

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

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

7 6 7 4 6 6 b3 #3 6 4

32

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

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

36

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

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

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

51

ly, low - ly Dale.

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

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[VIOLINS]. Slow and soft.

Poor Ce-la-don, Poor

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

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

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

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

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

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

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

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

song. A-las, a-las,

Blow - Loving above himself

39



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

43



What, what can a verse or note — a - vail? Birth, For - tune, Birth,

47



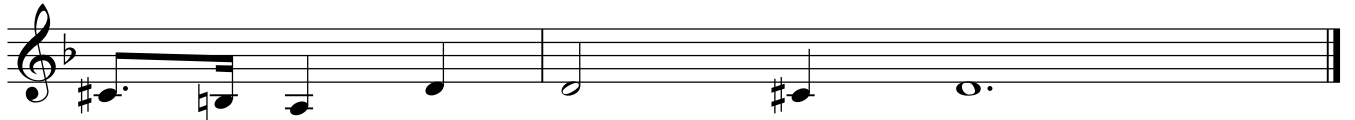
For - tune, are as hills of great est height, They ov - er - look, they ov - er - look a

50



low - - - - -

52



ly, low - ly Dale.

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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 features a melodic line with eighth and quarter notes, while the lower staff provides harmonic support with similar rhythmic patterns.

Measures 6-9. Measure 6 is marked with a '6'. The melody continues with a mix of eighth and quarter notes. A double bar line is present at the end of measure 9.

Measures 10-13. Measure 10 is marked with a '10'. A double bar line is placed at the end of measure 11. The music maintains its melodic and harmonic structure.

Measures 14-17. Measure 14 is marked with a '14'. The melodic line shows some chromatic movement, and the lower staff continues with steady accompaniment.

Measures 18-21. Measure 18 is marked with a '18'. The music features a more active melodic line with eighth notes and some grace notes.

Measures 22-25. Measure 22 is marked with a '22'. A double bar line is placed at the end of measure 23. The piece concludes with a final cadence in measure 25.

Measures 26-29. Measure 26 is marked with a '26'. This system continues the melodic and harmonic development of the piece.

Blow - Loving above himself
Violin Violin

31

31

36

36

41

41

45

45

49

49

51

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
4 5 4 3 7

Blow - Loving above himself

21

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

25

6 #3 6 b7 5 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

Blow - Loving above himself

41

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

5 #3 4 5

45

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

5 5 #4 #4 4 4

49

7 6 6 #3 7 7 6 6

b5 7 #4 4

51

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

4 5