

# Oh Solitude!

(für Tentett)

music by Henry Purcell  
orig. lyrics by Katherine Philips  
arranged by Nicolai Thärichen

**Rubato (conducted)** *tr* **A**  $\text{♩} = 60$  **A Tempo**

The score is written for a tenet ensemble and piano. It begins with a **Rubato (conducted)** section, indicated by a wavy line above the staff. The tempo then changes to **A Tempo** at a quarter note of 60 beats per minute, marked with a box containing the letter **A**. The music is in 3/4 time and the key signature has three flats (B-flat major or D-flat minor). The instruments and their parts are:

- Altflöte**: Starts with *pp* dynamics and trills. Dynamics change to *p* in the **A Tempo** section.
- Trompete in B**: Uses a *cup (or bucket) mute*. Dynamics range from *pp* to *p*.
- Klarinette in B**: Dynamics range from *pp* to *p*.
- Posaune**: Uses a *bucket mute*. Dynamics range from *pp* to *p*.
- Bassklarinette in B**: Dynamics range from *pp* to *p*.
- Michael**: No musical notation is present.
- Akustische Gitarre**: No musical notation is present.
- KLAVIER**: Piano accompaniment with *pp* and *p* dynamics.
- Akustischer Bass**: No musical notation is present.

11

A. Fl.

Trp.

Kl.

Pos.

B. Kl.

M.

A. Git.

Klav.

A. Bass

Oh so - li-tude! my swee... test choice! Oh so - li-tude! Oh so - li-tude! my swee...

(voc)  
Oh

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*f* *p*

20

**B**

A. Fl. *p* lead

Trp. *p* no lead

Kl. *p*

Pos.

B. Kl. *p*

M.  
 — test swee - test choice! Pla-ces de-vo - ted\_ to the night. Re-mote from tu - mult, and from noise How ye my rest - -

A. Git. *p*

Klav. *p* play col git/b  
 Pla-ces de-vo - ted\_ to the night. Re-mote from tu - mult, and from noise (fl/tp/bkl)

A. Bass *p* pizz.

29

A. Fl.

Trp.

Kl.

Pos.

B. Kl.

M.

A. Git.

Klav.

A. Bass

*pp* *mp*

(trb)

- less thoughts de - light! Oh so - li - tude! Oh so - li - tude! my sweetest choice! test sweetest choice!



♩=60 A Tempo

**D**

A. Fl. *mf* *p* *mp*

Trp. *mf* *p* *mp*

Kl. *mf* *p* *mp*

Pos. *mf* *p* *mp*

B. Kl. *mf* *p* *mp*

M. *f* *p* *mp*  
 Oh Hea-vens! what con - tent — is mine, to see those trees, which have ap pear'd from the na - ti - vi - ty of time; and which all

A. Git. *mf* *p* *mp*

Klav. *mf* *p* *mp*

A. Bass *mf* *p*

**E** A tempo

rubato

51

A. Fl. *cresc.* *mf* *mp*

Trp. *cresc.* *mf* *mp*

Kl. *cresc.* *mf* *mp*

Pos. *cresc.* *mf* *mp*

B. Kl. *cresc.* *mf* *mp*

M. (sur - vived)  
 a - ges have re - ver'd, to look to - day as fresh and green, to look to - day as fresh and green, as when their beau - ties first were seen.

A. Git. *cresc.* *mf* *mp* *Emaj7/F#*

Klav. *cresc.* *mf* *mp* *Emaj7/F#*

A. Bass *mp* *cresc.* *mf* *p*

59

A. Fl.

Trp.

Kl.

Pos.

B. Kl.

M.

A. Git.

Klav.

A. Bass

**F**

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

*mf*

*mf*

*pp*

*mf*

*pp*

Oh so - li - tude! Oh \_\_\_\_\_ how I so - li - tude a - dore!

tacet



69

A. Fl.

Trp.

Kl.

Pos.

B. Kl.

M.

A. Git.

Klav.

A. Bass

*pp*

*pp*

*pp*

*pp*

*pp*