

HENRY PURCELL

Hail, Bright Cecilia!

Ode for St. Cecilia's Day

Z. 328 (1692)

INSTRUMENTATION

Recorder 1 (Treble, Tenor)

Recorder 2 (Treble, Tenor)

Greatbass Recorder

Oboe 1

Oboe 2

Bassoon

Trumpet 1 in D

Trumpet 2 in D

Timpani in D, A

Soloists:

Soprano, Alto, Countertenor, Tenor, Bass (1, 2)

Chorus:

Soprano (1, 2), Alto (1, 2), Tenor, Bass

Violin 1

Violin 2

Viola

Continuo

MOVEMENTS

1. Symphony
2. Recitative (Bass) and Chorus: Hail, Bright Cecilia!
3. Duet (Alto, Bass): Hark! Hark! Each Tree
4. Air (Countertenor): 'Tis Nature's Voice
5. Chorus: Soul of the World!
6. Symphony, Air (Soprano) and Chorus: Thou tun'st this World
7. Trio (Alto, Tenor, Bass): With that sublime Celestial Lay
8. Air (Bass): Wondrous Machine!
9. Air (Countertenor): The Airy Violin
10. Duet (Countertenor, Tenor): In vain the Am'rous Flute
11. Air (Countertenor): The Fife and all the Harmony of War
12. Duet (Basses): Let these amongst themselves contest
13. Chorus: Hail! Bright Cecilia, Hail to thee!

Hail, Bright Cecilia!

Ode for St. Cecilia's Day

Henry Purcell, Z. 328 (1692)

1. Symphony

INTRODUCTION

Recorder 1

Recorder 2

Greatbass Recorder

Oboe 1

Oboe 2

Bassoon

Trumpet 1 in D

Trumpet 2 in D

Timpani in D, A

Violin 1

Violin 2

Viola

Continuo

This musical score is for measures 6 through 8 of the piece 'The Rose Tree'. It is written for a full orchestra and includes parts for Oboe 1 and 2, Bassoon, Trumpet 1 in D and 2 in D, Timpani, Violin 1 and 2, Viola, and Contrabass. The key signature is one sharp (F#), and the time signature is 2/4. The score is in a single system with a repeat sign at the end. The instrumentation is as follows: Ob. 1, Ob. 2, Bsn., Tpt. 1 in D, Tpt. 2 in D, Timp., Vln. 1, Vln. 2, Vla., and Cont. The score shows the following notes for measures 6-8:

- Measure 6:** Ob. 1 and 2 play quarter notes (F#, A). Bsn. plays quarter notes (F#, A). Tpt. 1 and 2 play quarter notes (F#, A). Timp. plays a quarter note (F#). Vln. 1 and 2 play quarter notes (F#, A). Vla. plays quarter notes (F#, A). Cont. plays quarter notes (F#, A).
- Measure 7:** Ob. 1 and 2 play quarter notes (F#, A). Bsn. plays quarter notes (F#, A). Tpt. 1 and 2 play quarter notes (F#, A). Timp. plays a quarter note (F#). Vln. 1 and 2 play quarter notes (F#, A). Vla. plays quarter notes (F#, A). Cont. plays quarter notes (F#, A).
- Measure 8:** Ob. 1 and 2 play quarter notes (F#, A). Bsn. plays quarter notes (F#, A). Tpt. 1 and 2 play quarter notes (F#, A). Timp. plays a quarter note (F#). Vln. 1 and 2 play quarter notes (F#, A). Vla. plays quarter notes (F#, A). Cont. plays quarter notes (F#, A).

CANZONA

18

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Vln. 1

Vln. 2

Vla.

Cont.

2 6 2 6 7 6 2 6 2 6 7 6 5 6 5 6

23

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Vln. 1

Vln. 2

Vla.

Cont.

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

28

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Vln. 1

Vln. 2

Vla.

Cont.

4 2 5 6 7 6 7

34

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Vln. 1

Vln. 2

Vla.

Cont.

7 7 7 7 7 7 7 7 4 3

40

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Vln. 1

Vln. 2

Vla.

Cont.

**Slow
(Adagio)**

47

Rec. 1 [Tenor] *p*

Rec. 2 [Tenor] *p*

Gb. Rec. *p*

Ob. 1 *p*

Ob. 2 *p*

Bsn. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Cont. *p*

6 4 8 5 6 4 7 5 6 6 7 6 #

7 5

59

Rec. 1

Rec. 2

Gb. Rec.

Ob. 1

Ob. 2

Bsn.

Vln. 1

Vln. 2

Vla.

Cont.

4#

#

4 2 6 5

#

5 6 5

71

Rec. 1

Rec. 2

Gb. Rec.

Ob. 1

Ob. 2

Bsn.

Vln. 1

Vln. 2

Vla.

Cont.

4/2 6/3 4/4 6/5 4/5 4

83

Rec. 1

Rec. 2

Gb. Rec.

Ob. 1

Ob. 2

Bsn.

Vln. 1

Vln. 2

Vla.

Cont.

6 3 4

b6 4 5 #5

b6 4

5 4

9 8 6

7 6

7 6 4

8 5 b6

4 2 6

6 4

7

#

95 **Allegro**

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

Tpt. 1 in D *f*

Tpt. 2 in D *f*

Timp. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Cont. *f*

6 4 3 7 4 6 3 5 4 5 3

108

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Timp.

Vln. 1

Vln. 2

Vla.

Cont.

7 4 3 6 5 7 7 4 6 7 5 6 4 2 6 7 6

121

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Timp.

Vln. 1

Vln. 2

Vla.

Cont.

7 5 6 5 7 4 3 6 7 6 9 8 6 5

134

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Timp.

Vln. 1

Vln. 2

Vla.

Cont.

148 Grave

Ob. 1

Ob. 2

Bsn.

Vln. 1

Vln. 2

Vla.

Cont.

p

5 6 7 5 6 9 6 4 5 6b # 6 4 7 5 6 4 2 7 5 6 4 2 5 6 5 #

158 Allegro

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Timp.

Vln. 1

Vln. 2

Vla.

Cont.

f

f

f

f

9 8 6 5 3 6 4 3 7 4 6 3 5 6 4 5 3 7 4 3

172

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Timp.

Vln. 1

Vln. 2

Vla.

Cont.

6 5 7 7 4 # 6 7 # 5 # 6 4 2 6 7 6 7 5 6 5

186

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Timp.

Vln. 1

Vln. 2

Vla.

Cont.

7 4 3 6 7 6 9 8 6 5



200

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Timp.

Vln. 1

Vln. 2

Vla.

Cont.

2. Recitative (Bass) and Chorus: Hail, Bright Cecilia!

This musical score is for the hymn "Hail, Hail, the bright Cecilia!". It is written for a full orchestra and a vocal quartet. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system includes staves for Oboe 1, Oboe 2, Bassoon, Soprano, Alto, Tenor, and Bass. The second system includes staves for Violin 1, Violin 2, Viola, and Continuo. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics "Hail, hail, the bright Cecilia!" in the first system. The instrumental parts (Oboe 1, Oboe 2, Bassoon, Violin 1, Violin 2, Viola, and Continuo) provide accompaniment. The score is marked with a piano (pp) dynamic. The lyrics are: "Hail, hail, the bright Cecilia! Hail, hail, the bright Cecilia! Hail, hail!"



7

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. *ff*

S. *ff*
Hail, hail, bright Ce-ci - lia! Hail, hail, bright Ce-ci - lia! Hail, hail, hail, hail! fill ev'ry

A. *ff*
Hail, hail, bright Ce-ci - lia! Hail, hail, bright Ce-ci - lia! Hail, hail, hail, hail! fill ev'ry Heart With Love of thee and thy Ce - les - tial Art, thy

T. *ff*
Hail, hail, bright Ce-ci - lia! Hail, hail, bright Ce-ci - lia! Hail, hail, hail, hail! fill ev'ry Heart with Love of thee and thy Ce - les -

B. *tutti ff*
Hail, hail, bright Ce-ci - lia! Hail, hail, bright Ce-ci - lia! Hail, hail, hail, hail!

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Cont. *ff*
(solo)

ff # 6 4 5 # 6 # 6 6 6 6 6 6 6 7 5

16

Ob. 1

Ob. 2

Bsn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

HeartwithLove of thee and thy Ce - les - tial Art, thy Ce - les - tial Art, fill ev' - ry HeartwithLove of thee and thy Ce - les -

— Ce - les-tial Art; fill ev' - ry Heart with Love of thee and thy — Ce - les-tial Art, andthy Ce - les - tial Art, —

- tial Art, with Love of thee,withLove of thee and thy Ce - les - tialArt,and thy Ce - les - tial Art; fill ev' - ry

fill ev' - ry HeartwithLove of thee and thy Ce - les - tial Art; fill ev' - ry HeartwithLove of thee and thy Ce -

(tutti) (solo) (tutti)

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

21

Ob. 1

Ob. 2

Bsn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

- tial Art; fil ev' - ry Heartwith Love of thee — and thy — Ce - les - tial_

— Ce - les-tial Art; fill ev' - ry Heartwith Love — of thee, fill ev' - ry HeartwithLove of thee, fill ev' - ry HeartwithLove of thee and thy Ce - les - tial

HeartwithLove of thee and thy Ce - les - tial_ Art; fill ev' - ry HeartwithLove of thee and thy Ce - les - tial, thy_ Ce - les - tial

-les - tial Art, and thy Ce - les - tial Art; fill ev' - ry HeartwithLove of thee,withLove of thee and thy Ce - les - tial

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

[illegible]

40

Ob. 1

Ob. 2

Bsn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

HeartwithLoveof thee and thy Ce - les - - tial Art;

fill ev'-ryHeartwithLoveof theeandthy Ce - les - tial Art;

Love of thee and thy Ce - les - tial Art;

Love of thee and thy Ce - les - tial Art;

solo
p

solo
p

p

p

That thine and Mu - - - - - sick'sSa - cred

That thine and Mu - - - - - sick'sSa - cred

That thine and Mu - - - - - sick'sSa - cred

That thine and Mu - - - - - sick'sSa - cred

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

5 4 6 4 # 6 5 6 4 9 5 7 6 7 6 5 4 6 4

47

S.

A.

T.

B.

Cont.

mf

mf

mf

mf

That thine and Mu - - - - - sick's

Love May maketheBrit-ishFo-rest prove As Fa-mous, as Fa-mous, as Fa-mousas Do-do-na's Vo - cal Grove.

Love May maketheBrit-ishFo-rest prove As Fa-mous, as Fa-mous,Fa-mousas Do-do-na's Vo - cal Grove.

May maketheBrit-ishFo-rest prove As Fa-mous, as Fa-mous,Fa-mousas Do-do-na's Vo - cal Grove. Thatthine and Mu - - - - - sick'sSa -

solo
mf

mf

mf

mf

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

54

Ob. 1

Ob. 2

Bsn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

f

f

f

f

f

f

f

f

Sa - cred Love May makethe Brit-ish Fo-rest prove As Fa-mous, as Fa-mous, as Fa-mous as Do-do-na's Vo - cal Grove, as Fa-mous, as Fa-mous, as Fa - mous

Maymakethe Brit-ish Fo-rest prove As Fa-mous, as Fa-mous,Fa-mous as Do-do-na's Vo - cal Grove,as Fa-mous, as Fa-mous, as Fa-mous, as Fa-mous

Maymakethe Brit-ish Fo-rest prove As Fa-mous, as Fa-mous,Fa-mous as Do-do-na's Vo - cal Grove, as Fa-mous, as Fa-mous, as Fa - mous

- credLove Maymakethe Brit-ish Fo-rest prove As Fa-mous, as Fa-mous,Fa-mous as Do-do-na's Vo - val Grove, as Fa-mous, as Fa-mous, as Fa - mous

f

f

f

f

f

f

f

f

6 5 6 7 6 4 # # # # 6 6

60

Ob. 1

Ob. 2

Bsn.

S.
as Do-do-na'sVo - cal Grove.

A.
as Do-do-na'sVo - cal Grove.

T.
as Do-do-na'sVo - cal Grove.

B.
as Do-do-na'sVo - cal Grove.

Vln. 1

Vln. 2

Vla.

Cont.

6 6 4 3# # # # # # # 6 4



68

Ob. 1

Ob. 2

Bsn.

Vln. 1

Vln. 2

Vla.

Cont.

6 6 6 6 6 5 4 3 6 6 6 6 6 5 4 3#

Recorder 1

Recorder 2

Greatbass Recorder

Bassoon

Alto

Bass

Violin 1

Violin 2

Continuo

13

[Treble]

Rec. 1

Rec. 2

Gb. Rec.

Bsn.

Vln. 1

Vln. 2

Cont.

25

A.

B.

Hark! hark!each Tree its si - lence breaks,

36

Rec. 1

Rec. 2

Gb. Rec.

Bsn.

A.

B.

lence breaks,Hark! hark!each Tree its si - lence_ breaks,

Hark!each Tree its si - lence breaks,

Vln. 1

Vln. 2

Cont.

10

46

Rec. 1

Rec. 2

Gb. Rec.

Bsn.

A.

B.

Vln. 1

Vln. 2

Cont.

Hark! hark!each Tree its si - lence breaks,

Hark! hark!each Tree its

7 7 7 6# 4/2# 7 7 7 7/5# 4/2#

58

Rec. 1

Rec. 2

Gb. Rec.

Bsn.

A.

B.

Vln. 1

Vln. 2

Cont.

si - lence breaks,Hark! hark!each Tree its si - lence breaks, The

Hark! hark!each Tree its si - lence breaks,

7 7 7# 7 5 6/4/2 6/3# 7 7 7#

68

A.

B.

Cont.

Box___ and Fir to talk,___ to talk,___ to talk,___ to talk___ be-

The Box___ and Fir to talk,___ to talk,___ to talk,___ to talk___ be-

6# 7 9/7#3 7

77

Rec. 1

Rec. 2

Gb. Rec.

Bsn.

A.

B.

Vln. 1

Vln. 2

Cont.

-gin!___ Hark! hark! hark! hark! hark!

-gin! Hark! hark! hark! hark! hark! hark! This in the

9/7 9/7 9/7 8/6 9/7 8/6 9/7 8/6 6/4/2

85

Rec. 1

Rec. 2

Gb. Rec.

Bsn.

A.

B.

Vln. 1

Vln. 2

Cont.

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

spright ly Vi - o - lin,

9 7 8 6 9 7 8 6 9 7 8 6 6 7 6 6 4 2 7

94

Rec. 1

Rec. 2

Gb. Rec.

Bsn.

A.

B.

Vln. 1

Vln. 2

Cont.

speaks, dis - tinct - ly dis - tinct - ly speaks! This in the spright ly

mf

mf

mf

mf

6 5 7 6 5 7 7 7 6 4 2 6 3 5 5 7

103

Rec. 1

Rec. 2

Gb. Rec.

Bsn.

A.

B.

Vln. 1

Vln. 2

Cont.

This in the Flute dis - tinct - ly, dis - tinct - ly dis - tinct - ly speaks!

Vi - o - lin, This in the spright ly Vi - o - lin, dis - tinct - ly speaks!

mf

mf

5 5 5 5 5 5 5 5

111

Rec. 1

Rec. 2

Gb. Rec.

Bsn.

A.

B.

Vln. 1

Vln. 2

Cont.

'Twas Sym-pa-thy their list'-ningBreth - ren

'Twas Sym-pa-thy, 'twas Sym-pa-thy, 'twas Sym-pa - thy, 'twas

6

6 5

120

A.

B.

Cont.

drew, 'twas Sym - - pa-thy their list' - - ningBreth - ren drew, When to theThra-cian Lyre with

Sym - - pa-thy their list' - - ningBreth - ren drew,

#

#

#

#

129

A.

B.

Cont.

lea - fy Wings they flew, When to theThra - cian

When to theThra-cian Lyre, when to theThra-cian Lyre with lea - fy Wings they flew,

6

6

#

7

6

#

6

138

A.

B.

Cont.

Lyre with lea - fyWings they flew, with lea - fyWings they flew, When to the Thra - cian Lyre with lea - fyWings they

with lea - fyWings they flew, with lea - fyWings they flew, When to theThra - cian Lyre with lea - fyWings they

6

5#

7

8

#

147

Rec. 1

Rec. 2

Gb. Rec.

Bsn.

A.

B.

Vln. 1

Vln. 2

Cont.

flew, with lea - fyWings they flew, with lea - fyWings they flew.

flew, with lea - fyWings they flew, with lea - fyWings they flew.

f

f

f

f

f

f

f

154

Rec. 1

Rec. 2

Gb. Rec.

Bsn.

Vln. 1

Vln. 2

Cont.

p

p

p

p

p

4. Air (Countertenor): 'Tis Nature's Voice

Countertenor

Continuo

9

Ct.

Cont.

16

Ct.

Cont.

23

Ct.

Cont.

29

Ct.

Cont.

36

Ct.

Cont.

42

Ct.

Cont.

49

Ct.

Cont.

54

Ct.

Cont.

'Tis Na - ture's Voice, 'tis Na - ture's Voice; thro' all the mo - - - - - ving Wood Of Crea - tures

un - - - - - der - stood: The U - ni-ver - sal Tongue, the U - ni-ver - sal Tongue to none Of all her num'rous Race un - known! From her,

from her it learnt the migh - ty, the migh - ty, the migh - - - ty Art To court the Ear or strike, or strike

the Heart: At once the Passions to ex-press and move, at once the Passions to ex-press, to ex-press and

move; We hear, and straight we grieve or hate, and straight we grieve or

hate, re - joice or love: In un - seen Chains it

does the Fan - cy bind, it does, it does the Fan - - cy bind; At once it charms the

Sense and cap - - - ti - vates the Mind, at once it charms the

Sense and cap - - - ti - vates the Mind.

7 4 2

5 3

6 4 2

6 5

2

7

6 4

b3

7

6 4

5 4 #

7

6 b

7

6 b

7

6 5 4 b6 b5 3

7 5 6 5 b5 b4 3

6 b5 4 b3 b7 6 7 6 b6

6 5 4 3

3 2 4 3 5 4 6 5 7 6 8

3 2 4 3 5 4 6 5 7 6 8

6

b

4 3

3 2 4 3 5 4 6 5 7 6 8

6

b

5. Chorus: Soul of the World!



8

Ob. 1

Ob. 2

Bsn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

the, The jar-ring, jar-ring Seeds, the jar-ring, jar-ring Seeds of Mat - ter did a - gree, Thou didst the scat - - -

thee, The jar-ring, jar-ring Seeds, the jar-ring, jar-ring Seeds of Mat - ter did a - gree, Thou didst the scat - - - ter'd A - toms

thee, The jar-ring, jar-ring Seeds, the jar-ring, jar-ring Seeds of Mat - ter did a - gree, Thou didst the scat - - -

thee, The jar-ring, jar-ring Seeds, the jar-ring, jar-ring Seeds of Mat - ter did a - gree,

$\flat 7$
 $\flat 5$

6
5 \flat

$\frac{9}{3}$ 5 6 6
3 $\flat 5$

6 5
4 3

5

6 7 7
6 \flat

6 3 6 6 6
3 5

15

Ob. 1

Ob. 2

Bsn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

6 6 6 5/3 6 6 6 4/2 6 5 6 5 6 7 6 6

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

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

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

Thou didst the scat - ter'd A - toms bind, thou didst the scat

20

Ob. 1

Ob. 2

Bsn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

7 7 6 7 7 6 7/5# 6 7/5# 6 6 6

ter'd, the scat - ter'd A - toms bind, Which, by thy Laws of true pro - por - tion join'd,

ter'd A - toms bind, thou didst the scat - ter'd A-toms bind, Which, by thy Laws of true pro - por - tion join'd,

thou didst the scat - ter'd, scat - ter'd A-toms bind, Which, by thy Laws of true pro - por - tion join'd,

ter'd, scat - ter'd A-toms bind, Which, by thy Laws of true pro - por - tion join'd,

25

Ob. 1

Ob. 2

Bsn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

Which, by thy Laws of true pro - por - tion join'd, Made up of va - rious Parts, made up of

Which, by thy Laws of true pro - por - tion join'd, Made up of va - rious Parts, made up of va -

Which, by thy Laws of true pro - por - tion join'd, Made up of va - rious Parts,

Which, by thy Laws of true pro - por - tion join'd, Made up of va - rious Parts,

5 $\frac{4}{4}$ # 6 6 $\frac{4}{5}$ 6 $\frac{4}{4}$ 5 $\frac{4}{4}$ 6 6 6 6



31

Ob. 1

Ob. 2

Bsn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

va - rious Parts, of va - rious, va - rious Parts, made up of va - rious

- rious Parts, made up of va - rious Parts, made up of va - rious Parts, of va-rious, va-rious

made up of va - rious Parts, made up of va - rious Parts, made up of va - rious

made up of va - rious Parts, made up of va - rious Parts, made up of va - rious

6 6 9 $\frac{4}{4}$ 8 $\frac{4}{3}$ 6 7 4 $\frac{4}{6}$ 6 6 $\frac{4}{5}$ 5 $\frac{4}{4}$ #3 6 $\frac{4}{4}$ 5 $\frac{4}{3}$ 7 6 7 $\frac{4}{5}$ 7 $\frac{4}{5}$

37

Ob. 1

Ob. 2

Bsn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

Parts one per - fect, one per - fect, one per - fect, per - fect Har - mo - ny.

Parts one per - fect, one per - fect, one per - fect, per - fect Har - mo - ny.

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.

7 6 9 8 6 7 7 4 3 4 3

6. Symphony, Air (Soprano) and Chorus: Thou tun'st this World

Oboe 1

Oboe 2

Bassoon

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Continuo

10

Ob. 1

Ob. 2

Bsn.

Vln. 1

Vln. 2

Cont.

18

Ob. 1

Ob. 2

Bsn.

Vln. 1

Vln. 2

Cont.

27

Ob. 1

Ob. 2

Bsn.

Vln. 1

Vln. 2

Cont.

35

S.

Cont.

44

S.

Cont.

Thou tun'st this World, this World be - low, the Spheres a - bove, the Spheres a - bove,

Who in the Heav' - nly Round to their own Mu - sic move,

52

S.

Cont.

60

S.

Cont.

69

Ob. 1

Ob. 2

Bsn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

78

Ob. 1

Ob. 2

Bsn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

87

Ob. 1

Ob. 2

Bsn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

own Mu - sic move, Who in the Heav' - nly Round to their own Mu - sic move,

own Mu - sic move, Who in the Heav' - nly, Heav' - nly Round to their own Mu - sic move,

own Mu - sic move, Who in the Heav' - nly Round to their own Mu - sic move,

own Mu - sic move, Who in the Heav' - nly Round to their own Mu - sic move,

6 4 6 6 4 5 #



96

Ob. 1

Ob. 2

Bsn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

to their own Mu - sic move. move.

to their own Mu - sic move. move.

to their own Mu - sic move. move.

to their own Mu - sic move. move.

6 6 7 # 6 6 #

47

A. Light-ness, brisk, brisk, with-out Light-ness, with-out Dul - ness Grave, Grave, Grave, with-out Dul - ness Grave, with-out Dul - ness Grave.

T. Light-ness, brisk, brisk, with-out Light-ness, with-out Dul - ness Grave, Grave, Grave, with-out Dul - ness Grave, with-out Dul - ness Grave.

B. Light-ness, brisk, brisk, with-out Light-ness, with-out Dul - ness Grave, Grave, Grave, with-out Dul - ness Grave, with-out Dul - ness Grave.

Cont. $\frac{7}{\sharp}$ \sharp 6 6 $\flat 7$ $\flat 4$ 3 $\frac{6}{4}$ 3 $\frac{7}{4}$ $\frac{6}{3}$ *p*

8. Air (Bass): Wondrous Machine!

Oboe 1

Oboe 2

Bassoon

Bass

Continuo

(tutti) Won - drous, won - drous, won - drous, won - drous Ma-

$\frac{8}{6}$ $\frac{7}{5}$ $\frac{7}{5}$ $\frac{9}{4}$ $\frac{8}{3}$ $\frac{6}{4}$ 7 \sharp \sharp \sharp

9

Ob. 1

Ob. 2

Bsn.

B.

Cont.

-chine! Won - drous, won - drous, won - drous, won - drous Ma - chine! To thee the

$\frac{9}{8}$ $\frac{7}{5}$ $\frac{9}{4}$ $\frac{8}{3}$ $\frac{6}{4}$ 7 \sharp \sharp \sharp 7

16

Ob. 1

Ob. 2

Bsn.

B.

Cont.

War - - - - - bling Lute, Thoughus'd to Con - quest, must before'd, must before'd, must be forc'd to

$\frac{6}{5}$ \sharp 7 9 8 $\frac{4}{7}$

20

Ob. 1

Ob. 2

Bsn.

B.

Cont.

yield, must before'd, must before'd, must before'd to__ yield, must before'd, must be forc'd to yield, must before'd, must before'd, must before'd to__ yield:

24

Ob. 1

Ob. 2

Bsn.

B.

Cont.

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

9 6 \sharp $\frac{6}{5}$ \sharp 4 3 4

29

Ob. 1

Ob. 2

Bsn.

B.

Cont.

ble to dis-pute, Though us'd to Con-quest, though us'd to Con-quest,

6 5 9 5 7
4 3

35

Ob. 1

Ob. 2

Bsn.

B.

Cont.

is with thee — un - a - ble — to dis - pute. Won - drous, won - drous, won - drous,

6 6 9 6 6 5 # # 6 # 8 7 7 9 8 6 7 6 # 5 4 3 4 3

42

Ob. 1

Ob. 2

Bsn.

B.

Cont.

won - drous Ma - chine! To thee the War - - - - - bling Lute, Thoughus'd to Con - quest,

7 6 5 # 4 # 9 6

47

Ob. 1

Ob. 2

Bsn.

B.

Cont.

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

4 7

51

Ob. 1

Ob. 2

Bsn.

B.

Cont.

yield.

9

6

9. Air (Countertenor): The Airy Violin

Countertenor

The Air - y, Air - y Vi - o - lin, (solo) The Air - y, Air - y Vi - o - lin And lof - ty

Violin 1

Violin 2

Continuo

p

5

12

Ct.

Vi - ol quit the Field; In vain they tune their speak - ing Strings, in vain they tune their speak - ing Strings To

Vln. 1

Vln. 2

Cont.

6 6 6 5 6 6 5 6 7 6 6 7 6

23

Ct.

court the cru - el Fair, to court the cru - el Fair or praise Vic - to - - - ri - ous Kings.

Vln. 1

Vln. 2

Cont.

6 b 4 b7 # 6 6 6 7 6 # b 6 5 # 6 6 b6

33

Ct.

Whilst all thy con - se - cra - ted Lays, whilst al thy con - se - cra - ted Lays Are to more no - ble, no - ble U - ses

Vln. 1

Vln. 2

Cont.

6 6 7 6 6 6 6 6 6 #

43

Ct.

bent; And ev' - ry grate - ful Note to Heav'n re - pays The Me - lo - dy, the Me - lo - dy, the Me - lo - dy it lent, And ev' - ry grate - ful Note to Heav'n re - pays The

Cont.

6 6 7 6 6 6 6 6 6 6 6 6 6

54

Ct.

Me - lo - dy, the Me - lo - dy, the Me - lo - dy it lent.

Vln. 1

Vln. 2

Cont.

mf

mf

mf

6 6 6 6 6 6 6 (solo)

10. Duet (Countertenor, Tenor): In vain the Am'rous Flute

Very Slow
[Treble]

Recorder 1
Recorder 2
Greatbass Recorder
Countertenor
Tenor
Violin 1
Violin 2
Continuo (solo)

p

10

Rec. 1
Rec. 2
Gb. Rec.
T.
Cont.

19

Ct.
T.
Cont.

In vain the Am - 'rous Flute and
vain the Am - 'rous Flute, in vain the Am - 'rous Flute and soft,

29

Ct.
T.
Cont.

soft Gui - tarr, Joint - ly, joint - ly la - bour
soft Gui - tarr, Joint - ly, joint - ly la - bour to in -

38

Ct.
T.
Cont.

to in - spire Wan - ton Heat, wan - ton, wan - ton, wan - ton Heat and loose De - sire; 1. 2.
- spire Wan - ton Heat, to in - spire Wan - ton, wan - ton, wan - ton Heat and loose De - sire; In sire;

46

Ct.
T.
Cont.

Whilst thy chaste Airs do gen - tle, gen - tle, gen - tle move, do gen - tle, gen - tle, gen - tle move Se - ra - phic
Whilst thy chaste Airs do gen - tle, gen - tle, gen - tle move

57

Ct.
T.
Cont.

Flames and Heav'n - ly Love, and Heav'n - ly Love, Se - ra - phic Flames and Heav'n -
Se - ra - phic Flames and Heav'n - ly Love, Se - ra - phic Flames and Heav'n - ly Love, Heav'n -

66

Ct. - - ly Love. Whilst thy chaste Airs do gen - tle, gen - tle, gen - tle_ move, do gen - tle, gen - tle,

T. - - ly Love. Whilst thy chaste Airs do gen - tle, gen - tle,

Cont. 6 # 7 5 # 7 6 # 4# 2# 6 # # 6 6



77

Ct. gen - tle_ move Se-ra-phic Flames and Heav'n - ly Love, and Heav'n - ly Love, Se-ra-phic Flames and Heav'n -

T. gen - tle_ move Se-ra-phic Flames and Heav'n - ly Love, Se-ra-phic Flames and Heav'n - ly Love, Heav'n -

Cont. 4 3 7 6 6 9 8 6 7 6 #



86

Rec. 1 *mf*

Rec. 2 *mf*

Gb. Rec. *mf*

Ct. - - - - ly Love.

T. - - - - ly Love.

Vln. 1 *mf*

Vln. 2 *mf*

Cont.



95

Rec. 1

Rec. 2

Gb. Rec.

Vln. 1

Vln. 2

Cont.

11. Air (Countertenor): The Fife and all the Harmony of War

Trumpet 1 in D

Trumpet 2 in D

Timpani in D, A

Countertenor

Continuo

f

(tutti)

f

Tpt. 1 in D

Tpt. 2 in D

Timp.

Ct.

Cont.

TheFife, theFife andall, all,all, all, allthe Har - mo-ny of War,

$\frac{4}{2}$ 6 $\frac{7}{5}$ 6 6 $\frac{6}{5}$

Tpt. 1 in D

Tpt. 2 in D

Timp.

Ct.

Cont.

TheFife, theFife andall, all,all, all, allthe Har - mo-ny of War, andall, all,all,

$\frac{4}{2}$ 6 $\frac{7}{5}$ 6 6 $\frac{6}{5}$ $\frac{4}{2}$ 6

Tpt. 1 in D

Tpt. 2 in D

Timp.

Ct.

Cont.

all, allthe Har - mo-ny of War, Invain, invain attemptthe Pas - sions, the Pas - sions, the Pas - sionsto a -

$\frac{7}{5}$ 6 6 $\frac{6}{5}$ $\frac{4}{2}$ 6 5 $\frac{7}{5}$

Tpt. 1 in D

Tpt. 2 in D

Timp.

Ct.

Cont.

-larm, a-larm, a-larm,a-larm, a-larm, invain attemptthe Pas - sions, the Pas - sions, the

$\frac{4}{2}$ 6

Tpt. 1 in D

Tpt. 2 in D

Timp.

Ct.

Cont.

Pas - sionsto a - larm, a-larm, a-larm,a-larm, a-larm, Whichthy com - man - ding Sounds

5 $\frac{7}{5}$ 6

42

Tpt. 1 in D

Tpt. 2 in D

Timp.

Ct.

Cont.

com-pose and charm,

which thy com-mand-ing Sounds,

6 6 4 # 7 6 # 4 2 7 6 #

49

Tpt. 1 in D

Tpt. 2 in D

Timp.

Ct.

Cont.

which thy com-mand-ing Sounds,

Sounds, Sounds, Sounds, Sounds,

55

Tpt. 1 in D

Tpt. 2 in D

Timp.

Ct.

Cont.

com-pose, com-pose and charm,

which thy com-mand-ing Sounds, which thy com-mand-ing

62

Tpt. 1 in D

Tpt. 2 in D

Timp.

Ct.

Cont.

Sounds, Sounds, Sounds, Sounds, Sounds, com-pose,

68

Tpt. 1 in D

Tpt. 2 in D

Timp.

Ct.

Cont.

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

7 4 3 4 #

12. Duet (Basses): Let these amongst themselves contest

Bass 1

Bass 2

Continuo

Let these a-mongst them - selves con-test, let these a - mongst them - selves con-

Let these a-mongst them - selves con-test, let these a - mongst them - selves con - test Which

p $\frac{4}{2}$ 6 7 6 4 # $\frac{4}{2}$ 6 7 6 4 3

6

B. 1

B. 2

Cont.

-test Which can discharge its sin - gle Du - ty best, which can discharge its sin - gle Du -

can discharge its sin - gle Du - ty best, which can discharge its sin - gle Du -

6 $\frac{6}{4}$ 5 $\frac{5}{3}$ 4 3 5 $\frac{4}{2}$ 6

10

B. 1

B. 2

Cont.

- ty best. best. best. Thou sum'm'st their

7 6 # 6 7 6 # $\frac{6}{4}$

13

B. 1

B. 2

Cont.

Thou sum'm'st their diff' - ring, diff' - ring Gra - ces up in One, thou sum'm'st their diff' - ring, diff' - ring Gra -

diff' - ring, diff' - ring Gra - ces up in One, thou sum'm'st their diff' - ring, diff' - ring Gra - ces, sum'm'st their diff' - ring, diff' - ring Gra -

6 6 6 # # 6 # 6 $\frac{6}{5}$ # 6 6 6 5 $\frac{6}{4}$

17

B. 1

B. 2

Cont.

- ces up in One, And art a Con - sort, and art a

- ces up in One, And art a Con - sort, art a

6 $\frac{6}{4}$ 7 6 6 9 6 $\frac{6}{4}$

21

B. 1

B. 2

Cont.

Con - sort of them All, All, All, All, All with - in thy Self a - lone, and art a Con - sort, art a

Con - sort of them All, All, All, All, All with - in thy Self a - lone, and art a Con - sort, and art a

4 3

26

B. 1

B. 2

Cont.

Con - sort of them All, All, All, All, All, All, All, All with - in thy Self a - lone. lone.

Con - sort of them All, All, All, All, All, All, All, All with - in thy Self a - lone. Thou sum'm'st their lone.

$\frac{6}{4}$ 6

13. Chorus: Hail! Bright Cecilia, Hail to thee!

13

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Timp.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

-ci - lia, Hail to thee! Great, great, great Pa - tro - ness, great

-ci - lia, Hail to thee! Great, great, great Pa - tro -

-ci - lia, Hail to thee! Great, great, great Pa - tro -

-ci - lia, Hail to thee! Great, great, great Pa - tro - ness,

7 6 8 7 6 4

19

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Timp.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

Pa - tro - ness of Us, of Us, of Us, of Us, great Pa - tro - ness, great Pa - tro - ness of Us and Har - mo - ny!

-ness, great Pa - tro - ness of Us, of Us, of Us, of Us, great Pa - tro - ness of Us and Har - mo - ny!

-ness, great Pa - tro - ness of Us, of Us, of Us, of Us, great Pa - tro - ness of Us and Har - mo - ny!

— great Pa - tro - ness of Us, of Us, of Us, of Us, great Pa - tro - ness of Us and Har - mo - ny!

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

26

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

S. 1

S. 2

A. 1

A. 2

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

Who, whilst a-mong the Choir a - bove, the Choir a - bove Thou dost thy for - mer

Who, whilst a - mong the Choir a - bove, who, whilst a -

Thou dost thy for - mer Skill im - prove, Who, whilst a - mong the Choir a - bove,

Who, whilst a - mong the Choir a - bove, who, whilst a-mong the Choir a -

Who, whilst a - mong the Choir a - bove Thou dost thy for - mer Skill, thou dost thy for - mer, for - mer Skill im -

Who, whilst a-mong the Choir a - bove, who, whilst a-mong the Choir a bove Thou dost thy for - mer Skill im - prove,

31

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

S. 1

S. 2

A. 1

A. 2

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

Skill im - prove, thou dost thy for - mer Skill im - prove.

-mong the Choir a-bove Thou dost thy for - mer Skill im - prove, thou dost thy for-mer Skill im - prove.

who, whilst a - mong the Choir a-bove Thoudost thy for - mer, for - mer Skill im - prove.

-boveThou dostthy for - mer Skill im - prove, thou dost thy for - mer_ Skill im - prove.

-prove, who whilst a - mong the Choir a-boveThoudost thy for - mer_ Skill im - prove.

who, whilst a-mong the Choir a - bove, who, whilst a-mong the Choir a - boveThoudost thy for - mer, for - mer Skill im - prove.

37

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

S. 1

S. 2

A. 1

A. 2

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

Who, whilst a-mong the Choir a - bove Thoudost thy for - mer Skill, thoudost thy

Thoudost thy for - mer Skill im - prove, thoudost thy

Who, whilst a-mong the Choir a - bove, who, whilst a-mong the Choir a - hove Thou dost thy for - mer

Thoudost thy for - mer Skill im - prove, thou dost thy for - mer

Who, whilst a-mong the Choir a - bove Thoudost thy for - mer Skill im - prove, who, whilst a - mong the Choir a -

Who whilst a - mong the Choir a - bove, a -

6 7 4 3 7 46 5

43

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

S. 1

S. 2

A. 1

A. 2

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

for - mer Skill, thou dost thy for - mer Skill im - prove, thy for - mer Skill im - prove.

for - mer Skill im - prove, thou dost thy for - mer Skill im - prove, thy for - mer Skill im - prove.

Skill, thou dost thy for - mer Skill im - prove, thou dost thy for - mer Skill im - prove.

Skill, thou dost thy for - mer, for - mer Skill im - prove.

-bove, a - bove Thou dost thy for - mer Skill im - prove.

-bove Thou dost thy for - mer, for - mer Skill im - prove.

6 6 4 3

47

Slow
[Largo]

solo
p

A. 1

A. 2

T.

B.

Cont.

55

A. 1

A. 2

T.

B.

Cont.

61

[Tempo primo]

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Timp.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

67

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Timp.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

Hail! Hail! Hail! Hail! Hail! BrightCe -

Hail! Hail! Hail! Hail! Hail! BrightCe -

Hail! Hail! Hail! Hail! Hail! BrightCe -

Hail! Hail! Hail! Hail! Hail! BrightCe -

73

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Timp.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

-ci - lia, Hail to thee! Great, great, great Pa - tro - ness, great

-ci - lia, Hail to thee! Great, great, great Pa - tro -

-ci - lia, Hail to thee! Great, great, great Pa - tro -

-ci - lia, Hail to thee! Great, great, great Pa - tro - ness,

7 6 8 7 6 4

79

Ob. 1

Ob. 2

Bsn.

Tpt. 1 in D

Tpt. 2 in D

Timp.

S.

Pa - tro - ness of Us, of Us, of Us, of Us, great Pa - tro - ness, great Pa - tro - ness of Us and Har - mo - ny!

A.

-ness, great Pa - tro - ness of Us, of Us, of Us, of Us, great Pa - tro - ness of Us and Har - mo - ny!

T.

8 -ness, great Pa - tro - ness of Us, of Us, of Us, of Us, great Pa - tro - ness of Us and Har - mo - ny!

B.

— great Pa - tro - ness of Us, of Us, of Us, of Us, great Pa - tro - ness_____ of Us and Har - mo - ny!

Vln. 1

Vln. 2

Vla.

Cont.

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

EDITOR'S NOTE

This edition of Purcell's 1692 St. Cecilia's Day Ode, "Hail, Bright Cecilia!" (Z. 328), was originally created in November 2021 using MuseScore 3.6, before being re-rendered in MuseScore 4.4 in June 2024¹. It is based upon two public domain sources available on IMSLP²: (1) a manuscript dating from 1765 by the copyist Robert Pindar available at the Royal College of Music Library, London; and (2) a printed score from 1848 by Edward Rimbault published by the Musical Antiquarian Society, London.

The work requires a SSAATB choir (which sings mostly as SATB until the last movement), vocal soloists (soprano, alto, countertenor, tenor, 2 basses) and an orchestra including 2 treble/tenor recorders (originally named "Flutes"), a great bass recorder, 2 oboes ("Hautboys"), a bassoon, 2 trumpets in D, timpani, strings (violins, "Tenor" = viola and/or viola da gamba) and basso continuo (cellos, double basses, bass viols, harpischord etc.).

This transcription includes a realisation by me of the continuo part for harpischord, which is not shown in the score but is available as a part for performance. The bassoon and great bass recorder parts are based on the continuo part and shown as separate parts unlike the original sources – bar indications for bassoon in the manuscript score during the last movement – to support the oboe and recorder parts respectively. The trumpet and timpani parts are notated as transposing instruments, unlike the concert pitch used in the original scores due to partial doublings with oboes for the trumpet parts.

Sections of the Symphony, the sixth movement (the Symphony, Air and Chorus "Thou turn'st this world") and the tenth movement ("In vain the Am'rous Flute") are optionally repeated: these repeats were only indicated in the manuscript score. The repeats in the twelfth movement ("Let these amongst themselves contest") are shown in both scores and are therefore not optional.

The two original scores indicate different instruments for the beginning of the sixth and the end of the tenth movements: I have chosen the oboes and recorders respectively in this transcription but have also added (silent) cues for the violins. There are also cues for the harpsichord in the opening Symphony (based on performance practice), the end of the eleventh movement (indicated in the printed score) and the final chorus (to support the oboes and bassoons): the bass lines for the latter two are also included as cues in the continuo part.

Based on performance practice, I have also added a possible doubling for recorders in the Slow (Adagio) section of the Symphony, which can either be omitted entirely or played during the repeat, and elaborations at the ends of the eighth movement ("Wondrous Machine!") and the final chorus for the oboes and first trumpet respectively. No ornaments (e.g. trills) have been included, although these can be added at the discretion of the singers, players and conductor.

Michael Andrew Seaton
December 2024

This edition of Purcell's "Hail, Bright Cecilia!" (score and parts) is dedicated to the public domain under Creative Commons Zero (CC0)³.

¹ <https://musescore.com/maseaton/scores/7186575>

² [https://imslp.org/wiki/Hail%2C_Bright_Cecilia%2C_Z.328_\(Purcell%2C_Henry\)](https://imslp.org/wiki/Hail%2C_Bright_Cecilia%2C_Z.328_(Purcell%2C_Henry))

³ <https://creativecommons.org/public-domain/cc0/>

