

ORPHEUS BRITANNICUS

Since the toils and
hazards of war

FROM

The Prophetess, 1690,
Z627/13bc

COMPOS'D

FOR

Soprano, Two Treble

Recorders

AND

A THROUGH-BASS

Copyright *William F. Long*, MMVI

"Since the toils and hazards of war" from *Orpheus Britannicus*

Thomas Betterton after John Fletcher

Henry Purcell

Treble Recorder 1

Symphony for FLUTS

Treble Recorder 2

Soprano

Continuo realization by W. F. Long.

Harpichord

Rec. 1

Rec. 2

S

Hpsi.

#6

"Since the toils and hazards of war"

10

Rec. 1

Rec. 2

S

Hpsi.

15

Rec. 1

Rec. 2

S

Hpsi.

20

Rec. 1

Rec. 2

S

Since the toils and the ha - zards of War's _____ at an end, _____

Hpsi.

23

Rec. 1

Rec. 2

S

_____ the plea - sures of Love _____ should suc -

Hpsi.

25

Rec. 1

Rec. 2

S

ceed 'em, the fair should pre - sent — what the Se - - na-tors —

Hpsi.

27

Rec. 1

Rec. 2

S

send, and com-pleat what they've de - creed 'em, and com-pleat, com - pleat —

Hpsi.

29

Rec. 1

Rec. 2

S

_____ what _____ they've de - creed 'em:

Hpsi.

34

Rec. 1

Rec. 2

S

With Dan - ces and _____ Songs, with Tam - bours _____ and _____ Flutes, let the

Hpsi.

39

Rec. 1

Rec. 2

S

Maids show ___ their ___ Joy ___

Hpsi.

43

Rec. 1

Rec. 2

S

_____ as ___ they meet 'em;

Hpsi.

48

Rec. 1

Rec. 2

S

with Dan - ces and Songs, with Tam - bours and

Hpsi.

53

Rec. 1

Rec. 2

S

Flutes, let the Maids show their Joy

Hpsi.

57

Rec. 1

Rec. 2

S

as they meet 'em, with

Hpsi.

62

Rec. 1

Rec. 2

S

Cim-bals and Harps, with Vi - ols and Lutes let the Hus-bands and

Hpsi.

67

Rec. 1

Rec. 2

S

true Lo - vers greet 'em, let the Hus - bands and true Lo - vers

Hpsi.

71

Rec. 1

Rec. 2

S

greet 'em. with Cim-bals and Harps, with Vi - ols and

Hpsi.

76

Rec. 1

Rec. 2

S

Lutes let the Hus-bands let the Hus - bands and true Lo - vers

Hpsi.

80

Rec. 1

Rec. 2

S

greet 'em, with Cim-bals and Harps, with Vi - ols and

Hpsi.

85

Rec. 1

Rec. 2

S

Lutes let the Hus-bands and true Lo - vers greet 'em, let the

Hpsi.

89

Rec. 1

Rec. 2

S

Hus - bands and true Lo - vers greet 'em. with Cim-bals and

Hpsi.

94

Rec. 1

Rec. 2

S

Hpsi.

Harps, with Vi - ols and Lutes let the Hus - bands let the

98

Rec. 1

Rec. 2

S

Hpsi.

Hus - bands — and — true — Lo - vers greet 'em.

103

Rec. 1

Rec. 2

S

Hpsi.

110

Rec. 1

Rec. 2

S

Hpsi.

This is an aria and chorus from Purcell's Semi-Opera, *Prophetess or The History of Dioclesian* (1690). It is found on page 77 of Book I of *Orpheus Britannicus*.

The bass is mostly unfigured. During the first two sections of this song, the harmonies can be pretty well deduced from the parts and the few figures provided. But there is considerable harmonic ambiguity in the ground bass starting in measure 30. At times Purcell almost lapses into polytonality, counting on the gravitational pull of the repeated bass to avert chaos. The continuo realization is a compromise among the harmonic elements.

"Since the toils and hazards of war" from *Orpheus Britannicus*

Thomas Betterton after John Fletcher

Henry Purcell

Recorders

Bass

6

Recs

Bass

12

Recs

Bass

18

Recs

S

Bass

Since the toils — and the ha - zards of War's —

7
b6
4

22

Recs

S

Bass

— at — an — end, — the plea - sures of Love — should suc-

"Since the toils and hazards of war"

25
Recs
S
Bass
ceed 'em, the fair should pre - sent what the Se - - - na - tors

27
Recs
S
Bass
send, and com - pleat what they've de - creed 'em, and com - pleat, com - pleat

29
Recs
S
Bass
what they've de - creed 'em:

34
Recs
S
Bass
With Dan - ces and Songs, with Tam - bours and Flutes, let the

39
Recs
S
Bass
Maids show their Joy

"Since the toils and hazards of war"

44

Recs

S

Bass

as they meet 'em;

49

Recs

S

Bass

with Dan - ces and Songs, with Tam - bours and Flutes, let the

54

Recs

S

Bass

Maids show their Joy

59

Recs

S

Bass

as they meet 'em, with Cim-bals and Harps, with Vi - ols and

65

Recs

S

Bass

Lutes let the Hus-bands and true Lo - vers greet 'em, let the Hus - bands and

"Since the toils and hazards of war"

4

70

Recs

S

Bass

true Lo - vers greet 'em. with Cim-bals and Harps, with Vi-ols and

76

Recs

S

Bass

Lutes let the Hus-bands let the Hus - bands and true Lo - vers greet 'em,

81

Recs

S

Bass

with Cim-bals and Harps, with Vi - ols and Lutes let the Hus-bands and

87

Recs

S

Bass

true Lo - vers greet 'em, let the Hus - bands and true Lo - vers greet 'em.

92

Recs

S

Bass

with Cim-bals and Harps, with Vi-ols and Lutes let the Hus-bands let the

98

Recs

S

Hus - bands and true Lo - vers greet 'em.

Bass

104

Recs

Bass

112

Recs

Bass

"Since the toils and hazards of war" from *Orpheus Britannicus*

Henry Purcell

Symphony for FLUTS

Musical notation for Treble Recorder 1, measures 1-5. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody consists of quarter and eighth notes.

Musical notation for Treble Recorder 1, measures 6-10. The melody continues with quarter and eighth notes.

Musical notation for Treble Recorder 1, measures 11-15. The melody continues with quarter and eighth notes.

Musical notation for Treble Recorder 1, measures 16-19. The melody continues with quarter and eighth notes.

Musical notation for Treble Recorder 1, measures 20-23. The melody continues with quarter and eighth notes.

Musical notation for Soprano, measures 20-23. The key signature is two flats, and the time signature is common time. The melody is written in a soprano clef.

Since the toils and the ha - zards of War's _____ at an end, _____ the plea - sures of

Musical notation for Treble Recorder 1, measures 24-26. The melody continues with quarter and eighth notes.

Musical notation for Treble Recorder 1, measures 27-29. The melody continues with quarter and eighth notes.

Love _____ should suc - ceed 'em, the fair should pre - sent what the Se - na-tors

Musical notation for Treble Recorder 1, measures 30-32. The melody continues with quarter and eighth notes.

Musical notation for Treble Recorder 1, measures 33-35. The melody continues with quarter and eighth notes.

send, and com-pleat what they've de - creed 'em, and com-pleat, com-pleat _____ what _____ they've de -

Musical notation for Treble Recorder 1, measures 36-39. The melody continues with quarter and eighth notes.

Musical notation for Gamba, measures 30-39. The key signature is two flats, and the time signature is 3/4. The melody is written in a bass clef.

creed 'em:

Treble Recorder 1

Musical score for Treble Recorder 1, measures 37-112. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music consists of a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents and hairpins. The score is divided into systems, with measure numbers 37, 44, 49, 56, 63, 70, 77, 84, 91, 98, 105, and 112 indicated at the beginning of each system. The piece concludes with a double bar line at measure 112.

"Since the toils and hazards of war" from *Orpheus Britannicus*

Henry Purcell

Symphony for FLUTS



Since the toils and the ha - zards of War's _____ at an end, _____ the plea - sures of



Love _____ should suc - ceed 'em, the fair should pre - sent what the Se - na-tors



send, and com-pleat what they've de - creed 'em, and com-pleat, com-pleat _____ what _____ they've de-



gamba



creed 'em:

Treble Recorder 2

Musical score for Treble Recorder 2, measures 37-113. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music consists of a single melodic line. Measure numbers are indicated at the beginning of each staff: 37, 44, 50, 58, 65, 72, 79, 86, 93, 99, 106, and 113. The piece concludes with a double bar line at measure 113.

Soprano

"Since the toils and hazards of war" from *Orpheus Britannicus*

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Henry Purcell

Symphony for FLUTS

16

recorders

20

Since the toils and the ha - zards of War's _____ at an end, _____

23

_____ the plea - sures of Love _____ should suc - ceed 'em, the fair should pre -

26

sent _____ what the Se - na - tors _____ send, and com - pleat what they've de -

28

creed 'em, and com - pleat, com - pleat _____ what _____ they've de -

30

creed 'em: _____ With Dan - ces and _____

recorders

36

Songs, with Tam - bours _____ and _____ Flutes, let the Maids show _____ their _____

40

Joy _____ as _____ they

45

meet 'em;

recorders

49 

with Dan - ces and Songs, with Tam - bours and Flutes, let the

54 

Maids show their Joy

59 

as they meet 'em, with Cim-bals and Harps, with Vi - ols and

65 

Lutes let the Hus-bands and true Lo - vers greet 'em, let the Hus - bands and

70 

true Lo - vers greet 'em. with Cim-bals and Harps, with

75 

Vi-ols and Lutes let the Hus-bands let the Hus - bands and true Lo - vers

80 

greet 'em, with Cim-bals and Harps, with Vi - ols and Lutes let the

86 

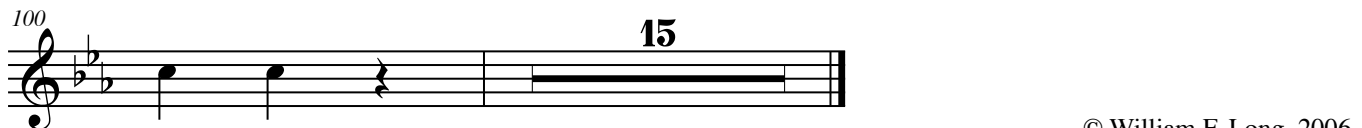
Hus - bands and true Lo - vers greet 'em, let the Hus - bands and

90 

true Lo - vers greet 'em. with Cim-bals and Harps, with

95 

Vi-ols and Lutes let the Hus-bands let the Hus - bands and true Lo - vers

100 

greet 'em.

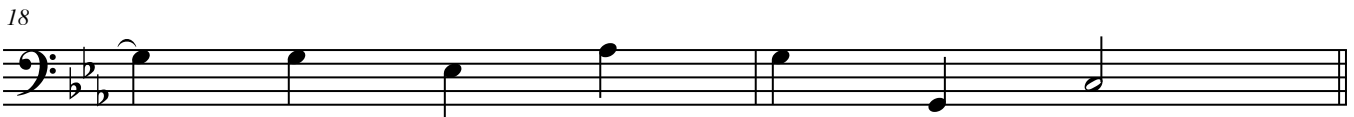
Viola da Gamba

"Since the toils and hazards of war" from *Orpheus Britannicus*

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Henry Purcell

Symphony for FLUTS



20 *soprano*

Since the toils and the ha - zards of War's _____ at an end, _____ the plea - sures of

24

Love _____ should suc - ceed 'em, the fair should pre - sent _ what the Se - na-tors _

27

send, and com-pleat what they've de - creed 'em, and com-pleat, com-pleat _____ what _____ they've de-

30

creed 'em:

37



44



51



58



65



72



79



86



93



100



107



114



Harpichord

"Since the toils and hazards of war" from *Orpheus Britannicus*

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Henry Purcell

Symphony for FLUTS

Continuo realization \
by W. F. Long.

#6

Musical notation for measures 1-5. The score is in G minor (three flats) and common time. The treble clef contains block chords and some moving lines, while the bass clef contains a more active line. A sharp sign is present in the bass clef staff at the end of the first system.

Musical notation for measures 6-10. The treble clef continues with block chords and some moving lines, while the bass clef continues with a more active line.

Musical notation for measures 11-15. The treble clef continues with block chords and some moving lines, while the bass clef continues with a more active line.

Musical notation for measures 16-20. The treble clef continues with block chords and some moving lines, while the bass clef continues with a more active line.

"Since the toils and hazards of war"

20

Since the toils and the ha - zards of War's _____ at an end, _____ the plea - sures of

7
6
4

24

Love _____ should suc - ceed 'em, the fair should pre - sent what the Se - na-tors

b 6

27

send, and com-pleat what they've de - creed 'em, and com-pleat, com-pleat _____ what they've de-

3/4

30

creed 'em:

3/4

37

Musical score for measures 37-43. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melody of quarter notes and half notes, often with a dotted rhythm. The left hand provides a steady accompaniment of quarter notes.

44

Musical score for measures 44-50. The right hand continues the melodic line with some chords and rests. The left hand maintains the quarter-note accompaniment.

51

Musical score for measures 51-57. The right hand melody becomes more active with eighth notes and quarter notes. The left hand accompaniment remains consistent.

58

Musical score for measures 58-64. The right hand features a series of chords and moving lines. The left hand accompaniment continues with quarter notes.

65

Musical score for measures 65-71. The right hand melody is characterized by dotted rhythms and quarter notes. The left hand accompaniment is steady.

72

Musical score for measures 72-78. The right hand melody concludes with a series of chords and quarter notes. The left hand accompaniment ends with a final cadence.

79

Musical score for measures 79-85. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melody of eighth and quarter notes, while the left hand provides a steady bass line of quarter notes.

86

Musical score for measures 86-92. The right hand continues the melodic line with some chords, and the left hand maintains the rhythmic accompaniment.

93

Musical score for measures 93-99. The right hand has a more active melodic line with some grace notes, and the left hand continues the bass line.

100

Musical score for measures 100-106. The right hand features a melodic line with some rests, and the left hand continues the bass line.

107

Musical score for measures 107-113. The right hand has a melodic line with some chords, and the left hand continues the bass line.

114

Musical score for measures 114-115. The right hand has a melodic line with some chords, and the left hand continues the bass line. The piece ends with a double bar line.