

ORPHEUS BRITANNICUS

And in each
Track of Glory

FROM

Yorkshire Feast Song, 1690,

Z333/5

COMPOS'D

By Mr. Henry Purcell

FOR

Soprano, Bass,

AND

A THROUGH-BASS

Copyright *William F. Long*, MMX

"And in each Track of Glory" from *Orpheus Britannicus*

Thomas D'Urfe

Henry Purcell

Original in d minor

Soprano

And in each track of Glo_____ry,—

Baritone

Continuo realized by W. F. Long

And in each track of Glo_____

Harpichord

6

6

And in each track of Glo_____

ry, since, of Glo_____

6

11

ry,_____ for their lov'd Coun_____ try, or their_____

ry,_____ for their lov'd Coun try, or_____ their

11

6

"And in each Track of Glory"

16

1. Prince. Prince Prin-ces that hate, that hate Rome's _____

2. Prince Prince Prin-ces that hate, that hate Rome's

21

Ty - ran-ny, and joyn the Na - tions right with their own Roy - al-ry;

Ty - ran-ny, and joyn the Na - tions right with their own Roy - al-ry;

26

none were more rea-dy, none were more rea - dy, none, none,

none, none, none, none, none were more, none were more

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Thomas D'Urfey

Original in d minor

Henry Purcell

Soprano

And in each track of Glo - - - - - ry, —

Baritone

And in each track of Glo - - - - -

Basso Continuo

6 7

6

And in each track of Glo - - - - - ry, —

ry, since, of Glo - - - - - ry, —

12

1.

for their lov'd Coun - try, or their Prince.

for their lov'd Coun - try, or their Prince.

6

17

2.

Prince Prin-ces that hate, that hate Rome's Ty - ran-ny, and joyn the

Prince Prin-ces that hate, that hate Rome's Ty - ran-ny, and joyn the

6 6 4 3 6 6

"And in each Track of Glory"

23

Na - tions right with their own Roy - al-ty; none were more rea - dy,
 Na - tions right with their own Roy - al-ty; none, none,
 # # 4 6 6 5

28

none were more rea - dy, none, none, none, none, none were more
 none, none, none were more, none were more rea - dy, none were more
 6

33

ready in di - stress to save, no, none were more Loy-al, none, none, none, none, none,
 ready in di - stress to save, none were more Loy-al none, none, none, none,
 # # 6 # 6

40

none, none, none, none, none were more Loy-al, none, none more brave.
 none, none, none, none, none were more Loy-al, none, none more brave.
 6 4 b5

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Henry Purcell

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Soprano

And in each track of Glo - - - - - ry,

Harpichord

Continuo realized by W. F. Long

6

And in each track of Glo - - - - - ry, —

12

1.

for their lov'd Coun - try, or their Prince.

17

2.

Prince Prin - ces that hate, that hate Rome's Ty - ran-ny,

"And in each Track of Glory"

22

and joyn— the— Na-tions right with their own— Roy - al-ty; none were more

27

rea-dy, none were more rea-dy, none, none, none, none, none were more

33

rea-dy in di - stress— to save, no, none were more Loy-al, none, none, none,

39

none, none, none, none, none, none, none were more Loy - al, none,

44

none more brave.

"And in each Track of Glory"

24

with their own — Roy - al-ty; none were more rea - dy, none were more

with their own Roy - al-ty; none, none, none, none,

29

rea - dy, none, none, none, none, none were more rea - dy in di-

none were more, none were more rea - dy, none were more rea - dy in di-

34

stress — to save, no, none were more Loy-al, none, none, none, none, none,

stress to save, none were more Loy-al none, none, none, none,

40

none, none, none, none, none were more Loy-al, none, none more brave.

none, none, none, none, none were more Loy-al, none, none more brave.

Harpsichord

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Henry Purcell

Continuo realized by W. F. Long

Measures 1-8 of the harpsichord score. The piece is in 3/4 time and B-flat major. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line with some chromaticism. Fingering numbers 6 and 7 are indicated in the left hand.

Measures 9-17 of the harpsichord score. Measure 9 begins with a fingering of 6. The piece concludes with a double bar line and two first/second endings. The first ending leads back to the beginning of the section, while the second ending provides a different conclusion.

Measures 18-26 of the harpsichord score. The right hand continues with complex chordal textures. The left hand features a sequence of notes with fingering numbers 6, 6, 4, 3, 6, 6, and 4. A sharp sign is used to indicate a chromatic alteration in the bass line.

Measures 27-36 of the harpsichord score. The right hand continues with complex chordal textures. The left hand features a sequence of notes with fingering numbers 6, 6, 5, 6, and a sharp sign. The bass line shows chromatic movement.

Measures 37-44 of the harpsichord score. The right hand continues with complex chordal textures. The left hand features a sequence of notes with fingering numbers 6, 6, 6, and 4 b5. The piece concludes with a double bar line.

