

Loving above Himself

John BLOW (1649 - 1708)

Violin
VIOLINS. Slow and soft.

Violin

Keyboard instrument

Violoncello and keyboard instrument

Poor Ce-la- don,

6 6 #3 6 6 6 6 b5 7 #3 5 6 6 6 6
4 5 9 4 5 4 4 #4

5

Poor Ce-la- don, he sighs, and sighs, and sighs in vain;

6 7 #3 b5 7 5 6 #3 #6 6 6 6 #3 6 6 4 6 #3 5 b6
4 5 5 3 5 5

NB: From: *Amphion Anglicus: a work of many compositions, for one, two, three and four voices: with several accompaniments of instrumental musick: and a thorough-bass to each song, figur'd for an organ, harpsichord or theorboe-lute*, by Dr. John Blow, London 1700, printed by W. Pearson, for the author. Pages 20-24. Included in IMSLP. I used a microfilm from the Nederlands Muziekinstituut, The Hague, NMI mf XII/13. Besides I used *The solo song 1580 -1730, A Norton music anthology*, ed. Carol MacClintock, nr 43, p.151-153 I extracted a thoroughly simplified continuo realisation from it, to make it playable on my grandson's accordion. I halved the note values, and the original time signature is consequently 3/1. The original clef of the song part is C3.

Blow - Loving above himself

9

The fair Eu - ge - nia must not love, Nor has a shep - herd, nor has a

2 #4 6 #6 #6 7 7 4 6

13

shep - herd rea - son to com - plain When tow' - ring, tow' - ring thoughts his

6 #6 6 65 6 #3 b6 7 #3 6 7 #3 6 7 7 6 b6 #3

17

ru - in prove. But Ce-la- don, But Ce-la-don his_

4 5 6 #4 6 6 6 5 #6 #3 #3 #3 7

21

stars_____ will of - ten blame With all the pas -

7 6 7 #5 #3 5 6 7 3 9 #4

Blow - Loving above himself

24 P: e'

- sion of the mind and_ tongue; Com - plain - ing_ words, com -

#5 43 6 #3 6 b75 54 6 6

28

- plain - ing_ words and notes in - crease_ his_ fame; The

b 7 6 7 4 6 6 b3 #3 6 4

32

Nymph, the Nymph won't see it but com-mends the_ song.

7 6 7 #4 6 7 4 #3 6 6 b3 6 5 #6 #3 6
#3 4 4

36

A-las, _____ a - las, _____ A-las, _____

6 6 #3 6 b5 9 7 7 6 #3 6 6 6 6 6 7 #3 b5
4 5 7 5 4 4 #4

Blow - Loving above himself

40

a - las, 'tis plain what caus - es still his Fate: What,

7 6 4 6 #3 #3 6 6 5 6 56 #4 6 #6 5 #6

5 5 5 #3 5 4 5

44

what can a verse or note a - vail? Birth, For- tune, Birth, For- tune, are as

6 7 6 #3 6 6 6 #6 #4 #3

5 5 5 4 #4

48

hills of great-est height, They ov - er-look, they ov - er-look a low - - -

7 76 6 b5 4 7 b5 6 6 #3 7 #4 7 6 6

51

- - - - - ly, low - ly Dale.

7 6 6 7 #4 6 #3 #4 6 6 4 3

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[VIOLINS]. Slow and soft.

Poor Ce-la-don, Poor

6 Ce-la-don, he sighs, and sighs, and sighs in vain; The

10 fair Eu-ge-nia must not love, Nor has a shep-herd, nor has a

13 shep-herd rea-son to com-plain When tow'-ring,

16 tow'-ring thoughts his ru-in prove. But Ce-la-don,

20 But Ce-la-don his stars will of-ten blame

23 With all the pas-sion of the mind and tongue; Com

27 plain-ing words, com-plain-ing words and notes in-crease his fame;

31 The Nymph, the Nymph won't see it but com-mends the

34 song. A-las, a-las,

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Measures 1-5 of the violin part. The music is in 3/2 time and B-flat major. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and a key signature of one flat. The melody in the upper staff consists of eighth and quarter notes, while the lower staff provides a harmonic accompaniment with similar rhythmic values.

Measures 6-9. Measure 6 is marked with a '6' above the staff. The music continues with a similar melodic and harmonic structure, featuring a repeat sign (//) at the end of measure 9.

Measures 10-13. Measure 10 is marked with a '10' above the staff. The music continues with a similar melodic and harmonic structure, featuring a repeat sign (//) at the end of measure 13.

Measures 14-17. Measure 14 is marked with a '14' above the staff. The music continues with a similar melodic and harmonic structure, featuring a repeat sign (//) at the end of measure 17.

Measures 18-21. Measure 18 is marked with a '18' above the staff. The music continues with a similar melodic and harmonic structure, featuring a repeat sign (//) at the end of measure 21.

Measures 22-25. Measure 22 is marked with a '22' above the staff. The music continues with a similar melodic and harmonic structure, featuring a repeat sign (//) at the end of measure 25.

Measures 26-29. Measure 26 is marked with a '26' above the staff. The music continues with a similar melodic and harmonic structure, ending with a repeat sign (//) at the end of measure 29.

Blow - Loving above himself
Violin Violin

31

36

41

45

49

51

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Accordeon

Violoncello + accordeon

6 6 #3 6 6 6 6 b5 7 #3 5 6 6 6 6

4 5 9 4 5 4 4 #4

5

6 7 #3 b5 7 5 6 #3 #6 6 6 6 6 4 6 #3 5 b6

4 5 5 #3 5 5

9

2 6 #6 #6 7 7 4 6

#4

13

6 #6 6 6 5 6 b6 7 6 7 #3 6 7 7 6 b6

#3 #3 #4 #3 #3 #3

17

4 5 6 #4 6 6 6 6 5 #6 #3 #3 #3 7

4 5 4 3

Blow - Loving above himself

21

7 6 7 #5 #3 5 6 7 3 #65 43
9 #4 #3

25

6 #3 6 b75 6 6 7 6
54

29

7 4 6 6 b3 #3 6 7 6 7 #4
4 #3 4

33

6 7 4 #3 6 6 b3 6 5 #6 #3 6 6 6 #3 6 b5
4 5

37

9 7 7 6 #3 6 6 6 6 7 #3 b5 7 6 4 6 #3
7 5 #4 5

41

41 42 43 44

#3 6 6 6 5 6 56 #4 6 #6 5 #6

5 #3 4 5

Detailed description: This system contains measures 41 through 44. The treble clef staff features a melodic line with various intervals and accidentals, including a sharp sign on the second measure. The bass clef staff provides a harmonic accompaniment with notes corresponding to the fret numbers listed below. The fret numbers are: #3, 6, 6, 6, 5, 6, 56, #4, 6, #6, 5, #6. Additional numbers 5, #3, 4, and 5 are positioned under the first four measures of the bass line.

45

45 46 47 48

6 7 6 #3 6 6 6 #6 #4 #3 7 76 6 b5

5 5 #4

Detailed description: This system contains measures 45 through 48. The treble clef staff shows a melodic progression with some rests. The bass clef staff has a steady accompaniment. Fret numbers are: 6, 7, 6, #3, 6, 6, 6, #6, #4, #3, 7, 76, 6, b5. Additional numbers 5 and 5 are under the first two measures of the bass line, and #4 is under the fourth measure.

49

49 50

7 6 6 #3 7 7 6 6

b5 #4

Detailed description: This system contains measures 49 and 50. The treble clef staff has a melodic line with a sharp sign on the second measure. The bass clef staff has a simple accompaniment. Fret numbers are: 7, 6, 6, #3, 7, 7, 6, 6. Additional numbers b5 and #4 are under the first two measures of the bass line.

51

51 52 53 54

7 6 6 7 #4 6 #3 #4 6 6 4 3 0

4 5

Detailed description: This system contains measures 51 through 54. The treble clef staff features a melodic line with a sharp sign on the second measure. The bass clef staff has a simple accompaniment. Fret numbers are: 7, 6, 6, 7, #4, 6, #3, #4, 6, 6, 4, 3, 0. Additional numbers 4 and 5 are under the first two measures of the bass line.