

Music
 In the Play of
BONDUCA,
(composed by)
HENRY PURCELL.

O V E R T U R E

A. T. 1695.

MAESTOSO

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA

BASSO

The first system of the musical score consists of four staves. The top staff is Violino 1^{mo} in treble clef, the second is Violino 2^{do} in treble clef, the third is Viola in alto clef, and the bottom is Basso in bass clef. All staves begin with a forte (f) dynamic marking. The music is in common time (C) and features a mix of eighth and sixteenth notes with some rests.

The second system continues the musical score with four staves. The notation includes various rhythmic patterns and rests across all parts, maintaining the overall texture established in the first system.

The third system concludes the page and includes a first ending and a second ending. The first ending is marked "1st Time." and the second ending is marked "2^d". The notation shows the melodic and harmonic development leading to the end of the section.

ALLEGRO MODERATO

First system of musical notation, featuring four staves (treble, alto, tenor, and bass clefs) with dynamic markings *p* (piano) and phrasing slurs.

Second system of musical notation, continuing the piece with various rhythmic patterns and phrasing.

Third system of musical notation, featuring dynamic markings *cres* (crescendo) and phrasing slurs.

Fourth system of musical notation, featuring dynamic markings *f* (forte) and phrasing slurs.

First system of musical notation, consisting of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. A dynamic marking *f* is present at the beginning of the bottom staff. The music features a mix of eighth and sixteenth notes with various rests and phrasing.

Second system of musical notation, consisting of four staves. The notation continues with similar rhythmic patterns and melodic lines across the different staves.

Third system of musical notation, consisting of four staves. This system shows a continuation of the musical themes established in the previous systems.

Fourth system of musical notation, consisting of four staves. The final system on the page, showing the concluding notes of the piece.

First system of musical notation, consisting of four staves (treble, alto, tenor, and bass clefs). The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation, consisting of four staves. The music continues with similar rhythmic patterns. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

ANDANTE

Third system of musical notation, consisting of four staves. The tempo is marked "ANDANTE". The music is in a slower, more melodic style. A dynamic marking of *p* (piano) is present at the beginning of the system.

Fourth system of musical notation, consisting of four staves. The music continues with a melodic line. Dynamic markings of *dim* (diminuendo) are placed above the notes in the second, third, and fourth staves.

Nº 1. C A T C H

(Sung by three Soldiers)

1st Jack, thou'rt a to - per, Jack, thou'rt a, thou'rt a

2nd None but a drunkard, a drunkard, a drunkard, a

3rd free, I'm free, and so are you, so are you,

to - - per, let's have to - - ther quart; Ring, ring, ring, ring,

drun - kard bul - ly'd by his wife For coming, coming, coming,

so are you to call and knock, knock bold - - - ly, knock

ring, ring, ring, ring, ring, ring, we're so so - ber, so

coming, coming, coming, coming, coming, coming, coming, coming late,

bold - - - ly, knock bold - - - ly, knock bold - - - ly, 'Tho watchmen cry

so - - ber, so so - - ber 'twere a shame to part. *2nd*

fears a do - - mes - - - tic strife. I'm *3rd*

past. two a clock. *1st*

Nº 2. C H O R U S

ANDANTE MAESTOSO

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA

BASSO

f

f

f

f

f 4 4 3 6 6 6 6 7 6 4 3

p

p

p

f

6 6 6 7 6 6 4 2 4 *p* 6 6 5 5 6 4 2 7 6 6 4 6 6 5 5 7 4 2

cres

cres

cres

f

f

f

cres

f

p

SOLO 1st DRUID.

Hear us great, great Rugwith,

6 5 6 5 5 3 7 6 7 4 6 6 6 5 3 6 6 6

Chorus *f*

Hear us, great, great Rug-with, hear our pray'rs! Hear us

hear! Chorus Hear us, great, great, hear us, great

Hear us, great, great Rug-with, hear, hear our pray'rs!

Hear us, great, great Rug-with, hear! Hear us

f

6 6 6 7 6 7

great, great Rugwith, hear, hear, hear our pray'rs!

great, great Rugwith, hear. . . . our pray'rs! SOLO 2nd DRUID.

Hear us, great, great Rug - with, hear! Defend, defend thy British

great, great Rugwith, hear, hear. . . . our pray'rs!

6 4 3 7 6 3 6 7 6

SOLO 1st DRUID.

Revive our hopes, disperse our fears,
Isle!

SOLO 1st DRUIDESS.

Nor let thine Al - tars be the Roman's

6 7 4 6 6 # 6 7 4 3

Chorus

f

Chorus

spoil. Hear us, great, great Rugwith, hear! great, great Rugwith, hear!
Hear us, great, great, great Rugwith, hear!
Hear us, great, great, great, great Rugwith, hear!
Hear us, great, great, great, great Rugwith, hear!

6 6 7 6 7 4 6 7 6

Descend, ye pow'rs! Descend, de - scend, ye pow'rs di - vine!

Descend, ye pow'rs! Descend, ye pow'rs di - vine!

Descend, ye pow'rs! De - scend, ye pow'rs di - vine!

Descend, ye pow'rs! Descend, de - scend, ye pow'rs di - vine!

6 6 b7 6 5 4 3 6 7 6 4 2 6 6

- vine! de - scend, de - scend, ye pow'rs di - vine.

pow'rs di - vine! de - scend, ye pow'rs di - vine.

- vine! de - scend, ye pow'rs di - vine. SOLO 3rd DRUID.

- vine! de - scend, de - scend, ye pow'rs di - vine. De - scend in Chariots

6 6 6 5 4 3 6 3 6 6

of e-theral flame and touch, and touch the Al-tars you de-fend!

7 4 5 7 6 7 11 6 46 9 7 b3 4 b3

Chorus

f O save us! O save us! save us! save us! O save our nation and our name.

f O save us! O save us! save us! save us! O save our nation and our name.

f O save us! O save us! save us! save us! O save our nation and our name.

f O save us! O save us! save us! save us! O save our nation and our name.

f O save us! O save us! save us! save us! O save our nation and our name.

f b 4 4 4 5 7 7 6 4 b3

Nº 3. S O N G.

ANDANTE MAESTOSO

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA

3rd DRUID

BASSO

f

Hear, ye Gods of Britain! Hear, ye Gods of Britain!

Hear us this day! Let us not fall, let us not fall the Roman Eagle's prey!

17 6 4 2
8 5 3
5 3
6 4
6 4 2
17 6 4 2
8 5 3

Clip, clip their wings, Clip, clip their wings Clip, clip their wings or chase 'em

6 5 6 5 8 6 6 5

home, And check the tow'ring pride of

6 4 3 7

Rome, And check the tow'ring pride of Rome, of

6 6 4 7

Rome, of Rome, Clip their wings, or chase 'em

7 6 6 6 6

home, Clip their wings or chace 'em home, Clip, clip their

6 7 5 6 5 6 5

wings, or chace 'em home, And check the

6 5 6 5 4 7 6 7

tow'ring pride of Rome, of Rome, of Rome, of Rome.

6 4 5

Nº 4. DUET & CHORUS.

FLUTE 1^{ma}
ALLEGRO MODERATO
FLUTE 2^{da}
BASSO

First system of musical notation, consisting of three staves. The top two staves are in treble clef with a B-flat key signature. The bottom staff is in bass clef with a B-flat key signature. The music consists of a series of eighth and sixteenth notes.

Second system of musical notation. The top staff is for the 1st Priestess, the middle staff for the 2nd Priestess, and the bottom staff is the piano accompaniment. The lyrics "Sing, sing," are written below the vocal staves.

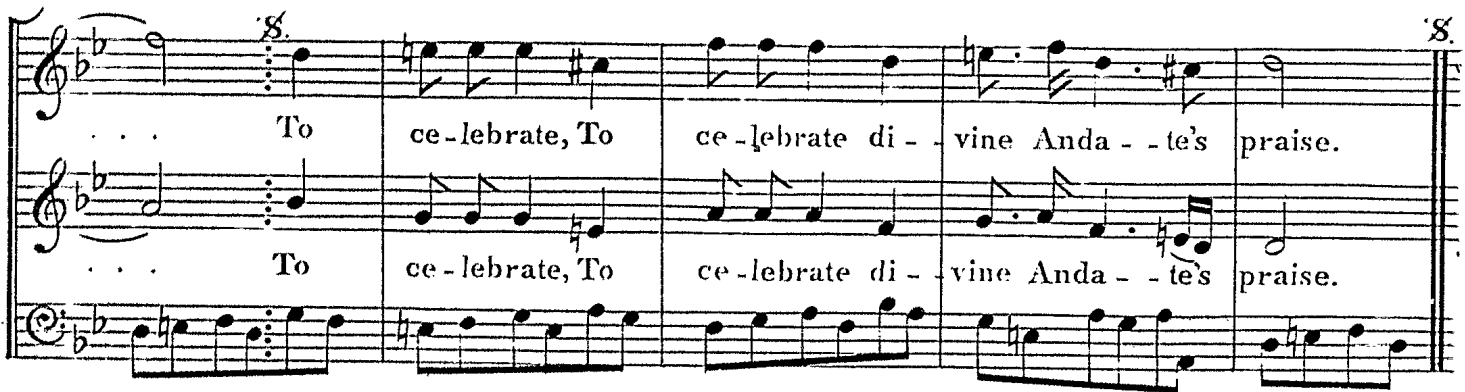
Third system of musical notation. The top staff contains the lyrics "sing, sing, ye Druids, sing, sing, sing,". The middle and bottom staves provide the musical accompaniment.

Fourth system of musical notation. The top staff contains the lyrics "sing, ye Druids all! all, all, all, your voi - - - ces". The middle and bottom staves provide the musical accompaniment.

Fifth system of musical notation. The top staff contains the lyrics "raise, all, all, all, all, your voi - - - ces raise, sing". The middle and bottom staves provide the musical accompaniment.



sing, sing, sing, sing all, your voi - - - ces raise. . . .
 sing, sing, sing, sing all, your voi - - - ces raise. . . .



To ce-levrate, To ce-levrate di - vine Anda - - te's praise.
 To ce-levrate, To ce-levrate di - vine Anda - - tes praise.



Sing, sing, sing, sing, sing, sing, sing di - - vine An -
 Sing, sing, sing, sing, sing, sing di - - vine An - - da - te, di -



- da - te, di - - vine, di - - vine An - da - - te's praise.
 - vine An - da - te, di - - vine An - - da - - - te's praise.



Sing, sing, sing, ye Dru - ids, Sing, sing, sing ye Dru - ids,
 Sing, sing, sing, ye Dru - ids, Sing, sing, sing ye Dru - ids,

Sing, sing di - - vine.

Sing, sing di - - vine.

. . . An-da - - te's praise, di - - vine An - - da - te, di - - vine An - -

. . . An-da - - te's praise, di - - - vine An - - da - - te, di - -

- da - - te, di - - vine An - - da - - - - te's praise. Sing, sing, sing, ye

- vine, di - - vine An - da - - te's praise. Sing, sing, sing, ye

Dru - ids, Sing, sing, sing ye Dru - ids, Sing, sing di - -

Dru - ids, Sing, sing, sing ye Dru - ids, Sing, sing di - -

- vine. An-da - te's

- vine. An-da - te's

Vio: 1^{mo} Chorus

Vio: 2^{do} *f*

Viola *f*

Chorus

praise. Sing, sing, sing, sing, sing, sing. . . di - vine.

Chorus

Sing, sing, sing, sing, sing, sing, sing, sing, sing, sing, sing,

Chorus

Sing, sing, sing, sing, sing, sing, sing, sing, sing, sing,

Chorus

Sing, sing, sing, sing, sing, sing. di - vine.

Anda-te's praise.

sing, sing, sing, sing, sing, sing, sing di-vine An - da-te's praise.

sing, sing, sing, sing, sing, sing, sing di-vine An - da-te's praise.

Anda-te's praise.

Nº 5. RECITATIVE.

CHIEF DRUID

Divine Anda - te, president of war, The fortune of the day de-

6
4
2

- clare, Shall we, shall we to the Roman's yield, Or

5
3

shall each arm that wields a spear, strike it thro' a mas - sy shield,

7

And dye with Roman blood the field, dye with Ro-

6 b b

man blood the field?

7 6 6 6 4 #

Nº 6. D U E T.

MODERATO

VIOLINO 1^{mo}
& TRUMPET

VIOLINO 2^{do}

VIOLA

BASSO

The first system of the musical score contains measures 1 through 4. It features four staves: Violino 1^{mo} & TRUMPET, Violino 2^{do}, VIOLA, and BASSO. The music is in 3/4 time and begins with a forte (*f*) dynamic. The Violino 1^{mo} & TRUMPET part has a melodic line with eighth-note patterns. The Violino 2^{do} part provides harmonic support with a similar eighth-note texture. The VIOLA and BASSO parts play a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present at the beginning of the system.

6 6 7 6
4
3

The second system of the musical score contains measures 5 through 8. It continues the four-staff arrangement. The Violino 1^{mo} & TRUMPET part has a melodic line with eighth-note patterns. The Violino 2^{do} part provides harmonic support with a similar eighth-note texture. The VIOLA and BASSO parts play a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present at the beginning of the system.

#5

The third system of the musical score contains measures 9 through 12. It continues the four-staff arrangement. The Violino 1^{mo} & TRUMPET part has a melodic line with eighth-note patterns. The Violino 2^{do} part provides harmonic support with a similar eighth-note texture. The VIOLA and BASSO parts play a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present at the beginning of the system.

b3 # # 6 #5

Figured bass notation below the piano part: 7 6 5, 6 4 3, 6 7

1st DRUID.

To arms! to arms! . . . to arms! to arms! . . . to arms! to arms! . . . to

3rd DRUID.

To arms! to arms! . . . to arms! to arms! . . . to arms! to arms!

arms! to arms! to arms! your engines straight dis - play!

. to arms! to arms! your engines straight dis - play!

Figured bass notation below the piano part: 6, 6 4 3, 4 3

now, now, now, now, now, now, now, now, now set the bat - tle in ar - ray!

now, now, now, now, now, now, now, now, now set the bat - tle in ar - ray!

Figured bass notation below the piano part: 6, #

The o - ra - cle for war . . . de - - clares, for war de -

The o - ra - cle for war . . . de - - clares, for war de -

#5

- clares, Suc - cess de - pends, suc - cess de - pends up - on our hearts and

- clares, Suc - cess de - pends, suc - cess de - pends up - on our hearts and

6^{b3} 4^{#3}

spears. The o - ra - cle for war . . . de - clares, for war . . . de - clares Suc -

spears. The o - ra - cle for war . . . de - clares, for war . . . de - clares Suc -

6 #5 #

- cess de - pends, suc - cess de - pends up - on our hearts and spears.

- cess de - pends, suc - cess de - pends up - on our hearts and spears.

7 6⁵ 6 4 3 6⁴ 3

Nº 7. SOLO & CHORUS.

VIOLINO 1.^{mo} & TRUMPET

VIOLINO 2.^{do}

VIOLA

BASSO

f 6 6 7 6 5 5 6 6 7 6

5 4 6 7 6 6 7 6

8 2

6 5 # 6 5 6 7 6 6 6 7 6 6 7

5 5 6 7 4 3

SOLO, CHIEF DRUID

Britons, strike home! Re-venge, re-venge your coun-try's wrongs!

6 6 7 6 5 5 6 6 7 6

8 4

Fight! fight and re - - cord, fight! fight and re - - cord your-

4 6
2

- selves in Dru - id's song. Fight! fight and re - - cord, Fight!

fight and re - - cord, re - - cord your - - selves in Dru - id's song.

f Britons, strike home! Re-venge, re-venge your country's wrong! Fight! fight and re-

f Britons, strike home! Re-venge, re-venge your country's wrong! Fight! fight and re-

f Britons, strike home! Re-venge, re-venge your country's wrong! Fight! fight and re-

f Britons, strike home! Re-venge, re-venge your country's wrong! Fight! fight and re-

6 7 6 5 6 6 7 6

- cord, fight! fight and re - cord your - selves in Dru - id's song. Fight!

- cord, fight! fight and re - cord your - selves in Dru - id's song. Fight!

- cord, fight! fight and re - cord your - selves in Dru - id's song. Fight!

- cord, fight! fight and re - cord your - selves in Dru - id's song. Fight!

5 4 6 7 6 6 7 6 #

3 2

fight and re - cord, Fight! fight and re - cord, re - cord your - selves in Druid's song.

fight and re - cord, Fight! fight and re - cord, re - cord your - selves in Druid's song.

fight and re - cord, Fight! fight and re - cord, re - cord your - selves in Druid's song.

fight and re - cord, Fight! fight and re - cord, re - cord your - selves in Druid's song.

6 # 6 5 6 7 6 6 6 7 6 6 7

5 4 3

ANDANTE

BONVICA

lead me, lead me

to some peace-ful gloom, Where none but sigh-ing, none but

sigh-ing, sigh-ing lo- - -vers come: Where the shrill, the shrill

trumpets never sound never, ne-ver sound But

one e-ter-nal hush, one e-ter-nal hush goes round!

ALLEGRETTO

There let me sooth my plea-sing pain,

There let me sooth my plea-sing pain, And ne-ver, ne-ver think of

war, never, never think of war, never, never think of war,

never, never think of, never, never, never think of war a--gain. What

glo---ry, what glo---ry, what glo---ry

---ry can, can a lo-ver have to conquer, to conquer, yet be still a

slave. What glo---ry, what glo---ry can a lo---ver

have to conquer, to conquer, to conquer, yet be still, still a

slave. yet, yet be still, yet, yet be still, yet, yet be still, still a slave.