

HENRY PURCELL

Hail, Bright Cecilia!

Ode for St. Cecilia's Day

Z. 328 (1692)

Timpani in D, A

Timpani in D, A

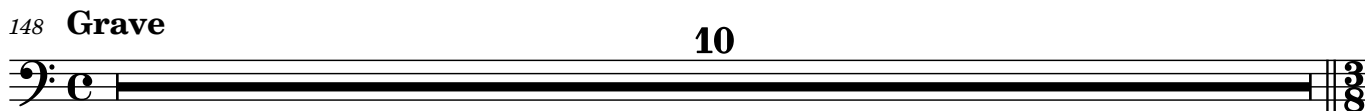
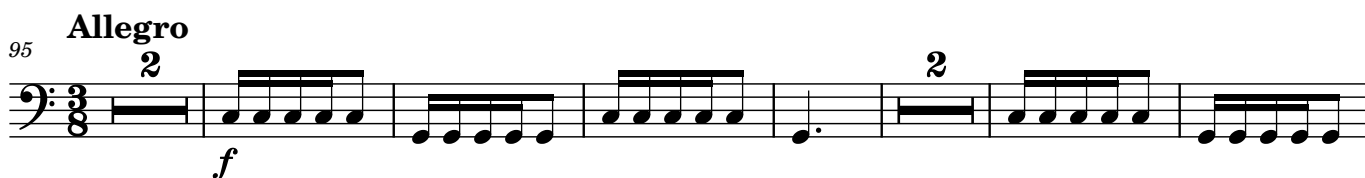
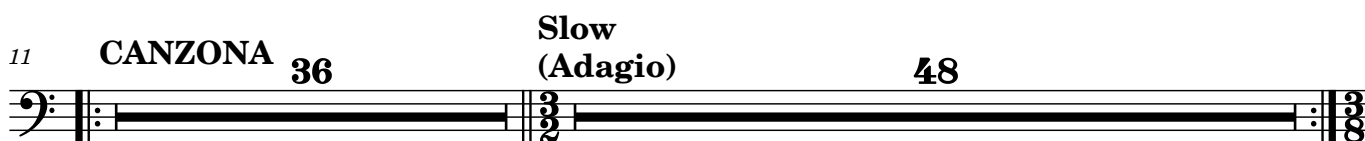
Hail, Bright Cecilia!

Ode for St. Cecilia's Day

Henry Purcell, Z. 328 (1692)

1. Symphony

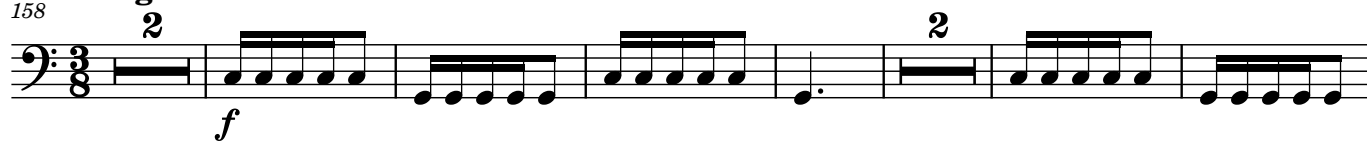
INTRODUCTION



2

Allegro

158



168



183



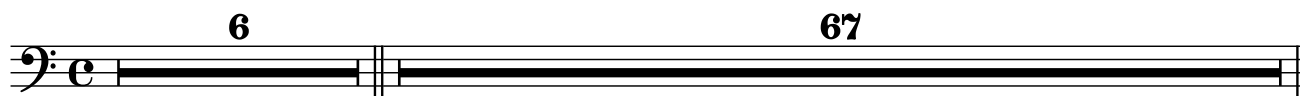
195



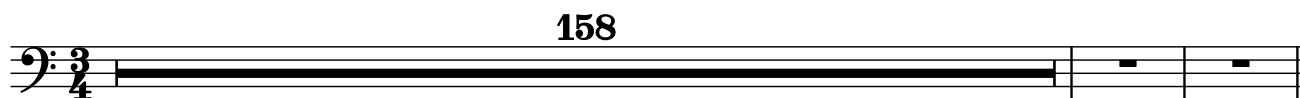
203



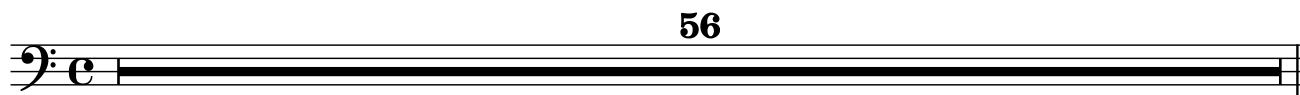
2. Recitative (Bass) and Chorus: Hail, Bright Cecilia!



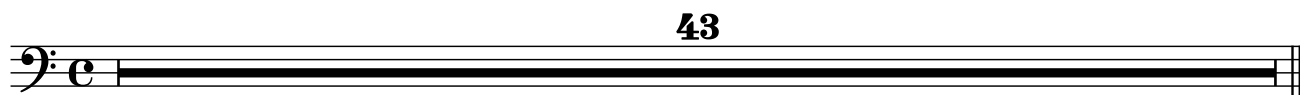
3. Duet (Alto, Bass): Hark! hark! each Tree



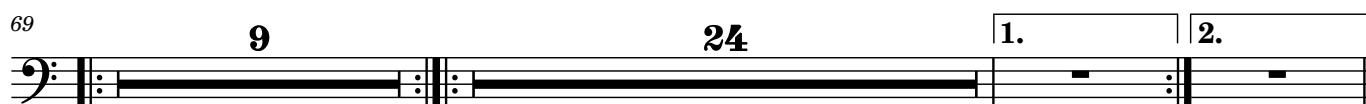
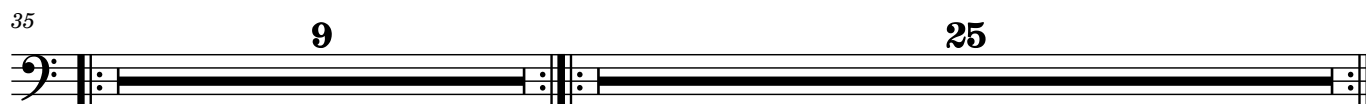
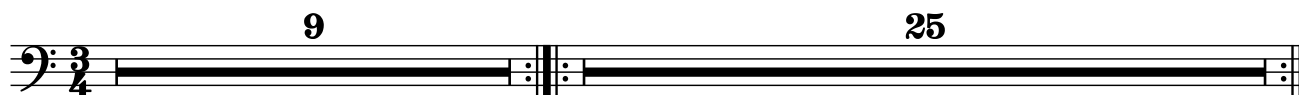
4. Air (Countertenor): 'Tis Nature's Voice



5. Chorus: Soul of the World!



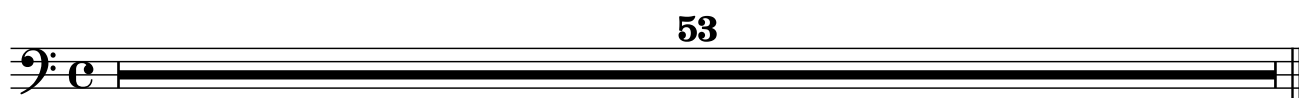
6. Symphony, Air (Soprano) and Chorus: Thou tun'st this World



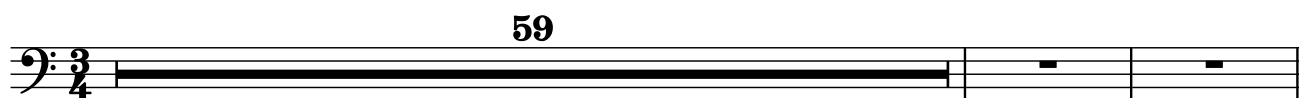
7. Trio (Alto, Tenor, Bass): With that sublime Celestial Lay



8. Air (Bass): Wondrous Machine!

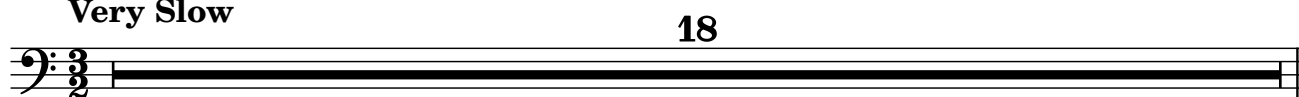


9. Air (Countertenor): The Airy Violin



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

Very Slow



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

4

f

5

9

15

21

28

35

44

50

55

60

This musical score is for a Countertenor part, titled "11. Air (Countertenor): The Fife and all the Harmony of War". It is written in bass clef with a common time signature (C). The piece begins with a forte (*f*) dynamic. The notation consists of ten staves, each containing five measures. The score includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. Rehearsal marks are placed at measures 5, 9, 15, 21, 28, 35, 44, 50, 55, and 60. Some measures contain numerical figures (2 or 3) above the staff, likely indicating fingerings or breath marks. The piece concludes at measure 60.

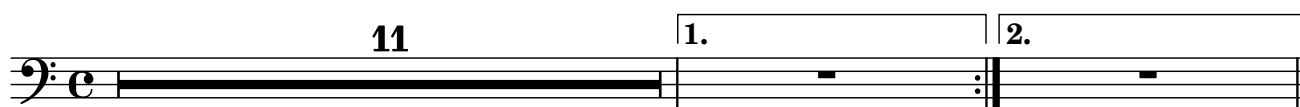
65



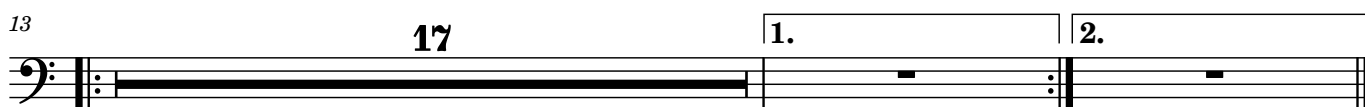
70



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



13



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



12



17



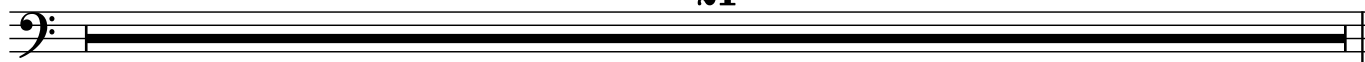
22



6

26

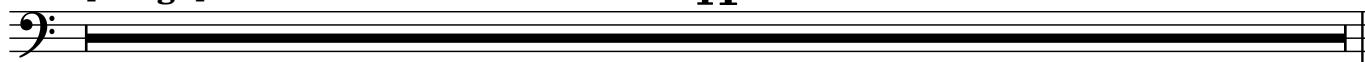
21



47

Slow
[Largo]

14



61

[Tempo primo]

4

4



72



77



82

