

ART SONG TRANSPOSITIONS

Henry Purcell (1659-1695) Nymphs and shepherds

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

in G-flat major



Nymphs and shepherds

from *The Libertine*, Z. 600

Thomas Shadwell

Henry Purcell

The musical score is presented in five systems. Each system consists of a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score begins with a piano introduction of four measures. The vocal line starts at measure 5 with the lyrics: "Nymphs and shep - herds, come — a - way, come a - way, Nymphs and shep - herds, come — a - way, come a - way come, come, come, come a - way. In the". The piano accompaniment features a mix of chords and moving lines, with some measures containing rests in the right hand. Measure numbers 5, 10, and 15 are indicated at the start of their respective systems.

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, come a - way.