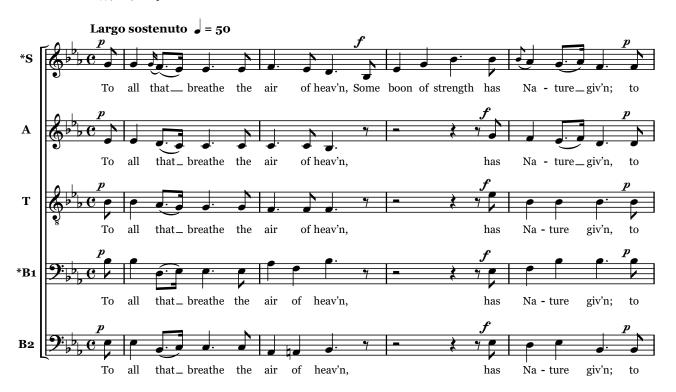
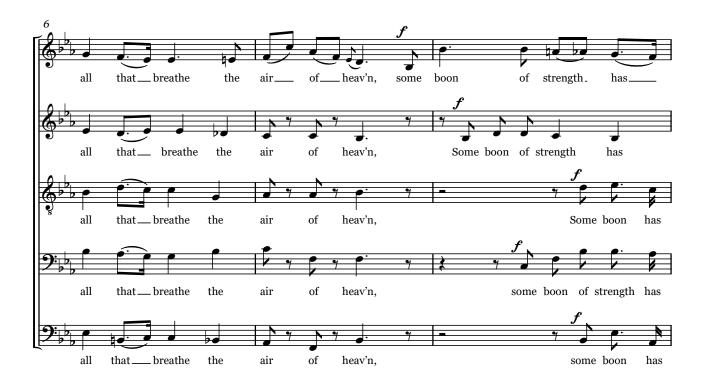
TO ALL THAT BREATHE THE AIR OF HEAVEN

Thomas Attwood (1765-1838)

Ode by Anacreon (Greek, 6th C. BC) trans. Thomas Moore (1779-1852) & publ. 1800





^{*}S is suited to a low boy's voice, a high countertenor or a mezzosoprano .*B1 is a baritone part.

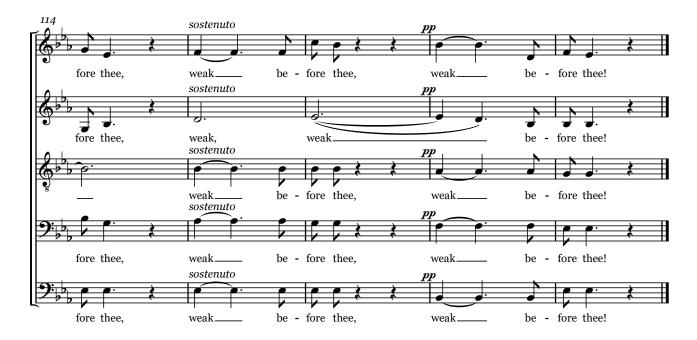












EDITOR'S NOTE:

Source: (Sir Henry) Bishop's Glee Collection of 1840. No primary source has been consulted.

Bishop's ad lib. piano accompaniment has been omitted.

The composer was accustomed to using Italian markings and metronome markings, so these may be authentic.

The assignment of the upper voice, which lies in a mezzosoprano range, to 'Soprano' is curious (if Attwood's). Attwood might have had in mind a boy chorister, or choristers, from St Paul's Cathedral where he was organist.

Although it is conceivable that Attwood worked from a different version of the poem, set the text from (faulty) memory or altered it to suit his purposes, it is here mostly 'corrected' to Moore's original as follows:

p.1 the air allowed to stand. Original: the airs.

p. 7 $\underline{\mathit{from}}$ the umbrage reverts to $\underline{\mathit{for}}$ the umbrage

p.7 et seq. world of love reverts to bird of love

throughout, contractions in the source such as $\underline{\textit{heav'n}}$ for $\underline{\textit{heaven}}$ are retained.

In the source, capitalisation and punctuation are inconsistent and have here been altered, firstly, to accord with that of the poem and, secondly, to follow modern conventions of musical text notation. Italian markings have been made to conform to modern spellings and their contracted forms. Admittedly at some risk of confusion, em dashes, changed to commas in the source, have been restored.

In the source, there is no barline in bar 72 before the change to C(ommon) time, implying attacca.

The original poem may be found at https://archive.org/details/odesanacreontrao1moorgoog/mode/2up (p.123) where a footnote by Moore shows he and his contemporaries were not insensitive to the apparent implicit misogyny of the gifts given, respectively, to man and woman.

TO all that breathe the airs of heaven, Some boon of strength has Nature given. When the majestic bull was born, She fenc'd his brow with wreathed horn. She arm'd the courser's foot of air, And wing'd with speed the panting hare. She gave the lion fangs of terror, And, on the ocean's crystal mirror, Taught the unnumber'd scaly throng To trace their liquid path along; While for the umbrage of the grove, She plumed the warbling bird of love. To man she gave the flame refined, The spark of heaven-a thinking mind! And had she no surpassing treasure, For thee, oh woman! child of pleasure? She gave thee beauty-shaft of eyes, That every shaft of war outflies! She gave thee beauty-blush of fire, That bids the flames of war retire! Woman! be fair, we must adore thee; Smile, and a world is weak before thee!