

John Blow, *Horace to his Lute*.  
 (*Amphion Anglicus*, 1700, pp. 177-181)

At  
 loos - er hours, at loos - -  
 - - er hours in the shade, at loos - er hours in the  
 shade, if we my lute have sung,  
 if we my lute have sung, have sung,  
 and played a note that takes, may last some

Blow, *Horace to his Lute*, p. 2

The musical score is written for a lute, with a vocal line and a lute line. The lute line is in bass clef and features a complex rhythmic pattern of eighth and sixteenth notes, often with slurs. The vocal line is in a similar clef and contains the lyrics. The score is divided into systems, with measure numbers 20, 25, and 30 indicated. The key signature is one flat (B-flat), and the time signature is 6/8. The lyrics are: "years; now pri-thee, pri-thee, pri-thee, pri-thee play, now pri-thee, pri-thee, pri-thee, pri-thee play, pri-thee, pri-thee, pri-thee, pri-thee, pri-thee play thy Ro - man ayres; now pri-thee, pri-thee, pri-thee, pri-thee play, now pri-thee, pri-thee, pri-thee, pri-thee, pri-thee, pri-thee play thy Ro - man ayres. First thou wert tuned for Les - bian lays,"

First thou wert tuned \_\_\_ for Les - bian

lays, that He - ro tost \_\_\_ on storm - y seas, or in the camp, \_\_\_ a - midst \_\_\_ a -

- larms, \_\_\_ still soft - ens all \_\_\_ with lyr - ic charms,

still, still, still soft - ens all, \_\_\_ all, all \_\_\_ with lyr - ic

charms, \_\_\_ First thou wert

Of beau - ty's \_\_\_ queen, the \_\_\_ sa - cred nine, \_\_\_ the

god of love, the god of love, the god of wine he — sung, and to — com -

3 4 6

- plete, — to com-plete, — his — joys, — the love - ly, love - ly,

46 5 b6 6 7 6 6 5 4 3 b3 43 45 6

love - ly maid, the love - ly, love - ly maid, with fine black —

7 4 3 43 7 6 44 6 6 5 4 3

1. 2. ♩

eyes. eyes. Hail! hail! to the lute, whose

grate - ful, — grate - ful, — grate - ful — odes, Hail!

46

hail! to the lute, whose grate - ful, — grate - ful, — grate - ful — odes, do

46 4

Blow, *Horace to his Lute*, p. 5

at \_\_\_ their \_\_\_ ban - quets, at \_\_\_ their \_\_\_ ban - quets, cheer \_\_\_ the gods. \_\_\_

75 Hail! hail! to the lute, which en - ter - tains, en - ter -

- tains me too, hail! hail! to the lute, which en - ter - tains, en - ter - tains me too,

80 and sweet - ens all, \_\_\_ all, \_\_\_ all, and sweet - ens

85 all \_\_\_ my pains, sweet-ens all, all, all \_\_\_ my pains, and sweet - ens

all, all, \_\_\_ all, \_\_\_ sweet - - ens all \_\_\_ my

6  
4

Blow, *Horace to his Lute*, p. 6

90

pains, and sweet - ens all \_\_\_\_\_ my pains, sweet-ens all, all, all my pains,

6 5 6 5 7 4 3

43

Detailed description: The image shows a musical score for a piece titled 'Blow, Horace to his Lute, p. 6'. It consists of two staves. The upper staff is a vocal line in bass clef with a key signature of one flat (B-flat). It begins with a fermata over a whole note, followed by a series of eighth and sixteenth notes. A measure number '90' is placed above the first measure of the vocal line. The lower staff is a lute line in bass clef, starting with a whole note and followed by several measures of eighth and sixteenth notes. Below the lute staff, there are fingerings: '6 5 6 5 7 4 3' aligned with the notes, and '43' below the final measure. The lyrics 'pains, and sweet - ens all \_\_\_\_\_ my pains, sweet-ens all, all, all my pains,' are written between the two staves, with a long horizontal line under 'all'.