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FJH STRING ORCHESTRA

Grade 3.5

ADAGIO AND CANZONA from *ODE FOR SAINT CECILIA'S DAY*

HENRY PURCELL

Arranged by

Bob Lipton

Instrumentation

1 - Conductor's Full Score
1 - Solo Violin 1
1 - Solo Violin 2
1 - Solo Violoncello
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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The Arranger

Bob Lipton graduated with honors with a B.A. in music education from San Francisco State University. He has been teaching middle school orchestra and band in Silicon Valley for over 20 years, where his ensembles have consistently earned honors at festivals and performances.

As a tuba player, Bob has performed with the Oakland, San Jose, Berkeley, Napa, and Monterey Symphonies, as well as the San Francisco 49ers Band. He has played with various jazz, klezmer, and rock groups at the Frankfurt and San Francisco Jazz Festivals as well as the New Music America Festival in New York City, and has toured with Columbia artist Bel Canto Brass. Bob currently performs and arranges music for brass quintets.

About the Music

Taken from the introduction of Purcell's 1692 composition *Ode for St. Cecilia's Day*, this is English baroque writing at its finest. The Adagio is slow and sad while the Canzona is a riot of joyous counterpoint.

In the Adagio, bringing out the altered notes will accentuate the stark beauty of the writing. The solo parts in the Canzona are part of the texture and do not have to be featured, only heard.

At A

ADAGIO AND CANZONA

from *Ode for Saint Cecilia's Day*

HENRY PURCELL
Arranged by
BOB LIPTON
(ASCAP)

Adagio (♩ = 78)

The musical score is arranged in two systems. The first system (measures 1-7) includes parts for Solo Violin 1, Solo Violin 2, Solo Violoncello, Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass. The second system (measures 8-14) includes parts for Solo Vln. 1, Solo Vln. 2, Solo Vcl., Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The score is in 3/4 time and includes a large red watermark reading "Preview Only - Legal Use Requires Purchase".



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19

Solo Vln. 1

Solo Vln. 2

Solo Vcl.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

15 16 17 18 20 21

Solo Vln. 1

Solo Vln. 2

Solo Vcl.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

22 23 24 25 26 27 28

29

Solo Vln. 1

Solo Vln. 2

Solo Vcl.

p

Musical score for measures 29-35, Solo Violins and Violoncello. The score is in 3/4 time. Solo Vln. 1 and Solo Vln. 2 play a melodic line starting with a quarter rest, followed by eighth and quarter notes. Solo Vcl. plays a bass line with a quarter rest, followed by quarter and eighth notes. Dynamics include *p* and *mf*. A fermata is present over the final notes of measures 34 and 35.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Musical score for measures 29-35, Violins, Viola, Violoncello, and Double Bass. All instruments have a quarter rest in measures 29-31. In measure 32, they enter with a half note. Dynamics include *p* and *mf*.

30 31 32 33 34 35

37

Solo Vln. 1

Solo Vln. 2

Solo Vcl.

mp

mf

Musical score for measures 36-42, Solo Violins and Violoncello. Solo Vln. 1 and Solo Vln. 2 play a melodic line with dynamics *mp* and *mf*. Solo Vcl. plays a bass line with dynamics *mp* and *mf*. A fermata is present over the final notes of measures 41 and 42.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

p

mp

mf

Musical score for measures 36-42, Violins, Viola, Violoncello, and Double Bass. All instruments have a quarter rest in measures 36-38. In measure 39, they enter with a half note. Dynamics include *p*, *mp*, and *mf*. A fermata is present over the final notes of measures 41 and 42.

36 *p* *mp* *mf* 42

molto rall.

Solo Vln. 1

Solo Vln. 2

Solo Vcl.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

43 44 45 46 47 p

49 Canzona (♩ = 108)

Solo Vln. 1

Solo Vln. 2

Solo Vcl.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

mf

mf

mf

mf

mf

mf

mf

56

Solo Vln. 1

Solo Vln. 2

Solo Vcl.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

53 54 55

Solo Vln. 1

Solo Vln. 2

Solo Vcl.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

57 58 59 60

62

Solo Vln. 1

Solo Vln. 2

Solo Vcl.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

61

63

64

Solo Vln. 1

Solo Vln. 2

Solo Vcl.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

65

66

67

68

70

Solo Vln. 1

Solo Vln. 2

Solo Vcl.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

p

p

p

p

p

p

p

p

69

72

Solo Vln. 1

Solo Vln. 2

Solo Vcl.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

73

74

75

76

78

Solo Vln. 1 *f*

Solo Vln. 2 *f*

Solo Vcl. *f*

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 (Vla. T.C.) *f*

Vla. *f*

Vcl. *f*

D.B. *f*

77 79 80

molto rall.

Solo Vln. 1 *ff*

Solo Vln. 2 *ff*

Solo Vcl. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 (Vla. T.C.) *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

81 82 83