

# THREE ODES FOR ST CECILIA'S DAY.

## I.

### WELCOME TO ALL THE PLEASURES.

SYMPHONY.

1683.

Henry Purcell.

[Maestoso.]

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

Basso.

PIANO.

[Maestoso.]

This block contains the musical notation for the Piano part of the first movement. It consists of two staves, a treble clef staff and a bass clef staff, both in the key of D major (indicated by two sharps). The time signature is common time (C). The music is marked [Maestoso]. The notation includes various musical symbols such as notes, rests, and slurs, representing the piano accompaniment for the first movement.

The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and ties. The first measure contains a complex rhythmic pattern with many sixteenth and thirty-second notes. The second measure has a more melodic line with eighth notes. The third and fourth measures continue the melodic and rhythmic development.

The second system of musical notation consists of four staves, continuing the piece. It features similar rhythmic complexity to the first system, with many sixteenth and thirty-second notes. The melody is more active, with frequent beamed sixteenth notes. The bass line provides a steady accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

The third system of musical notation consists of four staves, marked with the tempo instruction "[Vivace]" above the first staff. The time signature changes to 3/4. The music is more rhythmic and energetic, featuring many eighth and sixteenth notes. The top two staves have a more active melody, while the bottom two staves provide a steady accompaniment. The system concludes with a double bar line.



The first system of musical notation consists of five staves. The top staff is a single melodic line in treble clef. The second and third staves are a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The fourth staff is a single melodic line in bass clef. The fifth staff is a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The key signature is one sharp (F#).



The second system of musical notation consists of five staves. The top staff is a single melodic line in treble clef. The second and third staves are a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The fourth staff is a single melodic line in bass clef. The fifth staff is a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The key signature is one sharp (F#).



The third system of musical notation consists of five staves. The top staff is a single melodic line in treble clef. The second and third staves are a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The fourth staff is a single melodic line in bass clef. The fifth staff is a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The key signature is one sharp (F#).

The first system of the score features a piano introduction. The right hand plays a series of eighth and sixteenth notes in a melodic line, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#), and the time signature is common time (C).

The second system continues the piano accompaniment. The right hand's melody moves through various intervals, and the left hand maintains a steady accompaniment. The system concludes with a final chord in the right hand.

**VERSE.**  
[Grave.]

Alto.  
Welcome, welcome to all the Pleasures that de- light,—

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

[Grave.]

The verse section includes vocal parts for Alto, Tenor, and Bass, along with a piano accompaniment. The tempo is marked [Grave]. The lyrics are: "Welcome, welcome to all the Pleasures that de- light,— of ev'- ry". The piano accompaniment features a simple harmonic structure with chords and single notes.

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-

*Twice as fast.*

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

\* The Bass part here given in small notes is not printed separately in the original Edition, but is combined with the Bass Voice part.

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The image displays a musical score for the hymn 'Hail to the Chief'. It includes vocal staves for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are: 'Assembly hail to this happy place, hail, hail to this happy place, this Musical Assembly, hail to this happy place, that seems to be the Ark of Universal Harmony, that seems to be the Ark of Universal Harmony the Ark of Universal'. The score is written in G major and 4/4 time.

Assembly hail to this happy place, hail, hail to this happy place, this Musical Assembly, hail to this happy place, that seems to be the Ark of Universal Harmony, that seems to be the Ark of Universal Harmony the Ark of Universal

1<sup>st</sup> Violin. *Ritor.*

2<sup>nd</sup> Violin.

Viola.

Har - mo - ny.

Har - mo - ny.

Har - mo - ny.

Har - mo - ny.

*Ritor.*

The piano introduction consists of two systems of staves. The first system has a treble and bass staff for the right hand and a single bass staff for the left hand. The second system has a grand staff (treble and bass for the right hand) and a single bass staff for the left hand. The key signature is one sharp (F#), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some triplet markings.

## VERSE.

The verse section includes vocal lines and piano accompaniment. The vocal parts are written in treble and bass clefs, with lyrics placed below the notes. The piano accompaniment is shown in grand staff notation. The key signature remains one sharp (F#), and the time signature is common time (C). The lyrics are: "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 -".

\* The part in small notes is adapted from the Harpsichord version in the Second part of "Musick's Hand-Maid."



- sic and of Love all the Ta-lents they have lent you, all the Blessings they have

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The lyrics are: "- 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 -

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics are: "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 -

The third system continues the musical score. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are: "- 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

The fourth system concludes the musical score. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are: "- low. 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 -

1<sup>st</sup> Violin. *ritor.*  
2<sup>nd</sup> Violin.  
Viola.

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

- low.

- low.

This page of musical notation is divided into two systems. The first system consists of three staves: a treble clef staff, an alto clef staff, and a bass clef staff. The second system consists of four staves: a treble clef staff, two grand staves (treble and bass clefs), and a bass clef staff. The music is written in G major (one sharp) and 4/4 time. The notation includes various melodic lines, harmonic accompaniment, and dynamic markings. The piece concludes with a final cadence on the last staff.



The first system of musical notation consists of five staves. The top two staves are a grand staff with a treble and alto clef, both in G major (one sharp). The bottom three staves are a grand staff with a bass and tenor clef, both in G major. The music features a complex, flowing melody with many sixteenth and thirty-second notes, and a dense harmonic accompaniment with frequent chords and arpeggios.



The second system of musical notation continues the piece with five staves. The notation is consistent with the first system, featuring a grand staff with treble and alto clefs on top, and a grand staff with bass and tenor clefs on the bottom. The melody and accompaniment continue with intricate rhythmic patterns and harmonic complexity.



The third system of musical notation concludes the piece with five staves. The notation remains consistent with the previous systems, featuring a grand staff with treble and alto clefs on top, and a grand staff with bass and tenor clefs on the bottom. The music ends with a final, complex chordal structure.

**VERSE.**

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

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

- 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 -

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

- ment you have made, to find what great im-prove - ment you have made.

- ment you have made, to find what great im-prove - ment you have made.

- ment you have made, to find what great im-prove - ment you have made.

RITORNELLO.

1. 2.

The first system of musical notation consists of six measures. It features a complex texture with multiple staves. The top staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The music is written in a style that suggests a 19th-century hymn or song.

The second system of musical notation consists of six measures. It continues the complex texture from the first system. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The music is written in a style that suggests a 19th-century hymn or song.

**VERSE.**

Then lift up your Voi-ces, those Or - gans of — Na-ture, those Charms to the trou-bled and

The third system of musical notation consists of six measures. It begins with the word "VERSE." in a bold, serif font. The music is written in a style that suggests a 19th-century hymn or song. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The lyrics are written below the staves.

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

CHORUS.

Then lift up your Voi-ces, those

CHORUS.

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

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



trou-bled, those Charms to the trou-bled and a - morous Crea-ture. VERSE.

trou-bled, those Charms to the trou-bled and a - mo-rous Crea-ture. The Pow'r shall di-

trou - bled, those Charms to the trou - bled and a - mo-rous Crea-ture. The Pow'r shall di-

trou-bled, those Charms to the trou-bled and a - mo-rous Crea-ture. The Pow'r shall di -

-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 -

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

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

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

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

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

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

CHORUS.

CHORUS.

Then lift up your Voi - ces, those Or - gans, those

Then lift up your Voi - ces, those Or - gans of Na - ture, then lift up those

CHORUS.

Then lift up, then

Then lift up your Voi - ces, then lift up your Voi - ces, those \*

Or - gans of Na-ture, those Charms to the trou-ble, those Charms to the trou-ble and

Or - gans of Na-ture, those Charms to the trou - ble, those Charms to the trou - ble and

lift up your Voi - ces, those Charms to the trou - ble, those Charms to the trou - ble and

Or - gans of Na-ture, those Charms to the trou - ble, those Charms to the trou - ble and

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

a - - morous Crea-ture, Then lift up your Voi-ces, those Or-gans of Na-ture, those  
 a - - mo-rous Crea-ture, Then lift up your Voi-ces, those Or-gans of Na-ture, those  
 a - - mo-rous Crea-ture, Then lift up your Voi-ces, those Or-gans of Na-ture, those  
 a - - mo-rous Crea-ture, Then lift up your Voi-ces, those Or-gans of Na-ture, those

Charms to the trou- bled, those Charms to the trou- bled and a - morous Crea-ture.  
 Charms to the trou - bled, those Charms to the trou - bled and a - mo-rous Crea-ture.  
 Charms to the trou - bled, those Charms to the trou - bled and a - mo-rous Crea-ture.  
 Charms to the trou - - - - bled and a - mo-rous Crea-ture.

[Adagio.]

## VERSE.

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

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

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

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

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

1. 2.

## [VERSE.]

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

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

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

## CHORUS.

In a Con-sort of Voi - ces while

CHORUS.

In a Con-sort of Voi-ces while In-struments play, while

CHORUS.

- ci - lia. In a Con-sort of Voi-ces while In-struments

CHORUS.

In a Con-sort of Voi-ces while

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

I - ô Ce - ci - lia, Ce - ci - lia, I - ô Ce -  
 in a Con-sort of Voi-ces we'll sing,  
 I - ô Ce - ci - lia, Ce - ci - lia, in a Con-sort of Voi-ces we'll sing,  
 I - ô Ce - ci - lia, Ce - ci - lia, in a Con-sort of Voi-ces we'll

Con-sort of Voi - ces we'll sing, I - ô Ce -  
 - lia, Ce - ci - lia, Ce - ci - lia, I - ô Ce - ci - lia, Ce -  
 sing, I - ô Ce - ci - lia, Ce -  
 - ci - lia, Ce - ci - lia, Ce - ci - lia, in a Con-sort of Voi-ces we'll sing,



- ci - lia, Ce - ci - lia, in a Con-sort of Voi - ces, in a Con-sort of Voi - ces we'll  
 - ci - lia, I - ô Ce - ci - lia, Ce - ci - lia, Ce - ci - lia, Ce - ci - lia, Ce -  
 - ci - lia, in a Con-sort of Voi - ces we'll sing, in a Con-sort of Voi - ces we'll  
 I - ô Ce - ci - lia, Ce - ci - lia, Ce - ci - lia, Ce - ci - lia, Ce -

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