

Of old, when heroes thought it base

Yorkshire Feast Song
Z 333

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edited by Peter Young

Simpho(ny)

Oboe 1
(editorial)

Oboe 2

Trumpet 1

Trumpet 2

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Continuo

6

Ob. 1
Ob. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Cont.

This block contains the musical score for measures 6 through 8. It features seven staves: Ob. 1, Ob. 2, Tpt. 1, Tpt. 2, Vln. I, Vln. II, and Vla. The Cont. part is on a separate line below. The music is in G major and 4/4 time. Measures 6-8 show a complex orchestral texture with various rhythmic patterns and rests.



9

Ob. 1
Ob. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Cont.

This block contains the musical score for measures 9 through 12. It features the same seven staves as the previous block. A double bar line with repeat dots is placed at the end of measure 9. Measures 10-12 continue the orchestral texture with various rhythmic patterns and rests.

16

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Cont.

6 7 6 6 5

27

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Cont.

38

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Cont.

Detailed description: This block contains the musical score for measures 38 through 48. It features seven staves: Ob. 1, Ob. 2, Tpt. 1, Tpt. 2, Vln. I, Vln. II, and Vla. The Cont. part is on a bass staff. The music is in a key with two sharps (F# and C#) and a common time signature. The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at the end of measure 48.

49

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Cont.

Detailed description: This block contains the musical score for measures 49 through 58. It features the same seven staves as the previous block. The music continues with similar rhythmic patterns and dynamics. A double bar line is present at the end of measure 58.

60

Vln. I *violins soft*

Vln. II

B.

Cont.

Of old, when he-roes thought it base to be con-fin'd. to na-tive air, and glo - ry brought a

7
4
2

64

Vln. I

Vln. II

B.

Cont.

mar - - - tial race, to breath their tow' - - - ring ea-gles

5
3

68

Vln. I

Vln. II

B.

Cont.

here, the sons of old Bri-gan-tium stood dis-pu-ting free-dom with their blood, un - daun - ted at the pur -

72

Vln. I

Vln. II

B.

Cont.

ple flood, the sons of old Bri-gan-tium

75

Vln. I

Vln. II

B.

Cont.

stood dis-pu-ting free-dom with their blood, un-daun - ted, un - daun - ted at the pur

79

Tpt. 1 (+ oboes)

Tpt. 2

Vln. I

Vln. II

Vla.

B.

Cont.

ple flood.

82

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

B.

Cont.



86

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

A. *2 Voc.*
Bri-gan tium, ho-nour'd with a race_____ di - vine, Bri - gan - tium, ho-nour'd with a

B.
Bri - gan - tium, ho-nour'd with a race_____ di - vine,

Cont.

89

A. race di - vine, gave birth to the vic - to - - - - -

B. Bri-gan - tium, ho-nour'd with a race di - vine, gave birth to the vic - to - - - - -

Cont.

93

A. rious Con-stan-tine, to the vic-to - rious Con - stan-tine. Con - stan-tine, whose

B. - - - - - ri - ous Con - stan - tine. Con - stan - tine,

Cont.

97

A. co-lo-ny, whilst plan-ted there, fresh bloo-ming glo - - - - - ries still, still re -

B. whose co - lo-ny, whilst plan-ted there, fresh bloo-ming glo - - - - - ries still re -

Cont.

101

A. new'd the year, whose co - lo-ny, whose co - lo-ny whilst plan-ted there fresh bloo - ming glo -

B. new'd the year, whose co - lo-ny, whilst plan-ted there, fresh bloo - - - - - ming glo -

Cont.

105

A.

 B.

 Cont.

109

Rec. 1

 Rec. 2

 T.

 Cont.

117

Rec. 1

 Rec. 2

 T.

 Cont.

123

Rec. 1

 Rec. 2

 T.

 Cont.

130

Rec. 1

Rec. 2

T.

Cont.

gu - sta then did droop - - - - - ing lie, did droop - ing, droop - ing,

137

Rec. 1

Rec. 2

T.

Cont.

droop - ing - lie, tho' now she rears her tow' ring front so high, tho' now she rears her tow'-ring front so

144

Rec. 1

Rec. 2

T.

Cont.

high, her tow' - - - - - ring - fronts so - - - - -

149

Rec. 1

Rec. 2

T.

Cont.

high, Au - high, her tow' - - - - - ring front so - - - - -

155

Rec. 1

Rec. 2

S. *Cho. (+ strings)*
The bash-ful Thames for beau-ty so re nown'd, in haste ran _____ by her pu - ny town, and

A. *Cho.*
The bash-ful Thames for beau-ty so re nown'd, in haste ran _____ by her pu - ny town, and

T. *Cho.*
high. The bash-ful Thames for beau-ty so re nown'd, in haste ran _____ by her pu - ny town, and

B. *Cho.*
The bash-ful Thames for beau-ty so re nown'd in haste ran _____ by her pu - ny town, and

Cont.

162

S. *tr*
poor, and poor. Au - gu - sta was a - sham'd to own, the own. Au - gu - sta then did droop -

A.
poor, and poor Au - gu - sta was a - sham'd to own, the own. Au - gu - sta then did droop -

T.
poor, and poor Au - gu - sta was a - sham'd to own, the own. Au - gu - sta then did droop -

B.
poor, and poor Au - gu - sta was a - sham'd to own, the own. Au - gu - sta then did droop -

Cont.

170

S. *tr*
 - - - - ing lie, did droop - ing, droop - ing, droop - ing_ lie, tho'

A.
 - - - - ing lie, did droop - - ing, droop - ing lie,

T.
 - - - - ing lie, did droop - ing, droop - - ing lie, tho' now she

B.
 - - - - ing lie, did droop - - ing, droop - ing lie,

Cont.



177

S.
 now she rears her tow'-ring front so high, tho' now she rears her tow'-ring front_ so high, her

A.
 tho' now she rears, tho' now she rears her_ tow' - ring front so high, _____ tho'

T.
 rears her tow'-ring front so high, _____ tho' now she rears her tow'-ring

B.
 tho' now she rears her tow'-ring front, her tow'-ring front so high,

Cont.

183

S. *tow' - - - - - ring front so_ high, Au - high, her*

A. *now she rears_ her tow' - ring front so high, her tow' - ring front so high, Au - high, tho'*

T. *front so high, her tow' - ring front, her tow' - ring front so_ high, Au - high, tho'*

B. *tho' now she rears her tow' - ring front, she rears her tow' - ring front so high, Au - high, her*

Cont. *tho' now she rears her tow' - ring front, she rears her tow' - ring front so high, Au - high, her*



189

S. *tow' - - - - - ring_ front so_ high.*

A. *now she rears_ her tow' - ring front so high, her tow' ring front so high.*

T. *now she rears_ her tow' - ring front_ so high, her tow' ring front so_ high._*

B. *tow' - - - ring front so high, her tow' - ring, tow' ring front so high.*

Cont. *tow' - - - ring front so high, her tow' - ring, tow' ring front so high.*

194

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

A.

Cont.



203

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

A.

Cont.

212

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

A.

Cont.



221

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

A.

Cont.

230

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

A.

Cont.

The pale and the pur - ple rose, that af - ter_ cost so ma - ny_ blows, so ma - ny, ma - ny

239

Vln. I

Vln. II

Vla.

A.

Cont.

blows, so ma - ny, ma - ny blows, when Eng - lish_ ba - rons sought a prize_ so_ dear - ly_ bought, the

247 2.

Vln. I

Vln. II

Vla.

A.

bought by the bold _____ wor-thies of _____ that shire, still_ best _____ by

Cont. 2.

255

Vln. I

Vln. II

Vla.

A.

sword and shield_ de - fen - ded were, by the bold _____ wor-thies

Cont.

262

Vln. I

Vln. II

Vla.

A.

of _____ that_ shire, still best _____ by sword and shield_ de - fen - ded were, were.

Cont. 1. 2.

269

Vln. I

Vln. II

Vla.

Cont.

276

T.

B.

Cont.

And in each track of glo - - - - - ry since, and in each track of

And in each track of glo - - - - - ry since, of

7 6

284

T.

B.

Cont.

glo - - - - - ry since, for their lov'd coun - try or their prince,

glo - - - - - ry since, for their lov'd coun - try or their prince,

1.

292

T.

B.

Cont.

prince, prin-ces that hate, that hate Rome's ty - ran - ny, and join the na - tion's right with their own roy - al - ty.

prince, prin-ces that hate, that hate Rome's ty - ran - ny, and join the na - tion's right with their own roy - al - ty.

2.

301

T. *8* None were more rea - dy, none were more rea - dy, none, none, none, none, none were more rea - dy, in dis

B. None, none, none, none, none were more, none were more rea - dy, none were more rea - dy, in dis

Cont. 6 5 2 6

309

T. *8* tress_ to save, no, none were more loy - al, none, none, none, none, none, none, none, none, no, none were more

B. tress to save, none were more loy - al, none, none, none, none, none, none, none, no, none were more

Cont.

318

S. *8* And in each track of glo - - - - ry since,

A. *Cho.* And in each track of glo - ry since, in each track_ of

T. *8* loy - al, none, none more brave. And in each track of glo - - -

B. *Cho.* loy - al, none, none more brave. And in each track, in each track of

Cont.

327

S. and in each track of glo - - - - - ry_ since, for their lov'd

A. glo - ry_ since, of glo - ry, of glo - ry, of glo - ry since, for their lov'd

T. - ry since, of glo - ry, of glo - ry, of glo - ry since, for their lov'd

B. glo - - - - - ry, of glo - - - - - ry since, for their lov'd

Cont.



334

S. coun - try_ or_ their prince, prin-ces that hate, that hate Rome's_ ty - ran-ny, and join_ the_

A. coun - try or_ their prince, prin-ces that hate, that hate Rome's ty - ran-ny, and join the

T. coun - try or_ their prince, prin-ces that hate, that hate Rome's ty - ran-ny, and join_ the_

B. coun - try or_ their prince, prin-ces that hate, that hate Rome's ty - ran-ny, and join the

Cont.

342

S. na - tion's right with their own — roy - al - ty, none were more rea - dy, none were more rea - dy,

A. na - tion's right with their own roy - al - ty, none, none, none more rea - dy, none, none,

T. na - tion's right with their own — roy - al - ty, none, none, none were more rea - dy,

B. na - tion's right with their own roy - al - ty, none were more rea - dy,

Cont. na - tion's right with their own — roy - al - ty, none were more rea - dy,

6 5



349

S. none, none, none, none, none were more rea - dy, in dis - tress — to save, no, none were more loy - al, none,

A. none, none, none, none, none were more rea - dy, in dis - tress to save, no, none were more loy - al, none,

T. none were more rea - dy, none were more rea - dy, in dis - tress — to save, none were more loy - al,

B. none were more rea - dy, none were more rea - dy, in dis - tress to save, none were more loy - al,

Cont. none were more rea - dy, none were more rea - dy, in dis - tress to save, none were more loy - al,

6 6 5

357

S. none, none, none, none, none, none, no, none were more loy - al, none, none more brave.

A. none, none, none, none, none, none, no, none were more loy - al, none, none more brave.

T. none, none, none, none, none, none, none were more loy - al, none, none more brave.

B. none, none, none, none, none, none, none were more loy - al, none, none more brave.

Cont. none, none, none, none, none, none, none were more loy - al, none, none more brave.

6
4

365 **Symphony again**

Ob. 1 (editorial)

Ob. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Cont.

370

Ob. 1
Ob. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Cont.

Detailed description: This system of musical notation covers measures 370 to 374. It features seven staves: Ob. 1, Ob. 2, Tpt. 1, Tpt. 2, Vln. I, Vln. II, and Vla. The Cont. part is on a bass staff. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The woodwinds and strings play rhythmic patterns, with some rests in measures 371 and 372.



375

Ob. 1
Ob. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Cont.

Detailed description: This system of musical notation covers measures 375 to 380. It features the same seven staves as the previous system. The music continues with similar rhythmic patterns. A double bar line with repeat dots is present at the beginning of measure 375. The Cont. part is on a bass staff. At the bottom of the page, there are some markings: a circled '5' under the Cont. staff, and the numbers '6 7 6' at the bottom right.

387

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Cont.

6
5

Detailed description: This system of musical notation covers measures 387 to 396. It features seven staves: Ob. 1, Ob. 2, Tpt. 1, Tpt. 2, Vln. I, Vln. II, and Vla. The Cont. (Contra Bass) staff is at the bottom. The key signature is one sharp (F#). The woodwinds and strings play complex rhythmic patterns, including sixteenth and thirty-second notes. A double bar line with a repeat sign is located below the Cont. staff at the end of measure 396.

398

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Cont.

Detailed description: This system of musical notation covers measures 398 to 407. It features seven staves: Ob. 1, Ob. 2, Tpt. 1, Tpt. 2, Vln. I, Vln. II, and Vla. The Cont. (Contra Bass) staff is at the bottom. The key signature is one sharp (F#). The woodwinds and strings continue with complex rhythmic patterns, including sixteenth and thirty-second notes.

411

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Cont.



424

Tpt. 1

Tpt. 2

A. 1

A. 2

Cont.

And now when the re-nown'd, the re-nown'd Nas - sau, the re- nown'd, the re- nown'd, the re-

And now, when the renown'd, the re-nown'd Nas - sau, the re- nown'd, the re-

427

Tpt. 1

Tpt. 2

A. 1
nown'd, the re-nown'd, the re-nown'd _____ Nas-sau, come to re-store our li-ber-ty, our li-ber

A. 2
nown'd, the re-nown'd Nas - sau, the re - nown'd _____ Nas-sau, come to re-store our li - ber - ty, our li-ber-ty, our li-ber

Cont.

431

Tpt. 1

Tpt. 2

A. 1
ty, our li - ber-ty_and law, and now, when the re-

A. 2
ty, our li - ber-ty_and law,

Cont.

435

Tpt. 1

Tpt. 2

A. 1
nown'd, the re-nown'd Nas - sau, the re-nown'd _____

A. 2
and now when the re-nown'd, the re-nown'd Nas - sau, the re - nown'd _____

Cont.

438

A. 1
Nas-sau come to re-store our li - ber - ty, our li - ber - ty, our li - ber - ty__and law,

A. 2
Nas-sau come to re-store our li - ber - ty, our li - ber - ty, our li - ber - ty, our li - ber - ty__and law, come to re-

Cont.

442

Tpt. 1

Tpt. 2

A. 1
come to re-store our li - ber - ty, our li - ber - ty, our li - ber - ty__and law,

A. 2
store our li - ber - ty, our li - ber - ty, our li - ber - ty, our li - ber - ty__and law,

Cont.

446

Tpt. 1

Tpt. 2

A. 1
the work so well per-form'd and done, so well per-form'd and

A. 2
the work so well per-form'd is done, so well per-form'd is done,

Cont.

450

Tpt. 1

Tpt. 2

A. 1
done, the work so well per - form'd and done, they were the

A. 2
the work so well per - form'd is done,

Cont.

453

A. 1
first, the first be - gun, they were the first, the first be - gun, they were the first, the first, they were the first be -

A. 2
they were the first, the first be - gun, they were the first, the first be - gin, they were the first, the first be -

Cont.

456

A. 1
gun, they, they, they, they were the first, they were the first, the _____

A. 2
gun, they, they, they, they were the first, they were the first, the _____

Cont.

459

Tpt. 1

Tpt. 2

A. 1 *soft*
first be-gun, they were the first, the first be-gun.

A. 2 *soft*
first be-gun, they were the first, the first be-gun.

Cont.

462

Tpt. 1

Tpt. 2

Cont.

465

B. 1
They did no storms, nor threat' nings fear, nor threat' - nings fear of

B. 2
They did no storms, nor threat' nings fear, nor threat' nings

Cont.

468

B. 1
thun - - der in the grumb-ling, in the grumb-ling, in the grumb-ling, grumb-ling air,

B. 2
fear of thun - - der in the grumb-ling, grumb-ling, grumb-ling, grumb - ling air, nor a - ny

Cont.

471

B. 1
nor a - ny re - vo - lu - tions near, nor a - ny re - - - - - vo - lu - tions near.

B. 2
re - vo - lu - tions near, nor a - ny re - vo - lu - tions near, nor a - ny re - vo - lu - tions, a - ny re - vo - lu - tions near.

Cont.

475

B. 1
They did no storms, _____ lu - tions near. The no - ble, no - - - - - ble

B. 2
lu - tions near. The no - - - - - ble

Cont.

479

B. 1
work large hopes, large hopes of free - dom, free - dom, large_ hopes of free - dom. told,

B. 2
work large hopes, large hopes of free - dom, free - dom, free - dom, large_ hopes of free - dom told, free - dom in -

Cont.

483

B. 1
free - dom in - spir'd, in - spir'd thei minds, and made them bold, _____ and gave ___'em Eng lish_ hearts like those_ of

B. 2
spir'd their minds, free - dom in - spir'd thei minds, and made them bold, _____ and gave ___'em Eng - lish hearts like those of

Cont.

487

B. 1
old to wel-come, wel-come, wel-come, wel-come, wel-come our re - dee - mer when he came, whose

B. 2
old to wel-come, wel-come, wel-come our re - dee - mer when he came, whose

Cont.

490

B. 1
vir - tue, whose vir - tue and whose fame made our long smo-ther'd joy, our long

B. 2
vir - tue, whose vir - tue and whose fame made our long smo-ther'd joy, our

Cont.

493

B. 1
soft *loud*
smo - ther'd joy burst in - to a brigh - ter flame.

B. 2
soft *loud*
long smo-ther'd joy burst in - to a brigh - ter flame.

Cont.

498

Vln. I

Vln. II

Vla.

T.

Cont.

505

Vln. I

Vln. II

Vla.

T.

Cont.

(play very soft)

play very soft

So when the

512

Vln. I

Vln. II

Vla.

T.

Cont.

(play very soft)

glitt' - ring Queen _____ of Night with black _____ e - clipse _____ is sha - dow'd, is

tr

tr

518

Vln. I

Vln. II

Vla.

T.

Cont.

1. 2.

sha - dow'd o'er, o'er, the globe that

525

Vln. I

Vln. II

Vla.

T.

Cont.

swells with sul - len pride, her daz -

531

Vln. I

Vln. II

Vla.

T.

Cont.

ling charms to hide, does but a lit - tle, a

537

Vln. I

Vln. II

Vla.

T.

lit - tle, a lit - tle, a lit - tle time a - bide, and then each ray, and

Cont.

543

Vln. I

Vln. II

Vla.

T.

then each ray is bright - - - ter, is bright - - -

Cont.

548

Vln. I

Vln. II

Vla.

T.

- - - ter than be - fore, the fore.

Cont.

553

Vln. I

Vln. II

Vla.

S. 1
Let mu-sic join in a

S. 2
Let mu-sic join in a cho-rus, in a

A.
Let mu-sic join in a cho-rus, in a cho-rus di vine, let mu-sic, let mu - sic join,

T.
Let mu-sic join in a cho-rus, in a cho-rus, let mu-sic, mu - sic join in a

B.
Let mu-sic join in a cho-rus, in a cho - rus, let mu - sic

Cont.

Detailed description: This is a page of a musical score, page 35, starting at measure 553. The score is in the key of D major (two sharps) and common time (C). It features eight staves: Violin I, Violin II, Viola, Soprano 1, Soprano 2, Alto, Tenor, Bass, and Contrabass. The strings (Vln. I, Vln. II, Vla., and Cont.) play a rhythmic accompaniment of eighth notes. The vocal parts (S. 1, S. 2, A., T., B.) have lyrics in English. The lyrics are: 'Let mu-sic join in a', 'Let mu-sic join in a cho-rus, in a', 'Let mu-sic join in a cho-rus, in a cho-rus di vine, let mu-sic, let mu - sic join,', 'Let mu-sic join in a cho-rus, in a cho-rus, let mu-sic, mu - sic join in a', and 'Let mu-sic join in a cho-rus, in a cho - rus, let mu - sic'. The Soprano 1 part has a line break in the lyrics. The Alto part has a line break in the lyrics. The Tenor part has a line break in the lyrics. The Bass part has a line break in the lyrics. The Contrabass part has a line break in the lyrics.

558

Vln. I

Vln. II

Vla.

S. 1
 cho-rus, in a cho-rus, let mu - sic join, let mu-sic join in a cho-rus, in a cho - rus di-vine, let mu-sic

S. 2
 cho - rus di - vine, let mu-sic join in a cho-rus di - vine, let mu-sic

A.
 let mu-sic join in a cho - rus, let mu-sic join in a cho-rus, let mu - sic

T.
 cho - rus di-vine, let mu-sic join in a cho-rus, in a

B.
 join, let mu-sic join in a cho-rus, in a cho - rus, a cho-rus di - vine, in a

Cont.

562

Vln. I

Vln. II

Vla.

S. 1
join in a cho - rus di-vine,

S. 2
join in a cho-rus di - vine,

A.
join in a cho-rus di - vine, let mu-sic

T.
cho - rus di - vine,

B.
cho-rus, a cho-rus di - vine,

Cont.

Detailed description of the musical score: The score is for measures 562-566. It features seven instrumental parts and five vocal parts. The instrumental parts are Violin I, Violin II, and Viola, all in treble clef with a key signature of one sharp (F#). The vocal parts are Soprano 1, Soprano 2, Alto, Tenor, and Bass, all in treble clef with a key signature of one sharp. The Continuo part is in bass clef with a key signature of one sharp. The lyrics for the vocal parts are: Soprano 1: 'join in a cho - rus di-vine,'; Soprano 2: 'join in a cho-rus di - vine,'; Alto: 'join in a cho-rus di - vine, let mu-sic'; Tenor: 'cho - rus di - vine,'; Bass: 'cho-rus, a cho-rus di - vine,'. The Continuo part has a '7' marking under the first measure of the second system.

568

Vln. I

Vln. II

Vla.

S. 1
let mu-sic join in a cho-rus, in a cho-rus, let mu - sic

S. 2
let mu-sic join in a cho-rus, let mu-sic

A.
join in a cho-rus, in a cho - rus di-vine, let mu-sic join in a cho-rus, in a cho - rus di-vine,

T.
let mu-sic join in a cho-rus di - vine, let mu-sic join in a cho - rus di -

B.
let mu - sic join

Cont.

Detailed description: This is a page of a musical score, page 38, starting at measure 568. It features eight staves. The top three staves are for string instruments: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The next three staves are for vocal soloists: Soprano 1 (S. 1), Soprano 2 (S. 2), and Alto (A.). The bottom two staves are for vocalists: Tenor (T.) and Bass (B.). A Continuo (Cont.) part is also present at the very bottom. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'let mu-sic join in a cho-rus, in a cho-rus, let mu - sic', 'let mu-sic join in a cho-rus, let mu-sic', 'join in a cho-rus, in a cho - rus di-vine, let mu-sic join in a cho-rus, in a cho - rus di-vine,', 'let mu-sic join in a cho-rus di - vine, let mu-sic join in a cho - rus di -', and 'let mu - sic join'.

572

Vln. I

Vln. II

Vla.

S. 1
join, let mu-sic join in a cho - rus, let mu-sic join in a cho - rus di - vine, the praise of all, of

S. 2
join in a cho-rus di - vine, let mu-sic join in a cho-rus, in a cho - rus di - vine, the praise of all, of

A.
let mu-sic join in a cho-rus, in a cho - rus, a cho - rus di - vine, the praise of all, of

T.
vine, let mu-sic join in a cho-rus, in a cho - rus di - vine, the praise of all, of

B.
in a cho - - - rus di - vine, the praise of all, of

Cont.

576

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

all, the praise of all, of all, the praise of all, of all that ce - le-brate this glo - rious fes - ti-val.

all, the praise of all, of all, the praise of all, of all that ce - le-brate this glo - rious fes - ti-val.

all, the praise of all, of all, the praise of all, of all that ce - le-brate this glo - rious fes - ti-val.

all, the praise of all, of all, the praise of all, of all that ce - le-brate this glo - rious fes - ti-val.

all, the praise of all, of all, the praise of all, of all that ce - le-brate this glo - rious fes - ti-val.



580


Vln. I


Vln. II

Vla.

Cont.

585

A. 

Cont. 



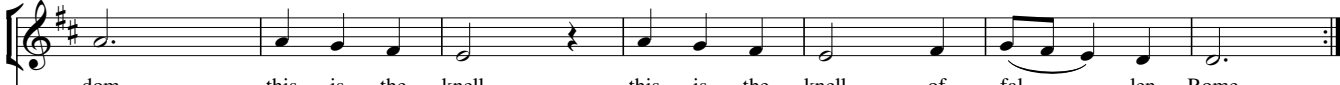
593


A. 

Cont. 



600

A. 

Cont. 



607

Tpt. 1 

Tpt. 2 

Vln. I 

Vln. II 

Vla. 

Cont. 

615

Musical score for measures 615-622. The score is in D major (two sharps) and 4/4 time. It features five staves: Tpt. 1, Tpt. 2, Vln. I, Vln. II, and Vla. (Viola), and a separate staff for Cont. (Cello). The woodwinds (Tpt. 1 and 2) play a melodic line with eighth and quarter notes, including some slurs and accents. The strings (Vln. I, Vln. II, Vla., and Cont.) provide harmonic support. The Cont. part has a rhythmic pattern of eighth notes in the first four measures, followed by quarter notes. A double bar line is present at the end of measure 622.

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Cont.



623

Musical score for measures 623-630. The score is in D major (two sharps) and 4/4 time. It features five staves: Tpt. 1, Tpt. 2, Vln. I, Vln. II, and Vla. (Viola), and a separate staff for Cont. (Cello). The woodwinds (Tpt. 1 and 2) play a melodic line with eighth and quarter notes, including some slurs and accents. The strings (Vln. I, Vln. II, Vla., and Cont.) provide harmonic support. The Cont. part has a rhythmic pattern of eighth notes in the first four measures, followed by quarter notes. A double bar line is present at the end of measure 630.

Tpt. 1

(+ oboes)

Tpt. 2

Vln. I

Vln. II

Vla.

Cont.

632

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Cont.

640

Tpt. 1

Tpt. 2

Cont.

649

(repeat the tune over again with all the instruments)

(+ oboes)

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Cont.

658

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Cont.

665

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Cont.

673

B.

Cont.

Sound all, sound _____ to him that our migh - ty, our

677

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

(editorial)

Sound all,

Sound all,

Sound all,

migh - - - ty de-fen-der has been. Sound all,

682

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Sound all, sound all.

Sound all, sound all.

Sound all, sound all.

and to all the he-roes in - vi - ted him in. Sound all, sound all,

687

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

and as the chief a-gents of the roy - al_ work, long flou -

691

B. *rish, long flou - - - - - rish the ci - ty and coun - ty of*

Cont.

694

Ob. 1 *(editorial)*

Ob. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

S. *Long flou - rish the ci - ty and*

A. *Long flou-rish the ci - ty and*

T. *Long flou-rish the ci - ty and*

B. *York. Long flou-rish the ci - ty and*

Cont.

698

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

S.
coun - ty of York, long

A.
coun - ty of York, long

T.
coun - ty of York, long

B.
coun - ty of York, long

Cont.

701

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

S.
flou - rish the ci - ty and coun - ty of York.

A.
flou - rish the ci - ty and coun - ty of York.

T.
flou - rish the ci - ty and coun - ty of York.

B.
flou - rish the ci - ty and coun - ty of York.

Cont.