

Vocal Score

Henry Purcell

Come, ye Sons of Art

Z 323

Birthday Ode for Queen Mary, 30 April 1694

Edited by Philip Legge

MTVA 2009 Freshmen Honor Choir

Printing Instructions:

To ensure that all singers keep the same pagination and page turns, please print this document front and back booklet style with one page per side of each 8.5x11" sheet (this page, then will be on the back of the title page). Double-staple along the left side (not just the upper corner) to allow for easy page turns.

Performance Instructions:

- 1) Begin at measure 60. Measures 1-59 have intentionally been omitted.
- 2) All sopranos and altos will sing the countertenor solo in mm. 88-115.
- 3) All sopranos and altos will sing the duet in mm. 144-174, with sopranos on the top line (high countertenor) and altos on the second (countertenor).

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Come, ye Sons of Art

(Birthday Ode for Queen Mary, 30 April 1694)

Poem by
Nahum Tate?

Z 323

Henry Purcell
(1659-1695)

The first system of music consists of five measures. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is primarily composed of eighth and sixteenth notes, with some rests. The bass line provides a steady accompaniment with quarter and eighth notes.

The second system, starting at measure 66, continues the musical piece. It shows more complex rhythmic patterns in the treble clef, including sixteenth-note runs. The bass line remains accompanimental with quarter notes and rests.

The third system, starting at measure 72, features a variety of chordal textures in the treble clef. The bass line continues with a steady accompaniment of quarter notes.

The fourth system, starting at measure 79, shows a continuation of the musical themes. The treble clef has active eighth-note patterns, while the bass line provides a consistent accompaniment.

The fifth system, starting at measure 86, is labeled "COUNTERTENOR SOLO". The treble clef contains the vocal line with lyrics: "Come, come, ye Sons of Art, come, come a - way, come, come, ye". The piano accompaniment continues in the bass clef.

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-phiant 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

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

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

f *p*

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-'ningshores re - bound,_____

155

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

158

bound. bound. Onthe
 bound. bound. Onthe 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.

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

1. 2.

ries of this day. day.

glo - - - - - ries of this day. Onthe day.

1. 2.

The score consists of three staves. The top two staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music includes lyrics and first/second endings. The lyrics are: 'ries of this day. day.' and 'glo - - - - - ries of this day. Onthe day.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.