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.

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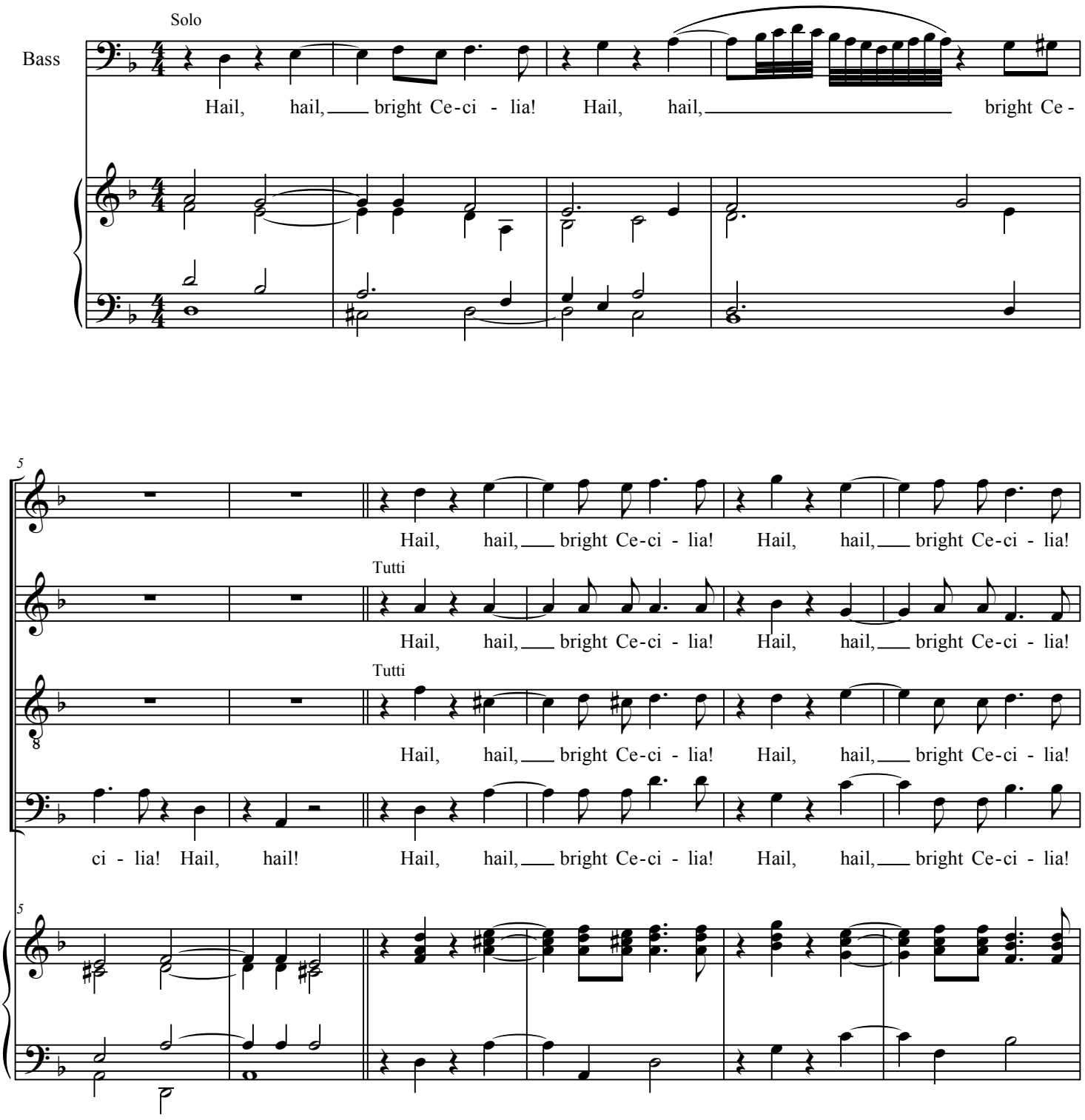
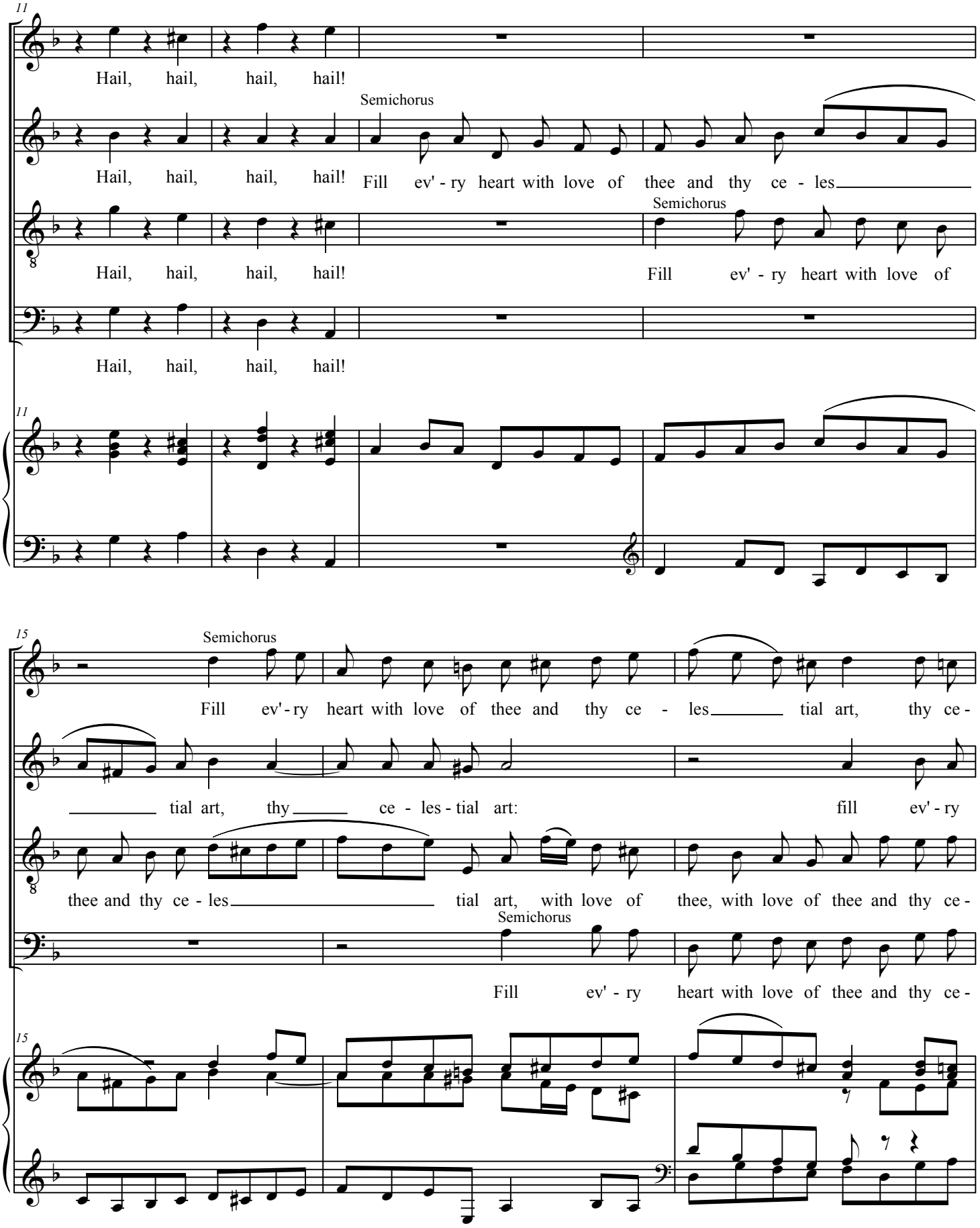
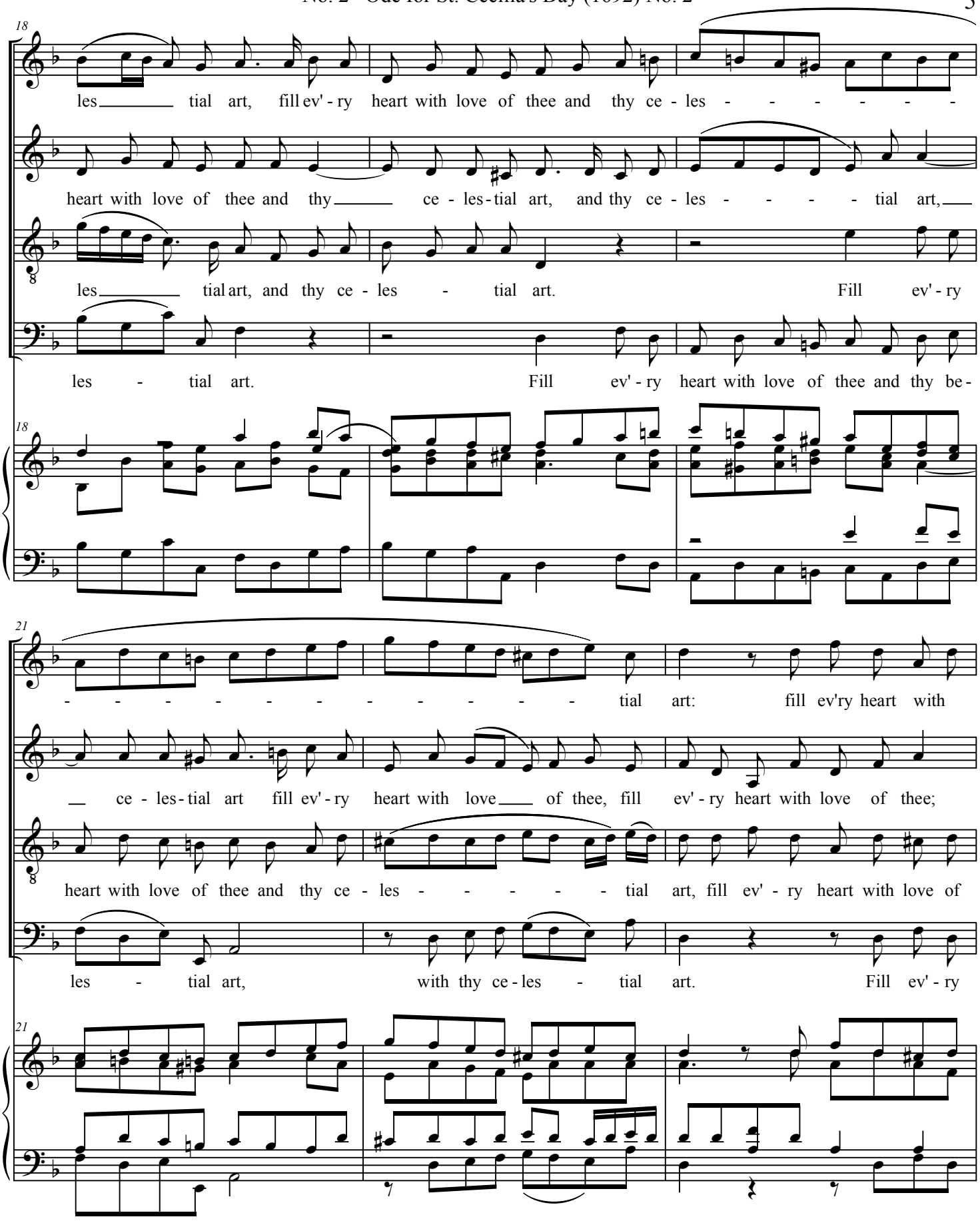
Ode for St. Cecilia's Day (1692)

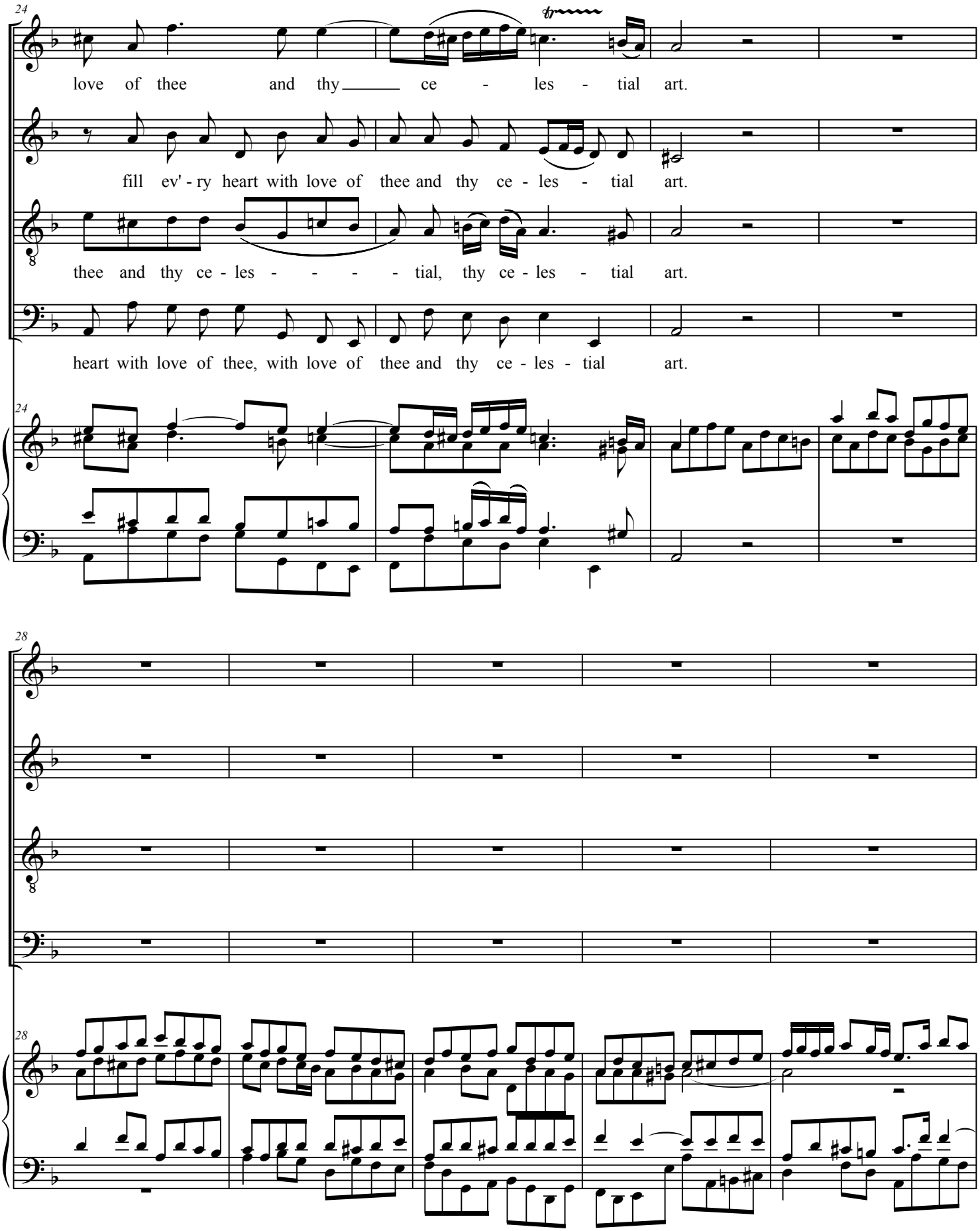
Score

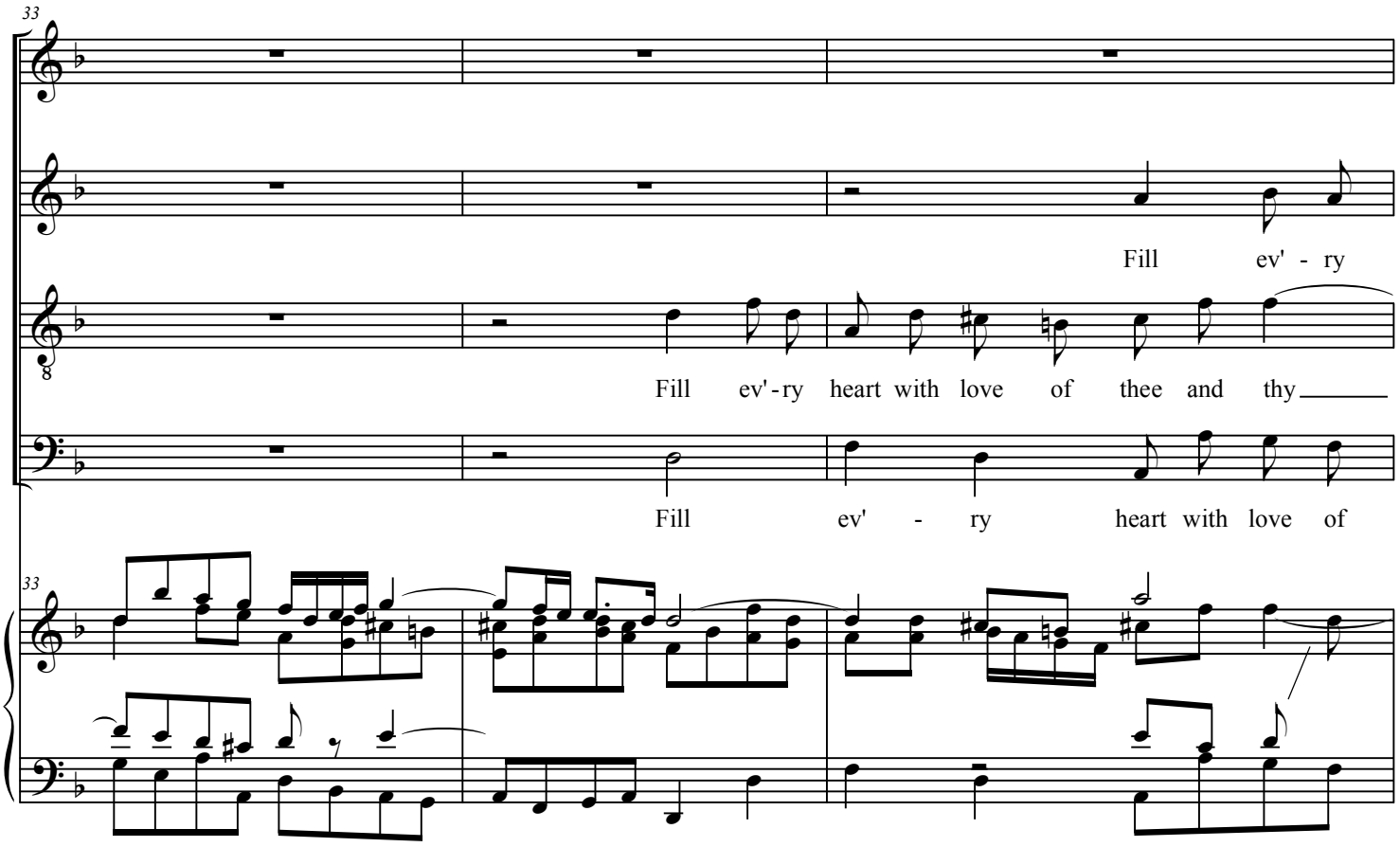
No. 2: Recit & Chorus, *Hail, bright Cecilia*

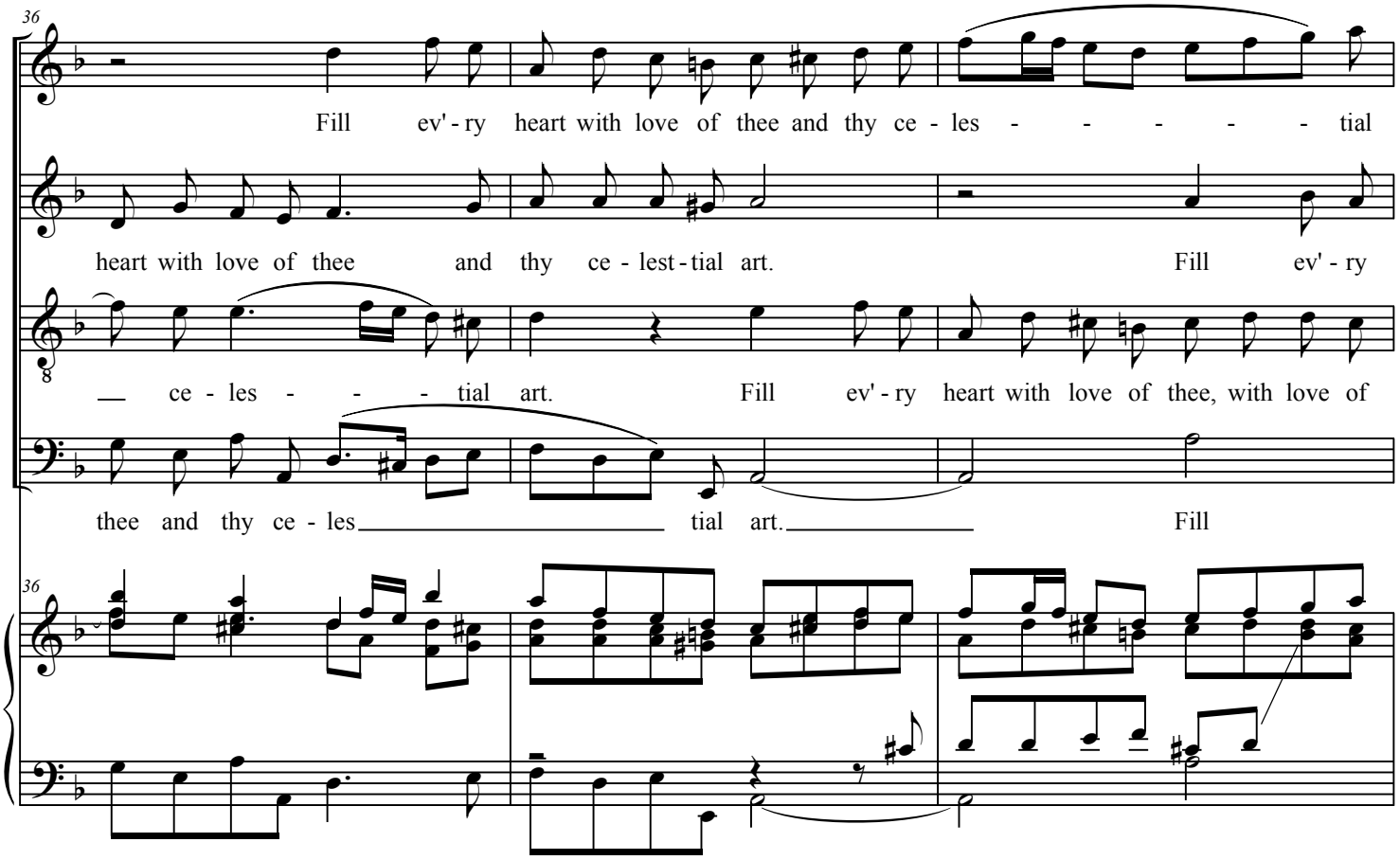


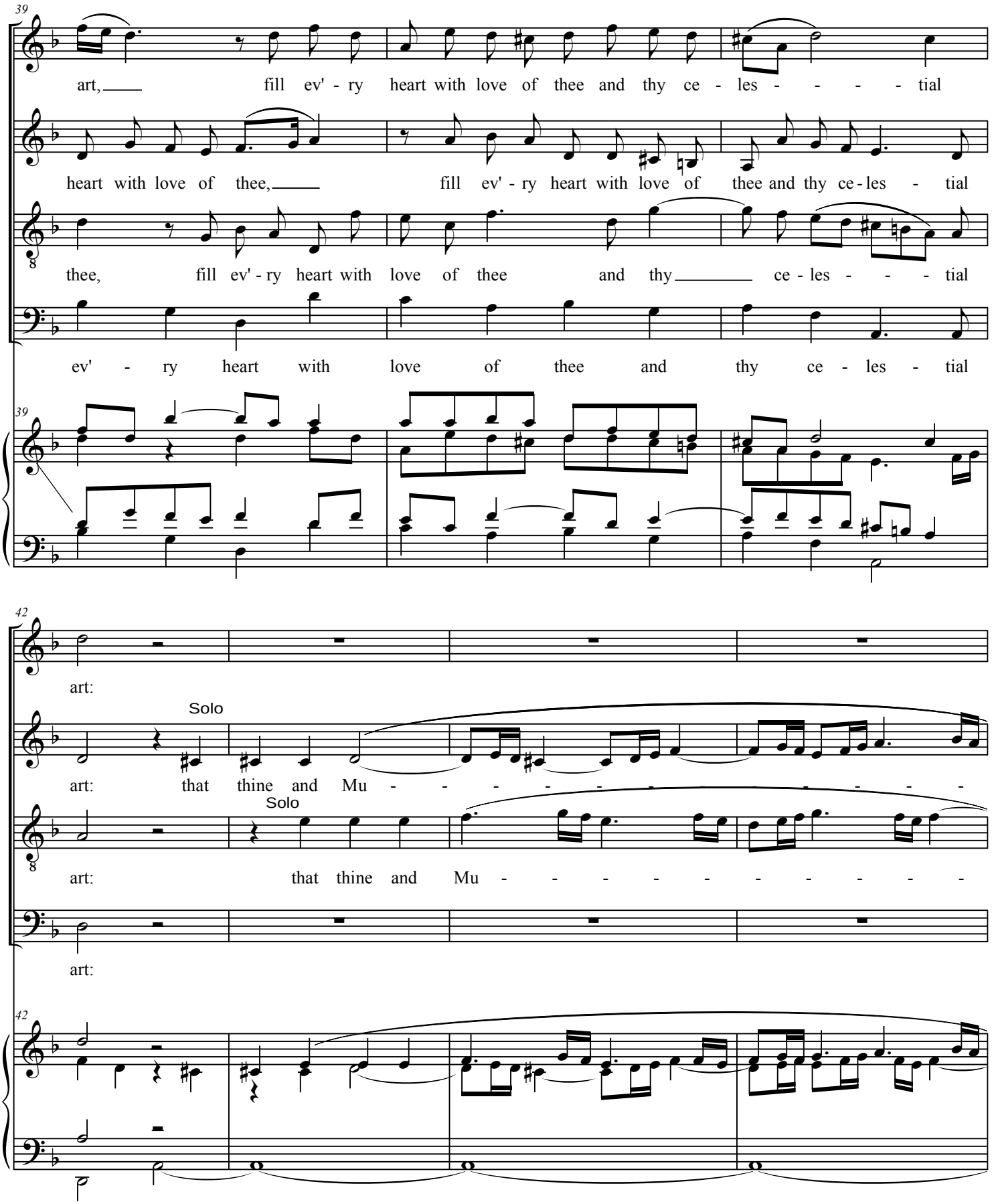

11
Hail, hail, hail, hail!
Semichorus
Hail, hail, hail, hail!
Fill ev' - ry heart with love of thee and thy ce - les
Semichorus
Hail, hail, hail, hail!
Fill ev' - ry heart with love of
Hail, hail, hail, hail!
11
15
Semichorus
Fill ev' - ry heart with love of thee and thy ce - les tial art, thy ce -
tial 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 -
Semichorus
Fill ev' - ry heart with love of thee and thy ce -
15

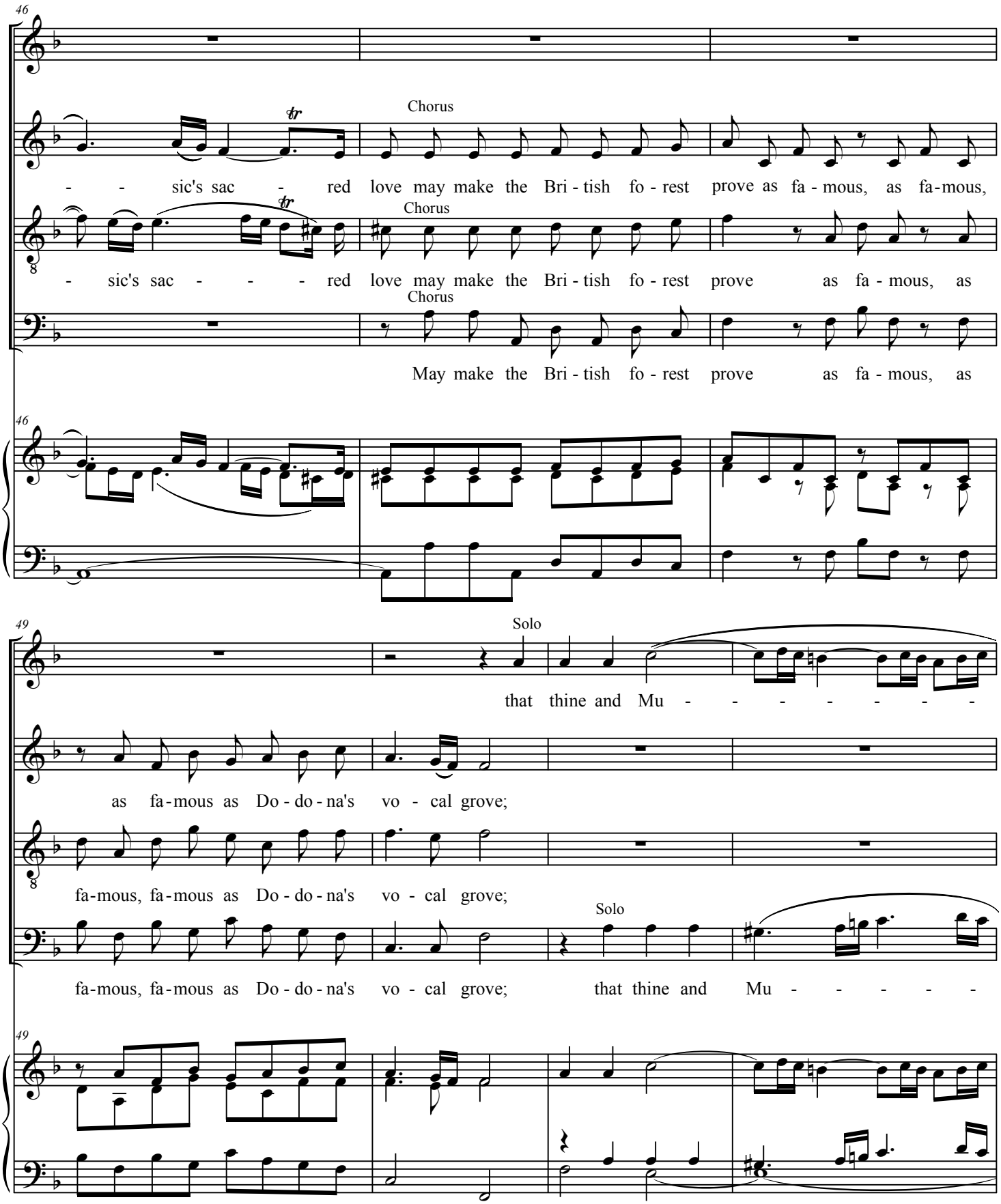

18
les tial art, fill ev' - ry heart with love of thee and thy ce - les - - - - - - -
heart with love of thee and thy ce - les - tial art, and thy ce - les - - - - tial art,
les tial art, and thy ce - les - tial art. Fill ev' - ry
les - tial art. Fill ev' - ry heart with love of thee and thy be -
21
- - - - - - - - - - - - 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

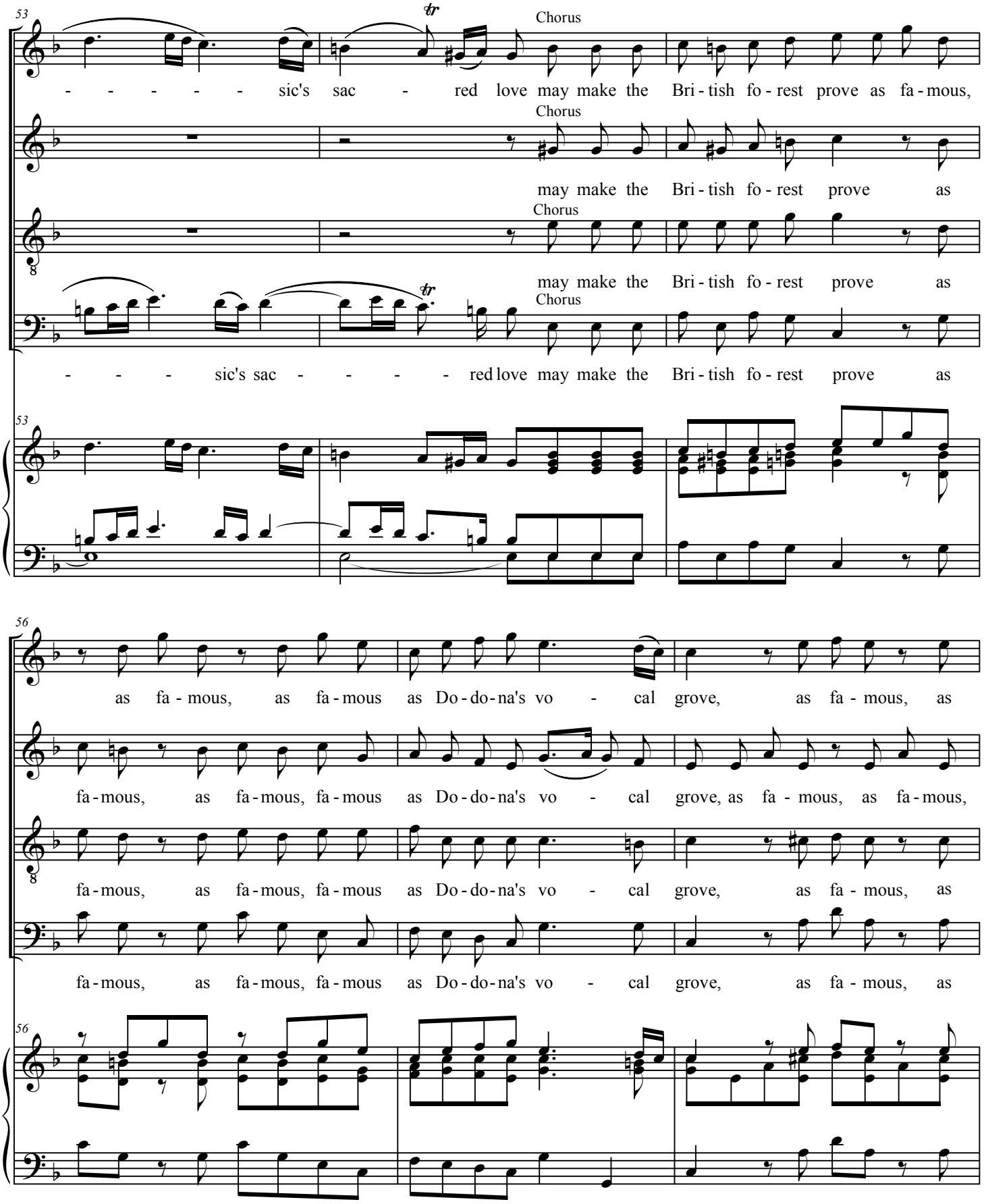

24
love of thee and thy ce - les - tial art.
fill ev' - ry heart with love of thee and thy ce - les - tial art.
thee and thy ce - les - - - - tial, thy ce - les - tial art.
heart with love of thee, with love of thee and thy ce - les - tial art.
28

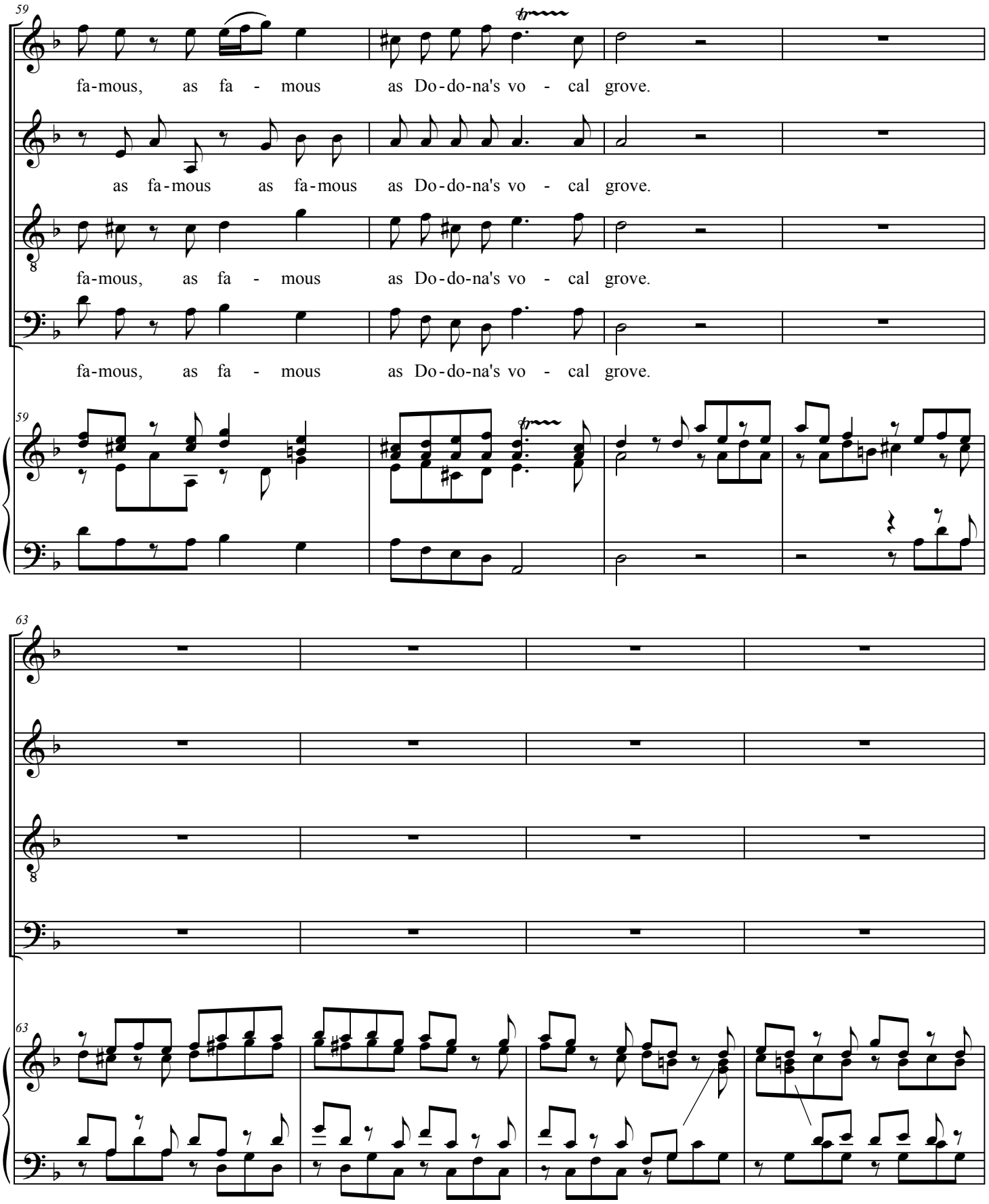

33
Fill ev' - ry
Fill ev' - ry heart with love of thee and thy
Fill ev' - ry heart with love of

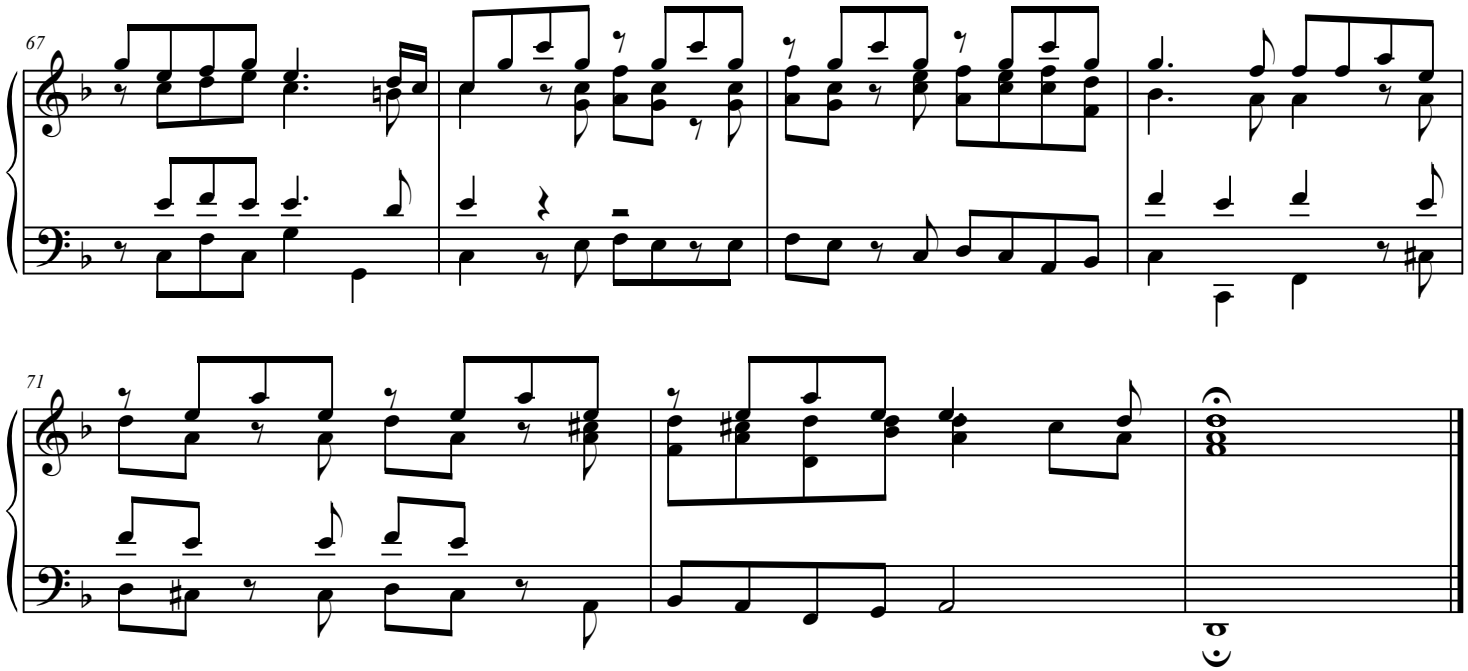

36
Fill ev' - ry heart with love of thee and thy ce - les - - - - - tial
heart with love of thee and thy ce - lest - tial art. Fill ev' - ry
ce - les - - - tial art. Fill ev' - ry heart with love of thee, with love of
thee and thy ce - les tial art. Fill


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

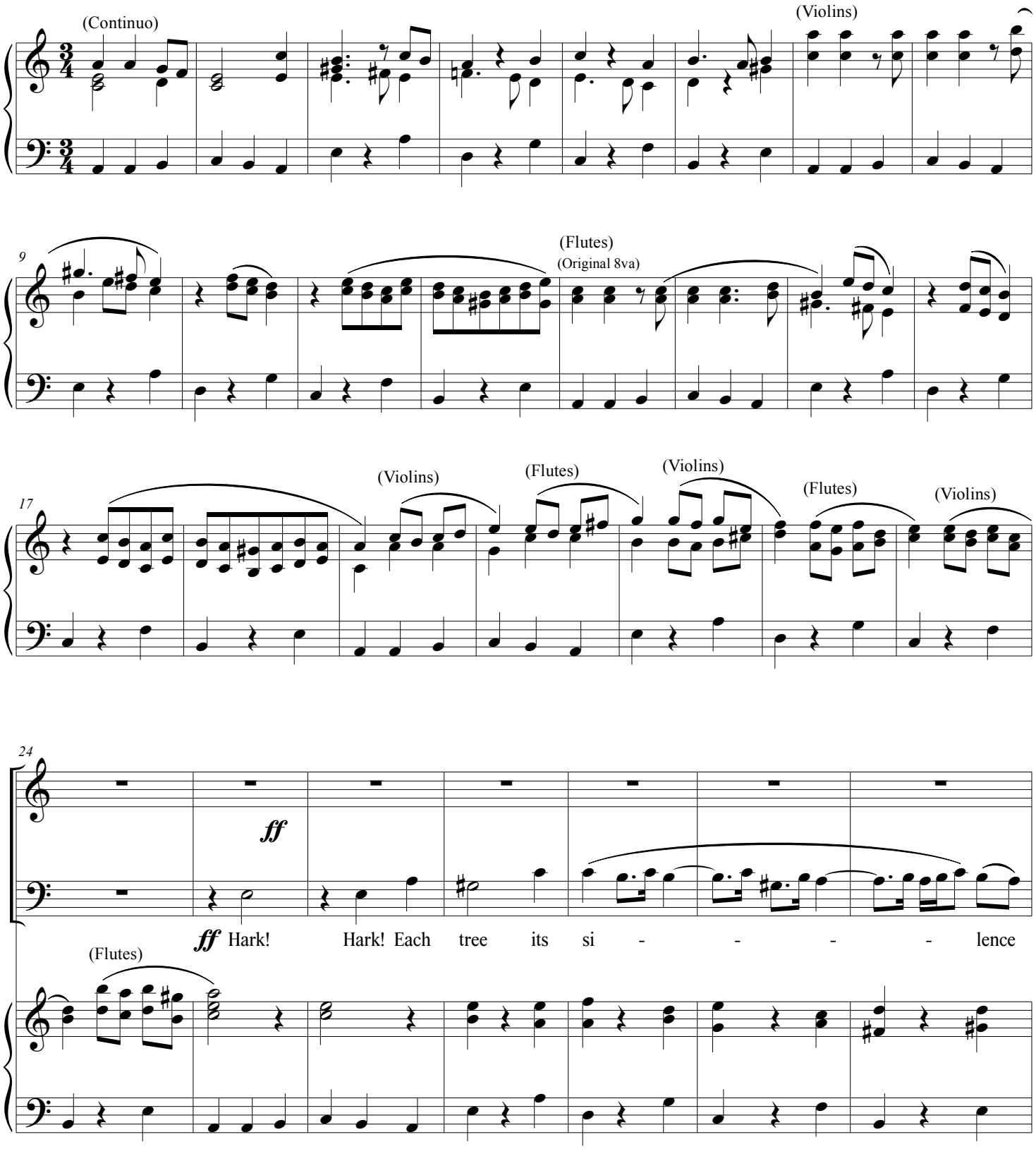

46
Chorus
- - sic's sac - red love may make the Bri - tish fo - rest prove as fa - mous, as fa-mous,
Chorus
- sic's sac - - - red love may make the Bri - tish fo - rest prove as fa - mous, as
Chorus
May make the Bri - tish fo - rest prove as fa - mous, as
46
49
Solo
that thine and Mu - - - - - - - -
as fa-mous as Do - do - na's vo - cal grove;
fa-mous, fa-mous as Do - do - na's vo - cal grove;
Solo
fa-mous, fa-mous as Do - do - na's vo - cal grove; that thine and Mu - - - - -
49

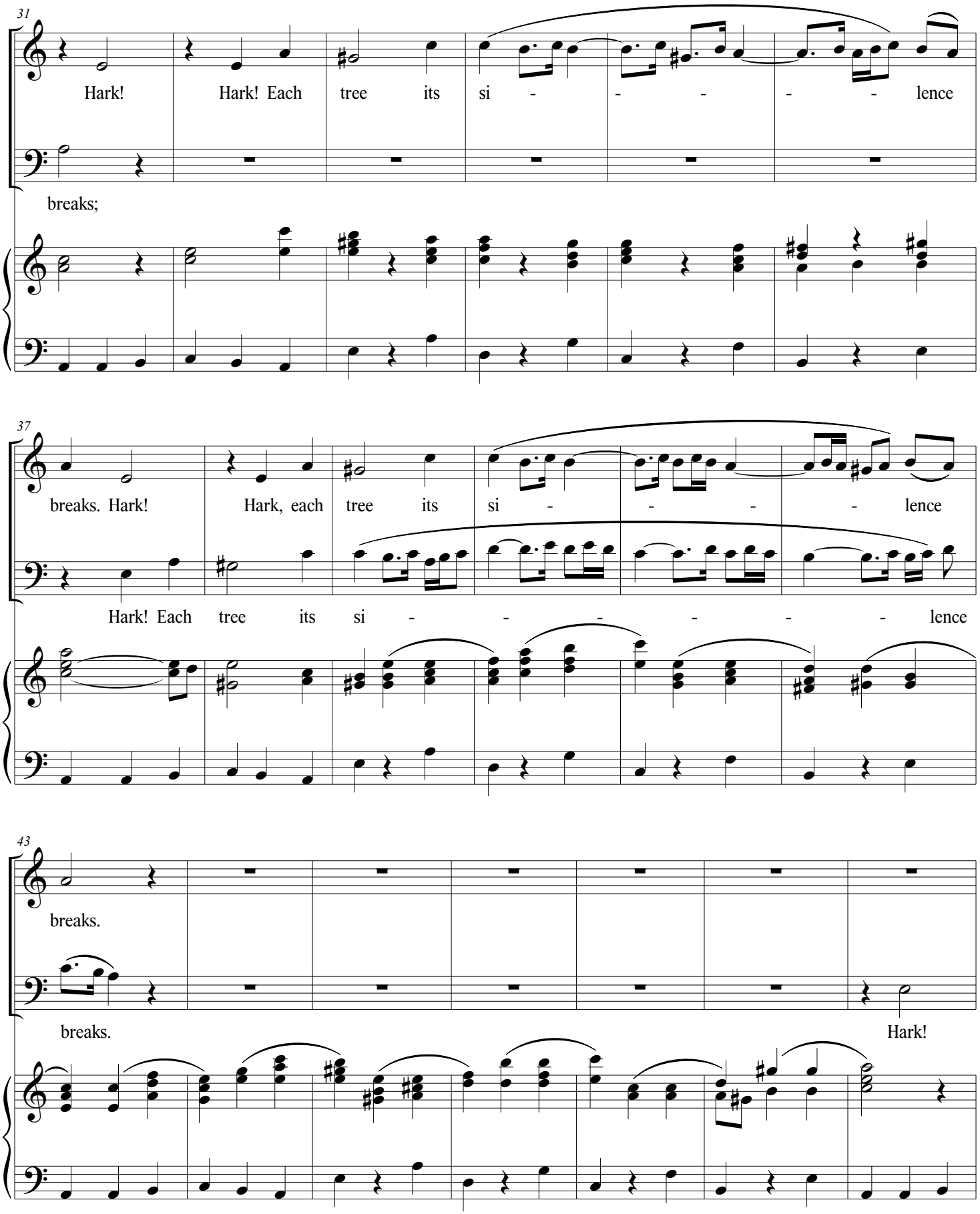

53
Chorus
- - - - - - sic's sac - red love may make the Bri - tish fo - rest prove as fa - mous,
Chorus
may make the Bri - tish fo - rest prove as
Chorus
may make the Bri - tish fo - rest prove as
Chorus
- - - sic's sac - - - - - red love may make the Bri - tish fo - rest prove as
53
56
as fa - mous, 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

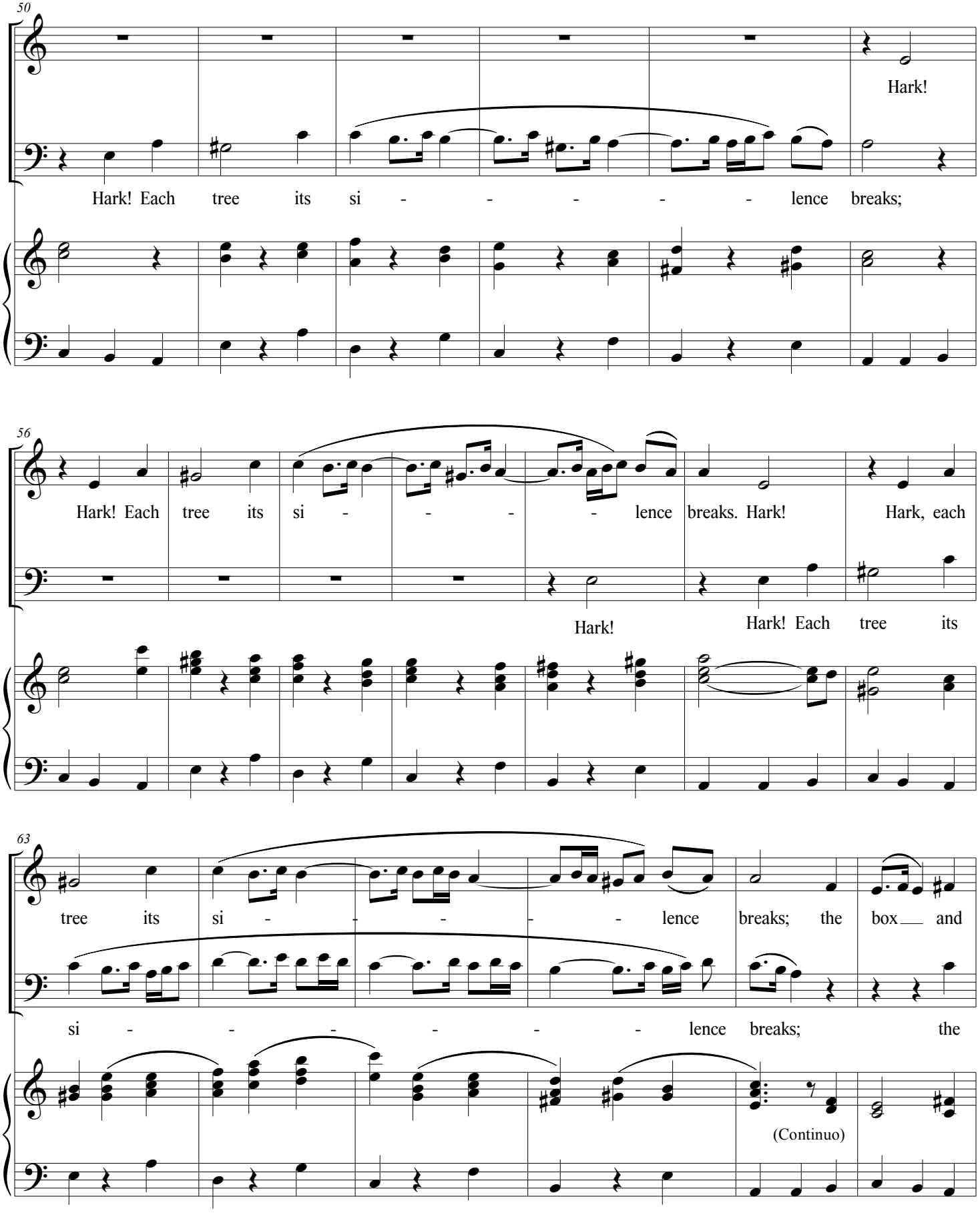

67
71

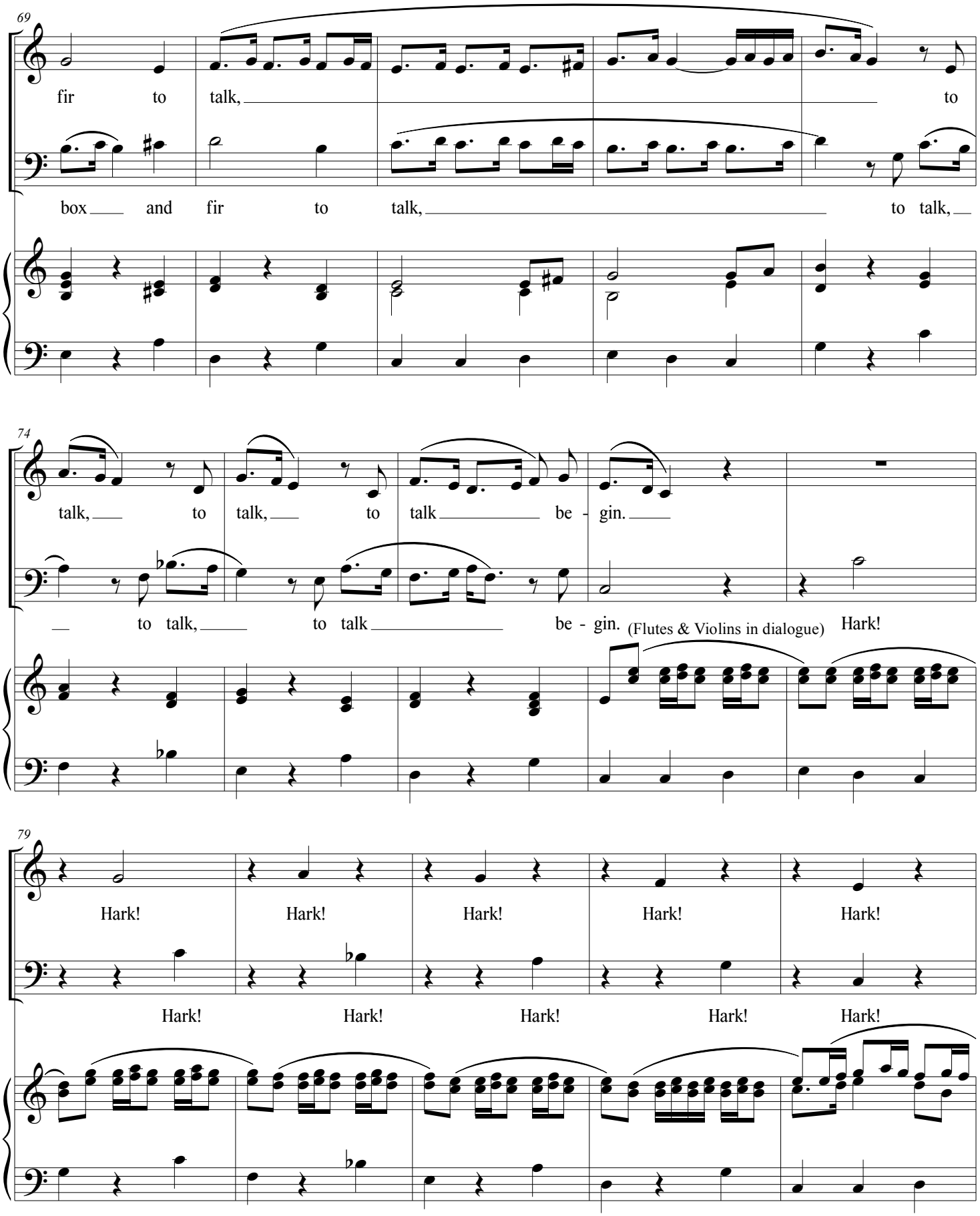
No. 3 *Hark! Each tree its silence breaks*



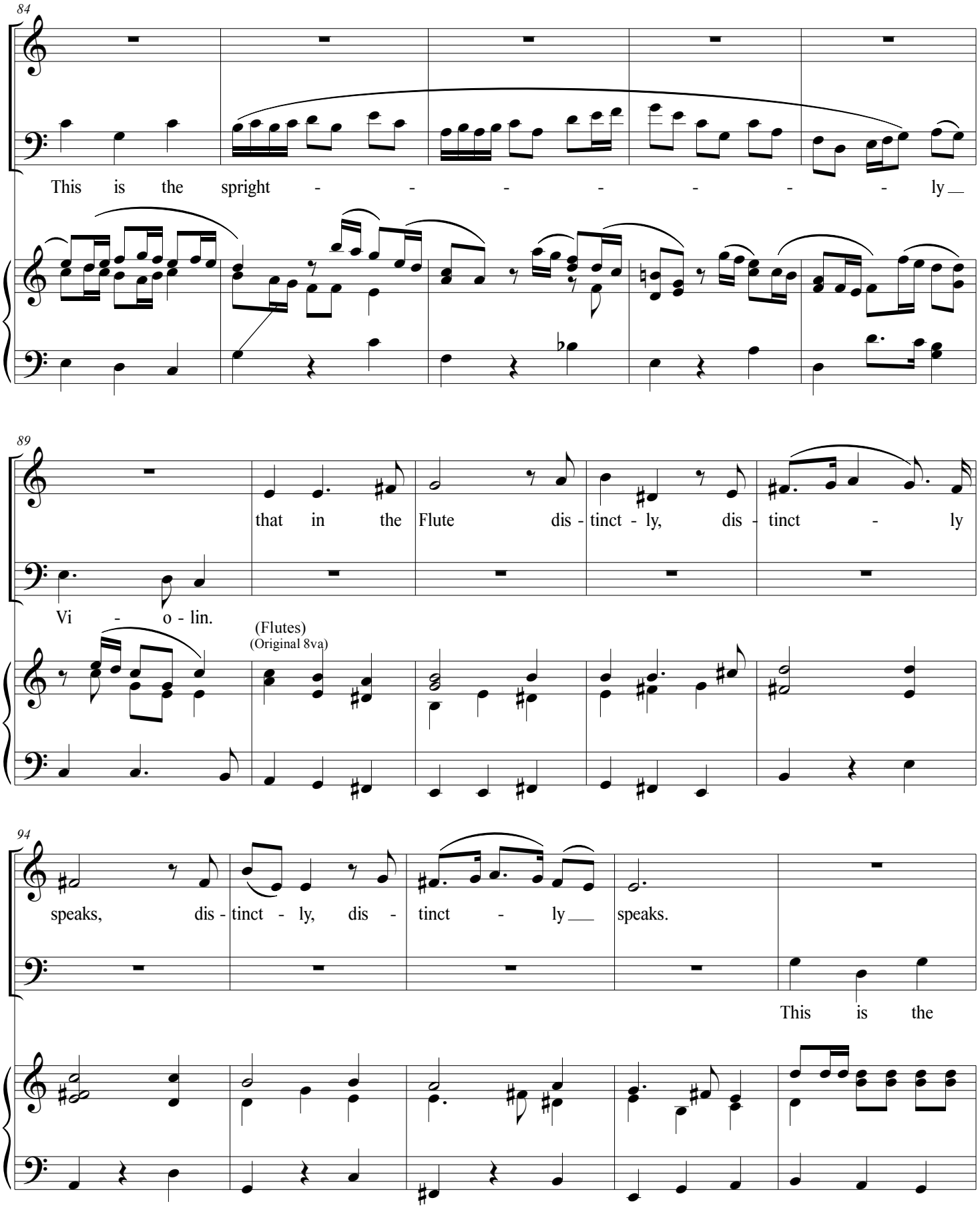

31
Hark! Hark! Each tree its si - - - - - lence
breaks;
37
breaks. Hark! Hark, each tree its si - - - - lence
Hark! Each tree its si - - - - - lence
43
breaks.
breaks.
Hark!

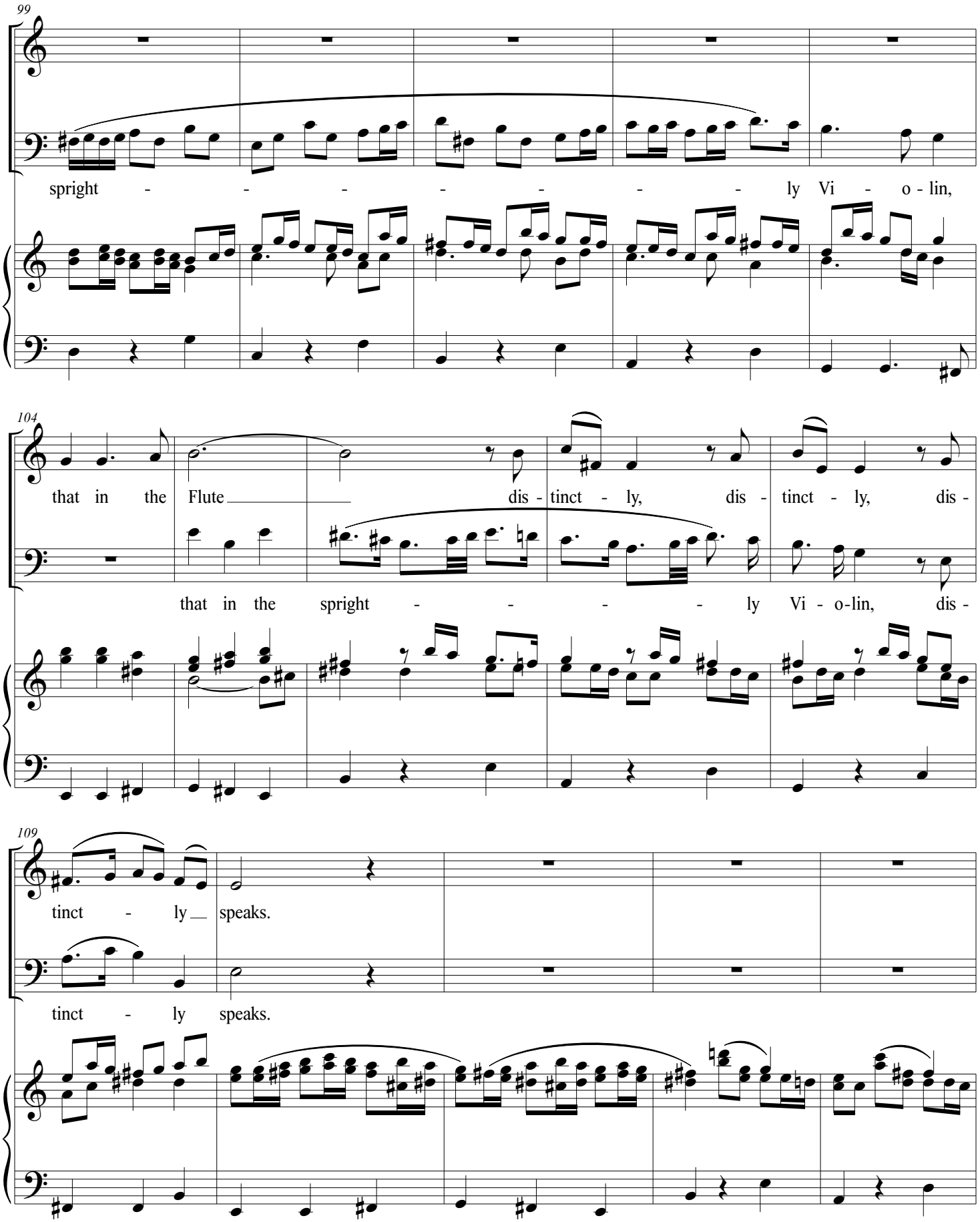
Ode for St. Cecilia's Day, 1692 No. 3

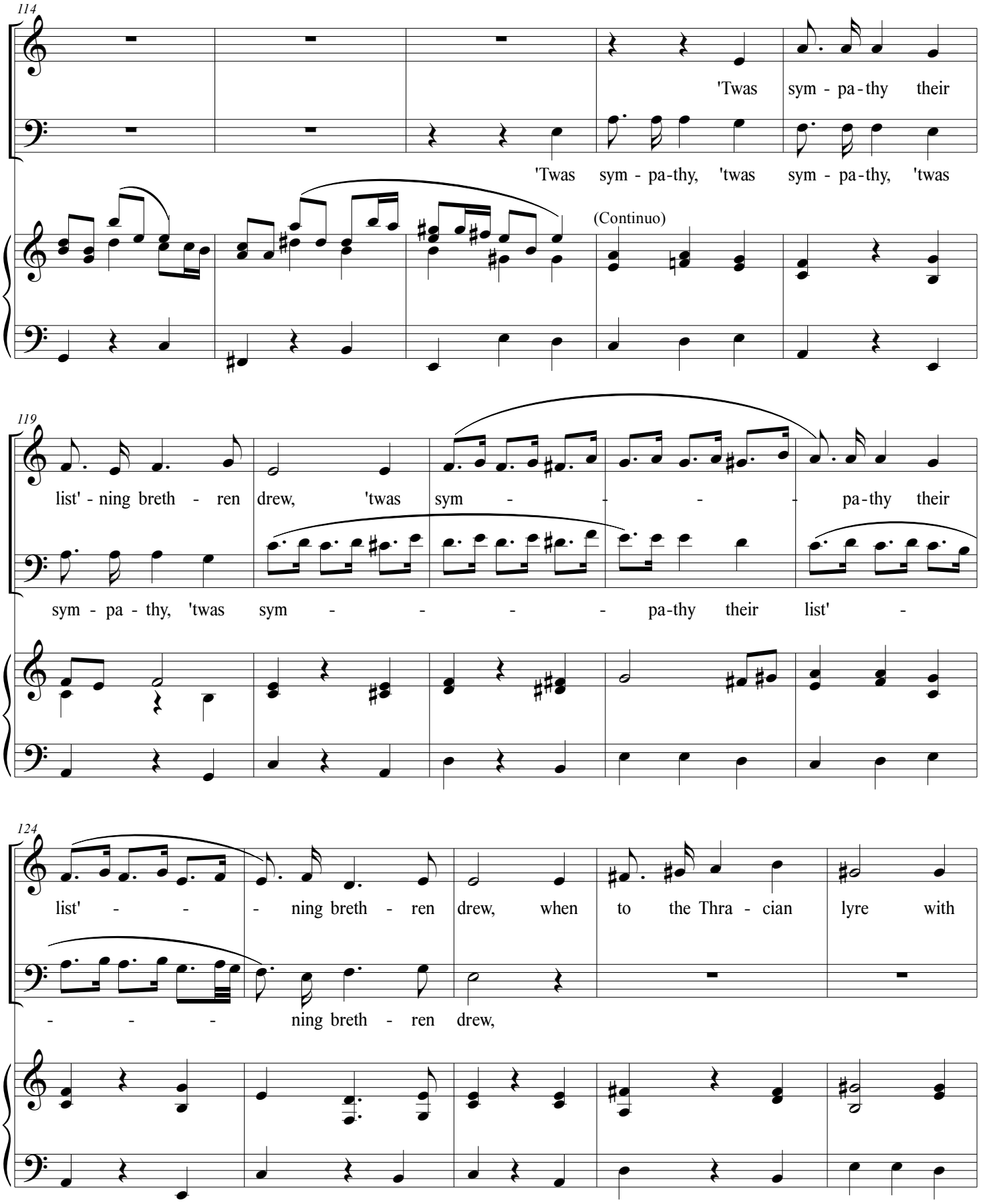


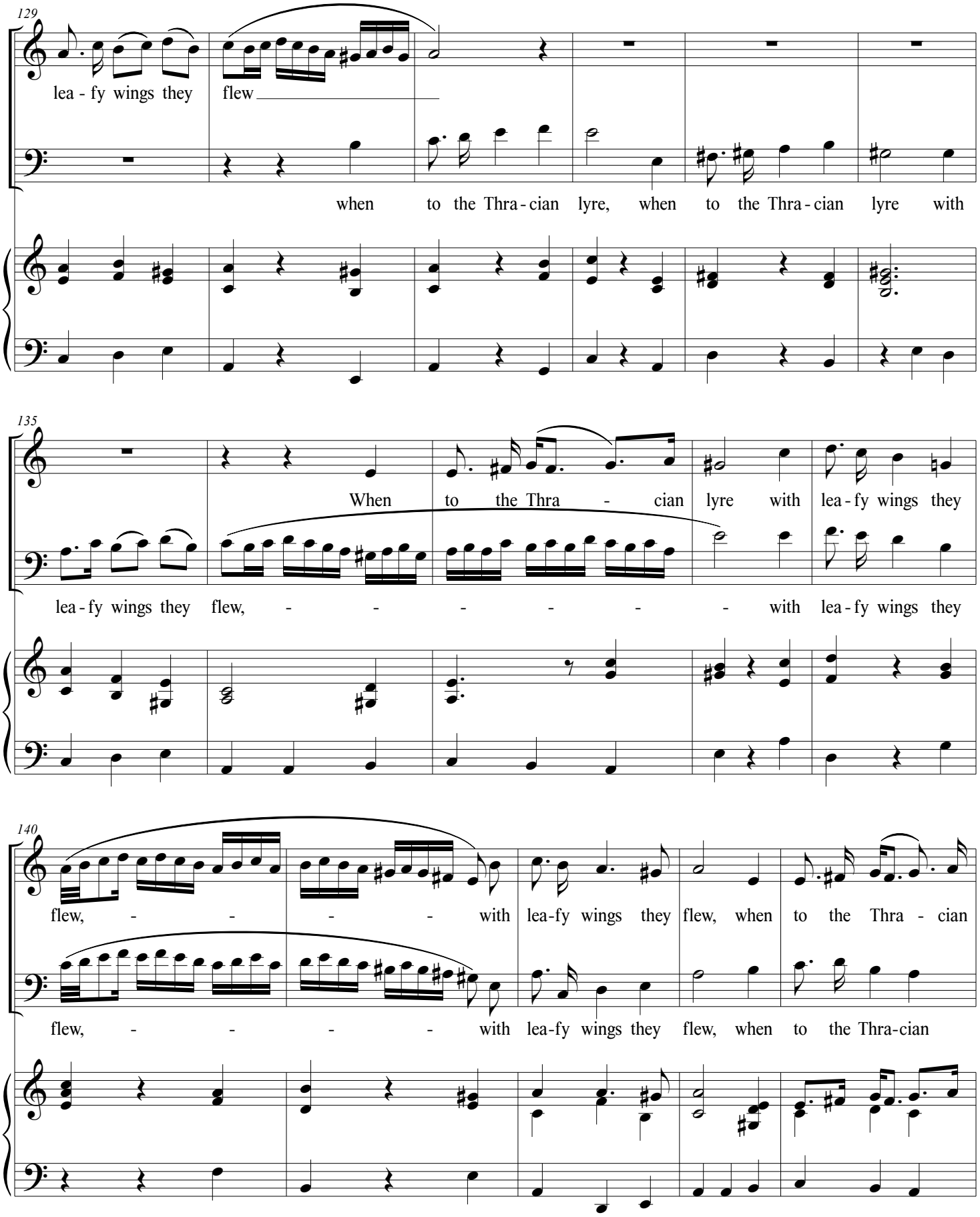

69
fir to talk, to
box and fir to talk, to talk,
74
talk, to talk, to talk be - gin.
to talk, to talk be - gin. (Flutes & Violins in dialogue) Hark!
79
Hark! Hark! Hark! Hark! Hark!
Hark! Hark! Hark! Hark! Hark!

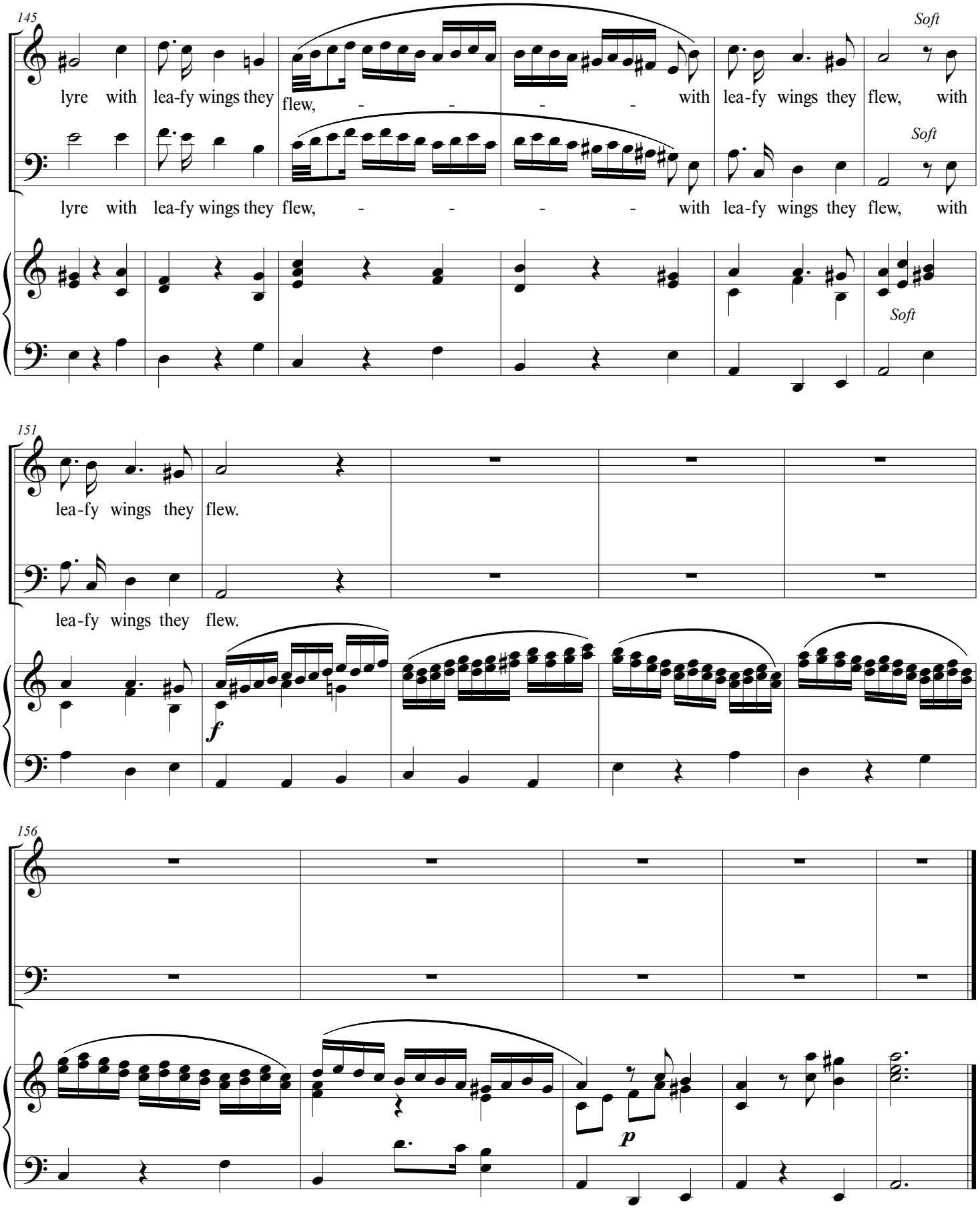
Ode for St. Cecilia's Day, 1692 No. 3




99
spright - - - - - - - ly Vi - o - lin,
104
that in the Flute dis - tinct - ly, dis - tinct - ly, dis -
that in the spright - - - - ly Vi - o-lin, dis -
109
tinct - ly speaks.
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,

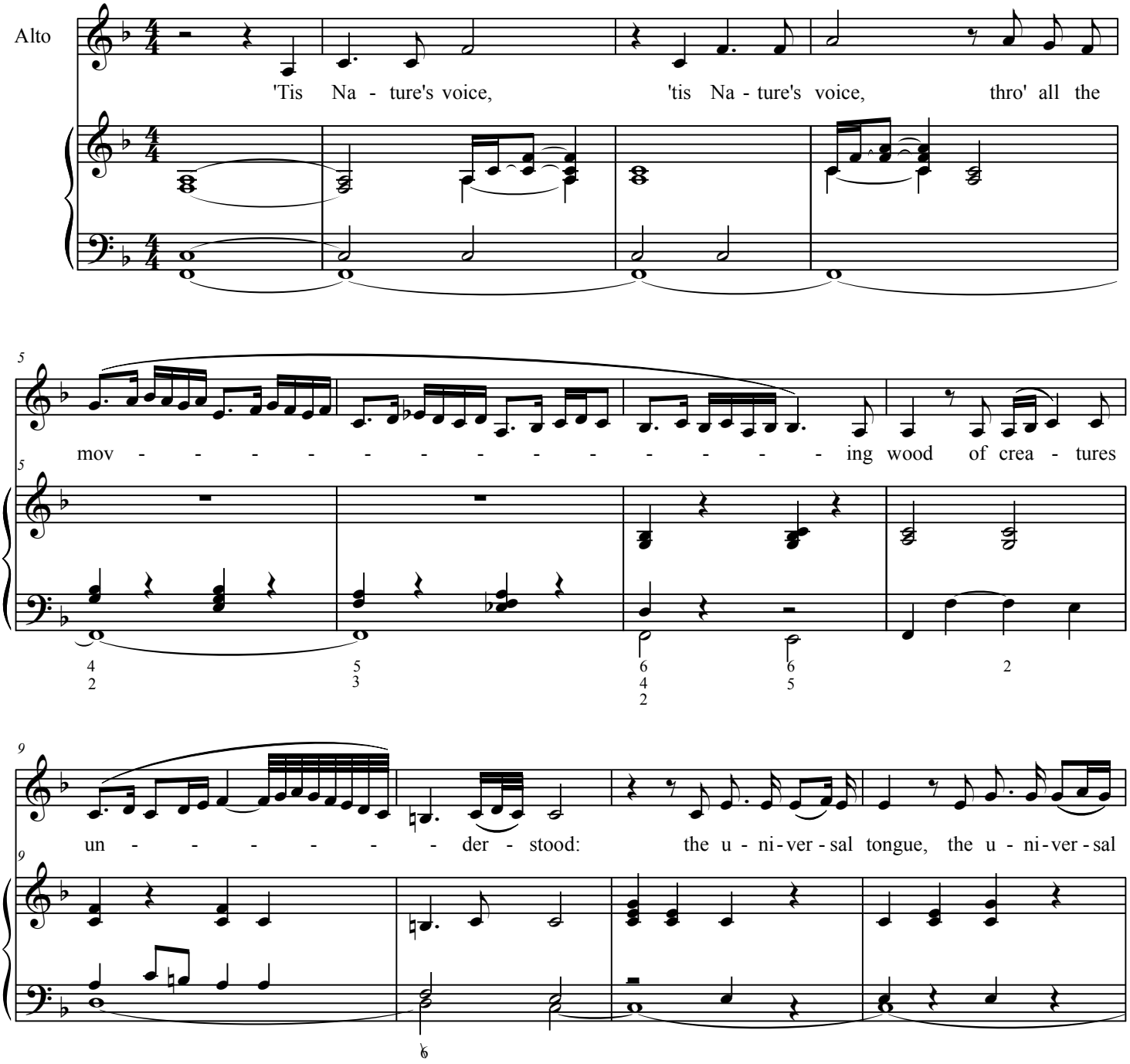

129
lea - fy wings they flew
when to the Thra - cian lyre, when to the Thra - cian lyre with
135
When to the Thra - cian lyre with lea - fy wings they
lea - fy wings they flew, - - - - - - with lea - fy wings they
140
flew, - - - - with lea - fy wings they flew, when to the Thra - cian
flew, - - - - with lea - fy wings they flew, when to the Thra - cian

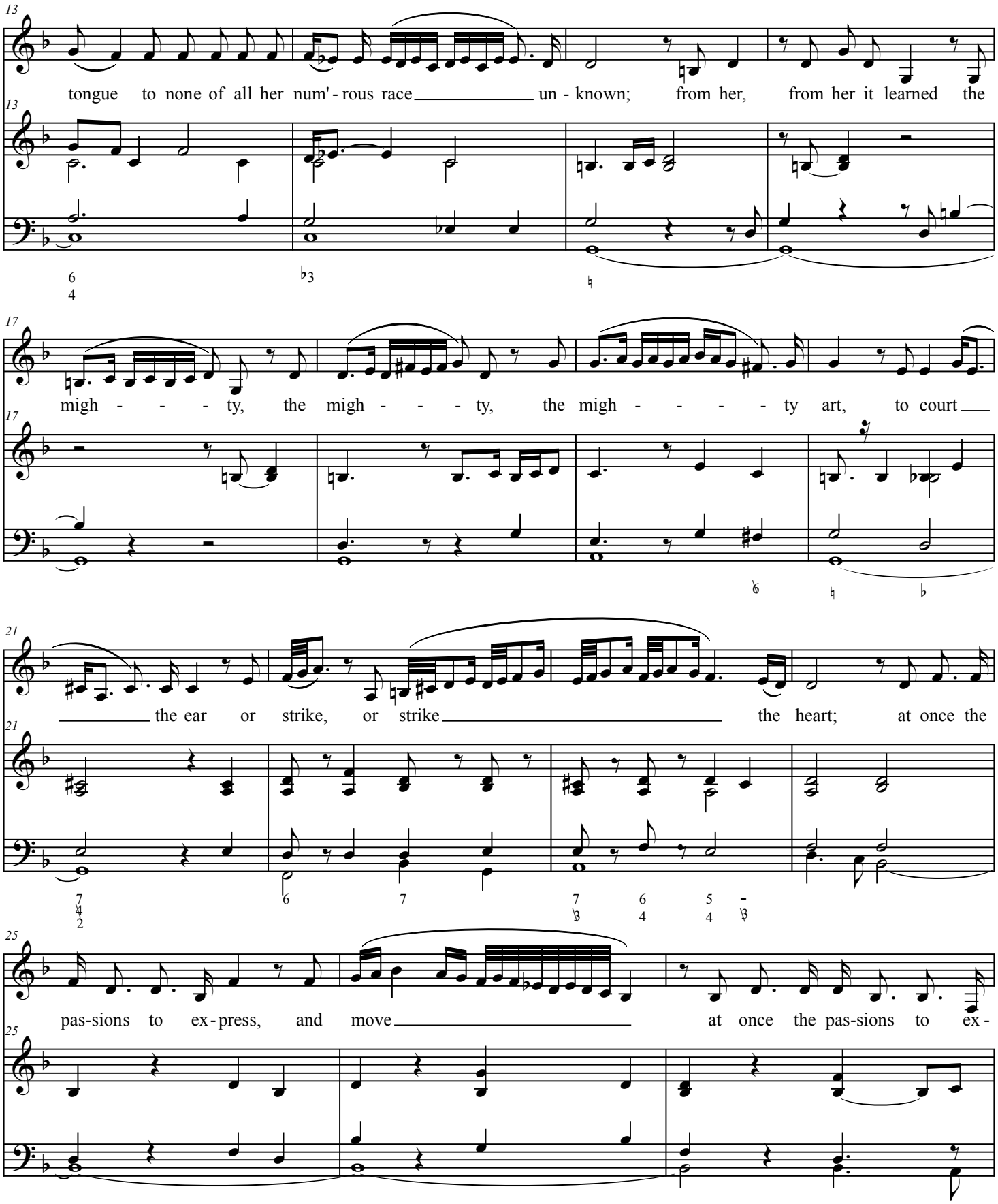

145
Soft
lyre with lea-fy wings they flew, - - - - with lea-fy wings they flew, with
Soft
lyre with lea-fy wings they flew, - - - - with lea-fy wings they flew, with
Soft
151
lea-fy wings they flew.
lea-fy wings they flew.
f
156
p

Ode for St. Cecilia's Day (1692)

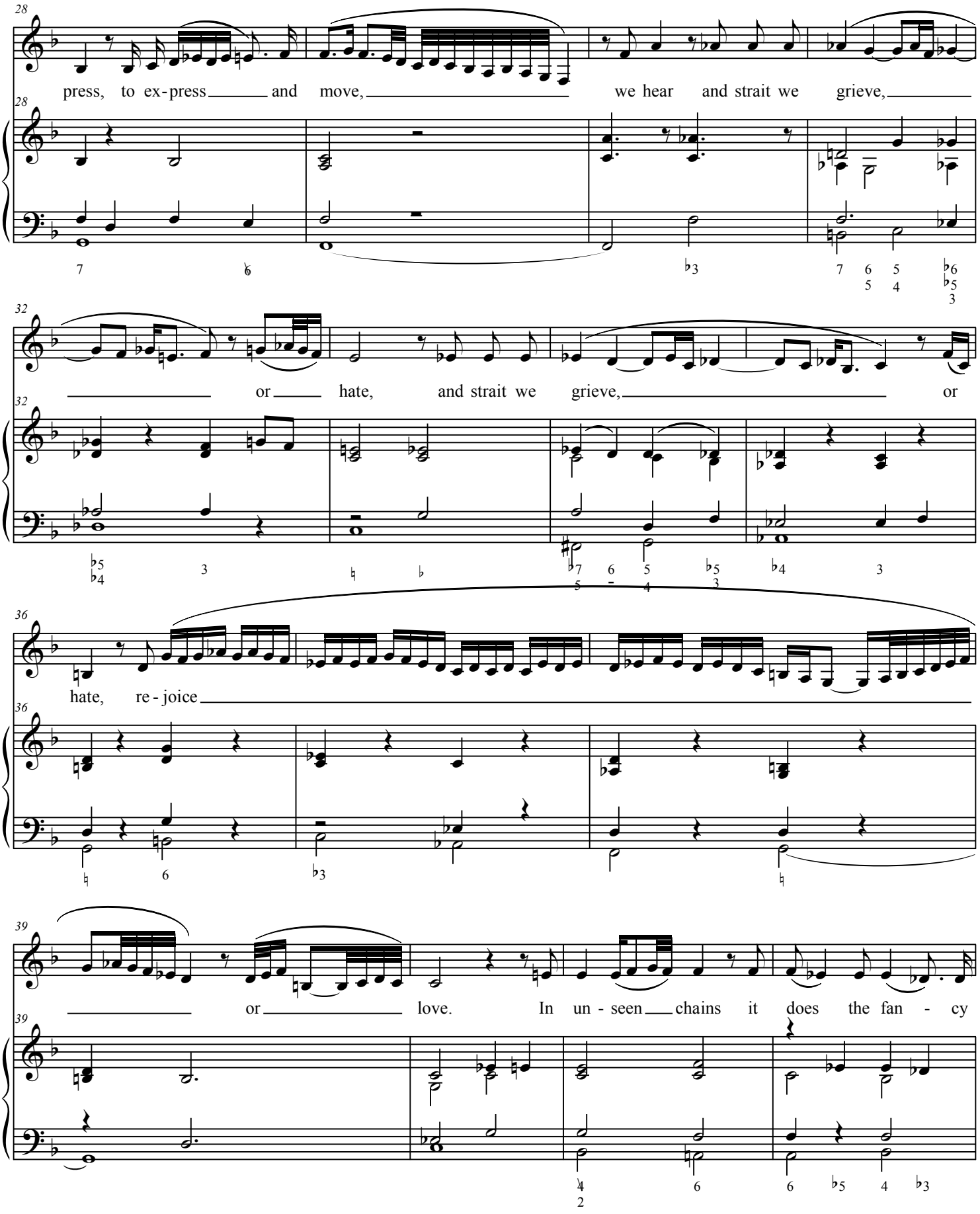
No.4 : Air (Alto), *'Tis Nature's voice*

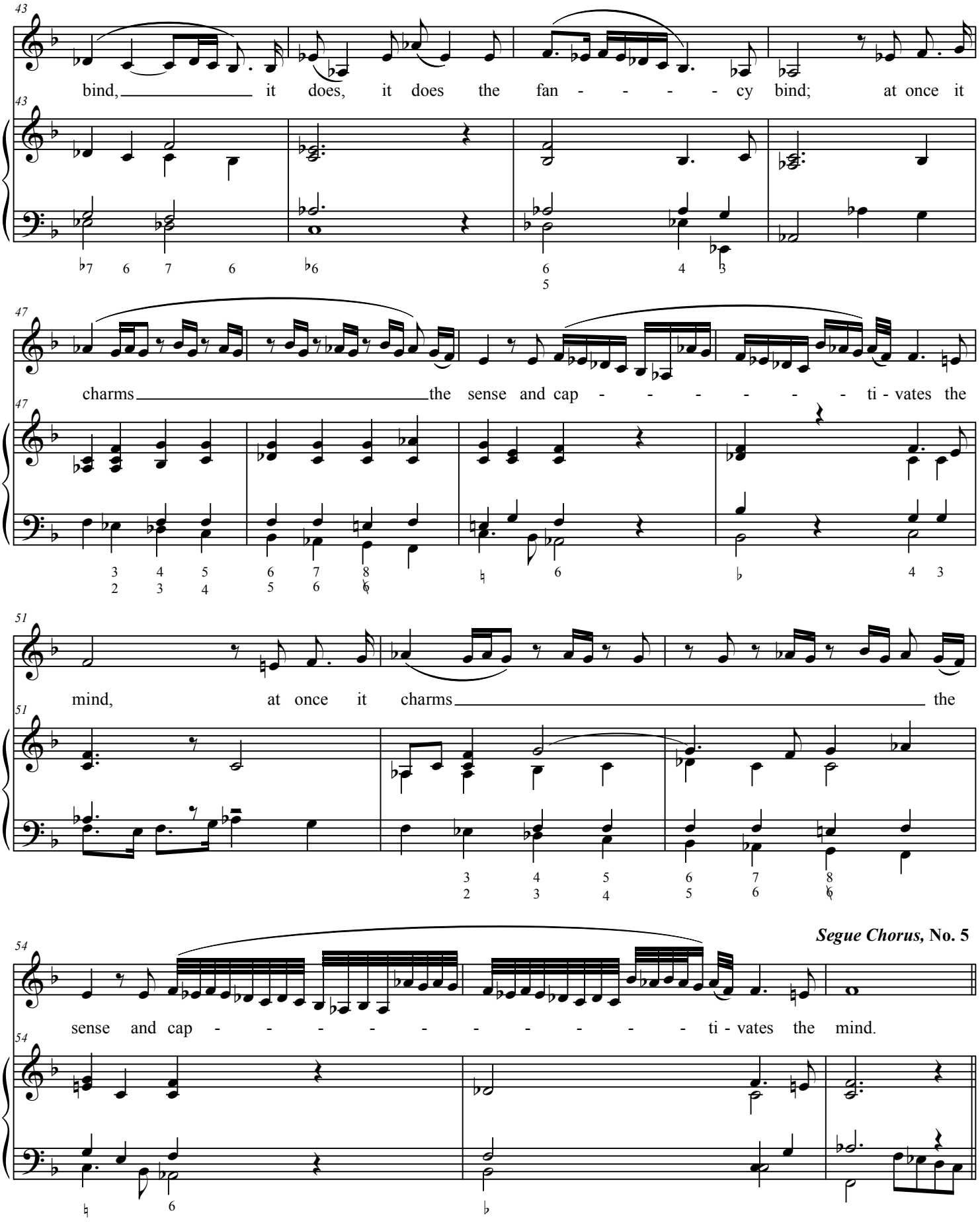
Henry Purcell



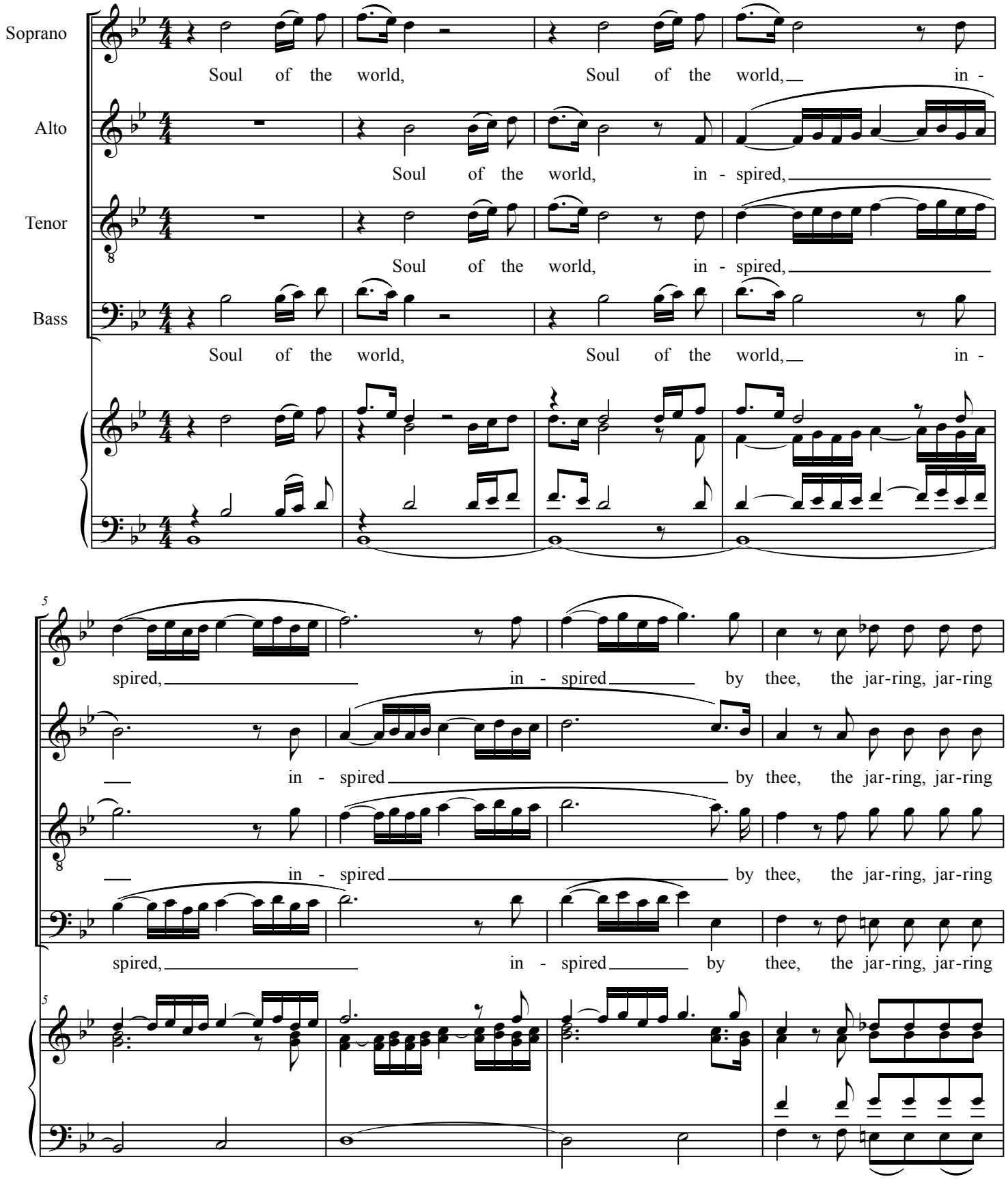

13
tongue to none of all her num'-rous race un-known; from her, from her it learned the
17
migh - - - ty, the migh - - - ty, the migh - - - - ty art, to court
21
the ear or strike, or strike the heart; at once the
25
pas-sions to ex-press, and move at once the pas-sions to ex-

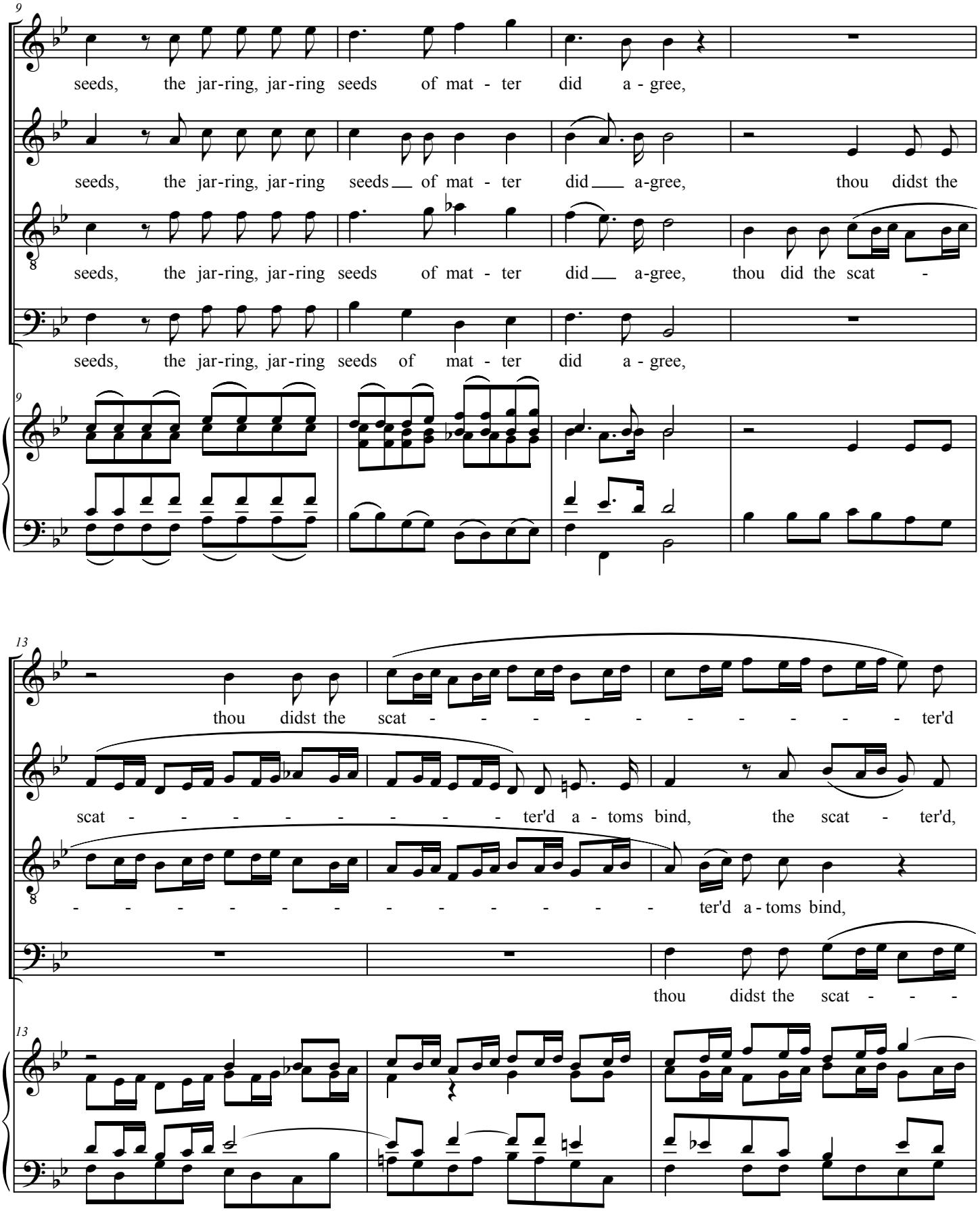
Ode for St. Cecilia's Day (1692) No. 4



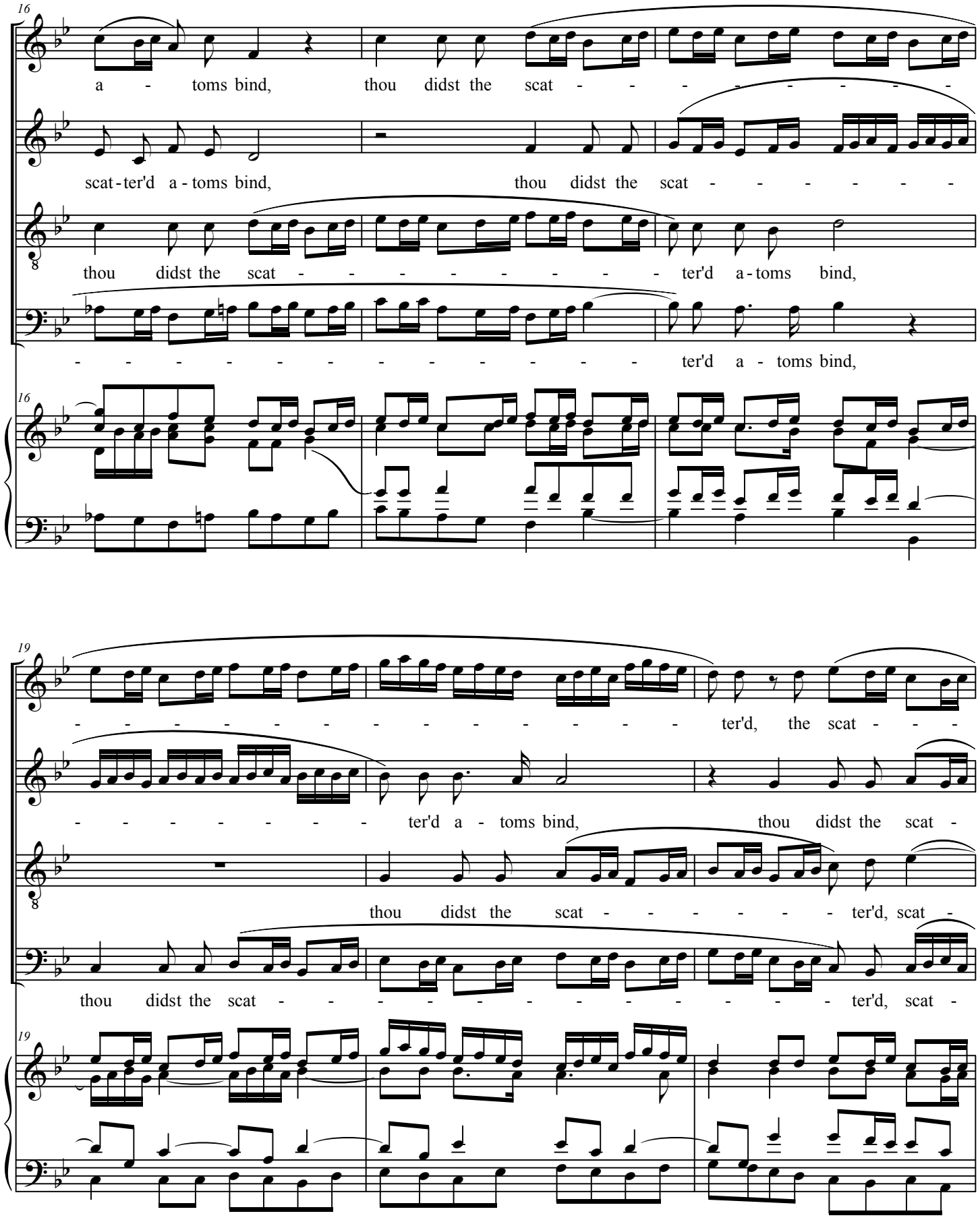

43
bind, it does, it does the fan - - - - - cy bind; at once it
47
charms the sense and cap - - - - - - - ti - vates the
51
mind, at once it charms the
54
sense and cap - - - - - - - - - - - ti - vates the mind.
Segue Chorus, No. 5

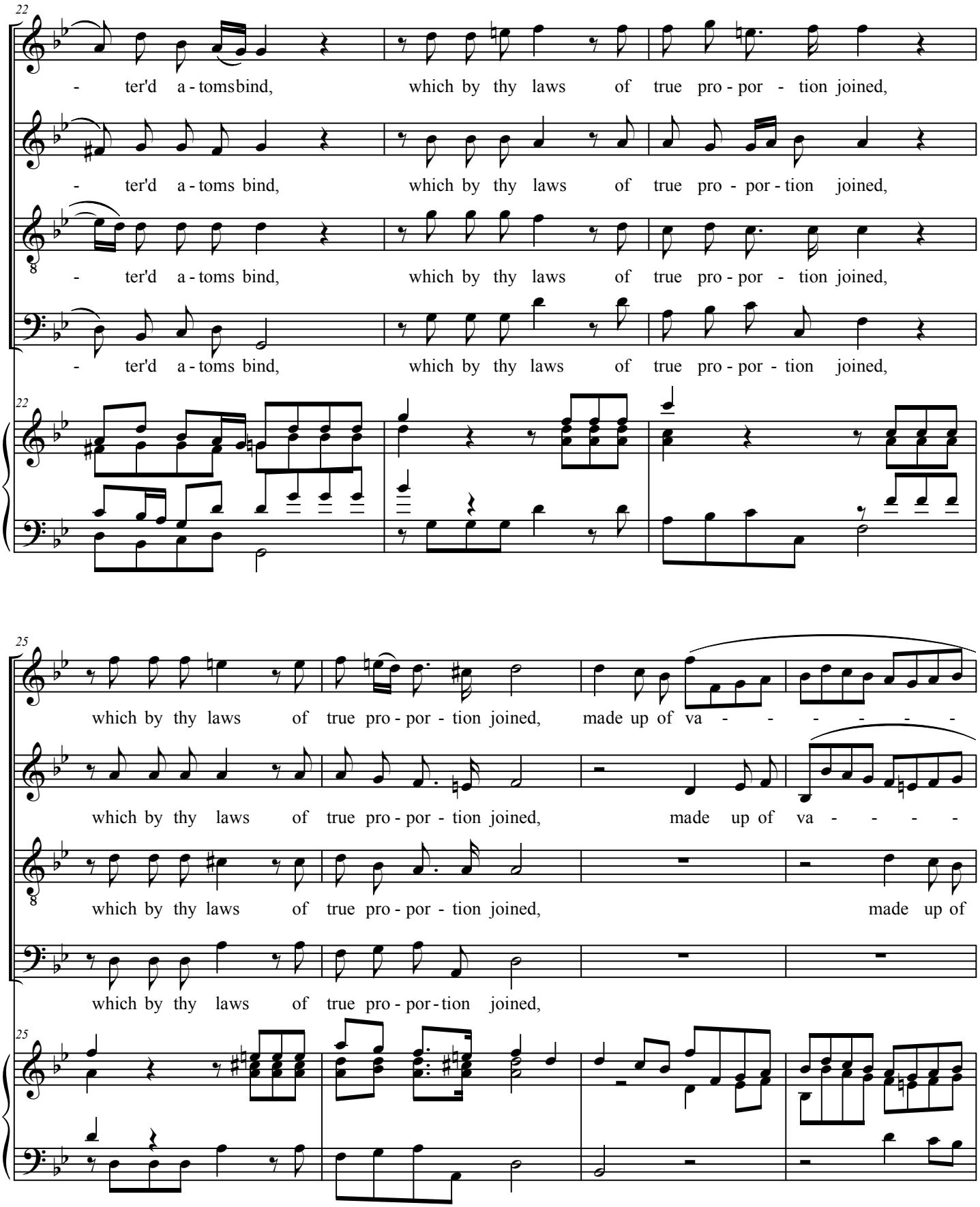
No. 5: Chorus, *Soul of the World*



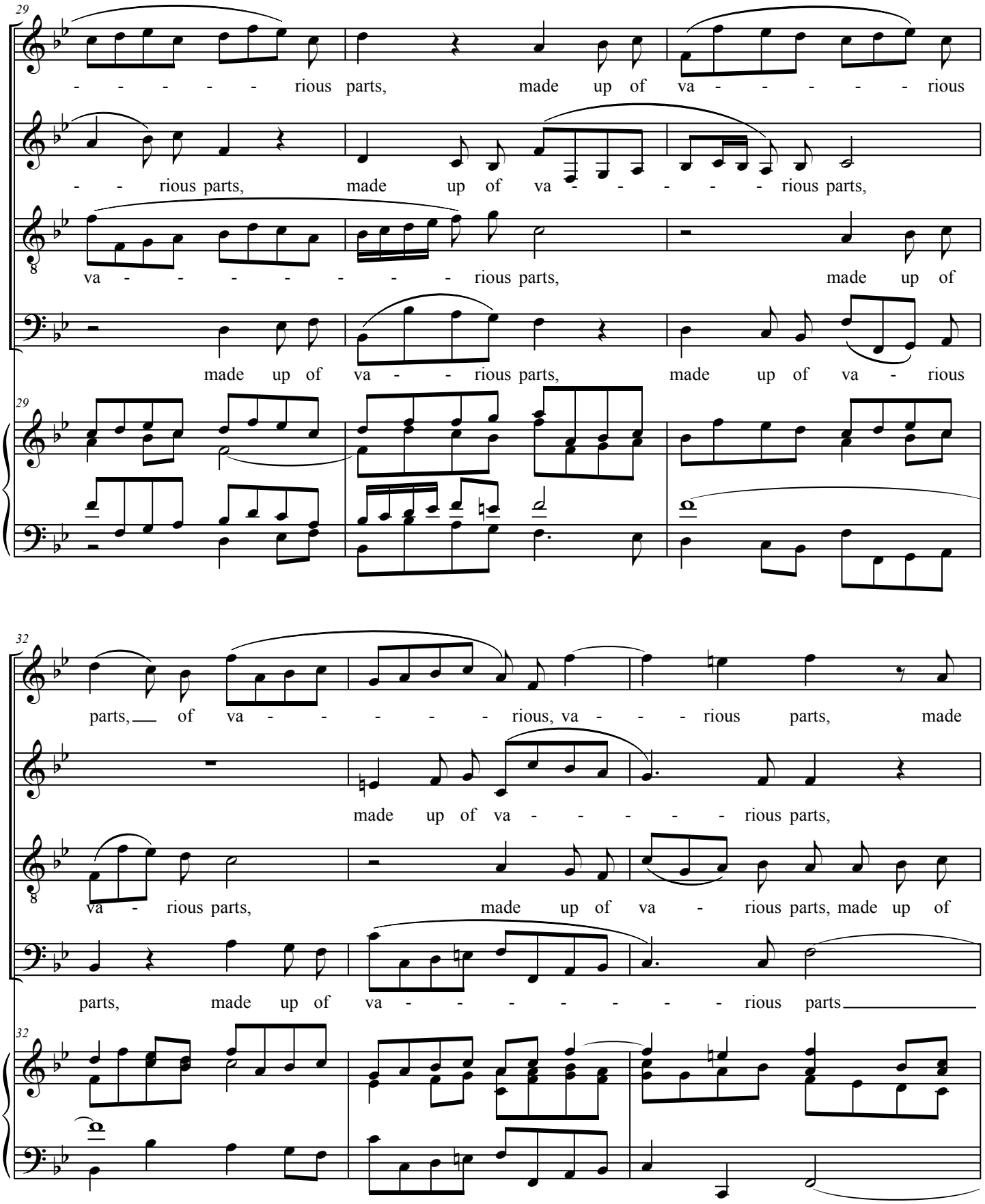

9
seeds, the jar-ring, jar-ring seeds of mat - ter did a - gree,
seeds, the jar-ring, jar-ring seeds of mat - ter did a-gree, thou didst the
seeds, the jar-ring, jar-ring seeds of mat - ter did a-gree, thou did the scat -
seeds, the jar-ring, jar-ring seeds of mat - ter did a - gree,
13
thou didst the scat - - - - - - - - - - ter'd
scat - - - - - - - - - ter'd a - toms bind, the scat - ter'd,
- - - - - - - - - - - - - ter'd a - toms bind,
thou didst the scat - - -

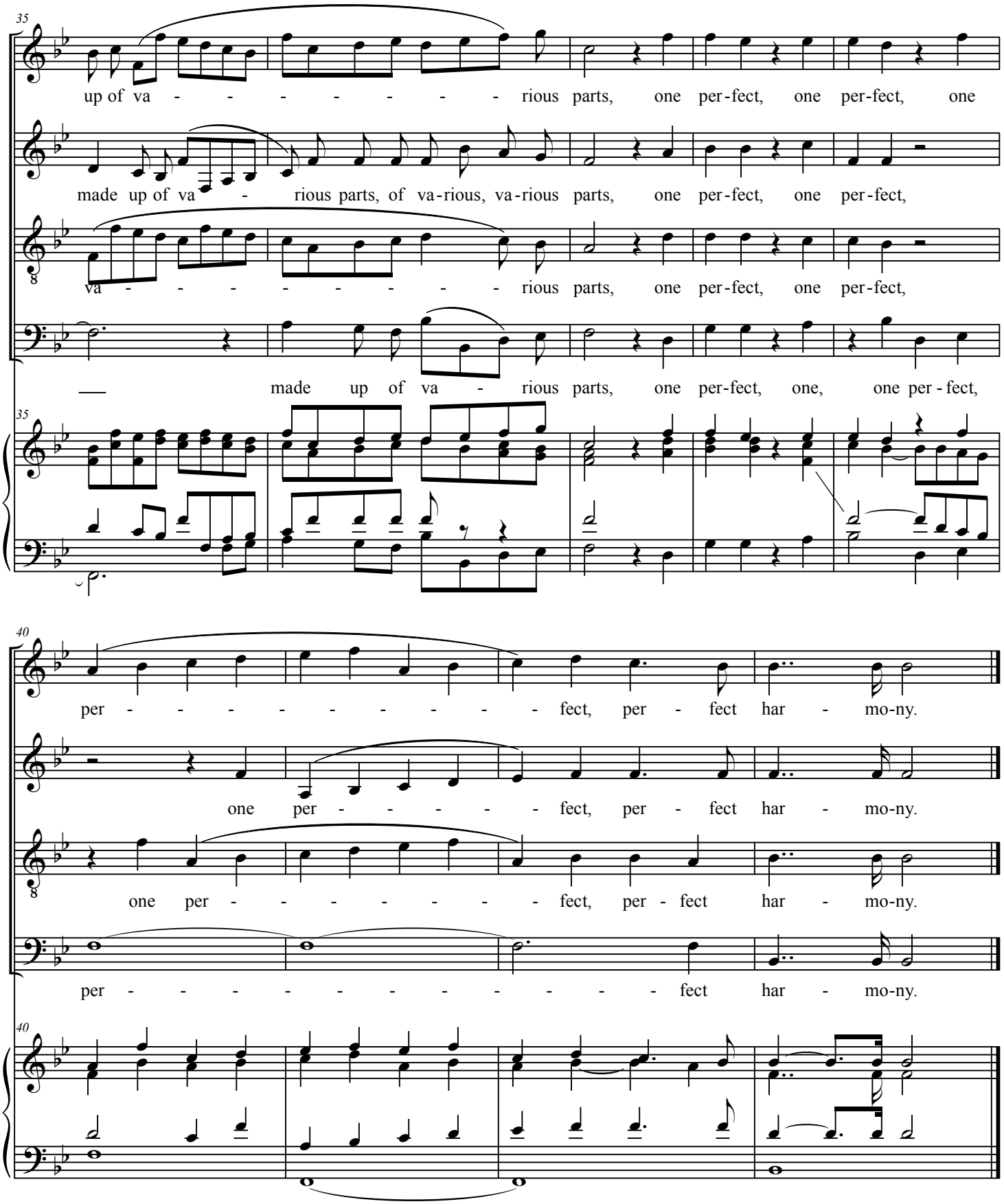
Ode for St. Cecilia's Day (1692) No. 5




22
- ter'd a - tomsbind, 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 - - - - -
which by thy laws of true pro - por - tion joined, made up of
which by thy laws of true pro - por - tion joined,
25

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

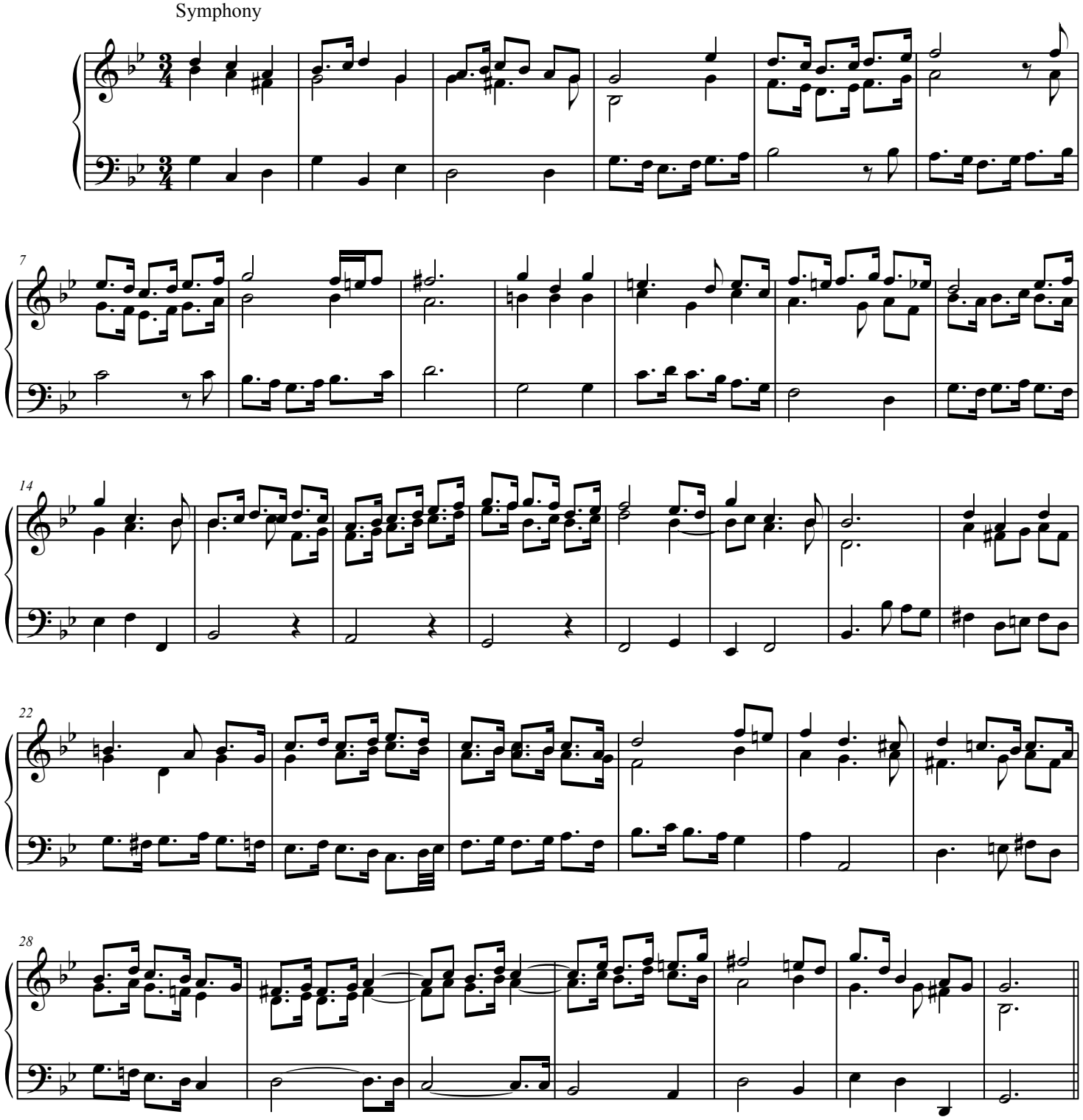



35
up of va - - - - - - - - - rious parts, one per-fect, one per-fect, one
made up of va - - rious parts, of va-rious, va-rious parts, one per-fect, one per-fect,
va - - - - - - - - - rious parts, one per-fect, one per-fect,
made up of va - rious parts, one per-fect, one, one per-fect,
35
40
per - - - - - - - - - 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

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

Henry Purcell

Symphony



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

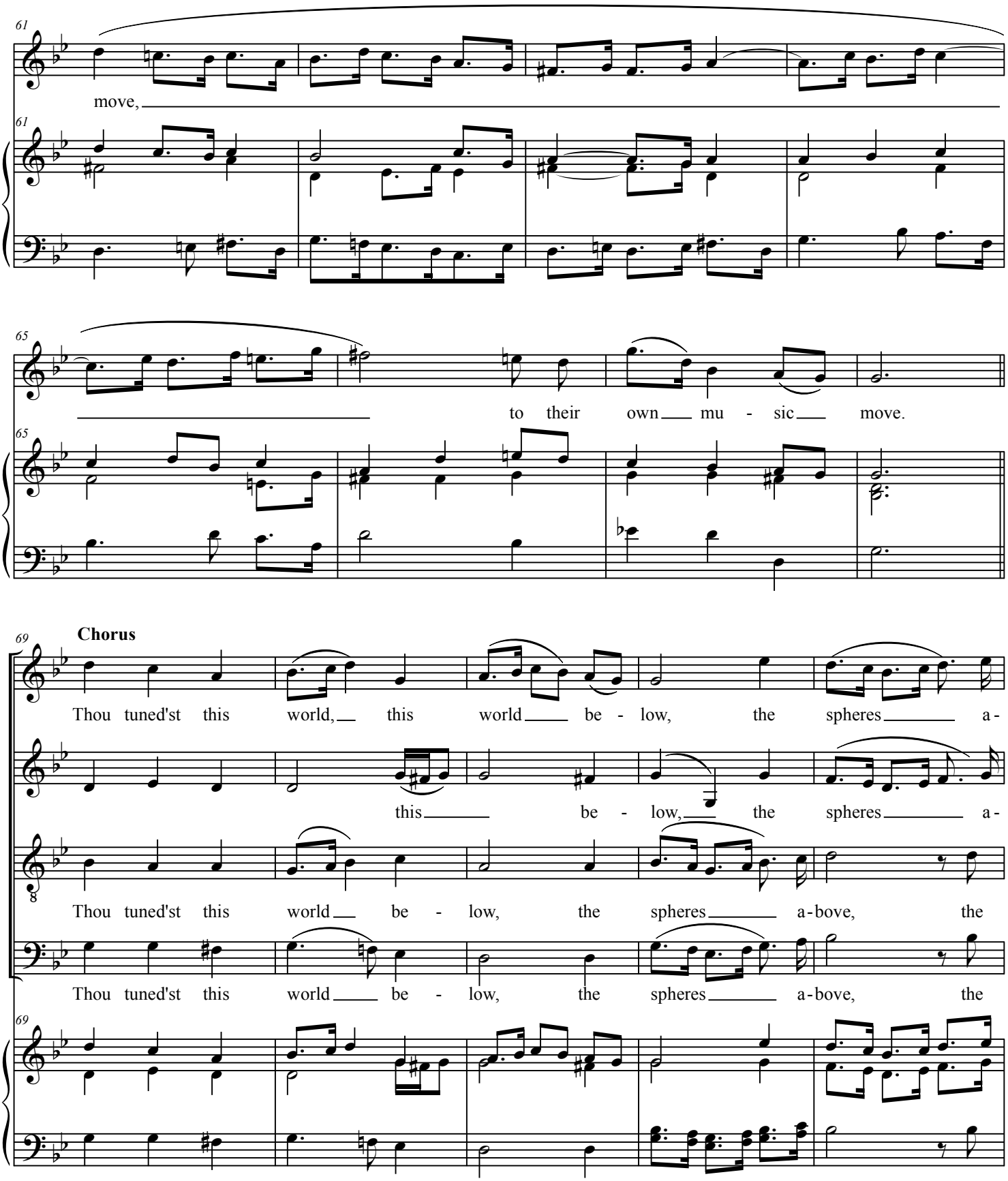
- - a - bove, which in the heaven - ly round do their

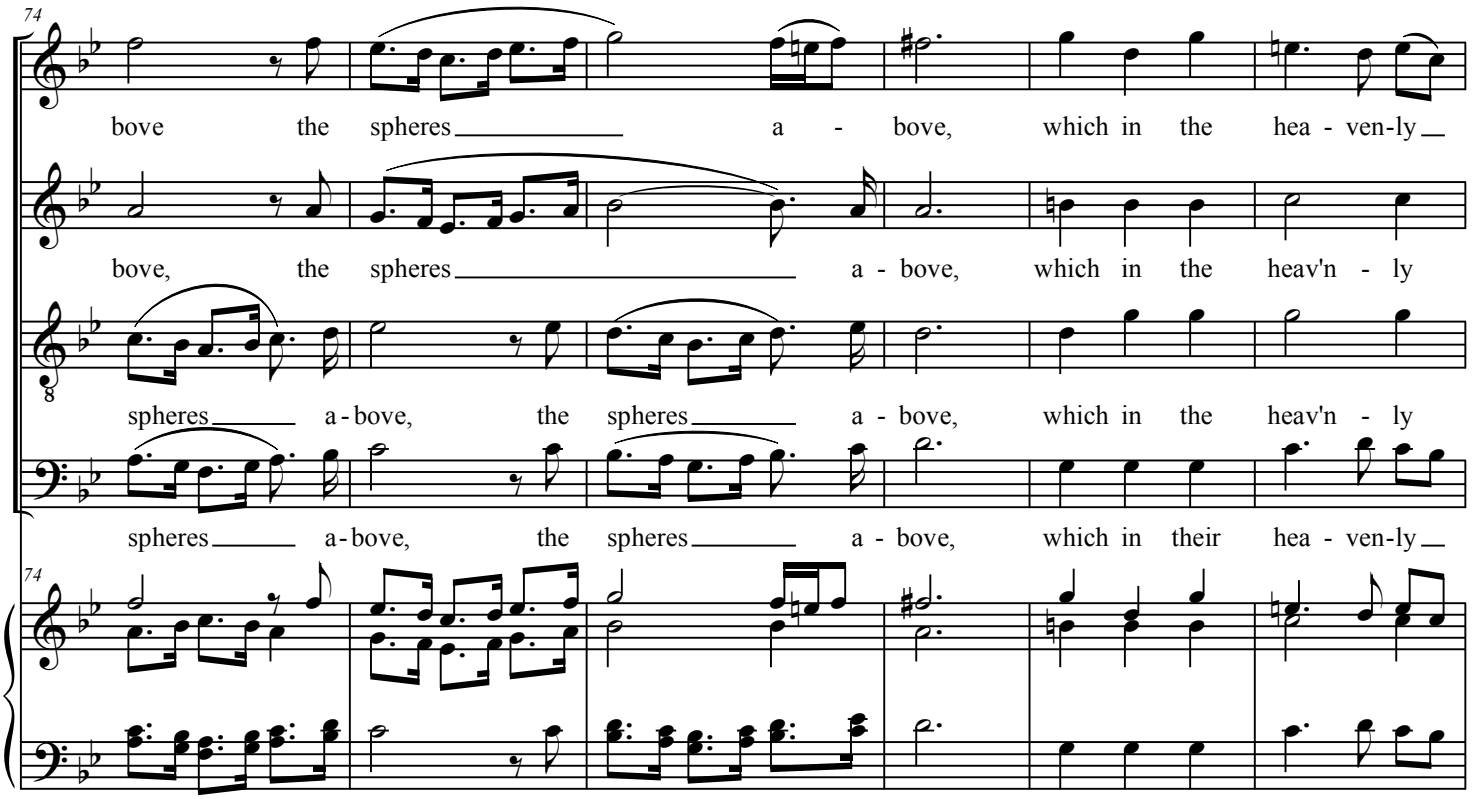
48

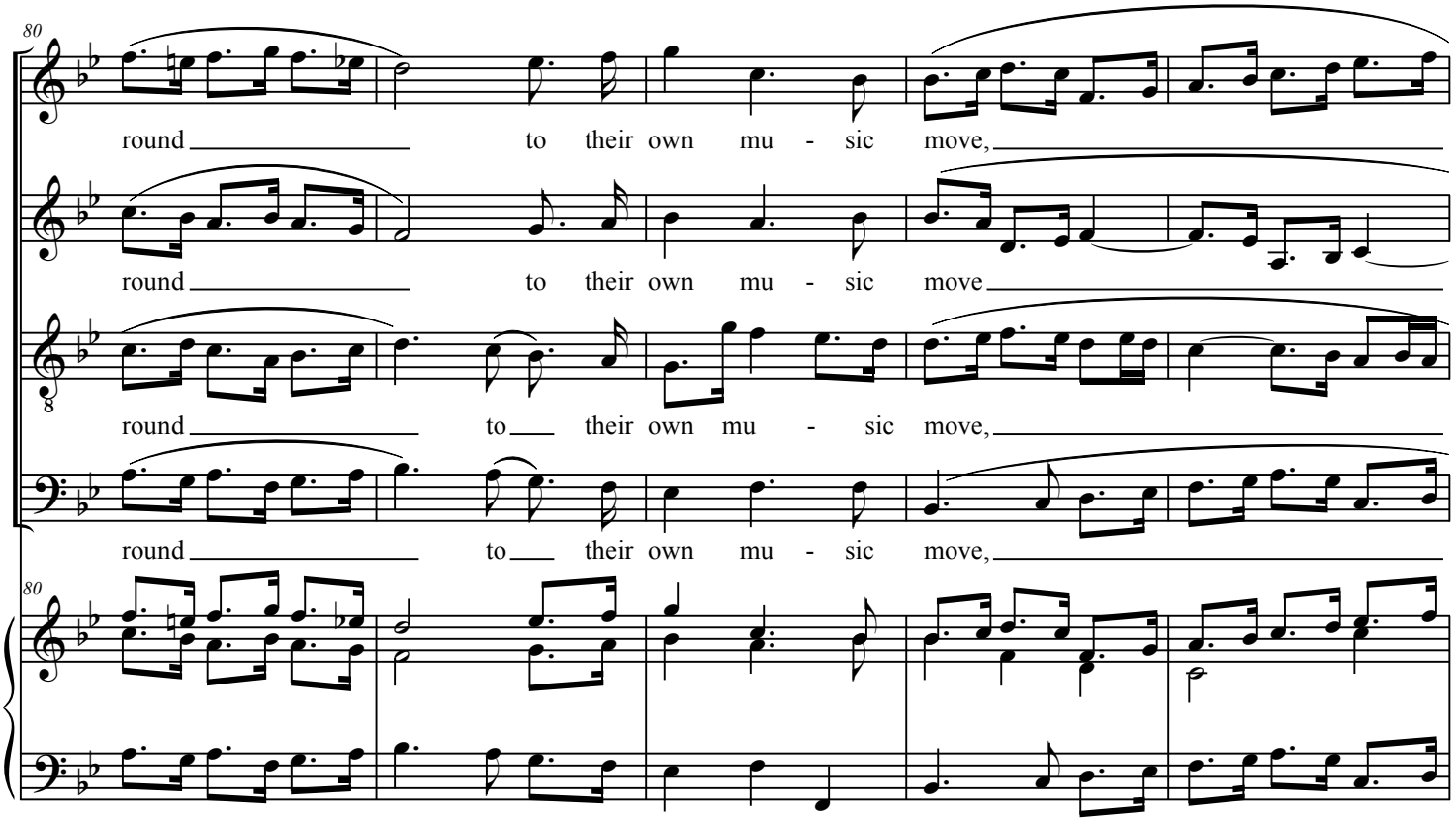
own mu - sic move, do their own mu - sic move,

55

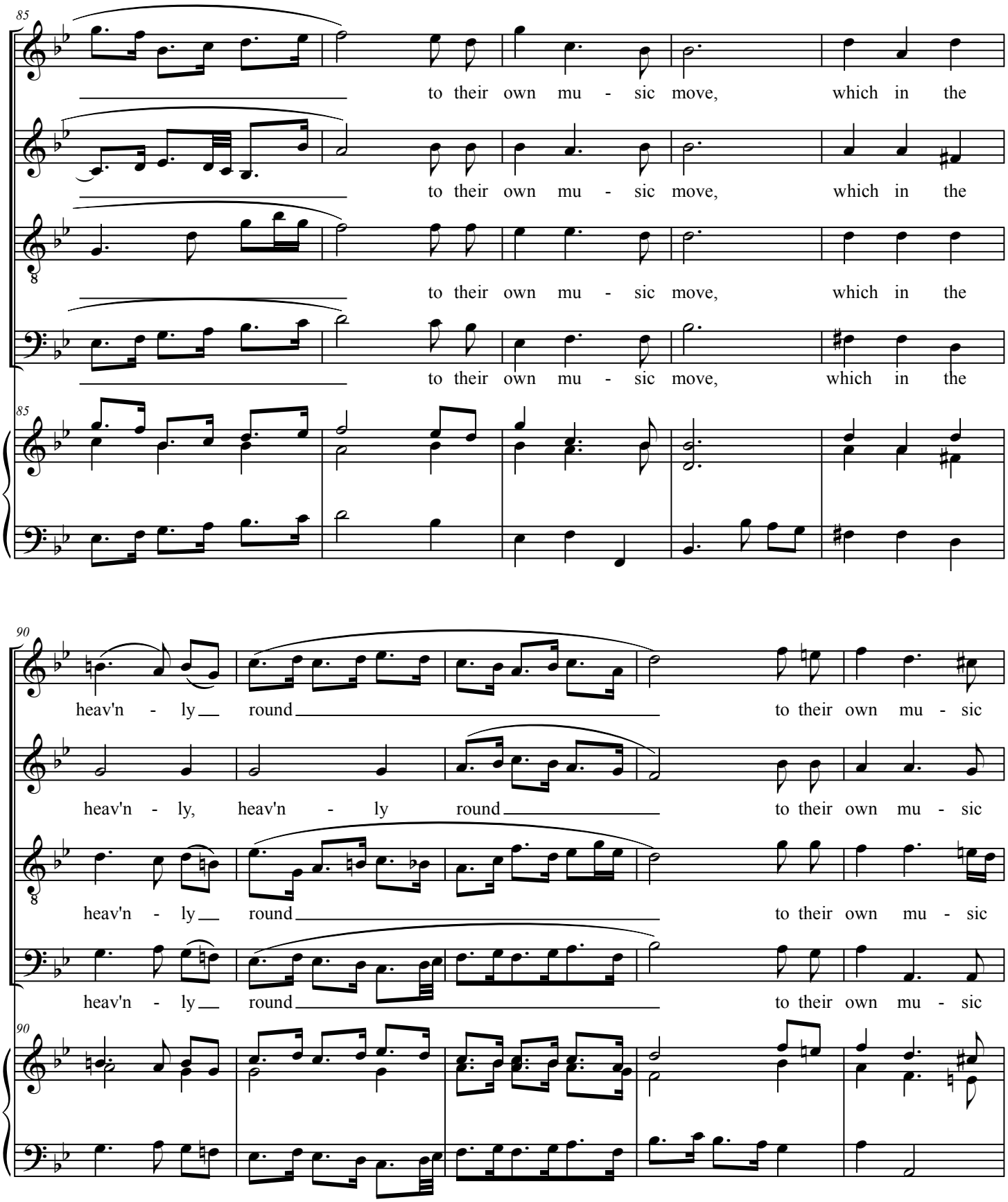
which in the hea - ven-ly round do their own mu - sic

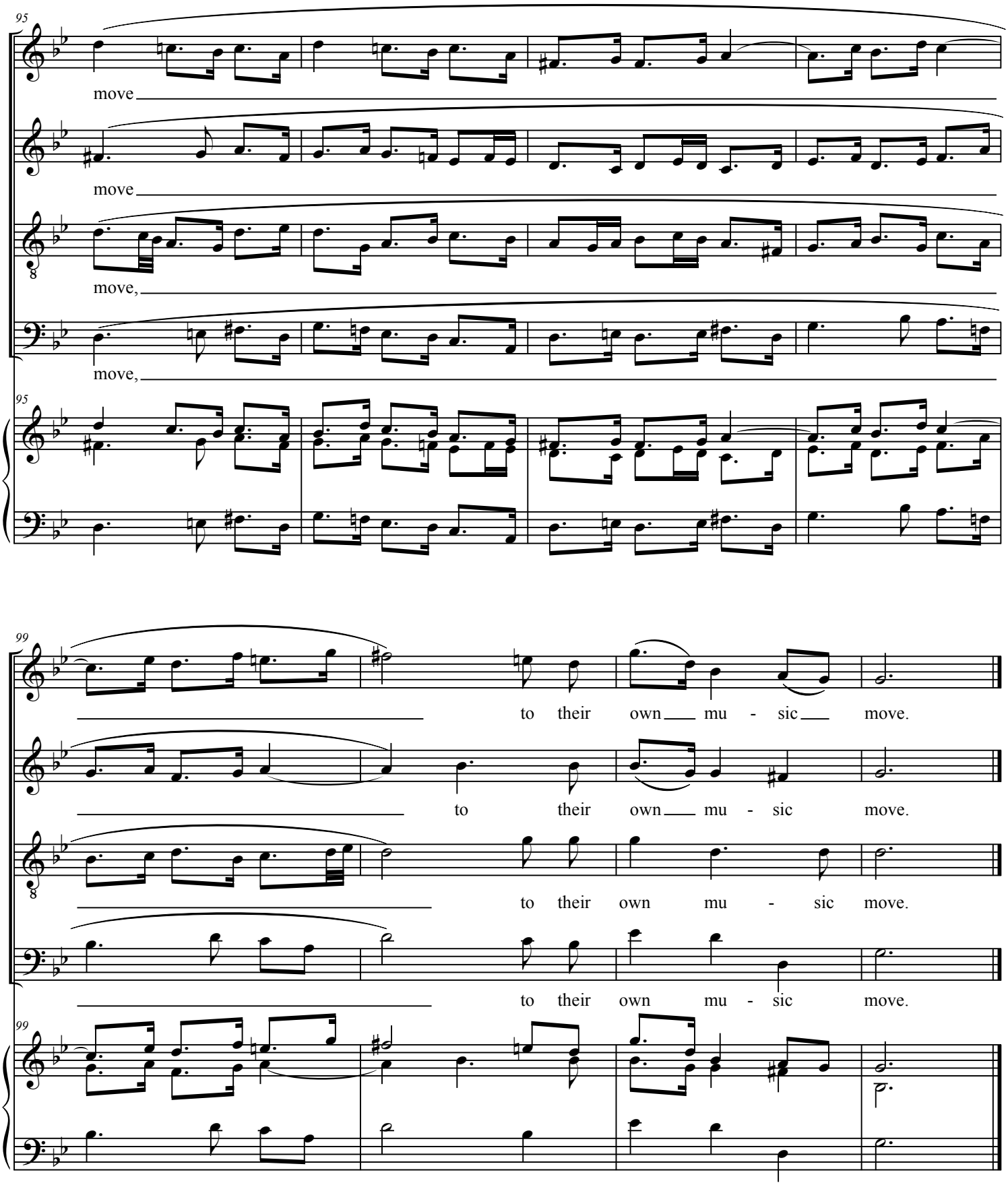

61
move,
61
65
to their own mu - sic move.
65
69
Chorus
Thou tuned'st this world, this world be - low, the spheres a -
this be - low, the spheres a -
Thou tuned'st this world be - low, the spheres a-bove, the
Thou tuned'st this world be - low, the spheres a-bove, the
69


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

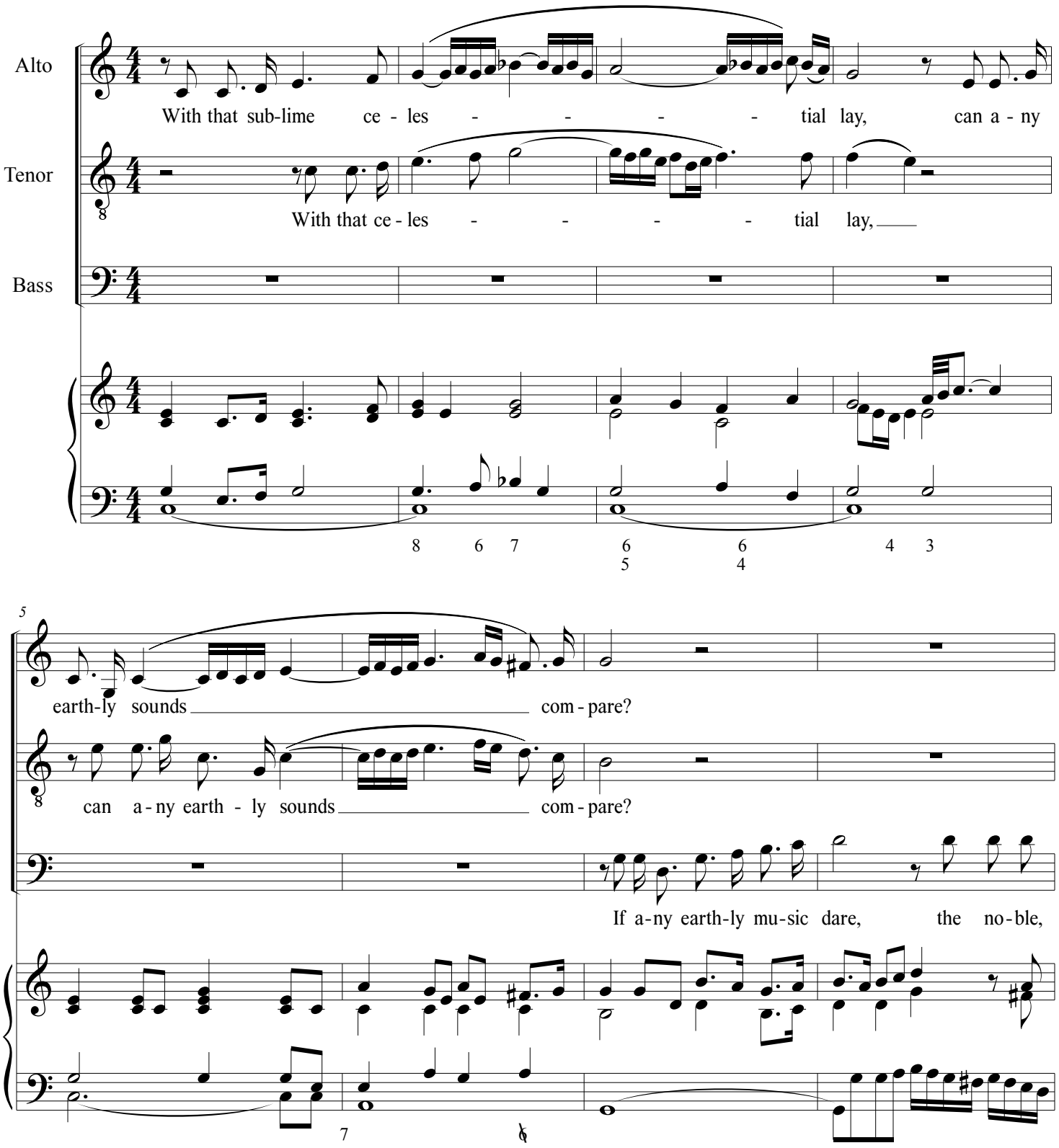

80
round to their own mu - sic move,
round to their own mu - sic move
round to their own mu - sic move,
round to their own mu - sic move,
80

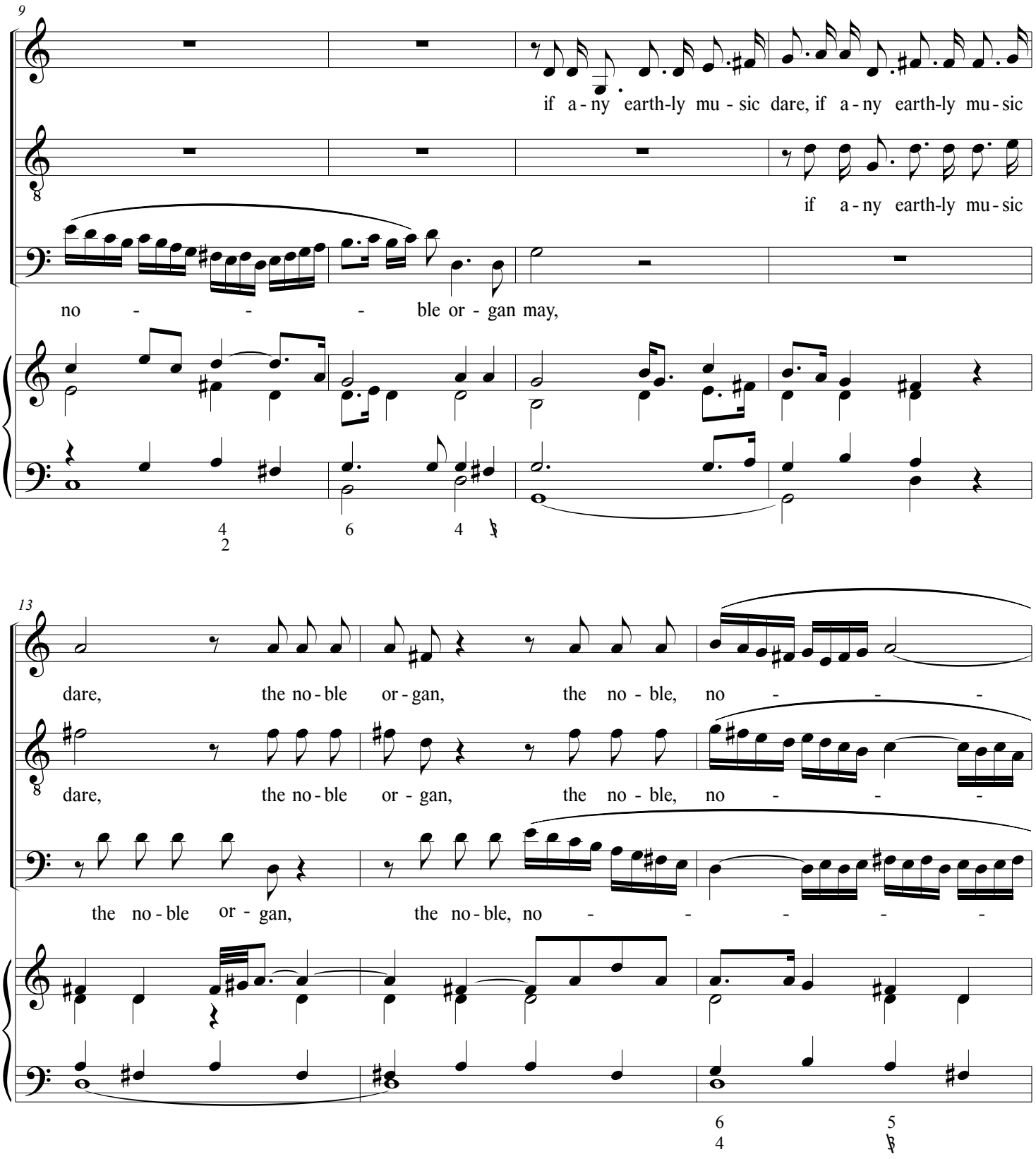
Ode for St. Cecilia's Day (1692) No. 6

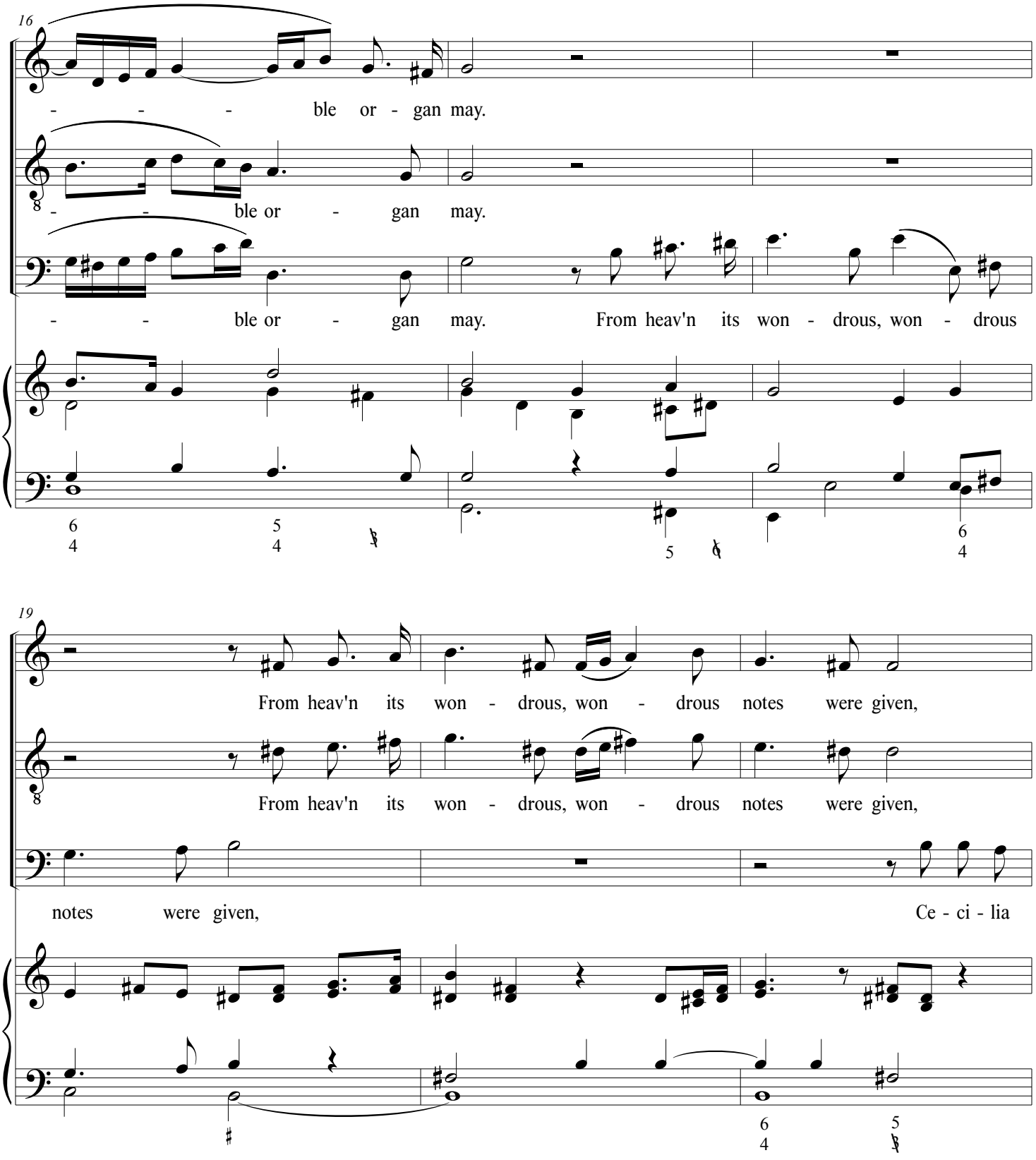


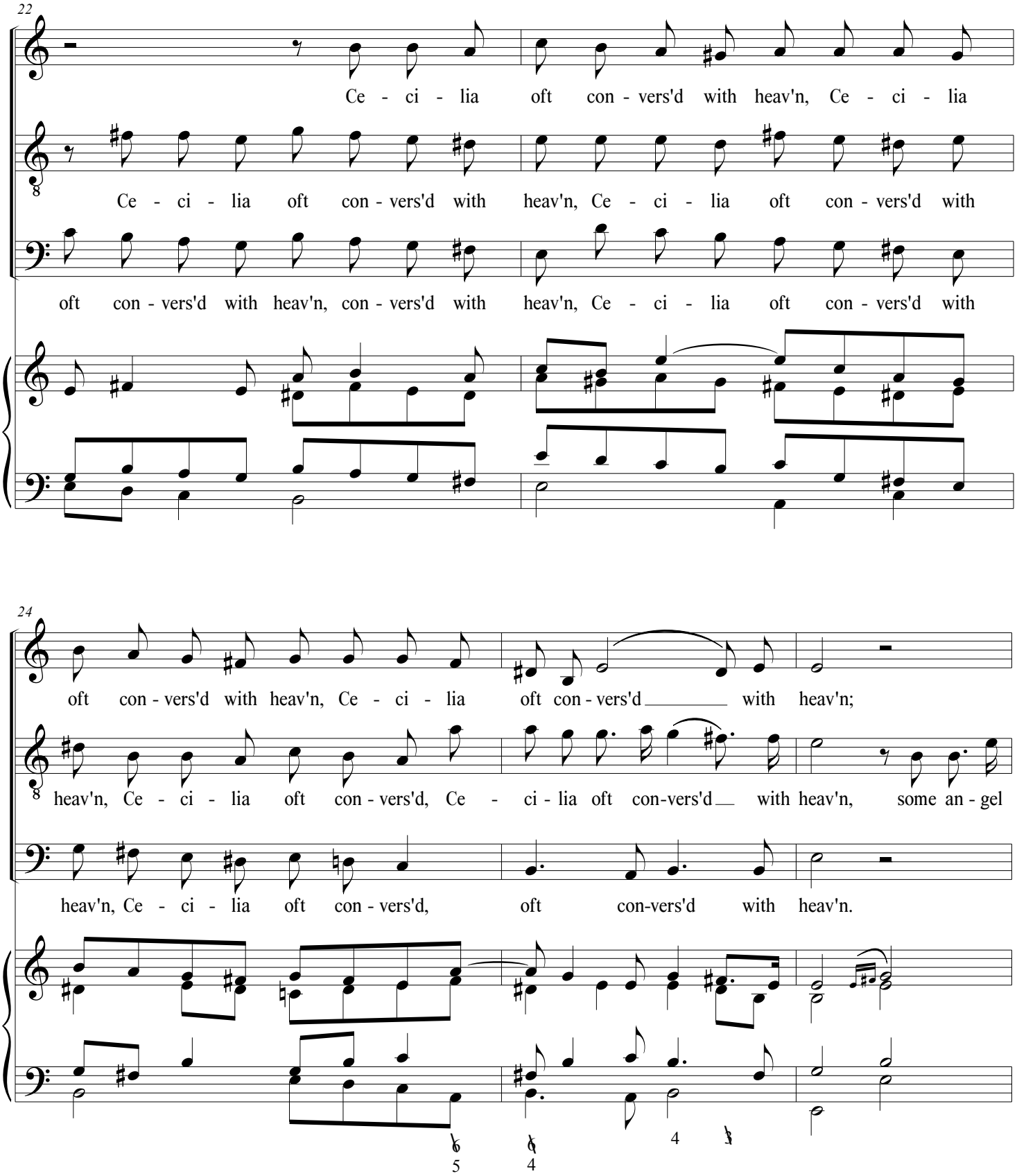

95
move
move
move,
move,
95
99
to their own mu - sic move.
to their own mu - sic move.
to their own mu - sic move.
to their own mu - sic move.
99

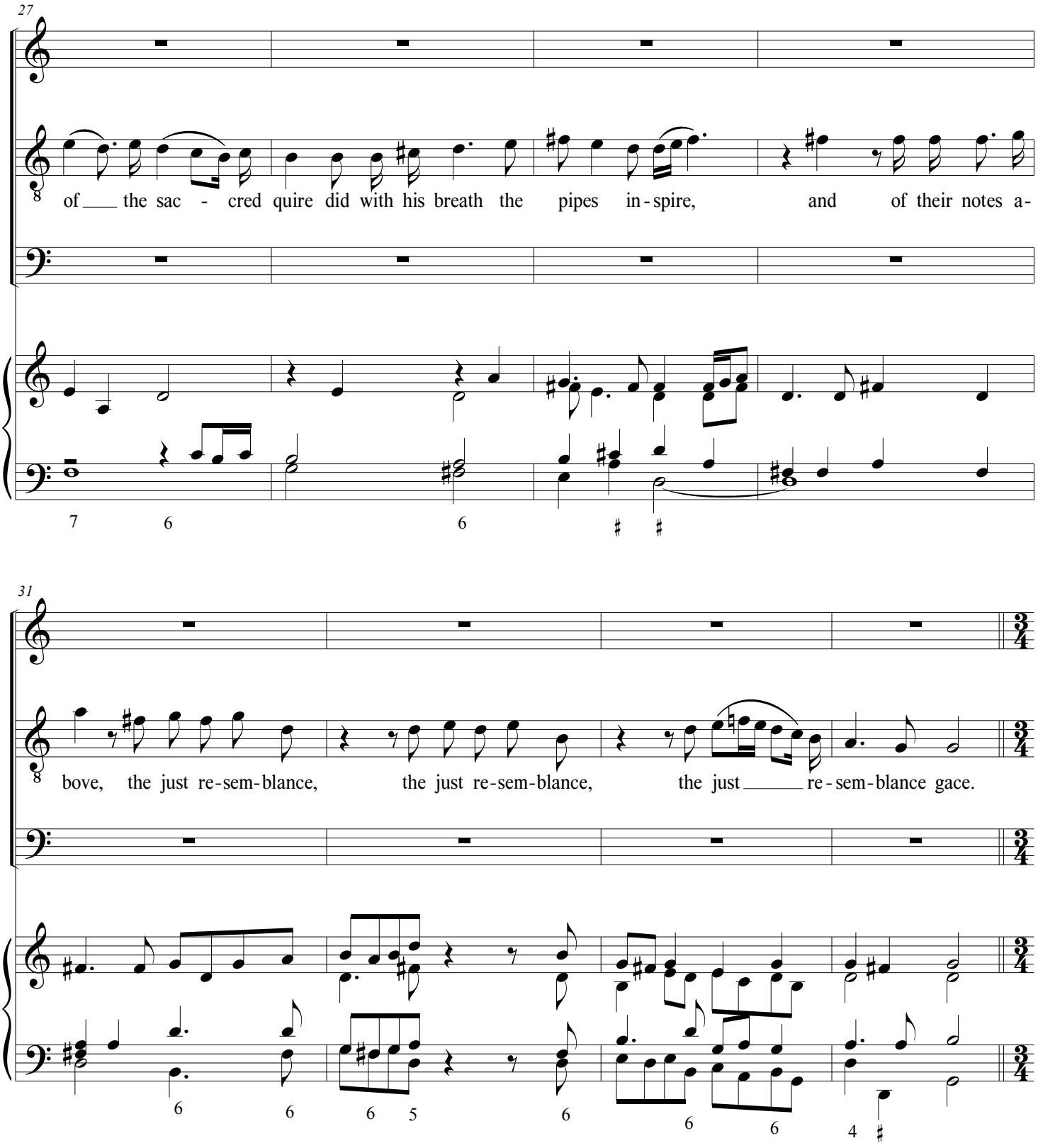
No. 7: Trio (ATB), *With that sublime celestial lay*

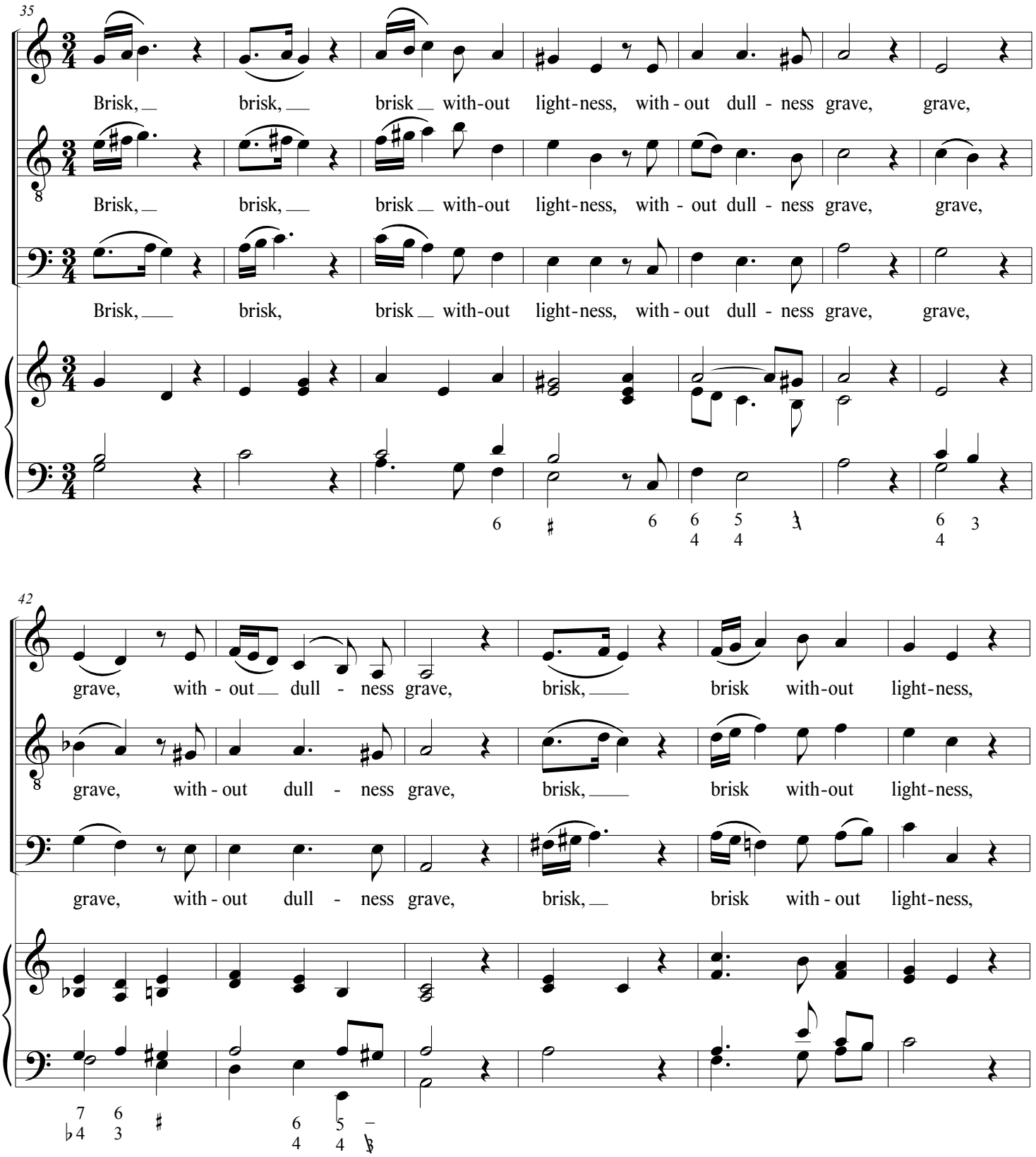



9
if a - ny earth-ly mu - sic dare, if a - ny earth-ly mu - sic
if a - ny earth-ly mu - sic
no - - - ble or - gan may,
4 6 4
2
13
dare, the no - ble or - gan, the no - ble, no - - -
dare, the no - ble or - gan, the no - ble, no - - -
the no - ble or - gan, the no - ble, no - - - - -
6 5
4

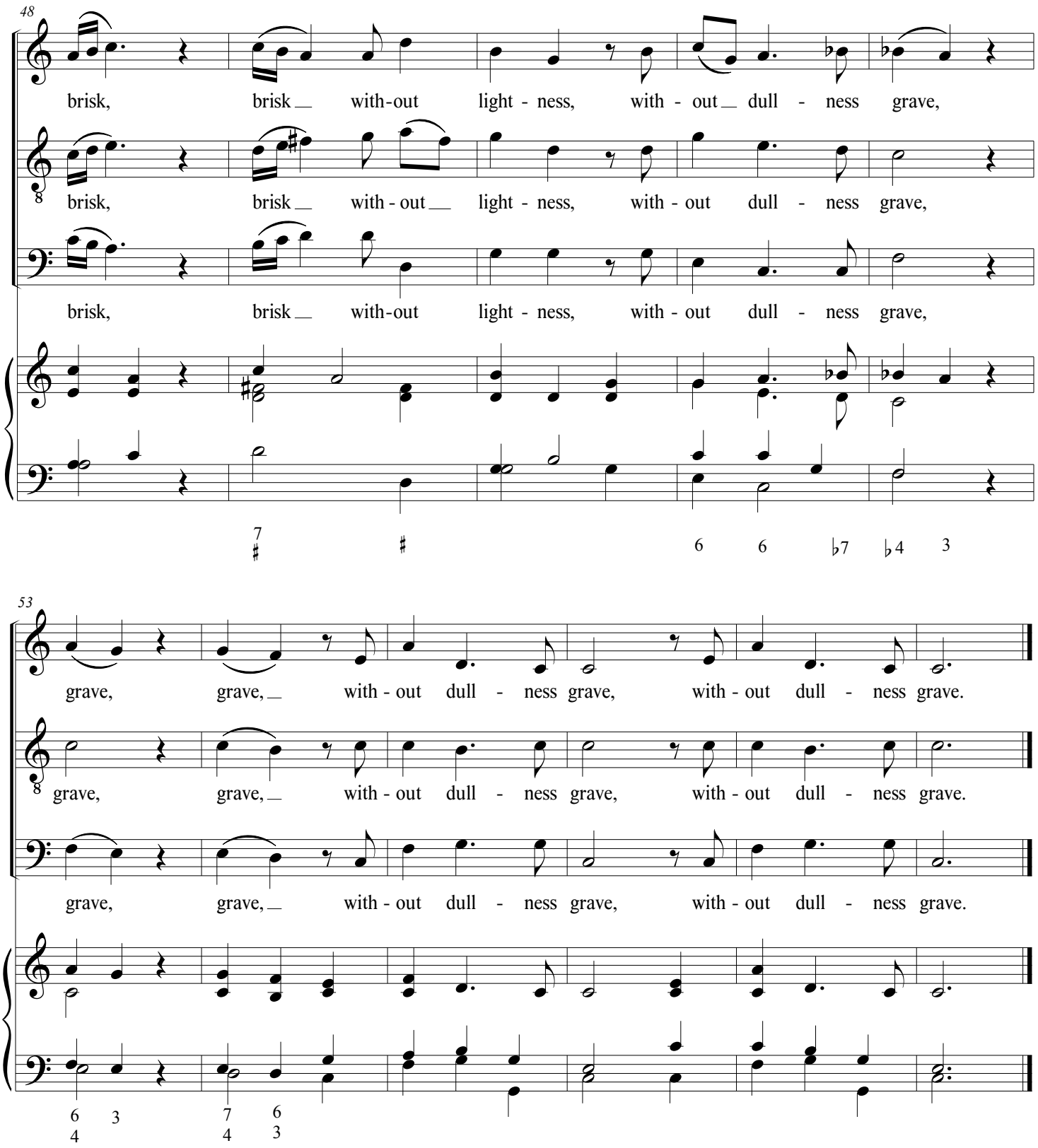

16
- - - ble or - gan may.
- - ble or - gan may.
- - ble or - gan may. From heav'n its won - drous, won - drous
From heav'n its won - drous, won - drous notes were given,
From heav'n its won - drous, won - drous notes were given,
notes were given, Ce - ci - lia


22
Ce - ci - lia oft con - vers'd with heav'n, Ce - ci - lia
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;
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.

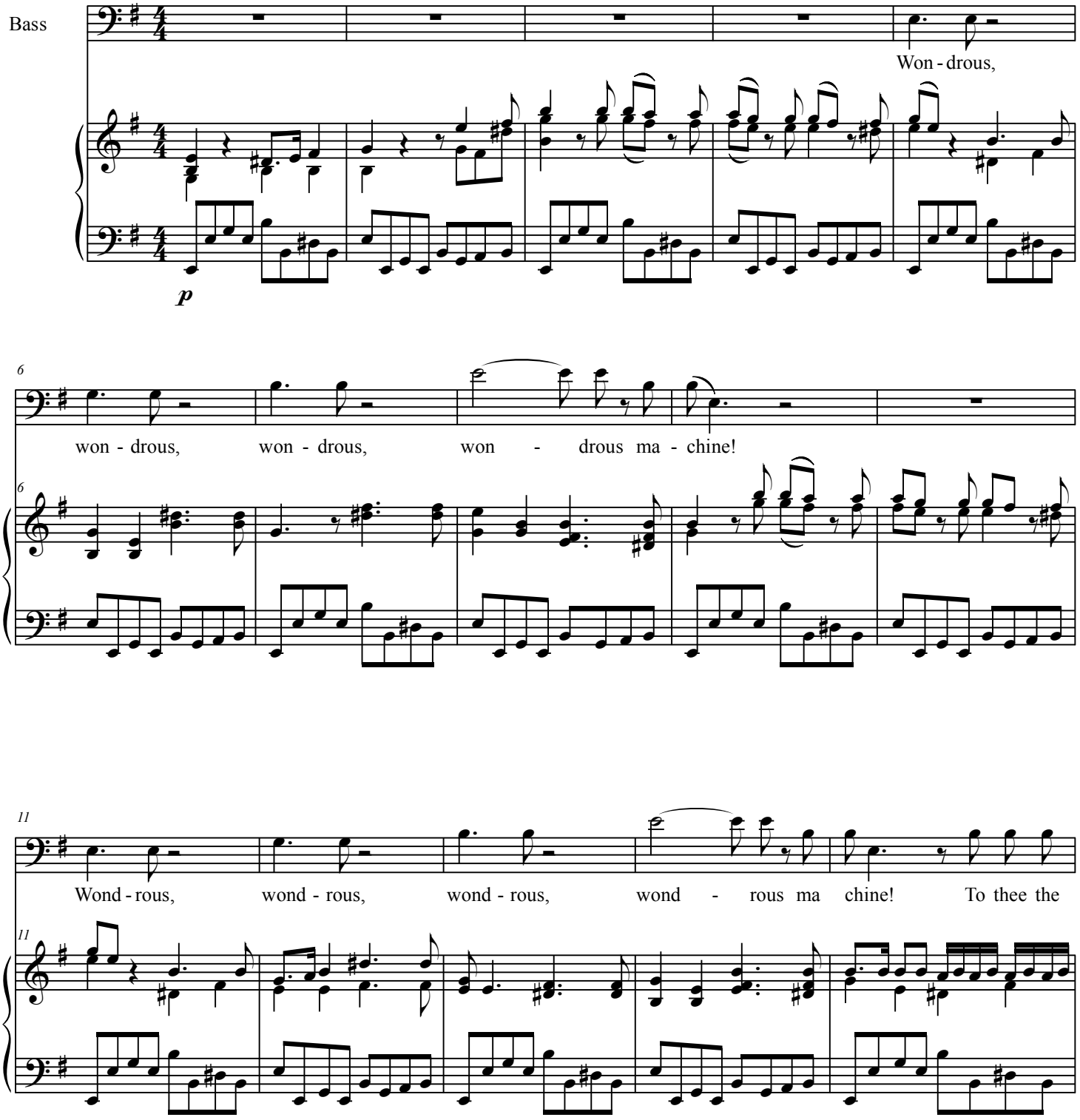

27
of ___ the sac - cred quire did with his breath the pipes in-spire, and of their notes a-
7 6 6
31
bove, the just re-sem-blance, the just re-sem-blance, the just ___ re-sem-blance gace.
6 6 6 5 6 6 6 4

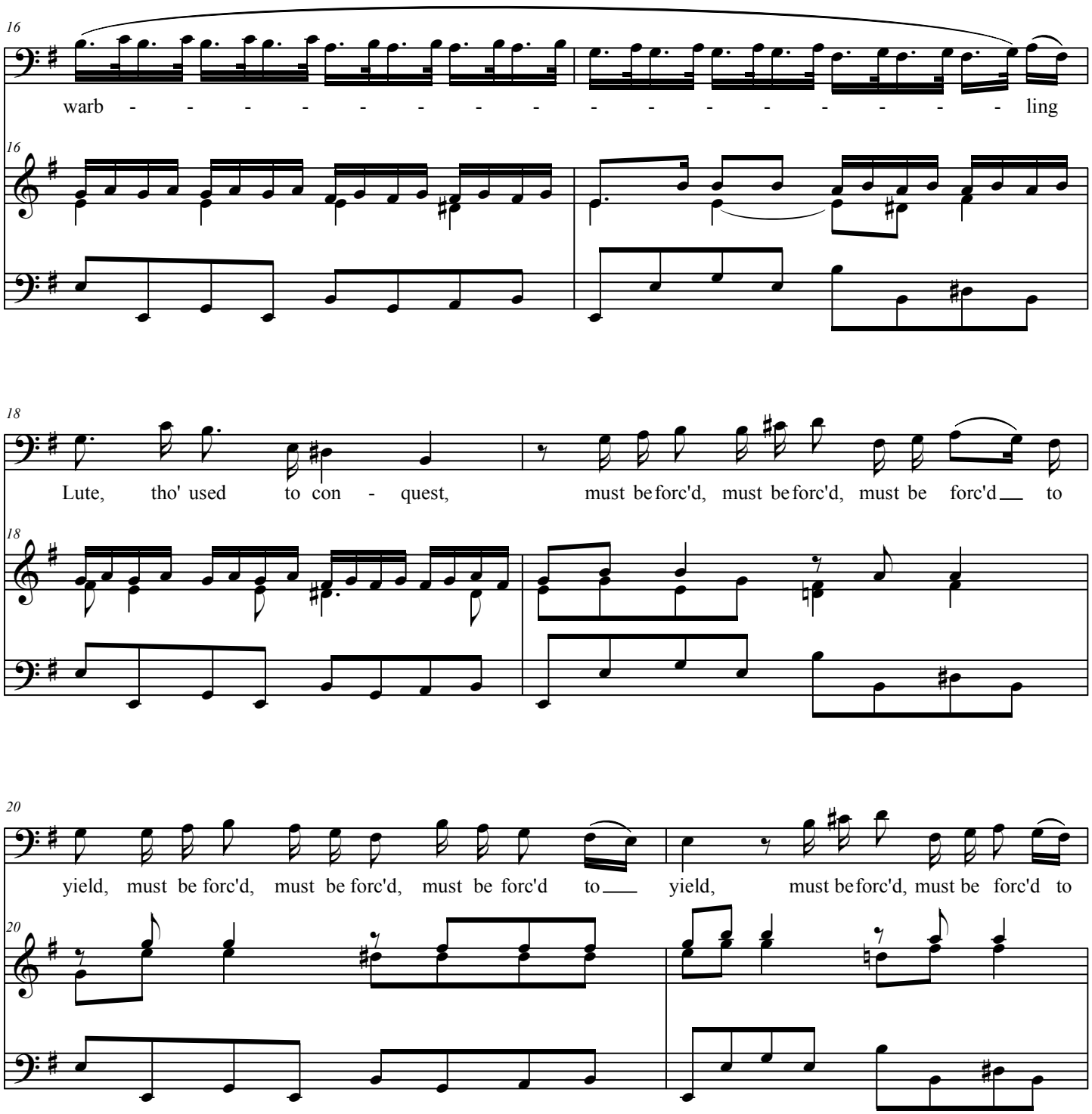

35
Brisk, brisk, brisk with-out light-ness, with - out dull - ness grave, grave,
Brisk, brisk, brisk with-out light-ness, with - out dull - ness grave, grave,
Brisk, brisk, brisk with-out light-ness, with - out dull - ness grave, grave,
42
grave, with - out dull - ness grave, brisk, brisk with-out light-ness,
grave, with - out dull - ness grave, brisk, brisk with-out light-ness,
grave, with - out dull - ness grave, brisk, brisk with - out light-ness,

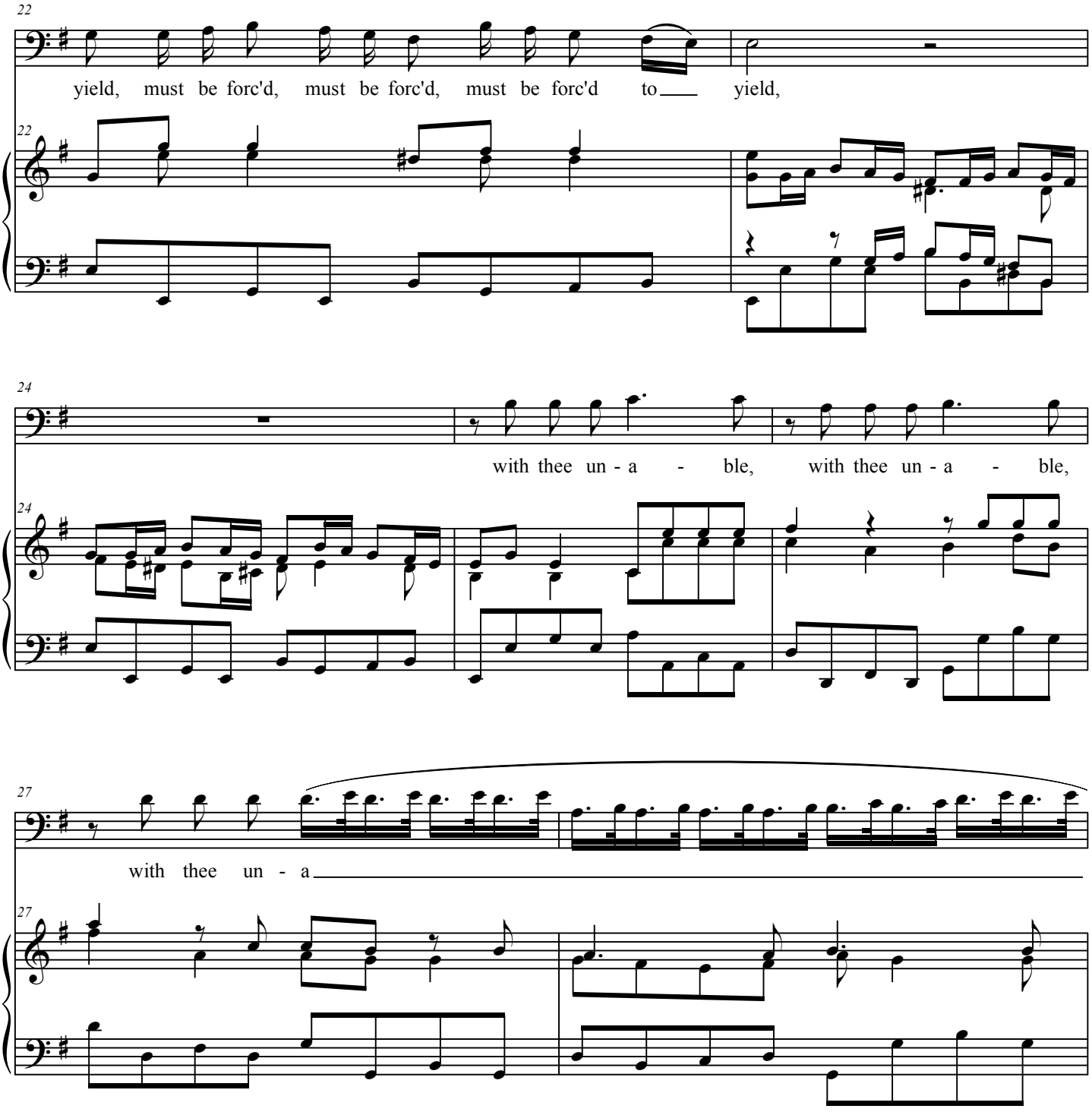
Ode for St. Cecilia's Day (1692), No. 7

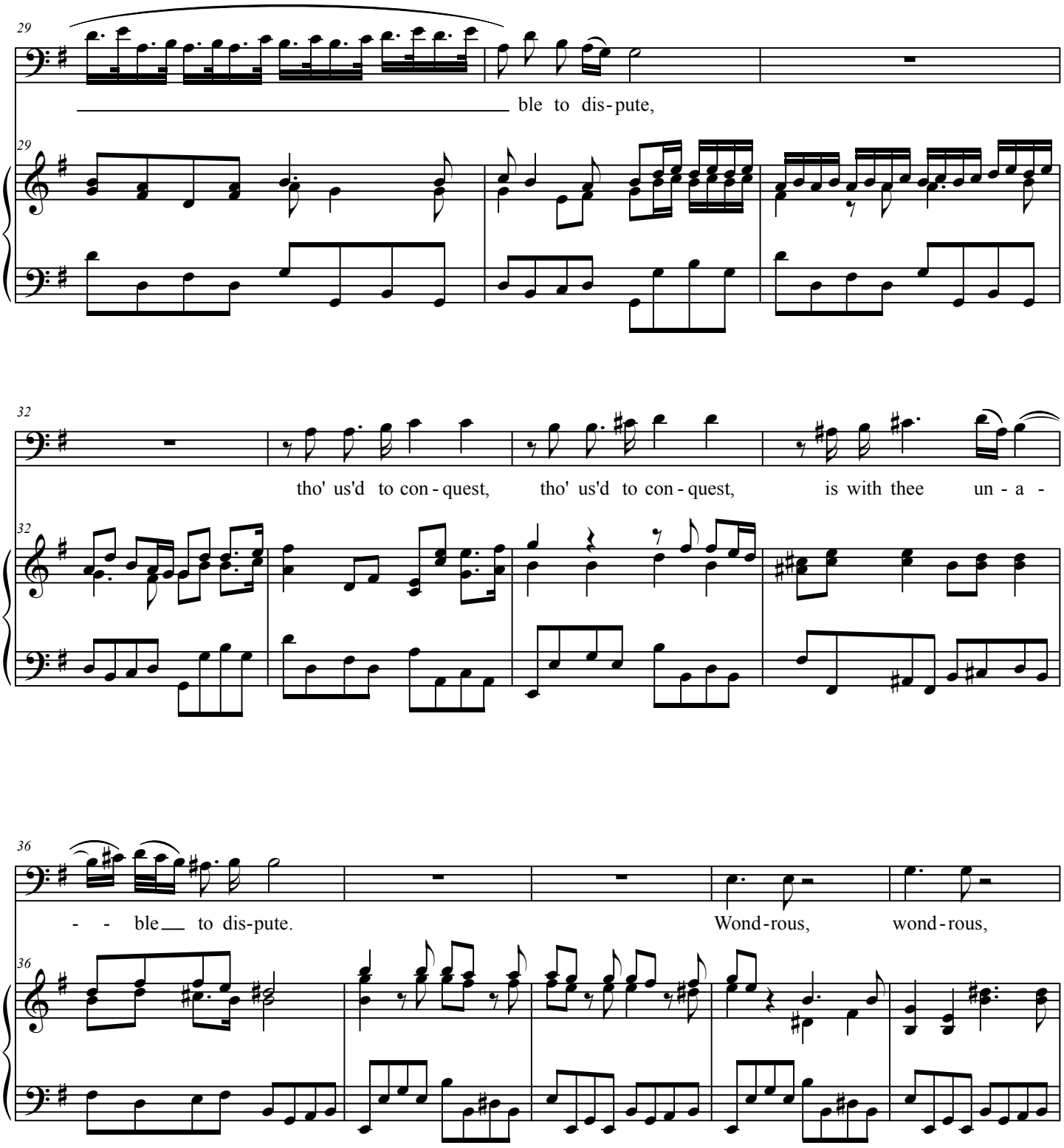


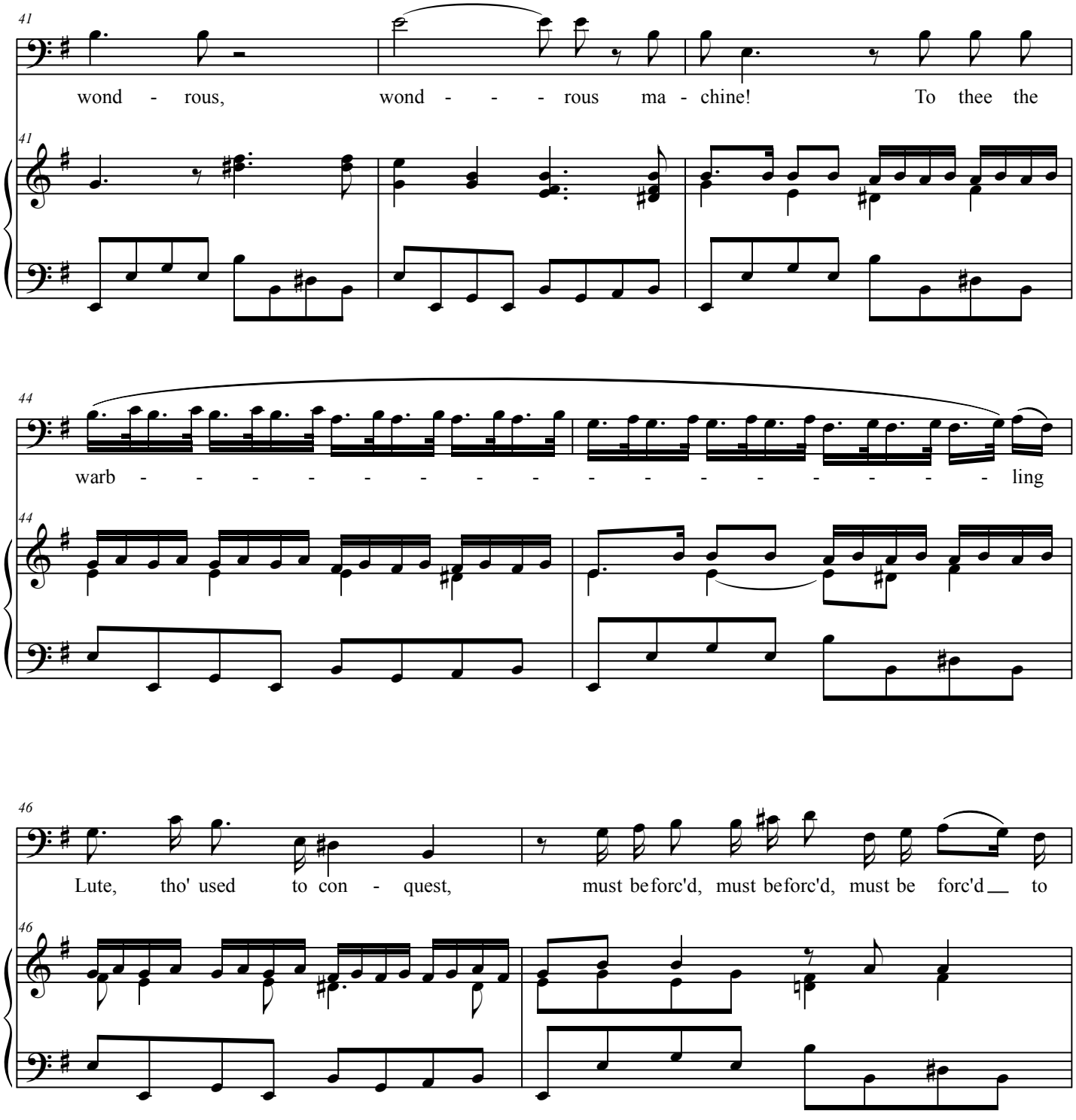
No. 8 : Bass Air, *Wondrous machine*



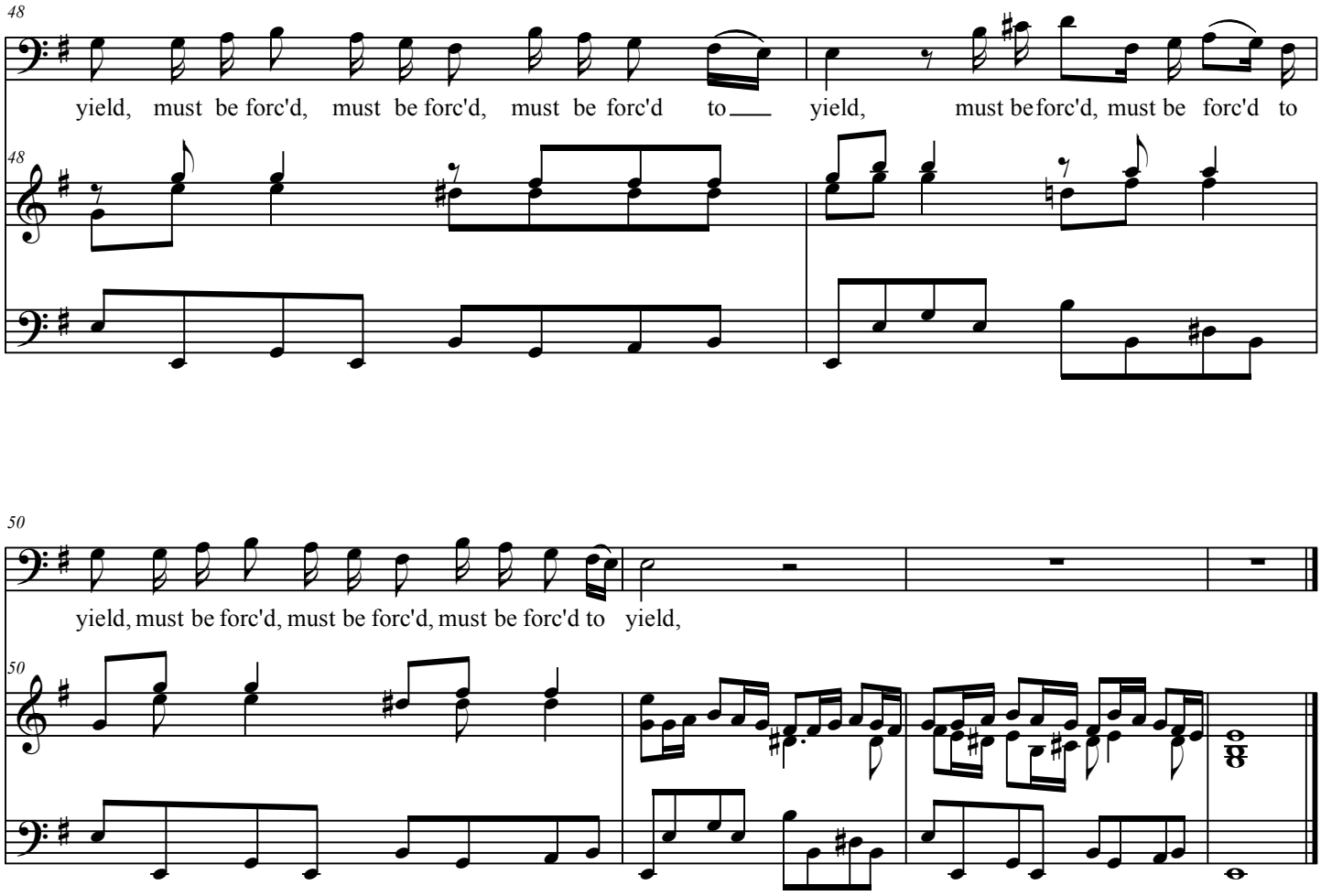

16
warb - - - - - - - - - - - - - - - - - - ling
16
18
Lute, tho' used to con - quest, must be forc'd, must be forc'd, must be forc'd to
18
20
yield, must be forc'd, must be forc'd, must be forc'd to yield, must be forc'd, must be forc'd to
20


22
yield, must be forc'd, must be forc'd, must be forc'd to yield,
22
24
with thee un - a - ble, with thee un - a - ble,
24
27
with thee un - a
27

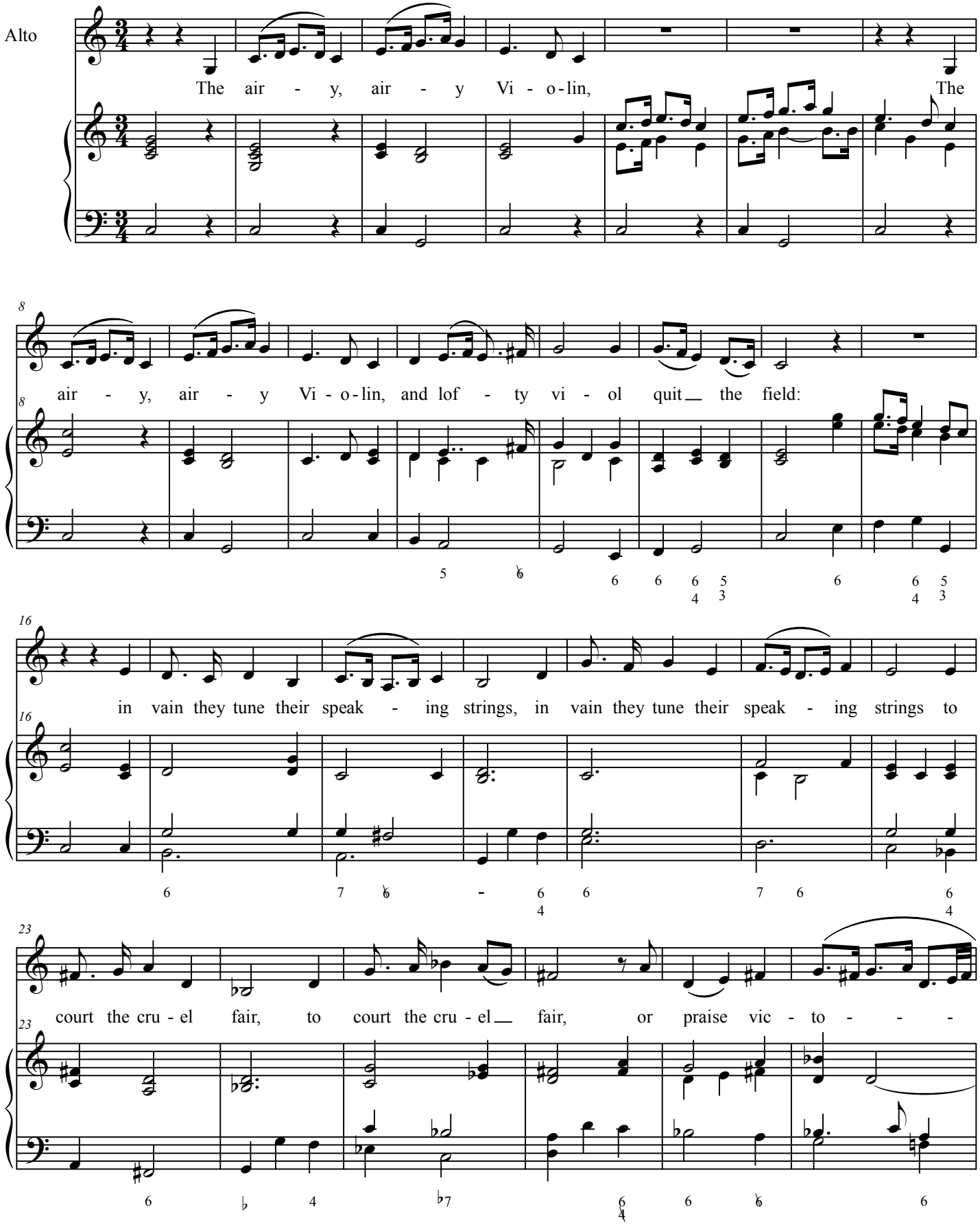

29
ble to dis-pute,
29
32
tho' us'd to con-quest, tho' us'd to con-quest, is with thee un-a-
32
36
- - ble to dis-pute. Wond-rous, wond-rous,
36

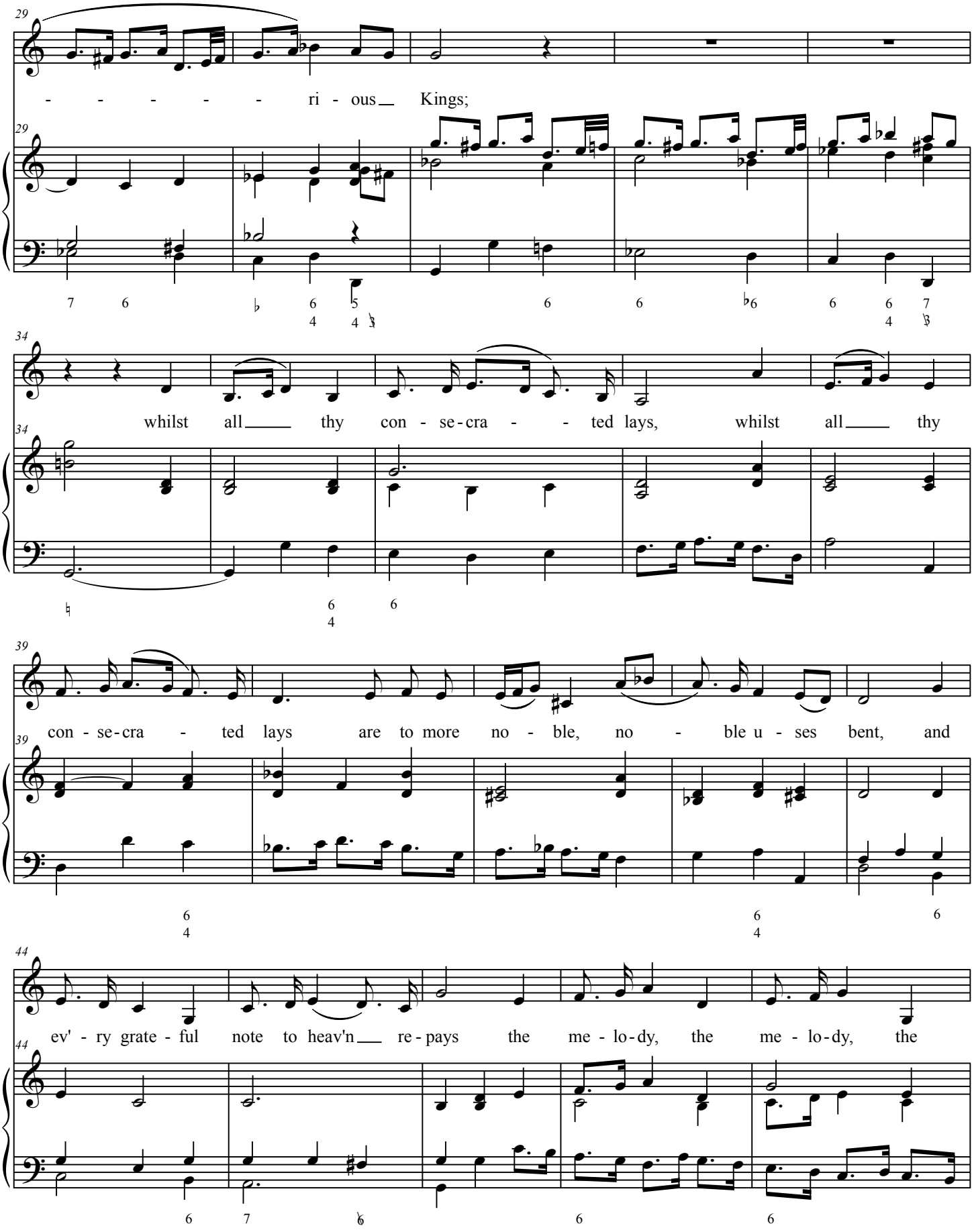

41
wond - rous, wond - - - rous ma - chine! To thee the
41
44
warb - - - - - - - - - - - - - - - - - - ling
44
46
Lute, tho' used to con - quest, must beforc'd, must beforc'd, must be forc'd to
46

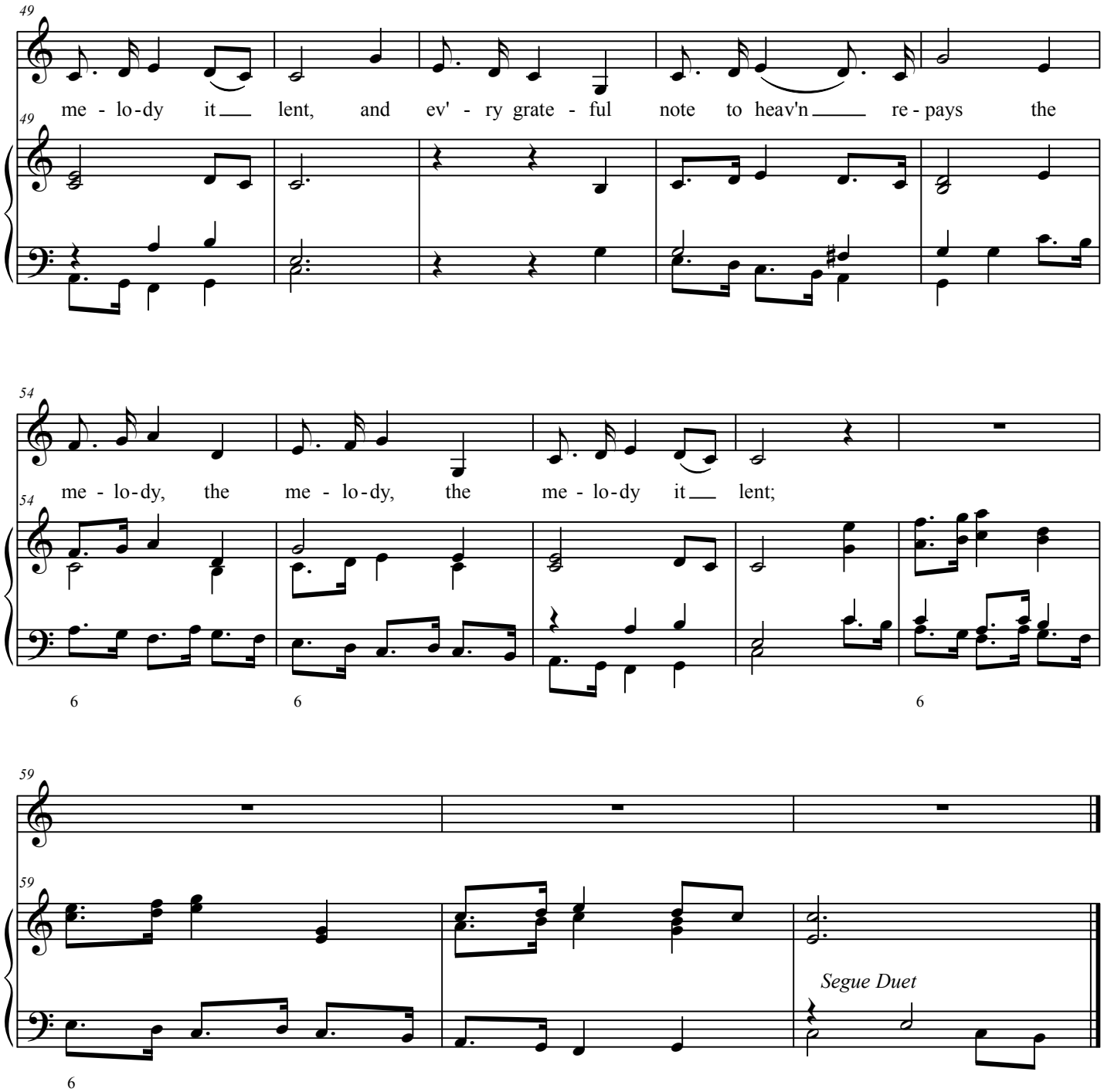
Ode for St. Cecilia's Day (1692)



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

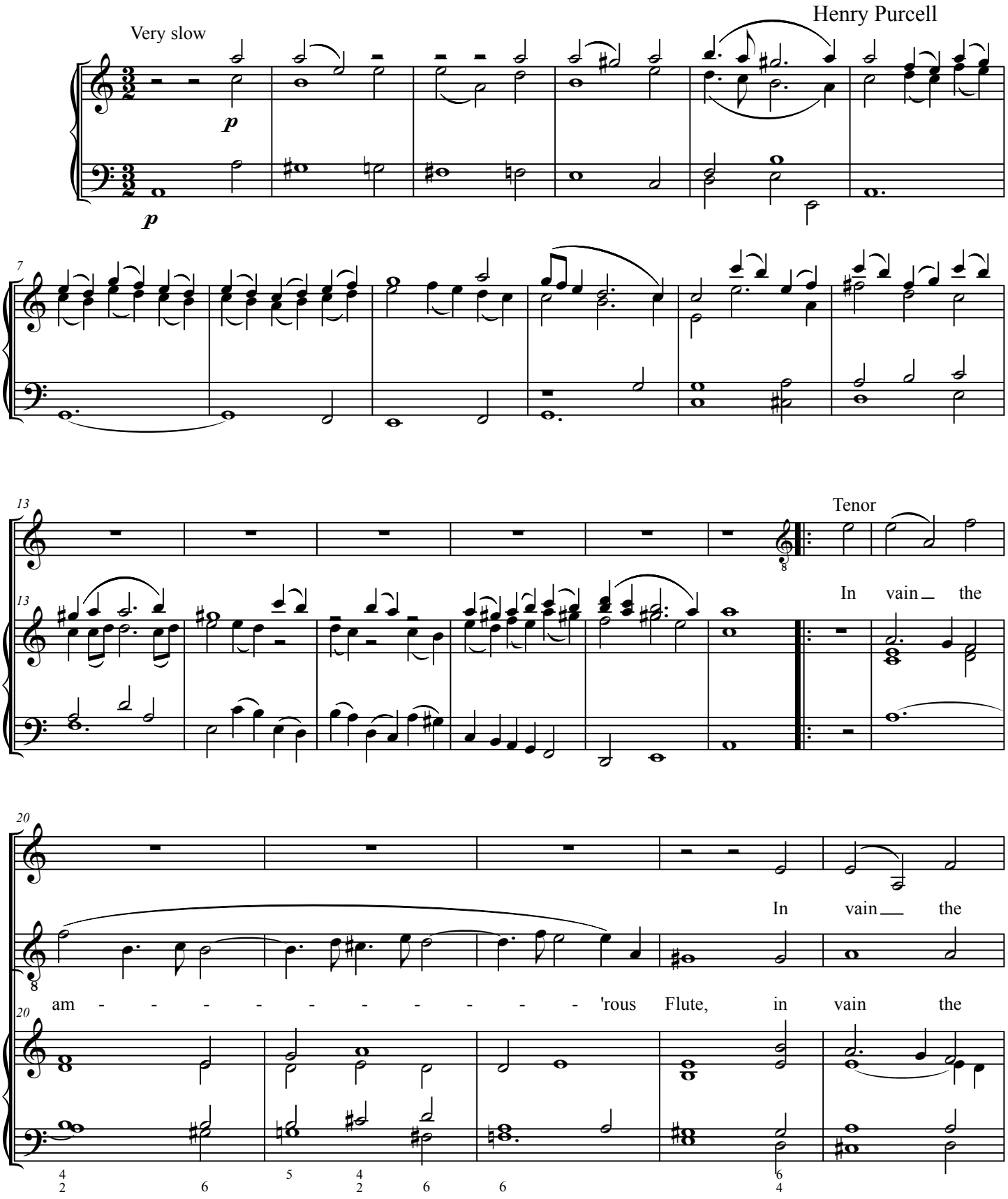


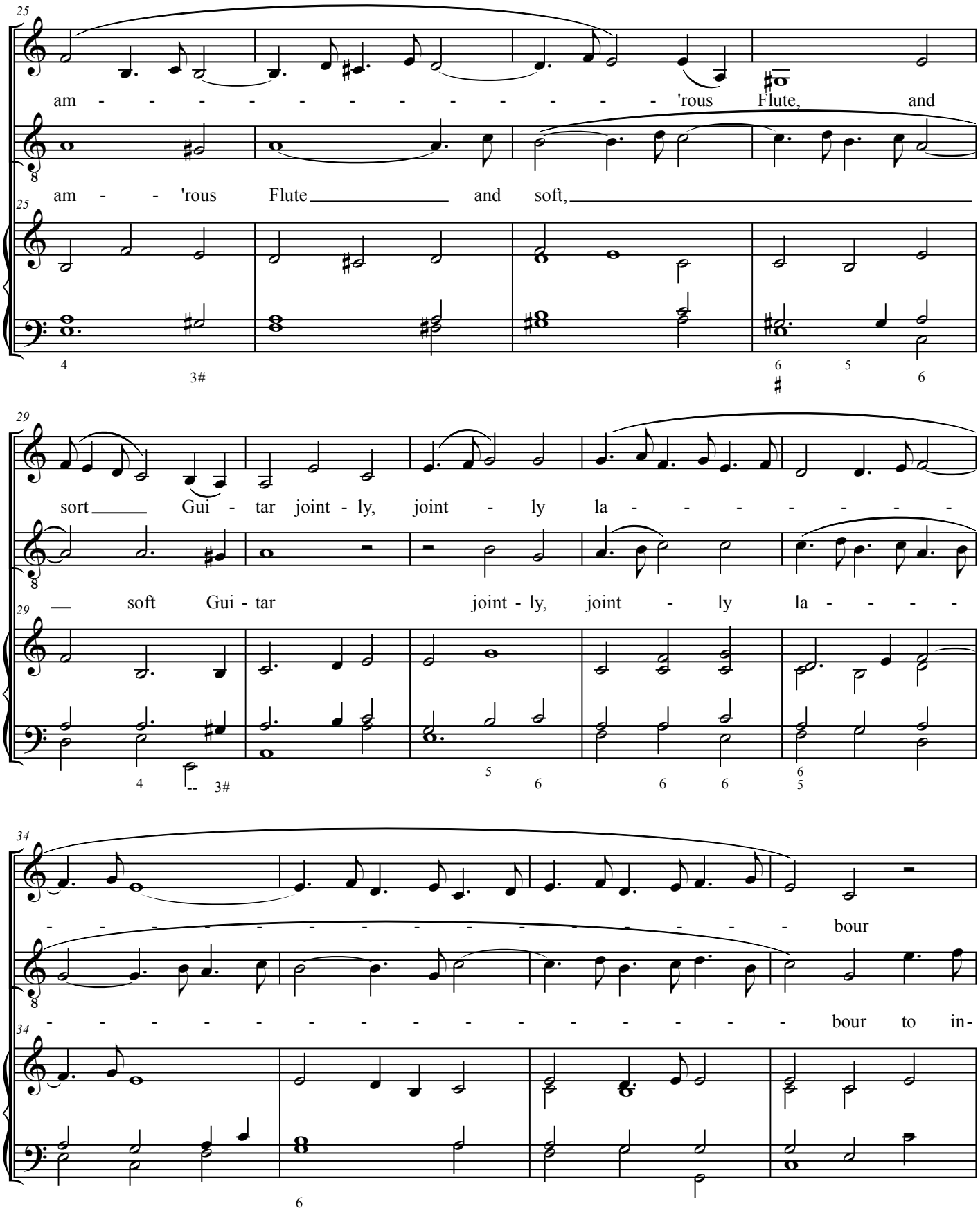

29
- - - - - - ri - ous Kings;
34
whilst all thy con - se - cra - - ted lays, whilst all thy
39
con - se - cra - ted lays are to more no - ble, no - ble u - ses bent, and
44
ev' - ry grate - ful note to heav'n re - pays the me - lo - dy, the me - lo - dy, the


49
me - lo-dy it lent, and ev' - ry grate - ful note to heav'n re - pays the
54
me - lo-dy, the me - lo-dy, the me - lo-dy it lent;
6
6
6
59
Segue Duet
6

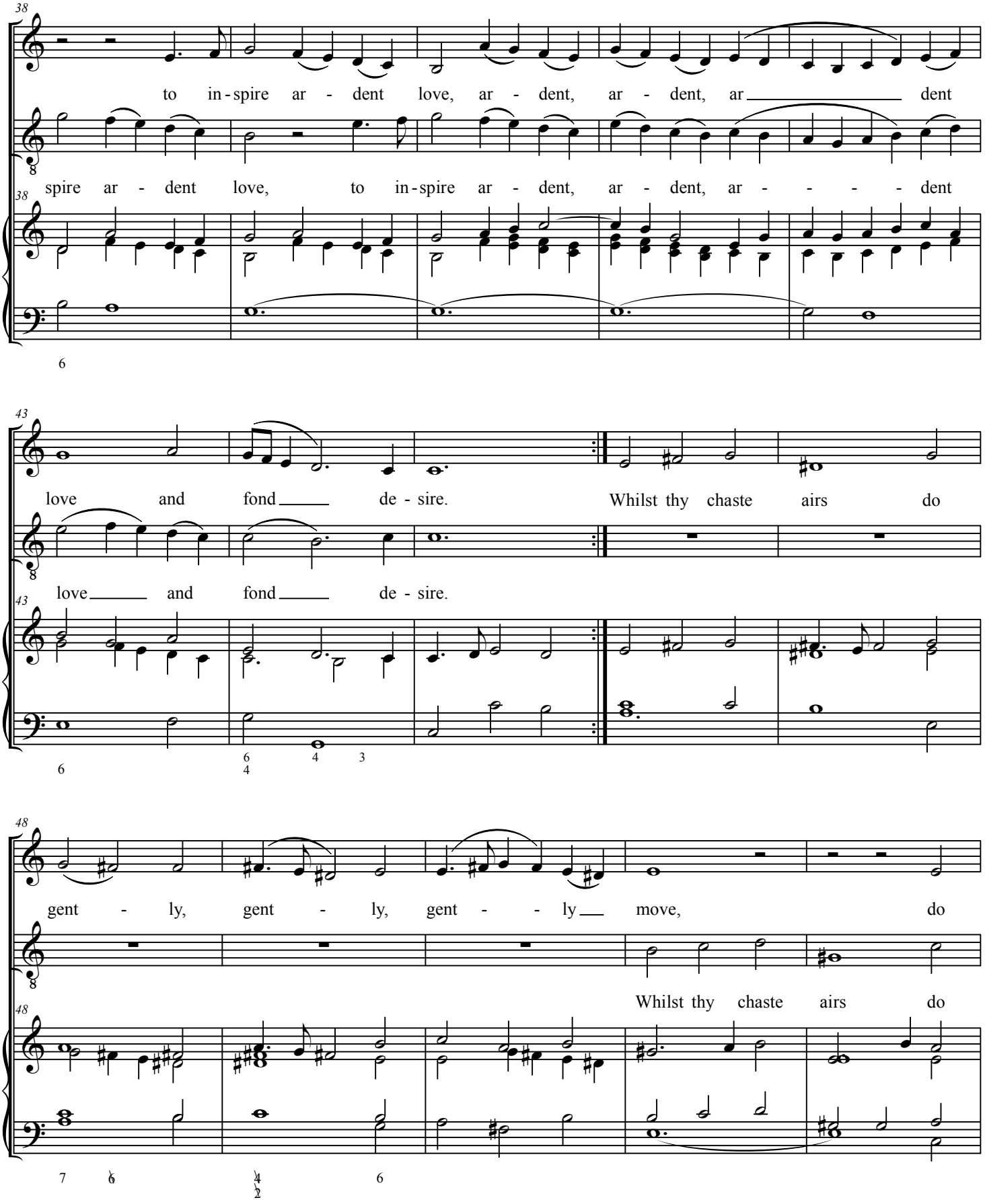
Ode for St. Cecilia's Day (1692)

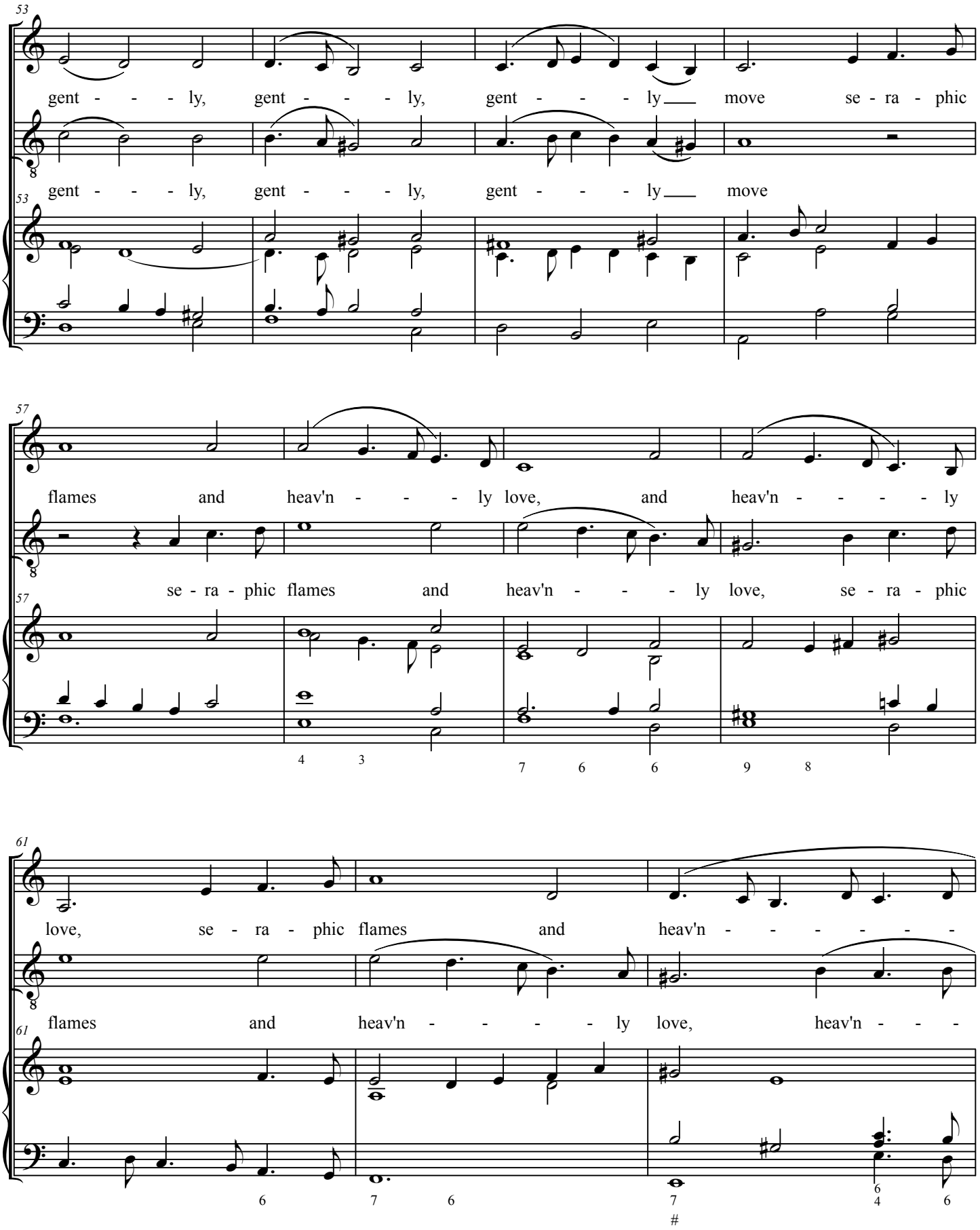
No. 10 : Alto & Tenor Duet, *In vain the amorous flute*

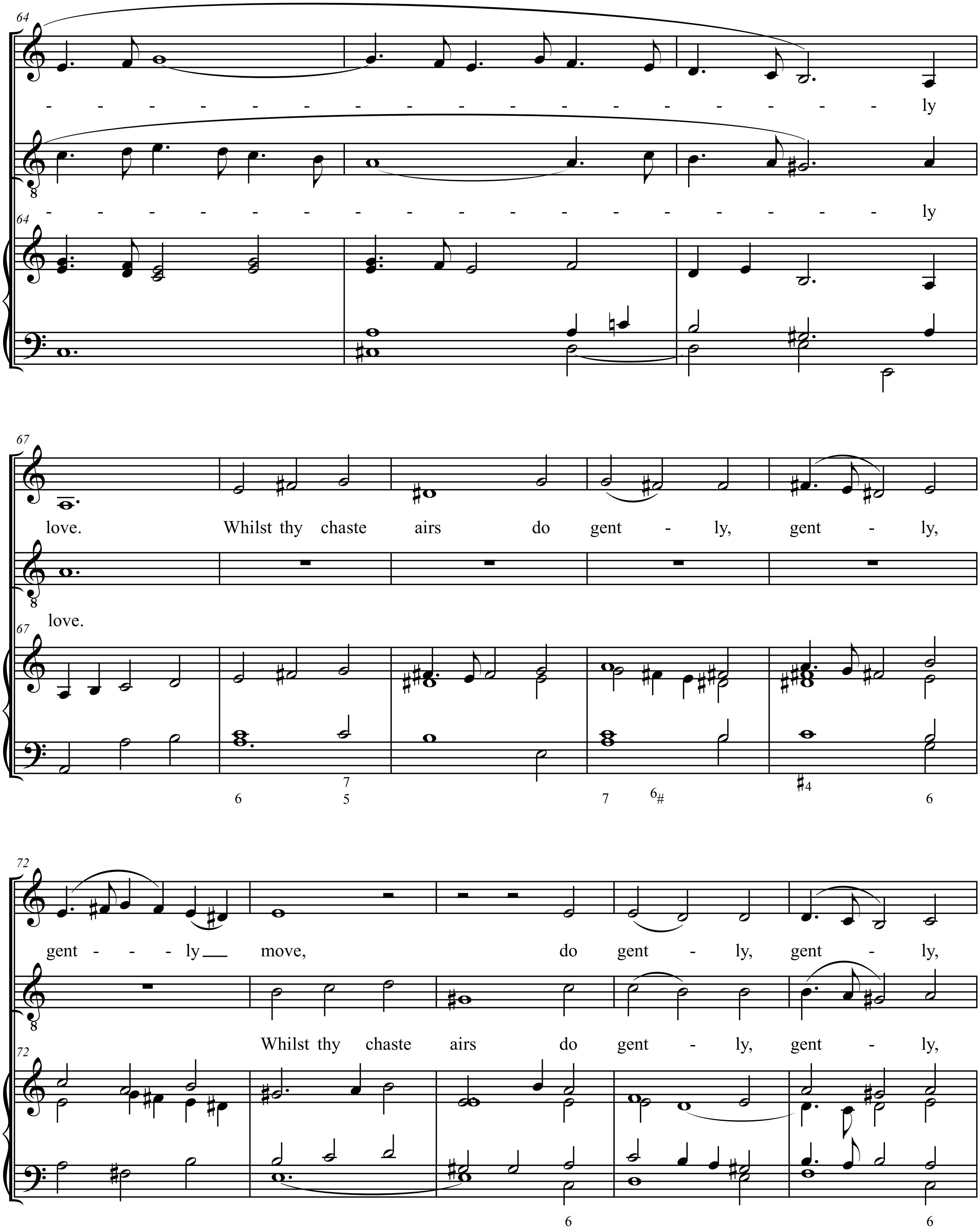


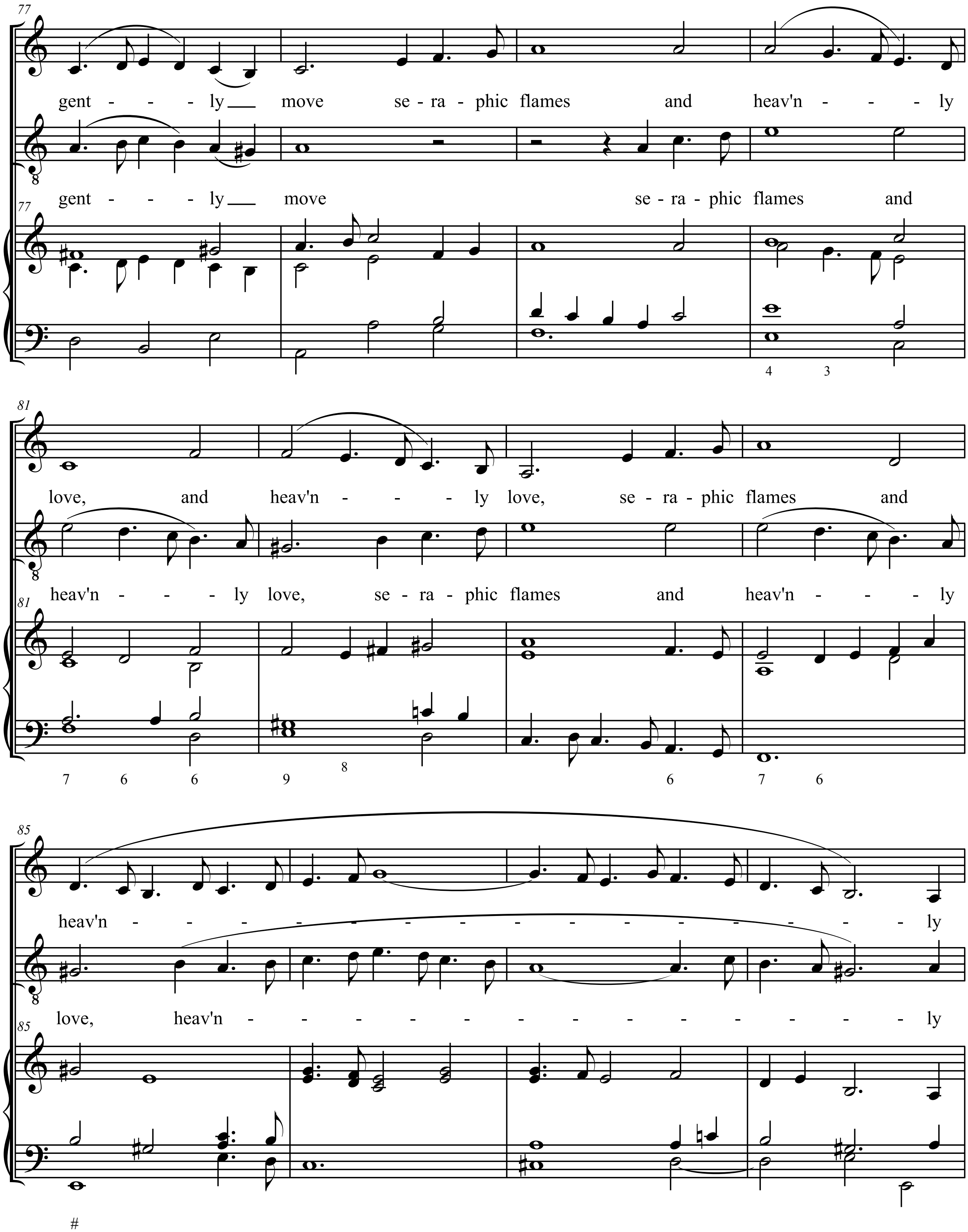

25
am - - - - - - - - - - - - - - - - 'rous Flute, and
am - - 'rous Flute and soft,
29
sort Gui - tar joint - ly, joint - ly la - - - - - - - -
soft Gui - tar joint - ly, joint - ly la - - - - -
34
- - - - - - - - - - - - - - - - - - bour
- - - - - - - - - - - - - - - - - - bour to in-

Ode for St. Cecilia's Day (1692) No. 10

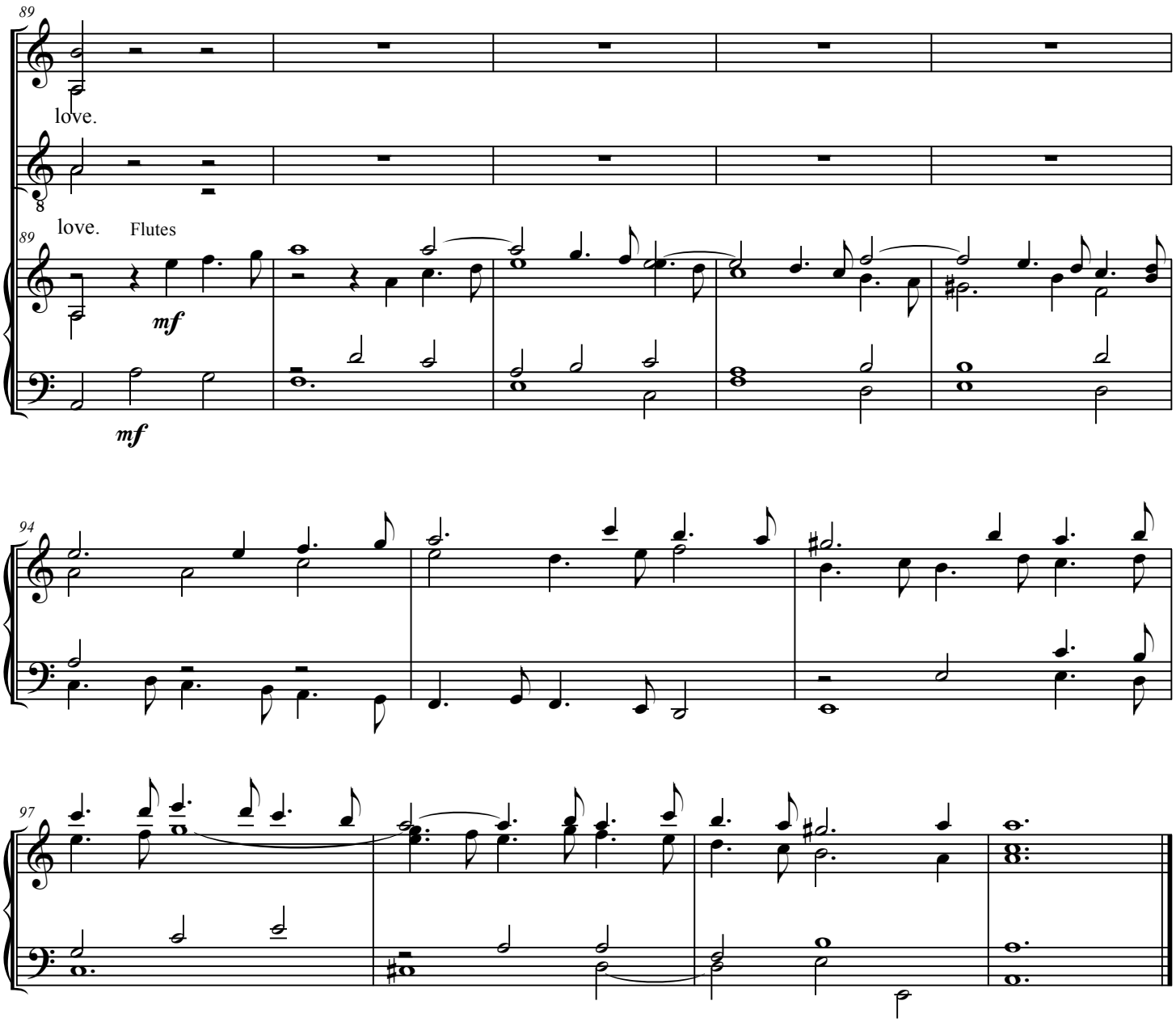



53
gent - - - ly, gent - - - ly, gent - - - ly move se - ra - phic
gent - - - ly, gent - - - ly, gent - - - ly move
57
flames and heav'n - - - ly love, and heav'n - - - - ly
se - ra - phic flames and heav'n - - - ly love, se - ra - phic
4 3
7 6 6 9 8
61
love, se - ra - phic flames and heav'n - - - - - -
flames and heav'n - - - - ly love, heav'n - - -
6 7 6 7 6 4 6
#

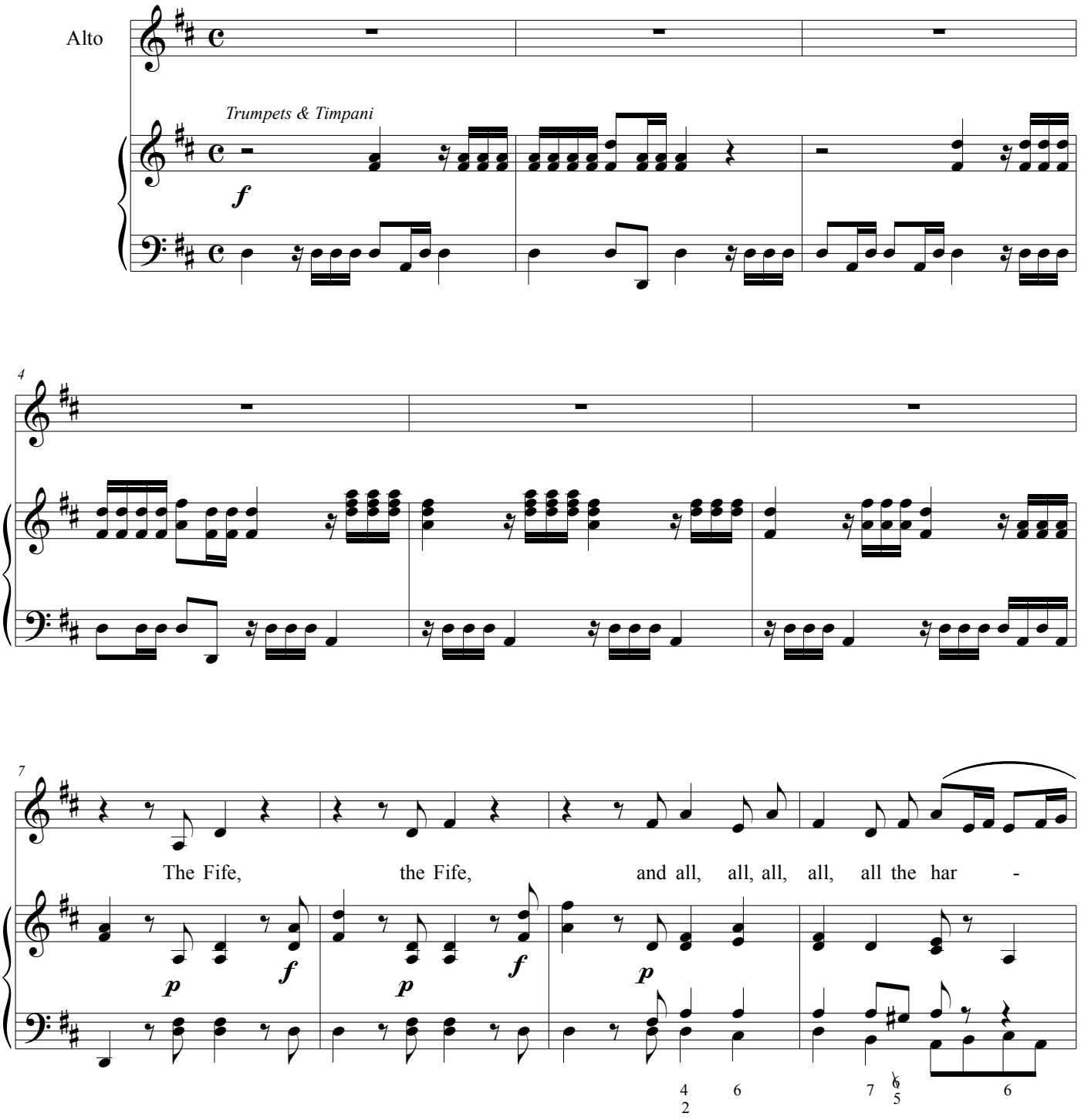

- - - - - - - - - - - - - - - - - - ly
- - - - - - - - - - - - - - - - - - ly
love. Whilst thy chaste airs do gent - ly, gent - ly,
love.
gent - - - ly move, do gent - ly, gent - ly,
Whilst thy chaste airs do gent - ly, gent - ly,


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

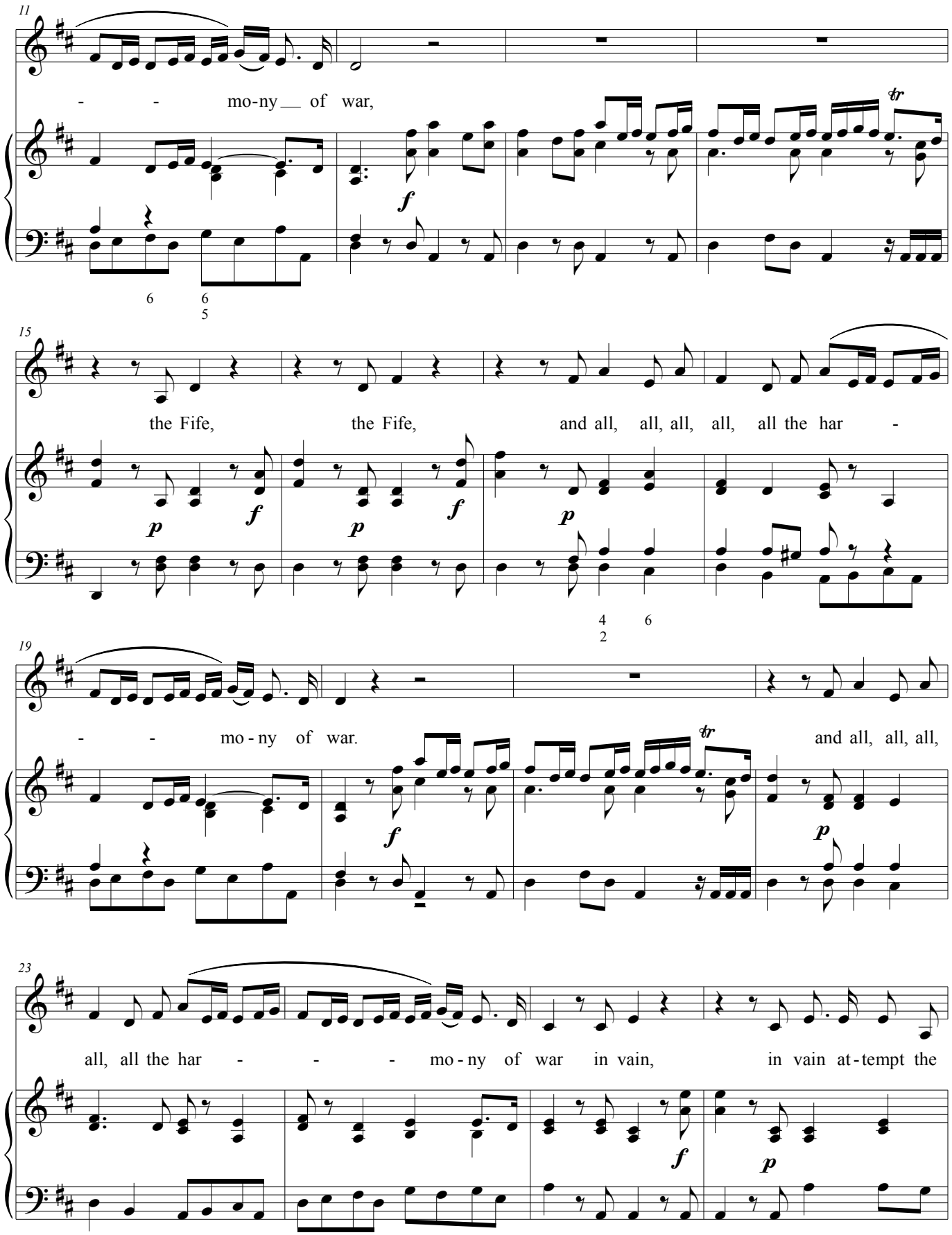
Ode for St. Cecilia's Day (1692) No. 10

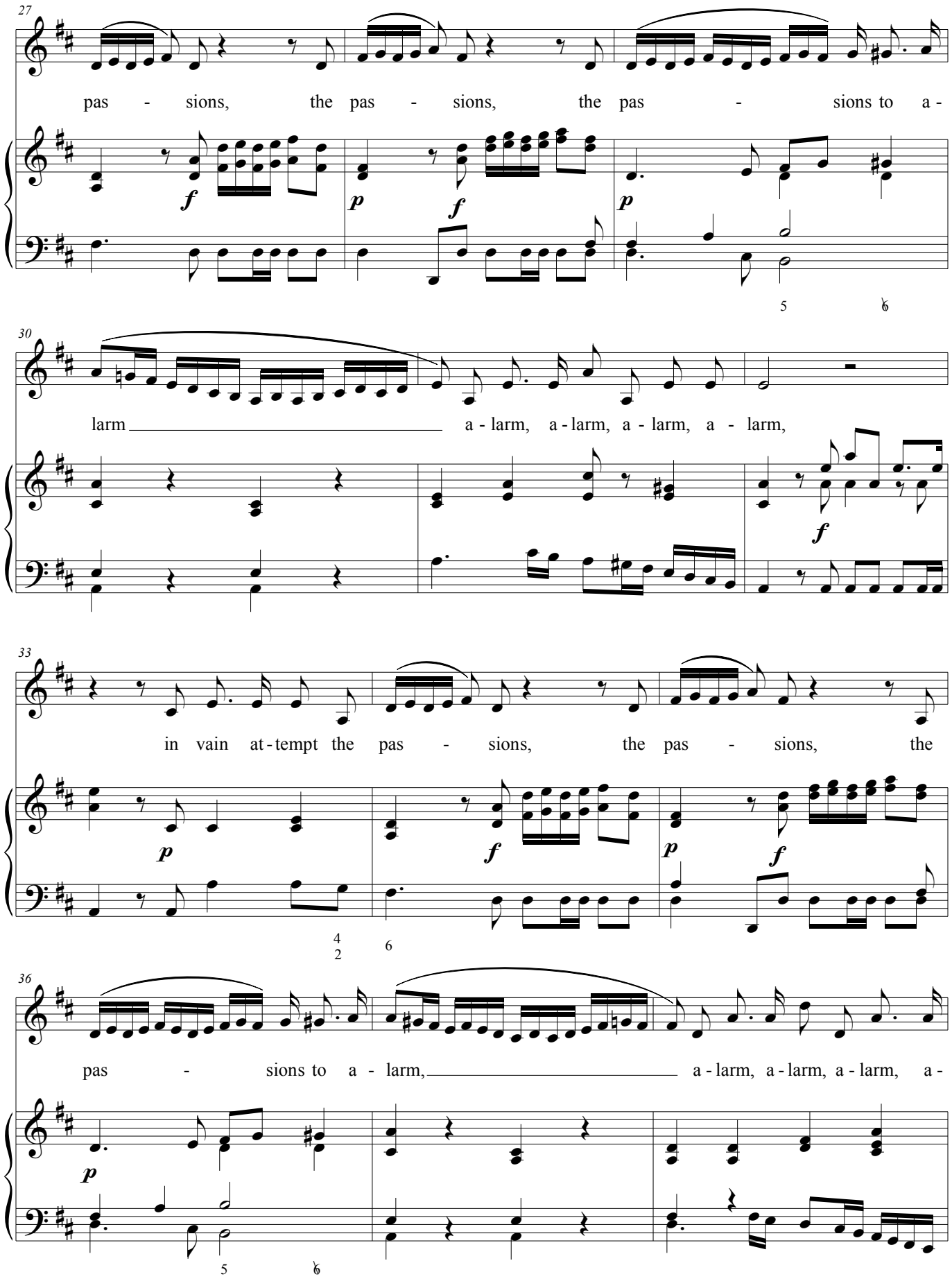


No. 11 Air: *The Fife and all the harmony of War*

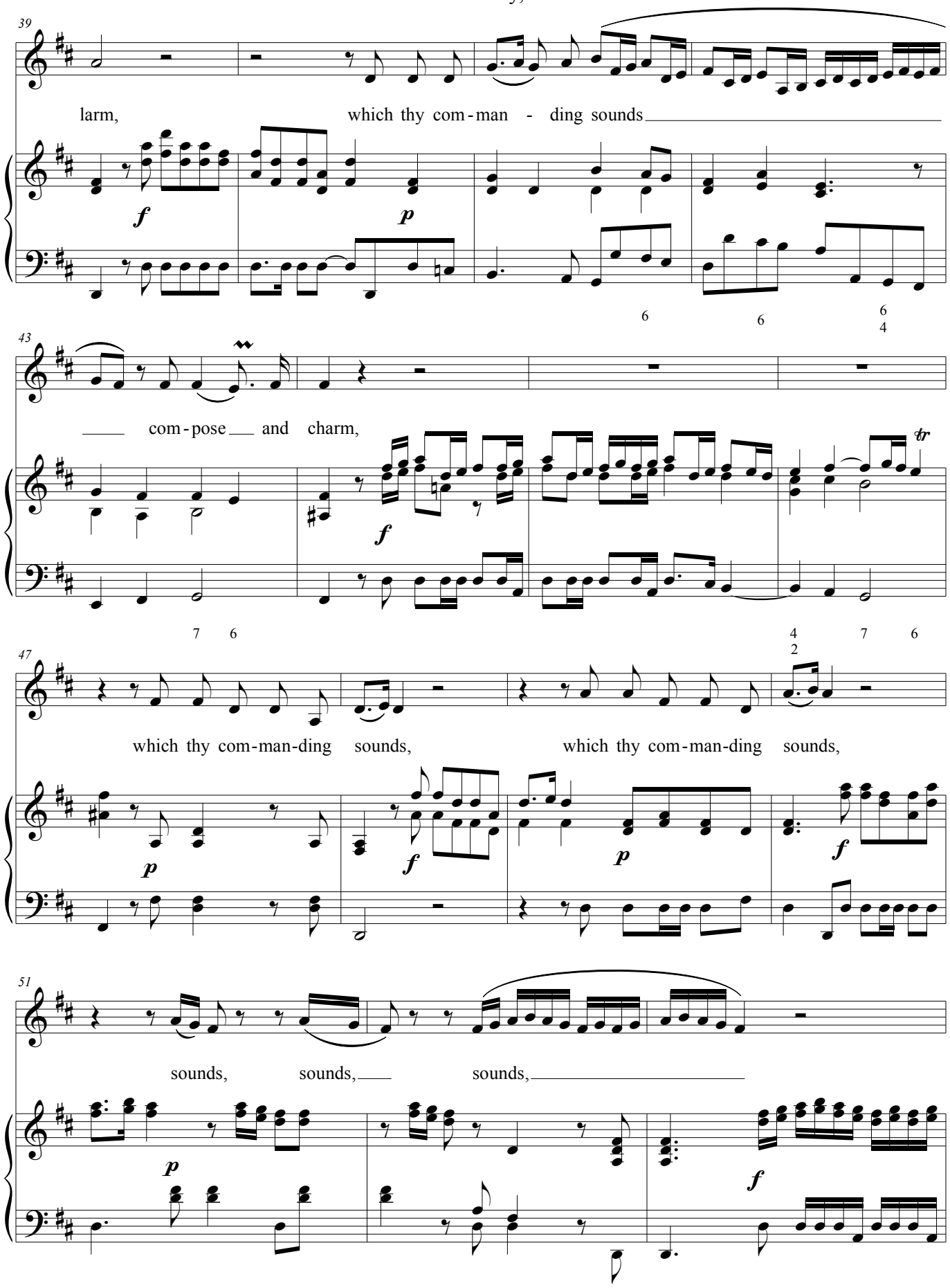


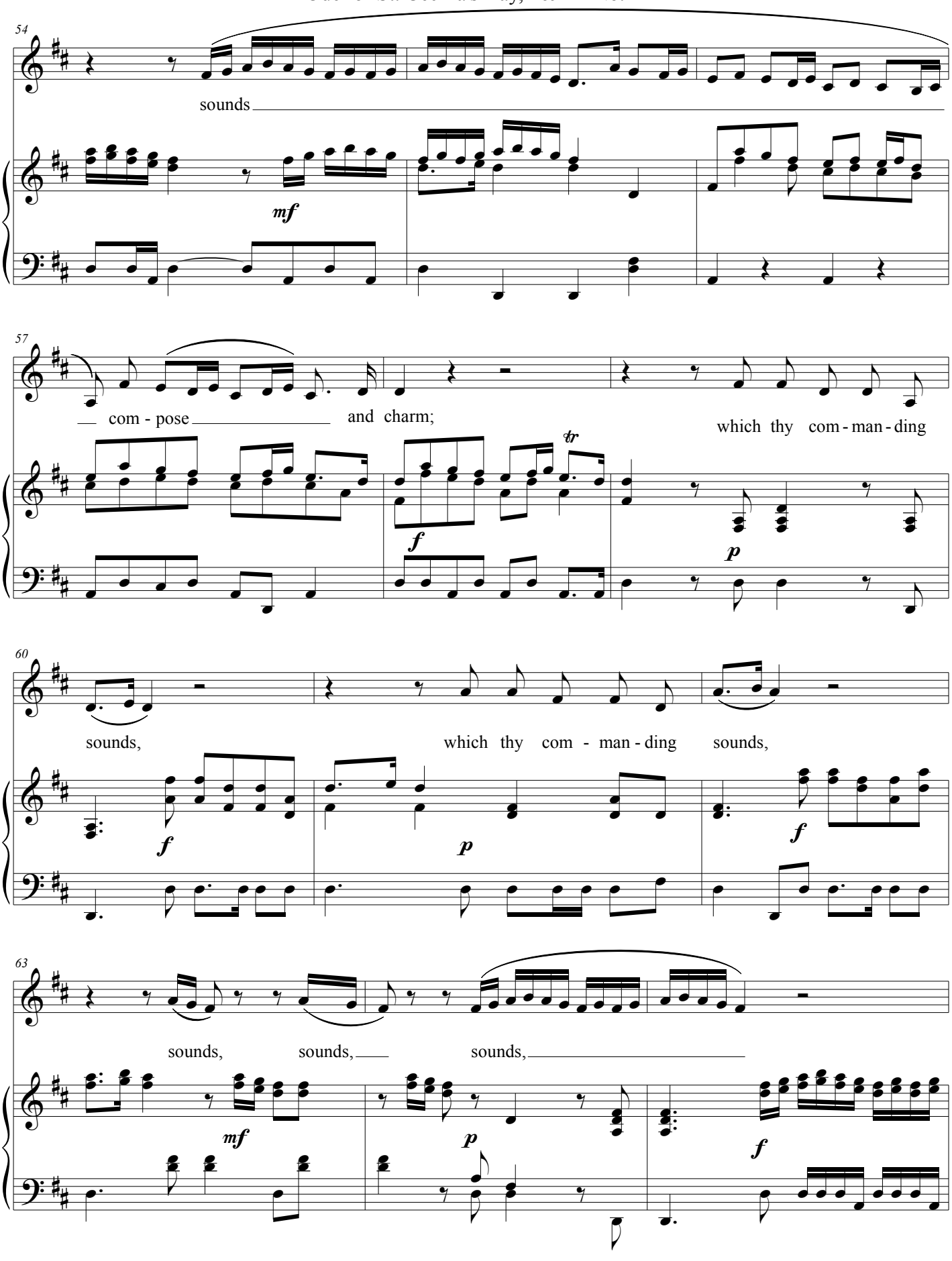
Ode for St. Cecilia's Day, 1692 No. 11

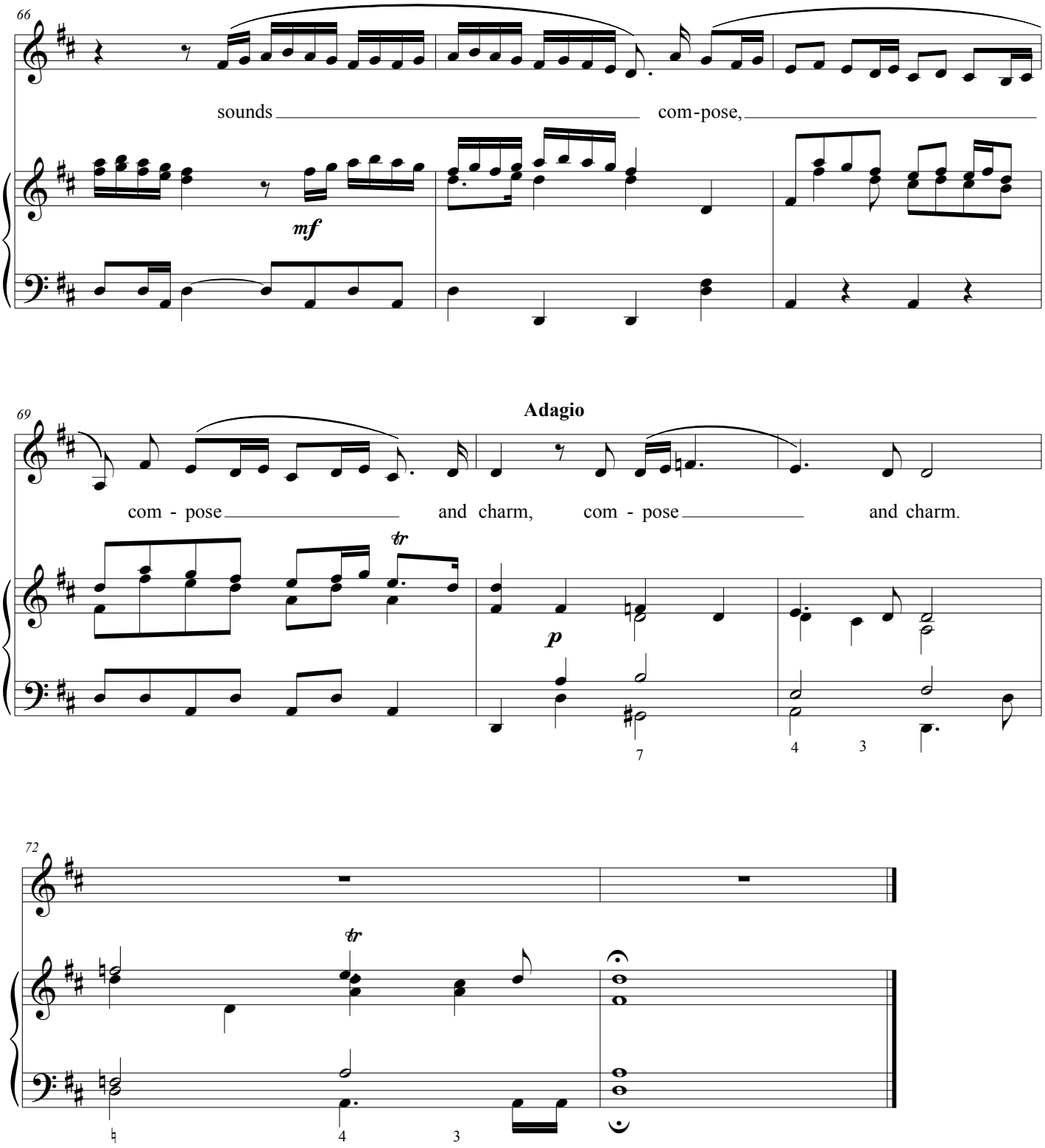



27
pas - sions, the pas - sions, the pas - sions to a -
30
larm a - larm, a - larm, a - larm, a - larm,
33
in vain at - tempt the pas - sions, the pas - sions, the
36
pas - sions to a - larm, a - larm, a - larm, a - larm, a -

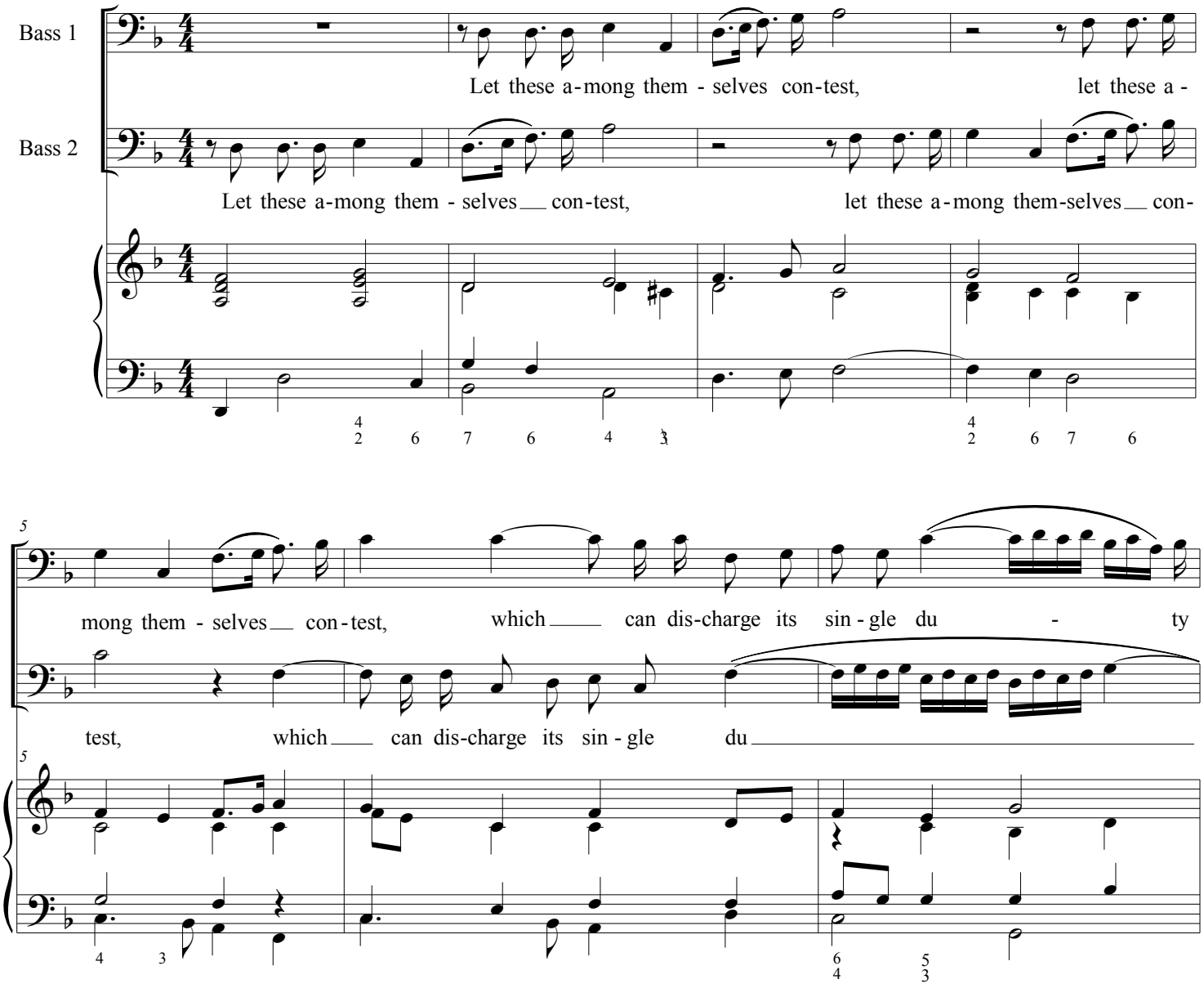
Ode for St. Cecilia's Day, 1692 No. 11

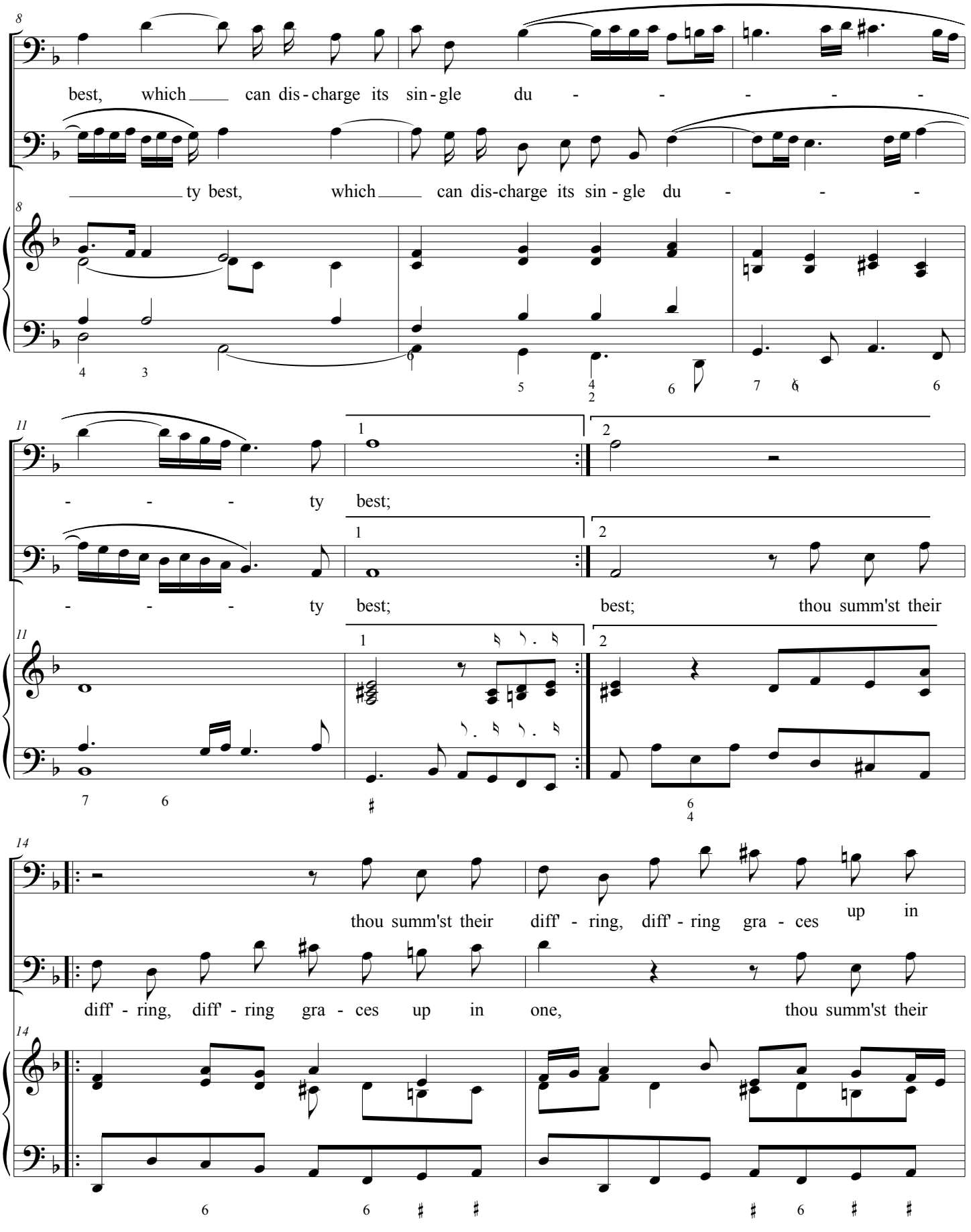



54
sounds
mf
57
com - pose
and charm;
which thy com - man - ding
tr
f
p
60
sounds,
which thy com - man - ding sounds,
f
p
f
63
sounds, sounds, sounds,
mf
p
f

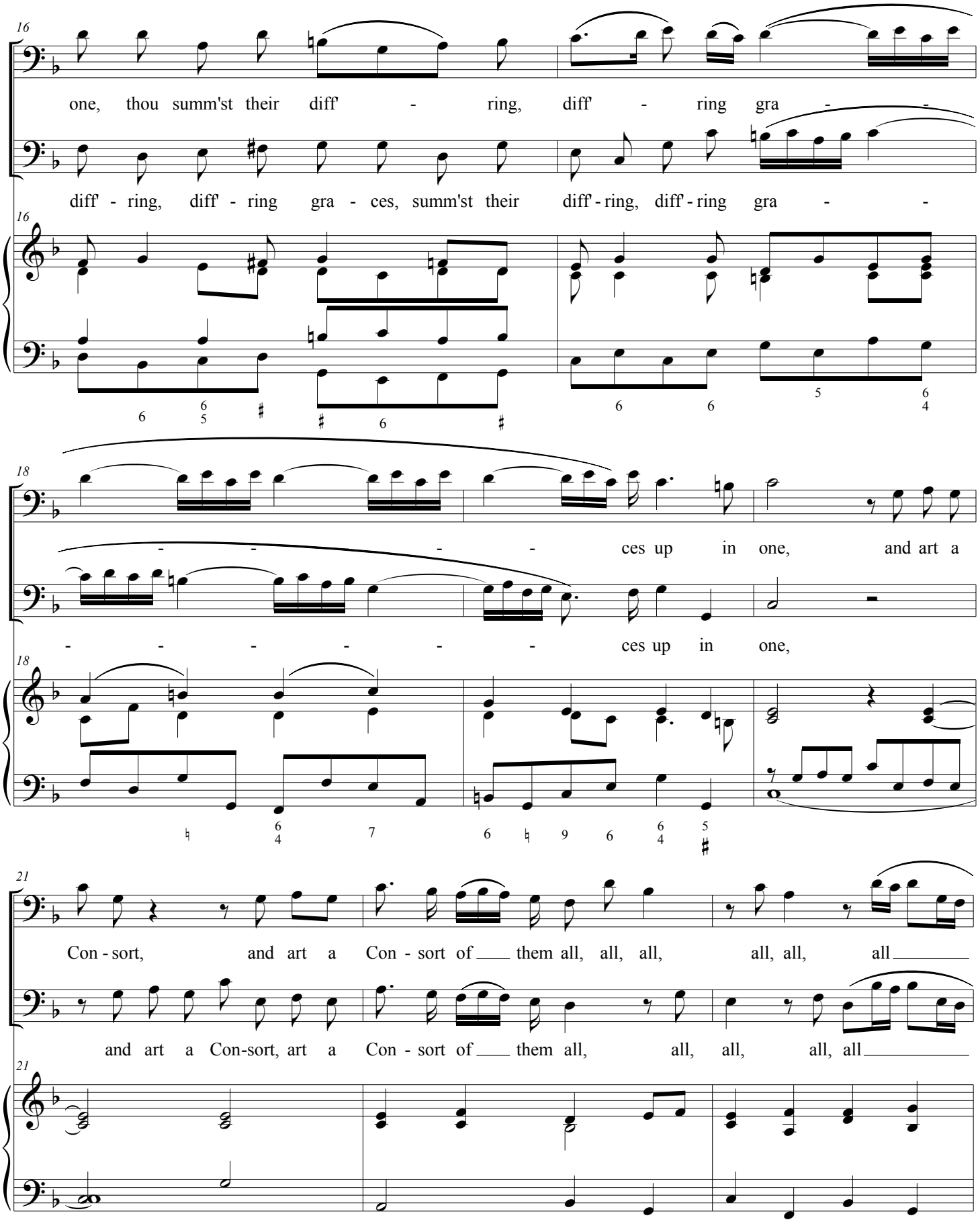

66
sounds
com-pose,
mf
69
Adagio
com - pose
and charm,
com - pose
and charm.
tr
p
72
tr

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

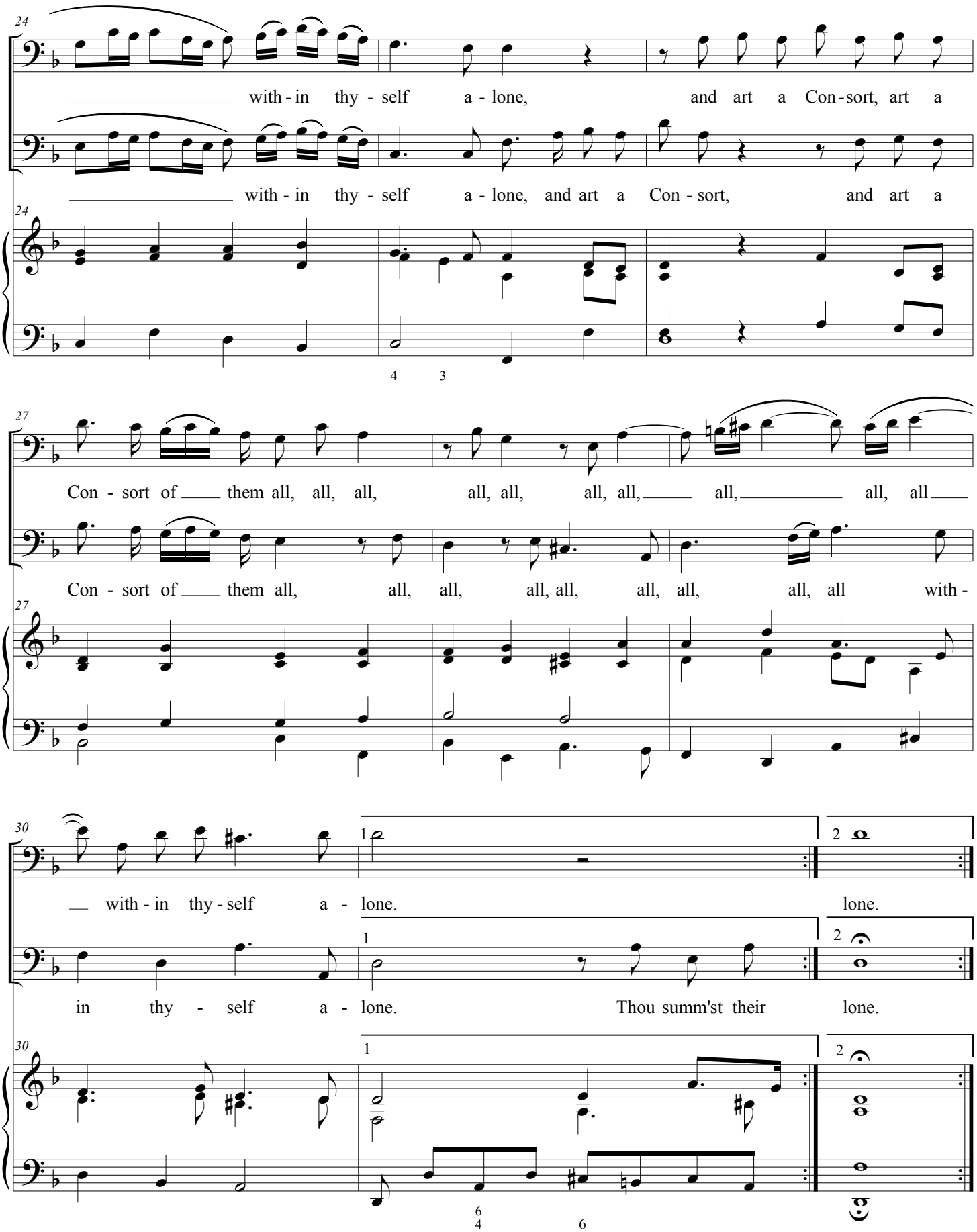



best, which can dis-charge its sin-gle du - - - - -
ty best, which can dis-charge its sin-gle du - - -
- - - ty best;
- - - ty best; best; thou summ'st their
thou summ'st their diff' - ring, diff' - ring gra - ces up in
diff' - ring, diff' - ring gra - ces up in one, thou summ'st their

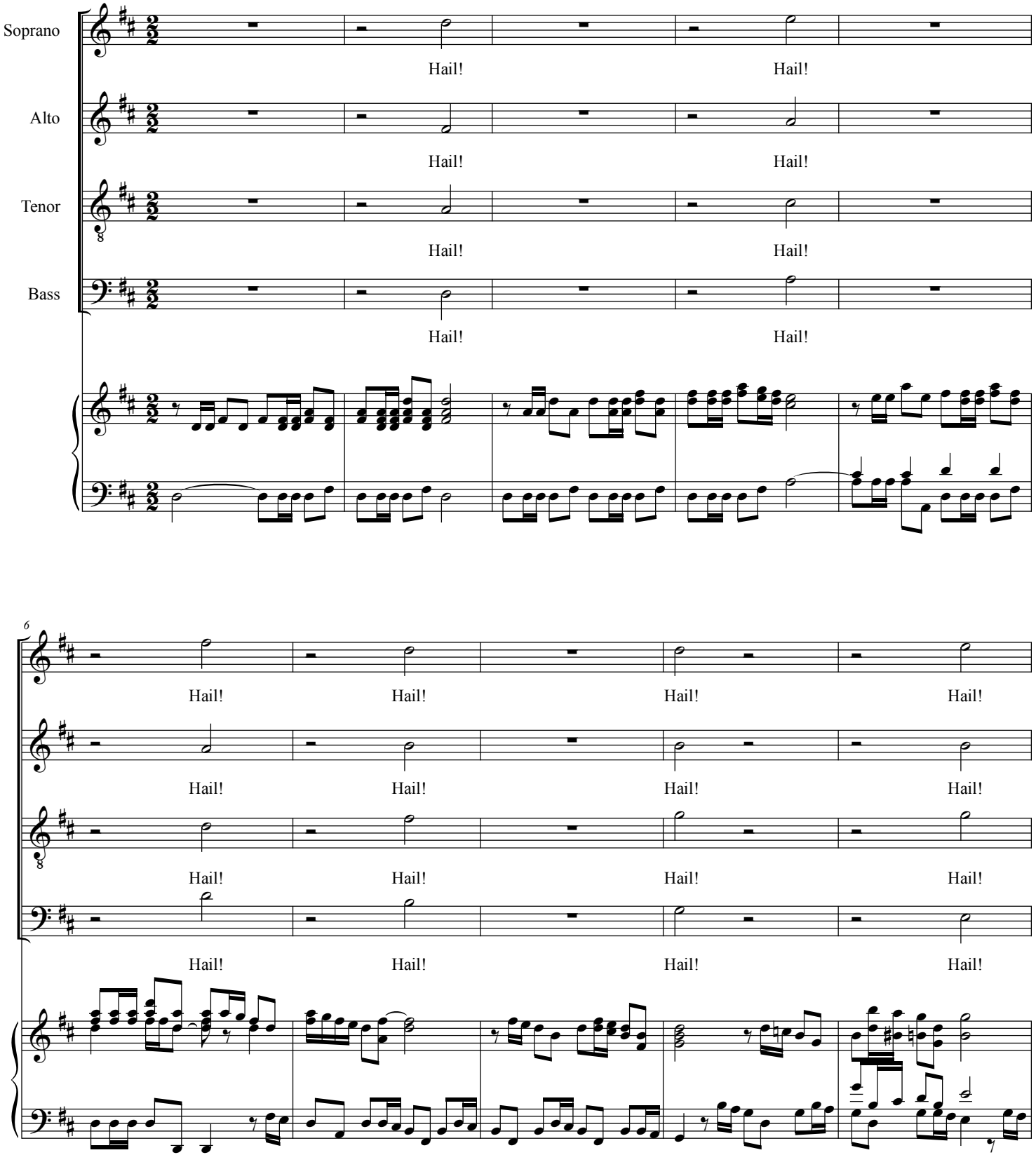
Ode for St. Cecilia's Day, 1692 No. 12



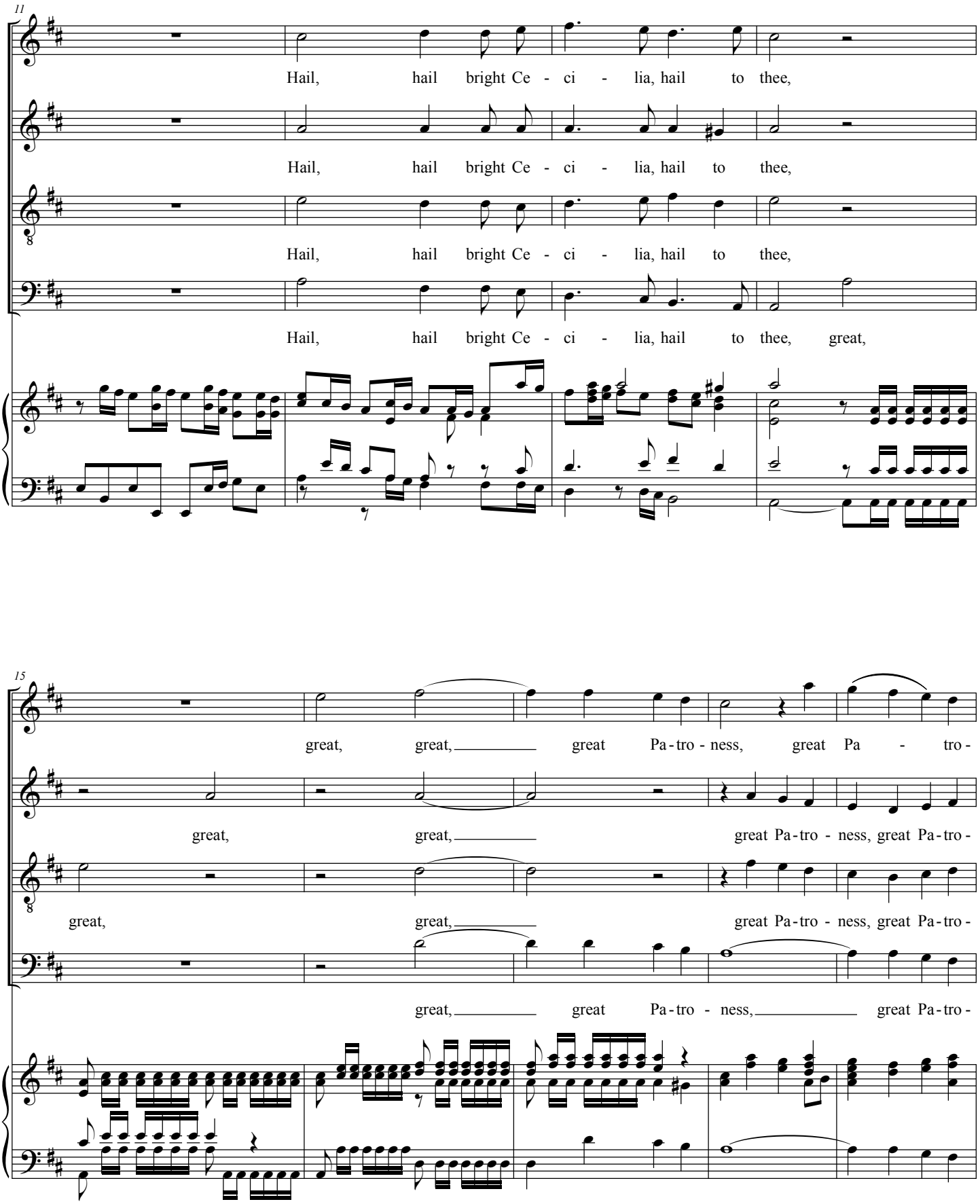
Ode for St. Cecilia's Day, 1692 No. 12

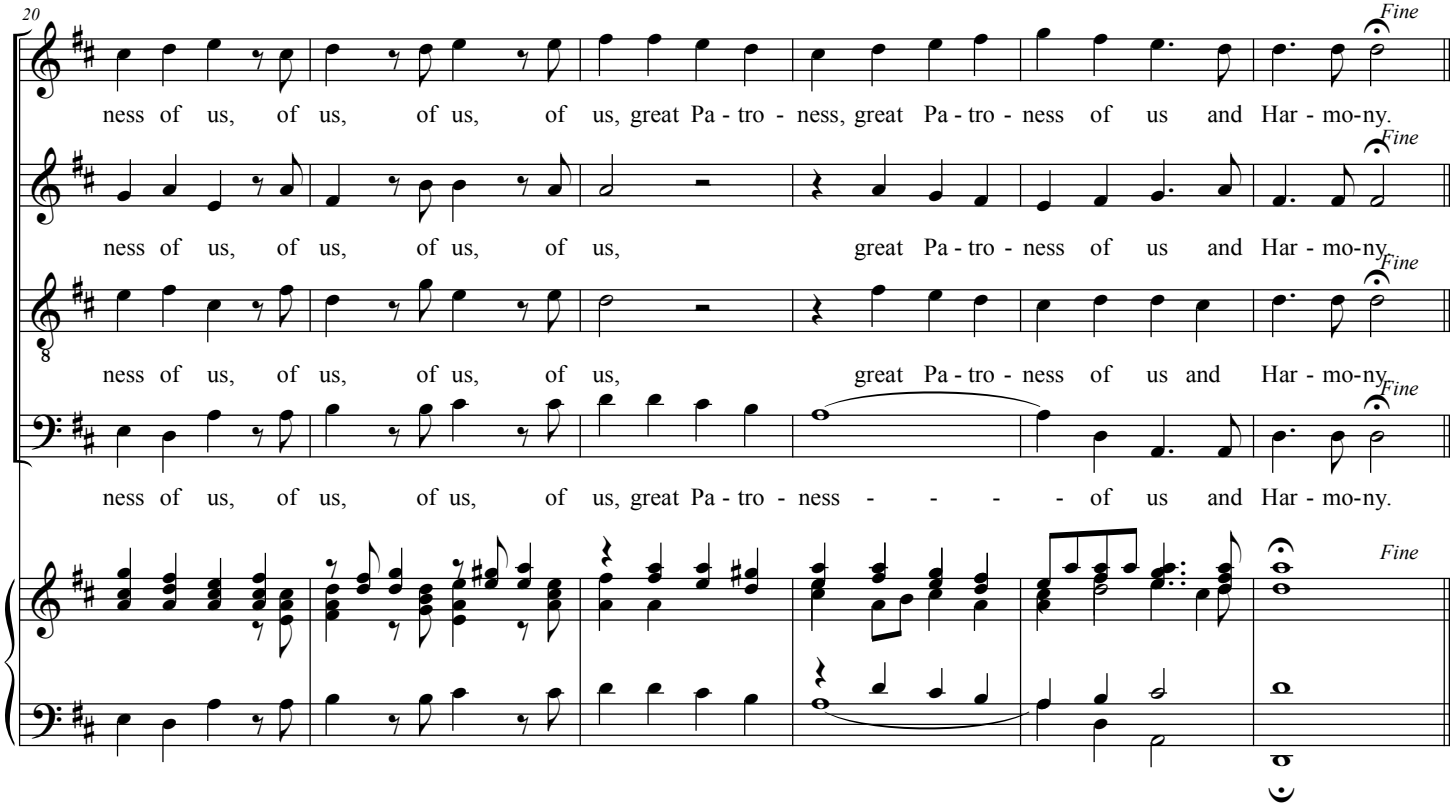


No. 13: Chorus, Hail, bright Cecilia

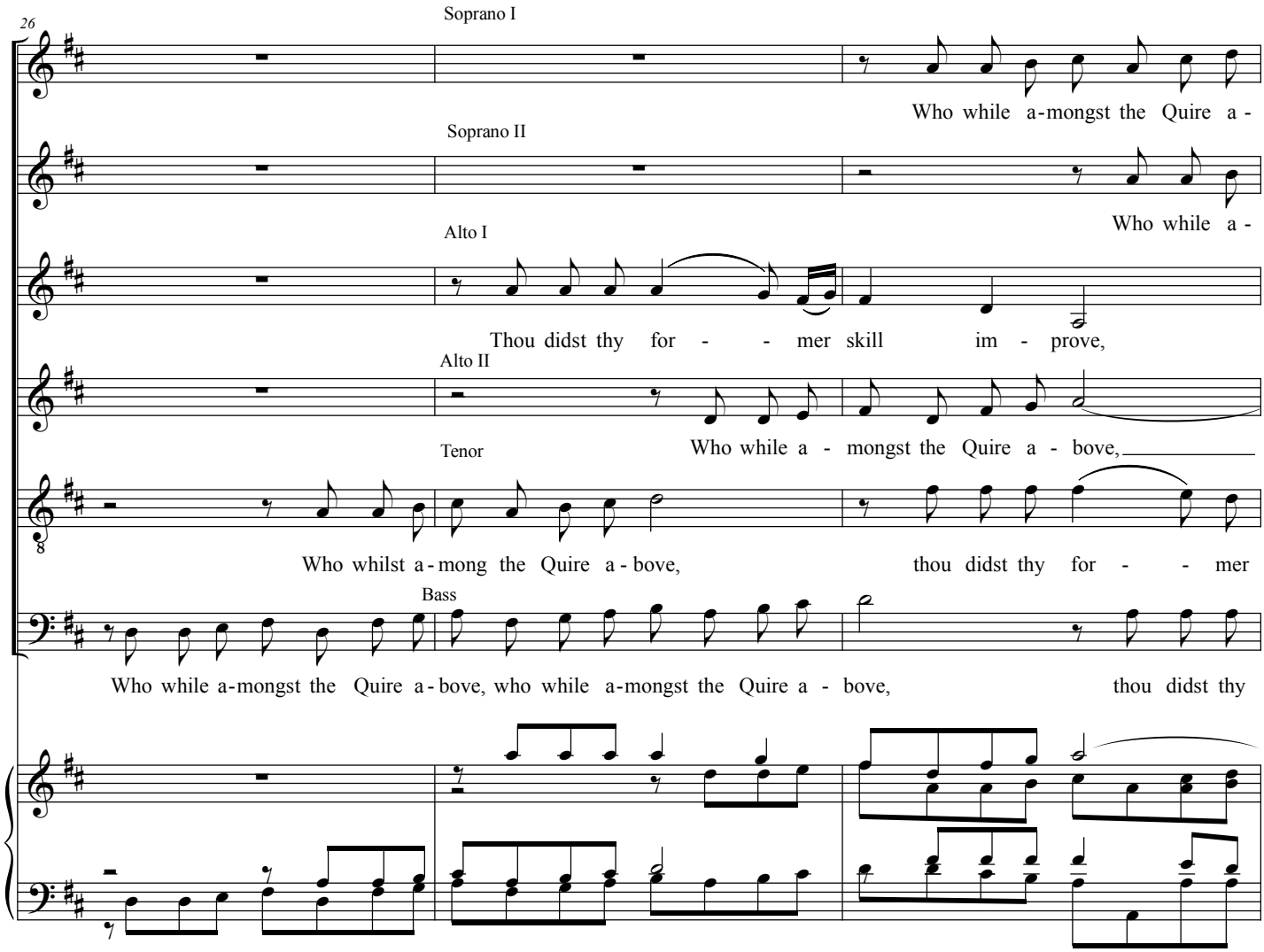


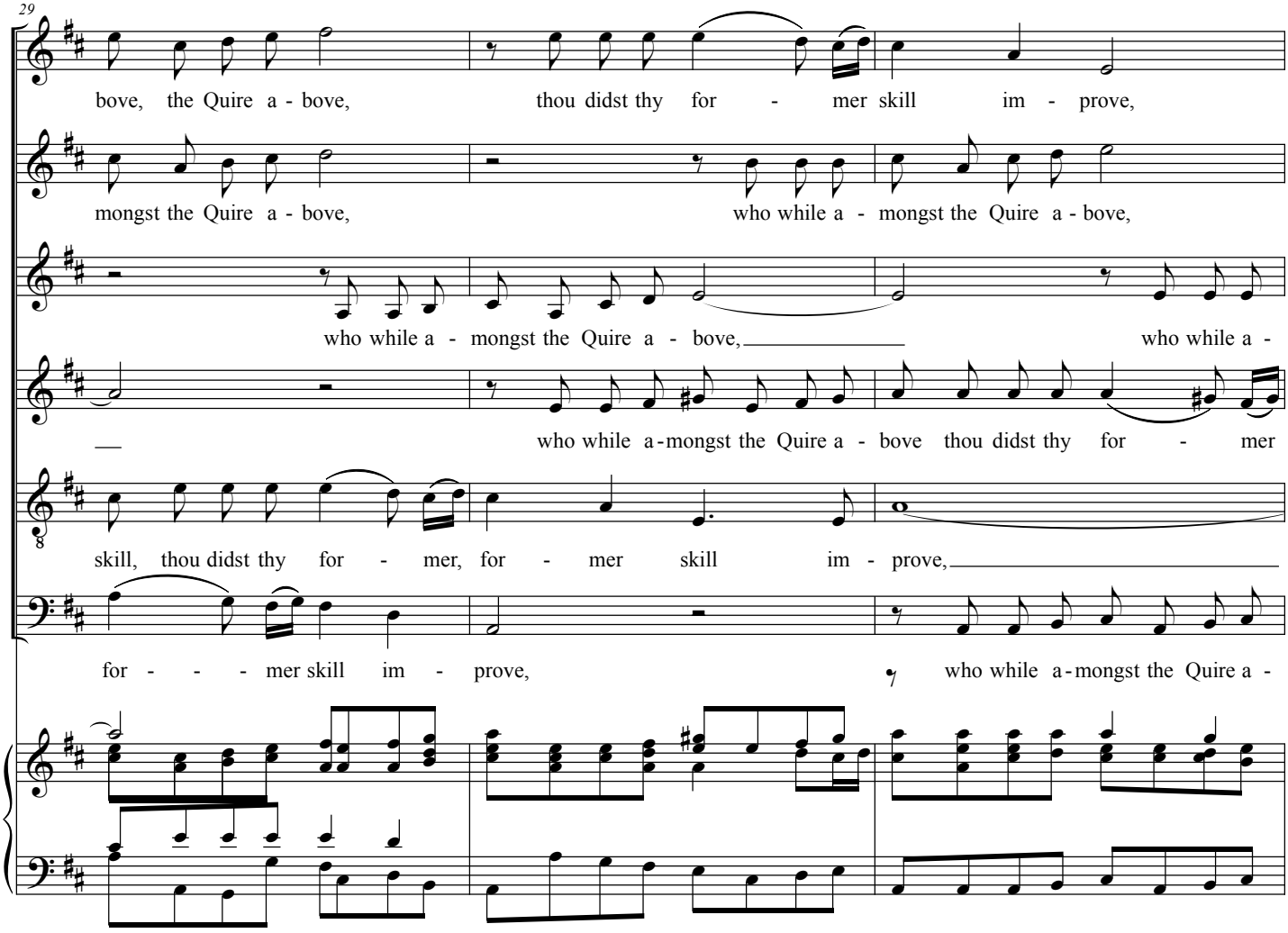
Ode for St. Cecilia's Day (1692) No. 13

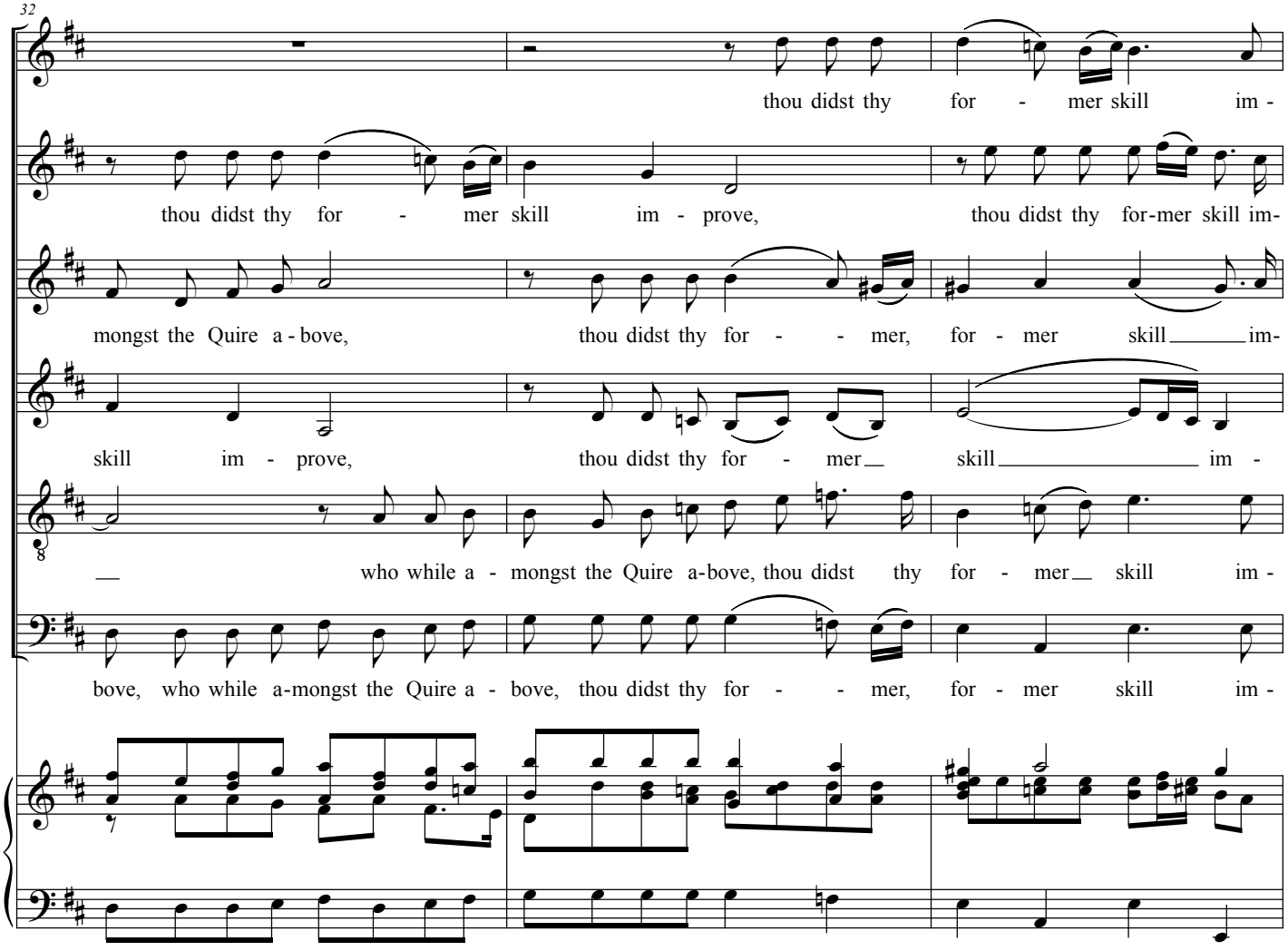


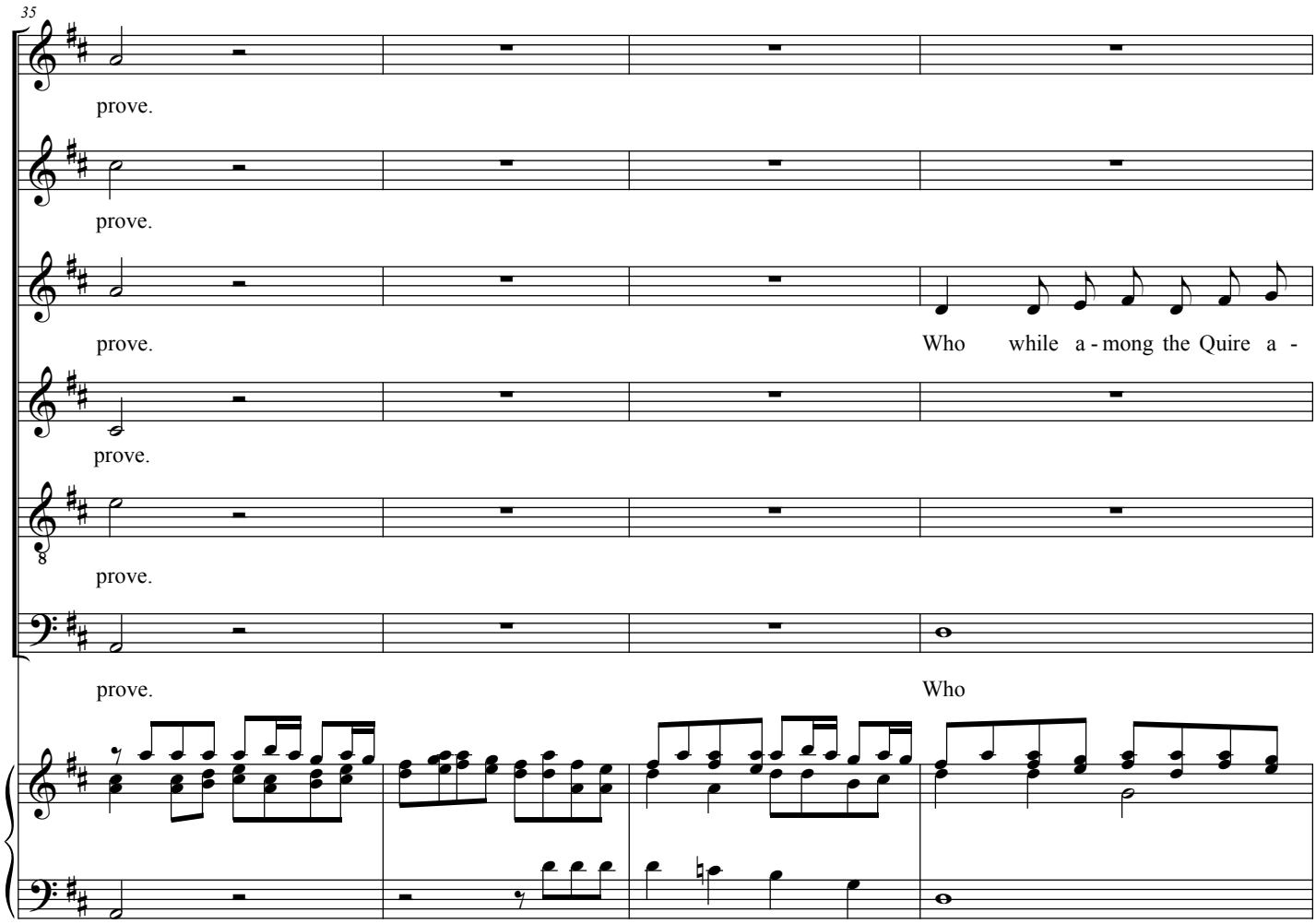

20
Fine
ness of us, of us, of us, of us, great Pa - tro - ness, great Pa - tro - ness of us and Har - mo-ny.
Fine
ness of us, of us, of us, of us, great Pa - tro - ness of us and Har - mo-ny.
Fine
ness of us, of us, of us, of us, great Pa - tro - ness of us and Har - mo-ny.
Fine
ness of us, of us, of us, of us, great Pa - tro - ness - - - - of us and Har - mo-ny.
Fine

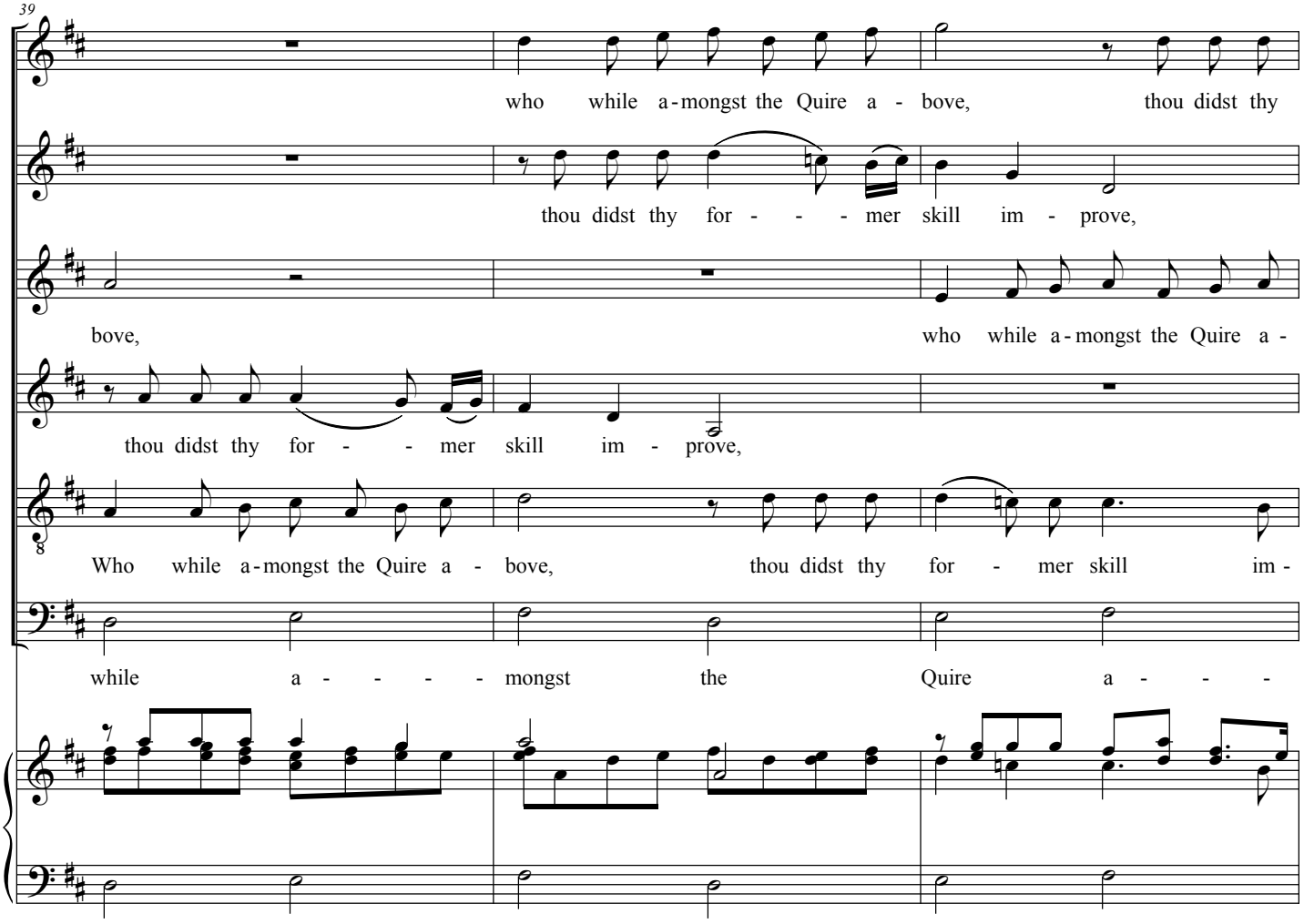
Ode for St. Cecilia's Day (1692) No. 13

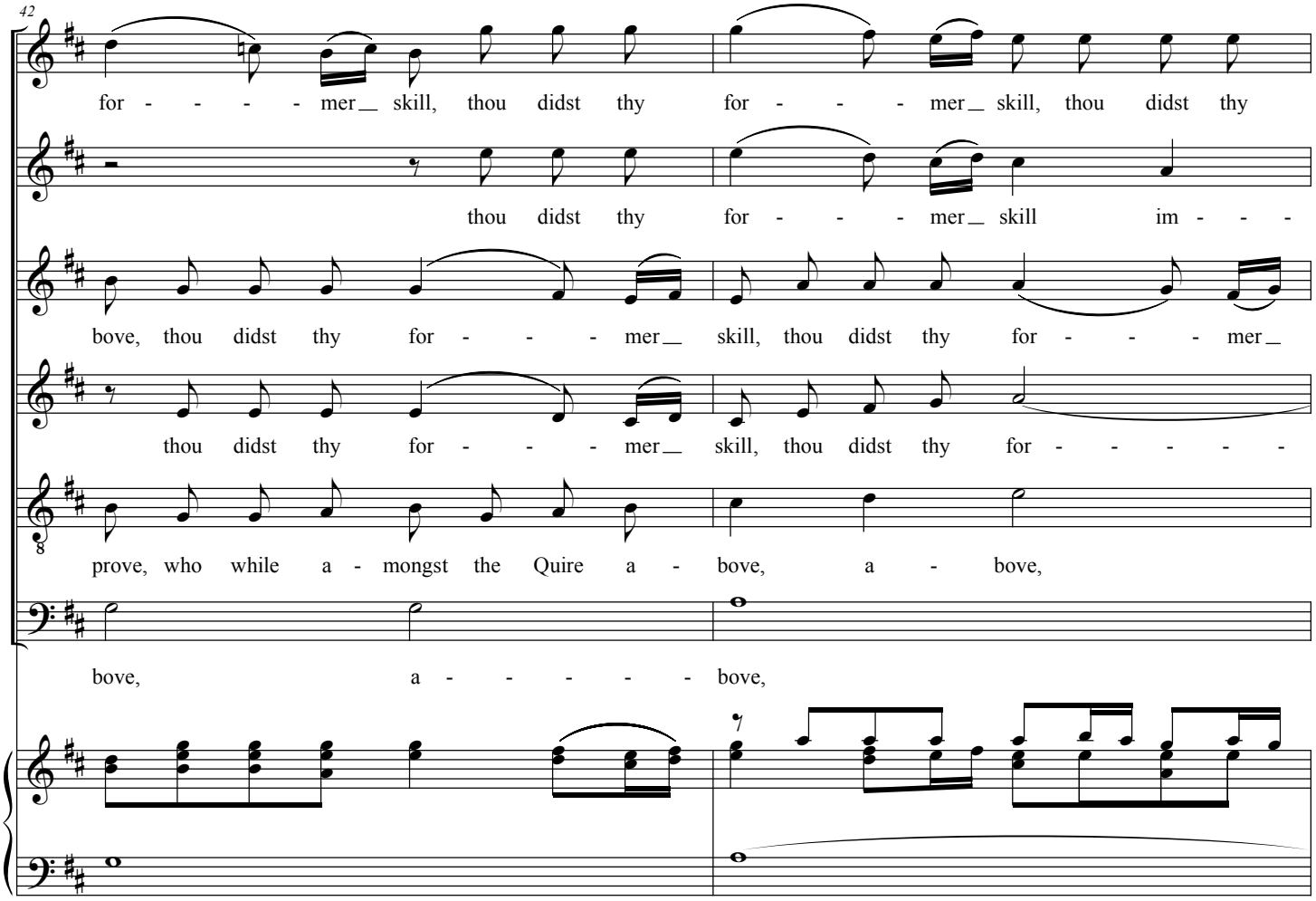


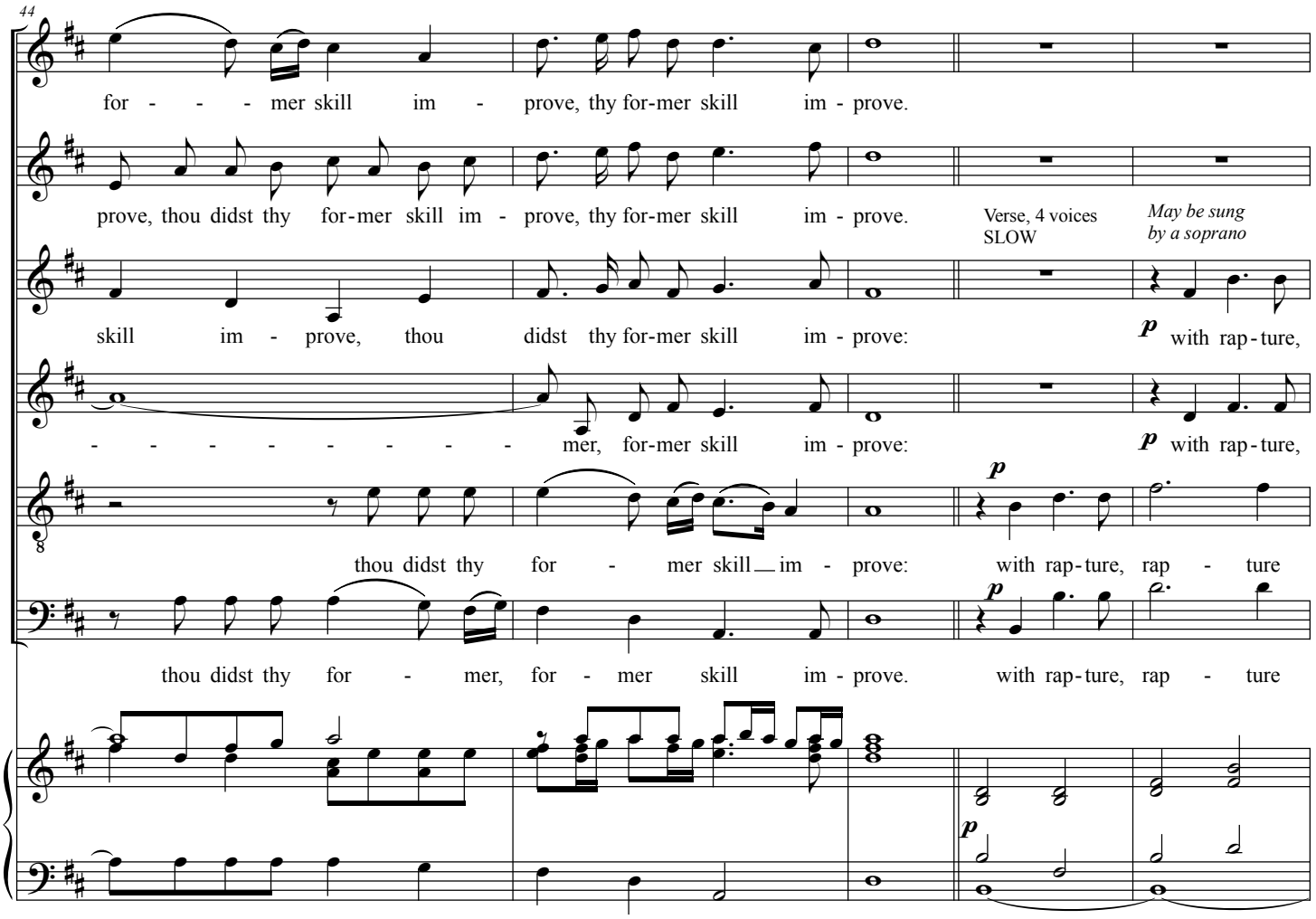

29
bove, the Quire a - bove, thou didst thy for - mer skill im - prove,
mongst the Quire a - bove, who while a - mongst the Quire a - bove,
who while a - mongst the Quire a - bove, who while a -
who while a - mongst the Quire a - bove thou didst thy for - mer
skill, thou didst thy for - mer, for - mer skill im - prove,
for - - - mer skill im - prove, who while a - mongst the Quire a -

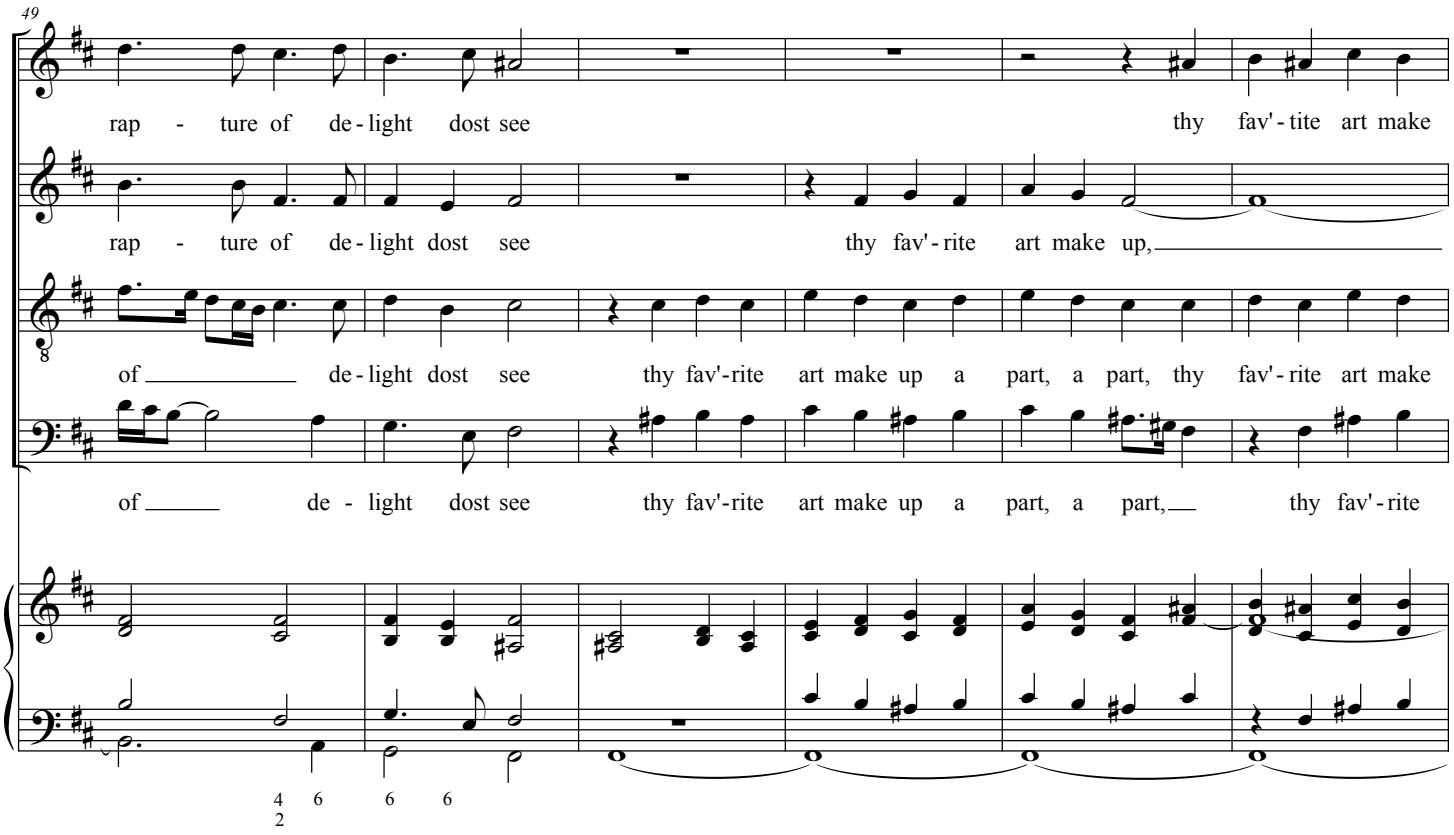

32
thou didst thy for - mer skill im -
thou didst thy for - mer skill im - prove, thou didst thy for-mer skill im-
mongst the Quire a - bove, thou didst thy for - - mer, for - mer skill im-
skill im - prove, thou didst thy for - mer skill im -
who while a - mongst the Quire a-bove, thou didst thy for - mer skill im -
bove, who while a-mongst the Quire a - bove, thou didst thy for - - mer, for - mer skill im -

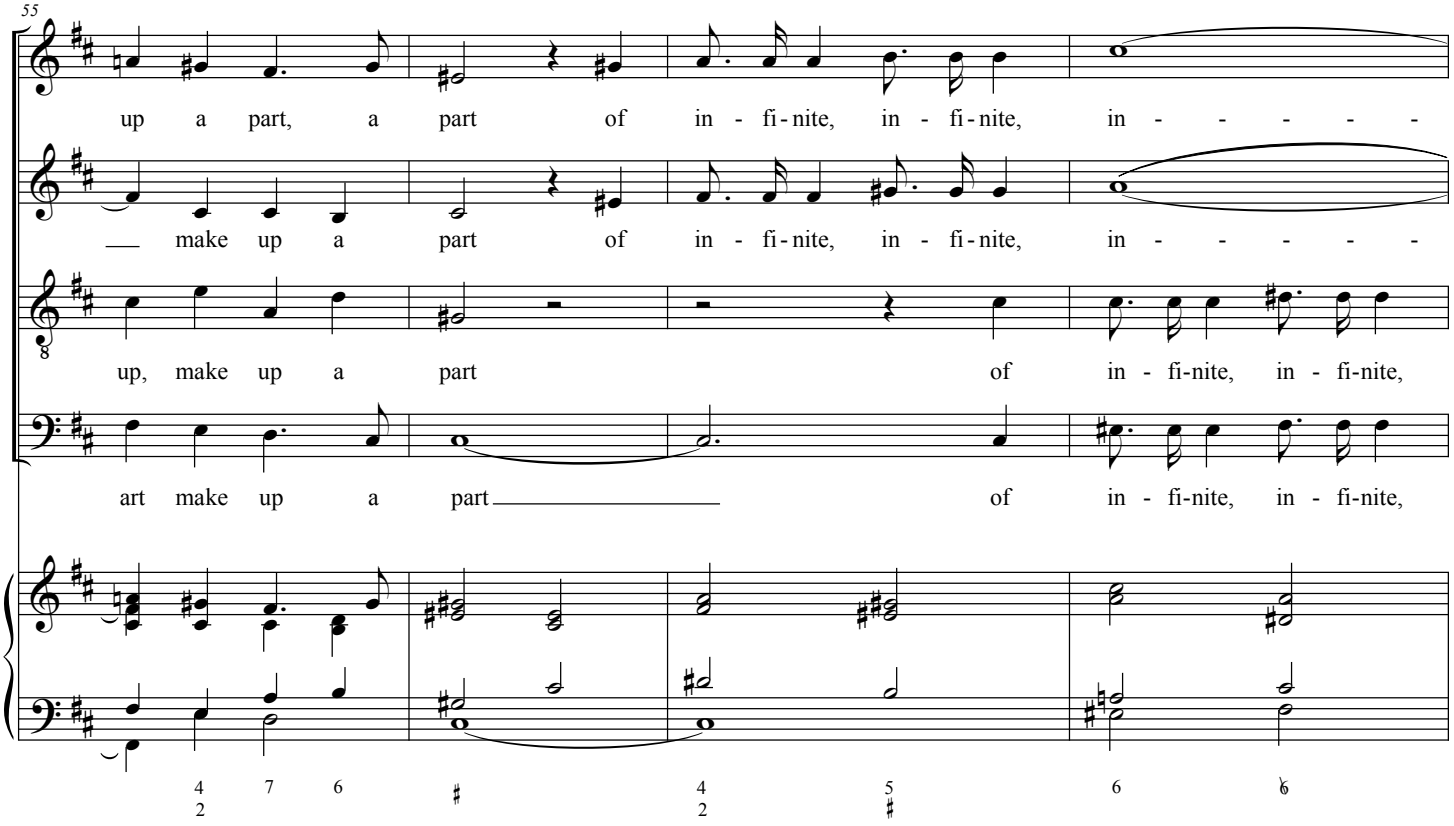

35
prove.
prove.
prove.
Who while a - mong the Quire a -
prove.
prove.
prove.
Who

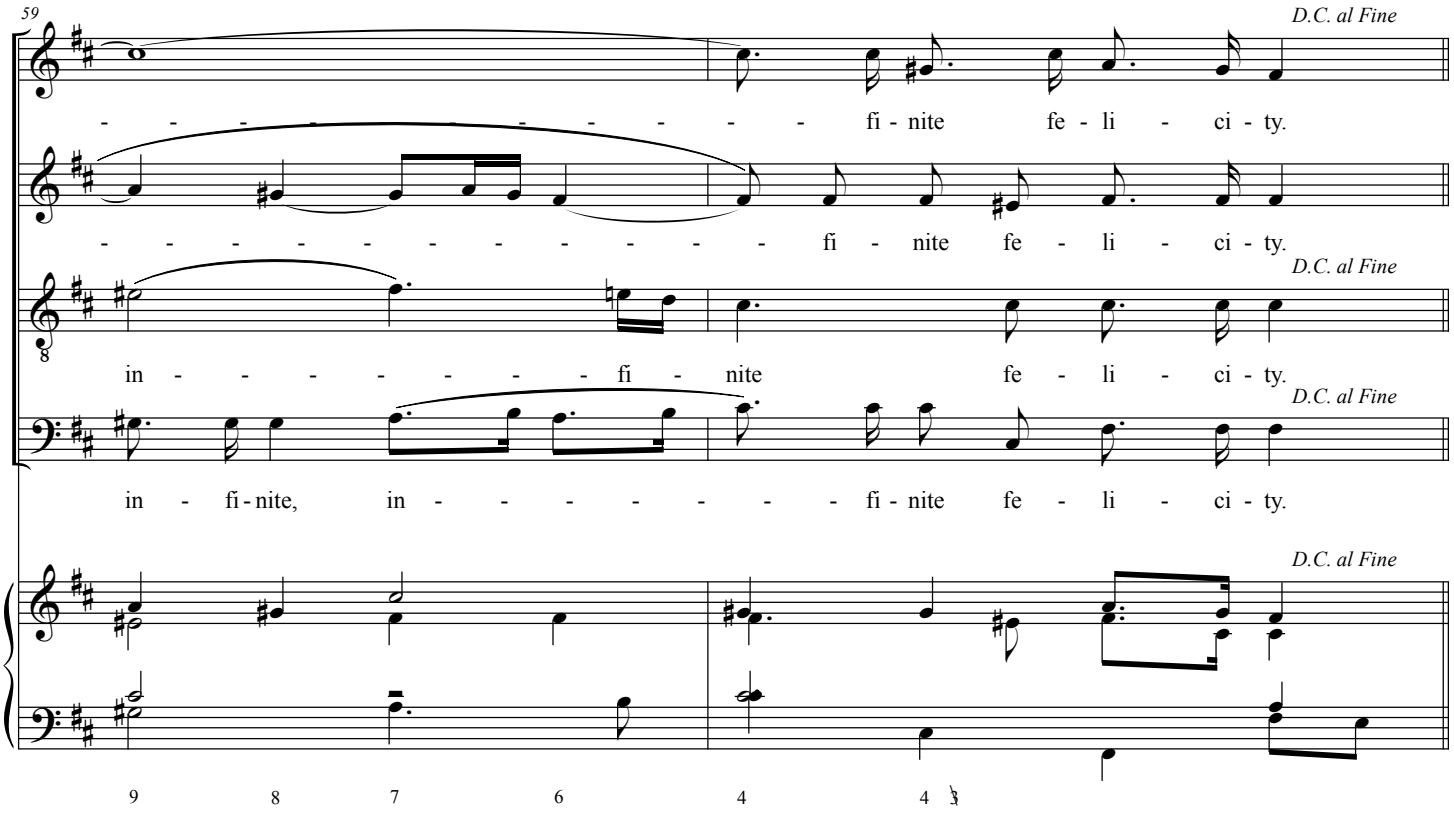

39
who while a-mongst the Quire a - bove, thou didst thy
thou didst thy for - - - mer skill im - prove,
bove, who while a-mongst the Quire a -
thou didst thy for - - mer skill im - prove,
Who while a-mongst the Quire a - bove, thou didst thy for - mer skill im -
while a - - - - mongst the Quire a - - -


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
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


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,


59
D.C. al Fine
- - - - - - - - - - - - fi - nite fe - li - ci - ty.
- - - - - - - - - - - - - - - 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