

Score

Ode for St. Cecilia's Day

Soprano Aria: But oh! What art can teach

G. F. Handel (1685-1759)

Edition by Moisés Cantos

Larghetto e mezzo piano (♩ = 70)

The musical score is arranged in a system with seven staves. From top to bottom, the staves are: Bassoon, Organ (treble and bass clefs), Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo marking is **Larghetto e mezzo piano** with a metronome marking of ♩ = 70. The dynamic marking *mp* (mezzo-piano) is placed at the beginning of the first measure of each instrument's part. The Bassoon, Violin I, Viola, Violoncello, and Double Bass parts feature a melodic line starting with a half note followed by quarter notes. The Organ part provides harmonic support with chords in the right hand and a simple bass line in the left hand.

7

Bsn.

7

Org.

7

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for a soprano aria. The page is numbered 89 and is titled '09. Soprano aria: But oh! What art can teach'. The score is arranged in a system with seven staves. From top to bottom, the staves are: Bassoon (Bsn.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Each staff begins with a measure number '7'. The key signature is one flat (B-flat major or E-flat minor). The time signature is not explicitly shown but appears to be common time (C). The organ part is written in two staves (treble and bass clefs). The woodwinds and strings play a rhythmic pattern of quarter notes, often with rests in the first half of the measure. The organ part features chords and some melodic lines in the right hand, and sustained notes in the left hand.

13

Bsn.

13

Org.

ad libitum.

13

Vln. I

Vln. II

Vla.

Vc.

D.B.

19

Bsn.

Org.

Vln. I

Vln. II

Vla.

Vc.

D.B.

25

Bsn.

25

Org.

25

Vln. I

Vln. II

Vla.

Vc.

D.B.

31

Bsn.

31

Org. *ad libitum.*

Sop.

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

But

39

Sop.

oh! _____ what art can teach, what hu - man voice _____ can reach

39

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

46

Bsn.

46

Org.

46

Sop.

the sa - cred Or - gan's praise? But oh! _____

46

Vln. I

Vln. II

Vla.

Vc.

D.B.

54

Bsn.

54

Org.

54

Sop.

What art can teach, what voice can reach the sa - cred Or - gan's praise?

54

Vln. I

Vln. II

Vla.

Vc.

D.B.

61

Org.

Sop.

Notes in - spi - ring ho - ly - love, notes that wing their heav'n - ly - ways

61

Vln. I

Vln. II

Vla.

Vc.

D.B.

Adagio (♩ = 40) *a tempo*

69

Bsn.

69

Org.

Sop.

to join the choirs, the choirs a - bove to join the choirs a - bove.

69

Vln. I

Vln. II

Vla.

Vc.

D.B.

77

Bsn.

77 *f* *p* *f*

Org. *ad libitum.*

Sop.

Vln. I *f* *p* *f* *tr*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

D.B. *f* *p* *f*

Detailed description: This page of a musical score covers measures 77 to 82. The instruments are Bassoon (Bsn.), Organ (Org.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The organ part is marked 'ad libitum.' and consists of a single melodic line in the right hand. The strings and bassoon play a rhythmic pattern of quarter notes, with dynamic markings of *f* (forte) and *p* (piano) alternating every two measures. The soprano part is mostly silent, with a few notes in measure 77. The woodwinds (Vln. I, Vln. II, Vla., Vc., D.B.) have a similar rhythmic pattern, with Vln. I including a trill (*tr*) in measure 81.