

THE
Vocal Music
TO
SHAKESPEARE'S PLAYS.

Much Ado about Nothing.

Arranged for the Piano-Forte by Mr. Addison.



FARDON GODDESS OF THE NIGHT.

THOMAS HAILES LACY.

Publisher of Theatrical Music.

89, STRAND, LONDON, W.C.

SIGH NO MORE LADIES.

ACT 2. SCENE 3.

ANDANTE
A

Sigh no more Ladies sigh no more

sigh no more men were de- cei- vers de- ceiv- ers ever

men were de - cei - vers decei - vers e - ver one out in

Sea and one on Shore to one thing con - stant

con - stant ne - ver Sigh no more Ladies sigh no

more Men were de - cei - vers e - ver

Men were de - cei - vers e - ver

Sigh no more

sigh no more sigh no more Ladies men were de - cei - vers de -

- cei - vers e - ver men were de - cei - vers de - cei - vers e - ver

One foot in Sea and one on Shore To

one thing con - - stant con - stant ne-ver

Sigh no more Ladies sigh no more sigh no

more Men were de - - cei - - vers e-ver

Men were de - cei - vers e - ver

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are "Men were de - cei - vers e - ver". The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some triplet figures.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a few rests followed by a few notes. The piano accompaniment continues with similar rhythmic patterns and textures.

Sing no more dit - ties of dumps so dull and

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Sing no more dit - ties of dumps so dull and". The piano accompaniment features a steady bass line and active upper parts.

hea - vy of dumps so dull and heavy The

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "hea - vy of dumps so dull and heavy The". The piano accompaniment ends with a final chord.

frauds of men were e-ver were e - - ver

The first system of music features a vocal line in treble clef with lyrics 'frauds of men were e-ver were e - - ver'. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line includes a trill over the word 'e-ver'.

so Since sum - - mer first was leafy

The second system continues the vocal line with lyrics 'so Since sum - - mer first was leafy'. The piano accompaniment continues with similar rhythmic patterns. The key signature remains one flat.

Since sum - mer first was lea - fy

The third system continues the vocal line with lyrics 'Since sum - mer first was lea - fy'. The piano accompaniment features more complex chordal textures in the right hand. The key signature remains one flat.

The fourth system shows the piano accompaniment concluding the piece. It features a final cadence with a double bar line and repeat signs. The key signature remains one flat.

Sigh No More Ladies

121

COMPOSED BY R.I.S. STEVENS.

Alto
Tenore
Soprano 1^{mo}
Soprano 2^{do}
Bass

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

p *f*
e- ver men were deceivers e- ver one foot in sea and one on

p *f*
e- ver men were deceivers e- ver one foot in sea and one on

p *f*
e- ver men were deceivers e- ver one foot in sea and one on

p *f*
e- ver men were deceivers e- ver one foot in sea and one on

p *f*
e- ver men were deceivers e- ver one foot in sea and one on

p *f*
e- ver men were deceivers e- ver one foot in sea and one on

This Glee may be Sung by two Sopranos and a Bass Voice

bonny and be you blithe and bonny con-verting all your sounds of

bonny and be you blithe and bonny con-verting all your sounds of

bonny and be you blithe and bonny con-verting all your sounds of

bonny and be you blithe and bonny con-verting all your sounds of

bonny and be you blithe and bonny con-verting all your sounds of

woe con-verting all your sounds of woe to hey nony nony hey nony

woe con-verting all your sounds of woe to hey nony nony hey nony

woe con-verting all your sounds of woe to hey nony nony hey nony

woe con-verting all your sounds of woe to hey nony nony hey nony

woe con-verting all your sounds of woe to hey nony nony hey nony

nony hey nony nony hey nony nony Sing no more dit_ties

nony hey nony nony hey nony nony Sing no more dit_ties

nony hey nony nony hey nony nony Sing no more dit_ties

nony hey nony nony hey nony nony Sing no more dit_ties

nony hey nony nony hey nony nony Sing no more dit_ties

La_dies sing no more of dumps so dull and heavy of

La_dies sing no more of dumps so dull and heavy of

La_dies sing no more of dumps so dull and heavy of

La_dies sing no more of dumps so dull and heavy of

La_dies sing no more of dumps so dull and heavy of

p dumps so dull and heavy *f* The frauds of men were e - ver
p dumps so dull and heavy *f* The frauds of men were e - ver
p dumps so dull and heavy *f* The frauds of men were e - ver
p dumps so dull and heavy *f* The frauds of men were e - ver
p dumps so dull and heavy *f* The frauds of men were e - ver

so since summer first was leafy since summer first was leafy.
 so since summer first was leafy since summer first was leafy.
 so since summer first was leafy since summer first was leafy.
 so since summer first was leafy since summer first was leafy.
 so since summer first was leafy since summer first was leafy.

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

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

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

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

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

bonny and be you blithe and bonny con-verting all your sounds of woe con

bonny and be you blithe and bonny con-verting all your sounds of woe con

bonny and be you blithe and bonny con-verting all your sounds of woe con

bonny and be you blithe and bonny con-verting all your sounds of woe con

bonny and be you blithe and bonny con-verting all your sounds of woe con

- verting all your sounds of woe to hey nony nony

- verting all your sounds of woe to hey nony nony

- verting all your sounds of woe to hey nony nony

- verting all your sounds of woe to hey nony nony hey

- verting all your sounds of woe to hey nony nony

hey nony nony hey nony nony hey nony nony.

hey nony nony hey nony nony *pp* hey nony nony.

hey nony nony hey nony nony *pp* hey nony nony.

nony nony hey nony nony hey nony nony.

hey nony nony hey nony nony *pp* hey nony nony.

PARDON GODDESS OF THE NIGHT.

Composed by D^r. Arne.

Arranged by J. Addison.

Act 5.

Scene 3.

A
N
T
I
C
H
O

First system of musical notation, featuring a vocal line and a piano accompaniment in G minor, 12/8 time.

Second system of musical notation, featuring a piano accompaniment in G minor, 12/8 time.

Third system of musical notation, featuring a vocal line with the lyrics "Pardon Goddess of the night" and a piano accompaniment in G minor, 12/8 time.

Fourth system of musical notation, featuring a piano accompaniment in G minor, 12/8 time.

Pardon Goddess of the night Those that slew thy vir- gin

knight.

For the which with songs of woe Round about her Tomb they

go. with songs of woe

with songs of woe Round about her Tomb they

mf

go midnight as-

f *p*

-sist assist our moan Help us to sigh to sigh and groan help us to

sigh to sigh and groan to sigh help us to sigh to sigh and groan

heavily heavily Graves yawn and yield their dead

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "heavily heavily Graves yawn and yield their dead". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests in the vocal line.

Till death be utter-ed heavily

The second system continues the musical score. The vocal line has the lyrics "Till death be utter-ed heavily". The piano accompaniment continues with similar rhythmic patterns, including some chords and moving lines in both hands.

heavily

The third system shows the vocal line with the word "heavily" and a long rest. The piano accompaniment continues to provide harmonic support with various chordal textures and melodic fragments.

The fourth system concludes the page. The vocal line has a long rest, and the piano accompaniment ends with a final cadence, marked with a double bar line and repeat dots.

THE GOD OF LOVE

SONG

ACT V. — SCENE II.



BENEDICK

The god of love That sits a_bove And

knows and knows and knows me How pi-ti-ful how

pi-ti-ful how pi-ti-ful I de--serve.

THE
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SHAKESPEARE'S PLAYS.
OTHELLO.



THOMAS HAILES LACY.

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OTHELLO.

The song of "*Oh! Willow, Willow,*" which Desdemona sings in the Fourth Act of *Othello*, is contained in a MS. volume of songs in the British Museum, with accompaniment for the lute. *Additional MSS.* 15, 117. Mr. Halliwell considers the transcript to have been made about the year 1633; Mr. Oliphant, who first catalogued the Musical MSS., dates it about 1600; but Mr. Chappell is of opinion the Manuscript contains songs of an earlier date, as—

" Oh death! rock me to sleep,
Bring me to quiet rest,"

attributed to Anna Boleyn, and which Sir John Hawkins found in a MS. of the reign of Henry VIII.

The song of "*Willow, willow,*" is also in the Roxburgh Ballads, 1--54, and was printed by Percy from a copy in the Pepy's Collection, entitled "*A Lover's Complaint, being forsaken of his love, to a pleasant tune.*"

"*Willow, willow,*" was a favourite burden for songs in the Sixteenth Century. There is one by John Heywood, a dramatist and court musician of the reign of Henry VIII. and Queen Mary, beginning—

" Alas! by what mean may I make ye to know,
The unkindness for kindness that to me doth grow,"

which has for the burden—

" All a green willow, willow, willow,
All a green willow is my garland."

It has been printed, for the Shakespeare Society, in the "*moral Play of Wit and Science,*" edited by Mr. Halliwell.

Another, with the burden—

" Willow, willow, willow, sing all of green willow,
Sing, all of green willow, shall be my garland,"

will be found in a "*Gorgeous Gallery of Gallant Inventions, 1578;*" it commences thus:—

" My love, what misliking in me do you find,
Sing all of green willow;
That on such a sudden you alter your mind,
Sing willow, willow, willow:
What cause doth compel you so fickle to be,
Willow, willow, willow, willow;
In heart which you plighted most loyal to me,
Willow, willow, willow, willow."

Heliconia 1—32.

OTHELLO.

In Fletcher's "*Two Noble Kinsmen*," when the Jailer's Daughter went mad for love, "*She sung nothing but Willow, Willow, Willow.*"—
Act iv. scene 1.

Desdemona introduces the song in this pathetic manner :—

" My mother had a maid call'd Barbara,
She was in love, and he she lov'd prov'd mad,
And did forsake her ; she had a song of "*Willow*,"
An old thing 'twas, but it express'd her fortune,
And she died singing it. That song to night
Will not go from my mind ; I have much to do
But to go hang my head all at one side,
And sing it, like poor Barbara."

These words are from the same Manuscript as the Music. It differs from that in Percy's *Reliques of Ancient Poetry* ; and Shakespeare has altered it to apply to a female character :—

" The poor soul sat sighing by a sycamore tree,
Sing willow, willow, willow ;
With his hand in his bosom, and his head upon his knee,
Oh ! willow, willow, willow, willow.

* * * * *

Shall be my garland, sing all a green willow.

He sigh'd in his singing, and made a great moan,
Sing willow, &c.

I'm dead to all pleasure, my true love she is gone,
Sing willow, &c.

The mute bird sat by him was made tame by his moans,
Sing willow, &c.

The true tears fell from him would have melted the stones,
Sing willow, &c.

Come, all you forsaken, and mourn you with me,
Sing willow, &c.

Who speaks of a false love, mine's fals'er than she,
Sing willow, &c.

Let Love no more boast her in palace nor bower,
Sing willow, &c.

It buds, but it blasteth ere it be a flower,
Sing willow, &c.

Though fair, and more false, I die with the wound,
Sing willow, &c.

Thou hast lost the truest lover that goes upon ground,
Sing willow, &c.

Let nobody chide her, by scorns I approve (enough I prove),
Sing willow, &c.

She was born to be false, and I to die for her love,
Sing willow, &c.

Take this for my farewell, and latest adieu.
Sing willow, &c.

Write this on my tomb, that in love I was true,
Sing willow, &c."

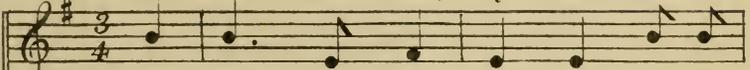
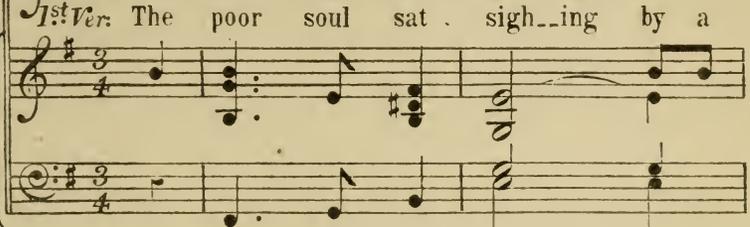
(OTHELLO.)

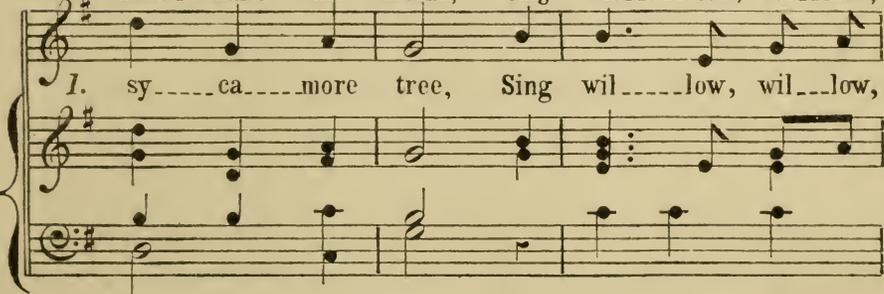
WILLOW, WILLOW, WILLOW.

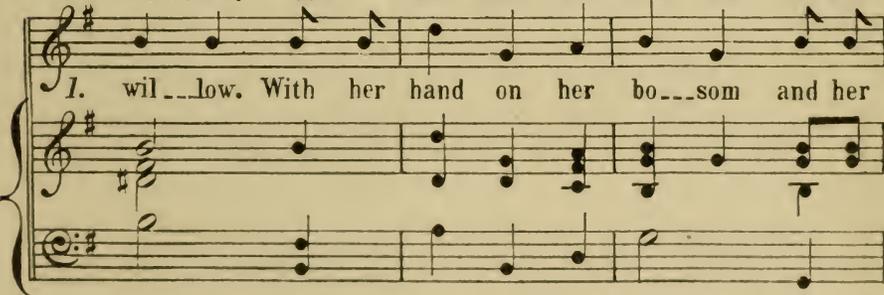
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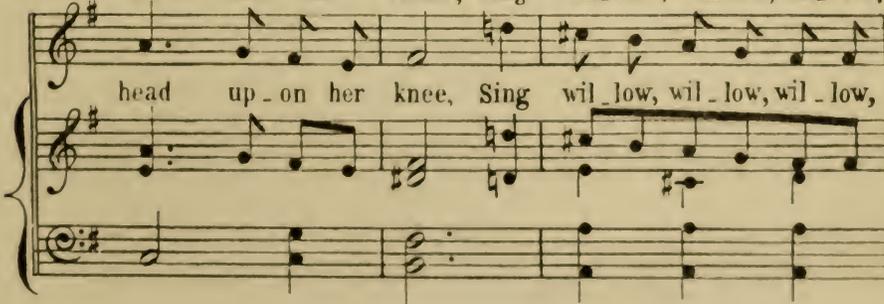
(DESDEMONA'S SONG.)

SLOW AND WITH FEELING.

2nd Ver: The fresh streams ran, by her and
VOICE. 
1st Ver: The poor soul sat sighing by a
PIANO. 

2. mur... murd her moans, Sing wil...low, wil...low,
1. sy...ca...more tree, Sing wil...low, wil...low,


2. wil...low. Her salt tears fell from her And
1. wil...low. With her hand on her bo...som and her


soft...end the stones, Sing wil...low, wil...low, wil...low,
head up on her knee, Sing wil...low, wil...low, wil...low,


(OTHELLO.)

2. wil__low Let no__bo__dy blame him, his

1. wil__low Oh! wil_low, wil_low, wil_low, wil_low, And

2. scorn I ap__prove, He was born to be false,

1. be my gar__land Sing all a green wil_low,

2. I die for his love, ... Oh! sing the green

1. Wil__low, wil_low, wil__low, Oh! sing the green

2. wil__low must be my gar__land.

1. wil__low must be my gar__land.

THE
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ROMEO & JULIET.



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ROMEO AND JULIET,

The Dirge.

AS PERFORMED AT THE THEATRE ROYAL

DRURY LANE

The musical score is arranged in four systems. The first system consists of a grand staff with a Treble clef and a Bass clef, both in the key of D major and common time (C). The top staff is labeled 'Trumpet' and contains a melodic line. The bottom staff is labeled 'Bell' and contains a bass line. The second system is similar, with the top staff labeled 'Trumpet' and the bottom staff labeled 'Bell'. The third system features three vocal parts: '1st & 2d Treble', '1st & 2d Tenor', and 'Bass'. Each vocal line has the lyrics 'Hark hark how with aw - ful pause The' written below it. The fourth system is a grand staff with a Treble clef and a Bass clef, both in the key of D major and common time, providing a harmonic accompaniment for the vocal parts.

Trumpet

Bell

Trumpet

Bell

1st & 2d Treble

Hark hark how with aw - ful pause The

1st & 2d Tenor

Hark hark how with aw - ful pause The

Bass

Hark hark how with aw - ful pause The

so - lemn Bell in death like sound

so - lemn Bell in death like sound

so - lemn Bell in death like sound

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line with the same lyrics. The third staff is a piano accompaniment line. The music is in G major and 4/4 time.

tolls her un - - time - ly knell

tolls her un - - time - ly knell

tolls her un - - time - ly knell

pp

Bell

Flutes

This system contains the next three staves. The top staff has lyrics and a dynamic marking of *pp*. The second staff has the same lyrics. The third staff is piano accompaniment with the word "Bell" written below it. The word "Flutes" is written to the right of the piano part.

her un - - time - - ly knell.

her un - - time - - ly knell.

her un - - time - - ly knell.

This system contains the final three staves of music on the page. The top staff has lyrics and ends with a double bar line. The second staff has the same lyrics. The third staff is piano accompaniment.

She was her Pa - - rents sole de -
 She was her Pa - - rents sole de -

ADAGIO

light they had but one one on - - ly
 - light they had but one one on - - ly

TUTTI

child She was her Pa - - rents
 child She was her Pa - - rents
 She was her Pa - - rents

sole de - light they had but one one.

sole de - light they had but one one.

sole de - light they had but one one.

Soli

on - - - ly child since death has torn her

on - - - ly child

on - ly child since death has torn her.

from their arms With grief and sor - row

from their arms With grief and sor - row

from their arms With grief and sor - row

fr Tutti

they are wild Their grief and sor - row

They grief and sor - row

they are wild Their grief and sor - row

Detailed description: This system contains the first two lines of music. It features a vocal line (Soprano) and a piano accompaniment. The vocal line starts with a fermata on the word 'wild' and then continues with 'Their grief and sor - row'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

ev - ry bosom shares Wit - ness our sighs our

ev - ry bosom shares Wit - ness our sighs our

ev - ry bosom shares Wit - ness our sighs our

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'ev - ry bosom shares Wit - ness our sighs our'. The piano accompaniment continues with harmonic support, including some chordal textures.

sighs our groans and fall - - ing tears

sighs our groans and fall - - ing tears

sighs our groans and fall - - ing tears

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with 'sighs our groans and fall - - ing tears'. The piano accompaniment ends with a final chord and a double bar line.

