

Henry Purcell

1629–1695

My Heart is Inditing

Anthem for Double Chorus and String Orchestra

Edited by
C. F. Simkins

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PREVIEW
Low Resolution

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PREFACE

This magnificent anthem was written by Henry Purcell in 1685 for the Coronation of James II., which took place in Westminster Abbey on April 23.

Any editorial marks or additions to the original MS. are in brackets. These are mainly suggestions as to speeds. The opening of the Symphony is in my opinion a $\frac{3}{2}$ not a $\frac{4}{4}$. This gives in general three tempi for the Anthem: a slowish $\frac{3}{2}$, a fast $\frac{3}{2}$ and a slow three-time, which, as will be seen, is a $\frac{3}{4}$. This appears at the first verse section, and Purcell wrote in the autograph word 'Quick' when he needs it to be faster.

In Purcell's time the verse sections would have been performed by a small number of single voices from among the choir, and the full choir and string orchestra would not have been large as they are today. If a large choir is to be used, and a corresponding large band of strings, the verse sections must be sung by some comparatively small body of the choir, if not by single voices.

Purcell left no indications of dynamics, and none is given editorially. The style of the music does not permit of a wide range of dynamics. The chief variation would be a comparatively lesser volume of sound in the Verse as against the Chorus. Within this large variation the rise and fall of the music would be determined on the taste of the performer.

For the accompaniment of the Verses some kind of continuo is indispensable.

The above is a summary of the thought which asserts that the seventeenth-century music rhythmic devices such as:



The discussion of such conventions is not within the scope of this Preface.

I would like to express my grateful thanks to Mr. Michael Tippett, of the Morley College Choir, for his great kindness in making suggestions for this edition, which are the outcome of actual performance of this anthem.

C. F. SIMKINS

The piano reduction printed here is intended
for rehearsal only. A realization of the continuo
for accompanying the Verse sections is available
on hire together with string parts.

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MY HEART IS INDITING

SYMPHONY

From the autograph score (R.M. 20.h.8)
by permission of H.M. The King

HENRY PURCELL
1659-1695

(Andante $\text{♩} = \text{circa } 60$)

(Violin I)

(Violin II)

(Viola)

(Bass)

(Andante $\text{♩} = \text{circa } 60$)

(Short score for
rehearsal only)

10

15

20

Musical score for measures 20-24. It consists of two systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system has two staves: a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat) and a 2/4 time signature. A large diagonal watermark 'PREVIEW' is overlaid across the page.

(Allegro
♩ = 104-116)

1 2

Musical score for measures 25-29. It consists of two systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system has two staves: a grand staff (treble and bass clefs). The music is in a key with one flat and a 2/4 time signature. The first system ends with a double bar line and first/second endings. A large diagonal watermark 'PREVIEW' is overlaid across the page.

(Allegro
♩ = 104-116)

25

1 2

Musical score for measures 30-34. It consists of two systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system has two staves: a grand staff (treble and bass clefs). The music is in a key with one flat and a 2/4 time signature. The first system ends with a double bar line and first/second endings. A large diagonal watermark 'PREVIEW' is overlaid across the page.

30

Musical notation for measures 30-32. The system consists of four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The music is in a common time signature. The vocal lines feature a melodic line with eighth and sixteenth notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

Musical notation for measures 33-34. This system continues the vocal and piano parts from the previous system, showing the continuation of the melodic and harmonic material.

35

Musical notation for measures 35-37. The vocal lines show a change in melody, and the piano accompaniment features more complex chordal textures and rhythmic patterns.

35

Musical notation for measures 38-40. The system concludes with a final cadence in both the vocal and piano parts.