

AUGENER'S EDITION

No. 4129

# H. PURCELL

6 VOCAL DUETS

MADE AND PRINTED IN ENGLAND

AUGENER'S EDITION

# HENRY PURCELL

1658—1695

- 8942 20 FAVOURITE SONGS with  
Pianoforte accompaniment, edited  
by Edmondstoune Duncan
- 4129 6 VOCAL DUETS, with Pianoforte  
accompaniment, edited and arranged from  
the Original Edition by Alfred Moffat

**AUGENER Ltd.**  
18 GREAT MARLBOROUGH STREET,  
LONDON, W. 1.

## CONTENTS.



1. Let us wander. <i>Savotta</i> .....	Page	1.
2. Lost is my quiet.....	”	5.
3. My dearest, my fairest, from “ <i>Pausanias the Betrayer</i> .”.....	”	9.
4. Sound the trumpet.....	”	14.
5. Shepherd, shepherd leave decoying, from “ <i>King Arthur</i> .”.....	”	18.
6. Two daughters of this aged stream, from “ <i>King Arthur</i> .”.....	”	21.



# Let us wander.

GAVOTTA.  
HENRY PURCELL.

Arranged by Alfred Moffat.

PIANO. *Con grazia.*

*mf* *f* *ritard.*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Con grazia' and dynamics range from mezzo-forte (mf) to forte (f), ending with a ritardando.

*mf*

Let us wan-der, not un - seen, By the elms, on hil - locks green, While the

Let us wan-der, not un - seen, By the elms, on hil - locks green, While the

The first system of the vocal score includes two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "Let us wan-der, not un - seen, By the elms, on hil - locks green, While the". The piano accompaniment continues with the same texture as the introduction, marked mezzo-forte (mf).

plough-man, near at hand, Whis - tles o'er the fur - row'd land; And the

plough-man, near at hand, Whis - tles o'er the fur - row'd land,

The second system of the vocal score includes two vocal staves and a piano accompaniment. The vocal lines continue with lyrics: "plough-man, near at hand, Whis - tles o'er the fur - row'd land; And the" and "plough-man, near at hand, Whis - tles o'er the fur - row'd land,". The piano accompaniment continues with the same texture as the introduction, marked mezzo-forte (mf).

*cresc.* *p*  
 milk - maid sing - eth blithe, And the mow - er whets his scythe, Sing - eth  
*cresc.*  
 sing - eth blithe, And the mow - er whets his scythe,  
*cresc.* *p*

*cresc.*  
 blithe, sing - eth blithe, sing - eth blithe, And the milk - maid sing - eth  
*p* *cresc.*  
 Sing - eth blithe, blithe, sing - eth blithe, And the milkmaid sing - eth  
*cresc.*

blithe. Let us wan - der, not un - seen, By the  
 blithe. Let us wan - der, not un - seen, By the

elms, on hil - locks green, While the plough - man, near at

elms, on hil - locks green, While the plough - man, near at

hand, Whis - tles o'er the fur - row'd land. *p con espress.*

hand, Whis - tles o'er the fur - row'd land. And the *p con espress.*

*p con espress.* And the shep - herd tells his tale, *pp* Be -

shep - herd, and the shep - herd tells his tale, *pp* Be -

*cresc.* *poco rit.* *f*

neath the haw-thorn in the dale, Be - neath the haw-thorn in the

*cresc.* *poco rit.* *f*

neath the haw-thorn in the dale, Be - neath the haw-thorn in the

*cresc.* *poco rit.* *f*

*f a tempo*

dale. Let us wan-der, not un - seen, By the elms, on hil - locks

*f a tempo*

dale. Let us wan-der, not un - seen, By the elms, on hil - locks

*f a tempo*

*ff ritard.*

green, While the plough-man, near at hand, Whis - tles o'er the - fur - row'd land.

*ff ritard.*

green, While the plough-man, near at hand, Whis - tles o'er the - fur - row'd land.

*ff ritard.*

# Lost is my quiet.

HENRY PURCELL.

Poco Andante.

Soprano. *p*  
 Lost is my qui - et for ev - er,  
 Baritone or Alto. *p*  
 Lost is my  
 PIANO. *p*  
*con Ped.*

lost is my qui - et for ev - - - er,  
 qui - et for ev - er, ev - er, lost is my

*più f*  
 lost for ev - er, for ev - - - er, lost  
 qui - et for ev - er, for ev - - - er, lost is my  
*più f*



lost is my quiet for ev - er, ev - er, lost is life's  
 quiet for ev - er, for ev - er, ev - er, lost is life's

*p* *cresc.* *p* *cresc.* *p* *cresc.*

hap - pi - est part; lost - all, all, all - my  
 hap - pi - est part; lost - all, all - my

*p* *mf* *p* *mf* *p* *mf*

ten - der en - deavours to touch  
 ten - der en - deavours to touch

*p* *cresc.* *p* *cresc.* *p* *cresc.*

an in - sen - si - ble heart. But tho' my de - spair is past

an in - sen - si - ble heart. But

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a long note on 'an' followed by eighth notes for 'in - sen - si - ble heart.' The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* is present above the first vocal staff.

cur - ing, but tho' my de - spair, my de - spair — is past

tho' my de - spair is past cur - ing, but tho' my de - spair is past

The second system continues the vocal melody. The piano accompaniment features a prominent bass line with a melodic contour that mirrors the vocal line's phrasing. The key signature remains two sharps (D major).

cur - ing, and much un - de - serv'd is my fate, I'll

cur - ing, and much un - de - serv'd is my fate,

The third system concludes the page. The vocal line includes a crescendo (*cresc.*) leading to the final phrase. The piano accompaniment also features a crescendo and ends with a fermata over the final chord. The dynamic marking *p* is visible in the piano part.

show by a pa - tient en - dur - - - ing, my love, I'll  
I'll show by a pa - tient en - dur - ing, my

show by a pa - tient en - dur - - - ing, my love is un -  
love is un - mov'd, I'll show by a pa - tient en - dur - - -

*dim.* mov'd, is un - mov'd as her hate.  
*dim.* - ing, my love is un - mov'd as her hate.  
*poco rit.*

# "My dearest, my fairest."

HENRY PURCELL.

from

"Pausanias the Betrayer."

Andante.

Soprano. *p*  
My dear-est, My dear-est, I

Baritone  
or  
Alto. *p*  
My fair-est, My fair-est,

PIANO. *p*  
*con Ped.*

lan- - - guish, I lan- - - guish, I lan- - - guish, I

I lan- - - guish, I lan- - - guish, I

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

lan - - - - - guish, I lan - guish for  
lan - - - - - guish, I lan - guish for

*p* *cresc.* *dim.*

*dim.* *dim.*

*p dolce*  
you; Thy sweet - ness has won me,  
you; Thy charms have un - done me, I

*p dolce* *p dolce*

*p dolce*

*cresc.*  
I ne'er, — no ne'er shall be free;  
ne'er, — I ne'er, — no ne'er shall be free; And if from thee

*cresc.* *p molto cresc.*

*cresc.* *p molto cresc.*

Ah, why are love's  
part - ed, I burn — till we meet

hours so short — and so sweet! Thus lov - ing, thus  
And kiss - ing, thus

lov - ing and kiss - ing, fresh joys we'll pur - sue, And ev - er be  
lov - ing and kiss - ing, fresh joys we'll pur - sue, And ev - er be

hap - py, and e - ver be true, and e - ver be hap - py, and

hap - py, and e - ver be true, and e - ver be hap - py, and

e - ver be true. But a - las! should you change

e - ver be true. Ah, tell me not

No, ne - ver, my dear - est, Ah

sol No, ne - ver, my fair - est,

*cresc.* *f*

no, ah no, no, ah no, no, my dear.est, ah

*cresc.* *f*

Ah no, no, ah no, no, ah no, no, my dear.est, ah

*poco a poco cresc.* *f* *colla voce*

*pp* *cresc.* *f*

no! ah no, ah no, no, ah no, no, my

*pp* *cresc.* *f*

no! ah no, no, ah no, no, my

*pp* *cresc.* *f*

*pp e poco rit.*

dear.est, ah no! ah no, no, my dear.est, ah no!

*pp e poco rit.*

dear.est, ah no! ah no, no, my dear.est, ah no!

*p* *pp e poco rit.*

*rit.* *Callo.*



# "Sound the trumpet."

HENRY PURCELL.

Moderato pomposo. *f*

Soprano. \_\_\_\_\_  
Sound \_\_\_\_\_

Alto  
or  
Baritone. \_\_\_\_\_

PIANO. *f*

The first system of the musical score features three staves. The top staff is for the Soprano, the middle for the Alto or Baritone, and the bottom for the Piano. The tempo is marked 'Moderato pomposo' and the dynamics include a forte 'f' marking. The Soprano and Alto/Baritone parts are mostly rests, with the Soprano part having a long line for the word 'Sound'. The Piano part consists of two staves with a rhythmic accompaniment of eighth and sixteenth notes.

\_\_\_\_\_ the trumpet! \_\_\_\_\_ Sound the trumpet!

*f*  
Sound \_\_\_\_\_ the trumpet! Sound the

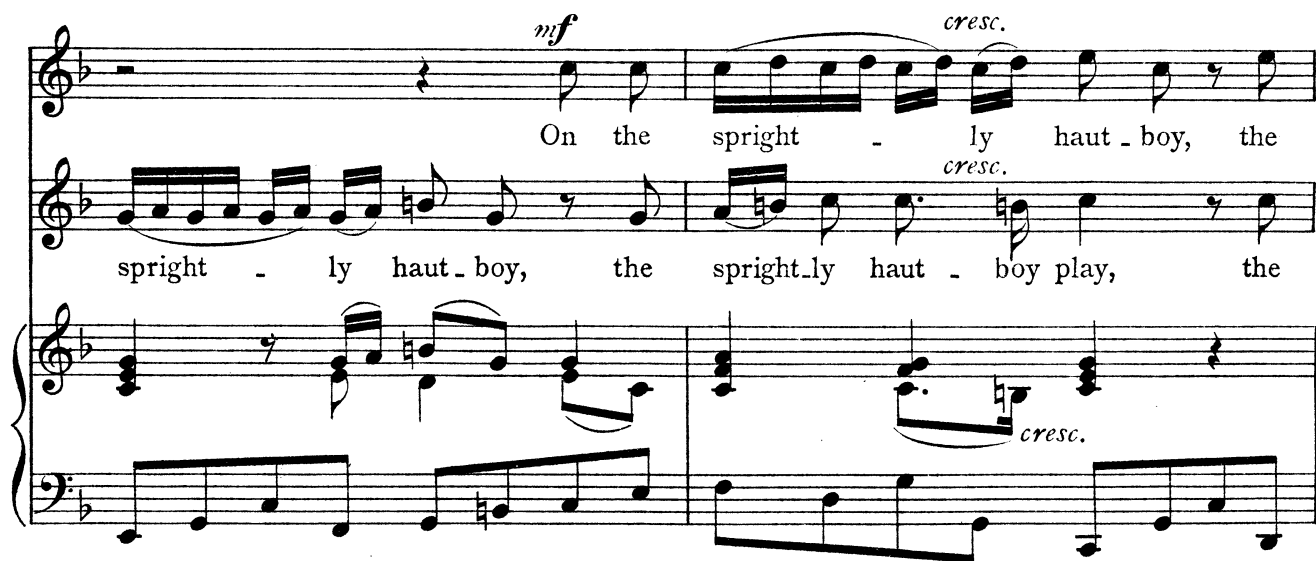
The second system continues the vocal and piano parts. The Soprano part has the lyrics 'the trumpet!' and 'Sound the trumpet!'. The Alto/Baritone part has the lyrics 'Sound the trumpet!' and 'Sound the'. The Piano part continues with its rhythmic accompaniment. A forte 'f' dynamic is marked at the beginning of the second vocal line.

Sound, sound, sound the trum.pet till a . round \_\_\_\_\_  
trum.pet! Sound, sound, sound the trum.pet till a . round \_\_\_\_\_ You make the

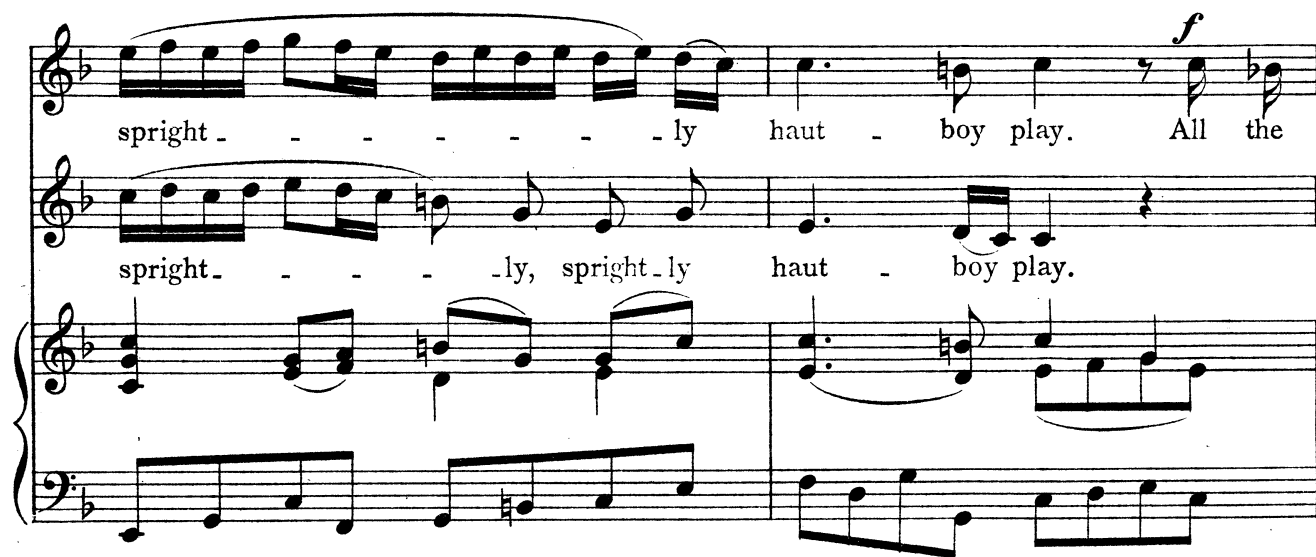
You make the list'ning shores re . bound, \_\_\_\_\_  
list'ning shores re . bound, \_\_\_\_\_ You make the list'ning shores re . bound, \_\_\_\_\_

1. the list'ning shores re . bound. 2. bound. *mf*  
— rebound, the list'ning shores re . bound. bound. On the *mf*  
*ff* *mf*

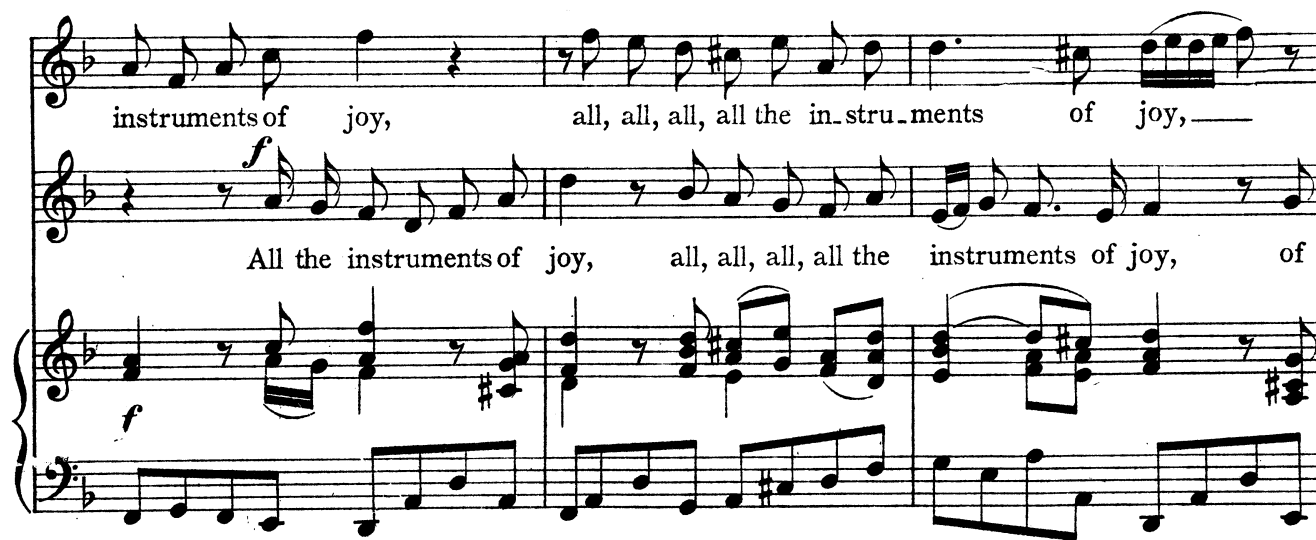
*mf* *cresc.*  
On the spright - ly haut - boy, the  
*cresc.*  
spright - ly haut - boy, the spright - ly haut - boy play, the



*f*  
spright - - - - - ly haut - boy play. All the  
spright - - - - - ly, spright - ly haut - boy play.



instruments of joy, all, all, all, all the in - stru - ments of joy, —  
All the instruments of joy, all, all, all, all the instruments of joy, of



of joy, That skillful numbers can employ, To celebrate, to cele-  
joy, That skillful numbers can employ, To celebrate, to cele-

brate the glories of this day, the glories, the glories,  
brate the glories of this day, the glories, the

ries of this day.  
glories of this day.  
ritard.  
ritard.  
ritard.

# "Shepherd, shepherd leave decoying."

HENRY PURCELL.

from

"King Arthur."

Allegretto con grazia.

PIANO.

*mf* *ritard.*

*mf*

Shepherd, shep-herd leave de-coy-ing, Pipes are sweet on Sum-mer's day,

*mf*

Shepherd, shep-herd leave de-coy-ing, Pipes are sweet on Sum-mer's day,

*mf*

*f* *poco rit.*

Whilst your lays we are en-joy-ing, We to Flo-ra hom-age pay.

*f* *poco rit.*

Whilst your lays we are en-joy-ing, We to Flo-ra hom-age pay.

*f* *poco rit.*

*pp a tempo*

Shepherd, shepherd, leave de-coy-ing, Pipes are sweet on Summer's day,

*pp a tempo*

Shepherd, shepherd, leave de-coy-ing, Pipes are sweet on Summer's day,

*pp a tempo*

*mf*

Whilst your lays we are en-joy-ing, We to Flo-ra hom-age pay.

*mf*

Whilst your lays we are en-joy-ing, We to Flo-ra hom-age pay.

*f poco rit.*

*f poco rit.*

*f poco rit.*

*mf cresc.*

Then with flow-ry gar-lands'twin-ing, Light-ly trip it o'er the sward,

*mf cresc.*

Then with flow-ry gar-lands'twin-ing, Light-ly trip it o'er the sward,

*f*

*f*

*f*

*p* Glad - some hearts know no re - pin - ing, *mf* Beau - ty - brings its -  
*p* Glad - some hearts know no re - pin - ing, *mf* Beau - ty - brings its -  
*p* *mf*

*f*  
 own re - ward; Glad - some hearts know no re - pin - ing,  
 own re - ward, re - ward; Beau - ty brings its  
*f*

*ritard.*  
 Beau - ty brings its own, re - ward, its own re - ward.  
*ritard.*  
 own re - ward, its own re - ward, its own re - ward.  
*ritard.*

# "Two daughters of this aged stream."

HENRY PURCELL.

from

"King Arthur."

Andante con espressione.

Soprano. *p* Two daughters of an

Alto. *p* Two daughters of an a - ged stream are we,

PIANO. *p*

a - ged stream are we, Two daughters of an

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

a - ged stream are we, And both, our

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

*dim*



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

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

Come, come, come, come. stay with us an hour — or two.  
Come, come, come, come stay with us an hour or two.

*cresc.*  
 What dan\_ger, what dan\_ger from so sweet a foe?  
*cresc.*  
 What dan\_ger from \_\_\_\_\_ so sweet a foe?

*p*  
 Come, come stay with us, come, come stay — and share What  
*p*  
 Come, come, come, come stay with us, come, come stay — and share What

plea - - - sures in — the flood ap - pear. We'll  
 plea - - - sures in — the flood ap - pear. We'll beat the

*cresc.* *f*

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

*cresc.* *f*

wa- ters till they bound, we'll beat the wa- ters till they bound And cir -

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The music begins with a *cresc.* marking and a *f* dynamic. The lyrics are: "beat the wa- ters till they bound, we'll beat the wa- ters till they bound And" on the first line, and "wa- ters till they bound, we'll beat the wa- ters till they bound And cir -" on the second line. The piano accompaniment consists of chords and moving lines in both hands, with a *cresc.* marking in the bass line and a *f* dynamic in the treble line.

cir - cle round, and cir -

- cle round, and cir -

The second system continues the musical score. The vocal lines are in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "cir - cle round, and cir -" on the first line, and "- cle round, and cir -" on the second line. The piano accompaniment features a *V* marking in the bass line, indicating a vibrato or similar effect.

*molto ritard.*

- cle round, and cir - cle round.

*molto ritard.*

- cle round, and cir - cle round.

*molto ritard.*

The third system concludes the musical score. The vocal lines are in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "- cle round, and cir - cle round." on the first line, and "- cle round, and cir - cle round." on the second line. The music ends with a *molto ritard.* marking in all parts.

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LONGMIRE, JOHN <b>Cradle Song.</b> (Margaret Bunce) ...	S.S.C. - 6
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