

When charming Chloe

ODE

Lonsdale??

Samuel Webbe
(1740–1816)

Andante grazioso [♩ = 108]

The musical score is for a four-part vocal setting (S1, S2, A, T) and a keyboard reduction. It is in the key of D major (indicated by two sharps) and common time (C). The tempo is marked 'Andante grazioso' with a metronome mark of 108. The score consists of 12 measures. The vocal parts have the following lyrics:

S1: When charm-ing Chlo - e gent - - - ly walks, Or
S2: When charm-ing Chlo - e, charm-ing Chlo - e gent - ly walks, Or
A: - - - - - When charm-ing Chlo - e gent - ly
T: - - - - - Or
Bari: - - - - -
B: - - - - - Or

The keyboard reduction is in the right hand, with the left hand mostly silent. The lyrics 'Or' are placed below the vocal staves at the end of the piece.

From Samuel Webbe's first *Selection of Glees, Duets, Canzonets &c.*

The subtitle 'Ode' only describes the text. Musically speaking, this is a Glee with a strong madrigalian influence.

Punctuation, capitalization (other than 'Goddess'), Metronome mark and Keyboard reduction are all editorial.

The text is problematic in a couple of instances: Alto, bars 11-12, the sustained D sharp is perhaps excessively discordant and it is hard to know if this is intentional or an oversight. Webbe was a self-taught composer who, whilst he never lacked inspiration, sometimes lacks technical refinement, even though he was evidently keen to keep to the rules (e.g., that the leading-note should always rise to the tonic). A sensitive performance will not draw attention to this and other 'events'.

Trills in solo voice performance could begin on the upper note with a turn as termination. In choral performance, two repetitions without a termination may be preferred. All ornaments should be sung lightly and with elegance.

12

looks, so sweet her looks, so soft her air, so sweet,
so soft her air, so soft her air, so sweet,
so soft her air, so soft her air,
looks, so soft her air, so
So sweet her looks, so soft her air, so
looks, so soft her air, so soft her air,

12

16

so soft her air, so soft her air;
so soft her air, so soft her air,
so soft her air;
soft her air, so soft her air;
soft her air, so soft her air;
so soft her air; In

16

23

mind so nob-ly grac'd, And soft per -
so nob-ly grac'd, With spark-ling wit and so-lid sense,
nob - ly grac'd, With spark-ling wit And soft per -
so nob-ly grac'd, And soft per -
nob - ly grac'd, With spark-ling wit and so - lid sense,
nob - ly grac'd,

23

26

suas - ive e - lo - quence: In fra - ming her di -
suas - ive e - lo - quence: In fra - ming her di -
suas - ive e - lo - quence: In fra - ming her di -
suas - ive e - lo - quence: In fra - ming her di -
In fra - ming her di -
In fra - ming her di -

26

36

find A Venus with Mi-ner-va's
mind, a Venus with Mi-ner-va's mind,
find,
A Venus with Mi-ner-va's

36

find A Venus with Mi-ner-va's

38

mind, a Venus with Mi-ner-va's mind,
a Venus with Mi-ner-va's mind, (dim.)
A Venus with Mi-ner-va's mind,
mind, a Venus with Mi-ner-va's mind,
mind, a Venus with Mi-ner-va's mind, that

38

40

that we in Chlo-e's form shou'd find a Ve-nus with Mi-ner-va's mind, a

That we in Chlo-e's form shou'd find a Ve-nus with Mi-ner-va's mind, *cresc.*

That we in Chlo - e's

that we in Chlo - e's

that we in Chlo - e's *cresc.*

we in Chlo - - - e's form shou'd

40

Detailed description: This block contains the first system of the musical score, measures 40 to 42. It features a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

43

Ve - nus, a Ve - nus with Mi - ner - va's mind.

a Ve - nus with Mi - ner - va's mind.

form shou'd find A Ve - nus with Mi - ner - va's mind

form shou'd find a Ve - nus with Mi - ner - va's mind.

form shou'd find a Ve - nus with Mi - ner - va's mind.

find a Ve - nus with Mi - ner - va's mind

43

Detailed description: This block contains the second system of the musical score, measures 43 to 45. It continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic. The piano accompaniment continues with harmonic support, featuring chords and moving lines in both hands.