

THE BEAUTIES OF PURCELL.

(A Selection of the favorite)
SONGS, DUETTS, TRIOS & CHORUSES,

from the different Works of,

Purcell.

Selected, Adapted & Arranged

(from the original Scores) with an Accompaniment for the

Piano Forte.

AND

respectfully inscribed to the

REV^d RICHARD ALLOTT D.D.

Dean of Raphoe &c. &c.

BY

JOHN CLARKE, Mus. Doc. Cambridge.

Ent.^d at Sta. Hall.

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*See Vol 2
127
Soprano*

Ma!

*2 pages
3.4*

4 Mus. pt. 65232-1

SCENE, FROM THE TEMPEST.

CHORUS.

CANTO

ALTO

TENORE

BASSO

PIANO-
FORTE

A-round - - around we

A-round - - around we pace

A-round - - around we pace around we

A-round

pace

a-round we pace a-round - - - - we

around we pace a-round we pace a-round a-round a-

pace around we pace a-round we pace a-round - - - - we

a-round - - - a-round - - - a-round a-round we



pace a-round - - - - - we pace a-round - - - - - we
-round a-round - - - - - we pace a-round we
pace around we pace around we pace a-round - - - - - we
pace around a-round around we pace a-round - - - - - we

1st 2^d

pace, about this cursed cursed place; place; While thus we
pace, about this cursed cursed place; A-round place;
pace, about this cursed cursed place; place;
pace, about this cursed cursed place; place;

1st 2^d

Beauts of Purcell

4

compass we com-pass in We com - - pass

While thus we compass we com - - pass

While thus we

While thus we compass we com - - pass in

The first system of the musical score features five staves. The top staff is a vocal line in treble clef with lyrics 'compass we com-pass in' and 'We com - - pass'. The second staff is a vocal line in alto clef with lyrics 'While thus we' and 'compass we com - - pass'. The third staff is a vocal line in alto clef with lyrics 'While thus we'. The fourth staff is a vocal line in bass clef with lyrics 'While thus we' and 'compass we com - - pass in'. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs).

in While thus we com - - - - - pass in While thus we

in While thus we com - - - - - pass in While thus we

com-pass we com-pass in we com-pass in While thus we

While thus we com-pass in While thus we

The second system of the musical score continues with five staves. The top staff is a vocal line in treble clef with lyrics 'in While thus we com - - - - - pass in While thus we'. The second staff is a vocal line in alto clef with lyrics 'in While thus we com - - - - - pass in While thus we'. The third staff is a vocal line in alto clef with lyrics 'com-pass we com-pass in we com-pass in While thus we'. The fourth staff is a vocal line in bass clef with lyrics 'While thus we com-pass in While thus we'. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs).

com - - - - - pass in While thus - - - - - we

com - - - - - pass in While thus we com - pass

compass we com - - pass in While thus we com - - - - - pass

compass we com - - pass in While thus we com - - - - - pass

compass in these mortals and their sin. While thus we sin.

in these mor - - - - - tals and their sin. sin.

in these mor - - - - - tals and their sin. sin.

in these mor - - - - - tals and their sin. sin.

1st 2^d

Tendrest

A I R .

leave out

B A S S .

VOICE

PIANO FORTE

8 - - - -

The first system of the musical score. It features a vocal line (VOICE) and a piano accompaniment (PIANO FORTE). The piano part consists of two staves: a treble staff and a bass staff. The vocal line is a single staff. The tempo is marked 'Tendrest' and the time signature is common time (C). The key signature is one flat (B-flat). The piano part begins with a series of eighth notes in the bass staff, followed by a series of sixteenth notes in the treble staff. The vocal line is a single staff with a series of eighth notes.

The second system of the musical score. It continues the vocal and piano accompaniment from the first system. The piano part consists of two staves: a treble staff and a bass staff. The vocal line is a single staff. The tempo is marked 'Tendrest' and the time signature is common time (C). The key signature is one flat (B-flat). The piano part begins with a series of eighth notes in the bass staff, followed by a series of sixteenth notes in the treble staff. The vocal line is a single staff with a series of eighth notes.

tr A-rise, arise Ye sub - - - - ter-ranean winds,

p

The third system of the musical score. It features a vocal line (VOICE) and a piano accompaniment (PIANO FORTE). The piano part consists of two staves: a treble staff and a bass staff. The vocal line is a single staff. The tempo is marked 'Tendrest' and the time signature is common time (C). The key signature is one flat (B-flat). The piano part begins with a series of eighth notes in the bass staff, followed by a series of sixteenth notes in the treble staff. The vocal line is a single staff with a series of eighth notes. The lyrics 'A-rise, arise Ye sub - - - - ter-ranean winds,' are written below the vocal line. The piano part begins with a series of eighth notes in the bass staff, followed by a series of sixteenth notes in the treble staff. The vocal line is a single staff with a series of eighth notes.

The fourth system of the musical score. It continues the vocal and piano accompaniment from the third system. The piano part consists of two staves: a treble staff and a bass staff. The vocal line is a single staff. The tempo is marked 'Tendrest' and the time signature is common time (C). The key signature is one flat (B-flat). The piano part begins with a series of eighth notes in the bass staff, followed by a series of sixteenth notes in the treble staff. The vocal line is a single staff with a series of eighth notes.



Arise, a

hr

p



rise, ye sub - - - - - ter - ranean winds, More to dis -

hr

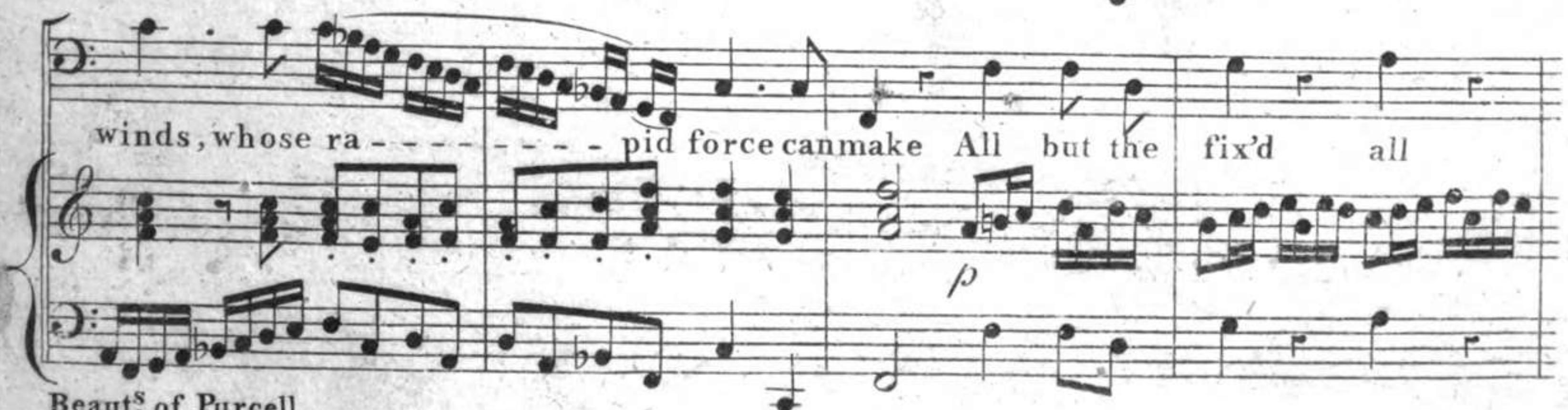
p



tract their guilty minds:



A - rise - - - ye winds, a - - - rise - - - ye



winds, whose ra - - - - - pid force can make All but the fix'd all

p

all but the fix'd - - - And so - - - lid centre shake

This system contains the first line of music. It features a vocal melody in the upper staff and a keyboard accompaniment in the lower staff. The lyrics are "all but the fix'd - - - And so - - - lid centre shake". The music is in a minor key, with a key signature of one flat.

This system contains the second line of music. It continues the vocal melody and keyboard accompaniment from the first system. The music is in a minor key, with a key signature of one flat.

Come drive these wretches to that part o'th' Isle, Where

This system contains the third line of music. It continues the vocal melody and keyboard accompaniment. The lyrics are "Come drive these wretches to that part o'th' Isle, Where". The music is in a minor key, with a key signature of one flat.

Na - - - ture never, Where Na - - - ture ne - - - ver yet did smile;

This system contains the fourth line of music. It continues the vocal melody and keyboard accompaniment. The lyrics are "Na - - - ture never, Where Na - - - ture ne - - - ver yet did smile;". The music is in a minor key, with a key signature of one flat.

Cause fogs and damps, Whirl - - -

This system contains the fifth line of music. It continues the vocal melody and keyboard accompaniment. The lyrics are "Cause fogs and damps, Whirl - - -". The music is in a minor key, with a key signature of one flat.

9

winds and earthquakes there, There let them howl, - - -

And languish in de-spair;

LEGATO

Rise and obey rise and obey rise and obey - - -

The pow'r -

ful Prince o'th' air

A I R.
S O P R A N O.*Tempo*

SYMPHONY

1st

2d

ARIEL.

Come un-to these yel - - - - low sands, and there take hands;

1st

2d

there take hands; Foot it featly here and there, and let the rest the burthen bear-

1st

2d

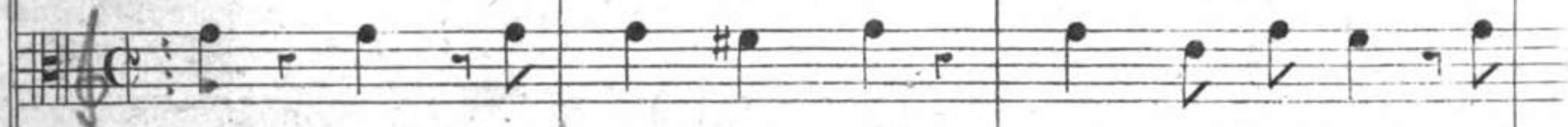
CHORUS -

CANTO



Hark! hark! the watch dogs bark: hark! hark! I hear the

ALTO



Hark! hark! the watchdogs bark: hark! hark! I hear the

TENORE



Hark! hark! the watchdogs bark: hark! hark! I hear the

BASSO



Hark! hark! the watchdogs bark: hark! hark! I hear the

PIANO FORTE

Musical notation for the continuation of the chorus, featuring five vocal staves (Canto, Alto, Tenore, Basso) and a grand staff for the Piano Forte accompaniment. The lyrics are repeated across the staves.

strain of chanticleer. Hark! hark! I hear the strain of chanticleer.

strain of chanticleer. Hark! hark! I hear the strain of chanticleer.

strain of chanticleer. Hark! hark! I hear the strain of chanticleer.

strain of chanticleer. Hark! hark! I hear the strain of chanticleer.

strain of chanticleer. Hark! hark! I hear the strain of chanticleer.

Beaut^s of Purcell

A I R.

S O P R A N O or T E N O R -

Lento

S L O W

Full fathom five thy father lies; Full fathom

five thy father lies; Of his bones is co - - - ral made: Those are

+ Beaut. Purcell

pearls that were his eye; No - - - thing of him that doth fade

1st 8.

f

8.

fade But doth suf-fer doth suffer a sea change Into some-thing

2^d

p

rich and strange. But doth suf-fer doth suffer a sea change Into

some-thing rich and strange—

Beaut of Purcell

8.

Hark! now I hear them, Hark! now I hear them, Hark! now I hear them,

Hark! now I hear them, Hark! now I hear them, Hark! now I hear them,

Hark! now I hear them, Hark! now I hear them, I hear them,

Hark! now I hear them, Hark! now I hear them Hark! now I hear them,

8. 8^{va} Sempre

8.

ding dong bell. ding dong bell. ding dong bell.

ding dong bell. ding dong bell. ding dong bell.

ding dong bell. ding dong bell. ding dong bell.

ding dong bell. ding dong bell. ding dong bell.

8.

Beaut^s of Purcell

cut to
page 23

AMPHITRITE.

RECIT: Great Neptune, now no more let Æolus enrage the sea, Let him my
will my will o - - bey till these arrive upou their wish'd for shore

RECIT: AND AIR.

NEPTUNE.

RECIT: Æolus you must appear, my great commands to hear rough - -

AIR.

Æolus appear.

Beaut^s of Purcell **ANDANTE**

The first system of music consists of a vocal line in the treble clef and a grand staff accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The accompaniment features a steady eighth-note pattern in the left hand and a more complex sixteenth-note pattern in the right hand.

The second system of music includes the lyrics "While these pass o'er the deep your stormy winds must cease." The vocal line continues with eighth and sixteenth notes. The accompaniment features a steady eighth-note pattern in the left hand and a more complex sixteenth-note pattern in the right hand. A dynamic marking of *p* (piano) is present in the first measure of the accompaniment.

The third system of music consists of a vocal line in the treble clef and a grand staff accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line continues with eighth and sixteenth notes. The accompaniment features a steady eighth-note pattern in the left hand and a more complex sixteenth-note pattern in the right hand. A dynamic marking of *hr* (harmonica) is present in the first measure of the accompaniment.

The fourth system of music includes the lyrics "While these pass o'er the deep your stormy winds must". The vocal line continues with eighth and sixteenth notes. The accompaniment features a steady eighth-note pattern in the left hand and a more complex sixteenth-note pattern in the right hand.

The fifth system of music includes the lyrics "cease. While these pass o'er the deep your stormy winds must cease. Your". The vocal line continues with eighth and sixteenth notes. The accompaniment features a steady eighth-note pattern in the left hand and a more complex sixteenth-note pattern in the right hand. A dynamic marking of *p* (piano) is present in the last measure of the accompaniment.

storm - - - - - y winds must

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the word "storm" followed by a long dash, then continues with "y winds must". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

cease While these I safely keep I safe - ly

The second system continues the musical piece. The vocal line starts with the word "cease", followed by a long dash, then "While these I safely keep I safe - ly". The piano accompaniment maintains its rhythmic pattern, with some variations in the right hand's melody.

keep I'll bless my wa - - - - - try realm with peace.

mf

The third system of the score shows the vocal line with the lyrics "keep I'll bless my wa - - - - - try realm with peace." The piano accompaniment continues, with a dynamic marking of *mf* (mezzo-forte) appearing in the lower right.

While these I safely keep I safe - - ly keep I'll bless - -

The fourth system concludes the page. The vocal line continues with "While these I safely keep I safe - - ly keep I'll bless - -". The piano accompaniment remains consistent with the previous systems.

my watry realm with peace

ÆOLUS

Your awful voice I hear, and I o-bey Brother to Jove, and monarch of the sea -

RECIT:

A I R .

ÆOLUS.

Come down, come down come down, my

Blusterers.

Come down come down come down my

Blusterers. Swell - - - no more Your storm -



First system of the musical score. It features a vocal line with a treble clef and a piano accompaniment with grand staves. The lyrics are: "y rage give o'er, Your storm". The piano part includes the instruction "col voce".



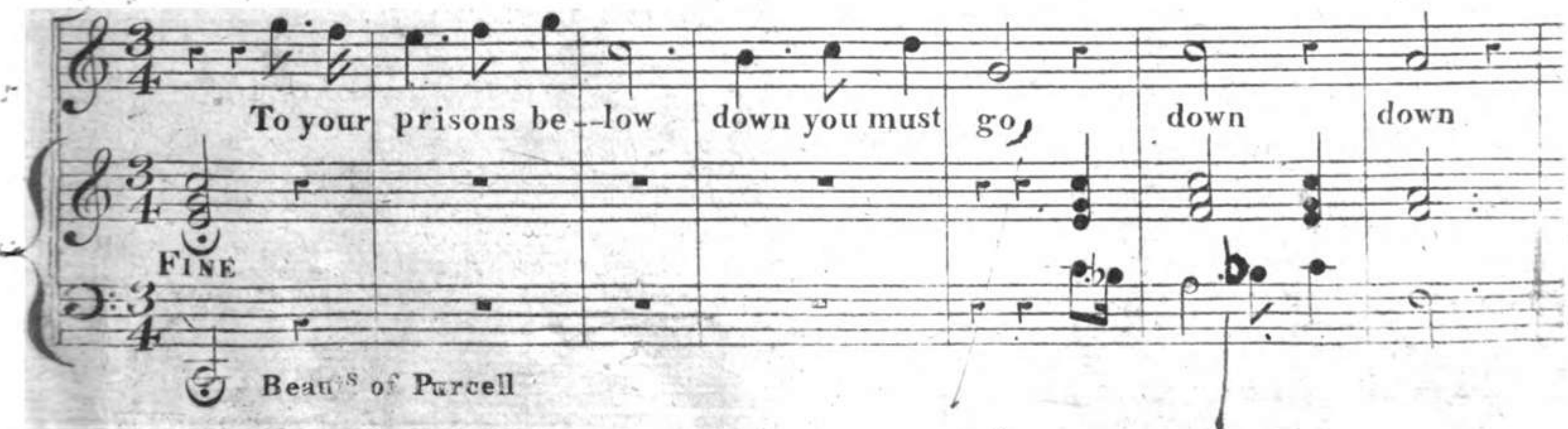
Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "y rage give o'er, Your storm".



Third system of the musical score. It continues the vocal and piano parts. The lyrics are: "y rage give o'er." A small cross symbol is positioned above the piano part.



Fourth system of the musical score. It continues the vocal and piano parts. The lyrics are: "To your prisons be-low down you must go, down down".



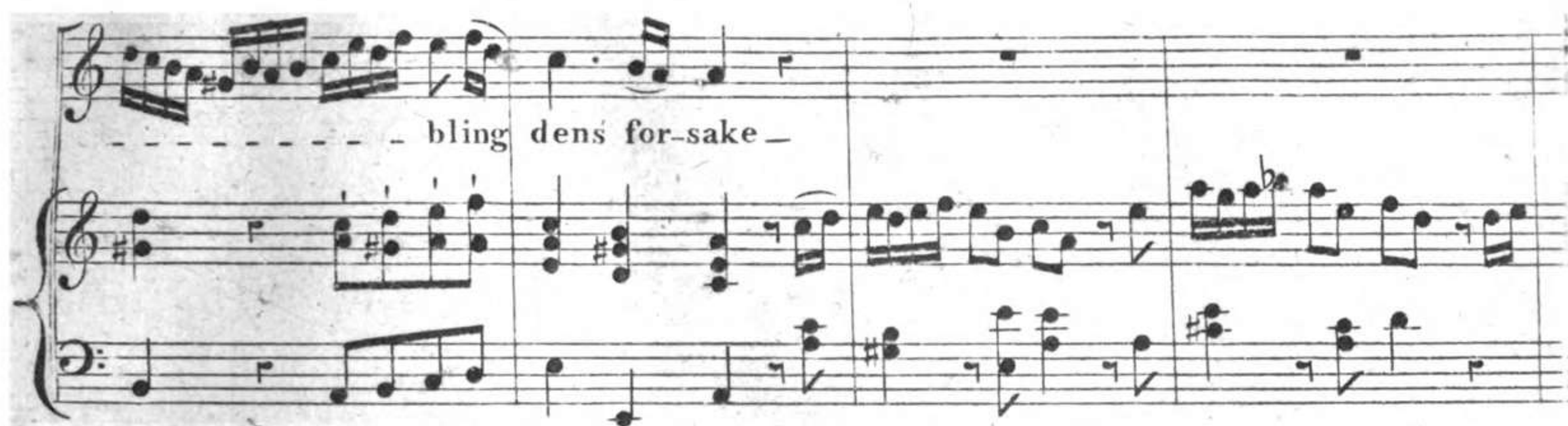
Fifth system of the musical score. It continues the vocal and piano parts. The lyrics are: "To your prisons be-low down you must go, down down". The system concludes with the word "FINE" and the signature "Beau^s of Purcell".

down you must go,

To your prisons be-low, down you must go, down down down you must

go In

hol-low rocks, your re-vels make, nor'till I call your trem-



bling dens for-sake -

This system contains the first staff of music. The vocal line begins with a melodic phrase, followed by a rest and then the lyrics "bling dens for-sake -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.



In hol - - - low rocks your

This system contains the second staff of music. The vocal line has a rest followed by the lyrics "In hol - - - low rocks your". The piano accompaniment continues with similar rhythmic patterns, featuring a flowing eighth-note accompaniment in the right hand.



re - - - vels make, nor till I call, your trem - - - - - bling your

This system contains the third staff of music. The vocal line includes the lyrics "re - - - vels make, nor till I call, your trem - - - - - bling your". The piano accompaniment features a more complex texture with sixteenth-note passages in the right hand.



trem - - - - - bling dens for-sake -

ad lib:

Da
CAPO

ad lib:

This system contains the fourth staff of music. The vocal line concludes with the lyrics "trem - - - - - bling dens for-sake -". The piano accompaniment features a final melodic flourish in the right hand. The system ends with a double bar line and the instruction "Da CAPO".

A I R.

No 3

L'opéra
with Chorus
The hermits.

9 to 12

AMPHITRITE.

Oboe Solo

Halcyon days, now wars are ending,

you shall find when e'er you sail,

Halcyon days, now wars are ending, you shall find when

eer you sail, Tritons all the while attending With a kind - - - and gentle

gale. With a kind - - - and gentle gale.

Tritons all the while attending With a kind - - -

and gentle gale.

FINE

+

91

Halcyon days now wars are ending,

Oboe

Halcyon days now wars are ending, you shall find when e'er you sail;

p

Tri - - tons all the while at - - tend - - ing with a kind and

legato.

gentle gale. with a kind and gentle gale.

ad lib.:r

DA CAPO

CHORUS -

CANTO

ALTO

TENORE

BASSO

PIANO FORTE

The Nereids and Tritons shall sing and shall play - - - - -

The Nereids and

The Nereids and Tritons shall sing and shall play

The Nereids and

8^{va} Sempre - - -

And nature shall smile And

Tritons shall sing and shall play And nature shall smile

And nature shall smile - - - shall smile

Tritons shall sing and shall play And nature shall smile

nature shall smile on this happy day. The Nereids and Tritons shall sing and shall

nature shall smile on this hap-py day. The Nereids and

nature shall smile on this happy day. The Nereids and Tritons shall sing and shall

nature shall smile on this happy day. The Nereids and

play, And nature shall smile, And nature shall smile on this hap-py

Tritons shall sing and shall play, And nature shall smile on this hap-py

play, And nature shall smile, And nature shall smile on this hap-py

Tritons shall sing and shall play, And nature shall smile on this hap-py

day. The

day. The Nereids and Tritons shall

day. The Nereids and Tritons shall sing and shall play,

day. The Nereids and Tritons shall sing and shall play,

This system contains four vocal staves and a grand piano accompaniment. The vocal parts enter with the word 'day.' and then sing 'The Nereids and Tritons shall sing and shall play,'. The piano accompaniment provides a harmonic foundation for the vocal lines.

Nereids and Tritons shall sing and shall play shall sing and shall play

sing and shall play, shall sing and shall play

shall sing and shall play

shall sing and shall play And

This system continues the vocal and piano parts from the first system. The vocal parts repeat the phrase 'Nereids and Tritons shall sing and shall play' with some variations in phrasing and ornamentation. The piano accompaniment continues with a steady harmonic accompaniment.

And nature shall smile on this happy day —

And nature shall smile nature shall smile on this hap-py day —

And nature shall smile And nature shall smile on this hap-py day —

nature shall smile And nature shall smile on this hap-py day —

This system contains five vocal staves and a grand staff for piano accompaniment. The lyrics are distributed across the vocal parts, with some lines appearing in multiple parts.

The first system of piano accompaniment, featuring a grand staff with treble and bass clefs. It includes various musical notations such as eighth and sixteenth notes, rests, and bar lines.

The second system of piano accompaniment, continuing the musical notation from the previous system. It features a mix of eighth and sixteenth notes, with some measures containing rests.

The third system of piano accompaniment, concluding the piece with a final cadence. It includes a double bar line and repeat signs at the end of the system.

SCENE FROM KING ARTHUR

PHILLIDELL.

VOICE

PIANO FORTE

Hither, hither,

Hither, hither this way bend, Trust not trust not, Trust not

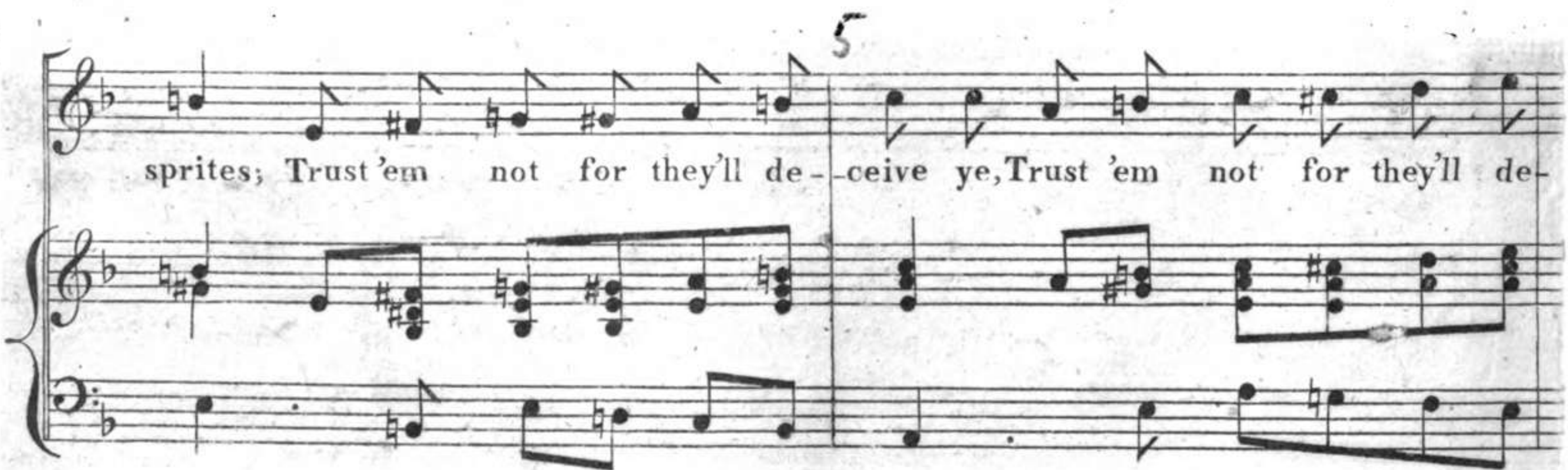
that malicious fiend; trust not that ma-licious fiend; Hither, hither,

Hither, hither this way bend this way Hither this way this way bend,

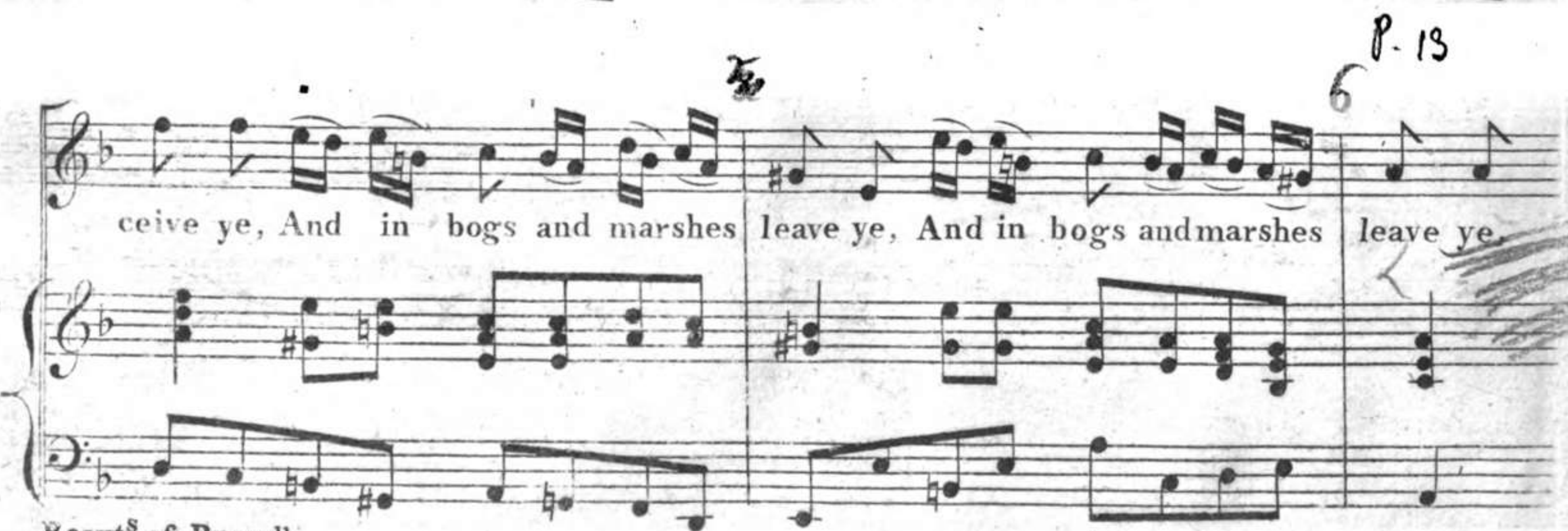
Beaut^s of Purcell



Those are false de--lu-ding lights, Wafted far and near by



sprites; Trust 'em not for they'll de-ceive ye, Trust 'em not for they'll de-



ceive ye, And in bogs and marshes leave ye, And in bogs and marshes leave ye.

CHORUS -

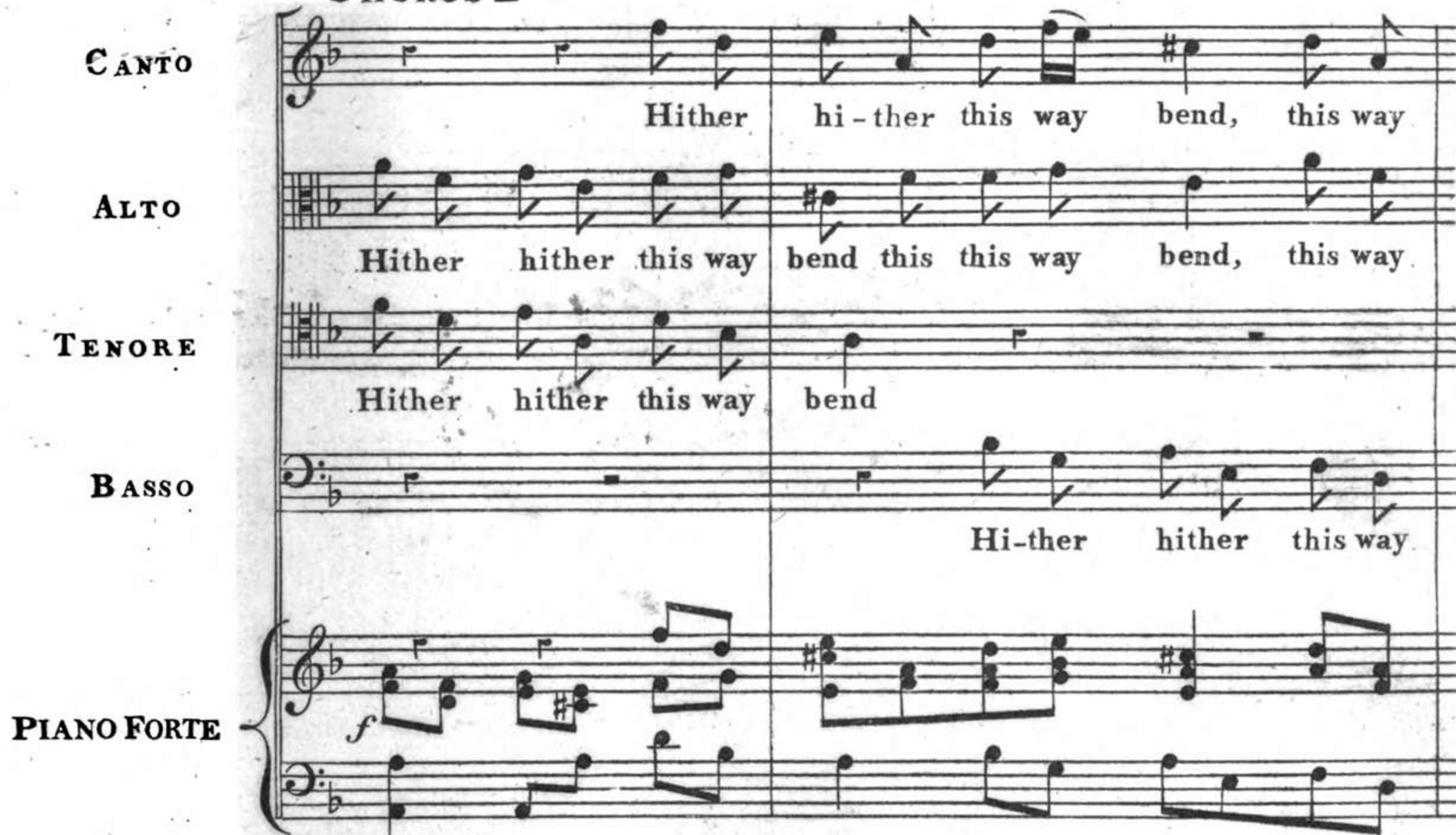
CANTO Hither hi-ther this way bend, this way

ALTO Hither hither this way bend this this way bend, this way

TENORE Hither hither this way bend

BASSO Hi-ther hither this way

PIANO FORTE



this way hi-ther hi-ther this way bend, this way

this way hi-ther hi-ther this way bend, this way

this way this way hi-ther hi-ther this way bend,

this way this way hi-ther hi-ther this way bend,



f Brant of Pirella

Hither hi-ther this way Hi-ther hi-ther this way bend.

Hither hi-ther this way Hi-ther hi-ther this way bend.

this way, Hither hi-ther this way this way Hi-ther hi-ther this way bend.

this way, Hither hi-ther this way this way Hi-ther hi-ther this way bend.

SOLO

If you step, no danger thinking, Down - - - you

fall a furlong sinking;

'Tis a fiend who has annoy'd ye, Name but Heav'n, Name but Heav'n and he'll a-void ye,

CHO^s

Hither hither Hi-ther hi-ther this way bend, this way

CHO^s

Hither hi-ther this way bend this this way bend, this way

CHO^s

Hither hi-ther this way bend

CHO^s

Hi-ther hither this way

this way Hi-ther this way this way bend, Trust not

this way Hi-ther this way this way bend, Trust not.

Hi-ther Hi-ther hi-ther this way this way bend,

Hi-ther Hi-ther hi-ther this way this way bend,

+ Beant of Purcell

trust not Trust not that ma - li - cious fiend, Trust not

trust not Trust not that ma - li - cious fiend, Trust not

Trust not trust not trust not that ma - li - cious fiend, Trust not

Trust not trust not trust not that ma - li - cious fiend, Trust not

that ma - li - cious fiend.

Hi - ther hi - ther this way

that ma - li - cious fiend. Hi - ther hi - ther this way bend this this way

that ma - li - cious fiend. Hi - ther hi - ther this way bend

that ma - li - cious fiend. Hi - ther

The image shows a page from a musical score for the song "The Way to the Mill." It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are: "bend this way this way Hi-ther this way this way This way hi-ther this way This way hi-ther this way this way". The score is written in 2/4 time with a key signature of one flat (B-flat).

Vocal Parts:

- Soprano:** bend this way this way Hi-ther this way this way
- Alto:** bend this way this way Hi-ther this way this way
- Tenor:** hi-ther This way hi-ther this way
- Bass:** hi-ther this way this way This way hi-ther this way this way

Piano Accompaniment:

The piano part consists of two staves (treble and bass clef). It features a simple melody in the right hand and a supporting bass line in the left hand, with some chords and arpeggiated figures.

bend, this way hi-ther this way this way bend.
 bend, this way hi-ther this way this way bend.
 bend, this way hi-ther this way this way bend.
 bend, this way hi-ther this way this way bend.
 bend, this way hi-ther this way this way bend.

Beaut^s of Purcell

V.S.

SOLO.

Let not a moon-born elf mis-lead ye, From your prey and

from your glo-ry; Too far, a-las! he has be--tray'd ye: Follow the

flame that wave be-fore ye; Sometimes sev'n and sometimes one,

hurry hurry hurry hurry hurry hurry hurry hurry hurry on

Brant of Purcell

2^d Verse

See the foot-steps plain ap- - pearing, That way Oswald chose for

The first system of the musical score for the 2nd verse. It features a vocal line in G major (one sharp) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The lyrics are: "See the foot-steps plain ap- - pearing, That way Oswald chose for".

fly - - - ing; Firm is the turf and fit for bearing, Where yon - der

The second system of the musical score. The vocal line continues with the lyrics: "fly - - - ing; Firm is the turf and fit for bearing, Where yon - der". The piano accompaniment continues with chords and moving lines in both hands.

pear - ly dews are ly - ing. Far he can - not hence be gone

The third system of the musical score. The vocal line continues with the lyrics: "pear - ly dews are ly - ing. Far he can - not hence be gone". The piano accompaniment continues with chords and moving lines in both hands.

hurry hurry hurry hurry hurry hurry hurry on -

The fourth system of the musical score. The vocal line continues with the lyrics: "hurry hurry hurry hurry hurry hurry hurry on -". The piano accompaniment continues with chords and moving lines in both hands.

f

The fifth system of the musical score. The vocal line continues with the lyrics: "hurry hurry hurry hurry hurry hurry hurry on -". The piano accompaniment continues with chords and moving lines in both hands. The system ends with a double bar line.

CHORUS

Hither this way

Hither this way this way

Hither this way this way bend this this way

Hither this way this way bend

Hither

f

Spore 17

bend this way this way

bend this way this way

hither

this way this way hither

hither this way this way

this way hither this way this way

this way hither this way this way

The image shows a page from a musical score for the hymn "Trust Not That Malicious." It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment at the bottom. The music is in 4/4 time with a key signature of one flat (B-flat). The lyrics are printed below the vocal staves. The piano part consists of chords in the right hand and a simple bass line in the left hand. The score is divided into two measures by a vertical line.

Vocal Parts:

- Soprano:** bend, trust not trust not Trust not that ma-li-cious.
- Alto:** bend, trust not trust not Trust not that ma-li-cious
- Tenor:** bend, trust not trust not trust not that ma-li-cious
- Bass:** bend, trust not trust not trust not that ma-li-cious

Piano Accompaniment:

The piano part is written for the right and left hands. The right hand plays chords, and the left hand plays a simple bass line. The score is divided into two measures by a vertical line.

fiend. Trust not that ma - li - cious fiend. Hi - ther

fiend. Trust not that ma - li - cious fiend. Hi - ther this way this way

fiend. Trust not that ma - li - cious fiend. Hi - ther this way this way

fiend. Trust not that ma - li - cious fiend.

2

this way this way bend this way this way Hi-ther

bend this this way bend this way this way Hi-ther

bend

This way this way hi-ther

Hi-ther this way this way this way this way hi-ther

3

this way this way bend, this way hither this way this way bend

this way this way bend, this way hither this way this way bend

this way this way bend,

this way this way bend,

this way hither this way this way bend

this way hither this way this way bend

2 boys 19 20.
DUET - TWO SOPRANOS - 43

LENTO

VOCE 1^{mo}

VOCE 2^{do}

PIANO FORTE

Two Daughters of this a--ged stream are we,

LENTO

a--ged stream are we, Two Daughters of this

Two Daughters of this a--ged stream are we, Two

a--ged stream are we, And both our sea-green lockshave

Daughters of this a--ged stream are we, And both our sea-green

comb'd and both our sea--green locks have comb'd have comb'd for ye.

locks have comb'd for ye, and both our sea-green locks have comb'd for ye.

Beaut^s of Purcell

Come, come, come, come, bathe with us an hour or two,

Come, come, bathe with us an hour or two,

p Dol:

Come, come, come, come, na-ked in for we are so,

Come, come, come, come, na-ked in for we are so,

What danger What danger from a na-ked foe?

What danger from a na-ked foe?

Come, come, bathe with us, come, come,

Come, come, come, come, bathe with us, come, come,

bathe and share what plea-sures in the floods ap-pear.

bathe and share what plea-sures in the floods ap-pear.

We'll beat the wa-ters till they bound We'll beat the

We'll beat the wa-ters till they bound We'll beat the waters

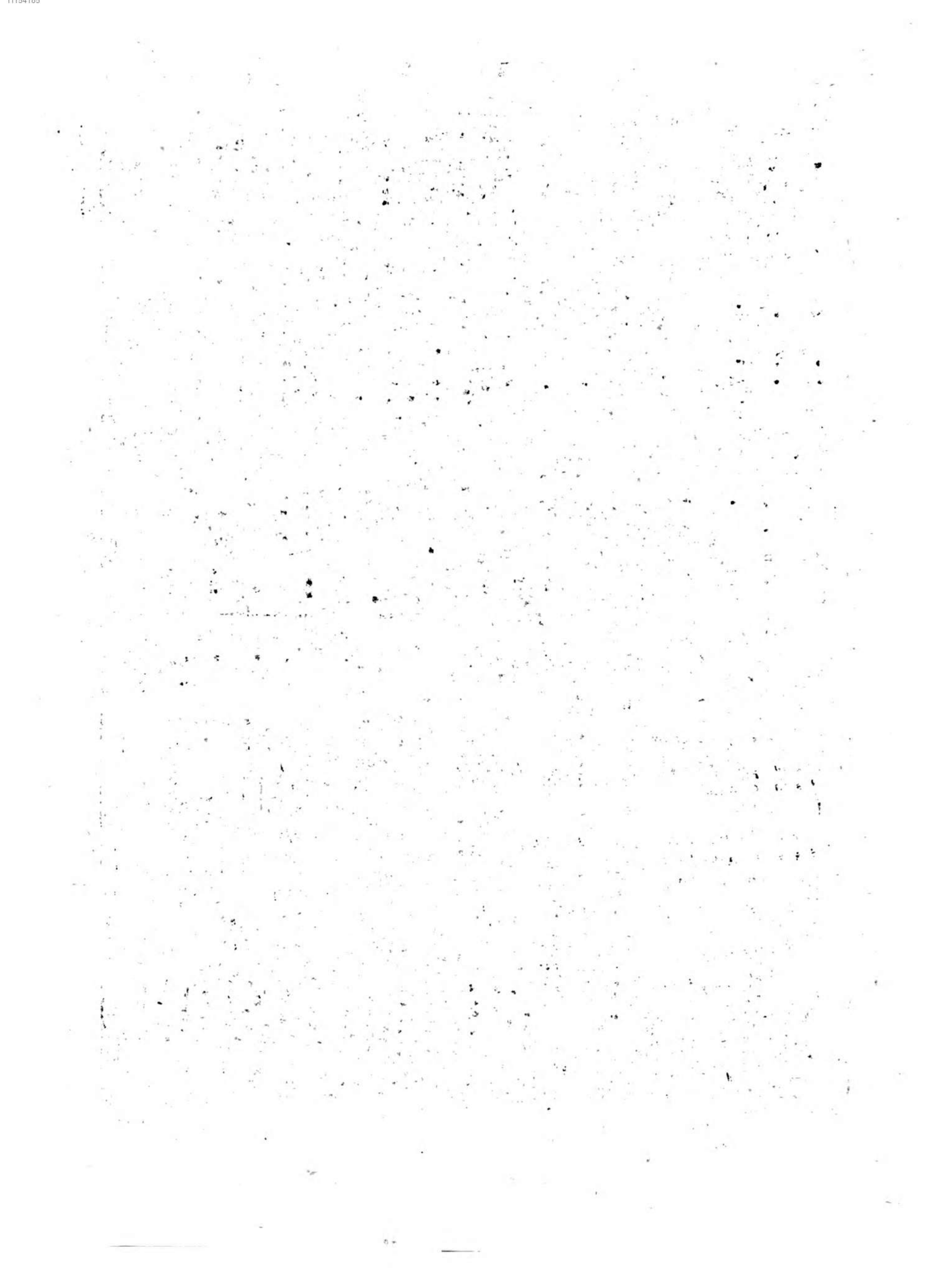
wa-ters till they bound, And cir-cle round -

till they bound, And cir-cle round - And

And cir-cle round - and circle round

cir-cle round - and circle round

Beauties of Purcell



No 627. p. 21-28.

(2 pages this air)

A I R,
S O P R A N O -

ANDANTE

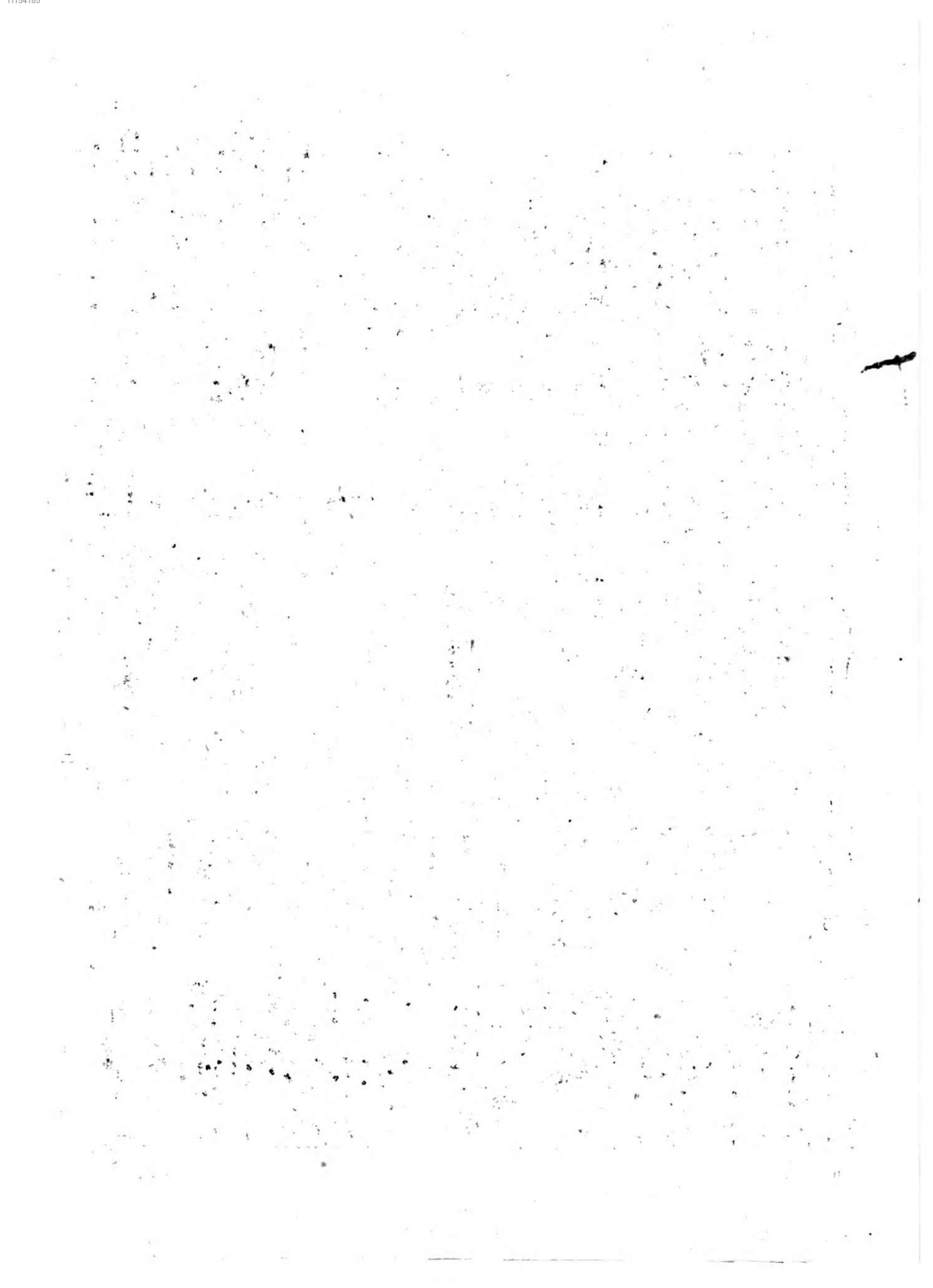
Sym:

Fairest Isle, all Isles ex-cel-ing, Seat of Pleasures and of Loves;

Venus here will chuse her dwelling, And for-sake her Cy-prian groves.

Cupid from his fav'rite nation, Care and En-vy will re-move;

Jea-lou-sie that poi-sons pas-sion, And Des-pair that dies for love-



2^d Verse

47

Gentle murmers sweet com-plain-ing,

p

Sighs that blow the fire of Love; Soft re-pul-ses, kind dis-dain-ing,

pp

Shall be all the pains you prove. Ev'ry swain shall pay his duty,

h

Grateful ev'ry nymph shall prove; And as these ex-cel in beauty,

Those shall be re-nown'd for love—

f Dol:

6 hours 23 to 28 hrs 627

"COME IF YOU DARE"

VERSE AND CHORUS

SYMPHONY

SOLO

Come, if you dare, our trumpets sound; Come, if you dare, the foes rebound, We

come, we come, we come, we come, Says the double double double beat of the thund'ring drum.

CHORUS.

Come, if you dare, our trumpets sound; Come, if you dare, the foes re-bound. We
 Come, if you dare, our trumpets sound; Come, if you dare, the foes re-bound. We
 Come, if you dare, our trumpets sound; Come, if you dare, the foes re-bound. We
 Come, if you dare, our trumpets sound; Come, if you dare, the foes re-bound. We

come, we come, we come, we come, says the double double double beat of the thund'ring drum.
 come, we come, we come, we come, says the double double double beat of the thund'ring drum.
 come, we come, we come, we come, says the double double double beat of the thund'ring drum.
 come, we come, we come, we come, says the double double double beat of the thund'ring drum.

SOLO

Now they charge on a--main; Now they rally a--gain; The Gods from a--

bove the mad labour be--hold; And pity man--kind that will

perish for gold. And pity man--kind that will perish for gold.

CHORUS -

Now they charge on a--main; Now they rally a--gain; The Gods from a--

Now they charge on a--main; Now they ral-ly a--gain; The Gods from a--

Now they charge on a--main; Now they rally a--gain; The Gods from a--

Now they charge on a--main; Now they ral-ly a--gain; The Gods from a--

bove the mad la-bour be--hold and pi-ty man--kind that will

bove the mad la-bour be---hold and pi-ty man--kind that will

bove the mad la-bour be--hold and pi-ty man--kind that will

bove the mad la-bour be--hold and pi-ty man--kind that will

The first system of the musical score for 'The Mad Labourer' from Purcell's 'The Fairy Queen'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The lyrics are: 'bove the mad la-bour be--hold and pi-ty man--kind that will'. The music is in G major and 3/4 time.

perish for gold. And pi-ty man-kind that will perish for gold

perish for gold. And pi-ty man-kind that will perish for gold

pe-rish for gold. And pi-ty man-kind that will pe-rish for gold

perish for gold. And pi-ty man-kind that will perish for gold

The second system of the musical score. The lyrics continue: 'perish for gold. And pi-ty man-kind that will perish for gold'. The music concludes with a double bar line. The keyboard part features a final cadence in the right hand.

The fainting Saxons quit their ground, Their trumpets languish in the

p *pp*

sound; They fly, they fly, they fly, they fly, Vic-toria, Vic-toria, The bold Britons cry.

f *ff*

CHORUS -

The faint-ing Sax-ons quit their ground; Their trum-pets

The faint-ing Sax-ons quit their ground; Their trum-pets

The faint-ing Sax-ons quit their ground; Their trum-pets

The faint-ing Sax-ons quit their ground; Their trum-pets

p

[illegible]

The image shows a page from a musical score for the song "The British Grenadiers". It features five vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of three staves each. The lyrics are: "fly, Vic-tor-ia, Vic-tor-ia, the bold Britons cry." The piano accompaniment is at the bottom, consisting of two staves. The music is in 2/4 time and includes dynamic markings like *ff* (fortissimo). The score is for a full vocal ensemble and piano.

SOLO

Now the Vic-to-ry's won, To the Plunder we run; Then re-turn to our

Lasses like for-tu-nate Traders, Tri--umphant with spoils of the

vanquish'd in-vaders. Tri-umphant with spoils of the vanquish'd in-vaders

CHORUS—

Now the Vic-to-ry's won, To the Plunder we run; Then re-turn to our

Now the Vic-to-ry's won, To the Plunder we run; Then re-turn to our

Now the Vic-to-ry's won, To the Plunder we run; Then re-turn to our

Now the Vic-to-ry's won, To the Plunder we run; Then re-turn to our

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Lasses like fortunate Traders, Tri-umphant with spoils of the vanquish'd in-". The piano part consists of a treble and bass clef with chords and moving lines.

Lasses like fortunate Traders, Tri-umphant with spoils of the vanquish'd in-

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "vaders. Tri-umphant with spoils of the vanquish'd in - vaders_". The piano part continues with similar harmonic structure. The system ends with a double bar line.

vaders. Tri-umphant with spoils of the vanquish'd in - vaders_

FROST SCENE

No. 19
copy 36
29 6 36

SYMPHONY

8^{va} Sempre --

The symphony section consists of four systems of piano accompaniment, each with a treble and bass staff. The first system is marked '8^{va} Sempre --'. The second system has a first ending bracket. The third system has a second ending bracket. The fourth system has a third ending bracket. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

CUPID.

SOPRANO

What ho! what ho! thou Genius of this Isle! What ho! what

RECIT.

The vocal section for Cupid consists of two systems. The first system is for the Soprano, with the lyrics 'What ho! what ho! thou Genius of this Isle! What ho! what'. The second system is for the Recitative (RECIT.), featuring a treble and bass staff with a wavy line indicating the recitative style. The music is in common time (C).

ho! - - - What ho! ly'st thou a sleep be-neath those hills of

out. Mrs

snow? What ho! what ho! what ho! stretch - - - out thy la--zy

Lento

out. Mrs

Faster

limbs; a-wake! a-wake! a--wake! and winter from thy furry mantle shake.

awake! a-wake! and winter from thy furry mantle shake_

6 page 29

e/

COLD GENIUS

BASSO

SLOW

p:e Staccato

What Pow'r art thou, who from be-

pp

8^{va} Sempre - -

low Hast made me rise, unwillingly and slow From beds of e--ver-

- - last - - - ing snow? See'st thou not how stiff. how

Beaut^y of Purcell

stiff and wondrous old, Far, far un-fit to bear the bit-ter cold?

I can scarcely move, or draw my breath; can scarcely

move or draw my breath; Let me let me let me freeze a - gain Let me

let me freeze again to death. let me let me let me freeze a - gain to death -

ALLEGRO 3/4

S O P R A N O _

CUPID.

Thou doat-ing fool, for--bear, for--bear, what,dost thou

ALLEGRO

dream of freezing here? At Love's ap-pearing, All the sky clearing,

FINE

The stormy winds their fury spare,Thou Winter sub--du-ing And spring re-

D.C.

-new-ing, My beams cre-ate a more glorious spring,Thou

DA CAPO

page 31

Beaut^s of Purcell

COLD GENIUS.

BASSO

SLOW

Great Love! I know thee now! Eldest of the gods art thou!

p *f*

Heav'n and earth by thee were made; Heav'n and earth by thee were made; Human

p

nature Is thy creature, Human nature Is thy creature, Ev'ry where, Ev'ry

where, Ev'ry where art thou art thou o - bey'd Ev'ry where Ev'ry where

Ev'ry where art thou art thou o - -bey'd, Ev'ry where art thou o - -bey'd

Beaut^s of Purcell

CUPID.

SOPRANO

ALLEGRO.
MODERATO

'Tis I 'Tis I 'Tis I that have warm'd you 'Tis

I 'Tis I 'Tis I that have warm'd you. In spite of cold

weather, I've brought you to-geither 'Tis I 'Tis I 'Tis I that have

warm'd you. 'Tis I 'Tis I 'Tis I that have warm'd you.

CHORUS -

CANTO

ALTO

TENORE

BASSO

PIANO FORTE

'Tis Love 'Tis Love 'Tis Love that has

'Tis Love 'Tis Love 'Tis Love that has

'Tis Love 'Tis Love 'Tis Love that has

'Tis Love 'Tis Love 'Tis Love that has

f

33

warm'd us; 'Tis Love 'Tis Love 'Tis Love that has warm'd us;

warm'd us; 'Tis Love 'Tis Love 'Tis Love that has warm'd us;

warm'd us; 'Tis Love 'Tis Love 'Tis Love that has warm'd us;

warm'd us; 'Tis Love 'Tis Love 'Tis Love that has warm'd us;

Handwritten musical score for a keyboard instrument, featuring a treble and bass staff with a grand staff system. The upper staves are crossed out with a large X. The lower staves contain musical notation, including a treble staff with a melodic line and a bass staff with a supporting line. A large '2' is written at the end of the piece.

Handwritten musical score for a keyboard instrument, featuring a treble and bass staff with a grand staff system. The upper staves are crossed out with a large X. The lower staves contain musical notation, including a treble staff with a melodic line and a bass staff with a supporting line. The word 'Tis' is written in the right margin of the treble staff. A large '3' is written at the end of the piece.

Love 'Tis 'Love 'Tis Love that has warm'd us 'Tis Love 'Tis

Love 'Tis Love 'Tis Love that has warm'd us 'Tis Love 'Tis

Love 'Tis Love 'Tis Love that has warm'd us 'Tis Love 'Tis

Love 'Tis Love 'Tis Love that has warm'd us 'Tis Love 'Tis

Love 'Tis Love that has warm'd us; In spite of cold weather, He

Love 'Tis Love that has warm'd us; In spite of cold weather, He

Love 'Tis Love that has warm'd us; In spite of cold weather, He

Love 'Tis Love that has warm'd us; In spite of cold weather, He

2

brought us to-gether; 'Tis Love 'Tis Love 'Tis Love that has

brought us to-gether; 'Tis Love 'Tis Love 'Tis Love that has

brought us to-gether; 'Tis Love 'Tis Love 'Tis Love that has

brought us to-gether; 'Tis Love 'Tis Love 'Tis Love that has

3 35

warm'd us 'Tis Love 'Tis Love 'Tis Love that has warm'd us

warm'd us 'Tis Love 'Tis Love 'Tis Love that has warm'd us

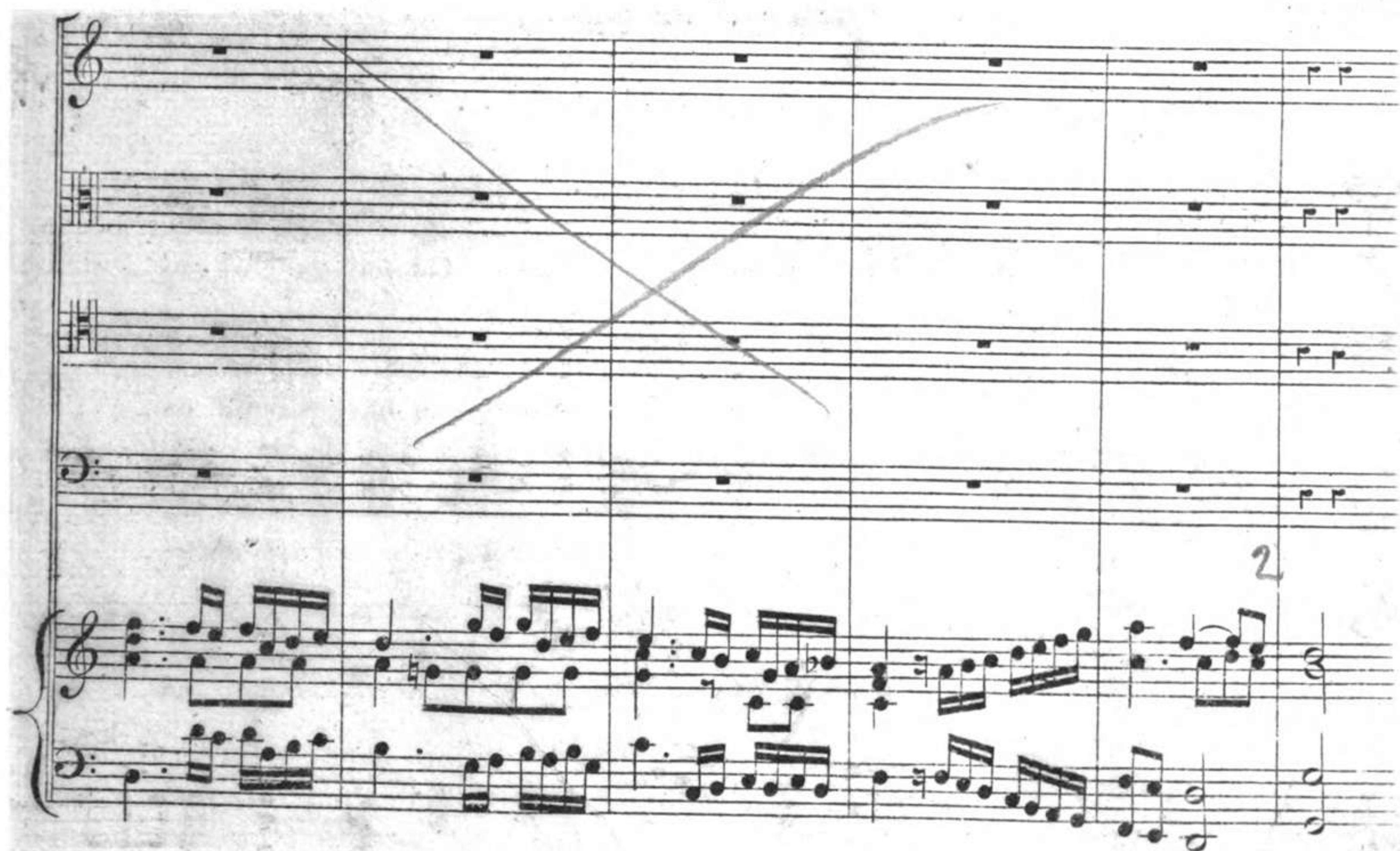
warm'd us 'Tis Love 'Tis Love 'Tis Love that has warm'd us

warm'd us 'Tis Love 'Tis Love 'Tis Love that has warm'd us

3/33-



First system of a musical score. It consists of five staves. The top four staves are crossed out with a large 'X'. The bottom staff is a grand staff (treble and bass clef) containing a complex melodic line with many beamed sixteenth and thirty-second notes, and some rests.



Second system of a musical score. It consists of five staves. The top four staves are crossed out with a large 'X'. The bottom staff is a grand staff (treble and bass clef) containing a complex melodic line with many beamed sixteenth and thirty-second notes, and some rests. A small number '2' is written above the final measure of the bottom staff.

Beaut^s of Purcell

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "In spite of cold weather, He brought us to - gether; 'Tis Love 'Tis Love 'Tis". The piano part consists of a treble and bass clef with various chords and melodic lines.

Second system of the musical score. It continues the four vocal staves and piano accompaniment. The lyrics are: "Love that has warm'd us 'Tis Love 'Tis Love 'Tis Love that has warm'd us -". The piano part continues with similar harmonic and melodic patterns.

Third system of the musical score, concluding the piece. It features the same four vocal staves and piano accompaniment. The lyrics are: "Love that has warm'd us 'Tis Love 'Tis Love 'Tis Love that has warm'd us -". The piano part ends with a final chord and a double bar line. There is a handwritten "5 p 96" above the final measure.

CHORUS.

SLOW

CANTO

ALTO

TENORE

BASSO

PIANO FORTE

Hear us great great

Hear us great great Rugwith hear

Hear us great great Rugwith

Hear us great

Rugwith hear our pray'rs hear us great great Rugwith hear

great great hear us great great great Rugwith hear

hear hear our pray'rs Hear us great

great Rug-with hear hear us great great Rugwith hear

great great Rugwith hear great great Rugwith hear

Hear us great great great great Rugwith hear

Hear us great great great great Rugwith hear

Hear us great great great great Rugwith hear

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, with the top pair singing 'great great Rugwith hear' and the bottom pair singing 'Hear us great great great great Rugwith hear'. The piano accompaniment consists of a treble and bass staff with chords and moving lines.

Descend ye pow'rs Descend de- scend ye Pow'rs di-

Descend ye pow'rs descend ye

Descend ye pow'rs de- scend ye Pow'rs di-

Descend ye pow'rs Descend de- scend ye Pow'rs di-

8

The second system of the musical score continues the vocal and piano parts. The vocal parts sing 'Descend ye pow'rs Descend de- scend ye Pow'rs di-' and 'Descend ye pow'rs descend ye'. The piano accompaniment continues with chords and moving lines. A measure rest of 8 measures is indicated at the end of the system.

vine descend de- - scend ye Pow'rs di- vine

Pow'rs di- vine descend ye Pow'rs di- vine

vine descend ye Pow'rs di- vine SOLO

vine descend de- - scend ye Pow'rs di- vine De- scend in Chariots

Legato

This system contains five staves. The first four staves are vocal parts with lyrics. The first staff has a treble clef and a key signature of two flats. The second and third staves have an alto clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats. The lyrics are: 'vine descend de- - scend ye Pow'rs di- vine', 'Pow'rs di- vine descend ye Pow'rs di- vine', 'vine descend ye Pow'rs di- vine SOLO', and 'vine descend de- - scend ye Pow'rs di- vine De- scend in Chariots'. The piano part is marked 'Legato'.

of E-therial flame And touch and touch the Altars you defend.

This system contains five staves. The first four staves are vocal parts with lyrics. The first staff has a treble clef and a key signature of two flats. The second and third staves have an alto clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats. The lyrics are: 'of E-therial flame And touch and touch the Altars you defend.'.

74

SLOWER

O save us O save us save us save us O

O save us O save us save us save us O

O save us O save us save us save us

O save us O save us save us save us

O save us O save us save us save us

save our Na--tion and our Name_

save our Na--tion and our Name_

save our Na--tion and our Name_

save our Na--tion and our Name_

save our Na--tion and our Name_

Beaut^s of Purcell

41.242 (see p. 94)
Still wanting

No 11

Chor 2 parts 3-4-4
75- to 77

75

VOICE

PIANO FORTE

Lento

O! O! lead me lead me

Legato

to some peace-ful gloom Where none but sigh-ing none but sigh-ing sigh-ing

Lo--vers come Where the shrill the shrill Trumpets never sound----- never

Col parte

never sound But one e-ternal Hush one e-ter--nal hush goes round

AFFETTUOSO

There let me sooth my

pleas-ing pain There let me sooth my pleas-ing pain And

never never think of War never never think of War never never think of

War never never think of War never never think of War a-gain What

Beaut's of Purcell

glo - - - - ry What glo - - - - ry What glo - - - - ry can can a Lover

have To conquer to conquer yet still be a slave What glo - - - - ry What

glo - - - - ry can a Lo - - - - ver have To conquer to conquer to conquer yet be

still still a slave yet yet be still yet yet be still yet yet be still still a slave -

No 12 & 13

2 hours
45-46

78 79 80

BASSO

LENTO

Hear! ye Gods of Britain, Hear!

ye Gods of Britain, hear us this day, Let us not fall let us not fall the

Roman Eagles prey; Clip, clip their wings, Clip, clip their wings, Clip, clip their wings, or chase

FASTER

them home, And check the tow'ring pride of

Rome. And check the tow ring' pride of Rome. of Rome of Rome.

This system contains the first three measures of the piece. The vocal line begins with a half note 'Rome.' followed by a series of eighth and sixteenth notes. The lute accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

Clip their wings, or chase them home, Clip their wings, or chase them

The second system contains measures four and five. The vocal line continues with the phrase 'Clip their wings, or chase them' repeated. The lute accompaniment maintains its rhythmic pattern.

home, Clip, clip their wings, or chase them home, And check the

The third system contains measures six and seven. The vocal line continues with 'home, Clip, clip their wings, or chase them home, And check the'. The lute accompaniment continues with the same rhythmic pattern.

tow'ring pride of Rome. of Rome of Rome of Rome—

The fourth system contains the final four measures of the piece. The vocal line concludes with 'tow'ring pride of Rome. of Rome of Rome of Rome—'. The lute accompaniment ends with a final chord in the right hand and a half note in the left hand.

RECIT?

Divine Andante! President of war, The fortune of the day de-

clare. shall we Shall we to the Romans yield? Or shall each arm that wields a

spear, Strike it thro' a massy shield, And dye with Roman blood the

field? dye with Ro- man blood the field?

Beaut^s of Purcell

end of row 44

W. 13.
4 bars 45 to 46
to include 81 to 87.

TO ARMS! AND BRITONS STRIKE HOME.

add
stuffs

VERSE AND CHORUS

MAESTOSO

TENORE

BASSO

To arms! to arms - - - To arms to arms - - - To

To arms! to arms - - - To arms to arms - -

arms to arms - - - To arms to arms - - to arms - your ensigns straight display,

- - - To arms to arms - - To arms to arms - your ensigns straight display,

Now now now now now now now now now set the battle in ar-ray; CHO?

Now now now now now now now now now set the battle in ar-ray;

CHORUS.

To arms! to arms - - - To arms to arms - - - To arms to arms - -

To arms! To arms to arms To arms to

To arms! To arms to arms - - - to arms - - - to

To arms! to arms - - - to arms to arms - - - to

f

8

- - - To arms to arms - - - to arms - - - your ensigns straight display,

arms to arms - - - to arms your en - - - signs straight display,

arms to arms to arms to arms your ensigns straight display,

arms to arms - - - to arms to arms - - - your ensigns straight display,

8

Now now now now now now now now now now set the bat-tle in array;

Now now now now now now now now now now set the bat-tle in array;

Now now now now now now now now now now set the bat-tle in array;

Now now now now now now now now now now set the bat-tle in array;

ad stoffs

The O-racle for war - - de- clares, for war - - de- clares, Success depends, Suc-

The O-racle for war - - de- clares, for war - - de- clares, Success depends, Suc-

...cess depends up-on our hearts and spears. The O-racle for war - - declares, for

...cess depends up-on our hearts and spears. The O-racle for war - - declares, for

war - - declares Suc-cess depends Suc-cess depends up-on our hearts and spears

war - - declares Suc-cess depends Suc-cess depends up-on our hearts and spears

The Oracle for war - - de- clares, for war - de- clares, Suc-cess depends, Suc-

The Oracle for war de- clares, for war de- clares, Suc-cess depends, Suc-

The Oracle for war de- clares, for war de- clares, Suc-cess depends, Suc-

The Oracle for war - - de- clares, for war - de- clares, Suc-cess depends, Suc-

cess depends up-on our hearts and spears. The O-racle for war - declares, for

- cess depends up-on our hearts and spears. The O-racle for war declares, for

- cess depends up-on our hearts and spears. The O-racle for war declares, for

- cess depends up-on our hearts and spears. The O-racle for war - declares, for

war - - declares, Suc - cess depends, Success depends up - on our hearts and spears -

war declares, Suc - cess depends, Success depends up - on our hearts and spears -

war declares, Suc - cess depends, Success depends up - on our hearts and spears -

war - - declares, Suc - cess depends, Success depends up - on our hearts and spears -

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "war - - declares, Success depends, Success depends upon our hearts and spears". The music is in a common time signature and features a variety of note values and rests.

DUETT -

Britons strike home re - venge re - venge your country's wrongs,

Britons strike home re - venge re - venge your country's wrongs,

The duet section features two vocal staves (Soprano and Bass) and a piano accompaniment. The lyrics are: "Britons strike home re - venge re - venge your country's wrongs,". The music is in a 3/4 time signature and includes a fermata over the final note of the vocal lines.

CHORUS -

Britons strike home re - venge re - venge your country's wrongs,

Britons strike home re - venge re - venge your country's wrongs,

Britons strike home re - venge re - venge your country's wrongs,

Britons strike home re - venge re - venge your country's wrongs,

The chorus section features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Britons strike home re - venge re - venge your country's wrongs,". The music is in a 3/4 time signature and includes a fermata over the final note of the vocal lines. The piano part begins with a forte (ff) dynamic marking.

DUETT

add staff

Fight Fight and re-cord Fight Fight and re-cord yourselves in Druids songs Fight

2

Fight and re-cord Fight Fight and re-cord re-cord yourselves in Druids songs

CHORUS—

Fight Fight and re-cord Fight Fight and re-cord yourselves in

ff

2

Dru-ids songs Fight Fight and re-cord Fight Fight and re-

Dru-ids songs Fight Fight and re-cord Fight Fight and re-

Dru-ids songs Fight Fight and re-cord Fight Fight and re-

Druids songs Fight Fight and re-cord Fight Fight and re-

3 p 52

cord re-cord your-selves in Druids songs -

cord re-cord your-selves in Druids songs -

cord re-cord your-selves in Druids songs -

cord re-cord your-selves in Druids songs -

No 14 from 5-8-56.

"YE TWICE TEN HUNDRED DEITIES"

The Conjuror's Song, in the 3rd Act of The INDIAN QUEEN—

ISMERON.

RECIT^{VO}

Ye twice ten hundred Deities, to whom, to whom we daily

sacrifice; Ye pow'rs, ye pow'rs that dwell with Fates be - low, And see what

Men are doom'd to do; Where Elements in dis - - - - cord dwell;

Thou, God of sleep, a - rise - - - - and tell, Tell great Zempoalla, what

Beaut^y of Purcell

strange, strange fate must on her dis - - - mal dis-mal vi-sion wait -

Note here.

AIR.

Mod to

By the croaking of the

Toad, In their caves that makes a - bode;

By the croaking of the Toad, In their caves that makes a - bode;

Earthy Dun Earthy Dun that pant

for breath, With her swell'd sides full full full of

death; By the crested Adder's pride, By the crested Adder's

pride, That a-long the cliffs do glide

By thy visage by thy visage fierce and black,

This system contains the first line of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff, both in a key with two flats (B-flat and E-flat). The lyrics are 'By thy visage by thy visage fierce and black,'.

By the Death's head on thy back; By the twist - - -

This system contains the second line of the musical score. The lyrics are 'By the Death's head on thy back; By the twist - - -'. The piano accompaniment continues with a steady rhythmic pattern.

- - - ed Serpents plac'd For a girdle round - - - thy waist;

This system contains the third line of the musical score. The lyrics are '- - - ed Serpents plac'd For a girdle round - - - thy waist;'. The piano accompaniment features a series of chords.

By the hearts of gold that deck thy breast, thy shoulders, and thy neck;

This system contains the fourth line of the musical score. The lyrics are 'By the hearts of gold that deck thy breast, thy shoulders, and thy neck;'. The piano accompaniment continues with a steady rhythmic pattern.

From thy sleep - - - - - ing mansion

Legato

P. 55

rise, And o-pen and o-pen thy un - - - wil - - - ling eyes!

ANDANTE

p Legato

While bub - bling springs their mu - sic keep,

While bub - bling springs their mu - sic keep, that

pp

3

us'd to lull thee us'd to lull thee lull thee in thy

4

sleep - That us'd to

5

lull thee lull thee lull thee us'd to lull thee lull thee

6 p. 56.

in thy sleep -

No 11
pages 41-42

A I R ,

FROM THE INDIAN QUEEN -

ANDANTE
GRAZIOSO

Musical score for the first system of the Air. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo/mood is marked 'ANDANTE GRAZIOSO'. The melody is written on a single staff with a treble clef. The lyrics are: 'I at-tempt from Love's sickness to fly - - -'. The accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The first measure of the accompaniment is marked with a 'p' (piano).

Musical score for the second system of the Air. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is written on a single staff with a treble clef. The lyrics are: 'in vain, Since I am my-self my own fe-ver, Since'. The accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. There is a handwritten '1. also.' above the first measure of the melody.

Musical score for the third system of the Air. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is written on a single staff with a treble clef. The lyrics are: 'I am my-self my own fe-ver and pain. No more now, no'. The accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The word 'FINIS' is written below the bass staff. The system ends with a double bar line.

more now fond heart with pride no more swell, Thou canst not raise

3

forces, Thou canst not raise forces e-nough to re-bel.

6 page 41.

improve out 1.2.

DA CAPO

For Love has more pow'r And less mercy than Fate, To make us seek

3

ru-in, to make us seek ru-in, and love those that hate.

improve out. 1.2 for 5 6

DA CAPO

Page 42.

No 15.
No 57 to 60.
M A D B E S S .**A C A N T A T A .****RECIT.^{vo}**

From si-lent shades and the E-lysium groves, where sad departed
spirits mourn - - - their Loves, from chrystal streams, and from that Country
where Jove crowns the fields with flowers all the year, Poor senseless
Bess, cloath'd in her rags and folly, is come to cure her Love-sick Melan-cholly.

pp

AIR. LIVELY

Bright Cinthia kept her re-vels late, while Mab the fairy Queen did dance, And O-be

AFFETTUOSO

ron did sit in state, when Mars at Venus ran his lance. In yonder cowslip lies my

dear, En-tomb'd in li-quit gems of dew, Each day I'll water it with a tear, It's

RECIT:

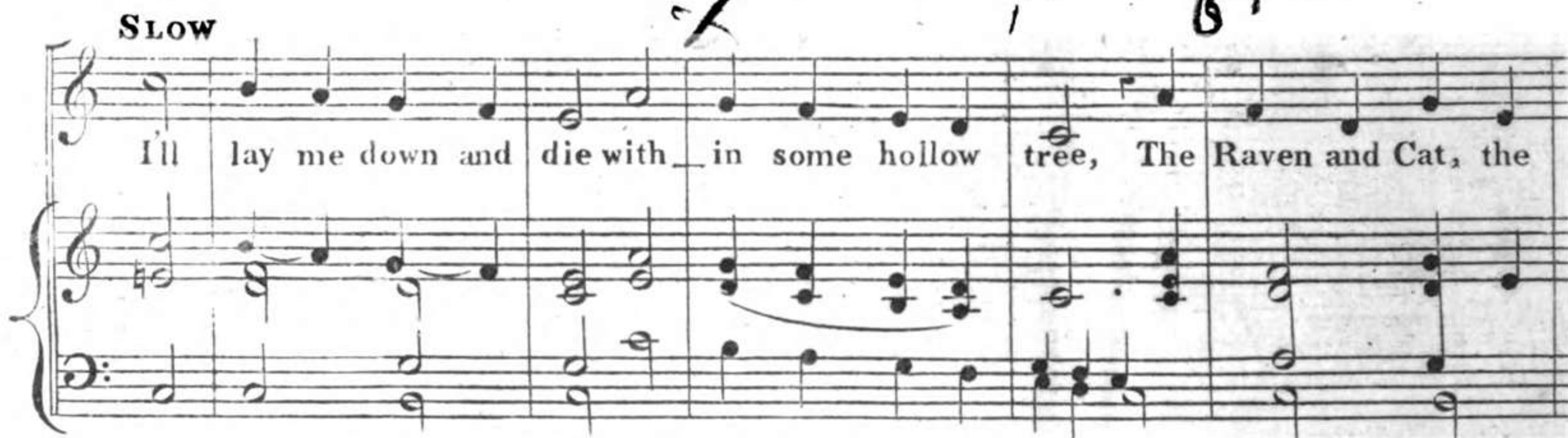
fa-ding blossom to re-new. for since my love is dead, and all my joys are

ANDANTE

gone, Poor Bess for his sake a garland will make, my music shall be a groan.

SLOW

I'll lay me down and die with in some hollow tree, The Raven and Cat, the

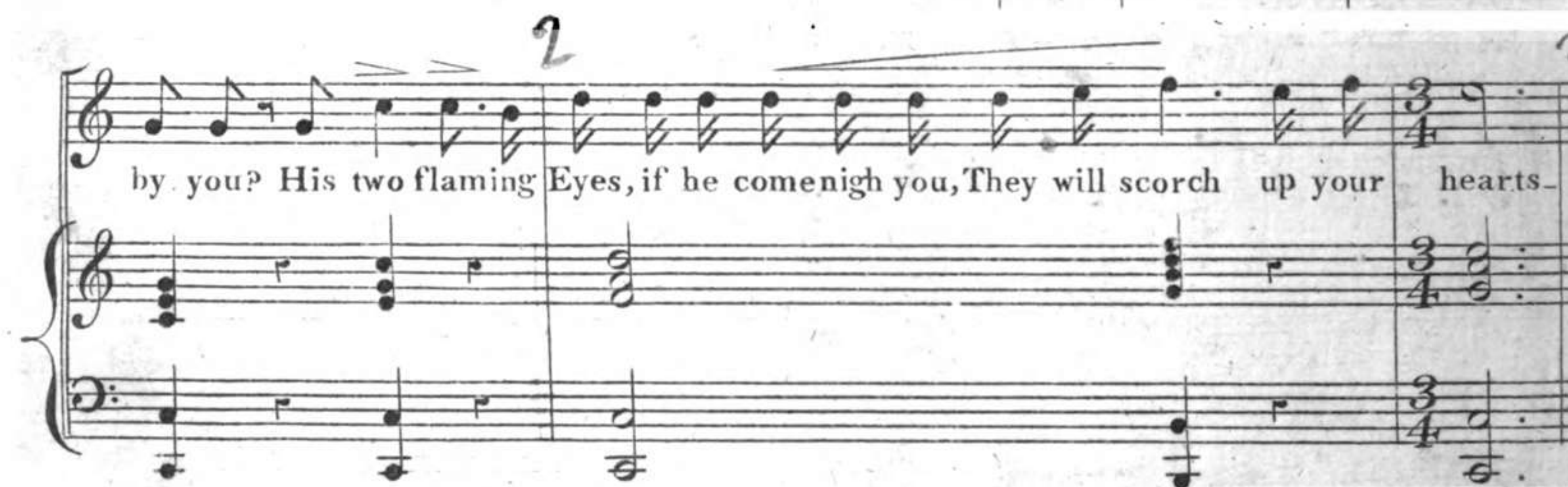


RECIT: Agitato

Owl and Bat, Shall war - - - ble forth my e-le-gy. Did you not see my love as he past



by you? His two flaming Eyes, if he comenigh you, They will scorch up your hearts.

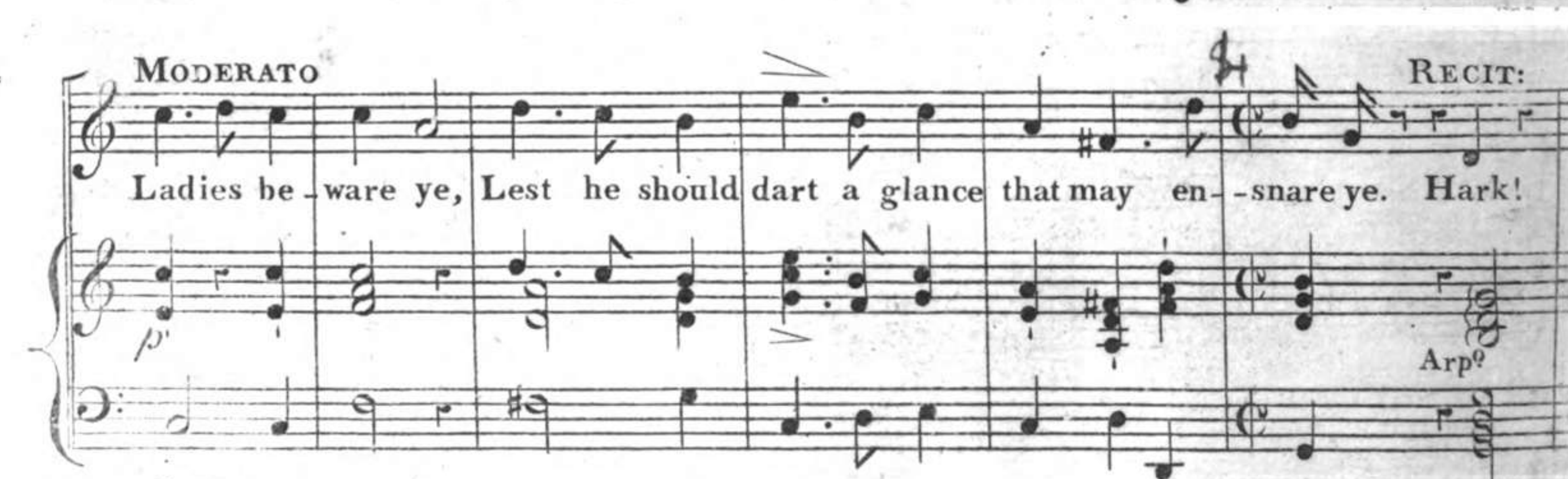


MODERATO

Ladies be-ware ye, Lest he should dart a glance that may en-snare ye. Hark!

RECIT:

Arp?



hark! I hear old Charon bawl, his boat he will no longer stay. The furies lash their

whips, and call, come come a-way, come come a-way! Poor Bess will re-turn to the

6 p 59
AIR. AFFETTUOSO

Arp^o *dim*

place whence she came, Since the world is so mad she can hope for no cure, For

love's grown a bubble, a shadow, a name Which fools do ad-mire, And wise men en-dure.

2

RECIT:

ALLEGRETTO
SCHERZANDO

Cold and hungry am I grown, Am-brosia will I feed up-on,

MODERATO

drink Nectar still and sing; Who is con-tent does all sorrow pre-

vent, and Bess in her straw, Whilst free from the Law, In her

thoughts is as great great as a King! —

W 16

61-64

pages 62 & 63
make 921 staff

101

LET THE DREADFUL ENGINES OF ETERNAL WILL

RECIT:

VOICE

PIANO FORTE

Let the dreadful engines of e-ter-nal will, The thun - - -

- - - der roar - - - , the crook - - - ed lightning

kill; my rage is hot, is hot, is hot - - as theirs, as fa - - - - - tal

too, And dares as horrid And dares as horrid horrid ex - - - e - - cu - tion do.

Beaut^s of Purcell

V.S.

Or let the frozen North its ran- - - - - cour show, Within my breast far

far great - - - - - er tem- - - - - pests grow Despairs - more cold more

cold - - - - - than all - - - - - the winds can blow

Can nothing can

8. MODERATO

no - thing warm me? Can nothing can no-thing warm me? yes, yes, yes,

yes, Lucinda's eyes; yes, yes, yes, yes, yes, yes, Lucinda's

eyes; yes, yes, yes, yes, yes, Lucinda's eyes; There there there there there Et-

na, There there there there Vesuvius lies To furnish hell with flames that mount -

ing mounting reach the skies! Can

nothing can no-thing warm me? Can nothing can no-thing warm me? yes,

yes, yes, yes, Lucinda's eyes; yes, yes, yes, yes, yes, yes, Lucinda's

eyes; yes, yes, yes, yes, yes Lucinda's eyes —

RECIT: Ye pow'rs! I

did but use her name, And see how all And see how all the meteors flame! Blue

light'ning flashes round the court of Sol, And now the globe more fiercely burns than once at

AFFETTUOSO

Phætons fall— Ah!—

Ah!— where, where are now where are now where are

now those flow' - - - ry groves, Where Zephyr's fragrant winds did play;

6

Ah! where are now where are now where are now those flow'--- ry

7

863

groves, Where Zephyr's fragrant winds did play; Where guarded by a troop of

1

loves, The fair the fair Lu-cinda sleeping lay? There sung the nightingale and

2

lark, Around us all was sweet and gay; We ne'er grew sad till it grew dark, And nothing

3

RECIT:

feard but short'-ning day - I glow, I glow, I glow, but 'tis with hate

4

Why must I burn Why must I burn why why must I burn for this in -

X

RECIT:

- grate? Why why must I burn for this in - grate? Cool cool

6 part 64

--- it then, cool --- it then, and rail, Since nothing nothing will pre - vail.

Da Capo al Segno X.
"Can nothing warm me"

No 17 65 66

WERE I TO CHOOSE THE GREATEST BLISS_

1st VOICE2nd VOICE

PIANOFORTE

Were I to choose the greatest bliss Were I to choose the

Were I to choose Were I to choose the great-

great-est bliss, that ere in Love was known; Twould be the high-est of my

est bliss, that ere in Love was known; Twould be the highest of my

wish, T'enjoy - - - your heart a-lone. Kings might possess their kingdoms free, and

wish, T'enjoy - - - your heart a-lone. Kings might possess their kingdoms free, and

crowns un--en--vy'd wear, They should no ri-val have of me, no,

crowns un--en--vy'd wear, They should no rival They should no

no, they should no ri-val have of me, might I reign monarch there: They.

ri-val have of me no no, might I reign monarch there: They.

should no ri-val have of me, no, no, they should no

should no ri-val have of me, no, no, they should no ri-val, they.

ri-val, they should no ri-val have of me, might I reign monarch there.

should no ri-val have - - - of me, might I reign monarch there.

Beaut of Purcell

No 17 67268.

AIR FROM A BIRTHDAY ODE

en grave out

MAESTOSO

Celebrate this Festi-val Celebrate this Fes-tival Ce-

- lebrate this Festival 'Tis sa-cred bid the trum-

---pets cease 'Tis sacred bid the trum- ---pets cease.

Kind-ly treat Ma-ri--as day And your ho-mage will re-pay.

Beauts of Purcell

Be-queathing blessings on our Isle, The te-dious mi-nutes to be-

-guile; 'Till conquest 'till conquest 'till conquest to Ma-ri--a's Arms re-store.

Peace and her Hero, Peace and her He-ro to de-part no more, no, no

more no no more no no more - - - - - Peace and her Hero,

Peace and her Hero to de-part no more no no more no no more.

No 18 & 19 including the 69. to 76

HARK! MY DARIDCAR!

A Dialogue in Tyrannic Love or The Royal Martyr—

RECIT:

SOPRANO

BASSO

PIANO FORTE

Hark! my Daridcar! hark! we're call'd we're call'd we're call'd be-

DUETT. LIVELY!

Let us go let us go let us go Let us go let us go let us

low Let us go let us go let us go let us go let us

TEMPO

2

go Let us go to relieve the care of long - - - ing lo-vers in - - - de

go

Beauts of Purcell

3

—spair; Let us go let us go let us go Let us go let us go let us

Let us go let us go let us go let us go let us

go let us go let us go let us let us go. Merry merry merry we

go let us go let us go let us let us go. Merry merry merry we

sail from the east, half tip-pl'd at the rainbow feast; In the bright

sail from the east, half tip-pl'd at the rainbow feast;

moonshine whilst the winds whistle loud, — — — — —

In the bright moonshine whilst the winds whistle loud

2

should prove too far - - - We'll slide - - - We'll slide on the

from the sky should prove too far, We'll slide - - - We'll slide on the

3

back of a new fallen star. We'll slide slide slide on the back - - -

back of a new fallen star. We'll slide slide slide on the back - - -

4

We'll slide on the back of a new fallen star. We'll slide slide

- - - We'll slide on the back of a new fallen star. We'll slide slide

5

slide on the back - - - We'll slide on the back of a new fallen star -

slide on the back - - - We'll slide on the back of a new fallen star -

ANDANTE

But now the sun's down, And the e-lement's red, The spirits of

Fire a-gainst us make head; They muster they muster they muster like

Gnats in the air: A-las! I must leave thee my fair, And to my light

horse men re-pair. Oh! stay, A-las! I must leave thee

Oh! - - stay; Oh! - stay;

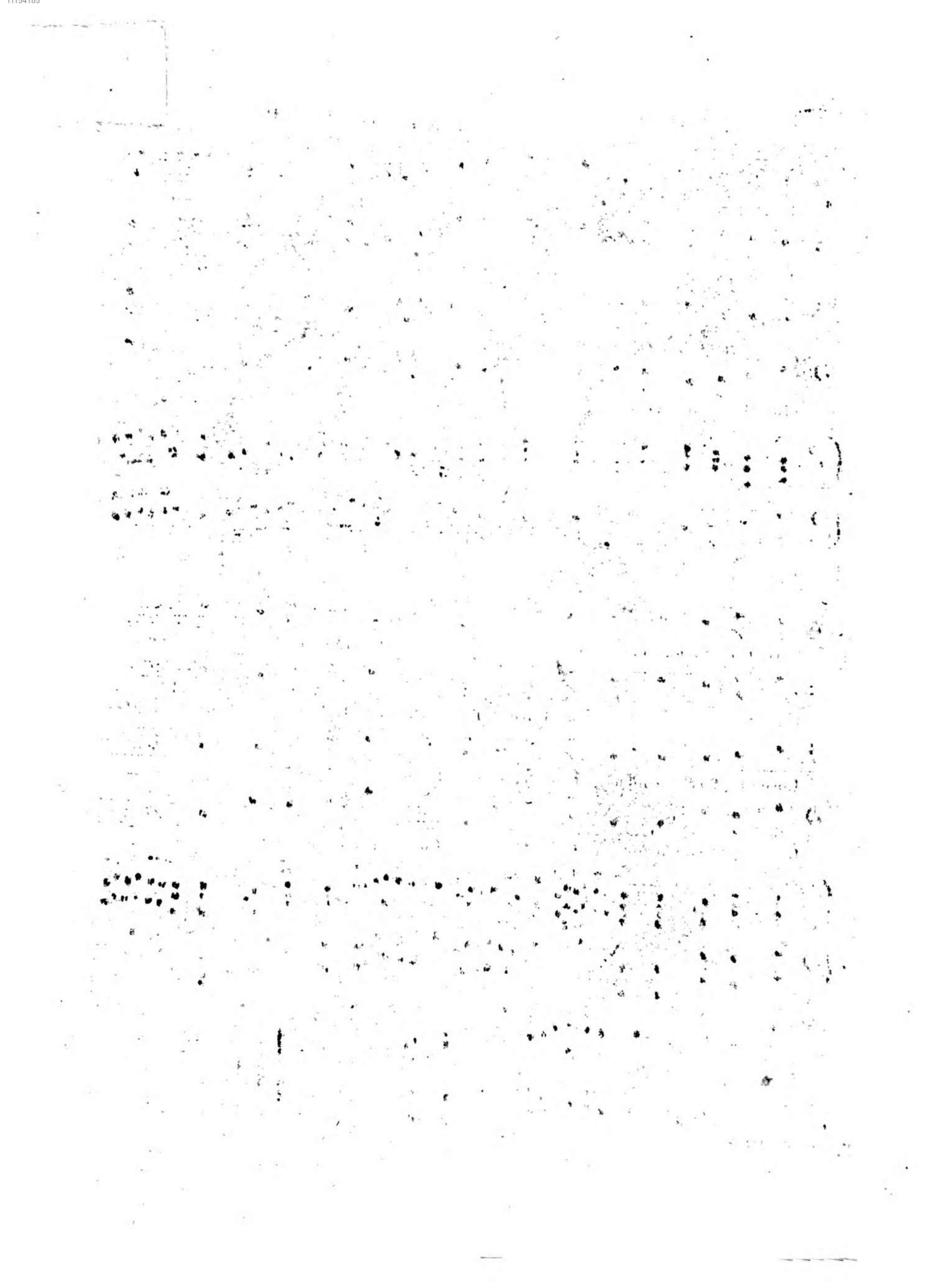
A - - las! I must leave thee, A - - las! A -

stay, stay, Oh! stay, stay, stay; For you

- - lass I must leave thee must leave thee my fair

need not to fear'em, you need not to fear'em to night; The

wind is for us, and blows - - - full in their sight, And



o'er the wide O-cean we fight - - - like

leaves in the Autumn our foes will fall down, And hiss in the water and

hiss in the water and drown. But their men lye se-curely in-

-trench'd in a cloud, And a Trumpeter Hornet a Trumpeter Hornet to

SONG IN THE MASSACRE IN PARIS.

RECIT:

Thy Genius lo! lo! from his sweet bed of rest, Adorn'd with

Jessmine, and with roses drest; The pow'rs di-vine has rais'd to stop thy fate: A

true repentance never never comes too late. A true repentance never, never comes -- too late

So soon as born, she made herself a shroud, The fleecy man-tle of a weep-ing cloud, And swift as

thought her ai - - - ry journey took swift - - - - as thought her ai - - - ry journey

took; Her hand heav'ns azure gate with trem - - - - - bling struck;

The stars did with amaze - - - - - ment on her look. The stars did with a -

- - - maze - - - ment on her look. did with amazement on her look.

RECIT:

She told thy story in so sad a tone, She told thy story in so sad - -

--- a tone, The Angels start from bliss and gave - a groan - But, Ah! be -

ware; Oh! dally not, Oh! dally not, be - ware, Oh! dally not with

heav'n, For after this no pardon no - no no pardon shall be giv'n. Oh!

This system of the musical score for 'Gloria' by Purcell features a vocal line and a keyboard accompaniment. The vocal line is in a soprano or alto register, with a melodic line that includes a trill on the word 'no'. The keyboard accompaniment is in a lower register, providing a harmonic foundation with chords and moving lines. The lyrics are: 'heav'n, For after this no pardon no - no no pardon shall be giv'n. Oh!'.

dally not, Oh! dally not with heav'n, For after this no - - - no no

The second system continues the musical piece. The vocal line has a trill on 'dally' and a long note on 'no'. The keyboard accompaniment continues with a similar harmonic texture. The lyrics are: 'dally not, Oh! dally not with heav'n, For after this no - - - no no'.

pardon shall be giv'n no - - - no no pardon shall be giv'n -

The third system concludes the piece. The vocal line ends with a long note on 'no'. The keyboard accompaniment ends with a final chord. The lyrics are: 'pardon shall be giv'n no - - - no no pardon shall be giv'n -'.

DUETT

No 20
pages 79-80

TENOR

When Myra sings, - - - - - When Myra

BASS

When Myra sings, - - - - -

PIANO FORTE

sings, - - - - - we seek th'en - - - - - chant - - -

When Myra sings - - - - - we seek th'en - - - - - chant - - - - - ing

- - - - - ing sound, th'enchant - - - - - ing

sound, th'enchant - - - - - ing

Beaut's of Purcell

sound, And bless the notes - - And bless the notes - - - which do so sweetly so

sound, And bless the notes - - - And bless the notes which do so sweetly so

sweetly so sweet-ly wound: What Mu - - - sic What Mu - - -

sweetly so sweet-ly wound: What Mu - - -

- - - sic needs must dwell up - on that tongue, Whose speech is tune-ful Whose speech is

- - - sic needs must dwell up - on that tongue, Whose speech is tune-ful

tune - - ful is tune - - - ful as a - nother's Song?

Whose speech is tune - - - ful as a - nother's Song?

Beaut^y of Purcell

8 V.S.

Such harmony, Such wit, Such harmony, Such wit, Such

Such harmony, Such wit, Such harmony, Such

wit, a face so fair! So many so many pointed arrows who

wit, a face so fair! So many so many pointed arrows who

who can bear? The slave that from her Wit or Beauty flies,

who can bear? The slave that from her Wit or Beauty flies,

3

Handwritten number 3 above the staff.

Top vocal line: If she but reach him but reach him with her Voice,

Bottom vocal line: If she but reach him but reach him with her Voice, If she but reach him

Piano accompaniment: Treble and bass staves with chords and single notes.

Very Slow

4

Top vocal line: If she but reach him with her Voice, he dies! he dies! he

Bottom vocal line: with her Voice, he dies! he dies! he dies! he

Piano accompaniment: Treble and bass staves with chords and single notes.

Very Slow

5 p 80

Top vocal line: dies! he dies! he dies! he dies! - - - he dies! he dies! he dies!

Bottom vocal line: dies! he dies! he dies! he dies! he dies! he dies! he dies!

Piano accompaniment: Treble and bass staves with chords and single notes.

*leave this
orch.*

DUET IN TIMON OF ATHENS

FLAUTO 1.^{mo}

FLAUTO 2.^{do}

SOPRANO 1.^{mo}

SOPRANO 2.^{do}

PIANO FORTE

Beauts of Purcell

songsters Hark! how the songsters how the songs - - - - - ters

Hark! how the songsters Hark! how the songs - - - - - ters

The first system of the musical score features six staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a vocal part with lyrics. The fifth and sixth staves are a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C).

of the grove Sing - - - - - Sing - - - - - anthems

of the grove Sing - - - - - Sing - - - - - anthems

The second system of the musical score continues the composition. It features six staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a vocal part with lyrics. The fifth and sixth staves are a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C).

to the God of Love Hark! hark! Hark! hark! hark!

to the God of Love Hark! hark! Hark! hark! Hark!

The first system of the musical score consists of six staves. The top four staves are vocal parts, each with a treble clef and a key signature of one flat. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). The lyrics are written below the vocal staves.

hark! how each am - - - - -'rous winged pair, With Love's great prai - ses With

hark! how each am - - - - -'rous winged pair, With Love's great prai - ses

The second system of the musical score continues the composition. It features the same vocal and piano parts as the first system. The lyrics continue across the staves.

Love's great prai - - - - ses fill the air, On ev' - ry side The

With Love's great prai - ses fill the air, On ev' - ry side The charm - -

charm - - - - ing sound, Does from the hollow woods Does from the hollow

- - - - ing sound, Does from the hollow woods Does

woods the charming sound, Does from the hollow hollow hol-low woods re-
 from the hollow woods the charm - - - ing sound, Does from the hol-low woods re-

bound - - - Does from the hollow
 bound - - - Does from the hollow hollow hollow

hol - - low woods re - bound re - bound -

hol - - low woods re - bound rebound re - bound -

The first system of the musical score consists of five staves. The top four staves are for vocal parts, and the bottom staff is for the piano accompaniment. The vocal parts feature a melody with lyrics 'hol - - low woods re - bound re - bound -' and 'hol - - low woods re - bound rebound re - bound -'. The piano accompaniment provides a rhythmic and harmonic foundation with various musical notations including eighth and sixteenth notes, rests, and trills.

The second system of the musical score continues the composition with five staves. The vocal parts continue their melodic lines, and the piano accompaniment provides a consistent harmonic and rhythmic support. The system concludes with a double bar line, indicating the end of the musical phrase.

Beaut^s of Purcell

No 21 + 22
Par 80 + 88

FROM ROSY BOWERS -
A CANTATA -

RECIT:

VOICE

From rosy bow'rs where sleeps - the God of love, Hither hither ye

PIANO FORTE

little waiting Cupids fly fly - - - fly - - - Hither ye little waiting Cupids

fly; Teach me teach me in soft me - lodious songs to move With ten - der ten - der.

passion my hearts my hearts dar - - ling joy. Ah! let the soul of music tune my

Beaut^s of Purcell

voice To win dear Strephon, Ah! Ah! let the soul of music tune my voice To win dear

Strephon dear dear dear Strephon who my soul - - en - - joys -

SCHERZANDO.

AIR.

VIVACE

Or if more influ-encing is to be brisk and ai-ry, With a step and a

bound, And a frisk from the ground, I will trip like a-ny fairy.

Or if more in-flu- - en- - cing is to be brisk and ai- - ry, With a step and a

p

Violoncello

bound, and a frisk from the ground, I will trip like a-ny fai-ry.

f

three

As once on I-da dancing were thee ce-lestial bodies, With an air and a face, And a

p

shape and a grace I will charm like Beauty's goddess. With an air and a face, And a

shape and a grace, I will charm like Beauty's goddess -

f

Beaut^s of Purcell

As once on I-da dancing were three ce-lestial bo-dies, With an air and a face, And a

p

Violoncello

shape and a grace, I will charm like Beauty's goddess. With an air and a face, And a

shape and a grace I will charm like Beauty's god- -dess -

f

RECIT:

Ah! ah! 'tis in vain, 'tis all 'tis all all in vain, Death and des-pair must end the fatal pain.

b

Cold de-spair Cold cold des-pair disguis'd like snow, and rain, Falls falls falls on my breast;

pp

Beaut's of Purcell

V.S.

FASTER

Bleak winds in tempest blow, - - - in tempest blow, - - - My veins all shiver, and my

LENTO

fingers glow; My pulse beats - a dead dead march My pulse beats - - a dead

dead march for lost re- pose, And to a solid lump of ice my poor poor fond heart is froze.

AIR.

ANDANTINO

Or say, ye

pow'rs, say, say ye pow'rs, my peace to crown, shall I shall I shall I

thaw my-self or drown? shall I shall I shall I thaw my-self or drown? A

mongst the foaming billows, In-creasing all with tears I shed, On beds of ooze and

chrysal pillows, Lay down down down lay down down down my love-sick head.

say, say, ye pow'rs, say, say, ye pow'rs, my peace to crown shall I shall I

shall I thaw my-self or drown? shall I shall I shall I thaw my-self or drown?

AGITATO

RECIT: No, no no no no, Ill straight run mad mad mad mad mad, That soon that

ff Col voce

ATTEMPO

soon my heart will warm; When once the sence is fled, is fled, Love

Love has no pow'r, no no no no no pow'r to charm, Love has no.

pow'r no no no no Love has no pow'r no no no no no no no no no pow'r to charm,

Wild thro' the woods I'll fly, - - - - Wild thro' the woods I'll fly, - - - -

Robes, locks, shall thus thus thus thus be tore; A thousand

thousand deaths I'll die, A thousand thousand deaths I'll die, Ere

thus thus in vain Ere thus thus in vain thus in vain a-dore.

Beaut^s of Purcell

— F I N I S —