

A Hymn for St Cecilia

Words: *A Hymn for St Cecilia*
Ursula Vaughan Williams (1911-2007)

GLOUCESTER CRESCENT (10 10. 10 10. D)
Tune & music: Charles H. Giffen (b. 1940)

$\text{♩} = c.80$

The musical score is arranged in a standard orchestral format with vocal parts. It consists of the following parts and staves:

- Flute**: Treble clef, rests throughout.
- English Horn**: Treble clef, rests in the first two measures, then plays a melodic phrase starting in the third measure with a *mf* dynamic.
- Bassoon**: Bass clef, rests throughout.
- Horn in F**: Treble clef, rests throughout.
- Trombone**: Bass clef, rests throughout.
- Soprano**: Treble clef, rests throughout.
- Alto**: Treble clef, rests throughout.
- Tenor**: Treble clef, rests throughout.
- Bass**: Bass clef, rests throughout.
- Harp**: Grand staff (treble and bass clefs), playing a continuous arpeggiated accompaniment. Dynamics are *mf* in the first two measures and *mp* in the third.
- Violin I**: Treble clef, playing a melodic line with dynamics *mf* and *mp*.
- Violin II**: Treble clef, playing a melodic line with dynamics *mf* and *mp*.
- Viola**: Alto clef, playing a melodic line with dynamics *mf* and *mp*.
- 'Cello**: Bass clef, playing a melodic line with dynamics *mf* and *mp*.
- Double Bass**: Bass clef, playing a melodic line with dynamics *mf* and *mp*.

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A Hymn for St Cecilia

This musical score is for the second page of 'A Hymn for St Cecilia'. It features a variety of instruments and voices. The woodwind section includes Flute (Fl.), English Horn (E. Hn.), Bassoon (Bsn.), Horn (Hn.), and Trombone (Tbn.), all playing a melodic line marked *mf*. The brass section consists of Trumpet (T) and Trombone (B), which are silent in this section. The vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) are also silent. The piano accompaniment (Hp) provides a rhythmic and harmonic foundation with a steady eighth-note pattern. The string section, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), plays a supporting melodic line.

7

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

S

A

T

B

Hp

Vln. I

Vln. II

Vla.

Vc.

D.B.

10

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

S

A

T

B

Hp

C#

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

A

Fl.

E. Hn. *mf*

Bsn. *mp*

Hn. *mp*

Tbn. *mp*

S.

A.

T. *mp*
Sing for the morn - - - ing's joy, Ce - ci - lia, sing,

B. *mp*
Sing for the morn - - - ing's joy, Ce - ci - lia, sing,

Hp. *C₁*

Vln. I. *mp* *mf*

Vln. II. *mp*

Vla. *mp*

Vc. *mp*

D.B.

17

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

S
mp
in words of youth _____ and phra - - - ses of the Spring, _____

A
mp
in words of youth _____ and phra - - - ses of the Spring, _____

T

B

Hp

Vln. I
mp *mf*

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score for 'A Hymn for St Cecilia' contains measures 17 through 20. The score is for a full orchestra and a vocal quartet. The woodwind section includes Flute (Fl.), English Horn (E. Hn.), Bassoon (Bsn.), Horn (Hn.), and Trombone (Tbn.). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano (Hp) part features a rhythmic accompaniment of eighth notes. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The lyrics for the vocal parts are 'in words of youth _____ and phra - - - ses of the Spring, _____'. The score is written in a key signature of three flats and a common time signature.

B

21

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

S

A

T

B

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

walk the bright col - - - on -

walk the bright col - - - on -

mp

25

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

S

A

T

B

Hp

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

mp

and sing as sun - - - light

and sing as sun - - - light

nades by foun-tains' spray,

nades by foun-tains' spray,

29

Fl. *mf*

E. Hn. *mf*

Bsn. *mf*

Hn. *mf*

Tbn. *mf*

S
fills the wak - ing day; *mf*

A
fills the wak - ing day; *mf*

T

B

Hp. *mf*
C₁ D₁

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mp* *mf*

C

32

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

S

A

T

B

Hp

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

till an - gels, voy - - - - ag -

till an - gels, voy - - - - ag -

till an - gels, voy - - - - ag -

till an - gels, voy - - - - ag -

D^b C^b

mp

mp

mp

mp

mp

35

Fl. *mf*

E. Hn. *mf*

Bsn. *mf* *p*

Hn. *mf*

Tbn. *mf*

S *mf* *p*
ing in up - per air, pause on a

A *mf* *p*
ing in up - per air, pause on a

T *mf* *p*
ing in up - per air, pause on a

B *mf* *p*
ing in up - per air, pause on a

Hp *mf* *p*
G \sharp G \sharp G \flat

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

A Hymn for St Cecilia

44

The musical score for page 14, titled 'A Hymn for St Cecilia', begins at measure 44. The score is written in B-flat major and 4/4 time. The instrumentation includes Flute (Fl.), English Horn (E. Hn.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Soprano (S), Alto (A), Tenor (T), Bass (B), Harp (Hp), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The woodwinds (Fl., E. Hn., Bsn., Hn., Tbn.) and strings (Vln. I, Vln. II, Vla., Vc., D.B.) play a melodic line with dynamics ranging from *mf* to *f*. The Harp (Hp) provides a rhythmic accompaniment with dynamics of *f* and *mf*. The vocal parts (S, A, T, B) enter at measure 44 with the lyrics "les - - - - tial joy, wound and un - wound,". The vocal lines are marked with *f* and *mf*. The piano part features a complex rhythmic pattern with chords of C_♭ and G_♯.

Key features of the score include:

- Woodwinds:** Flute, English Horn, Bassoon, Horn, and Trombone parts, each with dynamics of *f* and *mf*.
- Vocalists:** Soprano, Alto, Tenor, and Bass parts with lyrics "les - - - - tial joy, wound and un - wound," and dynamics of *f* and *mf*.
- Keyboard:** Harp part with dynamics of *f* and *mf*.
- Strings:** Violin I, Violin II, Viola, Violoncello, and Double Bass parts, each with dynamics of *f* and *mf*.

47

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

S

A

T

B

Hp

G \flat D \sharp D \flat

Vln. I

Vln. II

Vla.

Vc.

D.B.

— a sil - ver chain, or — gold - en as — your

— a sil - ver chain, or — gold - en as — your

— a sil - ver chain, or — gold - en as — your

— a sil - ver chain, or — gold - en as — your

E

50

Fl. *mp* *mf*

E. Hn. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Tbn. *mp* *mf*

S
hair. *mp*

A
hair. *mp*

T
hair. *mp*

B
hair.

Hp *mp* *f* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

Detailed description: This page of a musical score for 'A Hymn for St Cecilia' covers measures 50 to 55. It features a full orchestral and vocal ensemble. The woodwinds (Flute, English Horn, Bassoon, Horn, and Trombone) and strings (Violin I, Violin II, Viola, Violoncello, and Double Bass) all play melodic lines that start at a mezzo-piano (*mp*) dynamic and increase to mezzo-forte (*mf*) by measure 53. The strings play a rhythmic accompaniment of eighth notes. The piano part features a more complex texture with sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand, with dynamics ranging from *mp* to *f*. The vocal parts (Soprano, Alto, Tenor, and Bass) are marked 'hair.' (hairpins) and *mp*, indicating a soft, breathy quality. A rehearsal mark 'E' is placed above measure 51. The score is written in a key signature of three flats and a 4/4 time signature.

F

57

Fl. *p* *mp*

E. Hn.

Bsn. *mp*

Hn. *p* *mp*

Tbn.

S *p* *mp*
Sing for your loves of heav - en

A *mp*
Sing for your loves of heav-en

T *p* *mp*
Sing for your loves of heav - en

B *mp*
Sing for your loves of heav-en

Hp

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *p*

62

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

S

A

T

B

Hp

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

mp

and of earth, in words of music, and each word a truth;

67

Fl. *mp* *mf*

E. Hn. *mf* *mp*

Bsn. *mf*

Hn. *mp* *mf*

Tbn. *mf* *mp*

S. *mp* *mf* *mp*
— mar-riage of heart and long - ings that as - pire, a bond of

A. *mf*
— mar-riage of heart and long-ings that as - pire,

T. *mp* *mf*
— mar-riage of heart and long - ings that as - pire,

B. *mf* *mp*
— mar-riage of heart and long-ings that as - pre, a bond of

Hp. *mf*

Vln. I. *mp* *mf* *mp*

Vln. II. *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

D.B.

72

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

S

A

T

B

ro - ses, and a ring of fire,

a bond of ro - ses, and a ring of fire,

a bond of ro - ses, and a ring of fire,

ro - ses, and a ring of fire,

Hp

f *ff*

C₄ D₄

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

G

76

Fl. *mf*

E. Hn. *mf*

Bsn. *mf*

Hn. *mf*

Tbn. *mf*

S. *mf* Your sum-mer - time grows short and

A. *mf* Your sum-mer - time grows short and

T. *mf* Your sum-mer - time grows short and

B. *mf* Your sum-mer - time grows short and

Hp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

A Hymn for St Cecilia

80

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

S

A

T

B

Hp

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mp* *mf*

fades a-way, _____ *p* ter-ror must gath - er to a mar - - - tyr's

fades a - way, _____ *p* ter-ror must gath-er to a mar - tyr's death; _____

fades a-way, _____ *p* ter-ror must gath - er to a mar - - - tyr's

fades a way, _____ *p* ter-ror must gath - er to a mar - tyr's death; _____

mp *mf*

G *D^b* *G^b*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

mp *mf*

85

Fl. *mp* *mf* *p* *mp*

E. Hn. *mp* *mf* *p* *mp*

Bsn. *mp* *mf* *p* *mp*

Hn. *mp* *mf* *p* *mp*

Tbn. *mp* *mf* *p* *mp*

S
death; but nev-er trem-ble, the last in-drawn breath re-mem-bers

A
but nev-er trem-ble, the last in-drawn breath re-

T
death; but nev-er trem-ble, the last in-drawn breath re-mem-bers

B
but nev-er trem-ble, the last in-drawn breath re-

Hp
mp
C_♭ G_♯

Vln. I *mp* *mf* *p* *mp*

Vln. II *mp* *mf* *p* *mp*

Vla. *mp* *mf* *p* *mp*

Vc. *mp* *mf* *p* *mp*

D.B. *mf* *p* *mp*

H

90

Fl. *mf* *mp* *p* *mf*

E. Hn. *mf* *mp* *p* *mf*

Bsn. *mf* *mp* *p* *mf*

Hn. *mf* *mp* *p* *mf*

Tbn. *mf* *mp* *p* *mf*

S
mu - sic as an ech - o may.

A
mem-bers mu-sic as an ech-o may.

T
mu - sic as an ech - o may.

B
mem-bers mu-sic as an ech - o may.

Hp. *mp*
G_b

Vln. I *mf* *mp* *p*

Vln. II *mf* *mp* *p*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

D.B. *mf*

96

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

S

A

T

B

Hp

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

J

110

The score is for a hymn in G minor, 3/4 time. It features a vocal choir with parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano (Hp) and a string quartet (Vln. I, Vln. II, Vla., Vc., D.B.). The vocal parts enter at measure 110 with the lyrics: "lend us a frag - ment of the im - mor - tal - ity of the im - mortal God." The instrumental parts provide harmonic support, with the piano playing a rhythmic accompaniment and the strings playing sustained chords.

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

D 1

D 2

S

A

T

B

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

lend us a frag - ment of the im -

lend us a frag - ment of the im - mor -

lend us a frag - ment of the im -

lend us a frag - ment of the im -

lend us a frag - ment of the im -

lend us a frag - ment of the im -

114

Fl. *f* *mp* *mf* *f*

E. Hn. *f* *mf* *f*

Bsn. *mf* *mp* *mf* *f*

Hn. *f* *mp* *mf* *f*

Tbn. *mf* *mp* *mf* *f*

D 1 *mf* *mp* *mf* *f*

D 2 *f* *mf* *f*

S *mf* *mp* *mf* *f*

A *mf* *mp* *mf* *f*

T *mf* *mp* *mf* *f*

B *mf* *mp* *mf* *f*

Hp. *f* *ff*

Vln. I *f* *mf* *f*

Vln. II *mf* *mp* *mf* *f*

Vla. *mf* *mp* *mf* *f*

Vc. *mf* *mp* *mf* *f*

D.B. *mf* *mp* *mf* *f*

mor-tal air, that with your choir - ing an - gels we may share,

- tal air, that with your choir - ing an - gels we may share,

mor-tal air, that with your choir - ing an - gels we may share,

or - tal air, that with your choir - ing an - gels we may share,

mor-tal air, that with your choir - ing an - gels we may share,

mor-tal air, that with your choir - ing an - gels we may share,

D:

124

Fl.
E. Hn.
Bsn.
Hn.
Tbn.
D 1
D 2
S
A
T
B
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

f *mf* *f* *ff*

fet - - - tered night, wa - ter of life, or rose of par - - - a -

f *mf* *f* *ff*

fet - - - tered night, wa - ter of life, or rose of par - - - a -

f *mf* *f* *ff*

fet - tered night, wa - ter of life, or rose of par - a - dise,

f *mf* *f* *ff*

fet - - - tered night, wa - ter of life, or rose of par - - - a -

f *mf* *f* *ff*

fet - - - tered night, wa - ter of life, or rose of par - - - a -

f *mf* *f* *ff*

f *ff*

f *mf* *f* *ff*

f *mf* *f* *ff*

f *mf* *f* *ff*

f *mf* *f* *ff*

f *mf* *f* *ff*

f *mf* *f* *ff*

f *mf* *f* *ff*

f *mf* *f* *ff*

G \sharp D \flat G \flat

L

129

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

D 1

D 2

S

A

T

B

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

dise, so from the earth an-oth-er song shall

dise, so from the earth an-oth - er

so from the earth an-oth - er

dise, so from the earth an-oth - er

dise, so from the earth an-oth - er

dise, so from the earth an-oth - er

dise, so from the earth an-oth - er

134

Fl. *f* *ff*

E. Hn. *ff*

Bsn. *ff*

Hn. *f* *ff*

Tbn. *ff*

D 1 *f* *ff*

D 2 *f* *ff*

S *ff*

A *ff*

T *ff*

B *ff*

Hp. *ff* *fff*

C_♭ G_♯

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

rise to meet your own in heav-en's long de -
song shall rise to meet your own in heav-en's long de -
song shall rise to meet your own in heav-en's long de -
song shall rise to meet your own in heav-en's long de -
song shall rise to meet your own in heav-en's long de -
song shall rise to meet your own in heav-en's long de -

138

M

Fl. *fff* *mf*

E. Hn. *fff* *mf*

Bsn. *fff* *mf*

Hn. *fff* *mf*

Tbn. *fff* *mf*

D 1

D 2 *light. fff*

S *light. fff* *mf*

A *light. fff* *mf*

T *light. fff* *mf*

B *light. fff* *mf*

Hp. *mf*

Vln. I *fff* *mf*

Vln. II *fff* *mf*

Vla. *fff* *mf*

Vc. *fff* *mf*

D.B. *fff* *mf*

Ce - ci-lia's mu-sic dan-ces in the
Ce - ci-lia's mu - sic dan - ces in the
Ce - ci-lia's mu - sic dan - ces in the
Ce - ci-lia's mu-sic dan-ces in the

148

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

S

A

T

B

Hp

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

earth an - oth - - - er song shall rise

earth an - oth - - - er song shall rise

So from the earth an - oth - er song shall rise

So from the earth an - oth - er song shall

151

Fl. *mf*

E. Hn. *mp* *mf*

Bsn. *mf*

Hn. *mp* *mf*

Tbn. *mf*

S. *mp* *mf*
to meet her own in heav - - - en's

A. *mp* *mf*
to meet her own in heav - - - ven's

T. *mf*
to meet her own in heav - en's

B. *mf*
rise to meet her own in heav - en's

Hp. *mp* *mf*

Vln. I. *mp* *mf*

Vln. II. *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

154

Fl. *mp*

E. Hn. *mp*

Bsn. *mp*

Hn. *mp*

Tbn. *mp*

S
long de - light. *mp*

A
long de - light. *mp*

T
long de - light. *mp*

B
long de - light. *mp*

Hp *mp*
Ct

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

O

Fl.

E. Hn.

Bsn.

Hn.

Tbn.

S

A

T

B

Hp

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Sing for the morn - - - ing's joy,
 Sing for the morn - - - ing's joy,
 Sing for the morn - - - ing's joy, Ce - ci - lia,
 Sing for the morn - - - ing's joy, Ce - ci - lia,

161

Fl. *p* *pp* *p*

E. Hn. *p*

Bsn. *mp*

Hn. *p* *pp* *p*

Tbn. *pp* *p*

S. Ce - ci - lia, sing, sing. *pp* *p*

A. Ce - ci - lia, sing, sing. *pp* *p*

T. sing, Ce - ci - lia, sing, sing. *pp* *p*

B. sing, Ce - ci - lia, sing, sing. *pp* *p*

Hp. *p* *mp*

Vln. I. *pp* *p*

Vln. II. *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

D.B. *pp* *p*