

TWELFTH

NIGHT.

Arranged for the Piano Forte by M. Johnson.



HOLD THY PEACE

Published by J. Faulfield, 7, Fountain Court, Strand.

J. H. S. 1787.

STATE OF NEW YORK

IN SENATE,
January 15, 1882.

REPORT
OF THE
COMMISSIONERS OF THE LAND OFFICE,
IN ANSWER TO A RESOLUTION
PASSED BY THE SENATE,
MAY 10, 1881.

ALBANY:
PUBLISHED BY THE STATE PRINTING OFFICE,
1882.

O MISTRESS MINE,

Composed & Arranged by M. Addison.

ACT 2. SCENE 3.

1

D
A
N
T

a mezza voce *f*

CLOWN

O Mistress mine, where art thou

hr

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

That can sing both high, and low;

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 - mans, son doth know.

cres *dim* *rit*

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Ev - ry wise man's son doth know.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Ev - ry wise man's son doth know." The vocal line includes a fermata over the word "know." Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part begins with a forte dynamic marking (*f*) and includes a fermata over the first measure.

What is love? 'tis not here

The second system of music continues the vocal line with the lyrics "What is love? 'tis not here." The vocal line includes a fermata over the word "here." The piano accompaniment continues with a piano dynamic marking (*p*) in the second measure.

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

The third system of music features the vocal line with the lyrics "at - ter, Pre - sent mirth hath, pre - sent laughter;". The piano accompaniment continues with a steady rhythmic accompaniment.

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

The fourth system of music concludes the vocal line with the lyrics "What's to come is still un - - sure." The piano accompaniment continues until the end of the system, marked with a double bar line.

TWELFTH-NIGHT

In de-lay there lies no plen-ty,

Dolce

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal line. The word 'Dolce' is written below the piano staff.

Come then kiss me sweet and twenty,

p *Dolce*

This system contains the second two staves of music. The vocal line continues with the lyrics. The piano accompaniment includes a dynamic marking 'p' (piano) and the word 'Dolce'.

Youth's - a - stuff that wont en - -

p

This system contains the third two staves of music. The vocal line continues with the lyrics. The piano accompaniment includes a dynamic marking 'p' (piano).

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

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics. The piano accompaniment continues.

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

stuff that wont en - - - dure. *sf*

Youth's ^a stuff that wont en - - - *hr*

- dure. *f* *hr*

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.

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 appologize to the Knight, when he says that he shall be constaind to call him knave. — I have here subjoined the very Catch with the musical Notes to which it was Sung in the time of Shakespear and at the original Performance of this Comedy: The evidence of its authority is as follows: There is extant a Book entitled *Eammelia Musickes Miscellanie or Mixed Varietie of Pleasant Roundelays and delightful Catches of 3. 4. 5. 6. 7. 8. 9. 10.* each in one: of this Book there are at least two Editions the second Printed in 1618. — in 1609 a Second part of this Work was Published with the Title of *Deuteromelia.* and in this book is contain'd the Catch above given.

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

WHICH IS THE PROPEREST DAY TO DRINK?

CATCH

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

1st VOICE

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

2^d VOICE

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

3^d VOICE

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

4th VOICE

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

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

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

Why Why should I name but one day

Why Why should I name but one day

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

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

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

why why why why should I name but one day

why why why should I name but one day

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

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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 four staves are vocal lines in G major, with lyrics: "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", and "Each is the properest day I think Why should I name but one day". The fifth staff is the piano accompaniment in G major, featuring a bass line with a prominent eighth-note pattern.

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 two staves are vocal lines in G major, with lyrics: "Bravo Bra -- vo" and "Bravo Bra - vo Why should I name but one day". The bottom three staves are the piano accompaniment in G major, with lyrics: "Tuesday Wednesday Thursday Friday Sa - turday Sunday monday" and "Tuesday Wednesday Thursday Friday Sa - turday Sunday monday". The piano part continues with the same eighth-note bass line pattern.

Tuesday Wednesday Thursday Friday Saturday Sunday Monday

tr

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

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Tuesday Wednesday Thursday Friday Saturday Sunday Monday.

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

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

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

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

*

SIR TOBY.

Farewell dear heart, since I must needs be gone.

MALVOLIO.

Nay, good Sir Toby.

CLOWN.

His Eyes do shew his days are almost done.

MALVOLIO.

I' st even so?

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.

R C O
A

Come, Come, Come away Death, And

in sad Cypress let me be laid;

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

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

f

My shroud of white stucc all with yew, pre -

p

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

f *p*

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 piano accompaniment in grand staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. 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).

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.

Bones shall be thrown my Corpse my poor Corpse where my

The fourth system concludes the page with the vocal line lyrics "Bones shall be thrown my Corpse my poor Corpse where my". The piano accompaniment provides harmonic support throughout.

bones shall be thrown. A thousand thousand

f

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

f *p*

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

weep to weep to weep there.

f *p* *pp*

ACT. 4.

SCENE. 3.

CLOWN

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

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

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

CLOWN

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

EPITHUM SONG

RITOS.

f *p*

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

Detailed description: This is a page of a musical score for a song titled 'EPITHUM SONG'. The page is numbered '18' in the top left corner. The title is centered at the top in a decorative, gothic-style font. The music is written in a 2/4 time signature with a key signature of one flat (B-flat). The score is arranged in three systems, each with a vocal line and a piano accompaniment. The first system begins with a 'RITOS.' (ritardando) instruction. The piano part starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The lyrics are: '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'. The piano accompaniment consists of chords and moving lines in both hands, while the vocal line features a simple melody with some grace notes and slurs.

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The lyrics are: "toy for the Rain it rain-eth every day with a hey".

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

The second system continues the piece with the same instrumental arrangement. The lyrics are: "ho hey ho the Wind and the Rain for the Rain it".

rain-eth eve-ry day.

The third system concludes the vocal phrase with the lyrics: "rain-eth eve-ry day.". The piano accompaniment continues with a rhythmic pattern.

The fourth system shows the piano accompaniment continuing through the end of the piece, ending with a double bar line. The vocal line is silent in this system.

2

But when I came to Mañ'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.