

IN THESE DELIGHTFUL PLEASANT GROVES

for S.A.T.B. voices, a cappella*

Edited by
RUSSELL ROBINSON

HENRY PURCELL
(1659-1695)

Allegro (♩ = ca. 88-92)

mp

SOPRANO
In these de - light - ful pleas - ant groves, in

ALTO
In these de - light - ful pleas - ant groves, in

TENOR
In these de - light - ful pleas - ant groves, in

BASS
In these de - light - ful pleas - ant groves, in

Allegro (♩ = ca. 88-92)

mp (for rehearsal only)

PIANO

4 *cresc.*

these de - light - ful pleas - ant groves, Let us cel - e - brate, let us

cresc. *f*

these de - light - ful pleas - ant groves, Let us cel - e - brate, let us

cresc. *f*

these de - light - ful pleas - ant groves, Let us cel - e - brate, let us

cresc. *f*

these de - light - ful pleas - ant groves, Let us cel - e - brate, let us

cresc. *f*

* Also available for 3-Part Mixed, Level Three (11342) and S.S.A., Level Three (18604).

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8

mp

cel - e - brate, let us cel - e - brate our hap - py, hap - py loves. In

mp

cel - e - brate, let us cel - e - brate our hap - py, hap - py loves. In

mp

cel - e - brate, let us cel - e - brate our hap - py, hap - py loves. In

mp

cel - e - brate, let us cel - e - brate our hap - py, hap - py loves. In

mp

12

cresc.

these de - light - ful pleas - ant groves, in these de - light - ful

cresc.

these de - light - ful pleas - ant groves, in these de - light - ful

cresc.

these de - light - ful pleas - ant groves, in these de - light - ful

cresc.

these de - light - ful pleas - ant groves, in these de - light - ful

cresc.

16 *f*

pleas - ant groves, Let us cel - e - brate, let us cel - e - brate, let us

pleas - ant groves, Let us cel - e - brate, let us cel - e - brate, let us

pleas - ant groves, Let us cel - e - brate, let us cel - e - brate, let us

pleas - ant groves, Let us cel - e - brate, let us cel - e - brate, let us

20 *mf* 23 $\text{\textcircled{S}}$

cel - e - brate our hap - py, hap - py loves. Let's pipe, pipe and

cel - e - brate our hap - py, hap - py loves. Let's pipe, pipe and

cel - e - brate our hap - py, hap - py loves. Let's pipe, pipe and

cel - e - brate our hap - py, hap - py loves. Let's pipe, pipe and

24

dance, let's pipe, pipe and dance, dance and laugh, _____
 dance, let's pipe, pipe and dance, laugh, _____ laugh, _____
 dance, let's pipe, pipe and dance, laugh, _____ laugh, _____
 dance, let's pipe, pipe and dance, dance and laugh, _____

28

laugh, _____ laugh, _____ *cresc.*
 laugh _____ laugh, _____ and sing, laugh, *cresc.*
 laugh, _____ laugh, _____ and sing, *cresc.*
 laugh, _____ laugh, _____ *cresc.*

31

33

f

laugh and sing. Thus, thus, thus ev - 'ry hap - py,

and sing. Thus, thus, thus ev - 'ry hap - py,

laugh, and sing. Thus, thus, thus ev - 'ry hap - py

laugh and sing. Thus, thus, thus ev - 'ry hap - py,

36

hap - py liv - ing thing rev

hap - py liv - ing thing rev - els in the cheer

hap - py liv - ing thing rev

hap - py liv - ing thing rev

40

els in the cheer - ful - spring, rev -

ful, cheer - ful spring, rev - els in the

els in the cheer - ful spring, rev

els in the cheer - ful spring, rev

44

els in the cheer - ful - spring. Let's *mf*

cheer ful, cheer - ful spring. Let's *mf*

els in the cheer - ful spring. Let's *mf*

els in the cheer - ful spring. Let's

rit. (2nd time) *optional D.S. al fine* *Fine* *mf*

rit. (2nd time) *optional D.S. al fine* *Fine* *mf*

Editor's Note

In These Delightful Pleasant Groves was written in 1692 by Henry Purcell (1659-1695), one of the great English composers. He was the organist at Westminster Abbey in London, and upon his death at the age of 36 his body was buried beneath the organ there. Although written in the “Baroque” era, this madrigal has many of the stylistic characteristics of the Renaissance madrigal with its contrasts between dance-like sections and flowing lyrical sections.

This edition is based on the *Collection of Henry Purcell Songs* printed by William Perfon in 1721. The madrigal was written as “incidental music” for “The Libertine,” a tragic comedy by Thomas Shadwell. The original, of course, is without dynamic markings and articulations that we use today. In addition, the “optional D.S. al fine” was added by this editor.

Throughout this madrigal the text and individual accents should be emphasized, such as:

Cél-e-brate, háp-py, de-líght-ful

Also, when singing the “laugh” sections at measures 26-32, try to accent only the first note of the phrase, then let other voices be heard. Additionally, try to achieve the “due” sounds on “laugh” between the Soprano/Bass and Tenor/Alto in mm. 27-29, and on “revels” between the Alto/Tenor in mm. 37-45 and Soprano/Bass in mm. 38-45. Pay close attention to the dynamics, learn the notes quickly, then enjoy this wonderful madrigal!

Other madrigals in this style from Alfred Publishing Co., Inc.:

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IN THESE DELIGHTFUL PLEASANT GROVES — Purcell/Robinson
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