

ORPHEUS BRITANNICUS

Shepherd Leave
Decoying

FROM

King Arthur, 1692

Z628/16

COMPOS'D

By Mr. Henry Purcell

FOR

Two Sopranos,

Two Treble Recorders,

AND

A THROUGH-BASS

Copyright *William F. Long*, MMVI

"Shepherd, leave decoying" from *Orpheus Britannicus*

John Dryden

Henry Purcell

SYMPHONY

Treble Recorder 1

Treble Recorder 2

Continuo realization by W. F. Long.

Harpisichord

5

Rec. 1

Rec. 2

5

Hpsi.

The brief song, "Shepherd, leave decoying," is Movement 16 of Purcell's Semi-Opera, *King Arthur* or *The British Worthy* (1691). It is on page 236 of Book I of *Orpheus Britannicus*. No instrumentation is specified in *Orpheus Britannicus*, but the upper instrumental parts fit the range of alto recorders and recorders would be consistent with the pastoral content of the text. Alternatively, soprano recorders could play the instrumental parts an octave higher than written.

The bass line in *Orpheus Britannicus* is unfigured.

"Shepherd, leave decoying"

2

10

Rec. 1

Rec. 2

Hpsi.

15

Rec. 1

Rec. 2

Hpsi.

19

Rec. 1

Rec. 2

Hpsi.

22

S 1

Shep - herd, Shep - herd, leave_ de - coy - ing, Pipes are sweet as

S 2

Shep - herd, Shep - herd, leave_ de - coy - ing, Pipes are sweet as

Hpsi.

25

S 1

Sum - mers_ day, but a lit - tle af - ter_ Toy - ing Wo - men have the

S 2

Sum - mers_ day, but a lit - tle af - ter_ Toy - ing Wo - men have the

Hpsi.

29

S 1

Shot_ to_ Pay; here are Mar - riage Vows for sigh - ing, set their_ Marks that

S 2

Shot to Pay; here are Mar - riage Vows for sigh - ing, set their_ Marks that

Hpsi.

"Shepherd, leave decoying"

33

S 1
can - not Write; af - ter that with - out re - pine - ing, play and wel - come

S 2
can - not Write; af - ter that with - out re - pine - ing, play and wel - come

Hpsi.

37

S 1
Day and Night, play and wel - come, play and wel - come,

S 2
Day and Night, wel - come, play and wel - come,

Hpsi.

40

S 1
play and wel - come Day and Night.

S 2
play and wel - come Day Night.

Hpsi.

Recorders

"Shepherd, leave decoying" from *Orpheus Britannicus*

Henry Purcell

SYMPHONY

Treble Recorder 1

Treble Recorder 2

Musical notation for Treble Recorder 1 and Treble Recorder 2, measures 1-5. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation is in treble clef. Recorder 1 has a melodic line with eighth and sixteenth notes, while Recorder 2 provides a harmonic accompaniment with similar rhythmic patterns.

Tr. Rec. 1

Tr. Recorder 2

6

Musical notation for Tr. Recorder 1 and Tr. Recorder 2, measures 6-10. The notation continues from the previous system. Recorder 1 has a melodic line with eighth and sixteenth notes, while Recorder 2 provides a harmonic accompaniment with similar rhythmic patterns.

Tr. Rec. 1

Tr. Recorder 2

11

Musical notation for Tr. Recorder 1 and Tr. Recorder 2, measures 11-15. The notation continues from the previous system. Recorder 1 has a melodic line with eighth and sixteenth notes, while Recorder 2 provides a harmonic accompaniment with similar rhythmic patterns.

Tr. Rec. 1

Tr. Recorder 2

16

Musical notation for Tr. Recorder 1 and Tr. Recorder 2, measures 16-20. The notation continues from the previous system. Recorder 1 has a melodic line with eighth and sixteenth notes, while Recorder 2 provides a harmonic accompaniment with similar rhythmic patterns.

Tr. Rec. 1

Tr. Recorder 2

21

Musical notation for Tr. Recorder 1 and Tr. Recorder 2, measures 21-25. The notation continues from the previous system. Recorder 1 has a melodic line with eighth and sixteenth notes, while Recorder 2 provides a harmonic accompaniment with similar rhythmic patterns. The system ends with a double bar line.

Sopranos

"Shepherd, leave decoying" from *Orpheus Britannicus*

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Henry Purcell

19 Recorder 1

Soprano 1

19 Recorder 2

Soprano 2

22

S 1

S 2

Shep-herd, Shep-herd, leave__de - coy-ing, Pipes are sweet as Sum - mers__ day,

Shep-herd, Shep-herd, leave__de - coy-ing, Pipes are sweet as Sum - mers__ day,

26

S 1

S 2

but a lit - tle af - ter__Toy-ing Wo - men have the Shot__ to__ Pay;

but a lit - tle af - ter__Toy-ing Wo - men have the Shot to Pay;

30

S 1

S 2

here are Mar-riage Vows for sigh-ing, set their__ Marks that can - not__ Write;

here are Mar-riage Vows for sigh-ing, set their__ Marks that can - not Write;

34

S 1

S 2

af - ter that with - out re-pine-ing, play and__ wel - come__ Day and Night,

af - ter that with - out re-pine-ing, play and__ wel - come__ Day and Night, __

Orpheus Britannicus

2
38

S 1
play and wel - come, play and wel - come, play

S 2
wel - come, play and wel - come, play

41

S 1
and wel - come Day and Night.

S 2
and wel - come Day Night.

Harpichord

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Henry Purcell

Continuo realization by W. F. Long.

6

11

17

22

27

Musical score for measures 27-31. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The treble staff contains chords and some melodic fragments, while the bass staff features a more active melodic line with eighth and sixteenth notes.

32

Musical score for measures 32-36. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The treble staff contains chords and some melodic fragments, while the bass staff features a more active melodic line with eighth and sixteenth notes.

38

Musical score for measures 38-42. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The treble staff contains chords and some melodic fragments, while the bass staff features a more active melodic line with eighth and sixteenth notes. The system concludes with a double bar line.

Viola da
Gamba

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6

11

17

22

27

32

38