

Benjamin Britten

Hymn to St. Cecilia

Op. 27

for unaccompanied chorus

Words by

W. H. Auden

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HYMN TO ST. CECILIA

I

In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*

II

I cannot grow;
I have no shadow
To run away from,
I only play.

I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.

I am defeat
When it knows it
Can now do nothing
By suffering.

All you lived through,
Dancing because you
No longer need it
For any deed.

I shall never be
Different. Love me.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*

III

O ear whose creatures cannot wish to fall,
 O calm of spaces unafraid of weight,
 Where Sorrow is herself, forgetting all
 The gaucheness of her adolescent state,
 Where Hope within the altogether strange
 From every outworn image is released,
 And Dread born whole and normal like a beast
 Into a world of truths that never change:
 Restore our fallen day; O re-arrange.

O dear white children casual as birds,
 Playing among the ruined languages,
 So small beside their large confusing words,
 So gay against the greater silences
 Of dreadful things you did: O hang the head,
 Impetuous child with the tremendous brain,
 O weep, child, weep, O weep away the stain,
 Lost innocence who wished your lover dead,
 Weep for the lives your wishes never led.

O cry created as the bow of sin
 Is drawn across our trembling violin.

O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still
 Long winter of our intellectual will.

That what has been may never be again.

O flute that throbs with the thanksgiving breath
 Of convalescents on the shores of death.

O bless the freedom that you never chose.

O trumpets that unguarded children blow
 About the fortress of their inner foe.

O wear your tribulation like a rose.

*Blessed Cecilia, appear in visions
 To all musicians, appear and inspire:
 Translated Daughter, come down and startle
 Composing mortals with immortal fire.*

W. H. AUDEN.

To Elizabeth Mayer

Hymn to St. Cecilia

Words by
W. H. AUDEN

Music by
BENJAMIN BRITTEN
Op. 27

Quietly flowing
(*Tranquillo e scorrevole*) (♩ = 56-60)

pp smooth and very sweetly

I
SOPRANOS
II
In a gar - den sha-dy this ho - ly la - dy With

pp smooth and very sweetly

ALTOS
In a gar - den sha-dy this ho - ly la - dy With

pp smooth and very sweetly

TENORS
In a gar - den sha - dy

pp sustained

BASSES
This

PIANO
(for rehearsal only)

Quietly flowing
(*Tranquillo e scorrevole*) (♩ = 56-60)

pp smooth and very sweetly

pp sustained

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1

pp rev - 'rent ca-dence and sub-tle psalm, Like a

pp rev - 'rent ca-dence and sub-tle psalm, Like a

pp rev - 'rent ca-dence and sub-tle psalm, Like a

pp Like a black

ho - ly la - dy,

pp

cresc. black— swan as death came on Pour'd forth her song in per - fect

cresc. black— swan as death came on Pour'd forth her song in per - fect

cresc. black— swan as death came on Pour'd forth her song in per - fect

swan as death came on:

pp *cresc.* Pour'd forth her song in

cresc.

calm: _____ And by o - cean's mar - gin this

calm: _____ And by o - cean's mar - gin this

calm: _____ And by o - cean's mar - gin this

By o - cean's mar - gin

calm: _____

p *(p)*

cresc.

in - no-cent vir - gin _____ Con-struct-ed an or - - -

cresc.

in - no-cent vir - gin _____ Con-struct-ed an or - - -

cresc.

in - no-cent vir - gin _____ Con-struct-ed an or - - -

she Con - struct - - - - - ed an

p

Con - struct - ed _____ an

cresc.

3

dim. *pp* *cresc.*

- - gan to en-large her prayer, And

dim. *pp* *cresc.*

- - gan to en-large her prayer, And

dim. *pp* *cresc.*

- - gan to en-large her prayer, And

pp

or - gan, And notes from

dim. *pp*

or - gan for prayer,

dim. *pp* *cresc.*

notes tre-men-dous from her great en - gine Thun-der'd out on the Ro - man

notes tre-men-dous from her great en - gine Thun-der'd out on the Ro - man

notes tre-men-dous from her great en - gine Thun-der'd out on the Ro - man

cresc.

her en - gine Thun - der'd out,

p *cresc.*

they Thun - der'd out,

air. _____

air. _____

air. _____

notes tre-men - dous thun - der'd out, thun - der'd on the Ro - man

notes tre-men - dous thun - der'd, thun - der'd on the Ro - man

4

pp _____ *sf pp* _____ *pp* _____ *sf pp* _____

Mov'd to de-light by the

Blonde_ A - phro - di - te rose up ex-ci - ted, _____

Blonde_ A - phro - di - te rose up ex-ci - ted, _____

pp _____ *sf pp* _____

air. _____ A - phro - di - te rose up ex-ci - ted, _____

pp _____ *sf pp* _____

air. _____ A - phro - di - te rose up ex-ci - ted, _____

pp _____ *sf pp* _____ *pp* _____

me - lo - dy, In an

pp *sf pp*

White as an or - chid she rode quite na - ked;

pp *sf pp*

White as an or - chid she rode quite na - ked;

pp *sf pp*

White as an or - chid she rode quite na - ked;

pp *sf pp*

White as an or - chid she rode quite na - ked;

oy - ster shell on top of the sea;

At sounds so en - tran - cing-

At sounds so en - tran - cing-

At

pp sustained

At sounds so

pp

5

pp cresc.

An - gels dan - - - cing

cresc.

the an - gels dan - cing Came out of their

cresc.

the an - gels dan - cing Came out of their

cresc.

sounds so en - tran - cing the an - gels dan - cing Came

cresc.

en - tran - cing the an - gels

più cresc.

time, And a -

più cresc. *f expressive*

trance in - to time a - gain, And a -

più cresc. *f expressive*

trance in - to time a - gain, And a -

più cresc.

out of their trance in - to time, In

più cresc.

dan - cing Came in - to time, In

più cresc. *f expressive*

6

-round the wick-ed in Hell's a-bys-ses The huge flame

-round the wick-ed in Hell's a-bys-ses The huge flame

-round the wick-ed in Hell's a-bys-ses The huge flame

f *sustained*
Hell's a-bys-ses The huge

f
Hell's a-bys-ses The huge

flick - - - er'd and

flick - - - er'd and

flick - - - er'd and

sf p *cresc.* flame flick - - - er'd and

sf p *cresc.* flame flick - - - er'd and

sf p *cresc.* flame flick - - - er'd and

eas'd their pain, eas'd their pain. and eas'd their pain. and eas'd their pain. eas'd their pain, eas'd their pain, their pain.

7 *ppp mezza voce, smooth*

Bless-ed Ce - ci - lia, ap - pear in vi - sions To all mu - si - cians,

ppp mezza voce, smooth

Bless-ed Ce - ci - lia, ap - pear in vi - sions To all mu - si - cians,

ppp mezza voce, smooth

Bless-ed Ce - ci - lia, ap - pear in vi - sions To all mu - si - cians,

ppp mezza voce, smooth

Bless-ed Ce - ci - lia, ap - pear in vi - sions To all mu - si - cians,

ppp smooth

ap-pear and in - spire: Trans-la - - ted Daugh-ter, come

ap-pear and in - spire: Trans-la - - ted Daugh-ter, come

ap-pear and in - spire: Trans-la - - ted Daugh-ter, come

ap-pear and in - spire: Trans-la - - ted Daugh-ter, come

ap-pear and in - spire: Trans-la - - ted Daugh-ter, come

pp *poco*

down and star-tle Com-pos - ing mor-tals with im - mor - tal fire.

down and star-tle Com-pos - ing mor-tals with im - mor - tal fire.

down and star-tle Com-pos - ing mor-tals with im - mor - tal fire.

down and star-tle Com-pos - ing mor-tals with im - mor - tal fire.

down and star-tle Com-pos - ing mor-tals with im - mor - tal fire.

dying away

attacca

Lively

8 (Vivace) (♩. = 152-160)

pp lightly

I can-not grow; I have no sha-dow To run a-way from,

pp lightly

I can-not grow;

Lively

(Vivace) (♩. = 152-160)

*pp lightly**pp lightly*

I on-ly play, I on-ly play,

I have no sha-dow To run a-way from, I on-ly play,

I on-ly play, I on-ly play,

I have no sha-dow To run a-way from, I on-ly play,

pp lightly

I on-ly play, I on-ly play, I on-ly play, *pp* I can-not grow; I can-not grow; I have no sha-dow To run a-way from, I on-ly play,

pp lightly

9

pp I can - not grow;

I have no sha-dow To run a - way from, I on - ly play,

p I can - not

I on - ly play,

p I can - not

I have no sha-dow To run a-way from, I on-ly play,
 I on-ly play,
 grow;
pp
 I can-not grow; I have no sha-dow To
 grow;

10
 I on-ly play, I on-ly play, I on-ly play.
pp
 I can-not grow;
p
 I
 run a-way from, I on-ly play, I on-ly play,
p
 I

I have no sha-dow To run a - way from, I on - ly play,

on - - - ly play.

pp
I can-not grow;

on - - - ly play.

p
I can-not err;

I on - ly play.

I have no sha-dow To run a - way from, I on - ly play,

p

There is no crea-ture Whom I be-long to, Whom I could wrong,
 I can-not err; There is no crea-ture Whom I be-long to,
 I on-ly play.

p *mp*

Whom I could wrong, Whom I could wrong,
 Whom I could wrong, Whom I could wrong, Whom I could
 can not err. I can-not err;
 can not err.

p

Whom I could wrong, ——— Whom I could
wrong,
There is no crea-ture Whom I be-long to, Whom I could wrong,

12
più f
wrong, I can-not err;
più f I can-not err; There is no crea-ture Whom
mf I
Whom I could wrong, ——— Whom I could wrong,
mf I
più f
mf

There is no crea-ture Whom I be-long to, Whom I could wrong,
 I be-long to, Whom I could wrong, Whom I could wrong, —
 can - - - not err.
piu f
 I can-not err; There is no crea-ture Whom
 can - - - not err.

Whom I could wrong, — Whom I could wrong.
 Whom I could wrong. I can-not err,
 I be-long to, Whom I could wrong, Whom I could wrong, — Whom I could
 cresc.
 cresc.

13

cresc.

I can-not err, I can-not err. I am de - feat

I can-not err, I can-not err. I am de - feat

f marked
2
When it

wrong. I can-not, I can-not err. I am de - feat

f marked
2
When it

f marked
2

dim.

dim.

dim.

knows it Can now do no-thing, now do no-thing By suf-fer - ing.

dim.

dim.

knows it Can now do no-thing, now do no-thing By suf-fer - ing.

dim.

f *dim.*
I am de - feat

f *dim.*
I am de - feat

f *dim.*
When it knows it Can now do no-thing, now

f *dim.*
I am de - feat

f *dim.*
When it knows it Can now do no-thing, now

14 *p*
I am de - -

p
I am de - -

do no-thing By suf - fer - ing.

do no-thing By suf - fer - ing.

pp
- feat

pp
- feat

pp lightly
All you liv'd through,

pp lightly
All you liv'd through, Dan-cing be-cause you No lon - ger need it

pp

pp

pp lightly
Dan-cing be-cause you No

Dan-cing be-cause you No lon - ger need it For a - ny deed,

For a - ny deed, For a - ny deed,

pp

15

lon - ger need it For a - ny deed, For a - ny deed,

For a - ny deed,

p I shall ne - - ver.

pp For a - ny deed, For a - ny deed,

p I shall ne - - ver.

pp All you liv'd through, Dan-cing be-cause you No lon - ger need it

be Diff - - -

be Diff - - -

pp

All you liv'd through, Dan-cing be-cause you No lon - ger need it

For a - ny deed, For a - ny deed.

dying away

'rent.

dying away

'rent.

dying away

p.

For a - ny deed, For a - ny deed.

pp

All you liv'd through, Dan-cing be-cause you No lon - ger need it

16

*più p**più p*

I shall

I shall ne - ver be Diff - - - 'rent.

For a - ny deed, —

For a - ny deed, —

più p

ne-ver be Diff - 'rent.

Love — me.

ppp

For a - ny deed.

*ppp**ppp**attacca subito*

17 As before
(Come sopra) (♩.)

Bless-ed Ce - ci - lia, — ap - pear in vi-sions To

Bless-ed Ce - ci - - - - - lia, ap - - -

Bless-ed Ce - ci - - - - - lia, ap - - -

Bless-ed Ce - ci - lia, — ap - pear in vi-sions To

Bless-ed Ce - ci - - - - - lia, ap - - -

As before
(Come sopra) (♩.)

all mu - si - cians, — ap - pear and in - spire: *pp*

- pear, — in - - - spire: *pp*

- pear, — in - - - spire: *pp*

all mu - si - cians, — ap - pear and in - spire: *pp*

- pear, — in - - - spire: *pp*

pp

f *dim.*

Trans - la - - - - ted Daugh-ter, come down and star-tle Com -

f *dim.*

Trans-la - ted Daugh - - - - - ter, come

f *dim.*

Trans-la - ted Daugh - - - - - ter, come

f *dim.*

Trans - la - - - - ted Daugh-ter, come down and star-tle Com -

f *dim.*

Trans-la - ted Daugh - - - - - ter, come

f *dim.*

ppp

- pos - ing mor - tals with im - mor - tal fire.

ppp

down, with fire.

ppp

down, with fire.

ppp

- pos - ing mor - tals with im - mor - tal fire.

ppp

down, with fire.

ppp

attacca

18 With movement

(Andante con moto) (♩ = 42-46)UNIS. *pp sustained**pp sustained**pp rather marked*

O ear whose crea - tures can - not wish to fall,

With movement

(Andante con moto) (♩ = 42-46)*pp sustained**pp rather marked*

calm,

un - a - fraid,

O calm,

Where Sor -

pp sustained

Where Sor - row

*pp sempre sim.**cresc.*

O calm of spa - ces un - a - fraid of weight, Where Sor-row is her -

*pp sempre sim.**cresc.*

The gauch - - ness of her
 - row is for - - get - - ting
 is for - get - - ting of her
 -self for - get - ting all The gauchness of her ad - o - les - cent state,

19

pp *pp cresc.*
 state, Hope from ev - - 'ry
pp *pp cresc.*
 all, Hope is re -
pp *pp cresc.*
 state, Where Hope is re -
pp *cresc.*
 Where Hopewith-in the al - to - geth - er strange From ev - 'ry out-worn

pp *cresc.*

— out - worn im - age, Dread — like a

-leased, And Dread — born like a

-leased, And — Dread born like a

im - age is re - leased, And Dread born whole and nor - mal like a beast

sim.

poco f

20

beast, — of truths that ne - ver change: *dim.*

beast, — of truths that ne - ver change: *dim.*

poco f beast, a world — of truths: *dim.*

poco f In - to a world of truths that ne - ver change: Re-store our fall - en *dim.*

poco f *dim.*

Play - ing a-mong the ru - ined lan - gua - ges, So small be-side their

- al, a - mong the lan - - - gua - ges, So small be-side their

- al, a - mong the lan - - - gua - ges, So small be-side their

— Play - ing — a - mong the lan - gua - ges, —

large con-fus - ing words, So gay a-against the great-er si - len - ces.

words, So gay, so gay a-against the great - - er

words, So gay, so gay a-against the great - - er

— con - fus - ing words, — a - gainst the si - len - ces: —

Of dread - ful things you did: *meno p* O hang the head, Im -

si - len - ces *meno p* Of things you did: O child.

si - len - ces *meno p* Of things you did: O child.

ppp *meno p* O hang the head, Im -

Of things you did: O hang the head, Im -

sim. *meno p*

A musical score for a song titled "The Weeping Child". The score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a common time signature (C). The music is arranged in four systems. Each system consists of a vocal melody line and a piano accompaniment line. The lyrics are: "- pet-nous child with the tre-men-dous brain, O weep, child, weep, O with the tre-men-dous brain, O weep, child, weep, weep, — with the tre-men-dous brain, O weep, child, weep, weep, — - pet-nous child, — tre-men-dous brain, O weep, child, - pet-nous child, O child, O weep, O weep, child,". The piano part includes chords and arpeggiated figures. The score ends with a double bar line.

weep a - way the stain, Lost in - no - cence

a - way the stain, Lost in - no - cence who

a - way the stain, Lost in - no - cence who

weep a - way the stain, Lost in -

weep a - way the stain, Lost in - no -

poco f

who wish'd your lov - er dead, Weep

wished your lov - er dead,

wished your lov - er dead, Weep,

- no - cence who wish'd your lov - er

- cence your lov - er dead,

p

for the lives your wish - es nev - er led.

pp Weep, weep for the lives your wish - es nev - er

pp weep for the lives your wish - es nev - er

dim.

dead, *pp*

Weep, weep for the lives your wish - es...

p dying away

O dear white chil - dren cas - u - al as birds, Play - ing so small so

ppp led. O dear white child - ren... *DIV.*

ppp led. O dear white child - ren so small so

ppp O so small so

ppp O dear white child - ren play - ing...

p dying away

ppp

rather animated

23 *(poco animato)*

(SOLO)

I TUTTI

*f**marked*

gay...

Is

drawn a - cross our trem-bling

II TUTTI

f

O

cry, _____

Is drawn a - cross our

gay...

O

cry.

gay...

...the bow Is drawn a - cross our vi -

O cry cre-a-ted as the bow of sin

Is drawn a - cross our

rather animated
*(poco animato)**f**marked*

vi - o - lin.

vi - o - lin.

SOLO *p**(quasi Violino)*

O weep, child weep, O weep a - way the

- o - lin.

vi - o - lin.

24

Drumm'd out, _____

Drumm'd out, _____ Long _____

stain. A - gainst the win - ter

O law drumm'd out by hearts a - gainst the still _____

TUTTI *f*

the in - tel - lec - tual will. *sf ppp*

win - ter of our will. *sf ppp*

of our in - tel - lec - tual will. *sf ppp*

Long win - ter of our will. *sf*

SOLO *p* clearly

(quasi Timpani) That what has been may ne-ver be a-gain,

sf ppp

p clearly

*With Tenors *ad lib.* for three bars.

may ne - ver be a - gain, may ne - ver be a -

dim.

dim.

25

f O flute, O flute, O flute,

(SOLO) O flute that throbs with the thanks - giv - ing breath, - gain. TUTTI *f* With the thanks - giv - ing breath Of

*With Sopranos I *ad lib.* for five bars.

flute that throbs with breath on shores of

with breath Of con - va - les - cents on the shores of

O flute, of

con - va - les - cents On, on the shores of

sf ppp

death.

(quasi SOLO calmly Flauto) *p*

O bless the free-dom that you ne - ver chose. *pp*

death.

sf ppp

death.

sf ppp

death.

p calmly

sf ppp *pp*

[illegible]

This musical score is for a piece titled "The Fort-ress of their in-ner". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in 4/4 time and the key signature has one sharp (F#), indicating the key of D major or B minor. The tempo is marked "Moderato". The score consists of six systems of staves. The first four systems are for the vocal parts, each with a vocal line and a corresponding lyric line. The lyrics are: "child - ren blow A - bout the fort - ress of their in - ner." The fifth system is for the piano accompaniment, featuring a bass line and a treble line. The sixth system is for the piano accompaniment, featuring a bass line and a treble line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "cresc." (crescendo). The lyrics are written below the vocal staves, and the piano accompaniment is written below the vocal staves.

child - ren blow A - bout the fort - ress of their in - ner.

child - ren blow A - bout the fort - ress of their in - ner

child - ren blow A - bout the fort - ress of their in - ner

blow A - bout the fort - ress of their in - ner

cresc.

*With Basses *ad lib.* for five bars.

sf ppp

foe.

sf ppp

foe.

sf ppp

foe.

ff lively, with force

SOLO (quasi Tromba)

dim. e rall.

O wear your tri-bu-la - tion like a rose, like a rose, like a rose, like a

sf

foe.

*sf ppp**ff* lively, with force*dim. e rall.*

As before

(come prima) (d.)

27

ppp very smooth and sweetly

Bless-ed Ce - ci - lia, ap - pear in vi-sions To

ppp very smooth and sweetly

Bless-ed Ce - ci - lia, ap - pear in vi-sions To

ppp very smooth and sweetly

Bless-ed Ce - ci - lia, ap - pear in vi-sions To

TUTTI *ppp* sustained*pp* dying away

rose.

ppp

Ce - ci - lia, ap - -

mm

As before

(come prima) (d.)

ppp very smooth and sweetly*ppp**ppp* sustained

all mu - si - cians, ap - pear and in - spire: _____

all mu - si - cians, ap - pear and in - spire: _____

all mu - si - cians, ap - pear and in - spire: _____

- pear: _____

ppp sustained

To all mu - si - cians: _____

pp *poco*
Trans - la - ted Daugh - ter, come down and star - tle Com -

pp *poco*
Trans - la - ted Daugh - ter, come down and star - tle Com -

pp *poco*
Trans - la - ted Daugh - ter, come down and star - tle Com -

pp *poco*
Trans - la - ted Daugh - ter, come

pp
come

pp *poco*

- pos - ing mor - tals, —
 - pos - ing mor - tals, — *dim.* Com - pos - ing mor - tals, —
 - pos - ing mor - tals, — *dim.* Com - pos - ing mor - tals, — Com - pos - ing
 down — *dim.* Com - pos - ing mor - tals, — Com - pos - ing
 down and star - tle mor - tals with im -

The image shows a page of a musical score for "The Fire Song" by Charles Ives. The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *ppp* and *poco*. The lyrics include "dying away", "with fire.", "im-mortal", and "fire.".