

THE
Vocal Music
TO
SHAKESPEARE'S PLAYS.

AS YOU LIKE IT.

Arranged for the Piano Forte

by M^r Addison.



UNDER THE GREENWOOD TREE
WHO LOVES TO LIVE WITH ME.

THOMAS HAILES LACY.

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AS YOU LIKE IT.

Two of the songs in this charming Play are set by Dr. Arne. Of both these pieces he has omitted to notice some of the words, a circumstance greatly to be regretted and difficult to be accounted for. The first song, "*Under the Greenwood Tree*," is followed by a chorus, "*Who doth Ambition shun*." Mr. Linley has supplied Arne's omission and adhered very closely to his original conception in the introductory air, as he has also done to the quick movement of the second song, "*Blow, blow, thou Winter wind*," than which a more exquisitely tender and elegant melody, or one more expressive of the poet's sentiment was never imagined. These judicious additions to Arne's melody are both inserted.

Mr. Steevens has been eminently successful in his glee to the words, "*It was a Lover and his Lass*," the words of which appear to have been incorrectly given in the folio of 1623; they are here corrected from a quarto MS. in the Advocate's Library, Edinburgh: it contains about thirty-four songs with words, and sixteen song and dance tunes. The latter part of the manuscript, which bears the name of a former proprietor, "*William Stirling*," and the date "*May 1639*," consists of Psalm tunes, evidently in the same handwriting, and written about the same time as the earlier portions. The inaccuracies in the folio, which have given much trouble to Commentators, are not to be found in this manuscript. In the printed copy, the last verse stands in the place of the second. This was observed and remedied by Dr. Thérby, and the words "*ring time*," then rendered "*rang time*," and by Commentators altered to *rank* time, were first restored to the proper meaning by Steevens, who explains them as signifying the *aptest* season for marriage.

Stafford Smith's glee of "*What shall he have that killed the Deer*," is admirably expressed and deservedly popular.

THE HISTORY OF THE

REPUBLIC OF THE UNITED STATES

The history of the United States is a story of growth and change. From the first European settlers to the present day, the nation has expanded its territory and diversified its economy. The American dream of freedom and opportunity has attracted millions of immigrants from around the world. The struggle for civil rights and social justice has shaped the nation's character. The American Revolution, the Civil War, and the Great Depression are key events in the nation's history. The United States has played a leading role in world affairs, promoting democracy and human rights. The future of the United States is uncertain, but the values of freedom and opportunity remain the foundation of the nation.

UNDER THE GREENWOOD TREE.

Composed by DR. ARNE.

ACT 2. SCENE 5.

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 6/8. The music features a rhythmic pattern of eighth and sixteenth notes, with a melodic line in the treble and a supporting bass line.

The second system of music continues the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a more active melodic line with many sixteenth notes, while the bass staff provides a steady accompaniment.

The third system of music marks the beginning of the vocal entry. It consists of two staves: a treble clef staff for the voice and a bass clef staff for the piano accompaniment. The vocal line begins with the lyrics "Un-der the greenwood Tree Who". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The fourth system of music continues the vocal entry. It consists of two staves: a treble clef staff for the voice and a bass clef staff for the piano accompaniment. The vocal line continues with the lyrics "loves to live with me And tune his merry note his". The piano accompaniment remains consistent with the previous systems.

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

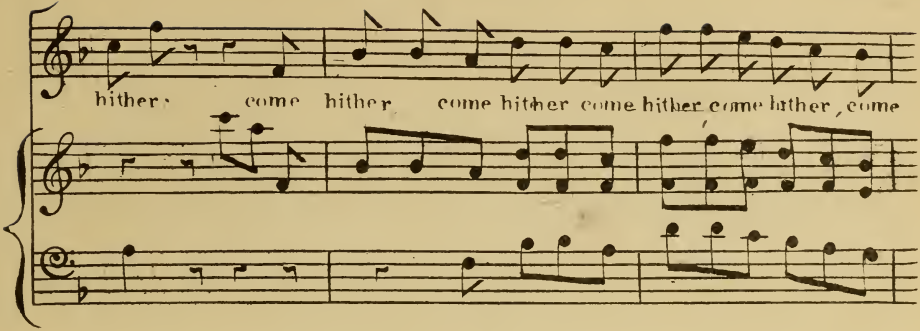
winter and rough weather rough weather but winter and rough weather

Un-der the greenwood tree Who

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

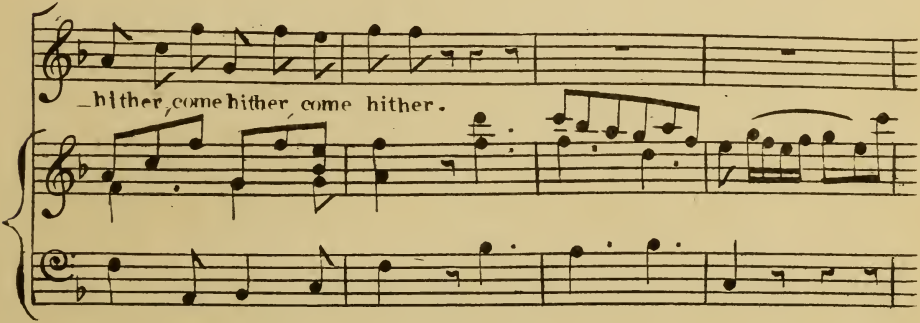
sweet birds throat And tune his mer-ry note un-to the

sweet birds throat come hither hither hither



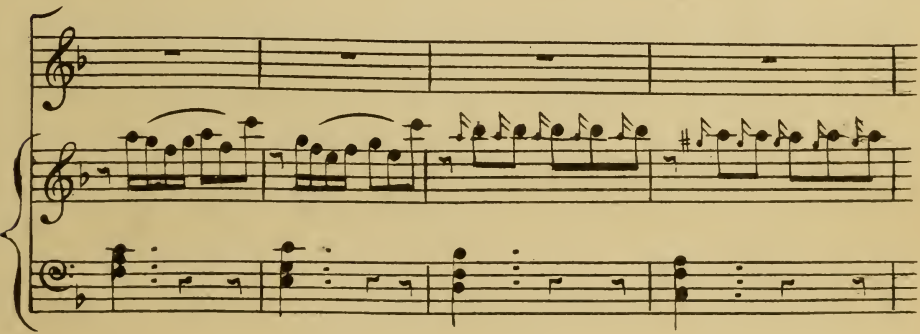
hither, come hither, come hither, come hither, come hither, come

This system contains the first line of the musical score. It features a vocal line in treble clef with lyrics, and a piano accompaniment in bass clef. The piano part consists of a simple harmonic accompaniment with eighth and sixteenth notes.

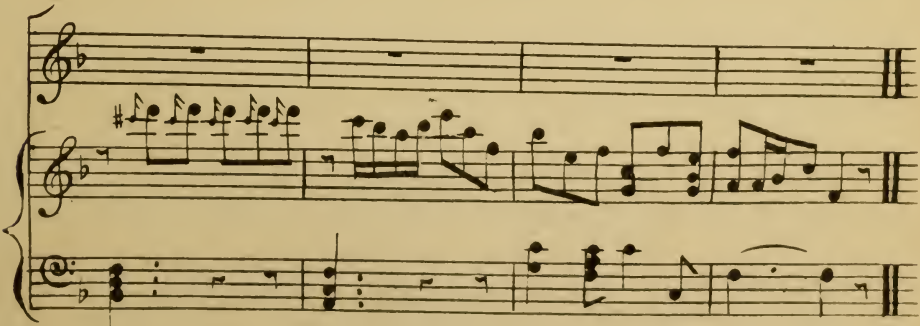


hither, come hither, come hither.

This system contains the second line of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano part includes some sixteenth-note passages in the right hand.



This system contains the third line of the musical score. The vocal line is mostly rests, while the piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.



This system contains the fourth and final line of the musical score on this page. It concludes the piano accompaniment with a final cadence.

BLOW, BLOW, THOU WINTER'S WIND.

Composed by D^r ARNE.

ADANTE.

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.

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ACT 4. Composed by SCENE 2.

STAFFORD SMITH

Alto or
Soprano
8^{va} lower

1st Tenor

2^d Tenor

Bass

A
L
L
E
G
R
O

What shall he have that killd the Deer

What shall he have that killd the Deer

His

His

The first system of the musical score is set in 6/8 time with a key signature of two flats (B-flat and E-flat). It features four vocal staves and a piano accompaniment. The vocal parts are: Alto or Soprano (8va lower), 1st Tenor, 2nd Tenor, and Bass. The lyrics for the vocal parts are: "What shall he have that killd the Deer" for the first two parts, and "His" for the last two. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. A bracket on the left side of the piano part is labeled "ALLEGRO".

The horn the horn the

leathern skin and horns to wear the

leathern skin and horns to wear The horn the horn the

The second system of the musical score continues the composition. It features the same four vocal parts and piano accompaniment. The lyrics for the vocal parts are: "The horn the horn the" for the first two parts, "leathern skin and horns to wear the" for the third part, and "leathern skin and horns to wear The horn the horn the" for the fourth part. The piano accompaniment continues with the same melodic and bass lines. A dynamic marking of *p* (piano) is present in the piano part.

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

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

Repeat this passage *p*

AS YOU LIKE IT

Thy Fathers Father bore it and thy Father wore it thy

Thy Fathers Fa-ther bore it and thy Father

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

Horn the lusty lusty horn is not a thing to

Horn the lusty lusty horn

Horn the lusty lusty horn

is not a thing to

is not a thing to

is not a thing to

is not a thing to

laugh to scorn the Horn

the Horn horn is

the Horn horn is

the Horn the horn the lusty lusty horn is

laugh to scorn the Horn the horn the lusty lusty horn is

laugh to scorn the Horn the horn the lusty lusty horn is

laugh to scorn the Horn the horn the lusty lusty horn is

laugh to scorn the Horn the horn the lusty lusty horn is

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

WHEN DAISIES PIED.

COMPOSED BY

D. ARNE.

V
 D
 A
 N
 T
 F.
 A

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

AS YOU LIKE IT

with delight The Cuckoo then on

p

This system contains the first two lines of music. The vocal line begins with the lyrics "with delight" and continues with "The Cuckoo then on". The piano accompaniment is in G major and 3/4 time, featuring a steady eighth-note bass line and a more active treble line. A piano dynamic marking (*p*) is placed below the piano part.

ev - ry tree mocks married men mocks married men

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "ev - ry tree mocks married men" and "mocks married men". The piano accompaniment continues with the same rhythmic pattern.

mocks married men for thus sings she Cuckoo cuckoo

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "mocks married men for thus sings she Cuckoo" and "cuckoo". The piano accompaniment continues with the same rhythmic pattern.

cuckoo cuckoo O word of fear

This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "cuckoo cuckoo" and "O word of fear". The piano accompaniment concludes with a final cadence.

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 staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a whole note 'O', followed by quarter notes for 'word of fear', and then eighth notes for 'un-pleasing to a'. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand.

married ear un-pleasing to a mar-ried

The second system continues the vocal line and piano accompaniment. The vocal line has a trill (tr) over the final note of the phrase. The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like *mf* and *f* appearing in the right hand.

ear.

The third system shows the vocal line ending with a fermata over the word 'ear.'. The piano accompaniment continues with a similar rhythmic texture, ending with a double bar line and repeat signs.

The fourth system contains only the piano accompaniment. The right hand features a more complex rhythmic pattern with sixteenth notes and eighth notes, while the left hand continues with a steady bass line. The system concludes with a double bar line and repeat signs.

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.

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ACT 5.

Composed by

SCENE 3.

R. I. S. STEVENS.

Soprano 1mo

Soprano 2do

Alto

Tenor

Basso

PIANO

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 sweet lovers love the spring

ding ding a ding a ding sweet lovers love the spring

ding ding a ding a ding sweet lovers love the spring

ding ding a ding a ding sweet lovers love the spring

1st time 2^d 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

1st time 2^d 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

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "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", and "therefore take the pre-sent time the pre-sent time with a".

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

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

The second system consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "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", and "hey and a ho and a hey no ni no for love is".

crown-ed with the prime in the spring time the
crown-ed with the prime in the spring time the
crown-ed with the prime in the spring time the
crown-ed with the prime in the spring time the
crown-ed with the prime in the spring time the

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "crown-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

The second system consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "pretty spring time when birds do sing hey ding a".

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

spring sweet lovers love the spring
spring sweet lovers love the spring
spring sweet lovers love the spring
spring sweet lovers love the spring
spring sweet lovers love the spring

HYMEN'S SONG.

Then is there Mirth in Heaven.

ACT 5.

SCENE 4.

Composed by D^r ARNE.

First system of musical notation, featuring a treble and bass clef with a 2/4 time signature and a key signature of one sharp (F#).

Second system of musical notation, including a vocal line and piano accompaniment.

Third system of musical notation, including a vocal line and piano accompaniment. The word "Then" is written above the vocal line.

Fourth system of musical notation, including a vocal line and piano accompaniment. The lyrics "Is there mirth in Heaven When earthly things made" are written below the vocal line.

e - ven when earthly things made e - ven a -
 - tone a - tone to - - ge - ther ge - ther
 Good
 Duke re - ceive thy Daughter Hy - men from Hea - ven
 brought her. Hy - men from Hea - ven brought her yea

1st time. 2^d time.

p

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

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

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

heart with in her bo-som is. bo-som is.

1st time. 2^d time.

