

## COME AWAY, DEATH.

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Come away, come away, death,  
And in sad cypress let me be laid;  
Fly away, fly away, breath;  
I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew,  
O prepare it;  
My part of death no one so true;  
Did share it.

Not a flower, not a flower sweet,  
On my black coffin let there be strown;  
Not a friend, not a friend greet  
My poor corse, where my bones shall be thrown:  
A thousand thousand sighs to save,  
Lay me, O where  
Sad true lover never find my grave,  
To weep there.

SHAKESPEARE.

ESCUELA SUPERIOR DE CANTO  
BIBLIOTECA  
N.º Registro 3-696

# Come away, Death.

Words by  
SHAKESPEARE.

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

*slow*

Poco Andanté (♩ = 63)

*mf*

Voice.

Come a-way, come a-way,

Piano.

*mp*

The first system of music features a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, a half note F3, and a half note E3. The piano part includes some markings like '20' and '\*'.

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

The second system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a half note G3, a half note F3, and a half note E3. The piano part includes some markings like '7' and '\*'.

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

The third system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a half note G3, a half note F3, and a half note E3. The piano part includes some markings like '20' and '\*'.

(No 1. Original keys.)

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

*espressivo.*

*mp*

My shroud of white, stuck all with yew,

*p*

O pre - pare it; My part of death no

one so true... Did share it.

*p a tempo e poco con moto.*

Not a flower, not a flower

*rall.*

*pp a tempo. e poco con moto.*

sweet, On my black cof - fin let there be

strown; Not a friend, not a friend

*poco cresc.*

greet My poor corse, where my bones shall be

Come away, Death.

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thrown. .... *f* A

*espressivo.*

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

Lay me, O where .....

*cantabile e sonoro.*

*mf* Sad true lov - er nev - er find my

*mf*

grave,..... To weep there, to

*cresc.* weep,..... to weep.....

there..... *espressivo.*

*dim.* *poco rit.*

## O Mistress Mine.

---

O mistress mine, where are you roaming?  
O stay and hear, your true love's coming,  
That can sing both high and low;  
Trip no further, pretty sweeting;  
Journeys end in lovers' meeting,  
Ev'ry wise man's son doth know.

What is love? 'tis not hereafter;  
Present mirth hath present laughter;  
What's to come is still unsure:  
In delay there lies no plenty;  
Then come kiss me, Sweet-and-twenty,  
Youth's a stuff will not endure.

SHAKESPEARE.

# O Mistress mine.

Words by  
SHAKESPEARE.

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

*Allegro moderato* (♩ = 80)

Voice. *mf*

Piano. *mf* *poco riten.* *a tempo.* *mp*

The first system of the musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It begins with a whole rest, followed by a quarter rest, and then a series of eighth and quarter notes. The bottom staff is for the piano, with a grand staff (treble and bass clefs). It starts with a *mf* dynamic and features a rhythmic accompaniment of eighth and quarter notes. Performance markings include *mf*, *poco riten.*, and *a tempo.*

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "mine, where are you roam - ing? O.... stay and hear, your true love's". The piano part continues with its rhythmic accompaniment, featuring some chordal textures.

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

The third system concludes the vocal line and piano accompaniment. The lyrics are: "com - ing, That can sing both high and low; Trip no". The piano part ends with a *p* dynamic marking.



*poco cresc.*

fur - ther, pret - ty sweet - ing; Journeys 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 riten.* *a tempo.* *p*

love? 'tis not here - af - ter; Pre - sent mirth hath pres - ent.

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.

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Blow, blow, thou winter wind,  
Thou art not so unkind  
As man's ingratitude;  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude.

Heigh-ho! sing heigh-ho! unto the green holly:  
Most friendship is feigning, most loving mere folly:  
Then heigh-ho! the holly! this life is most jolly.

Freeze, freeze, thou bitter sky,  
That dost not bite so nigh  
As benefits forgot:  
Though thou the waters warp,  
Thy sting is not so sharp  
As friend remembered not.

Heigh-ho! sing heigh-ho! &c.

SHAKESPEARE.

# Blow, blow, thou Winter Wind.

Words by  
SHAKESPEARE.

Music by  
ROGER QUILTER.  
*Op. 6. N<sup>o</sup> 3.*

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

Voice.

Piano.

*f* Blow, blow, thou

*f*

*con*

win - ter wind, Thou art not so un - -

*poco rit.*

- kind As man's in - grat - i - tude;

*poco rit.*

*f a tempo*

*con*

ADDITIONAL

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dynamic marking of *mf* and ends with *cresc.*. The lyrics are "Thy tooth is not so keen, Be -". The piano accompaniment consists of chords and moving lines in both hands.

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

*cresc.* *poco*

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *poco*. The lyrics are "- cause thou art not seen, Al-though thy breath be". The piano accompaniment includes a *cresc.* marking in the lower left and another *poco* marking in the lower right.

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

*dim - e - rit.* *mp meno mosso con espressione.*

The third system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *dim - e - rit.*. The lyrics are "rude, al-though thy breath be rude.". The piano accompaniment includes a *dim - e - rit.* marking in the lower left and an *mp meno mosso con espressione.* marking in the lower right.

**Poco più allegro** (♩ = 88)

Heigh - ho! sing heigh - ho!

*rit.* *p*

The fourth system is a new section titled "Poco più allegro" with a tempo marking of (♩ = 88). The vocal line has a dynamic marking of *p*. The lyrics are "Heigh - ho! sing heigh - ho!". The piano accompaniment includes a *rit.* marking in the lower left and a *p* marking in the lower middle.

*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.

THOMAS J. BOURNE'S ADVICE  
BOSTON, MASS.

First system of piano accompaniment, starting with a treble clef and a bass clef. The music includes various note values and rests.

Tempo I.

Second system of piano accompaniment, including the tempo marking "Tempo I." and the dynamic marking "vigoroso." The system concludes with a double bar line and a star symbol.

Vocal line and piano accompaniment for the first part of the lyrics. The dynamic marking "mf" is present. The lyrics are: "Freeze, freeze, thou bit - ter sky, That".

Vocal line and piano accompaniment for the second part of the lyrics. The dynamic marking "poco rit." is present. The lyrics are: "dost not bite so nigh As be - ne - fits for -".

Blow, blow, thou Winter Wind.

No 1.

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## 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

*mf* *largamente*

*a tempo.*

hol - ly! This life, this life

*a tempo.*



is..... most jol - ly, *f* most

jol - - - - - ly.

*ff* molto vigoroso. *ff* *ff*

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Blow, blow, thou Winter Wind.

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