

HENRY PURCELL

Hail, Bright Cecilia!

Ode for St. Cecilia's Day

Z. 328 (1692)

Vocal Score



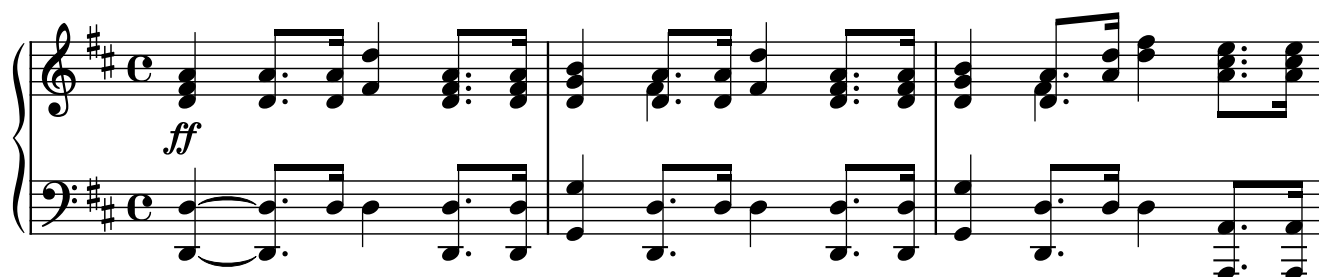
Vocal score

# Hail, Bright Cecilia!

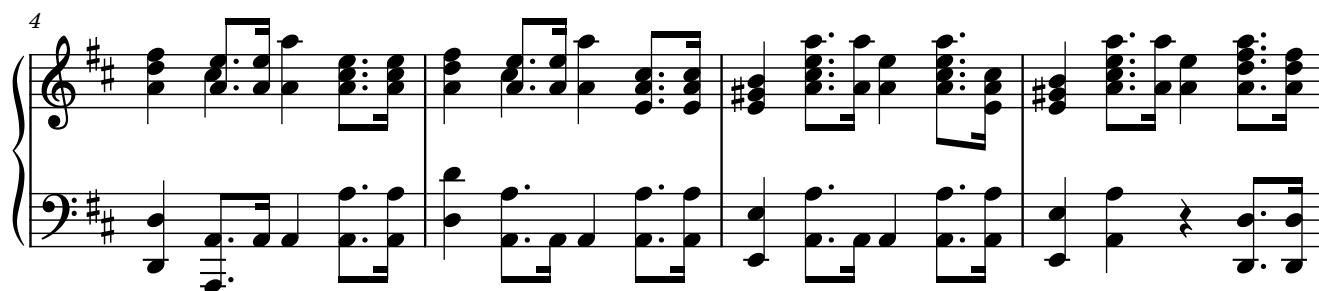
Ode for St. Cecilia's Day

Henry Purcell, Z. 328 (1692)

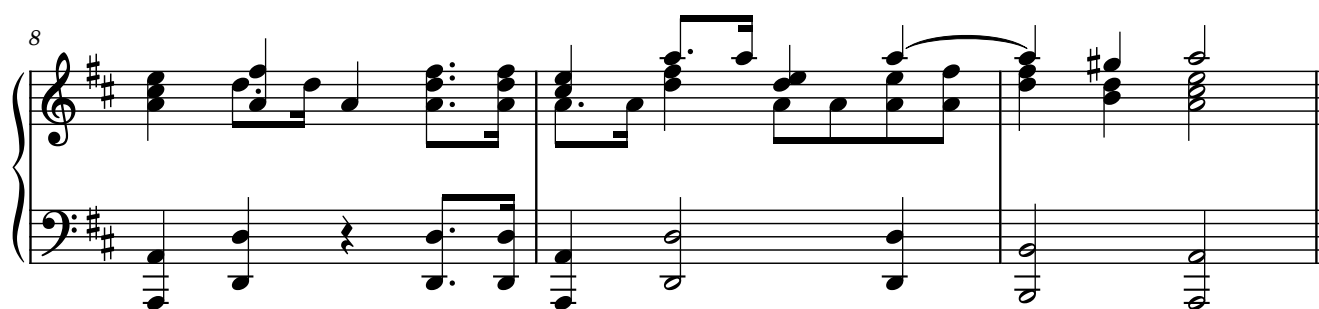
## 1. Symphony



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11

*mf*

15

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is for piano and features a treble and bass staff. The key signature has two sharps (F# and C#). The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of three measures. The first measure shows the beginning of the melody and accompaniment. The second measure continues the melody and accompaniment. The third measure shows the end of the melody and accompaniment.

18

Musical score for 'The Rose Tree' in G major, 2/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a simple, folk-like style. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The score is divided into three measures by vertical bar lines. The first measure contains a treble staff with a melody and a bass staff with a simple accompaniment. The second measure continues the melody and accompaniment. The third measure concludes the piece with a final chord in the treble staff and a simple accompaniment in the bass staff.

21

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is written for piano (p) and features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 21 measures. The first measure is a whole note chord (G4, B4, D5). The second measure is a half note chord (G4, B4, D5). The third measure is a half note chord (G4, B4, D5). The fourth measure is a half note chord (G4, B4, D5). The fifth measure is a half note chord (G4, B4, D5). The sixth measure is a half note chord (G4, B4, D5). The seventh measure is a half note chord (G4, B4, D5). The eighth measure is a half note chord (G4, B4, D5). The ninth measure is a half note chord (G4, B4, D5). The tenth measure is a half note chord (G4, B4, D5). The eleventh measure is a half note chord (G4, B4, D5). The twelfth measure is a half note chord (G4, B4, D5). The thirteenth measure is a half note chord (G4, B4, D5). The fourteenth measure is a half note chord (G4, B4, D5). The fifteenth measure is a half note chord (G4, B4, D5). The sixteenth measure is a half note chord (G4, B4, D5). The seventeenth measure is a half note chord (G4, B4, D5). The eighteenth measure is a half note chord (G4, B4, D5). The nineteenth measure is a half note chord (G4, B4, D5). The twentieth measure is a half note chord (G4, B4, D5). The twenty-first measure is a half note chord (G4, B4, D5).

24

The musical score for 'The Rose Tree' is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. The first measure contains a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple accompaniment of quarter notes. The second measure continues the melody in the treble staff, with the bass staff providing a more active accompaniment of eighth notes. The third measure concludes the piece with a final chord in the treble staff and a sustained note in the bass staff.

27

Musical score for 'The Rose Tree' (Meisterlied). The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The score begins at measure 27. The vocal line (treble clef) features a melody with eighth and sixteenth notes, often beamed together. The piano accompaniment (bass clef) provides a harmonic foundation with chords and moving lines. The score includes a repeat sign at the beginning of the first system. The piece concludes with a final chord in the piano part.

29

Musical score for measures 29-31. The key signature has two sharps (F# and C#). Measure 29 features a complex piano accompaniment with sixteenth-note patterns in both hands. Measure 30 has a whole note chord in the right hand and a half note in the left. Measure 31 continues with a similar piano accompaniment. A double bar line is present at the end of measure 31.

32

Musical score for measures 32-35. Measures 32-35 show a more active piano accompaniment with eighth and sixteenth notes. Measure 32 has a half note in the right hand and a quarter note in the left. Measure 33 has a half note in the right hand and a quarter note in the left. Measure 34 has a half note in the right hand and a quarter note in the left. Measure 35 has a half note in the right hand and a quarter note in the left. A double bar line is present at the end of measure 35.

36

Musical score for measures 36-39. Measures 36-39 show a more active piano accompaniment with eighth and sixteenth notes. Measure 36 has a half note in the right hand and a quarter note in the left. Measure 37 has a half note in the right hand and a quarter note in the left. Measure 38 has a half note in the right hand and a quarter note in the left. Measure 39 has a half note in the right hand and a quarter note in the left. A double bar line is present at the end of measure 39.

40

Musical score for measures 40-42. Measure 40 has a half note in the right hand and a quarter note in the left. Measure 41 has a half note in the right hand and a quarter note in the left. Measure 42 has a half note in the right hand and a quarter note in the left. A double bar line is present at the end of measure 42.

43

Musical score for measures 43-45. Measure 43 has a half note in the right hand and a quarter note in the left. Measure 44 has a half note in the right hand and a quarter note in the left. Measure 45 has a half note in the right hand and a quarter note in the left. A double bar line is present at the end of measure 45.

47

Measures 47-53 of a musical score in 3/4 time. The key signature has one sharp (F#). The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line features half notes and quarter notes. A double bar line is present after measure 53.

54

Measures 54-60 of a musical score in 3/4 time. The key signature has one sharp (F#). The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line features half notes and quarter notes. A double bar line is present after measure 60.

61

Measures 61-66 of a musical score in 3/4 time. The key signature has one sharp (F#). The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line features half notes and quarter notes. A double bar line is present after measure 66.

67

Measures 67-72 of a musical score in 3/4 time. The key signature has one sharp (F#). The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line features half notes and quarter notes. A double bar line is present after measure 72.

73

Measures 73-78 of a musical score in 3/4 time. The key signature has one sharp (F#). The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line features half notes and quarter notes. A double bar line is present after measure 78.

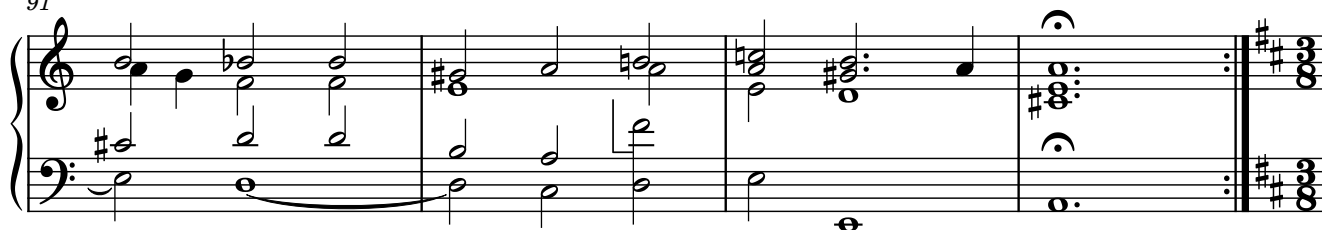
79

Measures 79-84 of a musical score in 3/4 time. The key signature has one sharp (F#). The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line features half notes and quarter notes. A double bar line is present after measure 84.

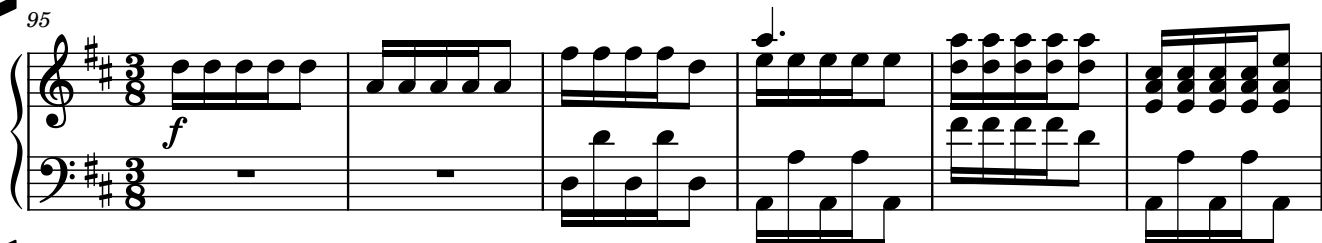
85

Measures 85-90 of a musical score in 3/4 time. The key signature has one sharp (F#). The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line features half notes and quarter notes. A double bar line is present after measure 90.

91



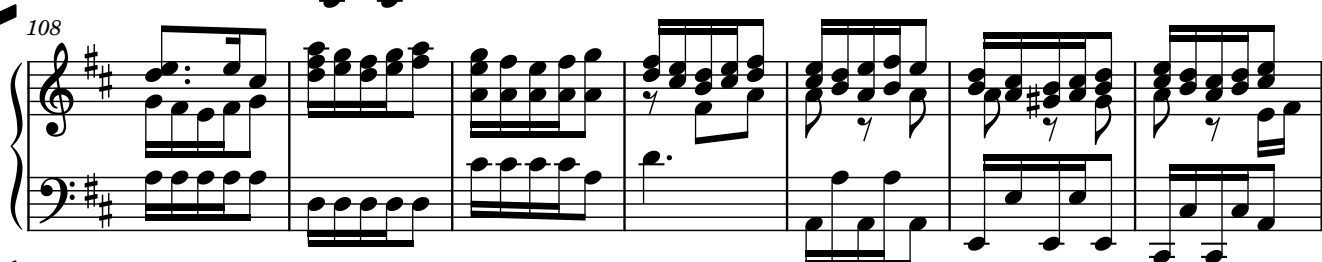
95



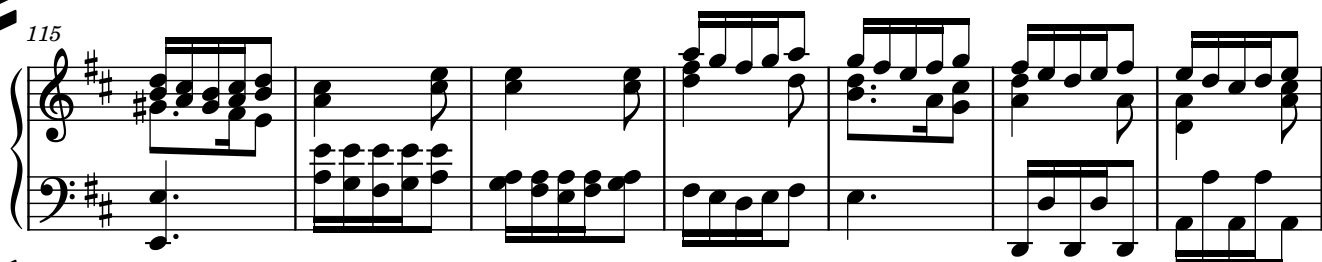
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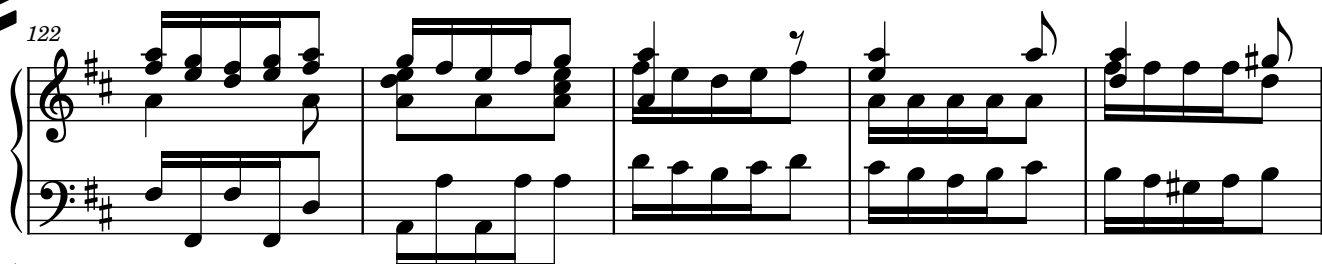
108



115



122



127



133

140

141

147

148

152

153

157

158

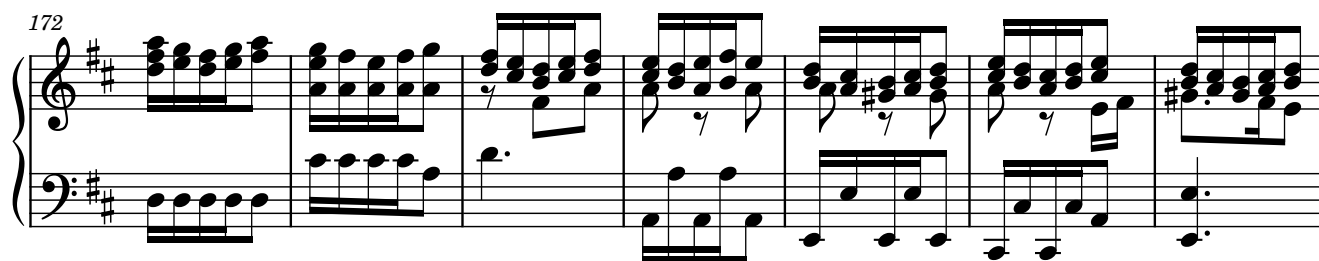
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165

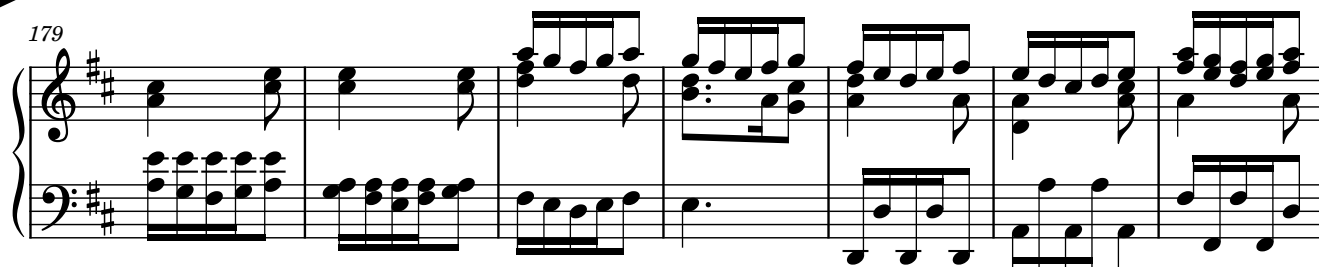
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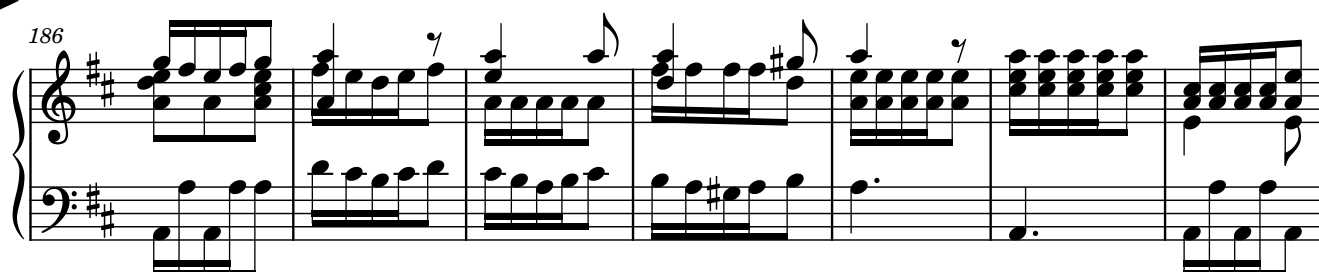
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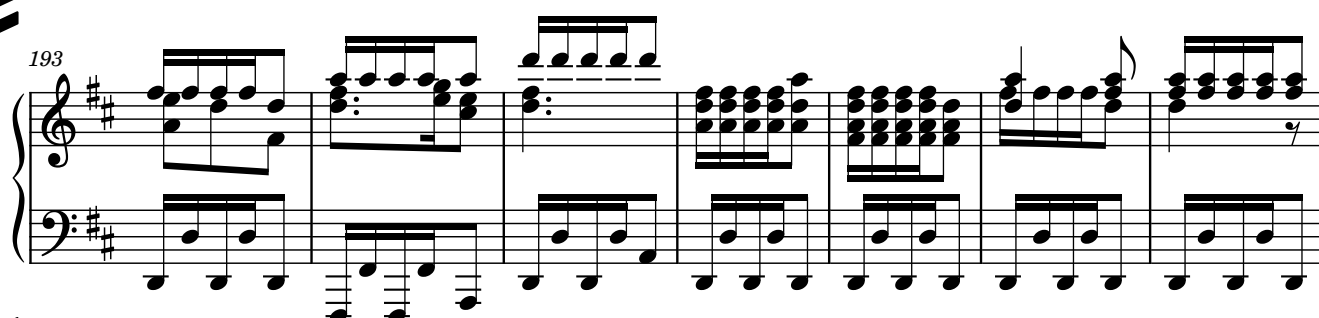
179



186



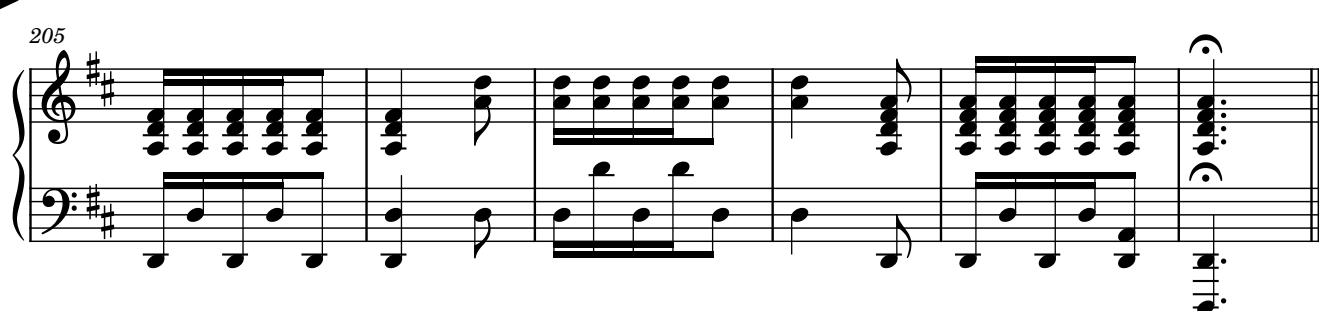
193



200



205



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

Soprano

Alto

Tenor

Bass

*solo*

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

*pp*

4

B.

bright Ce - ci - lia! Hail, hail!

7

*ff*

S.

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

*ff*

A.

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

*ff*

T.

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

*tutti ff*

B.

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

*ff*

The musical score is written for Soprano, Alto, Tenor, Bass, and Piano. The key signature has one flat (B-flat) and the time signature is common time (C). The score is divided into three systems. The first system shows the vocal soloist (Bass) and piano accompaniment. The second system shows the Bass soloist and piano accompaniment. The third system shows the full chorus (Soprano, Alto, Tenor, Bass) and piano accompaniment. Dynamics include *pp* (pianissimo) and *ff* (fortissimo). The lyrics are 'Hail, hail, bright Cecilia! Hail, hail, bright Cecilia!'.

11

S. Hail, hail, hail, hail!

A. Hail, hail, hail, hail! fill ev'-ry Heart With Love of thee and thy Ce - les -

T. Hail, hail, hail, hail! fill ev'-ry Heart with Love of

B. Hail, hail, hail, hail!



15

S. fill ev'-ry Heart with Love of thee and thy Ce - les - tial Art, thy Ce -

A. - tial Art, thy Ce - les - tial Art; fill ev'-ry

T. thee and thy Ce - les - tial Art, with Love of thee, with Love of thee and thy Ce -

B. fill ev'-ry Heart with Love of thee and thy Ce -

18

S. -les - tial Art, fill ev' - ry Heart with Love of thee and thy Ce - les -

A. Heart with Love of thee and thy \_\_\_\_\_ Ce - les - tial Art, and thy Ce - les - - tial Art, \_\_\_\_\_

T. -les - tial Art, and thy Ce - les - tial Art; fill ev' - ry

B. -les - tial Art; fill ev' - ry Heart with Love of thee and thy Ce -



21

S. - - - tial Art; fill ev' - ry Heart with

A. - Ce - les - tial Art; fill ev' - ry Heart with Love \_\_\_\_\_ of thee, fill ev' - ry Heart with Love of thee,

T. Heart with Love of thee and thy Ce - les - - tial Art; fill ev' - ry Heart with Love of

B. -les - tial Art, and thy Ce - les - tial Art; fill ev' - ry

24

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

A. fill ev' - ry Heart with Love of thee and thy Ce - les - tial Art;

T. thee and thy Ce - les - tial, thy Ce - les - tial Art;

B. Heart with Love of thee, with Love of thee and thy Ce - les - tial Art;

*mf*

27

30

33

A. fill ev' - ry

T. fill ev' - ry Heart with Love of thee and thy

B. fill ev' - ry Heart with Love of

36

S. fill ev' - ry Heart with Love of thee and thy Ce - les - - tial

A. Heart with Love of thee and thy Ce - les - tial Art; fill ev' - ry

T. - - Ce - les - - tial Art; fill ev' - ry Heart with Love of thee, with Love of

B. thee and thy Ce - les - - tial Art; fill



39

S. Art; fill ev' - ry Heart with Love of thee and thy Ce - les - - tial

A. Heart with Love of thee, fill ev' - ry Heart with Love of thee and thy Ce - les - tial

T. thee, fill ev' - ry Heart with Love of thee and thy Ce - les - tial

B. ev' - ry Heart with Love of thee and thy Ce - les - tial

42

S. Art;

A. *solo p*  
Art; That thine and Mu - - - -

T. *solo p*  
Art; That thine and Mu - - - -

B. Art;

*p*



46

A. *mf*  
- sick's Sa - cred Love May make the Bri-tish Fo-rest prove As Fa-mous, as Fa-mous,

T. *mf*  
- sick's Sa - - cred Love May make the Bri-tish Fo-rest prove As Fa-mous, as

B. *solo mf*  
May make the Bri-tish Fo-rest prove As Fa-mous, as

*mf*

49

S. *solo* *mf*  
That thine and Mu -

A.  
as Fa-mous as Do-do-nas's Vo - cal Grove.

T.  
Fa-mous, Fa-mous as Do-do-na's Vo - cal Grove.

B.  
Fa-mous, Fa-mous as Do-do-na's Vo - cal Grove. That thine and Mu -



53

S. *tutti* *f*  
- sick's Sa - cred Love May make the Bri - tish Fo - rest prove As Fa-mous,

A. *tutti* *f*  
May make the Bri - tish Fo - rest prove As

T. *tutti* *f*  
May make the Bri - tish Fo - rest prove As

B. *tutti* *f*  
- sick's Sa - cred Love May make the Bri - tish Fo - rest prove As



56

S. as Fa-mous, as Fa-mous as Do-do-na's Vo - cal Grove, as Fa-mous, as

A. Fa-mous, as Fa-mous, Fa-mous as Do-do-na's Vo - cal Grove, as Fa-mous, as Fa-mous,

T. Fa-mous, as Fa-mous, Fa-mous as Do-do-na's Vo - cal Grove, as Fa-mous, as

B. Fa-mous, as Fa-mous, Fa-mous as Do-do-na's Vo - val Grove, as Fa-mous, as

59

S. Fa-mous, as Fa - mous as Do-do-na's Vo - cal Grove.

A. as Fa-mous, as Fa-mous as Do-do-na's Vo - cal Grove.

T. Fa-mous, as Fa - mous as Do-do-na's Vo - cal Grove.

B. Fa-mous, as Fa - mous as Do-do-na's Vo - cal Grove.

63

Piano accompaniment for measures 67-71. The music is in 3/4 time with a key signature of one flat (B-flat). Measures 67-70 feature a complex texture with many beamed sixteenth and thirty-second notes in both hands. Measure 71 concludes with a sustained chord in the right hand and a melodic line in the left hand.

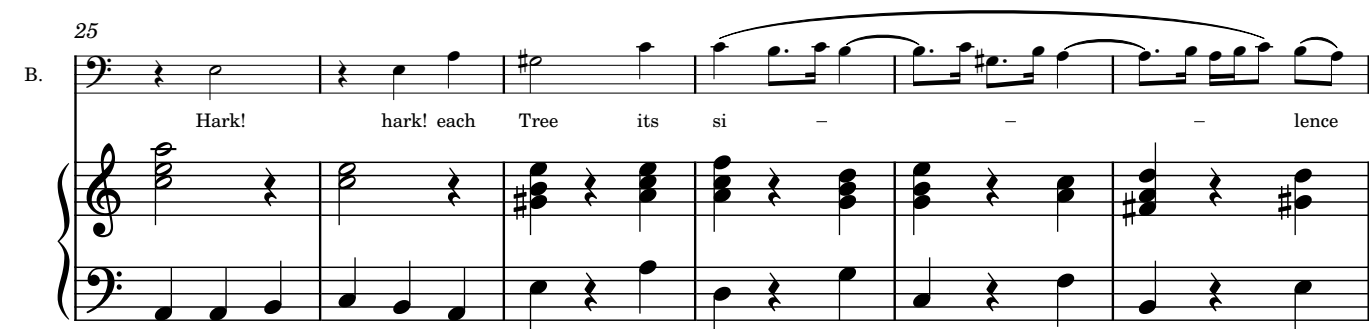
### 3. Duet (Alto, Bass): Hark! hark! each Tree

Vocal and piano accompaniment for the duet section. The vocal parts (Alto and Bass) and piano accompaniment are shown in 3/4 time with a key signature of one flat. The piano part begins with a *p* (piano) dynamic. The vocal lines enter in measure 8, and the piano accompaniment provides harmonic support throughout the section.

25

B.

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



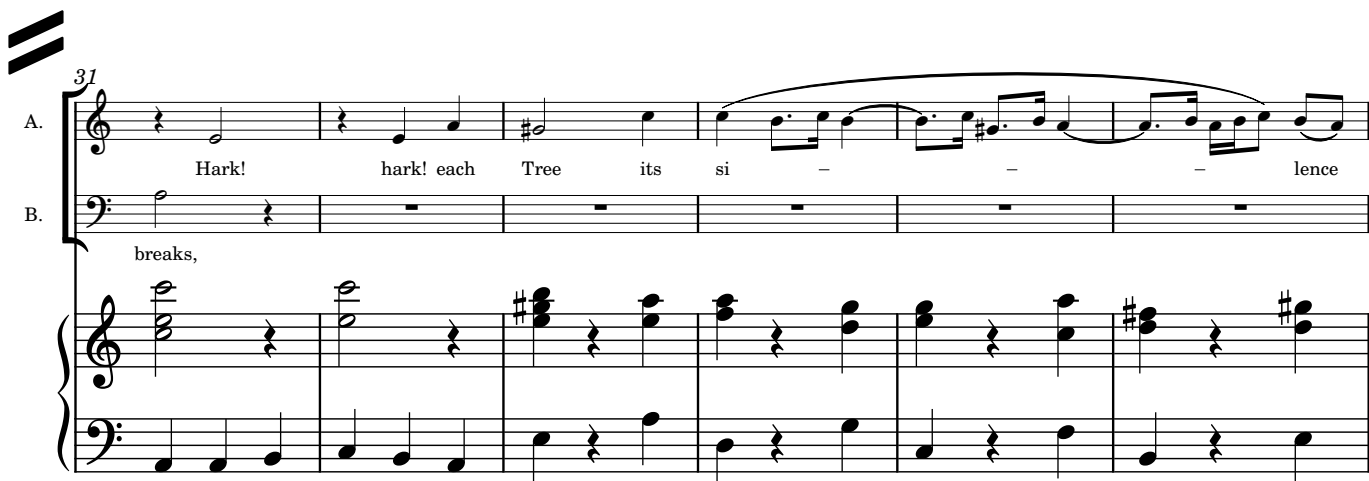
31

A.

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

B.

breaks,



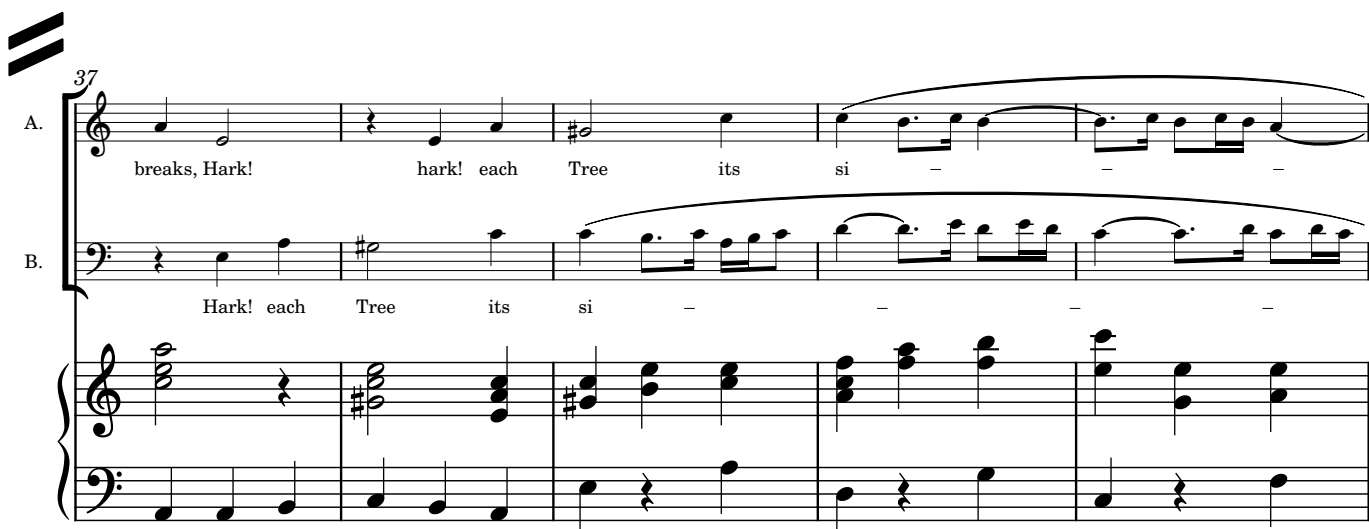
37

A.

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

B.

Hark! each Tree its si - - -



42

A.

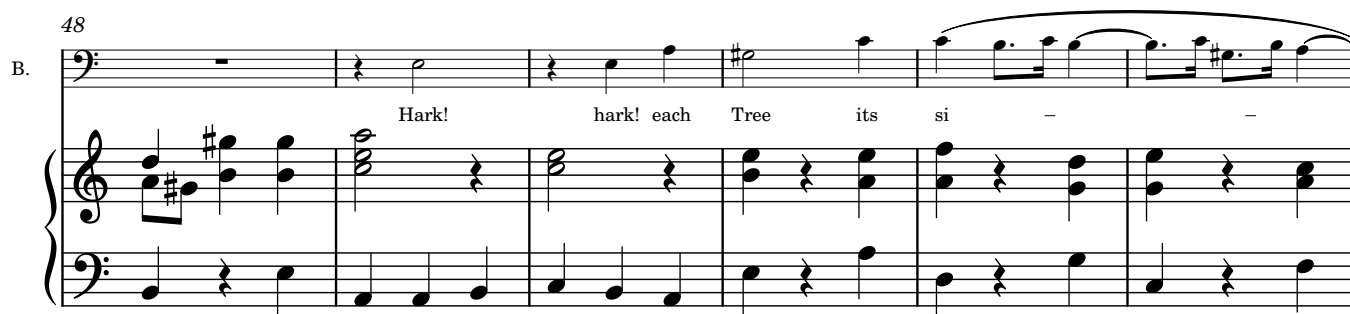
- lence\_ breaks,

B.

- - lence breaks, -

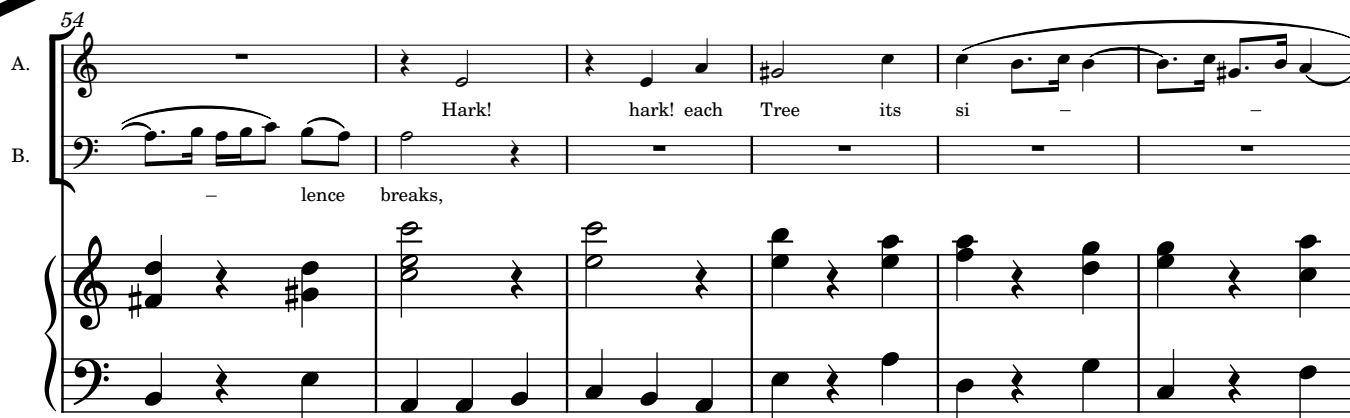


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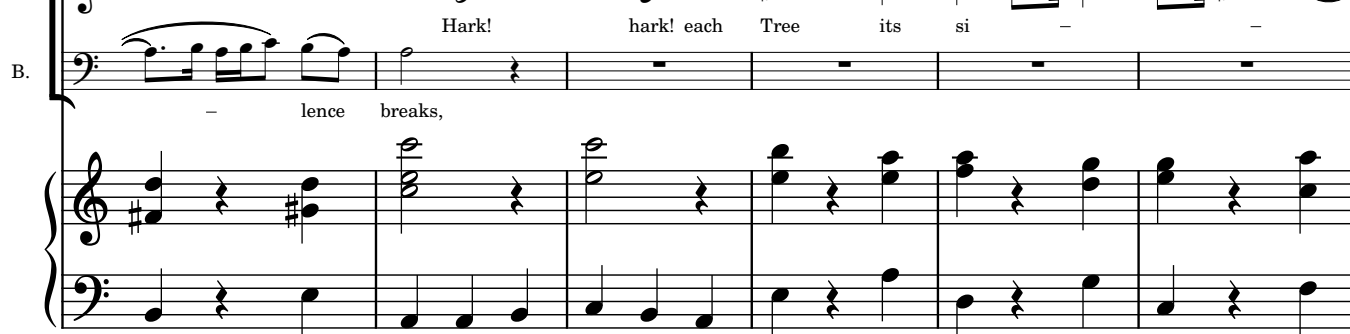
B. 

Hark! hark! each Tree its si - -

54

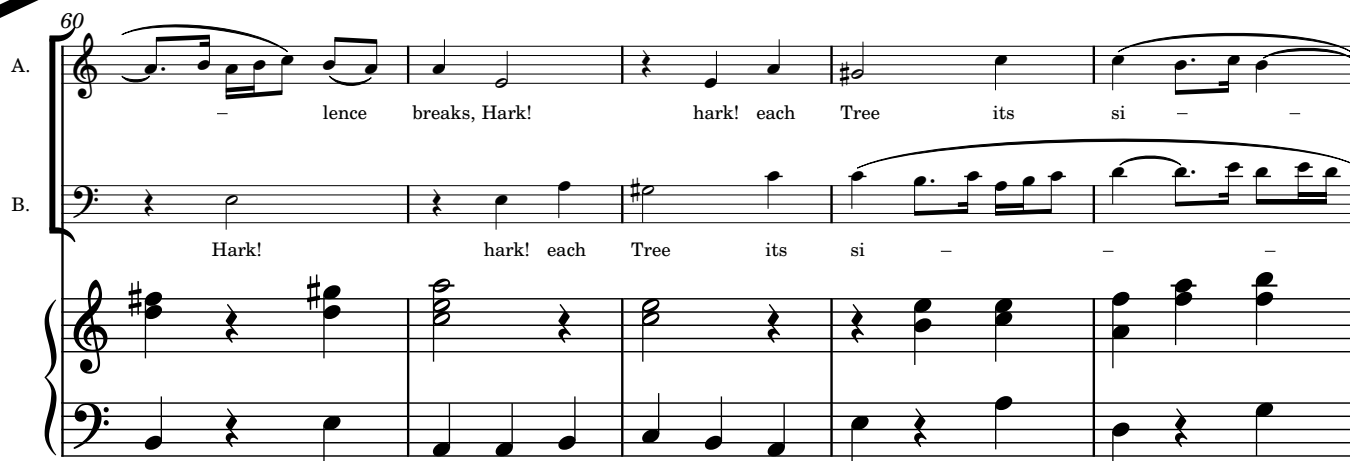
A. 

Hark! hark! each Tree its si - -

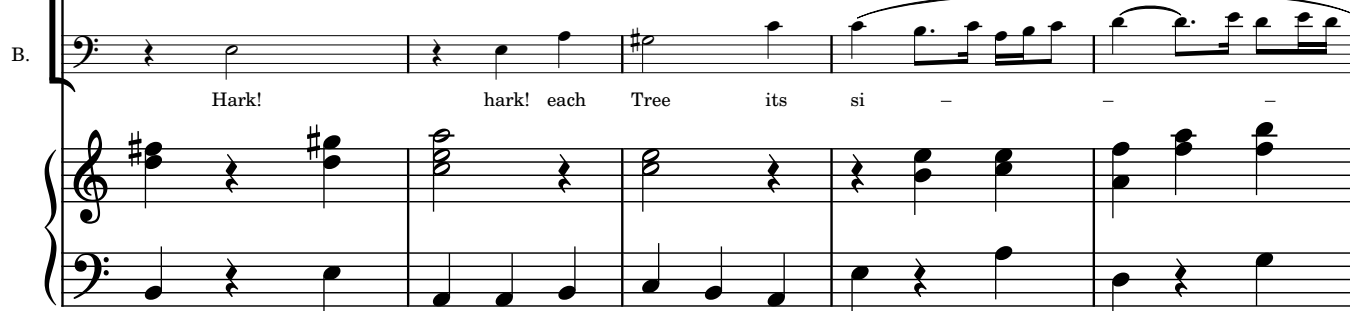
B. 

- lence breaks,

60

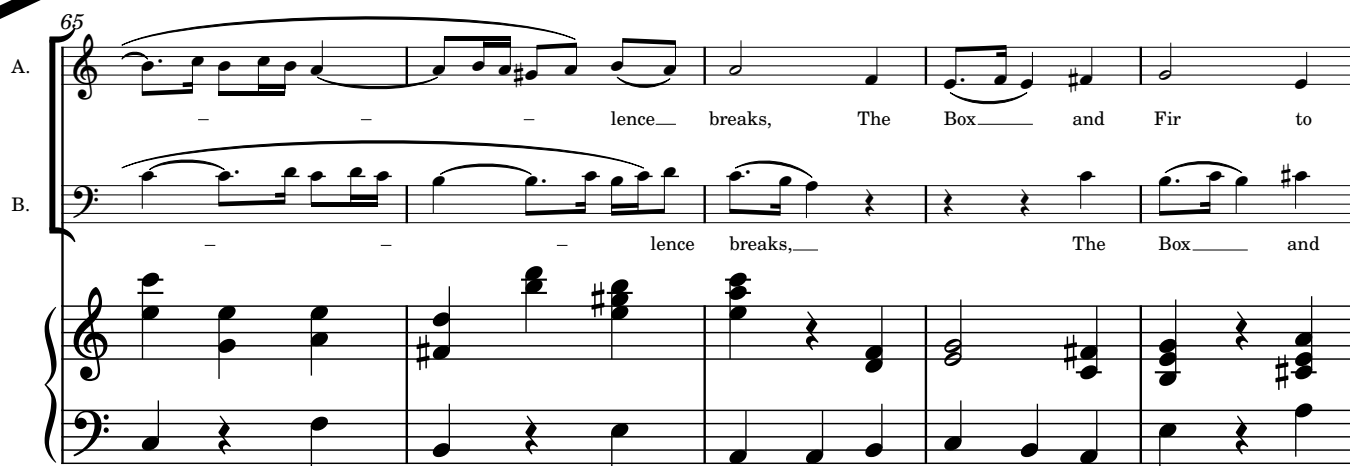
A. 

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

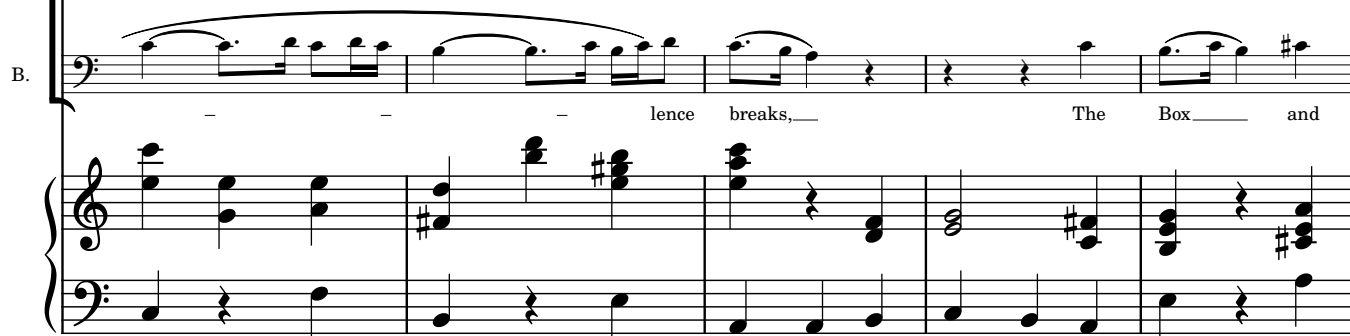
B. 

Hark! hark! each Tree its si - -

65

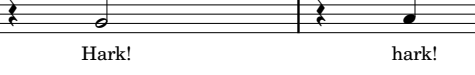
A. 


- - - lence breaks, The Box and Fir to


B. 

- - - lence breaks, The Box and

79

A.  Hark! hark! hark! hark!

B.  hark! hark! hark! hark!



83

A. hark!

B. hark! This in the spright

hark! This in the spright

87

A. That in the Flute dis-

B. ly— Vi— o— lin,

That in the Flute dis-

ly— Vi— o— lin,

92

A. -tinct— ly, dis— tinct— ly speaks, dis— tinct— ly dis— tinct— ly speaks!

-tinct— ly, dis— tinct— ly speaks, dis— tinct— ly dis— tinct— ly speaks!

98 *mf*

B. This in the spright

This in the spright

102

A. This in the Flute

B. ly Vi o lin, This in the

106

A. dis tinct ly, dis tinct ly dis

B. spright ly Vi o lin, dis

109

A. tinct ly speaks!

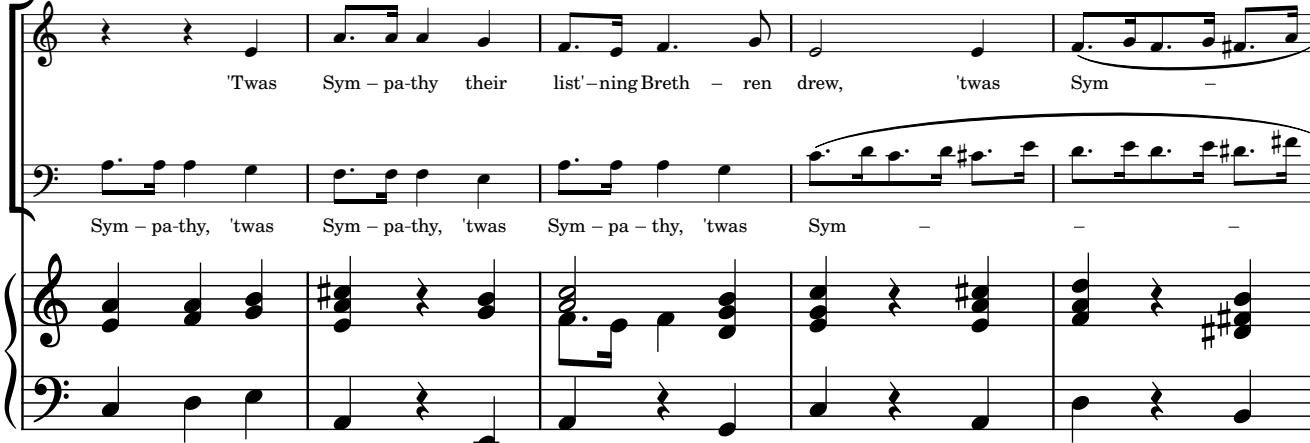
B. tinct ly speaks!

113

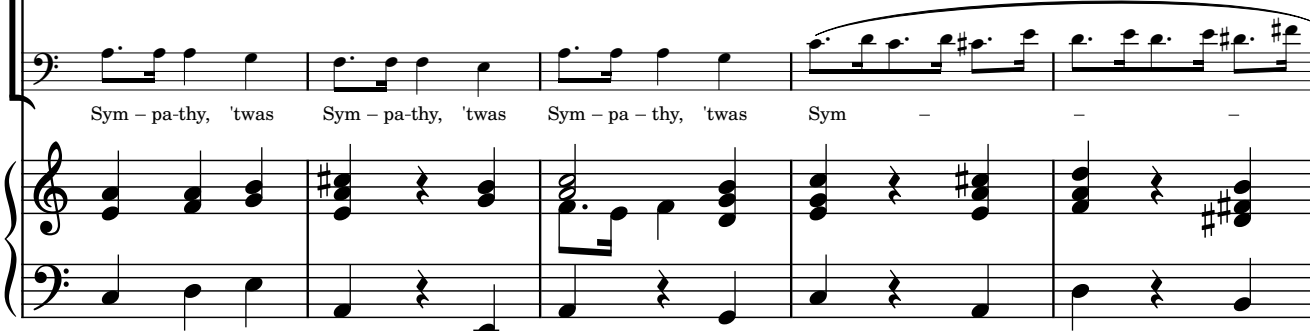
B. 

'Twas

117

A. 

'Twas Sym - pa - thy their list' - ning Breth - ren drew, 'twas Sym -

B. 

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

122

A. 

- pa - thy their list' - ning Breth - ren drew, When

B. 

- pa - thy their list' - ning Breth - ren drew,

127

A. 

to the Thra - cian Lyre with lea - fy Wings they flew,


B. 

When to the Thra - cian



132

A.  When

B.  Lyre, when to the Thra - cian Lyre with lea - fy Wings they - flew,





137

A.  to the Thra - cian Lyre with lea - fy Wings they flew,

B.  with lea - fy Wings they flew,





141

A.  with lea - fy Wings they flew, When to the Thra - cian Lyre with

B.  with lea - fy Wings they flew, When to the Thra - cian Lyre with



146

A. lea - fy Wings they flew, \_\_\_\_\_ with lea - fy Wings they flew, with

B. lea - fy Wings they flew, \_\_\_\_\_ with lea - fy Wings they flew, with



151

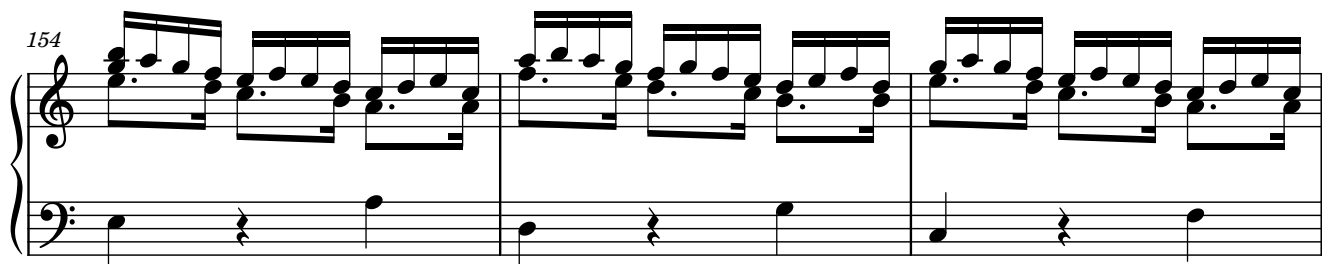
A. lea - fy Wings they flew.

B. lea - fy Wings they flew.

*f*

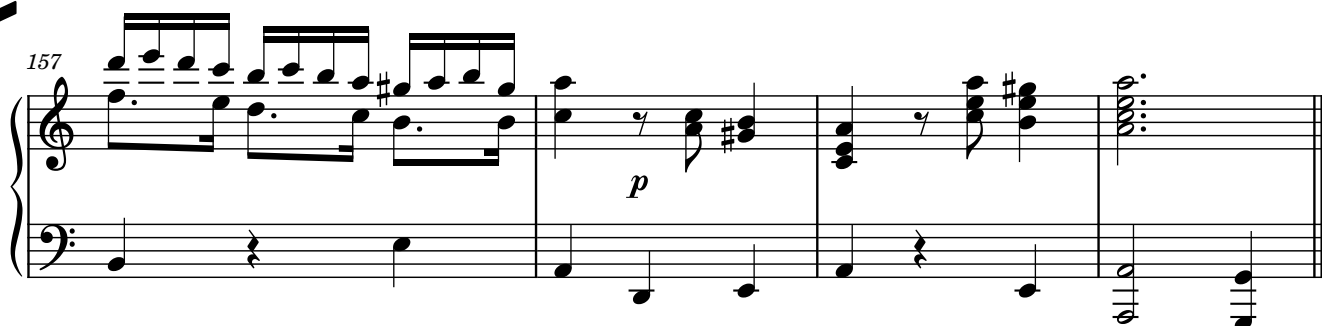


154



157

*p*



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

Countertenor

'Tis Na - ture's Voice, 'tis Na - ture's Voice; thro' all the

5

Ct.

mo - - - - - ving Wood Of Crea - tures

9

Ct.

un - - - - - der - stood: The U - ni-ver - sal Tongue, the U - ni-ver - sal

13

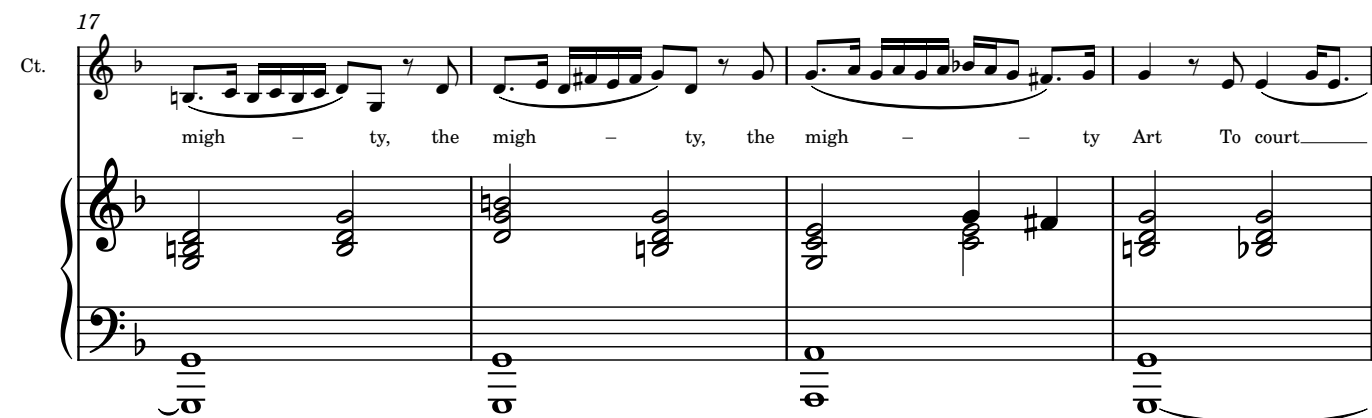
Ct.

Tongue to none Of all her num' - rous Race. un - known! From her, from her it learnt the

17

Ct.

migh - ty, the migh - ty, the migh - ty Art To court\_\_\_\_\_



21

Ct.

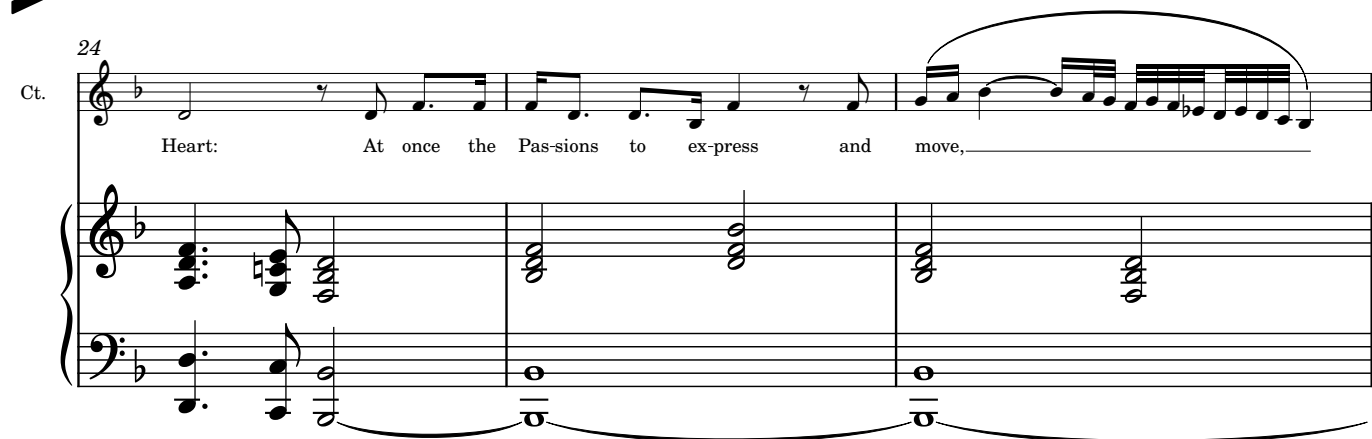
the Ear or strike, or strike\_\_\_\_\_ the\_



24

Ct.

Heart: At once the Pas-sions to ex-press and move,\_\_\_\_\_



27

Ct.

at once the Pas-sions to ex-press, to ex-press\_\_\_\_\_ and move;\_\_\_\_\_



30

Ct.

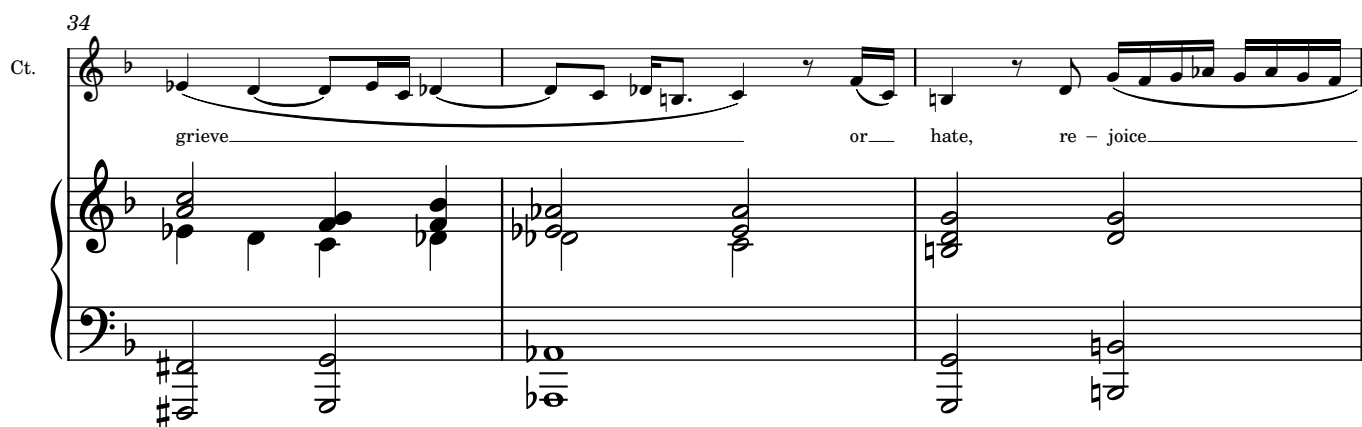
We hear, and straight we grieve or hate, and straight we



34

Ct.

grieve or hate, re-joice



37

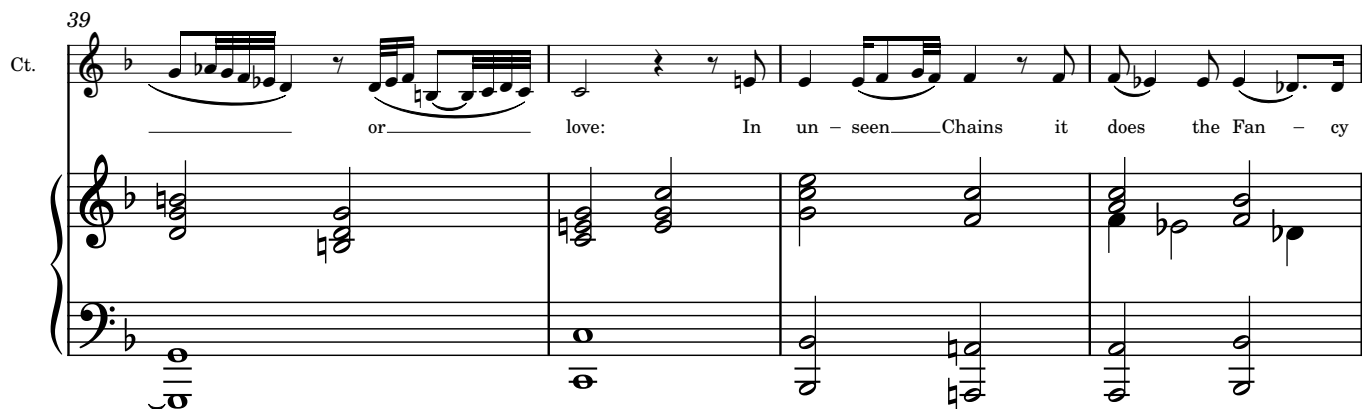
Ct.



39

Ct.

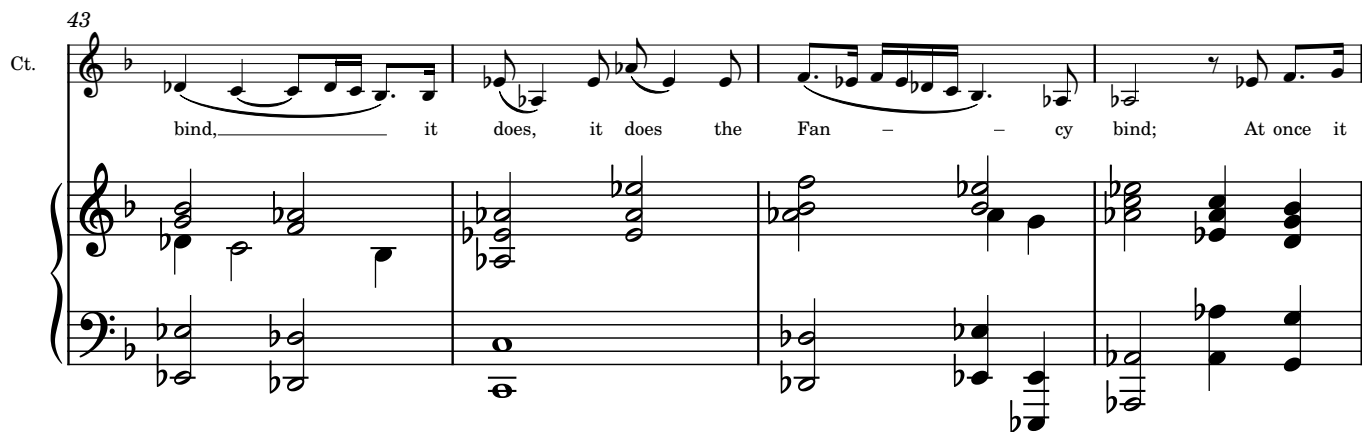
or love: In un-seen Chains it does the Fan-cy



43

Ct.

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



47

Ct.

charms the Sense and cap -



50

Ct.

- ti-vates the Mind, at once it charms.



53

Ct.

the Sense and cap - -



55

Ct.

ti - vates the Mind.

### 5. Chorus: Soul of the World!

Soprano

*f*

Soul of the World! Soul of the

Alto

*f*

Soul of the World! In -

Tenor

*f*

Soul of the World! In -

Bass

*f*

Soul of the World! Soul of the

4

S. World! In - spir'd, in -

A. - spir'd, in - spir'd

T. - spir'd, in - spir'd

B. World! In - spir'd, in -



7

S. - spir'd by thee, The jar-ring, jar-ring Seeds, the jar-ring, jar-ring

A. by thee, The jar-ring, jar-ring Seeds, the jar-ring, jar-ring

T. by thee, The jar-ring, jar-ring Seeds, the jar-ring, jar-ring

B. - spir'd by thee, The jar-ring, jar-ring Seeds, the jar-ring, jar-ring



10

S. Seeds of Mat - ter did a - gree,

A. Seeds of Mat - ter did a-gree, Thou didst the

T. Seeds of Mat - ter did a-gree, Thou didst the scat -

B. Seeds of Mat - ter did a - gree,



13

S. Thou didst the scat - - - - ter'd

A. scat - - - - ter'd A - toms bind, the scat - ter'd,

T. - - - - - ter'd A-toms bind,

B. Thou didst the scat -

16

S. A - - - toms bind, thou didst the scat - - -

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

T. thou did'st the scat - - - - -

B. - - - - -



18

S. - - - - -

A. scat - - - - -

T. - ter'd A - toms bind,

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

20

S. *ter'd, the scat*

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

T. *thou didst the scat ter'd, scat*

B. *ter'd, scat*



22

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

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

T. *ter'd A - toms bind, Which, by thy Laws of true pro - por - tion join'd,*

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

25

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

A. Which, by thy Laws of true pro - por - tion join'd, Made up of

T. Which, by thy Laws of true pro - por - tion join'd,

B. Which, by thy Laws of true pro - por - tion join'd,

The musical score for measures 25-27 features four vocal parts and piano accompaniment. The Soprano part begins with a melodic line, followed by the Alto, Tenor, and Bass parts, each with their respective lyrics. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.



28

S. - - - rious Parts, made up of

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

T. Made up of va - - - rious Parts,

B. Made up of va - - - rious Parts,

The musical score for measures 28-30 continues the vocal and piano parts. The Soprano and Alto parts have long melodic lines with slurs. The Tenor and Bass parts enter with their respective lyrics. The piano accompaniment continues with a steady rhythm and harmonic support.

31

S. va - rious Parts, of va - rious, va -

A. - rious Parts, made up of va -

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

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



34

S. - rious Parts, made up of va - rious Parts one

A. - rious Parts, made up of va - rious Parts, of va-rious, va-rious Parts one

T. va - rious Parts, made up of va - rious Parts one

B. - rious Parts, made up of va - rious Parts one

38

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

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

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

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

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

Soprano

Alto

Tenor

Bass

*p*



6

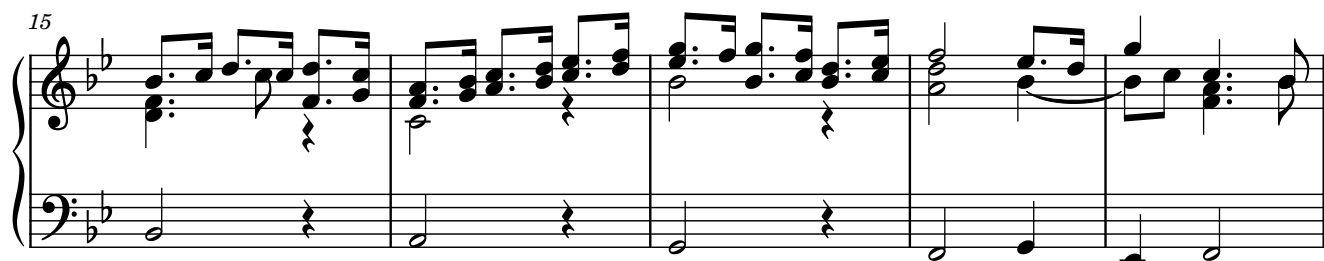
10



System 10-14: Treble and bass staves. Treble staff contains chords and eighth-note patterns. Bass staff contains eighth-note patterns. Measure 10 has a repeat sign. Measure 14 ends with a double bar line.



15



System 15-19: Treble staff contains chords and eighth-note patterns. Bass staff contains eighth-note patterns. Measure 15 has a repeat sign. Measure 19 ends with a double bar line.



20



System 20-24: Treble and bass staves. Treble staff contains chords and eighth-note patterns. Bass staff contains eighth-note patterns. Measure 20 has a repeat sign. Measure 24 ends with a double bar line.



25



System 25-29: Treble and bass staves. Treble staff contains chords and eighth-note patterns. Bass staff contains eighth-note patterns. Measure 25 has a repeat sign. Measure 29 ends with a double bar line.



30



System 30-34: Treble and bass staves. Treble staff contains chords and eighth-note patterns. Bass staff contains eighth-note patterns. Measure 30 has a repeat sign. Measure 34 ends with a double bar line.

35 solo

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

40

S. -bove, the Spheres a - bove,

44

S. Who in the Heav' - nly Round to their own Mu - sic

49

S. move, to their own Mu - sic move,



55

S. Who in the Heav' - nly Round to their



60

S. own Mu - sic move,



65

S. to their own Mu - sic move.

(tutti)

69 *f*

S. Thou tun'st this World, this World be - low, the

A. *f* Thou tun'st this World, this World be - low, the

T. *f* 8 Thou tun'st this World be - low, the Spheres a -

B. *f* Thou tun'st this World be - low, the Spheres a -



73

S. Spheres a - bove, the Spheres a - bove,

A. Spheres a - bove, the Spheres a - bove,

T. 8 -bove, the Spheres a - bove, the Spheres a - bove,

B. -bove, the Spheres a - bove, the Spheres a - bove,

78

S. Who in the Heav' - nly Round \_\_\_\_\_ to their own Mu - sic

A. Who in the Heav' - nly Round \_\_\_\_\_ to their own Mu - sic

T. Who in the Heav' - nly Round \_\_\_\_\_ to their own Mu - sic

B. Who in the Heav' - nly Round \_\_\_\_\_ to their own Mu - sic



83

S. move, \_\_\_\_\_ to their own Mu - sic

A. move, \_\_\_\_\_ to their own Mu - sic

T. move, \_\_\_\_\_ to their own Mu - sic

B. move, \_\_\_\_\_ to their own Mu - sic

88

S. move, Who in the Heav' - nly Round

A. move, Who in the Heav' - nly, Heav' - nly Round

T. move, Who in the Heav' - nly Round

B. move, Who in the Heav' - nly Round



93

S. — to their own Mu - sic move,

A. — to their own Mu - sic move,

T. — to their own Mu - sic move,

B. — to their own Mu - sic move,

97

S. 

A. 

T. 

B. 





100

1. 2.

S.   
to their own Mu - sic move. move.

A.   
to their own Mu - sic move. move.

T.   
to their own Mu - sic move. move.

B.   
to their own Mu - sic move. move.



## 7. Trio (Alto, Tenor, Bass): With that sublime Celestial Lay

Alto

Tenor

Bass

With that sub-lime Ce - les - - - - tial

With that sub-lime Ce - les - - - - tial

*p*

A.

T.

B.

Lay Can a - ny Earth - ly Sounds com - pare?

Lay Can a - ny Earth - ly Sounds com - pare?

If a - ny Earth - ly Mu - sic

B.

dare, The no - ble, no - - - - ble Or - gan

11

A. If a-ny Earth - ly Mu - sic dare, if a-ny Earth - ly Mu - sic dare, The no - ble

T. If a-ny Earth - ly Mu - sic dare, The no - ble

B. may. The no - ble Or - gan,

14

A. Or-gan, the no - ble, no - - - - - ble Or - gan

T. Or-gan, the no - ble, no - - - - - ble Or - gan

B. the no - ble, no - - - - - ble Or - gan

17

A. may. From Heav'n its won - drous, won - drous

T. may. From Heav'n its won - drous, won - drous

B. may. From Heav'n its won - drous, won - drous Notes were giv'n,

21

A. Notes were giv'n, (Ce - ci - lia oft con-vers'd with Heav'n, Ce - ci - lia

T. Notes were giv'n, (Ce - ci - lia oft con-vers'd with Heav'n, Ce - ci - lia oft con-vers'd with

B. (Ce - ci - lia oft con-vers'd with Heav'n, con-vers'd with Heav'n, Ce - ci - lia oft con-vers'd with

24

A. oft con-vers'd with Heav'n, Ce - ci - lia oft con-vers'd with Heav'n,

T. Heav'n, Ce - ci - lia oft con-vers'd, Ce - ci - lia oft con-vers'd with Heav'n,) Some An - gel of the Sac - red

B. Heav'n, Ce - ci - lia oft con-vers'd, oft con-vers'd with Heav'n,

28


A.

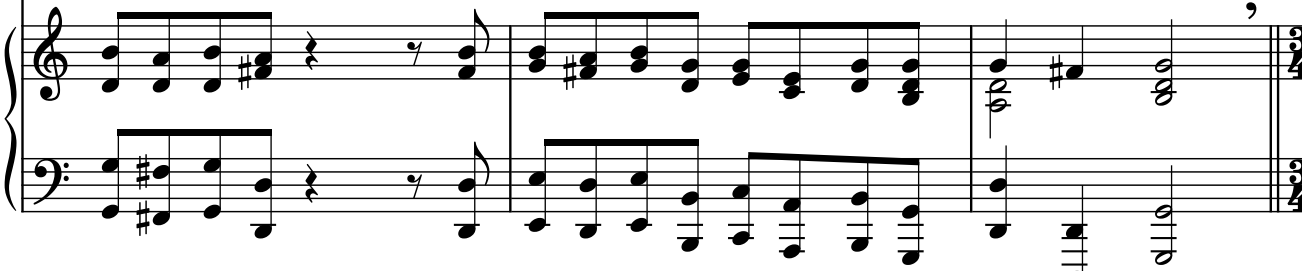
T. Choir Did with his Breath the Pipes in - spire; And of their Notes a - bove the just Re-sem-blance,

B.




32


T.  the just Re - sem-blance, the just \_\_\_\_\_ Re - sem - blance gave,



35

A.  Brisk, brisk, \_\_\_\_\_ brisk\_ with-out Light-ness, with - out Dul - ness Grave,

T.  Brisk, brisk, \_\_\_\_\_ brisk\_ with-out Light-ness, with - out Dul - ness Grave,

B.  Brisk, \_\_\_\_\_ brisk, brisk\_ with-out Light-ness, with - out Dul - ness Grave,



41

A.  Grave, Grave, \_\_\_\_\_ with - out \_\_\_\_\_ Dul - ness \_\_\_\_\_ Grave, Brisk, \_\_\_\_\_

T.  Grave, \_\_\_\_\_ Grave, \_\_\_\_\_ with - out Dul - ness Grave, Brisk, \_\_\_\_\_

B.  Grave, \_\_\_\_\_ Grave, \_\_\_\_\_ with - out Dul - ness Grave, Brisk, \_\_\_\_\_



46

A. brisk\_ with-out Light-ness, brisk, brisk\_ with-out Light-ness, with - out Dul - ness

T. brisk\_ with-out Light-ness, brisk, brisk, with-out\_ Light-ness, with - out Dul - ness

B. brisk\_ with-out\_ Light-ness, brisk, brisk, with-out Light-ness, with - out Dul - ness



52

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

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

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

## 8. Air (Bass): Wondrous Machine!

Bass

*p*

4

B.

Won - drous, won - drous, won - drous,

8

B.

won - drous Ma - chine! Won - drous,

12

B.

won - drous, won - drous, won - drous Ma -

15

B. - chine! — To thee the War — — —

17

B. — — — bling Lute, Thoughus'd to Con — quest,

19

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

21

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

23

B. 
 yield: With thee un-a-ble,

26

B. 
 with thee un-a-ble, with thee un-a-ble,

29

B. 
 - - - - - ble to dis-pute,

31

B. 
 Though us'd to Con-quest,

34

B. 
 though us'd to Con-quest, is with thee un-a-ble to dis-pute.

37

B.

Won - drous, won - drous,



41

B.

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



44

B.

War - - - - - bling

46

B.

48

B.

50

B.

52

## 9. Air (Countertenor): The Airy Violin

Countertenor

The Air - y, Air - y Vi - o - lin,

6

Ct.

The Air - y, Air - y Vi - o - lin And lof - ty

12

Ct.

Vi - ol quit the Field; In vain they tune their

18

Ct.

speak - ing Strings, in vain they tune their speak - ing Strings To court the cru - el



24

Ct.

Fair, to court the cru - el Fair or praise Vic - to -

29

Ct.

- - - ri - ous Kings.

33

Ct.

Whilst all thy con - se - cra - ted Lays, whilst

38

Ct.

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

43

Ct.

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



49

Ct.

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

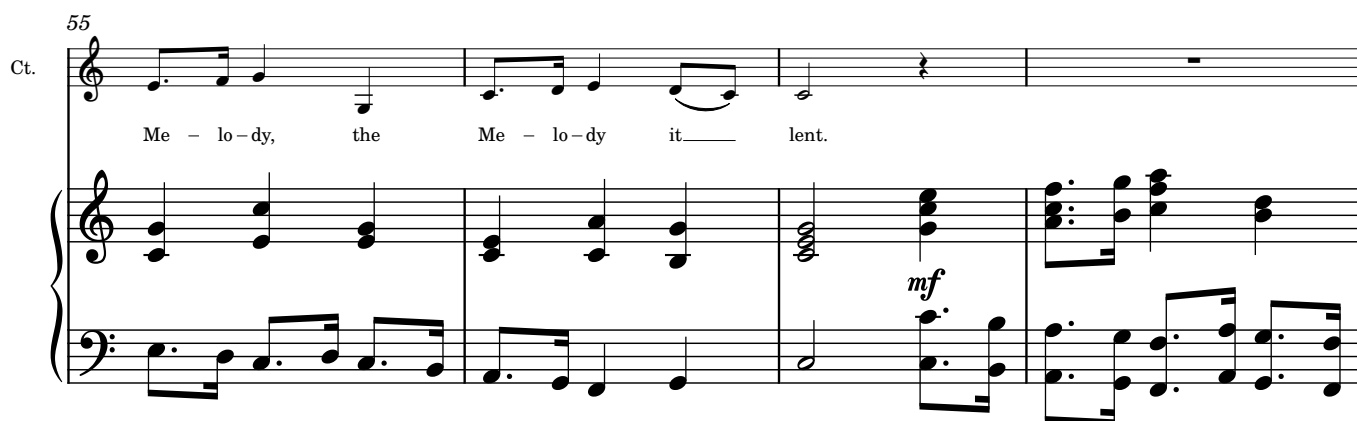


55

Ct.

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

*mf*



59



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

Countertenor

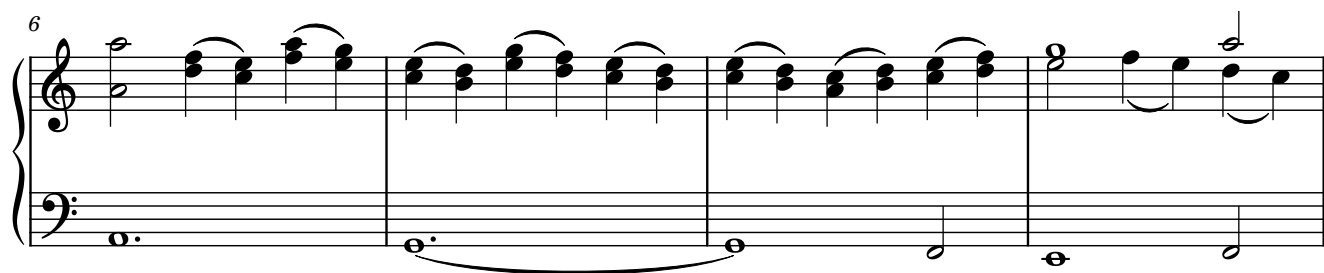
Tenor

**Very Slow**

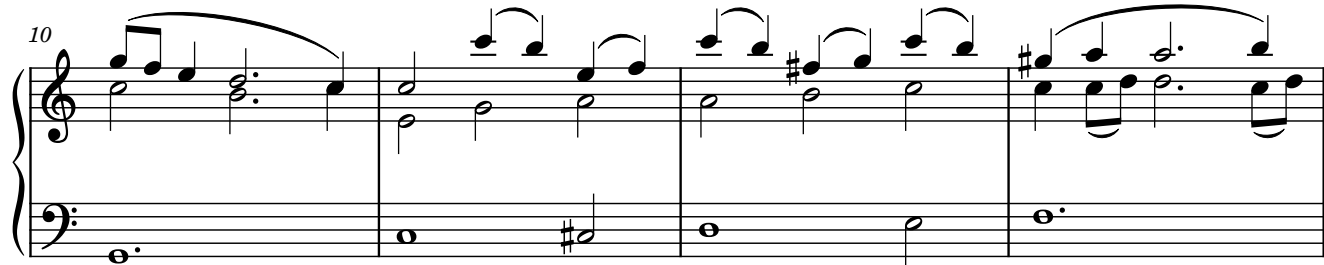
*p*



6



10



14

T.

In




19


Ct.  In


T.  vain the Am - - - 'rous Flute, in



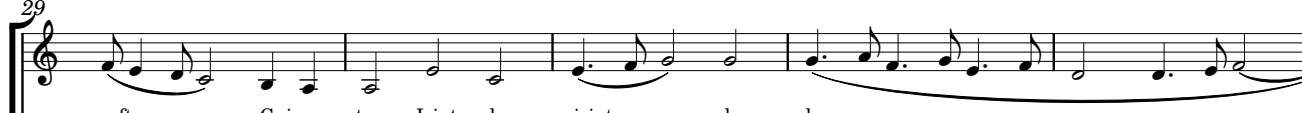
24

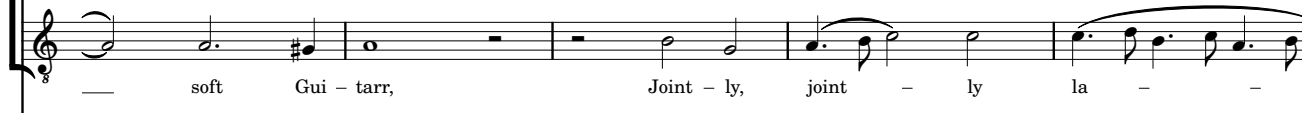
Ct.  vain the Am - - - 'rous Flute and

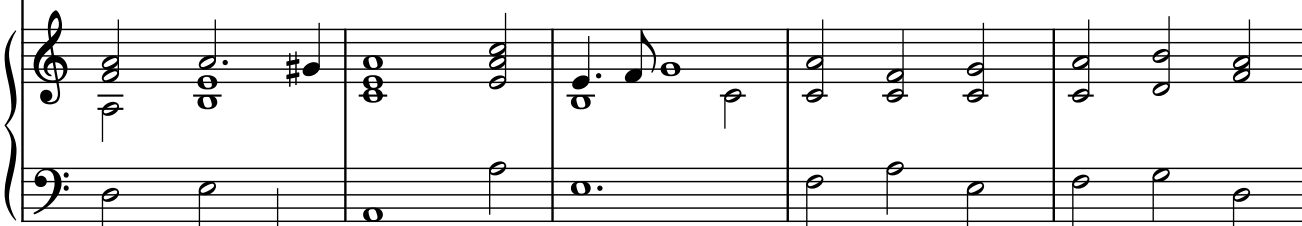
T.  vain the Am - 'rous Flute and soft,



29

Ct.  soft Gui - tarr, Joint - ly, joint - ly la -

T.  soft Gui - tarr, Joint - ly, joint - ly la -



34

Ct. 


T. 

bour

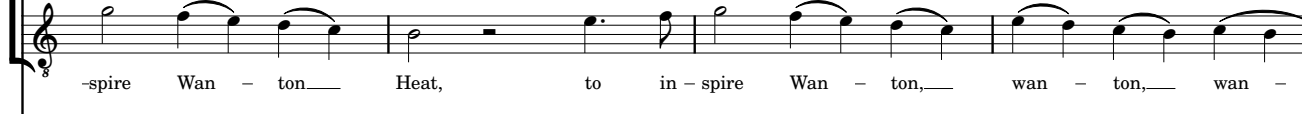
bour to in-



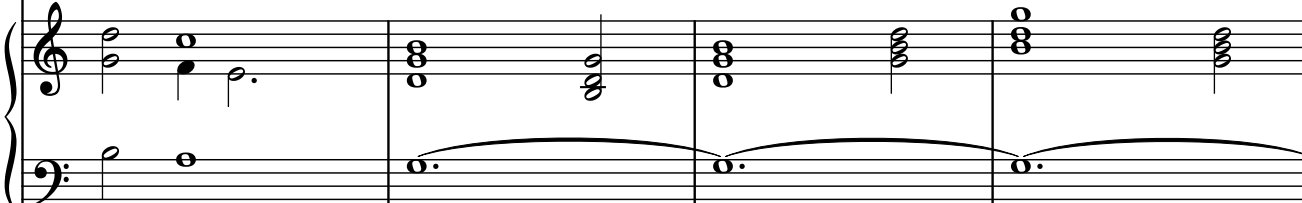

38

Ct. 

to in - spire Wan - ton\_\_\_ Heat, wan - ton\_\_\_ wan - ton\_\_\_ wan -

T. 

-spire Wan - ton\_\_\_ Heat, to in - spire Wan - ton\_\_\_ wan - ton\_\_\_ wan -




42

Ct. 

ton\_\_\_ Heat and loose\_\_\_ De - sire; 1. sire; 2.

T. 

ton\_\_\_ Heat\_\_\_ and\_\_\_ loose\_\_\_ De - sire; In sire;



46

Ct. Whilst thy chaste Airs do gen - tle, gen - tle, gen - tle\_\_



51

Ct. move, do gen - tle, gen - tle, gen - tle\_\_

T. Whilst thy chaste Airs do gen - tle, gen - tle, gen - tle\_\_



56


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

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

61

Ct. Love, Se - ra - phic Flames and Heav'n - - -

T. Flames and Heav'n - ly Love, Heav'n - - -



65

Ct. - - - ly Love. Whilst thy chaste Airs do

T. - - - ly Love.



70

Ct. gen - tle, gen - tle, gen - tle - - - move, do

T. - - - Whilst thy chaste Airs do



75

Ct. gen - tle, gen - tle, gen - tle move Se - ra - phic Flames and

T. gen - tle, gen - tle, gen - tle move Se - ra - phic



80

Ct. Heav'n - ly Love, and Heav'n - ly Love, Se - ra - phic

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



84

Ct. Flames and Heav'n - - - -

T. Heav'n - ly Love, Heav'n - - - -



88

Ct. *ly Love.*

T. *ly Love.*

*mf*

Measures 88-91. The Soprano (Ct.) and Tenor (T.) parts have lyrics "ly Love." and are mostly rests. The Piano part has a melody in the right hand and a bass line in the left hand, with a mezzo-forte (*mf*) dynamic marking.

==

92

Measures 92-95. The Piano part continues with a melody in the right hand and a bass line in the left hand.

==

96

Measures 96-100. The Piano part continues with a melody in the right hand and a bass line in the left hand, ending with a double bar line.

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

Countertenor

*f*

4

6

Ct.

The Fife, the Fife

9

Ct.

and all, all, all, all, all the Har - - - mo - ny of

12

Ct.

War,

15

Ct.

The Fife, the Fife and all, all, all, all the Har -

19

Ct.

- - - mo - ny of War,

22

Ct.

and all, all, all, all, all the Har - - - - - mo - ny of

25

Ct.

War, In vain, in vain a-ttempt the Pas - sions, the

28

Ct.

Pas - sions, the Pas - sions to a - larm,

31

Ct.

a - larm, a-larm, a - larm, a - larm, in vain a-ttempt the

34

Ct.

Pas - sions, the Pas - sions, the Pas - sions to a -

37

Ct.

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

40

Ct.

Which thy com - man - ding Sounds

43

Ct.

com - pose and charm,

46

Ct.

which thy com-mand-ing Sounds, —

49

Ct.

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

52

Ct.

Sounds,

54

Ct.

Sounds, com-pose,

57

Ct.

com - pose and charm, which thy com-mand-ing

60

Ct.

Sounds, which thy com - mand-ing Sounds,

63

Ct.

Sounds, Sounds, Sounds,



66

Ct.

Sounds com-pose,



69

Ct.

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

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

Bass 1

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

Bass 2

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

*p*



B. 1

-mongst them - selves \_\_\_\_ con-test Which \_\_\_\_ can dis-charge its sin - gle Du - - ty

B. 2

-test Which \_\_\_\_ can dis-charge its sin - gle Du - -



8

B. 1

best, which \_\_\_\_\_ can dis-charge its sin- gle Du - - -

B. 2

- ty best, which \_\_\_\_\_ can dis-charge its sin - gle Du - - -

==

11

B. 1

1. best. 2. best.

B. 2

- ty best. best. Thousumm'st their

13

B. 1

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

B. 2

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

16

B. 1

diff' - ring Gra - - - - - ces up in

B. 2

diff-ring, diff-ring Gra - - - - - ces up in

19

B. 1

One, And art a Con-sort, and art a Con-sort of — them All, All, All, All, All, All

B. 2

One, And art a Con-sort, art a Con-sort of — them All, All, All, All, All, All

23

B. 1

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

B. 2

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

26

B. 1

Con - sort of them All, All, All, All, All, All, All, All, All, All

B. 2

Con - sort of them All, All, All, All, All, All, All, All, All, All with -

29

1.

2.

B. 1

with - in thy Self a - lone. lone.

B. 2

- in thy Self a - lone. Thou summ'st their lone.

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

Soprano

Alto

Tenor

Bass

*f*



4

S.

A.

T.

B.

7

S. Hail! Hail!

A. Hail! Hail!

T. Hail! Hail!

B. Hail! Hail!

==

10

S. Hail! Hail! Hail! Bright Ce -

A. Hail! Hail! Hail! Bright Ce -

T. Hail! Hail! Hail! Bright Ce -

B. Hail! Hail! Hail! Bright Ce -

13

S. *- ci - lia, Hail to thee!*

A. *- ci - lia, Hail to thee! Great,*

T. *- ci - lia, Hail to thee! Great,*

B. *- ci - lia, Hail to thee! Great,*



16

S. *Great, great, great Pa - tro - ness, great*

A. *great, great Pa - tro -*

T. *great, great Pa - tro -*

B. *great, great Pa - tro - ness,*

19

S. Pa - tro - ness of Us, of Us, of Us, of Us, great Pa - tro -

A. -ness, great Pa - tro - ness of Us, of Us, of Us, of Us,

T. -ness, great Pa - tro - ness of Us, of Us, of Us, of Us,

B. — great Pa - tro - ness of Us, of Us, of Us, of Us, great Pa - tro -



23

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

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

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

B. -ness of Us and Har - mo - ny!

26

S. 1 Who, whilst a-mong the Choir a -

S. 2 Who, whilst a -

A. 1 Thou dost thy for - mer Skill im - prove,

A. 2 Who, whilst a - mong the Choir a - bove,

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

B. Who, whilst a-mong the Choir a - bove, who, whilst a-mong the Choir a bove Thou dost thy

29

S. 1 -bove, the Choir a - bove Thou dost thy for - mer Skill im - prove,

S. 2 -mong the Choir a - bove, who, whilst a - mong the Choir a - bove

A. 1 Who, whilst a - mong the Choir a - bove, who, whilst a -

A. 2 who, whilst a - mong the Choir a - bove Thou dost thy for - mer

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

B. for - mer Skill im - prove, who, whilst a-mong the Choir a -



32

S. 1

thou dost thy for - mer Skill im -

S. 2

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

A. 1

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

A. 2

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

T.

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

B.

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

35

S. 1

-prove.

S. 2

-prove.

A. 1

-prove.

A. 2

-prove.

T.

-prove.

B.

-prove.

38

S. 1 Who, whilst a-mong the Choir a -

S. 2 Thou dost thy for - mer

A. 1 Who, whilst a-mong the Choir a - bove,

A. 2 Thou dost thy for - mer Skill im - prove,

T. Who, whilst a-mong the Choir a - bove Thou dost thy

B. Who whilst a - mong the

41

S. 1 -bove Thou dost thy for - mer Skill, thou dost thy for - mer Skill, thou dost thy

S. 2 Skill im - prove, thou dost thy for - mer Skill im -

A. 1 who, whilst a-mong the Choir a - bove Thou dost thy for - mer Skill, thou dost thy for - mer

A. 2 thou dost thy for - mer Skill, thou dost thy for -

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

B. Choir a - bove, a - bove

44

S. 1 for - mer Skill im - prove, thy for - mer Skill im - prove.

S. 2 -prove, thou dost thy for - mer Skill im - prove, thy for - mer Skill im - prove.

A. 1 Skill im - prove, thou dost thy for - mer Skill im - prove.

A. 2 - - - mer, for - mer Skill im - prove.

T. Thou dost thy for - mer Skill im - prove.

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

47

A. 1 *solo p* With Rap - ture, Rap - ture of De - light dost see

A. 2 *solo p* With Rap - ture, Rap - ture of De - light dost see

T. *solo p* With Rap - ture, Rap - ture of De - light dost see Thy Fav' - rite

B. *solo p* With Rap - ture, Rap - ture of De - light dost see Thy Fav' - rite

**Slow**  
**[Largo]**

52

A. 1 Thy Fav' - rite Art Make up a Part, a Part Of

A. 2 Thy Fav' - rite Art Make up, \_\_\_\_\_ Make up a Part Of

T. 8 Art Make up a Part, a Part, Thy Fav' - rite Art Make up, Make up a Part

B. Art Make up a Part, a Part, \_\_\_\_\_ Thy Fav' - rite Art Make up a Part \_\_\_\_\_



57

A. 1 in - fi-nite, in - fi-nite, in - - - fi-nite Fe-li - ci-ty.

A. 2 in - fi-nite, in - fi-nite, in - - - fi - nite Fe - li - ci-ty.

T. 8 Of in - fi-nite, in - fi-nite, in - - - fi - nite Fe - li - ci-ty.

B. \_\_\_\_\_ Of in - fi-nite, in - fi-nite, in - fi-nite, in - - - fi-nite Fe - li - ci-ty.

61

S. unis (tutti) *f*  
Hail! Hail!

A. unis., tutti *f*  
Hail! Hail!

T. tutti *f*  
Hail! Hail!

B. tutti *f*  
Hail! Hail!

[Tempo primo]



65

S. Hail! Hail!

A. Hail! Hail!

T. Hail! Hail!

B. Hail! Hail!



68

S. Hail! Hail!

A. Hail! Hail!

T. Hail! Hail!

B. Hail! Hail!

==

71

S. Hail! Hail! Bright Ce -

A. Hail! Hail! Bright Ce -

T. Hail! Hail! Bright Ce -

B. Hail! Hail! Bright Ce -

73

S. - ci - lia, Hail to thee!

A. - ci - lia, Hail to thee! Great,

T. 8 - ci - lia, Hail to thee! Great,

B. - ci - lia, Hail to thee! Great,



76

S. Great, great, great Pa - tro - ness, great

A. great, great Pa - tro -

T. 8 great, great Pa - tro -

B. great, great Pa - tro - ness,

79

S. Pa - tro - ness of Us, of Us, of Us, of Us, great Pa - tro -

A. -ness, great Pa - tro - ness of Us, of Us, of Us, of Us,

T. -ness, great Pa - tro - ness of Us, of Us, of Us, of Us,

B. — great Pa - tro - ness of Us, of Us, of Us, of Us, great Pa - tro -



83

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

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

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

B. - ness of Us and Har - mo - ny!