

# ART SONG TRANSPOSITIONS

## Henry Purcell (1659-1695) Nymphs and shepherds

from *The Libertine*, Z. 600 | Librettist: Thomas Shadwell (1642-1692)

in F major



# Nymphs and shepherds

Thomas Shadwell

from *The Libertine*, Z. 600

Henry Purcell

The musical score is presented in five systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The first system (measures 1-4) features a piano introduction with a treble clef staff containing chords and a bass clef staff with a simple harmonic accompaniment. The second system (measures 5-8) continues the piano introduction. The third system (measures 9-12) also continues the piano introduction. The fourth system (measures 13-16) begins the vocal entry with the lyrics: "Nymphs and shep - herds, come — a - way, come a - way, Nymphs and shep - herds,". The fifth system (measures 17-20) continues the vocal line with the lyrics: "come — a - way, come a - way come, come, come, come — a - way. In the". The piano accompaniment provides a steady harmonic and rhythmic foundation throughout.

23

groves, in the groves let's sport\_ and play, let's sport\_ and play, let's sport\_ and

27

play, For this, this is Flo - ra's ho - ly day, this is

31

Flo - ra's ho - ly day, this is Flo - ra's ho - ly day,

35

Sa - cred to ease and hap - py

39  
love, To danc - ing, to mu - - sic, to

43  
danc - ing, to mu - - sic and to

47  
po - e - try; Your flocks may now, now, now, now, now, now,

51  
now, now, now, now se - cure - ly rove Whilst you ex -

55

-press, whilst you ex - press

59

your jol - li - ty.

63

Nymphs and shep - herds come a - way, come a - way, Nymphs and shep - herds

67

come a - way, come a - way, come, come, come a - way.