

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.

Harpsichord

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.

In these delightful pleasant Groves

Henry Purcell

In these de-light-ful plea - sant Groves, in these de-light-ful plea - sant
In these de-light-ful plea - sant Groves, in these de-light-ful plea - sant
In these de-light-ful plea - sant — Groves, in these de-light-ful plea - sant
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
Groves, let us Ce - le-brate, let us Ce - le-brate, let us Ce - le-brate our hap-py, hap-py
8
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

11
Love; in these de-light-ful plea - sant Groves, in these de-light-ful plea - sant
Love; in these de-light-ful plea - sant Groves, in these de-light-ful plea - sant
8
Love; in these de-light-ful plea - sant Groves, in these de-light-ful plea - sant
Love; 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

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

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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.

Bass

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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 cheer-ful Spring; — Rev - - - - - vel —

46 in the cheer-ful Spring.

In these delightful pleasant Groves

Henry Purcell

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 some triplets and sixteenth-note patterns. The left hand maintains the eighth-note bass line.

Measures 13-19. The right hand shows more complex rhythmic patterns with sixteenth notes. The left hand continues with the eighth-note bass line.

Measures 20-25. The right hand features a melodic line with sixteenth-note runs. The left hand continues with the eighth-note bass line.

Measures 26-31. The right hand continues with melodic and chordal textures. The left hand continues with the eighth-note bass line.

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, B4, A4, and a quarter note G4. 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. Measure 34 has a whole note chord in the treble staff and a quarter note G3, followed by a quarter rest in the bass. Measure 35 has a whole note chord in the treble staff and a quarter note G3, followed by quarter notes F3, E3, and D3 in the bass. Measure 36 has a whole note chord in the treble staff and a quarter note G3, followed by quarter notes F3, E3, and D3 in the bass. Measure 37 has a whole note chord in the treble staff and a quarter note G3, followed by quarter notes F3, E3, and D3 in the bass. Measure 38 has a whole note chord in the treble staff and a whole note G3 in the bass.

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 quarter note G3, followed by quarter notes F3, E3, and D3 in the bass. Measure 40 has a whole note chord in the treble staff and a quarter note G3, followed by quarter notes F3, E3, and D3 in the bass. Measure 41 has a whole note chord in the treble staff and a quarter note G3, followed by quarter notes F3, E3, and D3 in the bass. Measure 42 has a whole note chord in the treble staff and a quarter note G3, followed by quarter notes F3, E3, and D3 in the bass. Measure 43 has a whole note chord in the treble staff and a quarter note G3, followed by quarter notes F3, E3, and D3 in the bass. Measure 44 has a whole note chord in the treble staff and a quarter note G3, followed by quarter notes F3, E3, and D3 in the bass. Measure 45 has a whole note chord in the treble staff and a quarter note G3, followed by quarter notes F3, E3, and D3 in the bass.

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 quarter note G3, followed by quarter notes F3, E3, and D3 in the bass. Measure 47 has a whole note chord in the treble staff and a quarter note G3, followed by quarter notes F3, E3, and D3 in the bass. Measure 48 has a whole note chord in the treble staff and a quarter note G3, followed by quarter notes F3, E3, and D3 in the bass.