

When Night her purple veil

A Cantata

?.....D.Purcell

♩ = 74
Symphony

Recorder

Recorder

Bariton

Harpicord

6

Rec.

Rec.

Ba.

H.

11

Rec.

Rec.

Ba.

H.

When night her pur-ple vail had soft -

16

Rec.

Rec.

Ba.

H.

- - ly spread, And bu - si men - as - sem - bled with the dead When

21

Rec. 

Rec. 

Ba. 
all was hush'd

H. 

26

Rec. 

Rec. 

Ba. 
but *Ze-phire's* gen - tle, gen - tle, gen tle, gen - tle gen tle, gen - tle breath,

H. 

31

Rec. 

Rec. 

Ba. 
Which cools, — which cools, — the Aire, which cools, — which

H. 

36

Rec. 

Rec. 

Ba. 
cools, — the Aire, per - fum - ing per -

H. 

40


Rec. 


Rec. 

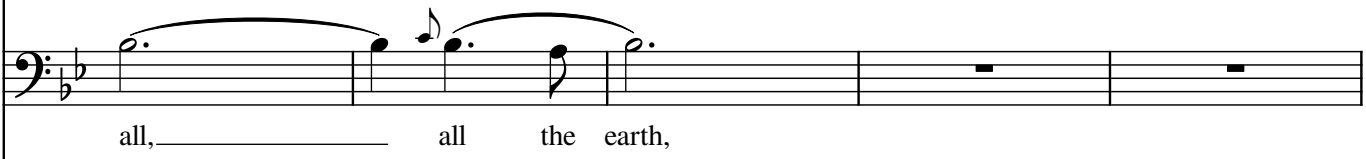
Ba. 
-fum - ing per - fum - u - u-u - u u u u u ing

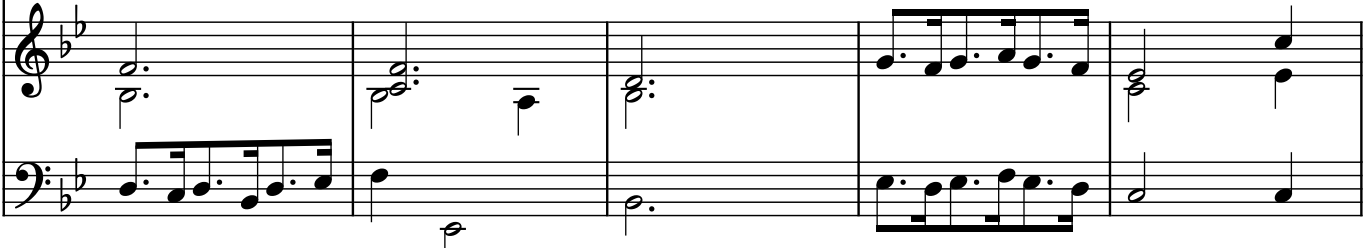
H. 

44

Rec. 

Rec. 

Ba. 
all, all the earth,

H. 

49

Rec.

Rec.

Ba.

H.

54

Rec.

Rec.

Ba.

H.

With silk - i - en wings thro mur - mur-ing for - ests

57

Rec. 

Rec. 


Ba. 
flies with

H. 

60

Rec. 

Rec. 

Ba. 
silk - en wings with silk - en wings thro mur - -

H. 

63

Rec.

Rec.

Ba.

-muring for-o - ests flies, Spread - -

H.

Detailed description of the musical score for measures 63-66: The score is in B-flat major. The Soprano (Rec.) part has a melodic line starting on a whole rest, followed by quarter notes G4, A4, Bb4, and A4. The Alto (Rec.) part has a whole rest followed by eighth notes G4, A4, Bb4, and A4. The Bass (Ba.) part has a melodic line starting on a whole note G3, followed by quarter notes A3, Bb3, and A3, and then a long eighth-note run starting on G3. The piano accompaniment (H.) features a steady eighth-note bass line in the left hand and chords in the right hand, including a sharp sign above a chord in the second measure.

67

Rec.

Rec.

Ba.

- ing the sweets the sweets which from the Wood-bine

H.

Detailed description of the musical score for measures 67-70: The Soprano (Rec.) and Alto (Rec.) parts have whole rests. The Bass (Ba.) part has a melodic line starting on a half note G3, followed by quarter notes A3, Bb3, and A3, and then a descending eighth-note run starting on G3. The piano accompaniment (H.) features a steady eighth-note bass line in the left hand and chords in the right hand.

69

Rec.

Rec.

Ba.

H.

rise - - - which from-the Wood-bine

71

Rec.

Rec.

Ba.

H.

rise, which from the Wood bine - rise,

73

Rec.

Rec.

Ba.

H.

which from the wood-bine rise

76

Rec.

Rec.

Ba.

H.

With has - ty steps and a wild, a wild - though-full aire, Heed - less of

79

Rec. 


Rec. 


Ba. 

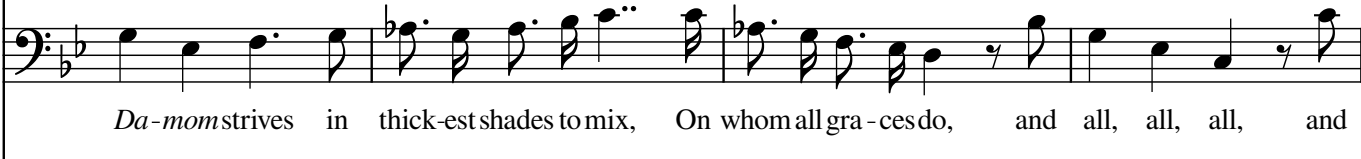
dang - er, guid-ed by dis - pair, guid - ed by dis - pair, The love - ly

H. 


83

Rec. 

Rec. 

Ba. 

Da-mom strives in thick-est shades to mix, On whom all gra-ces do, and all, all, all, and

H. 

87

Rec.

Rec.

Ba.

H.

all, all, all, all, all de-sires wou'd fix

92

Rec.

Rec.

Ba.

H.

98

Rec.

Rec.

Ba.

While night - he seeks, new day — he seems to

H.

104

Rec.

Rec.

Ba.

bring

H.

110

Rec.

Rec.

Ba.

H.

For bloom - ing youth has_ light_____ in ev' ry - thing, for

116

Rec.

Rec.

Ba.

H.

bloom - - - - - ing_ youth has_

121

Rec.

Rec.

Ba.

H.

light - - - in ev' ry thing

127

Rec.

Rec.

Ba.

H.

132

Rec.

32 bars not yet finished 166

Ba.

H.

138

Rec.

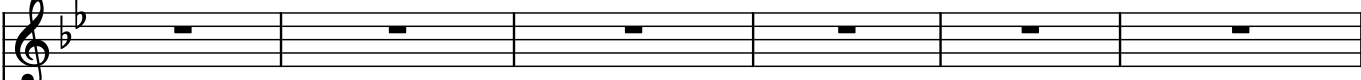
Rec.

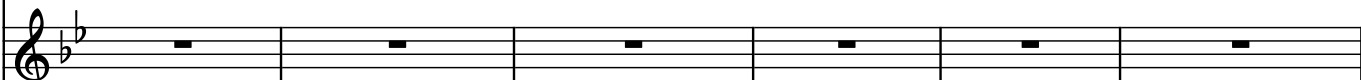
Ba.

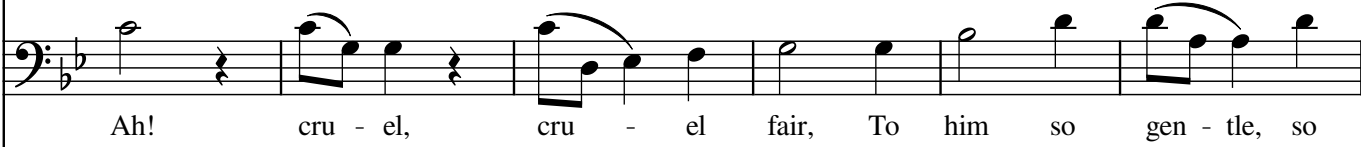
Ah! Sil - via, ah — un - kind,


H.

144

Rec. 

Rec. 

Ba.  Ah! cru - el, cru - el fair, To him so gen - tle, so

H. 

150

Rec. 

Rec. 

Ba.  gen - tle, so gen - tle, to me, to me, to me too se-

H. 

156

Rec.

Rec.

Ba.

-vere Sweet - er then the

H.

162

Rec.

Rec.

Ba.

flow- - ry Spring

H.

168

Rec.

Rec.

Ba.

H.

mp
Sweet - er then the flow - - ry

174

Rec.

Rec.

Ba.

H.

Spring

192

Rec. 

Rec. 

Ba. 

H. 

198

Rec. 


Rec. 


Ba. 

From ope - - - ning buds with

H. 

204

Rec. 


Rec. 

Ba. 
 care - full wing, Which when I strive I strive to taste, like

H. 

210

Rec. 

Rec. 

Ba. 
 them, like them, like them you sting

H. 

216

Rec. 

Rec. 

Ba. 
Great God of Love, to

H. 

221

Rec. 

Rec. 

Ba. 
thee I cry, - Ah! pit-ty, pit-ty for - I die While *Sil-via* to a

H. 

225

Rec.

Rec.

Ba.

mon - ster, while *Sil-via* to a mon - ster yields - her ev - ry

H.

228

Rec.

Rec.

Ba.

joy - - yields her ev - ry, ev - ry joy. Ah! pit - ty pit - ty

H.

231

Rec.

Rec.

Ba.

Ah! ah, ah, pit-ty, pit-ty or I die His trem

H.

235

Rec.

Rec.

Ba.

bling lips stopt here nor cou'd he, cou'd he more, But like a

H.

238

Rec. 

Ba. 
ship-wreck thrown up - on, up-on the shore Ex -

H. 

241

Rec. 

Ba. 
- tend - ed lay, ex - tend - ed lay, daish'd with his

H. 

245

Rec. 

Rec. 

Ba. 
tears, — his tears — all o're

H. 

249

Rec. 

Rec. 

Ba. 

H. 

252

Rec.

Rec.

Ba.

Then, then, then start - ing up, then, then, then

H.

255

Rec.

Rec.

Ba.

start - ing up. and with a mien that shew'd dis - dain - full

H.

258

Rec. 

Rec. 

Ba. 
joy he smil - - - ing,

H. 

260

Rec. 

Rec. 

Ba. 
smil - ing thus pur - su'd,

H. 

262

Rec.

Rec.

Ba.

H.

he smil - - - ing thus pur-su'd:

265

Rec.

Rec.

Ba.

H.

268

Rec.

271

Rec.

272

Rec.

Ba.
"Dis - pair, - thou bane, thou bane to my heart, For e - ver, for

275

Rec.

Rec.

Ba.

e - ver, for e - ver, for e - ver, for e - ver we'll part Be

H.

279

Rec.

Rec.

Ba.

gone, be gone tor - ment - ing care, Her beast let her have, I'll

H.

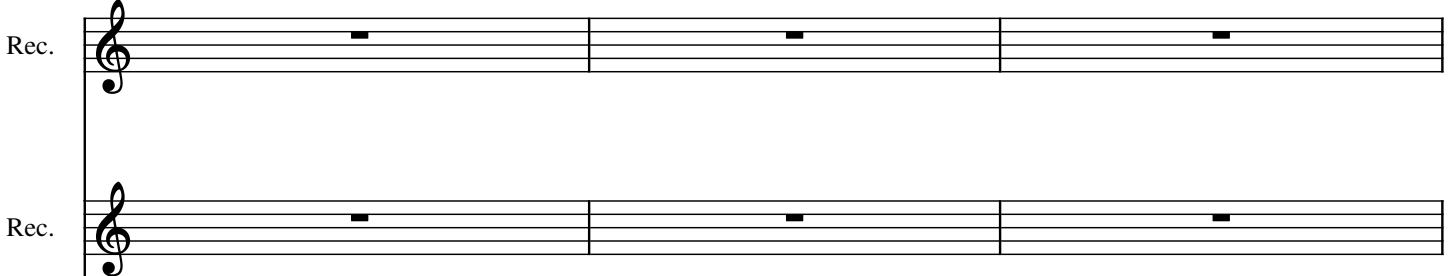
283

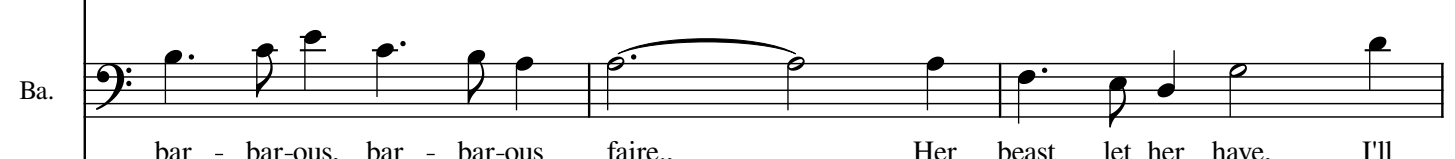
Rec. 

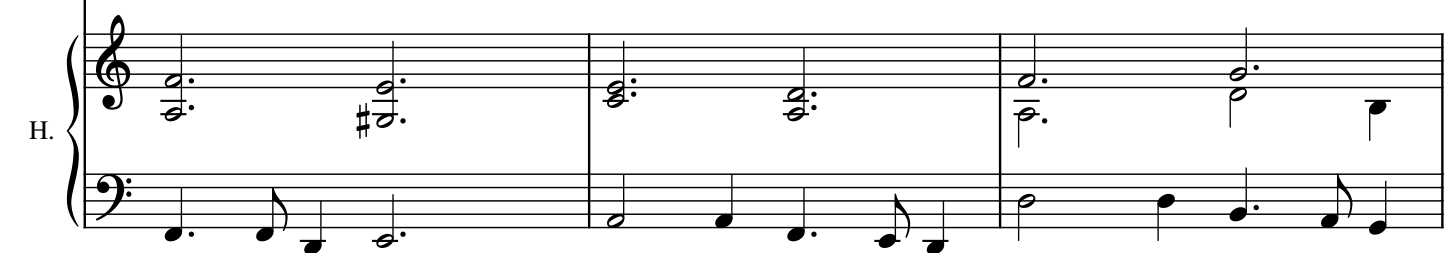
Ba. 
ne'er be aslave To a bar - bar-ous bar - bar-ous, bar - bar-ous

H. 

287

Rec. 

Ba. 
bar - bar-ous, bar - bar-ous faire., Her beast let her have, I'll

H. 

290

Rec.

Rec.

Ba.

ne'er be a slave To a bar - - bar - bar-ous, bar - bar-ous, bar-bar - ous

H.

294

Rec.

Rec.

Ba.

faire., ——— to a bar - faire - - - bar-ous, bar - bar-ous

H.

298

Rec. 

Ba. 
faire, _____ to a bar - - - bar-ous, bar - bar-ous

H. 

302

Rec. 

Ba. 
faire.

H. 

306

Rec. 

Rec. 

Ba. 

H. 