

"Nymphs and Shepherds come away" from *Orpheus Britannicus*

Thomas Shadwell

Henry Purcell

Soprano

Nymphs and Shepherds come a-way, come a-way; Nymphs and Shepherds

Continuo realized by W. F. Long

Harpisichord

2

5

come — a - way, come a - way, come,

5

7

come, come, come a - way; In the Groves, in the

7

10

Groves let's sport and play, let's sport and play, let's sport and

13

play; For this, this is *Flo - ras* Ho - ly - day, this is

17

Flo - ras Ho - ly - day, this is *Flo - ras* Ho - ly - day;

21

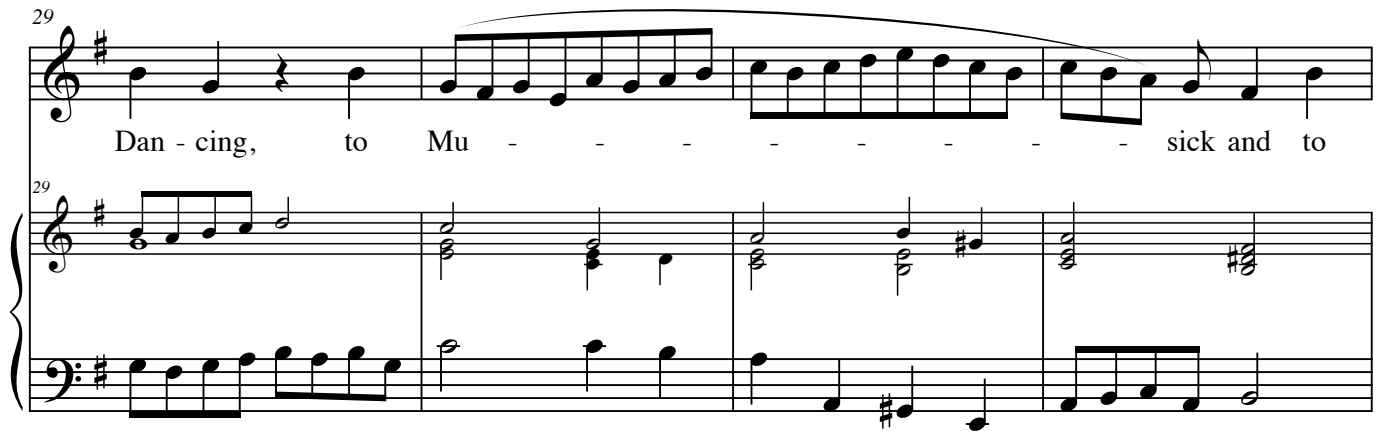
Sa - cred to ease _____ and hap - py

25



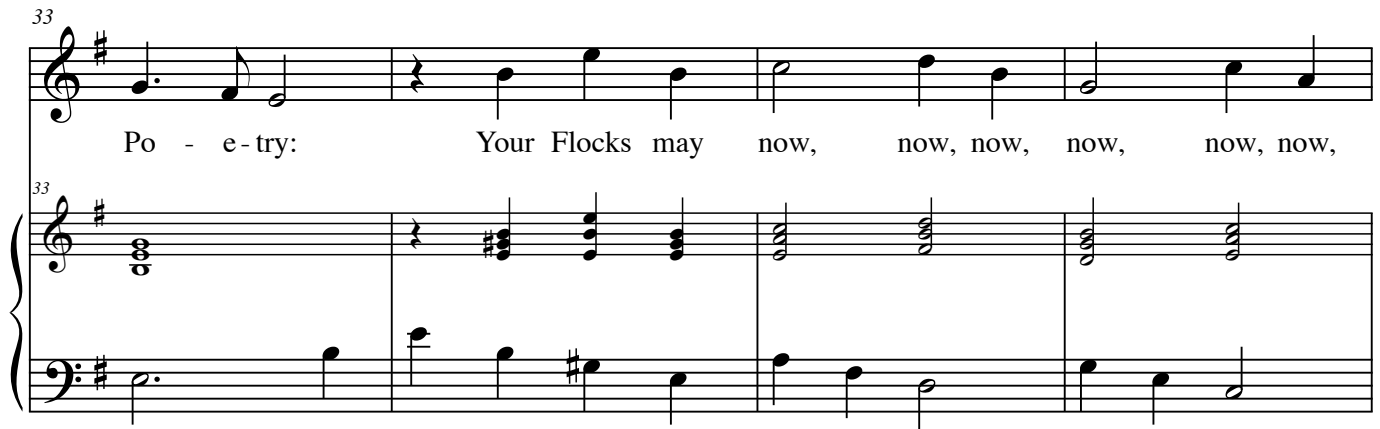
Love, to Dan - cing, to Mu - - - - - sick, to

29



Dan - cing, to Mu - - - - - sick and to

33



Po - e - try: Your Flocks may now, now, now, now, now, now,

37



now, now, now, now, se - cure - ly - - - - - rove: - - - - - whilst you ex -

41

press, whilst you ex - press

45

your Jol - li - ty.

49

Nymphs and Shep-herds come a - way, come a - way; Nymphs and Shep-herds

53

come a - way, come a - way, come, come, come a - way.

"Nymphs and Shepherds come away" is a song in the *Libertine*. It is found on page 234 of Book I of *Orpheus Britannicus*. Only two figures occur in the bass part.

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4 Nymphs and Shep - herds come a - way, come a - way;

8 Nymphs and Shep - herds come a-way, come a-way, come, come, come a -

12 way; In the Groves, in the Groves let's sport and play, let's sport and

17 play, let's sport and play; For this, this is *Flo - ras* Ho - ly - day, this is

22 *Flo - ras* Ho - ly - day, this is *Flo - ras* Ho - ly - day; Sa - cred to

27 ease and hap - py Love, to Dan - cing, to

32 Mu - - - - - sick, to Dan - cing, to Mu - - - - -

37 sick and to Po - e - try: Your Flocks may now, now, now, now, now, now,

42 now, now, now, now, se - cure - ly rove: whilst you ex - press, whilst

47 you ex - press your Jol - li - ty.

52 *gamba* 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.

Harpsichord "Nymphs and Shepherds come away"
from *Orpheus Britannicus*

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The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a measure with a '2' above the bass staff. The second system begins with a measure number '7'. The third system begins with a measure number '13'. The fourth system begins with a measure number '19'. The music consists of chords and moving lines in both hands.

"Nymphs and Shepherds come away"

26

Musical notation for measures 26-31. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a mix of chords and moving lines in both hands.

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 is one sharp (F#). The music features a mix of chords and moving lines in both hands.

39

Musical notation for measures 39-44. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a mix of chords and moving lines in both hands.

45

Musical notation for measures 45-50. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a mix of chords and moving lines in both hands.

51

Musical notation for measures 51-56. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a mix of chords and moving lines in both hands. A fermata is present over the final measure of the system. A small number '2' is written below the bass staff in the second measure of this system.