

ART SONG TRANSPOSITIONS

Henry Purcell (1659-1695) Nymphs and shepherds

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

in G major



Nymphs and shepherds

from *The Libertine*, Z. 600

Thomas Shadwell

Henry Purcell

The musical score is presented in a grand staff format, consisting of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into five systems. The first system (measures 1-4) and the second system (measures 5-8) feature a piano introduction with a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The third system (measures 9-14) continues the piano accompaniment. The fourth system (measures 15-18) introduces the vocal line with the lyrics: "Nymphs and shep - herds, come — a - way, come a - way, Nymphs and shep - herds,". The fifth system (measures 19-22) continues the vocal line with the lyrics: "come — a - way, come a - way come, come, come, come — a - way. In the". The piano accompaniment continues throughout, providing harmonic support for the vocal melody.

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.