

ORPHEUS BRITANNICUS

Turn then thine Eyes

Z425

COMPOS'D

By Mr. Henry Purcell

FOR

Two Sopranos

AND

A *THROUGH-BASS*

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"Turn then thine Eyes" from *Orpheus Britannicus*

Henry Purcell

Soprano 1

Soprano 2

Continuo realized by W. F. Long

Harpisichord

Turn, ___ turn, ___ then ___ thine Eyes,

Turn, ___ turn, ___ then ___ thine

2

turn, ___ turn ___ then ___ thine Eyes, turn, ___ turn, turn, ___

Eyes, turn, ___ turn ___ then ___ thine Eyes, turn, ___ turn, turn, ___

4

turn, turn, ___ turn, turn, ___ turn, turn, ___ turn ___ then ___ thine

turn, turn, ___ turn, turn, ___ turn, turn, ___ turn ___ then ___ thine

"Turn then thine Eyes"

6
 Eyes, turn, — turn — then — thine Eyes; up - on those glo - - -
 Eyes, turn, — turn — then — thine Eyes; up - on those

8
 - - ries there, up - on those glo - - - - - ries
 glo - - - - - ries there, those glo - - - - - ries

10
 there: And catch-ing, catch - ing Flames, —
 there: And catch-ing, catch-ing, catch-ing, catch - ing Flames, —

12

catch ing, catch-ing Flames

catch ing, catch-ing Flames

14

will on thy, on thy Torch ap - pear; And catch-ing, catch-ing

will on thy, on thy Torch ap - pear; And

16

flames, and catch-ing, catch-ing, flames,

catch-ing, catch-ing, catch-ing, catch-ing flames,

"Turn then thine Eyes"

18

catch-ing, catch-ing flames, will on thy Torch ap -

catch-ing, catch-ing flames, will on thy Torch ap -

20

pear, will on thy Torch ap - pear, will on thy Torch ap -

pear, will on thy Torch ap - pear, will on thy

22

pear, ap pear, will on thy Torch ap - pear, will on thy Torch ap - pear.

Torch ap pear, will on thy Torch ap - pear, will on thy Torch ap - pear.

"Turn then thine eyes" is on page 202 of Book I of *Orpheus Britannicus*. The bass is unfigured. Its composition date is unknown.

Sopranos

"Turn then thine Eyes" from *Orpheus Britannicus*

Henry Purcell

Turn, — turn, — then thine Eyes, turn, — turn — then thine

Turn, — turn, — then thine Eyes, turn, — turn — then thine

3
Eyes, turn, — turn, turn, — turn, turn, — turn, turn, — turn, turn, — turn — then — thine

Eyes, turn, — turn, turn, — turn, turn, — turn, turn, — turn, turn, — turn — then — thine

6
Eyes, turn, — turn — then — thine Eyes; up on those glo - - - ries there, up - on those

Eyes, turn, — turn — then — thine Eyes; up on those glo - - - ries there, those

9
glo - - - - ries there: And catch ing, catch-ing Flames, _____

glo - - - - ries there: And catching, catching, catch ing, catch-ing Flames, _____

12

catch ing, catch-ing Flames will on thy, on thy Torch ap-

catch ing, catch-ing Flames will on thy, on thy Torch ap-

15

pear; And catch ing, catch ing flames, and catch ing, catch ing, flames,

pear; And catch ing, catch ing, catch ing, catch-ing flames,

18

catch - ing, catch - ing flames, will on thy Torch ap -

catch - ing, catch - ing flames, will on thy Torch ap -

20

pear, will on thy Torch ap - pear, will on thy Torch ap - pear, appear, will on thy Torch ap -

pear, will on thy Torch ap - pear, will on thy Torch appear, will on thy Torch ap -

23

pear, will on thy Torch ap - pear.

pear, will on thy Torch ap - pear.

Harpsi-
chord

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Musical notation for measures 1-4. The score is in 12/8 time, featuring a treble clef and a key signature of one sharp (F#). The right hand plays chords and moving lines, while the left hand provides a steady bass line.

Musical notation for measures 5-8. Measure 4 is marked with a '4'. The right hand continues with complex chordal textures, and the left hand maintains the rhythmic foundation.

Musical notation for measures 9-13. Measure 9 is marked with a '9'. The piece continues with intricate harmonic patterns in the right hand and a consistent bass line.

Musical notation for measures 14-17. Measure 14 is marked with a '14'. The final measures of this system show the continuation of the piece's harmonic and rhythmic structure.

"Turn then thine Eyes"

18

Musical score for measures 18-21. The piece is in G major (one sharp) and 3/4 time. Measures 18-21 feature a series of chords in the right hand and a simple bass line in the left hand. Measures 20 and 21 contain a fermata over the final chord in both hands.

22

Musical score for measures 22-25. The piece continues with more complex chordal textures in the right hand and a more active bass line in the left hand. The piece concludes with a final chord in both hands.

Viola
da
Gamba

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The musical score is written for Viola da Gamba in 12/8 time. It consists of six staves of music, each starting with a measure number (4, 8, 12, 16, 20) indicating the beginning of a line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps). The piece concludes with a double bar line at the end of the sixth staff.