

PURCELL

40 SONGS

FOR VOICE AND PIANO

(HIGH)

(SERGIUS KAGEN)



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# Preface

In preparing these realizations of Purcell's songs and airs, the editor attempted to make his role as inconspicuous as possible.

Most of Purcell's music for voice and continuo is a magnificent example of two part counterpoint in which the melodic function of the bass part is fully equal to that of the voice. In Purcell's time it was a common practice to perform the bass part on a bowed string instrument and to use a keyboard instrument (a clavicembalo, virginals or harpsichord) for the purpose of filling out the harmonic structure. The great disparity of timbre between a sustained bass line and the weaker and more percussive sound of the keyboard instrument allowed the listener to perceive clearly the melodic importance of the bass. This held true even when the keyboard part was realized in a most complex and ornate manner. But when both the bass part, as well as an ornate elaboration of the chordal progressions are played on the modern pianoforte, the historically legitimate complexity of the inner parts may, and often does, totally obscure the melodic function of the bass.

In these realizations the editor did his utmost to refrain from all contrapuntal elaboration of the inner voices that could possibly affect adversely the acoustic clarity of the bass melody. Such procedure can, and no doubt, will be criticized by those who will hasten to remind the editor that the keyboard players in Purcell's time allowed themselves to improvise most elaborately in performance. No one can dispute this. Even on a modern pianoforte a pianist could do this more or less successfully, provided a cello were playing the bass line. But since this edition is intended for performance in which the pianoforte is used as the only accompanying instrument, the editor feared that an elaborate keyboard part would tend to acoustically distort Purcell's music, sometimes beyond recognition.

The pianist should bear in mind that his bass line is fully as important as the voice line. He should attempt to play it as a melody and to phrase it as such, and never to allow the right hand to obscure it in any manner. This advice is, of course, not to be followed in performing piano reductions of airs with orchestral accompaniment, where a treble line (violin, flute, trumpet or oboe) may be of great melodic importance, nor in performing "florid recitatives", where the bass is often stationary.

In performing these extraordinary songs the singer must be fully aware of the descriptive function of the florid passages. They almost invariably occur on verbs and attempt to heighten and to illustrate the meaning of the word. The action of such words as "fly", "tear", "arise", "glide", "swell" etc., is most faithfully illustrated by the shape and direction of the respective coloratura passages, and unless the singer accepts this premise he might perform them as senseless vocalises.

Purcell developed a unique form of vocal writing which could be best described as "florid recitative". Songs like "*'Tis Nature's Voice*", "*Not all my Torments*" or the first section of "*Lord what is Man*" are some of the magnificent examples of this style of writing. They ought to be performed with the rhythmic freedom of a recitative, so that the tempo and character of each coloratura passage could be determined by the meaning of the text it illustrates. A metronomically accurate performance of such music would amount to a parody. Because of this the editor refrained from endowing the accompaniments of such florid recitatives with rhythmically independent figuration which would not allow the singer the necessary freedom.

The folio edition of the Purcell Society was used as the original text. The voice part in the present edition is a precise reproduction of the one printed in the Purcell Society Folio volumes. However, the bass notes may be occasionally doubled, repeated or transposed an octave lower. Figures found in the original, whenever they occur, are scrupulously followed. A few airs from "*Harmonia Sacra*" and "*Orpheus Britannicus*" were realized from the original editions.

All the dynamic marks and tempo indications not contained in the original are in parentheses. It seemed advisable to dispense with the usual slurs in the pianoforte part. "*Legato*" and "*non legato*" are used instead, when necessary. However, occasionally, slurs are used to indicate the phrasing the editor suggests. None of these slurs are to be found in the original. In case of hemiolas and other polymetric devices square phrasing lines above the music indicate the rhythmic division regardless of bar lines.

In a few airs written for the male alto voice or counter tenor (*'Tis Nature's Voice*, *Music for a while*, *Sound the Trumpet*, *Your Awful Voice*, *Strike the Viol*) the voice part was raised an octave in relation to the bass, and the entire song then transposed to suit our present day voices, since the range of the counter tenor is entirely unique, being much too low for an ordinary female alto and too high for a tenor.

In the reduction of airs for voice and orchestra the instrumentation is always indicated, so that the pianist may properly adjust his manner of playing.

SERGIUS KAGEN

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# We sing to Him

(Harmonia Sacra)

Realization of the Figured Bass and  
editing by SERGIUS KAGEN

HENRY PURCELL  
(ca. 1659-1695)

(Broadly, forcefully, not too slowly)

Voice *(f)* We sing to Him, whose wis- dom form'd the ear, our songs, let Him who

PIANO *(f)*

gave us voi - ces, hear; we joy in God, who is — the Spring of —

mirth, who loves the har- mo - ny of Heav'n and Earth; our hum - ble son - nets

*(p)*

shall that praise re - hearse, who is the mu- sic of the Un - i - verse.

*(cresc.)* *(f)*

*(cresc.)* *(f)*

(Original key C minor)  
Practically unfigured Bass

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*(A little faster and lighter)*

*(mf)*

And whilst we sing, and whilst we sing we con - - se-crate our art,

*(mf)*

*(f)*

and of - fer up with ev' - ry tongue a heart; and whilst we sing,

*(f)*

*(p)*

and whilst we sing, we con - - se-crate our art, and of - fer

*(p)*

*(cresc.)* *(f)* *(poco rit.)*

up, and of - fer up with ev' - ry tongue a heart.

*(cresc.)* *(f)* *(poco rit.)*

# Music for a while

(Oedipus)

(Original key C minor)

Voice *(Andante)*

PIANO *(p) (Il basso sempre legato ed espressivo)*

Mu - sic,

*(cresc.)*

mu - - - sic for a - while Shall all your - cares be - guile, - shall all, all,

*(Il basso simile sempre)* *(cresc.)*

all, shall all, shall all - shall all your cares be - guile: Won - -

*(p)*

- d'ring, won - - - d'ring how your pains - - were eas'd, - eas'd, -

*(p)*

Originally written for male alto or counter tenor. In this edition the voice part is raised an octave higher in relation to the Bass. Editor.

Unfigured Bass

*(cresc.)*

eas'd— And dis - dain-ing to be-pleas'd, Till A - lec - to\* free — the—

dead, till A - lec - - - - to free the dead From their e - ter - - - -

*(f)*

- nal, e - ter - - - - - nal bands,

Till the snakes drop, drop, drop, drop, drop, drop, drop, drop, drop

\*) Alecto: one of the Furies or Eumenides

from her head And the whip, and the whip from out her hands.

*(p)*  
Mu - sic, mu - sic for a while Shall all your cares be -

*(cresc.)*  
guile, shall all, all, all, shall all, all, all, shall all your cares be -

*(cresc.)*

*(p)* *(cresc.)*  
guile, all, all, all, all, all, all, all, shall all your cares be - guile.

*(p)* *(cresc.)*

# Ah! how pleasant 'tis to love

(Original key)

(Tempo di Minuetto)

Voice

*(p)*

Ah! how plea - sant 'tis to love, Ev' - ry  
Some do make a god of pleasure, Oth - ers

PIANO

*(p) (grazioso)*

mo - ment does im - prove: Joys sur - pris - ing -  
wor - ship hoar - ded - treasure: While the lov - ers -

now I meet, No - thing like love so charm - ing - sweet.  
still ad - dressing To his nymph, for ev' - ry - blessing.

# Thrice happy lovers

Epithalamium from "The Fairy Queen"

(Original key)

(Andante)

Voice

Thrice hap-py, thrice hap-py,

PIANO

(p)

(legato)

(quasi recit.)

thrice hap-py, hap-py, hap-py lo - vers, may you be for ev - er, ev - er,

(a tempo) (quasi recit.)

ev - er, ev - er free, may you be for ev - er, ev - er, ev - er, ev - er

(a tempo)

free, From the tor - ment - - - - - ing de - vil

\*No# in the Original

Figured Bass

2071

jea-lousy; From all the an-xious cares \_\_\_\_\_ and

strife, \_\_\_\_\_ That at-tends \_\_\_\_\_ a married

life. *(a tempo)* Thrice hap-py, thrice hap-py,

thrice hap-py, hap-py, hap-py, hap - - - py, hap-py- lo - vers, may you

be for ev-er, ev-er, ev-er, ev - - - er- free.

(Allegretto moderato)

Be to one\_ an -

*(Il basso legato ed espressivo)*

o - ther true, be to one\_ an - o - ther true, Kind to her,

kind, kind to her as she's to you; And since the

er - rors, since the er - - - rors of\_ the night are past, May he\_ be\_

ev - er, may he\_ be\_ ev - er, may he\_ be\_



ev - er, ev - er con - - - stant, she be ev - er,

*(legato)*

she be ev - er, ev - er, ev - er chaste,

may he be ev - er, ev - er con - - - stant

she be ev - er, she be ev - er, ev - er, ev - er chaste.

# Sweeter than roses

(Pausanias)

(Original key)

*(Quasi recit. Slowly and freely)*

Voice

Sweet - er than ro - ses, or cool, cool

PIANO

*(p)*

even - ing breeze,

Sweet - - er than ro - ses, or cool, cool

*(p)*

even - - - ing breeze, On a warm flow - er - y

shore, Was the dear, the dear, the dear, dear, dear kiss

first trem - - - - - bling, first

*(p)*

*(legato)*

trem - - - bling made me, made me freeze,

*(mf)*

*(mf)*

made me freeze, Then shot like fire, all, all, all o'er, then

*(p)* *(animato, a tempo)* *(f)*

*(animato, a tempo)*

*(p)* *(f subito)*

*(non legato)*

shot like fire, all, all, all, all, then shot like fire all, all o'er.

*(f)*

(Allegretto)

(mf)

Musical score for the first system. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked (Allegretto) and the dynamic is (mf). The piano part includes the instruction (Il basso marcato sempre) and (legato). The vocal line begins with a rest followed by a note.

Musical score for the second system. The vocal line continues with the lyrics "ma-gic has vic - tor". The piano accompaniment continues with a legato texture. The dynamic remains (mf).

Musical score for the third system. The vocal line continues with the lyrics "ious love!". The piano accompaniment continues with a legato texture. The dynamic remains (mf).

Musical score for the fourth system. The vocal line continues with the lyrics "What ma-gic has vic -". The piano accompaniment continues with a legato texture. The dynamic remains (mf).

Musical score for the fifth system. The vocal line continues with the lyrics "tor". The piano accompaniment continues with a legato texture. The dynamic remains (mf).

- ious love! For all, all,

*(legato)* *(legato)*

all I touch, for all, all, all I touch or see, Since

that dear, dear kiss, I hour-ly, hour-ly prove, All, all, all,

all is love, all, all, all, all, all is love, all, all, all, all, all is love,

*(v)* *(v)*

all, all, all, all, all is love, is love to me.

*(v)* *(v)* *(c)*

# What can we poor females do

(Original key)

(Allegretto vivace)  
(p) (strongly accented) (cresc. - -)

Voice

What can we, what can we poor fe - males do, When press-ing, teas-ing,

PIANO

(p) (strongly accented, non legato) (cresc. - -)

press-ing, teas-ing lov - ers sue? What can we, what can we

poor, poor fe - males do? What can we, what can we

(simile)

(simile)

poor, poor fe - males do? Fate af-fords no o - ther way, But de-ny - ing-

(f)

(f)

*(come prima)*

or com-ply-ing, But de-ny-ing or com-ply-ing, What can we, what can we poor

*(come prima)*

fe-males do, When press-ing, teas-ing, press-ing, teas-ing lov-ers sue? What can we, \_

what can we poor, poor fe-males do? What can we, what can we \_

poor, poor fe-males do? And re-sent-ing, or con-sent-ing, And re-sent-ing,

or consent-ing Does a-like our hopes be-tray, What can we,

\* ) Note the cross relation. Editor.

what can we poor fe - males do, When press - ing, teas - ing, press - ing, teas - ing

lov - ers sue? What can we, what can we poor, poor fe - males do?

What can we, what can we poor, poor fe - males do?

# Fairest Isle

(Address to Britain)

(King Arthur)

(Original key B flat major)

(Moderato, grazioso)

Voice

1. Fair - est isle, all isles ex - cel - ling, Seat of  
2. Gen - tle mur - murs, sweet com - plain - ing, Sighs that

PIANO

(p) (legato)



plea - sure and of love Ve - nus here will  
blow the fire of love Soft re - pul - ses,

choose her dwell - ing, And for sake her Cy - prian  
kind dis - dain - ing, Shall be all the pains you

*(mf)*  
grove. Cu - pid from his fav - rite na - tion Care and  
prove. Ev - ry swain shall pay his du - ty, Grate - ful

*(p)*  
en - vy will re - move; Jeal - ous - - y, that  
ev - 'ry nymph shall prove; And as these ex -

poi - sons pas - sion, And des - pair, that dies for love.  
cel in beau - ty, Those shall be re - nown'd for love.

# If music be the food of love

## Third Version

(Original key)

(Andante sostenuto)

Voice

If mu-sic, If mu-sic bethe food of love, Sing on, sing

PIANO

on, sing on, sing on, sing, sing

(legato)

(espr.)

(legato)

on till I am fill'd with joy, till I am

(legato)

fill'd with joy; For then my list'ning soul you move,

(legato, espress.)

(p)

For then my list'ning sou' you move, ————— you move To plea -

-sures that can ne-ver, ne-ver cloy. Your eyes, your mien, your tongue de-

*(legato)*

clare, That you — are — mu - - - sic ev' - ry -

where. Your eyes, your mien, your tongue de-clare That you — are —

*(legato)*

mu - - - sic ev' - ry - where.

(Allegretto) (mp)

Pleasures in - vade both eye and ear, Pleasures in -

(mf) (non legato) (legato)

vade both eye and ear, So fierce, (#)

so fierce the

trans - ports are, they wound, So

fierce the trans - ports are, they wound, And all my sen - ses

(non legato)

feast - ed are, And all my sen - ses feast - ed are; Tho' yet — the

*(legato)*

treat — is on - ly sound, Tho' yet — the treat — is on - ly sound,

*(legato)*

sound, sound, sound, sound, sound, is on - ly — sound.

*(Tempo I)*

Sure I — must perish, I must, — I must — per - ish by — your — charms,

Un less you save — me — in your arms.

# If music be the food of love

## First Version

(Original key)

(Andantino)

Voice

*(p)*

If mu - sic\_ be\_ the\_ food of\_ love, Sing on, sing on, sing

PIANO

*(p)* *(legato)* *(legato)*

on, sing on till I\_ am\_ fill'd, an\_ fill'd\_ with\_ joy; For

then my list - 'ning soul\_ you\_ move, For then my list - 'ning\_ soul\_ you\_ move, To

*(cresc.)*

plea - sures that can ne - ver\_ cloy. Your eyes, your mien, your tongue de - clare That

*(cresc.)*

Unfigured Bass

you are mu - - - sic\_ ev - 'ry - where, Your eyes, your mien, your

tongue de - clare That you are mu - - - sic\_ ev - 'ry - where.

### Second Stanza

Plea-sures in - vade\_ both\_ eye\_ and\_ ear, So fierce, so fierce, so fierce, so fierce, the  
 trans - - ports are, they wound, And all my sen - ses feast - ed\_ are, And  
 all my sen - ses\_ feast - ed\_ are; Tho' yet\_ the\_ treat is on - ly sound, Sure  
 I must per - ish by your charms, Un-less you save\_ \_ \_ me\_ in your arms. Sure arms.

# I saw that you were grown so high

(Original key)

(Moderato)  
(p)

Voice

I saw that you were grown so high, You forc'd me from your com - pa - ny;

PIANO

(p) (legato)

Though I con - sent - ed to your will, Yet you of me thought naught but

ill. My gen - tle words flew to your breast, But they there - in found lit - tle

rest, Be'ng o - ver - com with a false heart, Which was the cause that we did part.

tr

tr

tr

tr

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked '(Moderato)' and the dynamics are '(p)'. The piano part is marked '(p) (legato)'. The vocal line includes several trills, indicated by 'tr' above the notes. The lyrics are: 'I saw that you were grown so high, You forc'd me from your com - pa - ny; Though I con - sent - ed to your will, Yet you of me thought naught but ill. My gen - tle words flew to your breast, But they there - in found lit - tle rest, Be'ng o - ver - com with a false heart, Which was the cause that we did part.' The piano accompaniment features a steady bass line and chords in the right hand, with some melodic lines in the left hand.



# Man is for the Woman made

## (The Mock Marriage)

29

(Original key)

(Allegro vivace)

Voice *(f)*

Man, man, man is for the wo-man made, And the wo-man made for man.

PIANO *(f)(non legato)*

*(p)*

1. As the spur is for the jade, As the scab - bard for the blade, As for  
scep - tre to be sway'd, As for night's the se - re - nade, As for  
wi - dow, be she maid, Be she wan - ton, be she staid, Be she

*(p)*

*(f)*

1. dig - ging is the spade, As for li - quor is the can,  
2. pud - ding is the pan, And to cool us is the fan, So man, man,  
3. well or ill ar - ray'd, Que-an, slut, or har - ri - dan,

*(f)*

man is for the wo-man made, And the wo-man for\_ the man. 2. As the man.  
3. Be she

*(p)* *(f)*

Unfigured Bass.

# From Rosy Bowers

## (Don Quixote)

Realization of the Figured Bass and  
editing by SERGIUS KAGEN

(Recitative)  
(Andante)

HENRY PURCELL  
(ca.1659-1695)

Voice

From ro - sy bow'rs where sleeps the god of Love,

PIANO

(mf) (arpeggiando ad lib.)

(poco accel.)

Hi - ther, hi - ther, ye lit - tle wait - ing Cu - pids, fly, fly, fly,

(colla voce)

(a tempo)

Hi - ther, ye lit - tle wait - ing Cu - pids, fly, Teach me,

(poco più mosso)

(cresc.)

teach me in soft, - me - lo - dious songs to move, With ten - der, ten - der

(cresc.)

(Original key)  
Figured Bass

According to Edmondstone Duncan, Tom Dufey, the author of the text, describes this piece as "a Mad Song: by a lady distracted with love... performing in the tune all the degrees of madness", which are characterised as follows: "sullenly mad, mirthfully mad (a swift movement), Melancholy madness, Fantastically mad, Stark mad".

(riten.) (Tempo I) (p)

passion, my heart's, my heart's dar - ling\_ joy. Ah! let the soul of mu-sic tune my

(cresc.) (f)

voice, To win\_ dear\_ Stre-phon, Ah!\_ ah!\_ let the soul of mu-sic tune my

(cresc.)

voice, To win\_ dear\_ Stre-phon, dear, \_ dear, \_ dear\_ Stre-phon, whomy soul\_ en-joys.

(Vivace) (p e leggiero)

Or if more in - flu - en - cing Is\_ to be brisk and ai - ry, With a

(p e leggiero, non legato)

step and a bound, And a frisk from the ground, I will trip like a - ny fai - ry.

As once on I - da danc - ing, Were three ce - les - tial bo - dies, With an

air and a face, And a shape, and a grace, Let me charm like Beau - ty's god - dess, With an

air and a face, And a shape, and a grace, Let me charm like Beau - ty's god - dess.

(Recit.)

Ah! ah!— 'tis in vain,— 'tis all, all, all, all— in vain, Death and des-

pair— must end the fa - tal— pain, Cold— des - pair, cold,— cold— des -

pair, disguis'd, like snow and rain, Falls, falls, falls on my breast!

(Più mosso)

*(mf)* Bleak winds in tempests blow, \_\_\_\_\_ in tem-pests blow, \_\_\_\_\_ My

*(f)*

(Tempo I)

veins all shiv-er and my fin - gers glow, My pulse beats \_\_\_\_\_ a dead, - dead -

march, My pulse beats \_\_\_\_\_ a dead, - dead - march for lost re -

*(mf)* pose, And to a so-lid lump of ice, my poor, poor, fond heart\_ is\_ froze.

(Andante)

(mf)

Or

*(Il basso ed espressivo sempre)*

*(p)*

say, ye Pow'rs, say, say, ye Pow'rs, my peace to crown, Shall I,

shall I, shall I thaw my - self, or - drown, shall I, shall I, shall I

*(p)*

thaw my - self, or - drown? A - mongst the foam - ing bil - lows, In - creas - ing all with

tears I shed, On beds of ooze and crys - tal pil - lows, Lay down, down, down, lay

(*p*)

down, down, down my love - sick head. Say, say, - ye Pow'rs say,

(*p*) (*cresc.*)

say, - ye Pow'rs, my peace to crown, Shall I, shall I, shall I thaw my -

(*p*)

self - or - drown, shall I, shall I, shall I thaw my - self - or - drown?

(*p*)

(Recit.)  
(Allegro)

(*f*)

No, no, no, no, no, I'll straight run mad, mad, mad, mad, mad, That soon, that

(*f*)

(*sostenuto*)

soon my heart will warm; When once the sense is fled, is fled, - Love, Love has no - pow'r, no, no, - no, -

(*mf sostenuto*)

no, no pow'r to charm, Love has no pow'r; no, no, no, no, Love has no pow'r; no, no, no, no, no, no, no, no, no, no, no, no,

*(dim.)*

*(poco rit.)* *(♩)* **Allegro**

no, no pow'r to charm. Wild thro' the woods I'll fly, wild thro' the

*(poco rit.)* *(♩)* **f**

woods I'll fly, Robes, locks shall thus, thus, thus, thus be -

*(legato)*

tore; A thou-sand, thousand deaths I'll die; a thou-sand, thousand deaths I'll die Ere

thus, thus in vain, ere thus, thus in vain, thus in vain a-dore.

*(legato)*



# Ah, Belinda, I am prest

(Dido and Aeneas)

(Original key)

Slow *(p)*

Voice

PIANO

*(p, cantabile e legato)*

*(simile sempre)*

Ah! ah! ah! Be - lin - da, I am

prest with tor - ment Ah, ah, ah, Be - lin - da,

*(mf)* I am prest with tor - ment not to be con - fest, Ah, *(p)*

*(mf)* ah, ah, Be - lin - da, I am prest with tor - ment, *(p)*

Unfigured Bass; Postlude: string orchestra

*(p)* Ah, ah, *(mf)* ah, - Be - lin - da, I am - prest with

tor ment not to be con - fest. *(p)* Peace and *(pp)*

I are stran - gers grown, *(mf)* Peace and I are stran - gers,

stran - gers grown. *(p)* I lan - - - guish 'till my grief is known, I

lan - - - guish, I lan - guish 'till my grief is

known, Yet would not, yet would not, would not have it guess'd.

Peace and I are stran - gers

grown, Peace and I are stran - gers, stran - gers grown.

VI. I

via. (cresc.) (mf) (cresc.)

(p)

# Thy hand, Belinda!

## When I am laid in earth

(Dido and Aeneas)

(Original key)

**Recitative**

Voice *(pp)*

Thy hand, Be-lin - da! dark - ness shades me, On thy bo - som let me

PIANO *(pp)*

rest. More I would, but Death in - vades me; Death is now a wel - come guest.

**Song**  
Larghetto

Voice *(p)*

When I am laid, - am laid in

PIANO *pp* *(pp) (Il basso simile sempre)*

earth, may my wrongs - cre - ate No trou-ble, no trouble in thy breast.

*(cresc.)* *(dim.)*

*(cresc.)* *(dim.)*

Figured Bass in the recitative. String orchestra in the aria.

(p) (cresc.)

When I am laid, — am laid — in earth, may my wrongs — cre - ate No

(dim.) (p)

trou - ble, no trou-ble in thy breast. Re-mem-ber me, re-

(cresc.) (f)

mem-ber me, but ah! — for - get — my fate. Re-mem-ber me, but

(dim.) (p)

ah! — for - get my — fate.

(dim.) (pp)

# What shall I do

(Dioclesian)

(Original key D minor)

(Tempo di Minuetto)

Voice

PIANO

*(p)*

What shall I do to show how much I love her? How many

*(p)(legato)*

mil-lions of sighs can suf-fice? That which wins oth-er's hearts, ne-ver can move her,

*(f, repeat p)*

Those com-mon me-thods of love she'll des-pise. I will love more than man

*(f, repeat p)*

e'er-lov'd be-fore me; Gaze on her all the day, and melt all the night, 'Till for her

own sake at last she'll im-plore me, To love her less, to pre-serve our de-light.

Unfigured Bass

The counterpoint in the right hand of this realization is the second oboe part of Purcell's instrumental version of this piece (for 2 Oboes and Continuo). The first oboe plays the voice part.

# Your Awful Voice

(Original key C major)

(The Tempest)

(Recitative)

Voice

PIANO

Your aw - ful voice I hear and I o - bey, - Bro - ther to Jove and

(Allegro)

monarch of the sea.

VI. I

(f)

VI. II

(f)

Come down, - come down, - come down, - my bluster-ers,

(cont.)

VI. I + II

(mf)

(p)(cresc.)

Come down, - come down, - come down - my bluster-ers, Swell no

(mf)

(p)(cresc.)

(cont.)

Originally written for 2 violins, bass and male alto, or countertenor. In this edition the voice part is raised an octave in relation to the bass. Editor.

*(f)*  
 more, Your storm - - - - -  
*(f)*

*tr* ~ *(p) (cresc.)*  
 - y rage give - o'er, your storm - - - - -  
 Vi. I  
*(p) (cresc.)*

*(f)*  
 - - - - - y - rage give o'er, - your storm - - -  
*(f)*  
 (cont.)

*(dim.) (p) (cresc.) (f) tr* ~  
 - - - - - y - rage give  
 Vi. I  
*(dim.) (p) (cresc.) (f)*

o'er.  
*(f)*  
 Vi. II



First system of musical notation, including a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

(Faster) *(f)*

*Fine* To your pri - sons be - low, Down you must go, down, down,

Second system of musical notation, including a vocal line and piano accompaniment. The tempo is marked "(Faster)" and the dynamic is "*(f)*". The lyrics are "To your pri - sons be - low, Down you must go, down, down,". The piano part has a more active accompaniment.

down you must go. VI. I+II

Third system of musical notation, including a vocal line and piano accompaniment. The lyrics are "down you must go." followed by the instruction "VI. I+II". The piano part continues with a rhythmic accompaniment.

*(p)*

To your pri - sons be - low, Down you must go, down, down, down you must go. VI. I+II

Fourth system of musical notation, including a vocal line and piano accompaniment. The dynamic is marked "*(p)*". The lyrics are "To your pri - sons be - low, Down you must go, down, down, down you must go." followed by the instruction "VI. I+II". The piano part features a more active accompaniment.

In

Fifth system of musical notation, including a vocal line and piano accompaniment. The lyrics are "In". The piano part continues with a rhythmic accompaniment.

(Tempo I)

*(p)*  
 hol - low rock your re - vels make, Nor'till I call, your  
*(p)*  
 (cont.)

trem - bling dens for-sake. VI. II  
*tr*

VI. I

*(mf)*  
*tr*  
 In - hol - low rocks your  
*(mf)*  
 (cont.)

*(f)*  
 re - vels make, - Nor'till I call, your trem - bling, your  
*(f)*  
*tr*

*(dim.)* trem - bling dens for-sake. *(p)*

*(dim.)* VI. I *(p)*

*D. C. sino al fine* ◡

## More Love or more Disdain

(Original key G major)

(Andante)

Voice *(p)* More love or more dis - dain I crave, Sweet, be not still in - dif - fer - ent,  
Give me a tem - pest, if 'twill drive Me to the place where I would be, *tr*

PIANO *(p) (legato)*

*(p)* Oh, send me quick-ly to my grave, Or else af - ford me more con - tent.  
Or if you'll have me still a - live, Confess you will be kind to me.

*(p)* Or love or hate me more or less, For love ab - hors all luke - warm - ness.  
Give hopes of bliss, or dig my grave, More love or more dis - dain I crave.

Unfigured Bass

# Since from my dear

(Original key)

(Andante)

Voice

PIANO

*(p)*

Since from my dear, my dear, my dear,— since from my dear, my

*(p legato, espr.)*

*(simile)*

dear,— my dear,— my dear, my dear— As - tre - a's\* sight I was so

rude - - - - ly torn, My soul— has ne-ver, ne-ver,

ne-ver, has— ne-ver, ne-ver, ne-verknownde - light, Un - less it were— to mourn,

*(mf)*

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the beginning of the piece with the tempo marking '(Andante)' and the dynamic marking '(p)'. The voice part starts with the lyrics 'Since from my dear, my dear, my dear,— since from my dear, my'. The piano accompaniment begins with a bass line marked '(p legato, espr.)' and a treble line marked '(simile)'. The second system continues the voice part with 'dear,— my dear,— my dear, my dear— As - tre - a's\* sight I was so'. The piano accompaniment continues with chords and moving lines. The third system shows the voice part with 'rude - - - - ly torn, My soul— has ne-ver, ne-ver,'. The piano accompaniment features a more active bass line. The fourth system concludes the piece with the voice part singing 'ne-ver, has— ne-ver, ne-ver, ne-verknownde - light, Un - less it were— to mourn,' and the piano accompaniment ending with a dynamic marking '(mf)'. The key signature has one flat (B-flat) and the time signature is 3/4.

\*The word "beloved" may be substituted for "Astrea? Editor.

Figured Bass.

to mourn, un - less, un - less it — were to — mourn, mourn. But

1. 2. (*cresc.*)

(*p*) (*cresc.*)

oh! — a - las, — a - las, — with weep - ing — eyes. And bleed - ing,

(*p*) (*p*)

bleed - ing — heart I — lie; Think - ing on her, on her, — whose ab - sence

'tis, That makes me wish to die, — die, — die, — die, —

(*pp*) (*pp*) (*pp*)

makes — me, makes — me wish to die, — die, — die. —

(*pp*) (*pp*) (*p*)

# The Blessed Virgin's Expostulation

(Harmonia Sacra)

(Original key C minor)

(Recitative)

Voice

Tell me, tell me, some, some Pi - ty - ing An - gel

PIANO

*(mf)*

tell quick-ly, quick-ly, quick-ly say, Where, where does my Soul's sweet Dar - ling

Stay? In Ty - ger's, or more cru - el, more cru - el, cruel He - rod's

*(V)* *(f) (freely)*

way? Ah! Ah! ra - ther, ra - ther let his lit - tle, lit - tle Foot - steps

*(p)*

press un - re - gar - ded through the Wil - der -

Figured Bass. Note: See Luke 2, V, 42.

ness, where mild - er, mild - er, where mild - er Sa-va-ges re-sort, the de-sert's sa - fer,

the de sert's sa - fer than a Ty - - - - -

- - - - - rant's Court. Why, why, fai-rest Ob-ject of my Love, why, why dost thou from my

long-ing Eyes re - move? Was it, was it a Wak-ing Dream, that did fore-tell thyWondrous

Birth? ThyWond-rous, Wond - rous,Wond-rous Birth? No Vi-sion, no, no, no,no, no Vi-sion

from a - bove? Where's Ga - briel, where's Ga - briel now, that vi - sit - ed my

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

Ga - briel! He comes not: Where's Ga - briel now, that vi - sid - ed my cell? I call, I call, I

call Ga - briel! Ga - briel! Ga - briel! Ga - briel! He comes not; flatt' - ring,

flatt' - ring Hopes fare - well, fare - well, fare - well, flatt' - ring Hopes, fare - well.



(Grazioso, quasi minuetto)

*(p)*

Me Ju - dah's Daugh - ters once ca - res's'd.

*(p)* (Il basso marcato ma leggiero)

Call'd me of Mo - thers, the most, the most, the most

*(legato)*

bles's'd, call'd me of Mo - thers, the most, the

*(legato)*

most, the most, the most bles's'd.

(Recit.)

*(f)*

Now fa - tal Change, now fa - tal Change of Mo - thers, of Mo - thers most,

*(f)*

*(p)*

most di-stress'd, of Mo-thers most, most di-stress'd.

(Allegro) *f*  
How, how, how shall my Soul its Mo - - -

- - - tions guide? How, how, how shall my Soul its Mo -

tion guide? 1. guide? 2. guide? How,

how, how, how shall I stem, how shall I stem the va - - -

(p, cresc.)

rious, va - rious tide, whilst Faith and Doubt my La

(p, cresc.)

(f)

bring Soul di - vide? — - vide?

1. 2.

(Recit. Adagio)

(p)

For whilst of thy dear, dear Sight be - guil'd, I trust — the

(p)

God, but oh! — I fear, but oh!

Oh! I fear, the Child.

# The Fatal Hour

Realization of the Figured Bass and  
Editing by SERGIUS KAGEN

HENRY PURCELL  
(ca. 1659-1695)

(Adagio, Quasi Recit.)

Voice

The fa - tal hour, — the fa - tal hour — comes

PIANO

(mf)

on, — comes on — a — pace, Which I had ra-ther die

than see, For when fate calls — you from this place, You go to

cer - - tain mis - e - ry, you go to cer - tain, cer - -

- tain mis - e - ry, The thought does stab me to the heart, And gives me

(Original key)  
Figured Bass

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pangs no word canspeak, It wracks me,

it wracks me in each vi - tal part, Sure, sure when you

go, sure when you go, my heart will break, sure, sure my heart will break.

(Andantino)

Since I for you so much, for you so much en - dure,

May I not, may I not hope\_ you will, you will be\_ lieve,

'Tis you a - lone, 'tis you a - lone these wounds, - these wounds, - these

wounds - can - cure, Which are the foun - tains of - my grief,

*(mf)(legato)* *(p)*

'Tis you a - lone, you a - lone, you a - lone - these wounds can cure, Which

*(Il basso legato ed espr.)*

are - the foun - tains, are - the foun - tains of - my - grief, Which

are - the foun - tains, are - the foun - tains of - my - grief.

# I'll sail upon the Dog Star

## (A Fool's Preferment)

(Original key C major)

Voice *(Allegro)* *(f)*

I'll sail up - on the Dog Star, I'll

PIANO *(f marcato)*

*(Il basso marcato)*

sail up - on the Dog Star, And then pur - sue the morn - ing, and then pur - sue, and then pur - sue the

morn - ing I'll chase the moon 'till it be noon, I'll

chase the moon 'till it be noon, But I'll make, I'll make her leave her

horn - ing. *(mp)* *(cresc.)*

I'll climb the fros - ty moun - tain, I'll climb the fros - ty

The musical score is written for voice and piano. The voice part is in a single staff with lyrics underneath. The piano accompaniment is in two staves (treble and bass clef). The score is divided into four systems. The first system shows the beginning of the piece with the tempo marking '(Allegro)' and dynamic '(f)'. The piano part is marked '(f marcato)'. The second system continues the melody and accompaniment. The third system features a change in piano dynamics to '(mp)' and '(cresc.)'. The fourth system concludes the piece with the same piano dynamics. The key signature has one flat (Bb) and the time signature is 4/4.

(*f*)  
 moun - tain, And there I'll coin the weather; I'll tear \_\_\_\_\_ the rain-bow from the

sky, I'll tear \_\_\_\_\_ the\_ rain - bow\_ from the\_ sky, And tie, \_\_\_\_\_

\_\_\_\_\_ and tie both ends to\_ ge-ther. The

stars pluck from their orbs, too, the stars pluck from their orbs, too, And crowd them in my budget!

And whe - ther I'm a\_ roar - - -



- ing boy, a roar -

- ing boy, Let all, let all the na - tions judge it.

## Silvia, now your scorn

(Original key)

(Allegretto grazioso)

Voice *(mf)*

Sil - via, now your scorn give o - ver, Lest you lose a faith - ful lov - er.  
 Long have I - been un - re - gar - ded, Sighs and tears still un - re - war - ded;

PIANO *(mf)(non legato)*

*(marcato)*

If the hu - mour you pur - sue, Fare - well love, and Sil - via too!  
 If this does with you ag - ree, Troth, good Ma - dam, t'wont with me!

*(marcato)*

# 'Tis Nature's Voice

(Ode on St. Cecilia's Day)

(Original key F major)

(Recitative, very freely throughout)

Voice

'Tis Na - ture's voice, 'tis Na - ture's voice, thro' all the

PIANO

*(f) (arpeggiando ad lib.)*

mo - - - - - ving

wood, and crea - tures un - - - - - der - - - - - stood,

*(mf)* *(f)*

The u - ni - ver - sal tongue, the u - ni - ver - sal tongue, to none of all her

*(mf)* *(f)*

#### Figured Bass

This song was originally written for male alto or counter-tenor. In this edition the voice part is raised an octave in relation to the Bass. Ed.

num'rous race un-known. From her, from her it learnt, the

might - y, the might - y, the might - - y art, To court -

the ear, or strike the

heart, At once the passions to ex-press, and move,

at once the passions to ex-press, to ex-press and move.

\* Note the clash between the a $\flat$  in the voice and the a $\natural$  in the Bass.Ed.

We hear, and straight we grieve or

Detailed description: This system contains the first two lines of music. The vocal line starts with a rest, then enters with a half note 'We', followed by a quarter note 'hear,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *(p)* and *(f)*. There are hairpins for crescendo and decrescendo.

hate; and straight we grieve or hate, re-joice

Detailed description: This system contains the next two lines of music. The vocal line continues with 'hate;', 'and straight we grieve', 'or hate,', and 're-joice'. The piano accompaniment features a more active bass line. Dynamics include *(p)*, *(f)*, and *(fast)*. There are hairpins for crescendo and decrescendo.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a melodic phrase. The piano accompaniment has a steady bass line. Dynamics include *(f)* and *(p)*. There are hairpins for crescendo and decrescendo.

or love. In un - seen chains it

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a rest, then 'or', 'love.', 'In un - seen chains', and 'it'. The piano accompaniment has a steady bass line. Dynamics include *(p) (slower)*, *(p)*, and *(p colla voce)*. There are hairpins for crescendo and decrescendo.

does\_ the fan - cy bind, it does\_ it does\_ the

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has 'does\_ the fan - cy bind,', 'it does\_', 'it does\_', and 'the'. The piano accompaniment has a steady bass line. Dynamics include *(cresc.)* and *(p)*. There are hairpins for crescendo and decrescendo.

fan - - - cy bind. At once it charms

the sense, and cap - - - ti-vates the

mind, at once it charms the

sense, and cap - - - ti-vates the mind.

# Bess of Bedlam

(Original key)

(Andante, quasi Recit.)

Voice

From si - lent shades, and the E - lys - ian groves, Where sad de - part - ed

PIANO

(mf)

spi - rits mourn \_\_\_\_\_ their loves; From crys - tal streams and from - that - coun - try -

where Jove crowns the fields with flow - ers all the year, Poor sense - less

(f)

Bess, cloth'd in herrags and fol - ly, Is come to cure her love - sick mel - an -

(p)

(p)

Figured Bass.

\* Note the clash between the f# in the voice and the f# in the bass, Ed.

*(Più mosso, a tempo)*

chol-y. Bright Cyn-thia kept her re - vels late, While Mab, the Fai - ry Queen did dance,

And O - be - ron did sit in - state, When Mars at - Ve nus - ran - his

*(Andantino grazioso)*

lance. In yon - der cows - lip lies my dear, En - tomb'd in

li - quid gems — of dew; Each day I'll wa - ter it

with a tear, Its fa - ding blos - som to re -

*(Quasi Recit.)* *(f)* *(Andante con moto)*

new. For since my love is dead, and all my joys are gone, Poor Bess for his

*(poco riten.)*

sake, A garland will make, My music shall be a

*(a tempo)*

groan. I'll lay me down and die, Within some hollow tree, The

rav'n and cat, The owl and bat, Shall warble forth my ele-

*(Recit.)* *(f)*

gy. Did you but see my love as he pass'd by you? His two flaming



(Allegro) (p)

eyes, if he come nigh you, they will burn up your hearts! Ladies, be - ware ye,

(cresc.) (f) (Recit.)

Lest he should dart a flame that may en - snare ye. Hark! Hark! I hear old Cha-ron

(f)

bawl, His boat he will no lon - ger stay, And Fu-ries lash their whips and call, "Come, come a -

Quick (mf)

way, come, come a - way." Poor Bess will re - turn to the place whence she

came, Since the world is so mad she can hope for no cure; For

*(f)*

love's grown a bub-ble, a sha-dow, a name, Which fools do ad - mire— and

*(Adagio)* *(p)*

wise men en - dure. Cold and hun-gry am I grown, Am - bro - sia will I—

*(f)* *(Allegro)* *(mf)*

feed up - on, Drink nec - tar still and sing. Who is con - tent, Does all

sor - row pre - vent, And Bess in her straw, Whilst free from the

*(f)* *(poco rit.)*

law, In her thoughts is as great, great as a King.

# Cease, o my sad Soul

(Original key)

(Moderato)

Voice

(*p*) (*mf*)

Cease, O my sad- soul, cease to mourn! I see my  
Tell me, O Na - ture, tell me why Thoudid'st cre -

PIANO

(*p*) (*mf*)

love and faith are paid With no- thing but dis- dain and scorn,  
ate wo - men so fair? Or why did'st give them cru - el - ty,

And I to my grief am be - tray'd, O, then if she re - main Still  
To drivemen dai - ly to de - spair? Un - hap - py is his fate That

so un-kind, I may as well com - plain Un - to the wind.  
tru - ly loves, Yet un - de - ser - ved hate His guar - dianproves.

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato'. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). There are trills and slurs in the vocal line. The piano accompaniment features chords and moving lines in both hands.

# Strike the Viol

(Original key D minor)

(Moderato) (mf)

Voice

Strike— the— Vi - ol,

PIANO

*(Il basso sempre legato ed espress.)*

(mf)

(p) (mf)

strike— the— Vi - ol, touch, touch,— touch, touch,

(p) (mf)

touch,— touch— the Lute; wake— the Harp,

(p)

(mf)

wake— the Harp, wake— the Harp, In— spire— the

Unfigured Bass

Originally written for male alto or counter-tenor. In this edition the voice part is raised an octave in relation to the Bass. Ed.

Flute, wake the Harp, In spire the

The first system of music consists of three staves. The top staff is for the flute, with the lyrics "Flute, wake the Harp, In spire the" written below it. The middle and bottom staves are for the piano accompaniment, showing chords and a rhythmic bass line.

Flute: Sing your Pa - tro - nes - se's Praise,

The second system of music consists of three staves. The top staff is for the flute, with the lyrics "Flute: Sing your Pa - tro - nes - se's Praise," written below it. The middle and bottom staves are for the piano accompaniment.

(cresc.)  
sing your Pa - tro - nes - se's Praise, sing, sing, sing,

(cresc.)

The third system of music consists of three staves. The top staff is for the flute, with the lyrics "(cresc.) sing your Pa - tro - nes - se's Praise, sing, sing, sing," written below it. The middle and bottom staves are for the piano accompaniment, with a "(cresc.)" marking in the bass line.

sing, in - cheer - - - - -

The fourth system of music consists of three staves. The top staff is for the flute, with the lyrics "sing, in - cheer - - - - -" written below it. The middle and bottom staves are for the piano accompaniment.

- - - - - ful and har - mo - nious Lays.

The fifth system of music consists of three staves. The top staff is for the flute, with the lyrics "- - - - - ful and har - mo - nious Lays." written below it. The middle and bottom staves are for the piano accompaniment.

# Lord, what is Man

(Harmonia Sacra)

(Original key)

(Quasi Recit., Grave)

Voice

Lord, what is man, lost man, That Thou shouldst be so mind - ful of him?

PIANO

(f) (arpeggiando ad lib.)

(8<sup>va</sup> bassa sempre)

Lord, what is man, lost man, That Thou shouldst be so mind - ful of him?

That the Son of God for - sook his glo - ry, His a - bode, — To be - come a

poor, — tor - ment - ed man! Lord, — what is man, lost, —

lost — man, That Thou shouldst be so mind - ful of him? That the Son of God for - sook his

*(f)* glo - ry His a - bode To be - come a poor, tor - ment - ed

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dynamic marking of *(f)* and includes a slur over the final two notes. The piano accompaniment also starts with *(f)* and has a slur over the final two measures.

man. The De - i - ty was shrunk in - to a span, And that for

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *(p)* and a *(cresc.)* marking. The piano accompaniment has a *(p)* marking.

me, for me, O wond - rous love, for me, And that for

The third system continues the vocal line and piano accompaniment. The vocal line has a *(p)* and *(cresc.)* marking. The piano accompaniment has a *(cresc.)* marking and a *(p)* marking.

me, for me, O wond - rous love, for me. Re - veal, re -

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment has a *(cresc.)* marking.

veal, Ye glo - - - rious spi - rits, when ye knew the way the

The fifth system continues the vocal line and piano accompaniment. The vocal line has a *(cresc.)* marking. The piano accompaniment has a *(mf)* marking.

*(f)* Son of God took to re-new lost — man, *(p)* Your va - cant pla - ces to sup - ply; *(cresc.)* Blest

spir-its tell, tell which, which did ex-cel, which was more pre-va-lent, your joy —

*(f)* *(poco più mosso)*

*cresc.* *(mf)* *(poco più mosso)*

or your as - ton - ish - ment.

*(f)* *(a tempo)*

*(f)* *(a tempo)*

That man should be as - sum'd in - to the De - i - ty, That for a worm, a

*(p)* *(cresc.)*

*(mf)* *(cresc.)*

God should die, That for a worm a God should die.

*(f)*

*(f)*



(Allegretto) (p)

Oh! oh! for a quill, Oh!

*(senza 8<sup>va</sup> bassa)*

*(Il basso sempre legato ed espressivo)*

oh! for a quill, drawn from your wing To write the prais-es, the-

prais-es, to write the prais-es, the prais-es of e-tern-al love;

(cresc.)

Oh! oh! for a voice, Oh! oh! for a voice like-

(cresc.)

yours, to sing That an- them here, which once, which once you

sung, — you sung — a - bove: Oh! oh! for a

voice like yours — to — sing That an - them here, which once — you

*(cresc.)* sung, — you sung — a -

**(Allegro moderato)**

bove. Hal - le - lu - jah, hal - le - lu - jah!

*(f)* *(p)*

*(f)* *(p, marcato, non leg.)* *(legato)* *(mf come prima)*

*(mf)* *(p)*

Hal - le - lu - jah, hal - le - lu - jah! Hal - - - - le - lu -

Musical notation for the first system. The vocal line starts with a rest, then sings "jah!" followed by "Hal - le - lu - jah, Hal - le - lu - jah, Hal - Hal -". Dynamics include *f* and *p*. The piano accompaniment features chords and moving lines in both hands, with dynamics *mf*, *f*, and *p*.

Musical notation for the second system. The vocal line continues with "Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,". Dynamics include *cresc.* and *f*. The piano accompaniment continues with chords and moving lines, marked with *cresc.* and *f*.

Musical notation for the third system. The vocal line continues with "Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -". Dynamics include *p*, *cresc.*, *f*, and *mf*. The piano accompaniment continues with chords and moving lines, marked with *p*, *cresc.*, *f*, and *mf*.

Musical notation for the fourth system. The vocal line continues with "le - lu - jah, Hal - le". Dynamics include *cresc.*. The piano accompaniment continues with chords and moving lines, marked with *cresc.*.

Musical notation for the fifth system. The vocal line continues with "lu - jah, Hal - le - lu - jah, Hal". Dynamics include *f* and *p*. The piano accompaniment continues with chords and moving lines, marked with *f* and *p*.

*(cresc.)* *(pp)*  
 le - lu - jah, Hal - le -

The first system features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a *(cresc.)* marking and ends with a *(pp)* marking. The piano accompaniment also starts with *(cresc.)* and ends with *(pp)*. The lyrics are "le - lu - jah, Hal - le -".

*(cresc.)* ( ————— )  
 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

The second system continues the vocal line and piano accompaniment. The vocal line has a *(cresc.)* marking and a long horizontal line above it. The piano accompaniment also has a *(cresc.)* marking and a long horizontal line above it. The lyrics are "lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -".

*(f)* *(p)*  
 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

The third system features a vocal line and piano accompaniment. The vocal line starts with *(f)* and *(p)* markings. The piano accompaniment also has *(f)* and *(p)* markings. The lyrics are "lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -".

*(mf)* *(cresc.)*  
 jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

The fourth system continues the vocal line and piano accompaniment. The vocal line has *(mf)* and *(cresc.)* markings. The piano accompaniment also has *(mf)* and *(cresc.)* markings. The lyrics are "jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -".

*(poco rit.)* *(f)*  
 le - lu - jah!

The fifth system features a vocal line and piano accompaniment. The vocal line has *(poco rit.)* and *(f)* markings. The piano accompaniment also has *(poco rit.)* and *(f)* markings. The lyrics are "le - lu - jah!".

tri - - - - - umph, a

tri - - - - - umph, tri - umph sings,

a tri - - - - - umph, tri - umph sings.

*(mf)* Hark! *(p)* hark! the ech'ing air *(f)* a tri - - - - - umph sings,

hark! the ech'ing air a tri - - - - - umphsings, a

tri - - - - - umph, a

tri - - - - - umph, tri - umph sings,

*(p)*

a tri - - - - - umph, tri - umph sings.

And all a - round, and all a - round pleas'd

*(p)* *(mf)*

Cu - pids clap their wings, clap, clap, clap, clap their wings; pleas'd

Cu-pids clap their wings; and all a - round, and all a -

round, pleas'd Cu-pids clap, clap,

clap, clap, clap their wings, clap, clap, clap, clap, clap, clap, clap their

wings, pleas'd Cu-pids clap their wings. And all a -

wings. trp.

# Not all my torments

Realization of the Figured Bass and editing by SERGIUS KAGEN

HENRY PURCELL  
(ca. 1659-1695)

(Original key)

(Andante, quasi recit.) (very freely)

Voice

PIANO

(mf)

Not all, all, not all my tor - - - - -

(mf)

(f)

ments can\_ your\_ pi - - - - - ty

(p)

(f)

move, Not all, all, not all my tor - - -

(p)

(p)

(mf)

ments can\_ your pi - - - - - ty

Unfigured Bass

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*(mf)* *(accel.)* *(f)*

move, Your scorn, your scorn in - creas - es, your scorn in - creas -

*(a tempo)*

- es with my love. Yet to the grave I will my

*(a tempo)* *(p)* *(mf)*

sor - rows bear; Yet to the grave I will my sor -

*(mf)*

*(mf)* *(cresc.)*

- rows bear; I love, I love, I love, I love, I love, I

*(p)* *(cresc.)*

*(p)* *(p)*

love, I love, tho' I des - pair.

*(p)*

# O, lead me

(Bonduca)

(Original key)

Voice *(Andante)* *(p)*  
 O, \_\_\_\_\_ O \_\_\_\_\_ lead me, lead me to some peace-ful \_\_\_\_\_

PIANO *(p, legato)*

gloom, Where none \_\_\_\_\_ but sigh - ing, none \_\_\_\_\_ but sigh - ing, sigh - ing lov - ers \_\_\_\_\_ come,

*(f)* Where the shrill, the shrill trumpets never sound, \_\_\_\_\_ *(p)* never, ne-ver sound, But

*(pp)*  
 one e - ter - nal hush, one e - ter - nal \_\_\_\_\_ hush goes round.

\* Original time signature is  $\frac{3}{4}$ . Ed.  
 Figured Bass

(Andante) *(p)*

There let me soothe my pleas - ing—

*(p, legato ed espr.)*

*(mf)*

pain, There let me soothe my pleas - ing— pain, And

*(mf)*

ne-ver, ne-ver think of war, ne-ver, ne-ver think of war,

*(cresc.)*

*(cresc.)* *(f)*

ne-ver, ne-ver think of war, ne-ver, ne-ver, ne-ver, ne-ver, ne-ver, ne-ver

*(f)*

*(Poco piu mosso)* *(mf)*

think of war a - gain. What glo - - - ry, what

*(mf)* *(risoluto, non legato)*

*(cresc.)* glo - - - ry, what *(f)* glo - - - ry can, can a lov - er

have, To con - quer, to con - quer yet — be — still — a — slave? What

*(legato)* *(mf)* *(non legato)*

glo - - - ry, what *(f)* glo - - - ry can a lov - er

have, To con - quer, to con - quer, to con - quer, yet be still, still — a

*(legato)*

slave, yet, yet be still, yet, yet be still, yet, yet be still, still — a — slave?

# Sweet, be no longer sad

(Original key)

(Sostenuto)

(mf)

Voice

Sweet, be no lon - ger sad, Pri - thee be  
Tell me, oh tell me now, Where have you

PIANO  
(mf) (*Il basso legato ed espressivo sempre*)

wise, Re-call that quick-ness once you had In those fair  
sent The ro - ses in your cheeks did grow? Where's the con -

eyes. Me-thinks they're hea - - - vy grown, As they were  
tent You once en - joy'd? - say where Those pleas-ing

not your own, And had for - got hearts to sur - prise.  
charms now are Which dai - ly do my heart tor - ment?

# I attempt from Love's sickness

## (The Indian Queen)

(Original key)

(Tempo di Minuetto)

*(p e grazioso)*

Voice

I at - tempt from Love's sick - ness to fly \_\_\_\_\_ in \_\_\_\_\_

PIANO

*(p, sempre leggiero e non troppo legato)*

*(Il basso legato)*

vain, Since I am my - self my own fe - ver, since I am my -

self my own fe - ver and pain. No more now, no more now, fond heart, with

*(mf)*

*(mf)*

pride no more swell, Thou canst not raise forces, thou canst not raise

*(f)*

*(mf)*

*(f)*

*(mf)*

(p)

for - ces e - nough to re - bel. I at - tempt from Love's sick - ness to

(*come prima*)

fly ————— in — vain, Since I am my - self my own

(mf)

fe - ver, since I am my - self my own fe - ver — and — pain. For

(*legato*)

Love has more — power and less mer - cy than fate. To make us — seek —

(p)

ru - in, to — make us — seek ru - in and — on those that — hate. I at -

tempt from Love's sick-ness to fly in

*(come prima)*

vain, Since I am my-self my own fe-ver, since I am my-

self my own fe-ver and pain, I at-tempt from Love's sick-ness to

fly in vain, Since I am my-self my own

fe-ver, since I am my-self my own fe-ver and pain.



# Sound the Trumpet

(Original key C major)

(Allegro moderato)

Voice

PIANO

Sound the Trum-pet,

sound, sound, sound,

sound the Trum-pet, sound

and beat the war-like Drum, and beat the

war-like drum. The prince will be with lau-rels crown'd,

Unfigured Bass and Trumpet.  
This song was originally written for male alto or counter-tenor. In this edition the voice part is raised an octave in relation to the Bass. Ed.

the prince will be with lau-rels crown'd Be - fore his

man - hood comes Ah, ah, how

pleas'd he is and gay, ah, ah, how pleas'd he

is and gay When the trum-pet strikes his ear,

when the trum-pet strikes his ear. Ah, ah, how pleas'd

*f* he\_ is and guy, *trp.* His hands like shak - - *(p)*

The first system of music consists of three staves. The top staff is the vocal line, starting with a forte (*f*) dynamic and a slur over the first two measures. The lyrics are "he\_ is and guy," followed by a rest, then "His hands like shak - -" with a piano (*p*) dynamic. The middle staff is the piano accompaniment, and the bottom staff is the trumpet part, marked with *trp.* and *(p)*.

- ing lil - lies - play, *trp.* his hands like shak - - *(mf)*

The second system continues the vocal line with the lyrics "- ing lil - lies - play," followed by a rest, then "his hands like shak - -" with a mezzo-forte (*mf*) dynamic. The piano accompaniment and trumpet part continue, with the trumpet marked *trp.* and *(p)*.

*trp.* - - - - - ing lil - lies play and *(f)* *(p)*

The third system features a vocal line with a slur over the first two measures and the lyrics "- - - - - ing lil - lies play and" with a forte (*f*) dynamic. The piano accompaniment and trumpet part continue, with the trumpet marked *trp.* and *(p)*.

*(cresc.)* catch, and catch, and catch, and catch at ev' - - - - ry spear; and catch *(f)*

The fourth system features a vocal line with a slur over the first two measures and the lyrics "catch, and catch, and catch, and catch at ev' - - - - ry spear; and catch" with a forte (*f*) dynamic. The piano accompaniment and trumpet part continue, with the trumpet marked *trp.* and *(cresc.)*.

at ev' - ry spear. *(f)*

The fifth system features a piano accompaniment and a trumpet part. The lyrics "at ev' - ry spear." are written below the piano staff. The piano accompaniment and trumpet part continue, with the trumpet marked *(f)*.

# Hark! The ech'ing Air (The Fairy Queen)

(Original key)

(Allegro moderato)  
trp.

PIANO *(f)*

Voice

*(f)*

Hark! hark! the

*(mf)*

ech'ing air a tri - - - - - umph sings, hark! the ech'ing air a

*(mf)* *(f)*

*(Il basso marcato sempre)*

*(mf)*

tri - - - - - tri - - - - - umph sings, a

*(mf)* *(f)*

Figured Bass. Trumpet in the Ritornell and Coda

# An Evening Hymn

(Harmonia Sacra)

(Original key)

PIANO

Slow (*non troppo lento, maestoso*)

(*mp*) (*legato sempre*)

(*8<sup>va</sup> bassa sempre*)

The piano introduction is in G major and 3/2 time. It consists of two staves. The right hand has a whole rest for the first two measures, followed by a half note G4, a half note A4, and a half note B4. The left hand plays a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

Voice

Now, now that the sun \_\_\_\_\_ hath veil'd \_\_\_\_\_ his \_\_\_\_\_

The vocal line begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The piano accompaniment continues with the same eighth-note pattern as the introduction.

light, And bid \_\_\_\_\_ the world \_\_\_\_\_ good - night, To the soft \_\_\_\_\_

The vocal line continues with a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The piano accompaniment continues with the same eighth-note pattern.

bed, To the soft, \_\_\_\_\_ the soft \_\_\_\_\_ bed, \_\_\_\_\_ my bo - dy I \_\_\_\_\_ dis -

The vocal line continues with a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The piano accompaniment continues with the same eighth-note pattern.

\* Note the consecutive sevenths between voice and bass. Ed.

Figured Bass

*(poco cresc.)* *(f)*

pose, But where, where shall my soul re - pose? Dear,

*(>)* *(>)* *(>)*

dear God, e - ven in Thy arms, e - ven in Thy

*(p)* *(cresc.)*

arms, and can there be a - ny so sweet se -

*(>)*

cu - ri - ty! Can there be a - ny so sweet, so sweet se -

*(>)*

cu - ri - ty! Then to thy rest, o - my

(*poco cresc.*)

soul! Then to thy rest, o my—

(*p*)

soul! And sing - - - ing, praise the mer - cy that -

(*mf*)

- pro-longs thy days, and sing - - - ing, praise the mer - cy that -

- pro-longs thy days.

(*f*)

(*p*)

Hal - le - lu - jah, Hal - le - lu - - - jah, Hal - le -

lu - - - jah, Hal - - -

(mf)

(cresc.)

(mf)

- - - le - lu - jah, Hal - le - lu - jah, Hal - le -

(mf)

(cresc.)

(cresc.)

lu - - - jah, Hal - le - lu - - -

(mf)

(cresc.)

jah, Hal - - - le - lu - jah,

(f)

(f)

Hal - le - lu - jah, Hal - le - lu - jah,

(ff)

(f) (ff)



*(mf)*

Hal - - - - - le

*(p)*

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

*(sempre cresc.)*

*(f)*

le - lu - jah, Hal -

*(f)*

le - lu - jah.

# There's not a Swain

(Original key G minor)

(Grazioso, molto leggiero)

Voice *(p)*

There's not a Swain, on the Plain, would be bless'd like me, oh!—

PIANO *(p)*

*(Il basso sempre legato)*

could you but, could you but, could you but on me smile; but you ap-pear so se-vere that

trem-b-ling with fear, my\_ heart goes pit-a-pat, pit-a-pat, pit-a-pat, all the while:

When I cry, must I die, you make no re-ply, but look shy, and with a scornful eye kill me by your—

In the Original Edition this song has the following heading: "April. A Song, the Notes by Mr. Henry Purcell, The Words fitted to the tune by N. Henley, Esq." Editor.

*(pp)* *(cresc.)*

cru - el - ty. Oh! - can you be, can you be, can you be, can you be, can you be, can you be,

(How)

*(pp)* *(cresc.)*

*(f)* *(pp)*

can you be, can you, can you, can you be so hard to me?

# Nymphs and Shepherds

(The Libertine)

(Original key)

(Vivace e leggiero)

Voice *(p)*

Nymphs and shep-herds, come a - way, come a - way, Nymphs and shep-herds,

PIANO *(p)* *(non legato, molto leggiero)*

come a - way, come a - way come, come, come a - way. In the

groves, in the groves let's sport and play, let's sport and play, let's sport and play, For

*(Il basso legato)*

this, this is Flo - ra's ho - li - day, this is Flo - ra's ho - li - day, this is

Flo - ra's ho - li - day, Sa - cred to ease

*(mf)* *p*

*(mf)* *(legato)*

— and hap - py love, To dancing, to mu - sic, to

*(non legato)* *(legato)*

danc - ing, to mu - sic and to

\*) The Purcell Society Folio Edition has E instead of D on the word "play". Editor

po - e - try; Your flocks may now, now, now, now, now, now, now, now, now,

*(non legato)*

now se - cure - ly rove ————— Whilst you ex - press, whilst

you ex - press ————— your

jol - li - ty. Nymphs and Shep-herds, come a - way,

*(Il basso marcato)* *(p leggiero)*

come a - way, Nymphs and Shep-herds, come a - way, come-a-way, come, come, come, come a - way.

*(dimin.)* *(senza riten.)* *(ppp)*

*(dimin.)* *(senza riten.)* *(ppp)*

# Hark! how all things

(The Fairy Queen)

(Original key)

(Allegro moderato)

PIANO

Hark! hark! how all things in one sound

re - joice, re - joice, re - joice, re - joice,

(Il basso sempre marcato)

(cresc.)

(cresc.)

String Orchestra in the Introduction. Figured Bass in the Aria

re -

1. joyce. Hark! hark! how joyce. And the world seems to

2.

have one voice, the world seems to have one voice,

to

(come prima)

have one voice. Hark! hark! how all things in one sound

re - joice, — re - joice, — re -

This system contains the first two staves of music. The upper staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a long slur over the first five measures. The lower staff is a piano accompaniment in G major, with treble and bass clefs, featuring chords and moving bass lines.

joice, — re - joice, —

This system contains the next two staves. The vocal line continues with a similar melodic pattern, including a slur over the first five measures. The piano accompaniment continues with harmonic support.

re -

This system contains the third and fourth staves. The vocal line continues with a slur over the first five measures. The piano accompaniment continues with harmonic support.

joice, — re - joice, —

This system contains the fifth and sixth staves. The vocal line continues with a slur over the first five measures. The piano accompaniment continues with harmonic support.

re - joice.

This system contains the final two staves. The vocal line concludes with a slur over the first five measures. The piano accompaniment concludes with a final chord and a double bar line.



# Come all ye songsters

(The Fairy Queen)

(Original key C major)

(Prelude)

(Allegro moderato)

PIANO *f*

Voice

(Recit.)

Come all, come all, all, all, come all ye song - - - - - sters of the

*(mf)*

PRELUDE: String Orchestra. RECITATIVE and AIR: Figured Bass

This song was originally written for male alto or counter-tenor. In this edition the voice part is raised an octave in relation to the Bass. Ed.

(Air)  
(a tempo) (Allegro moderato)

sky, Wake and as - sem - ble, wake and as - sem - - - - - ble in this

*(f)*

*(f)* *(mf)*

(Il basso sempre marcato)

wood; Come all, all, all,

*(p)* *(cresc.)*

*(p)* *(cresc.)*

come all, all, all ye song - sters of the sky.

*(f)*

*(f)*

Wake and as - sem - ble, wake -

*(p)* *(cresc.)* *(f)*

*(p)* *(cresc.)* *(f)*

and as - sem - ble in this wood;

\* In accordance with the figures in the Purcell Society folio Edition. Ed.

But no ill-bo - ding bird — be nigh, No,

none but the harm - - - less, and the good; but no ill-

bo - ding bird — be nigh, no, none but the harm - - - less,

and the good, no, none, no, none but the harm - less, none — but the

harm-less, and the good, no, none but the harm-less, and the good.

## The Queen's Epicedium

Incassum, Lesbia, incassum rogas,  
Lyra mea, mens est immodulata;  
Terrarum orbe lachrymarum pleno,  
Dolorum pleno,  
Rogitas tu cantilenam?  
En nymphas! En pastores!  
Caput omne reclinat  
Junctorum instar!  
Admodum fletur!  
Nec Galatea canit,  
Nec ludit Tityrus agris;  
Non curant oves,  
Moerore perdit.  
Regina, heu!  
Arcadiae regina periit!  
O! damnum non exprimendum!  
Non suspiriis, non gemitibus imis,  
Pectoris aut queruli  
Singultre turbido.  
Miseros Arcades!  
O quam lugentes!  
Suorum gaudium oculorum mirum  
Abiit, nunquam, O nunquam reversurum!  
Stella sua fixa  
Coelum ultra lucet.

# The Queen's Epicedium

(Elegy on the death of Queen Mary, 1695)

(Original key)

*(Quasi Recit.) (very freely)*

Voice *(p)* In - cas - sum, in - cas - - - sum, Les - bia, In -

PIANO *(p) (arpeggiando ad lib.)*

*(mf)* cas-sum, in-cas - sum ro-gas, Ly-ra me-a, mens, mens est im-mo-du -

*(cresc.)* *(f)*

*(freely)* la - - - - - ta; Ter-ra-rum

*(p)*

*(cresc.)* or-be la-chry-ma-rum ple-no, Ter-ra-rum or-be la-chry-ma-rum ple-no, Do-lo - rum

*(cresc.)*

Practically unfigured Bass

ple - no, do - lo - rum, do - lo - rum, ro - gi - tas tu, tu, ro - gi - tas

tu can - - - - ti - le - nam?

(freely)

(Andante) (Not too slowly)

En - - - nym - phas! en pas - to - res!

(p) (arpeggiando ad lib.) (mf)

ca - put om - ne re - cli - nat junc - to - rum, junc -

(cresc.)

to - rum, junc - to - rum in - star! En - - - nym - phas!

(dim.) (p) (mf)

(dim.) (p) (mf)

(mf) en pas - to - res! ca - put om - ne re -

cli - nat, junc - to - rum, junc - to - rum, junc - to - rum in - star!

ad - mo - dum fle - tur, ad - mo - dum fle - - - - -

- - - - - tur, ad - mo - dum

fle - - - - - tur!

Nec Ga - la - te - a ca - - - - nit, nec

Ga - la - te - a ca - - - - nit, nec lu - dit, nec lu - dit

Ti - ty - rus a - gris; Non cu - rant, non cu - rant, non cu - rant

o - ves, mœ - ro - re, mœ - ro - re, mœ - ro - re per - di - ti, Non

cu - rant, non cu - rant, non cu - rant o - ves, mœ - ro - re, mœ -



ro - re, moe - ro - re, moe - ro - re per - di - ti, moe -

ro - re, moe - ro - re, moe - ro - re per - di - ti.

*(Quasi Recit.) (Più mosso)*

Re - gi - na, heu! — heu! — Ar - ca - diae, re - gi - na pe - riit!

Re - gi - na, heu! — heu! — Ar - ca - diae, re - gi - na pe - riit!

O! O! damnum non ex - pri - men - dum! O! O! damnum non ex - pri - mendum!

Non, non, non, non, non sus - pi - ri - is, non, non, non, non, non ge - mi - ti - bus

i - mis, Pec - to - ris aut que - ru - li sin - gul -

- tre tur - bi - do. *(p)* Mi - se - ros, *(mf)* mi - se - ros

Ar - ca - des! O, O, O quam lu - gen - tes! mi - se - ros,

*(mf)* mi - se - ros *(f)* Ar - ca - des! O, O, O quam lu - gen - tes!

*(p)* *(cresc.)* *(f)*

su-or-um gaudium o - cu - lo-rum, su-or-um gaudium o - cu-lo-rum mi - - -

- - rum, mi - - - rum abi-it, Nun-quam, O, O -

*(p)* *(mp)*

*(cresc.)*

nun-quam re-ver-su-rum! Nun-quam, O, O, O - nun-quam re-ver-su-rum!

*(cresc.)*

*(mf)*

Stel-la, stel-la su-a fix-a coe-lum ul - tra ul - - tra -

*(p)* *(mf)* *(cresc.)* *(f)* *(p)*

lu-cet. Stel-la, stel-la su-a fix-a coe-lum ul - tra ul - - tra lu-cet.


*(p)* *(cresc.)* *(f)* *(p)*

# The Knotting Song

(Original key)

(Allegretto grazioso)

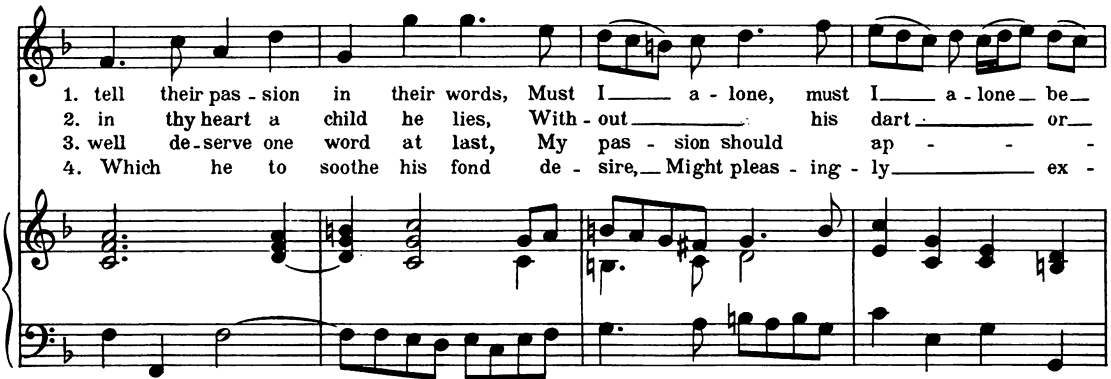
Voice



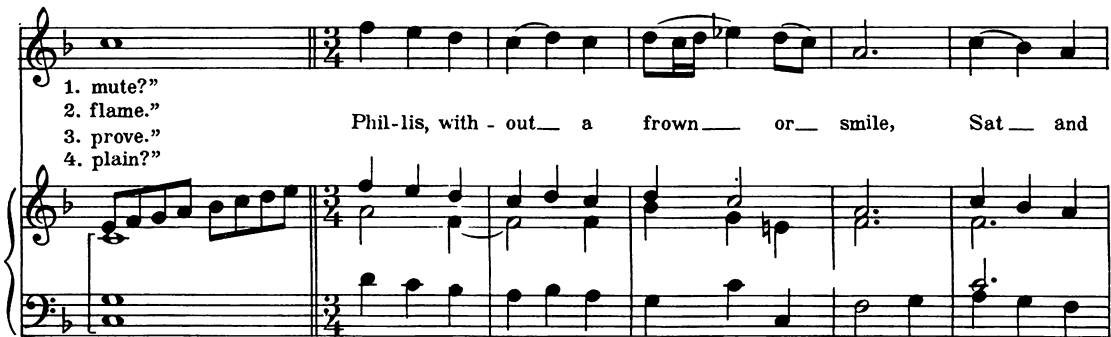
1. "Hears not my Phil - lis how the birds, Their feath-er'd mates sa - lute, They  
 2. "The God of love in thy bright eyes Does like a ty - rant reign; But  
 3. "So ma - ny months in si - lence past, And yet in rag - ing love, Might  
 4. Must then your faith - ful swain ex - pire, And not one look ob - tain, ?

PIANO

(p) (legato) (legato)

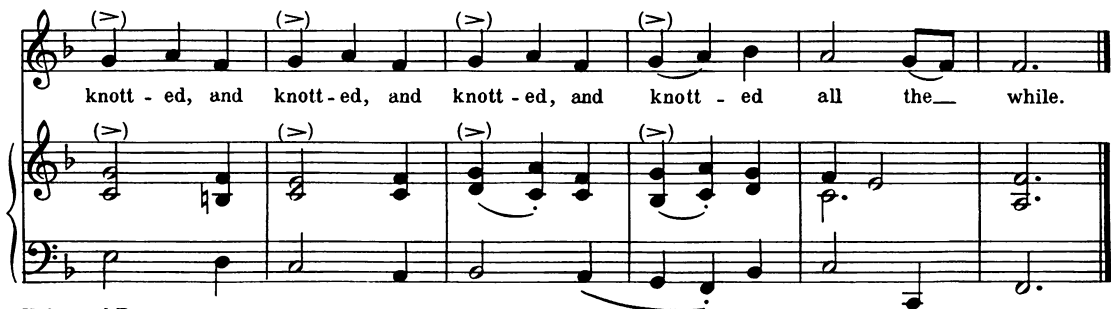


1. tell their pas - sion in their words, Must I a - lone, must I a - lone be -  
 2. in thy heart a child he lies, With - out his dart or -  
 3. well de - serve one word at last, My pas - sion should ap - - -  
 4. Which he to soothe his fond de - sire, Might pleas - ing - ly ex -



1. mute?"  
 2. flame."  
 3. prove."  
 4. plain?"

Phil - lis, with - out a frown or smile, Sat and



knott - ed, and knott - ed, and knott - ed, and knott - ed all the while.

Unfigured Bass.