

# Ode for St. Cecilia's Day,

A. D. 1692.

Composed by

## Henry Purcell.

Nº 1.

INTRODUCTION.

TRUMPETS & HAUTBOYS. *ff*

DRUMS.

VIOLINS. *ff*

TENOR. *ff*

BASS. *ff*

5 2 6 7 6

CANZONA.

TRUMPETS & HAUTBOYS.

VIOLINS.

TENOR.

BASS.

mf

mf

mf

4 3 6

mf

mf

4 6

mf

7 6 5 6 5 6 5 6 4 13



Musical score system 1, featuring six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are in alto clef. The key signature is one sharp (F#). The system contains complex rhythmic patterns with many sixteenth and thirty-second notes. Below the bottom staff, there are fingering numbers: 6, 5, 5, 7, 7, 7, 6, 7, 6.



Musical score system 2, featuring six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are in alto clef. The key signature is one sharp (F#). The system contains complex rhythmic patterns with many sixteenth and thirty-second notes. Below the bottom staff, there is a fingering number: 5.



Musical score system 3, featuring six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are in alto clef. The key signature is one sharp (F#). The system contains complex rhythmic patterns with many sixteenth and thirty-second notes. Below the bottom staff, there are fingering numbers: 4, 5, 6, 5, 3.

6 4 3 6 5 4 3

SLOW.

*p*

(Two Hautboys alone)

*p*



System 1: A musical score system consisting of five staves. The top two staves are treble clefs, the middle two are also treble clefs, and the bottom staff is a bass clef. The music features various note values, including quarter and eighth notes, and rests. There are several accidentals, including sharps and naturals, and some notes are beamed together.



System 2: A musical score system consisting of five staves. The top two staves are treble clefs, the middle two are also treble clefs, and the bottom staff is a bass clef. The music continues with similar notation to the first system, including various note values, rests, and accidentals.



System 3: A musical score system consisting of five staves. The top two staves are treble clefs, the middle two are also treble clefs, and the bottom staff is a bass clef. The music continues with similar notation to the previous systems, including various note values, rests, and accidentals.

A musical score for strings and woodwinds. It consists of six staves. The top four staves are for string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom two staves are for woodwinds (Flute and Clarinet). The music features a melodic line with many slurs and ties, and a steady accompaniment.

**8. ALLEGRO.**  
*f* (Trumpets & Horns)

A musical score for trumpets and horns. It consists of six staves. The top two staves are for trumpets and the bottom four are for horns. The music is marked *f* (forte) and features a rhythmic, repetitive pattern of eighth notes.

A musical score for strings and woodwinds. It consists of six staves. The top four staves are for string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom two staves are for woodwinds (Flute and Clarinet). The music features a melodic line with many slurs and ties, and a steady accompaniment.

6 6 4 3 7 4 6 5 6 4 5

System 1: A six-staff musical score in G major. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are guitar-specific staves. The music consists of eighth and sixteenth notes. Fingering numbers 7, 4, 3, 6, 5, and 7 are written below the guitar staves.

System 2: A six-staff musical score in G major. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are guitar-specific staves. The music consists of eighth and sixteenth notes. Fingering numbers 6, #, 4, 2, and 6 are written below the guitar staves.

System 3: A six-staff musical score in G major. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are guitar-specific staves. The music consists of eighth and sixteenth notes. Fingering numbers 7, 6, 6, 4, and 3 are written below the guitar staves.

The first system of the musical score consists of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with the same key signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. At the bottom of the system, there are numerical markings: '6' under the first staff, '7' under the second, '8' under the third, '9' under the fourth, and '8' under the fifth.

The second system of the musical score consists of six staves, continuing the musical notation from the first system. It maintains the same clefs and key signature. The notation includes various rhythmic figures and rests. A numerical marking '6' is positioned at the bottom left of the system.

The third system of the musical score consists of six staves, continuing the musical notation. It maintains the same clefs and key signature. The notation includes various rhythmic figures and rests.



GRAVE.

(Hautboys alone)

RECITATIVE & CHORUS.— HAIL, BRIGHT CECILIA!

No 2. *pp*

VIOLINS.

TENOR.

VOICE.

BASS.

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

*pp* 4/2 6/5 4/2 6

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

7 6 # 6 4 5

CHORUS.

*ff*

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

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

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

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

*ff* 6/4 5/4

Hail, hail, hail, hail!

Hail, hail, hail, hail! fill ev'ry heart With love of

Hail, hail, hail, hail!

Hail, hail, hail, hail!

6 # #

fill ev'ry heart with love of thee and thy ce...

thee and thy ce...les... tial heart, thy... ce...les... tial art:

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

fill ev'ry

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

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

6 6 6 6 6 5 6 5 6

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

5 6 5 6 6 6

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

6 4 #

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

7 6 7 7 6 6 4 = #

mf

mf

mf 6 6 6 6 6 6 6 6

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

fill ev'ry

fill ev'ry heart with love of thee and

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

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

7 6 6 # 6 7 7 #

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

6 6 4

art.... fill ev'....ry heart with love of thee and thy, ce...  
 heart with love of thee..... fill ev'....ry heart with love of  
 thee, fill ev'....ry heart with love of thee and thy.....  
 ev'.....ry heart with love of thee and

6 5 6 4 3

les... tial art:  
 thee and thy ce... les... tial art: That thine and Mu...  
 ... ce... les... tial art: That thine and  
 thy ce... les... tial art:

Mu... sic's sa... cred  
 Mu... sic's sa... cred

love May make the Bri... tish fo... rest prove As fa... mous, as fa... mous,  
 love May make the Bri... tish fo... rest prove As fa... mous, as  
 May make the Bri... tish fo... rest prove As fa... mous, as



That thine and Mu.....

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

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

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

6 6 6 4 5 3

sic's sa-cred love May make the

May make, the

May make the

Mu sic's sa-cred love May make the

Bri...tish fo...rest prove As fa...mous, as fa...mous, as fa...mous

Bri...tish fo...rest prove As fa...mous, as fa...mous, fa...mous

Bri...tish fo...rest prove As fa...mous, as fa...mous, fa...mous

Bri...tish fo...rest prove As fa...mous, as fa...mous, fa...mous

Bri...tish fo...rest prove As fa...mous, as fa...mous, fa...mous

# 6

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

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

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

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

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

6 7 6 5 # # #



DUET - TREBLE & BASS. HARK! EACH TREE.

Nº 3.

FLUTES.

VIOLINS.

(Ground Bass)

BASS.

*p*

*p*

*p*

Treble.

Bass.

Hark! hark! each tree its

7 7 #

Hark! hark! each tree its

si lence breaks;

7 7 7 7 #

si lence breaks; Hark! hark! each

Hark! each tree its

7 7 5 5 6

tree its si lence breaks.  
si lence breaks.

6 # 7 7 7 5 # 7

This system contains the first five staves of music. The vocal line (fourth staff) includes the lyrics "tree its si lence breaks." and "si lence breaks." with a dotted line under "si" indicating a long note. The bass line (fifth staff) has chord numbers 6 #, 7, 7, 7, 5, #, 7.

Hark!

This system contains the next five staves of music. The vocal line (fourth staff) includes the word "Hark!". The bass line (fifth staff) has chord numbers #, #, 7, 7, 6, #.

Hark!  
hark! each tree its si lence breaks,

This system contains the final five staves of music. The vocal line (fourth staff) includes the word "Hark!" and the lyrics "hark! each tree its si lence breaks," with a dotted line under "si". The bass line (fifth staff) has chord numbers #, 7, 7, 7, #.

hark, each tree its si... lence

Hark!

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "hark, each tree its si... lence" and "Hark!". The piano part includes a bass line with some figured bass notation (7, 7, 7, #).

breaks, Hark! hark! each tree its si...

hark! each tree its si...

This system contains the second system of music. The vocal line continues with lyrics "breaks, Hark! hark! each tree its si..." and "hark! each tree its si...". The piano accompaniment continues with figured bass notation (7, 7, 6, #6, 7, 7).

...lence breaks; The box..... and fir to

...lence breaks; The box..... and

This system contains the third system of music. The vocal line concludes with lyrics "...lence breaks; The box..... and fir to" and "...lence breaks; The box..... and". The piano accompaniment concludes with figured bass notation (7, #, 6, #).

talk..... to talk, to  
fir to talk..... to talk,.. to talk,..

7 9 # 3

talk,..... to talk..... be...gin.....  
.... to talk..... be...gin Hark!

7 9 9

Hark! hark! hark! hark!  
hark! hark! hark! hark!

9 8 9 8 9 8



hark!

hark! This is the spright

6/4 7/9 6/8

ly Violin

6/8 6/8 6/8 6/8 6/8 6/8

That in the

Flute dis...tinct...ly; dis...tinct...ly speaks, dis...tinct...ly dis.

7 5/7 7 5/6 7

First system of musical notation. It includes vocal lines and piano accompaniment. The lyrics are: "tinct...ly speaks. This in the spright". There are dynamic markings *mf* and a tempo marking *4*.

Second system of musical notation. It includes vocal lines and piano accompaniment. The lyrics are: "ly Vi...o...lin,". There are dynamic markings *mf* and a tempo marking *5*.

Third system of musical notation. It includes vocal lines and piano accompaniment. The lyrics are: "That in the Flute... dis...tinct...ly, dis... This in the spright...ly". There are dynamic markings *mf* and a tempo marking *5*.

tinct...ly dis...tinct...ly speaks.

Vi...o...lin, dis...tinct...ly speaks.

'Twas

'Twas sym...pa...thy their list'ning breth...ren drew, 'twas

sym...pa...thy, 'twas sym...pa...thy, 'twas sym - pa - thy, 'twas sym...pa...thy, 'twas

6 6 5 6 #

sym ... pa.thy their list' ... ning brethren

pa.thy their list' ... ning brethren

# 4 6 6

drew, When to the Thracian lyre with lea...fy wings they flew.....

drew, When

# 6 6 #

to the Thracian lyre, when to the Thracian lyre with lea...fy wings they

7 #

When to the Thra...cian lyre with lea...fy wings they flew.....

flew..... with lea...fy wings they

6

flew..... with lea-fy wings they flew, When to the Thra... cian

flew..... with lea-fy wings they flew, When to the Thracian

6 5 7 8

lyre with lea-fy wings they flew..... with lea-fy wings they

lyre with lea-fy wings they flew..... with lea-fy wings they

#

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with lyrics: "lyre with lea-fy wings they flew..... with lea-fy wings they". The second staff is a piano accompaniment in bass clef with lyrics: "lyre with lea-fy wings they flew..... with lea-fy wings they". A sharp sign (#) is located below the second staff. The music consists of eighth and sixteenth notes.

flew, with lea-fy wings they flew. .

flew, with lea-fy wings they flew.

#

*f*

Detailed description: This system contains the third and fourth staves. The third staff is a piano accompaniment in treble clef with lyrics: "flew, with lea-fy wings they flew. .". The fourth staff is a vocal line in bass clef with lyrics: "flew, with lea-fy wings they flew.". A sharp sign (#) is below the fourth staff. The piano accompaniment features a prominent melodic line with a forte (*f*) dynamic marking. The vocal line is simpler, following the lyrics.

*p*

*p*

Detailed description: This system contains the fifth and sixth staves. Both the fifth and sixth staves are piano accompaniment in treble clef. The fifth staff has a dynamic marking of piano (*p*). The sixth staff also has a dynamic marking of piano (*p*). The music continues with intricate piano textures and melodic lines.

AIR — COUNTERTENOR — 'TIS NATURE'S VOICE.

Nº 4.

VOICE.

'Tis Nature's voice, 'tis Nature's voice, thro' all the mo...

BASS.

...ving word 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 learn'd 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.....

The musical score consists of seven systems, each with a vocal line (VOICE) and a piano accompaniment line (BASS). The key signature is one flat (B-flat), and the time signature is common time (C). The vocal line is written in a soprano clef, and the piano line is in a bass clef. The lyrics are written below the vocal line. The piano accompaniment includes figured bass notation (numbers 1-7) and various musical notations such as slurs, ties, and ornaments. The score is divided into measures by vertical bar lines, and some measures contain multiple notes or rests.

We hear and straitwe grieve..... or..... hate, and strait we

b3 7 6 5 4 b6 b5 3 4 b

grieve..... or hate, re-joyce.....

b7 6 5 b5 b4 3 4 6 b3

..... or..... love. In un...seen chains it

4 2 6

does the fan...cy bind..... it does, it does the fan...cy

6 b5 4 b3 b7 6 7 6 b6 6 5 4 b3

bind; At once it charms..... the sense and cap.....

3 2 4 3 5 4 6 5 7 6 8 6

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

b 4 3 3 2 4 3 5 4 6 5 7 6 8 6

sense and cap.....ti-vates the mind.

4 6 b

*Segue Chorus.*

CHORUS - SOUL OF THE WORLD.

No 5.

VIOLINS.

ALTO.

TREBLE.

ALTO.

TENOR.

BASS.

BASS.

Soul of the world, Soul of the world, in...  
Soul of the world, in... spir'd .....  
Soul of the world, in... spir'd .....  
Soul of the world, in...

7

spir'd..... in... spir'd..... by thee The jarring jarring  
..... in... spir'd..... by thee The jarring jarring  
..... in... spir'd..... by thee The jarring jarring  
spir'd..... in... spir'd..... by thee The jarring jarring

6 7 5 7 6 7 b7 b5



seeds, the jarring jarring seeds of matter did a...gree

seeds, the jarring jarring seeds of matter did a-gree Thou didst the

seeds, the jarring jarring seeds of matter did a-gree Thou didst the scat.....

seeds, the jarring jarring seeds of matter did a...gree

b 3 6 b5 4 3 5

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

scat..... ter'd a...tom's bind, the scat..... ter'd

ter'd a.tom's bind,

Thou didst the scat.....

6 7 b6 1



-----ter'd a...toms bind Which by thy laws of true pro-portion join'd,  
 -----ter'd a...toms bind Which by thy laws of true pro-portion join'd,  
 -----ter'd a...toms bind Which by thy laws of true pro-portion join'd,  
 -----ter'd a...toms bind Which by thy laws of true pro-portion join'd,

# 6 7 # 6 6 6

Which by thy laws of true pro-portion join'd, Made up of va.....  
 Which by thy laws of true pro-portion join'd, Made up of  
 Which by thy laws of true pro-portion join'd,  
 Which by thy laws of true pro-portion join'd,

# # 6 6 5 4 3



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

6 4 3 5 6 7 6

per-fect, one per...fect, per...fect har...mo...ny.  
 per-fect, one per...fect, per...fect har...mo...ny.  
 per-fect, one per...fect, per-fect har...mo...ny.  
 one per...fect, per...fect har...mo...ny.

6 7 4 3