

KING ARTHUR

opéra
en cinq actes

composé par

Henry Purcell

sur un livret de

John Dryden

1717

annoté par

Edward Taylor

Continuo

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OUVERTURE

Vln 

 Vla 

 BC 

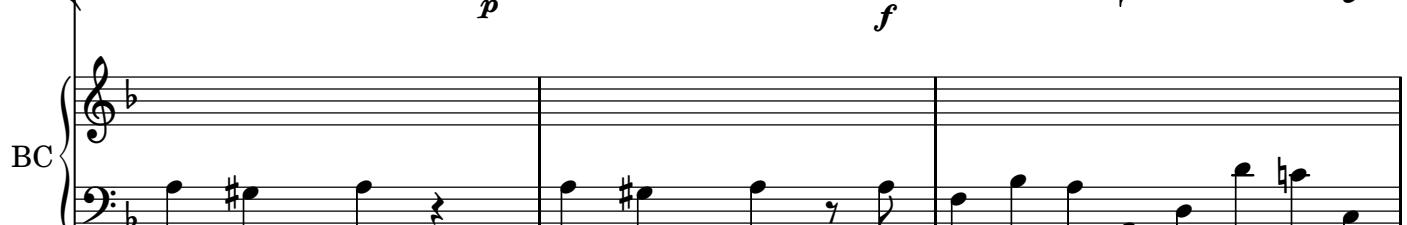
 Vln 

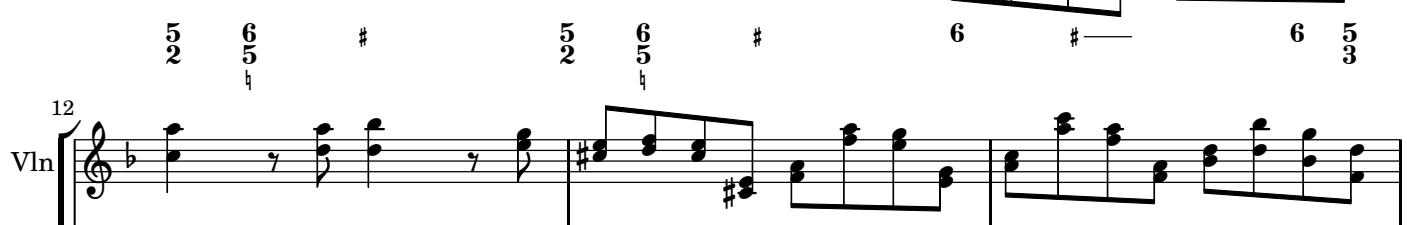
 Vla 

 BC 

 Vln 

 Vla 

 BC 

 Vln 

 Vla 

 BC 

2

15

Vln Vla BC

BC

18

Vln Vla BC

BC

21

Allegro

Vln Vla BC

BC

24

Vln Vla BC

Measure 15: Violin (Vln) plays eighth-note chords, Viola (Vla) plays eighth-note patterns, Bassoon (BC) starts a bass line. Measure 18: Violin (Vln) and Viola (Vla) play eighth-note chords, Bassoon (BC) continues bass line. Measure 21: Violin (Vln) and Viola (Vla) play eighth-note patterns, Bassoon (BC) rests. Measure 24: Violin (Vln) and Viola (Vla) play eighth-note chords, Bassoon (BC) rests.

27

Vln Vla BC

This section starts with a dynamic range of $\frac{f}{ff}$. The strings play eighth-note patterns, while the bassoon provides harmonic support. Measure 27 ends with a forte dynamic.

30

Vln Vla BC

The strings continue their eighth-note patterns. The bassoon's role shifts slightly, providing more rhythmic complexity. Measure 30 ends with a dynamic range of $\frac{f}{ff}$.

33

Vln Vla BC

The strings maintain their eighth-note patterns. The bassoon's role becomes more prominent, providing harmonic and rhythmic support. Measure 33 ends with a dynamic range of $\frac{f}{ff}$.

36

Vln Vla BC

The strings continue their eighth-note patterns. The bassoon's role shifts again, providing harmonic support. Measure 36 ends with a dynamic range of $\frac{f}{ff}$.

4
39

Vln Vla BC

BC

42

Vln Vla BC

45

Vln Vla BC

48

Vln Vla BC

Acte premier

Maestoso

Vln Vla BC

6 5 6 6

PREMIER PRÊTRE SAXON

Wo - den first to

6 6 5 6 7 5 p

CHŒUR

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

7 6 7 f

6

13

Vln Vla

S A T B

BC

16

Vln Vla

S A T B

BC

19

Vln Vla

S A T B

BC

SECOND PRÊTRE SAXON

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

22

Vln Vla CHŒUR
S A T B BC

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

25

Vln Vla S A T B BC

6 6 7 6 # # f

29

Vln Vla S A T B BC

6 6 # 5 5 6 p

A third (of

7 6 5 6 7 6 5 p

8

33

Vln Vla

S A T B

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

BC

36

Vln Vla

S A T B

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

BC

39

Vln Vla

S A T B

BC

42

Vln Vla BC

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

45

Vln Vla S A T B

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

BC

7 6 7 3

S A T B

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

A Tempo

6 6 5 4 3 6 6 4 5

52

S A T B

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

BC

6 5 6 7 16 7 6 6 6 6 6

10
55

S A T B BC

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

4 6 4 # 6 5 9 8 4 3

58

S A T B BC

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

6 6 6 6 4 6/3

61

Vln Vla

CHŒUR

f

S A T B BC

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

6 6 4 6 6 6 5 4 6/3

64

Vln Vla S A T B BC

67

Vln Vla S A T B BC

70

Vln Vla S A T B BC

12

74

Vln

Vla

S
A
T
B

BC

BC

6 6 6 3 6 6 6 6 7 6 7

77

Vln

Vla

BC

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

Solo – The lot is cast

S

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

BC

c c c 6 5 6 7 6

84

S

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

BC

5 7 6 4 6 4 5 5

Chœur – Brave souls, to be renou' d

Vln -

Vla -

S A T B {

BC {

6 6 6 6 6 6 5

93

Vln -

Vla -

S A T B {

BC {

6 6 6 6 6 6 5

98

Vln -

Vla -

S A T B {

S A T B {

BC {

BC {

6 6 6 4 3

Musical score for orchestra and choir, page 14, measures 104-114.

Measure 104: Vln (Violin) plays eighth-note chords. Vla (Cello) plays eighth-note patterns. SATB (Soprano, Alto, Tenor, Bass) sing eighth-note chords. BC (Bassoon/Cello) plays eighth-note patterns. Measure 104 ends with a fermata over the SATB vocal line.

Measure 109: Vln and Vla play eighth-note patterns. SATB sing eighth-note chords. BC plays eighth-note patterns. Measure 109 ends with a fermata over the SATB vocal line.

Measure 114: Vln and Vla play eighth-note patterns. SATB sing eighth-note chords. BC plays eighth-note patterns. The score concludes with a final fermata over the SATB vocal line.

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

TROISIÈME PRÊTRE SAXON

Allegro

p

S A T B

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

BC

147

S A T B

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

BC

S A T B

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

BC

156

S
A
T
B

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

BC

5 **6** **6** **2**

160

S
A
T
B

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

BC

7 **6** **6** **2**

164

S
A
T
B

makes the Bri - tons bold_____ Where you shall laugh and

BC

6 **4** **6** **6** **#** **6** **#**

168

S
A
T
B

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

BC

6 **6** **6** **6**

S
A
T
B

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

BC

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

CHŒUR

Vln
Vla

S
A
T
B

bold. _____

BC

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

Vln
Vla

S
A
T
B

BC

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

188

Vln

Vla

S
A
T
B

BC

6 6 6 5 6 5 6 # 6

Musical score for orchestra and choir, page 193. The score consists of four staves. The top two staves are for the orchestra: Violin (Vln) and Cello/Bassoon (Vla). The bottom two staves are for the choir: SATB (Soprano, Alto, Tenor, Bass) and Bassoon/Cello (BC). The music is in common time. The orchestra parts feature various rhythmic patterns, including eighth-note groups and sixteenth-note figures. The choir parts show harmonic movement through changes in pitch and rhythm. Measure numbers 193, 6, 7, 6, 5, and 6 are indicated at the bottom.

20
197

Vln Vla S A T B BC

6 4 6 7 6 6 6 5 6 6 7

201

Vln Vla S A T B BC

6 6 6 7 6 6 6 5 6 6 7

205

Vln Vla S A T B BC

6 6 6 7 6 6 6 5 6 6 7

This musical score page contains six systems of music, each with multiple staves. The instruments and voices are as follows: Violin (Vln), Cello (Vla), Alto (S), Tenor (A), Bass (T), Bassoon (B), and Bassoon/Cello (BC). The score is in common time, with key signatures indicating one flat throughout. Measure 197 begins with eighth-note patterns in the strings and bassoon. Measures 198-200 show a transition with changing time signatures (6/4, 6, 7) and rhythmic patterns. Measure 201 starts with eighth-note patterns in the strings and bassoon. Measures 202-205 continue with eighth-note patterns, maintaining the established instrumentation and time signatures. Measure 205 concludes with a final set of eighth-note patterns.

Symphonie militaire

Musical score for piano and basso continuo (BC). The score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains six measures of music. The bottom staff is for the basso continuo, indicated by the label 'BC' and a bass clef, also in 3/4 time. This staff contains five measures of music, starting with three rests.

217

Tpt

C

Musical score for piano, page 12, measures 224-225. The score consists of two staves. The upper staff (treble clef) starts with a single note, followed by a sixteenth-note pattern. The lower staff (treble clef) starts with a sixteenth-note pattern. Measures 224-225 show a continuation of this pattern. Measure 225 concludes with a repeat sign and a bass clef (BC) at the beginning of the lower staff.

Musical score for piano and basso continuo. The top system shows two staves for the piano: treble and bass. The treble staff begins with a quarter note followed by three quarter rests. The bass staff begins with a eighth-note followed by a sixteenth-note, eighth-note, eighth-note, eighth-note pattern. The bottom system shows a single bass staff labeled 'BC' with a bass clef, featuring a continuous eighth-note pattern.

22
238

BC

Solo & chœur – Come, if you dare

Tpt

Htb

Vla

BC

f

6

f 5 6 5 6 5 6

254

Tpt

Htb

Vla

BC

p

6

6 5

p 5 6 5 6 5 6

261

Tpt Htb Vla S A T B BC

Come, if you dare" our trumpets sound,

269

Soprano (S) and Alto (A) parts are shown on the top staff, with the Alto part starting at measure 6. The Tenor (T) and Bass (B) parts are shown on the bottom staff, with the Bass part starting at measure 6. The lyrics "Come, if you dare" the foes re - bound, "We come we come we come we come", Says the are written below the staff.

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

Bassoon (BC) part is shown on the bottom staff, with the bassoon starting at measure 6. The dynamic **più p** is indicated at the beginning of the bassoon part.

Htb

Vla

p

f

S
A
T
B

BC

p

f

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

Htb

Vla

BC

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

6 6 6 5 6 6 6 6 6 6 6 6

296

S
A
T
B

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

BC

6 5 # 6 6 6 6

303

Htb

Vla

S
A
T
B

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

BC

4 3 6 6 6 6 6 #

310

Htb

Vla

S
A
T
B

BC

6 4 # 6 6 6 5 # #

26
317

Htb Vla S A T B BC

S
A
T
B

The faint Saxon quit their ground, Their trumpets languish in the sound, They

BC

6 6 4 3

339

Htb

Vla

S A T B

BC

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

348

Htb

Vla

S A T B

BC

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

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

356

S A T B

BC

6 5 # 6 6 6

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

28

363

Htb Vla S A T B van-quish'd in - va-ders, tri - um-phant with spoils of the van-quish'd in - va-ders.

BC

369

Htb Vla S A T B BC

377

Htb Vla S A T B BC

Acte deux

Introduction

Musical score for Acte deux, Introduction, measures 1-8. The score consists of three staves: Violin (Vln), Cello/Bassoon (Vla), and Bassoon/Cello (BC). The key signature is one flat, and the time signature is common time (indicated by '4'). The Violin and Cello/Bassoon play eighth-note patterns, while the Bassoon/Cello provides harmonic support.

Musical score for Acte deux, Introduction, measures 9-16. The score continues with the same three instruments. Measure 9 shows a change in texture with more complex rhythms. Measures 10-16 show a transition, indicated by measure numbers 6, 7, 7, 7, 16, 7, and 4 above the staff, leading to a new section.

Musical score for Acte deux, measures 17-24. The score continues with the same three instruments. Measure 17 features a rhythmic pattern of eighth and sixteenth notes. Measures 18-24 show a continuation of this pattern, with measure numbers 5 and 5 above the staff.

30
Symphonie

Musical score for measures 30-31. The score consists of three staves: Violin (Vln), Cello/Violoncello (Vla), and Bassoon/Cdouble Bass (BC). The key signature is one flat. Measure 30 starts with a forte dynamic. The Vln and Vla play eighth-note chords, while the BC plays eighth-note patterns. Measure 31 begins with a change in time signature: 2/4, 6, 7, 5, 7, 5, 7, 5, 6, 6, 7. The BC continues its eighth-note patterns.

Musical score for measures 32-33. The Vln and Vla continue their eighth-note patterns. The BC staff is empty in measure 32. In measure 33, the BC reappears with eighth-note patterns. Measure 33 concludes with a repeat sign, indicating a return to a previous section.

Musical score for measures 34-35. The Vln and Vla play eighth-note patterns. The BC staff is empty in measure 34. In measure 35, the BC reappears with eighth-note patterns. Measure 35 concludes with a repeat sign, indicating a return to a previous section.

Solo & chœur – Hither, this way bend

Andante

Vln

PHILIDEL

Hi-ther this way,

BC

6 6 # 6 # 6 5 # 6

46

Vln

S A T B

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

BC

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

48

Vln

S A T B

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

BC

6 6 6 6 5 6 6 6 4 3

32

Vln S A T B BC

fiend, Hither this way, *Hither this way, this way bend,* *this way, hither,*

53

Vln S A T B BC

this way, this way bend,

56

Vln S A T B BC

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

59

Vln

S
A
T
B

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

BC

$\frac{6}{2}$ 6 $\frac{2}{2}$ 6 6

61

Vln

S
A
T
B

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

BC

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

Vln

f f

Vla

f

S
A
T
B

BC

$\frac{6}{4}$ 7 6 # 7 6 # — 6 # #

34

Vln Vla Htb

S A T B PHILIDEL

BC If you step no lon-ger

6 6 5 # # 6 # 6 6 # 6

69

Htb

S A T B thin-king, Down you

BC

6 6 6 6

71

Htb

S A T B fall, a fur - long sin - king.

BC

6 6 9 7 6 6 6 6

73

Htb S A T B BC

'Tis a fiend who has an-

6 6 7 # 6

75

Htb S A T B BC

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

6 6 6 #

77

Vln Vla S A T B BC

6 7 # 6 # 7 6 # 6 # # 6

36

80

Vln Vla S A T B BC

83

Vln Vla S A T B BC

6 4 3 # 7 # 7 # 6

Vln Vla S A T B BC

6 6

Vln Vla S A T B BC

6 6 5

Solo – Let not a moon-born elf

GRIMBALD

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

BC

6 6 6 5 3 2 6 6 6 6

97

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

BC

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

104

fore ye: Some-times sev'n and some-times one. Hur-ry, hur-ry, hur-ry,

BC

6 4 6 6 6 6 7

110

Vln

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

BC

6 6 6 6 6 6 5 7

115

Vln

BC

6 6 6 6 6 6

Bassoon (BC) part:

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

BC

6 5 6 7 5 4 6 6 6

Bassoon (BC) part:

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

BC

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

Bassoon (BC) part:

ly-ing, Far he can - not hence be - gone Hurry, hurry, hurry, hurry,

BC

6 4 6 6 6 7

Vln (Violin) part:

hurry, hurry, hurry, hurry, hurry on.

BC

6 6 6 4 5 7 2

Vln (Violin) part:

hurry, hurry, hurry, hurry, hurry on.

BC

6 6 6 6 6 6

Chœur – Hither, this way

Musical score for orchestra and choir. The score includes parts for Violin (Vln), Cello/Bassoon (Vla), SATB Chorus, and Bassoon/Corno (BC). The music is in common time, with a key signature of one flat. The vocal parts sing "Alleluia" in unison. The BC part provides harmonic support with sustained notes and rhythmic patterns.

156

40

159

Vln

Vla

S
A
T
B

BC

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

162

Vln

Vla

S
A
T
B

BC

5 # 6 5 # # 5 # 6 5

Chœur – Come, follow me

Musical score for orchestra and piano, page 10, measures 11-12. The score shows parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon/Cello (BC). The music is in 6/4 time, key signature of A major (three sharps). Measure 11 starts with a rest for Soprano and Alto, followed by a rhythmic pattern of eighth and sixteenth notes. Measure 12 continues this pattern, with bassoon entries and a dynamic marking of fff.

172

This musical score page shows four staves of music. The top staff is for the Violin (Vln), the second for the Cello (Vla), the third for the Alto (S) and Tenor (A) voices, and the bottom staff for the Bass (B) and Contrabass (C) voices. The key signature is two sharps. The time signature changes frequently, indicated by the bottom staff. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The bass and contrabass provide harmonic support with sustained notes and chords.

178

Vln

Vla

S
A
T
B

BC

6 5 6 7 6 7 5 6 5 # #3 6 5 8 6

42

184

Vln Vla

BC

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

CHŒUR

SOLO

BC

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

195

Vln Vla

S A T B

BC

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

200

Vln Vla S A T B BC

6 7 3 6 3 6 5

205

Vln Vla S A T B BC

6 5 # 7 7 5 3 6 4

208

Vln Vla BC

6 # 6 # 6 5 6 5 6 4

44

213

Vln Vla BC

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

218

Vln Vla BC

S A T B

6 6 7 9 8 7 5 #

224

Vln Vla BC

S A T B

9 8 7 5 4 — 7 6 4 6 6 6 6 6 3

230

Vln Vla S A T B BC

236

Vln Vla S A T B BC

242

Vln Vla S A T B BC

Andante

257

Vln Vla BC

p

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

265

Vln Vla BC

$\frac{6}{2}$ 6 6 6 7 6 8 7

273

S A T B

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

BC

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

279

Vln Vla S A T B BC

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

6 4 6 7 6 5 6

286

Vln Vla S A T B BC

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

6 6 7 6 5 #

293

S A T B BC

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

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

300

Vln Vla

S A T B

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

BC

Vln Vla

S A T B

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

BC

316

Vln Vla

S
A
T
B

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

BC

323

Vln Vla

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

BC

Vln Vla

S
A
T
B

BC

gr-a - ces at - ten - ded, Let not your days with-out pleasure ex - pire. Bright nymphs of

Vln Vla

7 6 5 6 6 6

330

Vln Vla

S
A
T
B

Bri-tain with gr-a - ces at - ten - ded, Let not your days with-out pleasure ex - pire.

BC

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

50
337

S A T B BC

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

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

343

S A T B BC

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

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

350

Vln Vla

S A T B BC

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

6 6 6 6 7 6 5

356

Vln Vla

S A T B

BC

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

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

362

Vln Vla

S A T B

BC

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

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

52

Duo – Shepherd, shepherd, leave decoying

Fl & Htb

BC

374

Fl & Htb

BC

379

Fl & Htb

BC

384

Fl & Htb

BC

389

Fl & Htb

S

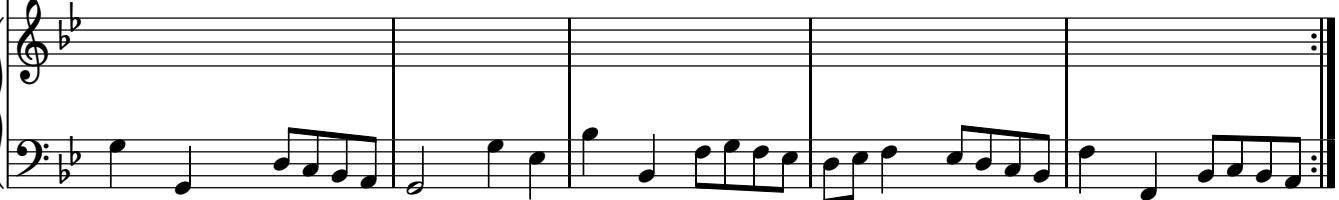
BC

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

394

S 

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

BC 

1

399

S 

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

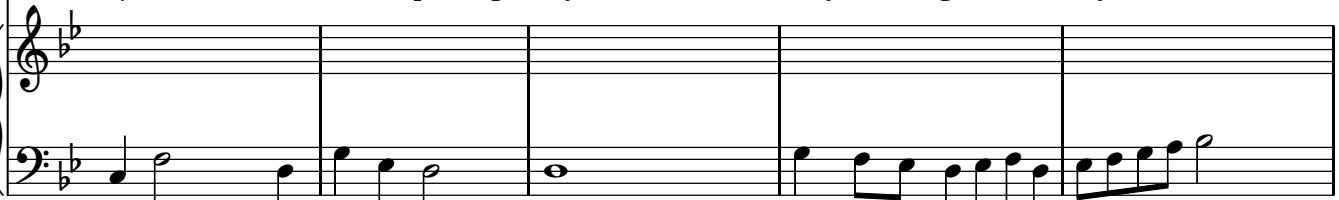
BC 

2

404

S 

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

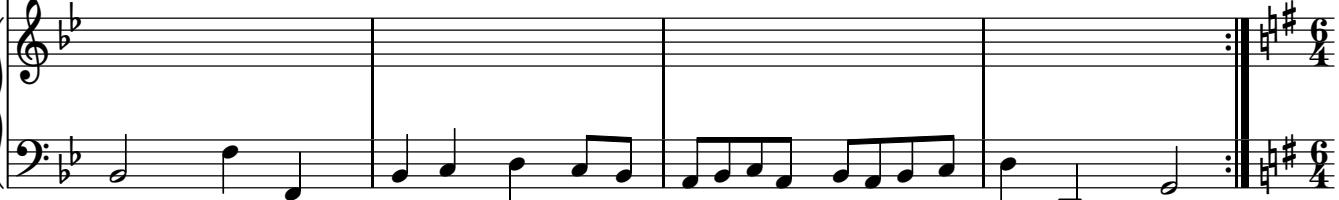
BC 

3

409

S 

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

BC 

4

Vln 

418 Vln 

424

Vln Vla S A T B BC

Hornpipe

Vln Vla BC

435

Vln Vla BC

440

Vln Vla BC

Acte trois

Vln Maestoso

Vla

BC

c c c

6 5 6

6 5 6

4

Vln

Vla

BC

6 5 5 #

6 5 #

7

Vln

Vla

BC

6 6

6 6

10

Vln

Vla

BC

6

6

Récitatif – What oh! thou Genious of the clime

CUPIDON

S CUPIDON

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

BC

16

S BC

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

BC

6 5

19

S BC

neath those Hills of Snow? What oh! what oh! what oh! Stretch ____

BC

5 6

22

S BC

out thy la - zy limbs, a-wake, a-wake, a-wake and Win-ter from thy

BC

$\frac{4}{2}$ 6 7 16 7 6 6

25

S BC

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

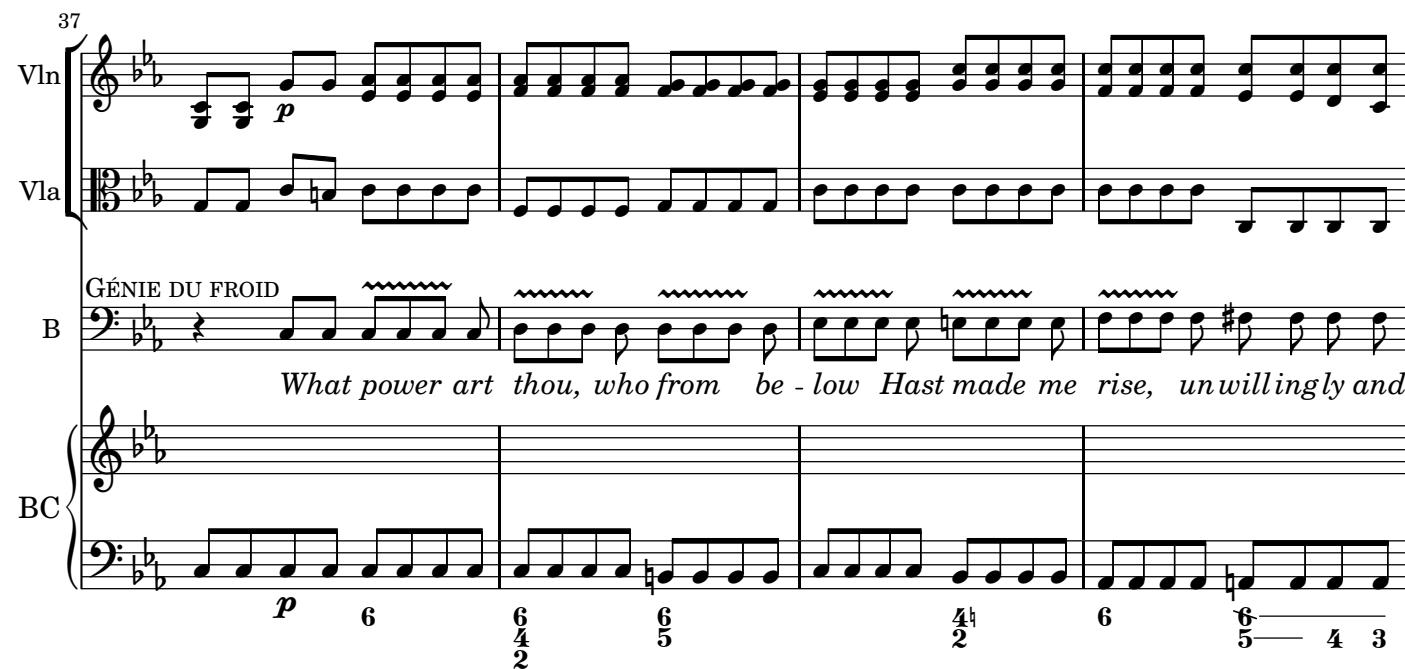
BC

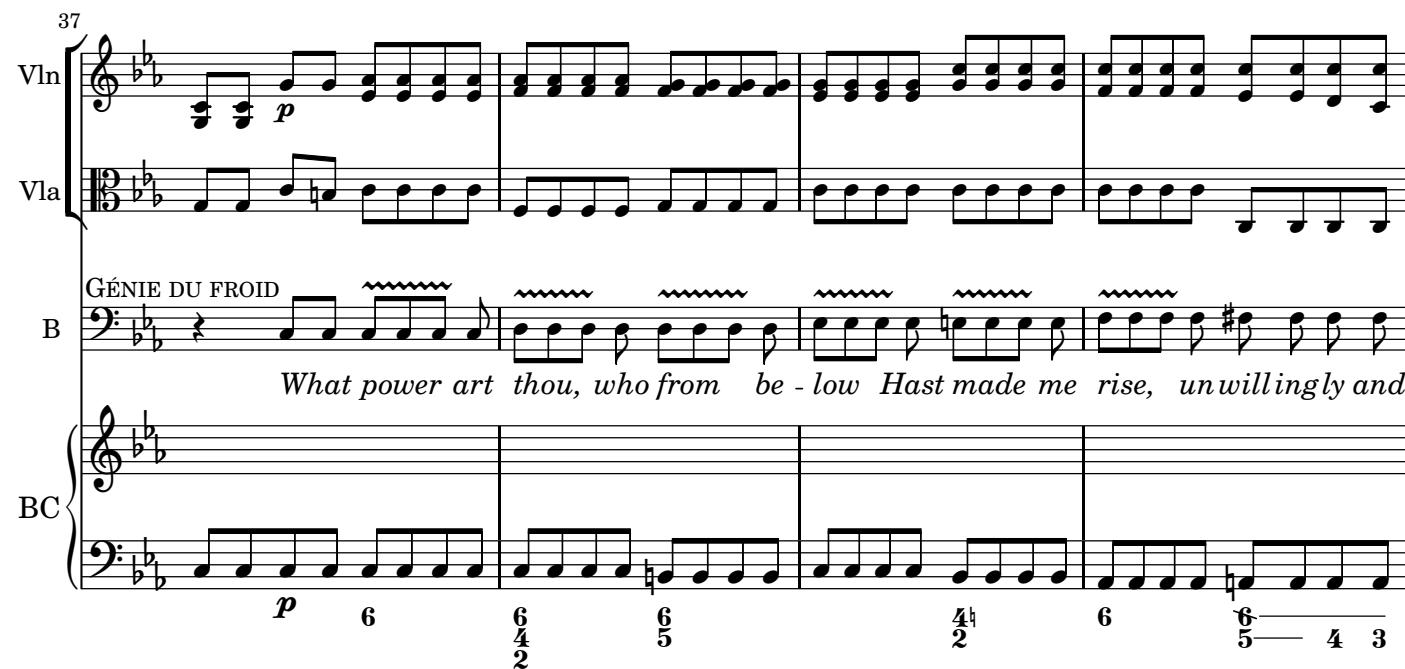
6 # 7 6 5 3

Solo – What power art thou?

Vln 

33 Vln 

37 Vln 

B GÉNIE DU FROID 

41

Vln

Vla

B

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

BC

45

Vln

Vla

B

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

BC

49

Vln

Vla

B

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

BC

60

53

Vln *p*

Vla *p*

B

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

BC

p 6 6 6 6

57

Vln

Vla

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

BC

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

61

Vln *rall.*

Vla

B death, let me, let me freeze again to death.

BC

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

Solo – Thou doating fool

CUPIDON

S

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

BC

6 6 6 6 6 6

73

S

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

BC

6 6 6 6 6 6

81

S

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

BC

6 6 6 6 6 6

90

S

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

BC

6 6 # — b 6 7 4 # 6

97

S

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

BC

6 6 6 6 6 6

Vln

B

GÉNIE DU FROID

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

BC

110

Vln

B

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

BC

115

Vln

B

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

BC

120

Vln

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

BC:

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

125

Vln

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

BC:

5 8 7 6 5 5 6 5 3 5 6 7 5 6 4 5 3 10 3 9 7 8 5

Récitatif – No part of my dominions

CUPIDON

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

BC:

133

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

BC:

64
136

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

BC

The soprano part consists of a treble clef staff with six measures. The lyrics are: "will a peo - ple raise, Of kind em-bra-cing lo-vers and em-brac'd. E'en". The bassoon part consists of a bass clef staff with four measures. The key signature changes from F major (two sharps) to C major (no sharps or flats) at measure 6, then to G major (one sharp) at measure 7, then to E major (two sharps) at measure 8, and back to F major at measure 9.

139

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

BC

The soprano part starts with a treble clef staff and continues with a bass clef staff. The lyrics are: "here, e'en here I will a peo - ple raise, Of kind.embracing lo-vers and em-brac'd.". The bassoon part continues with a bass clef staff. The key signature changes to A major (three sharps) at measure 139, then to D major (one sharp) at measure 140, and then to G major (one sharp) at measure 141.

Prélude

Vln

Vla

BC

This section contains three staves: violin (Vln), viola (Vla), and bassoon (BC). The violin and viola play eighth-note patterns in 3/4 time. The bassoon plays a sustained note followed by eighth-note patterns in 3/4 time. Measure numbers 6, 5, and 6 are indicated below the bassoon staff.

149

Vln

Vla

BC

This section contains three staves: violin (Vln), viola (Vla), and bassoon (BC). The violin and viola play eighth-note patterns in 3/4 time. The bassoon plays a sustained note followed by eighth-note patterns in 3/4 time. Measure numbers 6, 6, and 5 are indicated below the bassoon staff.

155

Vln Vla BC

161

Vln Vla BC

166

Vln Vla BC

171

Vln Vla BC

66

Chœur – See, we assemble

Vln c

Vla c

BC c

182 Vln

Vla

BC

187 Vln

Vla

BC

182

187

192

192

Vln Vla BC

6 5b 7 6 4 6 5 6

196

Vln Vla BC

4 6 7 4 6

201

Vln Vla BC

6 6 7 6 7

68
206

Vln
Vla
BC

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

210

Vln
Vla
BC

$\frac{4}{2}$ 4 4 $\frac{4}{2}$

Solo – 'Tis I that have warm'd ye

Vivace

CUPIDON

S
BC

'Tis I, 'tis I, 'tis I that have warm'd ye, 'Tis I
 p 6 6 5

219

S
BC

I, 'tis I, 'tis I that have warm'd ye, In
6 7

223

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

227

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

231

Vln

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

BC

235

Vln 6 6 7
Vla

BC

239

Vln

Vla

BC

70

Chœur - 'T is love that has warm'd us

Vln

Vla

S
A
T
B

BC

6 5 6 6

249

Vln

Vla

S
A
T
B

BC

7 5 4 6 6 6

254

Vln

Vla

BC

b 6 # b 6 9 8

259

Vln Vla S A T B BC

6 5 6 5 6

265

Vln Vla S A T B BC

6 5 6 7 5 4

271

Vln Vla S A T B BC

6 7 6 6 6 7 5 4

72

276

Vln

Vla

S
A
T
B

BC

281

Vln

Vla

S
A
T
B

BC

286

Vln

Vla

BC

291

Vln Vla S A T B BC

296

Vln Vla S A T B BC

301

Vln Vla S A T B BC

Duo – Sound a parley, ye fair

Andante

Vln S A T B BC

Sound a

8 - 3 5b

313

Vln S A T B BC

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

7 6 6 6 6 6 5 6

319

Vln S A T B BC

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

3 6 6 5 6 6 5 4 3 4 3 4 3 4 2 4 2

325

Vln

S
A
T
B

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

BC

6 6 5 6 6 6 7

331

Vln

S
A
T
B

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

BC

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

336

Vln

S
A
T
B

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

BC

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

76

341

Vln

S
A
T
B

selves and your lo - vers at ease;
selves and your lo - vers at ease.

He's a

BC

6 6 6 5 3 2 6 # 6 5

347

Vln

S
A
T
B

He's a grateful, a grateful of-fen-der Who plea - - -
grateful, a grateful of - fen-der Who pleasure who plea - - -

BC

6 9 8 5 6 # 6 4 # 6 #

353

Vln

S
A
T
B

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

BC

6 6 5 3 7 6 5 6 6

359

Vln

S
A
T
B

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

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

Sound sound,

BC

6 6 5 6

365

Vln

S
A
T
B

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

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

BC

7 6 3 6 5 6 6 5 6

370

Vln

S
A
T
B

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

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

BC

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

78
376

Vln S A T B BC

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

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

$\frac{10}{8} \frac{9}{7} \frac{5}{4} \frac{6}{2} \frac{4}{1} \frac{3}{ }$ $\frac{5}{3} \frac{6}{4} \frac{5}{3} \frac{6}{4} \frac{7}{5}$ $6 \quad \frac{6}{4} \frac{6}{6}$ $6 \quad \frac{7}{6} \frac{6}{4} \frac{7}{3}$ 6

382

Vln S A T B BC

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

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

$9 \quad \# \quad 4 \quad 6 \quad 3 \quad \# \quad \# \quad 7 \quad 6 \quad 6 \quad 4 \quad 5 \quad \# \quad 7 \quad \# \quad 7 \quad \flat$

388

Vln S A T B BC

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

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

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

394

Vln

S
A
T
B

move their disdain; Love was made, Love was

dressing We move their disdain, Love was

BC

$\frac{6}{4} \frac{5}{3} \frac{6}{4} \frac{4}{2} \frac{5}{3}$ $\frac{6}{4} \frac{5}{\sharp}$ $\frac{4}{2} \quad 6$

400

Vln

S
A
T
B

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

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

BC

7 4/3 6 6 6 6/5 6

406

Vln

S
A
T
B

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

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

BC

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

80
412

Vln

S
A
T
B

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

BC

6 6 6 6 3 3 3 3 6 5 6 6 9 5 6 4 3

Hornpipe

Vln

Vla

BC

422

Vln

Vla

BC

426

Vln

Vla

BC

Acte quatre

Duo – Two daughters of this aged stream

Soprano (S) and Bassoon/Cello (BC) parts are shown.

Measures 1-6:

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

Measures 7-11:

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

Measures 12-16:

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

Measures 17-21:

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

Measures 22-26:

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

Accompaniment figures are present in the BC part throughout the section.

82

26 S danger from a na - ked foe? Come come come come bathe with us,

BC

b 8 4 2 6 6 5 4 5 6 8 5 6 5 4 5

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

BC

8 6 # 6 4 5 6 6 6 4 3 6

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

BC

6

42 S And cir - - - - cle round and

BC

6 b #

46 S cir - - - - cle round and cir - - - - cle round.

BC

6 6 # 7 6 6 4

Passacaille

Htb Vln Vla

BC

53 54 55

Htb Vln Vla

BC

56 57 58

Htb Vln Vla

BC

61 62 63

84

66

Htb Vln Vla BC

This section contains four systems of musical notation. The first system shows Htb (Horn) with a sixteenth-note cluster, Vln (Violin) with a rest, Vla (Cello) with eighth-note pairs, and BC (Bassoon) with eighth-note pairs. The second system shows Vln with a sixteenth-note cluster, Vla with eighth-note pairs, and BC with eighth-note pairs. The third system shows Vln with a sixteenth-note cluster, Vla with eighth-note pairs, and BC with eighth-note pairs. The fourth system shows Vln with a sixteenth-note cluster, Vla with eighth-note pairs, and BC with eighth-note pairs.

71

Htb Vln Vla BC

This section contains four systems of musical notation. The first system shows Htb with a sixteenth-note cluster, Vln with a rest, Vla with eighth-note pairs, and BC with eighth-note pairs. The second system shows Vln with a rest, Vla with eighth-note pairs, and BC with eighth-note pairs. The third system shows Vln with a rest, Vla with eighth-note pairs, and BC with eighth-note pairs. The fourth system shows Vln with a sixteenth-note cluster, Vla with eighth-note pairs, and BC with eighth-note pairs.

76

Vln Vla BC

This section contains four systems of musical notation. The first system shows Vln with a sixteenth-note cluster, Vla with eighth-note pairs, and BC with eighth-note pairs. The second system shows Vln with a sixteenth-note cluster, Vla with eighth-note pairs, and BC with eighth-note pairs. The third system shows Vln with a sixteenth-note cluster, Vla with eighth-note pairs, and BC with eighth-note pairs. The fourth system shows Vln with a sixteenth-note cluster, Vla with eighth-note pairs, and BC with eighth-note pairs.

81

6

Htb Vln Vla BC

This section contains five systems of musical notation. The first system shows Htb with a sixteenth-note cluster, Vln with a rest, Vla with eighth-note pairs, and BC with eighth-note pairs. The second system shows Vln with a rest, Vla with eighth-note pairs, and BC with eighth-note pairs. The third system shows Vln with a sixteenth-note cluster, Vla with eighth-note pairs, and BC with eighth-note pairs. The fourth system shows Vln with a sixteenth-note cluster, Vla with eighth-note pairs, and BC with eighth-note pairs. The fifth system shows Vln with a sixteenth-note cluster, Vla with eighth-note pairs, and BC with eighth-note pairs.

Musical score for strings and bassoon (BC) across five staves and four measures.

Measure 86:

- Htb (Treble Cello):** Rests throughout.
- Vln (Violin):** Notes: G, A, B, C, D, E.
- Vla (Bassoon):** Notes: B, C, D, E, F, G.
- BC (Bassoon):** Notes: B, C, D, E, F, G.

Measure 91:

- Htb (Treble Cello):** Notes: G, A, B, C, D, E.
- Vln (Violin):** Notes: B, C, D, E, F, G.
- Vla (Bassoon):** Notes: B, C, D, E, F, G.
- BC (Bassoon):** Rests throughout.

Measure 95:

- Htb (Treble Cello):** Notes: G, A, B, C, D, E.
- Vln (Violin):** Rests throughout.
- Vla (Bassoon):** Notes: B, C, D, E, F, G.
- BC (Bassoon):** Rests throughout.

Measure 99:

- Htb (Treble Cello):** Notes: G, A, B, C, D, E.
- Vln (Violin):** Notes: B, C, D, E, F, G.
- Vla (Bassoon):** Notes: B, C, D, E, F, G.
- BC (Bassoon):** Notes: B, C, D, E, F, G.

86

103

Htb Vln Vla

S
A
T
B

BC

SOLO

107

Htb Vln Vla

S
A
T
B

BC

7 6 7 6 #

112

S
A
T
B

BC

7 6 7 6 # 6 4/2 6

117

S A T B { BC

Htb Vln Vla S A T B { BC

122 CHŒUR

Htb Vln Vla S A T B { BC

Htb Vln Vla S A T B { BC

127 Htb Vln Vla S A T B { BC

Htb Vln Vla S A T B { BC

Htb Vln Vla S A T B { BC

Htb Vln Vla S A T B { BC

132

Htb Vln Vla

BC

137

Htb Vln Vla

BC

141

Htb Vln Vla

BC

145

Htb Vln Vla BC

149

Htb Vln Vla BC

153

Htb Vln Vla BC

157

Htb Vln Vla BC

161

Htb Vln Vla BC

This section contains four systems of musical notation. The first system features Htb (Horn) and Vln (Violin) playing eighth-note patterns. The second system shows Vln and Vla (Cello) with similar eighth-note patterns. The third system has Vla and BC (Bassoon) with eighth-note patterns. The fourth system concludes the section.

Htb Vln Vla BC

This section contains four systems of musical notation. The first system features Htb and Vln with eighth-note patterns. The second system shows Vln and Vla with eighth-note patterns. The third system has Vla and BC with eighth-note patterns. The fourth system concludes the section.

Htb Vln Vla BC

This section contains five systems of musical notation. The first system features Htb and Vln with eighth-note patterns. The second system shows Vln and Vla with eighth-note patterns. The third system has Vla and BC with eighth-note patterns. The fourth system concludes the section.

Htb Vln Vla BC

This section contains five systems of musical notation. The first system features Htb and Vln with eighth-note patterns. The second system shows Vln and Vla with eighth-note patterns. The third system has Vla and BC with eighth-note patterns. The fourth system concludes the section.

179

Htb Vln Vla

BC

DUO

S A T B

BC

6 6 #

189

S A T B

BC

6 7 6

195

S A T B

BC

6

92

S A T B BC

<img alt="Musical score for measures 92-215. The score consists of two systems of four staves each. The top system (measures 92-108) shows Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon/Cello (BC). The bottom system (measures 109-215) shows BC. Measure 92 starts with a sustained note from S, followed by eighth-note patterns from A, T, and B. BC has eighth-note patterns. Measure 108 ends with a forte dynamic. Measure 109 begins with eighth-note patterns from S, A, and T, followed by eighth-note patterns from B and BC. Measure 110 continues with eighth-note patterns. Measure 111 begins with eighth-note patterns from S, A, and T, followed by eighth-note patterns from B and BC. Measure 112 begins with eighth-note patterns from S, A, and T, followed by eighth-note patterns from B and BC. Measure 113 begins with eighth-note patterns from S, A, and T, followed by eighth-note patterns from B and BC. Measure 114 begins with eighth-note patterns from S, A, and T, followed by eighth-note patterns from B and BC. Measure 115 begins with eighth-note patterns from S, A, and T, followed by eighth-note patterns from B and BC. Measure 116 begins with eighth-note patterns from S, A, and T, followed by eighth-note patterns from B and BC. Measure 117 begins with eighth-note patterns from S, A, and T, followed by eighth-note patterns from B and BC. Measure 118 begins with eighth-note patterns from S, A, and T, followed by eighth-note patterns from B and BC. Measure 119 begins with eighth-note patterns from S, A, and T, followed by eighth-note patterns from B and BC. Measure 120 begins with eighth-note patterns from S, A, and T, followed by eighth-note patterns from B and BC. Measure 121 begins with eighth-note patterns from S, A, and T, followed by eighth-note patterns from B and BC. Measure 122 begins with eighth-note patterns from S, A, and T, followed by eighth-note patterns from B and BC. 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220

S A T B {

BC {

Htb {

Vln {

Vla {

S A T B {

CHŒUR

BC {

Htb {

Vln {

Vla {

S A T B {

BC {

Htb {

Vln {

Vla {

231

BC {

Htb {

Vln {

Vla {

S A T B {

BC {

Htb {

Vln {

Vla {

236

Htb Vln Vla

S
A
T
B

BC

241

Htb Vln Vla

9 7 8 3 6 4 6 6 6

BC

Htb Vln Vla

S
A
T
B

S
A
T
B

7 9 8 6 4 6

NYMPHES

S
A
T
B

BC

6 6 4 6

252

S
A
T
B

BC

6 $\frac{4}{2}$ 6 6 — b 7 6 —

6 $\frac{4}{2}$ 6 6 — b 7 6 —

257

S
A
T
B

BC

5 — — — — — — —

6 — — — — — — —

SYLVAINS

S
A
T
B

BC

6 7 6 7 6 7 3 7 6 —

269

S
A
T
B

BC

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

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

96

NYMPHES

S A T B

BC

281 CHŒUR

Htb Vln Vla

S A T B

BC

286

Htb Vln Vla

S A T B

BC

Acte cinq

Air – Ye blustering brethren

Allegro

Musical score for Acte cinq, featuring three staves: Violin (Vln), Cello/Viola (Vla), and Bassoon/Corno (BC). The score consists of six systems of music, numbered 1 through 6. The key signature changes from common time to 6/4 time at the end of system 6.

System 1: Violin (Vln) plays eighth-note patterns. Cello/Viola (Vla) rests. Bassoon/Corno (BC) rests.

System 2: Violin (Vln) rests. Cello/Viola (Vla) plays eighth-note patterns. Bassoon/Corno (BC) rests.

System 3: Violin (Vln) plays sixteenth-note patterns. Cello/Viola (Vla) rests. Bassoon/Corno (BC) rests.

System 4: Violin (Vln) rests. Cello/Viola (Vla) plays eighth-note patterns. Bassoon/Corno (BC) rests.

System 5: Violin (Vln) plays sixteenth-note patterns. Cello/Viola (Vla) plays eighth-note patterns. Bassoon/Corno (BC) rests.

System 6: Violin (Vln) plays sixteenth-note patterns. Cello/Viola (Vla) plays eighth-note patterns. Bassoon/Corno (BC) plays eighth-note patterns. Measure numbers 6, 7, and 8 are indicated above the staff, followed by a change to 6/4 time at measure 9.

98

Vln Vla B BC

ÉOLE
Ye blust -

Vln Vla B BC

ring breth ren of the

Vln Vla B BC

skies, Whose breath has ruf - fled

Vln Vla B BC

all the wat' ry plain,

19

Vln Vla B BC

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

22

Vln Vla B BC

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

27

Vln Vla B BC

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

33 **Andante**

Vln B BC

Serene and calm and void of fear,

39

Vln B BC

Se - rene and calm and

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

pear. Se-rene and calm se-rene and calm

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

Vln B BC

44

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

$\frac{7}{6}$ $\frac{6}{5}$ $\frac{7}{9}$ $\frac{6}{8}$ \flat $\frac{7}{6}$

48

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

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

58

Vln B C

Se-rene and calm

se-rene and

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

63

Vln B C

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

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

Symphonie

Andante maestoso

Vln Htb BC

Vln Htb BC

Vln Htb BC

Vln Htb BC

5 2 **6** **6 7 #**

5 2

75

Vln Htb BC

76

Vln Htb BC

77

Vln Htb BC

79

Vln Htb BC

81

Vln Htb BC

83

Vln Htb BC

85

Vln Htb BC

87

Vln Htb BC

89

Vln Htb BC

91

Vln Htb BC

93

Vln Htb BC

95

Vln Htb BC

97

Vln Htb BC

100

Vln Htb BC

102

Vln Htb BC

104

Vln Htb BC

106

Vln Htb BC

108

Vln Htb BC

110

Vln Htb BC

112

Vln Htb BC

114

Vln Htb BC

116

Vln Htb BC

118

Vln Htb BC

120

Vln Htb BC

122

Vln Htb BC

124

Vln Htb BC

126

Vln Htb BC

128

Vln Htb BC

130

Vln Htb BC

132

Vln Htb BC

134

Vln Htb BC

136

Vln Htb BC

138

Vln Htb BC

140

Vln Htb BC

142

Vln Htb BC

144

Vln Htb BC

146

Vln Htb BC

148

Vln Htb BC

150

Vln Htb BC

152

Vln Htb BC

154

Vln Htb BC

156

Vln Htb BC

158

Vln Htb BC

160

Vln Htb BC

162

Vln Htb BC

164

Vln Htb BC

166

Vln Htb BC

168

Vln Htb BC

170

Vln Htb BC

172

Vln Htb BC

174

Vln Htb BC

176

Vln Htb BC

178

Vln Htb BC

180

Vln Htb BC

182

Vln Htb BC

184

Vln Htb BC

186

Vln Htb BC

188

Vln Htb BC

190

Vln Htb BC

192

Vln Htb BC

194

Vln Htb BC

196

Vln Htb BC

198

Vln Htb BC

200

Vln Htb BC

202

Vln Htb BC

204

Vln Htb BC

206

Vln Htb BC

208

Vln Htb BC

210

Vln Htb BC

212

Vln Htb BC

214

Vln Htb BC

216

Vln Htb BC

218

Vln Htb BC

220

Vln Htb BC

222

Vln Htb BC

224

Vln Htb BC

226

Vln Htb BC

228

Vln Htb BC

230

Vln Htb BC

232

Vln Htb BC

234

Vln Htb BC

236

Vln Htb BC

238

Vln Htb BC

240

Vln Htb BC

242

Vln Htb BC

244

Vln Htb BC

246

Vln Htb BC

248

Vln Htb BC

250

Vln Htb BC

252

Vln Htb BC

254

Vln Htb BC

256

Vln Htb BC

258

Vln Htb BC

260

Vln Htb BC

262

Vln Htb BC

264

Vln Htb BC

266

Vln Htb BC

268

Vln Htb BC

270

Vln Htb BC

272

Vln Htb BC

274

Vln Htb BC

276

Vln Htb BC

278

Vln Htb BC

280

Vln Htb BC

282

Vln Htb BC

284

Vln Htb BC

286

Vln Htb BC

288

Vln Htb BC

290

Vln Htb BC

292

Vln Htb BC

294

Vln Htb BC

296

Vln Htb BC

298

Vln Htb BC

300

Vln Htb BC

302

Vln Htb BC

304

Vln Htb BC

306

Vln Htb BC

308

Vln Htb BC

310

Vln Htb BC

312

Vln Htb BC

314

Vln Htb BC

316

Vln Htb BC

318

Vln Htb BC

320

Vln Htb BC

322

Vln Htb BC

324

Vln Htb BC

326

Vln Htb BC

328

Vln Htb BC

330

Vln Htb BC

332

Vln Htb BC

334

Vln Htb BC

336

Vln Htb BC

338

Vln Htb BC

340

Vln Htb BC

342

Vln Htb BC

344

Vln Htb BC

346

Vln Htb BC

348

Vln Htb BC

350

Vln Htb BC

352

Vln Htb BC

354

Vln Htb BC

356

Vln Htb BC

358

Vln Htb BC

360

Vln Htb BC

362

Vln Htb BC

364

Vln Htb BC

366

Vln Htb BC

368

Vln Htb BC

370

Vln Htb BC

372

Vln Htb BC

374

Vln Htb BC

376

Vln Htb BC

378

Vln Htb BC

380

Vln Htb BC

382

Vln Htb BC

384

Vln Htb BC

386

Vln Htb BC

388

Vln Htb BC

390

Vln Htb BC

392

Vln Htb BC

394

Vln Htb BC

396

Vln Htb BC

398

Vln Htb BC

400

Vln Htb BC

402

Vln Htb BC

404

Vln Htb BC

406

Vln Htb BC

408

Vln Htb BC

410

Vln Htb BC

412

Vln Htb BC

414

Vln Htb BC

416

Vln Htb BC

418

Vln Htb BC

420

Vln Htb BC

422

Vln Htb BC

424

Vln Htb BC

426

Vln Htb BC

428

Vln Htb BC

430

Vln Htb BC

432

Vln Htb BC

434

Vln Htb BC

436

Vln Htb BC

438

Vln Htb BC

440

Vln Htb BC

442

Vln Htb BC

444

Vln Htb BC

446

Vln Htb BC

448

Vln Htb BC

450

Vln Htb BC

452

Vln Htb BC

454

Vln Htb BC

456

Vln Htb BC

458

Vln Htb BC

460

Vln Htb BC

462

Vln Htb BC

464

Vln Htb BC

466

Vln Htb BC

468

Vln Htb BC

470

Vln Htb BC

472

Vln Htb BC

474

Vln Htb BC

476

Vln Htb BC

478

Vln Htb BC

480

Vln Htb BC

482

Vln Htb BC

484

Vln Htb BC

486

Vln Htb BC

488

Vln Htb BC

490

Vln Htb BC

492

Vln Htb BC

494

Vln Htb BC

<img alt="Musical score for measures 4

86

Vln Htb BC

95

Vln Htb BC

4 6 5 4 4 3 6/4 4 3

Symphonie

Vln Vla BC

104

Vln Vla BC

110

Vln Vla BC

116

Vln Vla BC

122

This musical score page shows three staves. The top staff is for the Violin (Vln), the middle for the Cello/Violoncello (Vla), and the bottom for Bassoon (BC). The key signature changes from A major (no sharps or flats) to B major (one sharp). The BC staff has a bracket under it. Measure 122 consists of six measures of music.

Duo & chœur – Round thy coasts

This musical score page shows three staves. The top staff is for the Violin (Vln), the middle for the Cello/Violoncello (Vla), and the bottom for Bassoon (BC). The key signature changes to C major (no sharps or flats). The BC staff has a bracket under it. Measures 132-135 consist of four measures of music.

132

This musical score page shows three staves. The top staff is for the Violin (Vln), the middle for the Cello/Violoncello (Vla), and the bottom for Bassoon (BC). The key signature changes to D major (two sharps). The BC staff has a bracket under it. Measures 136-139 consist of four measures of music.

136

This musical score page shows three staves. The top staff is for the Violin (Vln), the middle for the Cello/Violoncello (Vla), and the bottom for Bassoon (BC). The key signature changes to E major (three sharps). The BC staff has a bracket under it. Measures 140-143 consist of four measures of music.

140

This musical score page shows three staves. The top staff is for the Violin (Vln), the middle for the Cello/Violoncello (Vla), and the bottom for Bassoon (BC). The key signature changes to F major (no sharps or flats). The BC staff has a bracket under it. Measures 144-147 consist of four measures of music.

144

NÉRÉIDE
PAN

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

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

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

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

CHŒUR DES PÊCHEURS

Andante

S
A
T
B

BC

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

6

180

S
A
T
B

BC

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

7 6 7 8 7 6 # 5 6

185

S
A
T
B

BC

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

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

190

S
A
T
B

BC

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

6 5 5 6 5 5 # 6 7 4 3

195

S
A
T
B

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

BC

$\underline{6}$ $\underline{\sharp}$ $\underline{\sharp}$ $\underline{6}$ $\underline{\sharp}$ $\underline{5}$ $\underline{6}$ $\underline{6}$ $\underline{6}$ $\underline{4}$ $\underline{\sharp}$

200

S
A
T
B

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

BC

\sharp \sharp 4 \sharp 6

204

S
A
T
B

wool, the Bri-tish wool is grow-ing, grow - ing gold. No, no, no, no,

BC

7 5 7 6 6 4 \sharp \natural

208

S
A
T
B

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

BC

\natural \natural \sharp \sharp 6 4 6 6 6

S
A
T
B

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

BC

Air – Fairest Isle, all isles excelling

Vln
Vla
BC

Vln
Vla
BC

Vln
Vla
BC

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

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

BC

5 6 6 4 13

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

BC

6 4 1 6 4

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

BC

6 6 6 6 7 6 4 5

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

BC

5 6 6 4 13

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

BC

5 6 6 4 13

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

BC

6 4 1 6 4

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

BC

6 6 6 6 7 6 6 5

Dialogue – You say 't is Love creates the pain

NYMPHE

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

BC

c c c c c c

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

BC

6 6 7 6 4 3

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

BC

h h 6 7

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

BC

3 3

B BERGER

T'is not my pas - sion makes my care But your in-diff-rence gives de-spair: The

BC

5 6 7 6 # b h 4 3

6

328

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

BC

335

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

BC

343

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

BC

350

S NYMPHE

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

BC

354

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

BC

358

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

BC

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

BC

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

BC

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

BC

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

BC

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

BC

379 S joys with floods of tears.

B BERGER

BC

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

BC

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

384

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

BC

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

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

BC

BC

393

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

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

BC

BC

397

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

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

BC

BC

401

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

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

BC

BC

405

Sign'd.

You be cons-tant, I'll be kind, I'll be kind,

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

BC

BC

6

410

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

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

BC

BC

415

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

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

BC

BC

419

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

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

BC

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

BC

\flat 5 4 3

Sonnerie de trompettes

Musical score for orchestra, page 10, measures 438-440. The score includes parts for VLN & TPT, Vla, and BC. The VLN & TPT part features eighth-note chords in the treble clef, while the Vla and BC parts provide harmonic support in the bass clef. Measure 438 ends with a double bar line, followed by measures 439 and 440 where the bassoon continues its rhythmic pattern.

Musical score for strings and bassoon at measure 444. The score includes parts for VLN (Violin), TPT (Trumpet), Vla (Viola), and BC (Bassoon). The music consists of six measures. The VLN and TPT parts play eighth-note patterns, while the Vla part provides harmonic support. The BC part plays sustained notes and eighth-note patterns in the lower register.

HONNEUR

Soprano (S) and Bassoon (BC) parts shown. Measure 455 starts with a rest followed by a rhythmic pattern of eighth and sixteenth notes.

Saint George, Saint George, Saint

Tenor (Tpt), Soprano (S), and Bassoon (BC) parts shown. Measure 455 continues with a rest followed by a rhythmic pattern of eighth and sixteenth notes.

George the pa - tron of our isle!

Tenor (Tpt), Soprano (S), and Bassoon (BC) parts shown. Measure 461 starts with a rest followed by a rhythmic pattern of eighth and sixteenth notes.

Saint

Soprano (S) and Bassoon (BC) parts shown. Measure 467 starts with a rest followed by a rhythmic pattern of eighth and sixteenth notes.

George Saint George, Saint George the

Soprano (S) and Bassoon (BC) parts shown. Measure 473 starts with a rest followed by a rhythmic pattern of eighth and sixteenth notes.

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

479

Tpt

S
saint!

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

BC

6 7 5

485

Tpt

S
On that, that au - spicious or - der

BC

490

Tpt

S
smile, Which love_____ and arms will plant.

BC

495

Tpt

S
Saint George, Saint George!

BC

120
501

Tpt S BC

Saint George, Saint George _____ the pa - tron

507

S BC

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

512

S BC

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

517

S BC

smile _____ Which love and arms

522

S BC

will plant, On this, this au - spi-cious or - der smile _____ Which

528

Tpt S BC

love and arms _____ will plant.

533

Tpt BC

538

Tpt BC

543

Tpt BC

Chœur – Our natives not alone appear

544 545 546 547 548 549 550 551 552 553

Tpt
Vln
Vla

S
A
T
B

BC

<img alt="Musical score for measures 122-563 showing parts for Tpt, Vln, Vla, SATB choir, and BC. Measure 122 starts with a forte dynamic. Measure 123 begins with a piano dynamic. Measure 124 starts with a forte dynamic. Measure 125 begins with a piano dynamic. Measure 126 starts with a forte dynamic. Measure 127 begins with a piano dynamic. Measure 128 starts with a forte dynamic. Measure 129 begins with a piano dynamic. Measure 130 starts with a forte dynamic. Measure 131 begins with a piano dynamic. Measure 132 starts with a forte dynamic. Measure 133 begins with a piano dynamic. Measure 134 starts with a forte dynamic. Measure 135 begins with a piano dynamic. Measure 136 starts with a forte dynamic. Measure 137 begins with a piano dynamic. Measure 138 starts with a forte dynamic. Measure 139 begins with a piano dynamic. Measure 140 starts with a forte dynamic. Measure 141 begins with a piano dynamic. Measure 142 starts with a forte dynamic. Measure 143 begins with a piano dynamic. 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La grande danse

Vln Vla BC

577

Vln Vla BC

583

Vln Vla BC

590

124

596

This musical score page shows three staves. The top staff is for the Violin (Vln), the middle for the Cello/Violoncello (Vla), and the bottom for the Bassoon (BC). The key signature is one flat, and the time signature is common time. The measures show various rhythmic patterns, including eighth-note pairs and sixteenth-note figures.

This section continues the musical score from the previous page. The staves for Vln, Vla, and BC remain the same. The measures show sustained notes and simple harmonic patterns.

602

This section continues the musical score. The staves for Vln, Vla, and BC are present. The measures show more complex rhythmic patterns and harmonic changes indicated by Roman numerals below the staff: 6, 7, 6, 7, 6, 5, 6.

608

This section continues the musical score. The staves for Vln, Vla, and BC are present. The measures show harmonic changes indicated by Roman numerals below the staff: 6, 6, 5, 6, 6, 6, 5.

614

This section continues the musical score. The staves for Vln, Vla, and BC are present. The measures show harmonic changes indicated by Roman numerals below the staff: 6, 6, 6, 6.

620

Vln Vla BC

BC

6 5 5 5 6 5

627

Vln Vla BC

BC

5 6

635

Vln Vla BC

BC

5 6 5 6 6 6 7

643

Vln Vla BC

BC

6 5 6 6 6 6 3 5 4 3

643

Vln Vla BC

650

Vln Vla BC

BC

6 7 6 5 6 b 4 h

657

Vln Vla BC

5 b6 b7 6 5 6 6 5 6

664

Vln Vla BC

b7 4 h 2+ 6 h 6 5

671

Vln

Vla

BC

9 8 5 6 5 6 5 6 5

678

Vln

Vla

BC

7 6 5 4 6 5 6

684

Vln

Vla

BC

5 6 6 5 6 4 5 3

690

Vln

Vla

BC

6 7 6 7 6 5 6 5 4 3

Annexe

Ouverture

Maestoso

Tpt C

Vln C

Vla C

BC C

This section contains four staves. The first three staves (Tpt, Vln, Vla) have treble clefs, while the BC staff has a bass clef. All staves are in common time (indicated by a 'C'). Measure 1: Tpt rests, Vln and Vla play eighth-note chords. Measure 2: Tpt rests, Vln and Vla play eighth-note chords. Measure 3: Tpt rests, Vln and Vla play eighth-note chords. Measure 4: Tpt rests, Vln and Vla play eighth-note chords. BC starts with sixteenth-note patterns in measure 2 and continues with eighth-note patterns in measure 3.

5

Tpt C

Vln C

Vla C

BC C

This section contains four staves. The first three staves (Tpt, Vln, Vla) have treble clefs, while the BC staff has a bass clef. All staves are in common time (indicated by a 'C'). Measure 5: Tpt rests, Vln and Vla play eighth-note chords. Measure 6: Tpt rests, Vln and Vla play eighth-note chords. Measure 7: Tpt rests, Vln and Vla play eighth-note chords. Measure 8: Tpt rests, Vln and Vla play eighth-note chords. BC starts with sixteenth-note patterns in measure 5 and continues with eighth-note patterns in measure 6.

9

Tpt C

Vln C

Vla C

BC C

This section contains four staves. The first three staves (Tpt, Vln, Vla) have treble clefs, while the BC staff has a bass clef. All staves are in common time (indicated by a 'C'). Measure 9: Tpt plays eighth-note patterns. Measure 10: Vln and Vla play eighth-note patterns. BC starts with sixteenth-note patterns in measure 9 and continues with eighth-note patterns in measure 10. Measure 11: Tpt plays eighth-note patterns. Vln and Vla play eighth-note patterns. BC starts with sixteenth-note patterns in measure 10 and continues with eighth-note patterns in measure 11. Measure 12: Tpt plays eighth-note patterns. Vln and Vla play eighth-note patterns. BC starts with sixteenth-note patterns in measure 11 and continues with eighth-note patterns in measure 12.

6

6 4 5 3

13

Tpt Vln Vla BC

17

Tpt Vln Vla BC

22 Allegro

Tpt Vln Vla BC

29

Tpt Vln Vla BC

35

Tpt
Vln
Vla
BC

7 6 4 5

Tpt
Vln
Vla
BC

Tpt
Vln
Vla
BC

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