

# The Opera of King Arthur

COMPOSED  
By  
Henry Purcell.

## OVERTURE.

VIOLINS. *f p f p*

VIOLA. *f p f p*

BASSO. *f p*

*f p f p f*

*f p*

First system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of eighth and sixteenth notes with various accidentals. Fingering numbers 6, 5, #, 6, 4, 5, 4, # are visible below the bottom staff.

*ALLEGRO.*

Second system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of eighth and sixteenth notes with various accidentals.

Third system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of eighth and sixteenth notes with various accidentals. Fingering numbers #, #, 6, 6, 6, 7, 7, #, 5 are visible below the bottom staff.

Fourth system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of eighth and sixteenth notes with various accidentals. Fingering numbers #, 4, 5, #, 6, 6, 6, 7, 7, 5, 6, 4, 5, 2, 6, 7 are visible below the bottom staff.

The first system of music consists of four staves. The top two staves are connected by a brace and contain a treble clef and a key signature of one flat. The bottom two staves are connected by a brace and contain a bass clef and a key signature of one flat. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. Fingering numbers 6 and 5 are visible at the end of the system.

The second system of music consists of four staves, similar in layout to the first. It continues the complex rhythmic pattern. Fingering numbers 5, 6, 7, 4, and # are visible at the end of the system.

The third system of music consists of four staves. The bottom two staves feature a dense, continuous sixteenth-note texture. Fingering numbers 6, #, 7, 6, #, 6, 4, 4, #, and 5 are visible at the end of the system.

The fourth system of music consists of four staves. The music concludes with a final cadence. Fingering numbers 4, #, 6, 4, 6, 6, #, 4, 4, #, and 5 are visible at the end of the system.

## FIRST ACT.

The Scene represents a place of Heathen worship, the three Saxon Gods WODEN, THOR and PREYA, placed on Pedestals.

In the front are ranged Six Saxon Soldiers, voluntary victims to these Deities.

## MAESTOSO.

VIOLINS.

VIOLA.

VOICE.

BASSO.

FIRST SAXON PRIEST.

Wo..den, first to thee a milk white Steed, in Battle won, We have sacrific'd:

CHORUS.

CHORUS.

We have sacrific'd, we have sacrific'd, we have, we have, we have

We have sacrific'd, we have sacrific'd, we have, we have, we have

We have sacrific'd, we have sacrific'd, we have, we have, we have

We have sacrific'd, we have sacrific'd, we have, we have, we have

CHORUS.

7

6

6

6

7

sacrific'd.

sacrific'd.

sacrific'd.

sacrific'd.

SECOND SAXON PRIEST.

Let our next oblation

5  
3

6 6

6

6

7

p

be to Thor, thy thun... d'ring Son of such an o...ther:

6 6 7 6 #

**CHORUS.** *f*

We have sacrific'd, We have sacrific'd, we have, we have, We have sacrific'd.

We have sacrific'd, We have sacrific'd, we have, we have, We have sacrific'd.

We have sacrific'd, We have sacrific'd, we have, we have, We have sacrific'd.

We have sacrific'd, We have sacrific'd, we have, we have, We have sacrific'd.

# *f* 6 6 # 5

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs and three lower staves for the left hand. The music consists of flowing sixteenth-note patterns in the right hand and more rhythmic accompaniment in the left hand.

FIRST SAXON PRIEST.

A third (of Friesland breed was he) to

Vocal line for the First Saxon Priest with lyrics and figured bass notation below. The lyrics are: "A third (of Friesland breed was he) to". The figured bass notation includes numbers 5, 6, 7, #, 4, #, 6, 7, 6, 5, #, 7, b4, 2, and 3.

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs and three lower staves for the left hand. The music continues with similar sixteenth-note patterns in the right hand.

Vocal line for Woden's Wife and Thor's Mother with lyrics and figured bass notation below. The lyrics are: "Woden's Wife, and Thor's Mother, and now now now we have we have aton'd all three." The figured bass notation includes numbers 7, 5, 6, b, b7, 6, b5, b7, 6, 4, b7, 5, 4, 3, and b.

CHORUS.

We have sacrific'd, We have sacrific'd, We have We have

We have sacrific'd, We have sacrific'd, We have We have

We have sacrific'd, We have sacrific'd, We have We have

We have sacrific'd, We have sacrific'd, We have We have

*f*

b<sub>3</sub> 6 b

We have sacrific'd.

We have sacrific'd.

We have sacrific'd.

We have sacrific'd.

*f*

7b 4 6 7 6 9 8 6 6 7 6 7 6 7 6 7 6 7 4 3

7 6 5 4 5



THIRD SAXON PRIEST.

SECOND SAXON PRIEST. RECIT: To Woden thanks we render to

The white Horse neigh'd a loud a loud: To Woden thanks we

*Ad Tempo.*

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

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

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

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

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

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

Woden thanks we render, thanks Thanks thanks to Woden our Defender, Thanks

render, to Woden thanks we render, thanks to Woden our Defender:

CHORUS.

*f*

*f*

CHORUS.

*f*

To Woden thanks we

Thanks to Woden our De-fender, to Woden our De-fender: *p*

To

Thanks to Woden our De-fender, to Woden our De-fender: *f*

CHORUS.

*f*

To

To Woden thanks we

6 6 4 6 6 5 4 6 3

render, to Woden thanks we render Thanks, Thanks, Thanks

Woden thanks we render, to Woden, to Woden thanks we render, to

Woden thanks we render, to Woden thanks we render, to Woden thanks we

render, to Woden thanks we render thanks we render, to

6 4 6 6 4 2 7 4 3

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

7 6 4 6 6 6 4 6 4/2

render, thanks, thanks, to Woden our Defender, Thanks thanks  
 render, thanks, thanks, to Woden our Defender, Thanks, thanks thanks  
 Thanks, thanks to Woden our Defender, Thanks, thanks, thanks  
 Thanks, thanks to Woden our Defender, Thanks, thanks

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

Thanks, thanks to Woden our De-fender, to Wo-den our De-fender.

Thanks to Woden our De-fender, to Wo-den our De-fender.

Thanks to Woden our De-fender, to Wo-den our De-fender.

Thanks, thanks to Woden our De-fender, to Wo-den our De-fender.

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

The rest of the scene is addressed to the Victims, who, at its conclusion, are led off to be sacrificed.

TREBLE SOLO.

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

shall, ye shall... be eas'd, Of mortal cares ye shall... be eas'd.

CHORUS.

First system of musical notation for the chorus, featuring vocal staves and piano accompaniment.

CHORUS.

Second system of musical notation with lyrics: **Brave Souls, to be renown'd in story, to be renown'd in story, to**

Third system of musical notation with lyrics: **sto-ry, Brave Souls, to be renown'd in sto-ry, Brave sto-ry, Brave Souls, to be renown'd in sto-ry, to be re-nown'd, re-nown'd in sto-ry, to be renown'd, re- Souls, to be renown'd in sto-ry, Brave Souls, to be renown'd in**

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

6 7 6 7 6 5

-nown'd, re-nown'd in story.  
 ..... in story.  
 be re-nown'd in story.  
 -nown'd, renown'd in story.

6 4 5 6



Souls, Brave Souls, to be renown'd in story, to be re...nown'd, renown'd in  
 Souls, Brave Souls, to be..... re...nown'd, renown'd in  
 sto...ry, to be renown'd in sto...ry, re...nown'd.... to be renown'd in  
 story, renown'd in sto...ry, to be re\_nown'd, re\_nown'd..... renown'd in

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

story. Honour prizing, Death despising, Fame ac...  
 story. Honour prizing, Death despising, Fame ac...  
 story. Honour prizing, Death despising, Fame ac...  
 story. Honour prizing, Death despising, Fame ac...

6 6 7 7 4 3 5 6 5 b7 6 6 4 5 b6 b4 6 5



- quiring by ex... piring, Die and reap the fruit the

- quiring by ex... piring, Die and reap the fruit the

- quiring by ex... piring, Die and reap the fruit the

- quiring by ex... piring, Die and reap the fruit of

9 8 ♯6 T.S.  $\begin{matrix} 8^{\flat} 7^{\flat} \\ b 6^{\flat} 5^{\flat} \end{matrix} \begin{matrix} 4 \\ 3 \end{matrix} \begin{matrix} 6 \\ 5 \end{matrix} \begin{matrix} 6 \\ 5 \end{matrix} \begin{matrix} 6 \\ 5 \end{matrix}$

fruit of Glory, die..... and reap die..... and reap the fruit and

fruit of Glo...ry, die..... die..... and reap and

fruit of Glo.....ry, die and reap the fruit of Glo-ry, and

Glo-ry, die and reap the fruit of Glo.....ry, die and

$\begin{matrix} 7^{\flat} 6^{\flat} 7^{\flat} 6^{\flat} 5^{\flat} \\ 5^{\flat} 4^{\flat} 5^{\flat} 4^{\flat} \end{matrix} \begin{matrix} 5 \\ 3 \end{matrix} \begin{matrix} 4 \\ 3 \end{matrix} \begin{matrix} b \\ 6 \end{matrix} \begin{matrix} 6 \\ 7 \end{matrix} \begin{matrix} 8 \\ 7 \end{matrix} \begin{matrix} 8 \\ 7 \end{matrix} \begin{matrix} 6 \\ 5 \end{matrix} \begin{matrix} b 9 \\ 7 \end{matrix} \begin{matrix} 8 \\ 6 \end{matrix} \begin{matrix} 7 \\ 5 \end{matrix} \begin{matrix} 6 \\ 4 \end{matrix}$



Britons bold ..... the juice that makes the Britons bold .....

..... Where ye shall laugh and dance, where ye shall laugh and dance and

quaff the juice that makes the juice that makes the Britons bold, the juice that

makes the juice that makes the Britons bold .....

CHORUS.

CHORUS.

To Woden's Hall, all all to Woden's Hall, all all all all to Woden's Hall,  
 To Woden's Hall, all all to Woden's Hall, all all all all to Woden's Hall,  
 To Woden's Hall, all all to Woden's Hall, all all all all to Woden's Hall,  
 To Woden's Hall, all all to Woden's Hall, all all all all to Woden's Hall,

all, all where in plenteous plenteous Bowls of burnish'd Gold

all, all where in plenteous plenteous Bowls of burnish'd Gold We shall

all, all where in plenteous plenteous Bowls of burnish'd Gold We shall

all, all where in plenteous plenteous Bowls of burnish'd Gold

6 6 6 6 7 6 5

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

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

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

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

6 6 5 6 5 6 # 6

quaff, We shall laugh and dance and quaff the juice that makes the Bri-tons  
 quaff..... We shall laugh and quaff, shall laugh and quaff.....  
 laugh and dance..... and quaff, We shall laugh and dance and  
 bold..... We shall laugh and

6 4 7 6 5 3 6

bold..... We shall laugh and dance shall  
 ..... We shall laugh and quaff the juice that makes the Bri-tons  
 quaff the juice that makes the juice that makes the Bri-tons bold.....  
 dance and quaff the juice that makes that makes the Bri-tons bold..... shall

6 4 6 b7

laugh and dance shall laugh and dance and quaff the juice that makes the juice that  
 bold ..... the juice that makes the juice..... that  
 ..... We shall laugh and dance and quaff the juice that makes the juice that  
 laugh and dance and quaff and dance and quaff the juice that makes the juice that

6 6 6 6 7 6 6 6<sup>b5</sup>

makes the Britons bold, the juice that makes the juice that makes the Britons bold.  
 makes the Britons bold, the juice that makes the juice that makes the Britons bold.  
 makes the Britons bold, the juice that makes the juice that makes the Britons bold.  
 makes the Britons bold, the juice that makes the juice that makes the Britons bold.

6 6 7 6 6 6 6<sup>b5</sup> 6 6 7

A Battle is supposed to be given behind the Scenes, with Drums, Trumpets, and military shouts and excursions.

HAUTROYS & TRUMPETS. DRUMS.

1<sup>st</sup> Hautboy.

2<sup>nd</sup> Hautboy.

1<sup>st</sup> Trumpet.

Haut:

2<sup>nd</sup> Trumpet.

Hautboy.

Trum:

Trumpet.

Hautboy.

Trum:

After the foregoing Symphony, the Britons, expressing their joy for the Victory, sing this Song of Triumph.

SOLO and CHORUS.

TRUMPETS.

HAUTBOYS.

VIOLA.

BASSO.

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

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



"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, "We

come we come we come we come," says the double double double beat of the thundring Drum;

come we come we come we come," says the double double double beat of the thundring Drum;

5/3 6/4 5/3 6/4 5/3 6/4 5/3 6 6 6 6 6 6 6/4 5/#

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, "We

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, "We

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, "We

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, "We

f 6 6 p 6 6 f

come we come we come we come" says the double double double beat of the thund'ring Drum.

come we come we come we come" says the double double double beat of the thund'ring Drum.

come we come we come we come" says the double double double beat of the thund'ring Drum.

come we come we come we come" says the double double double beat of the thund'ring Drum.

5 6 5 6 5 6 6 6 6 5 #

Now they charge on a main, now they rally a gain, The

6 # 6 6

Gods from a bove the mad la bour be hold, And pity Man kind that will

# 6 4 # 6 6 6

*p*  
perish for Gold, And pity Man kind that will perish for Gold.

4 3 6 6 6

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

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

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

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

6 # 6 6 #

-bove the mad labour behold, And pity Man-kind that will perish for

-bove the mad labour behold, And pity Man-kind that will perish for

-bove the mad labour behold, And pity Man-kind that will perish for

-bove the mad labour behold, And pity Man-kind that will perish for

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

Gold, And pi--ty Man--kind that will perish for Gold.

Gold, And pi--ty Man--kind that will perish for Gold.

Gold, And pi--ty Man--kind that will pe--rish for Gold.

Gold, And pi--ty Man--kind that will perish for Gold.

6 6 6 6 6 4 7

The fainting Sax-ons quit their Ground, Their Trumpets languish in the

6 6 4 3

Sound, They fly they fly they fly they fly, "Vic-toria Vic-toria" the bold Britons

5 6 5 6 5 6 5 6 4 5

The fainting Saxons quit their Ground, Their Trumpets languish in the  
 cry. The fainting Saxons quit their Ground, Their Trumpets languish in the

Sound, They fly they fly they fly they fly, "Vic-toria, Victoria" the bold Bri-tons cry.  
 Sound, They fly they fly they fly they fly, "Vic-toria, Victoria" the bold Bri-tons cry.  
 Sound, They fly they fly they fly they fly, "Vic-toria, Victoria" the bold Bri-tons cry.  
 Sound, They fly they fly they fly they fly, "Vic-toria, Victoria" the bold Bri-tons cry.

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

Now the Vic-to-ry's won to the Plun-der we run, Then re-turn to our

Las-ses like for-tunate Traders, Tri-um-phant with Spoils of the

vanquish'd In-vaders, Tri-um-phant with Spoils of the vanquish'd In-vaders.

Now the Vic-to-ry's won to the Plun-der we run, Then re-turn to our

Now the Vic-to-ry's won to the Plun-der we run, Then re-turn to our

Now the Vic-to-ry's won to the Plun-der we run, Then re-turn to our

Now the Vic-to-ry's won to the Plun-der we run, Then re-turn to our

Las - ses like for - tunate Traders, Tri - umphant with Spoils of the

Las - ses like for - tunate Traders, Tri - umphant with Spoils of the

Las - ses like for - tu - nate Traders, Tri - umphant with Spoils of the

Las - ses like for - tu - nate Traders, Tri - umphant with Spoils of the

6 6 6/4 # 6 # 6 6 6

vanquish'd In - vaders, Tri - umphant with Spoils of the vanquish'd In - vaders.

vanquish'd In - vaders, Tri - umphant with Spoils of the vanquish'd In - vaders.

vanquish'd In - vaders, Tri - umphant with Spoils of the vanquish'd In - vaders.

vanquish'd In - vaders, Tri - umphant with Spoils of the vanquish'd In - vaders.

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

INTRODUCTION.

VIOLINS. 

VIOLA. 

BASSO. 

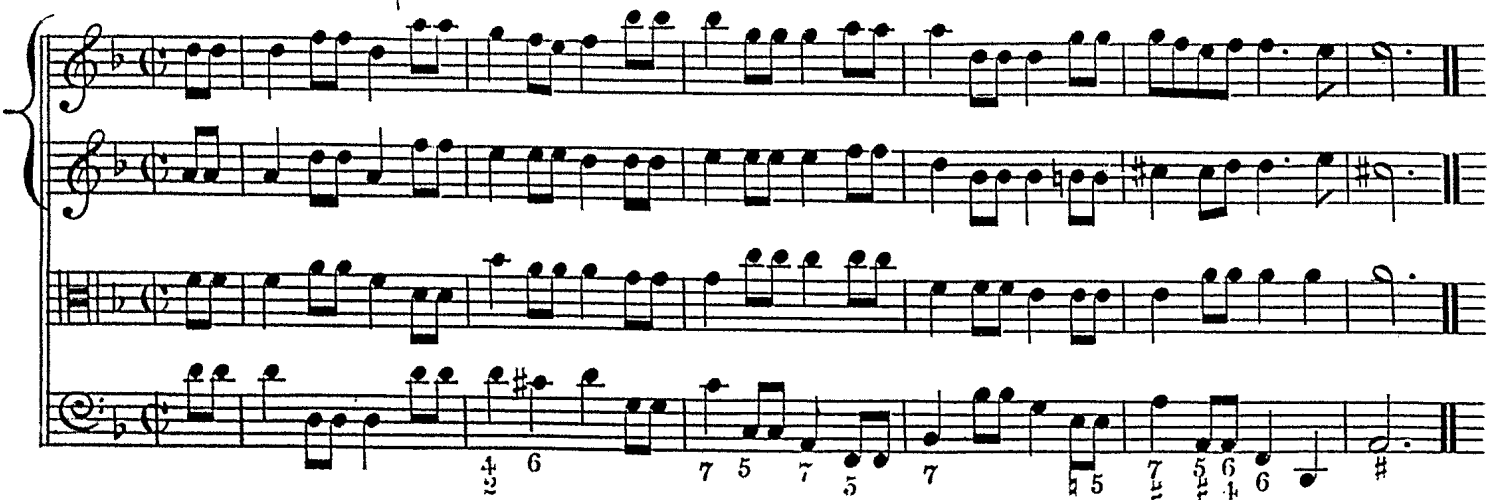


6 7 7 7 6 7 4 #



# # 5 # # #

A I R . — Played while Merlin descends in a Chariot drawn by Dragons .



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



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

b # b # 6 6 6 4 #

SOLO and CHORUS.

VIOLINS.

PHILIDEL.

BASSO.

ANDANTE.

Hither this way

6 6 # 6 # 6 4 # # 6

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

6 4/2 6 6 # 6 6 6 6 6 6 6 6 5

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

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

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

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

5 3 2 4 2 6 6

-ceive ye, And in Bogs and Marshes leave ye, and in Bogs and Marshes leave ye.

5 3 6 5 3 6 6 # 6 6 #

CHORUS.

*f* *f* *f*

CHORUS.

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

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

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

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

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

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

# 6 6 # # 8 # 6 6 #

Hautboys.

SOLO. PHILIDEL

bend. If you step no longer thinking, Down ..... you bend.

bend.

bend.

bend.

6 # 6 6 # 6

fall a Furlong sinking.

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

*CHORUS.*  
'Tis a Fiend who has annoy'd ye, Name but Heav'n, name but Heav'n and hell avoid ye, Hither

6 6 6 6 #

*Violins.*

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

# 6 7 # 6 # 7 6 # 6

this way, hither, this way, this way bend, trust not trust not  
 this way, hither, this way, this way bend, trust not trust not  
 this way, hither, this way, this way, this way bend, trust not  
 this way, hither, this way, this way, this way bend, trust not

# # 6 # 6 6 # 6

trust not that ma-licious Fiend, trust not that ma-licious Fiend,  
 trust not that ma-licious Fiend, trust not that ma-licious Fiend, hither  
 trust not, trust not that ma-licious Fiend, trust not that ma-licious Fiend, hither  
 trust not, trust not that ma-licious Fiend, trust not that ma-licious Fiend,

6 6 6 6 6 6 b7 7 6 4

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

# 7 # # 8

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

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

## GRIMBALD.

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

6 6 6 5 5 4 2 6 6 6

6 5 4 3

5 3 4 2 6 6 6

from your Glo-ry, Too far, a-las! he has be-tray'd ye,

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

Follow the flames that wave before thee, Sometimes sev'n and sometimes

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

one . Hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry

6 7 6 6 6 6 6 6 6 6

6 7 6 6 6 6 6 6 6 6

6 7 6 6 6 6 6 6 6 6

on .

6 5 7 6 6 6 6 6 6 6

6 5 7 6 6 6 6 6 6 6

6 5 7 6 6 6 6 6 6 6



See the foot - steps plain ap - - pearing, That way Os - - wald

chose for fly - - - - - ing, Firm is the turf and fit for bearing,

Where yonder pearl - y dew's are ly - ing, Far he can - not hence be -

- gone . Hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry

on .

CHORUS.

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

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

Hither, this way, this way bend,

Hi-ther

5 6 5 6 # 7 6

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

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

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

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

# 6 # 6 # 6 5 #

bend, trust not trust not trust not that ma-li-cious

bend, trust not trust not trust not that ma-li-cious

bend, trust not trust not trust not that ma-li-cious

bend, trust not trust not trust not that ma-li-cious

6 6 6 6 4 3 6 6 5

Fiend, trust not that ma-li-cious Fiend, hi-ther

Fiend, trust not that ma-li-cious Fiend, hi-ther, this way, this way

Fiend, trust not that ma-li-cious Fiend, hi-ther, this way, this way

Fiend, trust not that ma-li-cious Fiend,

6 b7 4 3 6 # 6

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

# 6 5 6 # 6 6 # # 5

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

# 6 5 # # 6 6 # # 6 # Segue.

CHORUS.

1<sup>st</sup> TREBLE.

Musical staff for the 1st Treble voice part, featuring a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

Come follow me, come follow me, come follow follow

2<sup>nd</sup> TREBLE.

Musical staff for the 2nd Treble voice part, featuring a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

Come follow me, come follow me, come follow

ALTO.

Musical staff for the Alto voice part, featuring an alto clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

and me.....

TENOR.

Musical staff for the Tenor voice part, featuring a tenor clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

and me.....

BASSO.

Musical staff for the Bass voice part, featuring a bass clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

and

BASSO.

Musical staff for the Bass voice part, featuring a bass clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

Musical staff for the 1st Treble voice part, featuring a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

follow me, and me, and me, and me, and me, and me,

Musical staff for the 2nd Treble voice part, featuring a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

follow follow me, and me, and me, and me, and

Musical staff for the Alto voice part, featuring an alto clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

and me, and me, come follow me, come follow me, come follow me, come

Musical staff for the Tenor voice part, featuring a tenor clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

and me, and me, come follow me, come follow me, come follow

Musical staff for the Bass voice part, featuring a bass clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

me..... come follow me, come follow me, come follow me, come

Musical staff for the Bass voice part, featuring a bass clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

and me, and me, Come fol-low fol-low fol-low me, Come fol-low  
 me and me and me, Come fol-low fol-low  
 fol-low fol-low me, Come fol-low fol-low fol-low me..... come  
 fol-low fol-low me, Come fol-low me: come  
 fol-low fol-low me, Come fol-low fol-low fol-low

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

*SOLI.*  
 fol-low fol-low me..... And Greensward all your way shall be, and  
 fol-low fol-low me..... And Greensward all your way shall be, and  
 fol-low fol-low me.....  
 fol-low fol-low me.....  
 fol-low fol-low me..... *p*

6 7 4 7 5/3 6 5

Greensward all your way shall be, all all your way shall be. Come follow  
 Greensward all your way shall be, all all your way shall be.

Come follow

fol - low fol - low me, come fol - low fol - low fol - low me.  
 Come fol - low fol - low fol - low fol - low me.  
 fol - low fol - low me..... come fol - low fol - low me:  
 come fol - low fol - low me. SOLO.  
 Come fol - low fol - low fol - low fol - low fol - low me. No

CHORUS. No, no, no, no,  
No, no, no, no, no, no,

Goblin or Elf shall dare, shall dare to of-fend ye, No

No Goblin or Elf shall dare, shall dare to of-fend ye, No

Goblin or Elf..... shall dare, shall dare to of-fend ye, shall dare to of-

no, no, no, no, no, no, No Goblin or

no, no, no, No Goblin or Elf

no, no, no, no; no, no Goblin or Elf shall dare to of-fend ye,

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





6 # 6 # 6 5 6 5 6 4

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

*SOLI.*

We Brethren of Air you Heroes will bear, We Brethren of Air you  
 We Brethren of Air you Heroes will bear, We Brethren of Air you  
 We Brethren of Air you Heroes will bear, We Brethren of Air you

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

7 9 8 7 # 9 8 7 4 7 #

CHORUS.

First system of musical notation for the chorus, featuring vocal staves and piano accompaniment.

CHORUS.

Second system of musical notation for the chorus with lyrics: "We Brethren of Air you Heroes will bear, We Brethren of Air you".

Third system of musical notation for the chorus with lyrics: "Heroes will bear, To the kind and the fair, the kind and the fair that attend ye.".



Heroes will bear, To the kind and the fair, the kind and the fair that at-

Heroes will bear, To the kind and the fair, the kind and the fair that at-

Heroes will bear, To the kind and the fair, the kind and the fair that at-

Heroes will bear, To the kind and the fair, the kind and the fair that at-

6 6 6 4/2 5 # 9/7 7 7/4 3

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

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

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

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

6 6 6 9/7 7 6 7/4 3

SOLO AND CHORUS.

CHEERFULLY.

VIOLINS. *p*

VIOLA. *p*

BASSO. *p*

*p*

How blest are Shepherds, how hap-py their Lass...es While Drums and

4/2 6 7 6 5 6

How blest are Shepherds how  
 How blest are Shepherds how  
 Trumpets are sounding A...larms. How blest are Shepherds how  
 How blest are Shepherds how

6 6 4/2 6

hap-py their Lass...es While Drums and Trumpets are sounding A...larms.  
 hap-py their Lass...es While Drums and Trumpets are sounding A...larms.  
 hap-py their Lass...es While Drums and Trumpets are sounding A...larms.  
 hap-py their Lass...es While Drums and Trumpets are sounding A...larms.

7 6 5 6 6

O...ver our low...ly Sheds all the Storm pass.....es, And when we

6 7 6 5 4 6

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

6 # 6 4 # 8 3 — 3 6 6 8 3 — 3 6

-ploy.....ing, All the night on our Flutes and in en....joy.....ing.

4 6 6 6 6

O...ver our low\_ly Sheds all the Storm pass.....es, And when we

O...ver our low\_ly Sheds all the Storm pass.....es, And when we

O...ver our low\_ly Sheds all the Storm pass.....es, And when we

O...ver our low\_ly Sheds all the Storm pass.....es, And when we

6 7 6 5 4 6



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

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

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

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

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

- ploy ---- ing, All the night on our Flutes and in en ---- joy ---- ing.

- ploy ---- ing, All the night on our Flutes and in en ---- joy ---- ing.

- ploy ---- ing, All the night on our Flutes and in en ---- joy ---- ing.

- ploy ---- ing, All the night on our Flutes and in en ---- joy ---- ing.

4 6 6 6 7 6  
2 4 4 6 7 6  
3

Bright Nymphs of Bri-tain with Gra-ces at-ten-ded, Let not your

4 6 7 6 5 6

Bright Nymphs of Bri-tain with  
 Bright Nymphs of Bri-tain with  
 days with-out plea-sure ex-pire. Bright Nymphs of Bri-tain with  
 Bright Nymphs of Bri-tain with

6 6 6 5 4 6

Graces at-ten-ded, Let not your days without pleasure ex-pire.  
 Graces at-ten-ded, Let not your days without pleasure ex-pire.  
 Graces at-ten-ded, Let not your days without pleasure ex-pire.  
 Graces at-ten-ded, Let not your days without pleasure ex-pire.

7 6 5 6 6 7 6

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

praise you but none will de--- sire, Let not youth fly a...way with out con.

-sent-----ing, Age will come time e...nough for your re-----pent---ing.

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

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

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

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

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

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

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

praise you but none will de...sire, Let not youth fly a-way with-out con-

praise you but none will de...sire, Let not youth fly a-way with-out con-

praise you but none will de...sire, Let not youth fly a-way with-out con-

praise you but none will de...sire, Let not youth fly a-way with-out con-

6 6 # 6 4 # 3/3 3 6 6 8/3 3 6

- sent...ing, Age will come time e-nough for your re...pent...ing.

- sent...ing, Age will come time e-nough for your re...pent...ing.

- sent...ing, Age will come time e-nough for your re...pent...ing.

- sent...ing, Age will come time e-nough for your re...pent...ing.

4/2 6/4 6/3 6 6 5/3 6/4 8 7

1<sup>st</sup> FLUTE  
& HAUTBOY.

2<sup>nd</sup> FLUTE  
& HAUTBOY.

BASSO.

*p*  
*p* LIVELY.

1<sup>st</sup> time. 2<sup>nd</sup> time.

Shepherds, Shepherds, leave de-coy-ing, Pipes are sweet on summer's day,  
 Shepherds, Shepherds, leave de-coy-ing, Pipes are sweet on summer's day,

But a little af-ter toying, Women have the shot to pay. shot to pay.  
 But a little af-ter toying, Women have the shot to pay. shot to pay.

Here are Marriage-vows for signing, Set your Marks that can-not write,  
 Here are Marriage-vows for signing, Set your Marks that can-not write,

After that without repining, Play, and welcome, Day and Night, Play, and welcome,  
 After that without repining, Play, and welcome, Day and Night, and Night,

play, and welcome, play, and welcome, play, and welcome, Day and Night.  
 play, and welcome, play, and welcome, play, and welcome, Day and Night.

CHORUS.

Musical score for the first system. It features a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/4. The piano part begins with a *p* (piano) dynamic. The vocal line includes the lyrics: "Come Shepherds lead up a live--ly Mea--sure, come Shepherds".

CHORUS.

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano part includes *f* (forte) dynamics. The vocal line includes the lyrics: "Come Shepherds lead up a lively Measure, come Shepherds Measure, come Shepherds lead up a lively Measure, come Shepherds lead up a live...ly Measure, a lively Measure, come Shepherds".

lead up a lively Measure, The cares of Wedlock are cares of pleasure.

lead up a lively Measure, The cares of Wedlock are cares of pleasure.

lead up a lively Measure, The cares of Wedlock are cares of pleasure.

lead up a lively Measure, The cares of Wedlock are cares of pleasure.

7 6 # 6 # 6 7 #

But whether Marriage bring joy or sorrow, Make sure of

But whether Marriage bring joy or sorrow, Make sure of

But whether Marriage bring joy or sorrow, Make sure of

But whether Marriage bring joy or sorrow, Make sure of

6 7 6 9 # # 6 8



this day and hang to-morrow, But whether Marriage bring joy or  
 this day and hang to-morrow, But whether Marriage bring joy or  
 this day and hang to-morrow, But whether Marriage bring joy or  
 this day and hang to-morrow, But whether Marriage bring joy or

6 4 # # 6 7 6

sor-row Make sure of this day and hang to-mor-row.  
 sor-row Make sure of this day and hang to-mor-row.  
 sor-row Make sure of this day and hang to-mor-row.  
 sor-row Make sure of this day and hang to-mor-row.

6 6 4 3

HORNPIPE.

The first system of musical notation consists of four staves. The top two staves are joined by a brace on the left and contain a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The bottom two staves are joined by a brace on the left and contain a bass clef, the same key signature and time signature. The music begins with a whole rest in the first measure, followed by a series of eighth and sixteenth notes in the right hand and a corresponding bass line in the left hand.

The second system of musical notation continues the piece with four staves. It features the same instrumentation and key signature as the first system. The melody in the right hand continues with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. The system concludes with a double bar line.

The third system of musical notation continues the piece with four staves. The musical notation follows the same pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The system concludes with a double bar line.

The fourth system of musical notation concludes the piece with four staves. The melody in the right hand and the bass line in the left hand continue until the final measure, which ends with a double bar line.