

# The Blessed Virgin's Expostulation

Henry Purcell

Nahum Tate

Soprano

Tell me, tell me, some, - some pi - ty-ing an - gel tell, quick-ly, quick - ly, quick-ly

Harpsichord

Detailed description: This block contains the first system of the musical score. It features a Soprano vocal line and a Harpsichord accompaniment. The Soprano part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are: "Tell me, tell me, some, - some pi - ty-ing an - gel tell, quick-ly, quick - ly, quick-ly". The Harpsichord part consists of two staves, treble and bass, with block chords and some moving lines.

S

say, Where, where does my soul's sweet dar - ling stay? In ti - ger's,

Hpschd.

Detailed description: This block contains the second system of the musical score. The Soprano part continues with the lyrics: "say, Where, where does my soul's sweet dar - ling stay? In ti - ger's,". The Harpsichord part continues with accompaniment. Measure numbers 5, 6, 7, and 8 are indicated at the beginning of the system.

S

or more cru-el, more cru - el, cru-el He - rod's way? O!

Hpschd.

Detailed description: This block contains the third system of the musical score. The Soprano part continues with the lyrics: "or more cru-el, more cru - el, cru-el He - rod's way? O!". The Harpsichord part continues with accompaniment. Measure numbers 9, 10, 11, and 12 are indicated at the beginning of the system.

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2

S

13

O! ————— ra-ther, ra-ther let his lit-tle, lit-tle foot - steps press Un - re - gar - ded

Hpschd.

S

17

through ————— the wil - der - ness, Where mild - er, mild - er, where mild - er

Hpschd.

S

21

sa-va-ges re-sort: The de-sert's sa - fer, the de-sert's sa-fer than a ty - - - -

Hpschd.

S

25

- - - - - rant's court. Why, why, fai-rest ob-ject of my love, Why,

Hpschd.

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29

S

why — dost thou from my long - ing eyes re - move? \_\_\_\_\_ Was it, was it a

Hpschd.

32

S

wak - ing dream that did fore - tell Thy wond - rous birth, thy wond - rous, wond - - - rous, wond - rous

Hpschd.

35

S

birth? no vi - sion, no, no, no, no, no vi - sion from a - bove? Where's Ga - briel, where's

Hpschd.

39

S

Ga - briel now that vi - si - ted my cell? I call, I call, I call, I call, I call Ga - briel,

Hpschd.

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4

S

43

Ga-briel, Ga-briel, Ga-briel, he comes not; Where's Ga-briel now that vi-si-ted my

Hpschd.

S

47

cell? I call, I call, I call Ga-briel, Ga-briel, Ga-briel, Ga-briel, he

Hpschd.

S

51

comes not; flatt'-ring, flatt' - ring hopes, — fare - wel, — fare - well, — fare -

Hpschd.

S

54

well, — flatt'-ring hopes, — fare - well. Me Ju - dah's — daugh - ters once —

Hpschd.

S 59  
ca - ress'd, Call'd me of mo - thers the most, the most, the most

Hpschd.

S 66  
bless'd; call'd me of mo - thers the most, the most, the

Hpschd.

S 72  
most, the most \_\_\_\_\_ bless'd; Now fa - tal change,

Hpschd.

S 77  
now fa - tal change of mo - thers, of mo - thers most, most dis - tress'd, of mo - thers most, \_\_\_\_\_ most

Hpschd.

Allegro

81

S

— dis-tress'd. How, how, how shall my soul its mo - - -

Hpschd.

86

S

- - - tions — guide, how, how, how shall my soul its mo - - - - -

Hpschd.

91

S

- - - tions — guide, guide, How, how, how, how shall I stem,

Hpschd.

96

S

how shall I stem the va - - - - - rious, va - rious tide, Whilst faith and —

Hpschd.

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100

S

doubt my la - - - - - b'ring thoughts di -

Hpschd.

104

S

vide? vide? For whilst of thy dear, dear sight be - guil'd, I trust—the

Hpschd.

1 2 tempo 70

109

S

God, but oh! — I fear, — but oh! —

Hpschd.

113

S

oh! I fear the child.

Hpschd.

rit.