

# KING ARTHUR

opéra  
en cinq actes

composé par  
*Henry Purcell*

sur un livret de  
*John Dryden*

1717

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*annoté par*  
*Edward Taylor*

Continuo



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# OUVERTURE

Violin I (Vln) and Violin II (Vla) parts are written in treble and alto clefs respectively, with a key signature of one flat (B-flat) and a common time signature (C). The Bassoon (BC) part is written in bass clef. The score is divided into measures 1 through 15, with measure numbers 5, 9, and 12 indicated at the start of their respective systems. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5. The BC part includes fingering numbers 6, 5, and 6, and some measures have a 6/5 ratio indicated. The BC part also includes a 5/2 ratio and a 6/5 ratio. The BC part includes a 5/2 ratio and a 6/5 ratio. The BC part includes a 5/2 ratio and a 6/5 ratio.

Measure 1: Vln *f*, Vla *f*, BC *f*.  
Measure 2: Vln *p*, Vla *p*, BC *p*.  
Measure 3: Vln *f*, Vla *f*, BC *f*.  
Measure 4: Vln *p*, Vla *p*, BC *p*.  
Measure 5: Vln *f*, Vla *f*, BC *f*.  
Measure 6: Vln *p*, Vla *p*, BC *p*.  
Measure 7: Vln *f*, Vla *f*, BC *f*.  
Measure 8: Vln *p*, Vla *p*, BC *p*.  
Measure 9: Vln *f*, Vla *f*, BC *f*.  
Measure 10: Vln *p*, Vla *p*, BC *p*.  
Measure 11: Vln *f*, Vla *f*, BC *f*.  
Measure 12: Vln *p*, Vla *p*, BC *p*.  
Measure 13: Vln *f*, Vla *f*, BC *f*.  
Measure 14: Vln *p*, Vla *p*, BC *p*.  
Measure 15: Vln *f*, Vla *f*, BC *f*.

2  
15

Vln

Vla

BC

# 6 5 6 5

18

Vln

Vla

BC

# 6 6/4 5/4 #

21 **Allegro**

Vln

Vla

BC

**Allegro**

24

Vln

Vla

BC

27

Vln

Vla

BC

# # 6 6 6

30

Vln

Vla

BC

7 7 # 6 5 # b5 # 6 6 6

33

Vln

Vla

BC

7 7 5 6 4 5 2 6 7

36

Vln

Vla

BC

#

4  
39

Vln

Vla

BC

# 6  $\frac{6}{5}$  5 6 7# 4 # #

42

Vln

Vla

BC

6 #

45

Vln

Vla

BC

7 6 #  $\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{5}$

48

Vln

Vla

BC

4 #  $\frac{6}{4}$  6 6 7#  $\frac{6}{4}$   $\frac{5}{4}$  #



## Acte premier

**Maestoso**

Vln

Vla

BC

6 6 6 6

10

Vln

Vla

S  
A  
T  
B

BC

*thee, a milk white steed, in bat-tle won,— We have sac - rific'd*

CHŒUR

*f*

*f*

*f*

7

6  
4

7

*f*

6  
13

Vln

Vla

S  
A  
T  
B

BC

7 6 6 6 7

16

Vln

Vla

S  
A  
T  
B

BC

5 3 6 6 6 6 6

19

SECOND PRÊTRE SAXON

Vln

Vla

S  
A  
T  
B

BC

7

*Let our next ob - la - tion be to Thor, thy thun -*

22

Vln

Vla

CHŒUR

*f*

*f*

S  
A  
T  
B

*d'ring son of such an-o-ther.*

BC

6 6 7 6 # # *f*

25

Vln

Vla

S  
A  
T  
B

BC

6 6 # 5 5 6

29

Vln

Vla

S  
A  
T  
B

*A third (of*

BC

7 # 6 4 5 # 6 4 7 # 6 4 5 # *p*

33

Vln

Vla

S  
A  
T  
B

BC

*Friesland breed was he) to Woden's wife, and Thor's mother, and now,*

36

Vln

Vla

S  
A  
T  
B

BC

*now, now we have, we have a - ton'd all three.*

CHŒUR

39

Vln

Vla

S  
A  
T  
B

BC

*now, now we have, we have a - ton'd all three.*

7 5 7 6 b b7 6

$\frac{7}{2}$   $\frac{5}{3}$   $\frac{7}{5}$   $\frac{6}{4}$   $\frac{b7}{5}$   $\frac{6}{4}$

b b7 6 4 b7 5 3

b3 6 b b7

42

Vln

Vla

BC

6 7 6 9 8 6 6 7 6 6

45

Vln

Vla

S  
A  
T  
B

*The white horse neigh'd a-loud a loud:*

BC

7 6 7 3

49

S  
A  
T  
B

*To Woden thanks we render, to Woden thanks we render to Woden we have*

BC

**A Tempo**

6 6 5 4 3 6 6 5

52

S  
A  
T  
B

*vow'd, to Woden we have vow'd, to Woden thanks we render, Thanks,*

BC

6 6 6 7 6 7 6 6 6 6 6 6

S  
A  
T  
B

thanks to Woden our de-fender, to Woden thanks we render, to Woden thanks we

BC

4 6 4 6 6 5 9 8 4 3

S  
A  
T  
B

render, to Woden thanks we render, thanks to Woden our de-fender,

BC

6 6 6 6 4 6 3

Vln

Vla

CHŒUR

*f*

S  
A  
T  
B

*p*

*p*

Thanks to Woden our de-fender, to Woden our de-fender.

BC

6 6 4 6 6 6 5 4 6 3

[illegible]

74

Vln

Vla

S  
A  
T  
B

BC

6 6  $\frac{6}{4}$   $\frac{6}{3}$  6  $\frac{6}{4}$   $\frac{6}{\#}$  6 7 6 7

77

Vln

Vla

BC

$\frac{9}{7}$   $\frac{6}{4}$  7  $\frac{6}{4}$   $\frac{6}{3}$  6 6 6  $\frac{6}{4}$   $\frac{6}{3}$

*Solo* – The lot is cast

S

*The lot is cast, and Tan - fan pleas'd; Of mortal cares ye shall, ye shall\_\_\_\_\_be*

BC

$\flat$  6 5 6 7 6

84

S

*eas'd, Of mortal cares ye shall\_\_\_\_\_be eas'd.*

BC

$\flat$   $\frac{7}{\flat}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{5}{4}$  5



*Chœur* – Brave souls, to be renow'd

Vln  
 Vla  
 S  
 A  
 T  
 B  
 BC

6 6 6 6 6 6 6 5  
 4

93

Vln

Vla

S  
A  
T  
B

BC

6 6 6 6 6 6 7 7 6 6 5

3

4

5

98

Vln

Vla

S  
A  
T  
B

BC

6 6 6 6 6 6

[illegible]

121

Vln

Vla

S  
A  
T  
B

BC

9 8  $\flat 6$

8 7  $\flat 6$  5 6 6  $\flat 6$  6

128

Vln

Vla

S  
A  
T  
B

BC

7 6 7 6 5 5 5 5 4 3  $\flat$  6 6 7 8 7 8 7 9 8 7 6 4  $\flat$  6 5  $\flat$

135

Vln

Vla

S  
A  
T  
B

BC

$\flat$  6  $\flat$  6 5  $\flat$   $\flat$   $\flat$   $\flat$  5 6  $\flat$  7 4  $\flat$

## Allegro

The image shows a musical score for two parts: SATB (Soprano, Alto, Tenor, Bass) and BC (Bass and Contralto). The SATB part is written in a single staff with a treble clef and a 6/8 time signature. The BC part is written in a single staff with a bass clef and a 6/8 time signature. The key signature is one flat (B-flat). The tempo is marked 'Allegro'. The SATB part begins with a double bar line and a repeat sign, followed by a series of eighth and sixteenth notes. The BC part begins with a double bar line and a repeat sign, followed by a series of eighth and sixteenth notes. The lyrics 'I call, I call, I call ye all to Wo-den's hall, Your' are written below the BC staff.

**Allegro**

TROISIEME PRETRE SAXON

*p*

*I call, I call, I call ye all to Wo-den's hall, Your*

*p*

6 6 6

*I call, I call, I call      ye all to Wo-den's hall,      Your*

SATB

temples round \_\_\_\_\_ with I - vy bound in go - blets crown'd,

BC

6 6 6 6 6 5 6

*temples round*\_\_\_\_\_ *with I - vy bound in go - blets crown'd,*

SATB

And plen-teous plen-teous bowls, And plen - teous plen-teous bowls of bur - nish'd

BC

6 6 6 # 6 7 #

*And plen-teous plen-teous bowls,      And plen - teous plen-teous bowls of bur - nish'd*

**6**\_\_\_\_\_ **6** **6** **#** **6** **7** **#**

156

S  
A  
T  
B

gold, Where you shall laugh and dance and quaff, Where you shall laugh and

BC

6 5 6

160

S  
A  
T  
B

dance and quaff the juice that makes the Bri-tons bold the juice that

BC

7 6 6 2

164

S  
A  
T  
B

makes the Bri - tons bold Where you shall laugh and

BC

6 4 6 6 6 6

168

S  
A  
T  
B

dance, where you shall laugh and dance and quaff the juice that makes the juice that

BC

6 6 6

S  
A  
T  
B

BC

*makes the Bri-tons bold, the juice that makes the juice that makes the Bri-tons*

6 6 4 3 6 4/2 6 6 4 3

Detailed description: This system contains measures 172 to 175. The SATB choir part features a melody in the Soprano line with eighth and sixteenth notes, while the Alto, Tenor, and Bass lines are mostly rests. The BC piano accompaniment has a bass line with octaves (6) and chords (4, 3) in measures 172-173, and a more active line in measures 174-175. The lyrics are written below the piano part.

176

CHŒUR

Vln

Vla

S  
A  
T  
B

*bold. \_\_\_\_\_*

BC

6 6 4 3 6 6 6

Detailed description: This system contains measures 176 to 181. A 'CHŒUR' section begins in measure 176. The Vln and Vla parts enter with a new melody. The SATB choir part has a long note in measure 176 followed by rests, then joins the choir in measure 178. The BC piano part continues with octaves and chords in measures 176-177, then has a more active line in measures 178-181. The lyrics 'bold.' are followed by a line of underscores.

182

Vln

Vla

S  
A  
T  
B

BC

6 6 6 6 6 6 6 7 6 5

Detailed description: This system contains measures 182 to 187. The Vln and Vla parts continue their melodic line. The SATB choir part has a more active line in measures 182-187. The BC piano part has a bass line with octaves (6) and chords (6, 7, 6, 5) in measures 182-187. The lyrics are not present in this system.

188

Vln

Vla

S  
A  
T  
B

BC

6 6 6<sup>#</sup> 5 6— 5 6<sup>#</sup> ——— 6

193

Vln

Vla

S  
A  
T  
B

BC

6<sub>4</sub> 7 6<sub>5</sub> 5<sub>3</sub> 6—

197

Vln

Vla

S  
A  
T  
B

BC

6 4 6  $\flat 7$

201

Vln

Vla

S  
A  
T  
B

BC

6 6 6 6 7 6 6  $\flat 5$

205

Vln

Vla

S  
A  
T  
B

BC

6 6 7  $\frac{6}{4}$  6 6 6  $\flat 5$  6 6 7



## Symphonie militaire

BC

Measures 210-216. The score is in 3/4 time. The upper system consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The lower system consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The label "BC" is positioned to the left of the lower system.

217 Tpt

BC

Measures 217-223. The score is in 3/4 time. The upper system consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The lower system consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The label "BC" is positioned to the left of the lower system. The measure number "217" is at the start, and "Tpt" is above the first staff of the upper system.

224

BC

Measures 224-230. The score is in 3/4 time. The upper system consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The lower system consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The label "BC" is positioned to the left of the lower system. The measure number "224" is at the start.

231

BC

Measures 231-237. The score is in 3/4 time. The upper system consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The lower system consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The label "BC" is positioned to the left of the lower system. The measure number "231" is at the start.

238

BC

*Solo & chœur – Come, if you dare*

Tpt

Htb

Vla

BC

*f*

6

*f*

5 6 5 6 5 6  
3 4 3 4 3 4

254

Tpt

Htb

Vla

BC

*p*

6

6 5  
4 #

*p*

5 6 5 6 5 6  
3 4 3 4 3 4

5 3

261

Tpt

Htb

Vla

S  
A  
T  
B

SECOND PRÊTRE SAXON

*p*

"Come, if you dare" our trumpets sound,

BC

6 *f* 6 8 7 5 *p* 6 6

269

S  
A  
T  
B

"Come, if you dare" the foes re - bound, "We come we come we come we come", Says the

BC

*più p* 6 6 5 3 6 4 5 3 6 4 5 3 6 4 5 3

275

Htb

Vla

S  
A  
T  
B

double dou-ble dou-ble beat of the thun - d'ring drum;

BC

6 6 6 6 6 6 6 4 5 *f* 6

Htb

Vla

S  
A  
T  
B

BC

*p* *f*

6 *p* 6 6 *f* 5 6 5 6 5 6 3 4 3 4 3 4

Htb

Vla

S  
A  
T  
B

BC

*Now they charge on a-main, Now they ral - ly a -*

6 6 6 5 6 6 6 6

296

S  
A  
T  
B

gain. The gods from a - bove the mad la - bour be - hold, And pi - ty Man - kind that will

BC

# 6 4 5 # 6 6 6

303

Htb

Vla

S  
A  
T  
B

per-ish for gold, and pi - ty Man - kind that will per-ish for gold.

BC

4 3 6 6 6 6 #

310

Htb

Vla

S  
A  
T  
B

BC

6 4 # 6 6 6 4 5 # #

The musical score is divided into two systems. The first system is for SATB voices, with Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The Soprano part consists of whole notes on a single pitch. The Alto, Tenor, and Bass parts have more complex melodic lines with some ties. The second system is for the Baritone Choir (BC), with a single part. The lyrics are written below the BC staff: "The fain-ting Sax-ons quit their ground, Their trum-pets lan-guish in the sound, They". The BC part features a mix of quarter and eighth notes, with some rests. The final measure of the BC part includes a multi-measure rest for 6 measures, followed by a 4-measure rest and a 3-measure rest.

[illegible]

339

Htb

Vla

S  
A  
T  
B

BC

*p* *f*

6 6 *p* 6 6 *f*  $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$

348

Htb

Vla

S  
A  
T  
B

BC

*Now the vic - tory's won, To the plunder we*

$\frac{5}{3}$  # 6 5 7 # 6 # 6

356

S  
A  
T  
B

BC

*run; We return to our las-ses like for - tunate tra-ders, Tri - umphant with spoils of the*

#  $\frac{6}{4}$  5 # 6 6 6

Htb

Vla

S  
A  
T  
B

BC

*van-quist'd in - va-ders, tri - um-phant with spoils of the van-quist'd in - va-ders.*

6 6 6 6 6

Htb

Vla

S  
A  
T  
B

BC

6 # 6 # 6 6 6 4 5 # #

Htb

Vla

S  
A  
T  
B

BC

6 6 6 6 6 4 7 5 3 6 6 6 6 6 4 7 5 3



# Acte deux

## Introduction

Vln

Vla

BC

Measures 1-8 of the Introduction. The Violin (Vln) part features a melodic line with eighth and sixteenth notes. The Viola (Vla) part provides a harmonic accompaniment with sustained notes. The Piano (BC) part has a simple bass line with some chromatic movement.

9

Vln

Vla

BC

Measures 9-16. The Violin (Vln) part continues with a more active melodic line. The Viola (Vla) part has a more complex accompaniment. The Piano (BC) part includes figured bass notation: 6, 7, 7, 7, 6, 7, 4, #.

17

Vln

Vla

BC

Measures 17-24. The Violin (Vln) part features a melodic line with some chromaticism. The Viola (Vla) part has a steady accompaniment. The Piano (BC) part includes figured bass notation: #, # 5, #, #, #.

Vln

Vla

BC

4 2 6 7 5 7 5 7 7 5 7 5 6 6 #

Vln

Vla

BC

# 6 6 # # 6 # 6 6 6 5 6 8 7 6

37

Vln

Vla

BC

7 6 6 6 4 #

## Solo &amp; chœur – Hither, this way bend

**Andante**

Vln

S  
A  
T  
B

PHILIDEL

BC

*Hi-ther this way,*

6 6 # 6 6 # 6 5 # 6

46

Vln

S  
A  
T  
B

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

BC

6 4/2 6 6 # 6 6 6 6 6 6

48

Vln

S  
A  
T  
B

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

BC

6 6 6 6 5 6 6 4 3

32  
50

Vln

S  
A  
T  
B

BC

*fiend, Hi ther this way,                      Hi ther this way, this way bend,    this way,                      hi ther,*

# 6 6  $\frac{4}{2}$  6 6 # 6 7 #

53

Vln

S  
A  
T  
B

BC

*this way, this way bend,*

# 6  $\frac{6}{5}$  # 6 6 # 6 7 # 7 7

56

Vln

S  
A  
T  
B

BC

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

# 6 6  $\frac{6}{4}$  5 # 6 6 ♭

59

Vln

S  
A  
T  
B

BC

*sprites, Trust them not for they'll de - ceive ye, trust them not for they'll de -*

# #  $\frac{4}{2}$  6 #  $\frac{4}{2}$  6 6

61

Vln

S  
A  
T  
B

BC

*ceive ye, And in bogs and mar-shes leave ye, and in bogs and mar-shes leave ye.*

$\frac{5}{3}$   $\frac{6}{4}$  6  $\frac{5}{3}$  6  $\frac{6}{4}$  # 6 6 #

Vln

Vla

S  
A  
T  
B

BC

*f* *f* *f*

$\frac{6}{4}$  7 # 6 # 7 6 # 6 # #

Vln

Vla

S  
A  
T  
B

Htb

PHILIDEL

*If you step no lon-ger*

BC

# 6 5 # # 6 # 6 5 # 6

Htb

S  
A  
T  
B

*thin-king, Down you*

BC

6 # 6 6 # 6

Htb

S  
A  
T  
B

*fall, a fur-long sin-king.*

BC

# 6 b 9 7 # 6 b 6 6

73

Htb

S  
A  
T  
B

BC

*'Tis a fiend who has an-*

6<sup>#</sup> 6 7<sup>b</sup> # 6

75

Htb

S  
A  
T  
B

BC

*noy'd ye, Name but heav'n, name but heav'n and he'll a - void ye.*

6 6 6 #

77

Vln

Vla

S  
A  
T  
B

BC

# 6<sup>4</sup> 7 # 6 # 7 6 # 6 # # 6

Score for measures 80-82, featuring Violin (Vln), Viola (Vla), Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon (BC).

Measures 80-82 show complex rhythmic patterns and accidentals. The Viola part includes a key signature change to one sharp (F#) in measure 81. The Bassoon part includes a key signature change to one flat (Bb) in measure 82.

Accidentals and fingerings for the Bassoon part (measures 80-82):

- Measure 80: #, 6, 6, #
- Measure 81: 6, 6, 6, 6, 4, 3
- Measure 82: 6, 6, 5, 6, 7

Score for measures 83-85, featuring Violin (Vln), Viola (Vla), Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon (BC).

Measures 83-85 show complex rhythmic patterns and accidentals. The Viola part includes a key signature change to one sharp (F#) in measure 84. The Bassoon part includes a key signature change to one flat (Bb) in measure 85.

Accidentals and fingerings for the Bassoon part (measures 83-85):

- Measure 83: 7, 6, 4, 3
- Measure 84: #, 7, #
- Measure 85: #, #, #, 6



Solo – Let not a moon-born elf

GRIMBALD

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

6 6 6 6 5 5 4 6 6 6 6

97 Too far, a - las! he has be - tray'd ye, Fol-low the flames that wave — be-

6 6 # 4/2 6 6 — 6 6 6 5 7 4 #

104 fore ye: Some-times sev'n and some-times one. Hurry, hurry, hurry,

6 4/2 6 6 6 7

110 Vln

hurry, hurry, hurry, hurry, hurry, hurry on.

6 6 6 4 5 7 4 2

115 Vln

6 6 6 6

See the foot-steps plain ap-pea-ring, That way Os-wald chose for fly - ing,

BC

6 6 6 7 5 4 6 6 6 6

Firm is the turf and fit for bea-ring, Where yon-der pearl-y dew- are

BC

6 6 # 4 7 6 6 6 6 5 7 #

ly-ing, Far he can - not hence be - gone Hur-ry, hur-ry, hur-ry,

BC

6 4 6 6 6 7

hurry, hurry, hur-ry, hur-ry, hur-ry, hurry on.

Vln

BC

6 6 6 5 # 7 4 2

Vln

BC

6 6 6 6

## Chœur – Hither, this way

Vln  
 Vla  
 S  
A  
T  
B  
 BC

5 # 6 4 5 # 6 # 7 6 # 6 #

156  
 Vln  
 Vla  
 S  
A  
T  
B  
 BC

# 6 # 6 6 # 6 6 6 6 6 6 6 5

40  
159

Vln

Vla

S  
A  
T  
B

BC

6  $\flat$ 7 4 3 6 # 6 # 6 5 6 # 6 6

162

Vln

Vla

S  
A  
T  
B

BC

# # 5 # 6 5 # #  $\flat$ 5 # 6 5 #

## Chœur – Come, follow me

S  
A  
T  
B

BC

6 4 5 3 6 6 6

172

Vln

Vla

S  
A  
T  
B

BC

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

178

Vln

Vla

S  
A  
T  
B

BC

6 5 6 7 6 7 5 3 6 4 5 # #3 6 4 # 6

Vln

Vla

S  
A  
T  
B

BC

5 # 5 6 6 # 7 3 6 4 6 6 6 6 5

Vln

Vla

S  
A  
T  
B

BC

CHŒUR

SOLO

8 6 7 4 6 4 5 3 5 3 6 5 3 6 5 3

Vln

Vla

S  
A  
T  
B

BC

6 5 6 3 6 5 3 6 6 9 8 7 6 6

200

Vln

Vla

S  
A  
T  
B

BC

6 5 7 4 3 6 3 6 4 5 3

205

Vln

Vla

S  
A  
T  
B

BC

6 6 5 7 7 5 6 4

208

Vln

Vla

BC

6 # 6 # 6 5 6 5 6 4

44

213

Vln

Vla

BC

6 7 6 5 9 8 7 6 9 8 7 7 6 5 6 7 7 6 4 3

218

Vln

Vla

S  
A  
T  
B

BC

6 6 7 9 8 7 5 #

224

Vln

Vla

S  
A  
T  
B

BC

9 8 7 5 4 — 7 # 6 6 6 6 6 6 6 6 #



230

Vln

Vla

S  
A  
T  
B

BC

236

Vln

Vla

S  
A  
T  
B

BC

242

Vln

Vla

S  
A  
T  
B

BC

6 6 6 4 6 9 7 6 #

5 6 6 6 6 9 7 6 7 3

6 6 6 4 6 9 7 6 7 3

6 6 6 9 7 6 7 3

## Andante

Vln

Vla

BC

*p*

*p*

*p*

5 3 4 2 6 7 6 5 6 6

257

Vln

Vla

BC

*p*

*p*

*p*

6 7 6 5 4 2 6 6 # 6 4 #

265

Vln

Vla

BC

6 6 4 2 6 4 4 6 7 6 8 7

273

S  
A  
T  
B

BC

*How blest are shep-herds, how hap-py their las - ses, While drums and trum-pets are*

4 2 6 7 6 5 6 6

279

Vln

Vla

S  
A  
T  
B

BC

*sounding a-larms!* How blest are shepherds how happy their las-ses, While drums and

6  $\frac{4}{2}$  6 7 6 5 6

286

Vln

Vla

S  
A  
T  
B

BC

trum-pets are soun-ding a - larms! O-ver our low-ly sheds all the storm pas - ses;

6 6 7 6 5 #

293

S  
A  
T  
B

BC

And when we die, 'tis in each o - ther's arms. All the day on our herds and flocks em-

$\frac{4}{2}$  6 6 #  $\frac{6}{4}$  #  $\frac{8}{3}$  3 6 6  $\frac{8}{3}$  3 6

Vln

Vla

S  
A  
T  
B

BC

*ploy-ing; All the night on our flutes and in en-joy-ing. Over our low-ly sheds all the storm*

$\frac{4}{2}$   $\frac{6}{4}$  6 6 6 6 6 6 7 6 5 #

Vln

Vla

S  
A  
T  
B

BC

*passes; And when we die, 'tis in each o-ther's arms. All the day on our herds and flocks em-*

$\frac{4}{2}$  6 6 6 #  $\frac{6}{4}$  #  $\frac{8}{3}$  3 6 6  $\frac{8}{3}$  3 6

316

Vln

Vla

S  
A  
T  
B

BC

ploy - ing; All the night on our flutes and in en - joy - ing. *Bright nymphs of Britain with*

$\frac{4}{2}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{3}{3}$  6 7 6  $\frac{4}{2}$  6

323

Vln

Vla

S  
A  
T  
B

BC

*gra-ces at - ten - ded, Let not your days with-out plea-sure ex-pire. Bright nymphs of*

7 6 5 6 6 6 6 6

330

Vln

Vla

S  
A  
T  
B

BC

Bri-tain with gra-ces at - ten-ded, Let not your days with-out plea-sure ex - pire.

$\frac{5}{3}$   $\frac{4}{2}$  6 7 6 5 6 6 7 6

S  
A  
T  
B

Ho-nour's but emp-ty and when youth is end-ed, All men will praise you, but

BC

6 7 6 5 4 6 6 6 #

S  
A  
T  
B

none will de-sire. Let not youth fly a-way with-out con-ten-ting; Age will come

BC

6 4 # 8 3 3 6 6 8 3 3 6 4 2 6 4 6 4 3

Vln  
Vla

S  
A  
T  
B

time e-nough for your re-pent-ing. Ho-nour's but emp-ty and when youth is

BC

6 6 6 7 6 5 #

356

Vln

Vla

S  
A  
T  
B

BC

end - ed, All men will praise you but none will de - sire. Let not youth

$\frac{4}{2}$  6 6 6 #  $\frac{6}{4}$  #  $\frac{8}{3}$  3 6

362

Vln

Vla

S  
A  
T  
B

BC

fly a-way with-out con-tent - ing; Age will come time e-nough for your re - pent-ing.

6  $\frac{8}{3}$  3 6  $\frac{4}{2}$   $\frac{6}{4}$   $\frac{6}{4}$  3 6  $\frac{5}{3}$   $\frac{6}{4}$  8 7

Fl & Htb

BC

*p*

Fl & Htb

BC

374

1. 2.

Fl & Htb

BC

379

Fl & Htb

BC

384

Fl & Htb

S

BC

389

*Shepherds, shepherd, leave de-coy-ing, Pipes are sweet, a*



394

S *Summer's day; But a lit-tle af - ter toy-ing, Wo-men have the shot to pay.*

BC

1.

399

S *shot to pay. Here are marriage-vows for sign-ing, Set their marks that can-not write;*

BC

2.

404

S *Af-ter that, with-out re-pining, Play and wel-come, day and night, Play and wel-come,*

BC

409

S *play, and wel-come, play and wel-come, play, and wel - come, day and night.*

BC

Vln  
 Vla  
 S  
A  
T  
B  
 BC

p  
 p  
 f  
 p  
 6 6 6  
 6  
 7  
 f 6 7

418  
 Vln  
 Vla  
 S  
A  
T  
B  
 BC

7 6 # 6  
 # 6 7 #  
 6 7  
 6 9 #  
 # 6 6

424

Vln

Vla

S  
A  
T  
B

BC

6/4 # # 6 7 6 6 6 4 3

## Hornpipe

Vln

Vla

BC

435

Vln

Vla

BC

440

Vln

Vla

BC

# Acte trois

Maestoso

Vln

Vla

BC

6 5 6

Vln

Vla

BC

4 6 5

Vln

Vla

BC

7 6 6

Vln

Vla

BC

10 6 6

Récitatif – What oh! thou Genius of the clime

CUPIDON

S *What oh, what oh, thou Ge-nious of the clime, What oh! what*

BC

16

S *oh what oh! Liest thou a - sleep, be -*

BC

6  $\flat 5$

19

S *neath those Hills of Snow? What oh! what oh! what oh! Stretch\_\_\_\_\_*

BC

5 6

22

S *out\_\_\_\_\_ thy la - zy limbs, a-wake, a-wake, a-wake and Win-ter from thy*

BC

$\frac{4}{2}$  6 7  $\flat 6$  7 6  $\flat 6$

25

S *furry man-tle shake, Awake, a-wake! and Winter from thy fur-ry man - tle shake.*

BC

6 # 7  $\frac{6}{4}$   $\frac{5}{4}$  3

Vln *p*  
 Vla *p*  
 B  
 BC *p*

6 5 6 6 5

Vln  
 Vla  
 B  
 BC

5 6 6 4 6 6 4

Vln *p*  
 Vla  
 B *GÉNIE DU FROID*  
 BC *p*

What power art thou, who from be - low Hast made me rise, unwillingly and

6 6 6 4 6 6 4 3

41

Vln

Vla

B

BC

*slow* — *From beds of e - ver - last - ing snow!*

*cresc.*  $\frac{4}{2}$   $\frac{7}{6}$   $\frac{7}{6}$   $\frac{6}{6}$   $f$   $\frac{6}{6}$

45

Vln

Vla

B

BC

*See'st thou not how stiff, how stiff and wond'-rous*

*p*  $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $p$   $\frac{6}{5}$   $\frac{6}{5}$   $\frac{9}{5}$   $\frac{8}{5}$   $\frac{7}{5}$

49

Vln

Vla

B

BC

*old, Far far un - fit to bear the bit - ter cold.*

*f*  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{7}{5}$   $\frac{5}{4}$   $f$   $\frac{6}{5}$   $\frac{5}{4}$

53

Vln

Vla

B

BC

*p*

*p*

*I can scarce-ly move or draw my breath, can scarce-ly move or draw my*

*p*

6

6

6

57

Vln

Vla

B

BC

*breath. Let me, let me let me freeze a - gain, let me, let me freeze again to*

7 # 6

7 5 6 b6

b4 2 6

7 6 7 b6

61

Vln

Vla

B

BC

*rall.*

*death, let me, let me freeze a-gain to death.*

7 5 6 6 5 6

b4 6 5 4 3 b4

7 5 4 b4



Solo – Thou doating fool

CUPIDON

S *Thou doat-ing fool for-bear, for - bear! What, dost thou mean by freez-ing here?*

BC

6 6 6 5 6

73 S *At love's ap-pear-ing, all the sky clear-ing, The storm-y winds their fu-ry spare. Thou*

BC

6 6 6 6 6

81 S *doat-ing fool for-bear, for - bear! What, dost thou mean by freez-ing here? Win-ter sub-*

BC

6 6 6 6 5 6

90 S *du - ing, and Spring re - new-ing, My beams cre-ate a more glo-rious year. Thou*

BC

# 6 6 # — b # 6 7 4 # 6

97 S *doat-ing fool, for-bear, for - bear! What dost thou mean by freez-ing here?*

BC

6 6 6 5 6

Vln

B

BC

GÉNIE DU FROID

*Great love, I kow thee now; El - dest of the gods art thou,*

*f*

6 6 6 6 5 7 6 4

110

Vln

B

BC

*Heav'n and Earth by thee were made, Heav'n and Earth by thee were made, Hu-man*

5 7 6 # # 6 6 5

115

Vln

B

BC

*na-ture Is thy crea-ture, Hu-man na-ture Is thy crea-ture, Ev' - ry where, ev' - ry*

b 6 6 5 6 6 5 5 8 7 8 8 7

b 4 # 4 # 6 5 6 5

120

Vln

B

BC

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

5 6 5 6 8 7 6 5 6 8 7 5 6 6 4 5 5 8 7 6 8 7 5 6 5

125

Vln

B

BC

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

6 5 8 7 6 5 3 5 6 7 5 6 7 6 7 6 5 10 9 8 7 5

Récitatif – No part of my dominions

CUPIDON

S

BC

No part of my do-minion shall be waste, To spread my

7

133

S

BC

sway and sing my praise, E'en here, e'en here I

6 9 8 7 #

S *will a peo-ple raise, Of kind\_\_\_\_\_ em-bra-cing lo-vers and em-brac'd. E'en*

BC

# 6 # 7 b #

S *here, e'en here I will a peo-ple raise, Of kind embracing lo-vers and em-brac'd.*

BC

6 4 3

## Prélude

Vln

Vla

BC

6 6 5 6

Vln

Vla

BC

6 # 6 6 5

155

Vln

Vla

BC

6 5 6 6 7 #

161

Vln

Vla

BC

6 7 6 # #

166

Vln

Vla

BC

6 6 4 # 6 b 6 5 6

171

Vln

Vla

BC

6 5 7 # 6 6 6 7

Vln

Vla

BC

66 125 182 241

Vln

Vla

BC

182 241 300

Vln

Vla

BC

241 300 359

192

Vln

Vla

BC

6 5<sub>b</sub> 7 6 4  $\frac{4}{2}$  6 5 6

196

Vln

Vla

BC

4 b 4

201

Vln

Vla

BC

4 6 6 4 7 4 7

Vln

Vla

BC

6<sub>b</sub> 4/2 6 6/5 4 3 4 3

Vln

Vla

BC

4 4 4

*Solo* – 'T is I that have warm'd ye

**Vivace**

CUPIDON

S

'Tis I, 'tis I, 'tis I that have warm'd ye, 'Tis

BC

*p* 6 6 5

S

I, 'tis I, 'tis I that have warm'd ye, In

BC

6 7 #



223

S *spite of cold wea-ther, I've brought ye to - ge-ther, 'Tis*

BC

6 7 6 6

227

S *I, 'tis I, 'tis I that have warm'd ye; 'Tis*

BC

6 6

231

Vln

S *I, 'tis I, 'tis I that have arm'd ye,*

BC

235

Vln

Vla

BC

*f* 6 6

239

Vln

Vla

BC

6 5

Vln  
 Vla  
 S  
A  
T  
B  
 BC

6 6 5 6 6

249  
 Vln  
 Vla  
 S  
A  
T  
B  
 BC

7 5 4 7 # 6 6 6

254  
 Vln  
 Vla  
 BC

b 6 # b # 6 9 8

259

Vln

Vla

S  
A  
T  
B

BC

265

Vln

Vla

S  
A  
T  
B

BC

271

Vln

Vla

S  
A  
T  
B

BC

This musical score page contains measures 259 through 271. It is arranged in three systems, each with five staves: Violin (Vln), Viola (Vla), SATB choir (Soprano, Alto, Tenor, Bass), and Piano/Conductor (BC). The key signature has one sharp (F#). Measure numbers 259, 265, and 271 are indicated at the start of their respective systems. Fingerings (6, 7, 5, #) are marked for the Violin and Viola parts in measures 259, 265, and 271. The SATB choir part is mostly rests, with some harmonic support in the later measures. The Piano/Conductor part provides harmonic accompaniment with chords and moving lines.

276

Vln

Vla

S  
A  
T  
B

BC

6

6

281

Vln

Vla

S  
A  
T  
B

BC

6 6 #

291

Vln

Vla

S  
A  
T  
B

BC

6 6 7 6

296

Vln

Vla

S  
A  
T  
B

BC

6 6

301

Vln

Vla

S  
A  
T  
B

BC

6 6 6 6

**Andante**

Vln

S  
A  
T  
B

BC

8 — 3 5 $\flat$

Sound a

313

Vln

S  
A  
T  
B

BC

par - ley, ye fair, and sur - ren - der, Sound, sound, sound, sound a par - ley, ye

Sound a par - ley, a par - ley, ye fair, and sur - ren - der, Sound a

7 6 6 6 6 6 5 6

319

Vln

S  
A  
T  
B

BC

fair, Sound a par - ley, ye fair, and sur - ren - der; Set your-

par - ley, ye fair, Sound a par - ley, ye fair, and sur - ren - der; Set your-

3 6 6 5 6 6 3 3 3 3 3 6 5 6 5 4 3 1 4 3 6 3 4 # 6 5 4 3 4 2 4 2

325

Vln

S  
A  
T  
B

selves and your lo - vers at ease, Sound a par-ley, ye fair, and sur -

selves and your lo - vers at ease. Sound sound, sound, sound a

BC

6 6  $\frac{6}{4}$  5# 6 6 6 7

331

Vln

S  
A  
T  
B

ren - der, Sound, sound, sound, sound a par - ley, ye fair, Sound

par - ly ye fair and sur - ren - der, Sound a par-ley, ye

BC

4  $\frac{6}{3}$  6 5 6 6 6 5 6 3 6

336

Vln

S  
A  
T  
B

a par - ley, ye fair, and sur-ren - der, Set your-

fair, Sound a par - ley, ye fair, and sur - ren - der; Set your-

BC

6 5 6 6 3 3 3 3 3 6 5  $\frac{6}{4}$   $\frac{5}{3}$   $\frac{4}{2}$   $\frac{3}{1}$  4 3  $\frac{6}{4}$  3 4 # 6 5 4 3  $\frac{4}{2}$   $\frac{4}{2}$

341

Vln

S  
A  
T  
B

selves and your lo - vers at ease;

selves and your lo - vers at ease. He's a

BC

6 6 6 5 5 4 6 # 6 5

4 # 3 2

347

Vln

S  
A  
T  
B

He's a grate-ful, a grate-ful of - fen - der Who plea -

grate-ful, a grate-ful of - fen - der Who plea - sure who plea -

BC

6 9 8 5 6 # 6 4 # 6 4 #

353

Vln

S  
A  
T  
B

- sure dare seize. But the whining pre -

- sure dare seize. But the

BC

6 6 5 3 7 6 5 6 6

#



359

Vln

S  
A  
T  
B

ten - der, the whining pre - ten - der Is sure to dis - please. Sound a par-ley, ye

whining, the whining pre - ten - der is sure to dis - please. Sound sound,

BC

6 6 6 5 6

365

Vln

S  
A  
T  
B

fair, and sur - ren - der, Sound, sound, sound, sound a par-ley, ye

sound, sound a par-ley, ye fair, and sur - ren - der. Sound a

BC

7 6 3 6 5 6 6 5 6

370

Vln

S  
A  
T  
B

fair, Sound a par - ley, ye fair, and sur - ren - der.

par-ley, ye fair, Sound a par - ley, ye fair, and sur - ren - der.

BC

5 3 6 6 6 6 3 4 6 6 5 6 5 6 7 3 3 3 6 5 4 3

Vln

S  
A  
T  
B

BC

Since the fruit of de - sire is pos - sess-ing, 'Tis un -

Since the fruit of de - sire is pos - sess-ing, 'Tis un -

10 9 7 6 4 3 — 5 6 5 6 7 6 6 6 6 7 6 7 6

8 7 5 4 2 1 3 4 3 4 5 3 4 3 6

Vln

S  
A  
T  
B

BC

man - ly to sigh, 'Tis un - man - ly to sigh and com - plain.

man - ly to sigh, 'Tis un - man - ly to sigh and com - plain.

9 # 4 6 3 # # 7 7 6 4 5 7 # 7 b

Vln

S  
A  
T  
B

BC

When we kneel for re - dressing, when we kneel for re - dressing We

When we kneel for re - dressing, when we kneel for re -

6 4 # # 6 6 6 5 6 6 6 5

394

Vln

S  
A  
T  
B

*move* *their dis-dain;* *Love was made, Love was*

*dres-sing We move their dis-dain, Love was*

BC

6 5 6 4 5  
4 3 4 2 3

6 5  
4 #

4  
2

6

400

Vln

S  
A  
T  
B

*made for a bles-sing, Love was made, Love was made for a bles-*

*made, love was made, love was made for a Bles-sing, Love was made, love was*

BC

7 4 6  
3

6

6

6 6  
5

6

406

Vln

S  
A  
T  
B

*- - - sing and not for a pain, Love was made for a*

*made for a bles-sing And not for a pain, Love was*

BC

6 6  
5

6 3 3 3 3 3

6 5 b6 7  
5

6 6 9 8 7  
5

Vln

S  
A  
T  
B

bles - - - sing and not for a pain.

made, love was made for a bles - - sing And not for a pain.

BC

6 6 6 5 6 3 3 3 3 3 6 5 6 6 9 6 5 5

## Hornpipe

Vln

Vla

BC

Vln

Vla

BC

Vln

Vla

BC

# Acte quatre

Duo – Two daughters of this aged stream

S  
Two daughters of this a - ged stream are we, Two daughters of this

BC

7  
S  
a - ged stream are we, Two daugh - ters of this a - ged stream are we, And

BC

12  
S  
both our sea green locks have comb'd for thee, and both our sea green locks have

BC

16  
S  
comb'd for thee. Come, come bathe with us an hour or two,

BC

21  
S  
Come, come, come, come na - ked in for we are so: What

BC

4/2 5 6 6 7 6 5 6

4/2 5 6 6 6

# 4 6 7/5 # 6/4 # 6/4

4 # # 6/4 # 6/4 5 # 6/4 6/4

6/4 5 6/4 5 6/4 5 6 7 6 4/2 6

26

S

*danger from\_\_\_\_\_ a na - ked foe? Come come come come bathe with us,*

BC

9 8 4 4 6 6 6 5 6 8 5 6 5 6 7 5

32

S

*Come come bathe and share What plea - sures in the floods appear.*

BC

8 6 # 6 4 # 6 6 4 3

37

S

*We'll beat the wa-ters till they bound, we'll beat the wa-ters till they bound,*

BC

42

S

*And cir - cle round\_\_\_\_\_ and*

BC

6 #

46

S

*cir - cle round\_\_\_\_\_ and cir-cle round.*

BC

6 6 # 7 6 6 #

## Passacaille

First system of musical notation for measures 1-5. The score includes parts for Htb (Horn in B-flat), Vln (Violin), Vla (Viola), and BC (Bassoon/Clarinet). The key signature is B-flat major (two flats). The time signature is 3/4. The first system shows the initial entries of the instruments, with the Htb and Vln playing a melodic line and the Vla and BC providing harmonic support. The BC part includes fingerings 7, 6, 6, 7, 6, 6 and an accent mark (#).

Second system of musical notation for measures 6-10. The score continues with the same instruments. The Htb and Vln parts show more complex rhythmic patterns, including eighth and sixteenth notes. The Vla and BC parts continue their harmonic support. The BC part includes fingerings 7, 6, 6, 7, 6, 6 and an accent mark (#).

Third system of musical notation for measures 11-15. The score continues with the same instruments. The Htb and Vln parts show further development of the melodic line. The Vla and BC parts continue their harmonic support. The BC part includes fingerings 6, #, 6, 6.

84

66

Htb

Vln

Vla

BC

71

Htb

Vln

Vla

BC

76

Htb

Vln

Vla

BC

6

81

Htb

Vln

Vla

BC



86

Htb

Vln

Vla

BC

91

Htb

Vln

Vla

BC

95

Htb

Vln

Vla

BC

99

Htb

Vln

Vla

BC

Htb

Vln

Vla

S

A

T

B

BC

## SOLO

Htb

Vln

Vla

S

A

T

B

BC

S

A

T

B

BC

117

S  
A  
T  
B

BC

6 6 5 6 4/2 6 6

122

CHŒUR

Htb

Vln

Vla

S  
A  
T  
B

BC

6 4 5 7 6 6 7 6 #

127

Htb

Vln

Vla

S  
A  
T  
B

BC

7 6 6 7 6 # 6

132

Score for measures 132-136. Instruments: Htb, Vln, Vla, SATB, BC.

Measures 132-136 show a sequence of chords and melodic lines. The SATB vocal parts and the BC (Bassoon/Clarinet) part have specific fingering markings below the staff: 4/2, 6, 6, 6/4, 5#, 6#, 4/2, 6.

137

Score for measures 137-140. Instruments: Htb, Vln, Vla, SATB, BC.

Measures 137-140 show a sequence of chords and melodic lines. The SATB vocal parts and the BC (Bassoon/Clarinet) part have specific fingering markings below the staff: 6, 6, 6/4, 5#, 6#.

141

Score for measures 141-144. Instruments: Htb, Vln, Vla, SATB, BC.

Measures 141-144 show a sequence of chords and melodic lines. The SATB vocal parts and the BC (Bassoon/Clarinet) part have specific fingering markings below the staff: 6, 6.

145

Htb

Vln

Vla

BC

Measures 145-148. Htb, Vln, and Vla are in 3/8 time. BC is in 2/4 time. The key signature has two flats. Measures 145-148 show various rhythmic patterns and rests for each instrument.

149

Htb

Vln

Vla

Measures 149-152. Htb, Vln, and Vla are in 3/8 time. Measures 149-152 show various rhythmic patterns and rests for each instrument.

153

Htb

Vln

Vla

BC

Measures 153-156. Htb, Vln, and Vla are in 3/8 time. BC is in 2/4 time. Measures 153-156 show various rhythmic patterns and rests for each instrument.

157

Htb

Vln

Vla

BC

Measures 157-160. Htb, Vln, and Vla are in 3/8 time. BC is in 2/4 time. Measures 157-160 show various rhythmic patterns and rests for each instrument.

161

Score for measures 161-164, featuring Htb, Vln, Vla, and BC.

Measures 161-164. The Htb and Vln parts feature a melodic line with a sharp sign in measure 162. The Vla part has a prominent eighth-note pattern. The BC part provides a harmonic foundation with a mix of eighth and sixteenth notes.

165

Score for measures 165-168, featuring Htb, Vln, Vla, and BC.

Measures 165-168. The Htb and Vln parts continue their melodic development. The Vla part maintains its rhythmic pattern. The BC part provides a steady harmonic support.

169

Score for measures 169-173, featuring Htb, Vln, Vla, and BC.

Measures 169-173. The Htb and Vln parts continue their melodic development. The Vla part maintains its rhythmic pattern. The BC part provides a steady harmonic support.

174

Score for measures 174-178, featuring Htb, Vln, Vla, and BC.

Measures 174-178. The Htb and Vln parts continue their melodic development. The Vla part maintains its rhythmic pattern. The BC part provides a steady harmonic support.

179

Htb

Vln

Vla

BC

Duo

S

A

T

B

BC

6

6 #

189

S

A

T

B

BC

6

7

6

195

S

A

T

B

BC

6

6 #

S  
A  
T  
B

BC

6  
5

6  
4

7

6

6  
4

6  
3

#

Detailed description: This system contains measures 200 to 204. The SATB choir part features a melody in the Soprano and Alto voices, with the Tenor and Bass voices providing harmonic support. The piano accompaniment (BC) is in the left hand, with the right hand mostly resting. Fingering numbers 6, 5, 6, 4, 7, 6, 6, 4, 6, 3, and # are indicated below the piano part.

S  
A  
T  
B

BC

7

5  
3

8  
3

Detailed description: This system contains measures 205 to 209. The SATB choir part continues the melody. The piano accompaniment (BC) has more activity in the right hand. Fingering numbers 7, 5, 3, 8, and 3 are indicated below the piano part.

S  
A  
T  
B

BC

3

3

4

4

4

#

6

6

Detailed description: This system contains measures 210 to 214. The SATB choir part continues the melody. The piano accompaniment (BC) has more activity in the right hand. Fingering numbers 3, 3, 4, 4, 4, #, 6, and 6 are indicated below the piano part.

S  
A  
T  
B

BC

6

#

#

6

Detailed description: This system contains measures 215 to 219. The SATB choir part continues the melody. The piano accompaniment (BC) has more activity in the right hand. Fingering numbers 6, #, #, and 6 are indicated below the piano part.



220

S  
A  
T  
B

BC

CHŒUR

Htb

Vln

Vla

S  
A  
T  
B

BC

# 6 7 8 6 6 #

231

Htb

Vln

Vla

S  
A  
T  
B

BC

6 6 # 7

Htb

Vln

Vla

S  
A  
T  
B

BC

241

Htb

Vln

Vla

S  
A  
T  
B

BC

## NYPHES

S  
A  
T  
B

BC

252

SATB  
 BC

6  $\frac{4}{2}$  6 6 #  $\flat$  7 6

257

SATB  
 BC

6 5 # 6  $\frac{6}{4}$  5#

## SYLVAINS

SATB  
 BC

6 7 6 7 6  $\frac{7}{4}$   $\frac{7}{3}$  7 6

269

SATB  
 BC

6  $\frac{4}{2}$  6 3  $\frac{4}{2}$  6  $\frac{6}{4}$  6#

## NYMPHES

S  
A  
T  
B

BC

6 6 6 # 6 7 6

281

## CHEUR

Htb

Vln

Vla

S  
A  
T  
B

BC

9/7 6/4 6# 6 6 6

286

S  
A  
T  
B

BC

# 7 9 6/4 6#

# Acte cinq

Air – Ye blustering brethren

**Allegro**

Vln

Vla

BC

Vln

Vla

Vln

Vla

BC

Vln

Vla

BC

6 7 # 6 6/4

Vln

Vla

BC

7 6 7 6 7 6

11

Vln

Vla

B

BC

ÉOLE

Ye blust - -

13

Vln

Vla

B

BC

- ring breth - ren of the

15

Vln

Vla

B

BC

skies, Whose breath has ruf - - fled

17

Vln

Vla

B

BC

all the wat' - ry plain,

9 6 4 # 6

19

Vln

Vla

B

Re - tire, re - tire, re-tire, re - tire and let Bri -

BC

# 6 5 6 6 6

22

Vln

Vla

B

tan - nia rise — Re - tire, re-tire and let Bri-tan - nia rise In

BC

6 7

27

Vln

Vla

B

tri - - - - - umph o'er the main.

BC

6 5 5 3 6 4 4 3

33

**Andante**

Vln

B

Serene and calm — and void of fear,

BC

6 5 6 5 6 5 4

39

Vln

B

BC

*Se - rene and calm* \_\_\_\_\_ *and*

6 4 5 6 5 6 5

44

Vln

B

BC

*void of fear, The queen of is-lands, the queen of is - lands must ap -*

7 6 7 9 6 8 7 6

48

Vln

B

BC

*pear. Serene and calm* \_\_\_\_\_ *se-rene and calm* \_\_\_\_\_

4 2 5 3

54

Vln

B

BC

*the queen of is-lands, the queen of is - lands must ap-pear,*

7 4 5 3 6 4 5 #



58

Vln

B

BC

*Se-rene and calm* *se-rene and*

6 4 5 6 4 5

63

Vln

B

BC

*calm* *the queen of is - lands, the queen of is - lands must ap - pear.*

6 4 5 6 5

Symphonie

**Andante maestoso**

Vln

Htb

BC

71

Vln

Htb

BC

73

Vln

Htb

BC

5 2 6 6 7 #

5 2 6

75

Vln

Htb

BC

6 6 7 5 3

77

Vln

Htb

BC

79

Vln

Htb

BC

81

Vln

Htb

BC

7 #6 4 3

83

Vln

Htb

BC

7 6 6 4

86

Vln

Htb

BC

6

#5 #6

Detailed description: This system contains measures 86 and 87. The Violin (Vln) part starts with a sixteenth-note triplet in measure 86, followed by eighth notes, and a half-note chord in measure 87. The Horn (Htb) part has a half-note chord in measure 86 and eighth notes in measure 87. The Piano (BC) part has a half-note chord in measure 86 and a half-note chord in measure 87. Fingering numbers 6, #5, and #6 are indicated below the piano part.

88

Vln

Htb

BC

6

6

7 6

Detailed description: This system contains measures 88 and 89. The Violin (Vln) part has a half-note chord in measure 88 and eighth notes in measure 89. The Horn (Htb) part has eighth notes in measure 88 and a half-note chord in measure 89. The Piano (BC) part has a half-note chord in measure 88 and a half-note chord in measure 89. Fingering numbers 6, 6, and 7 6 are indicated below the piano part.

90

Vln

Htb

BC

Detailed description: This system contains measures 90 and 91. The Violin (Vln) part has a half-note chord in measure 90 and eighth notes in measure 91. The Horn (Htb) part has a half-note chord in measure 90 and a half-note chord in measure 91. The Piano (BC) part has a half-note chord in measure 90 and a half-note chord in measure 91.

92

Vln

Htb

BC

#

7 #

Detailed description: This system contains measures 92 and 93. The Violin (Vln) part has a half-note chord in measure 92 and eighth notes in measure 93. The Horn (Htb) part has a half-note chord in measure 92 and a half-note chord in measure 93. The Piano (BC) part has a half-note chord in measure 92 and a half-note chord in measure 93. Fingering numbers # and 7 # are indicated below the piano part.

104

95

Vln

Htb

BC

4 6 7 6 4 3 6 4 4 3

Symphonie

Vln

Vla

BC

*p*

*p*

*p*

104

Vln

Vla

BC

1 2

110

Vln

Vla

BC

116

Vln

Vla

BC

122

Vln

Vla

BC

*Duo & chœur* – Round thy coasts

Vln

Vla

BC

132

Vln

Vla

BC

136

Vln

Vla

BC

140

Vln

Vla

BC

NÉRÉIDE

PAN

S  
A  
T  
B

BC

Round thy coasts, fair nymphs of Bri-tain, For thy guard our wa-ters flow.

6  
5

6  
4

#

6 6 6

6

S  
A  
T  
B

BC

Pro-teus all his herd ad-mit-ting, On thy greens to graze be-low.

6  
4

#

6 6 # 6

6  
5

# #

S  
A  
T  
B

BC

Fo-reign lands thy fish-es tast-ing, Learn from thee lux-u-rious feast-ing,

#

6  
5

6 6

4 3

S  
A  
T  
B

BC

Fo-reign lands thy fish-es tast-ing, Learn from thee lux-u-rious feast-ing.

#

6 # 6 6

6  
4

#

160 CHŒUR DES PÊCHEURS

Vln

Vla

S  
A  
T  
B

BC

6 5 6 4 # 6 6 6

165

Vln

Vla

S  
A  
T  
B

BC

6 4 # 6 6 # 6 5 # # # 6 5

170

Vln

Vla

S  
A  
T  
B

BC

5 6 4 3 # # 6 6 6 4 #

## Andante

S  
A  
T  
B

For fold-ed flocks on fruit-ful plains, The shep-herds' and the farm-ers'

BC

6

180

S  
A  
T  
B

gains, The shepherds' and the farm - ers' gains, Fair Britain all, all, all,

BC

7 6 7 8 7 6 # 5 6

185

S  
A  
T  
B

all, all, all, all the world out-vies. Fair Britain all, all, all, all, all,

BC

5 7 9 8 6 7 # 5 6 6

190

S  
A  
T  
B

all, all, all, all the world out - vies, all, all, all, all the world out vies. And

BC

6 5 5 6 15 # 6 7 4 3



195

S  
A  
T  
B

Pan, as in Ar-cadia reigns, And Pan, as in Ar-cadia reigns, Where pleasure mix'd with pro-fit

6 4 4 6 5 6 6 6 5 4 #

200

S  
A  
T  
B

lies. Tho' Ja-son's fleece was fam'd was fam'd of old, The British

# # 4 # 6

204

S  
A  
T  
B

wool, the British wool is grow-ing, grow - ing gold. No, no, no, no,

7 5 7 6 6 4 # 4

208

S  
A  
T  
B

no, no, no, no, no, no, no, no, no mines can more of wealth supply, It keeps, it

4 4 4 4 6 4 6 4 6 6

S  
A  
T  
B

keeps the pea-sant from the cold, And takes, and takes for kings the Ty-rian dye.

6 # — 6 6 8 7 4 5

*Air* – Fairest Isle, all isles excelling

Vln

Vla

BC

*p*

*p*

Vln

Vla

BC

*p*

Vln

Vla

BC

*p*

240

VÉNUS

S

BC

*Fair-est isle, all isles ex-cell-ing, Seat of plea-sures and of loves,*

5 6 6 4 3

248

S *Ve-nus here will choose her dwell-ing and for - sake her Cy - prian groves.*

BC

5 6 6 4 3

256

S *Cu-pid, from his fav'-rite na - tion Care and en - vy will re-move;*

BC

6 4 6 4

264

S *Jealou - sy, that poi - sons pas-sion, And des - pair that dies for love.*

BC

6 6 6 6 7 6 5 3

272

S *Gentle mur-murs, sweet com-plain-ing, Sighs that blow the fire of love;*

BC

5 6 6 4 3

280

S *Soft re - pul-ses, kind dis-dain-ing, Shall be all the pains you prove.*

BC

5 6 6 4 3

288

S *Ev'-ry swain shall pay his du - ty, Grate - ful ev' - ry nymph shall prove;*

BC

6 4 6 4

S *And as these ex - cel in beau-ty, Those shall be re - nown'd in Love.*

BC

6 6 6 6 6 7 6 6 4 5

*Dialogue – You say 't is Love creates the pain*

NYPHÉ

S *You say, 'tis love—creates the pain, Of which so sad - - ly you complain;*

BC

4/2 6/5

S *And yet would fain engage my heart In that un-ea-sy cru - el, cru - el part.*

BC

6 6 7 6 4 3

S *But how, a-las! how, alas! think you, that I Can bear the wound—of which you*

BC

6/4 7

S *die? how, a-las! how, a-las! think you, that I Can bear the wound—of which you die?*

BC

5 6 7 6 # b 4 #

B *'Tis not my pas - sion makes my care But your in-diff'-rence gives de-spair: The*

BC

6

328

B *lus - ty Sun, the lus - ty Sun be - gets no Spring 'Till gen - tle*

BC

335

B *show'rs, 'till gen - tle show'rs as - sis - tance bring; So love that scorch-es and de -*

BC

343

B *stroys, Till kind - ness aids, till kind - ness aids, can cause no joys.*

BC

350

S *NYPHE*  
*Love has a thou-sand, thou - sand, thou-sand, thou - sand ways to please,*

BC

6 7 6 #

354

S *Love has a thousand, thou-sand, thousand, thou - sand ways to please, But more, more, more,*

BC

6 7 6 #

358

S *more, more, more, more to rob us of our ease; But more, more, more,*

BC

6

361

S *more, more, more, more — to rob — us of our ease; For wake - ful*

BC

6

365

S *nights, and care - ful days, From hours of plea - - - - - sure he re-*

BC

369

S *pays; But ab - sence soon, or jea - lous fears, O'er - flow — the*

BC

373

S *joys, o'er - flow — the joys — with floods of tears. But ab - sence*

BC

376

S *soon, or jea - lous fears, O'er - flow — the joys, o'er - flow — the*

BC

379

S *joys — with floods of tears.*

B *BERGER*

BC *But one soft moment makes amends For all the tor -*

6  
4

5  
#

384

B *- ment that attends, one soft moment makes amends For all the tor - ment that at-tends.*

BC

7 4 4 4+6 4 #

S *Let us love, let us love and to hap - piness haste, haste, haste, haste,*

B *Let us love, let us love and to hap - piness haste, haste, haste, haste,*

BC

BC

393

S *haste, Let us love, let us love and to hap - pi-ness haste, haste,*

B *haste, Let us love, let us love and to hap - pi-ness haste, haste,*

BC

BC

397

S *haste, haste, haste. Age and wis - dom come too fast; Youth for*

B *haste, haste, haste. Age and wis - dom come too fast;*

BC

BC

401

S *lov - ing was de - sign'd, Youth for lov - ing, youth for lov - ing was de -*

B *Youth for lov - ing was de-sign'd, Youth for lov - ing was de -*

BC

BC

# 6

S  
sign'd.

B  
sign'd. I'll be cons-tant, you be kind, I'll be cons-tant, I'll be

BC

BC

6

S  
I'll be kind, kind, I'll, I'll be kind. Heav'n can give no grea -

B  
constant, I'll be cons - tant, I'll be kind. Heav'n can give no grea - - - ter

BC

BC

S  
- - - ter bless - ing Than faith - ful love, and kind, and kind pos -

B  
bless - ing, no grea - - - ter bless - ing, Than faith - ful love, and

BC

BC

S  
sess - ing, than faith - ful love, than faith - ful love, and kind, and kind pos -

B  
kind, and kind pos-sess - ing, than faith - ful love, and kind, and kind pos -

BC

BC



423

S  
B

sess - ing, and kind, and kind, and kind pos - sess - ing.

sess - ing, and kind, and kind, and kind pos - sess - ing.

BC  
BC

5 4 3

Sonnerie de trompettes

VLN  
&  
TPT

*f*

Vla

*f*

BC

*f*

433  
VLN  
&  
TPT

Vla

BC

438  
VLN  
&  
TPT

Vla

BC

444  
VLN  
&  
TPT

Vla

BC

HONNEUR

S *Saint George* *Saint George, Saint*

BC

455

Tpt

S *George* *the pa - tron of our isle!*

BC

461

Tpt

S *Saint*

BC

467

S *George* *Saint George, Saint George* *the*

BC

473

S *pa - tron of our isle! Saint George, A sol - dier and a*

BC

479

Tpt

S

*saint!* *On that, that au - spicious or - der smile,*

BC

6 7/5

485

Tpt

S

*On that, that au - spicious or - der*

BC

490

Tpt

S

*smile, Which love\_\_\_\_\_ and arms will plant.*

BC

495

Tpt

S

*Saint George, Saint George!*

BC

501

Tpt

S

BC

*Saint George, Saint George the pa - tron*

507

S

BC

*of our isle, On that, that au - spi-cious or - der smile*

512

S

BC

*Which love and arms will plant, On this, this au - spi-cious or - der*

517

S

BC

*smile Which love and arms*

522

S

BC

*will plant, On this, this au - spicious or - der smile Which*

528

Tpt

S

BC

*love and arms will plant.*

533

Tpt

BC

538

Tpt

BC

543

Tpt

BC

*Chœur* – Our natives not alone appear

Tpt

Vln

Viola

S  
A  
T  
B

BC

6 6 6 6 6 7

5 5 4 5 5 6

3

563

Tpt

Vln

Vla

S  
A  
T  
B

BC

6 # 6

## La grande danse

Vln  
 Vla  
 BC

6 6 7 6 7 6 9 8 6 5 3

577  
 Vln  
 Vla  
 BC

6 7 6 7 6 6

583  
 Vln  
 Vla  
 BC

9 8 7 4 3 4 4+ 6 7 6

590  
 Vln  
 Vla  
 BC

6 9 6 5 4 7 3

124

596

Vln

Vla

BC

602

Vln

Vla

BC

6 7 6 7 6 5 6

608

Vln

Vla

BC

6 3 6 4 5 3 6 6 6 5

614

Vln

Vla

BC

6 6 6



620

Vln

Vla

BC

6 5 5 6 4 5

627

Vln

Vla

BC

5 6

635

Vln

Vla

BC

5 6 5 6 6 6 7

643

Vln

Vla

BC

6 5 6 6 6 6 5 4 3

650

Violin (Vln) and Viola (Vla) staves are shown, along with a Bass Clef (BC) staff. The music is in 6/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The Vln staff contains a melodic line with eighth and sixteenth notes, while the Vla staff provides a harmonic accompaniment. The BC staff shows a bass line with eighth notes and rests. Fingering numbers (6, 7, 6, 4, 6, 6, 4) are indicated below the BC staff.

657

Violin (Vln) and Viola (Vla) staves are shown, along with a Bass Clef (BC) staff. The music continues in 6/8 time with the same key signature. The Vln staff features a melodic line with eighth and sixteenth notes, and the Vla staff provides a harmonic accompaniment. The BC staff shows a bass line with eighth notes and rests. Fingering numbers (5, 6, 7, 6, 5, 6, 6, 6, 5, 6) are indicated below the BC staff.

664

Violin (Vln) and Viola (Vla) staves are shown, along with a Bass Clef (BC) staff. The music continues in 6/8 time with the same key signature. The Vln staff features a melodic line with eighth and sixteenth notes, and the Vla staff provides a harmonic accompaniment. The BC staff shows a bass line with eighth notes and rests. Fingering numbers (7, 4, 4+, 6, 6, 6) are indicated below the BC staff.

671

Vln

Vla

BC

9 8 7 5 6 5 6 5 6 5

678

Vln

Vla

BC

7 6 6 5 5 4 6 5 6

684

Vln

Vla

BC

5 6 6 6 6 5 6 5

690

Vln

Vla

BC

6 7 6 7 6 6 6 5 5 5 4 3

# Annexe

## Ouverture

**Maestoso**

First system of musical notation (measures 1-4). The score includes parts for Tpt (Trumpet), Vln (Violin), Vla (Viola), and BC (Bassoon/Clarinet).

Second system of musical notation (measures 5-8). The score includes parts for Tpt, Vln, Vla, and BC.

Third system of musical notation (measures 9-12). The score includes parts for Tpt, Vln, Vla, and BC.

13

Tpt

Vln

Vla

BC

17

Tpt

Vln

Vla

BC

6 7 6 6

7 7 6 6 7 6 4 5 6 5 6 7 6 5 3

22

**Allegro**

Tpt

Vln

Vla

BC

5 6 7 7

29

Tpt

Vln

Vla

BC

5 5 5 #

Tpt  
 Vln  
 Vla  
 BC

7 6 4 6

2 5

Tpt  
 Vln  
 Vla  
 BC

Tpt  
 Vln  
 Vla  
 BC