

ORPHEUS BRITANNICUS

Hark! each Tree its
silence breaks

FROM

Ode for St. Cecilia's Day, 1692

Z328/3

COMPOS'D

By Mr. Henry Purcell

FOR

Alto, Tenor, Two Treble
Recorders, Two Violins,

AND

A THROUGH-BASS

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"Hark! each Tree its silence breaks" from *Orpheus Britannicus*

Henry Purcell

Continuo realization by W. F. Long.

Harpichord

Vln. 1

Vln. 2

Hpsi.

Rec. 1

Rec. 2

Vln. 1

Vln. 2

Hpsi.

19

Rec. 1

Rec. 2

Vln. 1

Vln. 2

Hpsi.

25

Rec. 1

Rec. 2

Vln. 1

Vln. 2

T

Hpsi.

25 8 Hark! hark! each Tree its si - - - - - lence_

31

Rec. 1

Rec. 2

Vln. 1

Vln. 2

C-T

Hark! hark! each Tree its si - - - - - lence

T

Hpsi.

31 8 breaks;

37

Rec. 1

Rec. 2

Vln. 1

Vln. 2

C-T

breaks; Hark! hark! each Tree its si - - - - -

T

Hpsi.

37 8 Hark! each Tree its si - - - - -

42

Rec. 1

Rec. 2

Vln. 1

Vln. 2

C-T

T

Hpsi.

lence breaks;

lence breaks;

7

7

48

Rec. 1

Rec. 2

Vln. 1

Vln. 2

T

Hpsi.

Hark! hark! each Tree its si - - - -

7

7

54

Rec. 1

Rec. 2

Vln. 1

Vln. 2

C-T

T

Hpsi.

Hark! hark! each Tree its si - - -

lence__ breaks,

60

Rec. 1

Rec. 2

Vln. 1

Vln. 2

C-T

T

Hpsi.

lence__ breaks; Hark! hark! each Tree its si - - -

Hark! hark! each Tree its si - - -

65

Rec. 1

Rec. 2

Vln. 1

Vln. 2

C-T

T

Hpsi.

lence breaks; the *Box* and

lence breaks, the

69

C-T

T

Hpsi.

Firr, to talk, to

Box and *Firr*, to talk, to talk,

74

Rec. 1

Rec. 2

C-T

T

Hpsi.

talk, to talk, to talk be - gin;

to talk, to talk be - gin;

78

Rec. 1

Rec. 2

Vln. 1

Vln. 2

C-T

T

Hpsi.

Hark! hark! hark! hark!

Hark! hark! hark! hark! hark!

83

Vln. 1

Vln. 2

C-T

T

Hpsi.

hark!

hark! this in the spright

87

Rec. 1

Rec. 2

Vln. 1

Vln. 2

C-T

T

Hpsi.

ly - Vi - o - lin,

That in the Flute di-

92

Rec. 1

Rec. 2

C-T

stinct-ly, di - stinct - ly speaks, di - stinct - ly, di - stinct - ly —

Hpsi.

97

Rec. 1

Rec. 2

Vln. 1

Vln. 2

C-T

T

speaks;

This in the Spright - - - - -

Hpsi.

Hark! each Tree its silence breaks

10
101

Rec. 1

Rec. 2

Vln. 1

Vln. 2

C-T

T

Hpsi.

That in the Flute

ly Vi - o - lin; This in the

106

Rec. 1

Rec. 2

Vln. 1

Vln. 2

C-T

T

Hpsi.

di - stinct - ly, di - stinct - ly di -

spright - ly Vi - o lin, di -

109

Rec. 1

Rec. 2

Vln. 1

Vln. 2

C-T

T

Hpsi.

stinct - ly, — speaks;

stinct - ly speaks;

113

Rec. 1

Rec. 2

Vln. 1

Vln. 2

T

Hpsi.

'Twas

117

C-T

T

'Twas Sym - pa thy, their list' - ning Breth - ren drew; 'twas

1178 Sym - pa thy, 'twas Sym - path y, 'twas Sym - path - y, 'twas Sym - - -

Hpsi.

6 6 5

121

C-T

T

Sym - - - - pa thy their list' - - - - ning Breth - ren

1218 - - - - pa thy their list' - - - - ning Breth - ren

Hpsi.

#4 6 6

126

C-T

T

drew; when to the *Thra - cian* Lyre, with lea - fy wings_ they_

1268 drew;

Hpsi.

6 6

130

C-T

T

Hpsi.

flew,

when to the *Thra cian* Lyre, when to the *Thra cian* Lyre with

7

135

C-T

T

Hpsi.

When to the *Thra - cian* Lyre, with

138 lea-fy wings — they — flew, with

#6

139

C-T

T

Hpsi.

lea fy wings they flew — with lea-fy wings they

139 lea fy wings they flew, with leaf-y wings they

143

C-T
flew, when to the Thra - - - cian Lyre with lea - fy wings they

T
flew, when to the Thra - cian Lyre, with lea - fy wings they

Hpsi.
6 #5 7 8

147

C-T
flew, with

T
flew, with

Hpsi.

149

C-T
lea - fy wings they flew, with lea - fy wings they

T
lea - fy wings they flew, with lea - fy wings they

Hpsi.

152

Rec. 1

Rec. 2

Vln. 1

Vln. 2

C-T

T

Hpsi.

flew.

flew.

155

Rec. 1

Rec. 2

Vln. 1

Vln. 2

Hpsi.

The musical score consists of five staves. The first two staves are for Rec. 1 and Rec. 2, both in treble clef. The next two staves are for Vln. 1 and Vln. 2, also in treble clef. The final staff is for Hpsi. (Harpsichord) in grand staff, with the right hand in treble clef and the left hand in bass clef. The score begins at measure 158, indicated by a bracket and the number '158' above the first staff. The music is in a key with one sharp (F#) and a common time signature. The Recorder parts feature melodic lines with some rests. The Violin parts provide harmonic support with various note values. The Harpsichord part is partially figured, with some notes and rests indicated by numbers and symbols.

"Hark, each Tree" is from Purcell's *Ode on St. Cecilia's Day*. It is found on page 157 of Book II of *Orpheus Britannicus*.

The higher vocal part is designated for "High Countertenor" in the score. There is no comparable indication for the lower part, but it would be reasonable to assume from the bass clef in the original score that the part was intended for a baritone. But the tessitura of the part is in the tenor range. True, the part descends to **B** in measure 109, and **A** in measures 150 and 152, a bit lower than the normal tenor range. But in each of these cases, the singer may take the low note an octave higher without damaging the musical intent of the passage. Accordingly, I've designated the second vocal part for tenor and used an appropriate clef.

The bass is partially figured.

Treble
Recorder 1

"Hark! each Tree its silence breaks" from *Orpheus Britannicus*

Henry Purcell

12

18

24

35

43

50

61

77

83

97

5

9

7

6

Treble
Recorder 2

"Hark! each Tree
its silence breaks"
from *Orpheus Britannicus*

Henry Purcell

12

18

25

36

44

56

64

79

91

104

5

9

7

6

Treble Recorder 2

112 36

153

158

Violin 1

"Hark! each Tree its silence breaks"
from *Orpheus Britannicus*

Henry Purcell

6

12

5

23

31

5

43

51

5

62

10

78

84

90

8

Violin 1

102

108

113 **35**

152

157

The image shows a musical score for Violin 1, consisting of five staves of music. The first staff starts at measure 102 and ends at measure 107. The second staff starts at measure 108 and ends at measure 112. The third staff starts at measure 113 and ends at measure 151, with a measure rest of 35 measures indicated. The fourth staff starts at measure 152 and ends at measure 156. The fifth staff starts at measure 157 and ends at measure 161. The music is written in treble clef with a key signature of one sharp (F#).

Violin 2

"Hark! each Tree its silence breaks"
from *Orpheus Britannicus*

Henry Purcell

The musical score is written for Violin 2 in 3/4 time. It consists of nine staves of music, each beginning with a measure number. The notation includes various rhythmic values, rests, and fingerings. Fingerings are indicated by numbers 5 and 6 above the notes. The key signature has one sharp (F#). The score includes several measures with rests, some of which are marked with a '5' or '6' above them, likely indicating fingerings for the rests. The music features a mix of eighth and sixteenth notes, often beamed together, and some triplet-like patterns. The final measure of the score is marked with an '8' above it.

Violin 2

100

106

111

116 **35**

155

The image shows a musical score for Violin 2, consisting of five staves of music. The first staff begins at measure 100 and ends at measure 105. The second staff begins at measure 106 and ends at measure 110. The third staff begins at measure 111 and ends at measure 115. The fourth staff begins at measure 116 and contains a 35-measure rest, followed by music from measure 117 to 120. The fifth staff begins at measure 121 and ends at measure 155. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs.

Voices

"Hark! each Tree its silence breaks" from *Orpheus Britannicus*

Henry Purcell

recorders

18

Counter-Tenor

18

violins

Tenor

24

C-T

T

Hark! hark! each Tree its si - - - -

30

C-T

T

Hark! hark! each Tree its si - - - -

lence__ breaks;

36

C-T

T

lence__ breaks; Hark! hark! each Tree its si - -

Hark! each Tree its si - - - -

41

C-T

T

lence__ breaks;

lence__ breaks;__

Hark! each Tree its silence breaks

2
46

C-T

T

53

C-T

T

59

C-T

T

64

C-T

T

68

C-T

T

73

C-T

T

77

C-T *gin;* *Hark!* *hark!* *hark!*

T *gin;* *Hark!* *hark!* *hark!* *hark!*

82

C-T *hark!* *hark!*

T *hark!* *hark!* *this in the spright* - - -

86

C-T

T *ly— Vi— o— lin,*

That in the

91

C-T *Flute* *di— stinct— ly,* *di— stinct— ly* speaks, *di— stinct— ly,* *di—*

T

96

C-T *stinct— ly— speaks;*

T *This in the Spright* - - -

100

C-T

T *ly Vi— o— lin;*

Hark! each Tree its silence breaks

4
104

C-T
That in the *Flute* _____ di - stinct - ly, di -

T
8
This in the spright - - - - - ly

108

C-T
stinct - ly di - stinct - ly, — speaks;

T
8
Vi - olin, di - stinct - ly speaks;

112

C-T

T
8
'Twas

117

C-T
'Twas Sym - pa - thy, their list' - ning Breth - ren drew; 'twas

T
8
Sym - pa thy, 'twas Sym - path - y, 'twas Sym - path - y, 'twas Sym - - -

121

C-T
Sym - - - - - pa thy their list' - - - - - ning Breth - ren

T
8
- - - - - pa thy their list' - - - - - ning Breth - ren

126

C-T
drew; when to the *Thra - cian* Lyre, with lea - fy wings — they —

T
8
drew;

130
 C-T
 T

135
 C-T
 T

139
 C-T
 T

143
 C-T
 T

147
 C-T
 T

150
 C-T
 T

Harpsichord

"Hark! each Tree its silence breaks" from *Orpheus Britannicus*

Henry Purcell

Continuo realization by W. F. Long.

8

15

22

29

36

Musical score for measures 36-42. The piece is in G major (one sharp). The right hand plays chords with eighth notes, and the left hand plays a bass line with eighth notes. Fingerings are indicated by numbers 5, 7, #5, 6, and 7.

43

Musical score for measures 43-49. The right hand continues with chords and eighth notes. The left hand has a steady bass line. Fingerings are indicated by the number 7.

50

Musical score for measures 50-56. The right hand features more complex chordal textures. The left hand maintains the bass line. Fingerings are indicated by the number 7.

57

Musical score for measures 57-63. The right hand has a series of chords. The left hand has a bass line with some chromatic movement. Fingerings are indicated by #, 7, #, 7, #5, #6, and 6.

64

Musical score for measures 64-70. The right hand has a long note in measure 65. The left hand has a bass line. Fingerings are indicated by 7, 7, 7, #, #6, #, and 7.

71

Musical score for measures 71-77. The right hand has a long note in measure 71. The left hand has a bass line with a flat in measure 74. Fingerings are indicated by 9/7 #, 5, 3, 7, and 9/7.

78

9 7 9 8 7 6 9 8 7 6 9 8 7 6 6 4

85

6 #6

92

#6 #6 #5 # 6 5 7 # 7 4

99

#6

106

#6 5

113

6 6 5

120

Musical score for measures 120-126. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays chords with some notes beamed together. The left hand plays a steady eighth-note accompaniment. Fingering numbers 4, 6, and 6 are indicated in the bass staff.

127

Musical score for measures 127-133. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays chords with some notes beamed together. The left hand plays a steady eighth-note accompaniment. Fingering numbers 6, 6, and 7 are indicated in the bass staff.

134

Musical score for measures 134-140. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays chords with some notes beamed together. The left hand plays a steady eighth-note accompaniment. A fingering number #6 is indicated in the bass staff.

141

Musical score for measures 141-147. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays chords with some notes beamed together. The left hand plays a steady eighth-note accompaniment. Fingering numbers 6 # 5 7 8 are indicated in the bass staff.

148

Musical score for measures 148-155. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays chords with some notes beamed together. The left hand plays a steady eighth-note accompaniment.

156

Musical score for measures 156-162. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays chords with some notes beamed together. The left hand plays a steady eighth-note accompaniment. The system ends with a double bar line.

Bass "Hark! each Tree its silence breaks"
from *Orpheus Britannicus*

Henry Purcell

8

16

24

32

40

48

56

64

72

The musical score is written in bass clef with a 3/4 time signature. It consists of nine staves of music. The first staff contains measures 1-7. The second staff (measures 8-15) has a sharp sign above the first measure and another sharp sign above the eighth measure. The third staff (measures 16-23) has a sharp sign above the 17th measure. The fourth staff (measures 24-31) has sharp signs above the 25th, 27th, 29th, and 31st measures. The fifth staff (measures 32-39) has sharp signs above the 32nd, 34th, 36th, 38th, and 39th measures, and a sharp sign below the 35th measure. The sixth staff (measures 40-47) has sharp signs above the 41st, 43rd, 45th, and 47th measures. The seventh staff (measures 48-55) has sharp signs above the 49th, 51st, 53rd, and 55th measures. The eighth staff (measures 56-63) has sharp signs above the 56th, 58th, 60th, 62nd, and 63rd measures. The ninth staff (measures 64-72) has sharp signs above the 64th, 66th, 68th, and 70th measures, and a sharp sign below the 65th measure. Figured bass notation is present throughout, including figures like 7, #5, #6, 6, 9/7, 5, 3, and b.

Hark! each Tree its silence breaks

80 $\begin{matrix} 9 & 8 \\ 7 & 6 \end{matrix}$ \flat $\begin{matrix} 9 & 8 \\ 7 & 6 \end{matrix}$ $\begin{matrix} 9 & 8 \\ 7 & 6 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$

87 6 $\sharp 6$ $\sharp 6$ $\sharp 6$ $\sharp 6$ $\sharp 5$ \sharp

95 $\begin{matrix} 6 \\ 5 \end{matrix}$ 7 7 4 \sharp

102 \sharp $\sharp 6$ \sharp $\sharp 6$ $\sharp 5$

109

116 \sharp 6 6 5 \sharp \sharp $\sharp 4$

123 6 6 \sharp \sharp 6 6 \sharp

131 7 \sharp $\sharp 6$

139 $6 \sharp 5 7 8$

146

154