Henry Purcell
(1659-1695)

Ode for
St. Cecilia’s Day,
1692
Z. 328

Full Score

Text by
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Edited by Edward F. Rimbault (1848)
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Notes  

Orchestra  

Two Trumpets, two Flutes (Recorders), two Oboes, Timpani in A & D, Strings and Continuo

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Ode for St. Cecilia's Day (1692)

Hail, bright Cecilia

Henry Purcell (1659-95)

No. 1, Symphony

Score

Grave

Trumpet 1 & Oboe 1

Trumpet in C

Timpani in A & D

Violin I

Violin II

Viola

Violoncello

Continuo

Henry Purcell (1659-95)
Canzona (briskly)
Ode for St. Cecilia's Day (1692) No. 1
Ode for St. Cecilia's Day (1692) No. 1
Ode for St. Cecilia's Day (1692) No. 1
(\(\text{d = previous}\))

**Slow**

Oboe 1 only, Trumpet 1 tacet

Oboe 2 only, Trumpet 2 tacet
Ode for St. Cecilia's Day (1692) No. 1
Original instruction:
Repeat the Canzona and the Adagio again as before and so goe on.
Allegro

Trumpet 1 and Oboe 1

Trumpet 2 and Oboe 2

Ode for St. Cecilia's Day (1692) No. 1
Grave

Oboes only, Trumpets tacet

5 6 7 6 5 6
Ode for St. Cecilia's Day (1692)

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

Violin I, Oboe 1

Violin II, Oboe 2

Viola

Violoncello

Soprano

Alto

Tenor

Bass

Strings only

Hail, hail, bright Cecilia! Hail, hail, bright Cecilia!
Ode for St. Cecilia's Day (1692), No. 2

Oboe and all Violins

Hail, hail, bright Cecilia! Hail, hail, bright Cecilia!

Tutti

Hail, hail, bright Cecilia! Hail, hail, bright Cecilia!

Hail, hail, bright Cecilia! Hail, hail, bright Cecilia!

Cecilia! Hail, hail! Hail, hail, bright Cecilia! Hail, hail, bright Cecilia!
Hail, hail, hail, hail!

(Harpsichord tacet)

Hail, hail, hail, hail! Fill ev'ry heart with love of thee and thy celestial.

(Semichorus)

Hail, hail, hail, hail! Fill ev'ry heart with love of thee and thy celestial.

(Semichorus)

Hail, hail, hail, hail!

(Conductor's note)

Organ only

Harpsichord tacet

Fill ev'ry heart with love of thee and thy celestial.
Ode for St. Cecilia's Day (1692), No. 2

Fill ev'ry heart with love of thee and thy celestial art, thy celestial art, thy celestial art:

Fill ev'ry heart with love of thee and thy celestial art, with love of thee, with love of thee and thy celestial art:

Harpsichord play
les tial art, fill ev'ry heart with love of thee and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce les - tial art, and thy ce le
Ode for St. Cecilia's Day (1692), No. 2

(Chorus)

celes-tial art: fill ev'ry heart with

(Chorus)

celes-tial art fillev'-ry heart with love of thee, fill ev'-ry heart with love of thee;

(Chorus)

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

les-tial art, with thy celes-tial art.

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

Fill ev'ry heart with love of
Fill ev'ry heart with love of thee and thy celestial art.

Fill ev'ry heart with love of thee and thy celestial art.

Fill ev'ry heart with love of thee, with love of thee and thy celestial art.
art, fill ev'ry heart with love of thee and thy celestial heart with love of thee,

fill ev'ry heart with love of thee and thy celestial

ev'ry heart with love of thee and thy celestial
Ode for St. Cecilia's Day (1692), No. 2

(1 cello, 1 bass
Bassoon tacet)

(Solo)

(Solo)

Organ only
Harpsichord tacet

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Ode for St. Cecilia's Day (1692), No. 2

Tutti

- - - - - - - - - - - - -

(Chorus)

Tutti

- - - - - - - - - - - - -

(Chorus)

May make the Bri-tish fo-rest prove as fa-mous, as
as famous as Do-do-na’s vocal grove;

fa-mous, fa-mous as Do-do-na’s vocal grove; that thine and Mu

fa-mous, fa-mous as Do-do-na’s vocal grove;
(Chorus)

-sic's sacred love may make the British forest prove as famous,

may make the British forest prove as

-sic's sacred love may make the British forest prove as

Bridget's prove as famous,
famous, as famous as Do-do-na's vocal grove.
as famous as famous as Do-do-na's vocal grove.
famous, as famous as Do-do-na's vocal grove.
famous, as famous as Do-do-na's vocal grove.
Ode for St. Cecilia's Day (1692), No. 2
No. 3  *Hark! Each tree its silence breaks*
Hark! Hark! each tree its silence

Hark! Hark! each tree its silence
Hark! Hark! each tree its silence breaks;
breaks, Hark! hark, each tree its si
Hark! each tree its si

Hark! Hark!, each tree its si - - - -
Hark! hark! each tree its silence breaks,
Hark! Silence breaks, hark! Hark! each tree its si-

Ode for St. Cecilia's Day No. 3
Hark!

- to talk ______ be-gin.

Hark!

hark!
hark! hark! hark! hark!

hark! hark! hark! hark!

This is the
Ode for St. Cecilia's Day  No. 3
that in the Flute distinctly, distinctly

Violin,
speaks, distinctly, distinctly speaks.

This in the
Ode for St. Cecilia's Day  No. 3

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That in the Flute dis

Violin,

This in the spright
tinctly, distinctly, distinctly speaks.

- - - - ly Violin, distinctly speaks.

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

'Twas sympathy, their
'Twas sympathy, 'twas sympathy, 'twas
list'ning brethren drew, 'twas sympathy, 'twas sympathy their

sympathy, 'twas sympathy their

list'ning brethren drew, 'twas sympathy their

list'ning brethren drew, when to the Thracian

list'ning brethren drew,
lyre with lea-fy wings they flew

when to the Thra-cian lyre,

when

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

with lea-fy wings they flew,

with lea-fy wings they flew, when to the Thracian

with lea-fy wings they flew, when to the Thracian
lyre with leafy wings they flew,

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

with lea - fy wings they flew, with
leafy wings they flew.
leafy wings they flew.
Ode for St. Cecilia's Day  No. 3
Ode for St. Cecilia's Day  No. 3
No. 4: Air (Alto), 'Tis Nature's voice

'Tis Nature's voice, 'tis Nature's voice, thro' all the moving wood of creatures

un - derstood: the universal tongue, the universal
tongue to none of all her num’rous race unknown; from her, from her it learned the

migh - t - ty, the migh - t - ty, the migh - t - ty art, to court

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

pas-sions to ex-press, and move at once the pas-sions to ex-
Ode for St. Cecilia's Day (1692) No. 4

press, to ex-press, and move, we hear and strait we grieve,
or hate, and strait we grieve, or

hate, re-joice

or love. In un-seen chains it does the fan-cy
bind, it does, it does the fancy bind; at once it charms the sense and captivates the mind, at once it charms the sense and captivates the mind.

Segue Chorus, No. 5

Ode for St. Cecilia's Day (1692) No. 4 83
No. 5: Chorus, *Soul of the World*

\[ \text{Soul of the world, inspired,} \]

\[ \text{Soul of the world, inspired,} \]

\[ \text{Soul of the world, inspired,} \]

\[ \text{Soul of the world, inspired,} \]

\[ \text{Soul of the world,} \]
Ode for St. Cecilia's Day (1692) No. 5

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

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

spired, __________ in - spired ______ by thee, the jar-ring, jar-ring
seeds, the jar-ring, jar-ring seeds of matter did agree,

seeds, the jar-ring, jar-ring seeds of matter did agree, thou didst the

seeds, the jar-ring, jar-ring seeds of matter did agree,

seeds, the jar-ring, jar-ring seeds of matter did agree,
Ode for St. Cecilia's Day (1692) No. 5

thou didst the scat-

scatter'd ter'd a toms bind, the scat-

scatter'd ter'd a toms bind,

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

scat-ter'd a-toms bind,

thou didst the scat-ter'd a-toms bind,
Ode for St. Cecilia's Day (1692) No. 5

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

thou didst the scat
ter'd, the scat

thou didst the scat
ter'd, scat
Ode for St. Cecilia's Day (1692) No. 5

-\-\-\-\-

-\-\-\-\-

-\-\-\-\-

-\-\-\-\-

-\-\-\-\-
true proportion joined, made up of various
true proportion joined, made up of various parts,
true proportion joined, made up of
parts, made up of various parts, of various, various parts, made up of various parts, made up of various parts, made up of various parts, made up of various parts, made up of various parts, made up of various parts, made up of various parts.
various parts, made up of various parts, made up of various parts, made up of various parts, of various, various various parts, made up of various parts, made up of various parts
No. 6: Air & Chorus, *Thou tuned'st this world*
Ode for St. Cecilia's Day (1692) No. 6

Thou tune'st this world, this world be-

low, the spheres above, the spheres above, which in the
Ode for St. Cecilia's Day (1692) No. 6

heaven - ly round _______ do their own mu - sic move,

to their own mu - sic move, which in the hea - ven - ly round

do their own mu - sic move,
to their own music move. Thou tuned'st this world, this world below, the
world be low, the spheres a
Chorus

Ode for St. Cecilia's Day (1692)  No. 6
spheres a-bove the spheres a-bove, which in the hea-ven-ly
spheres a-bove, the spheres a-bove, which in their heav'n-

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

above, the spheres a-bove, the spheres a-bove, which in their hea-ven-ly
round to their own music move,
round to their own music move,
round - - - to their own music move,
Ode for St. Cecilia's Day (1692) No. 6

own music, which in the heav'n - ly round, to their

own music-move, which in the heav'n ly - heav'n ly round to their

own music move, which in the heav'n ly round - - - - - to their

own music move, which in the heav'n ly round - - - - - to their

own music move, which in the heav'n ly round - - - - - to their
Ode for St. Cecilia's Day (1692) No. 6

own mu sic move,

own mu sic move,

own mu sic move,

own mu sic move,

own mu sic move,
Ode for St. Cecilia's Day (1692) No. 6

\[
to \quad their \quad own \quad mu \quad sic \quad move.
\]

\[
to \quad their \quad own \quad mu \quad sic \quad move.
\]

\[
to \quad their \quad own \quad mu \quad sic \quad move.
\]
No. 7: Trio (ATB), *With that sublime celestial lay*

With that sublime celestial lay, can any

With that celestial lay, __

earthly sounds compare?

Can any earthly sounds compare?

If any earthly music dare, the noble,
no
ble or gan may,
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

if any earthly music dare, if any earthly music
if any earthly music dare, the no ble or gan, the no ble, no

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

From heav'n its wondrous, wondrous notes were given,
From heav'n its wondrous, wondrous notes were given,

Ce - ci - lia
Ode for St. Cecilia's Day (1692), No. 7

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

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

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, 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.
of the sacred quire did with his breath the pipes inspire, and of their notes above, the just resemblance, the just resemblance, the just resemblance gace.
Brisk, brisk, brisk without lightness without dullness, grave, grave, without dullness grave,

Brisk, brisk, brisk without lightness without dullness grave, grave, without dullness grave,

Brisk, brisk, brisk without lightness without dullness grave, grave, without dullness grave,

Brisk, brisk, brisk without lightness without dullness grave, grave, without dullness grave,

Brisk, brisk without lightness without dullness grave, grave, without dullness grave,

Brisk, brisk without lightness without dullness grave, grave, without dullness grave,

Brisk, brisk without lightness without dullness grave, grave, without dullness grave,

Brisk, brisk without lightness without dullness grave, grave, without dullness grave,
light-ness, without dull-ness grave, grave, grave, without

light-ness, without dull-ness grave, grave, grave, without

light-ness, without dull-ness grave, grave, grave, without

out dull-ness grave, without dull-ness grave.

out dull-ness grave, without dull-ness grave.

out dull-ness grave, without dull-ness grave.

out dull-ness grave, without dull-ness grave.
No. 8 : Bass Air, *Wondrous machine*

wondrous, wondrous, wondrous machine!
Ode for St. Cecilia's Day (1692)  No. 8

Wondrous, wondrous, wondrous, wondrous machine!

To thee the
Lute, tho' used to conquest, must be forc'd to yield, must be forc'd to

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

with thee un-a-ble, with thee un-a-ble, with thee un-a-ble,
ble to dispute,

tho' us'd to con quest,  

tho' us'd to con quest,
is with thee unable to dispute.

Wondrous, wondrous, wondrous, wondrous machine! To thee the
Lute, tho' used to con - quest,
must be forc'd, must be forc'd, must be forc'd _ to

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

yield, must be forc'd, must be forc'd, must be forc'd to y
No. 9: Alto Air, The Airy Violin

Violin 1

Violin 2

Alto

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

The air-y, air-y, Vi-o-lin, and lof-ty, Vi-o-l

5 6
quit the field: in vain they tune their speaking strings, in vain they tune their speaking strings to court the cruel fair, to court the cruel fair, or praise victory.
Ode for St. Cecilia's Day (1692)

... various Kings; whilst

... all thy consecrated lays, whilst all thy consecrated...

... lays are to more noble, noble uses bent, and ev'ry grateful...
Ode for St. Cecilia's Day (1692)

Note to heav'n repays the melody, the melody, the melody it lent, and every grateful note to heav'n repays the melody, the melody it lent;
Ode for St. Cecilia's Day (1692)
No. 10: Alto & Tenor Duet, *In vain the amorous flute*

Very slow

Flute 1

Flute 2
In vain the am'rous Flute, in vain the am'rous

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

Flute and soft, and soft Guitar jointly, 'rous Flute, and soft Guitar jointly.

Flute and soft, soft Guitar jointly,

jointly labour to inspire ardent love, ardent,

jointly labour to inspire ardent love, to inspire ardent,
Ode for St. Cecilia's Day (1692) No. 10

ardent, ardent, ardent love and fond de -

sire.

Whilst thy chaste airs do gently, do

gently, gently__ move,

Whilst thy chaste airs do
gent - ly, gent - ly, gent - ly move se - ra - phic
flames and heav’n - - ly love, and heav’n - - ly
seraphic flames and heav’n - - ly love, se - ra - phic
love, seraphic flames and heav’n - - -
flames and heav’n - - ly love, heav’n - -
Whilst thy chaste airs do gently, gently, gently,
gently move, do gently,

Whilst thy chaste airs do gently, gently,
Ode for St. Cecilia's Day (1692) No. 10

75

* gently, gently move se- ra- phic flames and *

79

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

83

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

83

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

83

* heavens and heav'n - *

83

* flames and heav'n - *

7 6 6

9 8

6
No. 11  Air: *The Fife and all the harmony of War*
The Fife, the Fife, and all, all, all, all, all the har-

mo-ny of war,
the Fife, the Fife, and all, all, all, all the har -

mony of war.
all, all the harmony of war in vain, in vain attempt the passions, the passions, the passions to a
larm, a larm, a larm, a larm,
in vain attempt the passions, the passions,
Ode for St. Cecilia's Day, 1692  No. 11

p a s s i o n s t o a - l a r m, a - l a r m, a - l a r m, a - l a r m, a - l a r m, a - l a r m, a - l a r m,
compose and charm;

sounds,
sounds, sounds, sounds, com pose,
compose and charm, compose and charm.
Let these among them contest, which can discharge its single duty.

Let these among themselves contest, which can discharge its single duty.
best, which can discharge its single duty best, which can discharge its single duty best, which can discharge its single duty best; thou summ'st their differing, differing graces up in differing, differing graces up in one, thou summ'st their
one, thou summ'st their diff'ring, diff'ring gra -

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

ches up in one, and art a

ches up in one,

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

and art a Con-sort, art a Con-sort of them all, all, all, all, all
with in thy self a lone, and art a Consort, art a

with in thy self a lone, and art a Consort, and art a

Consort of them all, all, all, all, all, all, all, all, all, all, all, all, all, all, all, all, all with

Consort of them all, all, all, all, all, all, all, all, all, all, all, all, all, all, all, all, all

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

with in thy self a lone.
No. 13: Chorus, *Hail, bright Cecilia*
Ode for St. Cecilia's Day (1692) No. 13

Hail!

Hail!

Hail!

Hail!

Hail!
Hail!

Hail!

Hail, hail bright Ce-

Hail!

Hail!

Hail, hail bright Ce-

Hail!

Hail!

Hail, hail bright Ce-

Hail!

Hail!

Hail, hail bright Ce-

Hail!
ciulia, hail to thee,
ciulia, hail to thee,
ciulia, hail to thee,
ciulia, hail to thee,
great Patroness, great Patroness of us, of
great Patroness, great Patroness of us, of
great Patroness, great Patroness of us, of
great Patroness.
Ode for St. Cecilia's Day (1692)  No. 13154

Harmony.

Who whilst among the Quire above,

Thou didst thy former skill improve,
above, 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,

thou didst thy for mer skill im prove,

for mer skill im prove,
Ode for St. Cecilia's Day (1692) No. 13156

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

mongst the Quire a-bove,
thou didst thy for-mer, 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-
Ode for St. Cecilia's Day (1692)  No. 13
Who while among the Quire above,
thou didst thy former skill improve,

Who while among the Quire above,

Who while among the Quire a-

Who while amongst the Quire above,

Who while amongst the Quire a-
above, thou didst thy former skill improve, who while among the Quire above, thou didst thy former skill improve, who while among the Quire above, above, whom a among the Quire above, a above, Quire above, above,
for mer skill im prove, thou didst thy for mer skill im prove.

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

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

thou didst thy for mer skill im prove.
Ode for St. Cecilia's Day (1692)  No. 13

**p** Verse, 4 voices  
SLOW

**p** Alto I: may be sung by a soprano

**p** Alto II

with rapture, rapture of
deca-

with rapture, rapture of
deca-

Alto I: may be sung
by a soprano

with rapture, rapture of
deca-

with rapture, rapture of
deca-

light dost see
thy fav'rite

light dost see
ty thy fav'rite art make up a

light dost see
ty thy fav'rite art make up a
th thy fav'rite art make up a part, a part make up a part, a part, thy fav'rite art make up, make up a part, a part, thy fav'rite art make up a part of infinite, infinite, infinite, infinite, infinite, infinite part of infinite, infinite, infinite, infinite, infinite, infinite part of infinite, infinite, infinite, infinite, infinite, infinite
D.C. al Fine

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

D.C. al Fine

in finite felicity.

D.C. al Fine

in finite felicity.

D.C. al Fine

in finite felicity.
This edition of Purcell’s 1692 Ode is largely a transcription of the edition by Edward F. Rimbault, which was published by Chappell’s “for the Members of the Musical Antiquarian Society”, in 1848. Rimbault is best known to students of the organ for the magisterial work he co-authored with Edward J. Hopkins, *The Organ: Its History and Construction*, which first appeared in 1855. To his editing of the *Ode*, he brought the same meticulous care for detail and clarity of presentation.

Concluding his introductory notes in 1848, Rimbault gives the provenance of his edition: “. . . the following Ode is now for the first time printed, the Editor taking as the text the MS. copy in his possession dated 1699, which is probably the earliest and most authentic copy extant. The figuring of the bass is given verbatim as it appears in the old copy”. As the present edition shows, the figuring of the continuo line is sparse and uneven, with detailed figures in some sections followed by whole movements without figures.

The first performance of the *Ode* took place in Stationer’s Hall, London, on St. Cecilia’s Day, 22 November, 1692. The MS. used by Rimbault lists the eight singers who took part in that first performance, although the MS itself is dated seven years after the event. Those who seek clues to performance practice in such lists must tread carefully here, because these were probably the solo singers: Purcell had a ready source of choral singers, especially trebles, in his choir at Westminster Abbey.

The text is by the Anglo-Irish Anglican cleric and poet Nicholas Brady (1659-1726). Brady is probably best remembered as co-author, with Nahum Tate, of the *New Version of the Psalms of David* (1696) which is usually just called “Tate and Brady”. These metrical translations of the Psalter included some hymns still in active use, for example *Through all the changing scenes of life* (Psalm 34), and *Ye boundless realms of joy* (Psalm 148). Probably their most familiar title is not a psalm translation, though it was printed in a supplement to the *New Version*: the Christmas hymn *While Shepherds watched their Flocks by Night*. Brady’s libretto for this *Ode* is based on John Dryden’s 1687 *A Song for St. Cecilia*.

In this edition the opening movement is entitled “Symphony”, because this is more in line with Purcell’s terminology elsewhere, than Rimbault’s term “Introduction”. The original instructions for this movement, which are included, would produce a very long and perhaps repetitious instrumental piece, so I have ventured to suggest a shorter dal Segno conclusion. Elsewhere a few obvious errors in notation were corrected, and the present editor has produced a continuo realization. For a twenty-first century musician the temptation to add ornamentation has been very great, and a few trills have been added, as noted below. In general however I have preferred to let conductors settle this essential part of a performance while bearing in mind the skills of their musicians. Sometimes we are fortunate enough to have singers and orchestral players who can themselves supply proper ornamentation, but this is not to be taken for granted.

This version was written in the summer of 2010, and first performed on the Friday after St. Cecilia’s Day, 26 November, 2010. The editor directed the Melos Choir and Chamber Orchestra of Kingston, Ontario. The orchestra used replica wind instruments, and baroque bows with modern strings (4-4-2-2-1), pitched at A = 415.

David Cameron, Kingston, Ontario
30 April 2017

**EDITORIAL DETAILS**

No. 2 Editorial suggestions are in parentheses ( ), except where specifically noted
The suggestions of a reduced choir and orchestra at mm. 13, 18 and 50-51, and the following *tutti or Chorus* indications are editorial.
Reduction of forces for bass instruments, and the following Solo indications for singers, are editorial. Trills were added to the Violin I part in mm. 25, 34, 60, 70, and 78. The addition of Oboes and Bassoon to this movement is editorial.

No. 3  Cadential trills were added in mm. 158-159

No. 5  The opening $f$ is editorial

No. 6  The suggested assimilation of $\frac{4}{3}$ to $\frac{5}{3}$ is editorial

Nos. 7, 8, 9  Generally a single continuo instrument (plus harpsichord) will be best

No. 10  Trills are editorial

m. 23  The original $6/4$ figure is inconsistent with the voice parts, and should have read $\frac{4}{2}$