

THE

Whole of the Music

in

AS YOU LIKE IT,

as performed at the

Theatre Royal Covent Garden,

Composed by

HENRY R. BISHOP,

To which are added

The Three Songs composed for the above Play

By

DR ARNE,

The poetry selected entirely from

THE PLAYS, POEMS, & SONNETS

of
Shakspeare.

RB

1795. See Hall

Price 15/6

London, Published by Goulding, D'Almaine & Co. 20, Soho Square.

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* W. 39/2

Wm. A. Brown

Aug 14, 1894

OVERTURE,

To the Play of

AS YOU LIKE IT.

Composed & Adapted

from Airs in

SHAKESPEARE'S PLAYS,

for the

Piano Forte,

BY

HENRY R. BISHOP.

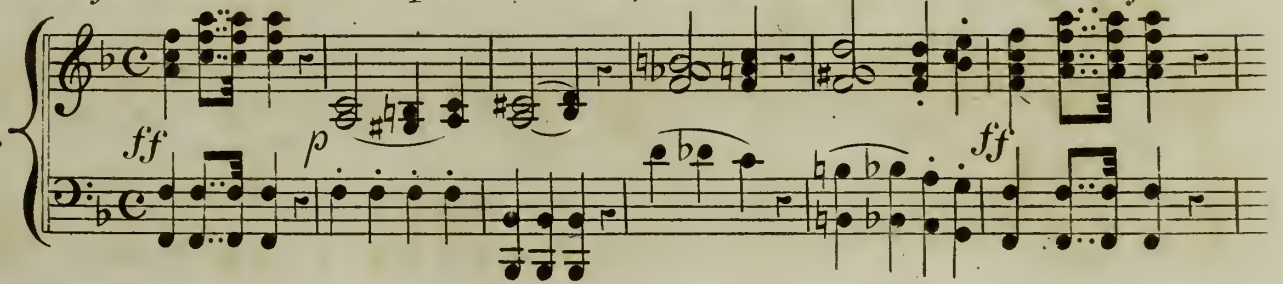
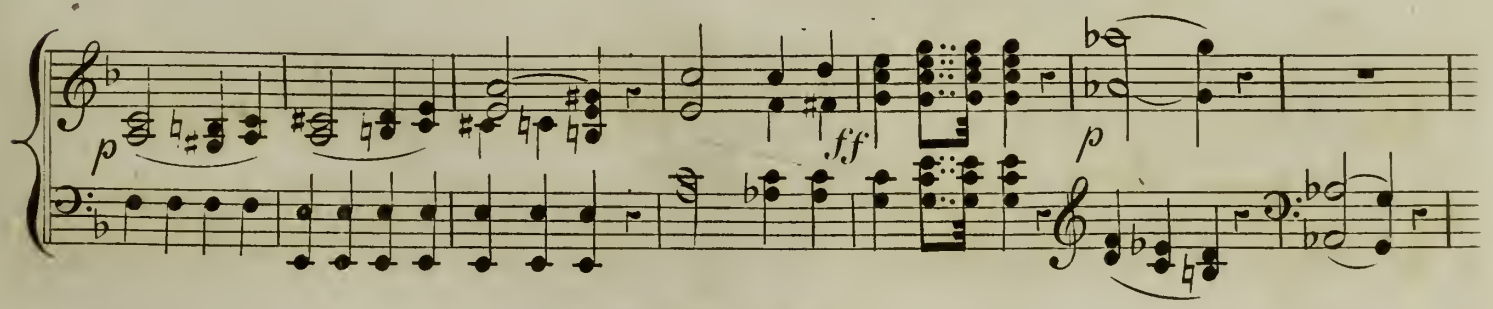


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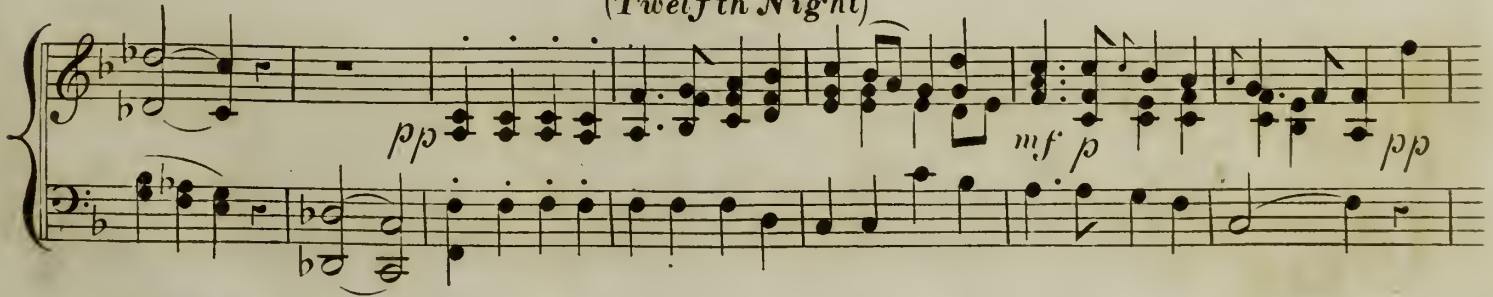
Ent. Sta. Hall.

London Printed by Goulding Dalmaine & Co. 20, Soho Square, & to be had of all Music & Book-sellers in the United Kingdom.

ANDANTE.

(Twelfth Night)



Ov: As you like it. (Bishop)

First system of musical notation, consisting of a grand staff with two staves. The music is in a minor key. Dynamics include *mf* and *pp*.

deces: (Tempest)

Second system of musical notation, consisting of a grand staff with two staves. The music is in a minor key. Dynamics include *f*.

Corni

Third system of musical notation, consisting of a grand staff with two staves. The music is in a minor key. Dynamics include *p.f*, *p*, *cal:*, *pp*, and *cres:*. The bottom staff features a section with dense rhythmic patterns.

Fourth system of musical notation, consisting of a grand staff with two staves. The music is in a minor key. Dynamics include *ff*, *mf*, *f*, *f*, *pp*, and *cal?*. The bottom staff features a section with dense rhythmic patterns.

(Midsummer night's dream)
Andantino.

Fifth system of musical notation, consisting of a grand staff with two staves. The music is in a minor key and marked *Andantino*.

Sixth system of musical notation, consisting of a grand staff with two staves. The music is in a minor key.

Ov: As you like it. (Bishop)

(Midsummer night's dream.)
Allegro Vivace.

Ov: As you like it. (Bishop)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and begins with a forte (*f*) dynamic. The right hand plays a complex, rhythmic pattern of chords and single notes, while the left hand provides a steady accompaniment.

Second system of musical notation, continuing the piece. The right hand features more intricate chordal textures and melodic lines, with some notes beamed together. The left hand continues its accompaniment with a mix of eighth and sixteenth notes.

Third system of musical notation. The right hand has a more active melodic line with frequent sixteenth-note passages. The left hand features a series of chords marked with a 'c' symbol, possibly indicating a specific performance technique or a specific chord type.

Fourth system of musical notation. The right hand continues with a melodic line that includes some grace notes. The left hand has a more active bass line with frequent sixteenth-note runs.

Fifth system of musical notation, showing a continuation of the melodic and harmonic themes. The right hand has a more active melodic line with frequent sixteenth-note passages. The left hand continues its accompaniment with a mix of eighth and sixteenth notes.

(Macbeth)
Adagio molto

(Macbeth)
Allegro Spiritoso

Sixth system of musical notation, divided into two parts. The first part is marked *ff* (fortissimo) and features a more active melodic line in the right hand. The second part is marked *p* (piano) and features a more relaxed, chordal texture in the right hand.

Ov: As you like it, (Bishop)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes dynamic markings such as *ff*.

Second system of musical notation, including a clarinet part labeled "Clar: &c.". The piano part includes dynamic markings *pp* and *soave*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *mf*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *ff*.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *pp*.

Or: As you like it. (Bishop)

(Comedy of Errors)

ANDANTINO
CON MOTO
E GRAZIOSO.

Clar:

slen: a tempo.

eres:

Or: As you like it. (Bishop)

f *ff* 3

(As you like it)

ALLEGRETTO
MODERATO

Flauto

Clar: Flau:

tr *tr* *tr* *tr* *cres:* *ff* (Comedy of Errors)

Ov: As you like it. (Bishop)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the lower staff.

Second system of musical notation. The upper staff continues the melodic line with some rests and slurs. The lower staff features a more active accompaniment with a dynamic marking of *f* (forte) and a *pp dol:* (pianissimo dolce) marking, indicating a change in dynamics and tempo.

Third system of musical notation, showing a continuation of the piece with complex chordal textures in both staves.

Fourth system of musical notation. The upper staff has a melodic line with a *Corno.* (Horn) marking above it. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff features a melodic line with a *f* (forte) dynamic marking. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff has a melodic line with a *ff* (fortissimo) dynamic marking. The lower staff continues the accompaniment.

Or As you like it. (Bishop)

Piu moto

Ov: As you like it. (Bishop)

Whilst inconstant Fortune smiled,

Duetto

Sung by

Miss M. Tree & Miss Hammersley

In the Play of

AS YOU LIKE IT,

at the

Theatre Royal Covent Garden.

The Poetry from

Composed by

Shakspeare's Sonnets.

Henry R. Bishop.

HRB

Ent. Sta. Hall.

B. 2/2

London, Printed by Goulding, Dalmaine & Co. 20, Soho Square & to be had of all Music & Booksellers in the United Kingdom

ANDANTE: *dol:* *cres: mf p*

CÆLIA.

Whilst in =

= constant for = tune smild, Thou and I were both be = guild, Ev'ry

As you like it. (Bishop)

one that flat-ters thee, Is no friend in misery; Words are ea-sy

Espress:

like the wind, Faithful friends are hard to find Words are ea-sy like the

f p pp dol:

ROSALIND.

wind - Faithful friends are hard - - to find . She that

mf f p f

is thy friend in = deed , She will help thee in thy need, If thou

As you like it. (Bishop)

sor-row she will weep, If thou wake she cannot sleep;

Thus of ev'ry grief in heart, She with thee will bear a part, Thus of

soave

or
bear a part - - -

ev - ry grief in heart - - She with thee will bear a part - -

Moderato.

p *cres:* *f*

As you like it. (Bishop)

CÆLIA.

These are certain signs to know Faithful friend from flatt'ring foe

Cælia.

These are certain signs to know, Faithful friend from flatt'ring foe;

Rosalind.

These are certain signs to know, Faithful friend from flatt'ring foe;

Clar.

Vio:

These are certain signs to know, Faithful friend from flatt'ring foe;

These are certain signs to know Faith-ful friend from flatt'ring foe from

These are cer-tain signs to know

These are cer-tain signs to know

dol:

flatt'ring foe from flatt'ring foe. These are cer-tain signs to know,

Faithful friend from flatt'ring foe. These are cer-tain signs to know,

Faithful friend from flatt'ring foe. These are cer-tain signs to know,

Stacc:

As you like it. (Bishop)

ad lib: *Piu Allegro.*

Faithful friend from flatt'ring foe These are cer-tain sigs to

Faithful friend from flatt'ring foe These are cer-tain

cres: f p colla voce f p

know Faithful friend from flatt'ring foe from flatt'ring foe from flatt'ring

signs Faithful friend to know from flatt'ring foe from flatt'ring

Largo

foe from flatt'ring foe.

foe from flatt'ring foe.

f pp ff

As you like it. (Bishop)

PRINTED BY GOULD, SON & CO. LONDON

Ah me! what Eyes hath Love put in my Head?
Sung by

Miss M. Tree,
in the Play of

AS YOU LIKE IT,

AT THE
Theatre Royal Covent Garden,

The Poets from Composed by *Shakspeare's Sonnets.*
HENRY R. BISHOP.

HRB

Ent. Sta. Hall.

Pr: 1/6

London, Printed by Goulding, D'Almaine & Co. 20, Soho Square & to be had of all Music & Book-sellers in the United Kingdom.

ANDANTE.

The piano introduction is in G major and 3/8 time. It consists of two staves. The upper staff features a melody of eighth notes with dynamic markings of *mf*, *p*, and *mf*. The lower staff provides a harmonic accompaniment with chords and moving lines.

ROSALIND.

Ah! me; what eyes hath love put in my head? Which

The first line of the vocal part is written on a single staff in G major and 3/8 time. The melody begins with a half note 'Ah!' followed by eighth notes. The piano accompaniment is shown below on two staves.

have no corres=⁼pondence with true sight. Or if they have, where

The second line of the vocal part continues the melody from the first line. It includes a dynamic marking of *p* and a fermata over the final note. The piano accompaniment continues below.

As you like it. Bishop

is my judgement fled, That censures falsely what they see aright? If

cres: *mf* *pp* *f*

that be fair where-on my false eyes doat What means the world what means the world to

p

say it is not so? If it be not, then love doth well denote,

tr *mf* *f* *pp*

Love's eye is not so true as all mens, no, no, How can it? no, How can it?

tr *>*

As you like it. (Bishop)

O, how can Love's eye be true, That is so vex'd with watching and with tears?

pp legati

No wonder then, though I mistake my view, The Sun it = self sees not 'till

p

Hea = ven clears, The Sun it = self sees not, 'till Hea = ven clears, 'till

p

tr

Heaven clears, The Sun itself sees not, 'till Heaven clears.

f

f

tr

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As you like it. (Bishop)

Oh Time! thou shalt not boast that I do change!

Sung by

Miss Hammersley,

in the Play of

AS YOU LIKE IT,

AT THE

Theatre Royal Covent Garden,

The Poets from

Composed by

Shakespeare's Sonnets.

Henry R. Bishop.

HRB

Ent. Sta. Hall.

Pr. 2/-

London. Printed by Goulling, D'Aimone & Co., 20, Scho Square & to be had of all Music & Booksellers in the United Kingdom.

LARGHETTO
ESPRESSIVO.

dol: *cres:* Clar:

Corno *legati.* Corno

CÆLIA.

Oh! Time! thou shalt not boast that I do change; Thy

As you like it. (Bishop)

Py = ramids, built up with newer might, To me are nothing no = vel

no = thing strange, They are but dressings of a former sight of a

f *p* *Corno*

for = mer sight of a for = mer sight of a for = = mer sight.

Clar: *Flau:*

Un poco Allegretto è Marcato.

f

This I do vow, And I will e = ver be, To friend = ship

mf

As you like it. (Bishop)

true de = = spite thy scythe and thee .

f

To friend = = ship true. de =

p

= spite thy scythe and thee - - - Oh! Time thou shalt not boast that I do

6 6

change Thy Py = = ra = = mids built up with new = = = er might, To

As you like it. (Bishop)

me are nothing novel; no = = = thing strange, They

are - - - but dressings of a for = = = mer - - - sight -

cres: *mf* *f*

ir *dol:*
- - This I do vow, and I will e = ver be - - - To friend = ship

pp

true de = = spite thy scythe and thee - - -

va *loco*
mf *f*

cres:

As you like it. (Bishop)

true To friend = = ship true to friendship

f *pp*

true des = pite thy scythe and thee de = = = spite thy

ppp *cres:* *mf*

scythe and thee To friend = = ship

cres: *f*

true to friendship true despite thy scythe and thee thy

p *cres:* *fp*

As you like it. (Bishop)

Largo.

scythe - - - - - and thee This I do vow, and

cal^o *Corni. mf*

Allegro.

I will ever be To friendship true despite thy scythe and thee de = = =

f f f f f mf

= spite thy scythe and thee thy scythe and - - -

cres: f

thee .

gva

As you like it. (Bishop)

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Even as the Sun,
G L E E,
in the Play of
As You like It,
AT THE
Theatre Royal Covent Garden,
 Composed by *The Poets from* *Shakspeare's Poems.*
HENRY R. BISHOP.

HRB

Pr. 2/6

London, Printed by Goulding Dalmaine & Co. 20, Soho Square & to be had of all Music & Book-sellers, in the United Kingdom.

Moderato
 ma vivace ed
 Alla Caccia.

Alto.
Tenore Primo.
Tenore Secondo.
Basso

dol
 E'en as the sun with purple colour'd face, Had ta'en his last leave

dol
 E'en as the sun with purple colour'd face, Had ta'en his last leave

dol
 E'en as the sun with purple colour'd face, Had ta'en his last leave

dol
 E'en as the sun with purple colour'd face, Had ta'en his last leave

PIANO
FORTE

pp

of the weeping morn Rose-cheek'd A- donis hied him to the chace
 of the weeping morn Rose-cheek'd A- donis hied him to the chace
 of the weeping morn Rose-cheek'd A- donis hied him to the chace
 of the weeping morn Rose-cheek'd A- donis hied him to the chace

Hunting he lov'd hunting he lov'd, but love he laugh'd to scorn
 Hunting he lov'd hunting he lov'd, but love he laugh'd to scorn but
 Hunt - - - ing hunt - - - ing hunt - - ing he lov'd but
 Hunt - - - ing hunt - - - ing hunt - - ing he lov'd but

. he laugh'd to scorn, but love he laugh'd to scorn he
 love he laugh'd to scorn he laugh'd to scorn, but love he
 love he laugh'd to scorn he laugh'd to scorn, but love he laugh'd to scorn he
 love he laugh'd to scorn he laugh'd to scorn, but love he laugh'd to scorn he

As you like it (Bishop)

laugh'd to scorn. E'en as the sun with purple colour'd face, Had ta'en he
 laugh'd to scorn. E'en as the sun with purple colour'd face, Had ta'en he
 laugh'd to scorn. E'en as the sun with purple colour'd face, Had ta'en he
 laugh'd to scorn. E'en as the sun with purple colour'd face, Had ta'en he

last leave of the weeping morn Rose-cheek'd A-do-nis hied him to the
 last leave of the weeping morn Rose-cheek'd A-do-nis hied him to the
 last leave of the weeping morn Rose-cheek'd A-do-nis hied him to the
 last leave of the weeping morn Rose-cheek'd A-do-nis hied him to the

chace Hunting he lov'd hunting he lov'd but love he laugh'd to scorn . . .
 chace Hunting he lov'd hunting he lov'd but love he laugh'd to scorn but
 chace Hunt . . . ing hunt . . . ing hunt . . . ing he lov'd but
 chace Hunt . . . ing hunt . . . ing hunt . . . ing he lov'd but

As you like it (Bishop)

he laugh'd to scorn But love he laugh'd to scorn he
 love he laugh'd to scorn he laugh'd to scorn But love he
 love he laugh'd to scorn he laugh'd to scorn But love he laugh'd to scorn he
 love he laugh'd to scorn he laugh'd to scorn But love he laugh'd to scorn he

Soli

laugh'd to scorn. *dol* E'en as the sun with purple colour'd face, Had
 laugh'd to scorn. *dol* E'en as the sun with purple colour'd face, Had
 laugh'd to scorn.
 laugh'd to scorn. *dol* E'en as the sun with purple colour'd face, Had

taen his last leave of the weeping morn, *espres* Rose-cheek'd A - donis
 taen his last leave of the weeping morn,
 taen his last leave of the weeping morn,
 taen his last leave of the weeping morn, *corni dol*

hied him to the chace Rose cheek'd A do_nis hied him to the chace
dol
 Rose cheek'd A donis hied him to the chace hied him to the chace
dol
 Rose cheek'd A _ _ donis
dol
 Rose cheek'd A do_nis hied him to the chace

hied him hied him to the chace Hunting hunting he lov'd, but
dol
 hied him hied him to the chace
 hied him hied him to the chace
cres f f pp

love he laugh'd to scorn Hunting hunting he lov'd but love he laugh'd to scorn
p
 Hunting hunting he lov'd but love he laugh'd to scorn
p
 but love he laugh'd to scorn
p
 but love he laugh'd to scorn

As you like it (Bishop)

Hun - - - - ting he lov'd Hun - - - - ting he lov'd but love
 he laugh'd he
 he laugh'd to scorn but love he laugh'd to scorn but love
 he laugh'd to scorn but love he laugh'd to scorn but love he

cres *f* *dol*
 . . . he laugh'd to scorn to scorn Hunting he lov'd but love he laugh'd to
 laugh'd to scorn to scorn Hunting he lov'd but love he laugh'd to
 to scorn Hunting he lov'd but love he laugh'd to
 laugh'd to scorn to scorn Hunting he lov'd but love he laugh'd to

pp *Chorus*
 scorn Hunting he lov'd but love he laugh'd to scorn Hunting hunting he
 scorn Hunting he lov'd but love he laugh'd to scorn Hunting hunting he
 scorn he lov'd but love he laugh'd to scorn
 scorn Hunting he lov'd but love he laugh'd to scorn

As you like it (Bishop)

lov'd but love he laugh'd to scorn Hunting hunting he lov'd but
 lov'd but love he laugh'd to scorn Hunting hunting he lov'd but
 but love he laugh'd to scorn but
 but love he laugh'd to scorn but

love he laugh'd to scorn Hun - - - ting he lov'd, Hun - - -
 love he laugh'd to scorn Hun - - - ting he lov'd, Hun - - -
 love he laugh'd to scorn he laugh'd to scorn but love he
 love he laugh'd to scorn he laugh'd to scorn but love he

- ting he lov'd but love . . . he laugh'd to scorn . . . Hunting he
 - - ting he lov'd he laugh'd to scorn to scorn . . . Hunting he
 laugh'd to scorn, but love to scorn . . . Hunting he
 laugh'd to scorn, but love he laugh'd to scorn to scorn . . . Hunting he

As you like it (Bishop)

8

lov'd but love he laugh'd to scorn Hunting he lov'd but
 lov'd but love he laugh'd to scorn Hunting he lov'd but
 lov'd but love he laugh'd to scorn Hunting he lov'd but
 lov'd but love he laugh'd to scorn Hunting he lov'd but
 lov'd but love he laugh'd to scorn Hunting he lov'd but

Soli

love he laugh'd to scorn Hunting he lov'd, Hunting he lov'd, but
 love he laugh'd to scorn Hunting he lov'd, Hunting he lov'd, but
 love he laugh'd to scorn but
 love he laugh'd to scorn but
 love he laugh'd to scorn but

Chorus

love he laugh'd to scorn but love he laugh'd to scorn but love he laugh'd to
 love he laugh'd to scorn but love he laugh'd to scorn but love he laugh'd to
 love he laugh'd to scorn but love he laugh'd to scorn but love he laugh'd to
 love he laugh'd to scorn but love he laugh'd to scorn but love he laugh'd to
 love he laugh'd to scorn but love he laugh'd to scorn but love he laugh'd to

As you like it (Bishop)

The musical score is arranged in systems. The first system consists of four staves, each with the word "scorn" written below it. The second system consists of four staves with a *ff* dynamic marking. The third system consists of two grand staff systems (treble and bass clefs joined by a brace). The fourth system consists of two grand staff systems. The fifth system consists of two grand staff systems. The sixth system consists of two grand staff systems. The seventh system consists of two grand staff systems. The eighth system consists of two grand staff systems. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff*, *cres*, and *ppp*.

As you like it (Bishop)

FRANK BRAY GOULDING & CO.
 SOHO SQUARE
 LONDON

Under the Greenwood Tree,

(Sung by)

M^r Pearman,

in the Play of

The POETRY by

SILKSPEARE.

AS YOU LIKE IT,

at the

Theatre Royal, Covent Garden,

Composed by D^r Arne,

arranged for the Voice & Piano Forte,

BY

HENRY R. BISHOP.

HRB

Ent. Str. H. B.

Price 1/6.

London Printed by Goulding Dalmaine & Co 20, Soho Square & to be had of all Music & Booksellers in the United Kingdom.

**ALLEGRETTO
VIVACE**

Musical notation for the first system, featuring a treble and bass clef with a 6/8 time signature. The music includes dynamic markings 'p' and 'f'.

Musical notation for the second system, continuing the piano accompaniment with treble and bass clefs.

AMIE.N.S.

Musical notation for the third system, including vocal lines and piano accompaniment with lyrics.

Under the greenwood tree Who loves to lye with me And

tune his merry note his merry merry note unto the sweet bird's

hr

throat and tune his merry note unto the sweet birds throat come

8^{va} *loco*

hither come hither come hither come hither come hither come hither come

f *p*

hither.

f

As you like it (Bishop)

Here shall he see no enemy but winter and rough weather here shall he see no

p

enemy but winter and rough weather here shall he see no enemy but

win - ter but winter and rough weather rough weather but

mf

winter and rough weather .

mf *f* *f*

As you like it (Bishop)

Under the greenwood tree who loves to lie with me And tune his merry

pp

note unto the sweet birds throat And tune his merry note unto the

hr hr hr hr

sweet birds throat come hither come hither hither hither come

hr

hither come hither come hither come hither come hither come hither.

cres f p f

As you like it (Bishop)

PRINTED BY GOULDING & CO. SOHO SQUARE LONDON

Fair was my Love,

Sung by

MR. FAWCETT,

in the Play of

The Poetly from

Shakespeare's Sonnets.

AS YOU LIKE IT,

at the
Theatre Royal, Covent Garden,

Composed by

HRB

HENRY R. BISHOP,

Ent. Sta Hall.

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Allegretto
Moderato

Two staves of piano introduction in G major, 6/8 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is marked with a piano (*p*) dynamic.

Two staves of piano accompaniment in G major, 6/8 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music features dynamic markings: *cres*, *mf*, *cres*, and *f*.

TOUCHSTONE

Vocal line and piano accompaniment for the song. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "Fair was my love, but — but not so fair as fickle". The piano accompaniment is on two staves with a treble and bass clef and a key signature of one sharp (F#). The music is marked with a piano (*p*) dynamic and a forte (*f*) dynamic.

Mild as a dove, but — but neither true, nor trusty; Brighter than glass, and

p *f* *p*

yet — and yet than glass more brittle Softer than wax, and

f *p*

yet — and yet as iron rusty as i — — ron rusty. A

f

little pale, a little pale, With damask dye to grace her None fairer nor none

p *f* *p*

As you like it. (Bishop)

fals^r none fals^r to de face her. Fair was my love, but not so fair as

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a fermata over the first note. Dynamics include *rf* (ritardando forte) and *f* (forte). The piano accompaniment includes a *p* (piano) dynamic.

fickle; Fair was my love. Fair was my love but not so fair as

The second system continues the vocal line and piano accompaniment. Dynamics include *rf* (ritardando forte), *f* (forte), *cres* (crescendo), and *mf* (mezzo-forte).

fickle.

The third system concludes the first verse. Dynamics include *f* (forte).

SECOND VERSE

She burnt with love burnt — As straw with fire flameth she

The second verse begins with a vocal line and piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

As you like it. (Bishop)

burnt out love out — as soon as straw out burneth, she

p *f*

framed the love, and yet and yet she foil'd the framing she

p *f*

bade love last, and yet — and yet she fell a turning and

p

yet she fell a turning. Was this a lover this a lover

f *p*

As you like it. (Bishop)

ff or a wanton whether? *ff* Bad is the best! bad is the best, the

ex - cellent in neither. *f* Bad is the best the *p* ex - cellent in

neither bad is the best, bad is the best, bad is the best, bad is the

cres *mf*

best.

ff

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50, Abchurch Lane,
LONDON, E.C. 4.

As you like it. (Bishop)

Crabbed Age & Youth cannot live together.

T R I O.

Sung by

Mrs M. Cree,

Mrs Hammersley & Mr Fawcett,

in the Play of

The Poetry from

AS YOU LIKE IT,

Shakspeare's Sonnets.

at the Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP,

HRB

Est. Sta Hall.

Pice 2/6.

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VOICE

MODERATO

PIANO

FORTE

Touchstone

Crabbed age and youth cannot

Rosalind

live together. Age is full of care is full of care Youth like summer morn

Touchstone.

Youth like summer morn Age like winter like win - ter

Rosalind.

weather Youth like summer brave like summer brave

fp *cres*

Touchstone *Rosalind*

Age like winter, like winter bare Youth is full of sport

ten *cres* *mf* *fp*

Touchstone

youth is full of sport. Age's breath is short Age's breath is

As you like it (Bishop)

Rosalind

short Youth is nimble nimble Age is lame Youth is

Touchstone

warm and bold is warm and bold Age is weak and

Rosalind

cold Youth is wild is wild

animato

... And age is tame Age I

As you like it (Bishop)

do ab - - - hor thee, Youth I do a - - - dore thee O *espress*

my love my love is young Age I do ab - - hor thee, Youth I

do a - - dore thee O my love my love is young Age I *Touches:*

do de - - fy thee I do de - - fy thee O good shepherd *Cælia. espress*

As you like it (Bishop)

hie thee. good shepherd hie thee, For methinks thou stay'st too

cres *mf*

long For me - - thinks thou stay'st too long

f *pp*

Rosalind
For me - thinks thou stay'st too long For methinks thou stay'st too

p

Cœlia.
For methinks thou stay'st too long For methinks thou stay'st too

Rosalind
long For methinks thou stay'st too long

Touchstone
Age I do de - fy thee

As you like it (Bishop)

long O good shepherd, hie thee For methinks thou stay'st too

O good shepherd, hie thee For thou stay'st too

Age Age Age

cres

long thou stay'st too long

long thou stay'st too long methinks thou stay'st too

Age I do de fy thee I do de - - fy thee

f *fp* *fp* *fp* *fp*

For methinks thou stay'st too long For methinks thou stay'st too

long For methinks thou stay'st too long

Age I do de - - fy thee

As you like it (Bishop)

long O good shepherd hie thee For methinks thou stay'st too
 O good shepherd hie thee For thou stay'st too
 Age Age Age

long thou stay'st too long for thou
 long thou stay'st too long for thou
 Age I do de - fy thee I do de - fy thee Age I
 piu moto

stay'st too long thou stay'st too long for thou stay'st too long thou
 stay'st too long thou stay'st too long for thou stay'st too long thou
 do de - fy thee I de - fy Age I do de - fy thee
 rf rf f rf rf
 As you like it (Bishop)

stay'st too long for thou stay'st too long for thou stay'st too
 stay'st too long for thou stay'st too long for thou stay'st too
 I de _ fy thee I do de _ fy thee I do de _

p *cres*

long for thou stay'st too long
 long for thou stay'st too long
 _ fy thee I do de _ fy thee

mf *f* *f* *f* *ff*

rf

Tempo lmo

rf *rf* *p*

As you like it (Bishop):

PRINTED BY
 GOSWOLD
 LONDON
 G. COULMING & C.

Blow blow thou wintry wind,

Sung by

MR PEARMAN,

In the Play of

As You like It.

at the

Theatre Royal Covent Gardens.

Poetry by

Composed by

Shakspeare.

DR ARNE,

Arranged for the VOICE & PIANO FORTE, by

HENRY R. BISHOP.

Pr. 1/6

Ent. Sta. Hall.

London Printed by Goulding, Dalmaine & Co. 20, Soho Square & to be had of all Music & Booksellers in the United Kingdom.

ANDANTE

musical notation for piano introduction, including dynamics *dol* and *hr hr*

AMIENS

musical notation for the first line of lyrics, including dynamics *pp*

Blow blow thou wintry wind thou art not so un -

musical notation for the second line of lyrics, including dynamics *cres*, *mf*, and *p*

kind thou art not so un - kind as man's in - gra - ti - tude Thy

tooth is not so keen . be _ _ cause thou art not seen thy

tooth is not so keen be _ _ cause thou art not seen al _ _

tho' thy breath be rude altho' thy breath be rude al - - - tho' thy breath be

SECOND VERSE

rude . Freeze freeze thou bitter

As you like it (Bishop)

sky Thou dost not bite so nigh thou dost not bite so nigh as beni-

cres *mf* *p*

fits for-got. Tho' thou the waters warp thy sting is not so

sharp thy sting is not so sharp as friends remember'd not thy sting is not so

sharp as friends re-member'd not as friends remember'd not.

tr

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LONDON, W.1

As you like it (Bishop)

Lo! in the Orient, when the gracious light,

Glee & Chorus,

in the Play of

AS YOU LIKE IT,

Theatre Royal Covent Garden,

*The Poets
from*

Composed by

*Shakespeare's
Poems*

HRB

HENRY R. BISHOP.

Int. Sta. Hall.

Pr 2/

London, Printed by Goulding, Dalmaine & Co. 20. Scho Square & to be had of all Music & Booksellers, in the United Kingdom.

ALTO.

ff *Lo! in the Orient Lo! in the Orient*

TENORI.

ff *Lo! in the Orient Lo! in the Orient*

BASSO.

ff *Lo! in the Orient Lo! in the Orient*

Un poco
Allegro e
Spiritoso

ff *Lo! in the Orient Lo! in the Orient*

ff *Lo! in the Orient Lo! in the Orient*

when the gracious light Lifts up his burning head

when the gracious light Lifts up his burning head

when the gracious light Lifts up his burning head his burning

when the gracious light Lifts up his burning

ff *when the gracious light Lifts up his burning*

... each under eye doth homage to his new ap - - pearing sight

... each under eye doth homage to his new ap - - pearing sight

head each eye doth ho - - - - - mage

head each under eye doth homage to his new ap - - pearing sight

serv-ing ser - - - ving with looks his sacred majesty ser - - - ving

serv-ing ser - - - ving with looks his sacred majesty ser - - - ving

serv-ing ser - - - ving with looks his sacred majesty ser - - - ving

serv-ing ser - - - ving with looks his sacred majesty ser - - - ving

serv-ing ser - - - ving with looks his sacred majesty ser - - - ving

serv-ing ser - - - ving with looks his sacred majesty ser - - - ving

ser - - - ving with looks his sacred ma - - - jesty serving serving with

ser - - - ving with looks his sacred ma - - - jesty serving serving with

ser - - - ving with looks his sacred ma - - - jesty serving serving with

ser - - - ving with looks his sacred ma - - - jesty serving serving with

As you like it. (Bishop)

looks his sacred ma - - jesty Lo! in the orient Lo! in the Orient

looks his sacred ma - - jesty Lo! in the orient Lo! in the Orient

looks his sacred ma - - jesty Lo! in the orient Lo! in the Orient

looks his sacred ma - - jesty Lo! in the orient Lo! in the Orient

When the gracious light each eye doth homage to his new ap - -

When the gracious light each eye doth ho - - mage to his new ap - -

When the gracious light each eye doth ho - - mage to his new ap - -

When the gracious light each eye doth homage to his new ap - - - -

SOLI

pear - - ing sight. And having climb'd and having climb'd the

pear - - - ing sight. And having climb'd and having climb'd the

pearing sight. And having climb'd and having climb'd the

pearing sight. And having climb'd and having climb'd the

As you like it (Bishop)

4

steep-up heav'nly hill, Re-sembling strong youth
 steep-up heav'nly hill, Re-sembling strong youth
 steep-up heav'nly hill, Re-sembling strong youth strong
 steep-up heav'nly hill, Re-sembling strong

corni

in his middle age yet mortal looks adore his beauty still at
 . . in his middle age yet mortal looks adore his beauty still at
 youth in his middle age at
 youth in his middle age yet mortal looks adore his beauty still at

tending at--tend--ing on his golden pilgrimage dol
 tending at--tend--ing on his golden pilgrimage at--
 tending at--tending on his golden pilgrimage at--tend--ing dol
 tending at--tend--ing on his golden pilgrimage at--tend--ing

As you like it. (Bishop)

58

dol

cres

f

5

at - - tend ing on his golden pilgrimage

tend - - ing on his gol - - den golden pilgrimage

on his golden pilgrimage his golden pilgrimage

tend - - ing on his pilgrimage his golden pilgrimage

CORO

f

Lo! in the O - - rient when the gracious light Lo! in the Orient

Lo! in the O - - rient when the gracious light Lo! in the Orient

Lo! in the O - - rient when the gracious light Lo! in the Orient

Lo! in the O - - rient when the gracious light Lo! in the Orient

Lo! in the Orient when the gracious light each eye doth homage

Lo! in the Orient when the gracious light each eye doth ho - - - mage

Lo! in the Orient when the gracious light each eye doth ho - - - mage

Lo! in the Orient when the gracious light each eye doth ho - - - mage

As you like it. (Bishop)

6

to his new ap - pear - ing sight his new ap - pear - ing sight his
 to his new ap - pear - ing sight his new ap - pear - ing sight his
 to his new ap - pear - ing sight his new ap - pear - ing sight his
 to his new ap - pear - ing sight his new ap - pear - ing sight his

new appearing sight when the gracious light lifts up his burning
 new appearing sight when the gracious light lifts up his burning
 new appearing sight when the gra - cious light lifts
 new appearing sight when the gra - cious light lifts

head each eye doth ho - - - mage to his new ap - - - pear - - - ing
 head each eye doth homage to his new ap - - - pear - - - ing
 up his burning head, each eye doth homage to his new appearing
 up his burning head, each eye doth ho - - - mage to his loco

As you like it. (Bishop)

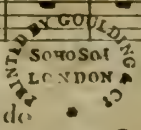
ppp sight each eye each eye doth homage to his new ap- - pearing
ppp sight each eye each eye doth homage to his new ap- - pearing
pp sight each eye each eye doth homage to his new ap- - pearing
ppp sight each eye each eye doth homage to his new ap- - pearing

Corni *pp*

sight his new appearing sight *morendo*
sight his new appearing sight
sight his new appearing sight
sight his new appearing sight

As you like it. (Bishop)

morendo



Oh! thou obdurate!

Sung by

MR. HENRY,

in the Play of

The Poetry from

Shakspeare's Sonnets.

AS YOU LIKE IT,

at the

Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP,

RB

Ent. Sta. Hall,

Price 1/6.

London Printed by Goulding D'Almaine & Co. 20, Soho Square, & to be had of all Music & Booksellers in the United Kingdom.

Affettuoso.

dol e sosten: *flauto* *mf* *corni*

SILVIUS
espres

dol

O thou obdurate, flinty, hard as steel, Nay more than flint, For stone at rain relenteth

Art thou a woman's child, and canst not feel what 'tis to love? how want of love tormenteth?

Oh! had thy mother borne so bad a mind She had not brought forth thee, but died unkind but

or

died unkind but died unkind She had not brought forth thee but died unkind.

cres *f*

SECOND VERSE

What am I, am I that thou

f *f* *p* *pp* *p dol*

As you like it. (Bishop)

should'st contemn me thus Or what great danger dwells upon my suit? What were thy lips the worse for

one poor kiss? Speak, Fair; but speak fair words, or else be mute: Give me one kiss, I'll give it

thee a gain; And one for int'rest, if thou would'st have twain. if thou would'st have twain if thou

or

would'st have twain And one for int'rest if thou would'st have twain.

cres *f* *ff* *p*

PRINTED BY GOULDING & CO. SOHO SQUARE LONDON

As you like it. (Bishop)

If Love had lent you twenty thousand Tongues.

Sung by

MISS M. TREE,

in the Play of

As You like It,

AT THE

Theatre Royal Covent Garden,

The Poetry
from

Composed by

Shakspeare's
Sonnets

HENRY R. BISHOP,

HRB

Ent. Sta. Hall

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ANDANTE
GRAZIOSO

ROSALIND.

If love had lent you twenty thousand tongues, And ev'ry tongue more

moving than your own, Be=witching like the wanton mermaid's song, Yet

As you like it. Bishop

from mine ear the tempting tune is blown, For know, my heart stands armed in mine ear, And

calando. *largo tempo lmo*
will not have a false sound enter there, For know, my heart stands armed in mine ear, And

cal? *f*

will not have a false sound en - ter there

cres: f *p*

2^d VERSE.

Lest the deceiving harmony should run in - to the quiet closure of my breast, And

p

As you like it. (Bishop)

then my little heart were quite quite undone In his own chamber to be barr'd of rest, No

Lady, no; My heart longs not to moan, But soundly sleeps while now it sleeps alone No!

cal? *largo*

Lady, No! My heart longs not to moan But soundly sleeps while now while

tempo 1^{mo}

cres: f

now it sleeps alone.

ad lib:

ff

As you like it. (Bishop)

PRINTED BY GOULDING & SONS, 15, N. B. LONDON, W.

When daisies pied,
 Sung by
Miss M. Tree,

In the Play of

AS YOU LIKE IT,

at the

Theatre Royal Covent Garden,

Poetry by

Composed by

Shakspeare.

DR ARNE,

Arranged for the VOICE & PIANO FORTE, by

HRB

Henry R. Bishop.

Ent. Sta. Hall.

R. 1/6

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Allegretto
Mod to

Rosalind.

When daisies pied and violets blue, And

la - dys frocks all sil - ver white, And cuckoo buds of yellow hue, Do paint the meadows

with delight: The cuckoo then on every tree

mocks married men mocks married men mocks married men for thus sings he

cuckoo cuckoo cuckoo cuckoo O word of

As you like it (Bishop)

fear O word of fear un - pleasing to a married ear, un -

pleasing to a mar - ried ear

cres *f*

Second Verse.

When shepherds pipe on oaten straw and mer - ry larks are

p

ploughmen's clocks and turtles love Rooks and Daws and maidens bleach their summer frocks

f

As you like it (Bishop)

The cuckoo then on every tree mocks married men

p

mocks married men mocks married men for thus sings he cuckoo cuckoo cuckoo cuckoo

mf *p*

O word of fear O word of fear un- pleasing to a married ear un-

pp

pleasing to a married ear.

cres *f*

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As you like it (Bishop)

71

MARCH & DANCE,

in the

Procession of Hymen,

In Shakespeare's Comedy

As You like It.

at the

Theatre Royal Covent Garden,

Composed by

HENRY R. BISHOP.

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ALLEGRETTO
ALLA MARCIA

pp

3

3

3

pp

3

8 - - - -

loco

hr

ff

loco

hr

As you like it. (Bishop)

As you like 't. (Bishop)

73
Then is there Mirth in Heavens,

Sung by

Mast^r Longhurst,

in the Play of

AS YOU LIKE IT.

at the Theatre Royal, Covent Garden.

The Poetry from

Composed by

Shakspeare's Poems.

FRB

Ent. Sta. Hall.

HENRY R. BISHOP.

Price 1/6.

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MODERATO

un poco

ALLEGRETTO.

3
Con Anima.
dol:
3

hr
cres:
f

HY.MEN.

Then is' there mirth in Hea = ven Then is there mirth in Heav'n Where
p

As you like it. (Bishop)

earthly things made e = = ven a = tone - - - to = ge = = ther a = tone - - to = gether When

earthly things made e = = ven a = tone to = geth = er : Good

Duke receive thy Daughter, Hymen from Heaven brought her

hith = = er from Heav'n brought her . hi = ther Yea! brought her: hi = = =

As you like it. (Bishop)

= ther brought her hi = = = = ther

That thou might'st join her hand her hand _ _ _ with his whose

heart _ _ _ _ _ with = in her

bo = = = som with = in her bo = = som is Then

As you like it. Bishop

is there mirth in Hea= = ven then is there mirth in Heav'n Where earthly things made

e = = ven a = tone - - to = geth = = er a = tone - - to = gether Where earthly things made

e = = ven a = tone to = ge = = ther Good Duke receive thy
for p

Daughter Hymen from Heaven brought her hith = = er from Heav'n
f pp

As you like it. Bishop

brought her hith=er Yea! brought her hi= = ther brought - - - - -

- - - her brought - - - - - her

hith= = er brought - - - - - her brought - - - - -

- - - her hi= = = ther.

mf *f* *ff*

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As you like it. (Bishop)

