

A COLLECTION

OF THE

Vocal Music in Shakespeare's Plays

INCLUDING THE WHOLE OF THE

SONGS, DUETTS, GLEES, CHORUSES, &c.,

ENGRAVED FROM ORIGINAL MS. AND EARLY PRINTED COPIES,

CHIEFLY FROM THE COLLECTION OF

W. KITCHINER, ESQ., M.D.,

REVISED AND ARRANGED WITH AN ACCOMPANIMENT FOR THE PIANOFORTE,

BY

MR. ADDISON,

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AND MOST RESPECTFULLY DEDICATED TO THE

HON. MRS. GEORGE WROTTESELEY,

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P R E F A C E.

THE fascinating words of Shakespeare have raised a kindred spirit in the minds of various great Composers of Music, who have so worthily emulated the sublimity of the great Poet, that we are lost in admiration of the mutual harmony created in our minds between them; and almost run into a confused idea, whether the words may not have been adapted to the Music!

But besides the Plays that require elaborate compositions, and which, as such, have been taken as texts by Purcell, Dr. Arne, Mendelssohn, Stevens, Matthew Lock, Charles E. Horn, Sir H. R. Bishop, and other celebrated musicians, there are to be found dispersed in various Plays short passages in verse that manifestly require to be sung:—these, snatches as it were, are left to the discretion of the Performer or Manager;—but from time immemorial fine old melodies, eminently adapted to each occasion, have been adopted, but were never before collected or published.

Numerous enquiries were made of the compiler of this work for the music that was sung in so captivating a manner by Mrs. Jordan, as Ophelia.

It was traditional, but never published; and under those circumstances he was induced to endeavour to write out the melodies by the ear—which Mrs. Jordan herself was kind enough to listen to, and approve,—when with the addition of a bass by Dr. Arnold it was published, and met with a success that led to the idea of compiling all the similar adaptations, with the rest of the music of Shakespeare's Plays:—materials were eagerly sought for, and the aid of the leading eminent Performers of that period solicited, for these extra passages, and in all cases freely given.

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VOCAL MUSIC OF SHAKESPEARE'S PLAYS.

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II.—AS YOU LIKE IT.

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- 2.—"Blow, blow, thou winter's wind" "
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- 4.—"When daisies pied" *Dr. Arne.*
- 5.—"It was a lover and his lass" *R. T. S. Stevens.*
- 6.—"Then is there mirth in Heaven?" *Dr. Arne.*

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- | | | | |
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Thou soft flowing Avon.

WRITTEN BY GARRICK.

COMPOSED BY DR ARNE.

LARGHETTO

Sempre p

The musical score is written for piano and consists of four systems. Each system has a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with the tempo marking 'LARGHETTO' and the dynamic marking 'Sempre p'. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The piece concludes with a double bar line at the end of the fourth system.

Thou soft flowing Avon by thy silver stream of

things more than mortal thy Shakespeare would dream would

dream would dream thy Shakespeare would dream.

The Fairies by moonlight dance

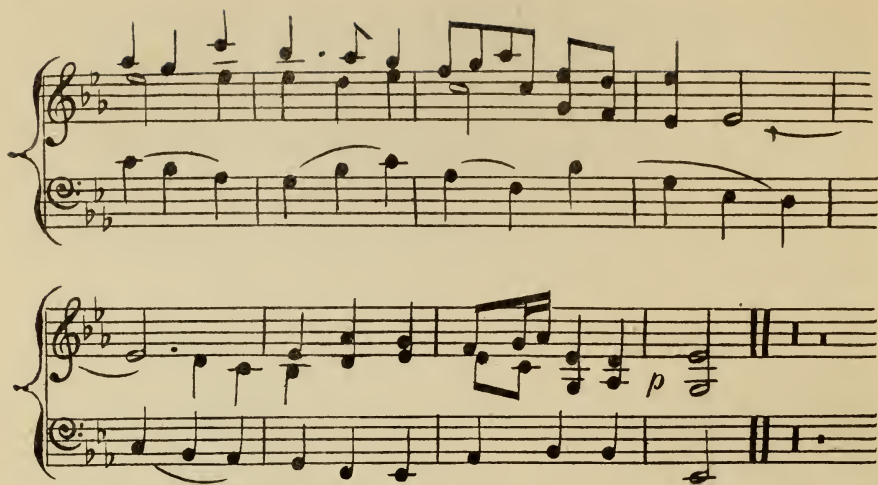
round his green bed for hallow'd the Turf is which

pillow'd his head The Fairies by moonlight dance

round his green bed For hal low'd the

Turf is which pil - low'd his head. V. S.

turn over for symphony



2

The love stricken maiden, the sighing young swain;
 Here rove without danger, and sigh without pain;
 The sweet bud of beauty no blights here shall dread,
 For hallow'd the turf is which pillow'd his head.

3

Here youth shall be fam'd for their love and their truth,
 Here smiling old age feels the spirit of youth;
 For the raptures of fancy here Poets shall tread,
 For hallow'd the turf is which pillow'd his head.

4

Flow on silver Avon, in song ever flow,
 Be the swan on thy bosom still whiter than snow:
 Ever full be thy stream like his fame may it spread,
 And the turf ever hallow'd which pillow'd his head.