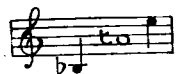
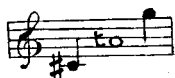


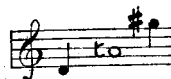
Nº 1



Nº 2



Nº 3



To Walter Creighton.

Three SHAKESPEARE

SONGS,

mittel

(1ST SET)

"COME AWAY, DEATH,"

"O MISTRESS MINE,"

"BLOW, BLOW, THOU WINTER WIND,"

Set to Music

BY

ROGER QUILTER.

(OPUS 6)

PRICE 6/6 NET

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THE LARGEST STOCK OF
PH
BRIX
J
S. I. O.
4a, ACR
BRIX

Come away, Death.

Words by
SHAKESPEARE.

Music by
ROGER QUILTER.
Op. 6. No. 1.

Poco andante. (♩ = 63)

Voice. *mf*
Come a-way, come a-way,

Piano. *mp*

death, And in sad cy-press let me be laid;.....

Fly a-way, fly a-way, breath;..... I am

slain by a fair... cru - el maid.

espressivo.

My shroud of white, stuck all with yew,

mp

p

O... pre - pare it; My part of death no

one so true... Did share it.

Come away, Death.

p a tempo e poco con moto.

Not a flower, not a flower

rall.

pp a tempo e poco con moto.

Ad. *

sweet, On my black cof - fin let there be

strown;..... Not a friend, not a friend

poco cresc.

poco cresc.

greet..... My poor corse, where my bones.....shall be

Ad. *

thrown..... A

espressivo.

thou - sand thou - sand sighs to save,.....

f

..... Lay me, O where.....

cantabile e sonore.

mf

Sad true lov - er nev - er find my

mf

grave, To weep there, to

p

weep, to weep.....

cresc. *mf*

there.....

mp *espressivo.*

.....

dim. *p* *poco rit.*

O Mistress mine.

Words by
SHAKESPEARE.

Music by
ROGER QUILTER.
Op. 6. No. 2.

Allegro moderato. (♩ = 80)

Voice. *mf*

Piano. *mf* *poco rit.* *mp*

O mis-tress

a tempo.

mine, where are you roam-ing? O..... stay and hear, your true love's

com - ing, That can sing both high and low; Trip no

poco cresc.

fur - ther, pret - ty sweet - ing; Jour - neys end in lov - ers'

poco cresc.

poco rit.

meet - ing, Ev - 'ry wise man's son doth know.....

poco rit. *f a tempo.*

p

What is

poco rit. *p a tempo.*

love? 'tis not here - af - ter; Pre - sent mirth hath pre - sent

laugh - ter; What's to come is still un - sure: In de -

cresc.

lay there lies no plen - ty; Then come kiss me, Sweet - and -

f

- twen - ty, Youth's a stuff will not en - dure, not en - dure. *a tempo.*

mf *poco rit.* *mp*

Mis - tress mine, where are you roam - ing? *rit.*

mp *poco meno mosso.* *p espressivo.* *pp*

Blow, blow, thou Winter Wind.

Words by
SHAKESPEARE.

Music by
ROGER QUILTER.
Op. 6. N^o 3.

Non troppo allegro ma vigoroso e con moto. (♩ = 76)

Voice. *f* Blow, blow, thou

Piano. *f* *con Ped.*

win - ter wind, Thou art not so un -

poco rit. - kind As man's in - - grat - i - tude;

f a tempo. *poco rit.* *con Ped.*

mf Thy tooth is not so keen, *cresc.* Be -

- cause thou art not seen, *poco.* Al - though thy breath be

cresc. *poco.*

dim - e - rit. rude, al - though thy breath be rude.....

mp *meno mosso*
con espressione.

dim - e - rit.

Poco più allegro. (♩ = 88)

p Heigh - ho! sing heigh - ho!

rit. *p*

mf

un - to the..... green hol - ly: Most friend - ship is

cresc.

feign - ing, most lov - ing mere fol - ly: Then

cresc.

largamente. *a tempo.*

heigh - ho! the hol - ly! This life, this

largamente. *a tempo.*

life..... is..... most..... jol - - - ly.

Tempo I.

vigoroso.

Tempo I.

f

Red. *

mf

Freeze, freeze, thou bit - ter sky, That

mf

Red. *

poco rit.

dost not bite so nigh As be - ne - fits for -

poco rit.

- got: Though thou the wa - ters

f a tempo. *mp*

This system features a vocal line on a treble clef staff and a piano accompaniment on grand staff clefs. The key signature has four flats. The piano part includes dynamic markings of *f a tempo.* and *mp*.

warp, Thy sting is not so sharp

cresc. *fz.*

cresc. *f*

This system continues the vocal and piano lines. It includes dynamic markings for *cresc.*, *fz.*, and *f*. There are also some decorative asterisks and musical symbols (possibly *sc.*) in the piano part.

poco - dim - e - rit.

As friend re - mem - ber'd not, as friend re -

poco - dim - e - rit.

This system shows the vocal line and piano accompaniment with a tempo change. The tempo markings *poco - dim - e - rit.* are placed above and below the vocal line.

- mem - ber'd not.....

mp meno mosso con espressione. *rit.*

This system concludes the page with the vocal line and piano accompaniment. The tempo marking *mp meno mosso con espressione.* and *rit.* are present. The key signature changes to three flats in the final measures.

Poco più allegro. (♩ = 88)

p

Heigh - ho! sing heigh - ho! un - to the green

mf

hol - ly: Most friend - ship is feign - ing, most

mf *largamente.*

lov - ing mere fol - ly: Then heigh - ho! the

largamente. *mf*

a tempo.

hol - ly! This life, this life.....

a tempo.

is most jol - ly, most *f*

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat). The vocal line begins with the lyrics 'is most jol - ly, most' and includes a dynamic marking of *f* (forte) at the end. The piano accompaniment consists of chords and moving lines in both hands.

jol - - - - - ly.

The second system continues the vocal line with the lyrics 'jol - - - - - ly.' and includes a dynamic marking of *f*. The piano accompaniment features a prominent bass line with several notes marked with a 'ped.' (pedal) symbol and asterisks, indicating a sustained or repeated effect.

The third system shows the piano accompaniment continuing with rhythmic patterns and chordal textures in both hands.

ff molto vigoroso. *ff* *ff*

The fourth system concludes the piano accompaniment with a dynamic marking of *ff* (fortissimo) and the instruction 'molto vigoroso'. The system ends with a double bar line and a final chord.