

Henry Purcell

(1659-1695)

**Ode for
St. Cecilia's Day,
1692**

Z. 328

Vocal Score

Text by
Nicholas Brady

*Edited by Edward F. Rimbault (1848)
and David Cameron (1991, 2013)*

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No. 1 *Symphony*

Purcell's *Ode* begins with an instrumental Symphony for Trumpets and Timpani, Oboes and Bassoon, Strings and continuo. It is an extensive movement in 4 sections, with the first two constituting a French overture:

- Grave, *tutti*, 10 measures
- Canzona, *tutti* without Timpani A brisk fugal movement with two subjects. 36 measures.
- Adagio: Oboes, strings & continuo, in triple time. 47 measures. Purcell ended this section with the following note:

Repeat the Canzona and the Adagio again as before and so goe on.

This is observed in the Full Score and orchestral parts of this edition.

- Allegro, *tutti*, 3/8 time. 52 measures.

An effective piano version of this *Symphony* would require virtuoso technique, because the writing is complex and layered. An organ transcription would be possible, but for this vocal score the editor has chosen to omit the music entirely, while providing singers with this description. Those wishing to see the material directly should consult the Full Score.

Ode for St. Cecilia's Day (1692)

Score

No. 2: Recit & Chorus, *Hail, bright Cecilia*

Solo

Bass

Hail, hail, ___ bright Ce-ci - lia! Hail, hail, ___ bright Ce -

Tutti

Hail, hail, ___ bright Ce-ci - lia! Hail, hail, ___ bright Ce-ci - lia!

Tutti

Hail, hail, ___ bright Ce-ci - lia! Hail, hail, ___ bright Ce-ci - lia!

ci - lia! Hail, hail! Hail, hail, ___ bright Ce-ci - lia! Hail, hail, ___ bright Ce-ci - lia!

11

This system contains four vocal staves and a grand piano accompaniment. The vocal parts are in B-flat major and 4/4 time. The lyrics are: 'Hail, hail, hail, hail! Fill ev'-ry heart with love of thee and thy ce - les'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The system ends with a repeat sign.

Hail, hail, hail, hail!

Hail, hail, hail, hail! Fill ev'-ry heart with love of thee and thy ce - les

Hail, hail, hail, hail! Fill ev'-ry heart with love of

Hail, hail, hail, hail!

15

This system continues the vocal and piano parts. The lyrics are: 'Fill ev'-ry heart with love of thee and thy ce - les - tial art, thy ce - tial art, thy ce - les - tial art: fill ev'-ry thee and thy ce - les - tial art, with love of thee, with love of thee and thy ce -'. The piano accompaniment continues with its rhythmic pattern, including some triplet figures. The system ends with a repeat sign.

Fill ev'-ry heart with love of thee and thy ce - les - tial art, thy ce -

_____ tial art, thy _____ ce - les - tial art: fill ev'-ry

thee and thy ce - les - tial art, with love of thee, with love of thee and thy ce -

Fill ev'-ry heart with love of thee and thy ce -

18

les- tial art, fill ev'-ry heart with love of thee and thy ce - les - - - - - tial art, heart with love of thee and thy ce - les-tial art, and thy ce - les - - - - - tial art, les- tial art, and thy ce - les - - tial art. Fill ev'-ry heart with love of thee and thy be-

18

les- tial art: fill ev'ry heart with - - - - - ce - les-tial art fill ev'-ry heart with love of thee, fill ev'-ry heart with love of thee; heart with love of thee and thy ce - les - - - - - tial art, fill ev' - ry heart with love of les - tial art, with thy ce - les - tial art. Fill ev' - ry

21

les - tial art, with thy ce - les - tial art. Fill ev' - ry

24

love of thee and thy _____ ce - les - tial art.

fill ev' - ry heart with love of thee and thy ce - les - tial art.

thee and thy ce - les - - - - tial, thy ce - les - tial art.

heart with love of thee, with love of thee and thy ce - les - tial art.

This system contains four vocal staves. The first staff has a treble clef and a key signature of one flat. It begins with a measure of rest, followed by a melodic line with a trill on the final note. The second staff also has a treble clef and one flat, with a similar melodic line. The third staff has a treble clef and one flat, with a melodic line that includes a trill. The fourth staff has a bass clef and one flat, with a melodic line that includes a trill. The lyrics are written below each staff.

24

This system contains two piano staves. The right hand has a treble clef and a key signature of one flat, with a melodic line that includes a trill. The left hand has a bass clef and one flat, with a melodic line that includes a trill. The lyrics are written below the staves.

28

This system contains four vocal staves, all of which are empty, indicating a rest for the vocalists. The staves have the same clefs and key signature as the first system.

28

This system contains two piano staves. The right hand has a treble clef and a key signature of one flat, with a melodic line that includes a trill. The left hand has a bass clef and one flat, with a melodic line that includes a trill. The lyrics are written below the staves.

33

Fill ev' - ry

Fill ev'-ry heart with love of thee and thy _____

Fill ev' - ry heart with love of

33

Fill ev'-ry heart with love of thee and thy ce - les - - - - tial

heart with love of thee and thy ce - lest-tial art. Fill ev' - ry

— ce - les - - - tial art. Fill ev' - ry heart with love of thee, with love of

thee and thy ce - les _____ tial art. _____ Fill

36

39

art, fill ev' - ry heart with love of thee and thy ce - les - - - tial

heart with love of thee, fill ev' - ry heart with love of thee and thy ce - les - tial

thee, fill ev' - ry heart with love of thee and thy ce - les - - - tial

ev' - ry heart with love of thee and thy ce - les - tial

39

42

art:

Solo

art: that thine and Mu - - - - -

Solo

art: that thine and Mu - - - - -

art:

42

46

Chorus

- - sic's sac - red love may make the Bri - tish fo - rest prove as fa - mous, as fa-mous,

Chorus

8 - sic's sac - - - red love may make the Bri - tish fo - rest prove as fa - mous, as

Chorus

May make the Bri - tish fo - rest prove as fa - mous, as

46

Solo

that thine and Mu - - - -

as fa-mous as Do - do - na's vo - cal grove;

fa-mous, fa-mous as Do - do - na's vo - cal grove;

fa-mous, fa-mous as Do - do - na's vo - cal grove; that thine and Mu - - - -

49

53 *tr* Chorus

- - - - - sic's sac - red love may make the Bri-tish fo-rest prove as fa-mous,

Chorus

may make the Bri-tish fo-rest prove as

Chorus

may make the Bri-tish fo-rest prove as

Chorus

- - - - - sic's sac - - - - - red love may make the Bri-tish fo-rest prove as

53

56

as fa-mous, as fa-mous as Do-do-na's vo-cal grove, as fa-mous, as

fa-mous, as fa-mous, fa-mous as Do-do-na's vo-cal grove, as fa-mous, as fa-mous,

fa-mous, as fa-mous, fa-mous as Do-do-na's vo-cal grove, as fa-mous, as

fa-mous, as fa-mous, fa-mous as Do-do-na's vo-cal grove, as fa-mous, as

56

59

fa-mous, as fa - mous as Do-do-na's vo - cal grove.

as fa-mous as fa-mous as Do-do-na's vo - cal grove.

fa-mous, as fa - mous as Do-do-na's vo - cal grove.

fa-mous, as fa - mous as Do-do-na's vo - cal grove.

59

63

63

67

71

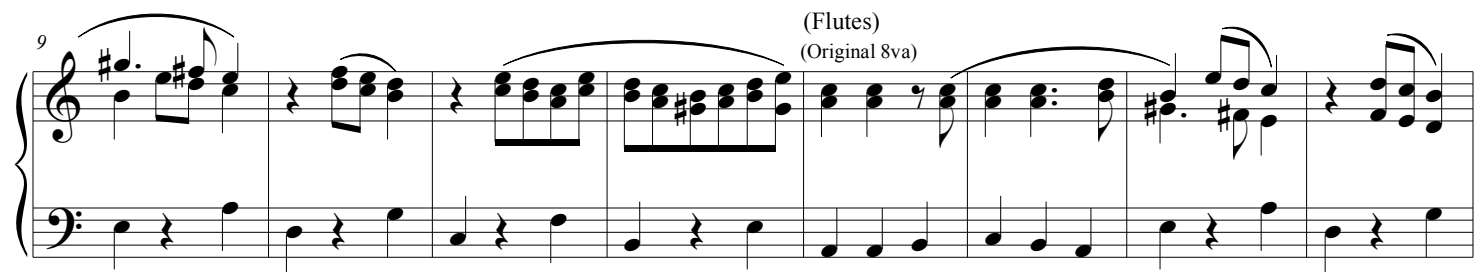
The image displays a musical score for a piece titled "No. 2 Ode for St. Cecilia's Day (1692) No. 2". The score is presented in two systems, each consisting of a grand staff (treble and bass clefs). The first system begins at measure 67 and ends at measure 70. The second system begins at measure 71 and ends at measure 74. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. The score concludes with a double bar line and repeat dots at the end of the second system.

No. 3 *Hark! Each tree its silence breaks*

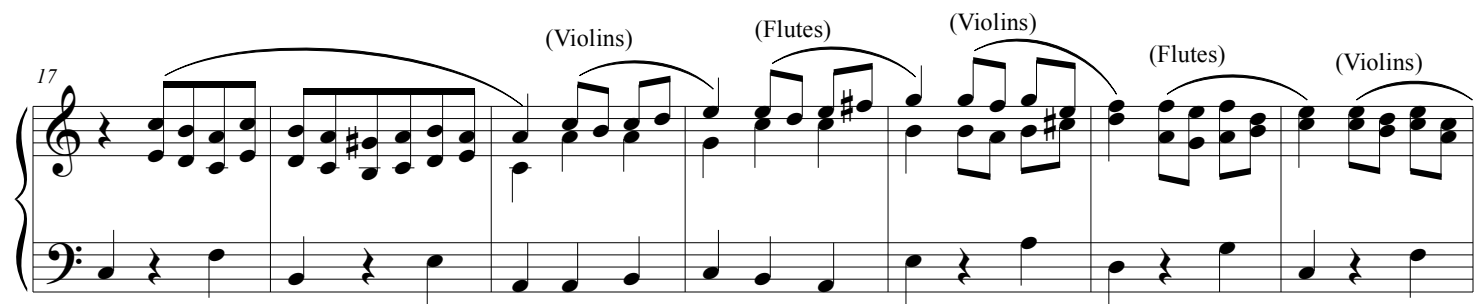
(Continuo) (Violins)



9 (Flutes) (Original 8va)

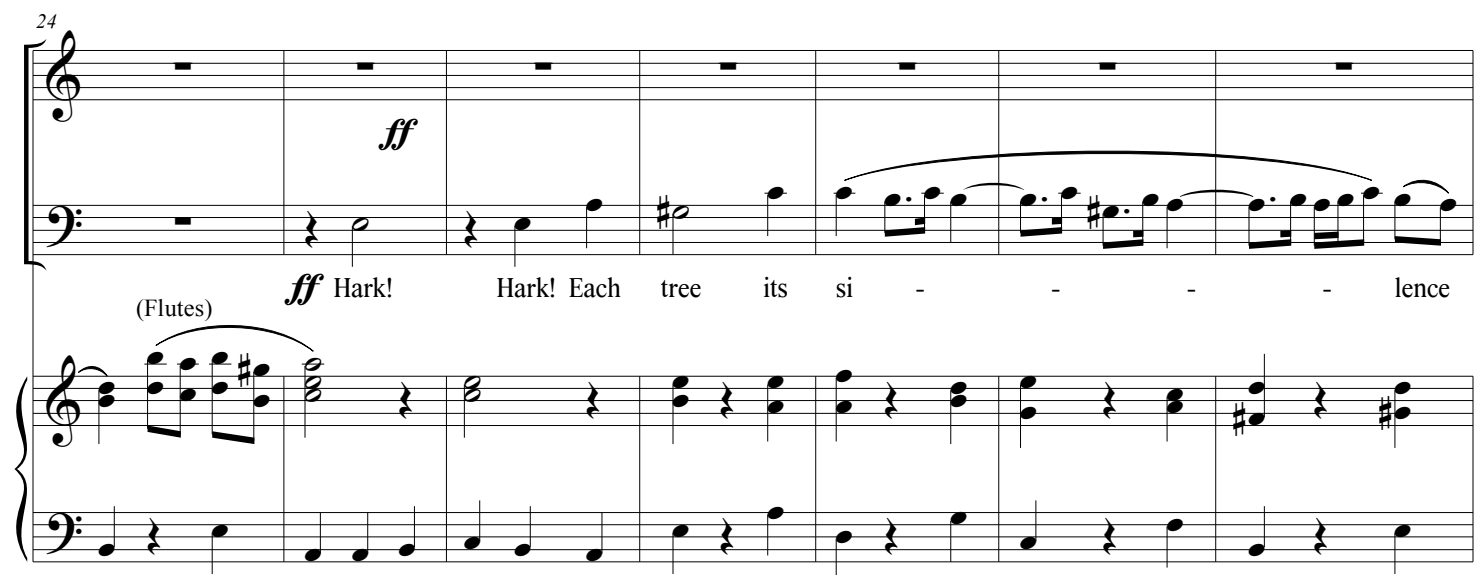


17 (Violins) (Flutes) (Violins) (Flutes) (Violins)



24 *ff* Hark! Hark! Each tree its si - - - lence

(Flutes)



31

Hark! Hark! Each tree its si - - - lence

breaks;

37

breaks. Hark! Hark, each tree its si - - - lence

Hark! Each tree its si - - - lence

43

breaks.

breaks. Hark!

The musical score is written for a voice and keyboard. The key signature has one sharp (F#), and the time signature is 3/4. The vocal line is in the treble clef, and the keyboard accompaniment is in the grand staff (treble and bass clefs). The lyrics are: 'Hark! Hark! Each tree its silence breaks. Hark! Hark, each tree its silence breaks. Hark!'. The score is divided into three systems, with measures 31-36, 37-42, and 43-48. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign.

Ode for St. Cecilia's Day, 1692 No. 3

50

Hark! Each tree its si - - - - - lence breaks;

Hark!

56

Hark! Each tree its si - - - - - lence breaks. Hark! Hark, each

Hark! Hark! Each tree its

63

tree its si - - - - - lence breaks; the box — and

si - - - - - lence breaks; the

(Continuo)

69

fir to talk, _____ to

box _____ and fir to talk, _____ to talk, _____

74

talk, _____ to talk, _____ to talk _____ be - gin. _____

_____ to talk, _____ to talk _____ be - gin. (Flutes & Violins in dialogue) Hark!

79

Hark! Hark! Hark! Hark! Hark!

Hark! Hark! Hark! Hark! Hark!

Ode for St. Cecilia's Day, 1692 No. 3

84

This is the spright - - - - - ly -

89

that in the Flute dis - tinct - ly, dis - tinct - ly

Vi - o - lin.

(Flutes)
(Original 8va)

94

speaks, dis - tinct - ly, dis - tinct - ly - - - speaks.

This is the

99

musical score for measures 99-103. The system includes a vocal line and a piano accompaniment. The vocal line begins with a long rest, followed by the lyrics "sprint - - - - - ly Vi - o - lin,". The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

sprint - - - - - ly Vi - o - lin,

104

musical score for measures 104-108. The vocal line continues with the lyrics "that in the Flute dis - tinct - ly, dis - tinct - ly, dis -". The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

that in the Flute dis - tinct - ly, dis - tinct - ly, dis -

109

musical score for measures 109-113. The vocal line concludes with the lyrics "tinct - ly _ speaks." followed by a long rest. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

tinct - ly _ speaks.

114

'Twas sym - pa - thy their

'Twas sym - pa - thy, 'twas sym - pa - thy, 'twas

(Continuo)

119

list' - ning breth - ren drew, 'twas sym - pa - thy their

sym - pa - thy, 'twas sym - pa - thy their list'

124

list' - ning breth - ren drew, when to the Thra - cian lyre with

- ning breth - ren drew,

129

lea - fy wings they flew

when to the Thra - cian lyre, when to the Thra - cian lyre with

135

When to the Thra - cian lyre with lea - fy wings they

lea - fy wings they flew, - - - with lea - fy wings they

140

flew, - - - with lea - fy wings they flew, when to the Thra - cian

flew, - - - with lea - fy wings they flew, when to the Thra - cian

145

Soft

lyre with lea-fy wings they flew, - - - with lea-fy wings they flew, with

Soft

lyre with lea-fy wings they flew, - - - with lea-fy wings they flew, with



151

lea-fy wings they flew.

lea-fy wings they flew.

f



156

p




Ode for St. Cecilia's Day (1692)

No.4 : Air (Alto), *'Tis Nature's voice*

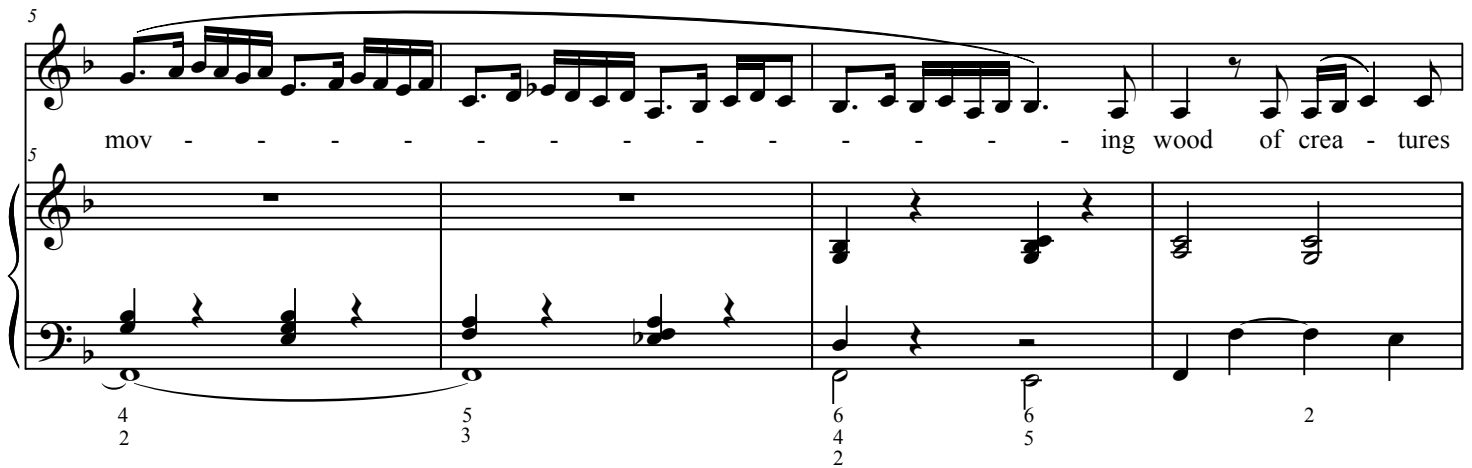
Henry Purcell

Alto



'Tis Na - ture's voice, 'tis Na - ture's voice, thro' all the

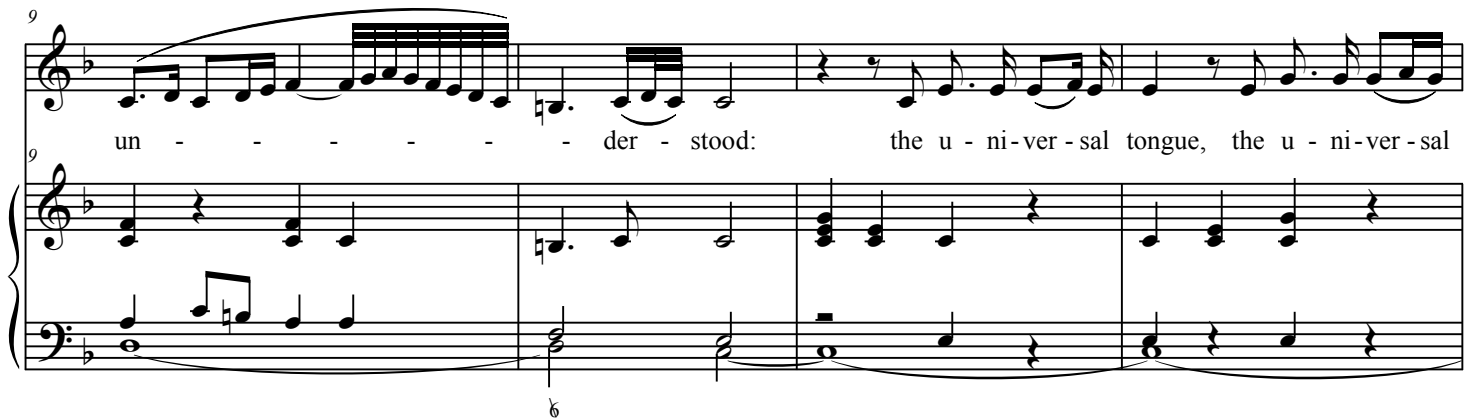
5



mov - - - - - ing wood of crea - tures

4 2 5 3 6 4 2 6 5 2

9



un - - - - - der - stood: the u - ni-ver - sal tongue, the u - ni-ver - sal

6

13

tongue to none of all her num'-rous race_____ un - known; from her, from her it learned the

6
4

b₃

17

migh - - - ty, the migh - - - ty, the migh - - - - ty art, to court_____

6 4 b

21

_____ the ear or strike, or strike_____ the heart; at once the

7 6 7 6 5 -

25

pas-sions to ex-press, and move_____ at once the pas-sions to ex-

7 4 4 -

28
 press, to ex-press_____ and move,_____ we hear and strait we grieve,_____

32
 _____ or _____ hate, and strait we grieve,_____ or

36
 hate, re - joice _____

39
 _____ or _____ love. In un - seen_____ chains it does the fan - cy

7 6 $\flat 3$ 7 6 5 $\flat 6$ 5 4 $\flat 5$ 3

$\flat 5$ $\flat 4$ 3 $\flat 7$ 6 5 $\flat 5$ $\flat 4$ 3

6 $\flat 3$

4 2 6 6 $\flat 5$ 4 $\flat 3$

43

bind, _____ it does, it does the fan - - - cy bind; at once it

b7 6 7 6 b6 6 5 4 3

47

charms _____ the sense and cap - - - ti - vates the

3 4 5 6 7 8 6 b 4 3

51

mind, at once it charms _____ the

3 4 5 6 7 8 6

54

sense and cap - - - ti - vates the mind.

b 6 b

Segue Chorus, No. 5

No. 5: Chorus, *Soul of the World*

Soprano

Alto

Tenor

Bass

Soul of the world, Soul of the world, in -

Soul of the world, in - spired,

Soul of the world, in - spired,

Soul of the world, Soul of the world, in -

spired, in - spired by thee, the jar-ring, jar-ring

in - spired by thee, the jar-ring, jar-ring

in - spired by thee, the jar-ring, jar-ring

spired, in - spired by thee, the jar-ring, jar-ring

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two systems. The first system contains the first four measures of the chorus, with lyrics 'Soul of the world, Soul of the world, in -'. The second system contains measures 5 through 8, with lyrics 'spired, in - spired by thee, the jar-ring, jar-ring'. The vocal parts feature a mix of half notes, quarter notes, and eighth notes, often beamed together. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. Measure numbers 5 and 8 are indicated at the start of their respective lines in the second system.

9

seeds, the jar-ring, jar-ring seeds of mat - ter did a - gree,

seeds, the jar-ring, jar-ring seeds of mat - ter did a-gree, thou didst the

8 seeds, the jar-ring, jar-ring seeds of mat - ter did a-gree, thou did the scat -

seeds, the jar-ring, jar-ring seeds of mat - ter did a - gree,

9

13

thou didst the scat - ter'd a - toms bind, the scat - ter'd,

8 scat - ter'd a - toms bind, thou didst the scat -

13

Ode for St. Cecilia's Day (1692) No. 5

16

a - toms bind, thou didst the scat - - - - -

scat-ter'd a - toms bind, thou didst the scat - - - - -

8 thou didst the scat - - - - - ter'd a - toms bind,

- - - - - ter'd a - toms bind,

16

19

- - - - - ter'd, the scat - - - - -

- - - - - ter'd a - toms bind, thou didst the scat -

8 thou didst the scat - - - - - ter'd, scat -

19

22

- ter'd a - toms bind, which by thy laws of true pro - por - tion joined,

- ter'd a - toms bind, which by thy laws of true pro - por - tion joined,

- ter'd a - toms bind, which by thy laws of true pro - por - tion joined,

- ter'd a - toms bind, which by thy laws of true pro - por - tion joined,

22

25

which by thy laws of true pro - por - tion joined, made up of va - - -

which by thy laws of true pro - por - tion joined, made up of va - - -

8 which by thy laws of true pro - por - tion joined, made up of

which by thy laws of true pro - por - tion joined,

25

29

rious parts, made up of va - rious parts, made up of va - rious parts, made up of

29

parts, of va - rious, va - rious parts, made up of va - rious parts, made up of va - rious parts, made up of

32

parts, made up of va - rious parts, made up of va - rious parts, made up of

35

up of va - - - - - rious parts, one per-fect, one per-fect, one

made up of va - rious parts, of va-rious, va-rious parts, one per-fect, one per-fect,

va - - - - - rious parts, one per-fect, one per-fect,

— made up of va - rious parts, one per-fect, one, one per - fect,

35

40

per - - - - - fect, per - fect har - mo-ny.

one per - - - - - fect, per - fect har - mo-ny.

one per - - - - - fect, per - fect har - mo-ny.

per - - - - - fect har - mo-ny.

40

Musical score for 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of four measures. The first measure shows the voice entering with a half note G4, followed by a half note A4. The piano accompaniment starts with a half note G3 in the left hand and a half note G4 in the right hand. The second measure continues the vocal melody with a half note B4 and a half note C5. The piano accompaniment continues with a half note A3 in the left hand and a half note A4 in the right hand. The third measure shows the vocal melody with a half note D5 and a half note E5. The piano accompaniment continues with a half note B3 in the left hand and a half note B4 in the right hand. The fourth measure shows the vocal melody with a half note F5 and a half note G5. The piano accompaniment continues with a half note C4 in the left hand and a half note C5 in the right hand. The score ends with a double bar line.

No. 6: Air & Chorus, *Thou tuned'st this world*

Henry Purcell

Symphony

The musical score is written for piano and consists of five systems of music. Each system is in 3/4 time and B-flat major. The notation is as follows:

- System 1:** Treble and bass staves. Treble clef has a key signature of two flats and a 3/4 time signature. The bass clef has a key signature of two flats. The music begins with a treble staff containing a whole note chord (B-flat, D-flat, F) and a bass staff with a half note (B-flat) and a quarter note (D-flat).
- System 2:** Treble and bass staves. Treble clef has a key signature of two flats and a 3/4 time signature. The bass clef has a key signature of two flats. The music begins with a treble staff containing a whole note chord (B-flat, D-flat, F) and a bass staff with a half note (B-flat) and a quarter note (D-flat).
- System 3:** Treble and bass staves. Treble clef has a key signature of two flats and a 3/4 time signature. The bass clef has a key signature of two flats. The music begins with a treble staff containing a whole note chord (B-flat, D-flat, F) and a bass staff with a half note (B-flat) and a quarter note (D-flat).
- System 4:** Treble and bass staves. Treble clef has a key signature of two flats and a 3/4 time signature. The bass clef has a key signature of two flats. The music begins with a treble staff containing a whole note chord (B-flat, D-flat, F) and a bass staff with a half note (B-flat) and a quarter note (D-flat).
- System 5:** Treble and bass staves. Treble clef has a key signature of two flats and a 3/4 time signature. The bass clef has a key signature of two flats. The music begins with a treble staff containing a whole note chord (B-flat, D-flat, F) and a bass staff with a half note (B-flat) and a quarter note (D-flat).

Ode for St. Cecilia's Day (1692) No. 6

Air Solo

35 Thou tune'st this world, this world — be - low, the spheres, — the spheres -

Continuo

42 - - a - bove, which in the heaven - ly — round — do their

48 own mu - sic move, — do their own mu - sic move,

55 which in the hea - ven - ly — round — do their own mu - sic

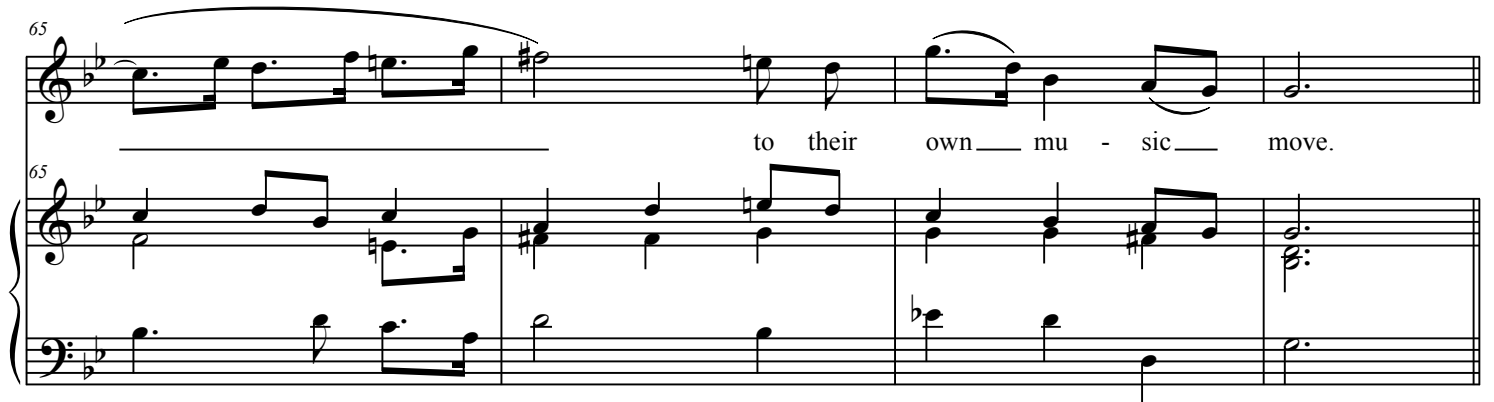
61

move,



65

to their own mu - sic move.



69

Chorus

Thou tuned'st this world, this world be - low, the spheres a -

this be - low, the spheres a -

Thou tuned'st this world be - low, the spheres a-bove, the

Thou tuned'st this world be - low, the spheres a-bove, the

69



74

bove the spheres a - bove, which in the hea - ven-ly

bove, the spheres a - bove, which in the heav'n - ly

spheres a - bove, the spheres a - bove, which in the heav'n - ly

spheres a - bove, the spheres a - bove, which in their hea - ven-ly

74

80

round to their own mu - sic move,

round to their own mu - sic move

round to their own mu - sic move,

round to their own mu - sic move,

80

85

to their own mu - sic move, which in the

to their own mu - sic move, which in the

to their own mu - sic move, which in the

to their own mu - sic move, which in the

90

heav'n - ly round to their own mu - sic

heav'n - ly, heav'n - ly round to their own mu - sic

heav'n - ly round to their own mu - sic

heav'n - ly round to their own mu - sic

95

move

move

move,

move,

95

99

to their own mu - sic move.

to their own mu - sic move.

to their own mu - sic move.

to their own mu - sic move.

99

No. 7: Trio (ATB), *With that sublime celestial lay*

Alto

Tenor

Bass

With that sub-lime ce - les - - - tial lay, can a - ny

With that ce - les - - - tial lay, —

8 6 7 6 5 6 4 4 3

5

earth-ly sounds com - pare?

can a - ny earth - ly sounds com - pare?

If a-ny earth-ly mu-sic dare, the no-ble,

7 6

9

if a - ny earth - ly mu - sic dare, if a - ny earth - ly mu - sic

8

if a - ny earth - ly mu - sic

no - - - ble or - gan may,

4 2 6 4

13

The image shows a musical score for a piece titled "The Noble Organ". It features four staves. The top two staves are vocal parts, both in treble clef with a key signature of one sharp (F#). The lyrics "dare, the no-ble or-gan, the no-ble, no" are written below the notes. The third staff is a bass line in bass clef, also with the same lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature. The piano part includes chords and melodic lines that support the vocal parts. The score is marked with a common time signature (C) and includes various musical notations such as notes, rests, and accidentals.

dare, the no-ble or-gan, the no-ble, no

dare, the no-ble or-gan, the no-ble, no

the no-ble or-gan, the no-ble, no

6 5
4 5

16

ble or - gan may. From heav'n its won - drous, won - drous

6/4 5/4 5 6/4

19

From heav'n its won - drous, won - drous notes were given, Ce - ci - lia

6/4 5

22

Ce - ci - lia oft con - vers'd with heav'n, Ce - ci - lia
8 Ce - ci - lia oft con - vers'd with heav'n, Ce - ci - lia oft con - vers'd with
oft con - vers'd with heav'n, con - vers'd with heav'n, Ce - ci - lia oft con - vers'd with

24

oft con - vers'd with heav'n, Ce - ci - lia oft con - vers'd with heav'n;
8 heav'n, Ce - ci - lia oft con - vers'd, Ce - ci - lia oft con - vers'd with heav'n, some an - gel
heav'n, Ce - ci - lia oft con - vers'd, oft con - vers'd with heav'n.

5 4 4 3

27

8 of the sac - cred quire did with his breath the pipes in - spire, and of their notes a-

7 6 6 # #

This block contains measures 27 through 30 of the musical score. It features a vocal line with lyrics, a treble clef staff with a key signature of one sharp (F#), and a bass clef staff. The lyrics are: "of the sac - cred quire did with his breath the pipes in - spire, and of their notes a-". The piano accompaniment includes fingerings 7, 6, 6, #, and #.

31

8 bove, the just re-sem-blance, the just re-sem-blance, the just re-sem-blance gace.

6 6 6 5 6 6 6 4 #

This block contains measures 31 through 34 of the musical score. It features a vocal line with lyrics, a treble clef staff with a key signature of one sharp (F#), and a bass clef staff. The lyrics are: "bove, the just re-sem-blance, the just re-sem-blance, the just re-sem-blance gace." The piano accompaniment includes fingerings 6, 6, 6, 5, 6, 6, 6, and 4 #. The piece concludes with a double bar line and a 3/4 time signature.

35

Brisk, — brisk, — brisk — with-out light-ness, with - out dull - ness grave, grave,

Brisk, — brisk, — brisk — with-out light-ness, with - out dull - ness grave, grave,

Brisk, — brisk, — brisk — with-out light-ness, with - out dull - ness grave, grave,

6 # 6 6 5 3 6 3

42

grave, with - out — dull - ness grave, brisk, — brisk with-out light-ness,

grave, with - out dull - ness grave, brisk, — brisk with-out light-ness,

grave, with - out dull - ness grave, brisk, — brisk with-out light-ness,

grave, with - out dull - ness grave, brisk, — brisk with-out light-ness,

7 6 # 6 5 - b4 3 # 6 5 - 4 4 b

48

brisk, brisk _ with-out light - ness, with - out _ dull - ness grave,

brisk, brisk _ with - out _ light - ness, with - out dull - ness grave,

brisk, brisk _ with-out light - ness, with - out dull - ness grave,

7 # # 6 6 b7 b4 3

53

grave, grave, _ with - out dull - ness grave, with - out dull - ness grave.

grave, grave, _ with - out dull - ness grave, with - out dull - ness grave.

grave, grave, _ with - out dull - ness grave, with - out dull - ness grave.

6 3 7 6 4 3

No. 8 : Bass Air, *Wondrous machine*

Bass

Won - drous,

p

6

won - drous, won - drous, won - drous ma - chine!

11

Wond - rous, wond - rous, wond - rous, wond - rous ma chine! To thee the

The musical score is written for a Bass voice and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a continuous eighth-note pattern in the left hand and chords in the right hand. The bass line has lyrics: 'Won - drous, won - drous, won - drous ma - chine! Wond - rous, wond - rous, wond - rous, wond - rous ma chine! To thee the'. The score is divided into three systems, with measures 6 and 11 marked at the beginning of the second and third systems respectively. A piano dynamic marking (*p*) is present at the start of the first system.

16

warb - - - - - ling

18

Lute, tho' used to conquest, must beforc'd, must beforc'd, must be forc'd to

20

yield, must be forc'd, must be forc'd, must be forc'd to — yield, must beforc'd, must be forc'd to

22

yield, must be forc'd, must be forc'd, must be forc'd to — yield,

24

with thee un - a - ble, with thee un - a - ble,

27

with thee un - a

29

ble to dis-pute,

29

tho' us'd to con-quest, tho' us'd to con-quest, is with thee un - a -

32

32

- - ble__ to dis-pute.

36

Wond-rous, wond-rous,

36

36

41

wond - rous, wond - - - rous ma - chine! To thee the

44

warb - - - - - ling

46

Lute, tho' used to con - quest, must before'd, must before'd, must be forc'd__ to

48

yield, must be forc'd, must be forc'd, must be forc'd to — yield, must beforc'd, must be forc'd to

48

50

yield, must be forc'd, must be forc'd, must be forc'd to yield,

50

No. 9: Alto Air, *The Airy Violin*

Alto

The air - y, air - y Vi - o - lin, The

8 air - y, air - y Vi - o - lin, and lof - ty vi - ol quit — the field:

5 6 6 6 6 5 6 6 5

4 3 4 3

16 in vain they tune their speak - ing strings, in vain they tune their speak - ing strings to

6 7 6 6 7 6 6

4 4 4

23 court the cru - el fair, to court the cru - el — fair, or praise vic - to - - -

6 b 4 b7 6 6 b 6

4 4 4

29 
ri - ous — Kings;

29 
7 6 ♭ 6 5 6 6 ♭6 6 6 7

34 
whilst all — thy con - se-cra - - ted lays, whilst all — thy

34 
♮ 6 6 4

39 
con - se-cra - ted lays are to more no - ble, no - ble u - ses bent, and

39 
6 6 6 4 4

44 
ev' - ry grate - ful note to heav'n — re-pays the me - lo-dy, the me - lo-dy, the

44 
6 7 ♭ 6 6 6

49

49 me - lo-dy it ___ lent, and ev' - ry grate - ful note to heav'n ___ re - pays the

54

54 me - lo-dy, the me - lo-dy, the me - lo-dy it ___ lent;

6 6 6

59

59

Segue Duet

6

Ode for St. Cecilia's Day (1692)

No. 10 : Alto & Tenor Duet, *In vain the amorous flute*

Henry Purcell

Very slow

The musical score is written for Alto and Tenor voices with piano accompaniment. The tempo is marked 'Very slow'. The key signature has one sharp (F#) and the time signature is 3/2. The score is divided into four systems, each with a measure number at the beginning of the first staff.

- System 1 (Measures 1-6):** The piano accompaniment begins with a *p* (piano) dynamic. The Alto and Tenor parts enter in measure 5 with a melodic line.
- System 2 (Measures 7-12):** The piano accompaniment continues with a *p* dynamic. The vocal parts continue their melodic line.
- System 3 (Measures 13-19):** The Tenor part has a vocal line starting at measure 13. The piano accompaniment continues. The lyrics 'In vain the' are written under the Tenor part.
- System 4 (Measures 20-25):** The Tenor part continues with the lyrics 'am - - - - - rous Flute, in vain the'. The piano accompaniment continues. The lyrics 'In vain the' are also written under the Tenor part.

The piano accompaniment features a variety of textures, including arpeggiated figures, sustained chords, and moving lines. The vocal parts are primarily melodic, with some harmonic support from the piano.

25

am - - - - - 'rous Flute, and

25 am - - - 'rous Flute and soft,

4 3# 6 5 6

29

sort Gui - tar joint - ly, joint - ly la - - - -

29 soft Gui - tar joint - ly, joint - ly la - - - -

4 3# 5 6 6 6 5

34

bour to in-

34 bour to in-

6

38

to in-spire ar - dent love, ar - dent, ar - dent, ar - dent

38 spire ar - dent love, to in-spire ar - dent, ar - dent, ar - - - - dent

6

43

love and fond de - sire. Whilst thy chaste airs do

43 love and fond de - sire.

6 6 4 4 3

48

gent - ly, gent - ly, gent - - ly move, do

48 Whilst thy chaste airs do

7 6 4 2 6

53

gent - - - ly, gent - - - ly, gent - - - ly move se - ra - phic

53 gent - - - ly, gent - - - ly, gent - - - ly move

57

flames and heav'n - - - ly love, and heav'n - - - ly

57 se - ra - phic flames and heav'n - - - ly love, se - ra - phic

4 3 7 6 6 9 8

61

love, se - ra - phic flames and heav'n - - - - -

61 flames and heav'n - - - - ly love, heav'n - - - -

6 7 6 7 4 6

#

64

ly

8

64

ly

67

love. Whilst thy chaste airs do gent - ly, gent - ly,

8

love.

67

6 7 5 7 6# #4 6

72

gent - - - ly — move, do gent - ly, gent - ly,

8

72

Whilst thy chaste airs do gent - ly, gent - ly,

6 6

77

gent - - - ly move se - ra - phic flames and heav'n - - - ly

77 gent - - - ly move se - ra - phic flames and

4 3

81

love, and heav'n - - - ly love, se - ra - phic flames and

81 heav'n - - - ly love, se - ra - phic flames and heav'n - - - ly

7 6 6 9 8 6 7 6

85

heav'n - - - ly

85 love, heav'n - - - ly

#

89

love.

8

89 love. Flutes

mf

mf

94

97

This musical score is for a section of 'Ode for St. Cecilia's Day (1692) No. 10'. It consists of three systems of staves. The first system (measures 89-93) features two vocal staves at the top, both with rests and the word 'love.' written below them. Below these are two piano staves. The upper piano staff is for Flutes, starting at measure 89 with a melody of eighth and sixteenth notes, marked with a forte dynamic 'mf'. The lower piano staff provides a harmonic accompaniment with chords and single notes, also marked 'mf'. The second system (measures 94-96) continues the piano accompaniment. The third system (measures 97-100) concludes the section with a final cadence, marked with a double bar line and repeat dots. The key signature has one sharp (F#), and the time signature is common time (C).

No. 11 Air: *The Fife and all the harmony of War*

Alto

Trumpets & Timpani

f

4

7

The Fife, the Fife, and all, all, all, all, all the har -

p *f* *p* *f* *p*

4 2 6 7 5 6

11

mo-ny__ of war,

6 6
5

15

the Fife, the Fife, and all, all, all, all the har -

p *f* *p* *f* *p*

4 6
2

19

mo-ny of war. and all, all, all,

f *p*

23

all, all the har - - - mo-ny of war in vain, in vain at-tempt the

f *p*

27

pas - sions, the pas - sions, the pas - sions to a -

f *p* *f* *p*

5 6

30

larm a - larm, a - larm, a - larm, a - larm,

f

33

in vain at-tempt the pas - sions, the pas - sions, the

p *f* *p* *f*

4 6
2

36

pas - sions to a - larm, a - larm, a - larm, a -

p

5 6

Ode for St. Cecilia's Day, 1692 No. 11

39

larm, which thy com-man - ding sounds

43

com- pose and charm,

47

which thy com-man-ding sounds, which thy com-man-ding sounds,

51

sounds, sounds, sounds,

This musical score is for a piece titled 'Ode for St. Cecilia's Day, 1692 No. 11'. It is written for a single melodic line (soprano or flute) and a keyboard accompaniment (piano or harpsichord). The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four systems, each with a measure number at the beginning of the melodic line: 39, 43, 47, and 51. The lyrics are written below the melodic line, with some words split across measures. The keyboard part features various dynamics including *f* (forte), *p* (piano), and *tr* (trill). Fingerings are indicated by numbers 1-4 and 6-7. The piece concludes with a final measure in the fourth system.

54

sounds

mf

57

com - pose and charm; which thy com - man - ding

f *tr* *p*

60

sounds, which thy com - man - ding sounds,

f *p* *f*

63

sounds, sounds, sounds,

mf *p* *f*

66

sounds _____ com-pose, _____

mf

69

Adagio

com - pose _____ and charm, com - pose _____ and charm.

p

7 4 3

72

tr

4 3

No. 12, Duet for Two Basses, *Let these among themselves contest*

Bass 1

Bass 2

Let these a-mong them - selves con-test, let these a -

Let these a-mong them - selves__ con-test, let these a-mong them-selves__ con-

mong them - selves__ con-test, which__ can dis-charge its sin - gle du - ty

test, which__ can dis-charge its sin - gle du

4 2 6 7 6 4 3 4 2 6 7 6

5 4 3 6 4 5 3

8

best, which can dis-charge its sin-gle du - - -

8

ty best, which can dis-charge its sin - gle du - - -

11

ty best;

1

2

ty best;

best;

thou summ'st their

11

1

2

7 6

#

6 4

14

thou summ'st their diff - ring, diff - ring gra - ces up in

diff - ring, diff - ring gra - ces up in one, thou summ'st their

14

6 6 # #

6 #

16

one, thou summ'st their diff' - ring, diff' - ring gra -

diff' - ring, diff' - ring gra - ces, summ'st their diff' - ring, diff' - ring gra -

16

6 6 5 # # 6 # 6 6 5 6 4

18

ces up in one, and art a

ces up in one,

18

6 4 7 6 9 6 6 4 5 #

21

Con - sort, and art a Con - sort of ___ them all, all, all, all, all, all

and art a Con-sort, art a Con - sort of ___ them all, all, all, all, all

21

24

with - in thy - self a - lone, and art a Con-sort, art a

24

with - in thy - self a - lone, and art a Con - sort, and art a

4 3

27

Con - sort of ___ them all, all, all, all, all, all, ___ all, ___ all, all ___

27

Con - sort of ___ them all, all, all, all, all, all, all, all with -

30

___ with - in thy - self a - lone. lone.

1 2

in thy - self a - lone. Thou summ'st their lone.

1 2

6 4 6

No. 13: Chorus, Hail, bright Cecilia

Soprano

Alto

Tenor

Bass

Hail! Hail!

6

Hail! Hail! Hail! Hail!

Hail! Hail! Hail! Hail!

Hail! Hail! Hail! Hail!

Hail! Hail! Hail! Hail!

11

Hail, hail bright Ce - ci - lia, hail to thee, great,

15

great, great, great Pa-tro - ness, great Pa - tro -

20

The musical score is written for four voices and a keyboard. It begins at measure 20. The key signature has two sharps (F# and C#). The lyrics are: 'ness of us, of us, of us, of us, great Pa - tro - ness, great Pa - tro - ness of us and Har - mo-ny. Fine'. The vocal parts (Soprano, Alto, Tenor, Bass) all end with a 'Fine' marking. The keyboard part (Piano) provides harmonic support with chords and moving lines in both hands, also ending with a 'Fine' marking.

ness of us, of us, of us, of us, great Pa - tro - ness, great Pa - tro - ness of us and Har - mo-ny. *Fine*

ness of us, of us, of us, of us, great Pa - tro - ness of us and Har - mo-ny. *Fine*

ness of us, of us, of us, of us, great Pa - tro - ness of us and Har - mo-ny. *Fine*

ness of us, of us, of us, of us, great Pa - tro - ness - - - of us and Har - mo-ny. *Fine*

Fine

26

Soprano I

Soprano II

Alto I

Alto II

Tenor

Bass

Who while a-mongst the Quire a -

Who while a -

Thou didst thy for - - mer skill im - prove,

Who while a - mongst the Quire a - bove,

Who whilst a-mong the Quire a - bove, thou didst thy for - - mer

Who while a-mongst the Quire a-bove, who while a-mongst the Quire a - bove, thou didst thy

7

29

bove, the Quire a - bove, thou didst thy for - mer skill im - prove,
mongst the Quire a - bove, who while a - mongst the Quire a - bove,
who while a - mongst the Quire a - bove, who while a -
who while a - mongst the Quire a - bove thou didst thy for - mer
skill, thou didst thy for - mer, for - mer skill im - prove,
for - - - mer skill im - prove, who while a - mongst the Quire a -

32

thou didst thy for - mer skill im -

thou didst thy for - mer skill im - prove, thou didst thy for - mer skill im -

mongst the Quire a - bove, thou didst thy for - mer, for - mer skill im -

skill im - prove, thou didst thy for - mer skill im -

— who while a - mongst the Quire a - bove, thou didst thy for - mer skill im -

bove, who while a - mongst the Quire a - bove, thou didst thy for - mer skill im -

35

prove.

prove.

prove.

Who while a-mong the Quire a -

prove.

prove.

prove.

Who

39

who while a-mongst the Quire a - bove, thou didst thy

thou didst thy for - - - mer skill im - prove,

bove, who while a-mongst the Quire a -

thou didst thy for - - - mer skill im - prove,

Who while a-mongst the Quire a - bove, thou didst thy for - mer skill im -

while a - - - - mongst the Quire a - - - -

42

for - - - mer_ skill, thou didst thy for - - - mer_ skill, thou didst thy
thou didst thy for - - - mer_ skill im - - -
bove, thou didst thy for - - - mer_ skill, thou didst thy for - - - mer_
thou didst thy for - - - mer_ skill, thou didst thy for - - -
prove, who while a - mongst the Quire a - bove, a - bove,
bove, a - - - bove,

44

for - - - mer skill im - prove, thy for-mer skill im - prove.

prove, thou didst thy for-mer skill im - prove, thy for-mer skill im - prove. Verse, 4 voices SLOW May be sung by a soprano

skill im - prove, thou didst thy for-mer skill im - prove: *p* with rap-ture,

- - - - mer, for-mer skill im - prove: *p* with rap-ture,

thou didst thy for - mer skill - im - prove: *p* with rap-ture, rap - ture

thou didst thy for - mer, for - mer skill im - prove. with rap-ture, rap - ture

p

49

rap - ture of de - light dost see thy fav' - tite art make

rap - ture of de - light dost see thy fav' - rite art make up,

of de - light dost see thy fav' - rite art make up a part, a part, thy fav' - rite art make

of de - light dost see thy fav' - rite art make up a part, a part, thy fav' - rite

4 6 6 6
2

55

up a part, a part of in - fi - nite, in - fi - nite, in - - - - -

— make up a part of in - fi - nite, in - fi - nite, in - - - - -

up, make up a part of in - fi - nite, in - fi - nite,

art make up a part of in - fi - nite, in - fi - nite,

4 7 6 # 4 5 6 b
2 2 #

59 *D.C. al Fine*

fi - nite fe - li - ci - ty. *D.C. al Fine*

fi - nite fe - li - ci - ty. *D.C. al Fine*

in - fi - nite fe - li - ci - ty. *D.C. al Fine*

in - fi - nite, in - fi - nite fe - li - ci - ty. *D.C. al Fine*

9 8 7 6 4 4 3