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## Appendix part 1

### Example 1

“Let the Dreadful Engines” bar 23 – 24



### Example 2

“From Rosy Bowers” bar 39 – 46

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature changes between one flat and no sharps/minor. The time signature is common time. The vocal line includes lyrics such as "air and a face, And a shape, and a grace, Let me charm like Beau-ty's god - dem" and "(Recit.) Ah! ah! 'tis in vain, 'tis all, all, all, all in vain, Death and...". The piano accompaniment provides harmonic support with chords. The vocal part is marked "Slow" and "pp" (pianissimo). The piano part is marked "(P)" (piano).

### Example 3

“Let the Dreadful Engines” bar 25 – 32

Musical score for "Let the Dreadful Engines" featuring two staves. The top staff is in treble clef, G major, common time, and the bottom staff is in bass clef, F major, common time. The vocal line includes lyrics: "cold than all the winds can blow. Can no-thing, can no-thing warm me, can no-thing, can no-thing warm me? Yes,". The score shows various musical markings such as grace notes, slurs, and dynamic changes.

### Example 4

“From Rosy Bowers” bar 57

Musical score for "From Rosy Bowers" showing a single staff in treble clef, G major, common time. The vocal line includes the lyrics: "fin gers glow, My". The score features a dynamic marking "(p)" above the staff.

### Example 5

“Let the Dreadful Engines” bar 25 – 26



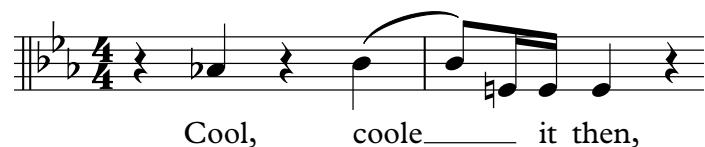
### Example 6

“From Rosy Bowers” bar 61 – 62



### Example 7

“Let the Dreadful Engines” bar 129 – 130



### Example 8

“From Rosy Bowers” bar 139

Musical score for "From Rosy Bowers" bar 139. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is (poco rit.) (C) (Allegro). The lyrics are: "so, so pow'r to charm, Wild thro' the woods I'll fly, Wild thro' the". The bottom staff has dynamic markings (poco rit.) (C) (f).

### Example 9

“Let the Dreadful Engines” bar 69 – 70

Musical score for "Let the Dreadful Engines" bar 69 – 70. The score consists of one staff in common time with a key signature of one sharp. The lyrics are: "Ye pow'rs I did but use her name,". The music features eighth-note patterns.

### Example 10

“From Rosy Bowers” bar 43 – 46

Musical score for "From Rosy Bowers" bar 43 – 46. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The tempo is Slow. The lyrics are: "Ah! ah! 'tis in vain, 'tis all, all, all, all in vain, Death added". The dynamic marking (p) is shown above the middle staff.

### Example 11

“Let the Dreadful Engines” bar 131 – 132

131

it then, and raile, since no-thing, no-thing will pre-vaile

### Example 12

“From Rosy Bowers” bar 83 – 87

shall I, shall I, throw my self, or, drown,

## Appendix part 2

20

**From Rosy Bowers**  
(*Don Quixote*)

*Realization of the Figured Bass and  
editing by SERGIUS KAGEN*

(Recitative)  
(Andante)

HENRY PURCELL  
(ca 1659-1695)

Voice      *(p)*  
*From ro - sy bow'r's where sleeps*      the god of Love,

Piano      *(mf) (arpeggiando ad lib.)*  
*Hi - ther, hi - then, ye blithe wait-ing Cu - pids, fly, fly,*

(poco accel.)

(colla voce)

(a tempo)

(poco più mosso)

Hi - ther, yo - blithe wait-ing Cu - pids, fly Teach me;

(ferese)

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

(cresc.)

(Original key)  
Figured Bass

According to Edmundstötine Duncan, Tim Dwyer, the author of the text, describes this piece as "a Mad Song" by a lady distracted with love... performing in the rare all the degrees of madness... which are characterized as follows: "volently mad, mirthfully mad (a swift movement), Melancholy madness, Fantastically mad, Stark mad".

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31

(Tempo I)

(riten.) (p)  
passion, my heart's, my heart's dar - ling - joy. Ah! let the soul of music tune my

(dim.) (p)  
(cresc.)  
voice, To win — dear — Strophon, Ah! — ah! — let the soul of music tune my

(cresc.)  
(cresc.)  
voice, To win — dear — Strophon, dear, — dear — dear — Strophon, at my soul — en - joyz.

(Vivace)  
(p e leggiero)  
Or if more in - flu - en - cing is — to be brisk and al - ry, With a

(p e leggiero, non legato)  
step and a bound, And a brisk from the ground, I will trip like a - ny fat - ry.

32

As once on I - da dane - 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

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

pair

2071

pain disguised, like snow and rain, falls, falls, falls on my breast!  
 (Piu mosso)  
 Bleak winds in tempests blow, in tempests blow, My  
 veins all shiver and my fingers glow, My pulse beats a dead, dead  
 march, My pulse beats a dead, dead-march for lost re-  
 pose, And to a solid lump of ice, my poor, poor, fool heart is

(Andante)

(*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 throw my self, or, drown, shall I, shall I, shall I  
 throw my self, or, drown? A-mongst the foam-ing billows, In-cross-ing all, with  
 bears I shot, On body of your and crystal pillows, Lay down, down, down,

(p)

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

(cresc.) (p)

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

(p)

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

(Recit.) (Allegro)

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

(sostenuto)

now my heart will warm; When once the sense in Ted, is lied, Love, Love has no pow'r, no, no, no,

(mf sostenuto)

30

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

(dim.)

(*poco rit.*) (*Allegro*)

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

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

wounds I'll fly, Robes, locks shall thus, thus, thus, thus, thus be...

(*legato*)

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

Died, thus in vain, ere thus, thus in vain, thus in vain x done.

(*legato*)

2071

# Let the dreadful engines

Thomas d'Urfey

Henry Purcell

The musical score consists of four staves of music. The top staff is for Tenor, starting with a measure number 8. The lyrics are: "Let the dreadful En-gines of e-ter - nal will, the Thun -". The piano accompaniment starts at measure 8, providing harmonic support with sustained notes. Measure 4 begins with a piano solo, followed by the tenor's vocal line: "der Roar \_\_\_\_\_ and crook -". The piano accompaniment continues with sustained notes. Measure 7 starts with the tenor: "ed Light - ning kill; My Rage is hot, is hot, is hot \_\_\_\_\_ as". The piano accompaniment provides harmonic support. Measure 10 starts with the tenor: "theirs, as fa - - tal too, and dares. as hor-rid and dares as". The piano accompaniment concludes the piece with a final sustained note.

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2

14

hor-rid hor-rid ex - e - cu-tion do.  
Or let the Fro-zен North

18

its ran - cour show, with-in my Breast, far far great -

22

- er Tem - pest grow; des- pair's more cold, more

25

cold than all the winds can blow. Can

29

no-thing, can no - thing warm me, can no-thing, can no - thing warm me? Yes,

33

yes, yes, yes, Lu-cin - da's Eyes; Yes, yes, yes, yes, yes, yes,

38

yes, Lu-cin - da's Eyes; Yes, yes, yes, yes, yes, Lu-cin - da's Eyes. There there there,

44

there, there Et - na, there, there, there, here Ve-su - vio leyes, To fur - nish Hell with

49

flames, that mount - - - ing, mount-ing reach the Skyes.

54

Can no-thing, can no - thing warm me, can no-thing, can no - thing

4

58

warm me? Yes, yes, yes, yes, Lu-cin - da's Eyes; Yes, Yes,

63

yes, yes, yes, Lu-cind - da's Eyes; Yes, yes, yes, yes, yes, Lu-cin - da's

68

Eyes. Ye pow'rs I did but use her name, and see how all,

71

and see how all the Me-teors flame, blew light-ning flash-es round the Court of Sol, and

73

now the Globe more feirce-ly burns than once at Phae-ton's fall.

77

Ah! \_\_\_\_\_ ah! \_\_\_\_\_

82

Where, where are now, where are now, where are now those flow'r - y—

88

Groves, where Zeph'er's fra-grant Winds did play? Where, where are now, where are

93

now, where are now those flow'r - y— Groves, where Zeph'er's fra-grant Winds did

98

play? Wherguard-ed by a Troop— of Loves, the fair, the fair Lu-cin-da sleep-ing lay;

105

Treble clef, B-flat key signature, common time. The lyrics are: "There sung the Night-in-gale, and Lark, a-round us all was sweet and gay. wen-e're grew".

110

Treble clef, B-flat key signature, common time. The lyrics are: "sad till it grew dark, nor no-thing fear's but short - 'ning day.". The key signature changes to A major (no sharps or flats) at the end of the measure.

115

Treble clef, B-flat key signature, common time. The lyrics are: "I glow, I glow, I glow, but 'tus with hate; Why must I burn, why must I". The key signature changes to A major (no sharps or flats) at the end of the measure.

120

Treble clef, B-flat key signature, common time. The lyrics are: "burn, why, why must I burn for this in - grate; why, why must I burn for". The key signature changes to A major (no sharps or flats) at the end of the measure.

127

Treble clef, B-flat key signature, common time. The lyrics are: "this in - grate? Cool, coole\_\_\_\_ it then, coole". The key signature changes to A major (no sharps or flats) at the end of the measure.

131



it then, and raile, since no-thing, no-thing will pre-vaile When a Wo-man Love pre



135



tends, 'tis but till she gains her ends, and for Bet-ter and for Worse, is for



140



Mar-row of the Purse, Where she Jilts you o'er and o'er, proves a Slat-tern or a



145



Whore; This hour will teize, will teize and vex, will teize, will teize and vex, and will



150



Cuck-old ye the next; they were all con-triv'd in spight, to tor- ment us, not de -



155

light, but to Scold, to Scold, and Scratch, and Bite, and not one of them proves right; but

160

all, all are Witch-es by this light; And so I fair - ly bid 'em, and the

165

World good night, good night, good night, good night, good night, good night.