

USING BAROQUE VOCAL MUSIC TO INTRODUCE HORN STUDENTS
TO THE MUSICAL CONCEPTS OF EXPRESSION,
ARTICULATION, PHRASING, AND TEMPO

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Baroque music is an area largely neglected in the music education of young horn students and wind players in general. Baroque horn repertoire is very demanding primarily due to the range. Baroque composers wrote for horn using the uppermost register of the instrument. In this range the partials are closer together, allowing for more melodic writing. This music requires an advanced level of technique, endurance, and ability. Often this repertoire is not suitable for students until they are well into their collegiate years of study. Frequently this music is performed on descant horns. Since only a small number of middle school and high school horn students continue to play after they leave their school band programs, they many never get first hand experience performing Baroque music.

Vocal students are often introduced to Baroque arias early in their training. Purcell's songs and arias are an excellent example of the literature that young voice students use. These arias and songs can be the perfect portal to Baroque music for horn students as well. Here I have created an edition of Henry Purcell's songs and arias for young horn students. Each aria used the text as a guide for the "affect" and its impact on tone, articulation, and phrasing. The bass line is also used as a guide for determining tempo and style. Each piece is transcribed as a solo with piano accompaniment and as a duet. The goal of this edition is to use Baroque vocal music to introduce horn students to the musical concepts of expression, articulation, phrasing, and tempo.

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PART I
EXPLANATORY SECTION

Introduction

The goal of this dissertation is to introduce the concept of musical expression, enhanced with appropriate articulation, phrasing, and tempo, to young horn players via the transcription of solo vocal works from the Baroque era. A secondary aim of these transcriptions is to guide the young horn player toward performing in a historically informed manner.

The Baroque era was the period in music history from roughly 1600-1750, following the Renaissance and preceding the Classical era. Music composition and performance in the Renaissance was primarily funded by the church and was predominantly sacred and polyphonic vocal music. In the Baroque era the amount of secular music grew because funding for the arts increasing came from royalty and public performances. The Baroque era fostered musical characteristics and innovations that shaped the course of Western music, including what we now refer to as functional tonality and standardized music notation. The era also saw the beginnings of now standard genres such as opera, cantata, oratorio, concerto, and sonata. The solo voice became much more important when compared to the more prevalent vocal ensemble of the Renaissance. New and improved keyboard, string, and wind instruments attracted composers to write solo works for them. Combining these new and improved instruments saw the birth of what would become the orchestra.

In what was known as the *Seconda Pratica* or the *stile moderno*,¹ the Baroque era witnessed the dominance of mostly homophonic writing (monody) rather than the polyphony that had preceded it. This new style was well suited for opera where the

¹ The *Seconda Pratica* or "Second Practice" is a term used in the early Baroque to distance itself from the characteristics of music that had directly preceded it. Music of the "*Prima Pratica*," is characterized as adhering to strict rules of counter point treatment of dissonances.

declamation of the text was of the utmost importance. Basso continuo (generally performed with harpsichord melodically doubled by a cello or another bass instrument) was the type of accompaniment used in solo arias that allowed both the text to be understood and served as a platform for the soloist to flaunt virtuosity.

Baroque composers wrote music to move the emotions/passions (affections) of the listener. Bruce Haynes explains in *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century*, "Affection might be called the meaning in music. Whereas a Romantic musician was chiefly concerned with generating beauty, a Baroque performer's job, first and foremost, was to understand what 'humor' composers wanted to evoke, and to convince their audience of its presence."² Furthermore, in an aria or single movement of a sonata, it was considered confusing to attempt to move the listener's emotions in more than one direction.³

Unfortunately, Baroque music is largely neglected in the music education of young instrumentalists.⁴ Because of the horn's design in that era (i.e., no valves), diatonic melodies could only be performed in the highest realm of the harmonic series, unattainable today by young horn players (see "The Horn in the Baroque Era" below).

While listening to performances and formally studying the music of the Baroque era can be beneficial, many educators agree that these types of learning experiences cannot replace the power of active music making. David Elliot, in his book *Music Matters A New Philosophy of Music Education*, draws from several music education theorists. He explains that "[a]lthough verbal concepts contribute to the development of

² Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century* (Oxford: Oxford University Press, 2007), 168.

³ *Ibid.*, 167-170.

⁴ John Walter Hill, *Baroque Music: Music in Western Europe, 1580-175* (New York: W.W. Norton, 2005), 127.

musicianship, formal knowledge is secondary to procedural knowledge in music education.... The window of music teaching and learning opportunities must not be lost or sacrificed for the sake of listening to recorded music or acquiring formal knowledge.”⁵ Daniel and Laurel Tanner, in *Curriculum Development: Theory into Practice*, support this concept stating, “when performance is depreciated in favor of appreciation, it is doubtful that the adolescent will gain the level of appreciation expected. [T]hey are denied the opportunity of concretely engaging in the act of doing, or making, or creating.”⁶ Howard Gardner, in *The Unschooled Mind* tells us “in the arts, production ought to lie at the center of any artistic experience.”⁷ All of these sources agree that active music making is always more effective than merely observing.

Vocal students are introduced to Baroque music early in their training; vocal repertoire books designed for middle school and high school students include music by Bach, Handel, Vivaldi, Monteverdi, Scarlatti, Carissimi, Telemann, Purcell, and others. These Baroque songs and arias, I believe, can also provide a portal to introducing musical expression to instrumental students. Because compositions after the Baroque era generally feature a diverse range of emotions within each work, the simplicity of studying one emotion at a time in a Baroque aria is easier to grasp by the younger student. Together with the emotional impact, the instrumental student can witness how text is set, and how the harmonic rhythm and tone color enhance the text. Another reason for choosing Baroque arias is their formal structure – the prevailing form in the Baroque, the da capo aria, offers a simple and regular structure for young students.

⁵ David Elliott, *Music Matters, A New Philosophy of Music Education* (New York: Oxford University Press, 1995), 260.

⁶ Daniel Tanner and Laurel Tanner, *Curriculum Development: Theory into Practice* (New York: Macmillan, 1975), 45.

⁷ Howard Gardner, *The Unschooled Mind* (New York: Basic Books, 2011), 239.

For this study and because English is the native language for most of the students for whom I am designing this method, I used the vocal repertoire of the English composer Henry Purcell. Purcell (1659?-1695) was one of the major composers of the Baroque and certainly one of England's greatest composers. He worked as organist and composer at Westminster Abby for the majority of his career where he served during the rule of three kings. Purcell is known for his sacred and instrumental works and works for the stage. He created a tremendous body of work even though he died at the young age of 36.

Eleven of Purcell's songs were selected from the Texas Prescribed Music List (PML) for middle school and high school voice students. The PML is used nationwide as a principal resource for evaluating the difficulty level of performance material for music programs.⁸

⁸ Earlene Rentz, "Choral Literature Selected for Performance in State Concert/ Sight-reading Contests," *Missouri Journal of Research in Music Education* 36, no. 2 (1999): 18.

The Horn in the Baroque Era

While the horn in the early Baroque era was used mostly in operas and ballets to elicit the sound of the hunt as portrayed on stage, it was gradually “improved” to the point that it could blend better with other instruments during this era. The horn was a fixed length of tubing coiled either once or twice, and the performer could only produce the pitches of the tube’s natural harmonic series. The harmonic series is the collection of notes or overtones produced over a fundamental pitch. In this collection of vibrations, all of the frequencies are multiples of the fundamental frequency. The higher up on the series the closer the notes are to one another. Because of this, diatonic melodies were available only in the highest and most physically demanding segment of that series. With the addition of “crooks” (tubing of various lengths added usually to the front of the instrument) and more gentle bell flare, both reputedly added to horns by the Leichamschneider brothers in Vienna, performers could migrate to other keys, still only one at a time, and blend better with other instruments. The Baroque horn was smaller in bore size and bell flare than classical horns and far smaller than the modern horn. In addition, the mouthpiece design, with a shallow cup and narrow rim by today’s standards, favored high “clarino” playing.

Today, compositions written for the Baroque horn are among the most demanding for the modern player in terms of high range (strength) and stamina. Most of the Baroque horn literature was performed by what we would call today “doubblers” – brass players who played both trumpet and horn and who specialized in the high range where the harmonics are in close proximity. Examples of Baroque horn writing often heard on recordings include J. S. Bach’s Brandenburg Concerto No. 1, B Minor Mass,

and Cantatas; Handel's *Royal Fireworks Music* and *Water Music*; and several concertos for one or more horns by such composers as Georg Philipp Telemann, Christoph Förster, Leopold Mozart, and Johann Peter Fick.

Typically, this repertoire is not performed until the hornist is at the graduate level, and then a "descant horn" is often used to facilitate accuracy in that register.⁹ There are transcriptions of some Baroque oboe/violin sonatas and Bach's Cello Suites, but the only instruction on how to perform this music generally comes from recordings and/or a private instructor.

⁹ Joseph T. Falvey, "An Equipment Guide to Performing Baroque Horn Music" (D.M.A. diss., University of Miami, 2011), 30.

Significance and State of Research

Due to the limitations of the horn in the Baroque era, most young horn players seldom encounter Baroque music in their training. If they do, they are generally limited to a few transcriptions of solo or chamber music contest literature. In addition, a very limited number of Baroque works have been transcribed for band. For a representative cross section of Baroque transcriptions for band, see *Teaching Music Through Performance in Band*. Vol. 1,2, 4, 5, & 6.¹⁰

Since opera and monody were developed during the Baroque period, a large body of vocal music is available that is accessible for instrumental students at all stages of development.¹¹ There are a few Baroque vocal solos already transcribed for horn, but none address the text and none include instruction on expression, articulation, phrasing, or tempo. In her book *Performing Baroque Music*, Mary Cyr points out that there are factors common to the interpretation of Baroque music: 1) vocal performance continues to be the model for instrumental performance; 2) articulation, tempo, and phrasing of a work are affected by the text; and 3) in a vocal work the bass line serves as the foundation of the harmony.¹² For these reasons, the study of vocal works is an excellent starting point for instrumentalists.

There is a body of Baroque music that has been transcribed for modern brass ensembles, including the instrumental and antiphonal works of such composers as Gabrieli, Schutz, and Scheidt. The works of Stadtpeiffer's (city wind players), such as Reicha and Pezel from the middle and late Baroque era, have also been transcribed for

¹⁰ For a representative cross section of Baroque transcriptions for band, see *Teaching Music Through Performance in Band*. Vol. 1,2, 4, 5, & 6. Chicago: GIA Publications.

¹¹ D.M. Guion, "Wind Bands in Towns, Courts, and Churches: Middle Ages to Baroque," *Journal Of Band Research* 42, no. 2 (2001): 41.

¹² Mary Cyr, *Performing Baroque Music* (Portland: Amadeus Press, 1992), 51.

modern instruments. Others have transcribed Baroque vocal and dance music for solo and chamber music mediums for a variety of instruments. With vocal transcriptions, there has been no attempt to use the text as a performance guide. It is my hope that this dissertation project will help fill this educational gap.

Transcribing and Annotating Purcell's Vocal Music

The collection of transcriptions I have created is designed for the young hornist with the assistance of a private (horn) instructor. The Purcell vocal works were selected by consulting the Texas Prescribed Music List (PML) for voice. All of them are deemed appropriate for a middle or high school voice student. The range of these arias was also taken into consideration to be appropriate for a middle school or high school level horn player. At times, the vocal work has been transposed up or down to accommodate the horn's range limitations. When this is the case, the edited transposition is in brackets, allowing the student flexibility in performance based on their individual skill level. Beaming of the notes has been altered from the original to better accommodate use by instrumentalists; however, the text placement under each note has been kept true to the original. The piano realizations of the bass lines were taken from modern editions used for voice. Attribution has been given to the arrangers of these editions for each piece.

Each transcription has a brief narrative offering key information about the piece, such as the origin of the work. Some are arias from operas and others are sacred songs. If from an opera, that opera is recognized. If it is a sacred work, the intent – to rejoice, praise, pay respect – is noted. This key information sets the context for the transcription.

In the introduction to the collection of transcriptions, there is an instructional page with a set of guided questions for each aria or song. These questions take the student through the process of making decisions regarding musical expression, appropriate articulations, phrasing, and tempo.

The text to each work, in prose form, is presented before the transcription. All of the transcriptions are presented in two formats – as a duet and as a solo with piano accompaniment. In both the duet and solo versions, the text is printed under the melody as it was in the original vocal version. The following sections discuss how the transcriptions intended use.

The Text as Guide for the “Affect” and its Impact on Tone, Articulation, and Phrasing

The text directly effects the articulation of the melodic line – it tells the performer when to tongue, slur, and how to phrase. The performer should tongue at the beginning of each consonant and slur when several notes fall within a syllable or vowel. Grammatical structure and punctuation will dictate breathing and phrasing. For example, a period dictates the end of a phrase and a comma separates the phrase into smaller sections.

Studying the text can lead to subtleties of interpretation beyond one’s choice of articulation and phrasing. The combination of metric and syllabic stress, plus the color of consonants and vowels can create a rich texture that most instrumentalists seldom consider. The consonants, vowels, and syllables tell us both when to articulate, how, and to what degree. After reading the text, one should examine it as a vocalist would in its original layout – with the syllables placed under the melody. Students can clearly see where and how the tongue should be used. A hard consonant (t, b, d, k, p) requires a firm and clear articulation whereas a softer consonant (h, l, m, n) indicate a softer tonguing. A syllabic stress or weakness can be translated into the stress of the articulation. The text also informs phrasing decisions beyond simply where and when to breath. On a grander scale, the story line of the text shapes phrasing as well. The climax of the text shapes the climax of the phrase structure.

Bass Line and Form – The Guide for Tempo and Style

In Baroque music the bass line and the melody are of equal importance. The tempo of the aria can largely be determined by its harmonic rhythm, i.e., the speed of harmonic changes in the basso continuo. The format of these transcriptions enables performers to determine an appropriate tempo from studying the harmonic rhythm. By playing both lines at various tempi, one can select an appropriate tempo based on both the speed of the harmonic changes and the text.

These arias and songs are written for voice and continuo, making them easy to transcribe as a horn solo with piano or as a duet. As a solo, the horn plays the vocal line accompanied by piano. As a duet, the top line is the vocal line and the bottom is the bass line of the original basso continuo part transposed for horn. The duet format makes them ideal for both private lessons and students playing duets. In a private lesson, the student can play the melody while the instructor plays the bass line and vice versa. By playing and hearing both the vocal line and the bass line, the student immediately experiences the important relationship between these two components. Another way the duets could be used is to have the student read or sing the text while the instructor plays the bass line and vice versa. This further shows how articulations and phrasing correlate with the vocal and bass lines.

A convincing vocal performance is the key to a compelling instrumental performance of the aria. This exercise can be accomplished with the bass line played on either the horn or the piano. Since the bass lines are simple, the student or teacher can also play the bass line on piano while singing or reading the text. To do this, the student should use the version for solo horn and piano. In “I Attempt From Love’s

Sickness to Fly,” The Knotting Song,” “Nymphs and Shepherds,” and “Strike the Viol” the left hand of the piano plays only the unrealized bass line. In “When I Have Often Heard a Young Maid Complaining,” “Man is for the Woman Made,” “I’ll Sail Upon the Dog-star,” and “Hark! The Ech’ing Air” there are only a few places where more than the original bass line (bracketed) is in the left hand of the piano. In the cases where the left hand contains much more than the original bass line, a separate staff has been created below the piano part. “We Sing to Him,” “If Music be the Food of Love,” and “An Evening Hymn” have this extra staff below the piano part. An amateur pianist can easily make use of either the left hand alone, the left hand with bracketed notes, or the separate staff with only the bass line while the text is spoken, sung, or played above it. The pianist need not be very skilled to perform this bass line.

By playing both lines at various tempi, one can select an appropriate tempo, based on both the harmonic rhythm and the text. The format of these transcriptions allows students to experience the relationship between the solo and bass line.

Conclusion

Of course, the concepts behind these transcriptions can benefit more than just horn players. They could be applied to any instrument and might be particularly useful for instruments that did not exist until after the baroque such as saxophone, euphonium, and tuba. Since no compositions were created for these instruments during that era, transcriptions are the only avenue to this music. Transposing these transcriptions for other instruments can also enable students to play in mixed ensembles, pairing flute with horn or clarinet with euphonium, for example. Rather than limiting the use of these transcriptions to only like-instruments, students could play them with friends and colleagues on any instrument. Since baroque instrumental music was often performed by a variety of instrumental combinations, this flexibility is in the spirit of being “historically informed.”

These transcriptions are designed to give young horn players the opportunity to engage with issues of musical expression, a topic generally ignored in most public school music curriculums. Works from the Baroque era, with its focus on expression or emotion, are both fitting for that purpose and largely ignored in the instrumentalist's education. Studying and performing these transcriptions should better equip young musicians with the skills to make concrete musical choices concerning articulation, tone, phrasing, and tempo to enhance the emotional impact of any composition.

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PART II
TRANSCRIPTIONS

Introduction

Arias and Songs Selected

This section contains the transcriptions. Here you will find: 1) a set of questions entitled “Keys to Guide the Student Performer” to be applied to each work, 2) an introductory passage for each work, 3) the text in prose form, 4) the song/aria as a duet, 5) the song/aria solo, and 6) the piano accompaniment with a highlighted bass line.

Henry Purcell

Henry Purcell (1659?-1695) was an English composer who composed during the Baroque era. He incorporated Italian and French stylistic elements in his works to create a particularly “English” style of music. He was a prolific composer who wrote instrumental music and keyboard works, music for the theater, and both secular and sacred songs.

Keys to Guide the Student Performer

Before playing the transcription, read the introductory passage that precedes each piece, then apply the following.

Text:

Read the text.

What is the origin of the work? Is it sacred or secular?

If it is a sacred work, what is its focus – to rejoice, praise, or pay respect?

If it is a secular work, what is the text about?

What of the mood or *affect* of this text? Does it make you feel happy, excited, sad,

lonely, or some other feeling?

Phrasing and articulation:

Keep the text in mind. Practice reading aloud, then singing the text in rhythm.

What is the shape of the text and what are the stressed syllables?

Is one syllable divided into more than one note?

How would the consonants and syllables affect your tonguing?

Where are the punctuation markings (commas, periods, question marks)?

How would these punctuation marks affect your breathing?

The bass line:

The bass line should help you find an appropriate tempo.

Both the melodic and bass part should be interesting and playable.

If it is too slow, the bass line will be boring. If it is too fast, the solo line may be frantic!

Are the notes in the bass line fast or slow?

How does the bass line fit with the melody and the text?

“I Attempt from Love’s Sickness to Fly”

“I Attempt From Love’s Sickness to Fly” is an aria from the semi-opera *The Indian Queen* for which Purcell wrote the music in 1695. A semi-opera is a play with episodes of music and dance between the spoken play and interludes. These episodes are called masques. Purcell died before he could complete the semi-opera. His younger brother, Daniel Purcell, finished the work and wrote much of the music for the final act of *The Indian Queen*. Queen Zempoalla, queen of the Mexicans, is in love with Montezuma, a Peruvian general, but their two empires are at war with one another. Queen Zempoalla sings this aria expressing her despair and longing.

Text:

I attempt from love's sickness to fly in vain,
Since I am myself my own fever,
since I am myself my own fever and pain.

No more now, no more now, fond heart, with pride no more swell,
Thou canst not raise forces,
thou canst not raise forces enough to rebel.

I attempt from love's sickness to fly in vain,
Since I am myself my own fever,
since I am myself my own fever and pain.

Love has more power and less mercy than fate.
To make us seek ruin,
to make us seek ruin and on those that hate.

I attempt from love's sickness to fly in vain,
Since I am myself my own fever,
since I am myself my own fever and pain.

Solo Horn in F

I attempt from Love's sickness

John Dryden and Sir Robert Howard

Henry Purcell

I at - tempt from Love's sick-ness to fly _____ in__ vain, Since

6
I am my - self my own fe - ver, since I am my - self my own fe - ver and pain.

13
No more now, no more now, fond__ heart, with pride no more swell, Thou

19
canst not raise for - ces, thou canst not raise for - ces e - nough to re - bel. I at -


25
tempt from Love's sick-ness to fly _____ in__ vain, Since I am my -

31
self my own fe - ver, since I am my - self my own fe - ver and pain. For

37
Love has more power and less mer - cy than fate. To make us seek ru - in, to__

43
make us seek ru - in and on those that hate. I at - tempt from Love's sick-ness to

49



fly _____ in__ vain, Since I am my - self my own fe - ver, since

Detailed description: This block contains the first line of musical notation, measures 49 through 54. It is written in treble clef with a key signature of three sharps (F#, C#, G#). The melody begins with a long, sweeping eighth-note run across measures 49 and 50, followed by quarter notes in measures 51 and 52, and eighth notes in measures 53 and 54. A long horizontal line is drawn under the word 'fly' in measure 49, extending across the first two measures of the line.

55



I am my - self my own fe - ver and pain. I at - tempt from Love's sick-ness to

Detailed description: This block contains the second line of musical notation, measures 55 through 60. The melody consists of quarter notes in measures 55 and 56, followed by eighth notes in measures 57 and 58, and quarter notes in measures 59 and 60. The lyrics are aligned with the notes below the staff.

61



fly _____ in__ vain, Since I am my - self my own

Detailed description: This block contains the third line of musical notation, measures 61 through 65. It features a long, sweeping eighth-note run across measures 61 and 62, followed by quarter notes in measures 63 and 64, and eighth notes in measure 65. A long horizontal line is drawn under the word 'fly' in measure 61, extending across the first two measures of the line.

66



fe - ver, since I am my - self my own fe - ver__ and pain.

Detailed description: This block contains the fourth line of musical notation, measures 66 through 71. The melody consists of quarter notes in measures 66 and 67, followed by eighth notes in measures 68 and 69, and quarter notes in measures 70 and 71. The lyrics are aligned with the notes below the staff.

Horn in F & Piano

I attempt from Love's sickness

John Dryden and Sir Robert Howard

Henry Purcell
realized by
William H. Cummings

Horn in F

Piano

6

Hn.

Pno.

13

Hn.

Pno.

I at - tempt from Love's sick - ness to fly _____ in _ vain, Since

I am my - self my own fe - ver, since I am my - self my own fe - ver and pain.

No more now, no more now, fond _ heart, with pride no more swell, Thou

19

Hn.

canst not raise for-ces, thou canst not raise for-ces e - nough to re - bel. I at-

Pno.

25

Hn.

tempt from Love's sick-ness to fly _____ in_ vain, Since I am my -

Pno.

31

Hn.

self my own fe - ver, since I am my - self my own fe - ver and pain. For

Pno.

37

Hn.

Pno.

Love has more power and less mer - cy than fate. To make us seek ru - in, to—

43

Hn.

Pno.

make us— seek ru - in and on those that hate. I at - tempt from Love's

8vb

loco

48

Hn.

Pno.

sick-ness to fly _____ in— vain, Since I am my - self my own

54

Hn.

fe - ver, since I am my - self my own fe - ver and pain. I at - tempt from Love's

Pno.

60

Hn.

sick - ness to fly _____ in _____ vain, Since I am my - self my own

Pno.

66

Hn.

fe - ver, since I am my - self my own fe - ver and pain.

Pno.

Two Horns in F

I attempt from Love's sickness

John Dryden and Sir Robert Howard

Henry Purcell

Horn in F 1

Horn in F 2

I at-tempt from Love's sick-ness to fly in vain, Since

Hn. 1

Hn. 2

I am my self my own fe-ver, since I am my self my own fe-ver and pain.

Hn. 1

Hn. 2

No more now, no more now, fond heart, with pride no more swell, Thou

Hn. 1

Hn. 2

canst not raise for-ces, thou canst not raise for-ces e-nough to re-bel I at-

Hn. 1

Hn. 2

tempt from Love's sick-ness to fly in vain, Since I am my -

31

Hn. 1
self my own fe - ver, since I am my - self my own fe - ver and pain. For

Hn. 2

37

Hn. 1
Love has more power and less mer - cy than fate. To make us seek ru - in, to—

Hn. 2

43

Hn. 1
make us seek ru - in and on those that hate. I at - tempt from Love's sick-ness to

Hn. 2

49

Hn. 1
fly _____ in _____ vain, Since I am my - self my own fe - ver, since

Hn. 2

55

Hn. 1
I am my - self my own fe - ver and pain. I at - tempt from Love's sick-ness to

Hn. 2

61

Hn. 1

Hn. 2

fly in vain, Since I am my - self my own

66

Hn. 1

Hn. 2

fe - ver, since I am my - self my own fe - ver and pain.

“We Sing to Him”

"We Sing to Him" is Purcell's 1688 setting of a text by Nathaniel Ingelo (ca. 1621-1683) – an English clergyman and writer. Ingelo greatly supported music and was a skilled musician himself. He was once criticized for his deep love of music because it was seen as an indulgence. To this Rev. Ingelo replied: "Take away Music, take away my life" [John, Evans, *Chronological Outline of the History of Bristol*. (Bristol, 1824) 192].

"We Sing to Him" includes several examples of word painting. Purcell 's setting leaps an octave on the imperative to “hear.” The music is richly scored for the word “harmony” and the melody rises on the phrase “offer up with ev’ry tongue a heart’.” This song can be found in *Harmonia Sacra*, Vol. I published in 1688.

We sing to him whose wisdom form'd the ear,
Our songs, let him who gave us voices hear!
We joy in God, who is the spring of mirth,
Who loves the harmony of heav'n and earth;
Our humble sonnets shall that praise rehearse,
Who is the music of the universe.
And whilst we sing we consecrate our art,
And offer up with ev'ry tongue a heart.

We sing to him

Nathaniel Ingelo

Henry Purcell

Maestoso

We sing to him whose wis-dom formed the ear, Our songs let Him who

gave us voic - es, hear; We joy in God who is the spring of

mirth, Who loves the har - mo - ny of heav'n and earth, Our

hum - ble son - nets shall that praise re - hearse Who is the mu - sic of the u - ni -

verse. And whilst we sing, and whilst we sing, we con - se - crate our

art. And of - fer up with ev - 'ry tongue a heart. And whilst we sing,

and whilst we sing, we con - se - crate our art, And of - fer up,

and of - fer up with ev - 'ry tongue a heart.

We sing to him

Nathaniel Ingelo

Henry Purcell
realized by
Benjamin Britten

Maestoso

Horn in F *f*

We sing to him whose wis - dom formed the ear, Our

Piano *f*

Original Figured Bass

Hn. *fz* *f*

songs let Him who gave us voic - es, hear; We joy in God who

Pno. *fz* *f*

Bass

8

Hn. is the spring of mirth, Who loves the har - mo -

Pno.

Bass

11

Hn. ny of heav'n and earth, Our hum - ble son - nets

Pno.

Bass

14

Hn. *fz* *f*
shall that praise re - hearse Who is the mu - sic

Pno. *fz* *f*

Bass

17

Hn. **Con moto** *p legato*
of the u - ni - verse. And whilst we sing,

Pno. *p*

Bass

21

Hn. and whilst we sing, we con - se - crate our art.

Pno.

Bass

25

Hn. And of - fer up with ev - 'ry tongue a heart.

Pno.

Bass

29

Hn. 
And whilst we sing, and whilst we sing, we con -

Pno. 

Bass 

33

Hn. 
- se-crate our art, And of - fer up,

Pno. 

Bass 

37

Hn.

and of - fer up with ev - 'ry — tongue — a heart.

Pno.

Bass

The image shows a musical score for three instruments: Horn (Hn.), Piano (Pno.), and Bass. The Horn part is in the treble clef and has the lyrics: "and of - fer up with ev - 'ry — tongue — a heart." The Piano part consists of two staves (treble and bass clefs) and provides accompaniment. The Bass part is in the bass clef and includes a marking "gwb" with a dashed line. The score is numbered 37 at the beginning of each part.

Two Horns in F

We sing to him

Nathaniel Ingelo

Henry Purcell

Maestoso

Horn in F 1 *f*

We sing to him whose wis-dom formed the ear, Our songs let Him who

Horn in F 2 *f*

Hn. 1 *fz* *f*

gave us voic - es, hear; We joy in God who is _____ the spring of _____

Hn. 2 *fz* *f*

Hn. 1

mirth, Who loves the har - mo - ny of heav'n and earth, Our

Hn. 2 *p*

Hn. 1 *fz* *f*

hum - ble son - nets shall that praise re - hearse Who is the mu - sic of the u - ni -

Hn. 2 *fz* *f*

18 **Con moto** *p*

Hn. 1
verse. And whilst we sing, and whilst we sing, we con - se - crate our

Hn. 2
p

24

Hn. 1
art. And of - fer up with ev - 'ry tongue a heart. And whilst we sing,

Hn. 2

31

Hn. 1
and whilst we sing, we con - se - crate our art, And of - fer up,

Hn. 2

37

Hn. 1
and of - fer up with ev - 'ry tongue a heart.

Hn. 2

"An Evening Hymn"

"An Evening Hymn" is song for soprano and basso continuo and is the first piece in *Harmoni Sacra*, Vol. I, published in 1688. The English churchman William Fuller (1608-1675) wrote the text.

This is an example of a *chaccone*, a basso ostinato form or "ground bass," with a repeated descending line, in this case, in triple meter and heard in the first five measures. In Purcell's time the chaconne was used for stately and majestic music.

Text:

Now, now that the sun hath veil'd his light
And bid the world goodnight;
To the soft bed my body I dispose,
But where shall my soul repose?
Dear, dear God, even in Thy arms,
And can there be any so sweet security!
Then to thy rest, O my soul!
And singing, praise the mercy
That prolongs thy days.
Hallelujah!

Solo Horn in F

An Evening Hymn

William Fuller

Henry Purcell

Andante non troppo lento

5

Now, *p* now that the sun hath veil'd his

11

light, And bid the world good night, To the soft bed, To the soft, the

18

soft bed, my bod-y I dis-pose, But where, where shall my soul re -

25

pose? Dear, Dear, God, e-ven in thy arms, e - ven in thy

31

arms, and can there be An - y so sweet se - cu - ri -

37

ty! Can there be an - y so sweet, so sweet se - cu - ri - ty!

44

Then to thy rest, O my soul! Then to thy rest,

52

O my soul! And *p* - - - - ing praise the mer-cy, that

An Evening Hymn

58

—pro - longs thy days, and sing - ing praise the mer - cy that —pro - longs thy

mp

64

days. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

pp

73

lu - jah, Hal - le - lu -

f

79

jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

mf

85

jah, Hal - le - lu - jah, Hal - le -

f

92

lu - jah, Hal - le - lu - jah, Hal - le -

ff

98

le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

ff

104

le - lu -

ff

109

jah, Hal - - - - - le-lu - - jah.

p *ppp*

Horn in F & Piano

An Evening Hymn

William Fuller

Henry Purcell
realized by
Benjamin Britten

Andante non troppo lento

Piano

pp

Original Figured Bass

pp

Hn.

Now, now that the sun hath veil'd his light, And

Pno.

6

6

Bass

An Evening Hymn

2

12

Hn.  bid — the world good night, To the soft — bed, To the soft, — the

Pno. 

Bass 

18


Hn.  soft — bed, — my bod-y I — dis - pose, But where, where shall my

Pno.  *f*

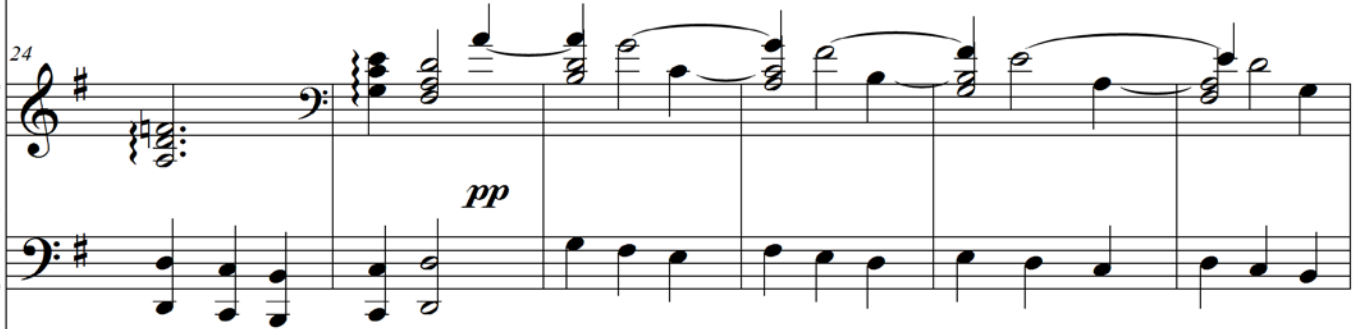
Bass 

An Evening Hymn

24


Hn. 

soul re - pose? Dear, Dear, God, e-ven in thy arms, e -

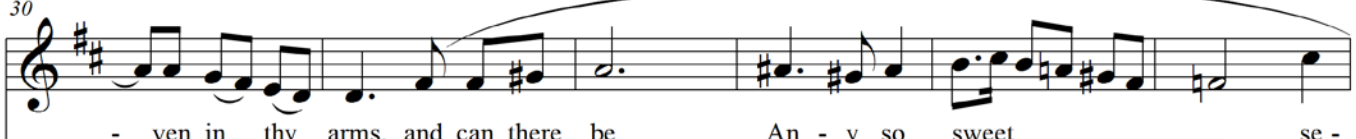
Pno. 

pp


pp


Bass 

30

Hn. 

- ven in thy arms, and can there be An - y so sweet se -

Pno. 

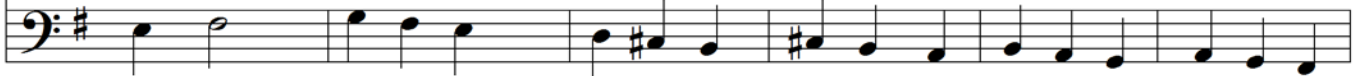
Bass 

An Evening Hymn

4
36

Hn. 
cu - ri - ty! Can there be an - y so sweet, so sweet se -

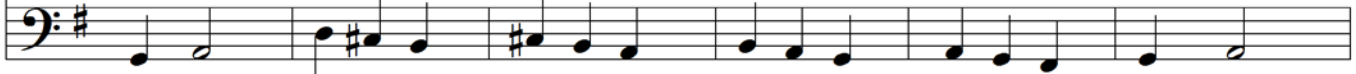
Pno. 

Bass 

42

Hn. 
cu - ri - ty! Then to thy rest, _____ O my

Pno. 

Bass 

48

Hn. soul! Then to thy rest, O my

Pno.

Bass

53

Hn. soul! And sing - - - ing praise the mer - cy, that -

Pno. loco

Bass

An Evening Hymn

6

58 *mp*

Hn. — pro - longs thy days, and sing - ing praise the mer - cy that

Pno. *mp*

Bass

63

Hn. — pro - longs thy days.

Pno. *mf*

Bass

68 *pp*

Hn. Hal - le - lu - jah, Hal - le - lu

Pno. *pp*

Bass *pp*

72 *f*

Hn. - jah, Hal - le - lu - jah, Hal -

Pno. *f*

Bass *f*

An Evening Hymn

8

76 *mf*

Hn. *mf*

Pno. *mf*

Bass *mf*

le-lu - jah, Hal - le-

80

Hn.

Pno.

Bass

lu - jah, Hal - le - lu - - - jah, Hal - le - lu

84 *f*

Hn. jah, Hal

Pno.

Bass

88 *ff*

Hn. le-lu jah, Hal le

Pno. *f* *ff*

Bass

An Evening Hymn

10

92

Hn. lu - jah, Hal - le - lu - jah, Hal -

Pno.

Bass

96

Hn. - - - - - le - lu - jah, Hal - lc-

Pno. *p* *f*

Bass

100

Hn.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - - -

Pno.

p *f* *p* *f* *p* *f* *p*

Bass

104

Hn.

Pno.

Bass

An Evening Hymn

12

107

Hn. *p*

le-lu jah, Hal

Pno. *p*

Bass *p*

111

Hn. *ppp*

le-lu jah.

Pno. *ppp*

Bass

Two Horns in F

An Evening Hymn

William Fuller

Henry Purcell

Andante non troppo lento

Horn in F 1

Horn in F 2

pp

p

Now,

Hn. 1

Hn. 2

7

now that the sun hath veil'd his light, And bid the

Hn. 1

Hn. 2

13

world good night, To the soft bed, To the soft the soft

Hn. 1

Hn. 2

19

bed, my bod-y I dis-pose, But where, where shall my soul re -

f

Detailed description: This is a musical score for two horns in F, with vocal lines and accompaniment. The score is in 3/4 time and the key signature has two sharps (F# and C#). The tempo is marked 'Andante non troppo lento'. The first system shows the two horns in F, with the first horn playing a whole note and the second horn playing a series of eighth notes. The second system shows the vocal line for the first horn, with lyrics: 'now that the sun hath veil'd his light, And bid the'. The third system shows the vocal line for the second horn, with lyrics: 'world good night, To the soft bed, To the soft the soft'. The fourth system shows the vocal line for the first horn, with lyrics: 'bed, my bod-y I dis-pose, But where, where shall my soul re -'. The score includes dynamic markings: *pp* (pianissimo) for the first horn, *p* (piano) for the second horn, and *f* (forte) for the first horn. The page number 60 is at the bottom.

An Evening Hymn

2

25

Hn. 1

pose? Dear, Dear, God, e-ven in thy arms, e-ven in thy

Hn. 2

pp

31

Hn. 1

arms, and can there be An - y so sweet se - cu - ri -

Hn. 2

37

Hn. 1

ty! Can there be an - y so sweet, so sweet se - cu - ri -

Hn. 2

43

Hn. 1

ty! Then to thy rest, O my soul!

Hn. 2

49

Hn. 1

Hn. 2

Then to thy rest, O my soul! And sing -

p

55

Hn. 1

Hn. 2

ing praise the mer-cy, that pro- longs thy days, and sing -

mp

mp

61

Hn. 1

Hn. 2

ing praise the mer-cy that pro- longs thy days.

mf

67

Hn. 1

Hn. 2

Hal- le - lu - jah, Hal- le - lu jah, Hal- le-

pp

pp

An Evening Hymn

4

73 *f*

Hn. 1
lu - - - jah, Hal - - -

Hn. 2
f

78 *mf*

Hn. 1
- le-lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu

Hn. 2
mf

84 *f*

Hn. 1
- - - jah, Hal - - - le-lu - jah,

Hn. 2
f

90 *ff*

Hn. 1
Hal - le - lu - jah, Hal - le - lu - jah, Hal -

Hn. 2
ff

96

Hn. 1

Hn. 2

le - lu - jah, Hal - le - lu - jah, Hal - le -

p *f* *p* *f*

101

Hn. 1

Hn. 2

lu - jah, Hal - le - lu - jah, Hal

p *f* *p* *f* *p*

107

Hn. 1

Hn. 2

le - lu - jah, Hal

p

112

Hn. 1

Hn. 2

le - lu jah.

ppp

"Hark the Ech'ing Air"

"Hark the Ech'ing Air" is from the semi-opera *The Fairy Queen*, first performed in 1692. The libretto is from an adaptation of Shakespeare's *A Midsummer Night's Dream*. "Hark the Ech'ing Air!" is from the last act of this five-act semi-opera. At this point in the play, all of the quarrels between the main characters have been resolved and preparations are being made for a double wedding. In the original setting a trumpet begins and ends the aria. The vocal line is written to mimic the trumpet. This aria is a melismatic, meaning there are many notes for each syllabus of text. You will notice there is far more music than text in this piece. This will strongly influence articulation.

Text:

Hark! now the echoing air a triumph sings.
And all around pleas'd Cupids clap their wings.

Hark the ech'ing air!

Henry Purcell

Quick and brilliant

Hark! hark, the ech - 'ing air a tri -
f (repeat *p*)

3 - - - - - umph sings, Hark, the ech - 'ing air a

5 tri - - - - - umph sings, a tri - - - - -

8 - - - - - umph a tri - - - - -

11 - - - - - umph, tri - umph sings, a tri - - - - -

14 - - - - - umph, tri - umph sings, 1. 2. sings.

17 And all a - round, and all a - round, pleased
p

20 Cu - pids clap their wings, clap, clap, clap, clap their wings, pleased

Hark the ech'ing air!

22

Cu - pids clap their wings, and all a - round, and all a -

p

25

round, pleased Cu - pids clap, clap,

27

clap, clap, clap their wings, clap their wings, clap their wings, clap their

29

wings, pleased *mf* Cu - pids clap their wings. And all a -

p

32

wings. *f*

Hark the ech'ing air!

Henry Purcell
realized by
Benjamin Britten

Quick and brilliant

f (repeat *p*)

Horn in F

Hark! hark, the ech - 'ing air a tri -

Piano

*Bracketed notes are from original figured bass

Hn.

umph sings, Hark, the ech - 'ing air a

Pno.

Hn.

tri - - - - - umph sings, a tri -

Pno.

8

Hn.

Pno.

umph a tri

11

Hn.

Pno.

umph, tri umph sings,

13

Hn.

Pno.

a tri umph, tri umph

15

Hn. 1. 2.

sings, sings.

Pno.

17

Hn. *p*

And all a - round, and all a - round, pleased

Pno.

20

Hn.

Cu - pids clap their wings, clap, clap, clap, clap their wings, pleased

Pno.

22

Hn.

Cu - pids clap their wings, and all a - round, and all a -

Pno.

fp

25

Hn.

round, pleased _____ Cu - pids clap, clap,

Pno.

27

Hn.

clap, clap, clap their wings, clap their wings, clap their wings, clap their

Pno.

p

29 *mf*

Hn. wings, pleased _____ Cu - pids clap their

Pno. *mf*

31 1. *p* 2. *f*

Hn. wings. And all _____ a - wings.

Pno. *p* *f*

Hark the ech'ing air!

Henry Purcell

Quick and brilliant

The score is written for two horns in F, with vocal lines for each. The music is in 4/4 time and F major. It begins with a dynamic of *f* (forte) and includes a *(repeat p)* (piano) instruction. The vocal lines are: Horn 1: "Hark! hark, the ech - 'ing air a tri -"; Horn 2: "umph sings, Hark, the ech - 'ing air a"; Horn 1: "tri - - - umph sings, a tri -"; Horn 2: "umph a tri - - -". The instrumental parts consist of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures, with measure numbers 3, 5, and 8 indicated at the start of their respective systems.

Hark the ech'ing air!

11

Hn. 1

umph, tri - umph sings, a tri -

Hn. 2

p

14

Hn. 1

umph, tri - umph sings, sings.

Hn. 2

1. 2.

p

17

Hn. 1

And all a round, and all a round, pleased

Hn. 2

p

20

Hn. 1

Cu - pids clap their wings, clap, clap, clap, clap their wings, pleased

Hn. 2

22

Hn. 1

Hn. 2

fp

Cu - pids clap their wings, and all a - round, and all a -

25

Hn. 1

Hn. 2

p

round, pleased Cu-pids clap, clap, clap, clap, clap their wings, clap their

28

Hn. 1

Hn. 2

mf

wings, clap their wings, clap their wings, pleased

30

Hn. 1

Hn. 2

1. *p* 2. *f*

Cu - pids clap their wings. And all a - wings.

p *f*

“If Music Be the Food of Love”

Colonel Henry Heveningham (1651-1700) wrote the text for "If Music Be the Food of Love," drawn from Shakespeare's opening speech from *The Twelfth Night* where the lovesick character Orsino tells his musicians, “If music be the food of love, play on.”

Purcell wrote three settings of Heveingham's text: the first was published in 1692 and the second shortly after in 1693, with only minor alterations. The third version, published in 1695 in *Deliciae Musicae*, Vol. II, is completely different from the first two. It is through-composed, unlike the other versions, and has a bustling quality as a result of the meter, syncopations, dotted rhythms, and chromatic motion in the bass line. There are many melismas throughout this piece on words such as “sing,” “Joy,” and the longest, appropriately, on the word “music.”

Text:

If Music be the Food of Love
If music be the food of love,
sing on till I am fill'd with joy;
for then my list'ning soul you move
with pleasures that can never cloy,
your eyes, your mien, your tongue declare
that you are music ev'rywhere.
Pleasures invade both eye and ear,
so fierce the transports are, they wound,
and all my senses feasted are,
tho' yet the treat is only sound.
Sure I must perish by our charms,
unless you save me in your arms.

Solo Horn in F

If music be the food of love

Henry Heveningham

(3rd version)

Henry Purcell

realized by
Benjamin Britten

Recitativo animato

If mu - sic, if mu - sic be the food
mf

of love, sing on, sing on, Sing on, sing on, sing, sing

on, till I am fill'd with

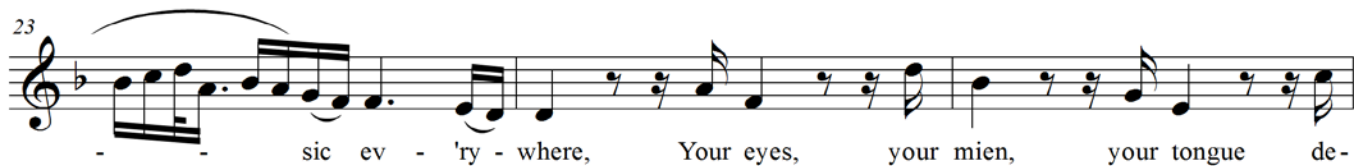
joy, till I am fill'd with joy;
f

For then my list - 'ning soul you move,
mp

for then my list - 'ning soul you move you move, To pleas -

ures that can nev - er, nev - er cloy; Your eyes, your
p

mien, your tongue de - clare that you are mu -

23  sic ev - 'ry - where, Your eyes, your mien, your tongue de-

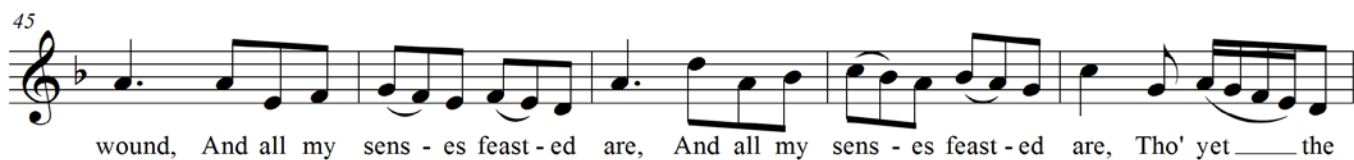
26  clare that you _____ are mu - sic ev - 'ry - *f*

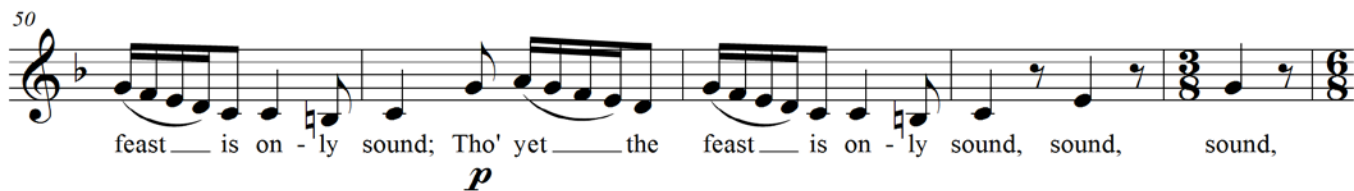
29 **Allegretto**  where. Pleas-ures in - vade both eye and _____ ear, Pleas-ures in - *p*

33  vade both eye and _____ ear, So fierce, _____ so

37  fierce _____ the trans - ports are, they wound _____

41  _____ So fierce _____ the trans - ports are _____ they

45  wound, And all my sens - es feast - ed are, And all my sens - es feast - ed are, Tho' yet _____ the

50  feast _____ is on - ly sound; Tho' yet _____ the feast _____ is on - ly sound, sound, sound, *p*

55

sound, sound, sound, is on - ly — sound. Sure I — must per-ish I

f

58

must, I must — per - ish by your charms; Un-less you save —

61

me — in your arms.

Horn in F & Piano

If music be the food of love

Henry Heveningham

(3rd version)

Henry Purcell

realized by
Benjamin Britten

Recitativo animato

mf

Horn in F

Piano

Original Figured Bass

If mu - sic, if mu - sic be the food

Hn.

Pno.

Bass

of love, sing on, sing on, Sing on, sing

6

Hn. on, sing, sing

Pno.

Bass

8

Hn. on, till I am fill'd with joy,

Pno.

Bass

10 *f* *mp*

Hn. *f* *mp*

till I am fill'd with joy; For then my list - 'ning soul you

Pno. *f* *p*

Bass

13

Hn. *f* *mp*

move, for then my list - 'ning soul you

Pno.

Bass

15

Hn. *move* ————— *you move, To pleas* - - - -

Pno. *pp*

Bass

18

Hn. - ures that can nev - er, nev - er cloy; *p* Your eyes, your

Pno.

Bass

20

Hn. mien, your tongue de - clare that you are

Pno.

Bass

22

Hn. mu - sic ev - 'ry -

Pno.

Bass

24 *p*

Hn. where, Your eyes, your mien, your tongue de-

Pno. *p*

Bass

26

Hn. clare that you are mu - - -

Pno. *p*

Bass

Allegretto

28 *f*
Hn. sic - ev - 'ry - where.

28 *f*
Pno. *p*
Bass *8va* - *loco*

31 *p*
Hn. Pleas - ures in - vade both eye and ear, Pleas - ures in -

31
Pno.
Bass

33

Hn.

vade both eye and ear, So fierce,

Pno.

Bass

36

Hn.

so fierce

Pno.

Bass

39

Hn.

the trans - ports are, they wound

Pno.

Bass

Detailed description: This system contains measures 39, 40, and 41. The Horn part (Hn.) is in the treble clef with a key signature of two flats and a 6/8 time signature. It features a melodic line with lyrics: "the trans - ports are, they wound". The Piano (Pno.) part is in the grand staff (treble and bass clefs) and provides a rhythmic accompaniment with eighth and sixteenth notes. The Bass part is in the bass clef and follows a similar rhythmic pattern to the piano accompaniment.

42

Hn.

So fierce the trans - ports are they

Pno.

Bass

Detailed description: This system contains measures 42, 43, and 44. The Horn part (Hn.) is in the treble clef with a key signature of two flats and a 6/8 time signature. It features a melodic line with lyrics: "So fierce the trans - ports are they". The Piano (Pno.) part is in the grand staff (treble and bass clefs) and provides a rhythmic accompaniment with eighth and sixteenth notes. The Bass part is in the bass clef and follows a similar rhythmic pattern to the piano accompaniment.

45

Hn. wound, And all my sens - es feast - ed are, And all my

Pno. *pp* *f*

Bass

48

Hn. sens - es feast - ed are, Tho' yet the feast is on - ly

Pno.

Bass

51 *p*

Hn. sound; Tho' yet the feast is on - ly sound, sound,

Pno. *p*

Bass

54 *f*

Hn. sound, sound, sound,

Pno. *f*

Bass

56

Hn. sound, is on - ly sound. Sure I must per-ish I

Pno.

Bass

58

Hn. must, I must per - ish by your charms; Un-less you save

Pno.

Bass

61

Hn.

me in your arms.

Pno.

Bass

Detailed description: This is a musical score for three instruments: Horn (Hn.), Piano (Pno.), and Bass. The score is in 3/4 time and the key signature has one flat (B-flat). The Horn part (top staff) begins at measure 61 with a melodic line that includes a long note with a fermata over the word 'me'. The Piano part (middle two staves) features a complex texture with many beamed sixteenth notes in the right hand and block chords in the left hand. The Bass part (bottom staff) provides a simple harmonic accompaniment with quarter notes. The lyrics 'me in your arms.' are written below the Horn staff, with a line connecting the word 'me' to the first measure of the Horn part.

Two Horns in F

If music be the food of love

Henry Heveningham

(3rd version)

Henry Purcell

realized by
Benjamin Britten

Recitativo animato

mf

Horn in F 1

If mu - sic, if mu - sic be the food

Horn in F 2

f *mf*

Hn. 1

of love, sing on, sing on, Sing on, sing on, sing, sing

Hn. 2

of love, sing on, sing on, Sing on, sing on, sing, sing

Hn. 1

on, till I am fill'd with

Hn. 2

on, till I am fill'd with

Hn. 1

joy, till I am fill'd with joy;

Hn. 2

f *f*

12 *mp*

Hn. 1 For then my list - 'ning soul you move,

Hn. 2 *p*

14

Hn. 1 — for then my list - 'ning soul you move — then — my list — you move, To pleas -

Hn. 2 *pp*

17 *p*

Hn. 1 - - - ures that can nev - er, nev - er cloy; Your eyes, your

Hn. 2

20

Hn. 1 mien, your tongue de - clare that you — are

Hn. 2

22

Hn. 1 mu - sic — ev - 'ry -

Hn. 2

24 *p*

Hn. 1
where, Your eyes, your mien, your tongue de-

Hn. 2
p

26

Hn. 1
clare that you are mu - sic ev - 'ry -

Hn. 2
p *f*

29 **Allegretto** *p*

Hn. 1
where. Pleas-ures in - vade both eye and

Hn. 2
p

32

Hn. 1
ear, Pleas-ures in - vade both eye and ear, So fierce,

Hn. 2

36

Hn. 1
so fierce the trans - ports

Hn. 2

40

Hn. 1
are, they wound So fierce the

Hn. 2

44

Hn. 1
trans - ports are they wound, And all my sens - es feast - ed are, And all my

Hn. 2
pp *f*

48

Hn. 1
sens - es feast - ed are, Tho' yet the feast is on - ly sound; Tho' yet the

Hn. 2
p

52

Hn. 1
feast is on - ly sound, sound, sound,

Hn. 2

55

Hn. 1
f
sound, sound, sound, is on - ly sound.

Hn. 2
f

57

Hn. 1

Sure I — must per-ish I must, I must — per-ish by your charms;

Hn. 2

60

Hn. 1

Un-less you save — me — in your arms.

Hn. 2

f

“I’ll Sail Upon the Dogstar”

“I’ll Sail Upon the Dog Star” is incidental music from *A Fool’s Preferment*, a play written in 1688 by English author and comedian, Thomas D’Urfey (1653-1723). The Dog Star is the brightest star in the sky and is an important historical reference for nautical navigation. This song is about the travels and adventures of the narrator as the Dog Star guides the way. Word painting is employed on phrases such as “climb the frosty mountain,” where the melody also climbs. The text is energetic and lively, which should influence the players approach to articulation and tempo.

Text:

I’ll sail upon the Dog Star,
And then pursue the morning,
I’ll chase the moon ‘till it be noon,
But I’ll make her leave her horning.

I’ll climb the frosty mountain,
And there I’ll coin the weather;
I’ll tear the rainbow from the sky,
And tie both ends together.

The starts pluck from their orbs, too,
And crowd them in my budget!
And whether I’m a roaring boy,
Let all the nations judge it.

I'll sail upon the Dog-star

Thomas D'Urfey

Henry Purcell

Vivace

I'll sail up-on the Dog - star, I'll
f *mf*

4 sail up-on the Dog - star and then pur-sue the morn-ing and then pur-sue, and then pur-sue the

7 morn - ing; I'll chase — the moon till it be noon, I'll
f *mf*

10 chase — the moon till it be noon but I'll make, I'll make her leave her

12 horn - ing. I'll climb the frost - y moun - tain, I'll climb the frost - y
p

15 moun - tain, and there I'll coin the weath - er; I'll
f

17 tear — the rain - bow from the sky, I'll tear — the

19 rain - bow from the — sky and tie, — and tie — both

21

 ends to - geth-er. The stars pluck from their orbs too, the
mf

24

 stars pluck from their orbs too, and crowd them in my budg-et; and
f

27

 wheth-er I'm a__ roam - - - ing boy,

29

 a roam - - - ing boy, let all, _____

31

 _ let _ all _ the Na - tion judge it.

I'll sail upon the Dog-star

Thomas D'Urfey

Henry Purcell
realized by
Benjamin Britten

Vivace

Horn in F

f *mf*

I'll sail up-on the Dog - star, I'll

Piano

f *mf*

Hn.

4

sail up-on the Dog - star and then pur-sue the morn-ing and then pur-sue, and then pur-sue the

Pno.

4

p

Hn.

7

f *mf*

morn - ing; I'll chase the moon till it be noon, I'll

Pno.

7

f *mf*

10

Hn. chase the moon till it be noon but I'll make, I'll make her leave her

Pno.

12

Hn. horn - ing. I'll climb the frost-y moun - tain, I'll climb the frost-y

Pno.

p

p


15

Hn. moun - tain, and there I'll coin the weath - er; I'll


Pno.

f

17

Hn. 

tear the rain - bow from the sky, I'll tear the

Pno. 

f

19

Hn. 

rain - bow from the sky and tie, and tie both

Pno. 

p

21

Hn. 

ends to - geth - er. The

Pno. 

f

23

Hn. stars pluck from their orbs too, the stars pluck from their orbs too, and

Pno.

25

Hn. crowd them in my budg - et; and

Pno.

27

Hn. wheth-er I'm a — roam - - - ing boy,

Pno.

29

Hn.

a roam - ing boy, let all,

Pno.

31

Hn.

— let all the Na - tion judge it.

Pno.

ff

*Bracketed note is from original figured bass

Two Horns in F

I'll sail upon the Dog-star

Thomas D'Urfey

Henry Purcell

Vivace

Horn in F 1

Horn in F 2

Hn. 1

Hn. 2

Hn. 1

Hn. 2

Hn. 1

Hn. 2

f *mf* *f* *mf* *f* *mf*

I'll sail up-on the Dog - star, I'll

sail up-on the Dog - star and then pur-sue the morn-ing and then pur-sue, and then pur-sue the

morn - ing; I'll chase — the moon till it be noon, I'll

chase — the moon till it be noon but I'll make, I'll make her leave her

12 *p*

Hn. 1
horn - ing. I'll climb the frost - y moun - tain, I'll climb the frost - y

Hn. 2 *p* *p*

15 *f*

Hn. 1
moun - tain, and there I'll coin the weath - er; I'll

Hn. 2

17 *f*

Hn. 1
tear the rain - bow from the sky, I'll tear the

Hn. 2

19 *p*

Hn. 1
rain - bow from the sky and tie, and tie both

Hn. 2

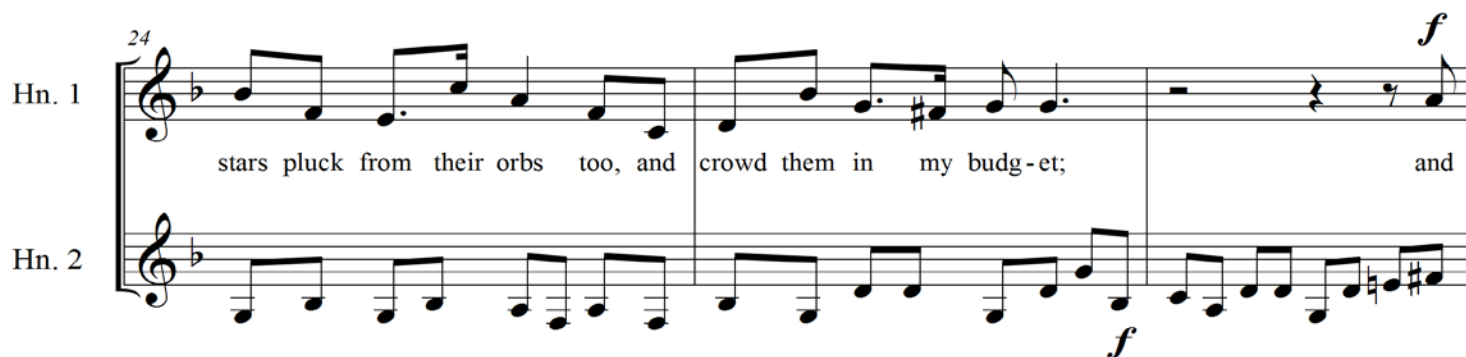
Hn. 1 *mf*
ends to - geth-er. The stars pluck from their orbs too, the

Hn. 2 *f*



Hn. 1 *f*
stars pluck from their orbs too, and crowd them in my budg-et; and

Hn. 2 *f*



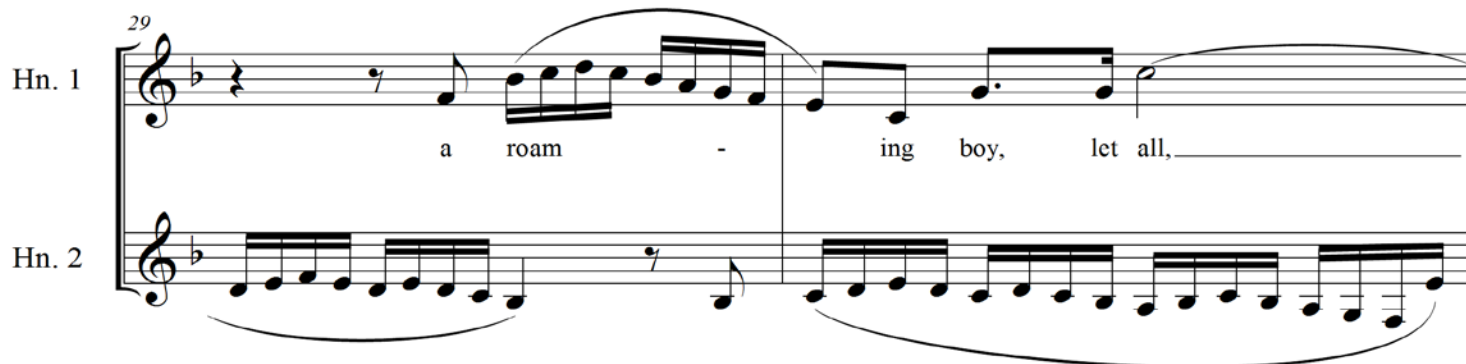
Hn. 1
wheth-er I'm a roam - ing boy,

Hn. 2



Hn. 1
a roam - ing boy, let all,

Hn. 2



31

Hn. 1

— let — all — the Na - tion judge it.

Hn. 2

ff

“Man is for a Woman Made”

"Man is for a Woman Made" is from Thomas Scott's play *The Mock Marriage*, also known as *The Woman Wears the Breeches*, first performed in 1695. The incidental music for the play was composed by Henry Purcell and another English composer and organist, Jeremiah Clarke (1674-1707). The playful text for "Man is for a Woman Made" was written by English author, play-write, and translator, Peter Anthony Motteux (1663 -1718). The piece was also published in *Deliciae Musicae*, Vol. III in 1696.

Text:

Man is for the woman made,
And the woman made for man;
As the spur is for the jade,
As the scabbard for the blade,
As for digging is the spade,
As for liquor is the can,
So man is for the woman made,
And the woman made for man.

As the scepter to be sway'd,
As for night's the serenade,
As for pudding is the pan,
And to cool us is the fan,
So man is for the woman made,
And the woman made for man.

Be she widow, wife or maid,
Be she wanton, be she stayed,
Be she well or ill array'd
Whore, bawd or harridan,
Yet man is for the woman made,
And the woman made for man.

Man is for the woman made

Peter Anthony Motteux

Henry Purcell
realized by
Benjamin Britten

Con spirito

Man, man, man, is for the wom-an made and the wom-an for the *f*

6

man 1. As the spur is for the jade, as the scab-bard for the blade, As for
2. As the scep-tre to be sway'd As for nights the ser-e-nade, As for
3. Be she wi-dow be she maid, Be she wan-ton be she staid, Be she *p*

12

dig-ging is the spade, As for liq-our is the can, So
pud-ding is the pan, And to cool us is the fan, So
well or ill ar-ray'd Prin-cess or har-ri-dan, So *f*

16

1, 2, 3.
man, man, man is for the wom-an made and the wom-an for the man.

Man is for the woman made

Peter Anthony Motteux

Henry Purcell
realized by
Benjamin Britten

Con spirito

Horn in F

Piano

Man, man, man, is for the wom - an made and the

wom - an for the man

1. As the spur is for the jade, as the scab - bard for the
2. As the scep - tre to be sway'd As for nights the ser - e -
3. Be she wi - dow be she maid, Be she wan - ton be she

blade, As for dig - ging is the spade, As for liq - our is the can, So
nade, As for pud - ding is the pan, And to cool us is the fan, So
staid, Be she well or ill ar - ray'd Prin - cess or har - ri - dan, So

Hn.

Pno.

f

p

f

f

*Bracketed notes are from original figured bass

16

Hn.

man, man, man is for the wom - an - made and the
 man, man, man is for the wom - an - made and the
 man, man, man is for the wom - an - made and the

16

Pno.

20

Hn.

1, 2. 3.

wom - an for - the man. wom - an for - the man.
 wom - an for - the man.

20

Pno.

The image shows a musical score for two systems. The first system (measures 16-19) features a Horn (Hn.) part with a melody in G major and a Piano (Pno.) accompaniment. The lyrics are: 'man, man, man is for the woman - an - made and the man, man, man is for the woman - an - made and the man, man, man is for the woman - an - made and the'. The second system (measures 20-23) features a Horn (Hn.) part with a melody in G major and a Piano (Pno.) accompaniment. The lyrics are: 'wom - an for - the man. wom - an for - the man.' and 'wom - an for - the man.'. The score includes first and second endings for the Horn part and a repeat sign for the Piano part.

Two Horns in F

Man is for the woman made

Peter Anthony Motteux

Henry Purcell
realized by
Benjamin Britten

Con spirito

Horn in F 1

Horn in F 2

f

Man, man, man, is for the wom-an made and the wom-an for the

Hn. 1

Hn. 2

p

man

1. As the spur is for the jade, as the scab-bard for the blade, As for
2. As the scep-tre to be sway'd As for nights the ser-e-nade, As for
3. Be she wi-dow be she maid, Be she wan-ton be she staid, Be she

Hn. 1

Hn. 2

f

dig-ging is the spade, As for liq-our is the can, So
pud-ding is the pan, And to cool us is the fan, So
well or ill ar-ray'd Prin-cess or har-ri-dan, So

Hn. 1

Hn. 2

16 1, 2, 3.

man, man, man is for the wom-an made and the wom-an for the man.

"Strike the Viol"

"Strike the Viol" is an aria from the 1694 *Ode for the Birthday of Queen Mary*, also known as *Come Ye Sons of Art*. Irish poet Nahum Tate (1652- 1715) wrote the text "Strike the Viol," which can be found in *Orpheus Britannicus*, Vol.I.

Text:

Strike the Viol, touch the Lute;
Wake the Harp, inspire the Flute:
Sing your Patronesse's Praise,
Sing, in cheerful and harmonious Lays.

Strike the Viol

Nahum Tate

Henry Purcell

Moderato

Strike *mf* the Vi - ol, strike — the Vi - ol,
touch, touch, touch, touch, touch, touch — the Lute; wake *p* — the Harp,
wake *mf* — the Harp, wake — the Harp, In - spire — the Flute, wake — the
Harp, In - spire — the Flute; Sing your Pa - tro - nes - se's Praise, sing your
Pa - tro - nes - se's Praise, sing, sing, sing, in — cheer -
ful and har - mo - nious Lays.

Strike the Viol

Nahum Tate

Henry Purcell

realized by
Sergius Kagen

Moderato

mf

p

Horn in F

Strike the Vi - ol, strike the

mf *p*

(simile sempre)

Hn.

Vi - ol, touch, touch, touch, touch, touch the Lute;

mf


*Bracketed notes are from original figured bass

Hn.


wake the Harp, wake the Harp, wake the

p *mf*

16

Hn. 

Harp, In - spire the Flute, wake the Harp, In -

Pno. 

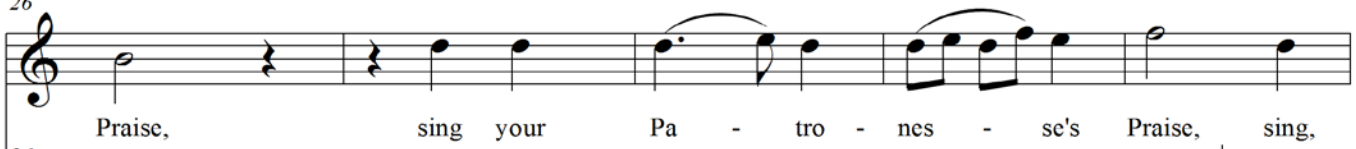
21

Hn. 

spire the Flute; Sing your Pa - tro - nes - se's

Pno. 

26

Hn. 

Praise, sing your Pa - tro - nes - se's Praise, sing,

Pno. 

31

Hn.

31

Pno.

sing, sing, sing, in - cheer - - - -

36

Hn.

36

Pno.

ful and har - mo - nious Lays.

Strike the Viol

Moderato

Horn in F 1

Horn in F 2

mf

Strike the Vi - ol, strike the

p

p (*simile sempre*)

mf

Hn. 1

Hn. 2

6

Vi - ol, touch, touch, touch, touch, touch, touch — the Lute;

mf

Hn. 1

Hn. 2

11

wake — the Harp, wake — the Harp, wake — the

p

mf

Hn. 1

Hn. 2

16

Harp, In - spire — the Flute, wake — the Harp, In -

21

Hn. 1

spire the Flute; Sing your Pa - tro - nes - se's Praise,

Hn. 2

27

Hn. 1

sing your Pa - tro - nes - se's Praise, sing, sing, sing,

Hn. 2

32

Hn. 1

sing, in cheer - - - -

Hn. 2

37

Hn. 1

- - - - ful and har - mo - nious - - - - Lays.

Hn. 2

"The Knotting Song"

The text to "The Knotting Song" was a poem by Sir Charles Sedley (1639-1701), published in 1694. Sedley's was an English play-writer, comedian, and politician. In the poem, the speaker grows slightly irritated with Phillis, who seems to be paying far more attention to her activity of knotting fringes than in the poor speaker. Purcell has set this poem in a lighthearted fashion, drawing on Sedley's wit. The piece was published in *Thesaurus Musicus* Vol. III in 1695.

Text:

Hears not my Phillis how the birds
Their feather'd mates salute?
They tell their passion in their words.
Must I alone, must I alone be mute?
Phillis, without a frown or smile,
sat and knotted all the while.

The god of love in thy bright eyes
Does like a tyrant reign;
But in thy heart a child he lies
Without his dart or flame.
Phillis, without a frown or smile,
sat and knotted all the while.

So many months in silence past,
And yet in raging love,
Might well deserve one word at last,
My passion should approve?
Phillis, without a frown or smile,
sat and knotted all the while.

Must then your faithful swain expire,
And not one look obtain,
Which he to soothe his fond desire
Might pleasingly explain?
Phillis, without a frown or smile,
sat and knotted all the while.

Solo Horn in F

The Knotting Song

Charles Sedley

Henry Purcell
realized by
Benjamin Britten

1. Hears not my Phyl - lis how the birds their fea - ther'd mates sa -
 2. So ma - ny months in si - lence past and yet in - ra - ging
 3. Must then thy faith - ful swain ex - pire and not one look ob -

p

4
 lute, They tell their pas - sions in their words, must I - a - lone, must
 love, Might well de - serve [one word at last] my pas - sion to, my
 tain, Which he to sooth [his fond de - sires] might pleas - ing - ly, might

8
 I - a - lone be mute? Phyl - lis with - out a frown - or smile sat - and
 pas - sion to - ap - prove.
 pleas - ing - ly - ex - plain.

15
 1. 2. 3.
 knot - ted, and knot - ted, and knot - ted and knot - ted - all the while. while.

The Knotting Song

Charles Sedley

Henry Purcell
realized by
Benjamin Britten

[With movement]

Horn in F

Piano

1. Hears not my Phyl - lis
2. So ma - ny months in
3. Must then thy faith - ful

Hn.

Pno.

5

5

9

9

in their words, must I a - lone, must I a - lone be mute?
word at last] my pas - sion to, my pas - sion to ap - prove.
fond de - sires] might pleas - ing - ly, might pleas - ing - ly ex - plain.

13

Hn. *Phyl-lis with - out a frown or smile sat and knot-ted, and*

Pno. *p*

19

Hn. *knot - ted, and knot - ted and knot - ted all the while.* 1. 2.

Pno.

25

Hn. *while.* 3.

Pno. optional outro

Two Horns in F

The Knotting Song

Charles Sedley

Henry Purcell
realized by
Benjamin Britten

p

Horn in F 1

Horn in F 2

p

1. Hears not my Phyl - lis how the birds their fea - ther'd mates sa -
 2. So ma - ny months in si - lence past and yet in - ra - ging
 3. Must then thy faith - ful swain ex - pire and not one look ob -

4

Hn. 1

Hn. 2

lute, They tell their pas - sions in their words, must I - a - lone, must
 love, Might well de - serve [one word at last] my pas - sion to, my
 tain, Which he to sooth [his fond de - sires] might pleas - ing - ly, might

8

Hn. 1

Hn. 2

I - a - lone be mute? Phyl - lis with - out - a frown - or smile sat - and
 pas - sion to - ap - prove.
 pleas - ing - ly - ex - plain.

p

15

Hn. 1

Hn. 2

knot - ted, and knot - ted, and knot - ted and knot - ted - all the while. while.

1. 2. 3.

“When I Have Often Heard a Maid Complaining”

"When I Have Often Heard a Maid Complaining" is from the third act of *The Fairy Queen*. This is a masque from a semi-opera adaptation of Shakespeare's *Midsummer Night's Dream*. It can be found in *Orpheus Britannicus*, Vol. II. In the text, a nymph speaks rather cynically about the battle of the sexes.

Text:

A Nymph:
When I have often heard young Maids complaining,
That when Men promise most they most deceive,
The I thought none of them worthy of my gaining;
And what they Swore, resolv'd ne're to believe.
But when so humbly he made his Addresses,
With Looks so soft, and with Language so kind,
I thought it Sin to refuse his Caresses;
Nature o'ercame, and I soon chang'd my Mind.
Should he employ all his wit in deceiving,
Stretch his Invention, and artfully feign;
I find such Charms, such true Joy in believing,
I'll have the Pleasure, let him have the Pain.
If he proves Perjur'd, I shall not be Cheated,
He may deceive himself, but never me;
'Tis what I look for, and shan't be defeated,
For I'll be as false and inconstant as he.
A Thousand Thousand ways we'll find
To Entertain the Hours;
No Two shall e're be known so kind,
No Life so Blest as ours.

When I have often heard young maids complaining

Solo Horn in F

Henry Purcell



1. When I have of - ten heard young maids com - plain - ing, That when men
2. Should he em - ploy all his arts in de - cei - ving, Stretch his in -

6
pro - mise most, they most de - ceive; Then I thought none of them
ven - tion and quite crack his brain, I find such charms, such true

11
wor - thy my gain - ing, And what they swore I would ne - ver be - lieve;
joys in be - lie - ving, I'll have the plea - sure, let him have the pain.

17
But when so hum - bly one made his ad - dres - ses, With looks so soft, and with
If he prove per - jur'd, I shall not be cheat - ed, He may de - ceive him - self,

23
lan - guage so kind, I thought it sin to re - fuse his ca - res - ses,
but ne - ver me; 'Tis what I look for, and shan't be de - feat - ed,

29
Na - ture o'er - came and I soon chang'd my mind.
For I'm as false and un - con - stant as he.

When I have often heard young maids complaining

Horn in F & Piano

Henry Purcell
realized by
J. S. Shedlock

Horn in F

1. When I have of - ten heard young maids com - plain - ing, That when men
2. Should he em - ploy all his arts in de - cei - ving, Stretch his in -

Piano

Hn.

6

pro - mise most, they most de - ceive; Then I thought none of them
ven - tion and quite crack his brain, I find such charms, such true

Pno.

Hn.

11

wor - thy my gain - ing, And what they swore I would ne - ver be - lieve;
joys in be - lie - ving, I'll have the plea - sure, let him have the pain.

Pno.

11

17

Hn.

But when so hum-bly one made his ad - dres - ses, With looksso soft, and with
If he prove per - jur'd, I shall not be cheat - ed, He may de - ceive him-self,

Pno.

23

Hn.

lan - guage so kind, I thought it sin to re - fuse his ca - res - ses,
but ne - ver me; 'Tis what I look for, and shan't be de - feat - ed,

Pno.

29

Hn.

Na - ture o'er - came and I soon — chang'd my mind.
For I'm as false and un - con - stant as he.

Pno.

*Bracketed note is from
original figured bass

When I have often heard young maids complaining

Two Horns in F

Henry Purcell

1. When I have of - ten heard young maids com - plain - ing, That when men
2. Should he em - ploy all his arts in de - cei - ving, Stretch his in -

6
Hn. 1 pro - mise most, they most de - ceive; Then I thought none of them
ven - tion and quite crack his brain, I find such charms, such true

11
Hn. 1 wor - thy my gain - ing, And what they swore I would ne - ver be - lieve;
joys in be - lie - ving, I'll have the plea - sure, let him have the pain.

17
Hn. 1 But when so hum - bly one made his ad - dres - ses, With looks so soft, and with
If he prove per - jur'd, I shall not be cheat - ed, He may de - ceive him - self,

Horn in F 1

Horn in F 2

Hn. 1

Hn. 2

Hn. 1

Hn. 2

Hn. 1

Hn. 2

23

Hn. 1

lan - guage so kind, I thought it sin to re - fuse his ca - res - ses,
but ne - ver me; 'Tis what I look for, and shan't be de - feat - ed,

Hn. 2

29

Hn. 1

Na - ture o'er - came and I soon — chang'd my mind.
For I'm as false and un - con - stant as he.

Hn. 2

"Nymphs and Shepherds"

"Nymphs and Shepherds" is incidental music Purcell wrote for a play, *The Libertine*. The play was written in 1692 by the English poet and play-wright Thomas Shadwell (ca.1642-1692), and produced in 1695. A "libertine" is a freethinker who is morally unrestrained and rebels against accepted norms. The text is about rallying people up to have a good time. "Flora's holiday" refers to the celebration of the Roman goddess of spring and flowers, Flora. Since she is often associated with dancing and drinking, she is natural match for *The Libertine*. "Nymphs and Shepherds" can be found in *Orpheus Britannicus*, Vol. I.

Text:

Nymphs and shepherds, come away.
In the groves let's sport and play,
For this is Flora's holiday,
Sacred to ease and happy love,
To dancing, to music and to poetry;
Your flocks may now securely rove
Whilst you express your jollity.
Nymphs and shepherds, come away.

Nymphs and Shepherds

Thomas Shadwell

Henry Purcell

Vivace e leggiero

Nymphs and shep-herds, come a-way, come a-way, Nymphs and shep-herds,
p
 5 come a-way, come a-way come, come, come, come a-way. In the groves, in the
 10 groves let's sport and play, let's sport and play, let's sport and play, For this, this is
 15 Flo-ra's ho-li-day, this is Flo-ra's ho-li-day, this is Flo-ra's ho-li-
 20 day, Sa-cred to ease and hap-py love, To
mf *p*
 26 danc-ing, to mu-sic, to danc-ing, to mu-sic
 31 - - - sic and to po-e-try; Your flocks may now, now, now,
 36 now, now, now, now, now, now, now se-cure-ly rove Whilst you ex-

Nymphs and Shepherds


41



press, whilst you ex - press _____ your

Detailed description: This musical staff begins at measure 41. It features a treble clef and a key signature of two sharps (F# and C#). The melody starts with a quarter note, followed by a quarter rest, then a series of quarter notes. A long slur covers the final six measures, which consist of a continuous eighth-note pattern.

46



jol - li - ty. Nymphs and Shep-herds, come a - way, come a - way,

Detailed description: This musical staff begins at measure 46. It features a treble clef and a key signature of two sharps. The melody starts with a quarter note, followed by a quarter rest, then a series of quarter notes. There are two measures with whole rests. The staff ends with a quarter note.

52



Nymphs and Shep-herds, come a - way, come a - way, come, come, come a - way.

ppp

Detailed description: This musical staff begins at measure 52. It features a treble clef and a key signature of two sharps. The melody starts with a quarter note, followed by a quarter rest, then a series of quarter notes. The staff ends with a double bar line. The dynamic marking *ppp* is placed at the end of the staff.

Nymphs and Shepherds

Thomas Shadwell

Henry Purcell
realized by
Sergius Kagen

Vivace e leggiero

p

Horn in F

Nymphs and shep-herds, come a - way, come a - way, Nymphs and shep-herds,

Piano

p

5

Hn.

come a - way, come a - way come, come, come a - way. In the groves, in the

Pno.

5

10

Hn.

groves let's sport and play, let's sport and play, let's sport and play, For this, this is

Pno.

10

15

Hn.

Flo - ra's ho - li - day, this is Flo - ra's ho - li - day, this is Flo - ra's ho - li -

Pno.

20

Hn.

mf *p*

day, Sa - cred to ease _____ and hap - py

Pno.

mf

25

Hn.

love, To danc - ing, to mu - sic, to danc - ing, to

Pno.

30

Hn.

mu - sic and to po - e - try;

Pno.

34

Hn.

Your flocks may now, now, now, now, now, now, now, now, now se - cure - ly —

Pno.

39

Hn.

rove — Whilst you ex - press, whilst you ex - press —

Pno.

44

Hn.

your jol - li - ty.

Pno.

49

Hn.

Nymphs and Shep - herds, come a - way, come a - way, Nymphs and Shep - herds,

Pno.

p

53

Hn.

come a - way, come a - way, come, come, come a - way.

Pno.

ppp

Two Horns in F

Nymphs and Shepherds

Thomas Shadwell

Henry Purcell

Vivace e leggiero

Horn in F 1 *p*

Horn in F 2 *p*

Nymphs and shep-herds, come a - way, come a - way, Nymphs and shep-herds,

Hn. 1

Hn. 2

5

come a - way, come a - way come, come, come a - way. In the groves, in the

Hn. 1

Hn. 2

10

groves let's sport and play, let's sport and play, let's sport and play, For

Hn. 1

Hn. 2

14

this, this is Flo - ra's ho - li - day, this is Flo - ra's ho - li - day, this is

Hn. 1

Hn. 2

19

mf *p*

Flo - ra's ho - li - day, Sa - cred to ease

24

Hn. 1
— and hap - py love, To danc - ing, to mu -

Hn. 2

28

Hn. 1
- sic, to danc - ing, to mu - -

Hn. 2

32

Hn. 1
- sic and to po - e - try; Your flocks may now, now, now, now, now, now,

Hn. 2

37

Hn. 1
now, now, now, now se - cure - ly — rove — Whilst you ex - press, whilst

Hn. 2

42

Hn. 1
you ex - press — your jol - li - ty.

Hn. 2

47

Hn. 1

Hn. 2

p

Nymphs and Shepherds, come a-way, come a-way,

52

Hn. 1

Hn. 2

ppp

Nymphs and Shepherds, come a-way, come a-way, come, come, come a-way.