

# Fly, bold rebellion

A Welcome Song perform'd to his Majesty  
in the year 1683  
Z 324

Henry Purcell  
edited by Peter Young

Symph.

Musical score for the first system, measures 1-4. The instruments are Violin I, Violin II, Viola, and Continuo. The key signature is one flat (B-flat) and the time signature is 7/8. The score begins with a repeat sign and a first ending bracket. The Violin I part features a melodic line with eighth and sixteenth notes. The Violin II part provides harmonic support with similar rhythmic patterns. The Viola and Continuo parts play a steady bass line.

Musical score for the second system, measures 5-8. The instruments are Violin I, Violin II, Viola, and Continuo. The key signature is one flat and the time signature is 7/8. The score continues with a melodic line in Violin I and supporting parts in Violin II, Viola, and Continuo. The Continuo part shows a clear bass line with some chromatic movement.

Musical score for the third system, measures 9-12. The instruments are Violin I, Violin II, Viola, and Continuo. The key signature is one flat and the time signature is 7/8. The score features a first ending bracket over measures 9-10 and a second ending bracket over measures 11-12. The Violin I part has a melodic line that concludes with a repeat sign. The Continuo part also has a first ending and a second ending, with the second ending leading to a double bar line.

14

Vln. I

Vln. II

Vla.

Cont.



18

Vln. I

Vln. II

Vla.

Cont.



22

Vln. I

Vln. II

Vla.

Cont.

26

Vln. I

Vln. II

Vla.

Cont.

30

Vln. I

Vln. II

Vla.

Vers. 5 Voc.

A. 1

A. 2

T.

B. 1

B. 2

Cont.

Fly, \_\_\_\_\_ bold re - bel - lion,

make

36

A. 1  
Fly, \_\_\_\_\_ bold re - bel - lion,

A. 2  
Make haste and\_ be\_ gone,

T.  
make haste and\_ be\_ gone, make

B. 1  
Fly, \_\_\_\_\_ bold re - bel - lion, make

B. 2  
haste and\_ be\_ gone, fly, \_\_\_\_\_

Cont.

---

42

A. 1  
make haste and\_ be\_ gone, make haste and be gone! Vic -

A. 2  
fly, \_\_\_\_\_ bold re - bel - lion, make haste\_ and\_ be\_ gone! Vic -

T.  
haste and be gone, make haste and be gone, and\_ be - gone!

B. 1  
haste and\_ be\_ gone, make haste and\_ be gone!

B. 2  
\_\_\_\_\_ bold re - bel - lion, make haste, make haste\_ and\_ be gone!

Cont.

47

A. 1  
to - - - rious, vic - to - - -

A. 2  
to - - rious, vic - to - - -

T.  
8  
Vic - to - - rious, vic -

B. 1  
Vic - to - - - rious, vic -

B. 2  
Vic - to - - rious

Cont.

52

A. 1  
- rious in coun - sel great Charles is re - turned, vic - to - - -

A. 2  
- rious in coun - sel great Charles is re - turned, vic - to - - -

T.  
8  
to - - rious, vic - to - - rious, vic -

B. 1  
to - - rious, vic - to - - rious,

B. 2  
in coun - sel great Charles is re - turned, vic -

Cont.

57

A. 1  
- rious, vic - to - rious in coun - sel great Charles is re -

A. 2  
- rious, vic - to - rious great Charles is re -

T.  
to - rious in coun - sel great Charles is re -

B. 1  
vic - to - rious in coun - sel great Charles is re -

B. 2  
to - rious, vic - to - rious in coun - sel great Charles is re -

Cont.

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62

A. 1 *soft*  
turned, vic - to - rious in coun - sel great Charles is re -

A. 2 *soft*  
turned, vic - to - rious in coun - sel great Charles is re -

T. *soft*  
turned, vic - to - rious in coun - sel great Charles is re -

B. 1 *soft*  
turned, vic - to - rious in coun - sel great Charles is re -

B. 2 *soft*  
turned, vic - to - rious in coun - sel great Charles is re -

Cont.

66

Vln. I

Vln. II

Vla.

Detailed description: This block contains the musical notation for measures 66 through 71 for the string section. It includes three staves: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature has one flat (B-flat), and the time signature is 3/8. The Vln. I and Vln. II parts feature intricate sixteenth-note patterns with slurs and accents. The Vla. part provides a harmonic accompaniment with a mix of eighth and sixteenth notes.

A. 1

turned.

A. 2

turned.

T.

turned.

B. 1

turned.

B. 2

turned.

Cont.

Detailed description: This block contains the musical notation for measures 66 through 71 for the woodwinds and brass section. It includes six staves: Flute 1 (A. 1), Flute 2 (A. 2), Trumpet (T.), Trombone 1 (B. 1), Trombone 2 (B. 2), and Contrabass (Cont.). Each of the A. 1, A. 2, T., B. 1, and B. 2 staves has a whole rest followed by the instruction "turned.", indicating that the players should turn their instruments. The Cont. staff has a melodic line with eighth and sixteenth notes, including slurs and accents.

72

Vln. I

Vln. II

Vla.

Cont.

Detailed description: This block contains the musical notation for measures 72 through 77. It includes four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Contrabass (Cont.). The Vln. I and Vln. II parts continue with their sixteenth-note patterns. The Vla. part continues with its accompaniment. The Cont. part has a melodic line similar to the previous section, with eighth and sixteenth notes and slurs.

78

Vln. I

Vln. II

Vla.

B.

*Vers*

The plot is dis-played and the trai-tors, some

Cont.

85

B.

flown and some to A - ver-nus by Jus-tice thrown down, the plot is dis-played and the

Cont.

92

B.

trai-tors, some flown and some to A - ver-nus by Jus-tice thrown down, and some to A -

Cont.

99

B.

ver - nus by Jus - tice thrown down, and some to A - ver - nus by Jus - tice thrown down.

Cont.



(+ strings)

S. Then with heart and with voice pre - pare to re - joice, all you that are loy - al and

A. Then with heart and with voice pre - pare to re - joice, all you that are loy - al and

T. Then with heart and with voice pre - pare to re - joice, all you that are loy - al and

B. Then with heart and with voice pre - pare to re - joice, all you that are loy - al and

Cont. Then with heart and with voice pre - pare to re - joice, all you that are loy - al and



109

S. true: they no - bly con - tend who main - tain to the end those ho - nours, those

A. true: they no - bly con - tend who main - tain to the end those

T. true: they no - bly con - tend who main - tain to the end, they no - bly con - tend who main - tain those

B. true: they no - bly con - tend who main - tain to the end those

Cont. true: they no - bly con - tend who main - tain to the end those

113

S. ho-nours to Ma-jes-ty due, they no-bly con-tend who main-tain to the\_ end those ho-nours to

A. ho-nours to Ma-jes-ty due, they no-bly con-tend who main-tain to the end\_ those ho-nours to

T. ho-nours to Ma-jes-ty due, they no-bly con-tend\_ who main-tain to the end those ho-nours to

B. ho-nours to Ma-jes-ty due, they no-bly con-tend who main-tain to the end those ho-nours to

Cont. ho-nours to Ma-jes-ty due, they no-bly con-tend who main-tain to the end those ho-nours to



117

S. Ma-jes-ty due, those ho-nours to Ma-jes-ty due.

A. Ma-jes-ty due, those ho-nours to Ma-jes-ty due.

T. Ma-jes-ty due, those ho-nours to Ma-jes-ty due.

B. Ma-jes-ty due, those ho-nours to Ma-jes-ty due.

(Harpisichord)

Cont. Ma-jes-ty due, those ho-nours to Ma-jes-ty due.

122

A.

Cont.

127

A.

Cont.

131

A.

Cont.

136

A.

Cont.

141

A.

Cont.

145 **Ritor**

Musical score for measures 145-149. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Contrabass (Cont.). The key signature is one flat (B-flat major or D minor) and the time signature is 3/8. The music features a melodic line in the Violin I part, with supporting parts in the other instruments. The section ends with a double bar line.



Musical score for measures 150-153. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Contrabass (Cont.). The key signature is one flat and the time signature is 3/8. Measures 150-152 are followed by a first ending (1.) and a second ending (2.). The section ends with a double bar line.



Musical score for measures 154-157. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Contrabass (Cont.). The key signature is one flat and the time signature is 3/8. The music continues with a melodic line in the Violin I part. The section ends with a double bar line.

158

Vln. I  
Vln. II  
Vla.  
Cont.

This system contains measures 158 through 161. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature is one flat (B-flat). The time signature is 3/4. The Violin I part has a melodic line with eighth and sixteenth notes. The Violin II part provides harmonic support with quarter and eighth notes. The Viola part has a steady eighth-note accompaniment. The Cello part has a bass line with quarter and eighth notes.

162

Vln. I  
Vln. II  
Vla.  
Cont.

This system contains measures 162 through 164. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature is one flat (B-flat). The time signature is 3/4. The Violin I part continues its melodic line with some slurs. The Violin II part has a more active line with eighth notes. The Viola part continues its eighth-note accompaniment. The Cello part has a simple bass line with quarter notes.

165

Vln. I  
Vln. II  
Vla.  
Cont.

This system contains measures 165 through 167. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature is one flat (B-flat). The time signature is 3/4. The Violin I part has a melodic line with slurs and a sharp sign. The Violin II part has a line with eighth notes and slurs. The Viola part has a line with eighth notes and slurs. The Cello part has a simple bass line with quarter notes. The system ends with a double bar line and a 3/4 time signature.

(+ strings)

S. For Ma - jes - ty moves \_\_\_\_\_ like the Sea - son's bright King, ap - pears and with -

A. For Ma - jes - ty moves \_\_\_\_\_ like the Sea - son's bright King, ap - pears and with -

T. For Ma - jes - ty moves like, \_\_\_\_\_ like the Sea - son's bright King, ap - pears and with -

B. For Ma - jes - ty moves \_\_\_\_\_ like the Sea - son's bright King, ap - pears and with -

Cont.



175

S. draws, ap - pears and with - draws, re - stores and gives life both to pla - ces and men, for

A. draws, ap - pears and with - draws, re - stores and gives life both to pla - ces and men, for

T. draws, ap - pears and with - draws, re - stores and gives life both to pla - ces and men, for

B. draws, ap - pears and with - draws, re - stores and gives life both to pla - ces and men, for

Cont.

182

S. Ma - jes - ty moves \_\_\_\_\_ like the Sea - son's bright King, ap - pears and with-draws, ap -

A. Ma - jes - ty moves \_\_\_\_\_ like the Sea - son's bright King, ap - pears and with-draws, ap -

T. Ma - jes - ty moves \_\_\_\_\_ like the Sea - son's bright King, ap - pears and with-draws, ap -

B. Ma - jes - ty moves \_\_\_\_\_ like the Sea - son's bright King, ap - pears and with-draws, ap -

Cont. Ma - jes - ty moves \_\_\_\_\_ like the Sea - son's bright King, ap - pears and with-draws, ap -



189

S. pears and with-draws, re - stores and gives life both to pla - ces and men, ap - pears and with-

A. pears and with-draws, re - stores and gives life both to pla - ces and men, ap - pears and with-

T. pears and with-draws, re - stores and gives life both to pla - ces and men, ap - pears and with-

B. pears and with-draws, re - stores and gives life both to pla - ces and men, ap - pears and with-

Cont. pears and with-draws, re - stores and gives life both to pla - ces and men, ap - pears and with-

196

S. draws, re - stores and gives life both to pla - ces and men.

A. draws, re - stores and gives life both to pla - ces and men.

T. draws, re - stores and gives life both to pla - ces and men.

B. draws, re - stores and life both to pla - ces and men.

Cont.

201 *Vers*

B. If then we've found the want of his rays, thank wic-ked con - tri-vance and am-bi-tion as

Cont.

7 #6

205

B. vain that sought t'have short-ened our Sov' - reign's days, thank wic-ked con - tri-vance and am-

Cont.

208

T. but Kings, like the

B. bi-tion as vain that sought t'have shor-tened our Sov'-reign's days,

Cont.



212

T. sun, some - times have their clouds to make them, make them shine more

Cont.

218

T. bright, but bright, their great-ness ex - hales the va - pour that shrouds and seeks to e -

Cont.

225

T. clipse, seeks to e - clipse their light, their great-ness ex - hales the va - pour that shrouds and

Cont.

232

Vln. I (Ritor)

Vln. II

Vla.

T. seeks to e - clipse, seeks to e - clipse their light, their light.

Cont.

239

Vln. I

Vln. II

Vla.

Cont.

1.

245

Vln. I

Vln. II

Vla.

Cont.

2.

252

Vln. I

Vln. II

Vla.

Cont.

259

Vln. I

Vln. II

Vla.

S. 1

S. 2

A.

Cont.

1. 2.

But Hea - ven has

But Hea - ven has now\_ dis - pelled, dis-

But Hea - ven has now\_ dis-



266

S. 1

S. 2

A.

Cont.

now\_ dis - pelled, has now\_ dis - pelled\_ those fears, but Hea - ven has

pelled those fears, has now\_ dis - pelled\_ those fears, but Hea - ven has now\_ dis - pelled, dis-

pelled those fears, has now\_ dis - pelled those fears, but Hea - ven has now\_ dis-

274

S. 1  
now\_ dis - pelled, has now\_ dis - pelled\_ those fears and here once a - gain, and here once a -

S. 2  
pelled those fears, has now\_ dis - pelled\_ those fears and here once a -

A.  
pelled those fears, has now\_ dis - pelled those fears and here once a - gain our

Cont.

282

S. 1  
gain our Mo - narch ap - pears, the de - light of\_ our\_ eyes, to try if his sub-jects at\_

S. 2  
gain\_ our Mo - narch ap - pears, the de - light of our eyes, to\_ try if his sub-jects at\_

A.  
Mo-narch, our Mo-narch ap - pears, the de - light of our eyes, to\_ try if his sub-jects at

Cont.

289

S. 1  
length will grow wise, to try if his sub-jects at length will grow wise, to try if his sub-jects at *soft*

S. 2  
length will grow wise, to try if his sub-jects at length will grow wise, to try if his sub-jects at *soft*

A.  
length will grow wise, to try if his sub-jects at length will grow wise, to try if\_ his sub-jects at *soft*

Cont.

297

Vln. I

Vln. II

Vla.

S. 1  
length will\_ grow wise.

S. 2  
length will grow wise.

A.  
length will grow wise.

Cont.



304

Vln. I

Vln. II

Vla.

Cont.

*soft*

*soft*

*soft*

*soft*

311

A. Come then, change your notes, dis-loy - al crowd, you that al - rea - dy have been too

T. Come then, change your notes, dis-loy - al crowd, you that al - rea - dy have been too

B. Come then, change your notes, dis-loy - al crowd, you that al - rea - dy have been too

Cont.

315

A. loud with im - por - tu-nate fol - lies and cla - mours; 'tis no busi - ness of

T. loud with im - por - tu-nate fol - lies and cla - mours; 'tis no busi - ness of

B. loud with im - por - tu-nate fol - lies and cla - mours; 'tis no busi - ness of

Cont.

318

A. yours to dis-pute the high powers, as if you were\_ the gov-ern-ment fra-mers; 'tis no

T. yours to dis-pute the high powers, as if you were\_ the gov-ern-ment fra-mers; 'tis no

B. yours to dis-pute the high powers, as if you were the gov-ern-ment fra-mers; 'tis no

Cont.

322

A. busi - ness of yours to dis - pute the high powers, as if you were the

T. busi - ness of yours to dis - pute the high powers, as if you were the

B. busi - ness of yours to dis - pute the high powers, as if you were the

Cont.



325

A. gov - ern-ment fra - mers, as if you were the gov - ern-ment fra - mers;

T. gov - ern-ment fra - mers, as if you were the gov - ern-ment fra - mers;

B. gov - ern-ment fra - mers, as if you were the gov - ern-ment fra - mers;

Cont.

328 *Cho. (+ strings)*

S. but with heart and with voice join all to re-joice with wel-comes re-dou-bled to see him ap-

A. but with heart and with voice join all to re-joice with wel-comes re-dou-bled to see him ap-

T. but with heart and with voice join all to re-joice with wel-comes re-dou-bled to see him ap-

B. but with heart and with voice join all to re-joice with wel-comes re-dou-bled to see him ap-

Cont. but with heart and with voice join all to re-joice with wel-comes re-dou-bled to see him ap-



336

S. pear, who brings mer-cy and peace and all things to please\_ a peo-ple, who brings mer-cy and

A. pear, who brings mer-cy and peace and all things to please a peo-ple, to please a

T. pear, who brings mer-cy and peace to peo-ple, to please a

B. pear, who brings mer-cy and peace to peo-ple, who brings mer-cy and

Cont. pear, who brings mer-cy and peace to peo-ple, who brings mer-cy and



343

S. peace and all things to please a peo- - ple that\_ knew but\_ how\_ hap - py they

A. peo- ple, who brings mer - cy and peace to please them that knew but how hap - py they\_

T. peo- ple, who brings mer - cy and peace to\_ please them that knew but how hap - py they\_

B. peace, and all things to please a peo - ple, that knew but how hap - py they

Cont.

349

S. are, and all things to please a peo-ple that\_ knew but\_ how hap - py they are.

A. are, and all things to please a peo-ple that knew but how hap - py they are.

T. are, and all things to please a\_ peo-ple that knew but how hap - py they are.

B. are, and all things to please a peo-ple that knew but how hap - py they are.

Cont.

356

A. *Vers sola*

Be wel - come then, great Sir, be

Cont.

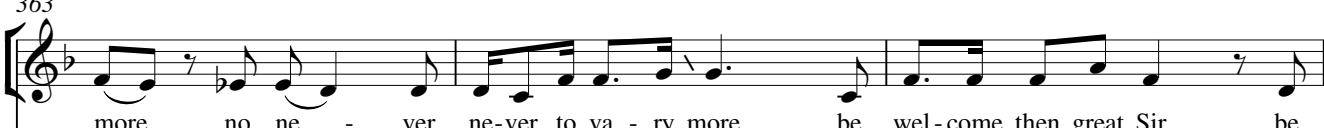
360


A.  wel-come then, great Sir, to con-stant, con-stant vows of loy - al ty ne - ver to va - ry

Cont. 




363


A.  more, no ne - ver, ne-ver to va - ry more, be wel-come then, great Sir, be

Cont. 




366


A.  wel-come then, great Sir, to con-stant, con-stant vows of loy - al-ty ne - ver to va - ry

Cont. 



369

A.  more, no ne - ver, ne-ver to va - ry more, wel-come, wel-come to all that o-be - dience

Cont. 



373

A.  owes to a Prince so mild, so mild, so mild and gen-tle, so

Cont. 

376

A. *tr*  
mild and gen - tle in pow'r,

Cont.

380

A. *tr*  
wel - come, wel - come to all that o - be - dience owes to a Prince so -

Cont.

383

A. *tr*  
mild, so mild, so mild and gen - tle, so mild and gen - tle in

Cont.

386

Vln. I

Vln. II

Vla.

A. *soft* *tr*  
pow'r, so mild, so mild and gen - tle, so mild and gen - tle in

Cont.

389

Vln. I

Vln. II

Vla.

A. (1st time)  
pow'r.

Cont.

393

Vln. I

Vln. II

Vla.

Cont.

397

Vln. I

Vln. II

Vla.

Cont.

401

Vln. I

Vln. II

Vla.

Cont.

*soft*

*soft*

*soft*

*soft*



405

Vers 7 Voc.

S. 1

S. 2

A. 1

A. 2

T.

B. 1

B. 2

Cont.

Wel-come to all\_\_\_ those

Wel-come to all\_\_\_ those wi - shes ful-filled, wel-come to

Wel-come to all\_\_\_those wi - shes ful-filled,

wel-come to all\_\_\_ those wi - shes ful-

Wel-come to all\_\_\_ those wi - shes ful-filled,

Wel-come to all\_\_\_ those wi - shes ful-filled,

412

S. 1  
 wi - shes ful-filled, wel-come to all\_\_\_ those wi-shes, those wi - shes ful - filled that

S. 2  
 all\_\_\_ those wi - shes ful-filled, to all\_\_\_ those wi - shes ful - filled that

A. 1  
 wel-come to all\_\_\_ those wi - shes ful-filled, all those wi - shes ful - filled that

A. 2  
 filled, wel-come to all\_\_\_ those wi-shes, those wi - shes ful-filled that

T.  
 wel-come to all\_\_\_ those wi-shes ful-filled that

B. 1  
 Wel-come to all\_\_\_ those wi - shes ful-filled, wel-come to all that thrones

B. 2  
 wel-come to all\_\_\_ those wi - shes ful - filled, that

Cont.  
 (Instrumental accompaniment)

419

S. 1  
 thrones of mo - narchs firm - ly build, wel-come to all, to all the

S. 2  
 thrones of mo - narchs firm - ly build,

A. 1  
 thrones of mo - narchs firm - ly build, wel-come to all

A. 2  
 thrones of mo - narchs firm - ly build, wel-come to all, to all the

T.  
 thrones of mo - narchs firm - ly build, wel-come to all the

B. 1  
 — of mo - narchs firm - ly build,

B. 2  
 thrones of mo - narchs firm - ly build, wel - come to

Cont.  
 — of mo - narchs firm - ly build, wel - come to

425

S. 1  
bles - sings, wel - come to all the bles - sings, the bles - sings of

S. 2  
wel - come to all the bles - sings, the bles - sings, wel - come to all the bles - sings

A. 1  
the bles - sings, the bles - sings, wel - come to all the bles - sings of

A. 2  
bles - sings, wel - come to all the bles - sings,, the bles - sings of

T.  
bles - sings, wel - come to all the bles - sings of a

B. 1  
wel - come to all the bles - sings, wel - come to all the bles - sings of

B. 2  
all, wel - come to all the bles - sings of a long

Cont.  
all, wel - come to all the bles - sings of a long

Detailed description: This is a musical score for a SATB choir, numbered 425. It consists of eight staves. The top four staves are for Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), and Alto 2 (A. 2). The bottom three staves are for Tenor (T.), Bass 1 (B. 1), and Bass 2 (B. 2). A final staff is labeled 'Cont.' (Continuation). The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are: 'bles - sings, wel - come to all the bles - sings, the bles - sings of' for S. 1; 'wel - come to all the bles - sings, the bles - sings, wel - come to all the bles - sings' for S. 2; 'the bles - sings, the bles - sings, wel - come to all the bles - sings of' for A. 1; 'bles - sings, wel - come to all the bles - sings,, the bles - sings of' for A. 2; 'bles - sings, wel - come to all the bles - sings of a' for T.; 'wel - come to all the bles - sings, wel - come to all the bles - sings of' for B. 1; 'all, wel - come to all the bles - sings of a long' for B. 2; and 'all, wel - come to all the bles - sings of a long' for Cont. The score includes various musical notations such as notes, rests, and slurs.



431

S. 1  
— a long — reign; thus, thus, let u - ni - ted du - ty pray and ne - ver, ne - ver, no,

S. 2  
of a long — reign; thus, thus, let u - ni - ted du - ty pray and ne - ver, ne - ver, no,

A. 1  
— a long — reign; thus, thus, let u - ni - ted du - ty pray and ne - ver, ne - ver, no

A. 2  
— a long — reign; thus, thus, let u - ni - ted du - ty pray and ne - ver, ne - ver, no,

T.  
— long — reign; thus, thus, let u - ni - ted du - ty pray and ne - ver, ne - ver, no,

B. 1  
a long reign; and ne - ver, ne - ver, no

B. 2  
— reign; thus, thus, let u - ni - ted du - ty pray and ne - ver, ne - ver, no

Cont.  
— reign; thus, thus, let u - ni - ted du - ty pray and ne - ver, ne - ver, no

438

S. 1  
ne-ver pray in— vain, thus let u - ni-ted du - ty pray and ne-ver,

S. 2  
ne-ver pray in vain, thus let u - ni-ted du - ty pray and ne-ver,

A. 1  
ne-ver pray in vain, thus let u - ni-ted du - ty pray and ne-ver,

A. 2  
ne-ver pray in vain, thus let u - ni-ted du - ty pray and ne-ver,

T.  
ne-ver pray in vain, thus let u - ni-ted du - ty pray and ne-ver,

B. 1  
ne-ver pray in vain, thus let u - ni-ted du - ty pray and ne-ver,

B. 2  
ne-ver pray in vain, and ne-ver,

Cont.  
ne-ver pray in vain, and ne-ver,

444

S. 1  
ne - ver, no, ne - ver pray in — vain, no, ne - ver pray in — vain.

S. 2  
ne - ver, no, ne - ver pray in vain, no, ne - ver pray in vain.

A. 1  
ne - ver, no, ne - ver pray — in vain, no, ne - ver pray — in vain.

A. 2  
ne - ver, no, ne - ver pray in vain, no, ne - ver pray in vain.

T.  
ne - ver, no, ne - ver pray in vain, no, ne - ver pray in vain.

B. 1  
ne - ver, no, ne - ver pray in vain, no, ne - ver pray — in — vain.

B. 2  
ne - ver, no, ne - ver pray in vain, no, ne - ver pray in vain.

Cont.  
ne - ver, no, ne - ver pray in vain, no, ne - ver pray in vain.

449 *Cho. (+ strings)*

S. 1  
Thus let u - ni - ted du - ty pray and ne - ver, ne - ver, no,

*Cho.*

S. 2  
Thus let u - ni - ted du - ty pray and ne - ver, ne - ver, no

*Cho.*

A.  
Thus let u - ni - ted du - ty pray and ne - ver, ne - ver, no

*Cho.*

T.  
Thus let u - ni - ted du - ty pray and ne - ver, ne - ver, no

*Cho.*

B.  
Thus let u - ni - ted du - ty pray and ne - ver, ne - ver, no

Cont.

454

S. 1  
ne-ver pray in vain, thus let u - ni - ted du - ty pray and ne - ver,

S. 2  
ne-ver pray in vain, thus let u - ni - ted du - ty pray and ne - ver,

A.  
ne-ver pray\_ in\_ vain, thus let u - ni - ted du - ty pray and ne - ver,

T.  
ne-ver pray in vain, thus let u - ni - ted du - ty pray and ne - ver,

B.  
ne-ver pray in vain, thus let u - ni - ted du - ty pray and ne - ver,

Cont.

460

S. 1  
ne - ver, no ne - ver pray in vain, no, ne - ver pray in vain.

S. 2  
ne - ver, no ne - ver pray in vain, no, ne - ver pray in vain.

A.  
ne - ver, no ne - ver pray in vain, no, ne - ver pray in vain.

T.  
ne - ver, no ne - ver pray in vain, no, ne - ver pray in vain.

B.  
ne - ver, no ne - ver pray in vain, no, ne - ver pray in vain.

Cont.  
ne - ver, no ne - ver pray in vain, no, ne - ver pray in vain.