

Vocal Score

Henry Purcell

Come, ye Sons of Art

Z 323

Birthday Ode for Queen Mary, 30 April 1694

Edited by Philip Legge

Contents

[Symphony]	1
Come, ye Sons of Art (solo and chorus)	3
Sound the trumpet (duet)	7
Come, ye Sons of Art (chorus)	11
Strike the viol (solo)	13
The day that such a blessing gave (solo and chorus)	16
Bid the Virtues (solo)	19
These are the sacred charms	22
See Nature, rejoicing (duet and chorus)	24

This edition is © 2008 Philip Legge, under the Creative Commons Attribution=Share Alike 3.0 licence. You are free:

- to Share – to copy, distribute and transmit the work
- to Remix – to adapt the work

Under the following conditions:

- Attribution. You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).
- Share Alike. If you alter, transform, or build upon this work, you may distribute the resulting work only under the same, similar or a compatible license.

For any reuse or distribution, you must make clear to others the licence terms of this work. The best way to do this is with a link to the web page,

<http://creativecommons.org/licenses/by-sa/3.0/>

Any of the above conditions may be waived if you obtain permission from the copyright holder.

Nothing in this licence impairs or restricts the author's moral rights.

This is a human-readable summary of the Legal Code; for the full terms of the licence, please visit the Creative Commons website.

Come, ye Sons of Art

Poem by
Nahum Tate?

(Birthday Ode for Queen Mary, 30 April 1694)

Henry Purcell
(1659-1695)

[Symphony]

Z 323

Measures 1-5 of the vocal score. The music is in G major and common time. The vocal line begins with a series of chords, while the piano accompaniment features a steady bass line with chords in the right hand.

Measures 6-10 of the vocal score. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support with chords and a moving bass line.

[Allegro]

Measures 11-14 of the vocal score, marked [Allegro]. The tempo increases, and the music features more complex rhythmic patterns, including triplets in both the vocal and piano parts.

Measures 15-18 of the vocal score. The music continues with triplets and a more active piano accompaniment, maintaining the allegro tempo.

Measures 19-22 of the vocal score. The vocal line features a series of triplets, and the piano accompaniment continues with a rhythmic pattern of eighth notes and triplets.

Measures 23-26 of the vocal score. The music concludes with a final series of triplets in both the vocal and piano parts.

27

Musical notation for measures 27-30. Treble clef with a 7-measure rest at the start. Bass clef accompaniment.

31

Musical notation for measures 31-33. Treble clef with a 7-measure rest at the start. Bass clef accompaniment.

34

Musical notation for measures 34-36. Treble clef with a 7-measure rest at the start. Bass clef accompaniment.

37

Musical notation for measures 37-39. Treble clef with a 7-measure rest at the start. Bass clef accompaniment with triplets.

40

Musical notation for measures 40-43. Treble clef with a 7-measure rest at the start. Bass clef accompaniment.

[Adagio]

44

Musical notation for measures 44-48. Treble clef with a 7-measure rest at the start. Bass clef accompaniment.

49

Musical notation for measures 49-53. Treble clef with a 7-measure rest at the start. Bass clef accompaniment.

54

59

66

72

79

86

COUNTERTENOR SOLO

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

93

Sons of Art, come, come a - way, tune all your voi - ces and in - stru - ments

99

play, to ce-le-brate, to ce-le-brate this tri - um-phiant day, tune all your voi - ces and

106

in - stru - ments play, to ce-le-brate, to ce-le-brate this tri - um - phant day, to

112

CHORUS

Come, come, ye Sons of Art, come, come a -
 ce-le-brate, to ce-le-brate this tri - um-phiant day, Come, come, ye Sons of Art, come, come a -
 Come, come, ye Sons of Art, come, come a -
 Come, come, ye Sons of Art, come, come a -

119

way, Come, come, ye Sons of Art, come, come a-way, tune all your
 way, come, come, ye Sons of Art, come, come a-way, tune all your
 way, Come, come, ye Sons of Art, come, come a-way, tune all your
 way, Come, come, ye Sons of Art, come, come a-way, tune all your

125

voices and instruments play, to celebrate, to celebrate this triumphant
 voices and instruments play, to celebrate, to celebrate this triumphant
 voices and instruments play, to celebrate, to celebrate this triumphant
 voices and instruments play, to celebrate, to celebrate this triumphant

131

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

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

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

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

138

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

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

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

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

144 [High countertenor]

[Countertenor] Sound _____ the

148

trum - pet! Sound the trum - pet! Sound, sound,

Sound _____ the trum - pet! Sound the trum - pet! Sound, sound,

152

sound the trum - pet, till a - round _____

sound the trum - pet, till a - round _____ You make the list - 'ning shores re - bound, _____

155

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

158

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

160

spright - ly haut-boy, the spright - ly haut - boy play. All the
 spright-ly haut - boy play, the spright - ly, spright-ly haut - boy play.

163

in-stru-ments of joy, all, all, all, all the in-stru-ments of joy, ———

All the in-stru-ments of joy, all, all, all, all the in - stru-ments of joy, of

166

of joy, That skill-ful num-bers can em - ploy, To cel - e-brate, to cel - e -

joy, That skill-ful num - bers can ——— em-ploy, To cel - e-brate, to cel - e -

169

brate — the glo-ries of this day, the glo - - ries, the glo -

brate — the glo-ries of this day, the glo - - ries, the

172

ries of this day. day.

glo - - - - ries of this day. On the day.

1. 2.

175

181

187

194

201

CHORUS

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

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

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

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

207

Come, come, ye Sons of Art, come, come a-way, tune all your voices and

come, come, ye Sons of Art, come, come a-way, tune all your voices and

Come, come, ye Sons of Art, come, come a-way, tune all your voices and

Come, come, ye Sons of Art, come, come a-way, tune all your voices and

213

in - stru - ments play, to ce - le - brate, to ce - le - brate this tri - um - phant day,
in - stru - ments play, to ce - le - brate, to ce - le - brate this tri - um - phant day,
in - stru - ments play, to ce - le - brate, to ce - le - brate this tri - um - phant day,
in - stru - ments play, to ce - le - brate, to ce - le - brate this tri - um - phant day,

The musical score for measures 213-218 consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "in - stru - ments play, to ce - le - brate, to ce - le - brate this tri - um - phant day,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

219

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

The musical score for measures 219-224 continues with four vocal staves and piano accompaniment. The lyrics are: "tune all_ your voi - ces_ and in - stru - ments play, to ce - le - brate, to ce - le - brate this". The piano accompaniment continues with the same rhythmic pattern as in the previous system.

225

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

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

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

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

231 [Countertenor]

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

237

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

243

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

249

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

254

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

260

praise, sing, sing, sing, sing, In cheer - - -

265

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

269 [2. Ritornello]

lays.

[2. Ritornello]

275

280

286

1. 2.

289

295

300

305

310

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

316

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

322

be. 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

336

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

337 CHORUS

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

343

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

350

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

356

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

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

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

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.

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

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

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

368

[Soprano]

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

372

sa - - - - -

375

cred shrine re-pair, Round the

378

al-tar take, take their places, Round

381

the al-tar take, take their places, Bless-ing with re- turns of

384

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

387

care, Their great, Their great

390

de - fen - der's care, While Ma - ri - a's roy - al zeal Best in - structs you how to

394

pray, how to pray, how to pray, Hour-ly from her own, her own

398

Con-vers-ing, con-vers-ing con-vers-ing with the E-ter

401

nal, the E - ter - nal Throne.

405

[Bass]

These, these, these are the sa-cred

408

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

411

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

414

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

417

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

420

ports his right-eous cause, thus, thus, thus, thus,

423

thus, thus, she sup-ports, she sup-ports his right- ous cause, Thus, thus, thus, thus to his

426

aid im-mor-tal pow'r, im-mor-tal pow'r, im-mor-tal pow'r, she

429

draws, thus, thus, thus, thus to his aid im - mor

432

talpow'r she draws, Thus,

435

thus, thus to his aid im mor

438

[Soprano]

See Na-ture, re - joic-ing, has shown us the
talpow'r she draws. See Na-ture, re - joic-ing, has shown us the

444

way, With in - no - cent rev - els, with in - no - cent rev - els to wel - come the day. See, day. The

way, With in - no - cent rev - els, with in - no - cent rev - els to wel - come the day. See, day. The

451

tune - ful_ grove, and talk - ing rill, The laugh - ing vale, the re - ply - ing

tune - ful_ grove, and talk - ing rill, The laugh - ing vale, the re - ply - ing

458

hill, With charm - ing har - mo - ny_ u - nite, The hap - py sea - son

hill, With charm - ing har - mo - ny_ u - nite, The hap - py sea - son

465

to in - vite. Thus Na-ture, re - joic-ing, has shown us_ the way, With in - no-cent rev-els, with

to in - vite. Thus Na-ture, re - joic-ing, has shown us_ the way, With in - no-cent rev-els, with

473

in - no-cent rev-els to wel-come the day. What the Gra-ces re - quire, And the Mu - ses in -

in - no-cent rev-els to wel-come the day. What the Gra-ces re - quire, And the Mu - ses in -

480

spire, Is at once our de - light and our du - ty_ to_ pay. Thus Na-ture, re - joic-ing, has

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

487

shown us__ the way, With in - no - cent rev - els, with in - no - cent rev - els to wel - come the

shown us__ the way, With in - no - cent rev - els, with in - no - cent rev - els to wel - come the

494 CHORUS

day. Thus Na - ture, re - joic - ing, has shown us__ the way, With in - no - cent rev - els, with in - no - cent

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

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

day. Thus Na - ture, re - joic - ing, has shown us__ the way, With in - no - cent rev - els, with in - no - cent

502

rev-els to wel-come the day. Thus Na-ture, re - joic-ing, has shown us the way, With

rev-els to wel-come the day. Thus Na-ture, re - joic-ing, has shown us the way, With

rev-els to wel-come the day. Thus Na-ture, re - joic-ing, has shown us the way, With

rev-els to wel-come the day. Thus Na-ture, re - joic-ing, has shown us the way, With

509

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

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

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

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

516

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

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

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

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

523

charm - ing har - mo - ny u - nite, The hap - py sea - son to in -

charm - ing har - mo - ny u - nite, The hap - py sea - son to in -

charm - ing har - mo - ny u - nite, The hap - py sea - son to in -

charm - ing har - mo - ny u - nite, The hap - py sea - son to in -

530

vite. Thus Na-ture, re - joic-ing, has shown us_ the way, With in - no-cent rev-els, with in - no-cent

vite. Thus Na-ture, re - joic-ing, has shown us the way, With in - no-cent rev-els, with in - no-cent

vite. Thus Na-ture, re - joic-ing, has shown us the way, With in - no-cent rev-els, with in - no-cent

vite. Thus Na-ture, re - joic-ing, has shown us_ the way, With in - no-cent rev-els, with in - no-cent

538

rev-els to wel-come the day. What the Gra-ces re - quire, And the Mu - ses in - spire, Is at

rev-els to wel-come the day. What the Gra-ces re - quire, And the Mu - ses in - spire, Is at

rev - els to wel-come the day. What the Gra-ces re - quire, And the Mu - ses in - spire, Is at

rev-els to wel-come the day. What the Gra-ces re - quire, And the Mu - ses in - spire, Is at

545

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

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

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

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

552

way, With in - no - cent rev - els, with in - no - cent rev - els to wel - come the day.

way, With in - no - cent rev - els, with in - no - cent rev - els to wel - come the day.

way, With in - no - cent rev - els, with in - no - cent rev - els to wel - come the day.

way, With in - no - cent rev - els, with in - no - cent rev - els to wel - come the day.