

**Henry Purcell**

(1659-1695)

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

**Z. 328**

**Choir Part**  
*choruses only*

Text by  
**Nicholas Brady**

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

## Table of Contents

This Table lists all thirteen movements, as they appear in the complete Vocal Score. However this Choir Book contains only the choruses, shown **in bold type below**. The pagination corresponds to that of the complete Vocal Score.

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

## 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 Choir Part and the complete Vocal Score the editor has chosen to omit the music entirely, while providing singers with this description. Those wishing to see the material directly should consult the Full Score.

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

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

**Solo**

Bass

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

**5**

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

**Tutti**

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

**Tutti**

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

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

**5**

The musical score is written in 4/4 time with a key signature of one flat (B-flat). The Solo Bass part begins with a recitative-like melody, followed by a series of eighth-note runs. The Chorus enters with a tutti section, featuring a more rhythmic melody. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

11

This system contains four vocal staves and a grand piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: 'Hail, hail, hail, hail! Fill ev'-ry heart with love of thee and thy ce - les'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. A 'Semichorus' label is placed above the second vocal staff.

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

11

15

This system continues the vocal and piano parts. The lyrics are: 'Fill ev'-ry heart with love of thee and thy ce - les - tial art, thy ce - tial art, thy ce - les - tial art: fill ev'-ry thee and thy ce - les - tial art, with love of thee, with love of thee and thy ce -'. The piano accompaniment continues with its rhythmic pattern. A 'Semichorus' label is placed above the first vocal staff.

Semichorus

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

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

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

Semichorus

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

15

18

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

18

21

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

21

24

love of thee and thy \_\_\_\_\_ ce - les - tial art.

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

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

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

This system contains four vocal staves. The first staff has a treble clef and a key signature of one flat. It begins with a measure of rest, followed by a melodic line with a trill on the eighth measure. The second staff also has a treble clef and one flat, starting with a quarter rest and a melodic line. The third staff has a treble clef and one flat, starting with a half note and a melodic line. The fourth staff has a bass clef and one flat, starting with a half note and a melodic line. The lyrics are written below each staff, with hyphens indicating long notes.

24

This system contains two piano staves. The right hand has a treble clef and one flat, featuring a complex melodic line with many sixteenth and thirty-second notes, including trills and grace notes. The left hand has a bass clef and one flat, featuring a more rhythmic accompaniment with eighth and sixteenth notes.

28

This system contains four empty vocal staves, each with a treble or bass clef and a key signature of one flat. They are intended for the continuation of the vocal parts.

28

This system contains two piano staves. The right hand has a treble clef and one flat, featuring a complex melodic line with many sixteenth and thirty-second notes, including trills and grace notes. The left hand has a bass clef and one flat, featuring a more rhythmic accompaniment with eighth and sixteenth notes.

33

Fill ev' - ry

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

Fill ev' - ry heart with love of

33

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

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

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

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

36

39

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

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

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

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

39

Detailed description: This system contains the first 39 measures of the piece. It features four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: 'art,\_\_\_\_ fill ev' - ry heart with love of thee and thy ce - les - - - tial', 'heart with love of thee,\_\_\_\_ fill ev' - ry heart with love of thee and thy ce - les - tial', 'thee, fill ev' - ry heart with love of thee and thy\_\_\_\_ ce - les - - - tial', and 'ev' - ry heart with love of thee and thy ce - les - tial'. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with some grace notes and a final flourish. The bass staff provides a harmonic foundation with sustained notes and moving lines.

42

art:

Solo

art: that thine and Mu - - - - -

Solo

art: that thine and Mu - - - - -

art:

42

Detailed description: This system contains measures 42 to 45. The vocal parts continue with the lyrics: 'art:', 'art: that thine and Mu - - - - -', 'art: that thine and Mu - - - - -', and 'art:'. The piano accompaniment features a treble and bass staff. The treble staff has a melodic line with a long, flowing phrase marked 'Solo' that spans across the vocal parts. The bass staff provides a harmonic foundation with sustained notes and moving lines.



46

Chorus

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

Chorus

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

Chorus

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

46

Solo

that thine and Mu - - - - -

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

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

Solo

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

49

Solo

that thine and Mu - - - - -

53 *tr* Chorus

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

Chorus

may make the Bri-tish fo-rest prove as

Chorus

may make the Bri-tish fo-rest prove as

Chorus

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

53

56

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

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

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

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

56

59

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

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

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

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

59

63

63

The image displays a musical score for a piano accompaniment, specifically measures 67 through 71 of a piece titled "No. 2 Ode for St. Cecilia's Day (1692) No. 2". The score is written for two staves, Treble and Bass, in a key signature of one flat (B-flat). Measure 67 begins with a treble staff featuring a series of eighth-note chords and a bass staff with a steady eighth-note accompaniment. Measures 68 and 69 continue this pattern with various chordal textures and melodic lines. Measure 70 shows a more complex texture with overlapping chords and a prominent bass line. The final measure, 71, concludes the section with a sustained chord in the treble and a final bass note, followed by a double bar line.

Pages 13-25, Nos. 3 (Soprano/Bass duet) and 4 (Alto Air) are omitted from this Choir Part.

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

Soprano  
Alto  
Tenor  
Bass

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

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

5

8

5

9

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

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

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

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

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

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

16

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

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

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

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

16

19

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

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

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

19

22

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

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

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

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

22

25

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

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

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

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

25



29

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

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

va - - - rious parts, made up of

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

29

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

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

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

parts, made up of va - - - rious parts

32

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

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

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

parts, made up of va - - - rious parts

32

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

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

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

parts, made up of va - - - rious parts

35

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

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

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

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

35

[illegible]

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

Henry Purcell

Symphony

The musical score is presented in five systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. Measure numbers 7, 14, 22, and 28 are indicated at the start of their respective systems. The notation includes various note values, rests, and dynamic markings, typical of Baroque instrumental music.

Air  
Solo

35

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

Continuo

35

42

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

42

48

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

48

55

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

55

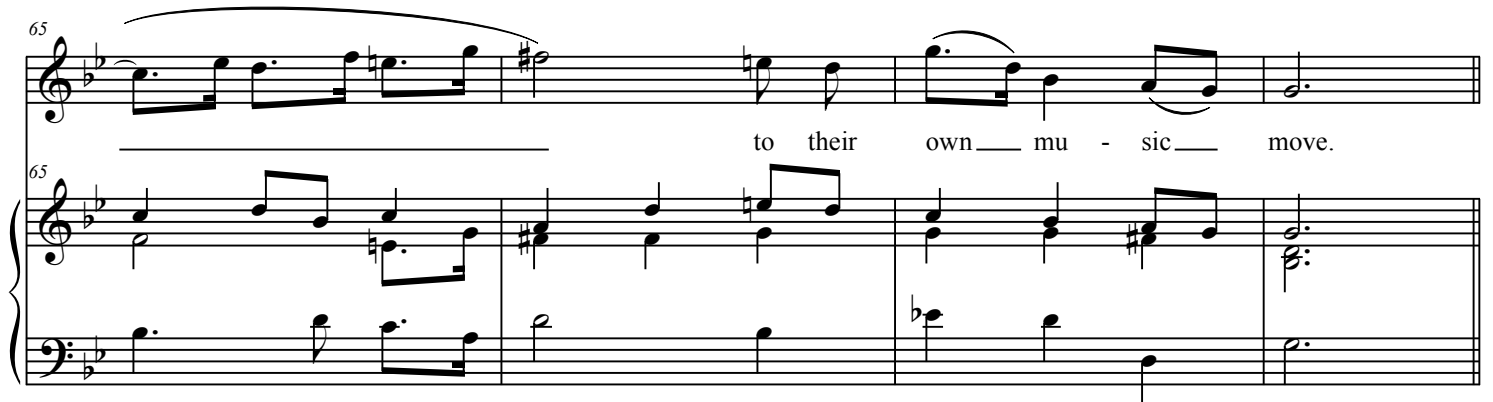
61

move,



65

to their own mu - sic move.



69

**Chorus**

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

this be - low, the spheres a -

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

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

69



74

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

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

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

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

74

80

round to their own mu - sic move,

round to their own mu - sic move

round to their own mu - sic move,

round to their own mu - sic move,

80

85

to their own mu - sic move, which in the

to their own mu - sic move, which in the

to their own mu - sic move, which in the

to their own mu - sic move, which in the

90

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

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

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

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

95

move

move

move,

move,

95

99

to their own mu - sic move.

to their own mu - sic move.

to their own mu - sic move.

to their own mu - sic move.

99

Pages 38-70, Nos. 7 (ATB trio), 8 (Bass Air), 9 (Alto Air), 10 (Alto/Tenor duet), 11 (Alto Air) and 12 (Bass duet) are omitted from this Choir Part.



## No. 13: Chorus, Hail, bright Cecilia

Soprano

Alto

Tenor

Bass

Hail! Hail!



6

Hail! Hail! Hail! Hail!

Hail! Hail! Hail! Hail!

Hail! Hail! Hail! Hail!

Hail! Hail! Hail! Hail!



11

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

15

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

20

The musical score is written for four voices and a keyboard. It begins at measure 20. The key signature has two sharps (F# and C#). The lyrics are: 'ness of us, of us, of us, of us, great Pa - tro - ness, great Pa - tro - ness of us and Har - mo - ny.' The lyrics are repeated for each voice part. The score includes a 'Fine' marking at the end of each voice line and a 'Fine' marking at the end of the keyboard part. The keyboard part features a series of chords and a melodic line in the right hand, and a bass line in the left hand.

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

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

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

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

*Fine*

26

Soprano I

Soprano II

Alto I

Alto II

Tenor

Bass

Who while a-mongst the Quire a -

Who while a -

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

Who while a - mongst the Quire a - bove,

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

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

29

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

32

thou didst thy for - mer skill im -

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

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

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

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

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

35

prove.

prove.

prove.

Who while a - mong the Quire a -

prove.

prove.

prove.

Who

39

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

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

bove, who while a-mongst the Quire a -

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

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

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



42

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

44

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

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

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

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

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

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

49

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

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

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

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

4 6 6 6  
2

55

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

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

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

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

4 7 6 # 4 5 6 b  
2 2 #

59 *D.C. al Fine*

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

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

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

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

9 8 7 6 4 4 3