

Le Roi Arthur

Henry Purcell
(1659-1695)

2 **Ouverture 1 - Maestoso**

Violon 1
f *p* *f* *p*

Violon 2
f *p* *f* *p*

Alto
f *p* *f* *p*

Basses
f *p* *f* *p*

6

VI 1
f *p* *f* *p*

VI 2
f *p* *f* *p*

Alto
f *p* *f* *p*

Basses
f *p* *f* *p*

11

VI 1

VI 2

Alto

Basses

Ouverture

16

V11

V12

Alto

Basses

21 **Allegro**

V11

V12

Alto

Basses

26

V11

V12

Alto

Basses

31

V11

V12

Alto

Basses

Acte 1

43



VI 1

VI 2

Alto

S

A

T

B

Basses

and reap, die and reap the fruit, and reap the fruit of glo - ry.
 die die and reap, and reap the fruit of glo - ry.
 ry, die and reap the fruit of glo - ry, and reap the fruit of glo - ry.
 reap the fruit of glo - - - ry, die and reap the fruit of glo - ry.

49



VI 1

VI 2

Alto

Basses

9

Haute-contre, chœur - Allegro

p



A

Basses

f *p*

Alto solo I call, I call, I call you all to Wo - den's Hall, your tem - ples round

7



A


Basses

with i - vy bound in gob - lets crown'd, and plen - teous, plen - teous bowls, and

Acte 1

13

A 

Basses 

19

A 

Basses 

25

A 

Basses 

30

A 

Basses 

36

VI 1 

VI 2 

Alto 

Chorus 

Basses 

Acte 1

44

VI 1

VI 2

Alto

S

A

T

B

Basses

all, all where in plen - teous, plen - teous bowls of burn - ish'd gold. We shall

all, all where in plen - teous, plen - teous bowls of burn - ish'd gold. We shall laugh and dance and

all, all where in plen - teous, plen - teous bowls of burn - ish'd gold. We shall laugh, shall laugh and

all, all where in plen - teous, plen - teous bowls of burn - ish'd gold. We shall laugh and

49

VI 1

VI 2

Alto

S

A

T

B

Basses

laugh and dance and quaff, we shall laugh and dance and quaff, we shall

quaff, we shall laugh and dance, shall laugh and dance and quaff,

dance and quaff, we shall laugh and dance, we shall laugh and dance

dance and quaff the juice that makes, that makes the Bri - tons bold,

Acte 1

101

Trpt. 1

Trpt. 2

V1 1

V1 2

Basses

108

Trpt. 1

Trpt. 2

V1 1

V1 2

T

Basses

The

116

T

Basses

faint - ing Sax - ons quit their ground, their trum - pets lan - guish in their

123

T

Basses

sound. They fly, they fly, they fly, they fly, "Vic - tor - ia, Vic - tor - ia" the bold Bri - tons

Acte 1

129

VI 1

VI 2

Alto

S

A

T

B

Basses

The faint - ing Sax - ons quit their ground, *p* their trum - pets lan - guish

The faint - ing Sax - ons quit their ground, *p* their trum - pets lan - guish

cry. The faint - ing Sax - ons quit their ground, *p* their trum - pets lan - guish

The faint - ing Sax - ons quit their ground, their trum - pets lan - guish

p

136

VI 1

VI 2

Alto

S

A

T

B

Basses

in their sound. *f* They fly, they fly, they fly, they fly, "Vic - tor - ia, Vic - tor - ia" the bold Bri - tons cry.

in their sound. *f* They fly, they fly, they fly, they fly, "Vic - tor - ia, Vic - tor - ia" the bold Bri - tons cry.

in their sound. *f* They fly, they fly, they fly, they fly, "Vic - tor - ia, Vic - tor - ia" the bold Bri - tons cry. Now the

in their sound. They fly, they fly, they fly, they fly, "Vic - tor - ia, Vic - tor - ia" the bold Bri - tons cry.

f

144

T

Basses

vic - to-ry's won, to the plun - der we run, we re - turn to our las - ses, like for - tun - ate tra - ders, tri -

ACTE 2

12

Animato

VI 1

VI 2

S

Basses

Hi - ther, this way, hi - ther, this way, this way

5

VI 1

VI 2

S

Basses

bend, trust not, trust not, trust not the ma - li - cious fiend, trust not the ma - li - cious

8

VI 1

VI 2

S

Basses

fiend. Hi - ther, this way, hi - ther, this way, this way bend, this way, hi - ther, this way, this way bend.

12

VI 1

VI 2

Basses

Acte 2

13

Basse - Allegro

B

Let not a moon - born elf mis - lead ye from your prey and from your

Basses

8

B

glo - ry; to fear, a - las, he has be - tray'd ye; fol - low the flames that

Basses

15

B

wave be - fore ye, some - times sev'n and some - times one. Hur - ry, hur - ry, hur - ry,

Basses

22

VI 1

B

hur - ry, hur - ry, hur - ry, hur - ry, hur - ry, hur - ry on.

Basses

27

VI 1

VI 2

Basses

34

B

See the foot - steps plain ap - peat - ing. That way Os - wald chose for

Basses

41

B

fly - ing. Firm is the turf and fit for bear - ing, where yon - der pearl - y

Basses

Acte 2

48

B

dews are ly - ing, Far he can - not hence be gone.

Basses

54

VI 1

B

Hur - ry, hur - ry, hur - ry, hur - ry, hur - ry, hur - ry, hur - ry, hur - ry, hur - ry on.

Basses

60

VI 1

VI 2

Basses

14

Choeur - Animato

VI 1

VI 2

Alto

S

A

T

B

Basses

Acte 2

10

VI 1

VI 2

Alto

S
this way, hi - ther, this way, this way bend, this way, hi - ther, this way, this way bend.

A
this way, hi - ther, this way, this way bend, this way, hi - ther, this way, this way bend.

T
this way, this way, hi - ther, this way, this way bend, this way, hi - ther, this way, this way bend.

B
this way, this way, hi - ther, this way, this way bend, this way, hi - ther, this way, this way bend.

Basses

15

Tutti soli, chœur - Allegretto

S
Come, fol - low me, comme fol - low me, come, fol - low, fol - low, fol - low me,

S 2
Come, fol - low me, come, fol - low me, come, fol - low, fol - low, fol - low

A
And me, and and

T
And me, and and

B
And me, and and

Basses
And me, and and

Acte 2

43 Ritornello

VI 1

VI 2

Alto

Basses

49

VI 1

VI 2

Alto

Basses

S

S 2

A

We breth - ren of air you he - roes will bear, we breth - ren of air you

We breth - ren of air you he - roes will bear, we breth - ren of air you

We breth - ren of air you he - roes will bear, we breth - ren of air you

57

S

S 2

A

he - roes will bear to the kind and the fair, the kind and the fair that at - tend ye.

he - roes will bear to the kind and the fair, the kind and the fair that at - tend ye.

he - roes will bear to the kind and the fair, the kind and the fair that at - tend ye.

66

all the day on our herds and flocks em - ploy - ing; all the night on our flutes and in en - joy - ing.
 Let not youth fly a - way with - out con - tent - ing; age will come time e - nough for your re - pent - ing.

17 Ténor, chœur - Symphony, Allegro

p

7

1. 2. *tr*

13

tr

Acte 3

22

VI 1

VI 2

Alto

Basses

26

VI 1

VI 2

Alto

Basses

ACTE 3

20

Prélude - Allegro moderato

VI 1

VI 2

Alto

Basses

5

VI 1

VI 2

Alto

Basses

Acte 3

9

VI 1

VI 2

Alto

Basses

Detailed description: This block contains the first system of music, measures 9 through 12. It features four staves: Violin I (VI 1), Violin II (VI 2), Alto, and Basses. The music is in common time (C) and begins with a treble clef. The first three measures contain rhythmic patterns with slurs and accents. The fourth measure is a whole note chord. The key signature has one flat (B-flat).

21

Récit

S

What ho! What ho! Thou ge-nius of this isle, what ho! What ho! _____ What ho!

Basses

Detailed description: This block contains the second system of music, measures 21 through 24. It features two staves: Soprano (S) and Basses. The music is in common time (C) and begins with a treble clef. The Soprano part has lyrics: "What ho! What ho! Thou ge-nius of this isle, what ho! What ho! _____ What ho!". The Basses part consists of whole notes. The key signature has one flat (B-flat).

6

S

Liest thou a - sleep be - neath those hills of snow? What ho! What ho! What ho! Stretch _____

Basses

Detailed description: This block contains the third system of music, measures 25 through 28. It features two staves: Soprano (S) and Basses. The music is in common time (C) and begins with a treble clef. The Soprano part has lyrics: "Liest thou a - sleep be - neath those hills of snow? What ho! What ho! What ho! Stretch _____". The Basses part consists of whole notes. The key signature has one flat (B-flat).

10

S

_____ out thy la - zy limbs. A - wake, a - wake, a - wake! And win-ter from thy fur - ry man - tle shake :

Basses

Detailed description: This block contains the fourth system of music, measures 29 through 32. It features two staves: Soprano (S) and Basses. The music is in common time (C) and begins with a treble clef. The Soprano part has lyrics: "_____ out thy la - zy limbs. A - wake, a - wake, a - wake! And win-ter from thy fur - ry man - tle shake :". The Basses part consists of whole notes. The key signature has one flat (B-flat).

14

S

a - wake, a - wake! _____ And win - ter from thy fur - ry man - tle shake.

Basses

Detailed description: This block contains the fifth system of music, measures 33 through 36. It features two staves: Soprano (S) and Basses. The music is in common time (C) and begins with a treble clef. The Soprano part has lyrics: "a - wake, a - wake! _____ And win - ter from thy fur - ry man - tle shake.". The Basses part consists of whole notes. The key signature has one flat (B-flat).

22

Andante

VI 1

VI 2

Alto

Basses

Detailed description: This block contains the sixth system of music, measures 37 through 40. It features four staves: Violin I (VI 1), Violin II (VI 2), Alto, and Basses. The music is in common time (C) and begins with a treble clef. The tempo is marked "Andante". The dynamics are marked "p" (piano). The key signature has one flat (B-flat).

Acte 3

4

S

sway and sing my praise e'en here, e'en here I will a peo-ple raise of of kind em-brac-ing

Basses

9

S

lov-ers and em-brac'd, e'en here, e'en here I will a peo-ple raise of kind em-brac-ing lov-ers and em-brac'd.

Basses

26

Prélude - Vivace

VI 1

VI 2

Alto

Basses

7

VI 1

VI 2

Alto

Basses

14

VI 1

VI 2

Alto

Basses

Acte 3

86



VI 1

VI 2

Alto

S
Love that has warm'd us. 'Tis Love, 'tis Love 'tis Love that has warm'd us.

A
Love that has warm'd us. 'Tis Love, 'tis Love 'tis Love that has warm'd us.

T
Love that has warm'd us. 'Tis Love, 'tis Love 'tis Love that has warm'd us.

B
Love that has warm'd us. 'Tis Love, 'tis Love 'tis Love that has warm'd us.

Basses

29

Duo soprane, basse - Andante

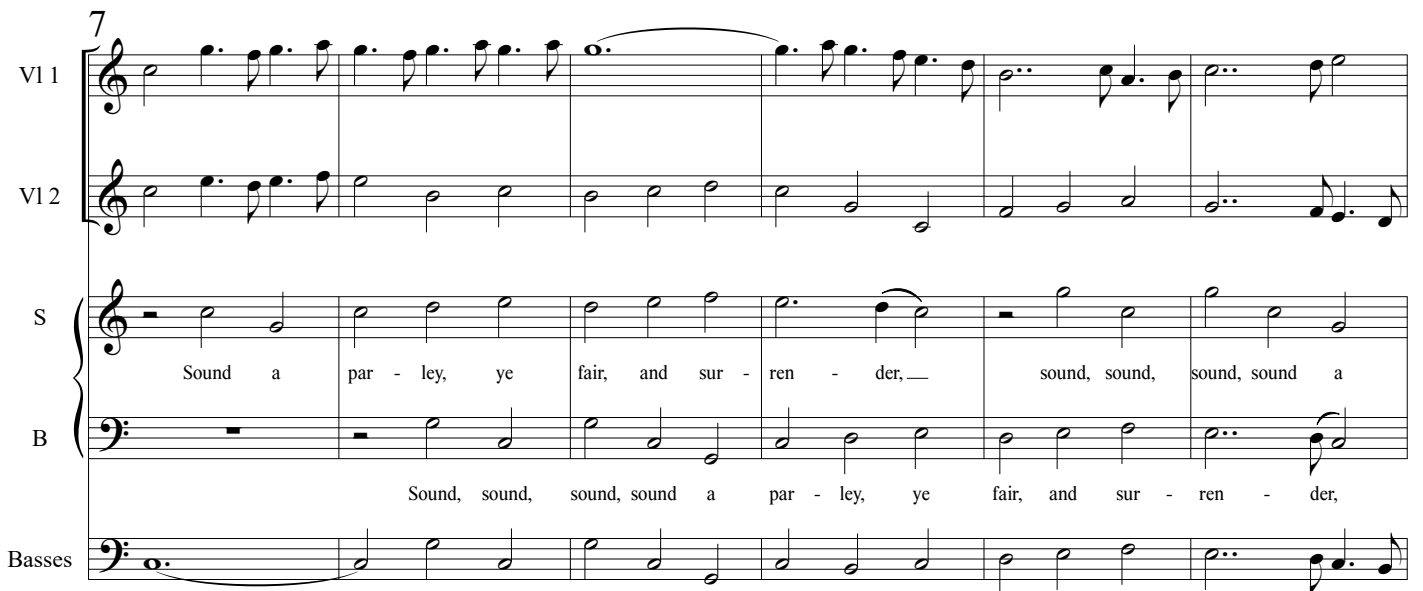


VI 1

VI 2

Basses

7



VI 1

VI 2

S
Sound a par - ley, ye fair, and sur - ren - der, — sound, sound, sound, sound a

B
Sound, sound, sound, sound a par - ley, ye fair, and sur - ren - der,

Basses

ACTE 4

30

Hornpipe - Allegro ma non troppo

VI 1

VI 2

Alto

Basses

5

VI 1

VI 2

Alto

Basses

9

VI 1

VI 2

Alto

Basses

31

Duo sopranes - Andante

S

S 2

Basses

Two daugh - ters of this a - ged stream_ are we,

Two daugh - ters of this a - ged stream_ are we, two daugh - ters of this

Acte 4

7

S two daugh - ters of this a - ged stream are we, and both our

S 2 a - ged stream are we, two daugh - ters of this a - ged stream are we, and

Basses

12

S sea - green locks have comb'd, and both our sea - green locks have comb'd have comb'd for ye.

S 2 both our sea - green locks have comb'd for ye, and both our sea - green locks have comb'd for ye.

Basses

17

S Come, come, come, come, bathe with us an hour or two; come, come, come, come

S 2 Come, come, bathe with us an hour or two; come, come, come, come

Basses

23

S na - ked in for we are so. What dan - ger, what dan - ger from a na - ked

S 2 na - ked in for we are so. What dan - ger from a na - ked

Basses

28

S foe? Come, come, bathe with us, come, come, bathe, and share what

S 2 foe? Come, come, come, come, bathe with us, come, come, bathe, and share what

Basses

Acte 4

Alto

S

S 2

S 3

No, no, no, no, no, no joys are a - bove the plea-sures, the plea-sures, the plea - sures of

No, no, no, no, no, no joys are a - bove the plea-sures, the plea-sures, the plea - sures of

No, no, no, no, no, no joys are a - bove the plea-sures, the plea-sures, the plea - sures of

234

VI 1

VI 2

Alto

S

S 2

S 3

A

T

B

Basses

love. No, no, no, no, no, no joyas are a - bove the plea-sures, the plea-sures, the plea - sures of love.

love.

love.

No, no, no, no, no joyas are a - bove the plea-sures, the plea-sures, the plea - sures of love.

No, no, no, no, no joyas are a - bove the plea-sures, the plea-sures, the plea - sures of love.

No, no, no, no, no joyas are a - bove the plea-sures, the plea-sures, the plea - sures of love.

Acte 4

33

Allegro

Musical score for measures 33-37. The score is in 2/4 time and B-flat major. It features four staves: VI 1 (Violin I), VI 2 (Violin II), Alto (Alto), and Basses (Bass). The music is characterized by rhythmic patterns and melodic lines. A trill (tr.) is marked above the final note of the VI 1 staff in measure 37.

Musical score for measures 38-42. The score continues from the previous system. It features four staves: VI 1, VI 2, Alto, and Basses. The music maintains the same tempo and key signature. Trills (tr.) are marked above the final notes of the VI 1 and Alto staves in measure 42.

Musical score for measures 43-47. The score continues from the previous system. It features four staves: VI 1, VI 2, Alto, and Basses. A measure rest of 12 measures is indicated at the beginning of the VI 1 staff in measure 43. The music concludes with a trill (tr.) marked above the final note of the VI 1 staff in measure 47.

ACTE 5

34

Marche - Allegro

Musical score for measures 34-39. The score is for a marching band and includes parts for Trpt. 1, Trpt. 2, VI 1, VI 2, Alto, and Basses. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. Trpt. 1 and 2, VI 1, and VI 2 have trills marked above the final notes of the first and last measures of the system.

Musical score for measures 40-45. The score is for a marching band and includes parts for Trpt. 1, Trpt. 2, VI 1, VI 2, Alto, and Basses. The music is in 2/4 time. Measures 40-41 are marked with first and second endings. Trpt. 1 and 2, VI 1, and VI 2 have trills marked above the final notes of the first and last measures of the system.

Musical score for measures 46-51. The score is for a marching band and includes parts for Trpt. 1, Trpt. 2, VI 1, VI 2, Alto, and Basses. The music is in 2/4 time. Trpt. 1 and 2, VI 1, and VI 2 have trills marked above the final notes of the first and last measures of the system.

Acte 5

38

Andante

T
B
Basses

For fold - ed flocks, and fruit - ful plains, the shep-herd's and the farm-er's
For fold - ed flocks, and fruit - ful plains, the shep-herd's and the farm-er's gains, the

6

A
T
B
Basses

Fair Bri-tain all, all, all, all, all, all
gains, the shep-herd's and the farm-er's gains, Fair Bri-tain all, all, all, all, all, all
shep-herd's and the farm-er's gains, Fair Bri-tain all, all, all, all, all, all

11

A
T
B
Basses

the world out - vies; for fold - ed flocks and fruit - ful plains, the shep-herd's and the farm - er's
the world out - vies; Fair Bri-tain all, all, all, all, all, all, all, all, all
all the world out - vies; Fair Bri-tain all, all, all, all, all, all, all, all, all

16

A
T
B
Basses

gains, Fair Bri - tain all, all, all, all, all the world out - vies; and Pan, as in Ar - ca - dia,
all the world out - vies, all, all, all, all the world out - vies; and Pan, as in Ar - ca - dia,
all, all the world out - vies, all, all, all, all the world out - vies; and Pan, as in Ar - ca - dia,

Acte 5

113

S
B
Basses

bless - ing than faith - full love, and kind, and kind pos - sess - ing, than
great - er bless - ing than faith - ful love, and kind, and kind pos -

117

S
B
Basses

faith - ful love, than faith - ful love, and kind, and kind pos - sess - ing, and
sess - ing, than faith - ful love, and kind, and kind pos - sess - ing, and

121

S
B
Basses

kind, and kind, and kind pos - sess - ing.
kind, and kind, and kind pos - sess - ing.

42

Marche

Trpt. 1
Trpt. 2
VI 1
VI 2
Alto
Basses

41

VI 1

VI 2

Alto

Basses

Musical score for measures 41-47. The system includes staves for VI 1, VI 2, Alto, and Basses. The key signature is one flat (B-flat). The VI 1 and VI 2 parts are mostly rests with some notes in the final measure. The Alto part has a steady eighth-note accompaniment. The Basses part has a rhythmic eighth-note pattern.

48

VI 1

VI 2

Alto

Basses

Musical score for measures 48-53. The system includes staves for VI 1, VI 2, Alto, and Basses. The key signature is one flat. The VI 1 and VI 2 parts feature eighth-note patterns. The Alto part has a steady eighth-note accompaniment. The Basses part has a rhythmic eighth-note pattern.

54

VI 1

VI 2

Alto

Basses

Musical score for measures 54-61. The system includes staves for VI 1, VI 2, Alto, and Basses. The key signature is one flat. The VI 1 and VI 2 parts feature eighth-note patterns. The Alto part has a steady eighth-note accompaniment. The Basses part has a rhythmic eighth-note pattern.

62

VI 1

VI 2

Alto

Basses

Musical score for measures 62-67. The system includes staves for VI 1, VI 2, Alto, and Basses. The key signature is one flat. The VI 1 part has a trill (tr.) in measure 62. The VI 2 part has a steady eighth-note accompaniment. The Alto part has a steady eighth-note accompaniment. The Basses part has a rhythmic eighth-note pattern.

70

VI 1

VI 2

Alto

Basses

78

VI 1

VI 2

Alto

Basses

85

VI 1

VI 2

Alto

Basses

93

VI 1

VI 2

Alto

Basses

101

VI 1

VI 2

Alto

Basses

108

VI 1

VI 2

Alto

Basses

115

VI 1

VI 2

Alto

Basses

121

VI 1

VI 2

Alto

Basses