

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.

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# Let us wander.

GAVOTTA.  
HENRY PURCELL.

Arranged by Alfred Moffat.

Con grazia.

PIANO.

*mf* *f* *ritard.*

Detailed description: This block contains the piano introduction. It features a grand staff with a treble and bass clef. The music is in a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The tempo/style is 'Con grazia'. The dynamics are marked as *mf* (mezzo-forte), *f* (forte), and *ritard.* (ritardando). The introduction consists of approximately 12 measures.

*mf*

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

*mf*

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

Detailed description: This block contains the first two lines of the vocal melody and piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "Let us wan-der, not un - seen, By the elms, on hil - locks green, While the". The dynamics are marked as *mf* (mezzo-forte). The piano accompaniment continues from the introduction.

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,

Detailed description: This block contains the last two lines of the vocal melody and piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "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 concludes the piece.

*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 begins 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 moving bass line in the left hand. A dynamic marking of *p* (piano) is placed 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 melodic line in the right hand, often moving in parallel motion with the vocal line. The dynamic marking *p* is also present.

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 piano accompaniment includes a *cresc.* (crescendo) marking in both the vocal and piano staves, indicating a gradual increase in volume. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

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

*f*

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 - - -

*f*

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

*dim.* *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 *dim.*

lan - - - - - guish, I lan - guish for *dim.*

*p* *cresc.* *dim.*

*p dolce*

you; Thy sweet - ness has won me, *p dolce*

you; Thy charms have un - done me, I

*p dolce*

*cresc.*

I ne'er, - no ne'er shall be free; *p molto cresc.*

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

*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

*f*

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

e - ver be true. Ah, tell me not

*p* *p cresc.*

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

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

*p con espress.* *p*

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

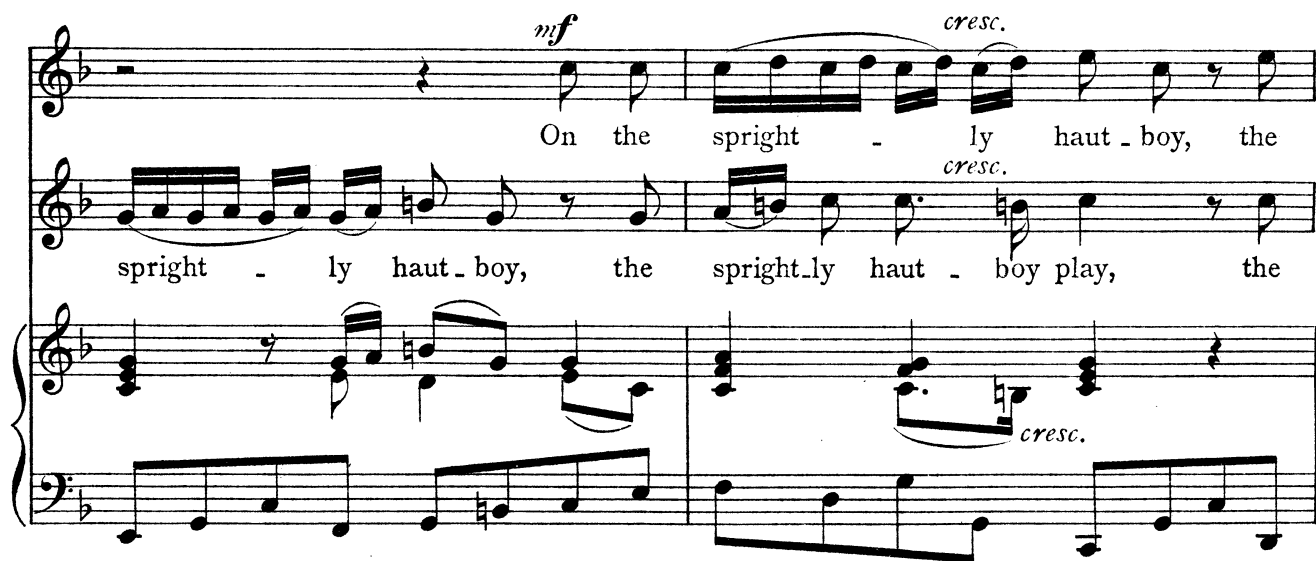
*f*  
Sound \_\_\_\_\_ the trumpet! Sound the

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

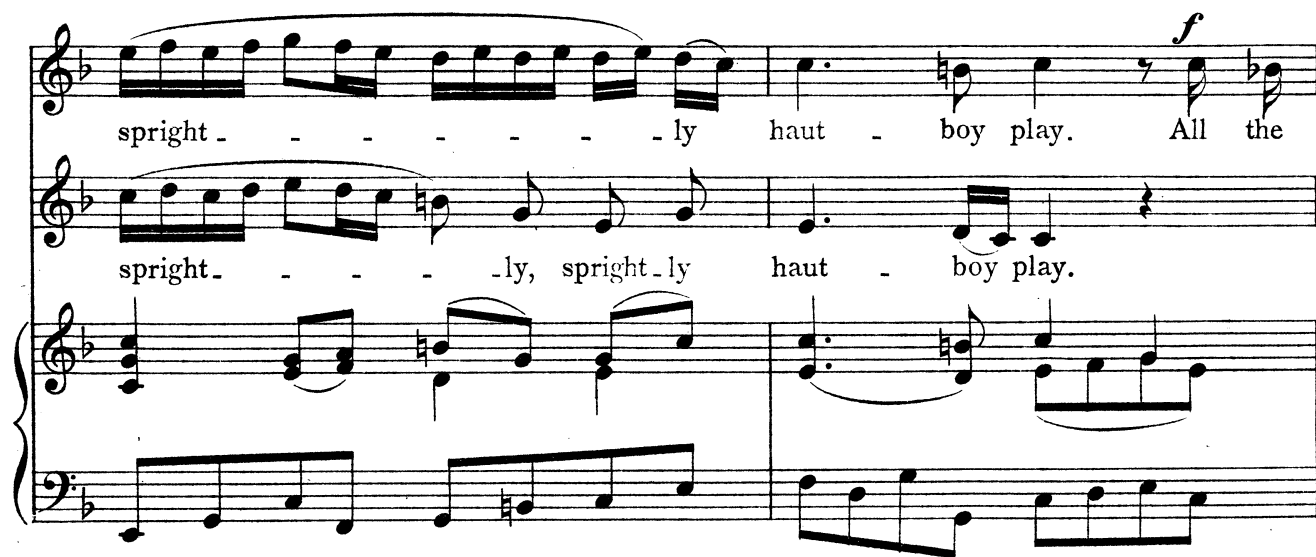
You make the list'ning shores re . bound, \_\_\_\_\_  
list'ning shores re . bound, \_\_\_\_\_ You make the list'ning shores re . bound, \_\_\_\_\_

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

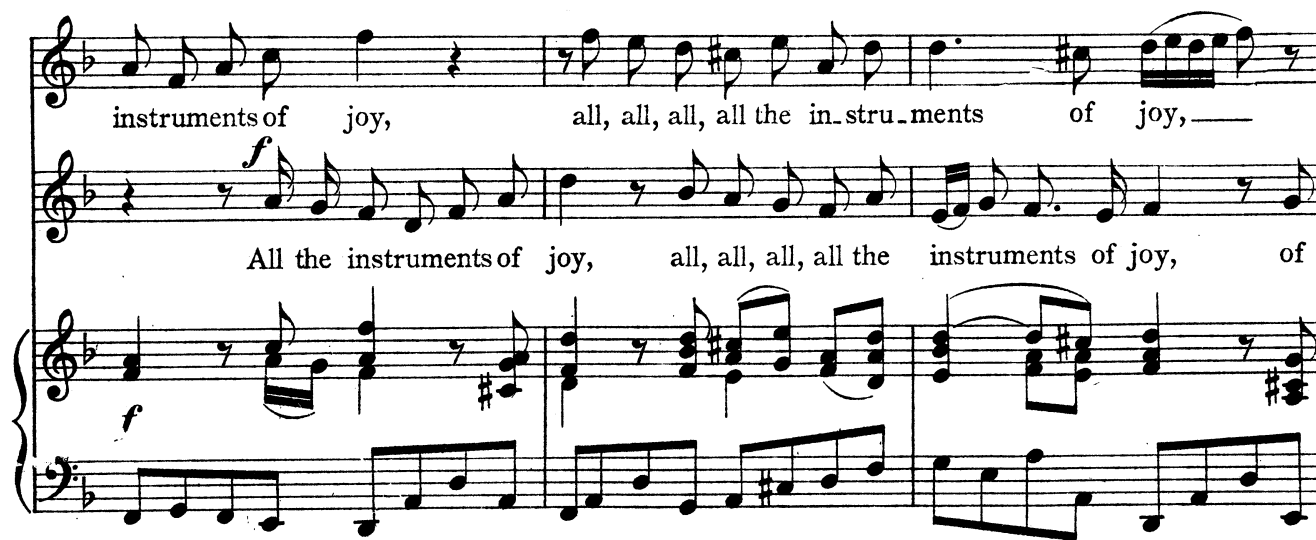
*mf* *cresc.*  
On the spright - ly haut - boy, the  
*cresc.*  
spright - ly haut - boy, the spright - ly haut - boy play, the



*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 glo-  
brate the glories of this day, the glories, the

ries of this day.  
glo - ries 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?

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains two lines of lyrics: "What dan-ger, what dan-ger from so sweet a foe?" and "What dan-ger from \_\_\_\_\_ so sweet a foe?". The middle staff is another vocal line in treble clef, also with two lines of lyrics: "What dan-ger from \_\_\_\_\_ so sweet a foe?". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp and a 6/8 time signature. It features a melodic line in the right hand and a bass line in the left hand. The word "cresc." is written above the first staff and below the piano accompaniment staff.

*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

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 6/8 time signature. It contains two lines of lyrics: "Come, come stay with us, come, come stay — and share What" and "Come, come, come, come stay with us, come, come stay — and share What". The middle staff is another vocal line in treble clef, also with two lines of lyrics: "Come, come, come, come stay with us, come, come stay — and share What". The bottom staff is a piano accompaniment in grand staff with a key signature of one sharp and a 6/8 time signature. It features a melodic line in the right hand and a bass line in the left hand. The word "p" is written above the first staff and below the piano accompaniment staff.

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

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 6/8 time signature. It contains two lines of lyrics: "plea - - - sures in — the flood ap - pear. We'll" and "plea - - - sures in — the flood ap - pear. We'll beat the". The middle staff is another vocal line in treble clef, also with two lines of lyrics: "plea - - - sures in — the flood ap - pear. We'll" and "plea - - - sures in — the flood ap - pear. We'll beat the". The bottom staff is a piano accompaniment in grand staff with a key signature of one sharp and a 6/8 time signature. It features a melodic line in the right hand and a bass line in the left hand. The word "p" is written below the piano accompaniment staff.

*cresc.* *f*  
beat the wa\_ ters till they bound, we'll beat the wa\_ ters till they bound And  
*cresc.*  
wa\_ ters till they bound, we'll beat the wa\_ ters till they bound And cir -

*cresc.* *f*

cir\_ \_ cle round, and cir -  
\_ cle round, and cir -

*molto ritard.*  
\_ cle round, and cir - cle round.  
*molto ritard.*  
\_ cle round, and cir - cle round.  
*molto ritard.*

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