

# The Blessed Virgin's Expostulation

Henry Purcell

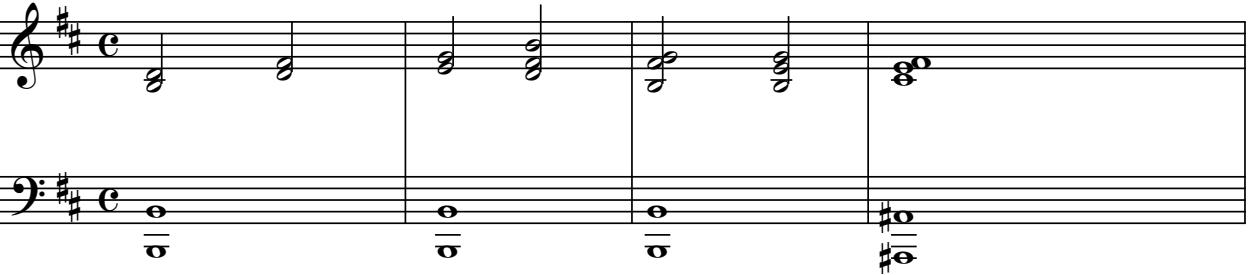
Nahum Tate

Soprano

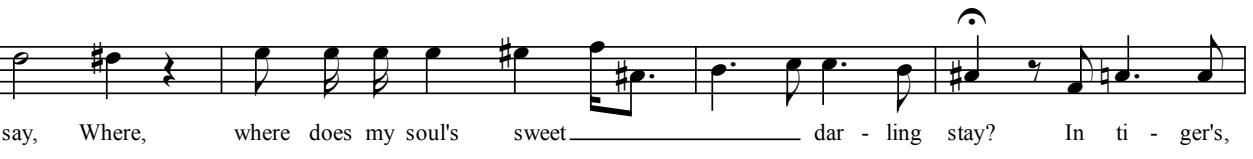


Tell me, tell me, some, - some pi - ty-ing an - gel tell, quick-ly, quick - ly, quickly

Harpsichord

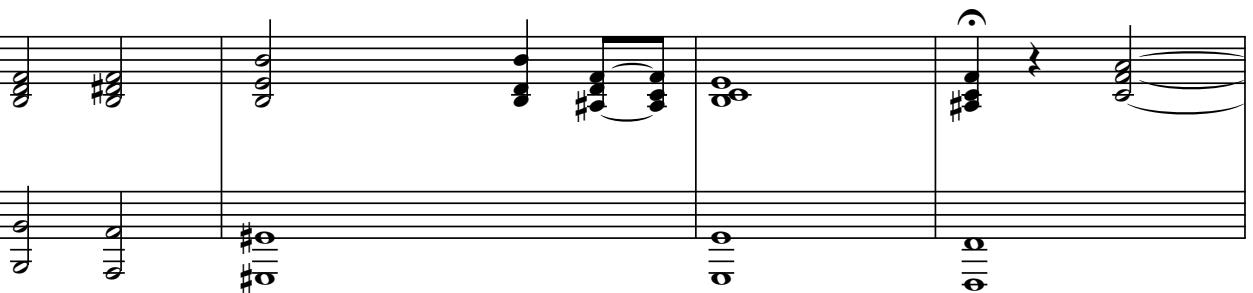


S



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

Hpschd.

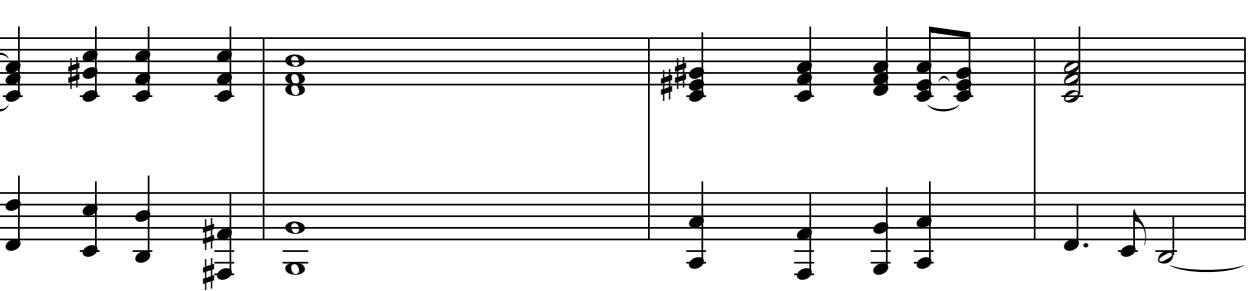


S



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

Hpschd.



The Blessed Virgin's Expostulation

2

13

S

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

13

Hpschd.

17

S

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

17

Hpschd.

21

S

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

21

Hpschd.

25

S

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

25

Hpschd.

## The Blessed Virgin's Expostulation

3

29 S why\_\_\_\_dost thou from my long-ing eyes re-move? Was it, was it a

Hpschd.

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

Hpschd.

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

Hpschd.

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

Hpschd.

The Blessed Virgin's Expostulation

4

43

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

Hpschd.

47

47

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

Hpschd.

51

51

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

Hpschd.

54

54

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

Hpschd.

## The Blessed Virgin's Expostulation

5

58

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

Hpschd.

58

S      most, the most

Hpschd.

64

S      most, the most

Hpschd.

64

S      most, the most, the most, the most

Hpschd.

70

S      most, the most, the most, the most

Hpschd.

70

S      Now fa - tal change, now fa - tal change of mo-thers, of mo-thers most, most dis-tress'd, of

Hpschd.

## The Blessed Virgin's Expostulation

**Allegro**

Soprano (S) and Harpsichord (Hpschd.) parts for "The Blessed Virgin's Expostulation". The music is in common time, key signature of two sharps.

**80**  
 Soprano (S):  
 mothers most, most dis-tress'd.  
 Harpsichord (Hpschd.):  
 How, how, how shall my soul its

**85**  
 Soprano (S):  
 mo - - - - tions guide, how, how, how shall my soul its mo -  
 Harpsichord (Hpschd.):

**90**  
 Soprano (S):  
 - - - - tions guide, 1 2 guide, How, how, how,  
 Harpsichord (Hpschd.):

**95**  
 Soprano (S):  
 how shall I stem, how shall I stem the va - - - - rious, va - rious  
 Harpsichord (Hpschd.):

## The Blessed Virgin's Expostulation

7

99

S tide, Whilst faith and doubt my la - - - - -

Hpschd.

99

S

Hpschd.

103 1 2 tempo 70

S b'ring thoughts di - vide? vide? For whilst of thy dear, dear sight be -

Hpschd.

103 1 2

S

Hpschd.

108

S guil'd, I trust \_\_\_\_ the God, but oh! \_\_\_\_ I fear, \_\_\_\_ but oh! \_\_\_\_\_

Hpschd.

108

S

Hpschd.

112 rit.

S oh! I fear the child.

Hpschd.