

Brass, Timps, Keyboard, and Choir (Score in C)

Henry Purcell, Z. 323 (1659-1695) • Transcribed by Lawrence Killian

♩ = 60

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9 **Allegro** ♩ = 112

1

Tpt. 1 *mf* *Lead*

Tpt. 2 *Lead*

Tpt. 3 *mf* *Lead*

Picc. Tpt. *mf* *Lead*

Hn. 1 *mf* *Lead*

Hn. 2 *mf* *Lead*

Tbn. 1 *mf* *Lead*

Tbn. 2 *mf* *Lead*

B. Tbn. *mf*

Tba. *mf*

Timp.

Kbd. *mf*

19

Tpt. 1 *mf* *Lead*

Tpt. 2 *mf* *Lead*

Tpt. 3 *mf* *Lead*

Picc. Tpt. *mf* *Lead*

Hn. 1 *mf* *Lead*

Hn. 2 *mf* *Lead*

Tbn. 1 *mf* *Lead*

Tbn. 2 *mf* *Lead*

B. Tbn. *mf* *Lead*

Tba. *mf* *Lead*

Timp.

Kbd. *mf*

6

Allegretto ♩ = 126

Score for measures 61-73. The music is in 3/4 time, key of D major, and marked Allegretto (♩ = 126). The instruments and their parts are:

- Tpt. 1: Rests, then *mf* *espress.* (measures 68-73).
- Tpt. 2: *f* (measures 61-67), then *mf* *espress.* (measures 68-73).
- Tpt. 3: *f* (measures 61-67), then *mf* *espress.* (measures 68-73).
- Picc. Tpt.: *f* (measures 61-67), then *mf* *espress.* (measures 68-73).
- Hn. 1: Rests, then *f* *Lead* (measures 68-73).
- Hn. 2: Rests, then *f* *Lead* (measures 68-73).
- Tbn. 1: Rests, then *f* (measures 68-73).
- Tbn. 2: *f* (measures 61-67), then *mf* *espress.* (measures 68-73).
- B. Tbn.: *f* (measures 61-67), then *mf* (measures 68-73).
- Tba.: Rests, then *f* (measures 68-73).
- Timp.: *f* (measures 61-67), then *mf* (measures 68-73).
- Kbd.: *f* (measures 61-67), then *mf* *espress.* (measures 68-73).

74

7

Score for measures 74-86. The music continues in 3/4 time, key of D major, and marked Allegretto (♩ = 126). The instruments and their parts are:

- Tpt. 1: *f* (measures 74-86).
- Tpt. 2: *p* (measures 74-77), then *f* (measures 78-86).
- Tpt. 3: *p* (measures 74-77), then *f* (measures 78-86).
- Picc. Tpt.: *f* (measures 74-86).
- Hn. 1: *f* (measures 74-86).
- Hn. 2: *f* (measures 74-86).
- Tbn. 1: *p* (measures 74-77), then *f* (measures 78-86).
- Tbn. 2: *p* (measures 74-77), then *f* (measures 78-86).
- B. Tbn.: *p* (measures 74-77), then *f* (measures 78-86).
- Tba.: *f* (measures 74-86).
- Timp.: *f* (measures 74-86).
- Kbd.: *p* (measures 74-77), then *f* (measures 78-86).

8 Countertenor Solo

C Ten. 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

Kbd.

102

9

C Ten. tri - um - phant day, tune all your voi - ces and in - stru - ments 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,

Kbd.

10 Chorus

11

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Picc. Tpt. *mf*

Hrn. 1 *mf*

Hrn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

S. 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

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 - stru - ments play, to ce - le - brate, to ce - le - brate, this

T. 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

B. 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

Kbd. *mf*

13 Sound the Trumpet

High Countertenor

2

Sound _____ the trum - pet!

150

Sound the trum-pet! Sound, sound, sound the trum-pet, till a - round _____

154

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

1. 2. 14

bound. bound. On the spright - ly haut - boy, the

161

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

164

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

168

cel - e - brate, to cel - e - brate _____ the glo - ries of this day, the glo - ries, the glo -

172

1. 2.

- - - - - ries of this day. day.

125

8 voi - ces and in - stru - ments play, to ce - le - brate, to ce - le - brate, this tri - um - phant day,

(12)

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

138

8 tri - um - phant day, to ce - le - brate, to ce - le - brate, this tri - um - phant day,

(13) Sound the Trumpet

2 2 Countertenor

Sound _____ the trum - pet! Sound the

151

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

154

list - 'ning shores re - bound, _____ you make the list - 'ning shores re - bound, _____

157

1. 2.

_____ re - bound, the list - 'ning shores re - bound. bound. On the

(14)

sprint - ly haut - boy, the sprint - ly haut - boy play, the sprint - ly, sprint - ly

162

haut - boy play. All the in - stru - ments of joy, all, all, all, all the in - stru - ments of joy, of

15

(Optional: Brass & Timps Only)

189

16

The first system of the musical score includes parts for Tpt. 1, Tpt. 2, Tpt. 3, Picc. Tpt., Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., and Kbd. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a 16-measure rest for all instruments. At measure 17, the Picc. Tpt. and Hn. 1 parts enter with a half note G4, marked *f*. The Tbn. 1 and Tbn. 2 parts enter with a half note G2, marked *p*. The Kbd. part enters with a half note G2, marked *p*. The Tpt. 1, Tpt. 2, and Tpt. 3 parts enter with a half note G4, marked *p*. The B. Tbn. part enters with a half note G2, marked *p*. The Tba. part enters with a half note G2, marked *p*. The Timp. part enters with a half note G2, marked *p*. The score continues with various musical notations, including dynamics (*f*, *p*), articulation (*<*), and phrasing slurs.

17

18

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Picc. Tpt. *mf*

Hrn. 1 *mf*

Hrn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Kbd. *mf*

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

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

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

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

(20) **Strike the Viol** Countertenor Solo

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

238

touch, touch, touch, the lute, Wake the harp, wake the harp,

245

wake the harp, in - spire the flute, wake the harp, in - spire the

1. 2. (21)

flute, flute, Sing your pat - ton - ess' - s praise, Sing your

258

pat - ton - ess' - s praise, sing, sing, sing, In cheer -

264 1.

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

(22) 2. 2 17 1. 3 2. 23 16 1.

Ritornello

The Day That Such a Blessing Gave

The Day That Such a Blessing Gave

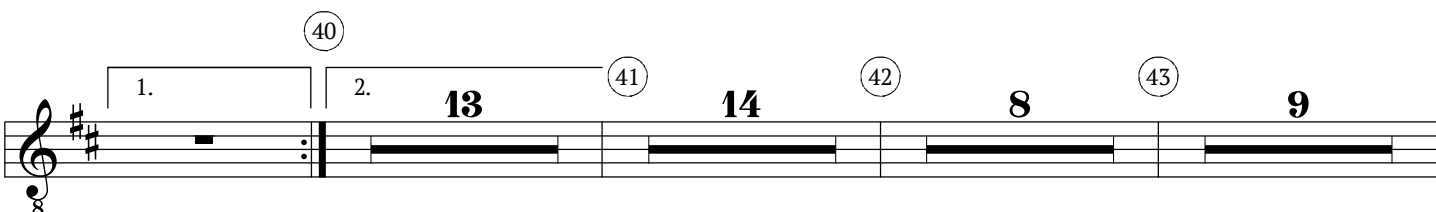
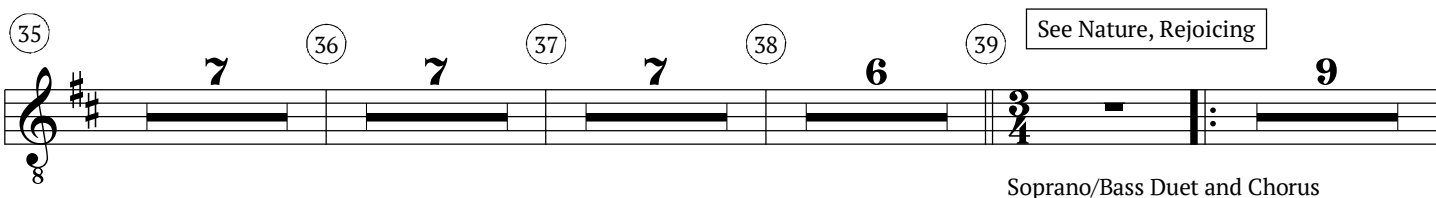
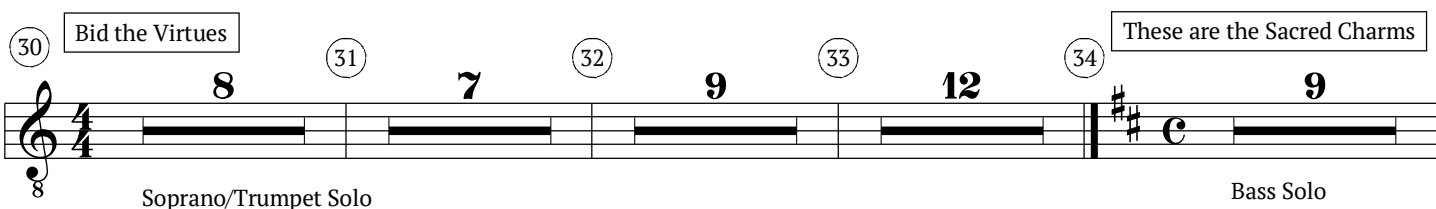
Bass Solo and Chorus

1. 5 2. 4

(26) Chorus + Brass Quintet



The day that such a blessing, a blessing gave, No
mp



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

$$mf$$

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 - phant day, tune all - your voi - ces and

in - stru-ments 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, Countertenor Solo

2. 16 1. 2. 17 1. 18

The Day That Such a Blessing Gave

Bass Solo and Chorus

day that such a blessing gave, No common, common fes-ti-val should

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

323 (25)

What it just - ly, what it just - ly, it just - ly seem'd to crave, Grant, oh

330

grant, grant, oh grant, and let it have, let it, let it have, let it, let it have The hon - our of a

(26) 2

Ju - bi - lee. What it have, let it have The hon - our of a Ju - bi - lee. Chorus + Brass Quintet

340

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

346 (27) 1.

fes - ti - val should be, no, no, no, no, no, no, no, com - mon fes - ti - val should be.

352 (28) 2.

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

360 (29)

grant, grant, oh grant, and let it have, let it, let it have, let it have The hon - our of a Ju - bi -

367

lee.

(30) Bid the Virtues (31) 8 (32) 7 (33) 9 12

Soprano/Trumpet Solo

337 (26) Chorus + Brass Quintet

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

343 (27)

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

350 1. 2. (28)

no, com - mon fes - ti - val should be. The be. What it just - ly, what it

356 (29)

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

363

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

Bid the Virtues

(30) Soprano/Trumpet Solo

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

372

sa - - - - - cred shrine - - - re -

(31)

pair, Round - - - - - the al - tar take, take, - - - their

379

place - ces, Round - - - - - the al - tar take, -

382 32

___ take ___ their pla-ces, Bless-ing with re-turns ___ of pray'r, Bless-ing with re - turns ___ of pray'r Their great

386

de - fen - der's care, Their great, ___ Their great ___

389 33

___ de - fen - der's care. While Ma - ri - a's roy - al

393

zeal Best ___ in-structs you how to pray, ___ how ___ to pray, ___ how ___ to pray, Hour-ly

397

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

400

___ nal, the E - ter - nal Throne.

These are the Sacred Charms

34 35 36 37 38

Bass Solo

These are the Sacred Charms

(34)

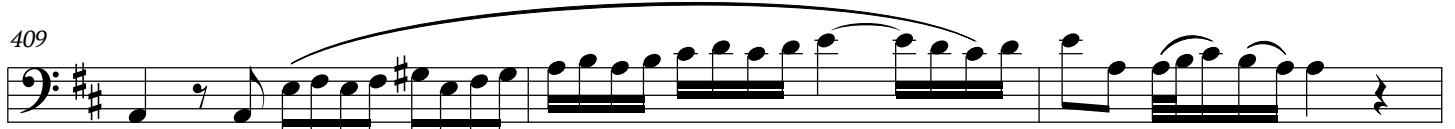
2



Bass Solo

These, these, these are the sa-cred charms, these are the sa - cred charms that

409



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

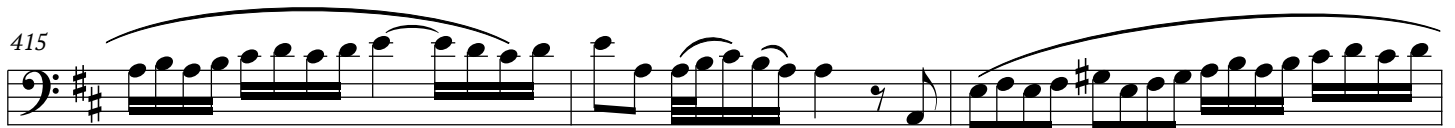
412

(35)



these, these are the sa - cred charms, these are the sa - cred charms that shield Her dar -

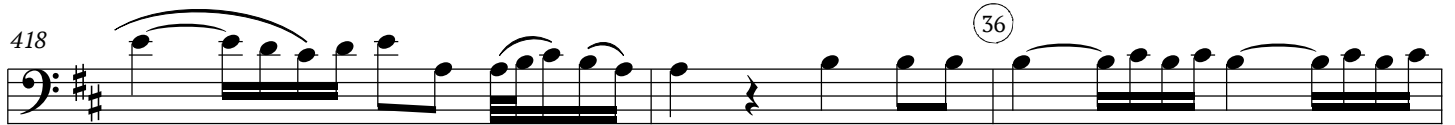
415



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

418

(36)



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

421



_____ his __ right - eous cause, thus, thus, thus,thus thus, thus ___ she sup-ports, she sup-

424



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

(37)



im - mor - tal pow'r, im - mor - tal pow'r, ___ she draws, thus, thus, thus, thus

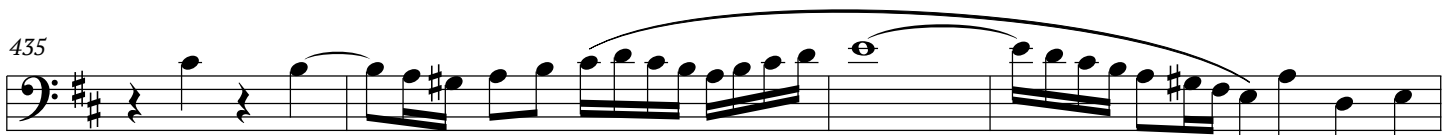
431

(38)



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

435

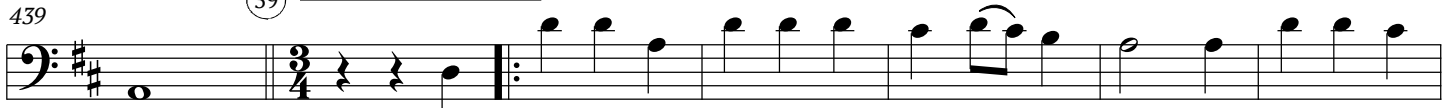


thus, thus — to his aid im - mor - - - - - tal pow'r she

(39)

See Nature, Rejoicing

439



draws.

Solo See Na - ture, re - joic - ing, has shown us — the way, With in - no - cent
Soprano/Bass Duet and Chorus

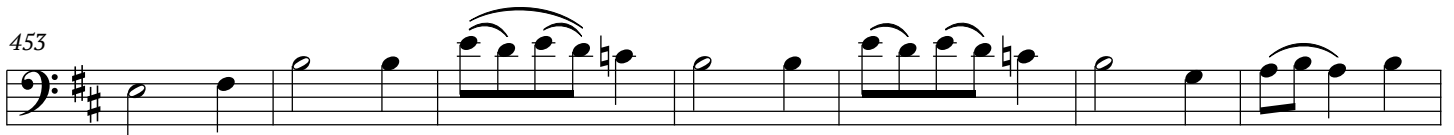
(40)

446



rev - els, with in - no - cent rev - els to wel - come the day. See, day. The tune - ful grove, and

453



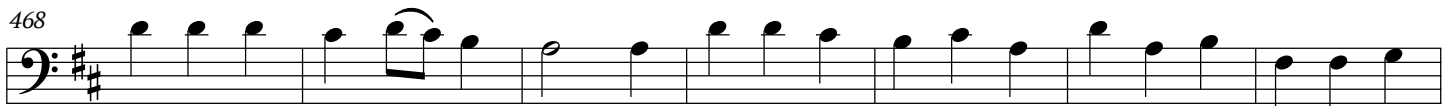
talk - ing rill, The laugh - ing vale, the re - ply - ing vale, With charm - ing

460



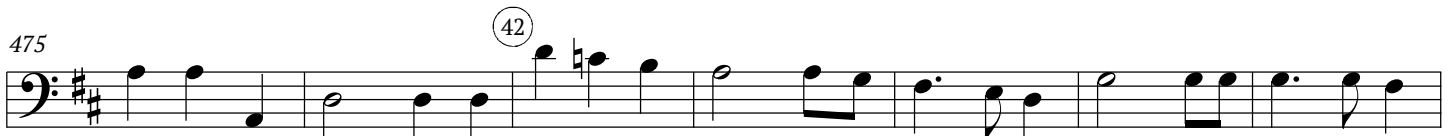
har - mo - ny u - nite, The hap - py sea - son to in - vite. Thus Na - ture, re -

468



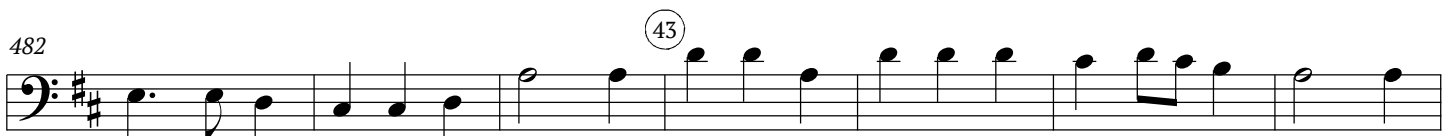
joic - ing, has shown us — the way, With in - no - cent rev - els, with in - no - cent rev - els to

475



wel - come the day. What the Gra - ces re - quire, And the Mu - ses in - spire, Is at once our de -

482



light and our du - ty to pay. Thus Na - ture, re - joic - ing, has shown us — the way, With

489



in - no - cent rev - els, with in - no - cent rev - els to wel - come the day. Thus Na - ture, re - joic - ing, has
mf

501

45

Tpt. 1
 Tpt. 2
 Tpt. 3
 Picc./Tpt.
 Hrn. 1
 Hrn. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 S.
 A.
 T.
 B.
 Kbd.

in - no - cent rev - els to wel - come the day. Thus Na - ture, re - joic-ing, has shown us the way, With in - no - cent rev - els, with in - no - cent rev - els to wel - come the day. The

515 46

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *p* *f*

Picc. Tpt. *f*

Hrn. 1 *mf* *p* *f*

Hrn. 2 *p* *mf* *f*

Tbn. 1 *mf*

Tbn. 2 *mf* *f*

B. Tbn. *p* *mf*

Tba. *p* *mf*

Timpani *f*

S. *p* *mf* *f*

A. *p* *mf* *f*

T. *p* *mf* *f*

B. *p* *mf* *f*

Kbd. *p* *mf* *f*

tune - ful grove, the talk - ing rill, The laugh - ing vale, re - ply - ing hill, With charm - ing har - mo - ny u - nite, The hap - py sea - son to in - vite. Thus

Tpt. 1
 Tpt. 2
 Tpt. 3
 Picc. Tpt.
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 S
 A
 T
 B
 Kbd.

Na - ture, re - joic-ing, has shown us the way, With in-no-cent rev-els, with in-no-cent rev-els to wel-come the day. What the Gra-cies re-quire, And the Mu-ses in-spire, Is at

48

molto rit.

Tpt. 1 *ff*
 Tpt. 2 *ff*
 Tpt. 3 *ff*
 Picc. Tpt. *ff*
 Hn. 1 *mf* *ff*
 Hn. 2 *mf* *ff*
 Tbn. 1 *ff*
 Tbn. 2 *ff*
 B. Tbn. *ff*
 Tba. *ff*
 Timp. *f*
 S. *ff*
 A. *ff*
 T. *ff*
 B. *ff*
 Kbd. *ff*

once our de - light and our du - ty to — pay. Thus Na - ture, re - joic-ing, has shown us the way, With in - no - cent rev - els, with in - no - cent rev - els to wel - come the day.
 once our de - light and our du - ty to — pay. Thus Na - ture, re - joic-ing, has shown us the way, With in - no - cent rev - els, with in - no - cent rev - els to wel - come the day.
 once our de - light and our du - ty to — pay. Thus Na - ture, re - joic-ing, has shown us the way, With in - no - cent rev - els, with in - no - cent rev - els to — wel - come the day.
 once our de - light and our du - ty to — pay. Thus Na - ture, re - joic-ing, has shown us the way, With in - no - cent rev - els, with in - no - cent rev - els to wel - come the day.