

The  
VOCAL MUSIC  
in  
SHAKESPEAR'S PLAYS.

AS YOU LIKE IT.

Arranged for the Piano Forte

by M<sup>r</sup>. Addison.



UNDER THE GREENWOOD TREE  
WHO LOVES TO LIVE WITH ME.

Published by J<sup>n</sup>. Caulfield, N<sup>o</sup>. 7. Fountain Court, Strand.

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# UNDER THE GREENWOOD TREE.

Composed by D<sup>r</sup> ARNE.

ACT 2. SCENE 5.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of one flat (B-flat). It contains a melodic line with various note values and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff features a more active melodic line with many sixteenth notes. The lower staff continues the accompaniment, showing a steady rhythmic pattern.

The third system includes the first vocal entry. The upper staff has a vocal line with lyrics: "Un-der the greenwood Tree Who". The lower staff continues the piano accompaniment.

The fourth system continues the vocal line and accompaniment. The lyrics are: "loves to live with me And tune his merry note his". The musical notation includes various note values and rests, with the piano accompaniment providing a consistent harmonic background.



merry merry note un\_to the sweet birds throat and

tune his merry note un\_to the sweet birds throat come

hither hither come hither come hither come hither come

hither come hither come hither



Here shall he see No e-ne-my But winter and rough

weather here shall he see no e-ne-my But winter and rough

weather here shall he see no e-ne-my but win-ter but

winter and rough weather rough weather but winter and rough weather



Un-der the greenwood tree Who

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

loves to live with me and tune his merry note unto the

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic accompaniment.

sweet birds throat And tune his mer-ry note un-to the

The third system shows the vocal line with a more active melodic line. The piano accompaniment features a prominent sixteenth-note pattern in the right hand, creating a lively accompaniment.

sweet birds throat come hither hither hither

The final system on the page shows the vocal line with a descending melodic line. The piano accompaniment continues with its characteristic rhythmic accompaniment.



AS YOU LIKE IT

hither come hither come hither come hither come hither come

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "hither come hither come hither come hither come hither come". The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

hither come hither come hither.

The second system continues the vocal line with the lyrics "hither come hither come hither." The piano accompaniment continues with similar harmonic support, featuring some melodic movement in the right hand.

The third system is primarily piano accompaniment. The vocal line is mostly empty, with a few notes at the beginning. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

The fourth system continues the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand provides a rhythmic foundation. The system concludes with a double bar line.



**BLOW, BLOW, THOU WINTER'S WIND.**Composed by D<sup>r</sup>. ARNE.

*Andante*

Blow, blow, thou win- ters wind Thou



art not so un - kind thou art not so un -

- kind As mans in - - gra - - - ti - tude.

Thy tooth is not so keen Be - cause thou art not

seen thy tooth is not so keen Be -



-cause thou art not seen al - - tho' thy breath be

-rude al - tho' thy breath be rude - - al -

-tho' thy breath be rude.

## — 2 —

Freeze, freeze, thou bitter sky,  
 Thou dost not bite so nigh  
 As benefits forgot:  
 Though thou the waters warp,  
 Thy sting is not so sharp  
 As friend remember'd not.



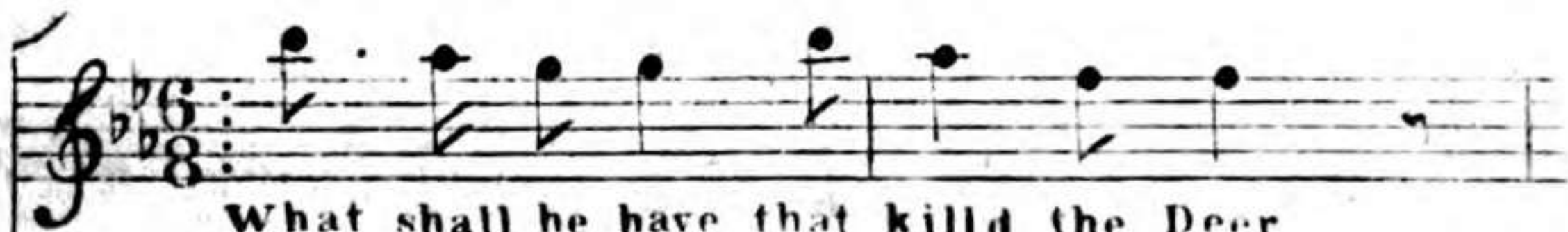
# GLEE

141

ACT 4. Composed by SCENE 2.

STAFFORD SMITH

Alto or  
Soprano  
8<sup>va</sup> lower



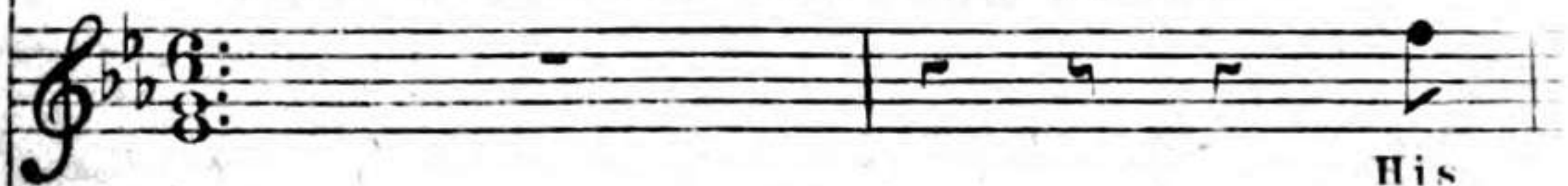
What shall he have that killd the Deer

1<sup>st</sup> Tenor



What shall he have that killd the Deer

2<sup>d</sup> Tenor



His

Bass



His

ALLEGRO



The horn the horn the  
leathern skin and horns to wear the  
leathern skin and horns to wear The horn the horn the



to  
 lus-ty horn is not a thing to laugh to scorn is not a thing to  
 lus-ty horn to laugh to scorn to  
 lus-ty horn is not a thing to laugh to scorn is not a thing to  
 laugh to scorn take you no scorn to wear a horn It  
 DA CAPO  
 laugh to scorn the Horno The  
 laugh to scorn take you no scorn to wear a horn It  
 DA CAPO  
 laugh to scorn take you no scorn to wear a horn It  
 DA CAPO



was a crest ere thou wast born It was a crest ere thou wast born the  
- Horn - - - - - ere thou wast born  
was a crest ere thou wast born It was a crest ere thou wast born  
was a crest ere thou wast born It was a crest ere thou wast born

Repeat this passage *p*

horn the horn It was a crest ere thou wast born  
the horn the horn It was a crest ere thou wast born  
the horn the horn It was a crest ere thou wast born  
the horn the horn It was a crest ere thou wast born



AS YOU LIKE IT

Thy Fathers Father bore it and thy Father wore it

thy

Thy Fathers Fa-ther bore it and thy Father

Detailed description: This system contains the first two systems of music. The first system has a vocal line with lyrics 'Thy Fathers Father bore it and thy Father wore it' and a piano accompaniment. The second system continues the vocal line with the lyric 'thy' and has a piano accompaniment. The third system is a piano accompaniment line. The fourth system continues the vocal line with lyrics 'Thy Fathers Fa-ther bore it and thy Father' and has a piano accompaniment.

bore it and thy Father wore it the Horn the

Fathers Father bore it the Horn the

bore it the Horn

wore it bore it and thy Father wore it the Horn

Detailed description: This system contains the next two systems of music. The fifth system has a vocal line with lyrics 'bore it and thy Father wore it the Horn the' and a piano accompaniment. The sixth system continues the vocal line with lyrics 'Fathers Father bore it the Horn the' and has a piano accompaniment. The seventh system continues the vocal line with lyrics 'bore it the Horn' and has a piano accompaniment. The eighth system continues the vocal line with lyrics 'wore it bore it and thy Father wore it the Horn' and has a piano accompaniment. The ninth system continues the piano accompaniment.



Horn the lusty lusty horn is not a thing to  
Horn the lusty lusty horn  
is not a thing to  
laugh to scorn the Horn the horn the lusty lusty horn is  
the Horn the horn the lusty lusty horn is  
laugh to scorn the Horn the horn the lusty lusty horn is

*p*  
*p*  
*f*  
*f*  
*f*

*tr*

Detailed description: This is a page of a musical score for the play 'As You Like It'. The page is numbered 145. It features two systems of music. The first system consists of six staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The second system also consists of six staves: two vocal staves and two piano accompaniment staves. The lyrics are written below the vocal staves. The music is in a minor key, indicated by three flats in the key signature. The tempo and mood are indicated by dynamics such as *p* (piano) and *f* (forte). The piano accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal lines are primarily eighth and sixteenth notes, with some longer notes and rests. The lyrics are: 'Horn the lusty lusty horn is not a thing to', 'Horn the lusty lusty horn', 'is not a thing to', 'laugh to scorn the Horn the horn the lusty lusty horn is', 'the Horn the horn the lusty lusty horn is', and 'laugh to scorn the Horn the horn the lusty lusty horn is'. There are also some performance markings like *tr* (trill) in the piano part.



not a thing to laugh to scorn is not a thing to  
not a thing to laugh to scorn is not a thing to  
not a thing to laugh to scorn is not a thing to  
not a thing to laugh to scorn is not a thing to

laugh to scorn is not a thing to laugh to scorn  
laugh to scorn is not a thing to laugh to scorn  
laugh to scorn is not a thing to laugh to scorn  
laugh to scorn is not a thing to laugh to scorn

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature. It consists of two systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are printed below the vocal line. The first system contains four vocal lines, and the second system contains four vocal lines. The piano accompaniment provides harmonic support for the vocal lines.



# WHEN DAISIES PIED.

COMPOSED BY

D<sup>r</sup> ARNE.

*Andante*

When daisies pied and vio-lets blue And la-dy's smocks all

sil-ver white And crocus buds of yellow hue Do paint the meadows



with delight The Cuckoo then on

*p*

ev - ry - tree mocks married men mocks married men

mocks married men for thus sings she Cuckoo cuckoo

cuckoo cuckoo O word of fear



AS YOU LIKE IT

O word of fear un-pleasing to a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "O word of fear un-pleasing to a".

married ear un-pleasing to a mar-ried

The second system continues the vocal line and piano accompaniment. The lyrics are "married ear un-pleasing to a mar-ried". A fermata is placed over the final note of the vocal line.

ear.

The third system shows the vocal line with the lyrics "ear." and a double bar line. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

The fourth system consists of piano accompaniment for the right and left hands, concluding the piece with a final cadence.



## 1

When daisies pied, and violets blue,  
 And lady smocks all silver white,  
 And crocus buds of yellow hue,  
 Do paint the meadows with delight,  
 The cuckoo then, on every tree,  
 Mocks married men, for thus sings she,  
 Cuckoo,  
 Cuckoo, cuckoo, O word of fear,  
 Unpleasing to a married ear.

## 2

When shepherds pipe, on oaten straws,  
 And merry larks are ploughmen's clocks,  
 When turtles tread, and rooks and daws,  
 And maidens bleach their summer frocks,  
 The cuckoo then, on every tree,  
 Mocks married men, for thus sings she,  
 Cuckoo,  
 Cuckoo, cuckoo, O word of fear,  
 Unpleasing to a married ear.



# GLEE

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ACT 5. Composed by SCENE 3.

R. I. S. STEVENS.

Soprano 1<sup>mo</sup>  
Soprano 2<sup>do</sup>  
Alto  
Tenor  
Basso

V. I. V. A. C. E.

It was a lo-ver and his.  
It was a lover a lo-ver and his  
It was a lo-ver and his lass and his  
It was a lo-ver it was a lo-ver and his  
It was a lo-ver and his lass a lover and his

lass with a hey and a ho and a hey no-ni-no that o'er the  
lass with a hey and a ho and a hey no-ni-no that o'er the  
lass with a hey and a ho and a hey no-ni-no that o'er the  
lass with a hey and a ho and a hey no-ni-no that o'er the  
lass with a hey and a ho and a hey no-ni-no that o'er the







ding ding a ding a ding sweet lovers love the spring  
ding ding a ding a ding a ding sweet lovers love the spring  
ding ding a ding a ding a ding sweet lovers love the spring  
ding ding a ding a ding a ding sweet lovers love the spring  
ding ding a ding a ding a ding sweet lovers love the spring

1<sup>st</sup> time 2<sup>d</sup> time  
sweet lo-vers love the spring the spring - -  
sweet lo-vers love the spring the spring - -  
sweet lo-vers love the spring the spring - -  
sweet lo-vers love the spring the spring - - And  
sweet lo-vers love the spring the spring - - And  
1<sup>st</sup> time 2<sup>d</sup> time



And therefore take the pre-sent time with a

And therefore take the pre-sent pre-sent time with a

And therefore take the pre-sent pre-sent time with a

therefore take the pre-sent time the pre-sent time with a

therefore take the pre-sent time the pre-sent time with a

hey and a ho and a hey ni no for love is

hey and a ho and a hey no ni no for love is

hey and a ho and a hey no ni no for love is

hey and a ho and a hey no ni no for love is

hey and a ho and a hey no ni no for love is



AS YOU LIKE IT

crow\_n-ed with the prime in the spring time the  
crow\_n-ed with the prime in the spring time the  
crow\_n-ed with the prime in the spring time the  
crow\_n-ed with the prime in the spring time the  
crow\_n-ed with the prime in the spring time the

pretty spring time when birds do sing hey ding a  
pretty spring time when birds do sing hey ding a  
pretty spring time when birds do sing hey ding a  
pretty spring time when birds do sing hey ding ding a  
pretty spring time when birds do sing hey ding a



ding ding a ding a ding sweet lo- vers love the  
 ding ding a ding a ding a ding sweet lo- vers love the  
 ding ding a ding a ding a ding sweet lo- vers love the  
 ding ding a ding a ding a ding sweet lo- vers love the  
 ding ding a ding a ding a ding sweet lo- vers love the

spring sweet lo- vers love the spring  
 spring sweet lo- vers love the spring  
 spring sweet lo- vers love the spring  
 spring sweet lo- vers love the spring  
 spring sweet lo- vers love the spring



## HYMEN'S SONG.

*Then is there Mirth in Heaven.*

ACT 5.

SCENE 4.

Composed by DR ARNE.

Then

is there mirth in Heaven When earthly things made



e - ven when earthly things made e - ven a -

1<sup>st</sup> time. 2<sup>d</sup> time.  
- tone a - tone to - - ge - ther ge - ther

Good

*p*  
Duke re - ceive thy Daughter Hy - men from Hea - ven

brought her Hy - men from Hea - ven brought her yea



AS YOU LIKE IT

brought her hi-ther yea brought her-brought her hither That

thou might'st join her hand with his whose heart with in her

bosom is whose heart with in her ho-som is whose

1<sup>st</sup> time. 2<sup>d</sup> time.  
heart with in her ho-som is. ho-som is.



