his praise rejoice
Chorus	D	Blest prelate hail!

Note: No separate musical sources have survived for this work which was not an original piece, but a four-movement compilation drawing on music from earlier odes (all of which are extant in their original form). The first three movements are taken from the 1759 *Ode for the Installation of the Earl of Westmoreland* (anonymous words); the final chorus is from the 1751 *Ode for Music* (words by Warton). The Chancellor in question was Lord Lichfield.

HAYES, William

Ode for the reception of Lord North
Words by Benjamin Wheeler, published as *Ode, for the Encaenia, held at Oxford, July 1773, for the Reception of the Right Honourable Frederic Lord North, Chancellor of the University* (Oxford, [1773])
First performed at the Sheldonian Theatre, Oxford, 7 July 1773
Sources: *Ob* MS Mus. d.81, ff.52-91v (autograph FS)
T MS 1262 [mid 19th-century copy]

Scoring: stb/SATB; 2tpt, timp, 2fl, 2ob, bn, str, bc
Format:

Recit. (t)		Daughters of Beauty
Air (t)	G	From busy scenes
Recit. (b)		Mark, where the fiend of war
Recit. (s)		Britannia sits enthroned
Aria (s)	C	Heroes from the ghastly fight
Recit. (t)		What martial sons, once proud
Recit. (b)		Enough, heroic souls, of cruel fight
Sinfonia	D	
Recit. (b)		Heard ye, while echoing from yon azure sphere?
Air (b)	b	I see the sovereign form descend
Acc. Recit. (t)		Britons, if ought ye boast
Air (t)	B♭	But stay, yon bold advent'rers, stay
Recit. (s)		Yet haply shall Brunswick's rule
Air (s)	A	Ye chiefs, who near your liege's throne
Recit. (s)		Goodness decked with glory
Chorus	D	The generous youths

Note: Words also in *The Gentleman's Magazine*, xliii (1773), 343. Benjamin Wheeler had succeeded Thomas Warton as Professor of Poetry at Oxford in 1766. The overture to the ode is missing, though one is mentioned (f.52). Folios 84-91v of the autograph score (which is dated 2 July 1773) are a complete sketch of the final chorus. For a discussion of the ode see Volume 1, pp.69-71.

HEIGHINGTON, Musgrave (1679-1764)

Alexander's Feast
Music is lost; words by John Dryden, published as *An ode on St. Cecilia's Day, written by Mr. J.... D.... sett to Musick by Dr. Heighington* [Dublin, n.d.]
First performed at Dublin, 22 [November] 1726

Note: The wordsheet is listed in the catalogue of the Gilbert Collection at Dublin Public Library, but is no longer to be found in that collection. It seems likely that the date of 22 October given for the performance of this work in *New Grove*, viii, 436, is erroneous.

HEIGHINGTON, Musgrave

Ode for His Majesty's Birthday (author unknown)
Words and music are lost
First performed at Great Yarmouth, 30 October 1734 (see *New Grove*, viii, 436)

HEIGHINGTON, Musgrave

Ode for Her Majesty's Birthday (author unknown)
Words and music are lost
First performed [at Great Yarmouth], 3 March 1735 (see *New Grove*, viii, 436)

HEIGHINGTON, Musgrave

Ode for the Anniversary of the Gentlemen's Society of Spalding (author unknown)
Music is lost; word published in [Richard Gough], *An Account of the Gentlemen's Society at Spalding* (1784), ix
First performed 'at Mr. Everard's' in Spalding, 30 August 1739

Format:

Overture.	
Air	The fairest glory of the blest abodes
Air	'Twas love inspired them
Air (s)	From foaming wave when beauty sprung
Air [reprise]	The fairest glory

Note: Gough's *Account* gives the date of performance as 'the last Thursday in August 1739', but Charles Cudworth dated the work to the previous year (see *New Grove*, viii, 436). The later date is perhaps more likely, since the composer only became an 'extra-regular' member of the Society on 12 August 1738. A reference in the title to 'gentlemen of the concert there' suggests an instrumental accompaniment of some sort. For a discussion of the ode see Volume 1, pp.190-1.

HEIGHINGTON, Musgrave

Ode on Love and Friendship (author unknown)
Words and music are lost

First performed, presumably for the Gentlemen's Society of Spalding, 1739 (see *New Grove*, viii, 436)

Note: Charles Cudworth described this work as 'for the Anniversary', but gave no source for this description, or for the date 1739, by which it is identified (see *New Grove*, viii, 436). It may well be the same piece as the 'Ode for the Anniversary', described above, which Cudworth lists separately and dates to 1738. A music meeting given by the Gentlemen's Society in October 1739 included 'an ode for the day composed and performed by Dr Heighington' (see Dorothy M. Owen (ed.), *The Minute-Books of the Spalding Gentlemen's Society 1712-1755* (Lincoln, 1981), xiii). If, in fact, Heighington wrote only one Anniversary ode ('The fairest glory of the blest abodes'), the *Ode on Love and Friendship* may well have been the work performed at the October meeting.

HEIGHINGTON, Musgrave

Ode on Musick (author unknown)
Words and music are lost
First performed at Spalding, 1743 (see *New Grove*, viii, 436)

HOLMES, George (d.1721)

Ode for St Cecilia's Day (author unknown)
First performed in either Lincoln or London, reign of Anne
Source: *US: LAuc* f0235M4 [17--] Bound, pp.19-87 [hand of John Barker]

Scoring: satb/SSATB, 2 fl, str, bc
Format:

[Symphony]	C	[Allegro]
	C	Presto
	C	Adagio
	C	Allegro
Air (b)	C	Down from the fixed serene on high
Chorus	C	Called by the powers of harmony
Air (s)	a	See how thy votarys prepare
Aria (s)	F	The charming and melodious flute
Aria [t]	d	All other music is by vocal crowned
Chorus	B♭	With voices then we'll fill the song
Trio (ssb)	B♭	'Tis to joys most refined
Quartet (aatb)	g	Thus royal and triumphant Anna's mind
Quartet (aatb)	c	Oh! may the troubles which disturb
Chorus (SSATB)	c	Fast as her glorious conquests grow
Verse (satb)	c	May fears and violence and party cease
Chorus	C	All, all conspire to court a common peace

Note: Words in *Husk*, 193-4. For details of the manuscript source see under Croft's *A Song on St Cecilia's Day* (p.48). For a discussion of the ode see Volume 1, p.108.

HOOK, James

Ode for the Opening of the new Exhibition Room
Music is lost; words by Evan Lloyd, published as *The Ode for the Opening of the New Exhibition Room, of the Royal Incorporated Society of Artists of Great-Britain* (1772)
First performed at the Society's exhibition room in the Strand, 11 May 1772

Scoring: s[a]tb/SATB; 2tpt, timp, 2hn, 2ob, 2fl, 2cl, str, bc
Format:

Acc. Recit.	'Twas where grim Mars
Air	While Discord waved her crimson wings
Acc. Recit.	Then asked of Heav'n
Air	Ye powers! soothe a mother's care
Acc. Recit.	Her pray'r prevail'd
Air	In softer murmers let the hills
Chorus	Hark! through the enchanted isle
Recit.	The sister of the pencil came
Air	Iris on her steps attended
Chorus	Hail! wondrous art!
Recit.	Not Egypt's skill so well can save
Air	When Fate condemns
Recit.	From thee a new creation grew
Air	Each passion, by the pencil dressed
Air	Picture, music of the eye
Recit.	Less is the ardour
Air	What were life without the muse?
Air & Chorus	Genius of arts!
Recit.	The sweet enthusiast's deign inspire
Air	Teach the passions how to glow
Recit.	Let vice with Gorgan [*sic*] terrors scare
Air	To make their charms still more
Air	Let Brutus here each danger brave
Quartet	Albion thus thy gifts possessing
Acc. Recit.	The pow'r descends!
Chorus	Behold! the arts around us bloom

Note: Words also in *The Gentleman's Magazine*, xlii (1772), 239. Subsequent performance on 28 August 1772 at Marylebone Gardens (see *London Stage* pt.4, 1650). Instrumental scoring has been deduced from a surviving bill of expenses. For a discussion of this, and of other aspects of the performance, see Volume 1, pp.202-7.

HOOK, James

The debtor reliev'd [ode] (author unknown)
Words and music are lost
First performed at an unknown venue, *c.*1780 (see *New Grove*, viii, 685)

HOOK, James

Occasional Ode (author unknown)
Words and music are lost
First? performed at Vauxhall Gardens, 2 July 1790

Note: Performed at an annual sailing regatta which had been instituted at Vauxhall in 1786. It was given again at the regatta held on 22 July 1791, and may have received other performances (see Charles Cudworth, 'The Vauxhall "Lists"', *GSJ*, xx (1967) 24-42).

ISHAM [ISUM], John (c.1680-1726)

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre, 17 July 1713
Sources: *Ob* MS Mus. Sch. d.341 (autograph? FS)
MS Mus. Sch. c.140 (parts)

Scoring: ab/SSATB; str, bc
Format:

Overture	C	[Adagio]
	C	Allegro
	C	Adagio
	C	Allegro
Air (ab)	c	O tuneful god
Air (b)	C	'Tis mighty Anna's fame
Air (a)	a	I sing the joys of peace
Chorus (SSATB)	C	May Anna's crown

Note: Isham assisted with the performance of Croft's doctoral exercise at Oxford in 1713, and was awarded the B.Mus. degree a week later (see Sir John Hawkins, *A General History of the Science and Practice of Music*, rev. edn. (1875), ii, 799). Although there is nothing specifically to identify it as such, there seems little doubt that this ode was Isham's exercise for the degree. The singer William Morley, with whom Isham had collaborated on *A Collection of Songs* (*c*.1710), was awarded the B.Mus. degree on the same occasion, having also submitted an ode by way of an exercise (see p.106). For a discussion of the ode see Volume 1, pp.53-4.

JACKSON, William (of Exeter) (1730-1803)

Ode to Fancy
Words by Joseph Warton, published (with considerable alterations) in *Odes on Various Subjects* (1746), 5-11
Date and occasion of first performance unknown
Source: *An Ode to Fancy by Warton,* set to Music by *William Jackson of Exeter* Opera Ottava [1773]

Scoring: satb/SATB; 2tpt, timp, 2hn, 2ob, str, bc
Format:

Overture	F	Presto
	B♭	Andante
	F	Rondeau
Acc. Recit. (t)		O Parent of each lovely muse
Air (t)	G	O nymph with loosely-flowing hair
Acc. Recit. (s)		O lover of the desert, hail!
Air (s)	E♭	Tell me the path, sweet wanderer
Recit. (s)		Then lay me by the haunted stream
Chorus	C	'Till suddenly awaked
Duet (st)	A	Me, goddess, by the right-hand lead
Recit. (s)		Yet not these flowery fields
Acc. Recit. (s)		Goddess of the tearful eye

Recit. (t)		Now let us louder strike the lyre
Air (t) & Chorus	D	I feel, I feel, with sudden heat
Recit. (s)		O! guide me from this horrid scene
Air (s)	B♭	Spontaneous mirth and rapture glow
Recit. (t)		Fancy, enthusiastic maid
Air (t)	f-F	O hear my pray'r, O hither come
Chorus	F	As lightning let his might verse

Note: The ode received at least one performance in Bath (see 'William Jackson, of Exeter, Musician. An Autobiography', *The Leisure Hour* (1882), 360). Other settings of the *Ode to Fancy* were made by William Crotch (see p.50) and John Wall Callcott (see p.37). For a discussion of the ode see Volume 1, pp.217-18.

KING, Charles (1687-1748)

Ode in Praise of Musick
Music is lost; words [by Edmund Smith], published as *An Ode in Praise of Musick. Composed by Mr Charles King, In five Parts, for the Degree of Batchelour of Musick* [Oxford, 1707]
First performed at the Sheldonian Theatre, Oxford, 11 July 1707

Scoring: 5vv; [instr.]
Format:

Air (5vv)	Music, soft charm of Heav'n
Air (3vv)	Myriads of spirits forms divine
Air (4vv)	Nor let the lower world repine
Chorus (5vv)	Hark how the feathered choir
Air (3vv)	E'er since the Theban bard to prove
Air (2vv)	But stay, I hear methinks a motley crew
Chorus (5vv)	To Athens now my muses retire

Note: Although the original wordsheet does not identify the author of the words, John Nichols suggested that the words were 'possibly by Mr. Smith' (see *A Select Collection of Poems with Notes Biographical and Historical* (1780), iv, 64).

KING, CHARLES

Part of Mr. Dryden's Ode, in Honour of St. Cecilia's Day
Words by John Dryden, selected from *Alexander's Feast; or the power of musique. An ode, In honour of St. Cecilia's Day* (1697) [*STC (Wing)* D 2228]
Date and occasion of first performance unknown
Source: *Lam* MS 96, ff.13-35v (autograph FS)

Scoring: aab/SAATB; 2fl, 2ob, str, bc
Format:

Simphony	D	Tempo minuetto
	b	Adagio
	D	Vivace
Acc. Recit. (b)		'Twas at the royal feast
Chorus	D	Happy pair
Recit. (a)		Timotheus placed on high
Rit. & Trio (aab)	A	Soothed with the sound
Chorus (SAATB)	A	Fought all his battles o'er again
Recit. (a)		The master saw the madness rise
Air (a)	d	He chose a mournful muse
Air (a)	d	With down cast looks

Recit. (b)		The mighty master smiled to see
Duet (ab)	e	Softly sweet in Lydian measures
Recit. (b)		The prince unable to conceal his pain
Chorus (SAATB)	C	The many rend the skies

Note: The title of the work appears above the first recitative (on f.17), but it seems likely that the preceding symphony was intended as part of the setting.

KING, [Robert] (*fl.* 1676-1728)

Song for St Cecilia's Day
Music is lost; words (beginning 'O sacred harmony, prepare our lays') by Thomas Shadwell, published in *The First Part of Miscellany Poems*, ed. John Dryden, 4th edn. (1716), iv, 93-5.
First performed at Stationers' Hall, [22 November 1690]

Note: Words also in *The Complete Works of Thomas Shadwell*, ed. Montague Summmers (1927), v, 367-8, and in *Husk*, 154-6.

KING, Robert

Ode for the Earl of Exeter's Birthday
Music is lost; words (beginning 'Once more 'tis born the happy day') by Peter Motteux, published in *The Gentleman's Journal*, (1693), 347
First performed at Burleigh House, Northamptonshire, 1693

LAMPE, John Frederick (*c.*1703-1751)

Ode on the birthday of George II (author unknown)
Music is lost; words published as *An Ode, In Honour of his Majesty's Birth-Day* (Dublin, 1748)
First performed at the Grand Festino Room, Aungier Street, Dublin, 31 October 1748

Format:

Recit.	When the first sparks, at the creator's call
Chorus	While all around the angel choir
Air	Then white robed seraphs all on high
Recit.	Thus George arose
Chorus	His powerful word bid discord cease
Air	With olive wreaths encircled round
Recit.	See Liberty looks down
Chorus	Thus spoke a British Merlin's son
Air	In William's natal star distinct
Recit.	Rapt into distant times
Chorus	So high his ancestors extend
Air	By George's forming care designed
Recit.	Since proud Iberia felt Eliza's sway
Air	Religion, liberty and laws
Recit.	As Nereus the fate of Troy
Air	Exulting angels cried
Recit.	O thou! with every virtue crowned

Trio	So smiles Apollo doubly gay
Chorus	Heav'nly muses, tune your lyres
Chorus	To joy, to triumphs, dedicate the day

Note: For a discussion of the ode see Volume 1, pp.165-7.

LINLEY, Thomas (1756-1778)

Ode on the Spirits of Shakespeare
Words by French Lawrence, published as *A Lyric Ode on the Fairies, Aerial Beings, and Witches of Shakespeare* (1776)
First performed at the Theatre Royal, Drury Lane, 20 March 1776
Sources: *US:Ws* W.b.516 (autograph FS)
W.b.517-525 (parts)
Lbl R.M. 21.h.10 [hand of J.S. Gaudry]
Egerton MS 2492 [hand of Matthew Cooke]

Scoring: ssatb/SATB; 2tpt, timp, 2hn, 2ob, bn, str, bc
Format:

Part One

Overture	D	Andante
	D	Allegro
	D	Minuetto
Chorus	D	O guardian of that sacred land
Recit. (s)		'Tis thine alone high seated
Air (s)	A	Come then, O Fancy, bend thy bow
Recit. (s)		At Shakespeare's happy birth
Air (s)	d	And now is come the fated hour
Chorus	F	Be Shakespeare born
Recit. (s)		So spake the god
Air (s)	E	There in old Arden's inmost shade
Acc. Recit. (s)		And as before his purged eyes
Air (s)	D	Thy hand his youthful footsteps led
Air (s)	G	Some drive the clam'rous owl away
Chorus	D	Some drive the clam'rous owl away

Part Two

Acc. Recit. (b)		But oh! what sudden gloom
Quartet (satb)	E♭	By the pale light of yon blue fire
Recit. (b)		See through the glimmering darkness
Chorus	e	What howling whirlwinds
Acc. Recit. (b)		For whom, at yonder livid flame
Air (b)	c	Whither ye beldames do ye roam?
Chorus	G	The tempests cease
Recit. (s)		No more the elves
Air (s)	F	Ariel, who sees thee now
Recit. (s)		No more shalt thou
Duet (ss)	A	For who can wield
Chorus	D	Yet, fancy, once again on Britain smile

Note: For details of additional instrumental and vocal parts surviving in American libraries see the introduction to Gwilym Beechey's edition, published as *Musica Britannica*, xxx (1970). For a discussion of the ode see Volume 1, pp.211-12.

LOCKE, Matthew (1621/2-1677)

Oxford Act Ode (author unknown)
First performed at the Sheldonian Theatre, [1673]
Source: *Och* MS 619, ff.16-19 (autograph FS)

Scoring: satb/SATB; 2vn, bc
Format:

Symphony	d	Prelude
	d	Saraband
Air (at)	d	Descende caelo
Saraband [reprise]	d	
Air (satb)	d	Gratum parente
Chorus	F	Barbitoque et solito
Saraband [reprise]	d	
Air (s)	d	O grate nostro julie
Saraband [reprise]	d	
Chorus	d	Sed ponit aurum

Note: See Rosamund E.M. Harding, *A Thematic Catalogue of the Works of Matthew Locke* (Oxford, 1971), 39. A payment to Locke of £5 for composing an ode was recorded in the Vice-Chancellor's Accounts for 1672-3 (see *Wood*, iv, 73). For a discussion of the ode see Volume 1, pp.43-4.

MATTEIS, Nicola (d. *c.*1707)

Ode for St Cecilia's Day (author unknown)
Words published as *An Ode on St. Cecilia's Day. Perform'd on the 23d of November, 1696* [1696]
First performed at Stationers' Hall, 22 November 1696
Source: *Ob* MS Mus. c.16, ff.3-21 (incomplete)

Scoring: ab/SAB; str, bc
Format:

Preluding Song (b)	C	Assist you mighty sons of art
Air (a)	C	Let every voice conspire to raise
Air (ab)	C	Whilst from the strings
Chorus (SAB)	C	What mighty joys from music flow

Note: Identified as Matteis's ode by Alan Browning (see Michael Tilmouth, 'The beginnings of provincial concert life in England', *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. Christopher Hogwood and Richard Luckett (Cambridge, 1983), 9n). The considerable length of the poetical text suggests that only a small portion of the setting has survived (see Volume 1, p.96).

MORLEY, William (d.1721)

[Ode on Queen Anne] (author unknown)
First performed at the Sheldonian Theatre, 17 July 1713
Source: *Ob* MS Mus. c.6, ff.23-40v (autograph FS)
MS Mus. Sch. c.131 (parts)

Scoring: satb/SSATB; str, bc
Format:

Overture	C	[Allegro]
	C	Brisk
	c	Adagio
Recit. (b)	C	Let the shrill trumpet's loud alarms
Duet (at)	a	Tune the sprightly viol
Air (s)	e	The smiling shepherds
Chorus	e	Tall ships prepared
Air (b)	g	See Neptune king of seas
Duet (ab)	c	Lo! how they both on the calm surface ride
Chorus (SSATB)	C	Sing then with universal harmony

Note: Morley assisted with the performance of Croft's doctoral ode at Oxford and, like John Isham (see p.102), suplicated for the degree of B.Mus. at the same time. There seems little doubt that this ode was Morley's degree exercise. For a brief discussion of the ode see Volume 1, p.53.

MORNINGTON, (Garret Wesley), First Earl of (1735-81)

Ode on the installation of the Duke of Bedford as Chancellor of the University of Dublin
Music is lost; words (beginning 'Genius of the lyric song') by Richard Archdale, published anonymously as 'An Ode on the Installation of his Grace John Duke of Bedford Chancellor of the University of Dublin' in *The Gentleman's Magazine*, xxxviii (1768), 535-6
First performed 9 September 1768, in the hall of Trinity College Dublin

Note: For an account of the installation ceremony see John William Stubbs, *The History of the University of Dublin, from its Foundation to the end of the Eighteenth Century* (Dublin, 1889), 217-18, where the author is identified as Archdale, then an undergraduate at Trinity College. See also the brief discussion in Volume 1, pp.134-5.

MURPHY, Samuel

Ode on St Cecilia's Day
Music is lost; words by Alexander Pope, published as *Mr. Pope's Ode on St. Cecilia's Day* (1713)
First performed at the Fishamble Street music room in Dublin, 10 April 1768 (see *The Dublin Journal*, 6 April 1768)

Note: Murphy was Master of the Children at both Christ Church and St Patrick's cathedrals in Dublin. For a brief discussion of the ode see Volume 1, p.63.

NORRIS, William

Ode for St Cecilia's Day
Words by Samuel Wesley, published in *Husk*, 157-9
First performed [at Stationers' Hall], 22 November [1702] (see *Husk*, 51-2)
Source: *Ob* MS Mus. Sch. c.28, ff.40-63.

Scoring: sstb/SATB; 2tpt, str, bc
Format:

Symphony	C	[Grave]
	C	[Allegro]
Solo (b) & Chorus	C	Begin, begin the noble song
Air (t)	c	Numbers Cecilia, soft as those
Air (ssb)	C	Thy beauty made the world adore
Air (a)	a	Music and thee fair saint
Air (b)	F	What wonders can't that heavenly art perform
Air (ss)	F-a	Hark, Arion sweeps the sounding string
Air (s) & Chorus	a	The Triton's silver shell
Air (bb)	D	How various music is thy praise
Air (atb)	D	To arms, to arms, that dreadful sound
Air (a)	D	The warlike trumpets clangour
Air (t)	g	When shall thy brazen gates
Chorus	g	Or hear allied or music's self you be
Air (b)	g-c	'Tis here, a sacred vestal music turns
Air (atb)	C	Again she plays, again she sings
Chorus	C	Io triumph sing and play

Note: For a discussion of the ode see Volume 1, pp.107-8.

PASQUALI, Niccolo (*c.*1718-1757)

Ode on the Hospital for Poor Lying-in Women
Words, by 'Mr Jones the bricklayer', and music are lost
First performed at the Great-Britain Street Gardens, Dublin, 27 June 1749 (see *Boydell*, 127)

PEPUSCH, Johann Christoph (1667-1752)

Peace, Apollo, Britain (author unknown)
Music is lost; words published as *Dr Pepusche's* [*sic*] *Song Perform'd for his Exercise* [Oxford, 1713]
First performed at the Sheldonian Theatre, Oxford, 13 July 1713

Scoring: 3 soli/[SATB; orch]
Format:

Recit.	Hail queen of islands!
Aria	Let boundless joy, thy hours employ
Recit.	Welcome, O welcome
Aria	To Anna's praise
Recit.	From yon expanded skies
Aria	Bright Aurora, gaily smiling
Recit.	How much more happy
D.C. Duet	To make thy happiness complete
Recit.	Nay more, to heighten and secure
Aria	O most transporting blessing!
Recit.	Anna, chief fav'rite of the gods
Aria	The blessings of a golden age
Recit.	To sing great Anna's praise
Aria	Sweetest number, softly flowing
Recit.	O happy realms!
D.C. Duet	In loftiest lays
Recit.	Now, the propitious gods
Trio	Wealth and treasure

Recit.		What pyramids! what altars
Trumpet Song		The joyful trumpet sounding
Recit.		Fly fame, and tell
D.C. Chorus		Io! Anna! loudly sing

Note: Pepusch's doctoral exercise, performed on the same occasion as (and evidently overshadowed by) Croft's two odes later published as *Musicus Apparatus Academicus* (see pp.47-8). For a discussion of the work and its context see *Cook*, i, 95-9; see also Volume 1, p.49.

PEPUSCH, Johann Christoph

[Ode] Upon St Cecilia's Day (author unknown)
Date and occasion of first performance unknown, but possibly after November 1719 (see Note)
Source: *Lam* MS 89, ff.94-119

Scoring: sattb/SSATB; tpt, ob, str, bc
Format:

D.C. Chorus (SSATB)	D	Great Phoebus, who in thy unwearied race
Recit. (s)		Thus to the harmonious powers above
Aria (s)	A	Happiest day of all the year
Recit. (t)		With vast delight the numerous train
D.C. Duet (tt)	B	Kindly Phoebus we receive
Recit. (s)		The song of these inspired the rest
D.C. Trio (sab)	F	Comus here and Bacchus join
Recit. (t)		Thus they, nor could the god contain
D.C. Chorus	D	Let the sprightly trumpet sound

Note: Thematic incipits are given in *Cook*, ii, 172-4. For a discussion of the work's sources and possible date, see *Cook*, i, 204; see also Volume 1, p.115.

PEPUSCH, Johann Christoph

[Wedding Ode] (author unknown)
Date and occasion of first performance unknown
Source: *Lam* MS 89, ff.7-38

Scoring: satb/SATB; ob, 2vn, bc (org)
Format:

Overture	F	[Moderato]
	F	[Allegro]
	F	[Largo]
	F	[Gavotte]
	d	Grave
	F	[Allegro]
D.C. Chorus	F	Hymen source of human bliss
Recit. (t)		See the god of chaste desire
Aria (b)	F	From the blisful realms above
Recit. (ab)		Virtue than new made stars more bright
Aria (a)	G	Lo I who happiness bestow
Recit. (b)		Wisdom, goddess most serene
Aria (t)	F	Every strife and every jar
Acc. Recit. (sa)		Charming goddess, last of three

Aria (s)	E	Gladly we our tribute bring
Recit. (t)		Thus the first man
D.C. Chorus	F	Thus the happy pass their hours

Note: Thematic incipits are given in *Cook*, ii, 170-72. For a discussion of the work see *Cook*, i, 203-4; see also Volume 1, p.201.

PERCY, [John] (1749-97)

Ode for the Anniversary of the Medical Society
Music is lost; words by George Wallis, published in *The Gentleman's Magazine*, lx (1790), 257
First performed at the Crown and Anchor Tavern in the Strand, 8 March 1790

Scoring: 3 vv, chorus [instr.?]
Format:

Chorus	Hark the lyre!
Duet	When burning fever rushes
Chorus	Hark the lyre!
Duet & Chorus	When furious mania siezed the best of kings
Trio	Long may it flourish
Chorus	Hark the lyre!

Note: This ode may only have been an extended glee or other convivial song, since there is no evidence for any instrumental accompaniment and it was performed at the Society's anniversary dinner (see *The Gentleman's Magazine*, lx (1790), 271). 'Mr Percy' the composer was presumably John Percy who composed a popular ballad, 'Wapping Old Stairs' and published two collections of songs (see James D. Brown and Stephen S. Stratton, *British Musical Biography* (Birmingham, 1897), 317).

PURCELL, Daniel (d.1717)

Ode for St Cecilia's Day
Words by Thomas Yalden, published with some alterations as 'An Ode, For St. Cecilia's Day, 1693', in *The Annual Miscellany: For The Year 1694. Being the fourth part of Miscellany Poems* (1694), 128-33
First performed at [Stationers' Hall, 22 November 1694]
Source: *Lbl* Add.MS 30934, ff.58-78v

Scoring: saatb/SATB; 2[tpt], str, bc
Format:

Symphony	d	[Maestoso]
	d	[Allegro]
Recit. (b)		Begin, and strike th'harmonious lyre!
Air (aa)	d	In lofty numbers
Chorus	d	Then may this day for ever be
Air (s)	a	Music's the language of the blest
Air (t) & Rit.	a	'Tis nature's dialect
Air (ab)	a	Let every restless passion cease
Air (atb) & Rit.	C	Music's the soft indulger
Air (t)	a	Thus when the royal prophet
Air (a)	C	Then let the louder trumpet's voice
Chorus	c	For ever sacred let it be

Air (a) & Rit.	c	Great Jubal author of our lays
Air (b)	a	But fair Cecilia to a pitch divine
Chorus	D	Then kindly treat this happy day

Note: Words also in *Husk*, 170-2. For a discussion of the ode see Volume 1, pp.111-12.

PURCELL, Daniel

Ode for the Duke of Gloucester (author unknown)
First performed [at Windsor Castle], 27 July 1696
Source: *T* 1175, pp.1-37

Scoring: atb/SATB; tpt, 2fl, str, bc
Format:

[Symphony]	D	[Moderato]
	D	[Allegro]
	d	Grave
Air (a) & Rit.	d	Appear, Apollo's darling sons
Air (b)	d	Come from famed Parnassus
Air (b)	D	Let the drums' loud alarms
Air (a)	D	Let the trumpet's martial noise
Air (a)	d	Let the lover's soft lute
Chorus [reprise]	d	Come from famed Parnassus
Air (tb)	a	Sing your next exalted praise
Air (b)	a	Sing the princely father's fame
Air (a) & Rit.	D	Praise Anna then the fountain of our joy
Air (a) & Rit.	A	Whose wondrous years in their increase
Chorus	D	Then since in the blessing

Note: Performed to celebrate the Duke's birthday, and his installation the same day as a Knight of the Garter. The performance is briefly mentioned in Jenkin Lewis, *Memoirs of Prince William Henry, Duke of Glocester* (1789), 93. A note by E.H. Fellowes in the score incorrectly attributes the ode to the Duke's investiture with the Garter, which had taken place at an earlier ceremony in February. For a discussion of the ode see Volume 1, pp.177-8.

PURCELL, Daniel

Ode for St Cecilia's Day
Words by Samuel Wesley, in *Husk*, 157-9
First performed at Stationers' Hall, 22 November 1698
Source: *Lgc* G.Mus. 458

Scoring: satb/SATB; 2tpt, timp, 2ob, str, bc
Format:

[Symphony]	D	[Maestoso]
	d	Adagio
	D	[Allegro]
Air (b)	D	Begin the noble song
Air (b) & Rit.	b	Numbers Cecilia soft as these
Chorus	D	To thee our annual tribute
Air (at)	a	Music and thee our songs divide
[Air] (b)	d	With pleasing yet unbounded sway
Air (a) & Rit.	a	Hark Arion sings
Air (t)	a	How various Music is thy praise

Symphony	D	[Allegro]
	D	[Canzona]
Air (s)	D	The trumpet calls to arms
Chorus	D	All echo back
Air (a)	d	Let the warlike consort cease
Air (at)	D	Glorious saint: art divine
Chorus	D	Raise the voice and raise the soul

Note: Subsequent performance at York Buildings, January 1699 (see *The London Gazette*, 2 January 1698/9). The poetical text given in *Husk* is not identical in all details with that set by Purcell. Husk (p.47) states that in 1698 Daniel Purcell set a poem by Thomas Bishop beginning 'Cecilia, charming saint!' which, many years later, was included in John Nichols, *A Select Collection of Poems* (1780-2), iv, 28-30 (words also in *Husk*, 178-80). No evidence survives to suggest that this poem was ever set to music. The central symphony is taken from Henry Purcell's *The Indian Queen*. For a discussion of the ode see Volume 1, p.99.

PURCELL, Daniel

Ode for St Cecilia's Day
Music is lost; words (beginning 'Prepare the hollow'd [*sic*] strain, my Muse') by Joseph Addison, published as *An Ode on St Cecilia's Day* [1699]
First performed at [Stationers' Hall], 22 November 1699

Note: Words also in *Husk*, 184-6, and in Addison's *Cupid's Bee-Hive: or, the Sting of Love* (1721), 76-80. In both the first line reads 'Prepare the hallowed strain'. For a discussion of the ode see Volume 1, p.99.

PURCELL, Henry (1659-1695)

Ode for St Cecilia's Day
Words by Christopher Fishburn, printed in *Husk*, 143-4
First performed, probably in the City of London, 22 November 1683
Sources: *A Musical entertainment PERFORM'D On NOVEMBER XXII. 1683 IT BEING THE Festival of St. CECILIA, a great Patroness of Music...* (1684)

Cfm MS C 658 (supposed autograph)
Lbl Add.MS 33240, (autograph? organ part)
Add.MS 33287, ff.96v-102v
Ob MS Mus.c.26, ff.96-103 (incomplete)

Scoring: ssatb/SATB; str, bc
Format:

Symphony	e	[Grave]
	e	[Allegro]
Air (satb) Chorus & Rit.	e	Welcome to all the pleasures
Air (a) & Rit.	e	Here the deities approve
Air (sst) & Rit.	C	While joys celestial
Air (b) & Chorus	a	Then lift up your voices
Air (b) & Rit.	e	Beauty thou scene of love
Air (t) & Chorus	E	In a consort of voices

Note: For a fuller listing of manuscript sources see *Zimmerman* no.339. *Purcell Society*, x (1899). Miniature score edited by Walter Bergmann (1964). The libretto is attributed to Fishburn in an advertisement in the printed edition of John Blow's 1694 St Cecilia ode. For a discussion of the ode see Volume 1, pp.87-8.

PURCELL, Henry

A Song for St Cecilia's day (author unknown)
Words printed in *Husk*, 144-5
First performed [at Stationers' Hall, 22 November 1683]
Sources: *Lbl* R.M. 24.e.5, ff.1-9v
Add. MS 33287, ff.26v-30 (incomplete)
Och MS 1145

Scoring: stb/STB; 2vn, bc
Format:

Symphony	d	[Maestoso]
	d	[Allegro]
Air (b), Chorus (STB) & Rit.	d	Raise, raise the voice
Air (b)	d	The god himself says he'll be present
Air (stb) & Chorus (STB)	d	Crown the day with harmony
Rit. (Minuet)	d	
Air (s) & Chorus (STB)	D	Mark how readily each pliant string
Symphony	D	
Chorus (STB)	D	Come raise up your voices

Note: For a fuller listing of manuscript sources see *Zimmermann* no.334. *Purcell Society*, x (1899). For a discussion of the ode see Volume 1, pp.87-8.

PURCELL, Henry

A Song that was performed at Mr. Maidwell's, a schoolmaster
Words 'by one of his scholars'
First performed at Louis Maidwell's School in Chelsea, 5 August 1689
Sources: *Lbl* R.M. 20.h.8 (partly autograph)
Add. MS 33287, ff.37-43 (incomplete)

Scoring: satb/SATB; 2fl, str, bc
Format:

Symphony	C	[Moderato]
	C	[Allegro]
Air (b)	C	Celestial music did the gods inspire
Rit. & Chorus	C	Hence he by right the god of wit
Air (a)	c	Her charming strains
Air (s)	C	Thus Virgil's genius
Air (ab) & Rit.	C	Whilst music did improve Amphion's song
Air (a)	g	When Orpheus sang
Air (atb), Chorus & Rit.	C	Let Phillis by her voice

Note: For a fuller listing of manuscript sources see *Zimmerman* no.322. *Purcell Society*, xxvii (1957).

PURCELL, Henry

Yorkshire Feast Song
Words by Thomas D'Urfey, published as 'An Ode on the Assembly of the Nobility and Gentry of the City and County of York, at the Anniversary Feast...', in *Wit and Mirth*, i, 114-16
First performed at Merchant Taylors' Hall, 27 March 1690
Sources: *Lbl* Egerton 2956 (autograph FS)
R.M. 20.h.8 (autograph FS)

Scoring: aatbb/SATB; 2tpt, timp, 2fl, 2ob, str, bc
Format:

Symphony	D	[Maestoso]
	D	[Allegro]
Air (b)	D	Of old, when heroes thought it base
Air (ab)	D	Brigantium honour'd with a race divine
Air (t) & Chorus	d	The bashful Thames
Air (a)	d	The pale and purple rose
Air (tb) & Chorus	d	And in each tract of glory
Symphony [reprise]	D	
	D	
Air (aa)	D	And now when the renowned Nassau
Air (bb)	D	They did no storms or threatenings fear
Air (t)	b	So when the glittering queen
Chorus	D	Let music join in a chorus divine
Air (a)	D	Sound trumpets sound
Air (a) & Chorus	D	Sound all, and to all the heroes

Note: For a fuller listing of manuscript sources see *Zimmerman* no.333. *Purcell Society*, i (1878). The words of the air 'And in each tract of glory' are separately printed, with the melody line, in *Wit and Mirth*, i, 284-5. The ode was first published in an edition by Benjamin Goodison, *c.*1790. For a discussion of the ode see Volume 1, pp.188-9.

PURCELL, Henry

Ode on St Cecilia's Day
Words by Nicholas Brady, published as *A Song Compos'd by Mr. Henry Purcell; And to be Performed at St. Mary-Hall, in Oxon., on St. Cecilia's-Day, 1707* [Oxford, 1707]
First performed at Stationers' Hall, 22 November 1692
Sources: *Ob* MS Mus.c.26, ff.21-69v (mainly autograph)
Lbl Add. MS 31453, ff.1-37v. (dated 1699)
Lcm MS 2010, ff.2-50v
T MS 1309 (parts; *c.*1700)

Scoring: saatbb/SATB; 2tpt, timp, 2ob, 2fl, str, bc
Format:

Symphony	D	[Maestoso]
	D	Canzona
	a	Adagio
	D	Allegro
	d	Grave
	D	Allegro
Air (b) & Chorus	d	Hail! bright Cecilia

Air (ab)	a	Hark! each tree its silence breaks
Air (a)	F	'Tis nature's voice
Chorus	B♭	Soul of the world!
Air (s) & Chorus	g	Thou tun'st this world below
Air (aab)	C	With that sublime celestial lay
Air (b)	e	Wondrous machine!
Air (a)	C	The airy violin
Air (at)	a	In vain the am'rous flute
Air (a)	D	The fife and all the harmony of war
Air (bb)	d	Let these amongst themselves contest
Chorus	D	Hail! bright Cecilia

Note: For a fuller listing of manuscript sources see *Zimmerman* no.328. *Purcell Society,* viii (1897; rev. edn., 1978). Words also in *Husk*, 162-4. The Oxford wordsheet listed above was apparently the earliest appearance of Brady's poem in print. The ode was first published in 1847, in an edition by Edward F. Rimbault, as volume 19 of the Musical Antiquarian Society's publications. For a discussion of the ode see Volume 1, pp.94-5.

PURCELL, Henry

A Commemoration Song [for the Centenary of Trinity College, Dublin]
Words by Nahum Tate, published as *An Ode upon the Ninth of January 1693/4 the First Secular Day since the University of Dublin's Foundation by Queen Elizabeth* (Dublin, 1694)
First performed at Christ Church, Dublin, 9 January 1694
Sources: *Lbl* Add. MS 31447, ff.140-147v (*c.* 1700)
R.M. 24.e.8 [early 18th-century copy]

Scoring: satb/SATB; 2fl, str, bc
Format:

[Symphony]	C	[Moderato]
	C	Brisk
Air (atb) & Chorus	C	Great parent, hail to thee!
Air (a)	a	Another century commencing
Rit. (at) & Air	C	After war's alarms repeated
Air (b)	c	Awful matron, take thy seat
Air (t) & Chorus	C	She was the first who did inspire
Air (ab)	e	Succeeding princes next recite
Chorus	C	But chiefly recommend to fame
Symphony	g	
Air (s)	g	The royal patrons sung
Chorus	C	With themes like these

Note: For a fuller listing of manuscript sources see *Zimmerman* no.327. *Purcell Society,* xxvii (1957). Words also in *The Gentleman's Journal* (1694), 25. The ode was first published in an edition by Benjamin Goodison, *c.*1790. For a discussion of the ode see Volume 1, pp.133-4.

RANDALL, John (1717-1799)

Ode for the Installation of the Duke of Grafton
Music is lost; words by Thomas Gray, published as *Ode performed in the Senate-House at Cambridge... at the installation of his Grace Augustus-Henry Fitzroy, Duke of Grafton* (Cambridge, 1769)
First performed at the Senate House, Cambridge, 1 July 1769

Scoring:
Format:

Air	Hence, avaunt, ('tis holy ground)
Chorus	Nor envy base, nor creeping gain
Recit.	From yonder realms of empyrean day
Acc. Recit.	Rapt in celestial transport
Air	Ye brown o'er-arching groves
Recit.	But hark! the portals sound
Acc. Recit.	Their tears, their little triumphs o'er
Quartet	What is grandeur, what is power?
Recit.	Foremost and leaning from her golden
cloud	
Air	Thy liberal heart, thy judging eye
Recit.	Lo, Granta waits
Chorus	Through the wild waves as they roar

Note: For various references to the ode, including its rehearsal and performance, see *Correspondence of Thomas Gray*, ed. Paget Toynbee and Leonard Whibley (Oxford, 1935), iii, 1057-83. A contemporary account of the performance, written by Richard Gough, appears in Charles Henry Cooper, *Annals of Cambridge*, (1842-52), iv, 359. Charles Burney had originally been asked to provide the musical setting but relinquished the task when the University rejected his estimate of expenses (see Roger Lonsdale, *Dr. Charles Burney: A Literary Biography* (Oxford, 1965), 77-9). For a discussion of the ode see Volume 1, pp.58-60.

RAUZZINI, Venanzio (1746-1810)

The Pauper
Music is lost; words by William Meyler, published in *Poetical Amusement on the Journey of Life* (Bath, 1806), 25-6
First performed for the pauper charity at Bath, January 1789

Format:

Recit.	Within a lowly hut
Air	Sleep from his eyelids takes her flight
Recit.	Beside his bed, with hope
Air	Whilst by the dying ember's light
Air	Yet not unavailing
Duet & Chorus	Then blest be the patron

Note: This may only have been a cantata with a simple concluding chorus rather than a large-scale work with orchestral accompaniment. For further discussion of this work, and also Rauzzini's cantata-like 'ode' *The Genius of Britain*, see Kenneth Edward James, 'Concert Life in Eighteenth-Century Bath' (Ph.D. dissertation, University of London, 1987), 116-18.

RICHARDSON, Vaughan (*c.*1670-1729)

Entertainment of New Musick composed on the Peace of Ryswick (author unknown)
Words and music are lost
First performed at York Buildings, 1697 (see *New Grove*, xv, 843)

RICHARDSON, Vaughan

Song for the King (author unknown)
Words and music are lost
First performed at an unknown venue, 1697 (see *New Grove*, xv, 843)

Note: According to Charles Cudworth, this work was in an autograph volume formerly owned by J.S. Bumpus (of which *Lcm* MS 812 was presumably part), and also contained the St Cecilia ode (see *New Grove*, as above).

RICHARDSON, Vaughan

A Song in Praise of St Cecilia (author unknown)
Words published in *Husk*, 192-3
First performed [at Winchester], 22 November *c.*1700
Sources: A COLLECTION OF NEW SONGS, For One, Two, and Three VOICES, Accompany'd with Instruments. Compos'd by Vaughan Richardson Organist of the Cathedral-Church of Winchester (1701) [pp.20-31]

Lcm MS 812, ff.199-204 (incomplete)

Scoring: ssb/SSB; [2tpt], 2vn, vc, bc
Format:

Symphony	C	[Maestoso]
	C	[Allegro]
[Air] (s)	C	Ye tuneful and harmonious quire
[Air] (sb) & Chorus (SSB)	C	To thee, bright saint
Symphony	C	[Moderato]
Air (ssb)	C	Let bright Cecilia's sacred name
Chorus (SSB)	C	To thee bright saint

Note: The printed score differs in some respects from *Lcm* MS 812. The latter lacks all three instrumental movements and also differs in some of the vocal material. These variants suggest either that Richardson revised the work for the press, or that it was given in two different versions. Betty Matthews has recorded the performance of 'A Song in praise of St Cecilia' at Winchester *c.*1700 (see *The Organs and Organists of Winchester Cathedral*, 3rd. edn. (1975), 23), which may or may not be the same work as the 'Consort of Vocal and Instrumental Musick' by Richardson whose performance at Winchester on St Cecilia's day is recorded in *The Diverting Post*, 18 November, 1704. The performers on the latter occasion included 'Mr. John Shore, the Famous Trumpeter, and Mr. Elford' who had been sent for from London 'by the Gentlemen of the County'. For a discussion of the ode see Volume 1, p.106.

ROGERS, Benjamin (1614-1698)

Ode for the Dedication of the Sheldonian Theatre (author unknown)
Music is lost; words (beginning 'Sento iubantio') survive in *Ob* MS Wood F.34, f.144
First performed at the Sheldonian Theatre, 11 July 1669

Note: Marginal annotations indicate a setting for five voices. For a brief discussion of the ode's significance see Volume 1, pp.39-40.

ROSEINGRAVE, [Daniel] (d.1727)

Ode for St Cecilia's Day (author unknown)
Music is lost; words published as *An Ode for St. Caecilia's Day. Sett by Mr. Roseingrave.* [Dublin, n.d.; *Foxon* O 24]
First performed at an unknown Dublin venue during the reign of Queen Anne

Format:

[Air]	You, who can music's charm inspire
Chorus	That all like thee, may learn
[Air]	With joy the list'ning angels throng
[Air]	Beauty no more may boast her sway
[Air]	The warbling songsters of the groves
Chorus	Music and love rule
[Air]	Hark! how the martial trumpet charms
[Air]	Indulgent Heaven too much would give
'Flourish all the Instruments'	
Chorus	In chorus join the sacred Nine

Note: An apparently unique copy of the libretto is in the Gilbert Collection at Dublin Public Library. Daniel Roseingrave senior was organist of both Christ Church and St Patrick's cathedrals from 1698 to 1727, but the possibility cannot be entirely ruled out that the ode was the work of his son (also Daniel), who was appointed organist to Trinity College Dublin in 1705. For a discussion of the work see Volume 1, p.162.

RUSSELL, William (1777-1813)

Ode on St Cecilia's Day
Words by Christopher Smart, published as 'Ode for Musick on Saint Cecilia's Day', in *Carmen Cl. Alexandri Pope in S. Caeciliam Latine Redditum. Editio Altera. To which is added Ode for Musick on Saint Cecilia's Day, By Christopher Smart* (1746), 19-36 [*Foxon*, S 491]
Composed for the Cecilian Society, December 1803; date of first performance unknown
Source: *Lcm* MS 552 (autograph KS)

Scoring: sab/SATB; 2 tpt, str, bc (org)
Format:

Introduction	c	
Acc. Recit. (b)		From your lyre-enchanted tow'rs
Chorus	E♭	Disdainful of fantastic play
Acc. Recit. (s)		And you ye sons of harmony
Air (s)	B♭	Shall Echo from her vocal cave
Recit. (s)		But farther still our praises
Air (a)	D	Higher swell the sound
Chorus	D	Higher swell the sound
Air (a)	G	Music's a celestial art
Acc. Recit. (t)		In Penshurst's plains
Air (t)	G	In all the woods, in all the plains
Acc. Recit. (s)	f♯	But Medway melancholy mute
Chorus	B♭	Neptune in the boist'rous seas
Sinfonia	g	
Recit. (s)		Behold Arion on the storm he stands
Duet (st)	B♭	By the bright beams of Cynthia's eyes
Chorus	B♭	Great Amphritrite

Trio (stb) & Chorus	$B^{\flat}$	Hence waft me fair goddess
Acc. Recit. (b)		He sung the winds are charmed
Air (b)	$E^{\flat}$	Come come ye festive social throng
Chorus	$E^{\flat}$	All hail the muse
Recit. (s)		But o'er th'affections too
Air (s)	e	Sing some sad some plaintive ditty
Acc. Recit. (t)		Wake, wake the kettle drum
Air (t)	C	The gallant warriors engage
Chorus	C	The gallant warriors engage
March	C	
'Quick Step'	C	
Acc. Recit. (t) resounds		But hark the temple's hallowed roof
Air (a)	F	Blow on ye sacred organs
Chorus	C	When death shall blot out ev'ry name
Chorus	C	Thy pow'r shall last

Note: Words also in *Husk*, 227-33. The score has some minor variations from the original poetical text. The vocal line in the recitative 'In Penshurst's plains' has an initial tenor clef which is replaced immediately after the time signature by a treble clef. Above in pencil is the name 'Mr France', and it has been assumed that this recitative, the air that follows it, and the recitative 'Wake the kettle drum' (also written in the treble clef but labelled with France's name) were all for tenor voice. Similarly, the vocal line of the air 'Blow on ye sacred organs' is written in the treble clef, but an eradicated alto clef is visible, and the name 'Mr Brace' appears at the top of the movement. A short inadvertent slip into the original clef in the course of the movement confirms this as a movement for alto voice. Husk suggested that the ode was performed at Painters' Hall 'in the latter part of the year 1800' (*Husk*, 81); the dating of the manuscript would suggest this date to be incorrect, but given the lack of a full score, the possibility cannot be ruled out that the extant keyboard score was a later copy. For a discussion of the ode see Volume 1, pp.127-8.

RUSSELL, William

Ode to the genius of Handel (author unknown)
Words and music are lost
Date and occasion of first performance unknown

RUSSELL, William

Ode on Music (author unknown)
Words and music are lost
Date and occasion of first performance unknown
Source: *Lcm* MS 553 (autograph FS of overture only)

Note: This was probably the overture to another ode, now lost or never completed, but the possibility cannot be ruled out that it was an alternative overture for the *Ode on St Cecilia's Day* under another title.

RUSSELL, William

Ode to Harmony (author unknown)
Words and music are lost
Date and occasion of first performance unknown

SAVAGE, William (1720-1789)

[Ode] (author unknown)
Dated 12 July 1761 ('Symphony' dated 15 October 1761); date and occasion of first performance unknown
Source: *Lbl* Add. MS 31814, ff.1-20v (incomplete autograph FS)

Scoring: satb/SATB; 2tpt, timp, 2hn, 2fl, 2bn, str, bc (org)
Format:

Overture	c	Largo
	c	Fugue
	C	Siciliano
Symphony	C	Larghetto
Acc. Recit. (t)		Hark! through yon fretted vaults
Chorus	F	Arise O lord arise
Air (s)	d	Then whither shall we stray
Chorus	D	Proclaim a parent god
Acc. Recit. (s)		Creation's praise is least
Air (b)	B♭	Death with insatiate jaw
Air (a)	g-E♭	The mournful earth was waste
Recit. (s)		Beyond created sense
Chorus	a-C	Where the deep mazes meet

Note: The air 'The mournful earth was waste' is an arioso-like movement, beginning with an accompanied recitative which leads into the air. The final chorus is in two parts: 30 bars in slow triple time for unaccompanied chorus are followed by a fugal allegro, but only three bars of the latter survive.

SMITH, Clement

Ode
Words by Alexander Pope, selected from *Messiah. a sacred eclogue*, published in *The Spectator*, 14 May 1712
First performed at the Music School, Oxford, 18 November 1791
Source: *Ob* MS Mus.Sch.Ex.D.124

Scoring: ssb/SATB; 2tpt, timp, fl, 2ob, str, bc
Format:

Overture:	g	A tempo ordinario
	G	Allegro
	G	Minnuetto
Acc. Recit. (s)		Ye Nymphs of Solyma!
Air (s)	A	A virgin shall conceive
Chorus	D	From Jesse's root
Acc. Recit. (s)		Th'aethereal spirit
Acc. Recit. (b)		Hark! a glad voice
Chorus	D	A god, a god! The vocal hills reply
Air (s)	B♭	No sigh, no murmur
Chorus	g	In adamantine chains
Air (s)	G	As the good shepherd
Trio (ssb)	G	The tender lambs
Chorus	C	Rise, crowned with light
Acc. Recit. (s)		See Heav'n its sparkling portals wide

Air (b)	B♭	The seas shall waste
Chorus	G	But fixed his word
Chorus	D	Thy own Messiah reigns!

Note: Smith's B.Mus. exercise. Words also published in Pope's *Works* (1717), 35-40. The composer was organist of Isleworth, Middlesex.

TRAVERS, John (*c.*1703-1758)

Ode on the birthday of the Princess of Wales (author unknown)
First performed at an unknown venue, [19 November] 1743
Source: *Lcm* MS 1031 (autograph FS)
Lbl MS Add.31812, ff.44-50 (incomplete) [hand of R.J.S. Stevens]

Scoring: satb/SATB; 2ob, str, bc (org)
Format:

Overture	C	[Maestoso]
	C	Allegro
	C	Tempo di menuetto
Chorus	C	Hail glorious sacred happy day
D.C. Duet (at)	G	Comely art thou in thy prime
Air (s)	e	Bliss and beauty grace thy train
Recit. (s)		But oh! what skill or master hand
Aria (s)	F	Ye spangled lights that shine
Acc. Recit. (b)		Ye scowling shades
Aria (b)	c	Ev'ry fiend and angry form
Chorus	F	Behold this great and glorious day
Acc. Recit. (a)		See Augusta now appears
Aria (a)	C	Ev'ry good is in her face
Acc. Recit. (a)		O royal Wales what bard divine
Aria (t)	a	A thousand honours
Recit. (t)		Rise thus O sun
Air (s)	g-G	Though Flora now has ceased
Air (b)	C	I hear the people's cheerful voice
Chorus	C	Hail! thou chief days
Chorus	C	Let joys like ours abound

Note: The score of this work was formerly in the library of Robert Smith, and then of the Academy of Ancient Music, with which Travers was much involved. *Lbl* MS Add.31812 contains the bass recitative 'Ye scowling shades' and the succeeding aria. These are incorrectly identified in the score as movements from an ode entitled *Imogen* by William Boyce. For a discussion of the ode see Volume 1, pp.179-80.

TURNER, William (1651-1740)

Ode for St Cecilia's Day
Music is lost; words (beginning 'Tune the viol, touch the lute') by Nahum Tate published as *A Song for St. Caecilia's Day 1685* (*STC (Wing)* T 216A)
First performed at Stationers' Hall, 22 November 1685

Note: Words also in *Husk,* 147-8. For a discussion of the ode see Volume 1, p.89.

WALOND, William (*c.*1725-1770)

Ode for St Cecilia's Day
Words by Alexander Pope, published as *Mr. Pope's Ode on St. Cecilia's Day* (1713)
[First performed at the Music School, Oxford, *c.*1757-8]
Source: *Mr. Pope's Ode on St Cecilia's Day Compos'd by Willm. Walond Bac: Mus: of Christ Church College Oxford* [1759]

Scoring: stb/SATB; 2tpt, timp, ob, str, bc (org)
Format:

Part On

Overture	D	Largo con spiritoso
	D	Allegro giga con spirito
	D	Air: gentle
Arioso (t)	G-A	Descend ye Nine, descend and sing
Air (t)	d	In a sadly pleasing strain
Air (b) & Chorus	D	Let the loud trumpet sound
Recit. (t)		By music, minds an equal temper know
Air (b)	c	Melancholy lifts her head
Recit. (s)		But when our country's cause
Air (s) & Chorus	D	Transported demi gods stood round
March	D	
Air (s) & Chorus [reprise]	D	Transported demi gods

Part Two

Air (b)	a	But when through all th'infernal bounds
Acc. Recit. (t)		But hark; he strikes the golden lyre
Duet (st) & Chorus	A	By the streams that ever flow
Acc. Recit. (t)		He sung, and Hell consented
Air (b)	e	A conquest how hard and how glorious
Air (s)	E	But soon, too soon
Air (t)	e	Now with furies surrounded
Solo (s) & Chorus	E	Yet ev'n in death
Acc. Recit. (b)		Music the fiercest grief can charm
Chorus	d	When the full organ joins
Chorus	D	Of Orpheus now no more

Note: Words also in *Husk*, 200-205. Walond was the first composer to set Pope's original (1708) text without alterations. Since the ode was Walond's B.Mus. exercise it was presumably first performed in the Music School, but the first performance of which record survives was at the Holywell Music Room on 11 February 1758. For this information, and for the date of publication of the ode, I am indebted to Andrew Robinson's B.A. dissertation (University of Oxford, 1991), and to Dr Simon Heighes who brought it to my attention. For a discussion of the ode see Volume 1, pp.124-5.

WELDON, John (1676-1736)

Ode for the Duke of Marlborough
Music is lost; words by Thomas D'Urfey, published as *A New Ode. Or Dialogue Between Mars, the God of War, and Plutus, or Mammon God of Riches. Perform'd in an Entertainment made for his Grace the Duke of Marlborough, the Nobility, and General Officers, by the Right Honourable the Lord Mayor, and the Honourable Court of Aldermen* (1706) [*Foxon* D 549]
First performed at Vintners' Hall, 19 December 1706

Scoring: ab/[SATB]; tpts, fls, vns, [bc]
Format:

[Air]	From glorious toils of war
[Air] (ab)	If Mammon e'er unlocks the store
[Air]	The power of Gallia shaken
[Air] (ab)	As noble merit claims regard
[Air] (ab)	Beyond the Alpine mounts of snow
[Duet] (ab)	Now sons of art
'General Chorus of Voices and Instruments'	
[Air] (ab)	By him, to my prophetic soul
[Air]	Sweet peace like paradise is blooming
[Air] (ab)	But first bring Gallia down
'Grand Chorus of Voices and Instruments'	

Note: Words also in *Wit and Mirth*, i, 50-53, from which the instrumental scoring, and the movements listed above have been inferred. It appears that most movements involved both soloists (Elford and Leveridge) singing independently, often in dialogue, with only the last line of a stanza sung as a true duet. The exception to this is the movement labelled 'Duet' above, which was sung by 'Mammon and Mars together'.

WESLEY, Charles (1757-1834)

Sacred Ode (author unknown)
Dated London, 8 September 1789; date and occasion of first performance unknown
Source: *Lcm* MS 4019, ff.51-70 (autograph FS)

Scoring: sst/SATBB; 2fl, 2ob, bn, str, bc (org)
Format:

Chorus	B♭	Begin the high celestial strain
Acc. Recit. (s)		Ye circling mountains as you roll
Air (t) & Chorus (SATBB)	B♭	Retain it long you ecchoing rocks
Duet (ss)	E♭	Long let it warble round the spheres
Chorus	B♭	While we with sacred rapture fired.

WESLEY, Samuel (1766-1837)

Ode on the Progress of Poesy (incomplete)
Words (beginning 'Hark his hands the lyre explore!') selected from Thomas Gray's 'The Progress of Poesy', published together with *The Bard. A Pindaric Ode* (1757)
Dated 2 March 1790; date and occasion of first performance unknown
Source*:* *Lbl* Add. MS 35003, ff.38-39v (autograph KS)

Scoring: s, bc

Note: Although f.38 bears the title 'Gray's Ode on the Progress of Poesy' this appears to be in the hand of Vincent Novello (to whom the volume belonged) and it is by no means certain that the whole poem was set, though the fact that the words of this single movement are from the last section of the poem (lines 108-111) suggests that it may be part of a longer work which has not survived.

WESLEY, Samuel

Ode on St Cecilia's Day
Words by Samuel Wesley (grandfather of the composer), published in *Husk*, 157-9.
Dated 21 October 1794; first performed at Covent Garden, 22 February 1799
Sources: *Lbl* Add. MS 14339 (autograph FS, dated 21 October 1794)
Add. MS 35003, ff.135-153v (incomplete, dated 22 November 1828)
Add. MS 35004 [copy of *Lcm* MS 4017 below]
Add. MS 35005, ff.1-16v (incomplete parts)
Lcm MS 4017 (autograph FS) (dated 14 July 1837)

Scoring: sstb/SATB; 2tpt, timp, 2hn, 2fl, 2ob, bn, str, bc, org
Format:

Sinfonia	D	Allegro
	D	Pomposo
Acc. Recit. (s)		Begin the noble song
Air (s) & Chorus	D	Numbers Cecilia soft as those
Duet (ss)	A	Music and thou fair saint
Acc. Recit. (a)		Hark Arion sweeps the sounding string
Semichorus (SAB)	e	How various music is thy praise
Acc. Recit. (a)		With what a natural art inspires
Semichorus (SAB) [reprise]	G	How various music
[Symphony]	G	[March]
Acc. Recit. (b)		To arms, to arms
[Symphony; reprise]	G	
Air (b)	D	See all the hills
Air (s)	g	When heav'nly peace wilt thou descend
Chorus	d	'Tis here a sacred vestal music turns
Chorus	D	Io io triumph sing and play

Note: The original manuscript was lost during Wesley's lifetime and a new copy written out by him from memory. For a discussion of the work see Volume 1, pp.126.

WOODCOCK, [Robert] (1690-1728)

The Power of Musick.
Music is lost; words by Newburgh Hamilton, published as *The Power of Musick. An Ode for St. Caecilia's Day* (1720) [*Foxon*, H 12].
First performed at an unknown venue, 1720

Format:

[Recit.]	Tune ev'ry string, your voices raise
[Aria]	Sweet accents all your numbers grace
[Reict.]	Begin then first, my mournful muse
[Aria]	Sad, solemn sounds!
[Recit.]	Fond Husband hence!
[Aira]	Be airy, be gay
[Recit.]	But hold - now tune your notes
[Aria]	Should Belinda cruel prove
[Recit.]	Hark - hark - 'tis war
[Aria]	The breathing brass now sounds to arms
Chorus	Your voices tune

Note: The movements above have been inferred from the typographical layout of the wordbook. Either the score of the ode, or a copy of the wordbook, was sold by Sotheby's at Hornby Castle in 1936 (I am grateful to Peter Holman for drawing this to my attention).

WORGAN, John (1724-1790)

Ode on the Rebellion (author unknown)
Words and music are lost
First performed at an unknown venue, [?1751]

Note: The date of 1715 attributed to the work in *New Grove* (xx, 530) is obviously wrong, and may be due to a typographical inversion.

WORGAN, John

[Ode] (author unknown)
Date and occasion of first performance unknown
Source: *Lbl* Add. MS 31693

Scoring: st/SSST; 2tpt, timp, 2hn, 2fl, 2ob, bn, str, bc
Format:

Acc. Recit. (s)		High on the bounding bark
Air (s)	B♭	Serene as Cynthia through the fields
Air (s)	E♭	But see the whitening surge
Duet (st)	G	Yet not O royal maid
Acc. Recit. (s)		Haste from Germania's plains
Air (s)	D	Peace! peace! Ev'ry roaring child
Acc. Recit. (s)		Thus 'midst the storms
Air (s)	F	Thus fearless of the night
Air (s)	F	Hail! happy fires of mutual love
[Chorus] (SSST)	C	Mild and unclouded th'eternal flame

XIMENES, [Charles]

Ode on the birthday of Queen Anne (author unknown)
Music is lost; words (beginning 'Hail, happy day') published as *An Ode on the Queen's Birth-Day, For the Year, 1706/7. Set by Mr. Ximenes* (Dublin, 1706) [*Foxon*, O 51]
First performed at Dublin Castle, [6 February] 1707

Note: Words also in Matthew Concanen (ed.), *Miscellaneous Poems, Original and Translated, By Several Hands* (1724), 414-16.

ADDENDUM.

I am grateful to Dr Simon McVeigh for drawing the following work to my attention:

FISHER, A.

Ode on the dedication of Freemasons' Hall
Words, beginning 'What solemn sounds on holy Sinai rung', by 'a member of the Alfred Lodge at Oxford' published in *The Gentleman's Magazine*, xlvi (1776), 219-20.
First performed at Freemasons' Hall, 23 May 1776
Source: *Library and Museum of the United Grand Lodge of England* M/5

APPENDIX I

DUBLIN BIRTHDAY SERENATAS OF JOHN SIGISMOND COUSSER

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DUBLIN BIRTHDAY SERENATAS OF JOHN SIGISMOND COUSSER

This appendix lists all the birthday serenatas by John Sigismond Cousser (1660-1727) for which musical or poetical evidence has survived. Cousser's earliest Dublin work, his only essay in the traditional ode format, is entered in the main catalogue (p.47).

Entries have been arranged according to the general principles adopted in the main catalogue, but some variations from that pattern have been required. In particular, works are grouped according to the reign during which they were performed, and each work is identified by the description used in the title page of the printed libretto (all of which are the work of anonymous authors). All the birthday serenatas were performed at Dublin Castle, and no additional performances elsewhere have been traced.

Scoring has been inferred from the libretto whenever possible. In the single instance for which the music survives (the serenata of 1711) the format of the work has been described in the usual way. For all other works, descriptions of movements and their first lines have been given, in the hope that this will facilitate identification if further musical sources should come to light.

For a discussion of the circumstances in which the serenatas were performed, and their relationship to the mainstream ode genre, see Volume 1, pp.141-53.

Reign of Queen Anne (1702-14)

A Serenata. To be Represented on the Birth-Day Of the Most Serene Anne... (Dublin, 1710)
First performed 6 February 1710

Scoring: 5 soli, chorus, [orch.]
Format:

Chorus:	Let's melt the sullen world
[Recit.]	The growing greatness of the British empire
Aria	Sing, ye Britons, sing her praises
[Recit.]	In vain her conqu'ring banners
Aria	Behold the storms of discord cease
[Recit.]	All hail, the age's glory
Aria	Now great Lewis your laurels are faded
[Recit.]	She Janus-like sees, what is past
[Air]	No traitor's hatched design
[Recit.]	How many foes she conquers!
Aria	Whilst Anna's great captains
Chaconne	Hail, ye renowned Britons
[Recit.]	Proceed, great queen
Aria	Her transcendent growing glory
[Recit.]	Wise Anna, by the powers above
Aria	May thy sons, Great Britain, ever reap
[Recit.]	None stops the torrent
Aria	Whilst her banners are displaying
[Recit.]	Sure Anna's life is all a wondrous myst'ry!
Aria	Praise her birth and coronation
[Recit.]	I ne'er shall cease
Aria	Thrice happy Britannia
[Recit.]	His last attempts
Chorus	The voice of Fame
Aria	She's raised to the highest storey

Note: Soloists represent Genius, Concordia, Mars, Apollo and Victoria.

The Universal Applause of Mount Parnassus, A Serenata da Camera, To be Represented on the Birth-Day Of the Most Serene Anne... (Dublin, 1711)
First performed 6 February 1711
Source: *T* MS 765 (autograph FS)

Scoring: ssssatb/SSATB, 2fl,2ob,bn,str,bc
Format:

Overture	G	[Grave]
	G	[Allegro]
Recit. (a)		Such harmony, as crowns th'Olympic revels
Air (a)	G	Tuneful virgins all assisting
A Ground (ssatb)	g	No other, than immortal lays
Rit.	C	[Allegro]
Recit. (s)		She climbs the highest pyramid of glory
Aria (s)	C	Anna's deathless acts rehearsing
Recit. (s)		Whilst providence supports her
Air (s)	G	Future ages, shall with wonder
Recit. (s)		She shines with heav'nly graces

Aria (s)	d	British lady's matchless charms
Soli (ssss), Chorus & Minuet	a	The bold Britons
Recit. (s)		Her pleasing aspect charmeth
Air (s)	D	In Fortune's chariot riding
Recit. (s)		Her conqu'ring arms implored
Aria (s)	B♭	Our Britain never gained
Recit. (s)		Let her but wish
Air (s)	F	Fortune caressing, great Anna inspiring
Soli (ssa) & Chorus	F	True loyalty's all shining
Recit. (s)		These tides of joy o'erflowing
Aria (s)	A	Laurels that adorn her
Recit. (s)		How many ways she conquers
Aria (s)	e	Brightest star that e'er adorned
Recit. (s)		Oh! could she ever stay!
Aria (s)	A	Britain fear to lose her glory
Recit. (sa)		By reason Anna steereth
Aria a 2 (sa)	D	While the wheels of time are moving
Chorus	D	When heroes their brav'ry
Trio [instrumental]	d	[Allegro]
Chorus	D	Our glory and triumphs to Anna

Note: The catalogue of the Tenbury collection incorrectly identifies this work as a court ode by John Eccles, and it has subsequently also been misattributed to John Abell in Rosamond McGuinness, 'An Eighteenth-Century Entertainment', *Soundings*, iii (1973), 66-84. I am grateful to Dr H. Diack Johnstone for bringing to my attention the true identity of this work, which is the only serenata by Cousser to have survived. For a discussion of the piece see Volume 1, pp.148-52.

A Serenata Theatrale, To be Represented on the Birth-Day Of the Most Serene Anne... (Dublin, [1712])
First performed 6 February 1712

Note: It has not been possible to consult the wordbook for this serenata, an apparently unique copy of which survives in the Cashel Diocesan Library.

A Serenata. To be Represented on The Birth-Day Of the Most Serene Anne... (Dublin, [1714])
First performed 6 February, 1714

Scoring: 5 soli, chorus, [orch.]
Format:

Chorus	Sing great Anna's matchless name
[Recit.]	'Tis only such a choir
Aria	Pale Envy, in tortures for ever
[Recit.]	From my abode beyond th'eternal hinges
Aria	That's only unshaken
[Recit.]	That I am Fame, this golden trump
Aria	Her martial praise a while give o'er
[Recit.]	Th'Assyrian queen
Aria	See her Britons!
Chorus	Equal virtue poise her soul
[Recit.]	Behold another scene
Aria	Her care's incessant

[Recit.]	Once, when th'unsatiate god of war
Aria	Through the skies while thunder rolleth
[Recit.]	Fame, reassume thy golden trump
Aria	True virtue can't perish
[Recit.]	In their eternal roles
Aria	Brav'ry in a righteous cause
[Recit.]	Turn ancient annals over
Air	Golden month, begin your round!
Chorus (D.C.)	No worthy ever so deserved
Aria	Trials display virtue completed
Chorus [reprise]	No worthy ever so deserved

Note: Soloists represent Valour, Fate, Fame, Glory and Victory.

Reign of George I (1714-27)

An Harmonious Rivalship of Vertues: Spited [*sic*] *to the Happy and Glorious Coronation Of the Most Serene George...* (Dublin, 1714)
First performed 20 October 1714

Note: It has not been possible to consult the wordbook for this serenata, an apparently unique copy of which survives in the Cashel Diocesan Library.

Fortune not Blind: A Serenade To be Represented on the Birth-Day Of his most Serene Majesty... (Dublin, 1715)
First performed 28 May 1715

Scoring: 3 soli, chorus, [orch.]
Format:

[Recit.]	Awake, desponding fair one!
[Air]	Golden hours in peace shall run
[Recit.]	Thou doubtful goddess
[Air]	Still around my monarch hover
[Recit.]	'Twas I, that from the cradle
[Air]	Date from him your high renown
[Recit.]	[All?]-charming nymph
[Air]	Go on, great prince, set Europe free
[Recit.]	Secured by art and nature
[Air]	Fear not, Britain, none can hurt thee
[Recit.]	Such joys I feel
[Air]	In the midst of despair
[Recit.]	To charm and blazon this auspicious moment
[Air]	Honoured phantom! flying wanton!
[Recit.]	Devoted regent of terrestrial wishes
[Air]	Great George's mighty name
Chorus	Courage, now blended with conduct
[Recit.]	Britannia, thou can'st ne'er repay
[Air]	Be gay, lovely goddess
[Recit.]	Ye nymphs and shepherds
[Air]	Thirst of glory still shall fire him
Chorus	Let renown in echoes thund'ring

Note: The three soloists represent Britannia, Fortune and Fame. The pages of the wordbook consulted (*Lbl*) are slightly cropped at the bottom left-hand edge,

but in nearly all cases the missing letters or words can be easily inferred, and have been added above without editorial indications. The single exception is the fourth recitative, for which no indication of the word preceding the hyphen survives.

A Serenata Theatrale, To be Represented On the Birth-Day of His most Serene Majesty... (Dublin, 1716)
First performed 28 May 1716

Scoring: 4 soli, chorus, [orch.]
Format:

Chorus	All hail! all hail! Thou happy land
[Recit.]	Kings are as gods, on Earth!
[Air]	Britons, though in freedom born
[Recit.]	How oft I've been the sport
[Air]	Plodding traitors, undermining
[Recit.]	Presumpt'ous politicians!
[Air]	British realms, ye'd been subjected
[Recit.]	From Earth I've oft been banished
[Air]	Queen of isles, I'll happy make thee
Chorus	Through the happy British nations
[Recit.]	The hopes of sov'reign Empire
[Air]	Proud tyrants like dire comets shine
[Recit.]	In Europe's present safety
[Air]	Since the Fates have sent us over
[Recit.]	How happy are the Britons!
[Air]	All admire his institutions
Chorus	May great George increase in glory
[Recit.]	To form a just idea
[Air]	Even virtues poize his soul
[Recit.]	Though calm his soul
[Air]	The calms of peace
[Recit.]	His gen'rous care of late
[Air]	Britannia justly claims him
[Recit.]	No! Wisdom's offspring cannot be
[Air]	Sov'reigns virtue by possessing
[Recit.]	When justice and compassion
[Air]	Criminals their faults bemoaning
Chorus	Tides of joy in Britain flowing

Note: Soloists represent Jupiter, Britannia, Apollo and Astrea. May have been staged to some extent since the wordbook includes descriptions of the characters, for example 'Jupiter, sitting on an Imperial Throne'.

A Serenata da Camera To be Represented on the Birth-Day Of His Most Serene Majesty... (Dublin, 1717)
First performed 28 May 1717

Format:

Chorus	Ye hov'ring zephyrs
[Recit.]	How justly does a monarch
Aria	Virtues truly glorious
[Recit.]	That prince is only the accomplished hero
Aria	Prudence discov'ring tempests
[Recit.]	Charmed and invited
Aria	His generous greatness

[Recit.]	To blaze heroic deeds
[Air]	Echo George's praise, ye mountains
[Recit.]	With most decorous laurels
Aria	A ray of bright glory
[Recit.]	Hail! Britain, queen of islands!
Aria	Circling glories hover round Him
Chorus	Greatness, goodness and fortune combining
[Recit.]	Britannia, see with wonder
Aria	Ye British nations, with acclamations
[Recit.]	I raise, and ruin empires
Aria	To make him immortal
[Recit.]	Though as by Fortune bribed
Aria	Secret virtues, fame declining
[Recit.]	A sharer of his glory
Aria	Your fortitude, your arms and troops
[Recit.]	When gen'rous views
Aria	Whole groves of laurels springing
[Recit.]	Long may the noble subject
Aria	By music's soft measures
[Recit.]	With love and awe
Chorus	Honour rewarding, victory guarding

Note: Soloists represent Honour, Valour, Fate, Fame, Glory, Victory, Delight.

A Serenade To be Represented on the Birth-Day of... George,... King of Great Britain... (Dublin, 1718)
First performed 28 May 1718

Note: It has not been possible to consult the wordbook for this serenata, an apparently unique copy of which survives in the Cashel Diocesan Library.

A Serenade To be Represented on the Birth-Day Of His Most Sacred Majesty... (Dublin, 1719)
First performed 28 May 1719

Scoring: 4 soli, chorus, [orch.]
Format:

Chorus	All hail! thou most auspicious day
[Recit.]	Without my light and heat
[Air]	Ever pleasing, lovely May
[Recit.]	Even its own wight soon overthrows
[Air]	Hence, ye importuning fears
[Recit.]	Where few revere my power
[Air]	Britain's martial sons awaking
[Recit.]	The choicest blessings
[Air]	No fickle vain rover
[Recit.]	Without those happy arts
[Air]	Ye beauteous nymphs
[Recit.]	A brave and virtuous monarch
[Air]	Grateful Britons, love repaying
[Recit.]	Thrice happy is that nation
[Aria]	Britons from the field retiring

[Recit.]	If equal love, and loyalty
[Air]	Blooming gardens, verdant meads
Chorus	Come all y'immortal [*sic*] tuneful train

Note: Soloists represent Apollo, Britannia, Mars and Hibernia.

A Contest between Mars and Jupiter. A Serenade To be represented on the Birth-Day Of His Most Sacred Majesty... (Dublin, 1721)
First performed 28 May 1721

Format:

[Recit.]	Pernicious peace!
Aria	Albion's fame calls to arms!
[Recit.]	Dire foe to rest
Aria	No din of war, but sounds melodious
[Recit.]	How noble! how inspiring
Aria	Loud echoing trumpets
[Recit.]	How blind is vain ambition
Aria	Cease wild dissensions
[Recit.]	The great Pelean youth had died
Aria	Trumpets sounding, armours clashing
[Recit.]	Though Britain's awful monarch
Air	Behold yon fairs [*sic*]
[Recit.]	I yield; 'tis not inglorious
Aria	Ambitions spight, and avarice
Air	Lovely peace, thy charms endearing
Chorus	Brunswick with the ladies joining

Note: Soloists represent Mars and Jupiter.

A Serenade To be Represented on the Birth-Day Of His Most Sacred Majesty... (Dublin, 1722)]
First performed 28 May 1722

Note: It has not been possible to consult the wordbook for this serenata, an apparently unique copy of which survives in the Cashel Diocesan Library.

A Contest Between Marsyas and Apollo, To be Represented on the Birth-Day Of His Most Sacred Majesty... (Dublin, 1723)
First performed 28 May 1723

Scoring: 5 soli, chorus, orch.
Format:

Chorus	Great Apollo!
Chorus	Famous Marsyas
Recit.	Forbear, unskillfull mortal
Aria	How pow'rful, how charming are numbers
Recit.	Immortal daring rival
Aria	Diana, beauteous queen of night
Recit.	Such noisy entertainment
Aria	This zephyr, that fans us
Recit.	That's poor and flat diversion
Aria	With Bacchus and Venus
Recit.	These tunes at wakes and weddings
Aria	False Amyntas, leave me

Recit.	In vain you've lavished
Aria	With charming Cosmelia
Chorus	Great Apollo!
Chorus	Famous Marsyas!
Recit.	Bold mortal, what illusion
Aria	Misfortunes proceed from men's follies
Recit.	Your friendly admonition
Aria	Fame's loud trumpet, blaze his story
Recit.	Presumptuous satyr!
Chorus	Genius of the British nation

Note: Soloists represent Apollo, Marsyas, Muse, Satyr and Mercury. According to the 'Argument' of the wordbook 'This Subject was some Years ago exhibited in the Italian Tongue in a Foreign-Court, where it afforded a general Satisfaction'. First and last choruses were set by 'the Famous Mr. Wilderer.'

A Serenade To be Represented on the Birthday Of His Most Sacred Majesty...
(Dublin, 1724)
First performed 28 May 1724

Scoring: 5 soli, chorus, [orch]
Format:

[Recit.]	As to the birth of worlds
[Air]	All her fav'rite master-pieces
[Recit.]	The secret springs and hidden wheels
[Aria]	To tame the monsters of the age
[Recit.]	The vast designs
[Air]	Vain hopes themselves intruding
[Recit.]	The instruments of Fate
[Air]	Such was Eliza Britain's queen
[Recit.]	Hanovia's state
[Air]	Royal virtues sublimated
[Recit.]	Though Hanover his birth
[Aria]	A parent-tree that sapless grows
[Recit.]	To awe contending powers
[Aria]	When Jove by tokens from the skies
[Recit.]	Some neighb'ring powers know
[Aria]	All his virtues, all his graces
[Recit.]	The bounteous Gods bestowing
[Aria]	One harmonious joy be defused
Chorus	Britons, sing your George's praises

Note: Soloists represent Genius of Hanover, Genius of Britain, Europe, Fame and Mercury.

A Serenade To be Represented on the Birth-Day Of His Most Sacred Majesty...
(Dublin, 1725)
First performed 28 May 1725

Scoring: 4 soli, chorus, [orch]
Format:

[Recit.]	With more than usual brightness
[Aria]	Behold, and wonder
[Recit.]	In ev'ry age some hero
[Aria]	British Empire, be thou great
[Recit.]	Thy wishes, anxious genius

[Air]	Wisdom the prime gift of Heaven
[Recit.]	His manly youth inflamed
[Air]	Pannonia's plain was first the scene
[Recit.]	By vast Herculean labours
[Aria]	A race as vain as vicious
[Recit.]	From youthful fame
[Air]	The northern race a rebel crew
[Recit.]	With utmost skill and prudence
[Air]	With these most watchful eyes
[Recit.]	Distressed states
[Aria]	Proud and rash the Goth's ambition
Chorus	Ev'ry genius in the air

Note: Soloists represent Genius of the British Empire, Minerva, Mercury and Heroick Virtue.

A Serenade To be Represented on the Birth-Day Of His Most Sacred Majesty... (Dublin, 1726)
First performed 28 May 1726

Format:

[Recit.]	Though my almighty hand sustains
[Aria]	Envious spirits, mighty foes
[Recit.]	Already the ethereal council's summoned
[Air]	Courage defending, wisdom befriending
[Recit.]	Whilst Britain views wide Europe
[Aria]	Gentle peace, whose softer charms
[Recit.]	Succeeding ages hearing with pleasure
[Air]	His actions most amazing
[Recit.]	To guard the cause of virtue
[Aria]	Lawless rebels still projecting
[Recit.]	To hold an equal balance
[Aria]	Though the gods are still dispensing
[Recit.]	When Europe's wild disorders
[Aria]	Rosy bowers, balmy slumbers
[Recit.]	This grateful change in Europe
[Aria]	Plots countermining
Chorus	Ye loyal souls, whom courage warms

Note: Soloists represent Jupiter, Minerva, Peace, Mercury.

Heaven Invaded Or, A Contest between Jupiter and the Giants; Being a Musical Entertainment, To be Represented on the Birthday of His Most Sacred Majesty... (Dublin, 1727)
First performed 28 May 1727

Scoring: 5 soli, chorus, [orch]
Format:

[Recit.]	Since we first framed that scale
[Aria]	Vain man with pride elated
[Recit.]	Its true, that Fate has granted
[Aria]	Our arms we'll oppose
[Recit.]	Should we permit such madness
[Aria]	Mild indulgence disregarded
[Recit.	The gods may vaunt their power
[Aria]	Those boasters of Heaven

'First Attack'	These usurpers we quickly shall prove
'Second Attack'	By this conquest we gain the whole world
[Recit.]	To quell such bold presumption
[Air]	When whole nations have offended
[Recit.]	Where ever fortune calls him
[Aria]	True courage is admired alone
[Recit.]	Such just resolves and measures
[Aria]	Britain befriending
[Recit.]	To blaze abroad the deeds
[Air]	Worth ever regarded
[Recit.]	The gods indeed have vanquished
[Aria]	Madness sure and pride consenting
Soli & Chorus	Let Brunswick's matchless praises

Note: Soloists represent Jupiter, Briar, Valour, Victory and Fame with Choruses 'of Jupiter' and 'of Giants'.

Reign of George II (1727-60)

A Serenata Theatrale, To be Represented on the Birth-Day Of his Most Serene Majesty George the Second... (Dublin, [1727])
First performed 30 October 1727

Format:

Aria	Wanton loves, around me sporting
[Recit.]	At length sleep's downy fetters
[Recit.]	View this flambeau so horridly blazing
[Aria]	Rouse, rouse, rouse!
[Recit.]	Oh! who disturbs my quiet
[Air]	Pity, oh! my friendly stars!
[Air]	Prayers humbly addressing
[Recit.]	Nor shall those furies
[Duet]	I will/Forbear!
[Aria]	Beamy light around me blazing
[Recit.]	This day the year completing
Chorus (D.C.)	Health to George the age's wonder!
[Ensemble]	Fly, little loves together
[Recit.]	Ye nymphs in woods
[Air]	Peace assisted sings his praises
Chorus	May the Fates his days extending.

APPENDIX II

LIST OF RELATED WORKS

APPENDIX II

LIST OF WORKS FALLING OUTSIDE THE SCOPE OF THIS STUDY

The following is a list of works which do not fulfil the criteria by which the ode genre was defined in Volume 1 (pp.25-31) but which are described as odes in bibliographical or other works of reference, bear the appellation 'ode' in their title, or may in some other way be considered ode-like. The list does not claim to be comprehensive, but is intended to give some indication of the number and variety of ode-like works which fall outside the parameters of this study.

Authors and dates have been given when known, but no distinction has been made between published works and those surviving only in manuscript. Lost works, however, have been indicated.

ABELL, John. *A song on Queen Ann's coronation* ([1702]; words by Nahum Tate).

ANON. *A song perform'd at the Post-Office-Feast on Her Majesty's Birth-Day* (1708; words by Peter Motteux). Music lost.

_____. *Odes sung in commemoration of the institution of the Marine Society, on occasion of their anniversary dinner, at the London Tavern* (1780). Music Lost.

ALCOCK Jr., John. *Messiah, a sacred pastoral* [1766] (words by Alexander Pope).

ARNOLD, Samuel. *Ode to Charity composed for the Choral Fund* (1799; words by William Fitzgerald).

AYLWARD, Theodore. *Ode on the dawn of peace*. (1763; words by Mr. Legge).

BACH, John Christopher. *An ode, on the auspicious arrival & nuptials of... Queen Charlotte* (1761; words by John Lockman).

BARTHELEMON, Mrs. [Polly]. *An ode on the late providential preservation of our most gracious sovereign* ([1794]; words by Baroness Nolcken).

BIANCHI, Francesco. *Ode upon the king's providential escape from assassination* (1800). Music lost.

BLOW, John. *Ode on the death of Mr Henry Purcell* (1696).

BOYCE, William. [*Ode for the birthday of Frederick, Prince of Wales* (*c.* 1730-1750)].

_____. [*Ode on the birthday of the Prince of Wales* (1741)].

_____. *Ode for the Prince of Wales's Birthday* (1751).

_____. *Ode on the death of Frederick, Prince of Wales* (1751; words by Lord Middlesex).

_____. *Ode for the Prince of Wales's Birthday* (1752; words by William Havard).

_____. *Ode to Shakespeare* (1759?; words by David Garrick).

CAREY, Henry. *A new year's ode for 1736-7. Compos'd in a dream.*

COOKE, Benjamin. *An ode on Handel perform'd at the Commemoration dinner* (1785).

CROFT, William. *Ode to the Grand Khaibar* (*c.* 1715).

_____. *Dr Dolben's Wedding Song* (1720; words by A. Alsop).

COUSSER, John Sigismond. *An ode elegiecal on the death of Mrs Arabella Hunt* [1706].

DIBDIN, Charles. *Ode to Gratitude on the preservation of his majesty.*

_____. *Ode in honour of his majesty's birth day.*

_____. *Ode in honour of the nuptials of their royal highnesses the Prince and Princess of Wales* [1795].

DRAGHI, Giovanni Battista. *An ode to the King on his return from New-Market* (1684). Music lost.

ECCLES, John. [*Song*] *for the king's return from Flanders* (1696; Words by T. Dilke). Music lost.

_____. *Musical entertainment... on the taking of Namur and his majesty's safe return* (1696; words by Peter Motteux). Music lost.

_____. *Europe's revels for the peace, and his majesty's happy return. A musical interlude...* (1697; words by Peter Motteux).

FESTING, Michael Christian. *An ode upon the return of His Royal Highness the Duke of Cumberland from Scotland. Milton's May-Morning and four other English songs* (c.1746).

GALLIARD, Johann Ernst. *Morning hymn from "Paradise Lost"* (words by John Milton) [Subsequent arrangement by Benjamin Cooke, 1769].

GRANOM, Louis. *Ode on the auspicious arrival and nuptials of the Princess Charlotte...* (1761; words by John Lockman).

GREENE, Maurice. *A sacred ode* (*c.*1740; words by Joseph Addison).

HART, Philip. *A congratulation on the king's happy return* (1698; words by William Salmon).

_____. *Song 'upon the safe return of His Majesty King William* (n.d.).

_____. *The Morning Hymn* (*c*.1729; words by John Milton).

HAYES, Philip. *Ode on the King's Recovery* (1789).

JACKSON, William. [*The dying Christian to his soul*] (1766; words by Alexander Pope].

KREMBERG, James. *England's glory: a poem. Perform'd in a musical entertainment before her majesty, on her happy birth-day* (1706).

NARES, James. *The royal pastoral* (*c*.1769; words by D. Bellamy).

PEPUSCH, John Christopher. *Britannia and Augusta* [ode on the death of the Duke of Devonshire] (1707; words by John Hughes).

_____. *Ocean's glory, or a royal ode or cantata, made in honour of king George's coronation* (1714; words by Thomas D'Urfey). Music lost.

_____. *Ode for the birthday of the Princess of Wales* (1715/16; words by John Hughes).

_____. *The Union of the three sister arts* (1723).

RAUZZINI, Venanzio. *Ode for the birth-day of her royal highness the Duchess of York* (words by William Meyler?). Music lost.

_____. *The Genius of Britain. An ode on the happy recovery of his majesty* (1789; words by William Meyler?). Music lost.

RICHARDS, Mr. *Ode on his majesty's providential escape from the pistol of the maniac Hatfield* (1800; words probably by William Meyler).

SHIELD, William. 'Ode in honour of Captain Cook', performed as part of *Omai, or a trip round the world* (1785).

SMITH, John Christopher. *The mourning muse of Alexis* (funeral ode, 1729; based on words by William Congreve).

_____. *Musical dramatick poem on his highness the Prince of Wales's birthday* (also called *Proteus*; 1741). Music lost.

_____. *Winter or Daphne* (1744; based on words by Alexander Pope).

STANLEY, John. *The Tears and Triumphs of Parnassus* (1760). Music lost.

WESLEY, Charles. *To the honour of Handel*.

MUSICAL EXAMPLES

MUSICAL EXAMPLES

Musical examples referred to in the text of Volume 1 are found in the following pages. They consist of facsimile, printed, and transcribed illustrations. The transcribed examples are taken from the source indicated in each case, and appear in full or short score according to ease of presentation. Vocal parts originally written in the alto or tenor clef have been transcribed in the treble clef. References to instruments have been standardized, and the term 'continuo' has been used to label all figured bass parts.
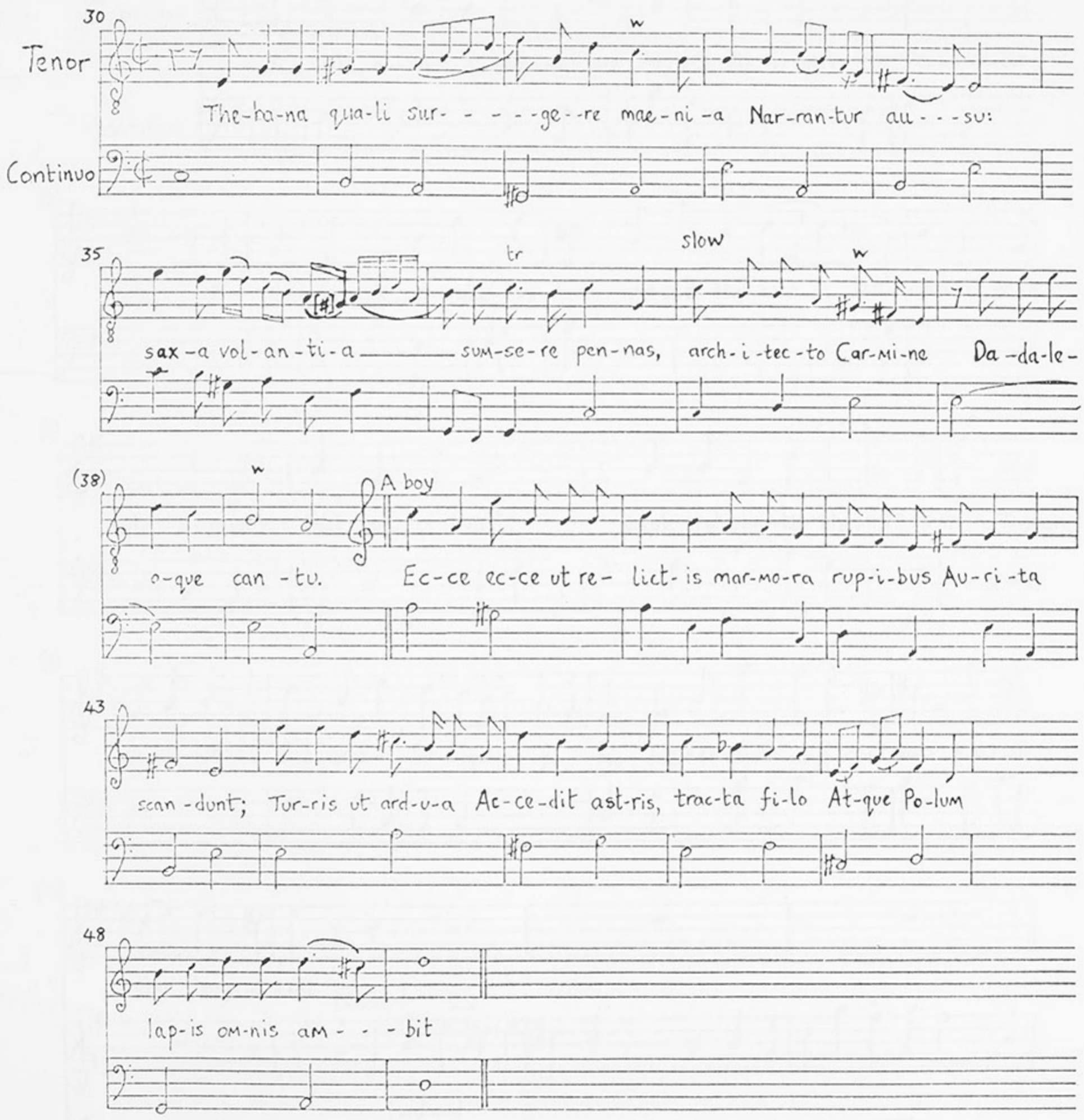
Editorial corrections and suggestions, including matter drawn from other sources (such as surviving parts), are indicated in square brackets. Redundant accidentals have been omitted. Slashed slurs have been used, when appropriate, to provide consistent or additional phrasing. Texts have been presented in the manner outlined in Volume 1, p.6.

Existing figured bass parts have been edited for consistency of presentation, and editorial additions made where necessary. Figured basses have not been provided where no figuring appears in the original source.

Examples reproduced in facsimile and from printed sources have not been edited, apart from the insertion of bar numbers, instrumentation and other prefatory matter.

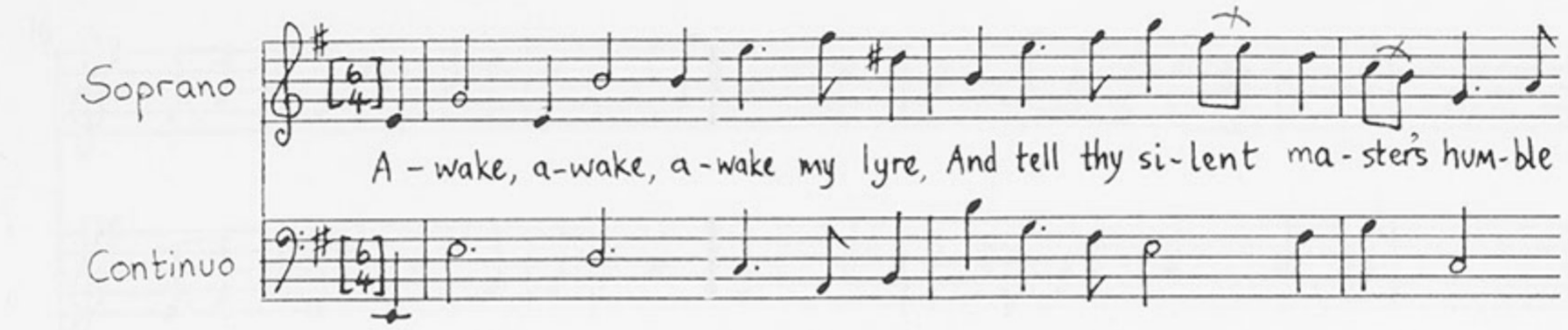
Example 1

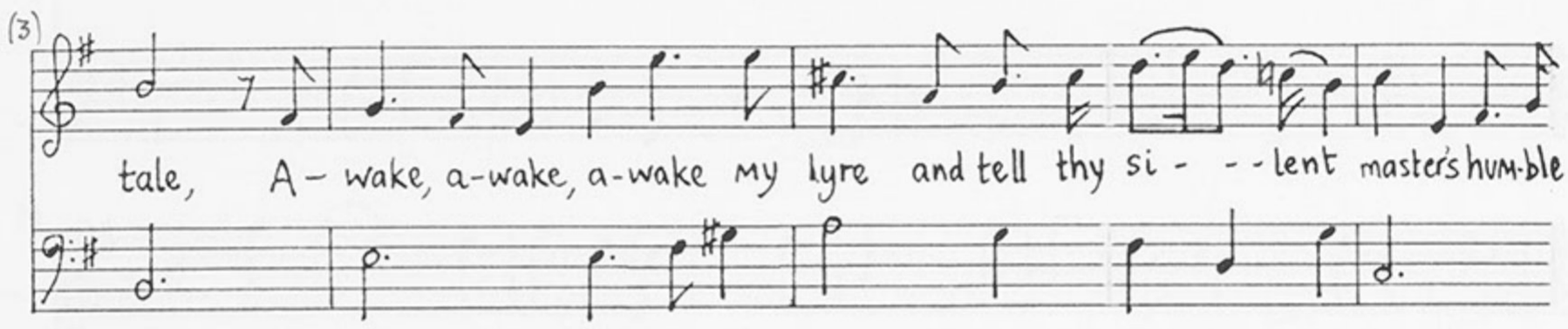
Anonymous, *Eia Eruditam*
Source: *Ob* MS Mus.Sch.C123

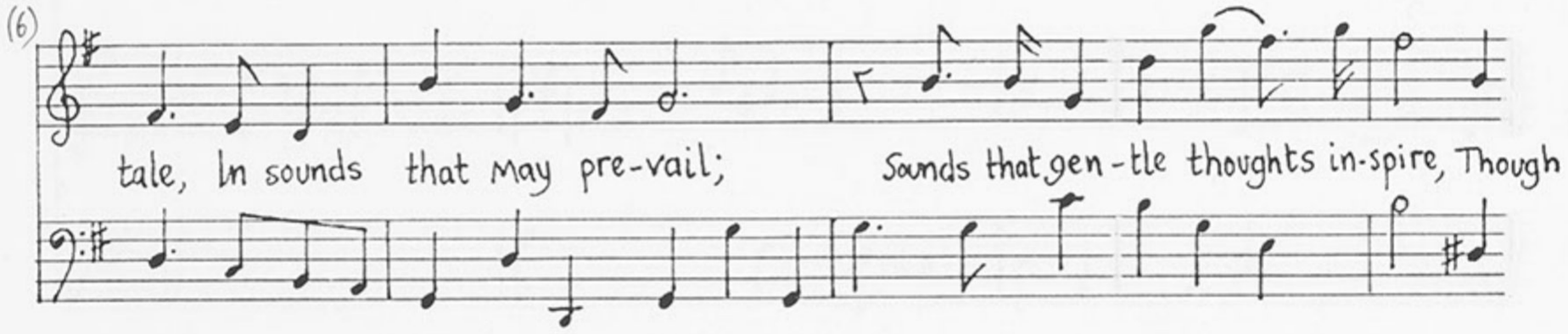


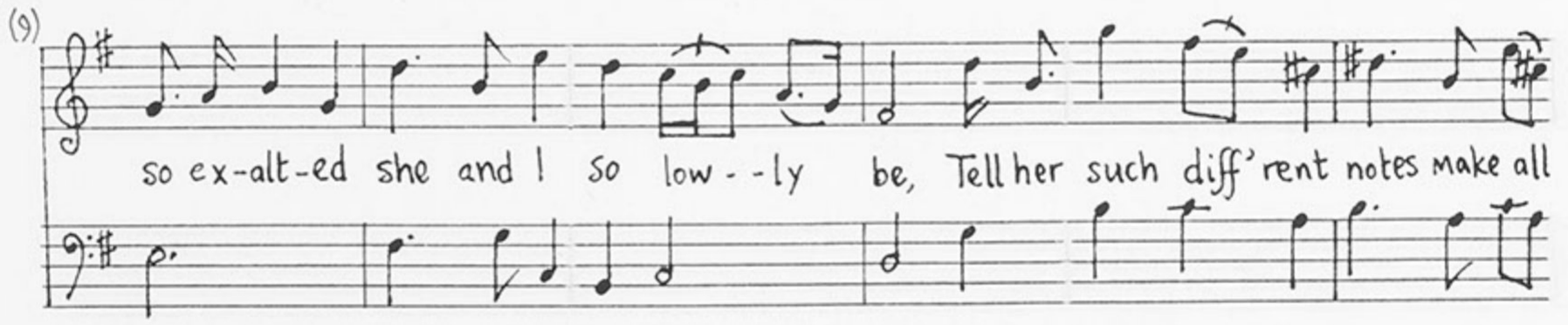
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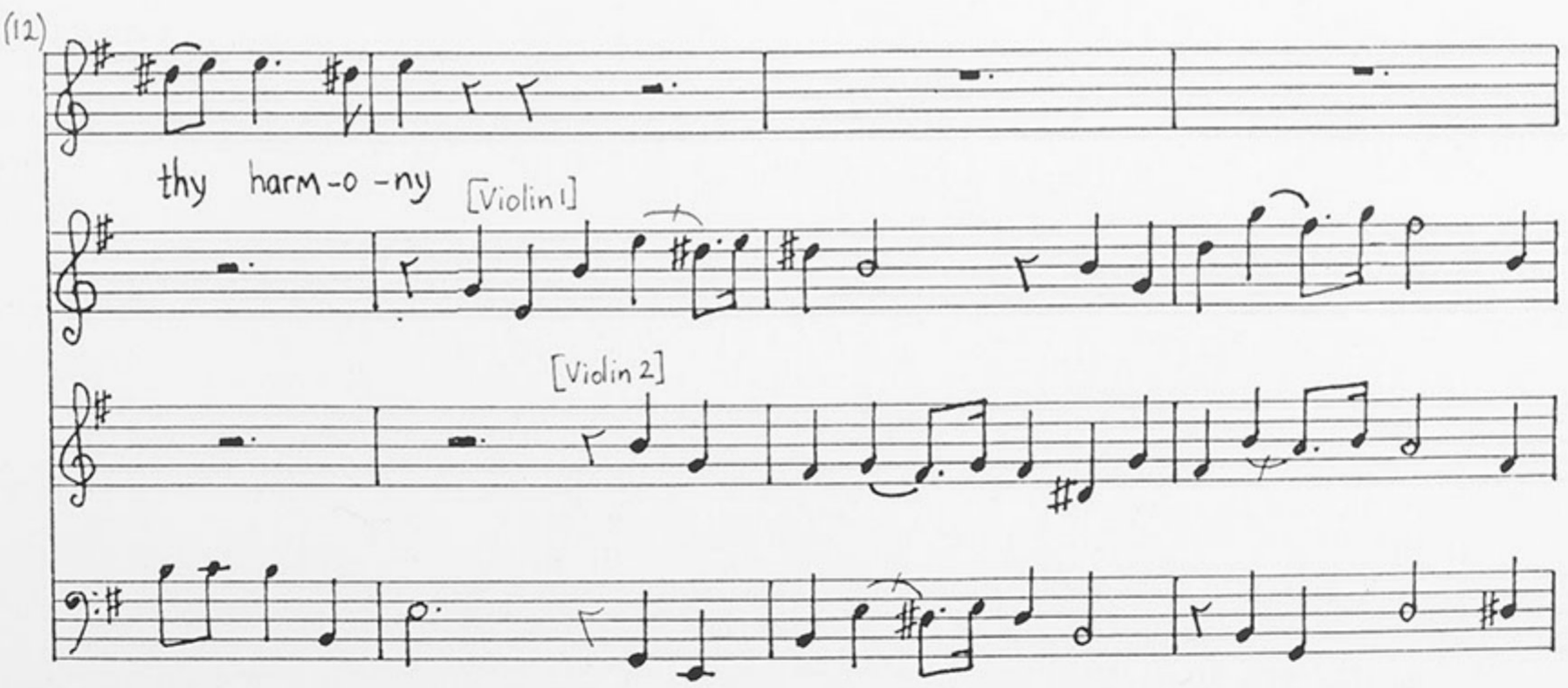
John Blow, *Awake, my Lyre*
Source: *Ob* MS Mus.Sch.C.122, f.6*v*

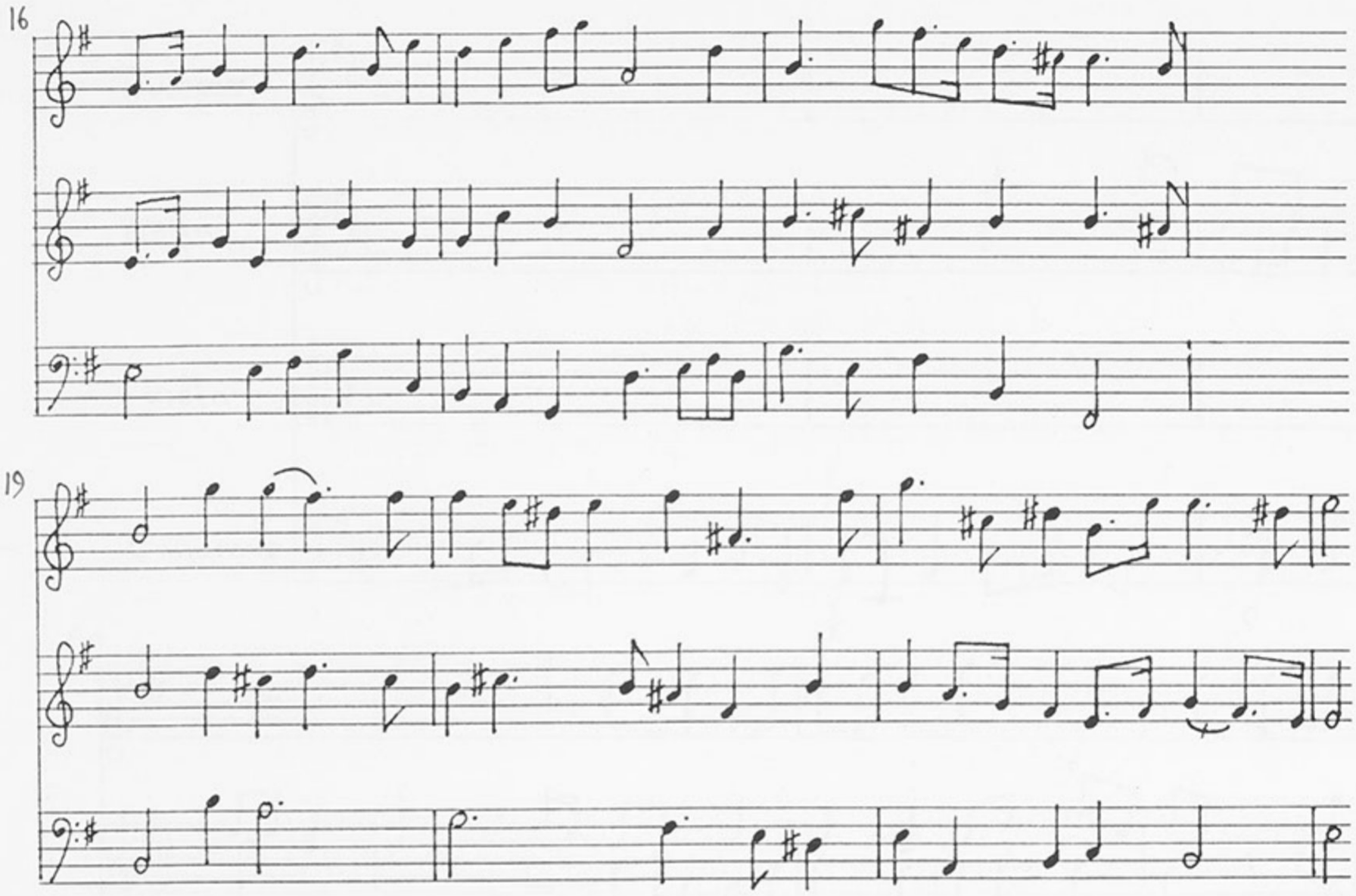











16
19

Example 3

William Croft, Oxford Ode (1713)
Source: *Musicus Apparatus Academicus* [*c*.1720], p.34

10

Soprano
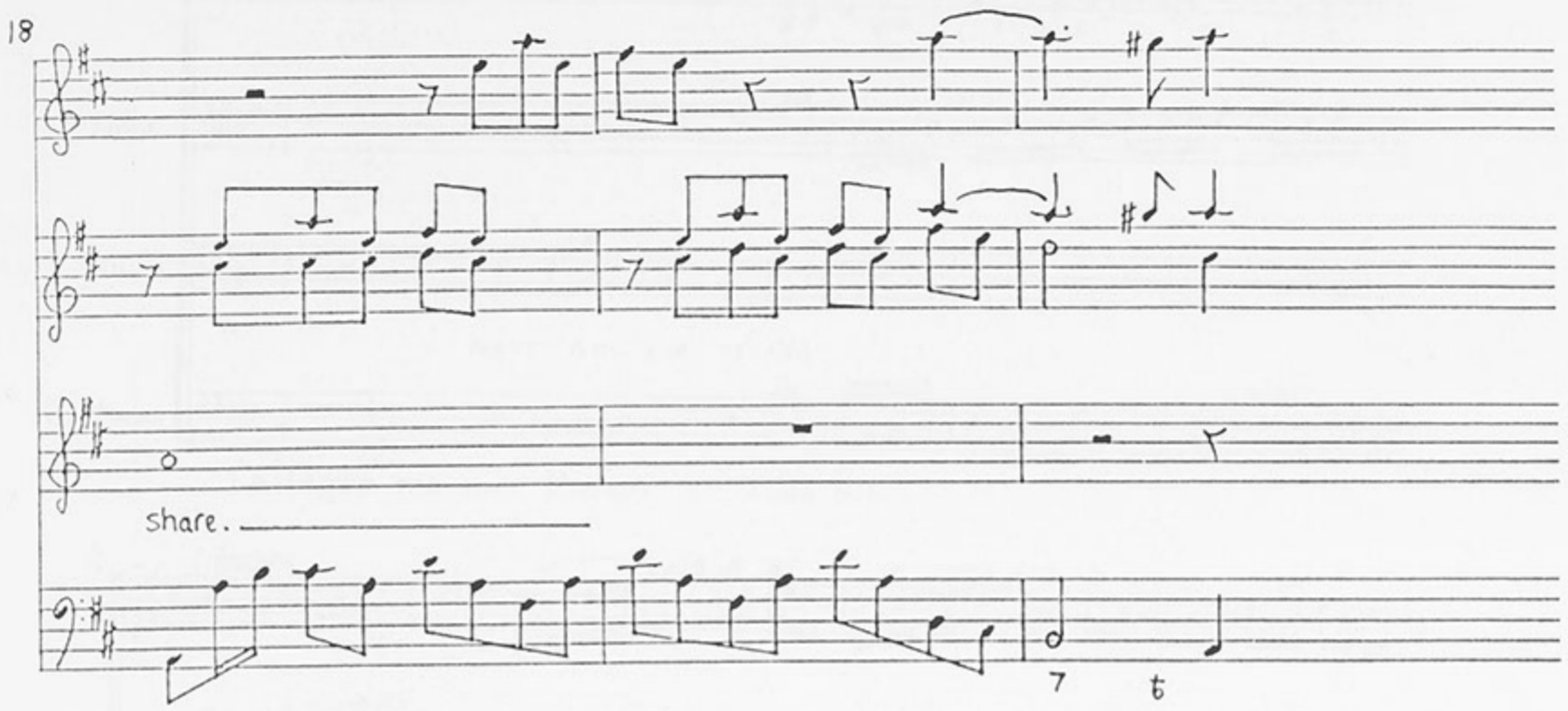
Nor will we ev'n the Mar- - - - tial Trum-pet spare,

13

Nor will we ev'n the Mar- - - tial Trum- pet spare
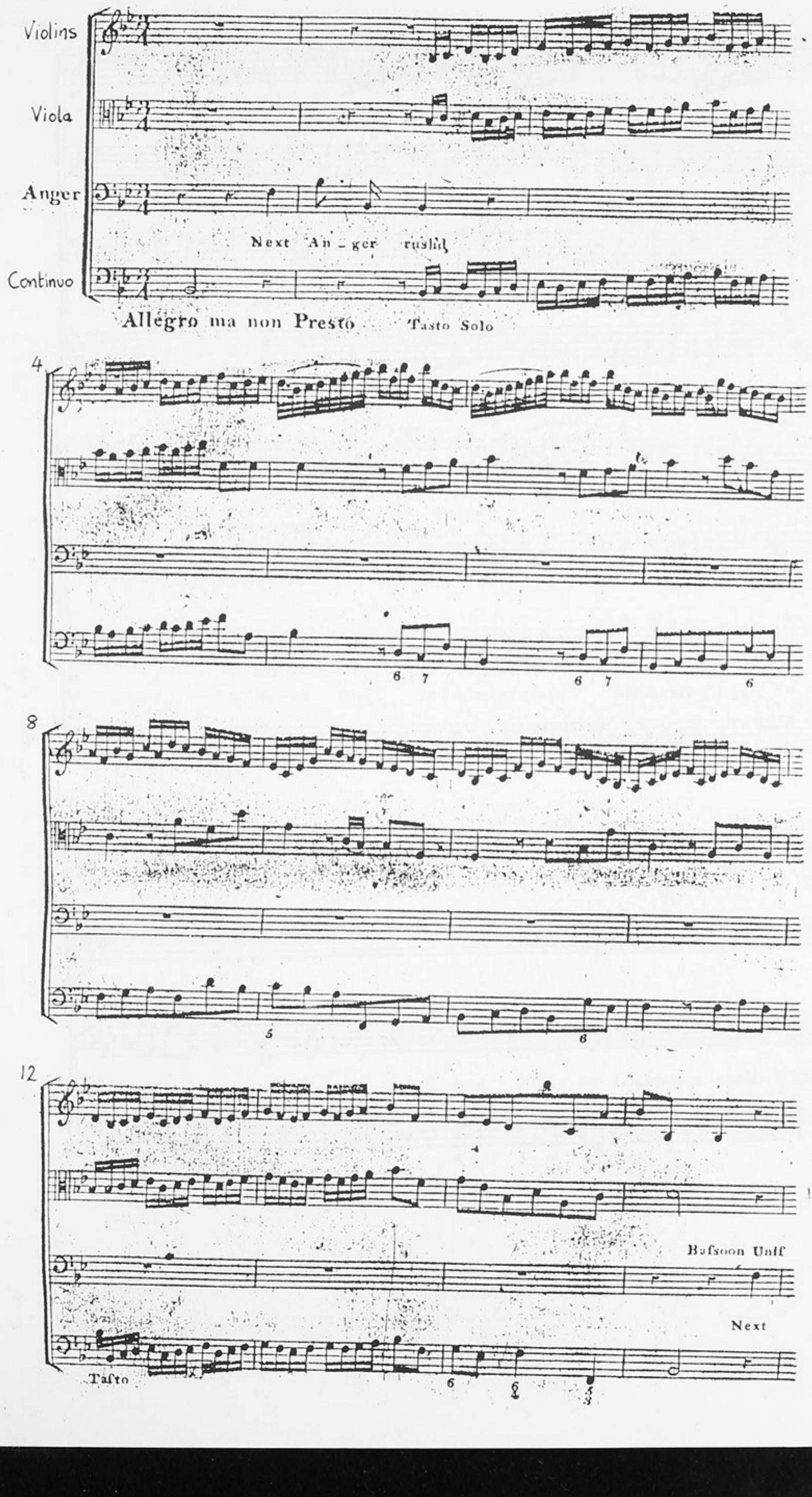
(15)

the Mar-tial Trum- pet the Mar-tial Trum-pet shall our Con- sort


18
share.

Example 4

William Hayes, *The Passions* (1750)
Source: *The Passions... Composed by Dr. William Hayes* [Oxford, *c.*1797], p.25



16

Anger rushd, his Eyes on Fire his Eyes on Fire his Eyes on Fire In lightnings

20

ownd his secret stings, in Lightnings ownd his secret stings, in Light

24

— — — nings ownd his Se — — cret stings, in Lightnings ownd his secret

28

ftings, in Light

32
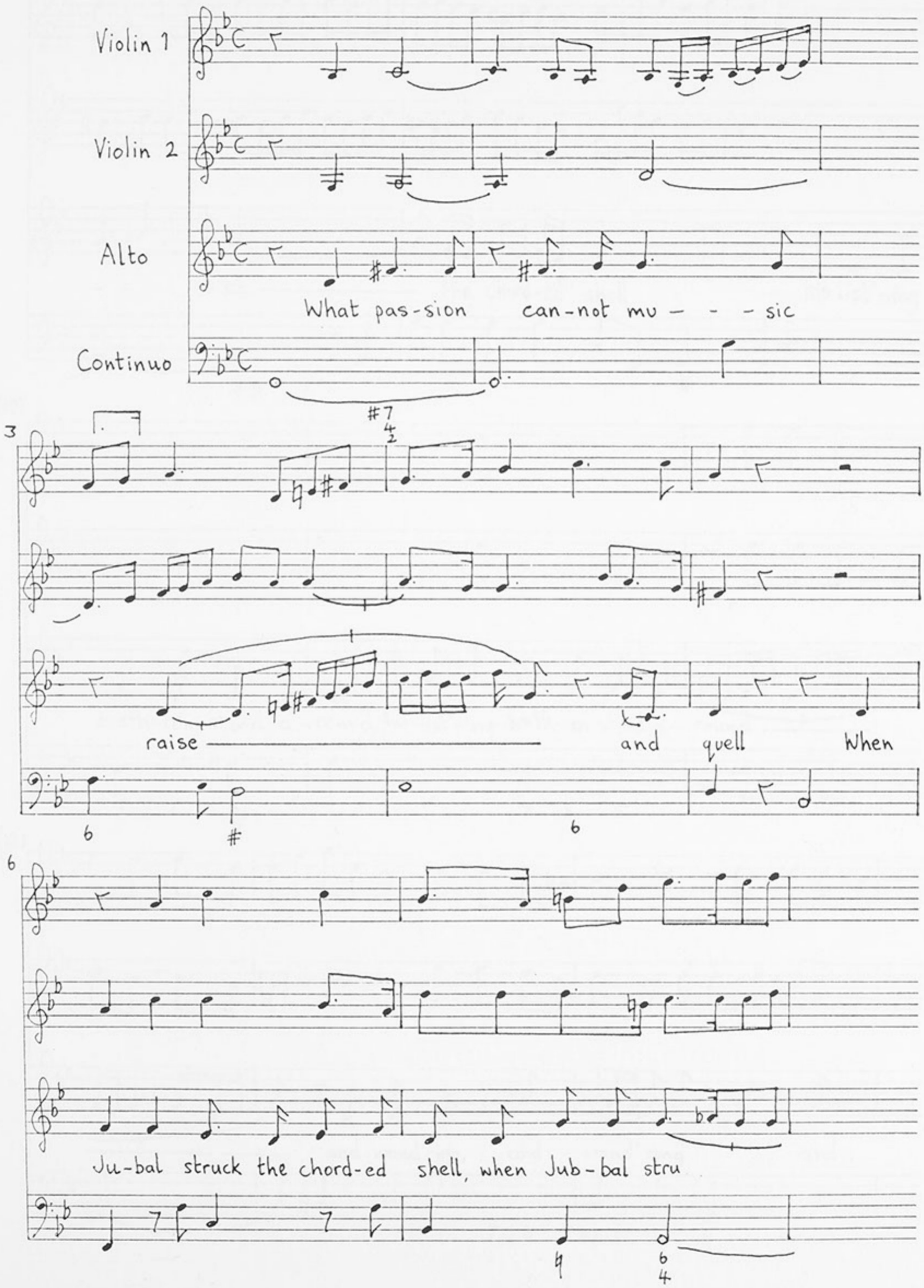
- - - - nings ownd his fé - cret ftings.
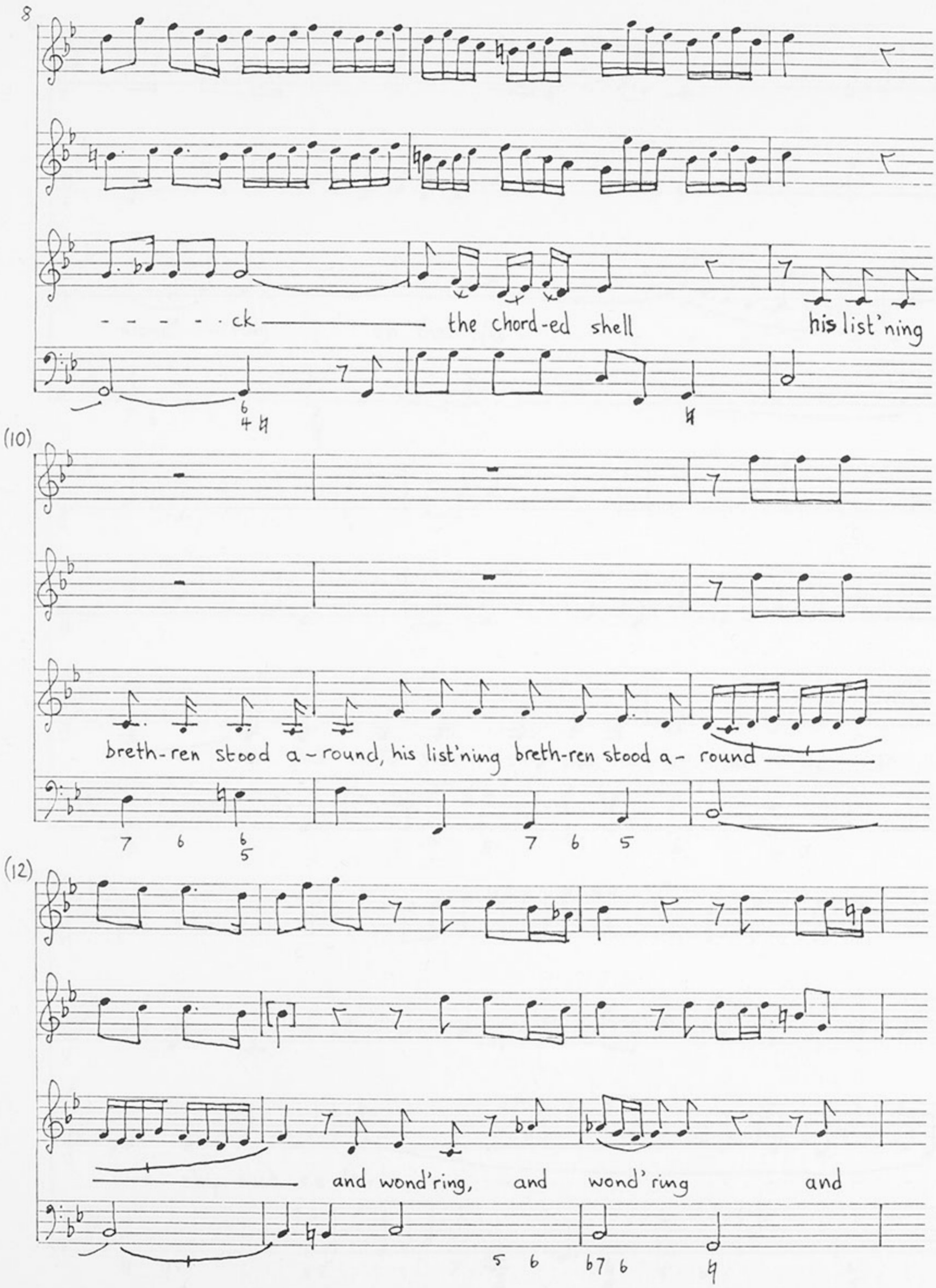
36

Tasto

Example 5

Giovanni Battista Draghi, *Song for St Cecilia's Day* (1687)
Source: *Lcm* MS 1106, f.45*v*




8
- - - - - - ck
the chord-ed shell
his list'ning
(10)
breth-ren stood a-round, his list'ning breth-ren stood a- round
(12)
and wond'ring, and wond'ring and

15

wond'- - ring on their fa - - - - - - - - -

17

- ces fell To wor - ship that ce - lest - ial sound, to
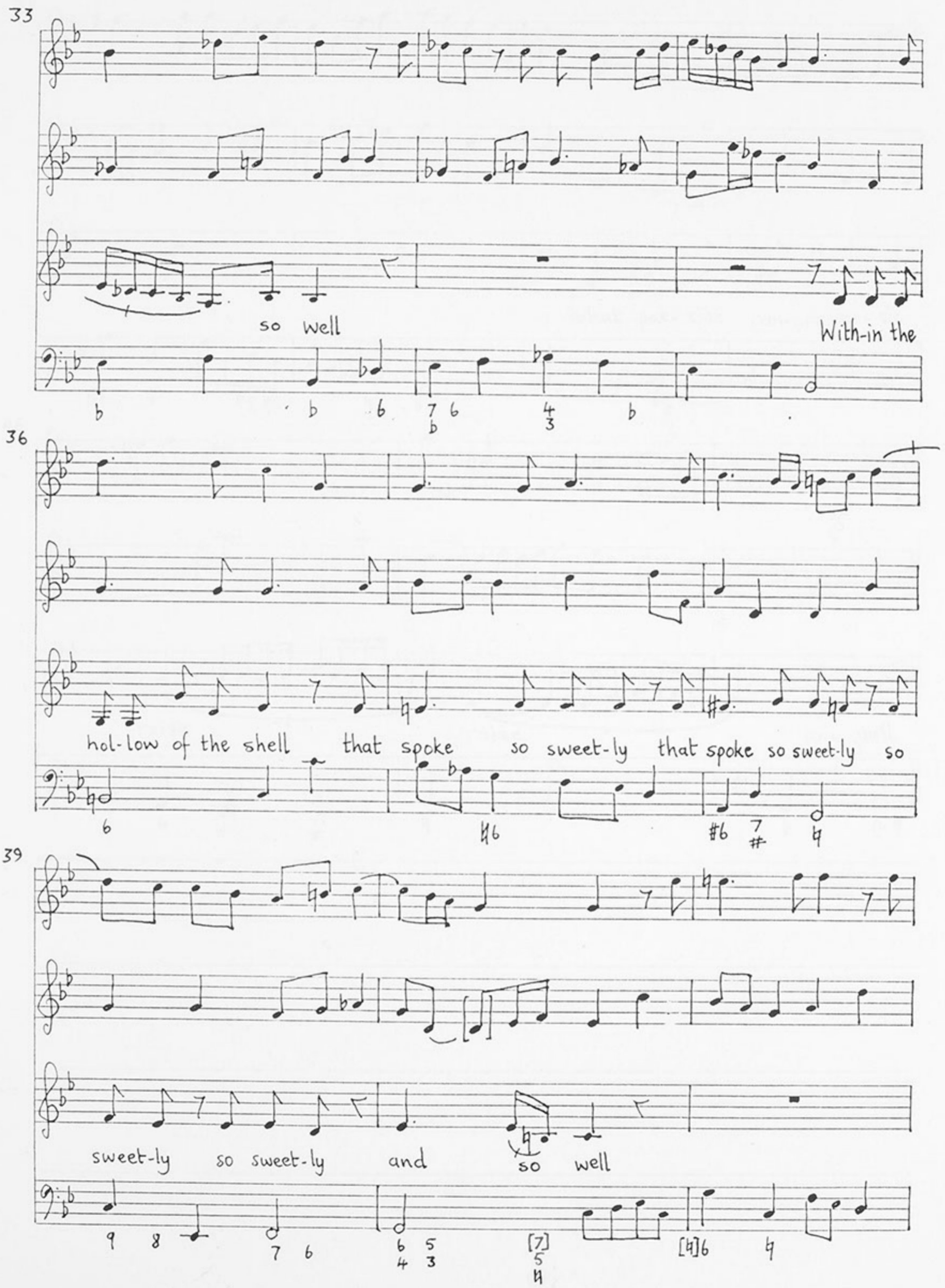
20
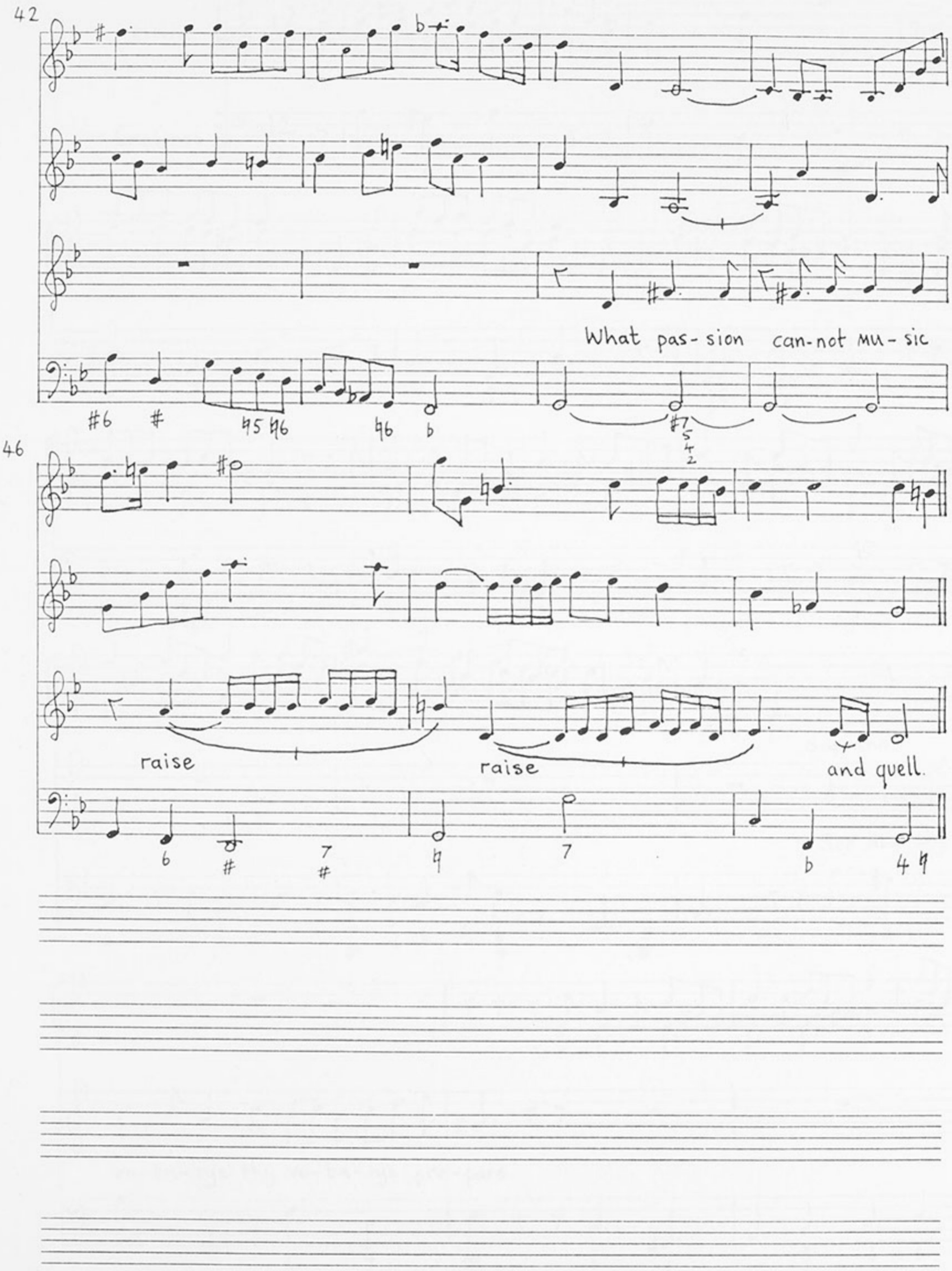
wor- ship that ce-les - - - - - - - - - - -

- tial that ce- lest - - - - - - ial sound Less than a

God they thought there could not dwell with-in the hol-low of that
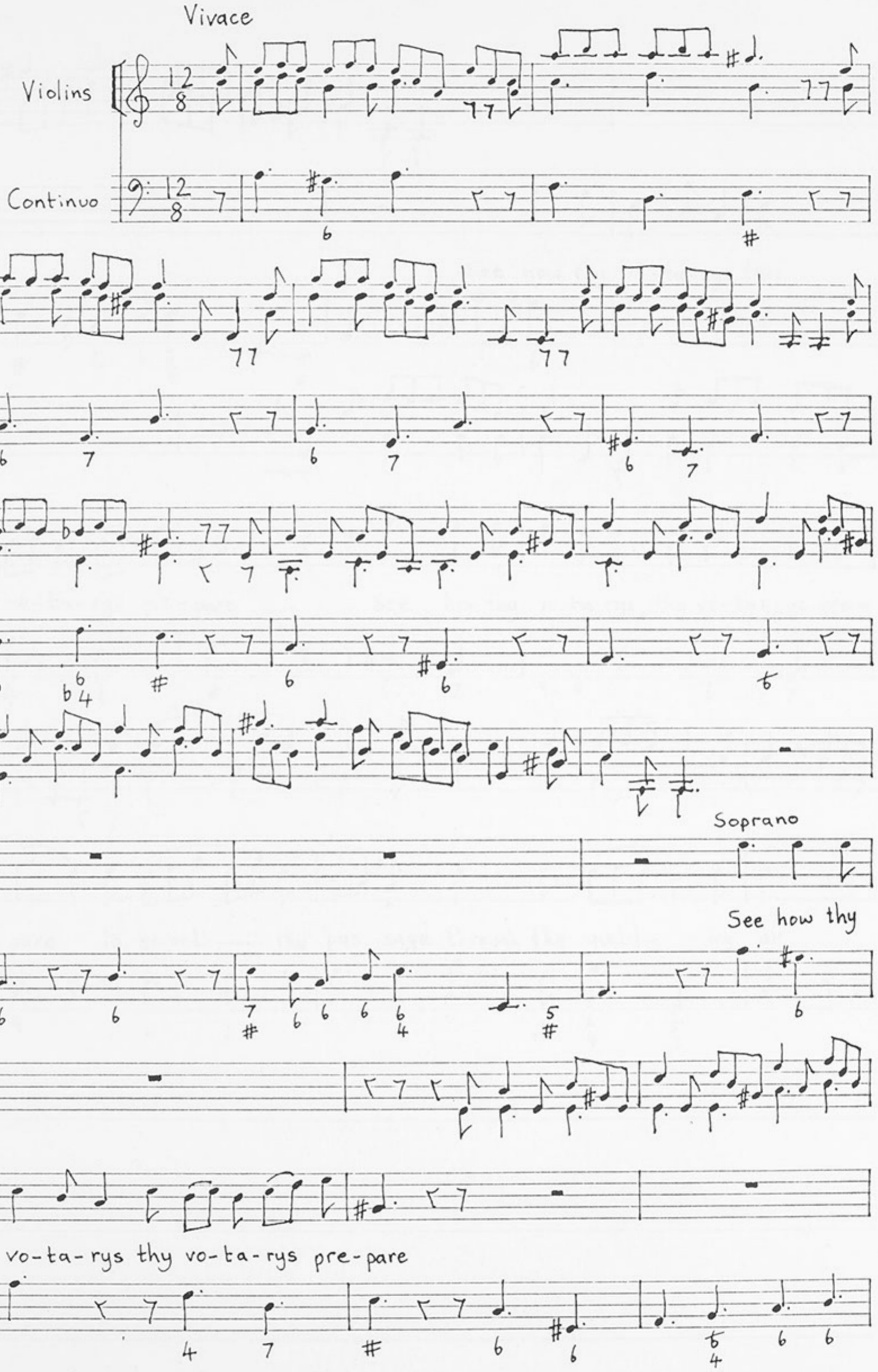
shell that spoke so sweet-ly that spoke so sweet- - ly and
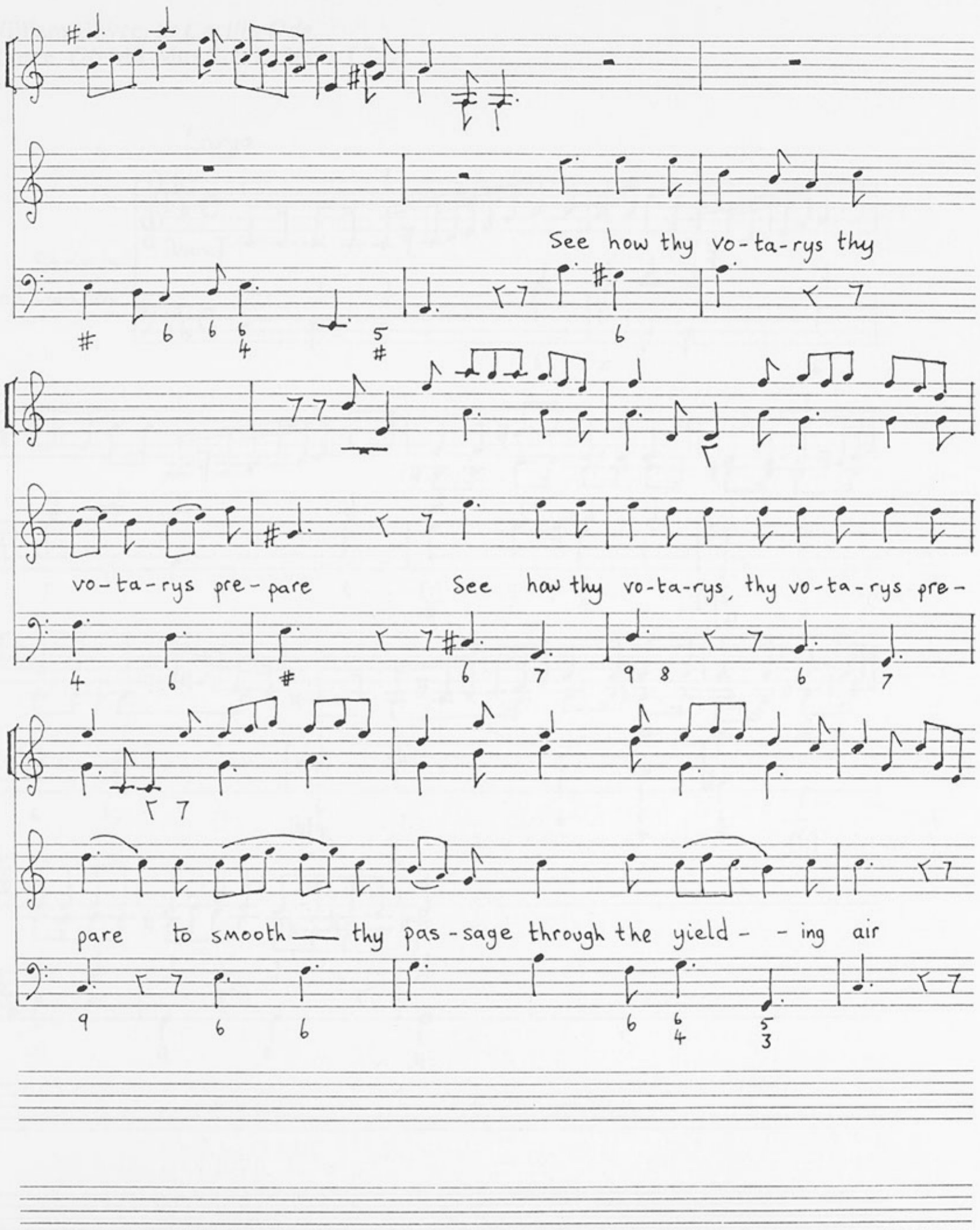

33
so well
With-in the
36
hol-low of the shell that spoke so sweet-ly that spoke so sweet-ly so
39
sweet-ly so sweet-ly and so well


42
What pas- sion can-not mu- sic
46
raise
raise
and quell.

Example 6
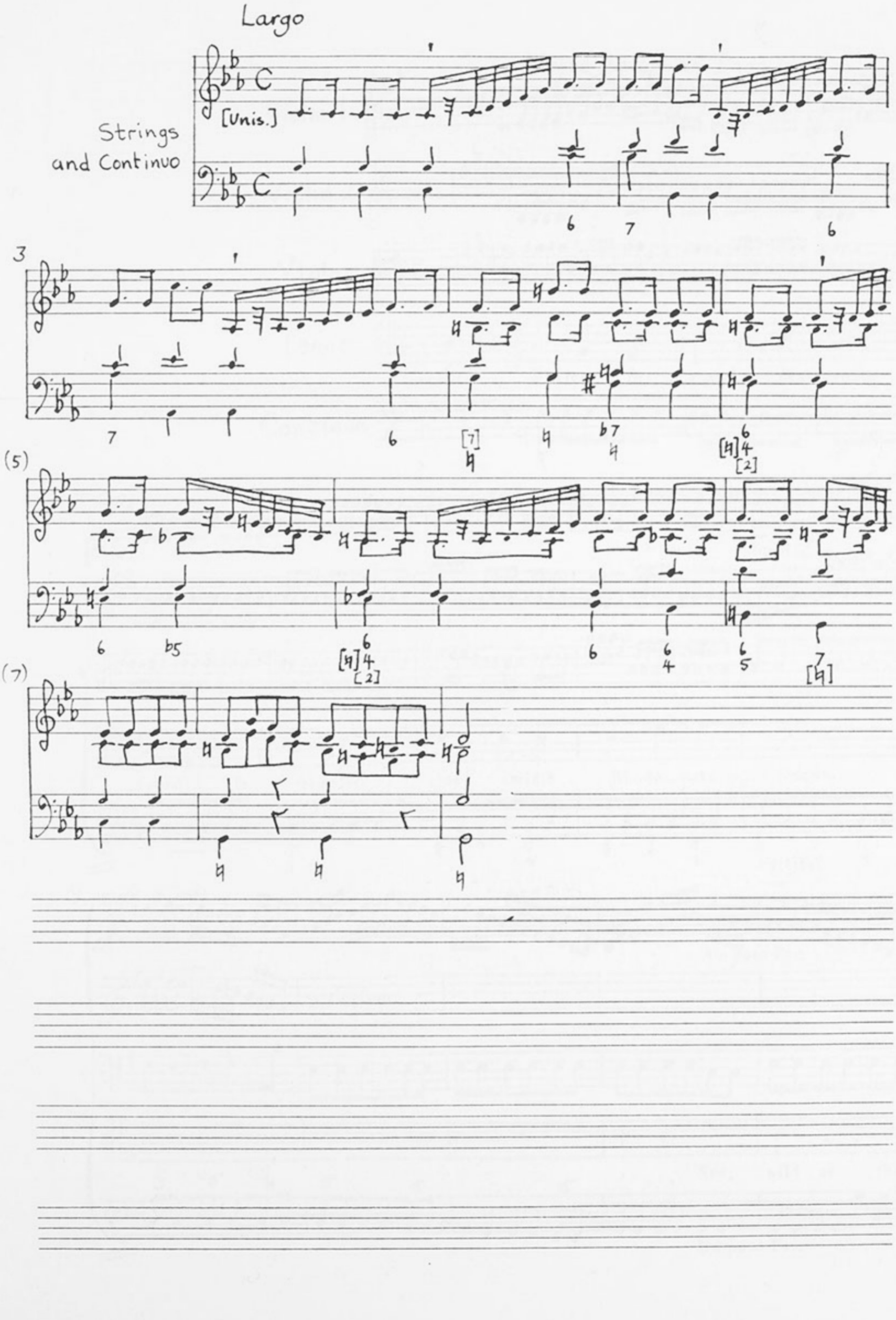
George Holmes, *Ode for St Cecilia's Day*
Source: *US:LAuc* f0235M4 [17--] Bound, p.37




See how thy vo-ta-rys thy
vo-ta-rys pre-pare
See how thy vo-ta-rys, thy vo-ta-rys pre-
pare to smooth — thy pas-sage through the yield- - ing air
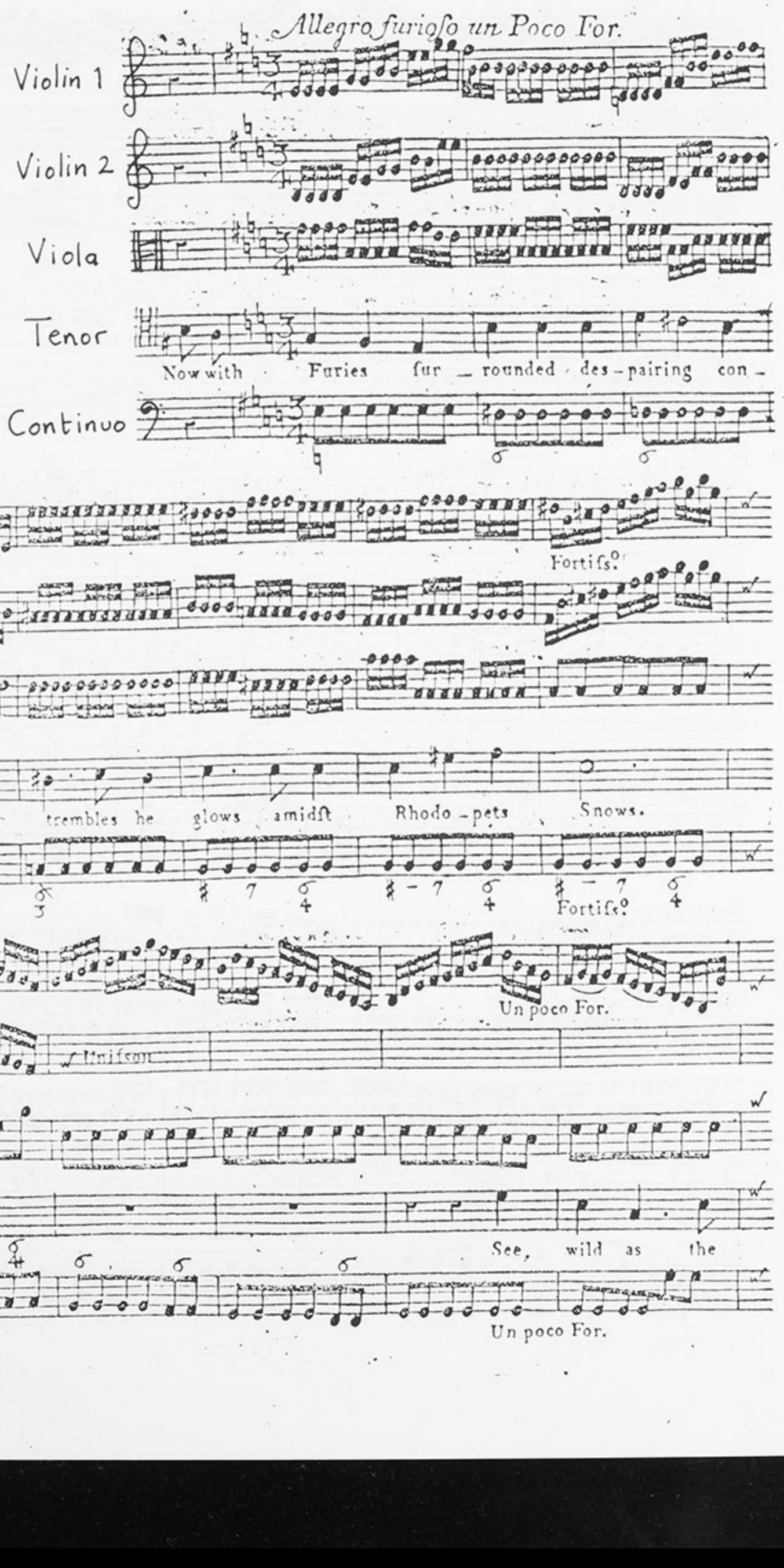
Example 7

William Boyce, *St Cecilia Ode*
Source: *Ob* MS Mus.Sch.D.266*a*, f.74*v*



Example 8

William Walond, *Ode for St Cecilia's Day*
Source: *Mr. Pope's Ode on St Cecilia's Day Compos'd by Willm. Walond...* [1759], p.61



14

Fortiſs°.

winds o'er de _ ferts he flies;

19

Un poco For.

Hark; Hark, Hark Hæmus re - ſounds with the Bac.cha .nals cries

Un poco For.

25

Pia.

Pia.

Ah! ſee he Dies, Ah! ſee he Dies Ah!

Pia.

30

Ad°

Ad°

Ad°

fee he dies - - - - - - - - - - - - he dies

CHORUS

35

:S:

Vio.1°

:S: Andante

Vio.2°

:S:

:S: Solo

Yet ev'n in Death EURYDICE he Sung EURYDICE ſtill trem - bled on his

:S:

:S:

:S:

:S:

:S:

Pia.

:S:

Andante

42

For.

For.

For.

For.

Tongue Yet ev'n in Death EURYDICE he Sung EURYDICE ſtill trem_bled on his Tongue EU

Yet

Yet

Yet

Yet ev'n in Death EURY-DICE he Sung EURYDICE ſtill trembled on his Tongue

For.

51

RYDICE the Woods EURYDICE the Floods EURYDICE the Rocks and hollow Mountains

The

The
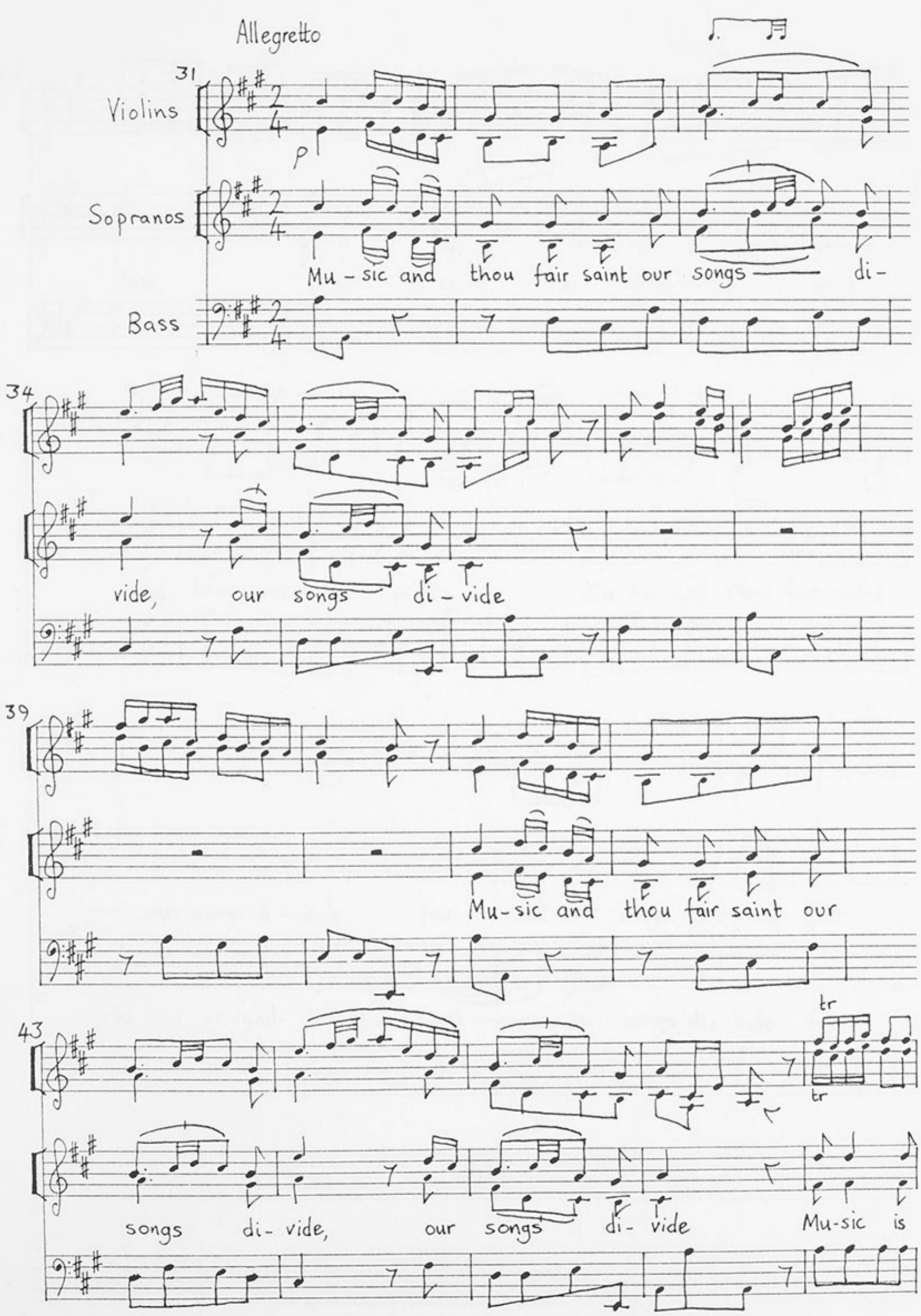
hollow Mountains
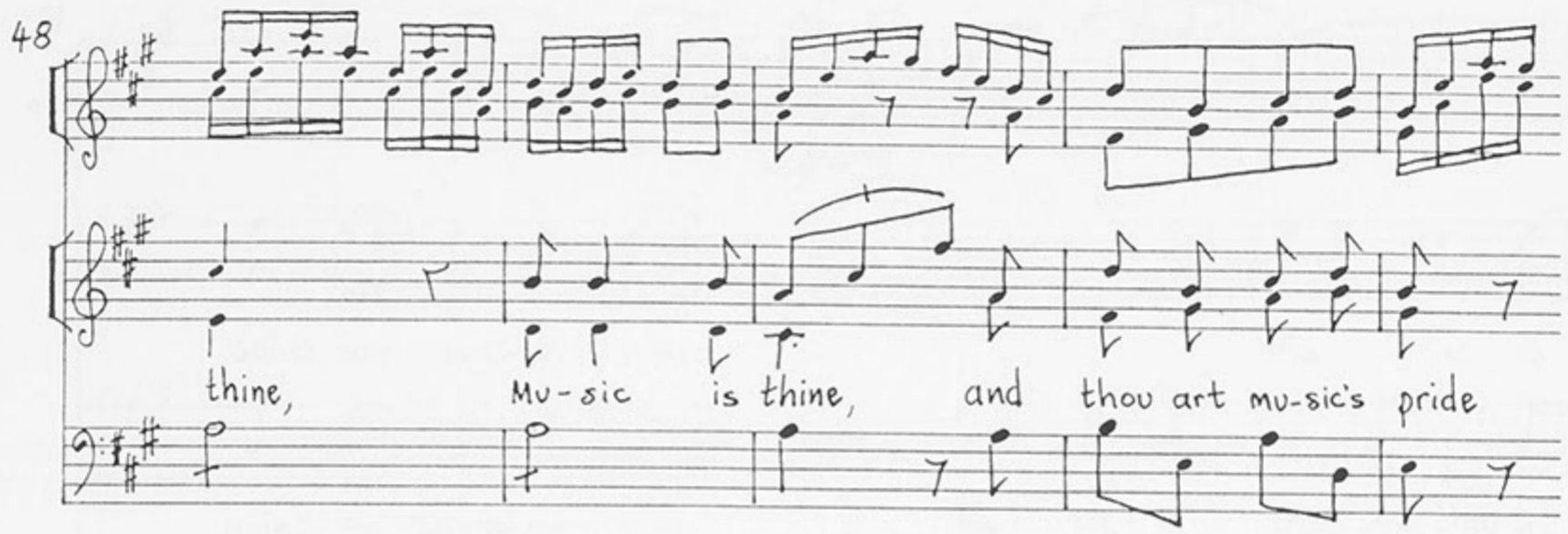
The
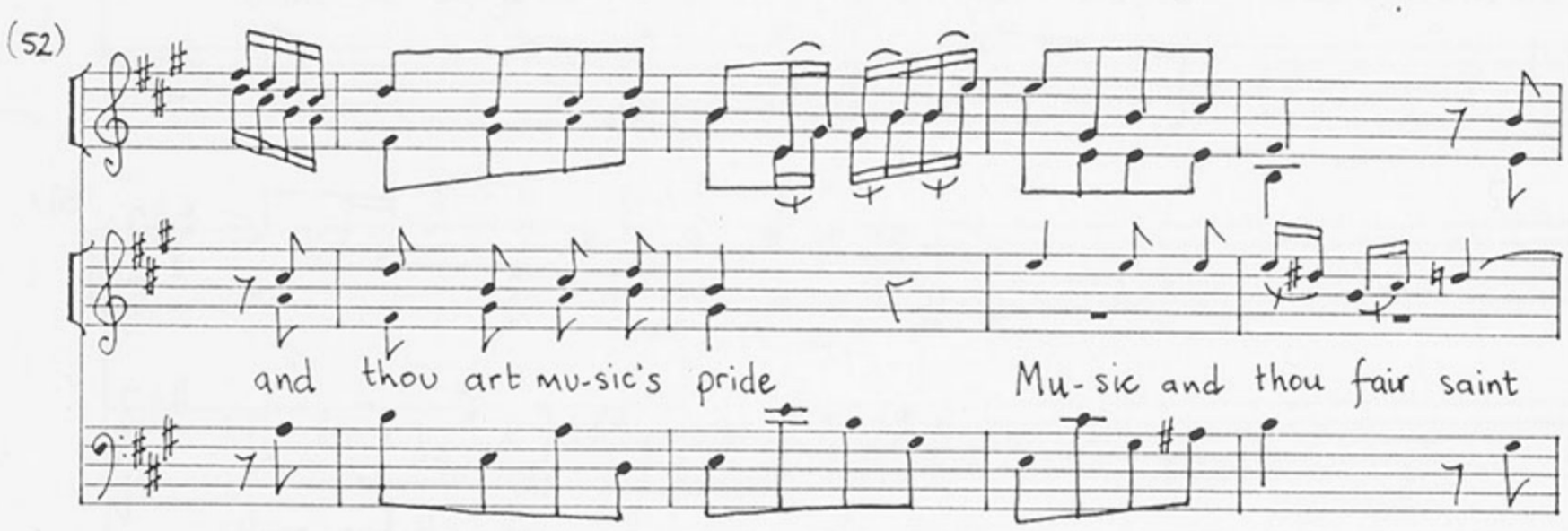
The Woods EURYDICE the Floods EURYDICE the Rocks and hollow Mountains
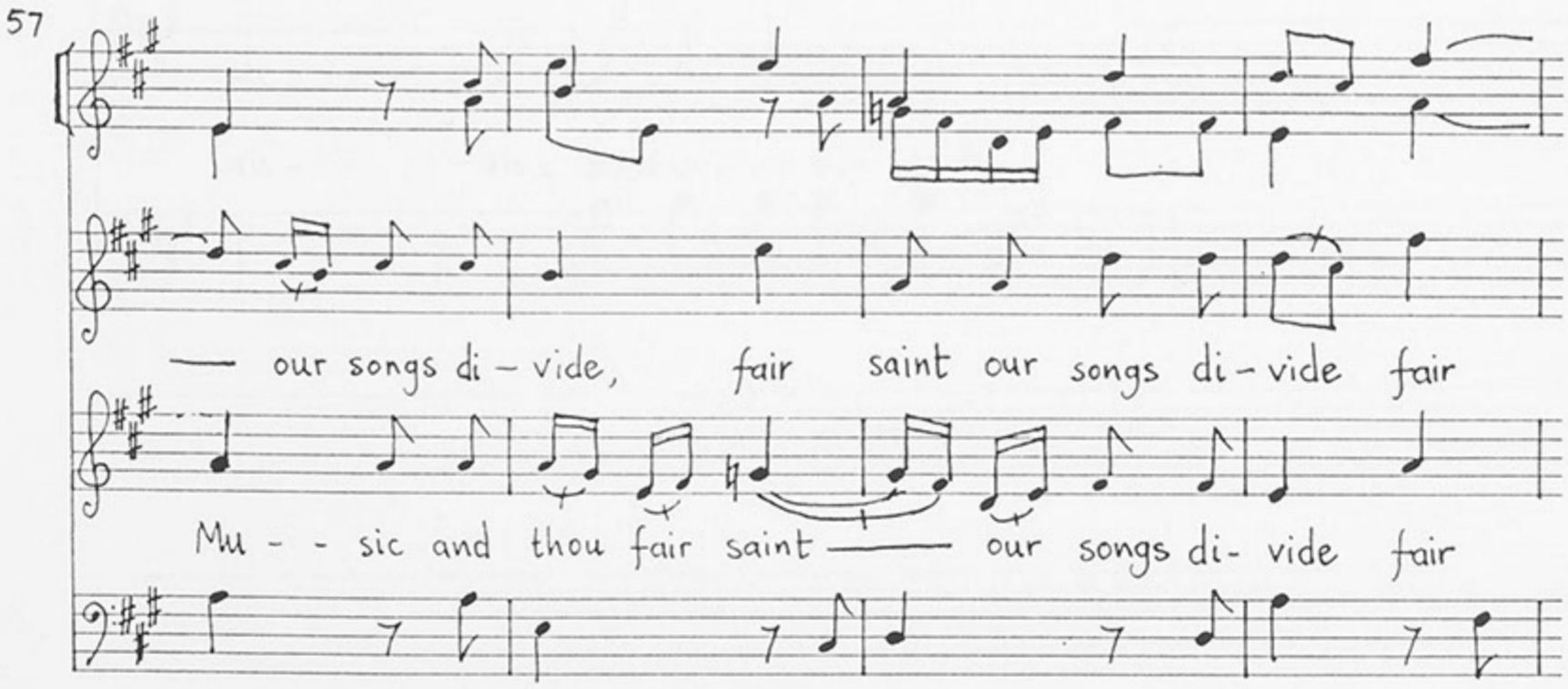
Example 9
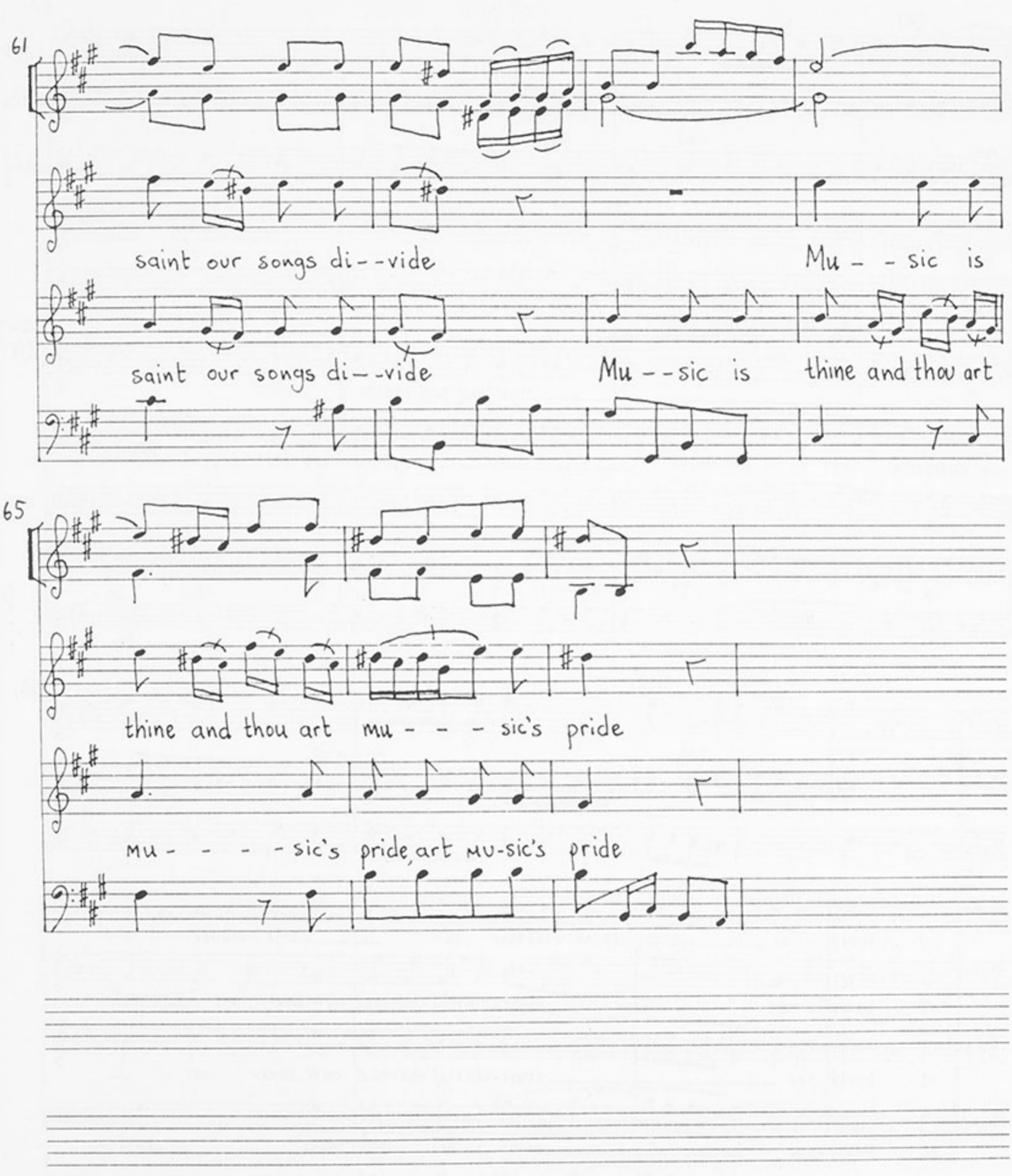
Samuel Wesley, *Ode on St Cecilia's Day*
Source: *Lbl* Add.MS 14339, f.27*v*




48
thine, Mu-sic is thine, and thou art mu-sic's pride

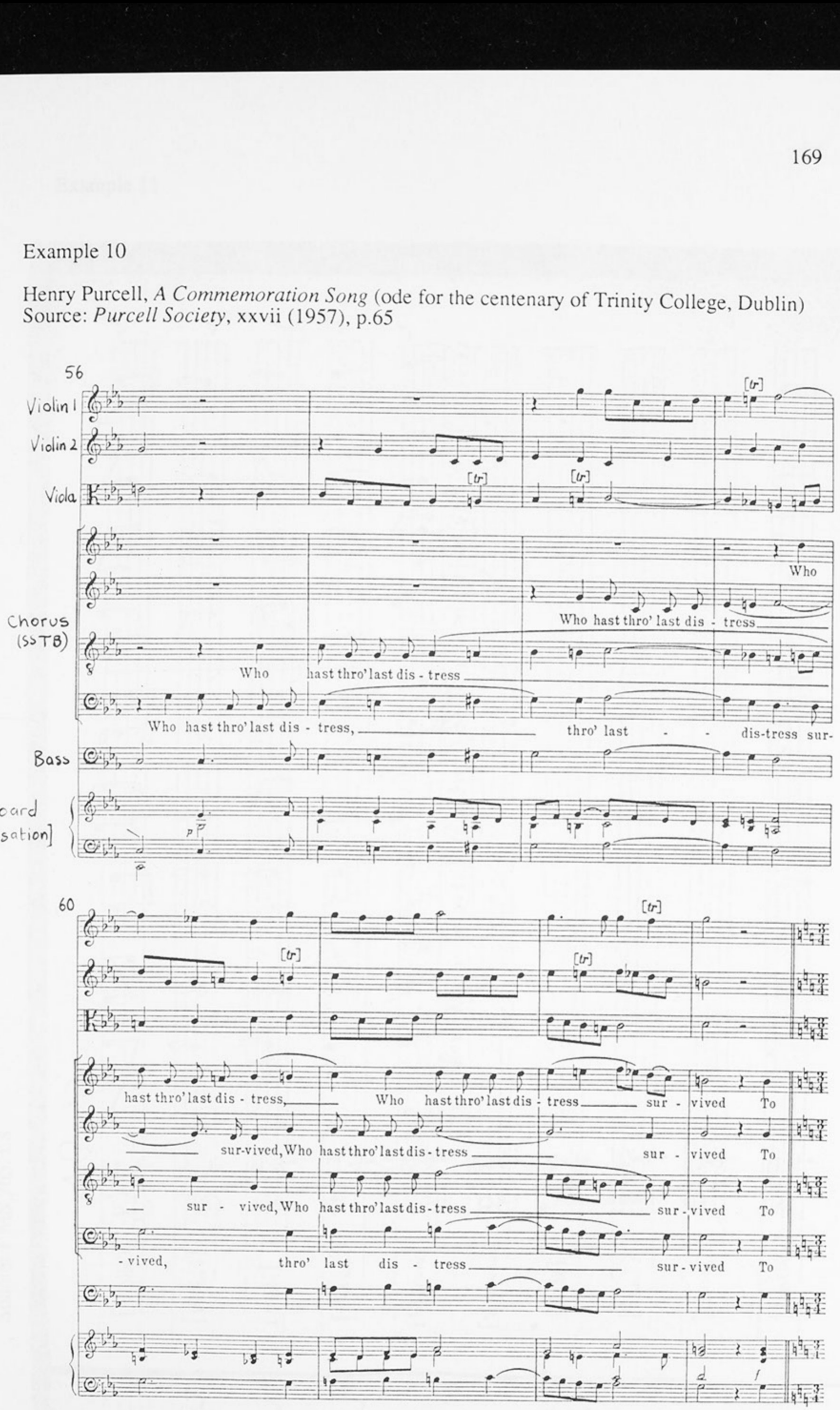

(52)
and thou art mu-sic's pride Mu-sic and thou fair saint


57
— our songs di-vide, fair saint our songs di-vide fair
Mu - - sic and thou fair saint — our songs di- vide fair

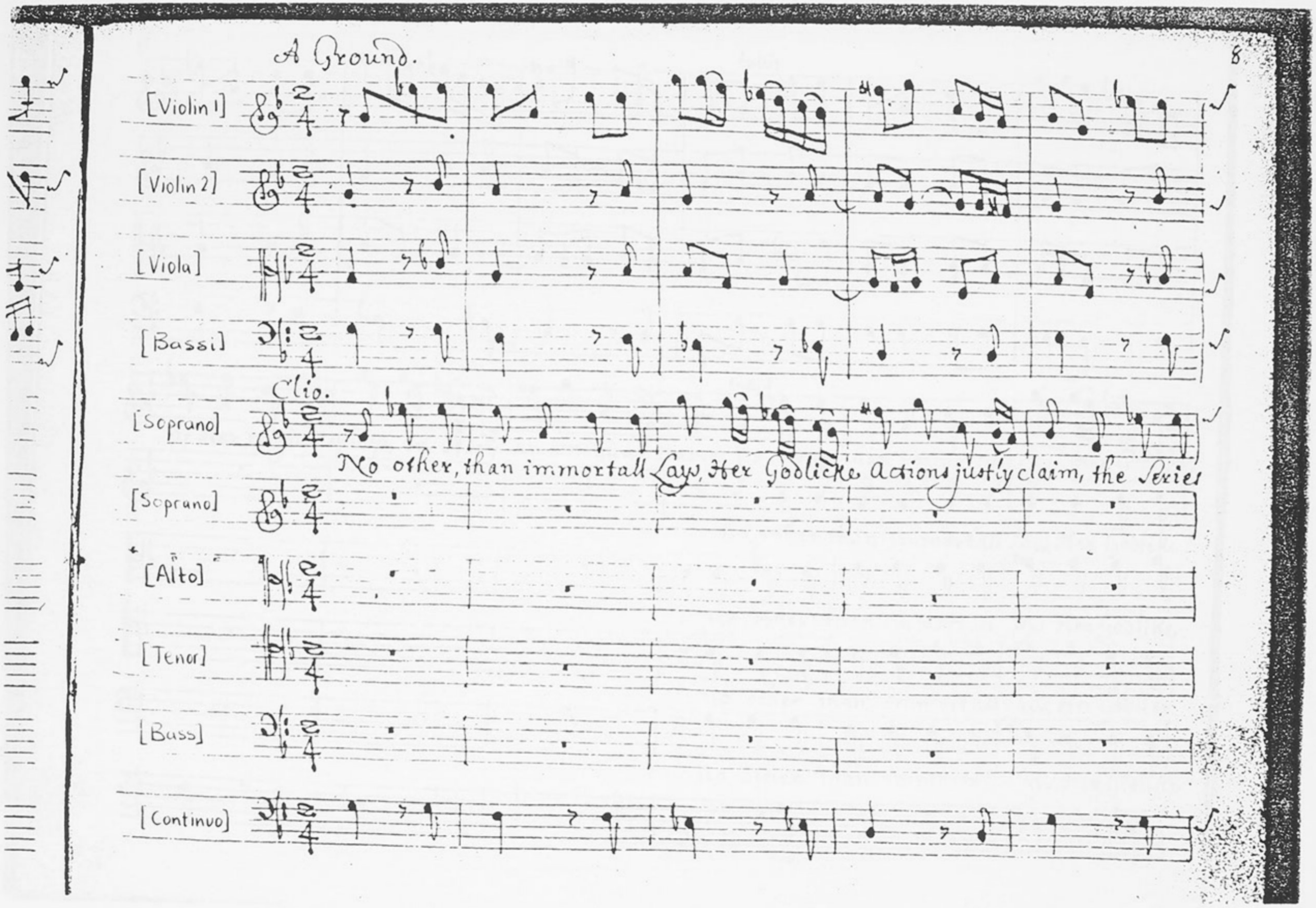

61
saint our songs di--vide
Mu - - sic is
saint our songs di--vide
Mu --sic is
thine and thou art
65
thine and thou art mu - - - sic's pride
mu - - - - sic's pride, art mu-sic's pride

Example 10

Henry Purcell, *A Commemoration Song* (ode for the centenary of Trinity College, Dublin)
Source: *Purcell Society*, xxvii (1957), p.65



John Sigismond Cousser, *The Universal Applause of Mount Parnassus*
Source: *T* MS 765, f.8



tutti

tutti

of Hex reign displays, in Story an unequall Name; No other than immortall Lays, Hex Godlike
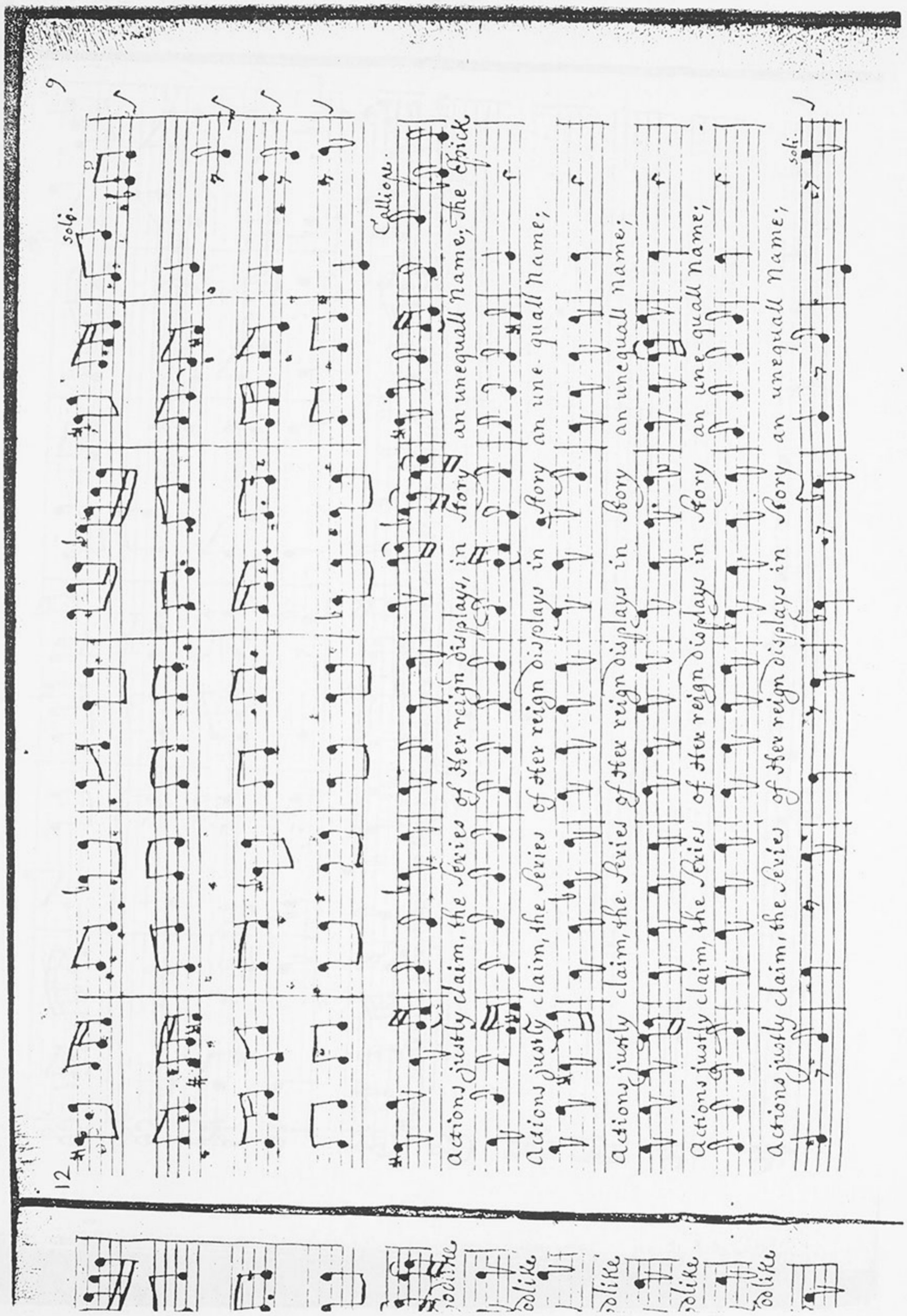
No other than immortall Lays, Hex Godlike
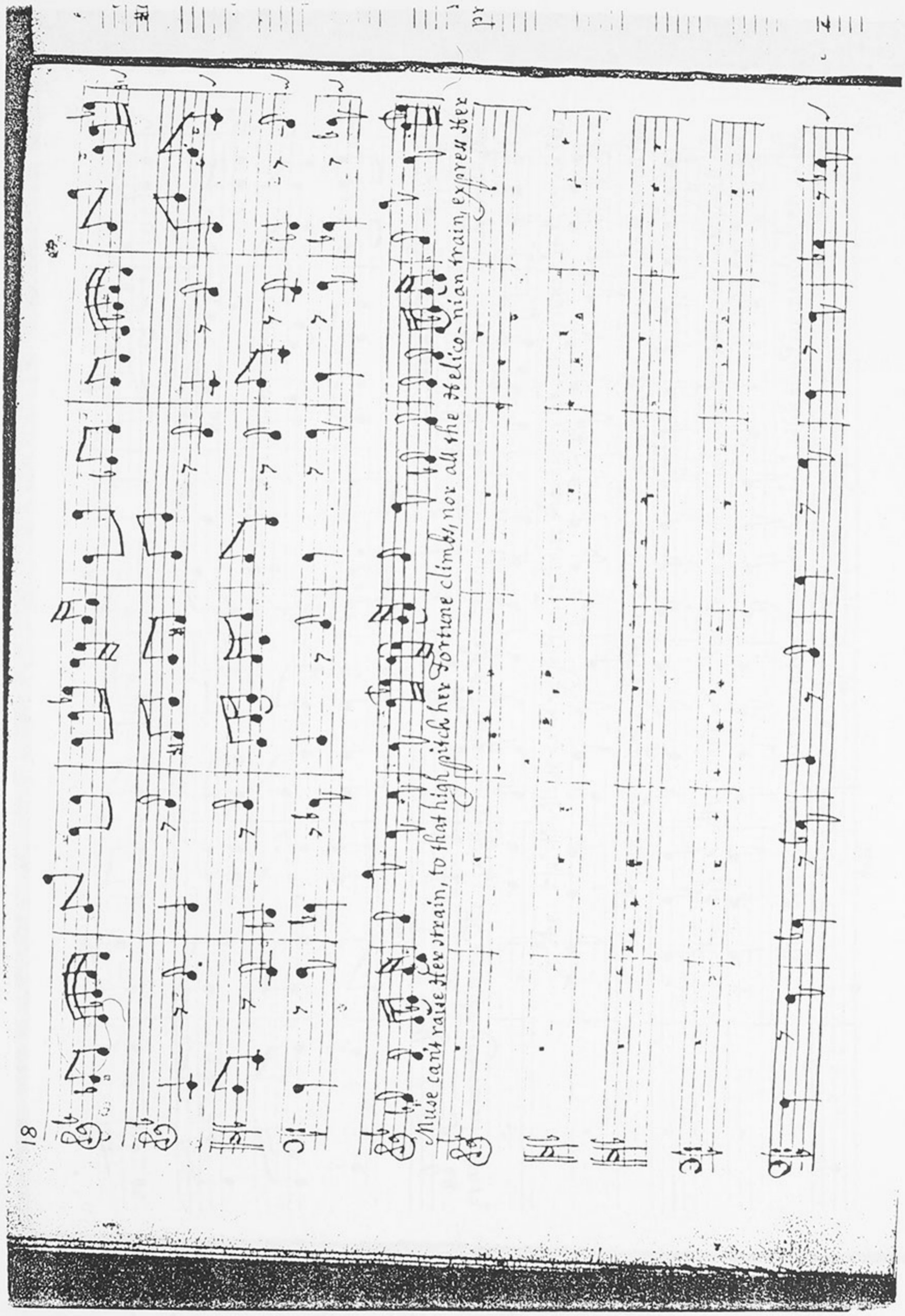
No other than immortall Lays, Hex Godlike

No other than immortall Lays, Hex Godlike

No other than immortall Lays, Hex Godlike

tutti


solo.
Calliope.
Actions justly claim, the Series of Her reign displays in Story an unequall Name;
like


Muse can't raise new strain, to that high pitch her fortune c
18

24

tutti.

tutti.

praise in worthy rhimes. The Epick Muse can't raise Her strain, to that high pitch Her Fortune climbs, nor all the

The Epick Muse can't raise Her strain, to that high pitch Her Fortune climbs, nor all the

The Epick Muse can't raise Her strain, to that high pitch Her Fortune climbs, nor all the

The Epick Muse can't raise Her Strain, to that high pitch Her Fortune climbs, nor all the

The Epick Muse cant raise Her Strain, to that high pitch, Her Fortune climbs, nor all the

tutti.

Her

Heli- conian train, express Hex praise in worthy rhimes.

Helico- nian train express Hex praise in worthy rhimes. Apollo.

Helico-nian train, express Hex praise in worthy rhimes. Yet our Harmonious Choir shall try, to
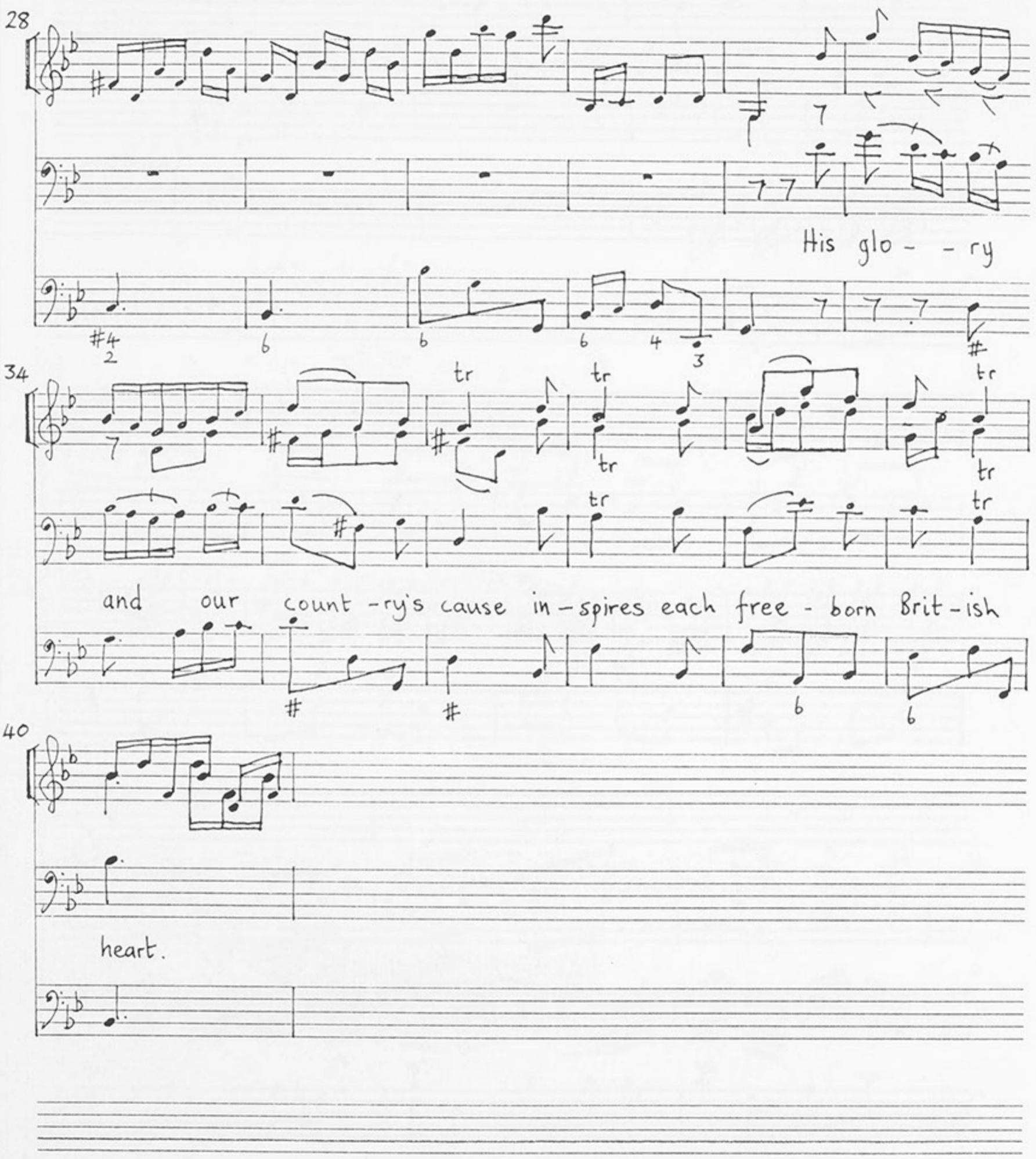
Helico nian train, express Hex praise in worthy rhimes.

Heli- conian train, express Hex praise in worthy rhimes.

raise
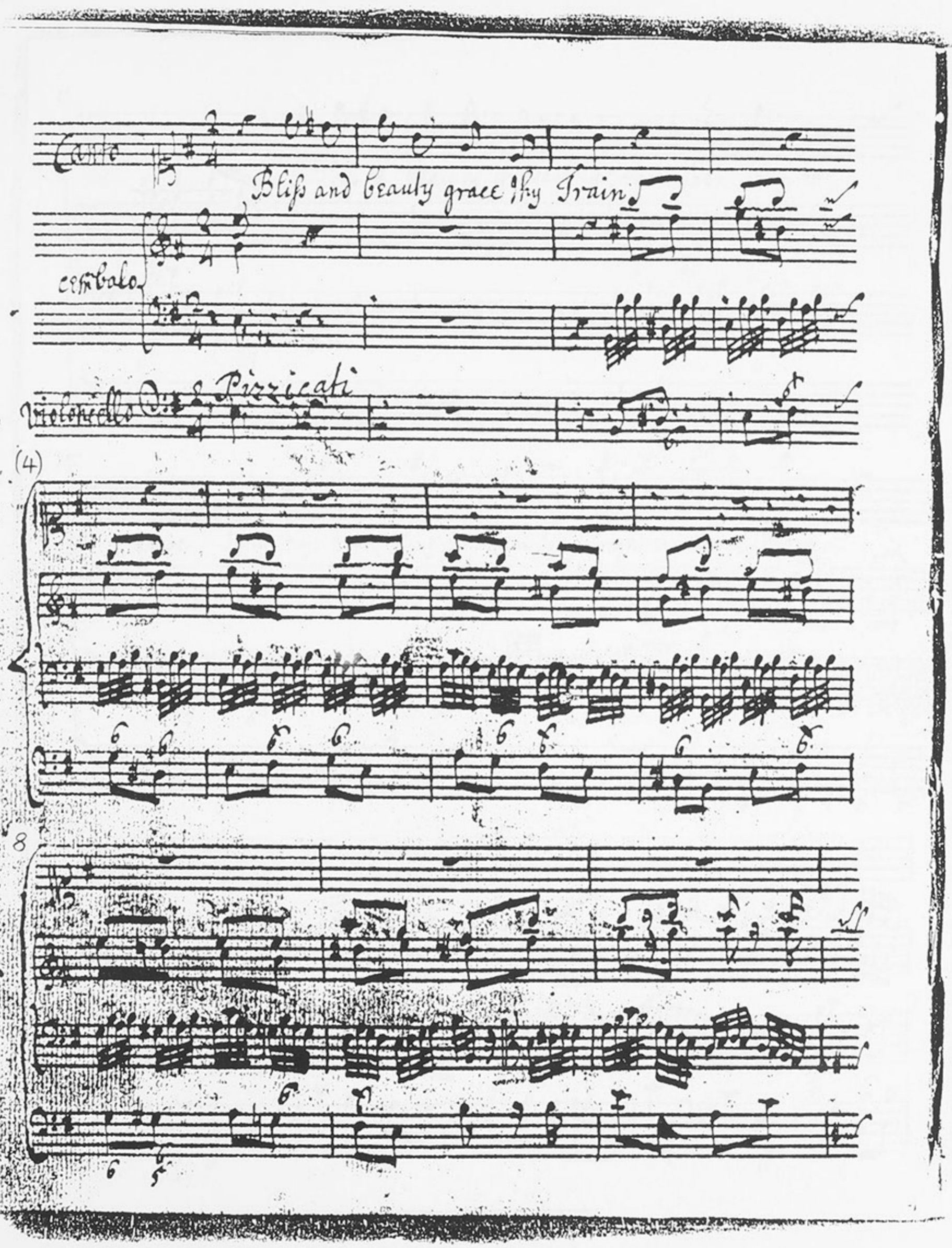
Example 12
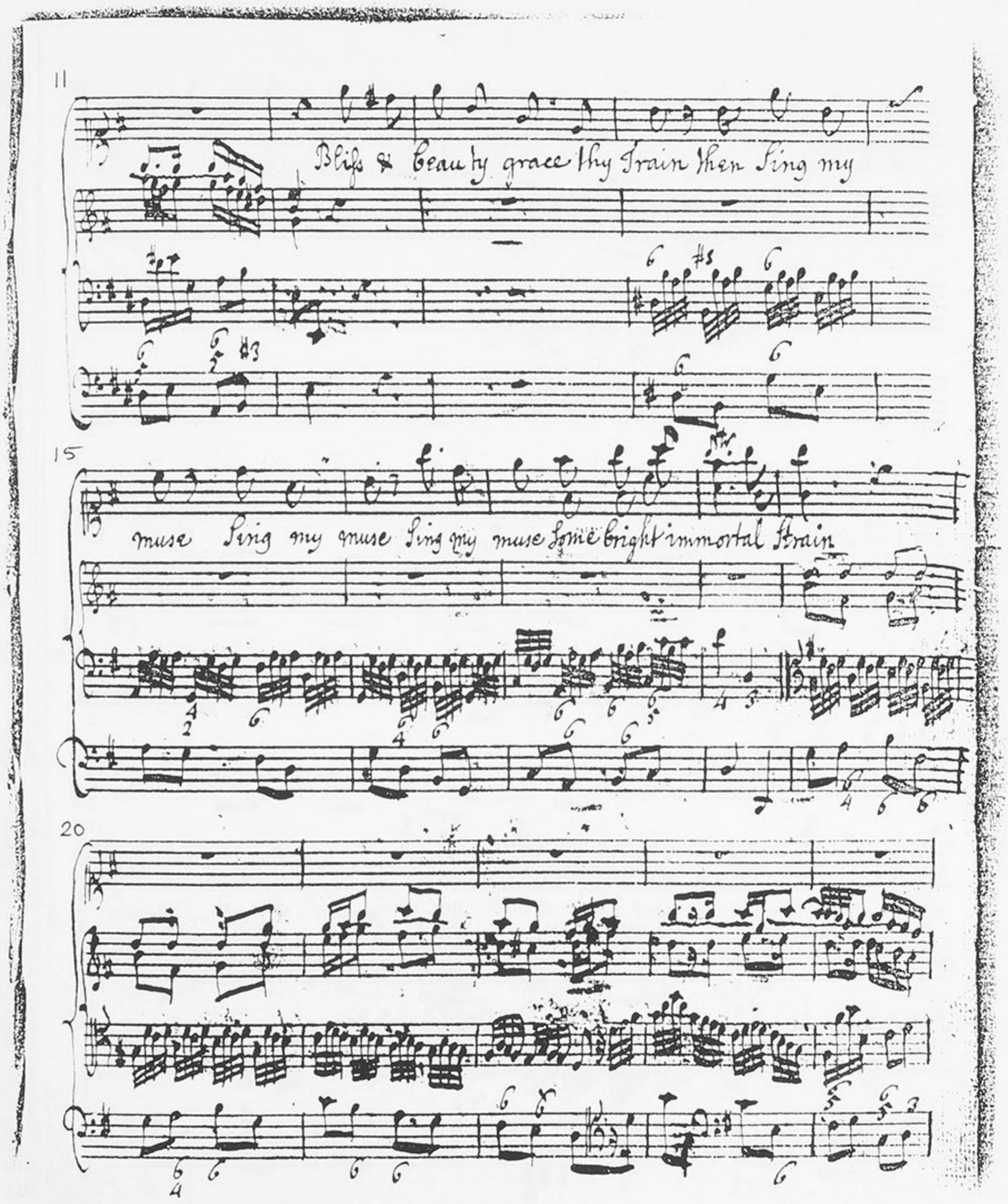
Matthew Dubourg, *Birthday Ode for George II* (1742)
Source: *Lcm* MS 850, f.5

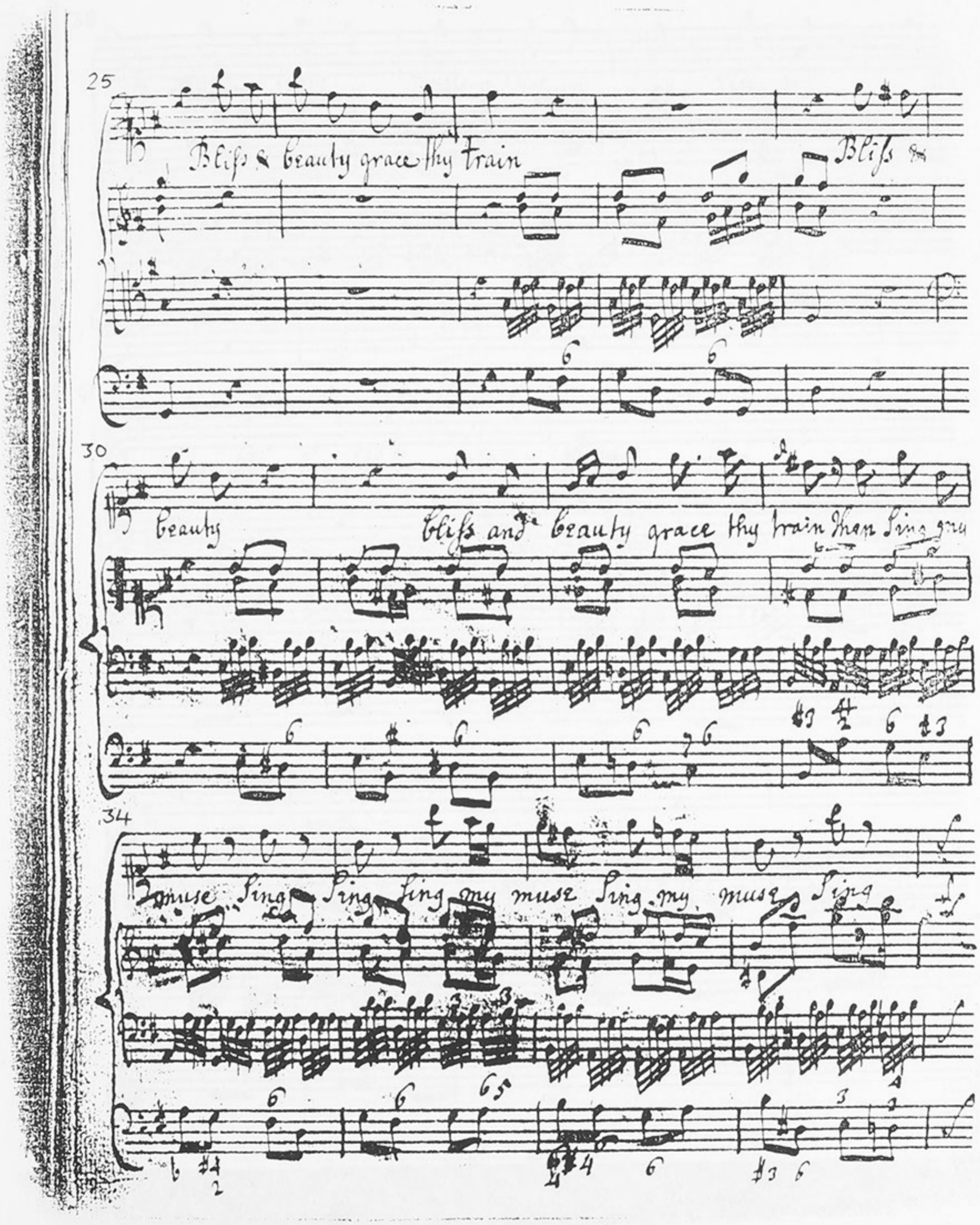

28
His glo - - ry
34
and our count - ry's cause in - spires each free - born Brit - ish
40
heart.
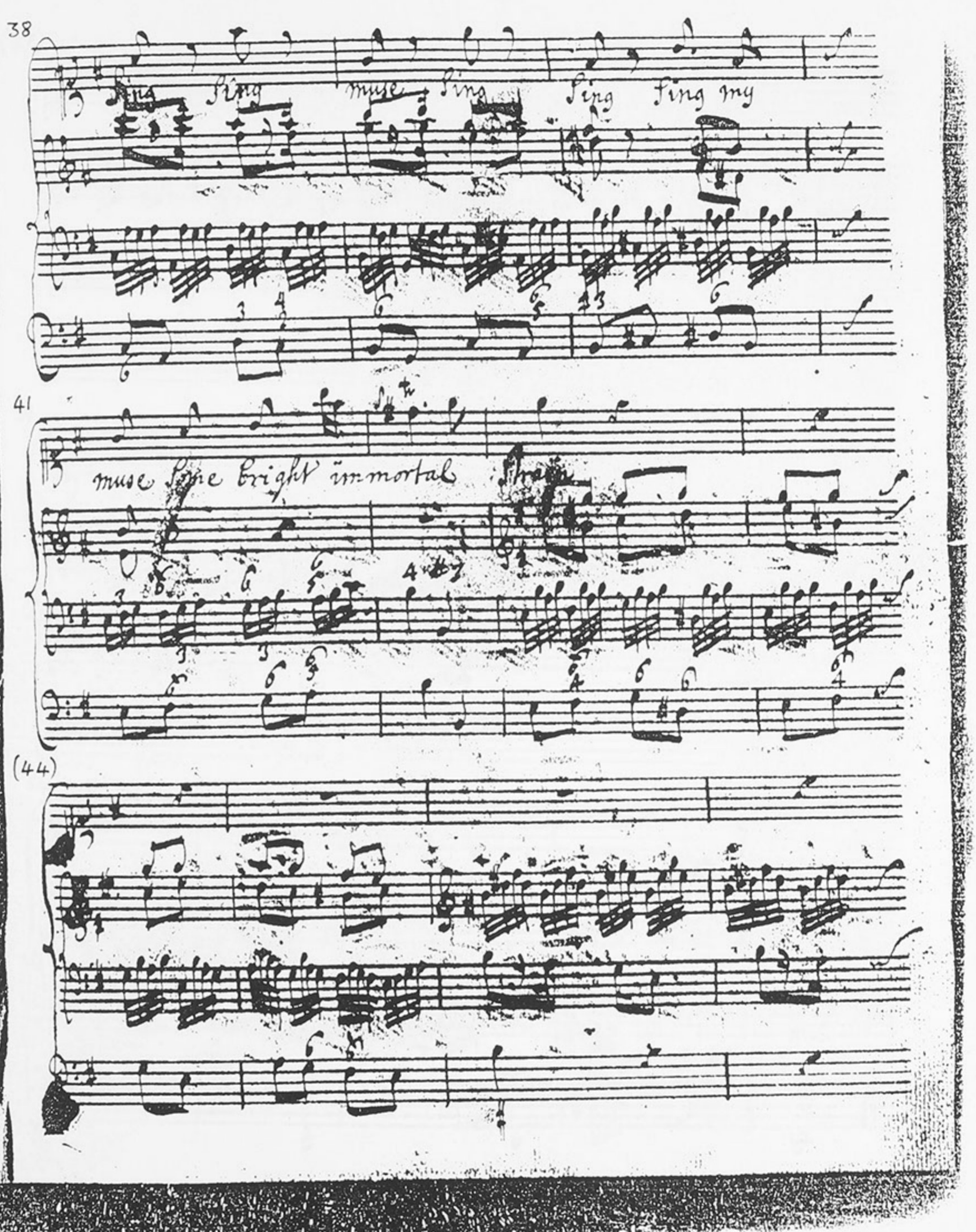
Example 13

John Travers, *Ode on the Birthday of the Princess of Wales*
Source: *Lcm* MS 1031, f.24*v*
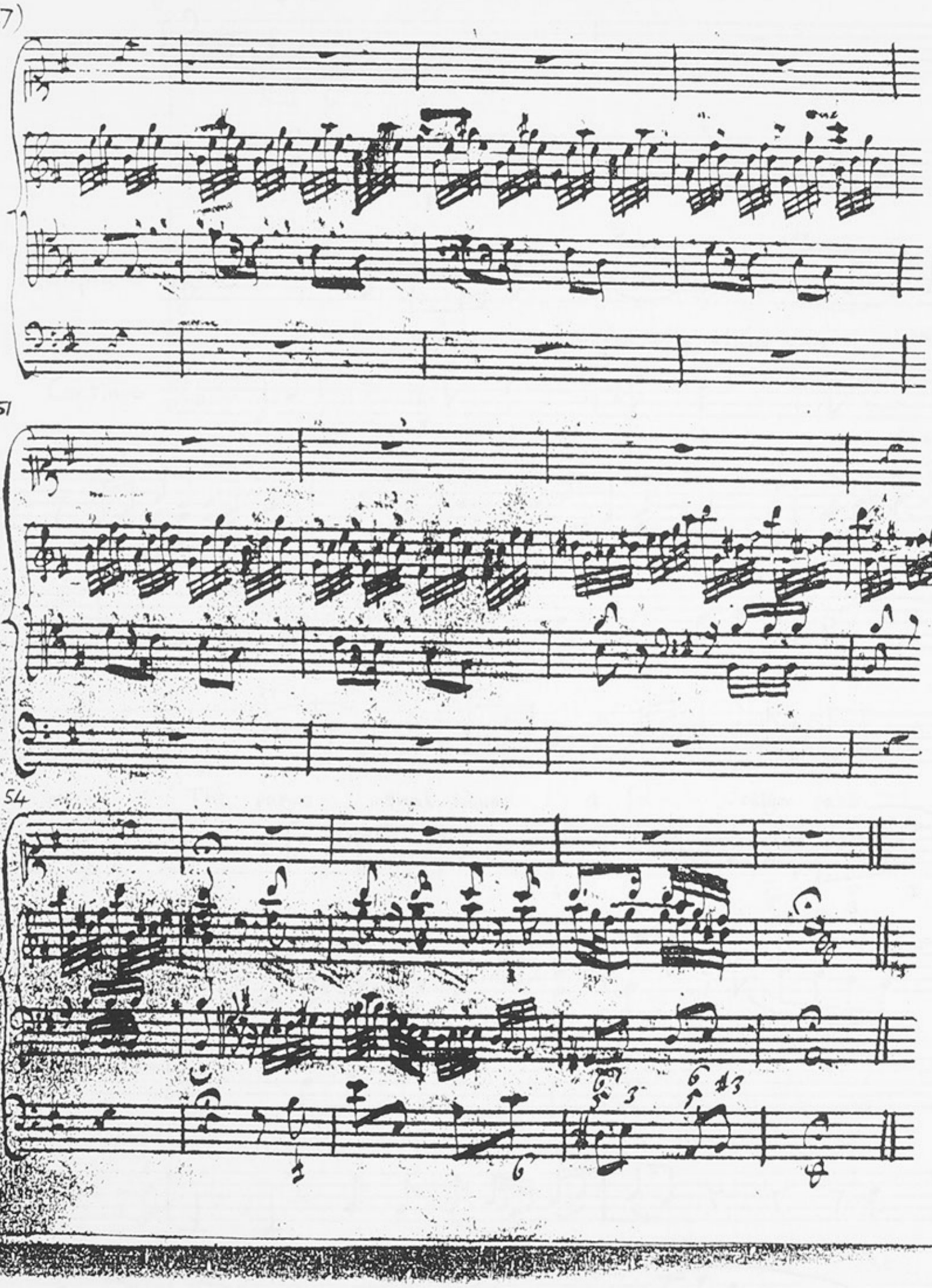



11
Bliss & beauty grace thy Train then Sing my
15
muse Sing my muse Sing my muse some bright immortal Strain
20


25
Bliss & beauty grace thy train
Bliss &
30
beauty
bliss and beauty grace thy train Than Sing my
34
muse Sing Sing Sing my muse Sing my muse Sing
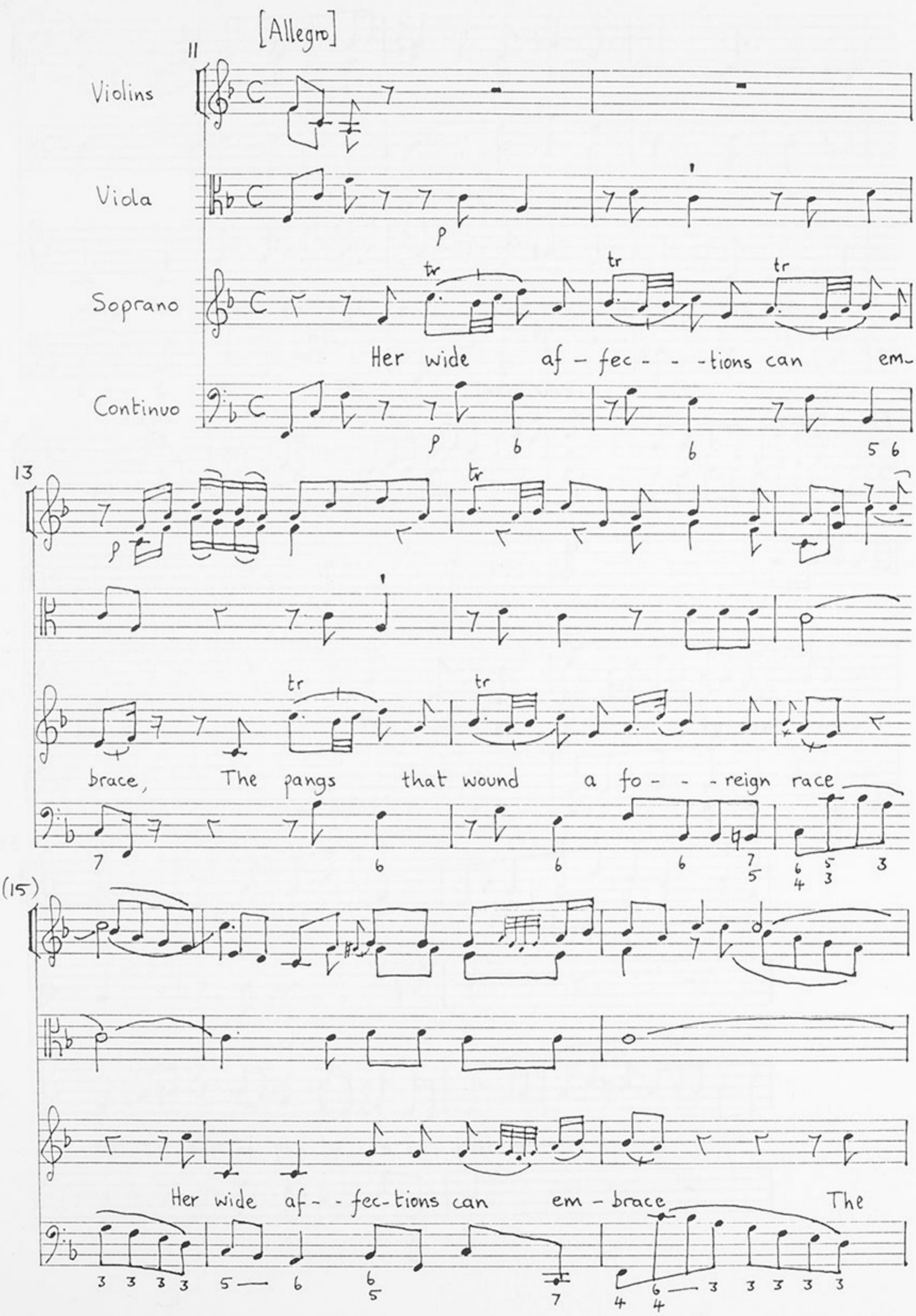

38
Sing
muse
Sing
Sing
Sing my
41
muse Sone bright immortal
(44)

(47)



Example 14

Thomas Sanders Dupuis, *Ode to the Genius of Britain*
Source: *Lbl* Add.MS 27756, f.36



18

Adagio

pangs that wound a fo-reign race. When torn with grief, the cap-tive's

Tasto solo

21

Allegro

[3]

heart The balm of pi- - -ty can im-

23

part the balm of pi- ty can im- part

25

can im- - - part, the balm of

27
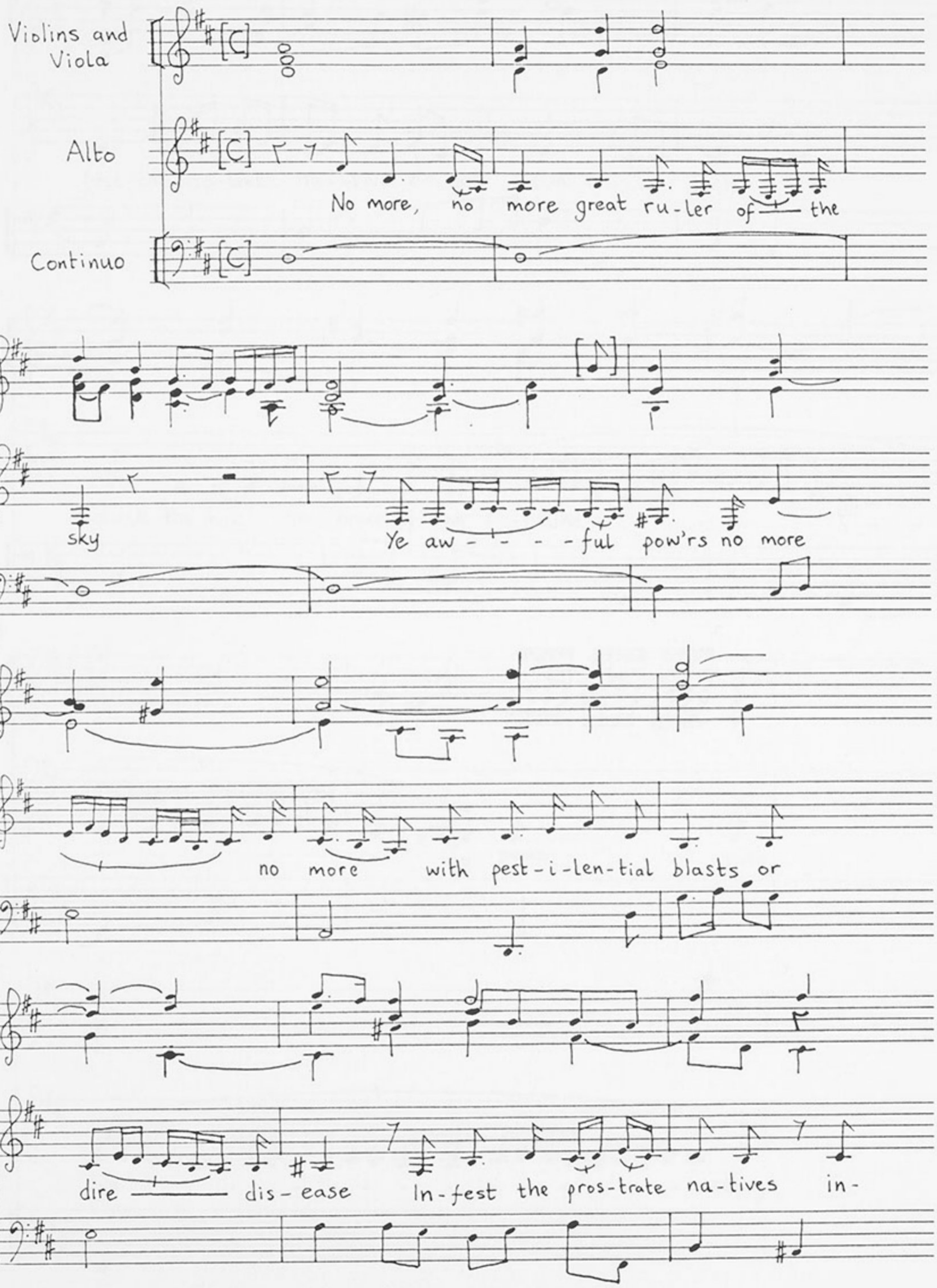
[f]

pi- ty can im- part

29

Example 15

Jeremiah Clarke, *Barbadoes Song*
Source: *Lcm* MS 1106, f.4



(9)

fest the pros-trate na--tives on our sun- - -ny shore Nor

(11)

check the kind em-brace of our su-round- - - - - - -

(13)

- - - - - - - ing seas with

15

blu - - - - - - - - - - - - - - - - - - st'ring

16

el - - e - ments with blu - - - - - - - blu - - - - st'ring

(17)
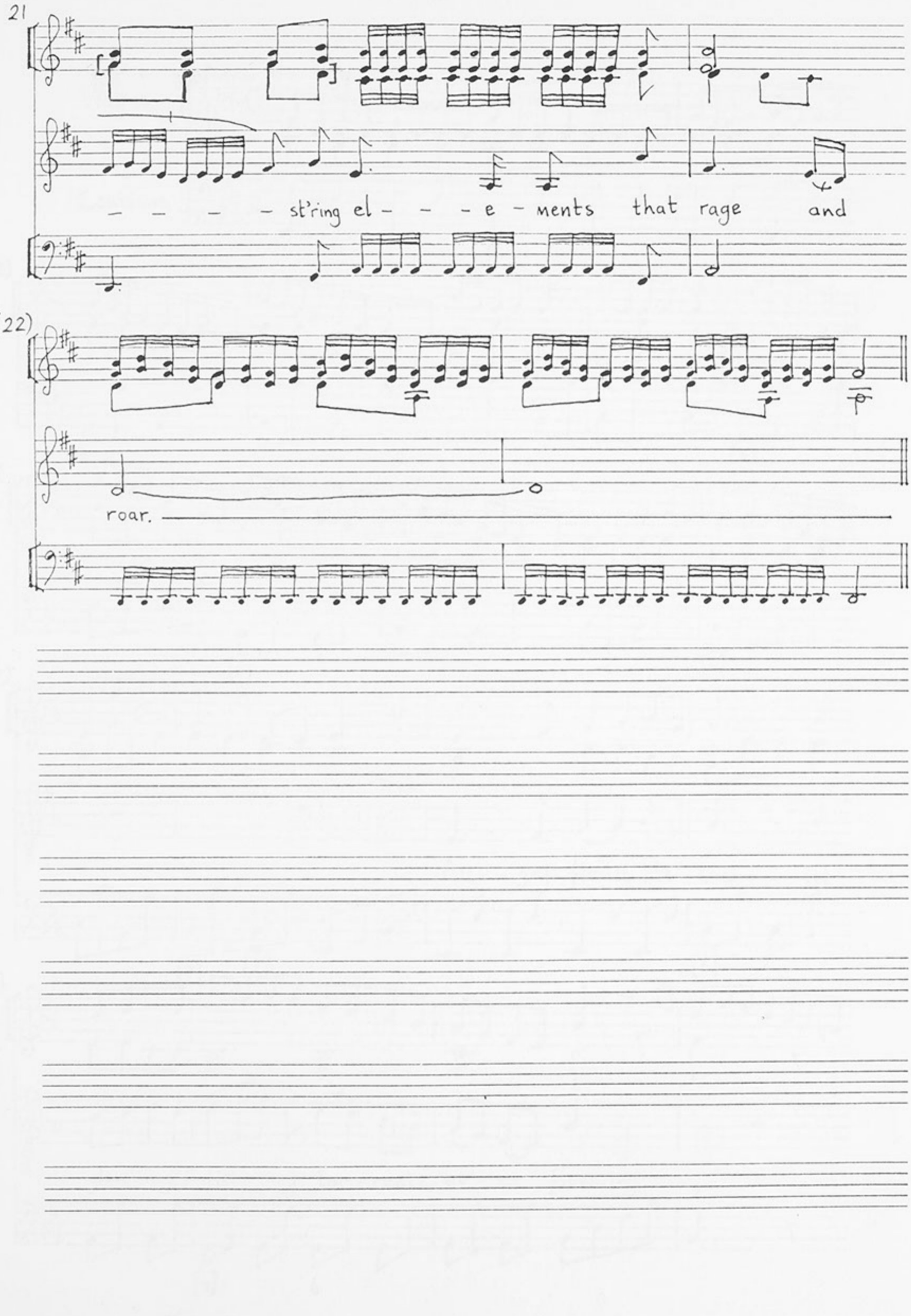
el - - - e - ments that rage and roar with

19

blu - - - - - - - - - - - - - - st' ring
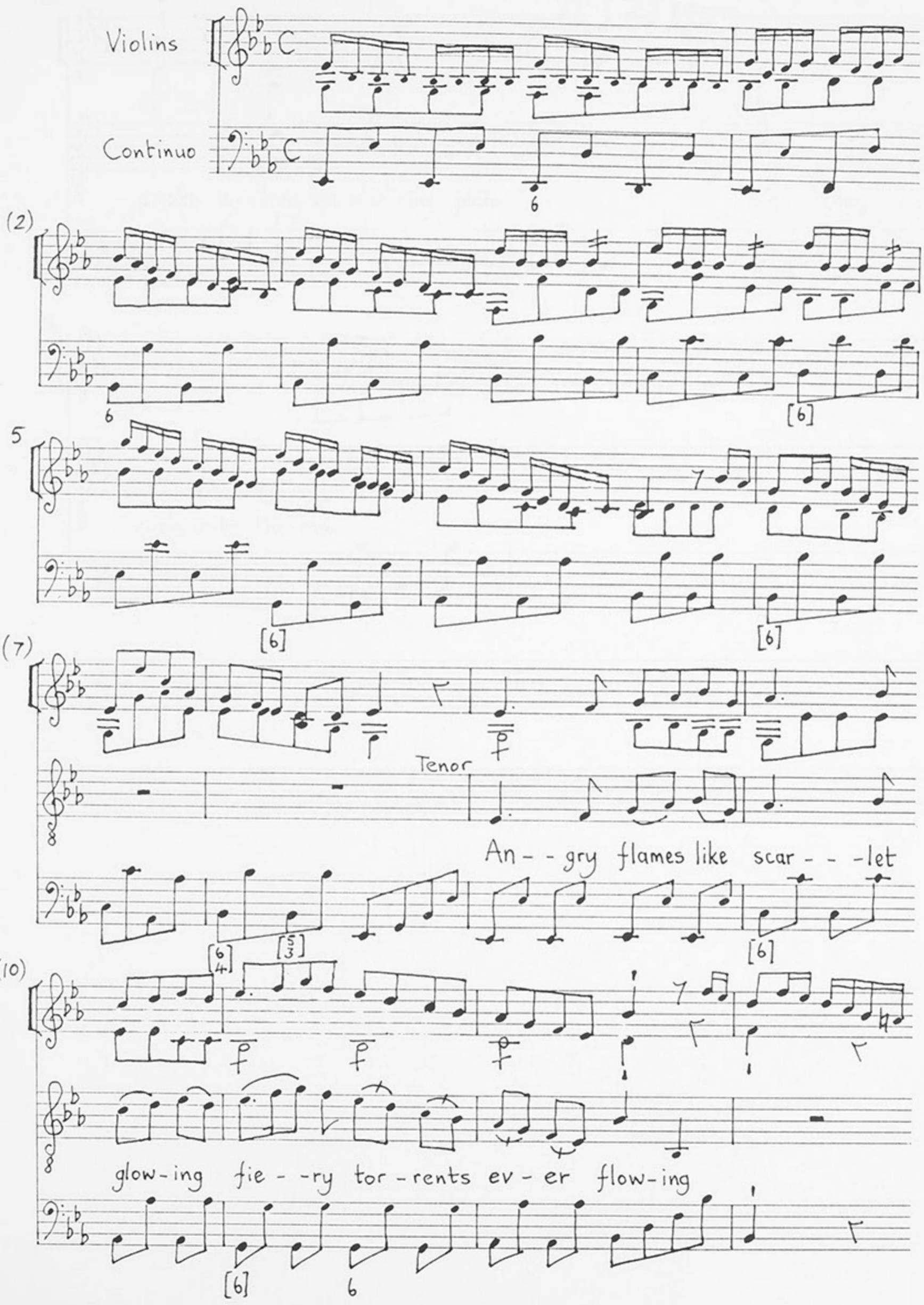
20
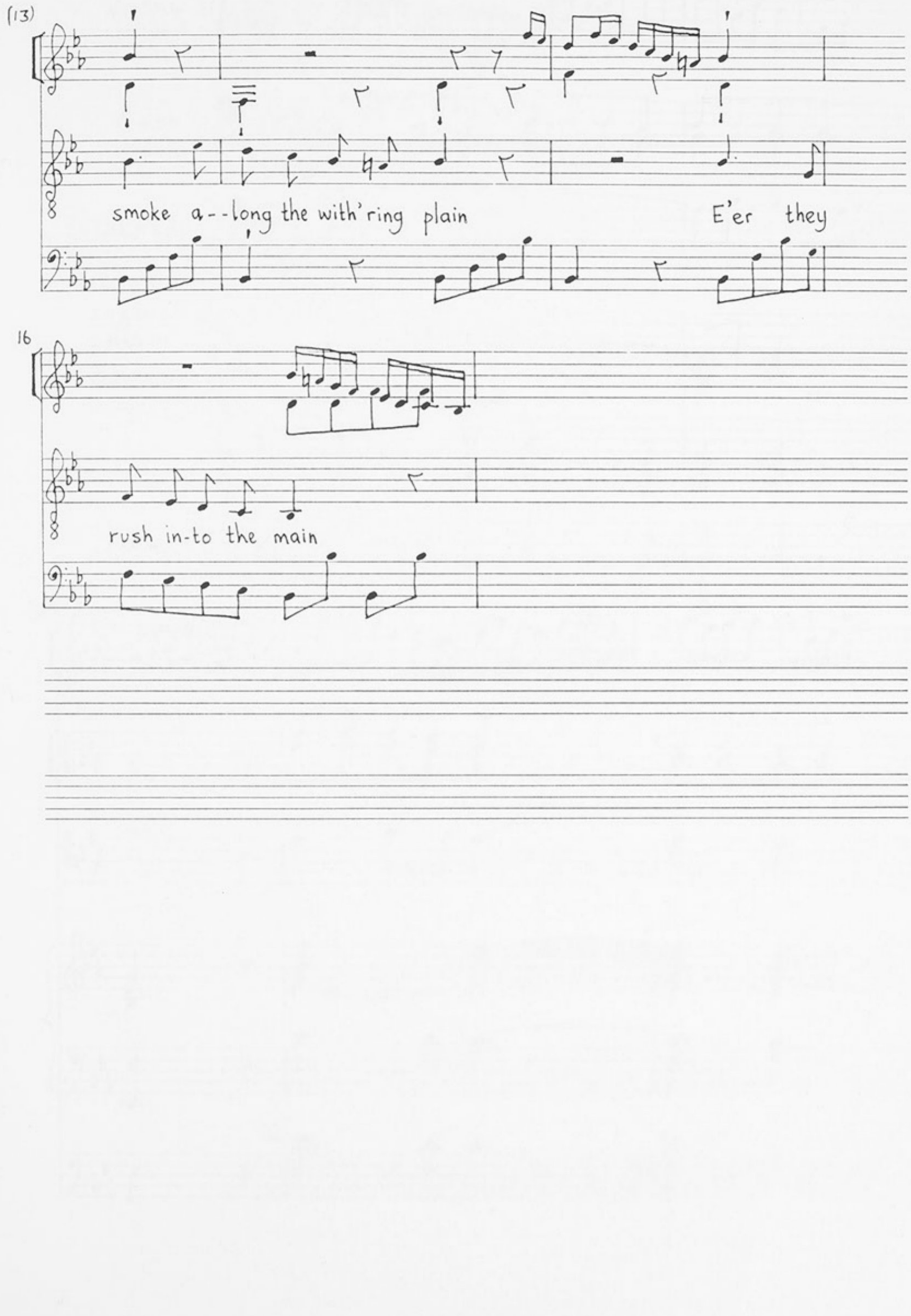
el - - - e - ments with blu - - - - - - - -


21
st'ring el - - - e - ments that rage and
(22)
roar.

Example 16
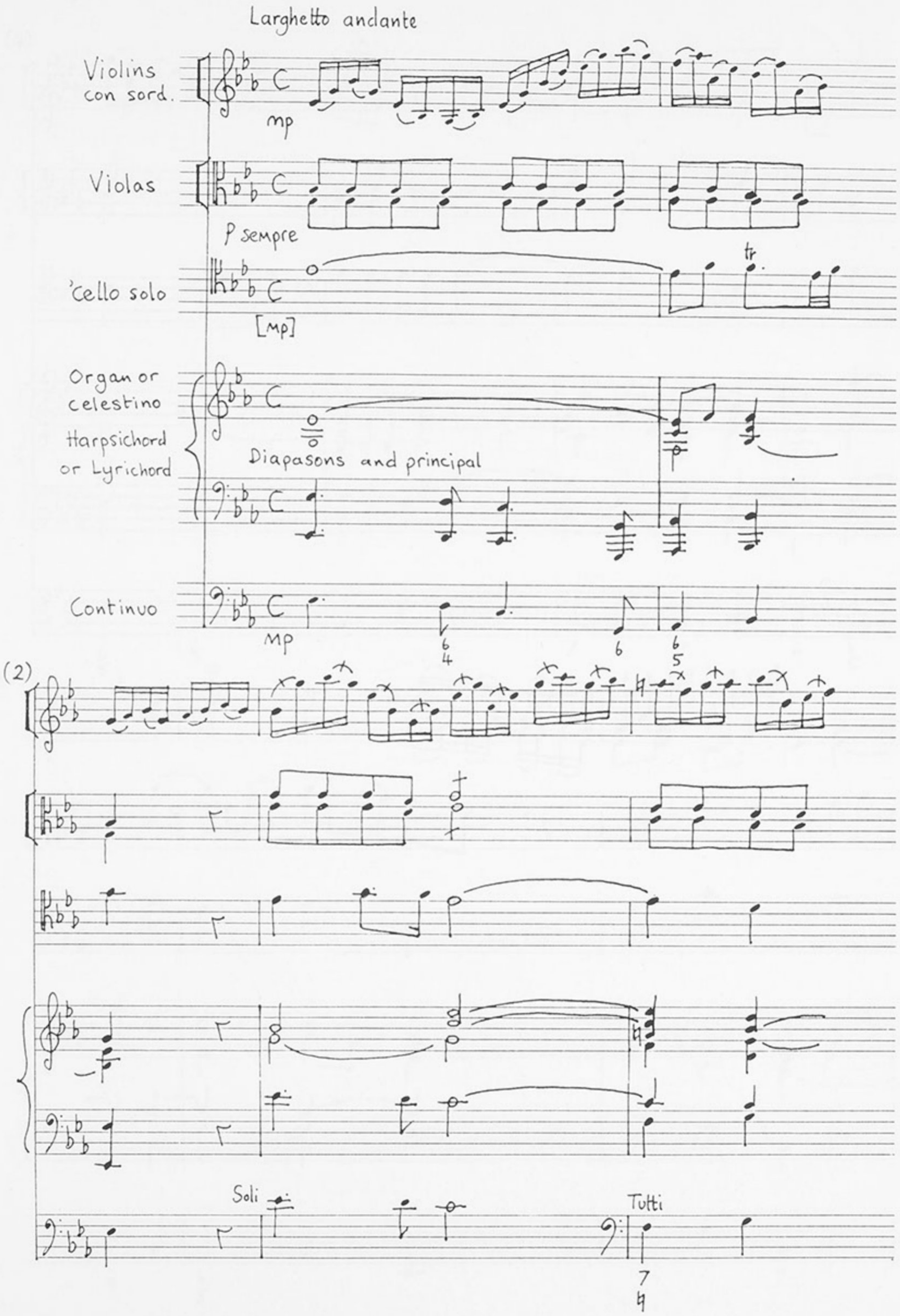
William Boyce, *Pindar's Ode*
Source: *Ob* MS Mus.Sch.C.112*a*, p.53




(13)
smoke a--long the with'ring plain
E'er they
16
rush in-to the main

Example 17

Benjamin Cooke, *Ode on the Passions*
Source: *Collins's Ode on the Passions Set to Music by Benjamin Cooke...* (1784), p.58



(4)
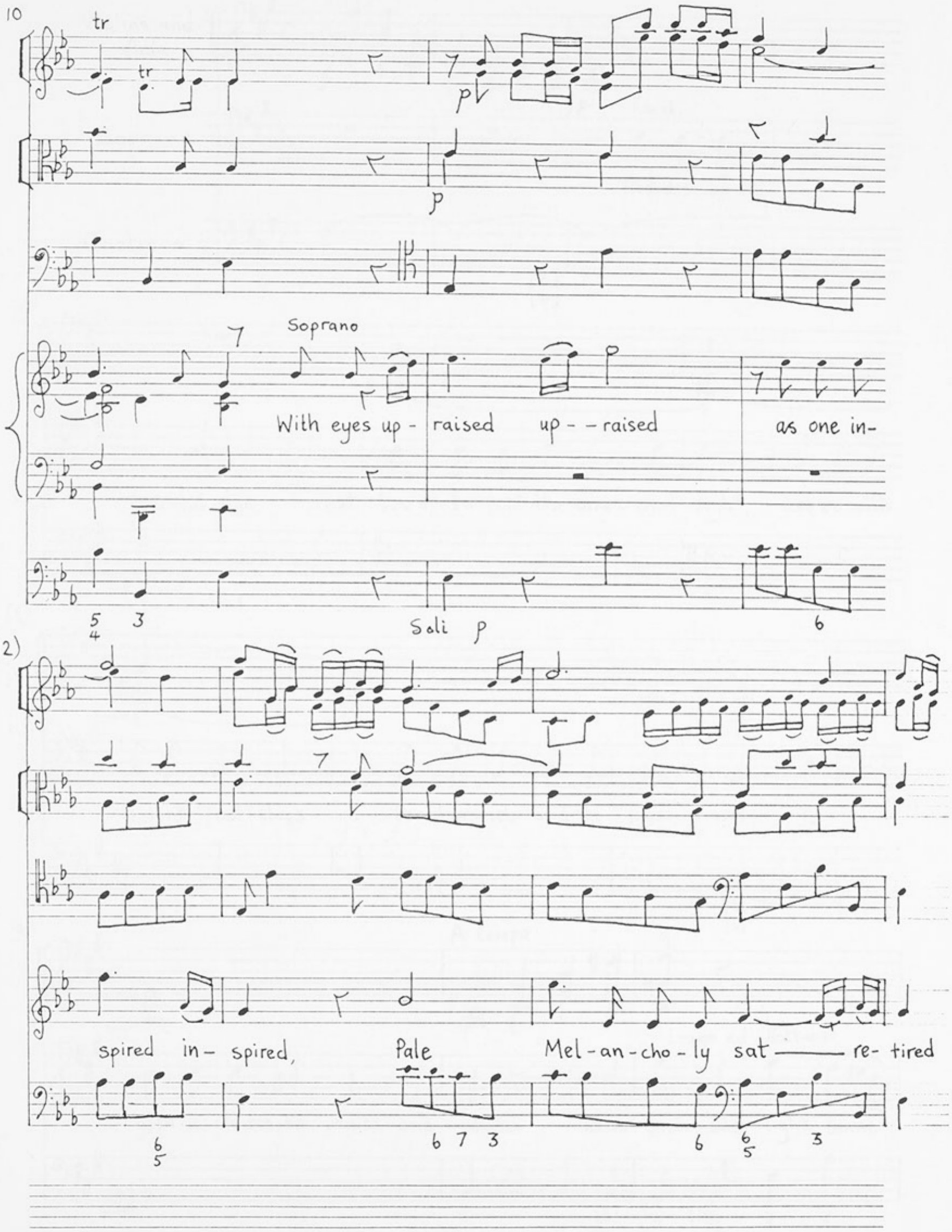
tr

tr
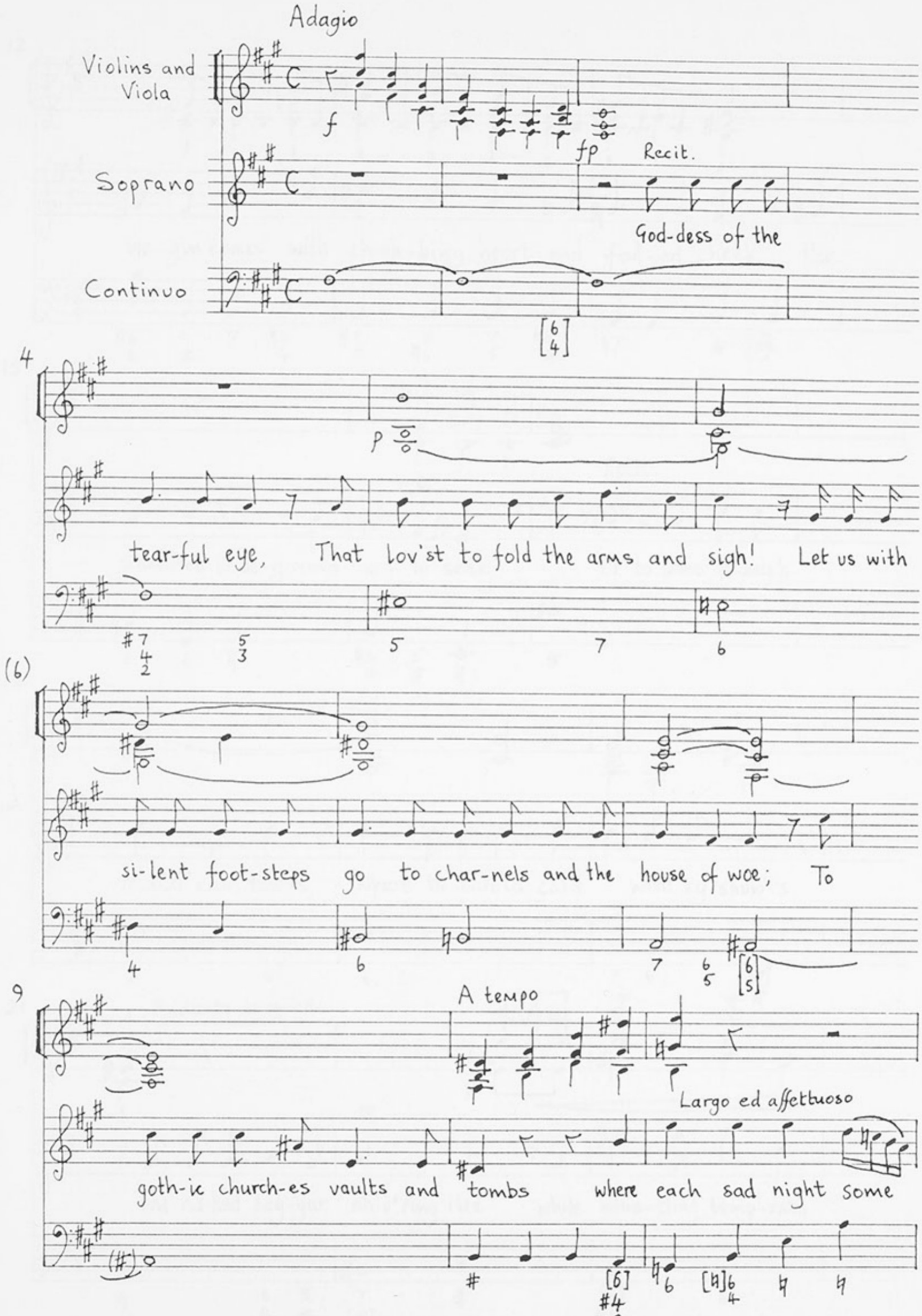
(7)

tr

[ ]


10
tr
tr
p
p
Soprano
With eyes up -
raised
up - - raised
as one in-
5 3
4
Soli p
6
(12)
spired in- spired,
Pale
Mel-an-cho-ly sat —— re- tired
6
5
6 7 3
6
6
5
3
5

William Jackson, *Ode to Fancy*
Source: *An Ode to Fancy by Warton, set to Music by William Jackson of Exeter...* [1773], p.86



12

vir-gin comes with throb-bing heart and fad-ed cheek, Her

15

tr

Recit.

prom-ised bride-groom's urn to seek Or to some ab-bey's

18
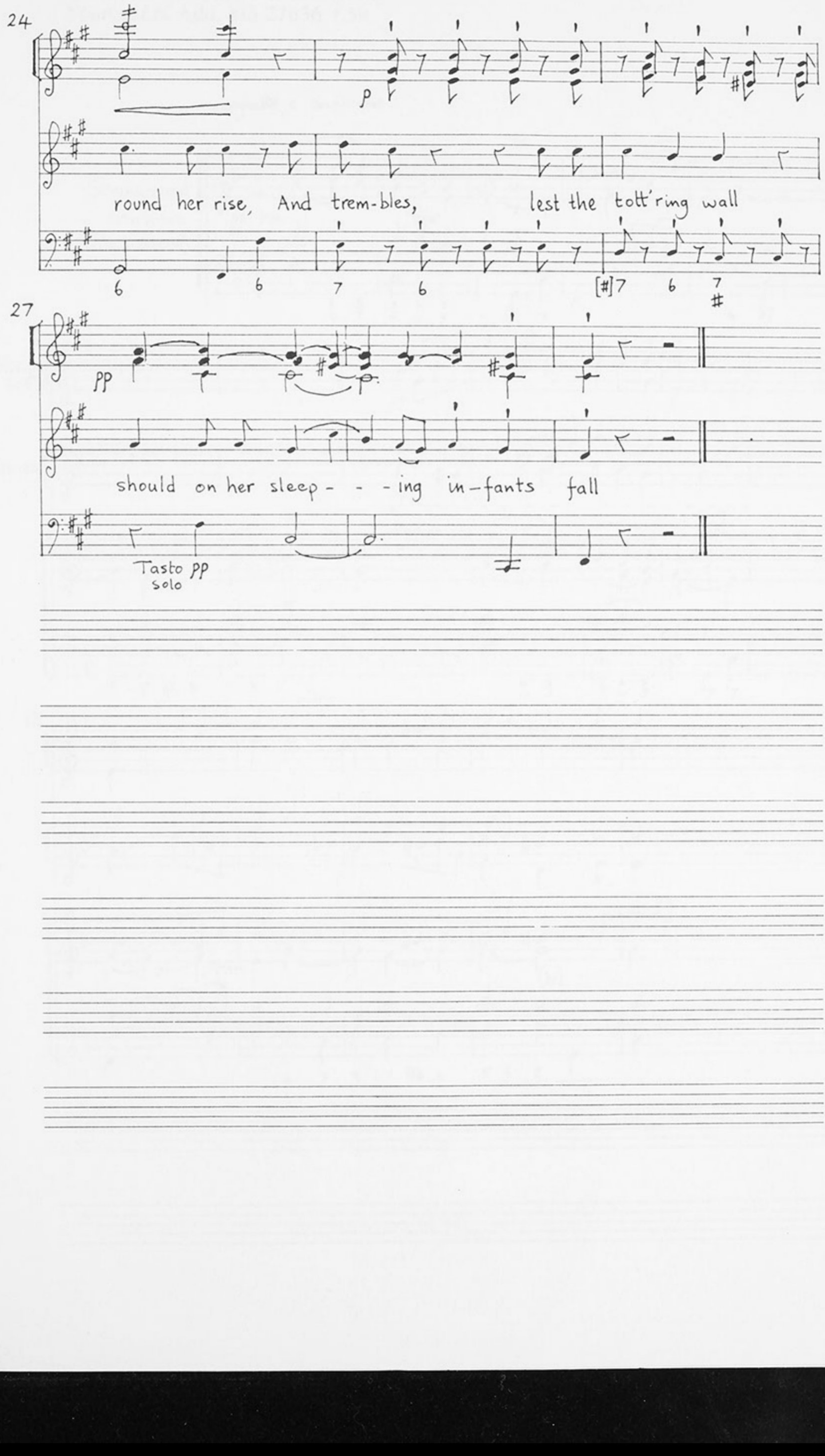
mould'ring tow'rs, Where to a-void cold wint'ry show'rs

21

Andante larghetto

tr

The na-ked beg-gar shiv'ring lies while whis-tling temp-ests


24
p
round her rise, And trem-bles, lest the tott'ring wall
6 6 7 6 [#]7 6 7
#
27
pp
should on her sleep- - - ing in-fants fall
Tasto pp
solo

Example 19
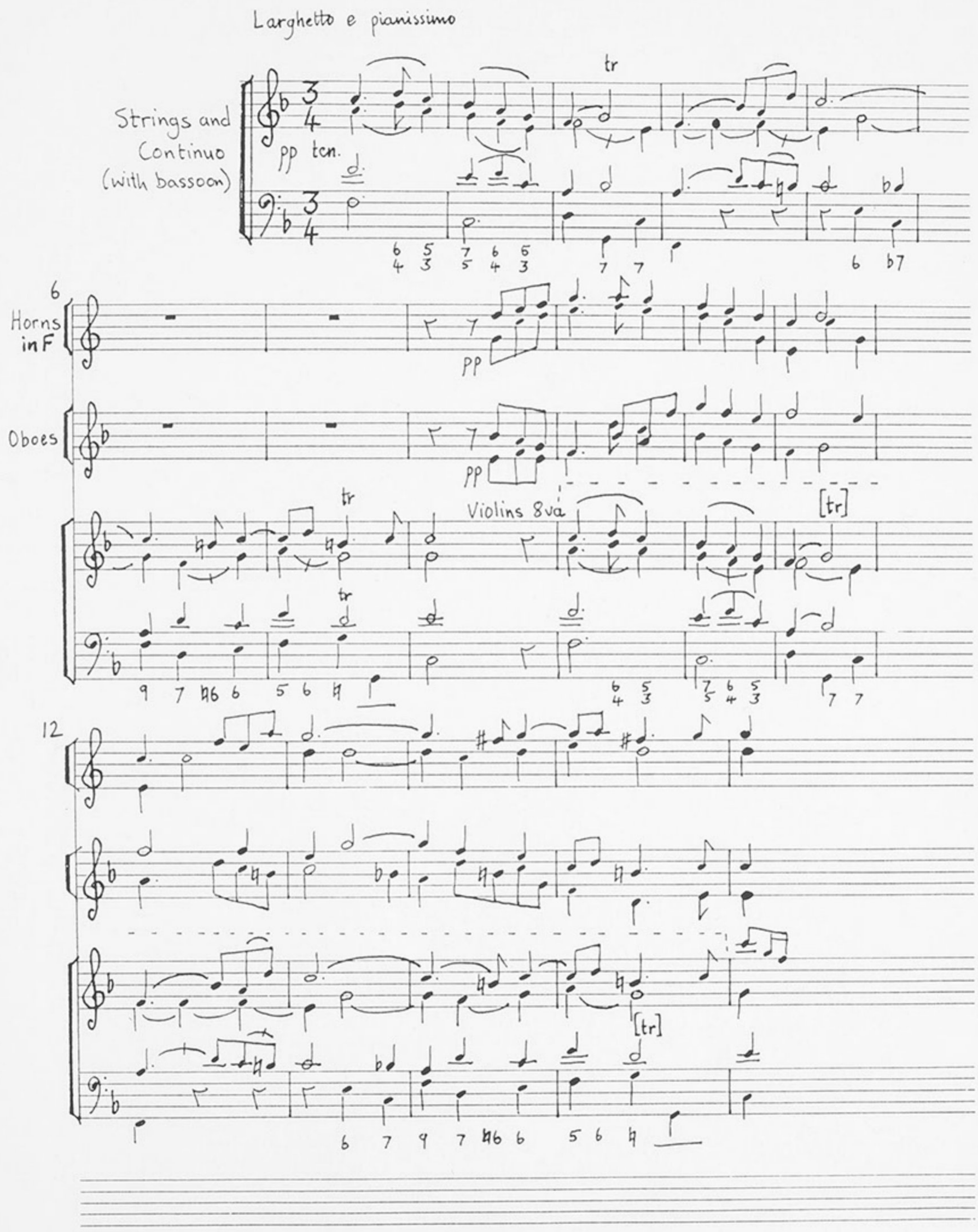
John Wall Callcott, *Ode to Evening*
Source: *Lbl* Add. MS 27636, f.59

