

O MISTRESS MINE,

Composed & Arranged

by W. Addison.

ACT 2. SCENE 3.

V
A
N
T
E

a mezza voce *f*

CLOWN

lr

O Mistress mine, where art thou

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

That can sing both high, and low;

TWELFTH-NIGHT

Trip no further, pretty sweeting, Journeys end in

Dolce

Lovers meeting, Ev- - ry wise man's

Dolce

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

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

cres *dim* *rinf*

TWELFTH-NIGHT

Ev - ry wise man's son doth know..

What is love? 'tis not here

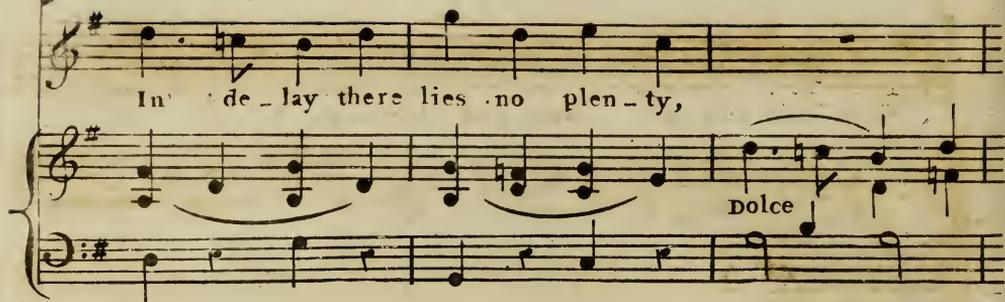
af - ter, Pre - - sent mirth hath, pre - - sent laughter;

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

TWELFTH-NIGHT

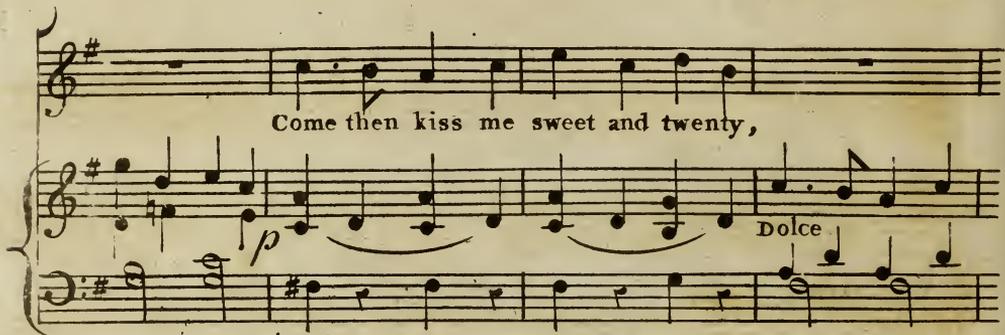
In de-lay there lies no plen-ty,

Dolce



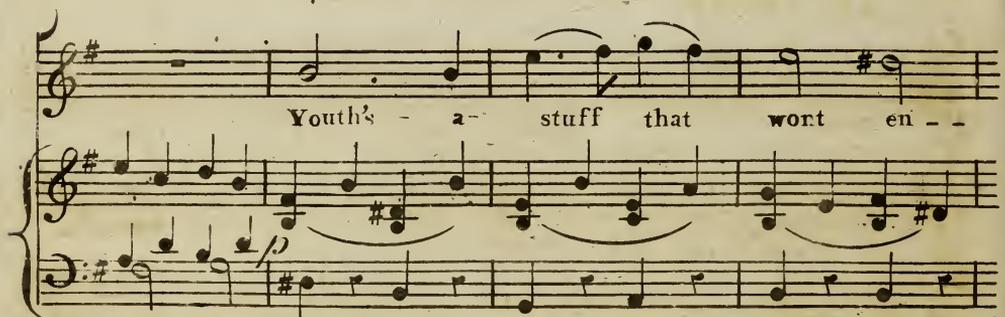
Come then kiss me sweet and twenty,

p *Dolce*

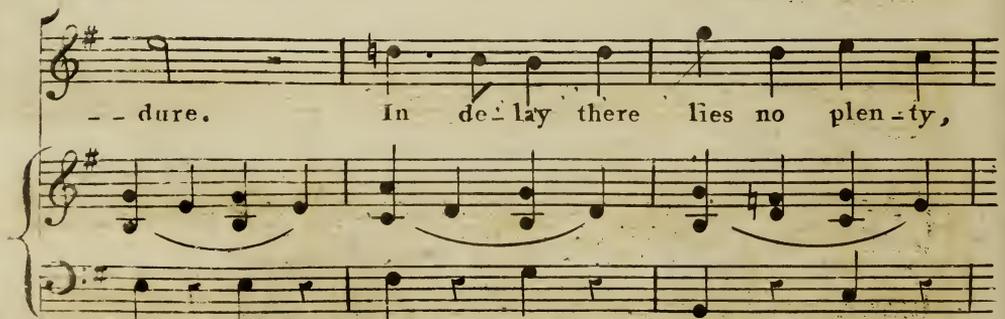


Youth's a- stuff that wort en --

p



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



TWELFTH-NIGHT

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

stuff that wont en - - - dure.

Youth's a stuff that wont en - - -

- dure.

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

SIR ANDREW. Good, if faith. Come begin.

C A T C H

. SIR TOBY, SIR ANDREW, AND CLOWN.

1 2

Hold thy peace and I pri-thee hold thy peace

2 3

thou knave Hold thy peace. thou knave

3 1

thou knave

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

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

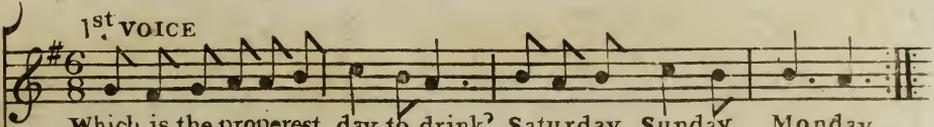
The annexed Piece (which is the Properest Day to Drink) is at present performed in the place of the Catch before mentioned.

WHICH IS THE PROPEREST DAY TO DRINK!

CATCH

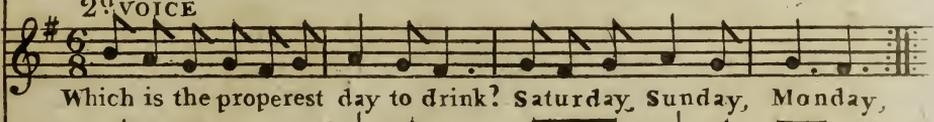
Composed by D^r. Arne ——— o ——— Arranged by M^r. Addison

1st VOICE

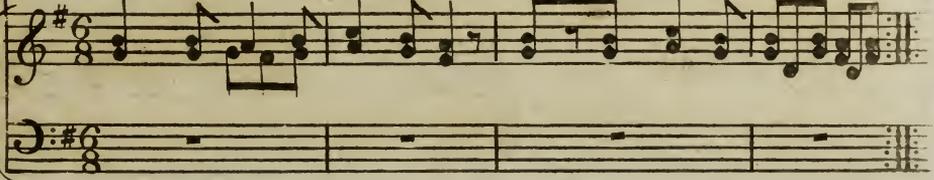
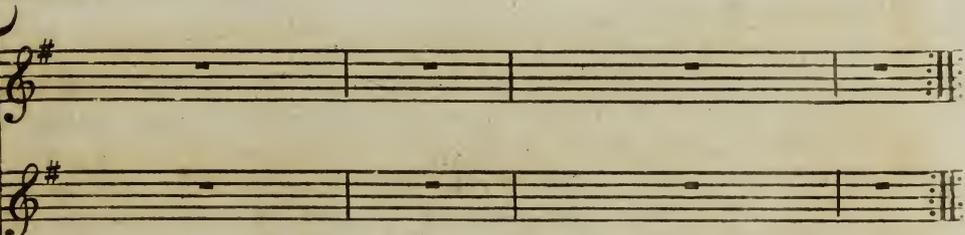


Which is the properest day to drink? Saturday, Sunday, Monday,

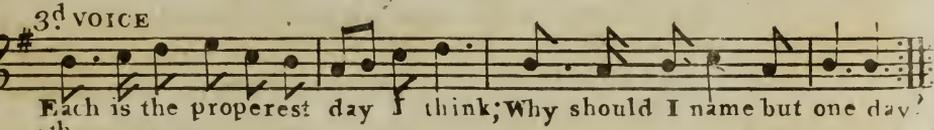
2^d VOICE



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

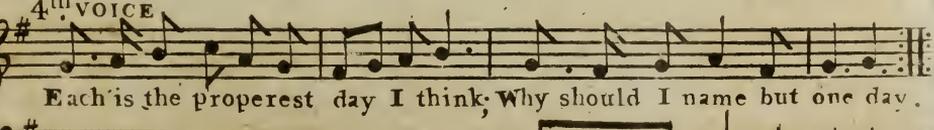



3^d VOICE



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

4th VOICE



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



TWELFTH NIGHT

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

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

Why Why should I name but one day

Why Why should I name but one day

This system contains five staves of music. The first two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The system ends with a double bar line and a repeat sign.

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

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

why why why why should I name but one day

why why why should I name but one day

This system contains five staves of music. The first two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The system ends with a double bar line and a repeat sign.

TWELFTH NIGHT

Why Why let us but fix on some day

Why Why let us but fix on some day

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

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

The first system of the musical score consists of five staves. The top two staves are vocal lines in G major, with lyrics: "Why Why let us but fix on some day". The next two staves are vocal lines with lyrics: "Each is the properest day I think Why should I name but one day". The bottom staff is the piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

Bravo Bra -- vo

Bravo Bra - vo Why should I name but one day

Tuesday Wednesday Thursday Friday Sa - turday Sunday monday

Tuesday Wednesday Thursday Friday Sa - turday Sunday monday

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "Bravo Bra -- vo". The second staff is a vocal line with lyrics: "Bravo Bra - vo Why should I name but one day". The third and fourth staves are vocal lines with lyrics: "Tuesday Wednesday Thursday Friday Sa - turday Sunday monday". The bottom staff is the piano accompaniment in G major, continuing the rhythmic accompaniment from the first system.

Tuesday Wednesday Thursday Friday Saturday Sunday Monday

hr Tuesday Wednesday Thursday Friday Saturday Sunday Monday

Tuesday Thursday Saturday Monday

Which is the properest day to drink Saturday Sunday Monday

Which is the properest day to drink Saturday Sunday Monday

Wednesday Friday Sunday Monday

Tuesday Wednesday Thursday Friday Saturday Sunday Monday

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

SLOW LIVELY

Tilly valley Lady. There dwelt a man in Babylon in

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

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

*

SIR TOBY.

Farewell dear heart, since I must needs be-gone.

MALVOLIO. - Nay, good Sir Toby.

CLOWN.

His Eyes do shew his days are almost done.

MALVOLIO. - I'st even so?

SIR TOBY.

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

CLOWN.

Sir Toby. Clown.

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

* Sung without Accompaniment.

COME AWAY DEATH.

13

Composed by D^r. Arne.

Arranged by M^r. Addison.

Act 2.

Scene 4.

First system of musical notation, including a vocal line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. Dynamics include *p* and *f*.

Second system of musical notation, including the vocal line with lyrics and piano accompaniment. Dynamics include *p*.

Come, Come, Come away Death, And

Third system of musical notation, including the vocal line with lyrics and piano accompaniment. Dynamics include *f*.

in sad Cypress let me be laid;

Fourth system of musical notation, including the vocal line with lyrics and piano accompaniment. Dynamics include *p*.

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

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

f

My shroud of white stuck all with yew, pre -

p

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

f

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

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with the lyrics "share it." followed by a double bar line and then "Not a flow'r a flow'r sweet". A triplet of eighth notes is marked with a "3" above it.

on my black Cof_fin let there be strown.

The second system continues the musical piece. The vocal line has the lyrics "on my black Cof_fin let there be strown." The piano accompaniment includes a dynamic marking of *f* (forte) in the bass line.

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

The third system of music shows the vocal line with the lyrics "Not a friend, Not a friend greet, my Corpse, my poor Corpse where my". The piano accompaniment continues with chords and moving lines in both hands.

Bones shall be thrown my Corpse my poor Corpse where my

The final system on the page shows the vocal line with the lyrics "Bones shall be thrown my Corpse my poor Corpse where my". The piano accompaniment concludes the piece.

TWELFTH-NIGHT

bones shall be thrown. A thousand thousand

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F5, and G5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and continues with quarter notes E4, F4, and G4. A dynamic marking of *f* is placed below the piano accompaniment.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F5, and G5. The piano accompaniment continues with quarter notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F5, and G5. Dynamic markings of *f* and *pp* are present.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F5, and G5. The piano accompaniment continues with quarter notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F5, and G5.

weep to weep to weep there.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F5, and G5. The piano accompaniment continues with quarter notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F5, and G5. Dynamic markings of *f*, *p*, and *pp* are present. An asterisk is located in the upper right corner of the system.

ACT. 4.

SCENE. 3.

CLOWN

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

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

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

CLOWN

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

(CHORUS) SBAO

PIRITOSO.

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of a piano accompaniment and a vocal line. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with triplets. The vocal line includes the lyrics: "When that I was a little ti-ny Boy, With a hey, ho hey ho the Wind and the Rain, a foolish thing was but a".

When that

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

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

TWELFTH-NIGHT

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

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

rain-eth eve-ry day.

Final system of the page, concluding with double bar lines and repeat signs.

2

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

3

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

4

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

5

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