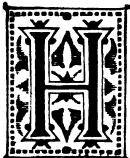


THE WORKS

OF

ENRY URCELL

VOLUME XXIV.

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PART II.

LONDON: NOVELLO AND COMPANY, LIMITED

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

1926.

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EDITED BY GEOFFREY SHAW.

BIRTHDAY ODES FOR
QUEEN MARY

PART II.

(ODES FOR 1692, 1693, AND 1694)

COMPOSED BY

ENRY URCELL.

LONDON: NOVELLO AND COMPANY, LIMITED
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

1926.

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BIRTHDAY ODES FOR QUEEN MARY.

PART II.

REFACE.

IV. LOVE'S GODDESS SURE.

HE words of this Ode are by Sir Charles Sedley, and were printed in the *Gentleman's Journal* for May, 1692. The work was performed on Queen Mary's birthday, April 30th, 1692. King William was in Holland, but Luttrell records that "This being the Queen's birthday, a new Ode was sung before her upon the occasion: the nobility and gentry, with the lord mayor and aldermen of this citty, attended to compliment [her] thereon." The Ode is connected with the story of the Queen's fondness for the tune of the ballad "Cold and raw," which is thus told by Hawkins: "The Queen having a mind one afternoon to be entertained with music, sent to Mr. Gostling, then one of the Chapel, and afterwards Sub-Dean of St. Paul's, to Henry Purcell, and Mrs. Arabella Hunt, who had a very fine voice and an admirable hand on the lute, with a request to attend her; they obeyed her commands; Mr. Gostling and Mrs. Hunt sang several compositions of Purcell, who accompanied them on the harpsichord; at length the Queen, beginning to grow tired, asked Mrs. Hunt if she could not sing the old Scots ballad, 'Cold and raw.' Mrs. Hunt answered, Yes, and sang it to her lute. Purcell was all the while sitting at the harpsichord unemployed, and not a little nettled at the Queen's preference of a vulgar ballad to his music; but seeing Her Majesty delighted with this tune, he determined that she should hear it upon another occasion, and accordingly in the next birthday song, viz., that for the year 1692, he composed an air to the words, 'May her bright example,' the bass whereof is the tune to 'Cold and raw.'"

The Ode has been printed in the present volume from manuscripts in the Royal Collection and Royal College of Music, both written late in the 18th century.

V. CELEBRATE THIS FESTIVAL.

The words are by Nahum Tate. Luttrell (on May 2nd) records that "Sunday last being the Queen's birthday, the guns were discharged at the Tower as usual; and the next day the nobility congratulated her majesty thereon; and at night was a great ball at court." The names of the solo singers who took part in the original performance are found in a contemporary copy of the work in the Royal Music Library. From this it appears that the opening Quintet was sung by Mrs. Ayliff, "the Boy," Turner, Snow, and Edwards; "Britain now" by Mrs. Ayliff and the Boy; "Let sullen Discord" by Mrs. Ayliff; "Crown the altar" by Howell; "Expected Spring" by Bowman; "Departing thus" by Damascene; "Happy realm" by Bouchier, Snow, and Williams; "While for a righteous cause" by Woodeson; "Return, fond Muse" by Robert; and "Kindly treat" by Mrs. Ayliff.

There are several extant manuscripts of the Ode. The best (which has been mainly used for the present edition) is that in the Royal Collection referred to above. Others are to be found in the British Museum, Royal College of Music, Bodleian Library, and St. Michael's College, Tenbury, and there are many manuscripts of various separate numbers.* The whole work was printed by Goodison. It will be noticed that for the Overture Purcell has used the first two movements of the St. Cecilia Ode for 1692, transposed a note lower.

VI. COME, YE SONS OF ART.

The authorship of the words is unknown. The celebration of Queen Mary's birthday in 1694 was probably shorn of much of the usual ceremony, for Luttrell merely records on May 1st that "Yesterday was her majesty's birthday, when she was 33 years old, and it was observed." King William left Kensington for Gravesend, on his way to Holland, on the same day, though on May 1st he returned to Whitehall, the wind being contrary, and after two other attempts, he only succeeded in crossing from Margate on May 8th.

The only manuscript of the work which has been found is a copy dated 1765, in the Library of the Royal College of Music. The song "Strike the viol" is in the Gresham College autograph MS., and it was printed in the *Gentleman's Journal* for May, 1694, where it is stated to have been sung by Mr. Damascene.

It should be noted that the figuring of the original manuscripts, though often incorrect, has been retained.

The Editor is greatly indebted to Mr. G. E. P. Arkwright for much assistance in the preparation of this volume, and to Mr. J. A. Fuller-Maitland and Mr. John. E. West for correcting the proofs.

* The songs "April who till now" and "Kindly greet" are found in a MS. in Purcell's autograph in the Gresham College Library. The latter is also printed in the *Gentlemen's Journal* for April, 1693.

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ODES FOR QUEEN MARY'S BIRTHDAY

LOVE'S GODDESS SURE

(1692)

Henry Purcell

SYMPHONY

1st Violin

2nd Violin

Viola

Bass

PIANO

The first system of the symphony is written for five parts: 1st Violin, 2nd Violin, Viola, Bass, and Piano. The key signature is one flat (B-flat), and the time signature is 4/4. The 1st Violin part begins with a half note B-flat, followed by a quarter note A, and then a half note G. The 2nd Violin part begins with a half note B-flat, followed by a quarter note A, and then a half note G. The Viola part begins with a half note B-flat, followed by a quarter note A, and then a half note G. The Bass part begins with a half note B-flat, followed by a quarter note A, and then a half note G. The Piano part begins with a half note B-flat, followed by a quarter note A, and then a half note G.

The second system of the symphony continues the musical themes established in the first system. The 1st Violin part features a half note B-flat, followed by a quarter note A, and then a half note G. The 2nd Violin part features a half note B-flat, followed by a quarter note A, and then a half note G. The Viola part features a half note B-flat, followed by a quarter note A, and then a half note G. The Bass part features a half note B-flat, followed by a quarter note A, and then a half note G. The Piano part features a half note B-flat, followed by a quarter note A, and then a half note G.

The third system of the symphony continues the musical themes established in the first system. The 1st Violin part features a half note B-flat, followed by a quarter note A, and then a half note G. The 2nd Violin part features a half note B-flat, followed by a quarter note A, and then a half note G. The Viola part features a half note B-flat, followed by a quarter note A, and then a half note G. The Bass part features a half note B-flat, followed by a quarter note A, and then a half note G. The Piano part features a half note B-flat, followed by a quarter note A, and then a half note G.

The first system of musical notation consists of two systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system also has four staves: two treble clefs and two bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, accidentals, and phrasing slurs.

The second system of musical notation consists of two systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system also has four staves: two treble clefs and two bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, accidentals, and phrasing slurs. There are first and second endings marked with '1.' and '2.' above the staves. The label 'L.H.' is visible in the second system.

The third system of musical notation consists of two systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system also has four staves: two treble clefs and two bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, accidentals, and phrasing slurs. A breath mark (b) is present in the first staff of the second system.

A musical score for the song "The Rose Tree". The score is written for voice and piano accompaniment. It consists of two systems of staves. The first system has four staves: two for the voice (treble and bass clefs) and two for the piano (treble and bass clefs). The second system also has four staves: two for the voice and two for the piano. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a melody in the voice part and a supporting accompaniment in the piano part. There are some markings like "L.H." and "R.H." under the piano staves in the second system, likely indicating left and right hand parts. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The key signature for the piano is also one flat. The score is divided into four measures. The first measure shows the vocal line starting with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment starts with a half note G3 in the right hand and a half note G2 in the left hand. The second measure shows the vocal line with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment continues with a half note A3 in the right hand and a half note F2 in the left hand. The third measure shows the vocal line with a half note F5, followed by a half note G5, and then a half note A5. The piano accompaniment continues with a half note B3 in the right hand and a half note G2 in the left hand. The fourth measure shows the vocal line with a half note B5, followed by a half note C6, and then a half note D6. The piano accompaniment continues with a half note A3 in the right hand and a half note F2 in the left hand. The score ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is in a simple, folk-like style, with a mix of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and arpeggios. The score is divided into two systems, each containing two staves. The first system covers the first four measures, and the second system covers the next four measures. The music is written in a clear, legible font, with standard musical notation including notes, rests, and bar lines.

This page of musical notation consists of four systems, each containing three staves. The first two systems are grand staves (treble and bass clef), while the last two are piano staves (treble and bass clef). The key signature is two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a complex melodic line in the treble staff and a more rhythmic bass line. The second system shows a continuation of the melodic development. The third system introduces a new melodic theme in the treble staff. The fourth system concludes the page with a final melodic flourish in the treble staff and a sustained bass line.

The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are in bass clef with the same key signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The first measure contains a whole note in the top staff and a half note in the bottom staff. The subsequent measures show more complex rhythmic patterns with many beamed notes.

The second system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of two flats. The bottom two staves are in bass clef with the same key signature. The music continues with complex rhythmic patterns. The fifth measure of this system (the first measure of the second system) contains a whole note in the top staff and a half note in the bottom staff. The sixth measure contains a whole note in the top staff and a half note in the bottom staff. The seventh measure contains a whole note in the top staff and a half note in the bottom staff. The eighth measure contains a whole note in the top staff and a half note in the bottom staff. The system ends with a double bar line.

The third system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of two flats. The bottom two staves are in bass clef with the same key signature. The music continues with complex rhythmic patterns. The ninth measure of this system (the first measure of the third system) contains a whole note in the top staff and a half note in the bottom staff. The tenth measure contains a whole note in the top staff and a half note in the bottom staff. The eleventh measure contains a whole note in the top staff and a half note in the bottom staff. The twelfth measure contains a whole note in the top staff and a half note in the bottom staff. The system ends with a double bar line.

[VERSE]

Alto Solo

Love's god-dess sure, sure was blind this day Thus to a-dorn, thus to a-dorn her great -

- est foe, Love's foe, And Love's ar - til - ler-y be-

- tray To one that would, to one that would her realm o'er - throw, to one that

would, to one that would her realm o'er-throw her realm o'er-throw. Love's god-dess sure, sure was blind this

day Thus to a - dorn, thus to a - dorn her great - - - - - est

foe, Thus to a - dorn, thus to a - dorn her great - - est, great-est foe, thus to a -

[RITORNELLO]

1st Violin

2nd Violin

Viola

- dorn her great - - est, great-est foe.

Bass

The first system of musical notation consists of five measures. It features a grand staff with a treble and bass clef, and a separate staff with a soprano clef. The key signature has two flats (B-flat and E-flat). The first measure has a first ending bracket labeled '1.' over the final two notes. The notation includes various note values, rests, and accidentals.

The second system of musical notation consists of five measures. It continues the grand staff and soprano staff from the first system. The second measure has a first ending bracket labeled '2.' over the final two notes. The notation includes various note values, rests, and accidentals.

The third system of musical notation consists of five measures. It continues the grand staff and soprano staff from the second system. The notation includes various note values, rests, and accidentals.

The first system of musical notation consists of five measures. It features a grand staff with a treble and bass clef, and a separate staff with an alto clef. The key signature has two flats. The notation includes various note values, rests, and dynamic markings. There are some annotations with lines pointing to specific notes in the grand staff.

The second system of musical notation consists of five measures. It continues the musical piece with similar notation and key signature. A measure in the second system is marked with a '(b)' above it. There are also some annotations with lines pointing to specific notes.

The third system of musical notation consists of five measures. It concludes the piece with a double bar line. The notation includes various note values, rests, and dynamic markings. There are some annotations with lines pointing to specific notes.

[VERSE]
Bass Solo

Those eyes, that form, that lofty mien, Who could for Virtue's camp design? Those eyes, that

form, that lofty mien, Who could, who could, for Virtue's camp design? Defensive arms should there be

seen, Defensive arms should there be seen, No sharp, no sharp, no pointed weapons shine, No, no,

[illegible]

[VERSE]

[Flutes]

1st Alto

2nd Alto

Sweet-ness of na-ture, sweet-ness of na-ture, sweet-ness of

Sweet-ness of na-ture, sweet-ness of na-ture, sweet-ness of

na-ture and true wit, High pow'r

na-ture and true wit, High pow'r

with e-equal good-ness join'd,

with e-equal with e-equal good-ness join'd,

Sweet-ness of—
 Sweet-ness of—

na-ture, sweet-ness of na-ture and true wit,
 na-ture, sweet-ness of na-ture and true wit, High

High pow'r with
 pow'r with e-qual, with

e - qual good - ness join'd,
 e - qual good - ness join'd,

In this fair par - adise are met, The joy
 In this fair par - adise are met, The joy

and won - der, and won - der of man -
 and won - der, and won - der of man -

-kind.
-kind.

In this fair par-a-dise, In this fair par-a-dise are met, The
In this fair par-a-dise. In this fair par-a-dise are met,

joy and won - der, and won - der
The joy and won - der, and won - der

of man - kind. The
of man - kind.

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a cello/bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part has a steady eighth-note accompaniment in the right hand and a more active line in the left hand. The vocal line enters in measure 1 with the lyrics 'of man - kind.' and continues through measure 4 with the word 'The'.

joy and won - der, the won - der
The joy and won - der, the won - der

This system contains measures 5 through 8. The vocal line continues with the lyrics 'joy and won - der, the won - der' and 'The joy and won - der, the won - der'. The piano accompaniment and cello/bass line continue their respective parts. The key signature remains two flats, and the time signature is common time.

of man - kind.
of man - kind.

This system contains the final four measures (9-12) of the piece. The vocal line concludes with the lyrics 'of man - kind.' and 'of man - kind.'. The piano accompaniment and cello/bass line finish their parts. The key signature changes to three flats (B-flat, E-flat, and A-flat) in measure 11, and the time signature changes to 3/4 in measure 12.

[VERSE]

Soprano Solo

Long may she reign o-ver this Isle, Lov'd and a-dor'd in for - eign parts;

The first system of the musical score for the verse. It consists of a Soprano Solo line (treble clef, 3/4 time) and a piano accompaniment (grand staff, 3/4 time). The lyrics are: "Long may she reign o-ver this Isle, Lov'd and a-dor'd in for - eign parts;". The system ends with a first ending bracket labeled "1.".

parts; But gen-tle Pal - las shield a - while From her bright charms our sin-gle hearts.

The second system of the musical score. The lyrics continue: "parts; But gen-tle Pal - las shield a - while From her bright charms our sin-gle hearts.". The system ends with a first ending bracket labeled "1.".

But gen-tle Pal - las shield a - while From her bright charms our sin-gle hearts. hearts.

The third system of the musical score. The lyrics continue: "But gen-tle Pal - las shield a - while From her bright charms our sin-gle hearts. hearts.". The system ends with two ending brackets labeled "1." and "2.".

1st Violin

2nd Violin

Viola

Soprano

Long may she reign o-ver this Isle, Lov'd and a - dor'd in for - eign parts;

Alto

Long may she reign o-ver this Isle, Lov'd and a - dor'd in for - eign parts;

Tenor

Long may she reign o-ver this Isle, Lov'd and a - dor'd in for - eign parts;

Bass

Long may she reign o-ver this Isle, Lov'd and a - dor'd in for - eign parts;

CHORUS

Long may she reign o-ver this Isle, Lov'd and a - dor'd in for - eign parts;

But gen-tle Pal - las shield a - while From her bright charms our sin-gle hearts,

But gen-tle Pal - las shield a - while From her bright charms our sin-gle hearts,

But gen-tle Pal - las shield a - while From her bright charms our sin-gle hearts,

But gen-tle Pal - las shield a - while From her bright charms our sin-gle hearts,

But gen-tle Pal - las shield a - while From her bright charms our sin - gle hearts.

But gen-tle Pal - las shield a - while From her bright charms our sin - gle hearts.

But gen-tle Pal - las shield a - while From her bright charms our sin - gle hearts.

But gen-tle Pal - las shield a - while From her bright charms our sin - gle hearts.

[VERSE]

Soprano Solo

May her blest ex - am - ple chase_ Vice in troops out of_ the land, Fly - ing from her aw - ful face, Like

tremb - ling ghosts when day's_ at hand. May her he - ro_ bring us peace, Won with hon - our

in_ the field, And our home - bred fac - tions cease, He still our sword, and she our shield.

[RITORNELLO]

1st Violin.2nd Violin

Viola

Bass

The first system of the score features a piano introduction in 4/4 time, marked with a key signature of one flat (B-flat). The introduction consists of two systems of piano accompaniment. The first system includes a treble and bass staff with a melody in the treble and a bass line in the bass. The second system continues the piano accompaniment with a treble and bass staff, featuring a melody in the treble and a bass line in the bass. The key signature changes to two flats (B-flat and E-flat) in the second system.

[VERSE]

1st Alto2nd Alto

Man-y, man-y, man - y such

The piano accompaniment for the first system of the verse is in 4/4 time, marked with a key signature of two flats (B-flat and E-flat). It features a treble and bass staff with a melody in the treble and a bass line in the bass. The key signature changes to one flat (B-flat) in the second system.

The second system of the verse features vocal and piano accompaniment. The vocal parts (1st and 2nd Alto) are in 4/4 time, marked with a key signature of one flat (B-flat). The piano accompaniment is in 4/4 time, marked with a key signature of one flat (B-flat). The lyrics are: "days may she _____ be - hold, Man-y, man - y, man - - y such days may she _____ be -".

Man-y, man-y, man - y such days may she — be - hold, Man-y, man-y,

- hold, Man-y, man-y, man - y such days may she be -

6 5 7 5 7 #3

man - y, man - y, man - y, man - y such days may she be -

- hold, Man - y, man - y, man-y, man - y, man-y, man - y such may she be -

6 4 #3

- hold, Like the glad —

- hold, Like the glad — sun with-out de - cay,

7 5 7 7 7 5

sun with-out de - cay, with-out, with - out de - cay.
like the glad sun with-out de - cay.

7 7 6 #5 7 5 #3 6 5 4 #3

Man-y, man-y, man - y such days may she — be-hold,
Man-y, man-y, man - y such

6 5 6 5 6 5 6 4 6 8

Man-y, man - y, man - y such days may she — be -
days may she — be-hold, Man-y, man-y, man - y such

6 6 5 7 5 7

-hold, Man-y, man-y, man-y, man-y, man-y, man-y such days may she be-
 days may she be-hold, Man-y, man-y, man-y, man-y, man-y, man-y such may she be-

#8 6 4 8 6 5 #3

-hold, Like the glad _____ sun with-out de - cay,
 -hold, Like the glad _____ sun with-out de - cay,

7 5 7

_____ sun with-out de - cay, with-out, with - out de - cay,
 Like the glad _____ sun with-out de - cay.

6 #5 # 6 5 4 #3

May Time, that tears, May Time, that tears

May Time, that tears, May Time, that tears

6 5 #3 7 5 8

— where he lays hold, On - ly sal - ute — her, on - ly sal -

— where he lays hold, On - ly sal - ute her, on - ly sal - ute — her,

#4 4 b3 7 5 8 7 5 #8

- ute — her, on - ly sal - ute — her in his way. May Time, that tears,

on - ly sal - ute — her, sal - ute — her in his way.

9 8 6 5 3 7 5 3 #4

may Time, that tears _____ where he layshold,

May Time, that tears, _____ may Time, that tears _____ where he layshold,

On - ly sal - ute_ her, on - ly sal - ute_ her, on - ly sal -

On - ly sal - ute_ her, on - ly sal - ute her, on - ly sal - ute her, sal -

- ute_ her in his way, sal - ute _____ her in his

- ute_ her in his way, sal - ute _____ her in his

4/8 5/4

[RITORNELLO]

1st Violin

2nd Violin

Viola

way.

way.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, and a three-staff system below it. The music is in 2/4 time and D major. The first system consists of three measures, followed by a double bar line and then a second system of three measures.

CHORUS

1st Violin

2nd Violin

Viola

Soprano

Alto

Tenor

Bass

May she to Hea - ven late re - turn,

And choirs of an - gels there re - joice

May she to

Piano accompaniment for the chorus, featuring a grand staff with treble and bass clefs, and a three-staff system below it. The music is in 2/4 time and D major. The first system consists of three measures, followed by a double bar line and then a second system of three measures.

May she to Hea - - ven late re - turn, late re - turn, And choirs of
Hea - ven late re - turn, May she to Hea - ven late re -
And choirs of an - gels there re - joice, re - joice,
re - joice, May she to Hea - ven late re - turn, And choirs of

an-gels there re - joice, and choirs of an - gels there re - joice, May she to Hea - - ven
- turn And choirs of an-gels there re - joice,
and choirs of an - gels there re - joice,
an - - gels there re - joice, May she to Hea - - ven late re - turn, late re -

late re - turn, May she to Hea - ven late re - turn, And choirs of An-gels there re -

And choirs of an-gels there re - joice, re - joice, - turn, And choirs of an-gels there re - joice, May she to Hea - ven late re - turn, And choirs of an-gels there re - joice, May she to Hea - ven late re -

* Conjectural correction of an evident mistake in the MS.

re - joice, re - joice, And choirs of an - gels there re - joice, re - joice, re -

May she to Hea - - ven late re - turn, And choirs of

-turn, And choirs of an - gels there re - joice, And choirs of an - gels there re - joice,

May she to Hea - - ven late re - turn, re -

- joice, And choirs of an - gels there re - joice, re - joice, re - joice,

an - gels there re - joice, re - joice,

-turn, And choirs of an - gels there re - joice,

And choirs of

re - joice, re - joice, re - joice, re - joice, re - joice,

re - joice, re - joice, re - joice, re - joice, re - joice,

an - gels there re - joice, re - joice, re - joice, re - joice, re - joice,

re - joice, re - joice, re - joice, re - joice,

- joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice.

- joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice.

- joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice.

- joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice.

VERSE

Soprano

As much as we be - low shall

Alto

As much as we be - low shall mourn, shall mourn, shall

Tenor

As much as we be - low shall mourn, shall mourn, as we be - low shall mourn,

Bass

mourn, as much as we be - low shall mourn, shall mourn, shall mourn,

mourn, shall mourn, shall mourn, shall mourn, shall mourn, shall

shall mourn, shall mourn, shall mourn, shall mourn, shall

As much as we be - low shall mourn, shall mourn, shall mourn, shall mourn,

1st Violin

2nd Violin

Viola

[CHORUS]

shall mourn, shall mourn, Our short, our short, but their e-ter-nal, their e-ter-nal

mourn, shall mourn, Our short, our short, but their e-ter-nal

mourn, shall mourn, Our short, our short, but

shall mourn, Our short, our short,

choice, their e-ter-nal choice, but their e-ter-nal, their e-ter-nal

their e-ter-nal, their e-ter-nal choice, but their e-ter-nal, their e-ter-nal

their e-ter-nal choice, but their e-ter-nal, their e-ter-nal

but their e-ter-nal, their e-ter-nal choice, but

The musical score is written for a chorus and instrumental ensemble. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The instrumental parts include 1st Violin, 2nd Violin, Viola, and Piano. The vocal parts are arranged in four staves, with lyrics written below the notes. The lyrics are: "shall mourn, shall mourn, Our short, our short, but their e-ter-nal, their e-ter-nal". The score is divided into two systems. The first system contains the first two staves of the vocal parts and the instrumental parts. The second system contains the next two staves of the vocal parts and the instrumental parts. The score ends with a double bar line.

choice, Our short, but their e-ter-nal, their e-ter-nal choice, but their e-

choice, but their e-ter-nal choice, but their e-ter-nal choice, e-ter-nal

choice, but their e-ter-nal choice, but their e-ter-nal choice, but their e-

their e-ter-nal, their e-ter-nal, their e-ter-nal choice, but their e-ter-nal, their e-

-ter-nal, their e-ter-nal choice, but their e-ter-nal choice.

choice, but their e-ter-nal choice, but their e-ter-nal choice.

-ter-nal choice, but their e-ter-nal choice, but their e-ter-nal choice.

-ter-nal, their e-ter-nal choice, but their e-ter-nal choice.

CELEBRATE THIS FESTIVAL

(1693)

SYMPHONY

1st Trumpet & 1st Hautboy

2nd Trumpet & 2nd Hautboy

1st Violin

2nd Violin

Viola

Bass

PIANO

This block contains the musical notation for the 'SYMPHONY' section. It features seven staves: 1st Trumpet & 1st Hautboy, 2nd Trumpet & 2nd Hautboy, 1st Violin, 2nd Violin, Viola, Bass, and PIANO. The music is in 4/4 time and G major. The piano part is particularly prominent, featuring a rhythmic pattern of eighth and sixteenth notes.

CANZONA

This block contains the musical notation for the 'CANZONA' section. It features five staves: two for the upper strings (Violins), one for the Viola, one for the Bass, and one for the PIANO. The music is in 4/4 time and G major. The piano part is particularly prominent, featuring a rhythmic pattern of eighth and sixteenth notes.



First system of musical notation, consisting of five staves. The top staff is a grand staff (treble and bass clefs). The second staff is a grand staff (treble and bass clefs). The third staff is a grand staff (treble and bass clefs). The fourth staff is a grand staff (treble and bass clefs). The fifth staff is a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and accidentals.



Second system of musical notation, consisting of five staves. The top staff is a grand staff (treble and bass clefs). The second staff is a grand staff (treble and bass clefs). The third staff is a grand staff (treble and bass clefs). The fourth staff is a grand staff (treble and bass clefs). The fifth staff is a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and accidentals.



First system of musical notation, consisting of five staves. The top two staves are a grand staff (treble and bass clef). The middle two staves are a grand staff (treble and bass clef). The bottom staff is a single bass clef staff. The music is in 4/4 time, featuring a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A fermata is present over a note in the third measure of the bottom staff.



Second system of musical notation, consisting of five staves. The top two staves are a grand staff (treble and bass clef). The middle two staves are a grand staff (treble and bass clef). The bottom staff is a single bass clef staff. The music is in 4/4 time, featuring a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A fermata is present over a note in the third measure of the bottom staff.

The first system of the musical score consists of four measures. It features a grand staff with three systems of staves. The top system has a treble staff with rests and a bass staff with eighth-note patterns. The middle system has a treble staff with eighth-note runs and a bass staff with eighth-note patterns. The bottom system has a treble staff with eighth-note runs and a bass staff with eighth-note patterns. The key signature has one sharp (F#) and the time signature is 4/4.

The second system of the musical score consists of four measures. It continues the musical themes from the first system. The top system has a treble staff with eighth-note patterns and a bass staff with eighth-note patterns. The middle system has a treble staff with eighth-note patterns and a bass staff with eighth-note patterns. The bottom system has a treble staff with eighth-note patterns and a bass staff with eighth-note patterns. The key signature has one sharp (F#) and the time signature is 4/4.



First system of a musical score, consisting of two systems of staves. The first system has two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The second system has two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some rests and a final measure ending with a double bar line.



Second system of a musical score, consisting of two systems of staves. The first system has two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The second system has two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some rests and a final measure ending with a double bar line.

[VERSE]

1st Soprano2nd Soprano

Ce-le-brate this fes - ti-val, Ce-le-brate this fes - ti-val, Ce - - -

Ce-le-brate this fes - ti-val, Ce - - -

- le-brate this fes - ti - val, Ce - - -

- le-brate this fes - ti-val, Ce - - -

- le-brate this fes - ti - val,

- le-brate this fes - ti-val,

Hark! Hark!

Hark! Hark! the

Hark! Hark! the Mu-ses and the

the Mu-ses and the Gra - - ces

Mu-ses and the Gra - - ces call, call, call,

Gra - - - - - ces call, call, call,

Ce - le-brate this fes - ti-val, Ce - le-brate this fes - ti-val,

call. call. call.

Hark! Hark! Hark!

the Mu-ses and the Gra - - ces call, to ce-le-brate this fes - ti-val.

Mu-ses and the Gra - - - - ces call, to ce-le-brate this fes - ti-val.

Gra - - - - - ces call, to ce-le-brate this fes - ti - val.

Trumpet

1st Violin & 1st Hautboy

2nd Violin & 2nd Hautboy

Viola

Soprano

Ce - le-brate this fes - ti-val, Ce - le-brate this fes - ti-val, Ce -

Alto

Ce - le-brate this fes - ti-val, Ce - le-brate this fes - ti-val, Ce -

Tenor

Ce - le-brate this fes - ti-val, Ce - le-brate this fes - ti-val, Ce -

Bass

Ce - le-brate this fes - ti-val, Ce - le-brate this fes - ti-val, Ce -

CHORUS

-le-brate this fes - ti - val, Ce -
 -le-brate this fes - ti - val, Ce -
 -le-brate this fes - ti - val, Ce -
 -le-brate this fes - ti - val, Ce -

(L.H.)

[VERSE]

-le-brate this fes - ti - val.
 -le-brate this fes - ti - val.
 -le-brate this fes - ti - val.
 -le-brate this fes - ti - val.

#8 6 6 7
5 #

1st Soprano

2nd Soprano

Brit-ain now, now,now, now,now, now, now, — thy cares be-guile,

Brit-ain now, now,now, now,now, now,now, — thy cares be-guile,

now,now, now, now — thycares be-guile, Brit-ain now, now,now,

Brit-ain now, now,now, now,now, now,now, thy cares be -

now,now, now, now, — thy cares be-guile,now,now, now,now, now,now, — thy cares be-guile,Bless the

-guile,now,now, now,now — thycares be-guile,now,now, now,now, now,now, — thycares be-guile,

(b)

day, bless the day, bless the day, the day,
Bless the day, bless the day, bless the day, the

the day, the day, bless the day, bless the day, the
day, the day, bless the day, bless the day, bless the

6 9 8 7 4 6
7 6 8 5

day that blest — our Isle, Bless, — bless, — bless — the day that blest — our Isle.
day that blest — our Isle, Bless, — bless, — bless — the day that blest — our Isle.

4 6 7 #3 #
3

Brit-ain now, now, now, now, — thy cares be-guile,

now, now, now, now, — thy cares be-guile, Brit-ain now, now, now, now, thy cares be-

now, now, now, now, — thy cares be-guile, now, now, now, now, — thy cares be-guile.
 -guile, now, now, now, now — thy cares be-guile, now, now, now, now — thy cares be-guile.

[RITORNELLO]

Hautboys

Trumpets

1st Violin & 1st Hautboy

2nd Violin & 2nd Hautboy

Viola

Soprano

Alto

Tenor

Bass

CHORUS

Ce - le - brate this fest - i - val, ce - le - brate this fest - i - val,

Ce - le - brate this fest - i - val, ce - le - brate this fest - i - val,

Ce - le - brate this fest - i - val, ce - le - brate this fest - i - val,

Ce - le - brate this fest - i - val, ce - le - brate this fest - i - val,

Ce - le - brate this fest - i - val, ce - le - brate this fest - i - val,

ce - - - - - le-brate this fest - i - val,
ce - - - - - le-brate this fest - i - val,
ce - - - - - le-brate this fest - i - val,
ce - - - - - le-brate this fest - i - val,

ce - - - - - le-brate this fest - i - val.
ce - - - - - le-brate this fest - i - val.
ce - - - - - le-brate this fest - i - val.
ce - - - - - le-brate this fest - i - val.

L.H.

[VERSE]

Trumpet

Soprano Solo

This system contains the first two staves of the musical score. The top staff is for the Trumpet, featuring a series of eighth-note triplets. The second staff is for the Soprano Solo, with lyrics "'Tis sa - cred, bid the trum -". The piano accompaniment is shown in the bottom two staves, with the right hand playing chords and the left hand playing a bass line.

This system contains the next two staves of the musical score. The top staff continues the Trumpet part with eighth-note triplets. The second staff continues the Soprano Solo with lyrics "- pet cease, 'Tis sa - cred,". The piano accompaniment continues in the bottom two staves.

This system contains the final two staves of the musical score. The top staff continues the Trumpet part. The second staff continues the Soprano Solo with lyrics "bid the trum -". The piano accompaniment concludes in the bottom two staves.

Trumpet

1st Violin

2nd Violin

Viola

Chorus

pet cease. Cease, trum-pet cease, cease, cease, cease.

Chorus

Cease, trum-pet cease, cease, cease, cease.

Chorus

Cease, trum-pet cease, cease, cease, cease.

Chorus

Cease, trum-pet cease, cease, cease, cease.

Cease, trum-pet cease, cease, cease, cease.

RITORNELLO

1st Violin

2nd Violin

[VERSE]

Soprano Solo

Let sull - - en Dis - - - - - cord smile,

Let sull - - en Dis - - - - - cord

smile, Let War

de-vote this day to Peace, Let War

devote this day to Peace, to Peace, to Peace, de - vote this day to

1st Violin & 1st Hautboy. (hautboy alone) (all) (hautboy alone) (all) (hautboy alone)

2nd Violin & 2nd Hautboy

Viola

Chorus

Peace. De-vote this day to Peace, to Peace, to Peace,

Chorus

De-vote this day to Peace, to Peace, to Peace,

Chorus

De-vote this day to Peace, to Peace, to Peace,

Chorus

De-vote this day to Peace, to Peace, to Peace,

(one bass) (all) (one bass) (all) (one bass)

(all) (hautboy alone) (all)

De-vote this day to Peace, to Peace.

De - vote this day to Peace, to Peace.

De-vote this day to Peace, to Peace.

De-vote this day to Peace, to Peace.

(all) (one bass) (all)

[VERSE]

Mezzo Soprano Solo

Crown the al - tar, deck the

shrine, Crown the al - tar, deck the shrine, deck

the shrine,

Be - hold, be - hold the bright se - ra - phic

throng, _____ the bright se - ra - phic throng Pre - par'd our

har - - - mony to join, our har - - - - - mon-y to -

join, The Sa - - - - cred Quire attend too long. _____ Be-hold, be -

- hold the bright se - ra - - phic throng, _____ the bright se - ra - phic



throng Pre-par'd our har - - - mon-y to join, our har - - -



- - - mon-y to join, The Sa - - - cred Quire attend too long.



Crown the al - tar, deck the



shrine, Crown the al - tar, deck the shrine, deck



the shrine, deck the shrine.

[VERSE]

1st Violin2nd Violin

Bass Solo

Ex - pect - ed Spring at last is come, ex - pect - ed

Spring at last is come, is come, At - tir'd in all her youth - ful, youth - ful bloom,

She's come, she's come, she's come.

She's come, she's come, she's come, and

pleads, and pleads for her de - lay, She wait - ed for Ma - ri - a's day, Nor would, nor would be-

-fore that morn be gay,

Nor would be - fore that morn_ be gay,

nor would be-fore, nor would be-fore, nor would be-fore that

The first system of the musical score consists of four staves. The top two staves are for piano accompaniment, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment. The third staff is the vocal melody, which begins with a long horizontal line indicating a rest before the lyrics 'nor would be-fore, nor would be-fore, nor would be-fore that'. The fourth staff continues the piano accompaniment.

morn be gay, nor would be-fore, nor would be-fore, nor would be-fore that morn be

The second system of the musical score also consists of four staves. The vocal melody in the third staff includes the lyrics 'morn be gay, nor would be-fore, nor would be-fore, nor would be-fore that morn be'. The piano accompaniment continues on the top and bottom staves, with the right hand featuring some trills marked with a double asterisk (**) in the first and last measures of the system.

Viola

Chorus

She wait - ed for Ma - ri - a's day, Nor would, nor would be - fore that morn be

Chorus

She wait - ed for Ma - ri - a's day, Nor would, nor would be - fore that morn be

Chorus

She wait - ed for Ma - ri - a's day, Nor would, nor would be - fore that morn be

Chorus

gay. She wait - ed for Ma - ri - a's day, Nor would, nor would be - fore that morn be

gay, Nor would be -

gay, — be gay, — be gay, be gay, be - gay, —

gay, be gay, — be gay, — nor would be - fore, Nor would be -

gay, Nor would be -

-fore that morn be gay,
 be gay, be gay, be gay,
 -fore that morn be gay, be gay, be gay,
 -fore that morn be gay,

Nor would be-fore, nor would be-fore, nor would be-fore that morn be
 Nor would be-fore, would be - fore, nor would be - fore, would be-fore that morn be
 gay, Nor would be-fore, would be - fore, nor would, nor would be-fore that morn be
 Nor would be-fore, nor would be-fore, nor would be-fore that morn be

2.
wing, To see, to see, to see, to see, with - in his orb_ re - turn'd, The choic-est_

4 #8
bless-ings he_ could bring, Ma-ri - a's birth-day, Ma-ri - a's

birth-day, Ma-ri - a's birth-day, Ma - ri - - - -

2 5 6 4 8 7

1.
- - - - a's birth-day, and the Spring. To see, to see, to

6 6 6 6 6 6 6 # 6 5 #

1.

RITORNELLO

1st Violin2nd Violin

Viola

Spring.

The first system of the musical score, measures 1-8. It features five staves: 1st Violin, 2nd Violin, Viola, Spring (Cello/Double Bass), and Piano. The key signature is one sharp (F#). The 1st Violin and 2nd Violin parts have first and second endings marked with '1.' and '2.' respectively. The Viola part has a 'Spring.' marking. The Piano part has a 'Spring.' marking.

The second system of the musical score, measures 9-16. It continues the five-staff arrangement. The 1st Violin and 2nd Violin parts have first and second endings marked with '1.' and '2.' respectively. The Viola part has a 'Spring.' marking. The Piano part has a 'Spring.' marking.

The third system of the musical score, measures 17-24. It continues the five-staff arrangement. The 1st Violin and 2nd Violin parts have first and second endings marked with '1.' and '2.' respectively. The Viola part has a 'Spring.' marking. The Piano part has a 'Spring.' marking.

[VERSE]

Alto Solo

De-part-ing, thus, thus, you'll hear, thus you'll hear him say: I en - vy not the

pride of May, Crowned with the hon - our, Crowned with the hon - our of this day; I

On Flor - a's charms, let her en - large, let

her en - large, A Saint and Beau-ty, a Saint and Beau - ty was my charge.

[RITORNELLO]

1st Hautboy2nd Hautboy

First system of the RITORNELLO section. It consists of three staves: 1st Hautboy, 2nd Hautboy, and a grand staff (treble and bass clef). The music is in 2/4 time and features a melodic line in the woodwinds supported by the piano accompaniment.

Second system of the RITORNELLO section. It continues the melodic and harmonic material from the first system, with the woodwinds and piano accompaniment.

VERSE

Alto

Tenor

Bass

VERSE section. It includes vocal staves for Alto, Tenor, and Bass, along with a grand staff for piano accompaniment. The lyrics are: "Hap-py, hap-py, hap - py realm, Hap-py, hap-py, hap-py realm be - yond ex - press-ing, Such, such,".

such, such a roy-al pair, Such, such, such a roy-al pair pos-sess-ing, Hap-py, hap-py, (H)

such, such a roy-al pair, Such, such, such a roy-al pair pos-sess-ing, Hap-py, hap-py,

such, such a roy-al pair, Such, such, such a roy-al pair pos-sess-ing, Hap-py, hap-py,

past ex-press-ing, past, past, past ex-press-ing, Bri-tain, if thou know'st thy bless-ing.

past ex-press-ing, past, past, past ex-press-ing, Bri-tain, if thou know'st thy bless-ing.

past ex-press-ing, past, past, past ex-press-ing, Bri-tain, if thou know'st thy bless-ing.

Home-bred fact-ion ne'er a-larm thee, ne'er a-larm thee, ne'er a-larm

thee, O - ther mis-chiefs can-not harm thee, Hap-py, hap-py, hap-py realm, hap-py, hap-py,

hap - py realm be - yond ex - press-ing, Such, such, such, such a roy - al pair, such,
 hap - py realm be - yond ex-press-ing, Such, such, such, such a roy - al pair, such,
 hap-py realm be - yond ex-press-ing, Such, such, such, such a roy - al pair, such,

such, such a roy - al pair pos-sess - ing. Hap - py, hap-py, past ex-press-ing, past, past,
 such, such a roy - al pair pos-sess - ing. Hap - py, hap-py, past ex-press-ing, past, past,
 such, such a roy - al pair pos - sess - ing. Hap - py, hap-py, past ex-press-ing, past, past,

past ex-press-ing, Bri - tain, if thou know'st thy bless-ing. Cæ - sar, Cæ - sar bears thy toils, —

past ex-press-ing, Bri - tain, if thou know'st thy bless-ing.

past ex - press-ing, Bri - tain, if thou know'st thy bless-ing.

thy toils of war,

Ma - ri - a thy do -

Their's the trou-ble,

-mes - tic care,

Thine the bless-ing,

Their's the trou-ble,

Thine the bless-ing,

Hap-py, hap-py, hap - py realm, hap-py, hap-py, hap - py realm be - yond ex - press-ing, Such, such,
 Hap-py, hap-py, hap-py realm, hap-py, hap-py, hap - py realm be - yond ex-press-ing, Such, such,
 Hap-py, hap-py, hap-py realm, hap-py, hap-py, hap-py realm be - yond ex-press-ing, Such, such,

such, such a roy - al pair, Such, such, such a roy - al pair pos-sess - ing. Hap - py, hap - py,
 such, such a roy - al pair, Such, such, such a roy - al pair pos-sess - ing. Hap - py, hap - py,
 such, such a roy - al pair, Such, such, such a roy - al pair pos-sess - ing. Hap - py, hap - py,

past ex-press-ing, past, past, past_ ex-press-ing, Bri - tain, if_ thou know'st thy bless-ing.
 past ex-press-ing, past, past, past_ ex-press-ing, Bri - tain, if thou know'st thy bless-ing.
 past ex-press-ing, past, past, past ex - press-ing, Bri - tain, if thou know'st thy bless-ing.

Trumpet

Bass Solo

While for a right-eous cause he arms,

while for a right-eous cause he arms,

he arms, he

arms,

The won-drous, won-drous he - ,

The won-drous, won-drous

won - drous he - ro scapes From death in thou - sand,

thou-sand, thou-sand, thou-sand, thou-sand shapes, from death in thou-sand, thou-sand, thou-sand

shapes, in thou-sand, thou-sand, thou-sand shapes, Still safe, still safe, still fore-most in a -

- larms,

L.H.

still fore-most in a - larms,

7 6

R.H. L.H.

Still safe, still safe, still fore-most in a - larms,

Fine

still fore-most in a - larms.

Fine

Let guil - ty, let guil - ty mon-archs shun the field, Let guil - ty, let guil - ty

mon-archshun the field, The ac-tive part, the ac-tive part,

the ac-tive, the ac-tive part, the ac-tive, the ac-tive part to o-thers yield,

In per-son tri-umph, but byprox-y fight,

In per-son tri-umph,

but byprox-y fight.

The pi-ousprince a - lone, The pi-ousprince a - lone, a - lone, a - lone, a - lone, a - lone can dan-gers slight. While, for a right-eous

Flutes

Viola

Alto Solo

Re - turn, fond Muse, Re - turn, fond Muse, the

The musical score is written for a full orchestra and vocal soloist. It features a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The score is divided into systems, each containing staves for Flutes, Viola, Alto Solo, and piano accompaniment. The lyrics 'Re - turn, fond Muse, the' are written under the vocal line in the final system.

thoughts of war On this au-spi-cious day for-bear, for-bear, for-bear. Re-

-turn, fond Muse, Re - turn, fond Muse, the thoughts of war On this au-spi-cious

day for-bear, for-bear, for-bear. When Bri-tain should her

joy ————— pro-claim,

When Bri-tain should her joy ————— pro-

-claim, And to dis - arm ap-proach-ing harm, And to dis-

- arm ap-proach-ing harm, ap-proach - ing harm, Re-peat, re-peat, re-peat Ma-ri-a, Ma-ri-a,

[1st Violin?]

[2nd Violin?]

1st Soprano *Chorus*

2nd Soprano *Re - Chorus* peat, re-peat, re-peat, re-peat, re - peat, re-peat Ma - ri - a,

1st Alto *Chorus* Ma - ri - a, Re-peat, re - peat Ma - ri - a, re -

2nd Alto *Chorus* Re - peat, re-peat, re-peat, re-peat, re -

1st Tenor *Chorus* Ma - ri - a's name. Ma - ri - a, Re-peat, re -

2nd Tenor *Chorus* Re-peat, re-peat Ma - ri - a, re-peat, re-peat, re -

1st Bass *Chorus* Ma - ri - a,

2nd Bass *Chorus* Re-peat, re-peat, re - peat, re-peat, re-peat, re-peat Ma -

Ma - ri - a, re-peat, re-peat Ma - ri - a,

L.H.

[illegible]

-peat, re - peat, re - peat, re - peat, re - peat Ma - ri - a's name.

re - peat, re - peat Ma - ri - a's name.

-peat Ma - ri - a, re - peat Ma - ri - a's name.

-peat, re - peat Ma - ri - a, Ma - ri - a's name.

re - peat, re - peat Ma - ri - a, Ma - ri - a's name.

-peat, re - peat, re - peat, re - peat Ma - ri - a's name.

re - peat, re - peat, re - peat Ma - ri - a's name.

- ri - a, Ma - ri - a's name.

[VERSE]

Soprano Solo

Kind-ly treat Ma-ri-a's day, And your hom-age 'twill re-pay, -pay, Be-
 -queath-ing bless-ings on our isle, The te-dious min-utes to be-guile, Till con-quests, till
 con-quests, till con-quests to Ma-ri-a's arms re-store, Peace and her he-ro, Peace and her
 he-ro, to de-part no more, no, no more, no, no more, no, no more,
 Peace and her he-ro, Peace and her he-ro to de-part no more, no, no more, no no more.

Trumpets, Hautboys & Violins

Viola

Kind - ly treat Ma - ri - a's day, And your hom - age 'twill re - pay,

Kind - ly treat Ma - ri - a's day, And your hom - age 'twill re - pay,

Kind - ly treat Ma - ri - a's day, And your hom - age 'twill re - pay,

Kind - ly treat Ma - ri - a's day, And your hom - age 'twill re - pay,

2.

-pay, Be - queath - ing bless - ings on our isle, The te - dious min - utes to be - guile, Till

-pay, Be - queath - ing bless - ings on our isle, The te - dious min - utes to be - guile, Till

-pay, Be - queath - ing bless - ings on our isle, The te - dious min - utes to be - guile, Till

-pay, Be - queath - ing bless - ings on our isle, The te - dious min - utes to be - guile, Till

con-quests, till con-quests, till con-quests to Ma - ri - a's arms re - store Peace and her

con-quests, till con-quests, till con-quests to Ma - ri - a's arms re - store Peace and her

con-quests, till con-quests, till con-quests to Ma - ri - a's arms re - store Peace and her

con-quests, till con-quests, till con-quests to Ma - ri - a's arms re - store Peace and her

he - ro Peace and her he - ro to de - part no more, no, no more, no, no

he - ro Peace and her he - ro to de - part no more, no, no more, no, no

he - ro Peace and her he - ro to de - part no more, _____

he - ro Peace and her he - ro to de - part no more, _____

more, no, no more, Peace and her he - ro, Peace and her
 more, no more, Peace and her he - ro, Peace and her
 no, no more, no, no more, no, no more, Peace and her he - ro, her
 — no more, no, no more, no, no more, no, no more, Peace and her

he - ro to de - part no more, no, no more, no, no more.
 he - ro to de - part no more, no, no more, no, no more.
 he - ro to de - part no more, no, no more, no, no more.
 he - ro to de - part no more, no, no more, no, no more.

COME YE SONS OF ART

(1694)

[SYMPHONY]

Largo

Trumpet

Hautboy

1st Violin

2nd Violin

Viola

Bass

PIANO

Allegro

First system of a musical score, measures 1-4. The score is written for a piano with a treble and bass staff. The key signature is one sharp (F#). The music features a complex texture with many triplets and sixteenth notes. Fingerings are indicated by numbers 1-5. A 'L.H.' (Left Hand) marking is present in measure 3. A sequence of numbers (5 3, 6 4, 7 5, 6 4, 5 4, 6, 5 3, 4 2) is written below the bass staff in measure 4.

Second system of a musical score, measures 5-8. The score continues the complex texture with many triplets and sixteenth notes. Fingerings are indicated by numbers 1-7. A 'L.H.' (Left Hand) marking is present in measure 5. A sequence of numbers (6 3, 6 3, 6 3, 7 6, 2 6, 7) is written below the bass staff in measure 8.

The musical score is written for piano and consists of two systems. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

First System:

- Staff 1 (Treble Clef):** Contains the main melody. It begins with a quarter rest, followed by a quarter note D, a quarter note E, and a quarter note F#. The melody continues with various intervals and rests.
- Staff 2 (Bass Clef):** Provides a harmonic accompaniment. It starts with a quarter rest, followed by a quarter note D, a quarter note E, and a quarter note F#. The bass line includes many triplets and sixteenth notes.
- Fingerings:** Numbers 6, 5, 4, 3, 6, 5, 6, 7, 6, 5, 4, 3 are written below the bass staff.
- Articulations:** Slurs and accents are used throughout the piece.

Second System:

- Staff 1 (Treble Clef):** Continues the main melody with more complex intervals and rests.
- Staff 2 (Bass Clef):** Continues the harmonic accompaniment with more triplets and sixteenth notes.
- Fingerings:** Numbers 7, 6, 6, 7, 6, 5, 7, 6, 6, 6, 7, 5 are written below the bass staff.
- Articulations:** Slurs and accents are used throughout the piece.

Third System:

- Staff 1 (Treble Clef):** Continues the main melody with more complex intervals and rests.
- Staff 2 (Bass Clef):** Continues the harmonic accompaniment with more triplets and sixteenth notes.
- Fingerings:** Numbers 7, 6, 6, 7, 6, 5, 7, 6, 6, 6, 7, 5 are written below the bass staff.
- Articulations:** Slurs and accents are used throughout the piece.

Fourth System:

- Staff 1 (Treble Clef):** Continues the main melody with more complex intervals and rests.
- Staff 2 (Bass Clef):** Continues the harmonic accompaniment with more triplets and sixteenth notes.
- Fingerings:** Numbers 7, 6, 6, 7, 6, 5, 7, 6, 6, 6, 7, 5 are written below the bass staff.
- Articulations:** Slurs and accents are used throughout the piece.

Labels: L.H. (Left Hand) and R.H. (Right Hand) are written below the bass staff in the fourth system.



First system of musical notation, featuring a grand staff with five staves. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. Fingering numbers (7, 6, 5, 8, 5, 6) are visible below the bottom staff.



Second system of musical notation, featuring a grand staff with five staves. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. The label "L.H." (Left Hand) is visible below the bottom staff in three locations.

7 6 6 4 5 8 6 5 8 6 6 5 4 5 3

L.H. R.H. L.H. R.H. L.H.

Adagio

1st Violin

2nd Violin

Viola

Bass

Adagio

6 7 8 8 4 7 8 7 6 6 8 8 4 8

6 8 6 5 6 b7 6 8 4 7 6 7 6 5 4 5 6 7 5 8

[RITORNELLO]

This musical score is for a Ritornello section, measures 1 through 16. It is written for a symphony orchestra in 3/4 time with a key signature of one sharp (F#). The score is divided into three systems of staves. The first system includes staves for Hautbois, 1st Violin, 2nd Violin, Viola, and Bass. The second system continues the orchestration. The third system includes a piano part at the bottom. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings and breathings are indicated with numbers and 'b' marks. A 'L.H.' (Left Hand) marking appears in the piano part at measure 14. The score concludes with a double bar line at measure 16.

Hautbois

1st Violin

2nd Violin

Viola

Bass

L.H.

Alto Solo

Come, come, ye Sons of Art, Come, come— a - way, Come, come, ye Sons of Art, Come, come— a - way,

Tune all your voi - ces, and in - stru - ments play, To ce - le-brate, to ce - le-brate this

tri - um-phane day. Tune all your voi - ces, and in - stru - ments play, To ce - le-brate, to

ce - le-brate this tri - um-phane day, to ce - le-brate, to ce - le-brate this tri - um-phane day.

Trumpets

Hautboys

1st Violin

2nd Violin

Viola

Soprano

Alto

Tenor

Bass

CHORUS

Come, come, ye Sons of Art, Come, come a-way, Come, come, ye Sons of Art, Come, come a-

Come, come, ye Sons of Art, Come, come a-way, Come, come, ye Sons of Art, Come, come a-

Come, come, ye Sons of Art, Come, come a-way, Come, come, ye Sons of Art, Come, come a-

Come, come, ye Sons of Art, Come, come a-way, Come, come, ye Sons of Art, Come, come a-

- way, Tune all your voi - ces, and in - struments play, To ce-le-brate, to ce-le-brate this
 - way, Tune all your voi - ces, and in - struments play, To ce-le-brate, to ce-le-brate this
 - way, Tune all your voi - ces, and in - struments play, To ce-le-brate, to ce-le-brate this
 - way, Tune all your voi - ces, and in - struments play, To ce-le-brate, to ce-le-brate this

L.H.

tri - um - phant day. Tune all your voi - ces, and in - struments play, To ce - le - brate, to

tri - um - phant day. Tune all your voi - ces, and in - stru - ments play, To ce - le - brate, to

tri - um - phant day. Tune all your voi - ces, and in - struments play, To ce - le - brate, to

tri - um - phant day. Tune all your voi - ces, and in - struments play, To ce - le - brate, to

ce-le-brate this tri - um - phant day, To ce-le-brate, to ce-le-brate this tri - um - phant day.

ce-le-brate this tri - um - phant day, To ce-le-brate, to ce-le-brate this tri - um - phant day.

ce-le-brate this tri - um - phant day, To ce-le-brate, to ce-le-brate this tri - um - phant day.

ce-le-brate this tri - um - phant day, To ce-le-brate, to ce-le-brate this tri - um - phant day.

1st Alto2nd Alto

Sound

the trum-pet,

Sound

the

Sound the trumpet,

sound, sound, sound the trum-pet, till a - round

trum-pet,

Sound the trum-pet, sound, sound, sound the trum-pet, till a - round You make the

You make the list'ning shores re - bound, rebound, the list'ning shores re -

list'ning shores re-bound, —

You make the list'ning shores re-bound, — you make the list'ning shores re-

1.

- bound.

2.

bound.

On the

- bound.

bound.

On the spright - ly haut-boy, the

1.

2.

spright - ly haut-boy, the spright - - ly haut-boy play, All the in-stru-ments of joy,
 spright-ly haut-boy play, the sprightly haut-boy, spright-ly haut-boy play, All the in-stru-ments of

all, all, all, all the in-stru-ments of joy, — of joy That skil-ful num-bers can em-ploy, To
 joy, all, all, all, all the in-stru-ments of joy, of joy That skil-ful num-bers can — em-ploy, To

ce-le-brate, to ce-le - brate the glor-ies of this day, the glor - - ies, the glor - -
 ce-le-brate, to ce-le - brate the glor-ies of this day, the glor - - ies, the

1. - ies of this day. 2. day.
 glor - - ies of this day. On the day.

[RITORNELLO]

This musical score is for a Ritornello section, spanning measures 1 through 16. It is written for a symphony orchestra with the following parts: Hautbois, 1st Violin, 2nd Violin, Viola, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three systems of five staves each. The first system (measures 1-5) features active melodic lines in the Hautbois, 1st Violin, and Bass, while the 2nd Violin and Viola are mostly silent. The second system (measures 6-10) shows a more active Viola and 2nd Violin. The third system (measures 11-16) features a complex texture with all parts active. Measure 15 includes the marking 'L.H.' (Left Hand) for the Bass. Various figured bass notations (6, 6 6 3, 6 6, 6 4 5 3, 6 4, 6 6 6 7 6, 6 6) are present below the Bass staff in measures 1, 3, 6, 8, 10, 12, 14, and 16. The score concludes with a final cadence in measure 16.

Trumpets

Hautboys

1st Violin

2nd Violin

Viola

Soprano

Alto

Tenor

Bass

CHORUS

Come, come ye sons of Art, come, come a - way, Come, come ye sons of Art, come, come a - way, Tune all your

Come, come ye sons of Art, come, come a - way, Come, come ye sons of Art, come, come a - way, Tune all your

Come, come ye sons of Art, come, come a - way, Come, come ye sons of Art, come, come a - way, Tune all your

Come, come ye sons of Art, come, come a - way, Come, come ye sons of Art, come, come a - way, Tune all your

L. H.

The musical score is arranged in two systems. The first system consists of two grand staves (treble and bass clef) for piano accompaniment, followed by three vocal staves (treble clef) with lyrics. The second system continues the vocal parts and includes a fourth vocal staff (bass clef) with lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The vocal parts are in a homophonic setting, with each voice part having its own line of lyrics. The key signature is one sharp (F#), and the time signature is common time (C).

Lyrics for the vocal parts:

voi - ces, and in - stru - ments play, To ce - le - brate, to ce - le - brate this tri - um - phant day. Tune all your voi - ces, and

voi - ces, and in - stru - ments play, To ce - le - brate, to ce - le - brate this tri - um - phant day. Tune all your voi - ces, and

voi - ces, and in - stru - ments play, To ce - le - brate, to ce - le - brate this tri - um - phant day. Tune all your voi - ces, and

voi - ces, and in - stru - ments play, To ce - le - brate, to ce - le - brate this tri - um - phant day. Tune all your voi - ces, and

in - struments play, To ce-le-brate, to ce-le-brate this tri-um-phant day, To ce-le-brate, to ce-le-brate this tri-umphant day.

in - struments play, To ce-le-brate, to ce-le-brate this tri-um-phant day, To ce-le-brate, to ce-le-brate this tri-umphant day.

in - struments play, To ce-le-brate, to ce-le-brate this tri-um-phant day, To ce-le-brate, to ce-le-brate this tri-umphant day.

in - struments play, To ce-le-brate, to ce-le-brate this tri-um-phant day, To ce-le-brate, to ce-le-brate this tri-umphant day.

[VERSE]

Flutes

Alto Solo

Strike the vi-ol, strike the vi-ol, touch, touch, touch, touch, touch — the

soft *loud*

p *f*

lute, Wake the harp, wake the harp, wake the harp, in - spire — the flute,

soft *loud*

p *f*

1. 2.

wake the harp, in spire — the flute. flute. Sing your pat - ron - ess' - s. praise,

soft

p

1. 2.

Sing your pat - ron - ess' - s praise, sing, sing, sing, In cheer - - -

[RITORNELLO]

1. 2.

Flutes

1st Violin

2nd Violin

Viola

- - - - - ful and har-mon - ious lays. lays.

1. 2.



First system of musical notation, measures 1-8. It features a grand staff with treble and bass clefs, and a separate staff with a bass clef. The key signature has one flat (B-flat). The notation includes various note values, rests, and accidentals. A double bar line with repeat dots is at the beginning. A line connects a note in the first staff to a note in the third staff.



Second system of musical notation, measures 9-16. It continues the grand staff and the separate bass staff from the first system. The notation includes various note values, rests, and accidentals. A line connects a note in the first staff to a note in the third staff.

1. 2.

L.H.

1. 2.

1. 2.

1st Violin2nd Violin

Viola

Bass Solo

The day that such a bless - - - ing gave, No com-mon, com-mon

fes-ti-val should be, No, no, no, no, no, no, no common fes-ti-val should be. be. What it just-ly,

what it just-ly it just-ly seem'd to crave, Grant, oh grant, grant, oh grant, and let it have, let it, let it

1. 2.

have, let it, let it have The hon-our of a Ju-bi-lee. What is have, let it have The hon-our of a Ju - bi -

Chorus

The day that such a bless-ing, such a bless - - - - - ing

Chorus

The day that such a bless - ing gave, that such a bless - ing

Chorus

The day that such a bless - - - - - ing, a bless ing

Chorus

- lee. The day that such a bless - - - - - ing

gave, No com-mon, com-mon fes-ti-val should be, no, no, no, no, no, no, no com-mon fes-ti-val should

gave, No com-mon, com-mon fes-ti-val should be, no, no, no, no, no, no, no com-mon fes-ti-val should

gave, No com-mon, com-mon fes-ti-val should be, no, no, no, no, no, no, no, no com-mon fes-ti-val should

gave, No com-mon, com-mon fes-ti-val should be, no, no, no, no, no, no, no, no com-mon fes-ti-val should

1. 2.

be. The be. What it just-ly what it just-ly, it just-ly seem'd to be, Grant, oh grant,

be. be. What it just-ly what it just-ly, it just-ly seem'd to be, Grant, oh grant,

be. be. What it just-ly what it just-ly, it just-ly seem'd to be, Grant, oh grant,

be. be. What it just-ly what it just-ly, it just-ly seem'd to be, Grant, oh grant,

1. 2.

grant, oh grant, and let it have, let it, let it have, let it have the hon-our of a Ju - bi - lee.

grant, oh grant, and let it have, let it, let it have, let it have the hon-our of a Ju - bi - lee.

grant, oh grant, and let it have, let it, let it have, let it have the hon-our of a Ju - bi - lee.

grant, oh grant, and let it have, let it, let it have, let it have the hon-our of a Ju - bi - lee.

[VERSE]

Hautboy

Soprano Solo

Bid the Vir-tues, bid the Gra - ces,

bid the Gra-cies To the sa - - -

- - - cred shrine re-pair, Round

the al-tar take, take their pla - ces,

round the al-tar take, take their pla-ces, Bless-ing with re- turns of

pray'r, Bless-ing with re - turns of pray'r Their great de-fen-der's care, Their great,

Their great de - fen - der's

care, While Ma-ri - a's roy - al zeal Best instructs you how to pray, — how to pray, — how — to

pray, Hour - ly from her own, her own Con-vers-ing, con-vers-ing, con-vers-ing with the E - ter -

- nal, the E - ter - nal Throne.

[VERSE]

These, these, these are the sa-cred

charms, these are the sacred charms that shield Her dar - ing

he-ro in the field, These, these are the sa-cred charms, These are the sa-cred charms that

shield Her dar - ing he-ro in the field, Her

dar - ing he-ro in the field; Thus she sup - ports

his right-eous cause, Thus, thus, thus, thus, thus, thus she supports, she sup-

- ports his right-eous cause, Thus, thus, thus, thus to his aid immor-tal pow'r, im-mor-tal pow'r,

im-mor-tal pow'r she draws, Thus, thus, thus, thus to his aid im-mor-

- tal pow'r she draws, Thus, thus, thus

to his aid im-mor - - - - - tal pow'r she draws.

[VERSE]

Soprano Solo

See Na-ture, re-joic-ing, has shown us the way, With in-no-cent rev-els, with in-no-cent rev-els to

Bass Solo

See Na-ture, re-joic-ing, has shown us the way, With in-no-cent rev-els, with in-no-cent rev-els to

shown us the way, With in-no-cent re-vels, with in-no-cent re-vels to wel-come the day. What the Gra-ces re-

shown us the way, With in-no-cent re-vels, with in-no-cent re-vels to wel-come the day. What the Gra-ces re-

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of D major, indicated by two sharps (F# and C#). The music is in 4/4 time. The lyrics are: "shown us the way, With in-no-cent re-vels, with in-no-cent re-vels to wel-come the day. What the Gra-ces re-". The piano accompaniment features a steady bass line and chords that support the vocal melody.

-quire, And the Mu-ses in-spire, Is at once our de-light and our du-ty to pay. Thus Na-ture re-

-quire, And the Mu-ses in-spire, Is at once our de-light and our du-ty to pay. Thus Na-ture re-

The second system continues the musical piece. The vocal line and piano accompaniment follow the same pattern as the first system. The lyrics are: "-quire, And the Mu-ses in-spire, Is at once our de-light and our du-ty to pay. Thus Na-ture re-". The piano accompaniment continues with its steady bass line and supporting chords.

-joic-ing has shown us the way, With in-no-cent re-vels, with in-no-cent re-vels to wel-come the

-joic-ing, has shown us the way, With in-no-cent re-vels, with in-no-cent re-vels to wel-come the

The third system concludes the musical piece. The vocal line and piano accompaniment follow the same pattern as the previous systems. The lyrics are: "-joic-ing has shown us the way, With in-no-cent re-vels, with in-no-cent re-vels to wel-come the". The piano accompaniment concludes with its steady bass line and supporting chords.

Trumpets

Drums

Hautboys

1st Violin

2nd Violin

Viola

Soprano Chorus
 day. Thus Na - ture, re - joic-ing, has shown us the way, With in-no-cent re-vels,with in-no-cent

Alto Chorus
 Thus Na - ture, re - joic-ing, has shown us the way, With in-no-cent re-vels,with in-no-cent

Tenor Chorus
 Thus Na - ture, re - joic-ing, has shown us the way, With in-no-cent re-vels,with in-no-cent

Bass Chorus
 day. Thus Na - ture, re - joic-ing, has shown us the way, With in-no-cent re-vels,with in-no-cent

Day.

The first system of the musical score consists of six staves. The top two staves are for the right hand, and the bottom four staves are for the left hand. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of note values, including eighth and sixteenth notes, and rests.

The first system of the vocal staves includes four parts: Soprano, Alto, Tenor, and Bass. Each part has a line of music with the following lyrics: "re-vels to wel - come the day. Thus Na - ture, re - joic-ing, has shown us the way, With in-no - cent". The lyrics are written in a standard serif font, with hyphens used for syllables that span across bar lines.

The second system of the musical score consists of six staves. The top two staves are for the right hand, and the bottom four staves are for the left hand. The key signature is one sharp (F#), and the time signature is common time (C). The music continues with various note values and rests, including a final measure with a double bar line.

re-vels, with in-no-cent re-vels to wel-come the day. The tune-ful grove, the talk-ing rill, The

re-vels, with in-no-cent re-vels to wel-come the day. The tune-ful grove, the talk-ing rill, The

re-vels, with in-no-cent re-vels to wel-come the day. The tune-ful grove, the talk-ing rill, The

re-vels, with in-no-cent re-vels to wel-come the day. The tune-ful grove, the talk-ing rill, The

5 6 7 5 7 5 7 6 5 7 6 # 6 # 5

3 3 3 3 4 3 7 6 5

The musical score is written for a piano and voice. It features two systems of piano accompaniment and three systems of vocal melody. The key signature is one sharp (F#), and the time signature is 4/4. The piano parts include dynamic markings of *piano* and *forte*. The vocal parts include lyrics. The guitar part at the bottom includes a chord progression and dynamic markings of *p* and *f*.

Piano Part 1:

piano *forte*

Piano Part 2:

piano *forte*

Vocal Part 1:

laugh - ing vale, re - ply - ing hill, With charm - ing har - mo - ny — u - nite, The

Vocal Part 2:

laugh - ing vale, re - ply - ing hill, With charm - ing har - mo - ny u - nite, The

Vocal Part 3:

laugh - ing the laugh - ing vale, re - ply - ing hill, With charm - ing har - mo - ny — u - nite, The

Guitar Part:

laugh - ing vale, re - ply - ing hill, With charm - ing har - mo - ny u - nite, The

piano *forte*

Chord Progression:

46 6 # *piano* 46 6 # *forte* 9 8 7 # 4 6 7 5 #

hap - py sea - son to in - vite. Thus Na - ture, re - joic-ing, has shown us the way, With

hap - py sea - son to in - vite. Thus Na - ture, re - joic-ing, has shown us the way, With

hap - py sea - son to in - vite. Thus Na - ture, re - joic-ing, has shown us the way, With

hap - py sea - son to in - vite. Thus Na - ture, re - joic-ing, has shown us the way, With

6 6 5 # 6 5 6 6

The musical score is arranged in three systems. The first system consists of two grand staves (treble and bass clef) for piano accompaniment. The second system also consists of two grand staves for piano accompaniment. The third system includes vocal parts with lyrics. The lyrics are: "in-no-cent re-vels, with in-no-cent re-vels to wel-come the day. What the Gra-ces re-quire, And the". The piano accompaniment for the vocal system includes a right-hand part with chords and a left-hand part with a bass line. The lyrics are written below the vocal staves.

in-no-cent re-vels, with in-no-cent re-vels to wel-come the day. What the Gra-ces re-quire, And the

in-no-cent re-vels, with in-no-cent re-vels to wel-come the day. What the Gra-ces re-quire, And the

in-no-cent re-vels, with in-no-cent re-vels to wel-come the day. What the Gra-ces re-quire, And the

in-no-cent re-vels, with in-no-cent re-vels to wel-come the day. What the Gra-ces re-quire, And the

6 6 6 7 5 7 5 7 6 5 6 6 6

4 4 4 4 3 3 3 4 3 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2

Mu-ses in - spire, Is at once our de - light and our du - ty to pay. Thus Na - ture, re - joic-ing, has

Mu-ses in - spire, Is at once our de - light and our du - ty to pay. Thus Na - ture, re - joic-ing, has

Mu-ses in - spire, Is at once our de - light and our du - ty to pay. Thus Na - ture, re - joic-ing, has

Mu-ses in - spire, Is at once our de - light and our du - ty to pay. Thus Na - ture, re - joic-ing, has

6 6 6 6 6
 $\frac{6}{4}$ $\frac{6}{8}$ 6 6

shown us the way, With in-no-cent re-vels, with in-no-cent re-vels to wel-come the day.

shown us the way, With in-no-cent re-vels, with in-no-cent re-vels to wel-come the day.

shown us the way, With in-no-cent re-vels, with in-no-cent re-vels to wel-come the day.

shown us the way, With in-no-cent re-vels, with in-no-cent re-vels to wel-come the day.

6 6 6 6 7 6 7 6 5 7 6 4 5 3



