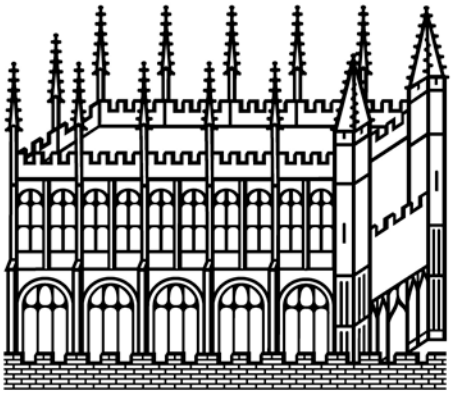

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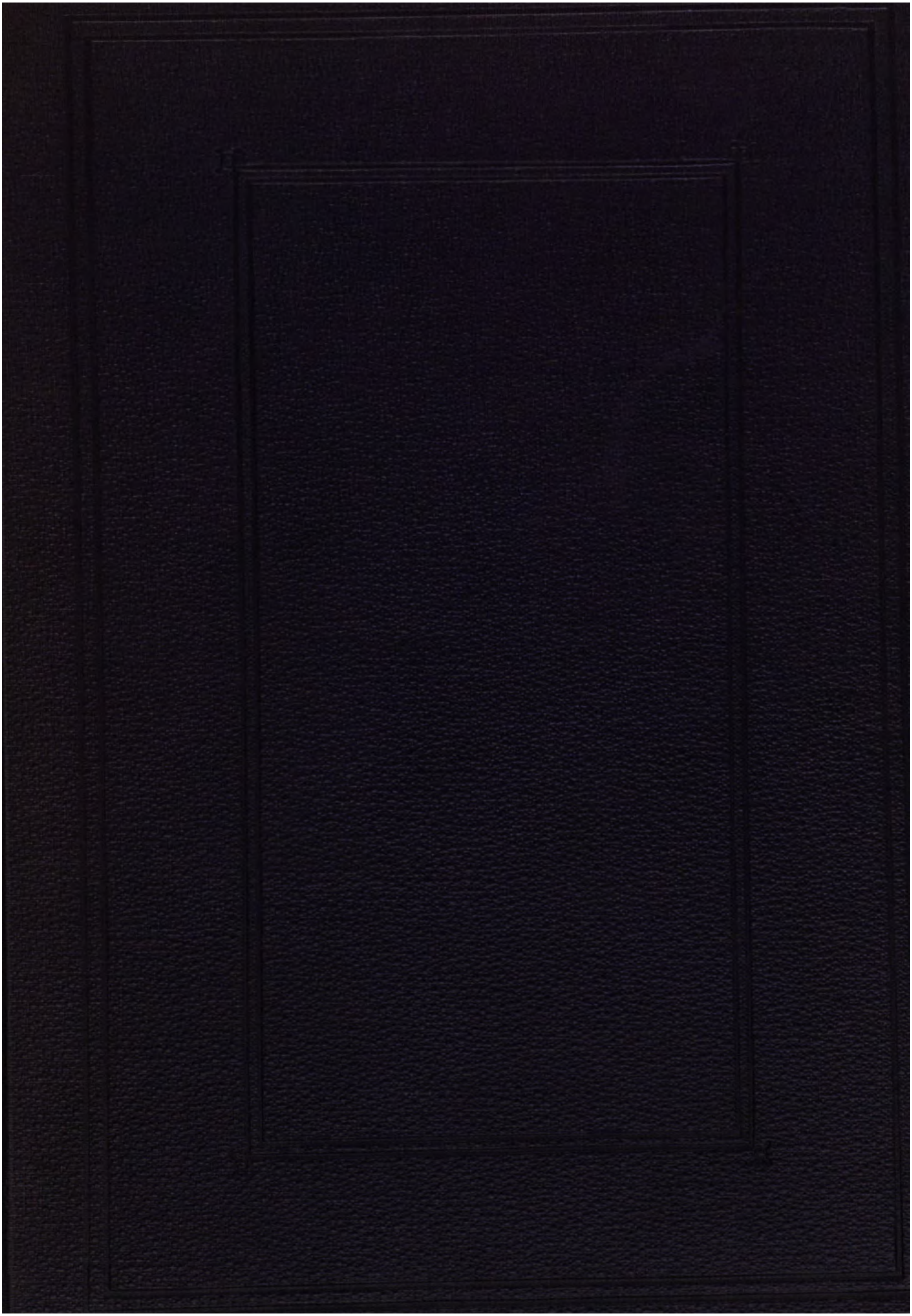

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M. adds. 102. d. 1

A COLLECTION

OF THE

Vocal Music in Shakespeare's Plays

INCLUDING THE WHOLE OF THE

SONGS, DUETTS, GLEES, CHORUSES, &c.,

ENGRAVED FROM ORIGINAL MS. AND EARLY PRINTED COPIES,

CHIEFLY FROM THE COLLECTION OF

W. KITCHINER, Esq., M.D.,

REVISED AND ARRANGED WITH AN ACCOMPANIMENT FOR THE PIANOFORTE,

BY

Mr. ADDISON,

AND MOST RESPECTFULLY DEDICATED TO THE

Hon. Mrs. GEORGE WROTTESLEY,

BY

JOHN CAULFIELD.

London:
SAMUEL FRENCH,
PUBLISHER,
89, STRAND.

New York:
SAMUEL FRENCH & SON
PUBLISHERS,
122, NASSAU STREET.

PREFACE.

THE fascinating words of Shakespeare have raised a kindred spirit in the minds of various great Composers of Music, who have so worthily emulated the sublimity of the great Poet, that we are lost in admiration of the mutual harmony created in our minds between them; and almost run into a confused idea, whether the words may not have been adapted to the Music!

But besides the Plays that require elaborate compositions, and which, as such, have been taken as texts by Purcell, Dr. Arne, Mendelssohn, Stevens, Matthew Lock, Charles E. Horn, Sir H. R. Bishop, and other celebrated musicians, there are to be found dispersed in various Plays short passages in verse that manifestly require to be sung:—these, snatches as it were, are left to the discretion of the Performer or Manager;—but from time immemorial fine old melodies, eminently adapted to each occasion, have been adopted, but were never before collected or published.

Numerous enquiries were made of the compiler of this work for the music that was sung in so captivating a manner by Mrs. Jordan, as Ophelia.

It was traditional, but never published; and under those circumstances he was induced to endeavour to write out the melodies by the ear—which Mrs. Jordan herself was kind enough to listen to, and approve,—when with the addition of a bass by Dr. Arnold it was published, and met with a success that led to the idea of compiling all the similar adaptations, with the rest of the music of Shakespeare's Plays:—materials were eagerly sought for, and the aid of the leading eminent Performers of that period solicited, for these extra passages, and in all cases freely given.

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TO

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4.—"When daisies pied" ... ... *Dr. Arne.*
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9.—"Tiffin, Tiffin" ... ... ,,
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5.—Fairy March ... ... "
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7.—Duet, "I know a bank" ... ... *C. E. Horn.*
8.—Introduction. Sc. 2. Act II. ... ... *Mendelssohn.*
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10.—Incantation, &c. Sc. 2. Act II. ... ... *Mendelssohn.*
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24.—Music to Sc. 1. Act V. ... ... "
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3.—"No more dams I'll make for fish" ... ... *J. Smith.*
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5.—"Flout 'em and scout 'em" ... . *Purcell.*
6.—"Stephano's Songs" ... ... *Traditional.*
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9.—"Honour, riches, marriage blessing" ... ... *T. Cooke.*
10.—"Where the bee sucks," harmonized by Jackson *Dr. Arne.*

XVIII.—TWELFTH NIGHT.

1.—"O mistress mine" ... ... *Addison.*
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3.—"Which is the properest day to drink" ... ... *Dr. Arne.*
4.—"Tilly valley, lady," and sequence ... *Traditional.*
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6.—"Hey Robin, jolly Robin" ... ... *Traditional.*
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XIX.—TWO GENTLEMEN OF VERONA.

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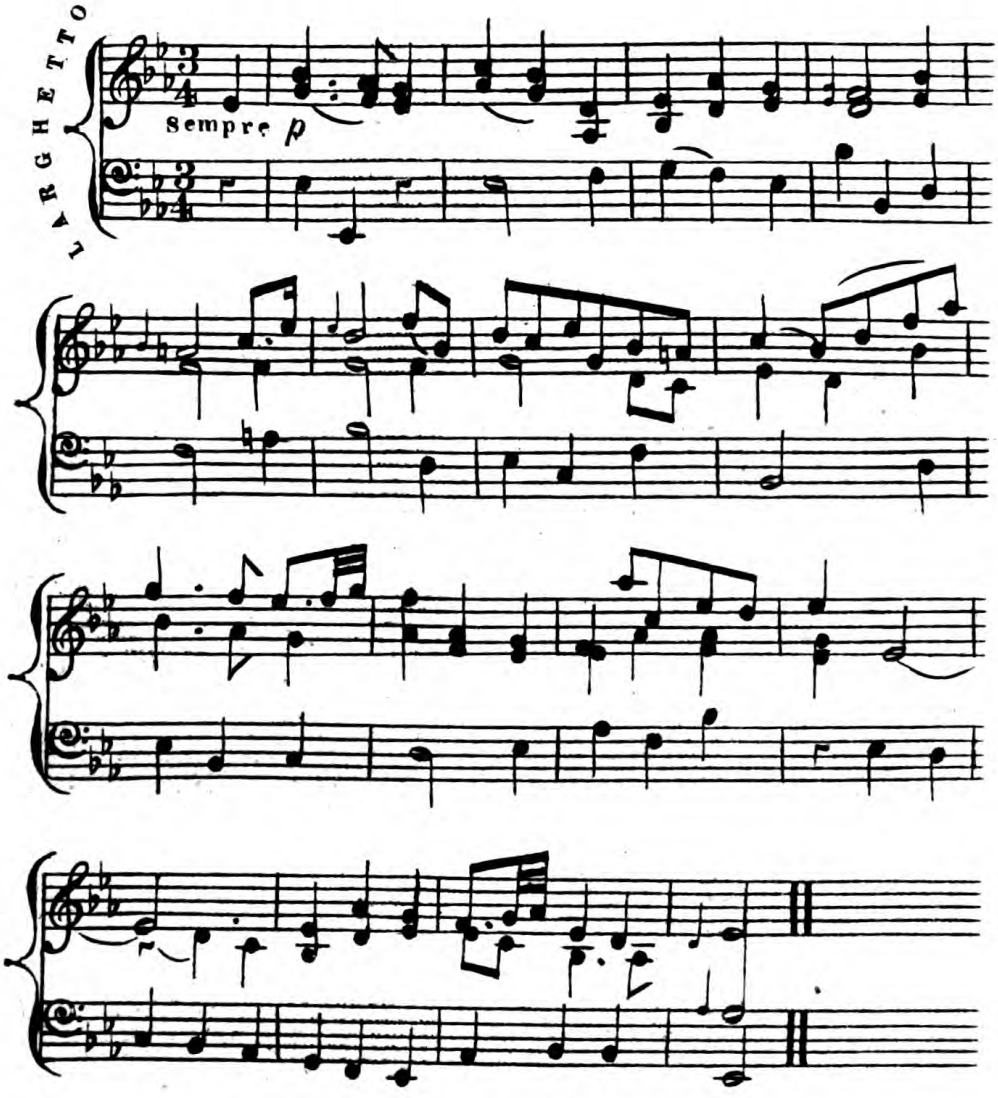
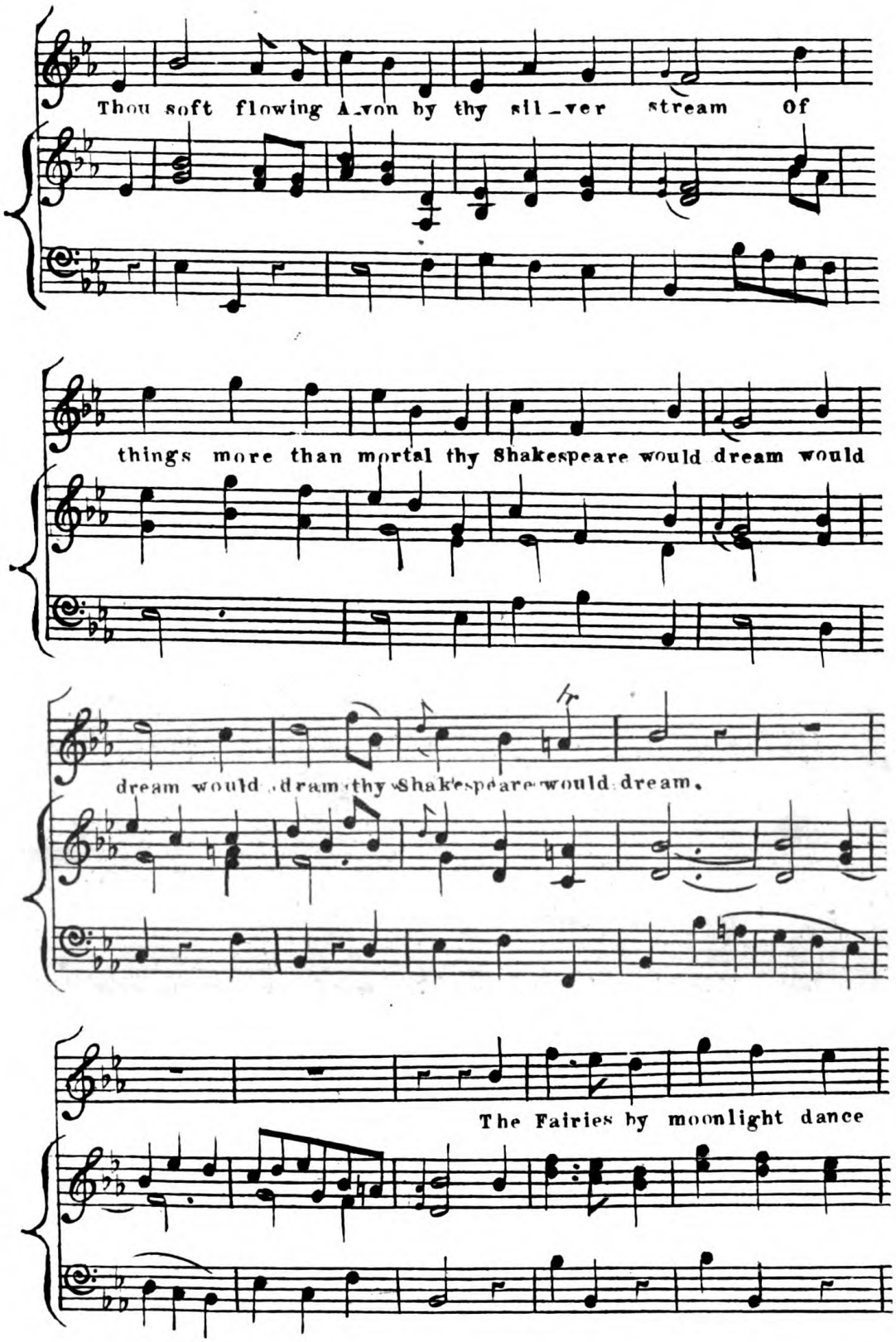
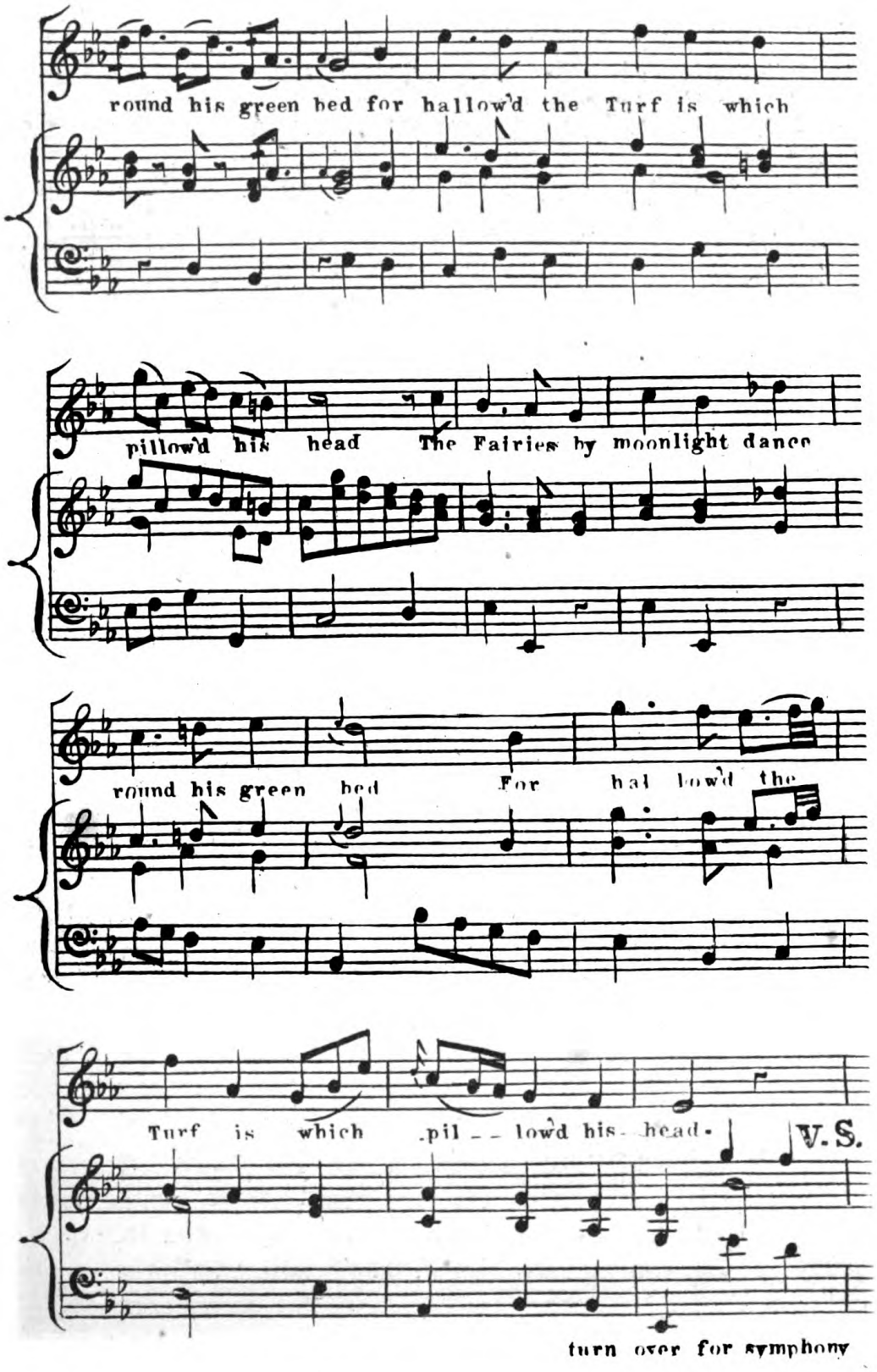
1.—"When daffodils begin to peer" ... ... *Traditional.*
2.—"But shall I go mourn for that, my dear" ... „
3.—"Jog on, jog on" ... ... „
4.—"Lawn as white as driven snow" ... ... „
5.—"Will you buy any tape?" ... ... „
6.—"Get you hence" ... ... *Dr. Boyce.*

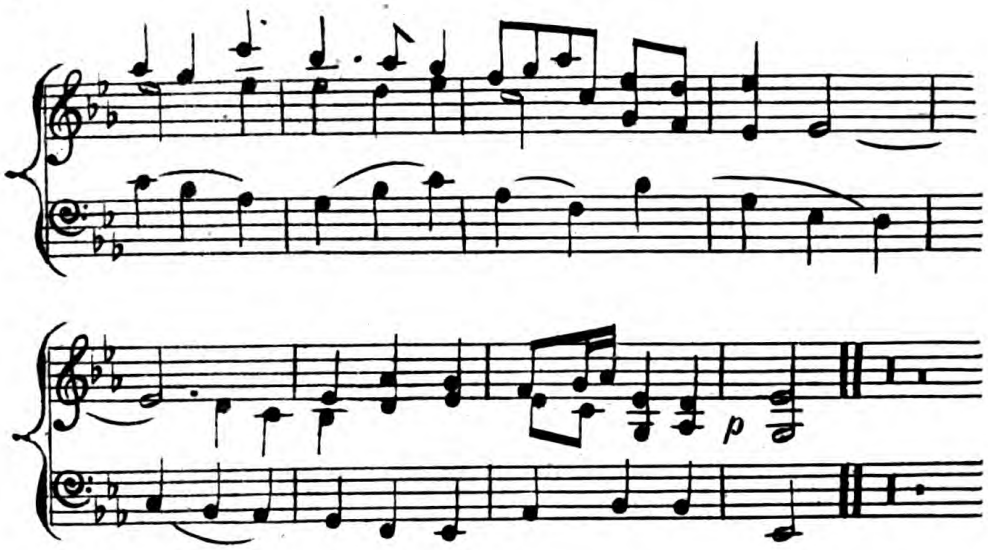
Thou soft flowing Avon.

WRITTEN BY GARRICK. COMPOSED BY Dr ARNE.




Thou soft flowing A-von by thy sil-ver stream Of
things more than mortal thy Shakespeare would dream would
dream would dream thy Shakespeare would dream.
The Fairies by moonlight dance


round his green bed for hallow'd the Turf is which
pillow'd his head The Fairies by moonlight dance
round his green bed For hal low'd the
Turf is which pil - - low'd his head.
V.S.
turn over for symphony



2

The love stricken maiden, the sighing young swain,
Here rove without danger, and sigh without pain;
The sweet bud of beauty no blights here shall dread,
For hallow'd the turf is which pillow'd his head.

3

Here youth shall be fam'd for their love and their truth,
Here smiling old age feels the spirit of youth;
For the raptures of fancy here Poets shall tread,
For hallow'd the turf is which pillow'd his head.

4

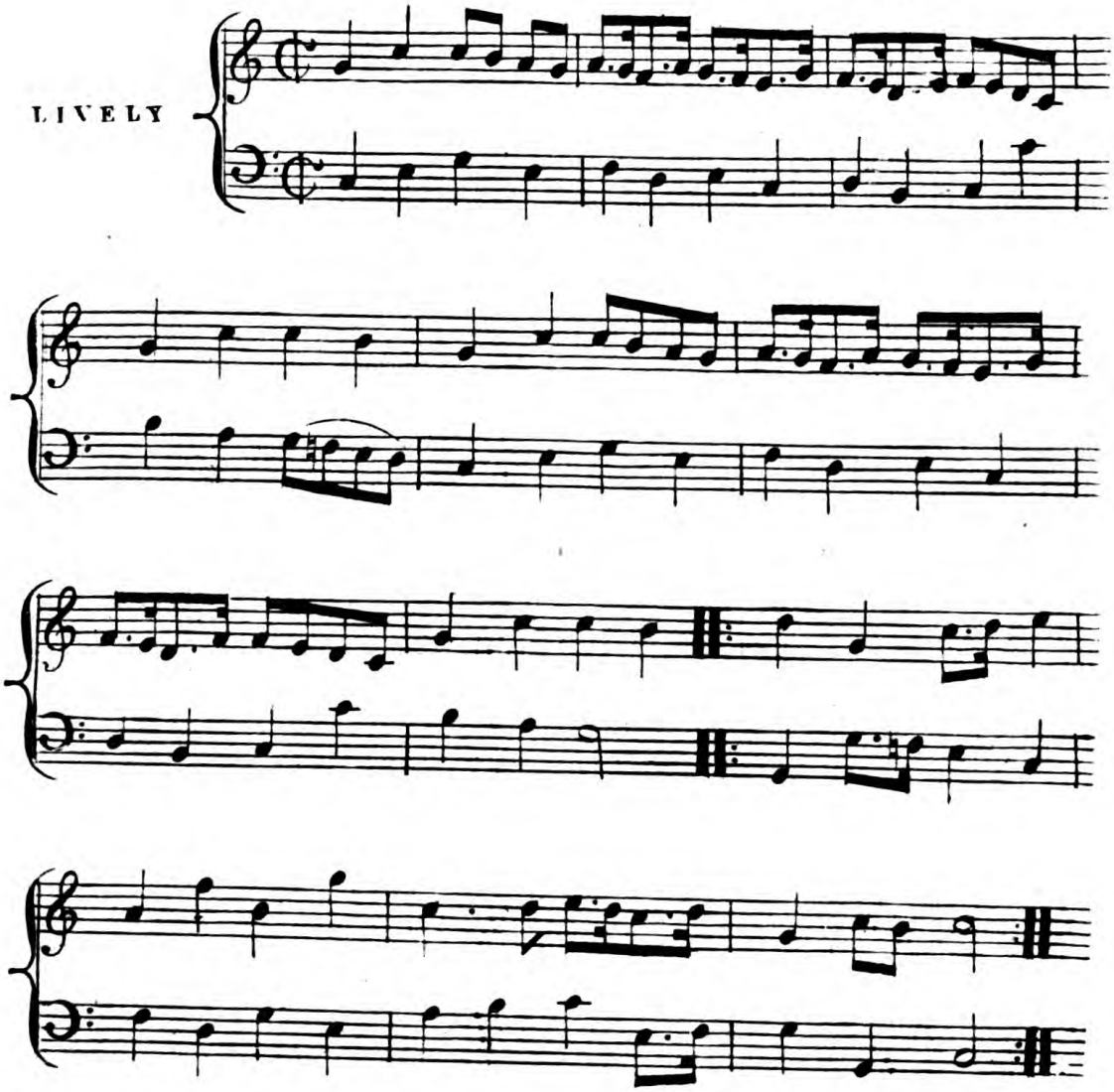
Flow on silver Avon, in song ever flow,
Be the swan on thy bosom still whiter than snow:
Ever full be thy stream like his fame may it spread,
And the turf ever hallow'd which pillow'd his head.

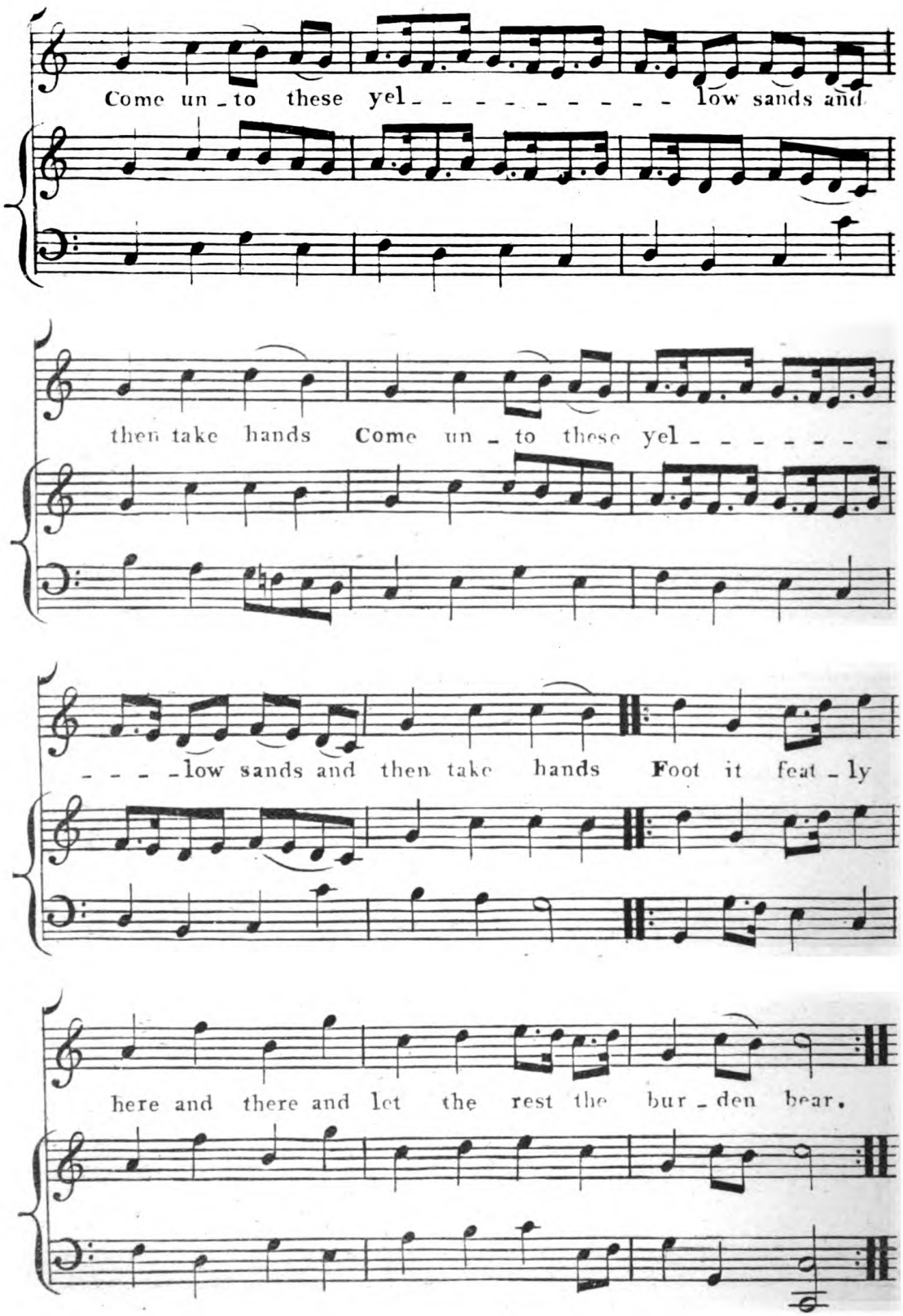
COME UNTO THESE YELLOW SANDS

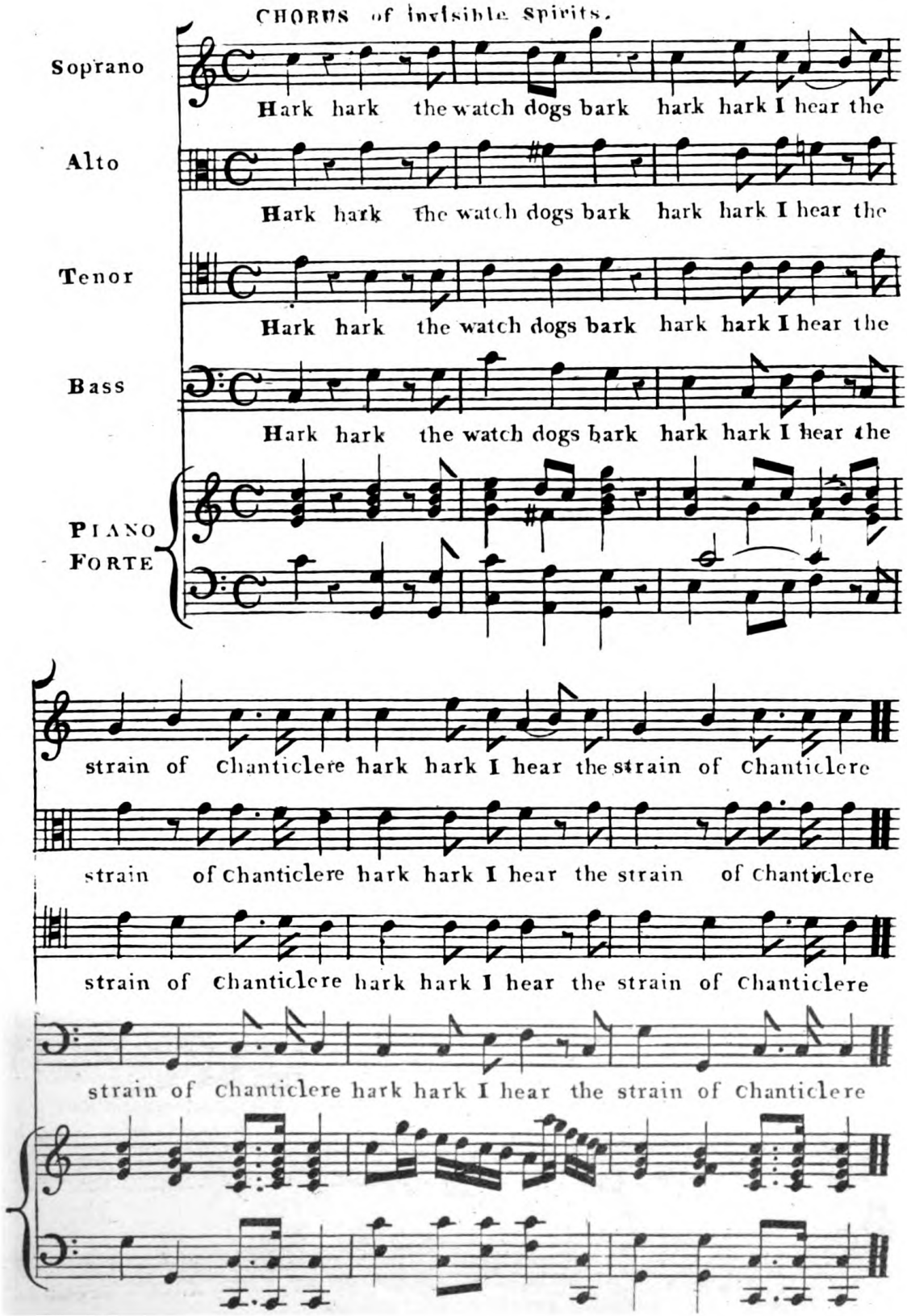
TEMPEST.

Composed by H. Purcell. *Arranged by J. Addison.*

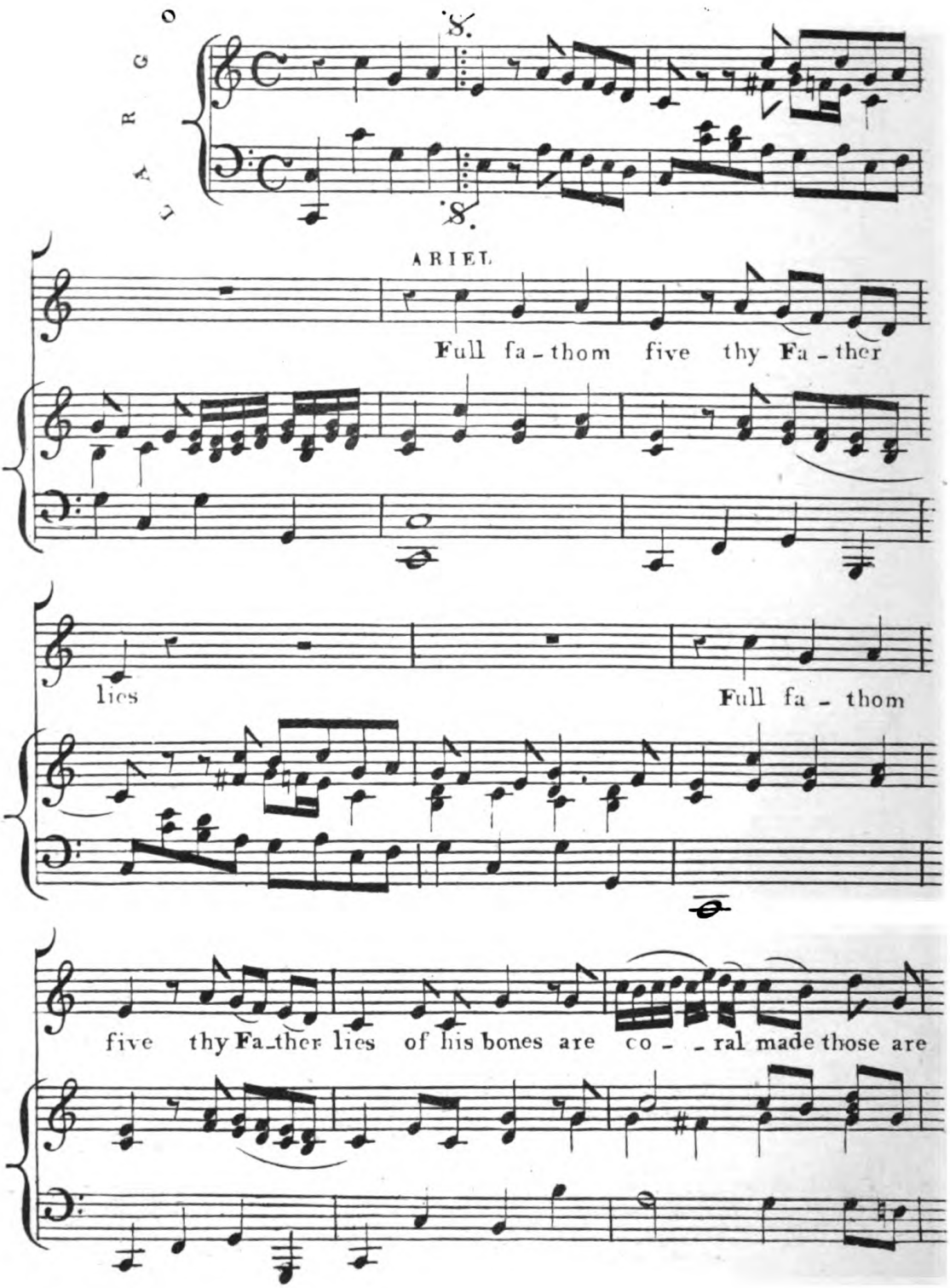
LIVELY

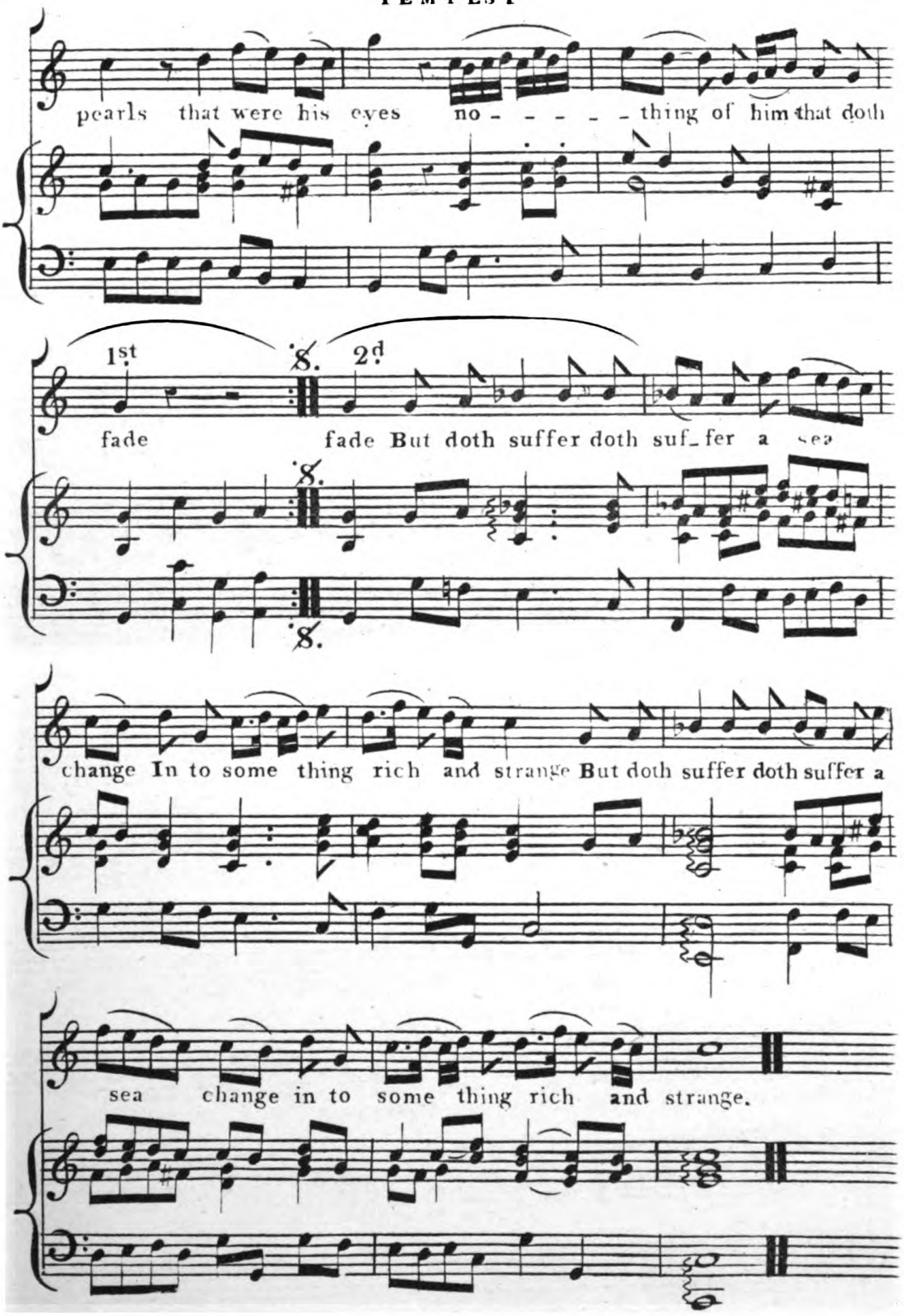



Come un - to these yel - - - - - - - - - - low sands and
then take hands Come un - to these yel - - - - - - - -
- - - - low sands and then take hands Foot it feat - ly
here and there and let the rest the bur - den bear.

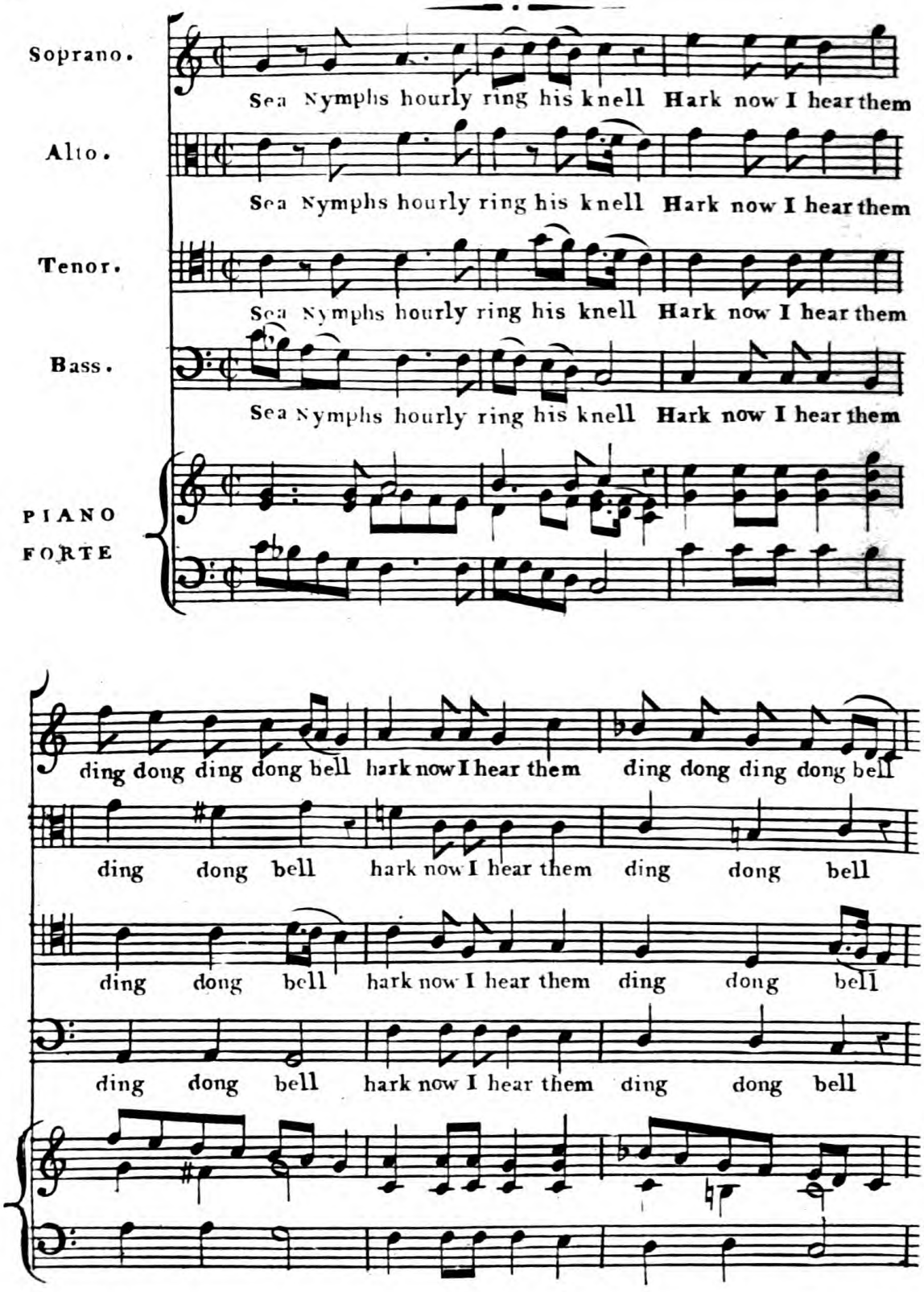

CHORUS of invisible Spirits.
Soprano
Hark hark the watch dogs bark hark hark I hear the
Alto
Hark hark the watch dogs bark hark hark I hear the
Tenor
Hark hark the watch dogs bark hark hark I hear the
Bass
Hark hark the watch dogs bark hark hark I hear the
PIANO FORTE
strain of Chanticlere hark hark I hear the strain of Chanticlere
strain of Chanticlere hark hark I hear the strain of Chanticlere
strain of Chanticlere hark hark I hear the strain of Chanticlere
strain of Chanticlere hark hark I hear the strain of Chanticlere

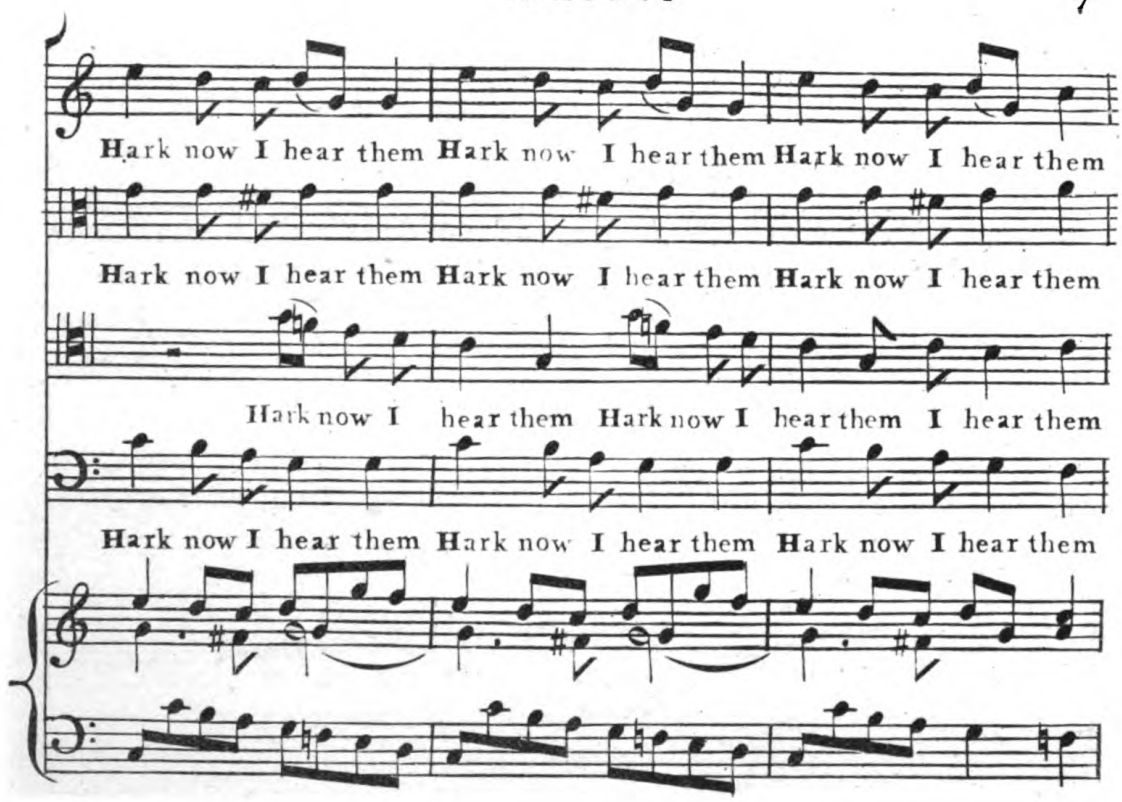
FULL FATHOM FIVE.

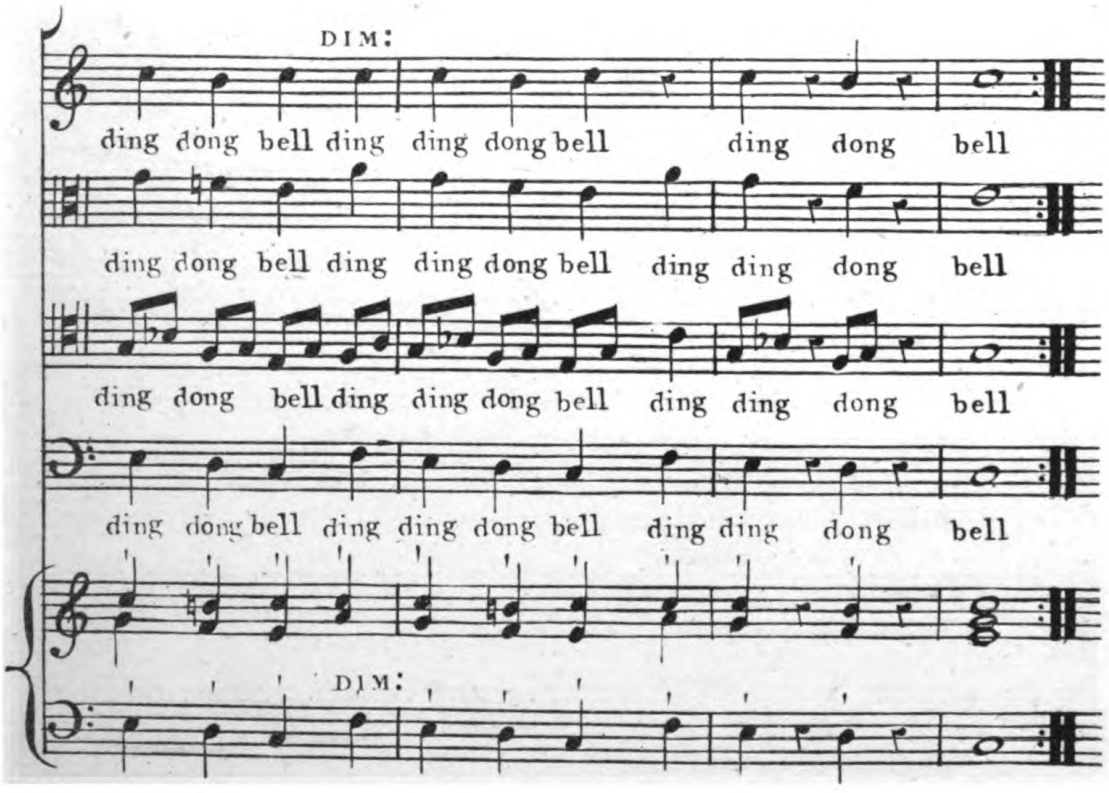



pearls that were his eyes no - - - - - thing of him that doth
1st
8.
2d
fade fade But doth suffer doth suf_fer a sea
8.
8.
change In to some thing rich and strange But doth suffer doth suffer a
sea change in to some thing rich and strange.

CHORUS.

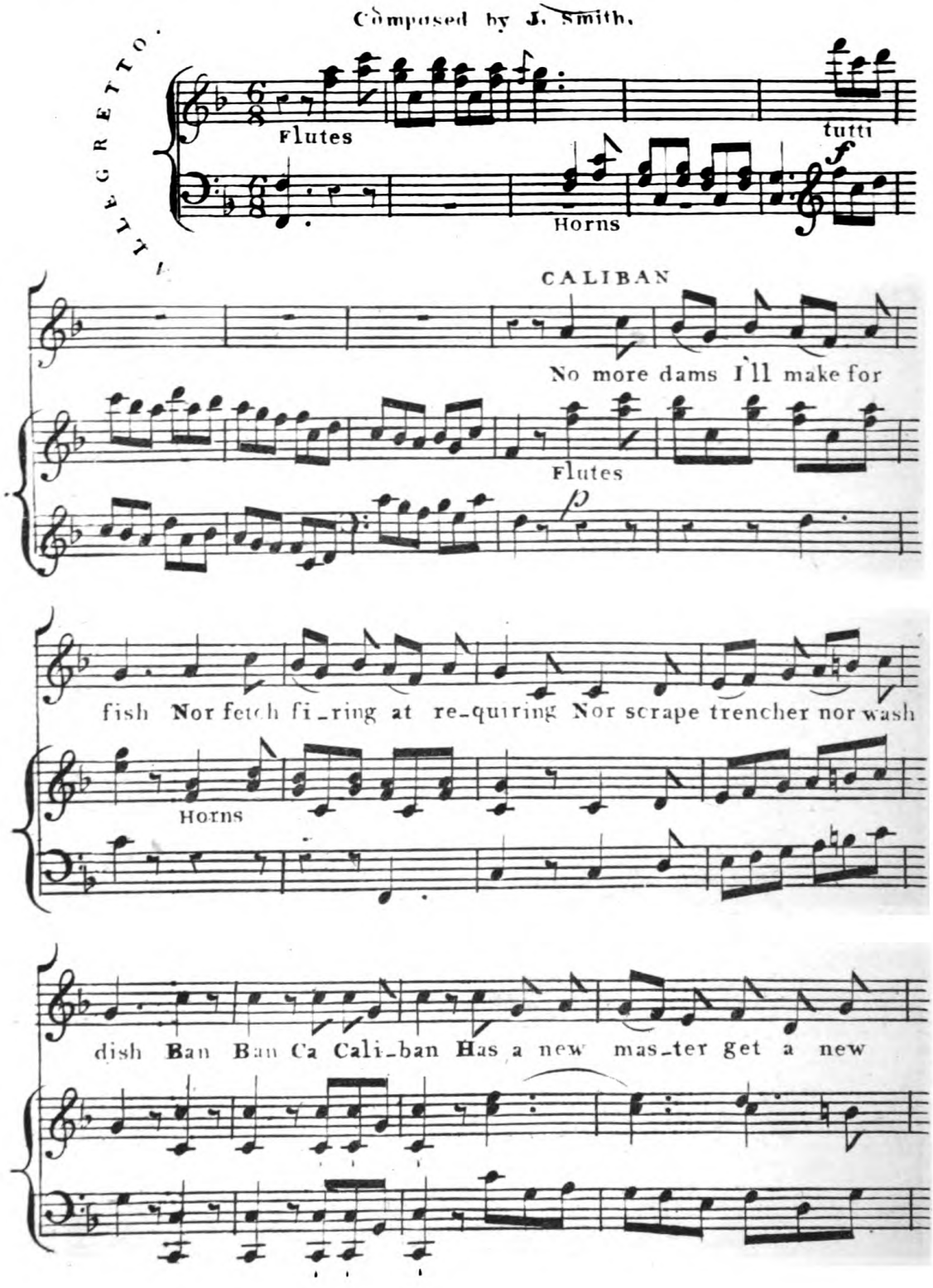

Soprano.
Sea Nymphs hourly ring his knell Hark now I hear them
Alto.
Sea Nymphs hourly ring his knell Hark now I hear them
Tenor.
Sea Nymphs hourly ring his knell Hark now I hear them
Bass.
Sea Nymphs hourly ring his knell Hark now I hear them
PIANO FORTE
ding dong ding dong bell hark now I hear them ding dong ding dong bell
ding dong bell hark now I hear them ding dong bell
ding dong bell hark now I hear them ding dong bell
ding dong bell hark now I hear them ding dong bell

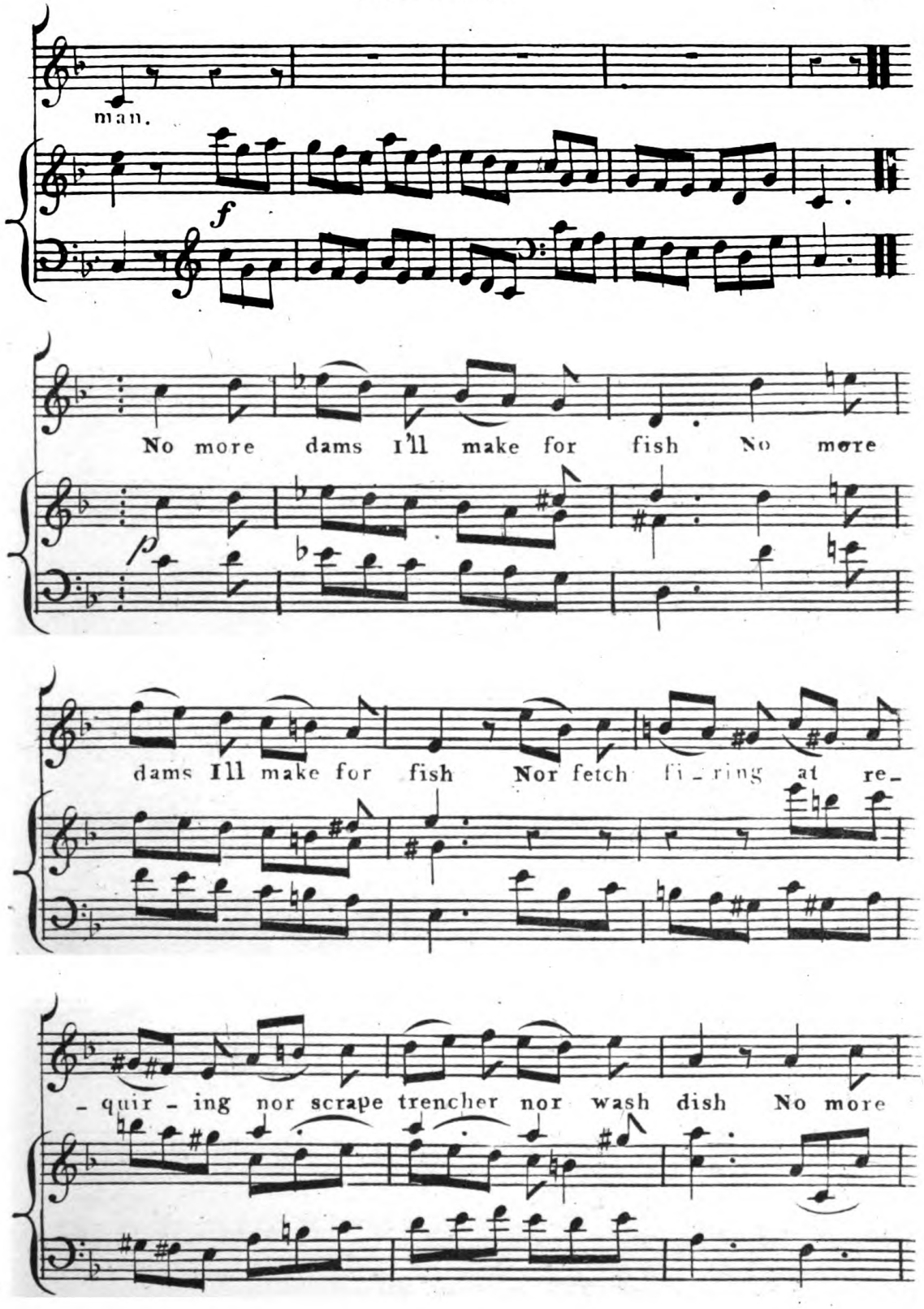

Hark now I hear them Hark now I hear them Hark now I hear them
Hark now I hear them Hark now I hear them Hark now I hear them
Hark now I hear them Hark now I hear them I hear them
Hark now I hear them Hark now I hear them Hark now I hear them

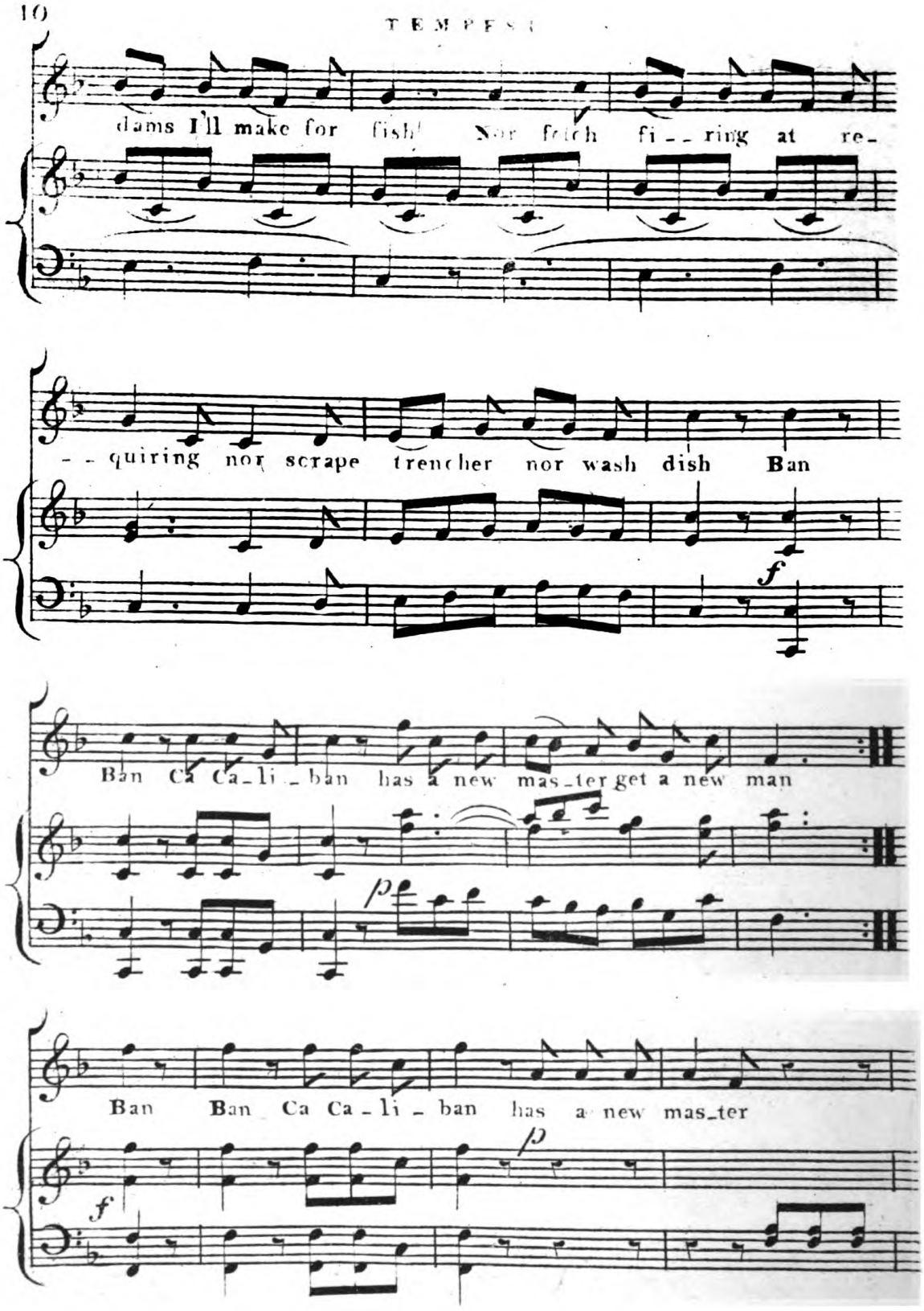

DIM:
ding dong bell ding ding dong bell ding dong bell
ding dong bell ding ding dong bell ding ding dong bell
ding dong bell ding ding dong bell ding ding dong bell
ding dong bell ding ding dong bell ding ding dong bell
DIM:

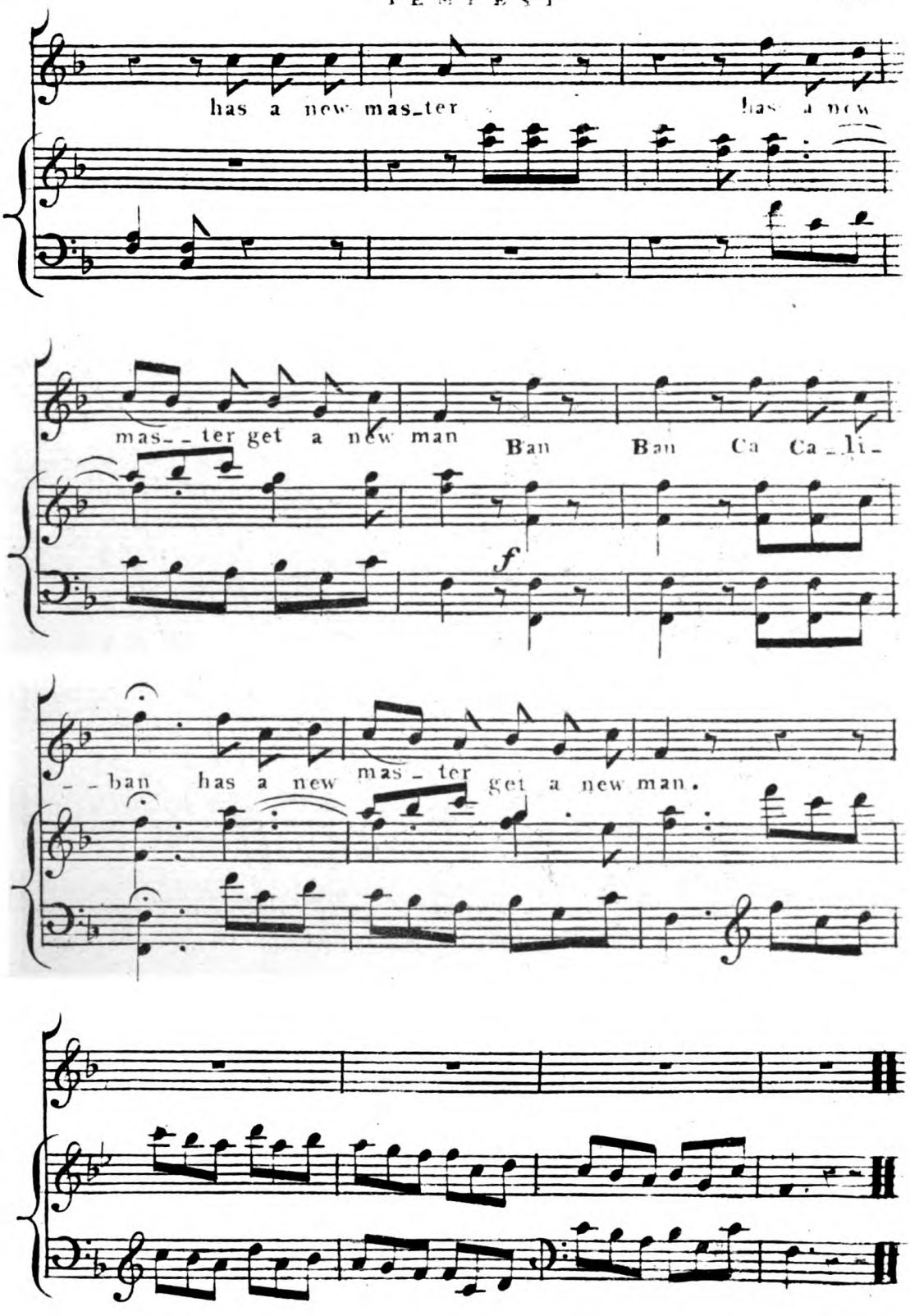
NO MORE DAMS I'LL MAKE FOR FISH.

Composed by J. Smith.



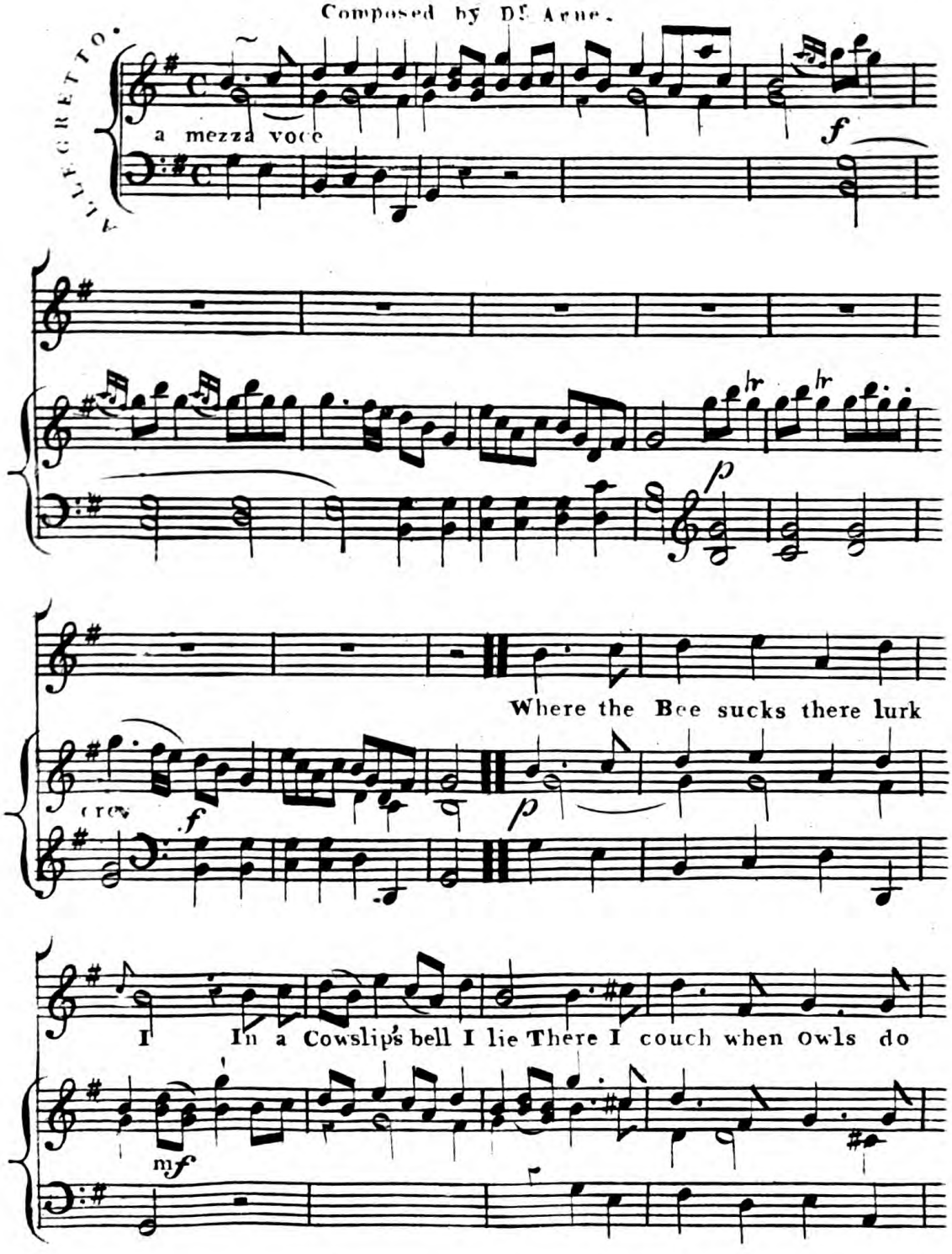

man.
f
No more dams I'll make for fish No more
p
dams Ill make for fish Nor fetch fi_ring at re_
_quir_ing nor scrape trencher nor wash dish No more

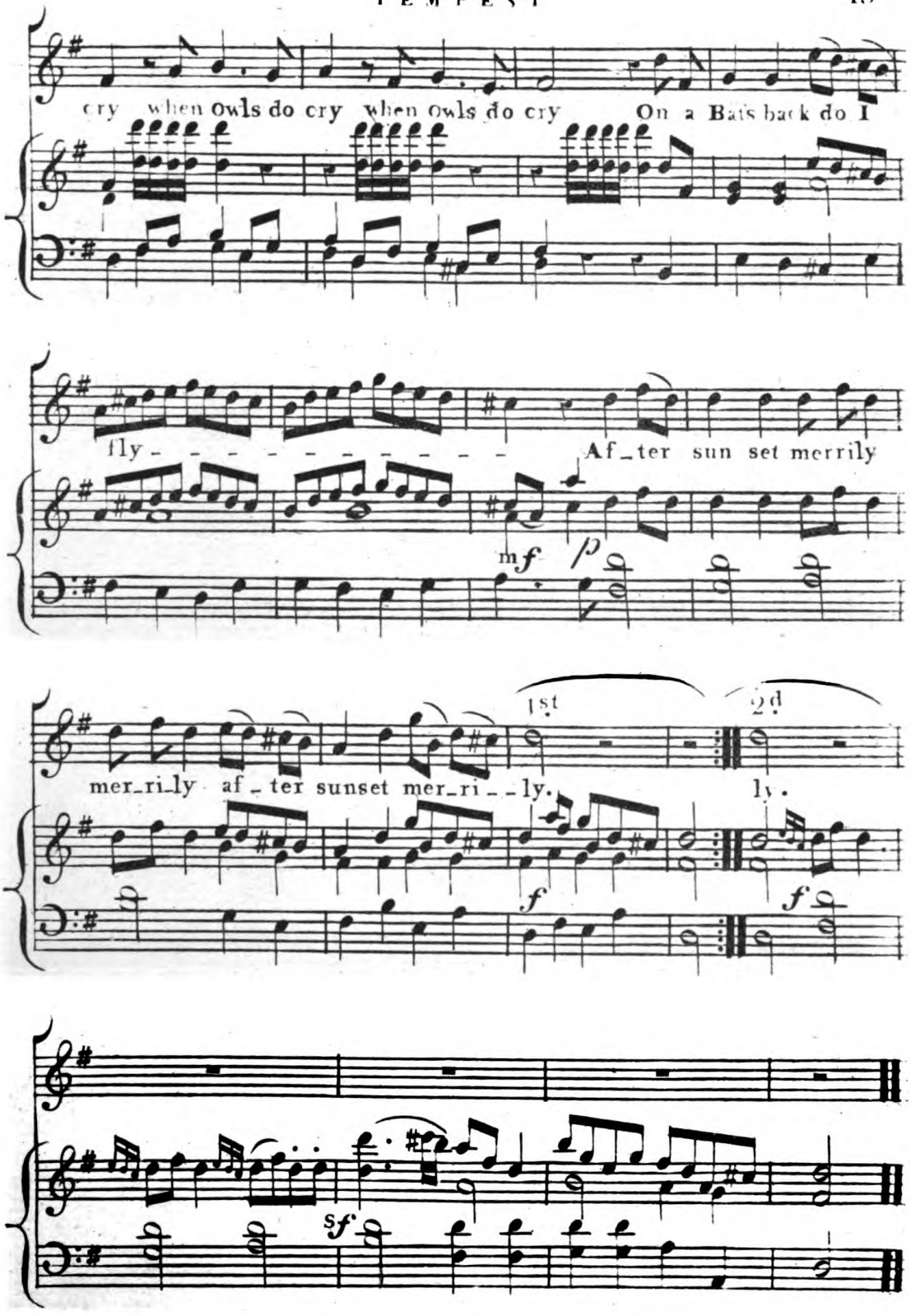

dams I'll make for fish! Nor fetch fi - - ring at re-
- - quiring nor scrape trencher nor wash dish Ban
f
Ban Ca Ca - li - ban has a new mas - ter get a new man
p
Ban Ban Ca Ca - li - ban has a new mas - ter
f
p

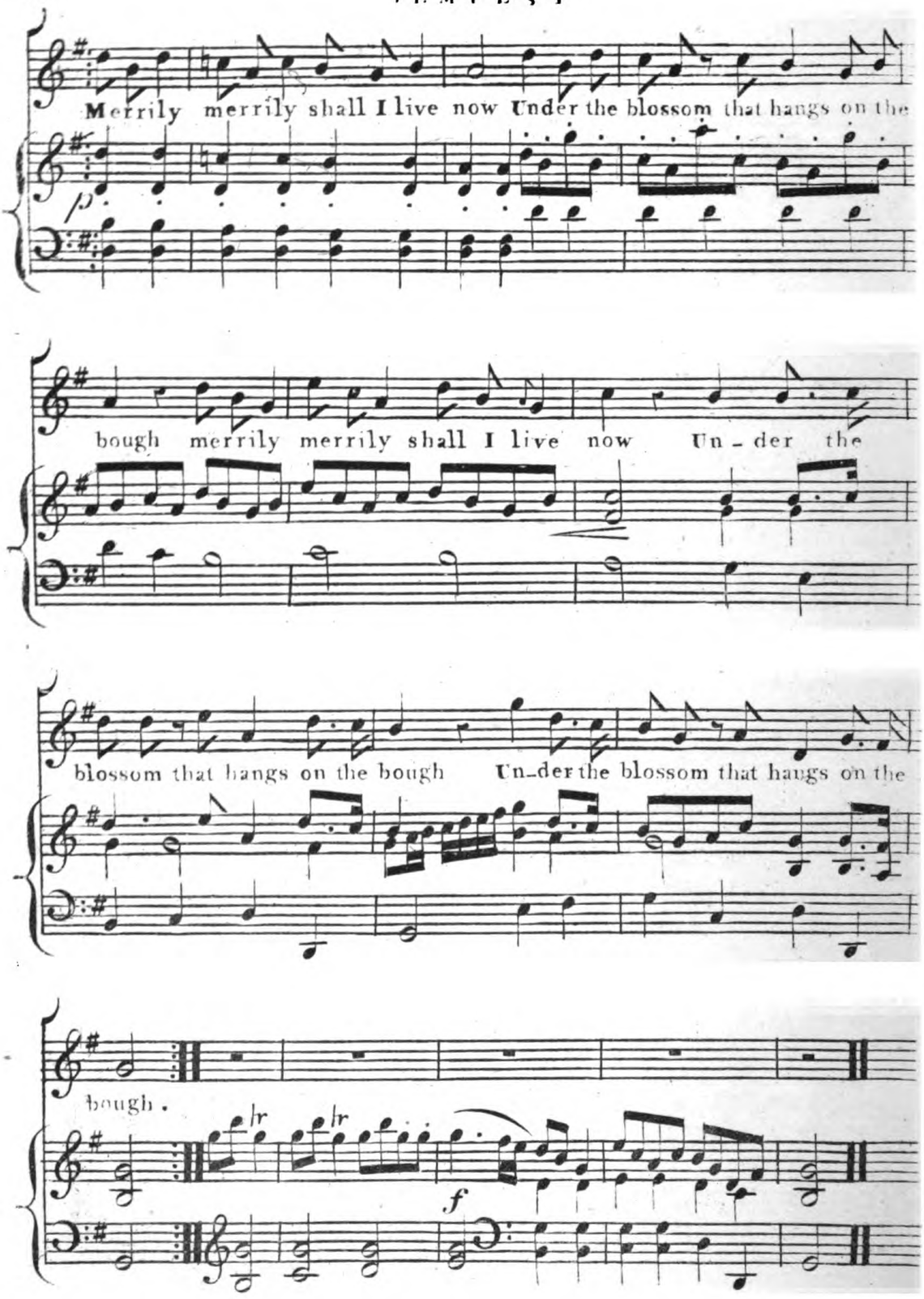

has a new mas_ter
mas_ter get a new man
Ban Ban Ca Ca_li_
f
_ban has a new mas_ter get a new man.

WHERE THE BEE SUCKS.

Composed by Dr Arne.



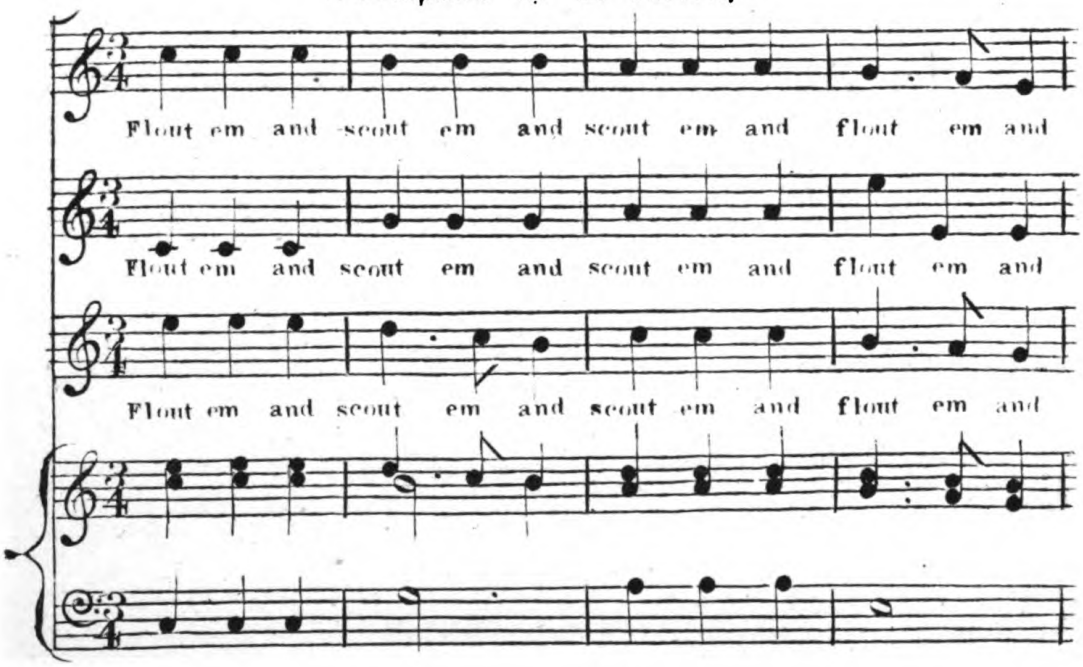

cry when Owls do cry when Owls do cry On a Bats back do I
fly - - - - - - - - - - - Af_ter sun set merrily
mf p
mer_ri_ly af_ter sunset mer_ri_ly.
1st
2d
ly.
f
f
sf

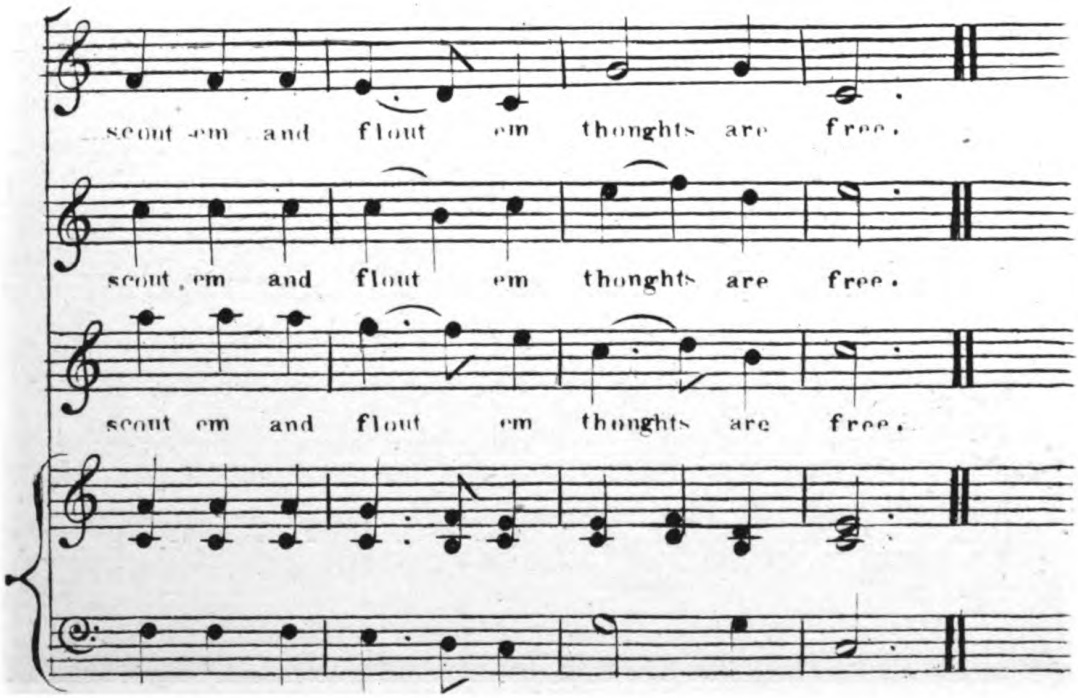

Merrily merrily shall I live now Under the blossom that hangs on the
bough merrily merrily shall I live now Un - der the
blossom that hangs on the bough Un-der the blossom that hangs on the
bough.
lr
lr
f

C A T C H

STEPHANO, TRINCULO, AND CALIBAN.

Composed by H. Purcell.

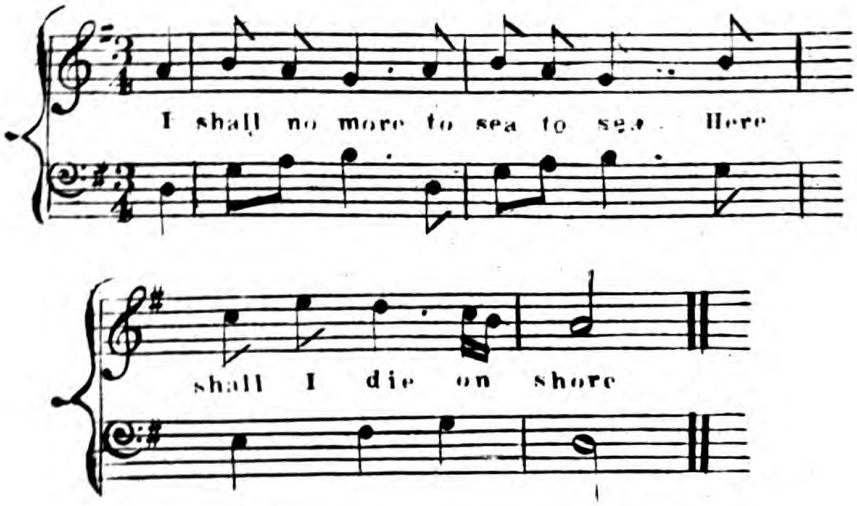




STEPHANOS SONGS

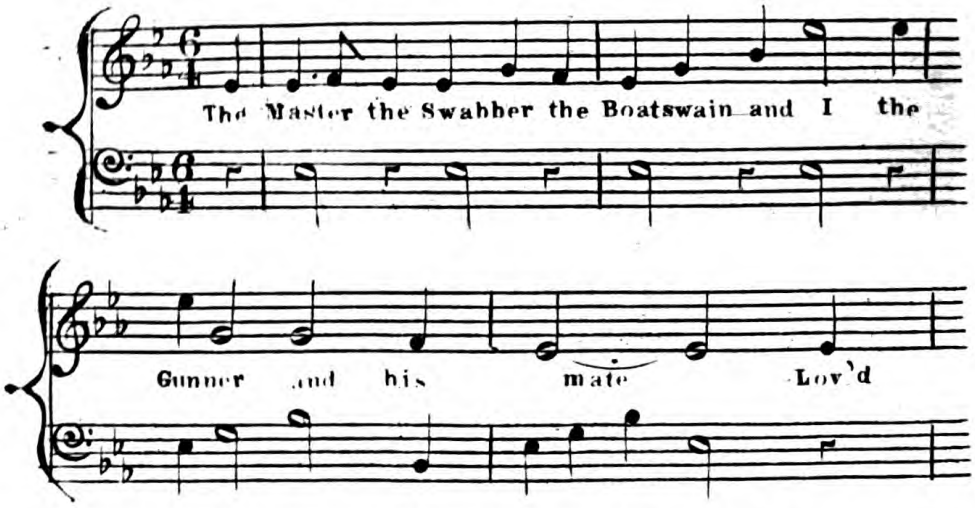
as Sung by

Mr BANNISTER

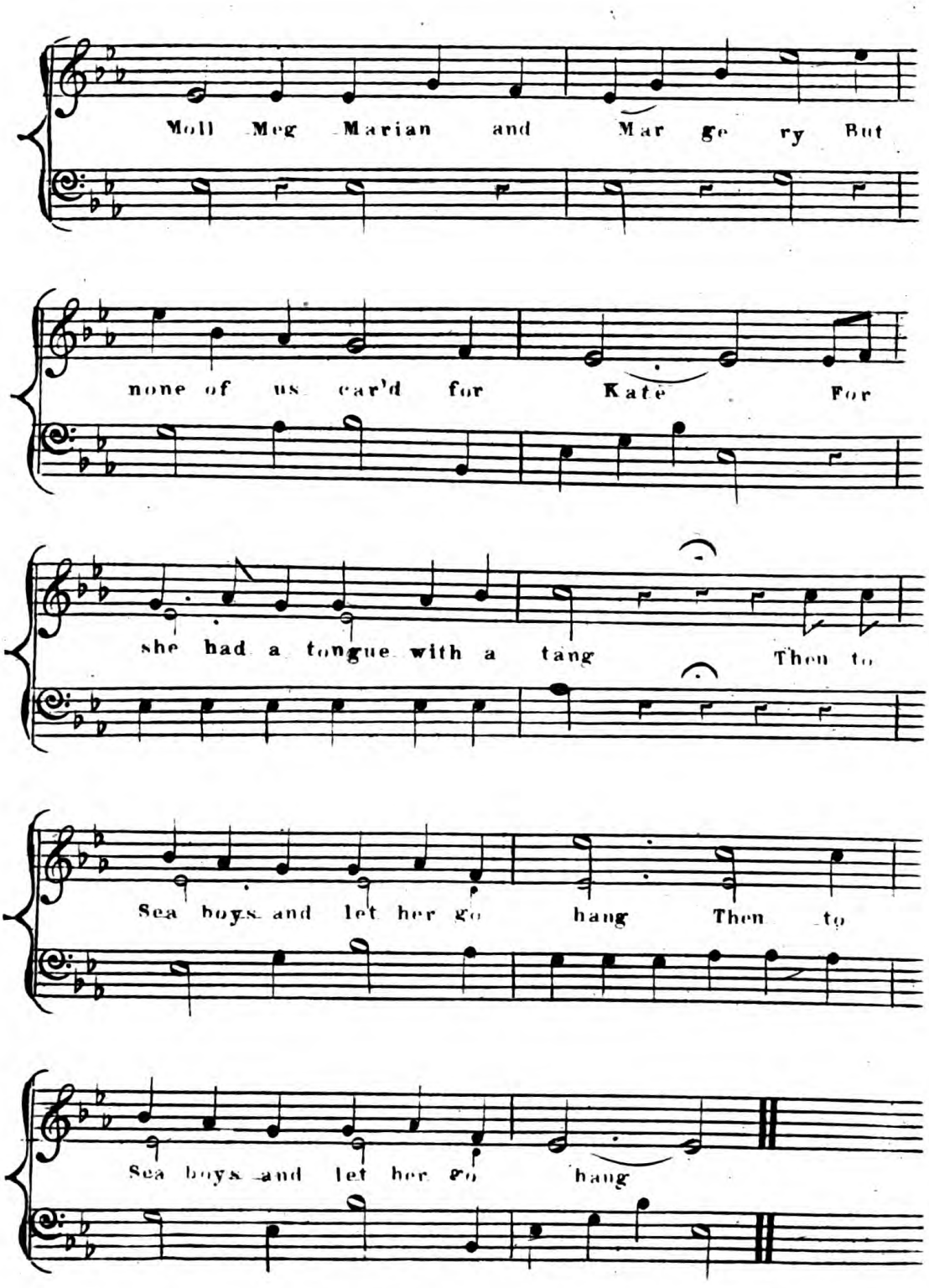


This is a very scurvy tune to sing at a man's Funeral: Well, here's my comfort. (drinks.)

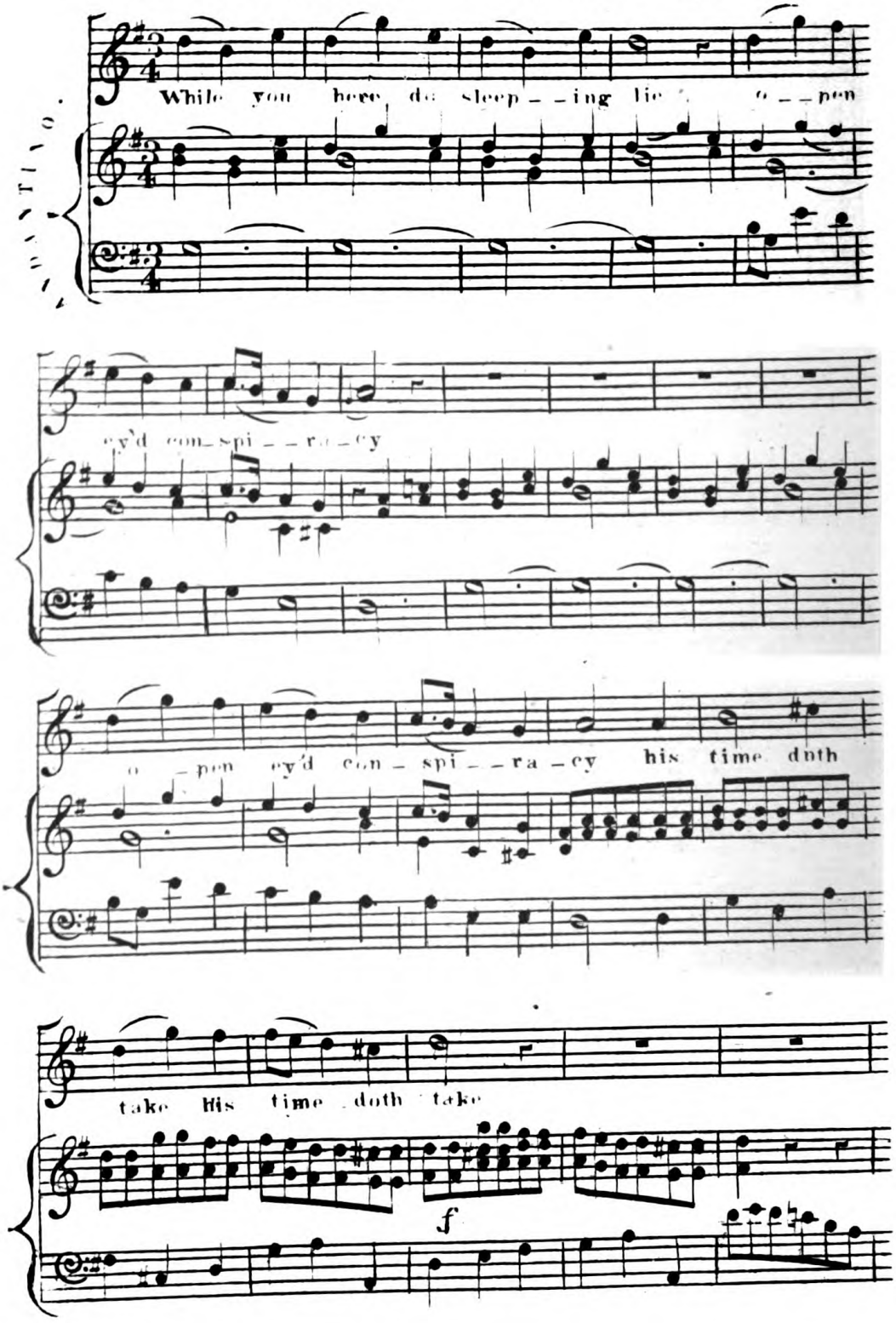
SONG

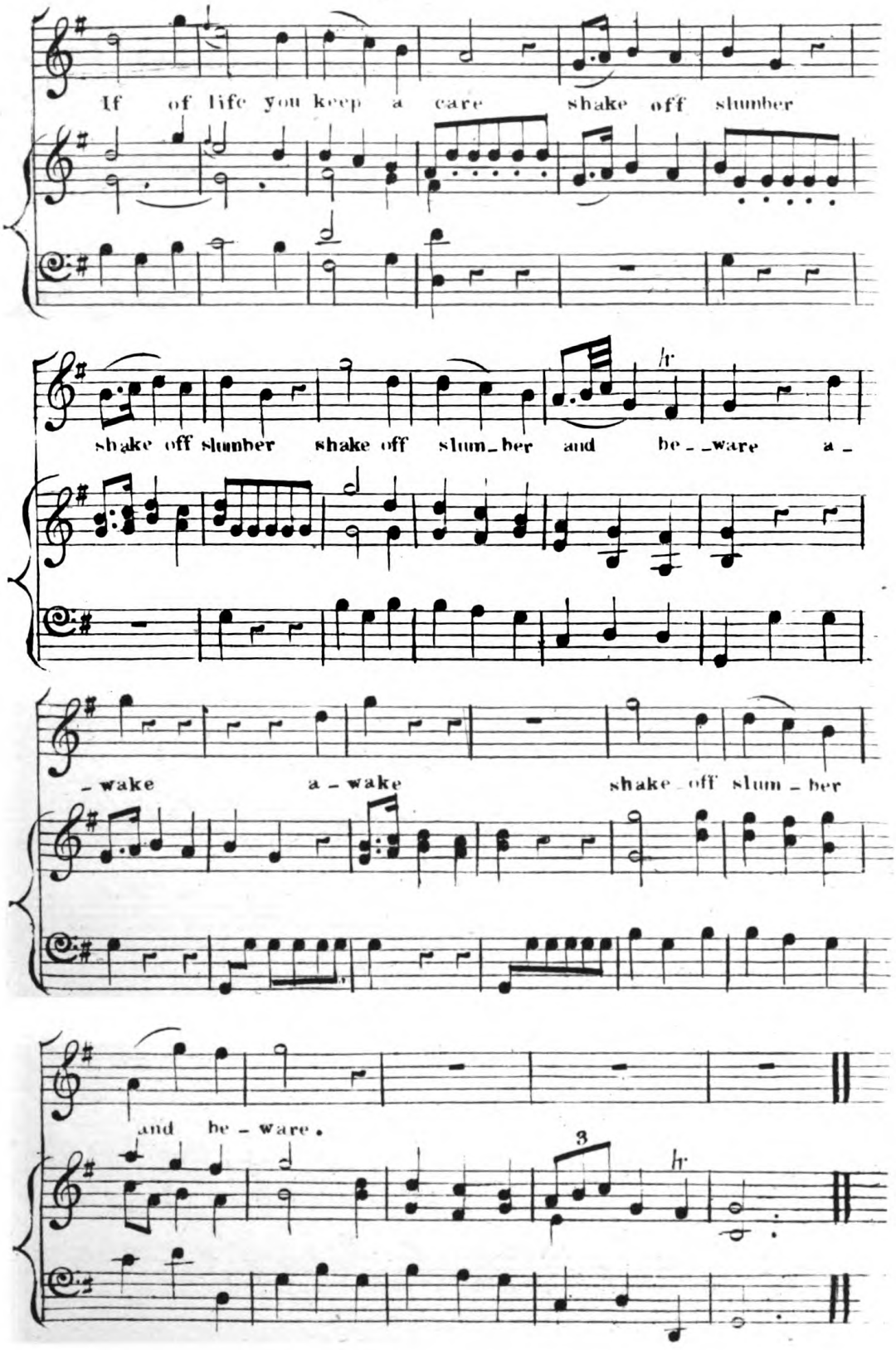


These little pieces being sung without accompaniment, are not to be found in either of the Libaries of the London Theatres the above as performed by Mr John Bannister.

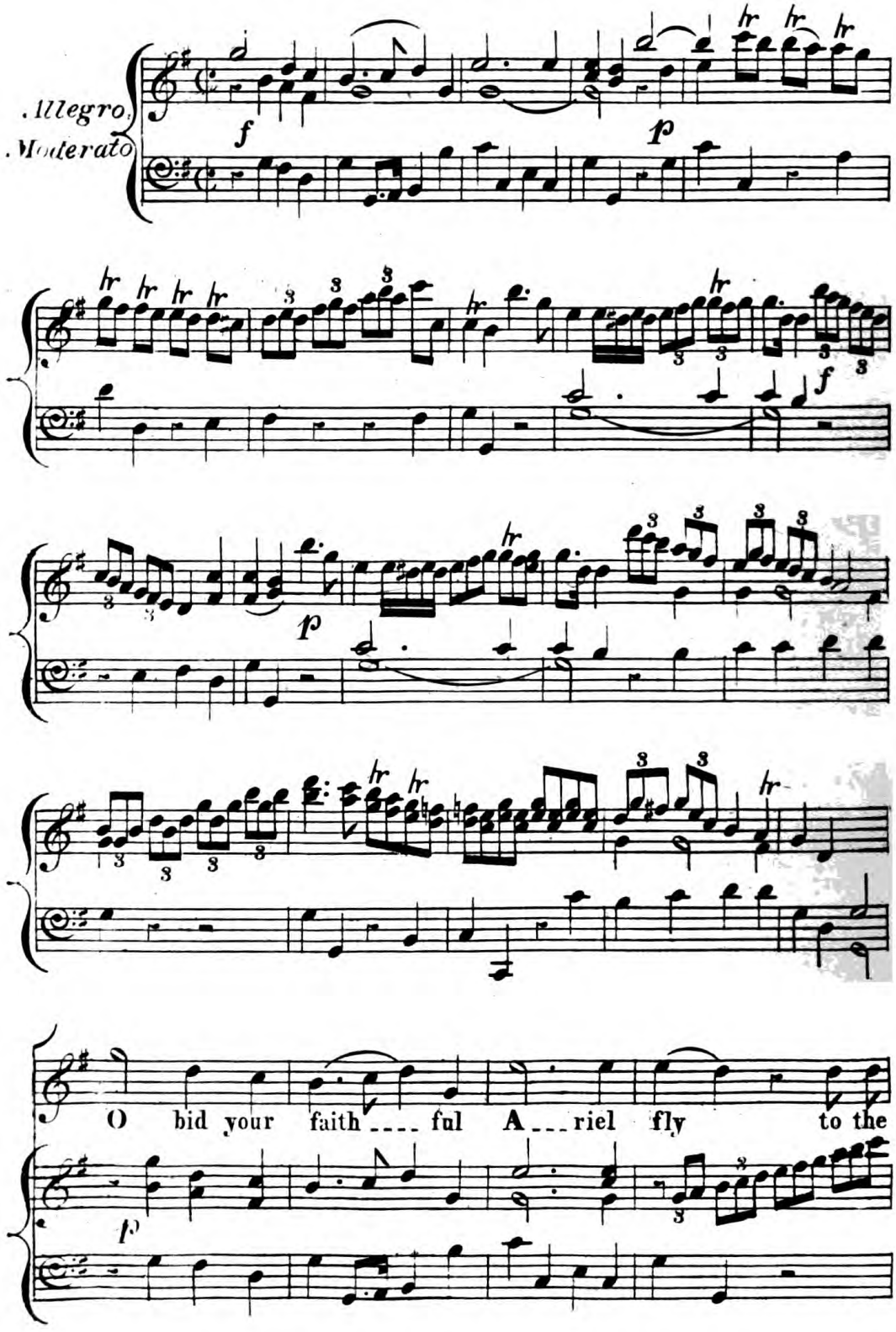

Moll Meg Marian and Mar ge ry But
none of us car'd for Kate For
she had a tongue with a tang Then to
Sea boys and let her go hang Then to
Sea boys and let her go hang

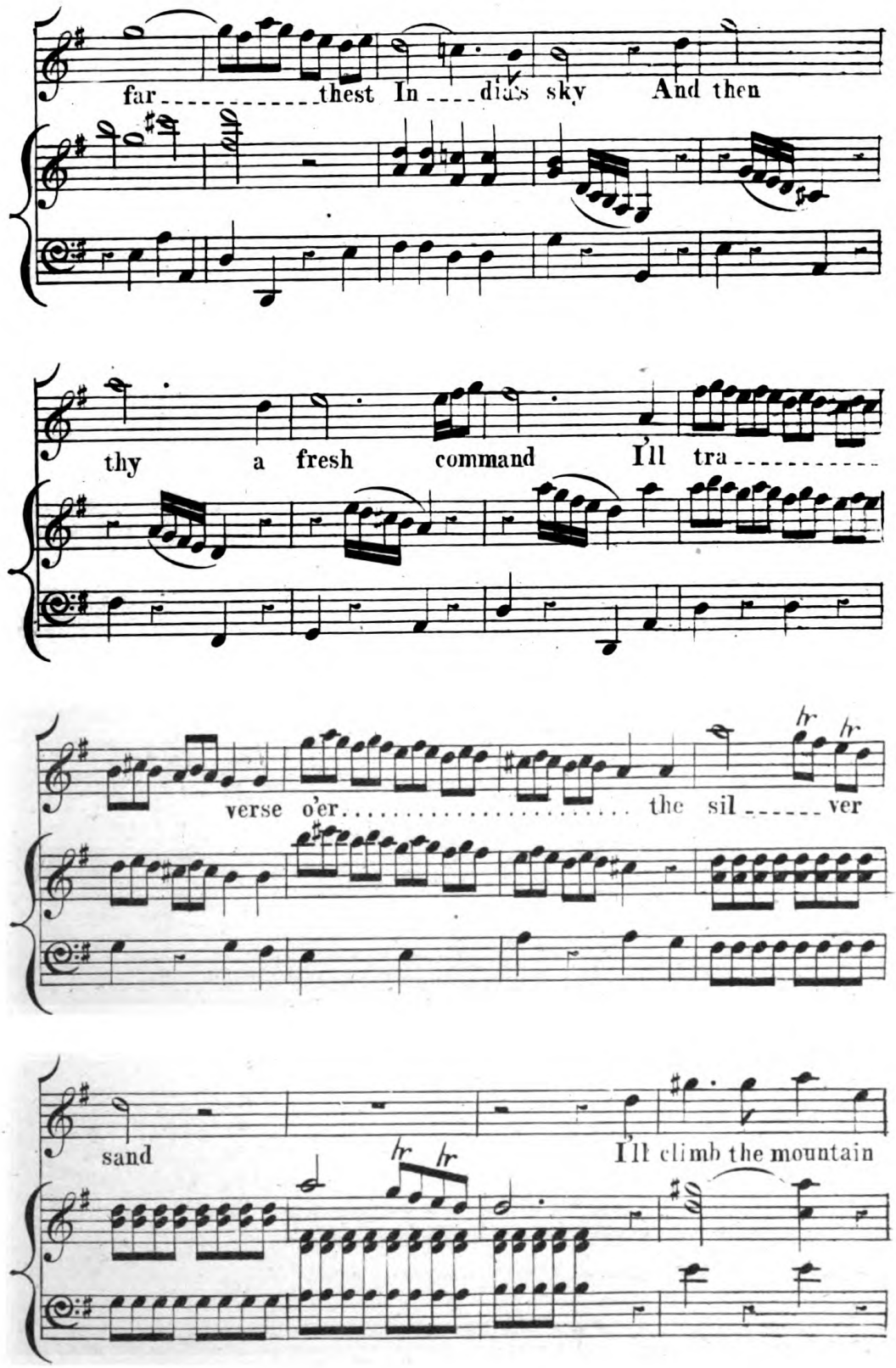
My Master through his art foresees the danger
That these, his friends, are in, and sends me forth,
(For else his project dies) to keep them living.

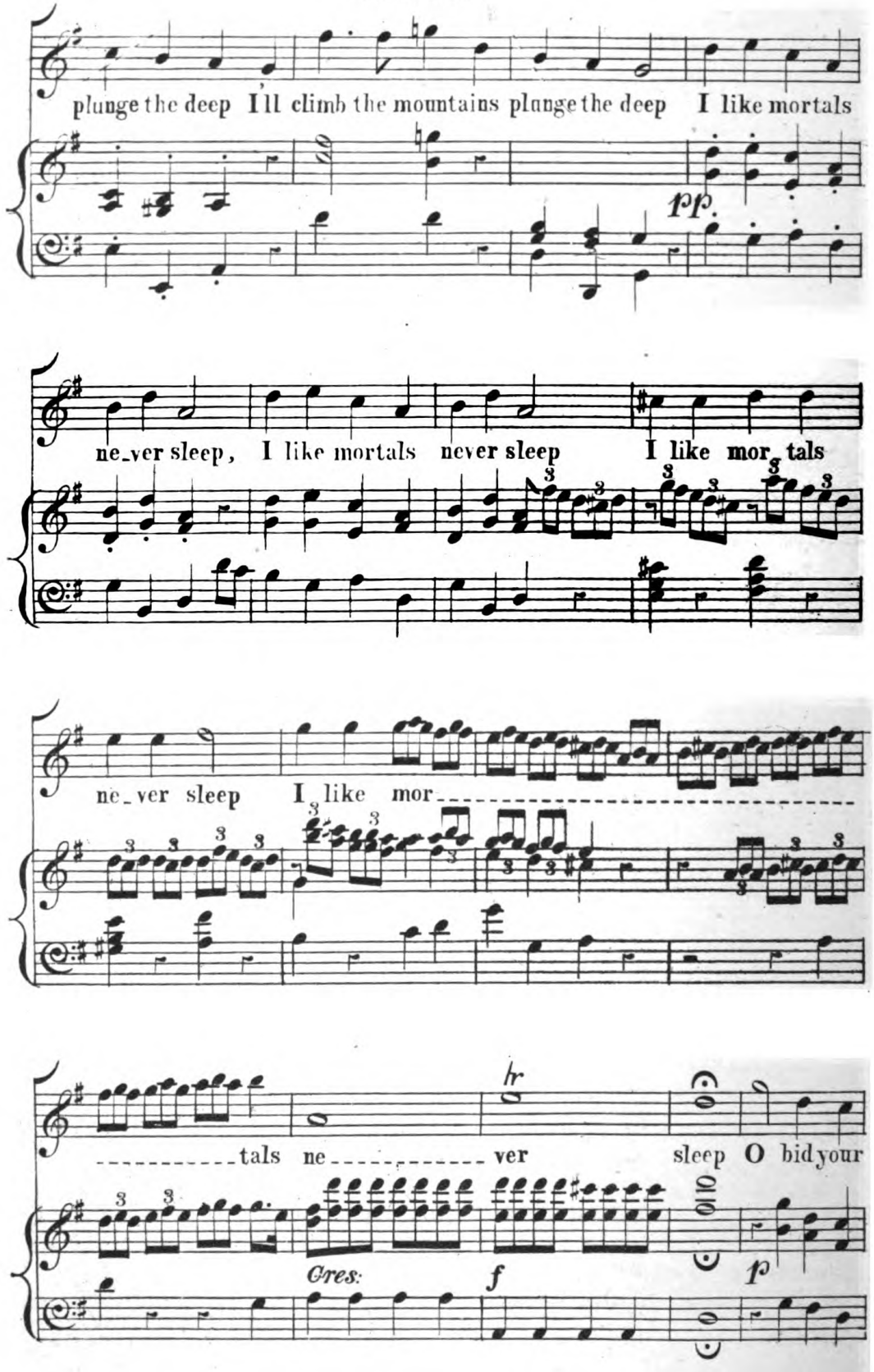


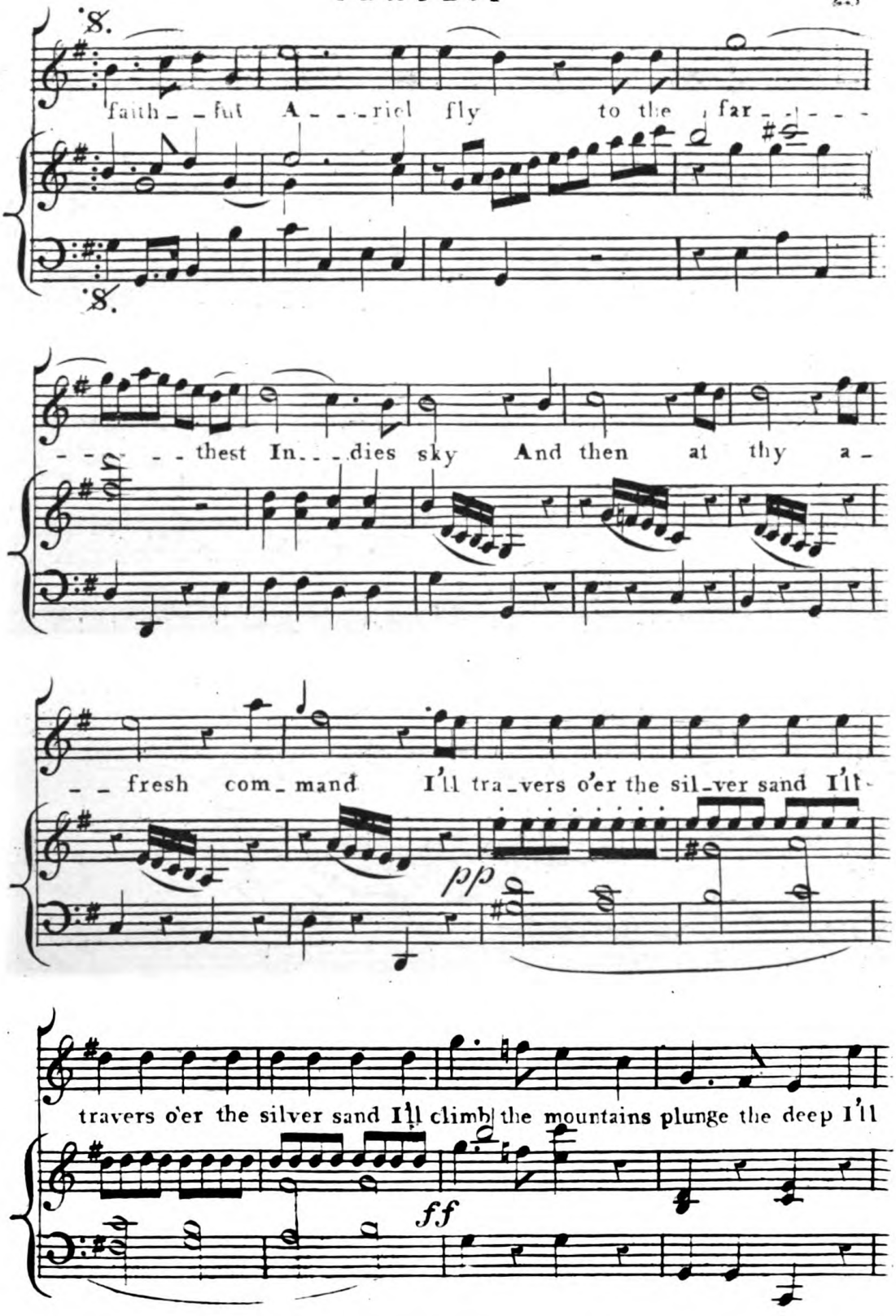

If of life you keep a care shake off slumber
shake off slumber shake off slum_ber and be_ware a_
_wake a_wake shake off slum_ber
and be_ware.
3

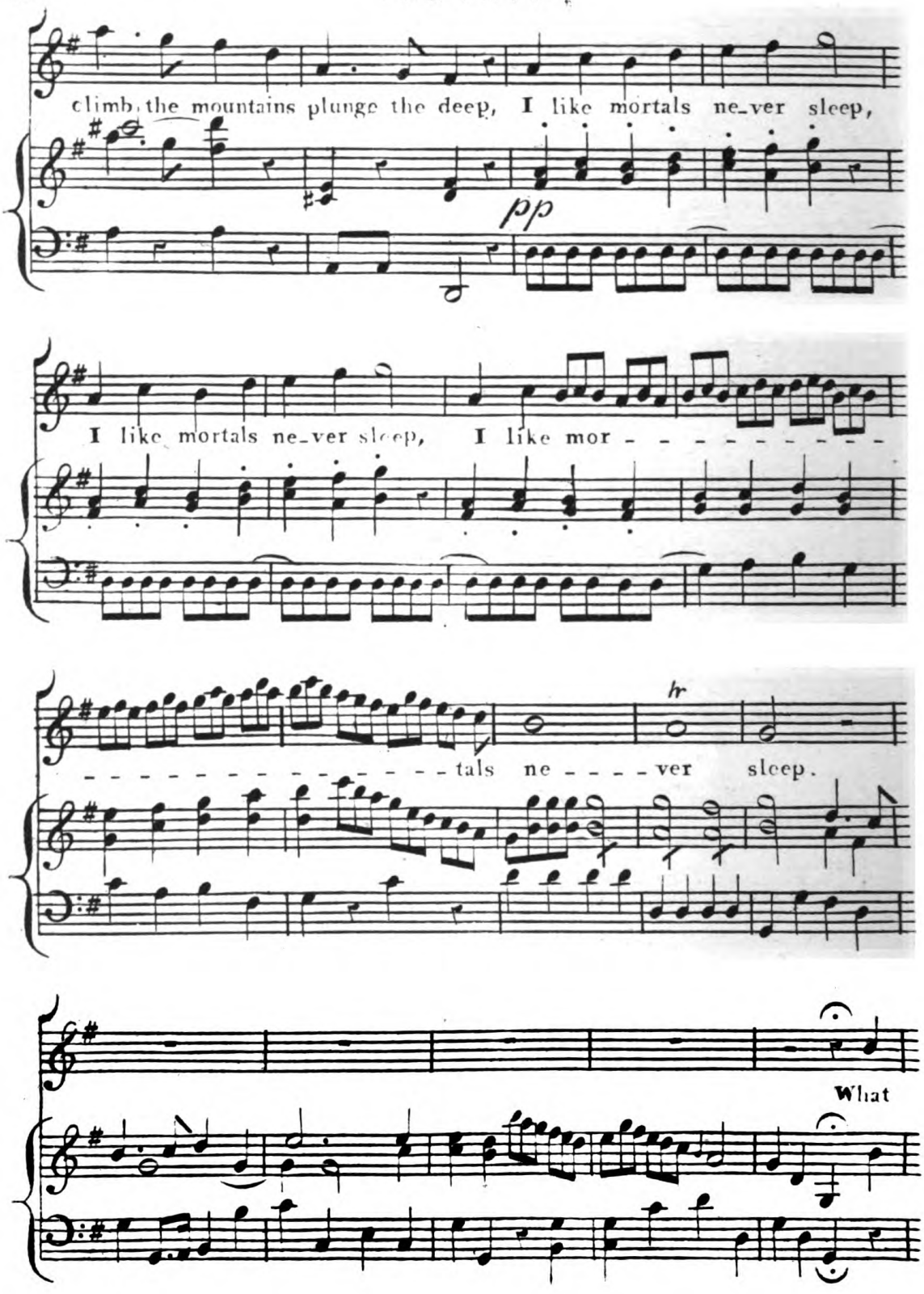
O BID YOUR FAITHFUL ARIEL FLY.

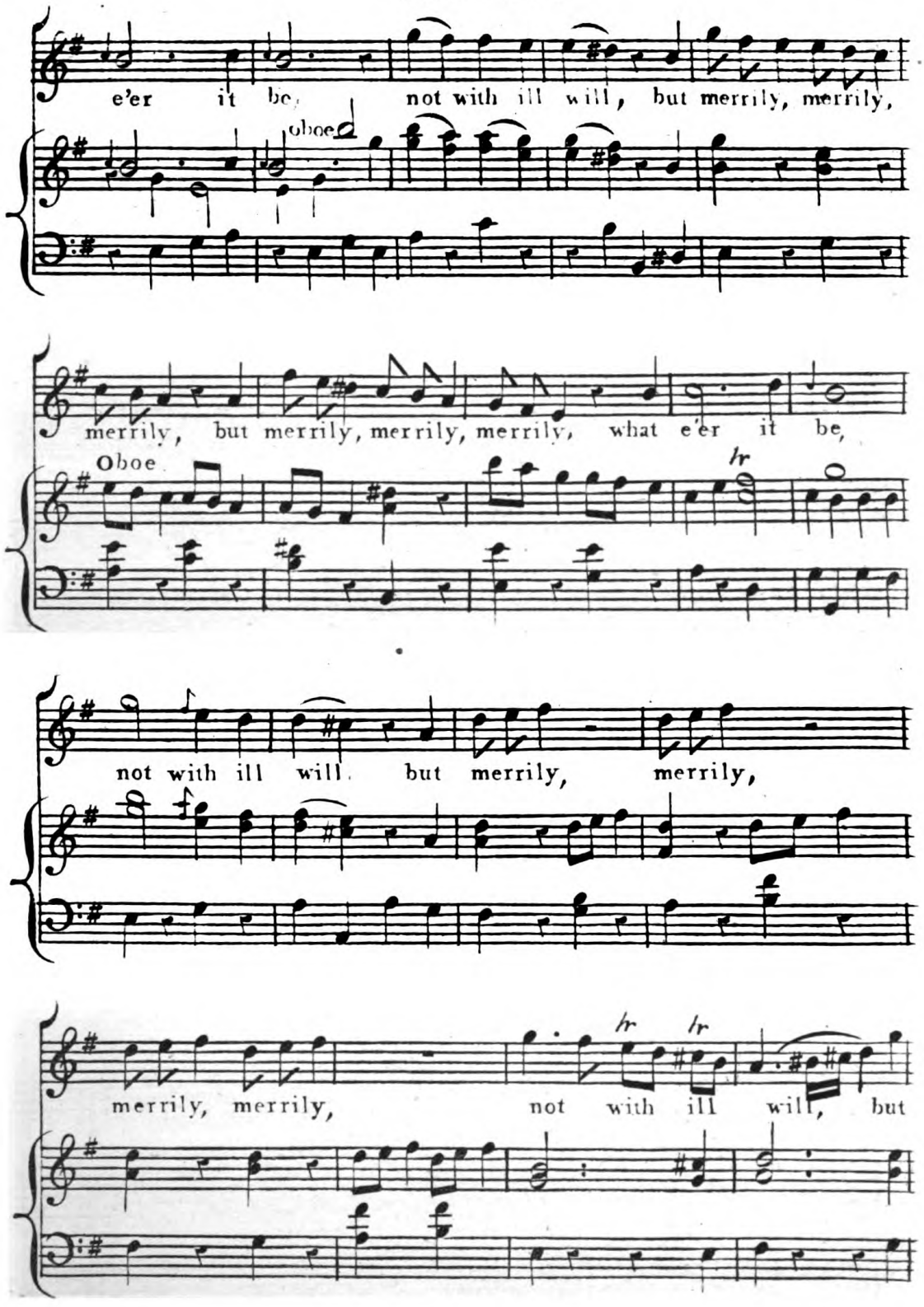


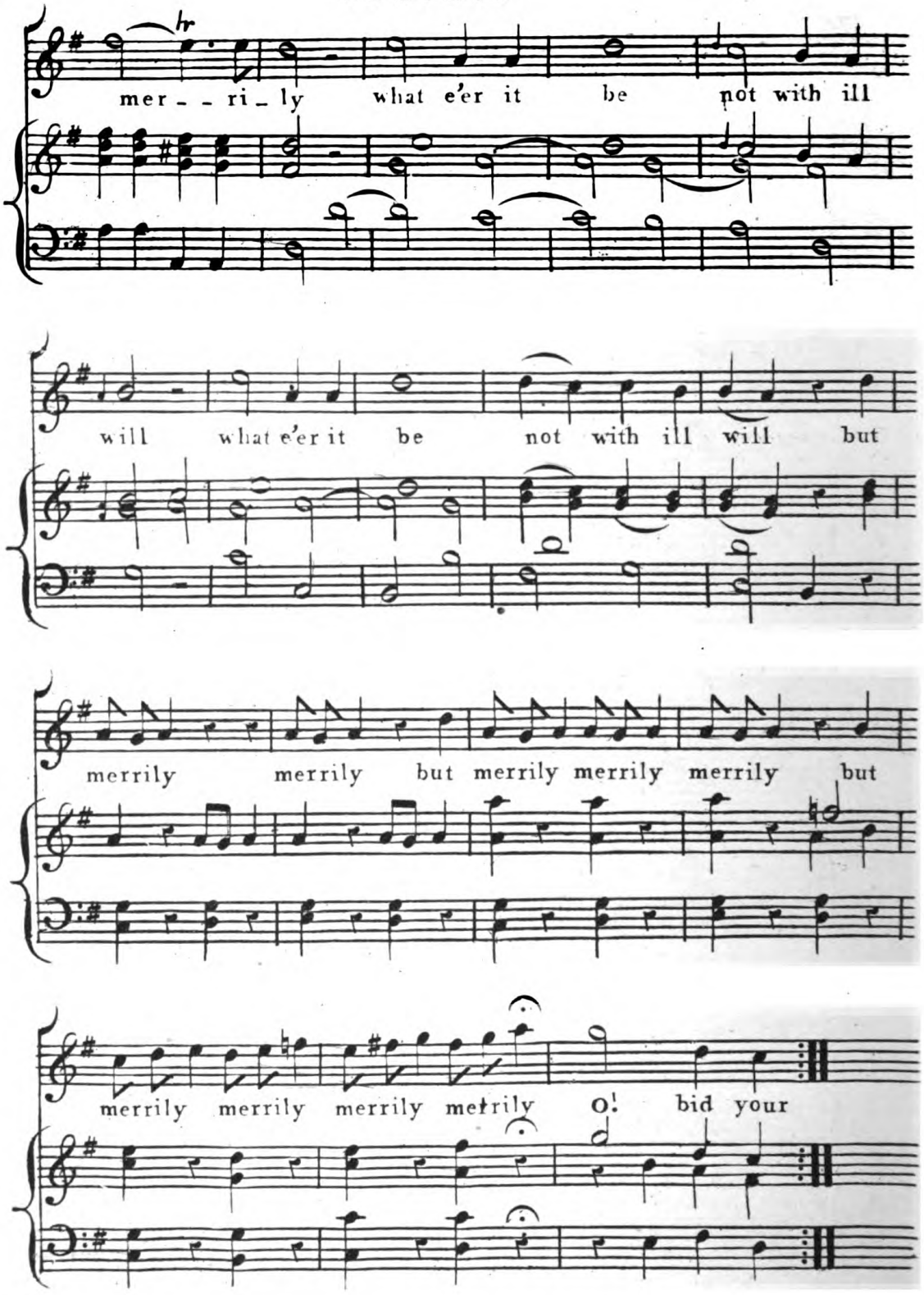

far thest In dias sky And then
thy a fresh command I'll tra
verse o'er the sil ver
hr hr
sand
I'll climb the mountain
hr hr


plunge the deep I'll climb the mountains plunge the deep I like mortals
pp.
ne_ver sleep, I like mortals never sleep I like mor tals
ne_ver sleep I like mor
tals ne ver sleep O bid your
Cres:
f
p


faith_ _ful A_ _ _riel fly to the far_ _ _ _
_ _ _ _thest In_ _ _dies sky And then at thy a_
_ _ fresh com_mand I'll tra_vers o'er the sil_ver sand I'll
pp
travers o'er the silver sand I'll climb the mountains plunge the deep I'll
ff


climb the mountains plunge the deep, I like mortals ne_ver sleep,
pp
I like mortals ne_ver sleep, I like mor - - - - - - - - - - -
- - - - - - - - - - - - - - - - - - tals ne - - - - ver sleep.
What

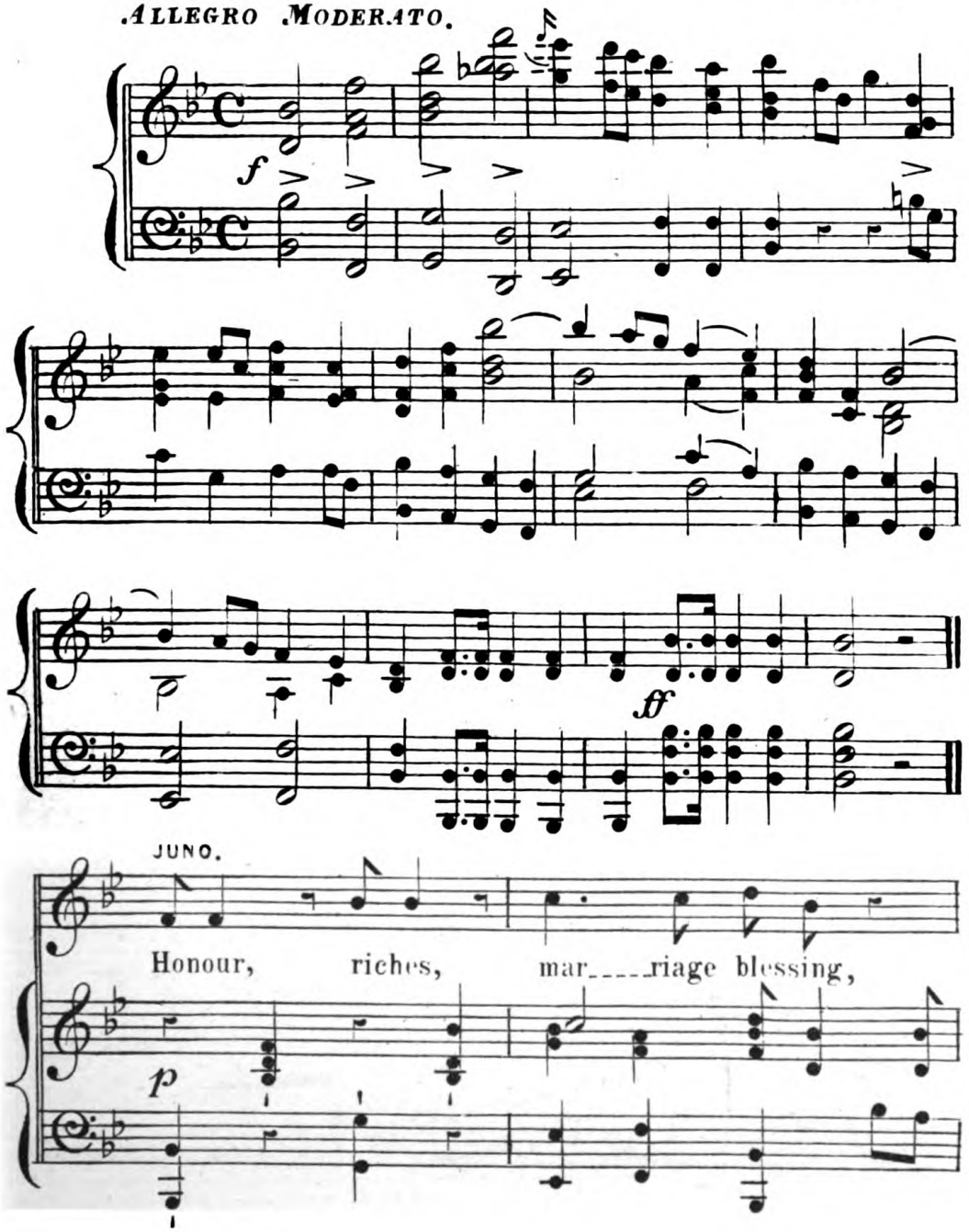

e'er it be, not with ill will, but merrily, merrily,
oboe
merrily, but merrily, merrily, merrily, what e'er it be,
Oboe
hr
not with ill will, but merrily, merrily,
merrily, merrily, not with ill will, but
hr
hr

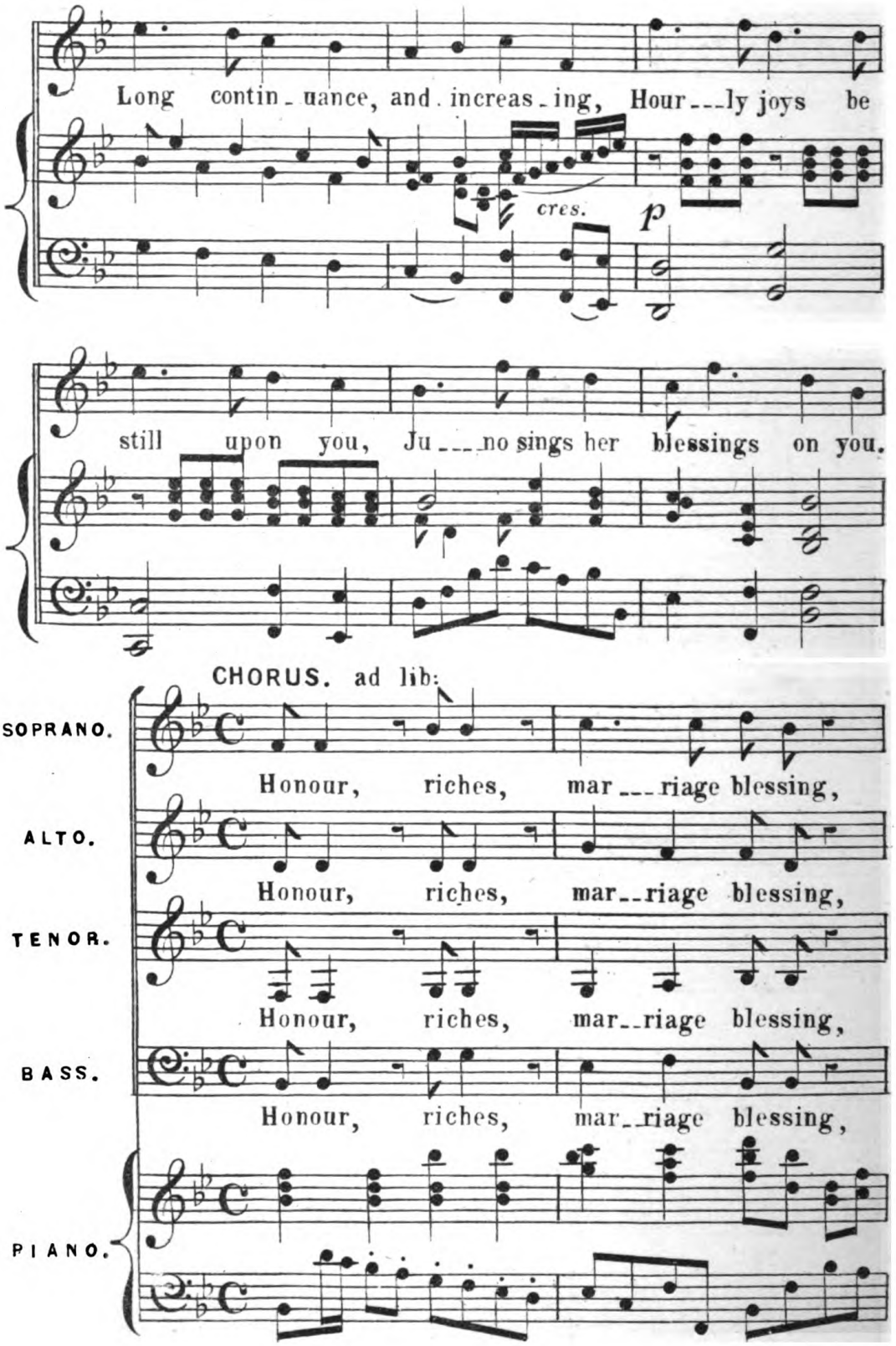

mer - - ri - ly what e'er it be not with ill
will what e'er it be not with ill will but
merrily merrily but merrily merrily merrily but
merrily merrily merrily merrily O! bid your

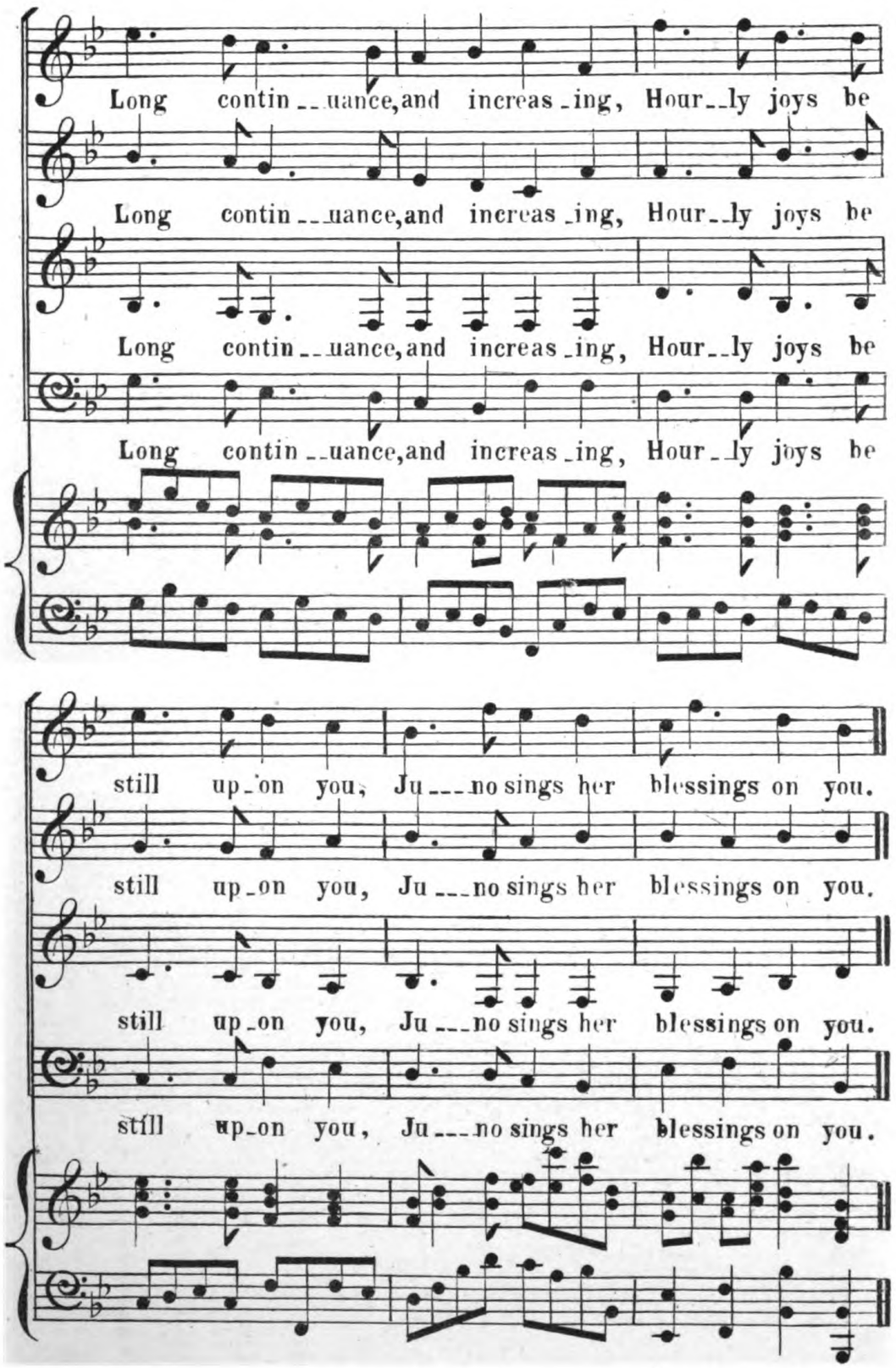
HONOUR, RICHES, MARRIAGE BLESSING.

JUNO, CERES & CHORUS.

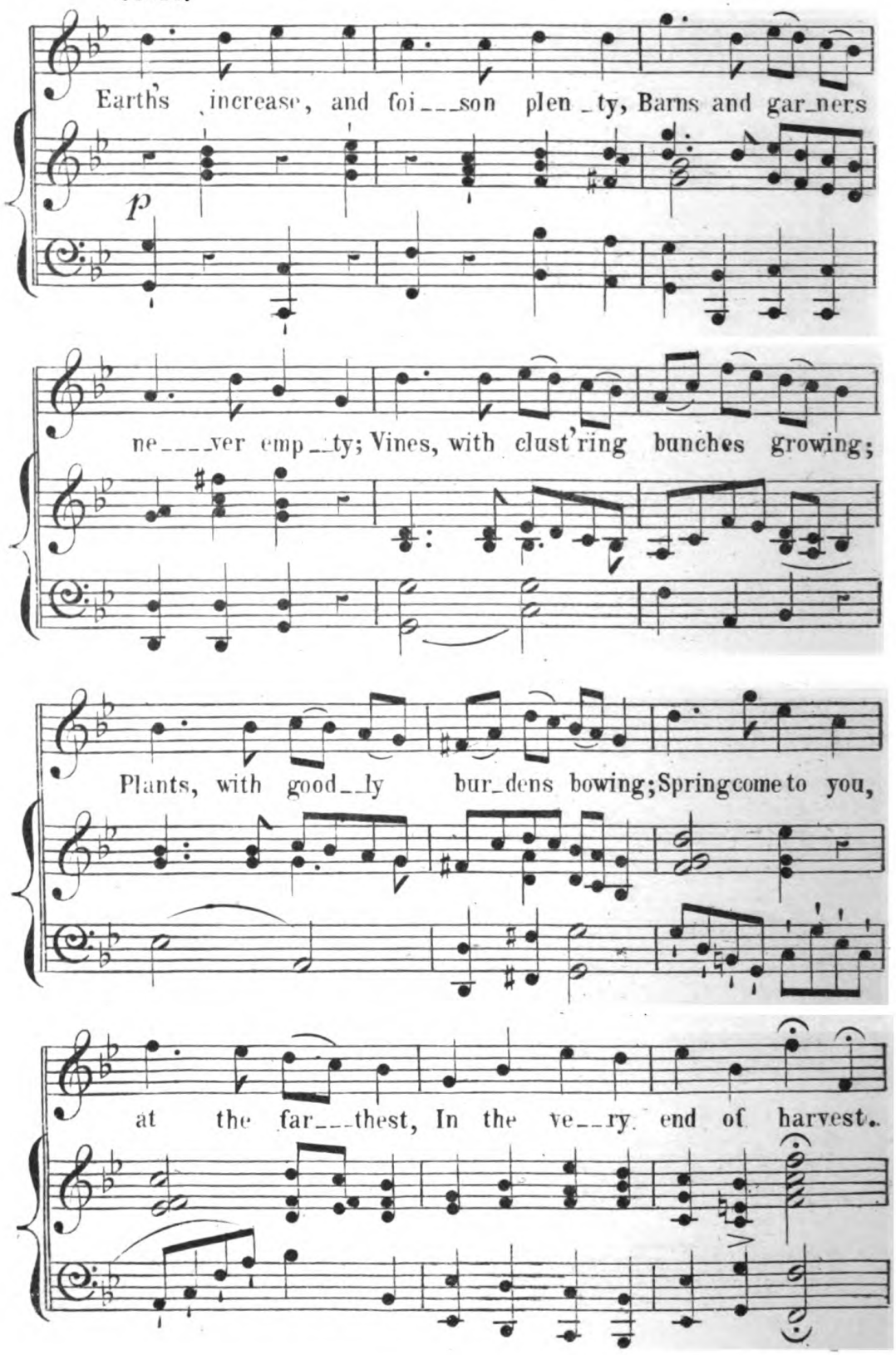
T. COOKE.

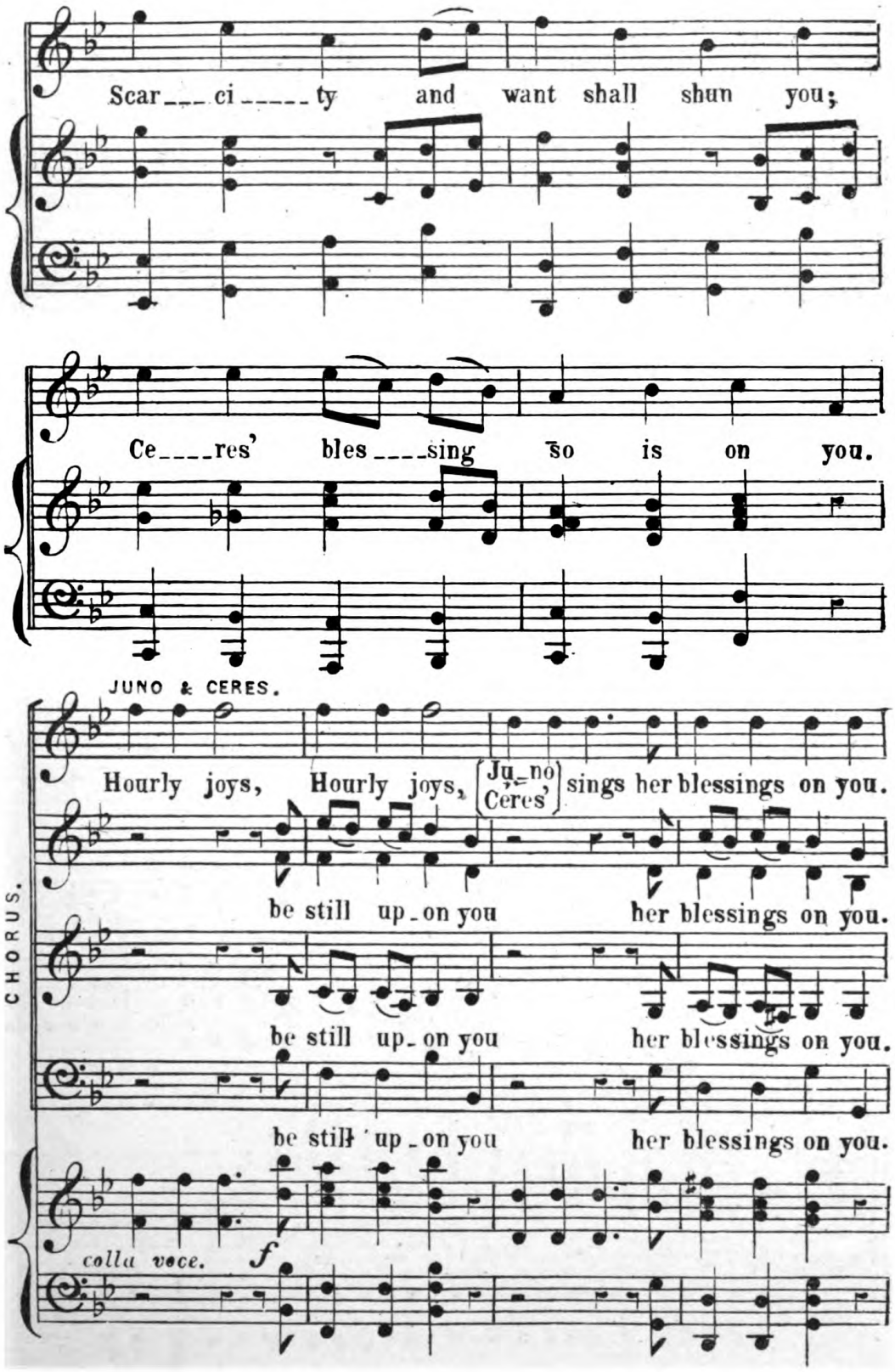


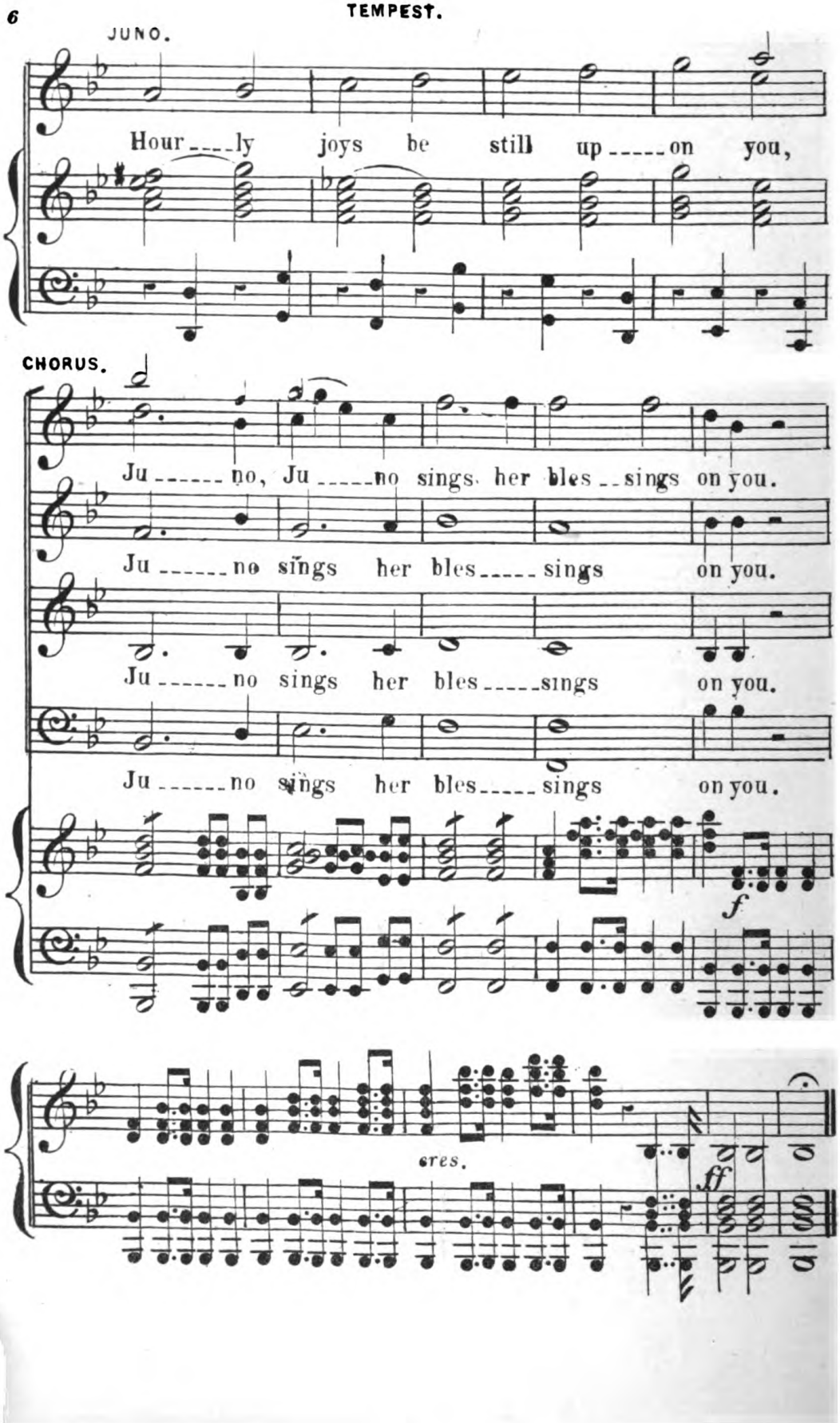

Long contin_uance, and increas_ing, Hour___ly joys be
cres.
p
still upon you, Ju___no sings her blessings on you.
CHORUS. ad lib:
SOPRANO.
Honour, riches, mar___riage blessing,
ALTO.
Honour, riches, mar__riage blessing,
TENOR.
Honour, riches, mar__riage blessing,
BASS.
Honour, riches, mar__riage blessing,
PIANO.


Long contin__uance, and increas_ing, Hour__ly joys be
Long contin__uance, and increas_ing, Hour__ly joys be
Long contin__uance, and increas_ing, Hour__ly joys be
Long contin__uance, and increas_ing, Hour__ly joys be
still up_on you, Ju___no sings her blessings on you.
still up_on you, Ju___no sings her blessings on you.
still up_on you, Ju___no sings her blessings on you.
still up_on you, Ju___no sings her blessings on you.

CERES.


Earth's increase, and foi___son plen_ty, Barns and gar_ners
p
ne____ver emp_ty; Vines, with clust'ring bunches growing;
Plants, with good_ly bur_dens bowing; Springcome to you,
at the far___thest, In the ve__ry end of harvest.

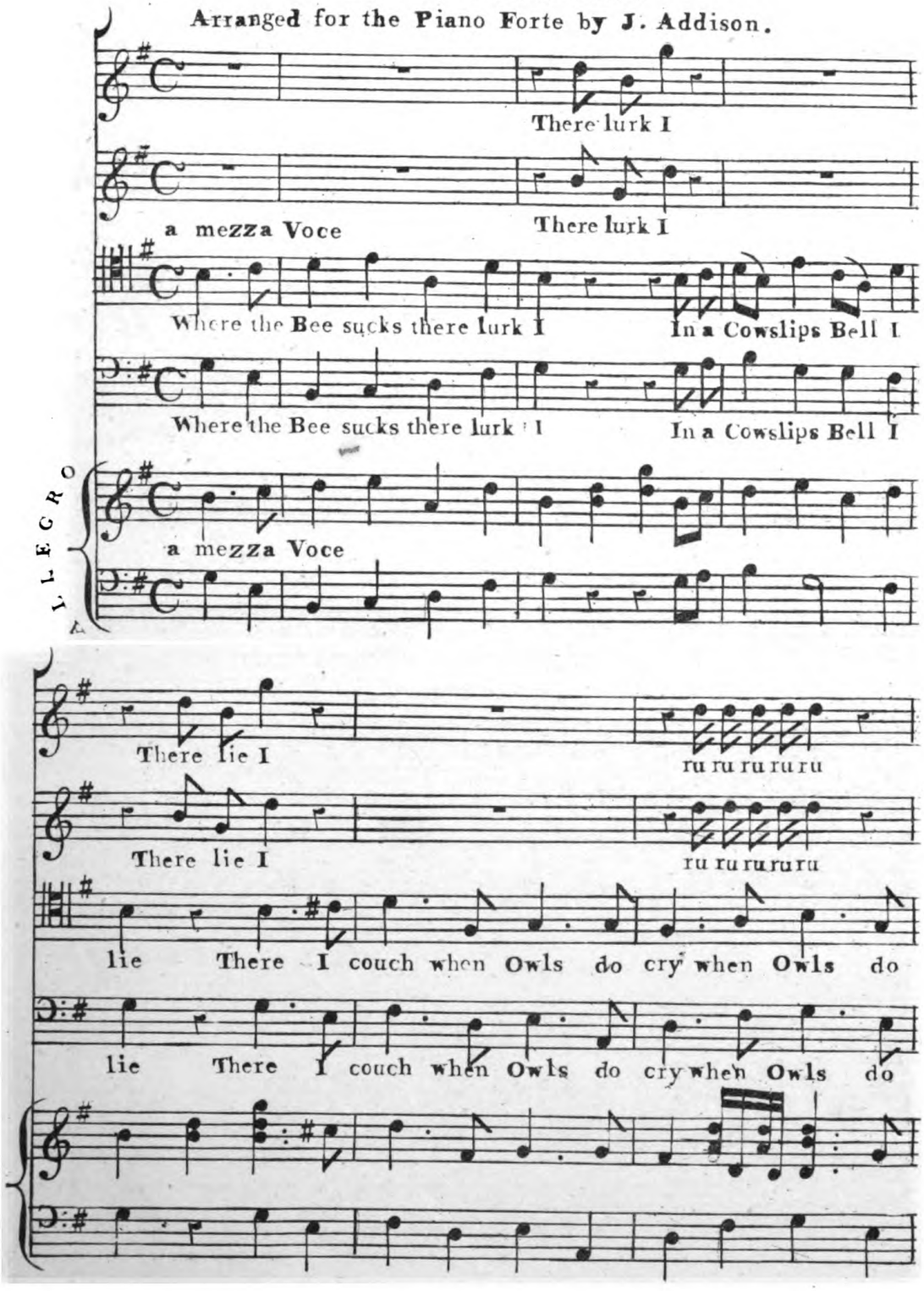

Scar___ci_____ty and want shall shun you;
Ce____res' bles____sing so is on you.
JUNO & CERES.
Hourly joys, Hourly joys, Ju_no / Ceres' sings her blessings on you.
CHORUS.
be still up_on you her blessings on you.
be still up_on you her blessings on you.
be still up_on you her blessings on you.
colla voce.
f

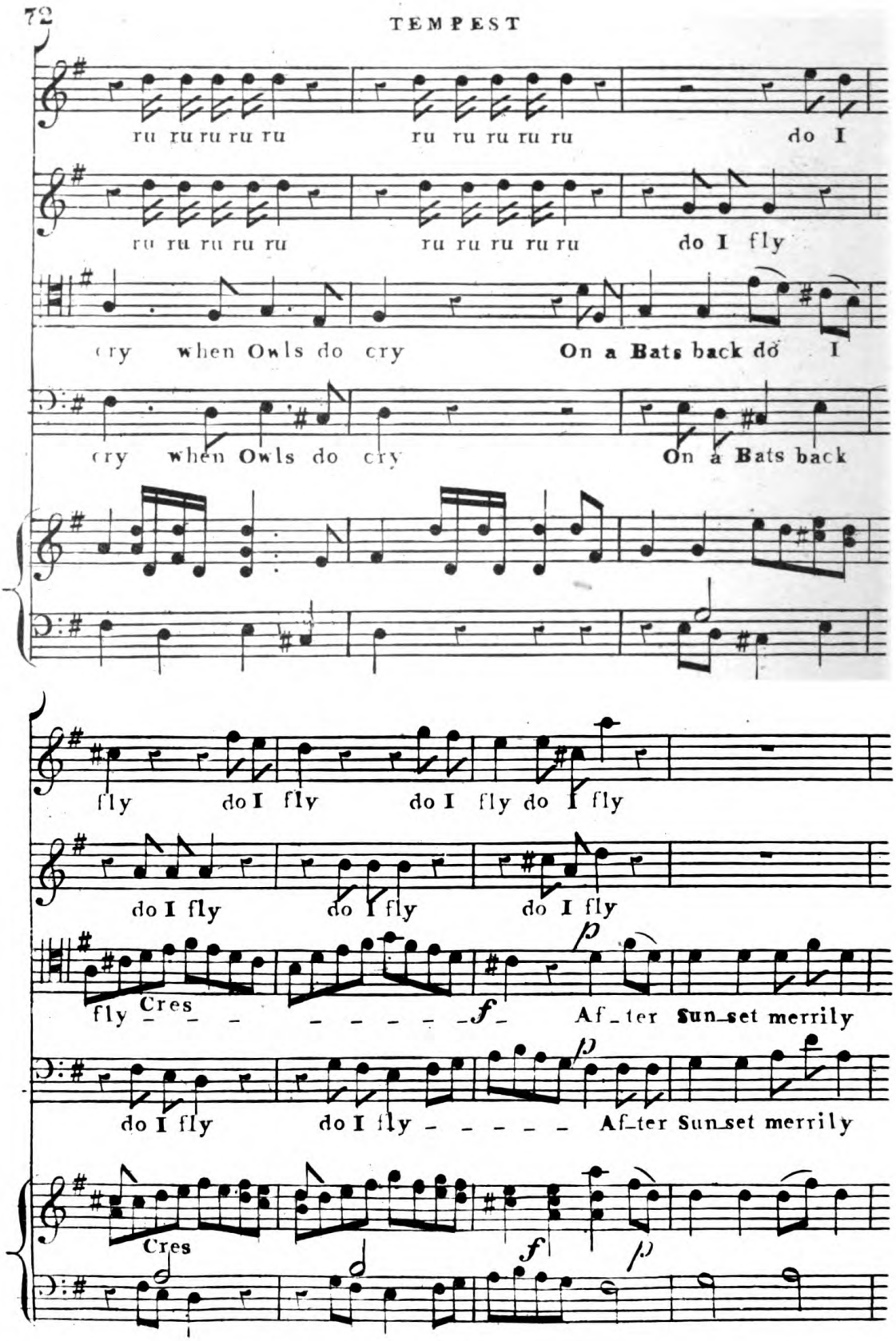

JUNO.
Hour ly joys be still up on you,
CHORUS.
Ju no, Ju no sings her bles sings on you.
Ju no sings her bles sings on you.
Ju no sings her bles sings on you.
Ju no sings her bles sings on you.
f
cres.
ff

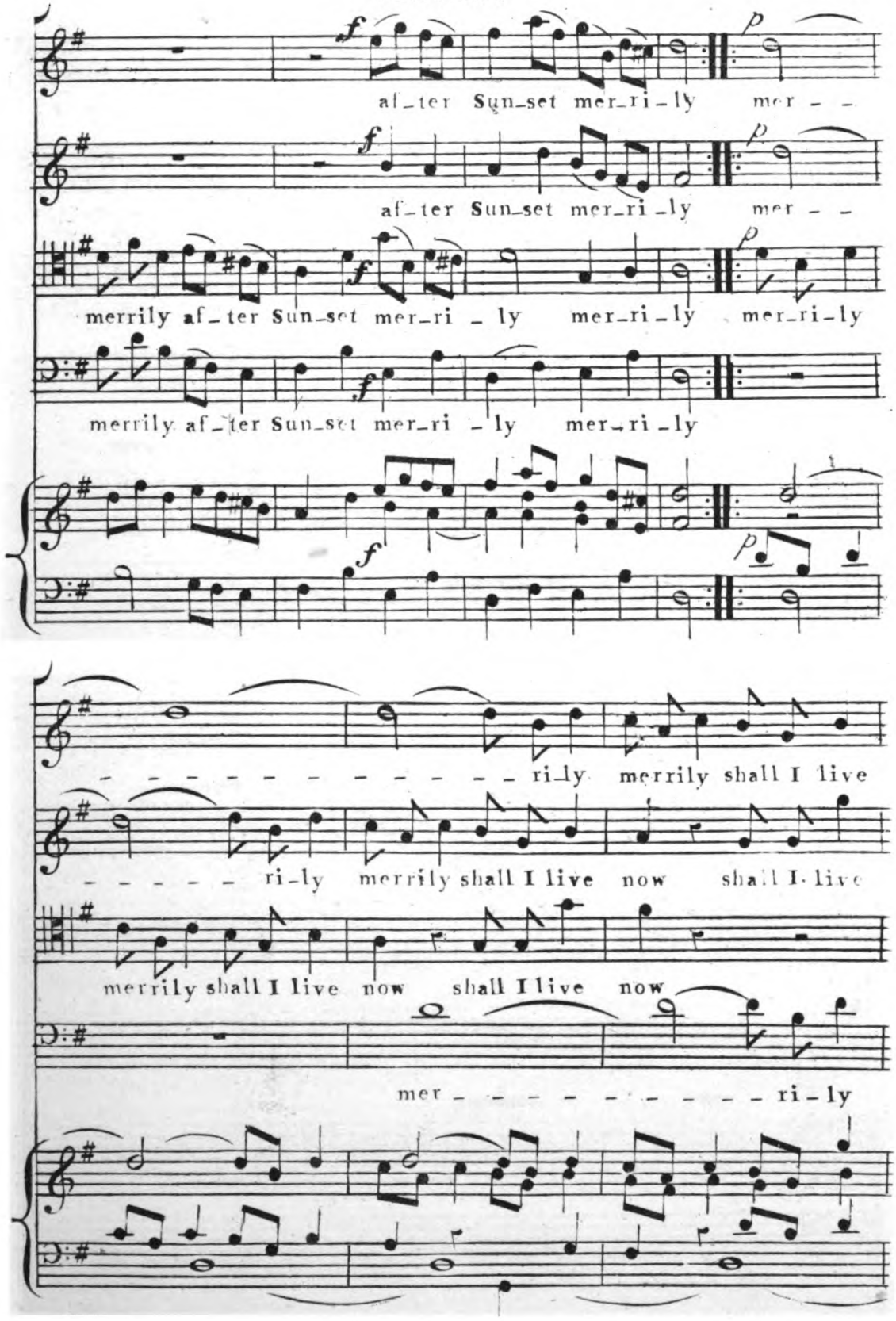
FINALE

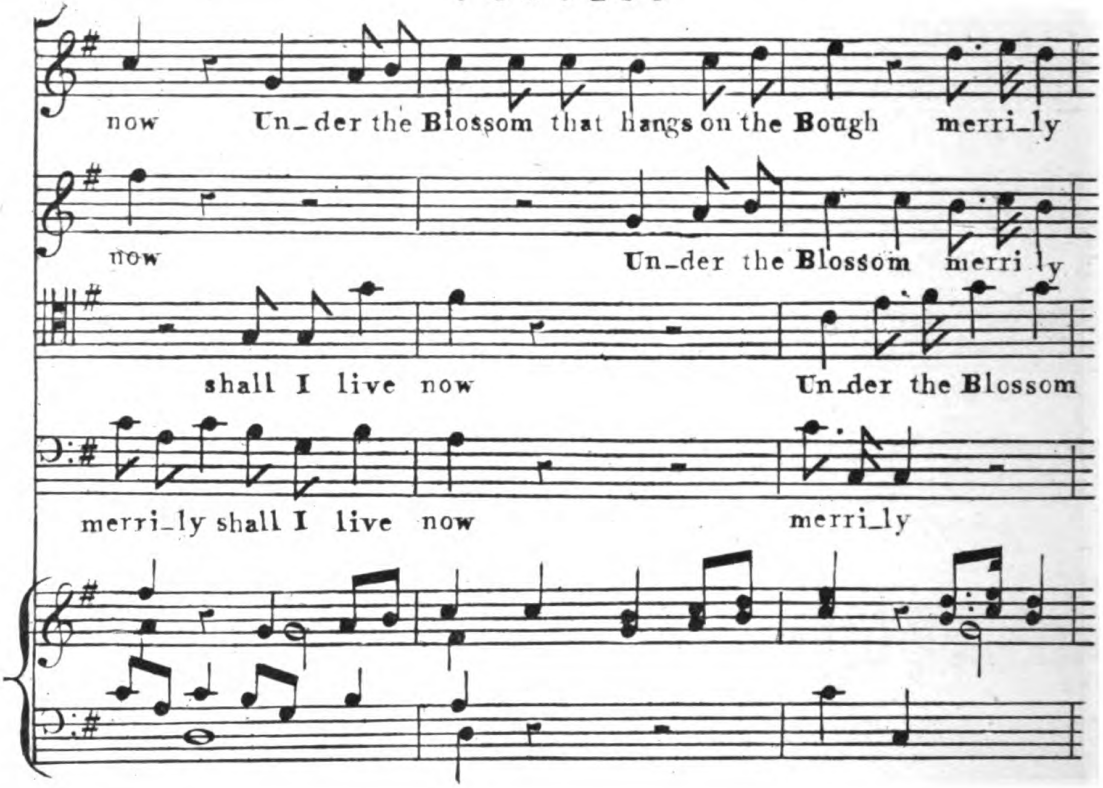
QUARTETT HARMONIZED BY W. JACKSON.

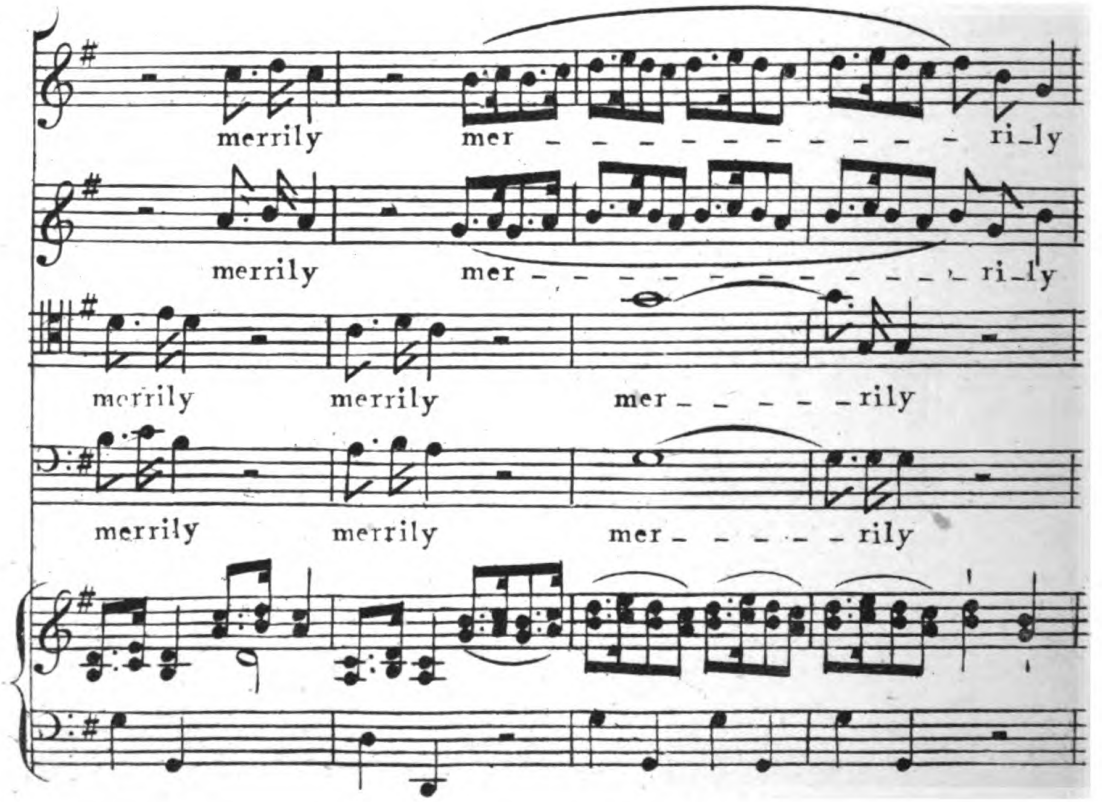
Arranged for the Piano Forte by J. Addison.

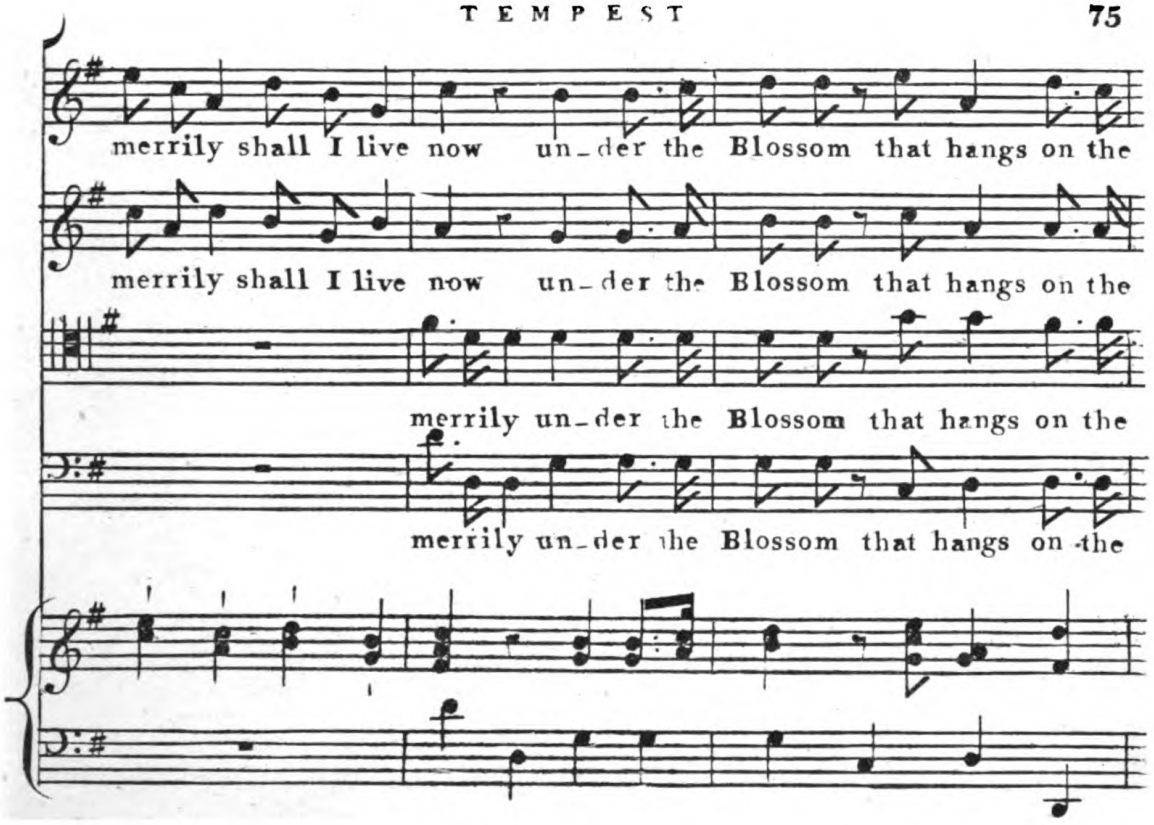


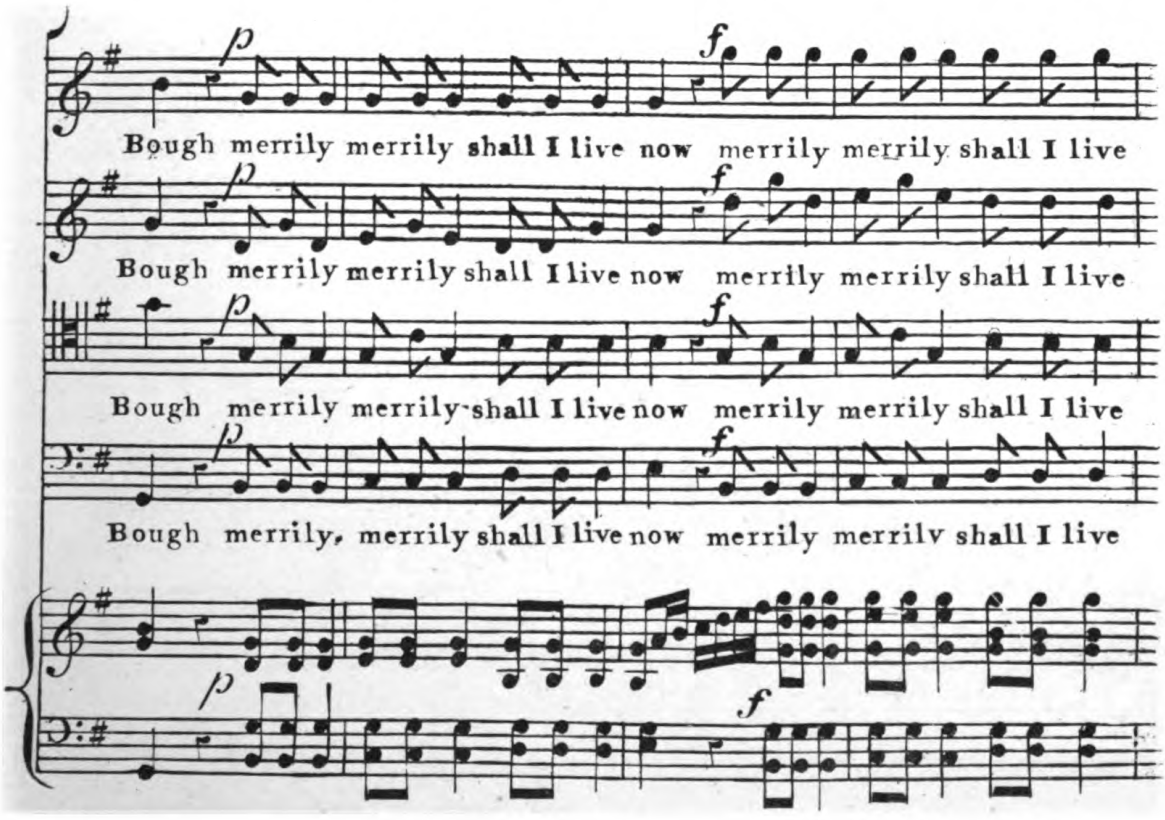

ru ru ru ru ru
ru ru ru ru ru
do I
ru ru ru ru ru
ru ru ru ru ru
do I fly
cry when Owls do cry
On a Bats back do I
cry when Owls do cry
On a Bats back
fly do I fly do I fly do I fly
do I fly do I fly do I fly
fly Cres
f
Af_ter Sun_set merrily
do I fly
do I fly
Af_ter Sun_set merrily
Cres
f

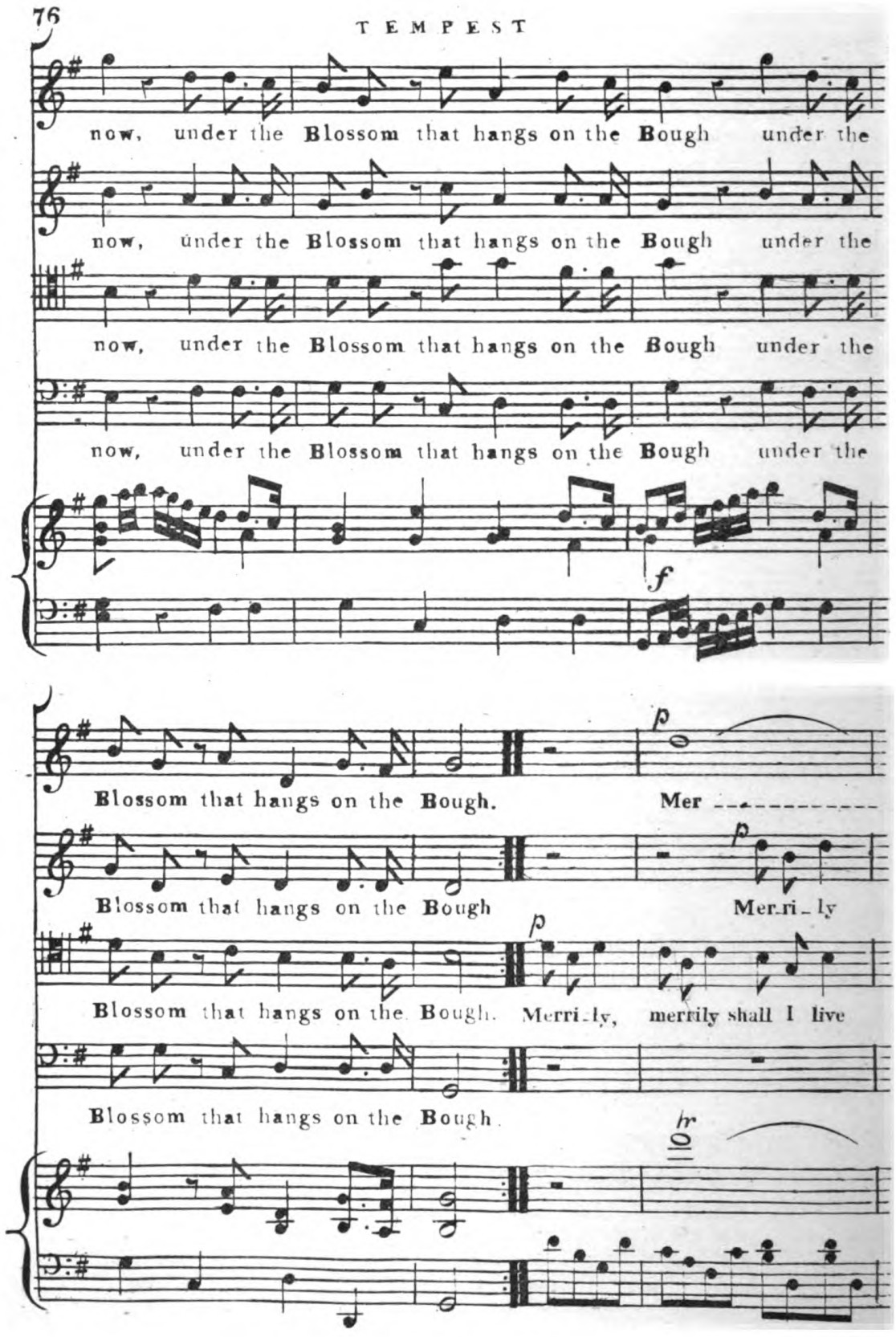

f
p
af_ter Sun_set mer_ri_ly mer _ _
af_ter Sun_set mer_ri_ly mer _ _
merrily af_ter Sun_set mer_ri _ ly mer_ri_ly mer_ri_ly
merrily af_ter Sun_set mer_ri _ ly mer_ri_ly
ri_ly merrily shall I live
ri_ly merrily shall I live now shall I live
merrily shall I live now shall I live now
mer _ _ _ _ _ _ _ _ _ ri_ly

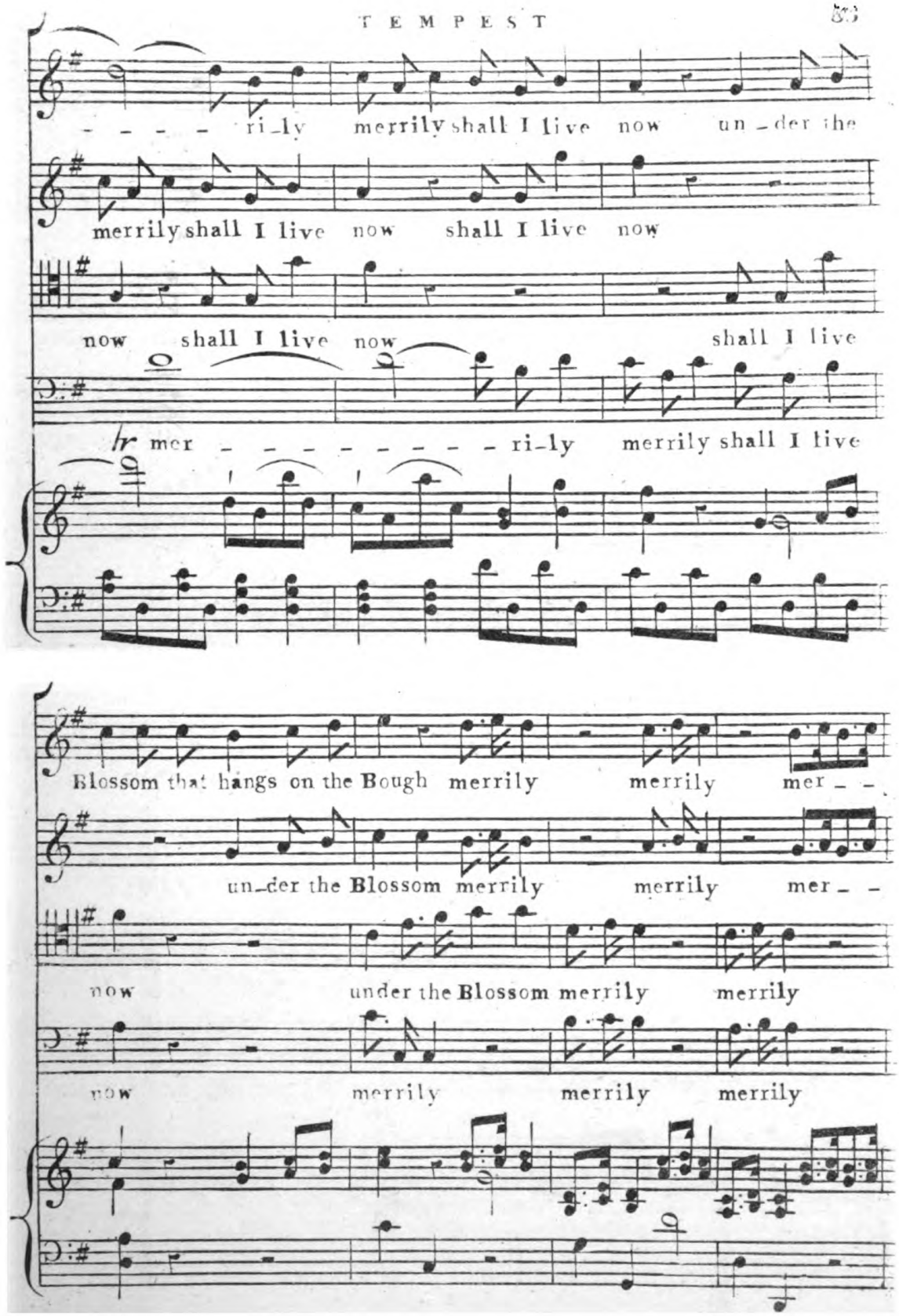

now Un_der the Blossom that hangs on the Bough merri_ly
now Un_der the Blossom merri ly
shall I live now Un_der the Blossom
merri_ly shall I live now merri_ly

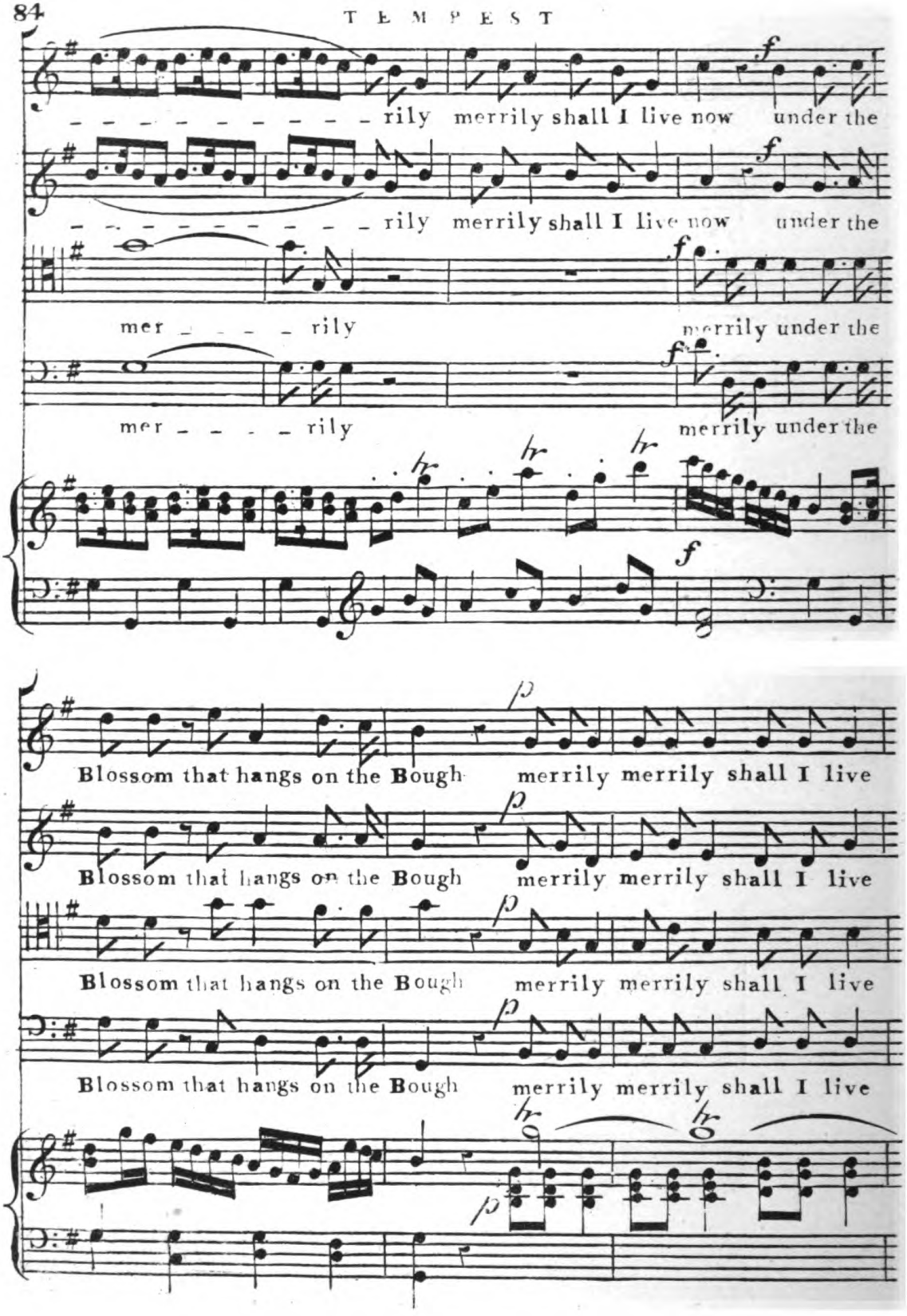

merrily mer ri_ly
merrily mer ri_ly
merrily merrily mer rily
merrily merrily mer rily

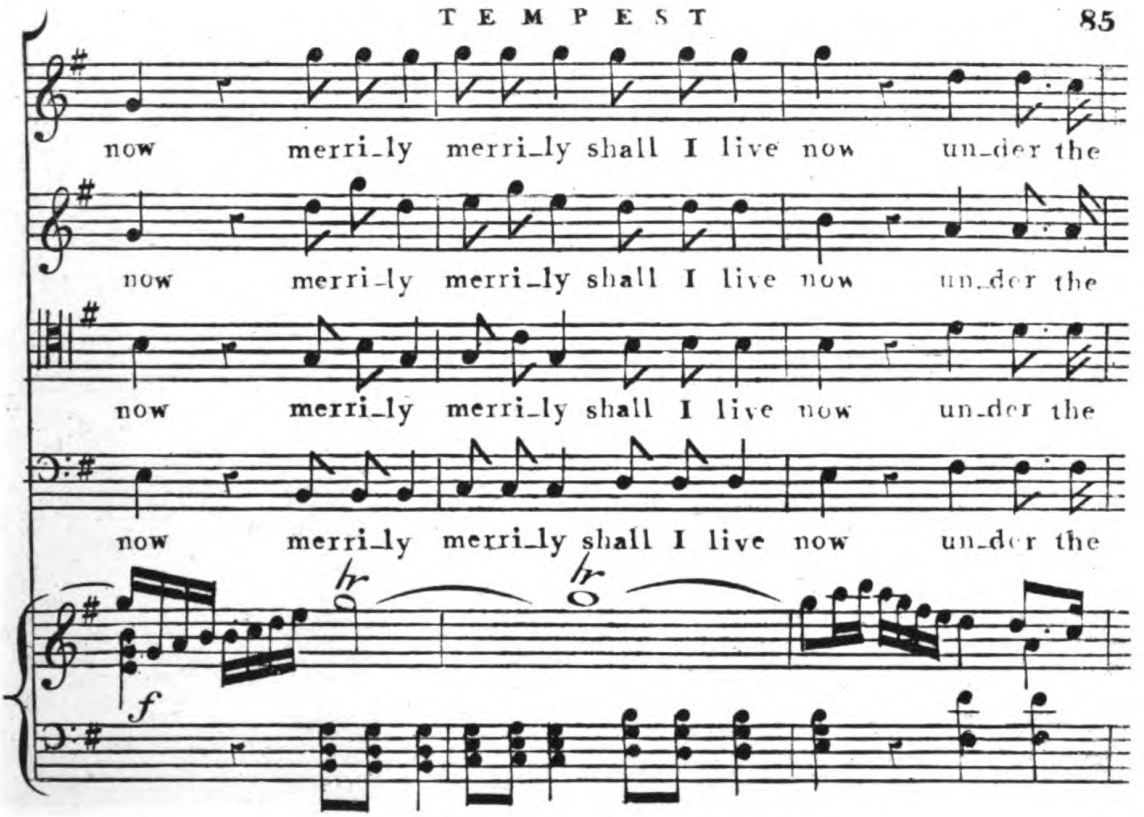

merrily shall I live now un-der the Blossom that hangs on the
merrily shall I live now un-der the Blossom that hangs on the
merrily un-der the Blossom that hangs on the
merrily un-der the Blossom that hangs on the

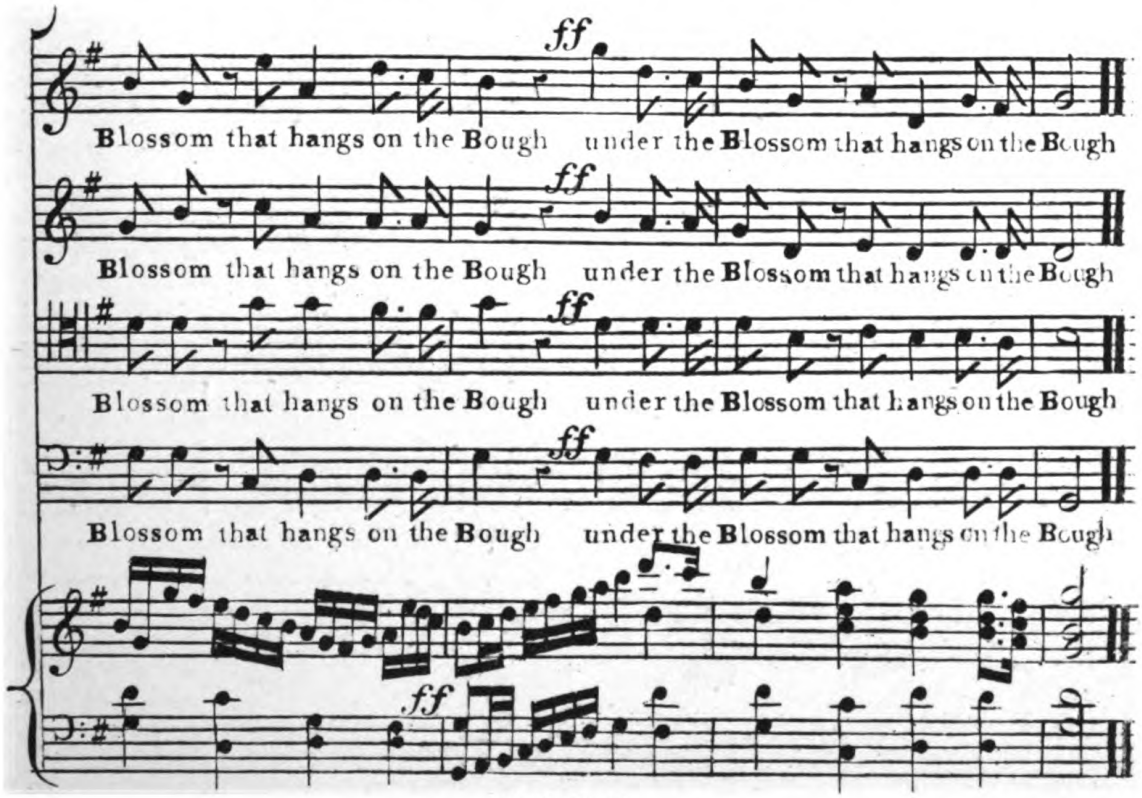

Bough merrily merrily shall I live now merrily merrily shall I live
Bough merrily merrily shall I live now merrily merrily shall I live
Bough merrily merrily shall I live now merrily merrily shall I live
Bough merrily, merrily shall I live now merrily merrily shall I live


now, under the Blossom that hangs on the Bough under the
now, under the Blossom that hangs on the Bough under the
now, under the Blossom that hangs on the Bough under the
now, under the Blossom that hangs on the Bough under the
f
Blossom that hangs on the Bough.
Mer
p
Blossom that hangs on the Bough
Merri_ly
p
Blossom that hangs on the Bough. Merri_ly, merrily shall I live
Blossom that hangs on the Bough.
hr


ri-ly merrily shall I live now un-der the
merrily shall I live now shall I live now
now shall I live now shall I live
hr mer - - - - - - - - - ri-ly merrily shall I live
Blossom that hangs on the Bough merrily merrily mer - -
un-der the Blossom merrily merrily mer - -
now under the Blossom merrily merrily
now merrily merrily merrily


rily merrily shall I live now under the
rily merrily shall I live now under the
mer rily
merrily under the
mer rily
merrily under the
Blossom that hangs on the Bough merrily merrily shall I live
Blossom that hangs on the Bough merrily merrily shall I live
Blossom that hangs on the Bough merrily merrily shall I live
Blossom that hangs on the Bough merrily merrily shall I live


now merri_ly merri_ly shall I live now un_der the
now merri_ly merri_ly shall I live now un_der the
now merri_ly merri_ly shall I live now un_der the
now merri_ly merri_ly shall I live now un_der the
hr
hr
f


ff
Blossom that hangs on the Bough under the Blossom that hangs on the Bough
Blossom that hangs on the Bough under the Blossom that hangs on the Bough
Blossom that hangs on the Bough under the Blossom that hangs on the Bough
Blossom that hangs on the Bough under the Blossom that hangs on the Bough
ff

FINE

THE

Vocal Music

TO

SHAKESPEARE'S PLAYS.

Midsummer Night's Dream.

THOMAS HAILES LACY.

Publisher of Theatrical Music,

89, STRAND, LONDON, W.C.

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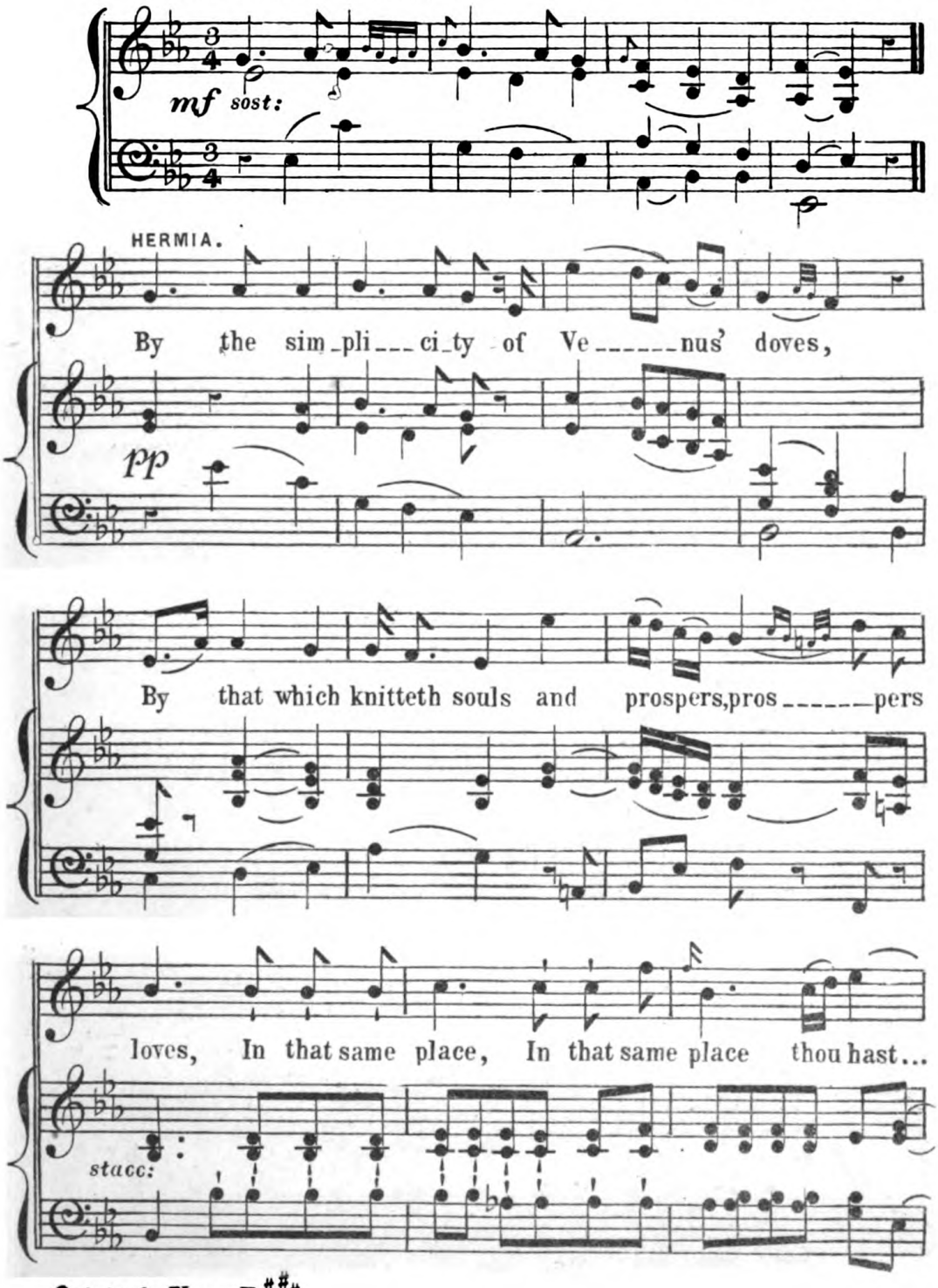
BY THE SIMPLICITY OF VENUS' DOVES.

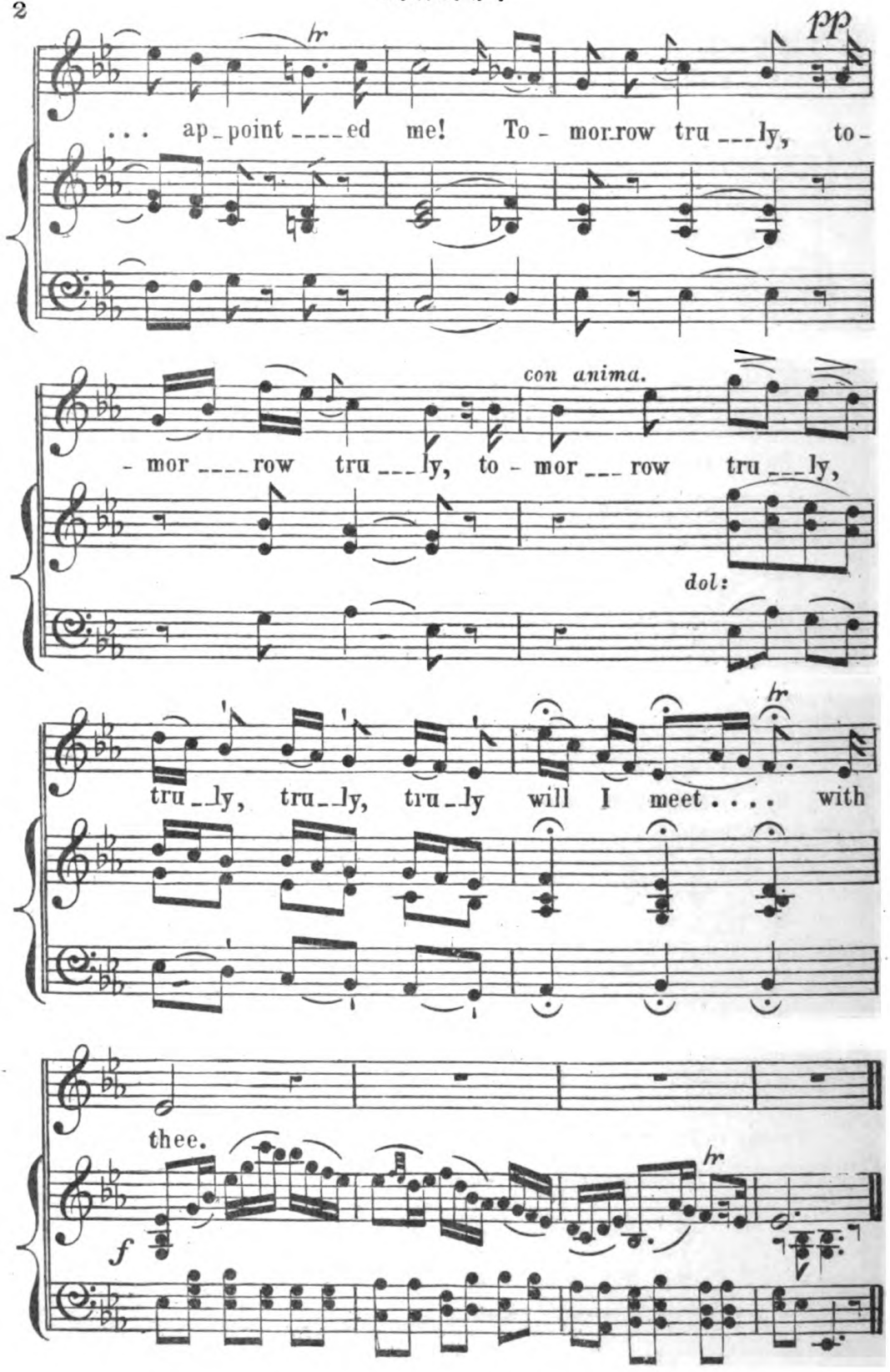
ACT I. SCENE I. *Hermia.* – I swear to you by Cupid's strongest bow.

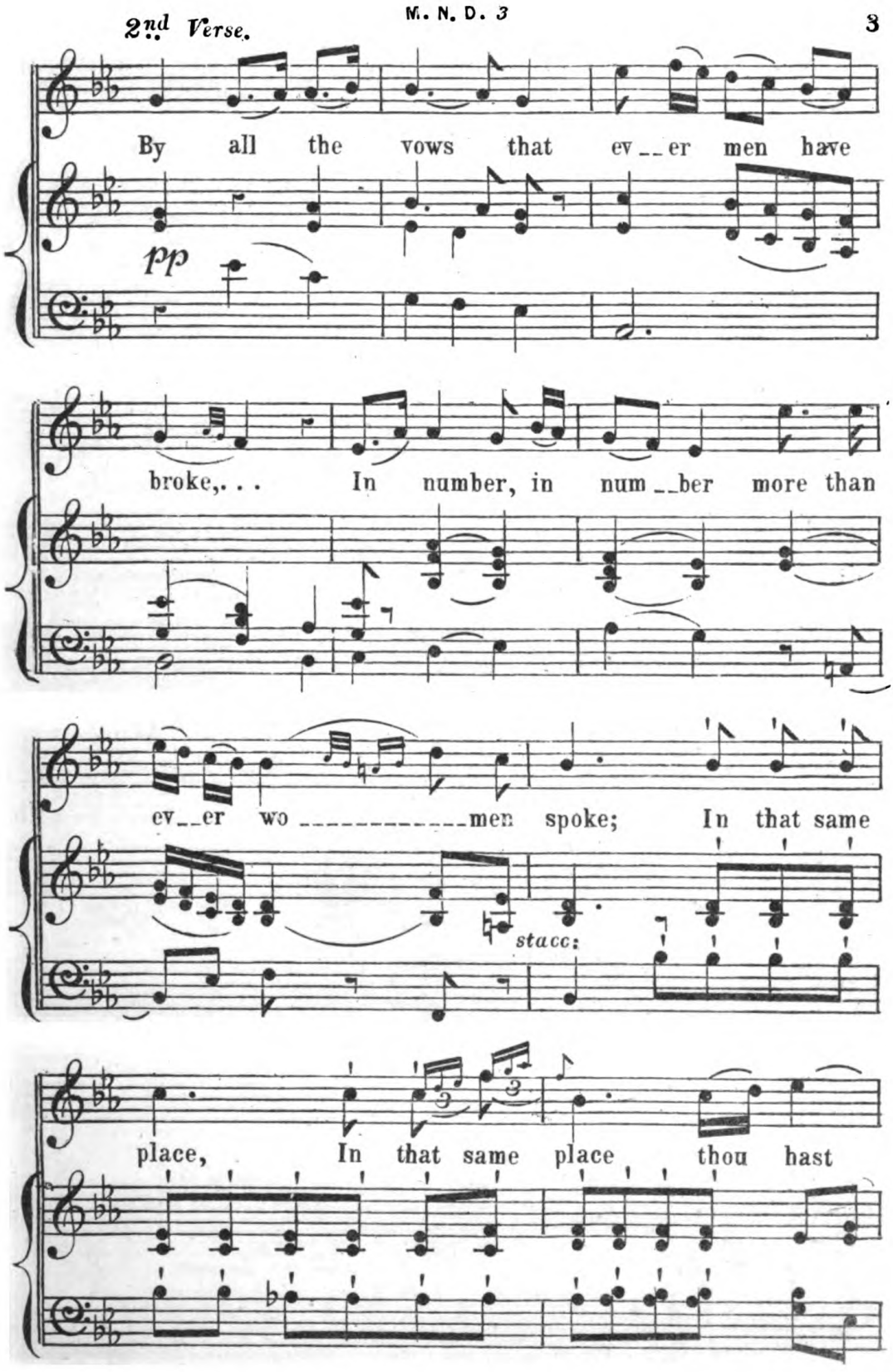
SIR H.R.BISHOP.

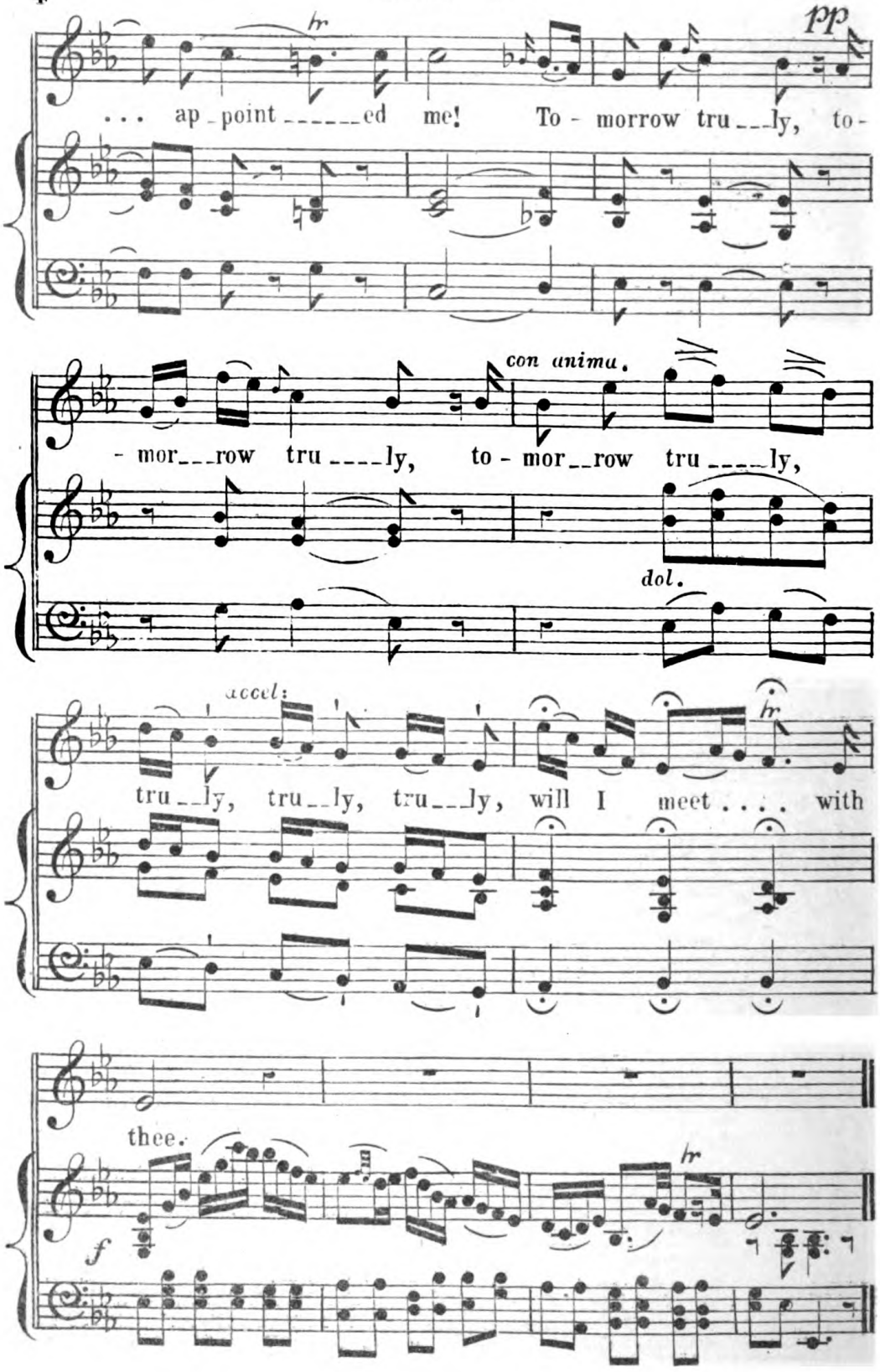
ANDANTE AMOROSO.



Original Key $E^{\sharp\sharp\sharp}$


hr
pp
. . . ap_point____ed me! To - mor_row tru___ly, to -
con anima.
- mor____row tru___ly, to - mor___row tru___ly,
dol:
hr
tru_ly, tru_ly, tru_ly will I meet . . . . with
thee.
f
hr

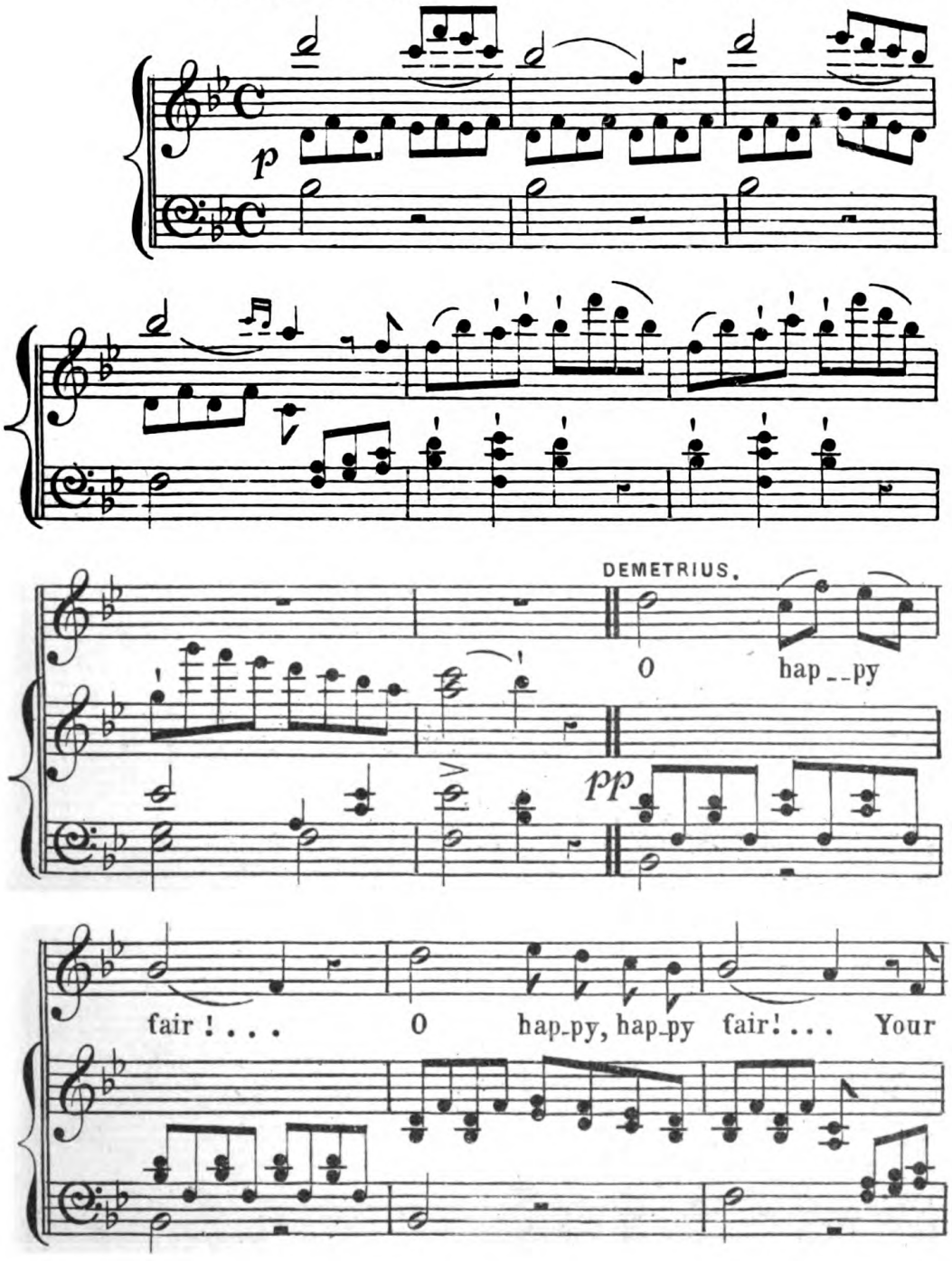

2nd Verse.
By all the vows that ev__er men have
pp
broke,... In number, in num__ber more than
ev__er wo _____ men spoke; In that same
stacc:
place, In that same place thou hast

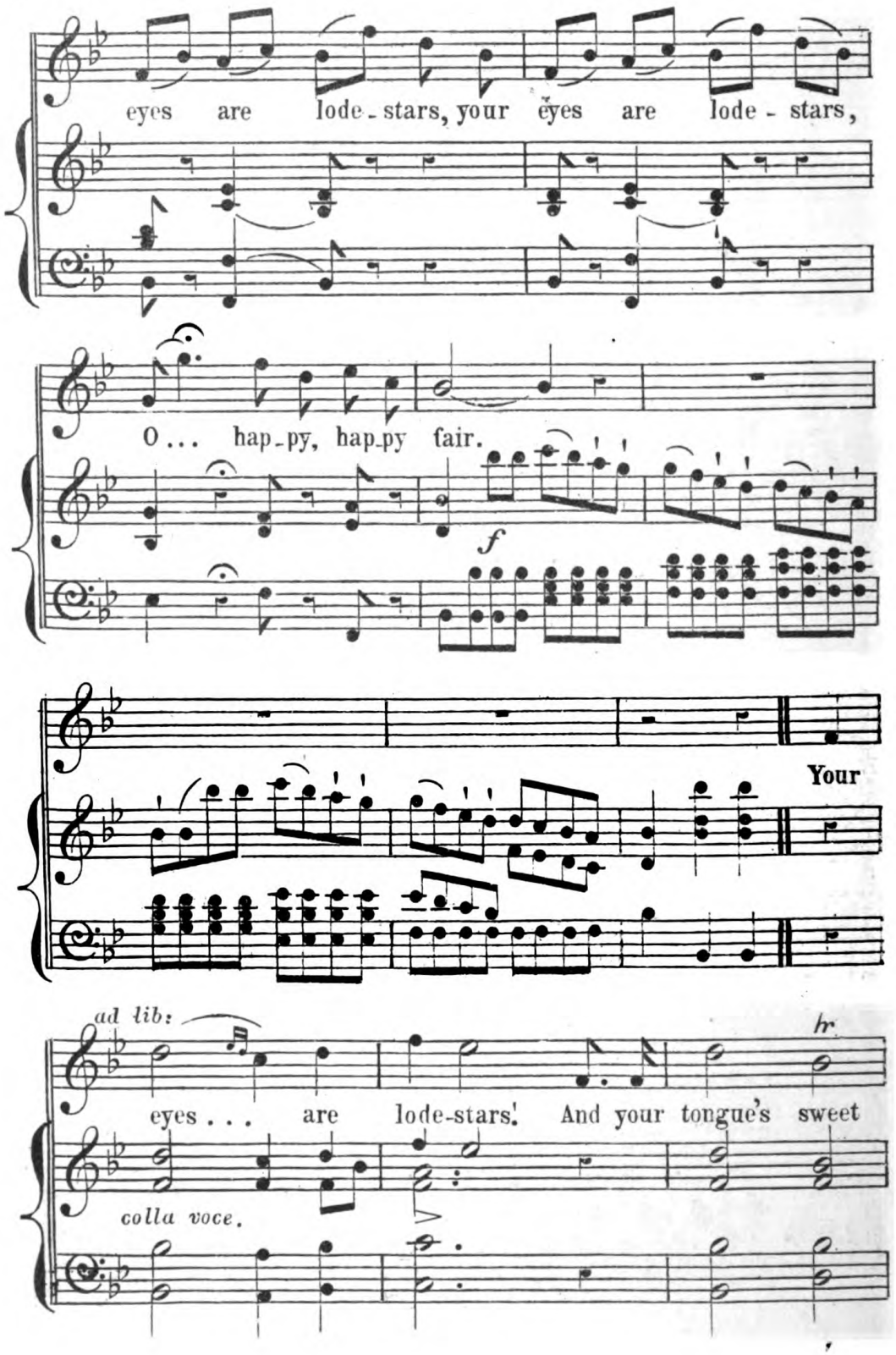

hr
pp
. . . ap - point - - - - - ed me! To - morrow tru - - - ly, to -
con anima.
- mor - - - row tru - - - - ly, to - mor - - row tru - - - - ly,
dol.
accel:
tru - - ly, tru - - ly, tru - - - ly, will I meet . . . . with
hr
thee.
f
hr

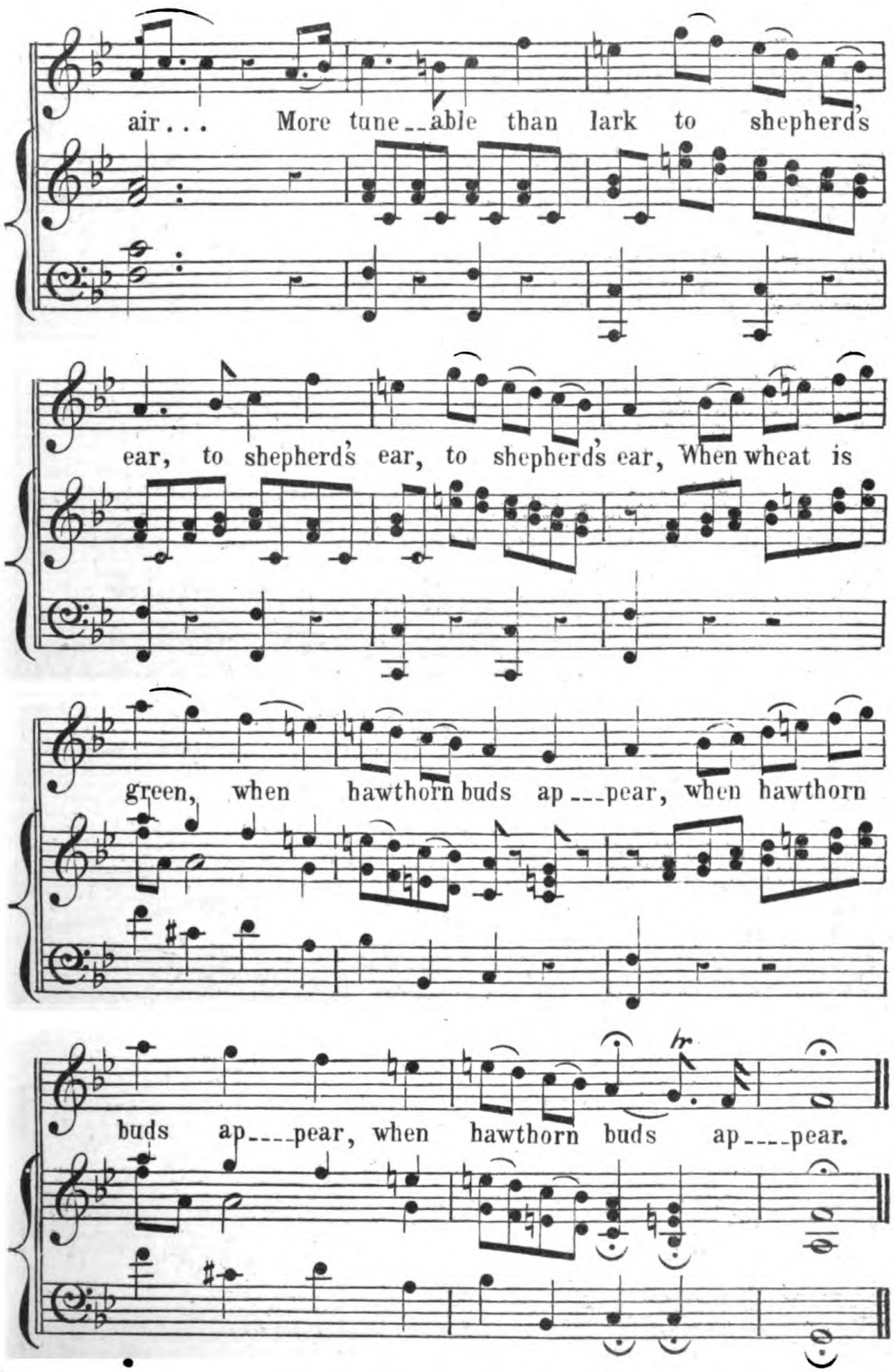
O HAPPY FAIR.

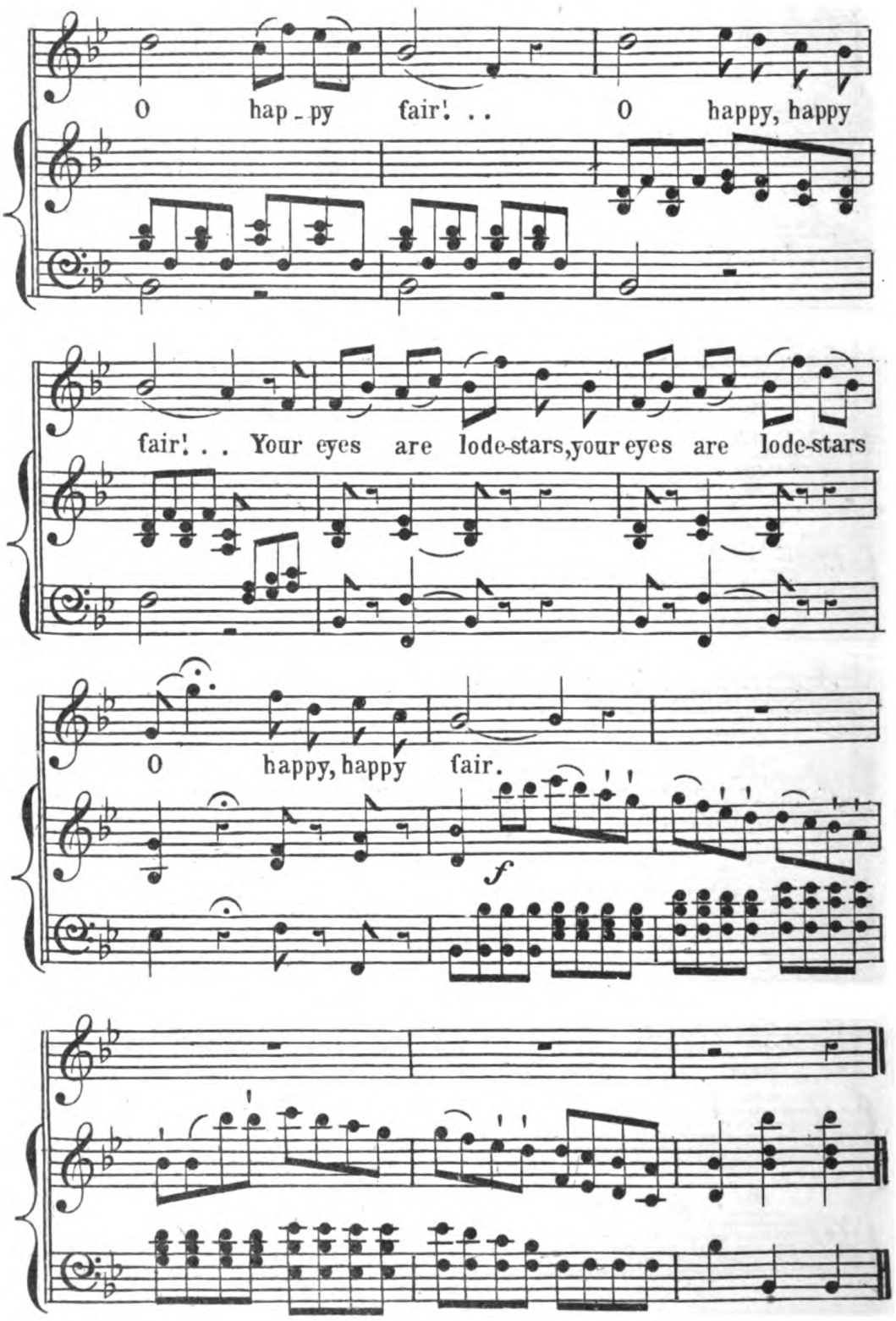
ACT I. SCENE I. *Helena.* – Demetrius loves your fair.

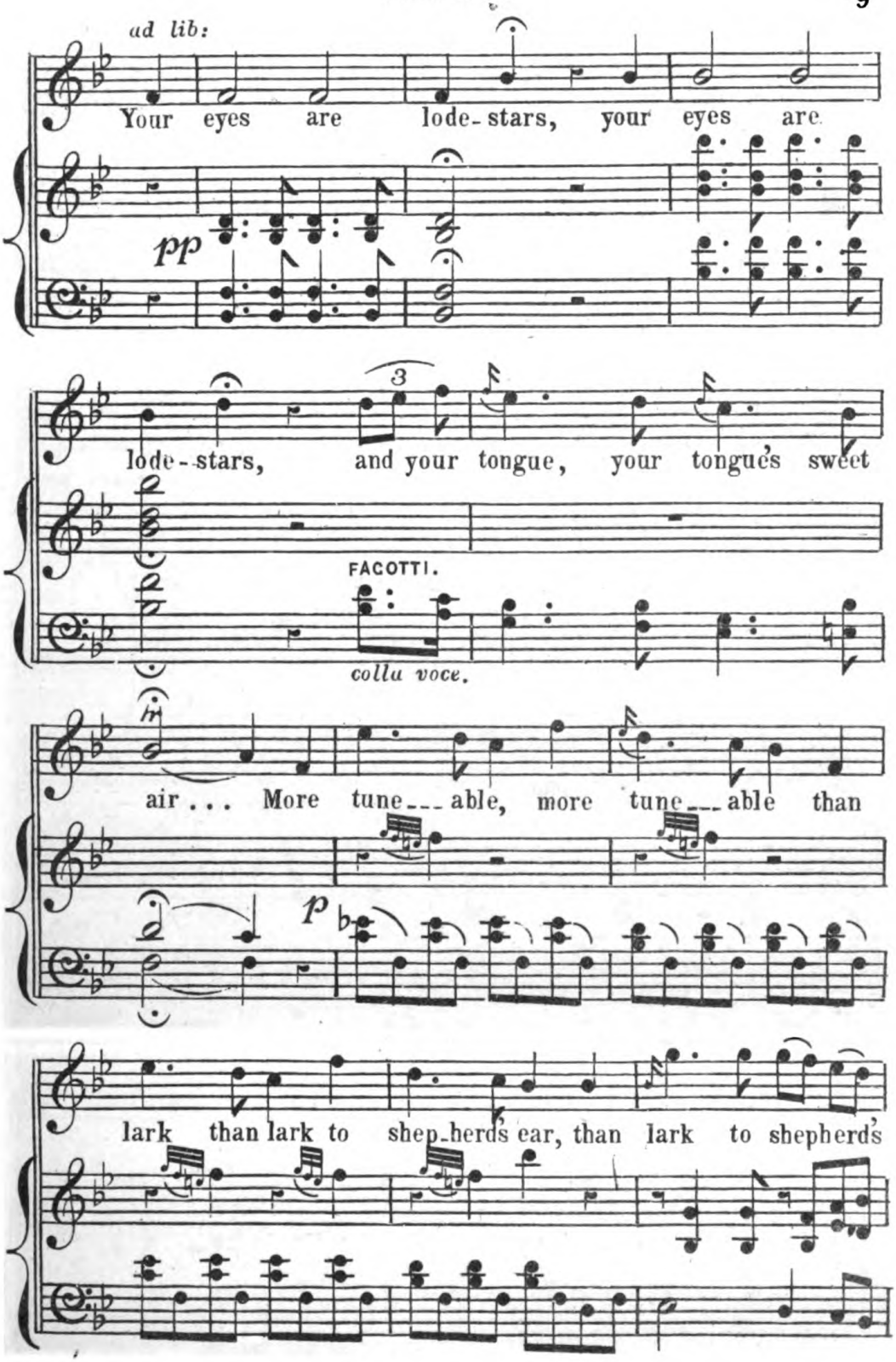
ANDANTE GRAZIOSO. SIR H. R. BISHOP.

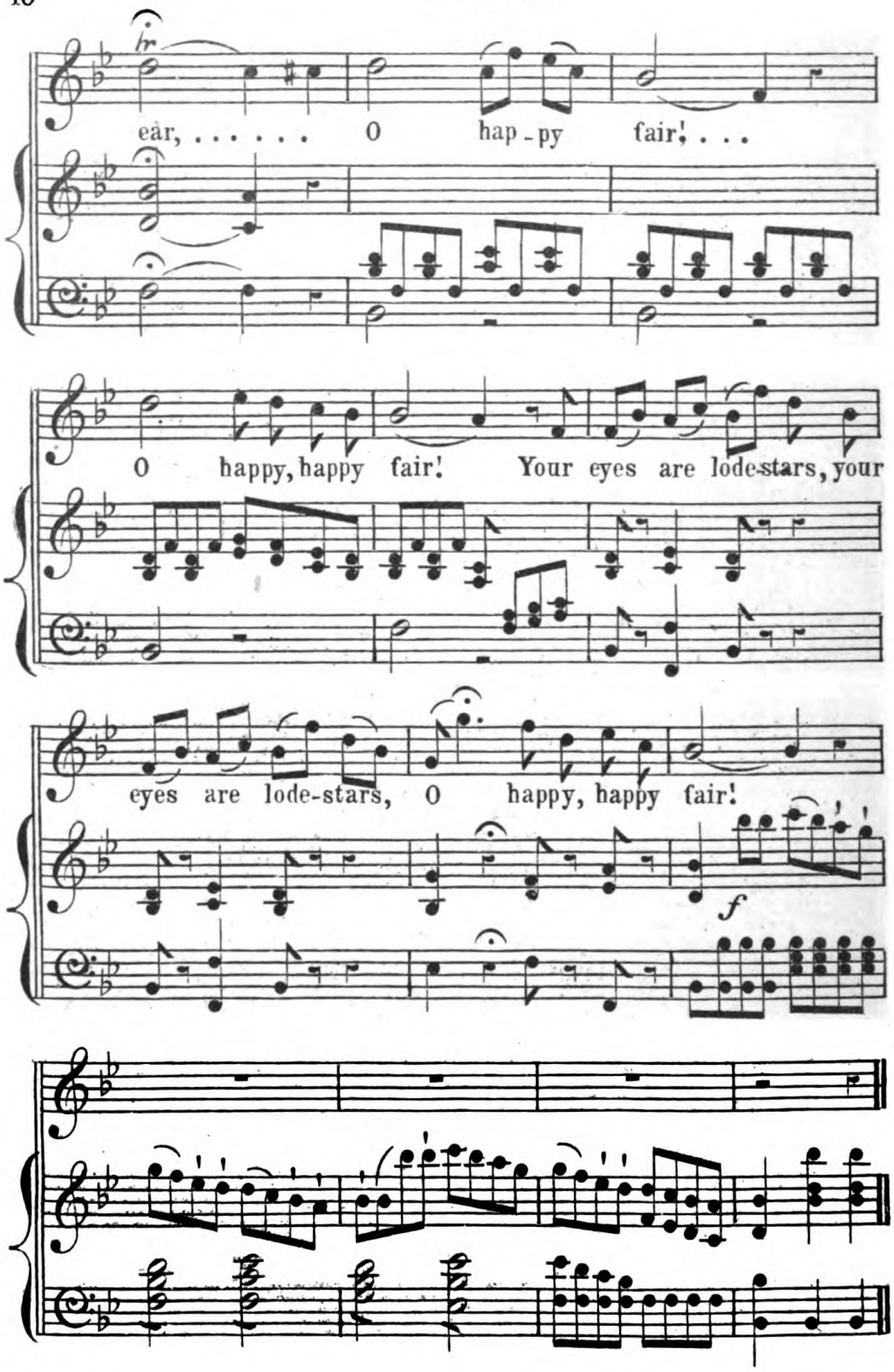



eyes are lode-stars, your eyes are lode-stars,
O... hap-py, hap-py fair.
f
Your
ad lib:
hr
eyes... are lode-stars! And your tongue's sweet
colla voce.


air . . . More tune--able than lark to shepherd's
ear, to shepherd's ear, to shepherd's ear, When wheat is
green, when hawthorn buds ap---pear, when hawthorn
buds ap----pear, when hawthorn buds ap----pear.


O hap - py fair! . . O happy, happy
fair! . . Your eyes are lode-stars, your eyes are lode-stars
O happy, happy fair.
f

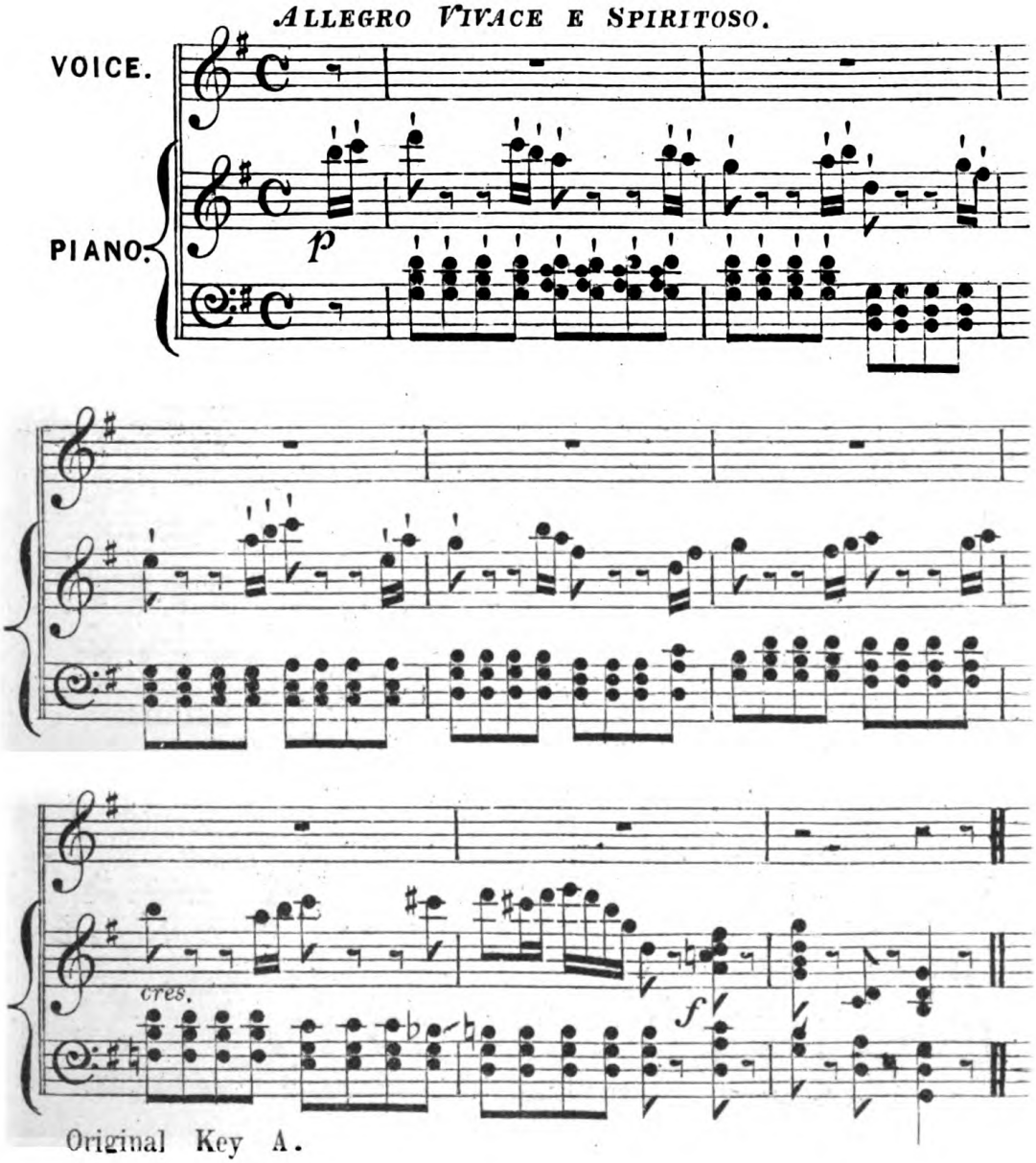

ad lib:
Your eyes are lode-stars, your eyes are
pp
lode-stars, and your tongue, your tongue's sweet
FACOTTI.
colla voce.
air . . . More tune-able, more tune-able than
p
lark than lark to shep-herds ear, than lark to shepherds


ear, ... O hap - py fair! . . .
O happy, happy fair! Your eyes are lode-stars, your
eyes are lode-stars, O happy, happy fair!
f

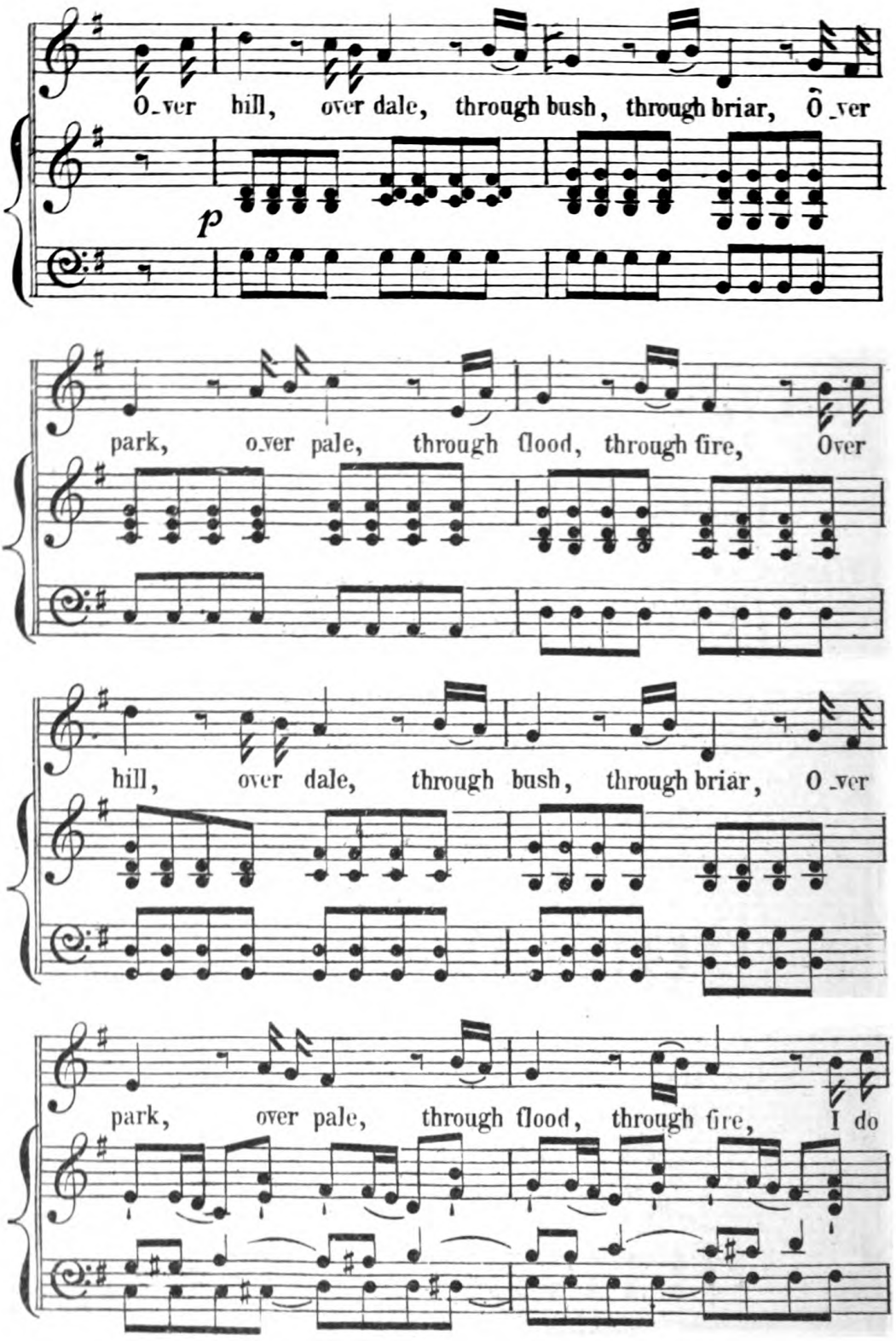
OVER HILL, OVER DALE.

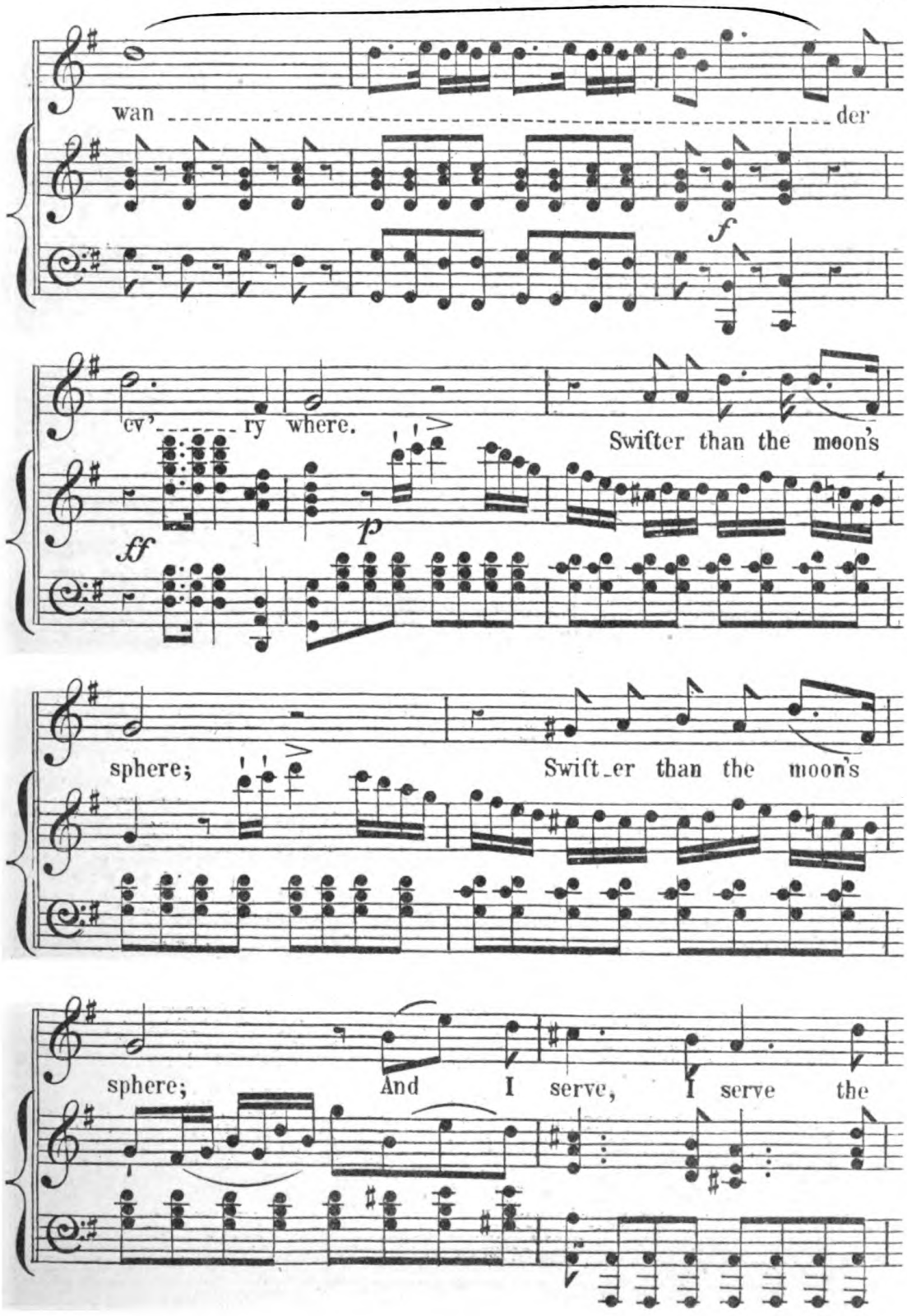
(Should this Song not be sung proceed to the Fairy Music, page 23.)

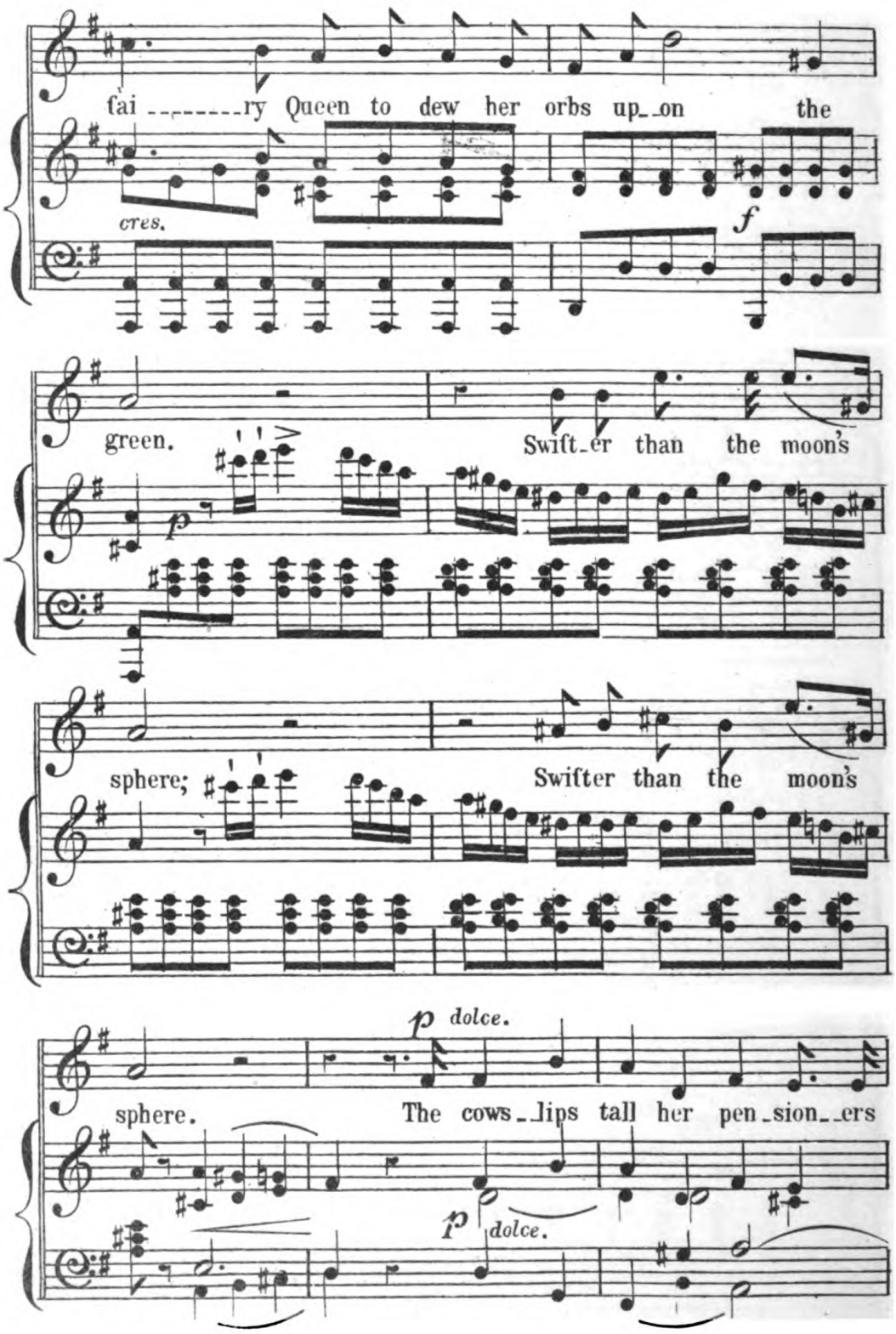
T COOKE.

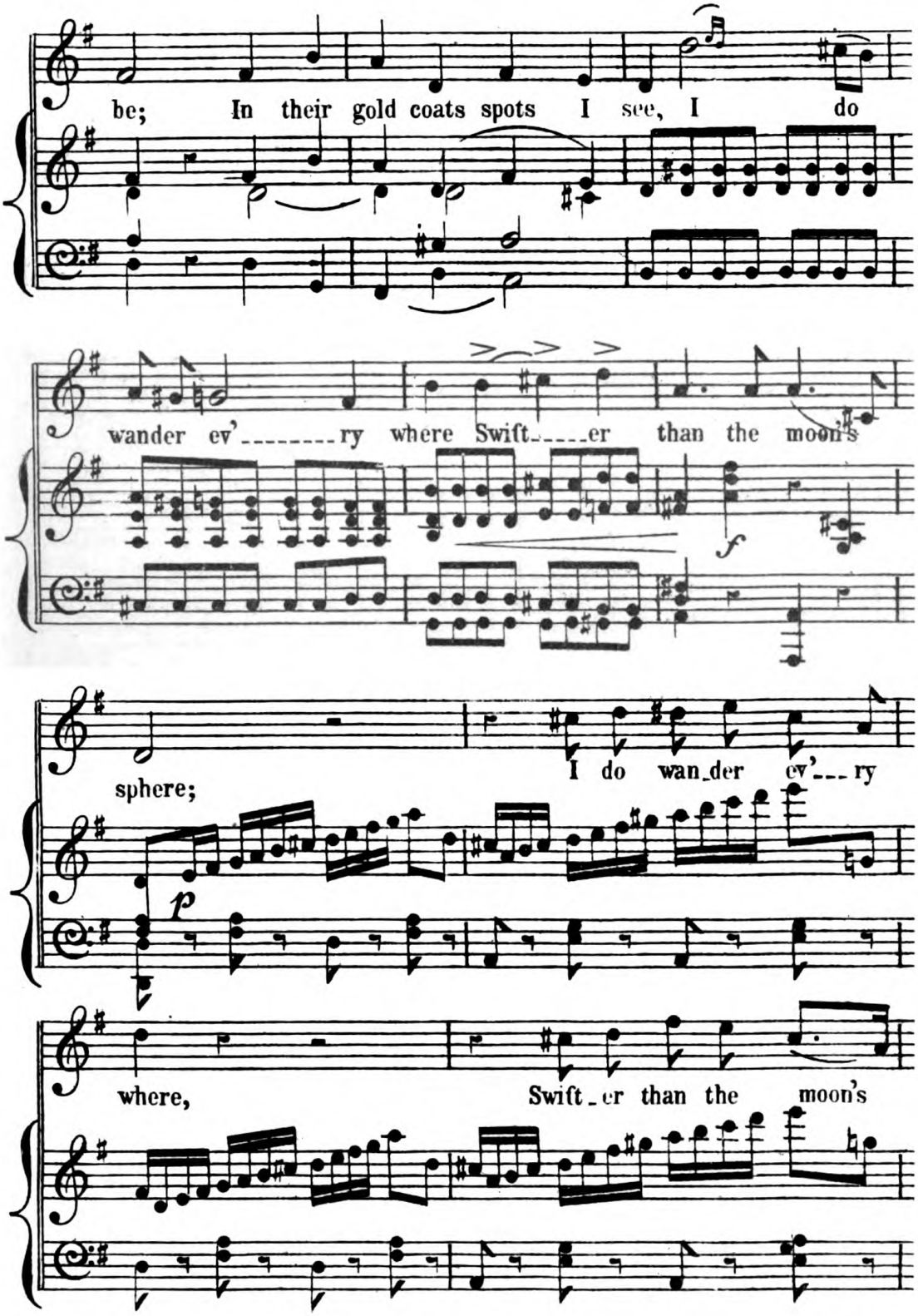


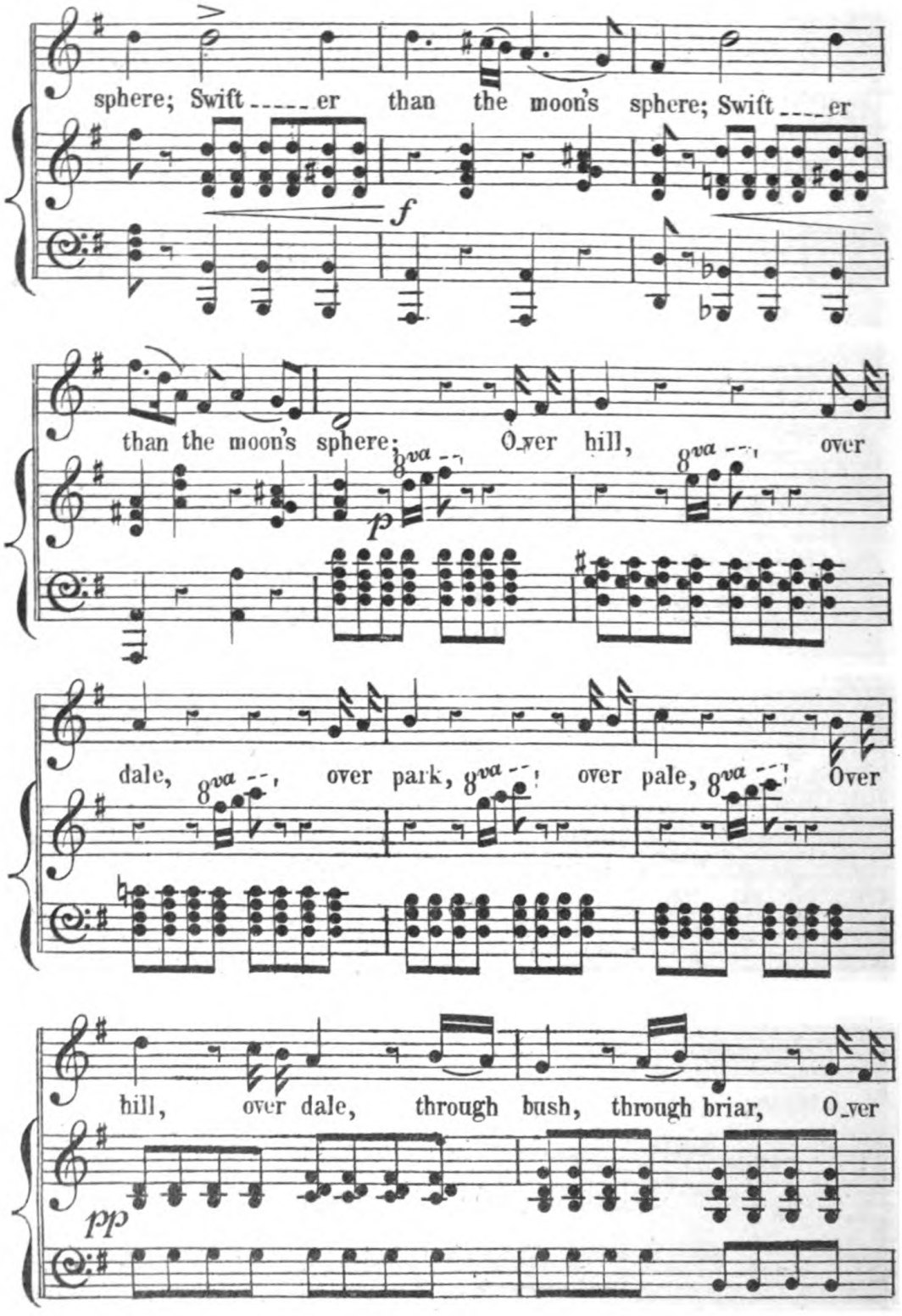
Original Key A.

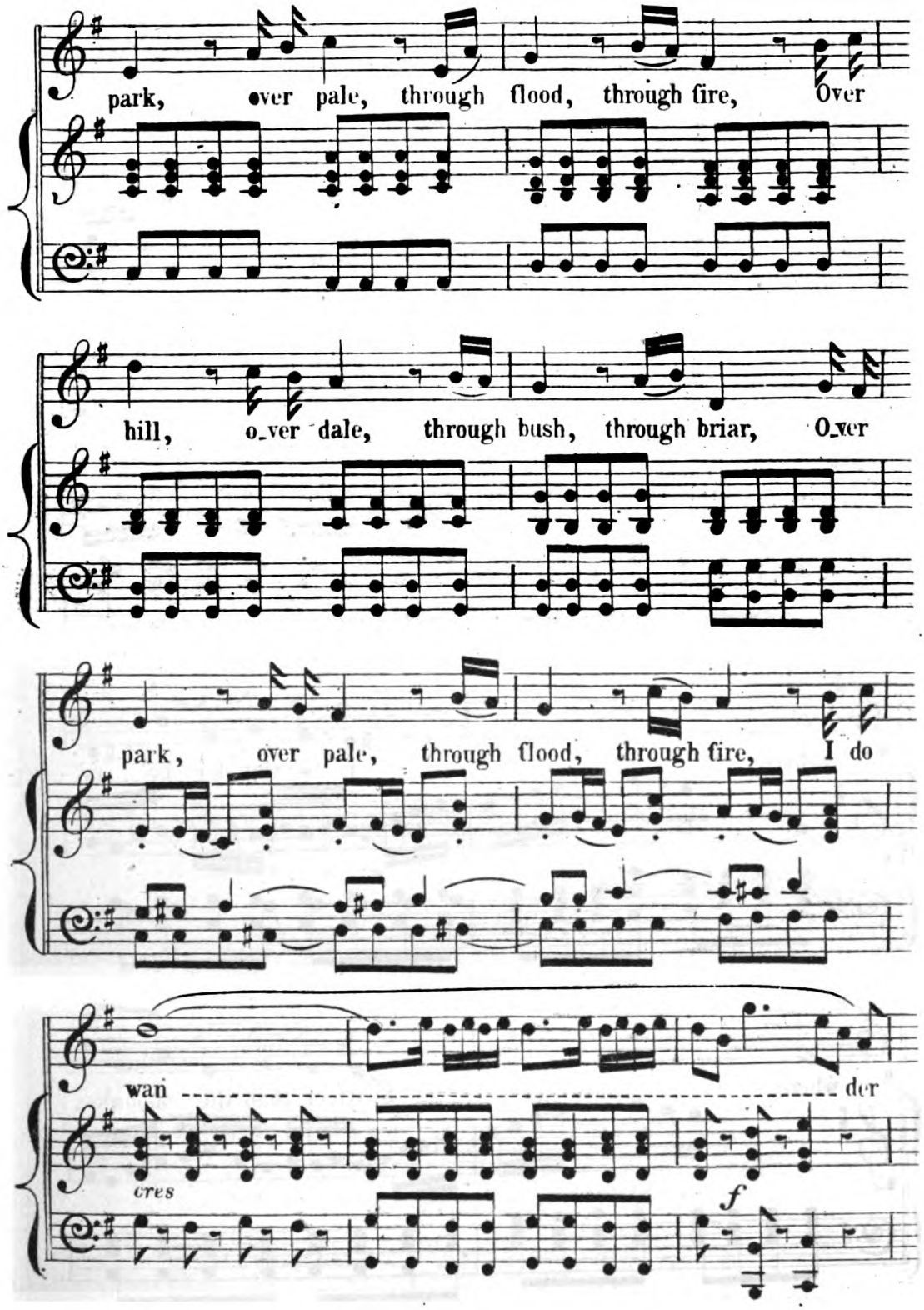

O_ver hill, over dale, through bush, through briar, O_ver
p
park, o_ver pale, through flood, through fire, Over
hill, over dale, through bush, through briar, O_ver
park, over pale, through flood, through fire, I do

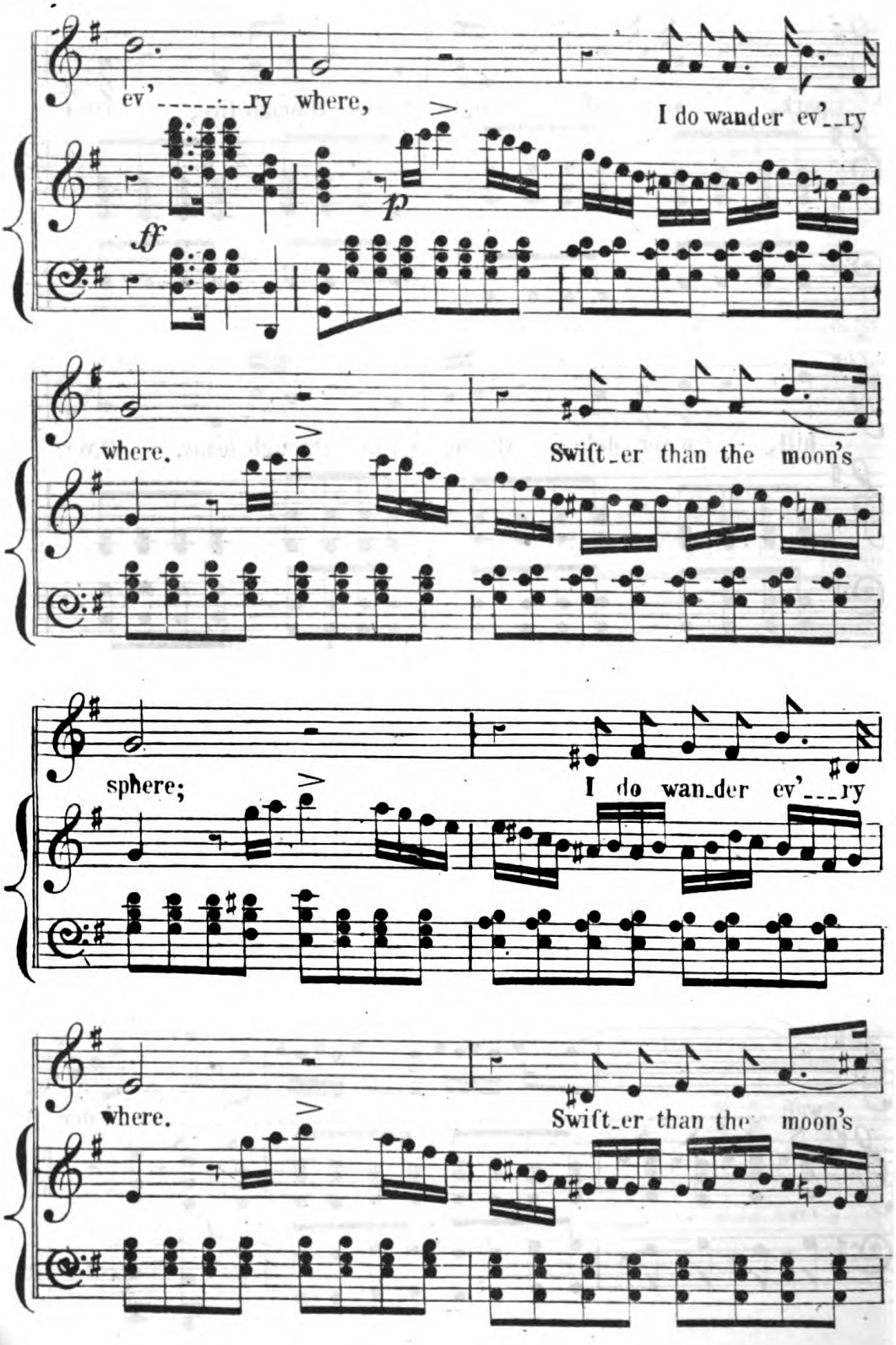

wan der
ev' ry where.
Swifter than the moon's
sphere;
Swift_er than the moon's
sphere;
And I serve, I serve the

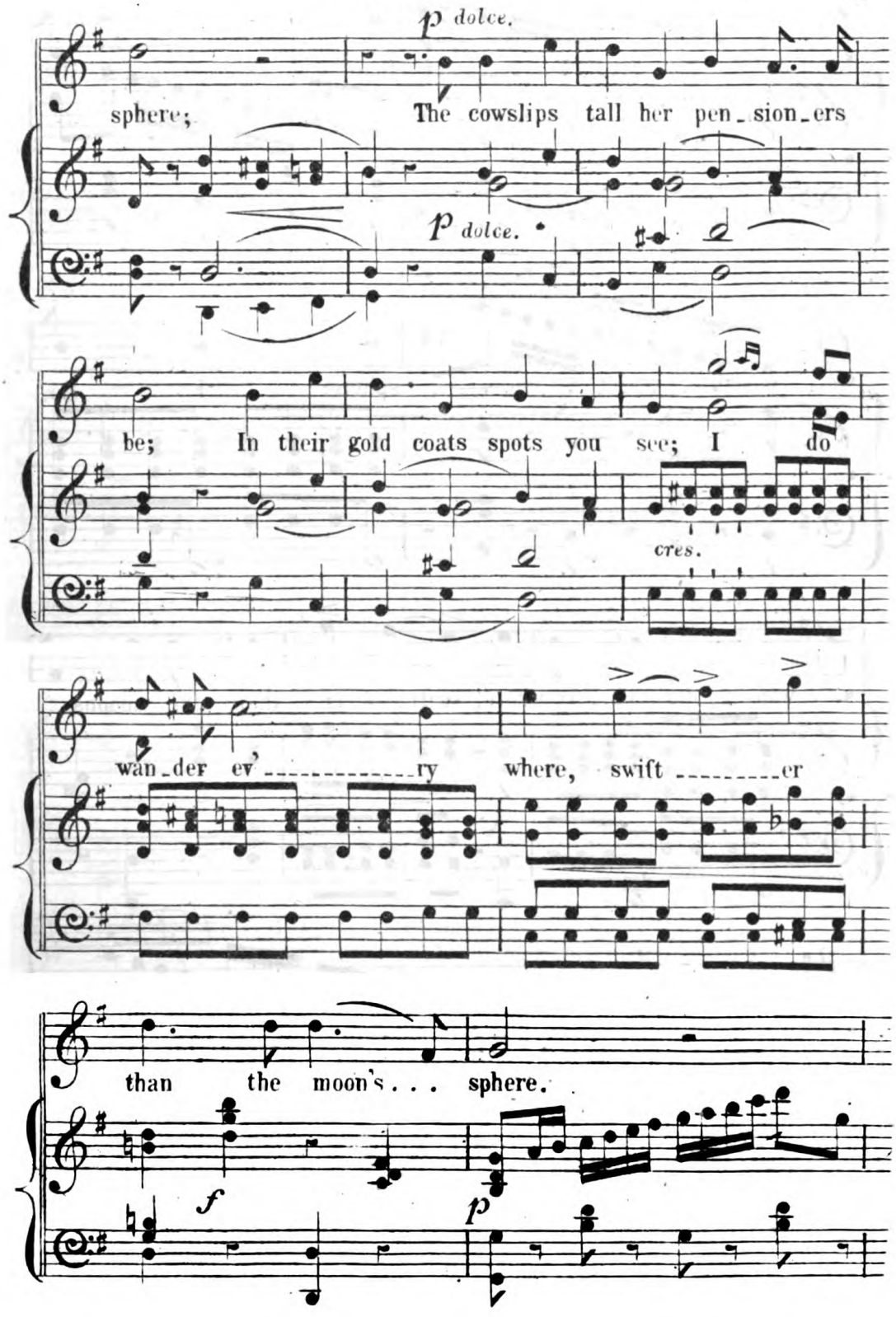

fai ry Queen to dew her orbs up on the
cres.
f
green.
Swift er than the moon's
p
sphere;
Swifter than the moon's
p dolce.
sphere.
The cows lips tall her pen sion ers
p dolce.

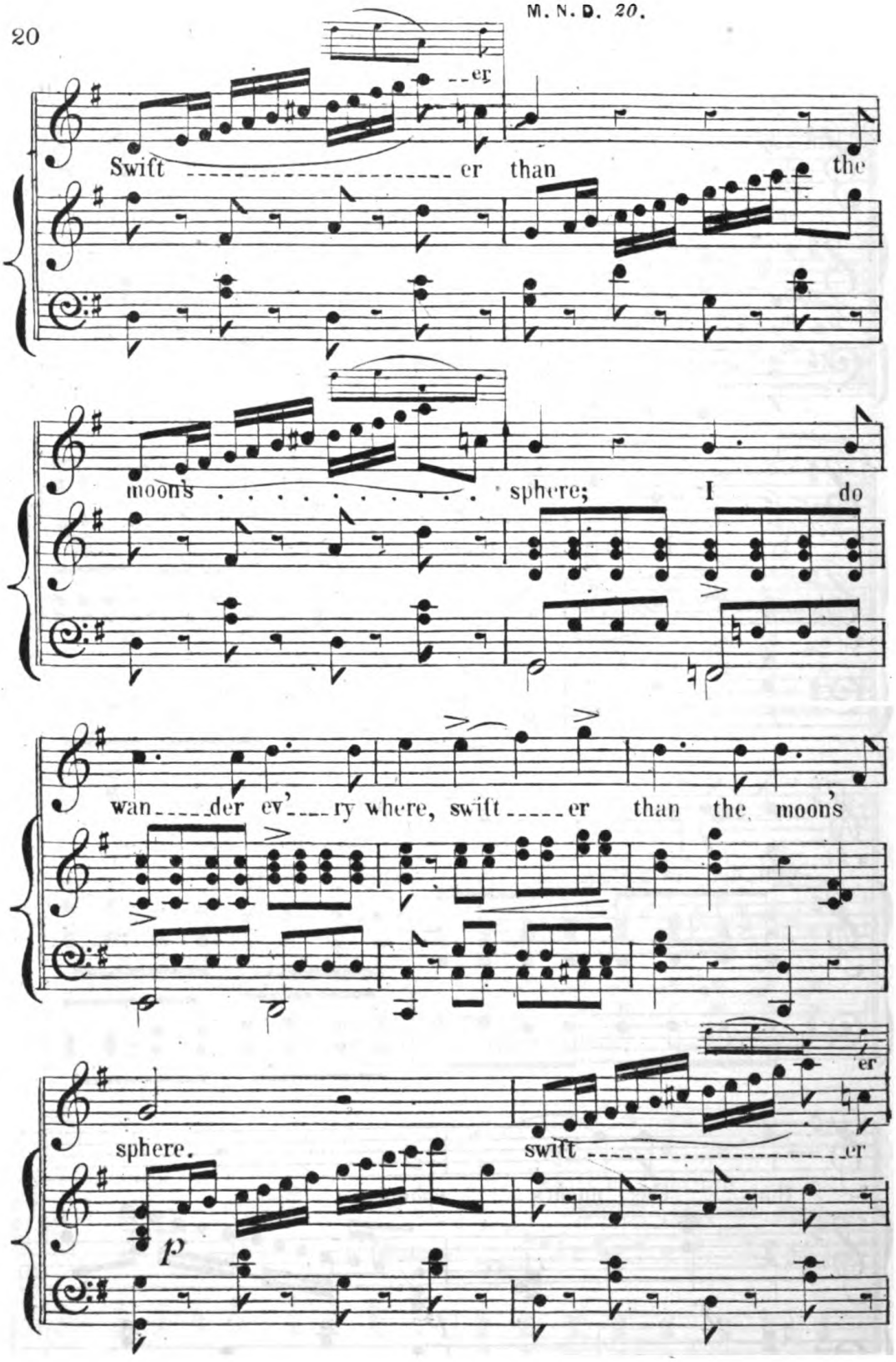

be; In their gold coats spots I see, I do
wander ev'_____ry where Swift_____er than the moon's
sphere;
I do wan_der ev'___ry
where,
Swift_er than the moon's

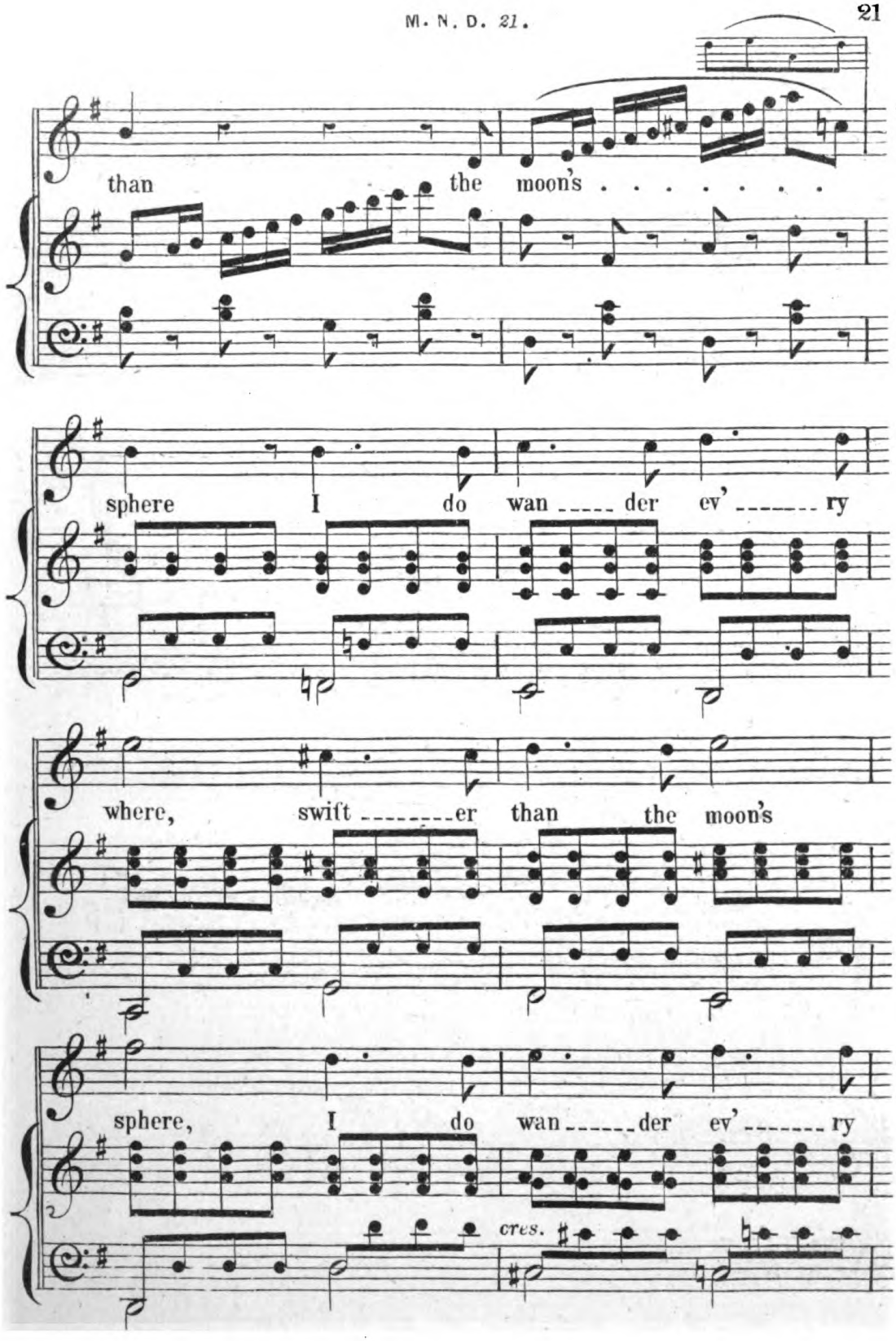

sphere; Swift ____ er than the moon's sphere; Swift ____ er
f
than the moon's sphere; O_ver hill, over
8va
p
dale, over park, over pale, Over
hill, over dale, through bush, through briar, O_ver
pp

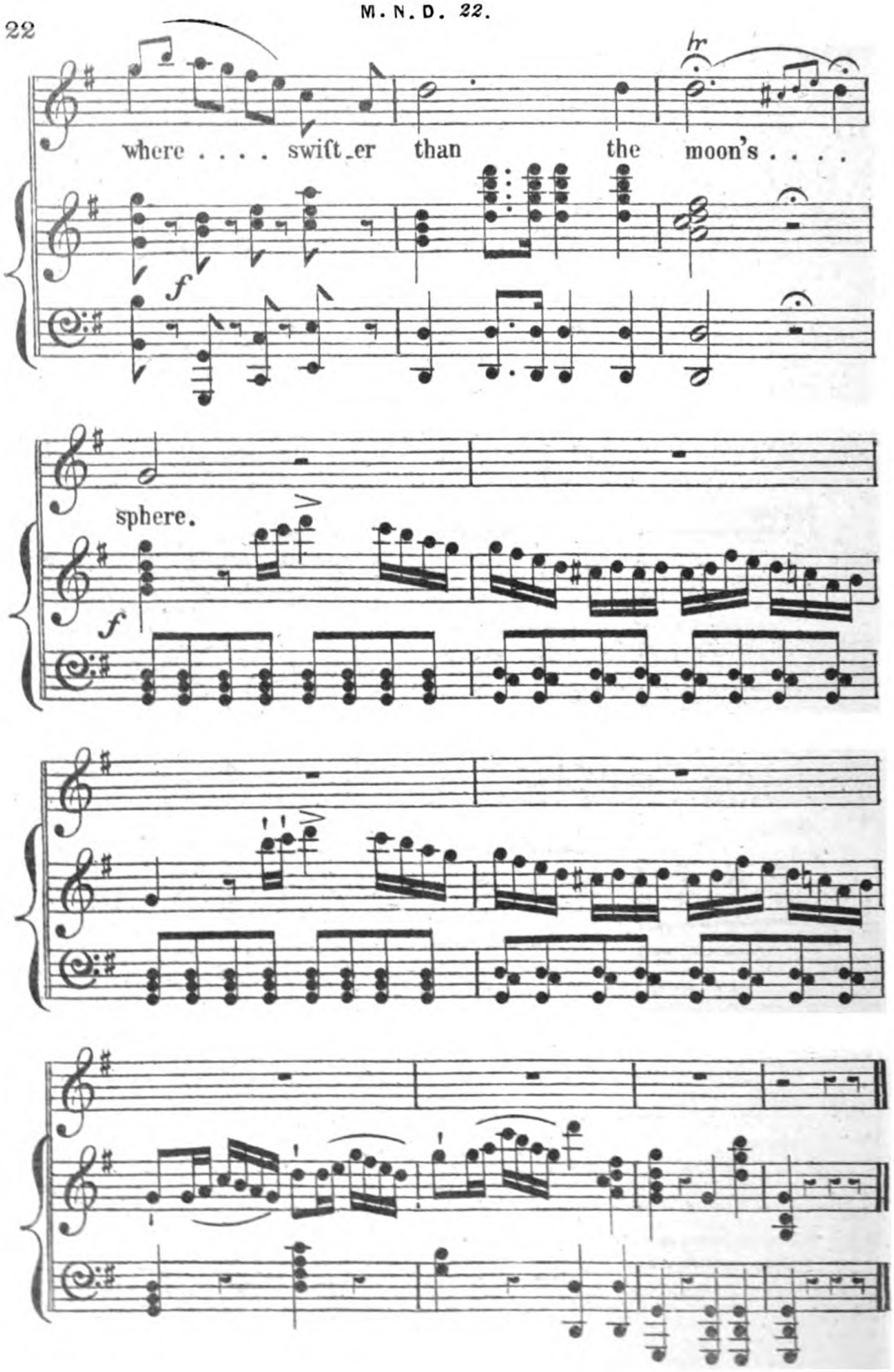

park, over pale, through flood, through fire, Over
hill, o_ver dale, through bush, through briar, O_ver
park, over pale, through flood, through fire, I do
wan der
cres
f


ev'_____ry where,
I do wander ev'__ry
where.
Swift_er than the moon's
sphere;
I do wan_der ev'___ry
where.
Swift_er than the moon's


p dolce.
sphere;
The cowslips tall her pen_sion_ers
p dolce.
be;
In their gold coats spots you see; I do
cres.
wan_der ev'_____ry
where, swift _____er
than the moon's . . . sphere.
f
p


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

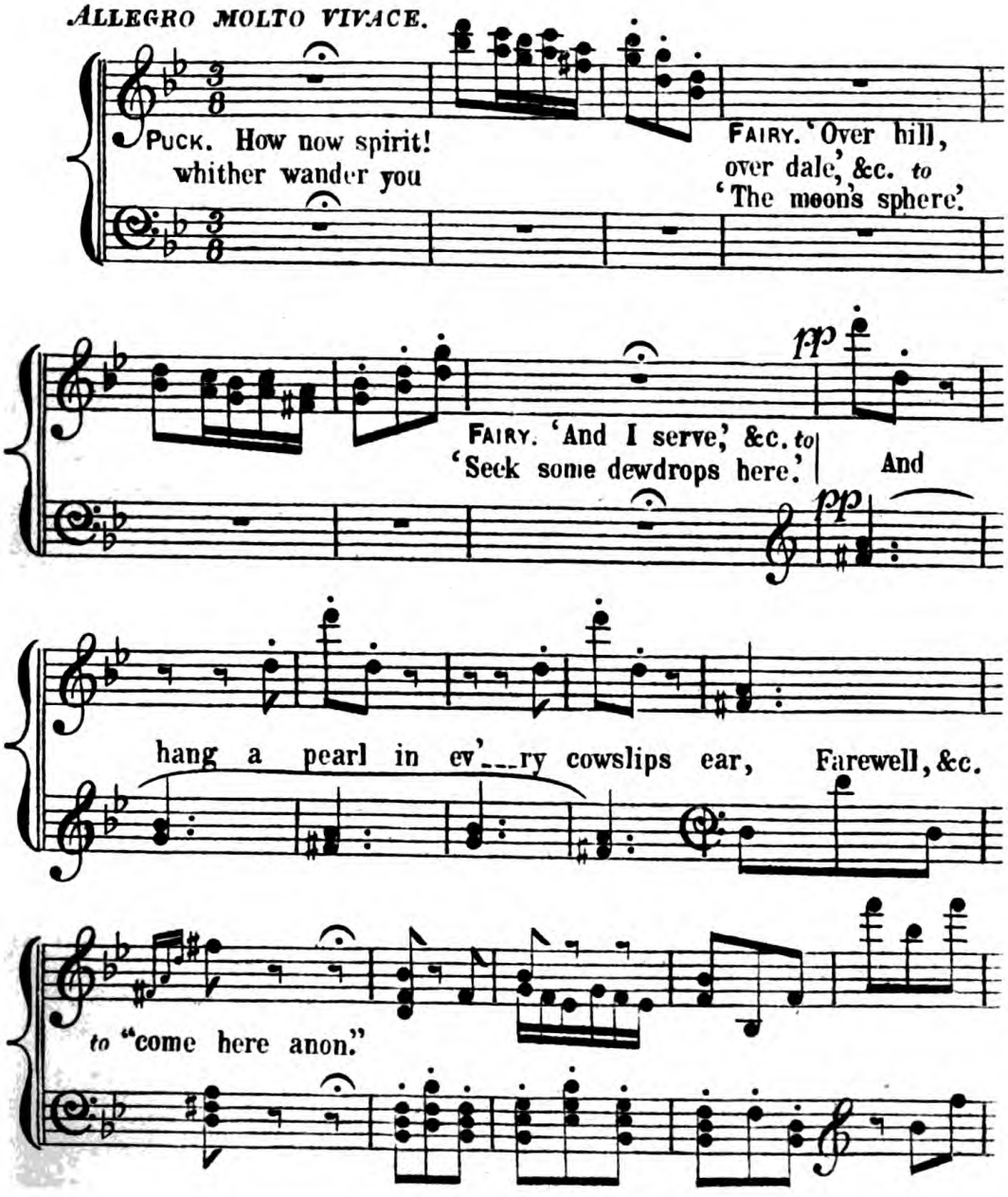

than the moon's . . . . . .
sphere I do wan ____ der ev' ____ ry
where, swift ____ er than the moon's
sphere, I do wan ____ der ev' ____ ry
cres.

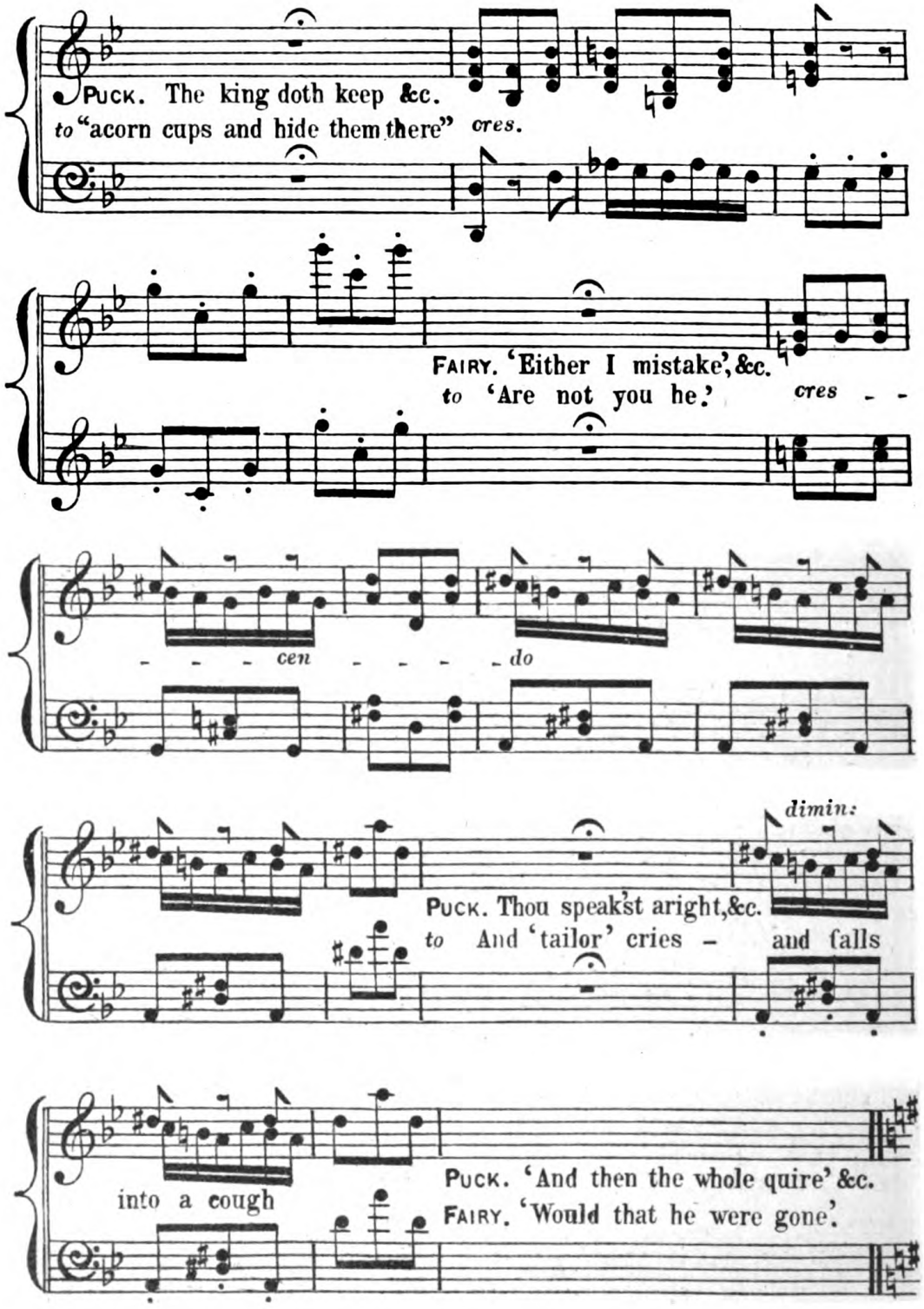

where . . . . swift_er than the moon's . . . .
f
sphere.
f

FAIRY MUSIC.

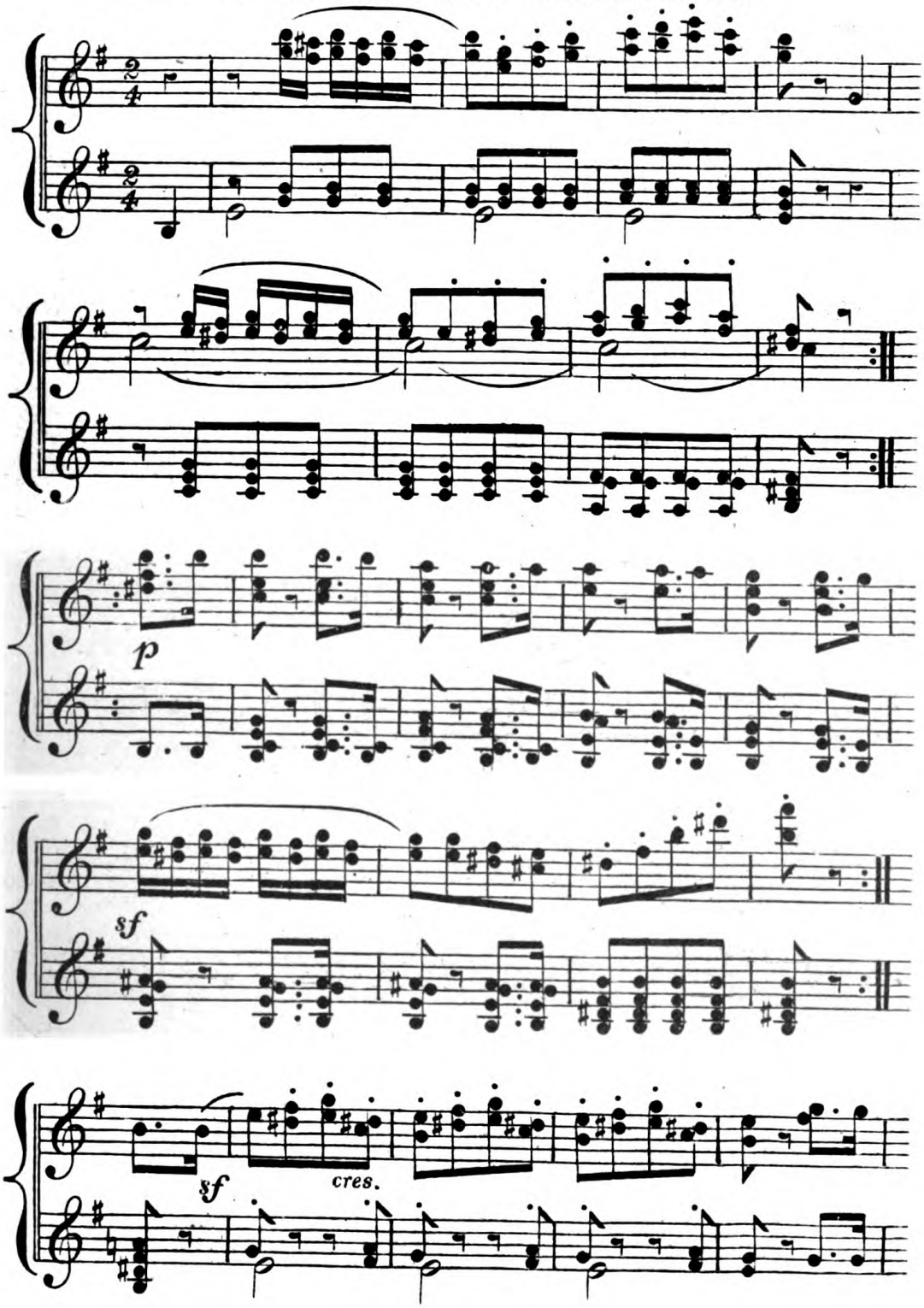
Act II. Sc: I.

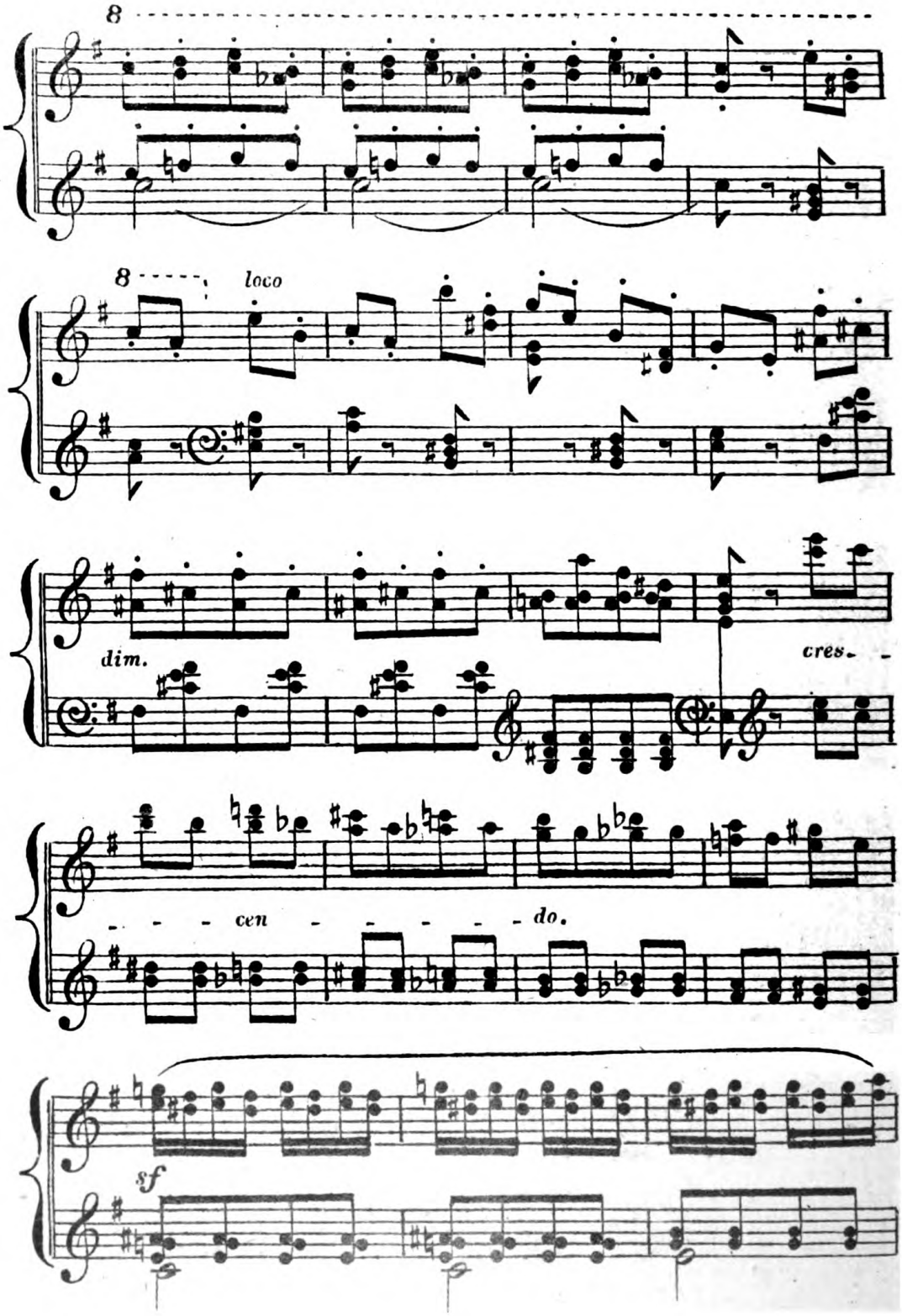
FELIX MENDELSSOHN BARTHOLDY.

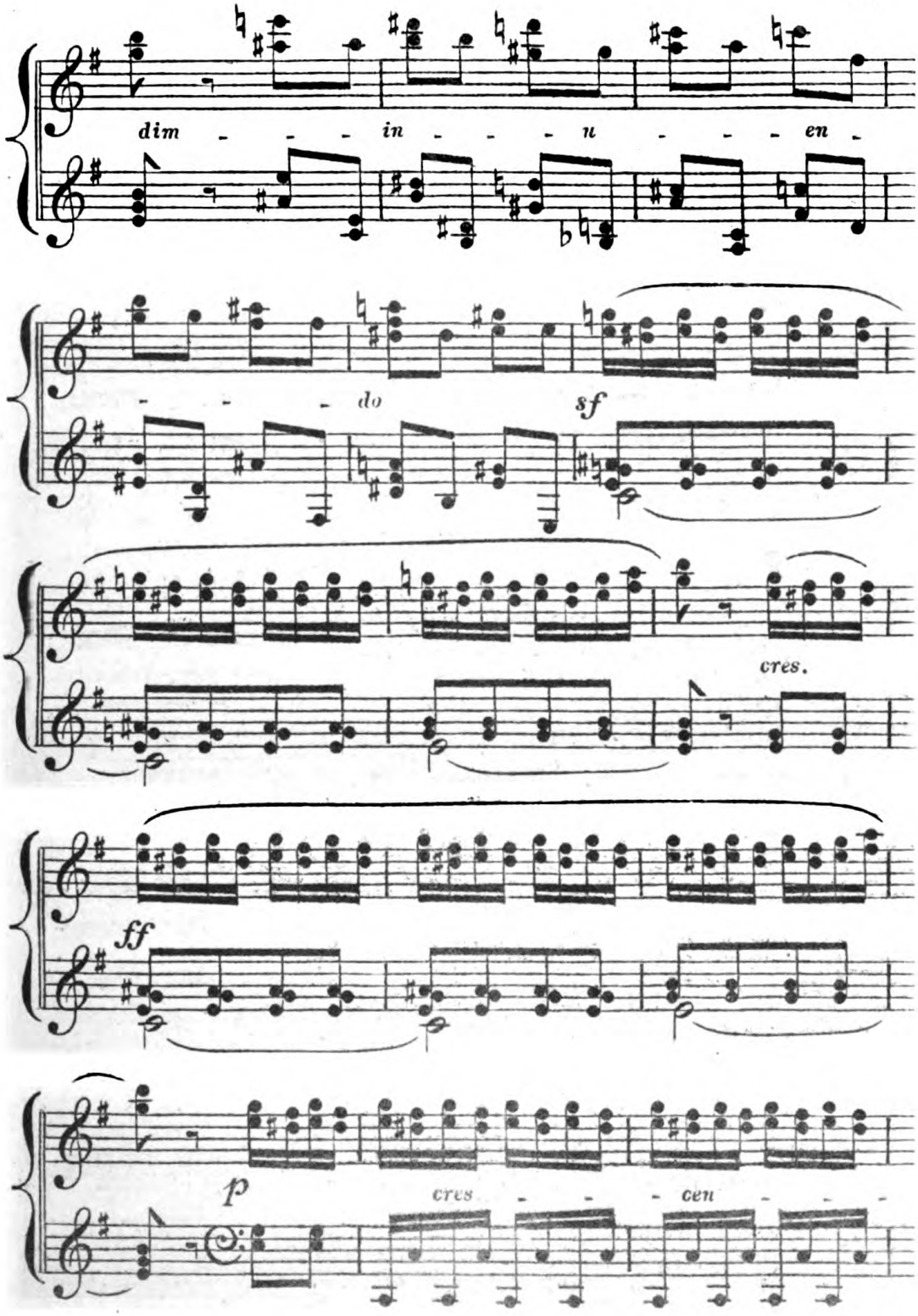


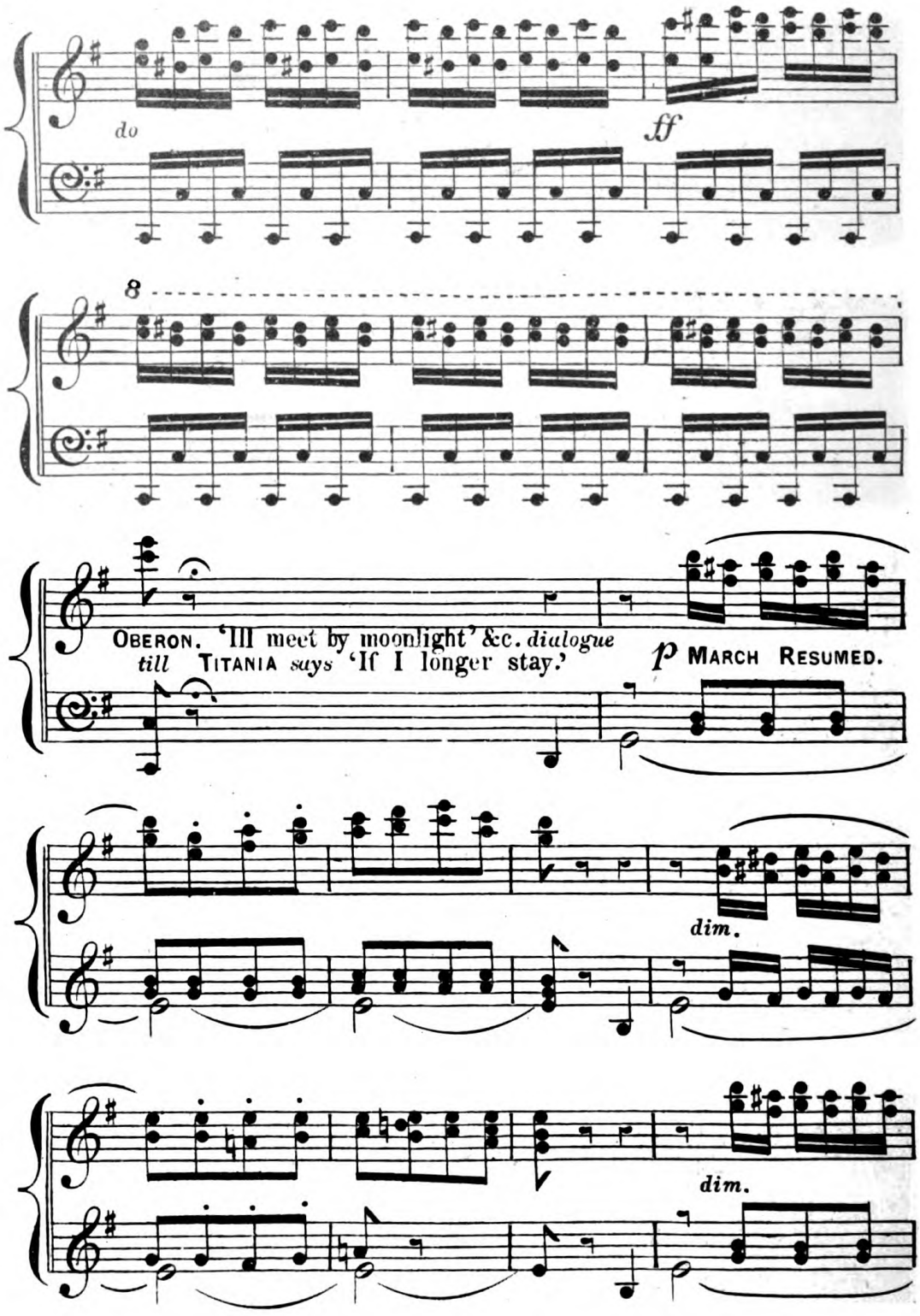

PUCK. The king doth keep &c.
to "acorn cups and hide them there"
cres.
FAIRY. 'Either I mistake', &c.
to 'Are not you he.'
cres - -
- - - cen - - - - do
dimin:
PUCK. Thou speak'st aright, &c.
to And 'tailor' cries - and falls
into a cough
PUCK. 'And then the whole quire' &c.
FAIRY. 'Would that he were gone'.

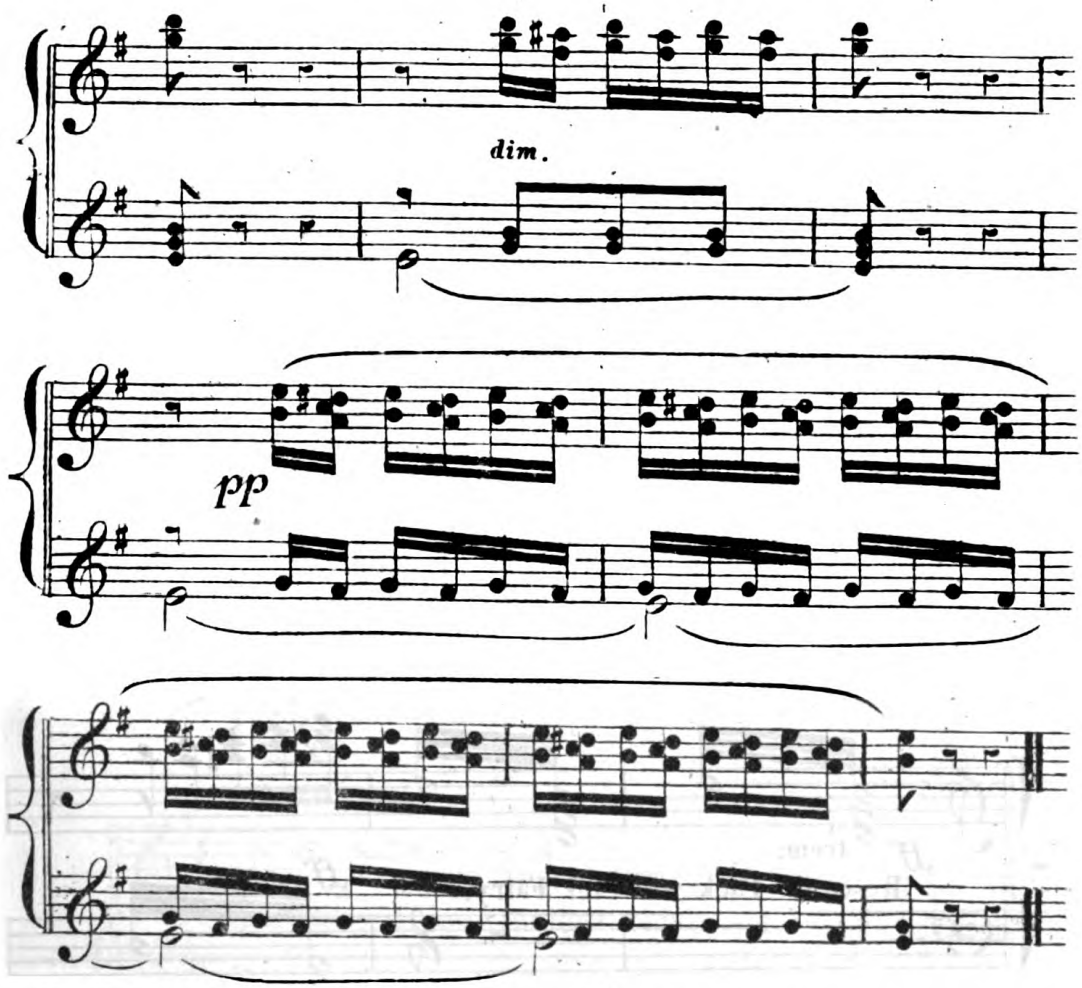
FAIRY MARCH. *Oberon & Titania enter.*



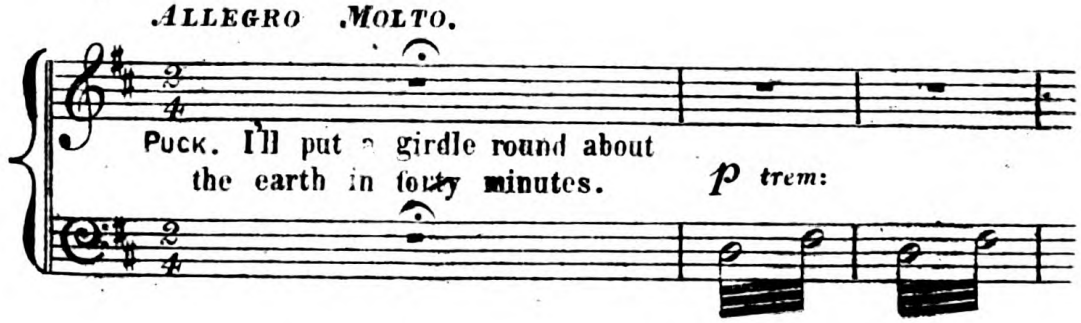

8
8
loco
dim.
cres.
cen
do.
sf

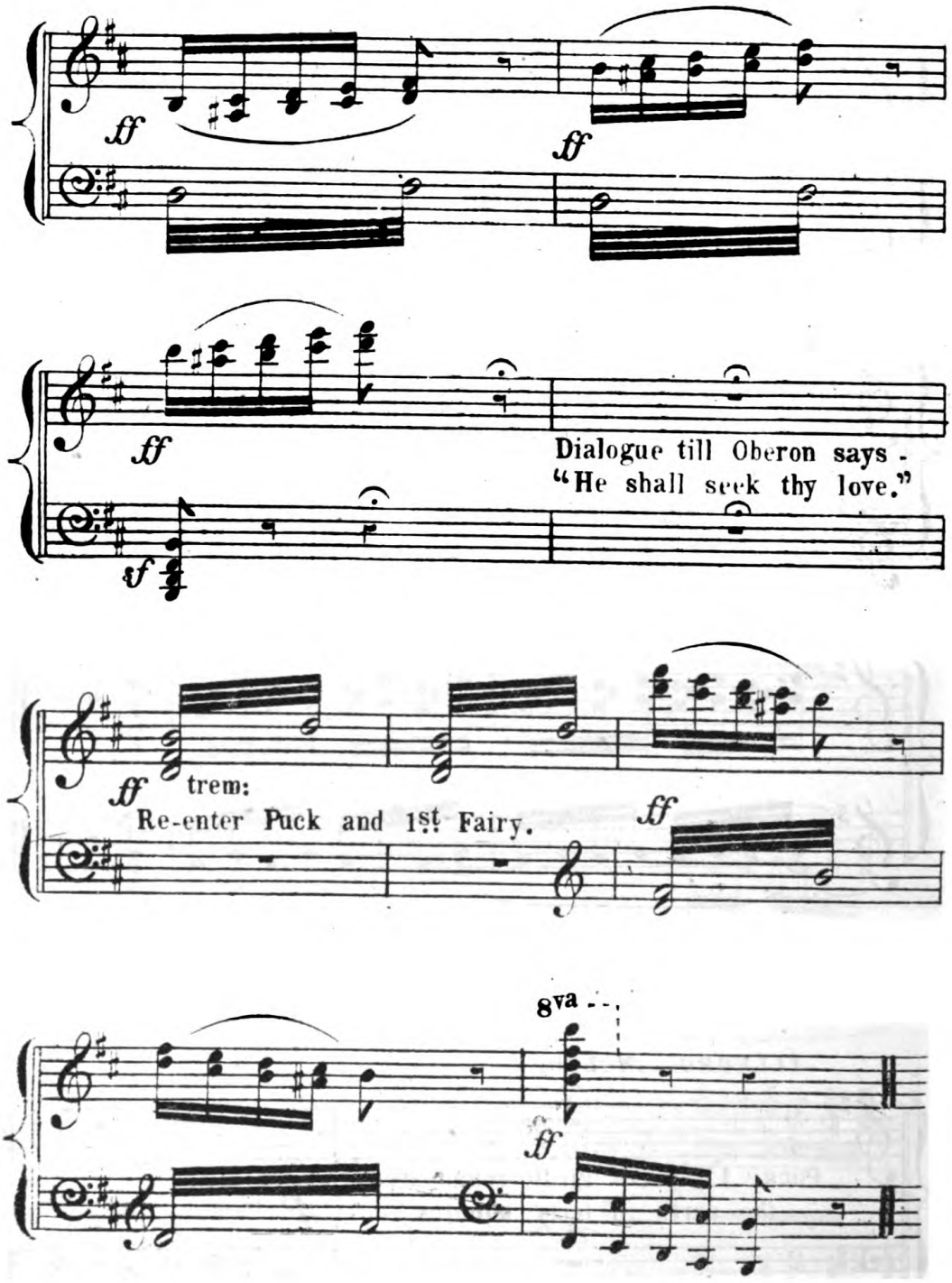

dim - - - in - - - u - - - en -
- - - do
sf
cres.
ff
p
cres - - - cen - - -


do
ff
8
OBERON. 'Ill meet by moonlight' &c. dialogue
till TITANIA says 'If I longer stay.'
p MARCH RESUMED.
dim.
dim.



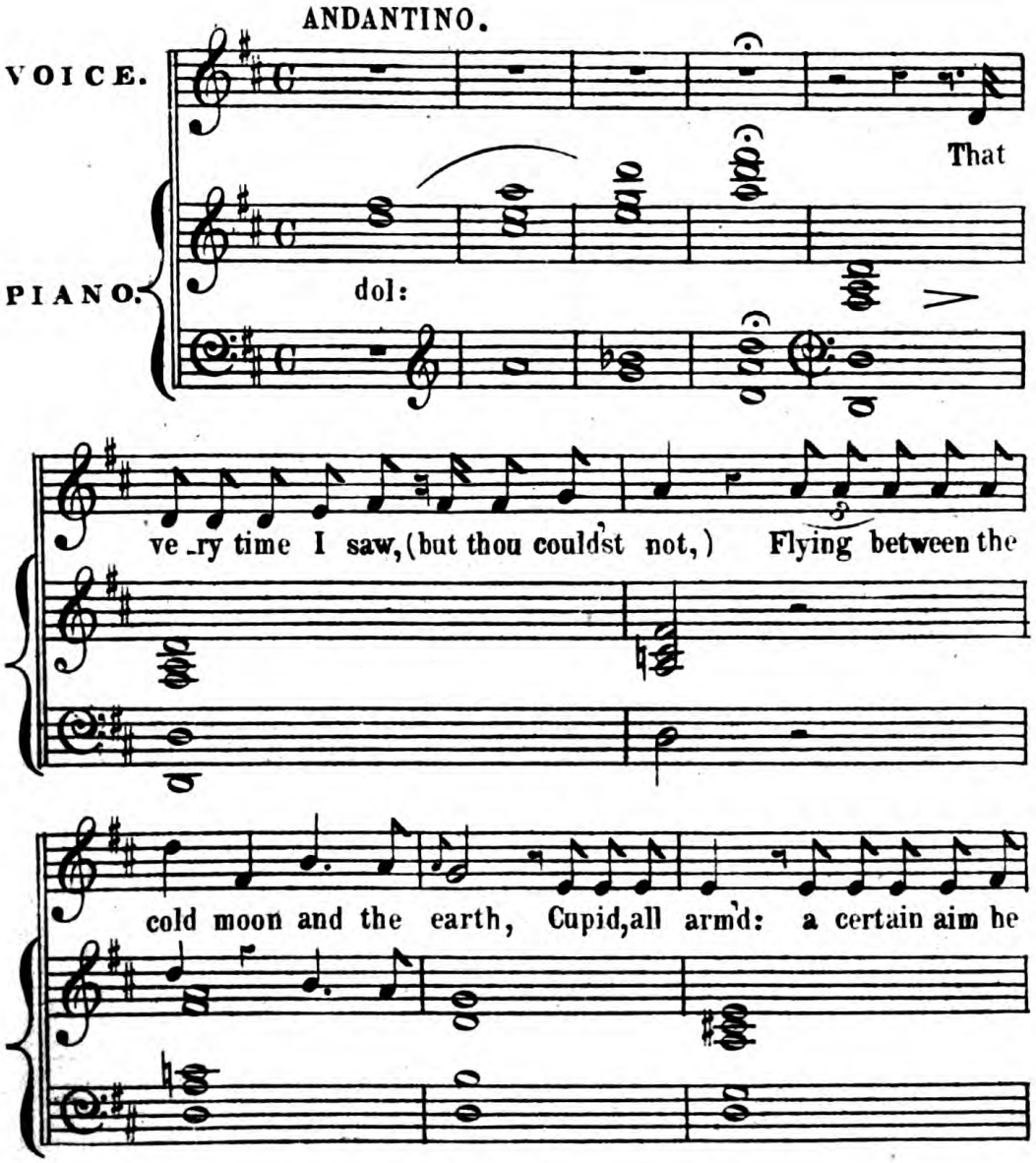
Here may be introduced, Recit: (Oberon.) "That very time I saw." and Air. "Love in idleness." (page 31.)

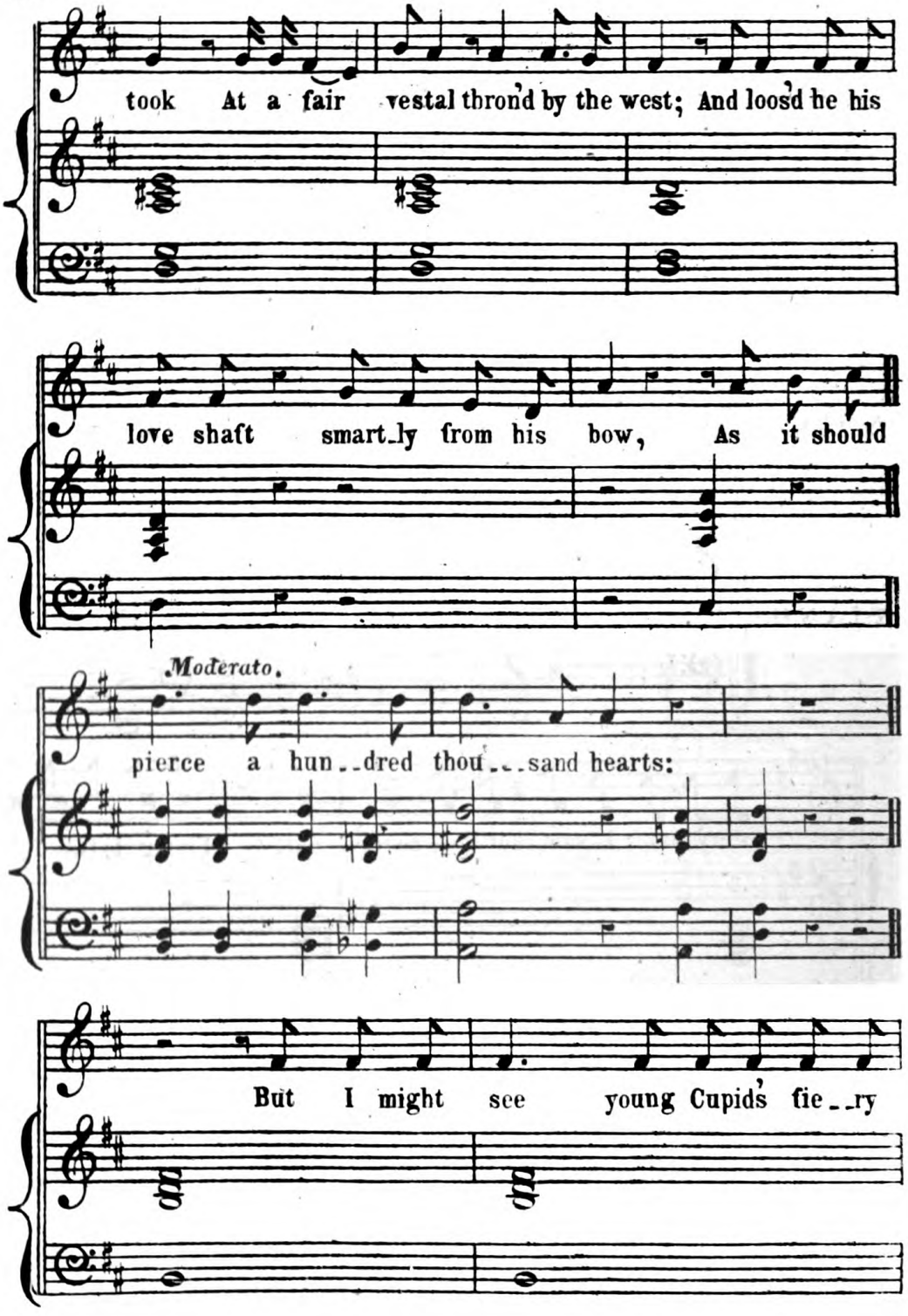


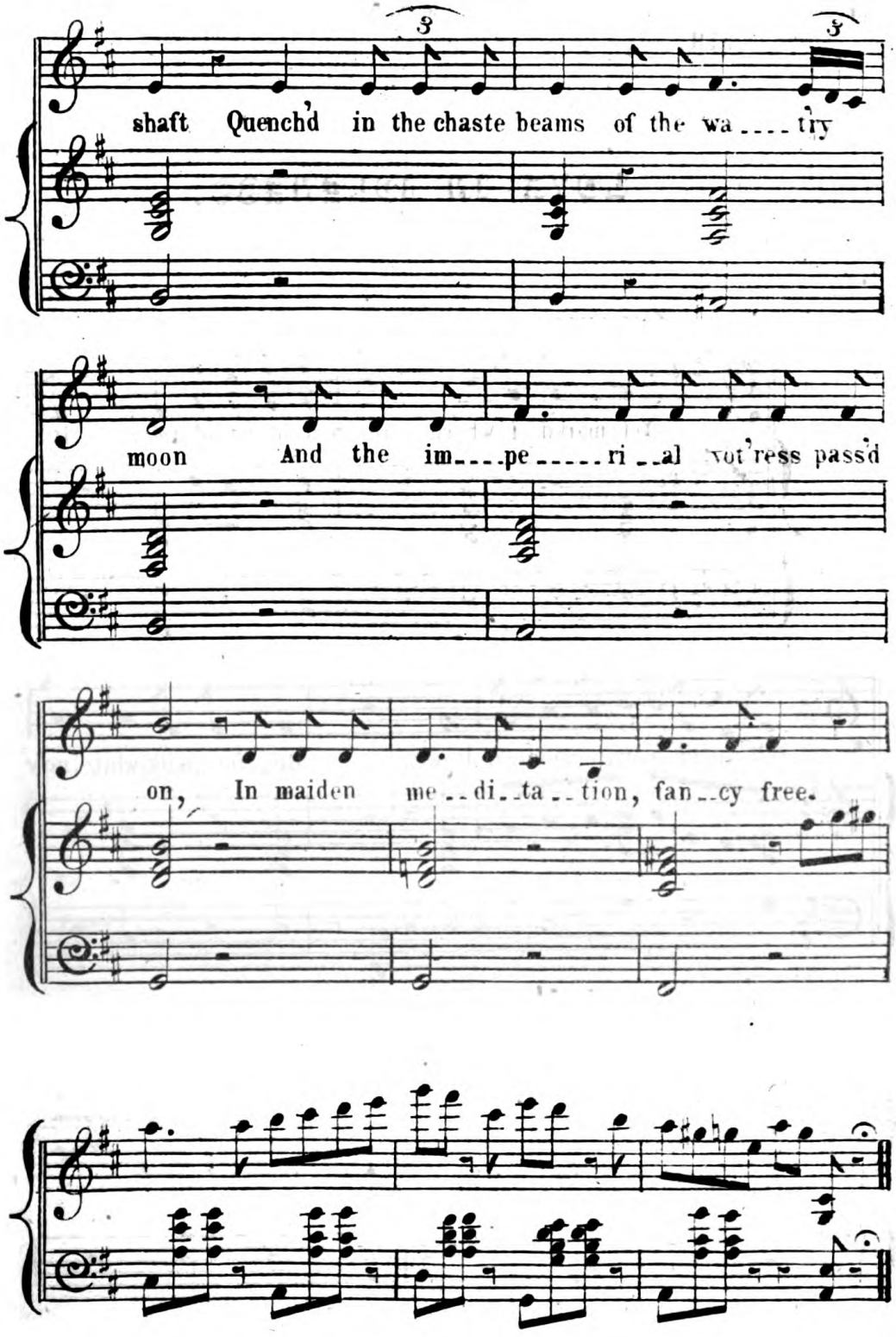

ff
ff
ff
Dialogue till Oberon says -
"He shall seek thy love."
sf
ff
trem:
Re-enter Puck and 1st Fairy.
ff
8va
ff

RECIT:

THAT VERY TIME I SAW.

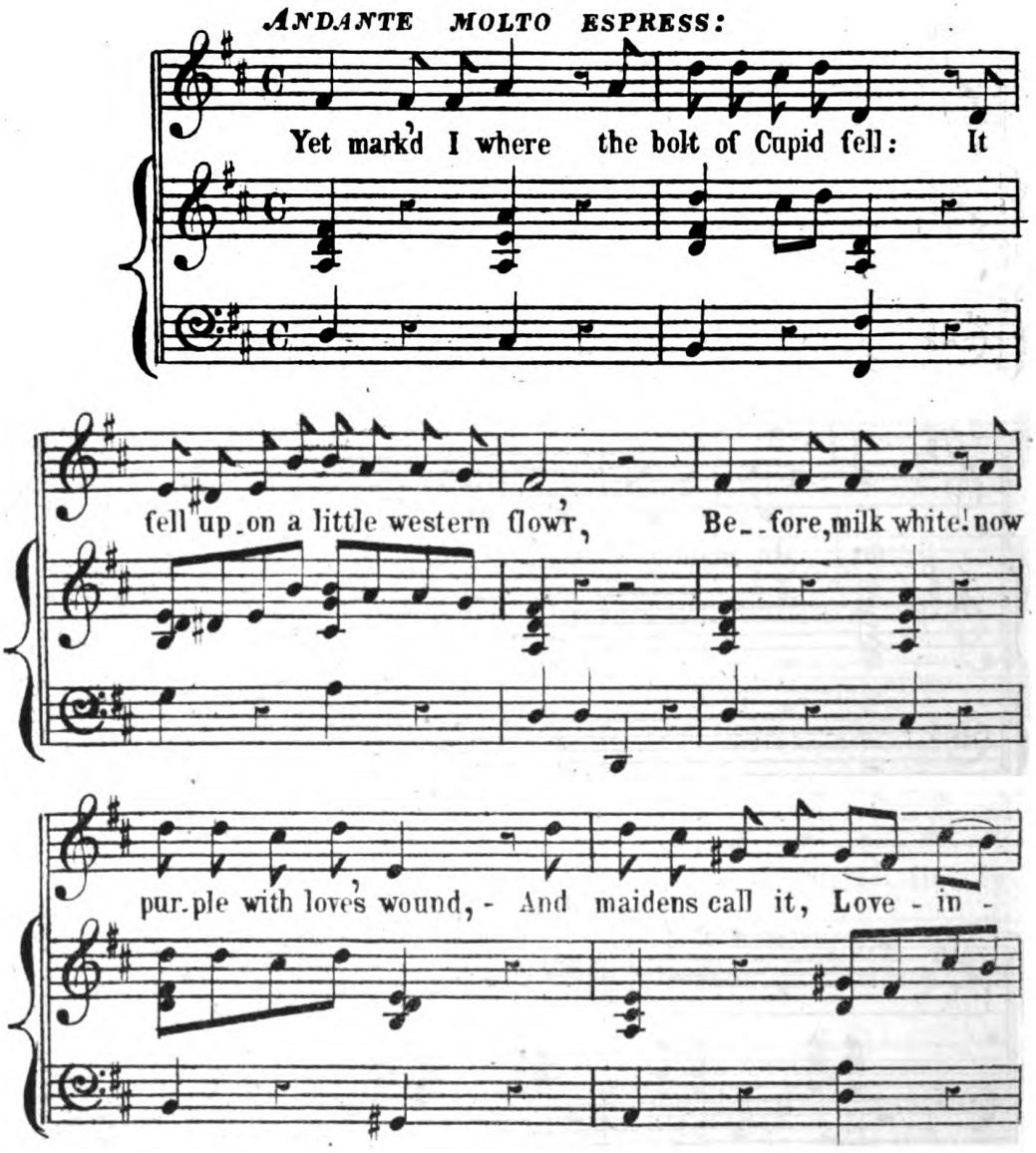


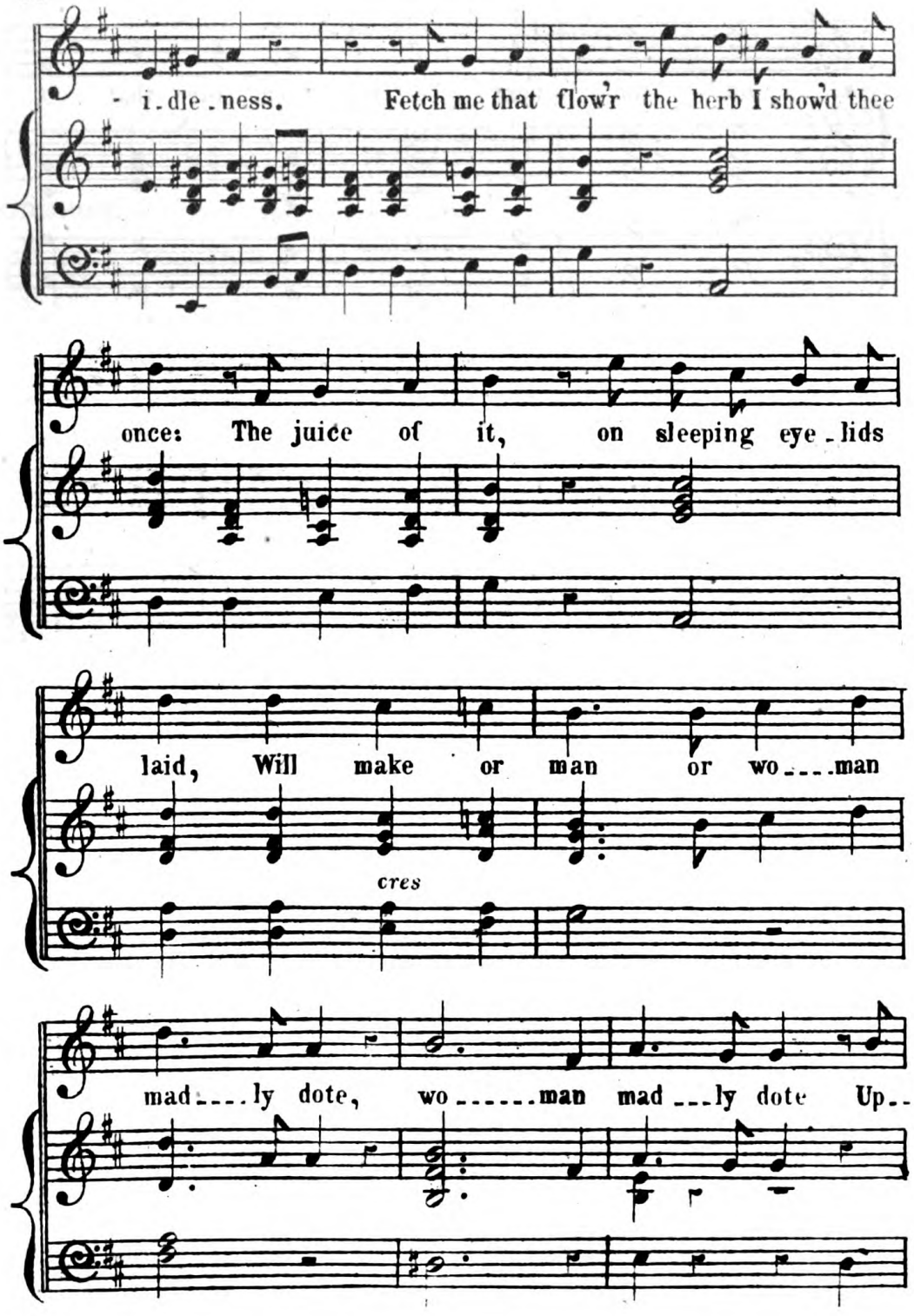

took At a fair vestal throned by the west; And loosed he his
love shaft smartly from his bow, As it should
Moderato.
pierce a hundred thousand hearts:
But I might see young Cupids fiery

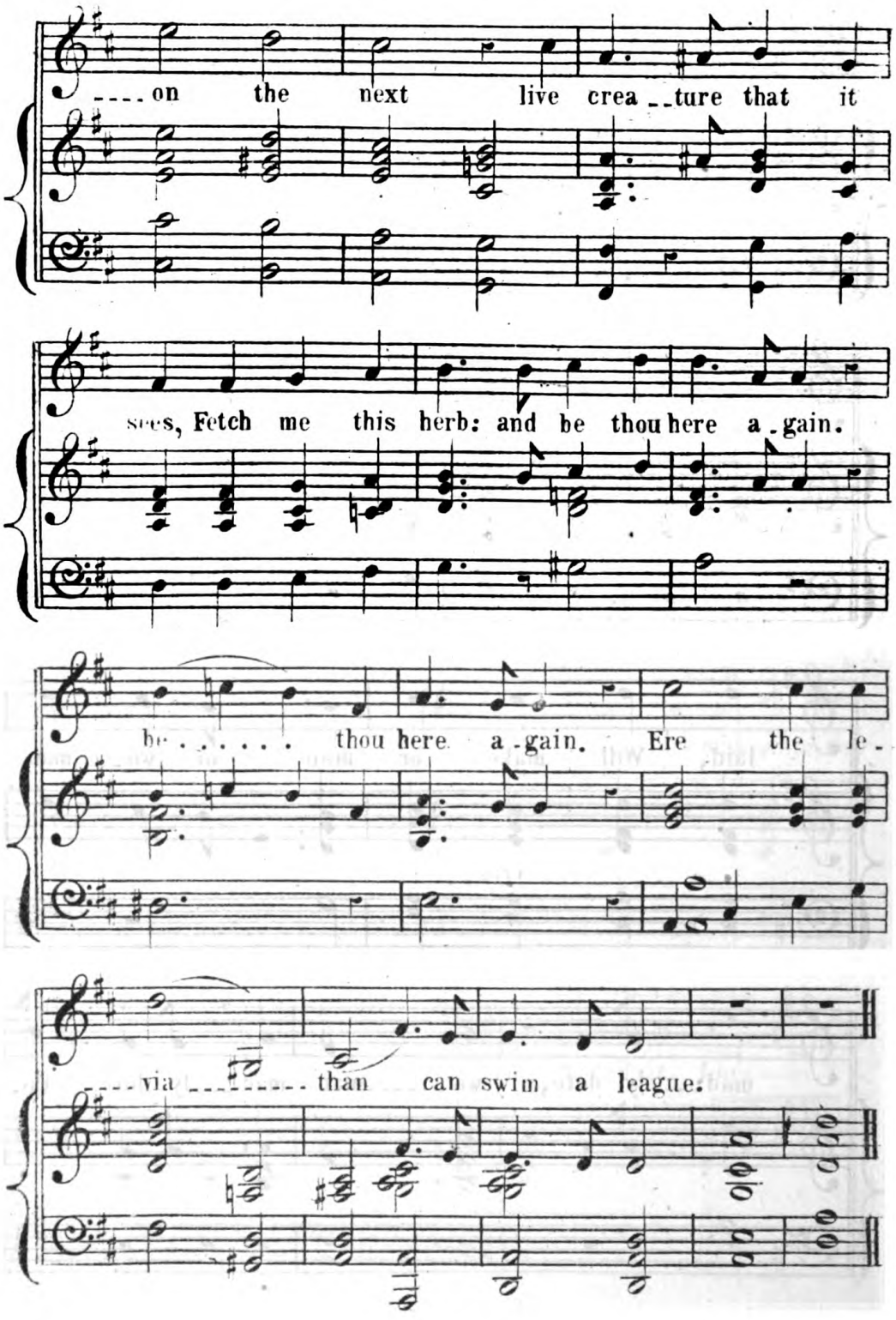

shaft Quench'd in the chaste beams of the wa ---- try
moon And the im---pe-----ri--al vot'ress pass'd
on, In maiden me--di--ta--tion, fan--cy free.

AIR.

LOVE IN IDLENESS.




- i.dle.ness. Fetch me that flow'r the herb I show'd thee
once: The juice of it, on sleeping eye.lids
laid, Will make or man or wo....man
cres
mad....ly dote, wo.....man mad...ly dote Up..

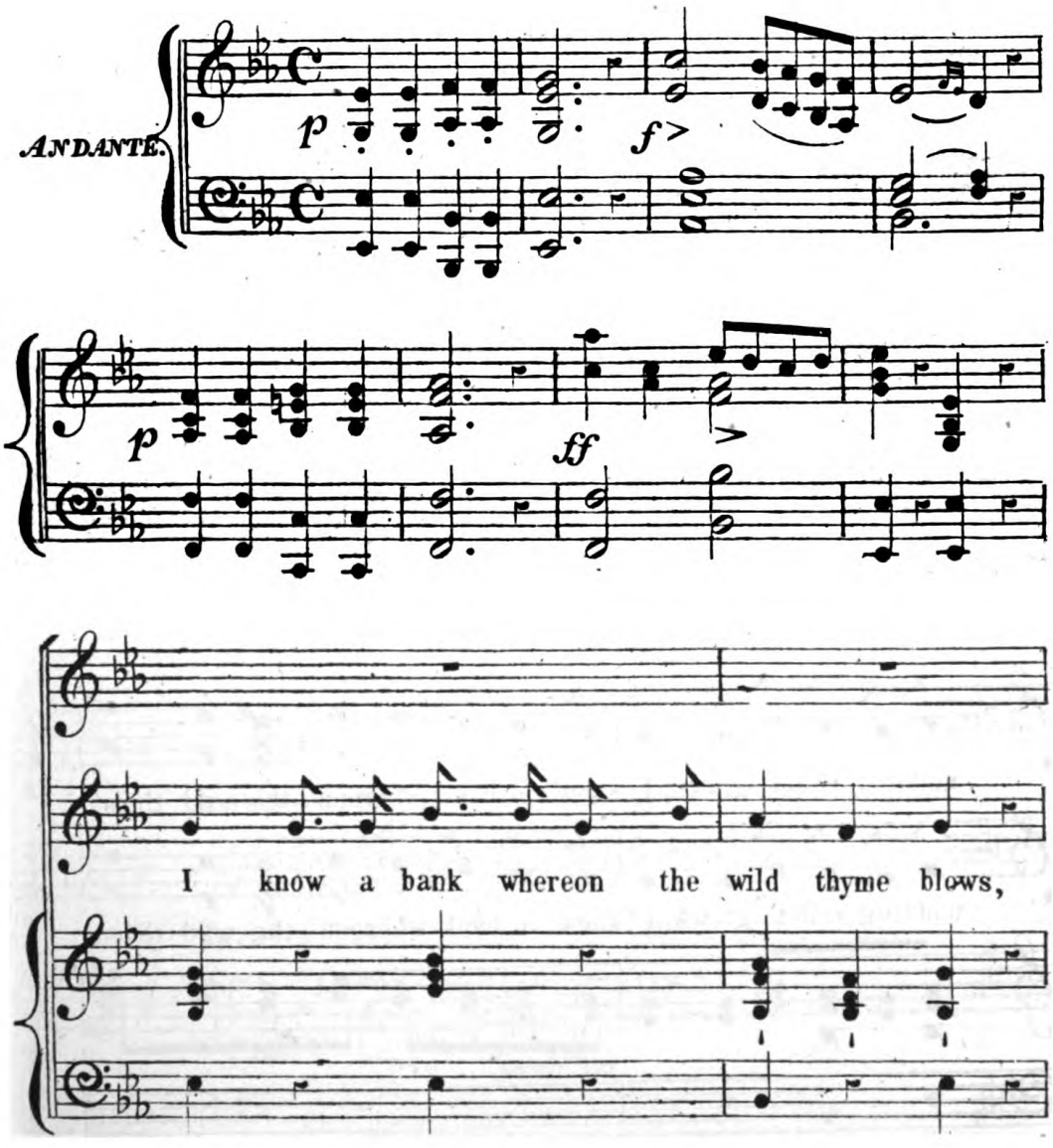

on the next live crea ture that it
sees, Fetch me this herb: and be thou here a gain.
be thou here a gain. Ere the le-
via than can swim a league.

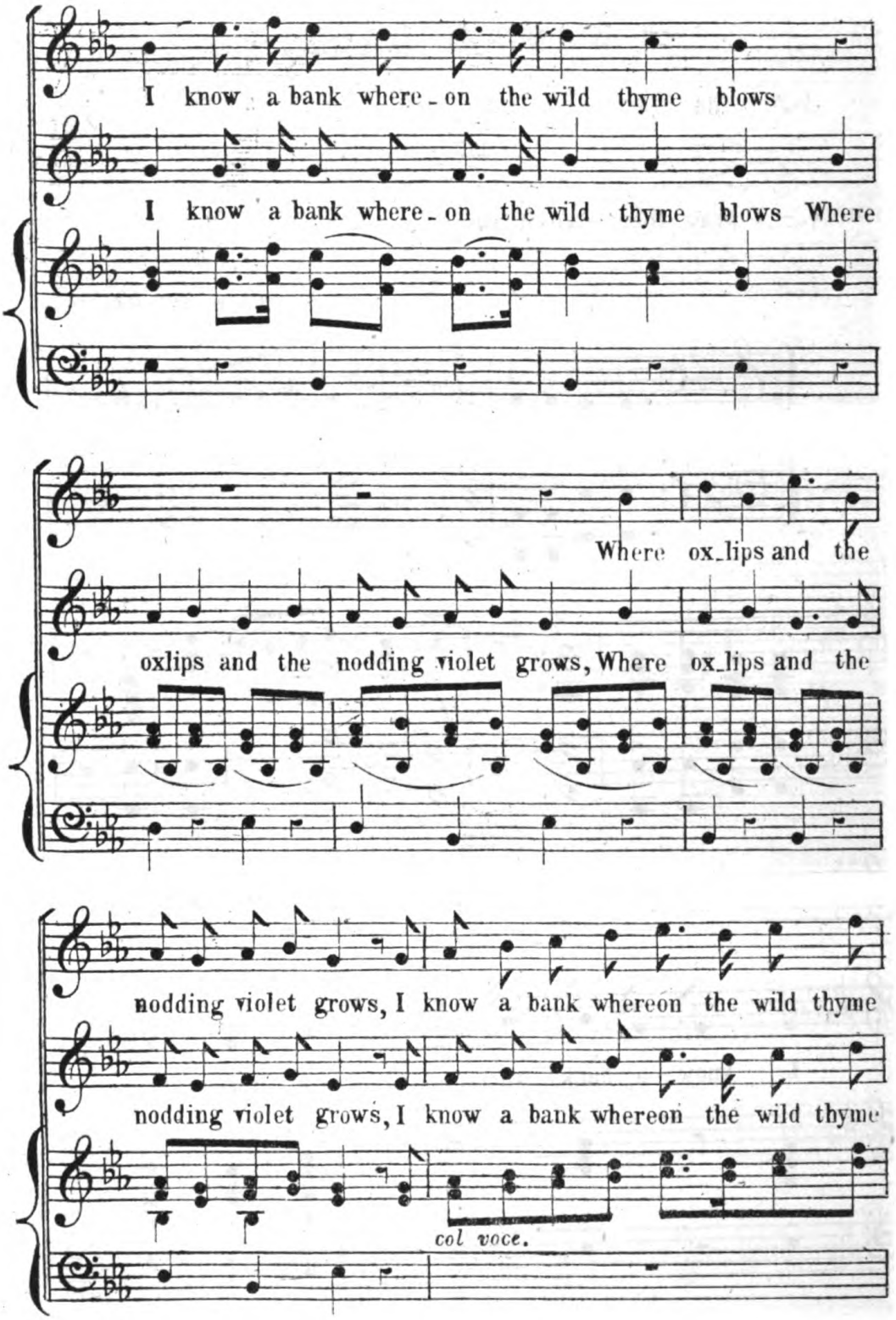
I KNOW A BANK.

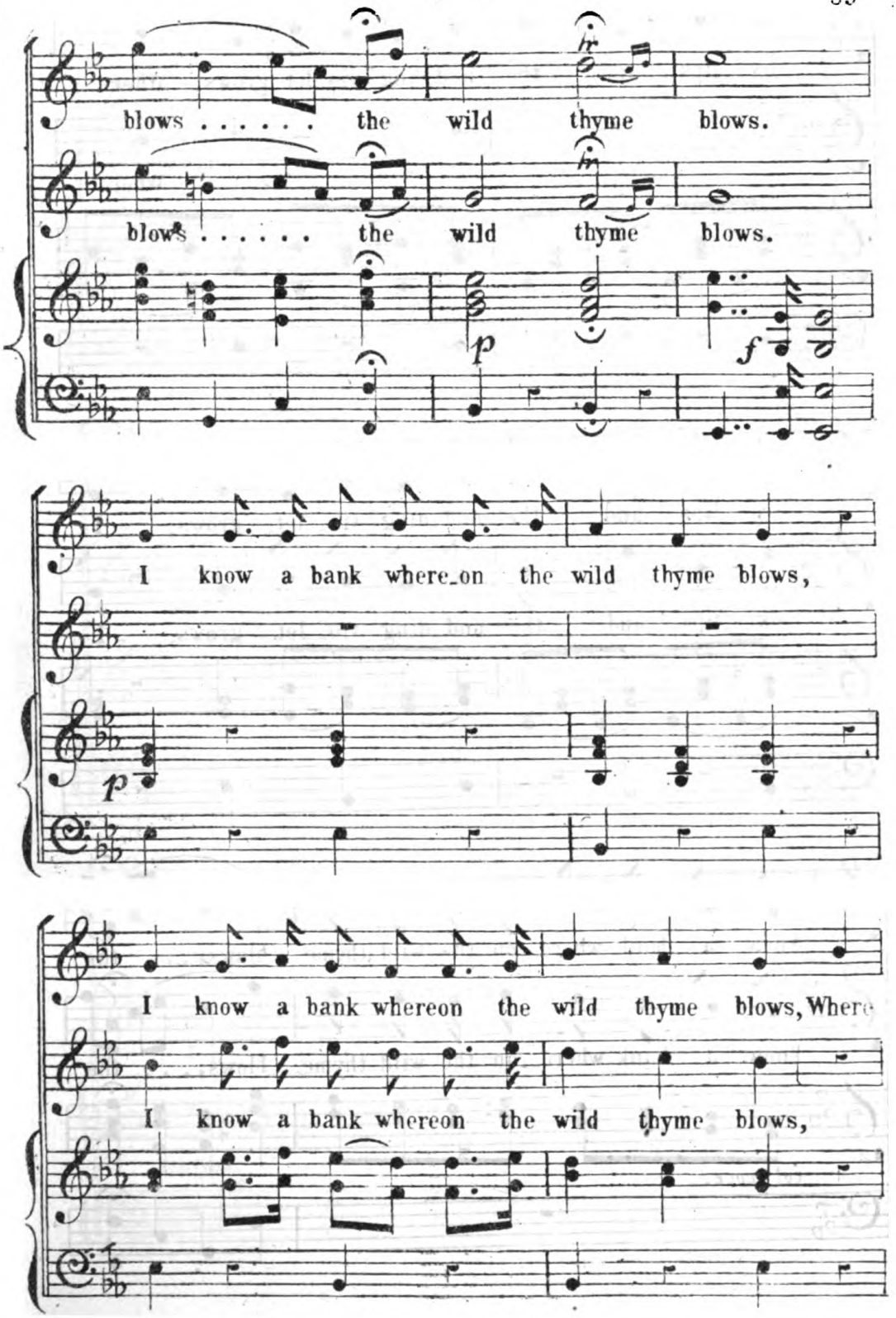
DUET.

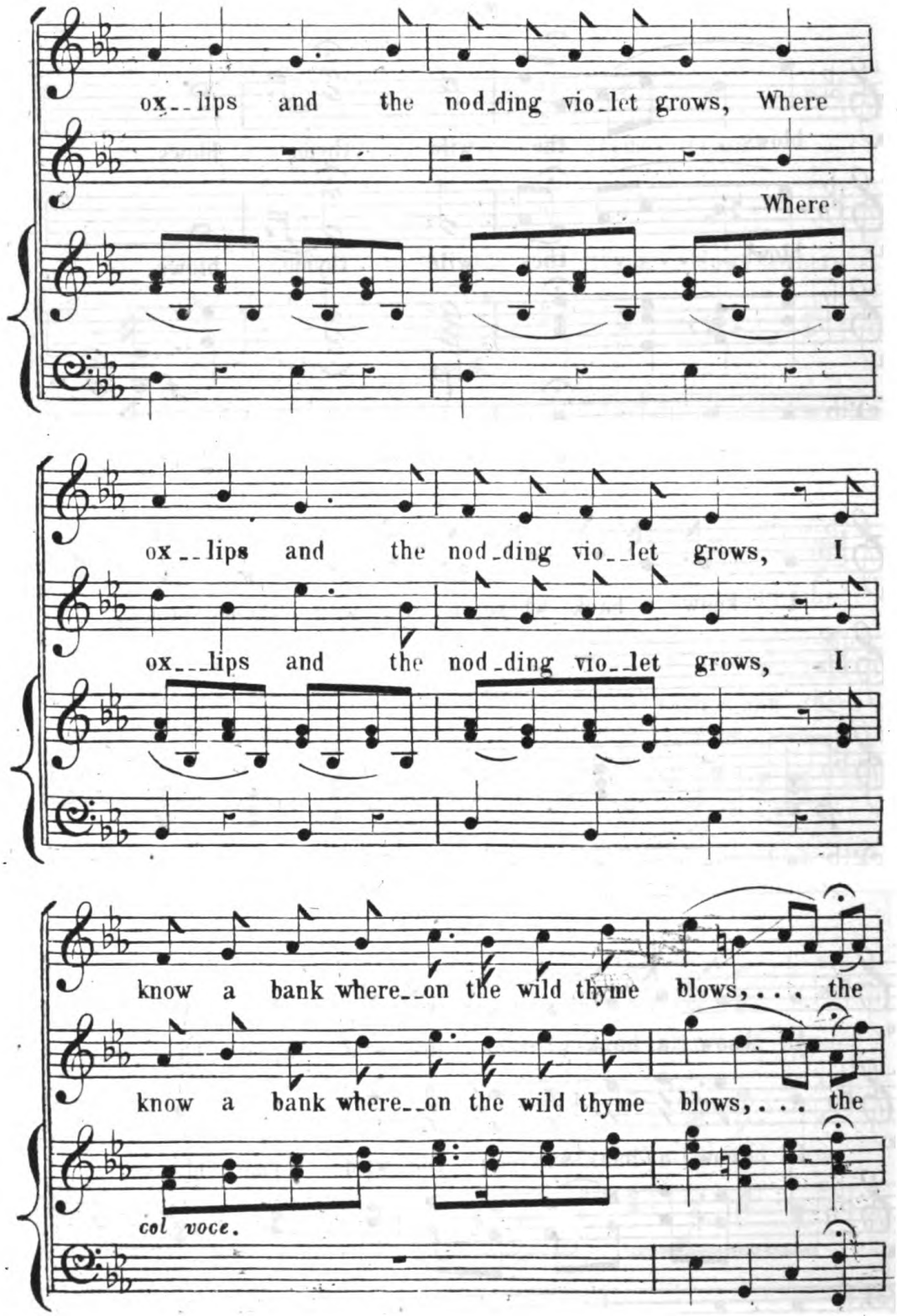
OBERON. – I pray thee give it me.

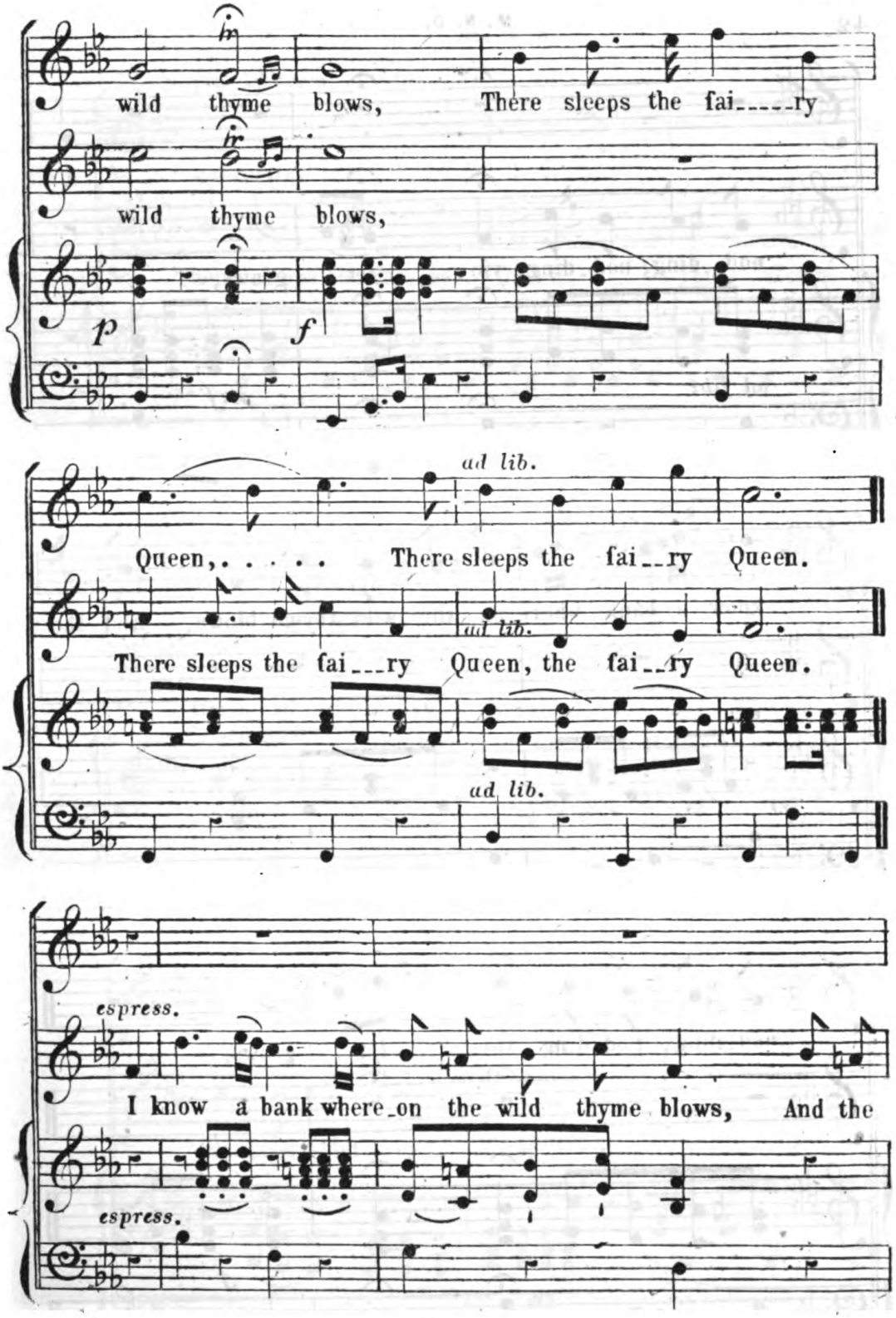
C. E. HORN.

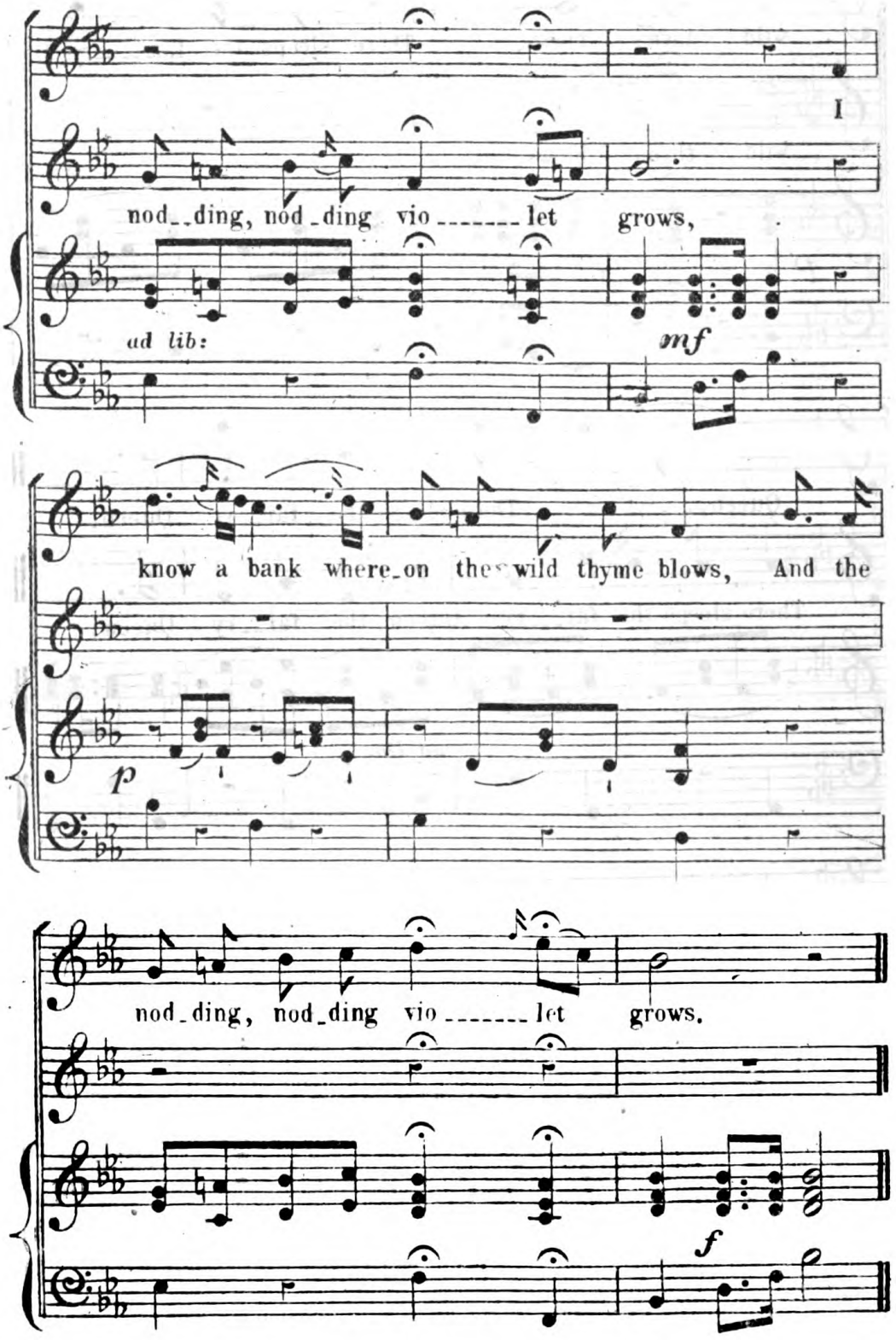


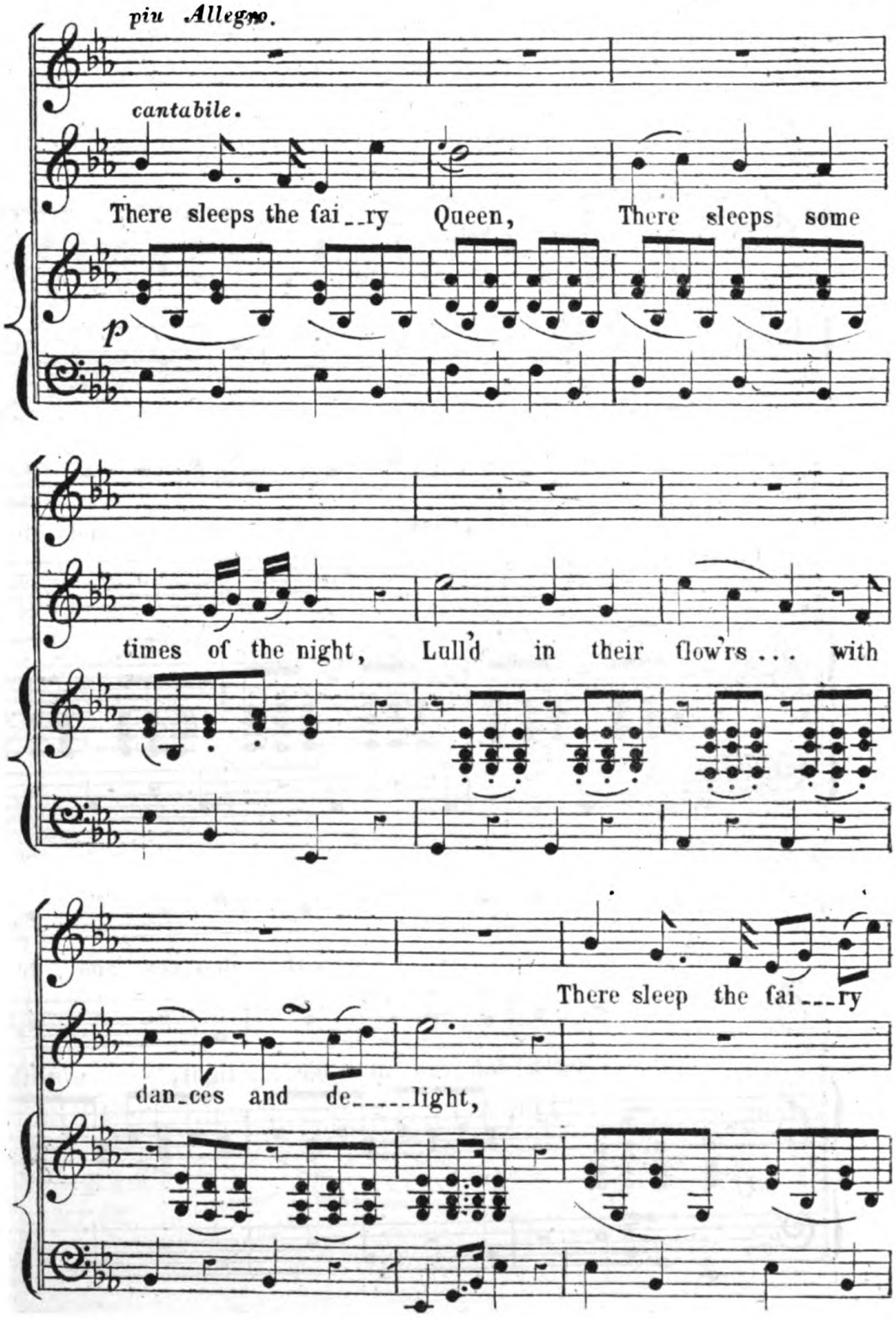

I know a bank where-on the wild thyme blows
I know a bank where-on the wild thyme blows Where
Where ox-lips and the
oxlips and the nodding violet grows, Where ox-lips and the
nodding violet grows, I know a bank whereon the wild thyme
nodding violet grows, I know a bank whereon the wild thyme
col voce.

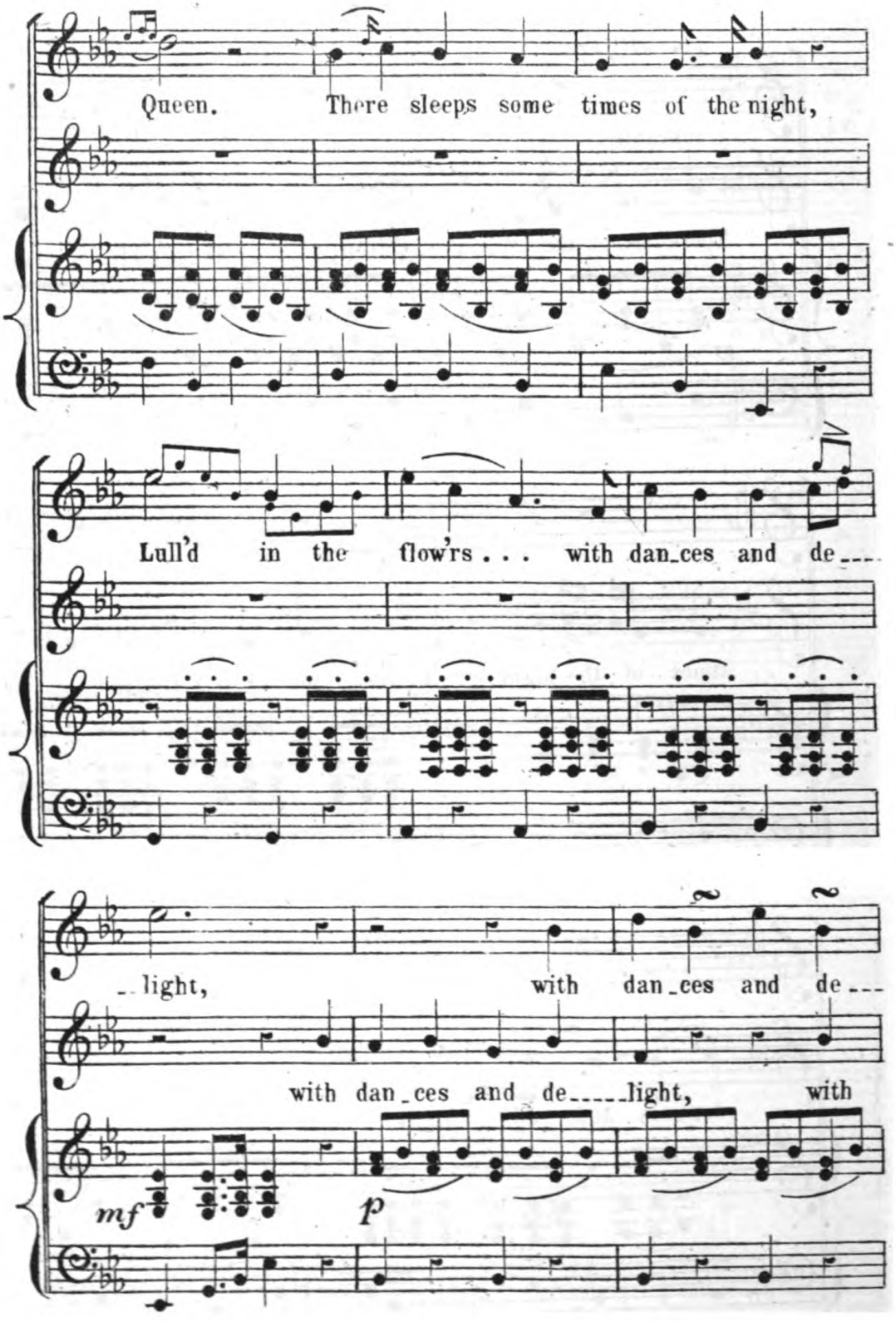

blows . . . . . the wild thyme blows.
blows . . . . . the wild thyme blows.
I know a bank where_on the wild thyme blows,
I know a bank whereon the wild thyme blows, Where
I know a bank whereon the wild thyme blows,

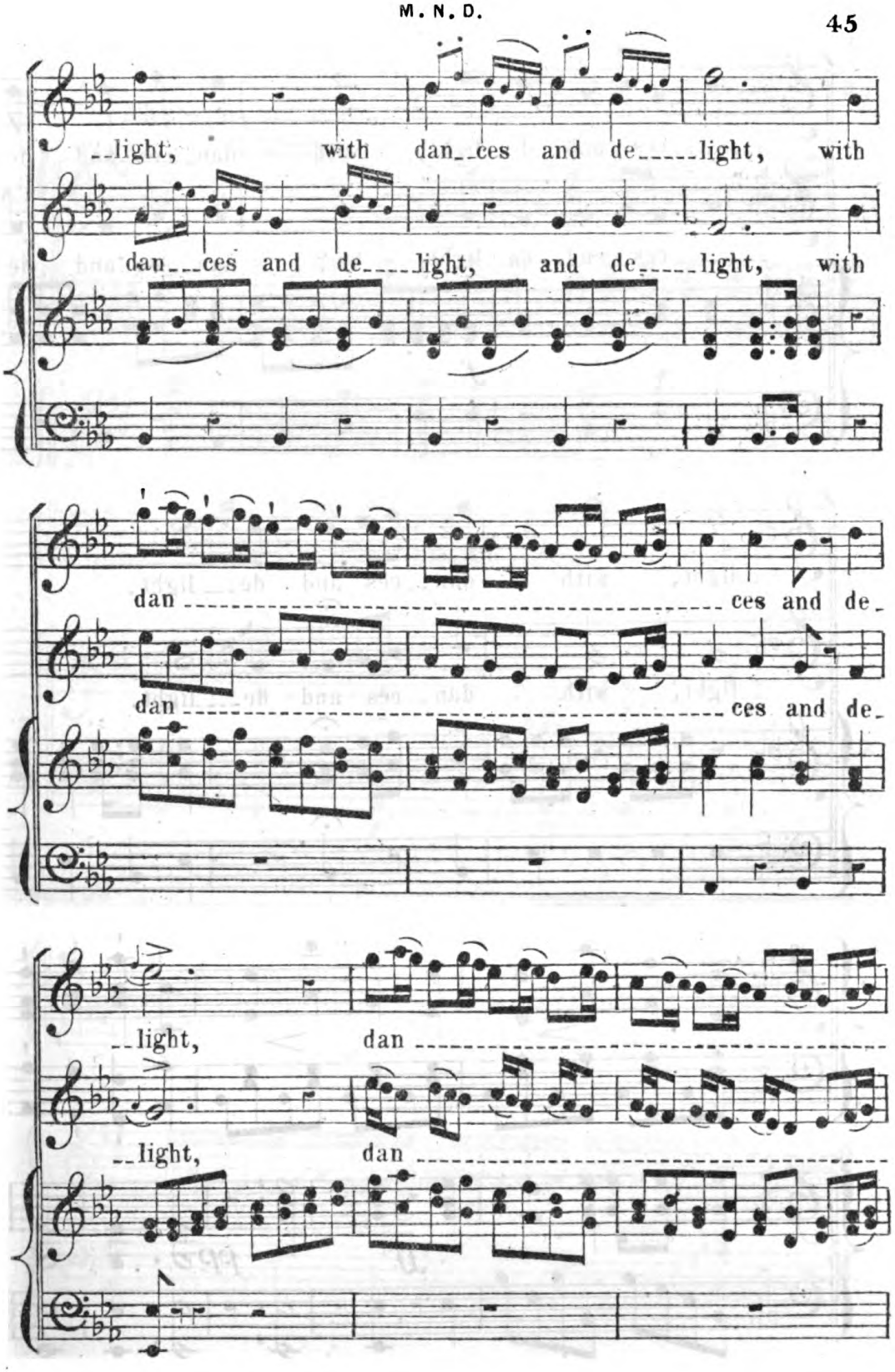

ox__lips and the nod_ding vio_let grows, Where
Where
ox__lips and the nod_ding vio__let grows, I
ox___lips and the nod_ding vio__let grows, I
know a bank where__on the wild thyme blows, . . . the
know a bank where__on the wild thyme blows, . . . the
col voce.

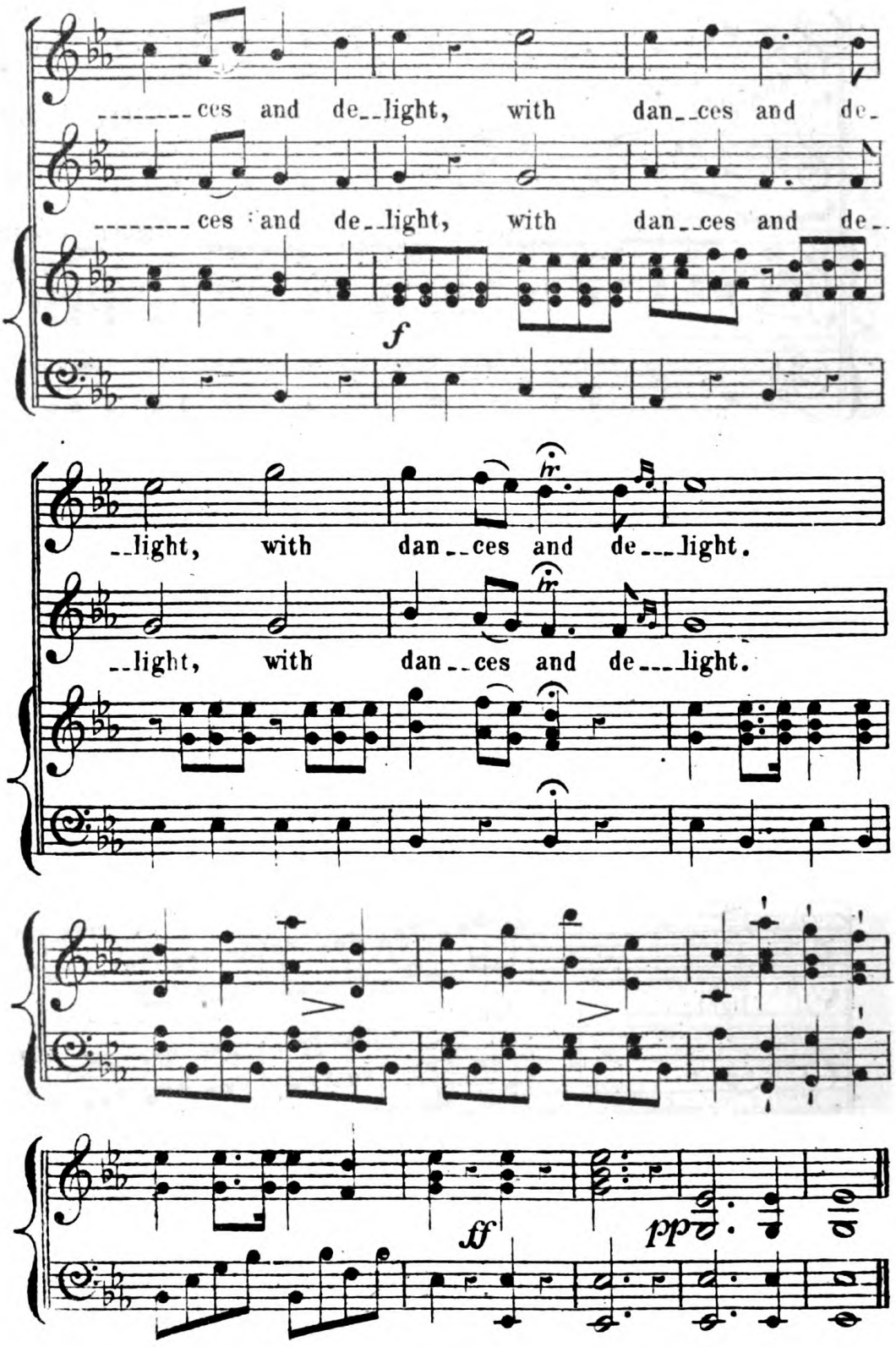

wild thyme blows, There sleeps the fai____ry
wild thyme blows,
p
f
ad lib.
Queen,..... There sleeps the fai__ry Queen.
There sleeps the fai___ry Queen, the fai__ry Queen.
ad lib.
ad lib.
espress.
I know a bank where on the wild thyme blows, And the
espress.

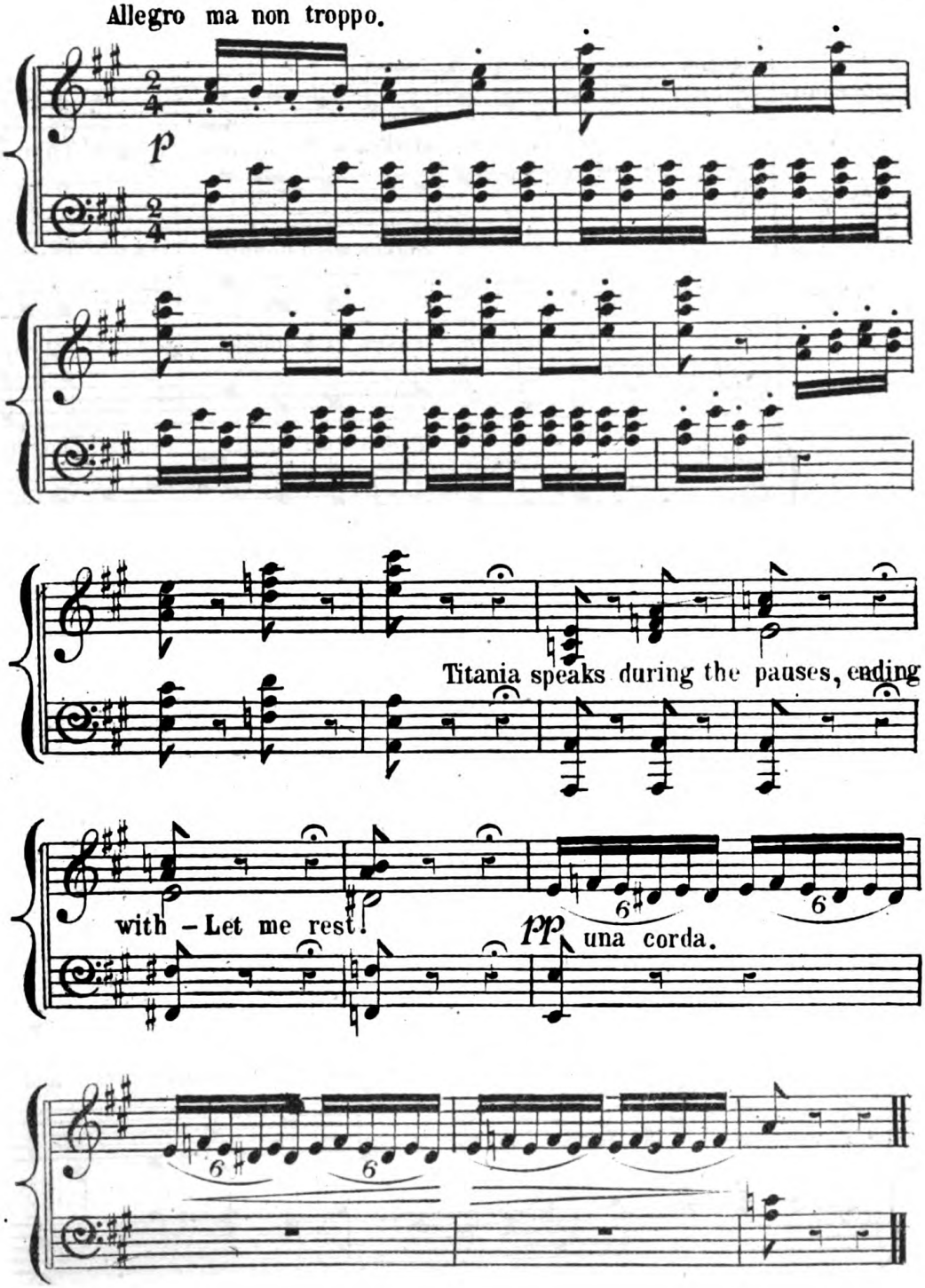

I
nod_ding, nod_ding vio _____ let grows,
ad lib:
mf
know a bank where_on thes wild thyme blows, And the
p
nod_ding, nod_ding vio _____ let grows.
f


piu Allegro.
cantabile.
There sleeps the fai_ry Queen, There sleeps some
p
times of the night, Lull'd in their flow'rs ... with
There sleep the fai___ry
dan_ces and de_____light,


Queen. There sleeps some times of the night,
Lull'd in the flow'rs . . . with dan_ces and de___
_light, with dan_ces and de___
with dan_ces and de_____light, with
mf
p

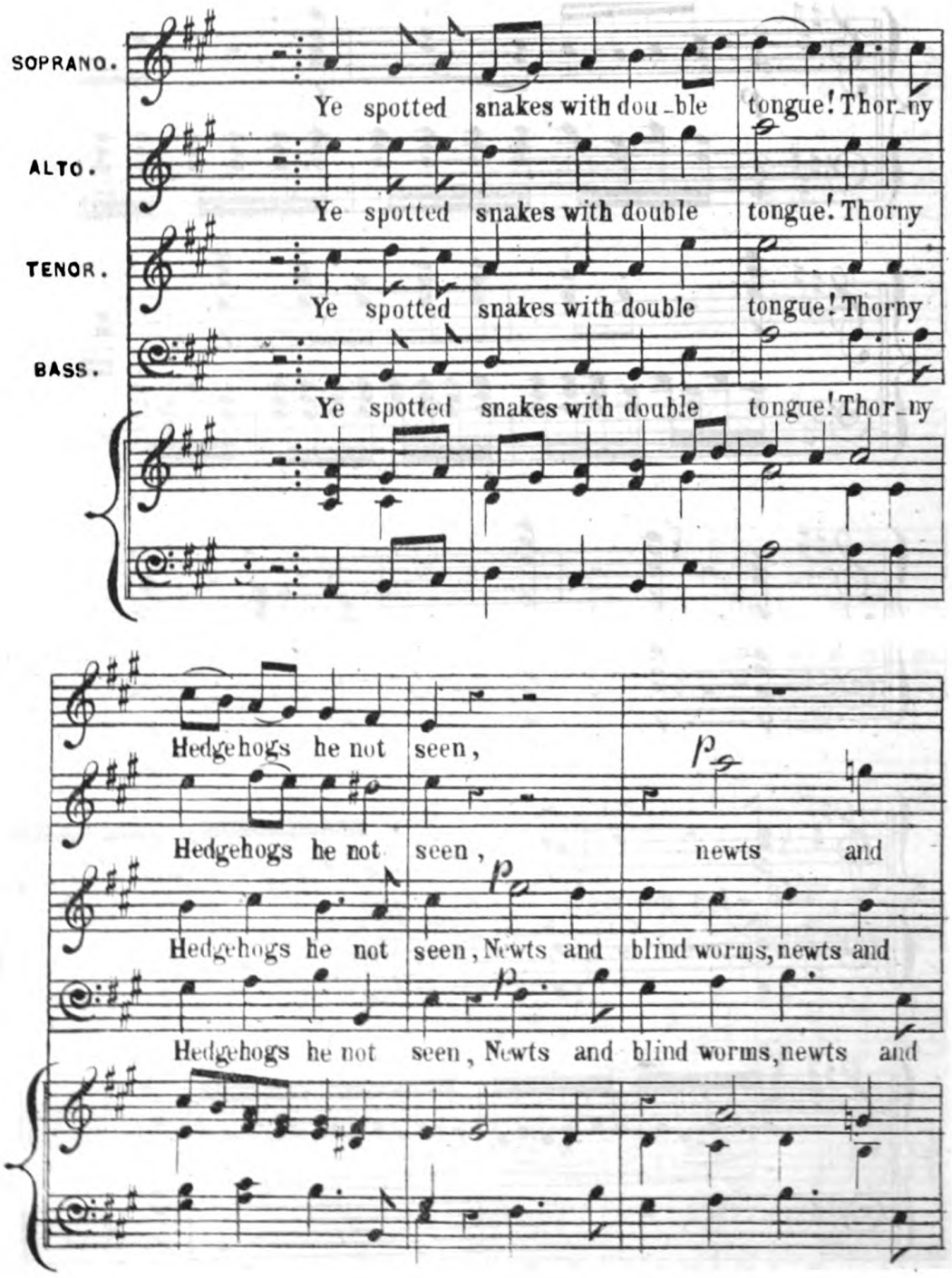

light, with dan ces and de light, with
dan ces and de light, and de light, with
dan ces and de
dan ces and de
light, dan
light, dan

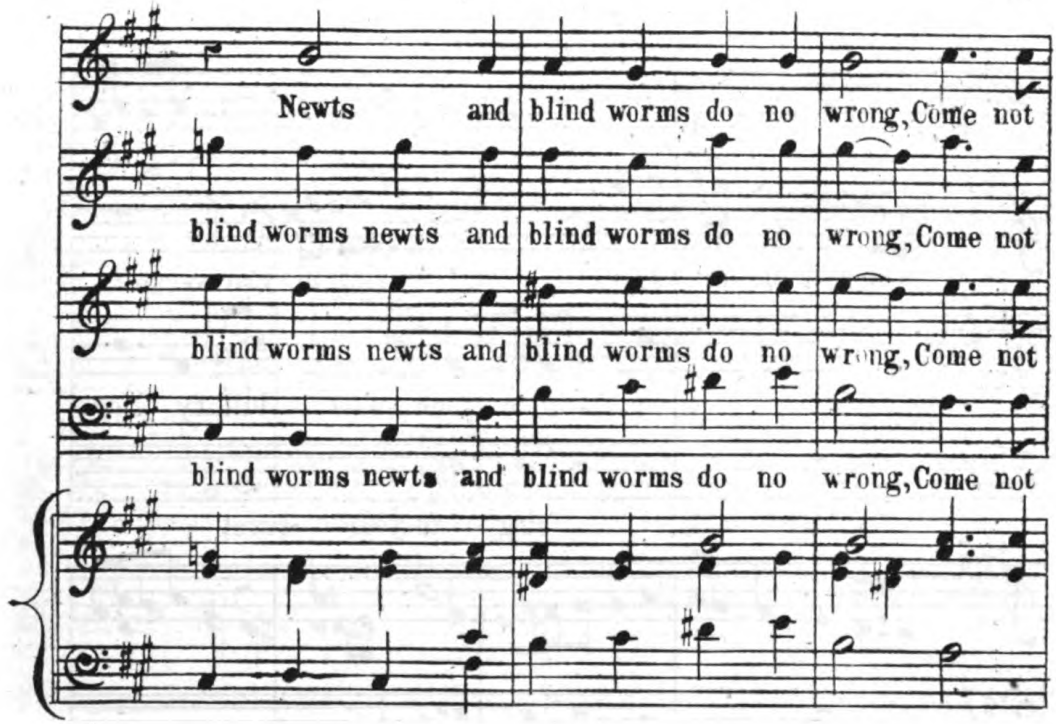

ces and de_light, with dan_ces and de_
ces and de_light, with dan_ces and de_
f
_light, with dan_ces and de___light.
_light, with dan_ces and de___light.
ff
ppp

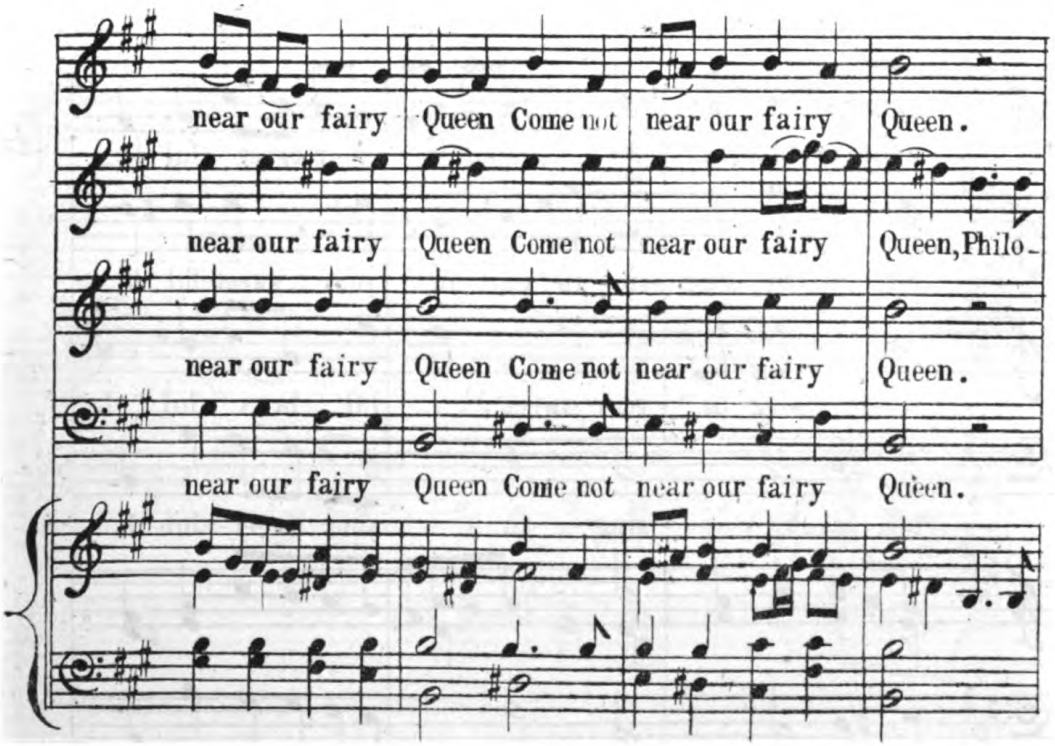

Allegro ma non troppo.
p
Titania speaks during the pauses, ending
with – Let me rest!
pp una corda.

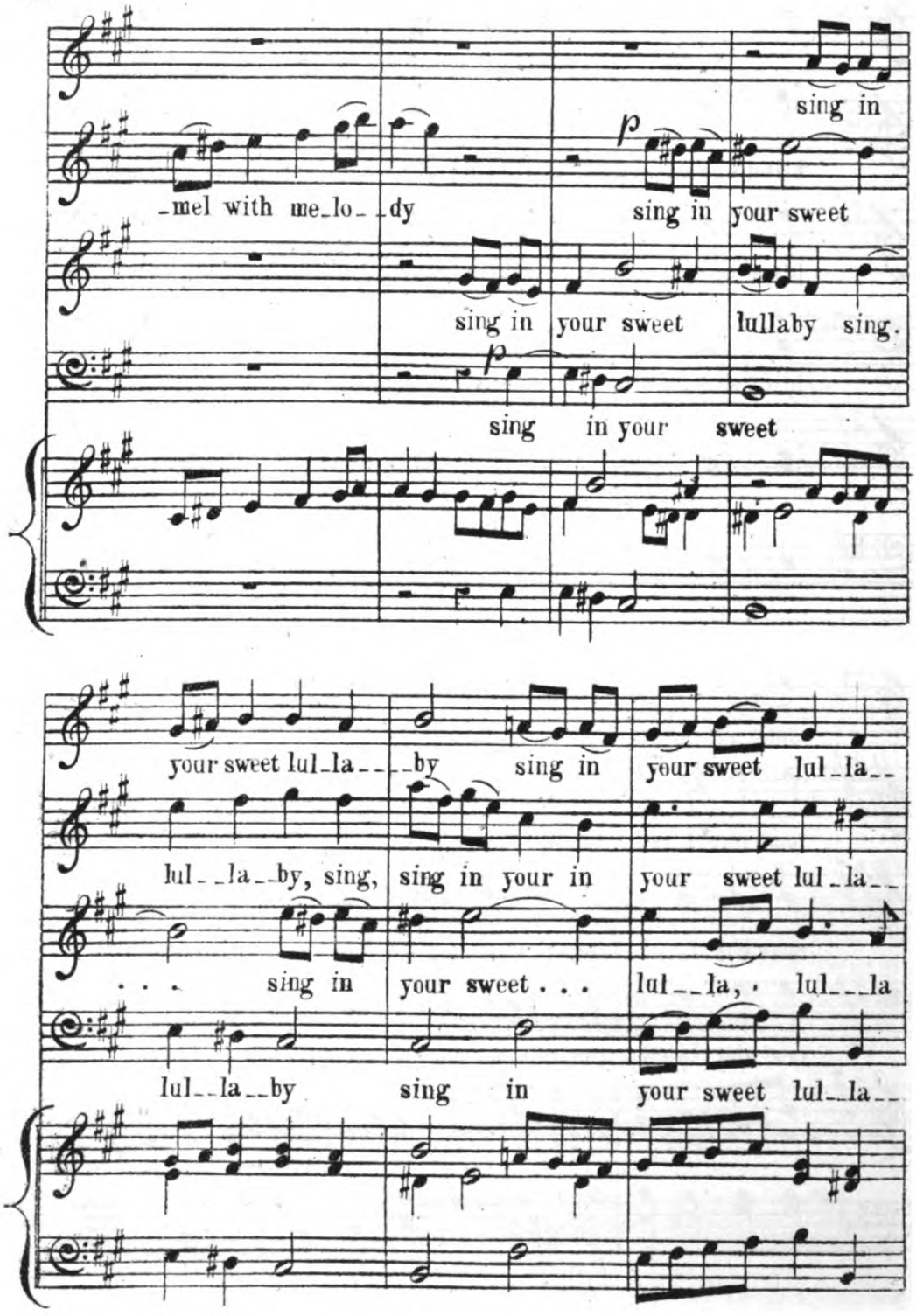
YE SPOTTED SNAKES.

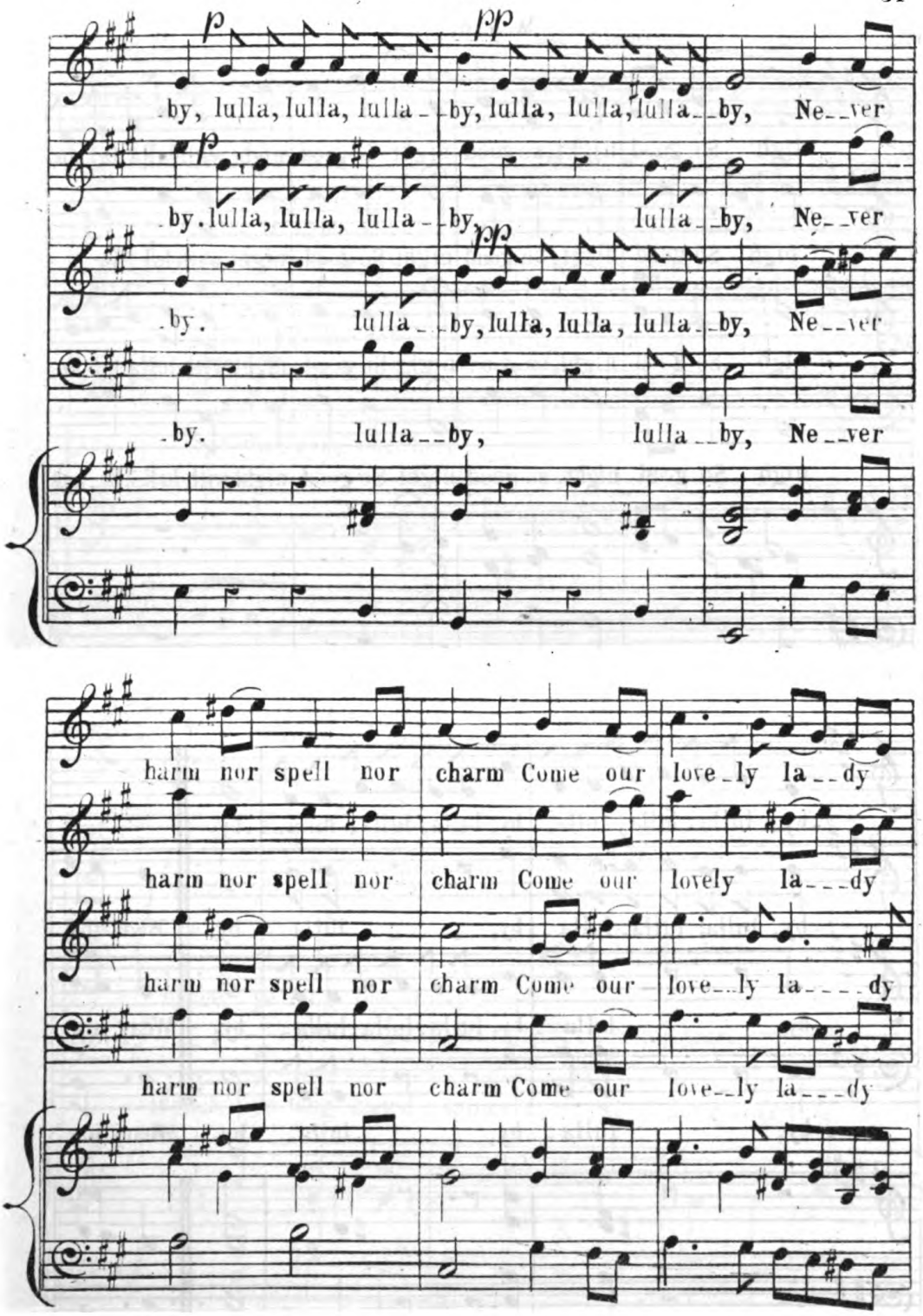
R. S. STEVENS.

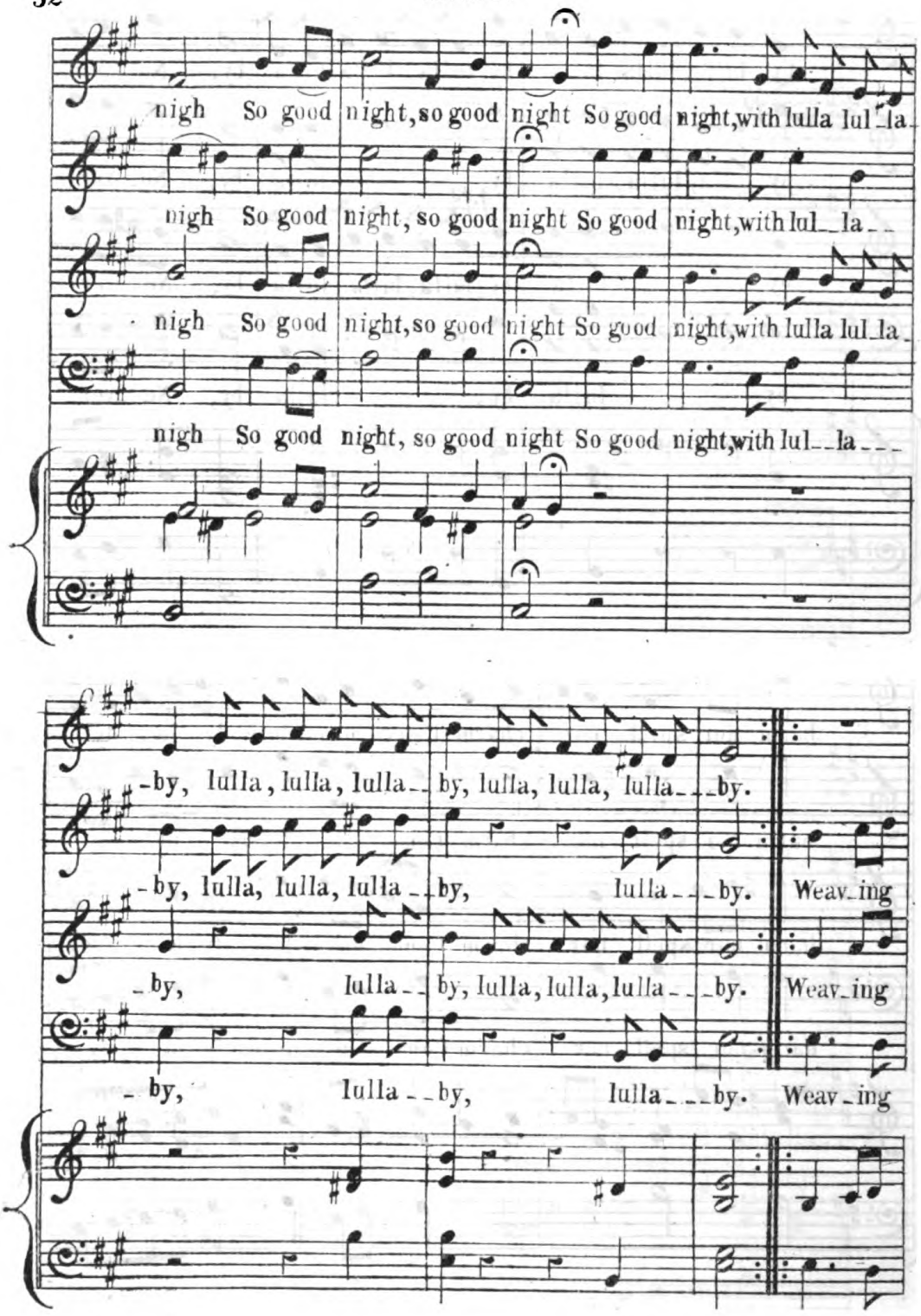


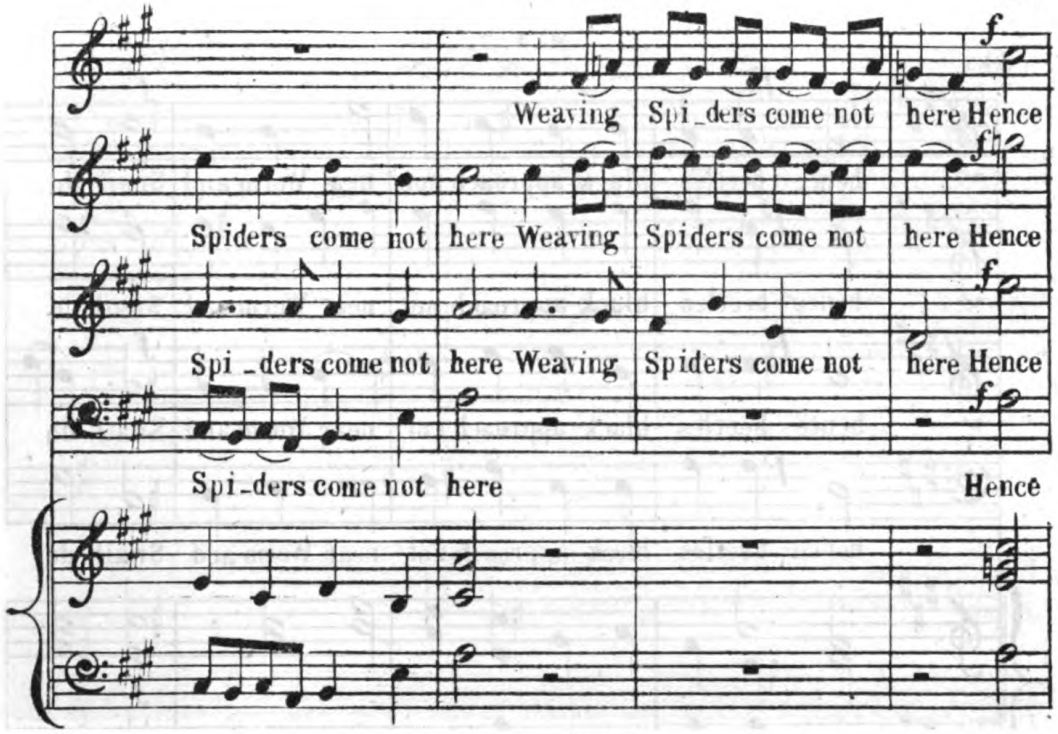

Newts and blind worms do no wrong, Come not
blind worms newts and blind worms do no wrong, Come not
blind worms newts and blind worms do no wrong, Come not
blind worms newts and blind worms do no wrong, Come not

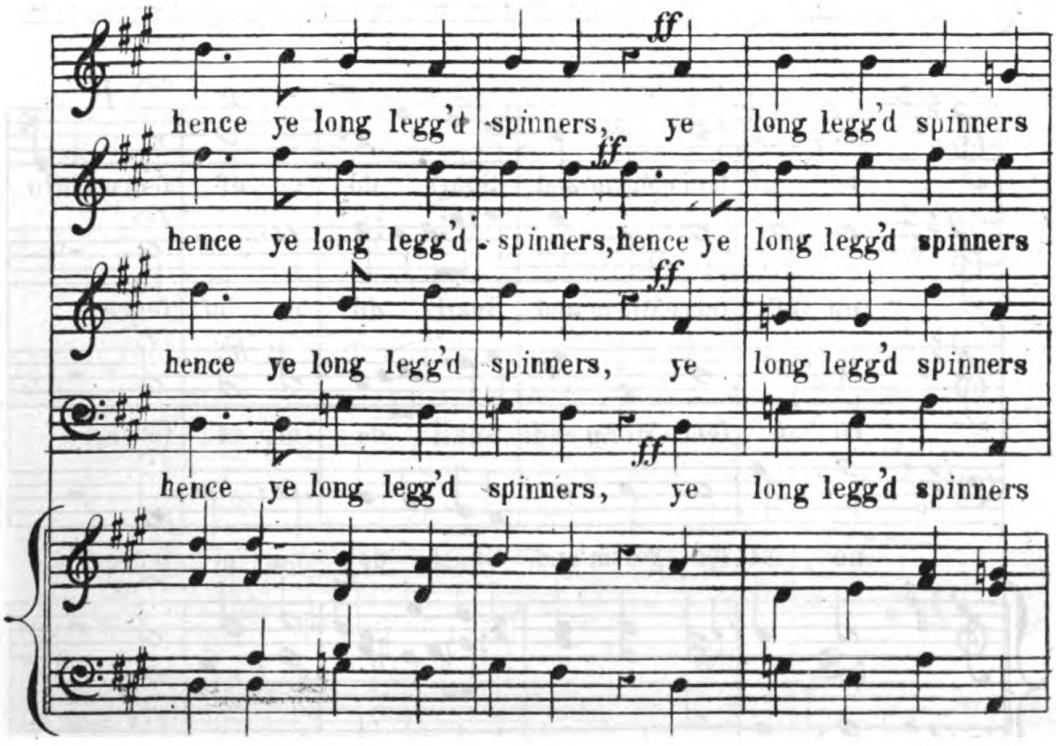

near our fairy Queen Come not near our fairy Queen.
near our fairy Queen Come not near our fairy Queen, Philo-
near our fairy Queen Come not near our fairy Queen.
near our fairy Queen Come not near our fairy Queen.

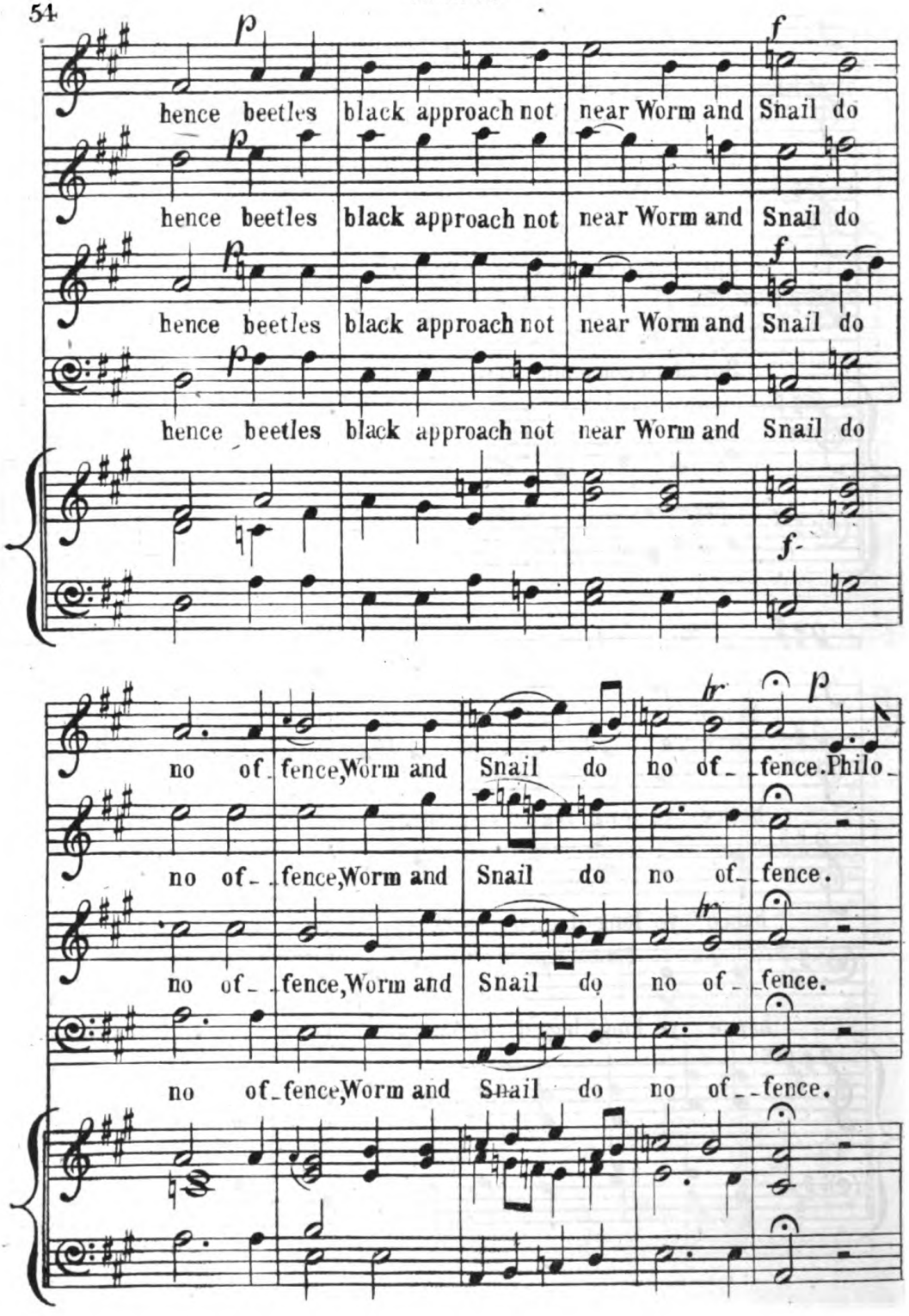

sing in
-mel with me-lo- -dy
sing in your sweet
sing in your sweet lullaby sing.
p
sing in your sweet
your sweet lul-la- -by sing in your sweet lul-la-
lul- -la- -by, sing, sing in your in your sweet lul-la-
. . . sing in your sweet . . . lul- -la, lul- -la
lul- -la- -by sing in your sweet lul- -la-

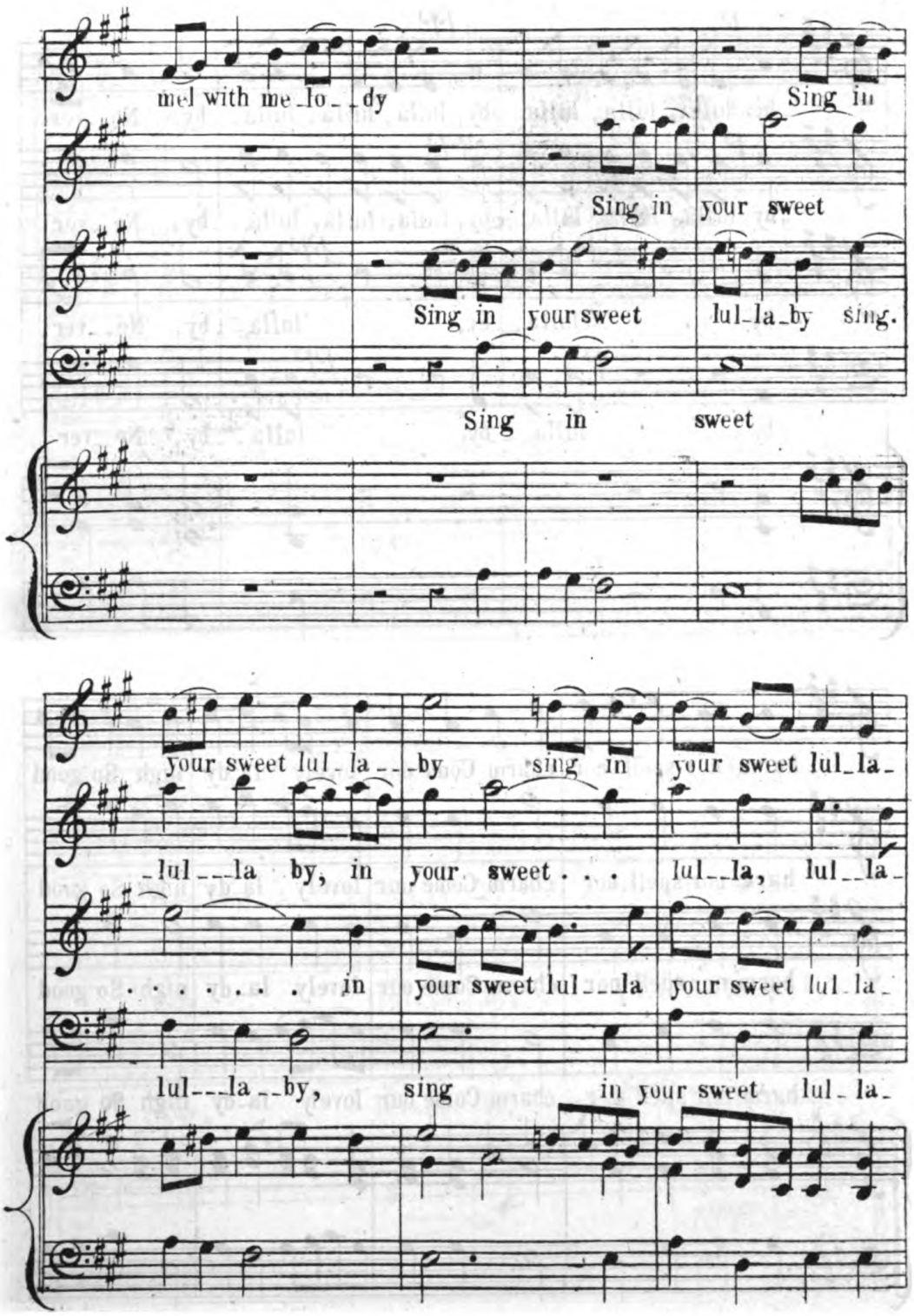

by, lulla, lulla, lulla - by, lulla, lulla, lulla - by, Ne - ver
by. lulla, lulla, lulla - by lulla - by, Ne - ver
by. lulla - by, lulla, lulla, lulla - by, Ne - ver
by. lulla - by, lulla - by, Ne - ver
harm nor spell nor charm Come our love - ly la - dy
harm nor spell nor charm Come our lovely la - - dy
harm nor spell nor charm Come our love - ly la - - - dy
harm nor spell nor charm Come our love - ly la - - dy

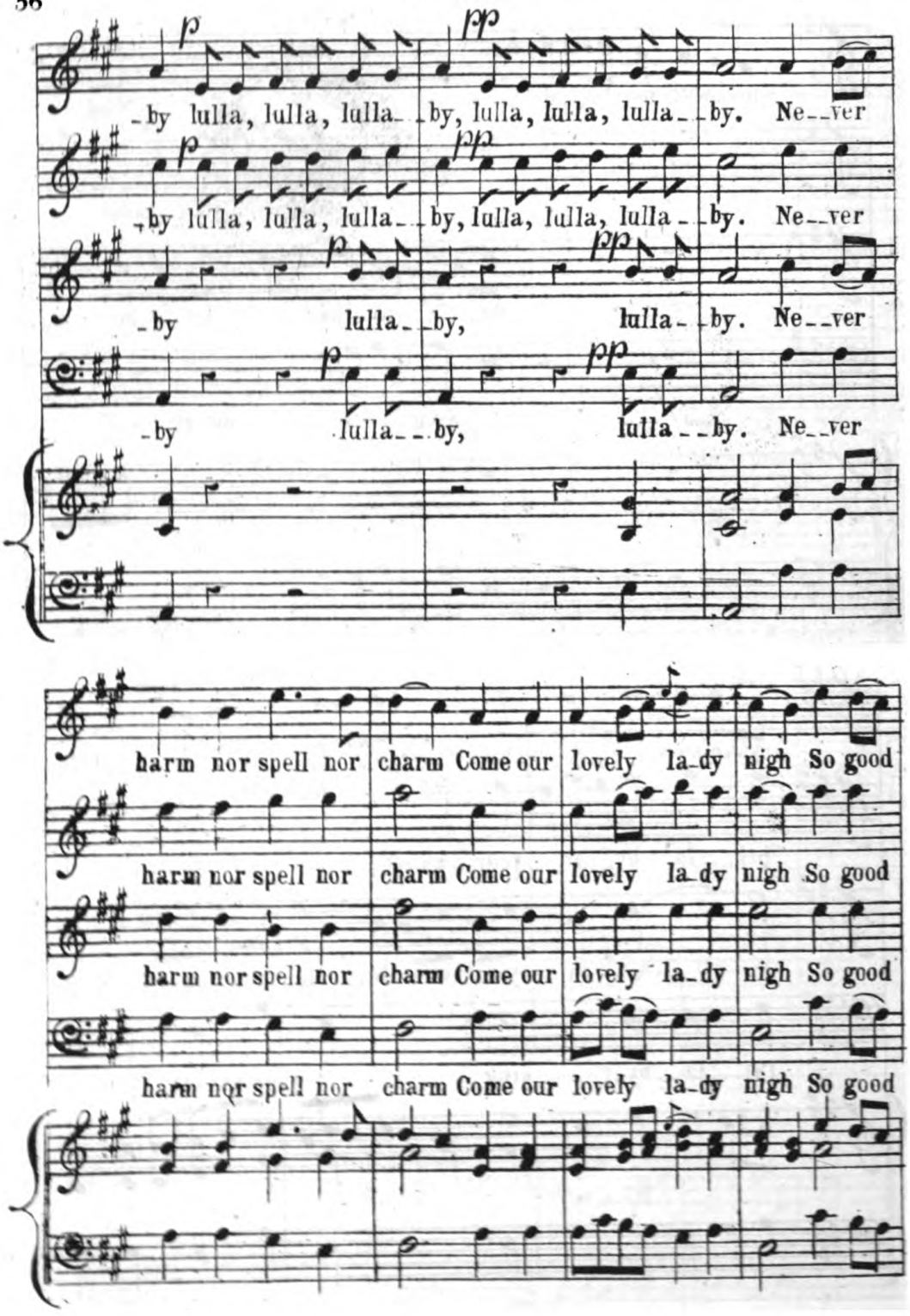

nigh So good night, so good night So good night, with lulla lul_la
nigh So good night, so good night So good night, with lul_la
nigh So good night, so good night So good night, with lulla lul_la
nigh So good night, so good night So good night, with lul_la
_by, lulla, lulla, lulla_by, lulla, lulla, lulla_by.
_by, lulla, lulla, lulla_by, lulla_by. Weav_ing
_by, lulla_by, lulla, lulla_by. Weav_ing
_by, lulla_by, lulla_by. Weav_ing

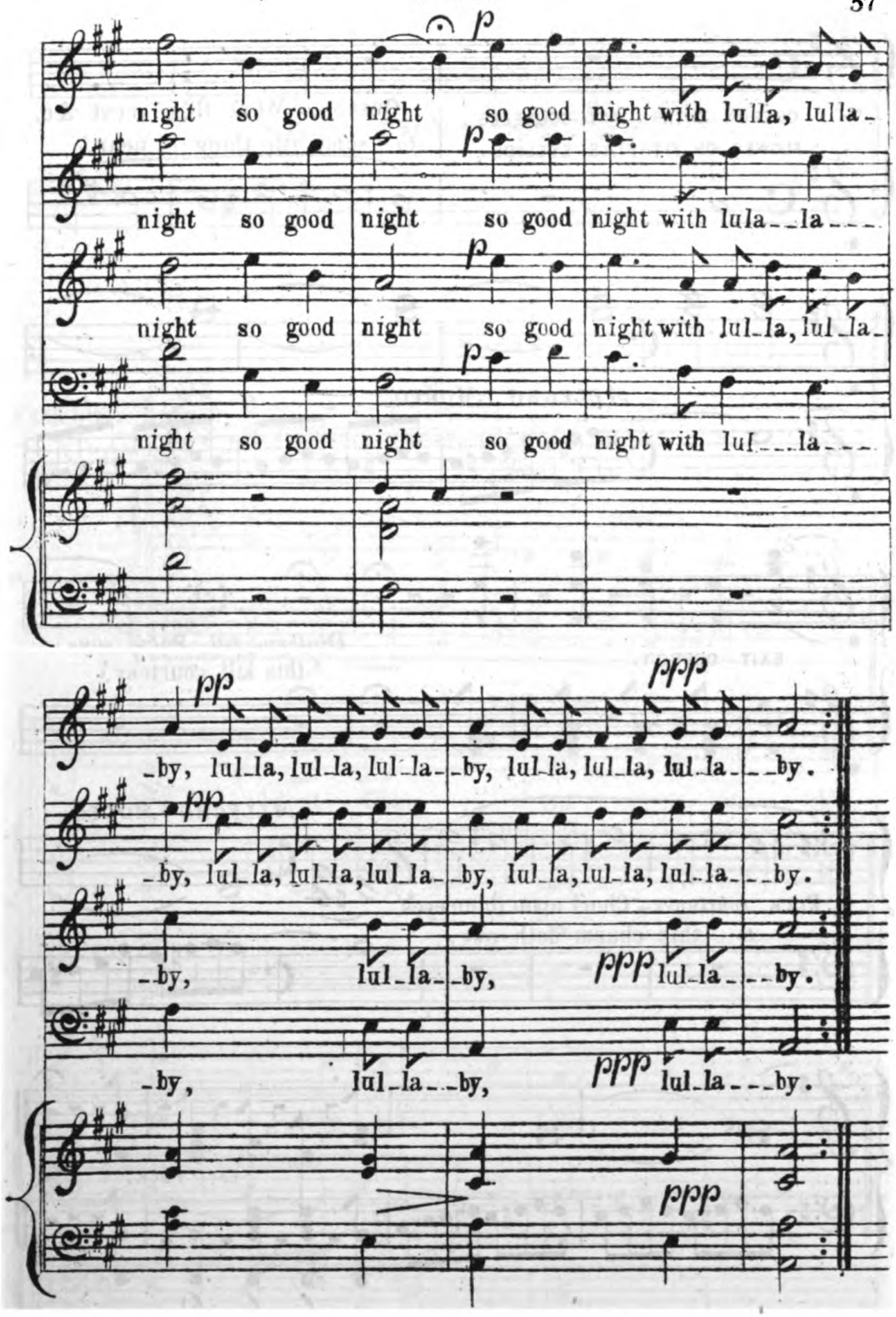

Weaving Spi_ders come not here Hence
Spiders come not here Weaving Spiders come not here Hence
Spi_ders come not here Weaving Spiders come not here Hence
Spi_ders come not here Hence

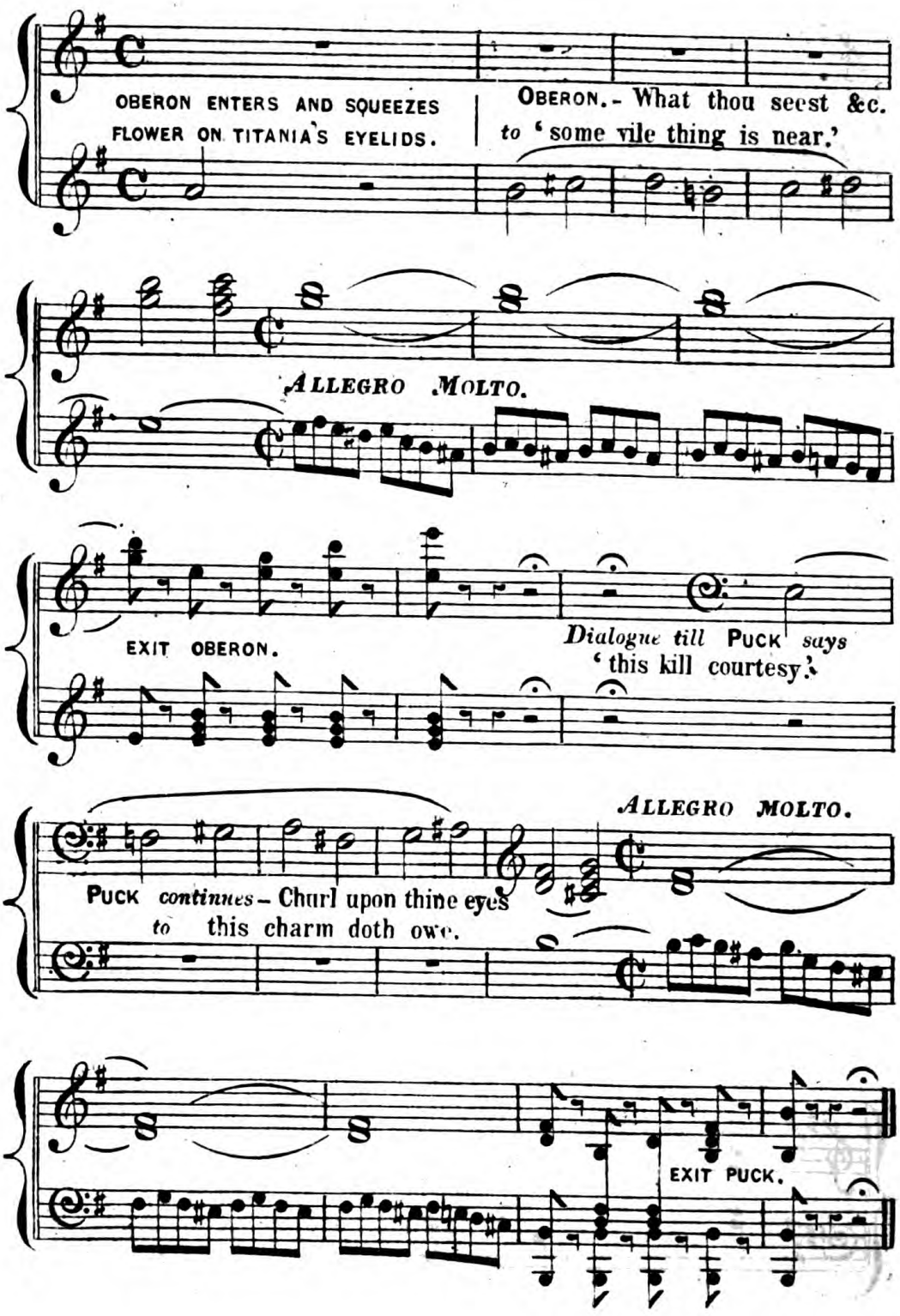

hence ye long legg'd spinners, ye long legg'd spinners
hence ye long legg'd spinners, hence ye long legg'd spinners
hence ye long legg'd spinners, ye long legg'd spinners
hence ye long legg'd spinners, ye long legg'd spinners


hence beetles black approach not near Worm and Snail do
hence beetles black approach not near Worm and Snail do
hence beetles black approach not near Worm and Snail do
hence beetles black approach not near Worm and Snail do
no of_fence, Worm and Snail do no of_fence. Philo_
no of_fence, Worm and Snail do no of_fence.
no of_fence, Worm and Snail do no of_fence.
no of_fence, Worm and Snail do no of_fence.

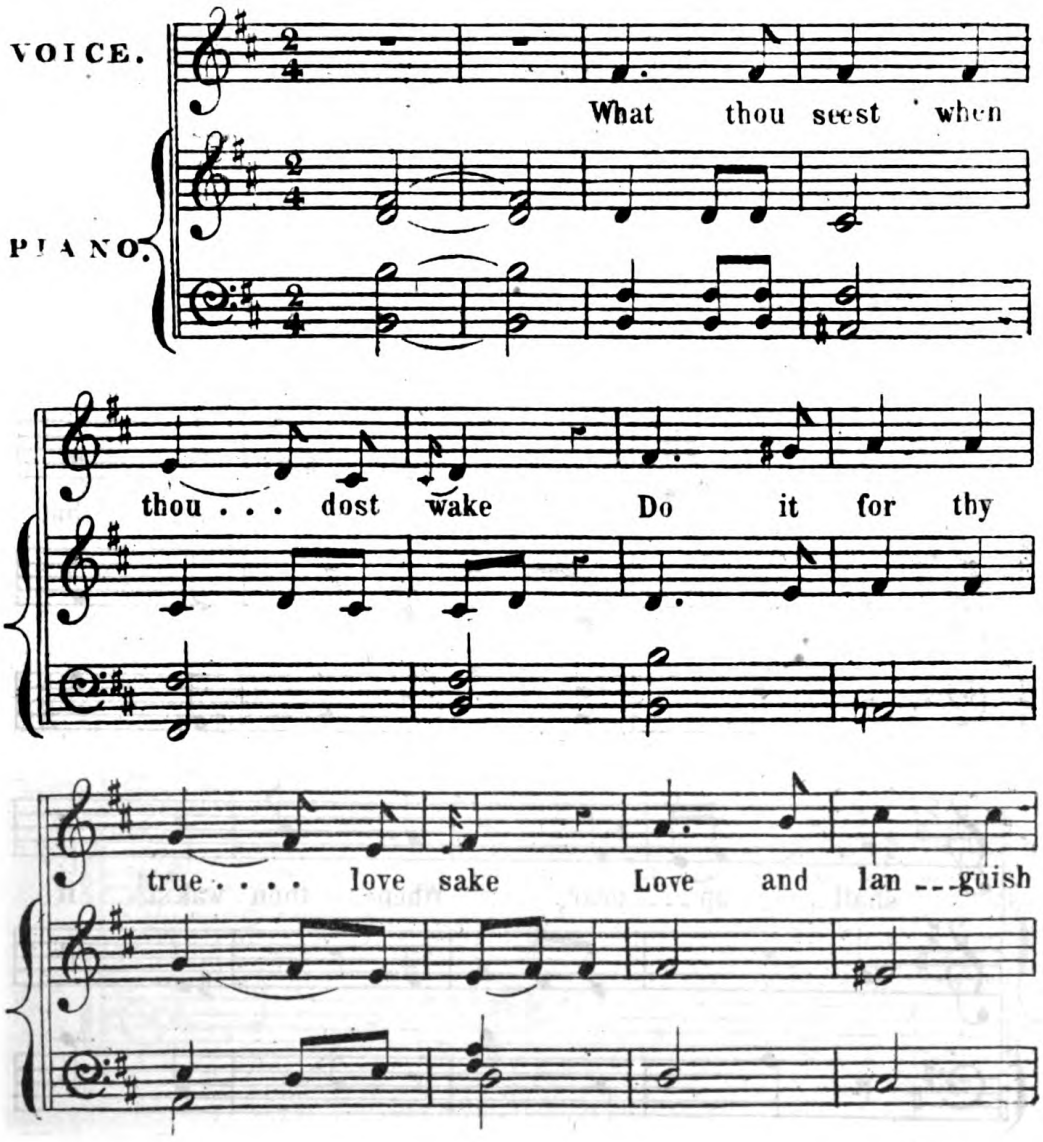

mel with me_lo_ _dy
Sing in
Sing in your sweet
Sing in your sweet lul_la_by sing.
Sing in sweet
your sweet lul_la_ _by sing in your sweet lul_la_
lul _la by, in your sweet . . . lul_ _la, lul_ _la_
. . . . . in your sweet lul_ _la your sweet lul_la_
lul_ _la_ _by, sing in your sweet lul_la_

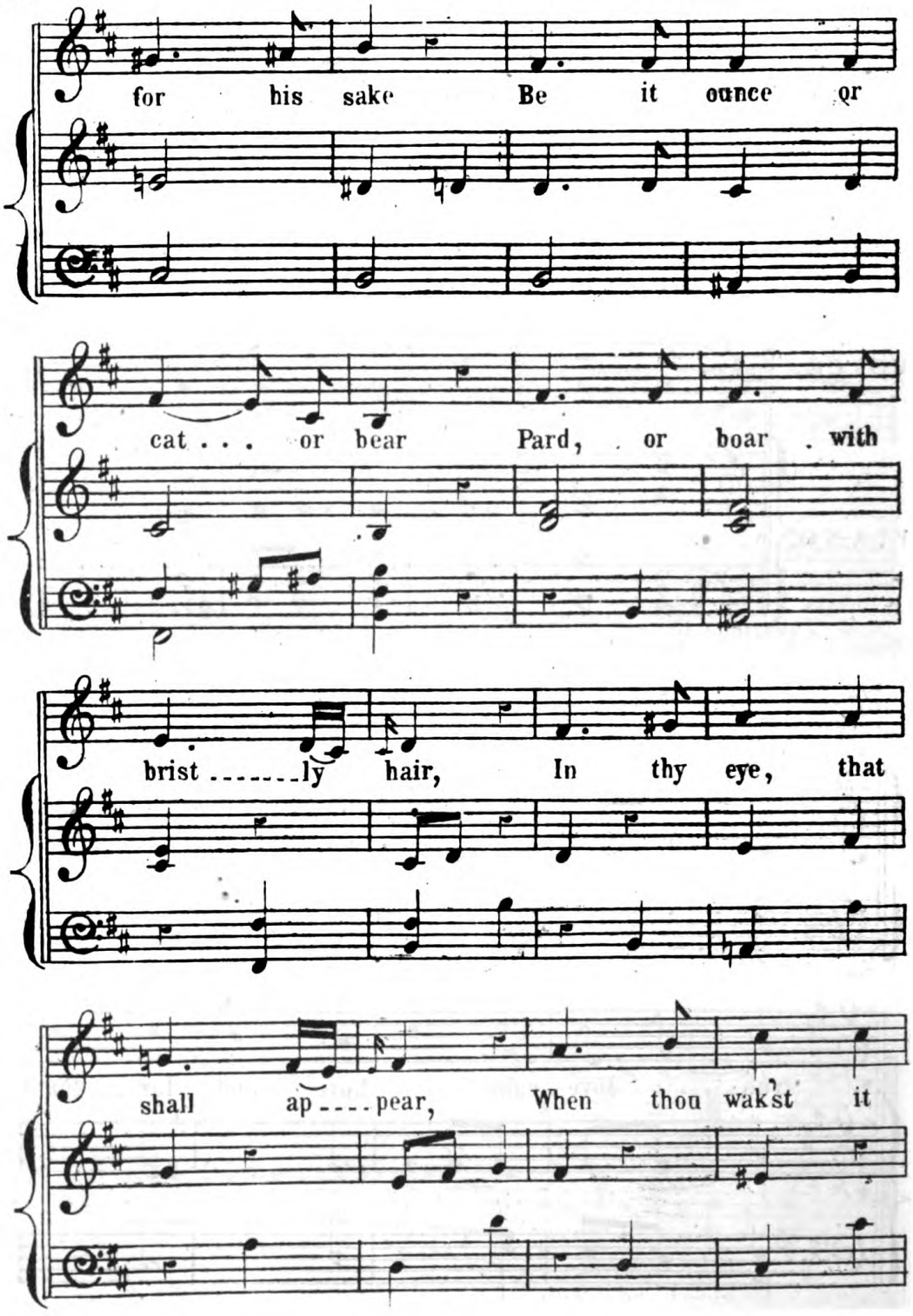

-by lulla, lulla, lulla- -by, lulla, lulla, lulla- -by. Ne--ver
-by lulla, lulla, lulla- -by, lulla, lulla, lulla- -by. Ne--ver
-by lulla- -by, lulla- -by. Ne--ver
-by lulla- -by, lulla- -by. Ne--ver
harm nor spell nor charm Come our lovely la-dy nigh So good
harm nor spell nor charm Come our lovely la-dy nigh So good
harm nor spell nor charm Come our lovely la-dy nigh So good
harm nor spell nor charm Come our lovely la-dy nigh So good

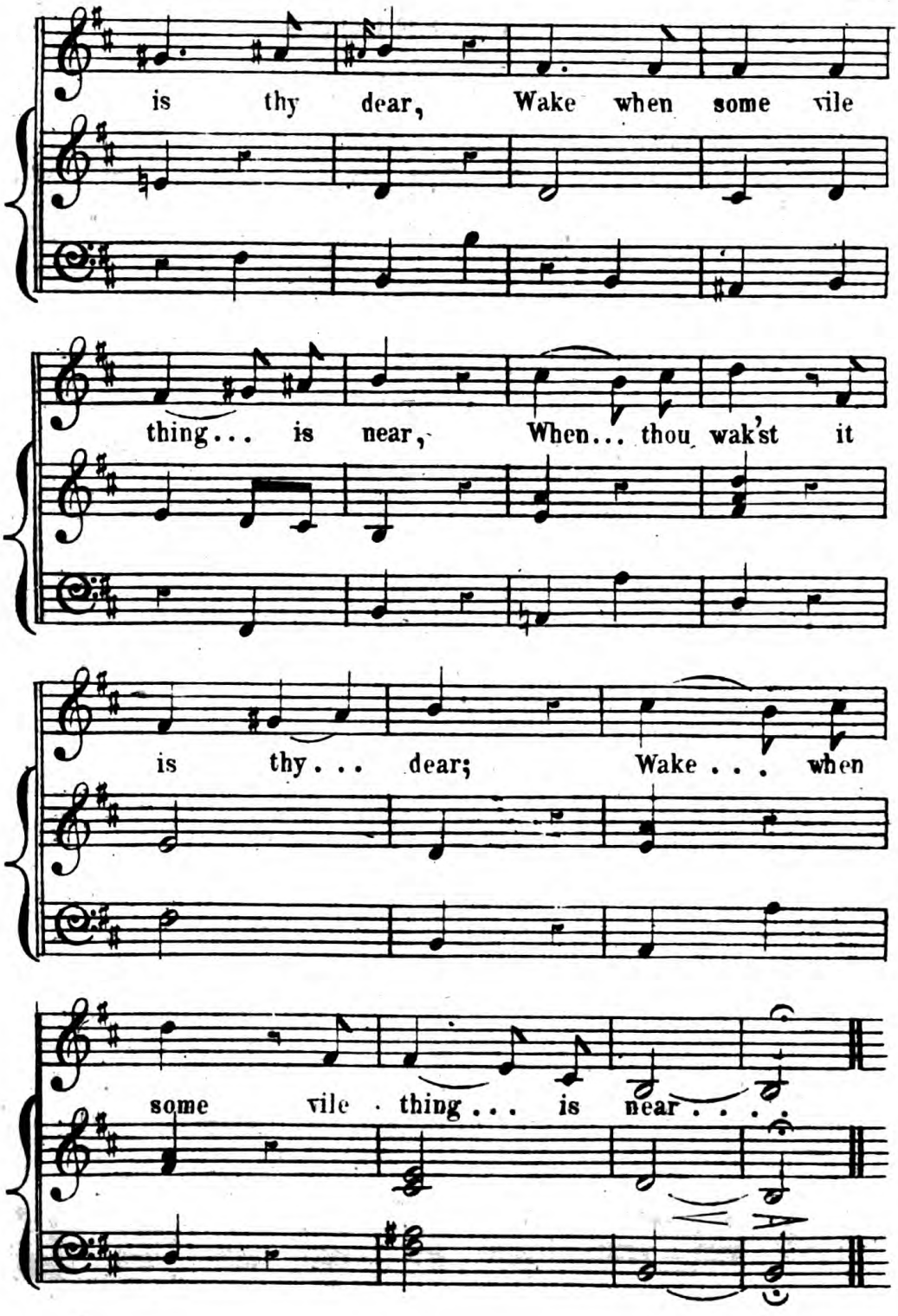

night so good night so good night with lulla, lulla-
night so good night so good night with lula--la---
night so good night so good night with lul-la, lul-la-
night so good night so good night with lul---la---
-by, lul-la, lul-la, lul-la- -by, lul-la, lul-la, lul-la- -by.
-by, lul-la, lul-la, lul-la- -by, lul-la, lul-la, lul-la- -by.
-by, lul-la- -by, lul-la- -by.
-by, lul-la- -by, lul-la- -by.


OBERON ENTERS AND SQUEEZES FLOWER ON TITANIA'S EYELIDS.
OBERON.- What thou seest &c. to 'some vile thing is near.'
ALLEGRO MOLTO.
EXIT OBERON.
Dialogue till PUCK says 'this kill courtesy.'
ALLEGRO MOLTO.
PUCK continues - Churl upon thine eyes to this charm doth owe.
EXIT PUCK.

"WHAT THOU SEEST."

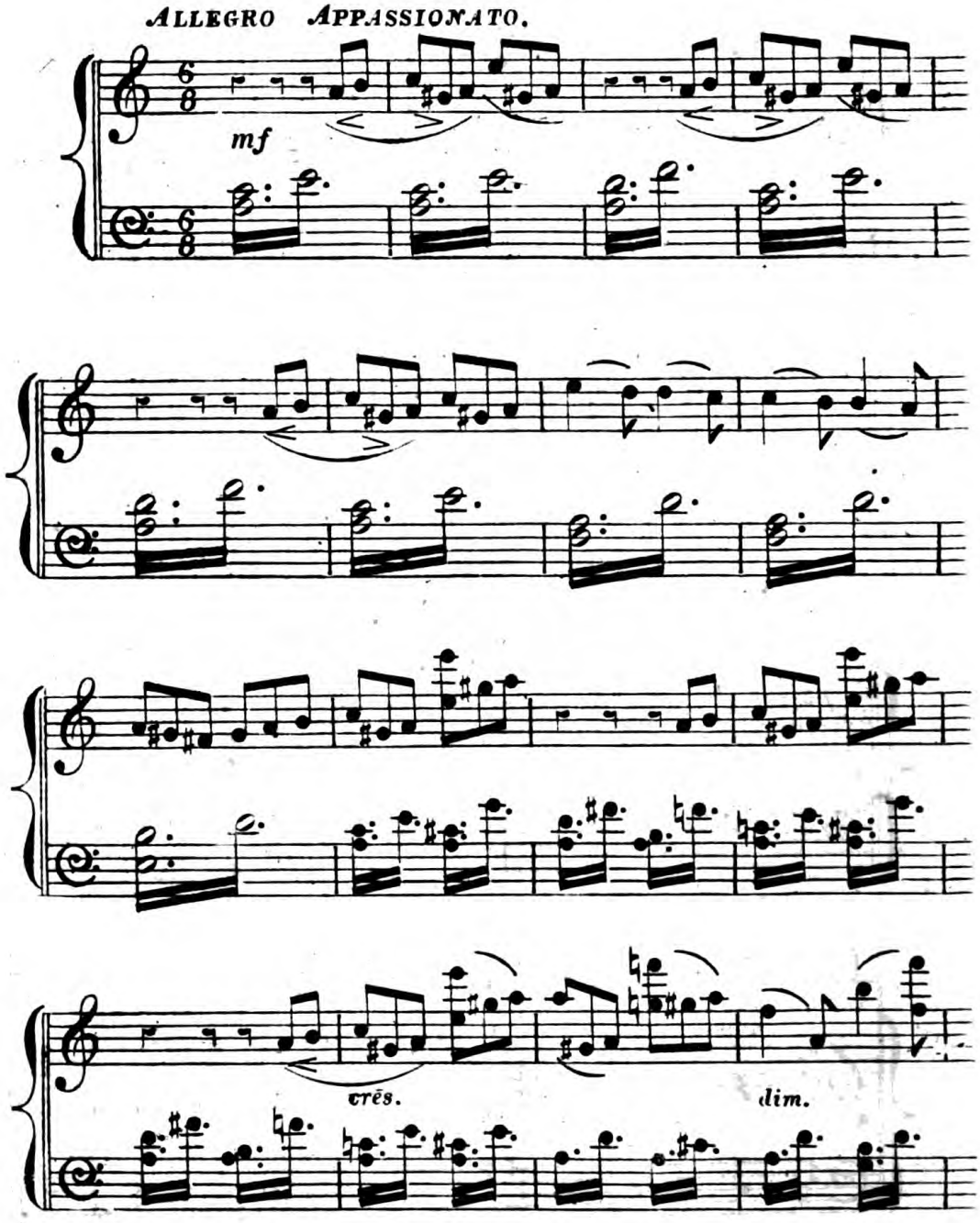


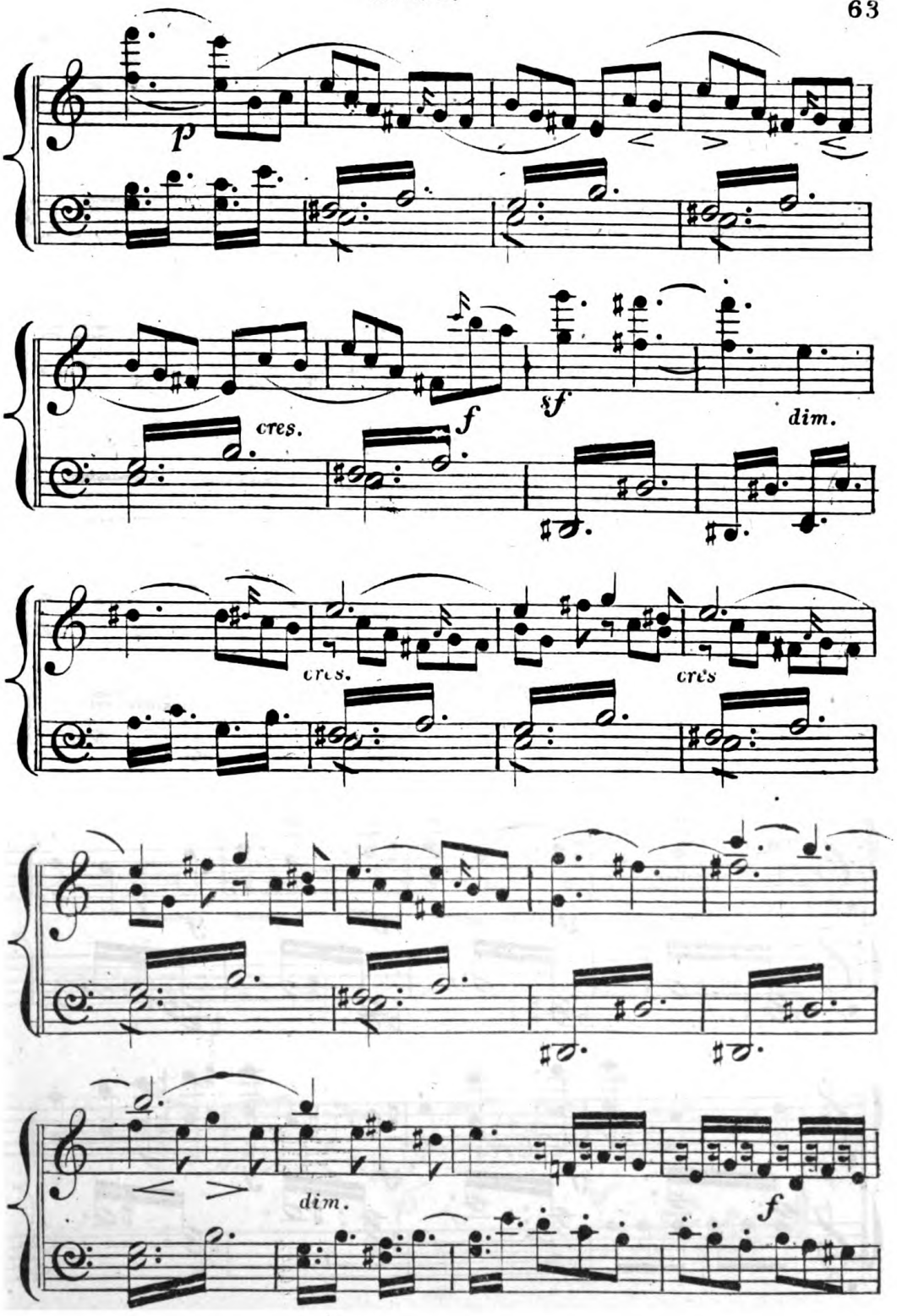

for his sake Be it ounce or
cat . . . or bear Pard, . or boar . with
brist . . . . . ly hair, In thy eye, that
shall ap . . . . pear, When thou wak'st it

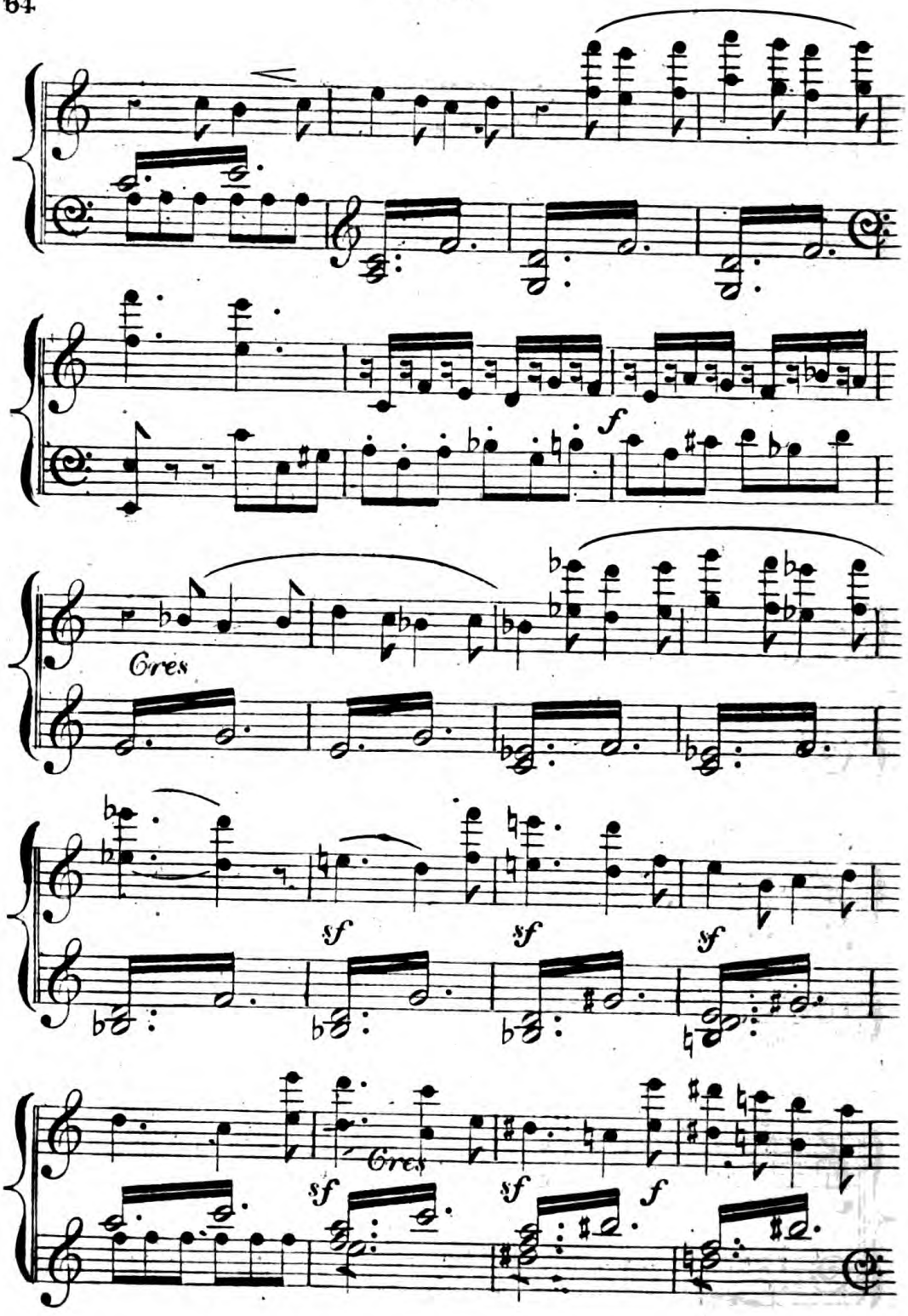

is thy dear, Wake when some vile
thing... is near, When... thou wak'st it
is thy... dear; Wake... when
some vile thing... is near...

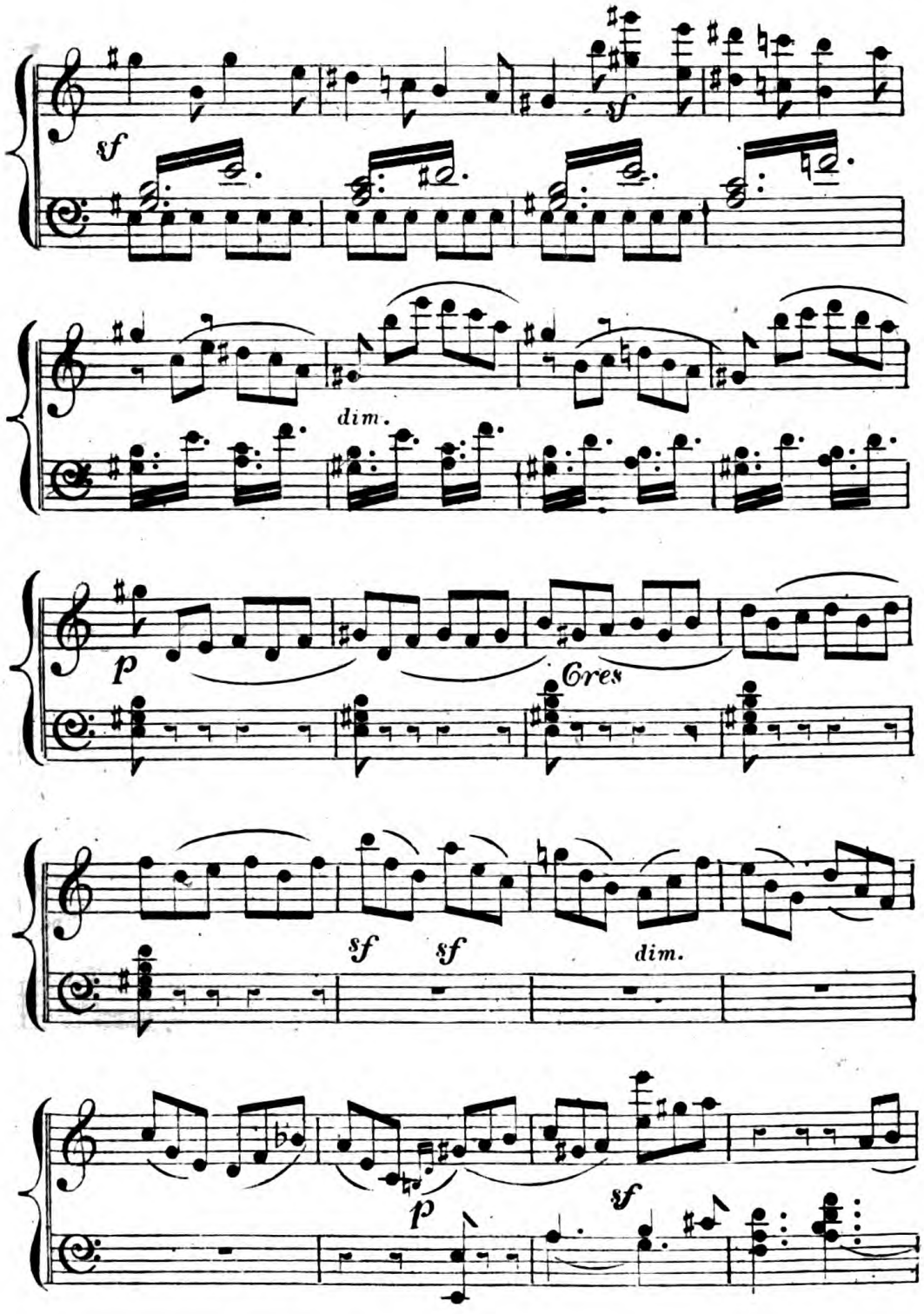
INTERLUDE.

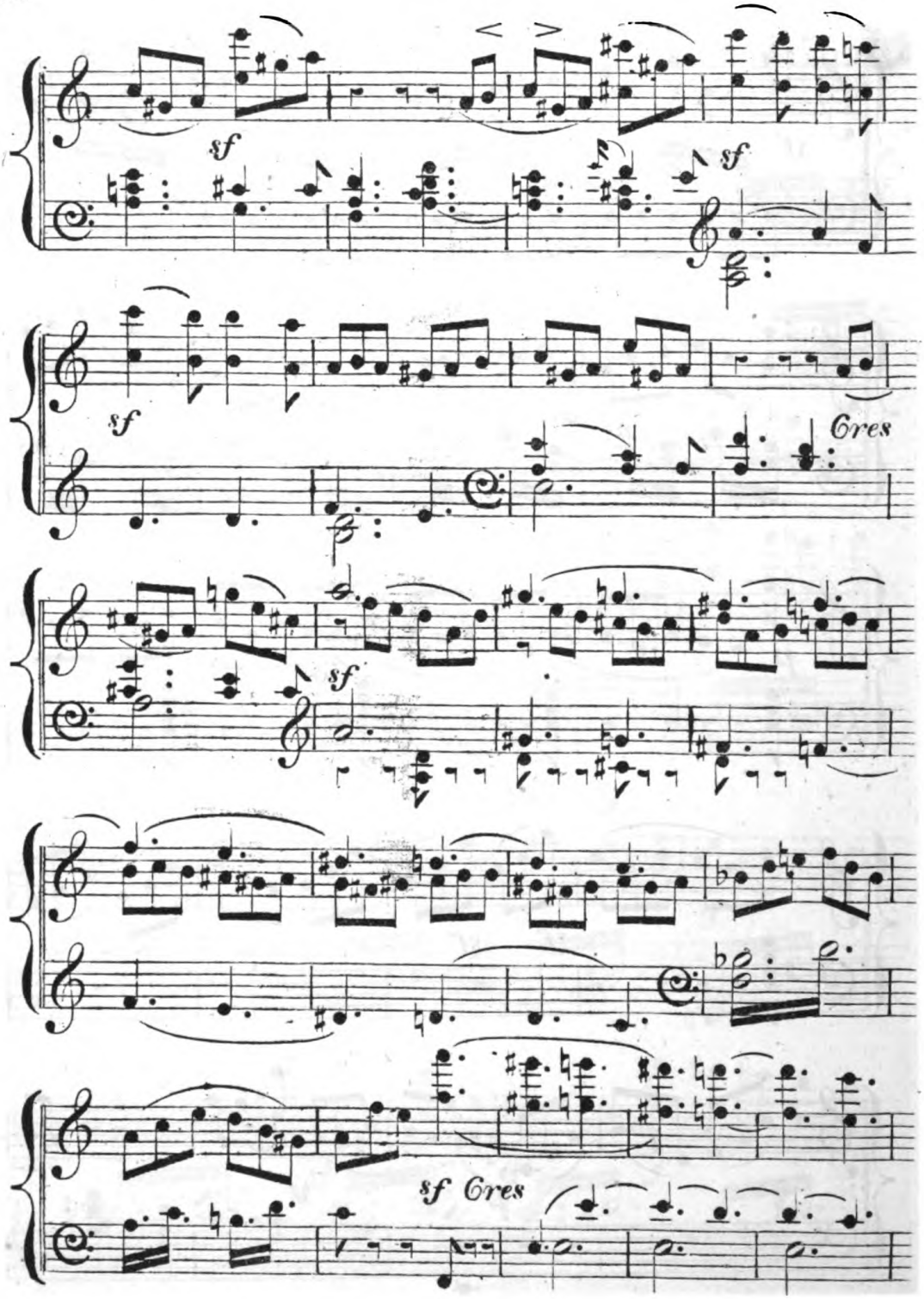
HERMIA SEEKS LYSANDER AND LOSES HERSELF IN THE WOOD.




p
cres.
f
sf
dim.
cres.
cres
dim.
f


Cres
f
sf
sf
sf
Cres
sf
sf
f


sf
sf
dim.
p
Cres
sf
sf
dim.
p
sf


sf
sf
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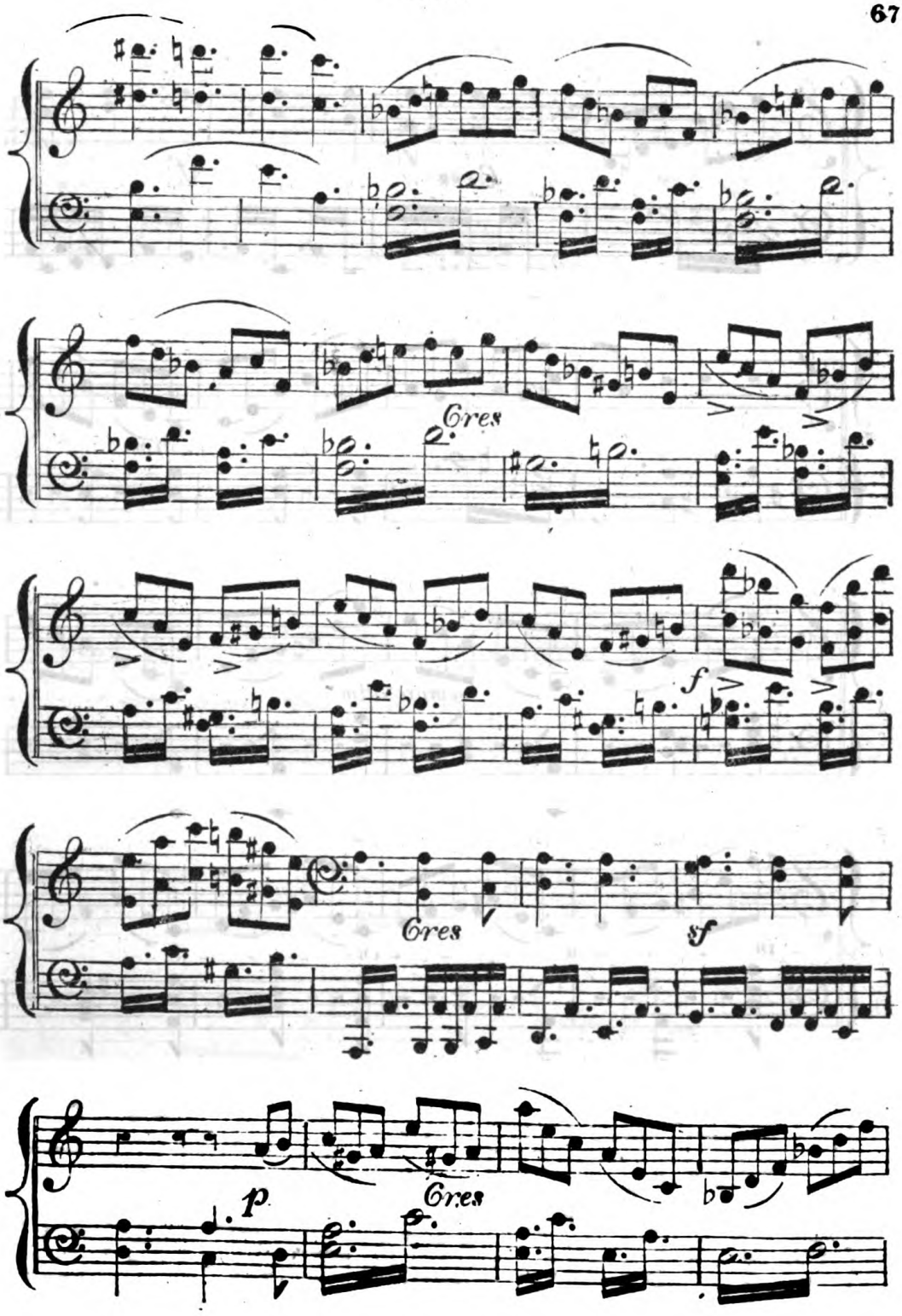
sf Cres


Cres
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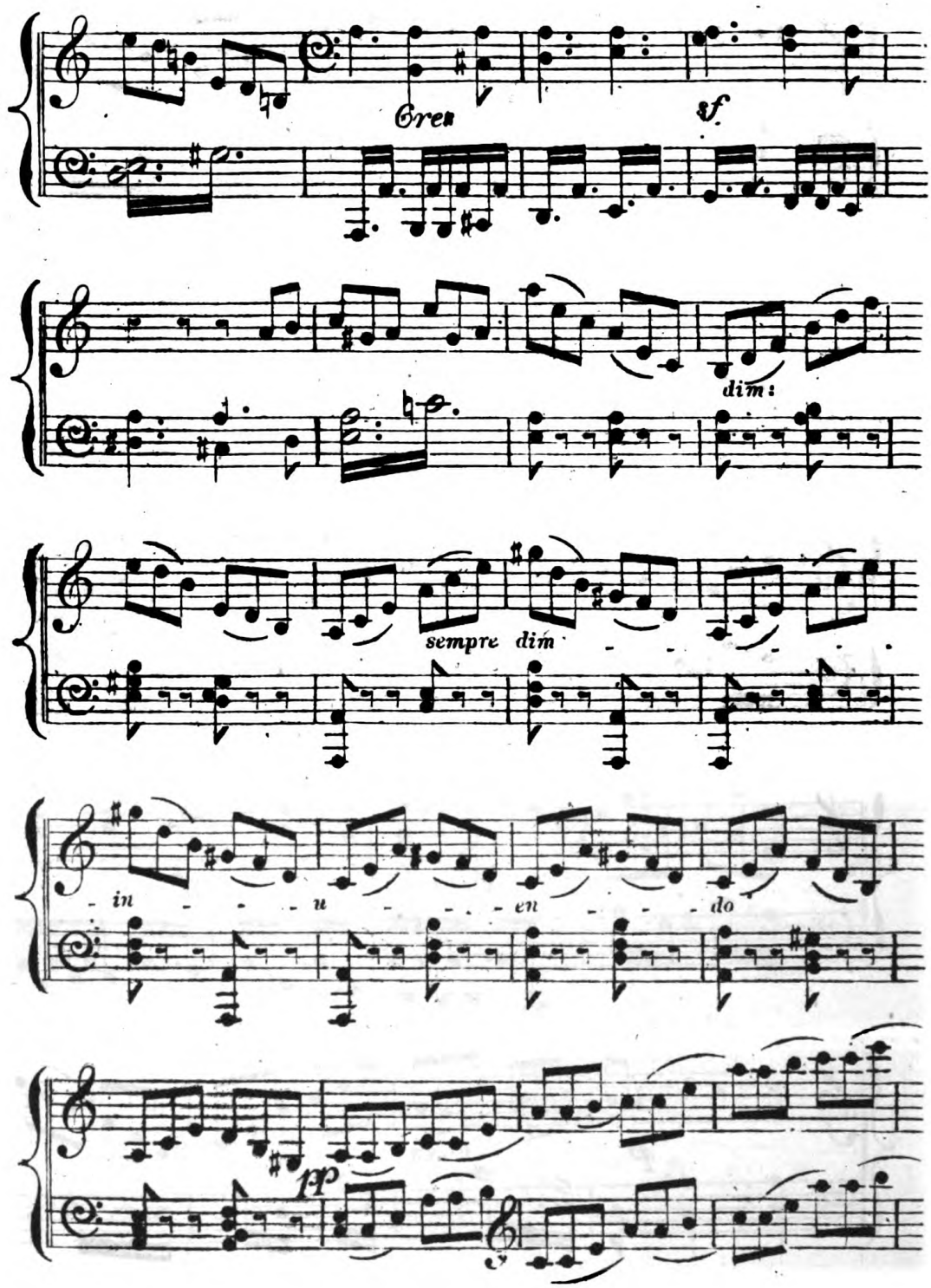
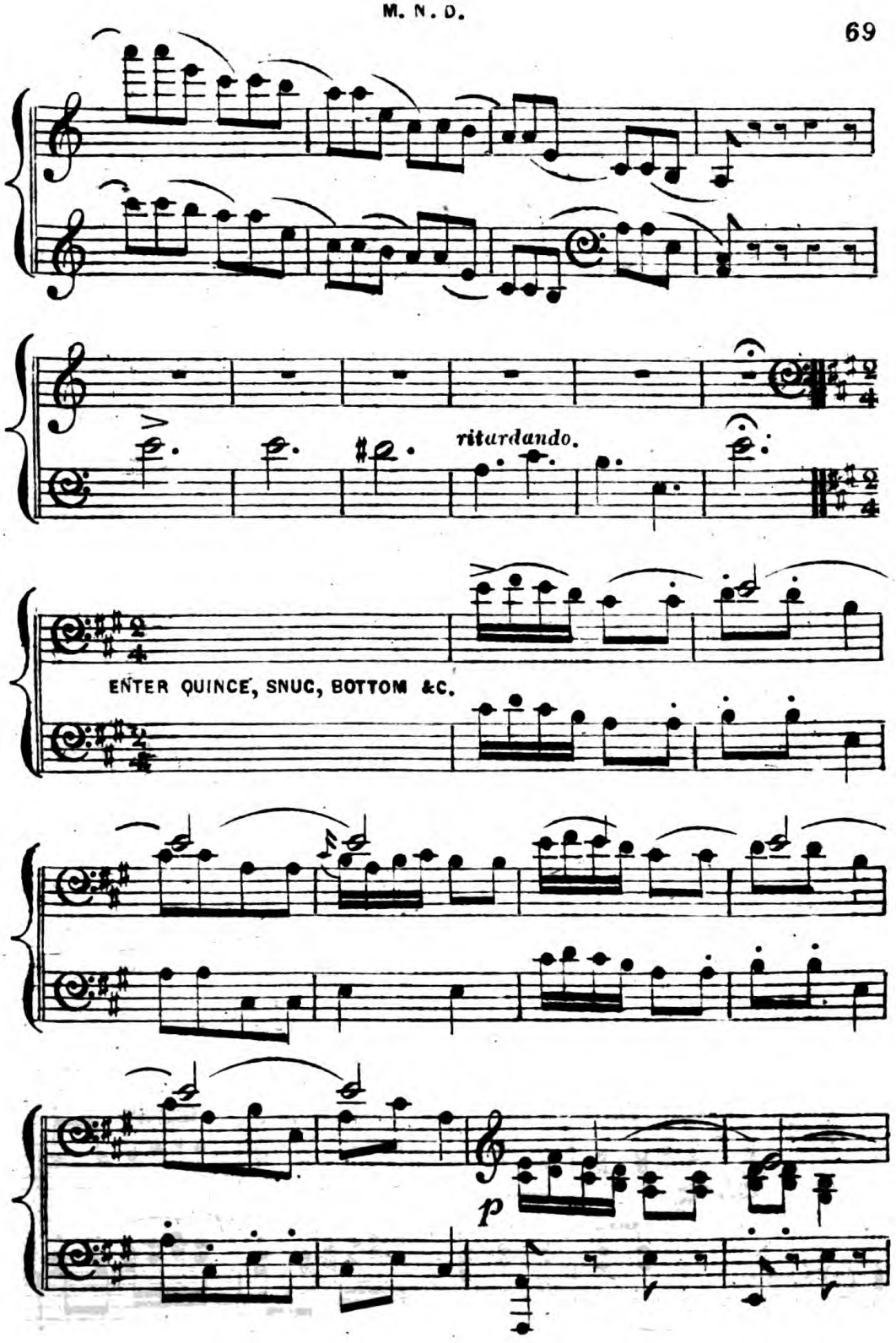
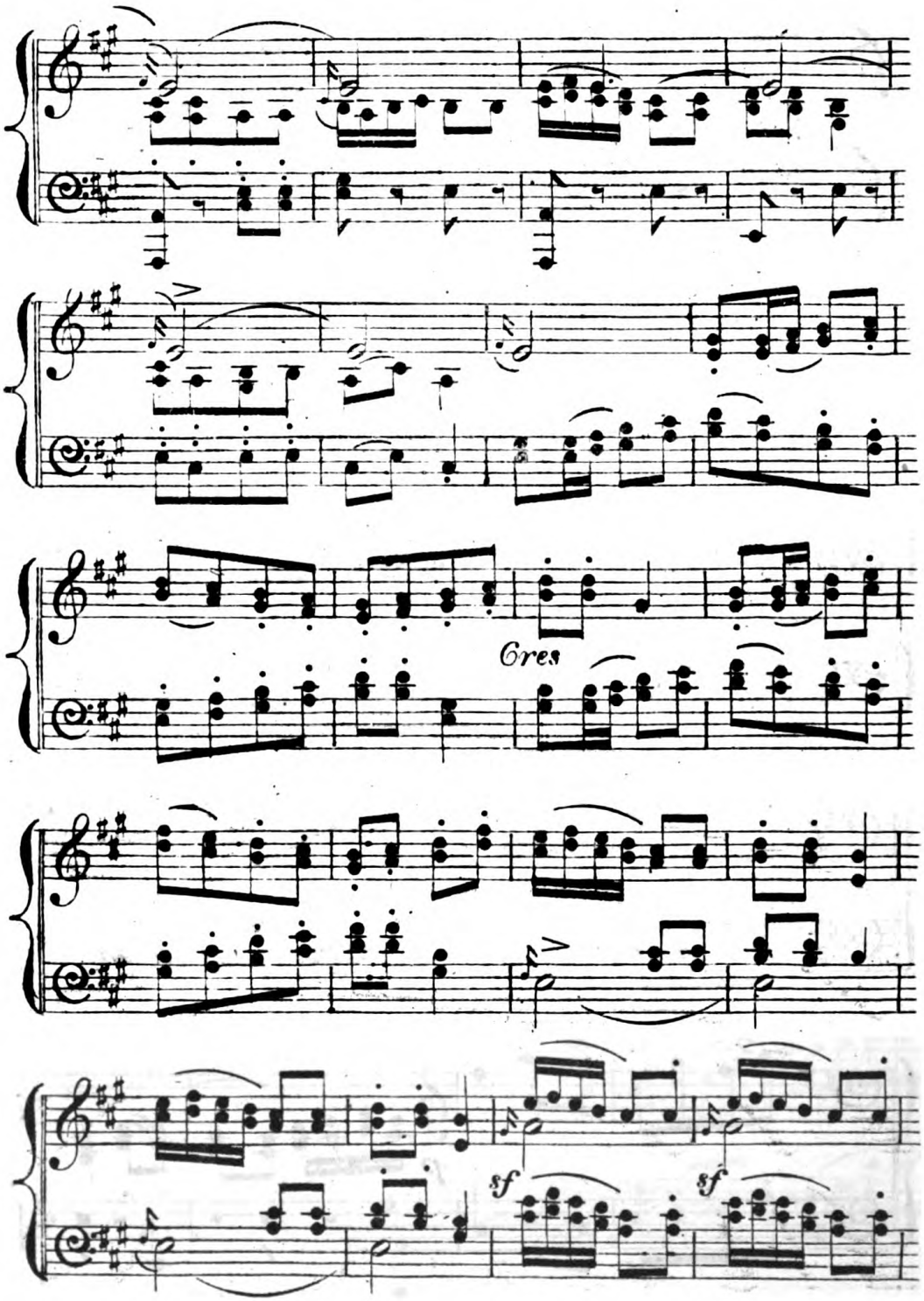
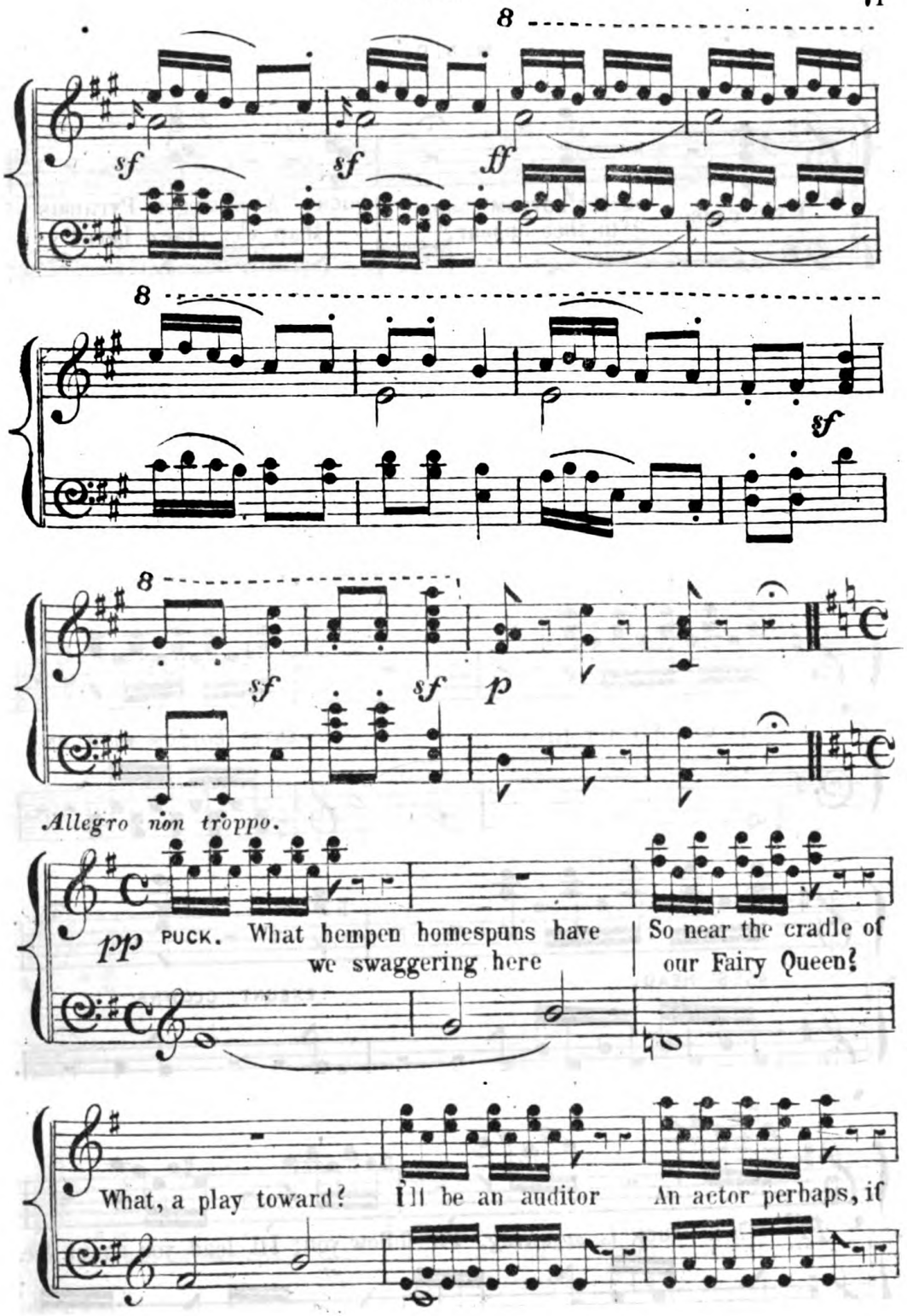
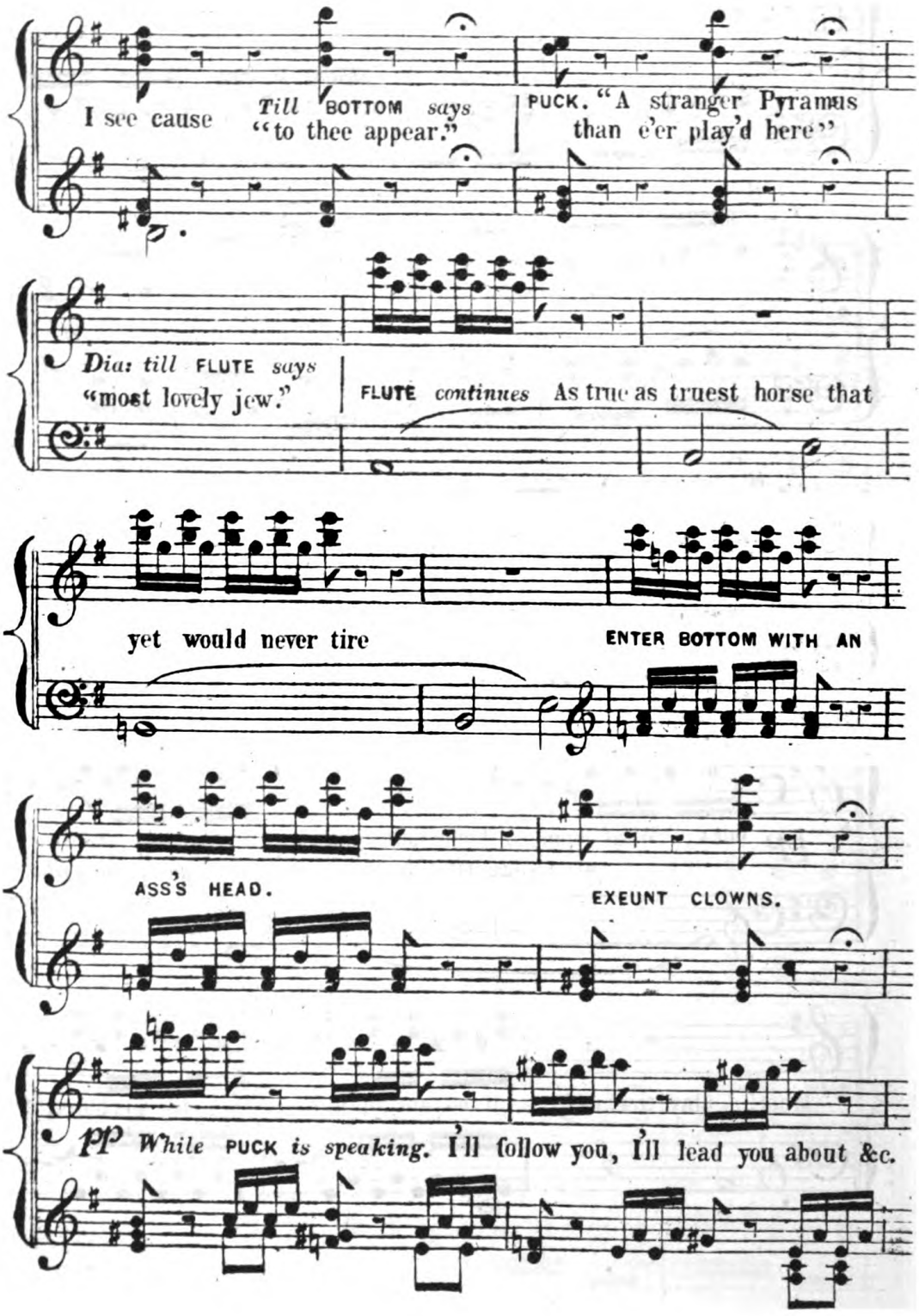
Cres

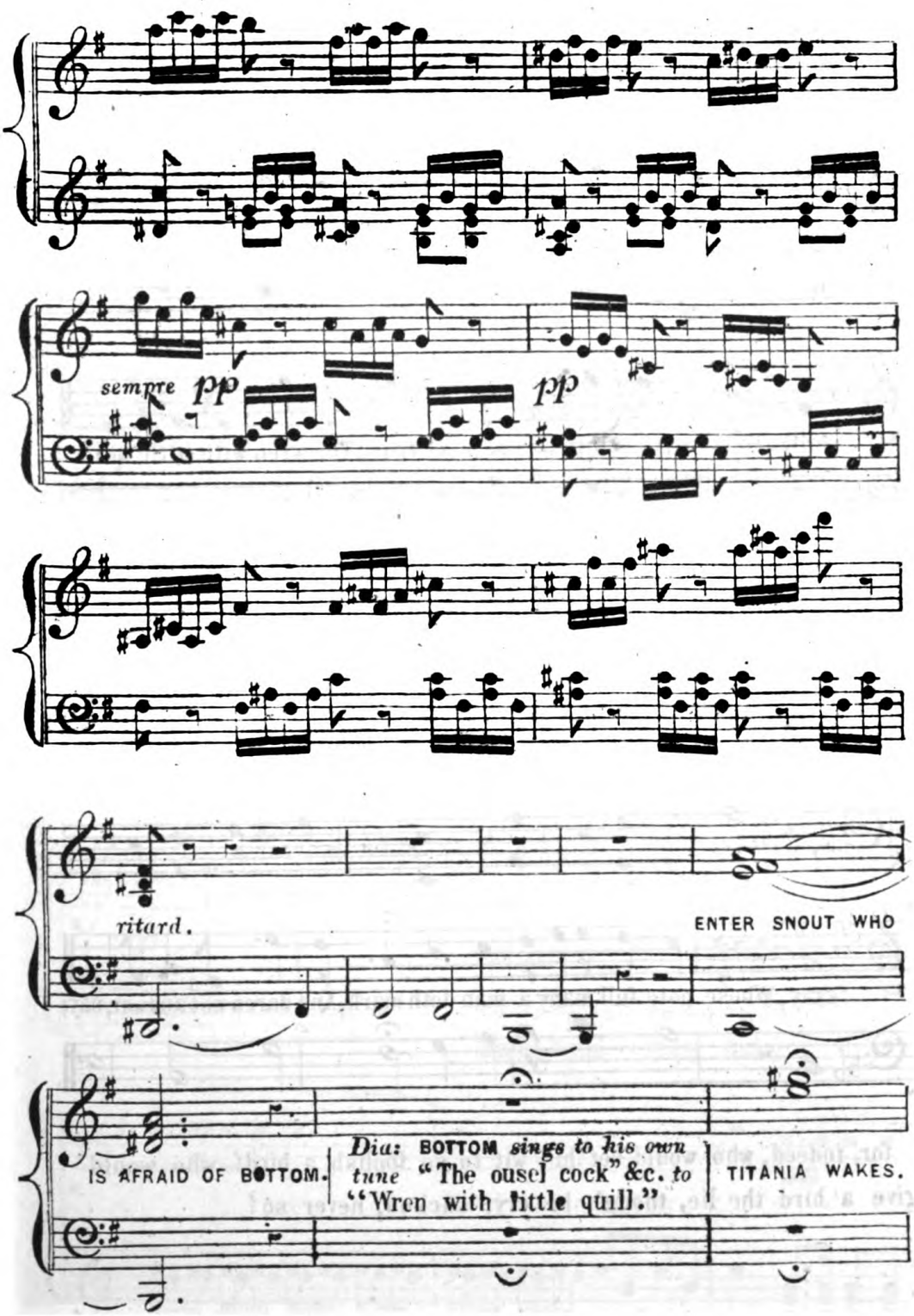

Cres
sf.
dim:
sempre dim
in - - - u - - - en - - - do
pp


ritardando.
ENTER QUINCE, SNUG, BOTTOM &C.
p

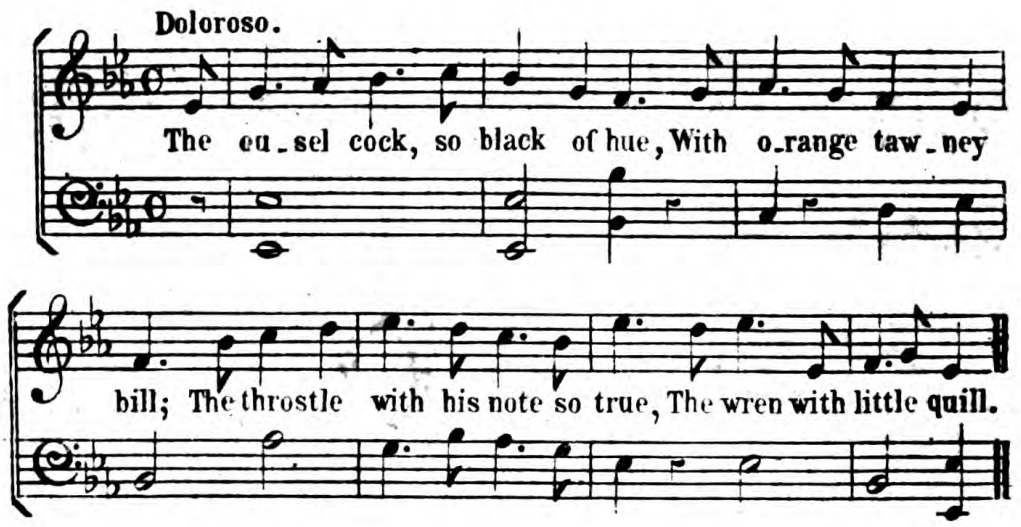

Cres
sf
sf


8
sf
sf
ff
8
sf
8
sf
sf
p
Allegro non troppo.
pp PUCK. What hempen homespuns have we swaggering here
So near the cradle of our Fairy Queen?
What, a play toward? I'll be an auditor
An actor perhaps, if

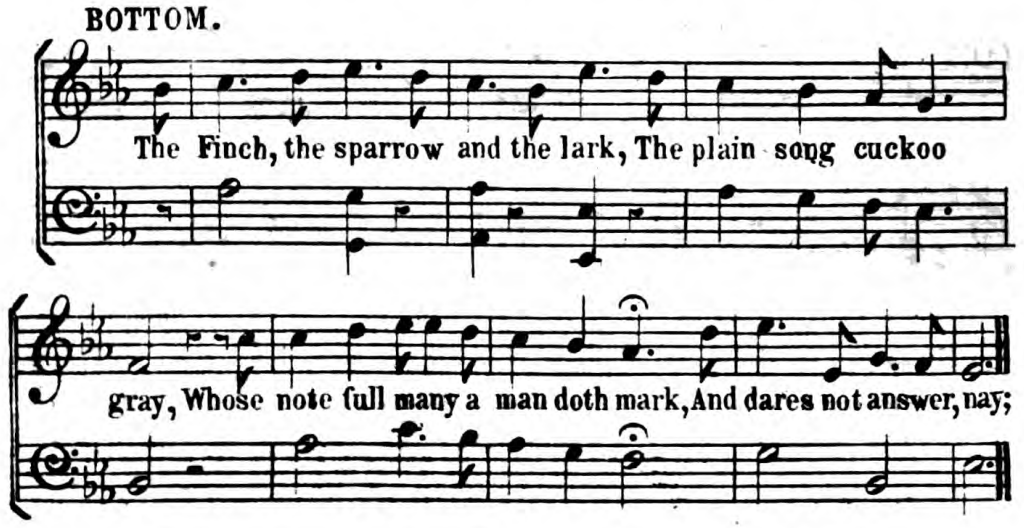

I see cause
Till BOTTOM says "to thee appear."
PUCK. "A stranger Pyramus than e'er play'd here"
Dia: till FLUTE says "most lovely jew."
FLUTE continues As true as truest horse that
yet would never tire
ENTER BOTTOM WITH AN
ASS'S HEAD.
EXEUNT CLOWNS.
pp While PUCK is speaking. I'll follow you, I'll lead you about &c.


sempre pp
pp
ritard.
ENTER SNOUT WHO
IS AFRAID OF BOTTOM.
Dia: BOTTOM sings to his own tune "The ousel cock" &c. to "Wren with little quill."
TITANIA WAKES.

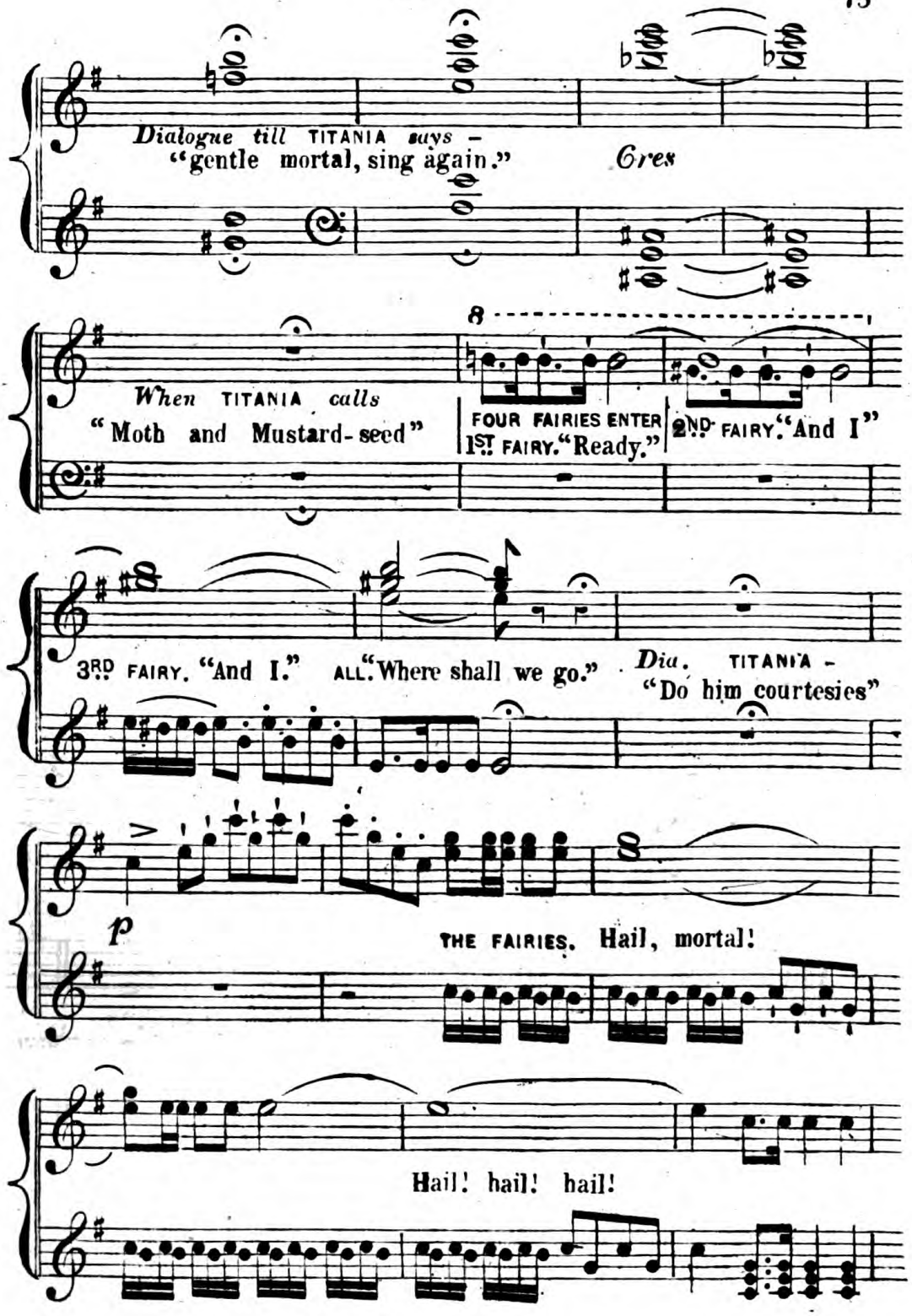
BOTTOM. - Do what they can. I will walk up and down here, and I will sing, that they shall hear I am not afraid.

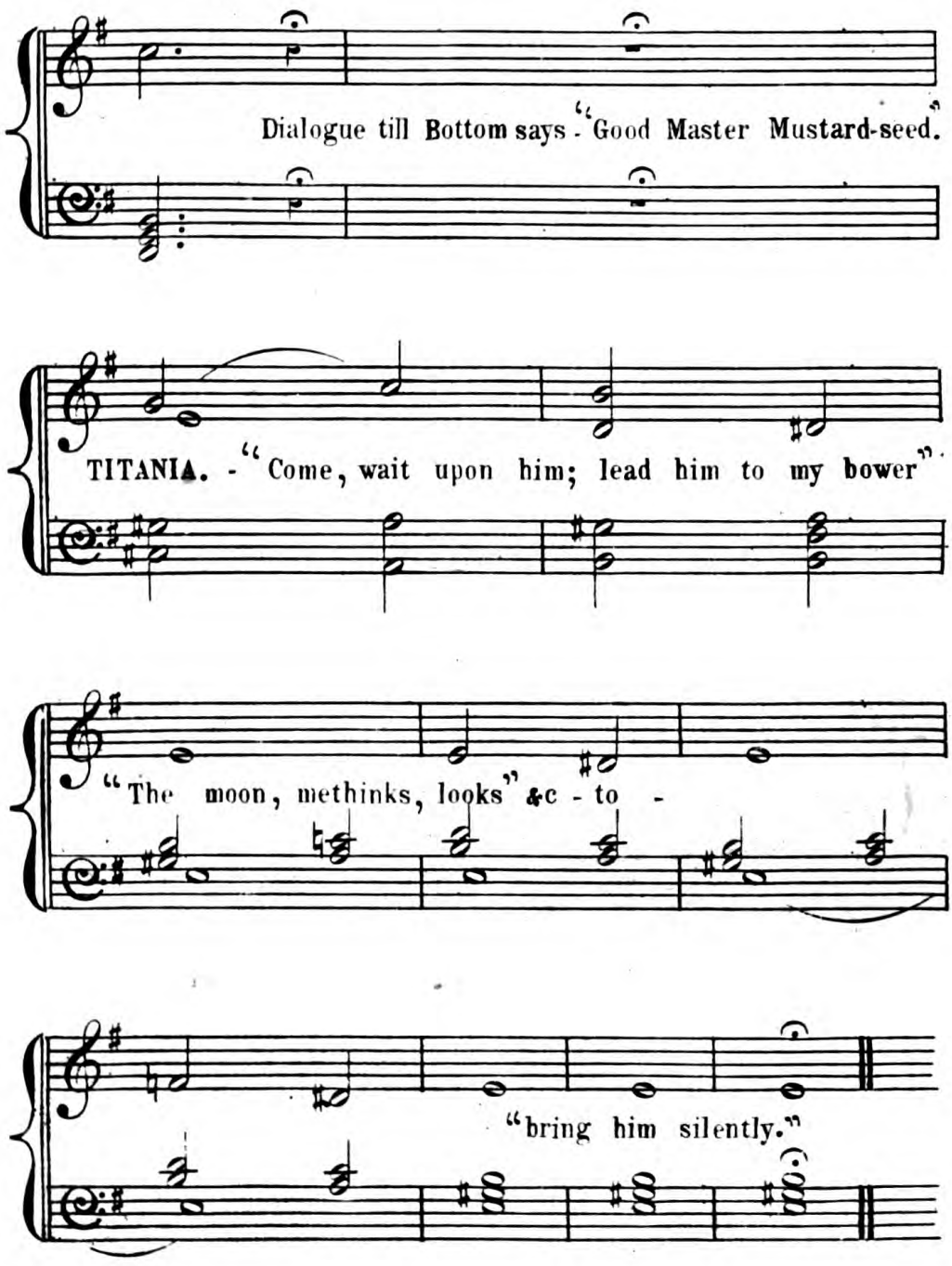


TITANIA.(waking.) What angel wakes me from my flowery bed.

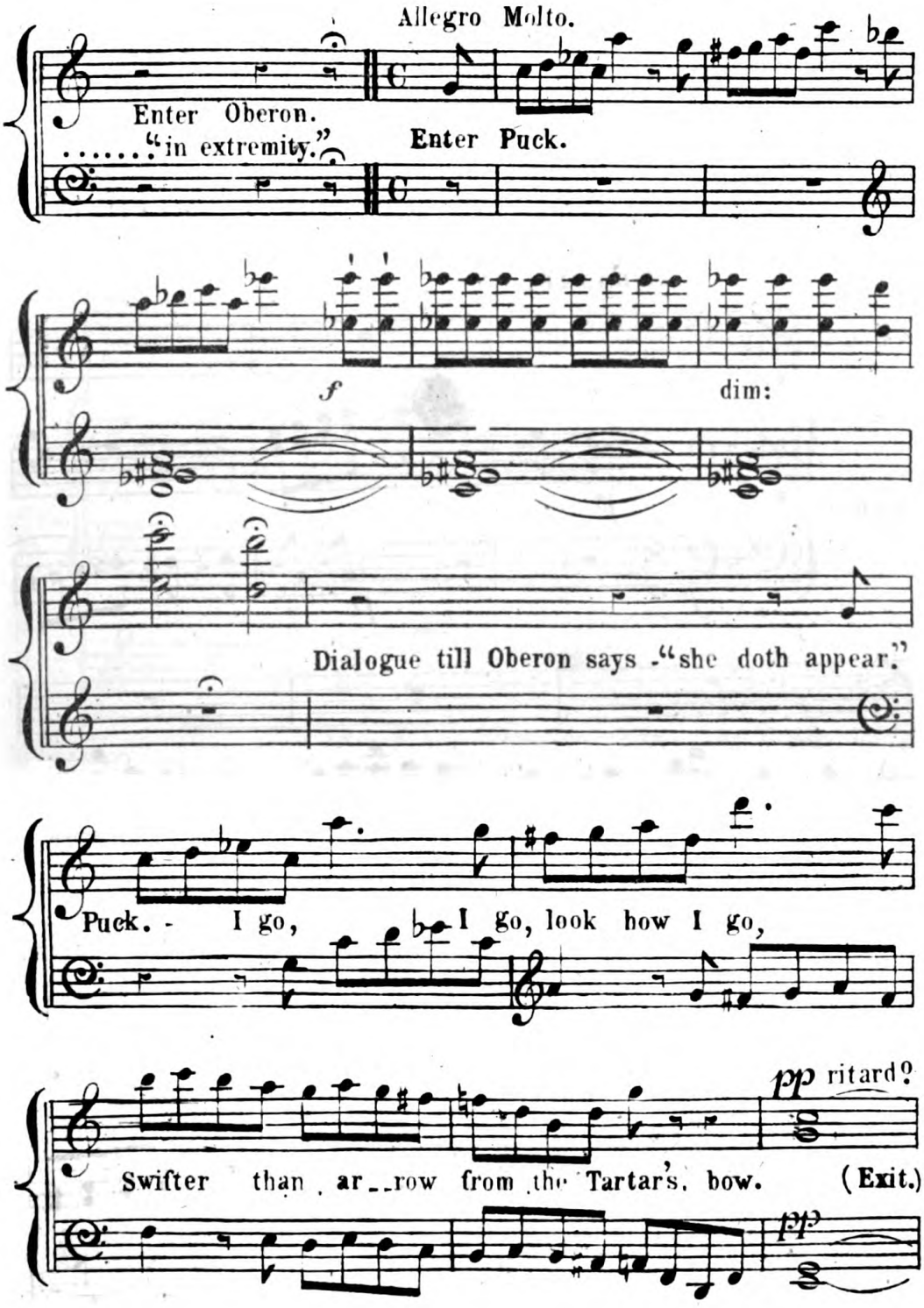


for, indeed, who would set his wit to so foolish a bird? who would give a bird the lie, though he cry, cuckoo, never so?


Dialogue till TITANIA says –
"gentle mortal, sing again."
Cres
When TITANIA calls
"Moth and Mustard-seed"
FOUR FAIRIES ENTER
1ST FAIRY. "Ready."
2ND FAIRY. "And I"
3RD FAIRY. "And I."
ALL. "Where shall we go."
Dia. TITANIA –
"Do him courtesies"
p
THE FAIRIES. Hail, mortal!
Hail! hail! hail!

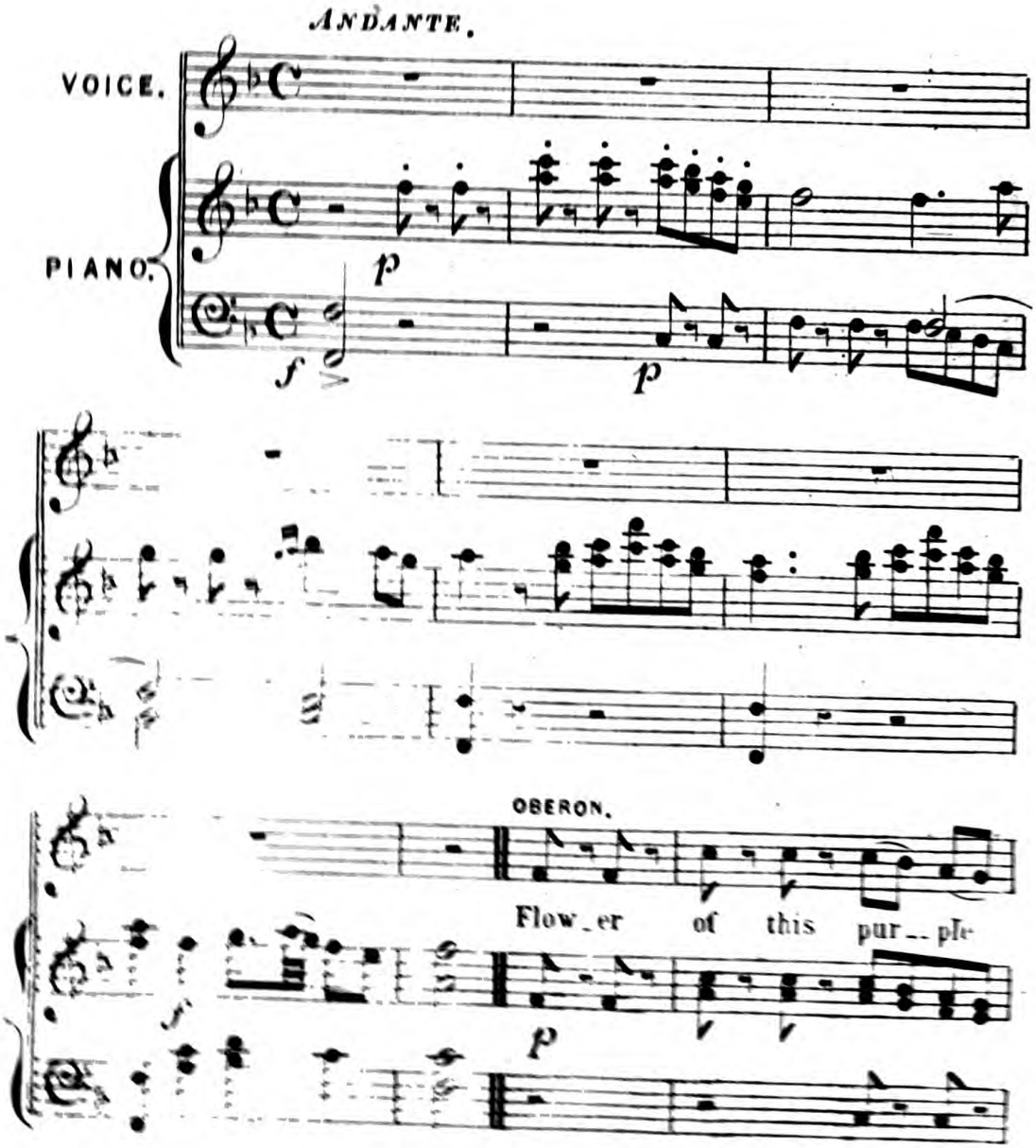

Dialogue till Bottom says "Good Master Mustard-seed."
TITANIA. - "Come, wait upon him; lead him to my bower".
"The moon, methinks, looks" &c - to -
"bring him silently."

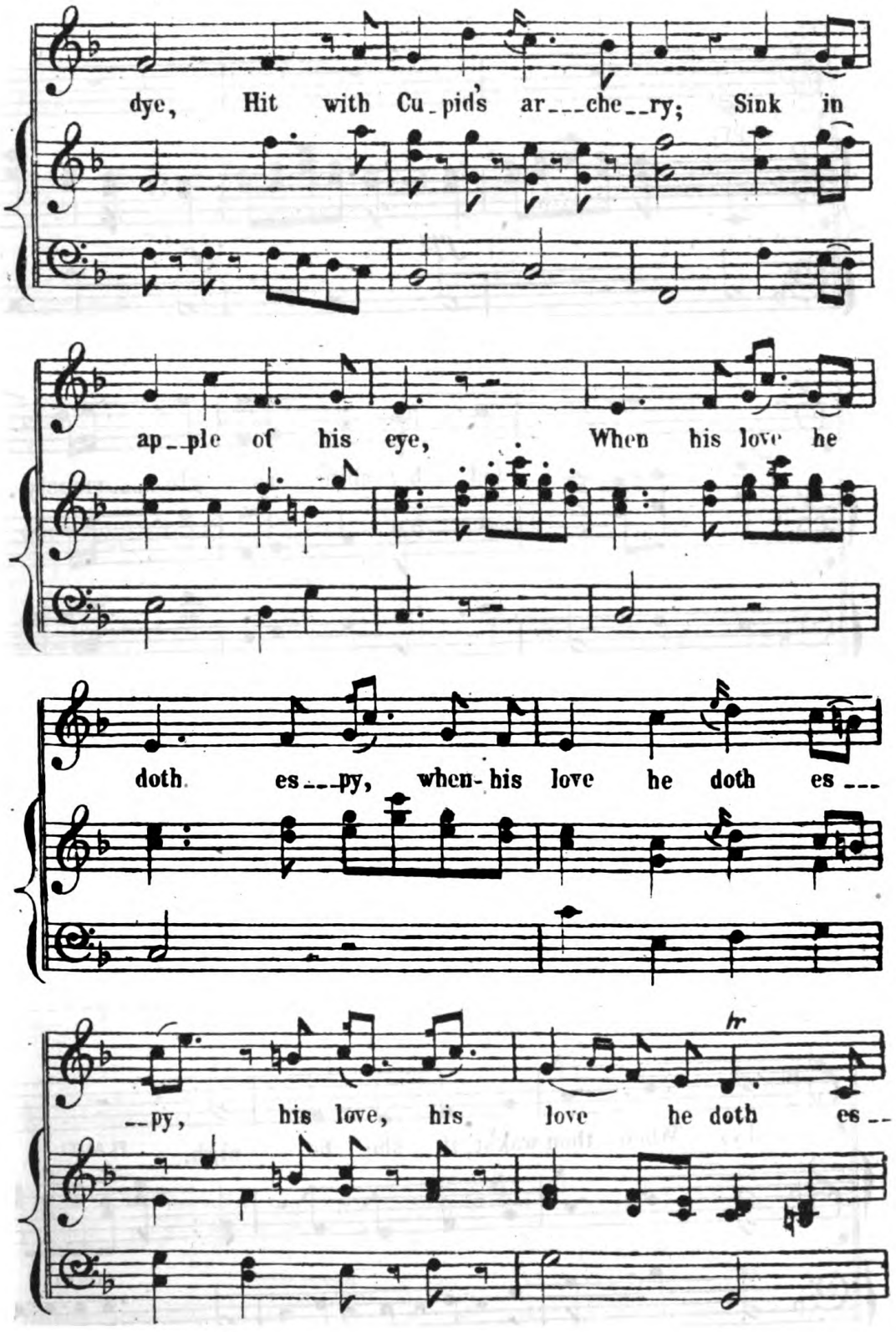
END OF ACT II.

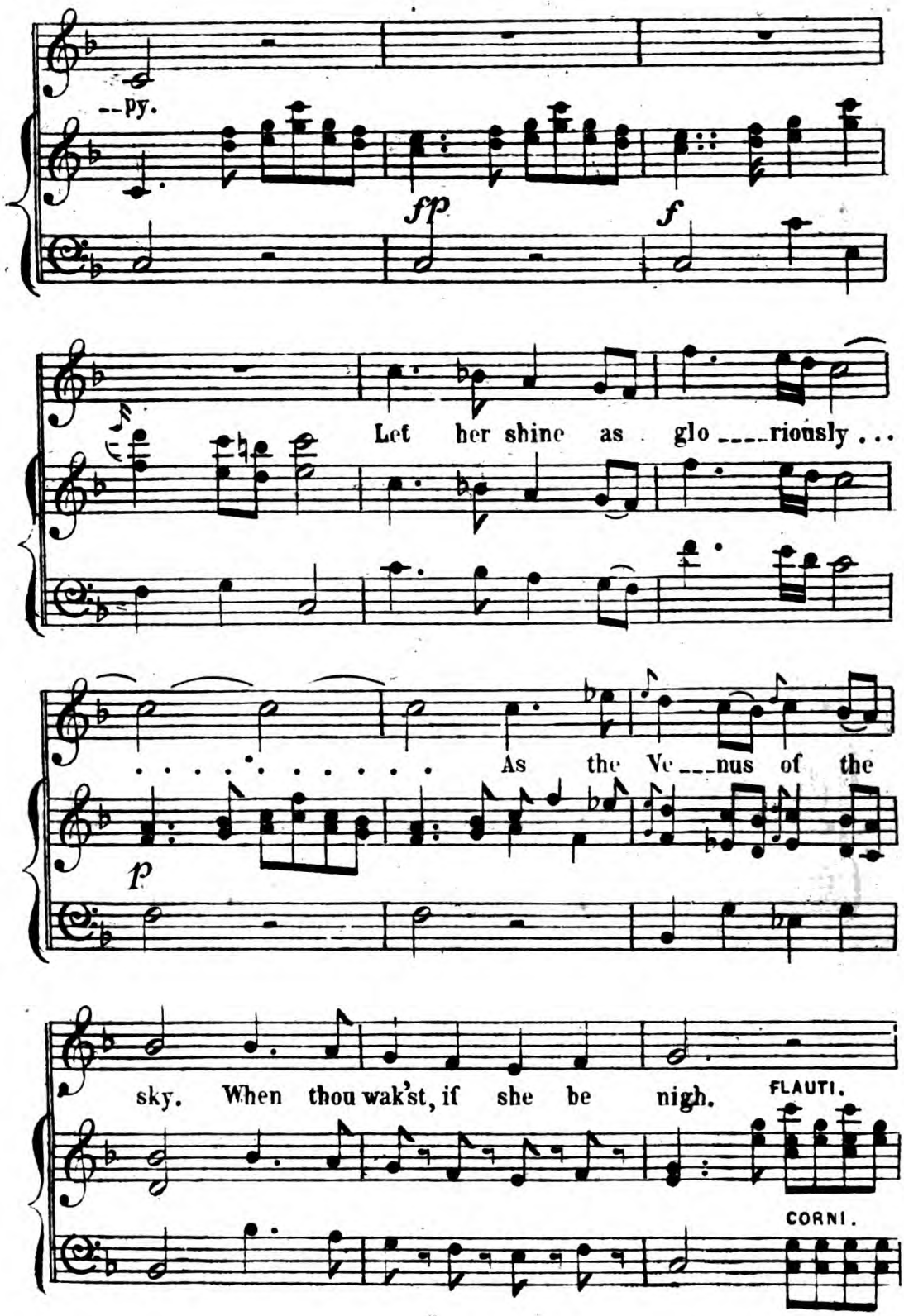

Allegro Molto.
Enter Oberon.
.....“in extremity.”
Enter Puck.
f
dim:
Dialogue till Oberon says “she doth appear.”
Puck. - I go, I go, look how I go,
pp ritard?
Swifter than ar_row from the Tartar’s bow.
(Exit.)
pp

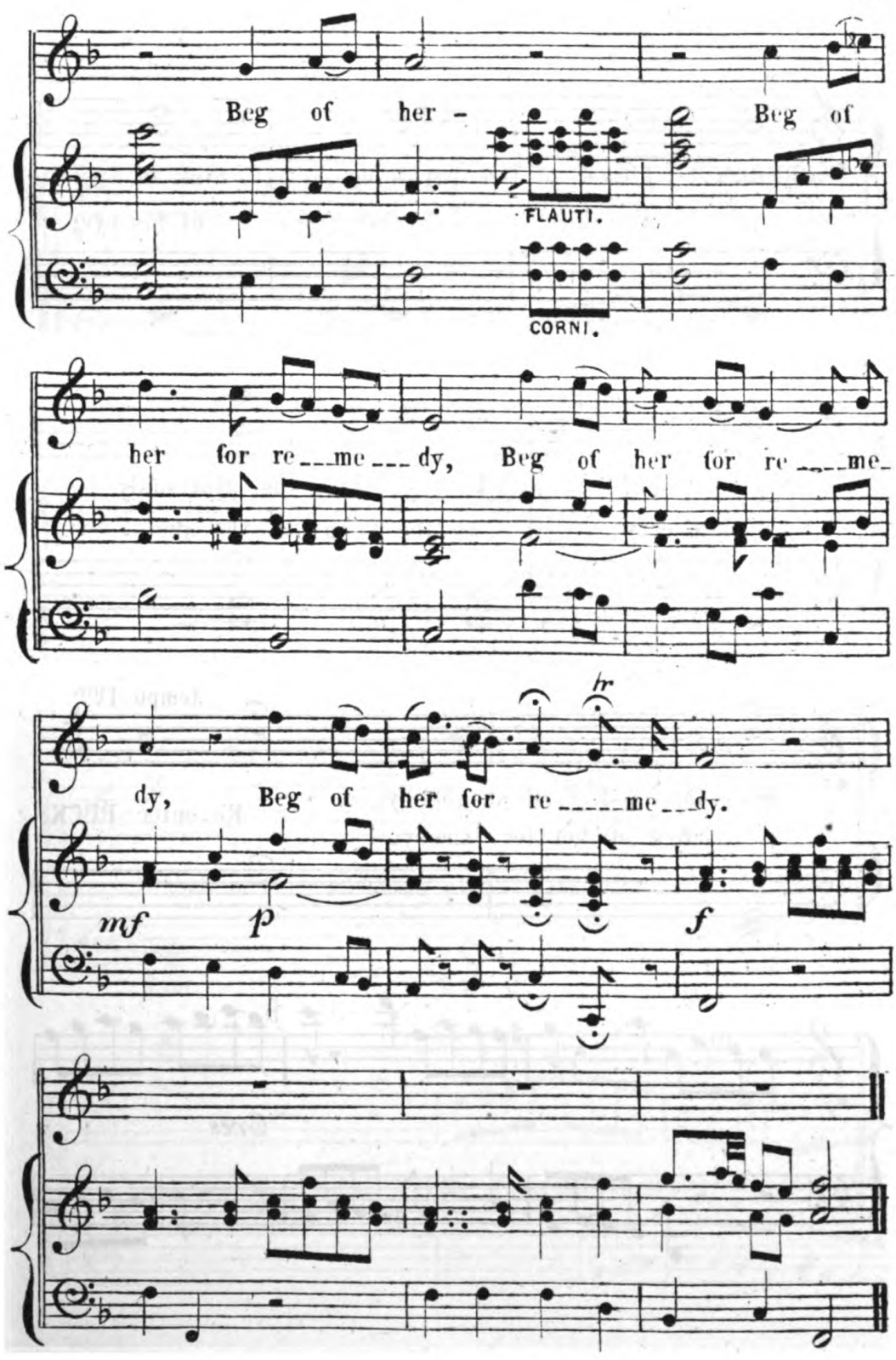
FLOWER OF THIS PURPLE DYE.

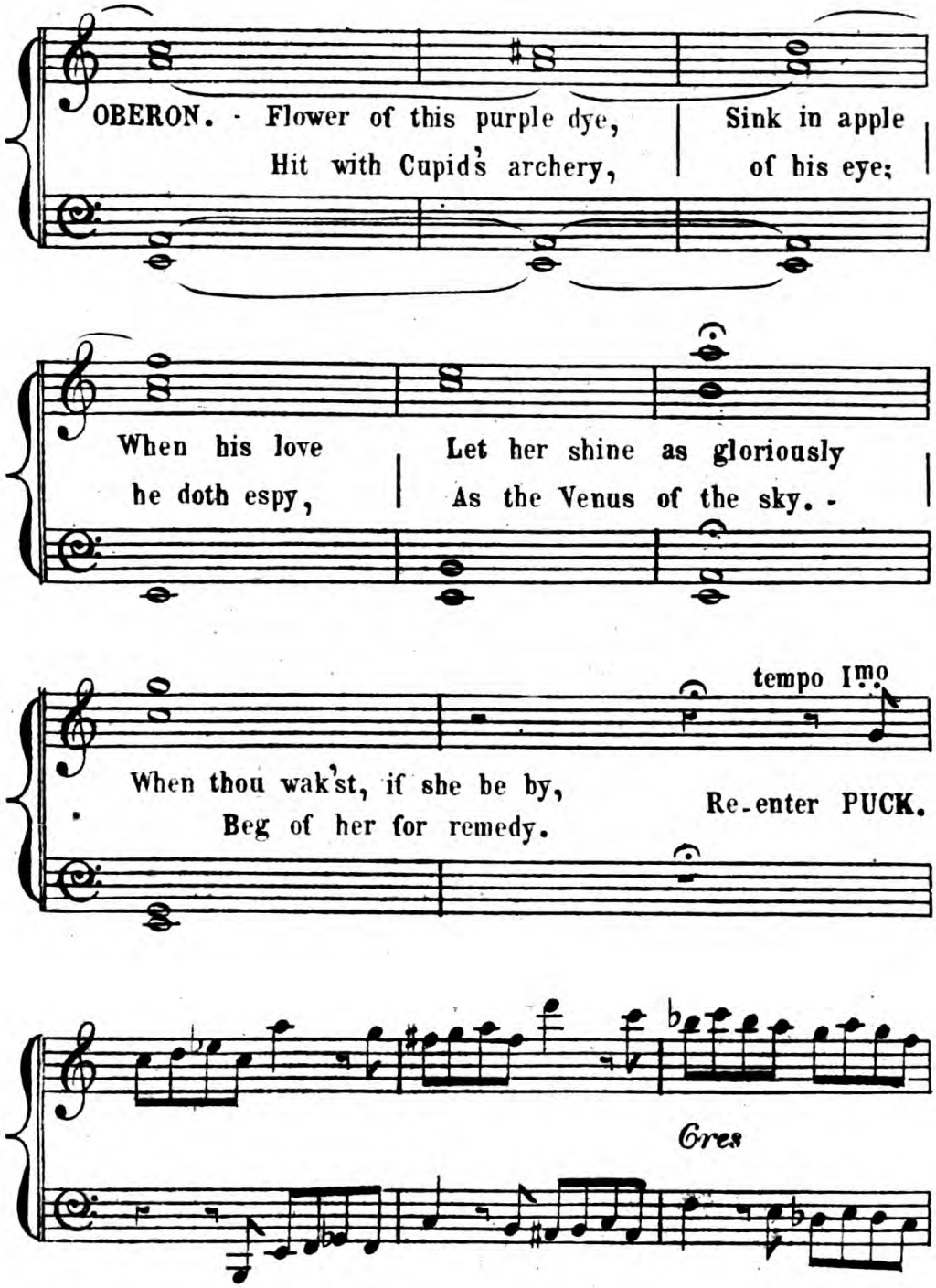
SMITH.

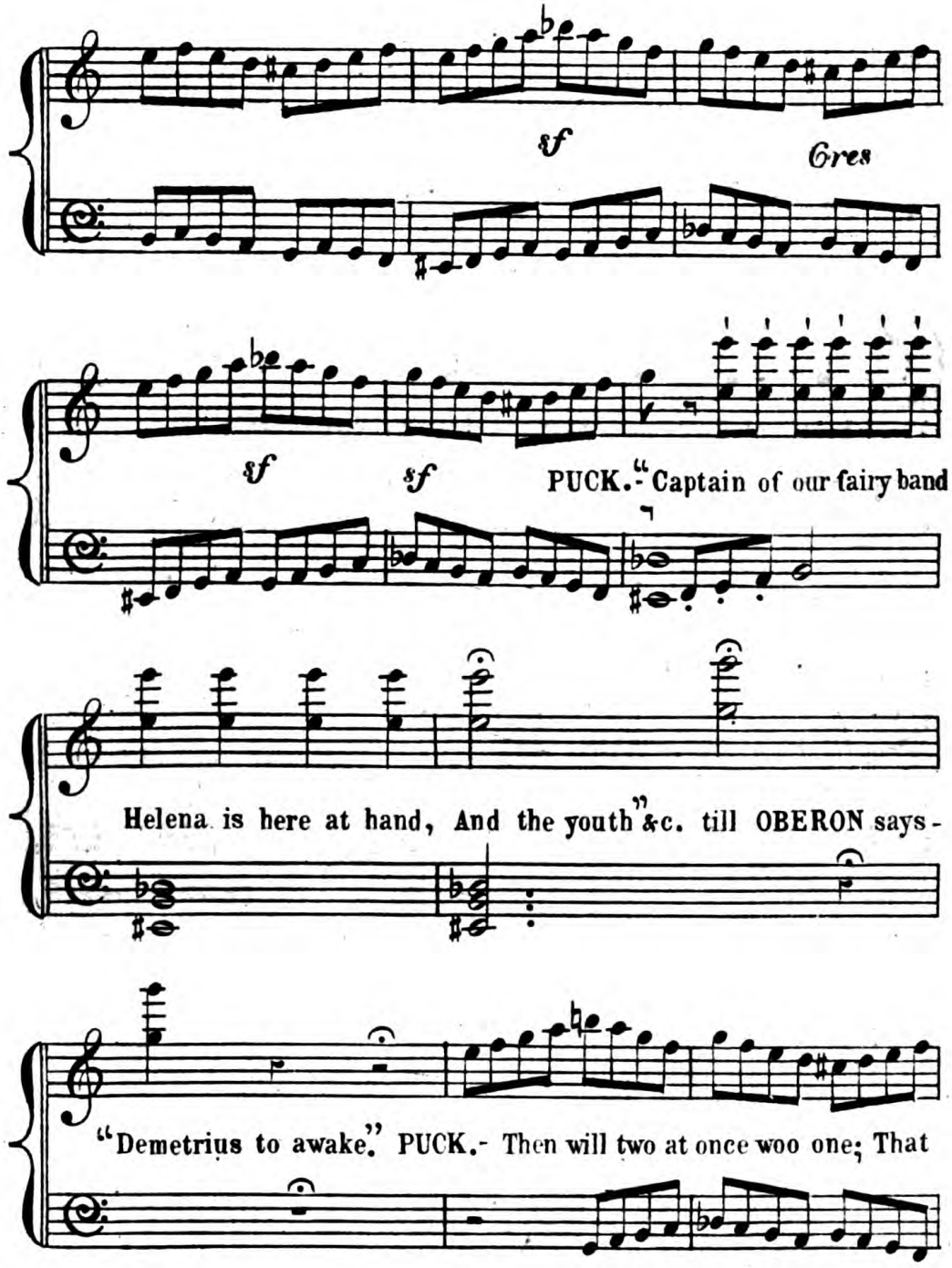


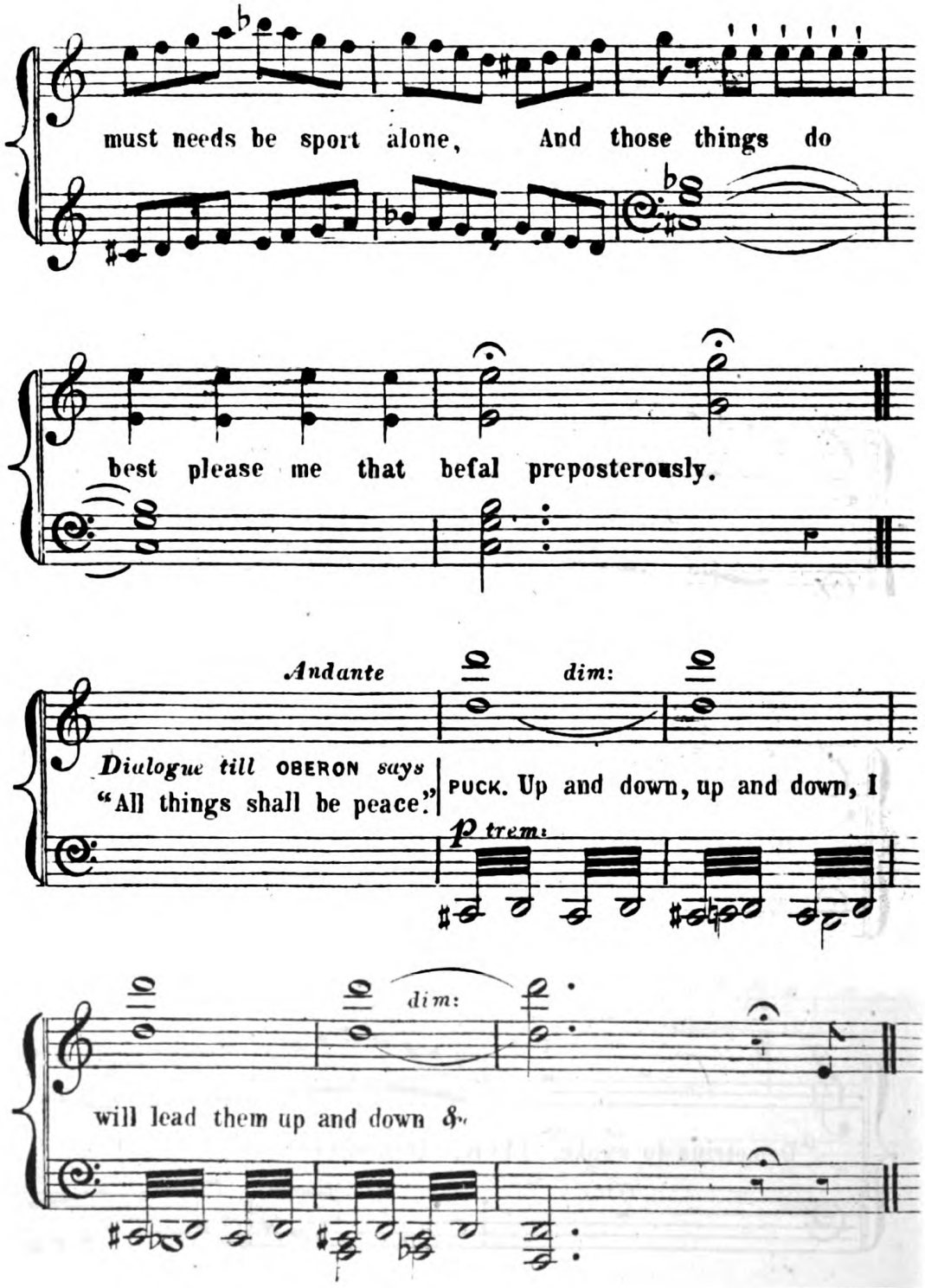

dye, Hit with Cu_pid's ar___che__ry; Sink in
ap__ple of his eye, When his love he
doth es___py, when-his love he doth es___
--py, his love, his love he doth es--


--py.
fp
f
Let her shine as glo ____riously . . .
As the Ve ___nus of the
p
sky. When thou wak'st, if she be nigh.
FLAUTI.
CORNI.


Beg of her - Beg of
FLAUTI.
CORNI.
her for re___me___dy, Beg of her for re____me-
dy, Beg of her for re_____me__dy.
mf
p
f

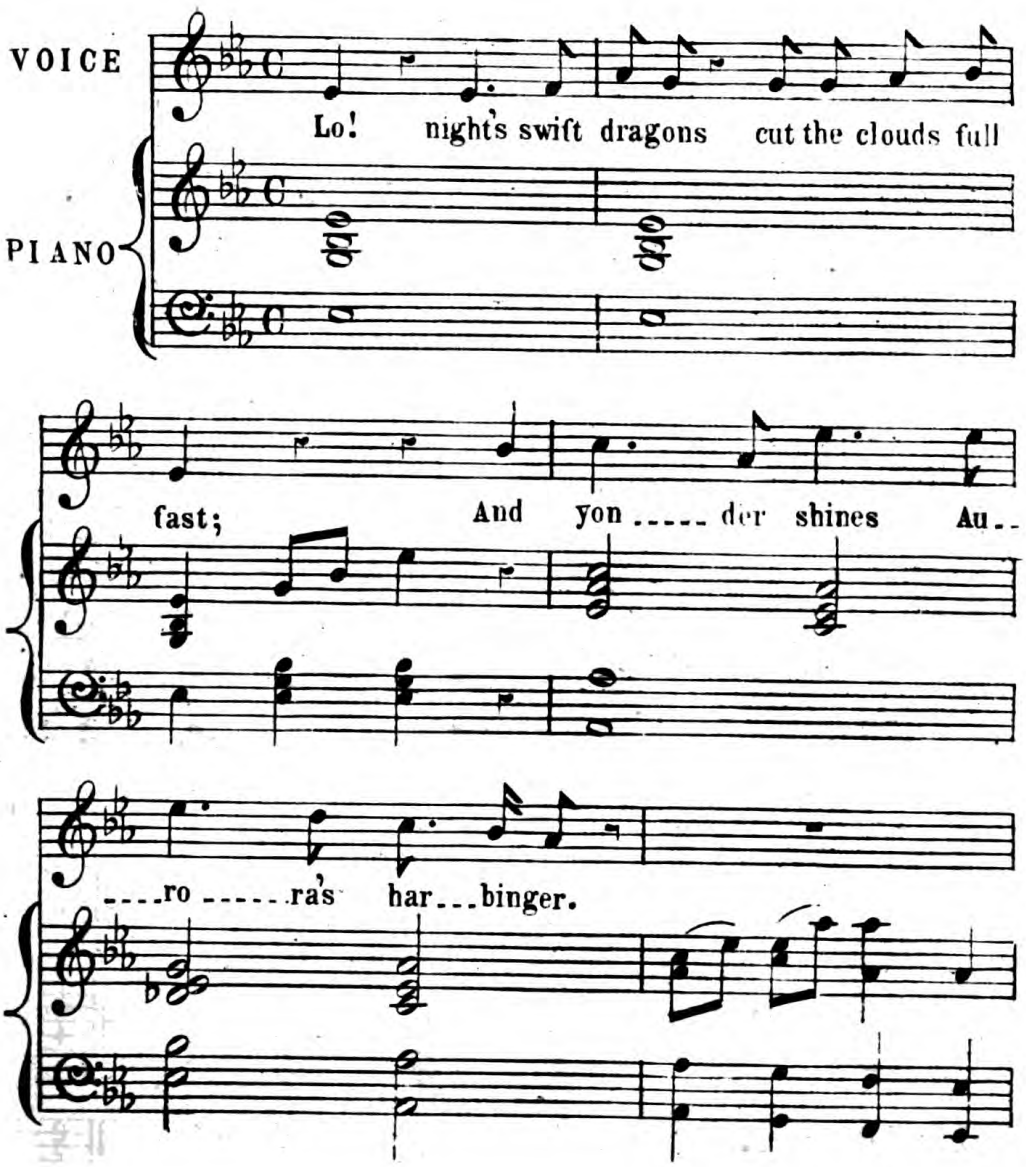

OBERON. - Flower of this purple dye,
Hit with Cupid's archery,
Sink in apple
of his eye;
When his love
he doth espy,
Let her shine as gloriously
As the Venus of the sky. -
tempo Imo
When thou wak'st, if she be by,
Beg of her for remedy.
Re-enter PUCK.
Cres

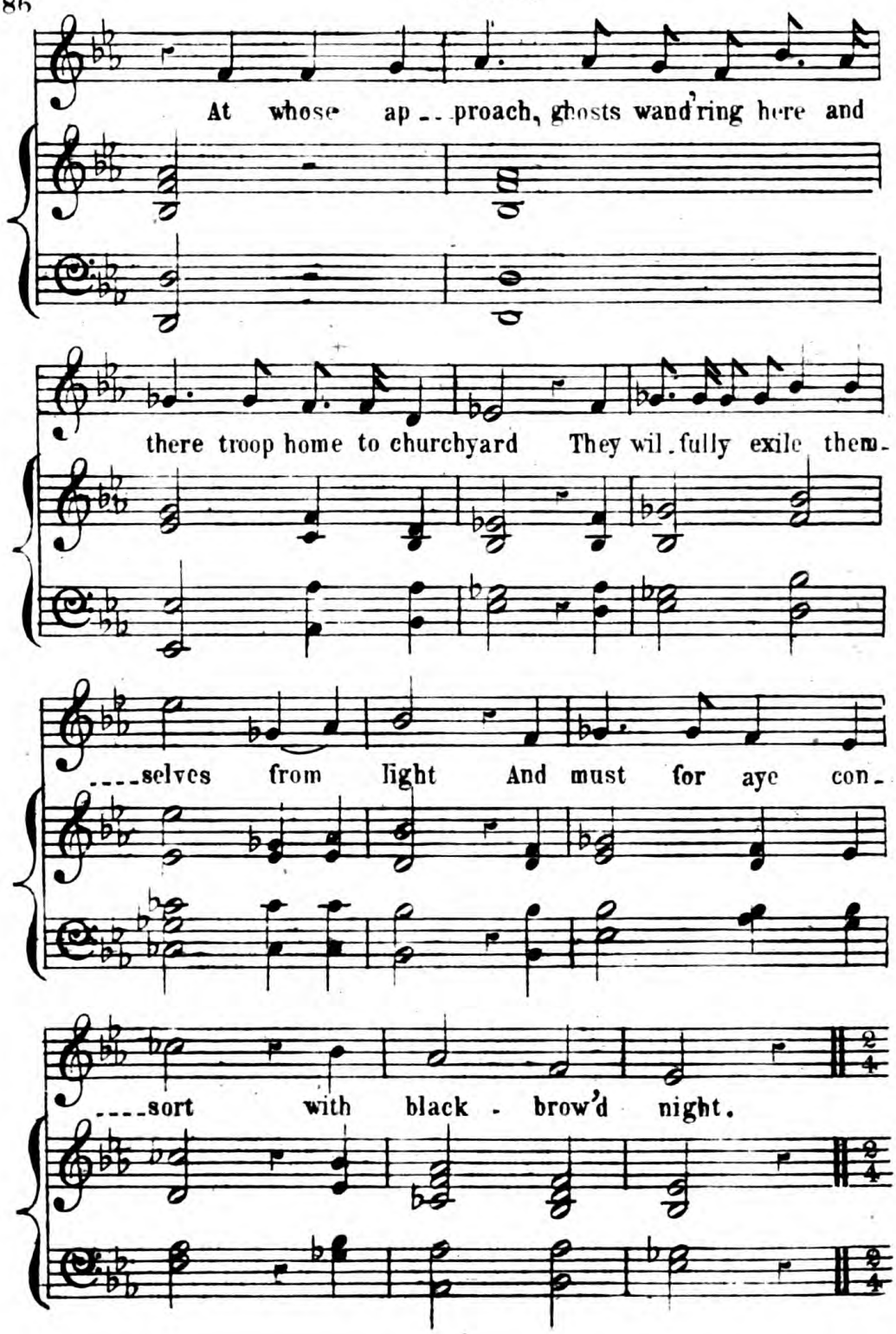

sf
Cres
sf
sf
PUCK.- "Captain of our fairy band
Helena is here at hand, And the youth" &c. till OBERON says -
"Demetrius to awake." PUCK.- Then will two at once woo one; That

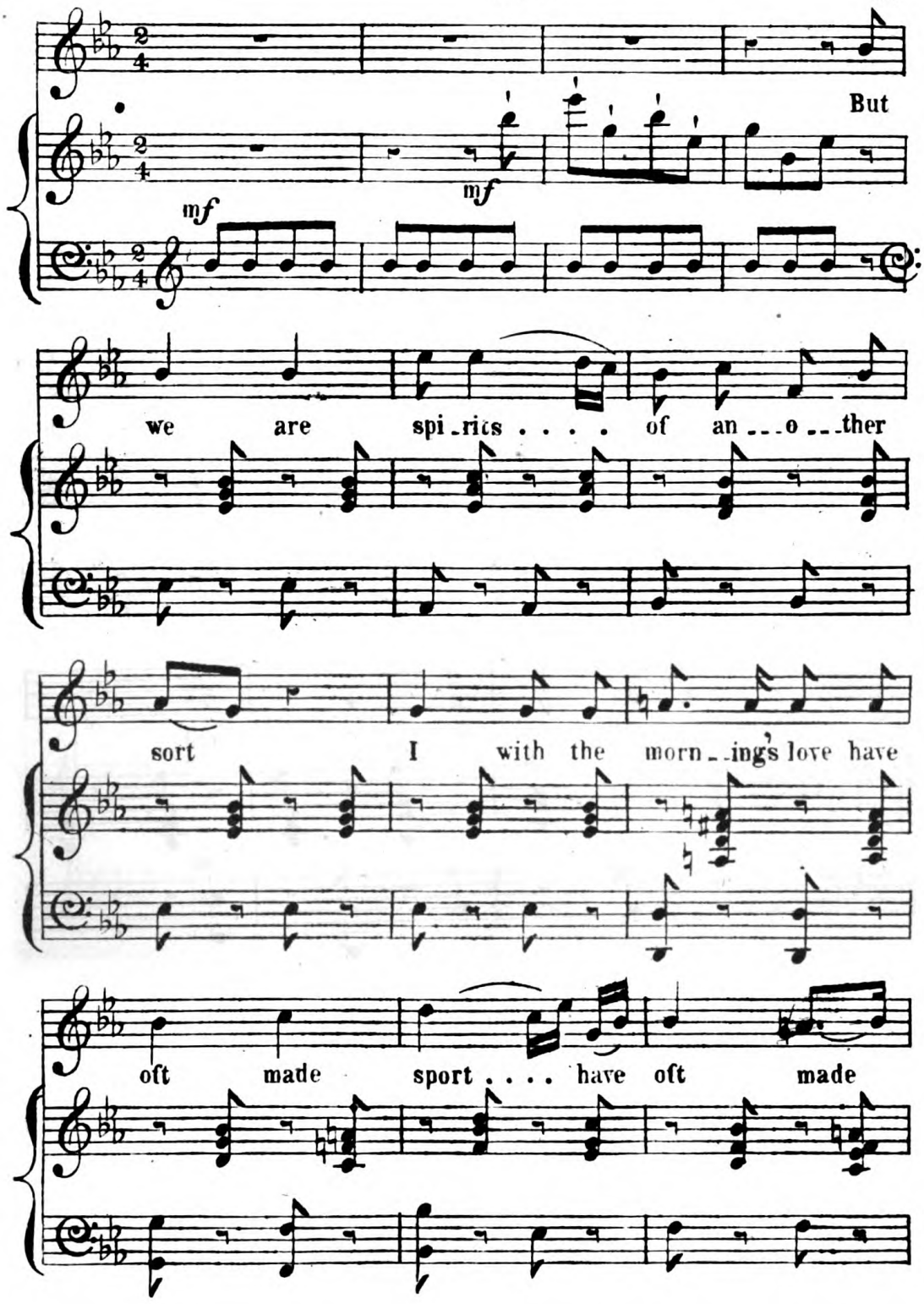

must needs be sport alone, And those things do
best please me that befal preposterously.
Andante
dim:
Dialogue till OBERON says "All things shall be peace."
PUCK. Up and down, up and down, I
p trem:
dim:
will lead them up and down &c.

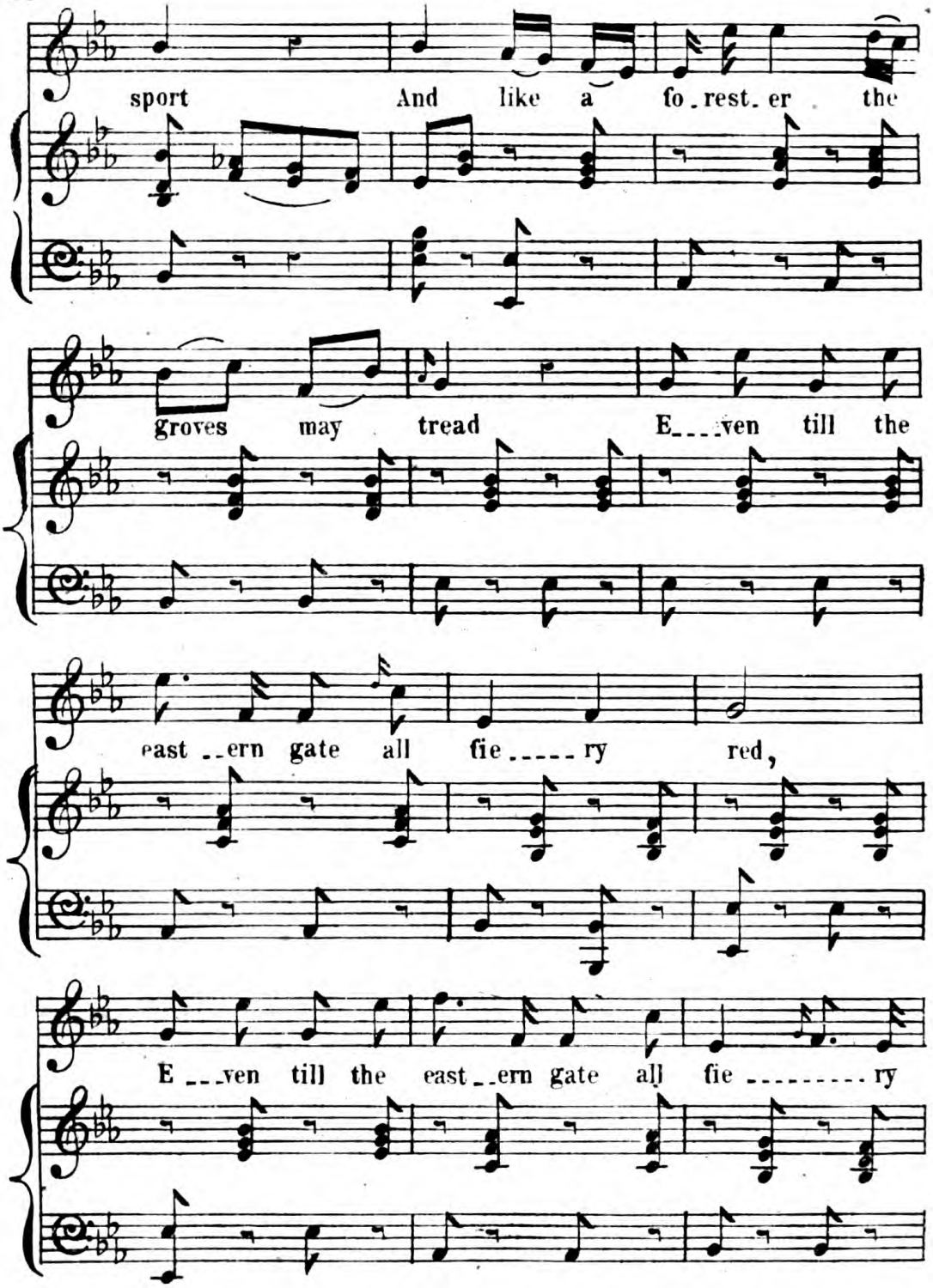
RECIT: LO! NIGHTS SWIFT DRAGONS.

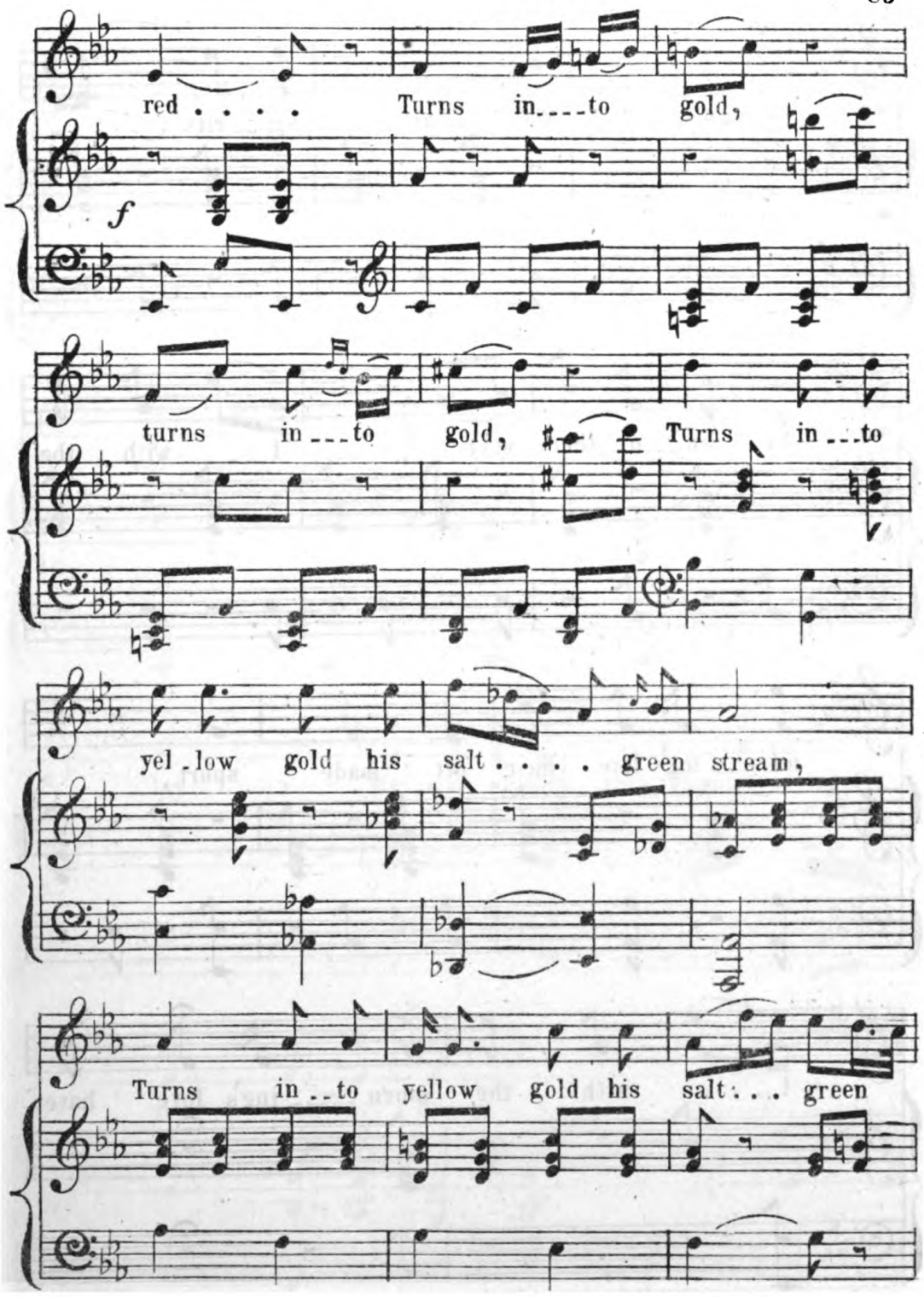
AIR. BUT WE ARE SPIRITS.

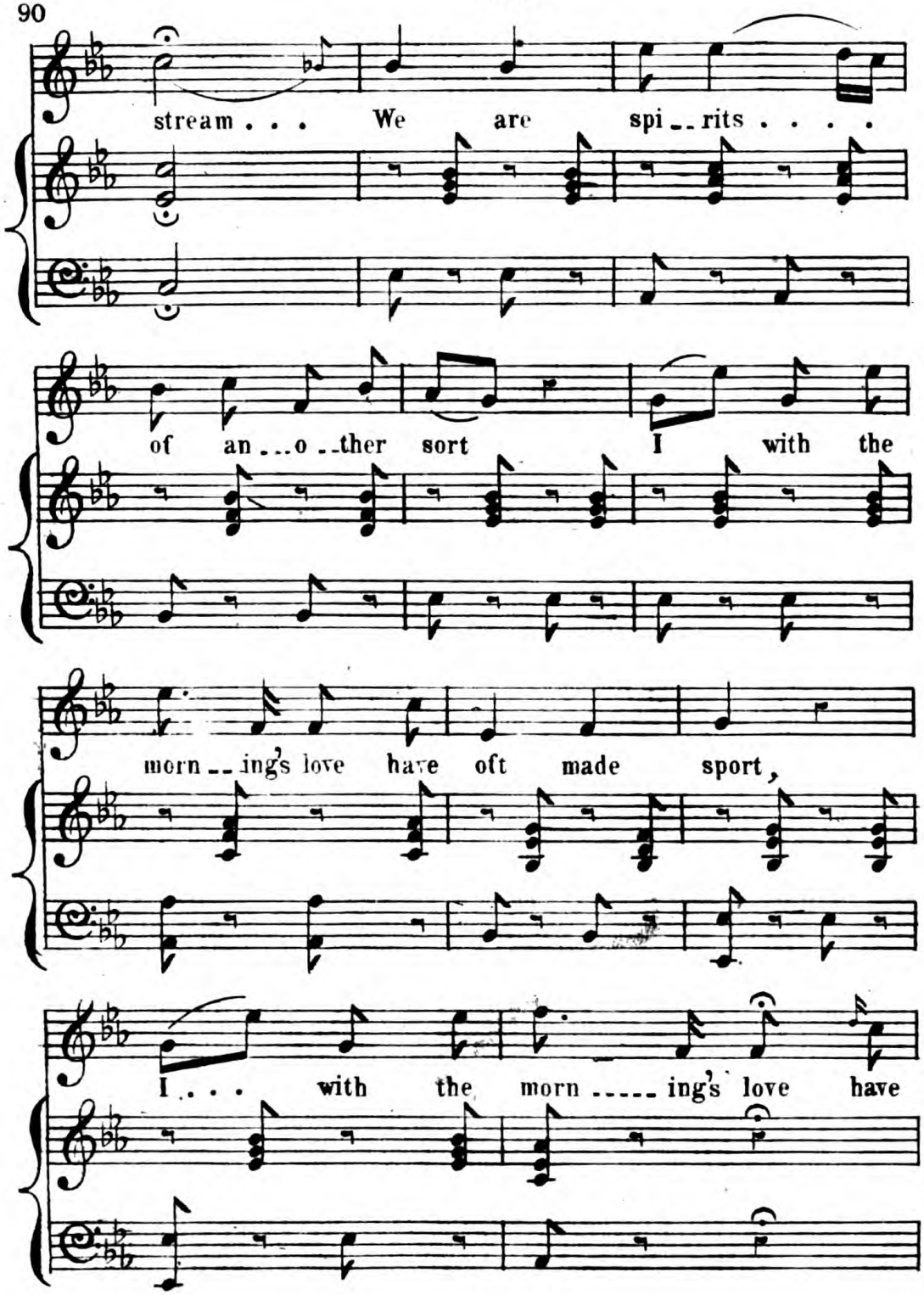


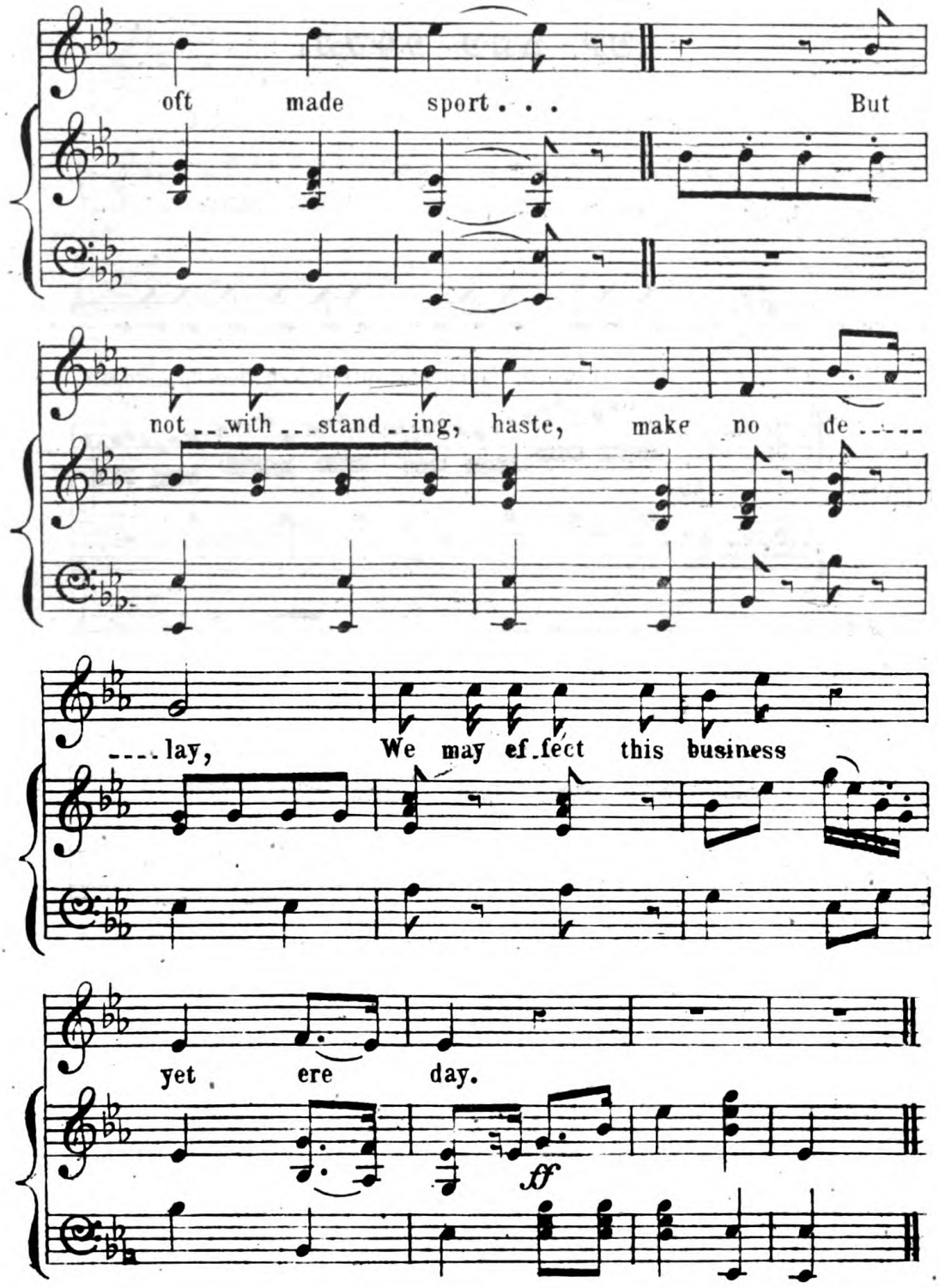

At whose ap - - proach, ghosts wand'ring here and
there troop home to churchyard They wil - fully exile them -
- - - - selves from light And must for aye con -
- - - - sort with black - brow'd night.


But
mf
mf
we are spi_rits . . . . of an ___o ___ther
sort I with the morn_ings love have
oft made sport . . . . have oft made

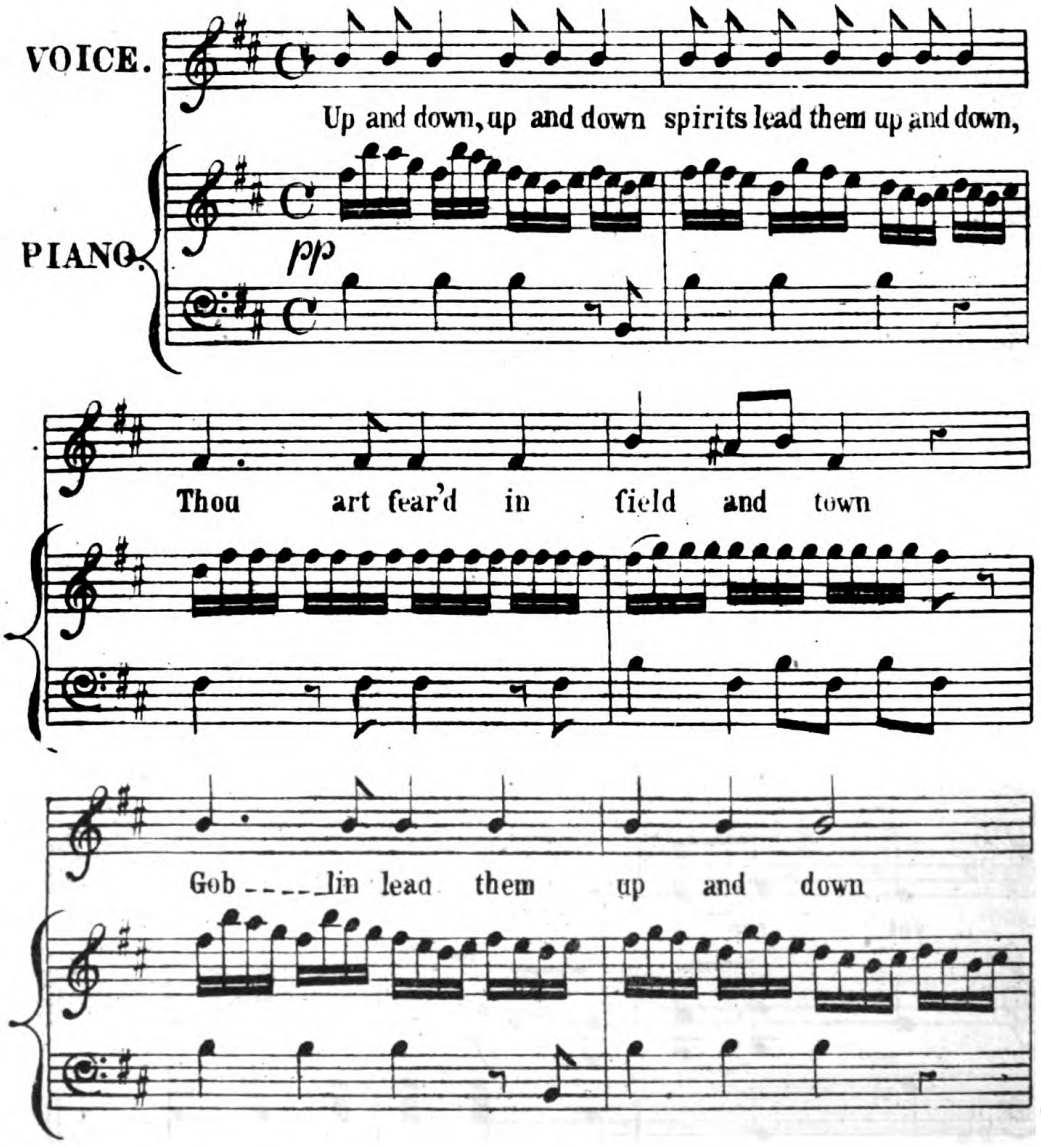

sport And like a fo_rest_er the
groves may tread E___ven till the
east _ern gate all fie_____ry red,
E ___ven till the east _ern gate all fie _____ry

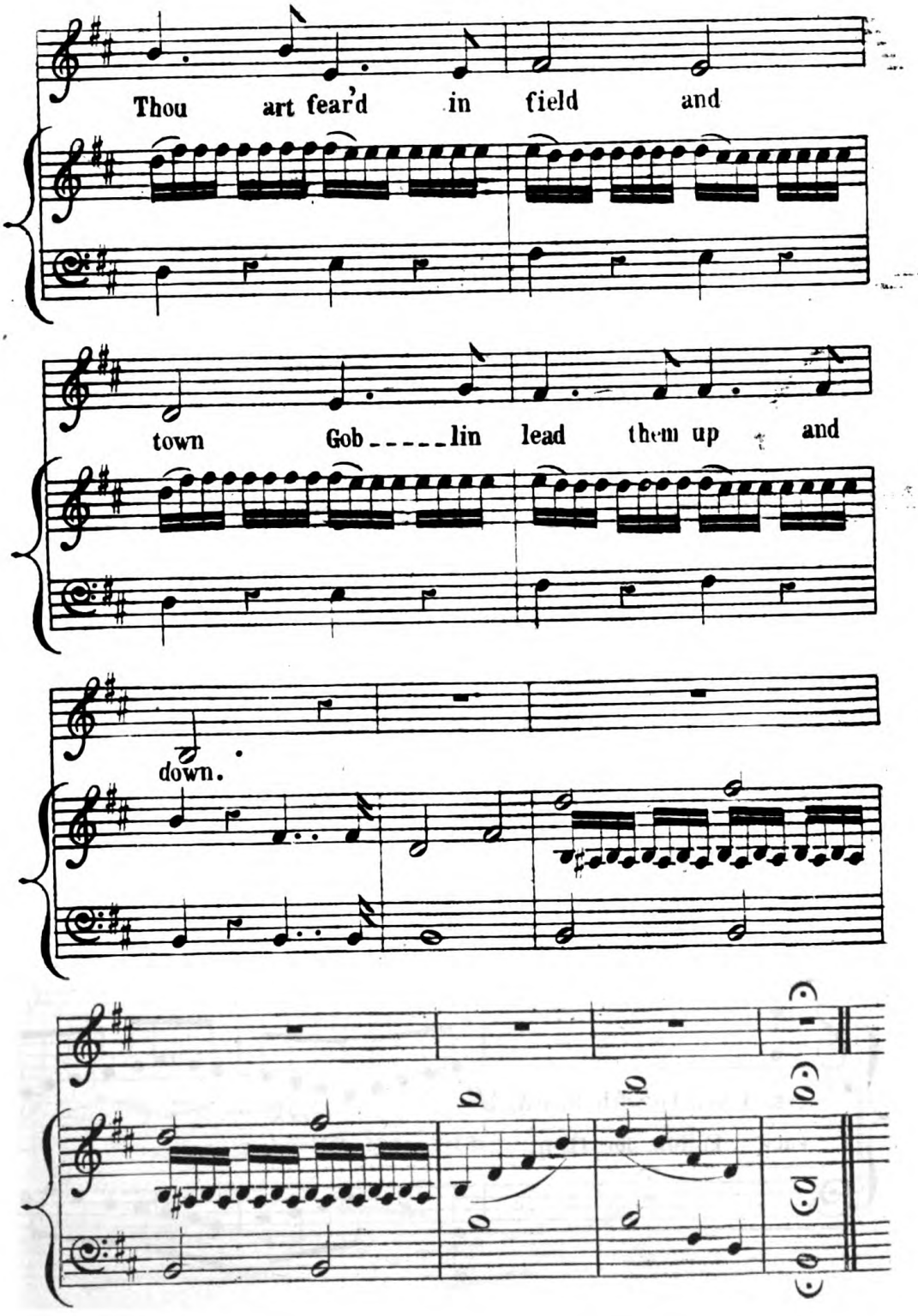

red . . . . Turns in . . . to gold,
f
turns in . . . to gold, Turns in . . . to
yel . low gold his salt . . . . green stream,
Turns in . . to yellow gold his salt . . . green

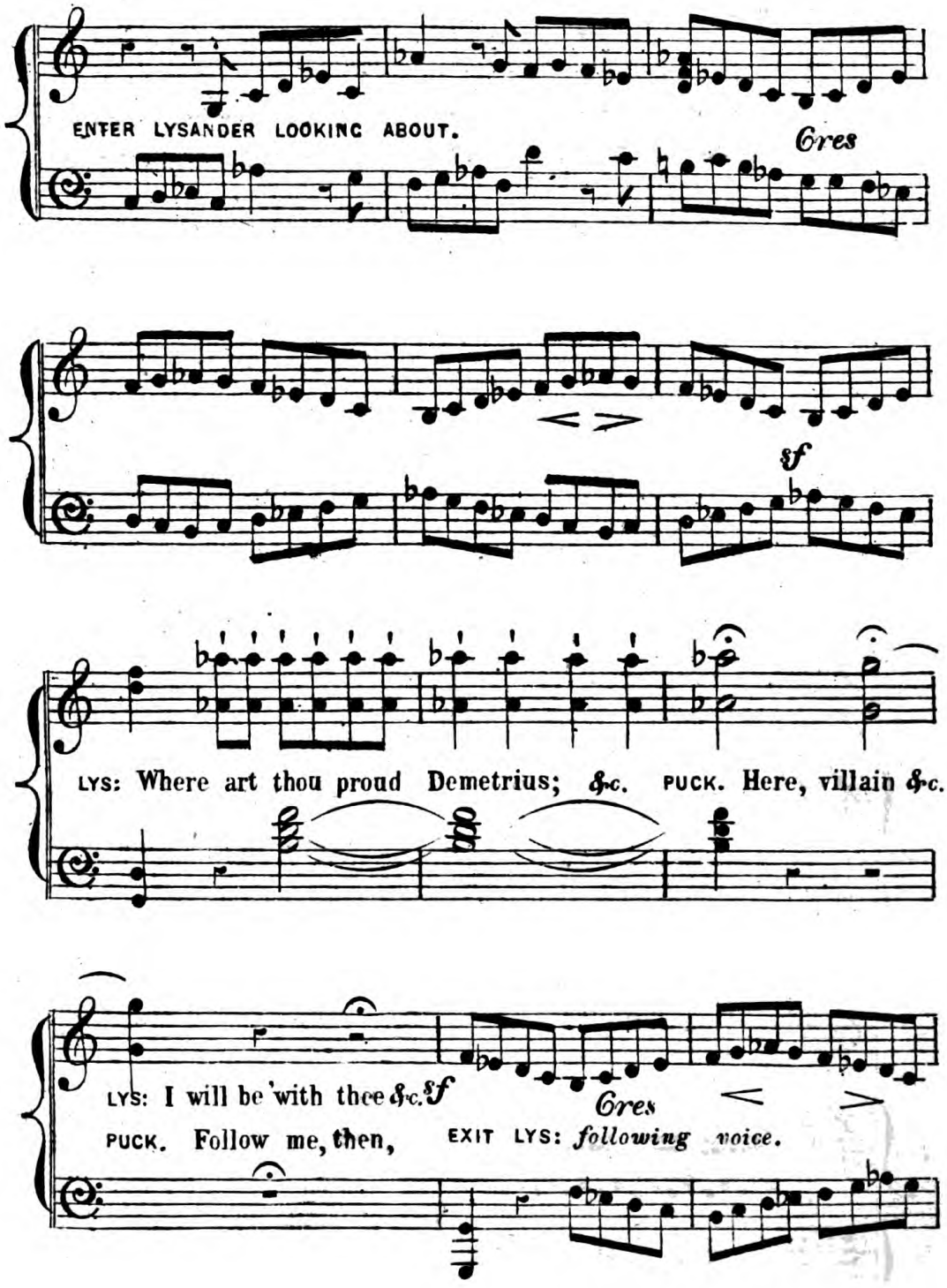

stream . . . We are spi__rits . . . .
of an . . . o__ther sort I with the
morn__ing's love have oft made sport,
I . . . with the morn _____ ing's love have

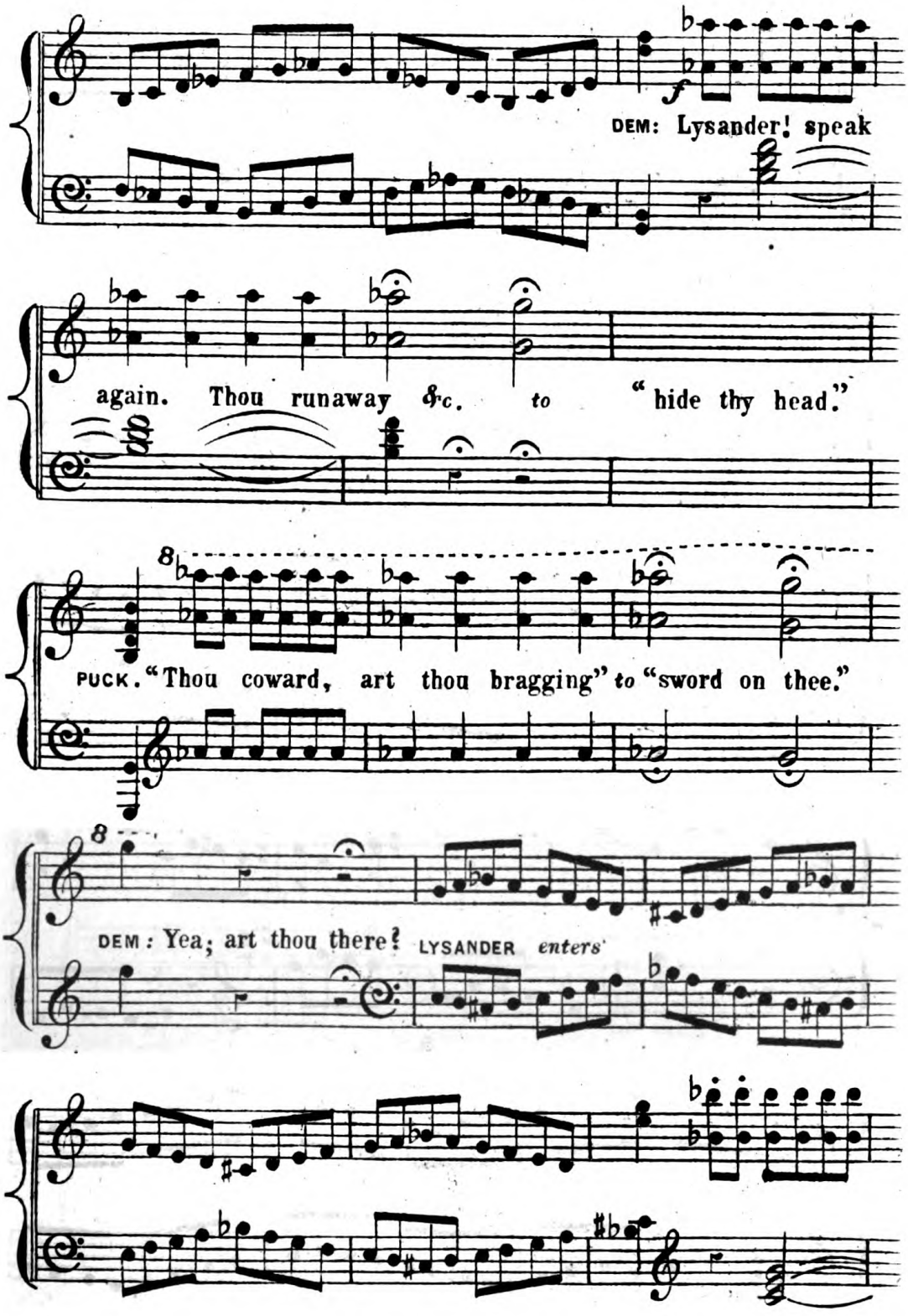

oft made sport . . . But
not . . with . . . stand . . ing, haste, make no de . . . . .
. . . . lay, We may ef . fect this business
yet ere day.
ff

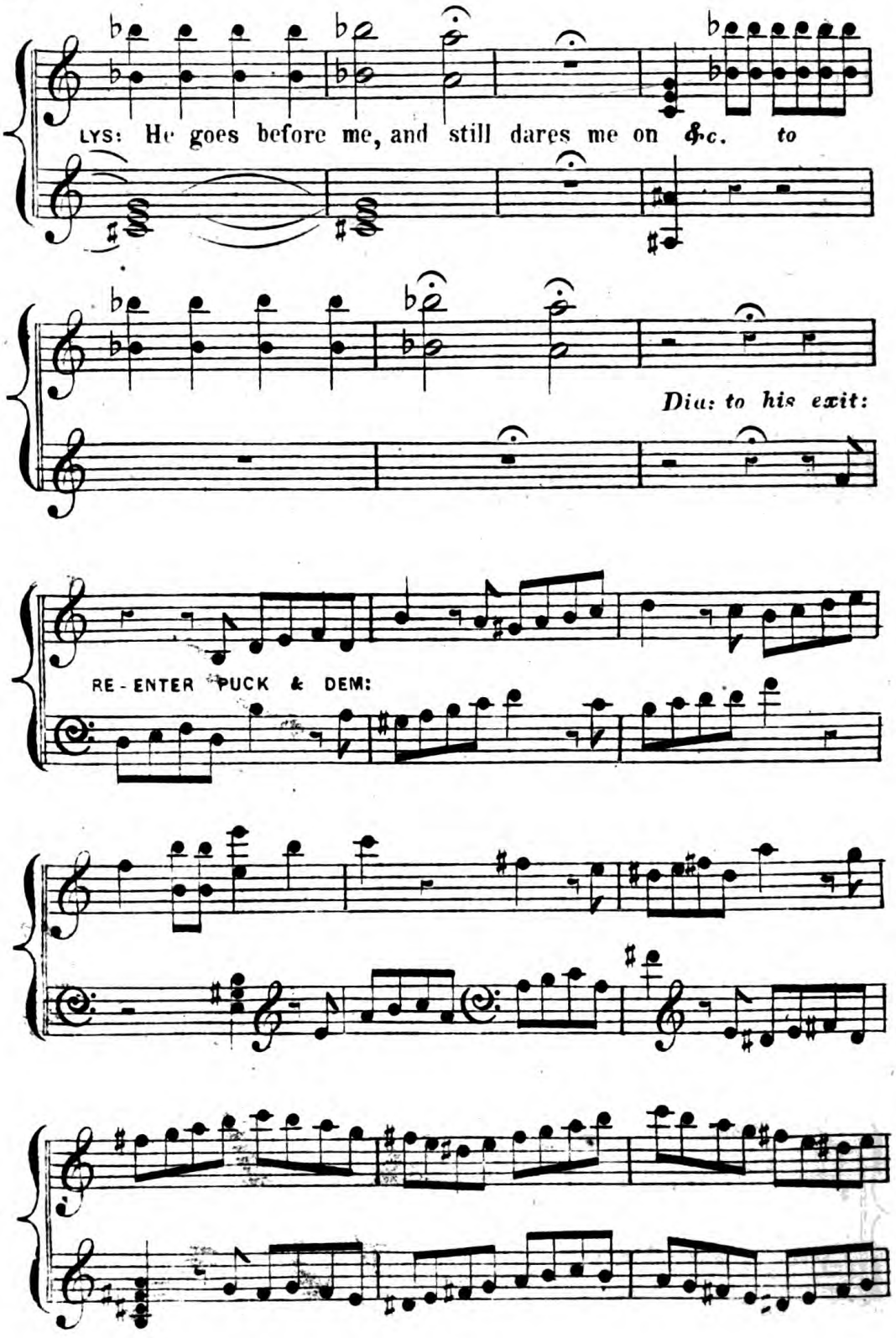
UP AND DOWN.

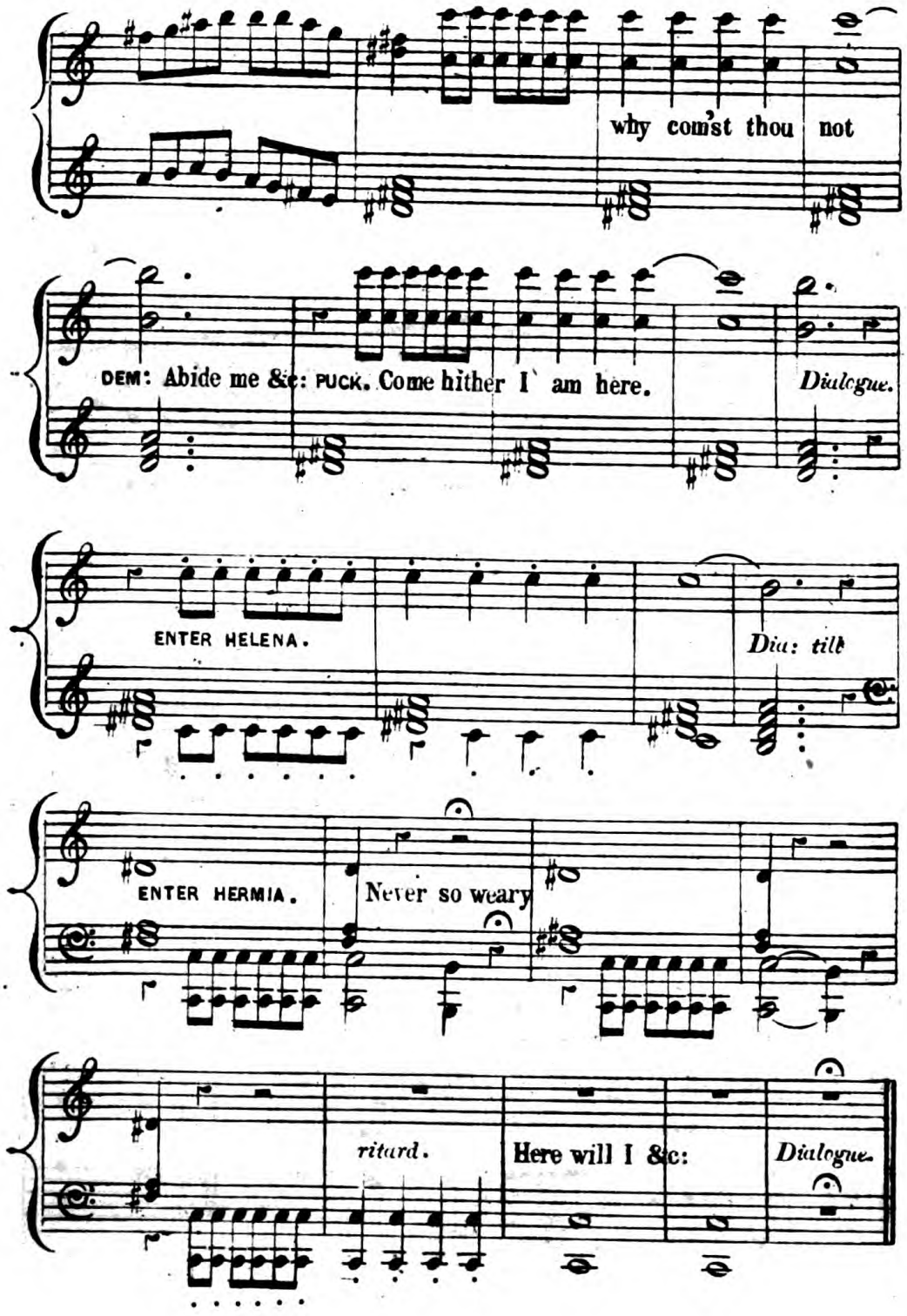

VOICE.
Up and down, up and down spirits lead them up and down,
PIANO.
pp
Thou art fear'd in field and town
Gob ____lin lead them up and down


Thou art fear'd in field and
town Gob_____lin lead them up and
down.

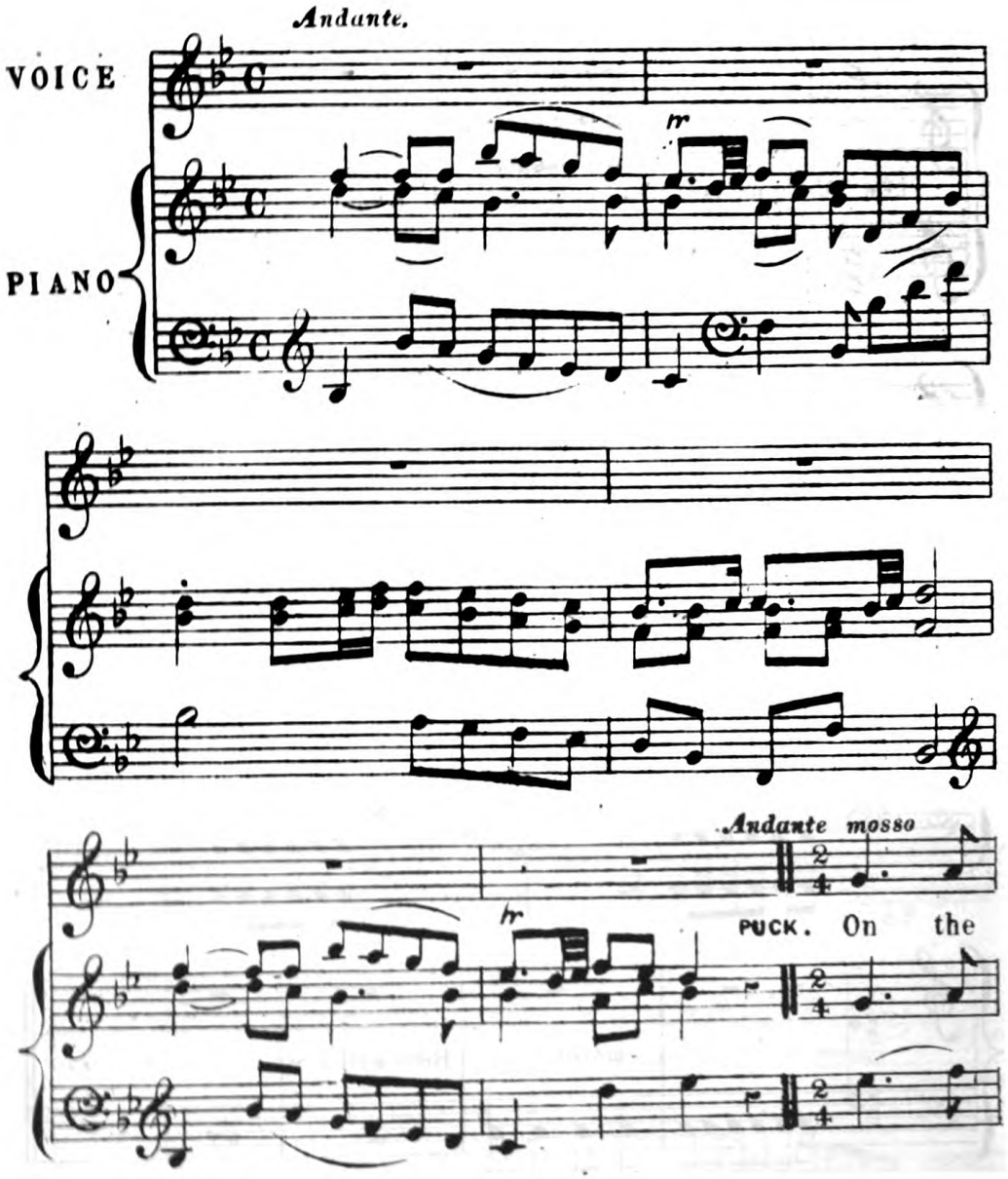

ENTER LYSANDER LOOKING ABOUT.
Cres
sf
LYS: Where art thou proud Demetrius; &c. PUCK. Here, villain &c.
LYS: I will be with thee &c. sf
Cres
PUCK. Follow me, then, EXIT LYS: following voice.

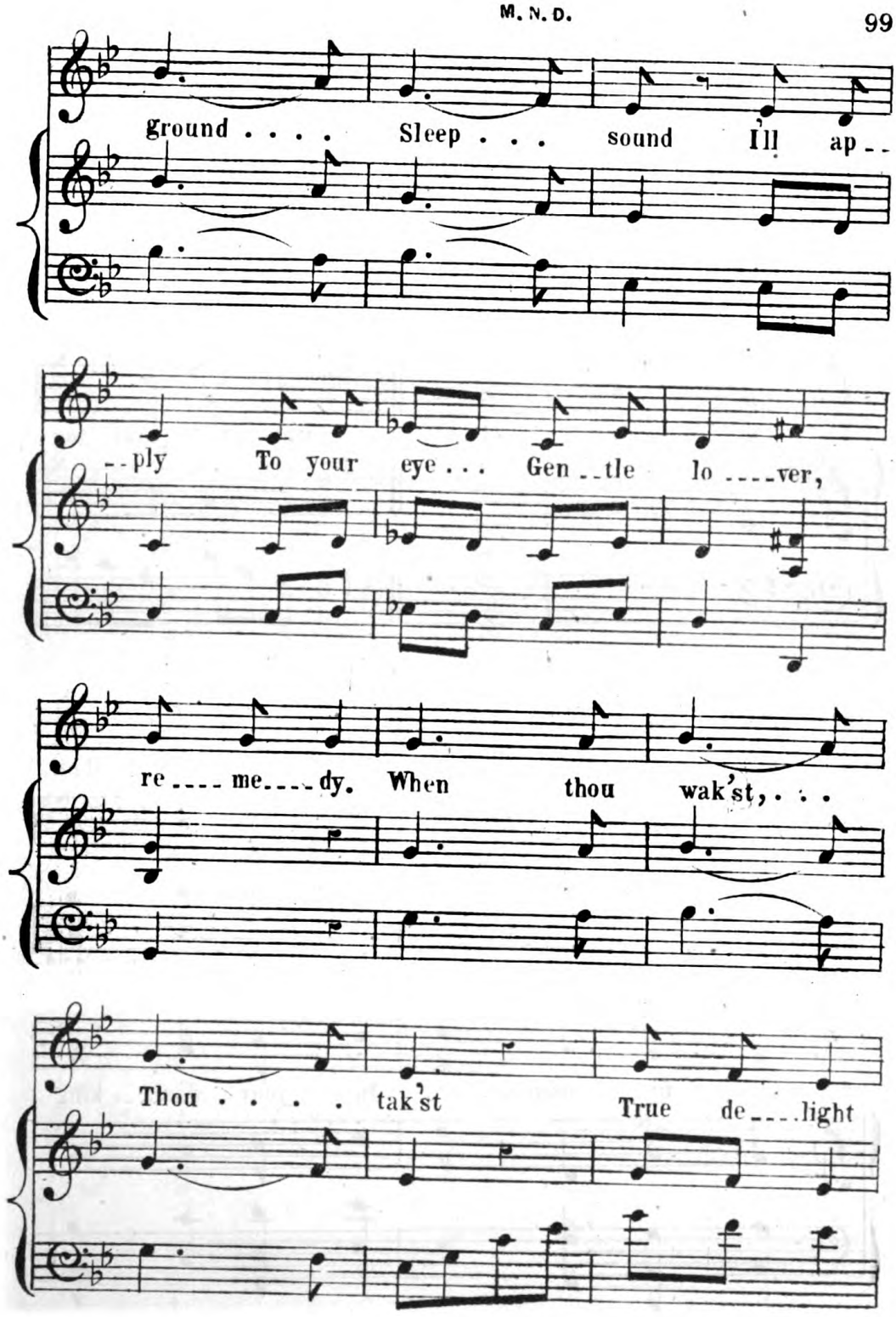

DEM: Lysander! speak
again. Thou runaway &c. to "hide thy head."
PUCK. "Thou coward, art thou bragging" to "sword on thee."
DEM: Yea; art thou there? LYSANDER enters

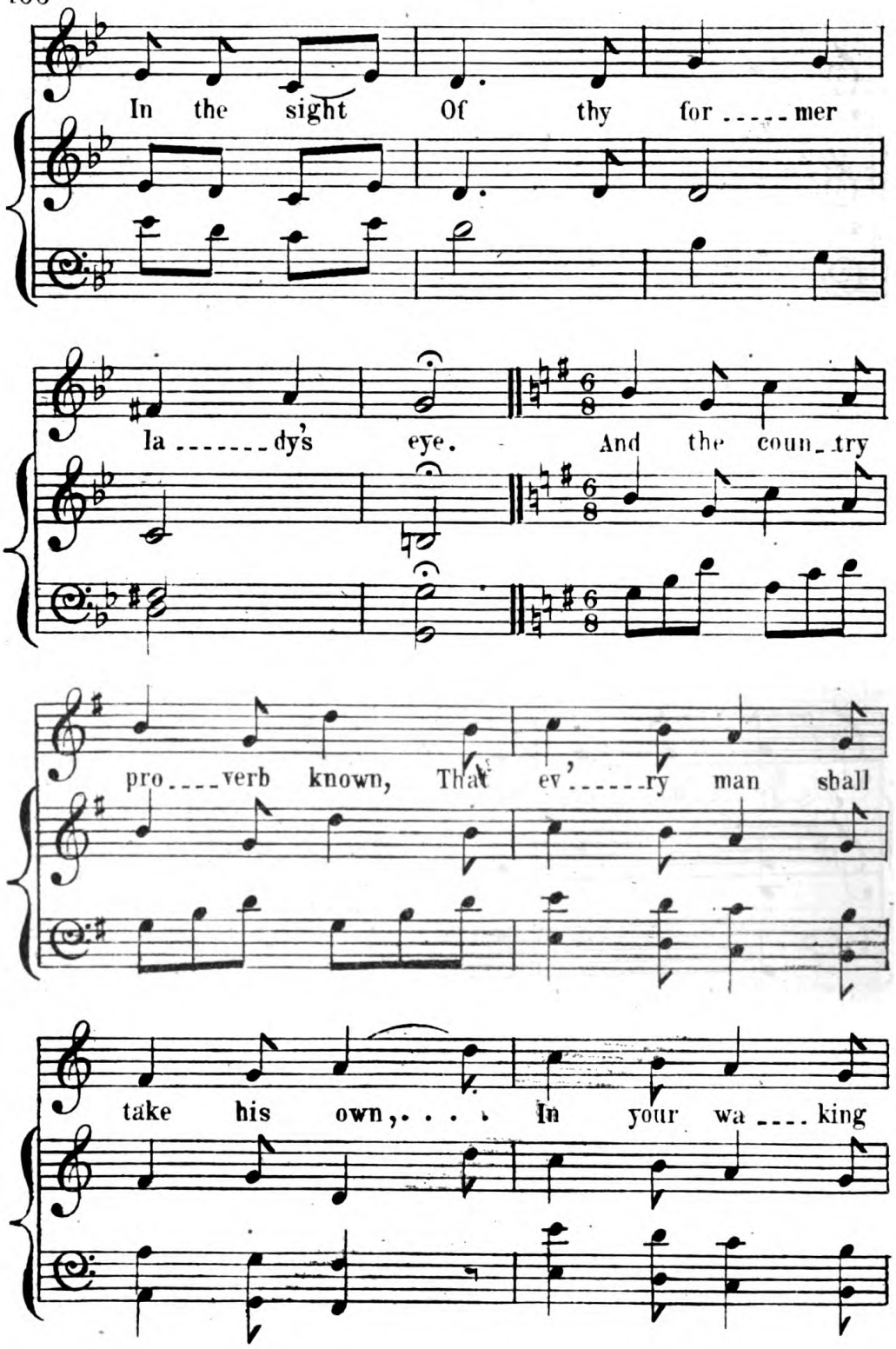

LYS: He goes before me, and still dares me on &c. to
Dia: to his exit:
RE-ENTER PUCK & DEM:

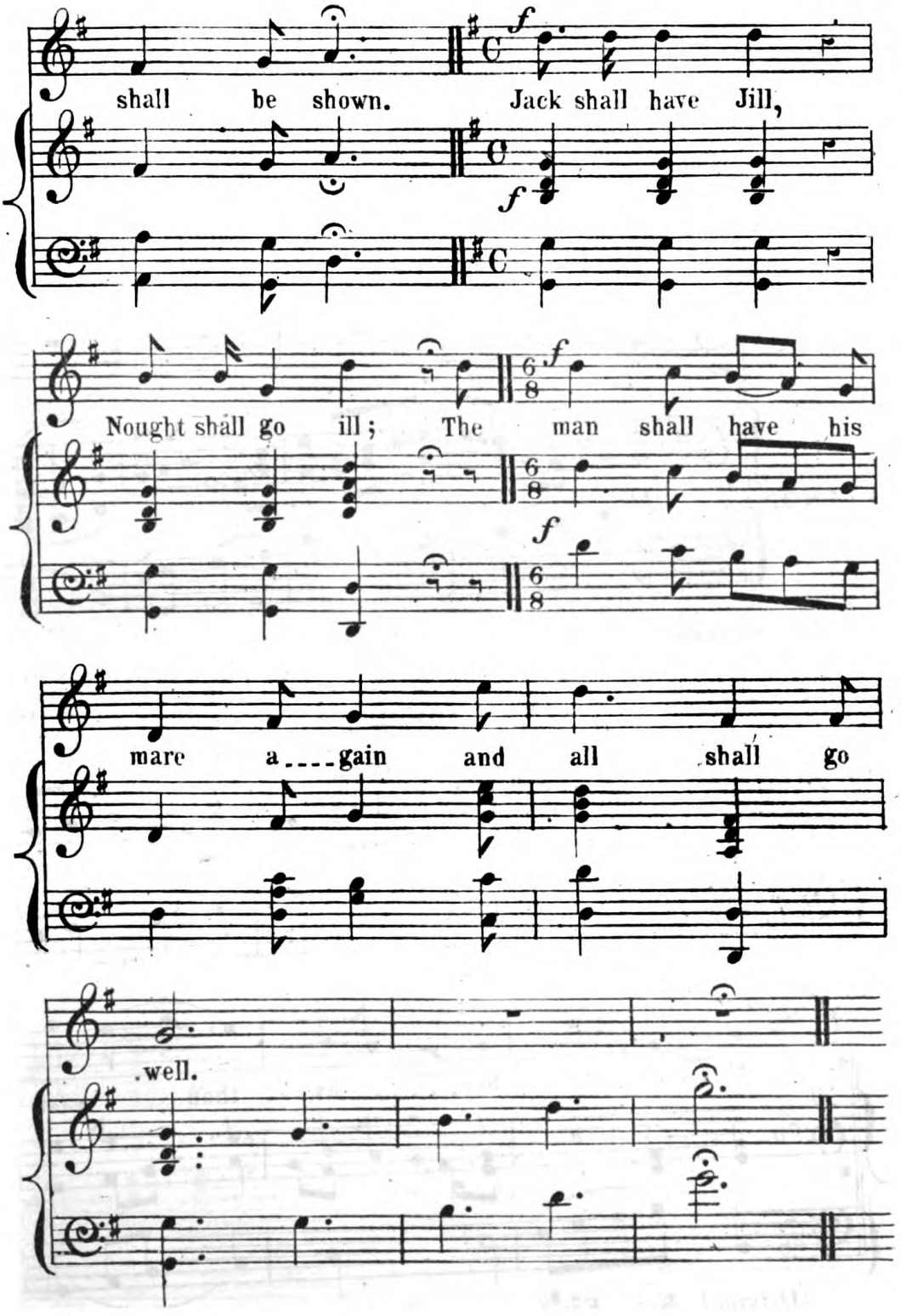

why com'st thou not
DEM: Abide me &c: PUCK. Come hither I am here.
Dialogue.
ENTER HELENA.
Dia: till
ENTER HERMIA.
Never so weary
ritard.
Here will I &c:
Dialogue.

ON THE GROUND.




Ground . . . . Sleep . . . sound I'll ap - -
- - ply To your eye . . . Gen - - tle lo . . . . ver,
re . . . . me . . . . dy. When thou wak'st, . . .
Thou . . . . tak'st True de . . . . light


In the sight Of thy for ____ mer
la _____ dy's eye. And the coun_try
pro ____ verb known, That ev'_____ry man shall
take his own, ... In your wa ____ king


shall be shown. Jack shall have Jill,
Nought shall go ill; The man shall have his
mare a---gain and all shall go
well.

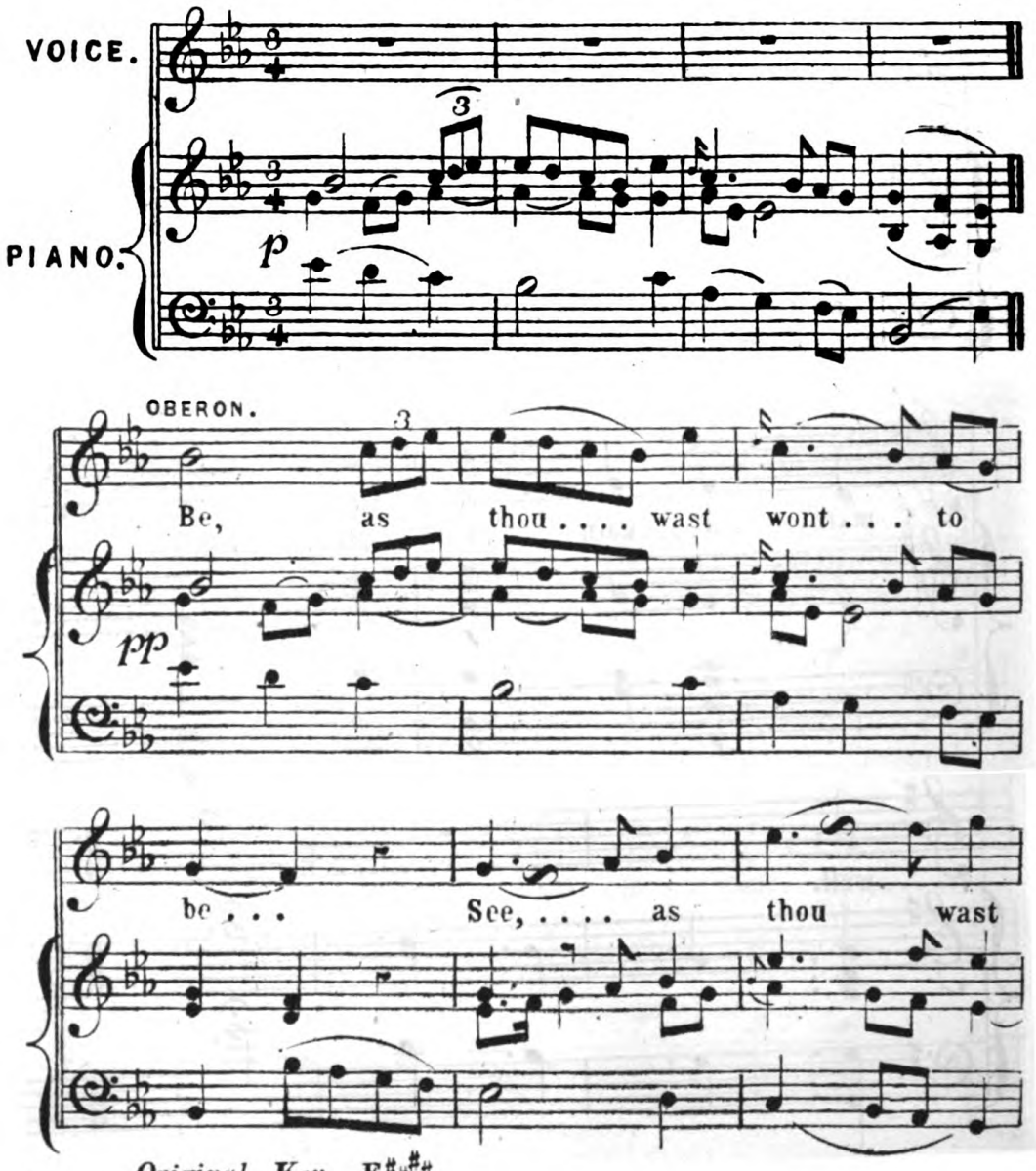
ACT IV.

BE, AS THOU WAST WONT TO BE.

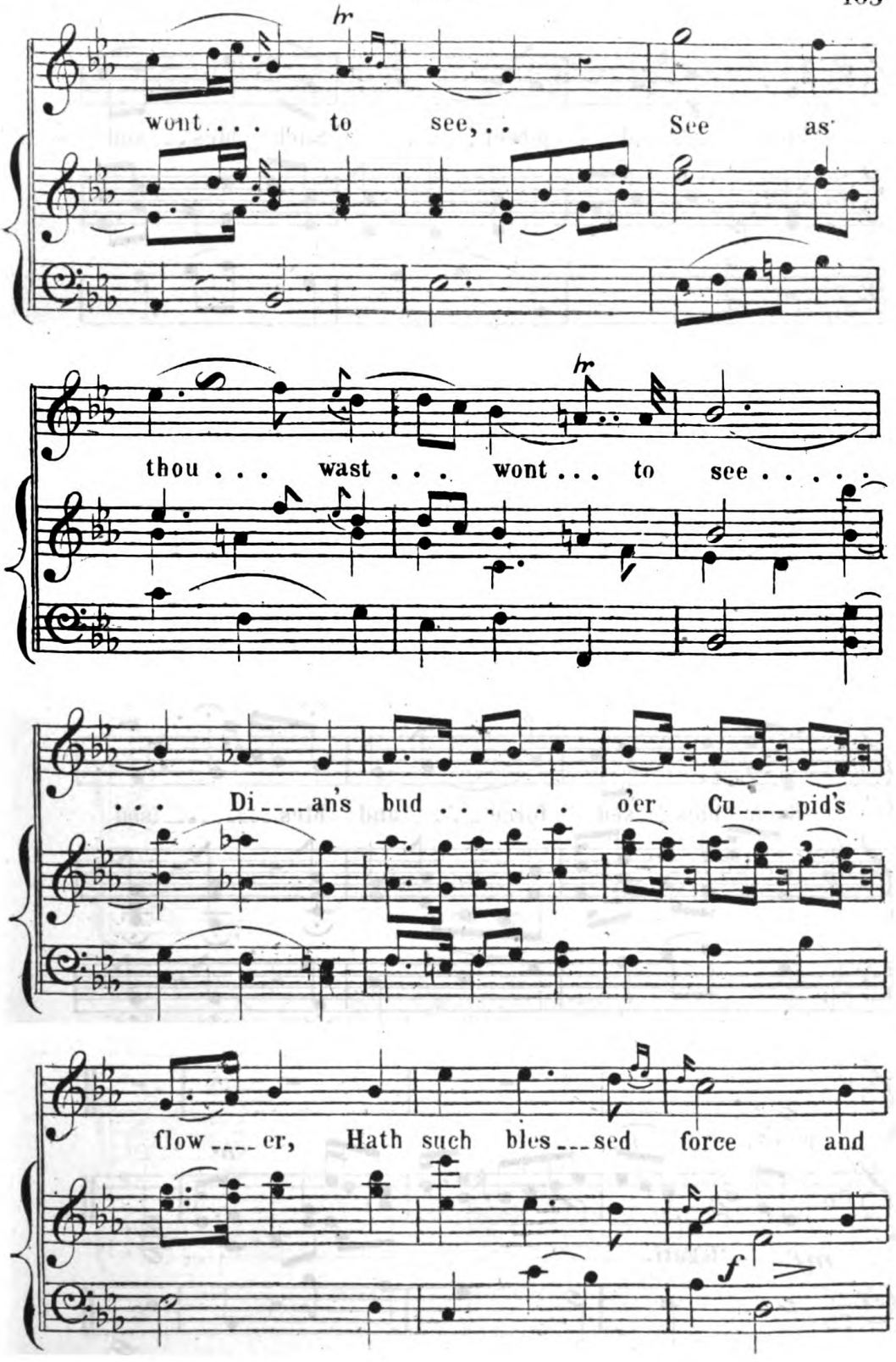
ACT IV. SC:I. *Oberon.*- But first I will release the fairy queen.

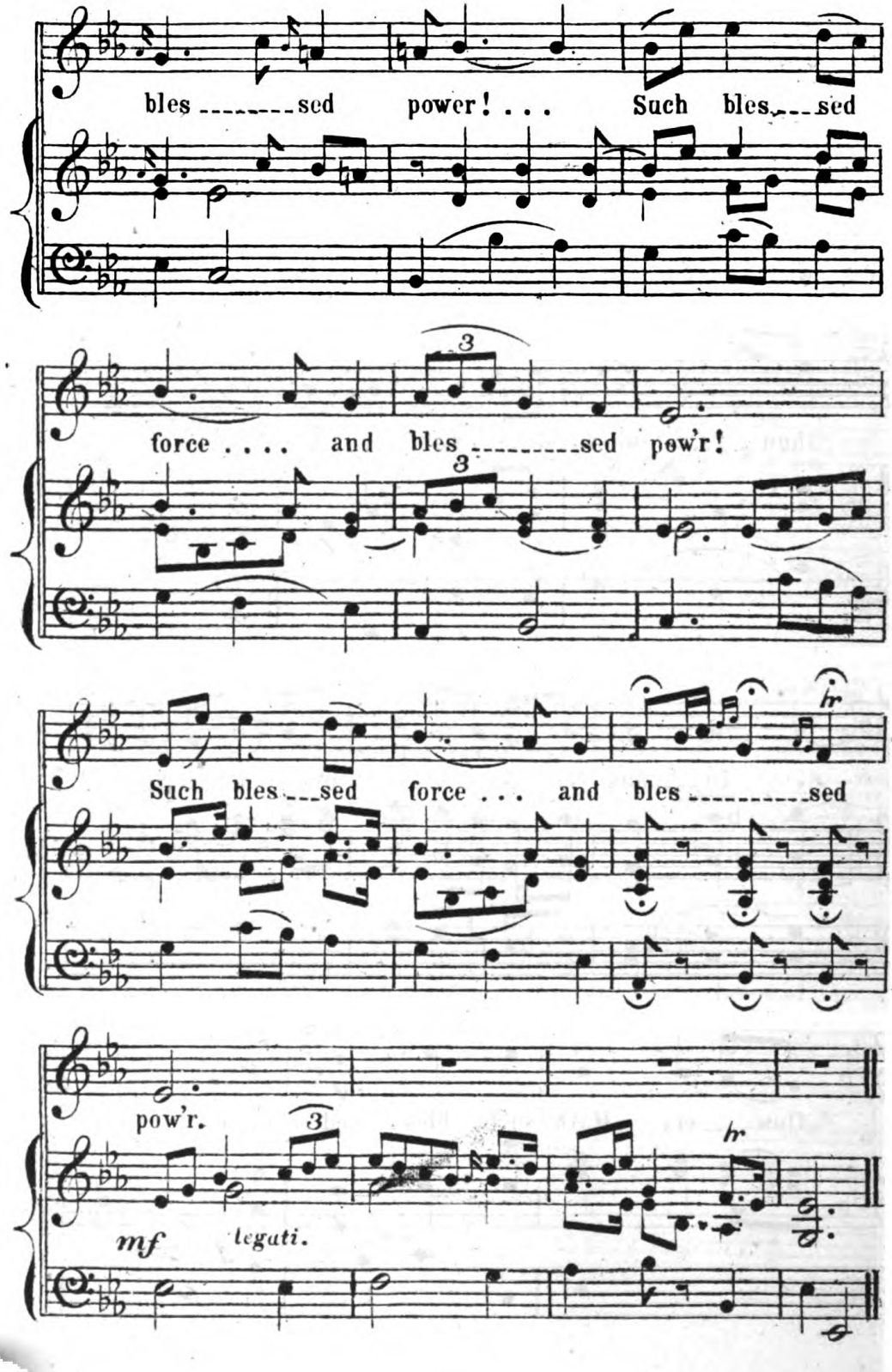
BATTISHILL.

ANDANTINO CON MOTO.

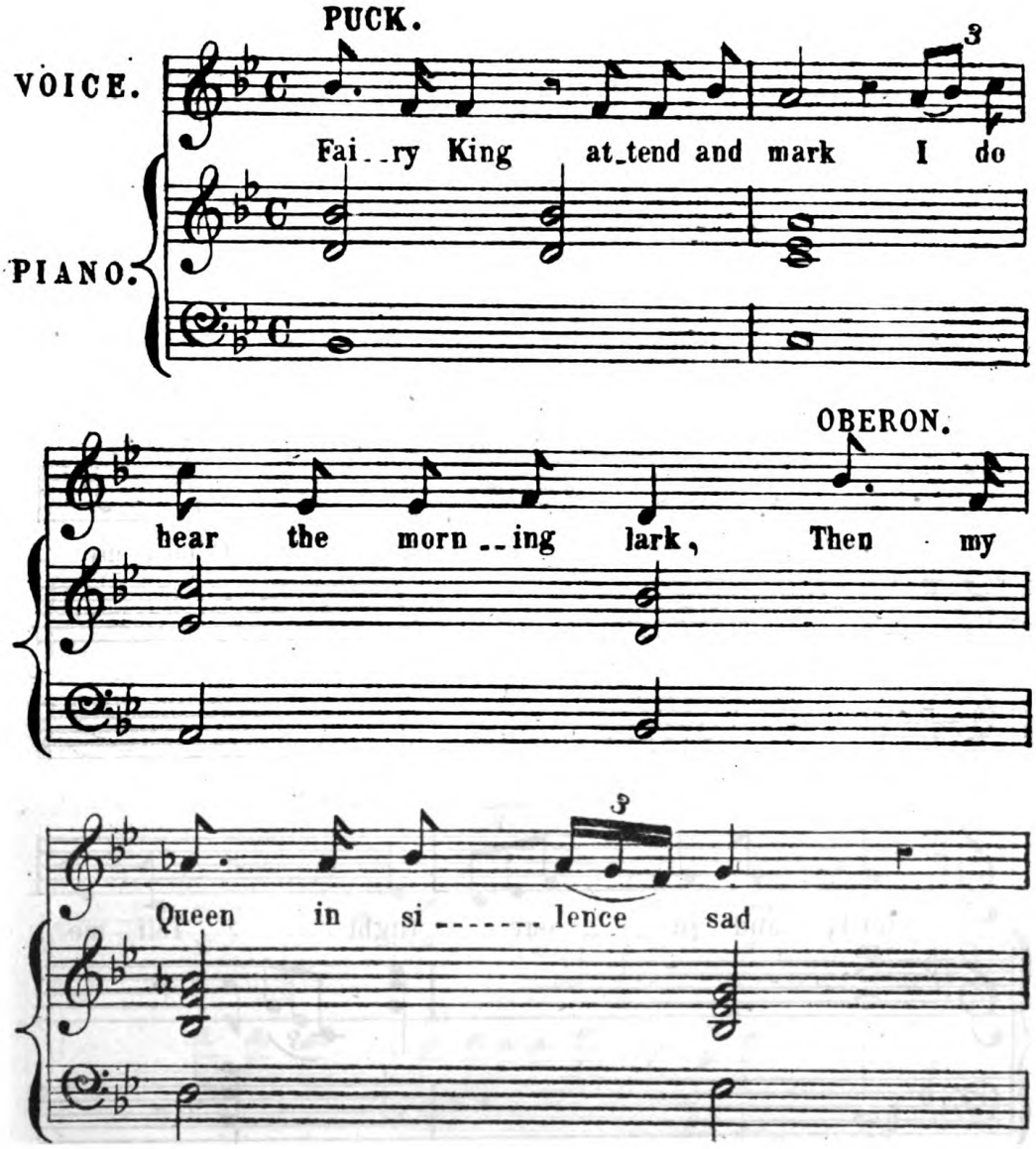


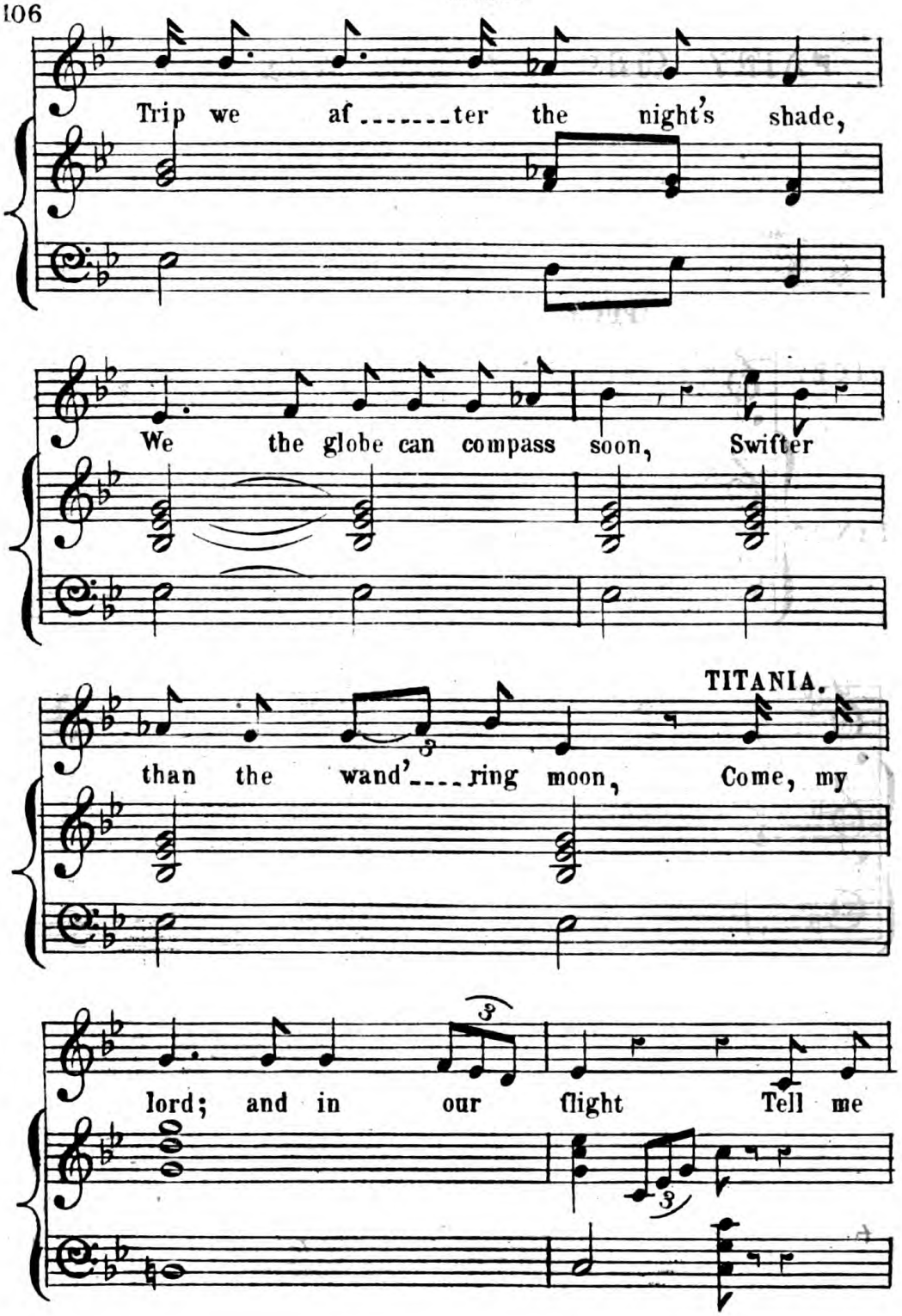
Original Key. E♯♯♯

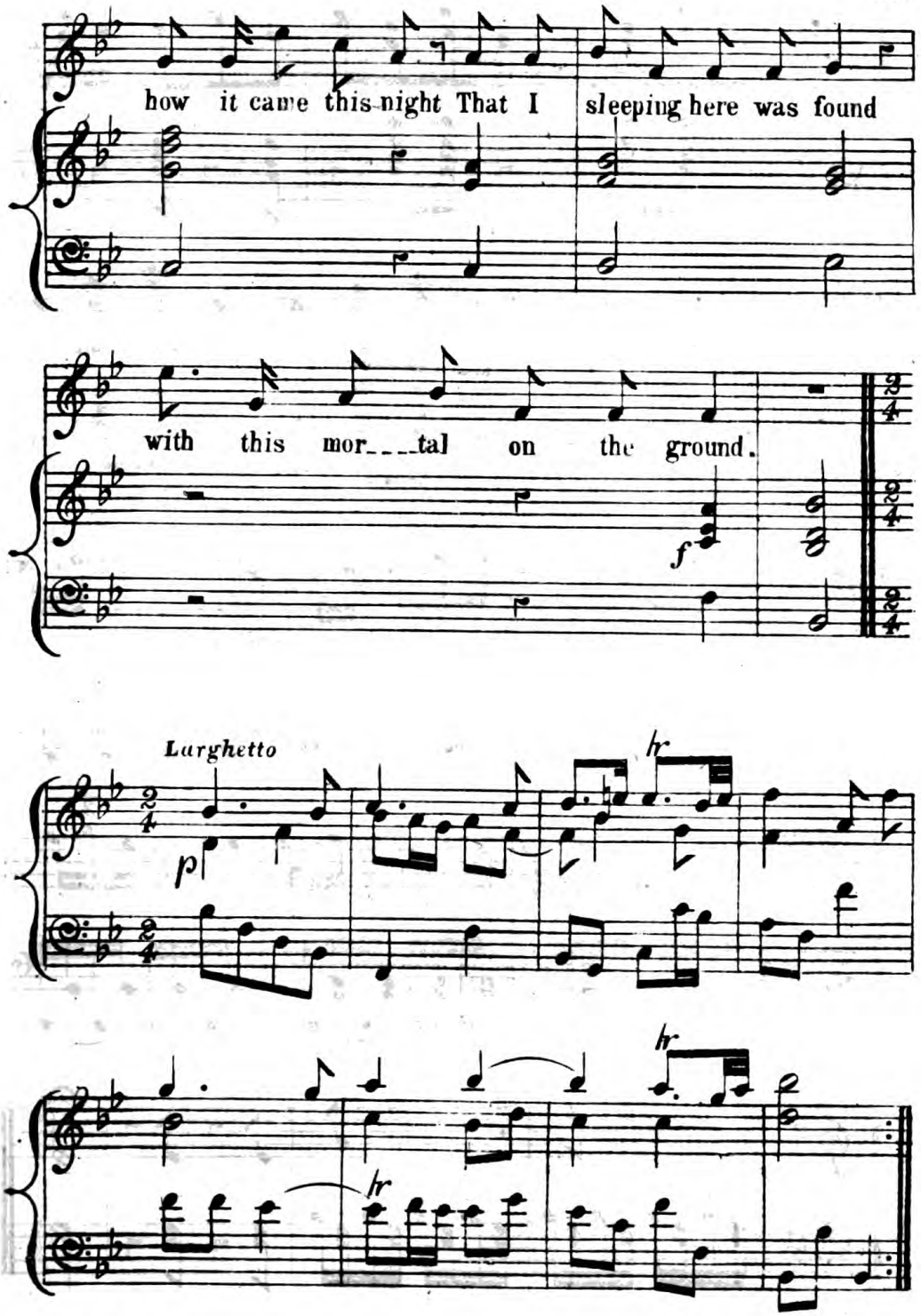

wont . . . to see, . . See as
thou . . . wast . . . wont . . . to see . . . . .
. . . Di - - - - an's bud . . . . . o'er Cu - - - - - pid's
flow - - - - er, Hath such bles - - - sed force and
f

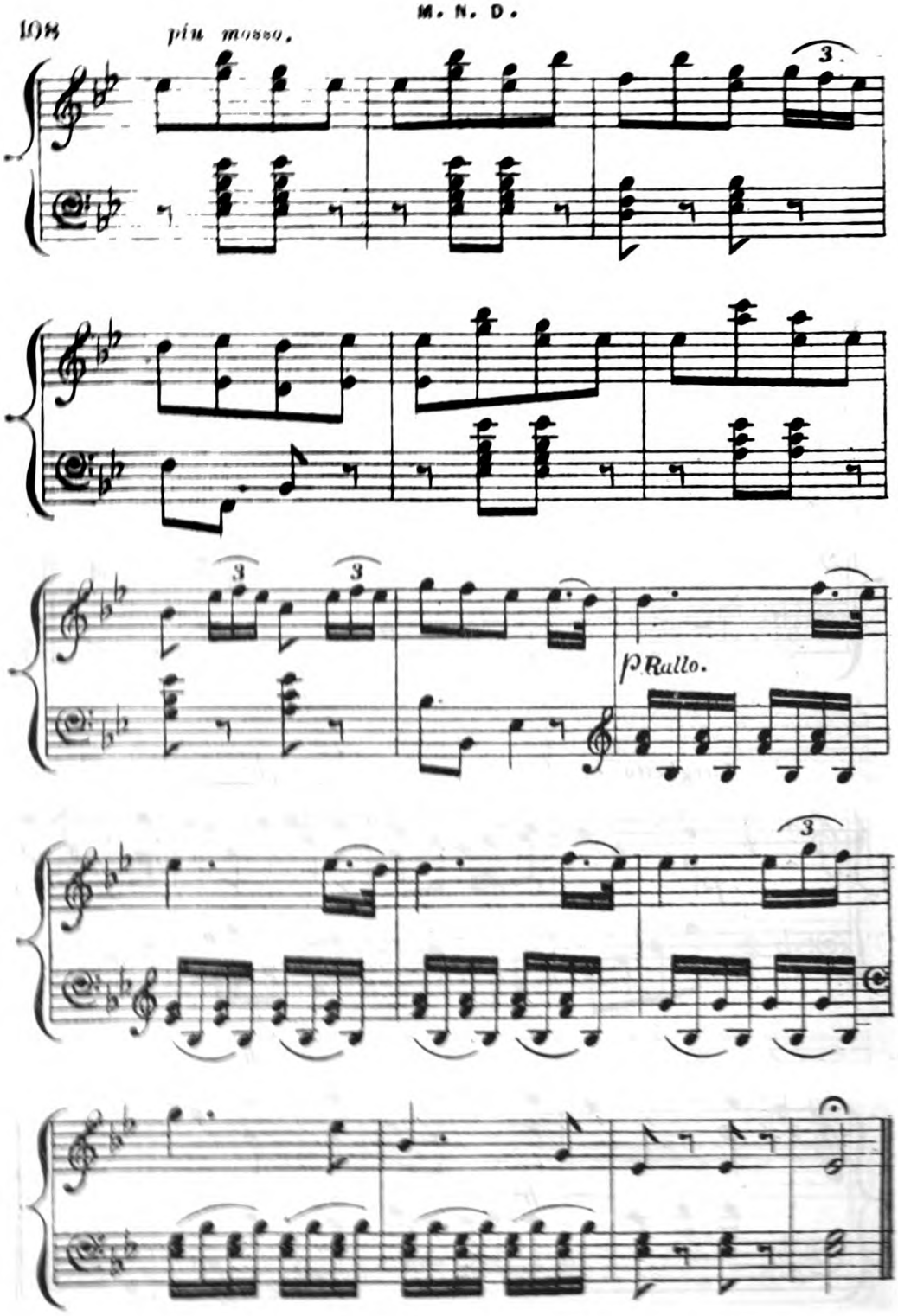

bles ---------sed power! . . . Such bles---sed
force . . . . and bles ---------sed pow'r!
Such bles---sed force . . . and bles ---------sed
pow'r.
mf legati.

FAIRY KING ATTEND AND MARK.

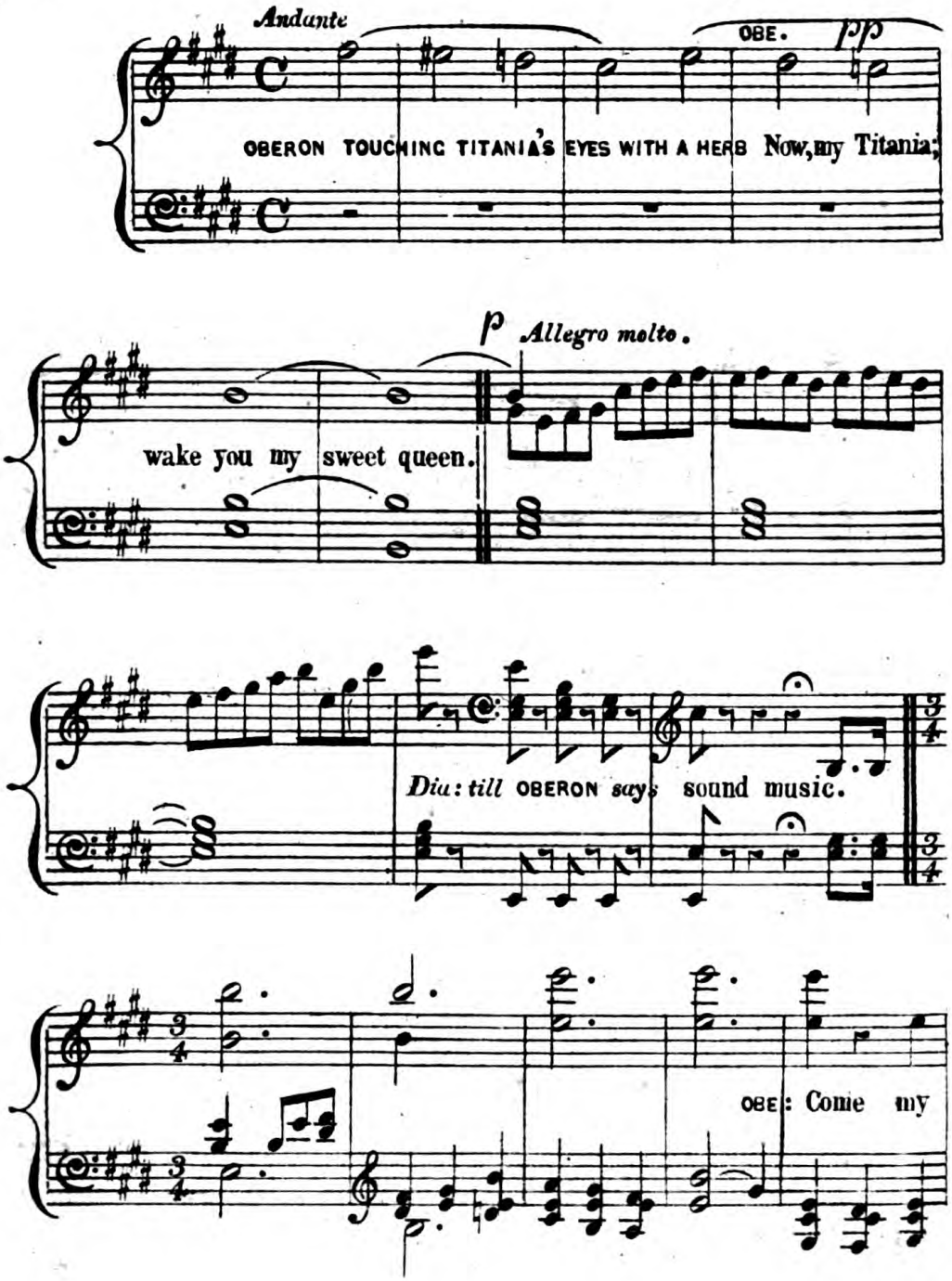


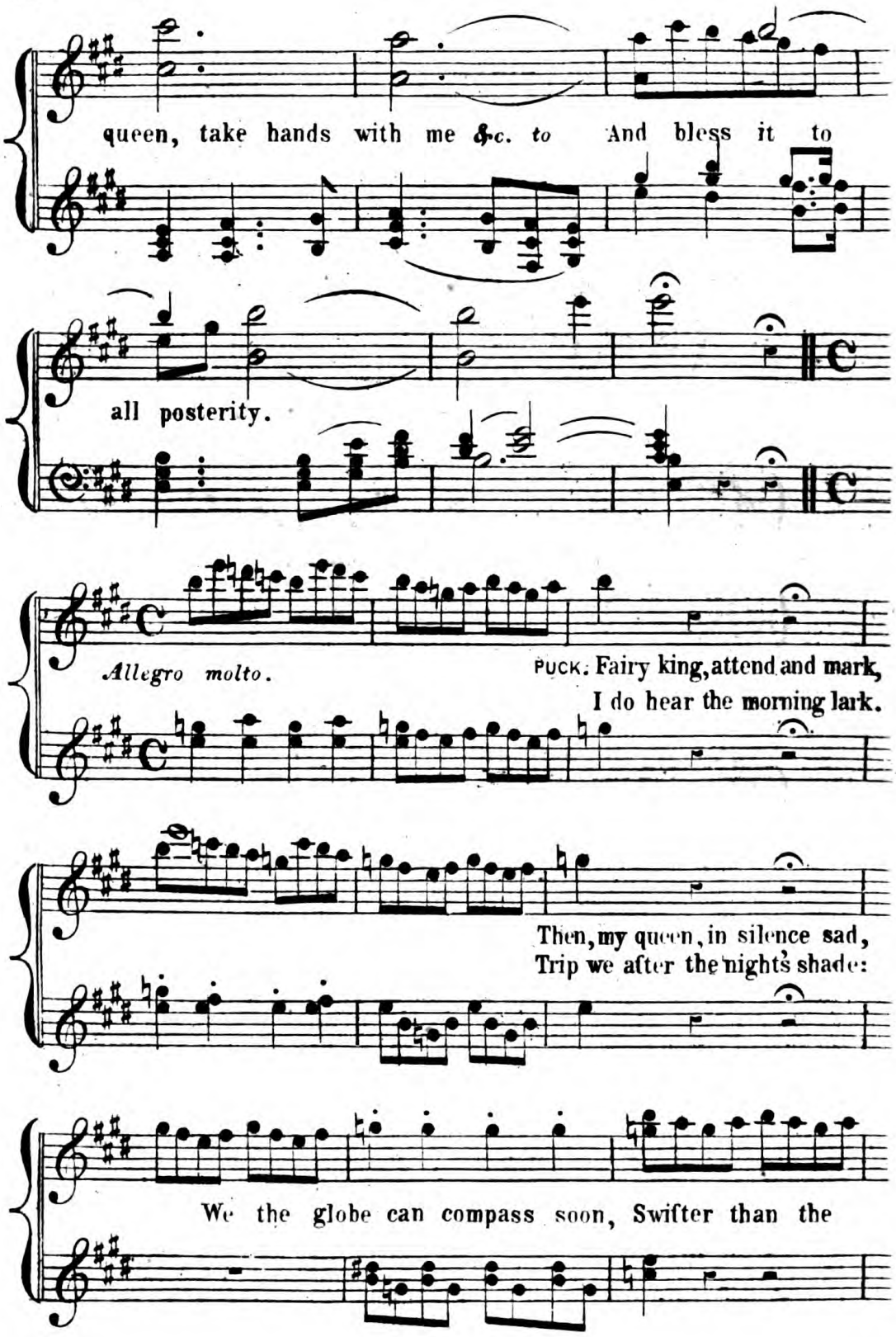

Trip we af_____ter the night's shade,
We the globe can compass soon, Swifter
TITANIA.
than the wand'____ring moon, Come, my
lord; and in our flight Tell me

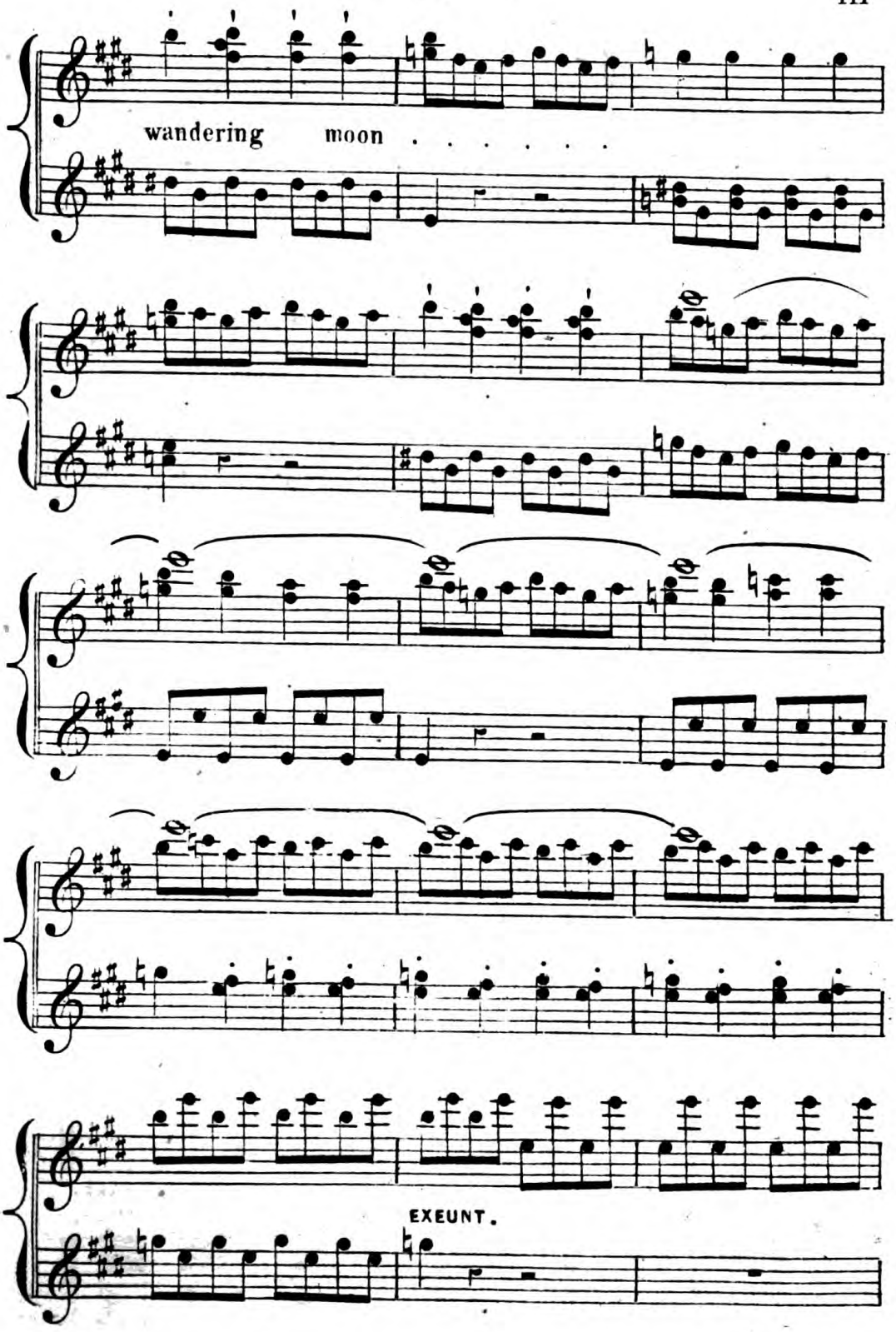

how it came this night That I sleeping here was found
with this mor___tal on the ground.
f
Larghetto
p
hr
hr
hr


più mosso.
3
3
3
p Rallo.
3

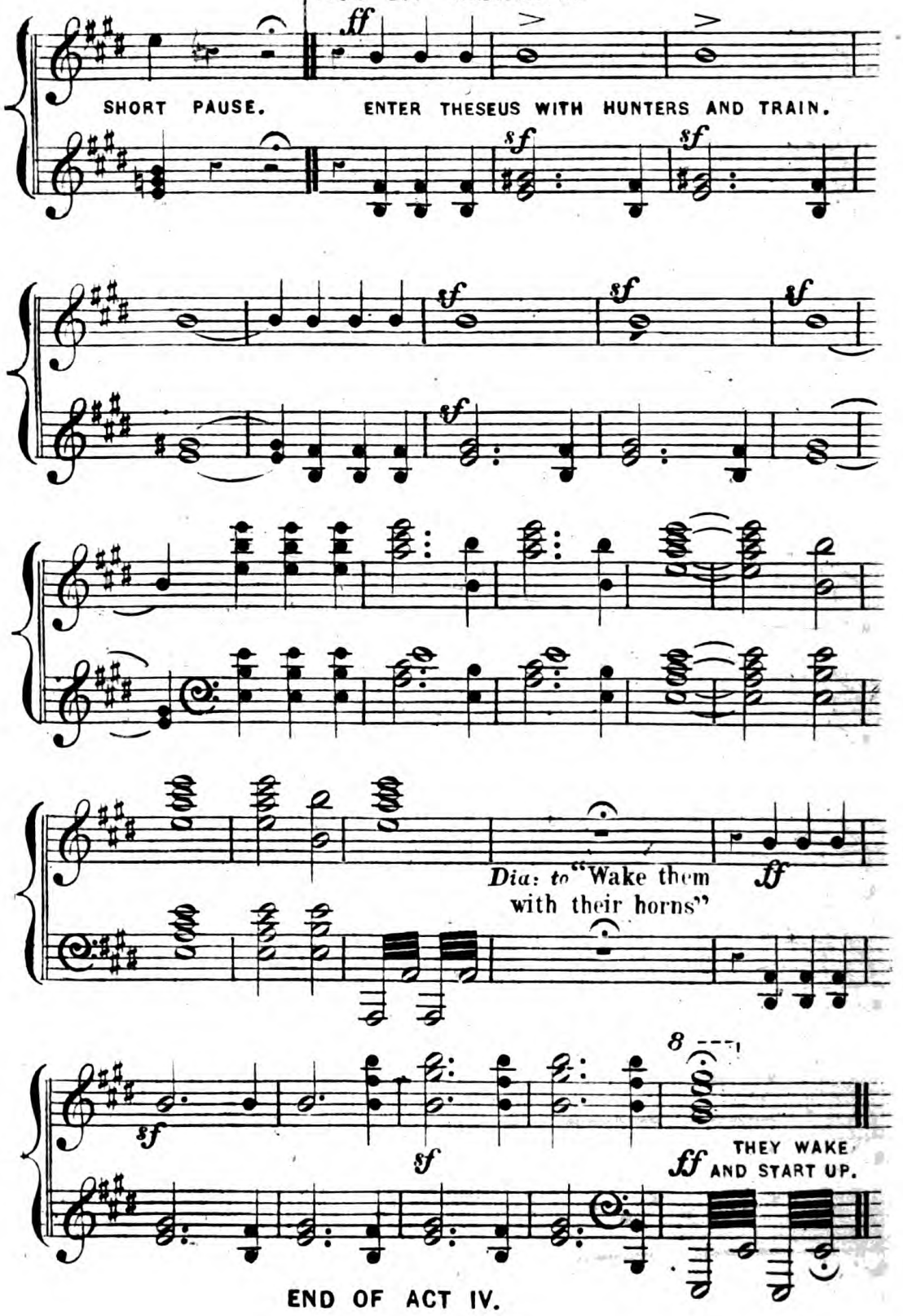
ACT IV.


Andante
OBE. pp
OBERON TOUCHING TITANIA'S EYES WITH A HERB Now, my Titania;
p Allegro molto.
wake you my sweet queen.
Dia: till OBERON says sound music.
OBE: Come my


queen, take hands with me &c. to And bless it to
all posterity.
Allegro molto.
PUCK. Fairy king, attend and mark,
I do hear the morning lark.
Then, my queen, in silence sad,
Trip we after the night's shade:
We the globe can compass soon, Swifter than the


wandering moon . . . . . .
EXEUNT.

ACT IV. SCENE 3.

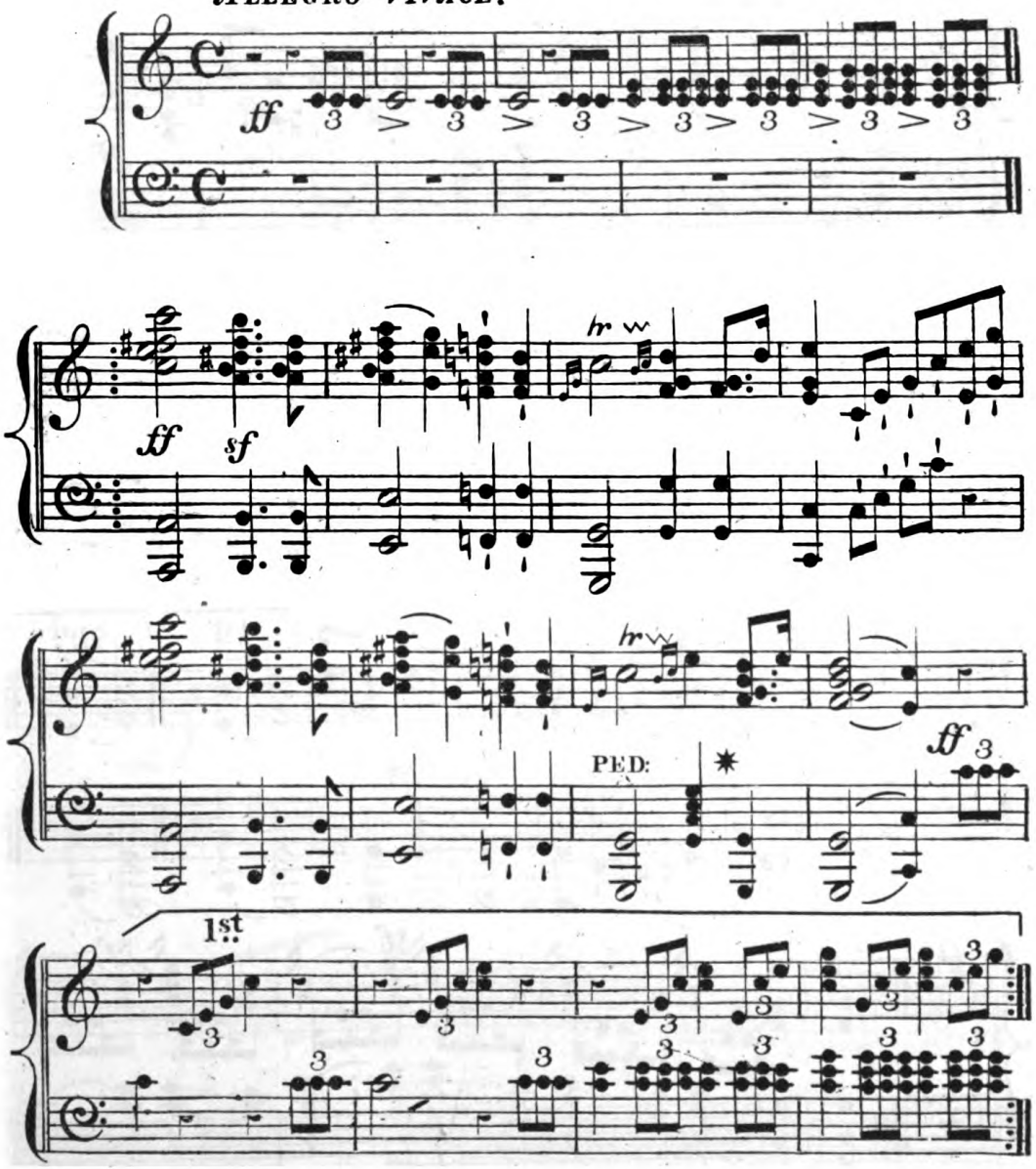


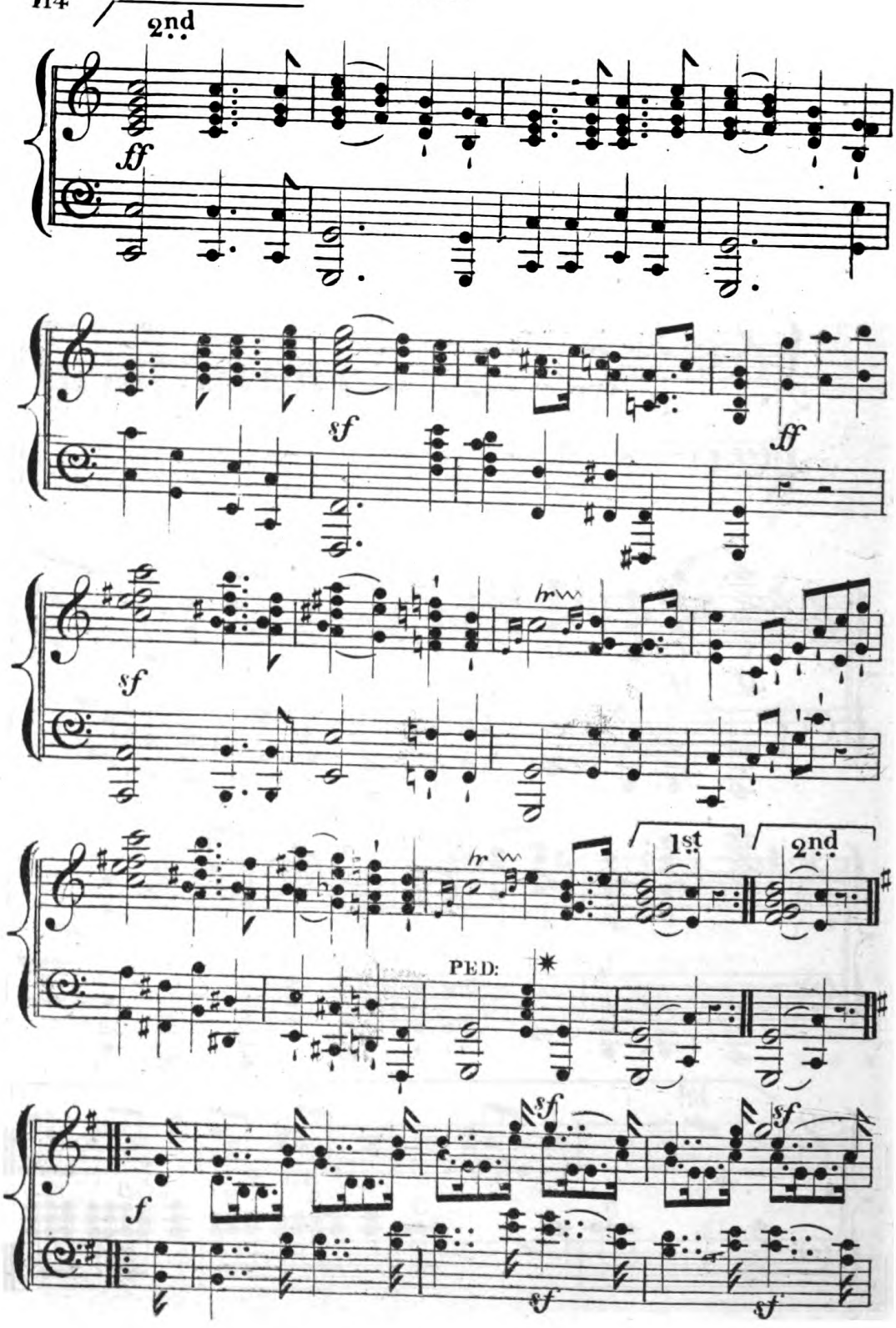
END OF ACT IV.

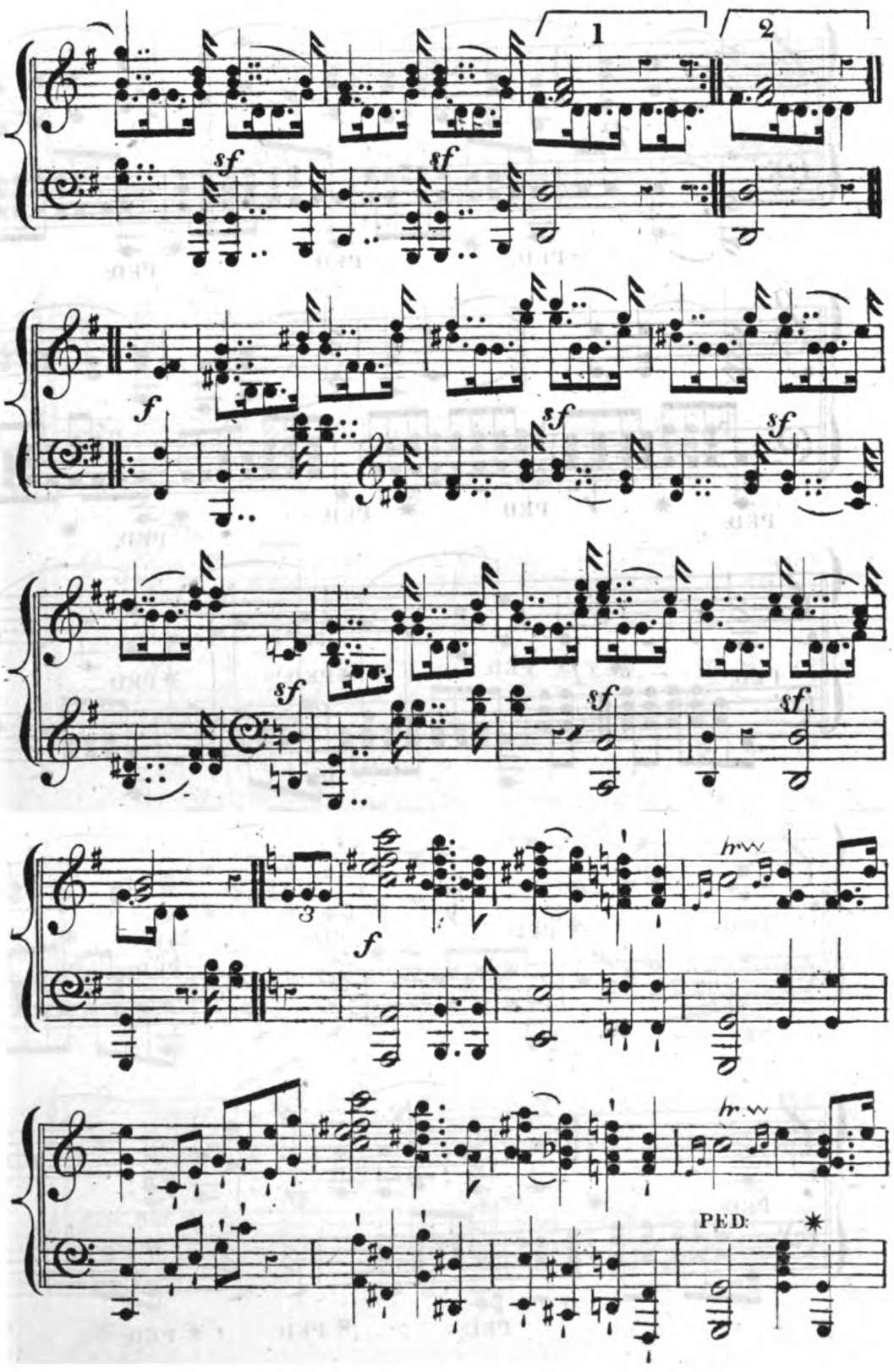
WEDDING MARCH.

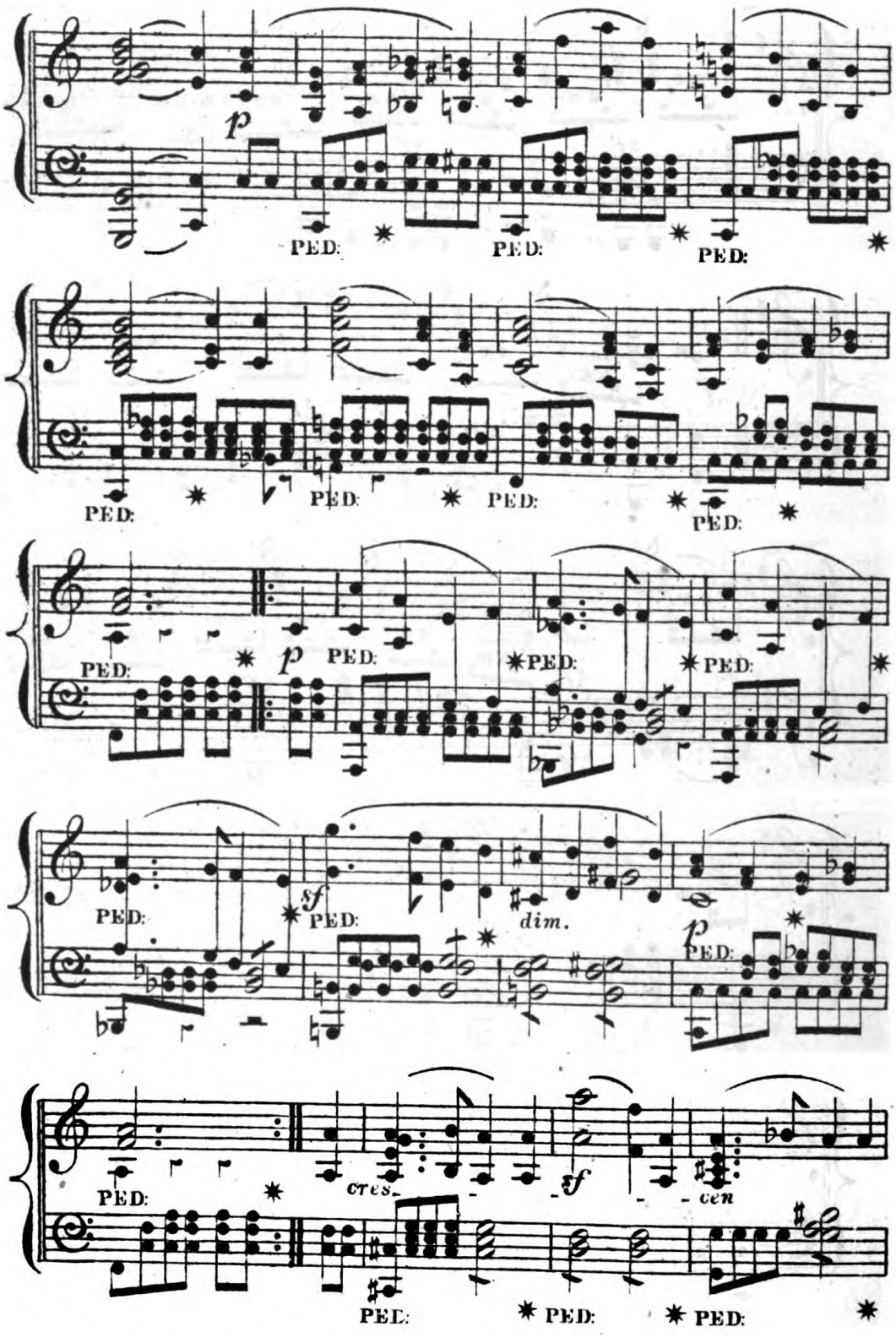
FELIX MENDELSSOHN BARTHOLDY.

ALLEGRO VIVACE.




2nd
ff
sf
ff
sf
hr
hr
1st
2nd
PED:
f
sf
sf
sf
sf


1
2
sf
sf
f
sf
sf
sf
sf
sf
3
f
hr.
hr.
PED.


p
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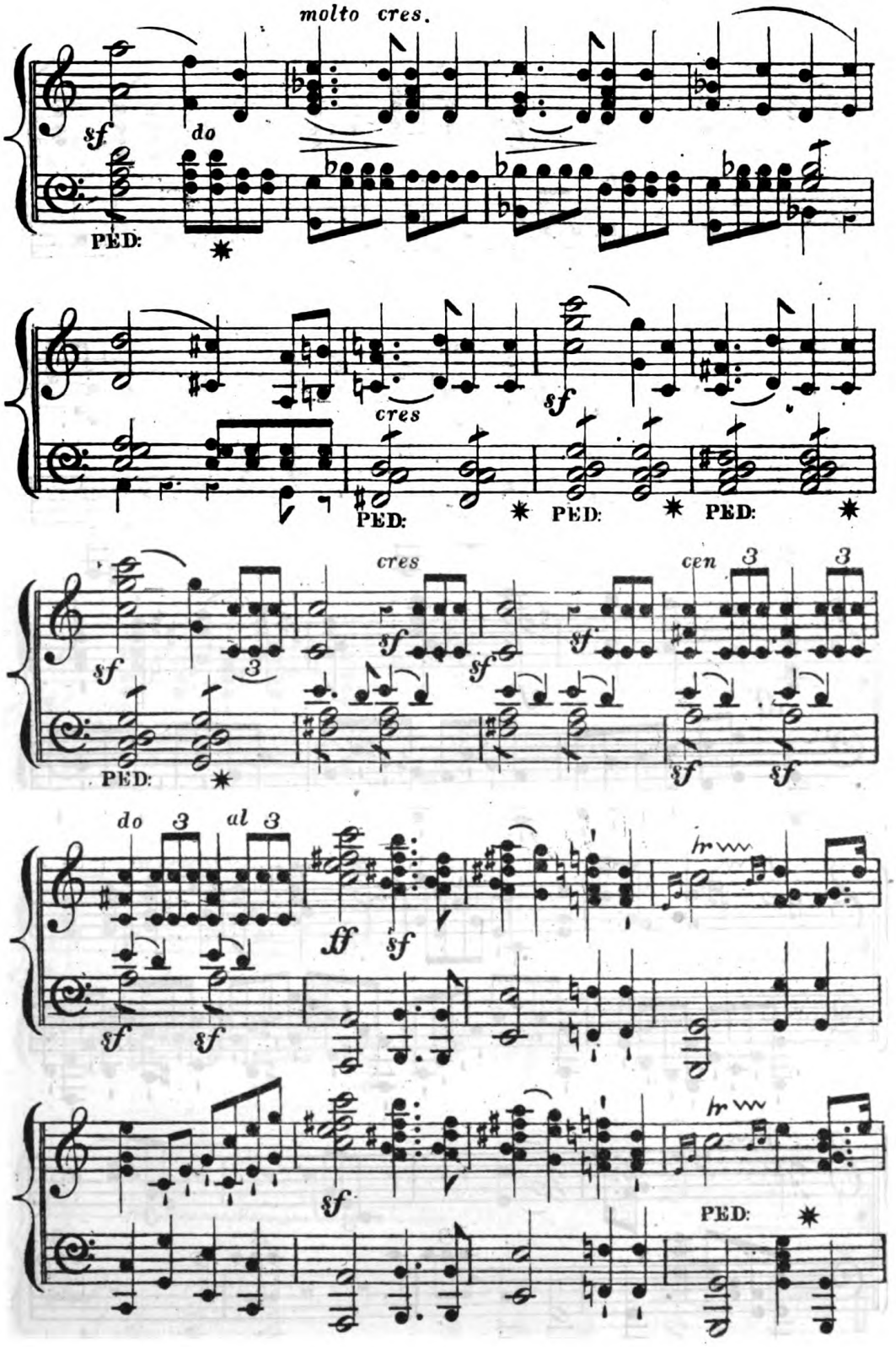
molto cres.
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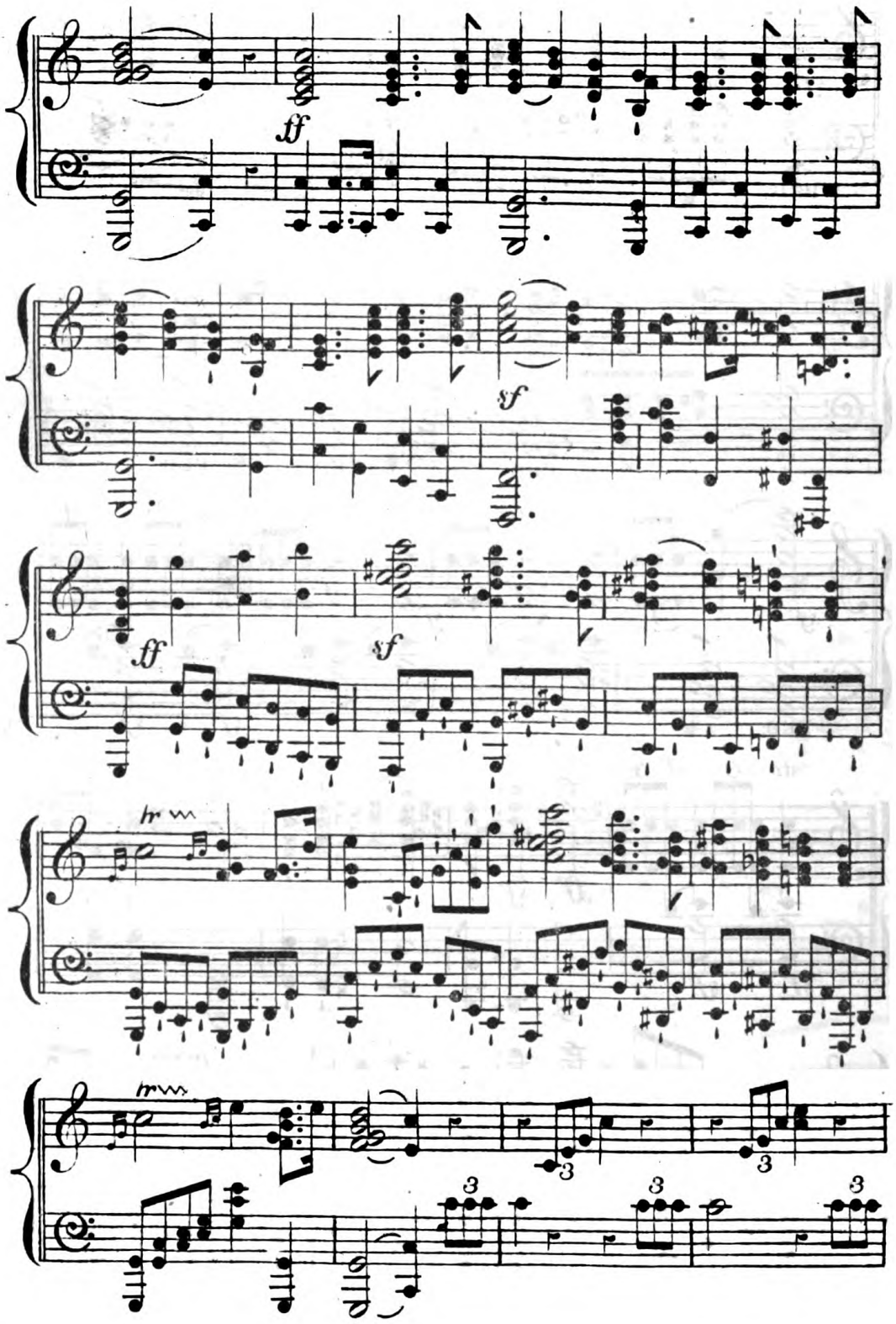
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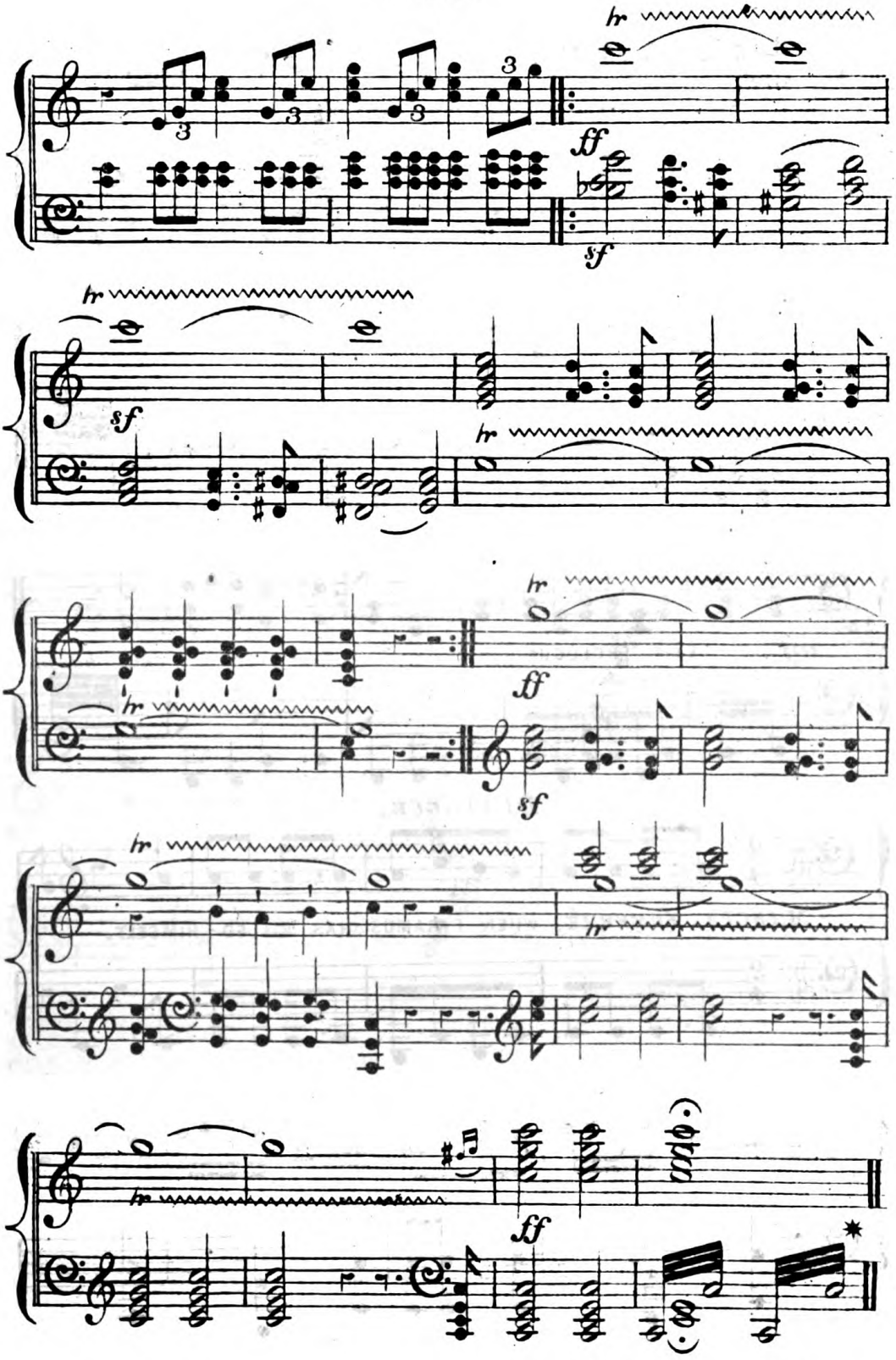
3


hr
ff
sf
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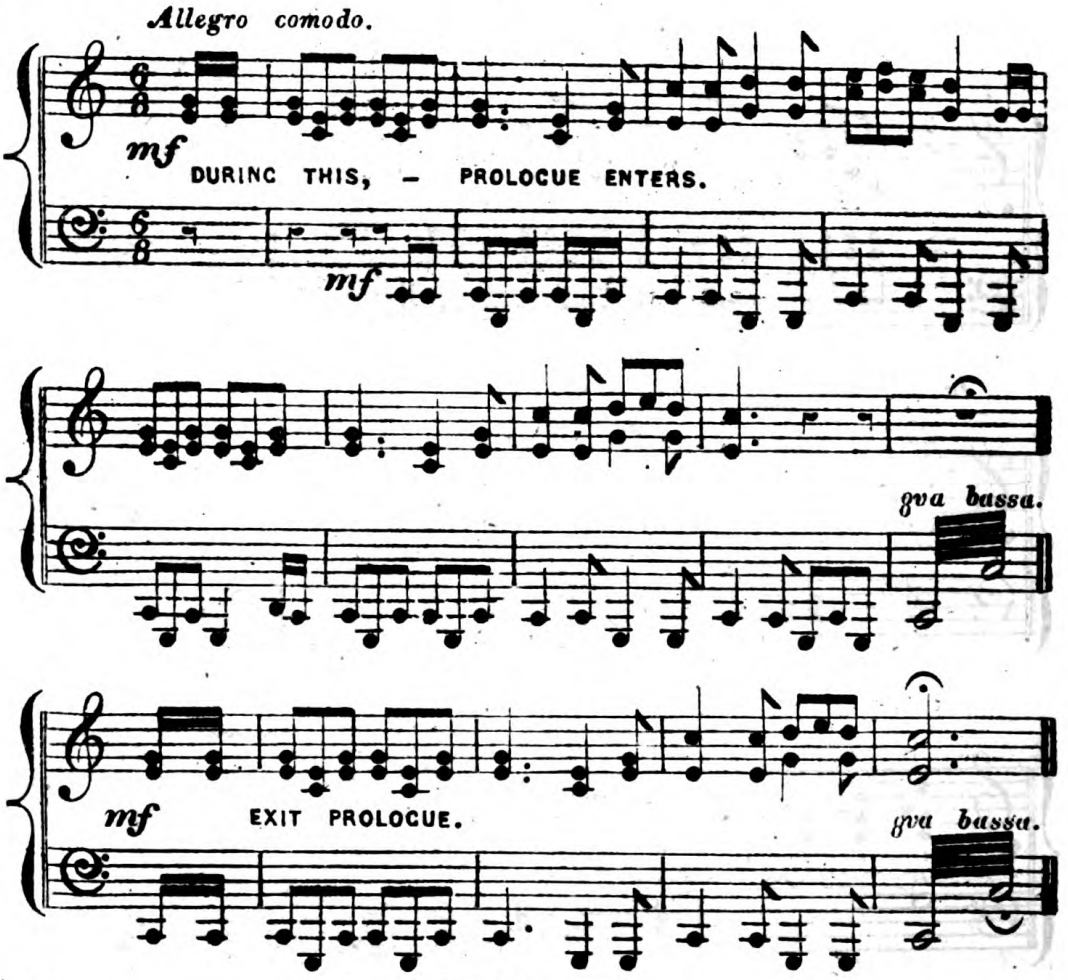
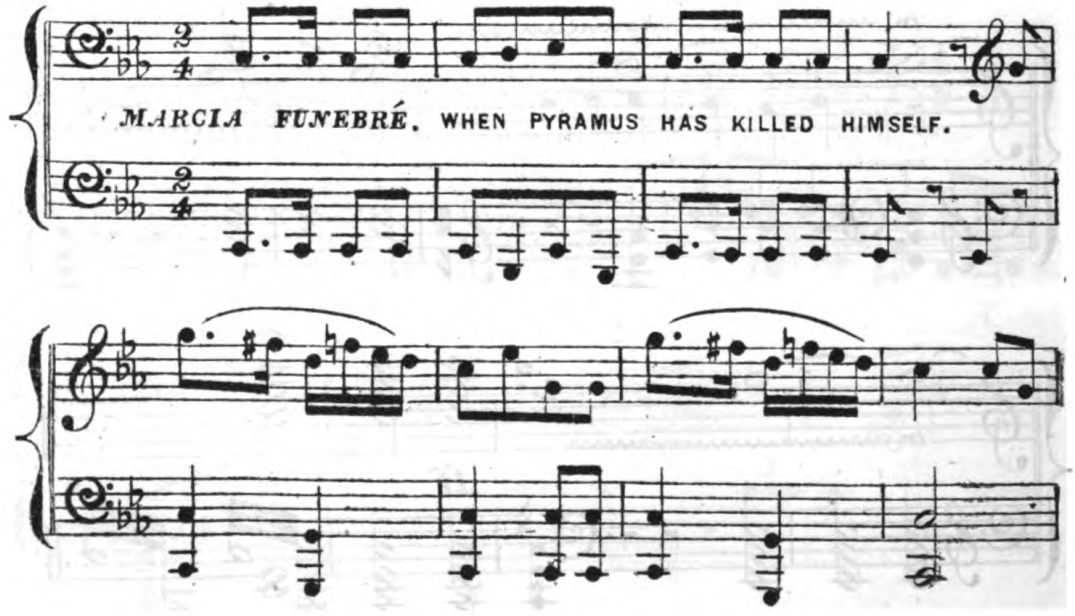
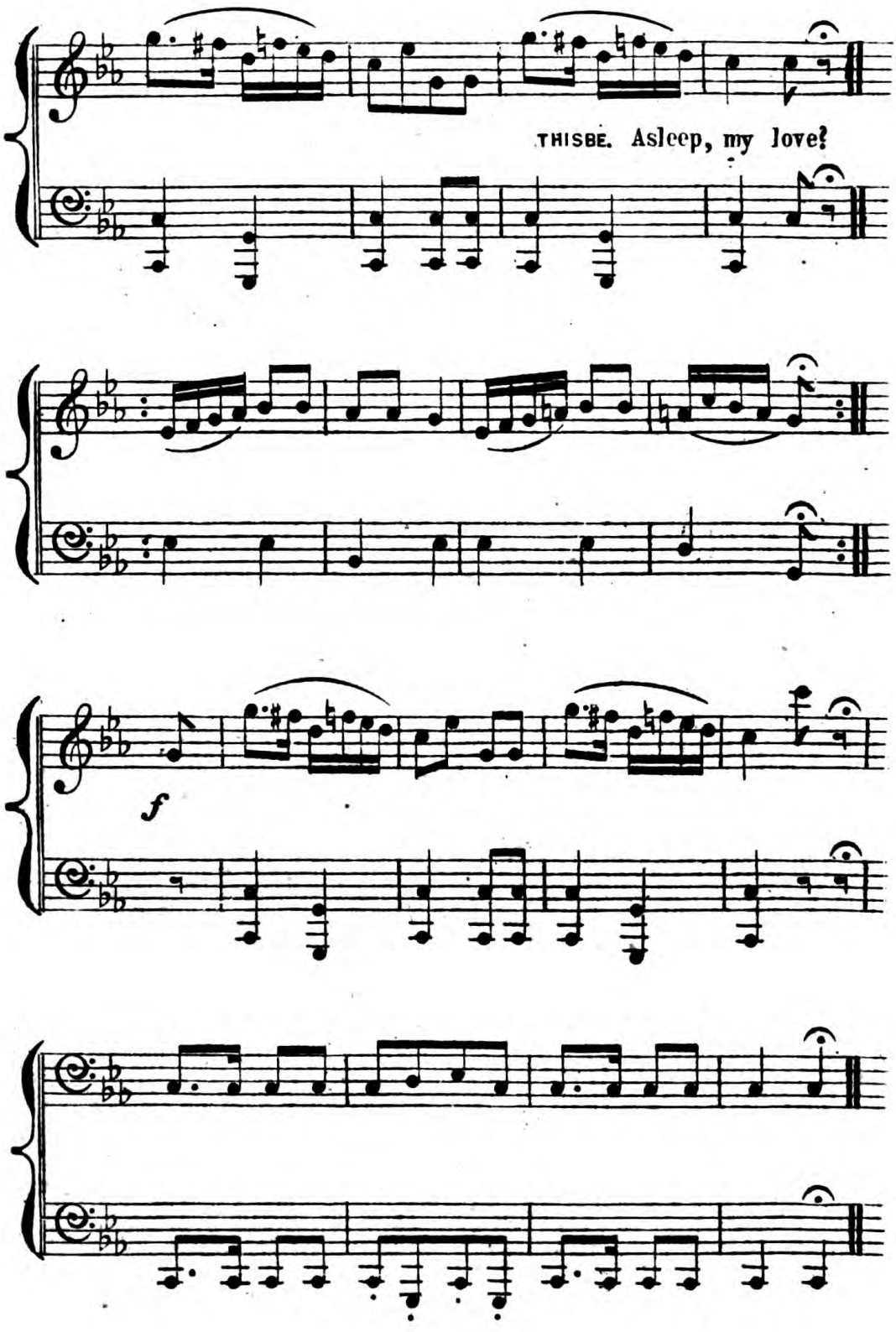
ff


Allegro comodo.
mf
DURING THIS, — PROLOGUE ENTERS.
mf
8va bassa.
mf
EXIT PROLOGUE.
8va bassa.

DIALOGUE.


MARCIA FUNEBRE. WHEN PYRAMUS HAS KILLED HIMSELF.


THISBE. Asleep, my love?
f

TO THE BEST BRIDE BED.

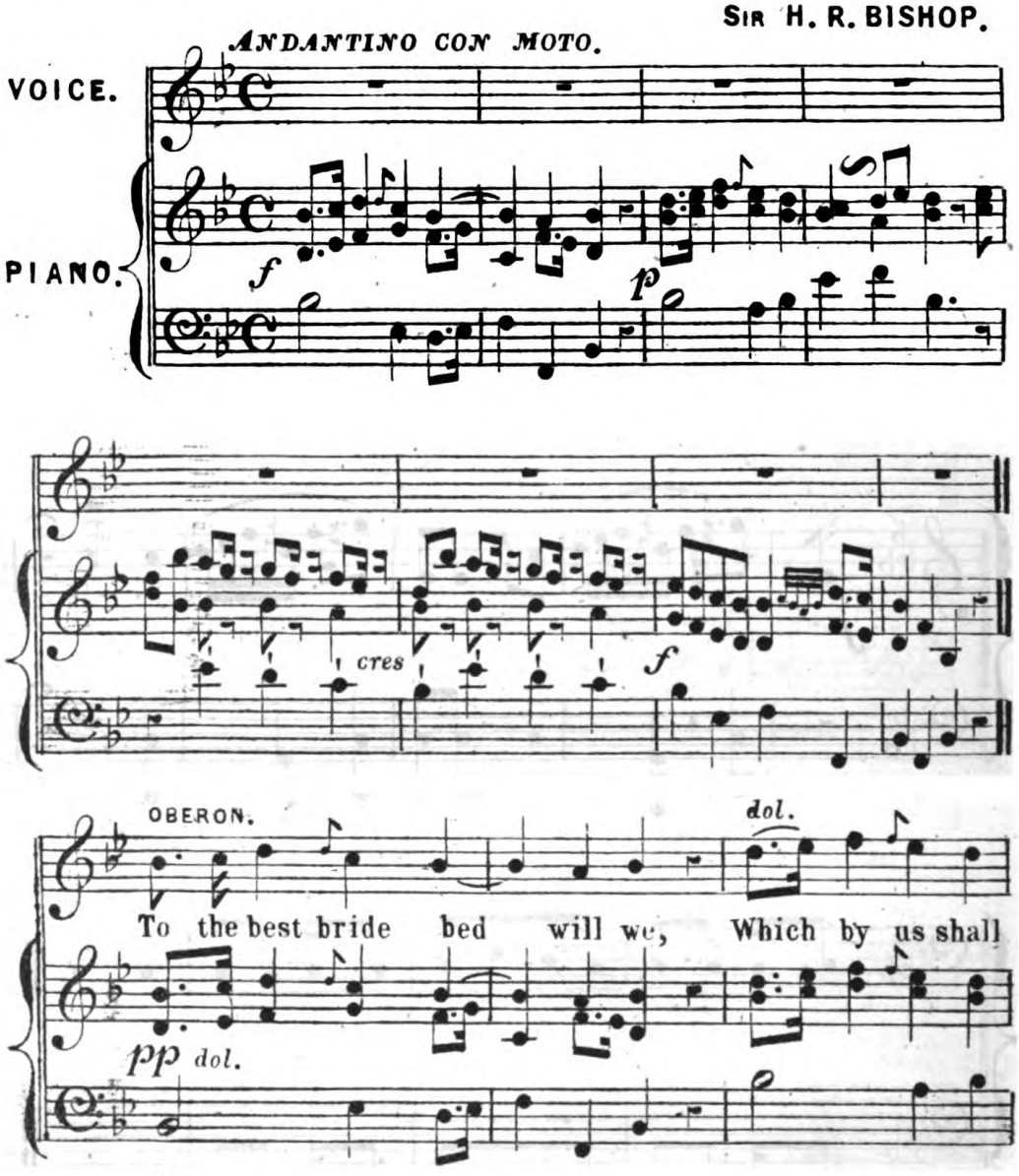
AND

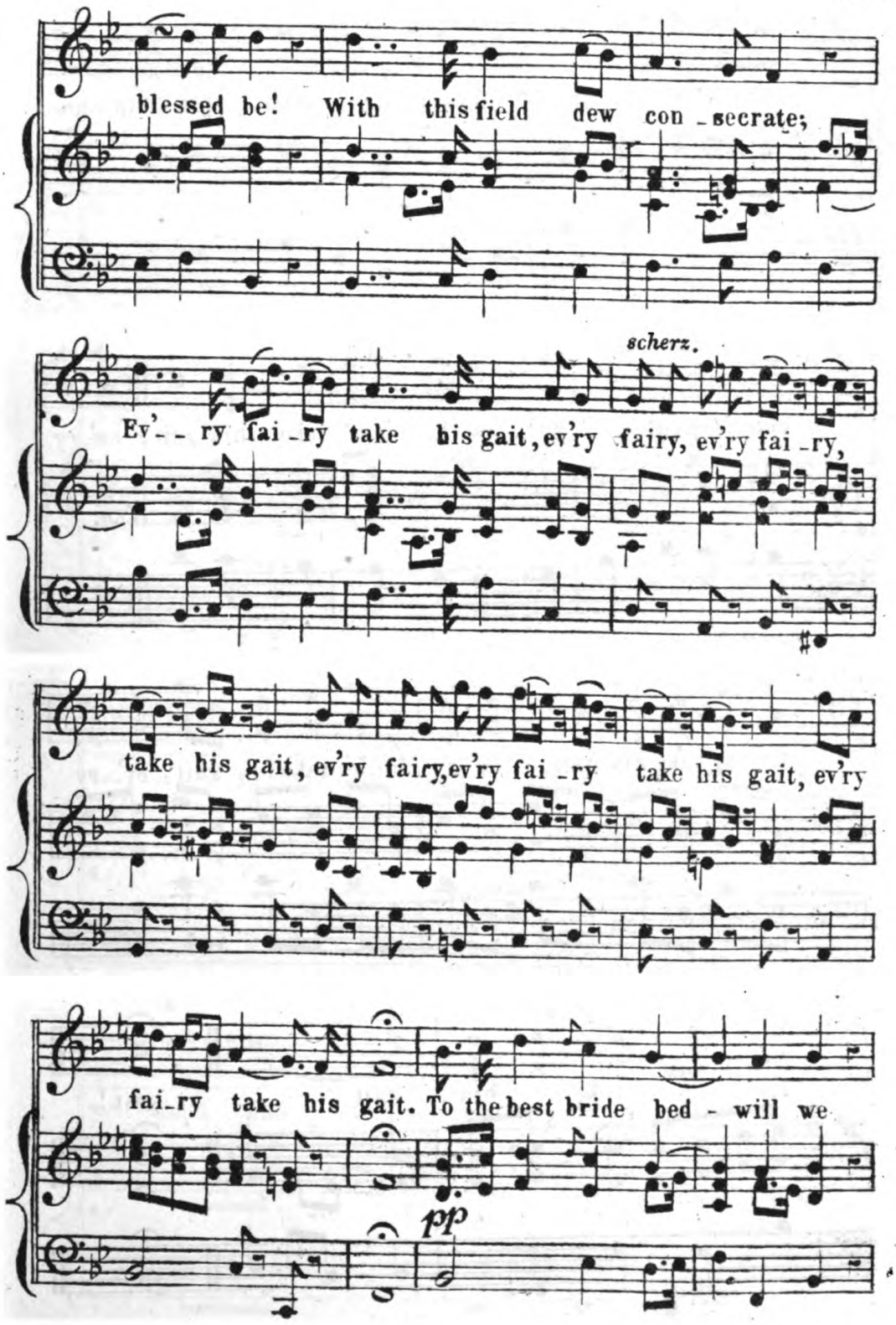
IN THESEUS' HOUSE.

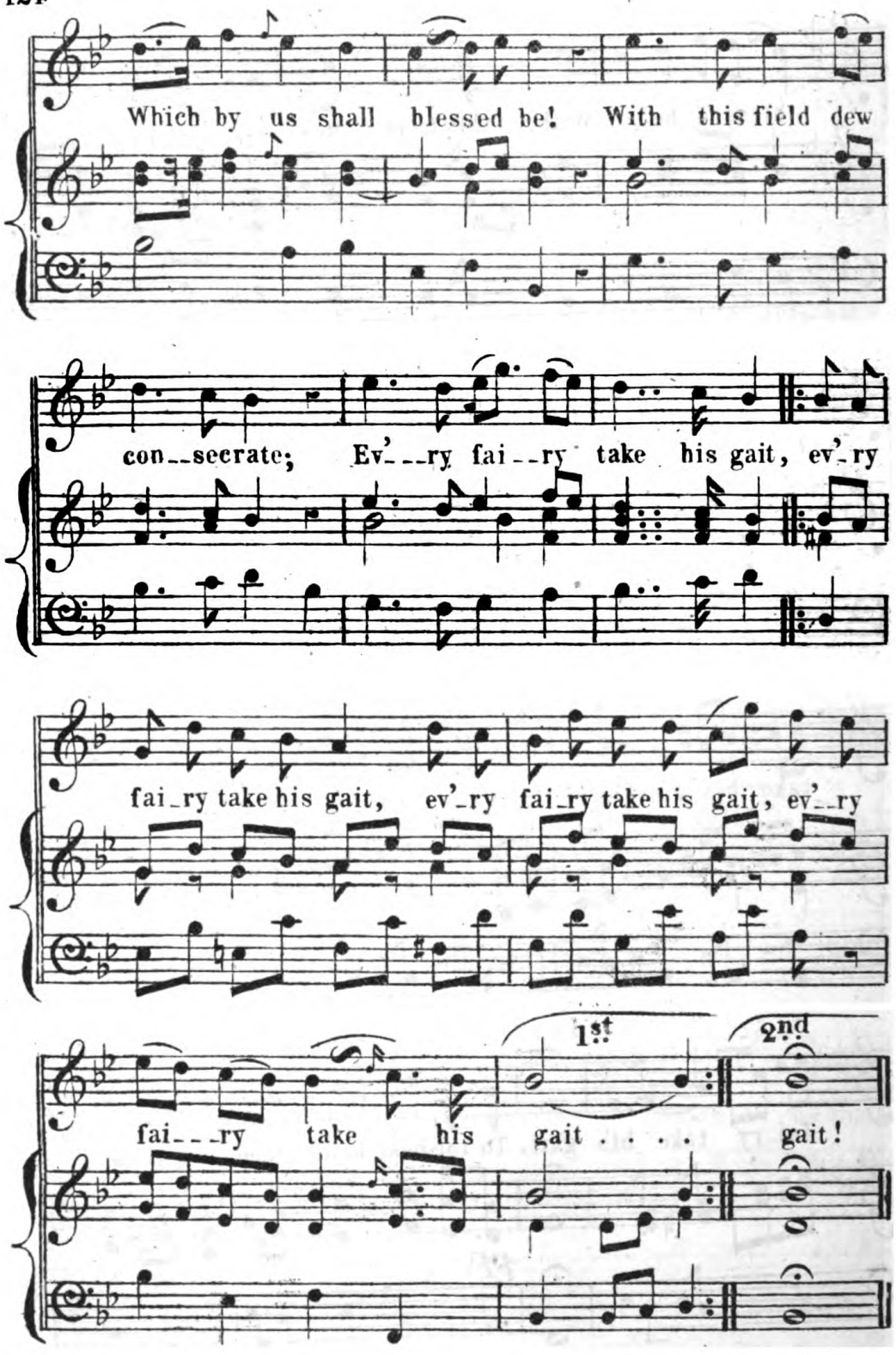
SOLO AND CHORUS.

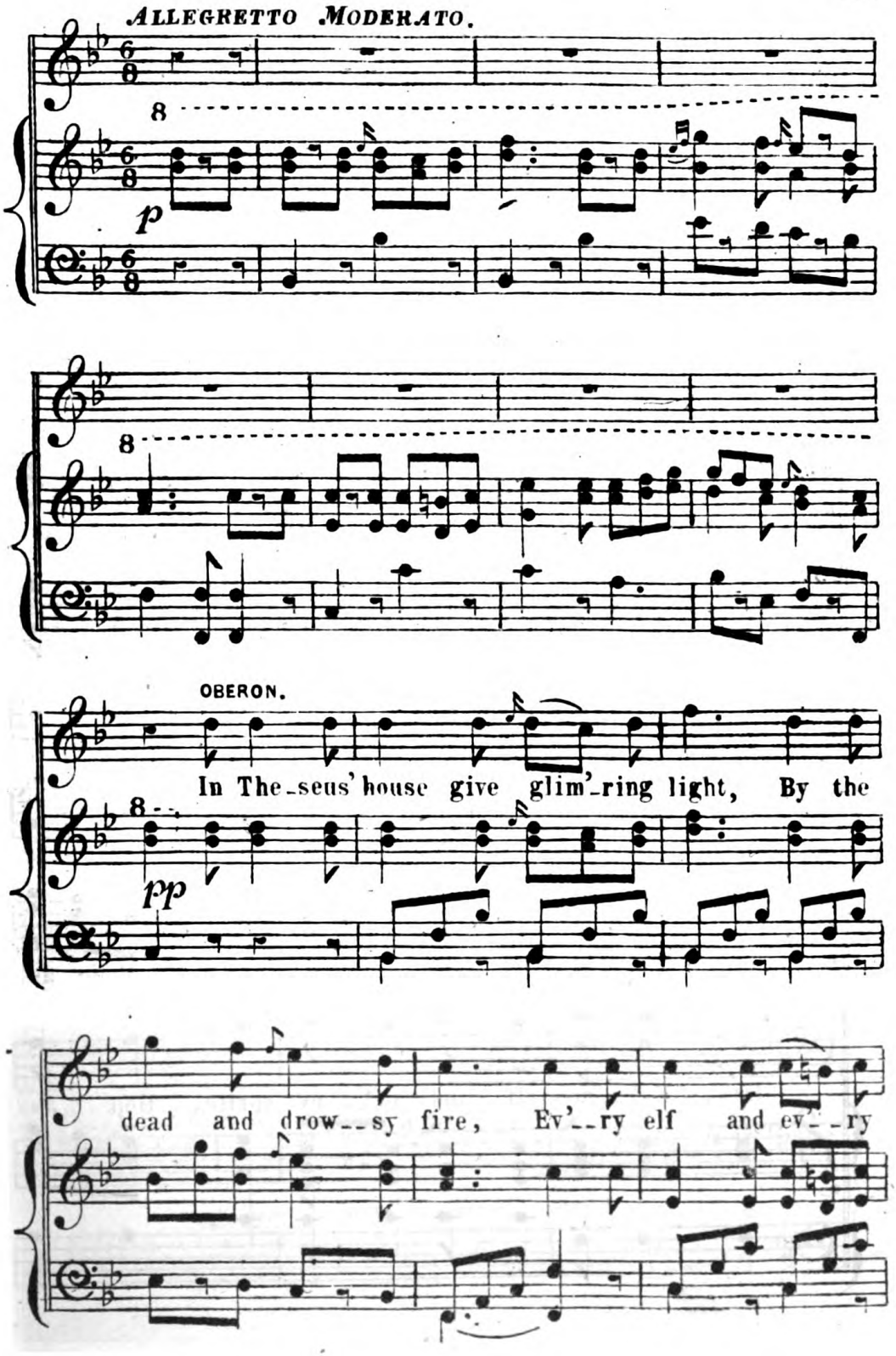
ACT. V. SC: II.

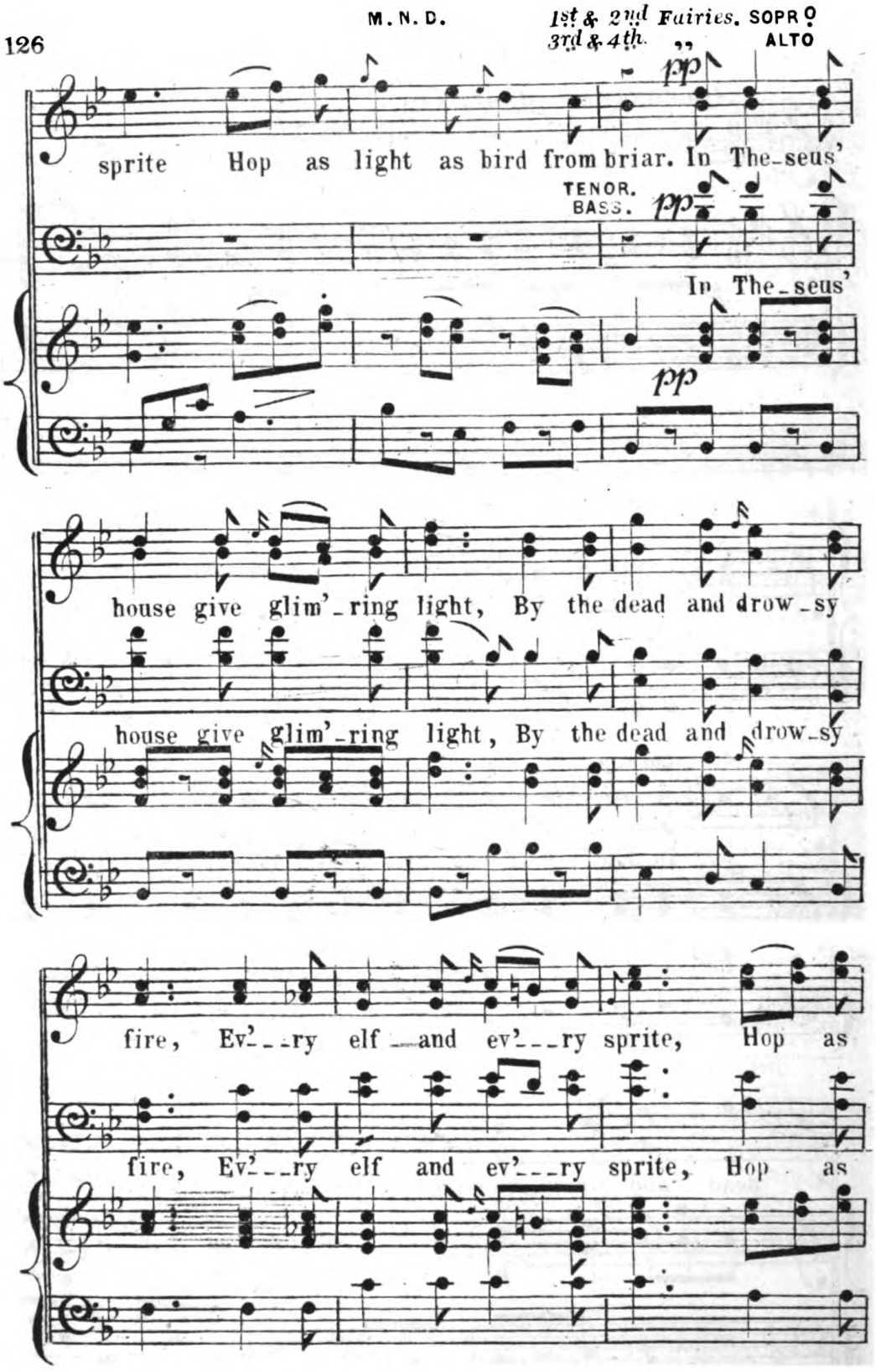
SIR H. R. BISHOP.

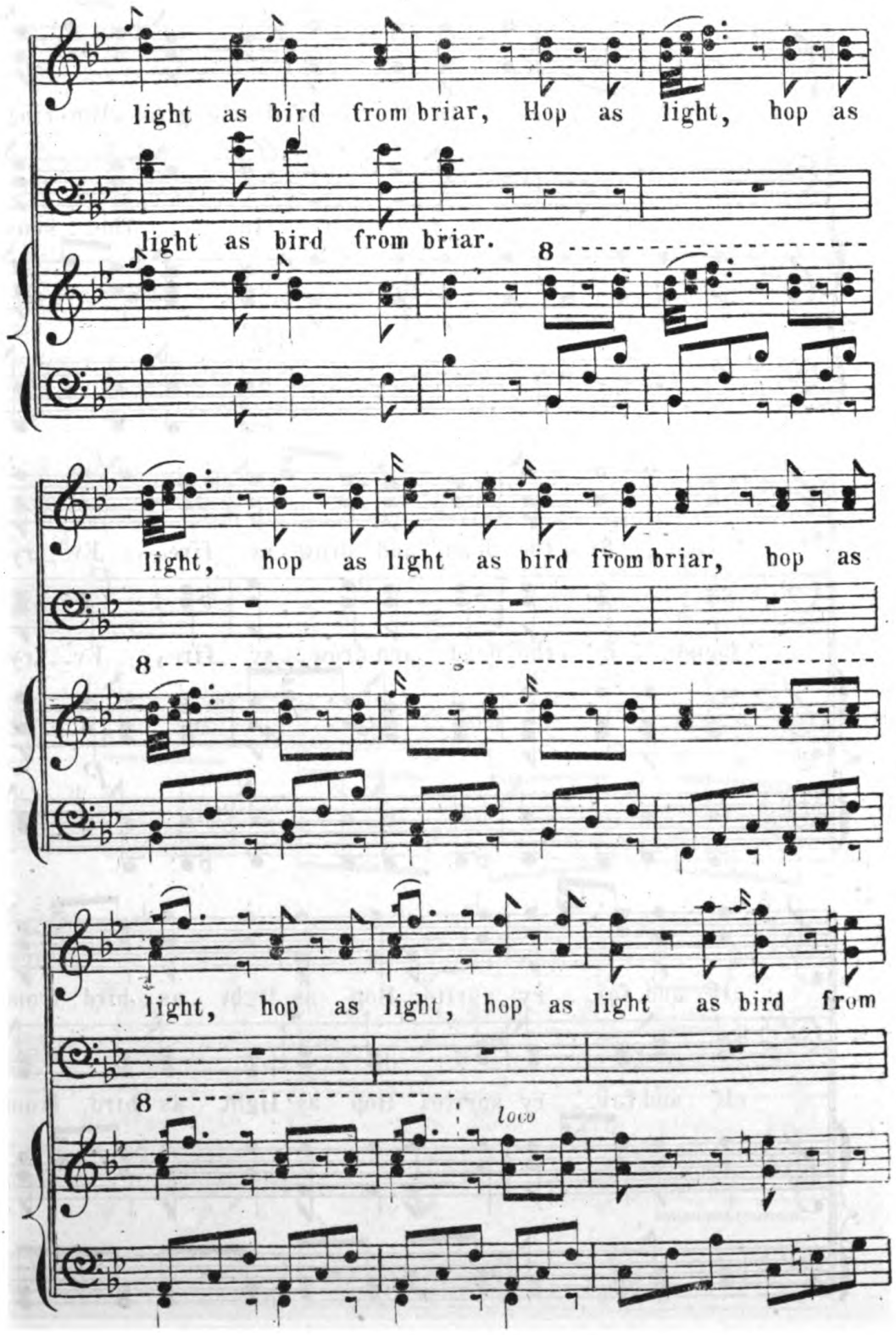


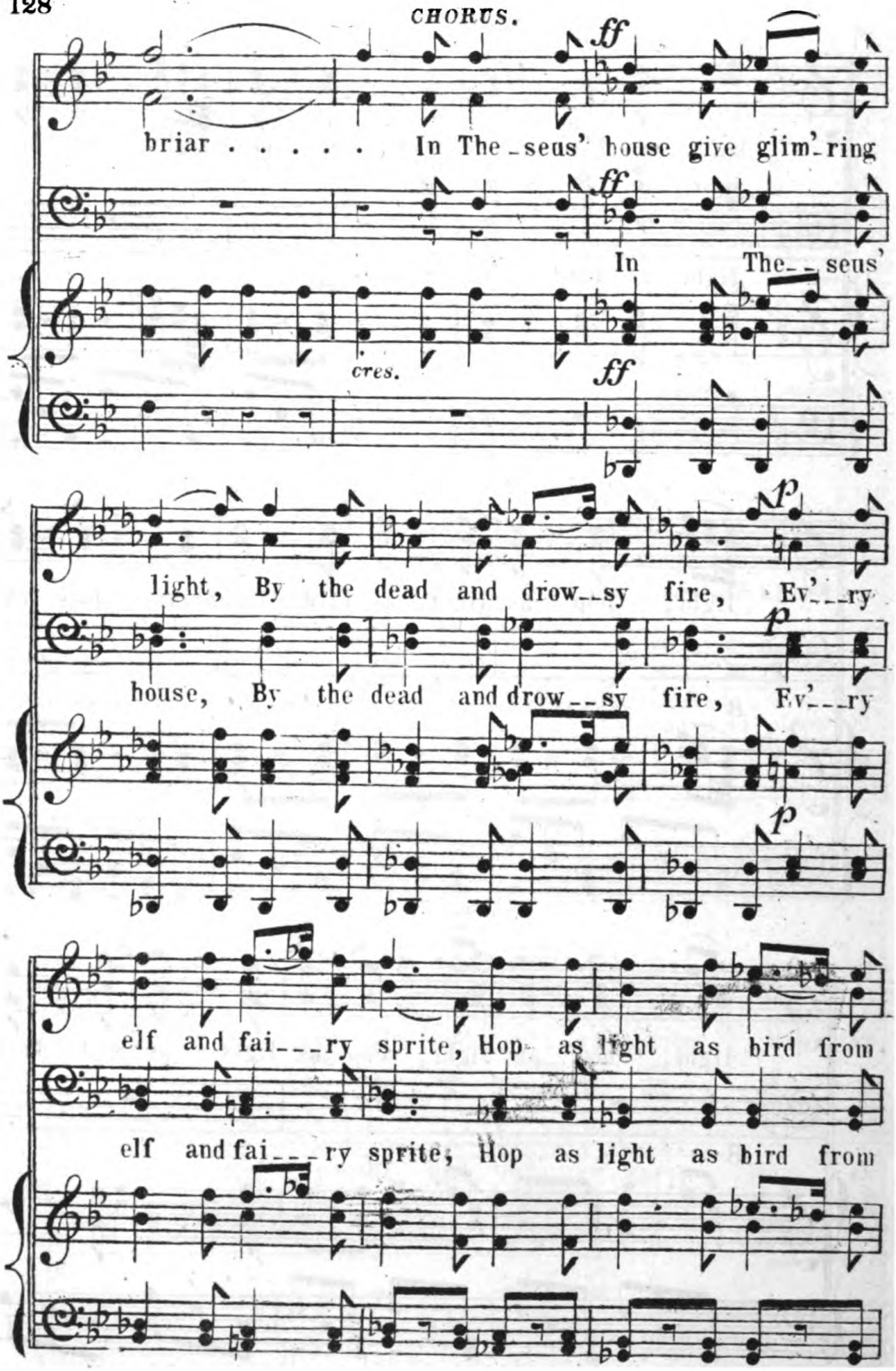

blessed be! With this field dew con - secrate;
scherz.
Ev'- - ry fai - ry take his gait, ev'ry fairy, ev'ry fai - ry,
take his gait, ev'ry fairy, ev'ry fai - ry take his gait, ev'ry
fai - ry take his gait. To the best bride bed - will we
pp

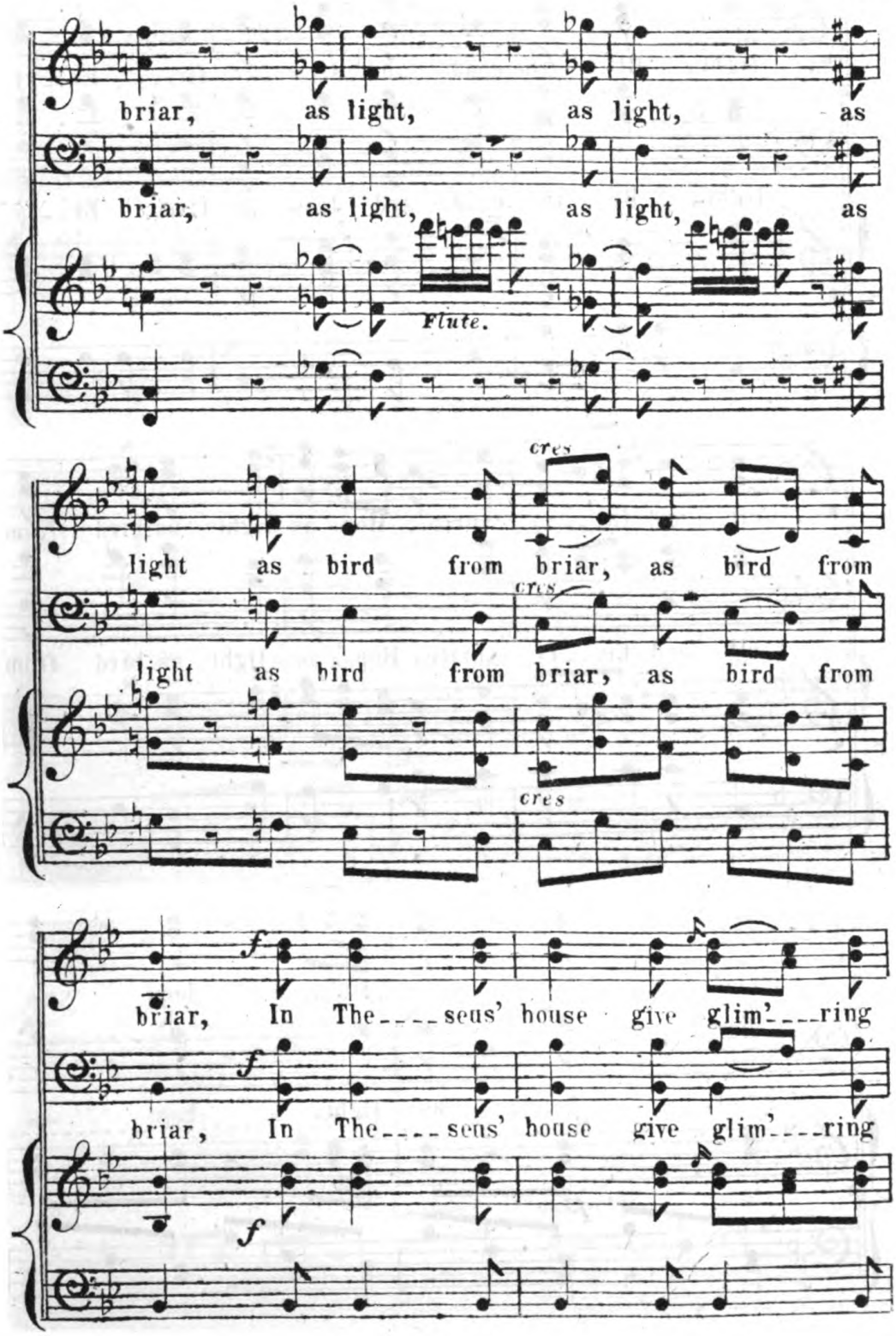

Which by us shall blessed be! With this field dew
con--secrate; Ev'--ry fai--ry take his gait, ev'-ry
fai-ry take his gait, ev'-ry fai-ry take his gait, ev'--ry
1st
2nd
fai---ry take his gait . . . . gait!

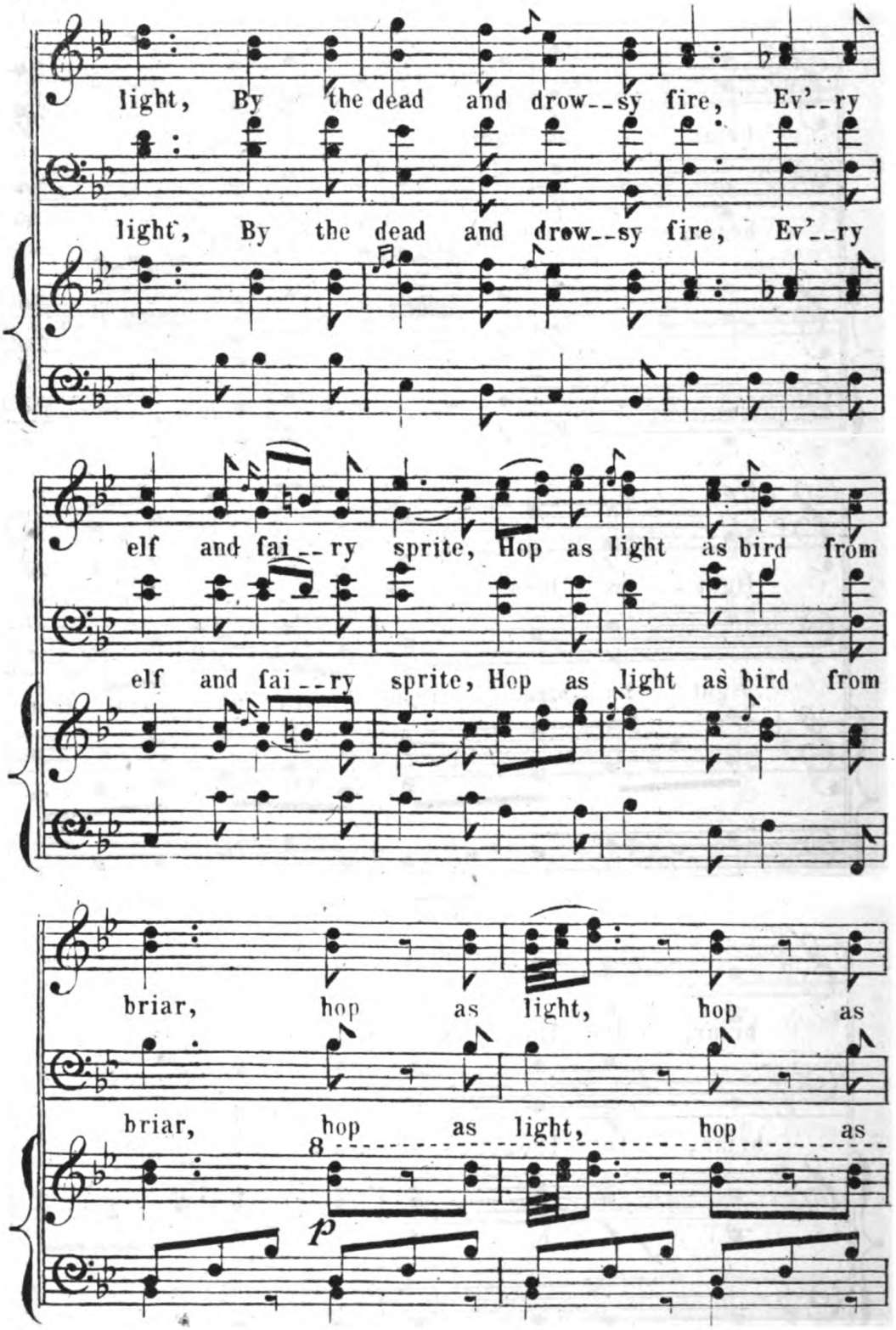

ALLEGRETTO MODERATO.
p
OBERON.
In The-seus' house give glim'-ring light, By the
pp
dead and drow--sy fire, Ev'--ry elf and ev'--ry

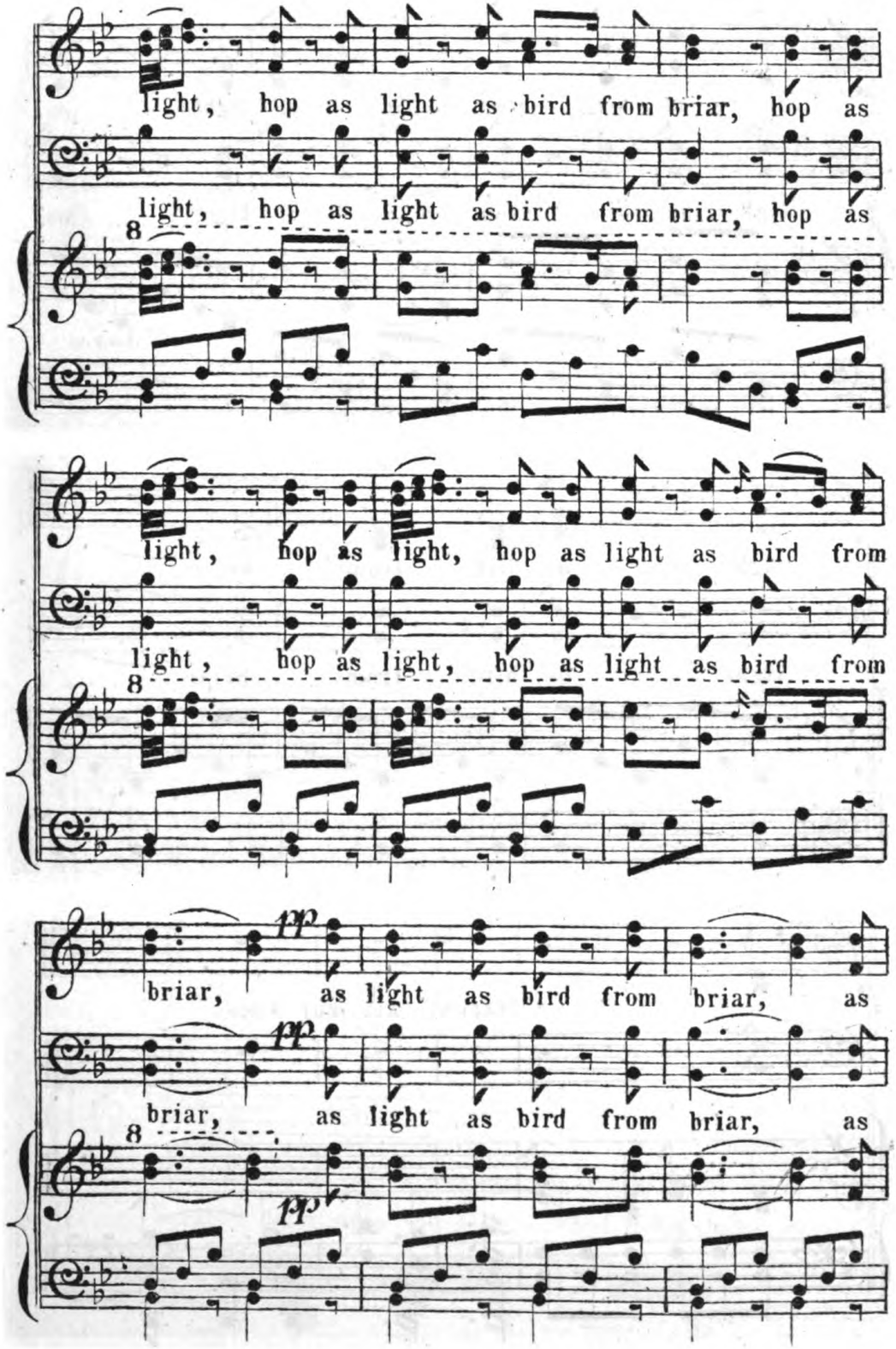

1st & 2nd Fairies. SOPRO
3rd & 4th ,, ALTO
sprite Hop as light as bird from briar. In The-seus'
TENOR.
BASS.
In The-seus'
house give glim'-ring light, By the dead and drow-sy
house give glim'-ring light, By the dead and drow-sy
fire, Ev'--ry elf and ev'--ry sprite, Hop as
fire, Ev'--ry elf and ev'--ry sprite, Hop as

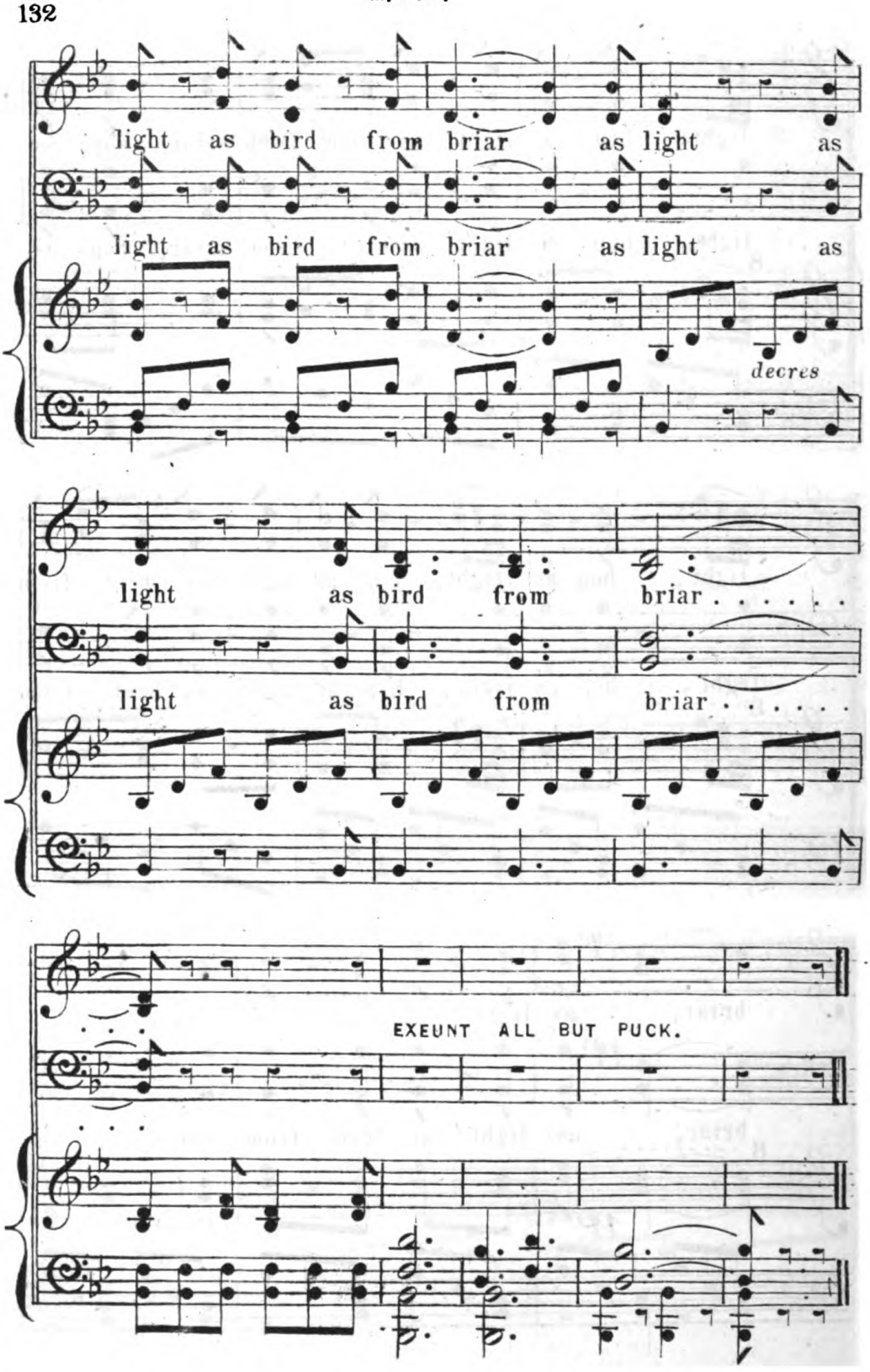

light as bird from briar, Hop as light, hop as
light as bird from briar.
8
light, hop as light as bird from briar, hop as
8
light, hop as light, hop as light as bird from
8
loco

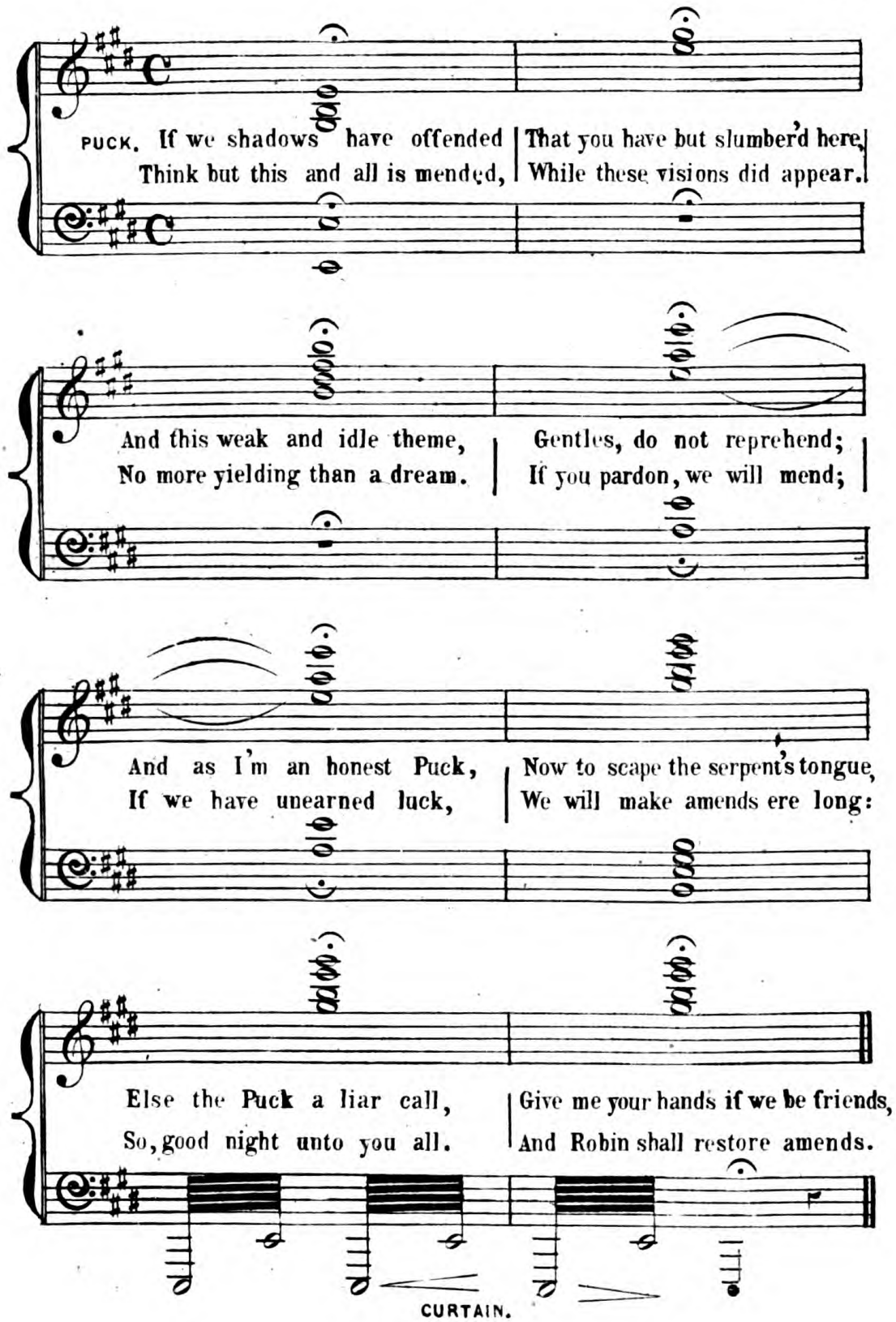

CHORUS.
ff
briar . . . . . In The-seus' house give glim'-ring
ff
In The-seus'
cres.
ff
p
light, By the dead and drow--sy fire, Ev'--ry
house, By the dead and drow--sy fire, Ev'--ry
p
elf and fai---ry sprite, Hop as light as bird from
elf and fai---ry sprite, Hop as light as bird from


briar, as light, as light, as
briar, as light, as light, as
Flute.
light as bird from briar, as bird from
cres.
light as bird from briar, as bird from
cres.
cres.
f
briar, In The---seus' house give glim'---ring
f
briar, In The---seus' house give glim'---ring
f


light, By the dead and drow--sy fire, Ev'--ry
light, By the dead and drow--sy fire, Ev'--ry
elf and fai--ry sprite, Hop as light as bird from
elf and fai--ry sprite, Hop as light as bird from
briar, hop as light, hop as
briar, hop as light, hop as
8
p


light, hop as light as bird from briar, hop as
light, hop as light as bird from briar, hop as
8
light, hop as light, hop as light as bird from
light, hop as light, hop as light as bird from
8
pp
briar, as light as bird from briar, as
pp
briar, as light as bird from briar, as
8
pp


light as bird from briar as light as
light as bird from briar as light as
decres
light as bird from briar . . . . . .
light as bird from briar . . . . . .
EXEUNT ALL BUT PUCK.


PUCK. If we shadows have offended
Think but this and all is mended,
That you have but slumber'd here,
While these visions did appear.
And this weak and idle theme,
No more yielding than a dream.
Gentles, do not reprehend;
If you pardon, we will mend;
And as I'm an honest Puck,
If we have unearned luck,
Now to scape the serpent's tongue,
We will make amends ere long:
Else the Puck a liar call,
So, good night unto you all.
Give me your hands if we be friends,
And Robin shall restore amends.
CURTAIN.

THE

Vocal Music

TO

SHAKESPEARE'S PLAYS.

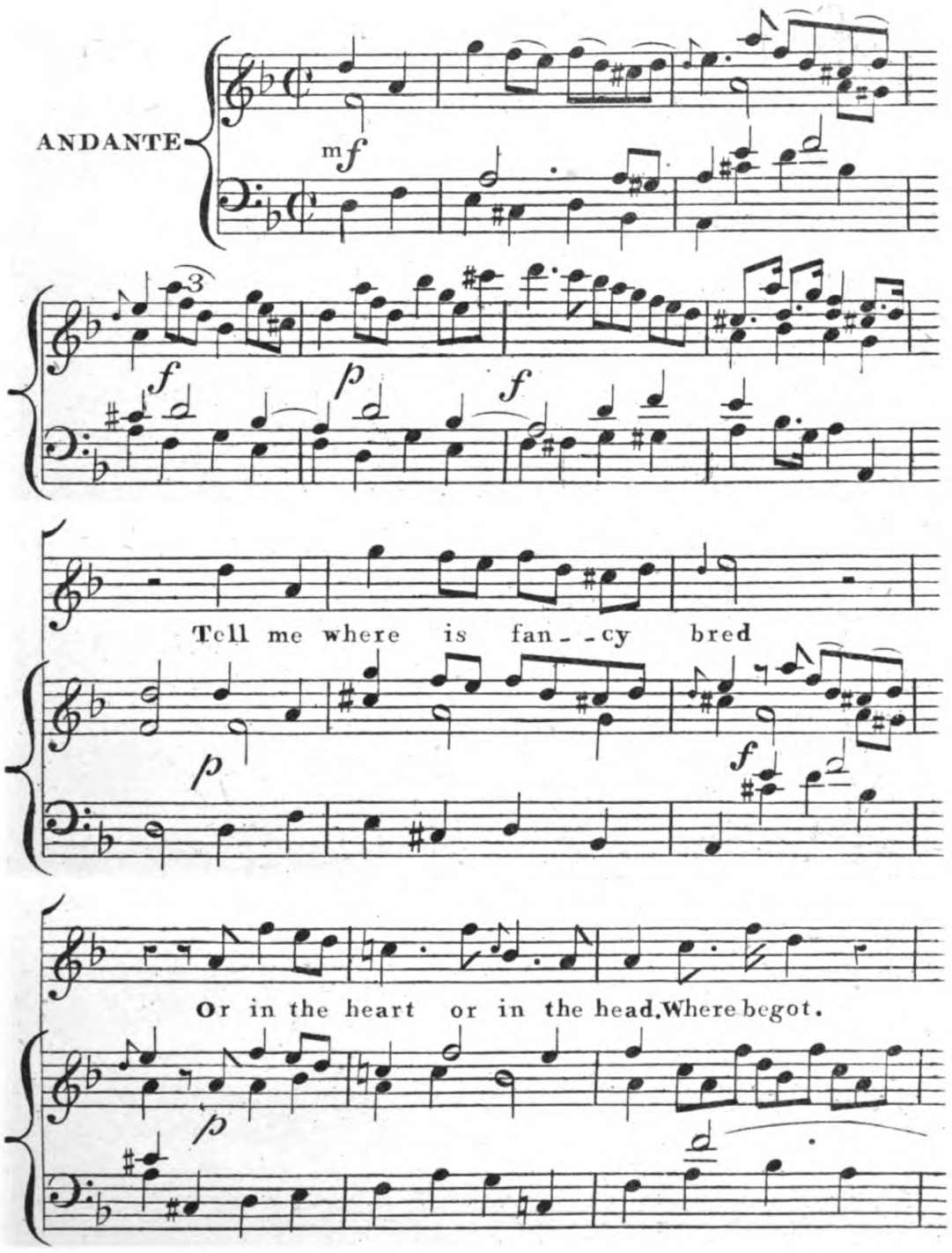
MERCHANT of VENICE.

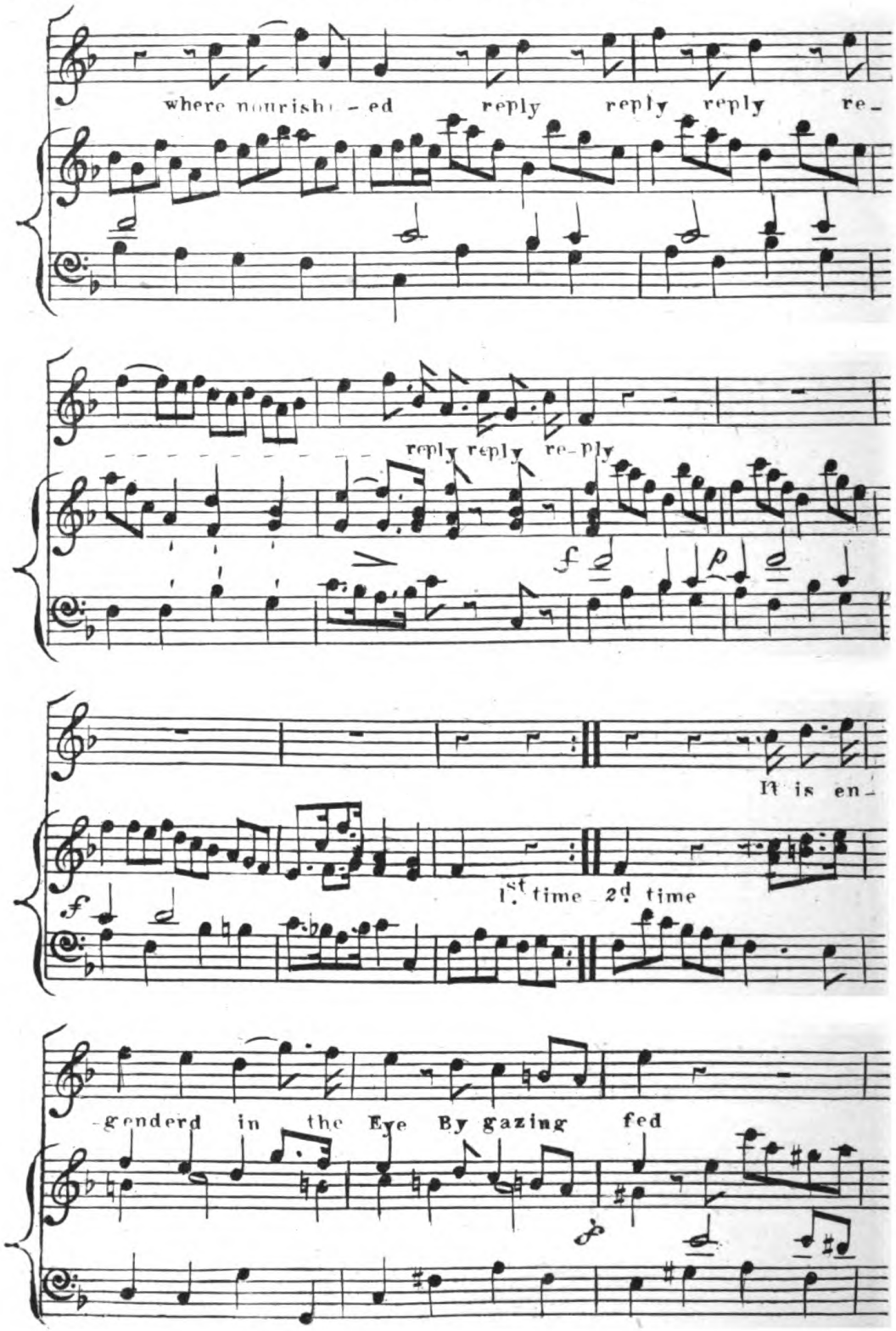
THOMAS HAILES LACY.

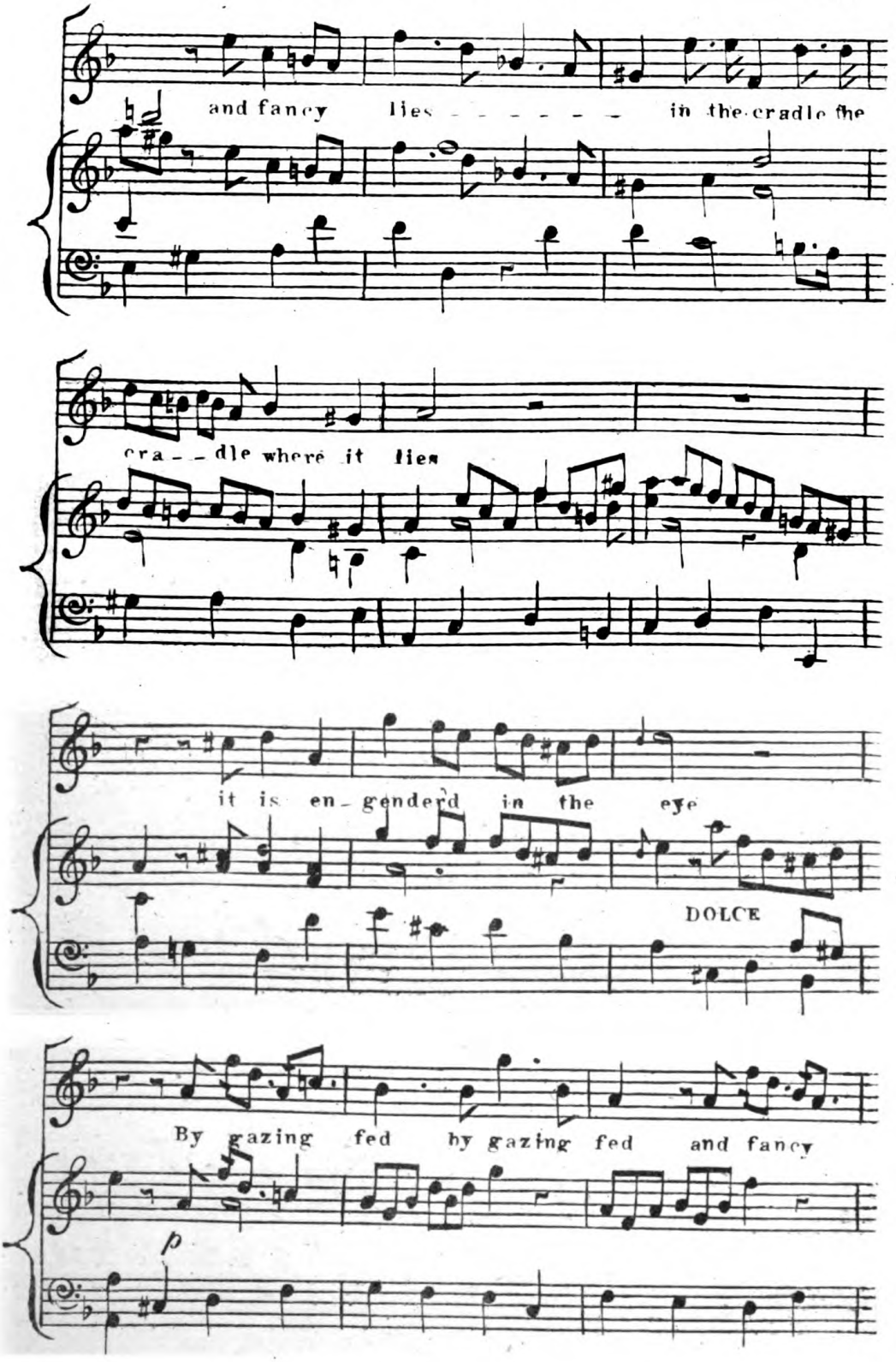
Publisher of Theatrical Music,

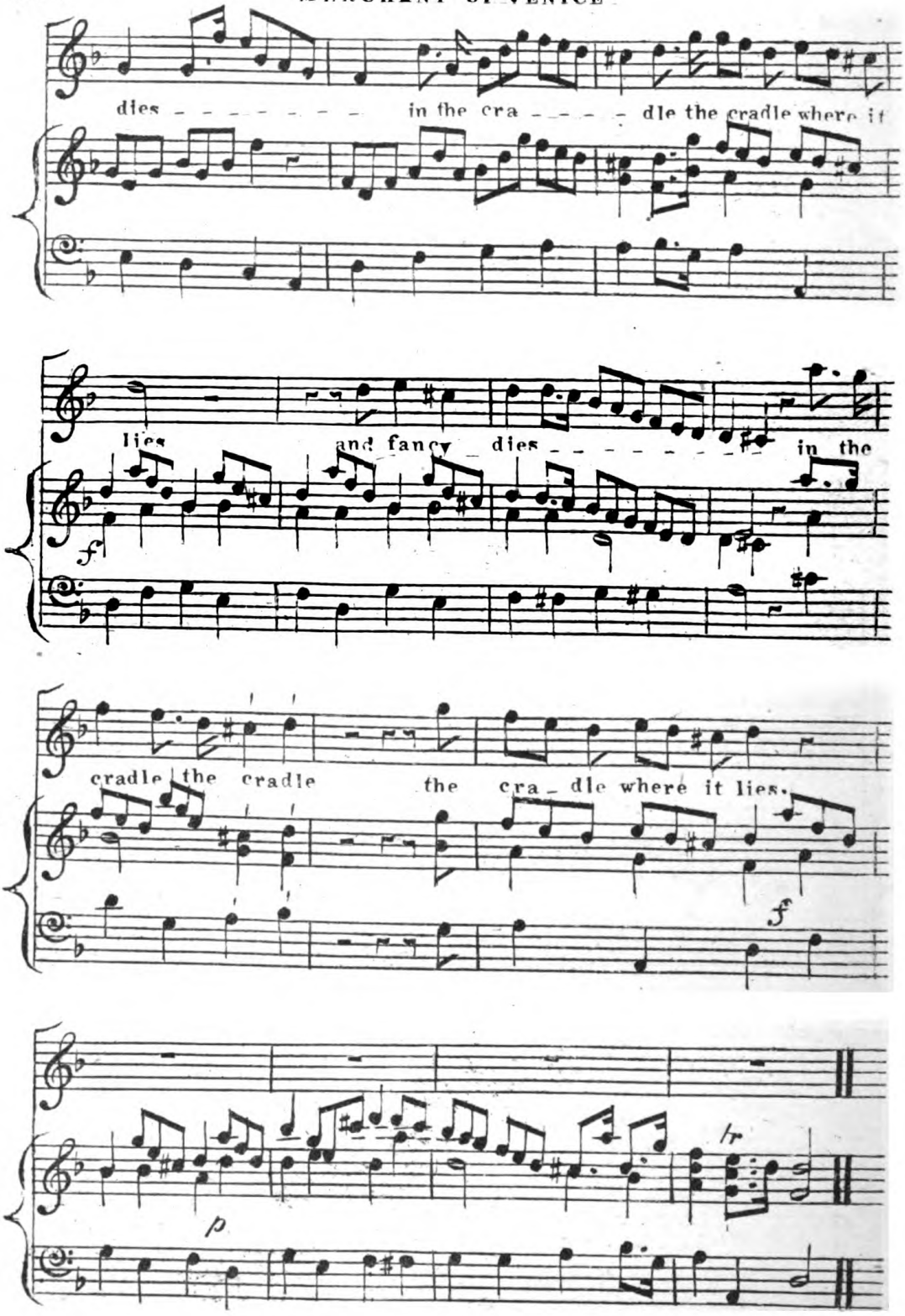
89, STRAND, LONDON, W.C.

Merchant of Venice.




where nourish - ed reply reply reply re-
reply reply re-ply
f p
It is en-
1st time 2d time
f
-gendered in the Eye By gazing fed

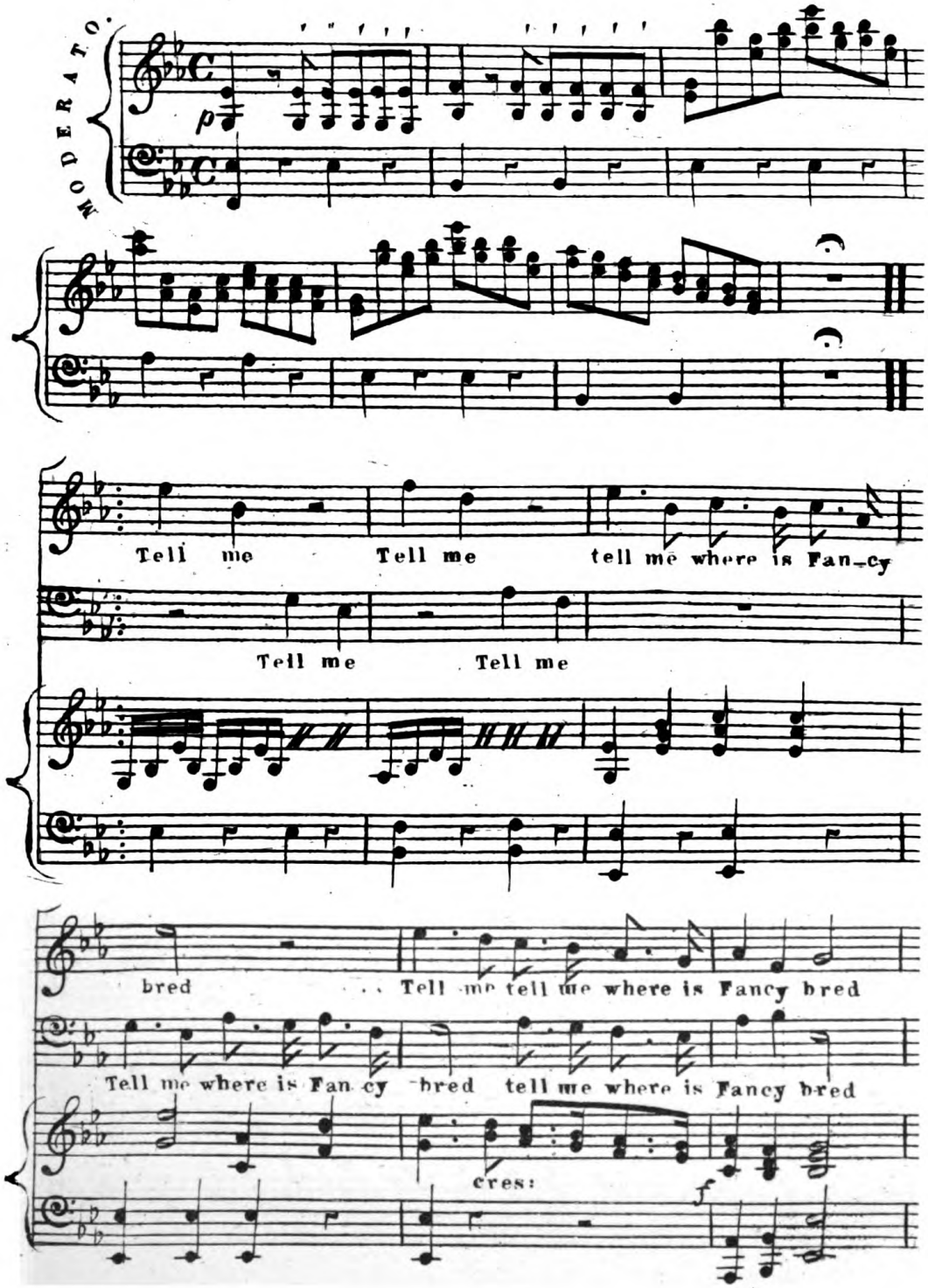

and fancy lies in the cradle the
cra - - dle where it lies
it is en - gendered in the eye
DOLCE
By gazing fed by gazing fed and fancy
p

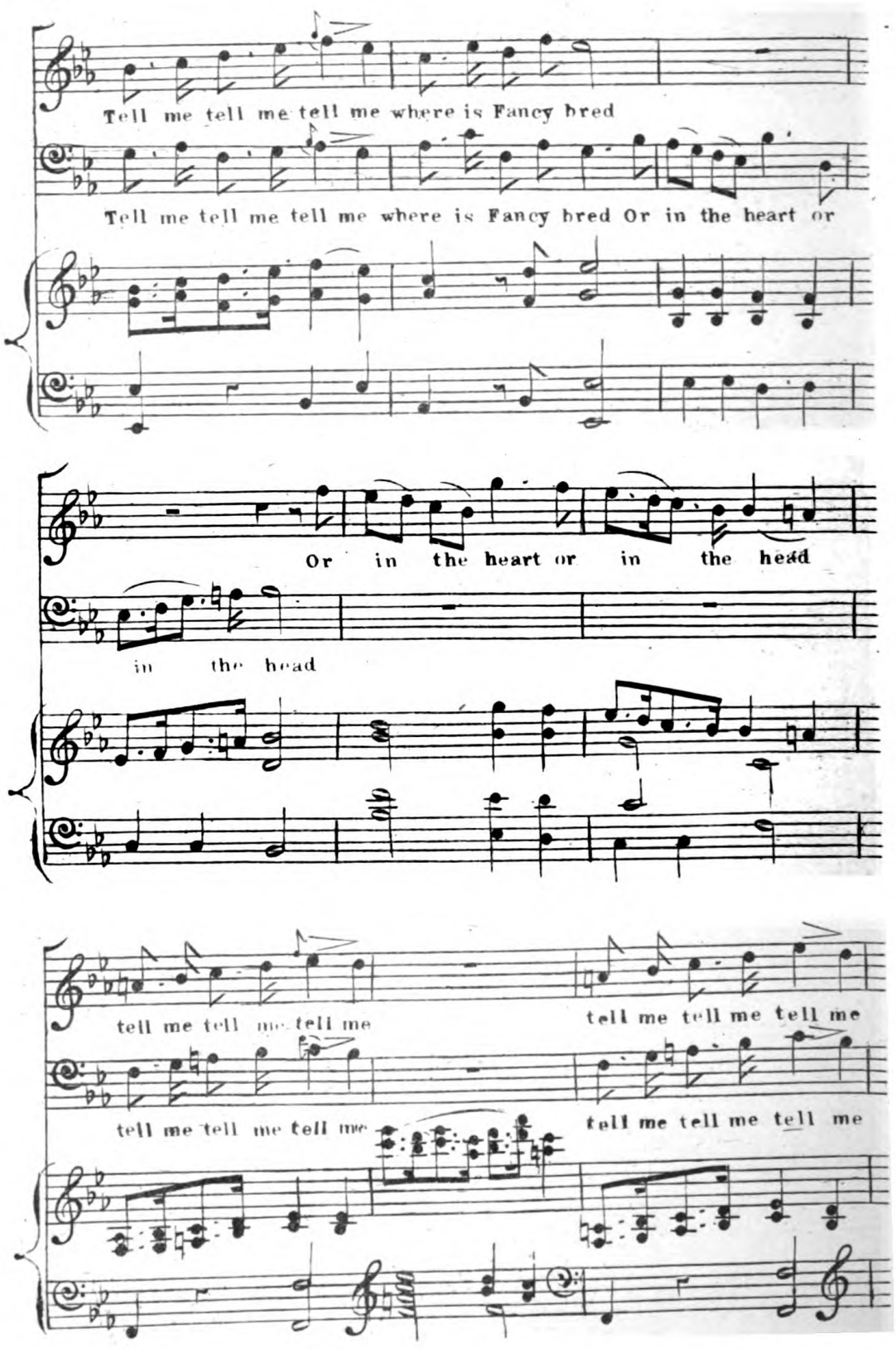

dies in the cra dle the cradle where it
lies and fancy dies in the
cradle the cradle the cra dle where it lies.
tr

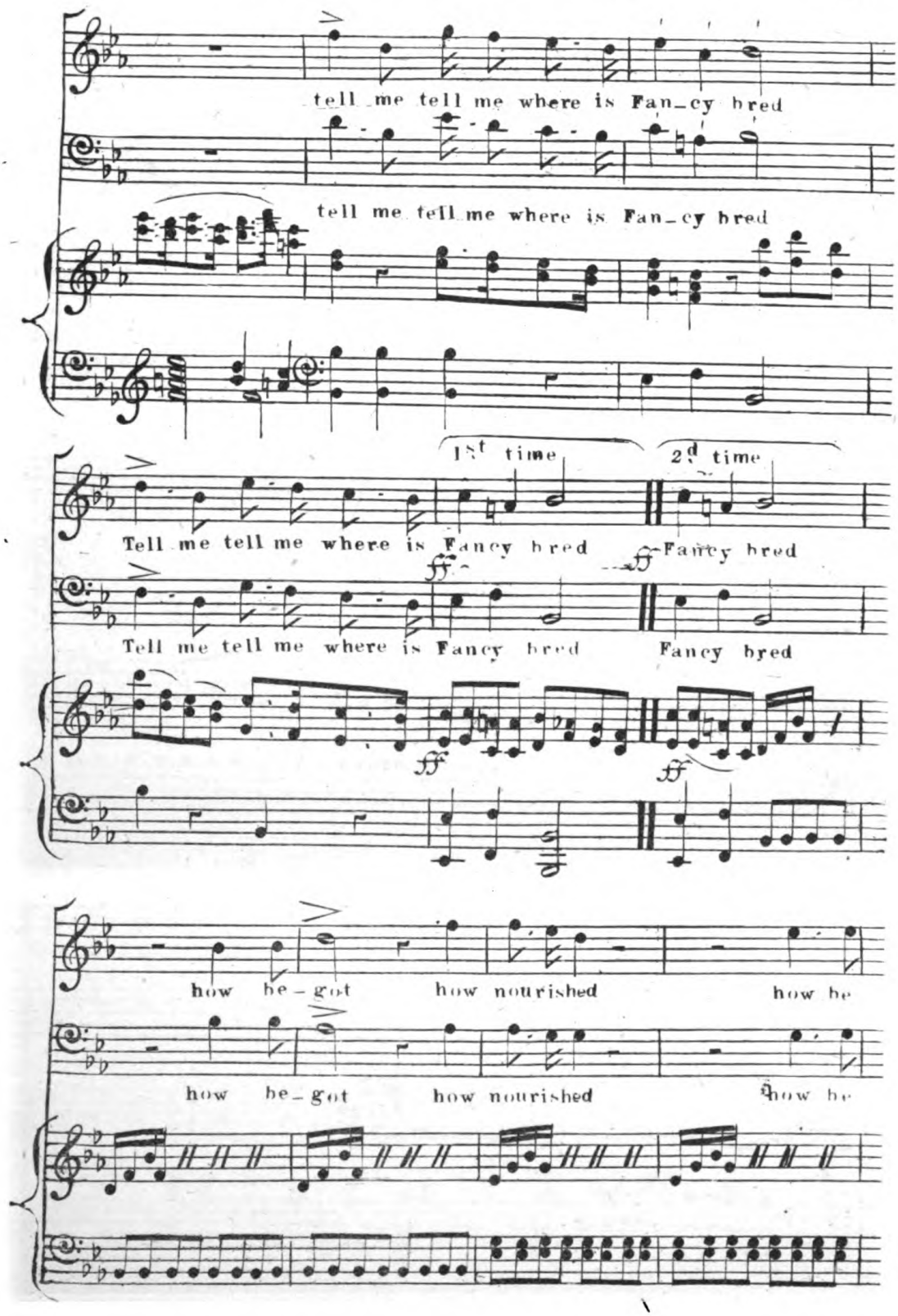
TELL ME WHERE IS FANCY BRED

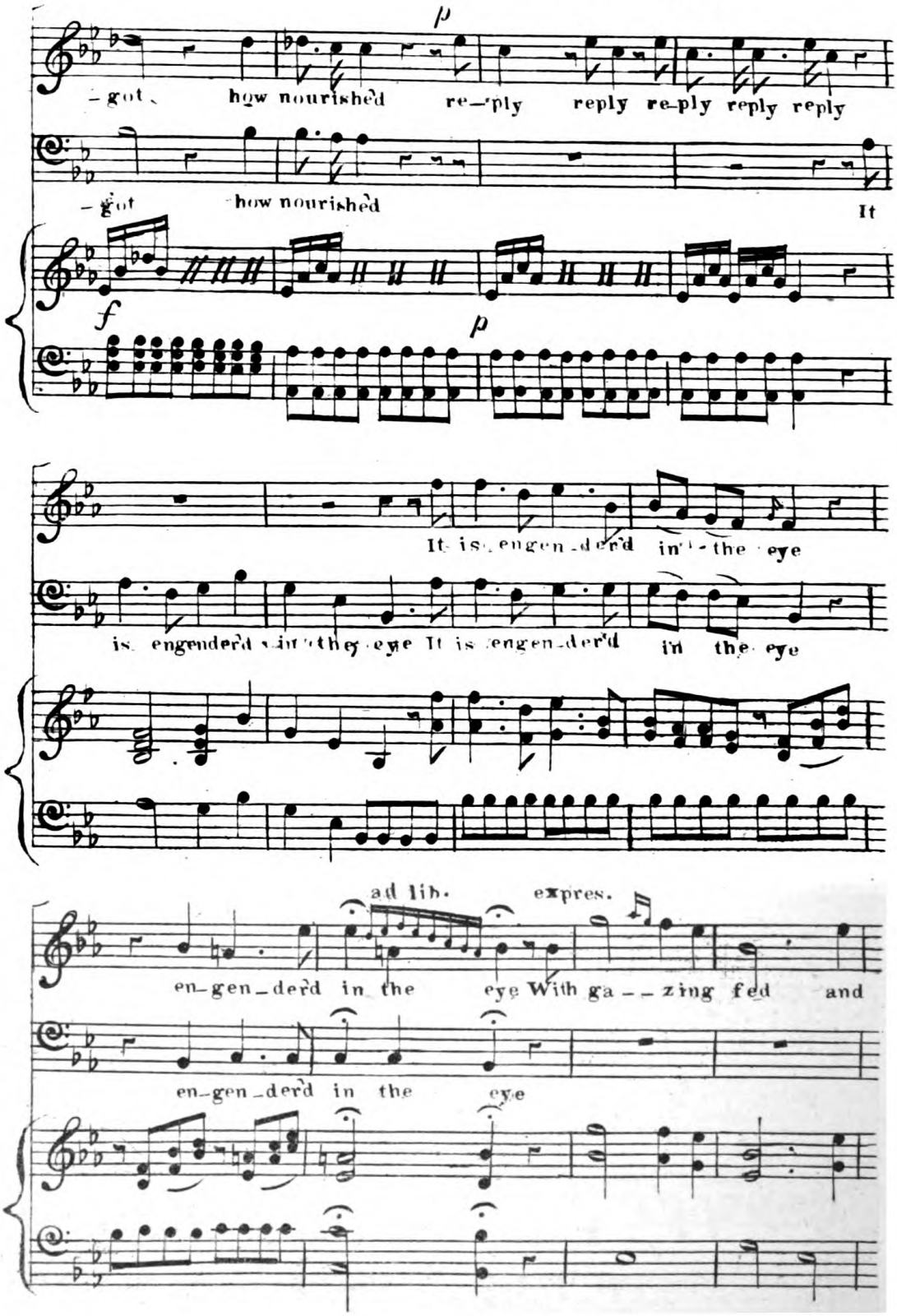
Composed by

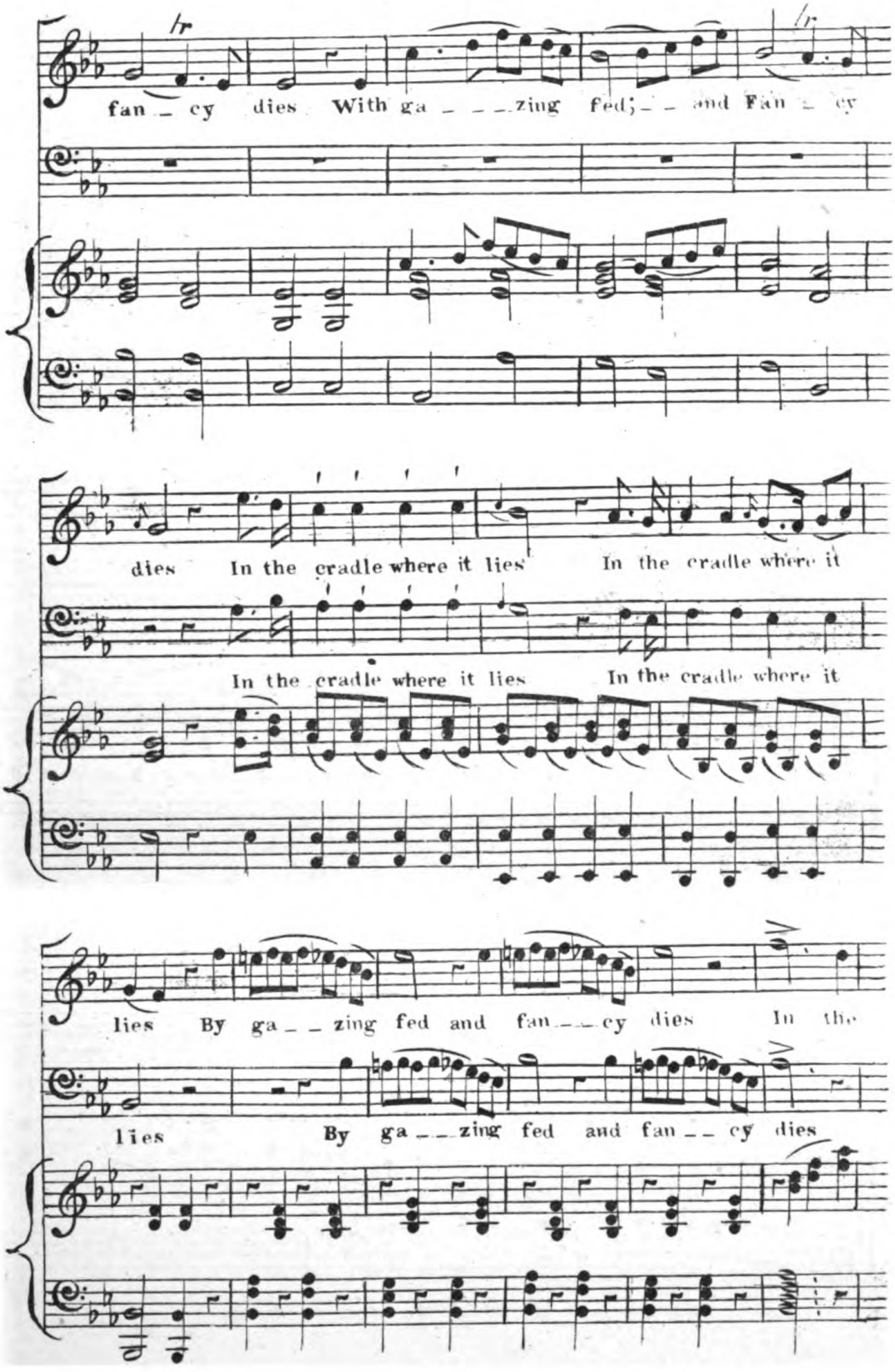
SIR JOHN STEVESON

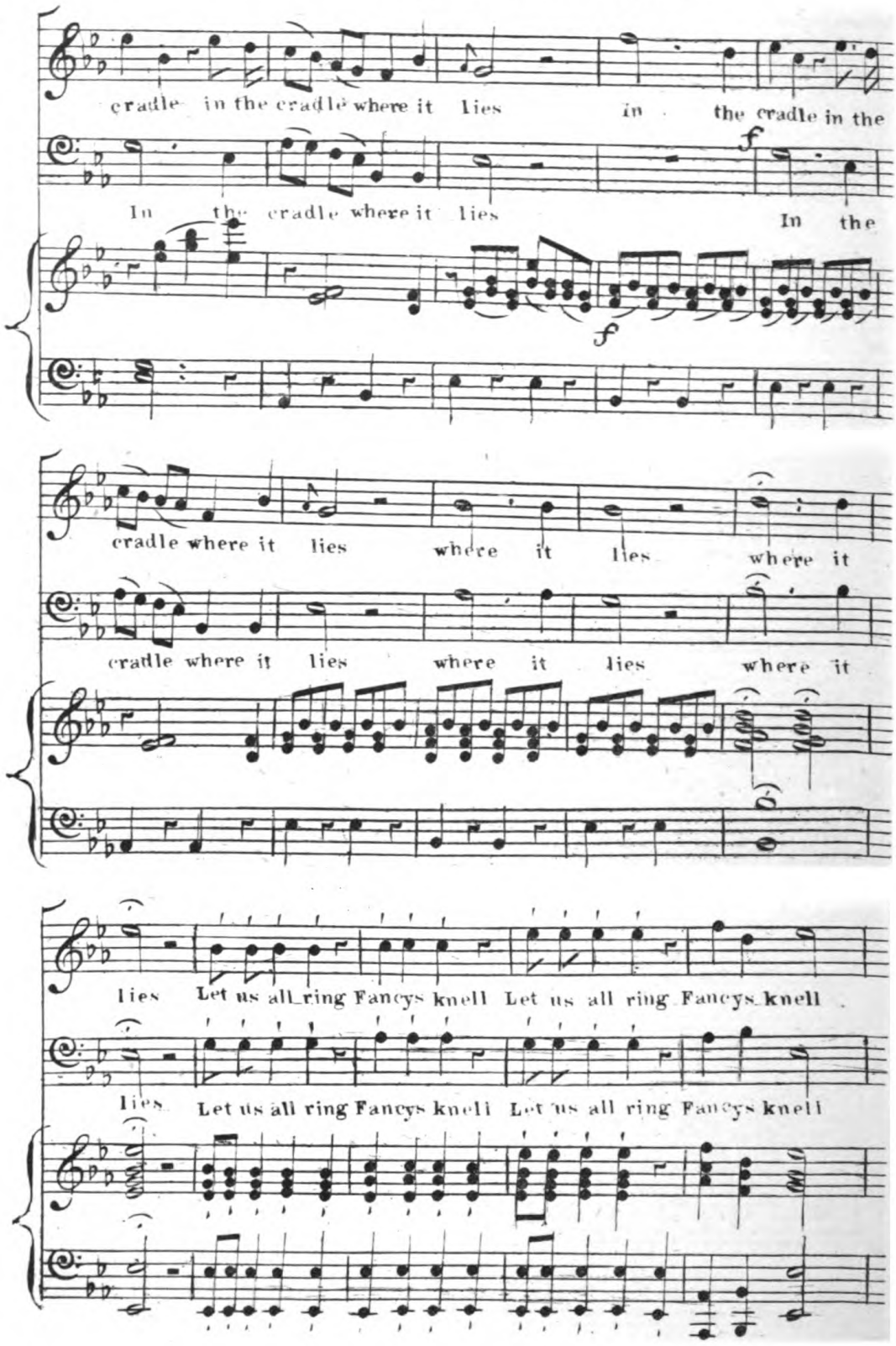


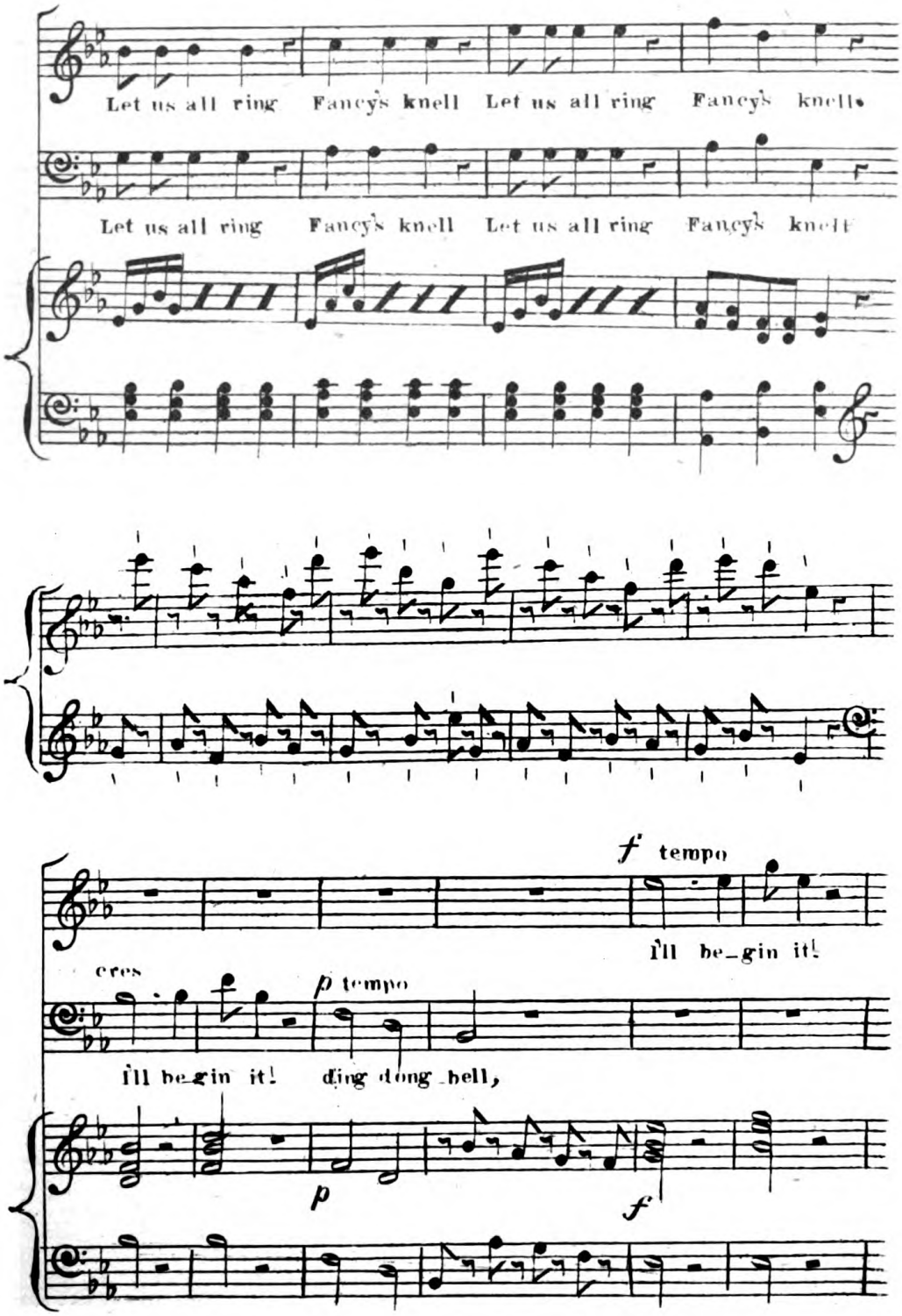

Tell me tell me tell me where is Fancy bred
Tell me tell me tell me where is Fancy bred Or in the heart or
Or in the heart or in the head
in the head
tell me tell me tell me
tell me tell me tell me
tell me tell me tell me
tell me tell me tell me

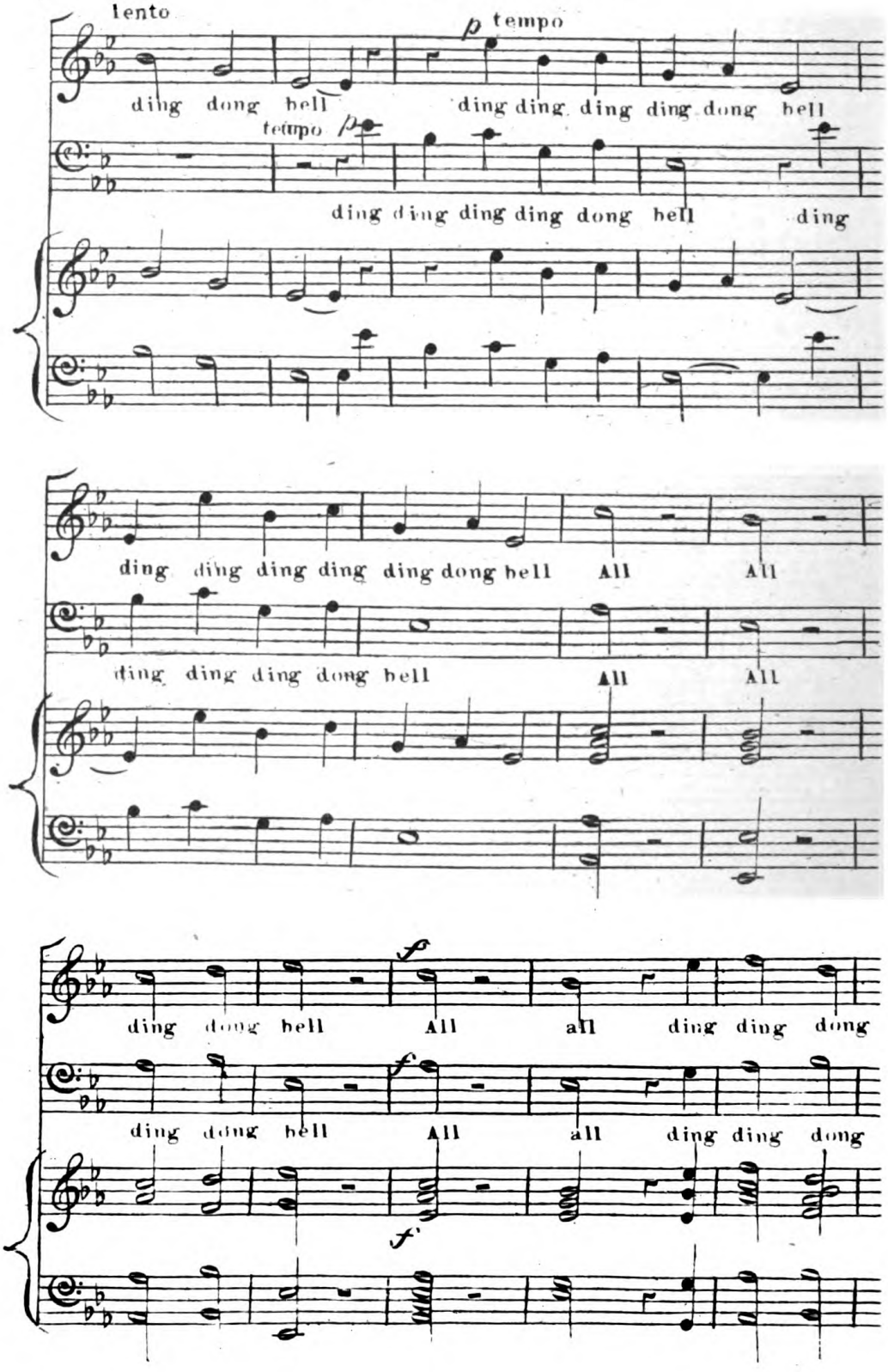

tell me tell me where is Fan_cy bred
tell me tell me where is Fan_cy bred
1st time
2d time
Tell me tell me where is Fancy bred
Fancy bred
Tell me tell me where is Fancy bred
Fancy bred
how be_got
how nourished
how be
how be_got
how nourished
how be

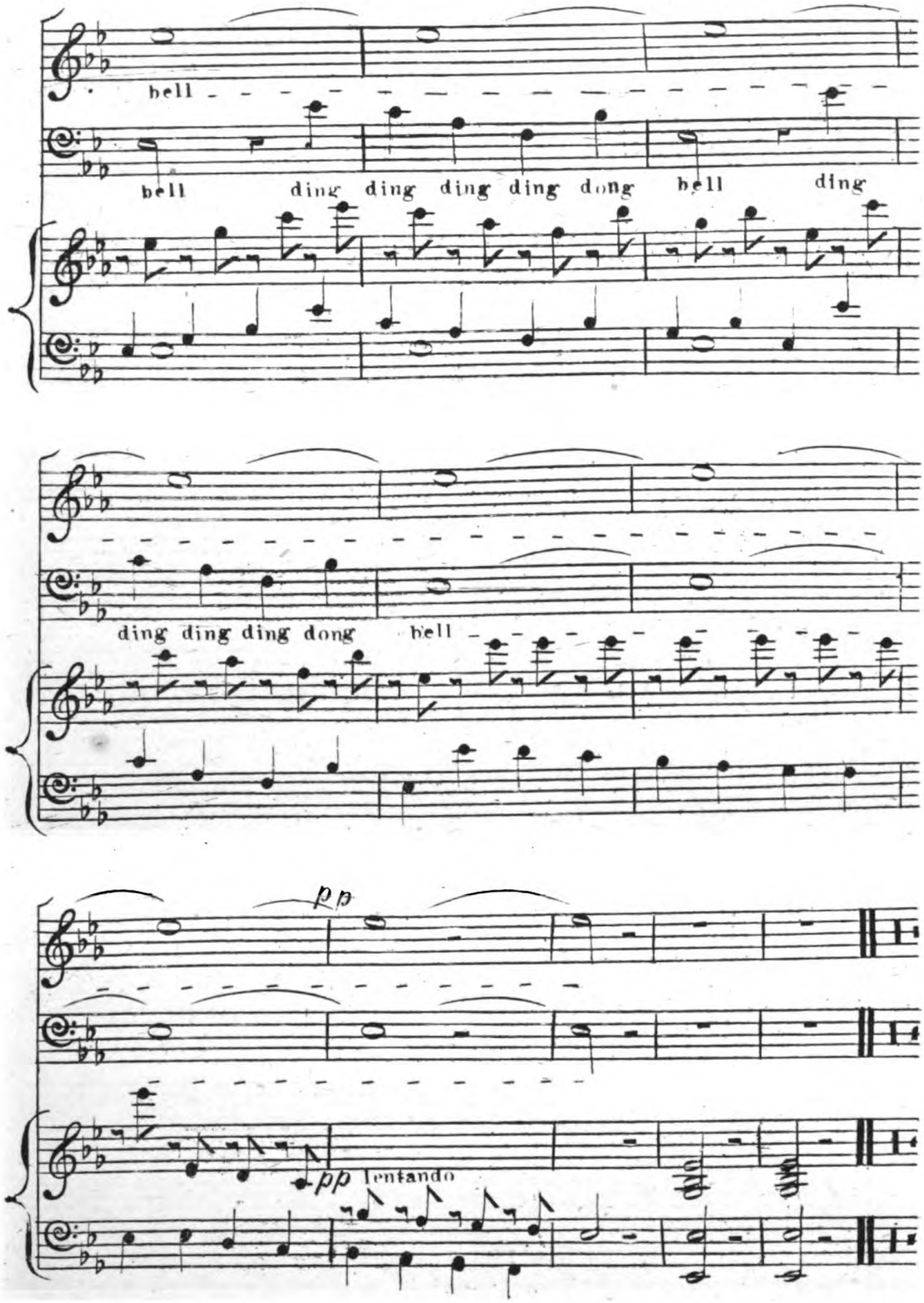

p
-got how nourished re-ply reply re-ply reply reply
-got how nourished It
f
p
It is engen-der'd in the eye
is engender'd in the eye It is engen-der'd in the eye
ad lib.
expres.
en-gen-der'd in the eye With ga--zing fed and
en-gen-der'd in the eye


fan _ cy dies With ga _ _ _ zing fed; _ _ and Fan _ cy
dies In the cradle where it lies In the cradle where it
In the cradle where it lies In the cradle where it
lies By ga _ _ zing fed and fan _ _ cy dies In the
lies By ga _ _ zing fed and fan _ _ cy dies

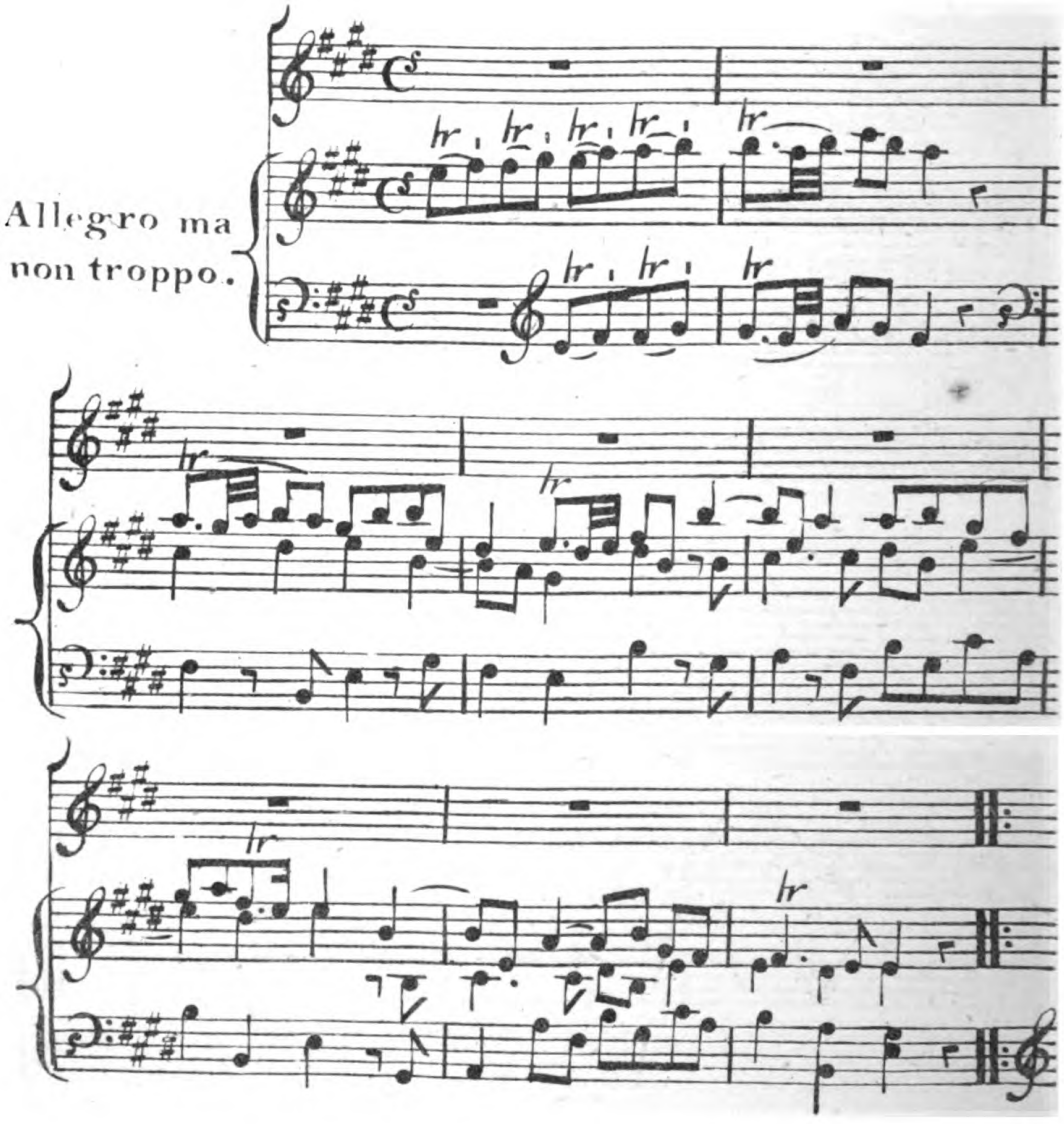

cradle in the cradle where it lies in the cradle in the
In the cradle where it lies In the
cradle where it lies where it lies where it
cradle where it lies where it lies where it
lies Let us all ring Fancys knell Let us all ring Fancys knell
lies Let us all ring Fancys knell Let us all ring Fancys knell

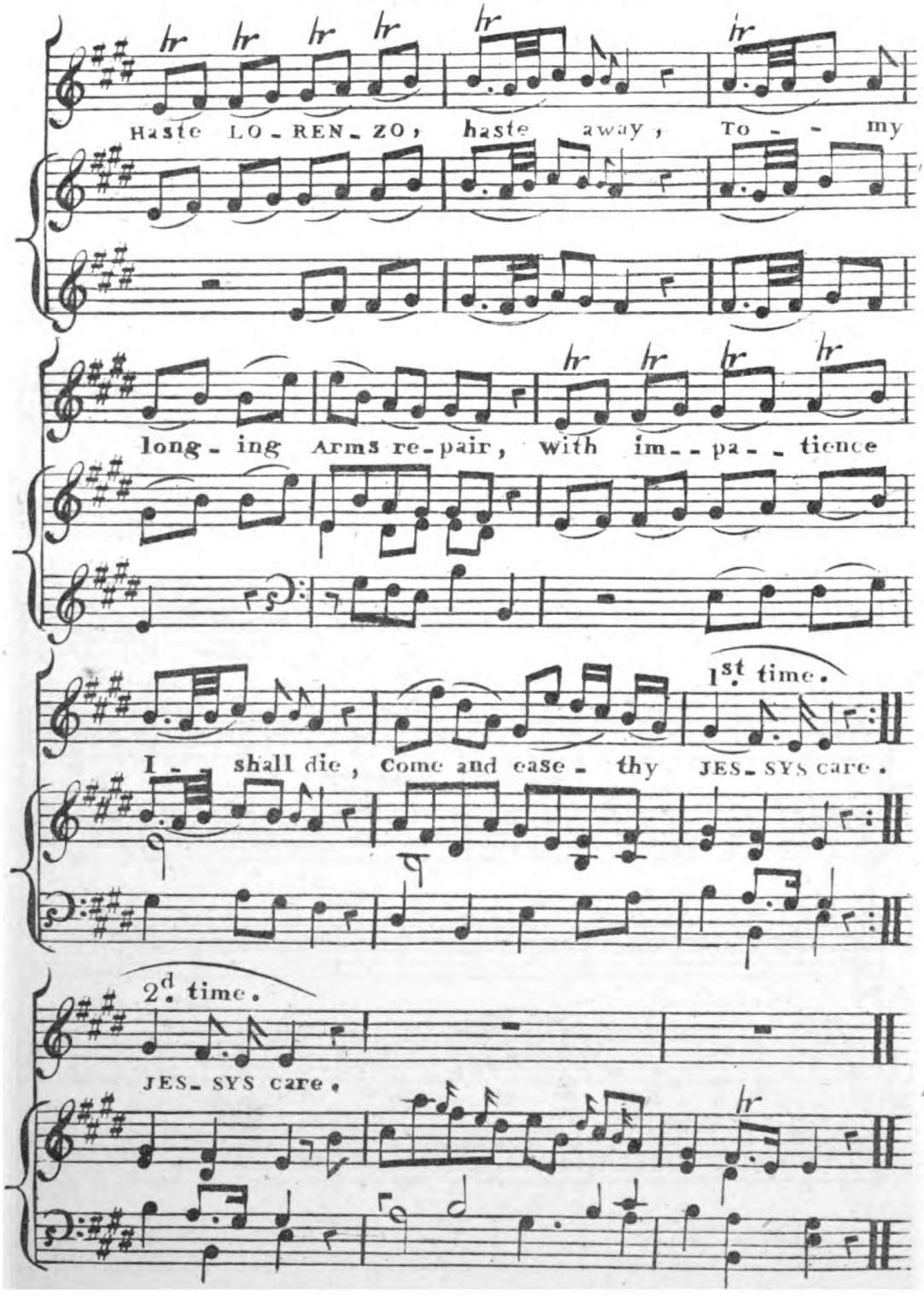

Let us all ring Fancy's knell Let us all ring Fancy's knell.
Let us all ring Fancy's knell Let us all ring Fancy's knell
f tempo
I'll be_gin it!
cres
p tempo
I'll be_gin it! ding dong bell,
p
f

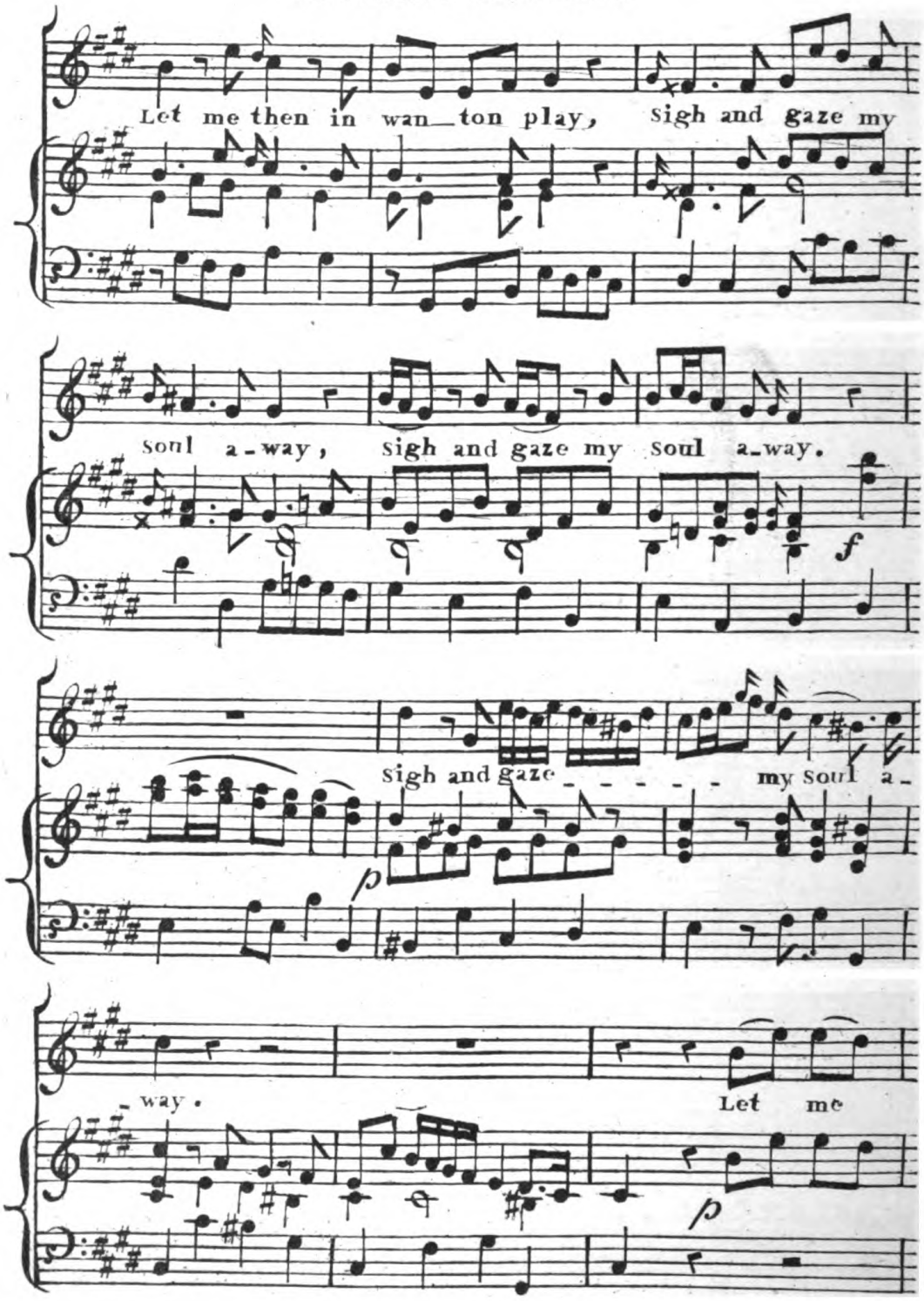

lento
ding dong bell
p tempo
ding ding ding ding dong bell
tempo p
ding ding ding ding dong bell ding
ding ding ding ding ding dong bell All All
ding ding ding dong bell All All
f
ding dong bell All all ding ding dong
f
ding dong bell All all ding ding dong
f

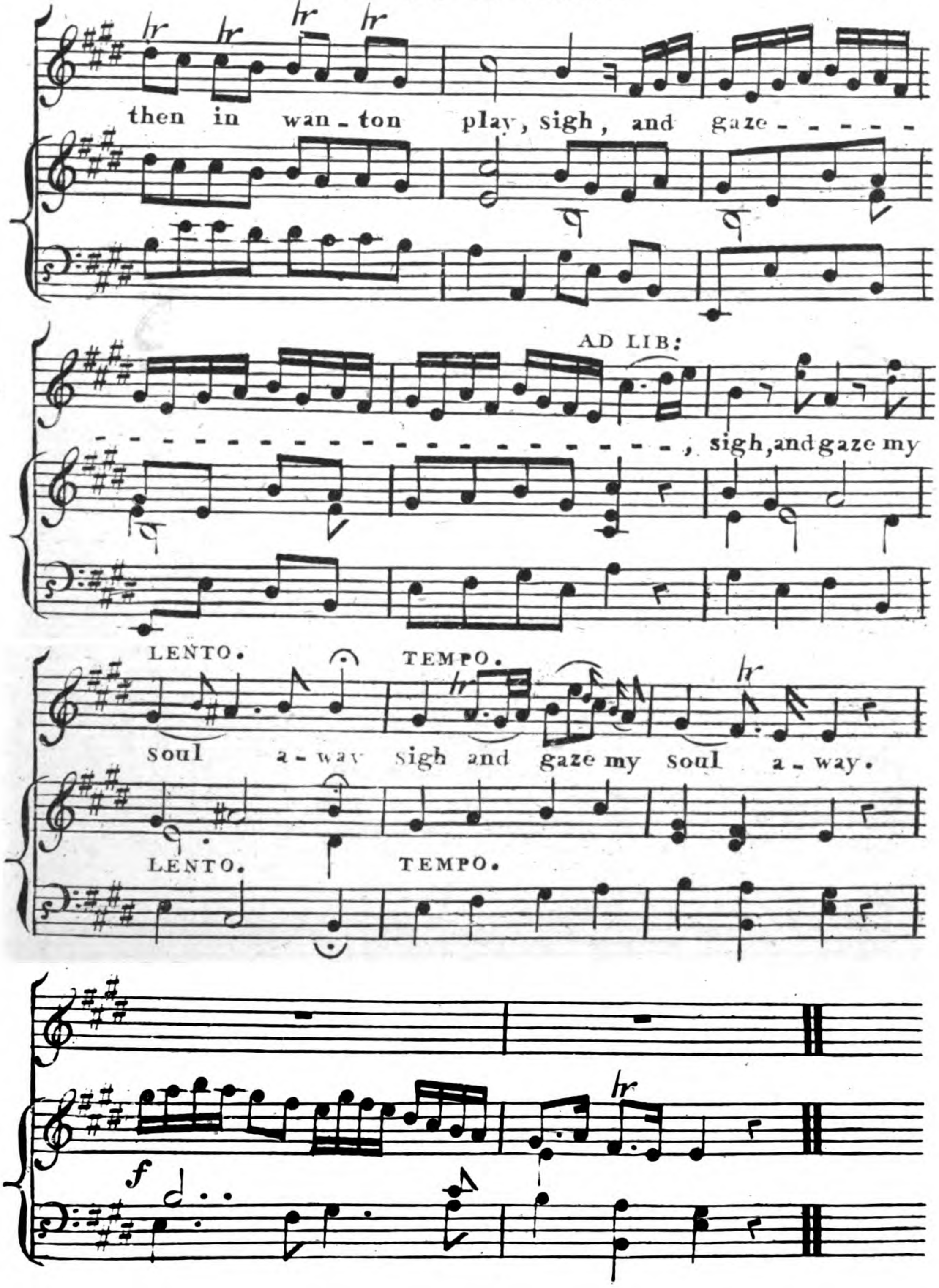

bell
bell
ding ding ding ding dong
bell
ding
ding ding ding dong
bell
pp
pp lentando

Haste Lorenzo

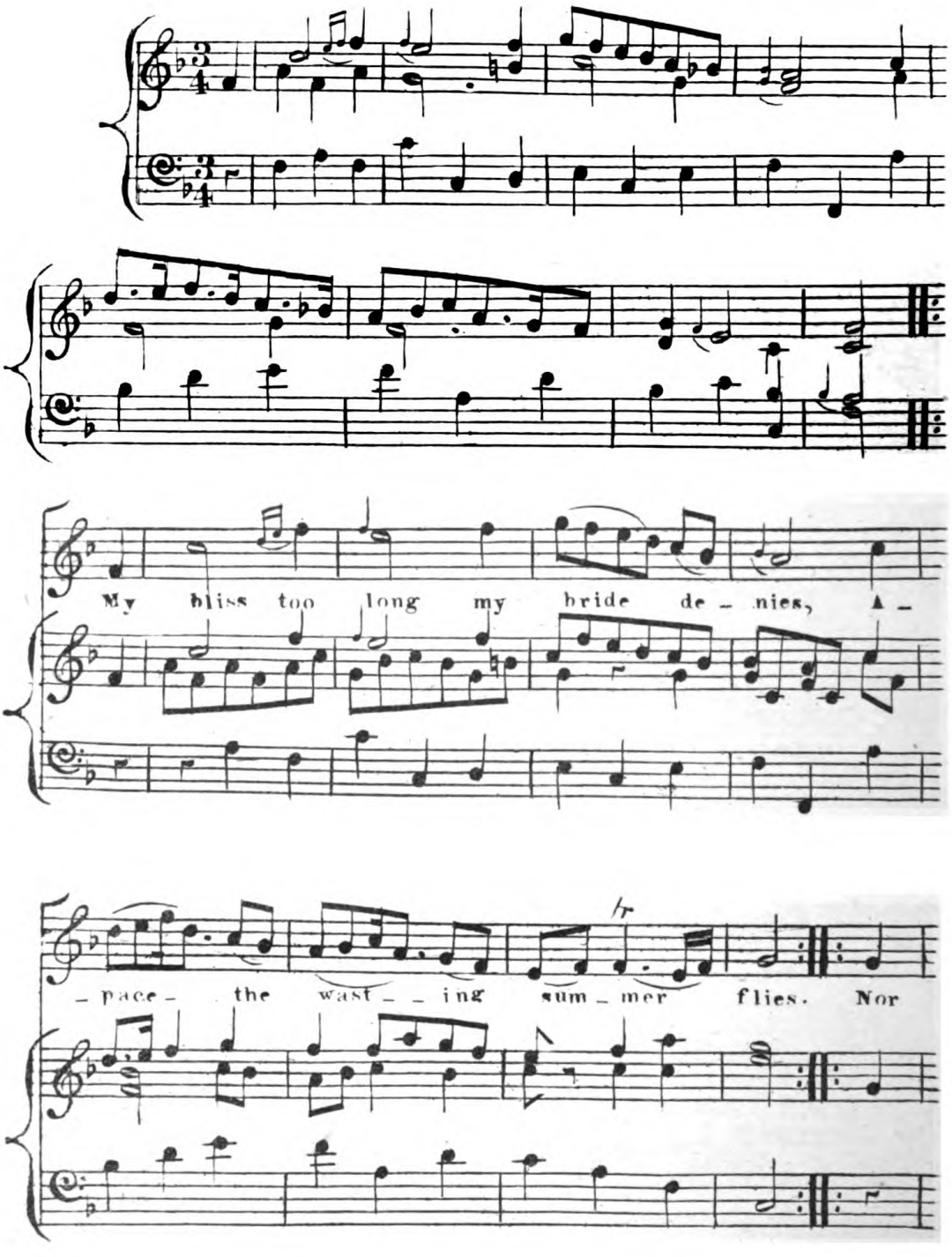


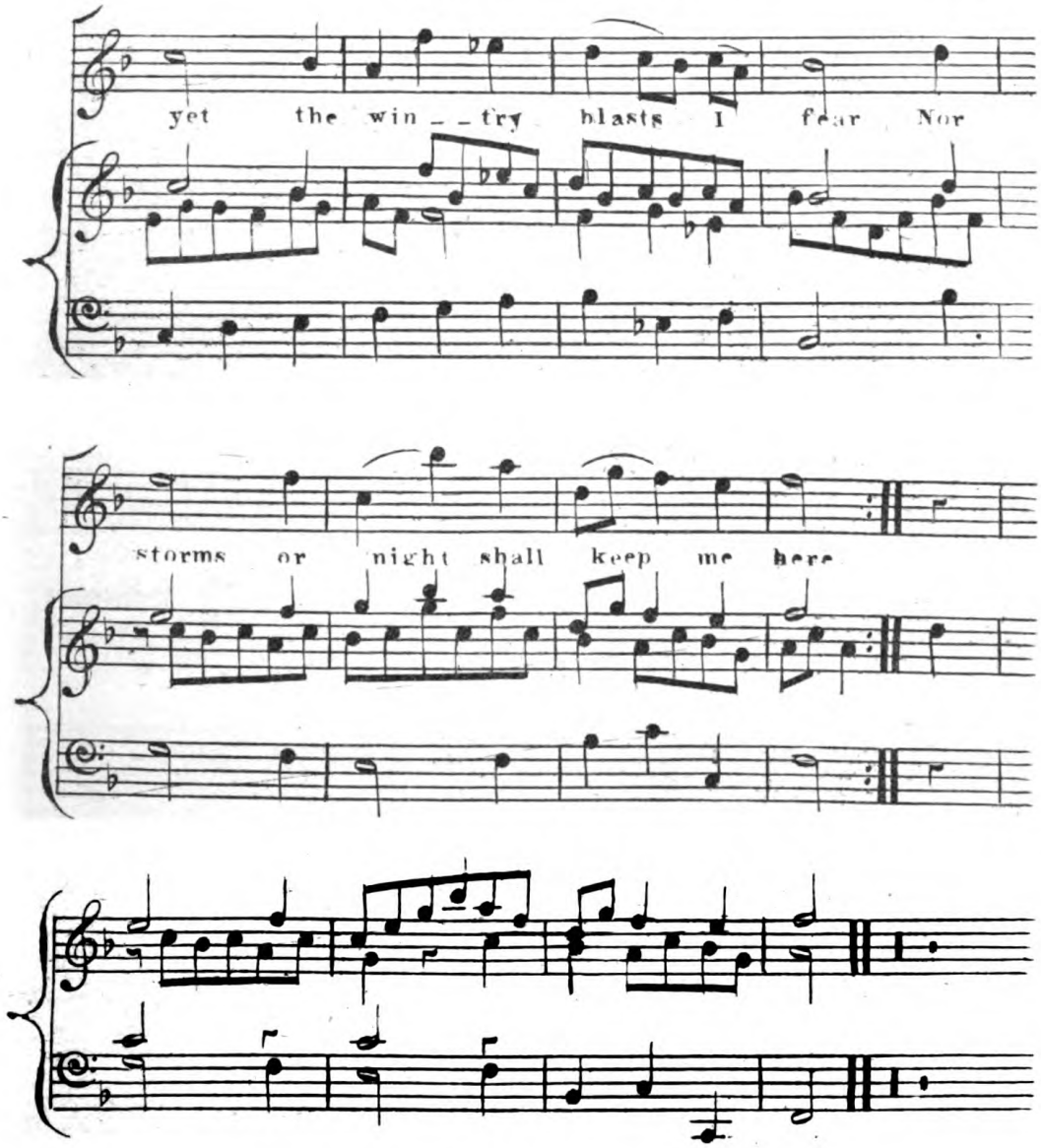

Haste LO-REN-ZO, haste away; To - - my
long-ing Arms re-pair, with im--pa--tience
1st time.
I - - shall die, Come and ease - thy JES-SYS care.
2d time.
JES-SYS care.


Let me then in wan_ton play, sigh and gaze my
soul a-way, sigh and gaze my soul a-way.
f
sigh and gaze my soul a-
p
way.
Let me
p


then in wan - ton play, sigh, and gaze - - - - -
AD LIB:
, sigh, and gaze my
LENTO. TEMPO.
soul a - way sigh and gaze my soul a - way.
LENTO. TEMPO.
f

My bliss too long my Bride denies.





2

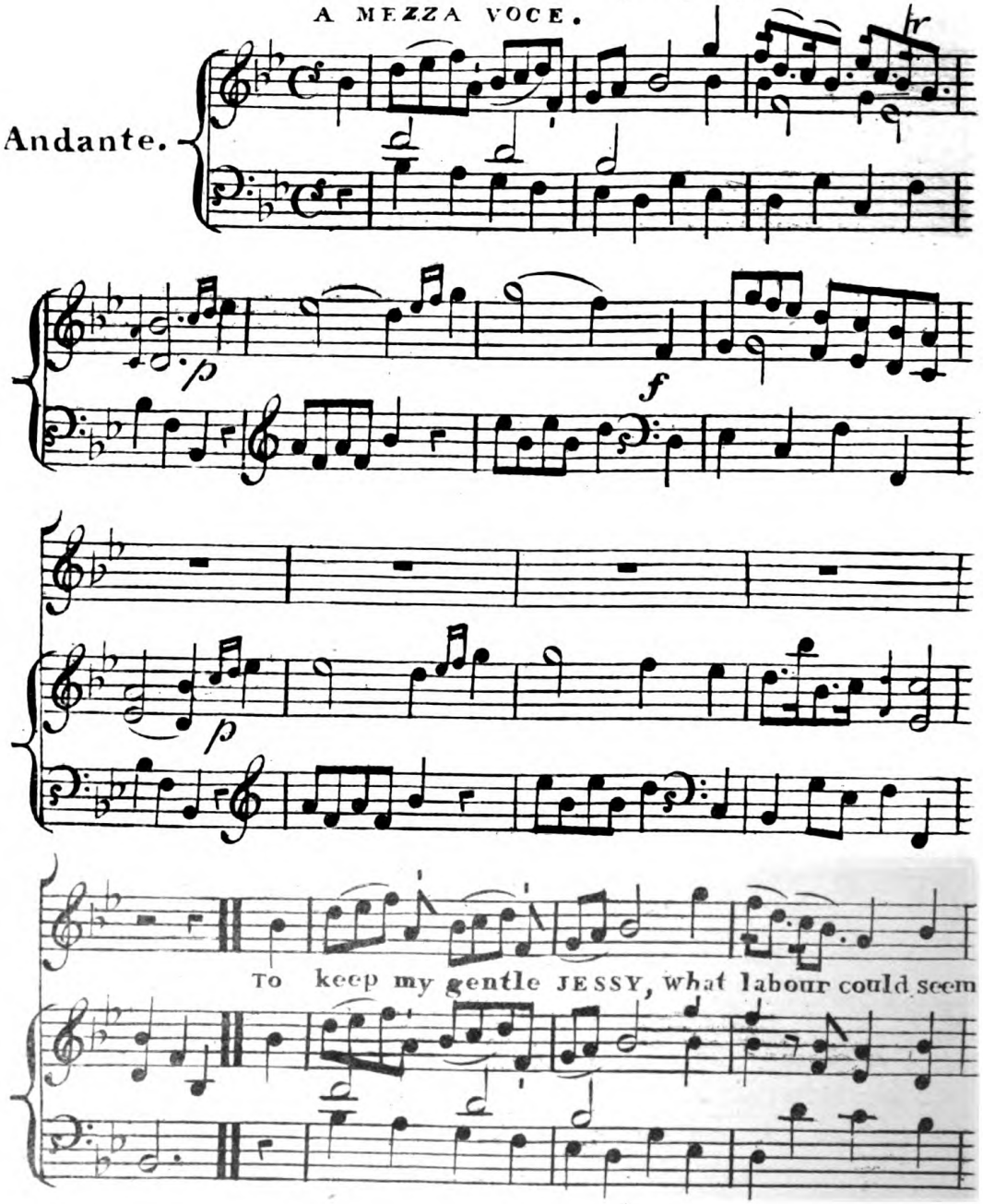
What may for strength with steel compare,
Oh Love has fetters stronger far;
By bolts of steel are Limbs confin'd,
But cruel Love enchains the mind.

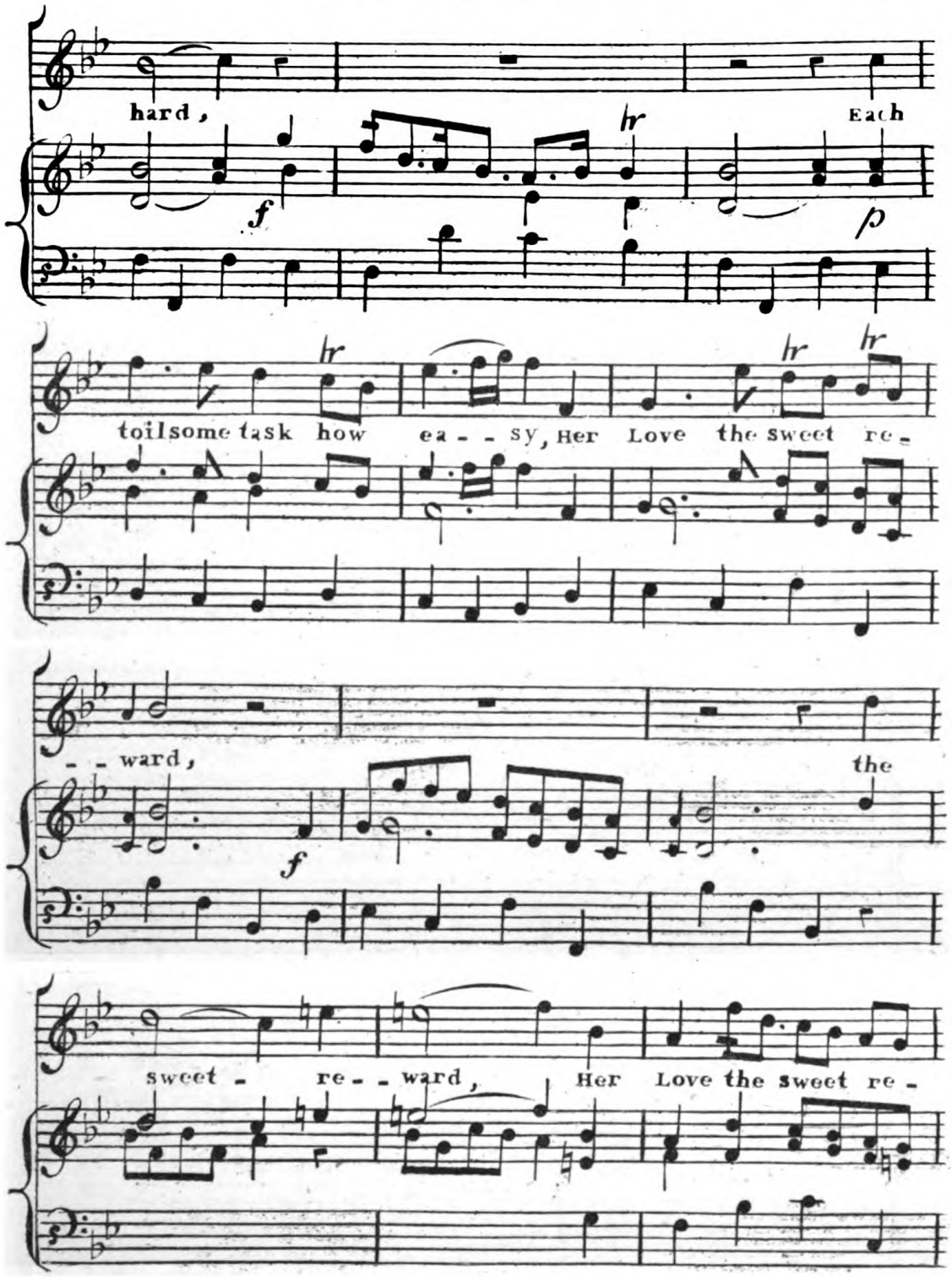
3

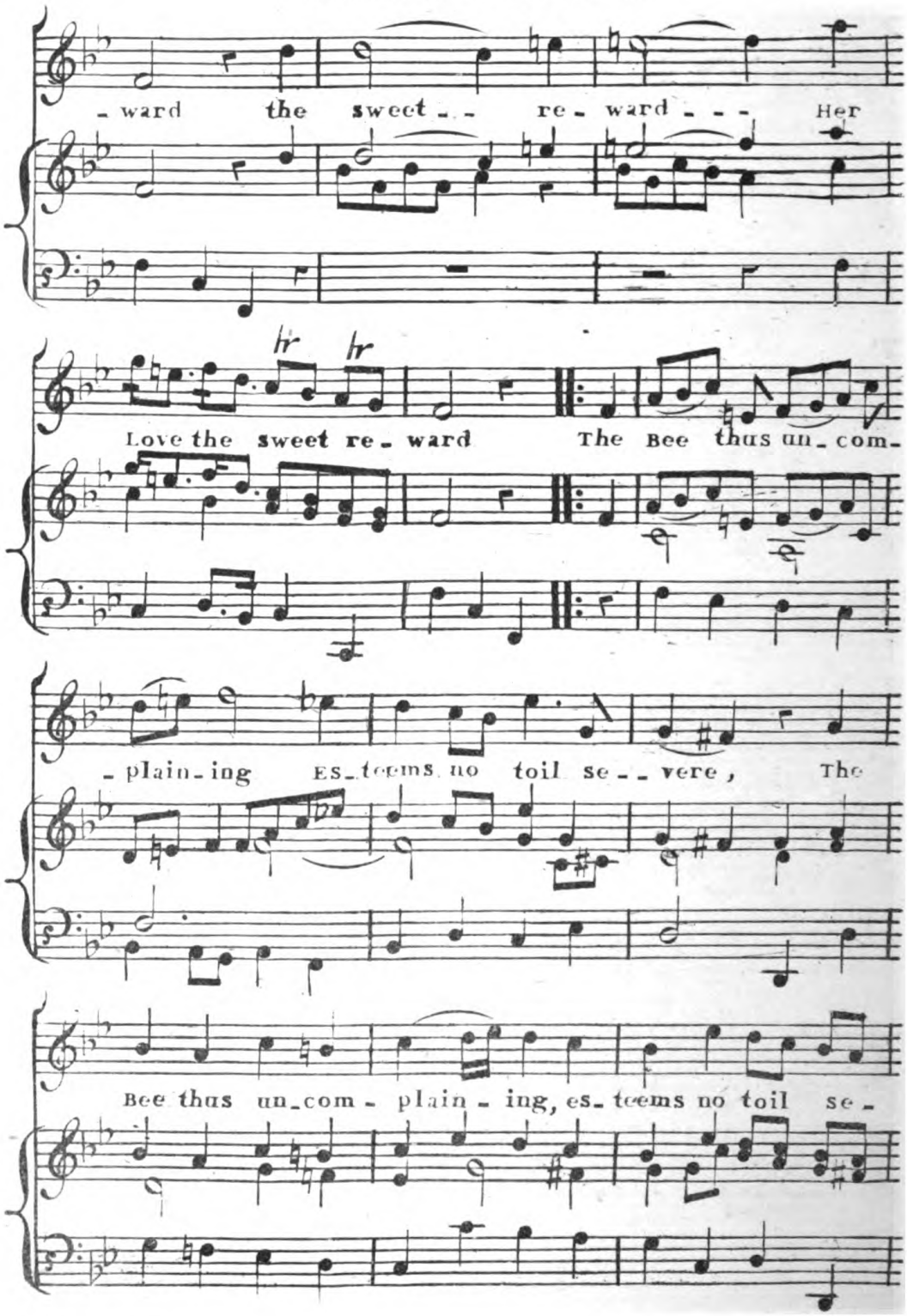
Nor longer then perplex thy breast,
When thoughts torment the first are best;
'Tis mad to go, 'tis death to stay,
Away to JESSY haste away.

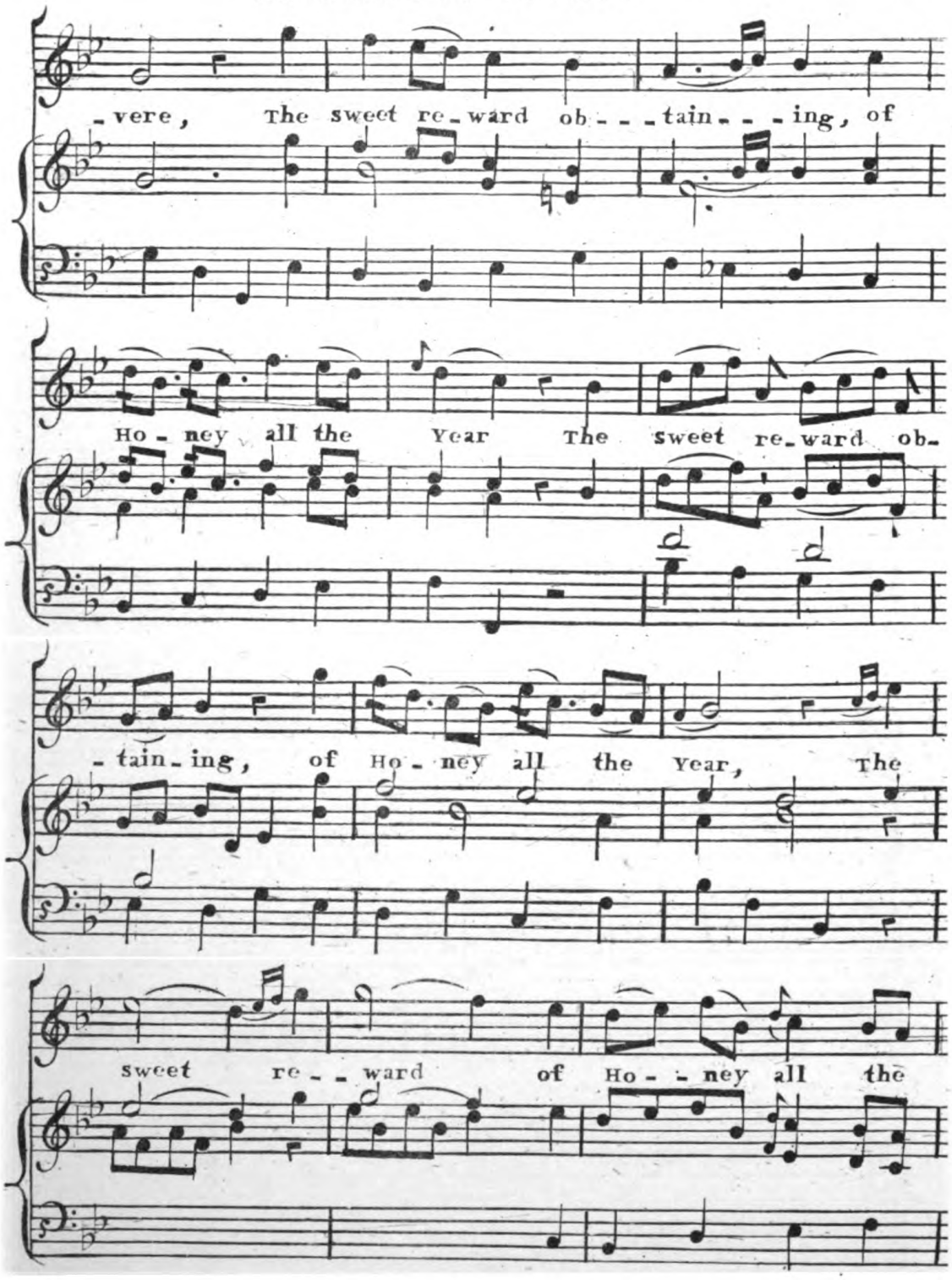
To keep my gentle Jessy.

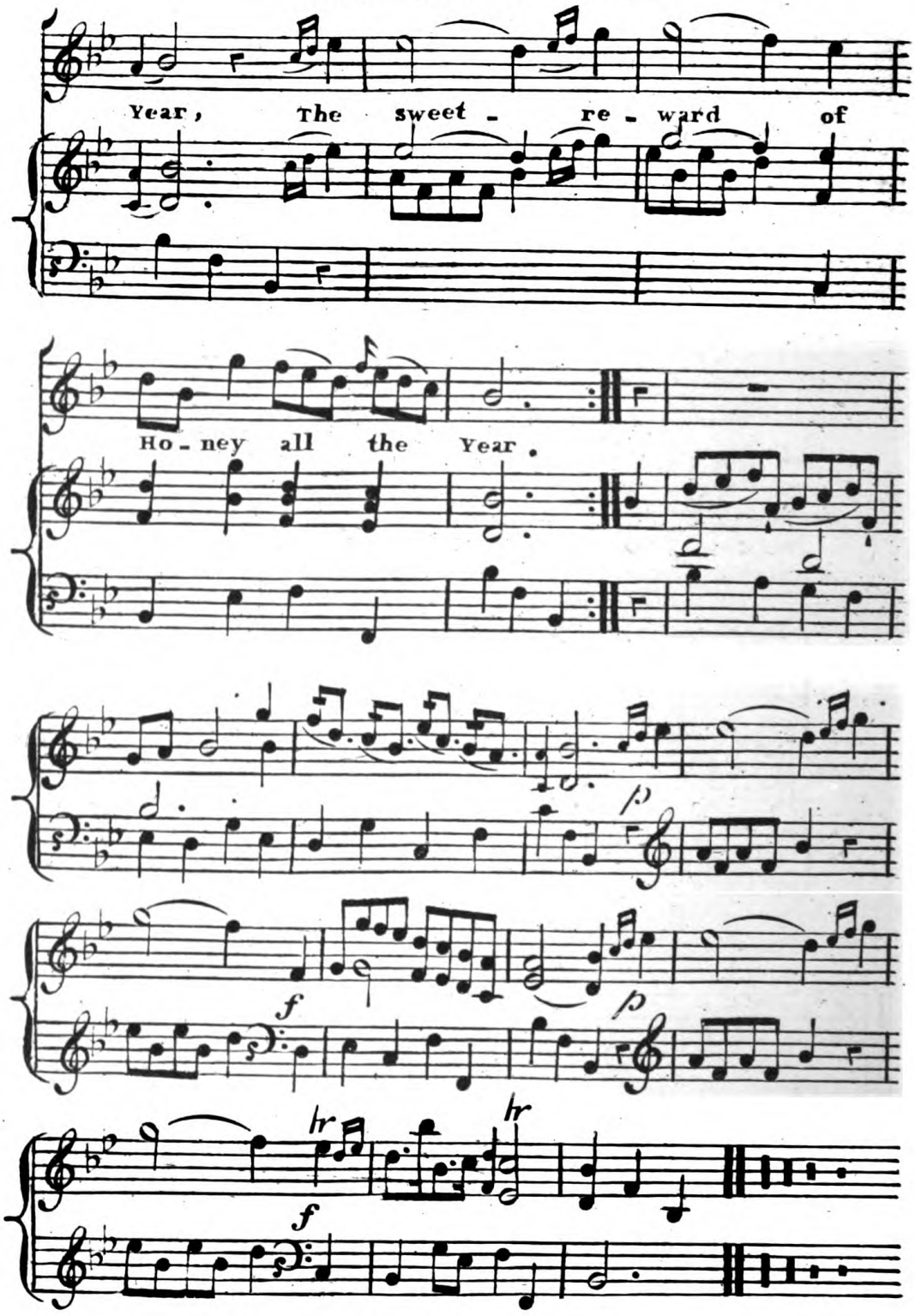
A MEZZA VOCE.




hard,
Each
toilsome task how ea - - sy, Her Love the sweet re -
- - ward,
the
sweet - re - - ward, Her Love the sweet re -


- ward the sweet - - re - ward - - - Her
Love the sweet re - ward The Bee thus un - com -
- plain - ing ES - teems no toil se - - vere, The
Bee thus un - com - plain - ing, es - teems no toil se -

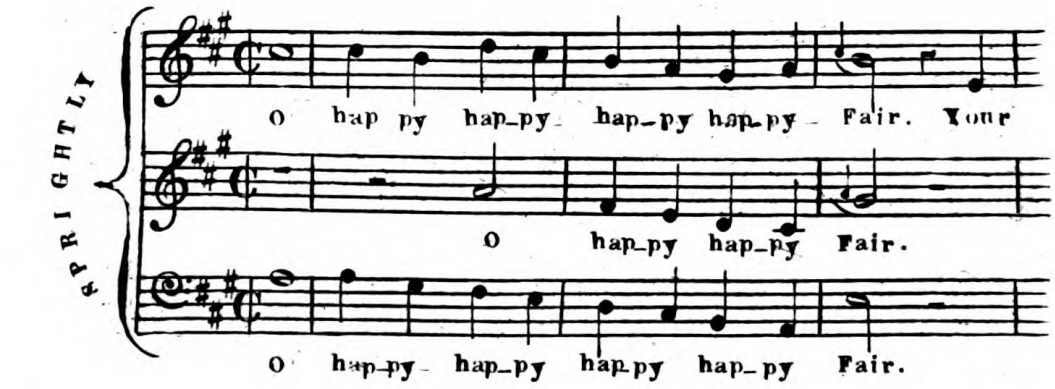

-vere, The sweet re-ward ob---tain---ing, of
Ho-ney all the Year The sweet re-ward ob-
-tain-ing, of Ho-ney all the Year, The
sweet re--ward of Ho--ney all the

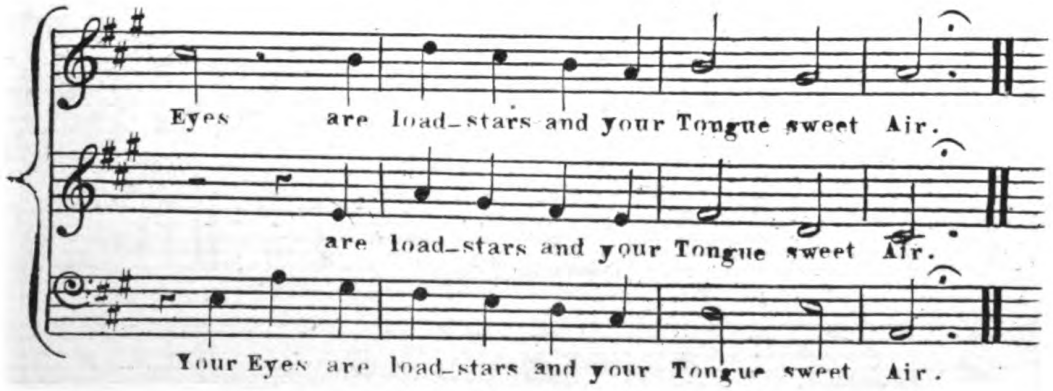

Year, The sweet - re - ward of
Ho - ney all the Year.
p
f
p
hr
hr
f

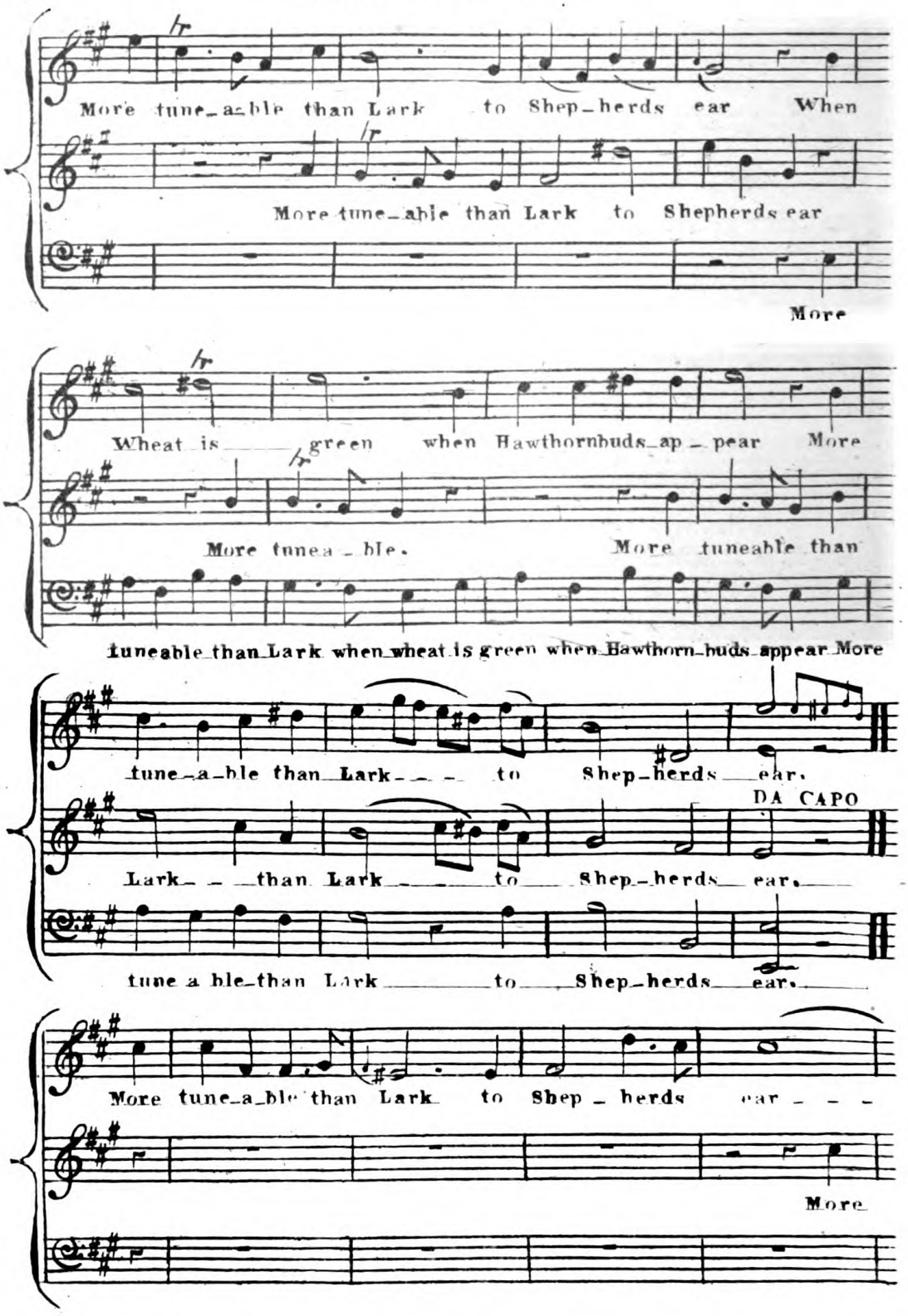
O happy Fair.

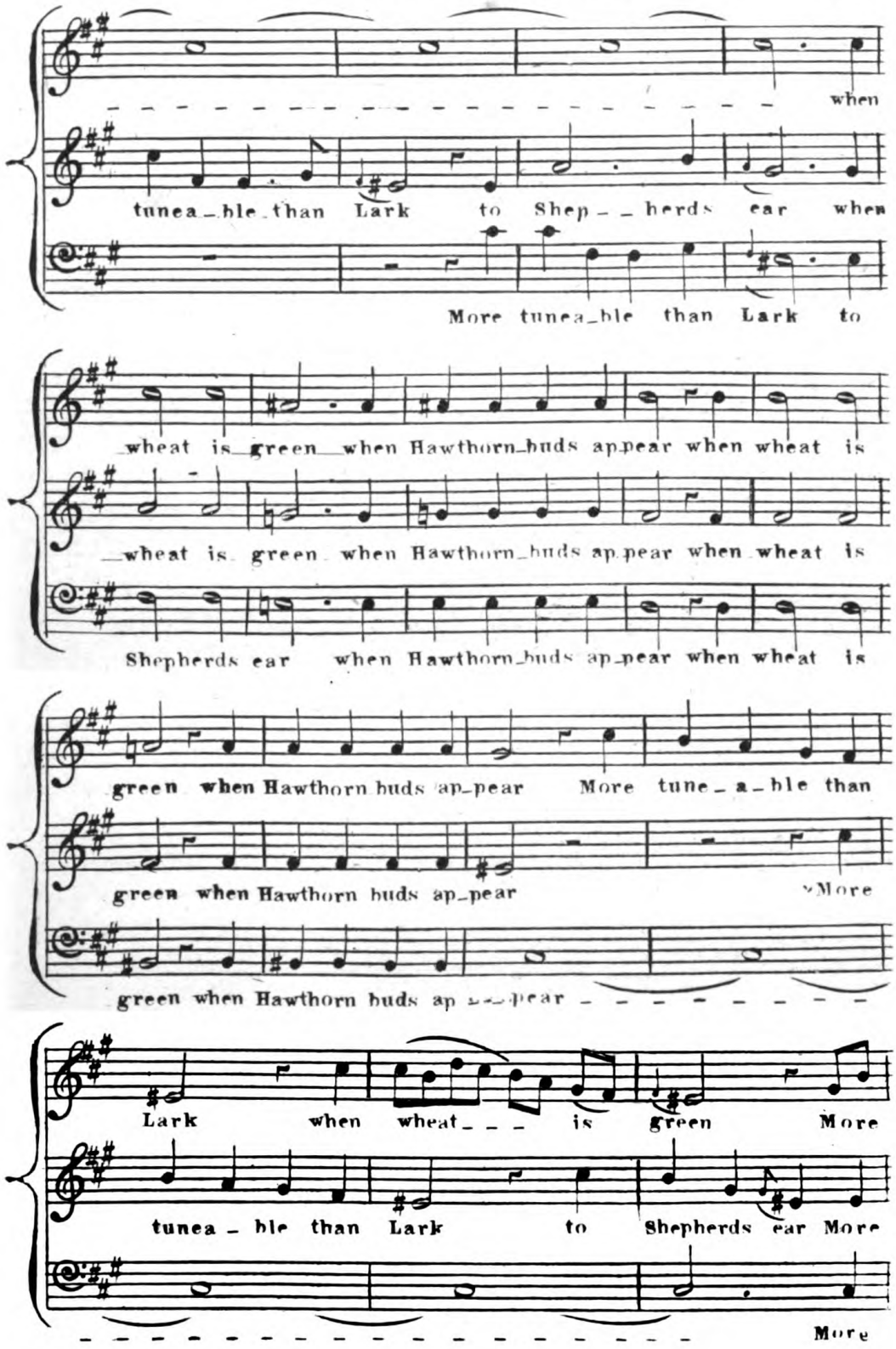
SERENADE. COMPOSED BY W. SHIELD.

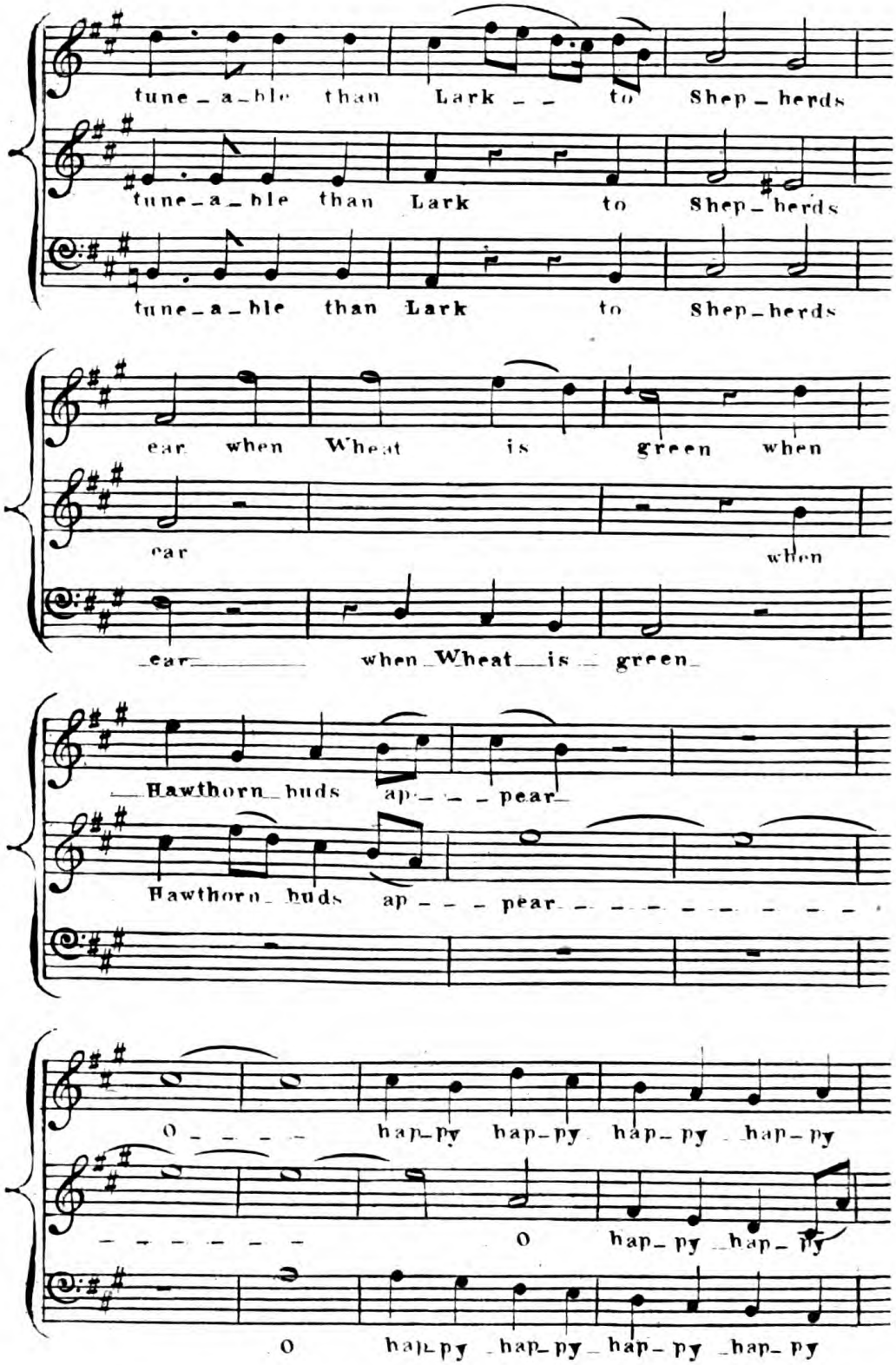
This admired composition having been introduced by Mr Charles Kean in his splended revival of the Merchant of Venice gives it a place in this Work. The Poetry from the first scene of the Midsummer Nights Dream.

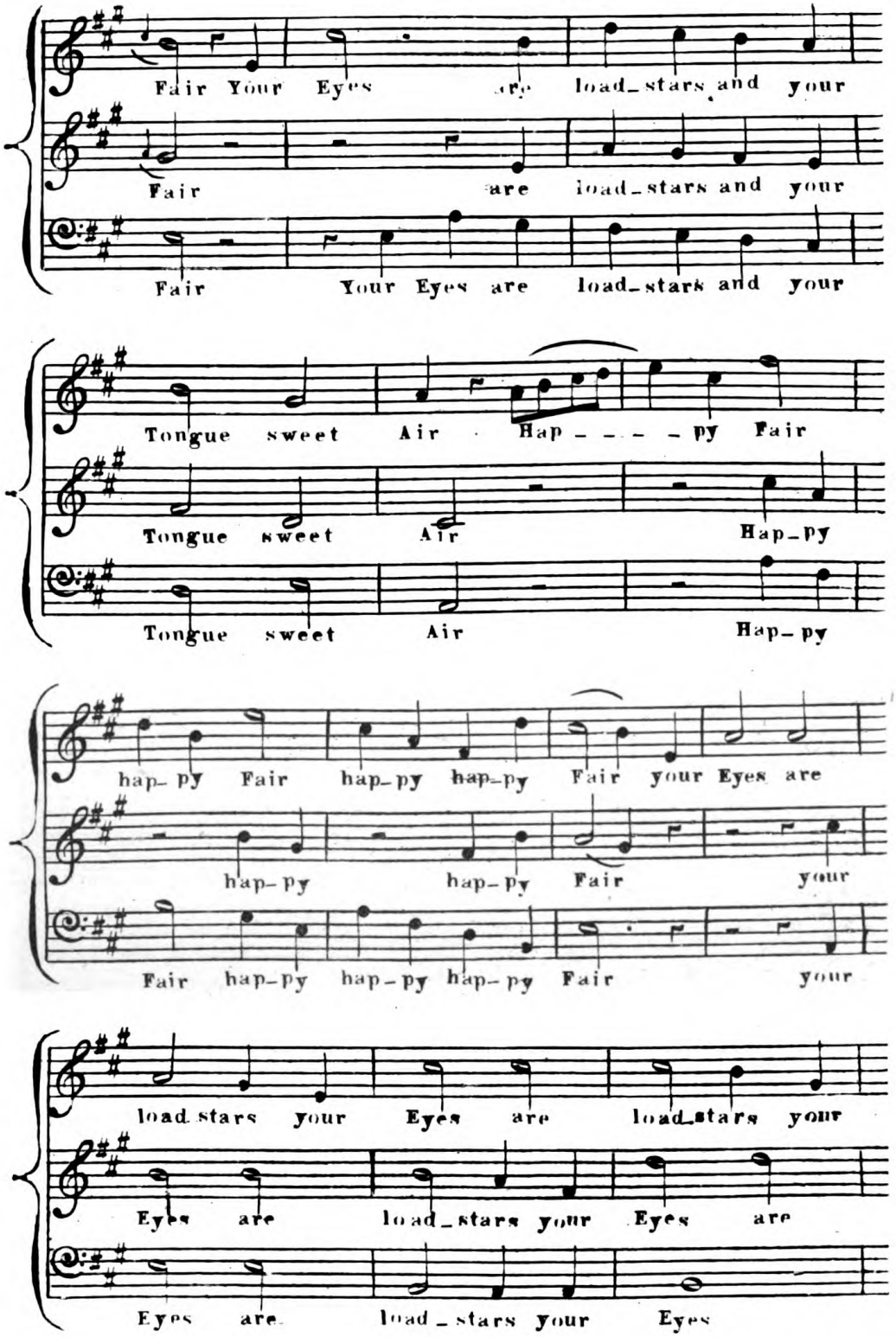


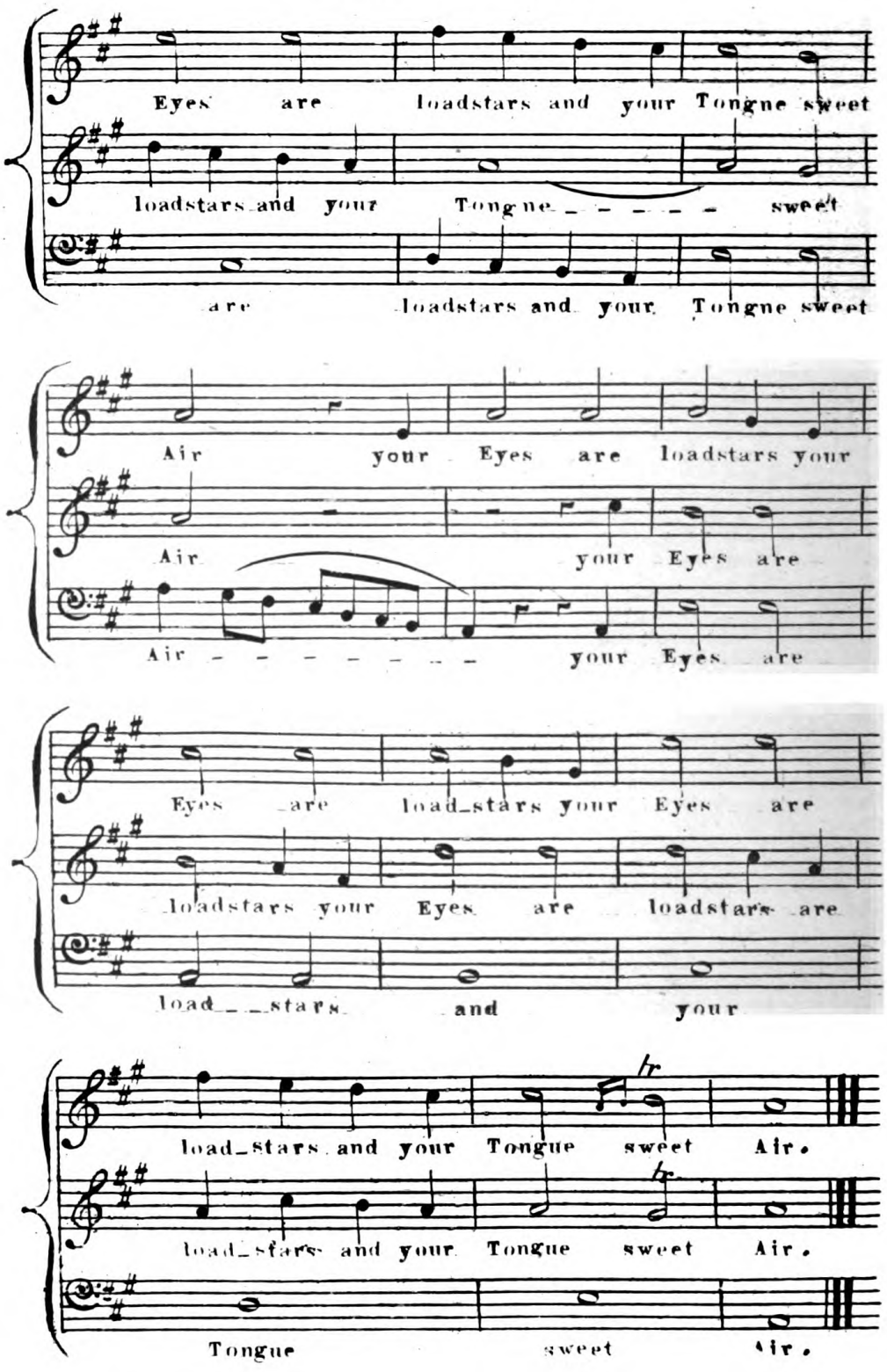



More tune_a_ble than Lark to Shep_herds ear When
More tune_able than Lark to Shepherds ear
More
Wheat is green when Hawthornbuds ap_pear More
More tunea_ble. More tuneable than
tuneable than Lark when wheat is green when Hawthorn_buds appear More
tune_a_ble than Lark to Shep_herds ear.
DA CAPO
Lark than Lark to Shep_herds ear.
tune a ble than Lark to Shep_herds ear.
More tune_a_ble than Lark to Shep_herds ear
More


when
tunea_ble_than Lark to Shep_herds ear when
More tunea_ble than Lark to
wheat is green when Hawthorn_buds ap_pear when wheat is
wheat is green when Hawthorn_buds ap_pear when wheat is
Shepherds ear when Hawthorn_buds ap_pear when wheat is
green when Hawthorn buds ap_pear More tune_a_ble than
green when Hawthorn buds ap_pear More
green when Hawthorn buds ap_pear
Lark when wheat_ _ _ is green More
tunea_ble than Lark to Shepherds ear More
More


tune-a-ble than Lark to Shep-herds
tune-a-ble than Lark to Shep-herds
tune-a-ble than Lark to Shep-herds
ear when Wheat is green when
ear when
ear when Wheat is green
Hawthorn buds ap-pear
Hawthorn buds ap-pear
O hap-py hap-py hap-py hap-py
O hap-py hap-py
O hap-py hap-py hap-py hap-py


Fair Your Eyes are load_stars and your
Fair are load_stars and your
Fair Your Eyes are load_stars and your
Tongue sweet Air Hap _ _ _ _ py Fair
Tongue sweet Air Hap_py
Tongue sweet Air Hap_py
hap_ py Fair hap_py hap_py Fair your Eyes are
hap_py hap_py Fair your
Fair hap_py hap_py hap_py Fair your
load stars your Eyes are load_stars your
Eyes are load_stars your Eyes are
Eyes are load_stars your Eyes


Eyes are loadstars and your Tongne sweet
loadstars and your Tongne sweet
are loadstars and your Tongne sweet
Air your Eyes are loadstars your
Air your Eyes are
Air your Eyes are
Eyes are load_stars your Eyes are
loadstars your Eyes are loadstars are
load_stars and your
load_stars and your Tongue sweet Air.
load_stars and your Tongue sweet Air.
Tongue sweet Air.

THE

Vocal Music

TO

SHAKESPEARE'S PLAYS.

Two Gentlemen of Verona.

THOMAS HAILES LACY.

Publisher of Theatrical Music,

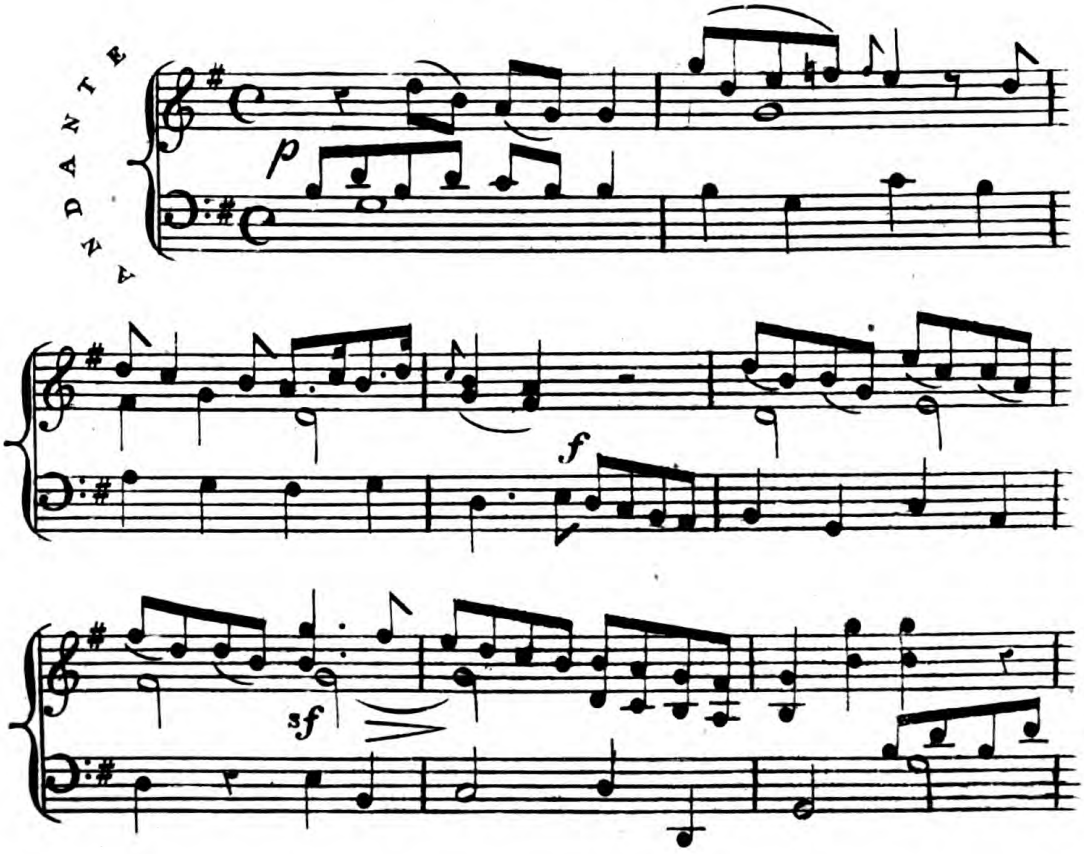
89, STRAND, LONDON, W.C.

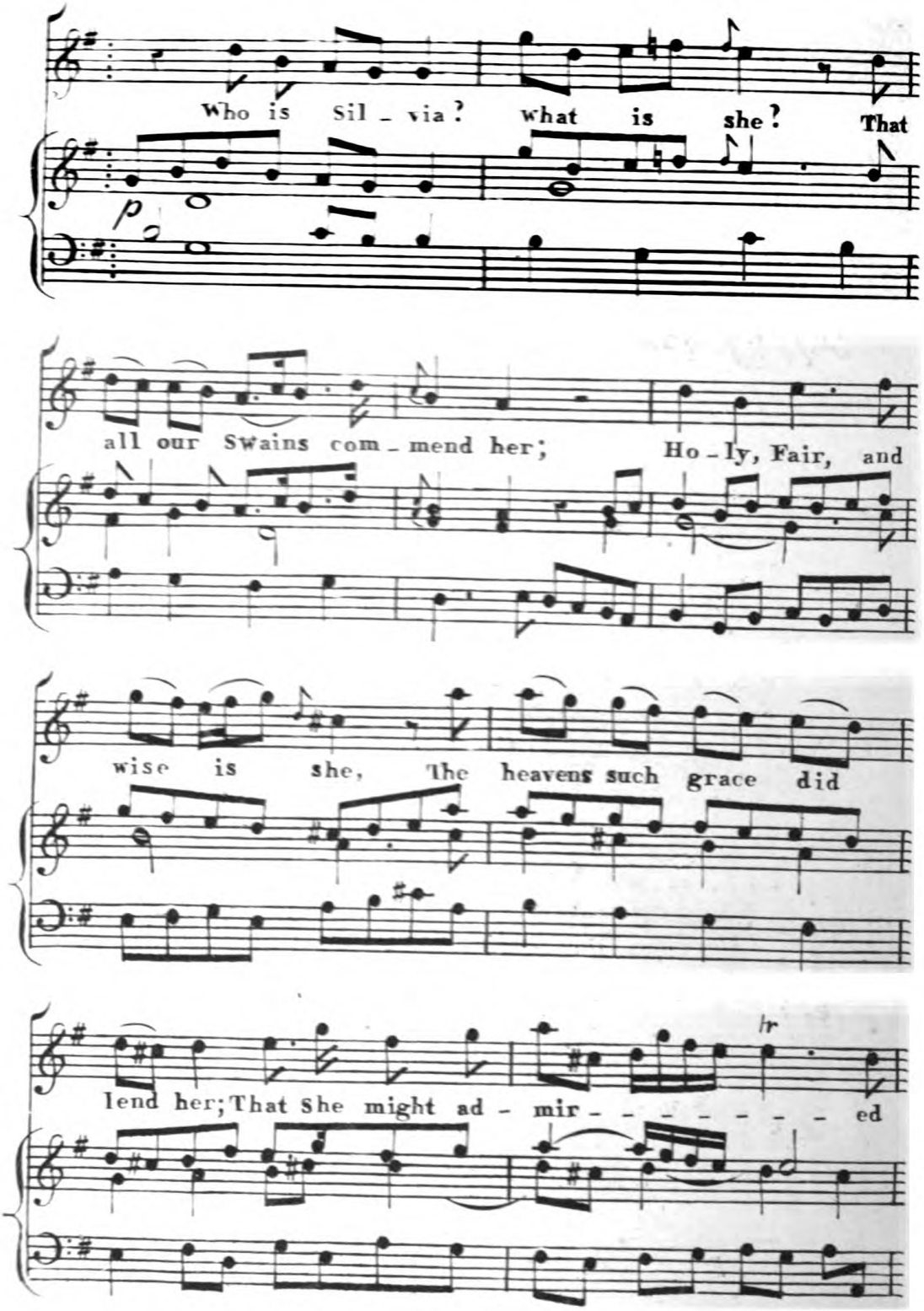
Serenade.

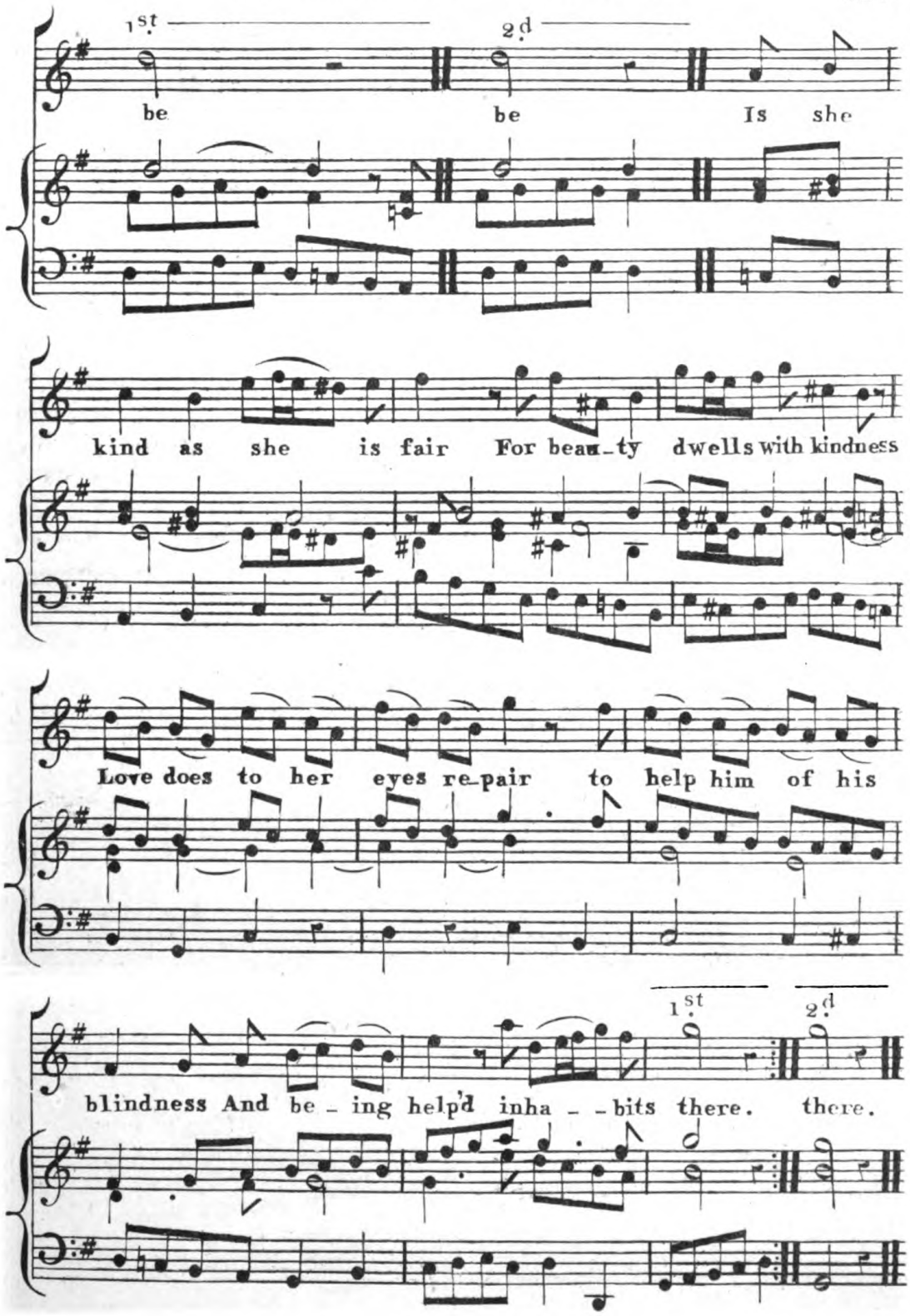
TWO GENTLEMEN of VERONA.

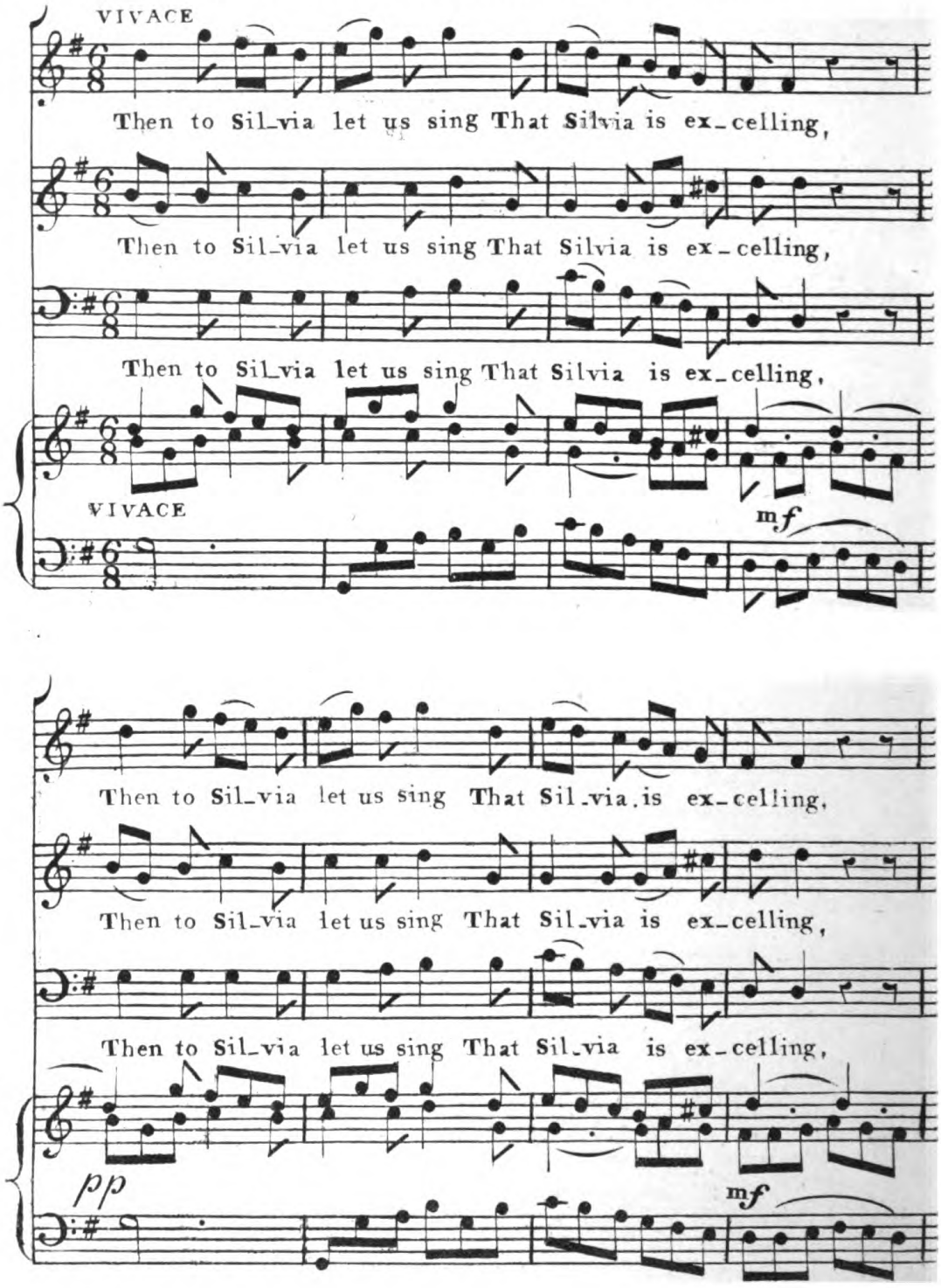
Composed by Dr Arne. *Arranged by Mr Addison*

ACT 4. SCENE 2.

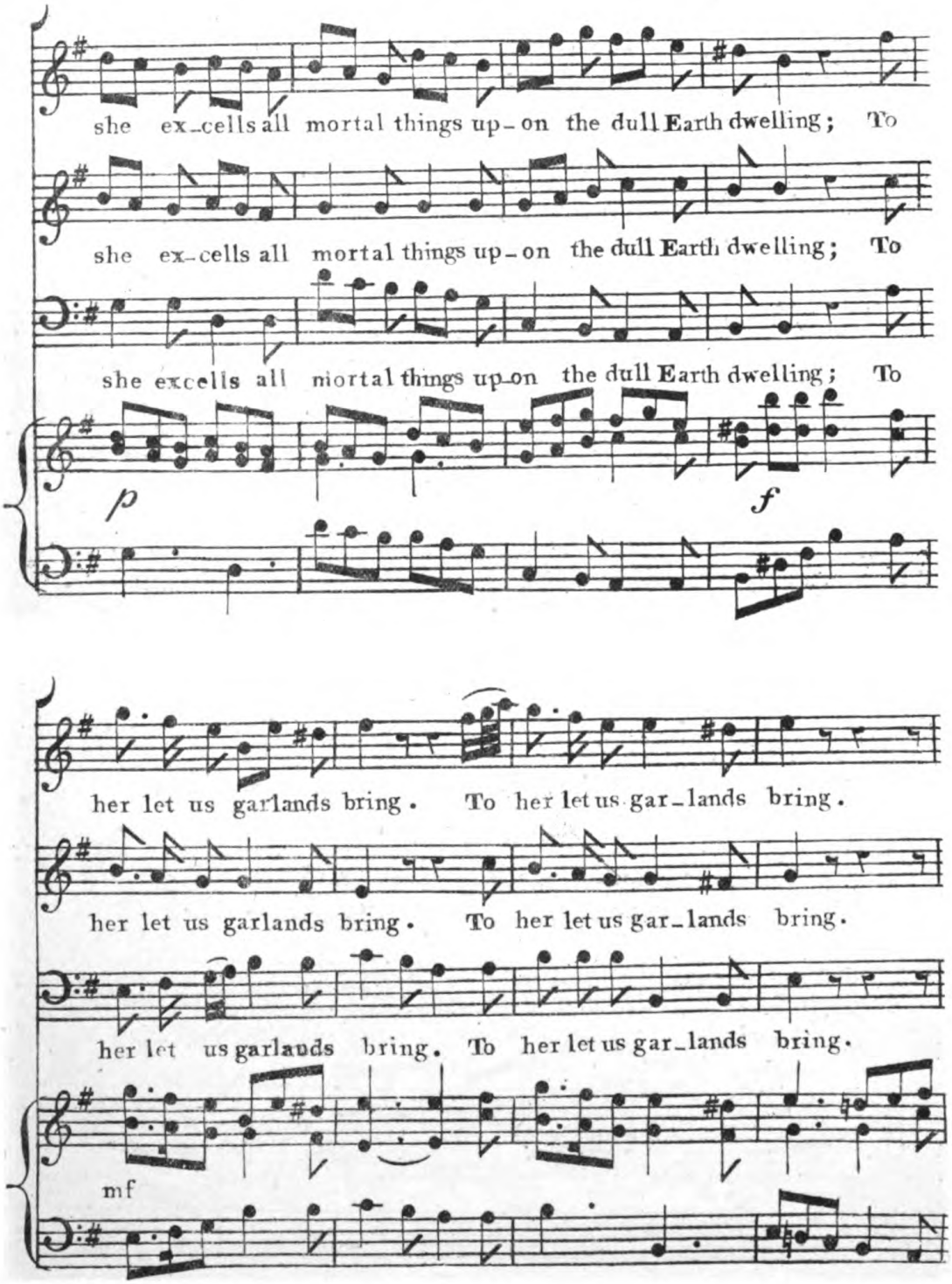


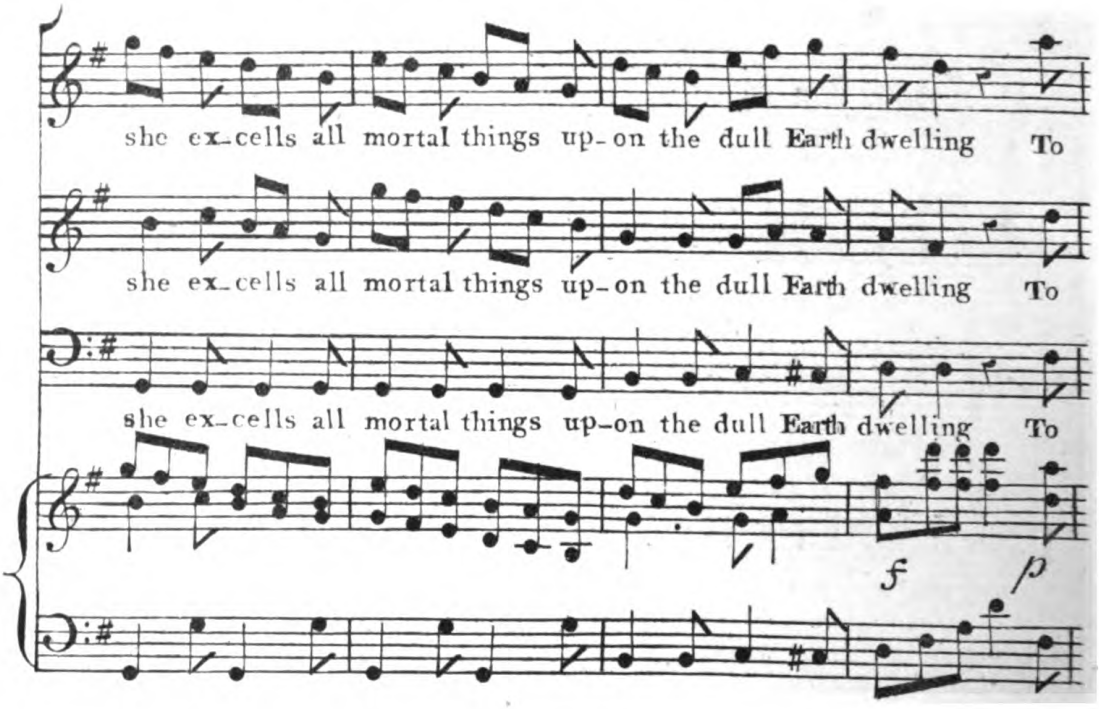

Who is Sil - via? what is she? That
p
all our Swains com - mend her; Ho - ly, Fair, and
wise is she, The heavens such grace did
lend her; That She might ad - mir - - - - - - - ed

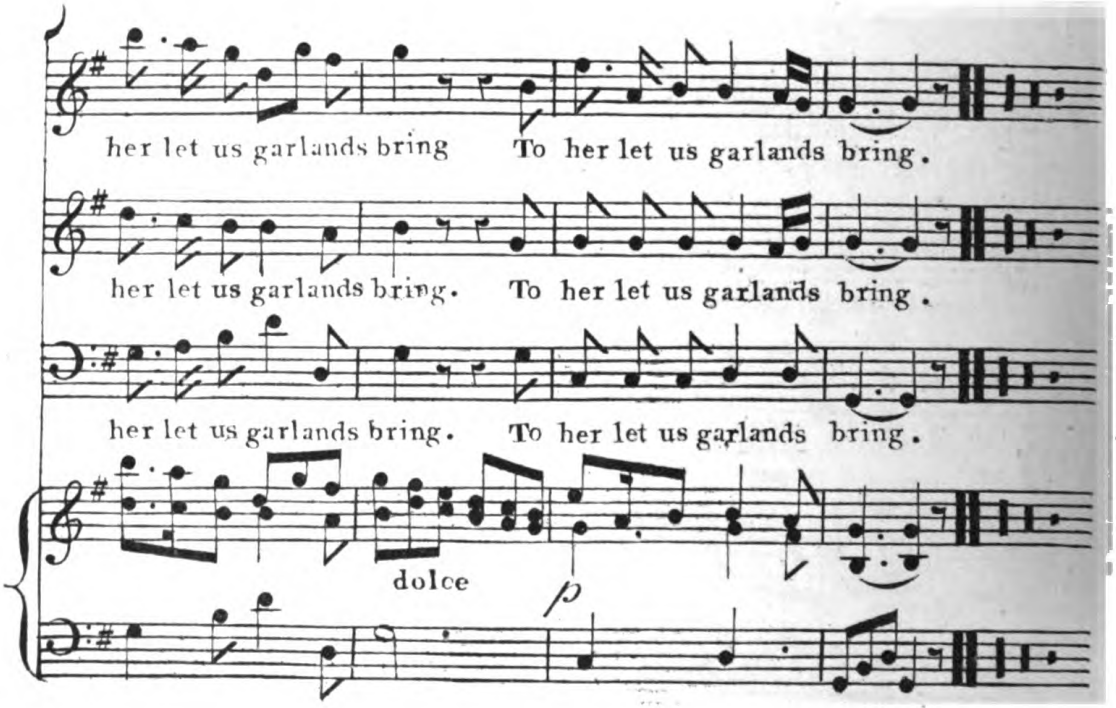

1st
2d
be be Is she
kind as she is fair For beau-ty dwells with kindness
Love does to her eyes re-pair to help him of his
1st 2d
blindness And be-ing help'd inha--bits there. there.



This part may be sung as a Solo taking the upper line


she ex-cells all mortal things up-on the dull Earth dwelling; To
she ex-cells all mortal things up-on the dull Earth dwelling; To
she excells all mortal things up-on the dull Earth dwelling; To
p
f
her let us garlands bring. To her let us gar-lands bring.
her let us garlands bring. To her let us gar-lands bring.
her let us garlands bring. To her let us gar-lands bring.
mf


she ex-cells all mortal things up-on the dull Earth dwelling To
she ex-cells all mortal things up-on the dull Earth dwelling To
she ex-cells all mortal things up-on the dull Earth dwelling To
f
p


her let us garlands bring To her let us garlands bring.
her let us garlands bring. To her let us garlands bring.
her let us garlands bring. To her let us garlands bring.
dolce
p

THE

Vocal Music

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Antony & Cleopatra.

THOMAS HAILES LACY.

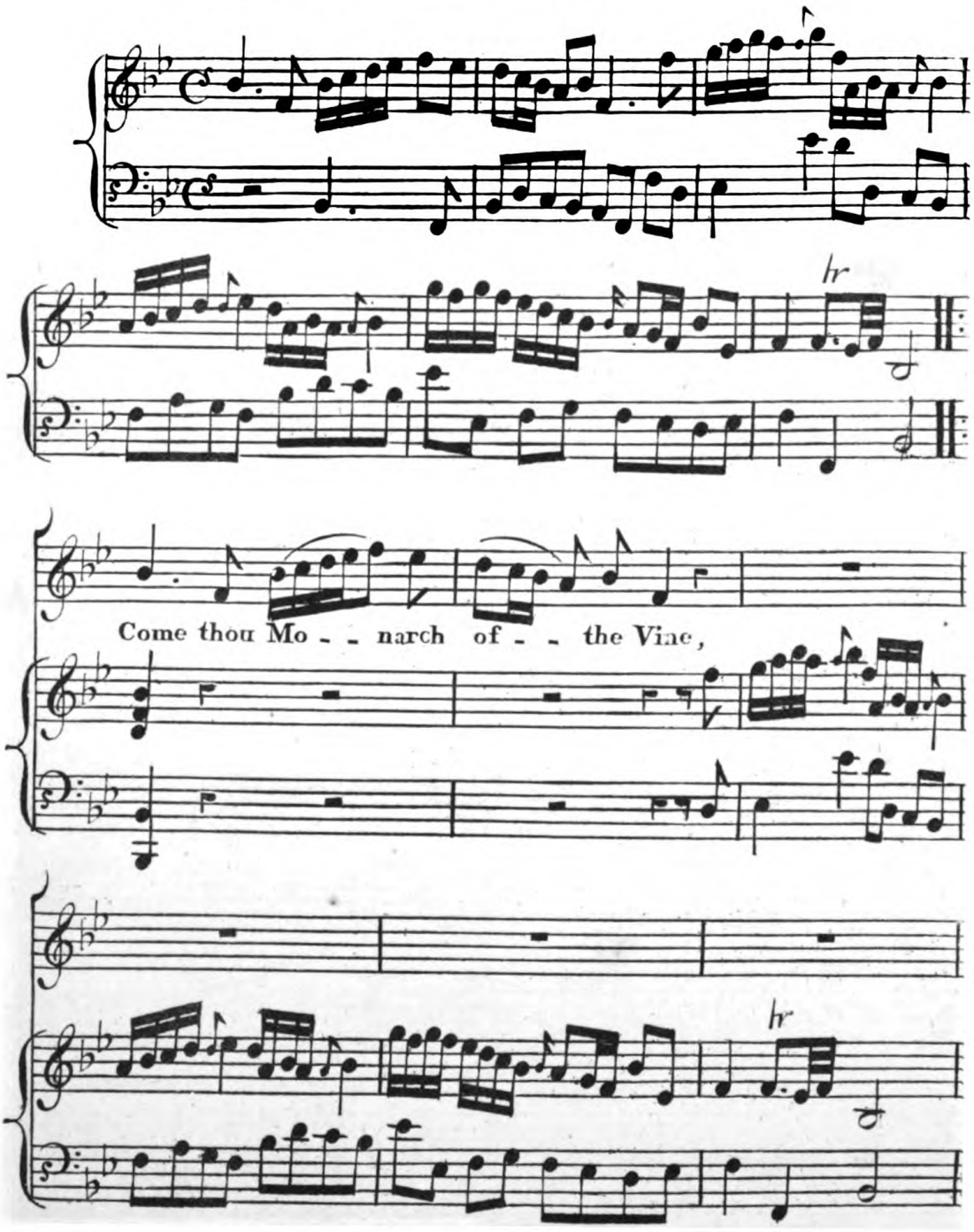
Publisher of Theatrical Music,

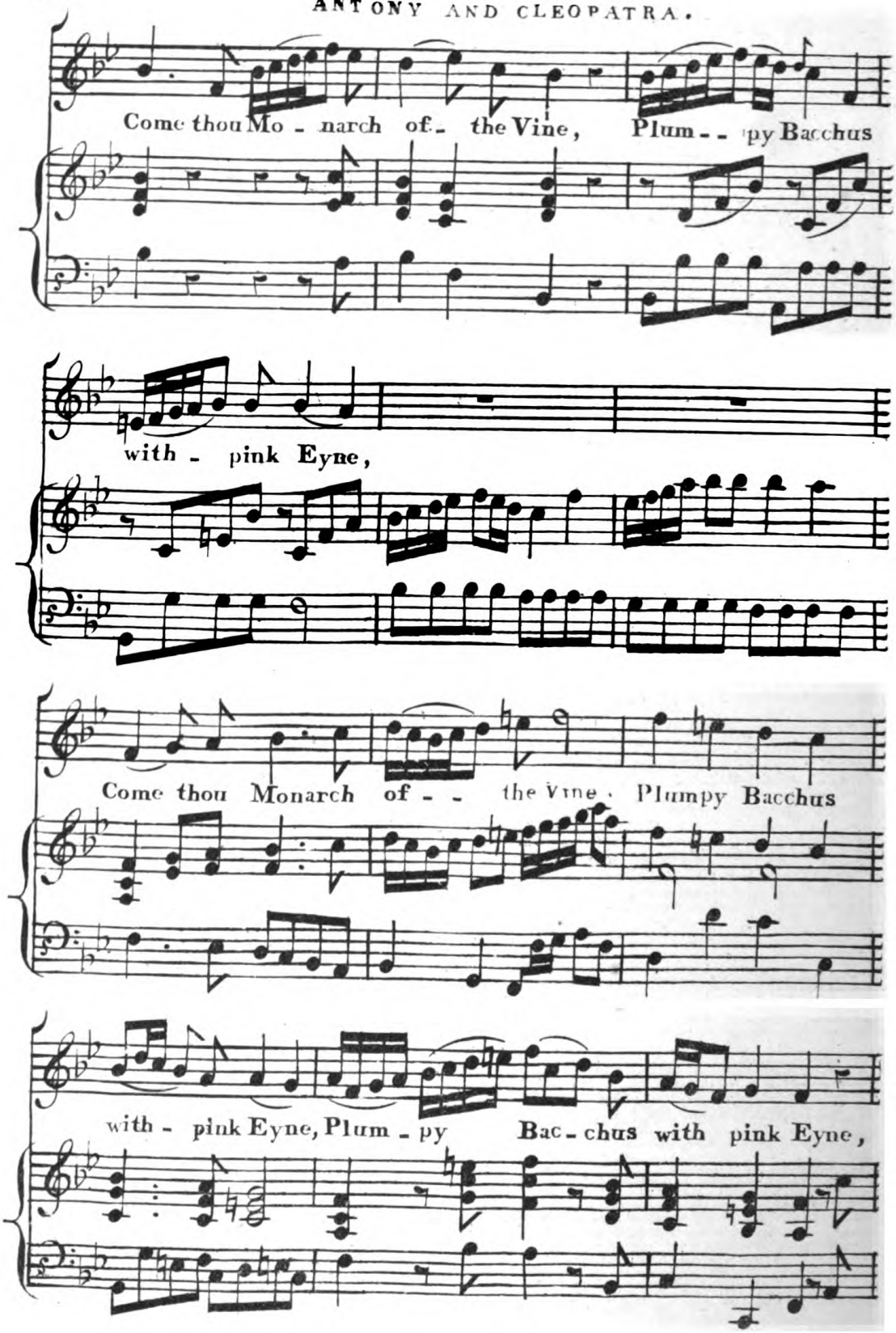
89, STRAND, LONDON, W.C.

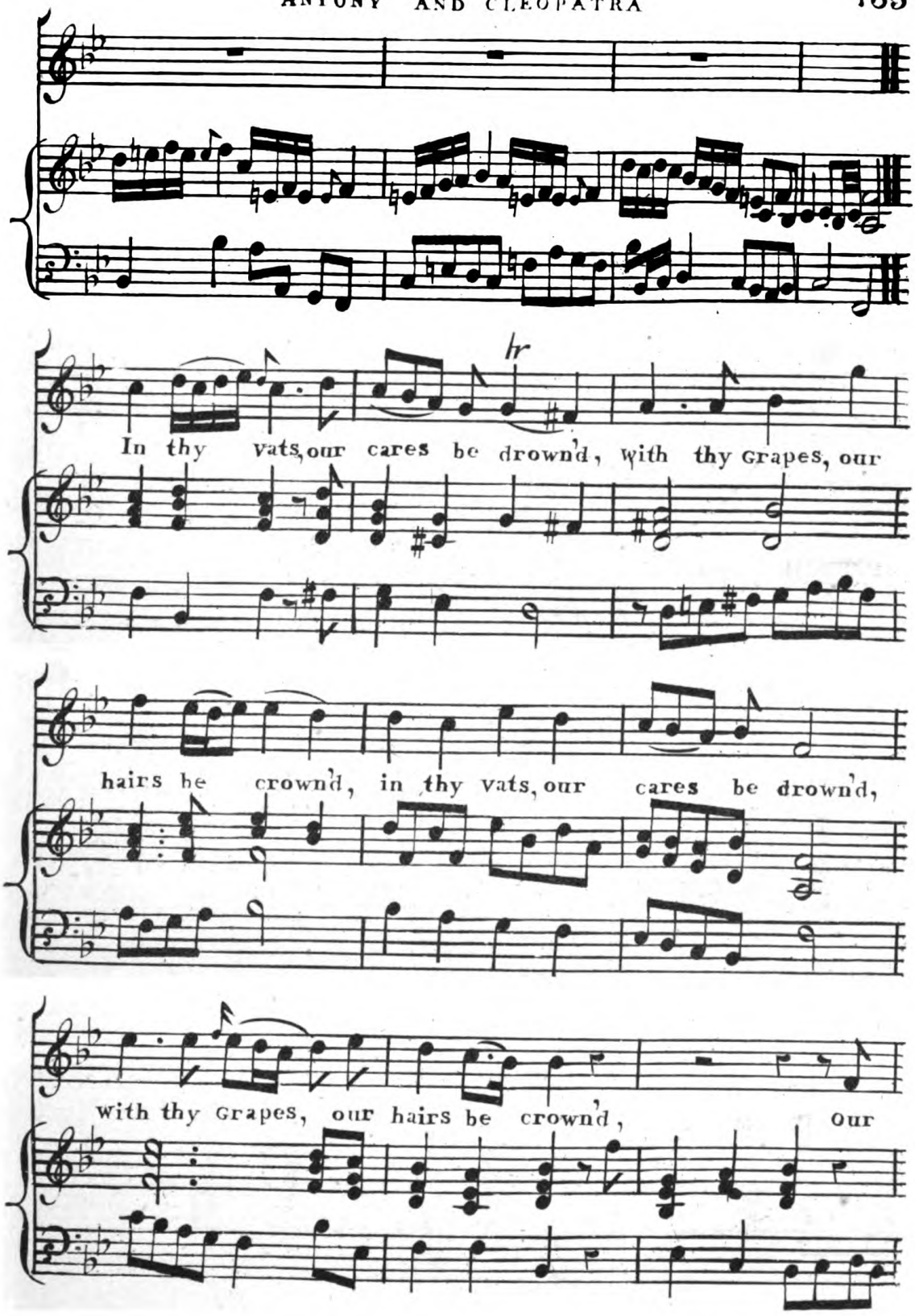
(6)

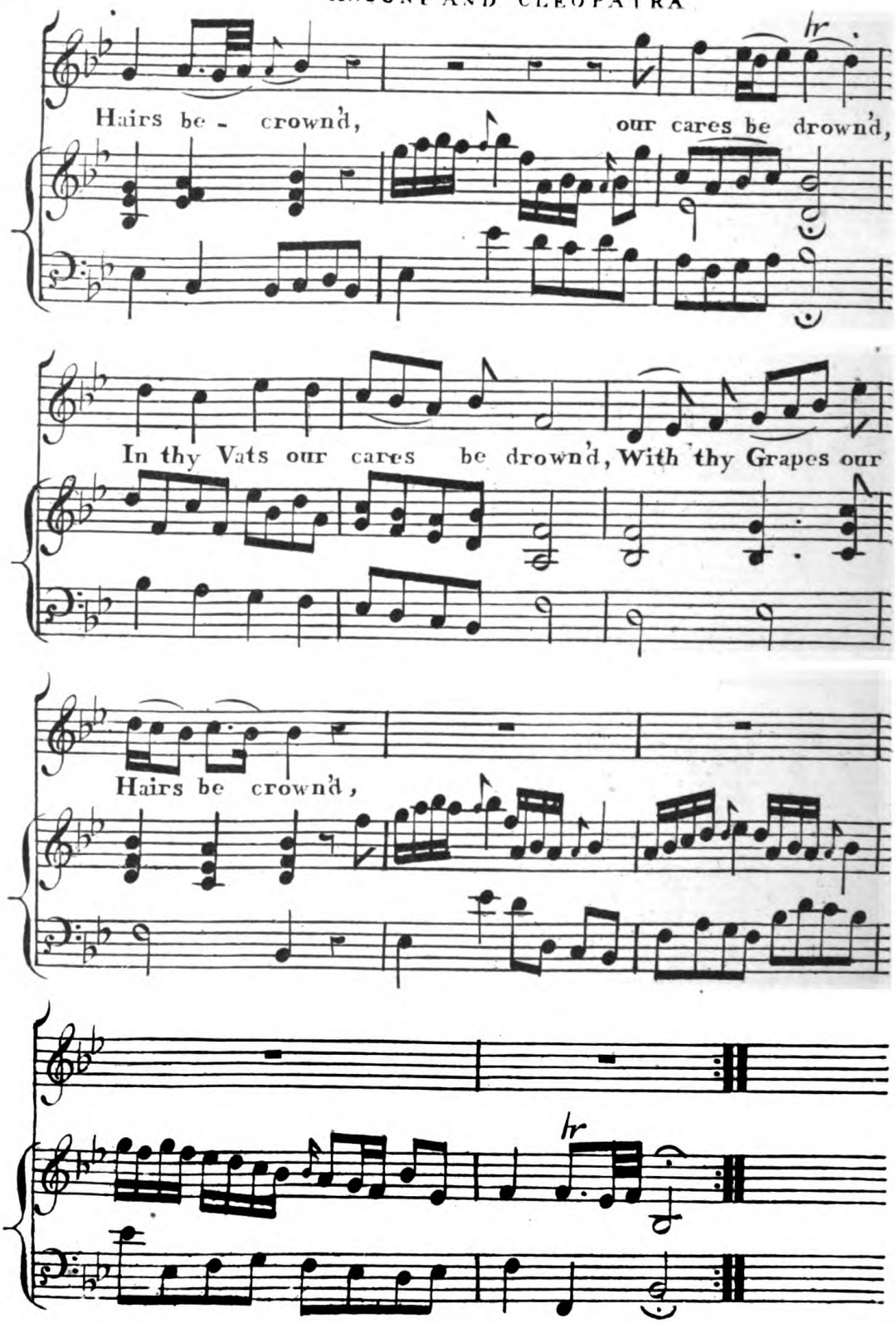
ANTONY & CLEOPATRA.

ACT 2. — SCENE 7




Come thou Mo - narch of - the Vine, Plum - - py Bacchus
with - pink Eyne,
Come thou Monarch of - - the Vine, Plumpy Bacchus
with - pink Eyne, Plum - py Bac - chus with pink Eyne,


In thy vats, our cares be drown'd, with thy Grapes, our
hairs be crown'd, in thy vats, our cares be drown'd,
with thy Grapes, our hairs be crown'd, Our


Hairs be - crown'd, our cares be drown'd,
In thy Vats our cares be drown'd, With thy Grapes our
Hairs be crown'd,
tr
tr

THE

VOCAL MUSIC

TO

SHAKESPEARE'S PLAYS.

TWELFTH NIGHT.

SAMUEL FRENCH, LTD.,

PUBLISHERS OF THEATRICAL MUSIC,

89 STRAND, LONDON, W.C.

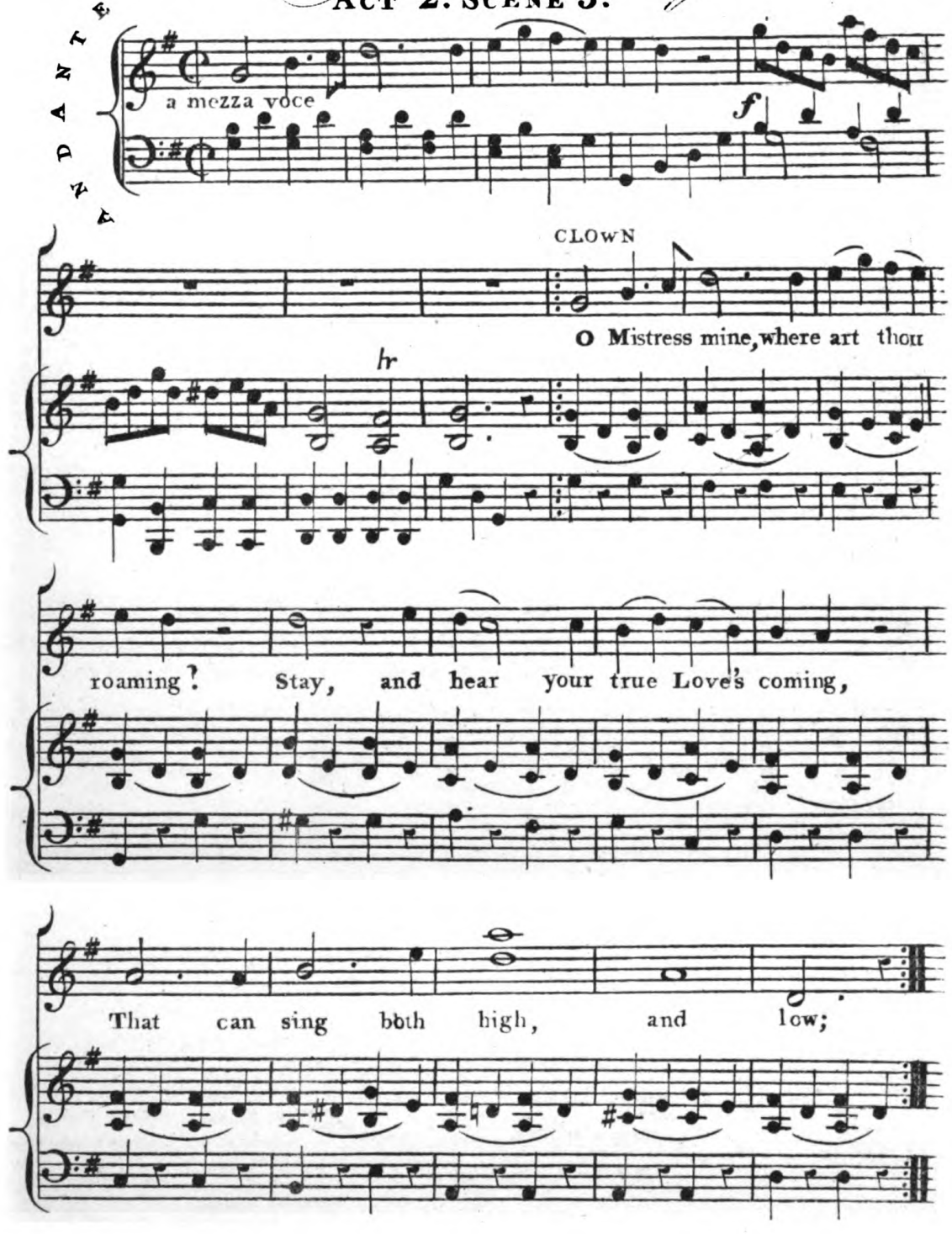
.....

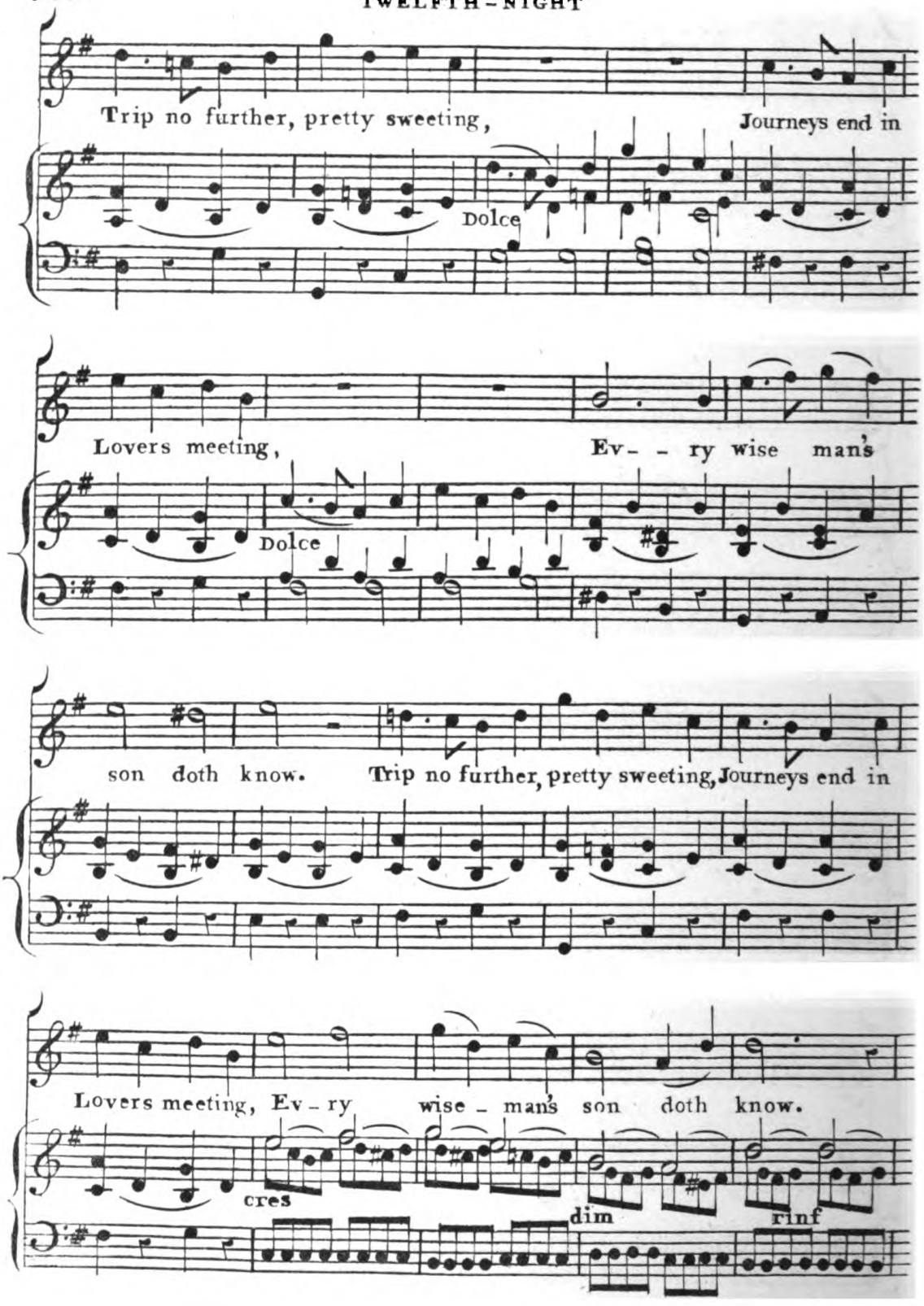
PRICE 1/6.

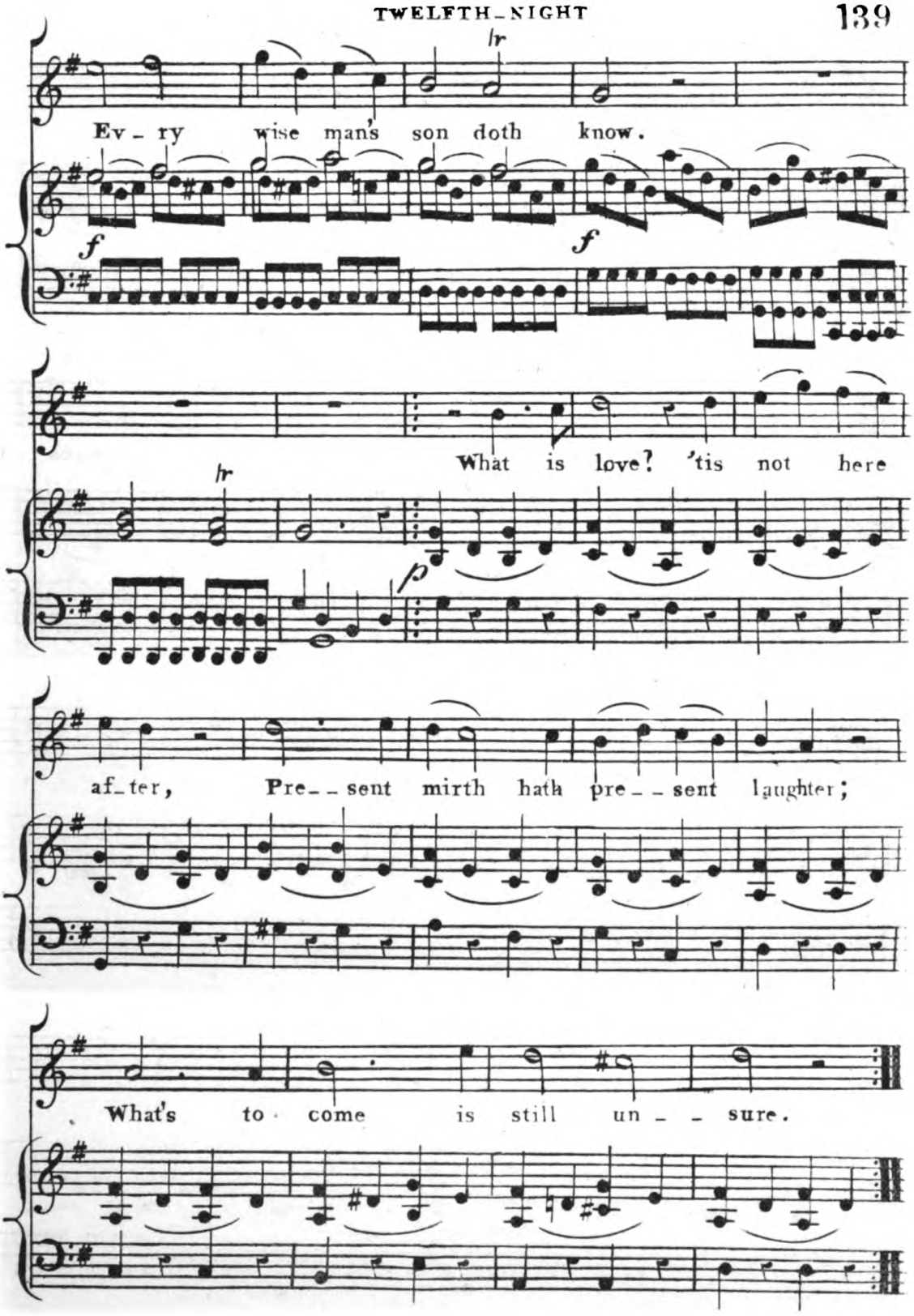
O MISTRESS MINE.

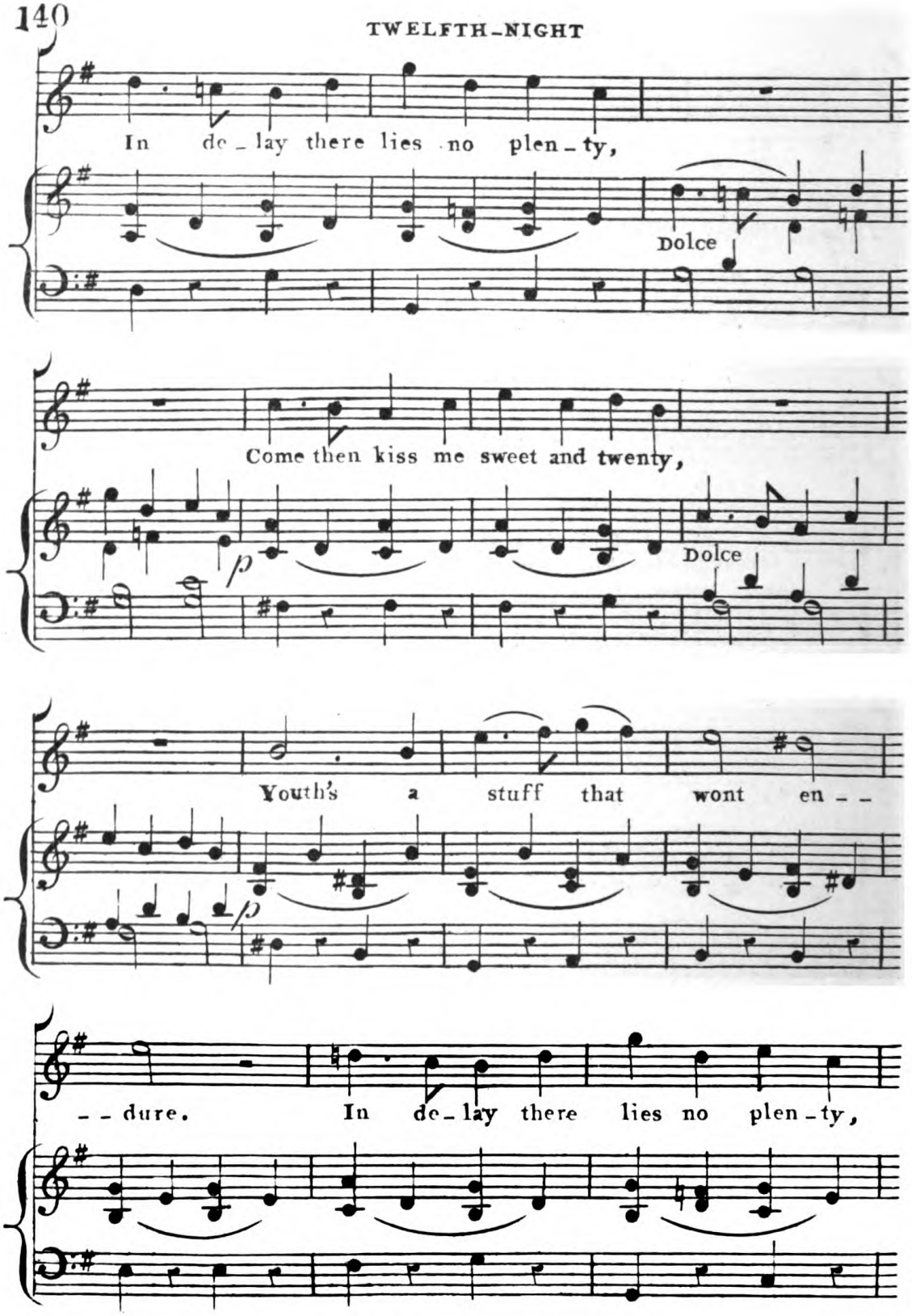
Composed & Arranged by Mr. Addison.

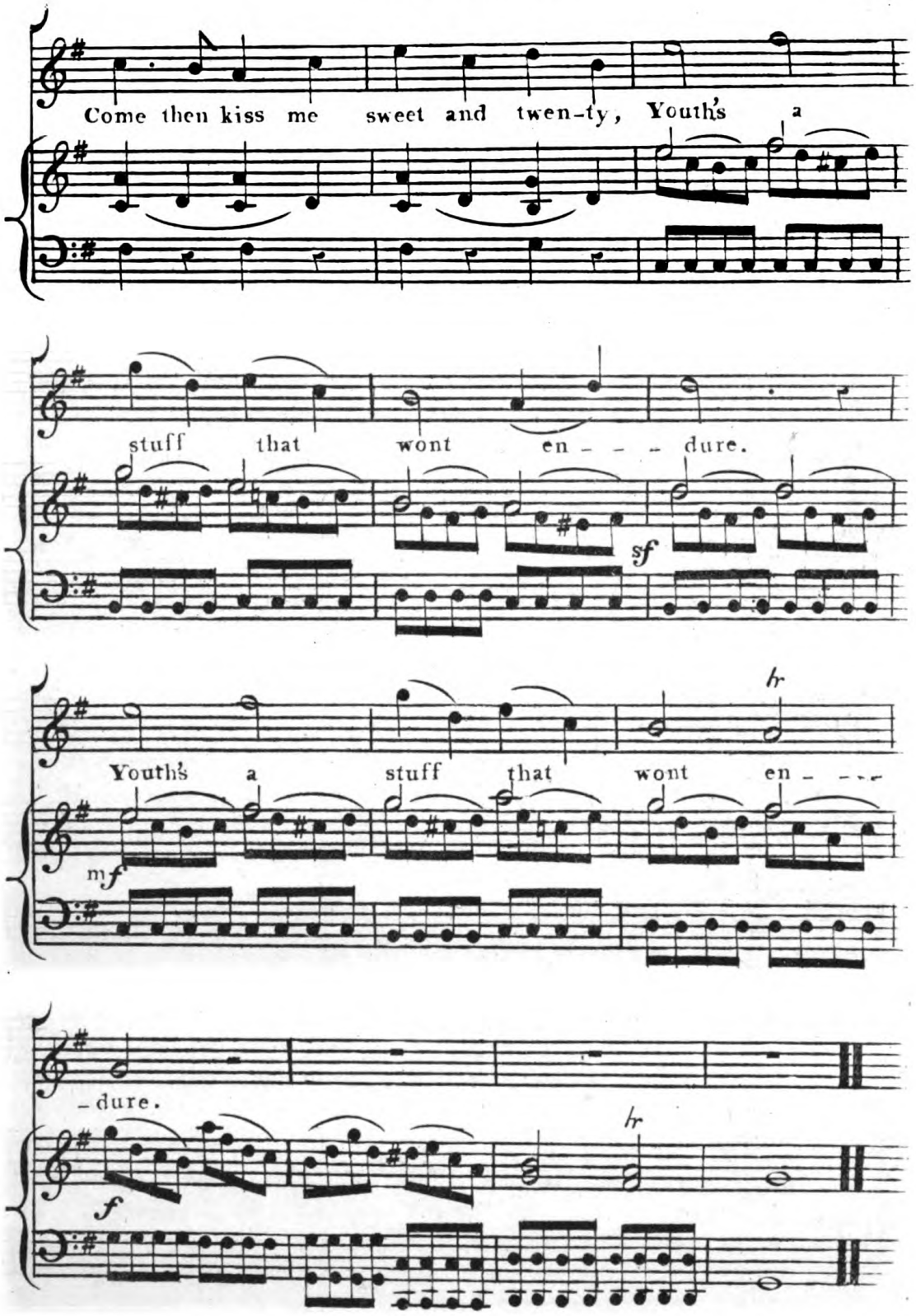
ACT 2. SCENE 3.




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.
What is love? 'tis not here
after, Pre - - sent mirth hath pre - - sent laughter;
What's to come is still un - - sure.

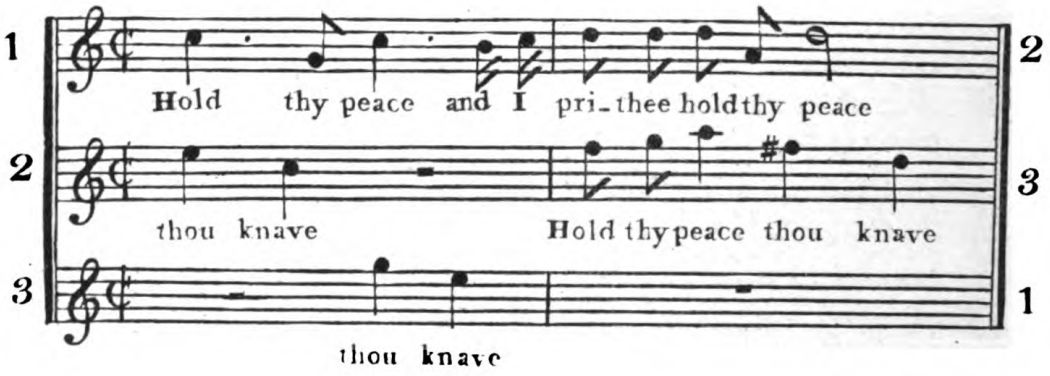

In de - lay there lies no plen - ty,
Dolce
Come then kiss me sweet and twenty,
p
Dolce
Youth's a stuff that wont en - -
p
- - dure. In de - lay there lies no plen - ty,


Come then kiss me sweet and twen-ty, Youth's a
stuff that wont en - - - dure.
sf
hr
Youth's a stuff that wont en - - -
mf
- dure.
hr
f

CLOWN. I shall never begin, if I hold my peace.
SIR ANDREW. Good, i'faith. Come begin.

CATCH

SIR TOBY, SIR ANDREW, AND CLOWN.



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

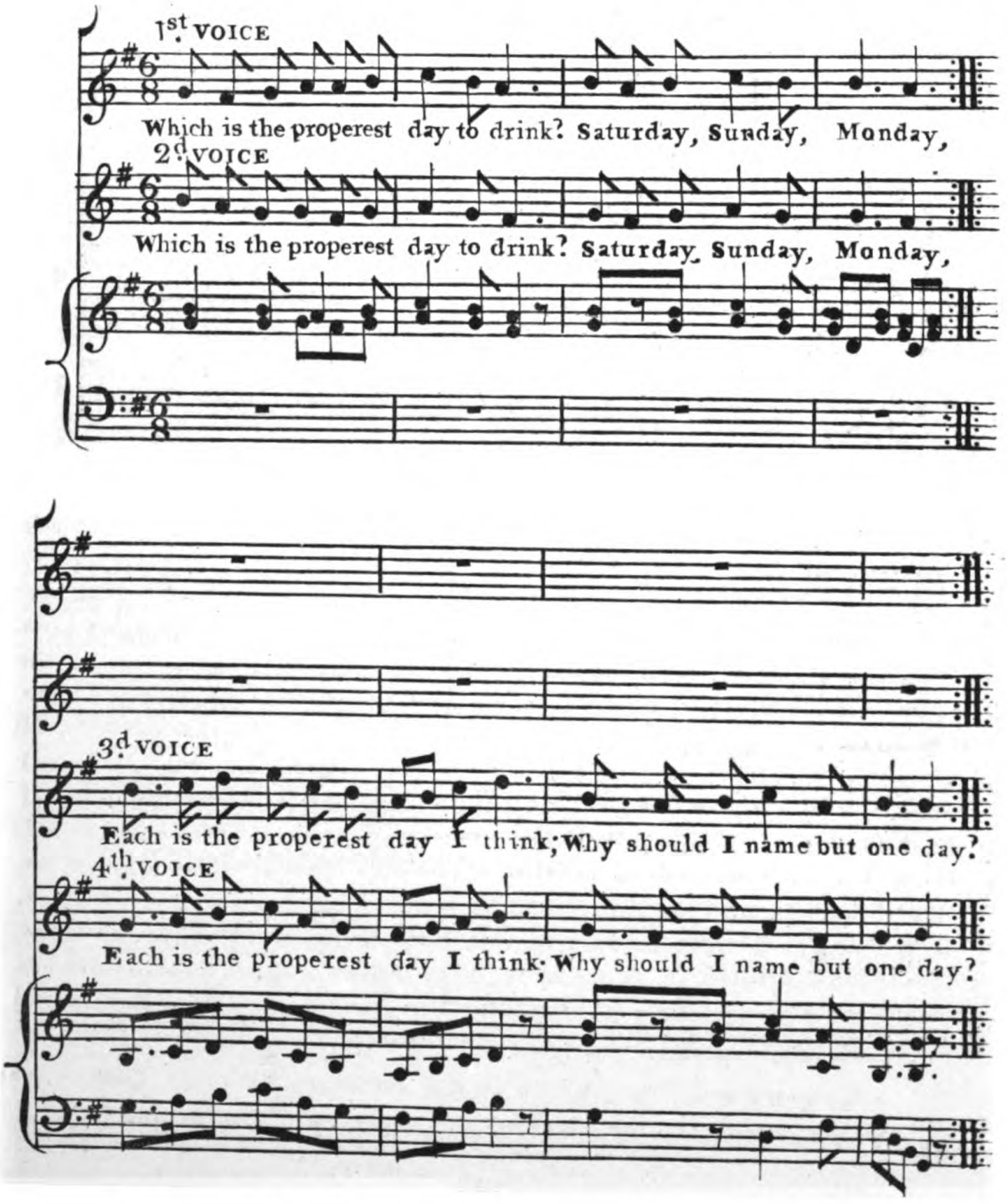
HOLD THY PEACE, to be sung by Sir Toby, Sir Andrew, & Clown. from the hint given of it, appears to be so contrived as that each of the Singers call the other Knave in turn; and for this the Clown means to apologize to the Knight, when he says that he shall be constrain'd to call him knave.—I have here 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.

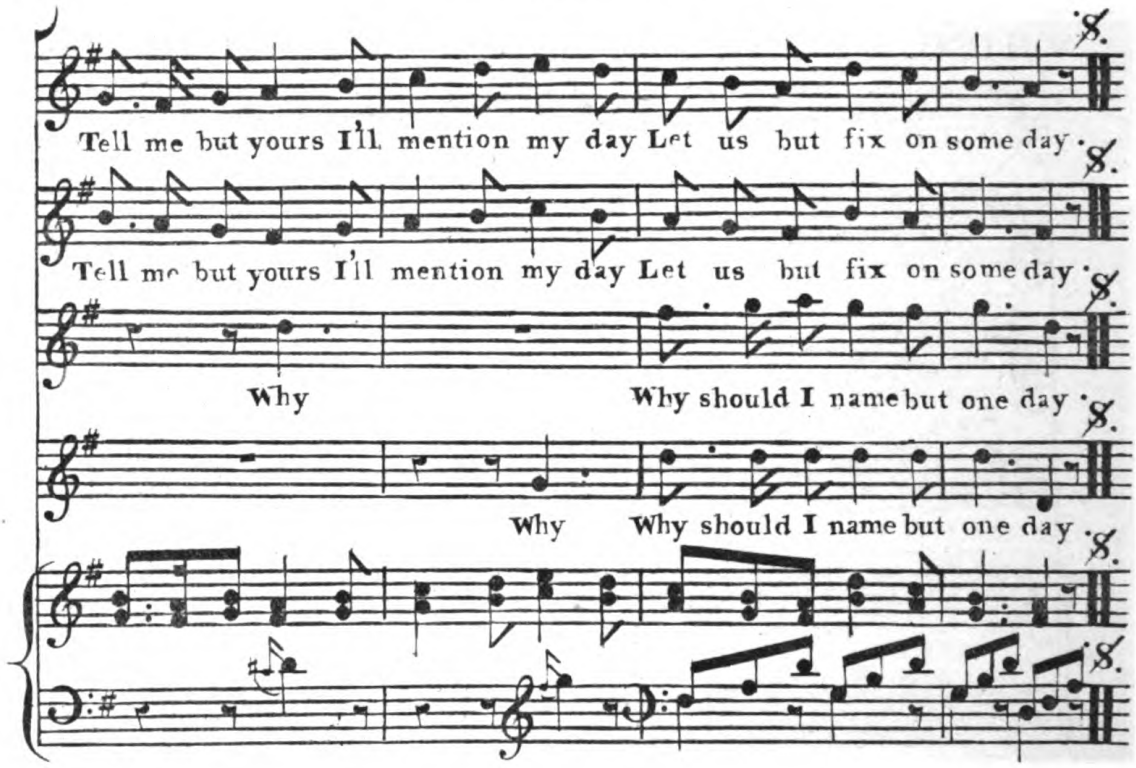
The annexed Piece (Which is the Properest Day to Drink) is at present performed in the place of the Catch before mentioned.

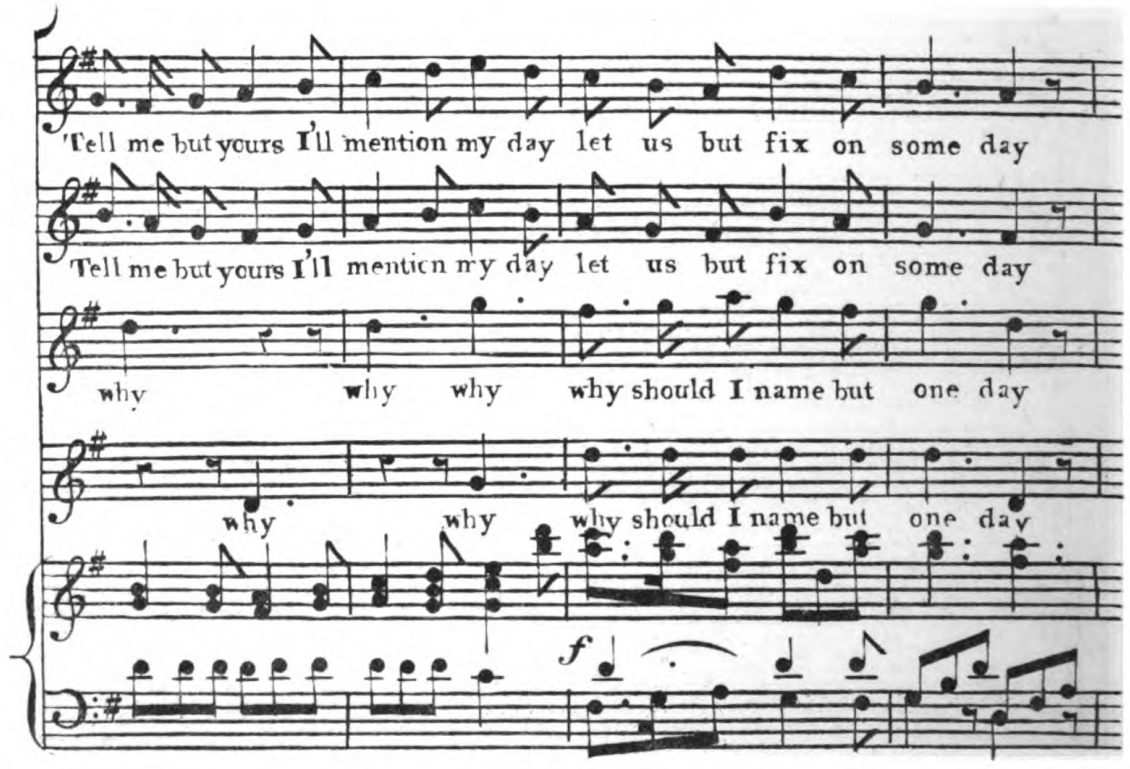
WHICH IS THE PROPEREST DAY TO DRINK?

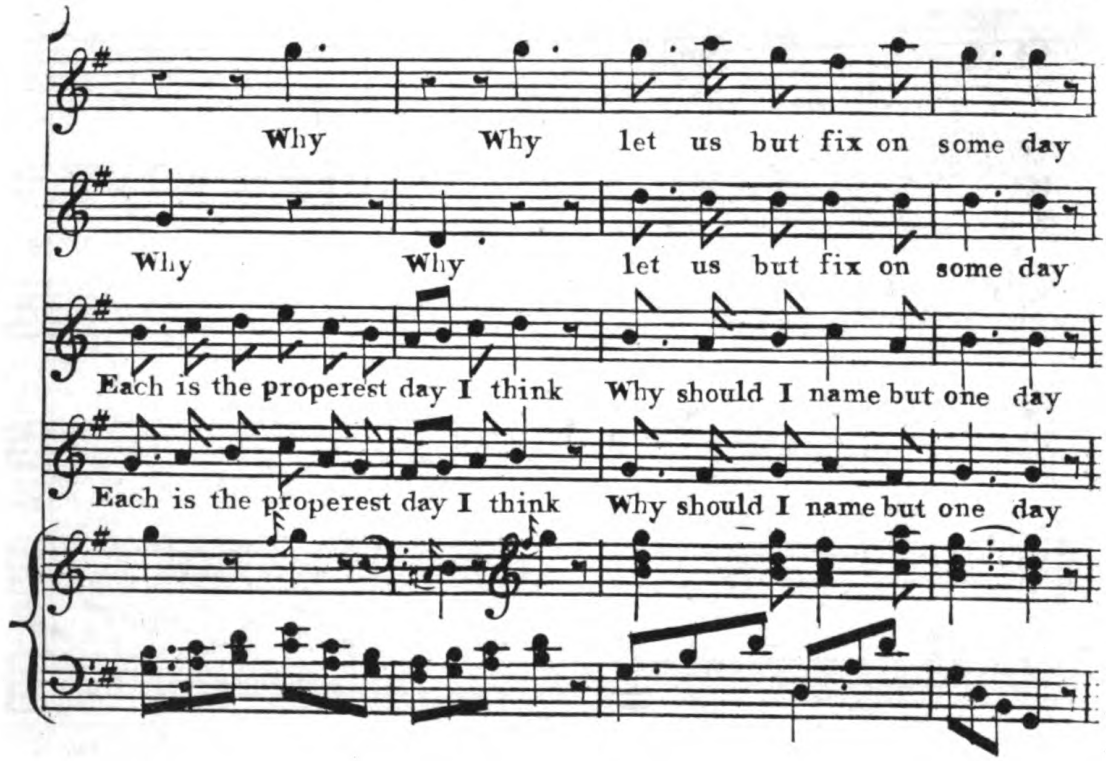
CATCH

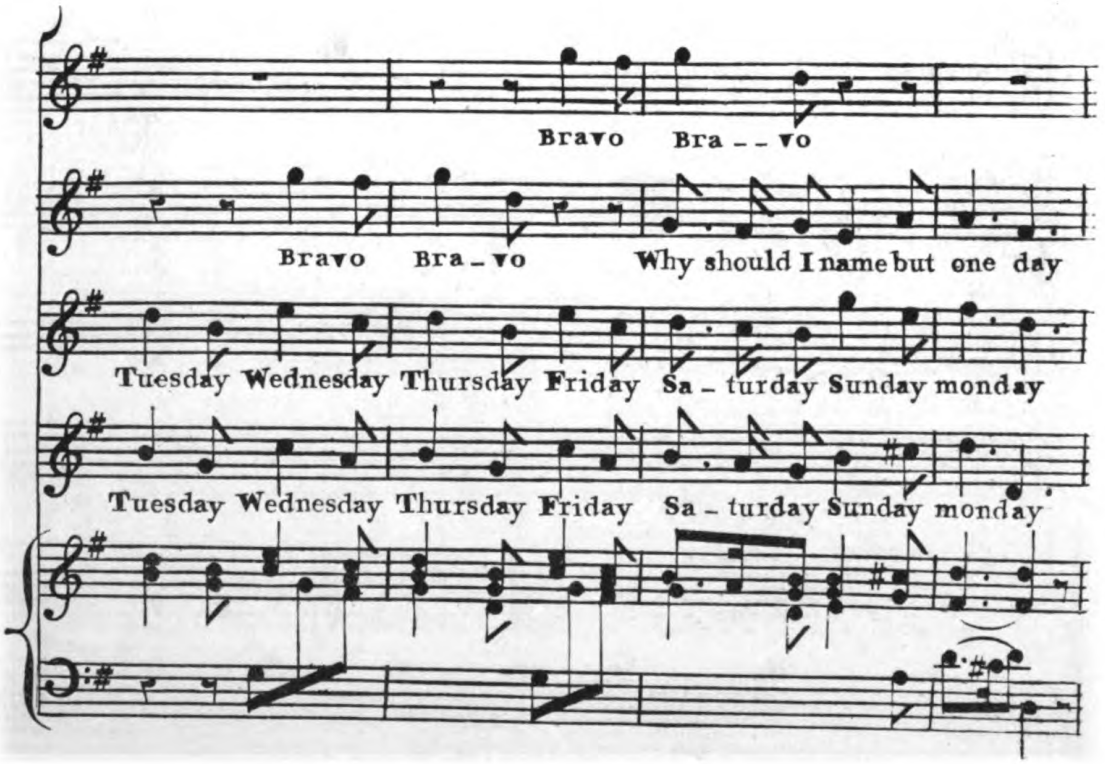
Composed by Dr. Arne — o — Arranged by Mr. Addison

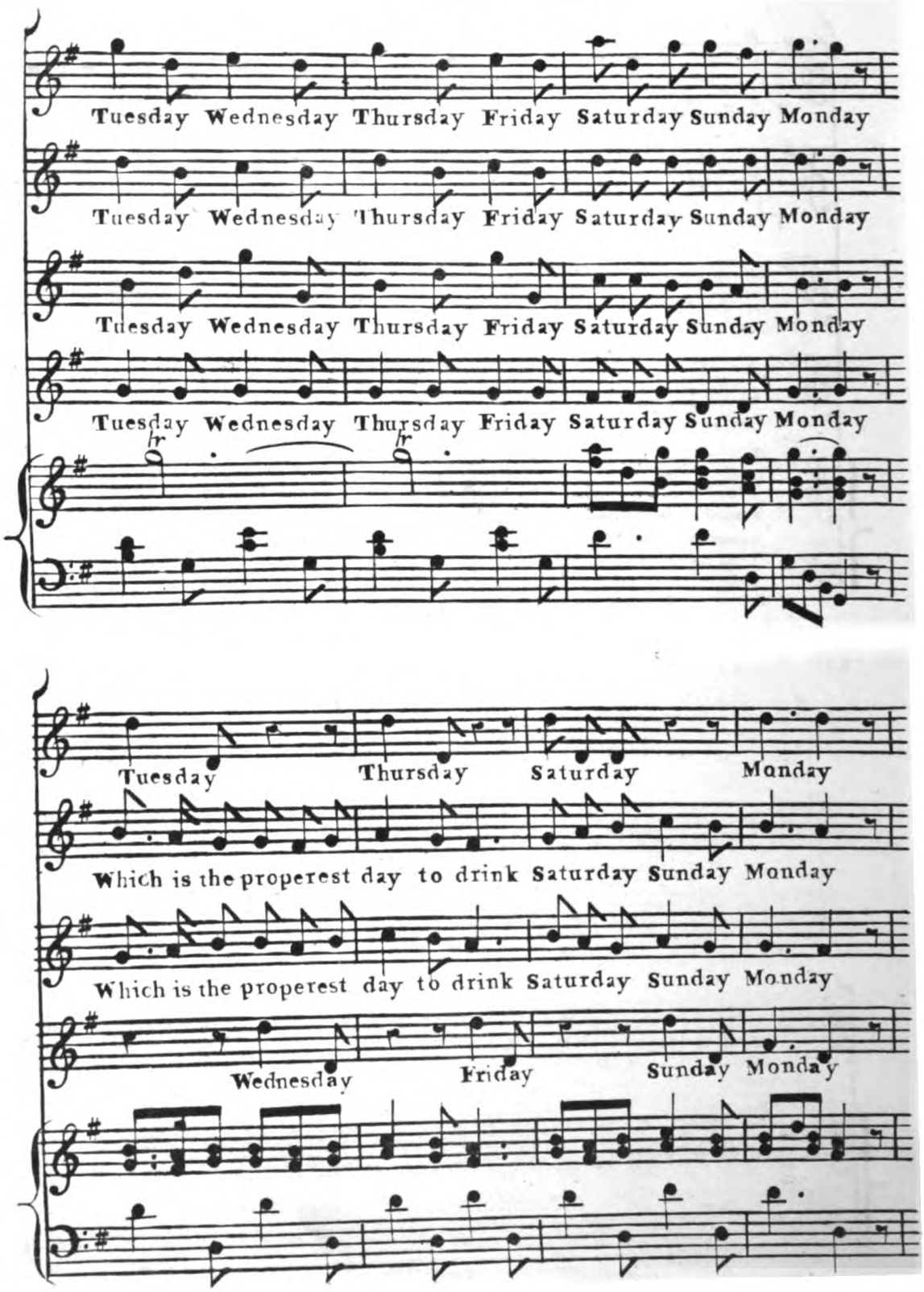


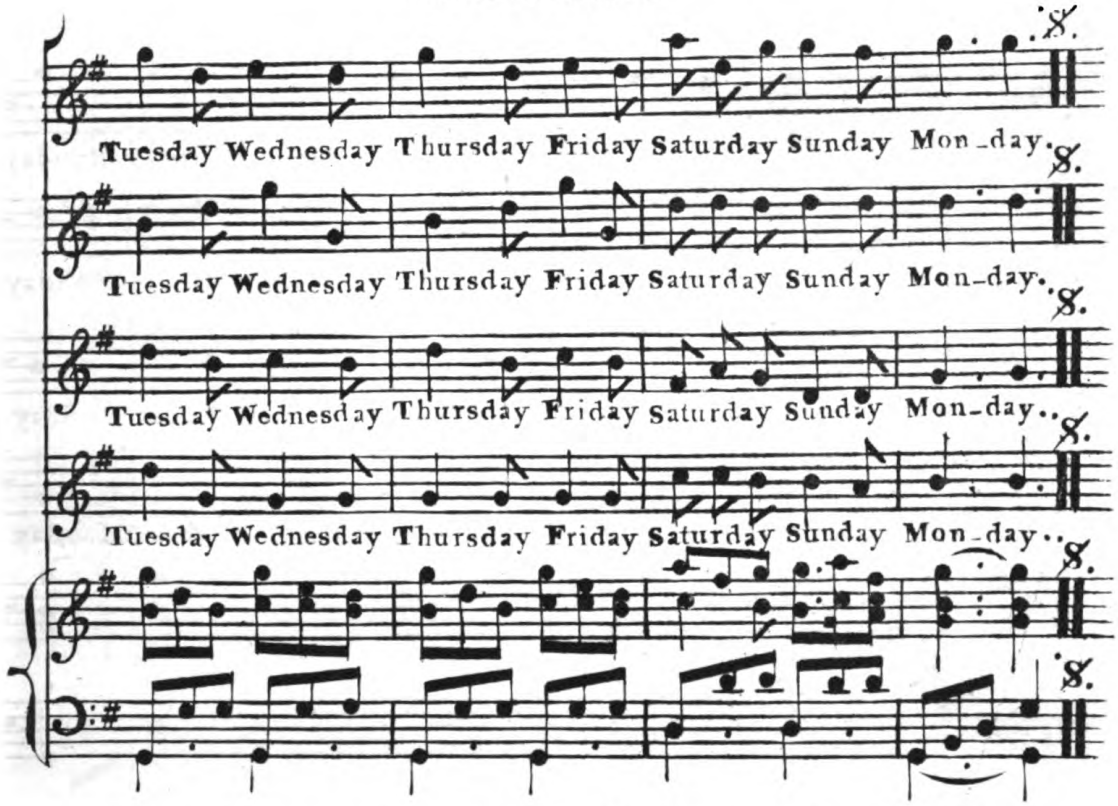

Tell me but yours I'll mention my day Let us but fix on some day
Tell me but yours I'll mention my day Let us but fix on some day
Why
Why should I name but one day
Why
Why should I name but one day


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
f

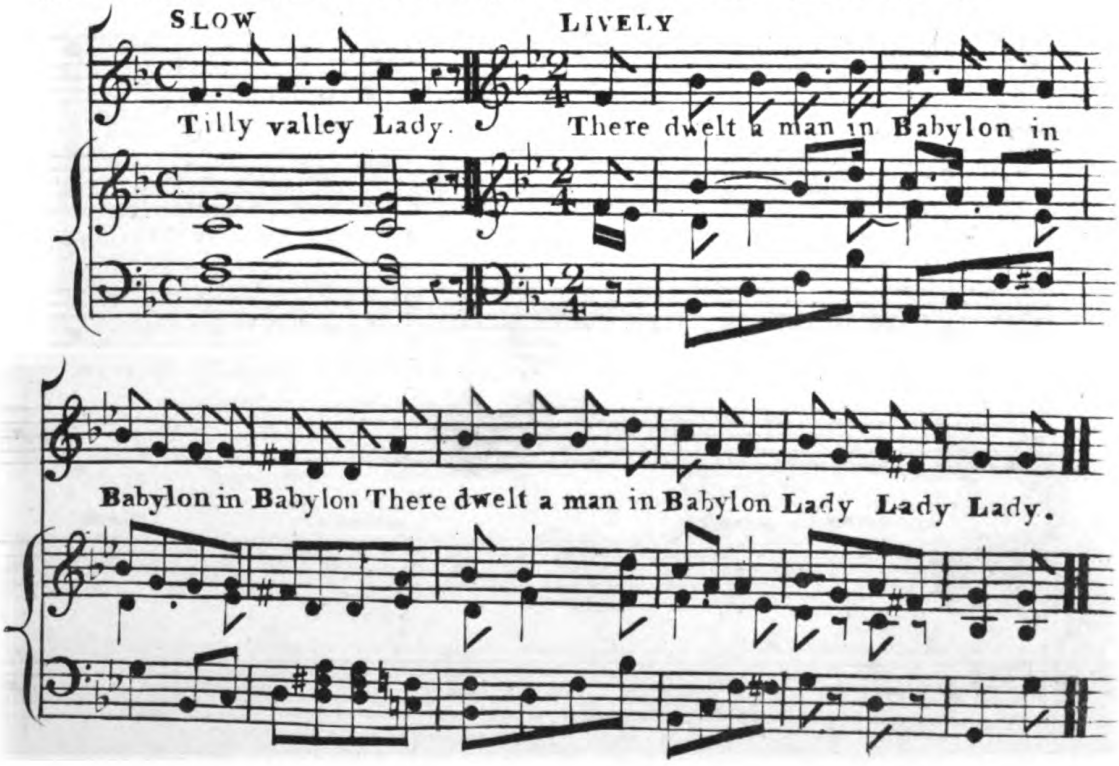

Why Why let us but fix on some day
Why Why let us but fix on some day
Each is the properest day I think Why should I name but one day
Each is the properest day I think Why should I name but one day


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

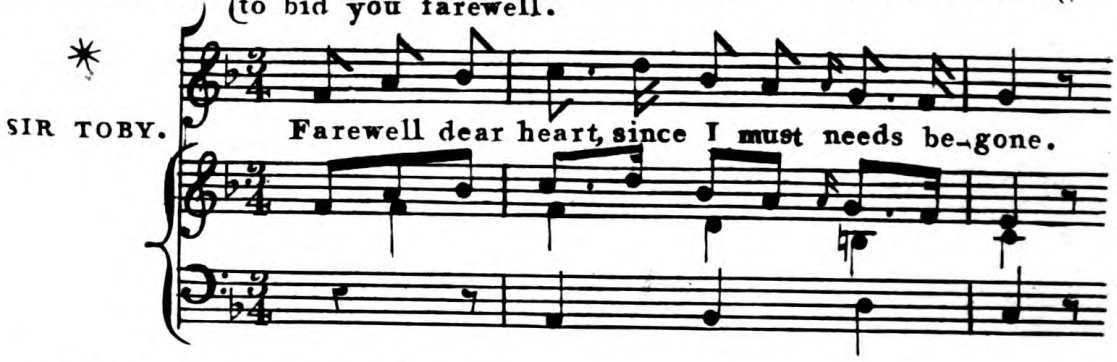

Tuesday Wednesday Thursday Friday Saturday Sunday Monday
Tuesday Wednesday Thursday Friday Saturday Sunday Monday
Tuesday Wednesday Thursday Friday Saturday Sunday Monday
Tuesday Wednesday Thursday Friday Saturday Sunday Monday
Tuesday Thursday Saturday Monday
Which is the properest day to drink Saturday Sunday Monday
Which is the properest day to drink Saturday Sunday Monday
Wednesday Friday Sunday Monday



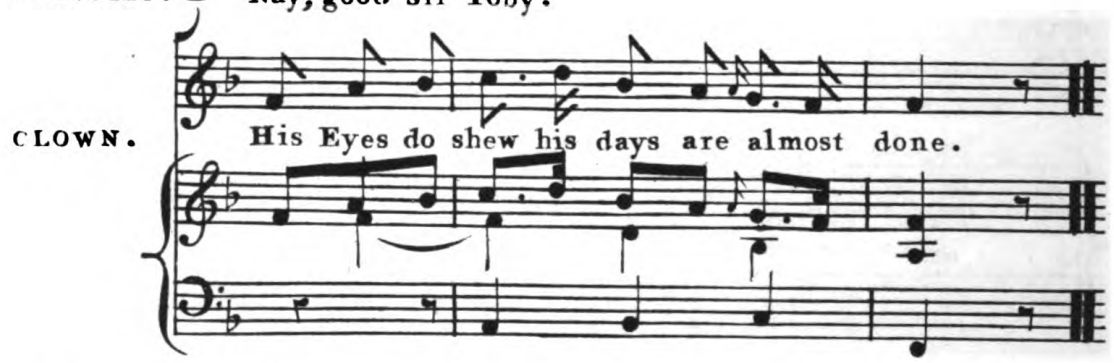
SIR TOBY. Am not I consanguineous? am not I of her blood?



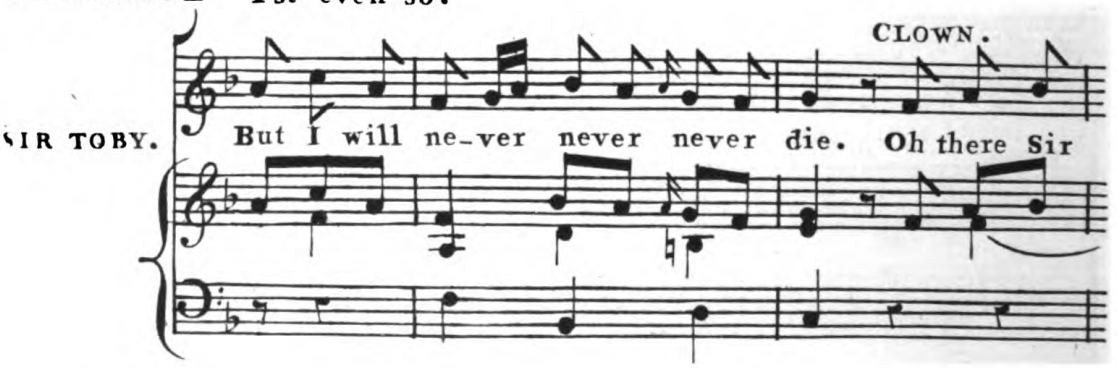
MALVOLIO. – An it would please you take leave of her, she is willing to bid you farewell.

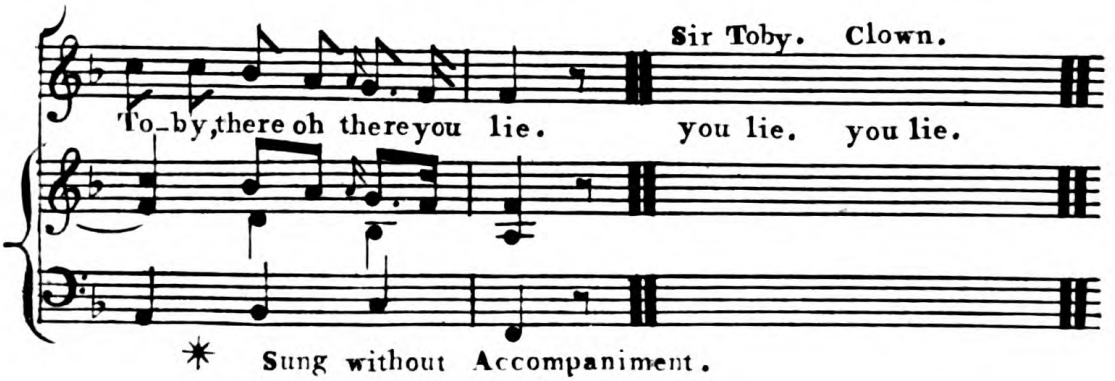


MALVOLIO. – Nay, good Sir Toby.



MALVOLIO. – I'st even so?



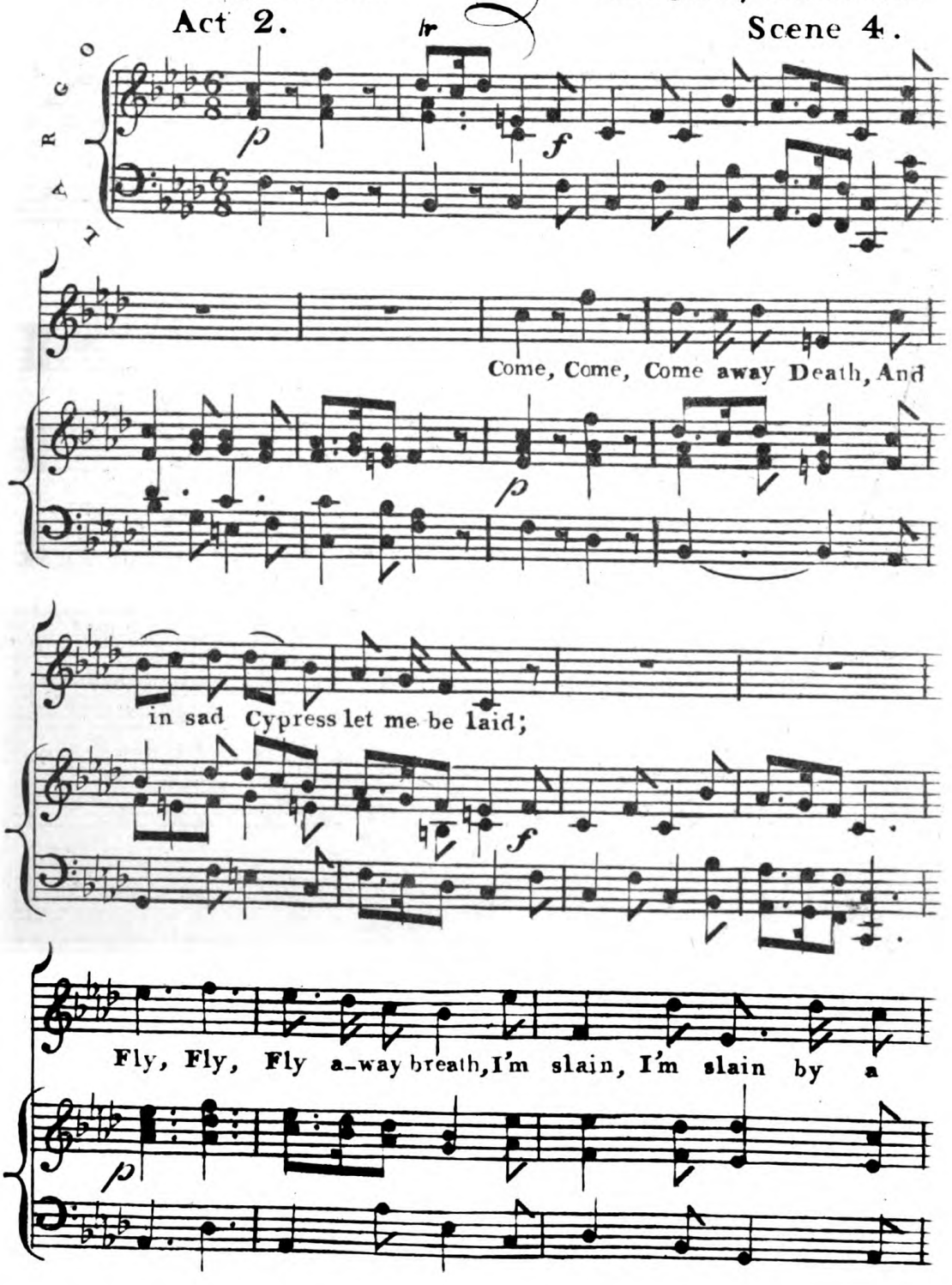


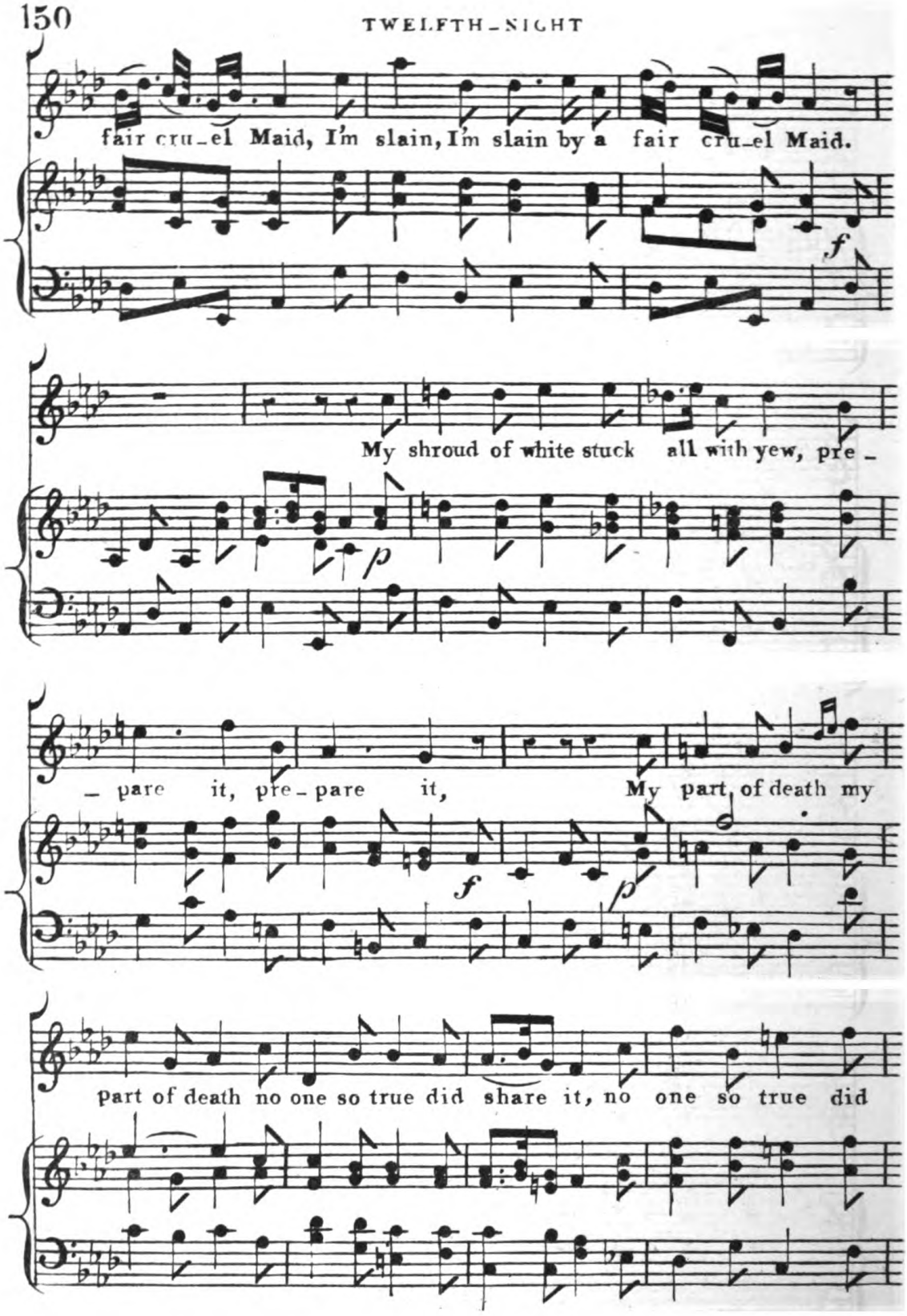
✶ Sung without Accompaniment.

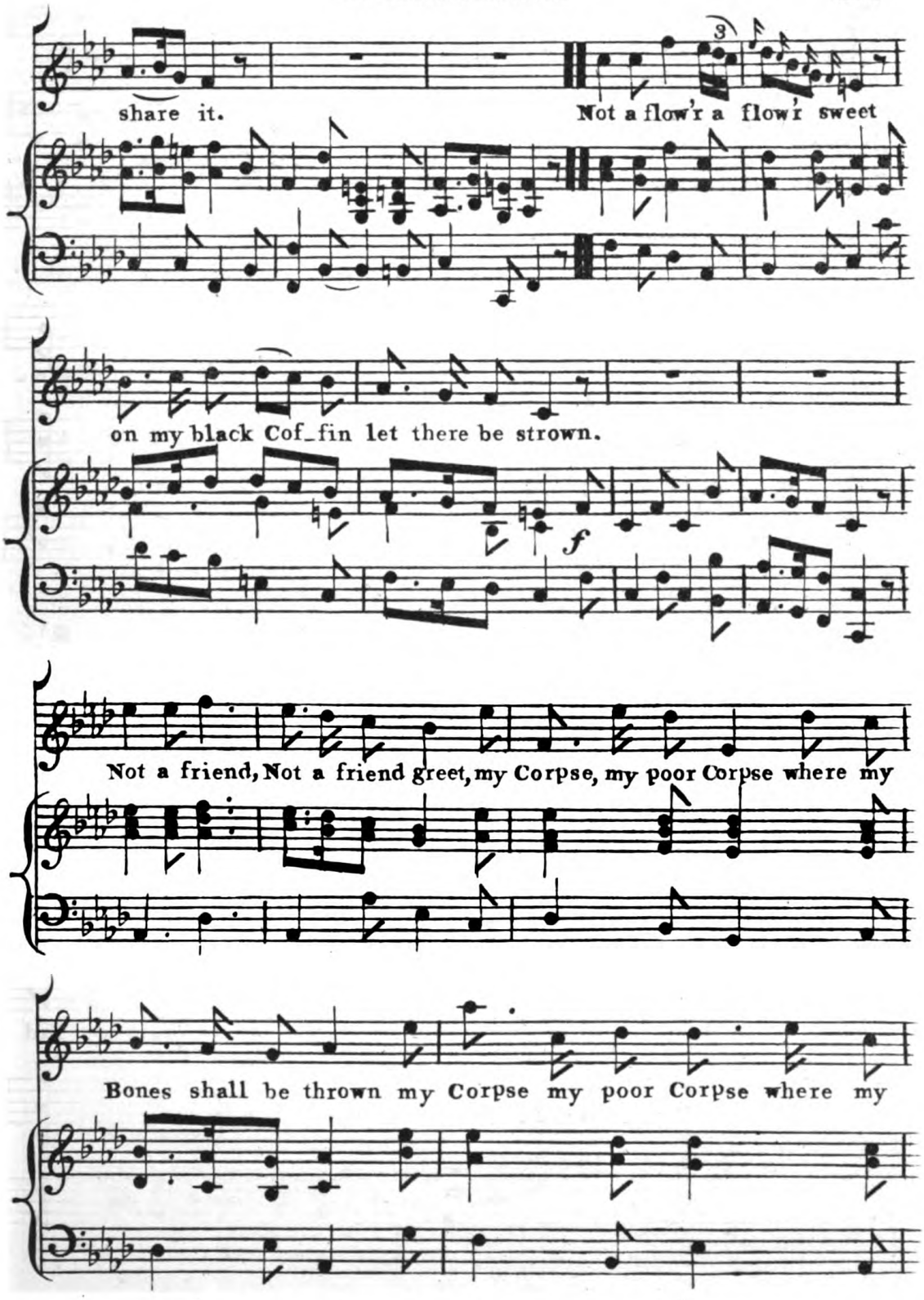
COME AWAY DEATH.

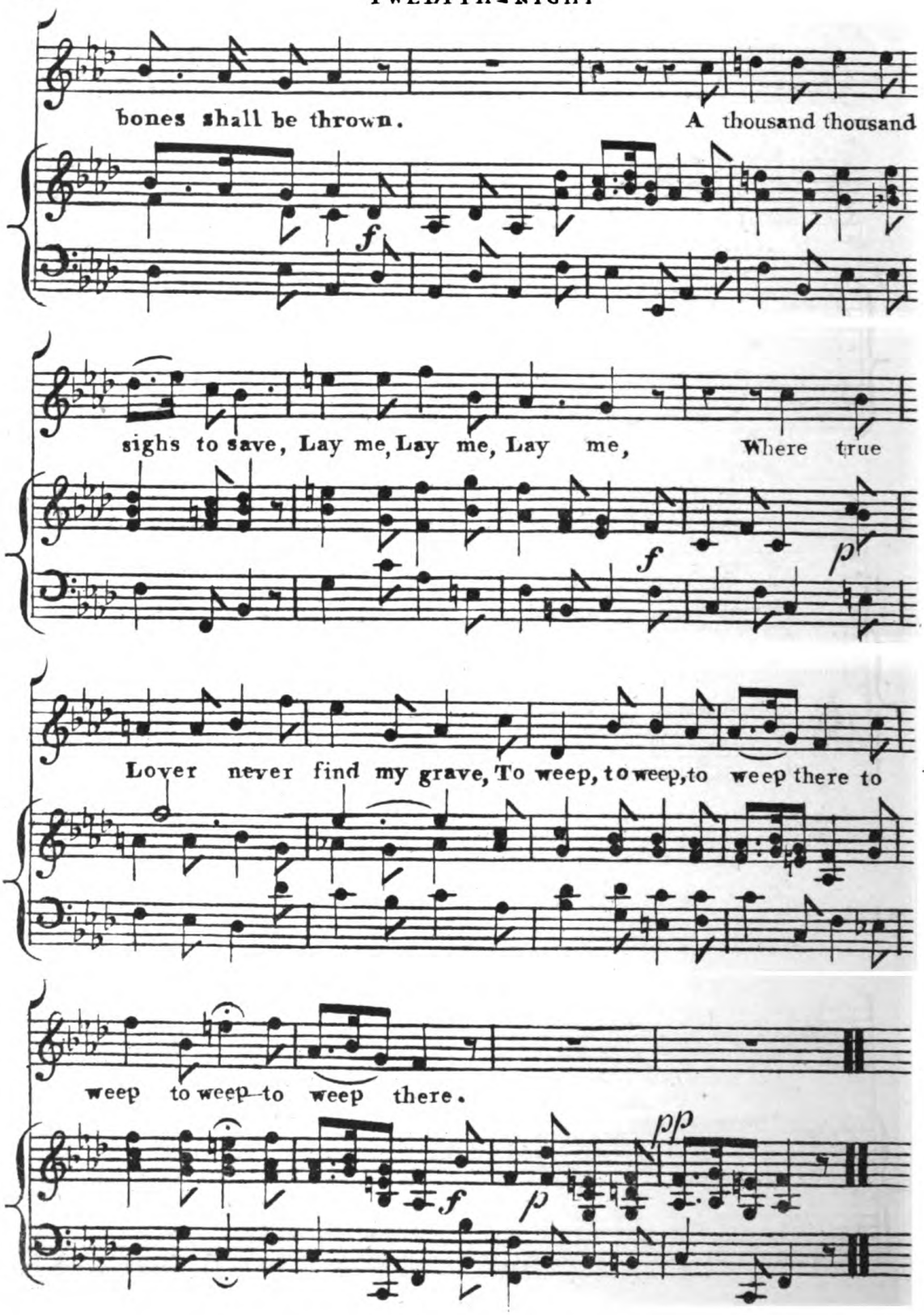
Composed by Dr. Arne. Arranged by Mr. Addison.

Act 2. Scene 4.



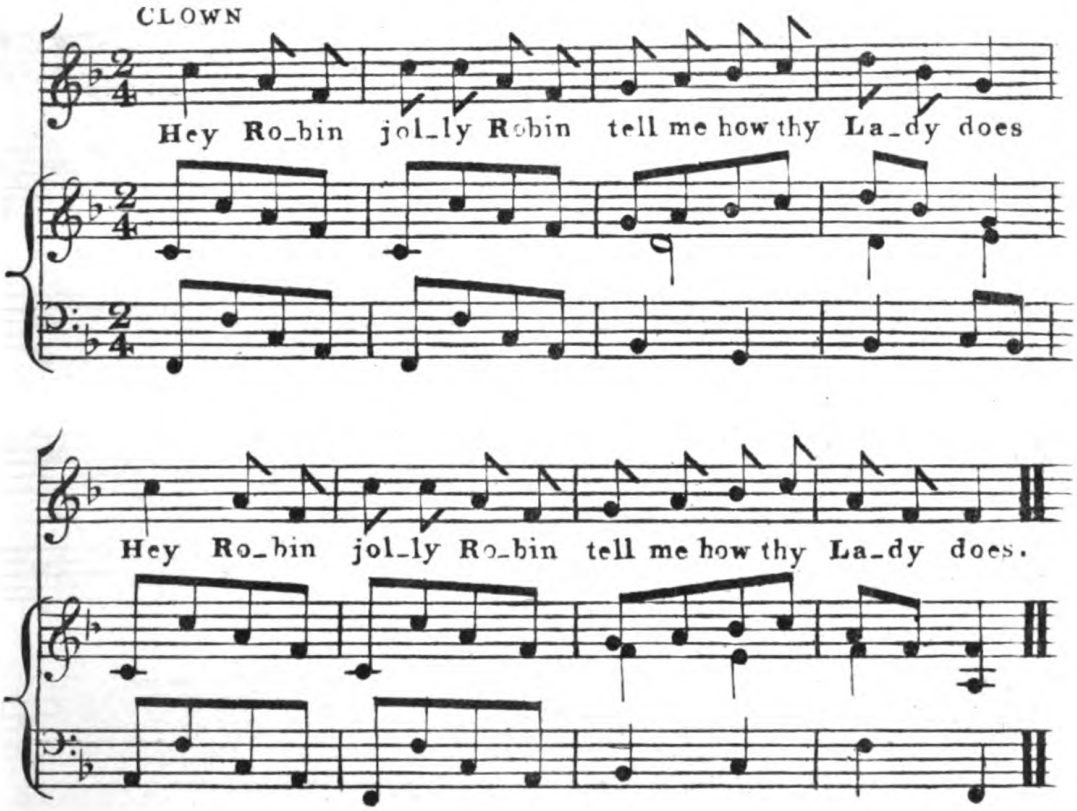

fair cru-el Maid, I'm slain, I'm slain by a fair cru-el Maid.
My shroud of white stuck all with yew, pre-
-pare it, pre-pare it, My part of death my
part of death no one so true did share it, no one so true did


share it.
Not a flow'r a flow'r sweet
on my black Cof_fin let there be strown.
f
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

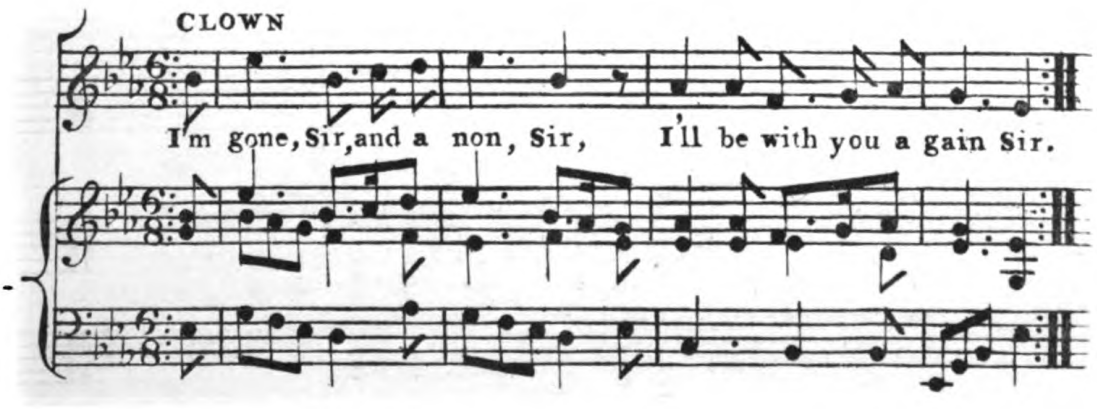

bones shall be thrown.
A thousand thousand
sighs to save, Lay me, Lay me, Lay me,
Where true
Lover never find my grave, To weep, to weep, to weep there to
weep to weep to weep there.

ACT. 4.

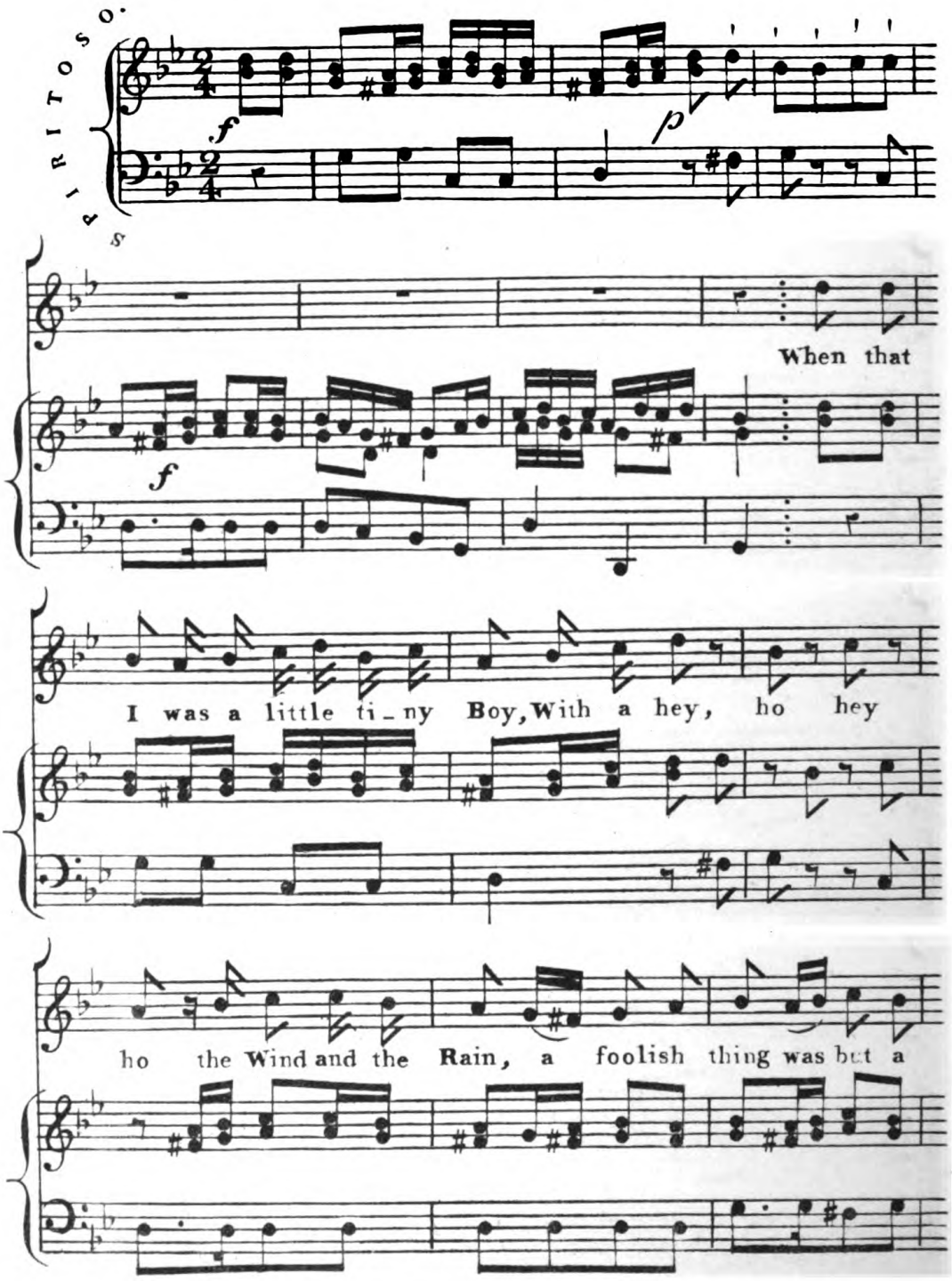
SCENE. 3.

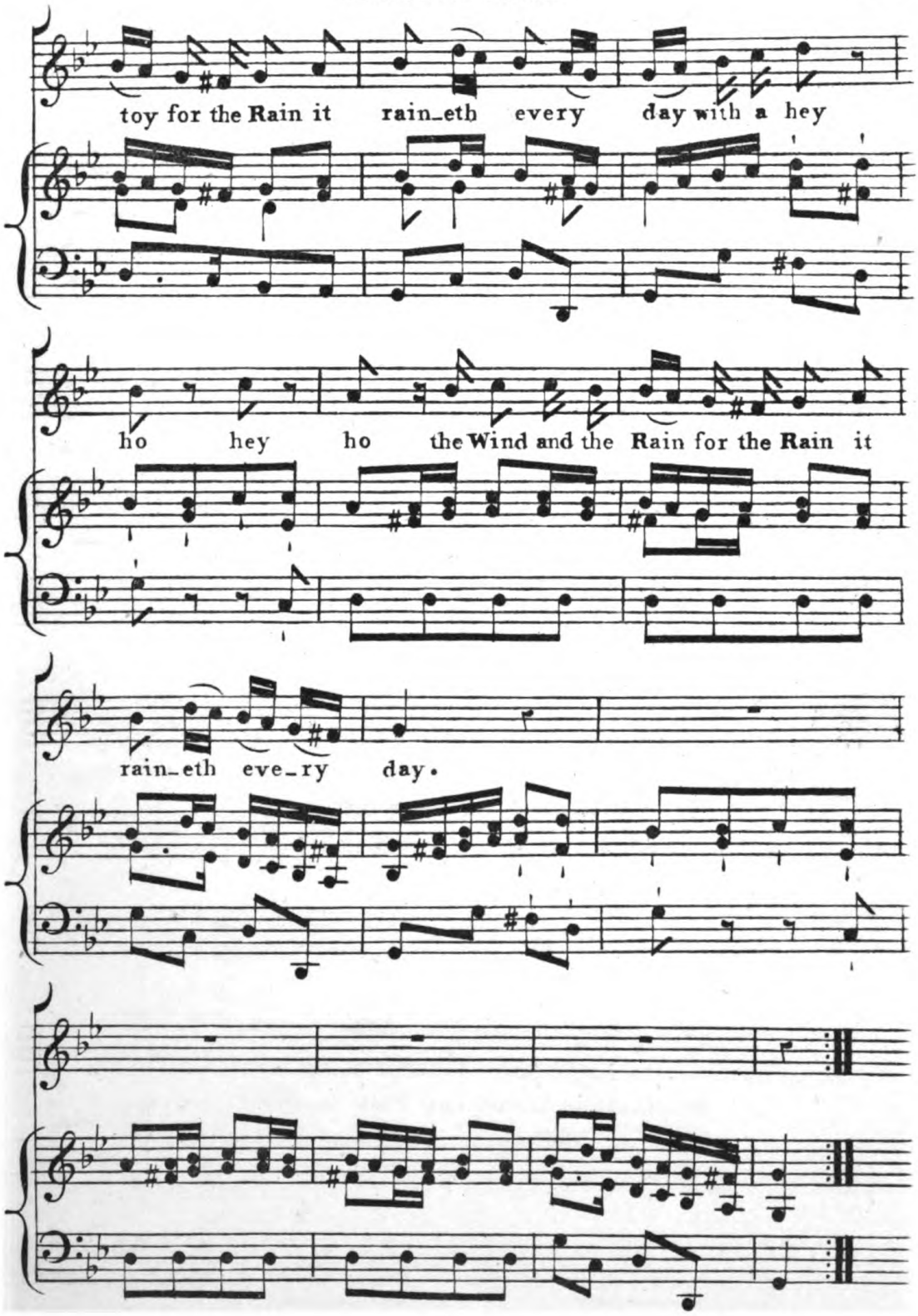


MALVOLIO. Fool, I'll requite it in the highest degree:
I pr'ythee, be gone.



EPILOGUE SONG




toy for the Rain it rain-eth every day with a hey
ho hey ho the Wind and the Rain for the Rain it
rain-eth eve-ry day.

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 alass! 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.

THE Vocal Music TO SHAKESPEARE'S PLAYS.

Measure for Measure.

THOMAS HAILES LACY.

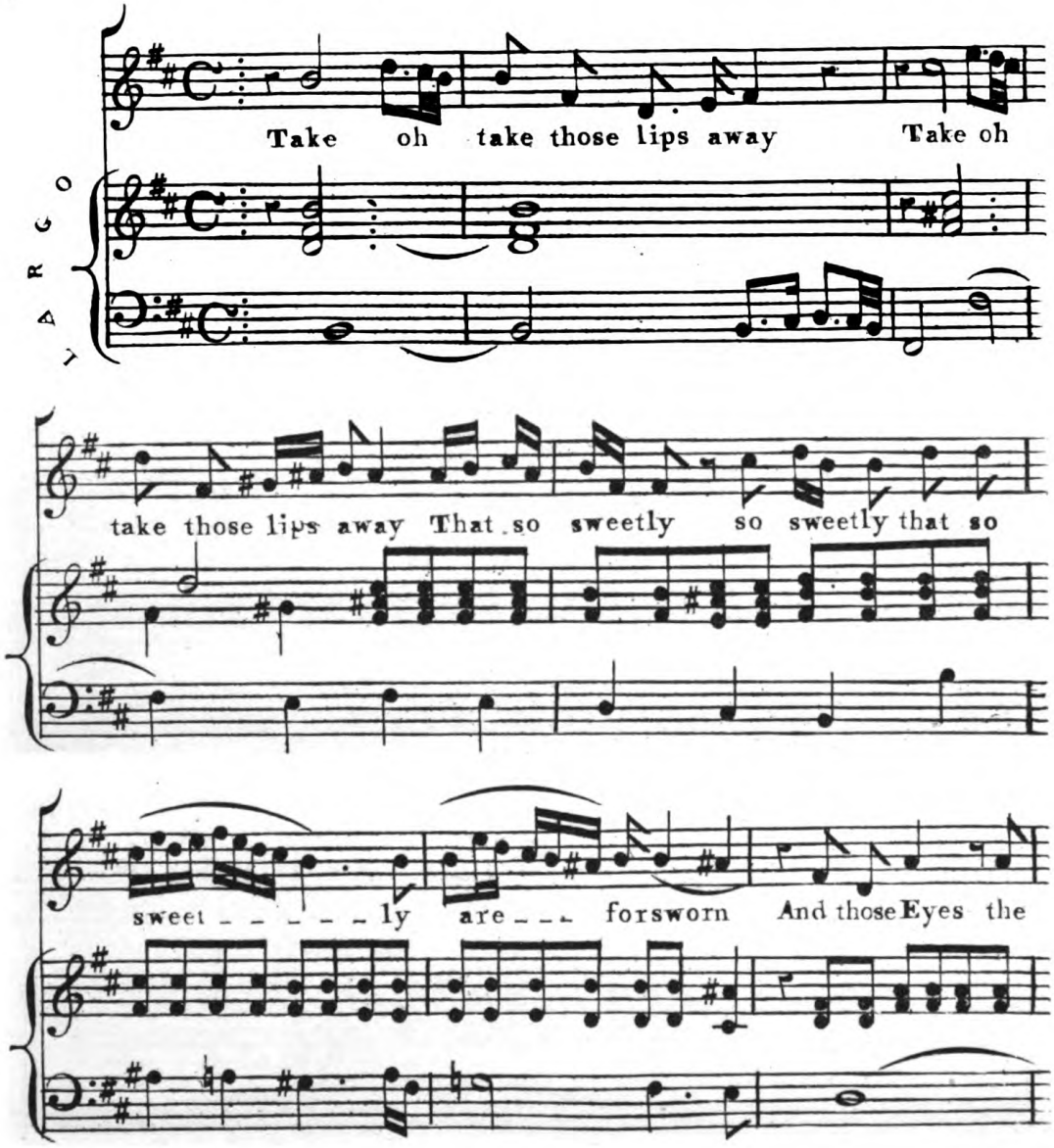
Publisher of Theatrical Music,

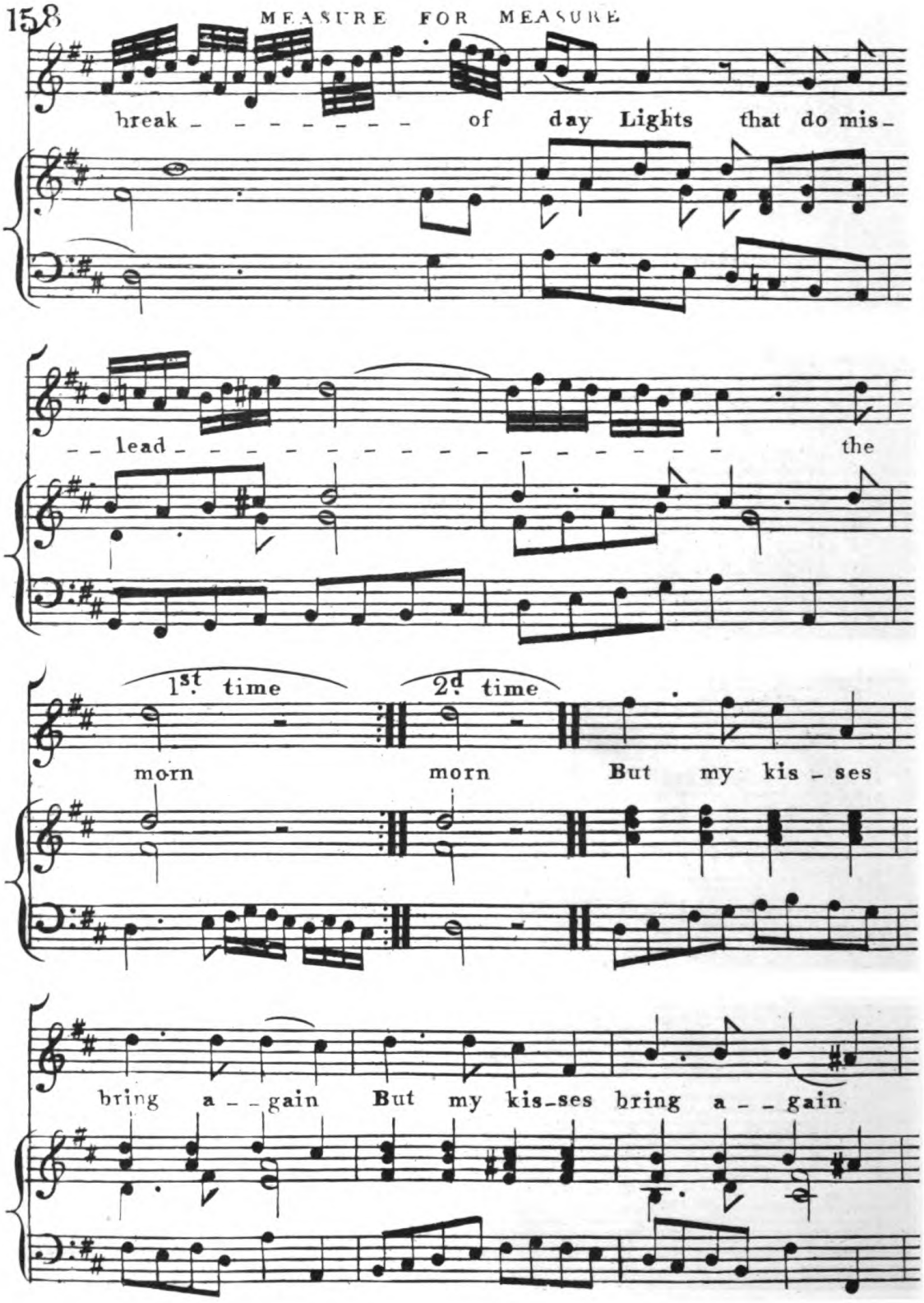
89 STRAND LONDON W.C.

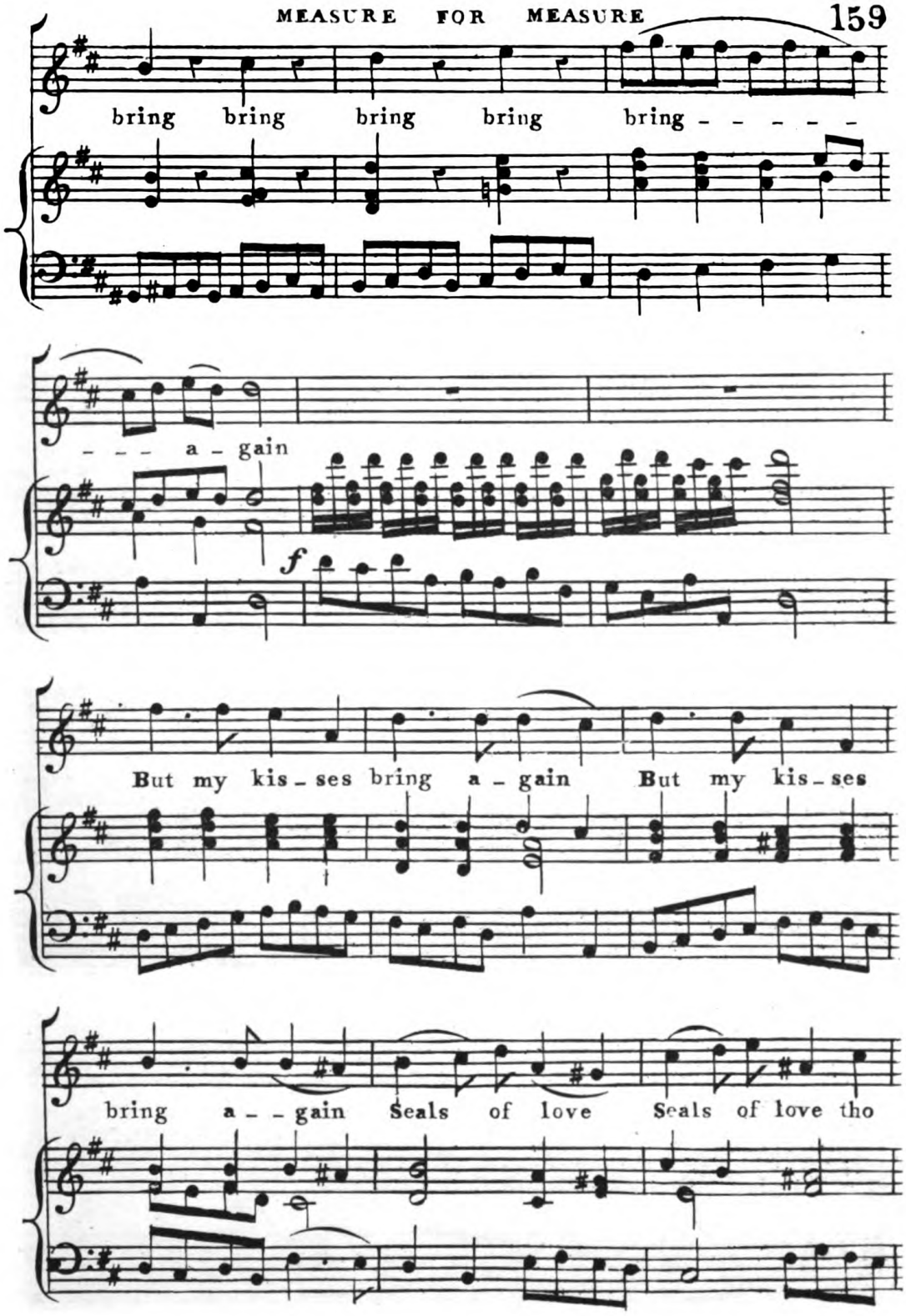
TAKE OH TAKE THOSE LIPS AWAY.

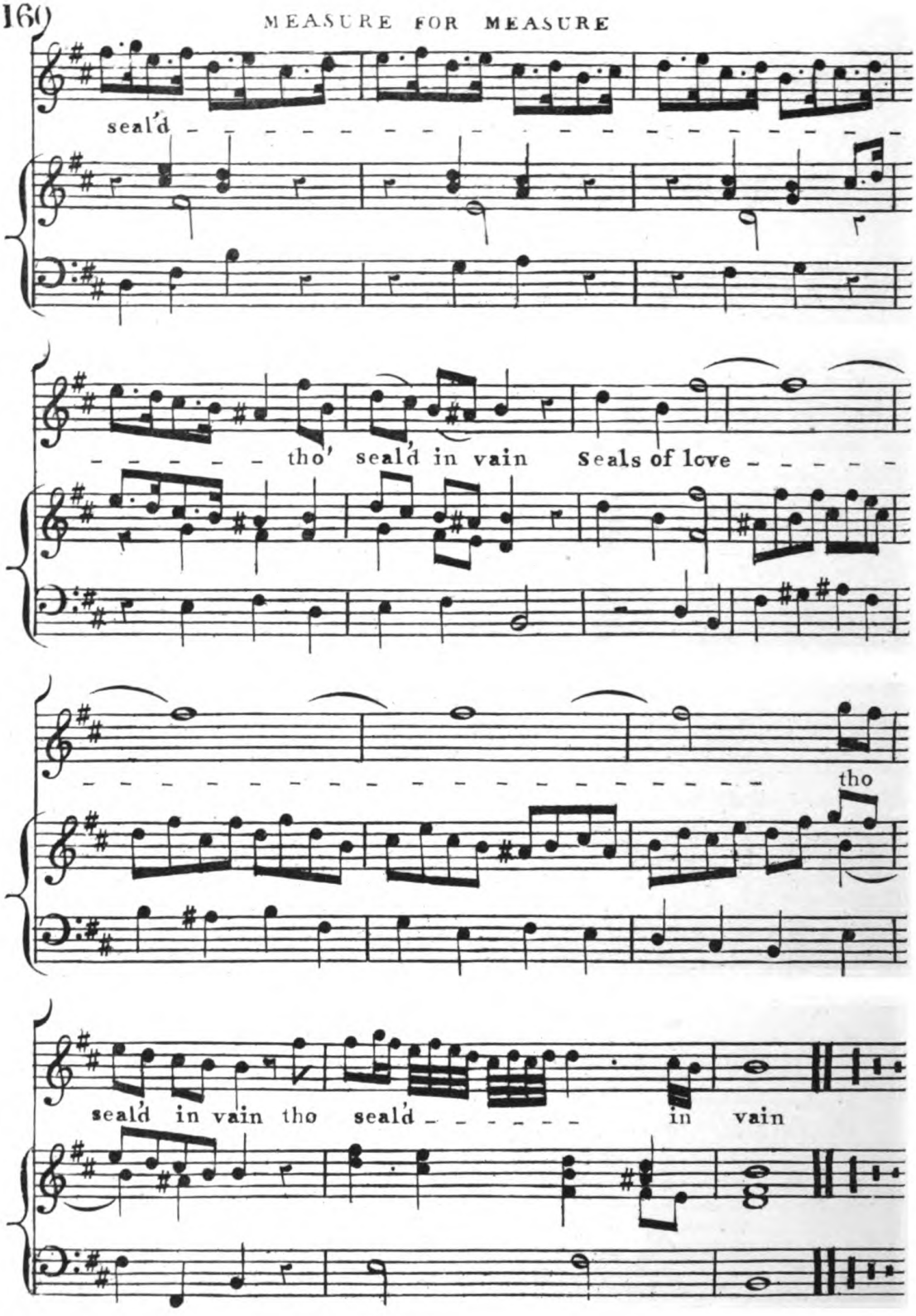
Composed by Weldon. Arranged by J. Addison.

Act 4. Scene 1.




break - - - - - - - - of day Lights that do mis-
- - lead - - - - - - - - - - - - - - - - - - the
1st time
2d time
morn
morn
But my kis - ses
bring a - - gain
But my kis-ses bring a - - gain


bring bring bring bring bring - - - - -
- - - a - gain
f
But my kis - ses bring a - gain But my kis - ses
bring a - - gain Seals of love Seals of love tho


seal'd
tho' seal'd in vain Seals of love
tho
seal'd in vain tho seal'd in vain

THE

Vocal Music

TO

SHAKESPEARE'S PLAYS.

Love's Labours Lost.

Arranged for the Piano Forte by W. Addison.

ON A DAY ALACK THE DAY.

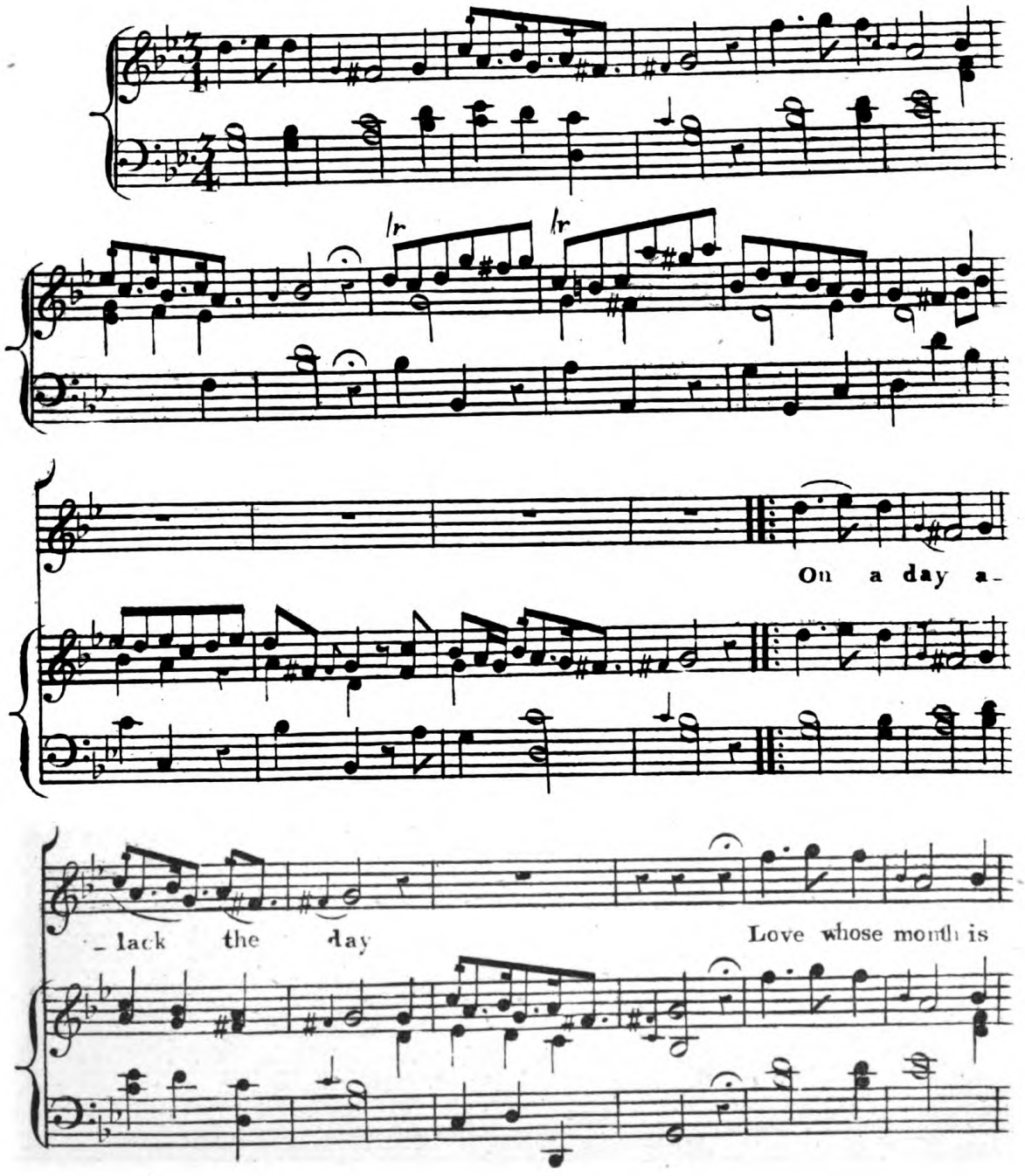
THOMAS HAILES LACY.

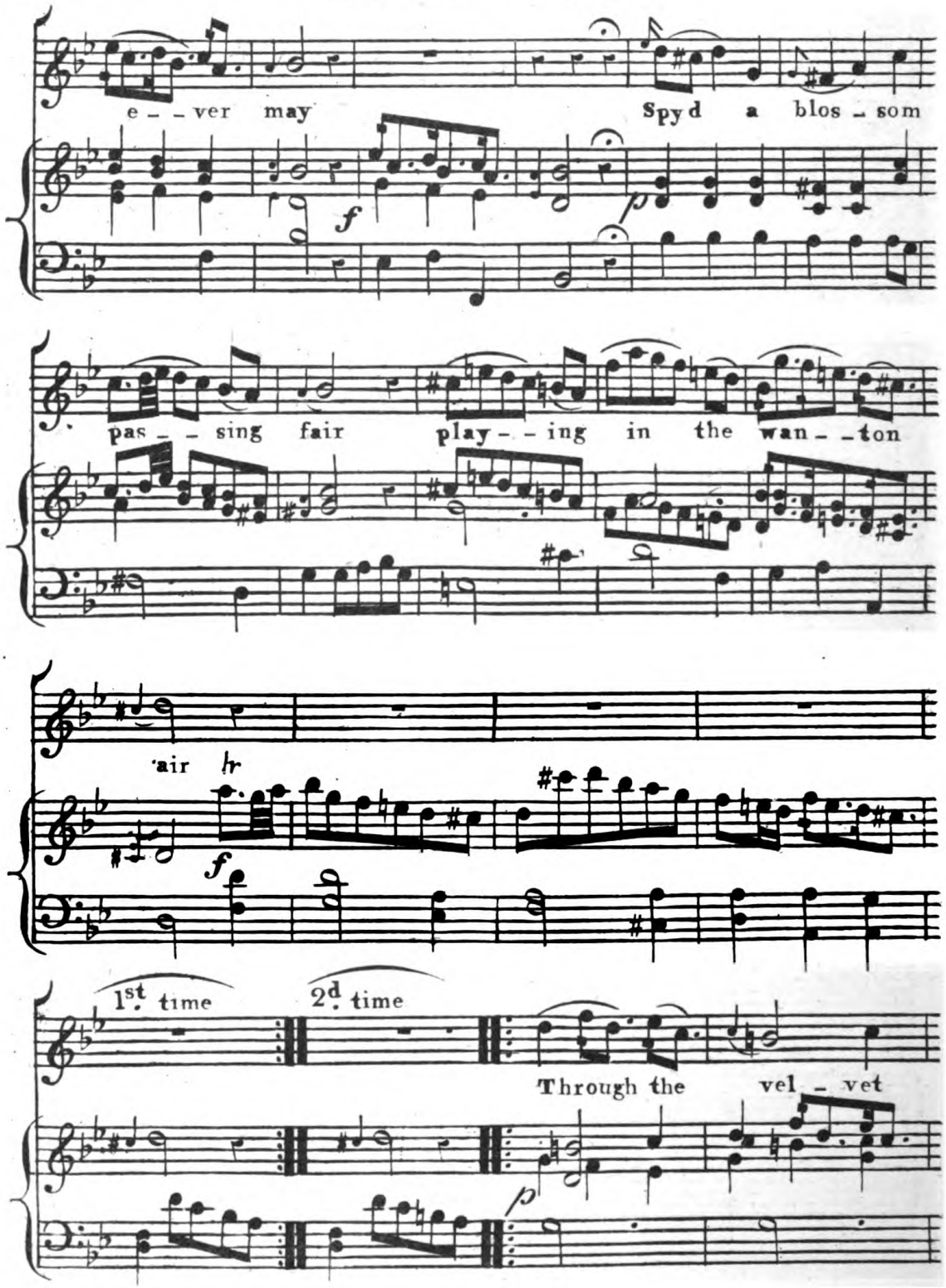
Publisher of Theatrical Music,

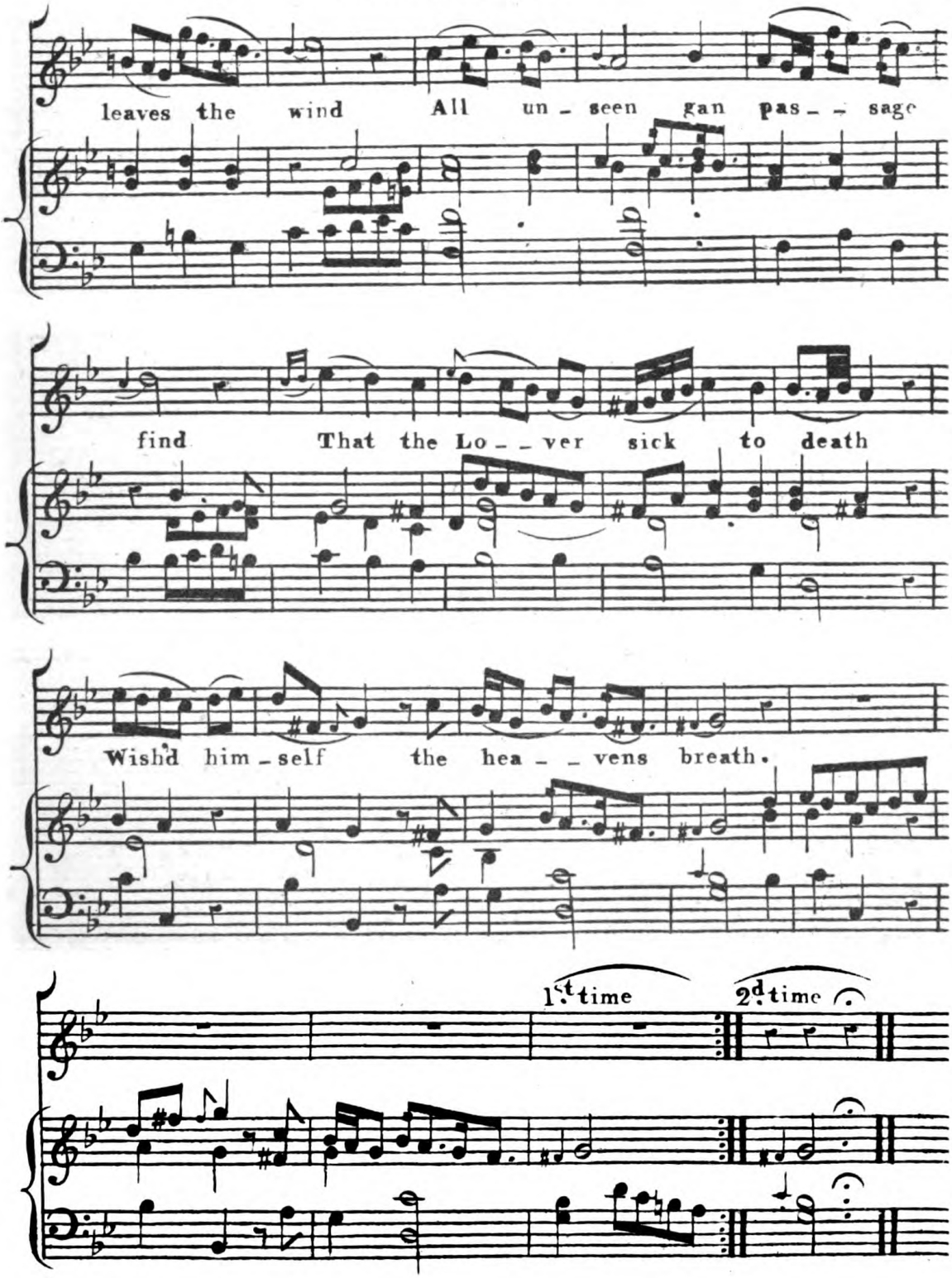
89, STRAND, LONDON, W.C.

ON A DAY ALACK THE DAY.

Composed by Dr Arne. Arranged by J. Addison.




e - - ver may
Spyd a blos - som
pas - - sing fair play - - ing in the wan - - ton
air hr
1st time
2d time
Through the vel - vet


leaves the wind All un - seen gan pas - - sage
find That the Lo - - ver sick to death
Wish'd him - self the hea - - vens breath.
1st time
2d time

ACT. 4. —— SCENE. 3.

ON A DAY ALACK THE DAY!

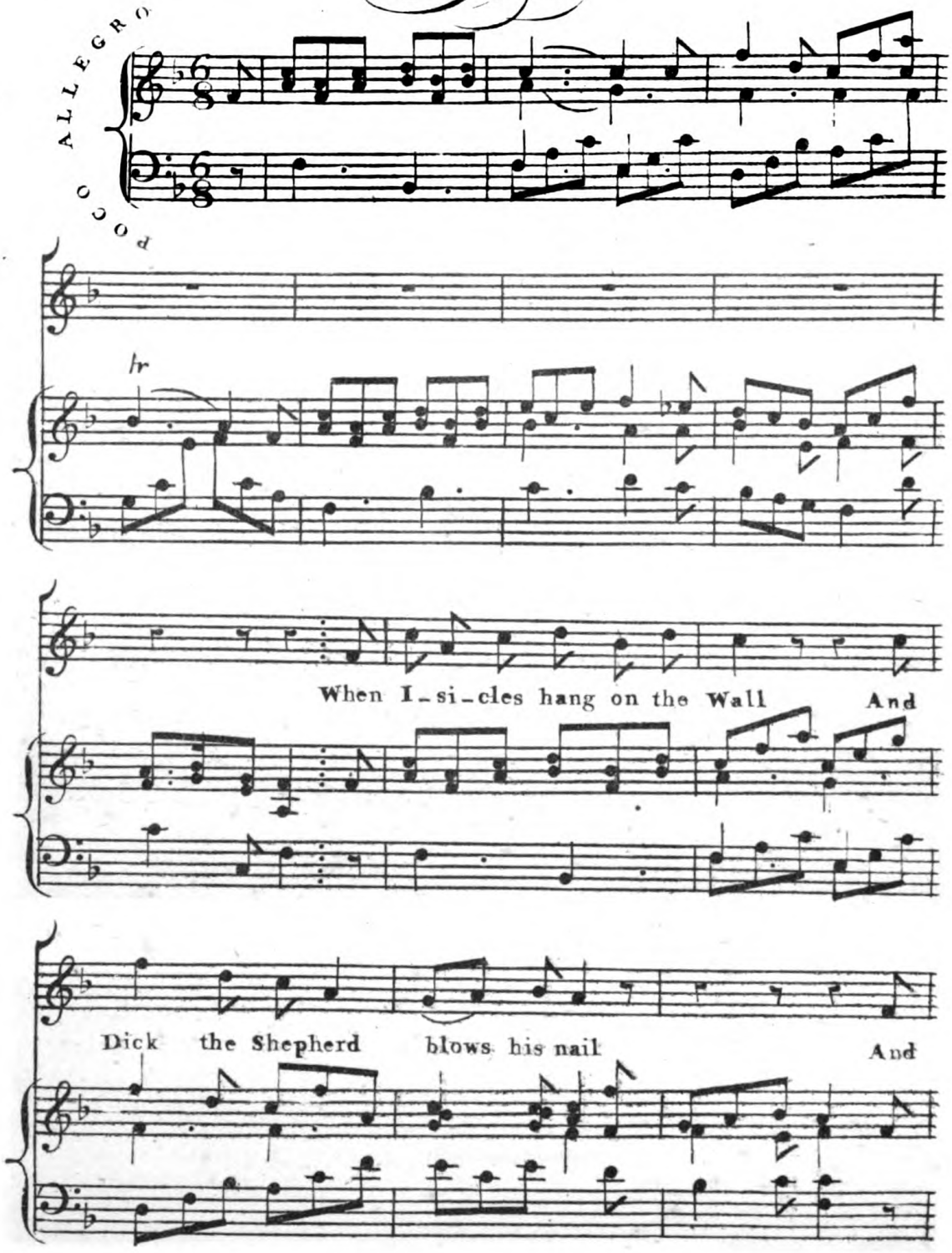
— 1 —

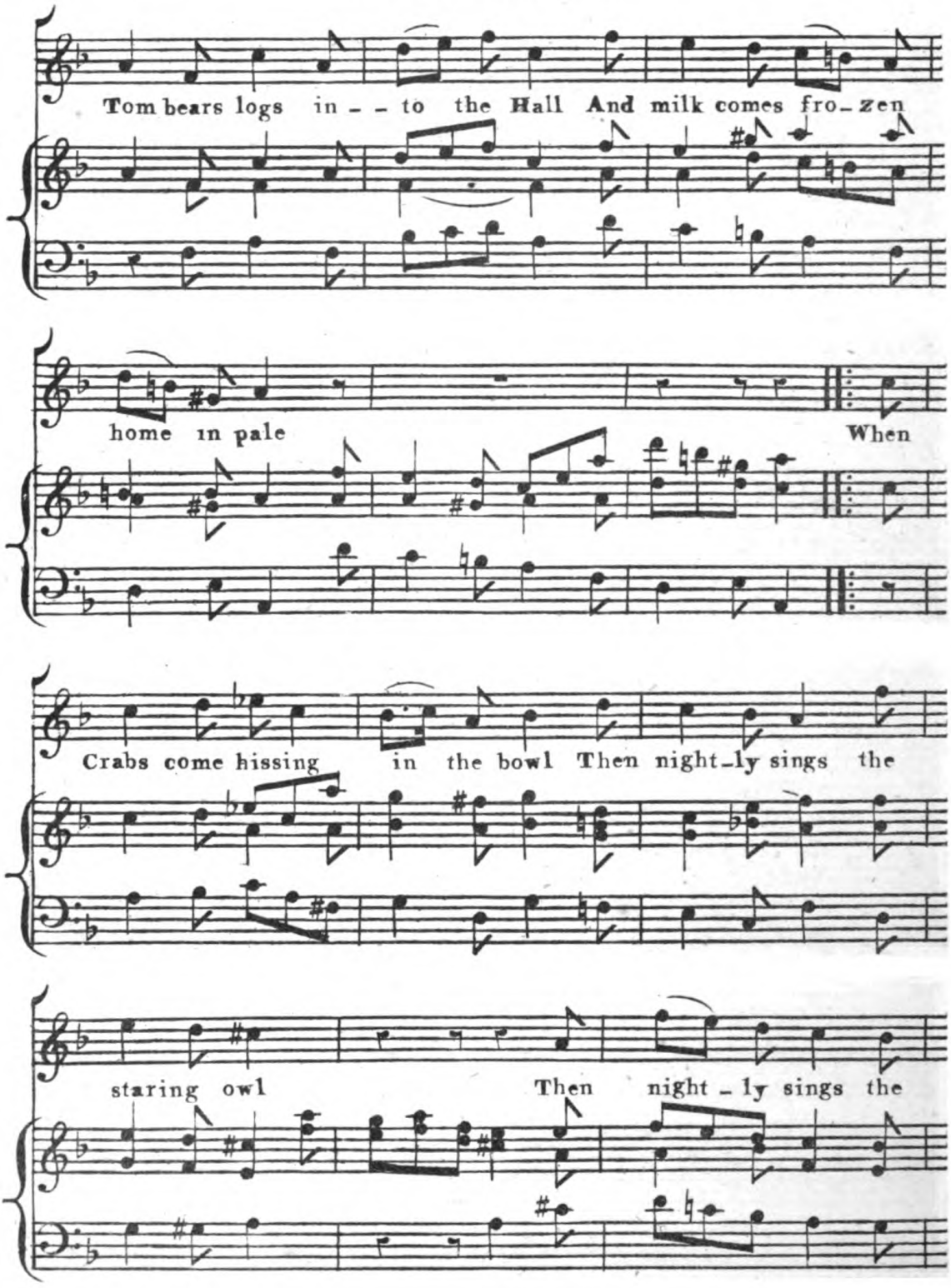
On a day, (alack the day!)
Love, whose month is ever May,
Spied a blossom, passing fair,
Playing in the wanton air:
Through the velvet leaves the wind,
All unseen, 'gan passage find;
That the lover, sick to death,
Wish'd himself the heaven's breath.

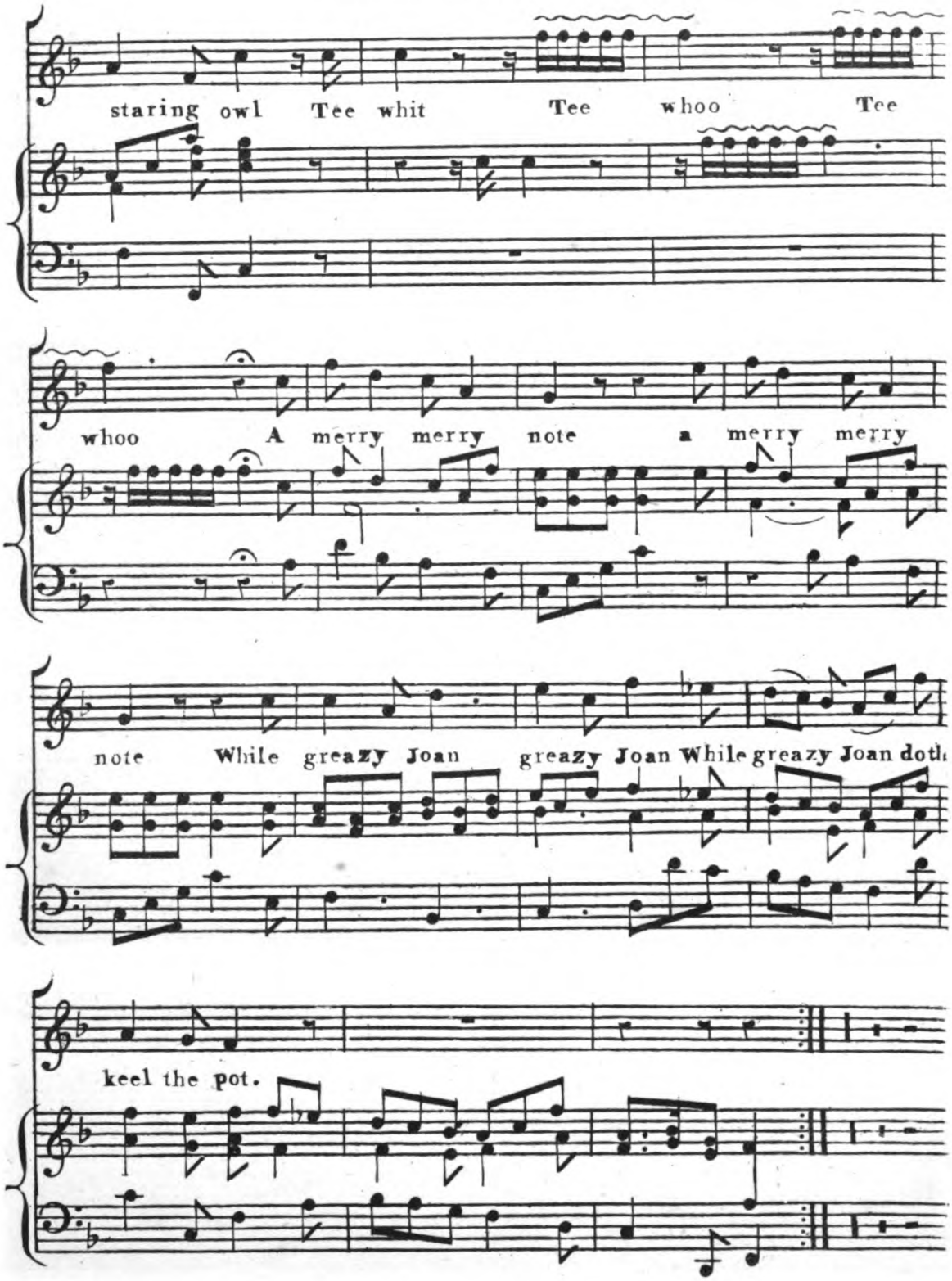
— 2 —

Air, quoth he, thy cheeks may blow;
Air, would I might triumph so!
But alack, my hand is sworn,
Ne'er to pluck thee from thy thorn:
Thou for whom e'en Jove would swear,
Juno but an Ethiope were;
And deny himself for Jove,
Turning mortal for thy love.

WHEN ICICLES HANG ON THE WALL.



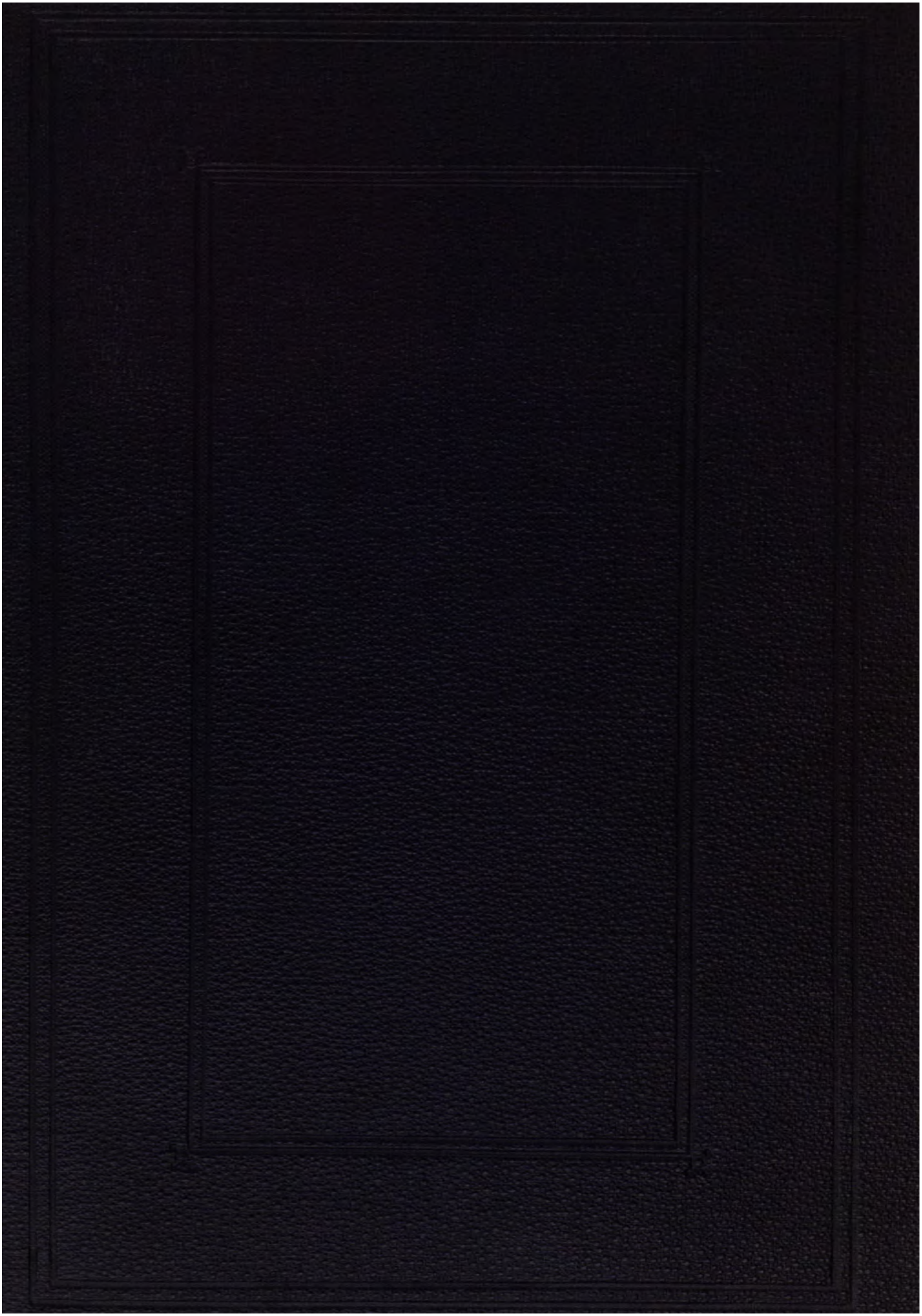

Tom bears logs in - - to the Hall And milk comes fro-zen
home in pale
When
Crabs come hissing in the bowl Then night-ly sings the
staring owl
Then night-ly sings the


staring owl Tee whit Tee whoo Tee
whoo A merry merry note a merry merry
note While greazy Joan greazy Joan While greazy Joan doth
keel the pot.

WHEN ICICLES HANG ON THE WALL

— 1 —

When Icicles hang on the Wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
To who;
Tu whit, to who, a merry note,
While greazy Joan doth keel the pot.

— 2 —

When all aloud the wind doth blow
And coughing drowns the parsons saw
And birds sit brooding in the snow
And Marians nose looks red and raw
When blood is nipp'd, and ways be fowl,
Then nightly sings the staring owl,
To who;
Tu whit, to who, a merry note,
While greazy Joan doth keel the pot.