

In these delightful pleasant Groves from *Orpheus Britannicus*

Henry Purcell

Soprano
Alto
Tenor
Bass

In these de-light-ful plea-sant Groves, in these de-light-ful plea-sant Groves, let us
In these de-light-ful plea-sant Groves, in these de-light-ful plea-sant Groves, let us
In these de-light-ful plea-sant Groves, in these de-light-ful plea-sant Groves, let us
In these de-light-ful plea-sant Groves, in these de-light-ful plea-sant Groves, let us

Continuo realization by W. F. Long.

Harpichord

S
A
T
B

Ce - le-brate, let us Ce - le-brate, let us Ce - le-brate our hap-py, hap-py Loves; in these de-light-ful
Ce - le-brate, let us Ce - le-brate, let us Ce - le-brate our hap-py, hap-py Loves; in these de-light-ful
Ce - le-brate, let us Ce - le-brate, let us Ce - le-brate our hap-py, hap-py Loves; in these de-light-ful
Ce - le-brate, let us Ce - le-brate, let us Ce - le-brate our hap-py, hap-py Loves; in these de-light-ful

Hpsi.

13

S
plea - sant Groves, in these de-light-ful plea - sant Groves, let us Ce - le-brate, let us Ce - le-brate, let us

A
plea - sant Groves, in these de-light-ful plea - sant Groves, let us Ce - le-brate, let us Ce - le-brate, let us

T
8
plea - sant Groves, in these de-light-ful plea - sant Groves, let us Ce - le-brate, let us Ce - le-brate, let us

B
plea - sant Groves, in these de-light-ful plea - sant Groves, let us Ce - le-brate, let us Ce - le-brate, let us

Hpsi.

20

S
Ce - le - brate our hap - py hap - py Loves; let's Pipe, Pipe and Dance, let's Pipe, Pipe and

A
Ce - le - brate our hap - py hap - py Loves; let's Pipe, Pipe and Dance, let's Pipe, Pipe and

T
8
Ce - le - brate our hap - py hap - py Loves; let's Pipe, Pipe and Dance, let's Pipe, Pipe and

B
Ce - le - brate our hap - py hap - py Loves; let's Pipe, Pipe and Dance, let's Pipe, Pipe and

Hpsi.

26

S
Dance, Dance and Laugh, Laugh, Laugh Laugh and

A
Dance, Dance and Laugh, Laugh, Laugh Laugh and

T
8 Dance, and Laugh, Laugh, Laugh Laugh and

B
Dance, Dance and Laugh, Laugh, Laugh Laugh and

Hpsi.

32

S
Sing; thus, thus thus ev' - ry hap - py, hap - py liv - ing thing, Re -

A
Sing; thus, thus thus ev' - ry hap - py, hap - py liv - ing thing, Re - - - -

T
8 Sing; thus, thus thus ev' - ry hap - py, hap - py liv - ing thing, Re - - - -

B
Sing; thus, thus thus ev' - ry hap - py, hap - py liv - ing thing, Re -

Hpsi.

39

S
- - - - - vel in the cheerful Spring; Rev - - - - - vel

A
- - - - - vel in the cheer-ful Spring; Re - - - - - vel

T
8
- - - - - vel in the cheer-ful Spring; Re - - - - - vel

B
- - - - - vel in the cheer-ful Spring; Rev - - - - - vel

Hpsi.

46

S
in the cheer - ful Spring.

A
in the cheer - ful Spring.

T
8
in the cheer - ful Spring.

B
in the cheer - ful Spring.

Hpsi.

"In these delightful pleasant Groves" is one of the last madrigals in the English tradition. It was originally part of the incidental music for Thomas Shadwell's *The Libertine*. This version is found on page 244 of Book I of *Orpheus Britannicus*.

The *Orpheus* version differs slightly from most modern editions of the song. In measure 6, for example, the soprano part of the *Orpheus* version goes up to an F natural, not an F sharp. And as with so many consort and vocal pieces of that era, the *Orpheus* arrangement ends with an open 5th, not a triad. No sections of the song are repeated in the *Orpheus* version.

This edition generally eschews the pretifications of later editions. The exception is in measure 25, where the *Orpheus* version has an Eb in the tenor part which is just wrong and has duly been replaced by a D.

The *Orpheus Britannicus* score includes no indication that the bass part is to be used as a continuo, but since the frontispiece of the original edition promises "A THOROUGH-BASS to each SONG", a harpsichord realization has been added here. Clearly the harpsichord part is optional, but its presence increases the number of performance possibilities.

17

Groves, let us Ce - le - brate, let us Ce - le - brate, let us Ce - le - brate our hap - py hap - py

Groves, let us Ce - le - brate, let us Ce - le - brate, let us Ce - le - brate our hap - py hap - py

Groves, let us Ce - le - brate, let us Ce - le - brate, let us Ce - le - brate our hap - py — hap - py

Groves, let us Ce - le - brate, let us Ce - le - brate, let us Ce - le - brate our hap - py hap - py

22

Loves; let's Pipe, Pipe and Dance, let's Pipe, Pipe and Dance, Dance and

Loves; let's Pipe, Pipe and Dance, — let's Pipe, Pipe and Dance, Dance — and —

Loves; let's Pipe, Pipe and — Dance, let's Pipe, Pipe and Dance, and —

Loves; let's Pipe, Pipe and Dance, let's Pipe, Pipe and Dance, Dance and

27

Laugh, — Laugh, — Laugh —

Laugh, — Laugh, — Laugh —

Laugh, — Laugh, — Laugh —

Laugh, — Laugh, — Laugh —

31

— Laugh and Sing; thus, thus thus ev'-ry hap-py, hap-py liv-ing

— Laugh and Sing; thus, thus thus ev'-ry hap-py, hap-py liv-ing

8 — Laugh and Sing; thus, thus thus ev'-ry hap-py, hap-py liv-ing

— Laugh and Sing; thus, thus thus ev'-ry hap-py, hap-py liv - ing

37

thing, Re - - - - - vel in the cheer - ful Spring;

thing, Re - - - - - vel in the cheer - ful Spring; Re —

thing, Re - - - - - vel in the cheer - ful Spring; Re —

thing, Re - - - - - vel in the cheer - ful Spring; —

43

Rev - - - - - vel in the cheer - ful Spring.

— vel in the cheer - ful Spring.

8 — vel in the cheer - ful Spring.

— Rev - - - - - vel in the cheer - ful Spring.

Soprano

In these delightful pleasant Groves from *Orpheus Britannicus*

Henry Purcell

In these de-light-ful plea-sant Groves, in these de-light-ful plea-sant
6 Groves, let us Ce-le-brate, let us Ce-le-brate, let us Ce-le-brate our hap-py, hap-py
11 Loves; in these de-light-ful plea-sant Groves, in these de-light-ful plea-sant
17 Groves, let us Ce-le-brate, let us Ce-le-brate, let us Ce-le-brate our hap-py hap-py
22 Loves; let's Pipe, Pipe and Dance, let's Pipe, Pipe and Dance, Dance and Laugh, —
28 Laugh, — Laugh — Laugh and Sing; thus,
34 thus thus ev'-ry hap-py, hap-py liv-ing thing, Re - - -
40 - - vel_ in the cheerful Spring; Rev - - - - - vel_
46 in the cheer-ful — Spring.

Alto

In these delightful pleasant Groves

Henry Purcell

In these de-light-ful plea - sant Groves, in these de-light-ful plea - sant
6 Groves, let us Ce - le-brate, let us Ce - le-brate, let us Ce - le-brate our hap-py, hap-py
11 Love; in these de-light-ful plea - sant Groves, in these de-light-ful
16 plea - sant Groves, let us Ce - le-brate, let us Ce - le-brate, let us Ce - le-brate our
21 hap-py hap-py Loves; let's Pipe, Pipe and Dance, — let's Pipe, Pipe and
26 Dance, Dance — and — Laugh, — Laugh, — Laugh —
31 — Laugh and Sing; thus, thus thus ev' - ry hap-py,
36 hap-py liv - ing thing, Re - - - - - vel —
41 in the cheer-ful Spring; Re — vel —
46 in the cheer - ful Spring.

Tenor

In these delightful pleasant Groves from *Orpheus Britannicus*

Henry Purcell

8 In these de-light-ful plea - sant Groves, in these de-light-ful plea - sant

6 Groves, let us Ce - le-brate, let us Ce - le-brate, let us Ce - le-brate our hap-py, hap-py

11 Loves; in these de-light-ful plea - sant Groves, in these de-light-ful plea - sant

17 Groves, let us Ce - le-brate, let us Ce - le-brate, let us Ce - le-brate our hap-py hap-py

22 Loves; let's Pipe, Pipe and Dance, let's Pipe, Pipe and Dance, and Laugh, _____

28 Laugh, _____ Laugh _____ Laugh and Sing; thus,

34 thus thus ev'-ry hap-py, hap-py liv-ing thing, Re - - - - -

40 - - vel_ in the cheer-ful Spring; Re _____ vel_

46 in the cheer - ful Spring.

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Continuo realization by W. F. Long.

Measures 1-6 of the harpsichord realization. The piece is in G minor (one flat) and 3/4 time. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note bass line.

Measures 7-12. The right hand continues with chordal textures, including a chromatic descent in measure 10. The left hand maintains its eighth-note accompaniment.

Measures 13-19. The right hand shows more complex chordal patterns and some eighth-note movement. The left hand continues with the eighth-note bass line.

Measures 20-25. The right hand features a more active melodic line with eighth-note runs. The left hand continues with the eighth-note accompaniment.

Measures 26-31. The right hand continues with complex chordal textures and some eighth-note movement. The left hand continues with the eighth-note accompaniment.

32

Musical notation for measures 32-38. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 32 features a melodic line in the treble staff starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass staff has a whole note G3. Measure 33 has a whole note chord in the treble staff and a whole note G3 in the bass staff. Measure 34 has a whole note chord in the treble staff and a whole note G3 in the bass staff. Measure 35 has a whole note chord in the treble staff and a whole note G3 in the bass staff. Measure 36 has a whole note chord in the treble staff and a whole note G3 in the bass staff. Measure 37 has a whole note chord in the treble staff and a whole note G3 in the bass staff. Measure 38 has a whole note chord in the treble staff and a whole note G3 in the bass staff.

39

Musical notation for measures 39-45. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 39 has a whole note chord in the treble staff and a whole note G3 in the bass staff. Measure 40 has a whole note chord in the treble staff and a whole note G3 in the bass staff. Measure 41 has a whole note chord in the treble staff and a whole note G3 in the bass staff. Measure 42 has a whole note chord in the treble staff and a whole note G3 in the bass staff. Measure 43 has a whole note chord in the treble staff and a whole note G3 in the bass staff. Measure 44 has a whole note chord in the treble staff and a whole note G3 in the bass staff. Measure 45 has a whole note chord in the treble staff and a whole note G3 in the bass staff.

46

Musical notation for measures 46-48. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 46 has a whole note chord in the treble staff and a whole note G3 in the bass staff. Measure 47 has a whole note chord in the treble staff and a whole note G3 in the bass staff. Measure 48 has a whole note chord in the treble staff and a whole note G3 in the bass staff.