*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*

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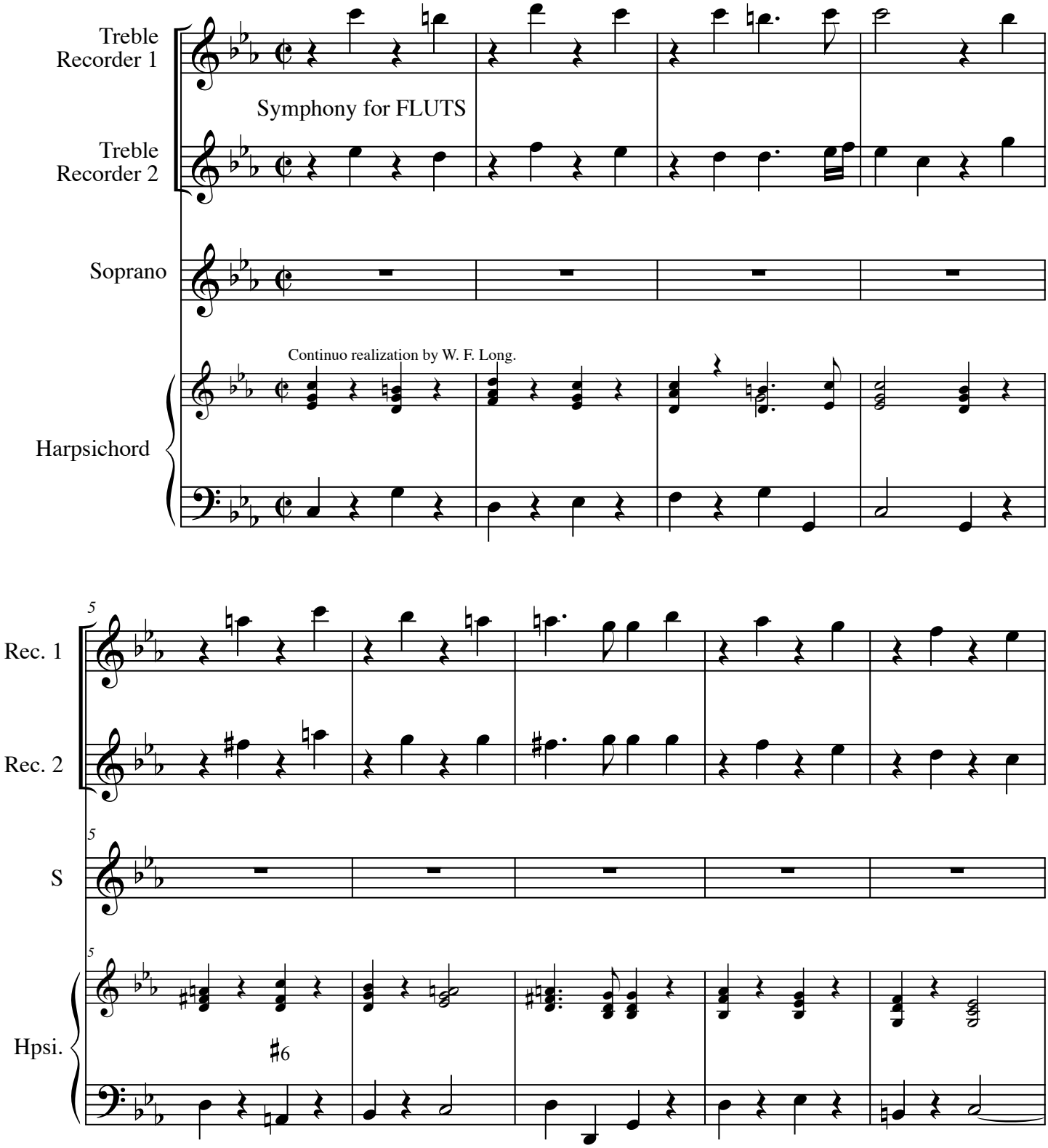
# "Since the toils and hazards of war" from *Orpheus Britannicus*

**Thomas Betterton after John Fletcher**

**Henry Purcell**

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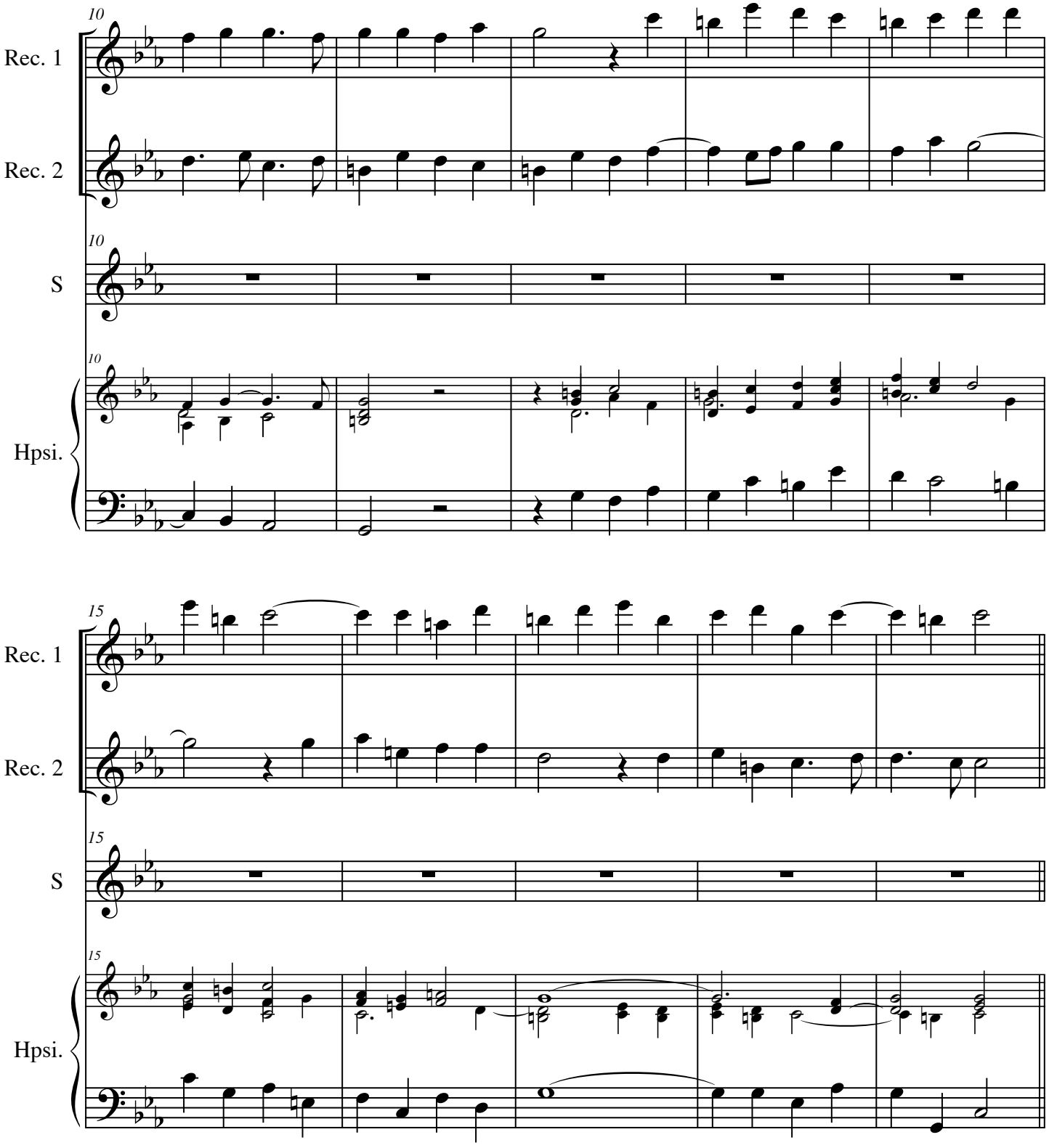


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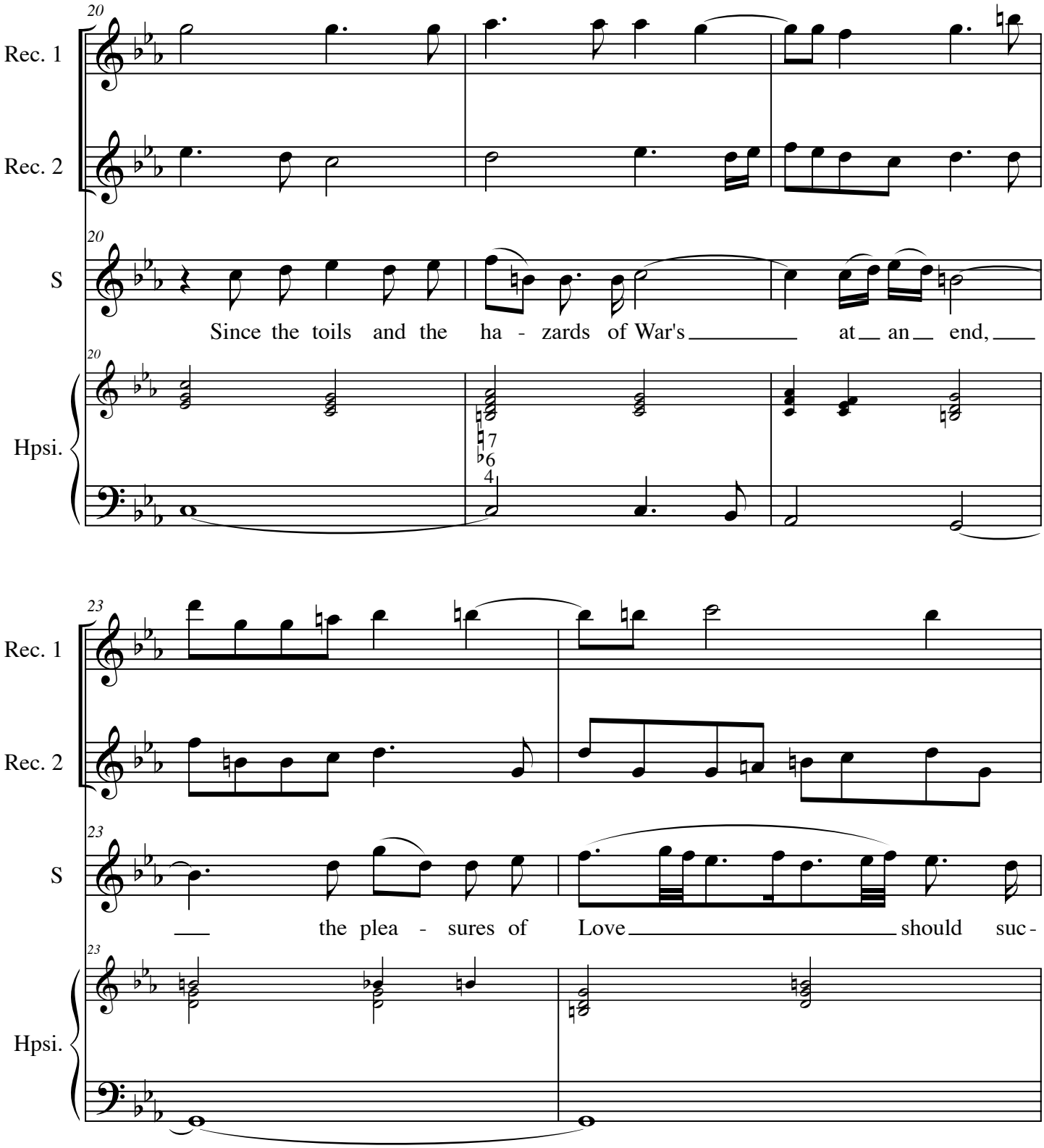


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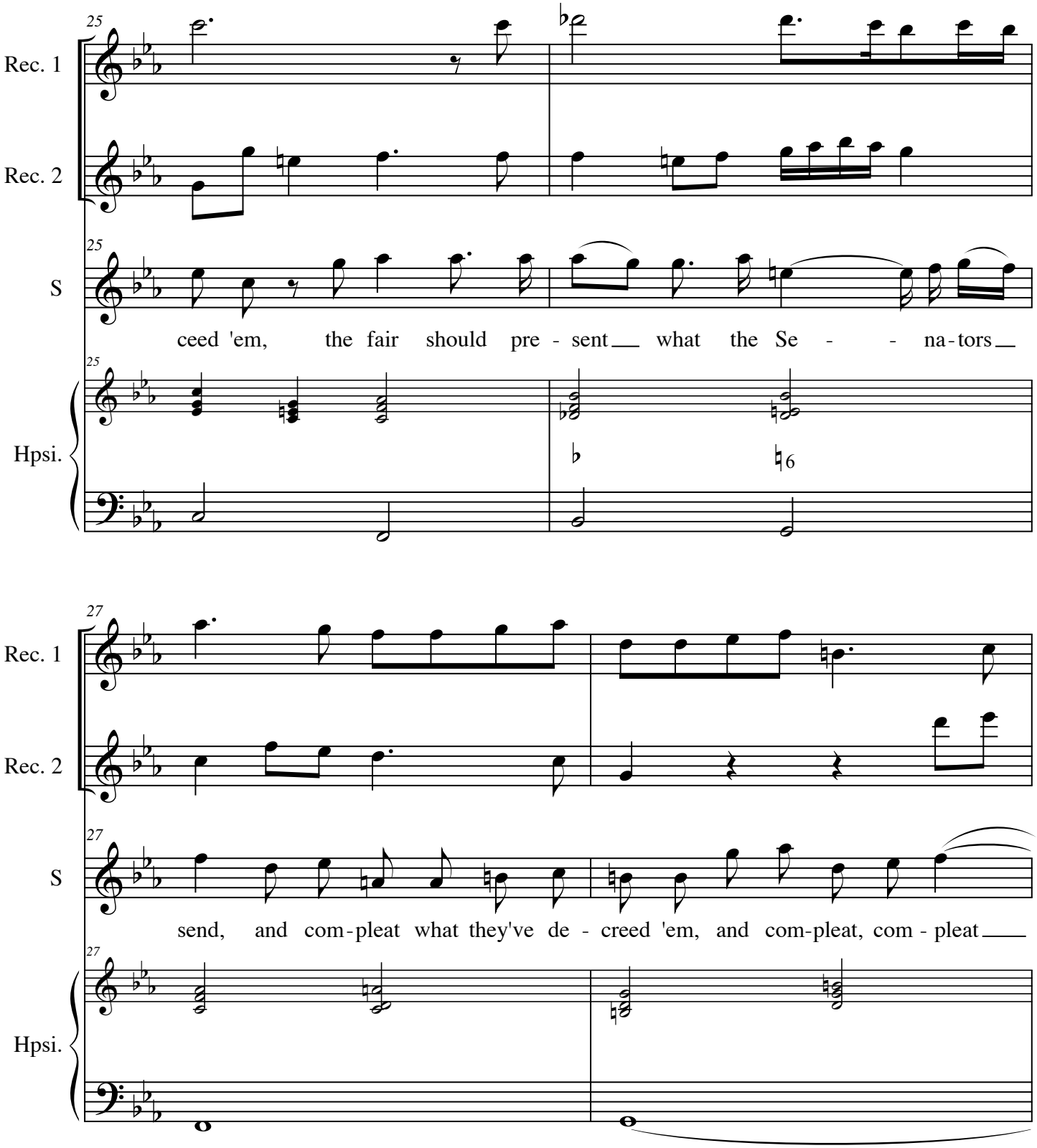


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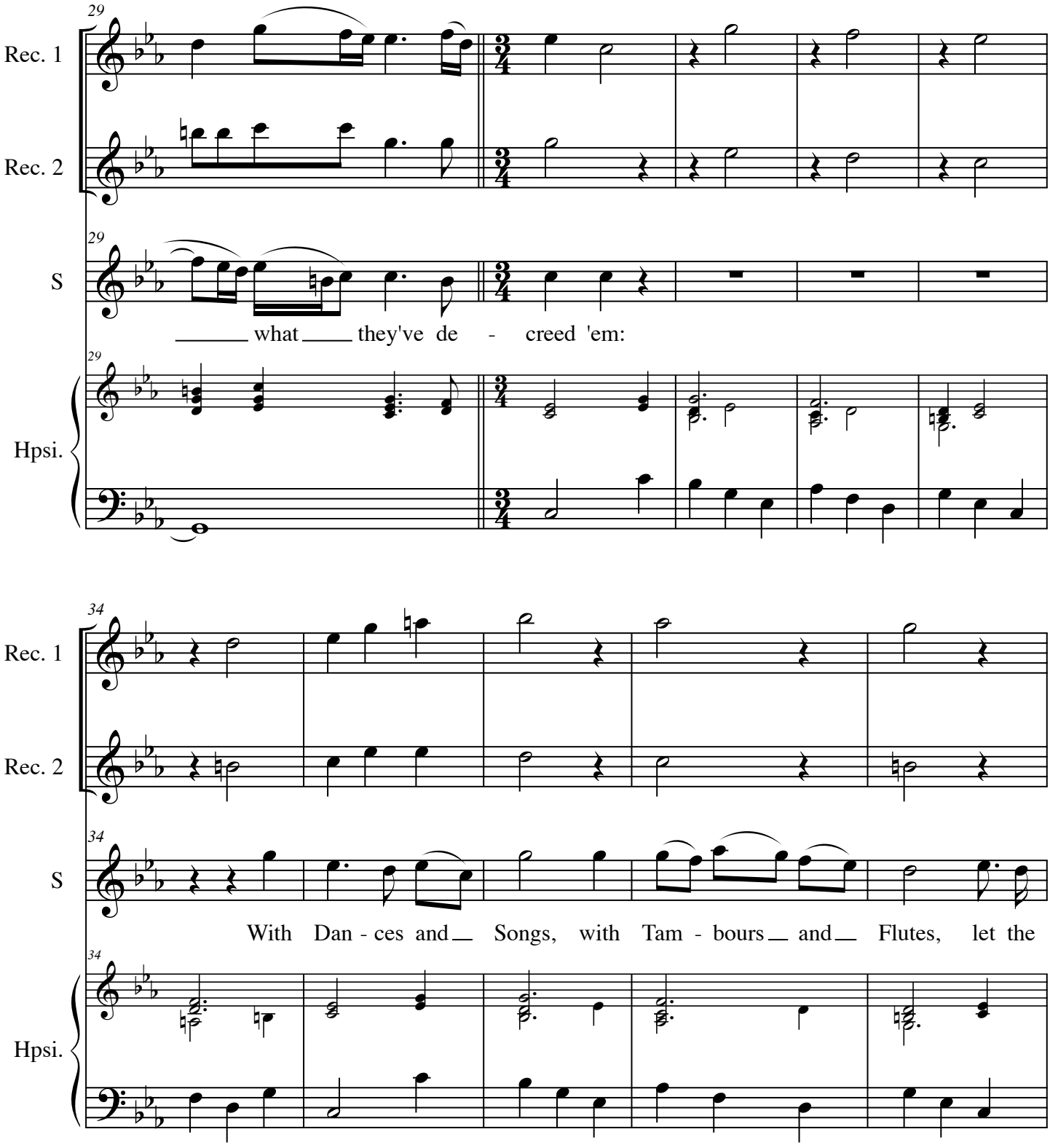


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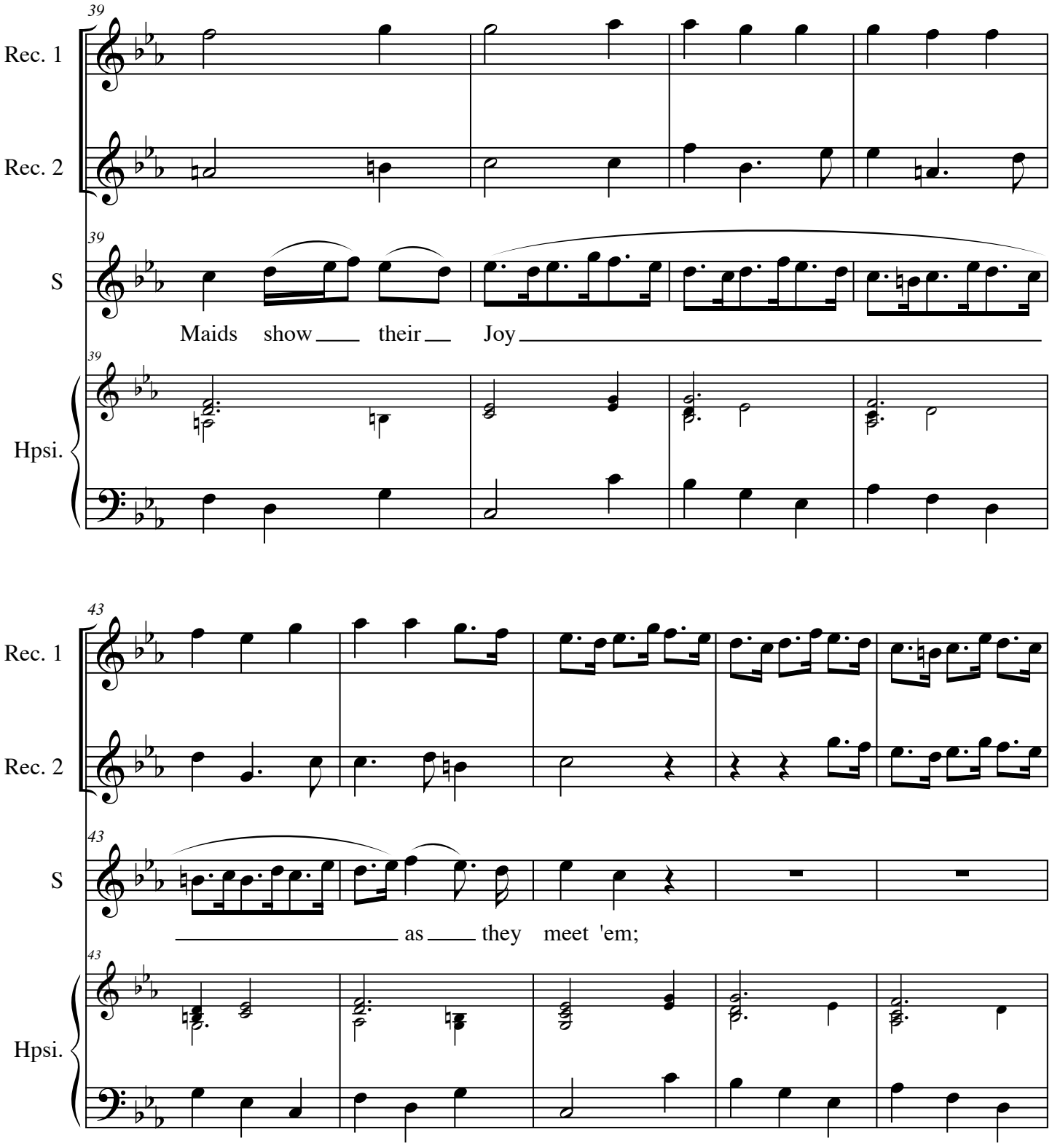


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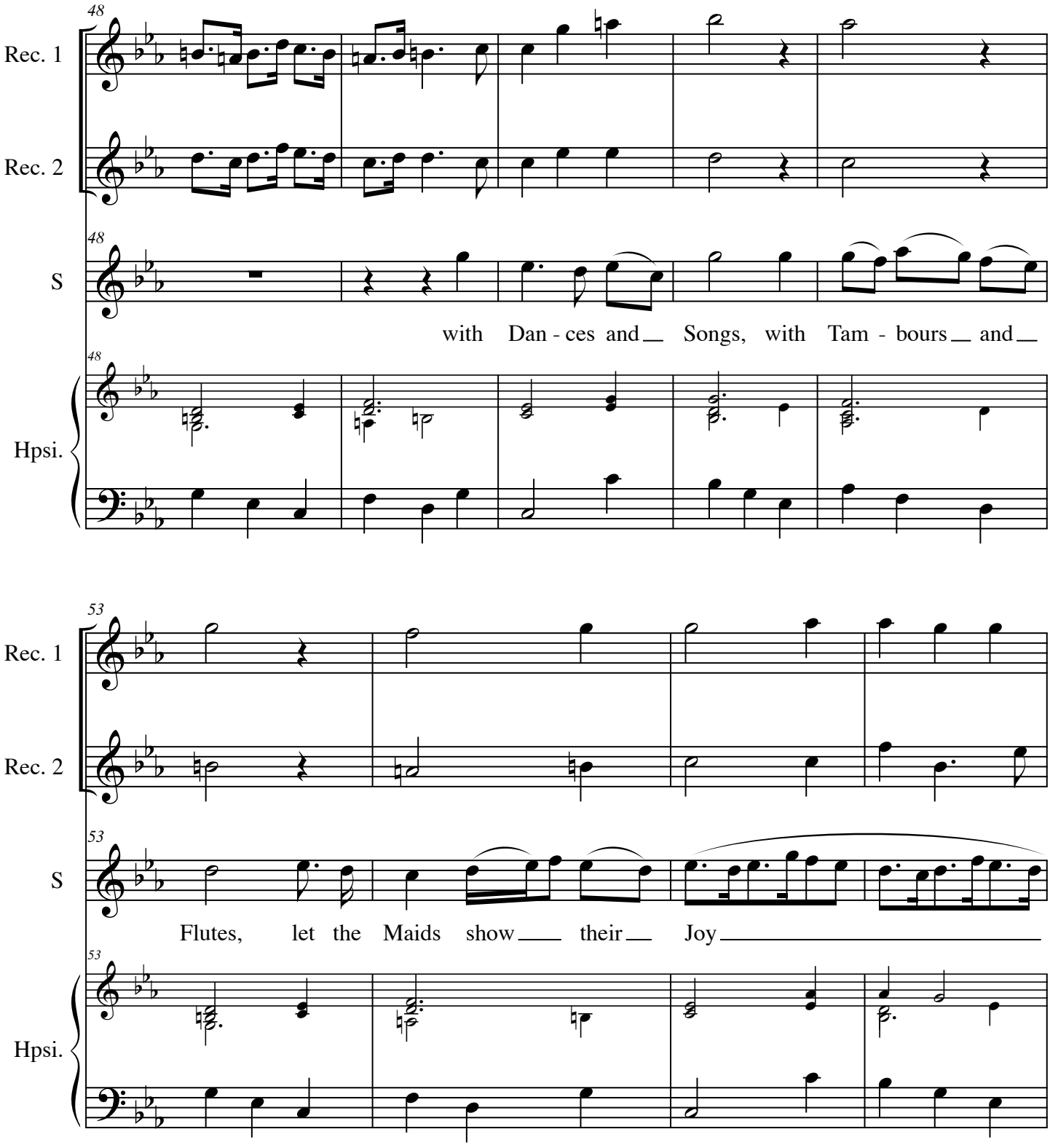


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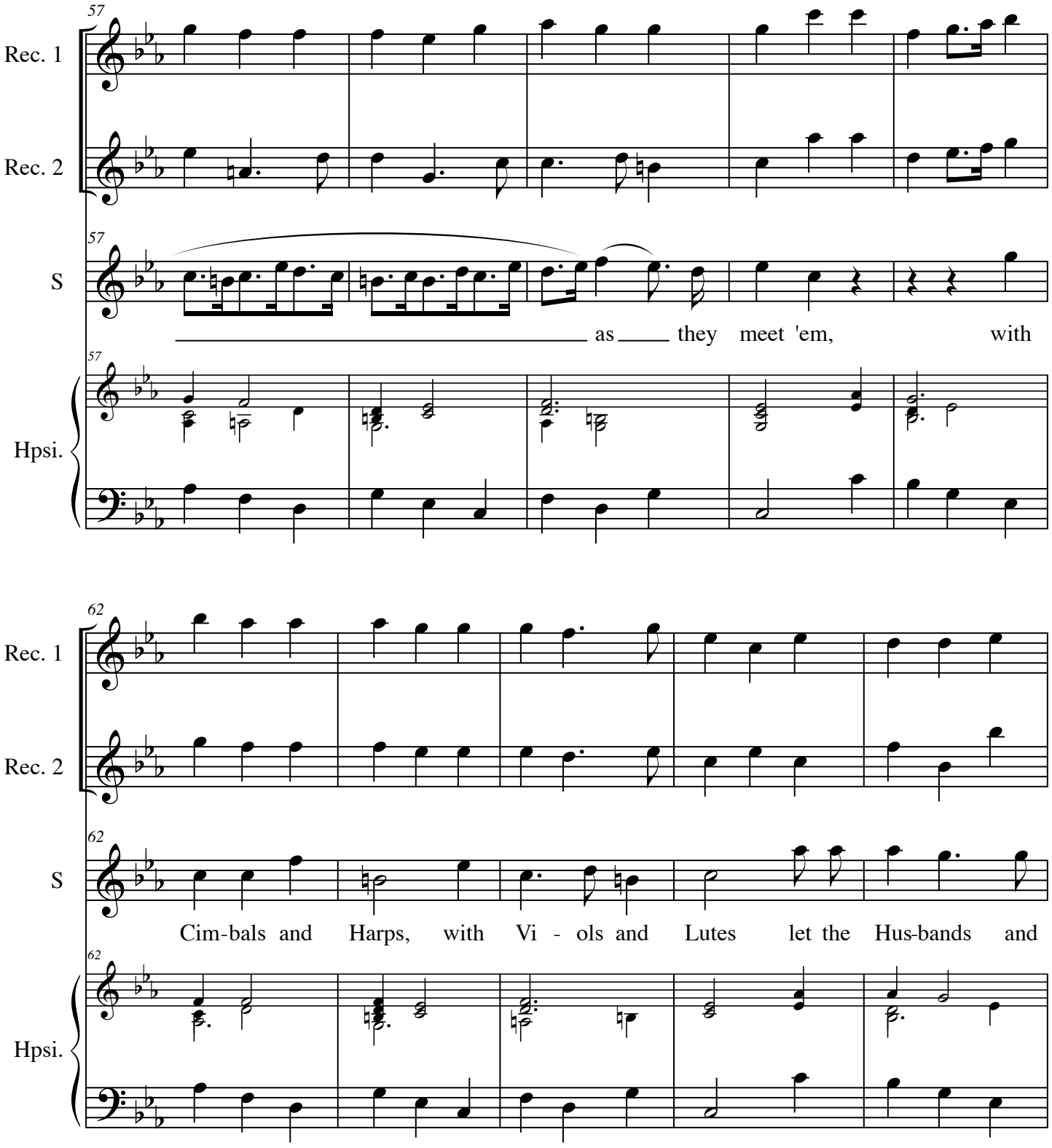


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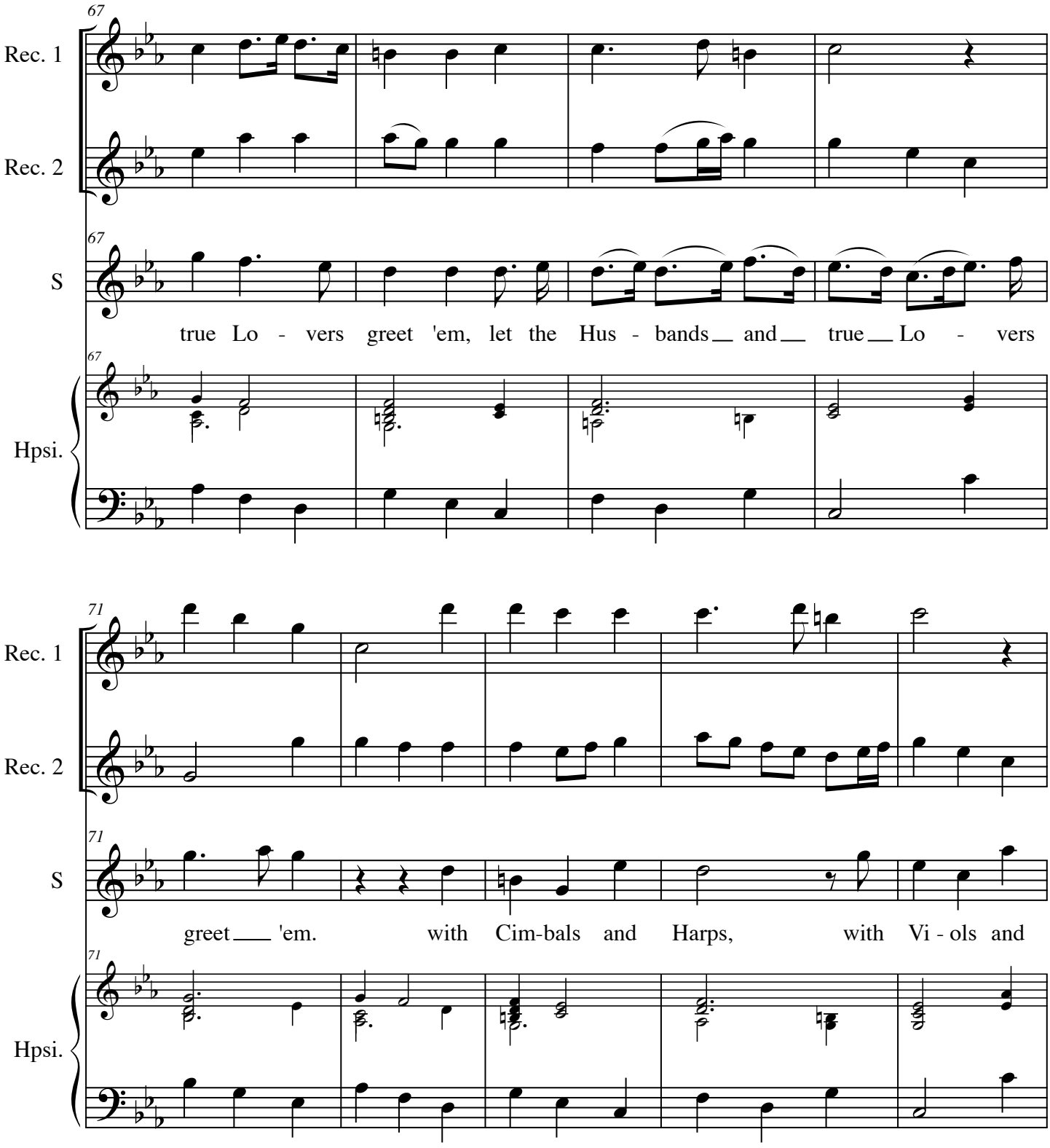


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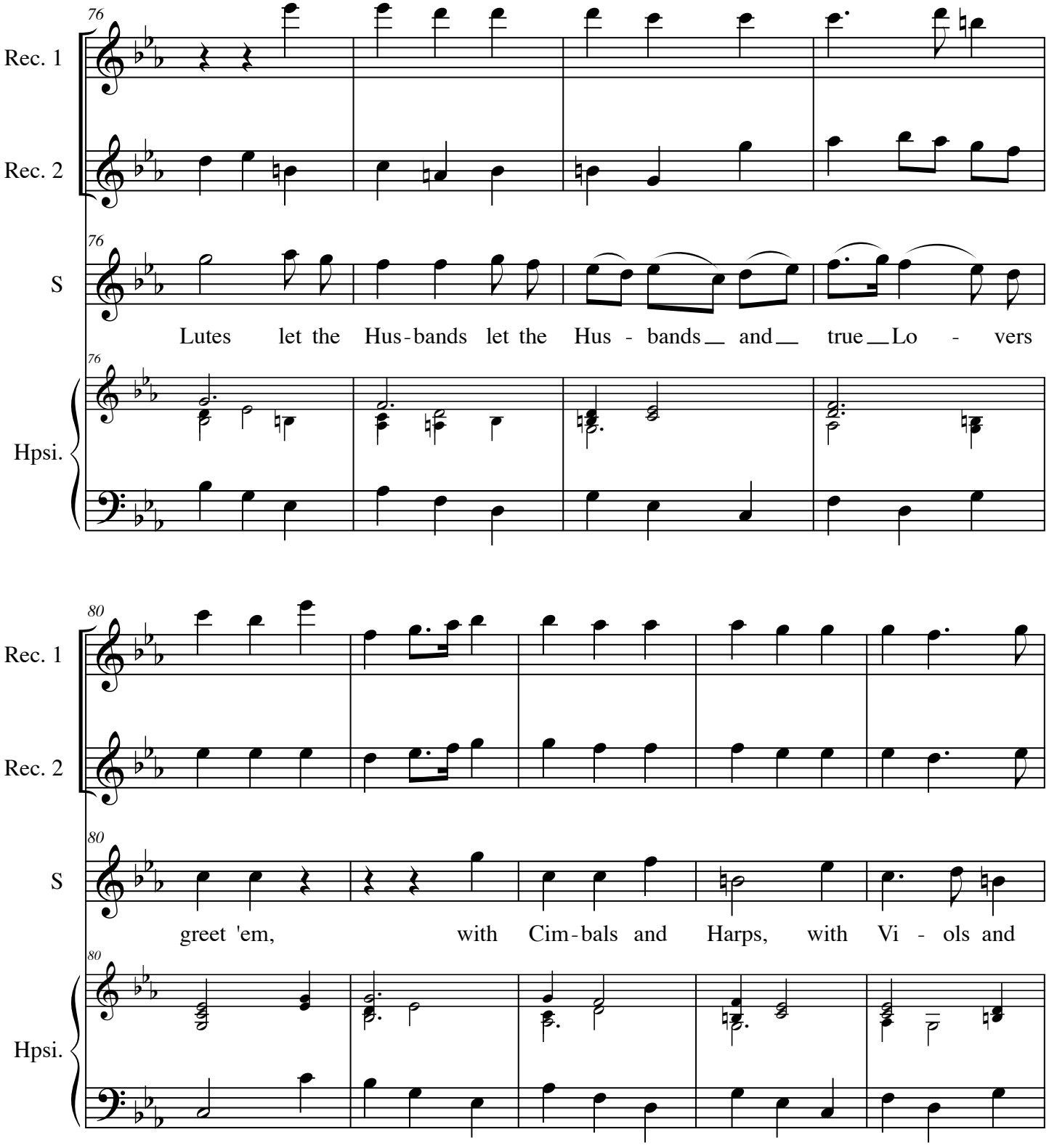


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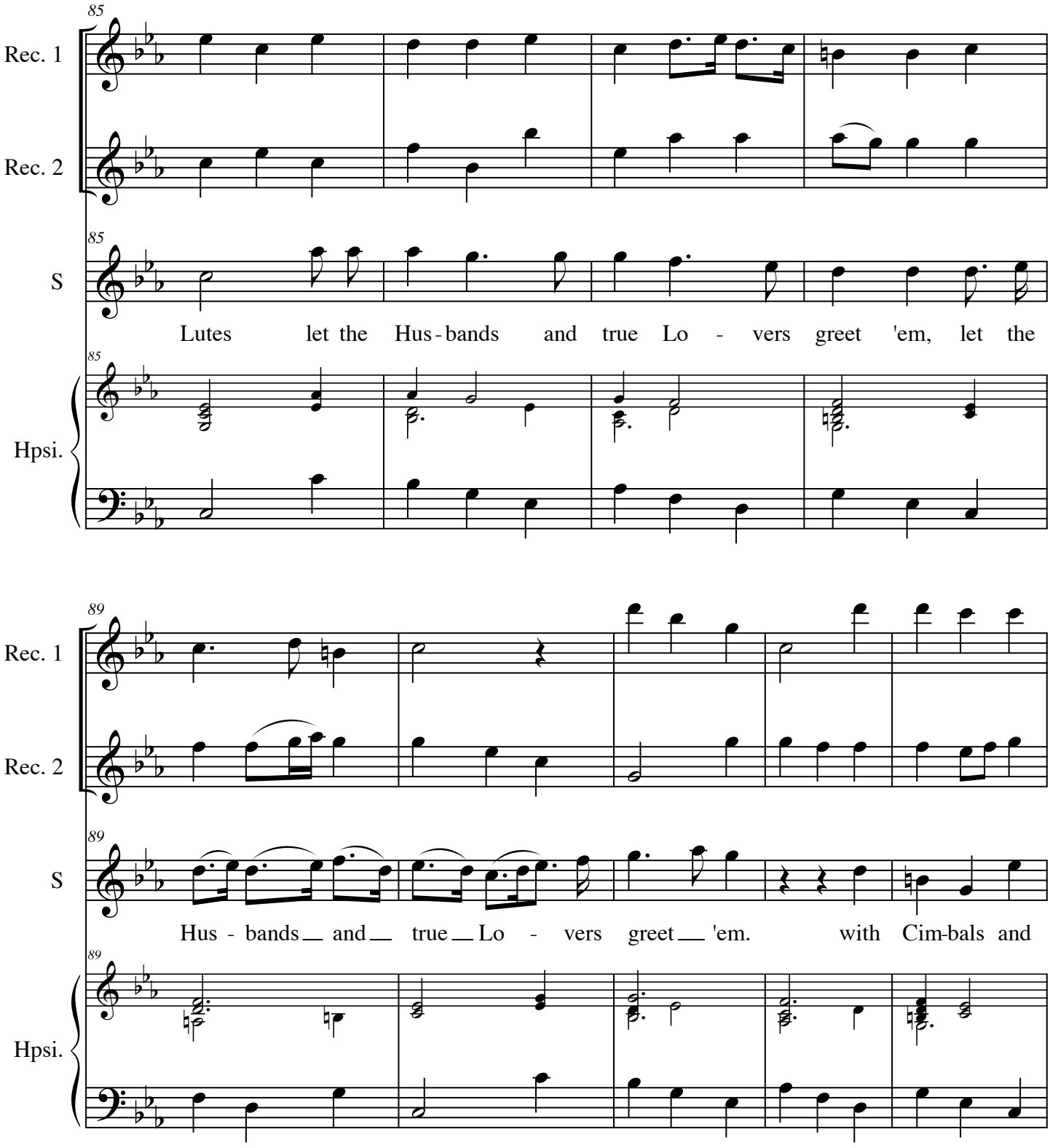


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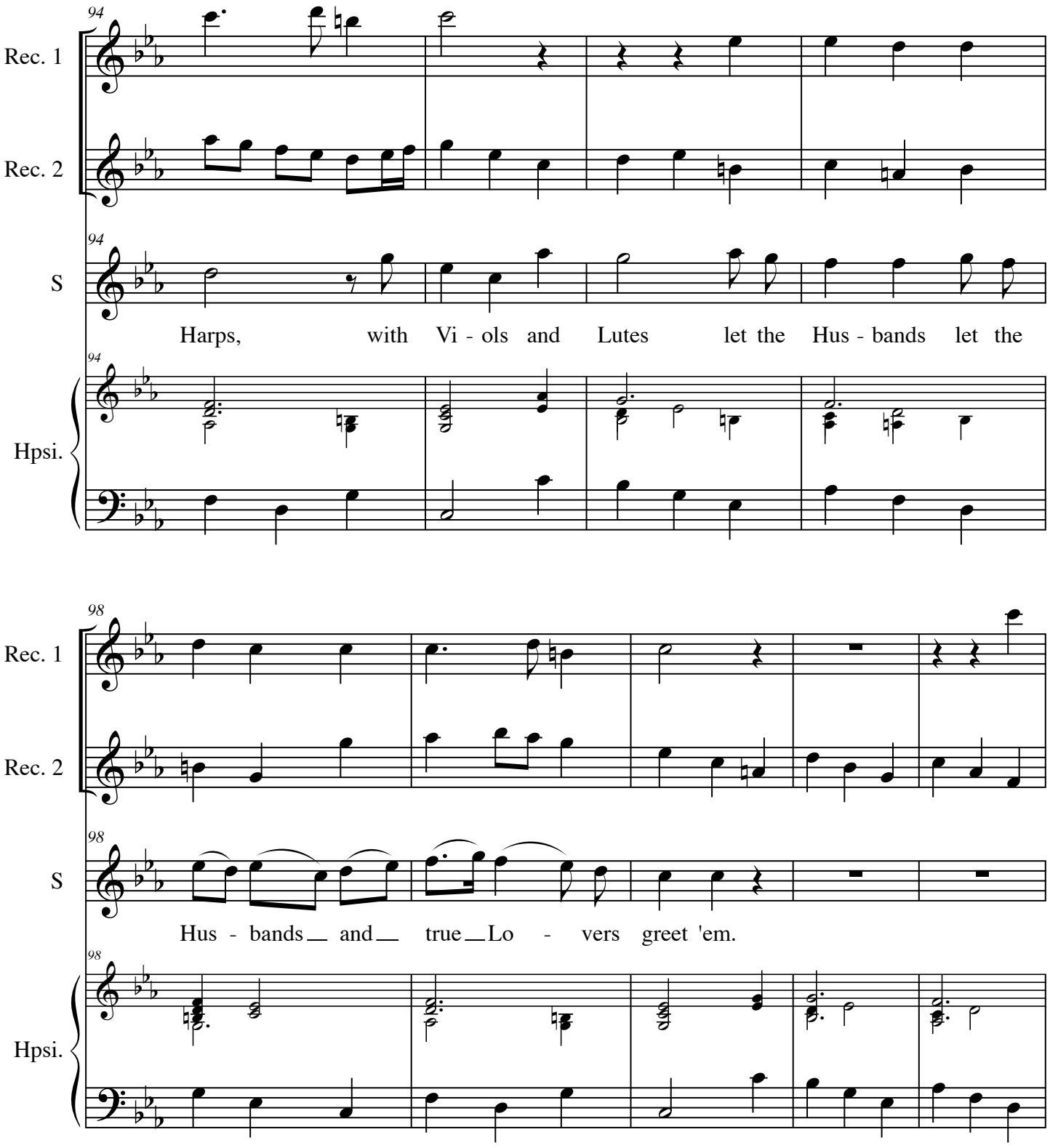


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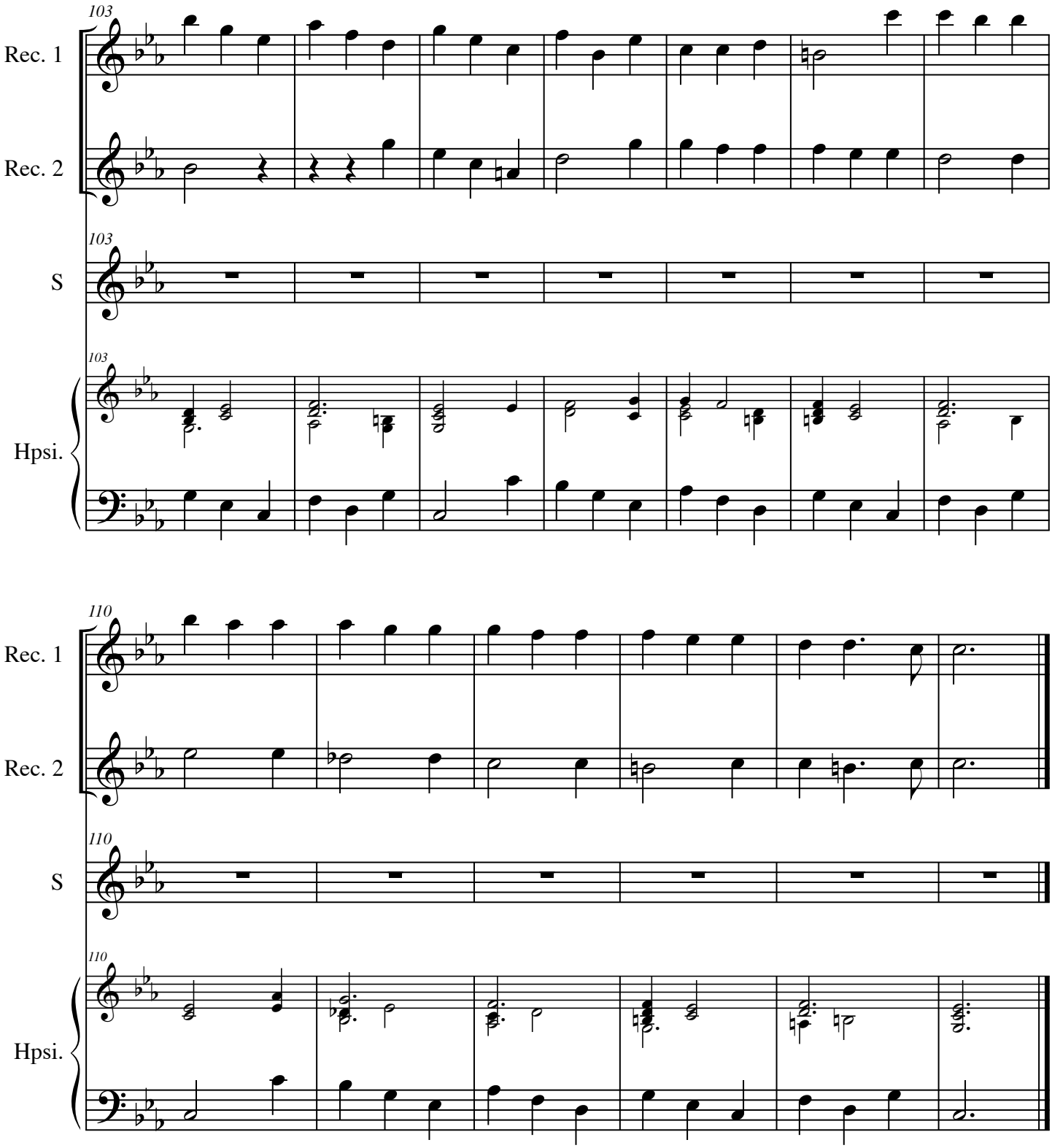


This is an aria and chorus from Purcell's Semi-Opera, *Prophetess or The History of Dioclesian* (1690). It is found on page 77 of Book I of *Orpheus Britannicus*.

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.

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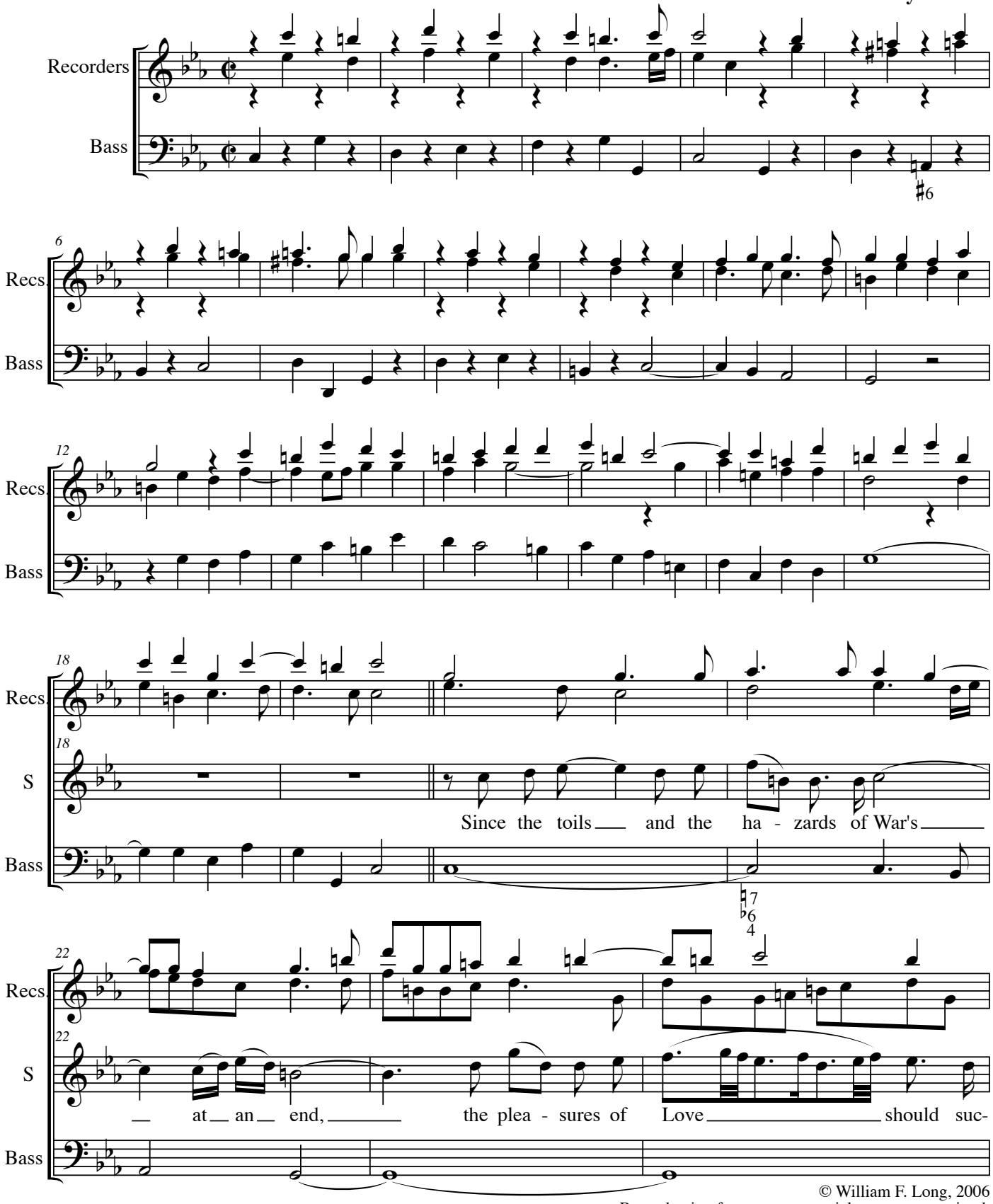
# "Since the toils and hazards of war" from *Orpheus Britannicus*

**Thomas Betterton after John Fletcher** **Henry Purcell**

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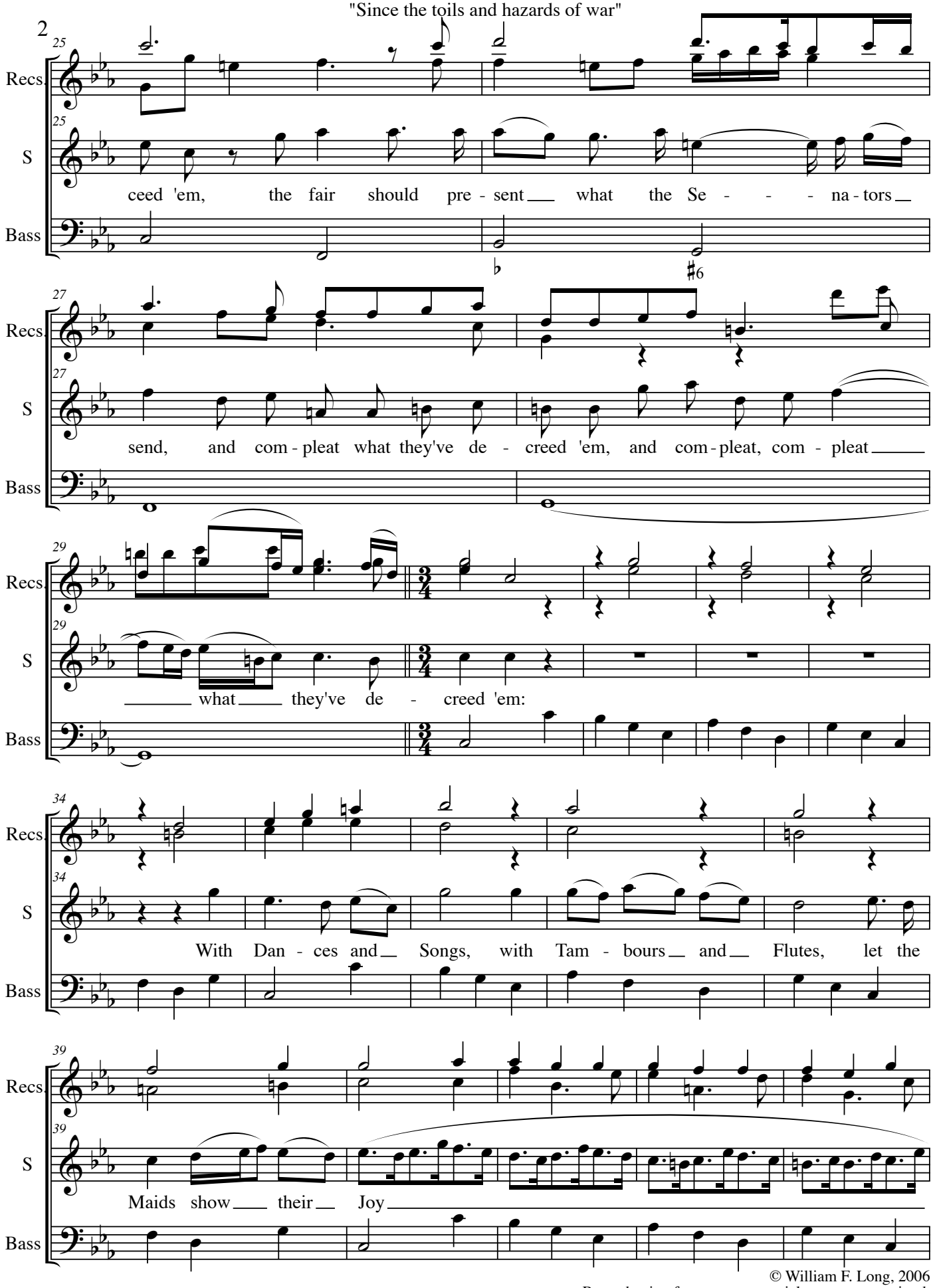


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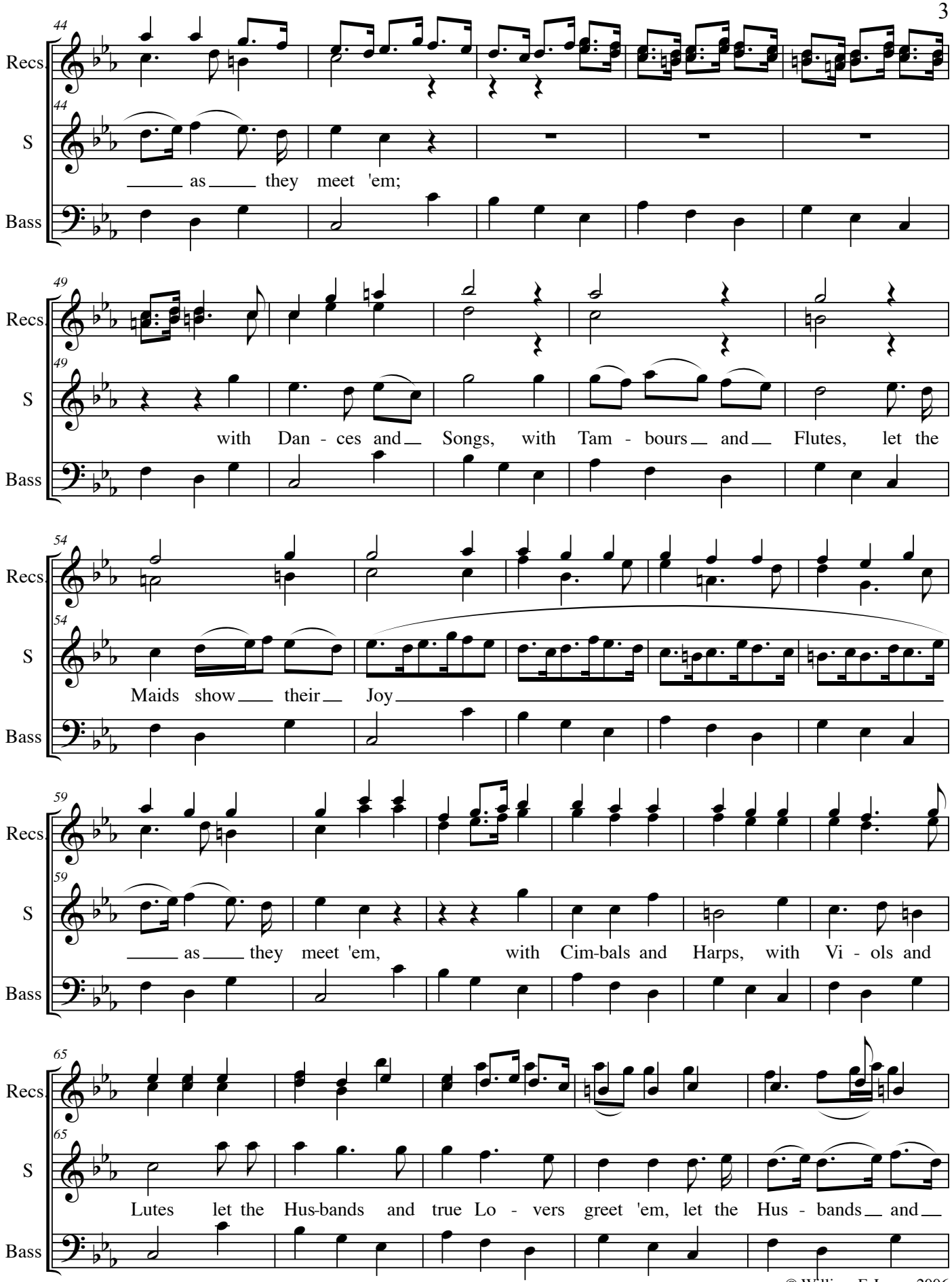


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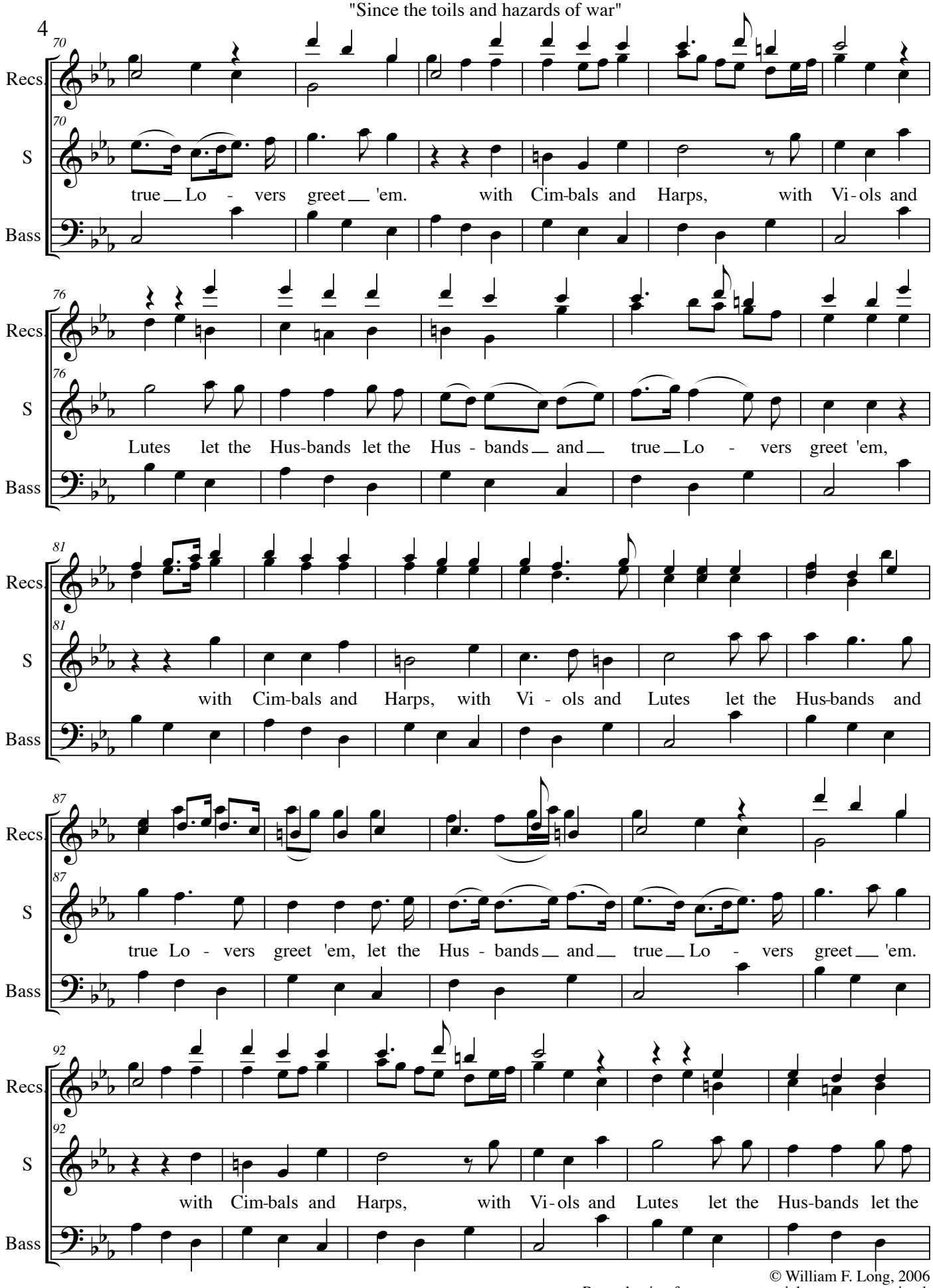
"Since the toils and hazards of war"

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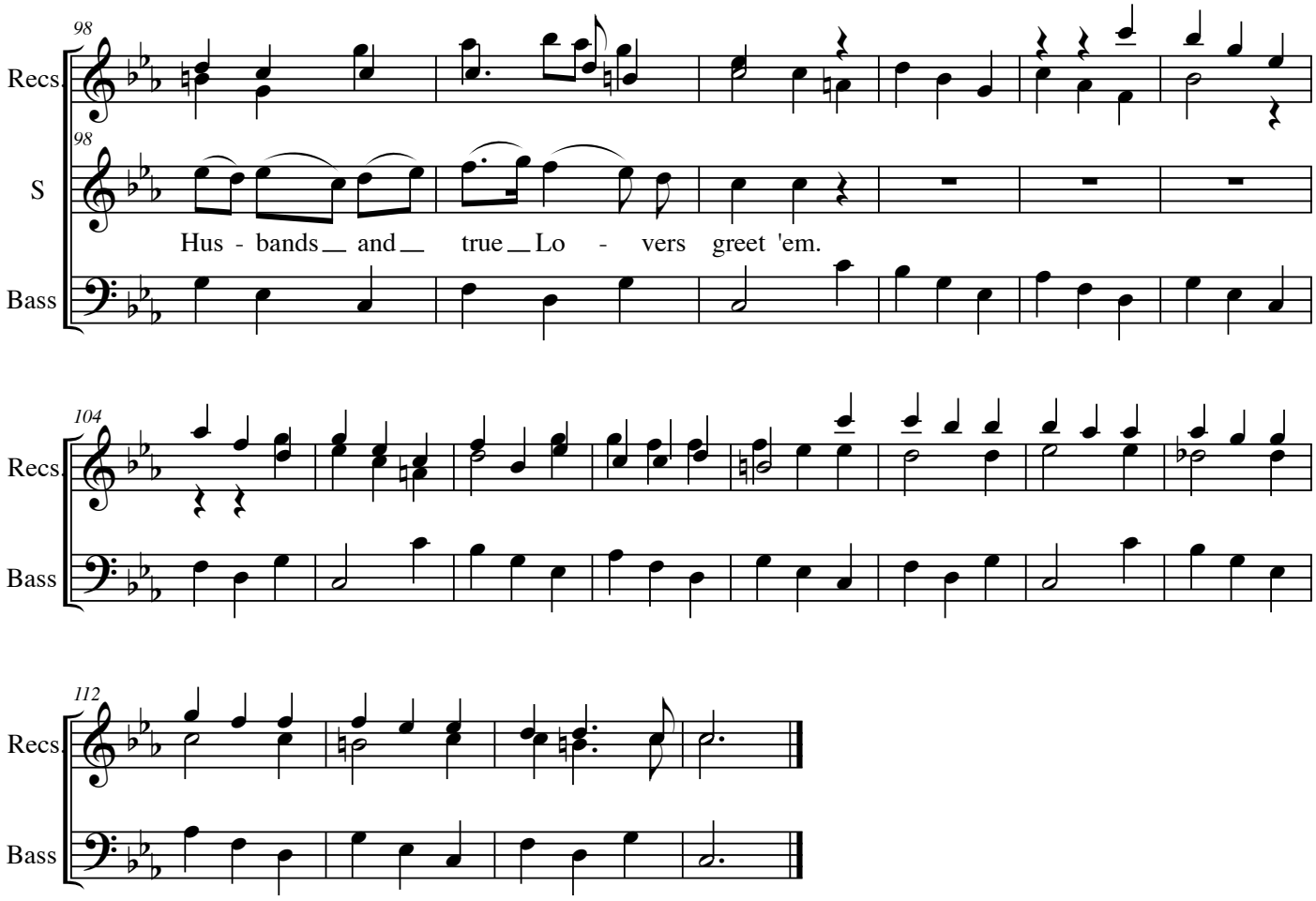


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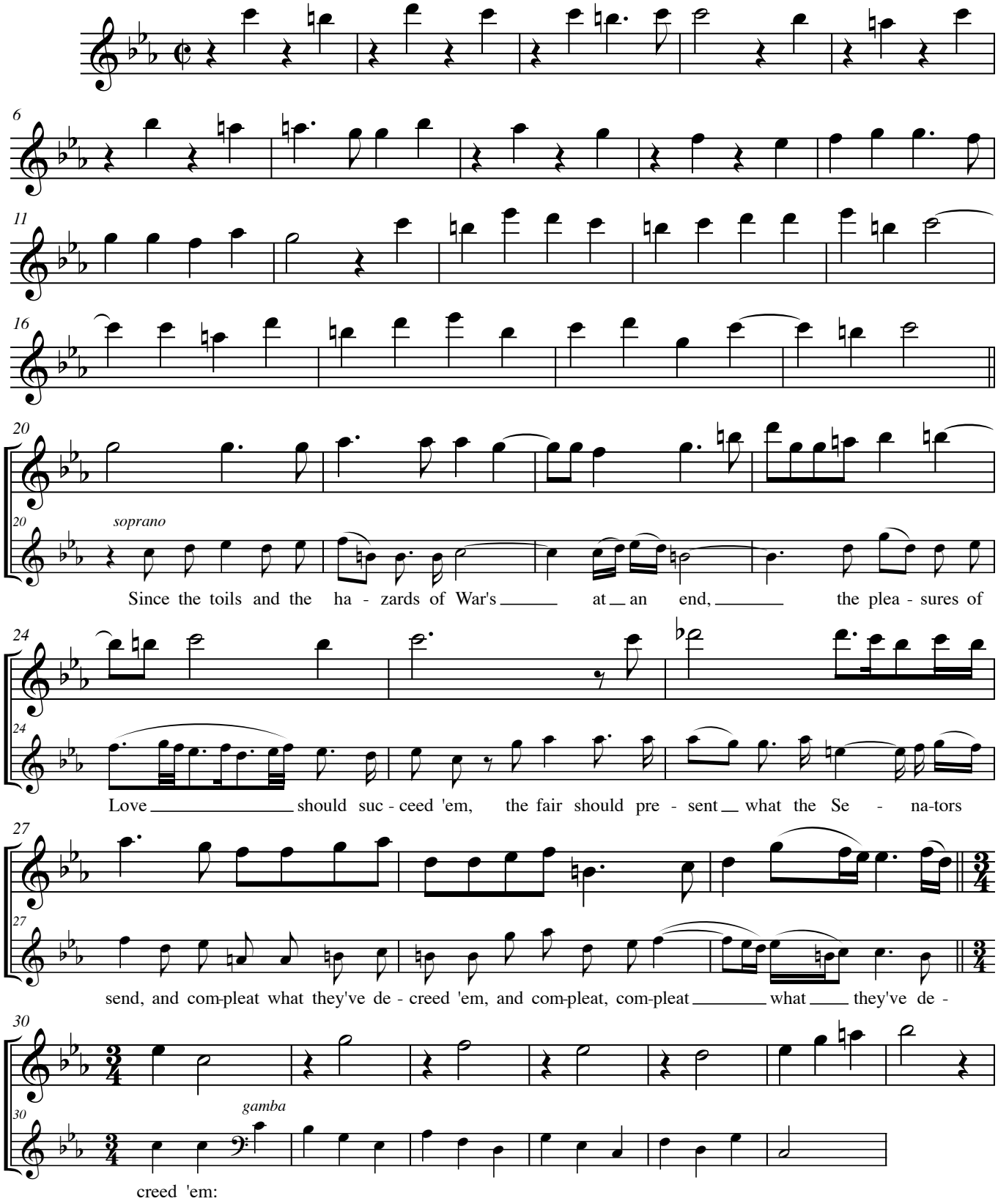
Treble Recorder 1

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

**Henry Purcell**

Symphony for FLUTS

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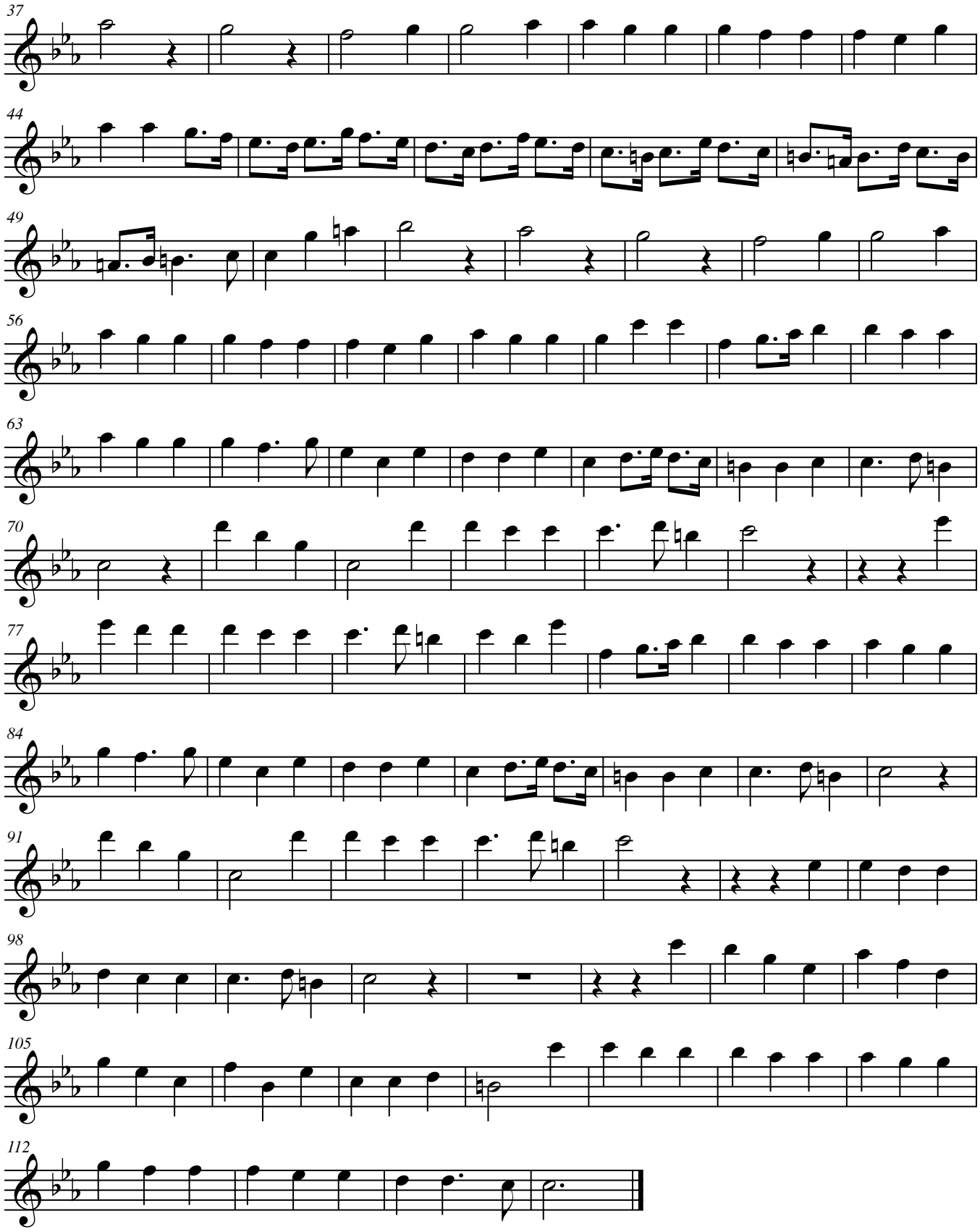
"Since the toils and hazards of war"

Treble Recorder 1

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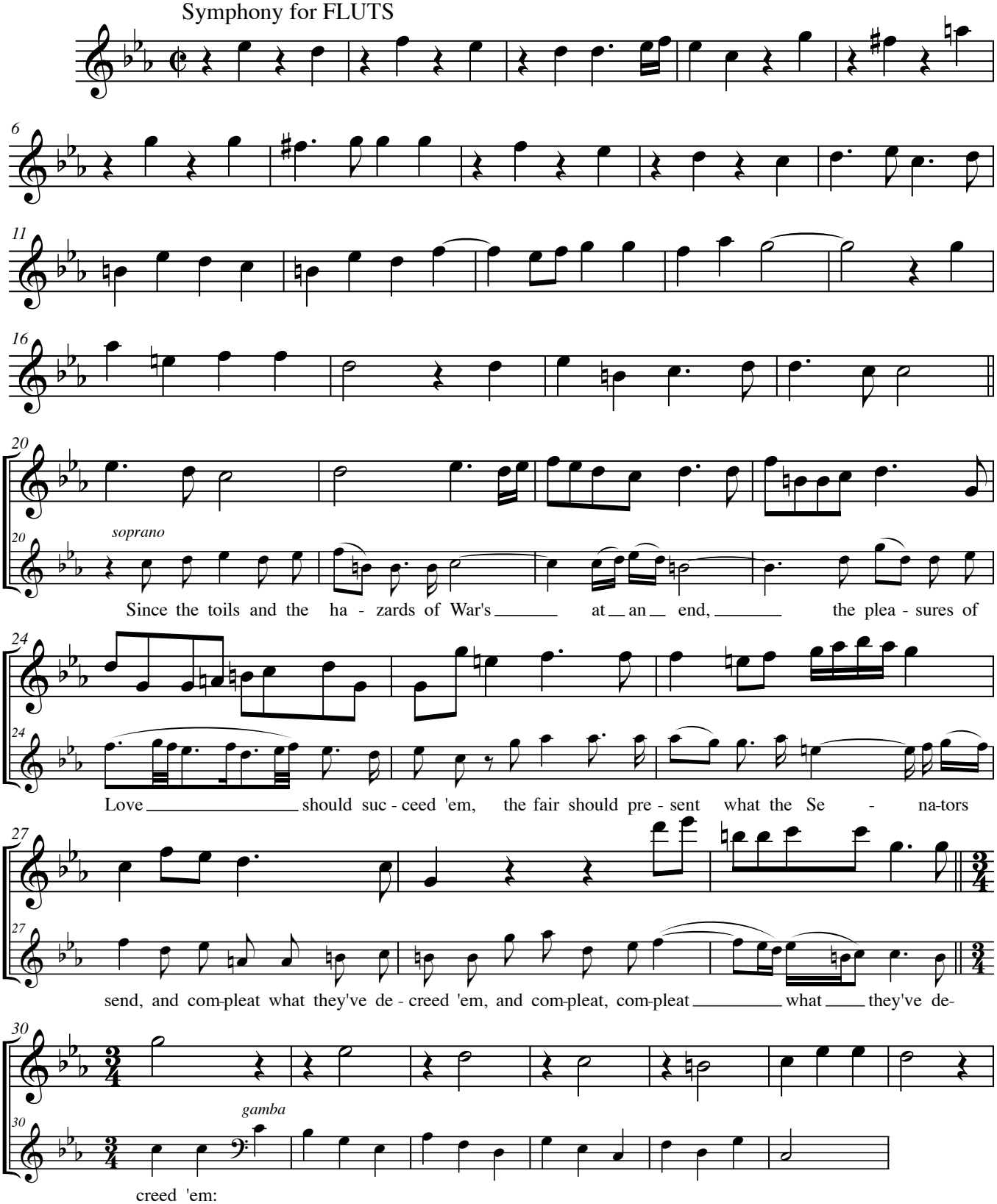
Treble Recorder 2

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

**Henry Purcell**

Symphony for FLUTS

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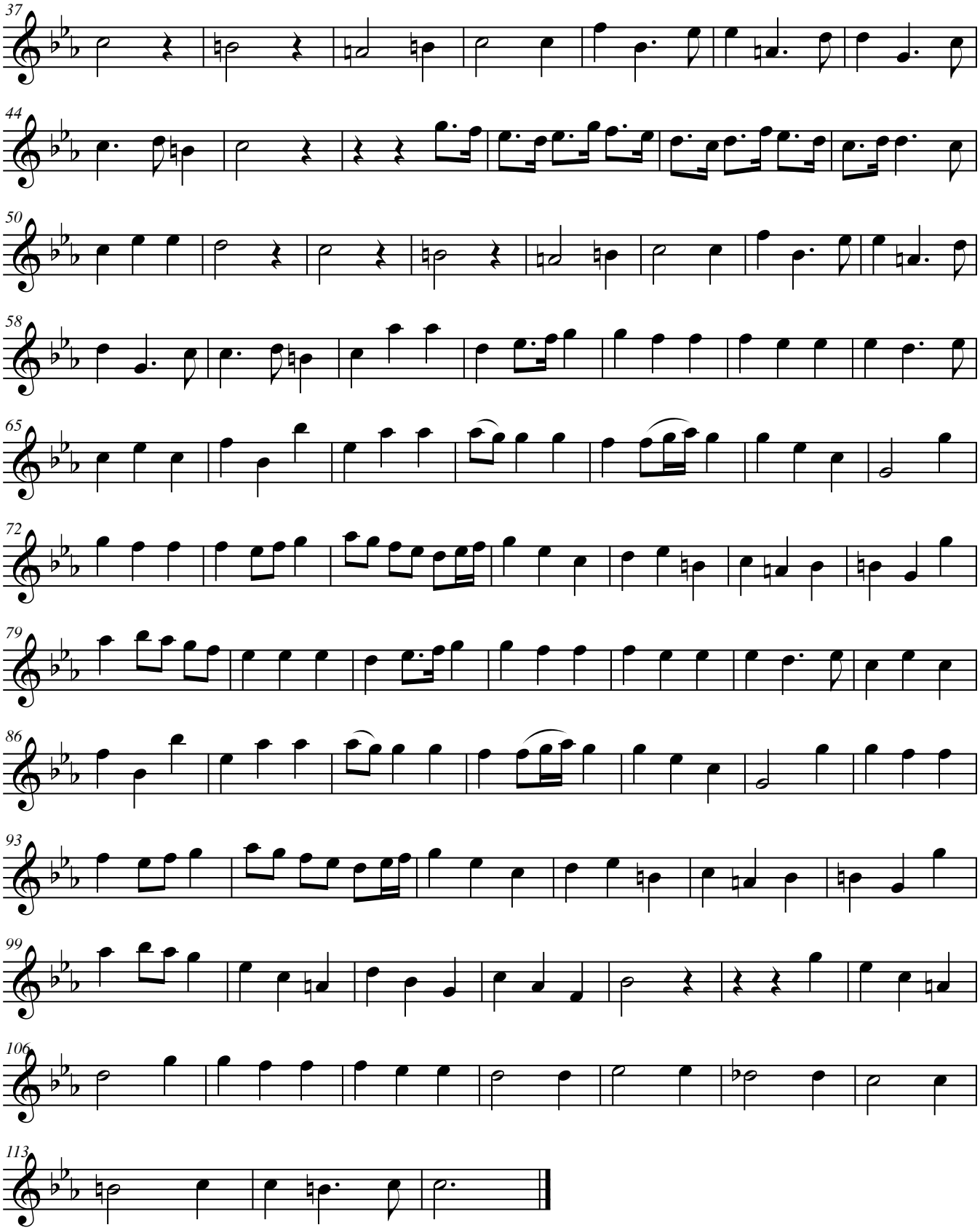
Treble Recorder 2

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Soprano

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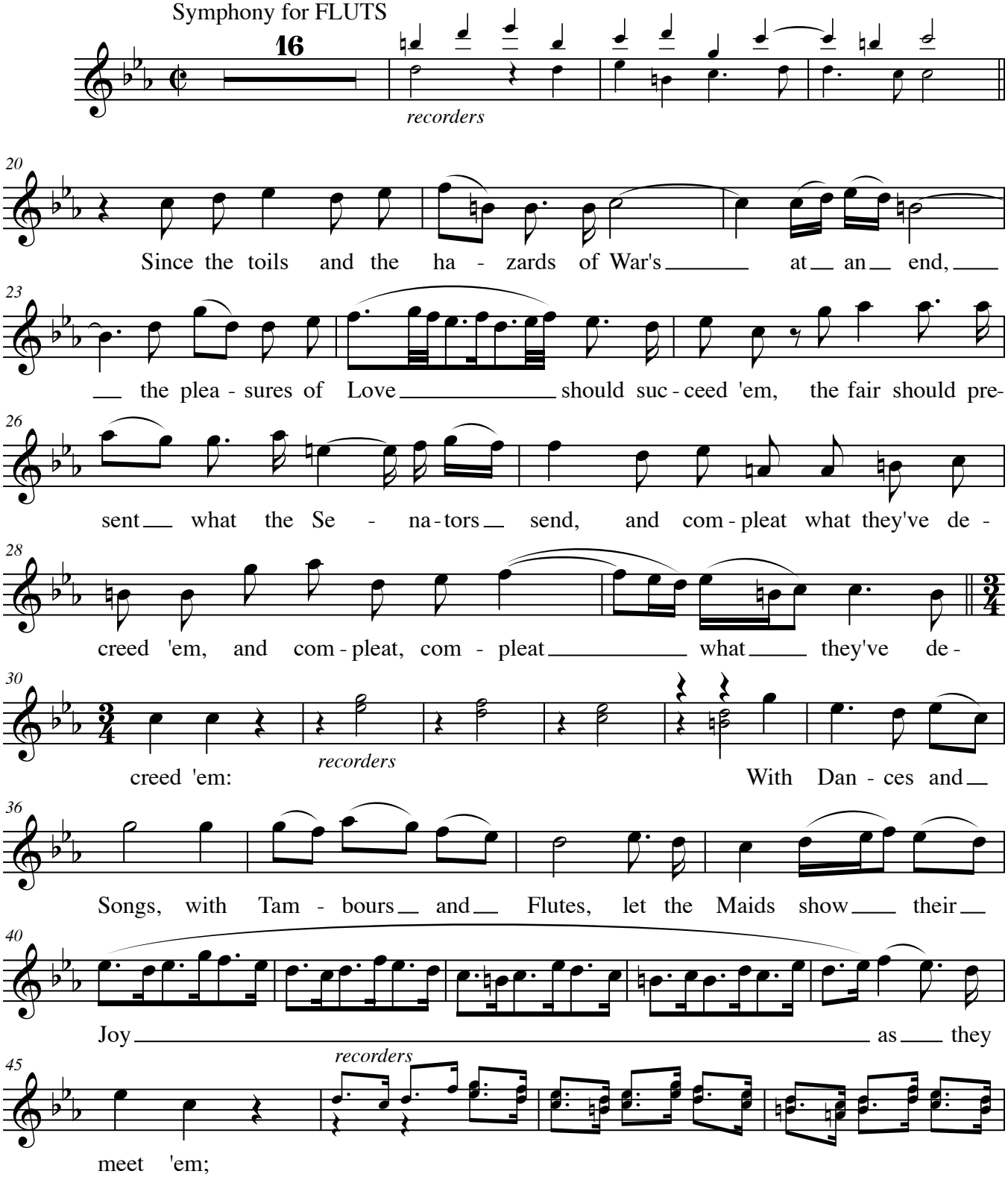


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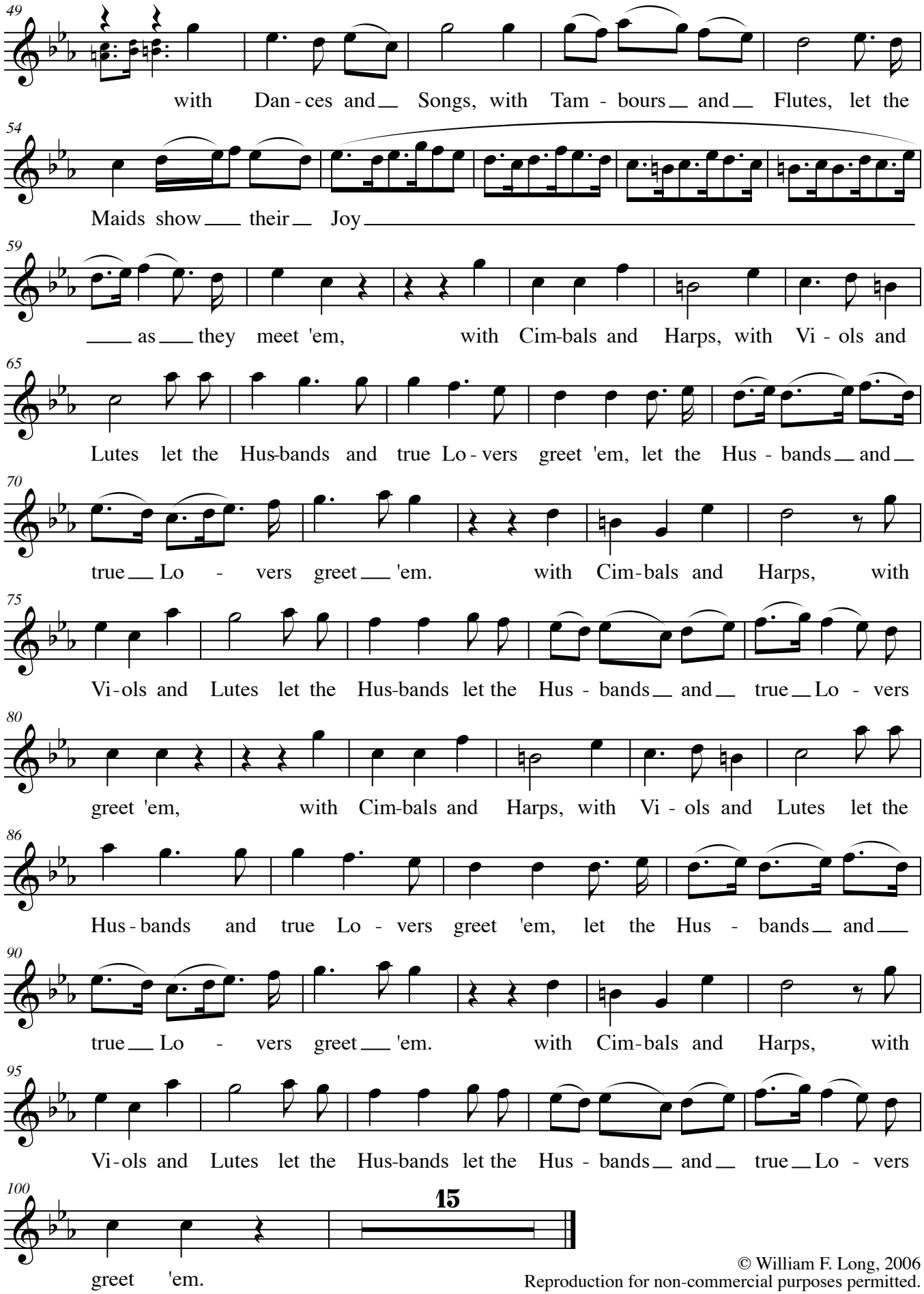


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Viola da Gamba

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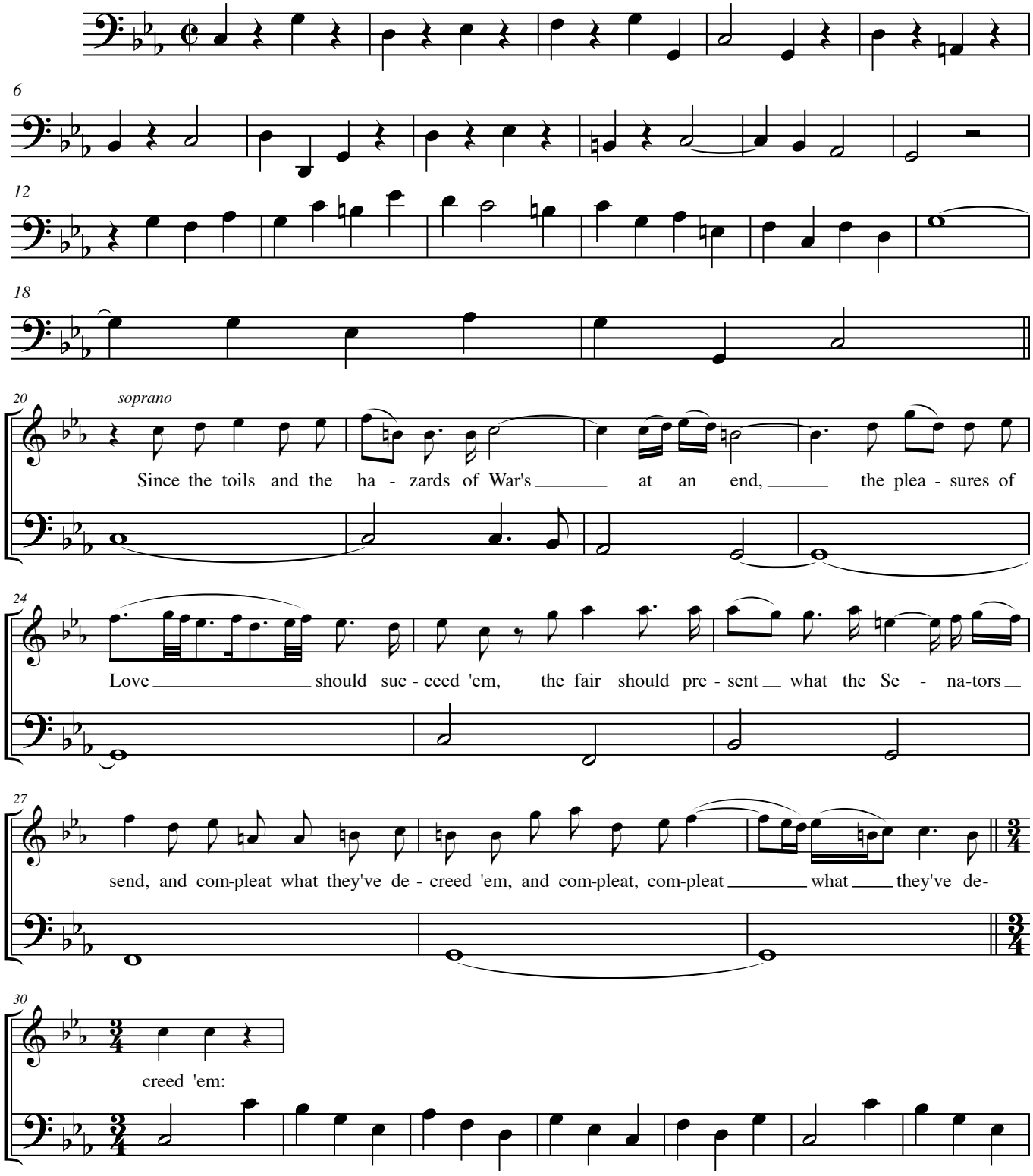
Symphony for FLUTS

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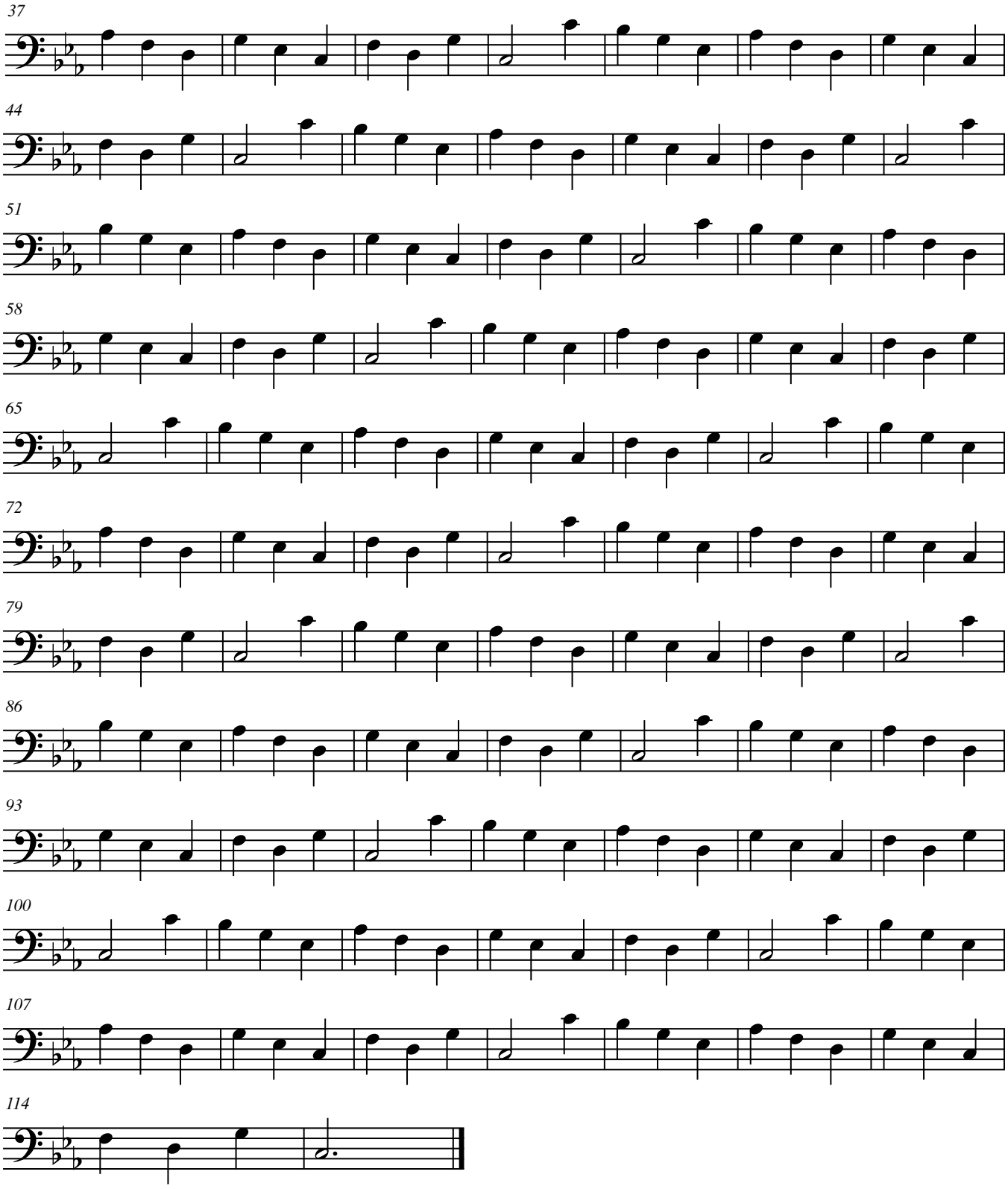


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Harpsichord

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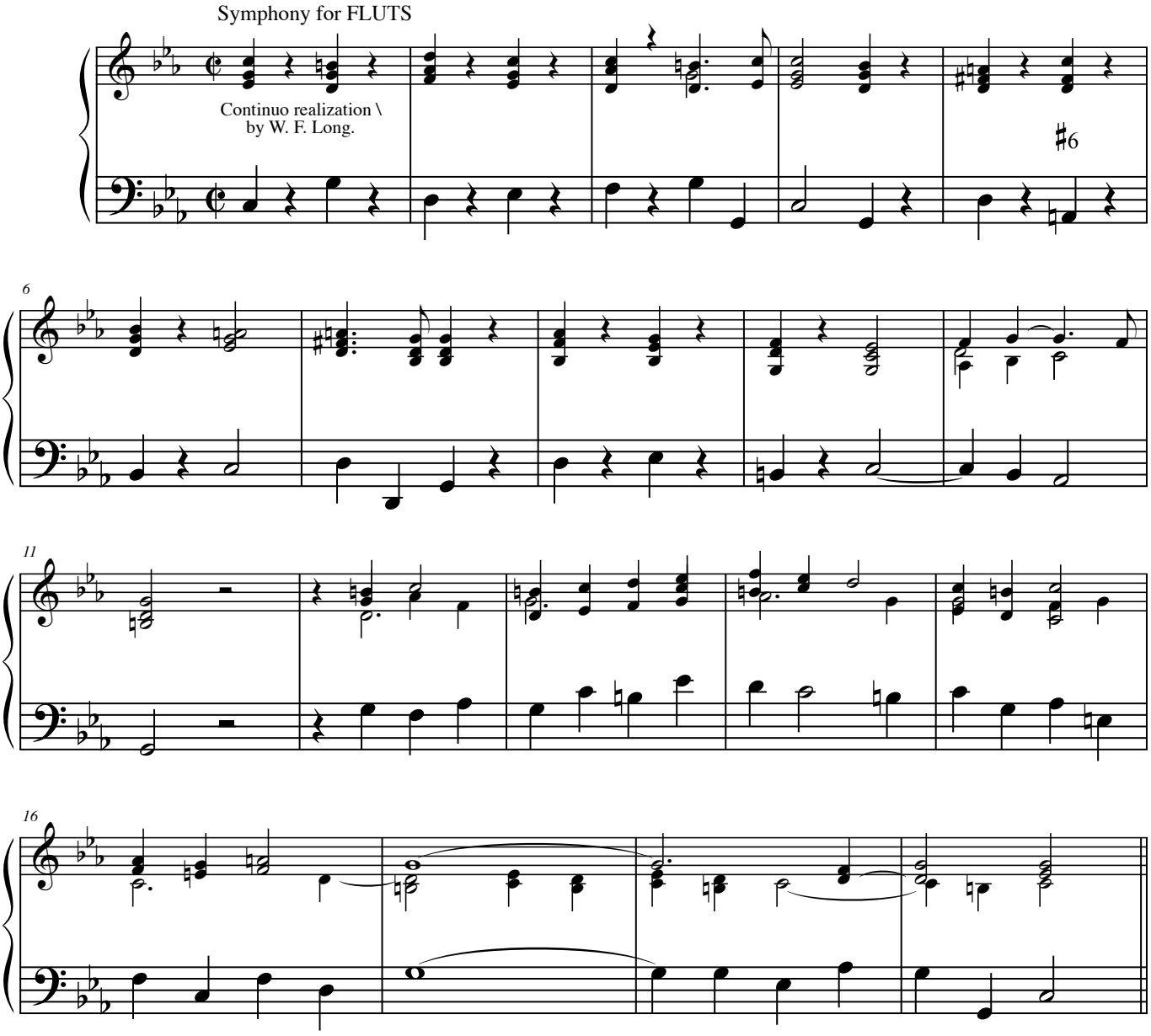


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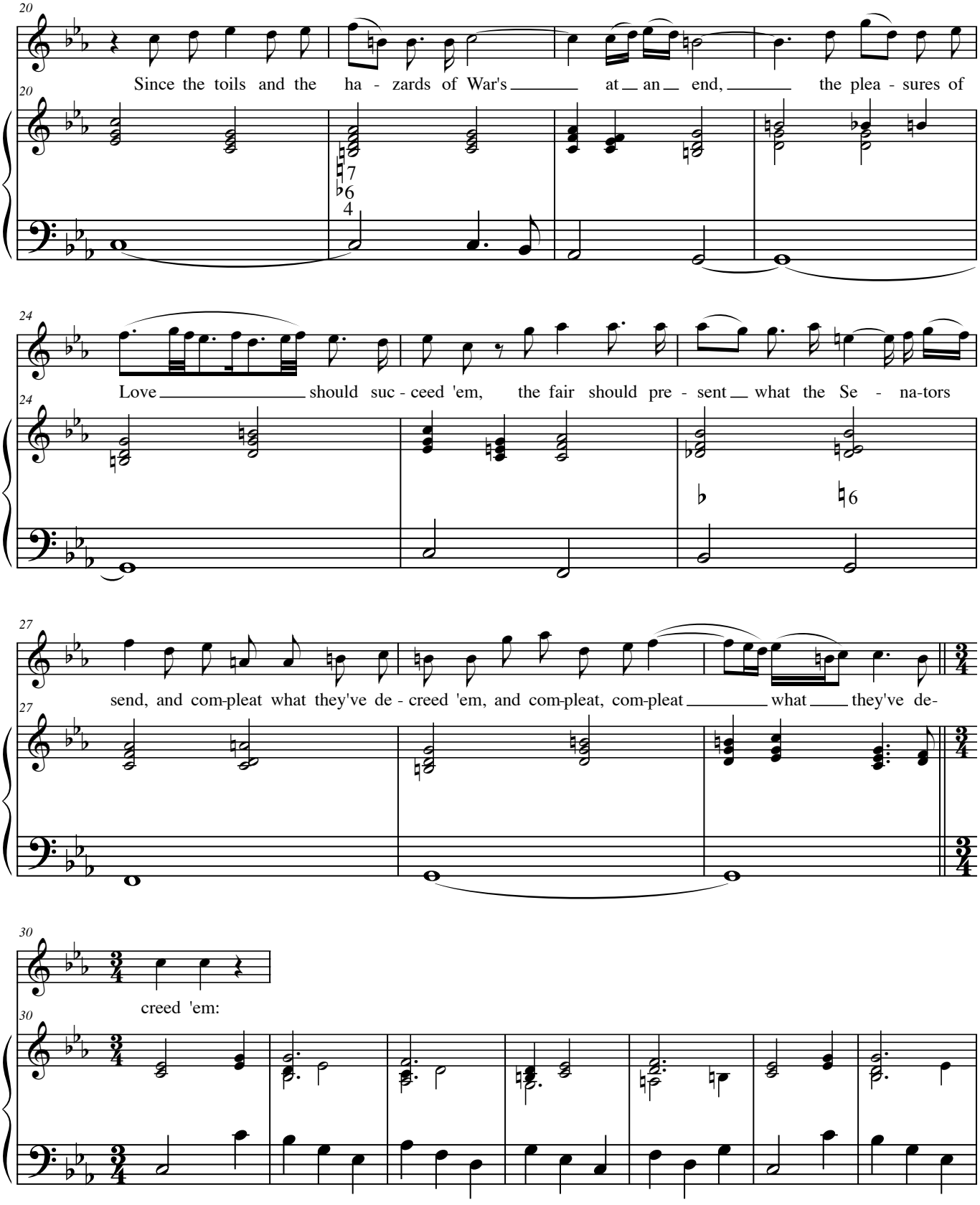


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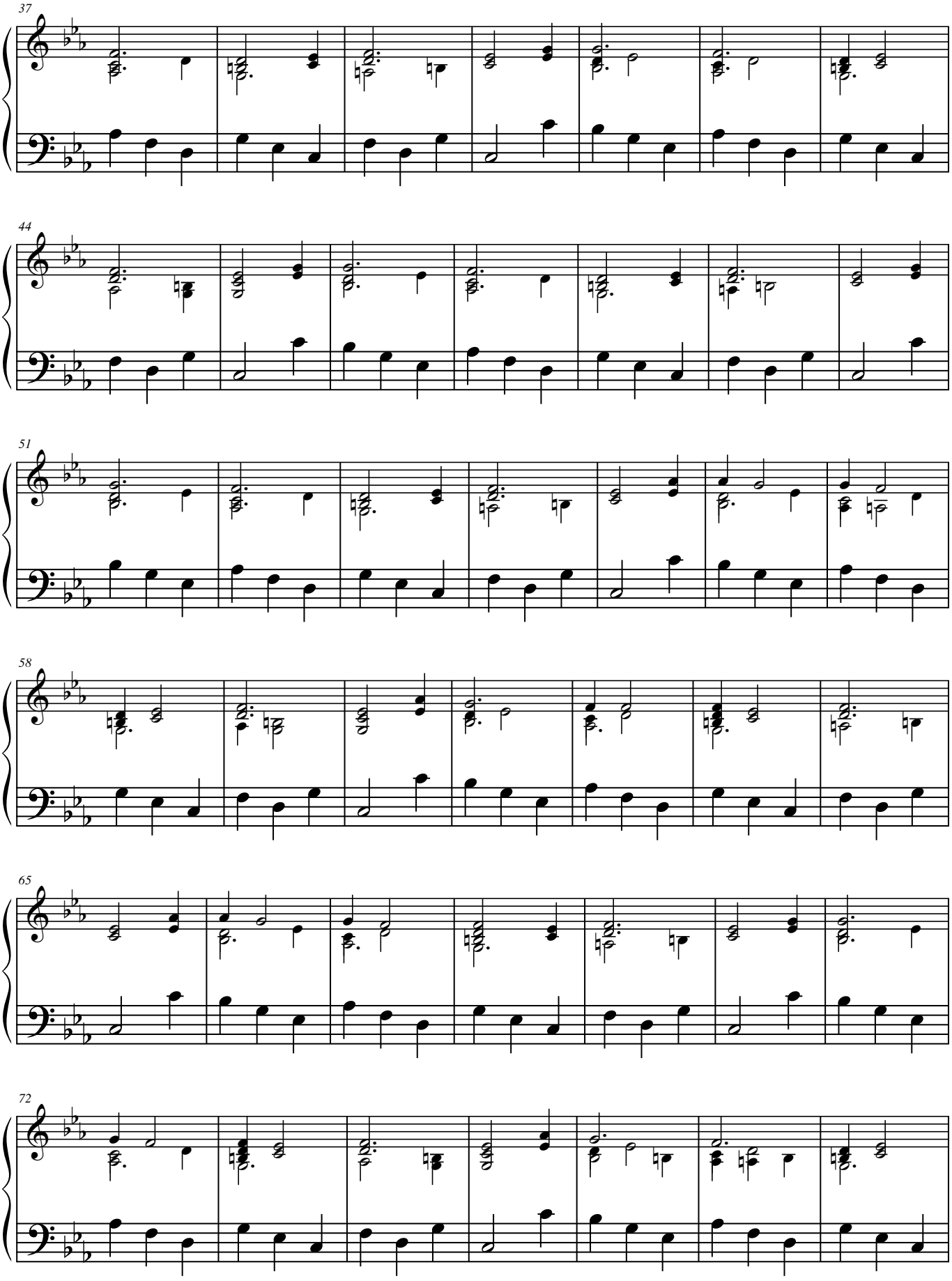


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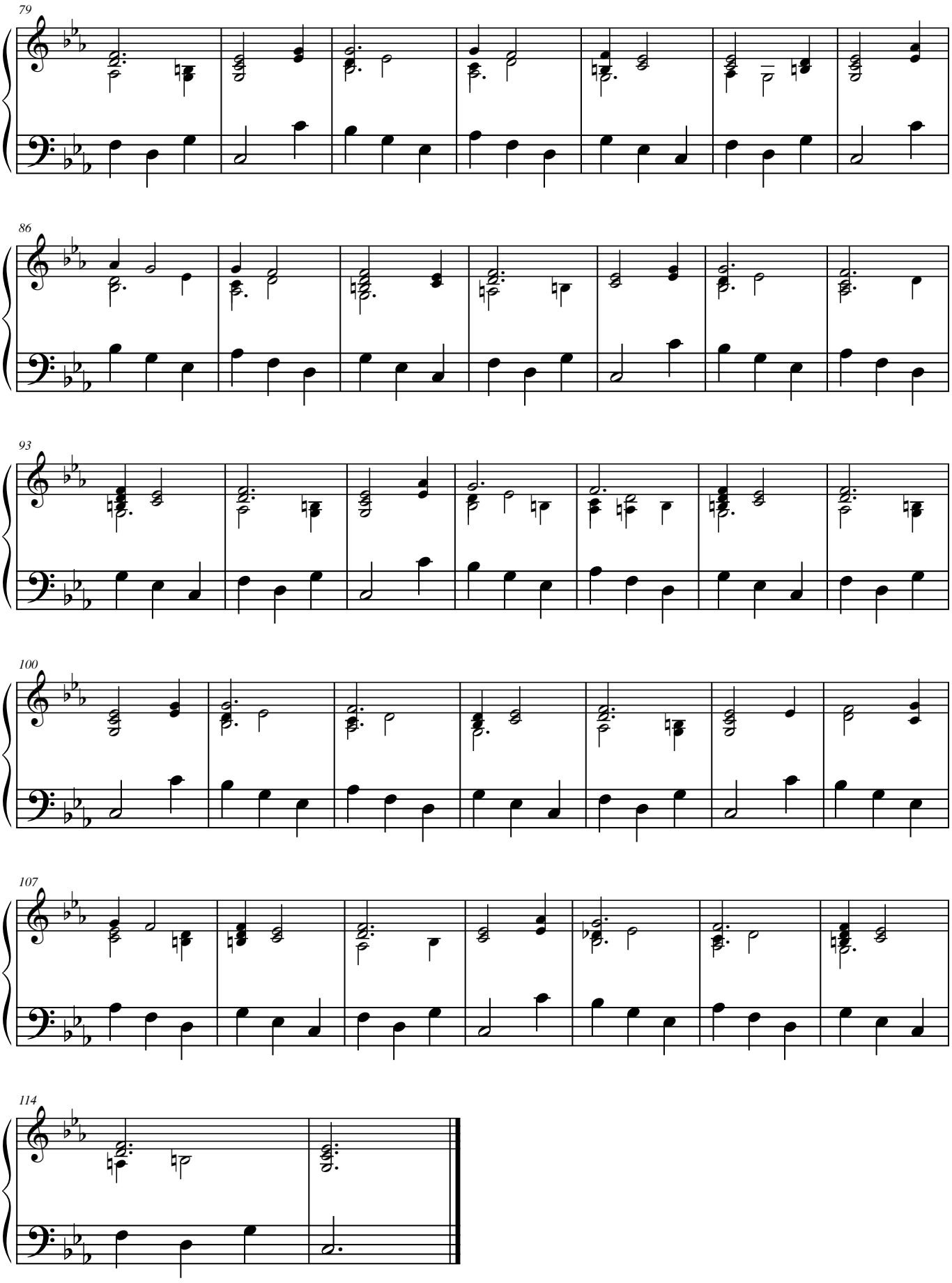


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