

PURCELL

40 SONGS

FOR VOICE AND PIANO

(LOW)

(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

# *Contents*

1. We sing to him . . . . .	4
2. Music for a while . . . . .	6
3. Ah! how pleasant 'tis love . . . . .	9
4. Thrice happy Lovers . . . . .	10
5. Sweeter than Roses . . . . .	14
6. What can we poor Females do . . . . .	18
7. Fairest Isle . . . . .	20
8. If Music be the Food of Love (3rd version) . . . . .	22
9. If Music be the Food of Love (1st version) . . . . .	26
10. I saw that you were grown so high . . . . .	28
11. Man is for the Woman made . . . . .	29
12. From Rosy Bowers . . . . .	30
13. Ah, Belinda, I am prest . . . . .	37
14. Thy hand, Belinda! When I am laid in Earth . . . . .	40
15. What shall I do . . . . .	42
16. Your Awful Voice . . . . .	43
17. More Love and more Disdain . . . . .	47
18. Since from my dear . . . . .	48
19. The Blessed Virgin's Expostulation . . . . .	50
20. The Fatal Hour . . . . .	56
21. I'll sail upon the Dog Star . . . . .	59
22. Silvia, now your scorn . . . . .	61
23. 'Tis Nature's Voice . . . . .	62
24. Bess of Bedlam . . . . .	66
25. Cease, o my sad Soul . . . . .	71
26. Strike the Viol . . . . .	72
27. Lord, what is man . . . . .	74
28. Sound the Trumpet . . . . .	81
29. Hark! The ech'ing Air . . . . .	84
30. Not all my torments . . . . .	88
31. O, lead me to some peaceful gloom . . . . .	90
32. Sweet, be no longer sad . . . . .	93
33. I attempt from Love's sickness to fly . . . . .	94
34. An Evening Hymn . . . . .	97
35. There's not a Swain on the Plain . . . . .	102
36. Nymphs and Shepherds . . . . .	103
37. Hark! how all things . . . . .	106
38. Come all ye songsters . . . . .	109
39. The Queen's Epicedium . . . . .	113
40. The knotting Song . . . . .	120

# 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

(p)

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

(cresc.) (f)

shall that praise re - hearse, who is the mus - ic of the Un - i - verse.

(cresc.) (f)

(Original key C minor)  
Practically unfigured Bass



*(A little faster and lighter)*

*(mf)*

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

*(mf)*

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

*(f)*

*(f)*

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

*(p)*

*(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)

(Andante)

*(p)*

Voice

PIANO

*(p)* *(Il basso sempre legato ed espressivo)* *(cresc.)*

Mu - sic,

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,

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, drop,

*(p)*

\*) 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 -

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

# Ah! how pleasant 'tis to love

(Original key C major)

(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 — in - prove: Joys sur - pris - ing —  
wor - ship hoar - ded — treasure While the lov - er's —

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

Unt figured Bass.

# Thrice happy lovers

Epithalamium from "The Fairy Queen"

(Original key G minor)

(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  
2072

jeu - lou - sy; From all the an - xious cares and

strife, That at - tends a mar - ried

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

*(a tempo)*

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 C minor)

*(Quasi recit. Slowly and freely)*

Voice

*(p)*

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

PIANO

*(p)*

even - ing breeze,

*(legato)*

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

*(p)*

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

Figured Bass

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

first trem bling, first

trem bling made me, made me freeze,

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

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

(Allegretto)

(mf)

What

*(legato)*

*(mf Il basso marcato sempre)*

ma - gic has vic - tor

ious - love!

*(legato)* What ma - gic has vic -

tor

*p.*

ious love! For all, all,

*(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, all is love, all, all, all, all, all is love,

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

# What can we poor females do

(Original key A minor)

(Allegretto vivace)

Voice *(p) (strongly accented)* *(cresc. - -*

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

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

pressing. teas-ing lov - er 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)*

Unfigured Bass

*(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 pressing, teas - ing, pressing, 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 consent - 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 - nownd for — love.

# If music be the food of love

## Third Version

(Original key G minor)

*(Andante sostenuto)*

Voice

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

PIANO

*(p)*

on, sing on, sing on, \_ sing, \_\_\_\_\_ sing \_\_\_\_\_

*(legato)*

*(espr.)*

*(legato)*

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

fill'd with joy; *(legato, espr.)* For then my list'n-ing soul you move, \_\_\_\_\_

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

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 melodic phrase: "For then my list-ning soul you move, you move To plea -". The piano accompaniment consists of chords and moving lines in both hands.

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

(legato)

The second system continues the vocal line with the lyrics: "- - - - - sures that can ne - ver, ne - ver cloy. Your eyes, your". The piano accompaniment includes a section marked "(legato)" in the right hand.

mien, your tongue de-clare That you are mu -

The third system continues the vocal line with the lyrics: "mien, your tongue de-clare That you are mu -". The piano accompaniment features a more active bass line.

- sic ev' - ry - where. Your eyes, your mien, your tongue de-

The fourth system continues the vocal line with the lyrics: "- sic ev' - ry - where. Your eyes, your mien, your tongue de-". The piano accompaniment continues with a steady accompaniment.

clare That you are mu - - - - - sic ev' - ry - where.

The fifth system concludes the vocal line with the lyrics: "clare That you are mu - - - - - sic ev' - ry - where.". The piano accompaniment ends with a final chord and a double bar line.

*(Allegretto)* *(mp)*

Pleasures in - vade both eye and ear, Plea-sures 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 per-ish, 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 G minor)

(Andantino)

Voice

PIANO

*(p)*

*(p)* *(legato)*

*(legato)*

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

then my list'ning soul you move For then my list'ning soul you move To

*(cresc.)*

*(cresc.)*

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

The musical score is written in G minor (three flats) and 4/4 time. It features a voice line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The score is divided into four systems. The first system includes the title and tempo markings. The second system contains the first two lines of lyrics. The third system contains the next two lines of lyrics. The fourth system contains the final line of lyrics and includes crescendo markings for both the voice and piano parts.

Unfigured Bass

2072

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

*(p)* *(cresc.)*

*(p) (legato)* *(cresc.)*

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

*(p)*

*(p)*

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.

1. 2.

# I saw that you were grown so high

(Original key D minor)

(Moderato)

Voice

PIANO

*(p)*

*(p) (legato)*

*tr*

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

*tr*

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

*tr*

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

*tr*

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

Figured Bass

2072



# Man is for the Woman made

## (The Mock Marriage)

(Original key C major)

(Allegro vivace)

Voice

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  
 scap-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

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

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

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.)

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

(poco accel.)

(colla voce)

(a tempo)

(poco più mosso)

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

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

(Original key C minor)

Figured Bass

According to Edmondstoune Duncan, Tom Durfey, 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"

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*(riten.)* *(Tempo I)*

pas-sion, my heart's, my heart's dar - ling joy. Ah! let the soul of mu-sic tune my

*(dim.)* *(p)*

*(cresc.)* *(p)*

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, who my 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.)

Slow

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, dis-guised, like snow and rain, Falls, falls, falls on my breast!

(Più mosso)

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

*(mf)*

(Tempo I)

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

*(p)*

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.

*(mf)*

(Andante) (mf)

*(Il basso legato ed espressivo sempre)*

*(p)*

Or

say,— ye Powers, say, say,— ye Powers, my peace to crown, Shall I,

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

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

down, down,down my love - sick head. Say, say,— ye Powers say,

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

say,— ye Powers,my peace to crown, Shall I, shall I, shall I thaw my -

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

*(p)* *(p)*

(Recit.)  
(Allegro)

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

*(f)* *(f)*

soon my heart will warm;Whenonce the sense is fled, is fled,— Love,Love has no pow'r,no, no,—

*(sostenuto)* *(mf sostenuto)*





# Ah, Belinda, I am prest

(Dido and Aeneas)

(Original key C minor)

Slow *(p)*

Voice

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

PIANO *(p, cantabile e legato)*

*(simile sempre)*

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.

Ah, ah, ah, Be - lin - da, I am - prest - with

tor - ment not to be con - fest. Peace and

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

stran - gers grown. I lan - guish 'till my grief - is known, I

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

*(f)* *(dim.)*

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

*(p)*

Peace and I are stran - gers -

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

VI. II

*(cresc.)* VI. I

Vla. *(mf)* *(cresc.)*

*(f)* *(p)*

# Thy hand, Belinda!

## When I am laid in earth

(Dido and Aeneas)

(Original key G minor)

**Recitativo**

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**

*(p)* *(v)* *(v)*

When I am laid, - am laid - in in

*(p)* *(Il basso simile sempre)*

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

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

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

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

(p) (*>*) (*>*) (*cresc.*) (*>*)

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

(dim.)

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

(dim.) (pp) (*>*) (*>*) (pp)

(cresc.) (f)

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

(cresc.) (f)

(dim.) (p)

ah! — for - get my — fate.

(dim.) (p) (cresc.) (f)

(dim.) (pp)

# What shall I do

(Dioclesian)

(Original key D minor)

(Tempo di Minuetto)

Voice

PIANO

*(p)* *(legato)*

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

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

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

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

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

PIANO

(Allegro)

mon-arch of the sea.

VI. I

(f)

VI. II

(f)

Come down, - come down, - come down, - my blus-ter-ers.

(cont.)

VI. III

(mf)

(p) (cresc.)

Come down, - come down, come down, - my blus-ter-ers, Swell no

(mf)

(p) (cresc.)

(cont.)

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

*(f)*  
 more, Your storm

*trm* *(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)* *trm*  
 y\_ rage give

Vi. I  
*(dim.)* *(p) (cresc.)* *(f)*

o'er.

*(f)*  
 Vi. II



trium

(Faster) *f*

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

*f*

down you must go. VI. I+II

*p*

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

*p*

In

(Tempo I)

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

trem - bling dens for-sake. *trem* *Vi.II*

*Vi.I*

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

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

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

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

*D. C. sino al fine* ◡

## More Love or more Disdain

(Original key G major)

(Andante)

Voice *(p)* *trem*

1. More love or more dis - dain I crave, Sweet, be not still in - dif - fer - ent,  
2. Give me a tem-pest, if 'twill drive Me to the place where I would be,

PIANO *(p) (legato)*

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, Con-fess you will be kind to me.

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.

# Since from my dear

(Original key D minor)

(Andante)

Voice *(p)*

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

PIANO *(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 never, ne-ver,

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

*(mf)*

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

1. 2. (*cresc.*)

to mourn, un - less, un - less it\_ were to\_ mourn, mourn. But

(*p*)

oh!\_ a - las, a - las, with weep - ing\_ eyes, And bleed - ing,

bleed - ing heart I\_ lie, Think - ing on her, on her\_ whose ab - sence

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

(*pp*)

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

# The Blessed Virgin's Expostulation

(Original key C minor)

(Harmonia Sacra)

(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, cru - el He - rod's

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

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

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

Figured Bass. Note: See Luke 2, 42

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

*(cresc.)* the de - sert's sa - fer than a Ty - *(freely)* *(f)*

rant's Court. Why, why, fai - rest Object of my Love, why, why dost thou from my *(p)* *(cresc.)*

long - ing Eyes re - move? Was it, was it a Wak - ing Dream, that did fore - tell thy Wond - rous *(p)* *(V)*

Birth, thy Wond - rous, Wond - rous, Wond - rous Birth? No Vi - sion, no, no, no, no, no Vi - sion *(f)* *(p)*

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 Gabriel now that vi-sit-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)

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

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

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

*(legato)*

bless'd; call'd me of Mo - thers, the most, the

*(legato)*

most, the most, the most bless'd.

(Recit.) *f*

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

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

(Allegro)

How, how, how shall my Soul its Mo

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

tions guide? 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 -

*f*

bring Soul di - vide? - vide?

1. 2.

## (Recit. Adagio)

*p*

For whilst of thy dear, dear Sight be - guild, I trust — the

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 rather 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

*(p)* *(mf)* *(f)* *(p)* *(mf)*

pangs no word can speak, 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 espress.)*

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

59

(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

Figured Bass

2072

*f*  
 moun - tain, And there I'll coin the wea - ther; 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 C major)

(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

*(non legato)*  
*(mf)*

*(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)*

Unfigured Bass

# '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

#### 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 e<sub>4</sub> in the voice and e<sub>3</sub> in the Bass. Ed. 2072

We hear, and straight we grieve or

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

or love. In un - seen chains it

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

fan - - - cy bind. At once it charms

(p)

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

(f)

(cresc. ed accel.)

mind, at once it charms the

(p) (pp)

(f) (p) (pp)

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

(f)

# Bess of Bedlam

(Original key C major)

(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

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

Figured Bass

\* Note the clash between the d $\sharp$  in the voice and the d $\natural$  in the bass. Ed.

(Più mosso, a tempo)

*(mf)*

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

*(mf)*

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

(Andantino grazioso)

*(p)*

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

*(p)*

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

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

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

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

sake, A gar - land will make, My mu - sic shall be a *(poco rit.)*

*(poco rit.)*

*(a tempo)*

groan. I'll lay me down and die, With - in some hol - low tree, The

rav'n and cat, The owl and bat, Shall war - - - ble forth my el - e -

*(Recit.)* *(f)*

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



(Allegro) *(p)*

eyes if he come nigh you, They will burn up your hearts! La-dies, 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 bubble, a shadow, a name, Which fools do admire — and

*(Adagio)*

wise men endure. Cold and hungry am I grown, Am-bro-sia will I —

*(Allegro)*

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

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

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

# Cease, o my sad Soul

(Original key C minor)

(Moderato)

Voice

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

PIANO

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 drive men 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 - dian proves.

The musical score is written in C minor and 3/4 time. It consists of four systems of music. Each system has a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The lyrics are placed below the vocal line. Dynamics include piano (p), mezzo-forte (mf), and forte (f). There are also trills and slurs indicated in the score.

Unfigured Bass

2072

# Strike the Viol

(Original key D minor)

**Voice** (Moderato) *(mf)*

Strike— the Vi - ol,

**PIANO** *(mf)*

*(Il basso sempre legato ed espress.)*

*(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 a flute part on a single staff and a piano accompaniment on two staves (treble and bass clef). The flute part begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the flute melody and piano accompaniment. The flute part has a whole rest followed by a melodic line. The piano accompaniment includes a section with a slur and a crescendo hairpin in the bass line.

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

The third system features a flute melody with a crescendo hairpin. The piano accompaniment also includes a crescendo hairpin in the bass line. The flute part has a whole rest followed by a melodic line.

sing, in cheer -

The fourth system continues the flute melody and piano accompaniment. The flute part has a whole rest followed by a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- ful and har - mo - nious Lays.

The fifth system concludes the piece with a flute melody and piano accompaniment. The flute part has a whole rest followed by a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

# Lord, what is Man

(Harmonia Sacra)

(Original key G minor)

(Grave, Quasi Recit.)

Voice

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

PIANO

*(f)* (arpeggiando ad lib.)

*(8va* basso sempre)

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

*(p)*

That the Son of God for-sook his glo-ry, His a-bode,— To become 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 two staves. 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 notes.

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

*(p)(cresc.)*

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

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

*(p)(cresc.)*

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

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 dynamic marking of *(cresc.)* at the beginning.

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

*(cresc.)*

The fifth system continues the vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *(mf)* at the end.

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

*(f)* spi-rits tell, tell which, which did ex-cel, which was more pre-va-lent, your joy \_\_\_\_\_ *(poco più mosso)*

*(cresc.)* *(mf)* *(poco più mosso)*

or your as-ton-ish-ment. *(a tempo)*

*(f)* *(a tempo)*

*(p)* That man should be as-sum'd in-to the De-i-ty, That for a worm a *(cresc.)*

*(mf)* *(cresc.)*

God should die, That for a worm a God should die. *(f)*

*(f)*



(Allegretto) (p)

Oh! oh! for a quill, Oh!

(p)  
(senza 8<sup>va</sup> basso)

(Il basso sempre legato e espressivo)

oh! for a quill, drawn from your wing To write the prai-ses, the

prai-ses, to write the prai-ses, the prai-ses 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 -

*(cresc.)*

**(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 -

*(p)*

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

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

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

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

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

Musical score system 1. The vocal line (treble clef) begins with a melodic phrase in a minor key, marked *(pp)*. The lyrics are "- le - lu - jah, Hal - le -". The piano accompaniment (grand staff) features a bass line with a *(cresc.)* marking and a right-hand part with a *(pp)* marking.

Musical score system 2. The vocal line continues with the lyrics "lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -". The piano accompaniment includes a *(cresc.)* marking in both hands.

Musical score system 3. The vocal line starts with a *(f)* dynamic and a *(p)* dynamic marking. The lyrics are "lu - jah, Hal - le - lu -". The piano accompaniment also features *(f)* and *(p)* dynamics.

Musical score system 4. The vocal line includes the lyrics "jah, Hal - le - lu - jah, Hal -". Dynamics include *(mf)* and *(cresc.)*. The piano accompaniment has a *(mf)* marking and a *(cresc.)* marking. A *(3<sup>va</sup> basso al fine)* instruction is present at the end of the system.

Musical score system 5. The vocal line concludes with the lyrics "- le - lu - jah!". Dynamics include *(poco rit.)* and *(f)*. The piano accompaniment also features *(poco rit.)* and *(f)* dynamics.

# Sound the Trumpet

(Original key C major)

(Allegro moderato)

Voice

PIANO

Sound the Trumpet,

sound, sound,

the Trumpet, sound

and beat the war-like Drum,

and beat the war-like drum.

The prince will be with laurels 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 laurels crown'd Be - fore his

man - hood comes Ah, — trp. ah, — how

pleas't he is and gay, ah, — ah, — how pleas't he

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

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

he is and gay, His hands like shak - - -

*f* *(p)*

trp.

*(p)*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a fermata over the first measure, followed by the lyrics 'he is and gay, His hands like shak - - -'. The piano accompaniment (bottom two staves) features a trumpet part (trp.) and a piano part (p) with dynamic markings *f* and *(p)*.

- - - ing - lil - lies - play, his hands like shak - - -

*(mf)*

trp.

*(p)* *(mf)*

Detailed description: This system contains the second two staves of music. The vocal line continues with '- - - ing - lil - lies - play, his hands like shak - - -'. The piano accompaniment includes a trumpet part (trp.) and a piano part (p) with dynamic markings *(mf)* and *(p)*.

- - - ing lil - lies play and

trp.

*(f)* *(p)*

Detailed description: This system contains the third two staves of music. The vocal line continues with '- - - ing lil - lies play and'. The piano accompaniment includes a trumpet part (trp.) and a piano part (p) with dynamic markings *(f)* and *(p)*.

catch, and catch, and catch, and catch at ev' - - - ry spear; and catch

*(cresc.)* *(f)*

trp.

*(cresc.)*

Detailed description: This system contains the fourth two staves of music. The vocal line continues with 'catch, and catch, and catch, and catch at ev' - - - ry spear; and catch'. The piano accompaniment includes a trumpet part (trp.) and a piano part (p) with dynamic markings *(cresc.)* and *(f)*.

at - ev' - - ry spear.

Detailed description: This system contains the fifth two staves of music. The vocal line concludes with 'at - ev' - - ry spear.'. The piano accompaniment continues with the same instrumental parts.

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

(Original key C major)

(Allegro moderato)

PIANO

trp.

(f)

Voice

(f)

Hark! hark! the

(mf)

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

(mf) (f)

(Il basso marcato sempre)

(mf)

tri - - - umphsings, a

(mf) (f)

Figured Bass. Trumpet in the Ritornell and Coda



tri - - - - - umph, a

This system shows the first line of music. The vocal line begins with a melodic phrase starting on a dotted quarter note, followed by eighth notes and a quarter note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are "tri - - - - - umph, a".

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

This system continues the vocal line with a melodic phrase that includes a sixteenth-note run. The piano accompaniment continues with chords and a bass line. The lyrics are "tri - - - - - umph, tri - umph sings,".

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

*(p)*

This system continues the vocal line. The piano accompaniment features a dynamic marking of *(p)* (piano) in the right hand. The lyrics are "a tri - - - - - umph, tri - umph sings.".

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

*(p)* *(f)*

This system begins with a dynamic marking of *(mf)* (mezzo-forte) and the instruction "Hark! hark!". The vocal line has a melodic phrase with a dynamic marking of *(p)* (piano) and then *f* (forte). The piano accompaniment has dynamic markings of *(p)* and *(f)*. The lyrics are "Hark! hark! the ech'ing air a tri - - - - - umph sings,".

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

*(f)*

This system continues the vocal line. The piano accompaniment features a dynamic marking of *(f)* (forte) in the right hand. The lyrics are "hark! the ech'ing air a tri - - - - - umph sings, 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 -

*(p)* *(mf)*

*(p)* *(mf)*

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are "Cu-pids clap their wings; and all a - round, and all a -". Dynamic markings *(p)* and *(mf)* are placed above the vocal line and below the piano accompaniment.

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

This system contains the second two staves of music. The vocal line continues with the lyrics "round, pleas'd Cu-pids clap, clap,". The piano accompaniment continues. There are no dynamic markings in this system.

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

*(p)* *(mf)*

*(p)* *(mf)*

This system contains the third two staves of music. The vocal line continues with the lyrics "clap, clap, clap their wings, clap, clap, clap, clap, clap, clap, clap their". Dynamic markings *(p)* and *(mf)* are placed above the vocal line and below the piano accompaniment.

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

*(p)*

*(p)*

This system contains the fourth two staves of music. The vocal line continues with the lyrics "wings, pleas'd Cu-pids clap their wings. And all a -". A first ending bracket labeled "1." is placed above the vocal line. Dynamic markings *(p)* are placed above the vocal line and below the piano accompaniment.

wings. trp.

*(f)*

This system contains the fifth two staves of music. The vocal line continues with the lyrics "wings. trp.". A second ending bracket labeled "2." is placed above the vocal line. A dynamic marking *(f)* is placed below the piano accompaniment.

# Not all my torments

Realization of the Figured Bass and  
editing by SERGIUS KAGEN

(Original key C minor)

HENRY PURCELL

(ca. 1659-1695)

(Andante, quasi recit.) *(very freely)*

Voice

PIANO

(mf) (p) (mf) (p) (f) (p) (mf) (p) (mf) (p) (mf) (accel.)

Not all, all, not all my tor - - - - -  
ments can your pi - - - - - ty move,  
Not all, all, not all my tor - - - - - ments can your pi - - -  
ty move, Your scorn, your scorn in-creas - - - es, your scorn in-

Unfigured Bass

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2072

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

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

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

*(mf)*

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

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

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

*(f)* *(p)* *(f)* *(p)*

# O, lead me

(Bonduca)

(Original key C minor)

(Andante) *(p)*

Voice

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)* *(p)*

Where the shrill, the shrill trumpets never sound \_\_\_\_\_ ne - ver, ne - ver sound, But

one e - ter - nal hush, one e - ter - nal \_\_\_\_\_ hush goes round.

*(p)* *(pp)*

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

Figured Bass

2072

(Andante) (p)

There let me soothe my pleas - ing -

*(p, legato ed espress.)*

*(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)*

*(mf)* (Poco più mosso)

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

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

(cresc.) *f*

glo - - - ry, what glo - - - ry can, can a lov - er

(cresc.) *f*

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

(legato) *mf* (non legato)

glo - - - ry, what glo - - - ry can a lov - - - er

*f*

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 A minor)

(Sostenuto)

Voice *(mf)*

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 A major)

(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 for - ces, thou canst not\_ raise\_

*(f)*

*(mf)*

*(f)*

*(mf)*

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

*(p)*

*(come prima)*

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

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

*(mf)*

*(legato)*

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

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

*(p)*

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.

# An Evening Hymn

(Harmonia Sacra)

(Original key G major)

Slow (*non troppo lento, maestoso*)

PIANO

(*mp*) (*legato sempre*)

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

Voice

Now, now that the sun hath veil'd his

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

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

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

*(poco cresc.)* *(f)* *( $\text{>}$ )* *( $\text{>}$ )* *( $\text{>}$ )*

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

*( $\text{>}$ )* *( $\text{>}$ )* *( $\text{>}$ )* *( $\text{>}$ )* *( $\text{>}$ )*

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

*(p)* *(cresc.)*

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

*( $\text{>}$ )*

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

*(mf)*

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 - - - -

(cresc.) (mf)

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

(mf) (cresc.)

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

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

(f)

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

(ff) (ff)



*(mf)*  
Hal - - - - - le -

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

*(sempre cresc.)*

- le - lu - jah, Hal -

- le - lu - jah.

# There's not a Swain

(Original key G minor)

(Grazioso, molto leggiero)

Voice

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-bling 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 scorn-ful eye kill me by your—

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 staff and a piano accompaniment on two staves (treble and bass clef). The key signature is G minor (three flats) and the time signature is 3/8. The tempo and mood are indicated as '(Grazioso, molto leggiero)'. The first system includes the instruction '(p)' and '(Il basso sempre legato)'. The lyrics are: 'There's not a Swain, on the Plain, would be bless'd like me, oh!—'. The second system lyrics are: 'could you but, could you but, could you but on me smile; but you ap-pear so se-vere, that—'. The third system lyrics are: 'trem-bling with fear, my heart goes pit - a - pat, pit - a - pat, pit - a - pat, all the while:'. The fourth system lyrics are: 'When I cry, must I die, you make no re-ply, but look shy, and with a scorn-ful eye kill me by your—'. The piano part features a steady bass line with some harmonic support in the right hand.

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*

*(f* ————— *) (pp)*

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

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

# Nymphs and Shepherds

(The Libertine)

(Original key G major)

*(Vivace e leggiero)*

*(p)*

Voice 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 leg.)*

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 danc-ing, to mu-sic, to

*(non legato)* *(legato)*

danc-ing, to mu-sic and to

\*) The Purcell Society Folio Edition has C instead of B $\flat$  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 Shepherds, come a - way,

*(p leggiero)*

*(Il basso marcato)*

come a - way, Nymphs and Shepherds, come a - way, come a - way, come, come, come, come a - way.

*(dim.)* *(senza riten.)* *(ppp)*

*(dim.)* *(senza riten.)* *(ppp)*

# Hark! how all things (The Fairy Queen)

(Original key G major)

**PIANO** *(Allegro moderato)*

The piano introduction begins with a treble clef staff containing a series of chords and a bass line. The key signature is G major (one sharp) and the time signature is 3/4. The first measure features a forte (*f*) dynamic. The bass line consists of a steady eighth-note pattern.

The second system of the piano accompaniment continues the rhythmic pattern from the introduction, with a mix of chords and single notes in both staves.

The third system of the piano accompaniment continues the rhythmic pattern, with a mix of chords and single notes in both staves.

**Voice** *(mf)* *(mf) (energico)*

Hark! hark! how all things in one sound

The voice part begins with the lyrics "Hark! hark! how all things in one sound". The piano accompaniment features a forte (*f*) dynamic in the first measure, followed by a mezzo-forte (*mf*) dynamic. The bass line is marked *(Il basso sempre marcato)*.

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

The voice part continues with the lyrics "re - joice, re - joice, re - joice, re - joice,". The piano accompaniment features a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

String Orchestra in the Introduction. Figured Bass in the Aria.

re -

1. joice\_ Hark! hark! how joice\_ 2. And the world seems to\_

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

to\_

(come prima)  
have one\_ voice. Hark! hark! how allthings in one sound\_

re - joice, re - joice, re -

This system contains the first two staves of music. The upper staff is a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). The lower staff is a piano accompaniment with grand staff notation (treble and bass clefs). The lyrics "re - joice, re - joice, re -" are positioned below the vocal line.

joice, re - joice,

This system contains the next two staves of music. The vocal line continues with the lyrics "joice, re - joice,". The piano accompaniment continues with chords and moving lines in both hands.

re -

This system contains the third and fourth staves of music. The vocal line concludes with the lyric "re -". The piano accompaniment provides harmonic support.

joice, re - joice,

This system contains the fifth and sixth staves of music. The vocal line begins with "joice, re - joice,". The piano accompaniment continues.

re - joice.

This system contains the final two staves of music on the page. The vocal line ends with "re - joice." and a fermata. The piano accompaniment concludes with a final chord.



# Come all ye songsters

(The Fairy Queen)

(Original key C major)

(Prelude)

(Allegro moderato)

PIANO

The piano score consists of five systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a forte (f) dynamic marking. The music features a complex texture with many sixteenth and thirty-second notes, particularly in the bass line, and frequent chords in the treble line.

Voice

(Recit.)

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

The voice and figured bass score consists of two systems. The upper system is for the voice, with a treble clef and a common time signature. The lyrics are written below the notes. The lower system is for the figured bass, with a grand staff (treble and bass clefs) and a common time signature. It begins with a mezzo-forte (mf) dynamic marking. The bass line consists of sustained notes with figured bass notation (numbers and symbols) written below them.

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. 2072

(p) But no ill - bo - ding bird — be nigh, (mf) No,

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

bo - ding bird — be nigh, no, none but the harm - - - less, (dim.)

and the good, no, none, no, none but the harm - less, none — but the (cresc.)

harm - less, and the good, no, none but the harm - less, and the good. (f)

## 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 C minor)

*(Quasi recit.) (very freely)*

Voice *(p)* *(mf)*

In - cas - sum, in - cas - - sum, - Les - bia, In -

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

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

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

*(freely)* *p*

la - - - - - ta; Ter - ra - rum

*(cresc.)*

or - be la - chry - ma - rum ple - no, Ter - ra - rum or - be la - chry - ma - rum ple - no, Do - lo - rum

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

tu can - ti - le - nam?

(freely)

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

(Andante) (Not too slowly) (mf)

(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)

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 *(f)*

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 *(f)*

o - ves, mœ - ro - re, mœ - ro - re, mœ - ro - re per - di - ti, Non *(f)*

cu - rant, non cu - rant, non cu - rant o - ves, mœ - ro - re, mœ - *(dim.)*



*(mf)*

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

*(dim.)* *(p)*

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

*(dim.)*

*(Quasi recit.) (Più mosso)*

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

*(cresc.)* *(p)*

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

*(cresc.)*

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

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

*(p)* *(cresc.)*

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 Ar - ca - des! O, O, O quam lu - gen - tes! *(f)*

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

rum, mi - - - rum a - biit, Nun-quam O, O,

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

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

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

# The Knotting Song

(Original key F major)

(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 thy faith - ful swain ex - pire, And not\_ one look\_ ob - tain, }

PIANO

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 plea - sing - 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.