ORPHEUS BRITANNICUS

What can we poor Females do

Z429

COMPOS'D

By Mr. Henry Purcell

FOR

Soprano,

Bass (optional)

AND

A *THROUGH-BASS*

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"What can we poor Females do"
from *Orpheus Britannicus*

Henry Purcell

Original in a minor

Soprano

What can we, what can we poor Fe - males do; when

Bass

What can we, can we poor Fe-males do; when

Harpsichord

Continuo realized by W. F. Long

S

Pres-sing, Tea-sing, Pres-sing, Teas-ing Lo - vers sue? What can we,

B

Pres-sing, Tea-sing, Pres-sing, Teas-ing Lo - vers sue? What we,

Hpsi.

S

what can we poor, poor Fe - males do?

Fine

B

what we poor, poor Fe - males do?

Hpsi.

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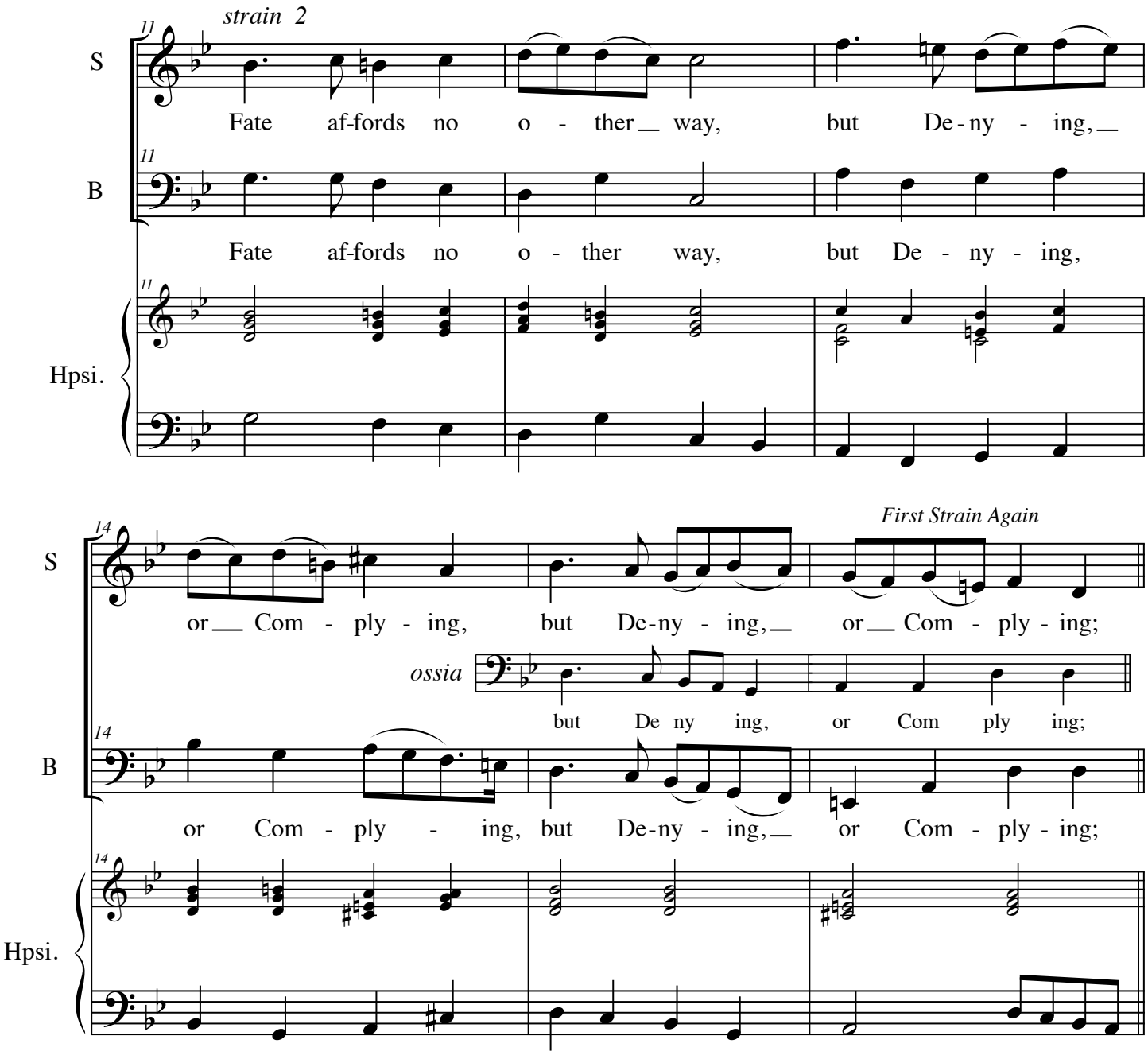

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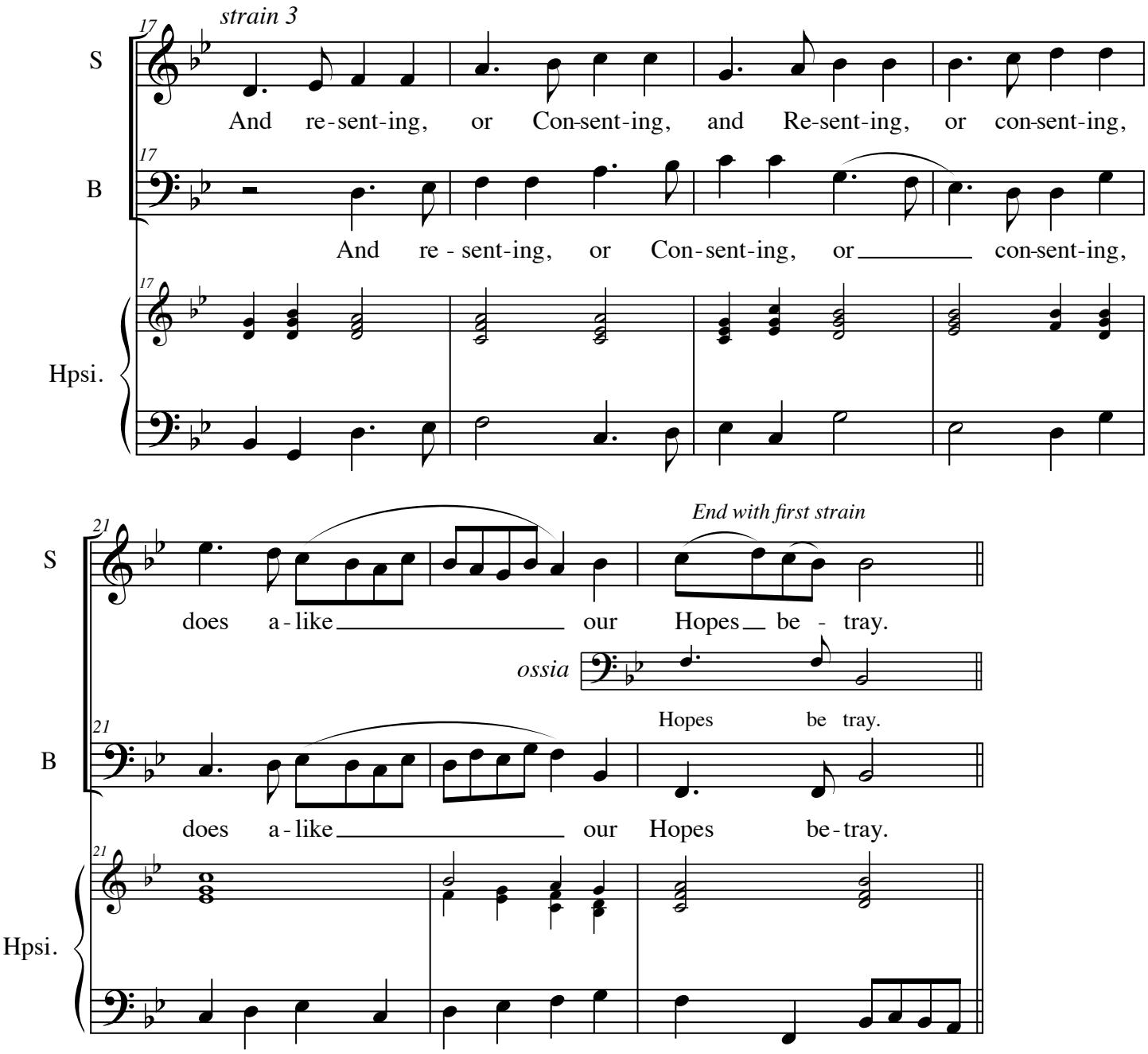

"What can we poor Females do" is on page 46 of Book II of *Orpheus Britannicus*. It is not associated with any larger work. The original key is a minor. The transposition to g minor moves the vocal parts down to a more manageable range. In a couple of spots where the bass voice might be uncomfortably low for some singers, alternative readings have been provided. The instrumental bass is unfigured in *Orpheus*.

The inclusion of the part for bass voice is curious, given the words of the song. Since the bass voice only replicates the instrumental bass part most of the time, the low voice part can be left out entirely without losing anything important.

As indicated, the order of the sections is *strain 1-strain 2-strain 1-strain 3-strain 1*. The first strain is, in effect, the song's chorus.

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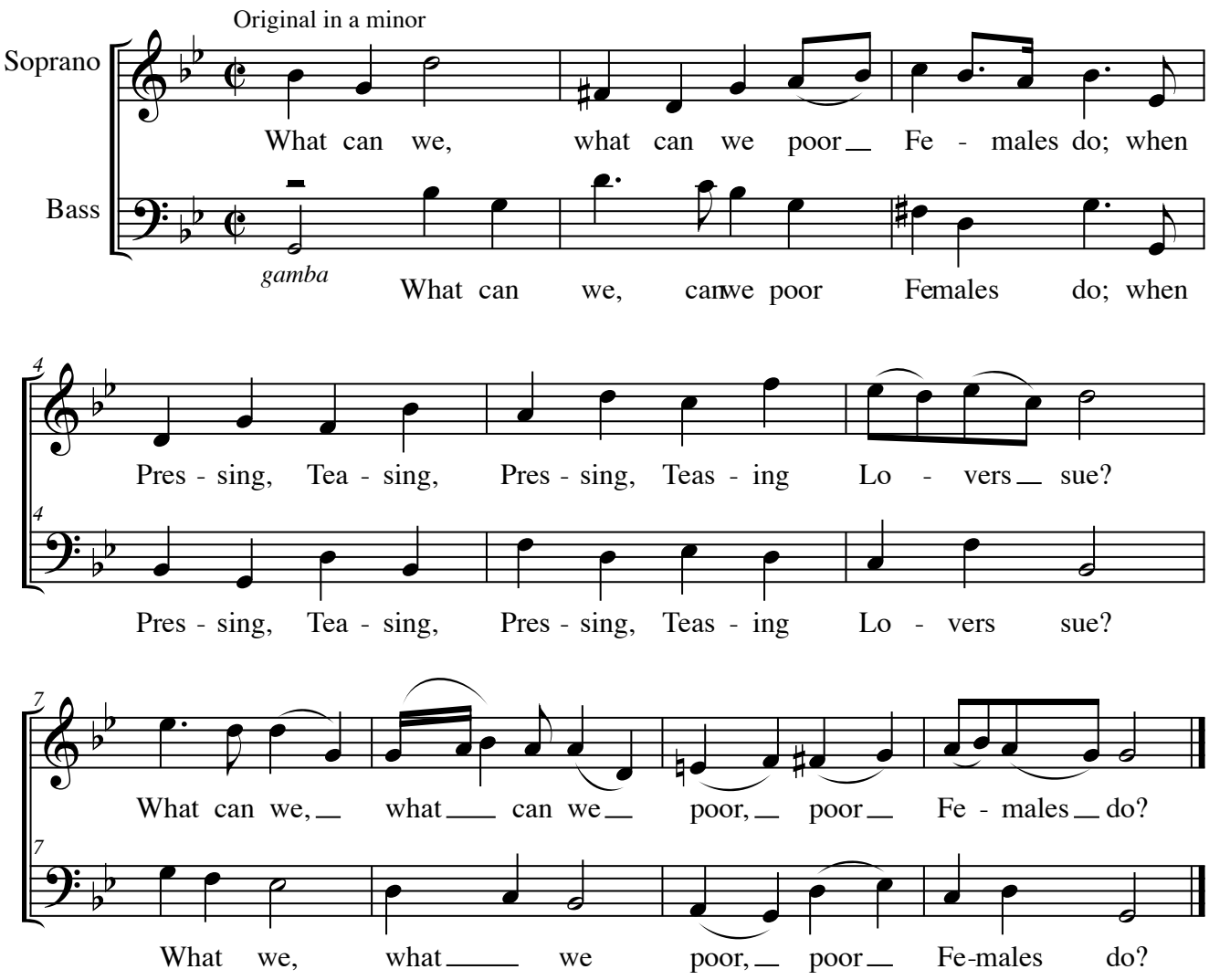
Voices **"What can we poor Females do"**
from *Orpheus Britannicus*

Henry Purcell



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strain 2

11 Fate affords no o - ther way, but De-ny - ing,

11 Fate affords no o - ther way, but De - ny - ing,

14 or Com - ply - ing, but De ny - ing, or Com - ply - ing;

ossia but De ny ing, or Com ply ing;

14 or Com - ply - ing,but De ny - ing, or Com - ply - ing;

strain 3

17 And resent-ing, or Consent - ing, and Resent - ing, or consent-ing,

17 And re sent - ing, or Consent - ing, or consent-ing,

21 does a - like our Hopes be - tray.

ossia Hopes be tray.

21 does a - like our Hopes be-tray.

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Harpsi-
chord

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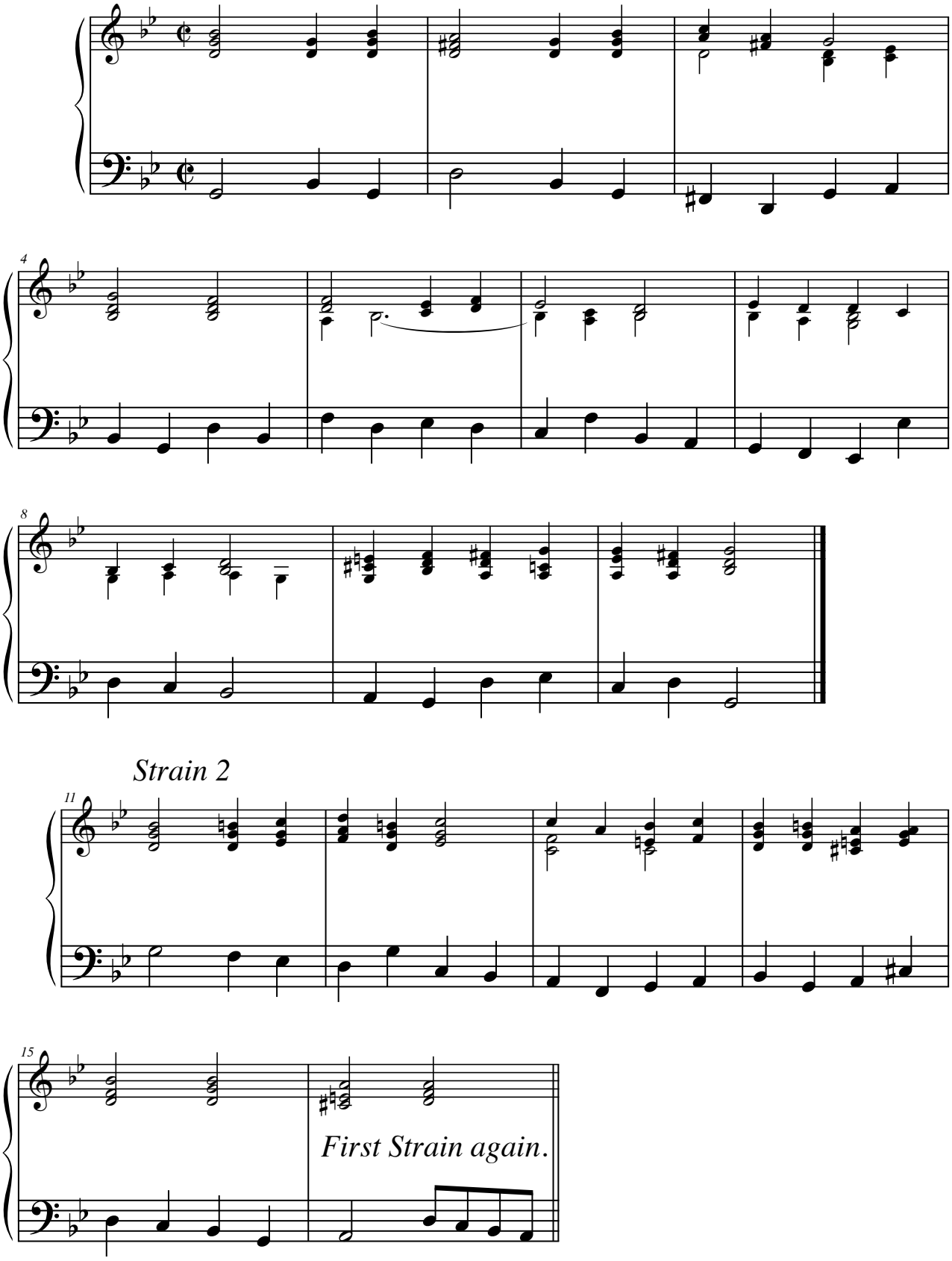
Continuo realized by W. F. Long



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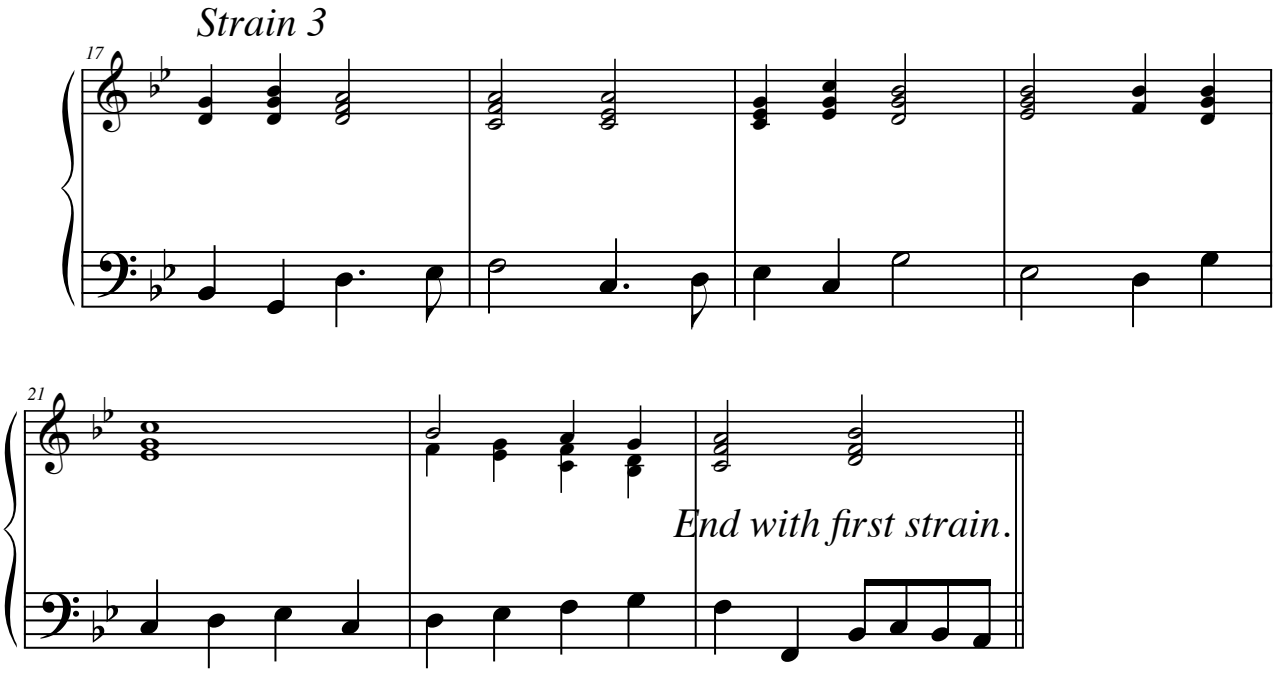

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Viola da Gamba

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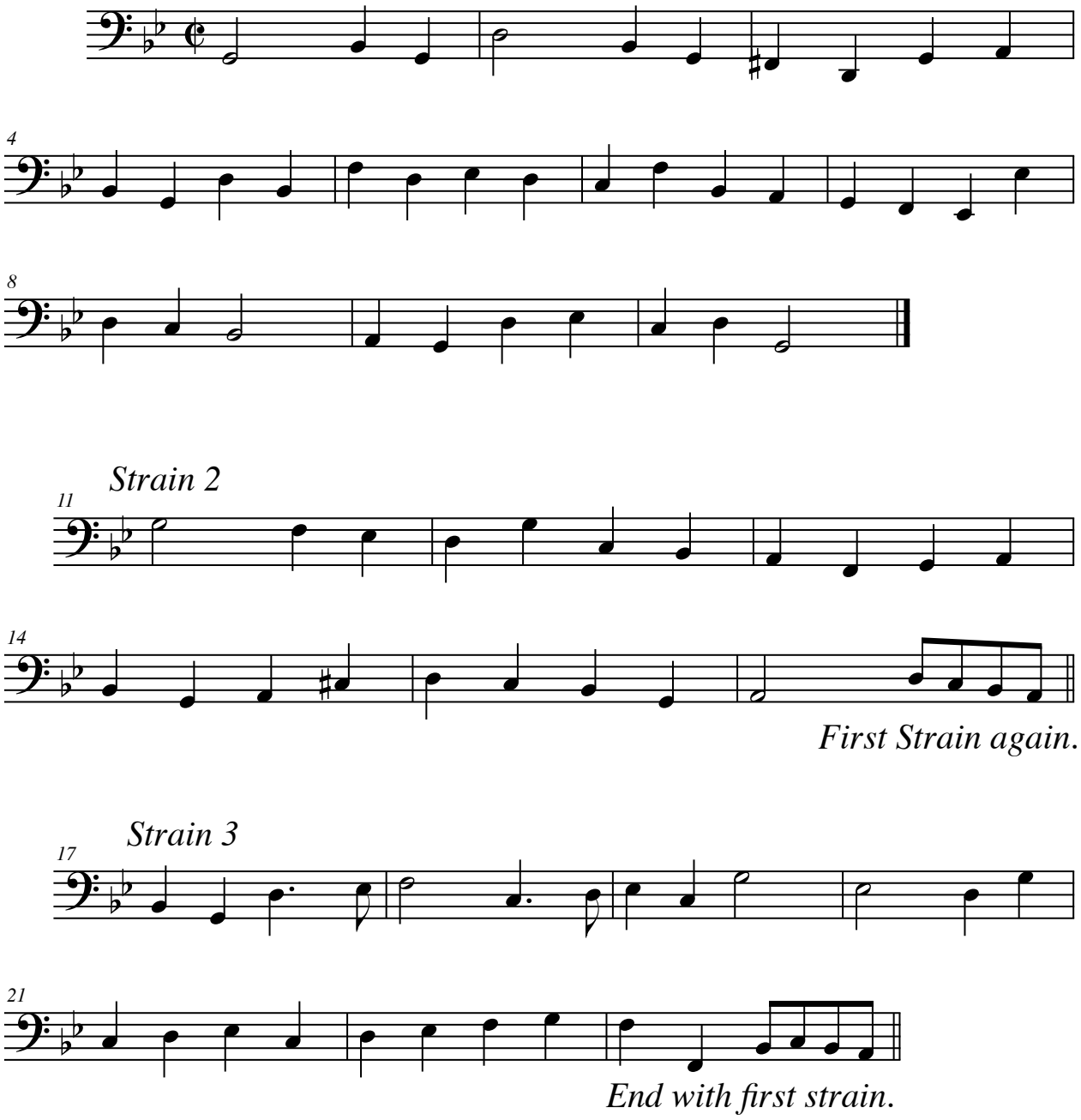

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