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FIFTY SHAKSPERE SONGS

FIFTY
SHAKSPERE SONGS

EDITED BY
CHARLES VINCENT

(MUS. DOC. OXON.)

FOR HIGH VOICE



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William Shakespeare

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 e; the fifth has the overline open-top a (or u) which is the usual contraction for ra, but must here have been meant for re. The a and e 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.

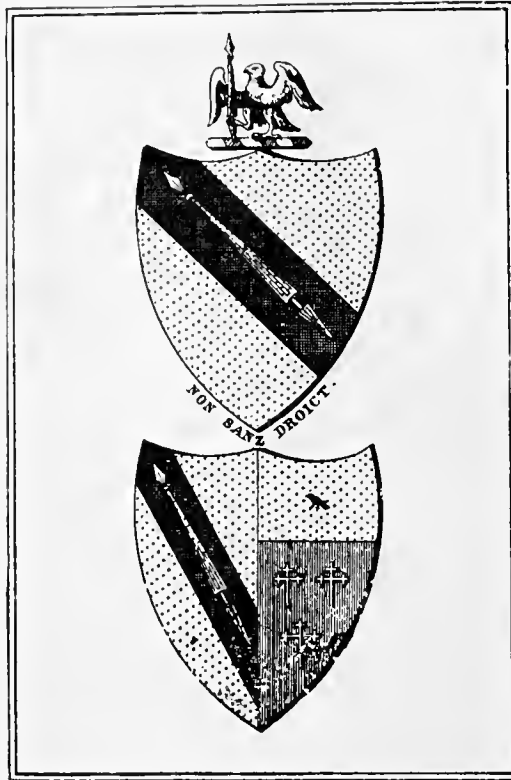
Part IV. Recent Settings.

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."

Cl. Sir Toby, there you lie.

Mal. This is much credit to you.

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

Cl. "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 Greensleeues. To the new tune of Greensleeues.

Greensleeues was all my ioy,

Greensleeues was my delight:

Greensleeues was my hart of gold:

And who but Ladie Greensleeues?

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

And I haue louēd 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 faouredly:
 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 fringēd 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 likēd 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 reiectēd here;
 and thou disdaint 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 louer 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* (1710), 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 Broadsides*. 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, re-established 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 *Aureng-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 com-
poser, sang in Drury Lane and Queen's theatres,
1705-12, and at Lincoln's Inn Fields and Co-
vent 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 in-
cluded 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 him-
self.

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, Co-
vent Garden. He was educated at Eton College,
being intended for the legal profession, but his
natural love for music led him to study pri-
vately. Several interesting stories are told of his
many difficulties and ingenious devices to ob-
tain 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 play-
ing 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 dif-
ferent 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 *pastic-
cio* English operas of Bickerstaff and Cumber-
land, 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 collec-
tion 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.

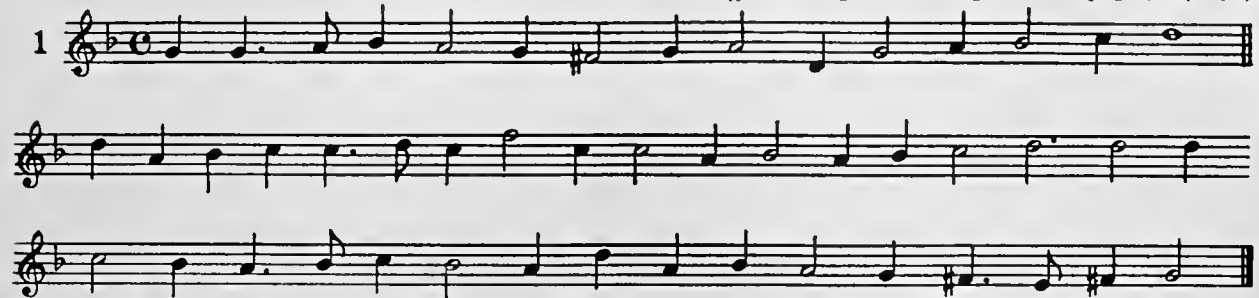
APPENDIX

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)

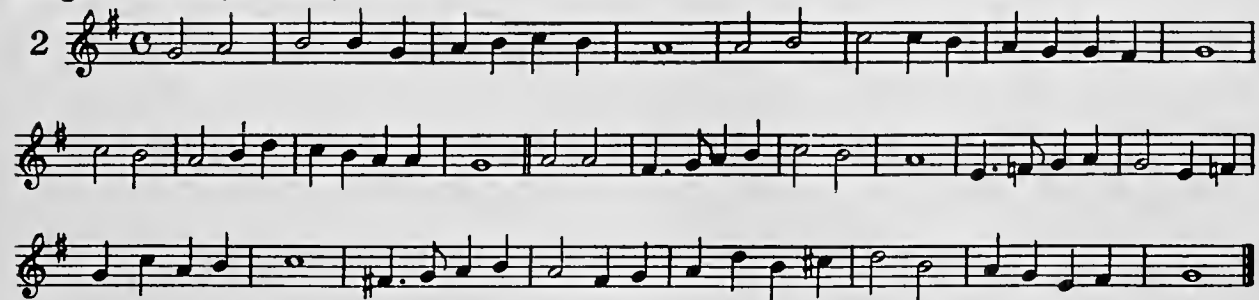
1



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



The image shows two systems of musical notation for a piece from *Twelfth Night*. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first system contains three measures, and the second system contains three measures. The notation includes various note values, rests, and dynamic markings.

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

The image shows four systems of musical notation for the piece 'Fortune, My Foe' by William Byrd. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with two flats (Bb and Eb) and a 3/4 time signature. The first system is marked with a '4' in the left margin. The notation includes various note values, rests, and dynamic markings.

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

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*.

FAREWELL, DEAR LOVE

(Published in 1601)

ROBERT JONES

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

Edited and arranged by Dr. Charles Vincent

Rather slowly *p*

VOICE

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

PIANO

p

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.

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ML-1206-2

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

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 - el'd 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.

p CHORUS

bon - ny arms that work well at the mill.
 oc - cu - pied when oth - ers they lie still.
 bon - ny lass and works well at the mill.)

With a hey tro - lo - del, hey tro - lo - del,

The first system of the musical score features a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. The lyrics are: "bon - ny arms that work well at the mill. / oc - cu - pied when oth - ers they lie still. / bon - ny lass and works well at the mill.)". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. A dynamic marking of *p* (piano) is placed above the piano part.

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

The second system continues the vocal line with the lyrics: "hey tro - lo - del lill, — Bon - ny Peg - gy Ram - say that works well at the". The piano accompaniment continues with a similar harmonic structure.

f

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

The third system features a vocal line with a dynamic marking of *f* (forte) at the beginning. The lyrics are: "mill. With a hey tro - lo - del, hey tro - lo - del, hey tro - lo - del lill, —". The piano accompaniment also has a dynamic marking of *f* at the beginning.

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

The fourth system concludes the vocal line with the lyrics: "Bon - ny Peg - gy Ram - say that works well at the mill. —". The piano accompaniment ends with a final chord in parentheses, as noted in the footnote.

•) The final chord in parentheses might be omitted at the end of the song, the voice part ending on A.

GREEN-SLEEVES

(Composed during the reign of Henry VIII)

Ancient Melody
from W. Ballet's "Lute Book"
Edited and arranged by Dr. Charles Vincent

VOICE *Lively*

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

^{a)} 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." *f* *^* *D.S.*

1.&2. *D.S.* 3.

HEART'S EASE

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

Not too quickly

VOICE

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 consists our treas - ure. Let
to—what end should we here spend, Our days in irk - somemoil - 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 - v'ry; 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 - v'ry.
with good fel - lows spend — it.

LIGHT O' LOVE

LEONARD GYBSON
(circa 1570)

Ancient Melody
Edited and arranged by Dr. Charles Vincent

In moderate time

VOICE

PIANO

p

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

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

deavour 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

In moderate time

VOICE

PIANO

mp

f

Second Tenor
A Yeoman, or Page of the Cellar

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

(The Hanging tune, "Fortune my Foe")

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, And three mer-ry men are we, As

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

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

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

The Pantler (1st Tenor)
Moderato

O man or beast, or you at least, That

(*'Watkins' Ale'*)

wears or brow or ant - ler, Prick up your ears un - to the tears Of me poor Paul the

pant - ler. That am thus chipt be - cause I clipt The curs - ed crust of trea - son

With loy - al knife, O dole - ful strife, To hang me thus with - out rea - son.

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" (1582)
Edited and arranged by Dr. Charles Vincent

Slowly and sadly *p*

VOICE

PIANO

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 musical score is arranged in four systems. Each system consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) 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 part features a prominent melodic line 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 mur-mur'd her moans; Sing wil-low, willow,

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*

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

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

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

f *mp*

rit. son doth know. *mf* What is love? 'tis not here af - ter;

p What is love? 'tis not here - af - ter; *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

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

With a

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

no, { That o'er the green corn - 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

VOICE *Rather quickly* *mp* (suck)

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*

(summer)

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

(♩ = ♩.about)

p

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

p

mf

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

mf

rall.

a tempo

p

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

a tempo

p

mf

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

p

Full fath - om five thy fa - ther_

PIANO

p

p

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.

cresc. *f*

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

p

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

cresc. *f* *pp*

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

cresc. *f* *rall.*

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

LAWN AS WHITE AS DRIVEN SNOW

WILLIAM SHAKSPERE

From "A 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

PIANO

mp *p*

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

p *mp* *p*

mf

e'er was_crow; Gloves as sweet as dam-ask__ ros- es; Masks for fa- ces and_ for nos-es;

mf

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 and consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The lyrics are: "Lawn as white as driv-en_ snow; Cy-prus black as e'er was_crow; Gloves as sweet as dam-ask__ ros- es; Masks for fa- ces 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:"

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,

come buy, — come buy. *rit.* Buy, lads! or else your lasses' cry; — *f a tempo* 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

p *mp* *p*

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

PIANO

mf

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

PIANO

p

Seals of love, but seal'd in vain.

PIANO

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

burth - en 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 -

cleer Cry, *rall.* Cock - a - doo - dle - doo. _____

Pa

*

WHERE THE BEE SUCKS

WILLIAM SHAKSPERE

From "The Tempest," Act V, Scene I

PELHAM HUMFREY (1647-1674)

Edited and arranged by Dr. Charles Vincent

Rather quick

PIANO *p*

p (suck)

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

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

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

1. 2.

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

(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

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 bo - som, 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.

The first system of the piano introduction is in 2/2 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. A first ending bracket spans the final two measures.

2.

The second system continues the piano introduction. It features a repeat sign at the beginning, followed by a melodic line in the right hand and a bass line in the left hand. A second ending bracket spans the final two measures.

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

The vocal line begins with a half note 'C' and a quarter note 'o'. The piano accompaniment consists of a right hand with chords and a left hand with a bass line. The lyrics are: 'Come un - to these yel - low sands, And then take hands,'

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

The vocal line continues with a half note 'C' and a quarter note 'o'. The piano accompaniment continues with chords and a bass line. The lyrics are: '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

The vocal line continues with a half note 'F' and a quarter note 'o'. The piano accompaniment continues with chords and a bass line. The lyrics are: '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 - the bear.

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

Full fathom

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.

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 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.—

8ves sempre

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

8ves 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 -

mi - - red be. be. Is she

1. 2. *p*

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

mf *mf*

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

mf *mf*

blind - ness; and be - ing help'd, in - ha - bits there.

rall. *rall.*

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.*

pp *rall.*

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

f *a tempo*

f

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

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

p *rall.*

p *rall.*

WHERE THE BEE SUCKS

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

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

Allegretto

PIANO

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

Af - ter sun - set mer - ri - ly,

rall.
mer - ri - ly, Af - ter sun - set mer - ri - ly.
1. 2.
rall. *a tempo*

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.

f a tempo *tr* *tr*

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

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

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

ff

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

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

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

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

round.

f *pp*

mf

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

ff

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

p

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

ff *p*

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

rall. *p* *cresc.*

colla voce *p* *cresc.*

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

f *p*

f

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

f

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

The piano introduction consists of two systems of music. The first system is marked *p* and features a treble clef with a 6/8 time signature and a bass clef. The melody in the treble clef begins with a trill on the first note. The second system continues the piece with similar rhythmic patterns and dynamics.

WINTER

p

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

The piano accompaniment for the first vocal line is marked *p*. It features a treble and bass clef with a 6/8 time signature. The accompaniment consists of chords and moving lines that support the vocal melody.

Dick the shep - herd blows his nail, And

The piano accompaniment for the second vocal line includes dynamic markings *f* and *p*. It continues the musical accompaniment with a treble and bass clef in 6/8 time.

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

home in pail; When blood is nipp'd and

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

Then night - ly sings the star - ing owl, To -

whit, tu - whoo, _____ tu - whoo, _____ A

p

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

p

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

p

greas - y Joan doth keel the pot.

f

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, — A mer-ry, mer-ry note, A

p

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

The piano introduction consists of two staves in 6/8 time. The right hand starts with a treble clef and a key signature of one flat (B-flat). It begins with a series of chords and eighth notes, marked with a piano (*p*) dynamic. The left hand starts with a bass clef and a key signature of one flat, playing a simple accompaniment of eighth notes. The piece concludes with a forte (*f*) dynamic.

The first line of the song features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "No more dams I'll make for". The piano accompaniment continues with a steady eighth-note pattern. The dynamic is marked piano (*p*).

The second line of the song continues the vocal and piano parts. The lyrics are "fish; Nor fetch fir - ing At re - quir - ing, Nor scrape trench - er, Nor wash". The piano accompaniment maintains its eighth-note accompaniment. The dynamic is marked piano (*p*).

The third line of the song concludes the vocal and piano parts. The lyrics are "dish! 'Ban, 'Ban, Ca - ca - li - ban, Has a new mas - ter: get a new". The piano accompaniment features a forte (*f*) dynamic and includes a long, sustained chord in the right hand.

man!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest followed by a quarter note G4, then a quarter rest, and another quarter note G4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes 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 with the lyrics "No more dams_ I'll make_ for fish, No more dams_ I'll make_ for". The piano accompaniment includes a dynamic marking of *p* (piano) and continues with its rhythmic accompaniment.

fish, Nor_ fetch fir - ing, At_ re - quir - ing, Nor scrape trench-er, Nor_ wash

colla voce

The third system continues the vocal line with the lyrics "fish, Nor_ fetch fir - ing, At_ re - quir - ing, Nor scrape trench-er, Nor_ wash". The piano accompaniment includes a dynamic marking of *colla voce* (with the voice).

dish, No more dams I'll make for fish, Nor fetch fir - ing, At_ re -

The fourth system concludes the vocal line with the lyrics "dish, No more dams I'll make for fish, Nor fetch fir - ing, At_ re -". The piano accompaniment continues with its rhythmic accompaniment.

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

First system of piano introduction. Treble clef, bass clef, 4/4 time signature, key signature of two sharps (D major). Dynamics: *p* to *f* crescendo, then *fz*.

Second system of piano introduction. Treble clef, bass clef. Dynamics: *p*, *fz*, *p*, *p*, *fz*, *p*.

Third system of piano introduction. Treble clef, bass clef. Dynamics: *p*, *p*, *p*, *p*.

Fourth system of piano introduction. Treble clef, bass clef. Dynamics: *p*, *p*.

Vocal line and piano accompaniment for the first phrase. The vocal line is in treble clef with lyrics: "She nev - er told her love, she nev - er told her...". The piano accompaniment is in bass clef. Dynamics: *p*, *fz*, *p*.

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

p

pp

R.H.

bud, Feed on her dam - ask

cheek.

f

She

p

p

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

pp

smil - ing, smil - ing at — grief,

p dolce

smil - ing, smil - ing at

p

grief.

fp

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 *p*

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
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.
 ev - 'ry day.
 ev - 'ry day.)

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

rain it rain - eth ev - 'ry day.

rall.

SIGH NO MORE, LADIES

WILLIAM SHAKSPERE

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

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

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

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

f

mf

p

pp

f Then sigh not so, but let them go, *f* 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,

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

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

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

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

leav - y, Since summer first was leav - y. 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_ 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.

ad lib.
pp

pp *colla voce* *f a tempo*

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

f

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

mf

p

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

p

f

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

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

p

ci - ty, o - ver fold;_ Fright - ing hum - ble rus - tic swains, And the

p

lord of wealth un - told,_ And the lord of_ wealth un -

p

p

f

told. Now the mi - ser, full_ of_ care, Bars and

mf

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

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.

IF MUSIC BE THE FOOD OF LOVE, PLAY ON

WILLIAM SHAKSPERE

JOHN CHARLES CLIFTON

From "Twelfth Night," Act I, Scene I

(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*

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

Andante espressivo

die.

sempre legato *p* *cresc.*

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

Adagio

Recit.

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

Recit. ad lib.

pcolla voce *pp*

Tempo I

like the sweet sound up - -

legato e p

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 giv - - ing *tr* o - - dour

cresc.

like the sweet sound up - -

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

p

sound, the sweet sound, that

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

ad lib. *tr*
cresc. *dim.* *colla voce* *lento*

Andante
steal - - - ing, steal - - - ing,

Andante
sempre legato *p*

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

f

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

ad lib.

p *Cadenza* *p*

E - nough; no — more.

p *fz*

pp *morendo* *ppp*

OVER HILL, OVER DALE

WILLIAM SHAKSPERE

THOMAS SIMPSON COOK

From "A Midsummer Night's Dream"
Act II, Scene I

(1782-1848)

Allegro vivace e spiritoso

PIANO

First system of the piano introduction. The right hand features a melodic line with eighth-note patterns and slurs. The left hand plays a rhythmic accompaniment of chords and eighth notes. A piano (*p*) dynamic marking is present.

Second system of the piano introduction. The right hand continues the melodic line. The left hand accompaniment includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking.

Vocal line and piano accompaniment for the first phrase. The vocal line begins with a rest followed by the lyrics: "O - ver hill, o-ver dale, Tho-rough bush, Tho-roughbriar, O-ver". The piano accompaniment includes a piano (*p*) dynamic marking.

Vocal line and piano accompaniment for the second phrase. The vocal line continues with the lyrics: "park, o-ver pale, Tho-rough flood, Tho-roughfire, O-ver hill, o-verdale, Tho-rough". The piano accompaniment continues with a steady eighth-note pattern.

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



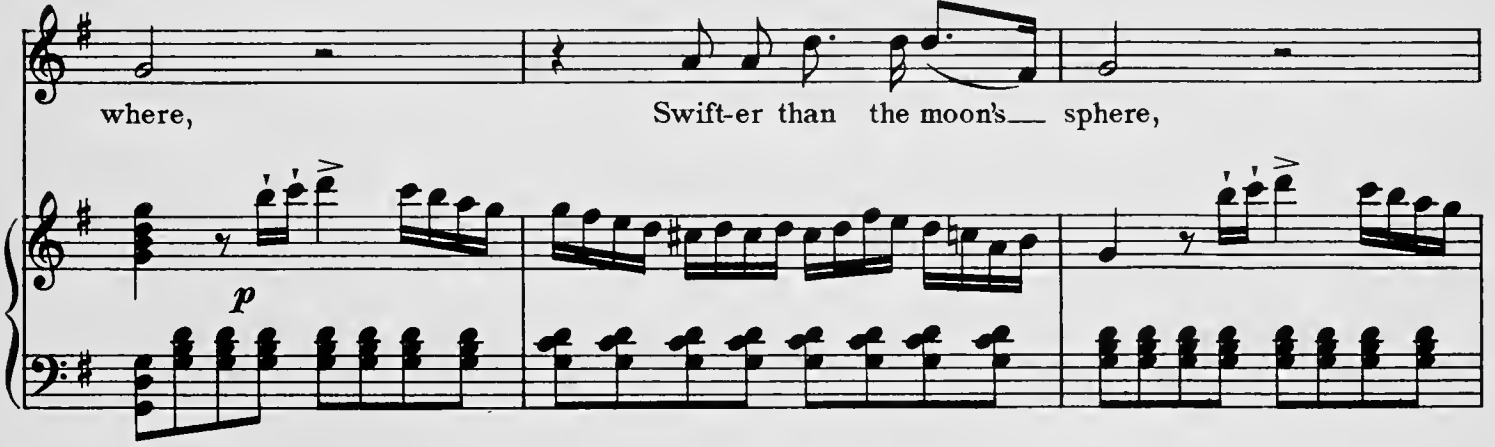
wan - - - - - der ev - - - 'ry

cresc. *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. The cow-slips tall her pension-ers be; In their gold coats spots you

p dolce *p dolce*

see; I do - wander 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 G major with a treble clef and a piano accompaniment in G major with a grand staff. The piano part begins with a piano (*p*) dynamic and consists of a steady eighth-note accompaniment in the bass and a more active treble line.

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

The second system continues the vocal line and piano accompaniment. The piano part features a *f* (forte) dynamic marking and includes some chordal textures in the right hand.

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

The third system continues the vocal line and piano accompaniment. The piano part includes a piano (*p*) dynamic marking and features several octaves (*8*) in the right hand.

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

The fourth system concludes the vocal line and piano accompaniment. The piano part includes a *cresc.* (crescendo) marking and continues with octaves (*8*) in the right hand.

hill, o-ver dale, Tho-rough bush, Tho-rough briar, O-ver park, o-ver pale, Tho-rough

pp

flood, tho-rough fire, O-ver hill, o-ver dale, Tho-rough bush, tho-rough briar, O-ver

park, o-ver pale, Tho-rough flood, tho-rough fire, 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 cow-slips tall her pension-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

p

than the moon's sphere; I do

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

p

Swift - er than the moon's

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*



moon's sphere.

f



BID ME DISCOURSE

WILLIAM SHAKSPERE
Sonnet from "Venus and Adonis"

Sir HENRY ROWLEY BISHOP
(1786 - 1855)

Allegro moderato, ma con anima

PIANO

mf

cresc. *ff* *p*

tr *tr* *tr*

ff

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

pp stacc.

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

ff *p*

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

rit. *3* *f* *p* *ff*

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

pp *ff* *pp*

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 foot-ing

tr cresc. f f

seen. —

f *ff*

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

pp stacc.

scherz.

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

pp stacc.

Bid me dis-course, I will en - chant thine 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,

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "sands, on the sands, Dance,". The piano accompaniment consists of two staves, with dynamics marked as *f* and *pp*. The piano part includes a series of chords and a melodic line in the right hand.

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

The second system continues the vocal line with the lyrics "and yet no foot - ing seen, and yet no foot - ing". The piano accompaniment features a *cresc.* (crescendo) marking and dynamics of *f* and *pp*. The piano part includes a series of chords and a melodic line in the right hand.

seen. Dance, Dance, Dance

The third system features the vocal line with the lyrics "seen. Dance, Dance, Dance". The piano accompaniment includes a *pp stacc.* (pianissimo staccato) marking and dynamics of *f*. The piano part includes a series of chords and a melodic line in the right hand.

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

The fourth system continues the vocal line with the lyrics "on the sands, and yet no foot - ing seen, and". The piano accompaniment includes a *tr* (trill) marking. The piano part includes a series of chords and a melodic line in the right hand.

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

tr
cresc.
f
pp

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "yet, and yet no foot-ing seen. Dance,". The piano accompaniment starts with a treble clef and a bass clef. The first measure features a piano introduction with a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The piano part includes dynamic markings: *cresc.* (crescendo), *f* (forte), and *pp* (pianissimo). There are also trills (*tr*) and triplets in the piano part.

Dance, Dance,

Detailed description: This system contains the next two measures. The vocal line continues with "Dance, Dance,". The piano accompaniment continues with a treble clef and a bass clef. The piano part includes dynamic markings: *f* (forte) and *pp* (pianissimo). There are also trills (*tr*) and triplets in the piano part.

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

tr
f
p colla voce

Detailed description: This system contains the next two measures. The vocal line continues with "— on the sands, and yet no foot - ing seen, and yet, and yet no foot - ing". The piano accompaniment continues with a treble clef and a bass clef. The piano part includes dynamic markings: *f* (forte) and *p colla voce* (piano, with the voice). There are also trills (*tr*) and triplets in the piano part.

seen. —

f
ff
f
f
f

Detailed description: This system contains the final two measures. The vocal line ends with "seen. —". The piano accompaniment continues with a treble clef and a bass clef. The piano part includes dynamic markings: *f* (forte), *ff* (fortissimo), and *f* (forte). There are also trills (*tr*) and triplets in the piano part.

THE WILLOW SONG

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

GIOACHINO ROSSINI
(1792-1868)

Lento con espressione

VOICE

PIANO *mp*

Affettuoso

The poor — soul sat sigh - ing by a

PIANO *p*

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

wil - low, 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.

The fresh streams ran

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

all a green wil - low, Sing all a green

wil - low; Her salt tears fell from her and sof- tend' 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.

HARK, HARK! THE LARK

(Composed in 1826)

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

(Original Key)

FRANZ SCHUBERT (Posthumous)
(1797-1828)

Allegretto

VOICE

PIANO

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 -

cresc. *f.* *decresc.* *cresc.*

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

f. *decresc.*

WHO IS SYLVIA?

(Composed in 1826)

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

(Original Key)

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

Moderato

VOICE

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,— That she might ad - mir - ed—
 there, And 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* *p.* *sf*

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

heav'n's gate sings, And Phoebus

p *p* *mf*

'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 lady sweet, my lady 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 lady sweet, my lady sweet, my_

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

p

A - rise! A - rise!

f

p *pp*

WHEN THAT I WAS A LITTLE BOY

(CLOWN'S SONG)

WILLIAM SHAKSPERE

Epilogue to "Twelfth Night"

ROBERT SCHUMANN, Op. 127, No. 5

(1810 - 1856)

Vivace *p*

VOICE

When that I was a lit - tle boy, With

PIANO

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

rit.

rit.

a tempo

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

a tempo

rit.

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

rit.

a tempo

rit.

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.

f

f

AUTOLYCUS' SONG

(LAWN AS WHITE AS DRIVEN SNOW)

(Original Key, F)

WILLIAM SHAKSPERE

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

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;

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

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. The lyrics are "Bu - gle, brace - let, neck - lace am - ber," followed by a measure of rest, and then "Per - fume for a la - dy's cham - ber,". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. It starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking.

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

The second system continues the vocal line and piano accompaniment. The vocal line starts with a measure of rest, then sings "Gold - en quoifs and stom - ach - ers, For my lads to give their dears; —". The piano accompaniment continues with the same rhythmic pattern, featuring a piano (*p*) dynamic and a *cresc.* marking.

Pins and pok - ing - sticks of steel;^{a)}

The third system shows the vocal line and piano accompaniment. The vocal line begins with a measure of rest, then sings "Pins and pok - ing - sticks of steel;^{a)}". The piano accompaniment continues with the same rhythmic pattern, featuring a piano (*p*) dynamic and a *cresc.* marking.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a measure of rest, then sings "What maids lack from head to heel. Come buy of me, come". The piano accompaniment continues with the same rhythmic pattern, featuring a piano (*p*) dynamic and a *cresc.* marking.

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

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

poco rit.

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. cresc.

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "Gloves as sweet as dam-ask ro-ses; Masks for fa-ces and for no ses; Masks". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

ad lib.

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

colla voce

The second system continues the musical score. The vocal line has a fermata over the first measure and then continues with the lyrics "— for fa-ces and for no-ses; Buy of me, Come, buy, come, buy,". The piano accompaniment features a fermata over the first measure and then continues with a melodic line in the right hand and a bass line in the left hand.

rall.

ad lib.

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

rall. *colla voce*

The third system of the musical score shows the vocal line with lyrics "buy of me, come buy— come buy, Buy, lads! or else your lass-es cry,". The piano accompaniment includes a *rall.* marking and a *colla voce* marking. The right hand has a melodic line with a fermata, and the left hand has a bass line.

ff

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

ff

The fourth system concludes the musical score. The vocal line has a fermata over the first measure and then continues with the lyrics "Buy, lads! or else your lass-es cry, come buy!". The piano accompaniment features a *ff* marking and a melodic line in the right hand with a fermata, and a bass line in the left hand.

To Sims Reeves

SIGH NO MORE, LADIES

(Original Key)

WILLIAM SHAKSPERE

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

SIR ARTHUR SEYMOUR SULLIVAN

(1842-1900)

Allegro

VOICE

PIANO

f *risoluto*

p

p

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

Men were de-ceiv - ers — ev - - er; One foot in 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*

p

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 *cresc.*

Hey — non - ny, — non - ny, — Then

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'Hey', followed by eighth notes 'non - ny, — non - ny, —' and ends with a quarter note 'Then'. The piano accompaniment starts with a forte (*f*) dynamic, followed by a fortissimo (*sf*) section, and concludes with a piano (*p*) section.

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

cresc.

The second system continues the vocal line with 'sigh not so, but let them go, And be you blithe and bon - ny, Con -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. A *cresc.* (crescendo) marking is placed above the piano part.

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

rall.

colla voce

The third system continues the vocal line with 'vert - ing all — your — sounds of woe In - to Hey non - ny, — non -'. The piano accompaniment includes a *rall.* (rallentando) marking and a *colla voce* instruction. Dynamics include *f* and *sf*.

ny.

a tempo

The fourth system shows the piano accompaniment concluding with a *ff* (fortissimo) dynamic and a *a tempo* marking. The vocal line is silent in this system.

FEAR NO MORE THE HEAT O' THE SUN

WILLIAM SHAKSPERE
From "Cymbeline," Act IV, Scene 2

(Original Key, G)

Sir C. HUBERT H. PARRY
(1848-)

Andantino

PIANO

The piano introduction for the first system is in G major, 4/4 time, and marked Andantino. It begins with a treble clef staff containing a melodic line with a *mf* dynamic and a *dim.* dynamic. The bass clef staff provides a rhythmic accompaniment with eighth notes and rests.

The second system features a vocal line in G major, 4/4 time, with lyrics: "Fear no more the heat o' the sun, Nor the fu-rious win-ter's". The piano accompaniment continues with a *mf* dynamic. The vocal line includes a *mf* dynamic and a *>* accent.

The third system continues the vocal line with lyrics: "rag - es, Thou thy world - ly task hast done, Home art". The piano accompaniment continues with a *mf* dynamic.

The fourth system concludes the vocal line with lyrics: "gone, and ta'en thy wag - es." The piano accompaniment continues with a *mf* dynamic and a *dim.* dynamic.

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

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 is two sharps (F# and C#). The vocal line begins with a piano (*p*) dynamic and includes a phrase with an accent (>) and a pianissimo (*pp*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic.

come to dust.

The second system continues the vocal line and piano accompaniment. The vocal line has a rest for the first two measures. The piano accompaniment features a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section with a slur, and then a *dim.* (diminuendo) section.

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

The third system shows the vocal line starting with a mezzo-forte (*mf*) dynamic and an accent (>). The piano accompaniment also begins with a mezzo-forte (*mf*) dynamic and includes a slur.

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

The fourth system continues the vocal line and piano accompaniment. Both parts feature a *cresc.* (crescendo) dynamic marking. The piano accompaniment includes a slur.

reed is as the oak, *p*
The

scep-tre, learn-ing, phys-ic, must— 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)

WILLIAM SHAKSPERE

MONK GOULD

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

(1858-)

Andante con moto (♩. = 80)

VOICE

PIANO

The first system of the musical score consists of two staves. The upper staff is for the voice, showing a whole rest for the first four measures. The lower staff is for the piano, starting with a forte (*sf*) dynamic and a *mf legato* marking. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *dim.* (diminuendo) marking in the final measure.

The second system continues the musical score. The voice line begins with the lyrics: "Who is Syl - via? what is she, That all our". The piano accompaniment continues with a *p* (piano) dynamic marking. The piano part features a complex texture with many sixteenth notes in the right hand and a more melodic bass line.

The third system concludes the musical score. The voice line continues with the lyrics: "swains com - mend her?". The piano accompaniment features a *dolce* (dolce) marking. The piano part continues with a complex texture of sixteenth notes in the right hand and a melodic bass line.

Ho - - ly, — fair, — and

wise — is — she; — The heav'n's — such grace did

rit. *ten.*

cresc. *rit. colla voce*

lend her, That she might ad - mir - ed be.

a tempo

a tempo *mf* *f*

Is — she kind, as she is

dim. *p* *p*

fair? For beau-ty lives with kind - ness.

dolce

Love doth

p

to her eyes re - pair, To

cresc.

help him of his blind-ness; And be - ing help'd, in - hab - its

ten.

colla voce

p

a tempo

there. Then to

a tempo

mf *dim.* *p*

f

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. It begins with a whole note rest, followed by a quarter note, and then a half note. The lyrics "there." and "Then to" are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamic markings include *mf*, *dim.*, and *p*. The tempo is marked *a tempo*.

Syl - via let us sing, That Syl - via is _____ ex -

p

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics "Syl - via let us sing, That Syl - via is _____ ex -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *p* is present. The tempo remains *a tempo*.

cel - ling;

dolce *p*

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "cel - ling;". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *dolce* and *p*. The tempo remains *a tempo*.

She ex - cels each mor - - tal

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with several notes marked with a '2' (second ending) and slurs. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It includes a complex texture with many chords and moving lines in both hands, with some slurs and dynamic markings.

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

rit. al fine *ten.*

cresc. *colla voce* *p*

The second system continues the musical score. The vocal line includes the lyrics "thing, Up - on the dull earth dwell - ing: To her". Above the vocal line, there are markings for "rit. al fine" and "ten.". The piano accompaniment features a "cresc." (crescendo) marking, followed by "colla voce" (colla voce) and a "p" (piano) dynamic marking. The piano part includes various textures, including chords and moving lines, with some slurs and dynamic markings.

let us gar - lands bring.

a tempo *rit.* *mf* *p* *pp*

The third system concludes the musical score. The vocal line includes the lyrics "let us gar - lands bring.". Above the vocal line, there are markings for "a tempo" and "rit.". The piano accompaniment features a "mf" (mezzo-forte) dynamic marking, followed by "p" (piano) and "pp" (pianissimo) markings. The piano part includes various textures, including chords and moving lines, with some slurs and dynamic markings.

BLOW, BLOW, THOU WINTER WIND

129

WILLIAM SHAKSPERE
From "As You Like It," Act II, Scene 7

(Original Key, C)

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

f. cause thou art not seen, Al - though thy — breath, be rude.
rit. sting is not so sharp As friend re - mem - ber'd not.

f. *rit.*



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Allegro *f* *poco rit.* *a tempo*

Heigh - ho! sing, heigh - ho! un - to the green - ho - ly: — Heigh - ho! heigh - ho!

Lento *mf*

Heigh - ho! heigh - ho! Heigh - ho! — heigh - ho! un - to the green hol - ly: Most

cresc.

a tempo *f*

friendship is feign - ing, most lov - ing mere fol - ly: Then, heigh - ho, the hol - ly!

Lento *mp* *a tempo* *f*

heigh - ho, the hol - ly! This life is most — jol - ly.

ff *sfz*

SIGH NO MORE, LADIES

(Original Key, F# minor)

WILLIAM SHAKSPERE

WILLIAM ARMS FISHER, Op. 5, No 5

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

(1861-)

Con brio

VOICE

PIANO

mf

mf

1. Sigh no more, la - dies,
2. Sigh no more, la - dies,

sigh no more, la - dies, sigh no more, sigh no more,
sigh no more, la - dies, sigh no more, sigh no more, Of L.H.

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Ped * *Ped* *

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

sfz

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

sfz

sfz

f

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; }

poco rit.

sfz

a tempo

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.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "bon-ny, Con-vert-ing all your sounds of woe In-to Hey non-ny, non - ny, non - ny." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

f
Sigh no more, la - dies, sigh no more, la-dies, Be you blithe and

The second system continues the musical score. The vocal line starts with a dynamic marking of *f* (forte). The lyrics are "Sigh no more, la - dies, sigh no more, la-dies, Be you blithe and". The piano accompaniment maintains the rhythmic pattern from the first system.

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

The third system of the musical score. The vocal line begins with a dynamic marking of *cresc.* (crescendo). The lyrics are "bon-ny, be you blithe and bon-ny, Con - vert - ing all your sounds of woe In - to". The piano accompaniment also includes a *cresc.* marking.

poco rit.
Hey non-ny, non - ny, non - ny.

poco rit. *a tempo* *D.S.*

The fourth and final system of the musical score. The vocal line starts with a dynamic marking of *poco rit.* (poco ritardando). The lyrics are "Hey non-ny, non - ny, non - ny." The piano accompaniment also begins with *poco rit.* and then changes to *a tempo* (allegretto). The system concludes with a *D.S.* (Da Segno) marking.

IT WAS A LOVER AND HIS LASS

WILLIAM SHAKSPERE

(Original Key, C)

GERARD BARTON

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

(1861 -)

Allegro commodo (♩=160) *mf*

VOICE

PIANO

1. It—
2. Be -
3. This
4. Then,

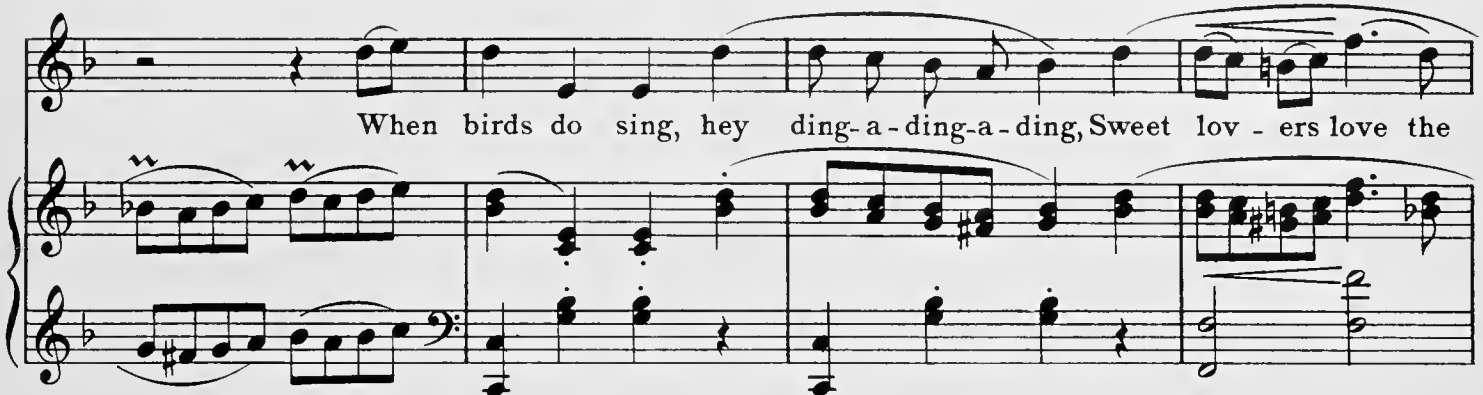
was— a lov - er and his lass,
 tween the a - cres of the rye,
 car - ol they be - gan that hour,
 pret - ty lov - ers, take the time, } With a hey, and a ho, and a

hey— no - ni - no, { That o'er the green corn - fields did pass.
 These pret - ty coun - try folks would lie,
 How that a life was but a flow'r } In
 For love is crown - ed with the prime }

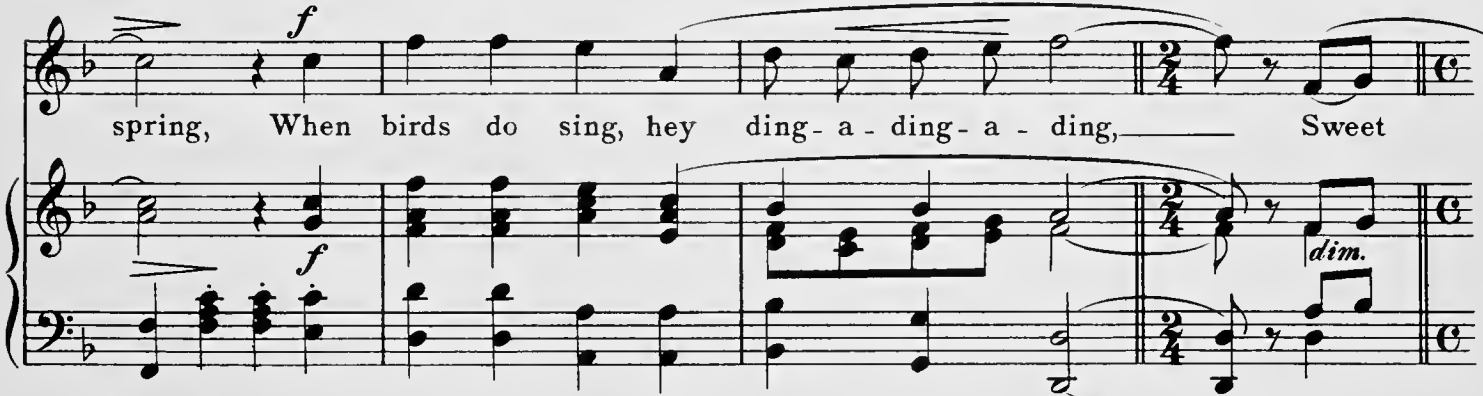
spring-time, the on - ly pret - ty ring - time,



When birds do sing, hey ding-a-ding-a-ding, Sweet lov - ers love the



spring, *f* When birds do sing, hey ding - a - ding - a - ding, Sweet



1. 2. 3. 4.
lov - ers love the spring. — lov - ers love the spring. —



To Miss Helen Buckley

ORPHEUS WITH HIS LUTE

WILLIAM SHAKSPERE

From "Henry the Eighth," Act III, Scene I

(Original Key)

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

mu - sic plants and flow'rs Ev - er sprung; as sun and show'rs There had

made a last - ing spring. Ev - 'ry thing that heard him play, E'en the

bil - lows of the sea, Hung their heads, and then lay by, Hung their

heads, and then lay by.

Tempo I

In sweet mu - sic is such art,

Moderato

Kill - ing care and grief of

p a tempo

rit.

heart — Fall a - sleep, or hear - ing.

Tempo I

die.

To George Hamlin

UNDER THE GREENWOOD TREE

WILLIAM SHAKSPERE

From "As You Like It," Act II, Scene 5

(Original Key)

CARL BUSCH

(1862-)

Allegretto

PIANO

p

Musical notation for the piano introduction, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto'. The music begins with a treble staff containing eighth and sixteenth notes, and a bass staff with chords. A dynamic marking of *p* (piano) is present. A triplet of eighth notes is marked with a '3' above it.

Un - der the green-wood

p

Musical notation for the first system, including a vocal line and piano accompaniment. The vocal line starts with a rest followed by the lyrics 'Un - der the green-wood'. The piano accompaniment continues with chords and moving lines. A dynamic marking of *p* is shown.

tree Who loves to lie with me, And tune his mer - ry -

Musical notation for the second system. The vocal line continues with the lyrics 'tree Who loves to lie with me, And tune his mer - ry -'. The piano accompaniment provides harmonic support. A triplet of eighth notes is marked with a '3' above it.

note Un - to the sweet bird's throat, Come

Musical notation for the third system. The vocal line concludes with the lyrics 'note Un - to the sweet bird's throat, Come'. The piano accompaniment continues with chords and moving lines.

hith - er, come hith - er, come hith - er: Here shall he see

No en - e - my But win - ter and rough weath - er.

molto rit. *mf* *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 with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "loves to live i' the sun, Seek-ing the food he eats And pleased with". The piano accompaniment is in G major and 3/4 time, with a treble and bass clef. It includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

what he gets, Come hith - er, come hith - er, come

The second system continues the vocal line with the lyrics "what he gets, Come hith - er, come hith - er, come". The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the right hand.

hith - er: Here shall he see No

The third system features a vocal line with the lyrics "hith - er: Here shall he see No". The piano accompaniment includes a dynamic marking of *f* (forte) and features a triplet of eighth notes in the right hand.

molto rit. *mf* *Lento*
 en - e - my But win - ter and rough weath - er.

The fourth system features a vocal line with the lyrics "en - e - my But win - ter and rough weath - er." The piano accompaniment includes dynamic markings of *molto rit.*, *p*, and *ppp* (pianissimo), and a tempo marking of *Lento*.

AND LET ME THE CANAKIN CLINK

(IAGO'S SONG)

(Original Key)

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

HARVEY WORTHINGTON LOOMIS, Op. 10, No 18
(1865-)

VOICE *Molto vivace* *ff boisterously*

And let me the can - a - kin

PIANO *ff harshly*

clink, clink, clink, clink; And

let me the can - a - kin clink, clink, clink:

f *ffz* *mf*

L.H. R.H. L.H. R.H. L.H. R.H. L.H. R.H. L.H.

The musical score is written in G major (one sharp) and 6/8 time. The voice part begins with a rest, then enters with the lyrics 'And let me the can - a - kin'. The piano accompaniment starts with a rhythmic pattern of eighth notes, marked 'ff harshly'. The score is divided into three systems. The first system shows the voice and piano parts. The second system features the voice part with lyrics 'clink, clink, clink, clink; And' and the piano part with alternating L.H. and R.H. chords. The third system shows the voice part with lyrics 'let me the can - a - kin clink, clink, clink:' and the piano part with alternating L.H. and R.H. chords. Dynamics include 'ff boisterously', 'ff harshly', 'f', 'ffz', and 'mf'. Performance instructions include 'Molto vivace' and 'ff boisterously'.

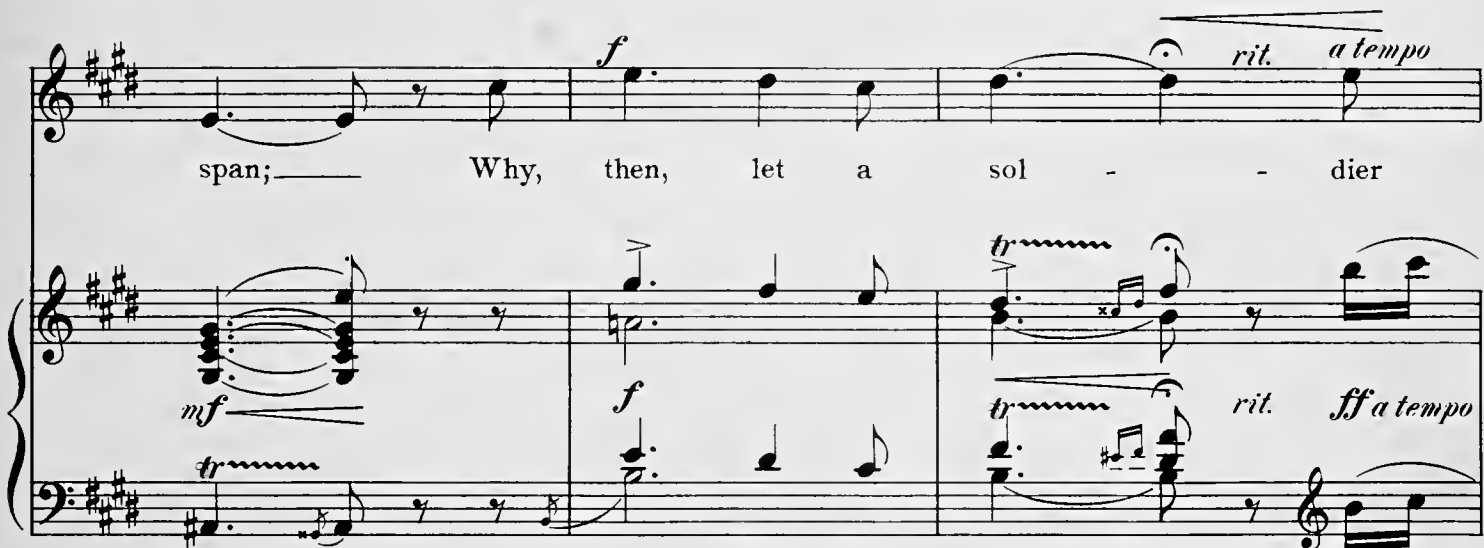
mp *mf*

A sol - dier's a man; — A life's but a



f *rit.* *a tempo*

span; — Why, then, let a sol - - dier



drink. —

L.H. R.H. L.H. R.H.

ffz



CRABBED AGE AND YOUTH

*(Original Key, E^b)*WILLIAM SHAKSPERE
From "The Passionate Pilgrim," XIIHARVEY WORTHINGTON LOOMIS, Op. 10, No 5
(1865-)

Allegro giocoso

VOICE

PIANO

f

Crab-bed age and youth can-not live to-geth-er,

a tempo

rit.

mp

mf

Youth is full of pleas-ure, age is full of care.

mf

crisply

8

Youth like sum-mer morn, age like win-ter weath- er; Youth like sum-mer brave, age like

mf

p colla voce

win-ter bare. Youth is full of sport, a-ge's breath is short;

mf

8

Youth is nim-ble, age is lame; Youth is hot and bold,—

f *mp* *mf*

age is weak and cold,— Youth is wild, and age is tame.

f *rit.*

6 R.H.

p L.H. *rit.*

8

a tempo **f** Age, I do ab-hor thee, *mp* *espress. slower* Youth, I do a-dore thee; *with warmth* O, my love, my

f a tempo *p espress. slower* *mp*

love is young! *ff quickly* Age, I do de-fy thee; *mp slowly dolce* O sweet shep-herd, hie thee!

f quickly *p*

rit. For me-thinks thou stay'st too *ten.* long. *a tempo* Allegro giocoso

rit. *colla voce* *p* *mp*

cresc. **f**

ORPHEUS WITH HIS LUTE

WILLIAM SHAKSPERE
From "Henry the Eighth," Act III, Scene I

(Original Key, D \flat)

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

p

mf

cresc.

f broadly *rit. e dim.*

There had made a last-ing spring, There had made a last-ing

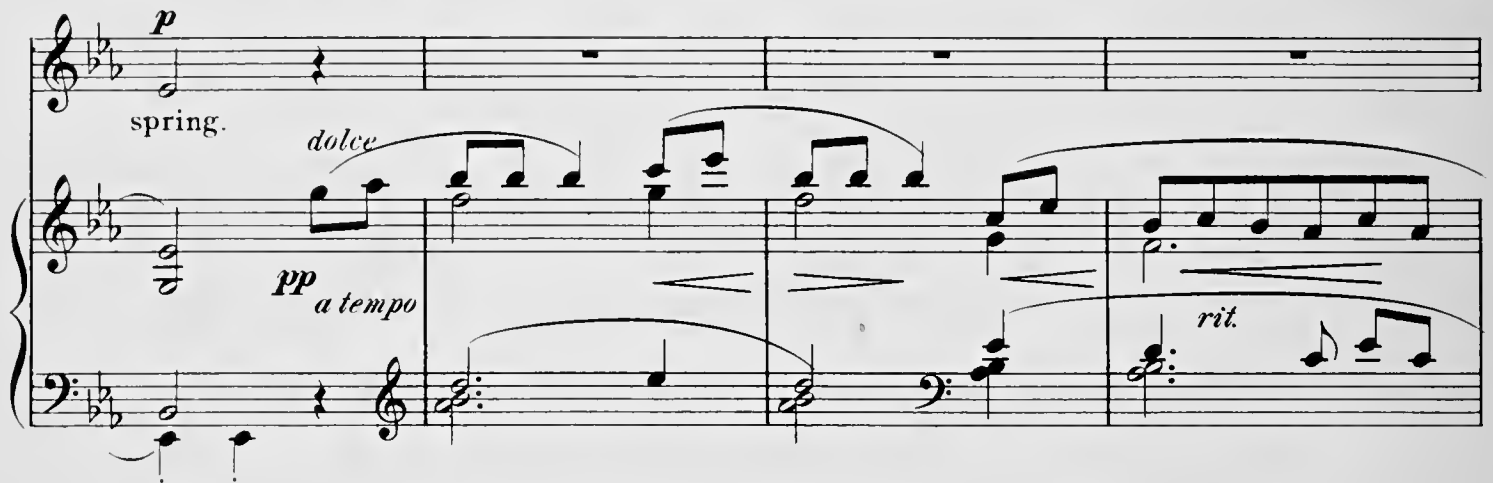


p

spring.

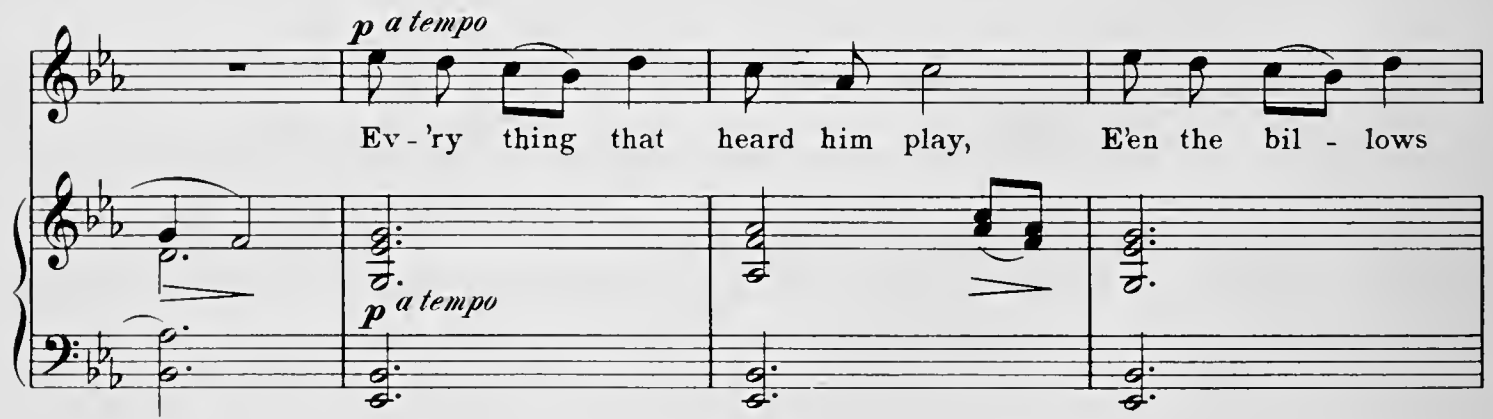
dolce

pp a tempo *rit.*

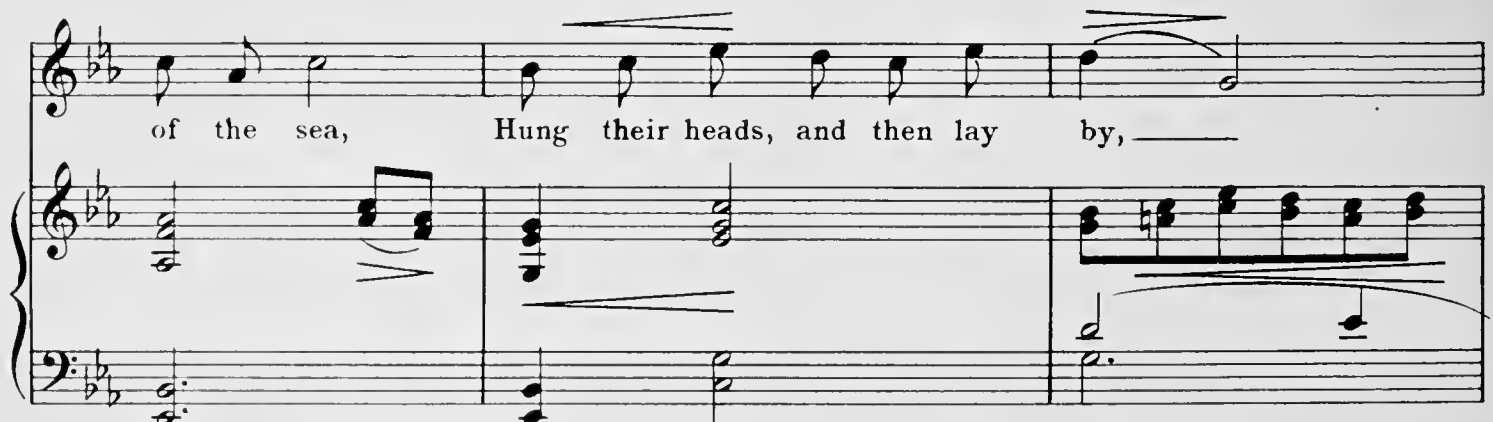


p a tempo

Ev-'ry thing that heard him play, E'en the bil - lows



of the sea, Hung their heads, and then lay by, —



Hung their heads, and then lay by. In sweet mu - sic is such

mf
p *mf*

art, Kill - ing care and grief of heart

cresc.

Fall a - sleep, or hear - ing, die, Fall a - sleep, or hear - ing, die.

f broadly *rit. e dim.*
f broadly *rit. e dim.* *dolce* *pp a tempo*

rit. *morendo ppp*

IT WAS A LOVER AND HIS LASS

(Original Key)

WILLIAM SHAKSPERE
From "As You Like It," Act V, Scene 3H. 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* *tardo* *mp a tempo*

hey, and a ho, and a hey non - i - no, That o'er the green corn -

cresc. *f > colla voce* *mp a tempo*

Pa *

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*

cresc.
gan that hour, With a hey, and a ho, and a

cresc.

mf
hey non - i - no, How that a life was but a

f

flow'r In spring - time, the on - ly pret - ty

ring - time, When birds

do sing, hey, ding - a - ding, ding;

Sweet lov - ers love the spring.

O MISTRESS MINE

(Original Key)

WILLIAM SHAKSPERE

From "Twelfth Night," Act II, Scene 3

S. COLERIDGE-TAYLOR

(1875 -)

Allegro appassionato

VOICE

PIANO

f

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 further, pretty

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase: "sing both high and low: Trip no further, pretty". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The key signature has one flat (B-flat), and the time signature is 7/8.

sweet - ing; Jour - neys end in lov - ers

The second system continues the musical score. The vocal line has a melodic phrase: "sweet - ing; Jour - neys end in lov - ers". The piano accompaniment continues with similar rhythmic and melodic patterns. A *cresc.* (crescendo) marking is placed above the final measure of the vocal line. The piano accompaniment includes some chromatic movement in the right hand.

meet - ing, Ev - 'ry wise man's son doth know,

The third system of the musical score features a vocal line with the lyrics: "meet - ing, Ev - 'ry wise man's son doth know,". The piano accompaniment includes a *f* (forte) dynamic marking and a *rall.* (rallentando) marking. The piano accompaniment has a more active texture with some chromaticism.

Ev - 'ry wise man's son doth know.

The fourth system concludes the musical score. The vocal line has the lyrics: "Ev - 'ry wise man's son doth know." The piano accompaniment features a *pp* (pianissimo) dynamic marking and a *p* (piano) dynamic marking. The piano accompaniment includes a *a tempo* marking and a *p* marking. The piano accompaniment has a more active texture with some chromaticism.

mf

a tempo
mf

What is love? 'tis not here - af - ter;

rit.

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

plén - ty ————— Then come and kiss me, sweet - and -

twén - ty, Youth's a stuff will not en - dure, Youth's a

f *rall.* *pp*

stuff will not en - dure.

rall. *a tempo*

morendo -



