

Lightly she whipped o're the dales

Cantus

John Mundy

① 2 3 4 5

Light - ly she whipped o're the dales, o're the dales,
o're the dales, o're the dales, making the woods proud, making the
woods proud with her presence, with her pre-sence,
Gently she trode the flowres, gently trode the flowres Gently trode the flowres
and they as gently kist her ten-der feet, The birds in their best
lan - guage bad her wel-come, be-ing proud that O - ri-a - na
heard their song: The clove foot Satires singing, made Mu-sick to the Faunes a
daun-cing, and both together with an em-pha-sis, sang O - ri-anas prai -
ses, sang O - ri-anas praises, sang O - ri-anas prai - ses, whilst the
a - joyn - ing woods with me - lo - dy, with me - lo - dy, with me - lo - dy, did

55 en - tertain their sweet sweet harmony, sweet har - mo - ny. G.P. Then sang

60 the sheperds and Nymphes of Di - a - na, the Nymphes of Di - a -

65 - - - na, the Nymphes of Di - a - na, the Nymphes of

70 Di - a - na, Long live faire O - ri - a - na, Long live faire O - ri - a -

77 na, Long live faire O - ri - a - na, Long live faire O - ri - a -

84 - na, Long live faire O - ri - a - - - na, faire

92 Ori - a - na, faire O - ri - a - na.



Lightly she whipped o're the dales

Quintus

John Mundy

1 ② 3 4 5

Light - ly she whipped o're the dales, Light-ly she
whipped o're the dales, o're the dales, making the woods proud with her
presence, mak-ing the woods proud with her pre-sence, with her pre-
- sence, gent-ly she trode the flowres, the flowres, and they as gent-ly
kist her ten-der feet, the birds in their best language bad her wel-come,
the birds in their best language bad her wel - come, be-ing proud the
O - ri - a - na heard their song: the clove foot Sa-tires singing, made Mu -
sick to the Faunes a daunc - ing and both together with an em - pha -
sis, sang O - ri - anas prai - ses, sang O - rianas praises, sang O-rianas prai -
ses, whilst the ajoyning woods with me - lo - dy, with me - lo-dy, did

54 G.P.
en-tertain their sweet harmony, their sweet har - mo-ny. Then sang

60
the sheperds and Nimphes of Di - a - na, the Nimphes of Di-a - na, the

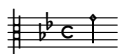
66
Nimphes of Di - a - na, the Nimphes of Di - a-na,

73
Long live faire O-ri-a - na, Long live faire O - ri - a - na, O - ri -

80
a - na, Long live faire O-ri - a - na, Long live faire O - ri - a -

87
na, Long live faire O - ri - a - - - - na,

94
faire O - ri - a - - - - na.



Lightly she whipped o're the dales

Altus

John Mundy

1 2 ③ 4 5

Light-ly she whipped o're the dales, Light-ly she whipped o're the dales,

Lightly she whipped o're the dales, making the woods proud with her presence,

with her pre - sence, mak - ing the woods proud with her pre - sence,

gently she trode the flowres, she trode the flowres, gently she trode the flowres,

and they as gently kist her tender feet, the birds in their best language bad her

wel-come, the birds in their best lan - guage bad her wel - come, be-ing

G.P.

proud that O - ri-a - na heard their song: the clove foot Sa-tires singing,

G.P.

made Mu - sick to the Faunes a dauncing, and both together with an emphasis,

sang O-ri - a - nas prai-ses, sang O-ri - a - nas praises, sang O-ri anas prai -

ses, whilst the a-joyning woods with mo - lo - dy, with melo-dy, did en-ter-

53
8 tain their sweet, did en-ter-tain their sweet, their sweet sweet har - mony,

59
8 G.P. Then sang the sheperds and Nimphes of Di - a - na, of

64
8 Di-a - na, of Di - a - na, of Di-a-na, of Di-a -

71
8 - na, Long live faire O - ri - a - na, faire O - ri - a - na, Long live faire

78
8 O - ri - a - na, O - ri - a - na, Long live faire Ori - a - na, Long live faire O - ri - a -

85
8 na, Long live faire O - ri - a - na, Long live faire O - ri - a - na, Long live

93
8 faire Ori-a - na, faire O - ri - a - na.



Lightly she whipped o're the dales

Tenor

John Mundy

1 2 3 ④ 5

Light-ly she whipped o're the dales, she whipped o're the dales, making the woods proud with her presence, making the woods proud with her pre - sence, gently she trode the flowres, gently she trode the flowres, gently she trode the flowres, and they as gently kist her tender feet, the birds in their best language bad her welcome, the birds in their best language bad her welcome, being proud that O - ri - a-na heard their song: the clove foot Satires singing, made Musick to the Faunes a dauncing, and both together with an emphasis, sang O - ri - a - nas praises, sang O - ri - a-nas prai - ses, sang O - ri - anas prai - ses, whilst the a - joy - ning woods with me-lo-dy, with me - lo - dy, did en - tertain their sweet,

54
8
sweet harmony, did en - tertain their sweet, sweet harmo-ny, sweet, sweet

58
8
G.P.
har-mony, Then sang the sheperds and Nimphes of Di-a - na, the

63
8
Nimphes of Di - a-na, the Nimphes, the Nimphes of Di - a - na, the

70
8
Nimphes of Di-a - na, Long live faire Ori-a - na, Long live faire O - ri-a -

77
8
- na, faire O-ri - a - na, faire O - ri-a -

85
8
- na, faire O-ri - a - na, faire O - ri - a - na, faire O - ri-

93
8
- a - na, faire O-ri - a - na.



Lightly she whipped o're the dales

Bassus

John Mundy

1 2 3 4 ⑤

17
Gent-ly she trode the flowres, the flowres, Gent-ly she trode the flowres,
21
and they as gent-ly kist her ten-der feet, the birds in
27
their best lan - guage bad her welcome, wel - come, be - ing proud that
32
O - ri-a-na heard their song: the clove foot Satires singing, made Mu -
38
sick to the Faunes a dauncing, and both together with an emphasis,
44
sang O-ri - a-nas prai-ses, sang O - ri-anas prai-ses, whilst the ajoyning
49
woods with their me - lo-dy, their me - lody, did en - tertain their sweet,
55
did en - tertain their sweet, their sweet har - mo-ny, Then sang
60
the sheperds and Nimphes of Di - a - na, the Nimphes of Di - a - na,
66
the Nimphes of Di-a - na, the Nimphes of Di - a - na,

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Lightly she whipped o're the dales

John Mundy

Light - ly she whipped o're the dales, o're the dales, o're the dales, Light - ly she whip - ped o're the dales, Light - ly she whip - ped o're the dales, mak - ing the woods proud, mak - ing the woods proud with her pre - sence, with her pre - sence, mak - ing the woods proud with her

12

her pre - sence, with her pre - sence,
 pre - sence, mak - ing the woods proud with her pre - sence,
 - sence, mak - ing the woods proud with her pre - sence,
 pre - sence, mak - ing the woods proud with her pre - sence, gent - ly she

17

Gent - ly she trode the flowres, gen - tly trode the flowres Gent - ly
 with her pre - sence, gent - ly she trode the flowres,
 gent - ly she trode the flowres, she trode the flowres,
 trode the flowres, gent - ly she trode the flowres, gent - ly she trode

20

trod the flowres and they as gent - ly kist her ten - der feet,
 the flowres, and they as gent - ly kist her ten - der feet, the birds in their best
 gent - ly she trode the flowres, and they as gent - ly kist her ten - der feet, the birds in their best
 the flowres, and they as gent - ly kist her ten - der feet, the birds in their best
 Gent - ly she trode the flowres, and they as gent - ly kist her ten - der feet,

A musical score for a song titled "The birds in their best language bad her welcome". The score is written for five staves. The first four staves are treble clef, and the fifth staff is bass clef. The key signature has one flat (B-flat). The lyrics are written below each staff. The melody is composed of eighth and quarter notes, with some rests. The lyrics are: "The birds in their best lan - guage bad her wel - come, the birds in their best language bad her wel - come, the birds in their best lan - guage bad her wel - come, the birds in their best language bad her wel - come, the birds in their best lan - guage bad her welcome, wel -".

The birds in their best lan - guage bad her wel -

language bad her wel - come, the birds in their best language bad her wel -

language bad her wel-come, the birds in their best lan - guage bad her wel -

language bad her wel - come, the birds in their best language bad her wel -

the birds in their best lan - guage bad her welcome, wel -

30

come, being proud that O - ri - a - na heard their song: The clove foot Satires sing - ing, made Mu -

come, being proud the O - ri - a - na heard their song: the clove foot Satires sing - ing, made Mu -

come, being proud that O - ri - a - na heard their song: the clove foot Satires sing - ing, made Mu -

come, being proud that O - ri - a - na heard their song: the clove foot Satires singing, made Musick

come, being proud that O - ri - a - na heard their song: the clove foot Satires sing - ing, made Mu -

The image displays a musical score for the opera 'The Faunes' by Thomas Augustine Arne. The score is written for five parts, each on a separate staff. The first four staves are vocal parts, and the fifth is a basso continuo part. The lyrics are in English and French, with the English lyrics appearing below the vocal staves and the French lyrics appearing below the basso continuo staff. The music is in the key of D major and 3/4 time. The lyrics are: 'sick to the Faunes a daunc - ing, and both toge - ther with an em - pha - sis, sang O - ri - anas' (English) and 'malade de la Faunes a daunc - ing and both together with an em - pha - sis, sang O - ri - anas' (French).

sick to the Faunes a daunc - ing, and both toge - ther with an em - pha - sis, sang O - ri - anas

sick to the Faunes a daunc - ing and both together with an em - pha - sis, sang O - ri - anas

sick to the Faunes a daunc - ing, and both toge - ther with an emphasis, sang O - ri - anas

to the Faunes a dauncing, and both toge - ther with an emphasis,

sick to the Faunes a daunc - ing, and both toge - ther with an em - pha - sis,

43

The musical score consists of five staves, each representing a different voice part. The key signature has two flats (B-flat major). The lyrics are distributed across the staves as follows:

- Soprano: prai - ses, sang O - ri - a - nas praises, sang O - ri - a - nas prai -
- Alto: prai - ses, sang O - ri - a - nas prai - ses, sang O - ri - a - nas prai -
- Tenor 1: prai - ses, sang O - ri - a - nas prai - ses, sang O - ri - a - nas prai -
- Tenor 2: sang O - ri - a - nas praises, sang O - ri - a - nas prai - ses, sang O - ri - a - nas prai -
- Bass: sang O - ri - a - nas prai - ses, sang O - ri - a - nas prai -

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52

me - lo - dy, with me - lo - dy, did en - tertain their
 - lo - dy, did en - tertain their sweet har - mo - ny,
 did en - ter - tain their sweet, did en - ter - tain their sweet,
 dy, did en - tertain their sweet, sweet harmo - ny, did en - ter -
 me - lo - dy, did en - ter - tain their sweet, did en - ter -

56

sweet sweet harmo - ny, sweet har - mo - ny. Then sang the she - perds and
 their sweet har - mo - ny. Then sang the shep - erds and
 their sweet sweet har - mo - ny, Then sang the she - perds and
 tain their sweet, sweet harmo - ny, sweet, sweet har - mony, Then sang the she - perds and
 tain their sweet, their sweet har - mo - ny, Then sang the she - perds and

[illegible]

9

na, the Nymphs of Di - a - na, the Nymphs of Di - a - na,

Nymphs of Di - a - na, the Nymphs of Di - a - na,

of Di - a - na, of Di - a - na, of Di - a - na,

Nymphs of Di - a - na, the Nymphs of Di - a - na,

the Nymphs of Di - a - na, the Nymphs of Di - a - na,

Long live faire O-ri-a-na, Long live faire O-ri-a-na, Long live

Long live faire O-ri-a-na, Long live faire O-ri-a-na,

Long live faire O-ri-a-na, faire O-ri-a-na, Long live faire O-ri-a-na

Long live faire O-ri-a-na, Long live faire O-ri-a-na, faire

Long live faire O-ri-a-na, faire O-ri-a-na

79

faire O-ri - a - na, Long live faire O - ri - a - na,
na, O-ri - a - na, Long live faire O-ri - a - na, Long live faire O - ri - a -
na, O - ri - a-na, Long live faire O-ri - a-na, Long live faire O-ri - a - na, Long live
O - ri - a - na, faire O - ri - a - na,
a - na, Long live

86

[illegible]

93

a - na, faire O-ri-a-na.
 faire O-ri-a-na.
 faire O-ri-a-na, faire O-ri-a-na.
 a-na, faire O-ri-a-na.
 O-ri-a-na.