

Ye tuneeful muses

Welcome Song 1686

Z 344

Henry Purcell

edited by Peter Young

Symph.

Violin I

Violin II

Viola

Continuo

The first system of the symphony features four staves. The Violin I and II parts are in treble clef, the Viola is in alto clef, and the Continuo is in bass clef. The music is in a minor key with one flat and common time. The first measure includes a repeat sign. The Continuo part consists of a simple bass line with a few accidentals.



Vln. I

Vln. II

Vla.

Cont.

7

The second system begins at measure 7. It features four staves. The Violin I and II parts are in treble clef, the Viola is in alto clef, and the Continuo is in bass clef. The music continues in the same key and time signature. The Continuo part has a steady bass line.



Vln. I

Vln. II

Vla.

Cont.

13

The third system begins at measure 13. It features four staves. The Violin I and II parts are in treble clef, the Viola is in alto clef, and the Continuo is in bass clef. The music continues in the same key and time signature. The Continuo part has a steady bass line.

18

Vln. I

Vln. II

Vla.

Cont.

1. 2.



24

Vln. I

Vln. II

Vla.

Cont.



32

Vln. I

Vln. II

Vla.

Cont.

40

Vln. I

Vln. II

Vla.

Cont.



48

Vln. I

Vln. II

Vla.

Cont.



56

Vln. I

Vln. II

Vla.

Cont.

63

Vln. I

Vln. II

Vla.

Cont.



70

Vln. I

Vln. II

Vla.

Cont.



77

Vln. I

Vln. II

Vla.

Cont.

83

Vln. I

Vln. II

Vla.

Cont.



89

B. 1

B. 2

Cont.

Ye tune-ful Mu-ses, raise _____ your heads,

Ye tun-eful Mu-ses, raise _____ your heads, no lon-ger



92

B. 1

B. 2

Cont.

no lon-ger droop _____ and mourn. Shake _____ off that

droop, _____ no lon-ger droop _____ and mourn. Shake _____ off that

tr

95

B. 1 *tr*
le - thar-gy which has so long en - fee - bled all, all your ner-vous rap - tures of he - ro - ic

B. 2 *tr*
le - thar-gy which has so long en-fee-bled all, all your ner - vous rap-tures of he - ro - ic

Cont.



99

B. 1
song. Phoebus, that did your breasts in - spire, at length vouch-safes his all,

B. 2
song. Phoebus, that did your breasts in-spire, at length vouch

Cont.



102

B. 1
his all - - en - liv' - ning fire, a-gain his pow'r - - -

B. 2 *tr*
safes his all - en liv' - ning fire, a-gain his pow'r -

Cont.

105

B. 1
ful, pow'r - ful in-flu-ence on yousheds, a-gain the God, be-reft of whose kind,

B. 2
- - ful_ in-flu-ence on yousheds, a-gain the God, be-reft of whose kind,

Cont.



108

B. 1
kind_ light, so long you mourned_ the com - forts of the_ day, has put a

B. 2
kind_ light, so long you mourned_ the com - forts of the day,

Cont.



111

B. 1
pe-riod to your night, has put a pe - riod, put a pe-riod to your night,

B. 2
has put a pe - riod to your night, has put a pe-riod to your night, and blest you with his joy - ful_

Cont.

114

B. 1
and blest you with his joy - ful_ ray, and blest you with his joy - ful, joy - - ful, joy - ful

B. 2
ray, and blest you with his joy - ful_ray, his joy - - ful, joy-ful

Cont.



117

Vln. I

Vln. II

Vla.

B. 1
ray.

B. 2
ray.

Cont.

121

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cho.

This point of time ends

Cho.

This point of time ends

Cho.

This point of time ends

Cho.

This point of time ends

This point of time ends

Cont.

125

Vln. I

S.

A.

T.

B.

Cont.

all, ends all, all, all yourgrief, in bring-ing sa-cred

all, ends all, all, all yourgrief, in bring-ing sa-cred Cae -

all, ends all, all, all your grief, in bring-ing sa-cred Cae - sar it has brought re -

all, ends all, all, all yourgrief, in

tr

130

Vln. I

S.

A.

T.

B.

Cont.

Cae - sar, in bring-ing sa-cred Cae - - sar it has brought re - lief, in

- sar, in bring-ing sa-cred Cae - sar it has brought re - lief, has brought re-lief, in

lief, in bring-ing sa-cred Cae - sar it has brought, has brought re - lief, in

bring-ing sa-cred Cae - sar, in bring-ing sa-cred Cae - sar it has brought re - lief,

Cont.



133

Vln. I

S.

A.

T.

B.

Cont.

bring-ing sa-cred Cae-sar, in bring-ing sa-cred Cae-sar it has brought re - lief.


bring-ing sa-cred Cae - sar, in bring-ing sa-cred Cae-sar it has brought re - lief. Be

bring-ing sa-cred Cae - sar, in bring-ing sa-cred Cae-sar it has brought re - lief.


in bring-ing sa-cred Cae-sar it has brought re - lief.

Cont.

136

A. 

live - ly then_ and gay, all signs of sor-row chase_ a - way, be live - ly then_ and gay, all signs of

Cont. 

Melody: "Hey, boys, up go we"



142

A. 

sor-row chase_ a - way, be cheer - ful, be cheer - ful. as_ the pa - tron of the

Cont. 



148

A. 

day_ af - ter a gloo - my night's gone by_ and_ not_ one cloud, and not_ one cloud ob-

Cont. 



153

A. 

scures the glo-rious day, the glo - - - - - rious

Cont. 

Melody: "Hey, boys, up go we"

159 (+ Vln. II)

Vln. I

S. *Cho.*
Be live - ly then_ and gay, all signs of sor - row chase a - way, - be live - ly then_ and

A. *Cho. (+ Vla.)*
day. - Be live - ly then and gay, all signs of sor - row chase a - way, - be live - ly then and

T. *Cho.*
Be live - ly then and gay, all signs of sor - row chase a - way, - be live ly then and

B.
Be live - ly then_ and gay, all signs of sor - row chase a - way, - be live - ly then_ and

Cont.

165

Vln. I

S. *tr*
gay, all signs of sor - row chase a - way, - be cheer - ful, be cheer -

A.
gay, all signs of sor - row chase a - way, - be cheer - ful as the_

T.
gay, all signs of sor - row chase a - way, - be cheer - ful, -

B.
gay, all signs of sor - row chase a - way, - be cheer - - -

Cont.

170

Vln. I

S.

A.

T.

B.

Cont.

ful, cheer - ful, be cheer - ful, cheer - ful, be cheer - ful as the pa - tron of the

pa - tron of the day, be cheer - - - ful, cheer - ful as the pa - tron of the

be cheer - - - ful as the pa - tron of the day

ful, cheer - ful, be cheer - ful as the pa - tron of the



175

Vln. I

S.

A.

T.

B.

Cont.

day af - ter a gloo - my night's gone by and not one cloud ob - scures the

day af - ter a gloo - my night's gone by, and not one cloud ob -

af - ter a gloo - my night's gone by, af - ter a gloo - my night's gone by,

day af - ter a gloo - my night's gone by, and not one

Ritor

180

Vln. I

Vln. II

Vla.

S.
glo rious sky, no, not_ one cloud ob - scures the glo - rious sky.

A.
scures the glo-rious sky, ob - scures the glo - rious sky.

T.
— and not_ one cloud ob - scures the glo - rious sky.

B.
cloud_ ob-scures, and not one cloud ob scures the glo - rious sky.

Cont.



186

Vln. I

Vln. II

Vla.

Cont.

193

Vln. I

Vln. II

Vla.

B.

Cont.

In his just

199

Vln. I

Vln. II

B.

Cont.

praise, in his just praise your no - blest songs let fall, and let'em be im - mor - tal,

203

Vln. I

Vln. II

B.

Cont.

let'em be im-mor - tal, im-mor-tal all, im-mor - tal as the fame he's won, the won -

208

Vln. I

Vln. II

B.

Cont.

ders he has in bat - tles done, in which he did no dan - ger shun, but

213

Vln. I

Vln. II

B.

Cont.

made his name co - las - - - - - ting with the sun, in which he

218

Vln. I

Vln. II

B.

Cont.

did no dan - ger shun, but made his name co - las - - - - -

223

Vln. I

Vln. II

S.

A.

T.

B.

Cont.

Ex - cite, ex-

Try, try ev' ry strain,

ting with the sun.

230

(+ Vln. II)

Vln. I

S.

A.

T.

B.

Cont.

Cho.

tune all your strings, tune,

(+ Vla.)

cite ev' - ry vein, — tune all your strings, tune,

tune, tune all your strings, tune,

236

Vln. I

S.

A.

T.

B.

Cont.

tune all your strings, to ce - le-brate his so much wish'd re - turn, to

tune all your strings, to ce - le-brate his so much wish'd re - turn, to

tune all your strings, to ce - le-brate his so much wish'd re - turn, to

tune all your strings, to ce - le-brate his so much wish'd re - turn, to

tune all your strings, to ce - le-brate his so much wish'd re - turn, to



241

Vln. I

S.

A.

T.

B.

Cont.

ce - le - brate his so much wish'd re - turn, to wel - come home, to wel - come home the

ce - le - brate his so much wish'd re - turn, to wel - come home the best of kings,

ce - le - brate his so much wish'd re - turn, to wel - come home the best of kings, the best, the

ce - le - brate his so much wish'd re - turn, to wel - come,

ce - le - brate his so much wish'd re - turn, to wel - come,

246

Vln. I

S.
best, the best of kings, to wel-come home the best of kings, the best, the best of

A.
to wel-come home the best of kings, the best of kings, wel-come home the best of

T.
best of kings, to wel-come, wel-come home, to wel-come home the best, the best of

B.
wel-come home, to wel-come home the best of kings, to wel-come home the best of

Cont.

251

Vln. I

Vln. II

Vla.

S.
kings, and make him wel-come, and make him wel-come, make him wel-come as the

A.
kings, and make him wel-come, and make him wel-come, make him wel-come as the

T.
kings, and make him wel-come, and make him wel-come, make him wel-come as the

B.
kings, and make him wel-come, and make him wel-come, make him wel-come as the

Cont.

256

Vln. I

S.

A.

T.

B.

Cont.

ge - ne - ral joy he brings, as the ge - ne - ral joy he

ge - ne - ral joy he brings, as the ge - ne - ral joy he

ge - ne - ral joy he brings, as the ge - ne - ral joy he brings, the

ge - ne - ral joy he brings, as the ge - ne - ral joy

Cont.

260

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

brings, as the ge - ne - ral joy he brings.

brings, as the ge - ne - ral joy, the ge - ne - ral joy he brings.

ge - ne - ral joy he brings.

he brings, the ge - ne - ral joy he brings.

Cont.

264

Vln. I
Vln. II
Vla.
Cont.

This system contains measures 264 through 268. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature is one sharp (F#). The time signature is common time (C). A double bar line with repeat dots is placed after measure 265. The Cello part has a fermata over the final note of measure 268.



269

Vln. I
Vln. II
Vla.
Cont.

This system contains measures 269 through 275. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature is one sharp (F#). The time signature changes to 3/4. A double bar line with repeat dots is placed after measure 270. The Cello part has a fermata over the final note of measure 275.



276

Vln. I
Vln. II
Vla.
Cont.

This system contains measures 276 through 281. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature is one sharp (F#). The time signature is 3/4. First and second endings are marked with '1.' and '2.' above the staves. The Cello part has a fermata over the final note of measure 281.

284

Vln. I

Vln. II

Vla.

Cont.

291

Vln. I

Vln. II

Vla.

Cont.

298

Vln. I

Vln. II

Vla.

Cont.

306

Vln. I

Vln. II

Vla.

T.

Cont.

From the

313

T.

Cont.

ratt - ling_of drums and the trum - pet's loud_sound where-in__ Cae - sar's safe-ty and his_fame a-

(Vln. I)

Cho. (+ strings)

S.

A.

T.

B.

Cont.

From the ratt - ling_of drums and the trum - pet's loud sounds where-in__ Cae - sar's_ safe-ty and

From the ratt-ling of drums and the trum - pet's loud sounds where - in Cae-sar's safe-ty_and

bounds, from the ratt - ling_of drums and the trum - pet's loud sounds where - in Cae - sar's_ safe-ty and

From the ratt - ling of drums and the trum-pet's loud sounds where in Cae - sar's safe-ty and

327

S. 1 *Vers*
his fame a-bounds, the best pro - tec - tors of his roy - al right 'gainst fa - na - ti-cal

S. 2 *Vers*
his fame a-bounds, the best pro - tec - tors of his roy - al right 'gainst fa - na - ti-cal

A.
his fame a-bounds,

T. *Vers*
his fame abounds, the best pro - tec - tors of his roy - al right 'gainst fa - na - ti-cal

B.
his fame a-bounds,

Cont.

334

S. 1 *Cho. (+ strings)*
fu - ry and sanc - ti - fied spite, from the ratt - ling of drums and the trum - pet's loud sounds where-in

S. 2 *Cho. (+ strings)*
fu - ry and sanc - ti - fied spite, from the ratt - ling of drums and the trum - pet's loud sounds where-in

A. *Cho.*
from the ratt - ling of drums and the trum - pet's loud sounds where -

T. *Cho.*
fu - ry and sanc - ti - fied spite, from the ratt - ling of drums and the trum - pet's loud sounds where -

B. *Cho.*
from the ratt - ling of drums and the trum - pet's loud sounds where

Cont.

341

S. Cae - sar's_ safe-ty and his_ fame a- bounds,

A. *Vers (Mr. Turner)*
in Cae-sar's safe-ty_ and his fame a- bounds, by_ which_ he_ glo - ry_ first_ did *tr*

T. *Vers*
in Cae - sar's_ safe-ty and his_ fame a bounds, by_ which_ he_ glo - ry_ first_ did *tr*

B. *Vers*
in Cae - sar's safe-ty and his fame a- bounds, by which he_ glo - ry_ first_ did_

Cont.



348

S. *Cho. (+ strings)*
From the ratt - ling_ of drums and the

A. *Cho.*
gain, and may they still, still, still pre-serve his reign, from the ratt - ling_ of drums and the

T. *Cho.*
gain, and may they still, still, still pre-serve his reign, from the ratt - ling_ of drums and the

B. *Cho.*
gain, and may they still, still, still pre-serve his reign, from the ratt - ling_ of drums and the

Cont.

355

S. trum - pet's loud sounds where-in__ Cae - sar's_ safe-ty and his_ fame a - bounds, from the ratt - ling_of

A. trum - pet's loud sounds where - in Cae-sar's safe-ty_and his fame a - bounds. from the ratt-ling of

T. trum - pet's loud sounds where - in Cae - sar's_ safe-ty and his_ fame a bounds, from the ratt - ling_of

B. trum-pet's loud sounds where in Cae - sar's safe-ty and his fame a - bounds, from the ratt - ling of

Cont.



362

S. drums and the trum - pet's loud sounds where-in__ Cae - sar's_ safe-ty and his_ fame a - bounds, *Strings*

A. drums and the trum - pet's loud sounds where - in Cae-sar's safe-ty_and his fame a - bounds.

T. drums and the trum - pet's loud sounds where - in Cae - sar's_ safe-ty and his_ fame a bounds,

B. drums and the trum-pet's loud sounds where in Cae - sar's safe-ty and his fame a - bounds,

Cont.

369

S. *Cho.*
from the

A. *Cho.*
from the

T. *Cho.*
from the

B. *Cho.*
from the

Cont.



377

S. ratt - ling_of drums and the trum - pet's loud sounds where - in Cae - sar's safe - ty and his fame a -

A. ratt - ling of drums and the trum - pet's loud sounds where - in Cae - sar's safe - ty and his fame a -

T. ratt - ling_of drums and the trum - pet's loud sounds where - in Cae - sar's safe - ty and his fame a

B. ratt - ling of drums and the trum - pet's loud sounds where in Cae - sar's safe - ty and his fame a -

Cont.

384

Strings

S. bounds,

A. bounds.

T. bounds,

B. bounds,

Cont.



392

Cho.

S. from the ratt - ling_of drums and the trum - pet's loud sounds where - in Cae - sar's_ safe - ty and

Cho.

A. from the ratt - ling of drums and the trum - pet's loud sounds where - in Cae - sar's safe - ty_and

Cho.

T. from the ratt - ling_of drums and the trum - pet's loud sounds where - in Cae - sar's_ safe - ty and

Cho.

B. from the ratt - ling of drums and the trum - pet's loud sounds where in Cae - sar's safe - ty and

Cont.

399

S. his fame a - bounds.

(Vers) Mr Turner

A. 1 his fame a - bounds. To mu - sic's sof - ter but yet kind and plea - sing me - lo - dy,

(Vers)

A. 2 his fame a - bounds. To mu - sic's sof - ter but yet kind and plea - sing me - lo - dy,

T. his fame_ abounds,

(Vers)

B. his fame a - bounds. To mu - sic's sof - ter but yet kind and plea - sing me - lo - dy,

Cont.



404

Rec. 1 *Flutes*

Rec. 2

A. 1 mu - sic, from care, from care_ and dan - ger free,

A. 2 mu - sic, from care, from care_ and dan - ger free,

B. mu - sic, from care, from care and dan - ger free,

Cont.

410

Rec. 1

Rec. 2

A. 1

A. 2

B.

Cont.

mu- sic, the sweet, the sweet un-ben - der of the mind,

mu- sic, the sweet, the sweet un-ben - der of the mind,

mu- sic, the sweet un - ben - der of the mind,



416

Rec. 1

Rec. 2

A. 1

A. 2

B.

Cont.

to mu- sic, to mu - sic and to love he comes, to mu -

to mu- sic, to mu - sic and to love he comes, to mu -

to mu- sic, to mu - sic and to love he_ comes, to mu - sic

422

Rec. 1

Rec. 2

A. 1

A. 2

B.

Cont.

- sic and to love he comes.

- sic and to love he comes.

and to love he comes.

427

A.

Cont.

Mr. Turner

tr

With him he brings the part ner_ of_ his throne, that brigh - ter je-wel, that

431

A.

Cont.

tr *tr*

brigh - ter je-wel than a crown, in whom does tri - - - - - umph

434

A.

Cont.

each com- man - ding grace, an

each com-man-ding grace, an an - gel.mien and match - less face,

438

A. With him he brings the part-ner of his throne, that

Cont.

442

A. brigh - ter je-wel, that brigh - ter je-wel than a crown, in whom does tri -

Cont.

445

A. - - - umph each com-man-ding grace, an an - gel mien and match - less face!

Cont.

449

A. There Beau-ty its whole ar-til-le-ry tries, whilst he who e - ver, e - ver kept the

Cont.

452

A. field glad-ly sub-mits, is proud to yield and fall the cap-tive of her con - que-ring

Cont.

456

A. eyes, There Beau-ty its whole ar-til-le-ry tries, whilst he who e - ver, e - ver kept the

Cont.

460

A. *tr*

field glad-ly sub-mits, is proud to yield and fall _____ the cap-tive of her con - que-ring

Cont.



464

Ritor

Vln. I

Vln. II

Vla.

A.

eyes.

Cont.



468

Vln. I

Vln. II

Vla.

Cont.

472

Vln. I

Vln. II

Vla.

Cont.

This system contains measures 472 through 475. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature is B-flat major (two flats). The time signature is 3/4. The Violin I part has a melodic line with many slurs and accents. The Violin II part provides harmonic support with a similar melodic contour. The Viola and Cello parts play a steady eighth-note accompaniment.

476

Vln. I

Vln. II

Vla.

Cont.

This system contains measures 476 through 479. The instrumentation remains the same. The Violin I part continues with its melodic line, showing some chromatic movement. The Violin II part follows a similar pattern. The Viola and Cello parts maintain their accompaniment, with the Cello part showing some rests in measure 478.

480

Vln. I

Vln. II

Vla.

Cont.

This system contains measures 480 through 483. The Violin I part has a more active melodic line with many slurs. The Violin II part continues with its accompaniment. The Viola and Cello parts provide a consistent eighth-note accompaniment throughout the system.

484

Vln. I
Vln. II
Vla.
Cont.

Detailed description: This system contains measures 484 through 487. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature is B-flat major. Measures 484 and 486 contain rests for all instruments. Measures 485 and 487 feature active musical notation, including sixteenth-note patterns in the violins and eighth-note patterns in the viola and cello.

488

Vln. I
Vln. II
Vla.
Cont.

Detailed description: This system contains measures 488 through 491. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature is B-flat major. Measures 488 and 490 contain rests for all instruments. Measures 489 and 491 feature active musical notation, including sixteenth-note patterns in the violins and eighth-note patterns in the viola and cello.

492

Vln. I
Vln. II
Vla.
S. 1
S. 2
Cont.

Hap - py in a mu - tual love may
Hap - py in a mu - tual love may

Detailed description: This system contains measures 492 through 495. It features six staves: Violin I, Violin II, Viola, Soprano 1, Soprano 2, and Cello. The key signature is B-flat major. Measures 492 and 493 contain rests for all instruments. Measures 494 and 495 feature active musical notation, including sixteenth-note patterns in the violins and eighth-note patterns in the viola and cello. The vocal parts (S. 1 and S. 2) enter in measure 494 with the lyrics "Hap - py in a mu - tual love may".

497

S. 1
they each o - ther long_ pos - sess, may ev' ry bliss still grea - ter prove, still grea-ter, grea - terprove, and ev' - ry_

S. 2
they each o - ther long_ pos - sess, may ev' ry bliss still grea - ter prove, still grea-ter, grea - terprove, and ev' - ry

Cont.

503

S. 1
care grow less, less, less, and ev' - ry_ care_grow less, less, may

S. 2
care__ grow less, less, less, and ev - ry_ care_grow less, less, may

Cont.

508

S. 1
fate no re - vo - lu - tions bring, but what_ may_ all_ se - rene - ly move,

S. 2
fate no re - vo - lu - tions bring, but what_ may_ all_ se - rene - ly move,

Cont.

512

S. 1
glo - rious as Heav'n from whence they spring, from whence they spring, and gen - -

S. 2
glo - rious as Heav'n from whence, from whence they spring, and gen - -

Cont.

516

S. 1
- tle, and gen - - tle as its dar - ling, Love, may Love.

S. 2
- tle, and gen - - tle as its dar - ling, Love, may Love.

Cont.
1. 2.

T.
8
Whilst in mu-sic and verse our du-ty we show, and though we can ne-ver pay all that we owe, whilst in

Cont.
1.

T.
8
owe, yet all we can raise, our lit - tle, lit-tle mites we hum - bly throw in-to the bound-less trea - su-ry

Cont.
2.

S.
1. 2. *Cho. (+ strings)*
Whilst in mu-sic and verse our du-ty we show, and though we can

A.
Cho.
Whilst in mu-sic and verse our du-ty we show, and though we can

T.
8
tr *Cho.*
of their praise, yet praise. Whilst in mu-sic and verse our du-ty we show, and though we can

B.
Cho.
Whilst in mu-sic and verse our du-ty we show, and though we can

Cont.
1. 2.

S.  1. 2.
ne - ver pay all that we owe, whilst in owe, yet all we can raise, our lit - tle, lit-tle

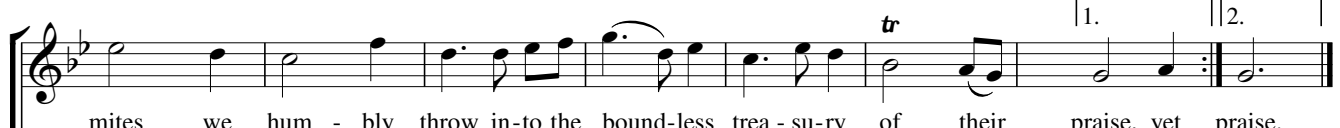
A. 
ne - ver pay all that we owe, whilst in owe, yet all we can raise, our lit - tle, lit-tle

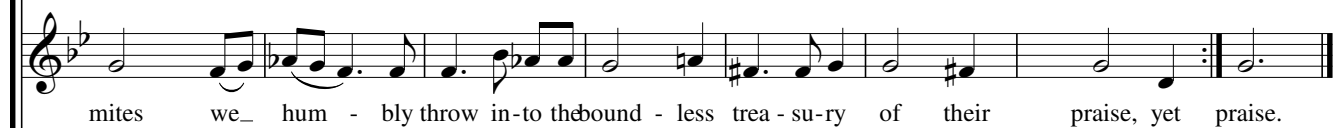
T. 
ne - ver pay all that we owe, whilst in owe, yet all we can raise, our lit - tle, lit-tle

B. 
ne - ver pay all that we owe, whilst in owe, yet all we can raise, our lit - tle, lit-tle

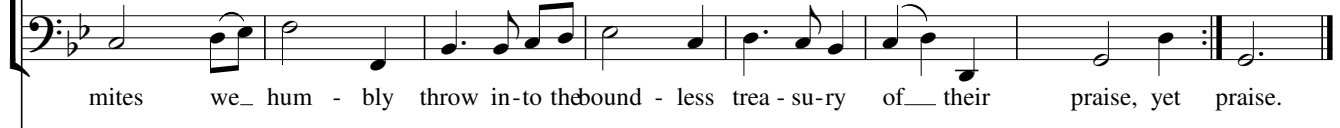
Cont.  1. 2.



S.  *tr* 1. 2.
mites we hum - bly throw in-to the bound-less trea - su-ry of their praise, yet praise.

A. 
mites we_ hum - bly throw in-to thebound - less trea - su-ry of their praise, yet praise.

T. 
mites we_ hum - bly throw in-to thebound - less trea - su-ry of_ their praise, yet praise.

B. 
mites we_ hum - bly throw in-to thebound - less trea - su-ry of_ their praise, yet praise.

Cont.  1. 2.