

THE
Vocal Music
TO
SHAKESPEARE'S PLAYS.

Much Ado about Nothing.

Arranged for the Piano-Forte by Mr. Addison.



PARDON GODDESS OF THE NIGHT.

THOMAS HAILES LACY.

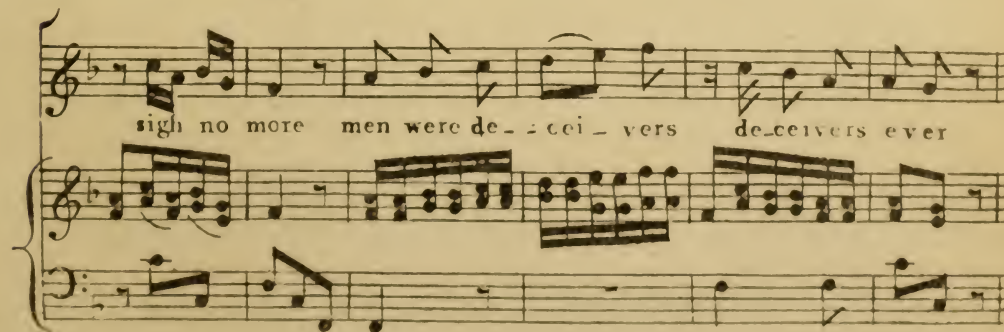
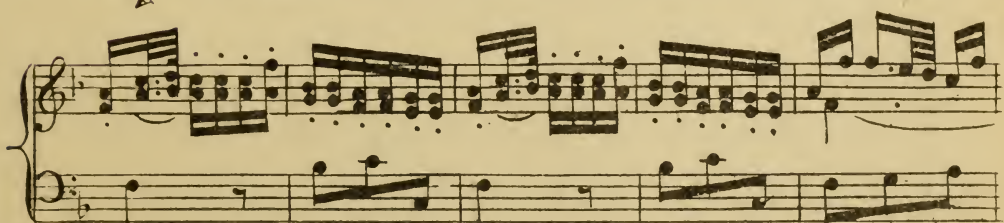
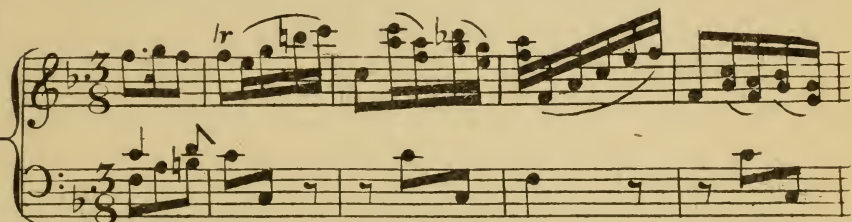
Publisher of Theatrical Music.

89, STRAND, LONDON, W.C.

SIGH NO MORE LADIES.

ACT 2. SCENE 3.

AL-
LANTÉ



men were de - cei - vers de - cei - vers e - ver one not 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

f

This system contains the first two staves of music. The vocal line (treble clef) begins with the lyrics 'Men were de - cei - vers e - ver'. The piano accompaniment (grand staff) features a series of chords and moving lines, with a forte (*f*) dynamic marking appearing in the right hand.

Sigh no more

lr *p*

This system contains the next two staves. The vocal line continues with 'Sigh no more'. The piano accompaniment includes a trill (*tr*) in the right hand and a piano (*p*) dynamic marking.

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

This system contains the third and fourth staves. The vocal line continues with 'sigh no more sigh no more Ladies men were de - cei - vers de -'. The piano accompaniment continues with chords and moving lines.

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

This system contains the fifth and sixth staves. The vocal line concludes the phrase with '- cei - vers e - ver men were de - cei - vers de - cei - vers e - ver'. The piano accompaniment continues with chords and moving lines.

One foot in Sea and one on Shore To

The first system of the musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass). The lyrics are 'One foot in Sea and one on Shore To'. The melody is simple and rhythmic, while the piano part features a more complex, flowing accompaniment with many beamed sixteenth notes.

one thing con - stant con - stant ne-ver

The second system continues the musical piece. The vocal melody and piano accompaniment maintain their respective parts. The lyrics are 'one thing con - stant con - stant ne-ver'. The piano part continues with its intricate accompaniment, featuring various chordal textures and melodic lines.

Sigh no more Ladies sigh no more sigh no

The third system of the musical score. The vocal melody and piano accompaniment continue. The lyrics are 'Sigh no more Ladies sigh no more sigh no'. The piano part features a more active accompaniment with many beamed sixteenth notes and chords.

more Men were de - cei - vers e-ver

The fourth and final system on this page. The vocal melody and piano accompaniment conclude the phrase. The lyrics are 'more Men were de - cei - vers e-ver'. The piano part features a more active accompaniment with many beamed sixteenth notes and chords.

Men were de - cei - vers e - ver

Sing no more dit - ties of dumps so dull and

hea - vy of dumps so dull and heavy The

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

so Since sum - - mer first was leafy

Since sum - mer first was lea - fy

§

Sigh No More Ladies

121

COMPOSED BY R.I.S. STEVENS.

Alto
Tenore
Soprano 1mo
Soprano 2do
Bass

Sigh no more Ladies Ladies sigh no more men were deceivers

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

[illegible]

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 ditties

nony hey nony nony hey nony nony Sing no more ditties

nony hey nony nony hey nony nony Sing no more ditties

nony hey nony nony hey nony nony Sing no more ditties

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

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

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

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

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

dumps so dull and heavy 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.

[illegible]

- 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.

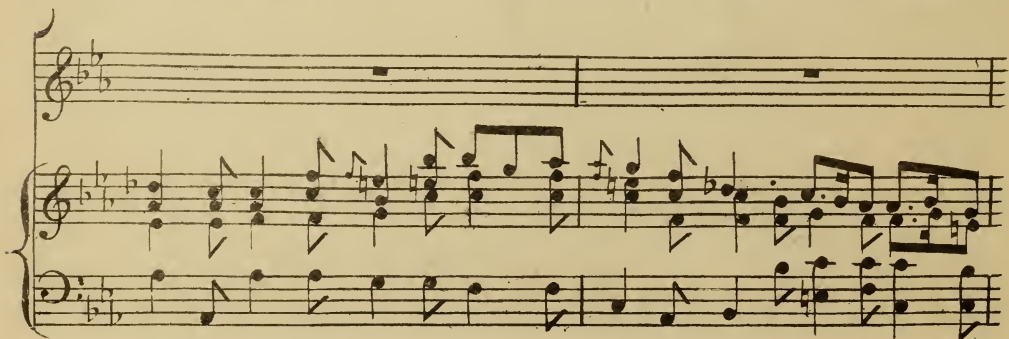
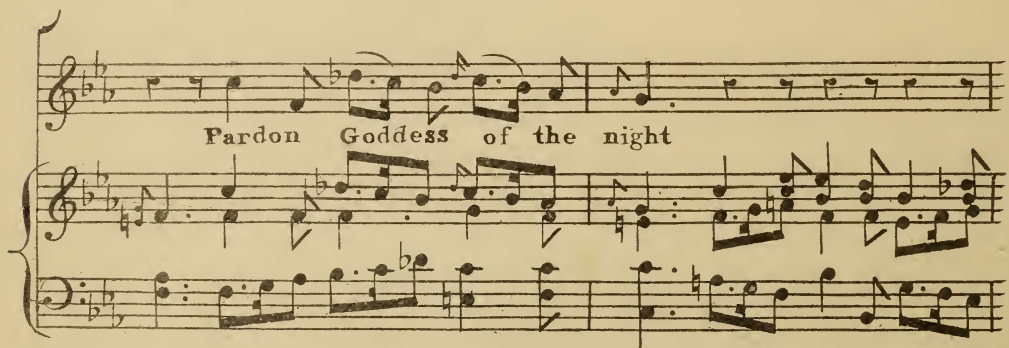
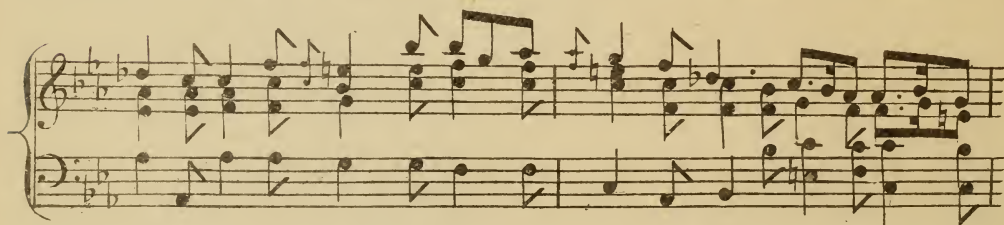
Composed by D^r Arne.

Arranged by J. Addison.

Act 5.

Scene 3.

D
A
N
C
E



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

This system contains the first line of music. 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 two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics 'Pardon Goddess of the night Those that slew thy vir-gin' are written below the vocal staff.

knight.

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

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

This system contains the third line of music. It continues the vocal melody and piano accompaniment. The lyrics 'For the which with songs of woe Round about her Tomb they' are written below the vocal staff.

go. with songs of woe

This system contains the fourth line of music. It concludes the vocal melody and piano accompaniment. The lyrics 'go. with songs of woe' are written below the vocal staff.

with songs of woe Round about her Tomb they

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 vocal line begins with the lyrics 'with songs of woe' and continues with 'Round about her Tomb they'. The piano accompaniment consists of chords and moving lines in both hands.

go midnight as-

f *p*

The second system continues the musical piece. The vocal line has the lyrics 'go' and 'midnight as-'. The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano). The notation includes various musical symbols such as notes, rests, and slurs.

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

The third system shows the vocal line with the lyrics '-sist assist our moan Help us to sigh to sigh and groan help us to'. The piano accompaniment continues with harmonic support.

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

The fourth system concludes the page with the vocal line lyrics 'sigh to sigh and groan to sigh help us to sigh to sigh and groan'. The piano accompaniment ends with a final cadence.

heavi-ly heavily Graves yawn and yield their dead

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase, followed by a rest, and then continues with a more active line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Till death be ut-ter-ed heavi-ly

The second system continues the musical piece. The vocal line has a melodic phrase, a rest, and then a phrase ending with a long note. The piano accompaniment features a more complex, rhythmic pattern in the right hand, with many beamed notes, while the left hand remains relatively simple.

heavi-ly

The third system shows the vocal line with a melodic phrase followed by a rest. The piano accompaniment continues with a rhythmic pattern, featuring some chromatic movement in the right hand.

This system concludes the musical piece. The vocal line has a final melodic phrase. The piano accompaniment features a more complex, rhythmic pattern in the right hand, with many beamed notes, while the left hand remains relatively simple. The system ends with a double bar line.

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
Vocal Music
TO
SHAKESPEARE'S PLAYS.
OTHELLO.



THOMAS HAILES LACY.
Publisher of Theatrical Music.

89, STRAND, LONDON, W.C.

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 falser 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.

69.

(DESDEMONA'S SONG.)

SLOW AND WITH FEELING.

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

PIANO.

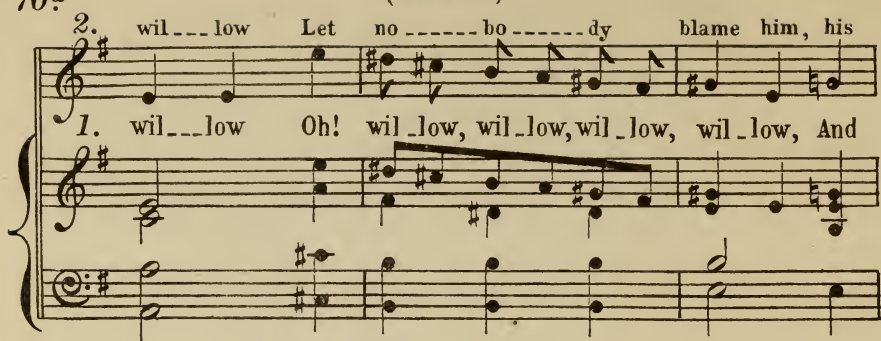
2. murd her moans, Sing wil low, wil low,
1. syca more tree, Sing wil low, wil low,

2. wil low. Her salt tears fell from her And
1. wil low. With her hand on her bosom 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,

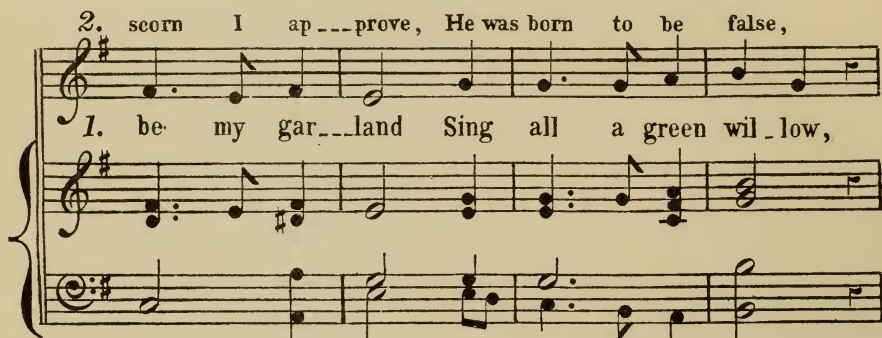
2. wil__low Let no__bo__dy blame him, his

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



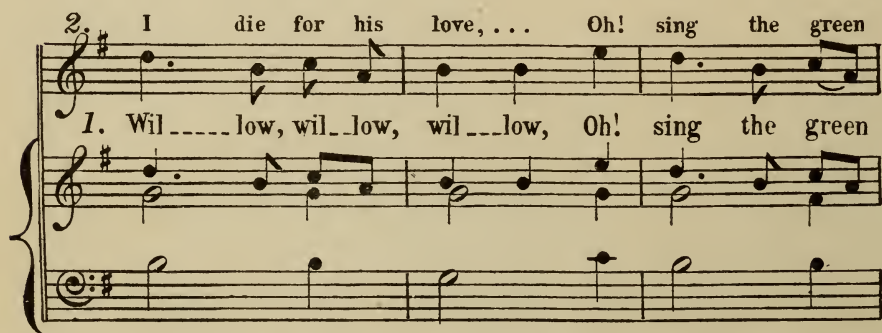
2. scorn I ap__prove, He was born to be false,

1. be my gar__land Sing all a green wil_low,



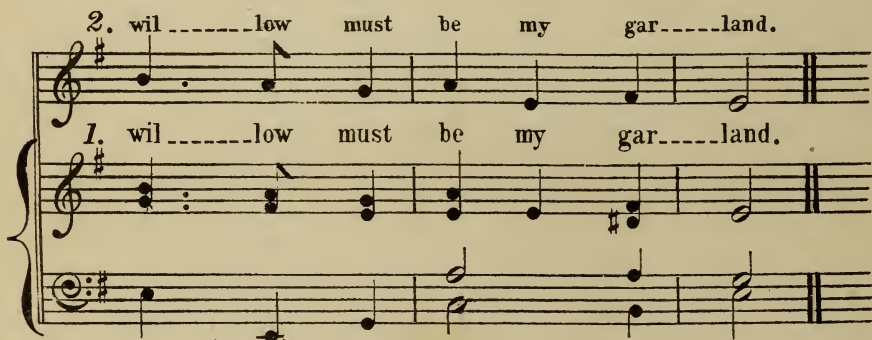
2. I die for his love, ... Oh! sing the green

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
Vocal Music
TO
SHAKESPEARE'S PLAYS.

ROMEO & JULIET.



THOMAS HAILES LACY.

Publisher of Theatrical Music.

89, STRAND, LONDON, W.C.

ROMEO AND JULIET,

The Dirge.

AS PERFORMED AT THE THEATRE ROYAL

DRURY LANE

The musical score is arranged in four systems. The first two systems are instrumental, featuring a Trumpet and a Bell. The third system is for vocalists (1st & 2nd Treble, 1st & 2nd Tenor, and Bass), and the fourth system is a piano accompaniment.

Instrumental Parts:

- Trumpet:** The first system shows a melodic line starting on a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The second system shows a similar melodic line.
- Bell:** The first system shows a melodic line starting on a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The second system shows a similar melodic line.

Vocal Parts:

- 1st & 2nd Treble:** The lyrics are "Hark hark how with aw - ful pause The".
- 1st & 2nd Tenor:** The lyrics are "Hark hark how with aw - ful pause The".
- Bass:** The lyrics are "Hark hark how with aw - ful pause The".

Piano Accompaniment: The fourth system shows a piano accompaniment for the vocal parts, with a treble and bass staff.

so - lemn Bell in death like sound

so - lemn Bell in death like sound

so - lemn Bell in death like sound

tolls her un - - time - ly knell

tolls her un - - time - ly knell

tolls her un - - time - ly knell

pp Bell *Flutes*

her un - - time - - ly knell.

her un - - time - - ly knell.

her un - - time - - ly knell.

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.

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "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.

The second system begins with the word "Soli" centered above the staves. It features three vocal staves and a piano accompaniment. The lyrics are: "on - - ly child Since death has torn her" for the first two staves, and "on - ly child" for the third. The piano part continues with the lyrics "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

The third system features three vocal staves and a piano accompaniment. The lyrics are: "from their arms With grief and sor - row" for the first two staves, and "from their arms With grief and sor - row" for the third. The piano part continues with the lyrics "from their arms With grief and sor - row"

h **Tutti**

they are wild Their grief and sor - row

their grief and sor - row

they are wild Their grief and sor - row

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

sighs our groans and fall - ing tears

sighs our groans and fall - ing tears

sighs our groans and fall - ing tears

