Henry Purcell (1659-1695)

Ode for St. Cecilia's Day, 1692 Z. 328

Full Score

Text by Nicholas Brady

Edited by Edward F. Rimbault (1848) and David Cameron (1991, 2013

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Orchestra

Two Trumpets, two Flutes (Recorders), two Oboes, Timpani in A & D, Strings and Continuo

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Score

Ode for St. Cecilia's Day (1692)

Hail, bright Cecilia

Henry Purcell (1659-95)

No. 1, Symphony



























































No. 2: Recit & Chorus, Hail, bright Cecilia













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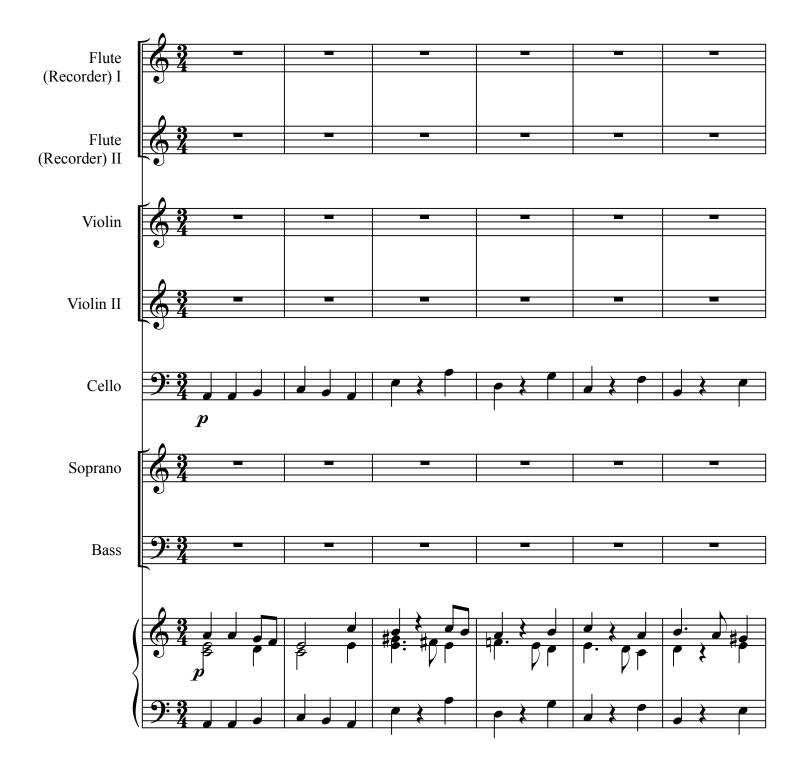






























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#















No.4 : Air (Alto), 'Tis Nature's voice











No. 5: Chorus, Soul of the World























No. 6: Air & Chorus, Thou tuned'st this world











f





























No. 8 : Bass Air, Wondrous machine





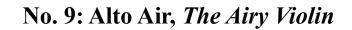
















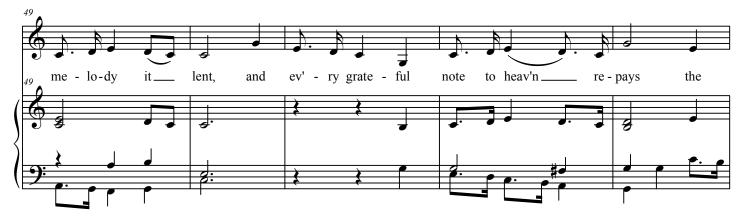
Ode for St. Cecilia's Day (1692)

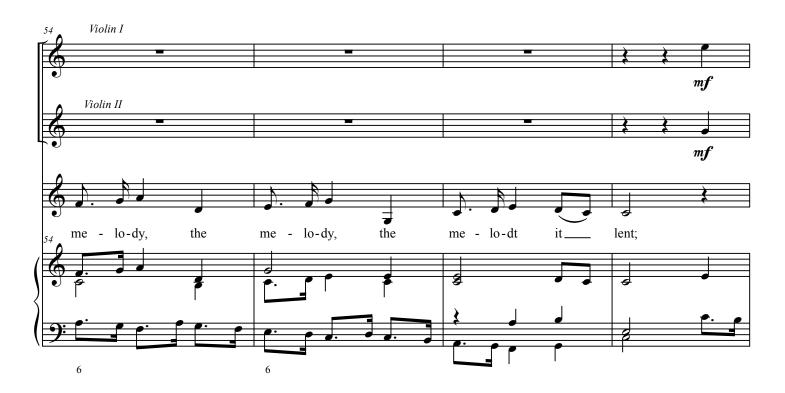




Ode for St. Cecilia's Day (1692)











No. 10 : Alto & Tenor Duet, In vain the amorous flute







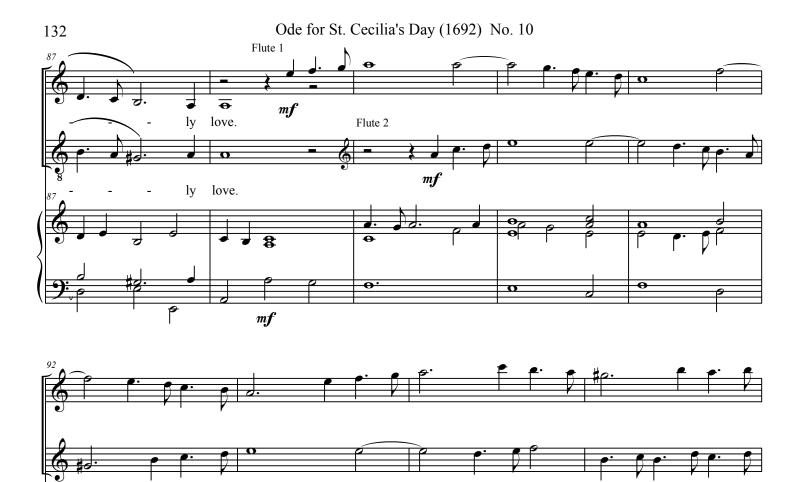
Ode for St. Cecilia's Day (1692) No. 10















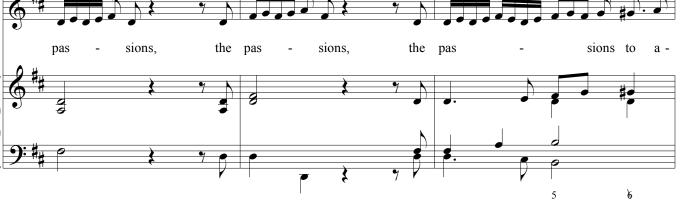


No. 11 Air: The Fife and all the harmony of War

























No. 12, Duet for Two Basses, Let these among themselves contest





















Ode for St. Cecilia's Day (1692) No. 13











Ode for St. Cecilia's Day (1692) No. 13



Ode for St. Cecilia's Day (1692) No. 13







PURCELL'S ODE FOR ST. CECILIA'S DAY, 1692

This edition of Purcell's 1692 Ode is largely a transcription of the edition by Edward F. Rimbault , which was published by Chappell's "for the Members of the Musical Antiquarian Society", in 1848. Rimbault is best known to students of the organ for the magisterial work he co-authored with Edward J. Hopkins, *The Organ: Its History and Construction*, which first appeared in 1855. To his editing of the *Ode*, h e brought the same meticulous care for detail and cclarity of presentation.

Concluding his introductory notes in 1848, Rimbault gives the provenance of his edition: "... the following Ode is now for the first time printed, the Editor taking as the text the MS. copy in his possession dated 1699, which is probably the earliest and most authentic copy extant. The figuring of the bass is given *verbatim* as it appears in the old copy". As the present edition shows, the figuring of the continuo line is sparse and uneven, with detailed figures in some sections followed by whole movements without figures.

The first performance of the *Ode* took place in Stationer's Hall, London, on St. Cecilia's Day, 22 November, 1692. The MS. used by Rimbault lists the eight singers who took part in that first performance, although the MS itself is dated seven years after the event. Those who seek clues to performance practice in such lists must tread carefully here, because these were probably the solo singers: Purcell had a ready source of choral singers, especially trebles, in his choir at Westminster Abbey.

The text is by the Anglo-Irish Anglican cleric and poet Nicholas Brady (1659-1726). Brady is probably best remembered as co-author, with Nahum Tate, of the *New Version of the Psalms of David* (1696) which is usually just called "Tate and Brady". These metrical translations of the Psalter included some hymns still in active use, for example *Through all the changing scenes of life* (Psalm 34), and *Ye boundless realms of joy* (Psalm 148). Probably their most familiar title is not a psalm translation, though it was printed in a supplement to the *New Version*: the Christmas hymn *While Shepherds watched their Flocks by Night*. Brady's libretto for this *Ode* is based on John Dryden's 1687 *A Song for St. Cecilia*.

In this edition the opening movement is entitled "Symphony", because this is more in line with Purcell's terminology elsewhere, than Rimbault's term "Introduction". The original instructions for this movement, which are included, would a produce a very long and perhaps repetitious instrumental piece, so I have ventured to suggest a shorter *dal Segno* conclusion. Elsewhere a few obvious errors in notation were corrected, and the present editor has produced a continuo realization. For a twenty-first century musician the temptation to add ornamentation has been very great, and a few trills have been added, as noted below. In general however I have preferred to let conductors settle this essential part of a performance while bearing in mind the skills of their musicians. Sometimes we are fortunate enough to have singers and orchestral players who can themselves supply proper ornamentation, but this is not to be taken for granted.

This version was written in the summer of 2010, and first performed on the Friday after St. Cecilia's Day, 26 November, 2010. The editor directed the Melos Choir and Chamber Orchestra of Kingston, Ontario. The orchestra used replica wind instruments, and baroque bows with modern strings (4-4-2-2-1), pitched at A = 415.

David Cameron, Kingston, Ontario 30 April 2017

EDITORIAL DETAILS

No. 2 Editorial suggestions are in parentheses (), except where specifically noted The suggestions of a reduced choir and orchestra at mm. 13, 18 and 50-51, and the following *tutti* or *Chorus* indications are editorial.

- m. 43 Reduction of forces for bass instruments, and the following *Solo* indications for singers, are editorial.
 Trills were added to the Violin I part in mm. 25, 34, 60, 70, and 78
 The addition of Oboes and Bassoon to this movement is editorial.
- No. 3 Cadential trills were added in mm. 158-159
- No. 5 The opening f is editorial
- No. 6 The suggested assimilation of \square to \square is editorial
- Nos. 7, 8, 9 Generally a single continuo instrument (plus harpsichord) will be best

No. 10 Trills are editorial

m. 23 The original 6/4 figure is inconsistent with the voice parts, and should have read #4/2