

*ORPHEUS BRITANNICUS*

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Since the toils and  
hazards of war

FROM

The Prophetess, 1690,

Z627/13bc

COMPOS'D

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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

Treble Recorder 1

Symphony for FLUTS

Treble Recorder 2

Soprano

Continuo realization by W. F. Long.

Harpsichord

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

Hpsi.

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

53

Rec. 1

Rec. 2

S

Hpsi.

Flutes, let the Maids show \_ their \_ Joy \_

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.

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*

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The musical score is arranged in five systems. Each system contains staves for Recorder and Bass. The first system (measures 1-5) features a Recorder part with a melodic line and a Bass part with a supporting line. The second system (measures 6-11) continues the instrumental parts. The third system (measures 12-17) also continues the instrumental parts. The fourth system (measures 18-21) introduces a vocal part for Soprano (S) with the lyrics "Since the toils and the hazards of War's". The Bass part continues. The fifth system (measures 22-25) features the vocal part for Soprano with the lyrics "at an end, the pleasures of Love should suc-". The Recorder and Bass parts continue. A key signature change to one flat is indicated at the end of the fifth system.

"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

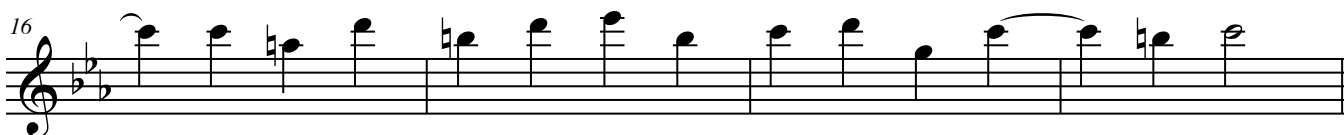
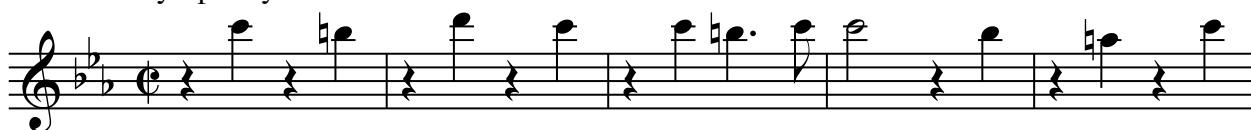
Recs

Bass

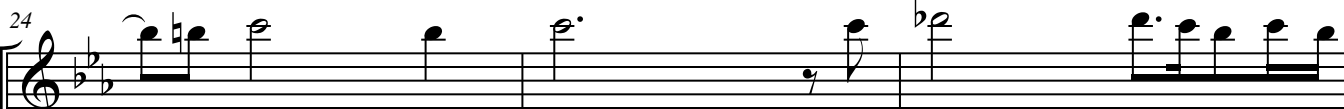
# "Since the toils and hazards of war" from *Orpheus Britannicus*

Henry Purcell

Symphony for FLUTS



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 -



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 11 staves of notation, each starting with a measure number. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents and hairpins. The piece concludes with a double bar line at the end of the final staff.

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

Henry Purcell

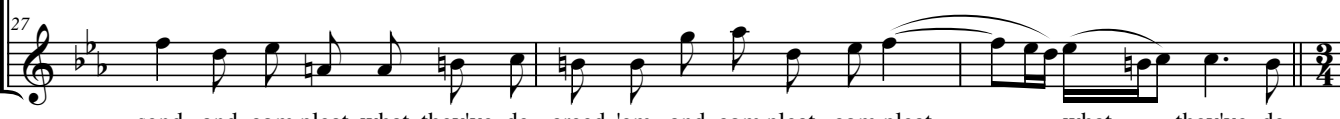
Symphony for FLUTS



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-



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) and a common time signature. 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.

**15**

Viola da Gamba

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Harpichord

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Continuo realization \  
by W. F. Long.

#6

Musical notation for measures 1-5 of the harpsichord part. The score is in G minor (three flats) and common time. The right hand features a series of chords and single notes, while the left hand provides a steady bass line with eighth and quarter notes.

Musical notation for measures 6-10 of the harpsichord part. The right hand continues with chordal textures and melodic fragments, and the left hand maintains the bass line.

Musical notation for measures 11-15 of the harpsichord part. The right hand shows more complex chordal patterns, and the left hand's bass line becomes more active with sixteenth notes.

Musical notation for measures 16-20 of the harpsichord part. The right hand features a melodic line with a long slur, and the left hand has a corresponding bass line with a slur.

"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

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

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 with dotted rhythms and eighth notes, while the left hand provides a steady bass line with eighth notes.

44

Musical score for measures 44-50. The right hand continues the melodic line with various chordal textures, and the left hand maintains the rhythmic accompaniment.

51

Musical score for measures 51-57. The right hand introduces some triplet-like figures and the left hand continues with eighth-note patterns.

58

Musical score for measures 58-64. The right hand features more complex chordal structures, and the left hand provides a consistent bass line.

65

Musical score for measures 65-71. The right hand has a more active melodic line with eighth notes, and the left hand continues with eighth-note accompaniment.

72

Musical score for measures 72-78. The right hand concludes the piece with a final melodic phrase, and the left hand provides a steady bass line.

"Since the toils and hazards of war"

79

Musical notation for measures 79-85. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a steady bass line in the left hand and a more complex, chordal texture in the right hand.

86

Musical notation for measures 86-92. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music continues with a consistent bass line and a right hand with various chordal and melodic patterns.

93

Musical notation for measures 93-99. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music maintains the established harmonic and rhythmic patterns.

100

Musical notation for measures 100-106. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music continues with a steady bass line and a right hand with various chordal and melodic patterns.

107

Musical notation for measures 107-113. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music continues with a steady bass line and a right hand with various chordal and melodic patterns.

114

Musical notation for measures 114-115. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music concludes with a final chord in the right hand and a sustained note in the left hand.