

My Heart is inditing - n°2 - King's Daughters

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The musical score is written for a chamber ensemble and vocalists. The key signature is D major (two sharps) and the time signature is common time (C). The woodwinds (Hautbois 1 & 2) and strings (Violon 1 & 2, Viola, Violoncelle) play a complex, rhythmic pattern. The vocalists (Soprano, Alto I, Alto II, Ténor, Basse I) have rests throughout the piece.

Instrumentation:

- Hautbois 1
- Hautbois 2
- Violon 1
- Violon 2
- Viola
- Violoncelle
- Soprano
- Alto I
- Alto II
- Ténor
- Basse I

Notation:

- Key signature: D major (two sharps)
- Time signature: Common time (C)
- Woodwinds and strings play a complex, rhythmic pattern.
- Vocalists have rests throughout the piece.

4

This musical score is for a piano piece, spanning measures 4 to 8. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is written for a grand piano, with a grand brace on the left side of the staves. Measures 4 through 7 are filled with musical notation, while measure 8 is a whole rest. The notation includes various note values, rests, and dynamic markings. The first system (measures 4-6) features a complex melodic line in the right hand, often with triplets, and a more rhythmic accompaniment in the left hand. The second system (measures 7-8) shows the right hand playing a series of whole notes, while the left hand continues with a rhythmic pattern. The score is written in a standard musical notation style, with a clear and legible layout.

8

7

King's daughters

8

11 *tr*

tr

were a - mong thy hon our - a - ble wo - men,

8

14

14

tr

King's daugh - ters were a - mong thy hon - our - a - ble wo - men,

tr

King's daugh - ters were a - mong thy hon - our - a - ble wo - men,

8

17

were a - mong thy hon - our - a - ble wo-
were a-
were a-
8

19

men. King's daugh-ters,

- mong thy hon-our - a - ble wo - men. King's daugh-ters,

- mong thy hon-our - a - ble wo - men. King's daugh-ters,

King's daugh - ters, King's daugh-ters,

22

King's daugh - ters were a -

King's daugh - ters were a -

King's daugh - ters were a - mong thy hon - our -

King's daugh - ters were a - mong thy hon - our -

King's daugh - ters, King's daugh - ters were a -

24

Piano accompaniment for measures 24-27. The music is in G major (one sharp) and 4/4 time. Measures 24-25 feature a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter and half notes. Measures 26-27 continue the melody with more complex rhythmic patterns, including sixteenth notes and triplets.

Vocal parts for measures 24-27. The lyrics are: "mong thy hon - our - a - ble wo - men, were a-". The music is in G major (one sharp) and 4/4 time. Measures 24-25 feature a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter and half notes. Measures 26-27 continue the melody with more complex rhythmic patterns, including sixteenth notes and triplets.

- mong thy hon - our - a - ble wo - men, were a-

- mong thy hon - our - a - ble wo - men, were a-

- a - ble wo - men, were a-

- a - ble wo - men, were a-

- mong thy hon - our - a - ble wo - men, were a-

26

26

a-mong thy hon-our - a - ble wo-

a-mong thy hon-our - a - ble wo-

- mong thy hon - our - a - ble wo-

8 - mong thy hon - our - a - ble wo-

- mong thy hon - our - a - ble wo-

tr

29

Piano accompaniment for measures 29-30. The music is in G major (one sharp) and 4/4 time. Measures 29-30 feature a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter and eighth notes. The piano part includes arpeggiated chords in the right hand and a steady bass line in the left hand.

Vocal melody for measures 29-30. The melody is in G major (one sharp) and 4/4 time. The lyrics are: "men, King's daugh - ters, King's daugh - ters were a - mong, a -". The melody consists of quarter and eighth notes, with a final half note in measure 30.

- men, King's daugh - ters, King's daugh - ters were a -

- men, King's daugh - ters, King's daugh - ters were a - mong, a -

- men, King's daugh - ters, King's daugh - ters were a - mong, a -

- men, King's daugh - ters, King's daugh - ters were a - mong, a -

- men, King's daugh - ters, King's daugh - ters were a -

31

tr

tr

tr

tr

- mong thy hon - our - a - ble wo - men, Kings daugh - ters, Kings daugh - ters,

- mong thy hon - our - a - ble wo - men, Kings daugh - ters, Kings daugh - ters,

- mong thy hon - our - a - ble wo - men, Kings daugh - ters,

- mong thy hon - our - a - ble wo - men, Kings daugh - ters,

- mong, thy hon - our - a - ble wo - men, Kings daugh - ters, Kings daugh - ters,

34

King's daugh-ters, King's daugh-ters, King's daugh-ters were a-mong thy hon-

King's daugh-ters, King's daugh - ters were a-

Kings daugh-ters, King's daugh - ters,

Kings daugh-ters, King's daugh-ters, Kings daugh-ters, Kings daugh-ters

King's daugh - ters, Kings daugh-ters, Kings daugh-ters

37

- our - a - ble wo - men a - mong thy hon -
 - mong thy hon - our - a - ble wo - men, a - mong thy hon - our -
 were a - mong thy hon - our - a - ble
 were a - mong thy hon - our - a - ble
 were a - mong thy hon - our - a - ble

39

- our - a - ble wo-men, were a - mong, were a - mong thy hon - our-a-ble wo-
 a - ble wo-men, were a - mong thy hon-our-a-ble wo-
 wo - men, were a - mong thy hon-our - a - ble wo-
 wo - men, were a - mong thy hon-our - a - ble wo-
 wo - men, were a - mong thy hon-our-a-ble wo-

42

- men.

- men.

- men.

₈ - men.

- men.

45

The musical score consists of two systems of staves. The first system contains measures 45 and 46, while the second system contains measures 47 and 48. All staves are in the key of A major (three sharps: F#, C#, G#).
- Measure 45: The top staff has a melody starting on D5, moving to E5, F#5, G#5, A5, and B5. The bottom staff has a melody starting on A4, moving to B4, C5, D5, E5, and F#5.
- Measure 46: The top staff continues the melody from measure 45, ending on G#5. The bottom staff continues the melody from measure 45, ending on E5.
- Measures 47 and 48: All staves in this system contain whole rests, indicating a full musical rest for the entire ensemble.

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