

KING ARTHUR

opéra
en cinq actes

composé par
Henry Purcell

sur un livret de
John Dryden

1717

annoté par
Edward Taylor

Chœur

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Acte premier

Maestoso



6

PREMIER PRÊTRE SAXON

Bass line for the Premier Prêtre Saxon, measures 6-10. The lyrics are: *Wo - den first to*. The music is in B-flat major, 4/4 time, Maestoso. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

10

CHŒUR

Chorus entry, measures 10-14. The lyrics are: *We have thee, a milk white steed, in bat-tle won, - We have sac - rific'd*. The music is in B-flat major, 4/4 time, Maestoso. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

13

Chorus continuation, measures 13-17. The lyrics are: *sac - rific'd, we have sac - rific'd, we have, we have, we have*. The music is in B-flat major, 4/4 time, Maestoso. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

2
16

S
A
T
B

sac - ri-fic'd.

sac - ri-fic'd.

sac - ri-fic'd.

sac - ri-fic'd.

19

T

SECOND PRÊTRE SAXON

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

22

S
A
T
B

CHŒUR

We have sac - ri-fic'd,

We have sac - ri-fic'd,

- - - d'ring son of such an-o-ther. We have sac - ri-fic'd,

We have sac - ri-fic'd,

25

S we have sac - ri-fic'd, we have, we have, we have sac - ri-fic'd.

A we have sac - ri-fic'd, we have, we have, we have sac - ri-fic'd.

T we have sac - ri-fic'd, we have, we have, we have sac - ri-fic'd.

B we have sac - ri-fic'd, we have, we have, we have sac - ri-fic'd.

28

31

PREMIER PRÊTRE SAXON

B A third (of Fries-land breed was he) to

p

now we have,

have sac -

have sac -

have

have sac -

The musical score consists of four staves for voices and two staves for piano accompaniment. The first two staves are for Soprano and Alto, and the next two are for Tenor and Bass. The piano accompaniment is on the bottom two staves. The score is divided into three measures. The first measure is empty for all parts. The second measure contains the lyrics 'have sac -' for all four voices. The third measure contains the lyrics 'have' for the Soprano and Alto, and 'have sac -' for the Tenor and Bass. The piano accompaniment consists of a single note on the first staff and a single note on the second staff in the third measure.

46

Musical score for three staves, measures 46-48. The key signature is one flat (B-flat). The first staff is a treble clef, the second is a treble clef with an octave 8 below the staff, and the third is a bass clef. The score is divided into three measures by double bar lines. In measure 46, the first staff has a whole rest, the second staff has a whole rest, and the third staff has a whole rest. In measure 47, the first staff has a whole rest, the second staff has a whole rest, and the third staff has a whole rest. In measure 48, the first staff has a whole note G4, the second staff has a whole note G4, and the third staff has a whole rest. The notes are labeled *To* and *a -*.

A *render, to Woden our De-fender, Thanks, Thanks, Thanks, Thanks to*

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

A *Woden thanks we render, thanks, Thanks thanks to Woden our De-fender, Thanks*

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

S ***f** CHŒUR To Woden thanks we*

A ***p** Thanks to Woden our De-fender, to Woden our De-fender, **f** To*

T ***p** Thanks to Woden our de-fender, to Woden our de-fender. **f** To*

B *To Woden thanks we*

64

S

A

T

B

der. Thanks,
den, to den
den thanks we der.
der, thanks we der.

The musical score is for a SATB choir and piano. The SATB parts are in G major (one flat) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: 'der. Thanks, den, to den den thanks we der. der, thanks we der.'

Solo – The lot is cast

S *The lot is cast, and Tan - fan pleas'd; Of mortal cares ye shall, ye shall be*

BC

84 S *eas'd, Of mor-tal cares ye shall be eas'd.*

BC

Chœur – Brave souls, to be renown'd

S *Brave Souls, to be re-nown'd in*

A *Brave Souls, to be re-nown'd in sto - ry, to be re-nown'd in*

T *Brave Souls, to be re-nown'd in sto - ry, to be re-nown'd in sto - ry, to*

B *Brave*

Piano accompaniment

91 S *sto - ry, Brave Souls, to be re-nown'd in sto - ry, Brave*

A *sto - ry, Brave souls, to be re-nown'd in sto - ry, to*

T *be re - nown'd, re-nown'd in sto - ry, to be re-nown'd, re-*

B *Souls, to be re-nown'd in sto - ry, Brave Souls, to be re-nown'd in*

Piano accompaniment

in sto - ry, to be

re - re -

to re-nown'd in

in ry, to

The musical score consists of five staves. The first staff has a treble clef and a key signature of one flat (B-flat). It contains the lyrics "in sto - ry, to be". The second staff has a treble clef and a key signature of one flat, with the lyrics "re - re -". The third staff has a treble clef and a key signature of one flat, with the lyrics "to re-nown'd in". The fourth staff has a treble clef and a key signature of one flat, with the lyrics "in ry, to". The fifth staff has a treble clef and a key signature of one flat, with the lyrics "in ry, to".

107

S nown'd in sto-ry, Brave Souls, Brave

A sto-ry, to be renown'd renown'd in sto-ry, Brave souls, brave

T Souls, to be renown'd in sto - ry, to be renown'd in sto-ry, to be renown'd in sto - ry, to

B Brave Souls, to be renown'd in sto-ry, to be renown'd in sto - ry, re-nown'd in

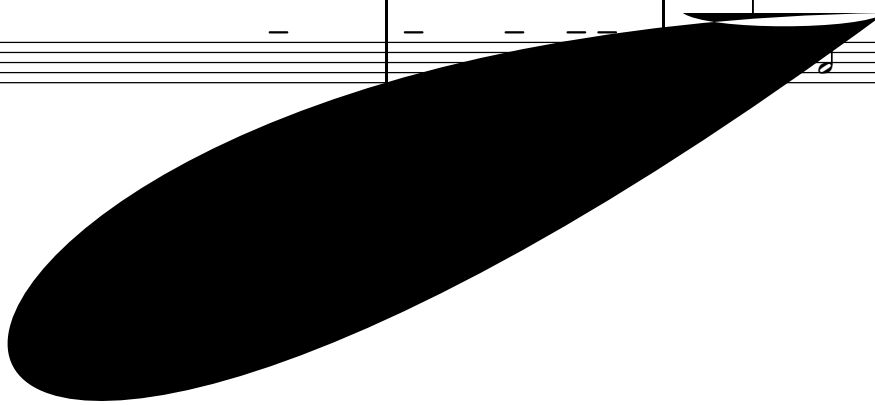


nown'd in sto -

nown'd in sto -

nown'd in sto

nown'd in



nown'd in

122

S
pi-ring, Die___ and reap the fruit___ of

A
pi-ring, Die___ reap the fruit___ the fruit of

T
pi-ring, Die___ and reap the fruit___ of

B
pi-ring, Die___ and reap the fruit___ of glo - ry,

Piano accompaniment with treble and bass staves.

Solo & chœur – I call you all to Woden's hall

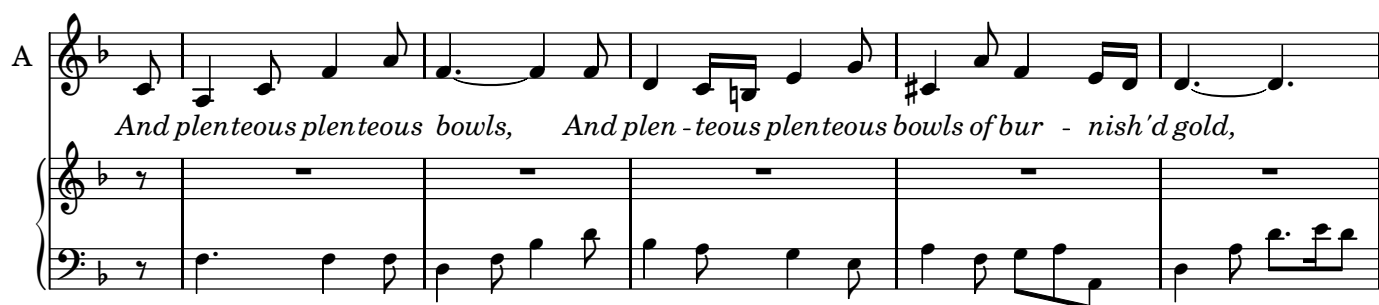
TROISIÈME PRÊTRE SAXON

p

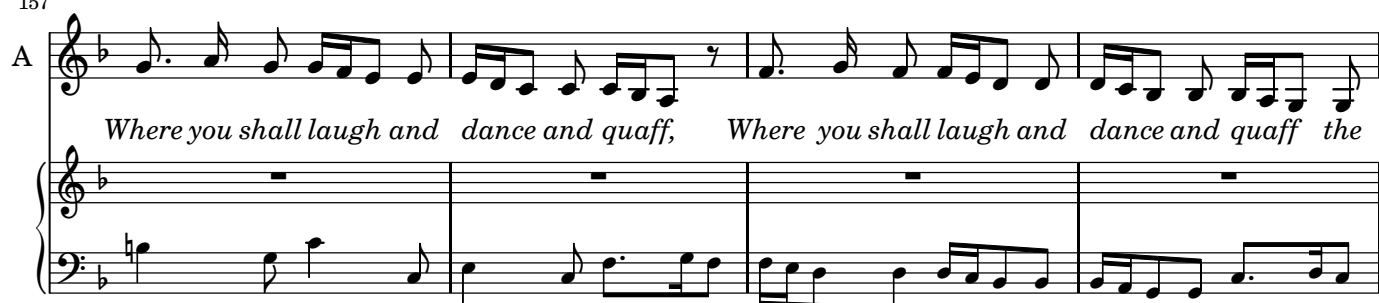
A 

147

A 

A 

157

A 

161

A 

165

A 

all to Woden's Hall, all,

T

all to Woden's Hall, all,

all to Woden's Hall, all,

all to Woden's Hall, all,

=

188

S gold. We shall laugh and dance and quaff. We shall

A gold. We shall laugh and dance and quaff. We shall laugh and dance shall

T gold. We shall laugh and dance and dance and quaff. We shall laugh and

B gold. We shall laugh and dance and quaff The juice that makes that

192

S laugh and dance and quaff, We shall laugh and dance and

A laugh and dance and quaff. We shall laugh and

T dance, we shall laugh and dance and quaff,

B makes the Bri - tons bold,

195

S quaff The juice that makes the Bri - tons bold,

A quaff shall laugh and quaff We shall laugh and

T We shall laugh and dance and quaff The juice that makes the juice that

B We shall laugh and dance and quaff the juice that makes, that

S — We shall laugh and dance, shall laugh and dance, shall laugh and dance and

A quaff The juice that makes the Bri - tons bold, the

T makes the Bri - tons bold. We shall laugh and dance and

B makes the Brit - ons bold, shall laugh and dance and quaff and dance and

S quaff the juice that makes, the juice that makes the Brit - ons

A juice that makes, the juice that makes the Brit - ons

T quaff the juice that makes, the juice that makes the Brit - ons

B quaff The juice that makes, the juice that makes the Brit - ons

S bold, The juice that makes, the juice that makes the Brit - ons bold.

A bold, The juice that makes, the juice that makes the Brit - ons bold.

T bold, The juice that makes, the juice that makes the Brit - ons bold.

B bold, The juice that makes, the juice that makes the Brit - ons bold.

Solo & chœur – Come, if you dare

265 SECOND PRÊTRE SAXON

T *p* "Come, if you dare" our trum-pets sound, "Come, if you dare" the foes re - bound, "We

273 T *p* come we come we come we come", Says the double double double beat of the thun - d'ring drum;

f

S foes re - bound, "We come we come we come we come" Says the

f

A foes re - bound, "We come we come we come we come" Says the

f

T⁸ foes re - bound, "We come we come we come we come" Says the

f

B foes re - bound, "We come we come we come we come" Says the

f

S dou - ble dou - ble dou - ble beat of the thun - d'ring drum.

A dou - ble dou - ble dou - ble beat of the thun - d'ring drum.

T⁸ dou - ble dou - ble dou - ble beat of the thun - d'ring drum. Now

B dou - ble dou - ble dou - ble beat of the thun - d'ring drum.

T⁸ Now they charge on a-main, Now they ral - ly a - gain. The gods from a - bove the mad la-bour be -

300

T *hold, And pi-ty Man-kind that will perish for gold, and pi-ty Man-kind that will perish for gold.*

p

S Now they charge on a - main, Now they ral - ly a - gain. The gods from a -

A Now they charge on a - main, Now they ral - ly a - gain. The gods from a -

T *they charge on a-main, Now they ral - ly a-gain. The gods from a-bove*

B Now they charge on a - main, Now they ral - ly a - gain. The gods from a -

314

S bove the mad la - bour be - hold, And pi - ty man - kind that will

A bove the mad la - bour be - hold, And pi - ty man - kind that will

T *the mad la - bour be - hold, And pi - ty man - kind that will pe -*

B bove the mad la - bour be - hold, And pi - ty man - kind that will

S pe-rish for gold, and pi - ty man - kind that will pe-rish for gold.

A pe-rish for gold, and pi - ty man - kind that will pe-rish for gold.

T⁸ rish for gold, and pi - ty man - kind that will pe - rish for gold. The

B pe-rish for gold, and pi - ty man - kind that will pe-rish for gold.

T⁸ The fain - ting Sax - ons quit their ground, Their trum - pets lan - guish in the

T⁸ sound, They fly, they fly, they fly, they fly, "Vic - to - ria, Vic - to - ria" the bold Bri - tons

S The fain-ting Sax-ons quit their ground, Their trum-pets languish in the

A The fain - ting Sax-ons quit their ground, Their trum - pets languish in the

T⁸ cry. fain - ting Sax-ons quit their ground, Their trum - pets languish in the sound,

B The fain - ting Sax-ons quit their ground, Their trum - pets languish in the

346

S

ria, Vic-to-ria" the bold cry.

T

Vic - to-ria" the bold Bri- Now

ria, Vic-to-ria" the bold Bri - cry.

Detailed description: The image shows a musical score for three parts: Soprano (S), Tenor (T), and Piano. The Soprano and Tenor parts are written in treble clef. The Piano part is written in grand staff (treble and bass clef). The lyrics for the Soprano and Tenor parts are: "ria, Vic-to-ria" the bold cry." and "Vic - to-ria" the bold Bri- Now". The Piano part provides accompaniment. The score is for measures 346-350.

S Now the Vic - to - ry's won, To the plun - der we run, We re - turn to our

A Now the vic - to - ry's won, To the plun - der we run. We re - turn to our

T ⁸ the Vic - to - ry's won, To the plun - der we run; We re - turn to our las -

B Now the vic - to - ry's won, To the plun - der we run. We re - turn to our

374

S las - ses like for - tu - nate tra - ders, Tri - um - phant with spoils of the

A las - ses like for - tu - nate tra - ders, Tri - um - phant with spoils of the

T ⁸ ses like for - tu - nate tra - ders, Tri - um - phant with spoils of the van -

B las - ses like for - tu - nate tra - ders, Tri - um - phant with spoils of the

379

S van - quish'd in - va - ders, Tri - um - phant with spoils of the van - quish'd in - va - ders.

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

T ⁸ quish'd in - va - ders, tri - um - phant with spoils of the van - quish'd in - va - ders.

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

Acte deux

Introduction

TACET .

Symphonie

TACET .

Solo & chœur – Hither, this way bend

Andante

S **PHILIDEL**

Hi-ther this way,

46

S *Hither this way, this way bend, Trust not, trust not, trust not that ma-li - cious*

49

S *fiend, trust not that ma-li - cious fiend, Hither this way, Hither this way, this way*

52

S *bend, this way, hi-ther, this way, this way bend,*

55

S *Those are false de - lu - ding*

p

S *lights Wafted far and near by sprites, Trust them not for they'll de-ceive ye, trust them not for they'll de-*

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

CHŒUR

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

A *Hither, this way, this way bend, this this way bend, this way, this way, hither,*

T *Hither, this way, this way bend, this way, this way, hither,*

B *Hi-ther, this way, this way, this way, this way, hither,*

hi - this way, this

hi - this way,

this hi - ther,

this hi - ther,

68 PHILIDEL

S bend. If you step no lon - ger thin - king, Down

A bend.

T bend.

B bend.

70

S you fall, a fur-long sin-king.

73

S 'Tis a fiend who has an-noy'd ye, Name but heav'n, name but

76 CHŒUR

S heav'n and he'll a - void ye. Hi - ther this way, CHŒUR hi - ther,

A Hi - ther, this way, this way

T Hi - ther, this way, this way

Vln

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

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

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

B Hi - ther, this way, this way, this way, hi - ther, this way,

Vln

S this way, this way bend. Trust not, trust not, trust not

A this way, this way bend, Trust not trust not trust not

T this way, this way bend, Trust not, trust not, trust not

B this way, this way bend, Trust not, trust not, trust not

Vln

S that ma - li - cious fiend, trust not that ma - li - cious fiend.

A that ma - li - cious fiend, trust not that ma - li - cious fiend, Hi - ther,

T that ma - li - cious fiend, trust not that ma - li - cious fiend. Hi - ther,

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

Vln

84

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

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

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

B Hi-ther, this way, this way, this way, this way, hi-ther,

Vln

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

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

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

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

Vln

Solo – Let not a moon-born elf

GRIMBALD

Let not a moonborn elf mislead ye From your prey and from your glo - ry, Too far, a -

98

las! he has be-tray'd ye, Follow the flames that wave before ye: Sometimes sev'n and

musical score for measures 107-112. The key signature is two sharps (F# and C#). The vocal line (bass clef) contains the lyrics: *sometimes one. Hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry*. The piano accompaniment consists of two staves (treble and bass clefs). The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

musical score for measures 113-118. The key signature is two sharps (F# and C#). The vocal line (bass clef) is silent. The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

Chœur – Hither, this way

S Hi - ther, this way, hi - ther, this way, this way

A Hi - ther, this way, this way bend, this this way

T Hi - ther, this way, this way bend,

B Hi - ther,

155

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

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

T this way, this way, hi - ther, this way this way

B this way, this way, this way, this way, hi - ther, this way this way

157

S bend. Trust not, trust not, trust not that ma - li - cious

A bend. Trust not, trust not, trust not that ma - li - cious

T bend. Trust not, trust not, trust not that ma - li - cious

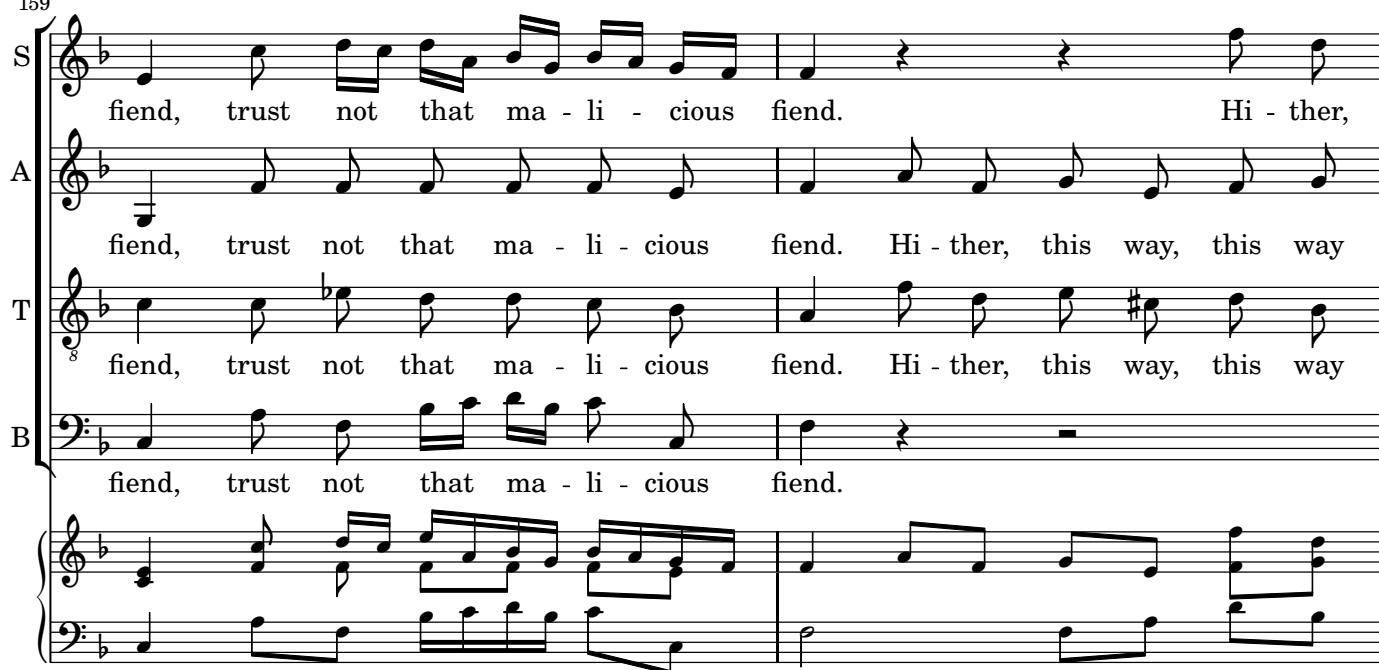
B bend. Trust not, trust not, trust not that ma - li - cious

S fiend, trust not that ma - li - cious fiend. Hi - ther,

A fiend, trust not that ma - li - cious fiend. Hi - ther, this way, this way

T⁸ fiend, trust not that ma - li - cious fiend. Hi - ther, this way, this way

B fiend, trust not that ma - li - cious fiend.

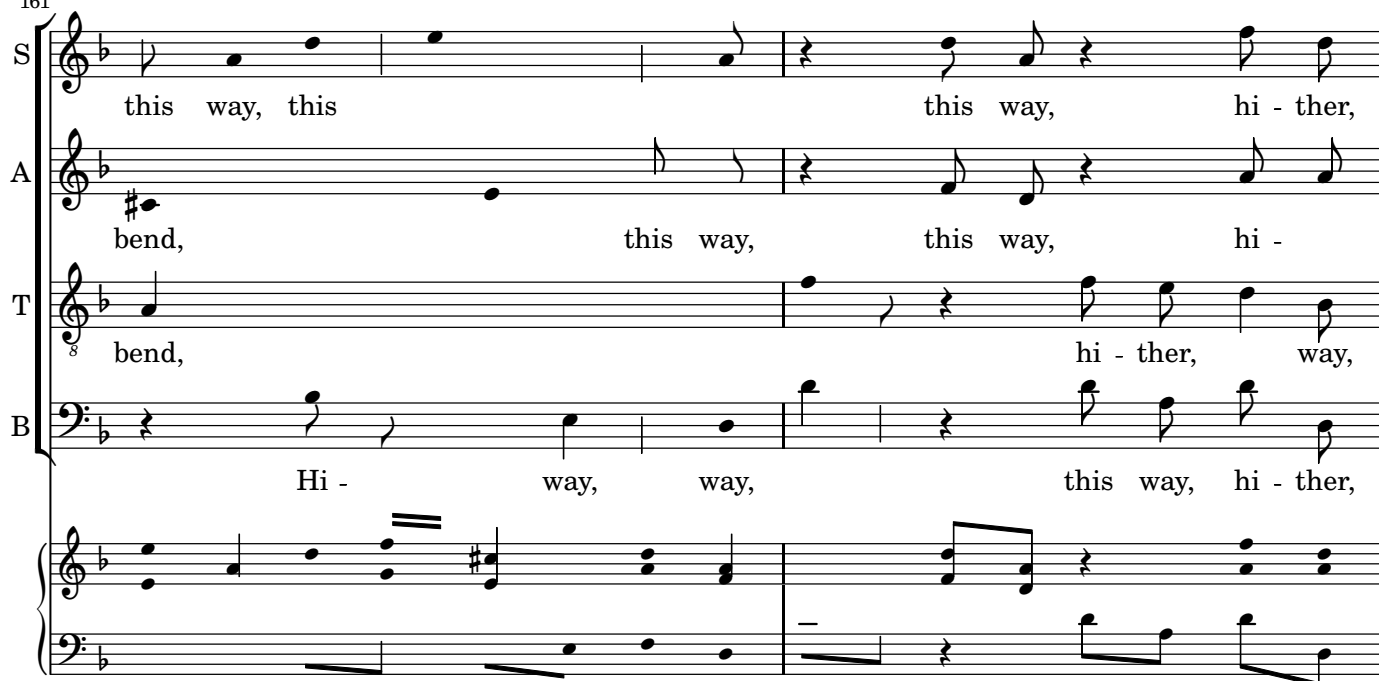


S this way, this this way, hi - ther,

A bend, this way, this way, hi -

T⁸ bend, hi - ther, way,

B Hi - way, way, this way, hi - ther,



Chœur – Come, follow me

S Come fol - low me, come fol - low me, come fo - low fol - low fol - low me,

S Come fol - low me, come fol - low me, come fo - low fol - low fol - low

A And me and me, and

T And me and me, and

B And me

171 S And me, and me, and me, and me, and me, and me, and me, and

S me, And me, and me, and me, and me and me and

A me, Come fol - low me, come fol - low me, come fo - low me, come fol - low fol - low

T me, Come fol - low me, come fol - low me, come fol - low fol - low fol - low

B Come fol - low me, come fol - low me, come fol - low me, come fol - low fol - low

176 S me. Come fol - low fol - low fol - low me, come fol - low fol - low fol - low me. *And greensward all your*

S me. Come fol - low fol - low fol - low fol - low me. *And greensward all your*

A me, Come fol - low fol - low fo - low me come fol - low fol - low me

T me, come fol - low me. Come fol - low fol - low me

B me, Come fol - low fol - low fol - low fol - low fol - low me

p

S way shall be, and green-sward all your way shall be, all all your way shall be. Come fol-low

S way shall be, and green-sward all your way shall be, all all your way shall be.

A Come fol-low

S fol-low fol-low me, come fol-low fol-low fol-low me,

S Come fol-low fol-low fol-low fol-low me.

A fol-low fo-low me— come fol-low fol-low me.

T come fol-low fol-low me. SOLO

B Come fol-low fol-low fol-low fol-low fol-low me. No goblin or elf shall dare, shall dare to of-

No, no, no, of

No, no, no, no, no, ye,

No, No

ye, No, elf

198

S fend ye, No go-blin or elf shall dare, shall dare to of-fend ye,

S shall dare to of-fend ye, shall dare_____ to of-fend ye. No

A No go-blin or elf shall dare, shall dare, shall dare to of-fend ye. No no no no no

T go-blin or elf No goblin or elf shall dare to of-fend ye. No no no no no

B dare to of - fend ye, No goblin or elf shall dare to of-fend ye, No no no no no

203

S No no no no no go-blin or elf shall dare, shall dare to of-fend ye.

S no no no no no no go-blin or elf shall dare, shall dare to of-fend ye.

A no no no no no go-blin or elf shall dare, shall dare to of-fend ye.

T no no No go-blin or elf shall dare, shall dare to of-fend ye.

B no no no no No go-blin or elf shall dare, shall dare to of-fend ye.

208

SOLO

S We breth - ren of air, you he - roes will bear, We breth - ren of air, You

S We breth - ren of air, You he - roes will bear, We breth - ren of air, You

A We breth - ren of air, You he - roes will bear, We breth - ren of air, You

S he-roes will bear To the kind and the fair, the kind and the fair that at - tend ye.

S he-roes will bear To the kind and the fair, the kind and the fair that at - tend ye.

A he-roes will bear To the kind and the fair, the kind and the fair that at - tend ye.

CHŒUR

S We breth-ren of air, You he-roes will bear, We breth-ren of air, You he-roes will bear To the

A We breth-ren of air, You he-roes will bear, We breth-ren of air, You he-roes will bear To the

T We breth-ren of air, You he-roes will bear, We breth-ren of air, You he-roes will bear To the

B We breth-ren of air, You he-roes will bear, We breth-ren of air, You he-roes will bear To the

230

S
A
T
B

kind and the fair, the kind and the fair that at-tend ye.

kind and the fair, the kind and the fair that at-tend ye.

kind and the fair, the kind and the fair that at-tend ye.

kind and the fair, the kind and the fair that at-tend ye.

We ren

We ren

We ren

We ren

S
A
T
B

kind and the fair that at-tend ye. To the kind and the fair, the kind and the fair that at-tend ye.

kind and the fair that at-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.

kind and the fair that at-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.

kind and the fair that at-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.

Solo & chœur – How blessed are shepherds

Andante

257

265

273

T

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

278

S
A
T
B

How blest are shep - herds, how
How blest are shep - herds, how
trum - pets are soun - ding a - larms! How blest are shep - herds how
How blest are shep - herds, how

pets are soun - ding
pets are soun - ding
pets are soun - ding
pets are soun - ding
pets are soun - ding

S Over our low-ly sheds all the Storm pas - ses; And when we die, 'tis in each o - ther's arms.

A Over our low-ly sheds all the Storm passes; And when we die, 'tis in each o-ther's arms.

T Over our low-ly sheds all the storm passes; And when we die, 'tis in each o-ther's arms.

B Over our low-ly sheds all the Storm passes; And when we die, 'tis in each o - ther's arms.

S All the day on our herds and flocks em - ploy-ing; All the night on our flutes and in en - joy - ing.

A All the day on our herds and flocks employ - ing; All the night on our flutes and in en - joy - ing.

T All the day on our herds and flocks employ - ing; All the night on our flutes and in en - joy-ing.

B All the day on our herds and flocks employ - ing; All the night on our flutes and in en - joy - ing.

T *Bright nymphs of Britain with gra ces at - ten - ded, Let not your days without pleasure ex-pire.*

329

S Bright nymphs of Britain with gra-ces at - ten - ded, Let not your days without pleasure ex - pire.

A Bright nymphs of Britain with graces at - tended, Let not your days without plea - sure ex - pire.

T Bright nymphs of Britain with graces at - tended, Let not your days without pleasure ex - pire.

B Bright nymphs of Britain with graces at - tended, Let not your days without pleasure ex - pire.

337

T Honour's but empty and when youth is end-ed, All men will praise you, but none will de - sire.

345

T Let not youth fly a-way with-out con - ten-ting; Age will come time e-nough for your re - pent-ing.

353

S Honour's but empty, and when youth is end-ed, All men will praise you but none will de -

A Honour's but empty, and when youth is end-ed, All men will praise you but none will de -

T Honour's but empty and when youth is end-ed, All men will praise you but none will de -

B Honour's but empty, and when youth is end-ed, All men will praise you but none will de -

395

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

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

400

S *Here are mar-riage-vows for sign-ing, Set their marks that can-not write; Af-ter that, with-*

S *Here are mar-riage-vows for sign-ing, Set their marks that can-not write; Af-ter that, with-*

405

S *out re-pi-ning, Play and wel-come, day and night, Play and wel-come,*

S *out re-pi-ning, Play and wel-come, day and night, and night,*

409

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

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

S

A

T

B

p

Come, Shep - herds, lead up, a live - ly

Come, shep - herds, lead up, a live - ly mea - sure, come, shep - herds,

p

415

S

A

T

B

f

Come, shep - herds, lead up, a live - ly mea - sure, come, shep - herds,

mea - sure, come, Shep - herds, lead up, a live - ly mea - sure, come, Shep - herds,

lead up, a live - ly mea - sure, a live - ly Mea - sure. Come, shep - herds,

f

Come, shep - herds,

f

418

S

A

T

B

lead up, a live - ly mea - sure. The cares and wed - lock are cares of plea - sure.

lead up, a live - ly mea - sure; The cares and wed - lock are cares of plea - sure.

lead up, a live - ly mea - sure. The cares and wed - lock are cares of plea - sure.

lead up, a live - ly mea - sure. The cares and wed - lock are cares of plea - sure.

S But whe-ther mar-riage bring joy or sor-row, Make sure of this day and hang to -

A But whe-ther mar-riage bring joy or sor-row, Make sure of this day and hang to -

T But whe-ther mar-riage bring joy or sor-row, Make sure of this day and hang to -

B But whe-ther mar-riage bring joy or sor-row, Make sure of this day and hang to -

425

S morrow, But whether marriage bring joy or sorrow, Make sure of this day and hang to-morrow.

A morrow, But whether marriage bring joy or sorrow, Make sure of this day and hang to-morrow.

T morrow, But whether marriage bring joy or sorrow, Make sure of this day and hang to-morrow.

B morrow, But whether marriage bring joy or sorrow, Make sure of this day and hang to-morrow.


Acte trois

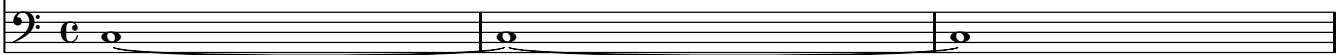
Introduction

TACET.

Récitatif – What oh! thou Genious of the clime

CUPIDON

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

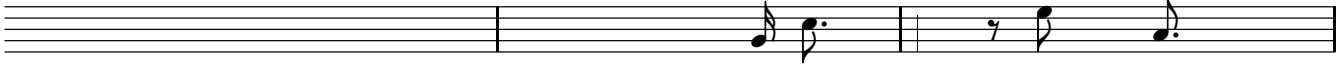
BC 

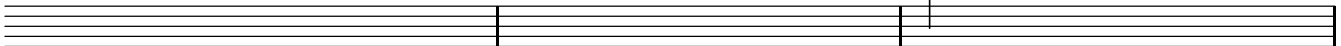
16 S 
oh what oh! Liest thou a - sleep, be -

BC 

19 S 
neath those Hills of Snow? What oh! what oh! what oh! Stretch_____

BC 


a-wake, and ter



B

low

From beds of e - ver - last - ing

cresc.

B

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

rall.

Solo – Thou doating fool

CUPIDON

S

Thou doating fool forbear, for - bear! What, dost thou mean by freezing here? At love's appearing,

BC

6 6 6 5 6 6

75

S

all the sky clear-ing, The storm-y winds their fu-ry spare. Thou doating fool forbear, for - bear!

BC

6 6 6 6

85

S

What, dost thou mean by freezing here? Winter sub-du-ing, and Spring re - new-ing, My beams cre-

BC

6 6 6 5 6 # 6 6 #

94

S

ate a more glorious year. Thou doating fool, forbear, for-bear! What dost thou mean by freezing here?

BC

6 7 4 # 6 6 6 5 6

Solo – Great Love, I know thee now

GÉNIE DU FROID

B

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

f

110

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

115

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

120

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

125

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

Récitatif – No part of my dominions

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

BC *7*

133

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

BC *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

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

BC

6 4 3

Prélude

TACET .

Chœur - See, we assemble

S See, see, see, see, see we as - sem-ble thy re - vels to hold, - See,

A See, see, see, see, see we as - sem-ble thy re - vels to hold, - See,

T See, see, see, see, see we as - sem-ble thy re - vels to hold, - See,

B See, see, see, see, see we as - sem-ble thy re - vels to hold, - See,

See, see, see, see, see we as - sem-ble thy re - vels to hold, - See,

S see, see, see, we as - sem-ble thy re - vels to hold, - Tho' quiv'-ring with cold, tho'

A see, see, see, we as - sem-ble thy re - vels to hold, - Tho' quiv'-ring with cold, tho'

T see, see, see, we as - sem-ble thy re - vels to hold, - Tho' quiv'-ring with cold, tho'

B see, see, see, we as - sem-ble thy re - vels to hold, - Tho' quiv'-ring with cold, tho'

185

S quiv'-ring with cold; We chat-ter chat-ter chat-ter, we chat-ter chat-ter chat-ter, we

A quiv'-ring with cold; We chat-ter chat-ter chat-ter, we chat-ter chat-ter chat-ter, we

T quiv'-ring with cold; We chat-ter chat-ter chat-ter, we chat-ter chat-ter chat-ter, we

B quiv'-ring with cold; We chat-ter chat-ter chat-ter, we chat-ter chat-ter chat-ter, we

188

S chatter chatter chat-ter and trem-ble, See see we as - sem-ble thy re - vels to

A chatter chatter chat-ter and trem-ble, See see we as - sem-ble thy re - vels to

T chatter chatter chat-ter and trem-ble, See see we as - sem-ble thy re - vels to

B chatter chatter chat-ter and trem-ble, See see we as - sem-ble thy re - vels to

192

S hold, tho' quiv' ring with cold, tho' quiv' ring with cold, We chat-ter chat-ter

A hold, tho' quiv' ring with cold, tho' quiv' ring with cold, We chat-ter chat-ter

T hold, tho' quiv' ring with cold, tho' quiv' ring with cold, We chat-ter chat-ter

B hold, tho' quiv' ring with cold, tho' quiv' ring with cold, We chat-ter chat-ter

S
chatter, we chatter chatter chatter and tremble, See, see, see, see we as - semble, see, see we as -

A
chatter, we chatter chatter chatter and tremble, See, see, see, see we as - semble, see, see we as -

T
chatter, we chatter chatter chatter and tremble, See, see, see, see we as - semble, see, see we as -

B
chatter, we chatter chatter chatter and tremble, See, see, see, see we as - semble, see, see we as -

S
semble thy re-vels to hold.____

A
semble thy re-vels to hold.____

T
semble thy re-vels to hold.____

B
semble thy re-vels to hold.____

Solo – 'Tis I that have warm'd ye

Vivace

CUPIDON

S

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

p

219

S

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

223

S

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

227

S

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

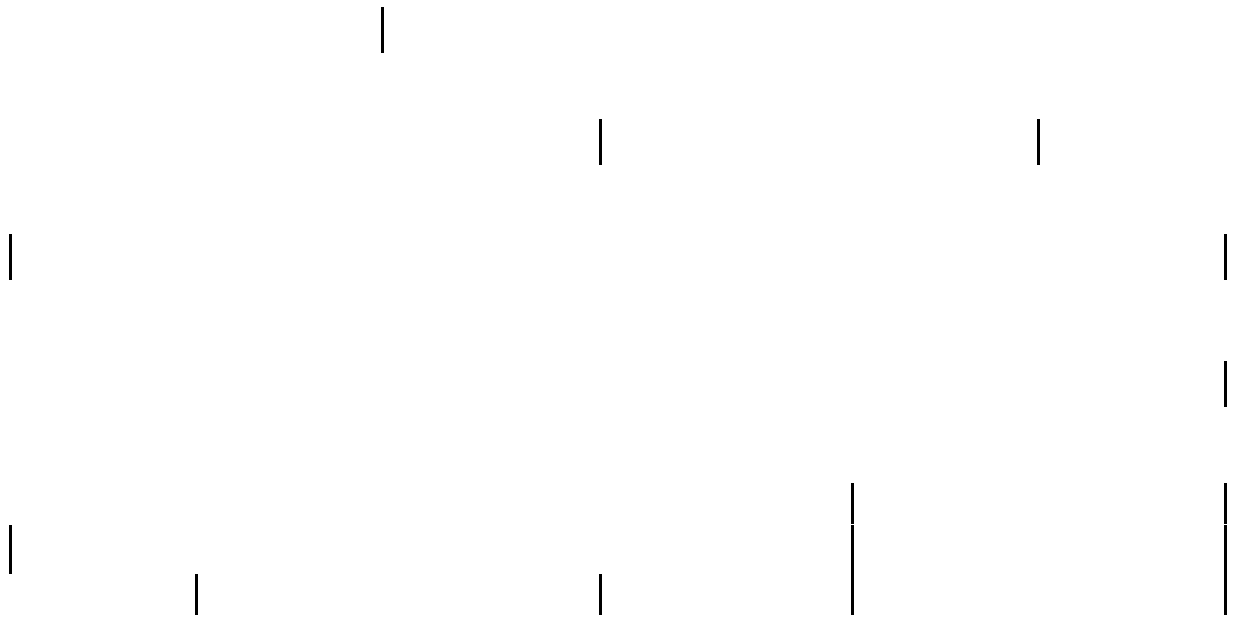
232

S

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

f

237



259

S  'Tis love, 'tis love, 'tis


A  'Tis love, 'tis love, 'tis

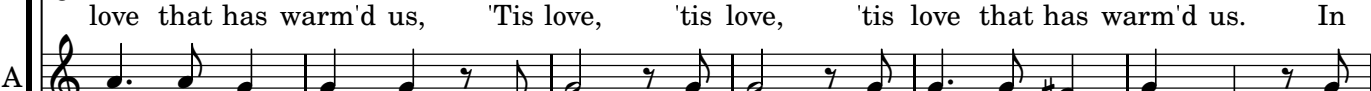
T  'Tis love, 'tis love, 'tis

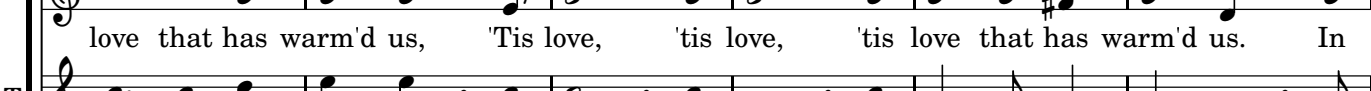
B  'Tis love, 'tis love, 'tis




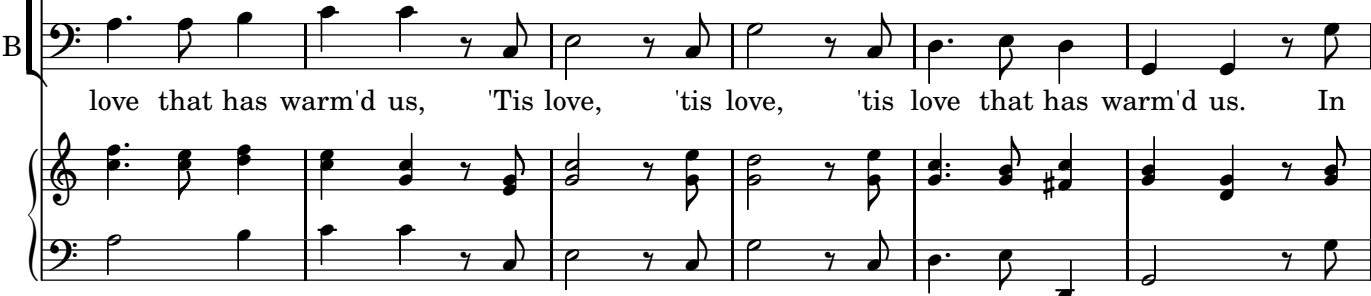
265

S  love that has warm'd us, 'Tis love, 'tis love, 'tis love that has warm'd us. In

A  love that has warm'd us, 'Tis love, 'tis love, 'tis love that has warm'd us. In

T  love that has warm'd us, 'Tis love, 'tis love, 'tis love that has warm'd us. In

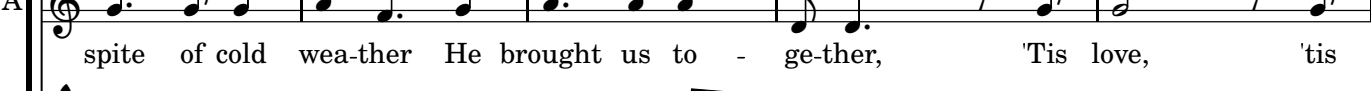
B  love that has warm'd us, 'Tis love, 'tis love, 'tis love that has warm'd us. In



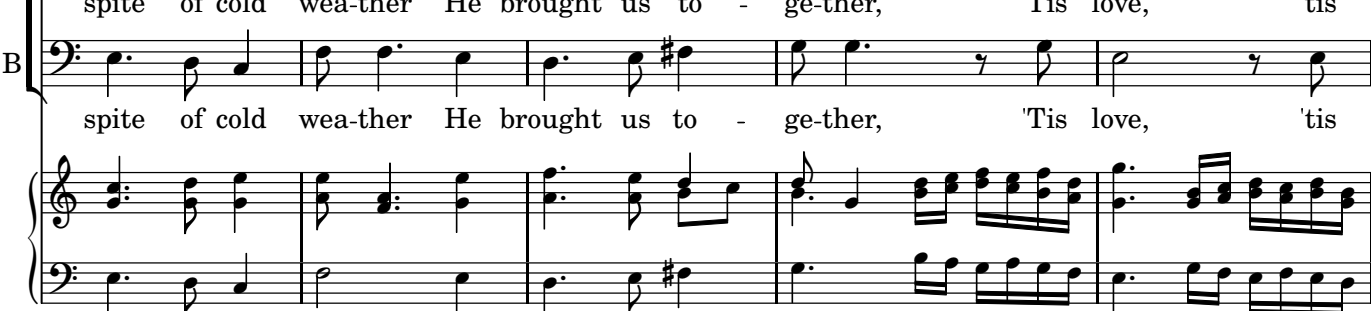
271

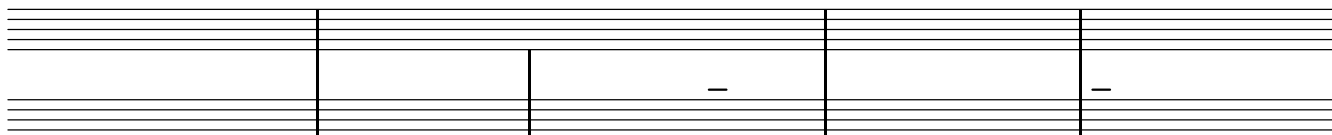
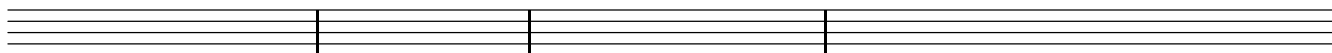
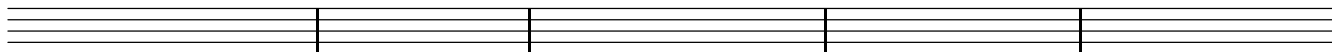
S  spite of cold wea-ther He brought us to - ge-ther, 'Tis love, 'tis

A  spite of cold wea-ther He brought us to - ge-ther, 'Tis love, 'tis

T  spite of cold wea-ther He brought us to - ge-ther, 'Tis love, 'tis

B  spite of cold wea-ther He brought us to - ge-ther, 'Tis love, 'tis





291

S In spite of cold wea-ther He

A In spite of cold wea-ther He

T In spite of cold wea-ther He

B In spite of cold wea-ther He

296

S brought us to - ge-ther, 'Tis Love 'tis Love 'tis Love that has

A brought us to - ge-ther, 'Tis Love 'tis Love 'tis Love that has

T brought us to - ge-ther, 'Tis Love 'tis Love 'tis Love that has

B brought us to - ge-ther, 'Tis Love 'tis Love 'tis Love that has

301

S warm'd us: 'Tis Love 'tis Love 'tis Love that has arm'd us.

A warm'd us: 'Tis Love 'tis Love 'tis Love that has arm'd us.

T warm'd us: 'Tis Love 'tis Love 'tis Love that has arm'd us.

B warm'd us: 'Tis Love 'tis Love 'tis Love that has arm'd us.

Andante

S

B

Sound a

313

S

B

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

319

S

B

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

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

S *- sure.dare seize. But the whining pre -*

B *- sure.dare seize. But the*

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

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

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

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

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

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

377

S *Since the fruit of de - sire is pos - sess-ing, 'Tis un-man - ly to*

B *Since the fruit of de - sire is pos - sess-ing, 'Tis un-man - ly to*

383

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

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

389

S *When we kneel for re - dress-ing, when we kneel for re - dress-ing We*

B *When we kneel for re - dress-ing, when we kneel for re -*

394

S *move their disdain; Love was made, Love was*

B *dress-ing We move their disdain, Love was*

60
400

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

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

406

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

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

412

S
bles - - - - sing and not for a pain.

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

Acte quatre

Duo – Two daughters of this aged stream

1^{re} SIRÈNE

2^e SIRÈNE

Two daughters of this a - ged stream are we,

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

Two daugh-ters of this a - ged stream are we, And both our

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

sea green locks have comb'd, and both our sea green locks have comb'd, have

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

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

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

Come come come come na - ked in for we are so. What dan-ger,

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

4/2 5 6 6 7 6 5 6

4/2 5 6 6 6

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 4/2 6

S *what dan-ger from a na - ked foe? Come come*

S *dan-ger from _____ a na - ked foe? Come come come come*

BC

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

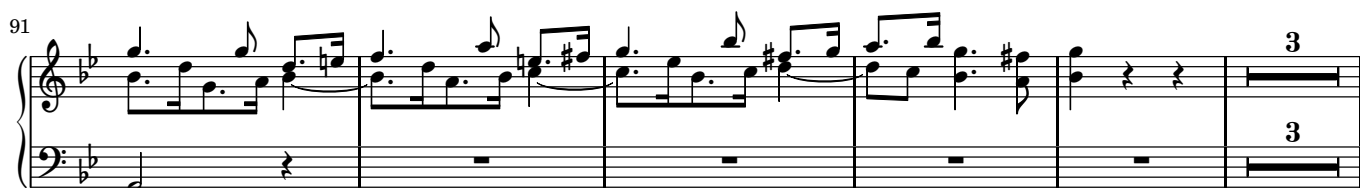
S *What plea - the floods ap -*

S *What plea - the ap -*

BC

6 4 3

Passacaille



104

T

SOLO

How hap-py the lo - ver, How ea - sy his

T

py the lo - his chain, How sweet, how

The image shows a musical score for a voice part (labeled 'T') and a piano accompaniment. The voice part is written in a treble clef with a key signature of one flat (B-flat). The lyrics are: 'py the lo - his chain, How sweet, how'. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. The piano part features a simple harmonic accompaniment with eighth and quarter notes. The score is divided into measures by vertical bar lines.

133

S co - ver He sighs not in vain, How sweet to dis - co - ver He

A co - ver He sighs not in vain, How sweet to dis - co - ver He

T co - ver He sighs not in vain, How sweet to dis - co - ver he

B co - ver He sighs not in vain, How sweet to dis - co - ver he

138

S sighs not in vain.

A sighs not in vain.

T sighs not in vain.

B sighs not in vain.

143

148

156

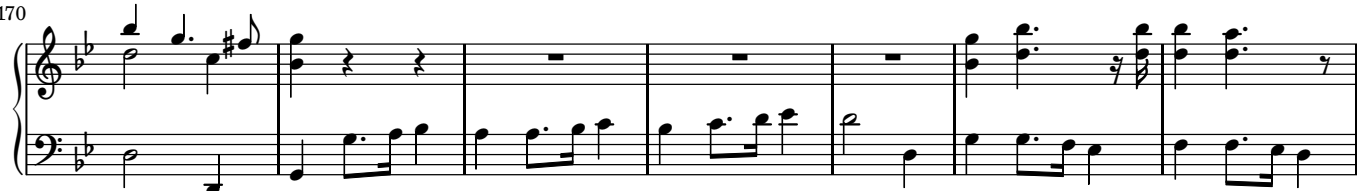
160



165



170



177



Duo

S *For love ev' - ry creature is form'd, for love ev' - ry*

B *For love ev' - ry creature Is form'd by his na-ture, for love ev' - ry creature is form'd, for*

191

S *creature, For love ev' - ry crea - ture Is form'd by his na-ture; No joys*

B *love ev' - ry crea-ture is form'd by his na-ture, his na-ture,*

197

S *are a-bove The plea - - -*

B *No joys are a-bove the plea - - -*

202

S *- - - sures of love, no joys are a - bove the*

B *- - - sures of love, no joys are a - bove the*

207

S *plea - sures of love, no joys are a -*

B *plea - sures of love, no no no no no no no*

213

S *bove, no no no no no joys are a - bove, no no no no*

B *joys are a - bove, no no no no no*

219

S *no no joys are a - bove the pleasures the pleasures the plea - sures of love.*

B *no no joys are a - bove the pleasures the Pleasures the plea - sures of love.*

CHŒUR

S No joys are a - bove The plea - sures of love, no no

A No joys are a - bove The plea - sures of love, no no no

T No joys are a - bove The plea - sures of love, no no

B No joys are a - bove the plea - sures of love, no no no

231

S no no no no joys are a - bove The plea - sures the

A no no no no joys are a - bove the plea - sures the

T no no no no joys are a - bove the plea - sures the

B no no no no joys are a - bove the plea - sures the

236

S plea - plea - no no no no

A plea - plea - no no no no

T plea - plea - no no no no

B plea - the plea - no no no no no

S joys are a - bove the plea-sures, the plea-sures the plea-sures of love,

A joys are a - bove the plea-sures the plea-sures the plea-sures of love,

T joys are a - bove the plea-sures the plea-sures the plea-sures of love.

B joys are a - bove the plea-sures the plea-sures the plea-sures of love,

NYPHES

S In vain are our gra - ces, In vain are your eyes, In vain are our

S In vain are our gra - ces, in vain are your eyes, In vain are our

S In vain are our gra - ces, In vain are your eyes, In vain are our

S fur - rows fa -

S fur - rows fa -

S fur - rows fa -

S
late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

S
late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

S
late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

SYLVAINS

A
Then use the short bles-sing, then use the short bles-sing That flies in pos -

T
Then use the short bles-sing, then use the short bles-sing that flies in pos -

B
Then use the short bles-sing, then use the short bles-sing That flies in pos -

A
sess-ing; No joys, no no joys are a - bove The plea-sures of Love, the

T
sess-ing, No joys, no no joys are a - bove the plea-sures of love, the

B
sess-ing. No joys, no no joys are a - bove The plea-sures of love, the

274

NYMPHES

A *plea-sures of Love, No no no no no no joys are a - bove the*

T *plea-sures of love, No no no no no no joys are a - bove the*

B *plea-sures of love, No no no no no no joys are a - bove the*

280

CHŒUR

S *plea-sures the plea-sures the plea - sures of love. No no no no no no*

S *plea-sures the plea-sures the plea - sures of love. No no no no no no*

S *plea-sures the plea-sures the plea-sures of love. No no no no no no*

B *No no no no no no*

286

S *joys are a - bove the plea-sures the plea-sures the plea-sures of love,*

A *joys are a - bove the plea-sures the plea-sures the plea-sures of love.*

T *joys are a - bove the plea-sures the plea-sures the plea-sures of love.*

B *joys are a - bove the plea-sures the plea-sures the plea-sures of love.*

Acte cinq

Air – Ye blustering brethren

Allegro

4

7

10

B

ÉOLE

Ye blust -

13

B

- ring breth - ren of the skies, Whose

16

B

breath has ruf - fled all the wat' - ry plain,

19

B

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

23

B

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

Musical score for measures 23-27. Bass clef, 3/4 time. The melody is in the bass staff, with lyrics: "Re-tire, re-tire and let Bri-tan-nia rise In tri -". The piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat).

28

B

umph o'er the main.

Musical score for measures 28-32. Bass clef, 3/4 time. The melody continues in the bass staff with lyrics: "umph o'er the main.". The piano accompaniment continues in the grand staff. The key signature has two flats.

33

Andante

B

Serene and calm and void of fear,

Musical score for measures 33-38. Bass clef, 3/4 time. The tempo is marked "Andante". The melody is in the bass staff with lyrics: "Serene and calm and void of fear,". The piano accompaniment is in the grand staff. The key signature has two flats.

39

B

Se-rene and calm and void of

Musical score for measures 39-44. Bass clef, 3/4 time. The melody continues in the bass staff with lyrics: "Se-rene and calm and void of". The piano accompaniment continues in the grand staff. The key signature has two flats.

45

B

is- must ap-pear. Se-rene and

Musical score for measures 45-49. Bass clef, 3/4 time. The melody is in the bass staff with lyrics: "is- must ap-pear. Se-rene and". The piano accompaniment is in the grand staff. The key signature has two flats.

B

is - lands must ap-pear, Serene and calm

B

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

Symphonie

TACET .

Duo & chœur – Round thy coasts

S NÉREÏDE

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

B PAN

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

148

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

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

152

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

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

156

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

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

160

CHŒUR DES PÊCHEURS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Air en trio – For folded flocks

Andante

A

T

B

For fold - ed flocks on fruit - ful plains, The

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

6

180

A

T

B

shep - herds' and the farm - ers' gains, The shep - herds' and the farm - ers'

gains, The shep - herds' and the farm - ers'

7 6 7 8 7 6

183

A

T

B

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

gains, Fair Britain all, all, all, all, all, all the world out -

gains, Fair Britain all, all, all, all, all, all the world out -

5 6 5 7 9 8 6 7

187

A

T

B

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

vies. Fair Britain all, all, all, all, all, all, all,

vies. Fair Britain all, all, all, all, all, all, all,

5 6 6 6 5

191

A gains, Fair Bri-tain all, all, all, all, all the world outvies; And Pan, as in Ar-cadia

T all the world outvies, all, all, all, all the world outvies. And Pan, as in Ar-cadia

B all, all the world out - vies, all, all, all, all the world out - vies. And Pan, as in Ar-cadia

5 2 6 5 # 6 7 4 3 6 4

196

A reigns, And Pan, as in Ar-ca-dia reigns, Where plea-sure mix'd with pro - fit lies.

T reigns, And Pan, as in Ar-ca-dia reigns, Where plea-sure mix'd with pro - fit lies;

B reigns, And Pan, as in Ar-ca-dia reigns, Where plea-sure mix'd with pro - fit lies.

6 6 # 6 6 6 5 4 #

A Tho' Ja-son's fleece was fam'd was fam'd of old, The Bri-tish

T Tho' Ja-son's fleece was fam'd was fam'd of old, The Bri-tish wool,

B Tho' Ja-son's fleece was fam'd was fam'd of old, The Bri-tish

4 # 6

204

A wool, the British wool is grow-ing, grow - ing gold. No mines can more, no, no, no,

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

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

7 5 7 6 6 4 # 4

208

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

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

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

6 4 6 4 6 6

212

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

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

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

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

Air – Fairest Isle, all isles excelling

p

248

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

5 6 6 4 3

256

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

6 4 4 6 4

264

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

6 6 6 6 6 7 6 4 5

272

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

5 6 6 4 3

280

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

5 6 6 4 3

288

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

6 4 4 6 4

296

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

6 6 6 6 6 7 6 6 5 3

Dialogue – You say 't is Love creates the pain

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

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

308

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

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

312

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

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

316

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 $\frac{4}{4}$ #

320

B *BERGER*
'Tis not my pas - sion makes my care But your indif - ference gives despair: The lus - ty

BC 6

329

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

BC

337

B *show'rs as - sis - tance bring; So love that scorches and de-stroys, Till kind - ness aids, till*

BC *kind - ness aids, can cause no joys.*

346

S *NYPHE Love has a thou-sand, thou - sand, thou-sand,*

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

BC *Love has a thou-sand, thou - sand, thou-sand,*

352

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

BC *thou - sand ways to please, But more, more, more, more, more, more, more to*

356

S *thou - sand ways to please, But more, more, more, more, more, more, more to*

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

359

S *ease; For wake - ful nights, and care - ful days, From hours of*

BC *plea - - - sure he repays; But ab - sence*

363

S *plea - - - sure he repays; But ab - sence*

BC *soon, or jea - lous fears, O'er-flow the joys, o'er - flow the joys with floods of*

367

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

BC *soon, or jea - lous fears, O'er-flow the joys, o'er - flow the joys with floods of*

371

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

BC *soon, or jea - lous fears, O'er-flow the joys, o'er - flow the joys with floods of*

375

S *tears. But ab - sence 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 5
4 #

384

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

BC

7 4 4+6 4 #
2

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

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

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

6

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

405

S sign'd. You be cons-tant, I'll be kind, I'll be kind,

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

BC

6

410

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

415

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

419

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

423

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

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

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

5 4 3

Sonnerie de trompettes

TACET .

Air – St. George, the patron of our Isle

S *HONNEUR*
Saint George, Saint George, Saint

455

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

461

S *Saint George*

468

S *Saint George, Saint George, the pa - tron*

474

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

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

S *On that, that au - spicious or - der smile, Which love_____*

S *and arms will plant. Saint George, Saint*

S *George! Saint George, Saint George_____*

S *the pa - tron of our isle, On that, that au - spicious or - der*

S *smile Which love and arms will plant, On this, this au - spicious or - der*

517

S

smile Which love and arms

522

S

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

528

S

love and arms will plant.

533

S

538

S

543

S

S
Our na-tives not lone ap-pear To court this mar-tial prize; But fo-reign kings a -

A
Our na-tives not - lone ap-pear To court this mar-tial prize; But fo-reign kings a -

T
Our na-tives not a - lone ap-pear To court this mar-tial prize; But fo-reign kings a -

B
Our na-tives not a - lone ap-pear To court this mar-tial prize; But fo-reign kings a -

Piano accompaniment: The piano part consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The tempo is marked with a common time signature (C).

561

jects wait On his -

A his scep - tred sub -

On his com - mands

B And see

The musical score consists of five staves. The first four staves are for voice parts: a single staff, and then staves labeled A, B, and another unlabeled staff. The fifth staff is a grand staff for piano. The lyrics are: 'jects wait On his -', 'his scep - tred sub -', 'On his com - mands', and 'And see'. The piano accompaniment features chords and single notes in both hands.