

## 1. WE THE SPIRITS OF THE AIR

Z.630/17

John Dryden

Henry Purcell

SOPRANO 1  
(TENOR)

We the spi - rits of the air, That of

SOPRANO 2  
(ALTO or  
BARITONE)

We the spi - rits of the air, That of

KEYBOARD

*p, repeat f*

5

hu - man things take care, Out of pi - ty now de - scend To fore -

hu - man things take care, Out of pi - ty now de - scend To fore -

- warn what does at - tend. Great - ness clogg'd with scorn de -

- warn what does at - tend. Great - ness

*p*

10

- cays, great - ness clogg'd with scorn de - cays, With the slave no—

clogg'd with scorn de - cays, with scorn de - cays, With the slave

15

em - pire, no, — no, no, no, no, — no — em - pire stays.

no — em - pire, no, — no, no, no, — no — em - pire stays.

20

We the spi - rits of the air, — That of hu - man things take —

We the spi - rits of the air, — That of hu - man things take —

care, Out of pi - ty now de - scend To fore -

care, Out of pi - ty now de - scend To fore -

25

- warn what does at - tend. Cease to lan - guish then in -

- warn what does at - tend. Cease to lan - guish, cease to lan - guish then in -

30

vain, Since ne - ver, ne - ver, ne - ver, ne - ver, ne - - ver -

vain, Since ne - ver, ne - ver, ne - ver, ne - ver, ne - - ver -

to be loved a - gain. We the spi - rits of the

to be loved a - gain. We the spi - rits of the

35  
air, That of hu-man things take care, Out of

air, That of hu-man things take care, Out of

40  
pi - ty now de - scend To fore - warn what does at - tend.

pi - ty now de - scend To fore - warn what does at - tend.

Notes From *The Indian Queen*, Act III, where it is preceded by the duet 'O how happy are we' and followed by the solo song 'I attempt from love's sickness to fly'. The refrain is sung there by a chorus with string accompaniment, but here the piece is given as a duet, in which form it appears in *Orpheus Britannicus*. Moffat gave it new words, 'Let us wander not unseen', adapted from Milton's *L'Allegro*; in this edition the original text is restored. Supernatural grace and charm are called for in the gavotte-like refrain, the other verses perhaps needing to be more sustained and lyrical. Original key A minor.

Sources British Library Add. MSS 31447 (c. 1700), 31449 (after 1696) and 31453 (early 18th century); *Orpheus Britannicus*, 1721.

# 4. MY DEAREST, MY FAIREST

Z.585/2

?Norton

Daniel (?) Purcell

SOPRANO

My dear-est, my dear - est,

BARITONE (ALTO)

My fair - est, my

KEYBOARD

*mf*

5

I lan - - - guish, I lan - - -

fair - est, I lan - - - guish,

10

- guish, I lan - - - guish, I lan - - -

I lan - - - guish, I lan - - -

15

- - - - - guish, I lan - guish for you. My

- - - - - guish, I lan - guish for you.

20

you. Thy kind - ness has won - me,

you. Thy charm - has un - done - me, I

25

I ne'er, - no, ne'er shall be free.

ne'er, - I ne'er, - no, ne'er shall be free. I

Ah,  
faint with the plea - sure I faint would re - peat,

This system contains measures 25 through 28. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the lower staff, and a grand staff for the piano. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: "Ah, faint with the plea - sure I faint would re - peat,".

30  
why are love's rap - tures so short and so sweet? Thus

This system contains measures 29 through 34. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the lower staff, and a grand staff for the piano. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: "30 why are love's rap - tures so short and so sweet? Thus".

35  
press - ing, thus press - ing and kiss - ing, fresh  
And kiss - ing, thus press - ing and kiss - ing, fresh

This system contains measures 35 through 38. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the lower staff, and a grand staff for the piano. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: "35 press - ing, thus press - ing and kiss - ing, fresh And kiss - ing, thus press - ing and kiss - ing, fresh".

40

joys we'll pur - sue, And e - ver be hap - py, and

joys we'll pur - sue, And e - ver be hap - py, and

e - ver be true, and e - ver be

e - ver be true, and e - ver be

45

hap - py, and e - ver be true. But a - las! should you

hap - py, and e - ver be true.



50

change,— No, ne - ver, my

Ah, tell me not— so!

55

dear - est, no, no,

No, ne - ver, my fair - est, no, no,

60

no, no, no, no, no, no, my

no, no, no, no, no, no, my

dear - est, no, no! No, no, no, no,  
 fair - est, no, no! No, no, no,

no, no, no, no, no, my dear - est, no,  
 no, no, no, no, no, my fair - est, no,

no! No, no, no, my dear - est, no, no!  
 no! No, no, no, my fair - est, no, no!

Notes From *Pausanias*, the incidental music to which was completed after Purcell's death by his brother Daniel. It is not certain exactly who composed this fine Italianate duet; it is attributed to Henry in the first published source but to Daniel in a contemporary MS. The flowing triple time is typical of the *bel canto* style (compare the famous duet that concludes Monteverdi's *L'incoronazione di Poppea*). The vocal lines must not drag, and the melody should pass smoothly between them, though bars 47–55 can be more declamatory. The second part was written for a baritone, but may be taken by a male alto. The first time bar is editorial, the repeat being suggested in I.595.6 by an undotted double bar. Original key A minor.

Sources British Library I.595.6 (single sheet, c. 1700); *Orpheus Britannicus*, c. 1745.