

A

Musical Entertainment

PERFORM'D

On NOVEMBER XXII. 1683.

IT BEING THE

Festival of St. CECILIA, a great Patroness of Music;

WHOSE

MEMORY is ANNUALLY honour'd by a public *Feast*
made on that Day by the MASTERS and LOVERS of
MUSIC, as well in *England* as in Foreign Parts.



London,

Printed by J. Playford Junior, and are to be sold by John Playford near the
Temple Church, and John Carr at the Middle-Temple Gate, 1684.

I.

ODE for St. CECILIA'S Day, 1683.

By CHRISTOPHER FISHBURN.

*Welcom to all the Pleasures that delight,
Of ev'ry Sense the grateful Appetite.
Hail, great Assembly of Apollo's Race.*

*Hail to this happy place,
This Musical Assembly, that seems to be
The Ark of Universal Harmony.*

*Here the Deities approve,
The God of Musick, and of Love,
All the Talents they have lent you,
All the Blessings they have sent you ;
Pleas'd to see what they bestow
Live and thrive so well below.*

*While Joys Celestial their bright Souls invade,
To find what great improvement you have made.*

*Then lift up your Voices, those Organs of Nature,
Those Charms to the troubled and amorous Creature ;
The Pow'r shall divert us a pleasanter way,
For sorrow and grief
Find from Musick relief,
And Love its soft Charms must obey.*

*Beauty thou Scene of Love,
And Virtue thou innocent Fire,
Made by the Powers above
To temper the heat of Desire :
Music that Fancy employs
In Raptures of innocent Flame,
We offer with Lute & with Voice
To CECILIA, CECILIA's bright Name.*

*In a Consort of Voices, while Instruments play,
With Music we celebrate this Holy day.
To Cecilia.*

WELCOME TO ALL THE PLEASURES.

I

SYMPHONY.

1683.

Henry Purcell.

The musical score consists of four staves of handwritten music. The first staff (1st Violin) starts with a treble clef, a key signature of one sharp, and common time. The second staff (2nd Violin) starts with a treble clef, a key signature of one sharp, and common time. The third staff (Viola) starts with a bass clef, a key signature of one sharp, and common time. The fourth staff (Basso) starts with a bass clef, a key signature of one sharp, and common time. The music is divided into measures by vertical bar lines. The score is written in a cursive hand, with some musical notation like eighth and sixteenth notes, and rests. The page number '1683.' is written above the staff lines, and the composer's name 'Henry Purcell.' is written to the right of the title.

Bars 1-16 & 17-56 should probably be repeated

2X

17

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one sharp. The vocal parts are in soprano, alto, tenor, and bass clef respectively. The score consists of four systems of music, each with four measures. Measure 17 starts with a rest in the soprano part, followed by eighth-note patterns in the alto, tenor, and bass parts. Measures 18-20 continue with eighth-note patterns.

23

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one sharp. The vocal parts are in soprano, alto, tenor, and bass clef respectively. The score consists of four systems of music, each with four measures. Measure 23 starts with eighth-note patterns in the soprano and alto parts, followed by eighth-note patterns in the tenor and bass parts.

29

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one sharp. The vocal parts are in soprano, alto, tenor, and bass clef respectively. The score consists of four systems of music, each with four measures. Measure 29 starts with eighth-note patterns in the soprano and alto parts, followed by eighth-note patterns in the tenor and bass parts.

36

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one sharp. The vocal parts are in soprano, alto, tenor, and bass clef respectively. The score consists of four systems of music, each with four measures. Measure 36 starts with eighth-note patterns in the soprano and alto parts, followed by eighth-note patterns in the tenor and bass parts.

42

43

2X1

[2] VERSE.

[Alto.]

[Tenor.] Welcome, welcome to all the Pleasures that de-light,

[Bass.] Welcome, welcome to all the Pleasures that de-light, of ev'-ry

Welcome, welcome to all the Pleasures that de-light, of ev'-ry

5

of ev'-ry Sense, the grate - ful Ap - pe-tite. Hail great As-

Sense, of ev'-ry Sense, the grate - ful Ap - pe-tite. Hail great As-

Sense, the grate - ful, grate - ful Ap - pe-tite. Hail great As-

CHORUS.
Soprano.

Hail, hail great As-sem-bly
of A - pol - lo's Race,
- sem - bly. Hail, hail great As-sem-bly
of A - pol - lo's Race,
- sem - bly. Hail, hail great As-sem-bly
of A - pol - lo's Race, hail to this hap -
- sem - bly. Hail, hail great As-sem-bly of A - pol - lo's Race, hail to this hap -
* * * * *

13

hail to this hap - - - py, hap - py place, this Mu - si - cal As -
hail to this hap - - - py, hap - py place, to this hap -
- py place, this Mu - si - cal As - sem - bly, hail to this hap -
- py place, hail to this hap - - - py

17

- sem - bly hail to this hap - - - py place, hail, hail to this hap - py
- - - py place, to this hap - - - py place, this Mu - si - cal As - sem -
- - - py place, this Mu - si - cal As - sem - bly, hail to this hap - - - py

21

place, that seems to be the Ark of U - ni - ver - sal Har - mo - ny, that seems to be the
- bly, that seems to be the Ark of U - ni - ver - sal Har - mo - ny, that seems to be the
place, that seems to be the Ark of U - ni - ver - sal Har - mo - ny, that seems to be the
place, that seems to be the Ark of U - ni - ver - sal Har - mo - ny, that seems to be the

* The Bass part here given in small notes is not printed separately in the original Edition, but is combined with the Bass Voice part. Violins should probably double the Soprano & Alto chorus parts, and violas double the tenors.

26

Ark of U - ni - ver - sal Har - mo - ny the Ark of U - ni - ver - sal
 Ark of U - ni - ver - sal Har - mo - ny the Ark of U - ni - ver - sal
 Ark of U - ni - ver - sal Har - mo - ny the Ark of U - ni - ver - sal
 Ark of U - ni - ver - sal Har - mo - ny the Ark of U - ni - ver - sal

30 Ritor.
[vln. I]

Har - mo - ny. [Gtr.]
 Har - mo - [Cello]
 Har - mo - ny.

36

42

35-4: writing out of repeat is editorial
 34-46: repeat editorial

3

VERSE.

Here the De-i-ties ap-prove; here,
 here the De-i-ties ap-prove, the God of Mu - - sic, and of Love,
 here the De-i-ties approve, here, here the De-i-ties ap-prove the God of Mu - -
 sic and of Love all the Ta-lents they have lent you, all the Blessings they have
 sent you, pleas'd to see, to see what they be-stow, live and thrive, live and thrive so well be -
 low, pleas'd to see, to see what they be-stow, live and thrive, live and thrive so well be -
 low. All the Ta-lents they have lent you, all the Blessings they have

25

sent you, pleas'd to see, to see what they be-slow, live and thrive, live and thrive so well be-

26

Rit.

[1st & 2nd Violin.]

[Viola.]

- low, pleas'd to see, to see what they be-slow, live and thrive, live and thrive so well be-

31

- low.

34

34



Musical score page 34. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature is one sharp. The music features various note heads (circles, squares, triangles) and rests, with some notes connected by horizontal lines.

42



Musical score page 42. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature is one sharp. The music continues with a mix of note heads and rests, maintaining the rhythmic pattern established in the previous pages.

46



Musical score page 46. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature is one sharp. The music shows a continuation of the melodic line with different note heads and rests.

50



Musical score page 50. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature is one sharp. The music includes a prominent eighth-note pattern in the bass clef staves.

53



Musical score page 53. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature is one sharp. The music concludes with a final set of measures featuring a variety of note heads and rests.

[41]

VERSE [E] 3 Voc.

63

While Joys Ce-les-tial, while Joys Ce-les-tial their
While Joys Ce-les-tial, while Joys Ce-les-tial their
While Joys Ce-les-tial their

C: ca d. d. d. | d. | d. | d. | d. | d. |

7

bright Souls in-vade, to find what great im-prove-ment you have made, While Joys Ce-
bright Souls in-vade, to find what great im-prove-ment you have made, While Joys Ce-
bright Souls in-vade, to find what great im-prove-ment you have made, While

C: b. b. b. | b. b. b. |

2

14

-les-tial, while Joys Ce-les-tial their bright Souls in-vade, to find what great im-prove-
-les-tial, while Joys Ce-les-tial their bright Souls in-vade, to find what great im-prove-
Joys Ce-les-tial their bright Souls in-vade, to find what great im-prove-

C: f. f. f. | f. f. f. |

21

-ment you have made, to find what great im-prove-ment you have made. (vln.)
-ment you have made, to find what great im-prove-ment you have made. (vla.)
-ment you have made, to find what great im-prove-ment you have made.

C: f. f. f. | f. f. f. |

q Be. Orig has figure 2 beneath Ht. 4.

27 RITORNELLO.]

Handwritten musical score for page 27. The score consists of four staves. The first three staves are in common time (indicated by a 'C'). The fourth staff begins with a common time signature, followed by a repeat sign (double bar line with dots), and then continues in common time. The music includes various note heads, stems, and beams.

33

Handwritten musical score for page 33. The score consists of four staves. It is divided into two sections: '1.' and '2.'. The first section ('1.') has a common time signature. The second section ('2.') begins with a common time signature, followed by a repeat sign, and then continues in common time. The music includes various note heads, stems, and beams.

36

Handwritten musical score for page 36. The score consists of four staves. The music includes various note heads, stems, and beams, with some sharp and flat symbols indicating key changes.

44

Handwritten musical score for page 44. The score consists of four staves. The music includes various note heads, stems, and beams, with some sharp and flat symbols indicating key changes.

35-50 : repeat editorial

[5]

VERSE Solus

C:G3 Then lift up your Voi-ces, those Or - gans of Nature, those Charms to the trou-bled and

C:G3

7 a - morous Crea-ture; then lift up your Voi-ces, those Or - gans of Na-ture, those

C:G3

13 CHORUS

CHORUS.

Then lift up your Voi-ces, those

CHORUS.

Charms to the trou-bled and a - mo-rous_ Creature. Then lift up your

19 lift up your Voi-ces, those Or-gans, those Or - gans of Na-ture, those Charms to the

Or-gans of Na-ture, then lift up those Or - gans of Na-ture, those Charms to the

CHORUS.

Then lift up, then lift up your Voi-ces, those Charms to the

Voi-ces, then lift up your Voi-ces, those Or - gans of Na-ture, those Charms to the

25

trou-bled, those Charms to the trou-bled and a - morous Creature. VERSE.
 trou-bled, those Charms to the trou-bled and a - morous Creature. The Pow'r shall di-
 trou-bled, those Charms to the trou-bled and a - morous Creature. The Pow'r shall di-
 trou-bled, those Charms to the trou-bled and a - morous Creature. The Pow'r shall di -

31

-vert us a plea - sant-er way, for sor - row and grief find from Mu - sic re -
 -vert us a plea - sant-er way, for sor - row and grief find from Mu - sic re -
 -vert us a plea - sant-er way, for sor - row and grief find from Mu - sic re -

37

-lief, and Love its soft Charms, and Love its soft Charms, its soft Charms, must o -
 -lief, and Love its soft Charms, and Love its soft Charms, its soft Charms, must o -
 -lief, and Love its soft Charms, and Love its soft Charms, must o -

43

-bey, and Love its soft Charms, and Love its soft Charms must o - bey.
 -bey, and Love its soft Charms, and Love its soft Charms must o - bey.
 -bey, and Love its soft Charms, and Love its soft Charms must o - bey.

43

CHORUS.

Then lift up your Voices, those Organs, those
Then lift up your Voices, those Organs of Nature, then lift up those CHORUS.
Ja Then lift up, then
Then lift up your Voices, then lift up your Voices, those

54

Organs of Nature, those Charms to the troubled, those Charms to the troubled and
Organs of Nature, those Charms to the troubled, those Charms to the troubled and
lift up your Voices, those Charms to the troubled, those Charms to the troubled and
Organs of Nature, those Charms to the troubled, those Charms to the troubled and

60

a - - morous Creature, Then lift up your Voices, those Organs of Nature, those
a - - mo - rous Creature, Then lift up your Voices, those Organs of Nature, those
a - - mo - rous Creature, Then lift up your Voices, those Organs of Nature, those
a - - mo - rous Creature, Then lift up your Voices, those Organs of Nature, those

66

Charms to the troubled, those Charms to the troubled and a - - morous Creature.
Charms to the troubled, those Charms to the troubled and a - - mo - rous Creature.
Charms to the troubled, those Charms to the troubled and a - - mo - rous Creature.
Charms to the trou - - - - - bled and a - - mo - rous Creature.

* The Instrumental Bass plays with the Bass Voice from this point.

71



[6]

VERSE] Solo

Beau - ty thou Scene of Love, and Vir - tue thou in - - nocient Fire,

72

made by the Pow - ers a - bove to tem - per the heat of De - sire - sire

13

Mu - sic that Fan - cy em - ploys in Rap - ture of in - no-cent Flame, we

19

of - fer with Lute and with Voice to Ce - ci - lia, Ce - ci - lia's bright Name.

25 [1st violin]

[2nd violin.]

(Viola.)

The instrumental section consists of four staves: 1st Violin, 2nd Violin, Viola, and Cello/Bass. The music continues from the vocal line, transitioning to an instrumental setting.

33

40

[VERSE]

In a Con - sort of Voi - ces while In - struments play, with Mu - sic we ce - le - brate

55

this Ho - ly day; I - ô Ce - ci - lia, Ce - ci - lia, Ce - ci - lia, Ce

63 *6 parts*

Violins

CHORUS. 6 Parts

In a Con - sort of Voi - ces while

CHORUS.

In a Con - sort of Voi - ces while

CHORUS. *[+ viola]*

- ci - lia.

In a Con - sort of Voi - ces while

CHORUS.

In a Con - sort of Voi - ces while

68². Orig. has 3rd sign and D# as accidentals.
Time sign. confused: perhaps 4/3 changed to G3

36.1st Repeat editorial

69

In - stru - ments play, with Mu - sic we ce - le-brate this Ho - ly day;
 In - stru - ments play, with Mu - sic we ce - le-brate this Ho - ly day;
 play, with Mu - sic we ce - le-brate this Ho - ly day;
 In - stru - ments play, with Mu - sic we ce - le-brate this Ho - ly day;

75

I - o Ce - ci - lia, Ce - ci - lia,
 in a Con-sort of Voi - ces well sing,
 I - o Ce - ci - lia, Ce - ci - lia, in a Con-sort of Voi - ces well sing,
 I - o Ce - ci - lia, Ce - ci - lia, in a Con-sort of Voi - ces well sing

81

- ci - lia, Ce - ci - lia, in a Con-sort of Voi - ces well sing, in a
 I - o Ce - ci - lia, Ce - ci - lia, in a Con-sort of Voi - ces well sing, still well
 sing, in a Con-sort of Voi - ces well sing, I - o Ce - ci - lia, Ce - ci - lia, in a

87

Consort of Voices we'll sing,
I - o Ce - ci - lia, Ce - ci - lia, Ce - ci - lia,
sing,
I - o Ce - ci - lia, Ce - ci - lia, Ce - ci - lia, in a Con - sort of Voices we'll sing,

93

-ci - lia, Ce - ci - lia, in a Con - sort of Voi - ces, in a Con - sort of Voi - ces well
 -ci - lia, I - o Ce - ci - lia, Ce -
 -ci - lia, in a Con - sort of Voi - ces well sing, in a Con - sort of Voi - ces well
 I - o Ce - ci - lia, Ce -

99

sing,
- ci - lia, I - o Ce - ci - lia, Ce - ci - lia.
sing,
- ci - lia, I - o Ce - ci - lia, Ce - ci - lia.
I - o Ce - ci - lia, Ce - ci - lia.

Mr. Henry Purcell

Bc: tieflur b.101-102