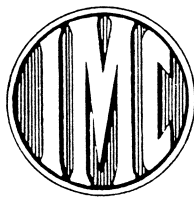


**PURCELL**

**SIX SONGS**

**FOR BASS AND PIANO**

**(SERGIUS KAGEN)**



No. 1657

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# 1. Anacreon's defeat<sup>\*)</sup>

Realization of the Figured Bass and  
editing by SERGIUS KAGEN

**HENRY PURCELL**  
(1659-1695)

[Allegro ma non troppo]

Voice

*(f)*

This po-et sings \_\_\_\_\_ the Tro-jan wars, An-oth-er of \_\_\_\_\_ the The-ban

PIANO

*(f)*

jars, In rat - - tling num-bers, in rat - -

- - - tling num-bers, verse that dares. \_\_\_\_\_

- This po-et sings \_\_\_\_\_ the Tro-jan wars, An - oth-er of \_\_\_\_\_

<sup>\*)</sup>Originally for Voice and Figured Bass

the The-ban jars, In ra

tling numbers, in rat tling num-bers, verse that dares

[Andante]

2. *p*

dares. Whilst I, in soft and hum-ble verse, My own, my own cap-

ti-vi-ties re-hearse. Whilst I, in soft, in soft and hum-ble

verse, My own cap-ti-vi-ties re-hearse, I sing my own de-

feats, which are Not the e - vents of com - mon war, I sing my own de - feats, which are

Not the e - vents of com - mon war, which are Not the e - vents of com - mon

[Allegro] *f*

war. Not fleets at sea have van - quish'd me, Nor brig - a - diers, nor cav - al - ry, Nor

ranks and files, nor ranks and files of in - fan - try. Not fleets at sea have van - quish'd me, Nor

brig - a - diers, nor cav - al - ry, Nor ranks and files, nor ranks and files of in - fan - try,

No, no, no, no, no, no, no, no, no, no, no. An - a - cre - on still de -

fies All, all your ar - til - le - ry com - panies, Save those en - camp'd in kill - ing, kill - ing

[Adagio] *p*

eyes; Each dart his mis - tress shoots, he dies, Each dart his mis - tress shoots, he dies. —

## 2. Ye twice ten hundred deities

(The Indian Queen)

[Recitative] \*)

Voice

Ye twice ten hun - dred de - ities, to whom, to whom we dai - ly sac - ri - fice, Ye

PIANO

pow'rs, ye pow'rs that dwell with fates be - low, and see what men are doom'd to do, Where el - e - ments in

\*) Recit. Figured Bass only

dis - cord dwell, Thou God of sleep a - rise and tell, tell,

Great Zem-po-al-la what strange, strange fate Must on her dis - mal, dis - mal vi - sion wait.

[Allegro moderato] *(f)*

By the croak-ing of the toad, In their caves that make a -

bode, By the croak-ing of the toad, In their caves that make a -

bode, Earth-y dun, earth-y dun that pants

\*) Note the clash between B<sup>b</sup> in the voice and B<sup>#</sup> in the bass. Ed.

for breath With her swell'd

sides full, — full, — full — of Death,

By the crest-ed ad-der's pride, by the crest-ed ad-der's pride That a-long the cliffs do

glide, By thy

visage, by thy vis-age fierce — and black, By the Death's-head on thy

back, By the twist

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The lyrics 'back, By the twist' are positioned below the vocal line.

- ed ser - pents plac'd for a gir - dle round thy waist;

The second system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains its rhythmic texture. The lyrics '- ed ser - pents plac'd for a gir - dle round thy waist;' are written below the vocal line.

By the hearts of gold that deck Thy breast, thy shoul - ders and thy neck,

The third system shows the vocal line with a melodic phrase and the piano accompaniment. The lyrics 'By the hearts of gold that deck Thy breast, thy shoul - ders and thy neck,' are placed under the vocal line.

(p) (cresc.) From thy sleep - ing Man - sion rise, And

The fourth system includes dynamic markings '(p)' and '(cresc.)' above the vocal line. The piano accompaniment also has '(p)' and '(cresc.)' markings. The lyrics 'From thy sleep - ing Man - sion rise, And' are written below the vocal line.

(f) [Allegretto  $\text{♩} = \text{♩}$ ] o - pen, and o pen thy un - will - ing eyes, VI. II VI. I

The fifth system features a tempo change to 'Allegretto' with a 3/4 time signature. It includes dynamic markings '(f)' and '(p)'. The lyrics 'o - pen, and o pen thy un - will - ing eyes,' are written below the vocal line. The system concludes with 'VI. II' and 'VI. I' markings.

While bub - bling Springs their mu - sic keep, while

bub - bling Springs their mu - sic keep, That used\_ to lull\_ thee,

used\_ to lull\_ thee, lull\_ thee in thy\_ sleep.

That used to lull\_ thee, lull\_ thee, lull\_ thee,

used to lull\_ thee, lull\_ thee in thy\_ sleep.

# 3. Wondrous machine

(Ode on St. Cecilia's day)

[Moderato]

Voice

PIANO

*(p)*

2 Ob.

Won - drous, won - drous, won - drous, won - drous ma - chine,

won - drous, won - drous, won - drous, won - drous ma -

- chine, to thee the war - - - - - bling

lute tho' us'd to con - quest must be forc'd, must be forc'd, must be forc'd to

yield, must be forc'd, must be forc'd, must be forc'd to yield, must be forc'd, must be forc'd to

yield, must be forc'd, must be forc'd, must be forc'd to yield.

With thee un - a - ble, with thee un - a - ble,

with thee un - a

- ble to dis-pute.

Tho' us'd to con - quest, tho' us'd to con - quest, is with thee — un - a -

- ble — to dis-pute. Won - drous,

won - drous, won - drous, won - drous ma - chine, to thee the

war - - - - - bling lute, tho' us'd to con - quest,

must be forc'd, must be forc'd, must be forc'd to yield, must be forc'd, must be forc'd, must be forc'd to

yield, must be forc'd, must be forc'd to yield, must be forc'd, must be forc'd, must be forc'd to

yield.

# 4. Next, winter comes slowly

(The Fairy Queen)

[Not too slowly]

Voice

VI. I - II

PIANO (p) Vla.

Next, Win-ter comes slow-ly, pale, mea-ger and old, —

First trem-ling with age, and then quiv'-ring with

cold; Be-numb'd with hard frosts, and with snow cov-er'd

o'er, Be-numb'd with hard frosts, and with snow cov-er'd o'er, Prays the Sun to re-

store him, prays the Sun to re-store him, and sings as be-fore.

## 5. Arise, ye subterranean winds

(The Tempest)

[Allegro]

Voice

PIANO

VI. I-II

*(f)*

*(f)*

A - rise, a-rise, ye sub -

ter - ra - nean winds,

A - rise, a - rise, ye sub -

This system shows the first vocal line with lyrics "A - rise, a - rise, ye sub -". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. A trill (tr) is marked above the final note of the vocal line.

ter - ra - nean winds, More to dis - tract\_ their guil - ty

This system continues the vocal line with lyrics "ter - ra - nean winds, More to dis - tract\_ their guil - ty". The piano accompaniment includes a dynamic marking of *(p)* and a trill (tr) in the right hand.

minds.

This system shows the vocal line with the word "minds." and a dynamic marking of *f*. The piano accompaniment consists of a dense, rapid sixteenth-note pattern in the right hand and a simpler bass line in the left hand.

A - rise, \_\_\_\_\_ ye\_ winds, a - rise, \_\_\_\_\_ ye\_

This system features the vocal line with lyrics "A - rise, \_\_\_\_\_ ye\_ winds, a - rise, \_\_\_\_\_ ye\_". The piano accompaniment includes a dynamic marking of *(mf)* and a fermata over the final note of the vocal line.

winds whose ra - - - pid force can make All but the

This system concludes the vocal line with lyrics "winds whose ra - - - pid force can make All but the". The piano accompaniment includes a dynamic marking of *(p)* and a fermata over the final note of the vocal line.

fix'd, all, all but the fix'd and

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "fix'd, all, all but the fix'd and" and features a long, sweeping melodic line. The piano accompaniment provides a rhythmic and harmonic foundation with various textures.

so - lid cen - tre shake;

The second system continues the musical piece with the lyrics "so - lid cen - tre shake;". The vocal line has a more active, rhythmic quality. The piano accompaniment includes a dynamic marking of *f* (forte) and features intricate patterns in both hands.

(f) Come, drive these

The third system begins with the lyrics "(f) Come, drive these". The vocal line is marked with a dynamic of *f* and includes a trill (*tr*). The piano accompaniment also features a trill in the right hand and a dynamic of *f* in the bass line.

wretches to - that - part o' th' Isle Where Na - ture ne - ver, where Na - ture ne - ver,

The fourth system contains the lyrics "wretches to - that - part o' th' Isle Where Na - ture ne - ver, where Na - ture ne - ver,". The vocal line is marked with a dynamic of *p* (piano) and includes trills (*tr*). The piano accompaniment is also marked with *p* and features a complex harmonic structure.

ne - ver yet did smile. (p) Come, fogs and

The fifth system concludes the page with the lyrics "ne - ver yet did smile. (p) Come, fogs and". The vocal line is marked with a dynamic of *p* and includes trills (*tr*). The piano accompaniment features a dynamic of *f* in the middle section and *p* in the final section.

damps, whirl winds and earth-*tr*quakes there, There let them howl

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a trill on the word "whirl" and continues with "winds and earth-quakes there, There let them howl". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *p* is present at the end of the system.

and lan - - - guish in des-pair.

The second system continues the vocal line with "and lan - - - guish in des-pair." The piano accompaniment includes a *p* dynamic marking and a tempo change to *(a tempo)* indicated by a circled *(a)* in the right hand.

Rise and o - bey, rise and o - bey, rise and o - bey

The third system features a vocal line with the lyrics "Rise and o - bey, rise and o - bey, rise and o - bey". The piano accompaniment is marked with *(mf)* and *(f)* dynamics.

the pow'r

The fourth system shows the vocal line with the lyrics "the pow'r". The piano accompaniment continues with a consistent rhythmic pattern.

ful prince o'th' air.

The fifth system concludes the vocal line with "ful prince o'th' air." The piano accompaniment features a trill in the right hand at the end of the system.

# 6. Hence with your trifling deity!

(Timon of Athens)

[Brisk]

Voice

PIANO

2 Ob.

(f)

(f)

Hence! Hence! Hence with your trif-ling dei-ty!

A great - - er, great - - - er,

great - - - er we a - - dore,

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The tempo is marked '[Brisk]'. The piano part includes a second oboe part ('2 Ob.') and a forte dynamic marking '(f)'. The lyrics are: 'Hence! Hence! Hence with your trif-ling dei-ty! A great - - er, great - - - er, great - - - er we a - - dore,'. The score consists of four systems of music.

Bac - chus, Bac - chus, Bac - chus, Bac - chus, who al - ways, al - ways keeps us

free from

that blind chil - dish pow'r, Who

al - ways, al - ways keeps us free

from that blind chil - dish pow'r.

*Slow*

(p)

