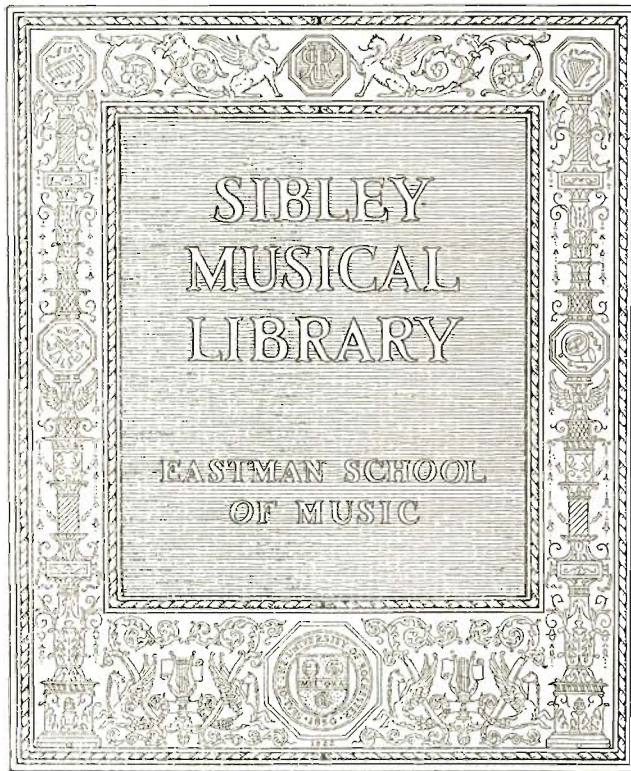


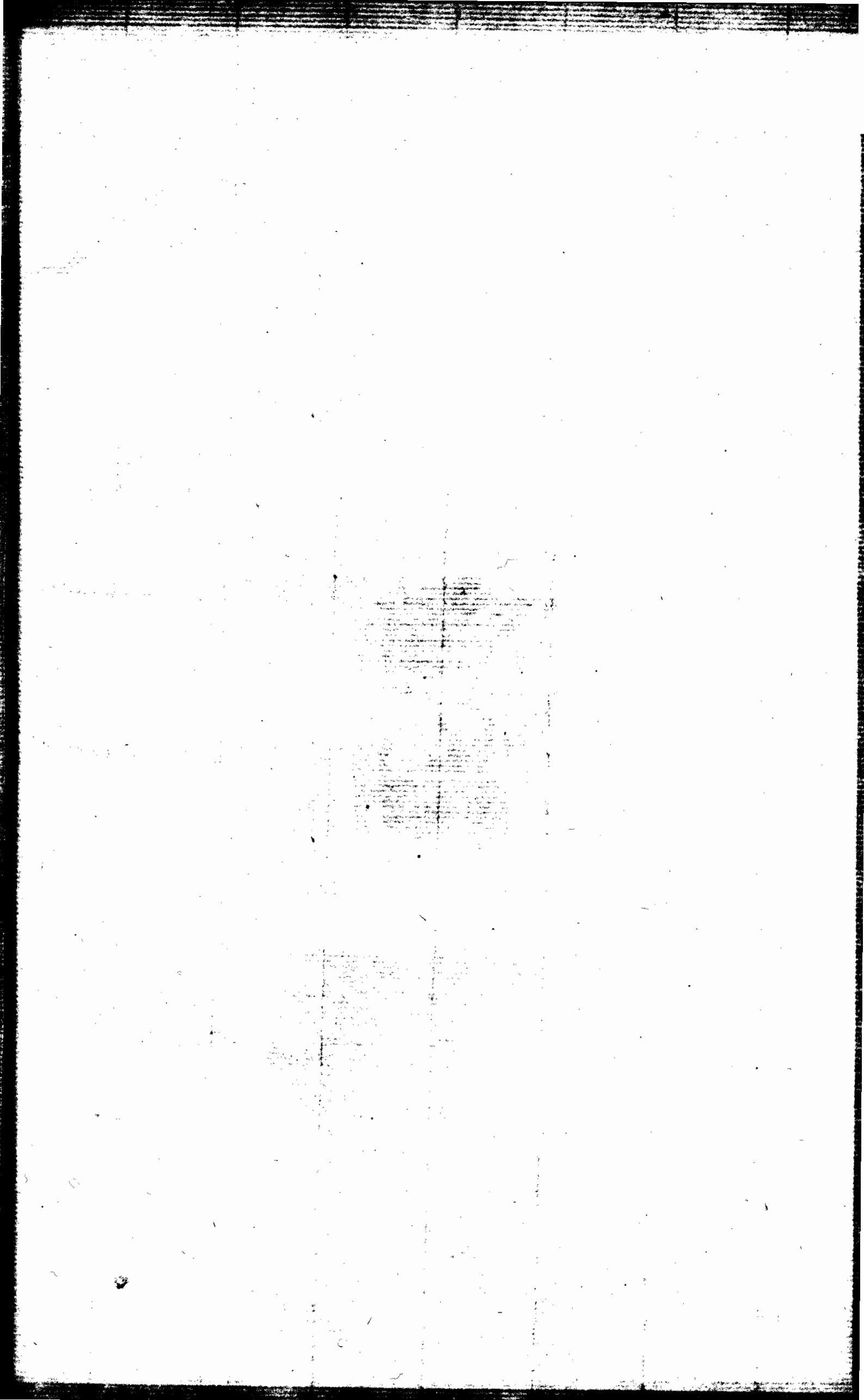
AN ENTERTAINMENT  
OF MUSICK FOR ST.  
CECILIA'S DAY 1723  
DR. PEPUSCH

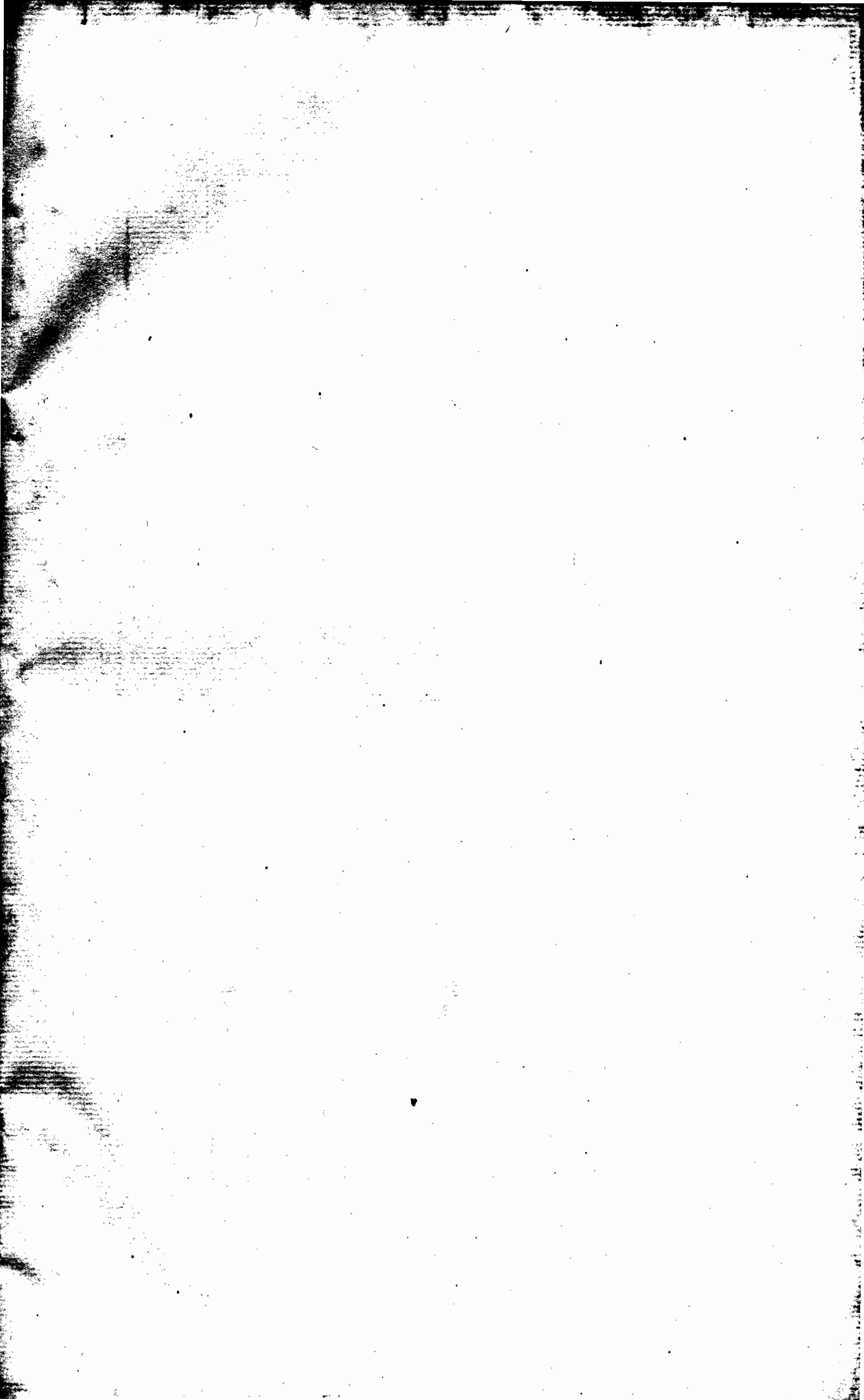
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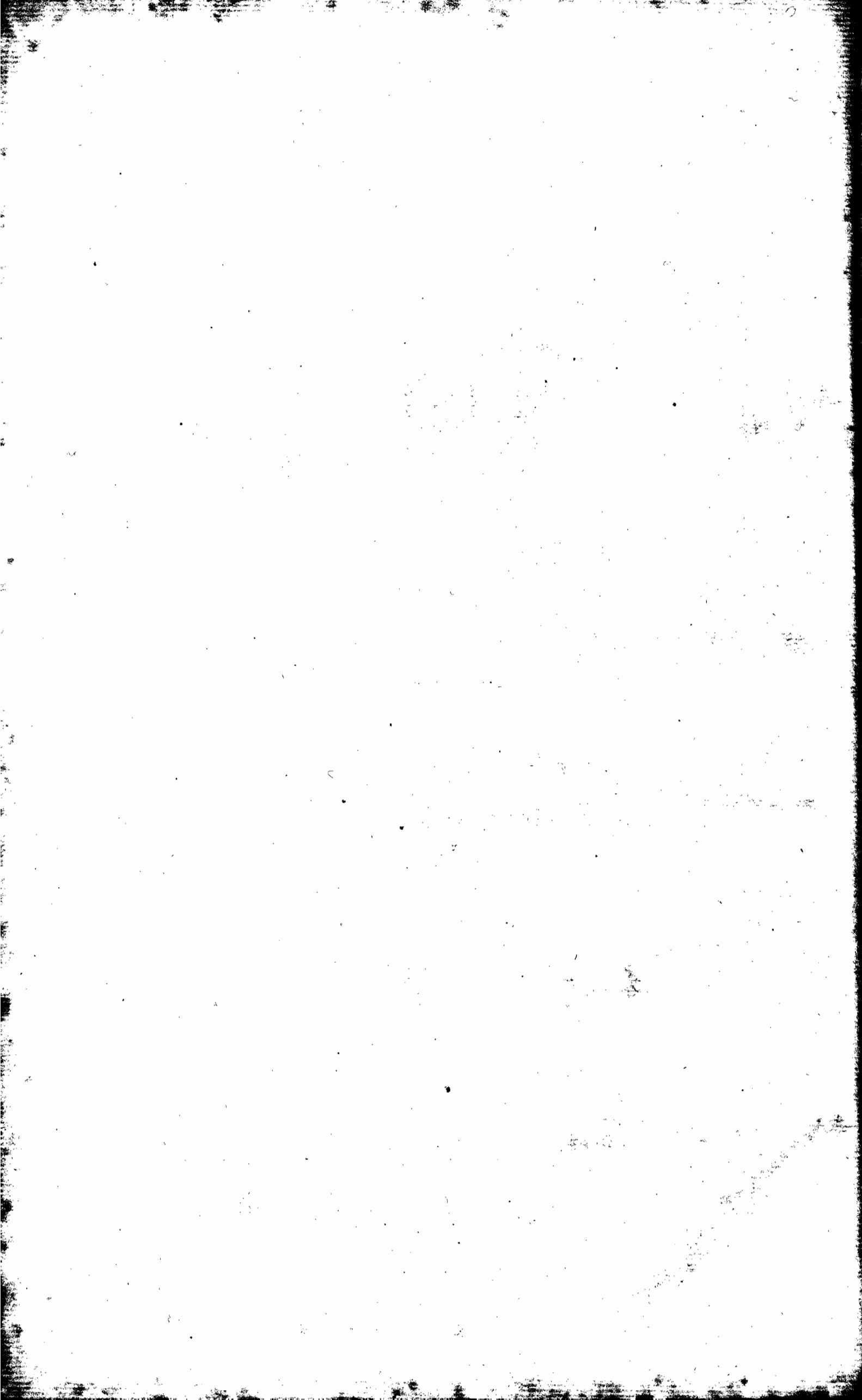














*An*  
**ENTERTAINMENT**  
*of*  
**MUSICK**  
*Call'd*  
**THE UNION**  
*of the*  
**THREE SISTER ARTS**  
*as it is perform'd at the*  
*Theatre in Lincolns Inn Fields*  
*for*  
**S.<sup>t</sup> CECILIA'S DAY 1723**  
*Compos'd by D.<sup>r</sup> Pepusch*  
*Publish'd for December price 2.<sup>s</sup> 6.<sup>d</sup>*

*London Printed for J. Wallis Serv.<sup>t</sup> to his Majesty at the Harp and  
Hoboy in Catherine Street in the Strand. & J.<sup>r</sup> & Joseph Hare at the  
Viol & Flute in Cornhill near the Royal Exchange*





YALIE  
M  
1520  
701244

Overture (I)  
481544

Vio: e Haut: i. <sup>mo</sup>

Vio: e Haut: 2. <sup>do</sup>

Viola

Bafso

#84.00  
12/18/41 G. S. G. S. G.

(2)

The first system 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 complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. A double bar line is present at the end of the system.

The second system continues the piece with four staves. It maintains the same key signature and clefs as the first system. The melodic lines are highly active, with many sixteenth and thirty-second notes. A double bar line is present at the end of the system.

The third system features four staves. The top staff includes a trill (tr) over a note. The music continues with intricate melodic patterns and rhythmic accompaniment. A double bar line is present at the end of the system.

The fourth system consists of four staves. The top staff includes a trill (tr) over a note. The piece concludes with sustained notes in the upper staves and a final rhythmic flourish in the lower staves. A double bar line is present at the end of the system.

(3)

Vio: i.<sup>mo</sup>

Vio: 2.<sup>do</sup> *Largo*

Hautb: i.<sup>mo</sup>

Hautb: 2.<sup>do</sup>

Viola

Bafson

*Largo*

Piano Pianissimo

Piano Pianissimo



Cecilia) Sung by M<sup>rs</sup> Chambers <sup>(4)</sup>

*Adagio* Behold from my Cae-



=lestial Throne by your united Song call'd down descending with Caelestial airs I



tune anew these Lower Spheres I tune - - - anew these Lower Spheres



*Vivace* Now now my darling Sons re = joyce



your Spirits I supply I supply - - - your Spirits I sup =



=ply I supply Now ev'ry String & ev'ry Voice shall Ecco shall Ecco with new



Har - - - mony shall Ecco with new Harmony



(5)

By me inspir'd together move,  
and strike your Strings to Joy and Love, to Joy -  
Love, and strike your Strings to Joy and Love. Da Capo

Homer) Sung by Mr. Leveridge

Allegro

When the batt'ring Græcian Thun - - - der, tore the Trojan Towers a fun - - -  
- - - der, inspir'd by Musicks Martial Sound, I brought the Gods into the

Feild, I brought the Gods into the Feild,

When the battering Græcian Thun - - - der, tore  $\frac{1}{2}$  Trojan Towers a - sun - - -

- - der, inspir'd by Musicks Martial Sound, I brought the Gods into the

Feild; I brought  $\frac{1}{2}$  Gods into the Feild, I brought the Gods in =



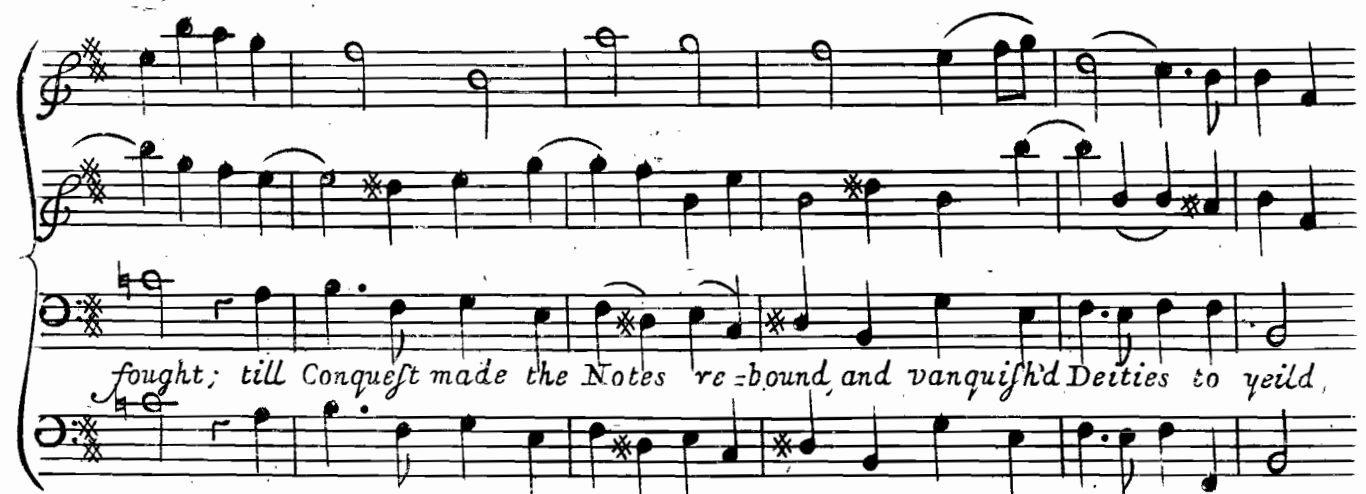
(7)



= to the Feild.



Exal = ted in Majestick thought, my Flame grew stronger as they



fought; till Conquest made the Notes re-bound, and vanquish'd Deities to yeild,



till Conquest made the Notes re-bound, & vanquish'd Deities to yeild. DaCapo

Cecilia  
&  
Homer

(8)

Duetto) *Sung by Mr. Chambers & Mr. Leveridge*

*Vivace*

Conqu'ring Heroes fam'd in Story, must w<sup>th</sup>

Envy view my Glory; Enthron'd at Fair Cecilias Feet, to tast of Pleasures ever Sweet, ever ever ever Sweet to

Thy great Iliad ever flowing w<sup>th</sup> immortal Raptures glowing e<sup>y</sup>

tast of Pleasures ever Sweet

(9)

*distant Ages shall repeat In lasting Pleasures ever Sweet ever ever ever Sweet In lasting Pleasures*  
*to tast of Plea = sures ever Sweet to tast of Plea - sures*

*ever Sweet*  
*ever Sweet* *Conqu'ring Heroes fand in Story must with envy view my*

*thy great Iliad ever flowing w<sup>th</sup> immortal Raptures glowing the distant Ages shall repeat*  
*Glory* *Inthron'd at fair Cecilia's feet* *In=*



In lasting Plea - -sures ever Sweet in lasting Plea - -sures  
-thron'd at fair Ceciliias feet to tast of Pleasures ever Sweet ever ever Sweet to tast of Plea - -sures

ever Sweet In lasting Pleasures e - - ver Sweet e - - ver ever Sweet  
ever Sweet to tast of Pleasures ever Sweet e - - ver ever Sweet

thy rondrous Songs all  
Seraphic Notes command thy Soul

(II)

*Hearts controul in them eter = nal transf = ports roul in them eter = nal transports roul*

*In thee eter = nal transf = ports roul in thee eter = nal transf = ports roul Seraphie Notes command the*

*Thy wondrous Songs all hearts controul* *In them eter = nal transf = ports*

*Soul* *Seraphie Notes command y Soul in thee e = ter = nal transf = ports*

*roul in them eter = nal transports roul eternal transports* *In them eternal transports roul DaCapo*

*roul in thee eter = nal transports roul eternal transports* *In thee eternal transports roul*

Apelles) <sup>(12)</sup> Sung by Mr. Le'Gare

*Allegro* *Life and Nature*

*Faults and Graces Humours Passions Minds and Faces all by me have been display'd all all all all by*

*me all by me have been display'd all by me have been display'd*

*Life and Nature Faults and Graces Humours Passions*

*Minds and Faces all by me have been display'd all by me have been display'd all*

*all all all all by me have been display'd all by me have been display'd*

*Can Poetry do more if we her works you hear and ours you see she charms y*

*Da Capo*  
*Ear and we the Eye she charms the Ear and we the Eye Hers a speaking Ours a Si-lent Harmony*



Apelles & Homer } Sung by Mr. Le'Gare<sup>(14)</sup> & Mr. Leveridge

Hartboy

Vio: 1<sup>mo</sup>

Vio: 2<sup>do</sup>

Musical notation for the first system, including staves for Hartboy, Violin 1, Violin 2, and Cello/Bass. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Allegro'. The Cello/Bass part begins with the tempo marking 'Allegro'.

Musical notation for the second system, including staves for Hartboy, Violin 1, Violin 2, and Cello/Bass. The key signature is one flat (B-flat) and the time signature is 3/4.

Musical notation for the third system, including staves for Hartboy, Violin 1, Violin 2, and Cello/Bass. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics 'By great Cæci - lias In - flūnce Fir'd' are written below the Cello/Bass staff.

(15)

*the Pen and Pen = cil never tir'd are still with Nobler Thoughts inspir'd*

*the Pen and Pen = cil never tir'd are still with Nobler Thoughts inspir'd*

*are still with Nobler Thoughts in = spir'd still with*

*are still with Nobler Thoughts inspir'd still with*

*Nobler Thoughts inspir'd.*

*Nobler Thoughts inspir'd.*

By great Cæci - lias Influn'ce Fir'd, the Pen and  
By great Cæci - lias Influn'ce Fir'd, the Pen and  
Pen - cil never tir'd, but still w<sup>th</sup> Nobler thoughts inspir'd, are still with Nobler  
Pencil never tir'd but still w<sup>th</sup> Nobler thoughts inspir'd.  
thoughts in - spir'd still with Nobler thoughts in -  
are still with Nobler thoughts inspir'd still with Nobler thoughts in -

(17)

=spir'd by great Cæcilia's Influence Fir'd, the Pen and Pencil never tir'd, are still th<sup>t</sup> Nobler  
 =spir'd the Pen and Pencil never tir'd, are still th<sup>t</sup> Nobler  
 thoughts inspir'd, still with Nobler thoughts inspir'd.  
 thoughts inspir'd, still with Nobler thoughts inspir'd.

The musical score consists of approximately 15 staves. The first system includes vocal lines with lyrics. The second system continues the vocal lines. The third system features instrumental parts, likely for strings or woodwinds, with complex rhythmic patterns. The fourth system returns to vocal lines with lyrics. The fifth system continues the instrumental parts. The sixth system shows vocal lines with lyrics. The seventh system continues the instrumental parts. The eighth system shows vocal lines with lyrics. The ninth system continues the instrumental parts. The tenth system shows vocal lines with lyrics. The eleventh system continues the instrumental parts. The twelfth system shows vocal lines with lyrics. The thirteenth system continues the instrumental parts. The fourteenth system shows vocal lines with lyrics. The fifteenth system continues the instrumental parts.



The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle and bottom staves are bass clefs. The music features a variety of note values, including eighth and sixteenth notes, and rests.

*Both Vo'tries at her Sacred Shrine, the Poet and the Painter joyn, and all their*

*Both Vo'tries at her Sacred Shrine, the Poet and the Painter joyn, and all their*

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle and bottom staves are bass clefs. The music continues with similar notation to the first system.

*Honour here resign, and all their Honour here re = sign, and all their*

*Honour here resign, and all their Honour here re = sign, and all their*

The third system of music consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle and bottom staves are bass clefs. The music continues with similar notation to the first system.

*Honour here resign, all their Honour here resign, and all their Honour here resign*

*Honour here resign, all their Honour here resign, and all their Honour here resign*

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle and bottom staves are bass clefs. The music concludes with similar notation to the first system.

# Chorus (19)

3/4

3/4

3/4

3/4

Cecilia Poetry and Painting with musick Joyr with

Apelles with

Vivace Homer with

with musick must Joyr

with musick must Joyr

with musick must Joyr

with musick must Joyr

musick must Joyr with

musick must Joyr musick and Poetry with Painting must Joyr with

musick must Joyr with

with *Painting must Joyn*

with *Painting must Joyn*

with *Painting must Joyn*

with *Painting must Joyn*

*Painting must Joyn* with

*Painting must Joyn* with

*Painting must Joyn* *Painting and musick with Poetry must Joyn with*

with *Poetry must Joyn*

with *Poetry must Joyn*

with *Poetry must Joyn*

with *Poetry must Joyn*

*Poetry must Joyn* to fill the great Song with Concord divine

*Poetry must Joyn* to fill the great Song with Concord divine

*Poetry must Joyn* to fill the great Song with Concord divine

(21)

to fill the great Song with Concord divine

to fill the great Song with Concord divine to

to fill the great Song with Concord divine to fill the great

to fill the great Song with Concord divine to fill the great Song of great

to fill the great Song with Concord divine

to fill the great Song with Concord divine to fill the great

to fill the great Song with Concord divine to fill the great Song of great

to fill the great Song with Concord divine

fill the great Song the great Song with Concord divine

Song the great Song the great Song with Concord divine with Concord divine

Song the great Song with Concord divine

to fill the great Song with Concord divine

Song the great Song the great Song with Concord divine with Concord divine

Song the great Song with Concord divine



to fill the great Song with Concord divine with Concord divine

to fill the great Song with Concord divine with Concord divine

to fill the great Song with Concord divine with Concord divine

to fill the great Song with Concord divine with Concord divine

to fill the great Song with Concord divine with Concord divine

to fill the great Song with Concord divine with Concord divine

to fill the great Song with Concord divine with Concord divine

to fill the great Song with Concord divine with Concord divine

to fill the great Song with Concord divine with Concord divine

to fill the great Song with Concord divine with Concord divine

to fill the great Song with Concord divine with Concord divine

Cecilia) <sup>(23)</sup> Sung by Mrs Chambers

*Adagio e Staccato*

*Now rise me to the mansion of the Blest where Love & Musick make up all y<sup>e</sup>*

*Adagio e Staccato*

*Feast Blest Harmony in Heav'n so plac'd Shall this expiring World out last*

*Allegro*

*Allegro*

*There all cares and fears are ended are en - - - ded*

*Joys in Joys are ever blended are e-ver blended*

*in Ecstatic Raptures Crown'd* *in Ecstatic*

*Raptures Crown'd* *There all cares and fears are ended*

*Joys in Joys are ever blended* *in Ecstatic*

(25)



Musical score system 1, featuring four staves. The first two staves are treble clef, and the last two are bass clef. The music is in 3/8 time and includes various rhythmic patterns and accidentals. The text *Raptures Crown'd* is written below the first two staves, and *In Ecsta-tic* is written below the last two staves.



Musical score system 2, featuring four staves. The first two staves are treble clef, and the last two are bass clef. The music continues with similar rhythmic patterns. The text *Raptures Crown'd* is written below the first two staves.



Musical score system 3, featuring four staves. The first two staves are treble clef, and the last two are bass clef. The music continues with similar rhythmic patterns. The text *In Ecsta-tic Raptures Crown'd* is written below the first two staves.



Musical score system 4, featuring four staves. The first two staves are treble clef, and the last two are bass clef. The music concludes with a change in time signature to 3/8. The text *Angelic Song Celestial* is written below the last two staves.



measure shall in repeated strains of Pleasure

Fill the Vast Eternal Round

fill the Vast eternal Round fill the Vast eternal fill the Vast

Eternal Round Da Capo

# Chorus (27)

Violino  
1<sup>mo</sup>

Violino  
2<sup>do</sup>

Viola

Musical staff for Violino 1<sup>mo</sup>, treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line of eighth and sixteenth notes.

Musical staff for Violino 2<sup>do</sup>, treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line of eighth and sixteenth notes.

Musical staff for Viola, alto clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line of eighth and sixteenth notes.

Musical staff for the first vocal line of the chorus, treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with lyrics.

IN gratefull Chorus let us raise a triumph to Ce -

Musical staff for the second vocal line of the chorus, treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with lyrics.

IN gratefull Chorus let us raise a triumph to Ce -

Musical staff for the third vocal line of the chorus, treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with lyrics.

IN gratefull Chorus let us raise a triumph to Ce -

Musical staff for the fourth vocal line of the chorus, bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with lyrics.

IN gratefull Chorus let us raise a triumph to Ce -

Musical staff for the fifth vocal line of the chorus, bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with lyrics.

Musical staff for Violino 1<sup>mo</sup>, treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the melodic line.

Musical staff for Violino 2<sup>do</sup>, treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the melodic line.

Musical staff for Viola, alto clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the melodic line.

Musical staff for the sixth vocal line of the chorus, treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with lyrics.

-cilia's praise In most exal - ted Strain When other Arts no

Musical staff for the seventh vocal line of the chorus, treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with lyrics.

-cilia's praise In most exal - ted Strain When other Arts no

Musical staff for the eighth vocal line of the chorus, treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with lyrics.

-cilia's praise In most exal - ted Strain When other Arts no

Musical staff for the ninth vocal line of the chorus, bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with lyrics.

-cilia's praise In most exal - ted Strain When other Arts no

Musical staff for the tenth vocal line of the chorus, bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with lyrics.

more shall be but loft in vast Eter - - ni - ty musick shall live

more shall be but loft in vast Eter - - ni - ty musick shall live

more shall be but loft in vast E - ter - ni - ty musick shall live

more shall be but loft in vast Eter - - ni - ty musick shall live

and reign musick shall live and reign

and reign musick shall live and reign

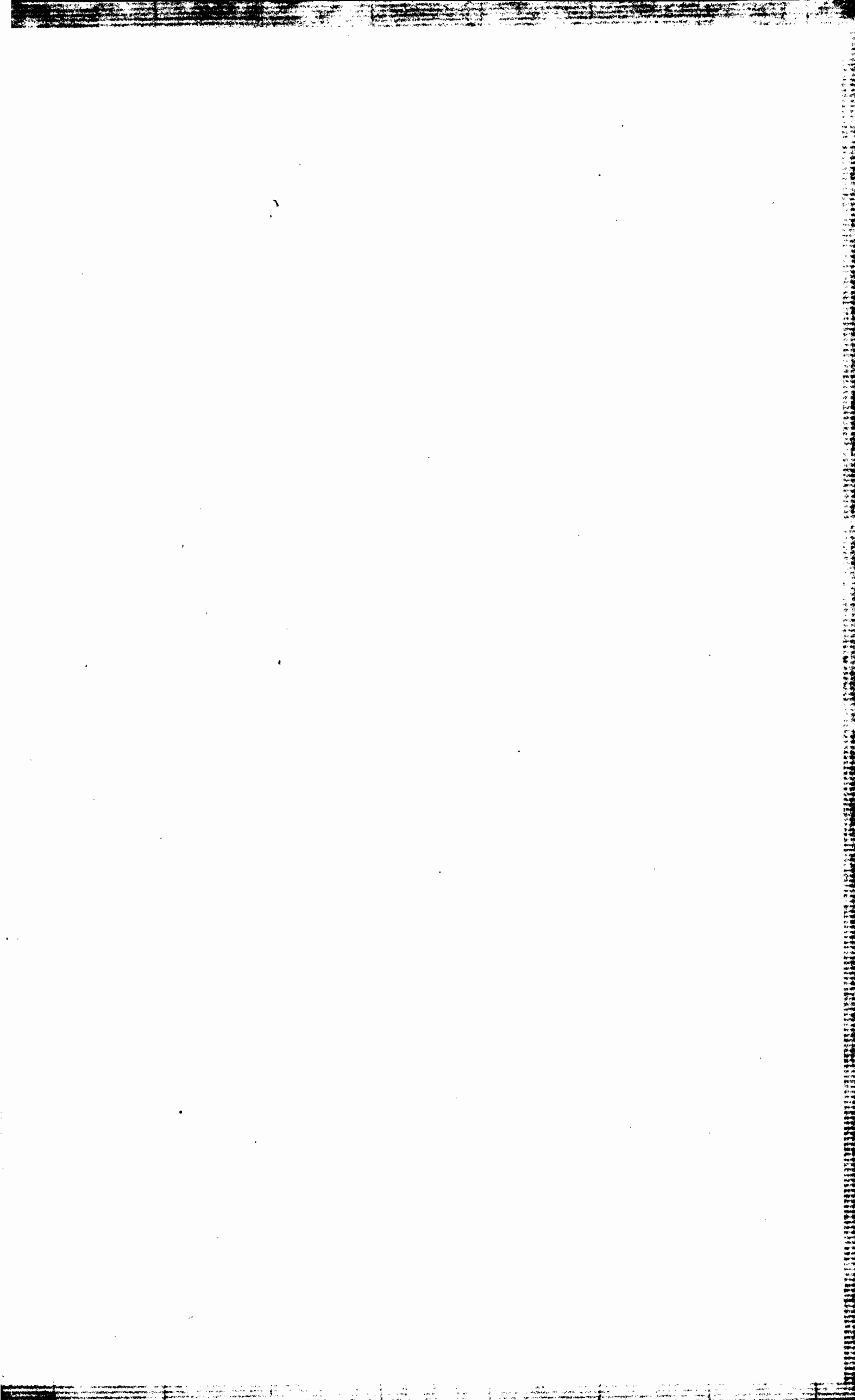
and reign musick shall live and reign

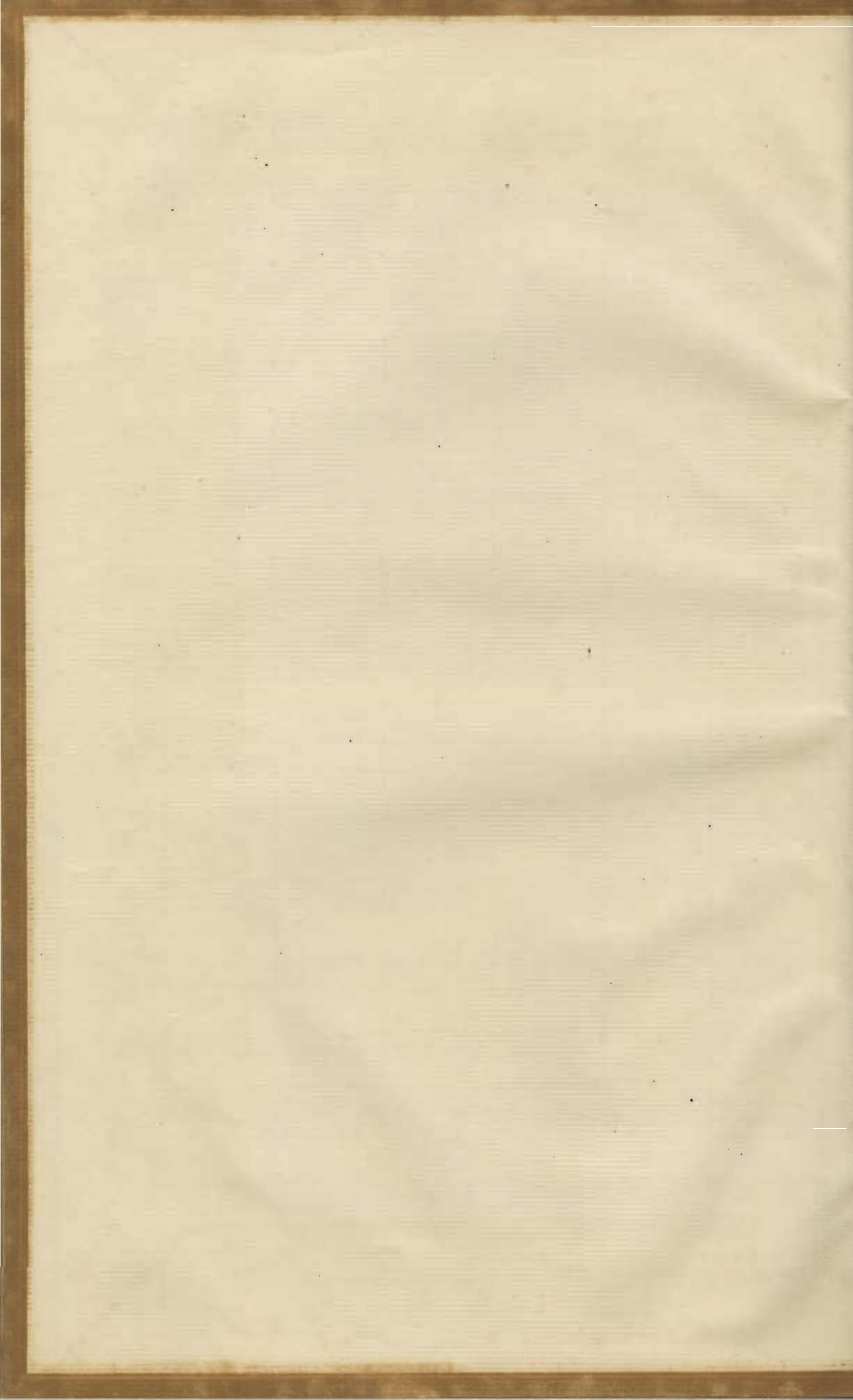
and reign musick shall live and reign *Fine*











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mounts 2/24  
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