

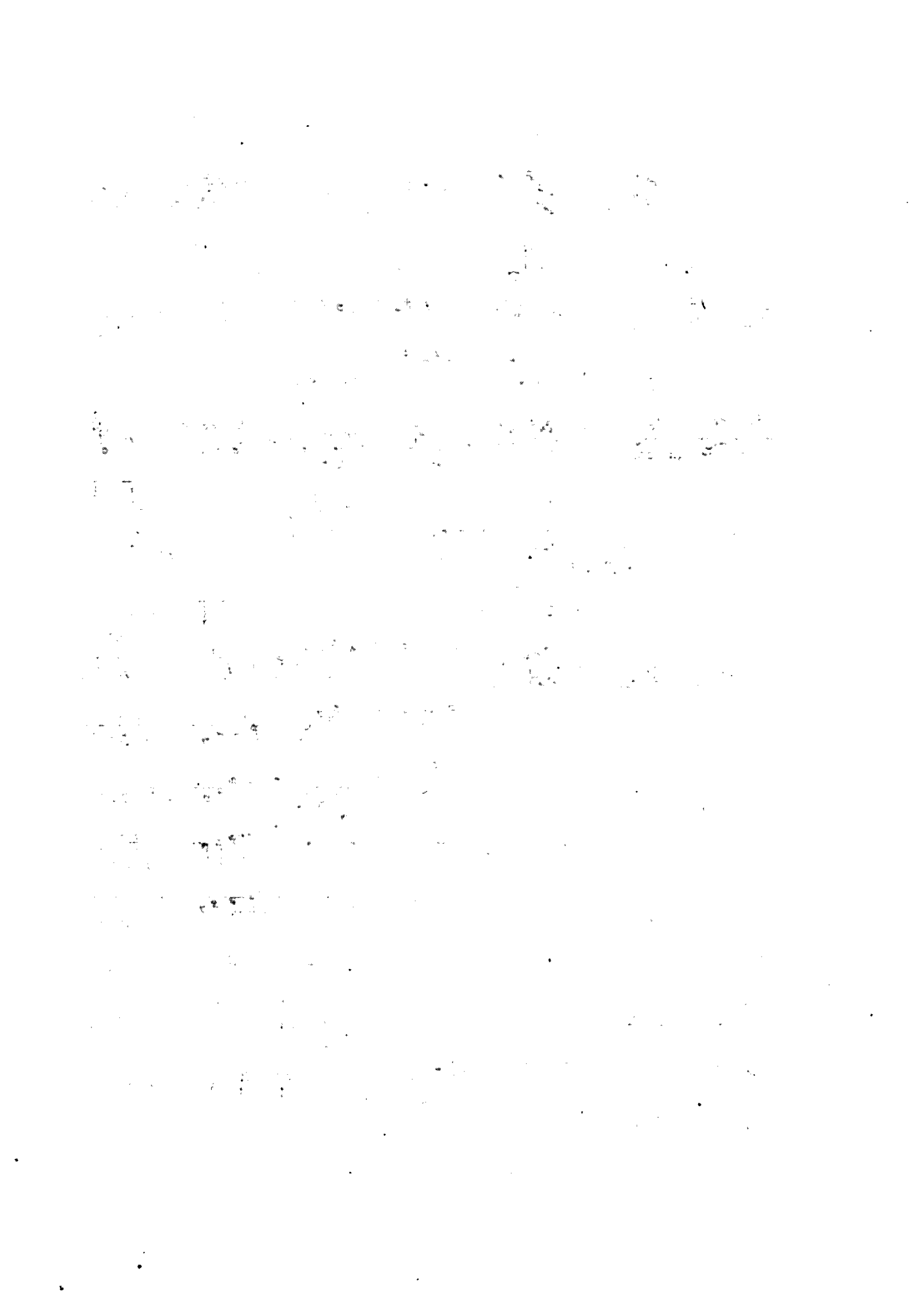


The
SONGS
in the Ode wrote by
 M^r. Dryden *for*
 St. CECILIA'S Day
Set by
 M^r. Handel

J. Collins sculp

London Printed for & sold by I. Walsh Musicall Instrument maker in Ordinary to His Majesty at the Golden-Harp & Ho-ten in Catharine Street near Summers-house in Strand





Sung by Sig^{ra} Francesca

Adagio

Violoncello Solo

Andante

tutti for.

piano

for.

p^o

for.

WHAT Passion cannot Musick raise and quell

When JUBAL struck the Corded

pia.

Shell when JUBAL struck the Corded Shell his listening Brethren stood a . . . round and

wondring on their Fa . . . ces fell and wondring on their

Fa . . . ces fell to worship the Celestial Sound to worship the . . . Ce . lestial

Sound Let's than a

God they thought there could not dwell within the hol . . . low

of that Shell that spoke so sweetly and so well less than a God they thought

there could not dwell within the hollow of that Shell that spoke so sweetly

that spoke so sweetly and so well so sweet ly that spoke so sweetly

that spoke so sweetly and so well

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment with complex chordal textures and fingerings. The lyrics describe a shell that spoke so sweetly and so well, less than a God they thought there could not dwell within the hollow of that Shell that spoke so sweetly. The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings. The piano part includes many chords with fingerings like 6 5, 6 3, 6 4, 7 2, 5 3, 4 2, and 6.

viola

What Passion cannot Musick raise and quell what Passion cannot Musick

raise and quell

ad Libitum

43

Detailed description: This is a page of a musical score, page 5. It features a viola part and a vocal line. The music is in a key with one sharp (F#) and a common time signature. The vocal line has lyrics: "What Passion cannot Musick raise and quell" and "what Passion cannot Musick". The viola part includes various ornaments and fingerings, such as "6 7 6 6 6 5 6 5 6". Performance markings include "Adagio" and "ad Libitum". The page ends with the number "43".

Sung by M^r Beard

Trombe

Tympano

Hautboy 1^o & 2^o

Viol. 1^o

Viol. 2^o

Viola

Tutti

The Trumpets loud clangor excites us to Arms
 excites us to Arms to Arms to Arms the

This system contains a vocal line and a piano accompaniment. The vocal line has lyrics: "The Trumpets loud clangor excites us to Arms excites us to Arms to Arms to Arms the". The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are some handwritten annotations above the piano part, including "6 8 6 6" and "7 7 7 7".

Trumpets loud clangor excites us to Arms
 with shrill notes of Anger and

This system continues the musical piece. The vocal line has lyrics: "Trumpets loud clangor excites us to Arms with shrill notes of Anger and". The piano accompaniment continues with similar complex rhythmic patterns. There are some handwritten annotations below the piano part, including "6 6 6 6" and "3 3".

mortal alarms. w shrill notes of anger with shrill notes of anger and mortal alarms

6 6 6 * 6 6 6 4 5 6 *

The Double double double beat of the thundering Drums Cries bark: bark: Cries bark: the bees come

6 5 6 6 6 6 6

Charge Charge Charge Charge Charge 'tis too late 'tis too late to retreat 'tis too late to retreat hark! the foe!

6 6 6 6 6 6 6 5 6

Come 'tis too late to retreat The Double double double beat

* 6 * 6 6 5 6 6 5 6 6

the Double double double beat of the thundering Drum Cries hark the foes come Charge Charge 'tis too late to re.

treat Charge Charge Charge Charge 'tis too late too late to retreat

La March

Tromba per la 2^{da} Volta la Tromba

The first system of the musical score consists of four staves. The top staff is for Tromba, the second for Tutti, the third for Viola, and the fourth for Tuba. The music is in 2/4 time with a key signature of one sharp (F#). The Tromba part features a melodic line with various ornaments and dynamics. The Tutti part provides a rhythmic accompaniment. The Viola and Tuba parts are primarily harmonic, with the Tuba part including several sixteenth-note patterns.

The second system of the musical score consists of three staves. The top staff is for Tromba, the middle for Viola, and the bottom for Tuba. The Tromba part continues with its melodic line, marked with a 'tr' (trill) and a 'p' (piano) dynamic. The Viola and Tuba parts continue their harmonic and rhythmic support. The Tuba part includes a sequence of sixteenth-note patterns.

The third system of the musical score consists of three staves. The top staff is for Tromba, the middle for Viola, and the bottom for Tuba. The Tromba part continues with its melodic line, marked with a 'p' (piano) dynamic. The Viola and Tuba parts continue their harmonic and rhythmic support. The Tuba part includes a sequence of sixteenth-note patterns.

The fourth system of the musical score consists of three staves. The top staff is for Tromba, the middle for Viola, and the bottom for Tuba. The Tromba part continues with its melodic line, marked with a 'p' (piano) dynamic. The Viola and Tuba parts continue their harmonic and rhythmic support. The Tuba part includes a sequence of sixteenth-note patterns.

Sung by Sig^{ra} Francescina

Traversier e Viol:
mezzo piano

Andante

Trav. Solo

Liuto Solo

tutti Trav. Solo tutti

tutti Liuto Solo tutti

Trav. Solo

The soft complain... ning Flute

Liuto e Organo Solo

in dying notes disco... vers

the woes of hopeles Lovers & whose

Dirge is whisper'd whisper'd whisper'd by the warbling Lute by the war...

Contra Basso

The musical score is arranged in systems, each containing a vocal line and an instrumental line. The instrumental line is divided into two staves, likely representing the Lute and the Flute. The score includes various musical notations such as trills (tr), sixteenth notes, and dynamic markings like "Tutti forte".

Lyrics visible in the score include:

- ...bling Lute
- Tutti forte
- The soft complai... ning Flute
- the soft complai... ning Flute in dying notes discovers the woes of hopeleſs
- Lovers whoſe Dirge is whisper'd is whisper'd whisper'd by the
- war... bling

The musical score is written for a lute and includes the following elements:

- Lyrics:** "whole Dirge is whisper'd by the war... bling", "whole Dirge is", "whisper'd by the war... bling Lute".
- Performance Instructions:** "Adagio", "tutti forte", "ad Libitum", "Trav. Solo", "Adg.", "tutti forte".
- Instrumentation:** Lute (indicated by the instrument name and the 'Lute' label in the lyrics).
- Technical Markings:** Numerous asterisks (*) and numbers (6, 5, 4, 3, 2, 1) are placed throughout the score, likely indicating specific fret positions or fingerings.
- Staff Structure:** The score is organized into systems, each containing a vocal line and a lute accompaniment line.

Waltz in A-flat Major, Op. 34, No. 3

Allegro

Pangs and Desperation

-claim their jealous Pangs and Despera-

Sharp Violins proclaim their jealous

Sharp Violins pro -

Piano

tion their jealous Pangs and De - speration 6 6 5 4 3 6 6 Fury Frantick

Indig - nation Depth of pains Aad hight of passion

for the fair Diddainfull Dame for the fair Diddainfull.

Dame for the fair Diddainfull Dame

The musical score is written for piano and consists of ten systems of music. Each system has a treble and bass staff. The music is in a minor key, indicated by three sharps (F#, C#, G#) in the key signature. The tempo is marked 'Piano'. The lyrics are: 'tion their jealous Pangs and De - speration', 'Fury Frantick', 'Indig - nation Depth of pains', 'Aad hight of passion', 'for the fair Diddainfull Dame', and 'for the fair Diddainfull.'. There are several performance markings, including fingerings (e.g., 6, 5, 4, 3, 6, 6, 5, 6, 7, 6, 5, 6, 6, 7, 6, 5) and accents (*). The notation includes various note values, rests, and dynamic markings.

Sharp Violins proclaim - - - their jealous Pangs their jealous Pangs and Despe-ra - - -

- - - tion

Fury frantick In - - dig - nation for the fair Disdainfull Dame for the fair Disdainfull

Dame fury frantick Indig - nation Depth of pains And hight of

passion for the fair Disdainfull Dame Depth of

Sung by Sig.^{ra} Francesca

Larghetto e Mezzo pia

The first system of the musical score consists of seven staves. The top three staves (treble, alto, and tenor clefs) contain the vocal line, which begins with a melodic phrase in the treble clef. The bottom four staves (treble and bass clefs) contain the piano accompaniment, featuring a steady eighth-note bass line and chords in the treble. The system concludes with a fermata on the final note of the vocal line.

The second system of the musical score also consists of seven staves. It continues the vocal and piano parts from the first system. The piano accompaniment includes several figured bass notations: 4 3 7 5, 6, 6 7 6 5, 4 3, 4 3, 2 6 6, 4 6 6 4, 5 6, 4 6, 4 6 5, 4 3, 4 3. The system ends with a fermata on the final note of the vocal line.

Piano

But oh what Art can Teach & Human Voice can reach the Sacred Organs

7 3 4 4 6 6 5 2 6 6 5 4 4

Praise but oh what Art can Teach what Voice can reach the sacred Organs Praise Notes inspiring

6 4 3 6 7 6 6 4 3 6 6

Ad^o

Ad^s

Holy Love Notes wing their Heavenly Ways to join the choirs the choirs above to join the choirs A.

4 2 6 6 6 4 2 6 6 7 5 6 6 5 4 3

Pia For

bove

Pia For

Sung by Sig.^{ra} Francesina

Alla Hornpipe

the Savage race the savage race And trees un rooted left their

Pianissimo
v. 2

Orpheus could lead

violoncello e Viola piano

