

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

Largo sostenuto ♩ = 50

*S To all that breathe the air of heav'n, Some boon of strength has Na - ture giv'n; to

A To all that breathe the air of heav'n, has Na - ture giv'n, to

T To all that breathe the air of heav'n, has Na - ture giv'n, to

*B1 To all that breathe the air of heav'n, has Na - ture giv'n; to

B2 To all that breathe the air of heav'n, has Na - ture giv'n; to

6

all that breathe the air of heav'n, some boon of strength. has

all that breathe the air of heav'n, Some boon of strength has

all that breathe the air of heav'n, Some boon has

all that breathe the air of heav'n, some boon of strength has

all that breathe the air of heav'n, some boon has

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

9

Na - ture — giv'n, some boon of strength has Na - ture — giv'n.

Na - ture — giv'n, some boon of strength has Na - ture giv'n;

Na - ture — giv'n, some boon, some boon of strength has Na - ture — giv'n;

Na - ture — giv'n, of strength has Na - ture — giv'n.

Na - ture — giv'n, some boon, some boon of strength has na - ture giv'n.

12

f She fenc'd his brow with wreath - èd horn.

f She fenc'd his brow with wreath - èd horn.

f She fenc'd his brow with wreath - èd horn.

f She fenc'd his brow with wreath - èd horn.

f She fenc'd his brow with wreath - èd horn.

ad libitum

When the ma - je - stic bull was born, She fenc'd his brow with wreath - èd horn.

16 **Allegro moderato** ♩ = 88

f She arm'd the cour - ser's. foot of air,

f She arm'd the cour - ser's -

f She arm'd the cour - ser's - foot of air, of air,

f She arm'd the cour - ser's. foot of air, foot of air,

f She

26

hare, the pan - ting pan - ting pan - ting hare.

hare the pan - - - - - ting hare.

hare, the pan - - - - - ting hare.

p the pan - ting, pan - ting, pan - ting hare.

p the pan - ting, pan - ting, pan - ting hare. *ad libitum*

29

li - on fangs of ter - ror, she gave the li - on fangs of ter - ror

33 **Andante** ♩ = 96

pp And, on the o - cean's cry - stal mir - ror, Taught th'un - num - ber'd sca - ly throng

pp And, on the o - cean's cry - stal mir - ror, Taught th'un - num - ber'd sca - ly throng

pp And, in the o - cean's cry - stal mir - ror, Taught th'un - num - ber'd sca - ly throng

pp And, in the o - cean's cry - stal mir - ror, Taught th'un - num - ber'd sca - ly throng

pp And, in the o - cean's cry - stal mir - ror, Taught th'un - num - ber'd sca - ly throng

56 *f* *p* *cresc.* *f*
bird of love, the warb - - - ling bird of love.
f *p* *cresc.* *f*
of love, the warb - - - ling bird of love.
8 *f* *cresc.* *f*
bird of love, the warb-ling bird of love.
f *p* *cresc.* *f*
bird of love, the warb - - - ling bird of love.

59 **Andante larghetto** ♩ = 60
p *f* *p*
To man she gave the flame re - fined, The spark of heav'n— a think - ing mind, to
p *f* *p*
To man she gave the flame— re - fined, The spark of heav'n— a think - ing mind, to
8 *p* *f* *p*
To man she gave the flame re - fined, The spark of heav'n— a think - ing mind,
f *p*
the flame— re - fined, The spark of heav'n— a think - ing mind, to

64
f *p*
man she— gave the flame re - fined, the spark of heav'n— a think - ing mind!
f *p*
man she gave the flame re - fined, The spark of heav'n— a think - ing mind!
8 *f* *p*
the flame re - fined, The spark of heav'n— a think - ing mind!
f *p*
man she gave the flame re - fined, the spark of heav'n— a think - ing mind!

80

war out - flies, war out-flies, of war out-flies, _____

war _____ out-flies, of war out - flies, of war, of war out - flies, - out -

shaft of war out - flies, _____ out -

shaft of war out - flies, _____

war _____ out - flies, of war out - flies, of war out - flies, _____

cresc.

83

_____ of war _____ out - flies, of war out-flies, of

flies, _____ of war out - flies, of war out - flies, of

flies, _____ of war out - flies, _____

_____ of war out - flies, _____

_____ of war out - flies, of war out - flies, of

p

86

war out - flies, _____ of war _____ out-flies, of

war, of war out - flies, - out - flies, _____ of war out-flies, of

_____ out - flies, _____ of war out - flies, of

_____ of war out - flies, _____

war out - flies, _____ of war out - flies, of

cresc. *f* *p*

99 **Andantino affetuoso** ♩ = 72

Wo-man! be fair, we must a - dore thee; Smile, and a
 and a
 Wo-man! be fair, we must a - dore thee; Smile, and a
 and a
 Wo-man! be fair, we must a - dore thee; Smile, and a

104

world is weak be - fore thee! Wo-man! be fair, we
 world is weak be - fore thee,
 world is weak be - fore thee! Wo-man! be fair, we
 world is weak be - fore thee,
 world is weak be - fore thee! Wo-man! be fair, we

109

must a - dore thee; Smile, and a world is weak be -
 and a world is weak be -
 must a - dore thee; Smile, and a world is weak,
 and a world is weak be -
 must a - dore thee; Smile, and a world is weak be -

114

The musical score consists of five staves, each with a vocal line and lyrics. The lyrics are: "fore thee, weak be - fore thee, weak be - fore thee!". The score includes dynamic markings such as *sostenuto* and *pp* (pianissimo). The music is in a minor key and features a mix of eighth and quarter notes.

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 *from the umbrage* reverts to *for the umbrage*

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

throughout, contractions in the source such as *heav'n* for *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 wreathèd 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!