

THE

Whole of the Music

in

AS YOU LIKE IT,

as performed at the

Theatre Royal Covent Garden,

Composed by

HENRY R. BISHOP,

To which are added

The Three Songs composed for the above Play

By

DR. ARNE,

The poetry selected entirely from

THE PLAYS, POEMS, & SONNETS

of
Shakspeare.

RB

1795. See Hall

Price 15/

London, Published by Goulding, D'Almaine & Co. 20, Soho Square.

& to be had of all Music & Booksellers in the United Kingdom.

* W. 39/2

Wm. A. Brown

Aug 14, 1894

OVERTURE,

To the Play of

AS YOU LIKE IT.

Composed & Adapted

from Airs in

SHAKESPEARE'S PLAYS,

for the

Piano Forte,

BY

HENRY R. BISHOP.

R. 2. 3/6

Ent. Sta. Hall.

London Printed by Goulding Dalmaine & Co. 20, Soho Square, & to be had of all Music & Book-sellers in the United Kingdom.

ANDANTE.

(Twelfth Night)

Ov: As you like it. (Bishop)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of various rhythmic patterns and chords. Dynamic markings include *mf* and *pp*.

deces: (Tempest)

Second system of musical notation, featuring a grand staff. The music is more complex with many beamed notes. Dynamic markings include *f*.

Corni

Third system of musical notation, featuring a grand staff. The music includes some tremolos in the lower register. Dynamic markings include *p.f*, *p*, *cal:*, *pp*, and *cres:*.

Fourth system of musical notation, featuring a grand staff. The music includes some tremolos in the lower register. Dynamic markings include *ff*, *mf*, *f*, *f*, *pp*, and *cal?*.

(Midsummer night's dream)
Andantino.

Fifth system of musical notation, featuring a grand staff. The music is slower and more melodic. The time signature is 3/4.

Sixth system of musical notation, featuring a grand staff. The music is slower and more melodic. The time signature is 3/4.

Ov: As you like it. (Bishop)

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It features similar rhythmic complexity and melodic development in both the treble and bass staves.

The third system shows a change in texture, with more sustained notes and chords in the bass line, while the treble line remains active with moving lines.

The fourth system concludes with a 'cres:' (crescendo) marking in the bass line, indicating a gradual increase in volume.

(Midsummer night's dream.)
Allegro Vivace.

The fifth system begins a new section in common time (C). It starts with a forte (*f*) dynamic and includes markings for crescendo (*cres:*), fortissimo (*ff*), and pianissimo (*pp*).

The sixth system continues the piece with a mezzo-forte (*mf*) dynamic marking.

Ov: As you like it. (Bishop)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and begins with a forte (*f*) dynamic marking. The right hand plays a complex, rhythmic pattern of chords and single notes, while the left hand provides a steady accompaniment.

Second system of musical notation, continuing the piece. The right hand features more intricate chordal textures and melodic lines, with some notes beamed together. The left hand continues with a consistent accompaniment.

Third system of musical notation. The right hand has a more active melodic line with frequent sixteenth-note passages. The left hand accompaniment includes some chordal figures with a wavy, undulating quality.

Fourth system of musical notation. The right hand continues with a melodic line that moves across the staff. The left hand accompaniment remains active with rhythmic patterns.

Fifth system of musical notation. The right hand features a series of chords and melodic fragments. The left hand accompaniment includes some sixteenth-note runs.

(Macbeth)
Adagio molto

(Macbeth)
Allegro Spiritoso

Sixth system of musical notation, divided into two parts. The first part is marked *ff* (fortissimo) and features a more active, rhythmic texture in both hands. The second part is marked *p* (piano) and features a more sparse, chordal texture.

Ov: As you like it, (Bishop)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes dynamic markings such as *ff*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes the instruction "Clar: &c." and dynamic markings *pp* and *soave*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *mf*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *ff*.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *pp* and *cd*.

Or: As you like it. (Bishop)

(Comedy of Errors)

ANDANTINO
CON MOTO
E GRAZIOSO.

Clar:

slen: a tempo.

eres:

Or: As you like it. (Bishop)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The bass line includes a dynamic marking of *p* (piano).

Second system of musical notation, featuring a grand staff. The bass line includes dynamic markings of *f* (forte) and *pp dol:* (pianissimo, *dol.* for *dolcissimo*).

Third system of musical notation, featuring a grand staff with treble and bass clefs.

Fourth system of musical notation, featuring a grand staff. The bass line includes the instruction *Corno.* (Horn).

Fifth system of musical notation, featuring a grand staff. The bass line includes a dynamic marking of *f* (forte).

Sixth system of musical notation, featuring a grand staff. The bass line includes a dynamic marking of *ff* (fortissimo).

Or As you like it. (Bishop)

The first system consists of two staves. The upper staff features a complex melodic line with many sixteenth notes and some slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It includes dynamic markings 'rf' (ritardando forte) in both the upper and lower staves, indicating a change in tempo and volume.

The third system shows further development of the musical themes. A 'rf' marking is present in the lower staff.

Piu moto

The fourth system is marked 'Piu moto' (faster). The musical notation shows a more active and rhythmic texture in both staves.

The fifth system continues the 'Piu moto' section with intricate melodic and harmonic patterns.

The sixth system concludes the page with a 'ten:' (ritardando) marking in the lower staff, signaling a deceleration towards the end of the piece.

Ov: As you like it. (Bishop)

Whilst inconstant Fortune smiled,

Duetto
Sung by

Miss M. Tree & Miss Hammersley

In the Play of

AS YOU LIKE IT,

at the Theatre Royal Covent Garden.

The Poem from

Composed by

Shakspeare's Sonnets.

Henry R. Bishop.

HRB

Ent. Sta. Hall.

Tr. 2/2

London, Printed by Goulding, Dalmaine & Co. 20, Soho Square & to be had of all Music & Booksellers in the United Kingdom

ANDANTE.

dol: *cres: mf* *p*

CÆLIA.

Whilst in =

cres: *f* *p*

= constant for = tune smild, Thou and I were both be = guild, Ev'ry

As you like it. (Bishop)

one that flat-ters thee, Is no friend in misery; Words are ea-sy

Espress:

like the wind, Faithful friends are hard to find Words are ea-sy like the

f *p* *pp* *dol:*

ROSALIND.

wind - Faithful friends are hard - - to find . She that

mf *f* *p* *f*

is thy friend in = deed , She will help thee in thy need, If thou

As you like it. (Bishop)

sor-row she will weep, If thou wake she cannot sleep;

Thus of ev'ry grief in heart, She with thee will bear a part, Thus of

soave

or
bear a part - - -

ev - ry grief in heart - - She with thee will bear a part - -

Moderato.

p *cres:* *f*

As you like it. (Bishop)

CÆLIA.

These are certain signs to know Faithful friend from flatt'ring foe

Cælia.

These are certain signs to know, Faithful friend from flatt'ring foe;

Rosalind.

These are certain signs to know, Faithful friend from flatt'ring foe;

Clar.

Vio:

These are certain signs to know

These are certain signs to know Faith-ful friend from flatt'ring foe from

These are cer-tain signs to know

dol:

These are cer-tain signs to know

flatt'ring foe from flatt'ring foe. These are cer-tain signs to know,

Faithful friend from flatt'ring foe. These are cer-tain signs to know,

Stacc:

flatt'ring foe from flatt'ring foe. These are cer-tain signs to know,
Faithful friend from flatt'ring foe. These are cer-tain signs to know,

As you like it. (Bishop)

ad lib: *Piu Allegro.*

Faithful friend from flatt'ring foe These are cer-tain sigus to

Faithful friend from flatt'ring foe These are cer-tain

cres: f p colla voce f p

know Faithful friend from flatt'ring foe from flatt'ring foe from flatt'ring

signs Faithful friend to know from flatt'ring foe from flatt'ring

Largo

foe from flatt'ring foe.

foe from flatt'ring foe.

f pp ff

As you like it. (Bishop)

PRINTED BY GOULD, SON & CO. LONDON

Ah me! what Eyes hath Love put in my Head?
Sung by

Miss M. Tree,
in the Play of

AS YOU LIKE IT,

AT THE
Theatre Royal Covent Garden,

The Poets from Composed by Shakspeare's Sonnets.
HENRY R. BISHOP.

ARB

Ent. Sta. Hall.

Pr: 1/6

London, Printed by Goulding, D'Almaine & Co. 20, Soho Square & to be had of all Music & Book-sellers in the United Kingdom.

ANDANTE.

The piano introduction is in 3/8 time, marked 'ANDANTE'. It features a melody in the right hand and a supporting bass line in the left hand. The dynamics are marked *mf*, *p*, and *mf*.

ROSALIND.

Ah! me; what eyes hath love put in my head? Which

The first line of the vocal part shows the melody for the words 'Ah! me; what eyes hath love put in my head? Which'. The piano accompaniment continues below.

have no corres=⁼pondence with true sight. Or if they have, where

The second line of the vocal part shows the melody for the words 'have no corres=⁼pondence with true sight. Or if they have, where'. The piano accompaniment continues below.

As you like it. Bishop

is my judgement fled, That censures falsely what they see aright? If

cres: *mf* *pp* *f*

that be fair where-on my false eyes doat What means the world what means the world to

p

say it is not so? If it be not, then love doth well denote,

hr *mf* *f* *pp*

Love's eye is not so true as all mens, no, no, How can it? no, How can it?

hr *>*

As you like it. (Bishop)

O, how can Love's eye be true, That is so vex'd with watching and with tears?

pp legati

No wonder then, though I mistake my view, The Sun it = self sees not 'till

p

Hea = ven clears, The Sun it = self sees not, 'till Hea = ven clears, 'till

p

tr

Heaven clears, The Sun itself sees not, 'till Heaven clears.

f

f

tr

PRINTED BY GOULDING & CO. SOHO SQUARE LONDON

As you like it. (Bishop)

Oh Time! thou shalt not boast that I do change!

Sung by

Miss Hammersley,

in the Play of

AS YOU LIKE IT,

AT THE

Theatre Royal Covent Garden,

The Poets from

Composed by

Shakespeare's Sonnets.

Henry R. Bishop.

FRB

Ent. Sta. Hall.

Pr. 2/-

London. Printed by Gouding, D'Aimone & Co., 20, Shoe Square & to be had of all Music & Booksellers in the United Kingdom.

LARGHETTO
ESPRESSIVO.

CÆLIA.

Oh! Time! thou shalt not boast that I do change; Thy

As you like it. (Bishop)

Py = ramids, built up with newer might, To me are nothing no = vel

no = thing strange, They are but dressings of a former sight of a

f *p* *Corno*

for = mer sight of a for = mer sight of a for = = mer sight.

Clar: *Flau:*

Un poco Allegretto è Marcato.

f This I do vow, And I will e = ver be, To friend = ship

mf

As you like it. (Bishop)

true de = = spite thy scythe and thee .

f

To friend = = ship true. de =

p

= spite thy scythe and thee - - - Oh! Time thou shalt not boast that I do

6 6

change Thy Py = = ra = = mids built up with new = = = er might, To

As you like it. (Bishop)

me are nothing novel; no = = = thing strange, They

are - - - but dressings of a for = = = mer - - - sight -

cres: *mf* *f*

ir *dol:*
- - This I do vow, and I will e = ver be - - - To friend = ship

pp

true de = = spite thy scythe and thee - - -

8 va *loco*
mf *f*

As you like it. (Bishop)

cres:

true To friend = = ship true to friendship

f *pp*

true des = pite thy scythe and thee de = = = spite thy

ppp *cres:* *mf*

scythe and thee To friend = = ship

cres: *f*

true to friendship true despite thy scythe and thee thy

p *cres:* *fp*

As you like it. (Bishop)

Largo.

scythe - - - - - and thee This I do vow, and

cal^o *Corni. mf*

Allegro.

I will ever be To friendship true despite thy scythe and thee de = = =

f f f f f mf

= spite thy scythe and thee thy scythe and - - -

cres. f

thee .

gva

As you like it. (Bishop)

PRINTED BY GOULDING & CO. SOHO SQUARE LONDON

Even as the Sun,
G L E E,

in the Play of

As You like It,

AT THE

Theatre Royal Covent Garden,

The Poets
from

Composed by

Shakspeare's
Poems.

HENRY R. BISHOP.

HRB

Pr. 2/6

London, Printed by Goulding Dalmaine & Co. 20, Soho Square & to be had of all Music & Book-sellers, in the United Kingdom.

Moderato
ma vivace ed
Alla Caccia.

Musical notation for the piano introduction, consisting of two staves. The first staff is in treble clef and the second in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. Dynamics include *p* and *pp*.

Musical notation for the piano accompaniment, consisting of two staves. The first staff is in treble clef and the second in bass clef. The key signature has two flats. The time signature is 6/8.

Alto.
Tenore Primo.
Tenore Secondo.
Basso.
PIANO
FORTE

dol
 E'en as the sun with purple colour'd face, Had ta'en his last leave
dol
 E'en as the sun with purple colour'd face, Had ta'en his last leave
dol
 E'en as the sun with purple colour'd face, Had ta'en his last leave
dol
 E'en as the sun with purple colour'd face, Had ta'en his last leave

pp

Musical notation for the vocal parts and piano accompaniment. It includes staves for Alto, Tenore Primo, Tenore Secondo, Basso, and Piano Forte. The lyrics are: "E'en as the sun with purple colour'd face, Had ta'en his last leave". Dynamics include *dol* and *pp*.

of the weeping morn Rose-cheek'd A- donis hied him to the chace
of the weeping morn Rose-cheek'd A- donis hied him to the chace
of the weeping morn Rose-cheek'd A- donis hied him to the chace
of the weeping morn Rose-cheek'd A- donis hied him to the chace

Hunting he lov'd hunting he lov'd, but love he laugh'd to scorn
Hunting he lov'd hunting he lov'd, but love he laugh'd to scorn but
Hunt - - - ing hunt - - - ing hunt - - ing he lov'd but
Hunt - - - ing hunt - - - ing hunt - - ing he lov'd but

. he laugh'd to scorn, but love he laugh'd to scorn he
love he laugh'd to scorn he laugh'd to scorn, but love he
love he laugh'd to scorn he laugh'd to scorn, but love he laugh'd to scorn he
love he laugh'd to scorn he laugh'd to scorn, but love he laugh'd to scorn he

As you like it (Bishop)

laugh'd to scorn. E'en as the sun with purple colour'd face, Had ta'en he
 laugh'd to scorn. E'en as the sun with purple colour'd face, Had ta'en he
 laugh'd to scorn. E'en as the sun with purple colour'd face, Had ta'en he
 laugh'd to scorn. E'en as the sun with purple colour'd face, Had ta'en he

last leave of the weeping morn Rose-cheek'd A-do-nis hied him to the
 last leave of the weeping morn Rose-cheek'd A-do-nis hied him to the
 last leave of the weeping morn Rose-cheek'd A-do-nis hied him to the
 last leave of the weeping morn Rose-cheek'd A-do-nis hied him to the

chace Hunting he lov'd hunting he lov'd but love he laugh'd to scorn . . .
 chace Hunting he lov'd hunting he lov'd but love he laugh'd to scorn but
 chace Hunt . . . ing hunt . . . ing hunt . . . ing he lov'd but
 chace Hunt . . . ing hunt . . . ing hunt . . . ing he lov'd but

As you like it (Bishop)

he laugh'd to scorn But love he laugh'd to scorn he
 love he laugh'd to scorn he laugh'd to scorn But love he
 love he laugh'd to scorn he laugh'd to scorn But love he laugh'd to scorn he
 love he laugh'd to scorn he laugh'd to scorn But love he laugh'd to scorn he

Soli

laugh'd to scorn. *dol* E'en as the sun with purple colour'd face, Had
 laugh'd to scorn. *dol* E'en as the sun with purple colour'd face, Had
 laugh'd to scorn.
 laugh'd to scorn. *dol* E'en as the sun with purple colour'd face, Had

taen his last leave of the weeping morn, *espres* Rose-cheek'd A - donis
 taen his last leave of the weeping morn,
 taen his last leave of the weeping morn,
 taen his last leave of the weeping morn, *corni dol*

hied him to the chace Rose cheek'd A do_nis hied him to the chace
dol
 Rose cheek'd A donis hied him to the chace hied him to the chace
dol
 Rose cheek'd A _ _ donis
dol
 Rose cheek'd A do_nis hied him to the chace

hied him hied him to the chace Hunting hunting he lov'd, but
dol
 hied him hied him to the chace
 hied him hied him to the chace
cres f f pp

love he laugh'd to scorn Hunting hunting he lov'd but love he laugh'd to scorn
p
 Hunting hunting he lov'd but love he laugh'd to scorn
p
 but love he laugh'd to scorn
p
 but love he laugh'd to scorn

As you like it (Bishop)

Hun - - - - ting he lov'd Hun - - - - ting he lov'd but love
 he laugh'd he
 he laugh'd to scorn but love he laugh'd to scorn but love
 he laugh'd to scorn but love he laugh'd to scorn but love he

cres *f* *dol*
 . . . he laugh'd to scorn to scorn Hunting he lov'd but love he laugh'd to
 laugh'd to scorn to scorn Hunting he lov'd but love he laugh'd to
 to scorn Hunting he lov'd but love he laugh'd to
 laugh'd to scorn to scorn Hunting he lov'd but love he laugh'd to

pp *Chorus*
 scorn Hunting he lov'd but love he laugh'd to scorn Hunting hunting he
 scorn Hunting he lov'd but love he laugh'd to scorn Hunting hunting he
 scorn he lov'd but love he laugh'd to scorn
 scorn Hunting he lov'd but love he laugh'd to scorn

As you like it (Bishop)

lov'd but love he laugh'd to scorn Hunting hunting he lov'd but
 lov'd but love he laugh'd to scorn Hunting hunting he lov'd but
 but love he laugh'd to scorn but
 but love he laugh'd to scorn but

love he laugh'd to scorn Hun - - - ting he lov'd, Hun - - -
 love he laugh'd to scorn Hun - - - ting he lov'd, Hun - - -
 love he laugh'd to scorn he laugh'd to scorn but love he
 love he laugh'd to scorn he laugh'd to scorn but love he

- ting he lov'd but love . . . he laugh'd to scorn . . . Hunting he
 - - ting he lov'd he laugh'd to scorn to scorn . . . Hunting he
 laugh'd to scorn, but love to scorn . . . Hunting he
 laugh'd to scorn, but love he laugh'd to scorn to scorn . . . Hunting he

As you like it (Bishop)

8

lov'd but love he laugh'd to scorn Hunting he lov'd but
 lov'd but love he laugh'd to scorn Hunting he lov'd but
 lov'd but love he laugh'd to scorn Hunting he lov'd but
 lov'd but love he laugh'd to scorn Hunting he lov'd but
 lov'd but love he laugh'd to scorn Hunting he lov'd but

Soli

love he laugh'd to scorn Hunting he lov'd, Hunting he lov'd, but
 love he laugh'd to scorn Hunting he lov'd, Hunting he lov'd, but
 love he laugh'd to scorn but
 love he laugh'd to scorn but
 love he laugh'd to scorn but

Chorus

love he laugh'd to scorn but love he laugh'd to scorn but love he laugh'd to
 love he laugh'd to scorn but love he laugh'd to scorn but love he laugh'd to
 love he laugh'd to scorn but love he laugh'd to scorn but love he laugh'd to
 love he laugh'd to scorn but love he laugh'd to scorn but love he laugh'd to
 love he laugh'd to scorn but love he laugh'd to scorn but love he laugh'd to

As you like it (Bishop)

The musical score is arranged in three systems. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff (piano). Each vocal staff begins with the word "scorn" and contains a melodic line with a long note value. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the vocal lines, with the word "scorn" appearing again in the Soprano and Alto parts. The piano accompaniment remains consistent. The third system features a more complex piano accompaniment with sixteenth-note patterns in the right hand and a bass line in the left hand. Dynamic markings include *ff* (fortissimo) and *cres* (crescendo). The score concludes with a final chord in the piano part.

As you like it (Bishop)

FRANKLIN GOULDING & CO.
 SOHO SQUARE
 LONDON

Under the Greenwood Tree,

(Sung by)

M^r Pearman,

in the Play of

The POETRY by

SHAKESPEARE.

AS YOU LIKE IT,

at the

Theatre Royal, Covent Garden,

Composed by D^r Arne,

arranged for the Voice & Piano Forte,

BY

HENRY R. BISHOP.

HRB

Ent. Str. H. B.

Price 1/6.

London Printed by Goulding Dalmaine & Co 20, Soho Square & to be had of all Music & Booksellers in the United Kingdom.

**ALLEGRETTO
VIVACE**

Musical notation for the first system, featuring a treble and bass clef with a 6/8 time signature. The music includes dynamic markings 'p' and 'f'.

Musical notation for the second system, continuing the piano accompaniment with treble and bass clefs.

AMIE.N.S.

Musical notation for the third system, including vocal lines and piano accompaniment with lyrics.

Under the greenwood tree Who loves to lye with me And

tune his merry note his merry merry note unto the sweet bird's

hr

throat and tune his merry note unto the sweet birds throat come

8^{va} *loco*

hither come hither come hither come hither come hither come hither come

f *p*

hither.

f

As you like it (Bishop)

Here shall he see no enemy but winter and rough weather here shall he see no

p

enemy but winter and rough weather here shall he see no enemy but

win - ter but winter and rough weather rough weather but

mf

winter and rough weather .

mf *f* *f*

As you like it (Bishop)

Under the greenwood tree who loves to lie with me And tune his merry

pp

note unto the sweet birds throat And tune his merry note unto the

hr

sweet birds throat come hither come hither hither hither come

hr

hither come hither come hither come hither come hither come hither.

cres *f* *p* *f*

As you like it (Bishop)

PRINTED BY GOULDING & CO. SOHO SQUARE LONDON

Fair was my Love,

Sung by

MR. FAWCETT,

in the Play of

The Poetly from

Shakespeare's Sonnets.

AS YOU LIKE IT,

at the
Theatre Royal, Covent Garden,

Composed by

HRB

HENRY R. BISHOP,

Ent. Sta Hall.

Price 1/6.

London Printed by Goulding, D'Almaine & Co. 20, Soho Square, & to be had of all Music & Booksellers in the United Kingdom.

Allegretto
Moderato

Two staves of piano introduction in G major, 6/8 time. The first staff is treble clef, the second is bass clef. Dynamics include *p* (piano).

Two staves of piano accompaniment in G major, 6/8 time. Dynamics include *cres* (crescendo), *mf* (mezzo-forte), and *f* (forte).

TOUCHSTONE

Vocal line and piano accompaniment for the song. The vocal line is in G major, 6/8 time. The piano accompaniment is in G major, 6/8 time. The lyrics are: "Fair was my love, but — but not so fair as fickle". Dynamics include *p* (piano) and *f* (forte).

Mild as a dove, but — but neither true, nor trusty; Brighter than glass, and

p *f* *p*

yet — and yet than glass more brittle Softer than wax, and

f *p*

yet — and yet as iron rusty as i — — ron rusty. A

f

little pale, a little pale, With damask dye to grace her None fairer nor none

p *f* *p*

As you like it. (Bishop)

falsar none falsar to de face her. Fair was my love, but not so fair as

fickle; Fair was my love. Fair was my love but not so fair as

fickle.

SECOND VERSE

She burnt with love burnt — As straw with fire flameth she

As you like it. (Bishop)

burnt out love out — as soon as straw out burneth, she

p *f*

framed the love, and yet and yet she foil'd the framing she

p *f*

bade love last, and yet — and yet she fell a turning and

p

yet she fell a turning. Was this a lover this a lover

f *p*

As you like it. (Bishop)

ff or a wanton whether? *ff* Bad is the best! bad is the best, the

ex - cellent in neither. *f* Bad is the best the *p* ex - cellent in

neither bad is the best, bad is the best, bad is the best, bad is the

cres *mf*

best.

ff

PRINTED BY GOULDING & CO.
50, Abchurch Lane
LONDON, E.C. 4.

As you like it. (Bishop)

Crabbed Age & Youth cannot live together.

T R I O.

Sung by

Mrs M. Cree,

Miss Hammersley & Mr. Fawcett,

in the Play of

The Poetry from

AS YOU LIKE IT,

Shakespeare's Sonnets.

at the

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP,

HRB

Est. Sta. Hall.

Pice 2/6.

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VOICE

MODERATO

PIANO

FORTE

Touchstone

Crabbed age and youth cannot

Rosalind

live to gether. Age is full of care is full of care Youth like summer morn

Touchstone.

Youth like summer morn Age like winter like win-ter

Rosalind.

weather Youth like summer brave like summer brave

fp *cres*

Touchstone *Rosalind*

Age like winter, like winter bare Youth is full of sport

ten *cres* *mf* *fp*

Touchstone

youth is full of sport. Age's breath is short Age's breath is

As you like it (Bishop)

Rosalind

short Youth is nimble nimble Age is lame Youth is

Touchstone

warm and bold is warm and bold Age is weak and

Rosalind

cold Youth is wild is wild

animato

... And age is tame Age I

As you like it (Bishop)

do ab - - - hor thee, Youth I do a - - - dore thee O *espress*

my love my love is young Age I do ab - - hor thee, Youth I

do a - - dore thee O my love my love is young Age I *Touches:*

do de - - fy thee I do de - - fy thee O good shepherd *Cælia. espress*

As you like it (Bishop)

hie thee. good shepherd hie thee, For methinks thou stay'st too

cres *mf*

long For me - - thinks thou stay'st too long

f *pp*

Rosalind
For me - thinks thou stay'st too long For methinks thou stay'st too

p

Cœlia.
For methinks thou stay'st too long For methinks thou stay'st too

Rosalind
long For methinks thou stay'st too long

Touchstone
Age I do de - fy thee

As you like it (Bishop)

long O good shepherd, hie thee For methinks thou stay'st too

O good shepherd, hie thee For thou stay'st too

Age Age Age

cres

long thou stay'st too long

long thou stay'st too long methinks thou stay'st too

Age I do de fy thee I do de - - fy thee

f *fp* *fp* *fp* *fp*

For methinks thou stay'st too long For methinks thou stay'st too

long For methinks thou stay'st too long

Age I do de - - fy thee

As you like it (Bishop)

long O good shepherd hie thee For methinks thou stay'st too

O good shepherd hie thee For thou stay'st too

Age Age Age

long thou stay'st too long for thou

long thou stay'st too long for thou

Age I do de - fy thee I do de - - fy thee Age I

piu moto

stay'st too long thou stay'st too long for thou stay'st too long thou

stay'st too long thou stay'st too long for thou stay'st too long thou

do de - fy thee I de - fy Age I do de - fy thee

rf *rf* *f* *rf* *rf*

As you like it (Bishop)

stay'st too long for thou stay'st too long for thou stay'st too
 stay'st too long for thou stay'st too long for thou stay'st too
 I de _ fy thee I do de _ fy thee I do de _

p *cres*

long for thou stay'st too long
 long for thou stay'st too long
 _ fy thee I do de _ fy thee

mf *f* *f* *f* *ff*

rf

Tempo lmo

rf *rf* *p*

As you like it (Bishop):

PRINTED BY GOULDING & CO. SOHO SQUARE LONDON

Blow blow thou wintry wind,

Sung by

MR PEARMAN,

In the Play of

As You like It.

at the

Theatre Royal Covent Gardens.

Poetry by

Composed by

Shakspeare.

DR ARNE,



Arranged for the VOICE & PIANO FORTE, by

HENRY R. BISHOP.

Pr. 1/6

Ent. Sta. Hall.

London Printed by Goulding, Dalmaine & Co. 20, Soho Square & to be had of all Music & Booksellers in the United Kingdom.

ANDANTE

musical notation for piano introduction, including dynamics *dol* and *hr hr*

AMIENS

musical notation for the first line of lyrics, including dynamics *pp*

Blow blow thou wintry wind thou art not so un -

musical notation for the second line of lyrics, including dynamics *cres*, *mf*, and *p*

kind thou art not so un - kind as man's in - gra - ti - tude Thy

tooth is not so keen . be _ _ cause thou art not seen thy

tooth is not so keen be _ _ cause thou art not seen al _ _

tho' thy breath be rude altho' thy breath be rude al _ _ _ tho' thy breath be

SECOND VERSE

rude . Freeze freeze thou bitter

As you like it (Bishop)

sky Thou dost not bite so nigh thou dost not bite so nigh as beni -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "sky Thou dost not bite so nigh thou dost not bite so nigh as beni -". The piano part includes dynamic markings: *cres*, *mf*, and *p*.

fits for - got. Tho' thou the waters warp thy sting is not so

The second system continues the vocal line and piano accompaniment. The lyrics are: "fits for - got. Tho' thou the waters warp thy sting is not so". The piano part includes a double bar line.

sharp thy sting is not so sharp as friends remember'd not thy sting is not so

The third system continues the vocal line and piano accompaniment. The lyrics are: "sharp thy sting is not so sharp as friends remember'd not thy sting is not so".

sharp as friends re - member'd not as friends remember'd not.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "sharp as friends re - member'd not as friends remember'd not.". The piano part includes a double bar line and a *tr* marking.

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50, SOHO SQUARE
LONDON, W.

As you like it (Bishop)

Lo! in the Orient, when the gracious light,

Glee & Chorus,

in the Play of

AS YOU LIKE IT,

Theatre Royal Covent Garden;

The Poets
from

Composed by

Shakespeare's
Poems

HRB

HENRY R. BISHOP.

Int. Sta. Hall.

Pr 2/

London, Printed by Goulding, Dalmaine & Co. 20. Scho Square & to be had of all Music & Booksellers, in the United Kingdom.

ALTO. *ff* Lo! in the Orient Lo! in the Orient

TENORI. *ff* Lo! in the Orient Lo! in the Orient

BASSO. *ff* Lo! in the Orient Lo! in the Orient

Un poco Allegro e Spiritoso *ff*

when the gracious light Lifts up his burning head

when the gracious light Lifts up his burning head

when the gracious light Lifts up his burning head his burning

when the gracious light Lifts up his burning

... each under eye doth homage to his new ap - - pearing sight

... each under eye doth homage to his new ap - - pearing sight

head each eye doth ho - - - - - mage

head each under eye doth homage to his new ap - - pearing sight

serv-ing ser - - - ving with looks his sacred majesty ser - - - ving

serv-ing ser - - - ving with looks his sacred majesty ser - - - ving

serv-ing ser - - - ving with looks his sacred majesty ser - - - ving

serv-ing ser - - - ving with looks his sacred majesty ser - - - ving

serv-ing ser - - - ving with looks his sacred majesty ser - - - ving

serv-ing ser - - - ving with looks his sacred majesty ser - - - ving

ser - - - ving with looks his sacred ma - - - jesty serving serving with

ser - - - ving with looks his sacred ma - - - jesty serving serving with

ser - - - ving with looks his sacred ma - - - jesty serving serving with

ser - - - ving with looks his sacred ma - - - jesty serving serving with

As you like it. (Bishop)

looks his sacred ma - - jesty Lo! in the orient Lo! in the Orient

looks his sacred ma - - jesty Lo! in the orient Lo! in the Orient

looks his sacred ma - - jesty Lo! in the orient Lo! in the Orient

looks his sacred ma - - jesty Lo! in the orient Lo! in the Orient

When the gracious light each eye doth homage to his new ap - -

When the gracious light each eye doth ho - - mage to his new ap - -

When the gracious light each eye doth ho - - mage to his new ap - -

When the gracious light each eye doth homage to his new ap - - - -

SOLI

pear - - ing sight. And having climb'd and having climb'd the

pear - - - ing sight. And having climb'd and having climb'd the

pearing sight. And having climb'd and having climb'd the

pearing sight. And having climb'd and having climb'd the

As you like it (Bishop)

4

steep-up heav'nly hill, Re-sembling strong youth

steep-up heav'nly hill, Re-sembling strong youth

steep-up heav'nly hill, Re-sembling strong youth strong

steep-up heav'nly hill, Re-sembling strong

corni

in his middle age yet mortal looks adore his beauty still at

in his middle age yet mortal looks adore his beauty still at

youth in his middle age at

youth in his middle age yet mortal looks adore his beauty still at

tending at-tend-ing on his golden pilgrimage dol

tending at-tend-ing on his golden pilgrimage at-tend-ing dol

tending at-tending on his golden pilgrimage at-tend-ing dol

tending at-tend-ing on his golden pilgrimage at-tend-ing

As you like it. (Bishop)

dol cres 58 5

at_tend ing on his golden pilgrimage

tend_ _ ing on his gol_ _ den golden pilgrimage

on his golden pilgrimage his golden pilgrimage

tend_ _ ing on his pilgrimage his golden pilgrimage

CORO

Lo! in the O_ _ rient when the gracious light Lo! in the Orient

Lo! in the O_ _ rient when the gracious light Lo! in the Orient

Lo! in the O_ _ rient when the gracious light Lo! in the Orient

Lo! in the O_ _ rient when the gracious light Lo! in the Orient

Lo! in the Orient when the gracious light each eye doth homage

Lo! in the Orient when the gracious light each eye doth ho _ _ _ mage

Lo! in the Orient when the gracious light each eye doth ho _ _ _ mage

Lo! in the Orient when the gracious light each eye doth ho _ _ _ mage

As you like it. (Bishop)

6

to his new ap - pear - ing sight his new ap - pear - ing sight his
 to his new ap - pear - ing sight his new ap - pear - ing sight his
 to his new ap - pear - ing sight his new ap - pear - ing sight his
 to his new ap - pear - ing sight his new ap - pear - ing sight his

new appearing sight when the gracious light lifts up his burning
 new appearing sight when the gracious light lifts up his burning
 new appearing sight when the gra - cious light lifts
 new appearing sight when the gra - cious light lifts

head each eye doth ho - - - mage to his new ap - - - pear - - - ing
 head each eye doth homage to his new ap - - - pear - - ing
 up his burning head, each eye doth homage to his new appearing
 up his burning head, each eye doth ho - - - mage to his loco

As you like it. (Bishop)

ppp sight each eye each eye doth homage to his new ap - - pearing

ppp sight each eye each eye doth homage to his new ap - - pearing

ppp sight each eye each eye doth homage to his new ap - - pearing

ppp sight each eye each eye doth homage to his new ap - - pearing

Corni *ppp*

sight his new appearing sight *morendo*

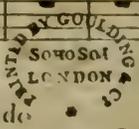
sight his new appearing sight

sight his new appearing sight

sight his new appearing sight

As you like it. (Bishop)

morendo



Oh! thou obdurate!

Sung by

MR. HENRY,

in the Play of

The Poetry from

Shakspeare's Sonnets.

AS YOU LIKE IT,

at the

Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP,

RB

Ent. Sta. Hall,

Price 1/6.

London Printed by Goulding D'Almaine & Co. 20, Soho Square, & to be had of all Music & Booksellers in the United Kingdom.

Affettuoso.

SILVIUS
espres

O thou obdurate, flinty, hard as steel, Nay more than flint, For stone at rain relenteth

Art thou a woman's child, and canst not feel what 'tis to love? how want of love tormenteth?

Oh! had thy mother borne so bad a mind She had not brought forth thee, but died unkind but

or

died unkind but died unkind She had not brought forth thee but died unkind.

cres *f*

SECOND VERSE

What am I, am I that thou

f *f* *p* *pp* *p dol*

As you like it. (Bishop)

should'st contemn me thus Or what great danger dwells upon my suit? What were thy lips the worse for

one poor kiss? Speak, Fair; but speak fair words, or else be mute: Give me one kiss, I'll give it

thee a gain; And one for int'rest, if thou would'st have twain. if thou would'st have twain if thou

would'st have twain And one for int'rest if thou would'st have twain.

cres *f* *ff* *p*

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SOHO SQUARE
LONDON

As you like it. (Bishop)

If Love had lent you twenty thousand Tongues.

Sung by

MISS M. TREE,

in the Play of

As You like It,

AT THE

Theatre Royal Covent Garden,

The Poetry
from

Composed by

Shakspeare's
Sonnets

HENRY R. BISHOP,

HRB

Ent. Sta. Hall

7s. 6

London, Printed by Goulding, Malmaison & Co. 20, Scho Square & to be had of all Music & Booksellers in the United Kingdom.

ANDANTE
GRAZIOSO

The piano introduction consists of two staves. The right hand is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a forte (f) dynamic and features a melodic line with eighth and sixteenth notes. The left hand is in bass clef and provides a harmonic accompaniment with chords and moving lines. The piece concludes with a piano (p) dynamic marking.

ROSALIND.

If love had lent you twenty thousand tongues, And ev'ry tongue more

moving than your own, Be=witching like the wanton mermaid's song, Yet

As you like it. Bishop

from mine ear the tempting tune is blown, For know, my heart stands armed in mine ear, And

calando. *largo tempo lmo*
will not have a false sound enter there, For know, my heart stands armed in mine ear, And

cal? *f*

will not have a false sound en - ter there

cres: f *p*

2^d VERSE.

Lest the deceiving harmony should run in - to the quiet closure of my breast, And

p

As you like it. (Bishop)

then my little heart were quite quite undone In his own chamber to be barr'd of rest, No

Lady, no; My heart longs not to moan, But soundly sleeps while now it sleeps alone No!

cal? *largo*

Lady, No! My heart longs not to moan But soundly sleeps while now while

tempo 1^{mo}

cres: f

now it sleeps alone.

ad lib:

ff

As you like it. (Bishop)

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When daisies pied,
 Sung by
Miss M. Tree,

In the Play of

AS YOU LIKE IT,

at the

Theatre Royal Covent Garden,

Poetry by

Composed by

Shakspeare.

DR ARNE,

Arranged for the VOICE & PIANO FORTE, by

HRB

Henry R. Bishop.

Ent. Sta. Hall.

R. 1/6

London, Printed by Goulding, Dalmaine & Co, 20, Scho Square & to be had of all Music & Booksellers in the United Kingdom.

Allegretto
Mod to

p

The piano introduction consists of two staves in G major, 6/8 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides harmonic support with chords and single notes.

Rosalind.

When daisies pied and violets blue, And

p

The vocal line is on a single staff in G major, 6/8 time. The piano accompaniment is on two staves below, mirroring the introduction's style with chords and melodic fragments.

la - dys frocks all sil - ver white, And cuckoo buds of yellow hue, Do paint the meadows

with delight: The cuckoo then on every tree

mocks married men mocks married men mocks married men for thus sings he

cuckoo cuckoo cuckoo cuckoo O word of

As you like it (Bishop)

fear O word of fear un - pleasing to a married ear, un -

pleasing to a mar - ried ear

cres *f*

Second Verse.

When shepherds pipe on oaten straw and mer - ry larks are

p

ploughmen's clocks and turtles love Rooks and Daws and maidens bleach their summer frocks

f

As you like it (Bishop)

The cuckoo then on every tree mocks married men

p

mocks married men mocks married men for thus sings he cuckoo cuckoo cuckoo cuckoo

mf *p*

O word of fear O word of fear un-pleasing to a married ear un-

pp

pleasing to a married ear.

cres *f*

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As you like it (Bishop)

71

MARCH & DANCE,

in the
Procession of Hymen,

In Shakespeare's Comedy

As You like It.

at the
Theatre Royal Covent Garden,

Composed by
HENRY R. BISHOP.

Pr. 1/6

Ent. Sta. Hall.
London, Printed by Goulding, Dalmaine & Co. 20, Soho Square & to be had of all Music & Booksellers in the United Kingdom.

ALLEGRETTO
ALLA MARCIA

pp

As you like it. (Bishop)

8 - - - - - loco 8 - - - - -

loco ff 3

3 3 3 loco

8 - - - - - loco

loco

loco

loco

As you like 't. (Bishop)

73
Then is there Mirth in Heavens,

Sung by

Mast^r Longhurst,

in the Play of

AS YOU LIKE IT.

at the Theatre Royal, Covent Garden.

The Poetry from

Composed by

Shakspeare's Poems.

FRB

Ent. Sta. Hall.

HENRY R. BISHOP.

Price 1/6.

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MODERATO

un poco

ALLEGRETTO.

3
Con Anima.
dol:
3

hr
cres:
f

HY.MEN.

Then is' there mirth in Hea = ven Then is there mirth in Heav'n Where
p

As you like it. (Bishop)

earthly things made e = = ven a = tone - - - to = ge = = ther a = tone - - to = gether When

earthly things made e = = ven a = tone to = geth = er : Good

Duke receive thy Daughter, Hymen from Heaven brought her

hith = = er from Heav'n brought her . hi = ther Yea! brought her: hi = = =

As you like it. (Bishop)

= ther brought her hi = = = = ther

tr
cres:
f

That thou might'st join her hand her hand _ _ _ with his whose

p

heart _ _ _ _ _ with = in her

tr
tr

bo = = = som with = in her bo = = som is Then

tr
ten:
ff
p

As you like it. Bishop

is there mirth in Hea= = ven then is there mirth in Heav'n Where earthly things made

e= = ven a= tone - - to= geth= = er a= tone - - to= gether Where earthly things made

e= = ven a= tone to= ge= = ther Good Duke receive thy
for p

Daughter Hymen from Heaven brought her hith= = er from Heav'n
f pp

As you like it. Bishop

brought her hith=er Yea! brought her hi= = ther brought - - - - -

- - - her brought - - - - - her

hith= = er brought - - - - - her brought - - - - -

- - - her hi= = = ther.

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As you like it. (Bishop)

