

SHAKSPEARE'S

Dramatic Songs,

Consisting of all the

SONGS, DUETS, TRIOS AND CHORUSSES,

*IN CHARACTER,**as Introduced by him in his Various Dramas*

the Music,

*partly New & partly Selected with New
Symphonies and Accompaniments*

for the

Piano Forte.

*from the works of*PURCELL, FIELDING, D^{RS} BOYCE, NARES, ARNE, COOKE, MES^{RS} J. SMITHI. S. SMITH, T. LINLEY JUN^R and R. I. S. STEVENS.*to which are prefixed**a general Introduction of the Subject and
Explanatory Remarks on Each Play,*

BY

W^M. LINLEY ESQ^R.

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IN TWO VOLUMES.

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To
The Old Drury Club,
a Social Circle
round the Shrine of
SHAKSPEARE,
Cherishing his Memory,
and
Revering his Genius
with
The fondest admiration,
This Work
First Sanctioned by their encouragement,
Is
With respect and affection,
Dedicated,
by the
Author.

SHAKSPEARE'S DRAMATIC SONGS.

INTRODUCTION.

GREAT injustice would be shown to all admirers of dramatic poetry and the language of Nature ; to all who owe aught to education, or are blest with the least refinement of taste, to suppose that SHAKSPEARE does not hold the first place as a poet, in their hearts : any thing indeed which relates to him cannot be confined to particular classes of our countrymen, but must necessarily attract and interest the whole English nation.

In an endeavour to elucidate the various meanings of our immortal bard, his commentators have thrown very little light on main points; and the explanation of a passage with which the reader has been in part delighted, but which he cannot entirely comprehend, they have neglected, to quibble on some quaint expression which, with their elucidation, affords no satisfactory information whatever.—Dr. JOHNSON has with this view very justly observed, “ let the reader of SHAKSPEARE who desires to feel the highest pleasure from his dramas, read every play from the first scene to the last, with utter negligence of all his commentators.”—While, therefore, so much deference has been paid, and so much encouragement given to commentaries, which, however curious and ingenious, are not, after all, necessary to the pure enjoyment of our great poet, will it not be regretted that so little attention has been paid to those parts of his dramas where the power of music has been called in to heighten the effect of the scene?—The Public is not in possession of any regular series of the characteristic songs in his plays ; and although these songs, as they occur, may originally have been sung either to tunes composed expressly for the occasion, or adapted to the popular airs of the day; yet it would be in vain to search for them, so as to be certain of their authenticity; and, if the labour of search were even to be crowned with success, the music could merely be received as a curiosity ;—it could not, in the present day, be so shaped as to be rendered palatable to a refined musical ear.—It is, however, true, that many of the old madrigal writers, some of them contemporaries of SHAKSPEARE, have composed charming melodies ; but the difference is great between a simple song, and a combination of songs : the madrigal is composed in five, six, and eight parts, which, if taken separately, are not equally pleasing to the ear, but when united, so as to wind into each other in all the graceful mazes of imitation, are not only delightful in point of general effect, but highly ingenious in their scientific construction.

The single song has none of these aids to attract and rivet the attention : if the air be not, at once, striking in itself, and appropriate to the singer; equally elegant and fanciful in all its changes, it will not make any great impression on the auditor, and in the very old music there are not often melodies to be met with of this description :—striking dramatic melodies, in particular, were not known until the great PURCELL burst forth,—a Sun, whose original brightness, no clouds of invidious competition, no changes of time or style in the musical system have been able, for a moment, to eclipse.

It is much to be lamented that this unrivalled genius did not pay the same respect to SHAKSPEARE'S as to DRYDEN'S poetry; for the *Tempest* excepted, it does not appear that he has set the words of any other play. On this subject, however, the Author of the present Work will have occasion to speak further, when the drama of the *Tempest* comes under his consideration.

It is a supposition by no means unreasonable, that many of the tunes originally sung to SHAKSPEARE'S songs, may be still extant. To the musical antiquary, however, this search more properly belongs ; in the mean time, the Composer and Compiler of the present Collection will endeavour to explain his design, and the object he has in view in venturing to submit it to the public eye.

His great endeavour will be to dramatise, with precision, the music intended by SHAKSPEARE to be introduced in his plays: that is to say, to identify it with the characters, taking care that the songs, duets, or trios, so marked by him, shall be suited, as exactly as possible, to the person or persons by whom the Poet designed them to be sung. To illustrate this, by an instance—the two beautiful glees of Mr. STEVENS, viz. “It was a lover and his lass” and “O, mistress mine”—are composed for five and six voices;—but how are these same words introduced in the plays from which they are taken?—Why, the first are meant to be sung as a duet by two pages, in a simple quaint way, to please Touchstone the clown in *As you like it*, and the other words, as a song to be sung by the clown himself in *Twelfth Night*, to gratify the two drunken knights!—Not that the melody of such intended compositions should be either uncouth or vulgar; on the contrary, Sir Andrew is made to exclaim “a mellifluous voice, as I am a true knight”—and even the love-sick duke, Orsino, calls upon the clown to sing the air that is “old and plain,” that

“The spinsters and the knitters in the sun
“Do use to chaunt.”

Yet, there should be a characteristic quaintness mingled with its sweetness;—the glees referred to, are not only elegant compositions, but distinguished for their masterly construction.—Now, in those instances where the music has already been supplied, so as to be suitable to the characters and scenes, it is not the Composer’s intention further to interfere than by newly arranging them for the present Work.—It would not be possible to invent a more fancifully appropriate fairy glee than Mr. STEVENS’s “Ye spotted Snakes,” which, were the *Midsummer Night’s Dream* ever to be performed, might be most effectively warbled by the four fairies of Titania’s train:—These words, therefore, it would be the height of presumption to attempt to reset; the piano-forte accompaniment alone will be added. Upon the principle however, above stated; and to preserve the characteristic spirit of his plan, the Composer must necessarily find substitutes for many charming compositions coming under the head of glees, madrigals, &c. &c. but compilation will be his primary object, and it is far from his intention or his desire to obtrude his own compositions, where more able masters have preceded him.

It may be necessary now to remark, that the popular taste for music having been so materially diverted from the English to the Italian school, a great and almost insurmountable difficulty presents itself to the successful progress of the present undertaking: to reflect upon the public feeling on this change, would, in an humble individual, be equally arrogant and useless:—yet, to adapt this favourite style to SHAKSPEARE’s poetry would be to clothe Hercules in the soft garments of Ganymede:—it must be the plain English school, which, even in its liveliest mood, preserves a sedateness of expression, and a rich simplicity of modulation peculiar to itself.—There must be no adherence to popular passages for the sake of the music alone;—no flourishes or cadences merely to show off the voice;—no appearance of artificial arrangement;—no triteness or poverty of harmony to avoid every little difficulty that the Poet’s sentiment may require; the Composer’s ambition is to make the sound correspond with it as closely as possible; to make it such a sound as he himself might have fancied while wandering along the banks of “The soft flowing Avon.” Neither the flippancy of the Italian polacca, nor the elaborate harmonies of the German cantata, could give any natural effect to the sentiment of SHAKSPEARE.

But, however careful of adhering to the old English school, and of avoiding these superficial ornaments which too often overwhelm the melody they were intended to assist, the Composer is aware of the danger of falling into the opposite extreme. A great deal of science, and contrivance too, may be observable in a composition that may still be bordering on fatuity:—a monotony of manner, and a too rigid observance of any general rule, will grow tedious at last, and the ear will want the relief of variety, though the understanding may be satisfied with the preservation of propriety.

Care, therefore, will be taken to render the piano-forte accompaniments as airy and independent of the voice as the simplicity of the subject will admit: they will be quite new, for the airs selected from the old masters are deficient in these little embellishments which are now become indispensable to the general effect of all vocal music. In the days of BOYCE and ARNE, music was studied *as a science*; a figured bass, therefore,

was sufficient for the practitioner's complete comprehension of the harmony; it is now no longer studied as a science, even by some who have the modesty to profess it, and the notes must be written down. In one respect, to be sure, the use of the notes-themselves, instead of the thorough bass, may be preferable, as there is undoubtedly greater latitude given to the fancy, and the composer may shape his accompaniment as he pleases, without injury to the harmony.

The Work will be comprised in two volumes—the first, to which this introduction is prefixed, contains the music in the following plays as they stand in an edition of SHAKSPEARE.*

<i>The Tempest.</i>		<i>Much Ado about Nothing.</i>
<i>The Two Gentlemen of Verona.</i>		<i>A Midsummer Night's Dream.</i>
<i>Twelfth Night.</i>		<i>Love's Labour's Lost; and</i>
<i>Measure for Measure.</i>		<i>The Merchant of Venice.</i>

To each of these plays (and so to continue throughout the Work) it is his intention to introduce a few explanatory remarks, and the act, scene, and introductory speech or dialogue immediately preceding each song, duet, &c. This will give them the appearance of belonging expressly to the play, and in such a work as the present, the scheme cannot, he conceives, meet with any reasonable objection.

It has for many years been the fashion to adopt the *Italian* language to mark the time and expression of *English* music;—but why the notices of *slow, with spirit, tenderly, very quick*, should not be as satisfactory to an English ear and an English understanding, as *adagio, vivace, affettuoso, and presto*, it may be rather difficult to explain. To his native language, only, the author means to confine himself where SHAKSPEARE is concerned, and few Englishmen, it is presumed, will quarrel with him on that score.

If exertion were to be suppressed in proportion to the encouragement obtained or withheld by experience, the Projector of this Undertaking could find very little excuse for his temerity. His musical publications have not hitherto been attended with a success at all adequate either to his hopes, or indeed his expectations; as a musician, indeed, though not a professional one, he has been amply rewarded by the perusal of a review of his last set of canzonets, in the *European Magazine* for July, 1814, a critique the more flattering to him, as it is evidently written by no common master in the art.

To account for this disappointment, it is not difficult. The canzonets in question, and the songs that preceded them, were composed with a view to recommend a renewal of that style of air and ballad which was once so popular, and when ARNE's and JACKSON's scientific, but simple and elegant compositions, were as much the fashion of the day, as the *Irish Melodies* are now:—Melodies they are very properly called, for they afford little opportunity to illustrate the charms either of a masterly harmony, or a fanciful accompaniment; and the musician has made them most ingeniously subservient to the poet's purpose, by turning them into quick tunes or slow ones, according to the sentiment of the verses. Some of these airs are, however, very pleasing, and the poetry of MOORE, though he too frequently indulges a prurient imagination, is always classical, and, for the most part, elegant and pathetic. Now to enjoy any alteration of a style which has long been favoured, justice must be done to the compositions, by giving them a fair trial of practice and repetition: they cannot immediately be understood, and therefore not felt; and a little additional time and trouble *must* be taken by the musical instructor, as well as practitioner: but few indeed are the music masters of the present day who will take this time and trouble, or think of initiating their pupils into a higher degree of the art, while they find it equally profitable to adhere to the trite, meagre, Anglo-Italian manner in which, with very few exceptions, all the modern songs are composed.

Of the present Work, the Author cannot help entertaining more favourable hopes; for the name of SHAKSPEARE is entwined with it, and difficulties will be carefully avoided, inasmuch as Nature looks always most

* Published by G. G. and J. ROBINSON, in the year 1797, in which the *text alone* has been attended to.

interesting when clothed in the garb of ease and simplicity. And let it not be urged that music, to be simple, must be confined to the key in which it is written, or to go no further, at any rate, than the dominant, or the chord of the sixth. Simplicity may be characterized by a richness of harmony, without the assistance of difficult progressions; and, on the other hand, subjects of grandeur, and which seem to demand all the force of musical science, may be rendered insignificant by a poverty of modulation, and when noise is introduced as the miserable substitute for strong and striking combinations. The old masters employed drums and trumpets it is true, but not as they are employed now, in every performance that comes before the Public; from a military triumph, to a dance on the green, and even a humorous ballad. Intricate harmonies, must, after all, be used with great caution; for like high sounding epithets in poetry, they too often weaken instead of strengthen the expression.

Should the volume now submitted to the Public meet with that approbation and encouragement from which the Author may fairly calculate upon ultimate success, he pledges himself to continue, and bring the Work to a completion as speedily as possible. To SHAKSPEARE's words, and SHAKSPEARE's only, he purposes to confine himself, so that the musical volumes may accompany the plays themselves; the poetry introduced by DRYDEN, DAVENANT, and others—and to which the fine Music of HENRY PURCELL has done such ample justice, may, and probably will be the subject of future musical illustrations:—a large field will still be open for curious and interesting speculation.

In closing his Prospectus, the Author feels confident that they who are to sit in judgment upon him, will not too hastily find a verdict of condemnation from this first specimen of his projected Work; on the contrary, he is assured, that by the encouragement which they are never slow to give even to weak exertions in a *good* cause, he shall be stimulated to that perseverance so necessary to its continuation and perfection.

*Southampton Street,
Covent Garden.*

OBSERVATIONS.

THE TEMPEST.

DRYDEN has not added much to his reputation by disfiguring the wild and enchanting scenes of this Drama. The genius of Purcell indeed, has been resorted to, to reconcile us to the monstrous innovations introduced in it; yet, as the same poet has shewn, in his *Indian Queen*, how capable he was of feeling and appreciating this great musician's powers, he should have left him in his walk with SHAKSPEARE, in the *Tempest*, undisturbed. The only words of SHAKSPEARE that Purcell has set, are; "Come unto these yellow Sands," "Full Fathom five," and the chorus "Sea Nymphs hourly sing his Knell." These delightful compositions appear in the present Collection with very little alteration from the compression of the chorusses and the introduction of the accompaniment; the melodies and harmonies are precisely those of Purcell. In the *Mask*, as introduced in the play by SHAKSPEARE, three principal characters only, appear;—Juno, Iris, and Ceres:—and the Duet, sung by Juno and Ceres, the Author has set, not having been able to find it already composed either in Purcell's or Smith's *Tempest*. Caliban's Song, "No more Dams" selected from the music of the *Tempest* composed by Mr. Smith, has been introduced, as very appropriate.—This composer resided many years at Bath, and was called *Handel* Smith, not only on account of the intimacy that subsisted between him and Handel, but because he was employed by that great master, occasionally, and when he was afflicted with blindness, as his amanuensis.—The Author has been informed, that the admirable chorus in *Judas Maccabæus*, "Sion now her Head shall raise" was written down in all its parts by Smith, from Handel's dictation.

To Ariel's song, "Where the Bee sucks," the fanciful composition of Dr. Arne, a Piano-Forte Accompaniment only has been added; the original melody has not been disturbed.—Two Songs of Ariel are selected from the manuscript vocal compositions of the late Mr. Thomas Linley, Junr. the Author's brother; and, though in the play, the Spirit is not made to sing to Prospero "Ere you can say come, and go"—yet a musical expression of them will not be unacceptable, and at any rate cannot offend:—Mr. Smith has, indeed, set the same words; but the tune, though pleasing, has not so airy and tripping a measure as the present, which, in the Author's judgment, is most happily suited to the character.

The *Tempest*, like *Macbeth*, has been considered as a subject so fit for the introduction of music, that a great deal has been added which might have been better spared.—The editor of Purcell's *Tempest*, in the Author's possession, does not give his name;—he simply states, that the words which are *not* SHAKSPEARE's "differ from Dryden's alteration in some places, and in the *Mask* entirely." And he supposes them "to have been altered when the play was made into an opera, by Shadwell." How has this exquisite tale been tortured to render it less simple, and therefore less strikingly interesting and affecting.

In Purcell's *Tempest* there is introduced a duet, by Ariel and *Milcha*, (another new character, belonging, perhaps, to Mr. Shadwell's opera) which begins—"Dry those eyes which are o'erflowing;" and in which the operamonger has condescended to borrow one line, and only one, from the old Poet: viz.—"Ceres' blessing so is on you."—It is the concluding line of the duet, by Juno and Ceres; and the mutilation is as barbarous, as the omission of the duet itself is insulting to good taste and propriety.

In regard to the Tempest music of Mr. Smith, it has been put to a strange medley of words: some of them are, however, by SHAKSPEARE; but they do not appear to come the brighter from the polish it was his design to give them: here and there we have a flash or two, but they must ever be vainly opposed to Purcell's pure and steady light. The song of "No more Dams" is however, an excellent one, and it has been selected accordingly. The other song, "The Owl is abroad" is also characteristic, but the words are not SHAKSPEARE'S. The last air has been inserted in Dr. Clarke's "Beauties of Purcell," as Purcell's.—This is a mistake, which, in justice to Smith, should be rectified.

THE TWO GENTLEMEN OF VERONA.

IN this Play, "Who is Silvia?" only is introduced, which the Author has set as a single song; he imagines it was SHAKSPEARE'S intention that it should be sung by Thurio behind the scenes, though certainly, as Thurio is attended by musicians, there would have been no impropriety in making them all sing. SHAKSPEARE uses the word *song* indiscriminately, which, in some instances, is to be lamented. There is a glee to the words of this song, composed by Mr. Stevens; of this circumstance the Author was not aware, or it is highly probable he should have preferred the introduction of what he has no doubt of being a composition of great merit, to any attempt of his own.

IN THE MERRY WIVES OF WINDSOR, Sir Hugh Evans sings a song, while he, and the pretended fairy troop are pinching Falstaff; but it is omitted in the Collection, for no good effect could be given to it as a chamber air; and indeed it could not be endured in any way but as Sir Hugh is represented singing it on the stage, in a grotesque shape, and with a ludicrous accent.

TWELFTH NIGHT.

IN Twelfth Night, SHAKSPEARE has made the Clown the Apollo of his scenes; and indeed his songs, though there is a whimsical point about them, are not inelegantly written. The epilogue song was composed many years ago, by a musician of the name of Fielding, and may be found, probably, in some old collections of songs; but the search for it was not material, as the Author had a perfect recollection of the melody as it has always been sung on the stage: it is very fanciful and characteristic. "O Mistress mine," and "Come away Death," have been set as glees, by Mr. Stevens; but the Author has found it necessary to give them a different shape in the present Work, for the reasons assigned in his Introduction. From the Duke's interesting description of the latter song to Cesario, SHAKSPEARE evidently meant that it should be sung with pathetic expression; but one is not prepared to expect, or relish it from the Clown: there is nothing ludicrous in the words, and the plaintive wildness which they seem to demand from music, could not, by any aid of preparation, be given by the Clown so as to produce a feeling of melancholy,—it would be more likely to excite laughter. Purcell would have made something strangely affecting and fanciful of these words. The Author has endeavoured to adhere closely to the old English ditty style.

MEASURE FOR MEASURE.

THE fourth act of this play opens with the boy's song to Mariana, the deserted mistress of Angelo, and is the only song in it. The words are exceedingly elegant, and demand from music a delicate, but at the same time an energetic expression. The late Mr. Jackson has set them as a duet—the commencement of which is very spirited and striking; but it is not, in the Author's opinion, equally excellent throughout: the conclusion of it is made unnecessarily difficult both to the player and the singer, and appears to have no connexion whatsoever with the opening subject. As the Author is not aware of any appropriate setting of these words as a song, he has endeavoured to supply one.

MUCH ADO ABOUT NOTHING.

IN conformity to the rule of characterising SHAKSPEARE's songs, the Author regrets that he cannot introduce in this play, Mr. Stevens's beautiful glee to the words "Sigh no more Ladies." In substituting a new composition, he feels sensibly his own deficiency, but the glee could not, in any shape, have been made characteristic. With deference, the subject of it is not exactly appropriate, for there is a softness and delicacy about it to which, it should seem, neither Balthazar or any of his companions could have been equal. On reference to the play it will be observed, that the introduction of the song is a part of the plot to deceive Benedick, and should have a very spirited and playful expression given to it. Balthazar, who is made to sing it, seems to feel rather pressed into the service by the Duke, for all the praise Don Pedro gives him is, that he "sings well enough for a shift," and as for Benedick, he is outrageous in his abuse, for he mutters "An he had been a dog that should have howled thus, they would have hanged him."

The "Solemn Hymn" of the attendants in the fifth act, the Author would have been glad to have found appropriately set by some one of the old composers, but his search has been fruitless, and he has therefore submitted his own conception of the subject.

A MIDSUMMER NIGHT'S DREAM.

IT is to be lamented that SHAKSPEARE did not infuse more of song and enchantment in the exquisite fairy scenes of this piece. The music that has been supplied is so characteristic, that the Author would have no excuse for neglecting to profit by it on the present occasion. The "Lullaby" of the fairies is the composition of Mr. Stevens; the nuptial blessing on "The hallowed house of Theseus" is the production of the late Dr. Cooke. This last the Author has been obliged to curtail for the purpose of suiting it to the limits of his work, preserving, however, all the striking passages, and omitting only those parts which are usually left out when sung as a glee with five voices. It appears, here, as a trio by Titania, Oberon, and Puck, with a view of adhering, as closely as possible, to the business of the scene, and the meaning of the poet.

It is to be hoped that the symphonies and piano-forte accompaniments which are added will give a lively variety, and prove at least no injury, to the usual effect produced by these charming compositions.

"Now the hungry lion roars" was composed some time ago by the Author; and though not, as it should seem, designed by SHAKSPEARE to be sung, yet it cannot, he conceives, be injurious to the general effect of the scene, to let the merry sprite announce his wild and fanciful mission in music. The fairy king and queen move in dance, and speak in song, and there is no reason why Puck who, as he says is "Sent with broom before," should not do the same. The whole of this fairy summons seems powerfully to demand the aid of music.

LOVE'S LABOUR'S LOST.

IN the third scene of the fourth act of *Love's Labour's Lost*, Dumain says to Biron—"Once more I'll read the ode that I have writ." He then begins—

"On a day, &c."

Now though these words are well suited to music, yet according to the rules by which the Author is pledged to abide, there is no necessity for setting them. They have, however, been already set as an elegy for three voices, by the late Mr. Jackson of Exeter, and it is so admirably constructed, that there are few, if any, of this charming author's compositions, that can be compared with it. Most gladly, had it been practicable, would it have been introduced in the present collection, but then it must have been arranged as a song, and that would have been its destruction. Jackson's elegies are now become scarce. "On a day" immediately follows the introduction. The song at the end of the play is usually introduced in "As you like it," and is sung by Rosalind; there is no reason, however, why it should be misplaced here, it is given, accordingly, to the original cheerful pastoral of Dr. Arne, to which the Author has only added a piano-forte accompaniment.

THE MERCHANT OF VENICE.

THE Author is sorry that he cannot conclude the first volume of his Work with Sir John Stevenson's duet to the only words in *The Merchant of Venice* to which SHAKSPEARE has called in the aid of music.

Among the difficulties that have presented themselves to its introduction, the principal was the circumstance of the music's being the private property of some music dealers in Dublin,—but could this impediment have been removed, it is to be feared, that however elegant and deservedly popular Sir John's production doubtless is, the style is not exactly so characteristic as might have been wished. The Author, however, has seen no setting of these words so pleasing and fanciful, and it is with no feeling of competition that, on the present occasion, he has composed it anew as a dialogue and chorus to correspond with the scene, but simply for the reasons he has above assigned, and to preserve, as much as possible, a uniformity of style.

INDEX to the 1st Volume.

THE TEMPEST.

SONG	- - Come unto these yellow sands	}	Purcell	- - - - 2
CHORUS	- - Hark! hark! the watch dogs &c:			
SONG	- - Full fathom five	}	Purcell	- - - - 4
CHORUS	- - Sea Nymphs &c:			
SONG	- - While you here do snoring lie		Tho ^s Linley Jun ^r	- - - - 7
SONG	- - No more dams		John Smith.	- - - - 9
SONG	- - Ere you can say		Tho ^s Linley Jun ^r	- - - - 12
DUET	- - Honour, riches		W. Linley	- - - - 18
SONG	- - Where the bee sucks		D ^r Arne.	- - - - 22

THE TWO GENTLEMEN of VERONA.

SONG	Who is Silvia?	W. Linley	24
------	----------------	-----------	----

TWELFTH NIGHT.

SONG	O Mistress mine	W. Linley	27
SONG	Come away, Death	W. Linley	30
SONG	When that I was	Fielding.	34

MEASURE for MEASURE.

SONG	Take, oh! take those lips	W. Linley	36
------	---------------------------	-----------	----

MUCH ADO ABOUT NOTHING.

SONG	Sigh no more	W. Linley.	39
DUET and CHORUS	Pardon, Goddess	W. Linley.	43

MIDSUMMER NIGHT'S DREAM.

MADRIGAL	Ye spotted Snakes	I. S. Stevens.	47
SONG	Now the hungry Lion roars	W. Linley.	56
TRIO and CHORUS	Hand in hand	D ^r Cooke.	59

LOVE'S LABOUR'S LOST.

SONG	When daisies pied	D ^r Arne.	69
------	-------------------	----------------------	----

MERCHANT of VENICE.

DUET and CHORUS	Tell me where is fancy &c:	W. Linley.	72
-----------------	----------------------------	------------	----

SHAKESPEARE'S DRAMATIC SONGS.

TEMPEST.

PROSPERO — So. Slave; hence.

Act 1st Scene 2^d

CHEERFULLY

1st

The musical score for Prospero's song is written for a single melodic line with a piano accompaniment. The melody is in C major, 4/4 time, and consists of a single line of music with a repeat sign at the end. The piano accompaniment is in the same key and time, providing a harmonic foundation for the melody. The tempo is marked 'CHEERFULLY'.

ARIEL Sings invisible FERDINAND following him.

1st 2^d

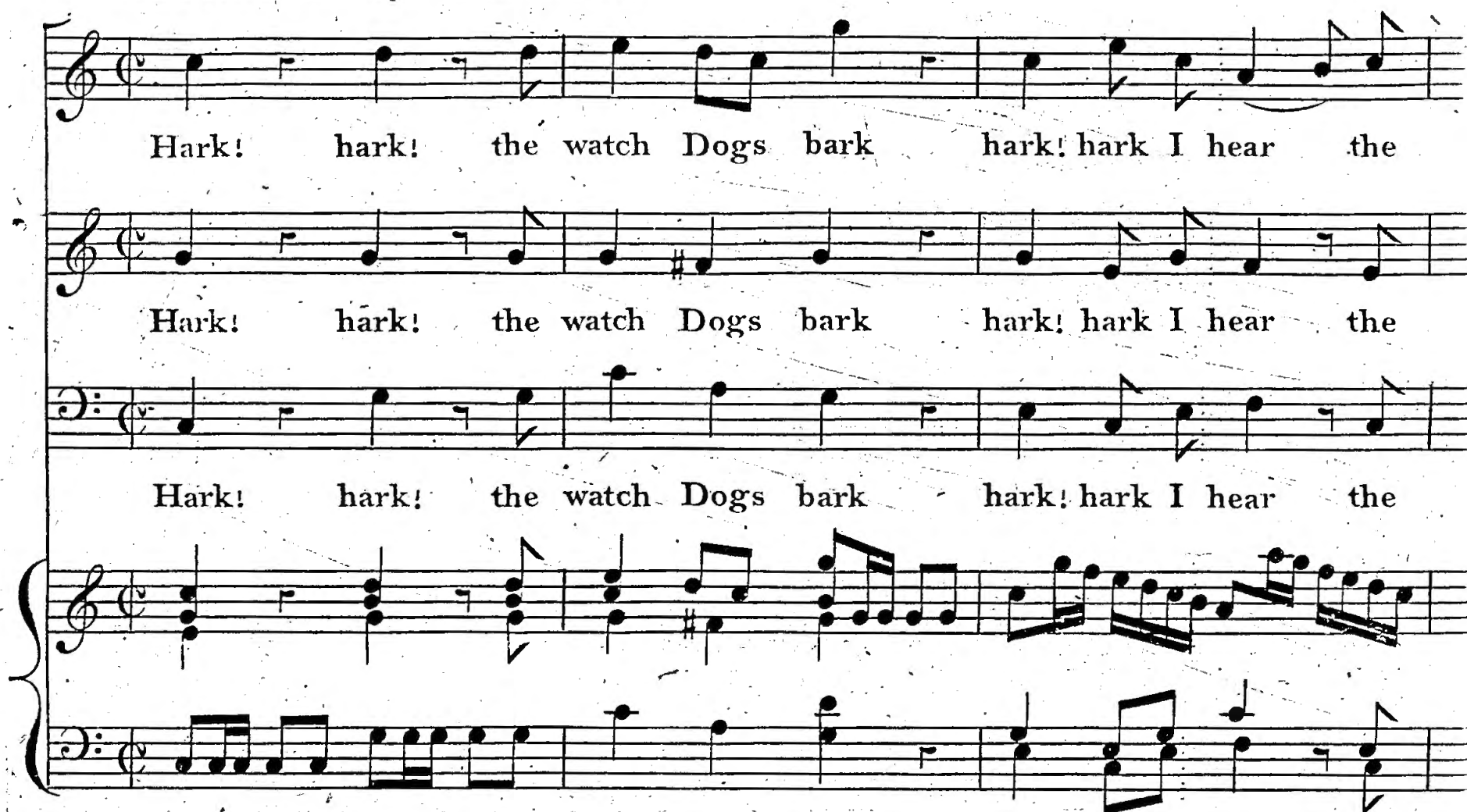
Come un-to these yel = = = = low sands and there take Hands Hands

The musical score for Ariel's song is written for a single melodic line with a piano accompaniment. The melody is in C major, 4/4 time, and consists of a single line of music with a repeat sign at the end. The piano accompaniment is in the same key and time, providing a harmonic foundation for the melody. The tempo is marked 'CHEERFULLY'.

Foot it feat = ly here and there and let the rest the cho = rus bear

The musical score for Ariel's song is written for a single melodic line with a piano accompaniment. The melody is in C major, 4/4 time, and consists of a single line of music with a repeat sign at the end. The piano accompaniment is in the same key and time, providing a harmonic foundation for the melody. The tempo is marked 'CHEERFULLY'.

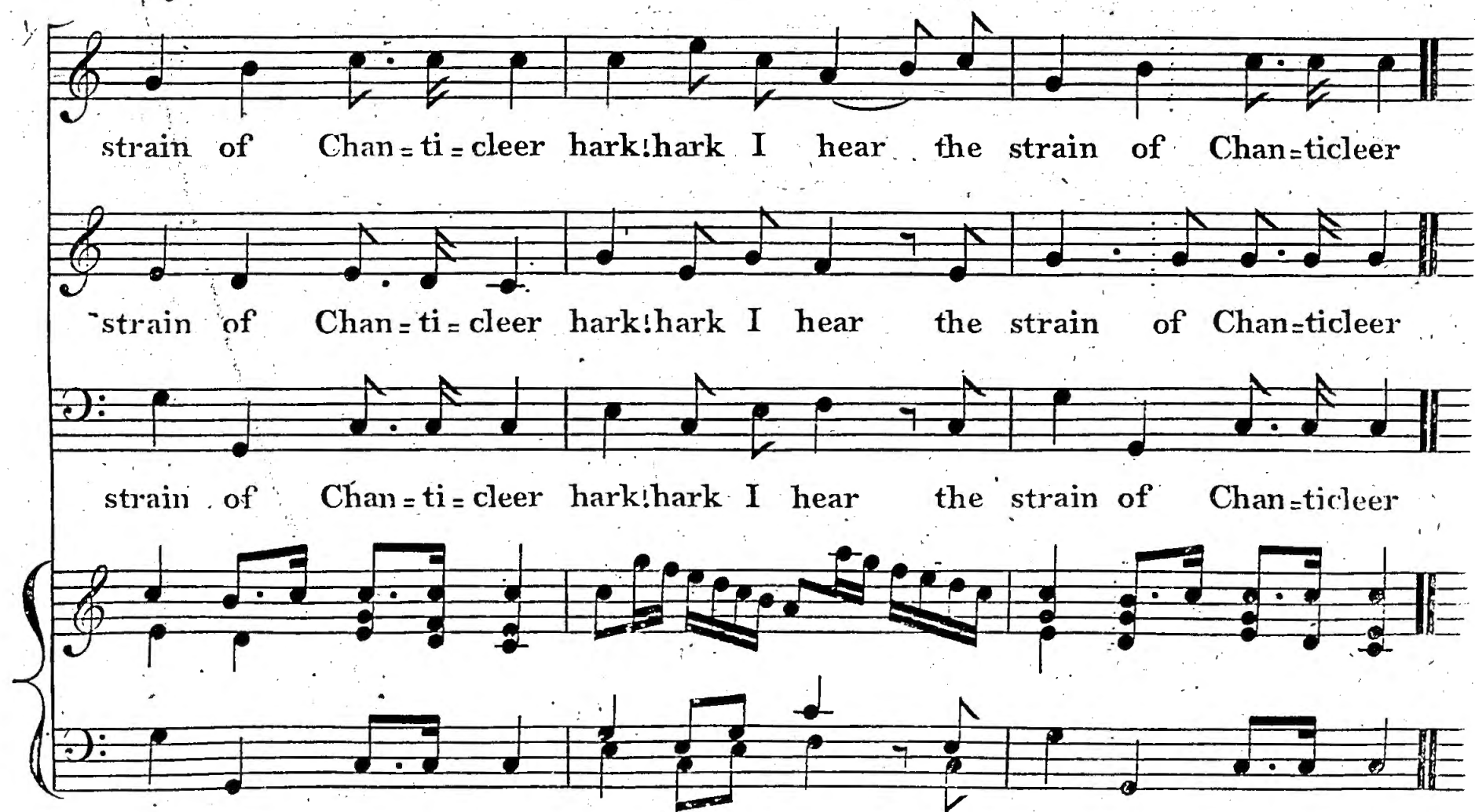
CHORUS of Spirits invisible..



Hark! hark! the watch Dogs bark hark! hark I hear the

Hark! hark! the watch Dogs bark hark! hark I hear the

Hark! hark! the watch Dogs bark hark! hark I hear the



strain of Chan-ti-cleer hark! hark I hear the strain of Chan-ticleer

strain of Chan-ti-cleer hark! hark I hear the strain of Chan-ticleer

strain of Chan-ti-cleer hark! hark I hear the strain of Chan-ticleer

TEMPEST.

FERDINAND. 'Tis gone. — no, it begins again.

Slow

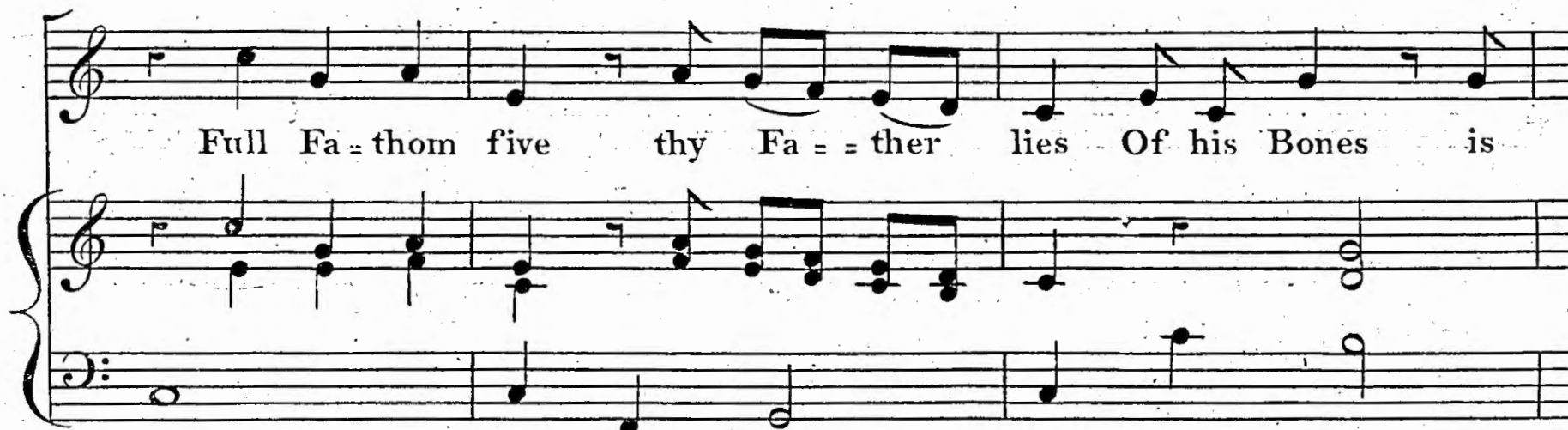


ARIEL.

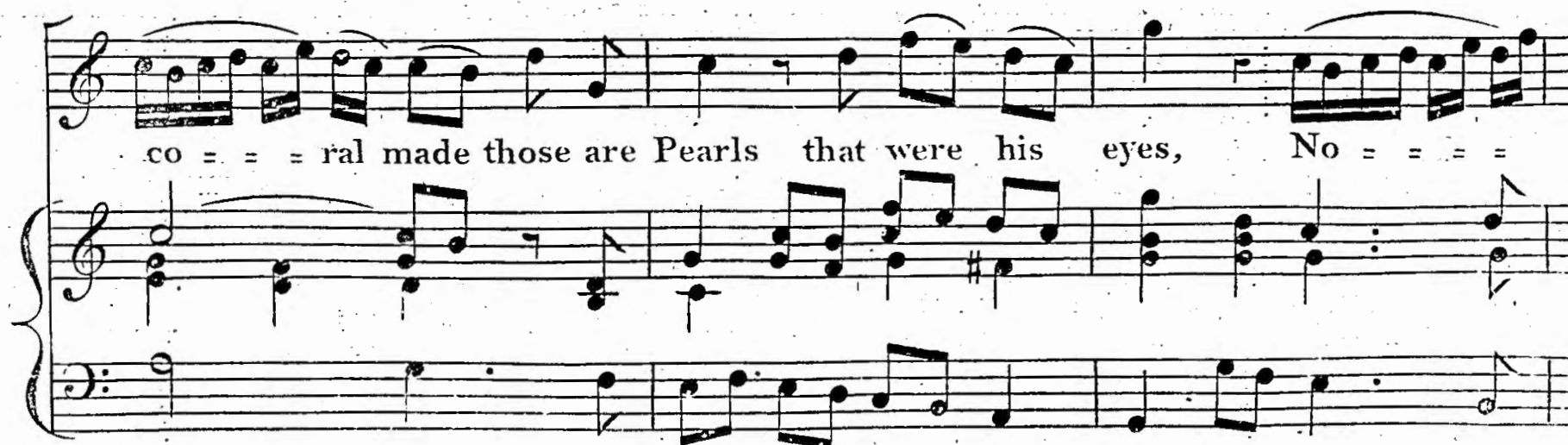
Full Fathom five thy Fa = ther lies



Full Fa = thom five thy Fa = = ther lies Of his Bones is



co = = = ral made those are Pearls that were his eyes, No = = =



TEMPEST.

5

1st 2^d

= thing of him that doth fade fade but doth suf=fer doth

suf fer a Sea change in=to some=thing rich and strange but doth

suf=fer doth suf=fer a Sea change into some=thing rich and strange

CHO^s of Spirits invisible.
A LITTLE FASTER

Sea Nymphs hour=ly ring his Knell; hark now I hear them

Sea Nymphs hour=ly ring his Knell; hark now I hear them

Sea Nymphs hour=ly ring his Knell; hark now I hear them

The musical score is arranged in three systems, each with four staves. The first two staves of each system are for vocal parts, and the last two are for piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The lyrics are written below the vocal staves, and the piano part is written below the vocal staves. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 's.' (soft).

System 1:

Vocal 1: ding dong ding dong Bell hark now I hear them ding dongdingdong Bell

Vocal 2: ding dong Bell hark now I hear them ding dong Bell

Piano: ding dong Bell hark now I hear them ding dong Bell

System 2:

Vocal 1: Hark! now I hear them Hark! now I hear them, Hark! now I hear them

Vocal 2: Hark! now I hear them Hark! now I hear them, Hark! now I hear them

Piano: Hark! now I hear them Hark! now I hear them, Hark! now I hear them

System 3:

Vocal 1: ding dong Bell ding ding dong Bell ding, dong Bell

Vocal 2: ding dong Bell ding ding dong Bell ding ding dong Bell

Piano: ding dong Bell ding ding dong Bell ding ding dong Bell

TEMPEST.

7

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

Act. 1st Scene 2^d

ARIEL

Soft and Slow

While you here do sno = = ring lie,

WITH SPIRIT

Open ey'd cons = pi = ra = cy his time doth take If of life you keep a care

Shake off slumber and be = = ware If of life you keep a care

Shake off slumber and be = ware Shake off slumber

and a = wake! Shake off slumber and a = wake! shake off slumber and be = ware

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "and a = wake! Shake off slumber and a = wake! shake off slumber and be = ware". There are some handwritten markings above the notes, including "hr" and "h".

If of life you keep a care if of life you

This system continues the vocal melody and piano accompaniment. The lyrics are: "If of life you keep a care if of life you". The piano part includes some chromatic movement and a key signature change to one flat (B-flat) in the middle of the system.

keep a care Shake off slumber and be = ware Shake off slumber

This system continues the vocal melody and piano accompaniment. The lyrics are: "keep a care Shake off slumber and be = ware Shake off slumber". The piano part features some triplet figures in the right hand.

and be = ware and be = ware fortiss a = wake! a = wake a = wake!

This system concludes the vocal melody and piano accompaniment. The lyrics are: "and be = ware and be = ware fortiss a = wake! a = wake a = wake!". The piano part includes first and second endings, marked "1st" and "2d", and a fortissimo ("fortiss") section. The system ends with a double bar line.

TEMPEST.

9

CALIBAN . . Farewell master farewell!

TRINCULO . . A howling monster, a drunken monster

Act 2^d Scene 2^d

BRISKLY.



CALIBAN

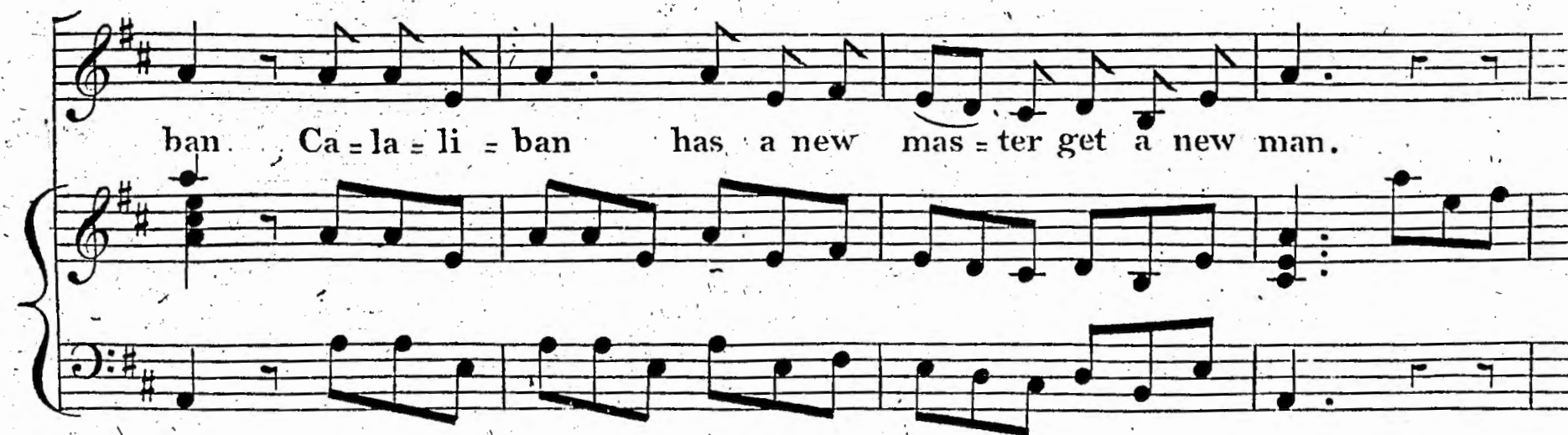
No more dams I'll make for fish, Nor fetch in



fi = ring at re = quiring Nor scrape trencher nor wash dish ban



ban. Ca = la = li = ban has a new mas = ter get a new man.



First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand. The key signature has two sharps (F# and C#).

No more dams I'll make for

Second system of the musical score. The vocal line continues with a half note C5, a quarter note B4, a half note A4, and a half note G4. The piano accompaniment continues with the same eighth-note patterns. The lyrics are: "fish no more dams I'll make for fish Nor fetch in fi = ring at re =".

fish no more dams I'll make for fish Nor fetch in fi = ring at re =

Third system of the musical score. The vocal line continues with a half note F#4, a quarter note E4, a half note D4, and a half note C4. The piano accompaniment continues with the same eighth-note patterns. The lyrics are: "qui = ring nor scrape trencher nor wash dish No more dams I'll make for".

qui = ring nor scrape trencher nor wash dish No more dams I'll make for

Fourth system of the musical score. The vocal line begins with a half note B3, a quarter note A3, a half note G3, and a half note F#3. The piano accompaniment continues with the same eighth-note patterns. The lyrics are: "fish Nor fetch in fi = ring at re = quiring nor scrape trencher nor wash".

fish Nor fetch in fi = ring at re = quiring nor scrape trencher nor wash

TEMPEST.

11

dish ban ban Ca = ca = li = ban has a new mas = ter get a new

The first system of music features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "dish ban ban Ca = ca = li = ban has a new mas = ter get a new".

man ban ban Ca = ca = li = ban has a new master.

The second system continues the melody. The lyrics are: "man ban ban Ca = ca = li = ban has a new master." A piano dynamic marking (*p*) is present above the vocal line.

has a new master has a new mas = ter get a new

The third system continues the melody. The lyrics are: "has a new master has a new mas = ter get a new". A forte dynamic marking (*f*) is present above the vocal line.

man.

The fourth system concludes the piece. The lyrics are: "man." The music ends with a double bar line.

TEMPEST.

PROSPERO — Incite them to quick motion, for I must
Bestow upon the eyes of this young Couple
Some vanity of my art; it is my promise
And they expect it from me.

Act 4th Scene 1st

ARIEL — Presently?

PROSPERO — Aye, with a twink.



ARIEL

Ere you can say come, and go, or breathe twice or



cry so so Each one tripping on his Toe will be here with Mop and



Moe each one tripping on his Toe, will be here with Mop and Moe each one

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a half note, followed by eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

tripping on his Toe will be there with Mop and Moe each one tripping on his

The second system continues the musical piece. The vocal melody and piano accompaniment maintain their respective parts, with the piano accompaniment showing some variation in the right hand's eighth-note pattern.

Toe will be here with Mop and Moe, with Mop and Moe with Mop and Moe.

The third system concludes the vocal phrase. The piano accompaniment includes a dynamic marking 'f' (forte) towards the end of the system. The system ends with a double bar line.

The fourth system of the musical score shows the vocal staff with whole rests, indicating that the vocal part is silent for this system. The piano accompaniment continues with its eighth-note pattern in the right hand and a steady bass line in the left hand.

Ere you can say come and go Ere you can

say come and go or breathe twice or

cry so so each one trip-ping on his Toe will be

here with Mop. and Moe each one trip-ping on his Toe will be

here with Mop and Moe, each one tripping on his Toe will be

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note, followed by eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

here with Mop and Moe each one tripping on his Toe will be here with Mop and

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment features more complex chordal textures in the treble clef, including some triplets.

Moe each one tripping on his Toe will be here with Mop and Moe will be

The third system of the musical score. The vocal line continues with a mix of quarter and eighth notes. The piano accompaniment maintains a consistent rhythmic pattern with chords.

here with Mop and Moe - -

The fourth system of the musical score. The vocal line concludes with a long note followed by a rest. The piano accompaniment features a series of chords in the treble clef, some with beamed eighth notes, leading to the end of the system.

Ere you can say come and go or breathe

The first system of music features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Ere you can say come and go or breathe".

twice or cry so so do you love me, Mas-ter, no do you

The second system continues the melody and accompaniment. The lyrics are: "twice or cry so so do you love me, Mas-ter, no do you".

love me, Mas-ter, no do you love me Mas-ter no do you

The third system continues the melody and accompaniment. The lyrics are: "love me, Mas-ter, no do you love me Mas-ter no do you".

love me Mas-ter, no do you love me Mas-ter, no do you love me Mas-ter

The fourth system concludes the melody and accompaniment. The lyrics are: "love me Mas-ter, no do you love me Mas-ter, no do you love me Mas-ter".

TEMPEST.

17

cres

no do you 'love me Mas = ter, no do you love me Mas = ter

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat major). It begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment is in two staves, with the right hand playing chords and the left hand playing a continuous eighth-note pattern. The system concludes with a half note G4.

no do you love me, Mas = ter, no, no, no, no, no no no no.

The second system continues the vocal and piano parts. The vocal line features a series of 'no' lyrics, with the melody rising and then falling. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand. The system ends with a half note G4.

no.

f

The third system begins with a piano solo section. The vocal line is silent, indicated by a whole rest. The piano accompaniment starts with a forte (*f*) dynamic. The right hand plays a series of eighth-note chords, while the left hand continues with its eighth-note pattern. The system ends with a half note G4.

The fourth system concludes the piece. The vocal line remains silent. The piano accompaniment continues with the same rhythmic and harmonic patterns, ending with a final chord in the right hand and a half note G4 in the left hand.

CERES - - Highest Queen of State

Great Juno comes - I know her by her gait.

JUNO - - How does my bounteous Sister? go with me
To bless this Twain that they may prosperous be
And honoured in their issue.

Act 4th Scene 1st

Gracefully and not too quick.

JUNO

Ho-nour, riches, marriage blessing, Long contin-uance and in-creasing

Hour = = ly joys be still up-on you Ju-no sings her blessings on you

Ju = no sings her bless = ings on you

CERES
Earth's increase and foi = son plen = ty Barns and Garners ne = ver emp = ty

Vines with clust'ring bunches growing Plants with good = ly bur = den bowing

TEMPEST.

Spring come to you at the farth = est in the ve = ry

Spring come to you at the farth = est in the ve = ry

The first system of the musical score for 'TEMPEST.' consists of two vocal staves and a piano accompaniment. The key signature is one sharp (F#). The vocal staves have the lyrics 'Spring come to you at the farth = est in the ve = ry'. The piano accompaniment features a treble and bass staff with a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

end of harvest Scar = ci = ty and want shall shun you

end of harvest Scar = ci = ty and want shall shun you CE = = RES blessing

The second system of the musical score continues the composition. The vocal staves have the lyrics 'end of harvest Scar = ci = ty and want shall shun you' and 'end of harvest Scar = ci = ty and want shall shun you CE = = RES blessing'. The piano accompaniment continues with a similar texture, featuring a treble and bass staff.

Ju = = NO sings her bless = = ings on you

so is on you

The third system of the musical score concludes the page. The vocal staves have the lyrics 'Ju = = NO sings her bless = = ings on you' and 'so is on you'. The piano accompaniment continues with a treble and bass staff, maintaining the musical theme established in the previous systems.

Musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Ju = no sings her blessing on you". The piano accompaniment consists of a treble and bass staff. The treble staff has a melody with a sharp key signature, and the bass staff provides a harmonic accompaniment.

Ju = no sings her blessing on you

CE = RES blessing so is on you CE = RES blessing so is on you

Musical score for the second system. It continues the vocal and piano parts from the first system. The vocal line repeats the lyrics "Ju = no sings her blessing on you" and "Ju = no sings her blessings on you.". The piano accompaniment continues with the same melodic and harmonic patterns.

Ju = no sings her blessing on you Ju = no sings her blessings on you.

CE = RES blessing so is on you CE = RES blessing so is on you.

Musical score for the third system. This system shows the vocal and piano parts ending. The vocal line has a final rest, and the piano accompaniment concludes with a final chord. The system ends with a double bar line.

TEMPEST.

PROSPERO

ARIEL

Fetch me the hat and rapier in my Cell
Thou shalt, ere long, be free.

Act 5th Scene 1st

SPRIGHTLY.

ARIEL. S.

Where the Bee sucks there lurk I In the
Cowslip's bell I lie There I couch when Owls do cry when Owls do
cry when Owls do cry On the Bat's back do I fly.
af = = ter Sun set merri = ly merri = ly af = = ter Sun set

TEMPEST.

23

1st time. 2^d time.

mer = ri = ly where, where the mer = ri = ly

merri = ly merri = ly shall I live now.

Un = der the blossom that hangs on the bough merri = ly merri = ly shall I live now

un = der the blossom that hangs on the bough un = der the blossom that

hangs on the bough.

SHAKSPEARE'S DRAMATIC SONGS

TWO GENTLEMEN OF VERONA.

Julia. Is he among these?

Host. Ay: but peace, let's hear 'em.

Act IV. Scene II.

WITH SPIRIT BUT NOT TWO FAST

The musical score is written for piano and voice. It begins with a piano introduction marked 'WITH SPIRIT BUT NOT TWO FAST' and a tempo marking of 3. The first staff of music is for the character THURIO, who is 'Behind the Scenes'. The lyrics for the first staff are: 'Who is Sylvia? what is she? That all the swains Commend her'. The second staff of music continues the lyrics: 'Holy fair and wise is she, Ho-ly fair and wise is she, The'. The third staff of music concludes the lyrics: 'heav'ns such gracedid lend her, That she might admir-ed be admired be'. The music is written in G major (one sharp) and 4/4 time. The piano part features a steady accompaniment with some triplet figures. The vocal line is in a simple, melodic style.

THURIO Behind the Scenes

Who is Sylvia? what is she? That all the swains Commend her

Holy fair and wise is she, Ho-ly fair and wise is she, The

heav'ns such gracedid lend her, That she might admir-ed be admired be

TWO GENTLEMEN OF VERONA

25

That she might ad - - mir - ed be.

Is she kind as she is fair? For Beauty lives with kindness

Love doth to her eyes repair To help him of his blindness,

And being help'd in - habits there. And being help'd in - ha - bits there.

Repeat from the Sign '§.

Then to Syl - via let us sing That Syl - via Syl - via

is ex - celling She excels each mor - tal thing Up -

on the dull earth dwelling To her let us

gar - lands bring To her let us garlands bring.

Repeat from the Sign §.

SHAKSPEARE'S DRAMATIC SONGS.

TWELFTH NIGHT.

Clown. W^d you have a love song, or a song of good life?

Sir Toby. A love song, a love song.

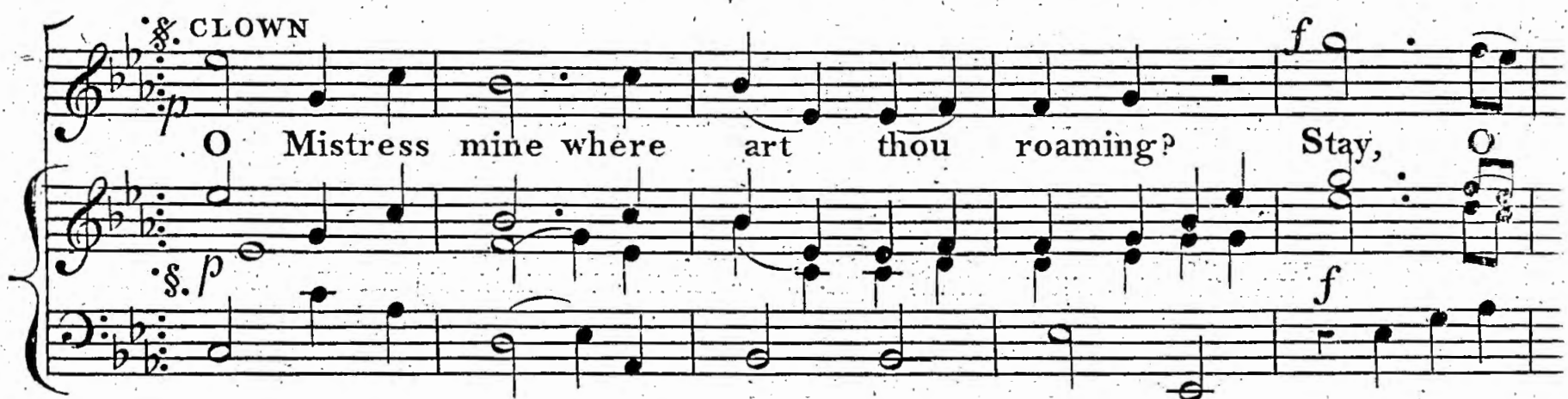
Sir Andrew. Aye, aye, I care not for good life.

Act II. Scene III.

SPRIGHTLY

BUT NOT

TWO FAST



TWELFTH NIGHT

p
Trip no further, pretty sweeting Trip, trip no fur - - ther.

f
Jour - neys end in lo - ver's meeting Ev' - ry wise - man's

son doth know Ev'ry wise - man's son doth know Jour - - neys

hr
end in lo - ver's meeting Ev' - - - ry wise - man's

hr
son doth know. End

TWELFTH NIGHT

29

What -- is love? 'Tis not here -- af-ter Present mirth hath

present laughter What's to come is still unsure

What's to come is still unsure.

In delay there lies no plenty Come then kiss me sweet and twenty Come then kiss me

sweet and twenty Youth's a stuff will not en-dure

Repeat from the Sign

Duke. The spinsters and the knitters in the sun
do use to chaunt it. —

Clown. Are you ready, Sir?

Duke. Ay, prithee sing. —

Act II Scene IV.

CLOWN

SLOW and PLAINTIVE Come a - way, death, come come a -

way And in sad Cy - press and in sad Cy - press

And in sad Cy - press let me be laid;

f Fly a - way breath; fly a - way fly a - way breath; fly a - way

TWELFTH NIGHT

31

p I am slain - slain slain I am slain by a

Cres

pp fair cruel Maid! My shroud of white stuck all with yew

f O, pre-pare it O, pre-pare it My part of death no

f

pp *tr* one so true did share it did share it

pp

Not a flow'r sweet not not a flow'r

On my black Cof - fin On my black Cof - fin On my black

The first system of music contains measures 1 through 4. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics 'On my black Cof - fin' are repeated three times across the measures.

Cof - - - fin let there be strown;

The second system of music contains measures 5 through 8. The vocal line continues with 'Cof - - - fin' followed by 'let there be strown;'. The piano accompaniment provides harmonic support with chords and moving lines.

f Not a friend greet, Not a friend, Not a friend greet, Not a friend,

The third system of music contains measures 9 through 12. It begins with a forte (*f*) dynamic marking. The vocal line sings 'Not a friend greet, Not a friend, Not a friend greet, Not a friend,'. The piano accompaniment features more active, flowing lines.

greet my poor Corpse greet, greet,

The fourth system of music contains measures 13 through 16. The vocal line continues with 'greet my poor Corpse greet, greet,'. The piano accompaniment includes some complex chordal textures and arpeggiated figures.

TWELFTH NIGHT

33

greet my poor Corpse where my bones shall be thrown

A thou_sand thousand sighs to save, Lay me, lay me

O where sad lo_ver O where true lo__ver ne'er find my

Very Slow and Soft
rr

grave to weep there to weep there!

Duke. Orsino's Mistress, and his fancy's Queen. Act V.

CLOWN

CHEERFULLY When that I was, and a lit-tle tiny boy, With

hey, ho, hey, ho, the wind and the rain A fool-ish thing was

but a Toy, For the rain it raineth e-ve-ry day. With hey, ho,

hey ho the wind and the rain, For the rain it raineth
eve-ry day.

2

But when I came to Man's Estate,
With hey, ho - the wind and the rain,
'Gainst knave and thief men shut their gate,
For the rain it raineth every day.

3

But when I came, alas! to wive,
With hey, ho, the wind and the rain,
By swaggering could I never thrive,
For the rain it raineth every day.

4

But when I came unto my bed,
With hey, ho - the wind and the rain,
With toss-pots still had drunken head,
For the rain it raineth every day.

5

A great while ago the world begun,
With 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.

SHAKSPEARE'S DRAMATIC SONGS.

MEASURE for MEASURE.

MARIANA discovered sitting; a Boy singing.

Act 4th Scene 1st

BOY *f*

Take, oh! take those lips a way That so

With Energy but not too fast.

sweetly sweet ly, sweet ly were for sworn; And those

eyes the break of day, Lights that do mislead the morn.

Lights that do mis- - - lead the morn And those eyes the

break of day Lights that do mis- - - lead the morn

1st time. 2^d time. *f*

Take, oh! morn But my kiss - es bring a -

p gain Seals of love but seal'd in vain seal'd in vain! *f* But my

First system of musical notation. The vocal line (treble clef) contains the lyrics "kiss _ _ es bring a _ _ gain Seals of love but". The piano accompaniment (grand staff) features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. The vocal line contains the lyrics "seald in vain seals of love but seald in vain But my kisses". The piano accompaniment continues with intricate figures in both hands, including some chromatic movement.

Third system of musical notation. The vocal line contains the lyrics "bring a _ _ gain Seals of love, but seald in vain seals of love but". The piano accompaniment features a prominent trill (tr) in the vocal line at the start of the system and continues with active accompaniment.

Fourth system of musical notation. The vocal line contains the lyrics "seald in vain in vain!". The piano accompaniment concludes the piece with a final cadence, marked by a double bar line and a trill (tr) in the vocal line.

MUCH ADO ABOUT NOTHING.

BENEDICK — Is it not strange that Sheep's guts should hale Souls
out of men's Bodies?—Well a horn for my money when all done. Act 2^d Scene 3^d

With great
Spirit



f BALTHAZAR

Sigh no more



La = = dies sigh no more sigh no



more Men were de=ceivers e= =ver Men were decei = vers



First system of the musical score. The vocal line (treble clef) begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a half note E4. The lyrics are: "e = ver One foot in Sea and one on shore To". The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

Second system of the musical score. The vocal line (treble clef) begins with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a half note E4. The lyrics are: "one thing constant one thing constant". The piano accompaniment (grand staff) continues with the eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

Third system of the musical score. The vocal line (treble clef) begins with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a half note E4. The lyrics are: "one thing constant ne = ver to one thing constant ne = ver". The piano accompaniment (grand staff) continues with the eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

Fourth system of the musical score. The vocal line (treble clef) is empty. The piano accompaniment (grand staff) continues with the eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests. The text "End here after the repeat, and go to the next movement." is written above the piano part.

Sing no more ditties sing no more Of dumps so

dull of dumps so dull and heavy of dumps so dull and

heavy of dumps so dull and heavy The fraud of men was ever

Repeat from the sign

so Since Summer first was leavy Since Summer first was leavy

Then sigh not so, but let them go And be you blithe and bonny

This system features a vocal line and a piano accompaniment in 6/8 time. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

be you blithe and bonny Converting all your sounds of woe Into hey nonny nonny

The second system continues the melody. The vocal line has a half note D5, followed by eighth notes E5, F5, and G5. The piano accompaniment continues with the same rhythmic pattern, with some harmonic changes in the left hand.

hey nonny nonny hey nonny nonny hey nonny nonny Con = ver = ting all your

The third system shows the vocal line with a half note A5, followed by eighth notes B5, C6, and D6. The piano accompaniment features a more active right hand with sixteenth-note patterns.

Very *p* sounds of woe Con = verting all your sounds of woe Into hey hey

This system includes a dynamic marking of *Very p* (piano) above the vocal line. The vocal line has a half note E6, followed by eighth notes F6, G6, and A6. The piano accompaniment continues with its characteristic rhythmic pattern.

hey nonny nonny.

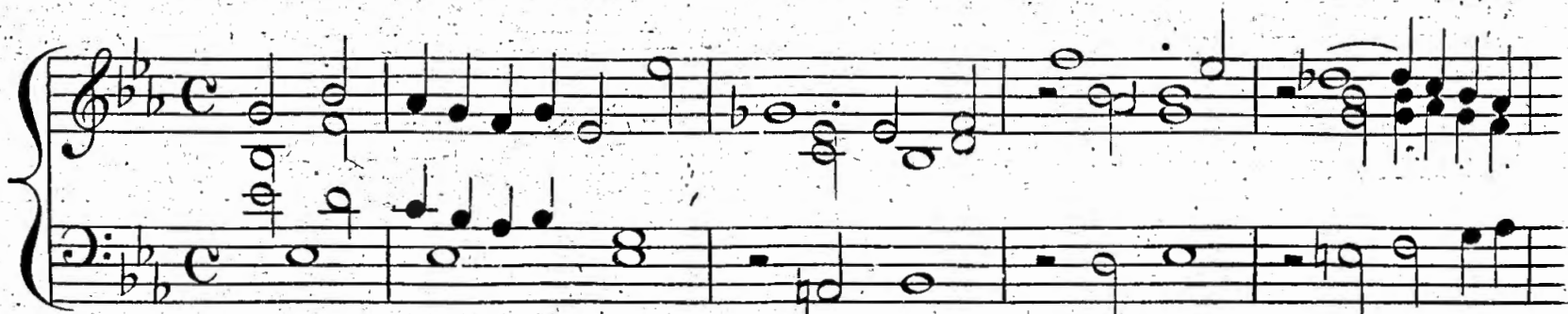
The final system concludes the phrase. The vocal line has a half note B6, followed by eighth notes C7, D7, and E7. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

MUCH ADO ABOUT NOTHING.

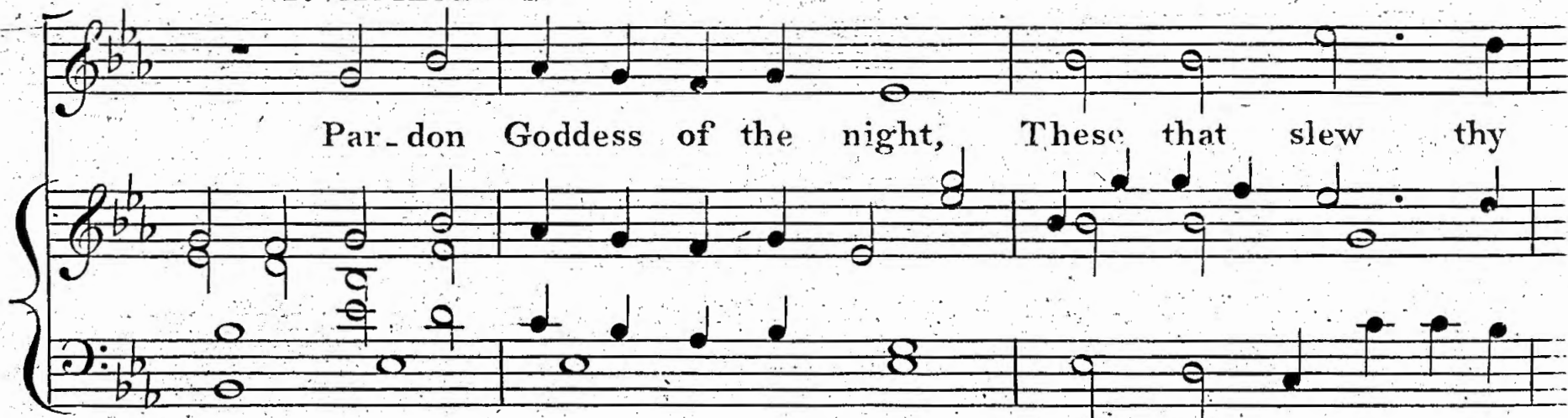
CLAUDIO. — Now musick, sound, and sing your solemn hymn.

Act 5th Scene 3^d

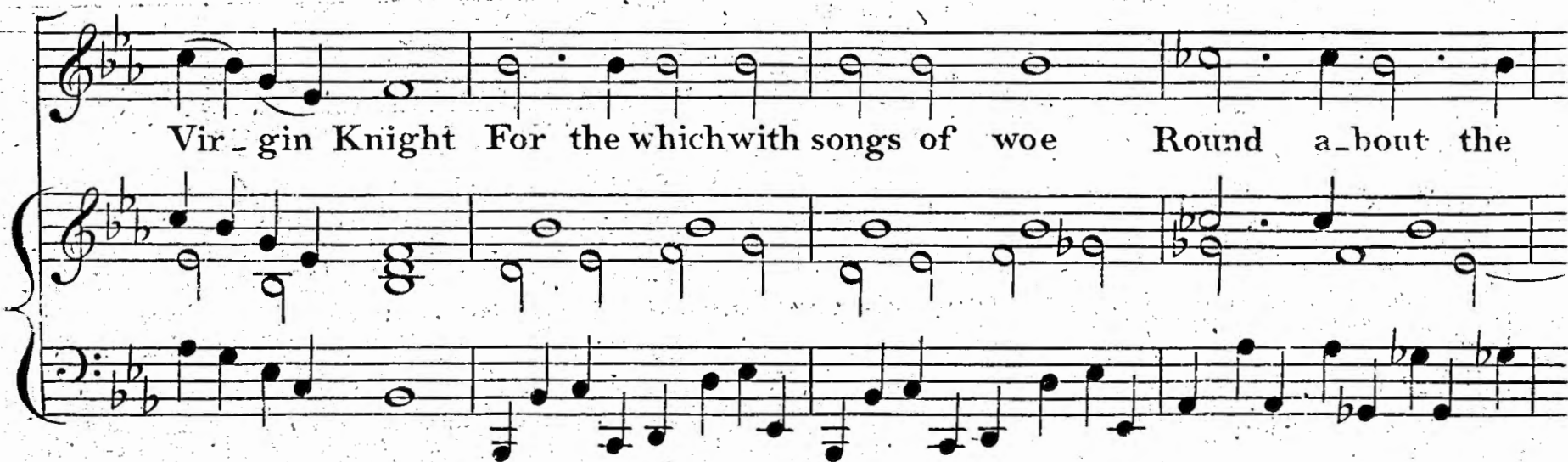
Soft
and
Slow



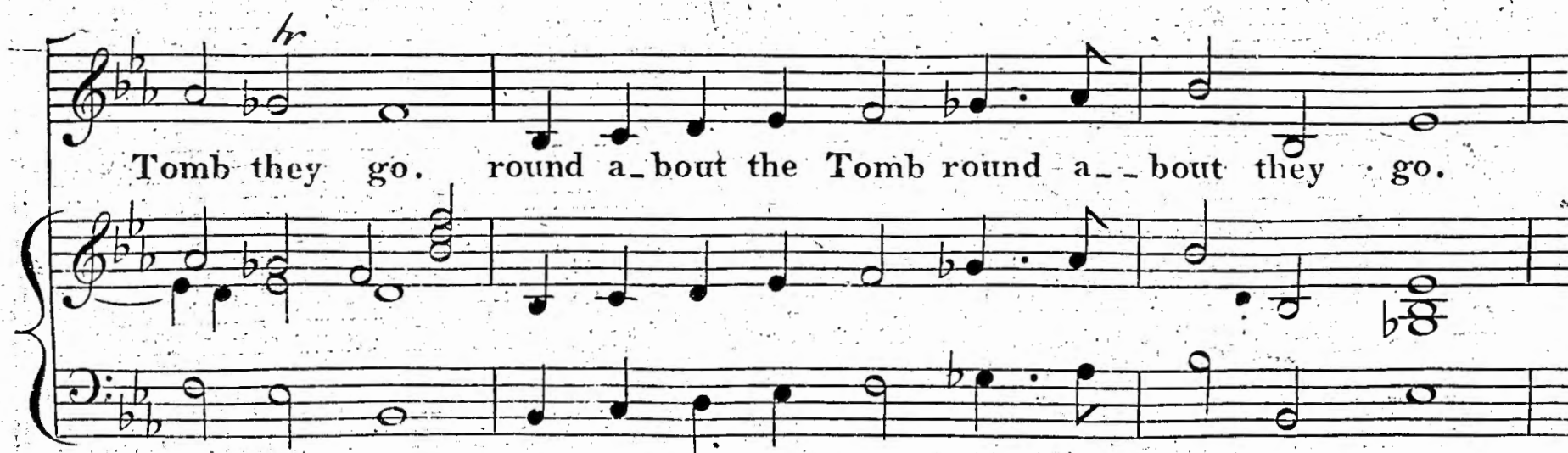
1st ATTENDANT.



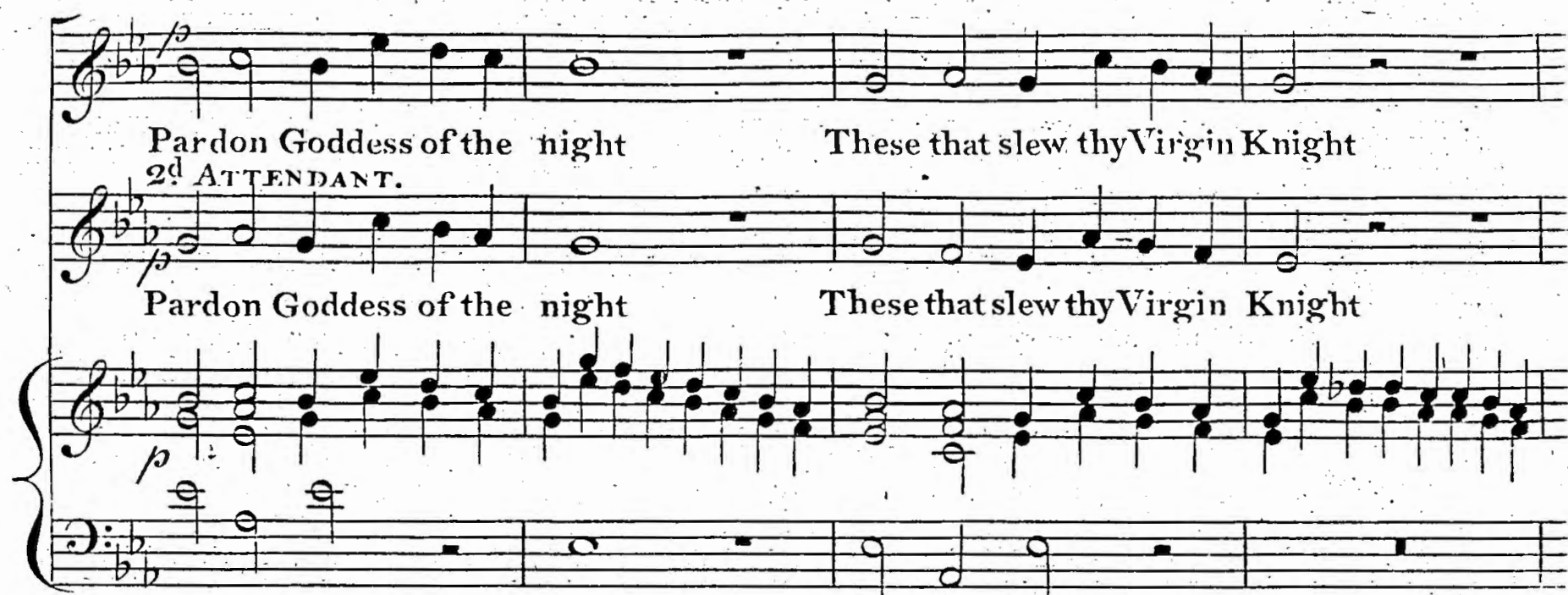
Par-don Goddess of the night, These that slew thy



Vir-gin Knight For the which with songs of woe Round a-bout the



Tomb they go. round a-bout the Tomb round a-bout they go.



Pardon Goddess of the night These that slew thy Virgin Knight

2^d ATTENDANT.

Pardon Goddess of the night These that slew thy Virgin Knight



For the which with songs of woe Round round round about the Tomb they go.

For the which with songs of woe Round about the Tomb the Tomb they go.



for the which with songs of woe round round round about they go.

for the which with songs of woe round round round about they go.

CHO^s Very Grave.

Mid-night as - sist our moan Help us to sigh and

Mid-night as - sist our moan Help us to sigh and

Mid-night as - sist our moan Help us to sigh and

The first system of the musical score for 'Very Grave' features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/2. The tempo/mood is marked 'Very Grave'. The lyrics are 'Mid-night as - sist our moan Help us to sigh and'. The piano part begins with a forte (f) dynamic.

groan hea-vi - ly hea-vi - ly hea-vi - ly

groan hea-vi - ly hea-vi - ly hea-vi - ly

groan hea-vi - ly hea-vi - ly hea-vi - ly

The second system continues the vocal and piano parts. The lyrics are 'groan hea-vi - ly hea-vi - ly hea-vi - ly'. The piano accompaniment features a series of chords and moving lines, with a forte (f) dynamic indicated.

Fortiss^o
Graves yawn and yield your dead 'Till death be ut - ter - - ed

Graves yawn and yield your dead 'Till death be ut - ter - - ed

Graves yawn and yield your dead 'Till death be ut - ter - - ed

The third system begins with the instruction 'Fortiss^o' (Fortissimo). The lyrics are 'Graves yawn and yield your dead 'Till death be ut - ter - - ed'. The piano accompaniment continues with a forte (f) dynamic.

'till death be ut-ter-ed 'till death be ut-ter-ed

'till death be ut-ter-ed 'till death be ut-ter-ed

'till death be ut-ter-ed 'till death be ut-ter-ed

hea-vi-ly hea-vi-ly 'till death be ut-ter-ed ut-ter-ed

hea-vi-ly hea-vi-ly 'till death be ut-ter-ed ut-ter-ed

hea-vi-ly hea-vi-ly 'till death be ut-ter-ed ut-ter-ed

heavi-ly.

heavi-ly.

heavi-ly.

p/p

p/p

MIDSUMMER NIGHT'S DREAM.

TITANIA ——— Sing me now asleep;
Then to your offices, and let me rest.

Act 2^d Scene 3^d

Moderately fast.



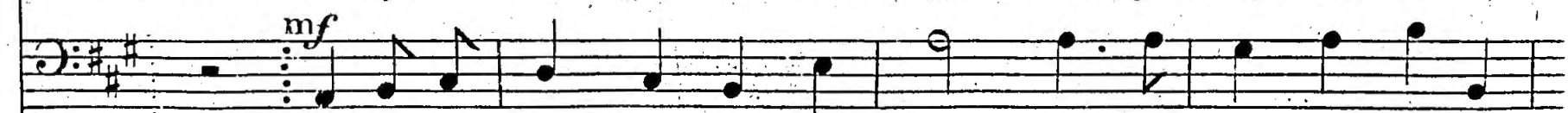
1st FAIRY Ye spotted Snakes with double tongue! Thorny Hedge-hogs be not



2^d FAIRY Ye spotted Snakes with double tongue! Thorny Hedge-hogs be not



3^d FAIRY Ye spotted Snakes with double tongue! Thorny Hedge-hogs be not



4th FAIRY Ye spotted Snakes with double tongue! Thorny Hedge-hogs be not



seen, *f*ia Newts and blind worms do no

seen, *f*ia Newts and blind worms newts and blind worms do no

seen, Newts and blind worms newts and blind worms newts and blind worms do no

seen, Newts and blind worms newts and blind worms newts and blind worms do no

*f*ia

cres wrong, Come not near our Fai=ry Queen come not near our Fai=ry

cres wrong, Come not near our Fai=ry Queen come not near our Fai=ry

cres wrong, Come not near our Fai=ry Queen come not near our Fai=ry

cres wrong, Come not near our Fai=ry Queen come not near our Fai=ry

Queen:

Queen: Phi = lo = mel with me = lo = = dy sing in

Queen: sing in your sweet

Queen: sing in your

sing in your sweet lul = la = = by sing in your sweet lul = la

your sweet lul = = la by sing sing in your in your sweet lul = la

lulla by sing = = = sing in your sweet lul = = la lul = = la

sweet lul = = la by sing - in your sweet lul = la

by lulla lulla lulla = by lulla lulla lulla = by. Ne = ver harm nor spell nor

by lulla lulla lulla = by lulla = by. Ne = ver harm nor spell nor

by lulla = by lulla lulla lulla = by. Ne = ver harm nor spell nor

by lulla = by lulla = by. Ne = ver harm nor spell nor

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "by lulla lulla lulla = by lulla lulla lulla = by. Ne = ver harm nor spell nor". The piano part features a rhythmic pattern of eighth and sixteenth notes.

charm come our love = ly La = dy nigh So good night so good night so good

charm come our love = ly La = dy nigh So good night so good night so good

charm come our love = ly La = dy nigh So good night so good night so good

charm come our love = ly La = dy nigh So good night so good night so good

The second system of the musical score continues the vocal and piano parts. The lyrics are: "charm come our love = ly La = dy nigh So good night so good night so good". The piano accompaniment continues with the same rhythmic pattern. The key signature remains one sharp (F#), and the time signature is 4/4.

night with lulla lulla = by lulla lulla lulla = by lulla lulla lulla = = by.

night with lul = = la = = by lulla lulla lulla = by lulla = = by.

night with lulla lulla = by lulla = by lulla lulla lull = = by.

night with lul = = la = = by lulla = by lulla = = by.

un poco pia. Weaving Spi=ders come not here, hence

un poco pia. Weav=ing Spi=ders come not here, Weaving Spi=ders come not here, hence

Weav=ing Spi = ders come not here, Weaving Spi=ders come not here, hence

Weav = ing Spi=ders come not here, hence

hence ye long leg'd Spinners. ye long leg'd Spinners hence! Beetles

hence ye long leg'd Spinners hence ye long leg'd Spinners hence! Beetles

hence ye long leg'd Spinners ye long leg'd Spinners hence! Beetles

hence ye long leg'd Spinners ye long leg'd Spinners hence! Beetles

8

black approach not near, Worm and Snail do no of = = fence, Worm and

black approach not near, Worm and Snail do no of = = fence, Worm and

black approach not near, Worm and Snail do no of = = fence, Worm and

black approach not near, Worm and Snail do no of = = fence, Worm and

Snail do no of = fence. Phi = lo = mel with me = lo = = dy

Snail do no of = fence.

Snail do no of = fence. sing in

Snail do no of = fence. sing

sing in your sweet lul = la = = by sing in

sing in your sweet lul = la = by in your sweet

your sweet lul = la = by sing = = sing in your sweet lul = la

= in your sweet lul = la = = by sing in

your sweet lul = la = by lulla lu = la lul = la = by lulla lul = la lul = la =

your sweet lul = la = by lulla lul = la lul = la = by lulla lul = la lul = la =

your sweet lul = la = by lul = la = by lul = la =

your sweet lul = la = by lul = la = by lul = la =

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The melody is primarily in the treble clef, featuring eighth and sixteenth notes, while the bass clef provides a steady harmonic foundation with longer note values.

= by Ne = ver harm nor spell nor charm come our love = ly La = dy

= by Ne = ver harm nor spell nor charm come our love = ly La = dy

= by Ne = ver harm nor spell nor charm come our love = ly La = dy

= by Ne = ver harm nor spell nor charm come our love = ly La = dy

The piano accompaniment continues with two staves, maintaining the key signature and providing harmonic support for the vocal lines. The vocal parts are arranged in four staves, each with its own line of lyrics.

nigh, So good night so good night so good night with lulla lulla =

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 lulla =

nigh, So good night so good night so good night with lul = la =

by lulla lulla lulla = by lulla lulla lulla = by. by

by lulla lulla lulla = by lulla lulla lulla = by. by

by lulla = by lulla = by. by

by lulla = by lulla = by. by

MIDSUMMER NIGHT'S DREAM.

PUCK'S MISSION.

Act 5th Scene 2^d

Fortiss

Slow and
with Energy

PUCK

Now the hungry Li - on roars And the Wolf beholds the moon Whilst the heavy

p

Ploughman snores All with wea - ry task for - done, all with wea - ry

f

task for - done, Now the wasted brands do glow, Whilst the Scritch Owl scritch'ing loud

Musical score for the first system. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "Puts the wretch that lies in woe In re-membrance of a Shroud;". The piano accompaniment consists of two staves in bass and treble clefs, also in two flats and common time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Puts the wretch that lies in woe In re-membrance of a Shroud;

Musical score for the second system. The vocal line continues with the lyrics: "Now it is the time of night That the graves all gaping wide,". The piano accompaniment continues with similar rhythmic patterns, featuring a mix of eighth and sixteenth notes.

Now it is the time of night That the graves all gaping wide,

Musical score for the third system. The vocal line continues with the lyrics: "Ev' - - ry one lets forth his Spright In the churchway paths to glide". The piano accompaniment continues with similar rhythmic patterns, featuring a mix of eighth and sixteenth notes.

Ev' - - ry one lets forth his Spright In the churchway paths to glide

With Spirit.

Musical score for the fourth system. The vocal line continues with the lyrics: "And we Fairies that do run By the tri - ple Hecate's Team". The piano accompaniment continues with similar rhythmic patterns, featuring a mix of eighth and sixteenth notes.

And we Fairies that do run By the tri - ple Hecate's Team

From the presence of the Sun, Following darkness as a Dream

This system contains the first line of the musical score. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff.

following darkness as a Dream Now we frolic not a mouse Shall disturb this

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

hallow'd house I am sent with broom before To sweep the dust behind the door to

This system contains the third line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

sweep the dust behind the door.

This system contains the fourth line of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The system ends with a double bar line.

Enter OBERON and TITANIA with their Train

Trippingly but not too fast.

[illegible]

Soft

place, will we sing and bless this place, will we sing and bless this

place, will we sing and bless this place, will sing and bless this

place, will we sing and bless this place, will we sing and bless this

place, Now un = till the break of day thro' this house each Fai = ry

place, Now un = till the break of day thro' this house each Fai = ry

place, the break of day thro' this house each Fai = ry

stray, thro' this house each Fai = ry stray = = = = =

stray, now un = till the break of day thro' this house each Fai = ry

stray, now un = till the break of day thro' this house each Fai = ry

CHO^S of FAIRIES

thro' this house each Fai = ry stray thro' this house each Fai = ry

stray thro' this house each Fai = ry stray thro' this house each Fai = ry

stray thro' this house each Fai = ry stray thro' this house each Fai = ry

ALONE

stray, To the best Bride-Bed will we, which by us shall

ALONE

stray, To the best Bride-Bed will we, which by us shall

ALONE

stray, To the best Bride-Bed will we, which by us shall

CHO^S

blessed be, and the Is = sue there cre = ate = = = = =

CHO^S

bles = ed be, and the Is = sue there cre = ate e = = ver shall be

bles = ed be, and the Is = sue there cre = ate e = = ver shall be

CHORUS

e = ver shall be for = tu = nate e = ver shall be
for = tu = nate and the Is = sue there cre = ate e = ver shall be
for = tu = nate and the Is = sue there cre = ate e = ver shall be

for = tu = nate and the Is = sue there cre = ate e = ver shall be
for = tu = nate and the Is = sue there cre = ate e = ver shall be
for = tu = nate and the Is = sue there cre = ate e = ver shall be

ALONE

for = tu = nate. So shall all the cou = ples three e = ver
for = tu = nate. So shall all the cou = ples three e = ver
for = tu = nate. e = ver

true in lov-ing be, and the blots of nature's hand shall not

true in lov-ing be, and the blots of nature's hand shall not

true in lov-ing be, and the blots of nature's hand shall not

CHO? Very Slow. ALONE Lively

in there Is-sue stand. With this Field Dew con-se-crate Ev'ry

in there Is-sue stand. With this Field Dew con-se-crate. Ev'ry

in there Is-sue stand. With this Field Dew con-se-crate.

Fai-ry take his gait and each sev'-ral chamber bless

Fai-ry take his gait Thro' this and each sev'-ral chamber bless

with sweet peace E = ver shall it safe = ly rest And the
Pa = lace with sweet peace safe = ly rest

owner of it blest blest blest and the owner of it
blest blest and the owner of it blest and the owner of it
blest blest blest blest and the owner of it

blest and the owner and the owner of it blest.
blest and the owner of it blest blest blest.
blest and the owner of it blest blest blest.

With increased Spirit. MIDSUMMER NIGHT'S DREAM.

65

TITANIA OBERON

Trip a = way trip a = = way make no

FAIRIES

Trip a = = way trip a = = way

Trip a = = way trip a = = way

TITANIA OBERON

stay trip a = way trip a = = way FAIRIES make no

make no stay make no stay

make no stay make no stay

TITANIA CHO.^s

stay make no stay trip a way trip a

OBERON

trip a = way trip a = = way make no stay trip a

PUCK

trip a = way trip a = = way make no stay make no

[illegible]

TITANIA

make no stay make no stay meet me all by break of
 way make no stay make no stay

The musical score is written for voice and piano. The vocal part consists of two staves, with lyrics written below the notes. The piano accompaniment is written for the left and right hands on a grand staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "make no stay make no stay meet me all by break of way make no stay make no stay".

The musical score consists of five staves. The first three staves are for vocal parts: Soprano (Soprano), Alto (Alto), and Bass (Bass). The last two staves are for piano accompaniment (Piano). The key signature has one flat (F major or D minor) and the time signature is common time (C).

Vocal Parts:

- Soprano:** day = = = by break of day trip a way trip a =
- Alto:** meet we all by break of day trip a way trip a =
- Bass:** meet we all by break of day = = = = =

Piano Accompaniment:

- The right hand plays a melody consisting of eighth and sixteenth notes.
- The left hand provides harmonic support with chords and moving bass lines.

MIDSUMMER NIGHT'S DREAM.

67

way trip a = way = = = = = trip a =

way make no stay make no stay trip a = way trip a

= = = = = trip a = way trip a = way make no

way = = = = = make no stay make no stay make no

way = = = = = make no stay make no

stay trip a = way trip a = way = = = = =

stay trip a = way trip a = = = = way trip a = way trip a =

stay make no stay trip a = way trip a = way

= = = = = trip a = way trip a = way

TITANIA

= way = = = = = = = = make no stay meet me all by break of day meet we
trip a=way trip a==way make no stay meet we

all by break of day trip a=way trip a==way.
all by break of day trip a=way trip a==way.

LOVE'S LABOUR'S LOST

Armado Ver, begin. —

Act V. Scene II.

SPRIGHTLY

SPRING

When dai_sies pied and . vi _ olets blue. And

la _ _ dy-smocks all sil _ ver white, And cuckoo buds of yel_low hue Do

The first system of music consists of four measures. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in both hands.

paint the meadows with delight. When

The second system continues the melody. The vocal line has a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment continues with similar rhythmic patterns. The system ends with a double bar line.

The Cuckoo then on eve_ry tree Mocks married men, Mocks married men,

The third system contains four measures. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more complex rhythmic pattern with many beamed sixteenth notes.

Mocks married men, for thus sings he Cuckoo, Cuckoo, Cuckoo, Cuckoo,

The fourth system also contains four measures. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same complex rhythmic pattern as the previous system.

The musical score is written for a voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with first and second endings, and a piano accompaniment. The lyrics are written below the vocal line.

O word of fear O word of fear Un-
pleas - ing to a mar - ried ear Un - pleasing to a mar - ried
ear. . . The ear. . .

2

When Shepherds pipe on oaten straws
And merry Cocks are Plough-men's clocks
When Turtles tread, and Rooks and Daws,
And maiden's bleach their summer smocks
The Cuckoo then &c.

THE MERCHANT OF VENICE.

Portia With much more dismay

I view the fight, than thou that mak'st the fray. Act III Scene II

MODERATELY
AND WITH
EXPRESSION

1st. ATTENDANT.

2^d ATTENDANT replies

f It is en - gen - - der'd in the Eyes With ga - zing

p fed and fan - cy dies In the Cra - dle where it

f lies, With ga - zing fed and fan - cy dies In, the ,

Cra - dle where it lies!

74 CHORUS of ATTENDANTS MERCHANT OF VENICE

Let us let us all ring fan - cy's knell

Let us let us all ring fan - cy's knell I'll be -

I'll be - gin it, Ding ding dong bell ding ding dong

gin it, I'll be - gin Ding ding dong bell ding ding dong

I'll be - gin it, Ding ding dong

bell ding ding dong bell ding ding dong bell

bell ding ding dong bell ding ding dong bell I'll be -

bell bell ding ding dong bell ding - ding dong

I'll be - gin it ding ding ding dong

gin it be - gin it be - gin ding ding ding ding dong

bell ding ding dong bell ding ding dong bell ding ding dong

bell ding ding ding ding dong bell ding dong

bell ding ding ding ding dong bell ding dong

bell ding ding ding ding dong bell ding dong

bell ding dong bell Let us all ring

bell ding dong bell Let us all ring

bell ding dong bell Let us all ring

fan - cy's knell Let us all ring fan - cy's knell

fan - cy's knell Let us all ring fan - cy's knell

fan - cy's knell Let us all ring fan - cy's knell

I'll be - gin it ding dong bell ding dong bell

I'll be - gin it ding dong bell ding dong bell

I'll be - gin it ding dong bell ding dong bell

ding dong ding ding ding dong bell.

ding dong ding dong bell.

ding dong bell. - - - -

End of the first Volume.

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