

*Music*  
 In the Play of  
**BONDUCA,**  
*(composed by)*  
**HENRY PURCELL.**

O V E R T U R E

*A. T. 1695.*

MAESTOSO

VIOLINO 1<sup>mo</sup>

VIOLINO 2<sup>do</sup>

VIOLA

BASSO

The first system of the musical score consists of four staves. The top staff is Violino 1<sup>mo</sup> in treble clef, the second is Violino 2<sup>do</sup> in treble clef, the third is Viola in alto clef, and the bottom is Basso in bass clef. All staves begin with a forte (f) dynamic marking. The music is in common time (C) and features a mix of eighth and sixteenth notes with some rests.

The second system continues the four-part instrumental texture. It features the same four staves as the first system. The music continues with similar rhythmic patterns and melodic lines, maintaining the forte dynamic.

The third system concludes the page and includes first and second endings. The first ending is marked "1<sup>st</sup> Time." and leads to a repeat sign. The second ending is marked "2<sup>d</sup>" and leads to a final cadence. The four staves (Violino 1<sup>mo</sup>, Violino 2<sup>do</sup>, Viola, and Basso) all conclude with a double bar line.

ALLEGRO MODERATO

The first system of musical notation consists of four staves. The top staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The music is in 3/4 time. The first staff begins with a piano (*p*) dynamic marking. The second staff has a piano (*p*) dynamic marking in the second measure. The third staff has a piano (*p*) dynamic marking in the fourth measure. The fourth staff has a piano (*p*) dynamic marking in the eighth measure. There are slurs over the first two measures of the top staff.

The second system of musical notation consists of four staves. The top staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The music continues from the first system. There are slurs over the first two measures of the top staff.

The third system of musical notation consists of four staves. The top staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The music continues from the second system. There are slurs over the first two measures of the top staff. The word "cres" (crescendo) is written below the top staff in the fifth, sixth, and seventh measures, and below the bottom staff in the eighth measure.

The fourth system of musical notation consists of four staves. The top staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The music continues from the third system. There are slurs over the first two measures of the top staff. The dynamic marking "f" (forte) is written below the top staff in the fifth measure, below the second staff in the sixth measure, and below the bottom staff in the eighth measure.

First system of musical notation, featuring four staves (treble, alto, tenor, and bass clefs) with various notes and rests. A dynamic marking *f* is present at the beginning.

Second system of musical notation, featuring four staves (treble, alto, tenor, and bass clefs) with various notes and rests.

Third system of musical notation, featuring four staves (treble, alto, tenor, and bass clefs) with various notes and rests.

Fourth system of musical notation, featuring four staves (treble, alto, tenor, and bass clefs) with various notes and rests.

First system of a musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of a musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with a similar rhythmic pattern. The system concludes with a double bar line and a key signature change to two flats.

ANDANTE

Third system of a musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The tempo is marked 'ANDANTE'. The music is in a key signature of two flats. The system begins with a dynamic marking of *p* (piano).

Fourth system of a musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a key signature of two flats. The system concludes with a double bar line and a key signature change to one flat. The word *dim* (diminuendo) is written above the notes in the top three staves.

Nº 1. C A T C H

(Sung by three Soldiers)

1<sup>st</sup> Jack, thou'rt a to - per, Jack, thou'rt a, thou'rt a

2<sup>nd</sup> None but a drunkard, a drunkard, a drunkard, a

3<sup>rd</sup> free, I'm free, and so are you, so are you,

to - - per, let's have to - - ther quart; Ring, ring, ring, ring,

drun - kard bul - ly'd by his wife For coming, coming, coming,

so are you to call and knock, knock bold - - - ly, knock

ring, ring, ring, ring, ring, ring, we're so so - ber, so

coming, coming, coming, coming, coming, coming, coming, coming late,

bold - - - ly, knock bold - - - ly, knock bold - - - ly, 'Tho watchmen cry

so - - ber, so so - - ber 'twere a shame to part. *2<sup>nd</sup>*

fears a do - - mes - - - tic strife. I'm *3<sup>rd</sup>*

past. . . . . two a clock. *1<sup>st</sup>*



Chorus *f*

Hear us, great, great Rug-with, hear our pray'rs! Hear us

hear! Chorus Hear us, great, great, hear us, great

Hear us, great, great Rug-with, hear, hear our pray'rs!

Hear us, great, great Rug-with, hear! Hear us

6 6 7 6 7

great, great Rugwith, hear, hear, hear our pray'rs!

great, great Rugwith, hear. . . . our pray'rs! SOLO 2<sup>nd</sup> DRUID.

Hear us, great, great Rug - with, hear! Defend, defend thy British

great, great Rugwith, hear, hear. . . . our pray'rs!

6 4 3 7 6 3 6 7 6

SOLO 1<sup>st</sup> DRUID.

Revive our hopes, disperse our fears,  
Isle!

SOLO 1<sup>st</sup> DRUIDESS.

Nor let thine Al - tars be the Roman's

6 7 4 6 6 # 6 7 4 3

Chorus

*f*

Chorus

spoil. Hear us, great, great Rugwith, hear! great, great Rugwith, hear!  
Hear us, great, great, great Rugwith, hear!  
Hear us, great, great, great, great Rugwith, hear!  
Hear us, great, great, great, great Rugwith, hear!

6 6 7 6 7 4 6 7 6



Descend, ye pow'rs! Descend, de - scend, ye pow'rs di - vine!

Descend, ye pow'rs! Descend, ye pow'rs di - vine!

Descend, ye pow'rs! De - scend, ye pow'rs di - vine!

Descend, ye pow'rs! Descend, de - scend, ye pow'rs di - vine!

6 6 b7 6 5 4 3 6 7 6 4 2 6 6

- vine! de - scend, de - scend, ye pow'rs di - vine.

pow'rs di - vine! de - scend, ye pow'rs di - vine.

- vine! de - scend, ye pow'rs di - vine. SOLO 3<sup>rd</sup> DRUID.

- vine! de - scend, de - scend, ye pow'rs di - vine. De - scend in Chariots

6 6 6 5 4 3 6 3 6 6



Nº 3. S O N G.

ANDANTE MAESTOSO

VIOLINO 1<sup>mo</sup>

VIOLINO 2<sup>do</sup>

VIOLA

3<sup>rd</sup> DRUID

BASSO

*f*

Hear, ye Gods of Britain! Hear, ye Gods of Britain!

Hear us this day! Let us not fall, let us not fall the Roman Eagle's prey!

17 6 4 2  
8 5 3  
5 3  
6 4  
6 4 2  
17 6 4 2  
8 5 3

Clip, clip their wings, Clip, clip their wings Clip, clip their wings or chase . . . . . 'em

6  
6 5  
6 4 2  
6 5

home, And check the tow'ring pride of

6 4 3 7

Rome, And check the tow'ring pride of Rome, of

6 6 4 7

Rome, of Rome, Clip their wings, or chase 'em

7 6 6 6 6

home, Clip their wings or chace 'em home, Clip, clip their

6 7 5 6 5 6 5

wings, or chase 'em home, And check the

6 5 6 5 4 7 6 7

tow'ring pride of Rome, of Rome, of Rome, of Rome.

6 4 5

Nº 4. DUET & CHORUS.

FLUTE 1<sup>ma</sup>

FLUTE 2<sup>da</sup>

BASSO

ALLEGRO MODERATO

*p*

First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major. The music consists of a series of eighth and sixteenth notes, with some rests and phrasing slurs.

Second system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major. The top staff is labeled "1<sup>st</sup> Priestess" and the middle staff is labeled "2<sup>nd</sup> Priestess". The lyrics "Sing, sing," are written below the vocal staves. The piano accompaniment is in the bottom staff.

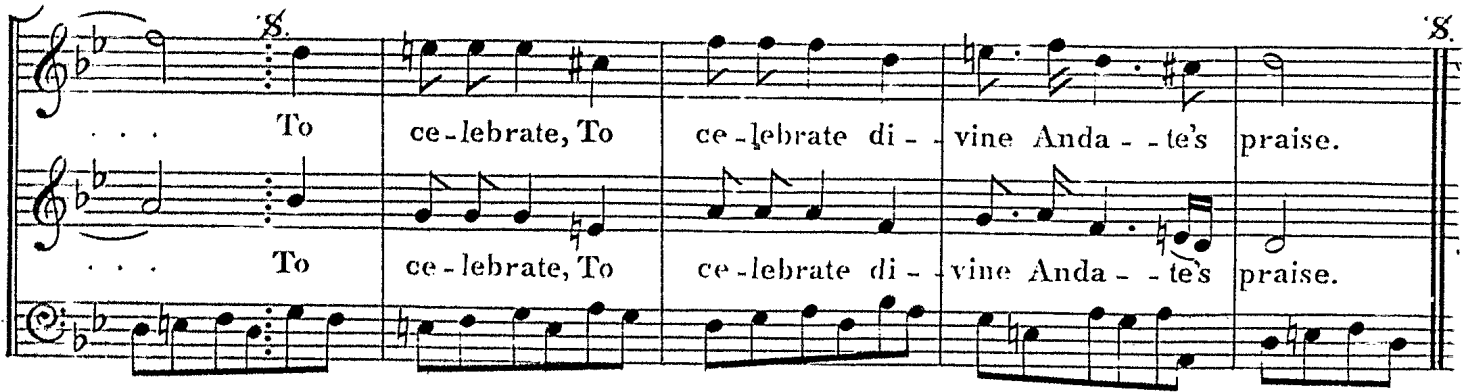
Third system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major. The lyrics "sing, ye Druids, sing, sing, sing" are written below the vocal staves. The piano accompaniment is in the bottom staff.

Fourth system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major. The lyrics "sing, ye Druids all! all, all, all, your voi - - - ces" are written below the vocal staves. The piano accompaniment is in the bottom staff.

Fifth system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major. The lyrics "raise, all, all, all, all, your voi - - - ces raise, sing" are written below the vocal staves. The piano accompaniment is in the bottom staff.



sing, sing, sing, sing all, your voi - - - ces raise. . . .  
 sing, sing, sing, sing all, your voi - - - ces raise. . . .



To ce-levrate, To ce-levrate di - vine Anda - - te's praise.  
 To ce-levrate, To ce-levrate di - vine Anda - - tes praise.



Sing, sing, sing, sing, sing, sing, sing di - - vine An -  
 Sing, sing, sing, sing, sing, sing, sing di - - vine An - - da - te, di -



- da - te, di - - vine, di - - vine An - da - - te's praise.  
 - vine An - da - te, di - - vine An - - da - - - te's praise.



Sing, sing, sing, ye Dru - ids, Sing, sing, sing ye Dru - ids,  
 Sing, sing, sing, ye Dru - ids, Sing, sing, sing ye Dru - ids,



Sing, sing di - - vine. . . . .

Sing, sing di - - vine. . . . .

. . . An-da - - te's praise, di - - vine An - - da - te, di - - vine An - -

. . . An-da - - te's praise, di - - - vine An - - da - - te, di - -

- da - - te, di - - vine An - da - - - - te's praise. Sing, sing, sing, ye

- vine, di - - vine An - da - - te's praise. Sing, sing, sing, ye

Dru - ids, Sing, sing, sing ye Dru - ids, Sing, sing di - -

Dru - ids, Sing, sing, sing ye Dru - ids, Sing, sing di - -

- vine. . . . . An-da - te's

- vine. . . . . An-da - te's

Vio: 1<sup>mo</sup> Chorus

Vio: 2<sup>do</sup> *f*

Viola *f*

Chorus

praise. Sing, sing, sing, sing, sing, sing. . . di - vine. . . . .

Chorus

Sing, sing, sing, sing, sing, sing, sing, sing, sing, sing, sing,

Chorus

Sing, sing, sing, sing, sing, sing, sing, sing, sing, sing,

Chorus

Sing, sing, sing, sing, sing, sing. . . . . di - vine. . . . .

Anda-te's praise.

sing, sing, sing, sing, sing, sing, sing di-vine An - da-te's praise.

sing, sing, sing, sing, sing, sing, sing di-vine An - da-te's praise.

Anda-te's praise.

Nº 5. RECITATIVE.

CHIEF DRUID

Divine Anda - te, president of war, The fortune of the day de-

6  
4  
2

- clare, Shall we, shall we to the Roman's yield, Or

5  
3

shall each arm that wields a spear, strike it thro' a mas - sy shield,

7

And dye with Roman blood the field, dye with Ro-

6 b b

- man blood the field?

7 6 6 6 4 #

Nº 6. D U E T.

MODERATO

VIOLINO 1<sup>mo</sup>  
& TRUMPET

VIOLINO 2<sup>do</sup>

VIOLA

BASSO

The first system of the musical score consists of four staves: Violino 1<sup>mo</sup> & TRUMPET, Violino 2<sup>do</sup>, VIOLA, and BASSO. The music is in 3/4 time and begins with a forte (*f*) dynamic. The Violino 1<sup>mo</sup> & TRUMPET part features a rhythmic pattern of eighth and sixteenth notes. The Violino 2<sup>do</sup> part has a similar rhythmic pattern. The VIOLA part has a more melodic line. The BASSO part has a steady eighth-note accompaniment. The system ends with a fermata over the final measure.

The second system of the musical score continues the four-staff arrangement. It features a key signature change to one sharp (F#) in the first measure. The Violino 1<sup>mo</sup> & TRUMPET part has a melodic line with some grace notes. The Violino 2<sup>do</sup> part has a rhythmic pattern. The VIOLA part has a melodic line. The BASSO part has a steady eighth-note accompaniment. The system ends with a fermata over the final measure.

The third system of the musical score continues the four-staff arrangement. It features a key signature change to one flat (Bb) in the first measure. The Violino 1<sup>mo</sup> & TRUMPET part has a melodic line with some grace notes. The Violino 2<sup>do</sup> part has a rhythmic pattern. The VIOLA part has a melodic line. The BASSO part has a steady eighth-note accompaniment. The system ends with a fermata over the final measure.

2 7 6 5 6 6 7

1<sup>st</sup> DRUID.

To arms! to arms! . . . to arms! to arms! . . . to arms! to arms! . . . to

3<sup>rd</sup> DRUID.

To arms! to arms! . . . to arms! to arms! . . . to arms! to arms!

arms! to arms! . . . . . to arms! . . . . . your engines straight dis - play!

. . . . . to arms! to arms! . . . . . your engines straight dis - play!

6 6 4 3 4 3

now, now, now, now, now, now, now, now, now set the bat - tle in ar - ray!

now, now, now, now, now, now, now, now, now set the bat - tle in ar - ray!

6 #

The o - ra - cle for war . . . de - - clares, for war . . . . . de -

The o - ra - cle for war . . . de - - clares, for war . . . . . de -

#5

- clares, Suc - cess de - pends, suc - cess de - pends up - on our hearts and

- clares, Suc - cess de - pends, suc - cess de - pends up - on our hearts and

# 6 b3 4 #3

spears. The o - ra - cle for war . . . de - clares, for war . . . de - clares Suc -

spears. The o - ra - cle for war . . . de - clares, for war . . . de - clares Suc -

6 #5 #

- cess de - pends, suc - cess de - pends up - on our hearts and spears.

- cess de - pends, suc - cess de - pends up - on our hearts and spears.

7 6 5 6 4 3 6 4 3

Nº 7. SOLO & CHORUS.

VIOLINO 1.<sup>mo</sup> & TRUMPET

VIOLINO 2.<sup>do</sup>

VIOLA

BASSO

f 6 6 7 6 5 5 6 6 7 6

5 4 6 7 6 6 7 6  
8 2

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

SOLO, CHIEF DRUID

Britons, strike home! Re-venge, re-venge your coun-try's wrongs!

6 6 7 6 5 5 6 6 7 6

Fight! fight and re - - cord, fight! fight and re - - cord your-

4 6  
2

- selves in Dru - id's song. Fight! fight and re - - cord, Fight!

fight and re - - cord, re - - cord your - - selves in Dru - id's song.

*f* Britons, strike home! Re-venge, re-venge your country's wrong! Fight! fight and re-

*f* Britons, strike home! Re-venge, re-venge your country's wrong! Fight! fight and re-

*f* Britons, strike home! Re-venge, re-venge your country's wrong! Fight! fight and re-

*f* Britons, strike home! Re-venge, re-venge your country's wrong! Fight! fight and re-

6 7 6 5 6 6 7 6



- cord, fight! fight and re - cord your - selves in Dru - id's song. Fight!

- cord, fight! fight and re - cord your - selves in Dru - id's song. Fight!

- cord, fight! fight and re - cord your - selves in Dru - id's song. Fight!

- cord, fight! fight and re - cord your - selves in Dru - id's song. Fight!

5 4 6 7 6 6 7 6 #

3 2

fight and re - cord, Fight! fight and re - cord, re - cord your - selves in Druid's song.

fight and re - cord, Fight! fight and re - cord, re - cord your - selves in Druid's song.

fight and re - cord, Fight! fight and re - cord, re - cord your - selves in Druid's song.

fight and re - cord, Fight! fight and re - cord, re - cord your - selves in Druid's song.

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

5 4 3

ANDANTE

BONVICA

O . . . . O . . . . lead me, lead me

to some peace- - ful gloom, Where none but sigh- - ing, none but

sigh- - - ing, sigh- - - ing lo- - - vers come: Where the shrill, the shrill

trumpets never sound . . . . never, ne - ver sound But

one e - ter - nal hush, one e - - ter - - - - - nal hush goes round!

ALLEGRETTO

There let me sooth my plea - sing pain,

There let me sooth my plea - sing pain, And ne - ver, ne - ver think of

war, never, never think of war, never, never think of war,

never, never think of, never, never, never think of war a - - gain. What

glo - - - ry, what glo - - - ry, what glo - - -

- - - ry can, can a lo-ver have to conquer, to conquer, yet be still a

slave. What glo - - - ry, what glo - - - ry can a lo - - - ver

have to conquer, to conquer, to conquer, yet be still, still a

slave. yet, yet be still, yet, yet be still, yet, yet be still, still a slave.