

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)
and David Cameron (1991, 2013)*

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Orchestra

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

Ode for St. Cecilia's Day (1692)

3

Score

Hail, bright Cecilia

Henry Purcell (1659-95)

No. 1, Symphony

Grave

Trumpet I & Oboe I

Trumpet in C

Timpani in A & D

Violin I

Violin II

Viola

Violoncello

Continuo

ff

ff

ff

ff

ff

ff

ff

ff

The musical score is for the first movement, 'No. 1, Symphony', of Henry Purcell's 'Ode for St. Cecilia's Day'. It is marked 'Grave' and features a key signature of one sharp (F#) and a 4/4 time signature. The score is written for a full orchestra, including Trumpet I & Oboe I, Trumpet in C, Timpani in A & D, Violin I, Violin II, Viola, Violoncello, and Continuo. The dynamics are marked *ff* (fortissimo) throughout the piece. The score is divided into five measures, each containing a variety of musical notation including eighth notes, quarter notes, and rests.

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

4

6

6

6

6

5
2 6 7 8

Canzona (*briskly*)

The image displays a musical score for the song "The Rose Tree." It consists of two systems of staves. The first system includes two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The second system includes two vocal staves (Tenor and Bass) and two piano staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts are marked with "11" above the first staff of each system. The piano accompaniment features a simple harmonic structure with chords and single notes. The lyrics "The Rose Tree" are written below the vocal staves.

System 1:

- Vocal 1 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 2 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 2:

- Vocal 3 (Tenor):** Rest, Rest, *7* (seventh note), *8* (eighth note), *9* (ninth note), *10* (tenth note), *11* (eleventh note), *12* (twelfth note), *13* (thirteenth note), *14* (fourteenth note), *15* (fifteenth note), *16* (sixteenth note), *17* (seventeenth note), *18* (eighteenth note), *19* (nineteenth note), *20* (twentieth note).
- Vocal 4 (Bass):** Rest, Rest, *21* (twenty-first note), *22* (twenty-second note), *23* (twenty-third note), *24* (twenty-fourth note), *25* (twenty-fifth note), *26* (twenty-sixth note), *27* (twenty-seventh note), *28* (twenty-eighth note), *29* (twenty-ninth note), *30* (thirtieth note).
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 3:

- Vocal 5 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 6 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 4:

- Vocal 7 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 8 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 5:

- Vocal 9 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 10 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 6:

- Vocal 11 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 12 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 7:

- Vocal 13 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 14 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 8:

- Vocal 15 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 16 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 9:

- Vocal 17 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 18 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 10:

- Vocal 19 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 20 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 11:

- Vocal 21 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 22 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 12:

- Vocal 23 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 24 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 13:

- Vocal 25 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 26 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 14:

- Vocal 27 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 28 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 15:

- Vocal 29 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 30 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 16:

- Vocal 31 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 32 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 17:

- Vocal 33 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 34 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 18:

- Vocal 35 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 36 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 19:

- Vocal 37 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 38 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 20:

- Vocal 39 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 40 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 21:

- Vocal 41 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 42 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 22:

- Vocal 43 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 44 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 23:

- Vocal 45 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 46 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 24:

- Vocal 47 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 48 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 25:

- Vocal 49 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 50 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 26:

- Vocal 51 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 52 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 27:

- Vocal 53 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 54 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 28:

- Vocal 55 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 56 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 29:

- Vocal 57 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 58 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 30:

- Vocal 59 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 60 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 31:

- Vocal 61 (Soprano):** Rest, Rest, Rest, Rest.
- Vocal 62 (Alto):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

System 32:

- Vocal 63 (Tenor):** Rest, Rest, Rest, Rest.
- Vocal 64 (Bass):** Rest, Rest, Rest, Rest.
- Piano RH:** Rest, Rest, Rest, Rest.
- Piano LH:** Rest, Rest, Rest, Rest.

15

15

15

15

15

15

4 ♭

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

7

19

19

19

19

7 6 5 6 5 6

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

8

23

23

23

23

23

5 6 4 6 6 7 7 7 6

27

27

27

27

27

7

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

10

31

31

31

31

31

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

11

The image displays a musical score for the song "The Rose Tree." It includes vocal staves for a soprano and a tenor, and piano accompaniment for the right and left hands. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing four measures. The vocal parts feature a melody with eighth and quarter notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines. The lyrics "The Rose Tree" are written below the vocal staves, and the lyrics "The Rose Tree" are written below the piano accompaniment.

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

12

39

39

39

39

39

6 5
4 3

6

The image displays a musical score for the song "The Rose Tree." It includes vocal parts for a Soprano and a Tenor, and a piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The tempo is marked "Moderato." The key signature is G major, and the time signature is 4/4. The score is divided into three systems, each starting at measure 43. The first system shows the vocal parts and piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system concludes the vocal parts and piano accompaniment. The piano accompaniment features a prominent bass line with octaves and chords. The vocal parts are written in treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like "rit." (ritardando).

System 1 (Measures 43-46):

- Soprano:** 43 (G4), 44 (A4), 45 (B4), 46 (A4 G4).
- Tenor:** 43 (E4), 44 (D4), 45 (C4), 46 (B3).
- Piano:** 43 (G2), 44 (A2), 45 (B2), 46 (A2 G2).

System 2 (Measures 47-50):

- Soprano:** 47 (G4), 48 (A4), 49 (B4), 50 (A4 G4).
- Tenor:** 47 (E4), 48 (D4), 49 (C4), 50 (B3).
- Piano:** 47 (G2), 48 (A2), 49 (B2), 50 (A2 G2).

System 3 (Measures 51-54):

- Soprano:** 51 (G4), 52 (A4), 53 (B4), 54 (A4 G4).
- Tenor:** 51 (E4), 52 (D4), 53 (C4), 54 (B3).
- Piano:** 51 (G2), 52 (A2), 53 (B2), 54 (A2 G2).

Slow

Oboe 1 only, Trumpet 1 tacet

[illegible]

55

55

55

55

55

55

63

63

63

63

63

63

This page contains the musical score for the 17th page of "Ode for St. Cecilia's Day (1692) No. 1". The score is written for a vocal ensemble and a keyboard instrument, spanning measures 71 to 80. It consists of four systems of staves. The first system has two vocal staves (treble and bass clef) and a keyboard staff (treble and bass clef). The second system has three vocal staves (treble, alto, and bass clef) and a keyboard staff (treble and bass clef). The third system has two vocal staves (treble and bass clef) and a keyboard staff (treble and bass clef). The fourth system has two vocal staves (treble and bass clef) and a keyboard staff (treble and bass clef). The music is in G major and 3/4 time. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs. The measure numbers 71, 72, 73, 74, 75, 76, 77, 78, 79, and 80 are indicated at the beginning of each system.

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

18

79

79

79

79

79

Original instruction:
*Repeat the Canzona and the Adagio
again as before and so goe on.*

87

87

87

87

87

Original instruction:
*Repeat the Canzona and the Adagio
again as before and so goe on.*

87

Allegro

95  *Trumpet 1 and Oboe 1*

95  *Trumpet 2 and Oboe 2* *f*

95  *f*

95  *f*

95  *f*

95  *f*

95  *f*

95  *f*

95  *f*

95  *f*

102

102

102

102

102

6 4 3 7 6 5 6 5 7 3

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

22

109

109

109

109

109

109

6 7 6 #

5

116

116

116

116

4
2

6

7

6

6

[illegible]

130

130

130

130

130

9 8 6

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

26

137

137

137

137

137

144 (rit.) Fine

144 Fine

144 (rit.) Fine

144 (rit.) Fine

144 (rit.) Fine

144 (rit.) Fine

Grave

148 *Oboes only, Trumpets tacet*

p

148 *Oboes only, Trumpets tacet*

p

148

148

p

p

p

p

148

p

5 6 7 6 5 6

153 *D.S. al Fine*

153 *D.S. al Fine*

153 *D.S. al Fine*

153 *D.S. al Fine*

153 *D.S. al Fine*

Ode for St. Cecilia's Day (1692)

30

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

Strings only

Violin I,
Oboe 1

Violin II,
Oboe 2

Viola

Violoncello

Soprano

Alto

Tenor

Bass

(Solo)

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

4 2 6 5 4 2 6 7 6

5 Oboe and all Violins

f
Oboe and all Violins

5

f

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

Tutti *f*

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

Tutti *f*

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!

5

f

6 4 5 3 6 4 5 3

11

(Semichorus)

11

Hail, hail, hail, hail! *(Semichorus)*

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

(Semichorus)

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

Hail, hail, hail, hail! Organ only Harpsichord tacet

11

6 6 6 6 6

15

(1 desk)

(Cello)

(Bass)

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

8 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

Harpichord play

6 6 6 6 6 7 5 6 4 5 7 3 6 6 6 6 6 6

[illegible]

21

21

(Chorus)

... tial art: fill ev'ry heart with

(Chorus)

— ce - les-tial art fill ev'-ry heart with love — of thee, fill ev' - ry heart with love of thee;

(Chorus)

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

(Chorus)

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

21

6
4

Oboe and all Violins

24

mf

Oboe and all Violins

mf

This block contains the musical notation for the Oboe and all Violins parts, measures 24 through 27. The notation is in G major (one sharp) and 3/4 time. Measures 24 and 25 show the Oboe and Violins playing a melodic line with a trill in measure 25. Measures 26 and 27 show the instruments playing a sustained melodic line. The dynamic marking *mf* (mezzo-forte) is present in measures 26 and 27.

24

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

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

8

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 block contains the vocal score for the Ode, measures 24 through 27. The lyrics are: "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." The notation is in G major (one sharp) and 3/4 time. The vocal parts are written for Soprano, Alto, Tenor, and Bass. The lyrics are aligned with the notes. The dynamic marking *mf* is present in measures 26 and 27.

24

7 6 7 7 6 6 4 5 3

This block contains the piano accompaniment for the Ode, measures 24 through 27. The notation is in G major (one sharp) and 3/4 time. The piano part is written for the left and right hands. The accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The lyrics are aligned with the notes. The dynamic marking *mf* is present in measures 26 and 27.

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

37

[illegible]

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

38

33

33

Fill ev' - ry

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

Fill ev' - ry heart with love of

33

7 7 6 4 3
5 4 3

6

7 6 6 5
5

6

6 7 #

36

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

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

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

36

7

6 6 5 4 3

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

40

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

8 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

6 5 6 4 ♭ 4 ♭

42

(1 cello,
1 bass
Bassoon tacet)

42

art:

(Solo)

art: that thine and Mu - - - - -

(Solo)

art: that thine and Mu - - - - -

8

art: that thine and Mu - - - - -

42

art:

Organ only
Harpsichord tacet

3

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

42

46

Tutti

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

49

(1 cello,
1 bass
Bassoon tacet)

(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

6 6 6 4 5 3

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

44

53

f

f

f

Tutti

f

(Chorus)

53

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

(Chorus)

f

may make the Bri-tish fo-rest prove as

(Chorus)

f

may make the Bri-tish fo-rest prove as

(Chorus)

53

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

53

b b

56

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,

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

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

56

♯ ♯ ♯ 6 6 7 6 5 4 3 ♯ ♯ ♯

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

46

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

6 6 6 6 4 3 #

63

63

8

63

b b b b b b 6 4 5

48

The image displays a musical score for the song "The Rose Tree." It is organized into three systems, each containing a vocal melody line, a piano accompaniment line, and a guitar accompaniment line. The key signature is one flat (B-flat), and the time signature is 4/4.

System 1 (Measures 53-58): The vocal melody begins with a treble clef and a key signature of one flat. The piano accompaniment uses a grand staff (treble and bass clefs). The guitar accompaniment is in standard tuning (E-A-D-G-B-E) and uses a treble clef. The melody features eighth and sixteenth notes, with a trill marked above the final measure (measure 58).

System 2 (Measures 59-64): This system shows the continuation of the vocal melody and piano accompaniment. The vocal line is mostly whole and half notes. The piano accompaniment continues with a steady eighth-note pattern. The guitar accompaniment remains in standard tuning.

System 3 (Measures 65-70): The final system of the score. The vocal melody concludes with a whole note. The piano accompaniment ends with a final chord. The guitar accompaniment includes fingerings (6, 5, 4, 3) and a final chord with a sharp sign (#).

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

Flute (Recorder) I

Flute (Recorder) II

Violin

Violin II

Cello

Soprano

Bass

p

p

This musical score is for a piece titled "No. 3 Hark! Each tree its silence breaks". It is arranged for a chamber ensemble consisting of two Flutes (Recorders) I and II, two Violins, a Cello, a Soprano, a Bass, and a Piano. The music is in 3/4 time. The Flute parts are mostly rests. The Violin parts are also mostly rests. The Cello part begins with a piano (*p*) dynamic and plays a melodic line. The Soprano and Bass parts are mostly rests. The Piano part begins with a piano (*p*) dynamic and plays a complex accompaniment.

7

p

p

7

7

7

(Recorders)

13

p

13

p

13

13

13

Ode for St. Cecilia's Day No. 3

52

19

19

19

19

19

7 7

25



25

25

25

Hark! Hark! each tree its si - - - - - lence

25

7 7 7 7

Ode for St. Cecilia's Day No. 3

54

31

31

31

31

Hark! Hark! each tree its si - - - - - lence

breaks;

31

7 7 7

37

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

Hark! each tree its si - - - - -

5 6 6# 7 7

Ode for St. Cecilia's Day No. 3

56

42

42

42

42

- - - lence breaks.

42

- - - lence breaks.

7
5

#

7

#

#

7

48

48

48

48

48

Hark! Hark!, each tree its si - - - -

7 6 # 7 7

Ode for St. Cecilia's Day No. 3

58

54

54

54

54

54

Hark! hark! each tree its si - - - -

- - - lence breaks,

54

7 # 7 7

60

60

60

60

- - - lence breaks, hark! hark! each tree its si - - -

Hark! hark! each tree its si - - -

60

7 5 # 7 5 6 6 # 7

Ode for St. Cecilia's Day No. 3

60

65

65

65

65

65

lence breaks; the box__ and fir to

breaks; the box__ and

Continuo

7 7 # 6 #

70

70

70

70

talk, - - - - - to talk, - - - - - to

fir to talk, - - - - - to talk, - - - - - to talk

9 #3
7

Ode for St. Cecilia's Day No. 3

62

75

75

75

75

75

talk, — to talk — be - gin. — Hark!

— to talk — be - gin. Hark! hark!

7 9 9 7

80

80

80

80

hark! hark! hark! hark!

hark! hark! hark! hark! This is the

9 8 7 6 9 8 7 6 9 8 7 6 6 5

Ode for St. Cecilia's Day No. 3

64

85

85

85

85

85

spright - - - - - ly -

9 8 9 8 9 8
7 6 7 6 7 6

89

89

89

89

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

Vi-o-lin,

89

6 #6 6 #6 7

Ode for St. Cecilia's Day No. 3

66

94

94

mf

94

mf

94

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

94

This in the

94

6 5 7 # 6 5 7 7 # 7 4

99

99

99

99

99

spright - - - - - ly

#

5

#

Ode for St. Cecilia's Day No. 3

68

103

103

103

103

That in the Flute dis -

Vi - o - lin, This in the spright - - -

103

6

#

107

107

107

107

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

- - - - ly Vi - o - lin, dis - tinct - ly speaks.

107

6
5

Ode for St. Cecilia's Day No. 3

70

111

111

111

111

111

115

115

115

115

'Twas sym - pa - thy their

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

115

128



128



lyre with lea-fy wings they flew _____



when to the Thra-cian lyre, when

128



#

6

6

#

7

133



133



when



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

133



#

6

Ode for St. Cecilia's Day No. 3

74

137

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

with lea-fy wings they flew,

141

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

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

145

145

145

145

lyre with lea - fy wings they flew,

lyre with lea - fy wings they flew,

145

#

Ode for St. Cecilia's Day No. 3

76

148

148

148

148

with lea - fy wings they flew, with

with lea - fy wings they flew, with

148

#

151

f

151

f

151

f

151

lea - fy wings they flew.

lea - fy wings they flew.

151

lea - fy wings they flew.

Ode for St. Cecilia's Day No. 3

78

154

154

154

154

154

157

157

157

157

157

p

p

p

p

p

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

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

6 3 4

17

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

7 6 4 3

21

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

7 6 7 6 5 4

25

pas-sions to ex-press, and move _____ at once the pas-sions to ex -

7 6 5 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 b3 7 6 5 b6
 5 4 b5
 3

b5 b4 3 b b b7 6 5 b5 b4 3
 5 - 4 3

b b 6 b3 b

4 2 6 6 b5 4 b3

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

43

b7 6 7 6 b6 6 5 4 3

47

charms the sense and cap - ti - vates the

47

3 4 5 6 7 8 6 4 3

2 3 4 5 6 6 b

51

mind, at once it charms _____ the

51

3 4 5 6 7 8
2 3 4 5 6 ♯

54 *Segue Chorus, No. 5*

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

54

b 6 b

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

Violin I,
Oboe I

Violin II,
Oboe II

Viola

Violoncello,
Bassoon,
Contrabass

Soprano

Alto

Tenor

Bass

Piano

f

f

f

f

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 -

8

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

This musical score is for a vocal and instrumental piece. It features four staves: three for voices (Soprano, Alto, and Tenor/Bass) and one for a keyboard instrument (likely harpsichord or organ). The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into two systems. The first system consists of four measures. The second system contains vocal lyrics and continues the musical notation. The lyrics are: "spired, _____ in - spired _____ by thee, the jar-ring, jar-ring". The keyboard part provides a continuous accompaniment with various rhythmic patterns, including sixteenth and thirty-second notes.

5

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

5

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

8

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

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

5

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

The musical score is written for a vocal ensemble and piano. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into two systems, each containing four staves. The first system (measures 1-4) features instrumental introductions for the vocal parts and piano. The second system (measures 5-8) contains the vocal entries and the piano accompaniment. The lyrics are: "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 didst the scat - - -". The piano part consists of a continuous eighth-note accompaniment in the left hand and chords in the right hand.

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

13

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

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

8 ter'd a - toms bind,

thou didst the scat - - -

13

13

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

16

The image displays a musical score for a three-part setting of a hymn. It consists of three systems of staves. The first system has four staves: two vocal staves (Soprano and Alto) and two lute staves (Tenor and Bass). The second system has four staves: two vocal staves with lyrics, and two lute staves. The third system has two staves: a grand staff (treble and bass clef) for the lute. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'a - toms bind, thou didst the scat - - - - - ter'd a - toms bind, thou didst the scat - - - - - ter'd a - toms bind,'. The score includes various musical notations such as notes, rests, and slurs.

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

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

19

19

ter'd, the scat - - -

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

8

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

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

19

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

22

22

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

22

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

22

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

22

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

26

26

true pro - por - tion joined, made up of va - - - - - rious

26

true pro - por - tion joined, made up of va - - - - - rious parts,

8

true pro - por - tion joined, made up of va - - - - -

true pro - por - tion joined, made up of

26

30

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

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

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

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

30

34

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

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

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

- - rious parts_____ made up of va - - rious

34

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

37

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

37

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

8

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

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

37

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

Symphony

Oboe 1

Symphony

Oboe 2

Bassoon only

Violoncello,
Bassoon,
Contrabass

Continuo



8

8



This musical score is for a piece titled "Ode for St. Cecilia's Day (1692) No. 6". The page number is 96. The score is written for three parts: two vocal staves (Soprano and Alto) and a keyboard accompaniment (Piano). The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems, each containing three staves. The first system covers measures 15 to 22, and the second system covers measures 23 to 29. The vocal parts feature a melodic line with various intervals, including eighth and sixteenth notes, and rests. The keyboard accompaniment provides a harmonic foundation with chords and moving lines in both the right and left hands. The notation includes standard musical symbols such as clefs, key signatures, time signatures, and various note values and rests.

15

15

15

23

23

23

30

Cello only

Air Solo

Thou tune'st this world, this world — be -

5 4 6 6 4 3
2 5

38

low, the spheres — a-bove, the spheres — a - bove, which in the

6 6 6

45

45

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

45

6 5 4 3

52

52

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

52

6 5 4 3 6

59

59

_____ do their own mu - sic move, _____

59

6 4 #3 8 7 9 8 6 6 9 8 6 6 7

66

f

66

f

f
Vc., Cb., Bassoon

66

Chorus

— to their own mu - sic — move. *f* Thou tuned'st this world, this world — be - low, the

f Thou tuned'st this world, this — world be low, the

8 *f* Thou tuned'st this world be - low, the spheres — a -

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

66

6 6 4 4 ♯
4 2 6 6 5 4 ♯

73

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 ly -

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

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

6 6 # b b

80

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

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

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

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

80

6 6 6 5

87

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

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

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

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

87

6 6 6

94

own mu - sic move,

own mu sic - move,

own mu - sic move, - - - - -

own mu - sic move, - - - - -

94

6 4 5 #

99

99

99

99

to their own music move.

to their own music move.

8

to their own music move.

to their own music move.

99

6 6 7 # 6 6 5 #

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

105

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,

6

9

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

no - - - ble or-gan may,

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 - - -

16

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

19

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

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

31

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

35

Brisk, — brisk, — brisk without lightness with-out dullness grave, grave, grave, with-out dull-ness grave,

8 Brisk, — brisk, — brisk without lightness with - out dullness grave, grave, grave, with-out dull-ness grave,

Brisk, — brisk, brisk without lightness with-out dullness grave, grave, grave, with-out dull-ness grave,

45

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

8 brisk, — brisk — with-out light - ness, brisk, brisk — with - out —

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

50

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

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

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

55

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

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

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

No. 8 : Bass Air, *Wondrous machine*

Oboe 1

Oboe 2

Bass

Bassoon
continuo

p

Won - drous,

6

6

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

Ode for St. Cecilia's Day (1692) No. 8

11

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

11

Ode for St. Cecilia's Day (1692) No. 8

18

Lute, tho' used to conquest, 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

25

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

25

Ode for St. Cecilia's Day (1692) No. 8

28

ble to dis-pute,

31

tho' us'd to con - quest, tho' us'd to con - quest,

31

This musical score is for a piece titled "Ode for St. Cecilia's Day (1692) No. 8". It is a three-part setting for voice and harpsichord. The first system (measures 28-30) features a vocal line with a long melisma on the word "dis-pute," and a harpsichord accompaniment with a rapid sixteenth-note pattern in the left hand. The second system (measures 31-33) continues the vocal line with the phrase "tho' us'd to con - quest," and the harpsichord accompaniment. The third system (measures 34-36) repeats the phrase "tho' us'd to con - quest," with the harpsichord accompaniment. The score is written in G major (one sharp) and 3/4 time. The vocal line is in the soprano register, and the harpsichord accompaniment is in the right and left hands. The lyrics are in Latin and English.

35

is with thee un - a - ble — to dis-pute.

35

Detailed description: This system contains measures 35 through 38. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). The lyrics 'is with thee un - a - ble — to dis-pute.' are written below the staff. The keyboard accompaniment (bottom staves) consists of a grand staff with treble and bass clefs, featuring a steady eighth-note pattern in the left hand and chords and moving lines in the right hand.

39

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

39

Detailed description: This system contains measures 39 through 42. The vocal line (top staff) continues with the lyrics 'Wond-rous, wond-rous, wond-rous, wond - rous ma - chine! To thee the'. The keyboard accompaniment (bottom staves) continues with the same eighth-note pattern in the left hand and harmonic support in the right hand.

44

warb - - - - - ling

44

46

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

46

48

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

50

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

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

Violin 1

Violin 2

Alto

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

p

The first system of the musical score. It consists of four staves: Violin 1, Violin 2, Alto, and Piano. The key signature is one flat (B-flat) and the time signature is 3/4. The Alto part has lyrics 'The air - y, air - y Vi - o - lin,'. The piano part is marked 'p'.

7

7

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

5 6 6

The second system of the musical score. It continues the staves for Violin 1, Violin 2, Alto, and Piano. The Alto part has lyrics 'The air - y, air - y Vi - o - lin, and lof - ty Vi - ol'. The piano part has fingerings 5, 6, and 6 indicated below the staff.

13

13 quit the field: in vain they tune their speak - ing

6 6 5 6 6 5 6 7 6

19

19 strings, in vain they tune their speak - ing strings to court the cru - el fair, to

- 6 6 7 6 6 6 b 4

25

25 court the cru - el fair, or praise vic - to - - - -

b7 6 6 b 6 7 6

Ode for St. Cecilia's Day (1692)

30

ri - ous Kings; whilst

35 all thy con - se - cra - ted lays, whilst all thy con - se - cra - ted

40 lays are to more no - ble, no - ble u - ses bent, and ev' - ry grate - ful

6 4 5 4 6 6 b6 6 6 4 7 4

6 4 6 6 6 4

45

45 note to heav'n re - pays the me - lo-dy, the me - lo-dy, the

7 6 6 6

49

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

54 *Violin I*

54 *Violin I* *mf*

Violin II *mf*

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

6 6

58

6

6

(Segue Duet)

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

Very slow

Flute 1

Flute 2

p

p

p

Measures 1-5 of the musical score. The tempo is 'Very slow'. The key signature has one sharp (F#). The flute parts are marked 'p' (piano). The piano part is marked 'p' (piano). The flute parts have trills in measures 4 and 5. The piano part has a sharp sign in measure 2.

6

6

Measures 6-10 of the musical score. The tempo is 'Very slow'. The key signature has one sharp (F#). The flute parts are marked 'p' (piano). The piano part is marked 'p' (piano). The flute parts have trills in measures 9 and 10. The piano part has a sharp sign in measure 6.

11

16

Alto

Tenor

In vain the am - - -

4
2 6

20

In vain the am - - -

8

'rous Flute, in vain the am - 'rous

20

5 4 6 6 6 4 4 3#

25

'rous Flute, and soft Gui - tar joint - ly,

Flute and soft, soft Gui - tar

6 5 6 4 3#

30

joint - ly la - -

joint - ly, joint - ly la - -

5 6 6 6 6 5 6

35

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

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

6

40

ar - dent, ar - - - - dent love and fond de -

8

ar - dent, ar - - - - dent love and fond de -

40

6 6 4 3

44

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

8

sire.

44

48

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

8

Whilst thy chaste airs do

48

52

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

52 gent - - - ly, gent - - - ly, gent - - - ly — move

56

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

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

4 3 7 6 6 9 8

60

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

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

6 7 6 7 6 4 6

63

ly love.

ly love.

67

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

6 7 5 7 6# #4 6

71

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

Whilst thy chaste airs do gent - - - ly,

6

75

gent - - - ly, gent - - - ly — move se - ra - phic flames and

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

6

79

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

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

4 3 7 6 6 9 8 6

83

flames and heav'n - - - - - - - - - -

heav'n - - - ly love, heav'n - - - - - - - - - -

7 6 #

87

Flute 1

ly love. *mf*

Flute 2

mf

87 - - - ly love. *mf*

92

92

96

tr

96

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

Trumpet I
in C

Trumpet II
in C

Timpani
in D, A

Alto

4

7

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

4 6 7 5 6
2

11

- - mo-ny — of war,

6 6 5

15

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

19

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

23

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

27

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

5 6

30

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

33

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

4
2 6

36

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

5 6

39

larm, which thy com - man - ding sounds

6 6 6/4

43

— com-pose — and charm,

7 6 4 2 7 6

47

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

51

sounds, sounds, sounds,

54

p

sounds

57

f

f

f

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

60

sounds, which thy com - man - ding sounds,

63

sounds, sounds, sounds, _____

66

p *p* *p*

sounds com- pose, _____

69 **Adagio**

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

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-

4 2 6 7 6 4 3

4 2 6 7 6

5

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

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

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

18

ces up in one, and art a

ces up in one,

18

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*

This musical score is for the hymn "Hail to the Chief," featuring a variety of instruments and vocal soloists. The score is written in 2/2 time and the key of D major (indicated by two sharps: F# and C#).

The instruments and vocal parts included are:

- Trumpet I in C
- Trumpet II in C
- Oboe I
- Oboe II
- Timpani in D & A
- Violin I
- Violin II
- Viola
- Cello, Bass & Bassoon
- Soprano
- Alto
- Tenor
- Bass
- Piano (Grand Staff)

The score is divided into four measures. The vocal soloists (Soprano, Alto, Tenor, and Bass) enter in the second measure with the lyrics "Hail!" and continue through the fourth measure. The instrumental parts, including the strings, woodwinds, and brass, provide a rich accompaniment throughout the piece. The piano part features a prominent bass line and harmonic support in the right hand.

This musical score is for a piece titled "Hail! Hail!". It is written for piano, violin, and vocal parts. The key signature is D major (two sharps) and the time signature is 2/4. The score is divided into four systems, each containing four staves. The piano part is in the first staff of each system, the violin part is in the second, and the vocal parts are in the third, fourth, and fifth staves. The piano part features a strong, rhythmic melody with many eighth and sixteenth notes, often marked with a forte (f) dynamic. The violin part provides a harmonic accompaniment, often with sustained notes. The vocal parts enter in the third system with the lyrics "Hail! Hail!". The score concludes with a final chord in the piano part.

This musical score is for a piece titled "Ode for St. Cecilia's Day (1692) No. 13". It is a multi-staff score, likely for a choir and keyboard. The score is written in G major (one sharp) and 4/4 time. It consists of 16 measures, divided into four systems of four measures each. The first system (measures 1-4) features a vocal line (treble clef) and a keyboard line (bass clef). The second system (measures 5-8) features a vocal line (treble clef) and a keyboard line (bass clef). The third system (measures 9-12) features a vocal line (treble clef) and a keyboard line (bass clef). The fourth system (measures 13-16) features a vocal line (treble clef) and a keyboard line (bass clef). The lyrics "Hail! Hail! Hail, hail bright Ce -" are written under the vocal line in the third and fourth systems. The score is marked with a "9" at the beginning of each system, indicating a measure rest for 9 measures.

9

9

9

9

9

9

9

9

9

9

Hail! Hail! Hail, hail bright Ce -

Hail! Hail! Hail, hail bright Ce -

Hail! Hail! Hail, hail bright Ce -

Hail! Hail! Hail, hail bright Ce -

9

This musical score is for the thirteenth movement of George Frideric Handel's 'Ode for St. Cecilia's Day (1692)'. It is a 16-measure piece in D major, 3/4 time. The score is written for a full orchestra and four vocal soloists (Soprano, Alto, Tenor, and Bass). The instrumental parts include strings (Violins I, Violins II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Oboes, and Bassoons). The vocal parts are arranged in four staves, each with a vocal line and lyrics. The lyrics are: 'ci - lia, hail to thee, great, great, _____'. The score begins with a repeat sign and a first ending bracket. The first ending leads to a second ending, which then leads to the final cadence. The piece concludes with a double bar line.

13

ci - lia, hail to thee, great, great, _____

ci - lia, hail to thee, great, great, _____

ci - lia, hail to thee, great, great, _____

ci - lia, hail to thee, great, great, _____

7

This musical score is for a setting of "The Lord's Prayer." It features a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The lyrics are in Latin: "Pater noster, qui es in caelis, Deus, Pater omnipotens, Qui regnas, qui sedes, qui vivis, qui regnas cum Sancto Spiritu in gloria Dei Patris Amen."

The score is divided into two systems. The first system contains measures 1 through 16. The second system contains measures 17 through 24. The vocal parts enter in measure 17 with the lyrics "great Pa - tro - ness, great Pa - tro - ness of us, of". The piano accompaniment provides a harmonic foundation, with the right hand playing chords and the left hand playing a bass line. The score concludes with a final chord in measure 24.

21

us, of us, of us, great Pa - tro - ness, great Pa - tro - ness of us and

21

us, of us, of us, great Pa - tro - ness of us and

8

us, of us, of us, great Pa - tro - ness of us and

us, of us, of us, great Pa - tro - ness - - - - - of us and

21

5 6 7 6 6 6 8 7 6 4 5 3 4 3

Fine

Oboe 1

Oboe 2 *mf*

mf

Fine

mf

Fine *mf* Sop. 1

Har - mo-ny. Sop. 2

Who while a-mongst the Quire a -

Who while a -

Alto 1

Har - mo-ny. Alto 2

Thou didst thy for - mer skill im - prove,

Tenor

Who while a - mongst the Quire a - bove,

Har - mo-ny. Bass

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

Har - mo-ny. Who while a-mongst the Quire a - bove, who while a-mongst the Quire a - bove, thou didst thy

29 Oboe 1

29 Oboe 2

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

32

thou didst thy for - mer skill im -

32

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-

32

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

8

— 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 -

32

6 # 4 3

This musical score is for the song "The Rose Tree" and includes the following parts:

- Trumpet 1:** Features a melodic line in the first system, starting with a quarter rest followed by eighth and sixteenth notes.
- Trumpet 2:** Remains silent in the first system.
- Oboe 1:** Plays a melodic line in the first system, starting with a quarter rest followed by eighth and sixteenth notes.
- Oboe 2:** Remains silent in the first system.
- Violin 1:** Plays a melodic line in the first system, starting with a quarter rest followed by eighth and sixteenth notes.
- Violin 2:** Remains silent in the first system.
- Viola:** Plays a melodic line in the first system, starting with a quarter rest followed by eighth and sixteenth notes.
- Cello:** Remains silent in the first system.
- Bass:** Plays a melodic line in the first system, starting with a quarter rest followed by eighth and sixteenth notes.
- Chorus:** Includes vocal parts for Soprano, Alto, Tenor, and Bass, all of which are silent in the first system.
- Verse:** Includes vocal parts for Soprano, Alto, Tenor, and Bass, all of which are silent in the first system.
- Bridge:** Includes vocal parts for Soprano, Alto, Tenor, and Bass, all of which are silent in the first system.
- Final:** Includes vocal parts for Soprano, Alto, Tenor, and Bass, all of which are silent in the first system.

41

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

7 46 45

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.

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

- - - - - mer, for - mer skill im - prove:

thou didst thy for - - - mer skill___ im - prove:

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

6 4 6 4 3

47

p Verse, 4 voices
SLOW

*Alto I: may be sung
by a soprano*

p with rap - ture, rap - - - ture of de -

p with rap - ture, rap - - - ture of de -

p with rap - ture, rap - - - ture of de -

p with rap - ture, rap - - - ture of de -

47

p

4 2 6

50

light dost see

light dost see thy fav' - rite

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

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

50

7 6 # 7 6 #

53

thy fav' - tite art make up a part, a

art make up, 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

4 2 7 6

56

part of in - fi-nite, in - fi-nite, in - - - - -

part of in - fi-nite, in - fi-nite, in - - - - -

part of in - fi-nite, in - fi-nite,

part of in - fi-nite, in - fi-nite,

6 4 5 # 6 6

59 *D.C. al Fine*

fi - nite fe - li - ci - ty.

fi - nite fe - li - ci - ty.

in - fi - nite fe - li - ci - ty.

in - fi - nite, in - fi - nite fe - li - ci - ty.

59 *D.C. al Fine*

9 8 7 6 4 4

PURCELL'S ODE FOR ST. CECILIA'S DAY, 1692

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.


m. 43 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  to  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 #4/2