

W29 Henry Purcell, *Sound the Trumpet, Beat the Drum, Welcome Song*,  
Z 335 (1687), from GB:Lbl, Queen's Music Library, 20.h.8

The image displays a musical score for four instruments: Violin I, Violin II, Viola, and Bass. The score is organized into three systems of four staves each. The first system (measures 1-5) includes instrument labels and pitch indicators: G<sup>2</sup> for Violin I, G<sup>3</sup> for Violin II, C<sup>2</sup> for Viola, and F<sup>4</sup> for Bass. The music is in common time (C) and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system (measures 6-11) continues the intricate melodic and rhythmic development. The third system (measures 12-17) concludes the piece with a final cadence. The notation includes various accidentals, slurs, and dynamic markings.

18

1.

23

2.

33

44

Musical score for measures 44-54. The system consists of four staves: two treble clefs and two bass clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and accidentals.

55

Musical score for measures 55-65. The system consists of four staves: two treble clefs and two bass clefs. The music continues in the same key and time signature. A flat (b) is visible above a note in measure 60.

66

Musical score for measures 66-76. The system consists of four staves: two treble clefs and two bass clefs. The music continues in the same key and time signature. A flat (b) is visible above a note in measure 70.

78

88

VERSE

Alto solo

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

Bass solo

beat the drum, beat the

Bassi

92

Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia

drum, Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia

*soft*

95 1st Violin

2nd Violin

Viola

come, Cae- sar and U- ra- nia come,

come, Cae- sar and U- ra- nia come,

99 *tr.* RITORNELLO

Soprano.

Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia come,

Alto.

Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia come,

Tenor.

Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia come,

Bass.

Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia come,

103

Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia come,  
 Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia come,  
 Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia come, **VERSE.**  
 Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia come, Bid the mu- ses haste to

107

greet 'em Bid the Gra- ces fly to meet 'em With lau- rel and

111

myr- tle to wel- come them home, with lau- rel and myr- tle to wel- come them

117

1st violin

2nd violin

Viola

Soprano.

Alto. Sound the trum- pet,

Tenor. Sound the trum- pet,

Bass. Sound the trum- pet,

home. beat the drum,

121

Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia come,

Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia come,

Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia come,

Cae- sar and U- ra- nia come, Cae- sar and U- ra- nia come,

125

Cae-sar and U-ra-nia come, Cae-sar and U-ra-nia come.

Cae-sar and U-ra-nia come, Cae-sar and U-ra-nia come.

Cae-sar and U-ra-nia come, Cae-sar and U-ra-nia come.

Cae-sar and U-ra-nia come, Cae-sar and U-ra-nia come.

130 Tenor Solo.

Crown the year, crown the year and crown the day, While dis-tant

137

shores, while dis-tant shores their tri-bute pay, Crown the pay, While ne-

145

ver fail-ing Thames shall glide, while ne-ver, ne-ver, ne-ver fail-ing Thames shall



153

glide, With trea- sures and plea- sures, with trea- sures and plea- sures re- new'd with each tide, with

160

trea- sures and plea- sures re- new'd with each tide. While tide.

1. 2.

167

1st Violin.

2nd Violin.

Viola.

To Cae- sar all hail, all hail to Cae- sar un-

Chorus.

To Cae- sar all hail, all hail to Cae- sar un-

To Cae- sar all hail, all hail to Cae- sar un-

Bass.

To Cae- sar all hail, all hail to Cae- sar un-

171

e- qualled in arms, To U- ra- nia all hail, all hail to U- ra- nia un-

e- qualled in arms, To U- ra- nia all hail, all hail to U- ra- nia un-

e- qualled in arms, To U- ra- nia all hail, all hail to U- ra- nia un-

e- qualled in arms, To U- ra- nia all hail, all hail to U- ra- nia un-

175

e- qualled in charms, To Cae- sar and U- ra- nia all hail, to Cae- sar and U- ra- nia all hail!

e- qualled in charms, To Cae- sar and U- ra- nia all hail, to Cae- sar and U- ra- nia all hail!

e- qualled in charms, To Cae- sar and U- ra- nia all hail, to Cae- sar and U- ra- nia all hail!

e- qualled in charms, To Cae- sar and U- ra- nia all hail, to Cae- sar and U- ra- nia all hail!

180 Alto I. VERSE.  
 Let Cae- sar and U- ra- nia

Alto II. VERSE.  
 Let Cae- sar and U- ra- nia live, Let

#6 6 6 6 6 4#3

184 live, Let all de- lights the stars can give Up- on the roy- al pair des- cend,

all de- lights the stars can give Up- on the

187 Let all de- lights the stars can give Up- on the roy- al pair des-

roy- al pair des- cend, Let all de- lights the stars can give Up- on the roy- al pair des-

190 cend. Let Cae- sar and U- ra- nia live, Let all de- lights

cend. Let Cae- sar and U- ra- nia live, Let all de- lights

193

the stars can give Up- on the roy- al pair des- cend, Let all de-

the stars can give Up- on the roy- al pair des- cend, Let all de-

196

lights the stars can give Up- on the roy- al pair des- cend. Let Dis-

lights the stars can give Up- on the roy- al pair des- cend. Let Dis- cord

199

cord to the shades be driv'n, let Dis- cord to the shades be driv'n, While earth and

to the shades be driv'n, let Dis- cord to the shades be driv'n,

6 #4 6 #4 4 #

202

sky our song at- tend, And thus our loy- al vows as- cend, and thus

While earth and sky our song at- tend, And thus our loy- al vows as- cend, and thus

4 #3

205

our loy- al vows as- cend: "O, O, O pre- serve 'em, pre- serve 'em, pre- serve 'em,

our loy- al vows as- cend: "O, O, O pre- serve 'em, pre- serve 'em, pre- serve 'em,

4 #3

209

pre- serve 'em, pre- serve 'em, Heaven, O, O, O, O pre- serve 'em, pre- serve 'em,

pre- serve 'em, pre- serve 'em, Heaven, O, O, O, O pre- serve 'em, pre- serve 'em

4 7 #

213 1st Violin.

2nd Violin.

Viola

serve 'em, O pre- serve 'em, Heaven!"

O pre- serve 'em, Heaven!"

216

4 #3

222

*soft* *loud* *tr.*

228

233 Tenor.

What great- er bliss can Fate be- stow, what great- er bliss, what great-

Bass.

What great- er bliss can Fate be- stow, what great- er bliss, what

3 2 7 6 4 3 7 7

243

er bliss can Fate be- stow, While Cae- sar rules these Isles And bright U- ra- nia smiles,

great- er bliss can Fate be- stow, While Cae- sar rules these Isles And bright U- ra- nia

5 6

250

1. 2.

smiles, and bright U- ra- nia smiles? What great- er smiles? The spheres a- bove no

smiles, and bright U- ra- nia smiles? smiles? The spheres a-

257

bet- ter sway can show, no, no, no bet- ter, no, no, no, no bet- ter sway can

bove no bet- ter sway can show, no, no bet- ter, no, no bet- ter sway, no bet- ter sway can

7 6 9 8 7 7 4 3 9 8 9 8

264

show, Jove is Heav'n's Cae- sar, Cae- sar, Jove be- low, Jove is Heav'n's Cae- sar, Cae- sar,

show, Jove is Heav'n's Cae- sar, Cae- sar, Jove be- low, Jove is Heav'n's Cae- sar, Cae- sar,

46

273

*tr* *soft* *tr* *tr* CHORUS

Jove be- low, Jove is Heav'n's Cae- sar, Cae- sar, Jove be- low! With plen- ty sur-

*soft* CHORUS

Jove be- low, Jove is Heav'n's Cae- sar, Cae- sar, Jove be- low! With





295

Pae-ans of joy, I- o Pae-ans, I- o Pae-ans of

Pae-ans of joy, I- o Pae-ans, I- o Pae-ans, I- o Pae-ans of

Pae-ans, I- o Pae-ans of joy, I- o Pae-ans of joy, with I- o Pae-ans of

ing, I- o Pae-ans, I- o Pae-ans of joy, I- o Pae-ans of

303

joy, we'll pay our de-vo-tion with I- o Pae-ans, I- o Pae-ans, we'll pay our de-

joy, we'll pay our de-vo-tion with I- o Pae-ans, I- o

joy, we'll pay our de-vo-tion with I- o Pae-ans, I- o Pae-ans of joy, we'll pay our de-

joy, we'll pay our de-vo-tion with I- o Pae-ans, we'll pay our de-

310

vo-tion To the Mon-arch of Bri-tain and Lord of the O-cean, to the Mon-arch of  
 Pae-ans To the Mon-arch of Bri-tain and Lord of the O-cean, to the Mon-arch of  
 vo-tion To the Mon-arch of Bri-tain and Lord of the O-cean, to the Mon-arch of  
 vo-tion To the Mon-arch of Bri-tain and Lord of the O-cean, to the Mon-arch of

317

Bri-tain, to the Mon-arch of Bri-tain and Lord of the O-cean!  
 Bri-tain, to the Mon-arch of Bri-tain and Lord of the O-cean!  
 Bri-tain, to the Mon-arch of Bri-tain and Lord of the O-cean!  
 Bri-tain, to the Mon-arch of Bri-tain and Lord of the O-cean!

CHACONNE.

324

1st Violin

2nd Violin

Viola

Bass

333

343

352

361

Musical score for measures 361-369. The score is in 3/4 time and features four staves: two treble clefs and two bass clefs. The key signature has one flat. The music consists of rhythmic patterns with eighth and sixteenth notes, and rests.

370

Musical score for measures 370-377. The score is in 3/4 time and features four staves: two treble clefs and two bass clefs. The key signature has one flat. The music consists of rhythmic patterns with eighth and sixteenth notes, and rests.

378

Musical score for measures 378-388. The score is in 3/4 time and features four staves: two treble clefs and two bass clefs. The key signature has one flat. The music consists of rhythmic patterns with eighth and sixteenth notes, and rests.

389

Musical score for measures 389-396. The score is in 3/4 time and features four staves: two treble clefs and two bass clefs. The key signature has one flat. The music consists of rhythmic patterns with eighth and sixteenth notes, and rests.

399

Musical score for measures 399-407. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is B-flat major (two flats). The time signature is 3/4. The music features a mix of eighth and quarter notes, with some rests and ties. A double bar line is present after measure 407.

408

Musical score for measures 408-416. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is B-flat major (two flats). The time signature is 3/4. The music continues with eighth and quarter notes, including some beamed eighth notes and rests. A double bar line is present after measure 416.

417

Musical score for measures 417-425. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is B-flat major (two flats). The time signature is 3/4. The music continues with eighth and quarter notes, including some beamed eighth notes and rests. A double bar line is present after measure 425.

426

Musical score for measures 426-434. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is B-flat major (two flats). The time signature is 3/4. The music continues with eighth and quarter notes, including some beamed eighth notes and rests. A double bar line is present after measure 434.

436

443

452 *play soft*

Bass Solo.

While Cae- sar, like the morn- ing star, Our Brit- ish sphere shall grace, No more a- larms

456

of re- bel war, no more a- larms of re- bel war Shall Al- bion's beau- teous

460

soil de- face. His arms did first the re- bel host con- found, his arms did first the re- bel host con-

465

found, His god- like mer- cy next the con- quest crowned, his god- like mer- cy next the

3

469

con- quest crowned, His fame, like in- cense, mounts the skies, his fame, like in- cense,

475

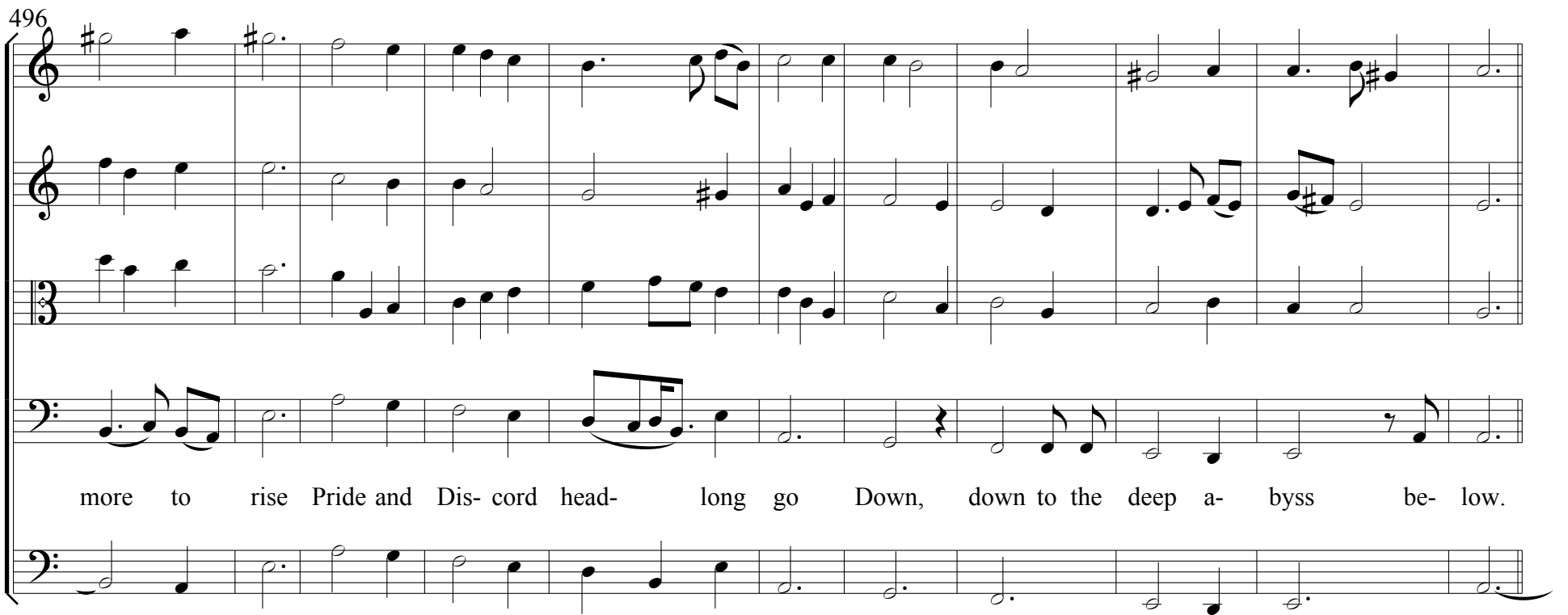
mounts the skies, While ne- ver, ne- ver, no ne- ver more to rise, Pride and Dis- cord

485

head- long go Down, down to the deep a- byss be- low, While ne- ver, ne- ver



496



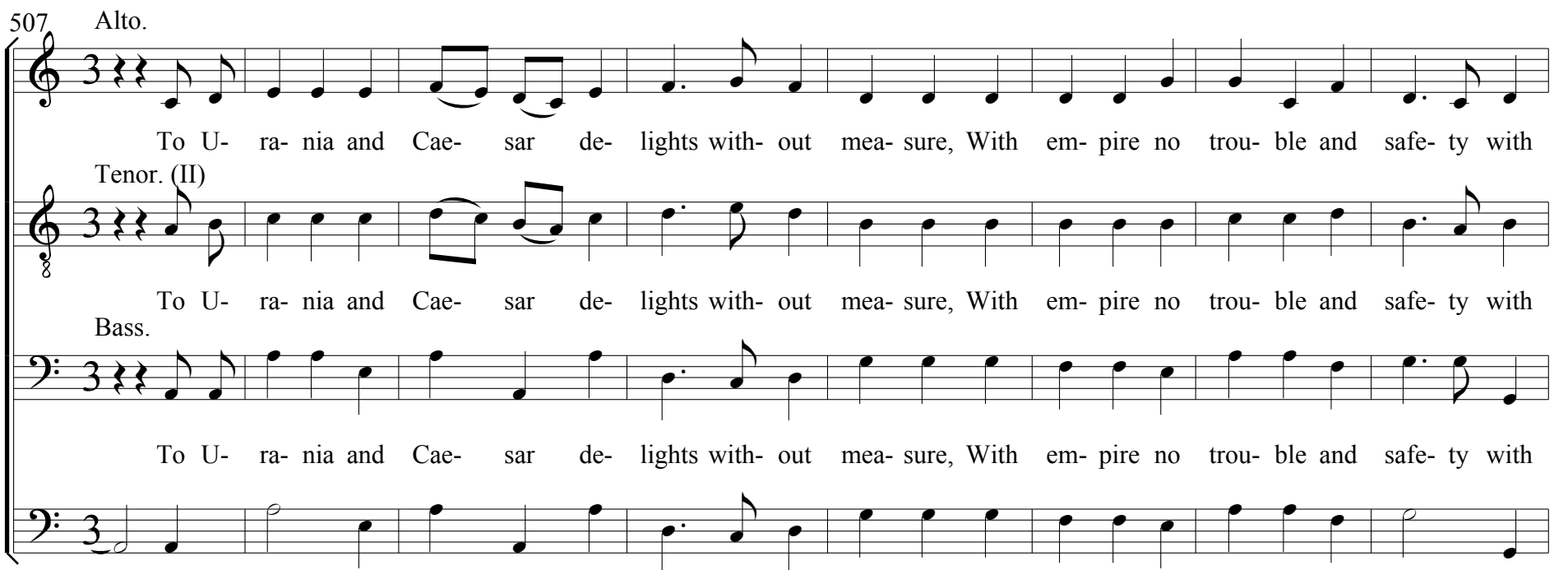
more to rise Pride and Dis-cord head- long go Down, down to the deep a- byss be- low.

507

Alto.

Tenor. (II)

Bass.

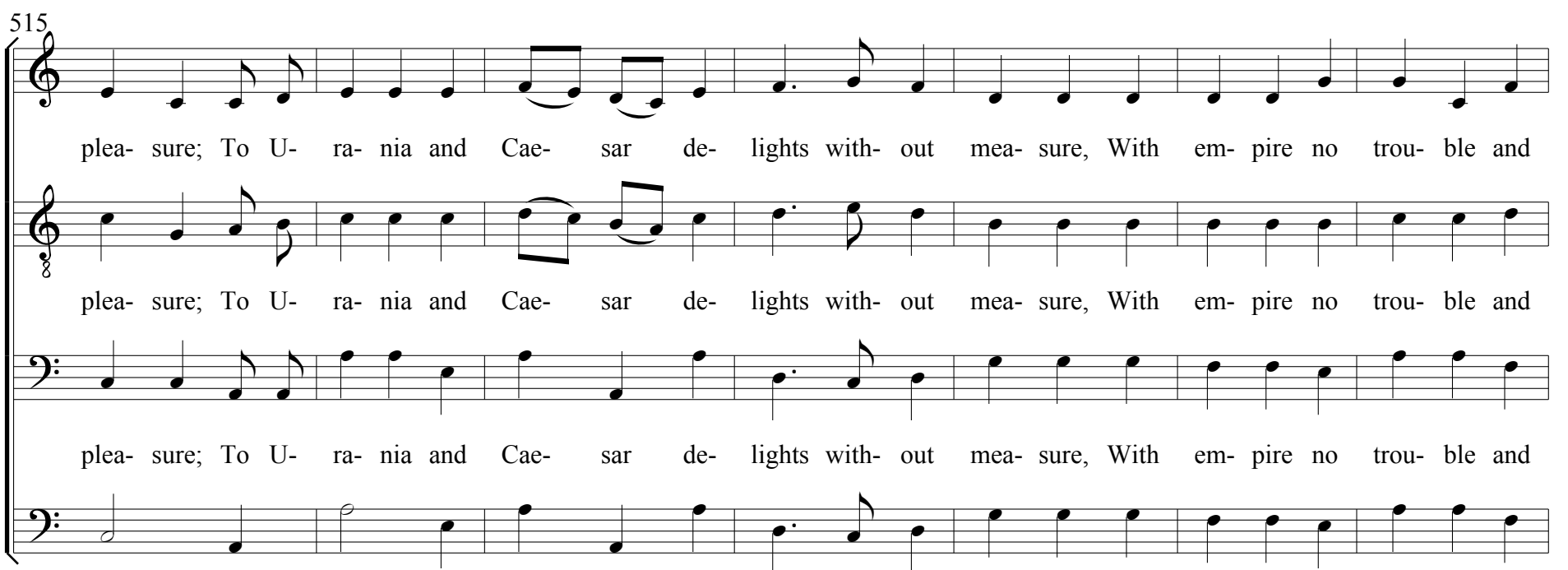


To U- ra- nia and Cae- sar de- lights with- out mea- sure, With em- pire no trou- ble and safe- ty with

To U- ra- nia and Cae- sar de- lights with- out mea- sure, With em- pire no trou- ble and safe- ty with

To U- ra- nia and Cae- sar de- lights with- out mea- sure, With em- pire no trou- ble and safe- ty with

515



plea- sure; To U- ra- nia and Cae- sar de- lights with- out mea- sure, With em- pire no trou- ble and

plea- sure; To U- ra- nia and Cae- sar de- lights with- out mea- sure, With em- pire no trou- ble and

plea- sure; To U- ra- nia and Cae- sar de- lights with- out mea- sure, With em- pire no trou- ble and

522

safe-ty with plea-sure; Since the joys we pos-sess to their good-ness we owe, 'Tis but just our best wish-es, 'tis but safe-ty with plea-sure;

safe-ty with plea-sure;

safe-ty with plea-sure;

530

just our best wish-es like that should o'er-flow, 'tis but

538

just our best wish-es like that should o'er-flow. To U-ra-nia and Cae-sar de-lights with-out

Tenor. (II)

To U-ra-nia and Cae-sar de-lights with-out

Bass.

To U-ra-nia and Cae-sar de-lights with-out

545

mea- sure, With em- pire no trou- ble and safe- ty with plea- sure;

mea- sure, With em- pire no trou- ble and safe- ty with plea- sure; Since the joys we pos- sess to their good- ness we

mea- sure, With em- pire no trou- ble and safe- ty with plea- sure;

553

owe, 'Tis but just our best wish- es like that should o'er- flow,

7 #6 7 6

560 Alto I.

'Tis but just, 'tis but just our best wish- es like that should o'er- flow, 'tis but

Alto II.

'Tis but just, 'tis but just our best wish- es like that should o'er- flow, 'tis but

Tenor I.

'Tis but just, 'tis but just our best wish- es like that should o'er- flow,

Tenor II.

'Tis but just, 'tis but just our best wish- es like that should o'er- flow,

Bass I.

'Tis but just, 'tis but just our best wish- es like that should o'er- flow,

Bass II.

'Tis but just, 'tis but just our best wish- es like that should o'er- flow,

568 Alto I.

just, 'tis but just our best wish- es like that should o'er- flow,

Alto II.

just, 'tis but just our best wish- es like that should o'er- flow,

Bass I.

like that should o'er- flow, 'tis but just, 'tis but

Bass II.

like that should o'er- flow, 'tis but just, 'tis but

like that should o'er- flow, 'tis but just, 'tis but

576 1st violin

2nd violin

Viola

Soprano.

CHORUS.

To U-

CHORUS.

'tis but just our best wish- es like that should o'er- flow. To U-

CHORUS.

'tis but just our best wish- es like that should o'er- flow. To U-

CHORUS.

'tis but just our best wish- es like that should o'er- flow. To U-

CHORUS.

'tis but just our best wish- es like that should o'er- flow. To U-

CHORUS.

just our best wish- es like that should o'er- flow, like that should o'er- flow. To U-

CHORUS.

just our best wish- es like that should o'er- flow, like that should o'er- flow. To U-

CHORUS.

just our best wish- es like that should o'er- flow, like that should o'er- flow. To U-

CHORUS.

583

Piano accompaniment for measures 583-590, featuring a treble and bass staff with a key signature of one sharp (F#).

Soprano.

Soprano vocal line for measures 583-590.

ra- nia and Cae- sar de- lights with- out mea- sure, With em- pire no trou- ble and safe- ty with plea- sure, To U-

Alto.

Alto vocal line for measures 583-590.

ra- nia and Cae- sar de- lights with- out mea- sure, With em- pire no trou- ble and safe- ty with plea- sure, To U-

Tenor.

Tenor vocal line for measures 583-590.

ra- nia and Cae- sar de- lights with- out mea- sure, With em- pire no trou- ble and safe- ty with plea- sure, To U-

Bass.

Bass vocal line for measures 583-590.

ra- nia and Cae- sar de- lights with- out mea- sure, With em- pire no trou- ble and safe- ty with plea- sure, To U-

591

Piano accompaniment for measures 591-598, featuring a treble and bass staff with a key signature of one sharp (F#).

Soprano vocal line for measures 591-598.

ra- nia and Cae- sar de- lights with- out mea- sure, With em- pire no trou- ble and safe- ty with plea- sure;

VERSE.

Alto vocal line for measures 591-598.

ra- nia and Cae- sar de- lights with- out mea- sure, With em- pire no trou- ble and safe- ty with plea- sure; Since the

Tenor vocal line for measures 591-598.

ra- nia and Cae- sar de- lights with- out mea- sure, With em- pire no trou- ble and safe- ty with plea- sure;

Bass vocal line for measures 591-598.

ra- nia and Cae- sar de- lights with- out mea- sure, With em- pire no trou- ble and safe- ty with plea- sure;

Piano accompaniment for measures 591-598, featuring a treble and bass staff with a key signature of one sharp (F#).

Musical notation for measures 599-606. The system includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal line begins with a rest and then enters with the lyrics.

CHORUS.

'Tis but just our best wish- es like that should o'er- flow,

CHORUS.

joys we pos- sess to their good- ness we owe, 'Tis but just our best wish- es like that should o'er- flow,

CHORUS.

'Tis but just our best wish- es like that should o'er- flow,

CHORUS.

'Tis but just our best wish- es like that should o'er- flow,

Musical notation for measures 607-614. The system includes a vocal line and piano accompaniment. The piano part continues with a rhythmic pattern of eighth notes. The vocal line has a melodic line with lyrics.

'tis but just our best wish- es like that should o'er-

'tis but just,

'tis but just,

'tis but just our best wish- es like that should o'er-

'tis but just our best wish- es like that should o'er-

'tis but just,

'tis but just,

'tis but just our best wish- es like that should o'er-

615

flow, 'tis but just, 'tis but just our best wish- es like that, like  
 flow, like that should o'er- flow, like  
 flow, 'tis but just, 'tis but just, 'tis but just our best wish- es like  
 flow, like that, like

622

RITOR.

that should o'er- flow,  
 that should o'er- flow,  
 that should o'er- flow,  
 that should o'er- flow,

