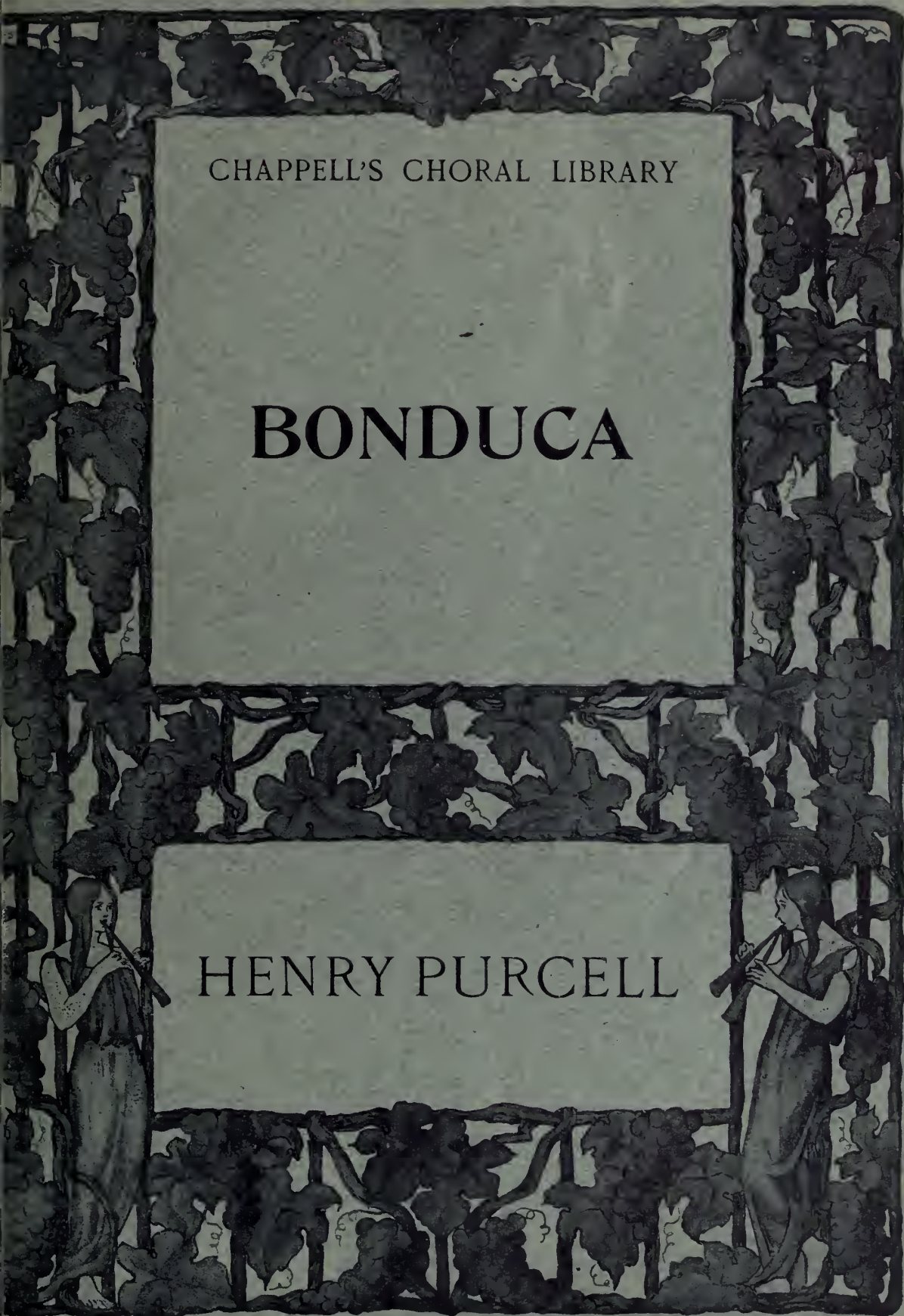


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BONDUCA

HENRY PURCELL



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BONDUCA

MUSIC WRITTEN TO THE PLAY OF THAT NAME

For SOLI (SOPRANO, TENOR AND BARITONE OR BASS),
CHORUS AND ORCHESTRA

WORDS FROM
BEAUMONT AND FLETCHER

COMPOSED BY
HENRY PURCELL

(A.D. 1695)

PIANOFORTE ACCOMPANIMENT
ARRANGED FROM THE FULL SCORE BY
H. M. HIGGS

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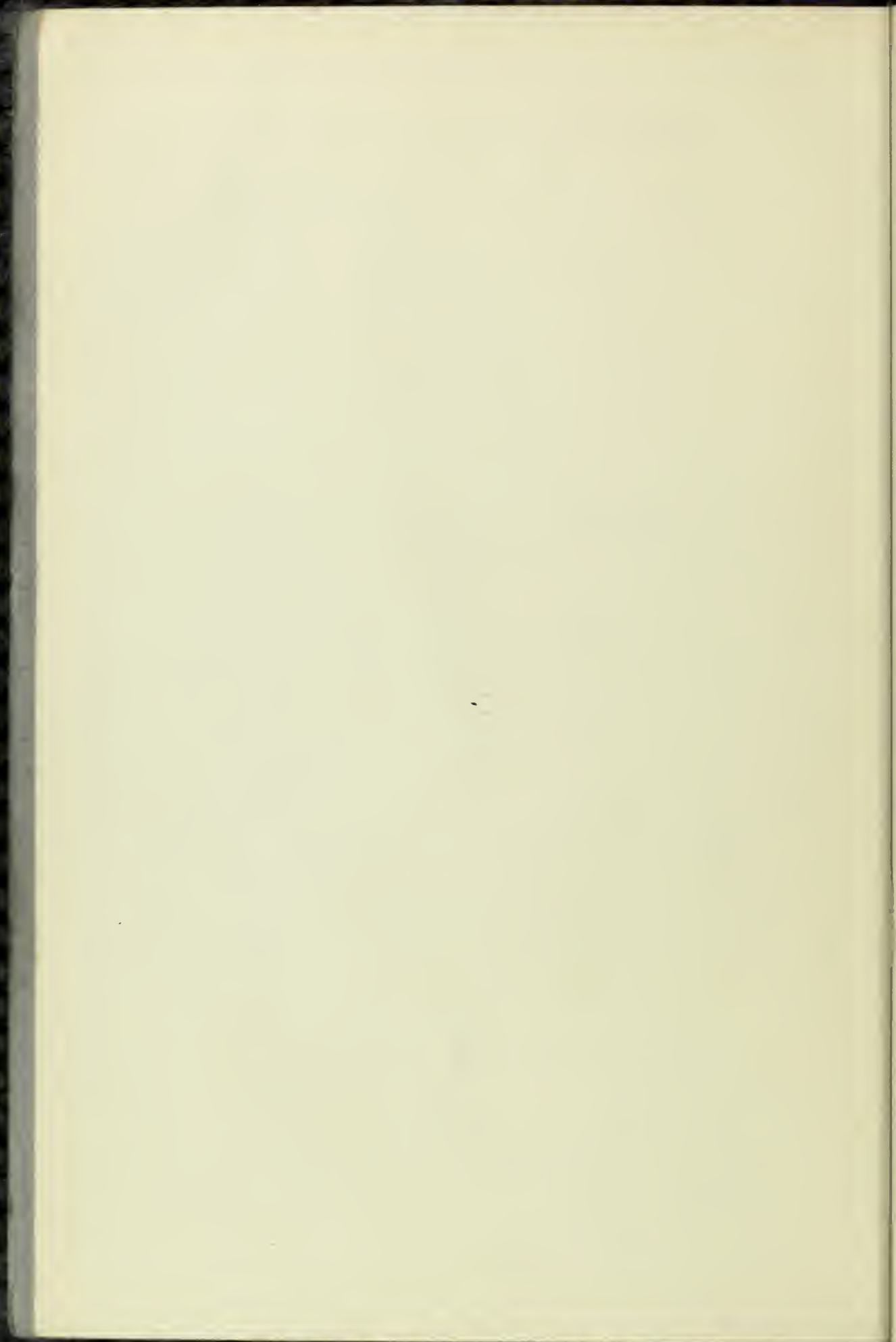
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BONDUCA

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BONDUCA.

OVERTURE.

No. 1. CATCH.

1. Jack, thou'rt a toper, let's have t'other quart;
Ring, we're so sober, 'twere a shame to part.
2. None but a drunkard, bullied by his wife
For coming late, fears a domestic strife.
3. I'm free, and so are you to call and knock boldly,
Though watchmen cry " Past two o'clock ! "

No. 2. CHORUS.

Hear us, great Rugwith, hear our pray'rs,
Defend thy British Isle,
Revive our hopes, disperse our fears;
Nor let thine altars be the Roman's spoil;
Descend ye pow'rs divine.
Descend in chariots of ethereal flame,
And touch the altars you defend;
O save us! O save our nation and our name!

No. 3. SOLO (Baritone).

Hear, ye gods of Britain! Hear us this day!
Let us not fall, the Roman Eagle's prey!
Clip their wings, or chase 'em home,
And check the tow'ring pride of Rome.

No. 4. DUET (1st and 2nd Soprano) AND CHORUS.

Sing, ye Druids, sing; sing, ye Druids, all!
Your voices raise. Sing, all your voices raise,
To celebrate divine Andate's praise,
Sing divine Andate's praise.

No. 5. RECITATIVE (Baritone).

Divine Andate, President of War,
The fortune of the day declare :
Shall we to the Romans yield,
Or shall each arm that wields a spear,
Strike it through a mossy shield,
And dye with Roman blood the field ?

No. 6. DUET (Tenor and Baritone) AND CHORUS.

To arms ! To arms ! Your ensigns straight display :
Now, set the battle in array,
The oracle of war declares
Success depends upon our hearts and spears.

No. 7. SOLO (Soprano).

O lead me to some peaceful gloom,
Where none but sighing lovers come ;
Where the shrill trumpets never sound,
But one eternal hush goes round.
There let me soothe my pleasing pain,
And never think of war again.
What glory can a lover have,
To conquer, yet be still a slave.

No. 8. ORCHESTRAL NUMBER.

- (a) AIR.
- (b) HORNPIPE.
- (c) AIR.
- (d) AIR.
- (e) MINUET.

No. 9. SOLO (Tenor) AND CHORUS.

Briton's, strike home ! Revenge your country's wrongs ;
Fight and record yourselves in Druids' songs.

BONDUCA.

Music written to the play of that name.

Words from
BEAUMONT and FLETCHER.

Composed by HENRY PURCELL.
(A. D. 1695.)
Arranged by H. M. HIGGS.

OVERTURE.

Maestoso.

Piano.

f (2nd time *pp*)

Allegro moderato.

The first system of music is written for a grand piano. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a 3/8 time signature, and a *pp* dynamic marking. The melody starts with a quarter note, followed by eighth notes, and includes some slurs. The bass staff is mostly empty, with a few notes appearing later in the system.

The second system continues the piece. The treble staff features a melodic line with slurs and accents. The bass staff provides a rhythmic accompaniment with eighth notes and chords. The dynamics remain *pp*.

The third system shows more complex rhythmic patterns. The treble staff has sixteenth-note runs and slurs. The bass staff has a steady eighth-note accompaniment. The dynamics are still *pp*.

The fourth system includes a *cresc.* marking in the treble staff, indicating a gradual increase in volume. The melodic line continues with slurs and accents. The bass staff accompaniment remains consistent.

The fifth system concludes the page. The treble staff features a final melodic flourish with slurs and accents. The bass staff accompaniment ends with a few chords. The dynamics are still *pp*.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a forte (*f*) dynamic marking. The music consists of six measures with various rhythmic patterns and articulation marks.

Second system of musical notation, continuing the piece. It features a treble and bass clef with six measures of music, including slurs and dynamic markings.

Third system of musical notation, continuing the piece. It features a treble and bass clef with six measures of music, including slurs and a piano (*p*) dynamic marking.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef with six measures of music, including slurs and dynamic markings.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef with six measures of music, including slurs, a crescendo (*cresc.*) marking, and a fortissimo (*ff*) dynamic marking.

p
con sva.....

cresc.

ff *riten.*

Andante.

p *cresc.* *ff*

dim. *pp*

No 1.

CATCH.

(Sung by three Soldiers.)

1.

Jack, thou'rt a to - per, Jack,
2.

None but a drunk - ard, a *cresc.*
3.

free, — I'm free, and

thou'rt a thou'rt a
drunk - ard, a drunk - ard, a *f*
so are you, *cresc.* so are you,

to - per, let's have t'o - ther quart; Ring,
drunk - ard bul - ly'd by — his wife For *dim.* *pp*
so are you to call — and knock, knock *f* *p*

No. 2.

CHORUS.

"HEAR US, GREAT RUGWITH."

Andante maestoso.

The musical score is written for piano and consists of four systems of staves. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system begins with a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system features a piano (*p*) dynamic marking. The fourth system concludes with a crescendo (*cresc.*) and a final forte (*f*) dynamic. The notation includes various note values, rests, and articulation marks.

A SOPRANO. (CHORUS.) *p*
 Hear us, great, great

ALTO. *p* SOLO. (2ND. DRUIDESS.) (CHORUS.) *f*
 Hear us, great, great Rug-with, hear! Hear us,

TENOR. (CHORUS.) *p*
 Hear us, great, great Rug-with

BASS. (CHORUS.) *p*
 Hear us, great,

A
p

cresc. *f*
 Rug-with, hear our pray'rs! Hear us, great, great Rug-with, hear,

great, great, hear us, great, great, great Rug-with, hear—

cresc. *f*
 hear, hear our pray'rs! Hear us, great

cresc. *f*
 great Rug-with, hear! Hear us, great, great Rug-with, hear,

cresc.

hear, hear our pray'rs!

SOLO. (2ND DRUIDESS.) *mf*

our pray'rs! Re-vive our

SOLO. (2ND. DRUID.) *mf*

great Rug-with, hear! De-fend, de-fend thy Brit-ish Isle!

hear—— our pray'rs!

p

SOLO. (1ST. DRUIDESS.) *mf* B (CHORUS.) *f*

Nor let thine al-tars be the Ro-man's spoil. Hear us,

hopes, disperse our fears,

B

great, great Rug-with, hear! great, great Rug-with, hear!

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'great, great Rug-with, hear! great, great Rug-with, hear!'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

De-scend, ye pow'rs! De-scend, de - scend, ye pow'rs di -

De-scend, ye_ pow'rs! De-scend ye

De-scend, ye_ pow'rs! De - scend, ye pow'rs di -

De-scend, ye pow'rs! De-scend, de - scend, ye pow'rs di -

The second system continues the musical piece with the lyrics 'De-scend, ye pow'rs! De-scend, de - scend, ye pow'rs di -'. It features four vocal staves and piano accompaniment, maintaining the same musical style as the first system.

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

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

-vine! descend, ye— pow'rs— di - vine.

SOLO.
(CHIEF DRUID)

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

-scend in char - iots of e - ther - eal flame— and touch, and

(CHORUS.)

ff

O save us! O save us!

ff

O save us! O save us!

ff

O save us! O save us!

ff

touch the al-tars you de-fend! O save us! O save us!

rit.

save us! save us! O save our na-tion and our name!

rit.

save us! save us! O save our na-tion and our name!

rit.

save us! save us! save our na-tion and our name!

rit.

save us! save us! save our na-tion and our name!

No. 3.

SOLO. (Baritone.)

"HEAR, YE GODS OF BRITAIN!"

Andante maestoso. (CHIEF DRUID.) *p*

Hear, ye gods of

Bri-tain! Hear, ye gods of Bri-tain!

Hear us this day! Let us not fall, let us not fall the

cresc.

Ro-man Ea - gle's prey! *cresc.* Clip, clip their wings, Clip, clip their wings,

Clip, clip their wings _____ or chase _____ 'em

home, *p* And check the tow'-ring pride of_

Rome, *cresc.* And check the tow'-ring pride of_ Rome, *f* of

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

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

wings, or chase 'em home, And check the

rall.
tow-ring pride of Rome, of Rome, of Rome, of Rome.

No 4. DUET (1st and 2nd Soprano) and CHORUS.

"SING, SING YE DRUIDS!"

Allegro moderato.

The musical score is written for piano accompaniment in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system includes the tempo marking 'Allegro moderato.' and dynamic markings 'p' and 'sempre stacc.'. The second system continues the accompaniment. The third system includes the dynamic marking 'cresc.'. The fourth system includes the dynamic marking 'dim.'. The fifth and sixth systems complete the piece with various chordal textures and melodic lines in both hands.

1st PRIESTESS.

p

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

2nd PRIESTESS.

p

Sing,

legato

sing, sing, sing, — ye Dru - ids all! all, all,

sing, sing, sing, — ye Dru - ids all! all, all,

pp

all, Your voi - ces raise, Sing, sing, sing, sing, sing,

pp

all, Your voi - ces raise, Sing, sing, sing, sing, sing,

pp

all, your voi - ces raise To

all, your voi - ces raise To

f

ce-le-brate, To ce-le-brate di - vine An-da - te's praise. Sing,

ce-le-brate, To ce-le-brate di - vine An-da - te's praise. Sing,

pp

pp

sing, sing, sing, sing, sing, Sing di - vine An -

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

cresc.

cresc.

cresc.

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

vine— An - da - te, di - vine— An - da - te's praise. *f*

f

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

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

p

- vine ———— *rit.* An - da - te's

- vine ———— *rit.* An - da - te's

rit.

No. 5.

RECITATIVE. (Baritone.)

"DIVINE ANDATE"

CHIEF DRUID.

Di-vine An-da - te pre-si-dent of war. The

for - tune of the day de - clare, Shall we,

shall we to the Ro - man's yield, Or

p



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



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



- - - - - man blood the field?



No. 6. DUET (Tenor and Baritone) and CHORUS.
TO ARMS! TO ARMS!

Moderato.

The image displays a piano accompaniment score for a piece titled "Duet (Tenor and Baritone) and Chorus: To Arms! To Arms!". The score is written for piano and is marked "Moderato". It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *f* (forte). The music features a mix of chords and melodic lines, with some passages involving sixteenth-note patterns in the bass line. The overall style is characteristic of late 19th or early 20th-century musical theater.

2nd DRUID.

A single musical staff in treble clef with a whole rest followed by a quarter note and a quarter rest.

CHIEF DRUID.

A single musical staff in bass clef with a whole rest followed by a quarter note and a quarter rest.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) with a complex rhythmic pattern of eighth and sixteenth notes.

2nd time Chorus. TENORS & BASSES.

Musical staff for Tenors with lyrics: "To arms, to arms! _____ to arms, to arms! _____ to".

Musical staff for Basses with lyrics: "To arms, to arms! _____ to arms, to arms! _____".

Piano accompaniment for the second system, consisting of two staves (treble and bass clef) with a complex rhythmic pattern. The instruction *f a tempo* is written in the treble clef.

Musical staff for Tenors with lyrics: "arms, to arms! _____ to arms, to arms! _____ to arms! _____".

Musical staff for Basses with lyrics: "_____ to arms, to arms! _____ to arms, to arms! _____".

Piano accompaniment for the third system, consisting of two staves (treble and bass clef) with a complex rhythmic pattern.

– your en-signs straight display: Now, now, now, now, now, now, now, now, now, now, set the

– your en-signs straight display: Now, now, now, now, now, now, now, now, now, now, set the

bat - tle in ar - ray. The o - ra - cle of war _____ de -

bat - tle in ar - ray. The o - ra - cle of war _____ de -

- clares, of war _____ de - clares Suc - cess de - pends, suc -

- clares, of war _____ de - clares Suc - cess de - pends, suc -

- cess de - pends up - on our hearts and spears. The o - ra - cle of
 - cess de - pends up - on our hearts and spears. The o - ra - cle of

war de - clares, of war de - clares Suc -
 war de - clares, of war de - clares Suc -

- 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.

No. 7.

SOLO (Soprano.)

"O LEAD ME TO SOME PEACEFUL GLOOM!"

Andante.
BONVICA. *pp*

O, O lead me, lead me,

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

sigh - ing, sigh - ing lov - ers come; Where the shrill, the shrill

trumpets nev - er sound, nev - er, nev - er sound, But

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

rit.

Allegretto.

There let me soothe my pleas-ing

p

pain, There let me soothe my pleas-ing pain, And

f *p*

mf

nev-er, nev-er think of war, nev-er, nev-er think of war.

p

nev-er, nev-er think of war, nev-er, nev-er think of,

cresc.

nev-er, nev-er, nev-er think of war a - gain. What

dim. *f*

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

dim.

- ry can, can a lov - er have, To con-quer, to con-quer, yet—

p *dim.* *p*

cresc.

be still a slave? What glo - - - ry, what

cresc.

glo - - - ry can a lov - - - er have, To con-quer, to

cresc. *ff* *rall.* *p*

con-quer, to con-quer, yet be still, still— a slave, yet, yet be

cresc. *ff* *rall.* *pp*

rit. *pp*

still, yet, yet be still, yet, yet be still, still a— slave?

rit.

Nº 8.

AIR.

a)

Allegro moderato.

f 2nd time *pp*

p cresc. *f*

1. 2.

1. 2. *f*

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato'. The score is divided into five systems, each with a treble and bass clef staff. The first system begins with a forte (*f*) dynamic and includes a '2nd time' marking. The second system features a piano (*p*) dynamic with a crescendo (*cresc.*) and a first ending. The third system continues the piano (*p*) dynamic. The fourth system features a forte (*f*) dynamic and includes a first ending. The fifth system concludes with a forte (*f*) dynamic and includes a first ending. The score is marked with various dynamics and includes first and second endings.

(b)

HORNPIPE.

Allegretto grazioso.

First system of musical notation for 'Hornpipe'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melody in the treble staff with eighth-note patterns and a bass line with quarter notes. A dynamic marking *p* 2nd time *f* is placed above the bass staff.

Second system of musical notation. It continues the piece with a repeat sign. The first ending is marked '1.' and the second ending is marked '2.'. The notation includes a grand staff with treble and bass clefs, showing melodic lines and accompaniment.

Third system of musical notation. It continues the piece with a grand staff. A dynamic marking *p* is placed above the bass staff. The music features a melody in the treble staff and a bass line with quarter notes.

Fourth system of musical notation. It continues the piece with a grand staff. The notation includes a melody in the treble staff and a bass line with quarter notes. A line points to a specific note in the bass staff.

Fifth system of musical notation, the final system on the page. It concludes the piece with a grand staff. A dynamic marking *(2nd time rit & ff)* is placed above the bass staff. The notation includes a melody in the treble staff and a bass line with quarter notes.

(c)

AIR.

Allegro.

§

p

mf

f

ff

(2nd time rit.)

§

(d)

AIR.

Allegro giusto.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*pp*) dynamic. The upper staff features a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. It features a repeat sign at the beginning of the upper staff. The dynamic marking *cresc.* (crescendo) is placed below the first measure of the upper staff. The music continues with similar melodic and harmonic patterns as the first system.

The third system of the piece shows a change in dynamics. The upper staff begins with a forte (*f*) dynamic, which then transitions to piano (*p*) in the second measure. The lower staff continues with its accompaniment, featuring some rests and moving bass lines.

The fourth system concludes the piece. It includes the instruction *(2nd time rit.)* above the first measure of the upper staff. The dynamic marking *pp* (pianissimo) is placed below the first measure of the upper staff. The system ends with a double bar line and a repeat sign.

(E)

MINUET.

The musical score is written for piano in E-flat major, 3/4 time. It consists of five systems of music, each with a treble and bass clef staff. The piece begins with a piano (*p*) dynamic. The first system shows the initial chords and a melodic line in the right hand. The second system features a forte (*f*) dynamic in the bass line and a piano (*p*) dynamic in the right hand. The third system includes a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The fourth system starts with a piano (*p*) dynamic. The fifth system concludes with a crescendo (*cresc.*), a fortissimo (*f*) dynamic, and a piano (*pp*) ritardando (*riten.*) marking, ending with a double bar line and a *fin.* instruction.

Nº 9.

SOLO (Tenor) and CHORUS.

"BRITONS, STRIKE HOME!"

Allegro spiritoso.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a forte dynamic marking (*f*). The upper staff features a series of chords and a melodic line with a slur over the final two measures. The lower staff provides a rhythmic accompaniment with eighth and quarter notes.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with chords and a melodic line in the upper staff, and a rhythmic accompaniment in the lower staff.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with chords and a melodic line in the upper staff, and a rhythmic accompaniment in the lower staff.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with chords and a melodic line in the upper staff, and a rhythmic accompaniment in the lower staff.

SOLO (1st DRUID.)

f

Bri-tons, strike home! re - venge, re - venge your coun - try's wrongs;

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

- selves in Dru - ids' songs. Fight! fight and re - cord, Fight!

rit.

fight and re - cord, re - cord your - selves in Dru - ids' songs.

rit.

SOPRANO.



Bri - tons, strike home! re - venge, re - venge your coun - try's wrongs;

CONTRALTO.



Bri - tons, strike home! re - venge, re - venge your coun - try's wrongs;

TENOR.

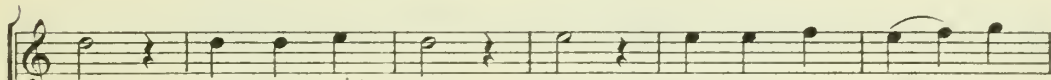


Bri - tons, strike home! re - venge, re - venge your coun - try's wrongs;

BASS.



Bri - tons, strike home! re - venge, re - venge your coun - try's wrongs;



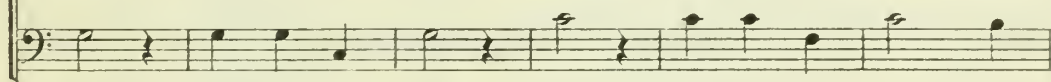
Fight! fight and re - cord, Fight! fight and re - cord your -



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



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



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



- selves in Dru - ids' songs. Fight! fight and re - cord, Fight!

- selves in Dru - ids' songs. Fight! fight and re - cord, Fight!

- selves in Dru - ids' songs. Fight! fight and re - cord, Fight!

- selves in Dru - ids' songs. Fight! fight and re - cord, Fight!

rit.
fight and re - cord, re - cord your - selves in Dru - ids' songs.

rit.
fight and re - cord, re - cord your - selves in Dru - ids' songs.

rit.
fight and re - cord, re - cord your - selves in Dru - ids' songs.

rit.
fight and re - cord, re - cord your - selves in Dru - ids' songs.

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2. "You mustn't swim till you're six
[weeks old]"

FLORENCE AYLWARD—

- "Haven after all"
- "I gave you roses"
- "Deep in my heart a lute
lay hid" and
"The Bird I love the best" } Two Songs

TERESA DEL RIEGO—

- "My Gifts"
- "Sink, sink red sun, into the west"
- "England mine"
- "The Perfect Prayer"

GUY D'HARDELOT—

- "Love's Rhapsody"
- "The dewdrop loves the morning"
- "I knew"
- "In 1822" (An old world story)
- "A Gift from you"
- "In the Great Unknown"
- "I think"

DOROTHY FORSTER—

- "Rosamond"
- "When the swallows come again"
- "The face of my love"
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