Henry Purcell
(1659-1695)

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

Vocal Score

Text by
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Edited by Edward F. Rimbault (1848) and David Cameron (1991, 2013)
Table of Contents

No. 1 Symphony  See note below
No. 2 Recit. And Chorus, Hail, bright Cecilia  3
No. 3 Duet (Soprano & Bass) Hark! Each tree its silence breaks  13
No. 4 Air (Alto), 'Tis Nature's voice  22
No. 5 Chorus, Soul of the World  26
No. 6 Air (Soprano) and Chorus, Thou tuned'st this world  32
No. 7 Trio (Alto, Tenor & Bass), With that sublime celestial lay  38
No. 8 Air (Bass), Wondrous machine  45
No. 9 Air (Alto), The airy Violin  51
No. 10 Duet (Alto & Tenor), In vain the amorous Flute  54
No. 11 Air (Alto), The Fife and all the Harmony of War  61
No. 12 Duet (Two Basses), Let these among themselves contest  67
No. 13 Chorus, Hail, bright Cecilia  71

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

Bass

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

Hail, hail, hail, hail!

Hail, hail, hail, hail!

Hail, hail, hail, hail!

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

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

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

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

thee and thy celestial, thy celestial art.

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

Fill ev'ry other 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

art,____ fill ev'-ry heart with love of thee and thy celestial
	hee, fill ev'-ry heart with love of thee and thy celestial

art: Solo

art: that thine and Mu---

art: that thine and Mu---

art:
May make the British forest prove as famous, as famous, as

that thine and Mun----

famous, famous as Do-do-na's vocal grove;

famous, famous as Do-do-na's vocal grove;

that thine and Mun----
No. 2 Ode for St. Cecilia's Day (1692) No. 2

ch's sacred love may make the Brit. fo-rest prove as famous, Chorus
may make the Brit. fo-rest prove as
ch's sacred love may make the Brit. fo-rest prove as
as famous, as famous, as Do-no's vocal grove, as famous, as
famous, as famous, famous as Do-no's vocal grove, as famous, as famous, as
famous, as famous, famous as Do-no's vocal grove, as famous, as famous, as
famous, as famous, famous as Do-no's vocal grove, as famous, as

fa-mous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, as famous, 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No. 3  Hark! Each tree its silence breaks
Hark! Each tree its silence breaks; the box and silence breaks; the
fir to talk, to box and fir to talk, to talk, to talk, to talk, to talk, to begin. (Flutes & Violins in dialogue) Hark!
This is the spright-

that in the Flute dis-

vi-o-lin.

(Original 8va)

speaks, dis-

This is the
99

sprightly Violin,

104

that in the Flute distinctly, distinctly, dis-

109

tinctly speaks.

tinctly speaks.
"Twas sympathy, 'twas sympathy, 'twas sympathy, 'twas sympathy their

list'ning brethren drew, 'twas sympathy their

list'ning brethren drew, when to the Thracian lyre with

list'ning brethren drew,
When to the Thracian lyre, when to the Thracian lyre with

When to the Thracian lyre with lea-fy wings they

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

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

flew, - - - - - - - - with lea-fy wings they flew, when to the Thracian
Ode for St. Cecilia's Day, 1692  No. 3

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

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

lea-fy wings they flew.

lea-fy wings they flew.

lea-fy wings they flew.

lea-fy wings they flew.
Alto

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

ununderstood: the universal tongue, the universal

Ode for St. Cecilia's Day (1692)
No.4 : Air (Alto), 'Tis Nature's voice

Henry Purcell
tongue to none of all her num'rous race unknown; from her, from her it learned the

mighty, the mighty, the mighty art, to court_

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

passions to express, and move at once the passions to ex-
press, to ex-press and move, we hear and strait we grieve,
or hate, and strait we grieve,
or love. In un-seen chains it does the fancy
bind, it does, it does the fancy bind; at once it

charms the sense and captivates the

mind, at once it charms the

Segue Chorus, No. 5

sense and captivates the mind.
No. 5: Chorus, *Soul of the World*

Soul of the world, inspired, inspired, inspired, inspired 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, thou did the scatter'd

thou didst the scatter'd atoms bind, the scatter'd,

thou didst the scatter'd atoms bind,

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

which by thy laws of true proportion joined, made up of various

which by thy laws of true proportion joined, made up of various

which by thy laws of true proportion joined, made up of various

which by thy laws of true proportion joined, made up of various
up of various parts, one perfect, one perfect,

made up of various parts, of various, various parts, one perfect, one perfect,

made up of various parts, one perfect, one, one perfect,

perfect, perfect harmony.

one perfect, perfect harmony.

one perfect, perfect harmony.

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

Henry Purcell
Thou tune'st this world, this world below, the spheres, the spheres -

-- above, which in the heavenly round do their own music move,

which in the heavenly round do their own music
move,

to their own music move.

Thou tuned'st this world, this world below, the spheres above,

Thou tuned'st this world below, the spheres above,

Ode for St. Cecilia's Day (1692) No. 6
above, the spheres above, which in the heavenly
above, the spheres above, which in the heavenly
above, the spheres above, which in their heavenly
round to their own music move,
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

85
to their own music move, which in the

8
heav'nly

90
to their own music move, which in the

85
heav'nly, heav'nly round

to their own music

90
heav'nly, heav'nly round

to their own music
95

move

move

move,

move,

move,

move,

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

99

to their own music move.

to their own music move.

to their own music move.

to their own music move.
No. 7: Trio (ATB), *With that sublime celestial lay*

With that sublime celestial lay, can any earthly sounds compare?

If any earthly music dare, the noble,
if any earthly music dare, if any earthly music

if any earthly music

no

-ble organ may,

-ble organ, the no

dare, the no

dare, the no

the no

the no

the no
ble organ may.

ble organ may. From heav'n its wondrous, wondrous notes were given,

From heav'n its wondrous, wondrous notes were given,
Ce cilia oft convers'd with heav'n, Ce cilia

oft convers'd with heav'n, convers'd with heav'n, Ce cilia oft convers'd with heav'n; Ce cilia oft convers'd, Ce cilia oft convers'd with heav'n, some angel

heav'n, Ce cilia oft convers'd, oft convers'd with heav'n.
of the sacred quire did with his breath the pipes in-spire, and of their notes a-

above, the just re-sem-blance, the just re-sem-blance, the just re-sem-blance gace.
Ode for St. Cecilia's Day (1692), No. 7

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

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

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

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

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

grave, without dull-ness grave, brisk, brisk without light-ness,
brisk, without lightness, without dullness grave,
brisk, without lightness, without dullness grave,
brisk, without lightness, without dullness grave,
brisk, without lightness, without dullness grave.
grave, without dullness grave, without dullness grave.
grave, without dullness grave, without dullness grave.
grave, without dullness grave, without dullness grave.
grave, without dullness grave, without dullness grave.
No. 8: Bass Air, *Wondrous machine*

Wondrous, wondrous, wondrous machine!
warbling

Lute, tho' used to conquest,
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

Ode for St. Cecilia's Day (1692)
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,
Ode for St. Cecilia's Day (1692)

ble to dispute,

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

ble to dispute.

Wond ous, wond ous,
wondrous, wondrous machine! To thee the

warbling

Lute, tho' used to conquest, 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 to
yield, must be forc'd, must be forc'd, must be forc'd to
yield,
No. 9: Alto Air, *The Airy Violin*

Alto

The airy, airy Violin,

Air y, airy Violin, and lofty Violin 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 victorious
- - - - - -

29

- - - - - -

29

whilst all thy consecrated lays, whilst all thy

7 6 5 6 6 6 7

34

consacrated lays are to more noble, noble uses bent, and

6 6 6 6 4 3

39

ev'ry grateful note to heav'n repays the melody, the melody, the

4 3

44

Ode for St. Cecilia's Day (1692) No. 9
49 melody lent, and ev'ry grateful note to heav'n re-pays the

54 melody, the melody, the melody it lent;

Segue Duet
Very slow

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

Henry Purcell

Ode for St. Cecilia's Day (1692)

In vain the amorous flute, in vain the
Ode for St. Cecilia's Day (1692) No. 10

Flute and 'rous Flute, and soft,

sort Gui tar jointly, jointly la

soft Gui tar jointly, jointly la

bour

bour to in-
Ode for St. Cecilia's Day (1692) No. 10

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

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

love and fond de-sire.

Whilst thy chaste airs do

love and fond de-sire.

Whilst thy chaste airs do

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

Whilst thy chaste airs do
gently, gently, gently, gently move seraphic

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

seraphic flames and heav'n - ly love, seraphic

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

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

love, seraphic flames and heav'n - - - - - -
love.

Whilst thy chaste airs do gently, gently,

love.

Whilst thy chaste airs do gently, gently,

gently move,

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

77

77

77

81

81

81

85

85

85
No. 11 Air: The Fife and all the harmony of War

The Fife, the Fife, and all, all, all, all the har
mony of war, the Fife, and all, all, all, all, all the harmony of war.

- - - - -

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

27

30

33

36

passions, the passions, the passions to a-

alarm, alarm, alarm, alarm,
in vain attempt the passions, the passions, the

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

larm, which thy com-man-ding sounds

com-pose and charm,

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

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

66

Adagio

sounds com-pose,

69

Adagio

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

72
No. 12, Duet for Two Basses, *Let these among themselves contest*

Let these among themselves contest, let these among themselves contest,

Let these among themselves contest, let these among themselves contest,

Let these among themselves contest, which can discharge its single duty

Let these among themselves contest, which can discharge its single duty

Let these among themselves 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;

duty best; duty best;

best; thou summ'st their
diff'ring, diff'ring graces up in one,
one, thou summ'st their diff'ring, diff'ring gra-
ces up in one, and art a
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,
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

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

with in thy self a lone.

in thy self a lone. Thou summ'st their lone.
No. 13: Chorus, Hail, bright Cecilia

Soprano

Alto

Tenor

Bass

Hail! Hail! Hail! Hail!

Hail! Hail! Hail! Hail!

Hail! Hail! Hail! Hail!

Hail! Hail! Hail! Hail!
Hail, hail bright Cecilia, hail to thee,
Hail, hail bright Cecilia, hail to thee,
Hail, hail bright Cecilia, hail to thee, great,
ness of us, of us, of us, of us, great Pa-tro-ness, great Pa-tro-ness of us and Har-mo-ny.

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

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

Fine
Who whilst amongst the Quire above, thou didst thy former skill improve,

Who while amongst the Quire above, thou didst thy former

Who whilst amongst the Quire above, who whilst amongst the Quire above, thou didst thy
above, the Quire a bove, thou didst thy for mer skill im prove,

amongst 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,
thou didst thy former skill improve,
thou didst thy former skill improve,
thou didst thy former skill improve,
thou didst thy former skill improve,
thou didst thy former skill improve,
thou didst thy former skill improve,
thou didst thy former skill improve,
thou didst thy former skill improve,
thou didst thy former skill improve,
thou didst thy former skill improve,
thou didst thy former skill improve,
thou didst thy former skill improve,
Who while amongst the Quire above, thou didst thy former skill improve,
Ode for St. Cecilia's Day (1692) No. 13

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 -

prove, who while a - mongst the Quire a - bove, a - bove,

bove, a - bove,
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:  with rap-ture,

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

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

for-mer, for-mer skill im-prove.  with rap-ture, rap-ture
rapture of delight dost see thy fav'tite art make up,

rapture of delight dost see thy fav'tite art make up, a part, a part,

of delight dost see thy fav'tite art make up a part, a part,
thy fav'tite

of delight dost see thy fav'tite art make up a part, a part,
thy fav'tite

part of

part

part

part

of

of

art make up a part of infinite, infinite,

art make up a part of infinite, infinite,
Ode for St. Cecilia's Day (1692) No. 13

...finite felicity.

infinite, infinite, infinite, infinite...