


FIFTY
SHAKSPERE SONGS

FOR LOW VOICE

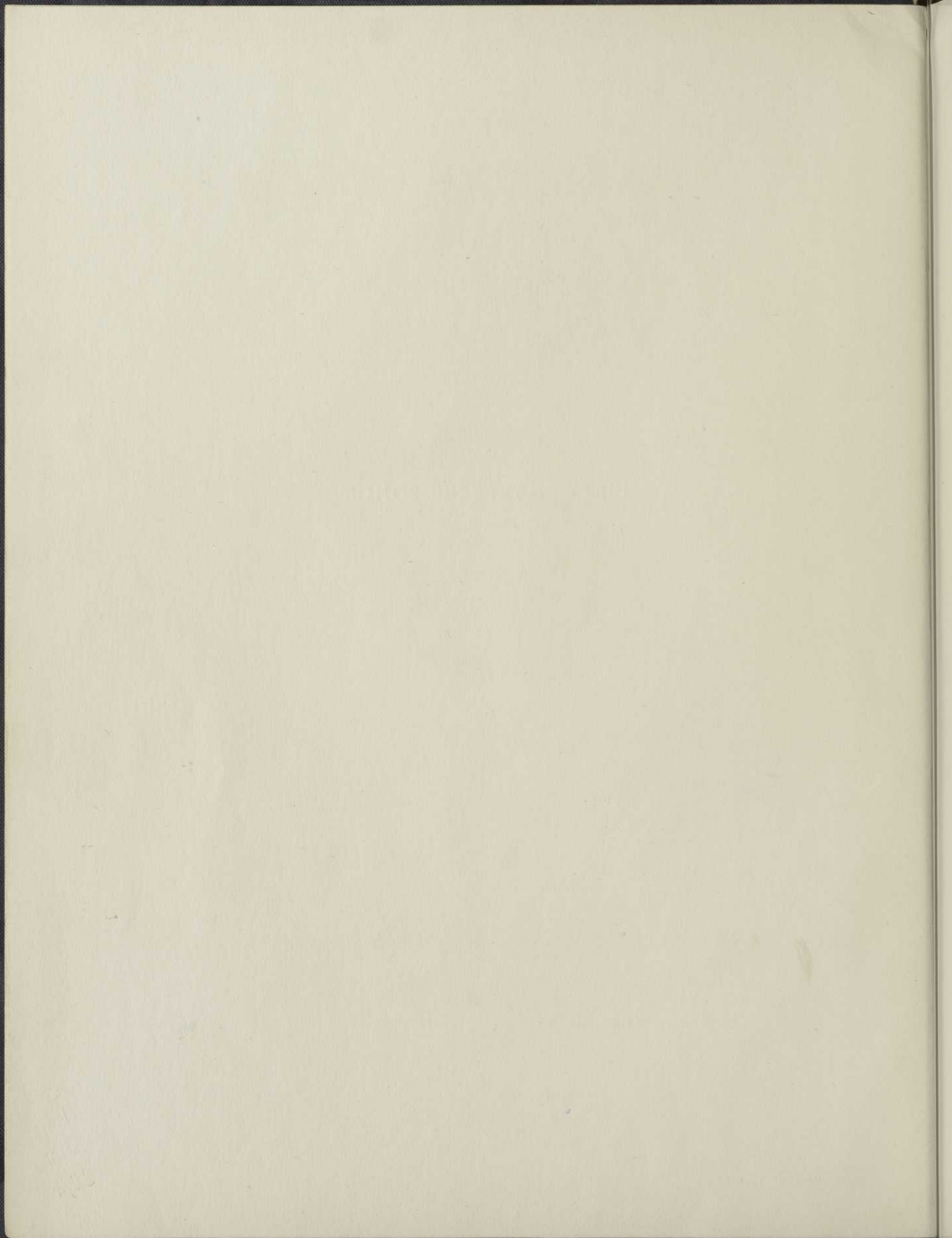




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FIFTY
SHAKSPERE SONGS

EDITED BY
CHARLES VINCENT

(MUS. DOC. OXON.)

FOR LOW VOICE



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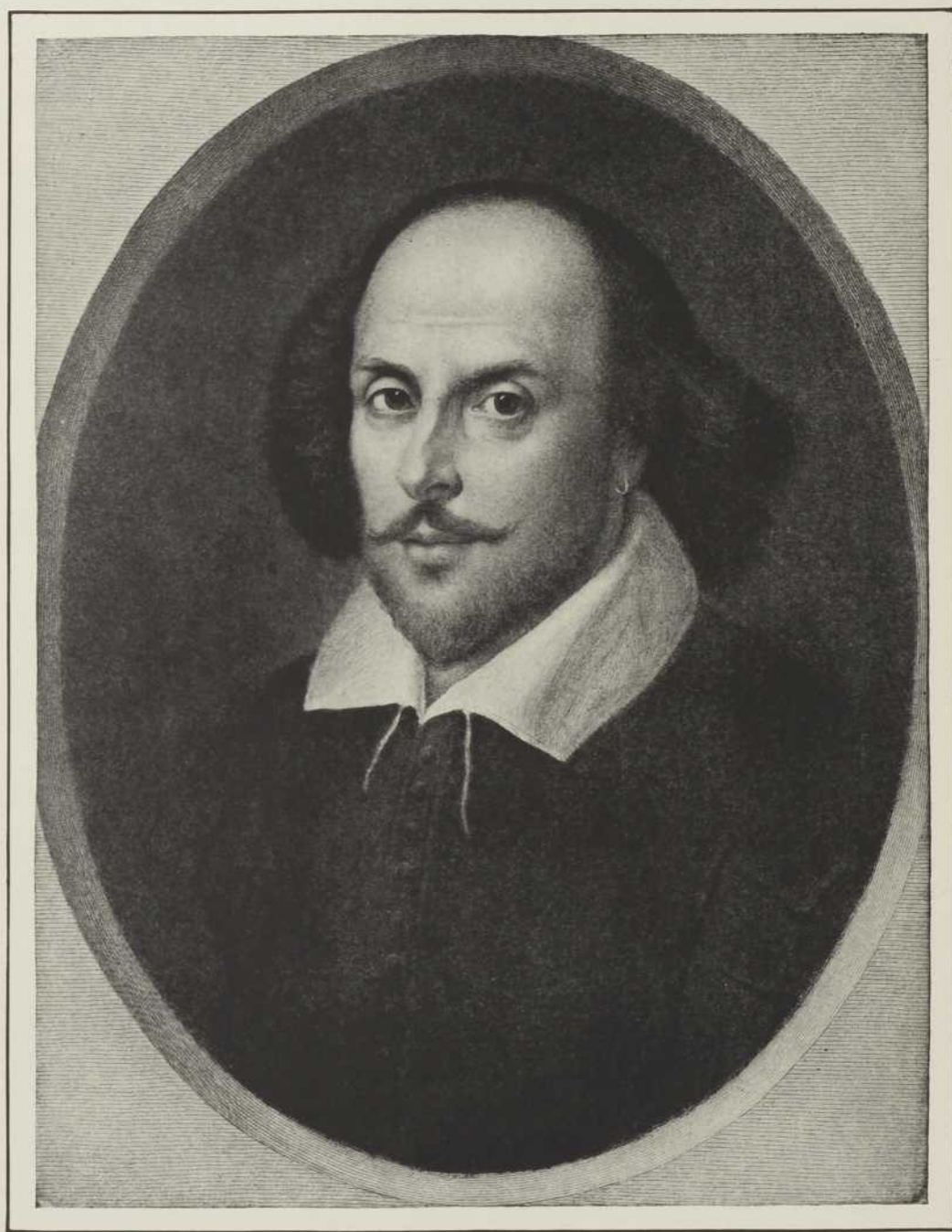
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William Shakespeare

FROM THE CHANDOS PORTRAIT IN THE NATIONAL GALLERY, LONDON
AS ETCHED BY LEOPOLD FLAMENG

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MUSIC TO SHAKSPERE'S SONGS



FEW subjects could present greater attractions to a student of English song than a survey of the music composed to the verses written by the greatest of bards, William Shakspeare,¹ embracing as it does a period from the end of the sixteenth century to the present time. Almost every musician of ability since Shakspeare's time has set some of his verses; therefore a collection of this music, arranged in chronological order, must illustrate in a very practical manner the growth of style, the improvements in harmonic combinations, the freedom introduced into melodic passages, and the gradual development which has taken place in music generally, from the time when it was yet in its infancy to the present advanced state of the art.

It is desirable in as few words as possible to show the condition of England, historically as well as musically, at the time when the poet was producing and performing his plays. Then Queen Elizabeth was on the throne, and her long and memorable reign was nearing its close (she died in 1603). Owing to the introduction of the printing-press, that great lever to education, a desire for knowledge of every kind had sprung up among the more cultured classes of the people. English ships, commanded by such adventurous and gallant sailors as Drake and Hawkins, were adding to our possessions over the seas, and opening up new outlets for ambition and fame. Patriotism had been greatly stimulated by the scattering of that great fleet sent by Spain to conquer the little island. The reformation of religion had been accomplished; and the results—freedom of thought and more liberal education—were aiding in the general development. This active epoch brought to the front great leaders in sci-

ence, theology, politics and art, among the latter the great immortal dramatist and poet, Shakspeare, whose genius has set down for all time the thoughts and emotions of this wonderful and stirring period.

The condition of English music also reflected the brilliance of the times, as has been well stated by Hullah in the following passage: "In the sixteenth century we not only sang and played as much and as well as our neighbours, but we sang and played our own music. It is no exaggeration to say that the English hold, and are recognized as holding, a very high place among the composers of the period. Tallis, Farrant, Byrd and Bevin, in 'the service high and anthem clear;' Morley, Ward, Wilbye and Weelkes in the madrigal; Bull, in performance as well as in composition; Dowland, 'the friend of Shakspeare,' in the part song; and, last and greatest in all styles, Orlando Gibbons—these are all names to which the English musician may refer with confidence and with pride, as fit to be associated with those of Palestrina, De Lattre and Marenzio. . . . Our insular position, which has favoured us in so many things, has favoured us in the individuality of our music, and left our composers of earlier times more to their own resources than those of any other country. Indeed, a comparison of dates shows us to be rather the precursors than the followers of other nations." During the Elizabethan reign, the madrigalian period attained its highest development, and though it was not the music of the people, so to speak, it showed the refinement, activity, ingenuity and taste of a race of musicians, the outcome of the period, who proved their ability to compete successfully with the best of other nations.

¹ This spelling of the great poet's name is taken from the only unquestionably genuine signatures of his that we possess, the three on his will, and the two on his Blackfriars conveyance and mortgage. None of these signatures have an e after the k; four have no a after the first c; the fifth has the overline open-topt a (or u) which is the usual contraction for ra, but must here have been meant for re. The a and c had their French sounds, which explain the forms "Shaxper," &c. (New Shakspeare Society Proceedings.)

It is probable that Shakspeare wrote some of the songs in his plays to music which was already in existence and popular at the time, as many poets have done since, notably Burns and Thomas Moore. A search by the editor on these lines, however, has not been fruitful. Unless some important evidence is forthcoming, from one place or another, it is unlikely that we can ever arrive at a definite conclusion; for with the destruction of the Globe Theatre by fire in 1613 most of the performing MSS., including the music, were burnt. This disastrous circumstance, however, adds zest to the student's research, and we may yet hope to recover some of the clues which, if carefully followed, will lead to much more interesting knowledge on the subject than we at present possess.

Only in a very few cases can we feel certain that we possess the exact music that was performed in the plays during Shakspeare's time. These songs are given in Part II, though exception may be taken to No. 14, "Take, O take those lips away." To the songs included in Part II might be added the airs sung by Ophelia (*Hamlet*), to be found in Chappell's *Musical Magazine*, No. 47, and in other collections; for they are generally considered to be the originals.

With regard to No. 14, if it be the original musical setting of the words, it is improbable that John Wilson composed it: he might have been the boy who sang it,—probably he was,—in which case the music might have been by Robert Johnson, or some other theatre musician. Dr. John Wilson has been identified with the "Jackie Wilson" who sang in the plays. (See note to No. 13.)

One good ground for the supposition that "Jackie Wilson" is one with Dr. John Wilson, vocalist and composer, is the fact that at a later date (1653) John Wilson published in his book entitled *Select Ayres* the song "Take, O take those lips away," and in 1660, in *Cheerful Ayres and Ballads first Composed for One Single Voice and since Set for Three Voices* he included the following songs by Shakspeare, with which Jackie Wilson would have become familiar during his connec-

tion with the theatre: "From the fair Lavinian Shore;" "Full fathom five" (R. Johnson); "Where the bee sucks" (R. Johnson); "When love with unconfined wings," and "Lawn as white as driven snow" (R. Johnson?). These songs Wilson must have had a special liking for, otherwise he would not have included them in his books, and had he not done so, in all probability they would have been lost.

An examination of the music performed in the plays in Shakspeare's time shows us that it must have been simple and melodious, rather than difficult and contrapuntal; an additional reason in support of this view being, that in all probability the actors themselves would sing the songs, and boys, with treble voices, always performed the female parts.

Even if we have any doubt as to the character of the music performed in the plays, we can have none as to what the music of the period was like, at least that portion of it which was well known to Shakspeare; for he has referred to a considerable number of songs, &c., in the several plays, many of which the editor has been able to examine, and no doubt more can be found if diligent search be made. These are all of the simple and melodious character, and as so few are accessible to the public, or even published at all in modern collections, seven have been selected, from a large number, and printed as Part I of this collection. It is thought that they will not only prove interesting, but historically valuable to all lovers of music, and more especially to students of the songs of our ancestors. An additional reason for including these songs is that they give the reader a good idea of the class of music in vogue at the time the plays were written, and enable him to trace the developments which follow.

To make anything like a complete collection of the music which has been written to Shakspeare's verses would be impossible; attention has therefore been chiefly confined to songs which occur in the plays.

There are some examples of Shakspeare's verses set to music during his lifetime which are now obtainable; they are not, however, of the

kind required for this volume. Among such may be mentioned three madrigals by Weelkes set to verses out of *The Passionate Pilgrim*: "In black mourn I," "My flocks feed not" and "Clear wells spring not."

When we examine the music written for performances of the plays at a period soon after the death of Shakspeare, of which we have plenty of data, we find it to be of a natural, melodious character. As this would be composed somewhat on the lines of that which had previously been successfully employed, we may with reason conclude that it was the folk style of music (rather than the involved contrapuntal) which was heard in the original representations of the plays. This subject has been dwelt on rather fully, as there is an idea that, owing to the then popularity of the madrigal, the madrigal style (contrapuntal) might have been employed in the early performances.

The accompaniments were played by the musicians who were placed in the upper gallery, situated above what we now call the stage box. The band consisted of about eight or ten performers on hautboys, lutes, recorders (flageolets), cornets (not the modern cornet), viols and organs (a kind of small portable organ). The band announced the beginning of the play by three "soundings" or flourishes; they also played between the acts. Incidental music was required of

them, likewise soft music through which speaking could be heard, called "still music."

As most of the examples in Parts I and II and some few in Part III exist only as melodies, or with very crude accompaniments, the editor has added a pianoforte part in order that the work may be practical and useful and not merely an antiquarian collection. At the same time he has endeavored to make these accompaniments somewhat characteristic of the period to which the melodies belong.

The collection is divided into four parts:

Part I. Songs mentioned by Shakspeare in the Plays.

Part II. Songs possibly sung in the Original Performances.

Part III. Settings composed since Shakspeare's time to the middle of the Nineteenth Century.

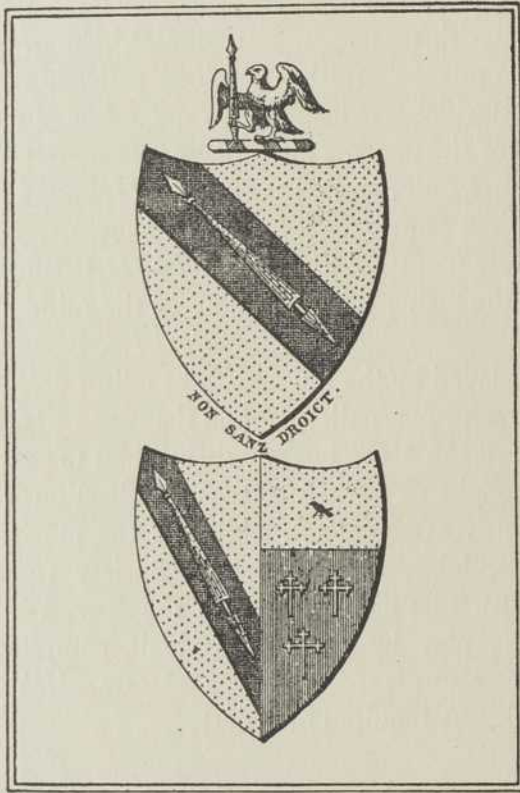
Part IV. Recent Settings.

The editor desires to express his indebtedness and thanks to Mr. J. Greenhill for so kindly permitting him to examine and make use of his extensive collection of Shakspeare music. Mr. Greenhill was the musical director of the New Shakspeare Society (now disbanded), and, together with the Rev. W. A. Harrison and Mr. F. J. Furnivall, compiled *All the Songs and Passages in Shakspeare which have been set to Music* (Thübner).

Charles Vincent

The Coppice

Pinner, November 5, 1905.



THE ARMS OF SHAKSPERE

NOTES ON THE SONGS

PART I. SONGS MENTIONED BY SHAKSPERE IN HIS PLAYS

No. 1. *Farewell, dear love.*

THIS song is quoted line by line in *Twelfth Night*, Act II, scene iii, by Sir Toby Belch:

Malvolio. An' it would please you to take leave of her, she is very willing to bid you farewell.

Toby. "Farewell, dear heart, for I must needs be gone."

Maria. Nay, good Sir Toby.

Clown. "His eyes do show his days are almost done."

Mal. Is't even so?

Toby. "But I will never die."

Clow. Sir Toby, there you lie.

Mal. This is much credit to you.

Toby. "Shall I bid him go and spare not?"

Clow. "Oh, no, no, no, no, you dare not."

The lines quoted are adapted by Shakspeare from the first verse of the old ballad "Corydon's Farewell to Phillis," printed in 1590.

The music was composed by Robert Jones, the lutenist, and is found in Book I of his *Songs and Ayres set out for the Lute*, published in 1601. The date of Robert Jones' birth is unknown, but he graduated at Oxford, taking his Mus. Bac. degree in 1597. Many of his compositions exist in published works of the period; he was also a contributor to *The Triumphs of Oriana*. The song "Farewell, dear love" was at a later date introduced into *As You Like It*.

No. 2. *Peg o' Ramsay.*

MENTION is also made of this ballad in *Twelfth Night*, Act II, scene iii. Sir Toby Belch says:

My lady's a Cataian, we are politicians, Malvolio's a "Peg o' Ramsay" and "Three merry men be we."

The verses "Bonny Peggie Ramsay" occur in *Wit and Mirth*, 1719, and in all probability they are the words of the ballad alluded to in the play. They exactly fit the old tune of that name.

The tune is found in a manuscript book by Dr. Bull, from the late Dr. Kitchiner's library, and is very quaint. The subdominant chord connecting the parts (see measure 8, &c.) gives the effect of a kind of round, the parts following in an almost interminable way. It is the editor's idea that this song (and others of a similar character)

was sung when several country folk gathered together, the burden being repeated over and over again, one of the singers jumping in, so to speak, with a strong lead, "with a hey tro-lo-del," almost before the previous refrain was finished. He has often heard such songs in remote country districts sung in this way. After the refrain "with a hey" has been repeated four or five times, a chance is given to the soloist to give another verse; and so on to the end of the ballad.

No. 3. *Green-Sleeves.*

SHAKSPERE mentions this tune twice in the *Merry Wives*. In Act II, scene i, Mrs. Ford, in speaking of Falstaff to Mrs. Page, says: "I would have sworn his disposition would have gone to the truth of his words; but they do no more adhere and keep pace than the Hundredth Psalm to the tune of 'Green-Sleeves.'" This is an interesting quotation, showing that Shakspeare could think of no more rollicking tune to contrast with the solemnity of the Hundredth Psalm.

The second mention of the tune is in Act V, scene v, where Falstaff says:

Let the sky rain potatoes;

Let it thunder to the tune of "Green-sleeves."

The tune is found in W. Ballet's *Lute Book*, and doubtless was very popular at the time the play was written; though Chappell shows that it must have been a tune of Henry VIII's reign. The earliest mention of the ballad is to be found in the *Stationers' Register* for September, 1580; the ballad is much older than this, however, and runs as follows:

A new Courtly Sonet, of the Lady Greensleeves. To the new tune of Greensleeves.

Greensleeves was all my ioy,

Greensleeves was my delight:

Greensleeves was my hart of gold:

And who but Ladie Greensleeves?

ALAS my loue, ye do me wrong,
to caste me off discourteously:

And I haue lou'd you so long,
 Delighting in your companie.
 Greensleeues was all my ioy,
 Greensleeues was my delight:
 Greensleeues was my heart of gold;
 And who but Ladie Greensleeues?

I haue been readie at your hand,
 to grant what euer you would craue.
 I haue both waged life and land,
 your loue and good will for to haue.
 Greensleeues was all my ioy, &c.

I bought thee kerchers to thy head,
 that were wrought fine and gallantly:
 I kept thee both at boord and bed,
 Which cost my purse wel fauouredly:
 Greensleeues was al my ioie, &c.

I bought thee peticotes of the best,
 the cloth so fine as fine might be:
 I gaue thee iewels for thy chest,
 and all this cost I spent on thee.
 Greensleeues was all my ioie, &c.

Thy smock of silk, both faire and white,
 with gold embrodered gorgeously:
 Thy peticote of Sendall right:
 and thus I bought thee gladly.
 Greensleeues was all my ioie, &c.

Thy girdle¹ of gold so red,
 with pearles bedecked sumptuously:
 The like no other lasses had,
 and yet thou wouldst not loue me!
 Greensleeues was all my ioy, &c.

Thy purse and eke thy gay guilt kniues,
 thy pincase gallant to the eie:
 No better wore the Burgesse wiues;
 and yet thou wouldst not loue me!
 Greensleeues was all my ioy, &c.

Thy crimson stockings all of silk,
 with golde all wrought aboue the knee;
 Thy pumps as white as was the milk;
 and yet thou wouldst not loue me!
 Greensleeues was all my ioy, &c.

Thy gown was of the grassie² green,
 thy sleeues of Satten hanging by:

Which made thee be our haruest Queen,
 and yet thou wouldst not loue me!
 Greensleeues was all my ioy, &c.

Thy garters fring'd with the golde,
 And siluer aglets hanging by,
 Which made thee blithe for to beholde:
 And yet thou wouldst not loue me!
 Greensleeues was all my ioy, &c.

My gayest gelding I thee gaue,
 To ride where euer lik'd thee;
 No Ladie euer was so braue;
 And yet thou wouldst not loue me!
 Greensleeues was all my ioy, &c.

My men were clothed all in green,
 And they did euer wait on thee:
 Al this was gallant to be seen;
 and yet thou wouldst not loue me!
 Greensleeues was all my ioy, &c.

They set thee vp, they took thee downe,
 they serued thee with humilitie;
 Thy foote might not once touch the ground;
 and yet thou wouldst not loue me!
 Greensleeues was all my ioy, &c.

For euerie morning when thou rose,
 I sent thee dainties orderly,
 To cheare thy stomack from all woes;
 and yet thou wouldst not loue me!
 Greensleeues was all my ioy, &c.

Thou couldst desire no earthly thing,
 But stil thou hadst it readily:
 Thy musicke still to play and sing:
 And yet thou wouldst not loue me!
 Greensleeues was all my ioy, &c.

And who did pay for all this geare,
 that thou didst spend when pleased thee?
 Euen I that am reiected here;
 and thou disdainst to loue me.
 Greensleeues was all my ioy, &c.

Wel, I wil pray to God on hie,
 that thou my constancie maist see:
 And that yet once before I die,
 thou wilt vouchsafe to loue me.
 Greensleeues was all my ioy, &c.

¹ Girdle is either three syllables, or an adjective like "fine" is left out after it.

² Grossie in original.

Greensleeues, now farewell, adue!
 God I pray, to prosper thee:
 For I am stil thy loue true:
 Come once againe, and loue me!
 Greensleeues was all my ioy, &c.

No. 4. *Heigh-ho! for a husband.*

THIS song is twice mentioned in *Much Ado About Nothing*, Act II, scene i:

Beatrice. Thus goes every one to the world but I, and I am sunburnt. I may sit in a corner and cry "heigh-ho for a husband!"

Act III, scene iv:

Beatrice. By my troth, I am exceeding ill; heigh-ho!

Margaret. For a hawk, a horse, or a husband?

Beatrice. For the letter that begins them all, H.

"Heigh-ho! for a husband" is an old ballad in The Pepysian Collection. Chappell says it is to be found in *A Complete Collection of Old and New English and Scotch Songs with New Tunes Prefixed*. It also occurs in *Wit and Mirth* (1719), from which it is given with a few slight alterations, made by the Rev. W. A. Harrison for performance at one of the meetings of the New Shakspeare Society in 1887.

The tune is taken from John Gamble's manuscript *Common-place Book*. John Gamble died in 1657. The accompaniment is specially arranged for this collection by the editor.

No. 5. *Heart's Ease.*

THIS tune is mentioned in *Romeo and Juliet*, Act IV, scene v:

Peter. Musicians, O musicians, "Heart's ease, Heart's ease." Oh! an you will have me live, play "Heart's ease."

First Musician. Why "Heart's ease"?

Peter. O musicians, because my heart itself plays, "My heart is full of woe." Oh! play me some merry dump, to comfort me.

The tune is an old one, much older than the words, for in an old play, *Misogonus*, by Thomas Rychardes, produced about 1560 (the manuscript is dated 1577), in the second act occurs the song, with directions that it "be sung to the tune of 'Heart's Ease.'"

The tune is in a manuscript volume of lute music of the sixteenth century in the Public Library, Cambridge, D. d. ii 11.

No. 6. *Light o' Love.*

IT is not absolutely certain that the verses are from the original song. They are by Leonard Gybson, and were first printed in 1570, in Stuth's *Ancient Ballads and Broad-sides*. There are thirteen verses in all, but only the first two are given, being perhaps sufficient for the purpose of illustration.

The tune is twice alluded to by Shakspeare; in *The Two Gentlemen of Verona*, Act I, scene ii:

Julia. Some love of yours, hath writ to you in rhyme.

Lucetta. That I might sing it, madam, to a tune. Give me a note: your ladyship can set.

Julia. As little by such toys as may be possible. Best sing it to the tune of "Light o' love."

Much Ado About Nothing, Act III, scene iv:

Beat. I am out of all other tune, methinks.

Mar. Clap us into "Light o' love;" that goes without a burden: do you sing it, and I'll dance it.

Beat. Ye light o' love with your heels, &c.

In the preface to the *Shakspeare Album or Warwickshire Garland*, "Light o' love" is spoken of as Shakspeare's favorite tune.

The editor has felt obliged to make some little variation in the accompaniment on account of the frequent repetitions of the same phrase.

No. 7. *Three merry men be we.*

THIS song is mentioned in *Twelfth Night* by Sir Toby Belch in the same paragraph as that in which "Peg o' Ramsay" is referred to, Act II, scene iii.

In the tragedy of *Rollo, Duke of Normandy*, by John Fletcher, the song is expanded as given in No. 7, except for the omission of the second verse, which is left out in order to render the song consistent with the refrain, for in *Rollo* the ballad is for four persons to sing.

The song appears to be a grumble by certain men condemned to be hanged, who in the refrain endeavor to keep up their spirits by singing in a jovial though sarcastic manner the words "Three merry men be we."

This song was arranged by Mr. Greenhill in an ingenious way for one of the meetings of the New Shakspeare Society, and he has kindly allowed use to be made of his manuscript. The editor

has availed himself of this permission to a considerable extent, as far as the airs are concerned.

Verse I is set to "Fortune my Foe," found in *Queen Elizabeth's Virginal Book*, also in W. Ballet's manuscript *Lute Book*. It is mentioned in *The Merry Wives*, Act III, scene iii, and was sometimes called "The Hanging Tune." Chappell is of opinion that this is the original tune for the first verse; and indeed such conclusion appears to be most probable. *The Refrain* after each verse is from a manuscript *Common-place Book* in the handwriting of John Playford. *Verse II* consists of two very old tunes, "The Jolly Pinder" and "The Friar and the Nun." *Verse III* is set to the well-known tune "Watkins' Ale" as arranged by Byrd in *Queen Elizabeth's Virginal Book*.

This fine tune must have been well known at the period; the refrain has certainly done duty

many times since, in one form or another.

The editor is not aware of any complete list of the songs to which Shakspeare refers in the plays. In addition to the seven given here he has collected the following: "King Cophetua;" "The Sick Tune;" "When Arthur first;" "Come o'er the bourne, Bessie;" "Death, rock me to sleep;" "Hold thy peace, thou knave;" "There dwelt a man in Babylon, lady, lady;" "Oh, the twelfth day of December;" "Jog on;" "Whop! do me no harm, good man;" "I loathe that I did love" (three stanzas from which are sung by the gravedigger in *Hamlet*); "Dildos and fadings," and "Can you not hit it, my good man."

For information about the various English composers of early times, *British Musical Biography*, by Brown & Stratton, is the most concise and reliable.

PART II. SONGS POSSIBLY SUNG IN THE ORIGINAL PERFORMANCES

THESE songs were performed during Shakspeare's lifetime, and probably under his direction.

No. 8. *The Willow Song.*

From *OTHELLO*, Act IV, scene iii.

THE music of this song is exceedingly old. It is to be found in Thomas Dallis's manuscript *Lute-Book* under the title "All a green willow." The book is dated 1583, and is now in the library of Trinity College, Dublin. A version of the song is also to be found in the British Museum.

Shakspeare adapted the words from the old song to suit Desdemona, who sings it while her maid Æmilia is undressing her to go to the bed in which Othello strangles her.

There can be no doubt that this song was sung under Shakspeare's direction, and is most interesting on that account. Apart from this connection the song itself is beautiful and full of character and feeling.

No. 9. *O Mistress Mine.*

From *TWELFTH NIGHT*, Act II, scene iii.

THE melody of this song is anonymous. Two versions exist,—one arranged by Morley in the

first book of *Consort Lessons*, 1599; the other arranged by Byrd in *Queen Elizabeth's Virginal Book*, 1611. The second version of the melody has been selected, as it appears to be the better of the two. It is harmonized by the editor.

The song is introduced as follows:

Sir Andrew. Excellent! Why, this is the best fooling, when all is done. Now, a song.

Sir Toby. Come on; there is sixpence for you: let's have a song.

Sir Andrew. There's a testril of me too: if one knight give a—

Clown. Would you have a love-song, or a song of good life?

Sir Toby. A love-song, a love-song.

Sir Andrew. Ay, ay: I care not for good life.

Clown sings, "O mistress mine."

At the end of the first verse Sir Andrew says, "Excellent good i' faith," and Sir Toby adds, "Good, good." Then the Clown sings the second verse.

No. 10. *It was a lover and his lass.*

From *AS YOU LIKE IT*, Act V, scene iii.

THIS song, or rather duet,—for it should be sung by two pages in the play,—was composed by Thomas Morley, and is published, as given here,

in the first book of *Ayres or Little Short Songs*, to sing and play to the lute, in 1600. An early copy in manuscript is in the Advocates' Library, Edinburgh. The accompaniment, arranged by the editor of this collection, is founded upon Morley's own bass part, written for the "Bass viole."

It will be observed how easily the song lends itself to duet singing, and one cannot but think that such was the original intention. The music is sung to the clown (Touchstone) and Audrey, whom he is about to marry, and is introduced into the play as follows:

Enter two Pages.

First Page. Well met, honest gentleman.

Touchstone. By my troth, well met. Come, sit, sit, and a song!

Second Page. We are for you: sit i' the middle.

First Page. Shall we clap into 't roundly, without hawking or spitting or saying we are hoarse, which are the only prologues to a bad voice?

Second Page. I' faith, i' faith; and both in a tune, like two gipsies on a horse.

Song follows.

Thomas Morley was born about 1557, and died 1604. In 1591 he was organist of St. Paul's Cathedral, and in 1592 Gentleman of the Chapel Royal. He studied under Byrd, and took his Mus. Bac. degree at Oxford in 1588. His compositions are of a melodious character, and many of his madrigals and "ballets" obtained great popularity. He wrote an admirable treatise entitled *A plaine and easie introduction to practicall musicke*, in form of a dialogue in three parts. This work was translated into German.

No. 11. *Where the bee sucks.*

From THE TEMPEST, *Act V, scene i.*

THIS song was composed by Robert Johnson, a composer and lutenist who flourished at the end of the sixteenth and beginning of the seventeenth centuries. He graduated at Oxford University as Mus. Bac. in 1597. In 1573-4 he was a retainer in the household of Sir Thomas Kytson, of Hengrave Hall, Suffolk. He subsequently came to London. Besides many books of "Ayres" for the "Lute and Bass Viole," and a

set of madrigals in three, four, five, six, seven, and eight parts, he composed music for the theatres, including a setting of the songs in *The Tempest* from which the editor has taken the two following numbers, viz. "Where the bee sucks" and "Full fathom five." At a later period Dr. John Wilson arranged these for three voices. Johnson also wrote music to the two dramas *The Witch* and *A Masque of the Gipsies*.

The editor feels convinced that Johnson wrote more music to Shakspeare's words than is at present known, and thinks that careful search may result in discovering other interesting songs composed for other plays.

After being promised freedom Ariel sings "Where the bee sucks" while assisting Prospero to attire himself.

No. 12. *Full fathom five thy father lies.*

From THE TEMPEST, *Act I, scene ii.*

For a sketch of the composer see No. 11.

Ariel sings this song to tell Prince Ferdinand that his father is drowned, though as a matter of fact he is alive and well.

No. 13. *Lawn as white as driven snow.*

From THE WINTER'S TALE, *Act IV, scene iv.*

THIS song is attributed to John Wilson, though some think it is by Robert Johnson. It is taken from Wilson's *Cheerful Ayres or Ballads, first composed for a single voice, and since set for three voices*. In this book of Wilson's are some songs by Johnson, "Full fathom five" being one of them; it is in fact printed under Johnson's name. The character of the music of "Lawn as white," and No. 14, "Take, O take," has a family likeness to Nos. 11 and 12. Special interest attaches to Dr. John Wilson, as it is generally supposed he was, as a boy, a singer at the theatre and was identical with the "Jackie Wilson" whose name appears in the Folio Edition of *Much Ado* instead of Balthaser, the character represented. If this conjecture be correct he would in all probability, as Ariel, sing Johnson's setting of "Where the bee sucks," which song Wilson afterwards included in this book of *Ayres*, printed in Oxford in

1659. Several of Shakspeare's songs appear in his collections. Henry Lawes mentions him as a "great singer."

John Wilson was born in Kent in 1594, was made Mus. Doc. Oxon. in 1644, and was professor at that university 1656-62. In 1662 he was made a Gentleman of the Chapel Royal and Chamber Musician to Charles II. He composed many airs and ballads, besides church music and fantasias for viols. He died at Westminster in 1673.

The song "Lawn as white" is sung by Autolycus disguised as a pedlar.

No. 14. *Take, O take those lips away.*

From MEASURE FOR MEASURE, *Act IV, scene i.*

THIS song, though some attribute it to R. John-

son, is considered to be by Dr. John Wilson, for particulars of whom see the details given in the previous notice.

If Dr. John Wilson was the "Jackie Wilson" mentioned in the Folio Edition previously alluded to, this song would in all probability be sung by him. Mariana in the play enters accompanied by a boy who sings "Take, O take those lips away." Mariana has been deserted by her false lover Angelo because her fortune was lost.

The song is truly a singer's song and is very beautiful, as in fact are all the examples given in this part; and they prove that the music performed in the plays during Shakspeare's life was refined and artistic in character.

PART III. SETTINGS COMPOSED SINCE SHAKSPERE'S TIME TO THE MIDDLE OF THE NINETEENTH CENTURY

THIS part of the work consists of songs¹ composed after Shakspeare's death, and extending to the middle of the nineteenth century, practically embracing a period of about two hundred years.

There would be no difficulty in collecting several hundred settings covered by the period. The editor, being limited, however, by space, has contented himself by including twenty-one only, selecting those he considered to be most characteristic and interesting.

No. 15. *Come unto these yellow sands.*

From THE TEMPEST, *Act I, scene ii.* Composed by John Banister (1630-1679).

JOHN BANISTER, a composer and violinist, was sent by Charles II to France to study; on his return he became leader of the king's band. He established a music school at Whitefriars, and gave concerts from 1672 to 1678. He composed music to Davenport's *Circe*, 1667. Later, together with P. Humfrey, he composed music to *The Tempest*, from which the song "Come unto these yellow sands" is taken. He also composed *Lessons for Viols*, songs, &c.

¹ The songs in Parts III and IV are arranged chronologically by composer.

No. 16. *Where the bee sucks.*

From THE TEMPEST, *Act V, scene i.* Composed by Pelham Humfrey (1647-1674).

HUMFREY was one of the Children of the Chapel Royal, reestablished after the Restoration. He showed much talent for composition at an early age, and in 1664 was sent by Charles II to study in Paris under Lulli. On his return he was appointed "Master of the Children" and Composer to His Majesty. He died at the early age of twenty-seven, and was buried in Westminster Abbey.

His works consist mostly of church music, odes and songs. He possessed ability of no ordinary type, and the advantages he received from his three years' study on the Continent are reflected in his own compositions and in the works of his pupil Henry Purcell.

An alteration in the text of the words of this song will be noticed.

No. 17. *The Willow Song.*

From OTHELLO, *Act IV, scene iii.* Composed by Pelham Humfrey (1647-1674).

SEE No. 16 for note about the composer. This

very beautiful old song was written by Humfrey to the original words,—see note to No. 8,—but the editor found a version with the Shakspeare text, the only variation being in the last two lines; he therefore feels no hesitation in including this song in the collection. It is found in Stafford Smith's *Musica Antiqua*.

No. 18. *Come unto these yellow sands.*

From THE TEMPEST, Act I, scene ii. Composed by Henry Purcell (1658–1695).

THE words of this song as set by Purcell are altered by Dryden.

This greatest and most original of English composers was (when about six years old) a chorister of the Chapel Royal, and is said to have written anthems while yet a chorister. In 1675, when but seventeen years old, he composed the opera of *Dido and Æneas*. In 1676 he wrote the music to Dryden's *Aurenge-Zebe*.

A copy of the music to *Macbeth*, usually credited to Mathew Lock, has been discovered in Purcell's handwriting; the manuscript is now in the possession of Dr. W. H. Cummings. Though Purcell would have been very young at the time, it appears more than probable that he was the composer of this music. The words not being by Shakspeare, extracts from the work are not included in this collection.

In 1678 he wrote the overture and other music to Shadwell's alteration of Shakspeare's *Timon of Athens*.

In 1680 he became organist of Westminster Abbey, and for six years gave up connection with theatres. In this interval it may be presumed that much of his church music was composed.

In 1682 he became organist of the Chapel Royal.

In 1690 Purcell composed new music for Shadwell's version of *The Tempest*. Two of the settings have retained uninterrupted possession of the stage from his time till this day, namely, those to "Full fathom five" and "Come unto these yellow sands."

In an opera composed during this year, *The Prophetess, or the history of Dioclesian*, Purcell made

a great advance, calling into play larger orchestral resources than before. This opera was published in 1691, and in the dedication of it he says, "Musick and Poetry have ever been acknowledged sisters, and, walking hand in hand, support each other. As poetry is the harmony of words, so musick is that of notes; and as poetry is a rise above prose and oratory, so is musick the exaltation of poetry. Both may excel apart, but are most excellent when joined, for then they appear like wit and beauty in the same person. Poetry and painting have arrived to perfection in our own country; musick is still in its nonage, a forward child which gives hope of what it may be in England when the master of it shall find more encouragement. Being further from the sun, we are of later growth than our neighbour countries, and must be content to shake off our barbarity by degrees."

In 1691 Purcell wrote the music to *King Arthur* (amongst many others), and in 1692 to *The Fairy Queen* (an anonymous adaption of Shakspeare's *Midsummer Night's Dream*) and Sir Charles Sedley's *Ode for the Queen's Birthday*; one of the airs in this last, viz. "May her blest example chase," has for its bass the air of the old song "Cold and Raw." The reason for this was, that Arabella Hunt and Gosling were once singing to Queen Mary, with Purcell as accompanist. After hearing several compositions by Purcell and others, the Queen asked Arabella Hunt to sing "Cold and Raw." Purcell, nettled at finding a common ballad preferred to his music, determined that the Queen should hear it again when she least expected it, and he adopted this ingenious method of effecting his object.

In addition to the settings Nos. 18 and 19 Purcell composed music to "Orpheus with his lute" and "Flout em," a catch for three voices.

A number of spurious songs introduced into the plays at this time are set by Purcell, among them being "Kind fortune smiles," "Dry those eyes," "Where does the black fiend," solo and chorus "In hell" and "Great Neptune."

Purcell died at his house in Dean's Yard, Westminster, on November 21, 1695.

No. 19. *Full fathom five thy father lies.*
From THE TEMPEST, *Act I, scene ii.* Composed
by Henry Purcell (1658-1695).

[For comment see notes to No. 18.]

No. 20. *Who is Sylvia?*
From THE TWO GENTLEMEN OF VERONA, *Act IV,*
scene ii. Composed by Richard Leveridge (1670-
1758).

RICHARD LEVERIDGE, a bass vocalist and composer, sang in Drury Lane and Queen's theatres, 1705-12, and at Lincoln's Inn Fields and Covent Garden, 1713-30.

He composed music for the *Island Princess*, 1699, *Pyramus and Thisby*, 1716, and a collection of songs, two volumes, 1727. He is known as a song-writer, and by some is credited with the much discussed *Macbeth* music, on the authority of a notice in Rowe's edition of Shakspeare. His best-known songs are "All in the downs" and "Roast beef of Old England." The example included in this collection well illustrates the style of his work. It has been wrongly attributed to Arne.

The song occurs in *The Two Gentlemen of Verona* under the following circumstance:

Julia, having reached the Emperor's city, in man's attire, is taken by her host to hear her faithless lover Protheus serenade Sylvia, the love of his friend Valentine, to whom he has turned traitor, in order that he may win Sylvia for himself.

No. 21. *Where the bee sucks.*
From THE TEMPEST, *Act V, scene i.* Composed by
Thomas Augustine Arne (1710-1778).

THOMAS AUGUSTINE ARNE was the son of an upholsterer, and was born in King Street, Covent Garden. He was educated at Eton College, being intended for the legal profession, but his natural love for music led him to study privately. Several interesting stories are told of his many difficulties and ingenious devices to obtain lessons and opportunity for study.

He took lessons on the violin from Festing, and would occasionally borrow a livery in order

to gain admission to the servants' gallery at the opera. He made such progress on the violin as to be able to lead a chamber band at the house of an amateur, who gave private concerts. There he was accidentally discovered by his father playing first violin. After fruitless efforts to induce his son to devote himself to the legal profession, the father gave up the attempt. Being free to practise openly, Arne soon, by his skill on the violin, charmed the whole family.

In 1738 he established his reputation as a lyric composer by the admirable manner in which he set Milton's *Comus*. In this he introduced a light, airy, original, and pleasing melody, wholly different from that of Purcell or Handel, whom all English composers had hitherto either pillaged or imitated. Indeed the melody of Arne at this time, and of his Vauxhall songs afterwards, forms an era in English music; it was so easy, natural, and agreeable to the whole kingdom that it had an effect upon the national taste; and till a more modern Italian style was introduced in the *pasticcio* English operas of Bickerstaff and Cumberland, Arne's was the standard of all perfection at our theatres and public gardens. (See Burney's *History*, vol. iv.)

On July 6, 1759, the University of Oxford created Arne Doctor of Music.

He composed a great number of admirable works chiefly for the theatre.

Dr. Arne was the first to introduce women's voices into oratorio choruses. This he did at Covent Garden Theatre, February 26, 1773, in a performance of his own, *Judith*.

The three songs introduced into this collection are good examples of his melodious and agreeable style.

No. 22. *When daisies pied and violets blue.*
From LOVE'S LABOR'S LOST, *Act V, scene ii.*
Composed by Thomas Augustine Arne (1710-1778).
[For comment see note to No. 21.]

No. 23. *When icicles hang by the wall.*
From LOVE'S LABOR'S LOST, *Act V, scene ii.*
Composed by Thomas Augustine Arne (1710-1778).
[For comment see note to No. 21.]

No. 24. *No more dams I'll make for fish.*
From *THE TEMPEST*, *Act II, scene ii.* Composed
by John Christopher Smith (1712-1795).

APART from the character of the music of this song, some interest is attached to it as being composed by one who acted as Handel's amanuensis during the blindness of the great composer. His style, in most of his work, bears a great resemblance to that of his master. Smith's father, a German, acted as Handel's treasurer.

He composed two Shaksperian operas, *The Tempest* and *The Fairies*, an altered version of *A Midsummer Night's Dream*. Some editors have mistaken Smith's music for that of Purcell's,—Loder and Dr. Clarke, to wit.

No. 25. *She never told her love.*
From *TWELFTH NIGHT*, *Act II, scene iv.* Composed
by Franz Joseph Haydn (1732-1809).

THE song is one of a set of six, dedicated to Lady Charlotte Bertie, and composed in 1795.

Franz Joseph Haydn, the father of the symphony and the quartet, was born at Rohrau, a small Austrian village. His parents both sang, and the child soon began to sing their simple songs.

On New Year's Day, 1791, Haydn came to London, where he was soon the object of every species of attention.

The culminating point of his reputation (not attained till he had reached old age) was the composition of the *Creation* and the *Seasons*. Of the *Creation* he says: "Never was I so pious. I knelt down every day, and prayed God to strengthen me in my work." This oratorio was first performed publicly in 1799, and produced an extraordinary impression. It was with reluctance that he composed music to the *Seasons*, for he knew his powers were failing, and the strain was too great. As he said afterwards, "The *Seasons* gave me the finishing stroke." He composed very little after this.

After a long seclusion, he appeared in public for the last time at a remarkable performance of the *Creation*, at the University of Vienna, on March 27, 1808. He was carried in his armchair to a place among the first ladies of the land. At

the words, "And there was light," Haydn was quite overcome, and pointing upwards exclaimed, "It came from thence!" As the performance went on, his agitation became extreme, and it was thought better to take him home after the first part.

On May 26, 1809, he called his servants round him for the last time, and having been carried to the piano, solemnly played the *Emperor's Hymn* three times over. Five days afterwards he expired.

No. 26. *When that I was a little tiny boy.*
The Epilogue to TWELFTH NIGHT. Composed by
Joseph Vernon (1738-1782).

THIS song is said to be by Joseph Vernon, who was a tenor vocalist born at Coventry. He studied under W. Savage, and appeared at Drury Lane Theatre in 1751.

He composed the music to *The Witches*, a pantomime, several songs and other vocal works. W. Linley has attributed this song to Fielding, but Dr. Rimbault proves that it was composed by Vernon, about 1760. Charles Knight says, "It is the most philosophical clown's song on record." Chappell thinks that the song is the original music. The character of the melody suggests that it might be.

No. 27. *Sigh no more, ladies.*
From *MUCH ADO ABOUT NOTHING*, *Act II,*
scene iii. Composed by R. J. S. Stevens (1757-
1837).

THE song is sung by Balthaser in the play, and in the *Shakspeare Folio* instead of "enter Balthaser" appears "enter Jackie Wilson,"—a singer of the Burbage's Company, to which Shakspeare belonged. Dr. Rimbault identifies the singer with Dr. John Wilson. (See previous notes on this subject.)

Richard John Samuel Stevens was born in London. He was trained as a chorister in St. Paul's Cathedral, under Savage, and became organist of the Temple Church in 1786, Charter House, 1796, Professor of Music, Gresham College, 1801. His death occurred in London.

His chief works were glees, of which he composed a great number. The song included in this book was originally composed as a glee, but it is so generally sung in the play arranged as a song that no collection of Shakspeare's songs would be complete without its insertion.

No. 28. *Now the hungry lion roars.*

From A MIDSUMMER NIGHT'S DREAM, *Act V, scene i.* Composed by William Linley (1767-1835).

WILLIAM LINLEY, son of the composer Thomas Linley, was born at Bath, and educated at Harrow. He studied under Abel and his father. Later he was appointed to a post in the East India Company's service by Fox.

This notable amateur wrote *Shakspeare's Dramatic Songs*, consisting of all the songs, duets and choruses in character, as introduced in his dramas. The song No. 28 is from that work. He composed two operas, glees, &c., and also wrote novels and other literary works.

No. 29. *If music be the food of love, play on.*

From TWELFTH NIGHT, *Act I, scene i.* Composed by John Charles Clifton (1781-1841).

THE editor has endeavored to include characteristic songs illustrating the period during which they were composed. This song, with its harp or piano accompaniment, is good of its kind, and shows a type of song much in vogue fifty or sixty years ago. Clifton was a pianist and composer of ability; he studied under R. Bellamy and Charles Wesley.

He wrote an opera called *Edwin*, many songs, glees, and a theory of harmony, besides other works.

No. 30. *Over hill, over dale.*

From A MIDSUMMER NIGHT'S DREAM, *Act II, scene i.* Composed by Thomas Simpson Cook (1782-1848).

THOMAS COOK, vocalist and composer, was born at Dublin. He studied under his father and Giordani. In 1803 he became conductor at a theatre in his native city and made his *début* as a vocalist in Storace's *Siege of Belgrade*. In 1813 he appeared in London and was appointed con-

ductor at Drury Lane Theatre. He wrote music to a number of plays, besides composing masses, glees, songs, solfeggi, &c. The words of "Over hill, over dale" were not written for music in the play, though they are good for the purpose. As an example of a florid soprano song it is excellent.

No. 31. *Bid me discourse.*

Sonnet from VENUS AND ADONIS, *Stanza xxiv.* Composed by Sir Henry Rowley Bishop (1786-1855).

SIR HENRY BISHOP was director of the music at Drury Lane Theatre in 1810, and became conductor in 1825; musical director in Vauxhall Gardens in 1830; Mus. Bac. Oxon. in 1839. He was knighted in 1842; Professor of Music at Oxford University, 1848; Mus. Doc. Oxon., 1853.

Bishop was a voluminous composer, and is now chiefly remembered by his songs and glees, and one opera, *Guy Mannering*. He composed music to a number of Shakspeare's songs; perhaps he set more of them than any other composer. This, and the previous number, shows the influence of the florid Italian school, which was so popular at the time through the Italian operas. Though this song is not from the plays, it appears as a solo by Viola in Bishop's operatic version of *Twelfth Night*.

No. 32. *The Willow Song.*

From OTHELLO, *Act IV, scene iii.* Composed by Gioachino Rossini (1792-1868).

IT will be a matter of considerable interest to many to learn that Rossini composed a song to Shakspeare's words, which can be rendered in English as effectively as in Italian. The song was composed for the opera *Otello*, in the year 1816, and is characteristic of the composer.

Rossini was the greatest, among the many great opera composers, of the first half of the nineteenth century.

No. 33. *Hark, hark! the lark.*

From CYMBELINE, *Act II, scene iii.* Composed by Franz Schubert (1797-1828).

SCHUBERT, born in Vienna, possessed wonderful

powers as a song-writer; in the opinion of many he ranks first in this branch of the musical art. He was the one great composer whose songs, regarded as a department of music, are absolutely his own,—full of dramatic fire, poetry, and pathos, with accompaniments of the utmost force, fitness, and variety.

Schubert lived in great poverty. "It is all but impossible to place one's self in the forlorn condition in which he must have resigned himself to his departure, and to realize the darkness of the valley of the shadow of death through which his simple, sincere, guileless soul passed to its last rest, and to the joyful resurrection and glorious renown which have since attended it." His works number one thousand, one hundred and thirty-one. He was by far the most prolific of composers. He wrote several operas, masses, symphonies, string quartets, and a multitude of pianoforte pieces and songs. Few, however, were published during his life, and these were miserably paid for. He sent three of his songs to Goethe in 1819, but the poet took no notice of the composer who was afterwards to give some of his songs a wider popularity than they could otherwise have enjoyed. Though Beethoven's stay in Vienna coincided for so many years with Schubert's lifetime, they only met twice. On the first occasion, Schubert's nervousness overcame him, and he rushed out of the room before he had written a word for the deaf Beethoven to read. On the second, Beethoven was hardly conscious, being then in his last illness. But some days before, he had become acquainted with a selection of Schubert's songs. These excited his admiration, and caused him to say, "Truly, Schubert has the divine fire."

Though Schubert's name was now becoming more widely known, he was still in poverty—sometimes on the brink of starvation. He died of typhus fever at the age of thirty-one. Of his

many works only a small proportion was publicly performed during his life. Schumann was the first to force the world to listen to the treasures they had disregarded.

Schubert set only three of Shakspeare's songs, "Come thou monarch of the vine," "Who is Sylvia?" and "Hark, hark! the lark." The last two are included in this collection.

No. 34. *Who is Sylvia?*

From THE TWO GENTLEMEN OF VERONA, *Act IV, scene ii.* Composed by Franz Schubert (1797-1828).

[See note to No. 33.]

No. 35. *Hark, hark! the lark.*

From CYMBELINE, *Act II, scene iii.* Composed by Karl Friedrich Curschmann (1805-1841).

CURSCHMANN'S fame rests on his powers as a song-writer; he is always melodious and natural, though never superficial or trivial.

As a child he showed great talent; he studied four years under Spohr and Hauptmann. His early death (thirty-six) cut short a career full of promise, for his future was bright in the extreme, and he doubtless bid fair to become one of the greatest of our song-writers.

This song is his only setting of Shakspeare's words, and though interesting is not the best example of his gift which could be selected. He wrote the music to a German translation of Shakspeare's words; a perverted translation then appeared in England under the title "Summer Morning." Mr. Greenhill restored Shakspeare's words, which appear now for the first time in connection with this song.

Curschmann was a favorite song-composer before Schubert's songs were known. As a matter of chronology he comes after Schubert, but as a matter of style and development No. 35 should precede Nos. 33 and 34.

PART IV. RECENT SETTINGS

No. 36. *When that I was a little boy.*

The Epilogue to TWELFTH NIGHT. Composed by Robert Schumann (1810-1856).

SCHUMANN was one of the most original composers that ever lived; and even now his works are not generally understood and appreciated as they should be. He was born at Zwickau in Saxony; was educated at Leipzig for the law, but left the legal profession for music. His individuality of style, determined at the very outset, finds its most perfect expression in the smaller forms—piano-pieces and songs. In them he displays an artistic finish and a mastery of detail, which, united with poetic imagination and warmth of passion, are characteristic of his genius. He wrote a great number of songs, the best of which are unsurpassed for depth of emotional expression and delicate fancy. It is interesting to find that in 1851 Schumann composed music to verses by Shakspeare. He used, however, a German translation, which made it necessary to change slightly the original English words in fitting them to his music.

No. 37. *Autolycus' Song.*

From A WINTER'S TALE, Act IV, scene iv. Composed by James Greenhill (1840-).

THE song in this collection is a fine example of the composer's work, and critics have pronounced it one of the best settings of these words. Mr. Greenhill, who was born in London, is a well-known vocalist, composer and teacher. For about twenty years he was choirmaster for the late Rev. H. R. Haweis, and he was also director of music for the New Shakspeare Society during the five years of its existence.

No. 38. *Sigh no more, ladies.*

From MUCH ADO ABOUT NOTHING, Act II, scene iii. Composed by Sir Arthur Seymour Sullivan (1842-1900).

BORN in London, Sullivan was till 1857 a chorister in the Chapel Royal. He was elected Mendelssohn Scholar at the Royal Academy of Mu-

sic in 1856, and in 1858 went to Leipzig to study, returning in 1861. While there he composed his music to *The Tempest*.

Sullivan composed many serious and elevated works, such as *Ivanhoe*, *The Golden Legend*, *The Light of the World*, *The Prodigal Son*, a *Symphony in E*, &c. In later years his series of light operas, beginning with *Pinafore*, established a reputation which will perhaps outlive that made by his serious works.

Sullivan composed a great number of successful songs and church music. The song "Sigh no more, ladies," included in this collection, was written for Sims Reeves, and has a certain interest connected with it, inasmuch as it is engraved from a copy altered and improved by Sir Arthur, and is therefore probably the only edition published exactly as he wished it sung, after the experience of hearing it performed by Mr. Sims Reeves.

No. 39. *Fear no more the heat o' the sun.*

From CYMBELINE, Act IV, scene ii. Composed by Sir C. Hubert H. Parry (1848-).

A GIFTED and voluminous composer, Parry's works are distinguished by their directness and verve. His style is broadly melodious, and yet abounds in evidences of clever contrapuntal skill. The choral ode "Blest Pair of Syrens" is perhaps his most popular work.

Sir Hubert Parry was born at Bournemouth. He is Professor of Music at Oxford University, and Principal of the Royal College of Music, London. Song No. 39 was specially composed for this volume.

No. 40. *Who is Sylvia?*

From THE TWO GENTLEMEN OF VERONA, Act IV, scene ii. Composed by Monk Gould (1858-).

MR. GOULD is the composer of a large number of songs, some of which have become very popular, notably "The Curfew," "Daybreak," "The Banshee," "Jacobite Ballads," "Cavalier Ballads," &c. He has also composed much church

music, and was till lately the organist and choir-master of St. Michael's Church, Portsmouth, and conductor of the Philharmonic Society, Portsmouth. He was born at Tavistock, Devon.

No. 41. *Blow, blow, thou winter wind.*

From *AS YOU LIKE IT*, *Act II, scene vii*. Composed by *William Arms Fisher* (1861-).

MR. FISHER was born in San Francisco, California, where he studied harmony, organ and piano with John P. Morgan. He later studied singing with William Shakespeare in London; and on his return to New York he became a pupil of Parker in counterpoint and fugue, and of Dvořák in composition and instrumentation. He was instructor in harmony for several years at the National Conservatory, until, in 1895, he went to Boston, where he now lives.

Mr. Fisher's creative activity has been chiefly in the field of lyric composition, and many of his songs have become very successful. They are varied in mood, but uniformly well thought from the singer's standpoint, and he secures his effects without violating the canons of good vocal art.

No. 42. *Sigh no more, ladies.*

From *MUCH ADO ABOUT NOTHING*, *Act II, scene iii*. Composed by *William Arms Fisher* (1861-).

[See note to No. 41.]

No. 43. *It was a lover and his lass.*

From *AS YOU LIKE IT*, *Act V, scene iii*. Composed by *Gerard Barton* (1861-).

BORN at Fundenhall, Norfolk, England, Mr. Barton studied the organ under Dr. Edward Bunnett and Sir Walter Parratt, and composition with Dr. J. Varley Roberts. In 1884 he went to America, where he finally settled on the Pacific coast as a professional musician. He has held the position of organist in churches at Los Angeles, Santa Barbara and San Francisco; and is at present (1905) at the head of the musical department of Oahu College, and organist of St. Andrew's Cathedral, Honolulu. The list of Mr. Barton's compositions includes many songs, both

sacred and secular, a setting of the mass, part-songs, etc.

No. 44. *Orpheus with his lute.*

From *HENRY THE EIGHTH*, *Act III, scene i*. Composed by *Carl Busch* (1862-).

MR. BUSCH was born at Bjerre, Jutland, Denmark. He studied music in the Conservatorium of Copenhagen, and later at the Conservatorium of Brussels, and under Godard in Paris. He lives at present in Kansas City, where he is conductor of the Philharmonic Society and the Oratorio Society.

Mr. Busch has written a number of large works for orchestra, and for chorus with orchestra,—notably the cantatas *The League of the Alps* and *King Olaf*. Besides these he is the composer of many songs, anthems and part-songs.

No. 45. *Under the greenwood tree.*

From *AS YOU LIKE IT*, *Act II, scene v*. Composed by *Carl Busch* (1862-).

[See note to No. 44.]

No. 46. *And let me the canakin clink.*

From *OTHELLO*, *Act II, scene iii*. Composed by *Harvey Worthington Loomis* (1865-).

MR. LOOMIS was born in Brooklyn, New York, and has received his entire musical training in New York City, where he now lives. He studied composition under Dvořák, the piano with Mme. Madeline Schiller. Fluent melody and a rich and daring harmonic sense are evident in his compositions. Besides a host of songs and piano pieces, he has won distinction in the unusual field of pantomimic music, in the higher sense of the word. On somewhat similar lines are the "musical backgrounds" intended to illuminate the recitation of some poem.

Mr. Loomis has set to music a large number of Shakspeare's songs, of which Nos. 46 and 47 are noteworthy examples.

No. 47. *Crabbed age and youth.*

From *THE PASSIONATE PILGRIM*, *xii*. Composed by *Harvey Worthington Loomis* (1865-).

[See note to No. 46.]

No. 48. *Orpheus with his lute.*

From HENRY THE EIGHTH, *Act III, scene i.* Composed by Charles Fonteyn Manney (1872-).

MR. MANNEY was born in Brooklyn, New York, where he was for several years a boy-chorister. He began the study of music with William Arms Fisher, and later, on his removal to Boston, where he now lives, he became a pupil of Wallace Goodrich and Dr. Percy Goetschius. He is the composer of various anthems, part-songs, and piano pieces; a comic opera and two sacred cantatas; besides many songs, which show marked lyric feeling, and a graceful and rich melodic vein.

No. 49. *It was a lover and his lass.*

From AS YOU LIKE IT, *Act V, scene iii.* Composed by H. Clough-Leigher (1874-).

FROM an early age a pupil of his mother, and later of Dr. J. Humfrey Anger in Toronto, Mr. Clough-Leigher, who was born in Washington, D. C., has received his entire musical training in America. As a boy he sang in a vested choir, and at fifteen he was a professional organist. He has since held several posts as organist and choral

director. He has written various church services, anthems and choral works; besides many songs, which evince rich and free harmonic thought, and a real lyricism. Mr. Clough-Leigher at present lives in Boston.

No. 50. *O mistress mine.*

From TWELFTH NIGHT, *Act II, scene iii.* Composed by Samuel Coleridge-Taylor (1875-).

THIS gifted, all-round musician and composer was born in London, where he was one of the singing-boys in St. George's Church, Croydon. He later became a student at the Royal College of Music, and afterwards was a pupil of Sir Charles Villiers Stanford. He is now actively engaged as a teacher in Trinity College, London, and as conductor of the Handel Society, London, and the Rochester Choral Society. His most important works are a *Symphony in A minor*; a setting of portions of Longfellow's *Hiawatha* for solos, chorus and orchestra; an oratorio, *The Atonement*, &c. Mr. Coleridge-Taylor is also the composer of several songs, and some interesting piano pieces based upon negro melodies.

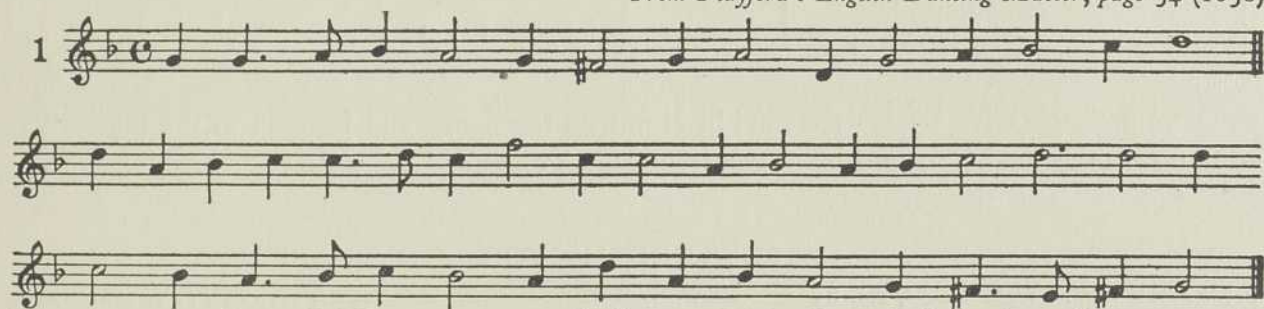
APPENDIX

HEREWITH are given the original versions of several songs included in this volume, which may be of interest for purposes of comparison; likewise some additional old melodies referred to by Shakspeare. Our modern scale, so utterly different to the modes in vogue at that early period, and the instrument which plays the accompaniment at the present time being also entirely unlike any with which the old composers were familiar, are sufficient reasons of justification for such harmonic and other changes as the editor deemed advisable.

HEART'S EASE

From Playford's English Dancing Master, page 54 (1650)

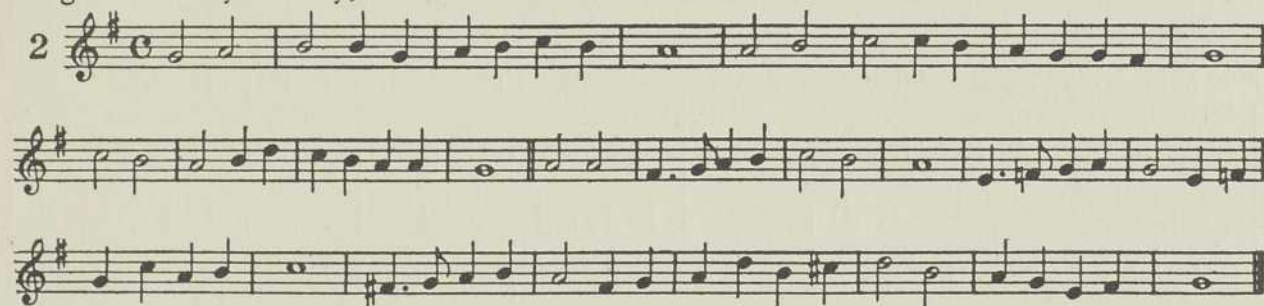
1



The above copy is exact. There are no regular bars and only the melody is given. See page xv in Notes on the Songs and page 9 of the music.

The following is the melody of "Hartes ease" from an MS. Lute Book (page 84) in the Cambridge University Library, Dd. 2. 11.

2



O MISTRIS MYNE

From Fitzwilliam Virginal Book, No. 66

As arranged by William Byrd

3



Song from *Twelfth Night*; see page xvi in Notes on the Songs and page 22 of the music. The strokes through the note-stems indicate a tremblant ♯.

FORTUNE, MY FOE

From Fitzwilliam Virginal Book, No. 65

As arranged by William Byrd

See page xvi in Notes to the Songs and page 13 of the music. This song is mentioned in *Merry Wives of Windsor*, Act III. Scene 3. To this air was sung also the old ballad of *Titus Andronicus* upon which Shakspeare founded his play of the same name.

WATKINS ALE

From Fitzwilliam Virginal Book, No. 180

Anonymous

See page xvi in Notes to the Songs and page 17 of the music.

ADDITIONAL OLD MELODIES REFERRED TO BY SHAKSPERE

A ROUND

Quoted from Hawkins

Thou knave

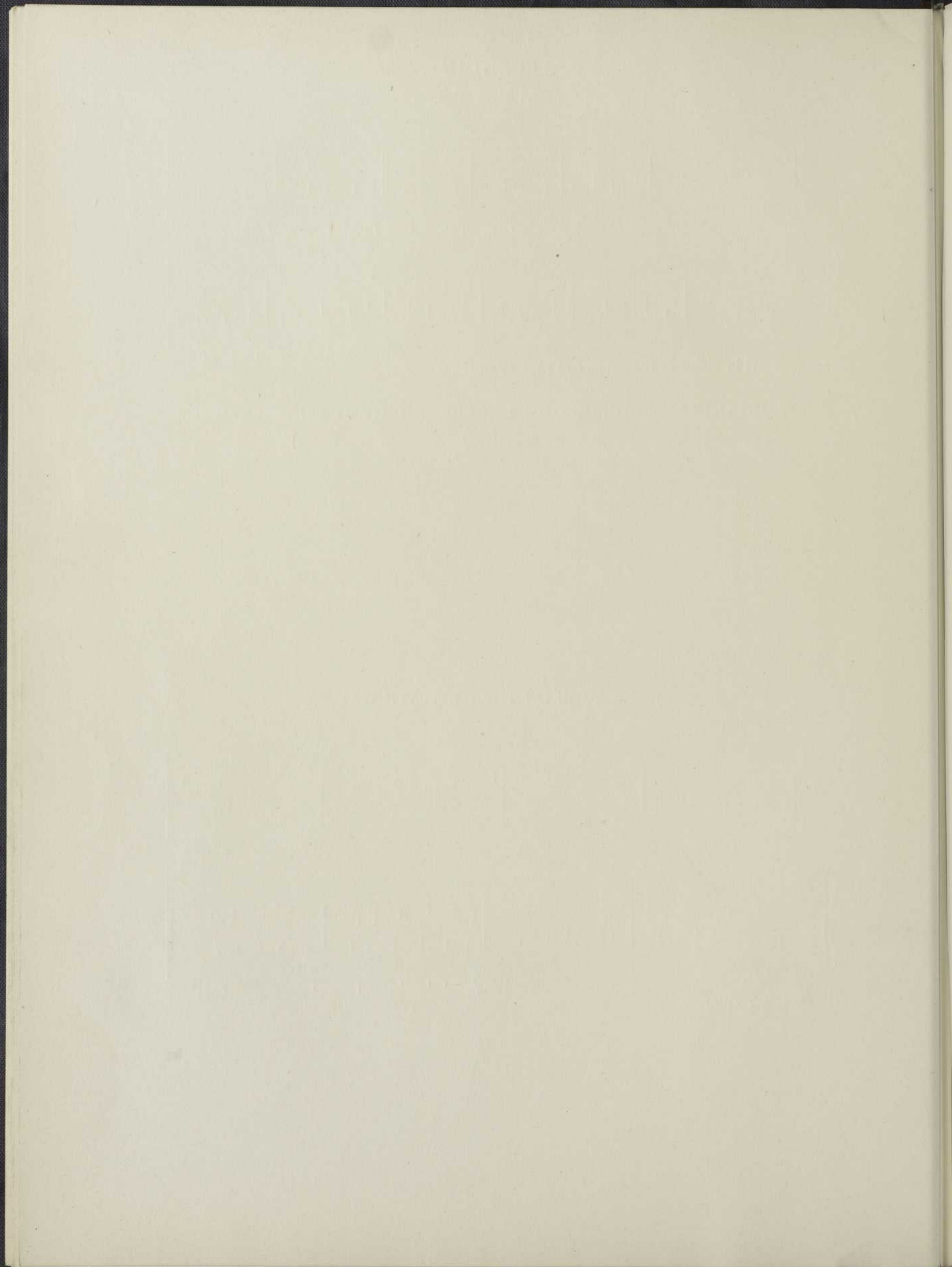
See *Twelfth Night*, Act II. Scene 3.

JOG ON, JOG ON THE FOOTPATH WAY

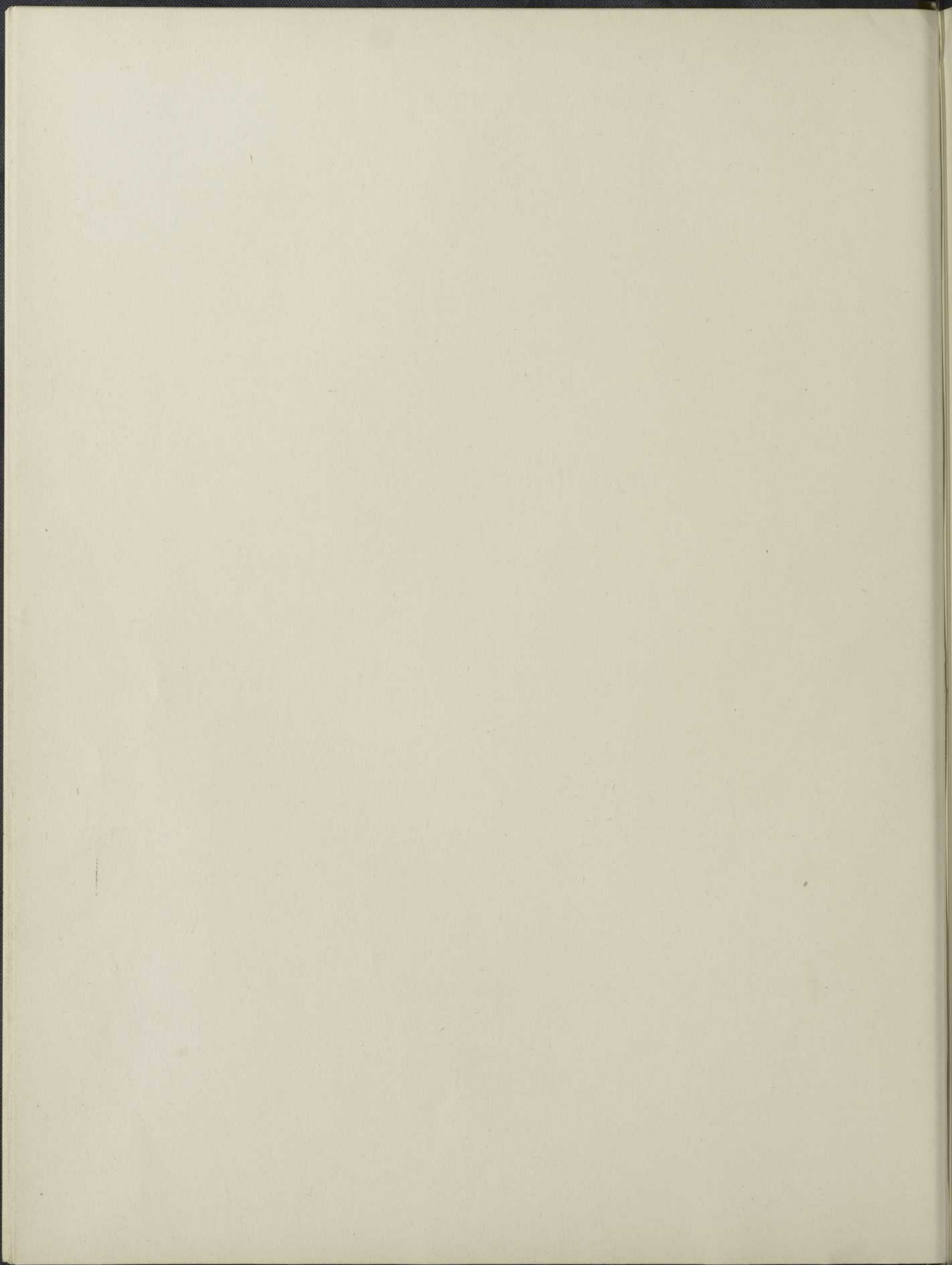
Hawkins. From Fitzwilliam Virginal Book

Richard Farnaby

See *Winter's Tale*.



FIFTY SHAKSPERE SONGS



FAREWELL, DEAR LOVE

(Published in 1601)

From "Songs and Ayres set out for the Lute," Book I

ROBERT JONES
Edited and arranged by Dr. Charles Vincent

Rather slowly *p*

VOICE

1. Fare - well, dear love, since
2. Fare - well, fare - well, since

PIANO

thou wilt needs be gone; Mine eyes do show my
this I find is true, I will not spend more

life is al - most done: Nay, I will nev - er die
time in woo - ing you; But I will seek else - where

f

*The poem has three more verses.

So — long as I can spy, There be man - y mo',
If — I can find love there, Shall I bid her go?

p

Though that she doth go, There be man - y more, I
What and if I do? Shall I bid her go and

fear not, Why, then let her go, I care not.
spare not? Oh! no, no, no, no, no, I dare not.

f

PEG O' RAMSAY

Verses from
"Wit and Mirth" (1719)

Ancient Melody from
Dr. Bull MSS
Edited and arranged by Dr. Charles Vincent

Not too quickly

VOICE

PIANO

mf

1. Bon - ny Peg - gy
2. Some - call her
3. Up - goes the
*)

Ram - say that an - y man may see; And bon - ny was her
Peg - gy, and some - call her Jean, And some - call her
hop - per, and in - goes the corn: The wheel it goes a -

face - with a fair - freck - led eye; Neat - is her
mid - sum - mer but they are all mis - ta'en. O! Peg - gy is a
bout - and the stones be - gin to turn. The meal falls in the

bod - y made, and she - hath good skill, And round - are her
bon - ny lass, and works well at the mill, For she will be quite
meal - trough and quick - ly does it fill, For Peg - gy is a

*) There are two more verses.

CHORUS
p

bon-ny arms that work well at the mill.
oc-cu-pied, when oth-ers they lie still. } With a hey tro-lo-del, hey-tro-lo-del,
bon-ny lass and workswell at the mill. }

hey tro-lo-del lill,— Bon-ny Peg-gy Ram-say that works well at the

f

mill. With a hey tro-lo-del, hey tro-lo-del, hey tro-lo-del lill,—

f

Bon-ny Peg-gy Ram-say that works well at the mill.

*) The final chord in parentheses might be omitted at the end of the song, the voice part ending on G

GREEN - SLEEVES

5

(Composed during the reign of Henry VIII)

Ancient Melody

from W. Ballet's "Lute Book"

Edited and arranged by Dr. Charles Vincent

Lively

VOICE

PIANO

f

mp

1. A - las, my love, — ye do me wrong, — To
2. I have been read - y at your hand, — To

mp *colla voce*

cast me off — dis - cour - teous - ly, And I have lov - ed
grant what - ev - er you would crave. I have both wa - ged

*For remaining stanzas of the poem see the Notes to Part I.

you so long, — De - light - ing in — your com - pa - ny.
 life and land, — Your love — and good - will for to have.

With good accent

Green - sleeves was all my joy, — Green - sleeves was my de - light,

Repeat last eight measures as a Chorus

Green - sleeves was my heart of gold, — And who — but La - dy Green - sleeves?

HEIGH-HO! FOR A HUSBAND

Verses slightly altered from
"Wit and Mirth" (1719)

Ancient melody from
John Gamble's MS "Common-place Book"
Edited and arranged by Dr. Charles Vincent

Moderato

VOICE

PIANO

1. There was a maid the oth - er day
2. An an - cient suit - or to her came. His
3. "A wed - ded life, ah! well - a - day, It

Sigh - ed sore "God wot" And she said "all wives might
beard was al - most grey; Tho' he was old and
is a hap - less lot! Young maids may mar - ry,

have their way, But maid - ens they might not. Full eight - een years have
she was young, She would no long - er stay. But to her moth - er
be they gay, Young wives, a - las! may not. A twelve-month is too

pass'd" she said, "Since I, poor soul, was born, And if I chance to
went this maid, And told her by and bye, That she a hus - band
long to bear This sor - ry yoke," she said, "Since wives they may not

die a maid, A - pol - lo is for - sworn. Heigh - ho! —
 needs must have And this was still her cry: "Heigh - ho! —
 have their will, 'Tis best to die a maid. Heigh - ho! —

— for a hus - band, Heigh - ho! — for a hus - band," Still this was her
 — for a hus - band, Heigh - ho! — for a hus - band," Still this was her
 — with a hus - band, Heigh - ho! — with a hus - band, What a life lead

song, "I will have a — hus - band, have a hus - band, Be —
 song, "I will have a — hus - band, have a hus - band, Be —
 I! Out up - on a — hus - band, such a hus - band, fie, —

— he old or young."
 — he old or young."
 — fie, fie, oh! fie."

1.2. *D.S.* 3.
 1.2. *D.S.* 3.

HEART'S EASE

Ancient Melody
16th Century or earlier
Edited and arranged by Dr. Charles Vincent

VOICE *Not too quickly* *f*

1. Sing care a - way, with
2. What doth a - vail far

PIANO *mf* *f*

sport and play, For pas - time is our pleas - ure; If
hence to sail, And lead our life in toil - ing? Or

well_ we fare, for nought we care, In mirth con - sists our treas - ure. Let
to_ what end should we here spend, Our days in irk - some moil - ing? It

stu - pids lurk and drudg - es work, We do de - fy their
is — the best to live at rest, And tak't as God doth

sla - vry; He is a fool, — that goes to school, — All
send it, To haunt each wake — and mirth to make, — And

we de - light — in bra - vry
with good fel - lows spend it.

LIGHT O' LOVE

11

LEONARD GYBSON
(circa 1570)

Ancient Melody
Edited and arranged by Dr. Charles Vincent

In moderate time *p*

VOICE

1. By force I am
2. De - ceit is not

PIANO *p*

fix - ed my fan - cy to write, In - grat - i - tude will - eth me
dain - ty, it comes at each dish, And fraud goes a - fish - ing with

not to re - frain; Then blame me not, la - dies, al - though I in -
friend - ly looks; Though friend - ship is spoil - ed, the sil - ly poor

dite What light - ly love now — a - mongst you doth reign. Your
fish That hov - er and shiv - er up - on your false hooks; With

tra - ces in pla - ces, with out - ward al - lure - ments, Doth move — my en -
bait you lay wait — to catch here and there — Which caus - es poor

dea - vour to be the more plain; Your ni - cings and ti - cings, with sun - dry pro -
fish - es their free - dom to lose. Then lout ye and flout ye, where - by doth ap -

cure - ments, To pub - lish yon light - ie love doth me con - strain.
pear — Your light - y love, la - dies, still cloak - ed with gloss.

THREE MERRY MEN BE WE

Trio for Two Tenors and a Bass

Several old tunes

Edited and arranged by Dr. Charles Vincent

Second Tenor
A Yeoman, or Page of the Cellar

In moderate time

VOICE

PIANO

mp

f

(The Hanging tune, 'Fortune my Riv')

Come, for - tune's a

jade, I care not who tell her, Would of - fer to stran - gle A

page of the cel - lar, That should by his oath To an - y man's

think - ing And place, have had A de - fence for his drink - ing. But

this she does When she pleas - es to pal - ter In -

stead of his wa - ges She gives him a hal - ter

Refrain
Lively

Three mer - ry men, And three mer - ry men, Oh, three mer - ry men are we, As

e'er did sing Three parts in a string, All un - der the tri - ple tree.

Repeat refrain pp

Slowly
The Cook (Bass)

Oh, yet but look on the

Slowly

rit. ("The Jolly Pinder")

mas-ter cook, The glo-ry of — the kitch-en, In sew-ing whose fate at so

loft-y a rate, No tai-lor_ had a stitch in, For_ though he made the

("The Friar and the Nun")

man, The cook yet made the dish-es: The which no tai-lor can, Where-

in I have my wish - es, That I, who at so man-y a feast Have pleas'd so man-y

tast-ers, Should come my-self for to be dress'd, A dish for you, my mas-ters.

Refrain
Lively

Three mer-ry men, And three mer - y men, Oh, three mer-ry men are we, As

e'er did sing Three parts in a string, All un - der the greenwood tree.

The Pantler (1st Tenor)
Moderato

O man or beast, or you at least, That

(“Watkins’ Ale”)

wears on brow or antler, Prick up your ears unto the tears Of me, poor Paul the

pantler. That am thus chipt because I clip The cursed crust of treason

With loyal knife, O doleful strife, To hang me thus without reason.

Lively

1st time *f* 2d time *pp*

Three mer-ry men, And three mer-ry men, Oh, three mer-ry men are

1st time *f* 2d time *pp*

we, That e'er did sing Three parts in a string, All

very slowly after repeat

un - der the tri - ple tree, All un - der the tri - ple tree.

very slowly after repeat

THE WILLOW SONG

WILLIAM SHAKSPERE
From "Othello," Act IV, Scene 3

Melody from
Thomas Dallis's "Lute Book" (1583)
Edited and arranged by Dr. Charles Vincent

Slowly and sadly *p*

VOICE

PIANO *p*

The poor soul sat

sigh - ing by a syc - a - more tree, Sing

pp *p* *pp* *p*

all a green wil - low; Her hand on her bos - om, her

head on her knee, Sing wil - low, wil - low, wil - low, wil - low! Sing

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo and mood are indicated as 'Slowly and sadly'. Dynamics include piano (*p*) and pianissimo (*pp*). The lyrics are: 'The poor soul sat sigh - ing by a syc - a - more tree, Sing all a green wil - low; Her hand on her bos - om, her head on her knee, Sing wil - low, wil - low, wil - low, wil - low! Sing'. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand.

wil - low, wil-low, wil-low, wil - low, My gar - land shall be; Sing all a green

wil - low, wil - low, wil - low, wil - low! Sing all a green

wil - low, My gar-land shall be. *p* The

fresh streams ran by her, and murmur'd her moans; Sing wil-low, wil-low,

pp *p* *pp* *p*

wil-low; Her salt tears fell from her, and soft - en'd the stones; Sing

wil-low, wil-low, wil - low, wil - low! Sing wil - low, wil-low, wil-low, wil - low My

gar-land shall be; Sing all a green wil-low, wil - low, wil-low, wil-low,

Sing all a green wil-low, my gar-land shall be.

O MISTRESS MINE

WILLIAM SHAKSPERE
From "Twelfth Night" Act II, Scene 3

Melody from
Queen Elizabeth's Virginal Book (1611)
Edited and arranged by Dr. Charles Vincent

In moderate time

VOICE *mf*
O mis-tress mine,

PIANO *mp* *mf*

p *cresc.*
where are you roam-ing? O mis-tress mine, where are you roam-ing? Oh, stay and hear;

dim.
your true love's com-ing, That can sing both high and low: Trip— no fur-ther,

f *mf*
pret-ty sweet-ing; Jour - neys end in lov-ers meet-ing Ev - ery wise man's

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 3/4. The piece is in a moderate tempo. The voice part begins with a rest for four measures, then enters with the lyrics 'O mis-tress mine,' in a mezzo-forte (mf) dynamic. The piano accompaniment starts with a mezzo-piano (mp) dynamic. The score is divided into four systems. The first system shows the voice and piano parts for the first line of music. The second system continues the first line and begins the second line. The third system continues the second line and begins the third line. The fourth system continues the third line and begins the fourth line. Dynamic markings include mf, mp, p, cresc., and dim. The piano part features a variety of textures, including chords and moving lines in both hands.

rit. son — doth know. *mf* What is love? 'tis not here-aft - er;

p What is love? 'tis not here-aft - er; *cresc.* Pres - ent mirth hath pres - ent laugh - ter;

What's_ to come is still un - sure. In_ de - lay there lies no plen - ty,

f Then come kiss me, sweet and twen-ty, *p* Youth's a stuff will not — en-dure. *rit.*

IT WAS A LOVER AND HIS LASS

WILLIAM SHAKSPERE
From "As You Like It," Act V, Scene 3

THOMAS MORLEY (circa 1557-1604)
Edited and arranged by Dr. Charles Vincent

Moderately quick

VOICE

PIANO

mf

mf

mf

1. It was a lov-er and his lass,
2. Be-tween the a-cres of the rye,
3. This ca-rol they be-gan that hour,
4. Then, pret-ty lov-ers, take the time,

hey, and a ho, and a hey no-ni - no, and a hey ——— no-ni-no - ni -

no, { That o'er the greencorn - field did pass
These pret-ty coun-try folks would lie,
How that a life was but a flow'r } In spring - time, in spring-time, in
For love is crown-ed with the prime

spring - time, the on - ly pret - ty ring - time, When birds do sing, hey ding - a - ding - a - ding, hey

ding - a - ding - a - ding, hey ding - a - ding - a - ding, Sweet lov - ers love the spring, In spring - time,

In spring - time, the on - ly pret - ty ring - time, When birds do sing, hey

ding - a - ding - a - ding, hey ding - a - ding - a - ding, hey ding - a - ding - a - ding, Sweet lov - ers love the spring.

WHERE THE BEE SUCKS

WILLIAM SHAKSPERE
From "The Tempest" Act V, Scene I

ROBERT JOHNSON (circa 1590)
Edited and arranged by Dr. Charles Vincent

Rather slowly

VOICE

Where the bee sucks, there lurk I —

PIANO

p *mp*

cresc. *p*

— In a cow-slip's bell I lie; There I couch when owls do cry. On a

cresc. *p*

(sum - mer)

bat's back to I fly Af - ter sun - set — mer - ri - ly.

p (♩ = ♩ about)

Mer-ri - ly, mer-ri - ly shall I live now Un-der the blos - som that hangs on the bough.

mf *rall.*

Mer-ri - ly, mer-ri - ly, shall I live now Un-der the blos - som that hangs on the bough.

mf *rall.*

p a tempo

Mer-ri - ly, mer-ri - ly, shall I live now Un-der the blos - som that hangs on the bough.

a tempo *p*

mf *rall.*

Mer-ri - ly, mer-ri - ly, shall I live now Un-der the blos - som that hangs on the bough.

mf *rall.*

FULL FATHOM FIVE THY FATHER LIES

WILLIAM SHAKSPERE
From "The Tempest," Act I, Scene 2

ROBERT JOHNSON (circa 1590)
Edited and arranged by Dr. Charles Vincent

In moderate time

VOICE

PIANO

p

Full fath-om five thy fa - ther

lies; Of his bones are cor-al made; Those are pearls that were his eyes; No-thing of him

that doth fade But doth suf - fer a sea - change In - to some - thing

cresc.

cresc.

rich and strange. Sea-nymphs hour-ly ring his knell: Hark! now I hear them, Hark!—

— now I hear them, ding-dong, bell, Ding-dong, ding-dong, bell,

Ding-dong, ding-dong, bell, Ding-dong, ding-dong, bell, Ding-dong, ding-dong,

bell, Ding-dong, ding-dong, bell, Ding-dong, ding-dong, bell,

LAWN AS WHITE AS DRIVEN SNOW

WILLIAM SHAKSPERE
From "The Winter's Tale" Act IV, Scene 4

JOHN WILSON (1594-1673)
or ROBERT JOHNSON (circa 1590)
Edited and arranged by Dr. Charles Vincent

In moderate time

VOICE

Lawn as white as driv-en - snow; Cy-prus black as

PIANO

p

mp

p

mf

e'er was - crow; Gloves as sweet as dam - ask - ros - es; Masks for fac - es and - for nos - es;

Bu - gle brace - let, neck - lace am - ber, Per - fume for a - la - dy's cham - ber;

Gold - en quoifs and stom - ach - ers, For my lads, for my lads to — give their dears:

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The voice part is on a single staff, and the piano accompaniment is on two staves (treble and bass clef). The score is divided into four systems, each with a voice line and a piano line. Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The lyrics are written below the voice staff.

Pins and pok-ing sticks, pins and pok-ing sticks, and pok-ing sticks of steel;

p What maids lack, *f* what maids lack, *p* what maids lack from head to heel, —

What maids lack from head to heel. *f* Come buy of me, come,

rit. — — — *fa tempo*
come buy, come buy. Buy, lads! or else your lass-es cry; — — — Come buy!

TAKE, O TAKE THOSE LIPS AWAY

WILLIAM SHAKSPERE
From "Measure for Measure," Act IV, Scene I

JOHN WILSON (1594-1673)
Edited and arranged by Dr. Charles Vincent

Slowly and with much expression

VOICE

Take, — O take those lips — a - way, That so

PIANO

sweet - ly were for - sworn, And those eyes, the break of day,

Lights that do mis - lead the morn: But my kiss - es bring a - gain;

Seals of — love, but seal'd in vain.

rall.

dim. e rall.

COME UNTO THESE YELLOW SANDS

(Published in 1670)

WILLIAM SHAKSPERE
From "The Tempest," Act I, Scene 2

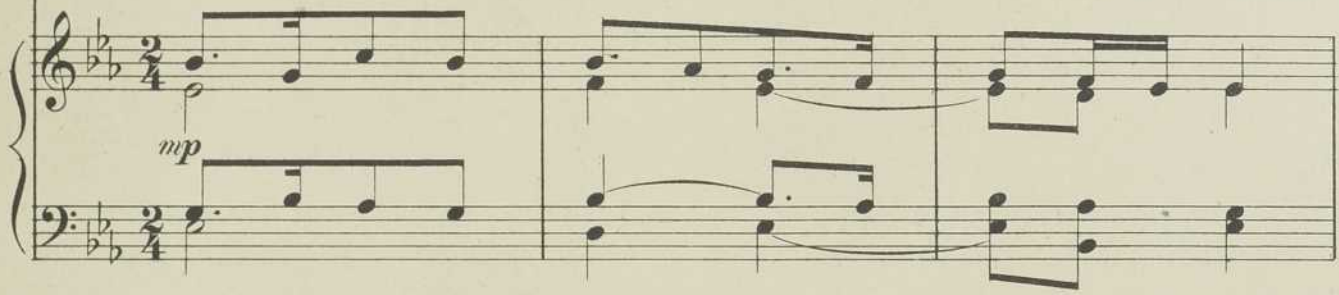
JOHN BANISTER (1630-1679)
Edited and arranged by Dr. Charles Vincent

Rather slowly

VOICE



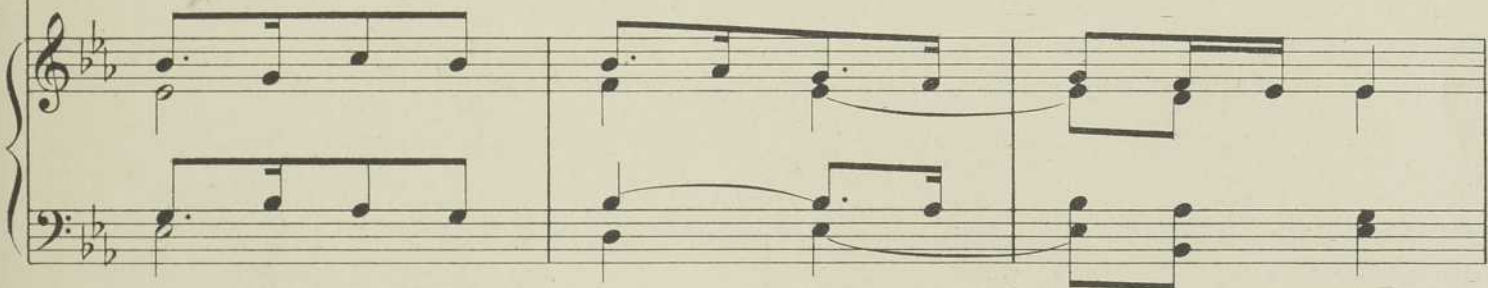
PIANO



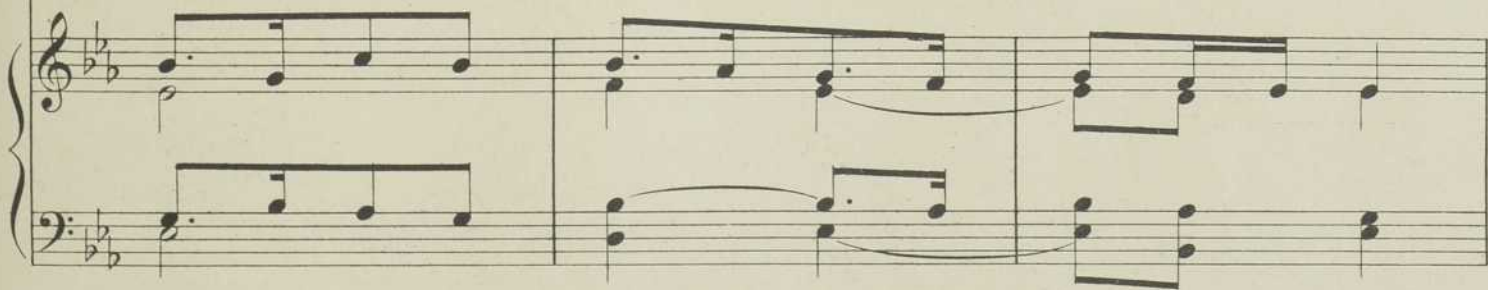
mp



Come un - to these yel - low sands, And there take — hands:



Curt - sey'd when you have and kiss'd (The wild waves — whist,)



A little quicker

Foot it feat - ly here and there; And, sweet sprites, the

bur - then bear: *f* Hark! hark! *mp* Bow-wow, The watch - dogs bark, *f* Bow-wow,

Hark! hark! I hear The strain of strut - ting chan - ti -

clear Cry, *rall.* Cock - a - doo - dle - doo.

La

*

WHERE THE BEE SUCKS

WILLIAM SHAKSPERE
From "The Tempest" Act II, Scene I

PELHAM HUMFREY (1647-1674)
Edited and arranged by Dr. Charles Vincent

Rather quick

PIANO



The piano introduction consists of two staves. The right hand starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The left hand plays a steady bass line with quarter notes G2, F2, E2, D2, C2, B1, A1, G1.

p (suck)

Where the bee sucks, there lurk I; In a cow-slip's bell I



The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment continues with the same bass line as the introduction.

lie; There I — couch when owls — do — cry, On the swal-low's



The vocal line continues with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment continues with the same bass line.

1. 2.

wings I fly, Af-ter sun-set mer-ri-ly. mer-ri-ly



The vocal line continues with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment continues with the same bass line. The piece ends with a double bar line and a key signature change to G major (two sharps) and a 6/4 time signature.

f

Mer-ri-ly, mer - ri-ly, shall I live now Un-der the blos-som that hangs on the bough.

f

rall.

Mer-ri-ly, mer - ri-ly, shall I live now Un-der the blos-som that hangs on the bough.

rall.

pp

Mer-ri-ly, mer - ri-ly, shall I live now Un-der the blos-som that hangs on the bough.

pp

rall.

Mer-ri-ly, mer - ri-ly, shall I live now Un-der the blos-som that hangs on the bough.

rall.

THE WILLOW SONG

37

(Composed in 1678)

WILLIAM SHAKSPERE
From "Othello," Act IV, Scene 3

PELHAM HUMFREY (1647-1674)
Edited and arranged by Dr. Charles Vincent

Slowly and sadly *p*

VOICE

PIANO *p*

The poor soul sat

sigh - ing by a sy - ca - more tree, Sing all a green wil - low, Her —

hand on her bos - om, her — head on her knee, Sing wil - low, wil -

low, sing wil - low, wil - low.

The fresh streams ran by her, And mur - mur'd her

moans; Her salt tears fell from her, and soft - en'd the

stones; Sing wil - low, wil - - low, sing

wil - low, wil - low.

Come, all ye for - sak - en, and ——— mourn now with

me; Who speaks of a false love, Mine's

fals - er than he. Sing wil - low, wil - low, sing

wil - low, wil - low.

COME UNTO THESE YELLOW SANDS

WILLIAM SHAKSPERE
From "The Tempest" Act I, Scene 2

HENRY PURCELL
(1658-1695)

Rather quickly

PIANO *f*

1.

2.

Come un - to - these yel - - - low sands, And then take hands,

Come un - to - these yel - - - low sands, And then take hands,

Foot it feat - ly here and there, And let the rest - the - bur - then bear.

Foot it feat - ly here and there, And let the rest the bur - then bear.

f Hark! hark! The watch - dogs bark; Hark! hark! I hear The strain of chan - ti - cleer,

Hark! hark! I hear — The strain of chan - ti - cleer, Hark! hark! The watch - dogs bark;

Hark! hark! I hear The strain of chan - ti - cleer, Hark! hark! I hear — The strain of chan - ti - cleer.

FULL FATHOM FIVE THY FATHER LIES

WILLIAM SHAKSPERE
From "The Tempest" Act I, Scene 2

HENRY PURCELL
(1658-1695)

In moderate time

VOICE

PIANO

f

p

f

p

Full fath-om

five thy fa - ther lies; Full fath-om five thy fa - ther

lies; Of his bones are cor - al made; Those are pearls that were his eyes; No - -

thing - of him - that doth fade.

Full fath-om five thy fa - ther lies;

Full fath-om five thy fa - ther lies; Of his bones are cor - - al made; Those are

pearls that were his eyes; No - - thing of him that doth fade But doth suf-fer, doth

suf - fer a sea - - change In-to some - thing rich — and strange, But doth

suf-fer, doth suf-fer a sea - change In-to some - thing rich— and strange.

Sea - nymphs hour - ly ring his knell, Hark! now I hear them, ding-dong, ding-dong, bell—

8^{ves} sempre

Hark, now I hear them, ding-dong, ding-dong, bell. Hark! now I hear them, hark! now I hear them,

8^{ves} sempre

hark! now I hear them, ding - dong, bell, ding, ding - dong, bell, ding - dong, bell.

WHO IS SYLVIA?

WILLIAM SHAKSPERE

From "The Two Gentlemen of Verona," Act IV, Scene 2

RICHARD LEVERIDGE (1670-1758)

Edited and arranged by Dr. Charles Vincent

Slowly and sustained

PIANO



p

Who is Syl - via? What is she, That all our swains com -



mend her? Ho - ly, fair, and wise is she; The



heav'ns such grace did lend her, That she might ad -



mir - ed be. be. Is she

kind as she — is fair? For beau - ty lives — with kind - ness.

Love — doth — to — her — eyes — re - pair, To help — him — of — his —

blind - ness; And be - ing help'd, in - hab - its there.

Allegretto

Then to Syl - via let us sing, That Syl - via is ex -

cel - ling; Then to Syl - via let us sing, That

Syl - via is ex - cel - ling; She ex - cels each

mor - tal thing, Up - on the dull earth dwell - ing: To

her let us gar - lands bring, To her let us gar - lands

pp *rall.*

bring. She ex - cels each mor - tal thing, Up -

f *a tempo*

on the dull earth dwell - ing: To her let us gar - lands

bring, To her let us gar - lands bring.

p *rall.*

WHERE THE BEE SUCKS

49

WILLIAM SHAKSPERE
From "The Tempest," Act V, Scene I

THOMAS AUGUSTINE ARNE (1710-1778)
Edited and arranged by Dr. Charles Vincent

Allegretto

PIANO

mp

tr *tr*

p (suck)

Where the bee sucks, there lurk

I: In a cow-slip's bell— I lie; There I

couch when owls do cry, when owls do cry, when owls do

cry. On a bat's back do I fly

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "cry. On a bat's back do I fly". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

(sum-mer) Af - ter sun - set mer - ri - ly,

The second system continues the vocal line with the lyrics "(sum-mer) Af - ter sun - set mer - ri - ly,". The piano accompaniment continues with similar melodic and harmonic patterns.

rall. (sum-mer) 1. mer - ri - ly, Af - ter sun - set mer - ri - ly. 2. ly.

The third system includes a first ending and a second ending. The lyrics are "*rall.* (sum-mer) 1. mer - ri - ly, Af - ter sun - set mer - ri - ly. 2. ly.". The piano accompaniment includes a *rall.* marking and concludes with a repeat sign.

The fourth system shows the piano accompaniment continuing through several measures, featuring a melodic line in the right hand and chords in the left hand.

p

Mer - ri - ly, mer - ri - ly, shall I live now Un - der the blos - som that hangs on the

p *f* *p*

bough, Mer - ri - ly, mer - ri - ly shall I live now Un - der the blos - som that hangs on the

f rall.

bough, Un - der the blos - som that hangs on the bough.

tr *tr*

fa tempo

WHEN DAISIES PIED AND VIOLETS BLUE

(THE CUCKOO SONG)

WILLIAM SHAKSPERE
From "Love's Labor's Lost," Act V, Scene 2

THOMAS AUGUSTINE ARNE (1710-1778)
Edited by Dr. Charles Vincent

Allegretto

PIANO

p

pp

p ^{SPRING}

When dai - sies pied and vio - lets blue, And

ff

p

snow - drops deck'd in sil - ver - white, And cuc - koo - buds of yel - low hue, Do

rit.

paint the mead - ows with de - light, *a tempo* The

rit.

ff

cuc-koo then, on ev - 'ry tree, Hails the sweet spring, hails the sweet spring,

hails the sweetspring, and thus sings he, Cuc-koo, cuc-koo, cuc-koo,

rit. *p* *cresc.*

colla voce *p* *cresc.*

cuc-koo, cuc-koo; Oh, pleas - ing sound, oh, pleas - ing sound, While

f. *p* *p*

f *p*

ech - o an - swers far — a - round, While ech - o an - swers far a -

round.

f *pp*

mf

When shepherds pipe on oat-en straws, And mer-ry larks are

ff *mf*

rit.

plough-men's clocks, When tur-tles pair, and rooks, and daws, And fields are scat-ter'd

rit.

p

o'er with flocks. The cuc-koo then, on ev-'ry tree, Hails the sweet spring,

ff a tempo *p*

hails the sweet spring, hails the sweet spring, and thus sings he, Cuc-koo cuc-koo, cuc-koo,

rit. *p* *cresc.*

colla voce *p* *cresc.*

cuc-koo, cuc-koo, Oh, pleas-ing sound, oh, pleas-ing sound, While

f *p* *p*

ech-o an-swars far a-round, While ech-o an-swars far a-round.

tr *f*

pp *ff*

WHEN ICICLES HANG BY THE WALL

(THE OWL)

WILLIAM SHAKSPERE
From "Love's Labor's Lost," Act V, Scene 2

THOMAS AUGUSTINE ARNE
(1710-1778)

Poco allegretto

PIANO *p*

WINTER *p*

When i - ci - cles hang by the wall, And

Dick the shep - herd blows his nail, And

f *p*

Tom bears logs in - to — the hall, And milk comes fro - zen

home — in pail; *p* When blood is nipp'd and

ways — be foul, Then night - ly sings the star - ing owl, *f*

p Then night - ly sings the star - ing owl, Tu -

whit, tu - whoo, _____ tu - whoo, _____ A *p*

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melodic line with a fermata over the final note, marked with a *p* dynamic. The piano accompaniment consists of chords and rhythmic patterns in both hands.

mer - ry, mer - ry note, A mer - ry, mer - ry

The second system continues the vocal line with the lyrics "mer - ry, mer - ry note, A mer - ry, mer - ry". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

note, While greas - y Joan, greas - y Joan, While

The third system features the lyrics "note, While greas - y Joan, greas - y Joan, While". The piano accompaniment includes a prominent bass line in the left hand and chords in the right hand.

greas - y Joan doth keel the pot. *f*

The fourth system concludes the page with the lyrics "greas - y Joan doth keel the pot." and a *f* dynamic marking. The piano accompaniment features a strong bass line and chords in both hands.

f

When loud the wind doth blow, And cough - ing drowns the

p

par - son's saw, And birds sit brood - ing in — the snow, And

Ma - rian's nose — looks red — and raw;

p

When roast - ed crabs hiss in — the bowl, Then night - ly sings the star - ing owl;

p

Then night - ly sings the star - ing owl, Tu - whit, tu - whoo, —

tu - whoo, — *p* A mer - ry, mer - ry note, A

mer - ry, mer - ry note, While greas - y Joan, greas - y Joan, While

greas - y Joan doth keel the pot. *f*

NO MORE DAMS I'LL MAKE FOR FISH

(CALIBAN'S SONG)

WILLIAM SHAKSPERE
From "The Tempest," Act II, Scene 2

JOHN CHRISTOPHER SMITH
(1712-1795)

Rather quickly

PIANO *p*

No more dams I'll make for

fish; Nor fetch fir - ing At - re quir - ing, Nor scrape trench - er, Nor wash

dish! 'Ban, 'Ban, Ca - ca - li - ban, Has a new mas - ter: get a new

man!

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a rest followed by a quarter note, then a quarter rest, and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands.

No more dams_ I'll make_ for fish, No more dams_ I'll make_ for'

p

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano). The piano accompaniment features a steady rhythmic pattern with chords and moving lines.

fish; Nor_ fetch fir - ing At_ re - quir - ing, Nor_ scrape trench-er, Nor_ wash

colla voce

The third system continues the vocal line and piano accompaniment. The vocal line includes the instruction *colla voce*. The piano accompaniment maintains the same rhythmic and harmonic structure.

dish! No more dams I'll make for fish; Nor fetch fir - ing At re -

The fourth system concludes the vocal line and piano accompaniment on this page. The vocal line ends with a melodic phrase, and the piano accompaniment provides harmonic support.

quir - ing, Nor scrape trench - er, Nor wash dish! 'Ban, 'Ban, Ca - ca - li -

ban, Has a new mas - ter: get a new man! 'Ban, 'Ban, Ca - ca - li -

ban, Has a new mas - ter, has a new mas - ter, has a new

mas - ter: get a new man!

SHE NEVER TOLD HER LOVE

WILLIAM SHAKSPERE
From "Twelfth Night," Act II, Scene 4

FRANZ JOSEPH HAYDN
(1732-1809)

Largo assai e con espressione

PIANO

The first system of the piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a series of chords and melodic fragments, with dynamics ranging from piano (*p*) to fortissimo (*ff*). The left staff begins with a bass clef and contains a steady accompaniment of chords.

The second system continues the piano introduction. The right staff shows more melodic development with dynamics like *p* and *ff*. The left staff provides harmonic support with sustained chords.

The third system of the piano introduction. The right staff features a long, flowing melodic line with various ornaments and dynamics. The left staff continues with a consistent accompaniment.

The fourth system of the piano introduction. The right staff has a more active melodic line with some trills and grace notes. The left staff accompaniment remains steady.

She nev - er told her love, she nev - er told her -

The vocal line begins with a rest, followed by the lyrics "She nev - er told her love, she nev - er told her -". The piano accompaniment consists of two staves. The right staff has a treble clef and the left staff has a bass clef. Dynamics include *p* and *ff*.

love, *p* But let con - ceal - ment, like a worm in the

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "love, But let con - ceal - ment, like a worm in the". The vocal line begins with a half note G4, followed by a quarter rest, then eighth notes A4, Bb4, and C5. The piano accompaniment consists of a right hand with a series of chords and a left hand with a steady eighth-note bass line. A dynamic marking of *pp* is placed below the piano part.

bud, Feed on her dam - ask

The second system continues the vocal line with the lyrics "bud, Feed on her dam - ask". The vocal line has a half note G4, a quarter rest, and then quarter notes A4, Bb4, and C5. The piano accompaniment continues with similar textures, featuring chords in the right hand and a bass line in the left hand.

cheek.

The third system shows the vocal line with the word "cheek." and a half note G4. The piano accompaniment features a more active right hand with sixteenth-note patterns and a left hand with chords. A dynamic marking of *f* is present in the piano part.

She

The fourth system concludes with the vocal line on the word "She" and a half note G4. The piano accompaniment features a right hand with sixteenth-note patterns and a left hand with chords. Dynamic markings of *p* are present in the piano part.

sat like pa - tience on a mon - u - ment

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line consists of a series of quarter and eighth notes with lyrics underneath. The piano accompaniment includes a *pp* dynamic marking and features a steady eighth-note accompaniment in the bass and a more complex texture in the treble.

smil - ing, smil - ing at grief,

The second system continues the vocal line and piano accompaniment. The vocal line has a *p dolce* dynamic marking. The piano accompaniment features a *f* dynamic marking and includes a prominent melodic line in the treble staff.

smil - ing, smil - ing at

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a *p* dynamic marking and includes a complex, flowing melodic line in the treble staff.

grief.

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features a *fp* dynamic marking and includes a complex, rhythmic accompaniment in the bass and treble staves.

WHEN THAT I WAS A LITTLE TINY BOY

WILLIAM SHAKSPERE
The Epilogue to "Twelfth Night"

JOSEPH VERNON (1738-1782)
Edited and arranged by Dr. Charles Vincent

Slowly *p*

VOICE

PIANO

1. When that I was a
2. But when I came to
3. But when I came, a -
4. But when I came un -
5. A great while a - go the

lit - tle ti - ny boy,
man's es - tate,
las! to - wive,
to my bed,
world be - gun,

With a hey, ho! the wind and the rain,

A
'Gainst
By
With
But

fool - ish thing was but a toy, For the rain, it rain - eth
 knaves and thieves men shut their gate, For the rain, it rain - eth
 swag - g'ring could I nev - er thrive, For the rain, it rain - eth
 toss - pots still had drunk - en head, For the rain, it rain - eth
 that's all one, our play is done, And we'll strive to please you

ev - 'ry day.
 ev - 'ry day.
 ev - 'ry day. } With a hey, ho! the wind and the rain, For the
 ev - 'ry day.
 ev - 'ry day.

rain, it rain - eth ev - 'ry day.

rall.

SIGH NO MORE, LADIES

WILLIAM SHAKSPERE

R.J.S. STEVENS (1757-1837)

From "Much Ado About Nothing," Act II, Scene 3

Edited and arranged by Dr. Charles Vincent

Allegretto

VOICE

PIANO

p

Sigh no more, la - dies,

la - dies, sigh no more; Men were de - ceiv - ers ev - er, Men were de - ceiv - ers

ev - er; One foot in sea, and one — on shore; — To

f

mf

one thing con - stant nev - er, To one — thing con - stant nev - er.

p

pp

f Then sigh not so, but let them go, *f* And be you blithe and

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a forte (*f*) dynamic. The piano accompaniment also starts with a forte (*f*) dynamic. The lyrics are: "Then sigh not so, but let them go, And be you blithe and".

bon - ny, And be you blithe and bon - ny, Con - vert - ing all your

The second system continues the vocal line and piano accompaniment. The lyrics are: "bon - ny, And be you blithe and bon - ny, Con - vert - ing all your".

sounds of woe, Con - vert - ing all your sounds of woe To Hey non - ny, non - ny,

The third system continues the vocal line and piano accompaniment. The lyrics are: "sounds of woe, Con - vert - ing all your sounds of woe To Hey non - ny, non - ny,".

p Hey non - ny, non - ny, *f* Hey non - ny, non - ny, *pp* Hey non - ny, non - ny.

The fourth system concludes the piece with a vocal line and piano accompaniment. The lyrics are: "*p* Hey non - ny, non - ny, *f* Hey non - ny, non - ny, *pp* Hey non - ny, non - ny." The piano accompaniment includes dynamics *p*, *f*, *pp*, and *colla voce*.

f
Sing no more dit - ties, la - dies, sing no

The first system of music features a vocal line starting with a rest, followed by the lyrics "Sing no more dit - ties, la - dies, sing no". The piano accompaniment consists of chords and moving lines in both hands, with a forte (*f*) dynamic marking.

more— Of dumps so dull and heav - y, Of dumps so dull and heav - y; The

p *f*

The second system continues the vocal line with the lyrics "more— Of dumps so dull and heav - y, Of dumps so dull and heav - y; The". The piano accompaniment includes a piano (*p*) dynamic marking and a forte (*f*) dynamic marking.

fraud of men was ev - er so, — Since sum - mer first was

The third system continues the vocal line with the lyrics "fraud of men was ev - er so, — Since sum - mer first was". The piano accompaniment features chords and moving lines in both hands.

p *f*
leav - y, Since sum - mer first was leav - y. Then sigh not so, but let them

The fourth system concludes the vocal line with the lyrics "leav - y, Since sum - mer first was leav - y. Then sigh not so, but let them". The piano accompaniment includes a pianissimo (*pp*) dynamic marking and a forte (*f*) dynamic marking.

go, And be you blithe and bon - ny; And be you blithe and

bon - ny; Con - vert - ing all your sounds of woe, Con - vert - ing all your

sounds of woe To Hey non - ny, non - ny, Hey non - ny, non - ny, Hey non - ny,

non - ny, Hey non - ny, non - ny.

pp *ad lib.*

pp *colla voce* *f* *allegro*

NOW THE HUNGRY LION ROARS

WILLIAM SHAKSPERE
From "A Midsummer Night's Dream"
Act V, Scene I

WILLIAM LINLEY (1767-1835)
Edited by Dr Charles Vincent

Slowly and with energy

PIANO *ff*

f.

Now the hun-gry li - on - roars And the wolf be - howls the

mf

moon; — Whilst the heav - y plough - man snores, All with wear - y task for -

p

p

done, — All with wear - y — task for - done. Now the

f.

colla voce

mf

wast-ed brands do glow, Whilst the screech-owl, screech-ing loud, — Puts the

wretch, that lies in woe, — In re - mem - brance of — a — shroud. Now it

is the time of night, That the graves, all gap-ing wide, Ev - 'ry

one lets forth its sprite, In — the — church-way paths to glide.

f.

Now the king of ter - ror— reigns O - ver

mf

cit - y, o - ver fold;— Fright - ing hum - ble rus - tic swains, And the

p

p

lord of wealth un - told,— And the lord of— wealth un -

f.

told. Now the mi - ser, full— of— care, Bars and

mf

p.

dou - ble-locks his door, — That no strang-er may have share — In his

f

rich but use - less — store. Vain, for soon al - migh - ty Death Casts his

rich - es to the wind, Wrecks his pal - ace with a breath, Hides at —

once his name and kind.

p

IF MUSIC BE THE FOOD OF LOVE PLAY ON

WILLIAM SHAKSPERE
From "Twelfth Night," Act I, Scene 1

JOHN CHARLES CLIFTON
(1781-1841)

Andante
(with emphasis and expression)

VOICE

If mu-sic be the food of love, play on;

HARP or PIANO

mf *legato* *p* *Recit. ad lib.* *pp*

Giveme ex-cess of it, that, sur-feit-ing, the ap-pe-tite may sick-en, and — so

Andante espressivo

die.

p *cresc.*

Adagio

f *p* *dim.* *f* *cresc.* *dim.*

Recit.

That strain a-gain! it had a dy-ing fall: Oh, it came o'er my ear —

Recit. ad lib.

p colla voce pp

Tempo I

like the sweet sound up — — —

on — a bank of vi - o - lets,

like the sweet — sound, the sweet —

sound that breathes *ad lib* up-on a bank of vi - o-lets,

colla voce

a tempo steal - - - ing, steal - - - ing,

a tempo

and *tr* giv - ing o - dour,

cresc.

like the sweet sound up -

on a bank of vi - o - lets, like the sweet

The first system of music features a vocal line in G major with a 3/4 time signature. The lyrics are "on a bank of vi - o - lets, like the sweet". The piano accompaniment consists of a right hand with a flowing sixteenth-note pattern and a left hand with a simple bass line. A piano (*p*) dynamic marking is present at the start of the piano part.

sound, the sweet sound, that

The second system continues the vocal line with the lyrics "sound, the sweet sound, that". The piano accompaniment continues with similar patterns. The system concludes with a double bar line and a common time signature (C).

breathes up - on a bank of vi - - - o - lets,

The third system begins with the vocal line in common time (C), with lyrics "breathes up - on a bank of vi - - - o - lets,". The piano accompaniment features a more complex texture with a *cresc.* marking in the first measure, a *dim.* marking in the second, and a *dim. colla voce* marking in the third. A trill (*tr*) is indicated above the final note of the vocal line. The system ends with a 3/4 time signature.

Andante steal - - ing, steal - - ing,

The fourth system is marked "Andante" and features a 3/4 time signature. The vocal line has the lyrics "steal - - ing, steal - - ing,". The piano accompaniment is marked "sempre legato" and includes a piano (*p*) dynamic marking. The system concludes with a double bar line.

and — giv - ing o - dour, steal - ing,

f

steal - ing, and giv - ing o - dour.

ad lib

tr

p *Cadenza* *p*

E - nough; no more.

p *fz*

pp *morendo* *ppp*

OVER HILL, OVER DALE

WILLIAM SHAKSPERE
From "A Midsummer Night's Dream"
Act II, Scene 1

THOMAS SIMPSON COOK
(1782-1848)

Allegro vivace e spiritoso

PIANO *p*

cresc. *f*

O-ver hill o-ver dale, Tho-rough bush, Tho-roughbriar, O-ver

p

park, o-ver pale, Tho-rough flood, Tho-roughfire, O-ver hill o-ver dale, Tho-rough

bush, Thorough briar, O-ver park, o-ver pale, Thorough flood, Thorough fire, I do

wan - - - - - der ev - - - 'ry

poco a poco *f* *ff*

where, Swift-er than the moon's— sphere,

p

Swift-er than the moon's— sphere; And I serve, I serve the

fair - y queen, To dew her orbs up - on the green.

cresc. *f* *p*

Swift-er than the moon's— sphere, Swift-er than the moon's

sphere. *p dolce* The cow-slips tall her pen-sion-ers be; In their gold coats spots you

p dolce

see, I do wan-der ev - 'ry where, Swift - er than the moon's

cresc. *f*

sphere; I do wan-der ev-'ry where,

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment starts with a piano (*p*) dynamic and consists of a steady eighth-note accompaniment in the bass clef and a more active eighth-note melody in the treble clef.

Swift - er than the moon's sphere, Swift - er than the moon's

The second system continues the vocal line with notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a crescendo leading to a forte (*f*) dynamic. The bass clef accompaniment has a steady eighth-note pattern, while the treble clef has a more complex eighth-note melody.

sphere, Swift - er than the moon's sphere, O-ver hill, o-ver

The third system continues the vocal line with notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes eighth-note triplets in the treble clef, indicated by a bracket and the number '8'. The bass clef accompaniment continues with a steady eighth-note pattern.

dale, O-ver park, o-ver pale, O-ver

The fourth system continues the vocal line with notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features eighth-note triplets in the treble clef, indicated by a bracket and the number '8'. A crescendo (*cresc.*) is marked in the bass clef accompaniment.

hill, o-ver dale, Tho-roughbush, tho-roughbriar, O-ver park, o-ver pale, Tho-rough

pp

flood, tho-roughfire, O-ver hill, o-ver dale, Tho-rough bush, tho-roughbriar, O-ver

park, o-verpale, Tho-rough flood, tho-roughfire, I do wan - -

cresc.

- - - - - der ev - ry where,

a poco *ff* *p*

I do wan - der ev - 'ry where, Swift-er than the moon's

sphere; I do wan-der ev - 'ry where,

Swift-er than the moon's_ sphere; The cowslips tall her pen-sion-ers

p dolce

be; In their gold coats spots you see; I do - wan-der ev - 'ry

cresc.

where, Swift - er than the moon's sphere, Swift - er

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase: "where, Swift - er than the moon's sphere, Swift - er". The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, including sixteenth-note runs. A dynamic marking of *p* (piano) is present in the piano part.

than the moon's sphere; I do

The second system continues the vocal line with "than the moon's sphere; I do". The piano accompaniment maintains its rhythmic texture, with the right hand featuring a prominent sixteenth-note run. The system concludes with a final chord in the piano part.

wan - der ev - 'ry where, Swift - er than the moon's sphere;

The third system begins with the vocal line: "wan - der ev - 'ry where, Swift - er than the moon's sphere;". The piano accompaniment continues with similar rhythmic patterns, including a *p* dynamic marking. The system ends with a melodic flourish in the vocal line.

Swift - er than the moon's

The fourth system starts with the vocal line: "Swift - er than the moon's". The piano accompaniment continues with the established rhythmic patterns. The system concludes with a melodic flourish in the vocal line.

sphere; I do wan - der ev - 'ry where, Swift - er than the moon's



sphere; I do wan - der ev - 'ry where, ——— Swift-er than the

cresc. *f*



tr.
moon's — sphere.



BID ME DISCOURSE

WILLIAM SHAKSPERE
Sonnet from "Venus and Adonis"

Sir HENRY ROWLEY BISHOP
(1786-1855)

Allegro moderato, ma con anima

PIANO

Bid me dis-course, I will en - chant thine ear, Or, like a fair - y,

trip up-on the green, I will en - chant thine ear,

Or, like a fair - y, trip up-on the green,

Or, like a nymph, with bright and flow-ing hair,

Or, like a nymph, or, like a nymph, with bright and flow-ing hair, with

stacc

bright and flow-ing hair, Dance, dance on the sands, dance,

dance on the sands, on the sands, Dance,

cresc. *f* *f* *f* *pp*

and yet no foot-ing seen, and yet no footing

tr *tr* *tr* *cresc.* *f* *f*

seen. —

f *ff* *rf* *rf* *rf*

Bid me dis-course, I will en-chantthine ear, Or, like a fair - y

pp

scherz.

trip up-on the green, trip, trip, up - on — the green,

Bid me dis-course, I will en - chantthine ear,

ff *pp stacc.*

Or, like a fair - y, trip up-on the green,

I will en - chant thine ear, Or, like a fair - y, trip up-on the green,

or trip up - on the

Or, like a nymph, or, like a nymph, with bright and flow-ing hair, with

bright and flow-ing hair, Dance, dance on the sands, dance, dance on the

sands, on the sands, Dance

and yet no foot-ing seen, and yet no foot-ing

seen. Dance, Dance, Dance

on the sands, and yet no foot - ing , seen, and

yet, _____ and yet no foot-ing seen. Dance, _____

tr
cresc.
f
pp

Detailed description: This system contains the first two lines of music. The vocal line (top) features a melodic phrase starting with a trill (tr) and ending with a triplet of eighth notes. The piano accompaniment (middle and bottom staves) consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *cresc.*, *f*, and *pp*.

_____ Dance, _____ Dance _____

Detailed description: This system contains the third and fourth lines of music. The vocal line (top) has two measures of rests followed by a melodic phrase. The piano accompaniment (middle and bottom staves) continues with the rhythmic pattern. Dynamics include *f* and *pp*.

_____ on the sands, and yet no foot - ing seen, and yet, _____ and yet no foot - ing

tr
p colla voce

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top) features a melodic phrase with a trill (tr) and a fermata. The piano accompaniment (middle and bottom staves) includes a section marked *p colla voce*. Dynamics include *f* and *pp*.

seen. _____

f
ff
rf
rf
rf

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (top) has a measure of rest followed by a melodic phrase. The piano accompaniment (middle and bottom staves) features a section marked *f*, *ff*, and *rf*. Dynamics include *f*, *ff*, and *rf*.

THE WILLOW SONG

WILLIAM SHAKSPERE
From "Othello", Act IV, Scene 3

GIOACHINO ROSSINI
(1792 - 1868)

Lento con espressione

PIANO

mp

The piano introduction is in 4/4 time, marked *Lento con espressione* and *mp*. It features a melody in the right hand with grace notes and a bass line with sustained chords and occasional eighth notes.

Affettuoso

The poor — soul sat sigh - ing by a

The first system of the vocal line is marked *Affettuoso*. The vocal line begins with a rest, followed by the lyrics "The poor — soul sat sigh - ing by a". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with sustained chords.

sy - ca - more — tree, — Sing all a green

The second system continues the vocal line with the lyrics "sy - ca - more — tree, — Sing all a green". The piano accompaniment continues with the same eighth-note pattern in the right hand and sustained chords in the bass.

wil - low, Sing all a green — wil - low; Her

The third system concludes the vocal line with the lyrics "wil - low, Sing all a green — wil - low; Her". The piano accompaniment features a triplet of eighth notes in the right hand and sustained chords in the bass.

hand on her bos-om, her head on her knee, Sing wil-low, wil - low, Sing wil -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with the lyrics 'hand on her bos-om, her head on her knee, Sing wil-low, wil - low, Sing wil -'. The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part includes chords and melodic lines that support the vocal melody.

low.

The second system continues the musical piece. The vocal line is mostly silent, with the word 'low.' appearing below the staff. The piano accompaniment continues with intricate melodic and harmonic patterns in both the treble and bass staves.

The fresh ——— streams ran

The third system shows the vocal line with the lyrics 'The fresh ——— streams ran'. The piano accompaniment continues to provide a rich harmonic background for the vocal melody.

by ——— her, and mur - mur'd her moans; ——— Sing

The fourth system concludes the page with the vocal line lyrics 'by ——— her, and mur - mur'd her moans; ——— Sing'. The piano accompaniment features sustained chords and melodic fragments that end the system.

all a green wil - low, Sing all a green

wil - low; Her salt tears fell from her and sof - ten'd the stones; Sing wil-low,

wil - low, Sing wil - low.

She

sigh'd in her sing - ing, and aft - er each

groan; Sing all a green wil - low, Sing all a green

wil - low; I'm dead to all pleas - ure, My true love is gone; O wil-low

wil - low, O wil - low, O wil - low, wil - low.

*
Ped.

HARK, HARK! THE LARK

101

(Composed in 1826)

WILLIAM SHAKSPERE
From "Cymbeline," Act II, Scene 3

(Original Key, C)

FRANZ SCHUBERT (Posthumous)
(1797-1828)

Allegretto

VOICE

PIANO

p

Hark, hark! the lark at

heav'n's gate sings, And Phoebus 'gins a - rise, — His steeds to wa-ter at those springs On

cha-lic'd flow'rs that lies; — On cha-lic'd flow'rs that lies; And wink - ing Ma - ry-

buds be-gin To ope their gold-en eyes; With ev - 'ry thing that

pret - ty bin, My la - dy sweet, a - rise, With ev - 'ry thing that pret - ty bin, My

cresc. *f* *decresc.* *cresc.*
la - dy sweet, a - rise, — a - rise, — a - rise, — My la - dy sweet, a -

f *decresc.*
rise, — a - rise, — a - rise, — My la - dy sweet, — a - rise!

WHO IS SYLVIA?

WILLIAM SHAKSPERE
From "The Two Gentlemen of Verona"
Act IV, Scene 2

(Composed in 1826)

(Original Key, A)

FRANZ SCHUBERT, Op. 106, No. 4
(1797-1828)

Moderato

PIANO

1. Who is Syl - via? what is
2. Is she kind as she is
3. Then to Syl - via let us

she, That all our swains com - mend her?
fair? For beau - ty lives with kind - ness.
sing, That Syl - via is ex - cel - ling;

Ho - ly, fair and
Love doth to her
She ex - cels each

wise is she; — The heav'n such grace did lend — her,
 eyes re - pair, — To help him of his blind - ness,
 mor - - tal thing — Up - on the dull earth dwell - ing:

And That she might — ad - mir - ed —
 be - ing help'd, — in - ha - bits —
 To her gar - lands — let us —

pp

be, — And That she might ad - mir - ed —
 there, — be - ing help'd, in - ha - bits —
 bring, — To her gar - lands let us —

be.
 there.
 bring.

HARK, HARK! THE LARK

WILLIAM SHAKSPERE
From "Cymbeline," Act II, Scene 3

KARL FRIEDRICH CURSCHMANN
(1805-1841)

Andante

VOICE

PIANO

p *pp* *sf*

p *p* *mf*

Hark, hark! Hark, hark! Hark, hark! the lark at—

heav'n's gate sings, ————— And Phœ - bus

'gins— a - rise, His steeds to wa - ter

at — those springs On cha - lic'd flow'rs that lies;

And wink-ing Ma - ry-buds be - gin To ope their gold - en

eyes: With ev - 'ry thing — that pret - ty —

bin, With ev - 'ry thing — that pret - ty —

bin, ————— My la - dy sweet, my la - dy sweet, my la - dy sweet, a -

p
rise, With ev - - 'ry thing — that pret - ty

bin, With ev - 'ry thing — that pret - ty

bin, _____ My la - dy sweet, my la - dy sweet, my—

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a triplet of eighth notes, followed by a dotted quarter note and a half note. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

la - dy sweet, a - rise! A - rise!

The second system continues the vocal line with the lyrics "la - dy sweet, a - rise!" and "A - rise!". The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand.

A - rise! A - rise!

The third system features the vocal line with the lyrics "A - rise! A - rise!". The piano accompaniment includes dynamic markings of *f* (forte) in both the right and left hands.

The fourth system shows the piano accompaniment continuing. It includes dynamic markings of *p* (piano) and *pp* (pianissimo) in the left hand.

WHEN THAT I WAS A LITTLE BOY

(CLOWN'S SONG)

109

WILLIAM SHAKSPERE
Epilogue to "Twelfth Night"

ROBERT SCHUMANN, Op. 127, No. 5
(1810 - 1856)

VOICE *Vivace*

When that I was a lit - tle boy, With

PIANO *f* *p*

hey ho, with hey ho, the wind and the rain, A fool - ish thing was but a toy, For the

rit.

rain, it rain-eth ev - 'ry day. But when I came to man's es-tate, With

a tempo

hey ho, with hey ho, the wind and the rain, 'Gainst knaves and thieves men

rit. *a tempo*

shut the gate, For the rain, it rain - eth ev - 'ry day. But

rit. *a tempo*

rit. *f*

when I came, a - las! to wive, With hey ho, with hey ho, the wind and the rain, By

rit.

Allegro

swag - ger - ing could I nev - er thrive, For the rain it rain - eth ev - 'ry day.

Allegro

f *f* *f* *f* *f* *f*

sf

AUTOLYCUS' SONG

(LAWN AS WHITE AS DRIVEN SNOW)

111

WILLIAM SHAKSPERE
From "A Winter's Tale," Act IV, Scene 4

(Original Key)

JAMES GREENHILL
(1840-)

VOICE

Recit. *f*

I'm the ped-lar!

PIANO

f *colla voce*

f *p*

I'm the ped-lar! No mil-li-ner can so— fit his

p *cresc.*

cus-tom-ers with gloves. Here are ink-les,^{a)} cad-diss-es,^{b)}

- a) inkles = tapes
- b) caddisses = worsted lace

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cam - brics, and rib - ands of all the col - ours i' the rain - bow!

Allegro vivace

Lawn as white as driv - en snow,

Cy - prus black as e'er was crow; Gloves as sweet as dam - ask ro - ses;

Masks for fa - ces and for no - ses, Masks _____ for fa - ces and for no - ses;

p a tempo Bu-gle, brace-let, neck-lace am-ber, *p* Per-fume for a la-dy's cham-ber,

p a tempo *cresc.* *p* *cresc.*

Gold-en quoifs and stom-ach-ers, For my lads to give their dears;—

p *cresc.*

poco rit. *f a tempo* Pins and pok-ing sticks of steel;^{a)}

poco rit. *f a tempo*

What maids lack from head to heel. Come buy of me, come

a) poking-sticks of steel = to stiffen the curls of their ruffs on

poco rit.

buy,— come buy, buy of me, come buy,— come buy!

ad lib.

Buy, lads! or else your lass-es cry; Buy, lads! or else your lass-es cry, come

colla voce

f

buy! ————— buy!

f

mf

Lawn as white as driv - en snow, Cy - prus black as e'er was crow;

mf

accel. e cresc.

Gloves as sweet as dam-ask ro-ses; Masks for fa-ces and for no-ses; Masks

The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a B-flat major key signature. The piano accompaniment consists of chords and a bass line. The tempo and dynamics are marked as *accel. e cresc.* above the vocal line and below the piano accompaniment.

ad lib.

— for fa-ces and for no-ses; Buy of me, come buy, come buy,

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a *colla voce* marking. The tempo and dynamics are marked as *ad lib.* above the vocal line and *colla voce* below the piano accompaniment.

rall.

ad lib.

buy of me, come buy, come buy, Buy, lads! or else your lass-es cry,

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a *rall.* marking. The tempo and dynamics are marked as *rall.* above the vocal line and *colla voce* below the piano accompaniment.

ff

Buy, lads! or else your lass-es cry, come buy!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a *ff* marking. The tempo and dynamics are marked as *ff* above the vocal line and *ff* below the piano accompaniment.

SIGH NO MORE, LADIES

WILLIAM SHAKSPERE
From "Much Ado About Nothing," Act II, Scene 3

(Original Key, D)

Sir ARTHUR SEYMOUR SULLIVAN
(1842-1900)

Allegro

VOICE

PIANO

f risoluto

p

Sigh no more, la - dies, sigh no more,

Men were de - ceiv - ers ev - - er; One foot on sea, and

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one on shore; To one thing con - stant nev - - er. Then

rall.

colla voce

sigh not so, but let them go, And be you blithe and bon - ny, Con-

p a tempo *cresc.* *rall.*

p a tempo *colla voce*

vert-ing all your sounds of woe In-to Hey— non-ny, non - ny.

a tempo *senza rit.* *f*

a tempo *cresc.* *senza rit.* *f* *sf* *risoluto*

Sing no more dit - ties, sing no more Of dumps so dull and

heav - y, The fraud of men was ev - er so, Since

sum-mer first was leav - y. Then sigh not so, but let them go,

rall. p a tempo

colla voce p a tempo

And be you blithe and bon - ny, Con - vert - ing all - your sounds of woe In - to

rall. a tempo cresc.

colla voce a tempo cresc.

Hey — non - ny, non - ny, Then

f *sf*

sigh not so, but let them go, And be you blithe and bon - ny, Con -

cresc. *f*

vert - ing all — your — sounds of woe In - to Hey non - ny, — non -

rall. *f* *colla voce* *sf* *sf*

ny.

a tempo *ff*

FEAR NO MORE THE HEAT O' THE SUN

(Original Key)

WILLIAM SHAKSPERE
From "Cymbeline," Act IV, Scene 2Sir C. HUBERT H. PARRY
(1848-)

Andantino

PIANO

mf *dim.*

mf *mf* *dim.*

Fear no more the heat o' the sun, Nor the fu-rious win-ter's
rag-es, Thou thy world-ly task hast done, Home art
gone, and ta'en thy wag-es.

p Gold - en lads and girls all must, — *pp* As chim-ney sweep-ers,

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a piano (*p*) dynamic and includes a phrase with a fermata. The piano accompaniment consists of chords and simple rhythmic patterns, with a piano (*p*) dynamic marking.

come to dust.

The second system continues the vocal line with the words "come to dust." The piano accompaniment features a more active melodic line in the right hand, starting with a piano (*p*) dynamic and moving through *p*, *mf*, and *dim.* dynamics.

mf Fear no more the frown o' the great, Thou art

The third system features the vocal line with the words "Fear no more the frown o' the great, Thou art". The piano accompaniment continues with a steady rhythmic accompaniment, marked with *mf*.

cresc. past the ty-rant's stroke; Care no more to clothe and eat; To thee the

The fourth system features the vocal line with the words "past the ty-rant's stroke; Care no more to clothe and eat; To thee the". The piano accompaniment features a more active melodic line in the right hand, marked with *cresc.*

reed is as the oak, *p* The

scep-tre, learn-ing, phys-ic, must— *p* All fol-low this, and come to

dust.

Fear no more the light-ning flash, Nor the all-dread-ed thun - der

stone; Fear not slan - der, cen - sure rash, Thou hast

fin-ished joy and moan:

All lov - ers young, all lov - ers must — Con-sign to thee, and

come — to dust.

WHO IS SYLVIA?

(Original Key E^b)

WILLIAM SHAKSPERE
From "The Two Gentlemen of Verona,"
Act IV, Scene 2

MONK GOULD
(1858-)

Andante con moto (♩ = 80)

VOICE

PIANO

mf legato

f

dim.

Who is Syl - via? what is she, That all our

swains com - mend her?

p

dolce

Ho - - ly, fair, — and

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a half note 'Ho', a quarter note 'ly', a quarter note 'fair', and a quarter note 'and'. The piano accompaniment starts with a piano (*p*) dynamic and consists of a series of chords and moving lines in both hands.

wise — is — she; — The heav'ns — such grace did

rit. *ten.*

cresc. *rit. colla voce*

The second system continues the vocal line with 'wise', 'is', 'she;', 'The heav'ns', and 'such grace did'. The piano accompaniment includes a *cresc.* (crescendo) marking and a *rit. colla voce* (ritardando with the voice) marking. The system concludes with a key signature change to one flat.

lend her, That she might ad - mir - ed be.

a tempo

a tempo *mf* *sf*

The third system features the vocal line with 'lend her, That she might ad - mir - ed be.'. The piano accompaniment includes a *mf* (mezzo-forte) dynamic and a *sf* (sforzando) dynamic. The system ends with a key signature change to two flats.

Is she kind, as she is

dim. *p* *p*

The fourth system features the vocal line with 'Is she kind, as she is'. The piano accompaniment includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The system concludes with a key signature change to one flat.

fair? — For beau-ty lives — with kind - ness.

dolce

Love — doth

p

to — her eyes — re - pair, — To

cresc.

rit.

help — him of his blind - ness; And be - ing help'd, in - hab - its

ten.

colla voce

p

f

a tempo

there. Then to

a tempo

mf *p* *f*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a whole note 'there.' followed by a rest, and then a melodic phrase 'Then to' with a fermata. The bottom staff is a piano accompaniment with a treble and bass clef. It features a melody in the treble clef and a bass line in the bass clef. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The tempo is marked *a tempo*.

Syl - via let us sing, That Syl - via is _____ ex -

p

Detailed description: This system contains the third and fourth staves. The vocal line continues with 'Syl - via let us sing,' followed by 'That Syl - via is' and a long horizontal line indicating a sustained note, ending with 'ex -'. The piano accompaniment continues with a treble and bass clef. The treble clef part has a complex texture of chords and moving lines. The bass clef part has a simple bass line. The dynamic is marked *p* (piano).

cel - ling;

dolce *p*

Detailed description: This system contains the fifth and sixth staves. The vocal line has a whole note 'cel - ling;' followed by a rest. The piano accompaniment continues with a treble and bass clef. The treble clef part features a melody with a *dolce* (dolce) marking. The bass clef part has a simple bass line. The dynamic is marked *p* (piano).

She ex - cels each mor - tal

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melodic line with some slurs and a fermata over the final note. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. There are dynamic markings like *mf* and *f* in the piano part.

thing, Up - on the dull earth dwell - ing: To her

rit. al fine ten.

cresc. *colla voce* *p*

The second system continues the vocal line and piano accompaniment. The vocal line includes a fermata and a *rit. al fine ten.* marking. The piano accompaniment features a *cresc.* marking in the right hand and a *colla voce* marking in the left hand. The system ends with a *p* dynamic marking.

let us gar - lands bring.

a tempo *rit.*

sf *p* *pp*

The third system concludes the piece. The vocal line has a final note with a fermata. The piano accompaniment includes *a tempo* and *rit.* markings, and dynamic markings of *sf*, *p*, and *pp*. The piece ends with a double bar line and a fermata.

BLOW, BLOW, THOU WINTER WIND

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WILLIAM SHAKSPERE
From "As You Like It," Act II, Scene 7

(Original Key)

WILLIAM ARMS FISHER, Op. 5, No. 4
(1861-)

Andante

VOICE

1. Blow, — blow, — blow, thou win - ter wind, — Thou
2. Freeze, freeze, — freeze, thou bit - ter sky, — Thou

PIANO

mf

art not so un - kind As man's in - grat - i -
dost not bite so nigh As ben - e - fits for -

tude; Thy tooth is not — so — keen, Be -
got: Though thou the wa - ters — warp, Thy

cause thou art not seen, Al - though thy — breath be rude.
sting is not so sharp. As friend re - mem - ber'd not.

f *rit.*

The musical score is written for voice and piano. The voice part is in a bass clef with a common time signature. The piano part consists of two staves, treble and bass clef. The tempo is marked 'Andante'. The piano part begins with a mezzo-forte (*mf*) dynamic. The lyrics are written below the voice staff, with two versions of the first line. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *rit.* (ritardando). The piece concludes with a final chord in the piano part.

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ML-1889-8

f **Allegro** *poco rit.* *a tempo*

Heigh - ho! sing, heigh - ho! un - to the green hol - ly: Heigh - ho! heigh - ho!

The first system features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line starts with a forte (*f*) dynamic and an **Allegro** tempo. It includes markings for *poco rit.* and *a tempo*. The piano accompaniment mirrors the tempo changes and includes a *poco rit.* marking.

Heigh - ho! heigh - ho! Heigh - ho! heigh - ho! un - to the green hol - ly: Most

cresc. *Lento* *mf*

The second system continues the vocal line and piano accompaniment. The vocal line is marked *Lento* and *mf*. The piano accompaniment includes a *cresc.* (crescendo) marking.

friend - ship is feign - ing, most lov - ing mere fol - ly: Then, heigh - ho, the hol - ly!

Lento *a tempo* *f*

The third system continues the vocal line and piano accompaniment. The vocal line is marked *Lento* and *a tempo*. The piano accompaniment includes a *f* (forte) marking.

heigh - ho, the hol - ly! This life is most jol - ly.

ff

The fourth system concludes the vocal line and piano accompaniment. The vocal line is marked *ff* (fortissimo). The piano accompaniment includes a *ff* marking.

SIGH NO MORE, LADIES

(Original Key)

WILLIAM SHAKSPERE

From "Much Ado About Nothing," Act III, Scene 3

WILLIAM ARMS FISHER, Op. 5, No 5

(1861-)

Con brio

VOICE

PIANO

The musical score is written in G major (one sharp) and 2/4 time. It begins with a piano introduction marked *mf*. The voice part enters with the lyrics: "1. Sigh no more, la-dies, 2. Sigh no more, la-dies,". The piano accompaniment features a rhythmic pattern of eighth notes and chords. The score includes a repeat sign with first and second endings. The lyrics continue: "sigh no more, la-dies, sigh no more, sigh no more, Of". The piano part concludes with a flourish marked "L.H." and "Lad." with asterisks.

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a tempo

Men were de-ceiv - ers, Men were de-ceiv - ers, Men were de - ceiv - ers ev - er,
 dumps dull and heav - y, dumps dull and heav - y; Of dumps so dull and heav - y,

a tempo

To one thing con-stant nev-er: One foot in sea and one on shore, To
 Since sum-mer first was leav-y The fraud of men was ev - er so, Since

poco rit. *a tempo*
mp

one thing con-stant nev - er: } Then sigh not so, but let them go,
 sum-mer first was leav - y; }

sigh not so, but let them go, And be you blithe and bon-ny, be you blithe and

cresc.

bon-ny, Con-vert-ing all your sounds of_ woe In-to Hey non-ny, non-ny, non-ny.

f
Sigh no more, la-dies, sigh no more, la-dies, Be you blithe and

cresc.
bon-ny, be you blithe and bon-ny, Con-vert-ing all your sounds of_ woe In-to

poco rit.
Hey non-ny, non - ny, non-ny. *a tempo*

poco rit. *D.S.*

IT WAS A LOVER AND HIS LASS

WILLIAM SHAKSPERE
From "As You Like It," Act V, Scene 3

(Original Key)

GERARD BARTON
(1861-)

Allegro commodo (♩=160)

VOICE *mf*

PIANO *f* *p*

1. It —
2. Be —
3. This
4. Then,

was — a lov - er and his lass,
tween the a - cres of the rye,
car - ol they be - gan that hour,
pret - ty lov - ers, take the time,

With a hey, and a ho, and a

hey — no - ni - no, { That o'er the green corn - fields did pass. }
These pret - ty coun - try folks would lie, } In —
How that a life was but a flow'r }
For love is crown - ed with the prime }

spring-time, the on - ly pret - ty ring - time;

pp *cresc.*

When birds do sing, hey ding - a - ding - a - ding, Sweet lov - ers love the

f

spring, When birds do sing, hey ding - a - ding - a - ding, Sweet

f *dim.*

1.2.3. 4.
lov - ers love the spring. — lov - ers love the spring. —

f *ff*

f

To Miss Helen Buckley

ORPHEUS WITH HIS LUTE

WILLIAM SHAKSPERE
From "Henry the Eighth," Act III, Scene 1

(Original Key, G)

CARL BUSCH
(1862 -)

Allegretto

PIANO

p

Or - pheus with his lute made trees, And the

p rit. *p a tempo*

moun - tain tops that freeze, Bow them - selves when he did

sing: *p* To his

mus - ic plants and flow'rs Ev - er sprung; as sun and show'rs There had

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "mus - ic plants and flow'rs Ev - er sprung; as sun and show'rs There had". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part begins with a piano (*p*) dynamic and includes a triplet of eighth notes in the right hand.

made a last - ing spring. Ev'ry thing that heard him play, E'en the

The second system continues the vocal line with the lyrics "made a last - ing spring. Ev'ry thing that heard him play, E'en the". The piano accompaniment continues with similar textures, including chords and moving lines in both hands.

bil - lows of the sea, Hung their heads, and then lay by, Hung their

The third system features the lyrics "bil - lows of the sea, Hung their heads, and then lay by, Hung their". The piano accompaniment includes dynamic markings of *f* (forte) and *rit.* (ritardando). The vocal line ends with a *mf* (mezzo-forte) dynamic.

heads, and then lay by.

The fourth system concludes the phrase with the lyrics "heads, and then lay by.". The piano accompaniment includes dynamic markings of *mf molto rit.* (mezzo-forte, molto ritardando) and *p a tempo* (piano, a tempo). The system ends with a change in time signature to 2/4.

p Tempo I

In sweet mu - sic is such art,

Moderato *p* rit.

Kill-ing care and grief of

p a tempo rit.

heart — Fall a - sleep, or hear - ing,

Tempo I *p*

die.

Tempo I *p* rit. *p*

UNDER THE GREENWOOD TREE

WILLIAM SHAKSPERE

(Original Key, G)

CARL BUSCH

From "As You Like It," Act II, Scene 5

(1862-)

Allegretto

PIANO *p*

Un - der the green - wood

p

tree Who loves to lie with me, And tune his mer - ry -

note Un - to the sweet bird's throat, Come

hith - er, come hith - er, come hith - er. Here shall he see

f

No en - e - my But win - ter and rough weath - er.

molto rit. *mf* *a tempo*

molto rit. *p* *p a tempo*

Who doth am - bi - tion shun And

p *p*

loves to live i' the sun, Seek-ing the food he eats And pleased with

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter note, followed by eighth notes, and ends with a quarter note. The piano accompaniment consists of chords and moving lines in both hands.

what he gets, Come hith - er, come hith - er, come

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand.

hith - er: Here shall he see No

The third system shows the vocal line and piano accompaniment. The vocal line has a long note followed by a quarter note. The piano accompaniment features a triplet of eighth notes in both hands, marked with a forte (f) dynamic.

en - e - my But win - ter and rough weath - er.

molto rit. *mf* *Lento*

The fourth system concludes the page. The vocal line and piano accompaniment are shown. The piano accompaniment includes dynamic markings: *molto rit.*, *p*, *Lento*, and *ppp*.

AND LET ME THE CANAKIN CLINK (IAGO'S SONG)

WILLIAM SHAKSPERE
From "Othello", Act II, Scene 3

(Original Key, E)

HARVEY WORTHINGTON LOOMIS, Op. 10, No. 18
(1865 -)

Molto vivace

VOICE

ff *boisterously*

And let me the can-a-kin

PIANO

ff *harshly*

clink, clink, clink, clink, And

L.H. R.H. L.H. R.H. L.H. R.H. L.H.

let me the can-a-kin clink, clink, clink,

ff *mf* L.H. R.H. L.H.

Detailed description of the musical score: The score is in E major and 6/8 time. It consists of three systems. The first system shows the voice part starting with 'And let me the can-a-kin' and the piano accompaniment. The second system features the lyrics 'clink, clink, clink, clink, And' with piano accompaniment including hand indications (L.H., R.H.). The third system continues with 'let me the can-a-kin clink, clink, clink,' and piano accompaniment. Performance markings include 'Molto vivace', 'ff boisterously', and 'ff harshly'.

mp A sol - dier's a man; — *mf* A life's but a

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "A sol - dier's a man; — A life's but a". The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of two staves. The right hand starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand starts with a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The piano accompaniment includes dynamic markings *sfz* and *mp*, and a trill in the left hand.

span; — *f* Why, then, let a sol - - dier

rit. a tempo

The second system of music continues the vocal line with the lyrics "span; — Why, then, let a sol - - dier". The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of two staves. The right hand starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand starts with a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The piano accompaniment includes dynamic markings *mf*, *f*, and *rit. ff a tempo*, and trills in both hands.

drink.

L.H. R.H. L.H. R.H.

sfz

The third system of music features a vocal line in treble clef with the lyrics "drink.". The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of two staves. The right hand starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand starts with a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The piano accompaniment includes dynamic markings *sfz* and labels for the left hand (L.H.) and right hand (R.H.).

CRABBED AGE AND YOUTH

*(Original Key)*WILLIAM SHAKSPERE
From "The Passionate Pilgrim," XIIHARVEY WORTHINGTON LOOMIS, Op. 10, No. 5
(1865 -)

Allegro giocoso

VOICE

PIANO

f

a tempo

Crab-bed age and youth can-not live to-geth-er,

rit. *mp a tempo*

mf

Youth is full of pleas-ure, age is full of care.

mf crisply

8

mf

Youth like sum-mer morn- age like win-ter weath-er; Youth like sum-mer brave, age like

mp colla voce *mf*

mf

win-ter bare. Youth is full of sport, a-ge's breath is short;

mf

f *mp* *mf*

Youth is nim-ble, age is lame; Youth is hot and bold,

f *mp* *mf*

f *p* *rit.*

age is weak and cold, Youth is wild, and age is tame.

f *p* *rit.*

6 *R.H.* *L.H.* *rit.*

a tempo **f** *mp espress. slower* *with warmth*

Age, I do ab-hor thee, Youth, I do a-dore thee. O, my love,— my

f a tempo *p espress. slower* *mp*

love is young! *ff* Age, I do de-fy thee; *mp slowly dolce* O sweet shep-herd, hie thee!

f quickly *p slowly*

rit. *ten.* *a tempo* *Allégro giocoso*

For me - thinks thou stay'st too long.

rit. *colla voce* *p* *a tempo* *mp*

ORPHEUS WITH HIS LUTE

(Original Key, D \flat)

WILLIAM SHAKSPERE
From "Henry the Eighth", Act III, Scene 1

CHARLES FONTEYN MANNEY, Op. 3, No. 5
(1872-)

Andante semplice

VOICE

PIANO

p legato

p

Or - pheus with his lute

made trees, And the moun - tain tops that freeze, Bow them-selves when he did

sing, — Bow them-selves when he did sing: To his mu - sic plants and

flow - ers Ev - er sprung; as sun and show - ers

mf

p

mf

cresc.

f broadly *rit. e dim.*

There had made a last - ing spring, There had made a last - ing

f broadly *rit. e dim.*

p

spring.

dolce

pp a tempo *rit.*

p a tempo

Ev -'ry thing that heard him play, E'en the bil - lows

p a tempo

of the sea, Hung their heads, and then lay by,

mf

Hung their heads, and then lay by. In sweet mu - sic is such

p *mf*

art, — Kill - ing care and grief of heart —

cresc.

f broadly *rit. e dim.*

Fall a - sleep, or hear - ing, die, Fall a - sleep, or hear - ing, die.

f broadly *rit. e dim.* *dolce* *pp* *a tempo*

rit. *morendo* *ppp*

IT WAS A LOVER AND HIS LASS

(Original Key, G)

WILLIAM SHAKSPERE
From "As You Like It," Act V, Scene 3

H. CLOUGH-LEIGHTER
(1874 -)

Poco allegro animoso

VOICE

PIANO

mp leggiero

poco rit.

mf

It was a lov - er and his lass, With a

a tempo

p

cresc.

f a tempo

mp a tempo

hey, and a ho, and a hey non - i - no, That o'er the green corn -

f colla voce

mp a tempo

La *

field did — pass In — spring - time, the

pp

on - ly pret - ty ring - time, When birds

p

p *poco cresc.*

do sing, hey, ding - a - ding,

mf

mf *leggieramente assai*

ding; Sweet lov - ers love — the

poco meno mosso *mp* *rit. e dim.* *p*

poco meno mosso *mp* *rit. e dim. colla voce*

p spring.

p *mp* *a tempo*

mf This car - ol they be -

tr *rit.* *mf* *a tempo*

gan that hour, With a hey, and a ho, and a

cresc. *cresc.*

mf hey non - i - no, How that - a life was but a

mf

flow'r In — spring — — time, the — on - ly pret - ty

ring - time, When birds —

— do sing: hey, dind - a - ding, ding;

meno mosso Sweet — lov - ers *tardo* love the *f molto rit.* spring.

meno mosso *colla voce* *f molto rit.*

O MISTRESS MINE

*(Original Key, F)*WILLIAM SHAKSPERE
From "Twelfth Night", Act II, Scene 3S. COLERIDGE-TAYLOR
(1875 -)

Allegro appassionato

VOICE

PIANO

mf

O mis-tress mine, where are you roam - ing? Oh, —

rit. *a tempo*

stay — and hear, your true love's com - ing, That can

sing — both high — and low: Trip no fur - ther, pret - ty

The first system features a vocal line in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The lyrics are "sing — both high — and low: Trip no fur - ther, pret - ty". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

sweet - ing; Jour - neys end — in lov - ers

The second system continues the vocal line with the lyrics "sweet - ing; Jour - neys end — in lov - ers". The piano accompaniment includes a *cresc.* marking in the right hand. The vocal line has a long note on "ing;" and a rest on "Jour - neys".

meet - ing, Ev - 'ry wise — man's son — doth know,

The third system has the lyrics "meet - ing, Ev - 'ry wise — man's son — doth know,". The vocal line is marked with *f* and *rall.*. The piano accompaniment features a *f rall.* marking in the right hand.

Ev - 'ry wise man's son doth know.

The fourth system concludes the phrase with the lyrics "Ev - 'ry wise man's son doth know." The vocal line is marked with *pp* and *a tempo*. The piano accompaniment includes dynamic markings of *mp* and *p*, and is also marked *a tempo*.

mf

a tempo
mf What is love? *rit.* 'tis not here - aft - er; *a tempo*

poco rit.

Pres - ent mirth — hath pres - ent laugh - ter; What's to

come — is still — un - sure: In de - lay — there lies — no

appassionato

plē - ty ————— Then come and kiss me, sweet - and -

The first system features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "plē - ty ————— Then come and kiss me, sweet - and -". The piano accompaniment is in grand staff (treble and bass clefs) with a similar key signature and time signature. The piano part includes chords and moving lines in both hands.

twen - ty, Youth's a stuff will not en - dure, ————— Youth's a

f *rall.* *pp*

The second system continues the vocal line with lyrics "twen - ty, Youth's a stuff will not en - dure, ————— Youth's a". The piano accompaniment includes a *rall.* (ritardando) section followed by a *f* (forte) section. The tempo then returns to the original *appassionato* pace.

stuff will not en - dure. —————

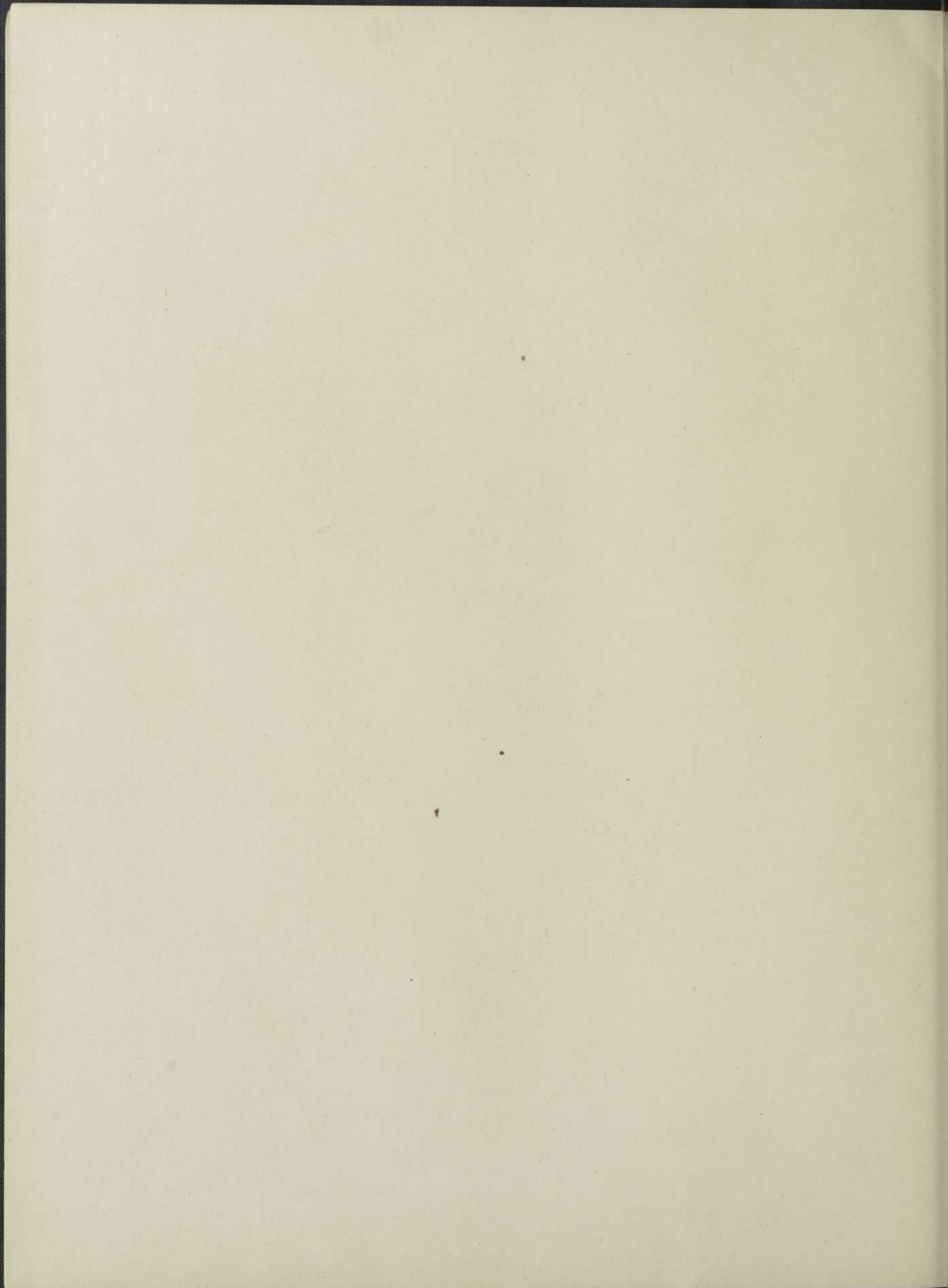
rall. *a tempo* *a tempo*

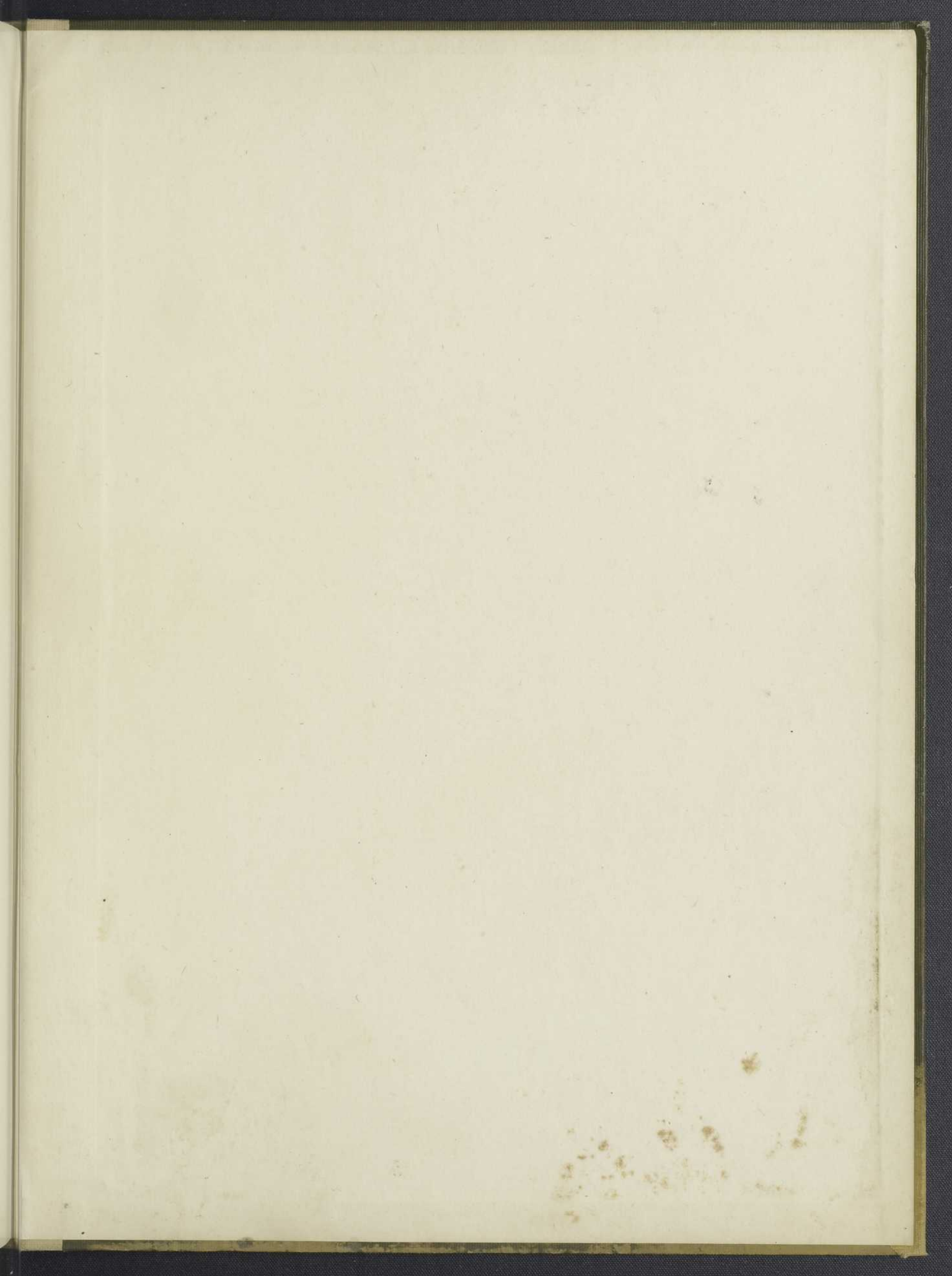
The third system continues the vocal line with lyrics "stuff will not en - dure. —————". The piano accompaniment features a *rall.* section followed by a *p* (piano) section and a *3* (triple) section. The tempo is marked *a tempo* throughout.

mor - en - do

p *pp*

The fourth system concludes the vocal line with lyrics "mor - en - do". The piano accompaniment includes a *p* (piano) section and a *pp* (pianissimo) section. The system ends with a final chord in the piano part.





BAnQ



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