

THE
Vocal Music
TO
SHAKESPEARE'S PLAYS.
TWELFTH
NIGHT.

Arranged for the Piano-Forte by Mr. Lawson



WOOD CUT BY

THOMAS HAILES LACY.

Publisher of Theatrical Music.

89, STRAND, LONDON, W.C.

MISS MISTRESS MINE, 137

Composed & Arranged by W. Addison.

ACT 2. SCENE 3.

Andante

a mezza voce *f*

CLOWN

O Mistress mine, where art thou

hr

roaming? Stay, and hear your true Love's coming,

That can sing both high, and low;

The score consists of four systems of music. The first system is a duet for two voices, with the vocal line starting on a treble clef and the piano accompaniment on a bass clef. The second system is for the Clown, with a vocal line on a treble clef and piano accompaniment on a bass clef. The third system continues the Clown's vocal line and piano accompaniment. The fourth system concludes the Clown's part with a final vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). Dynamics include *a mezza voce*, *f*, and *hr* (ritardando).

Trip no further, pretty sweeting, Journeys end in

Dolce

Lovers meeting, Ev - - ry wise man's

Dolce

son doth know. Trip no further, pretty sweeting, Journeys end in

Lovers meeting, Ev - ry wise - man's, son doth know.

cres *dim* *rinf*

Ev - ry wise man's son doth know.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Ev - ry wise man's son doth know." The vocal line includes a fermata over the word "know." The piano accompaniment is in bass clef, starting with a forte (*f*) dynamic and featuring a rhythmic pattern of eighth notes.

What is love? 'tis not here

The second system continues the vocal line with the lyrics "What is love? 'tis not here." The piano accompaniment includes a piano (*p*) dynamic marking. The system concludes with a repeat sign.

af - ter, Pre - - sent mirth hath pre - - sent laughter;

The third system contains the lyrics "af - ter, Pre - - sent mirth hath pre - - sent laughter;". The piano accompaniment continues with a steady eighth-note rhythm.

What's to come is still un - - sure.

The fourth system concludes the piece with the lyrics "What's to come is still un - - sure." The piano accompaniment ends with a final cadence.

In de-lay there lies no plen-ty,

Dolce

Come then kiss me sweet and twenty,

p *Dolce*

Youth's a stuff that wont en--

p

-- dare. In de-lay there lies no plen-ty,

Come then kiss me sweet and twen-ty, Youth's a

This system contains the first line of music. It features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The lyrics are "Come then kiss me sweet and twen-ty, Youth's a". The piano part has a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

stuff that wont en- - - dure.

This system contains the second line of music. The lyrics are "stuff that wont en- - - dure.". The piano accompaniment continues with a consistent eighth-note pattern. Dynamics include *sf* (sforzando) in the piano part.

Youth's a stuff that wont en- - -

This system contains the third line of music. The lyrics are "Youth's a stuff that wont en- - -". The piano accompaniment continues. Dynamics include *mf* (mezzo-forte) in the piano part. A fermata is placed over the final note of the vocal line.

-dure.

This system contains the final line of music. The lyrics are "-dure.". The piano accompaniment concludes with a final cadence. Dynamics include *f* (forte) in the piano part. A fermata is placed over the final note of the vocal line.

CLOWN. I shall never begin, if I hold my peace.

SIR ANDREW. Good, i'faith. Come begin.

C A T C H

SIR TOBY, SIR ANDREW, AND CLOWN.

1 Hold thy peace and I pri- thee hold thy peace 2

2 thou knave Hold thy peace thou knave 3

3 thou knave 1

The following account of this Catch, is given in Sir Jn: Hawkins's History of Music.

HOLD THY PEACE, to be sung by Sir Toby, Sir Andrew, & Clown. from the hint given of it, appears to be so contrived as that each of the Singers call the other Knave in turn; and for this the Clown means to apologize to the Knight, when he says that he shall be constrain'd to call him knave. — I have here subjoined the very Catch with the musical Notes to which it was Sung in the time of Shakespear and at the original Performance of this Comedy: The evidence of its authority is as follows: There is extant a Book entitled Eammelia Musickes Miscellanie or Mixed Varietie of Pleasant Roundelays and delightful Catches of 3. 4. 5. 6. 7. 8. 9. 10. each in one: of this Book there are at least two Editions the second Printed in 1618. — in 1609 a Second part of this Work was Published with the Title of Deuteromelia. and in this book is contain'd the Catch above given.

The annexed Piece, (which is the Properest Day to Drink) is at present performed in the place of the Catch before mentioned.

WHICH IS THE PROPEREST DAY TO DRINK!

CATCH

Composed by D^r. Arne — o — Arranged by M^r. Addison

1st VOICE

Which is the properest day to drink? Saturday, Sunday, Monday,

2^d VOICE

Which is the properest day to drink? Saturday, Sunday, Monday,

3^d VOICE

Each is the properest day I think; Why should I name but one day?

4th VOICE

Each is the properest day I think; Why should I name but one day?

Tell me but yours I'll mention my day Let us but fix on some day.

Tell me but yours I'll mention my day Let us but fix on some day.

Why Why should I name but one day.

Why Why should I name but one day.

This system contains five staves. The first two are vocal staves with lyrics. The third is a vocal staff with lyrics. The fourth and fifth are piano accompaniment staves.

Tell me but yours I'll mention my day let us but fix on some day

Tell me but yours I'll mention my day let us but fix on some day

why why why why should I name but one day

why why why should I name but one day

This system contains five staves. The first two are vocal staves with lyrics. The third is a vocal staff with lyrics. The fourth and fifth are piano accompaniment staves.

Why Why let us but fix on some day

Why Why let us but fix on some day

Each is the properest day I think Why should I name but one day

Each is the properest day I think Why should I name but one day

Bravo Bra -- vo

Bravo Bra - vo Why should I name but one day

Tuesday Wednesday Thursday Friday Sa - turday Sunday monday

Tuesday Wednesday Thursday Friday Sa - turday Sunday monday

Tuesday Wednesday Thursday Friday Saturday Sunday Monday

Tuesday Wednesday Thursday Friday Saturday Sunday Monday

Tuesday Wednesday Thursday Friday Saturday Sunday Monday.

Tuesday Wednesday Thursday Friday Saturday Sunday Monday

Tuesday Thursday Saturday Monday

Which is the properest day to drink Saturday Sunday Monday

Which is the properest day to drink Saturday Sunday Monday

Wednesday Friday Sunday Monday

Tuesday Wednesday Thursday Friday Saturday Sunday Monday.

Tuesday Wednesday Thursday Friday Saturday Sunday Monday.

Tuesday Wednesday Thursday Friday Saturday Sunday Monday.

Tuesday Wednesday Thursday Friday Saturday Sunday Monday.

SIR TOBY. Am not I consanguineous? am not I of her blood?

SLOW Tilly valley Lady **LIVELY** There dwelt a man in Babylon in

Babylon in Babylon There dwelt a man in Babylon Lady Lady Lady.

MALVOLIO. - {An it would please you take leave of her, she is willing to bid you farewell.

*

SIR TOBY. Farewell dear heart, since I must needs be gone.

MALVOLIO. - Nay, good Sir Toby.

CLOWN. His Eyes do shew his days are almost done.

MALVOLIO. - I'st even so?

CLOWN.

SIR TOBY. But I will ne-ver never never die. Oh there Sir

Sir Toby. Clown.

To-by, there oh there you lie. you lie. you lie.

* Sung without Accompaniment.

COME AWAY DEATH.

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Composed by D^r. Arne.

Arranged by M^r. Addison.

Act 2.

Scene 4.

p *f*

Come, Come, Come away Death, And

in sad Cypress let me be laid;

Fly, Fly, Fly a-way breath, I'm slain, I'm slain by a

fair cru-el Maid, I'm slain, I'm slain by a fair cru-el Maid.

My shroud of white stuck all with yew, pre -

- pare it, pre- pare it, My part of death my

part of death no one so true did share it, no one so true did

share it. Not a flow'r a flow'r sweet

on my black Cof_fin let there be strown.

Not a friend, Not a friend greet, my Corpse, my poor Corpse where my

Bones shall be thrown my Corpse my poor Corpse where my

bones shall be thrown. A thousand thousand

f

sighs to save, Lay me, Lay me, Lay me, Where true

f *pp*

Lover never find my grave, To weep, to weep, to weep there to

weep to weep to weep there.

f *pp*

ACT. 4.

SCENE. 3.

CLOWN

Hey Ro-bin jol-ly Robin tell me how thy La-dy does

Hey Ro-bin jol-ly Ro-bin tell me how thy La-dy does.

MALVOLIO. Fool, I'll requite it in the highest degree:
I prythee, be gone.

CLOWN

I'm gone, Sir, and a non, Sir, I'll be with you a gain Sir.

EPITHONE SONG

PIRITOUSO

f *p*

When that

f

I was a little ti-ny Boy, With a hey, ho hey

ho the Wind and the Rain, a foolish thing was but a

toy for the Rain it rain-eth every day with a hey

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 flat (B-flat), and the time signature is common time. The vocal line begins with a treble clef and contains the lyrics 'toy for the Rain it rain-eth every day with a hey'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

ho hey ho the Wind and the Rain for the Rain it

The second system continues the musical piece. The vocal line has the lyrics 'ho hey ho the Wind and the Rain for the Rain it'. The piano accompaniment continues with similar harmonic support for the vocal melody.

rain-eth eve-ry day.

The third system concludes the vocal phrase with the lyrics 'rain-eth eve-ry day.'. The piano accompaniment provides a final harmonic setting for the phrase.

The fourth system shows the piano accompaniment continuing with a final cadence. The vocal line is silent, and the piano part ends with a double bar line.

2

But when I came to Man's estate,
 With a hey, ho, the Wind and the Rain,
 'Gainst Knave and Thief Men shut their Gate,
 For the Rain it raineth every day.
 With a hey ho &c.

3

And when I came alas! to wive,
 With a hey, ho, the Wind and the Rain,
 By swaggering I could never thrive,
 For the Rain it raineth every day.
 With a hey ho &c.

4

But when I came unto my bed,
 With a hey, ho, the Wind and the Rain,
 By toss-potts I had drunken head,
 For the Rain it raineth every day.
 With a hey ho &c.

5

A great while ago the world begun,
 With a hey, ho, the Wind and the Rain,
 But that's all one, our Play is done
 And we'll strive to please you every day.
 With a hey ho &c.