MUCH ADO ABOUT NOTHING

Opera

BY

JULIAN STURGIS,

Thé Music by

C. VILLIERS STANFORD

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Printed by C.G.Röder, Leipzig.

MUCH ADO ABOUT NOTHING

OPERA

IN FOUR ACTS

FOUNDED ON

Shakespere's Comedy

THE WORDS WRITTEN

by

JULIAN STURGIS

THE MUSIC COMPOSED

by

CHARLES VILLIERS STANFORD.

(OP. 76.)

Price 5/- net

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"MUCH ADO ABOUT NOTHING"

Dramatis Personæ.

Hero	(**Daughter to Leonato**)	*Soprano.*
Beatrice	(**Niece to Leonato**)	*Soprano.*
Don Pedro	(**Prince of Arragon**)	*Baritone.*
Don John	(**His bastard Brother**)	*Bass.*
Claudio	(**A young Lord of Florence, favourite to Don Pedro**)	*Tenor.*
Benedick	(**A young Lord of Padua, favourite likewise to Don Pedro**)	*Baritone.*
Leonato	**Governor of Messina**	*Bass or Baritone.*
Borachio*)	**A Follower of Don John**	*Tenor.*
A Friar		*Bass.*
Dogberry		*Bass.*
Seacole	**Three foolish Officers**	*Tenor.*
Verges		*Persona muta.*
Margaret	(**Hero's waiting woman**)	*Persona muta.*

Chorus of Knights, Ladies, Country Girls and Lads, Watchmen, Friars and Attendants.

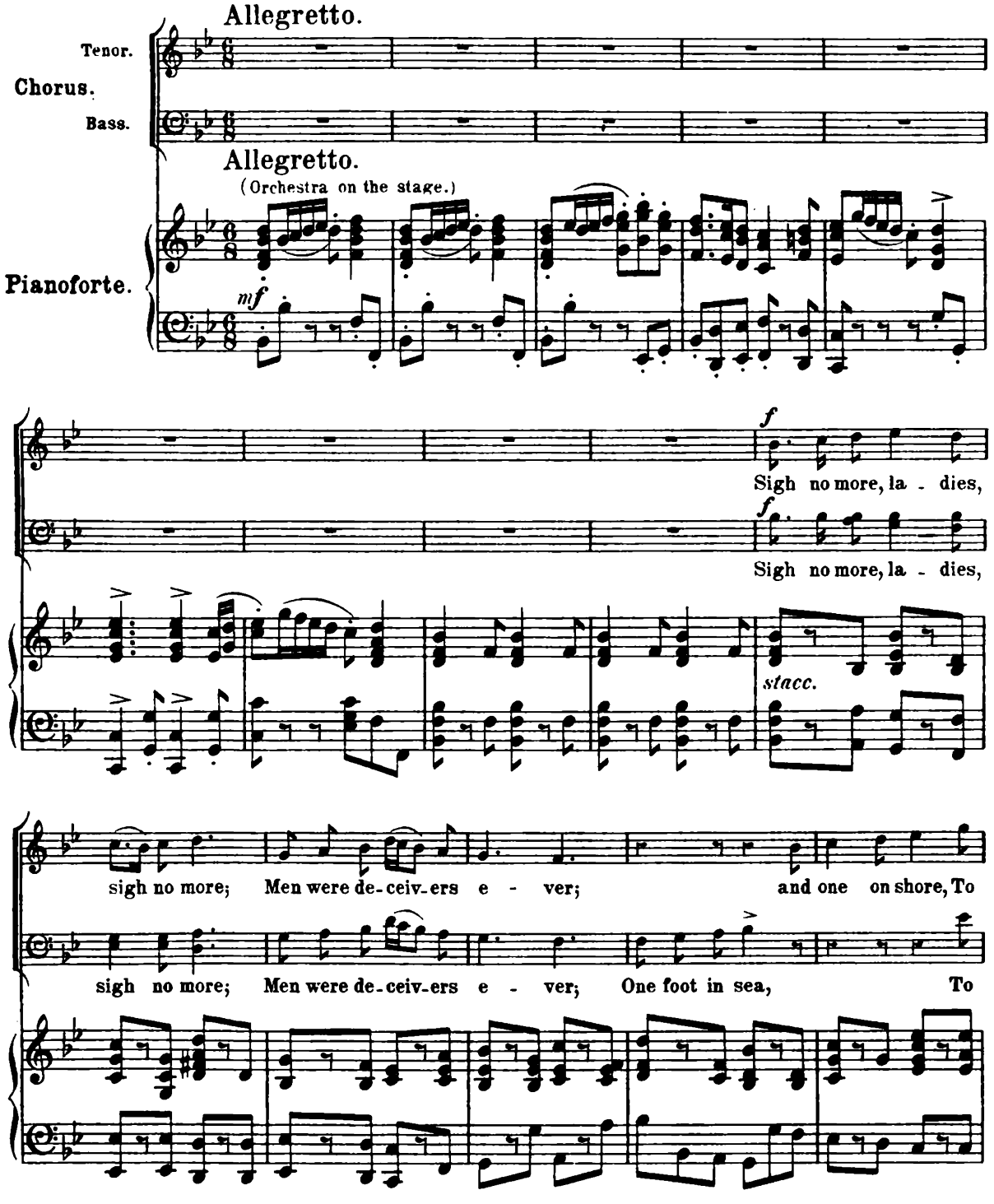
Scene — Messina.

*) Pronounce the *ch* as in *ch*in.
Borachio is (like Petruchio) Shakespeare's phonetic way of spelling the Italian Boraccio and Petruccio.

MUCH ADO ABOUT NOTHING.

JULIAN STURGIS. C. V. STANFORD.

Act I.



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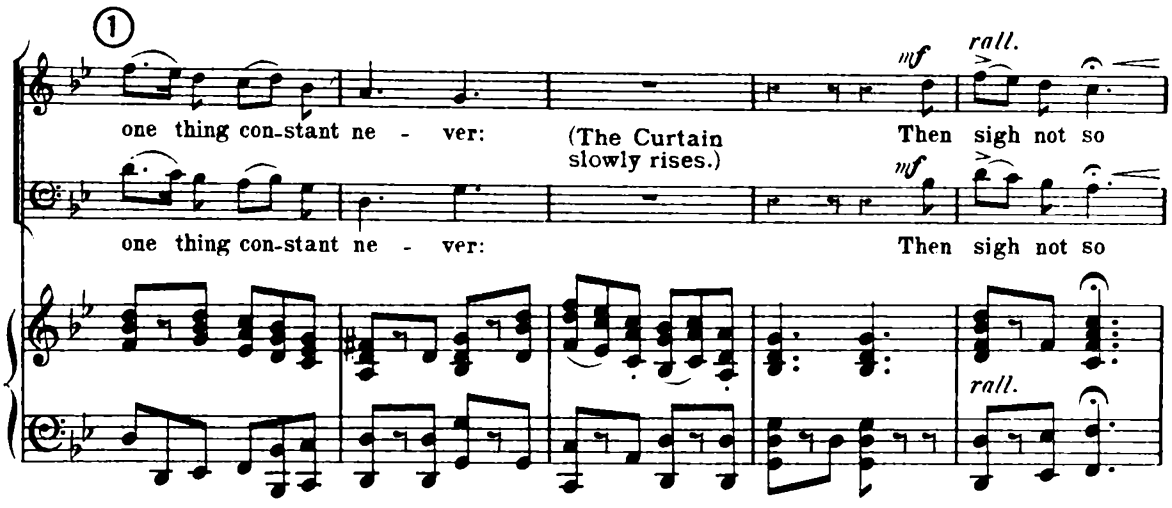
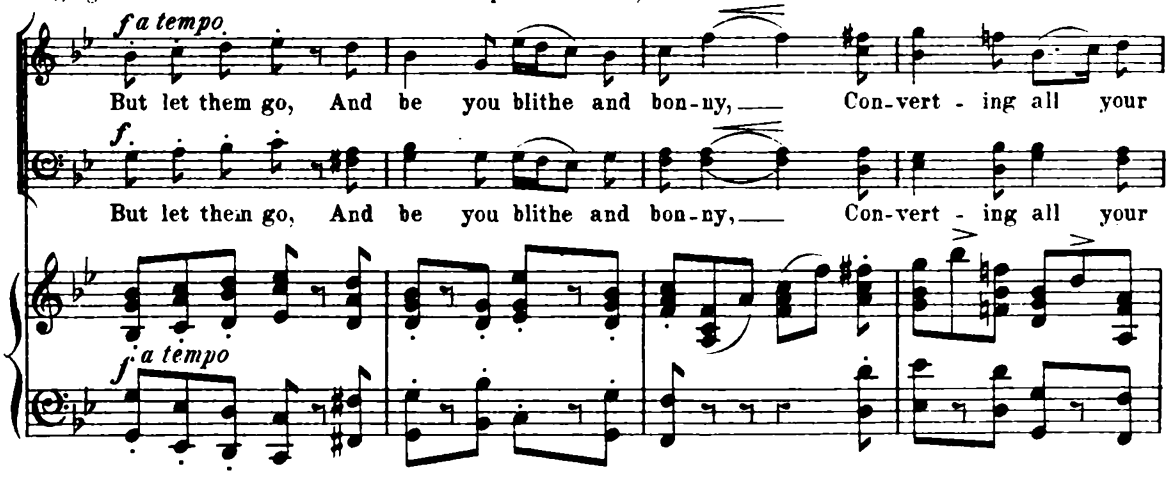
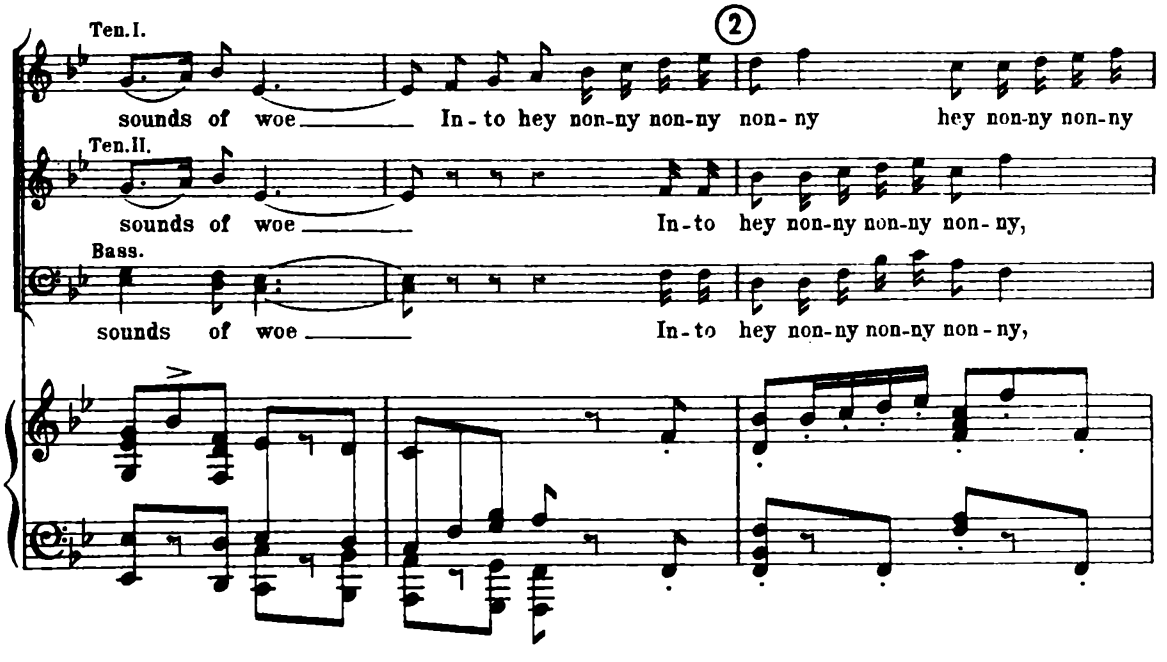


(Great Hall in the house of LEONATO. Guests are gathering for the masque. A company of musicians are singing at back R. C. The doors of the banquet hall L. C.)





(DON JOHN enters mask in hand, followed by BORACHIO.)

non-ny, hey nonny nonny non-ny, into hey, hey nonny non - ny.

hey nonny nonny non-ny, in-to hey, hey nonny non - ny.

hey nonny nonny non-ny, in-to hey, hey nonny non - ny.

Don John. *mf*

Bo-rachio! Has the most ex-quisite Don

dim.

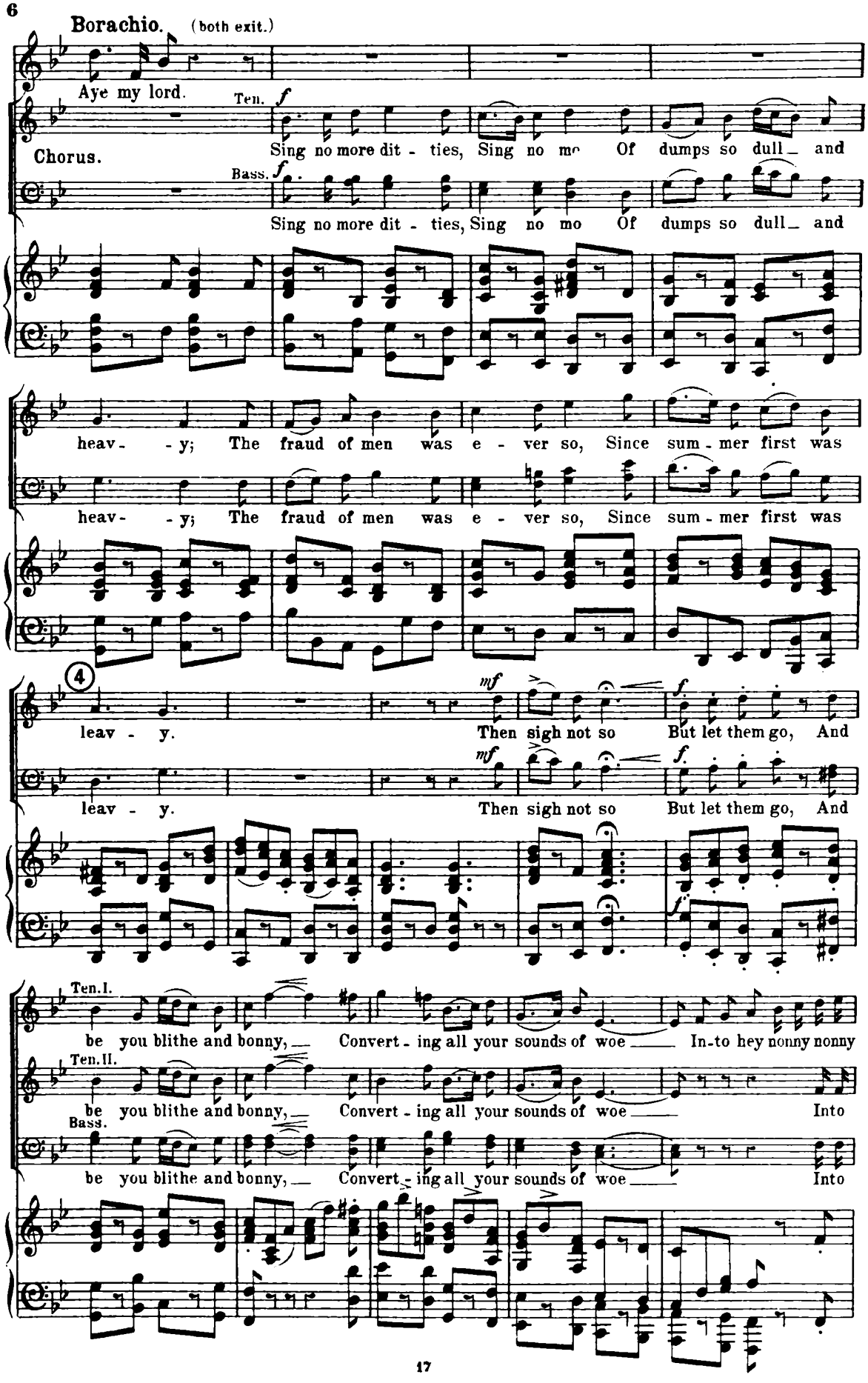
Borachio. *mf* (3)

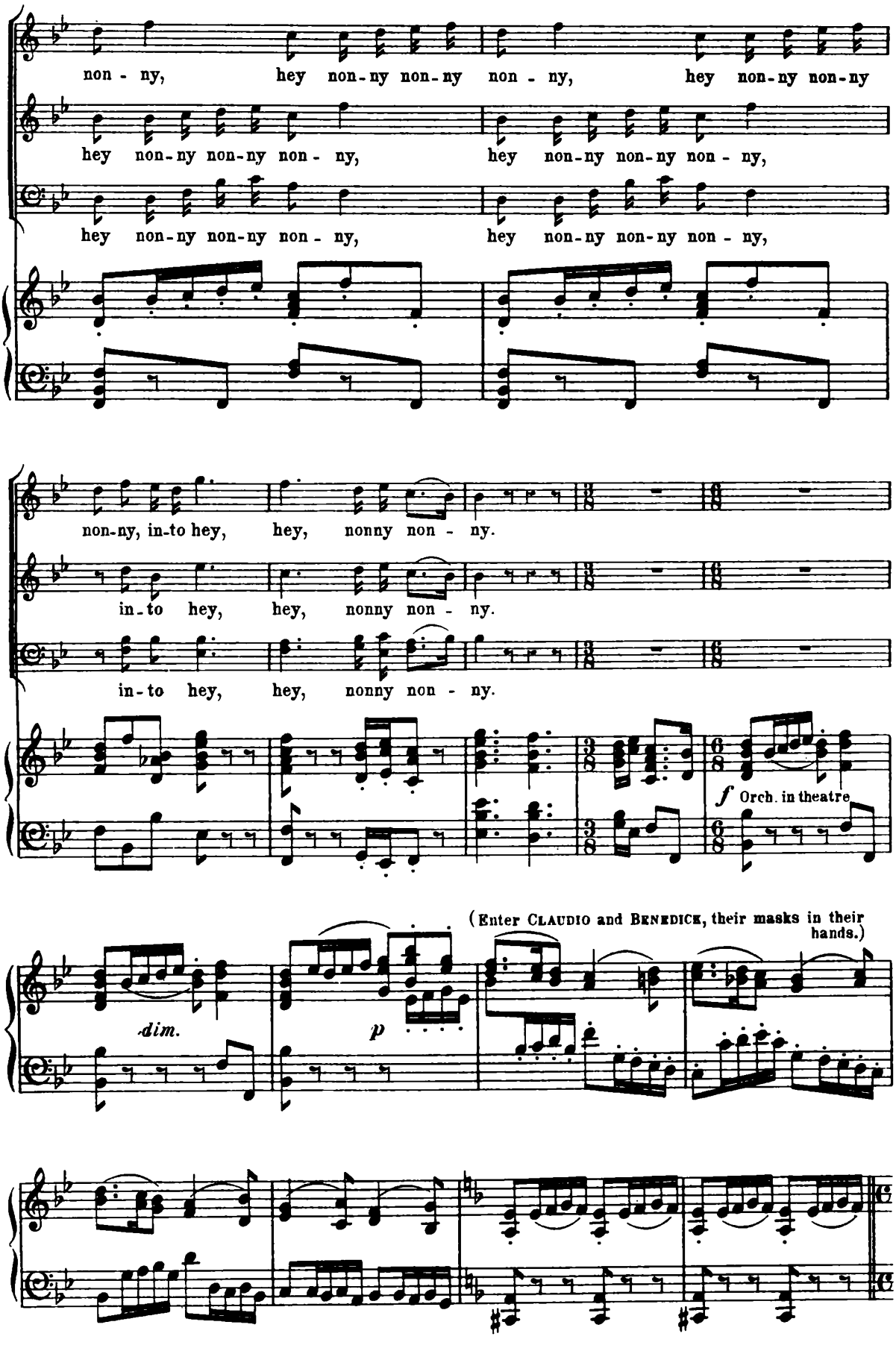
Not yet, my lord.

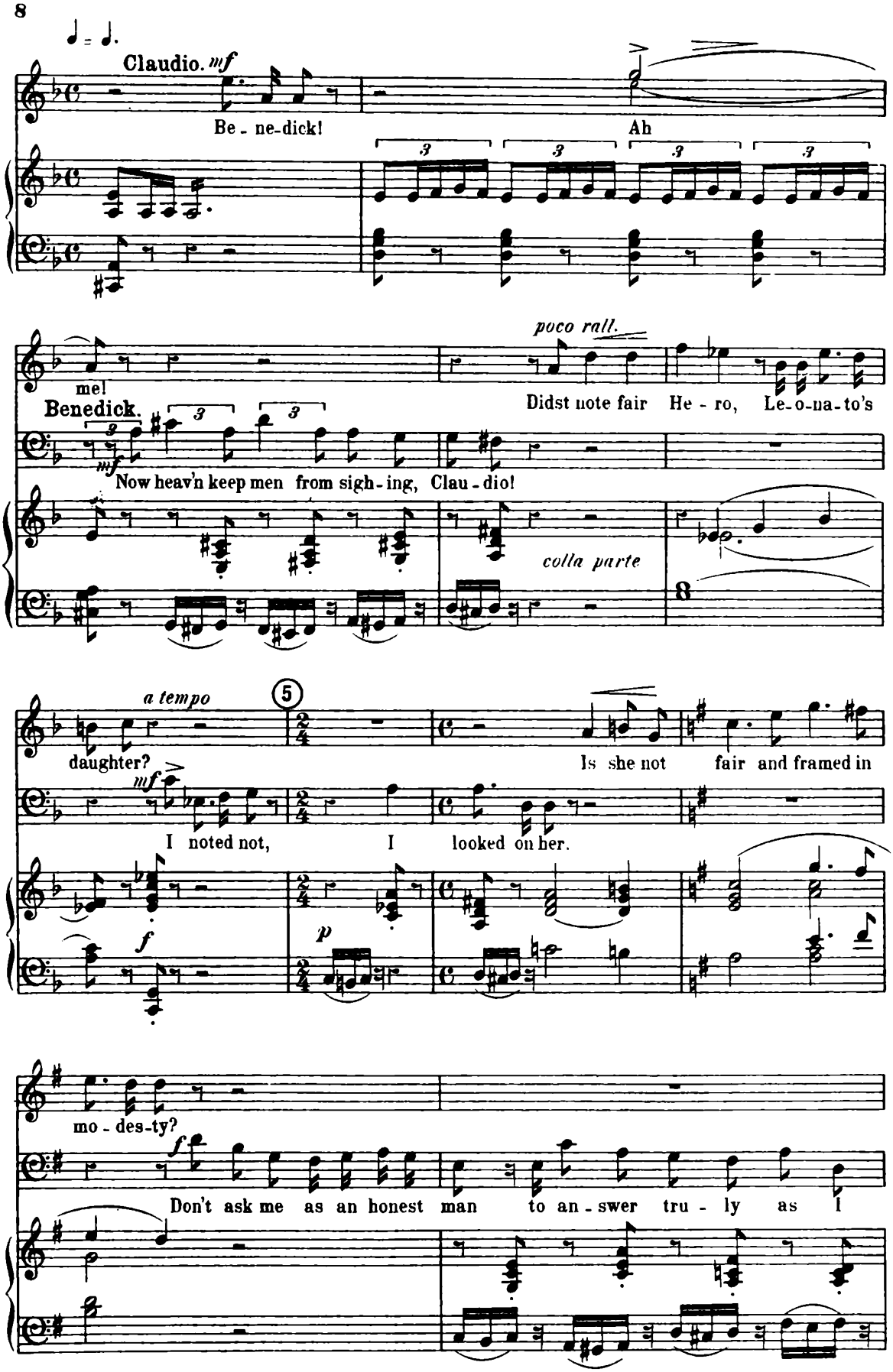
Clau - dio come? Look for him well, and tell me when he comes;

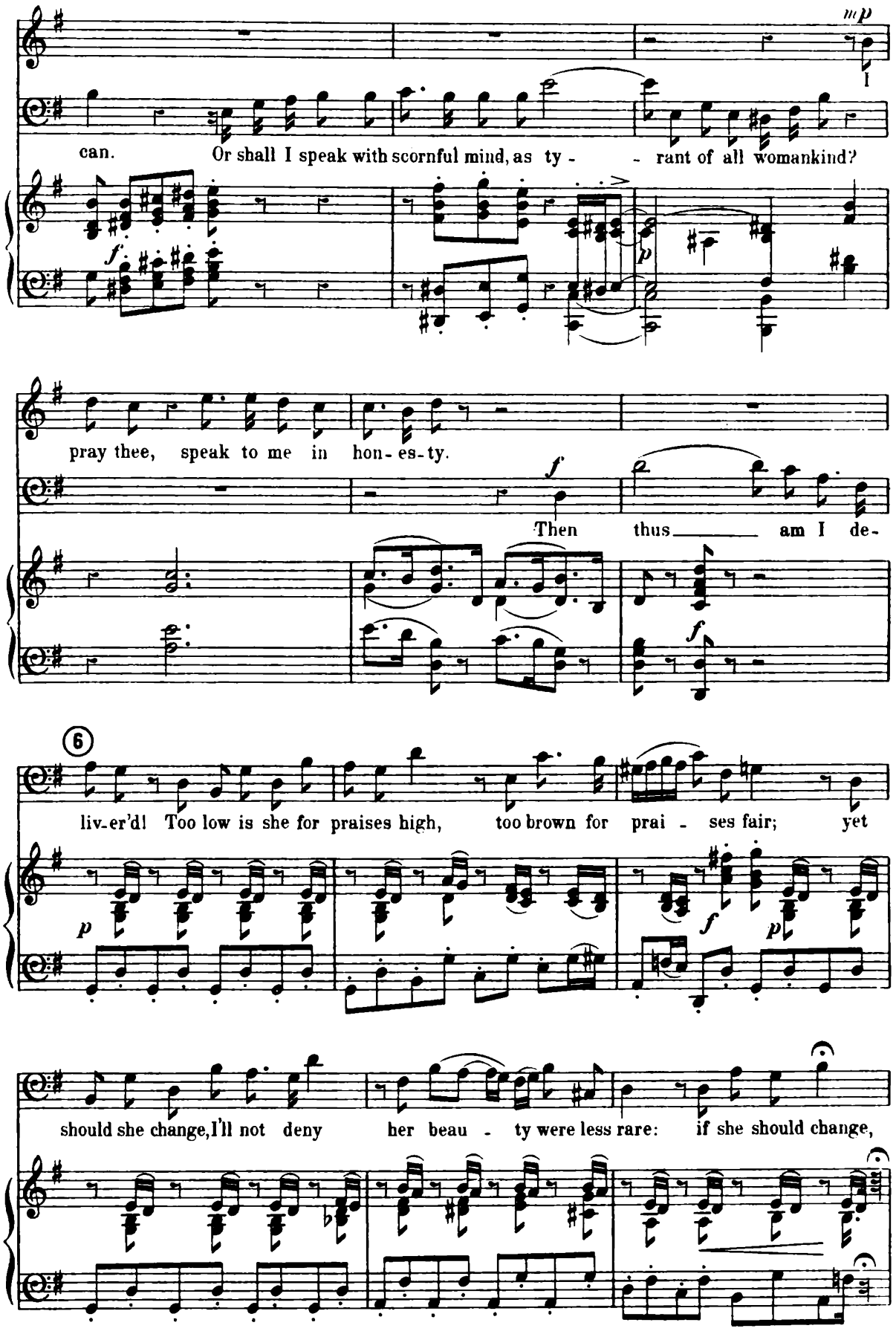
p

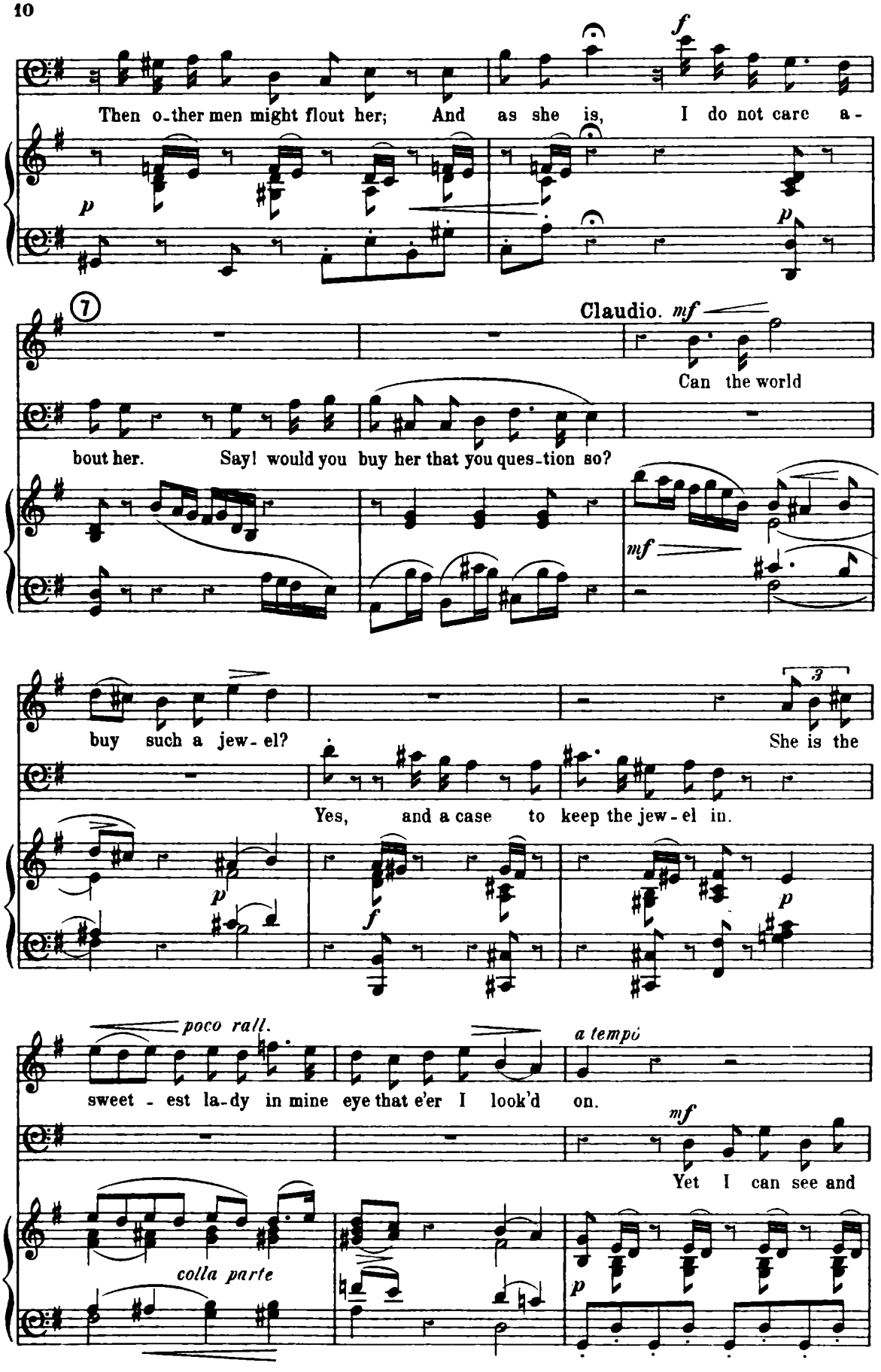
I have a merry sport to play with him— Be you all eyes to find him.

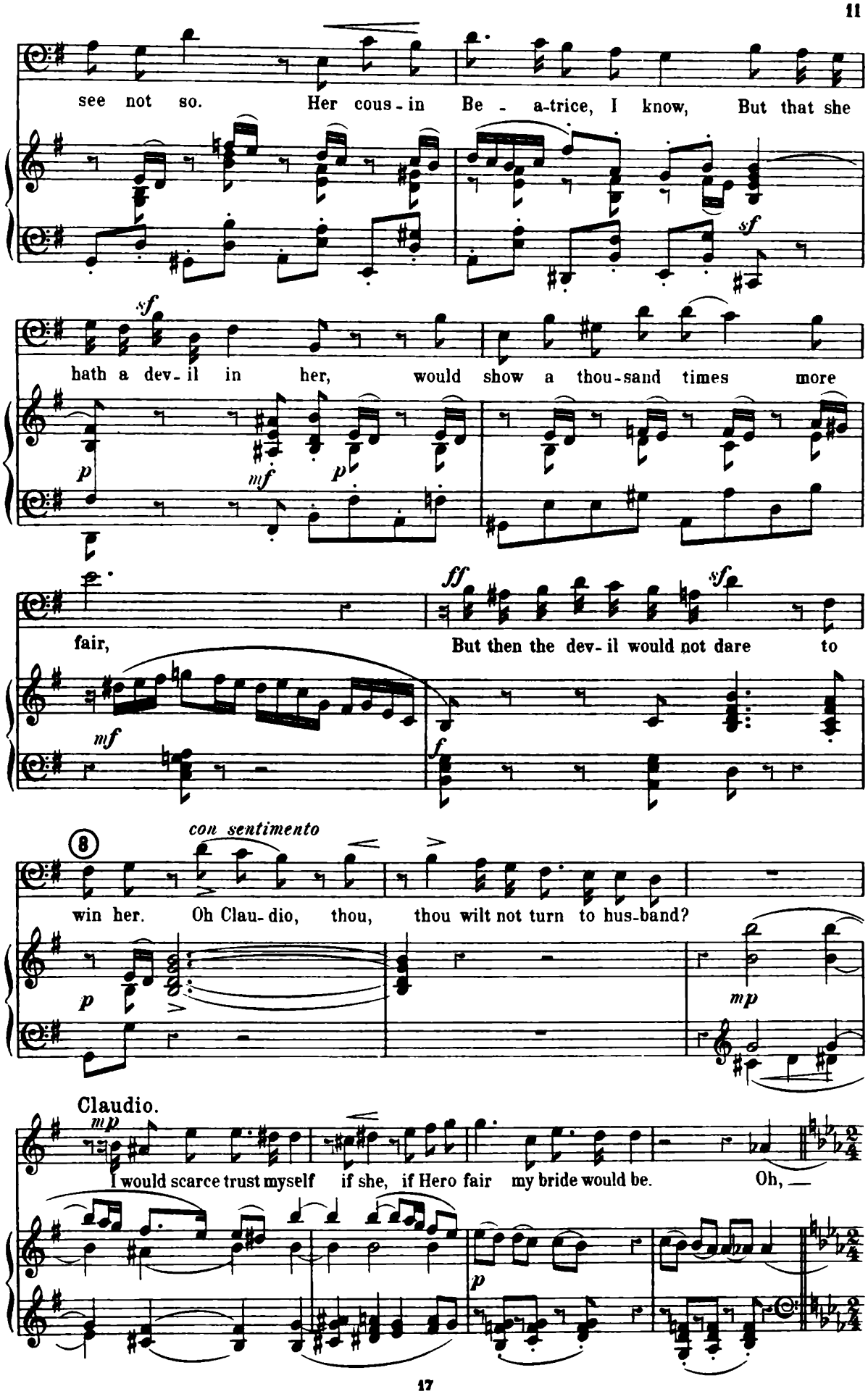

Borachio. (both exit.)
Aye my lord.
Ten. f
Chorus.
Sing no more dit - ties, Sing no mo Of dumps so dull and
Bass. f
Sing no more dit - ties, Sing no mo Of dumps so dull and
heav - y; The fraud of men was e - ver so, Since sum - mer first was
heav - y; The fraud of men was e - ver so, Since sum - mer first was
4
mf
leav - y. Then sigh not so But let them go, And
mf
leav - y. Then sigh not so But let them go, And
Ten.I.
be you blithe and bonny, Convert - ing all your sounds of woe In-to hey nonny nonny
Ten.II.
be you blithe and bonny, Convert - ing all your sounds of woe Into
Bass.
be you blithe and bonny, Convert - ing all your sounds of woe Into

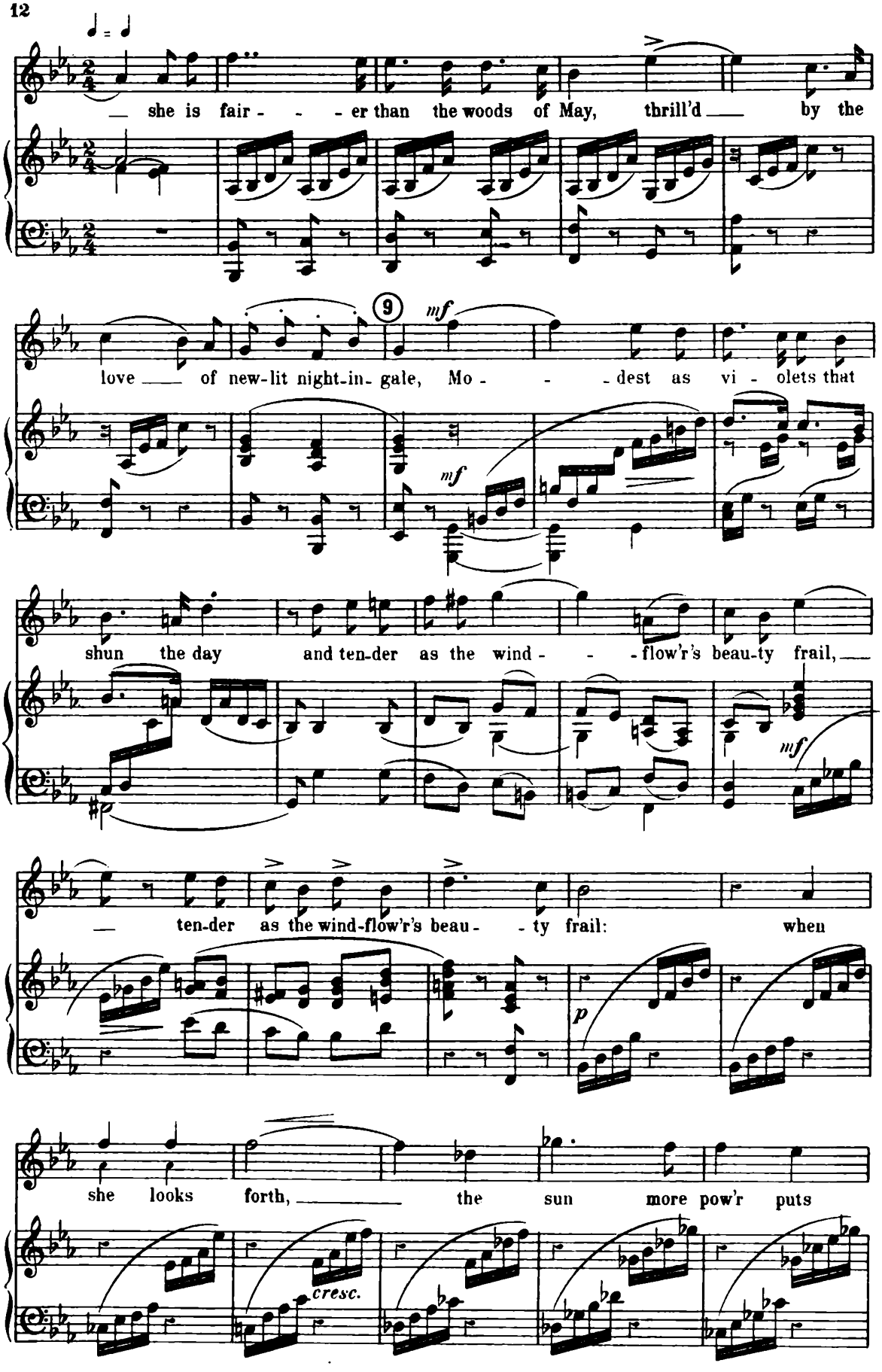

non - ny, hey non-ny non-ny non - ny, hey non-ny non-ny
hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,
hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,
non-ny, in-to hey, hey, nonny non - ny.
in-to hey, hey, nonny non - ny.
in-to hey, hey, nonny non - ny.
f Orch. in theatre
(Enter CLAUDIO and BENEDICK, their masks in their hands.)
dim.
p

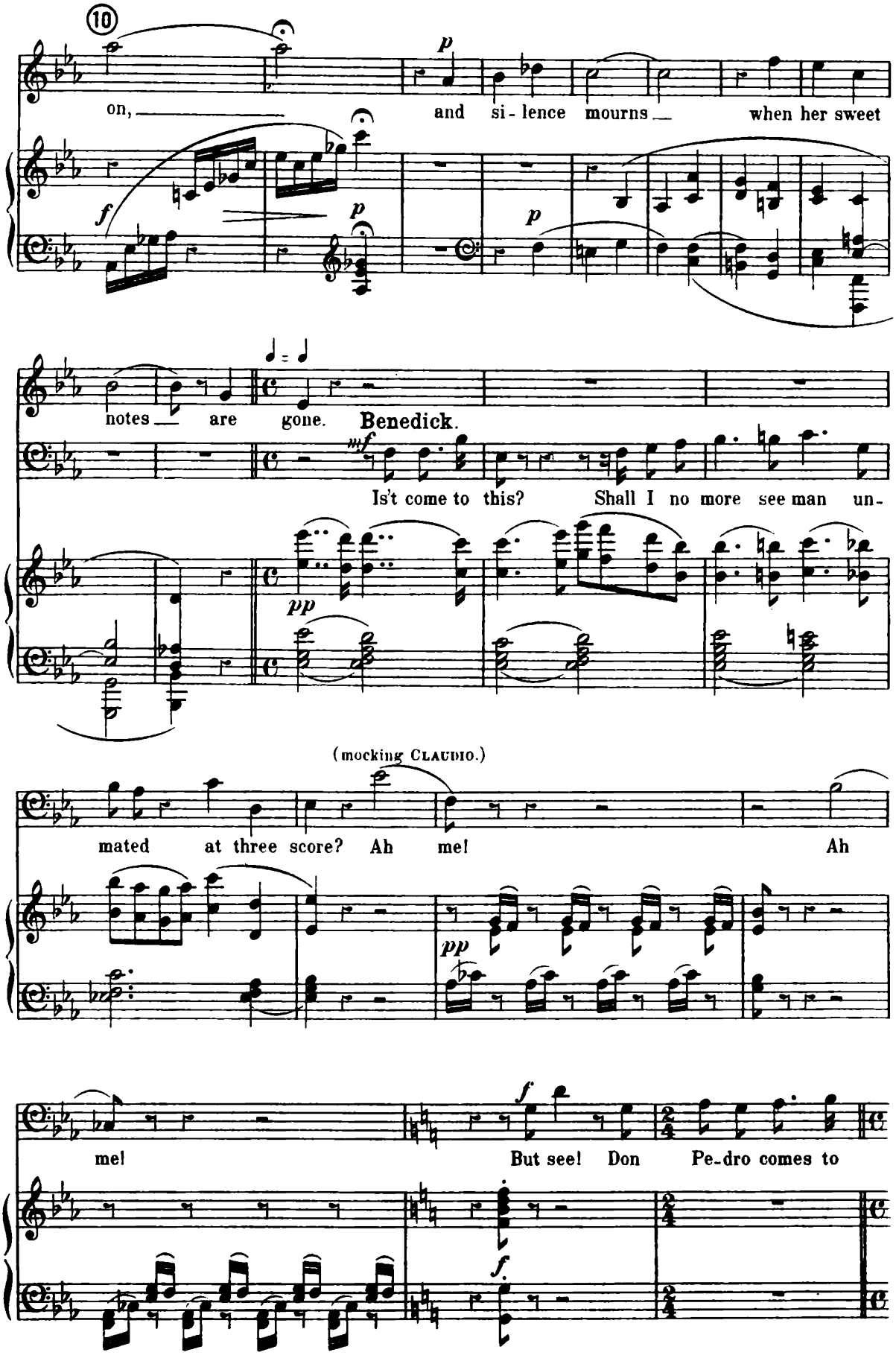

Claudio. mf
Be - ne-dick!
Ah
me!
poco rall.
Benedick.
Didst note fair He - ro, Le-o-na-to's
mf
Now heav'n keep men from sigh-ing, Clau-dio!
colla parte
a tempo
daughter?
Is she not fair and framed in
mf
I noted not, I looked on her.
f
p
mo - des-ty?
f
Don't ask me as an honest man to an-swer tru - ly as I

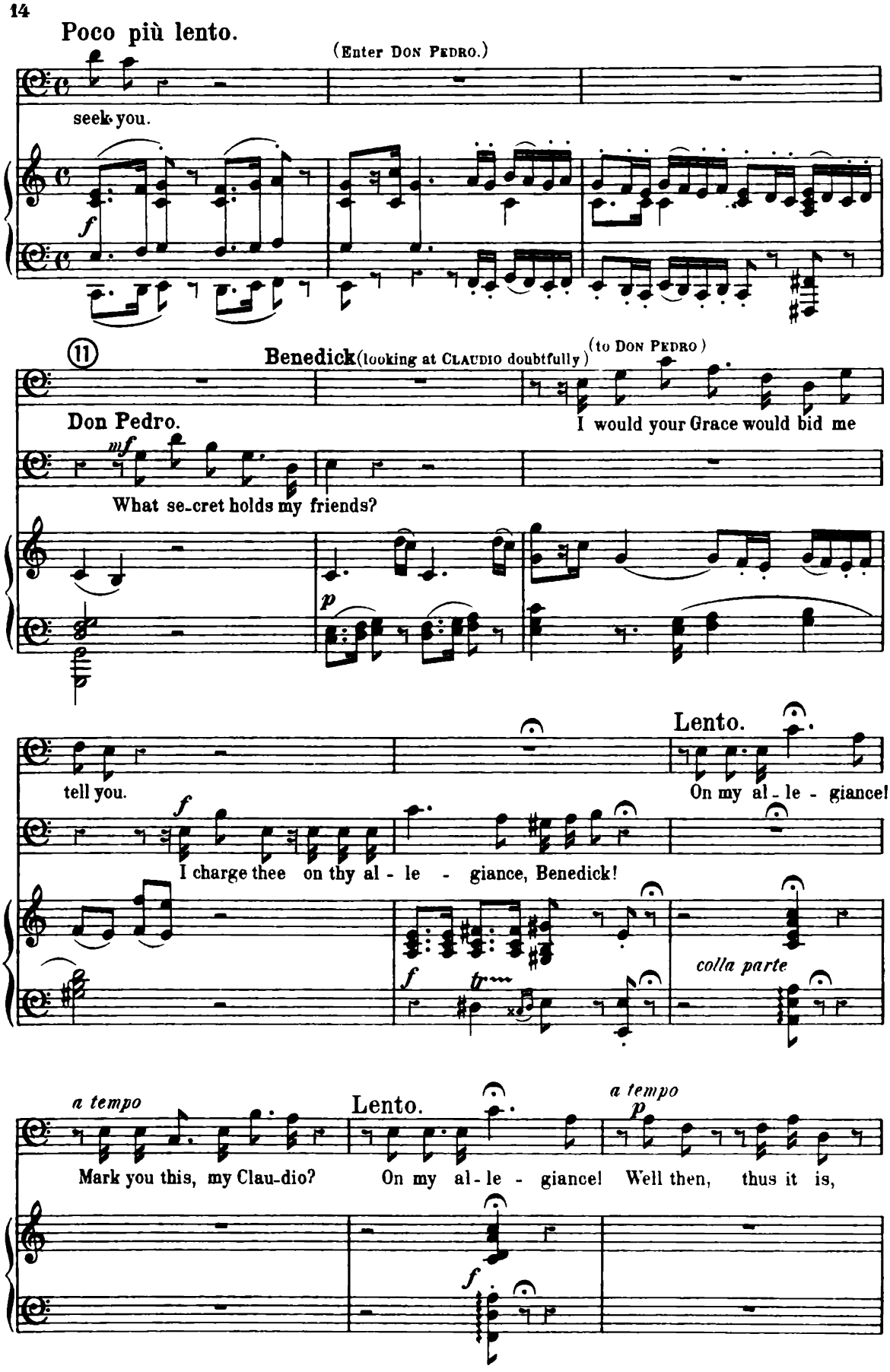

mp
I
can. Or shall I speak with scornful mind, as ty - - rant of all womankind?
f
p
pray thee, speak to me in hon - es - ty.
f
Then thus am I de -
f
6
liv - er'd! Too low is she for praises high, too brown for prai - ses fair; yet
p
f
p
should she change, I'll not deny her beau - ty were less rare: if she should change,

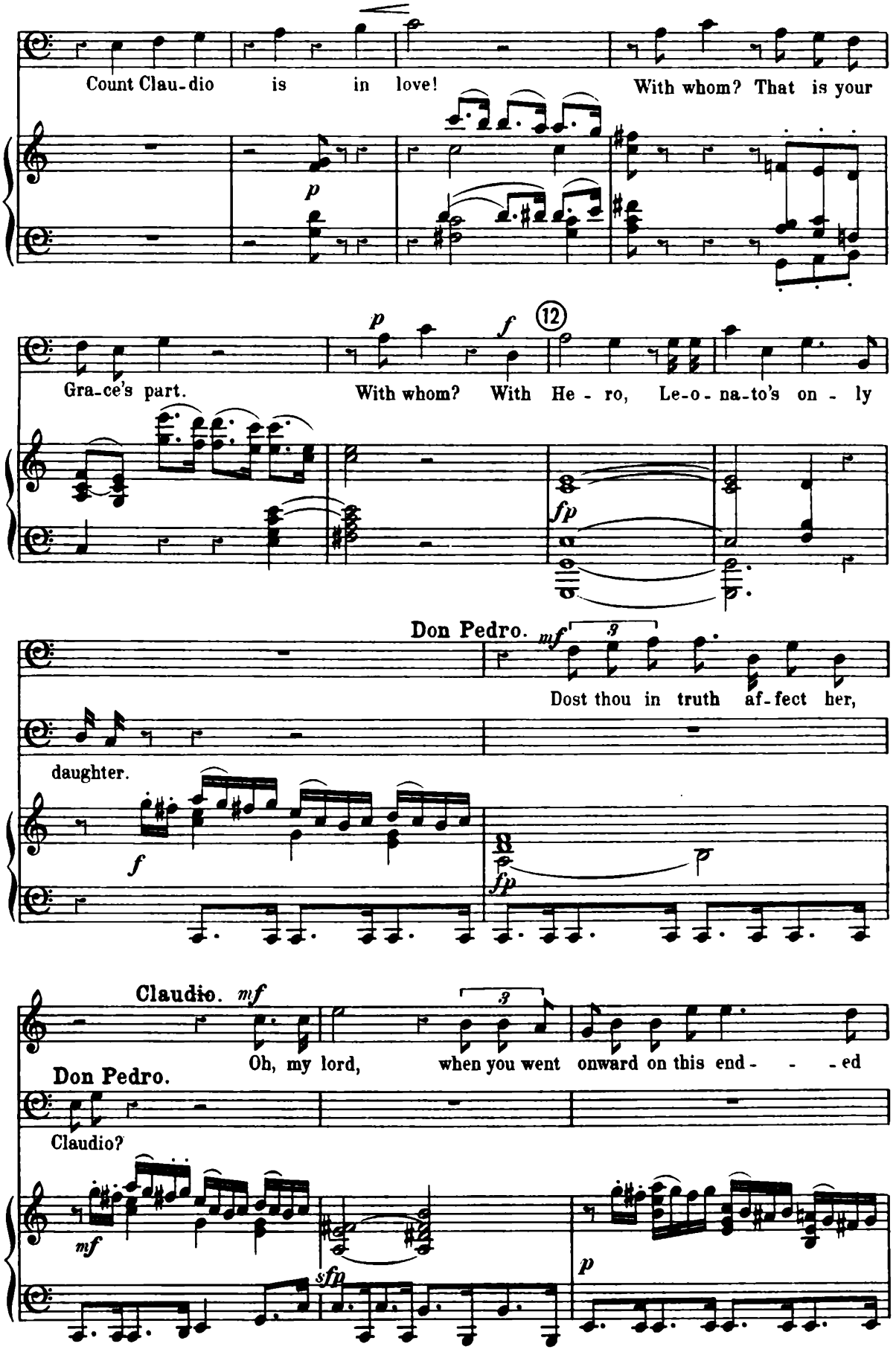

Then o-ther men might flout her; And as she is, I do not care a-
p
f
p
7
Claudio. mf
Can the world
bout her. Say! would you buy her that you ques-tion so?
mf
buy such a jew-el?
3
She is the
Yes, and a case to keep the jew-el in.
p
f
p
poco rall.
a tempo
sweet - est la-dy in mine eye that e'er I look'd on.
mf
Yet I can see and
colla parte
p

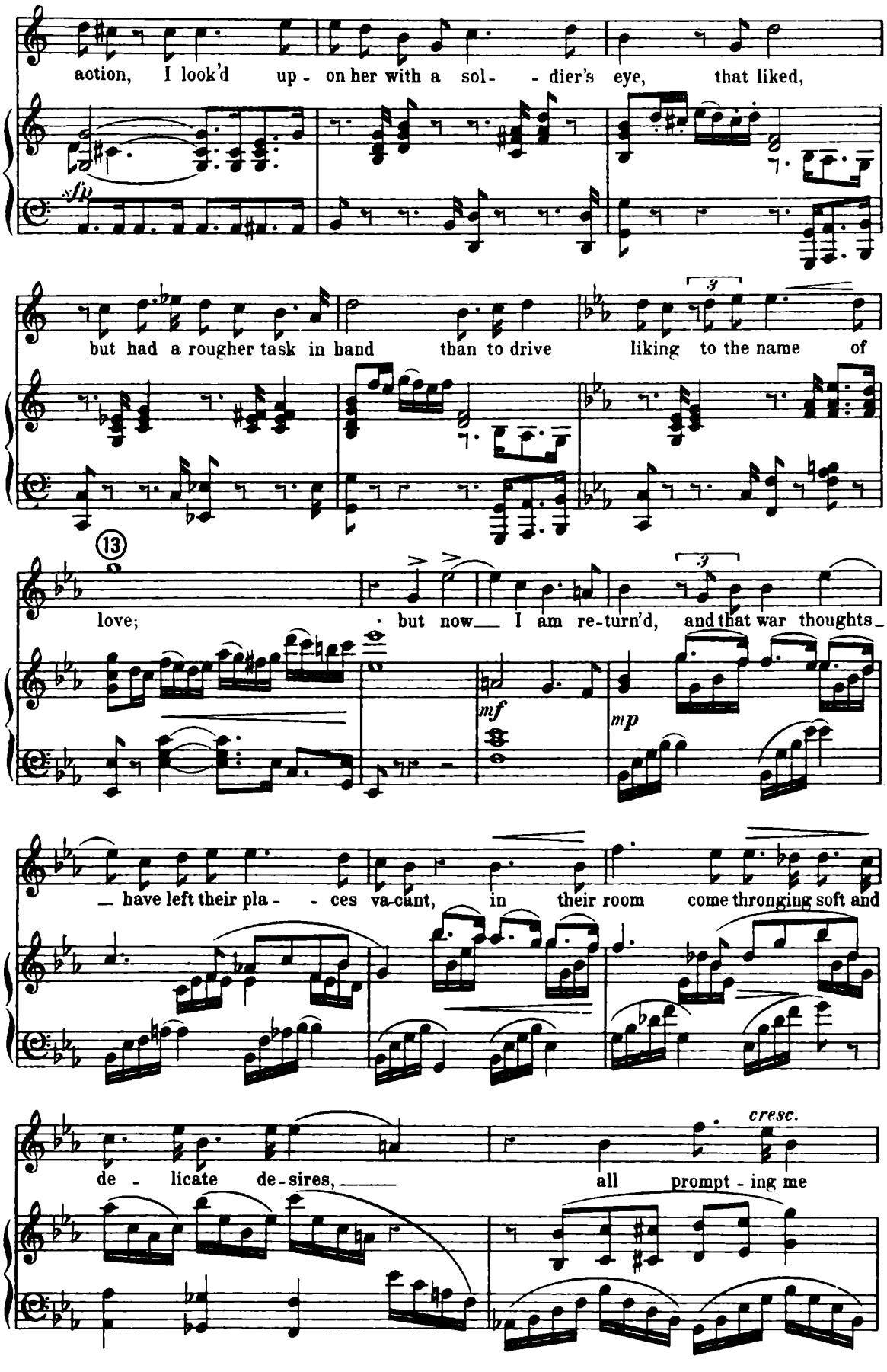

see not so. Her cous - in Be - a-trice, I know, But that she
hath a dev- il in her, would show a thou-sand times more
fair, But then the dev- il would not dare to
con sentimento
win her. Oh Clau- dio, thou, thou wilt not turn to hus-band?
Claudio.
I would scarce trust myself if she, if Hero fair my bride would be. Oh, —

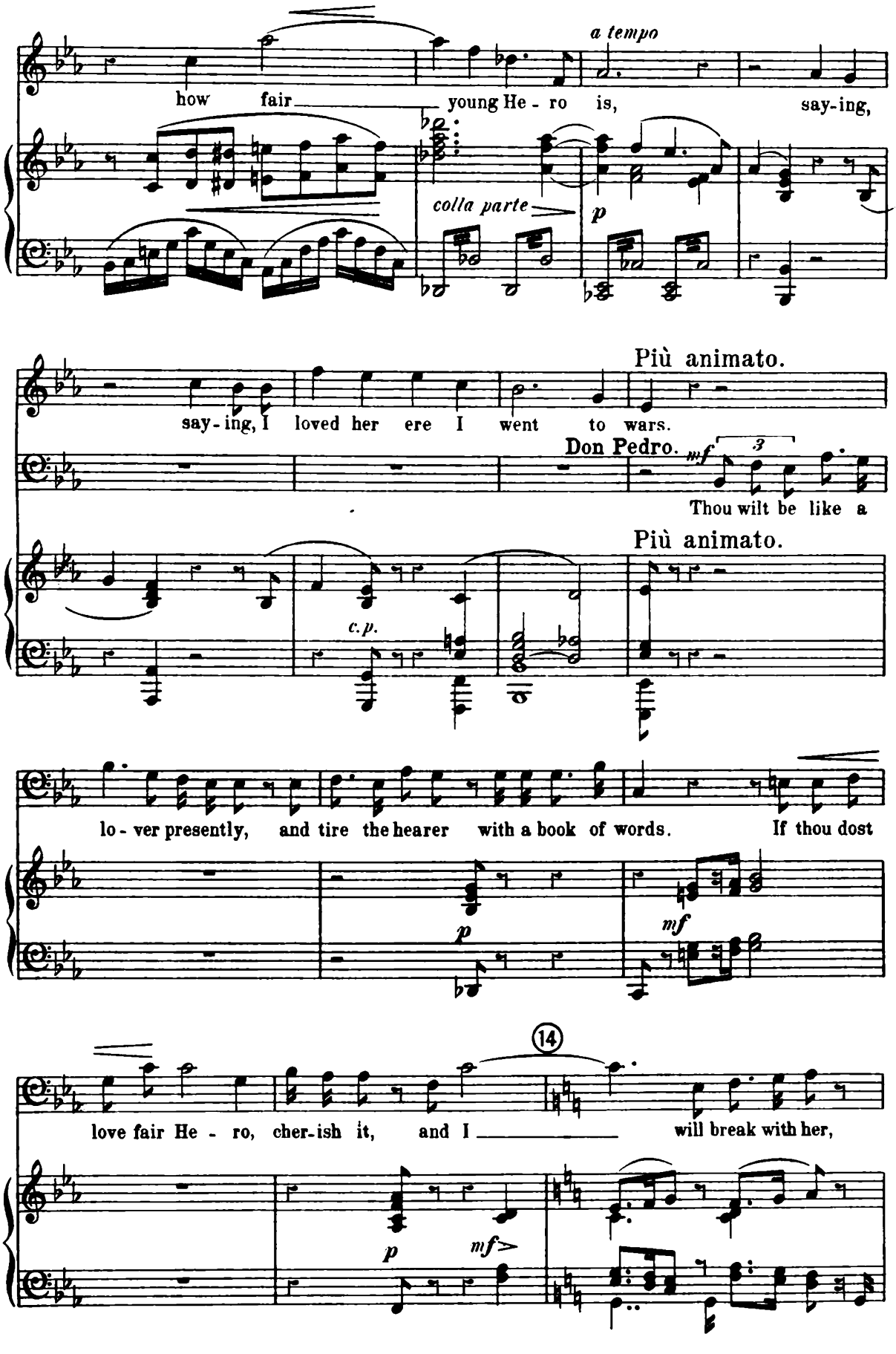

she is fair - - - er than the woods of May, thrill'd by the
love of new-lit night-in- gale, Mo - - - dest as vi - olets that
shun the day and ten-der as the wind - - - flow'r's beau-ty frail,
ten-der as the wind-flow'r's beau - - ty frail: when
she looks forth, the sun more pow'r puts
9
mf
mf
mf
p
cresc.

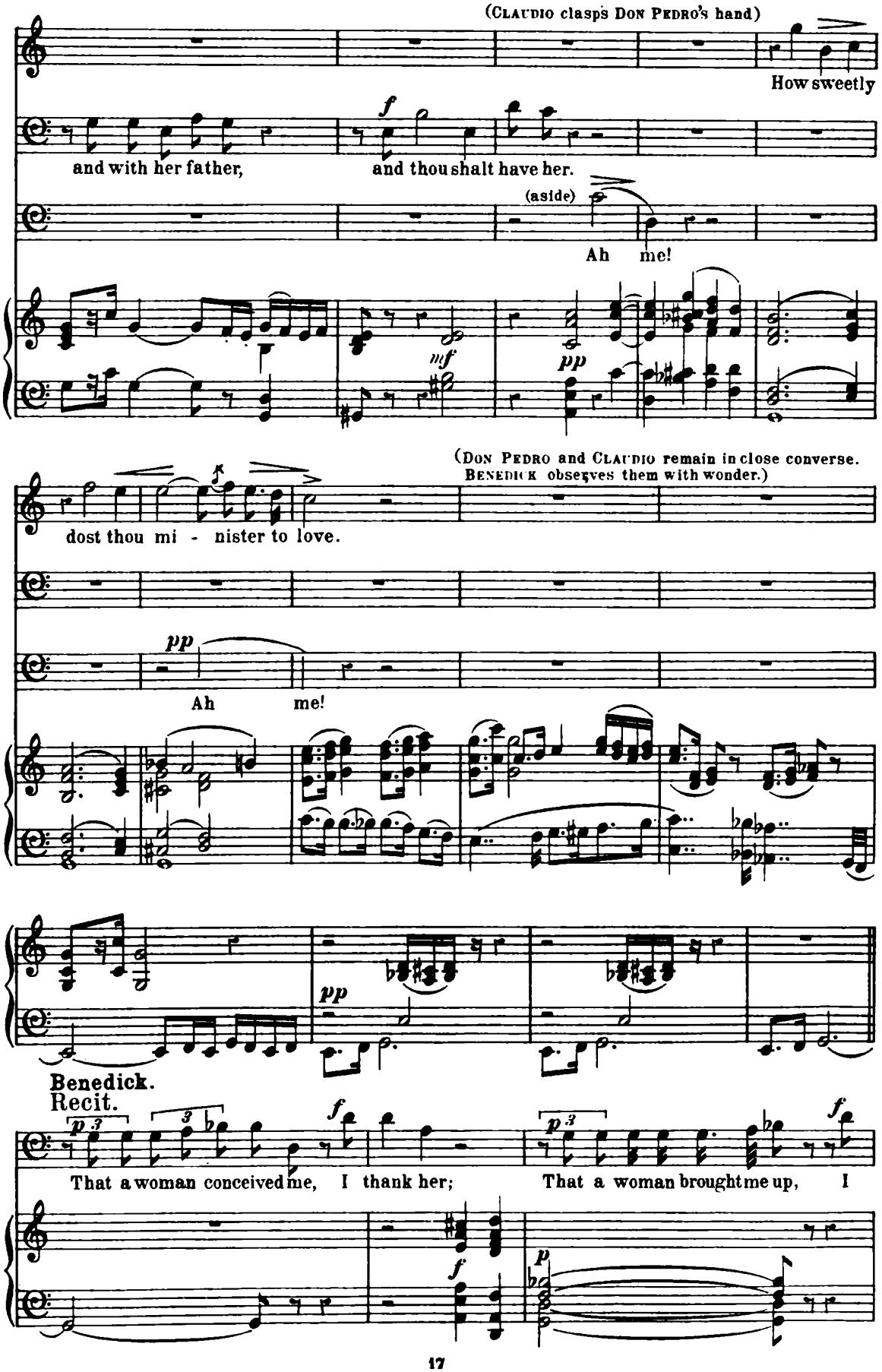

10
on,
and si- lence mourns
when her sweet
notes
are
gone.
Benedick.
Is't come to this?
Shall I no more see man un-
(mocking CLAUDIO.)
mated
at three score?
Ah
me!
Ah
me!
But see!
Don
Pe-dro comes to

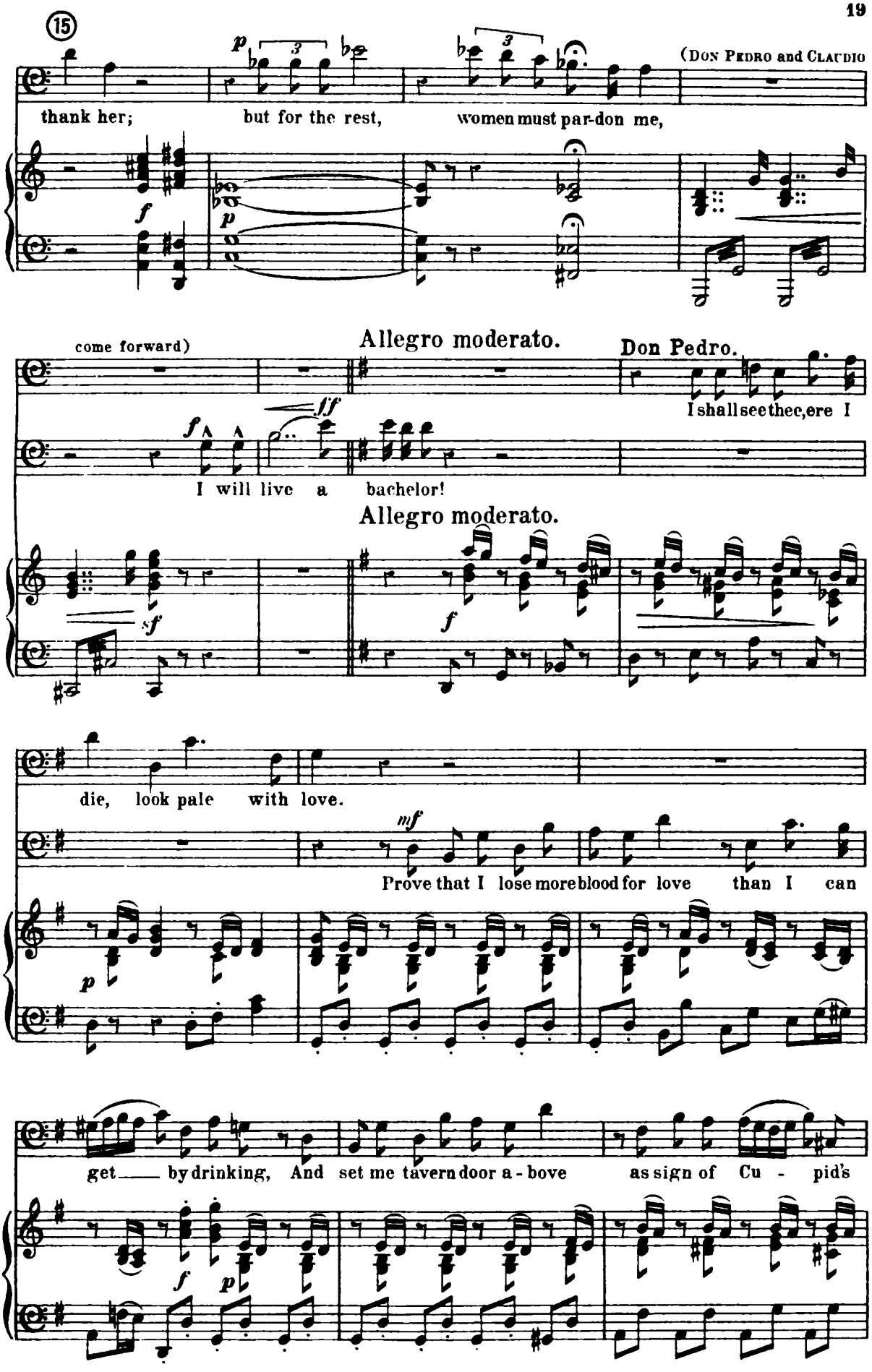

Poco più lento.
(Enter Don Pedro.)
seek you.
f
(11)
Benedick (looking at Claudio doubtfully) (to Don Pedro)
Don Pedro.
I would your Grace would bid me
mf
What se-cret holds my friends?
p
tell you.
Lento.
On my al - le - giance!
f
I charge thee on thy al - le - giance, Benedick!
f
tr
colla parte
a tempo
Mark you this, my Clau-dio?
Lento.
On my al - le - giance!
a tempo
p
Well then, thus it is,
f

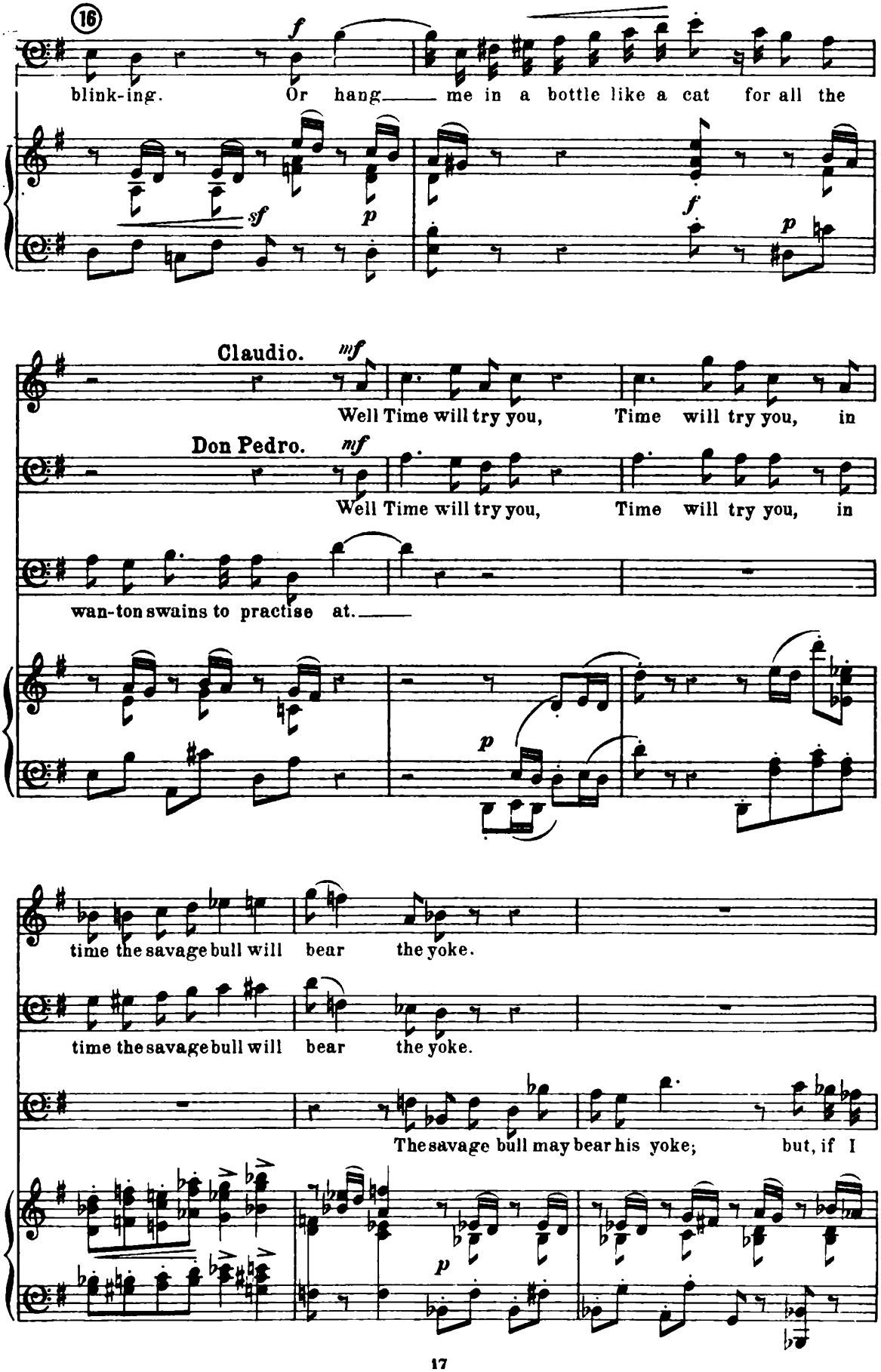

Count Clau-dio is in love!
With whom? That is your
p
Gra-ce's part.
p
f
12
With whom? With He - ro, Le-o - na-to's on - ly
fp
Don Pedro.
mf
3
Dost thou in truth af-fect her,
daughter.
f
fp
Claudio.
mf
3
Oh, my lord, when you went onward on this end - - - ed
Don Pedro.
Claudio?
mf
sfp
p

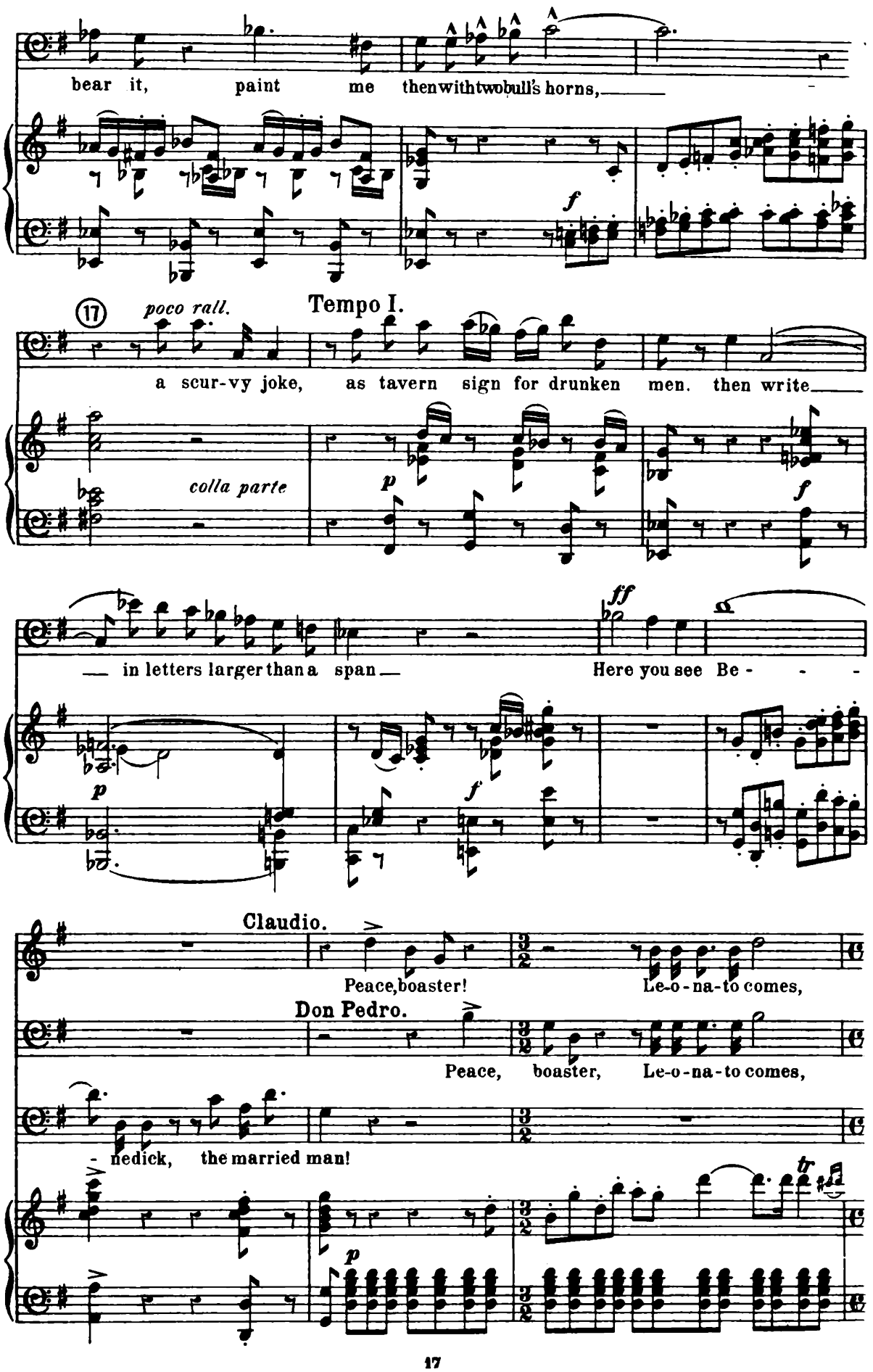

action, I look'd up - on her with a sol - - dier's eye, that liked,
sfp
but had a rougher task in hand than to drive liking to the name of
13
love; but now I am re-turn'd, and that war thoughts
mf
mp
have left their pla - - ces va-cant, in their room come thronging soft and
de - licate de-sires, all prompt - ing me
cresc.

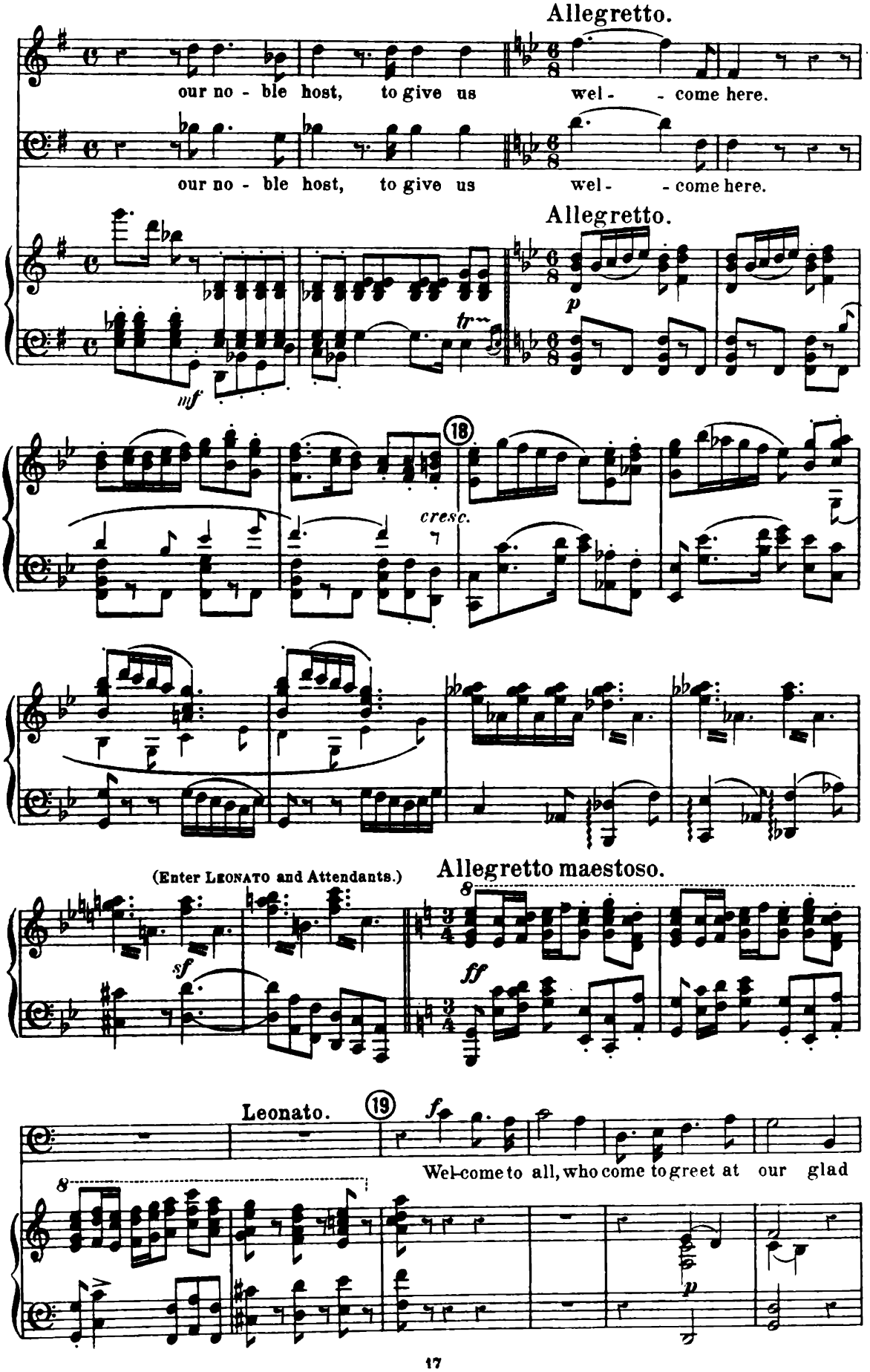

a tempo
how fair young He - ro is, say-ing,
colla parte
p
Più animato.
say-ing, I loved her ere I went to wars.
Don Pedro.
mf
3
Thou wilt be like a
Più animato.
c.p.
lo - ver presently, and tire the hearer with a book of words. If thou dost
p
mf
14
love fair He - ro, cher-ish it, and I will break with her,
p
mf

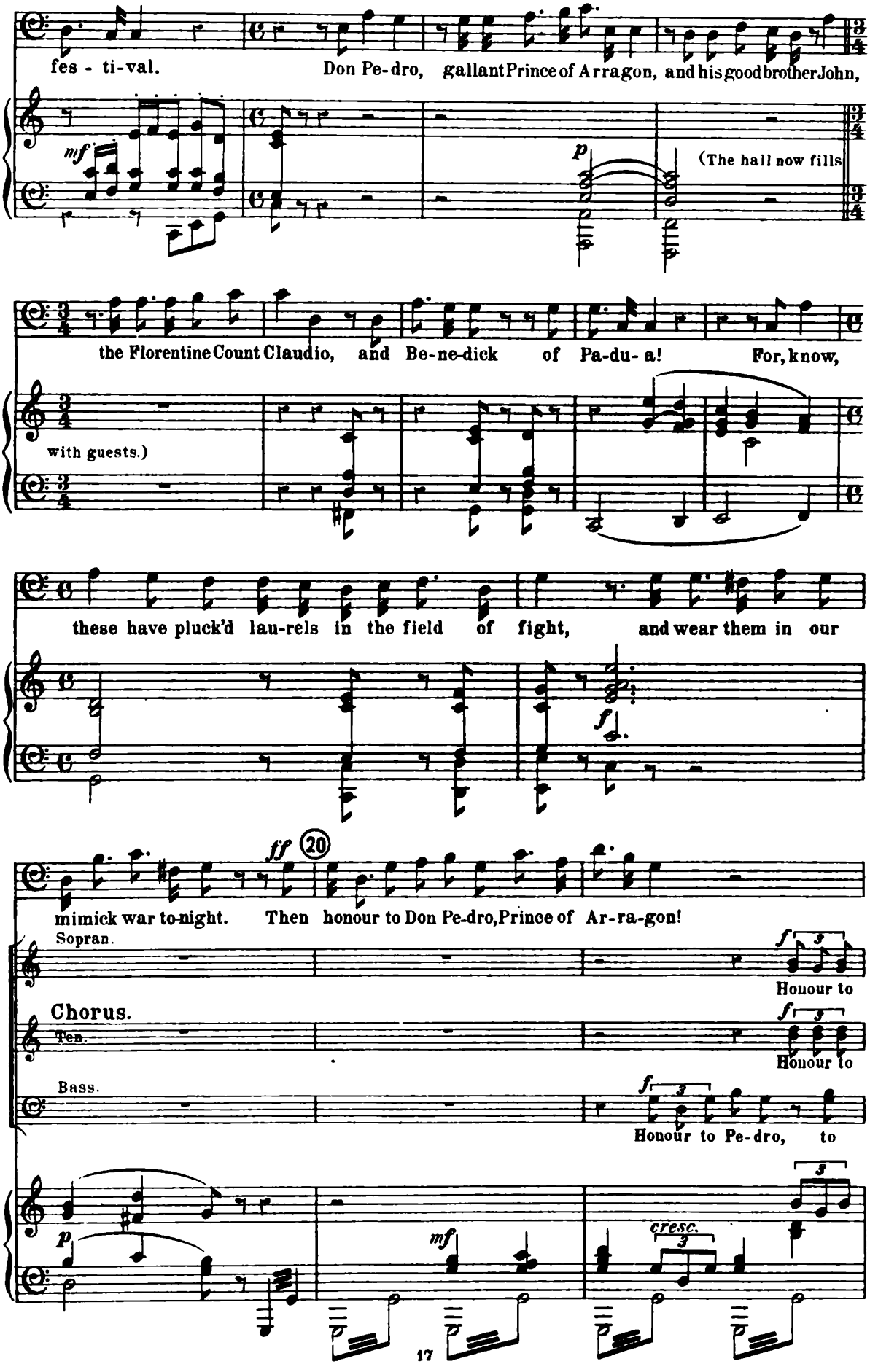

(Claudio clasps Don Pedro's hand)
How sweetly
and with her father,
f
and thou shalt have her.
(aside)
Ah me!
mf
pp
(Don Pedro and Claudio remain in close converse. Benedick observes them with wonder.)
dost thou mi - nister to love.
pp
Ah me!
pp
Benedick.
Recit.
p
f
That a woman conceived me, I thank her;
That a woman brought me up, I
f
p

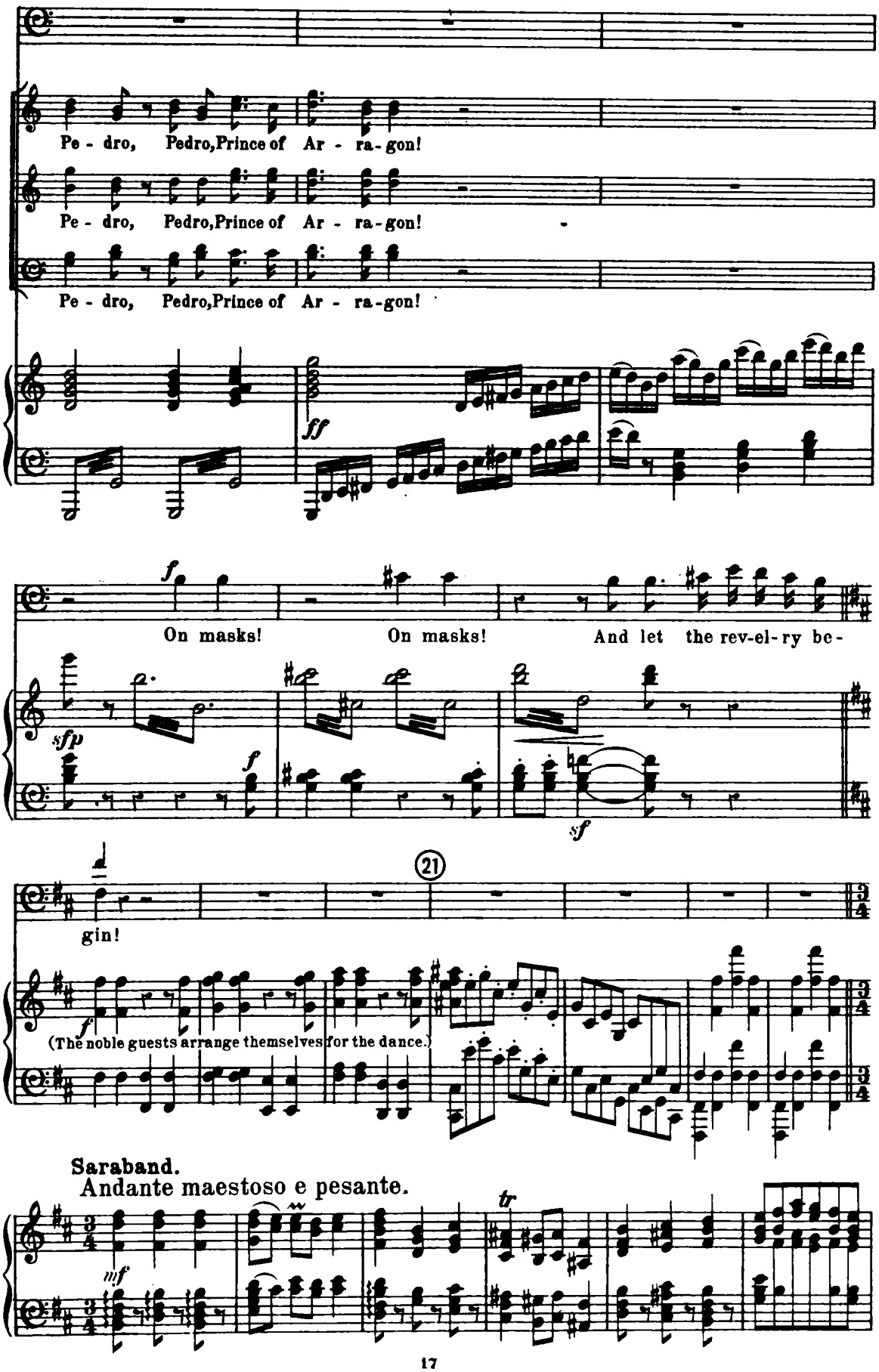

15
(Don Pedro and Claudio
thank her; but for the rest, women must par-don me,
come forward)
Allegro moderato.
Don Pedro.
I shall see thee, ere I
I will live a bachelor!
Allegro moderato.
die, look pale with love.
Prove that I lose more blood for love than I can
get by drinking, And set me tavern door a - bove as sign of Cu - pid's

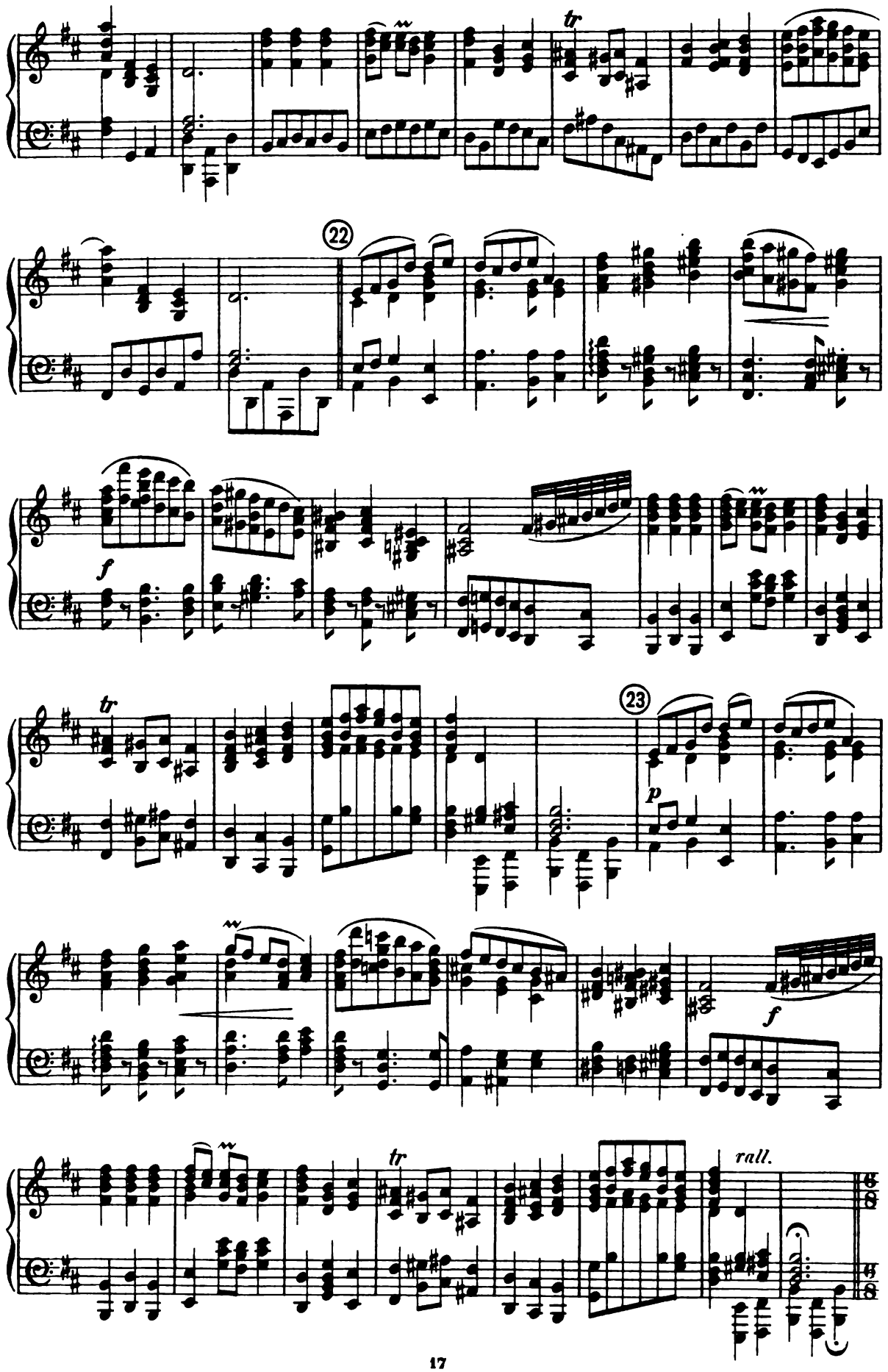

16
f
blink-ing. Or hang me in a bottle like a cat for all the
sf
p
f
p
Claudio.
mf
Well Time will try you, Time will try you, in
Don Pedro.
mf
Well Time will try you, Time will try you, in
wan-ton swains to practise at.
p
time the savage bull will bear the yoke.
time the savage bull will bear the yoke.
The savage bull may bear his yoke; but, if I
p

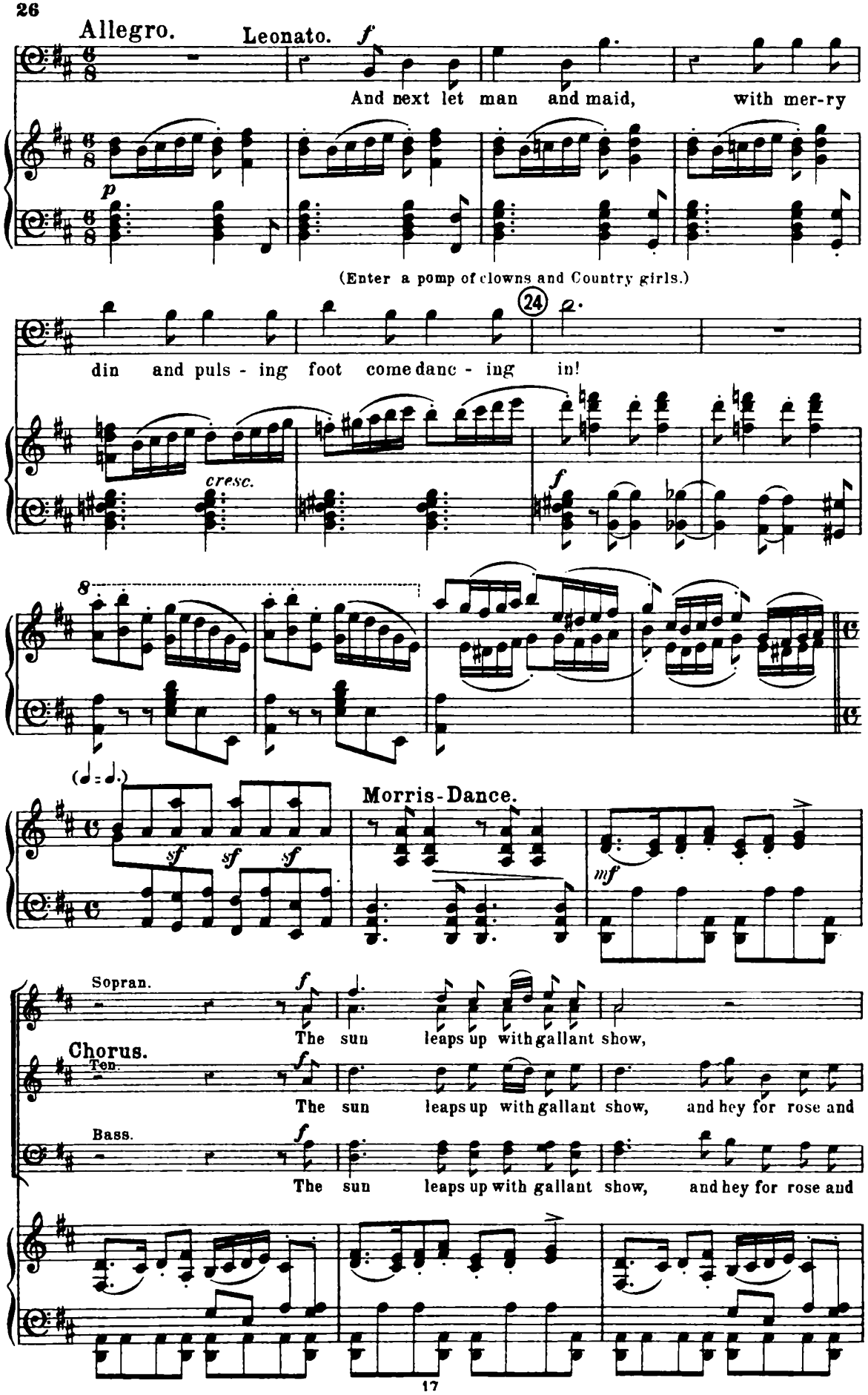

bear it, paint me thenwithtwobull's horns,
f
17
poco rall.
Tempo I.
a scur-vy joke, as tavern sign for drunken men. then write
colla parte
p
f
ff
in letters largerthana span
Here you see Be - - -
p
f
Claudio.
Peace,boaster!
Le-o-na-to comes,
Don Pedro.
Peace, boaster, Le-o-na-to comes,
- nedick, the married man!
tr
p

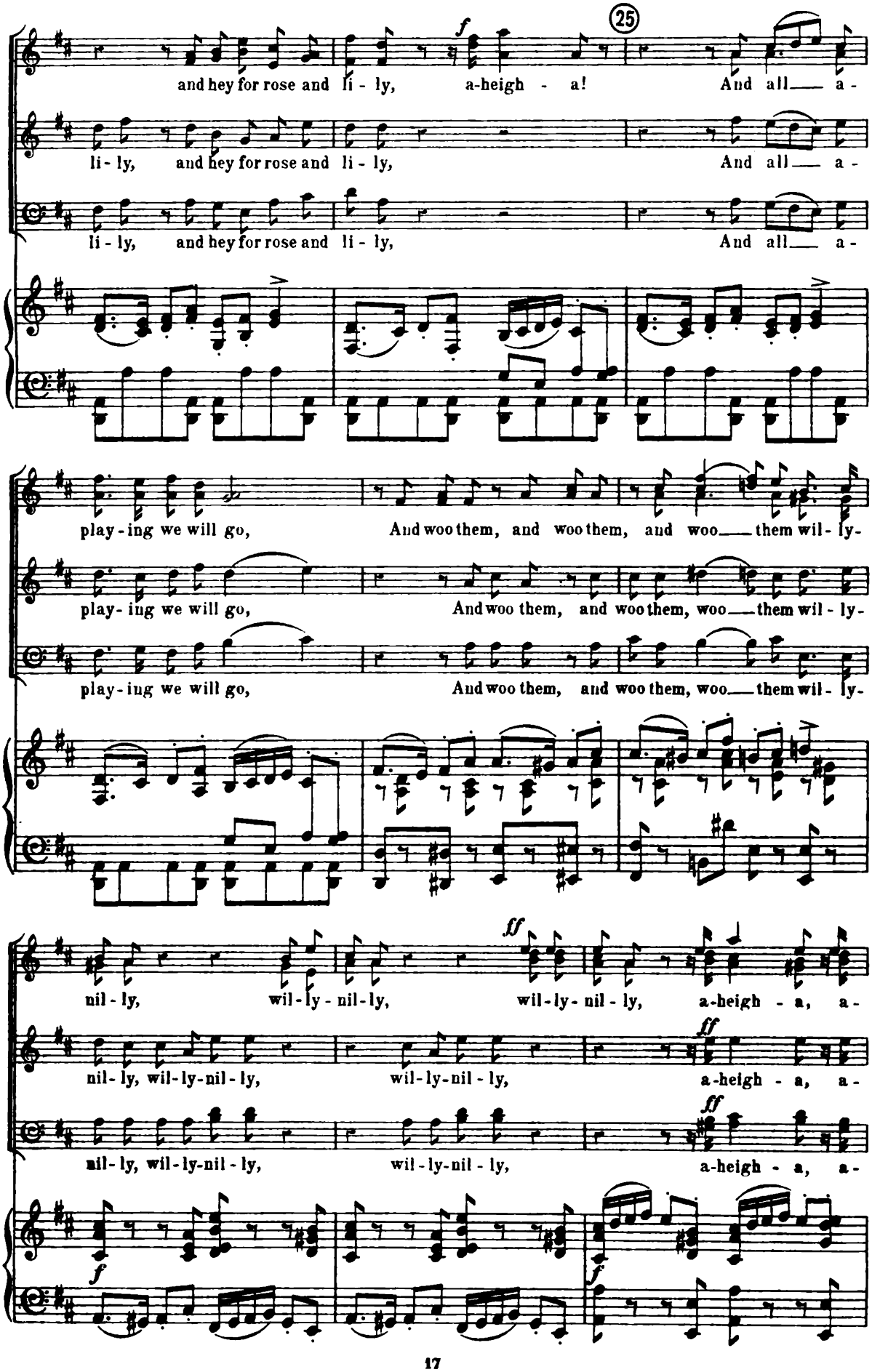

Allegretto.
our no - ble host, to give us wel - - come here.
our no - ble host, to give us wel - - come here.
Allegretto.
mf
tr
p
18
cresc.
(Enter LEONATO and Attendants.)
Allegretto maestoso.
sf
ff
Leonato.
19
f
Wel-come to all, who come to greet at our glad
p

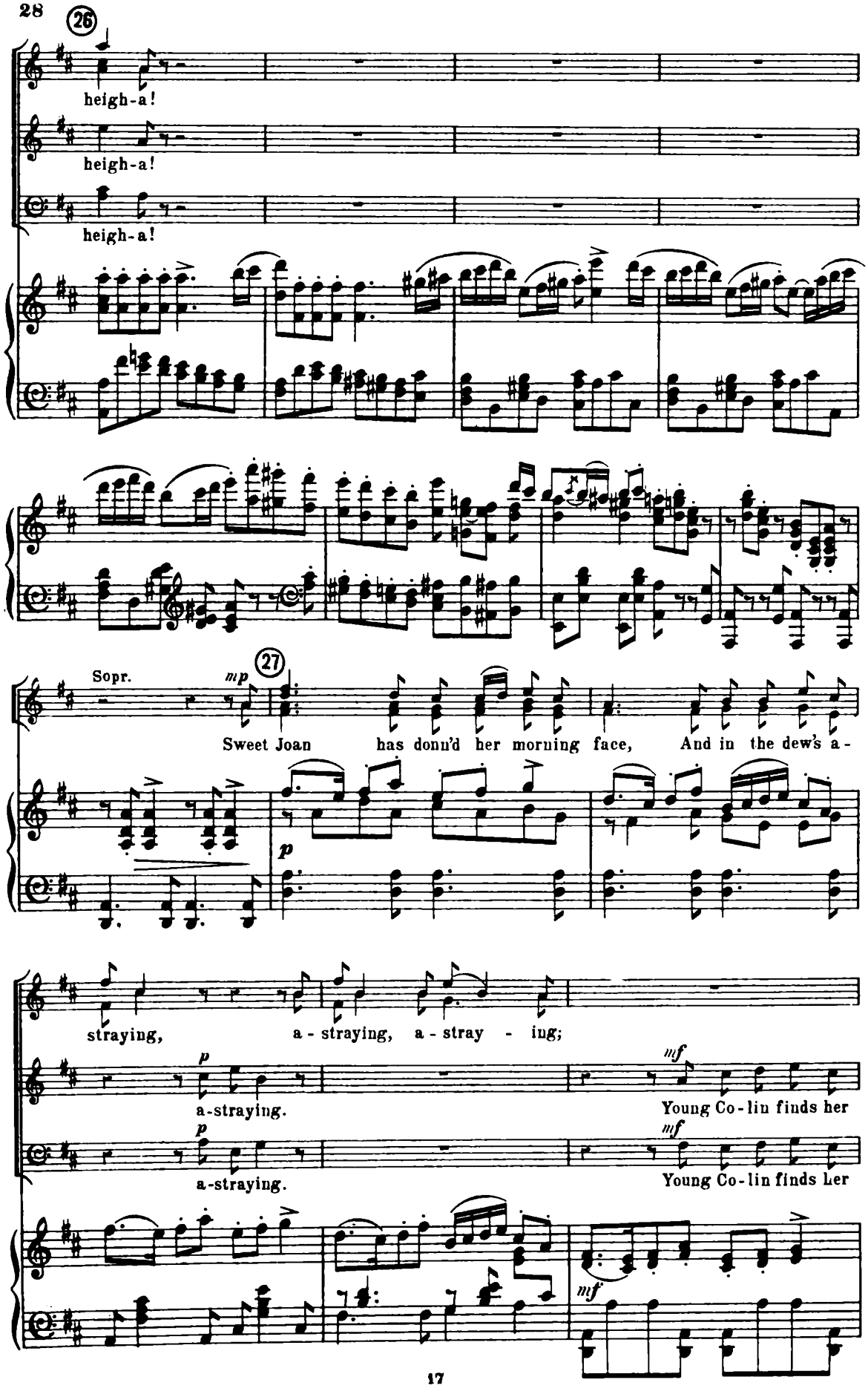

fes - ti-val. Don Pe-dro, gallant Prince of Arragon, and his good brother John,
mf
p
(The hall now fills
the Florentine Count Claudio, and Be-ne-dick of Pa-du- a! For, know,
with guests.)
these have pluck'd lau-rels in the field of fight, and wear them in our
f
ff
20
mimick war to-night. Then honour to Don Pe-dro, Prince of Ar-ra-gon!
Sopran.
Chorus.
Ten.
Bass.
f
Honour to
Honour to
Honour to Pe-dro, to
p
mf
cresc.

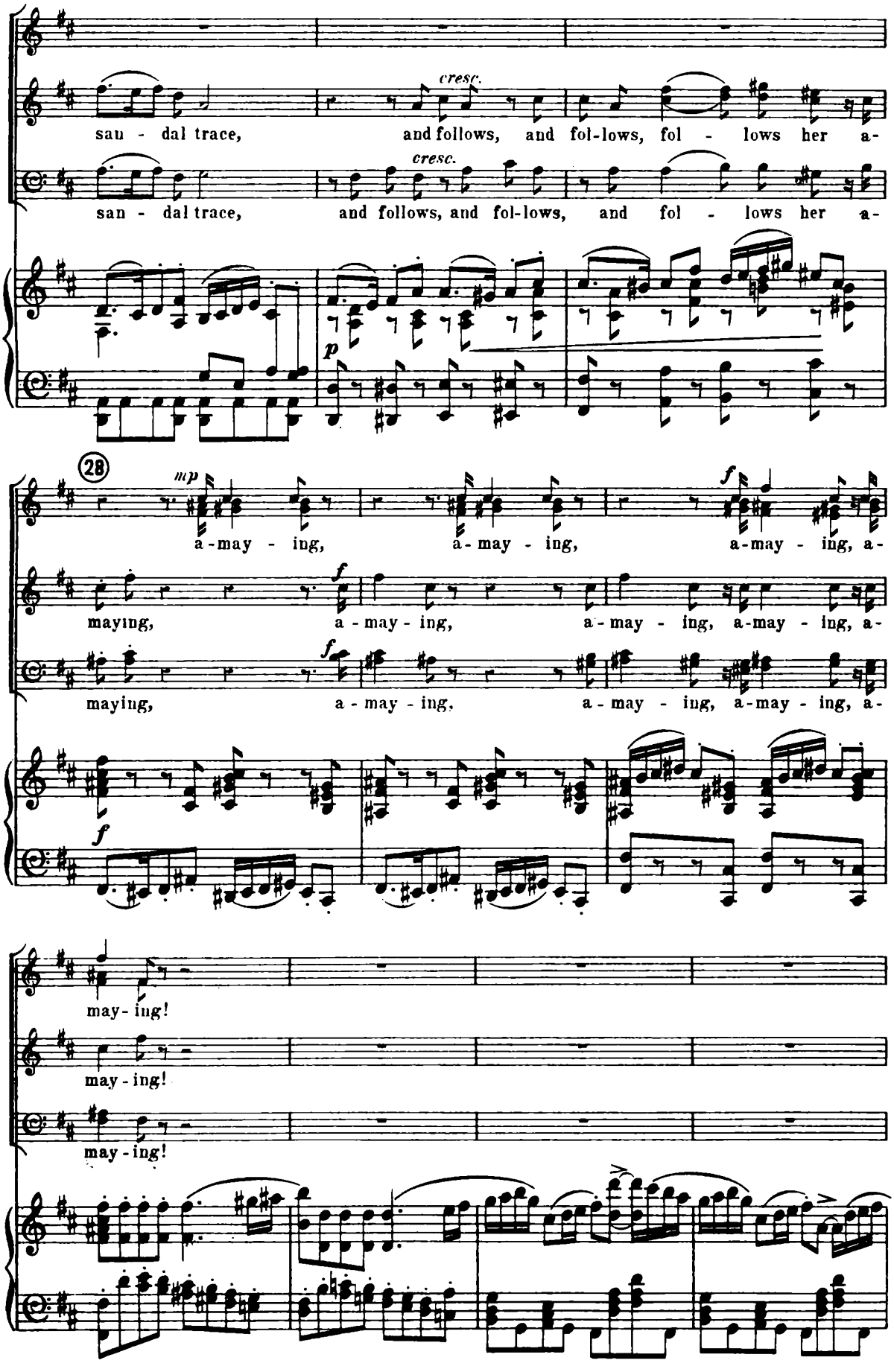

Pe - dro, Pedro, Prince of Ar - ra - gon!
Pe - dro, Pedro, Prince of Ar - ra - gon!
Pe - dro, Pedro, Prince of Ar - ra - gon!
ff
f
On masks! On masks! And let the rev-el-ry be-
sfp
f
sf
21
gin!
f
(The noble guests arrange themselves for the dance.)
Saraband.
Andante maestoso e pesante.
mf
tr

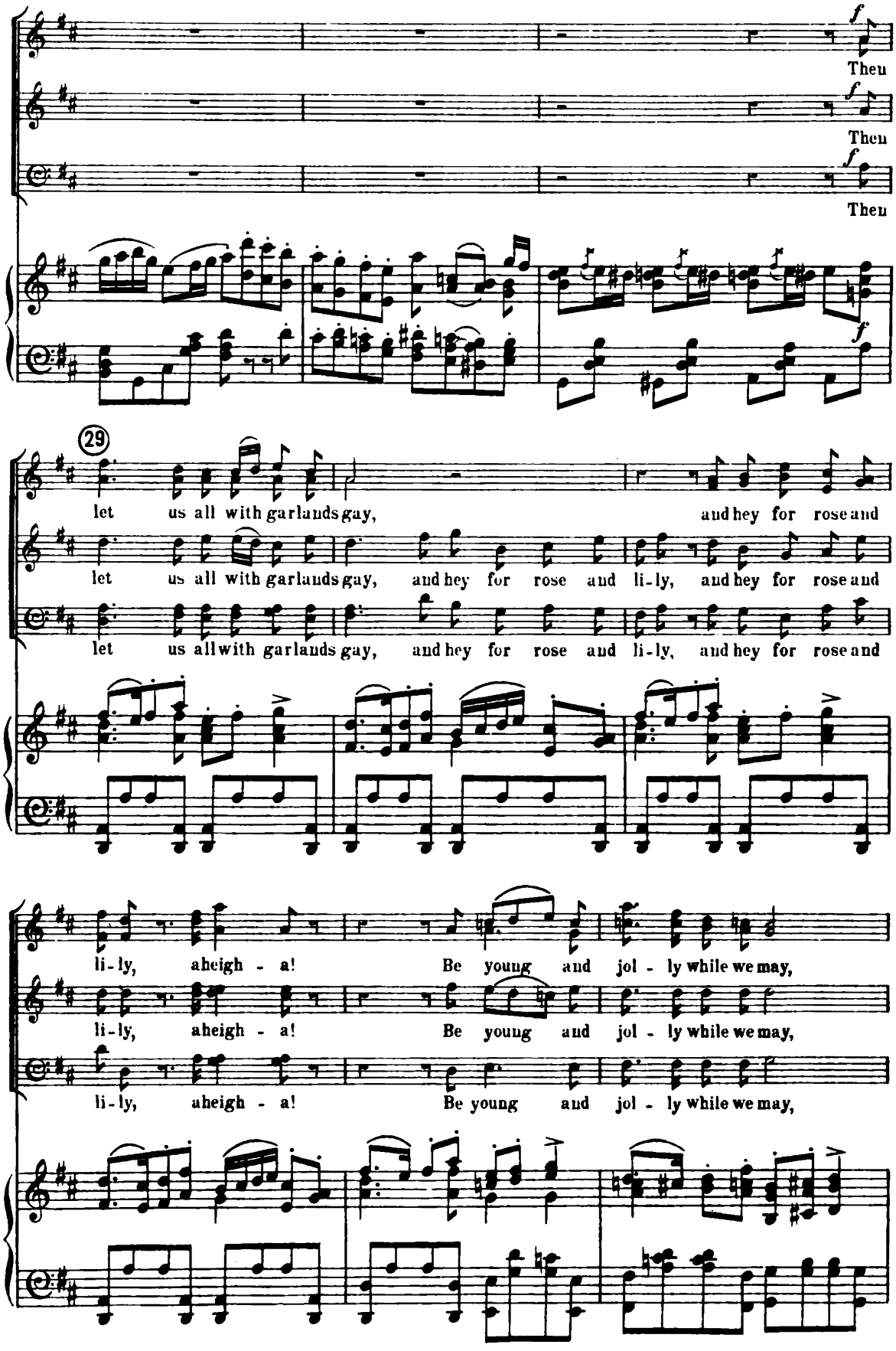

tr
22
f
tr
23
p
f
tr
rall.

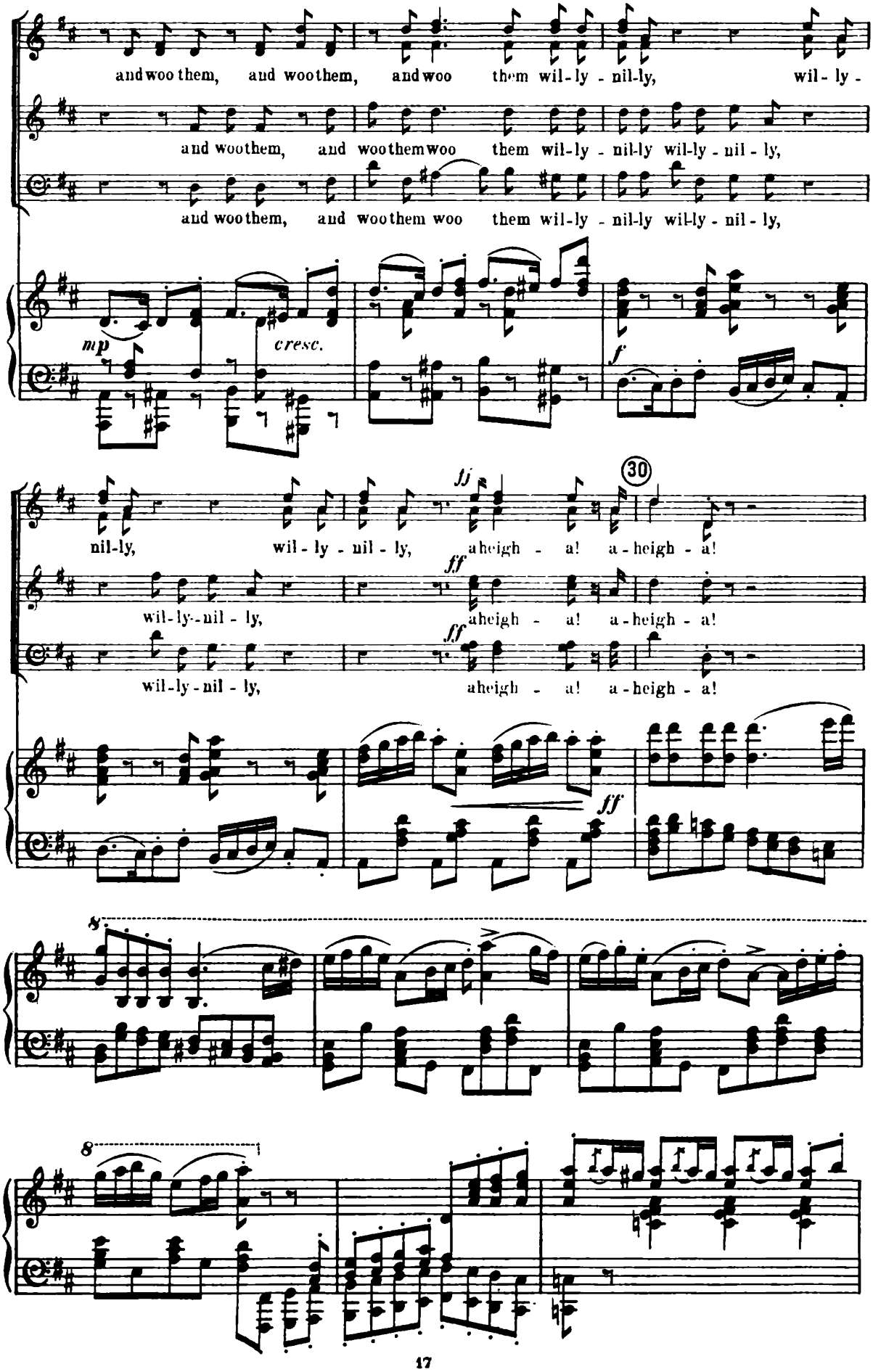

Allegro.
Leonato.
f
And next let man and maid, with mer-ry
p
(Enter a pomp of clowns and Country girls.)
24
din and puls - ing foot come danc - ing in!
cresc.
f
8
Morris-Dance.
sf
sf
sf
mf
Sopran.
The sun leaps up with gallant show,
Chorus.
Ten.
The sun leaps up with gallant show, and hey for rose and
Bass.
The sun leaps up with gallant show, and hey for rose and

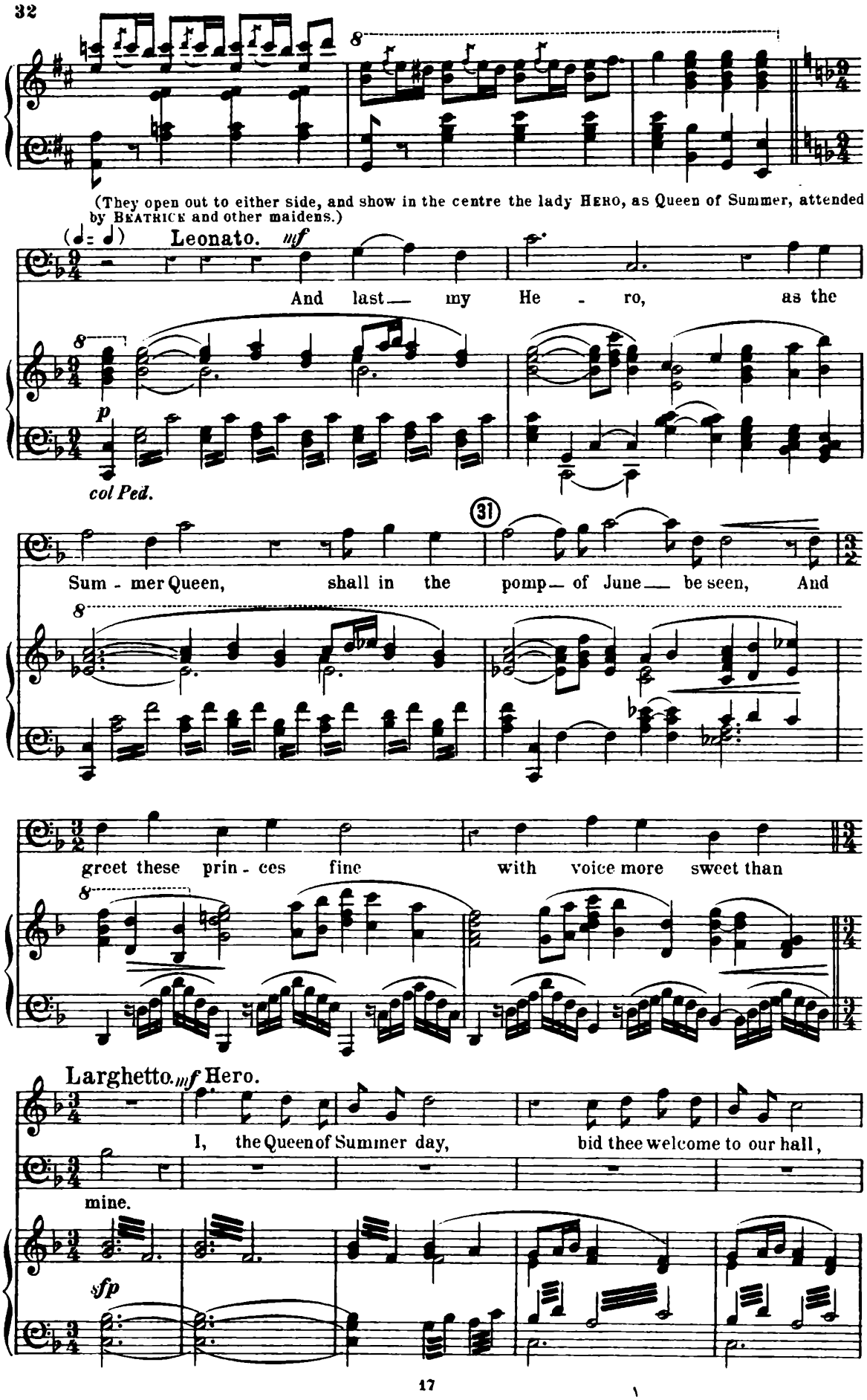

25
and hey for rose and li - ly, a-heigh - a! And all a -
li - ly, and hey for rose and li - ly, And all a -
li - ly, and hey for rose and li - ly, And all a -
play - ing we will go, And woo them, and woo them, and woo them wil - ly -
play - ing we will go, And woo them, and woo them, woo them wil - ly -
play - ing we will go, And woo them, and woo them, woo them wil - ly -
nil - ly, wil - ly - nil - ly, wil - ly - nil - ly, a-heigh - a, a -
nil - ly, wil - ly - nil - ly, wil - ly - nil - ly, a-heigh - a, a -
nil - ly, wil - ly - nil - ly, wil - ly - nil - ly, a-heigh - a, a -

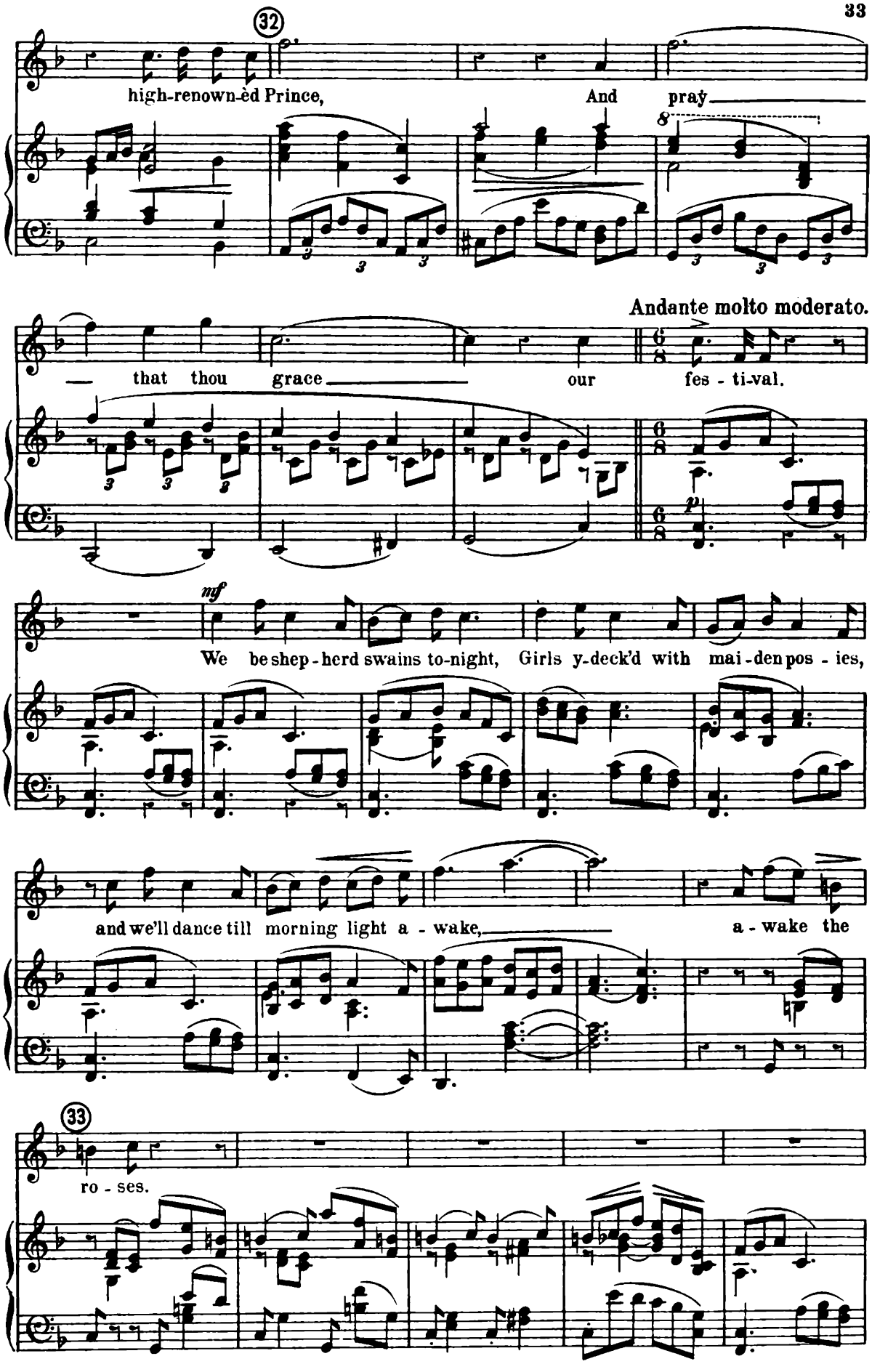

26
heigh-a!
heigh-a!
heigh-a!
Sopr.
mp
27
Sweet Joan has donn'd her morning face, And in the dew's a-
p
straying, a-straying, a-stray-ing;
p
a-straying.
mf
Young Co-lin finds her
p
a-straying.
mf
Young Co-lin finds her
mf

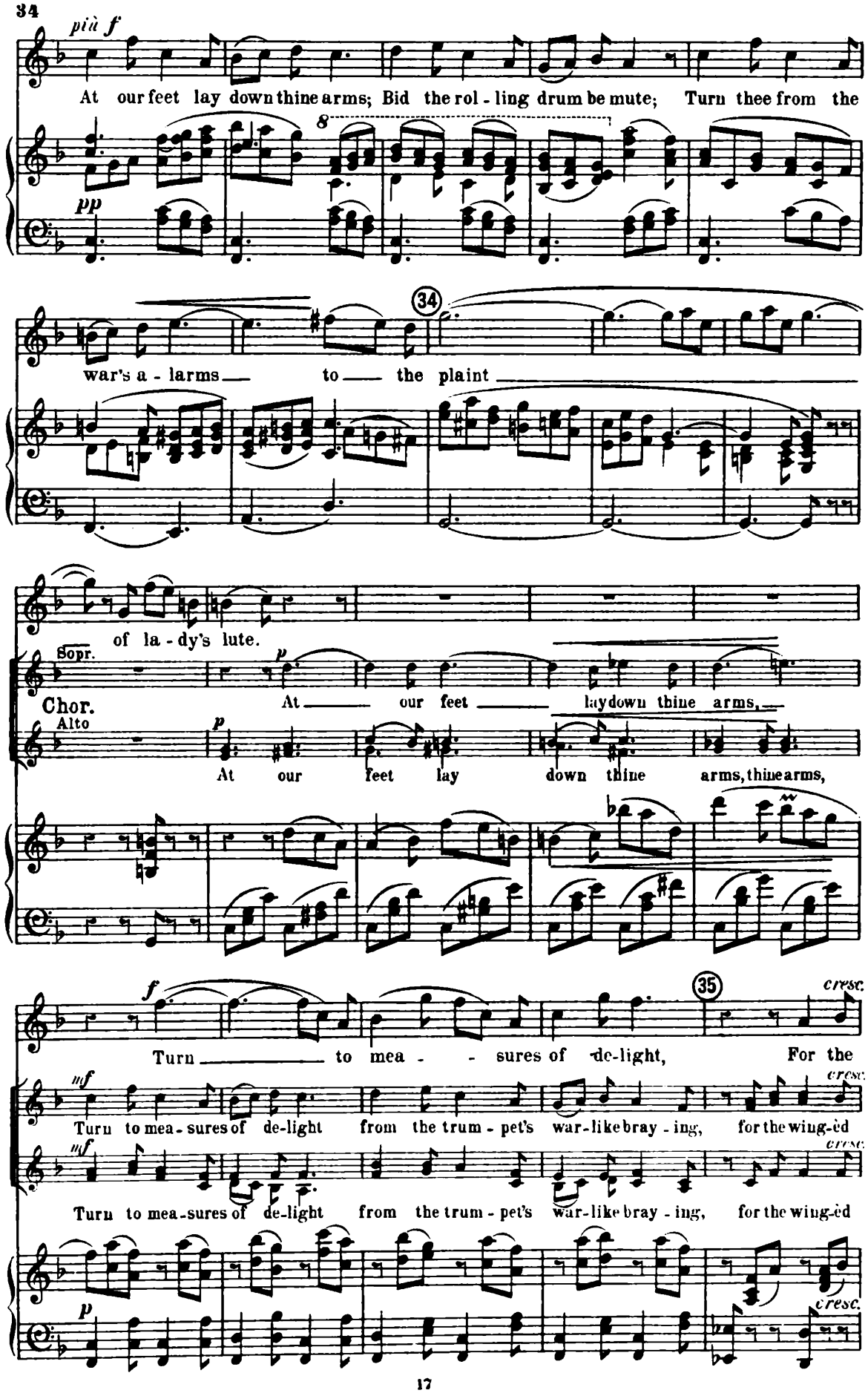

cresc.
san - dal trace, and follows, and fol-lows, fol - lows her a-
cresc.
san - dal trace, and follows, and fol-lows, and fol - lows her a-
p
28
mp
a-may - ing, a-may - ing, a-may - ing, a-
f
maying, a - may - ing, a-may - ing, a-may - ing, a-
f
maying, a - may - ing, a-may - ing, a-may - ing, a-
f
may-ing!
may-ing!
may-ing!

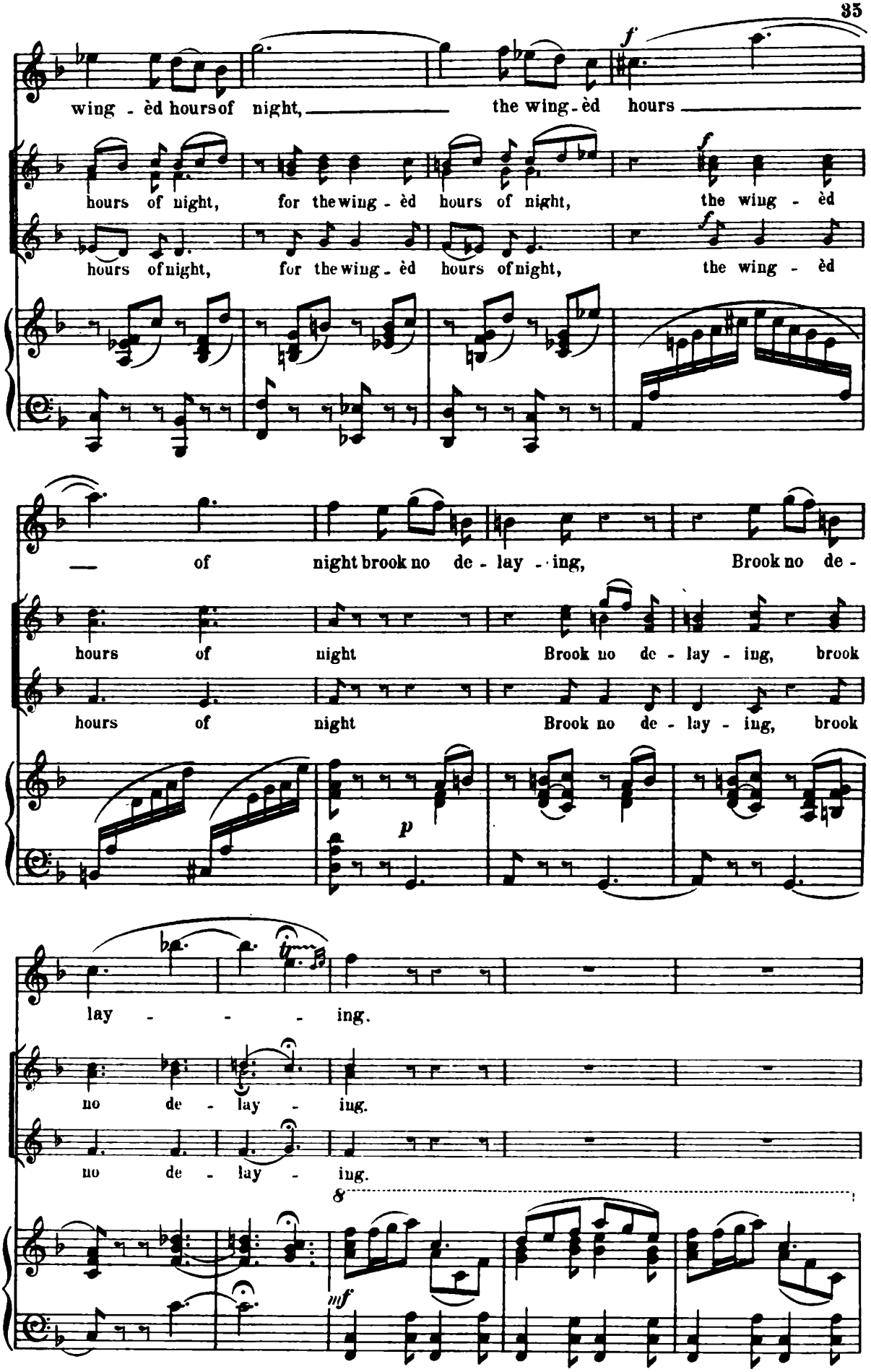

f
Then
f
Then
f
Then
29
let us all with garlands gay, and hey for rose and
let us all with garlands gay, and hey for rose and li-ly, and hey for rose and
let us all with garlands gay, and hey for rose and li-ly, and hey for rose and
li-ly, a heigh - a! Be young and jol - ly while we may,
li-ly, a heigh - a! Be young and jol - ly while we may,
li-ly, a heigh - a! Be young and jol - ly while we may,

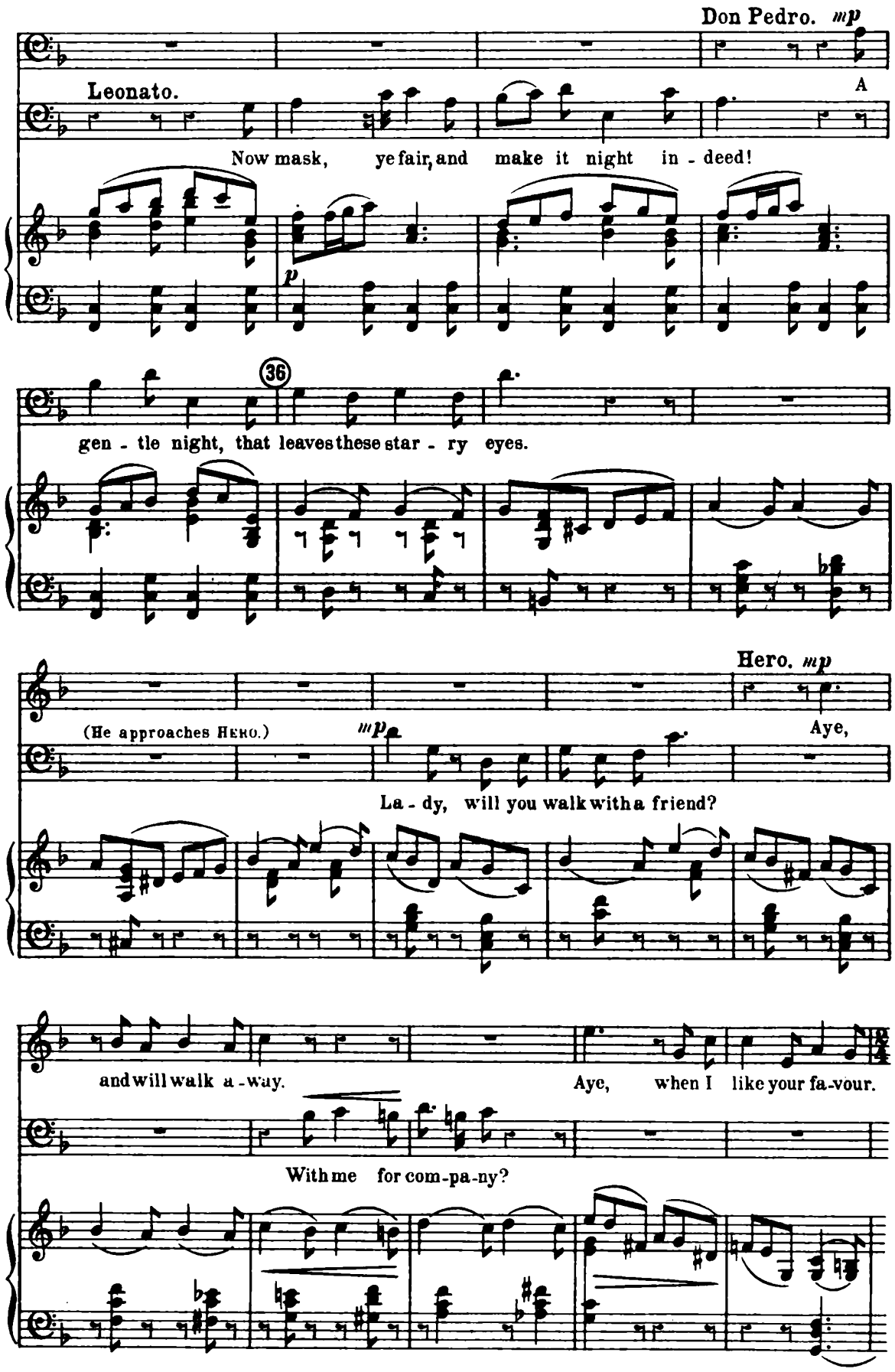

and woo them, and woo them, and woo them wil-ly - nil-ly, wil-ly -
and woo them, and woo them woo them wil-ly - nil-ly wil-ly - nil - ly,
and woo them, and woo them woo them wil-ly - nil-ly wil-ly - nil - ly,
mp
cresc.
f
nil-ly, wil-ly - nil - ly, ff a-heigh - a! a-heigh - a!
wil-ly-nil - ly, ff a-heigh - a! a-heigh - a!
wil-ly-nil - ly, ff a-heigh - a! a-heigh - a!
30
ff
8
8

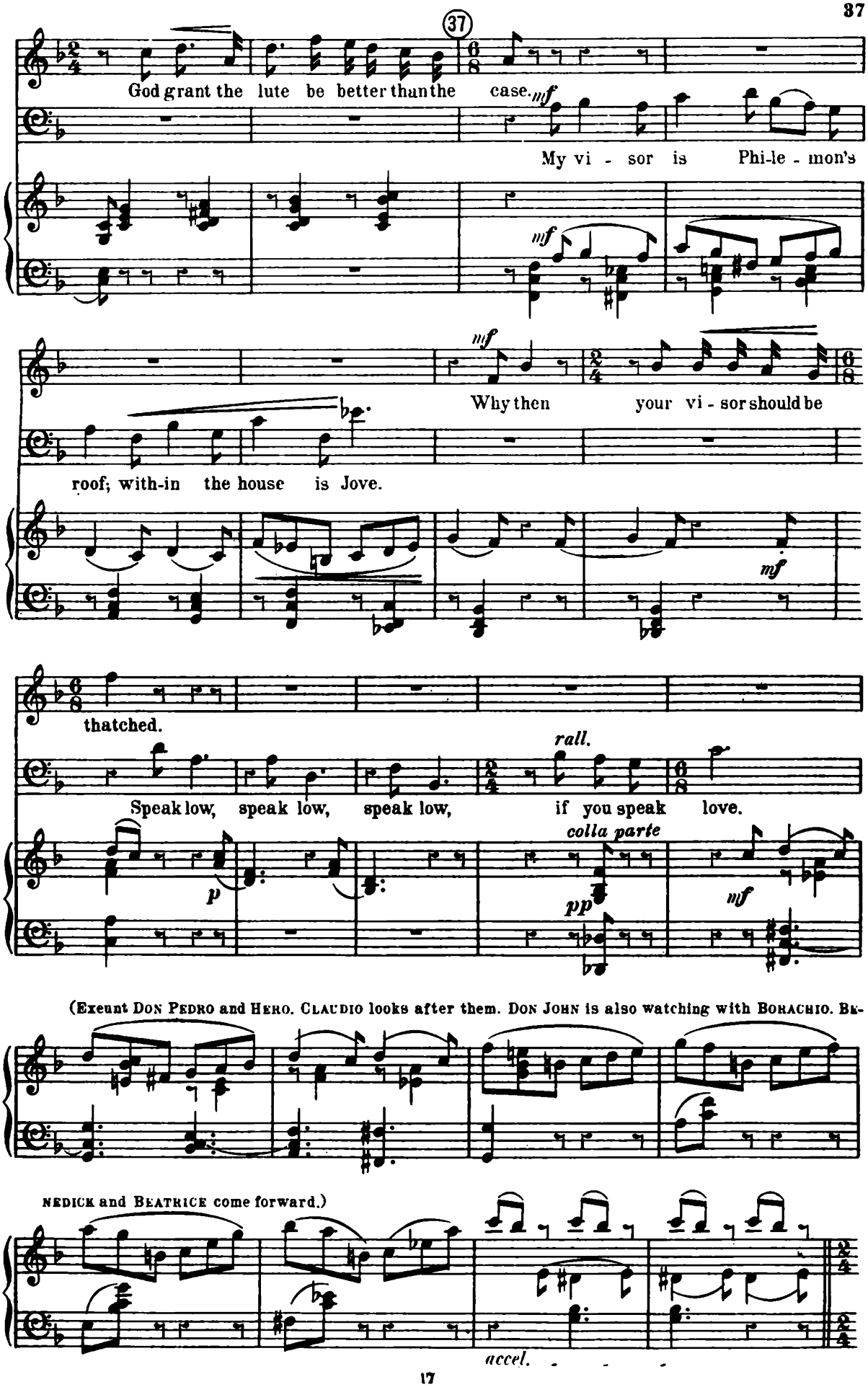

(They open out to either side, and show in the centre the lady HERO, as Queen of Summer, attended by BEATRICE and other maidens.)
Leonato. mf
And last my He - ro, as the
p
col Ped.
31
Sum - mer Queen, shall in the pomp of June be seen, And
greet these prin - ces fine with voice more sweet than
Larghetto. mf Hero.
I, the Queen of Summer day, bid thee welcome to our hall,
mine.
sfp

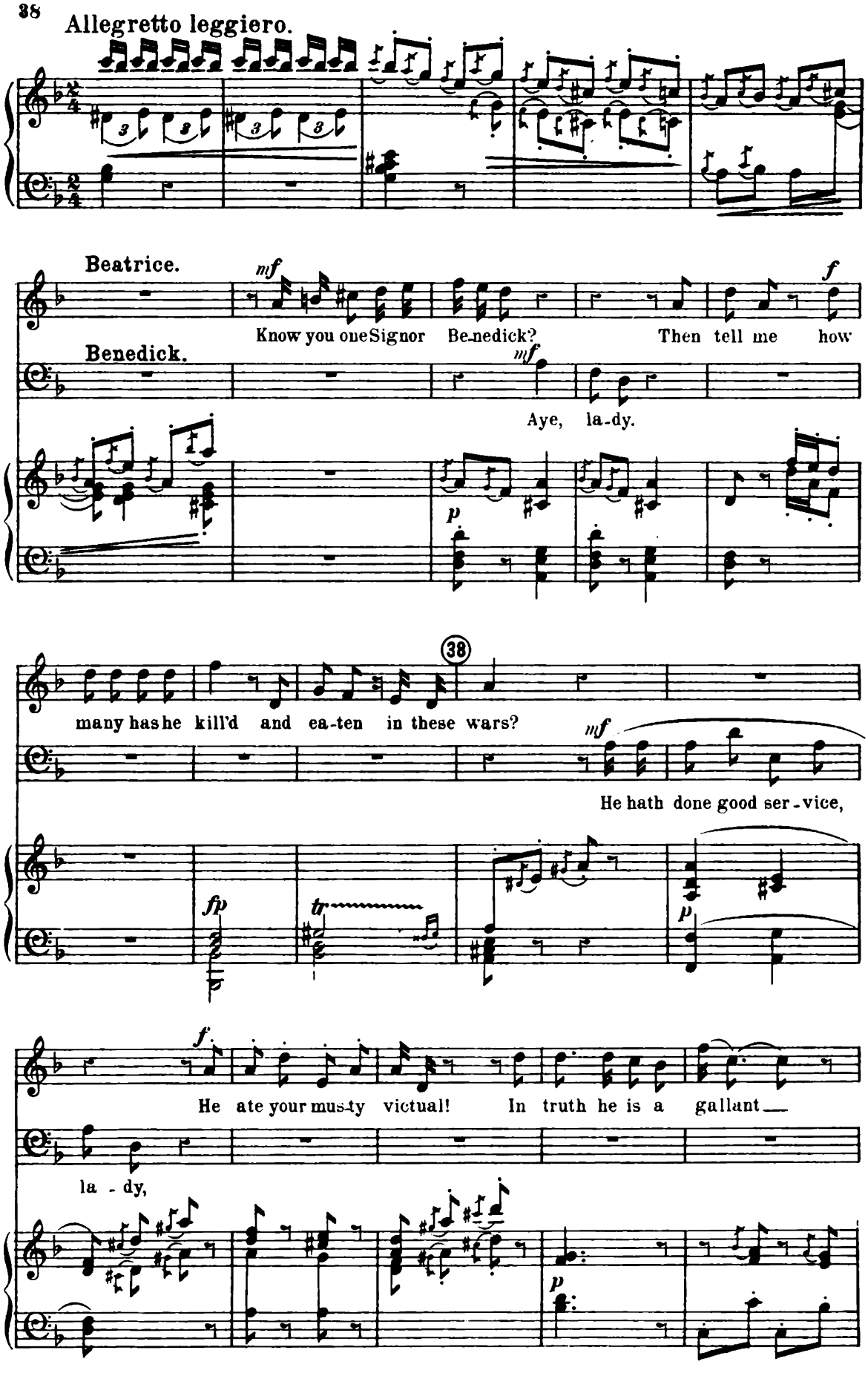

32
high-renown-èd Prince,
And pray
Andante molto moderato.
— that thou grace
our fes - ti-val.
mf
We be shep - herd swains to-night, Girls y-deck'd with mai - den pos - ies,
and we'll dance till morning light a - wake,
a - wake the
33
ro - ses.

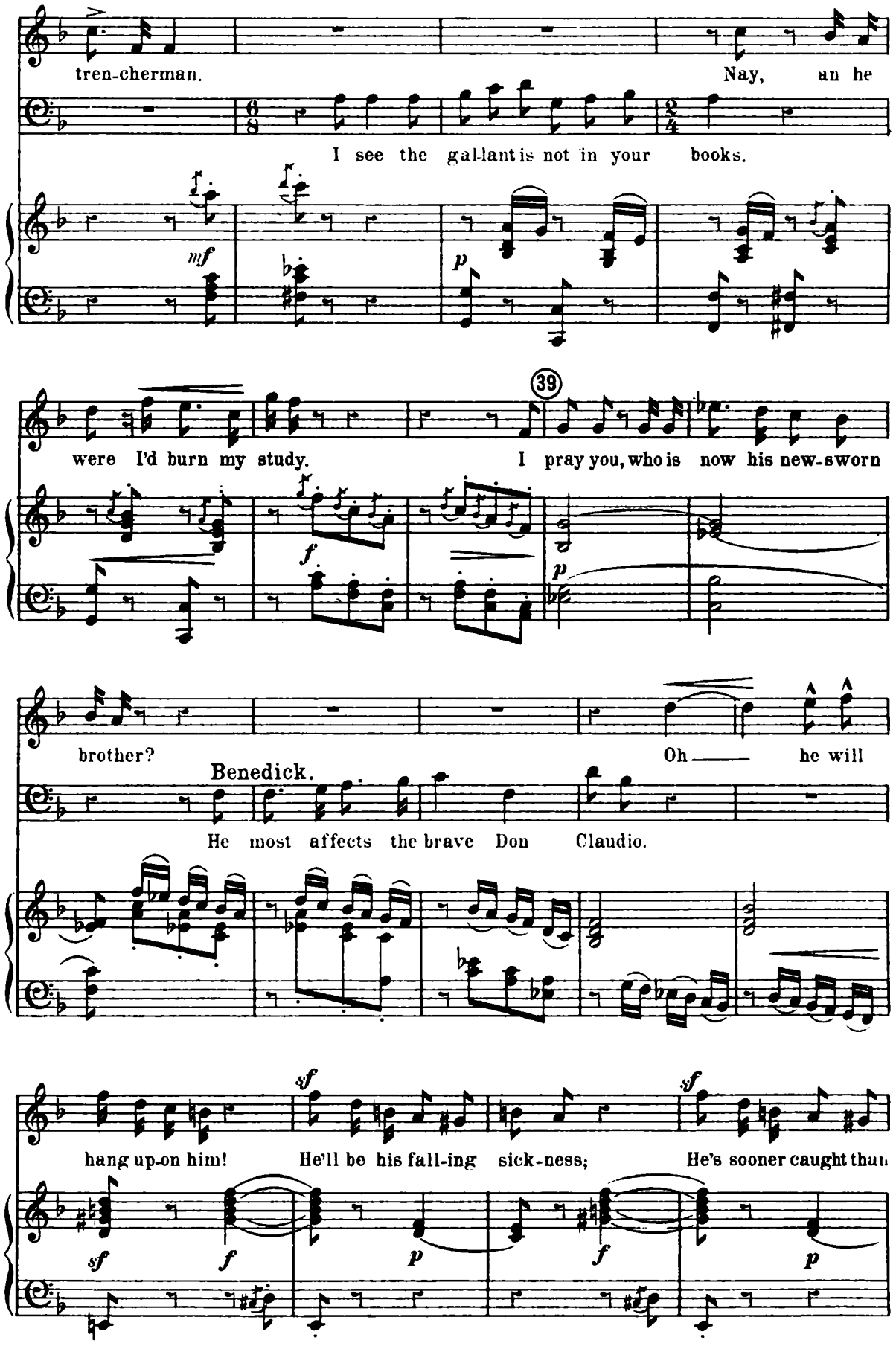

più f
At our feet lay down thine arms; Bid the rol - ling drum be mute; Turn thee from the
pp
war's a - larms — to — the plaint —
34
of la - dy's lute.
Sopr.
p
Chor.
At — our feet — lay down thine arms,
Alto
p
At our feet lay down thine arms, thine arms,
f
Turn — to mea - - sures of de-light, For the
35
cresc.
mf
Turn to mea - sures of de-light from the trum - pet's war-like bray - ing, for the wing-ed
cresc.
mf
Turn to mea - sures of de-light from the trum - pet's war-like bray - ing, for the wing-ed
p
cresc.

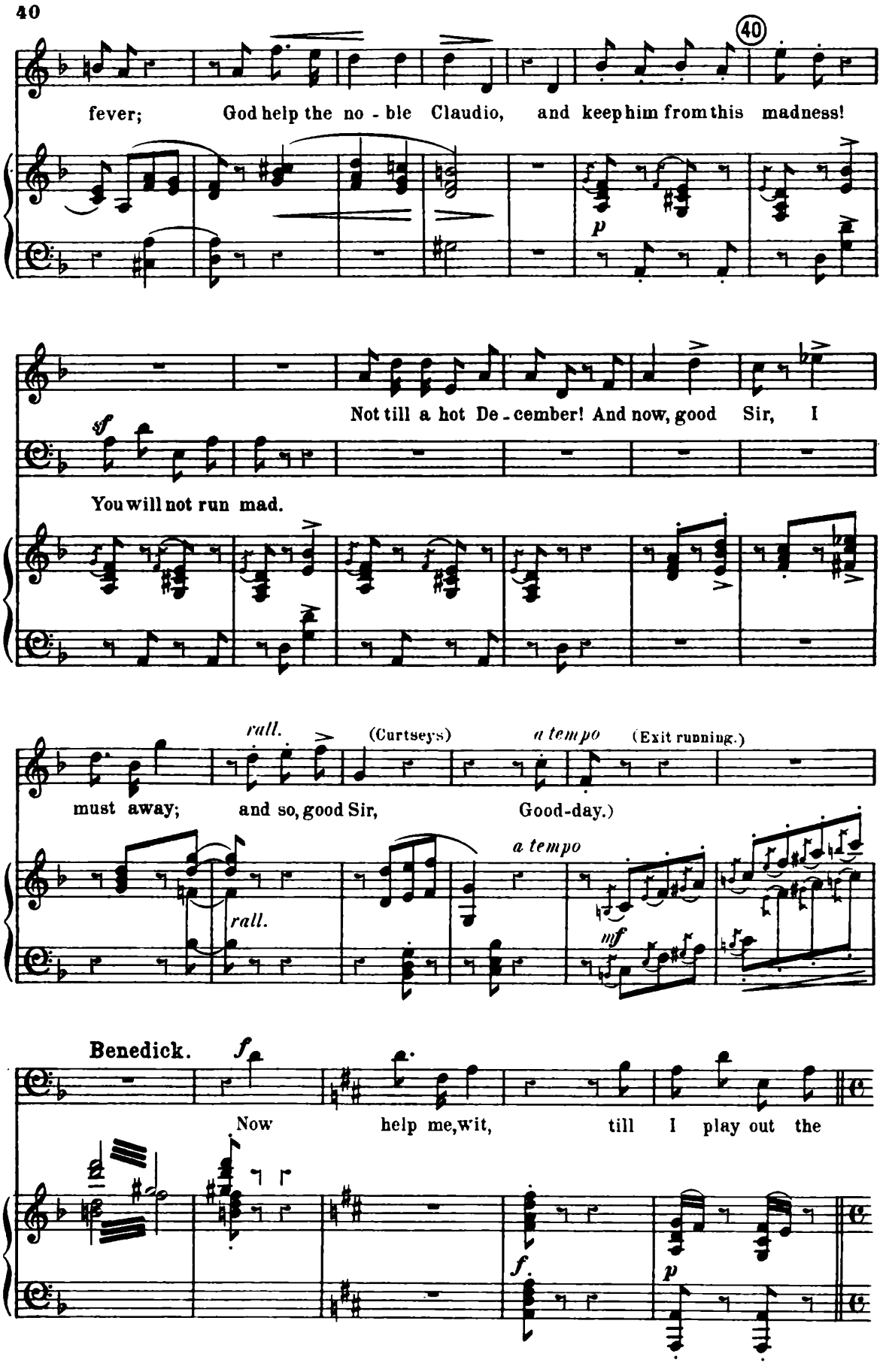

wing - èd hours of night, the wing - èd hours
hours of night, for the wing - èd hours of night, the wing - èd
hours of night, for the wing - èd hours of night, the wing - èd
of night brook no de - lay - ing, Brook no de -
hours of night Brook no de - lay - ing, brook
hours of night Brook no de - lay - ing, brook
lay - - - ing.
no de - lay - ing.
no de - lay - ing.


Don Pedro. mp
Leonato.
A
Now mask, ye fair, and make it night in - deed!
p
36
gen - tle night, that leaves these star - ry eyes.
Hero. mp
(He approaches Hero.)
mp
Aye,
La - dy, will you walk with a friend?
and will walk a - way.
Aye, when I like your fa-vour.
With me for com-pa-ny?


37
God grant the lute be better than the case.
mf
My vi - sor is Phi-le - mon's
mf
Why then your vi - sor should be
roof; with-in the house is Jove.
mf
thatched.
rall.
Speak low, speak low, speak low, if you speak love.
colla parte
p
pp
mf
(Exeunt Don Pedro and Hero. Claudio looks after them. Don John is also watching with Bohachio. Be-
nedick and Beatrice come forward.)
accel.


Allegretto leggiero.
Beatrice.
mf
Know you one Signor Benedick?
f
Then tell me how
Benedick.
mf
Aye, la-dy.
p
many has he kill'd and ea-ten in these wars?
38
mf
He hath done good ser-vice,
fp
tr
p
f
He ate your mus-ty victual!
In truth he is a gallant
la-dy,
p


tren-cherman.
Nay, an he
I see the gal-lant is not in your books.
mf
p
39
were I'd burn my study.
I pray you, who is now his new-sworn
f
p
brother?
Oh —— he will
Benedick.
He most affects the brave Don Claudio.
sf
sf
hang up-on him!
He'll be his fall-ing sick-ness;
He's sooner caught than
sf
f
p
f
p


40
fever; God help the no - ble Claudio, and keep him from this madness!
p
Not till a hot De - cember! And now, good Sir, I
sf
You will not run mad.
rall.
(Curtseys)
a tempo
(Exit running.)
must away; and so, good Sir, Good-day.)
a tempo
rall.
mf
Benedick.
f
Now help me, wit, till I play out the
f
p

(Don John, advancing, beckons Borachio to him.)

(♩= ♩) (Exit in pursuit.)

play.

(s.v.) *mf* Don John.

Sure my bro-ther is

f

a - mo-rous on He - ro.

mf

What vi - sor is this that

41

Borachio.

Aye, my good Lord! I know him by his

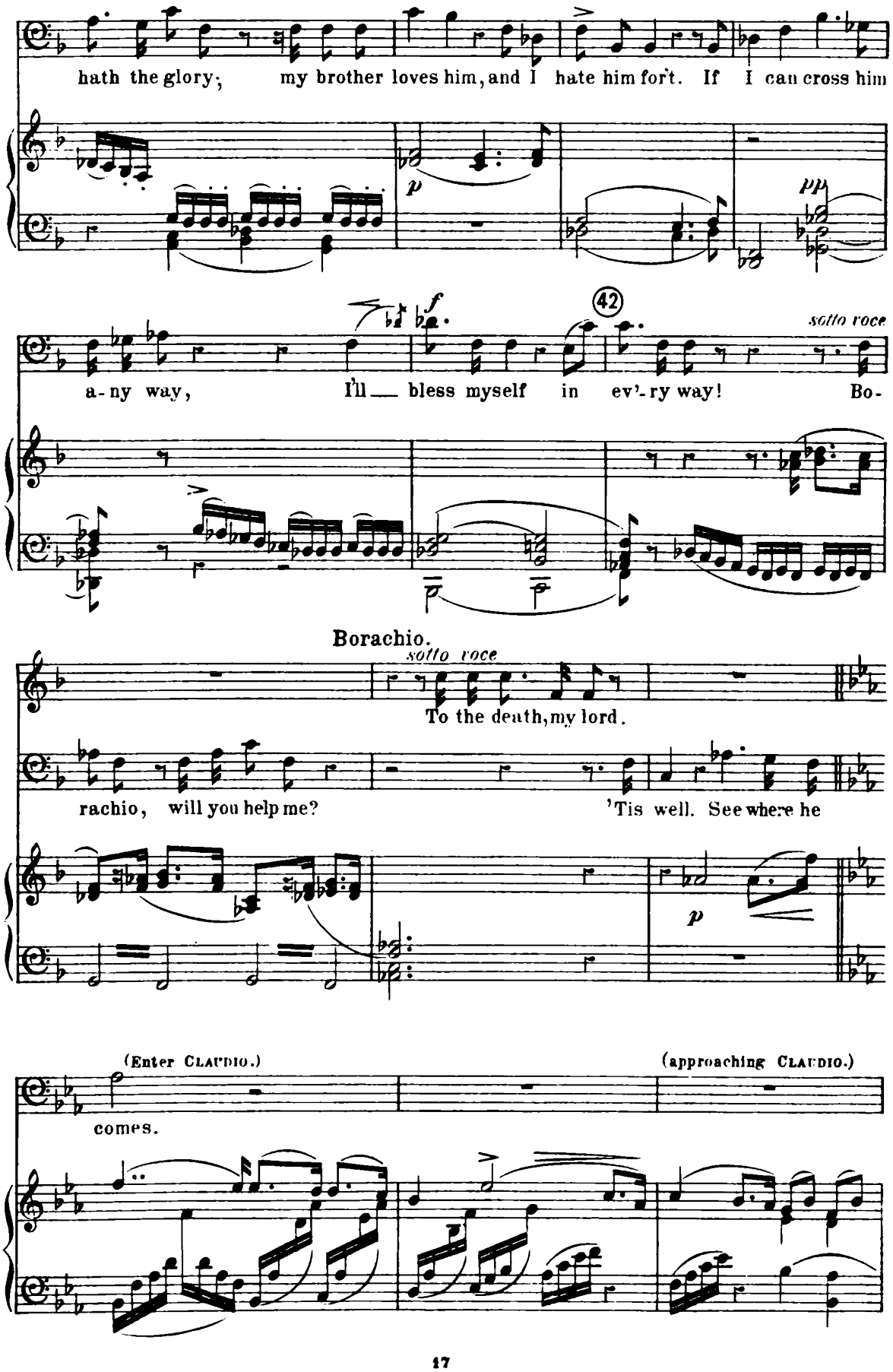
strays? Is't Claudio?

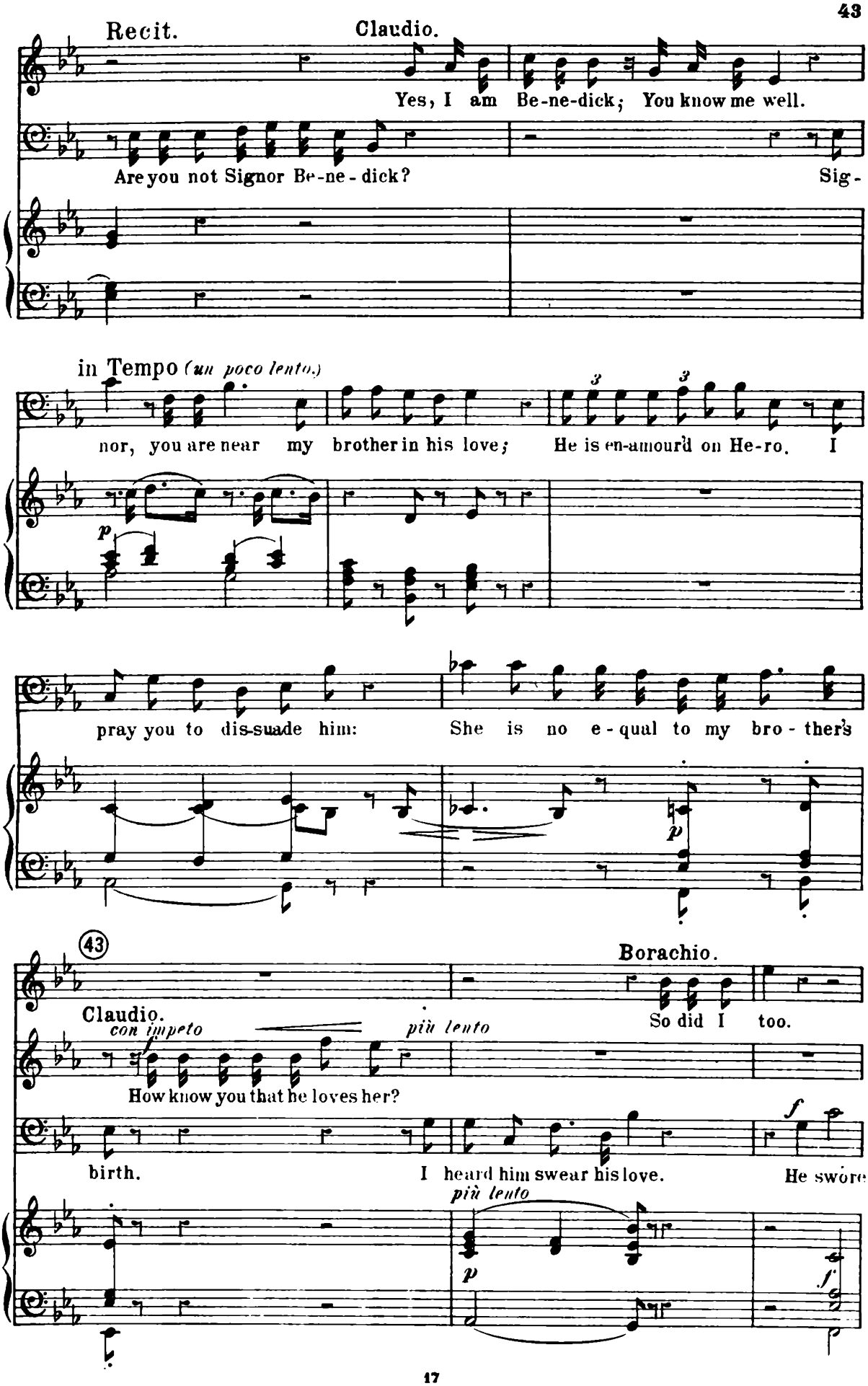
pp

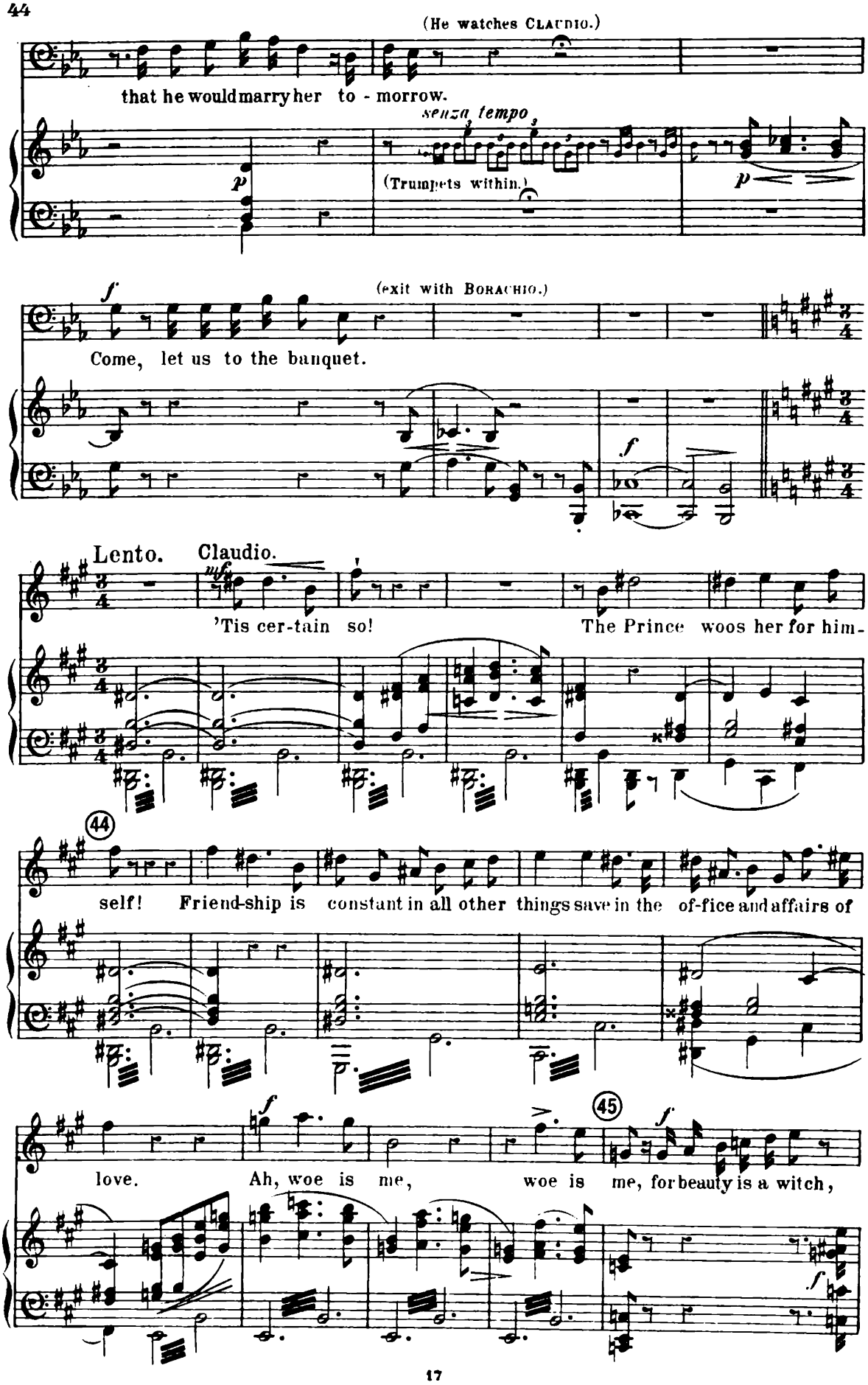
bear-ing.

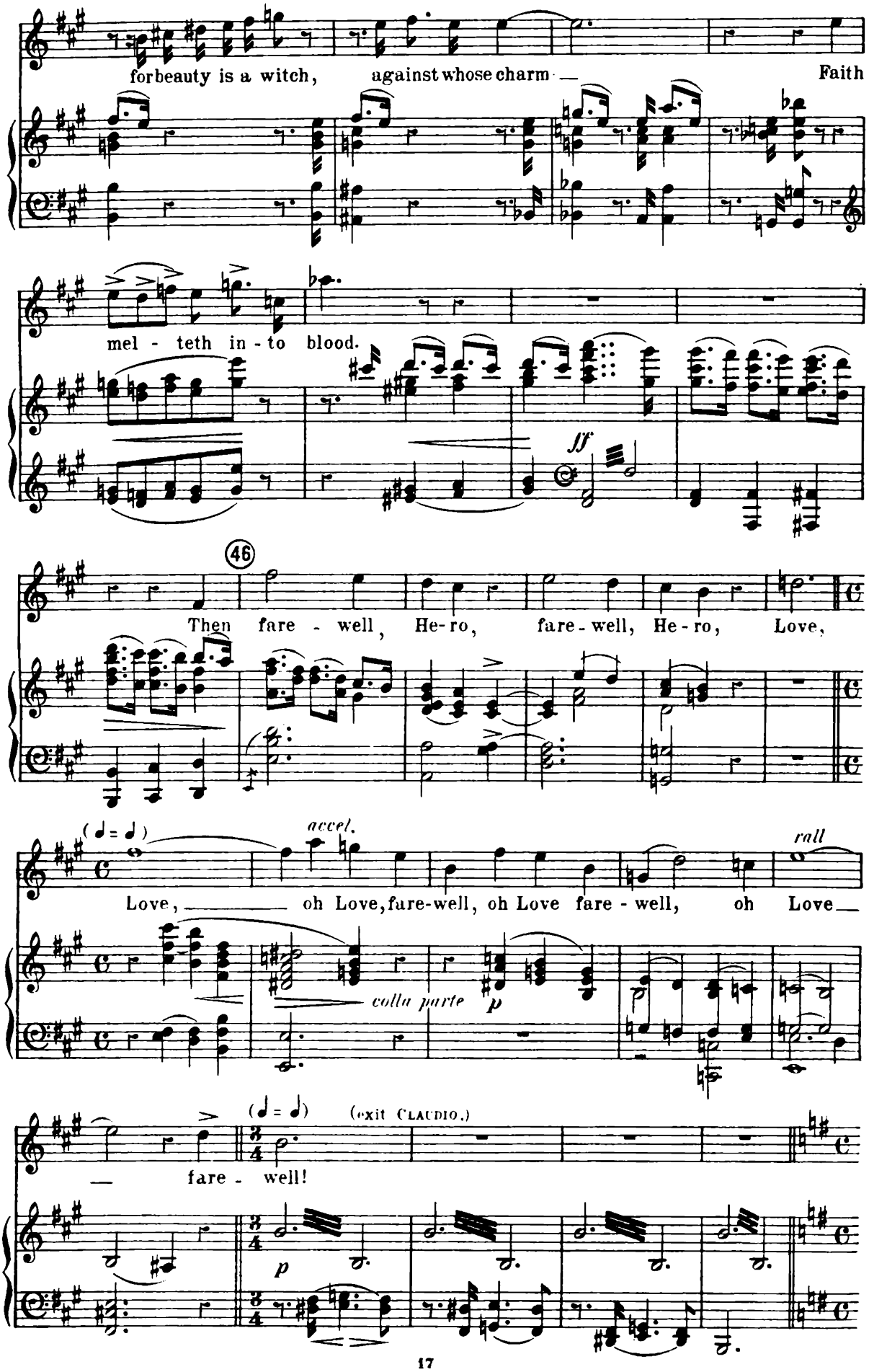
mf (ferocc.)

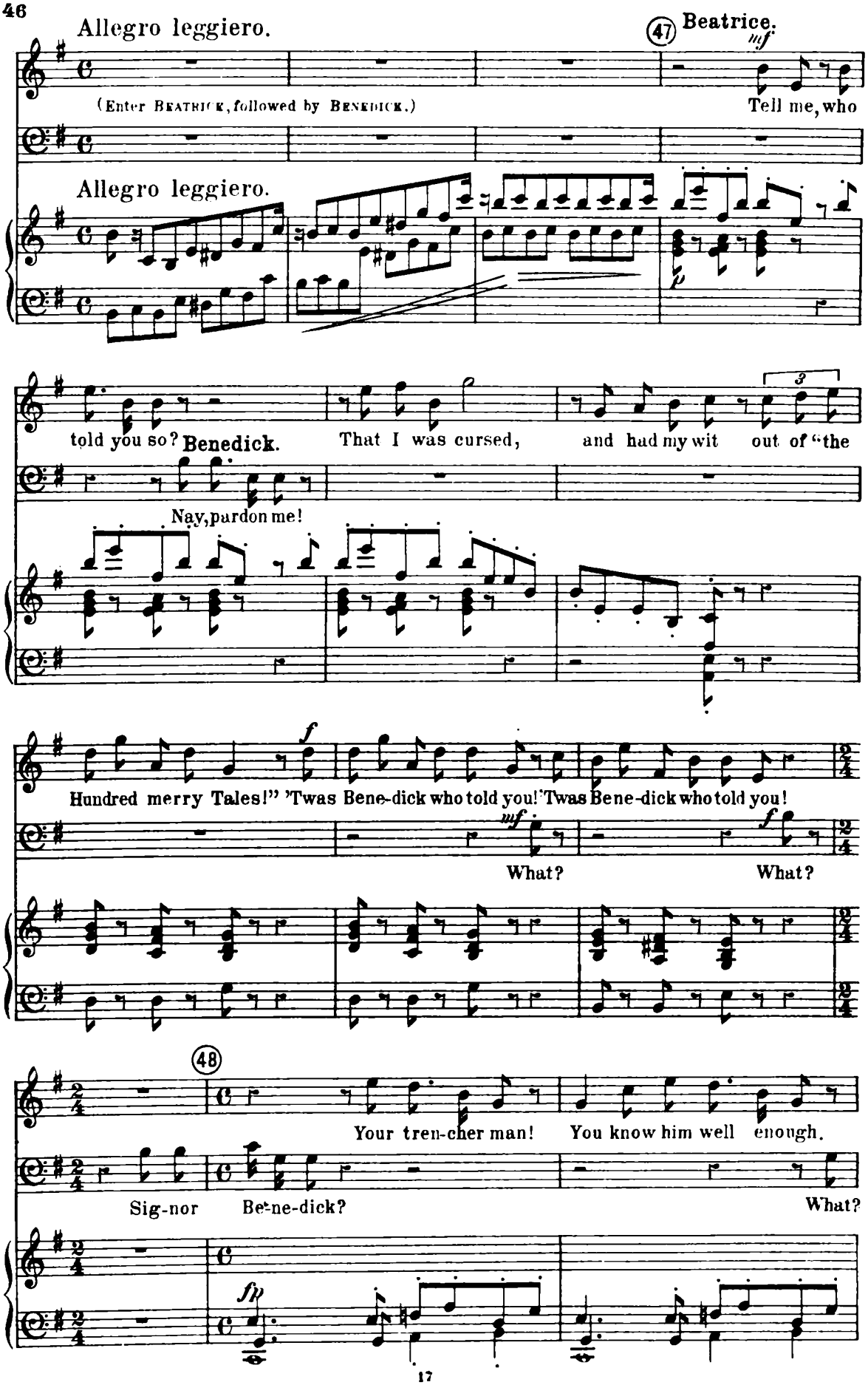
In the war just end - ed that up - start

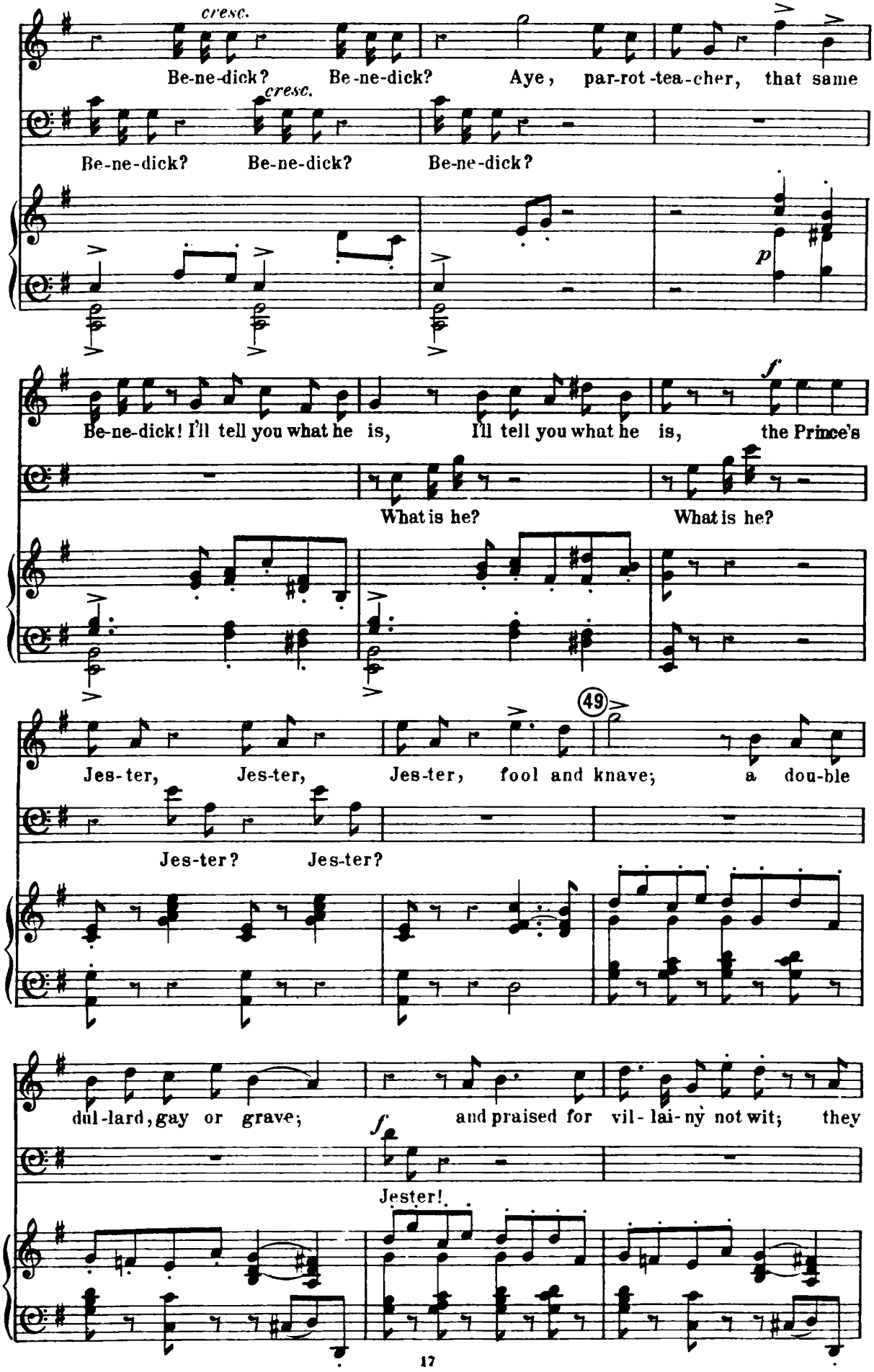

hath the glory; my brother loves him, and I hate him for't. If I can cross him
p
pp
f
42
sotto voce
a-ny way, I'll bless myself in ev'-ry way! Bo-
Borachio.
sotto voce
To the death, my lord.
rachio, will you help me? 'Tis well. See where he
p
(Enter Claudio.)
(approaching Claudio.)
comes.

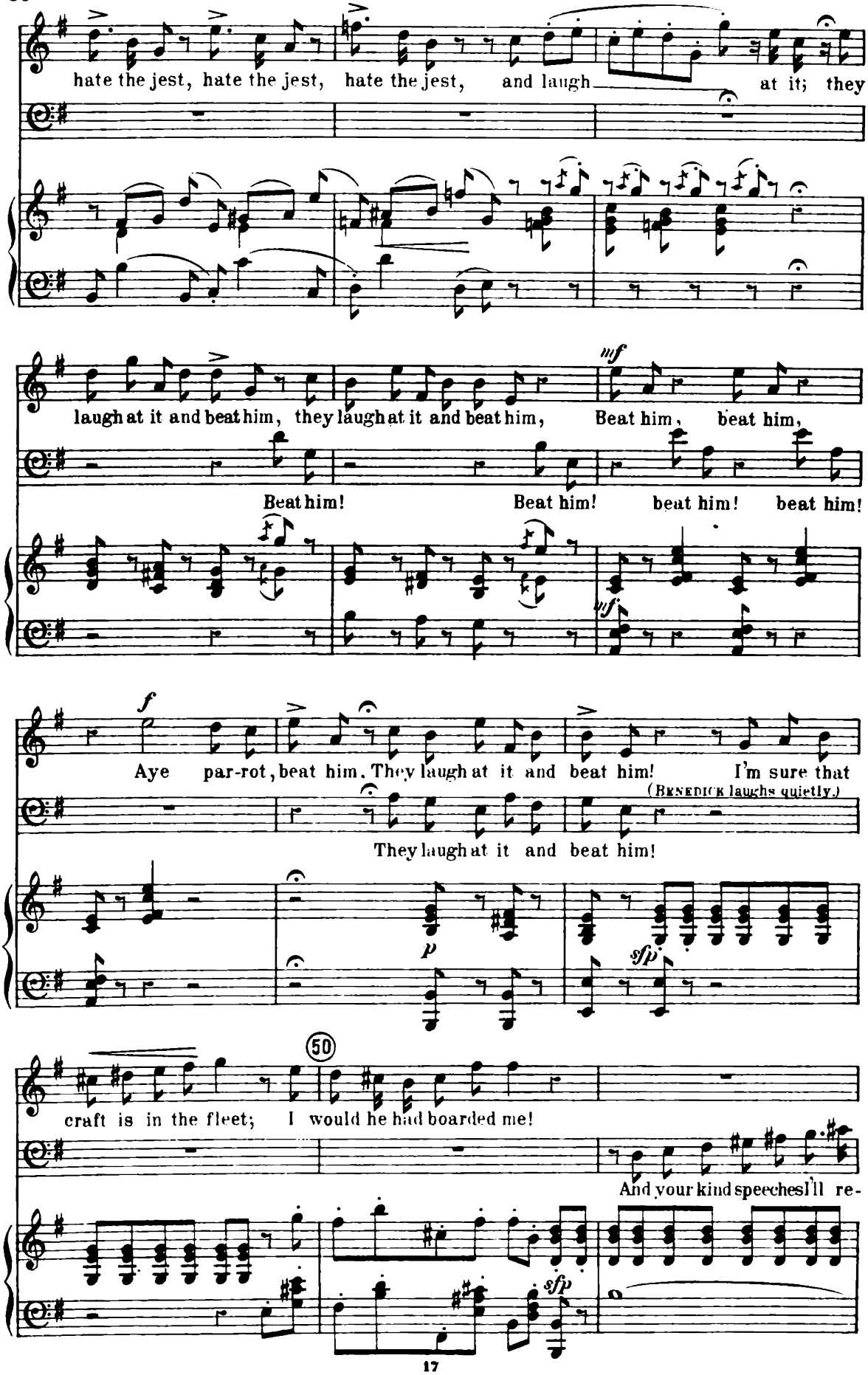

Recit.
Claudio.
Yes, I am Be-ne-dick; You know me well.
Are you not Signor Be-ne-dick?
Sig-
in Tempo (un poco lento.)
nor, you are near my brother in his love; He is en-amour'd on He-ro. I
p
pray you to dis-suade him: She is no e-qual to my bro-ther's
p
43
Borachio.
Claudio.
con impeto
più lento
So did I too.
How know you that he loves her?
birth.
I heard him swear his love.
He swore
più lento
p
f

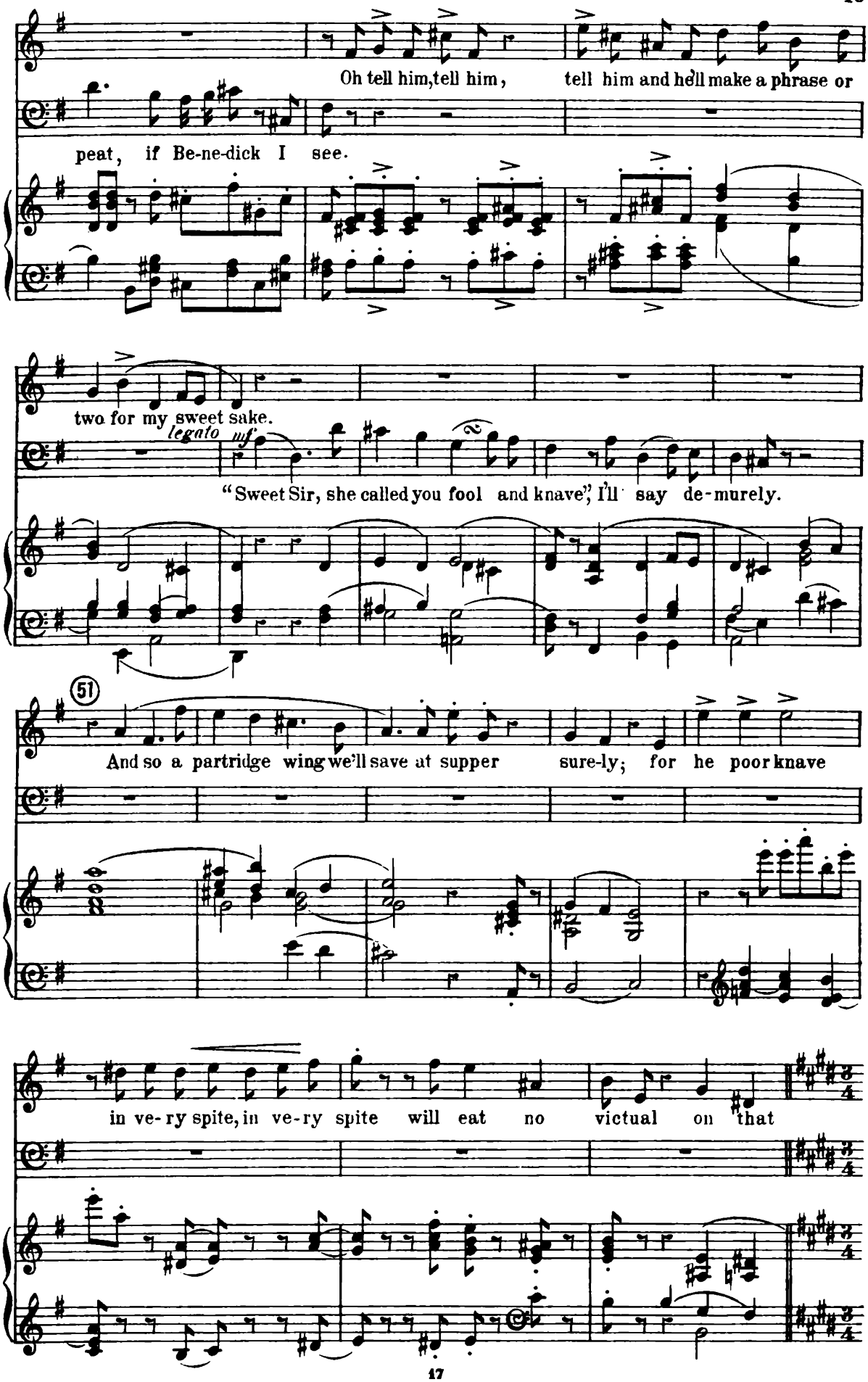

(He watches CLAUDIO.)
that he would marry her to - morrow.
senza tempo
(Trumpets within.)
(exit with BORACHIO.)
Come, let us to the banquet.
Lento.
Claudio.
'Tis cer-tain so!
The Prince woos her for him-
self! Friend-ship is constant in all other things save in the of-fice and affairs of
love.
Ah, woe is me,
woe is me, for beauty is a witch,

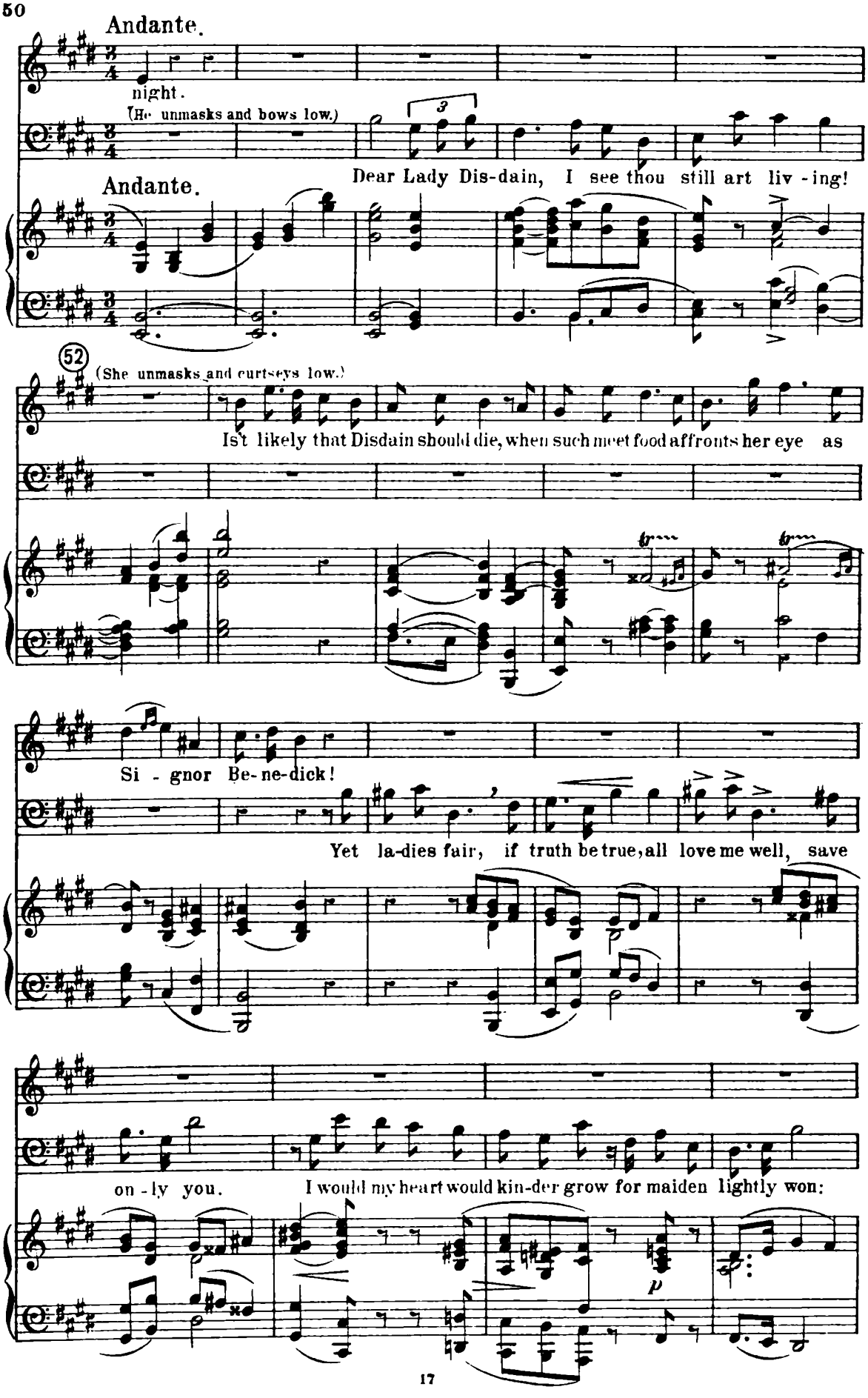

for beauty is a witch, against whose charm — Faith
mel - teth in - to blood.
ff
46
Then fare - well, He-ro, fare-well, He-ro, Love,
(♩ = ♩)
accel.
rall
Love, — oh Love, fare-well, oh Love fare - well, oh Love —
colla parte
p
(♩ = ♩)
(exit CLAUDIO.)
— fare - well!
p

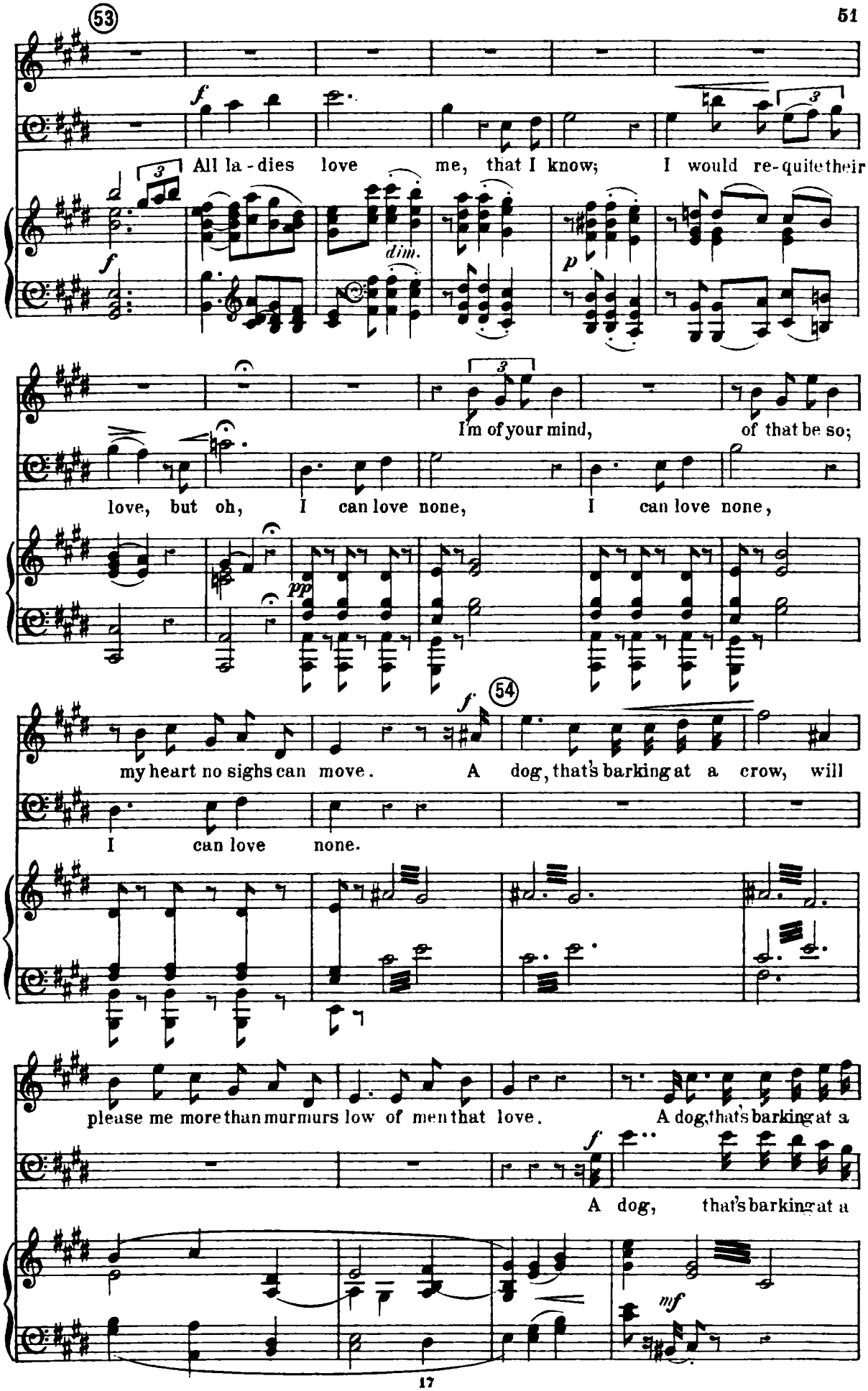

Allegro leggiero.
(47) Beatrice.
mf
(Enter Beatrice, followed by Benedick.)
Tell me, who
Allegro leggiero.
p
told you so? Benedick.
That I was cursed,
and had my wit out of "the
Nay, pardon me!
f
Hundred merry Tales!" 'Twas Bene-dick who told you! 'Twas Bene-dick who told you!
mf
What?
f
What?
(48)
Your tren-cher man!
You know him well enough.
Sig-nor
Be-ne-dick?
What?
fp

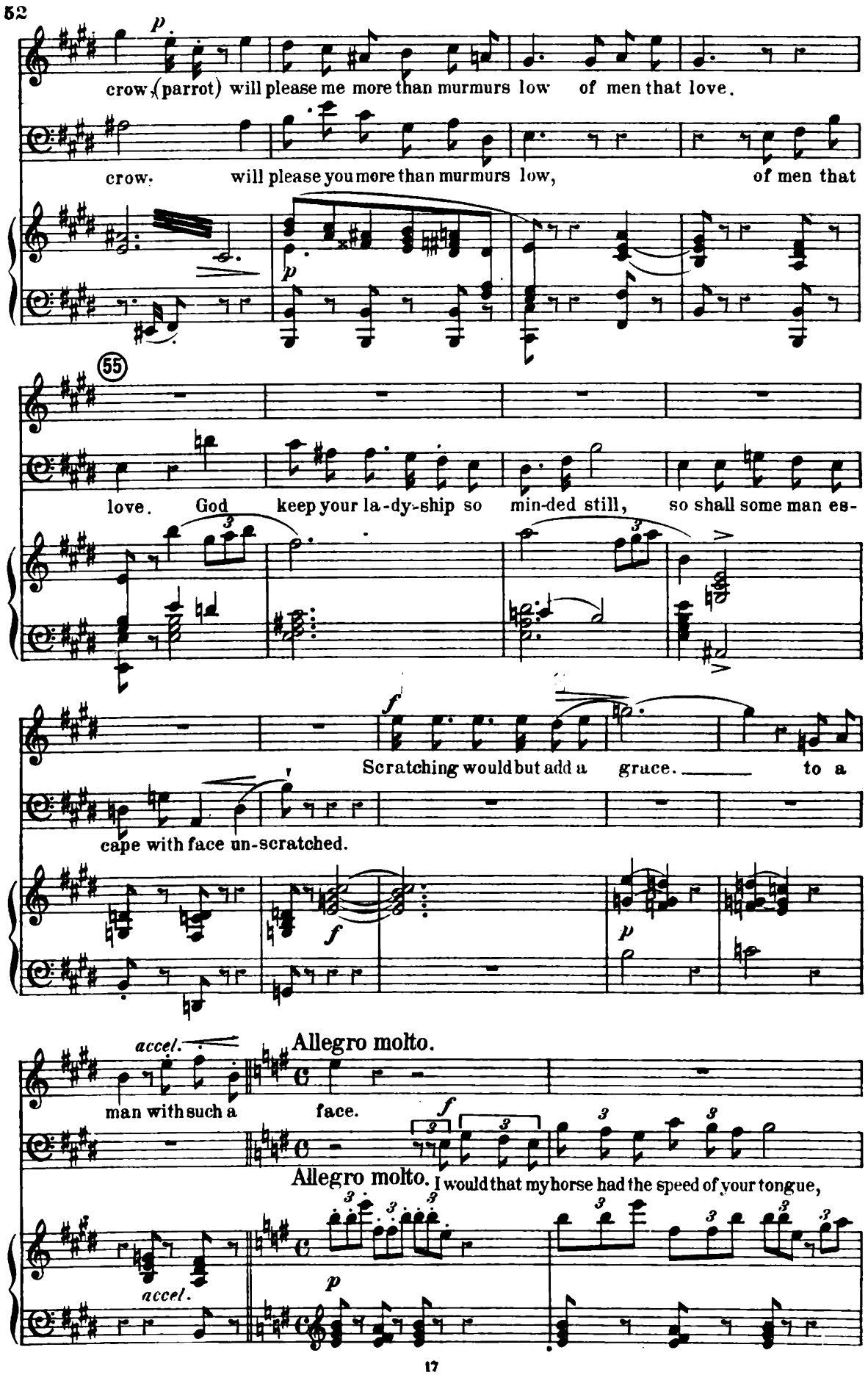

cresc.
Be-ne-dick? Be-ne-dick? Aye, par-rot-tea-cher, that same
cresc.
Be-ne-dick? Be-ne-dick? Be-ne-dick?
p
f
Be-ne-dick! I'll tell you what he is, I'll tell you what he is, the Prince's
What is he? What is he?
49
Jes-ter, Jes-ter, Jes-ter, fool and knave; a dou-ble
Jes-ter? Jes-ter?
dul-lard, gay or grave; and praised for vil-lai-ny not wit; they
f
Jester!

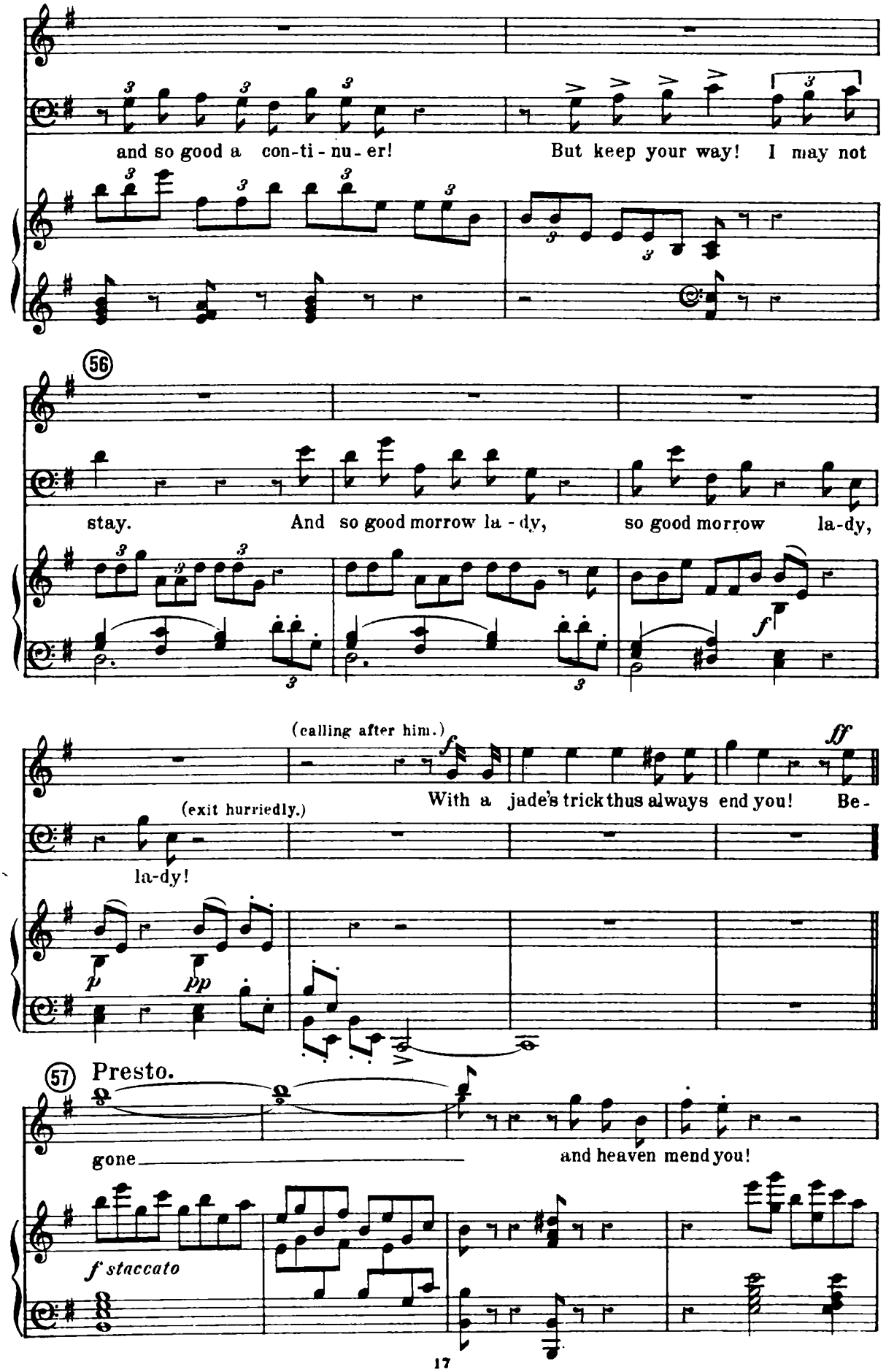

hate the jest, hate the jest, hate the jest, and laugh at it; they
laugh at it and beat him, they laugh at it and beat him,
mf
Beat him, beat him,
Beat him! Beat him! beat him! beat him!
mf
f
Aye par-rot, beat him. They laugh at it and beat him! I'm sure that
(Benedick laughs quietly.)
They laugh at it and beat him!
p
sfp
50
craft is in the fleet; I would he had boarded me!
And your kind speeches I'll re-
sfp


Oh tell him, tell him, tell him and he'll make a phrase or
peat, if Be-ne-dick I see.
two for my sweet sake.
legato
mf
"Sweet Sir, she called you fool and knave", I'll say de-murely.
51
And so a partridge wing we'll save at supper sure-ly; for he poor knave
in ve-ry spite, in ve-ry spite will eat no victual on that

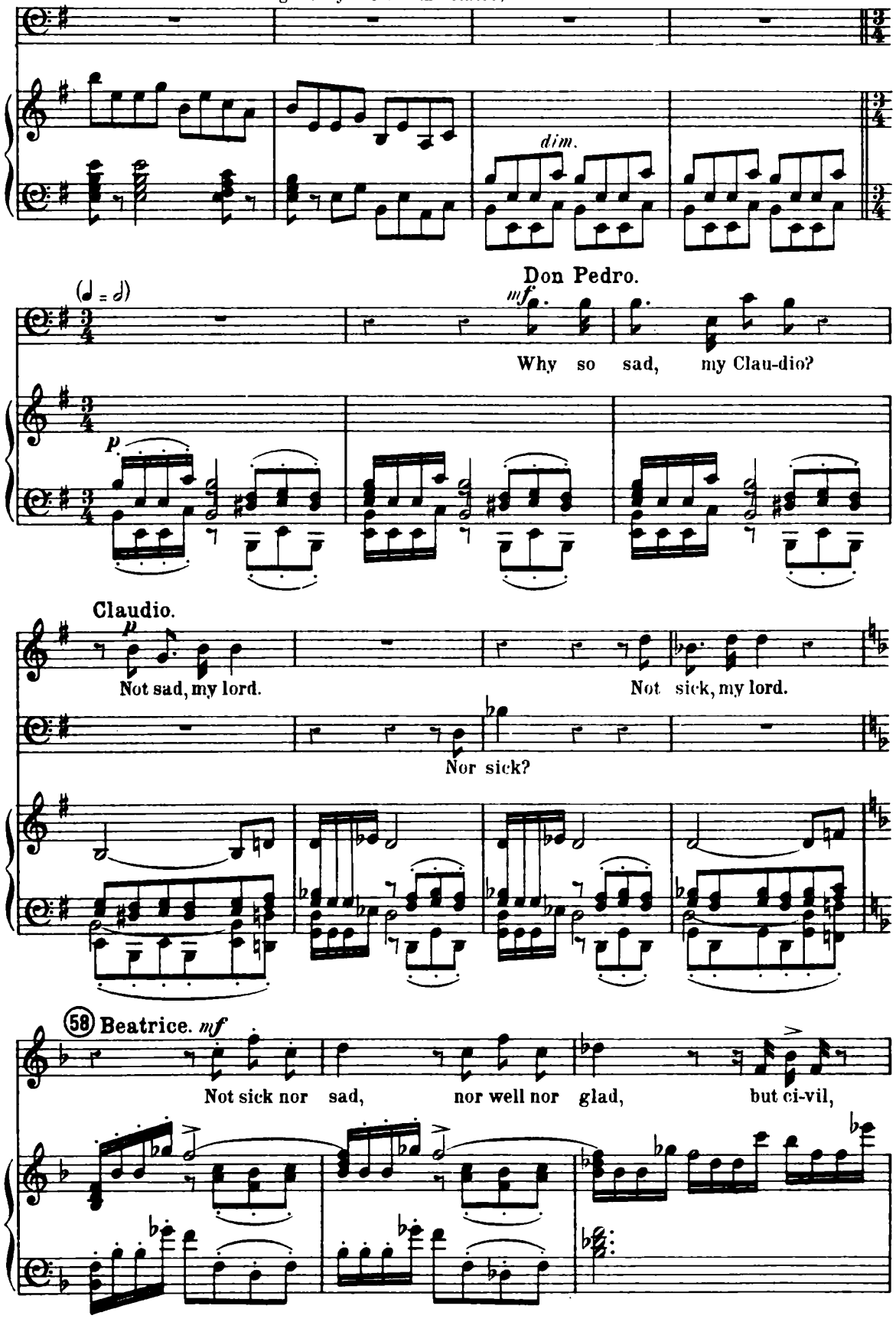

Andante.
night.
(He unmasks and bows low.)
Andante.
Dear Lady Dis-dain, I see thou still art liv-ing!
52
(She unmasks and curtseys low.)
Isn't likely that Disdain should die, when such meet food affronts her eye as
Si-gnor Be-ne-dick!
Yet la-dies fair, if truth be true, all love me well, save
on-ly you.
I would my heart would kin-der grow for maiden lightly won:
p

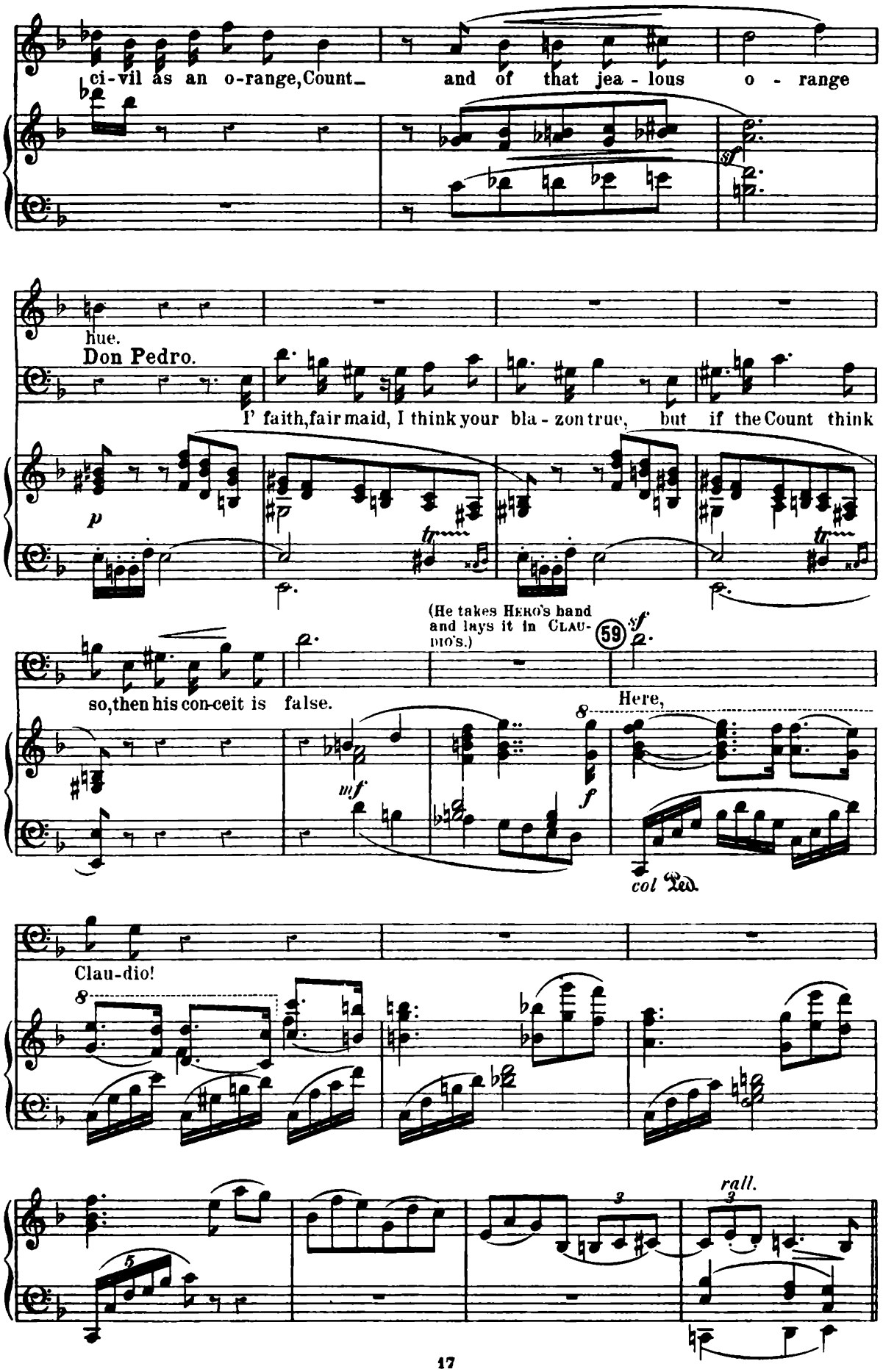

53
All la - dies love me, that I know; I would re-quite their
dim.
p
I'm of your mind, of that be so;
love, but oh, I can love none, I can love none,
pp
54
my heart no sighs can move. A dog, that's barking at a crow, will
I can love none.
please me more than murmurs low of men that love. A dog, that's barking at a
A dog, that's barking at a
mf

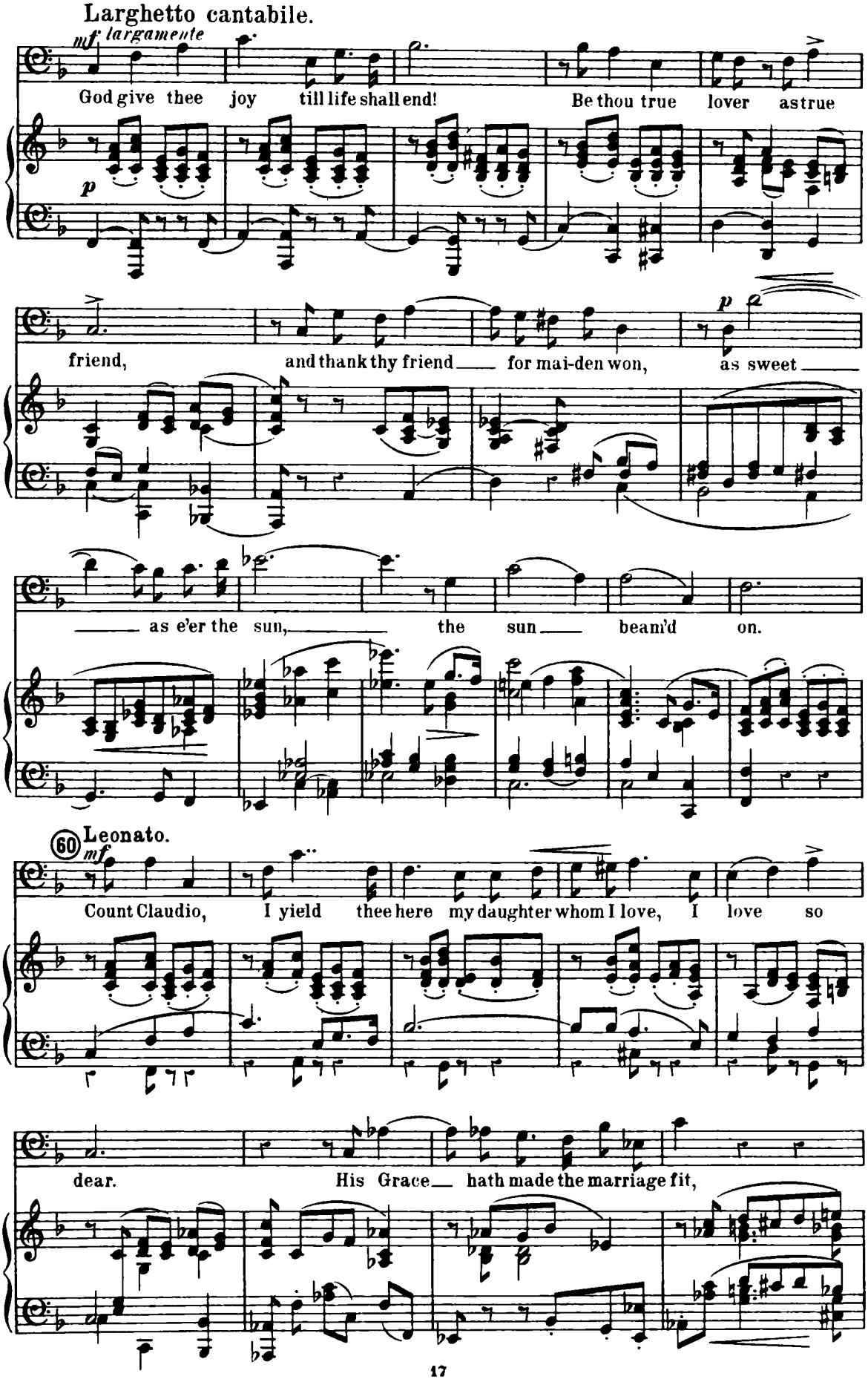

crow (parrot) will please me more than murmurs low of men that love.
crow. will please you more than murmurs low, of men that
55
love. God keep your la-dy-ship so min-ded still, so shall some man es-
Scratching would but add a grace. to a
cape with face un-scratched.
accel.
man with such a face.
Allegro molto.
Allegro molto. I would that my horse had the speed of your tongue,
accel.

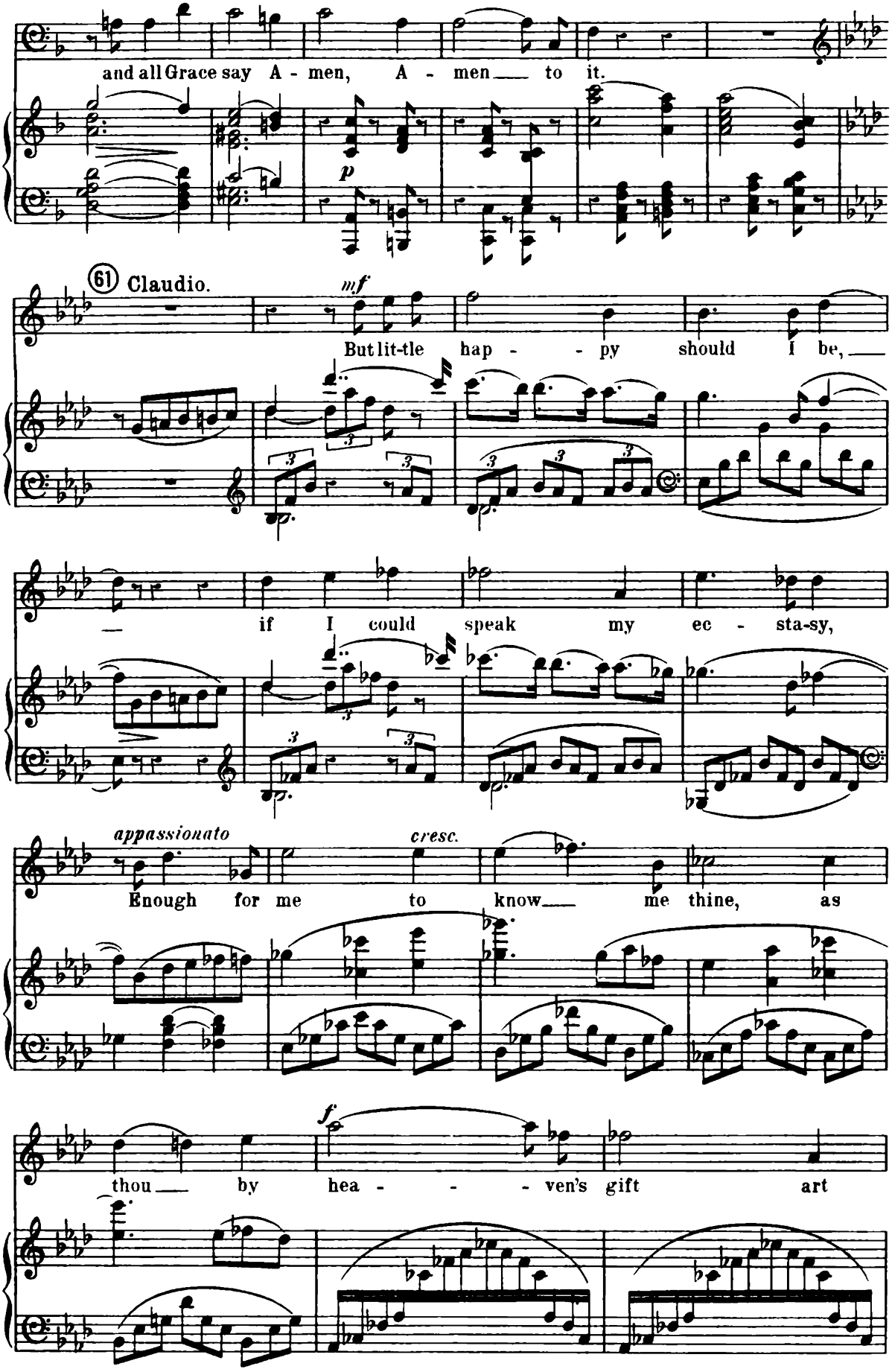

and so good a con-ti-nu-er!
But keep your way! I may not
56
stay.
And so good morrow la-dy,
so good morrow la-dy,
(calling after him.)
With a jade's trick thus always end you! Be-
(exit hurriedly.)
la-dy!
57
Presto.
gone
and heaven mend you!
f staccato

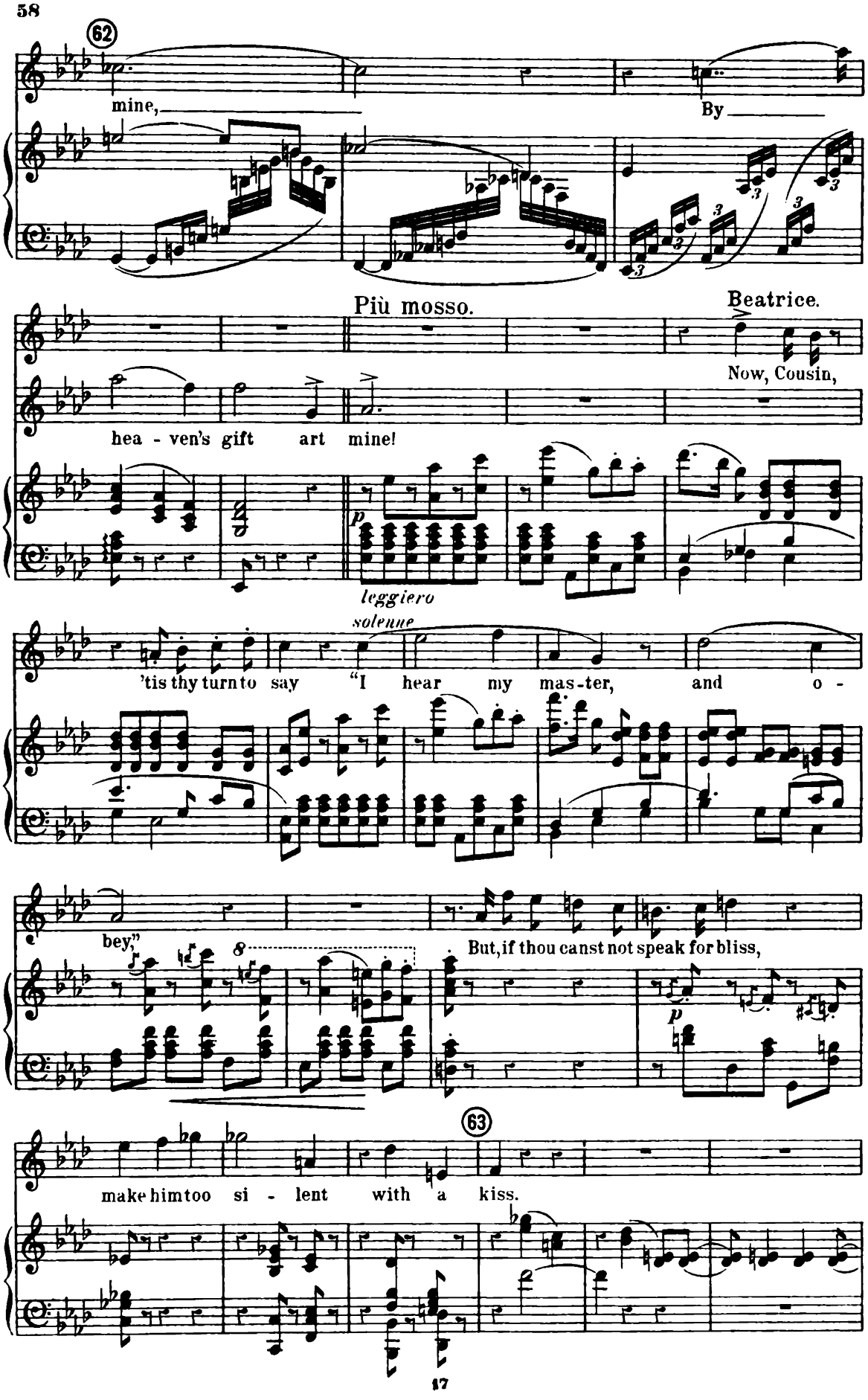
(Enter DON PEDRO, LEONATO, HERO, CLAUDIO, and DON JOHN. DON JOHN stops in the background and summons BORACHIO with a sign. They observe the others.)

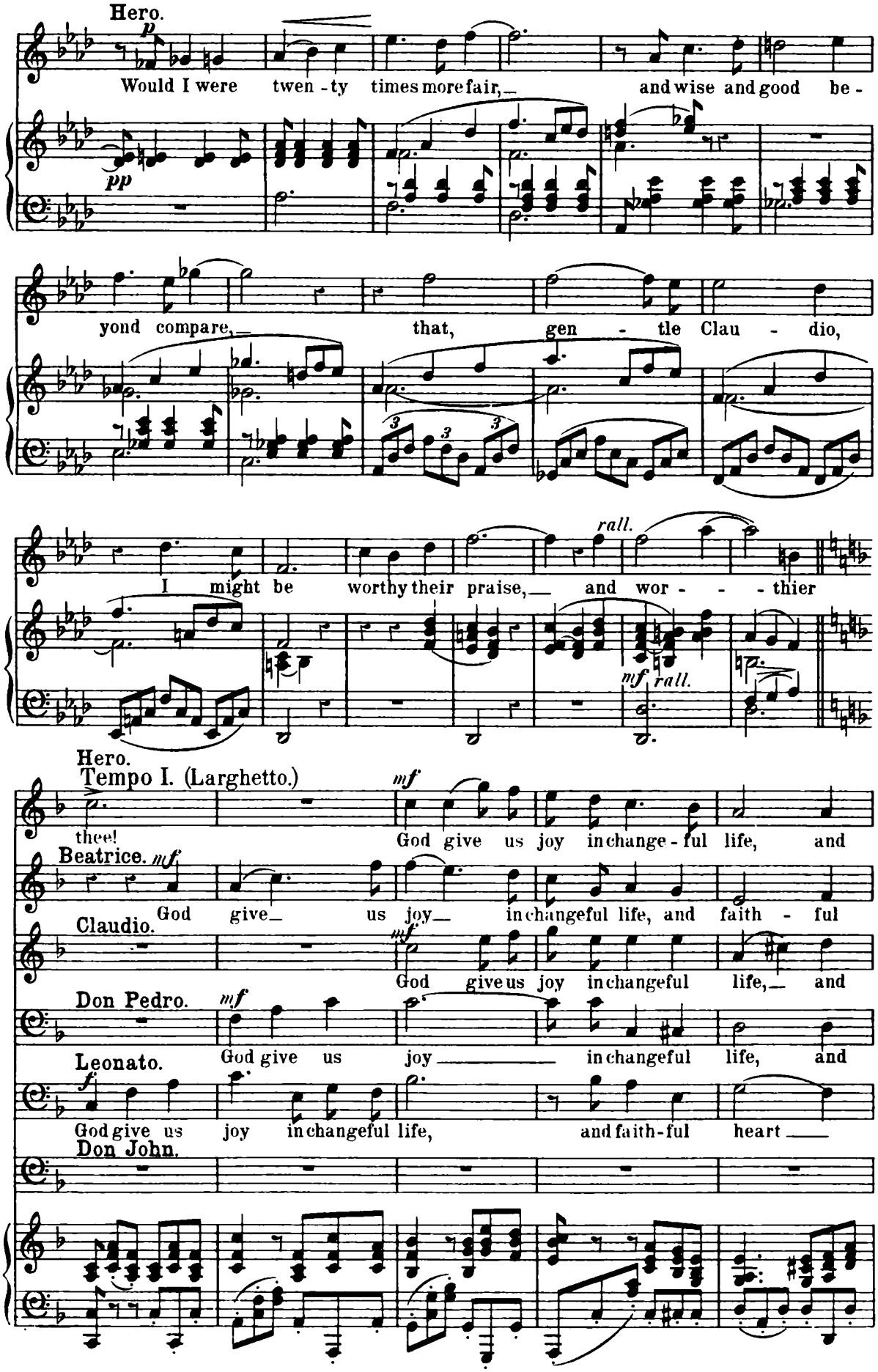


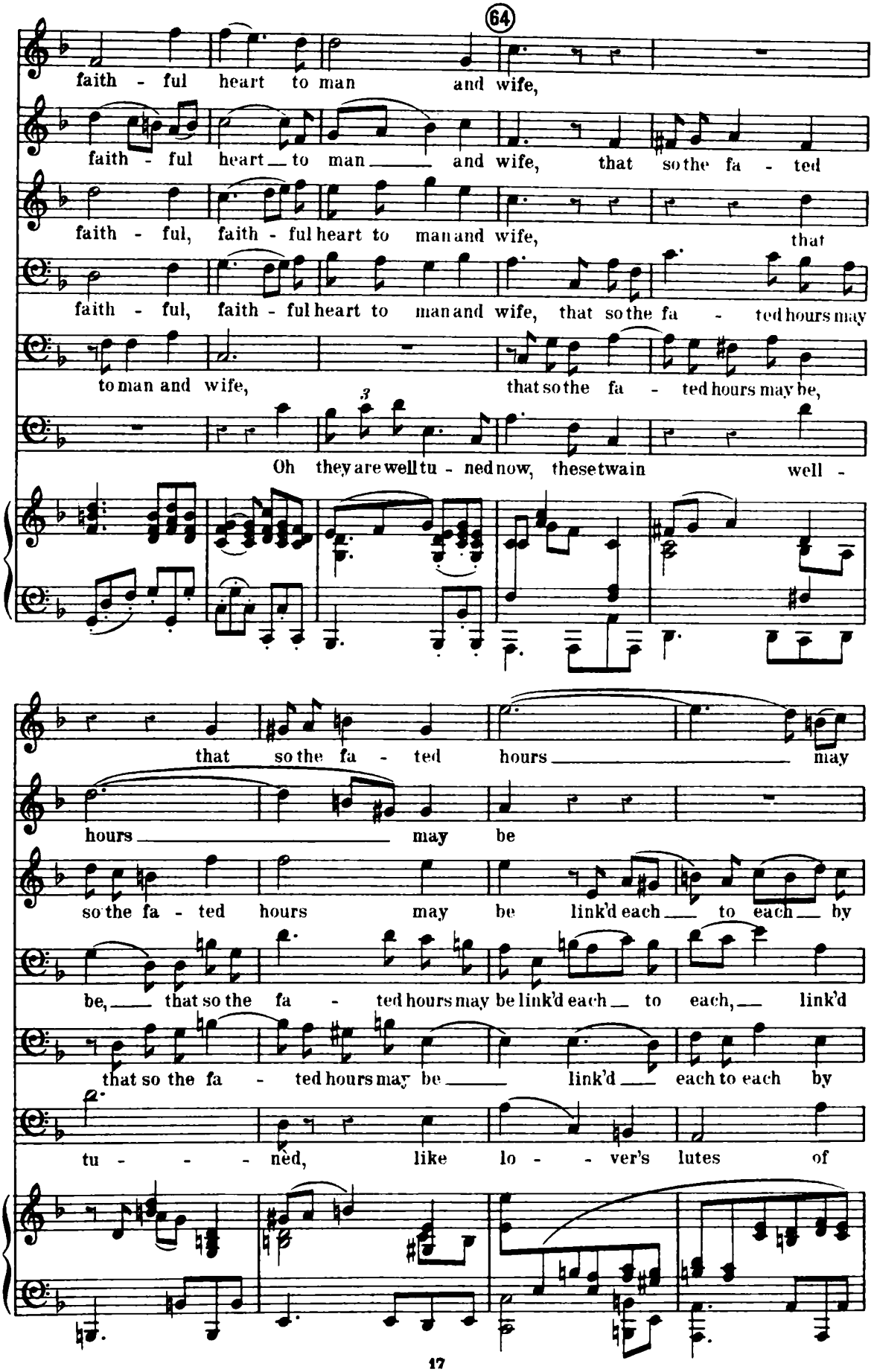

ci-vil as an o-range, Count_ and of that jea - lous o - range
hue.
Don Pedro.
I' faith, fair maid, I think your bla - zon true, but if the Count think
(He takes Hero's hand and lays it in Claudio's.)
59
so, then his con-ceit is false.
Here,
col Ped.
Clau-dio!
rall.

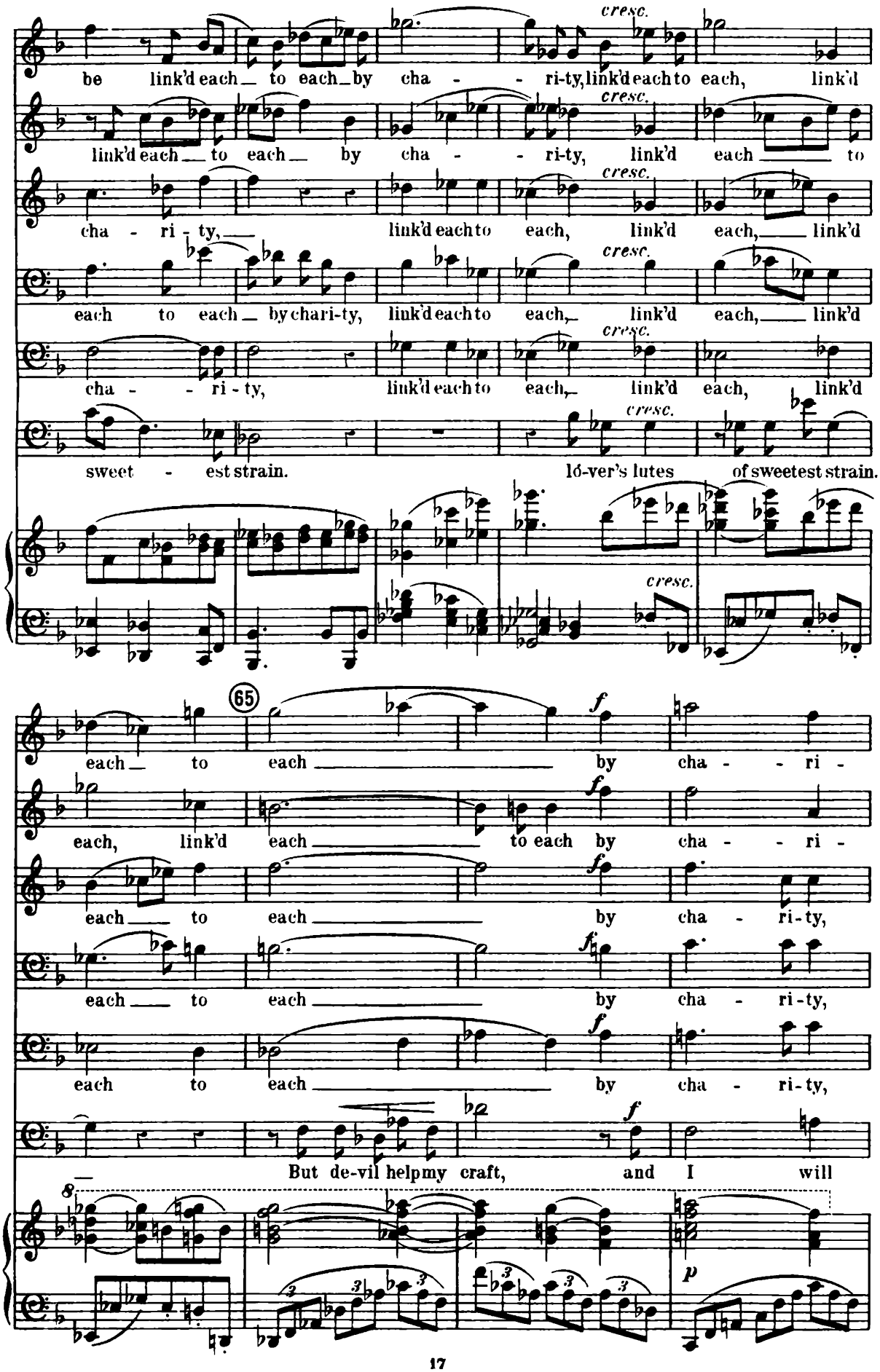

Larghetto cantabile.
mf largamente
God give thee joy till life shall end! Be thou true lover as true
p
friend, and thank thy friend for mai-den won, as sweet
p
as e'er the sun, the sun beam'd on.
60 Leonato.
mf
Count Claudio, I yield thee here my daughter whom I love, I love so
dear. His Grace hath made the marriage fit,

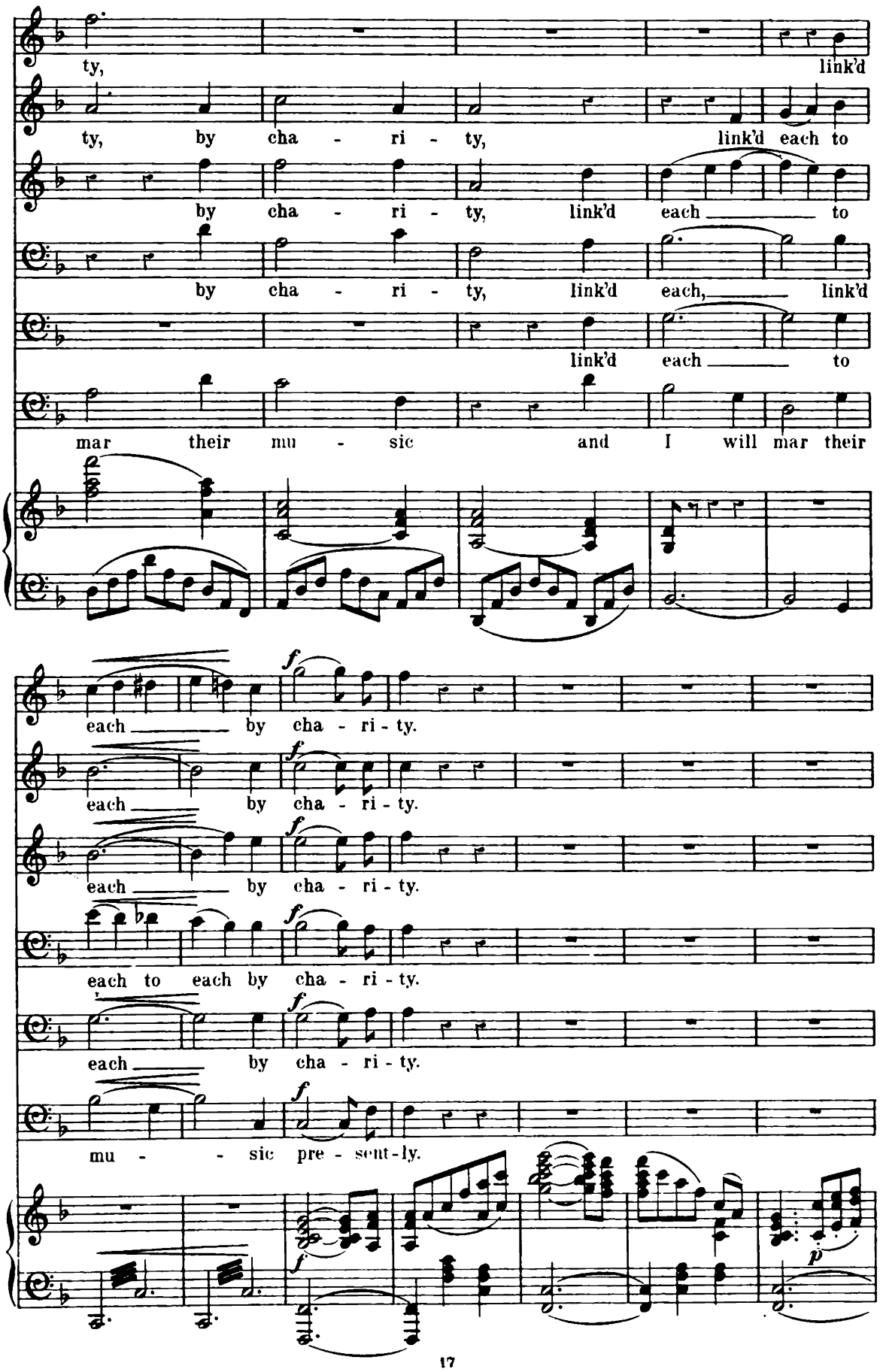

and all Grace say A - men, A - men to it.
p
61 Claudio.
mf
But lit-tle hap - - py should I be,
if I could speak my ec - sta-sy,
appassionato
cresc.
Enough for me to know me thine, as
f
thou by hea - - - ven's gift art

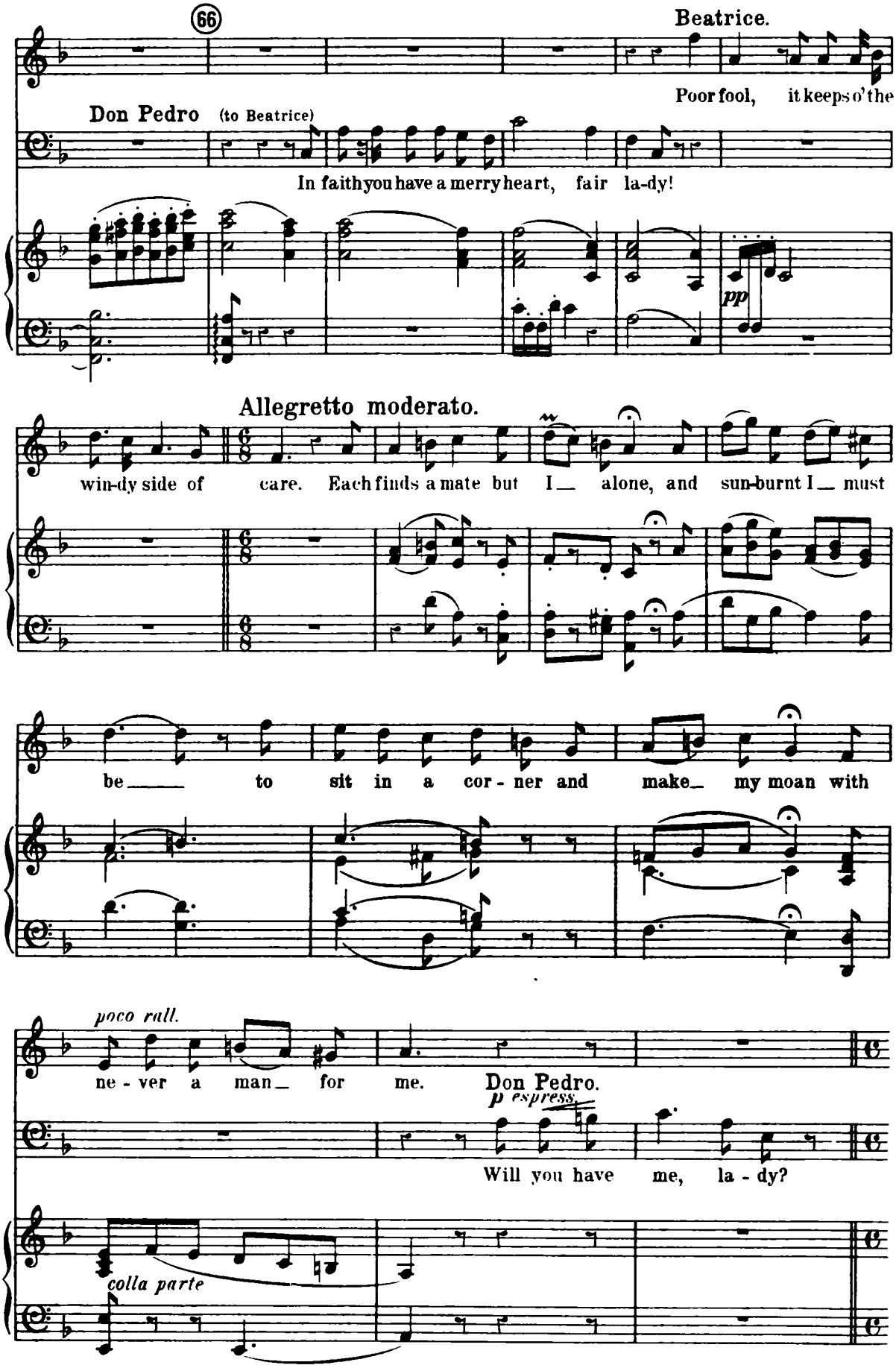

62
mine,
By
Più mosso.
Beatrice.
Now, Cousin,
hea - ven's gift art mine!
p
leggiero
solenne
'tis thy turn to say "I hear my mas-ter, and o -
bey,"
8
But, if thou canst not speak for bliss,
p
63
make him too si - lent with a kiss.

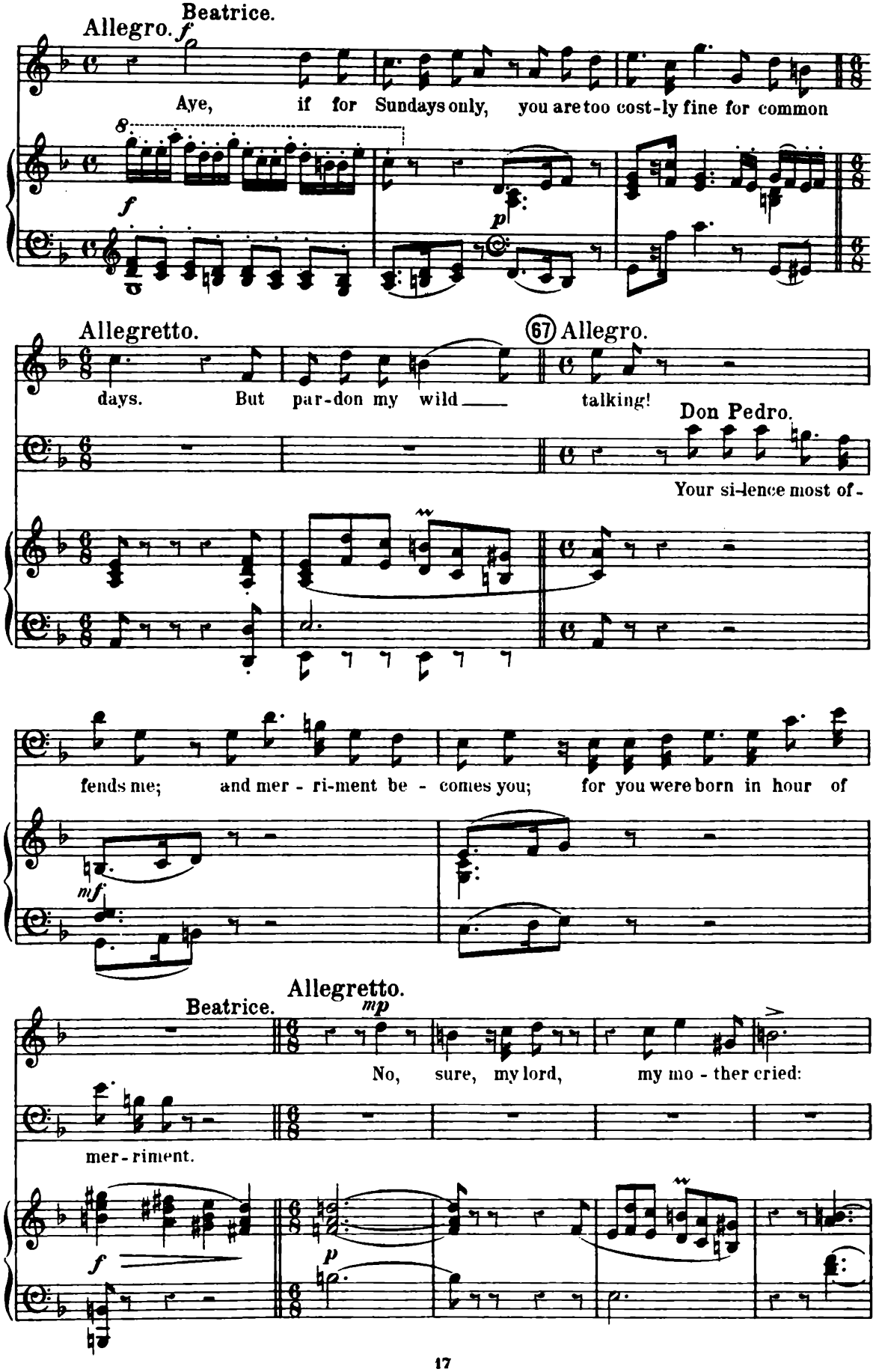

Hero.
p
Would I were twen - ty times more fair, and wise and good be -
pp
yond compare, that, gen - tle Clau - dio,
I might be worthy their praise, and wor - - - thier
rall.
mf rall.
Hero.
Tempo I. (Larghetto.)
mf
thee! God give us joy in change - ful life, and
Beatrice. mf
God give us joy in changeful life, and faith - ful
Claudio.
mf
God give us joy in changeful life, and
Don Pedro.
mf
God give us joy in changeful life, and
Leonato.
f
God give us joy in changeful life, and faith-ful heart
Don John.

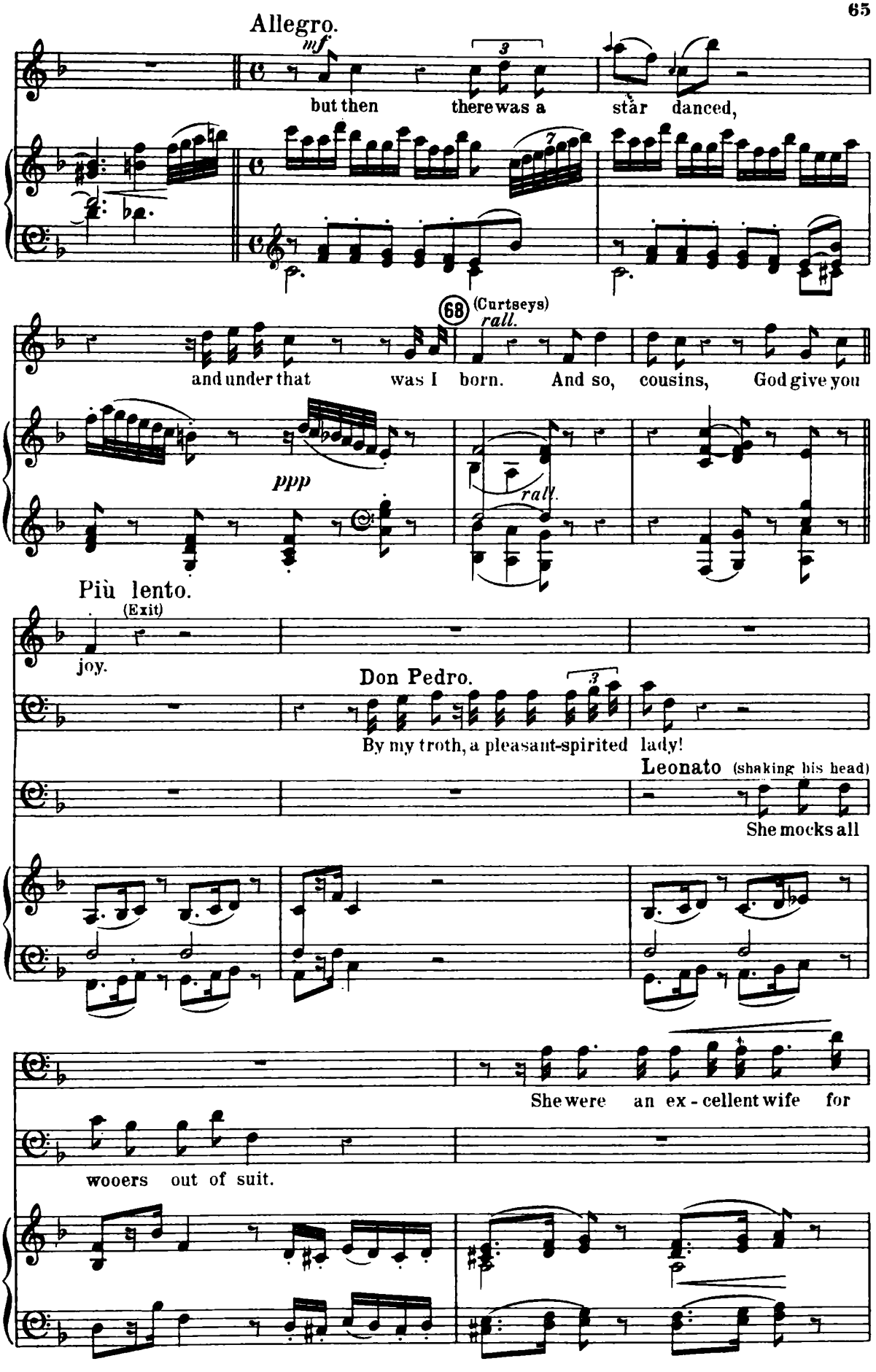

64
faith - ful heart to man and wife,
faith - ful heart to man and wife, that so the fa - ted
faith - ful, faith - ful heart to man and wife, that
faith - ful, faith - ful heart to man and wife, that so the fa - ted hours may
to man and wife, that so the fa - ted hours may be,
3
Oh they are well tu - ned now, these twain well -
that so the fa - ted hours may
hours may be
so the fa - ted hours may be link'd each to each by
be, that so the fa - ted hours may be link'd each to each, link'd
that so the fa - ted hours may be link'd each to each by
tu - - - ned, like lo - - ver's lutes of

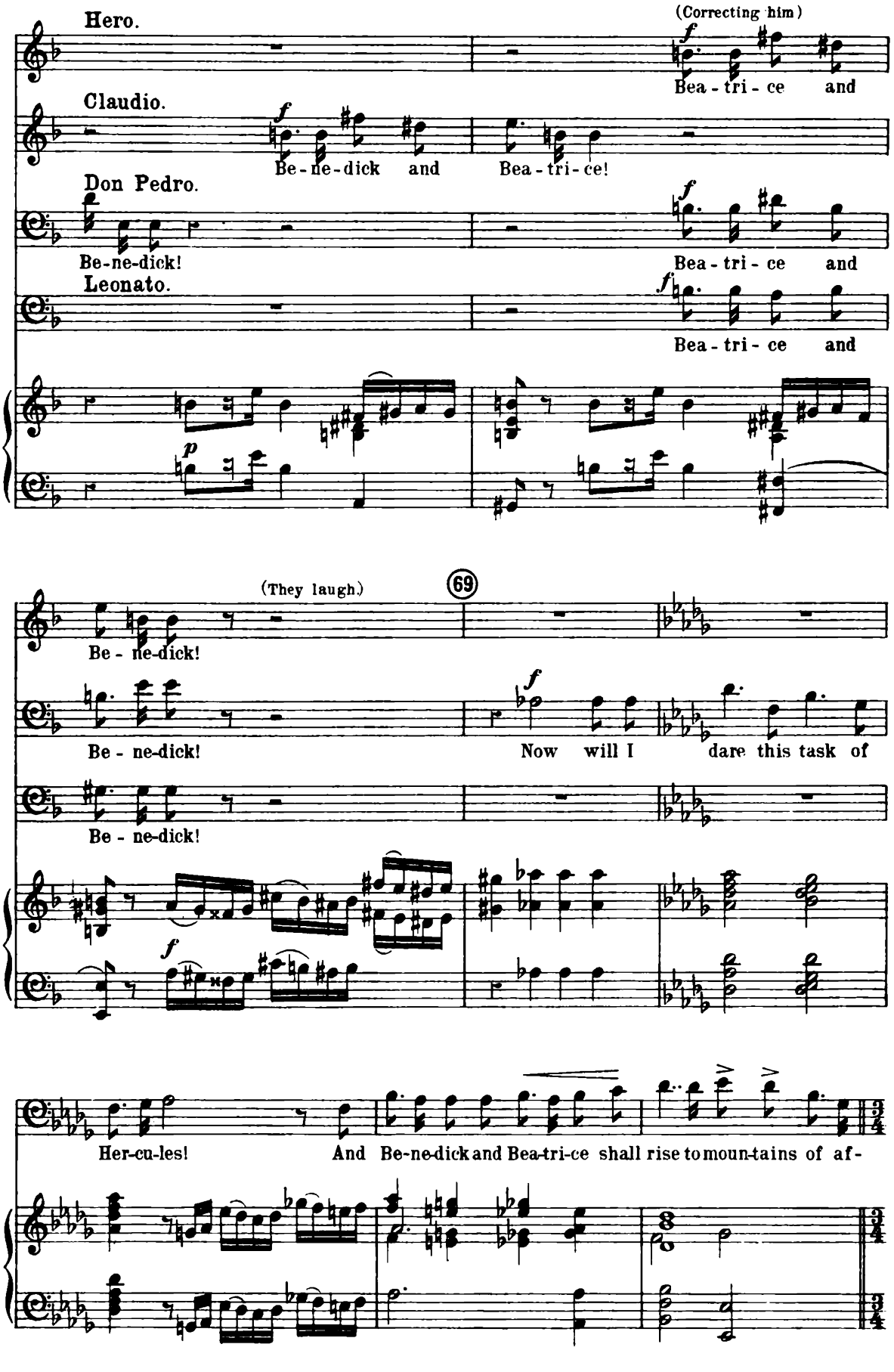

be link'd each to each by cha - ri-ty, link'd each to each, link'd
link'd each to each by cha - ri-ty, link'd each to
cha - ri - ty, link'd each to each, link'd each, link'd
each to each by chari-ty, link'd each to each, link'd each, link'd
cha - ri - ty, link'd each to each, link'd each, link'd
sweet - est strain. lo-ver's lutes of sweetest strain.
cresc.
65
each to each by cha - ri -
each, link'd each to each by cha - ri -
each to each by cha - ri-ty,
each to each by cha - ri-ty,
each to each by cha - ri-ty,
But de-vil help my craft, and I will
f
p

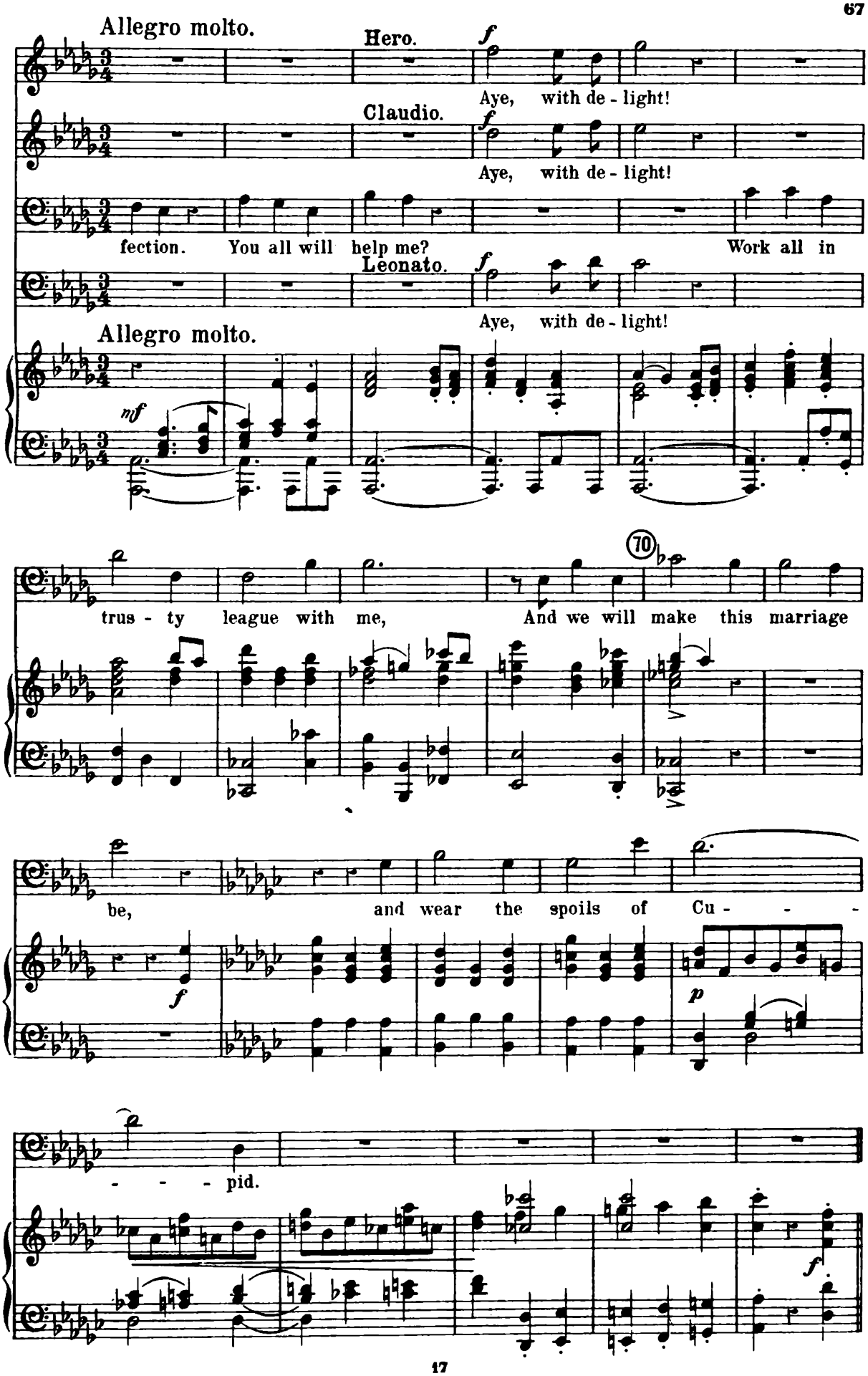

ty, link'd
ty, by cha - ri - ty, link'd each to
by cha - ri - ty, link'd each to
by cha - ri - ty, link'd each, link'd
link'd each to
mar their mu - sic and I will mar their
each by cha - ri - ty.
each by cha - ri - ty.
each by cha - ri - ty.
each to each by cha - ri - ty.
each by cha - ri - ty.
mu - sic pre - sent - ly.


66
Beatrice.
Poor fool, it keeps o' the
Don Pedro (to Beatrice)
In faith you have a merry heart, fair la-dy!
pp
Allegretto moderato.
win-dy side of care. Each finds a mate but I alone, and sun-burnt I must
be to sit in a cor - ner and make my moan with
poco rall.
ne - ver a man for me.
Don Pedro.
p espress.
Will you have me, la - dy?
colla parte

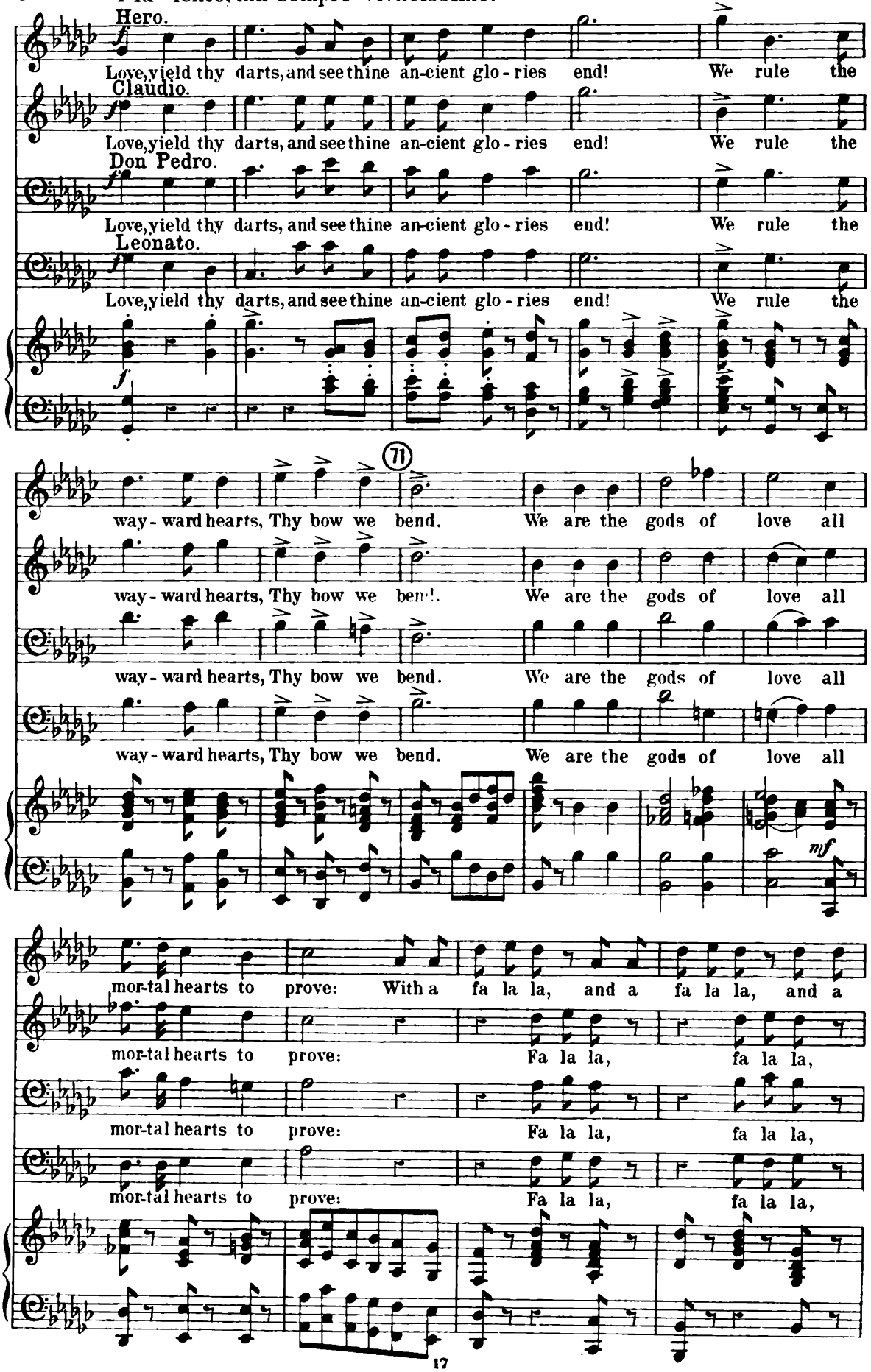

Allegro.
Beatrice.
Aye, if for Sundays only, you are too cost-ly fine for common
Allegretto.
days. But par-don my wild talking!
67 Allegro.
Don Pedro.
Your si-lence most of-
fends me; and mer - ri-ment be - comes you; for you were born in hour of
Allegretto.
Beatrice.
No, sure, my lord, my mo - ther cried:
mer - riment.

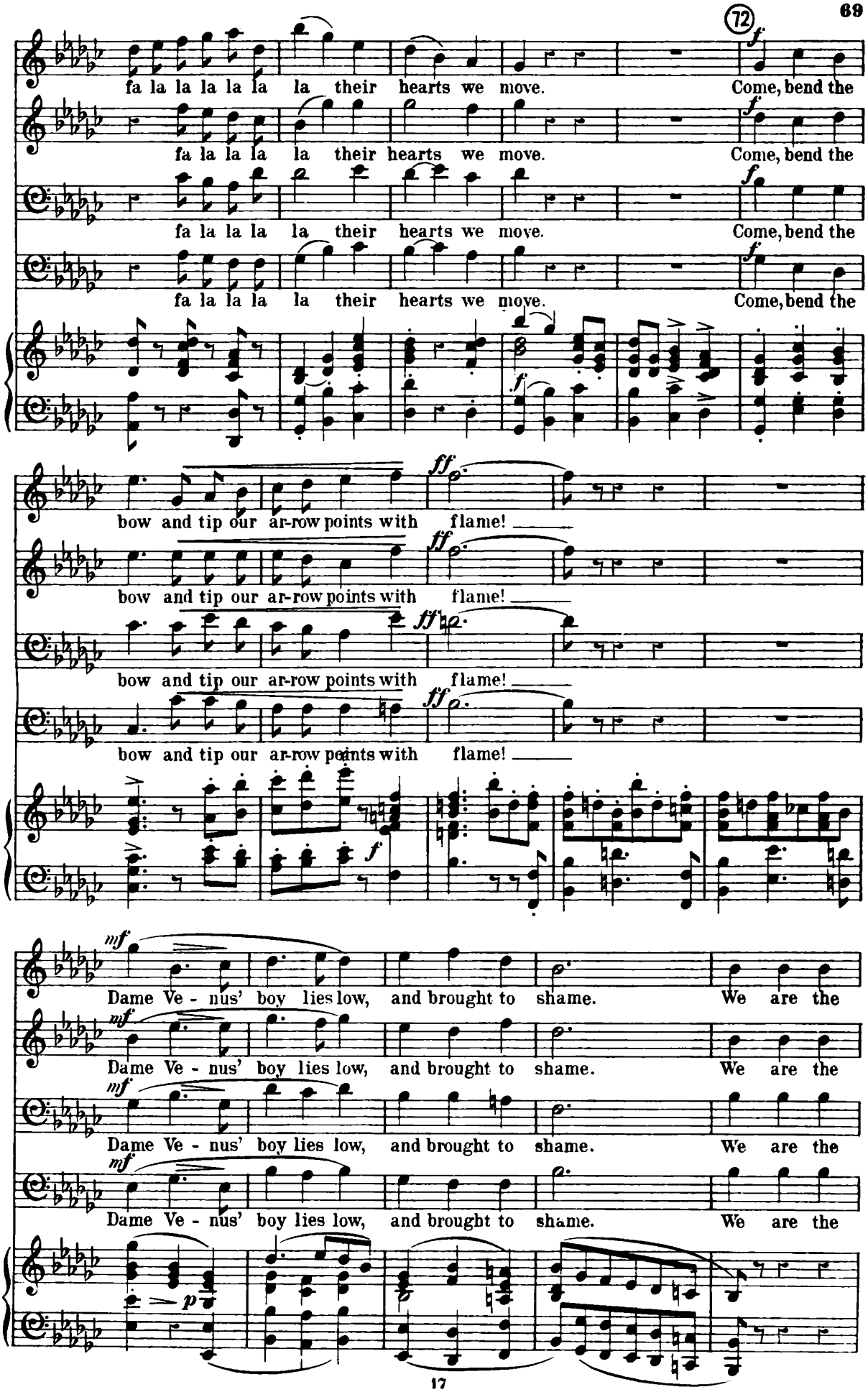

Allegro.
mf
but then there was a star danced,
68 (Curtseys)
rall.
and under that was I born. And so, cousins, God give you
ppp
rall.
Più lento.
(Exit)
joy.
Don Pedro.
By my troth, a pleasant-spirited lady!
Leonato (shaking his head)
She mocks all
She were an ex - cellent wife for
wooers out of suit.

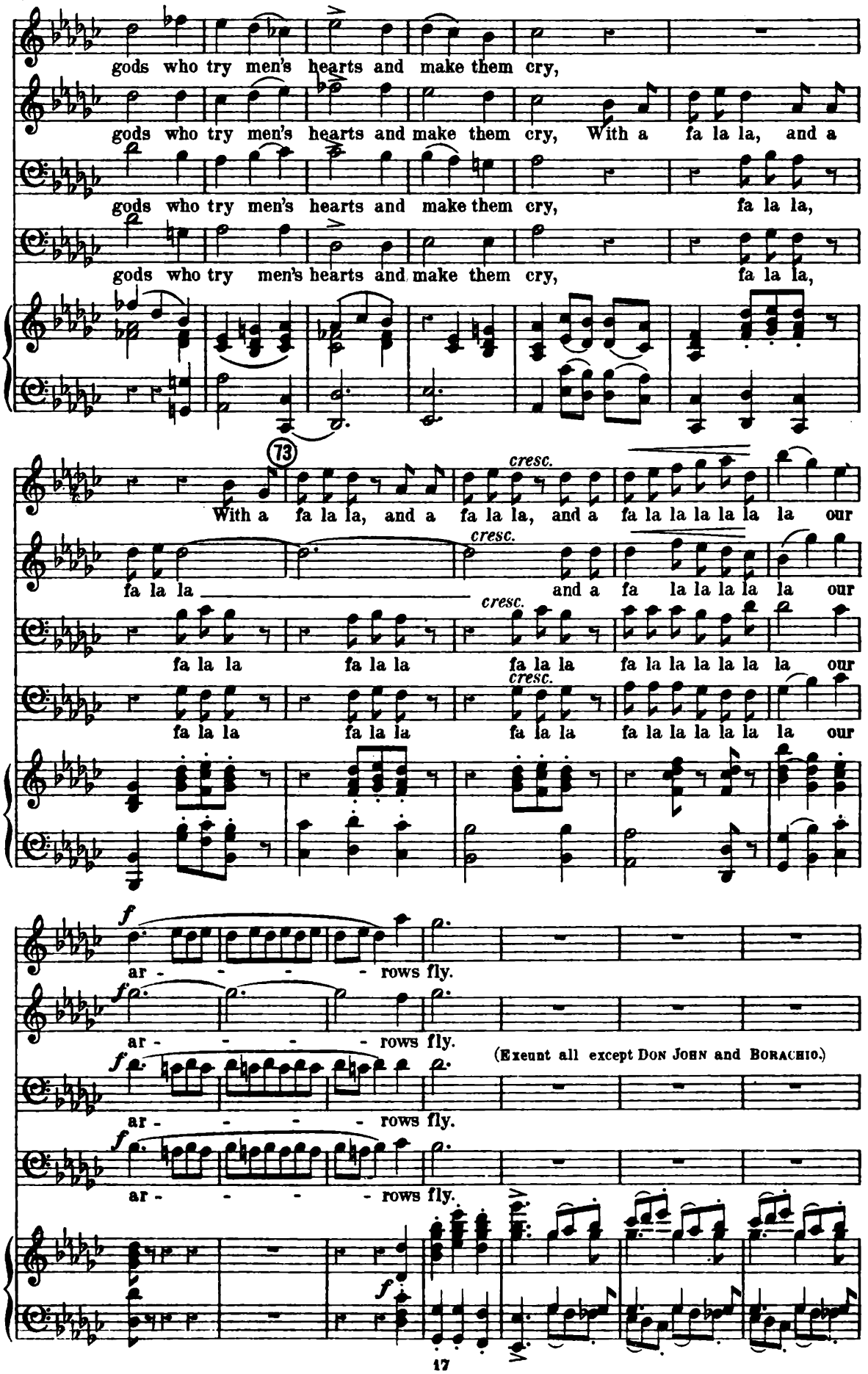

Hero.
(Correcting him)
Bea - tri - ce and
Claudio.
Be - ne - dick and Bea - tri - ce!
Don Pedro.
Be-ne-dick!
Bea - tri - ce and
Leonato.
Bea - tri - ce and
(They laugh)
69
Be - ne-dick!
Be - ne-dick!
Now will I dare this task of
Be - ne-dick!
Her-cu-les!
And Be-ne-dick and Bea-tri-ce shall rise to moun-tains of af-

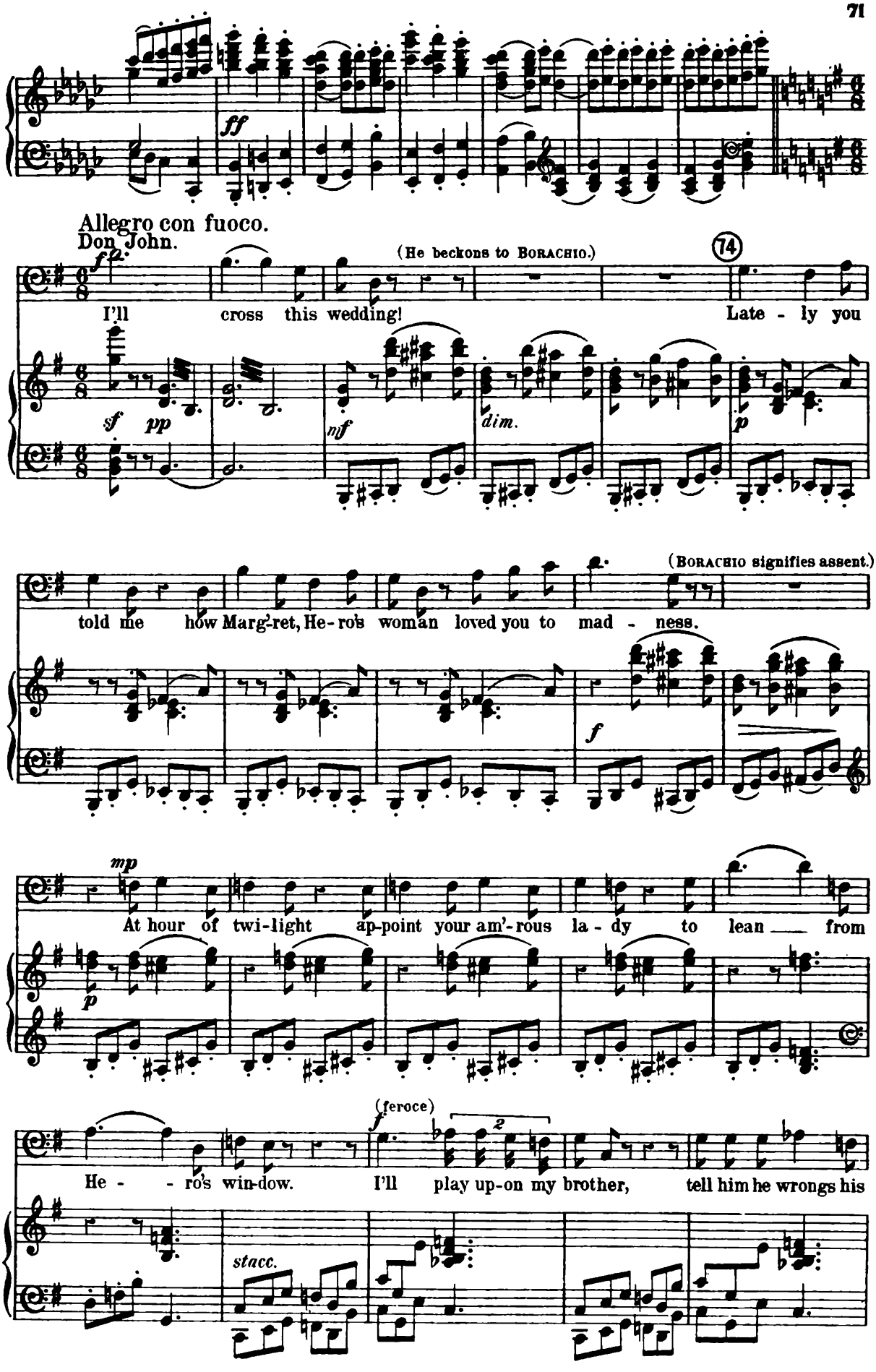

Allegro molto.
Hero.
f
Aye, with de - light!
Claudio.
f
Aye, with de - light!
fection. You all will help me? Work all in
Leonato.
f
Aye, with de - light!
Allegro molto.
mf
trus - ty league with me, And we will make this marriage
70
be, and wear the spoils of Cu - - -
f
p
- - - pid.
f

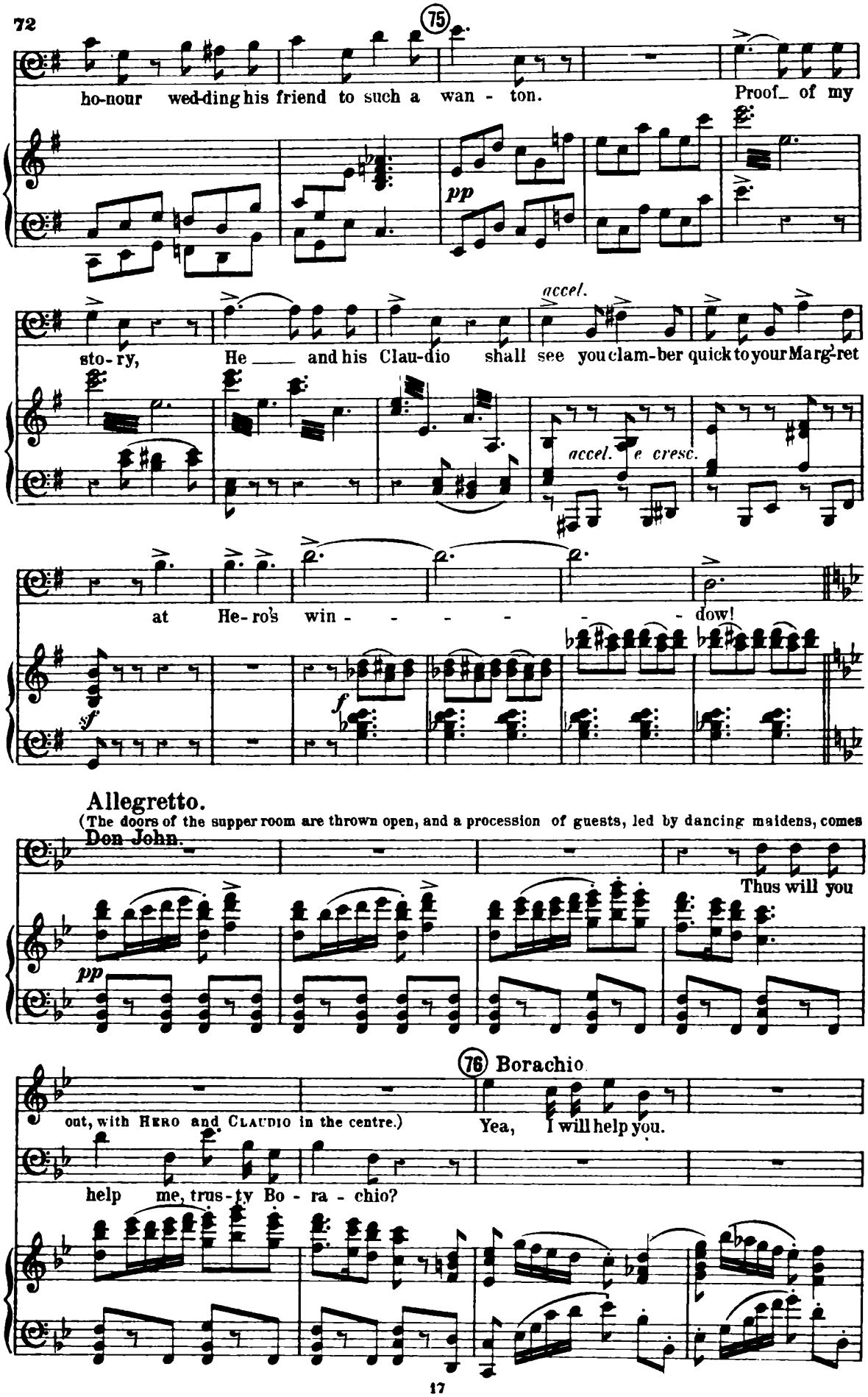
Più lento, ma sempre vivacissimo.

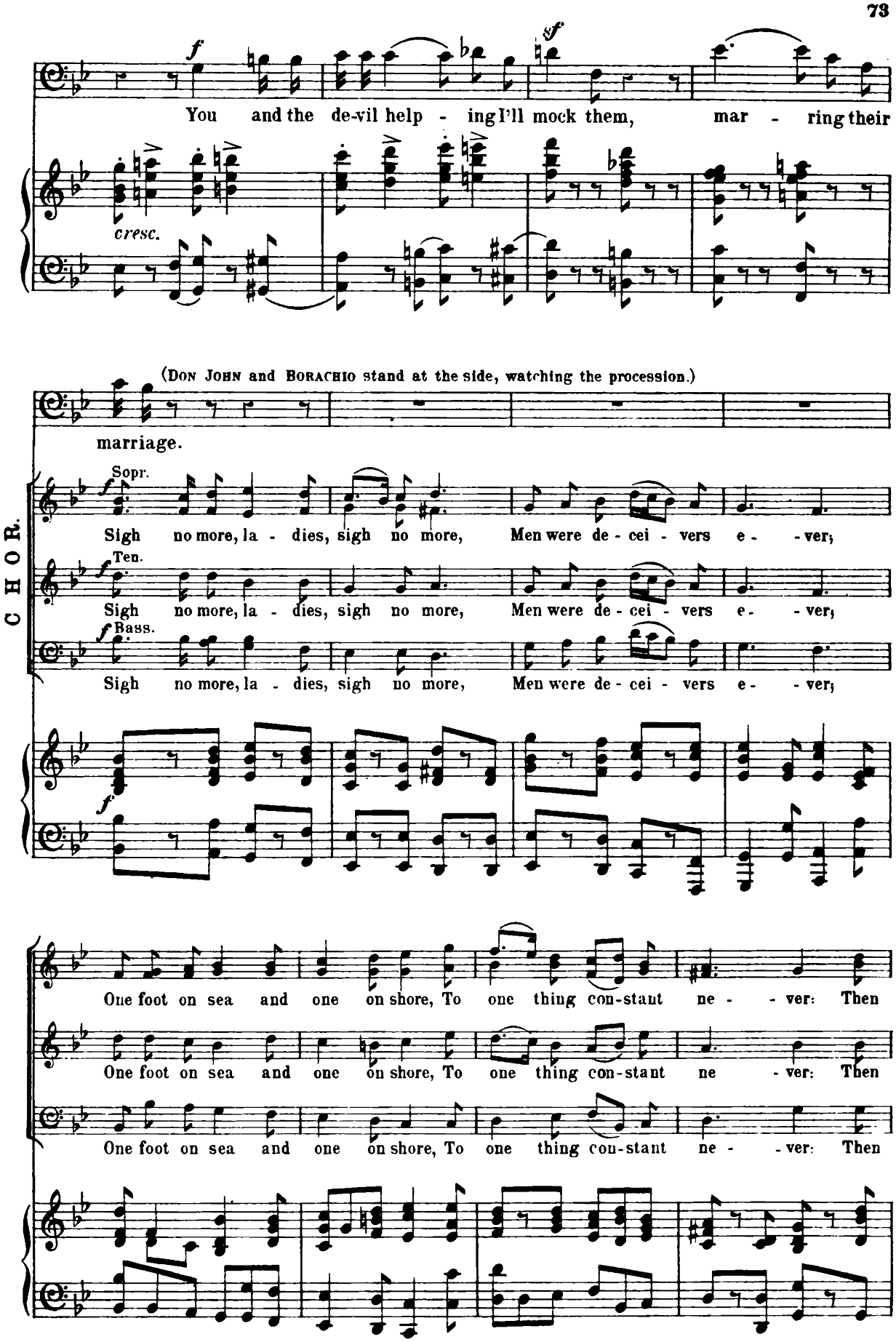


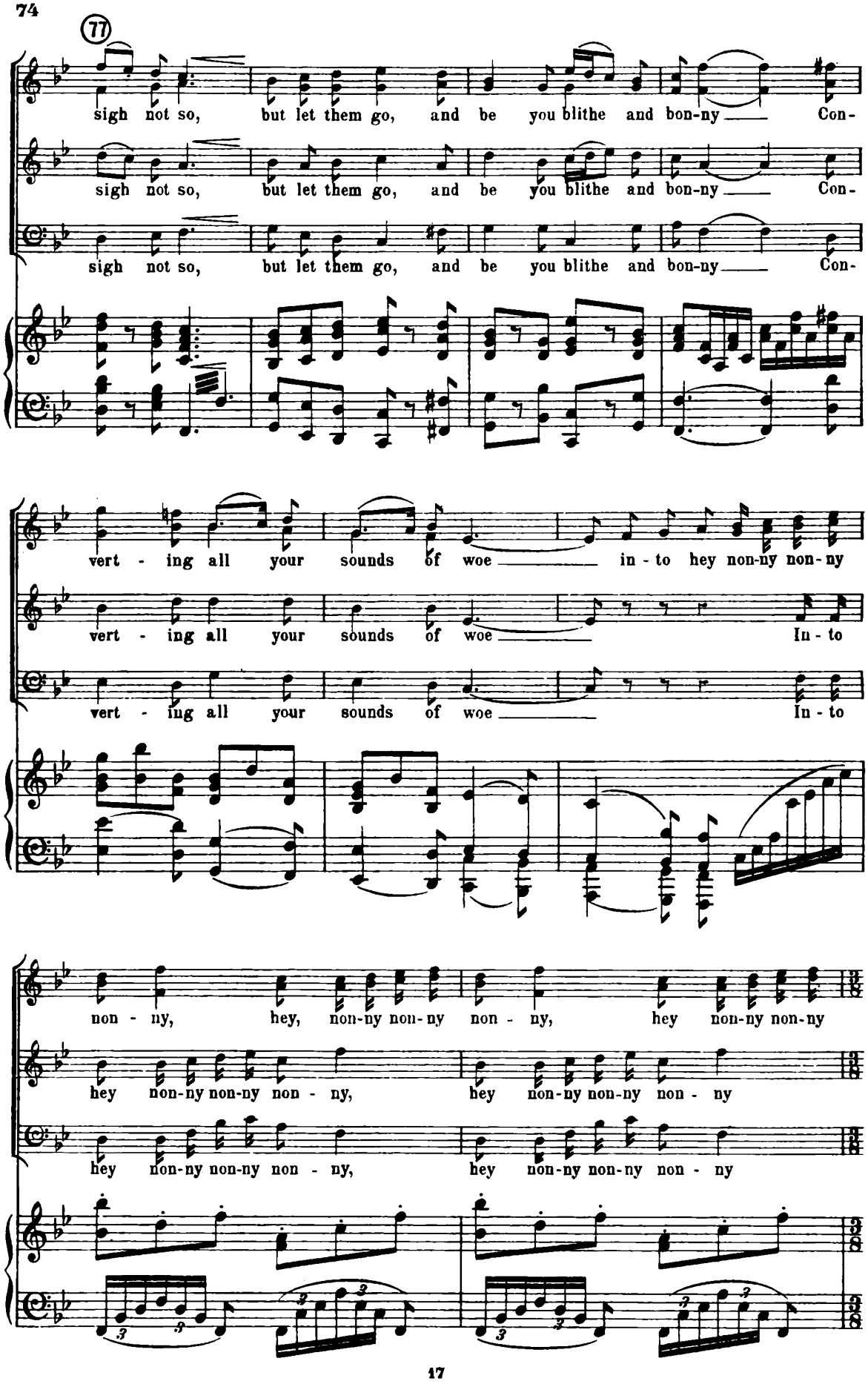

72
fa la la la la la la their hearts we move. Come, bend the
fa la la la la la their hearts we move. Come, bend the
fa la la la la la their hearts we move. Come, bend the
fa la la la la la their hearts we move. Come, bend the
bow and tip our ar-row points with flame!
bow and tip our ar-row points with flame!
bow and tip our ar-row points with flame!
bow and tip our ar-row points with flame!
Dame Ve - nus' boy lies low, and brought to shame. We are the
Dame Ve - nus' boy lies low, and brought to shame. We are the
Dame Ve - nus' boy lies low, and brought to shame. We are the
Dame Ve - nus' boy lies low, and brought to shame. We are the

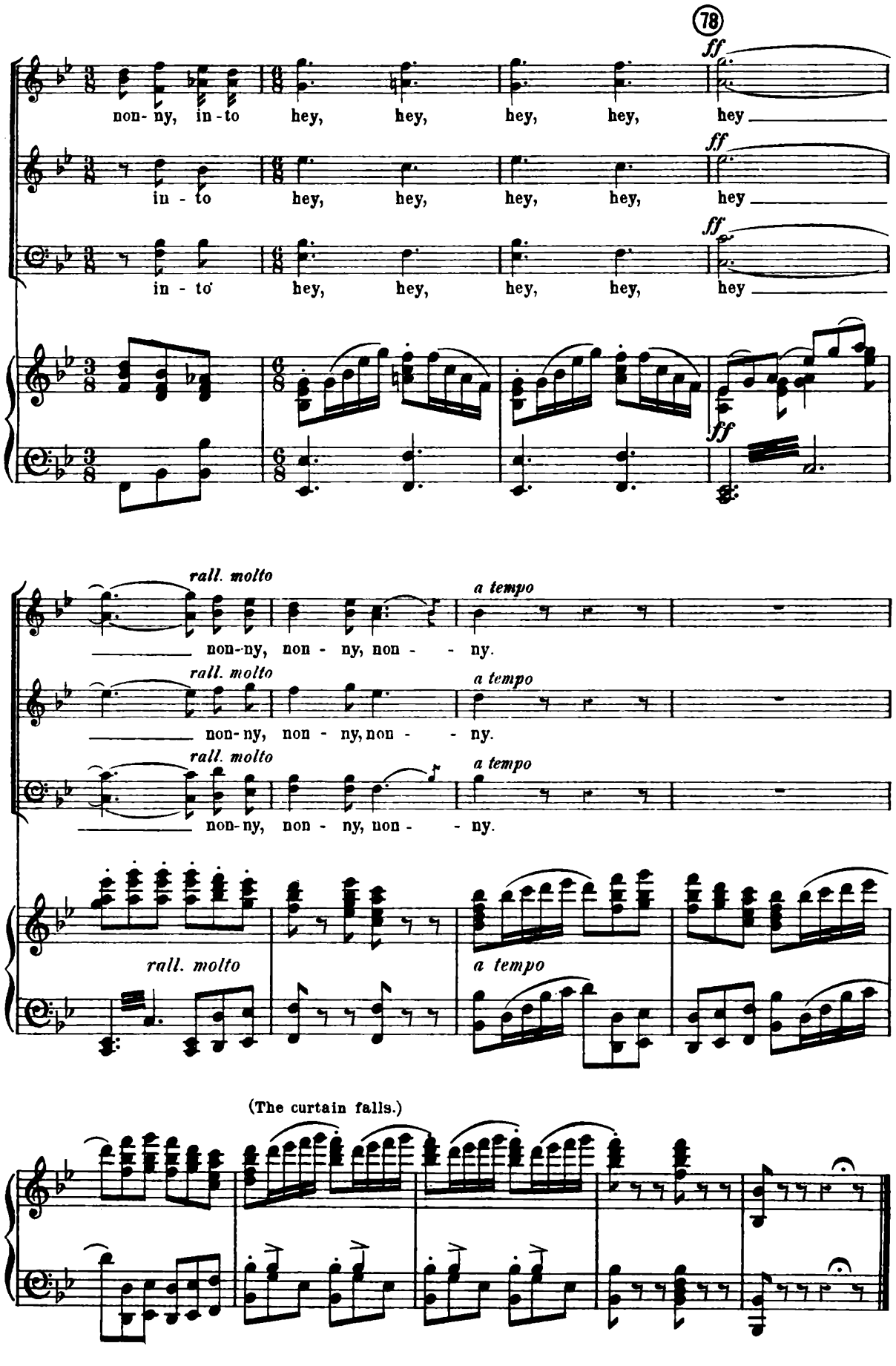

gods who try men's hearts and make them cry,
gods who try men's hearts and make them cry, With a fa la la, and a
gods who try men's hearts and make them cry, fa la la,
gods who try men's hearts and make them cry, fa la la,
73
With a fa la la, and a fa la la, and a fa la la la la la la our
cresc.
fa la la and a fa la la la la la our
fa la la fa la la fa la la fa la la la la la la our
fa la la fa la la fa la la fa la la la la la la our
f
ar - - - - rows fly.
ar - - - - rows fly.
(Exeunt all except Don John and Borachio.)
ar - - - - rows fly.
ar - - - - rows fly.


ff
Allegro con fuoco.
Don John.
ff
(He beckons to Borachio.)
74
I'll cross this wedding!
Late - ly you
sf pp
mf
dim.
p
(Borachio signifies assent.)
told me how Marg'-ret, He-ro's woman loved you to mad - ness.
f
mp
At hour of twi-light ap-point your am'-rous la - dy to lean from
p
(feroce)
f
2
He - - ro's win-dow.
I'll play up-on my brother, tell him he wrongs his
stacc.

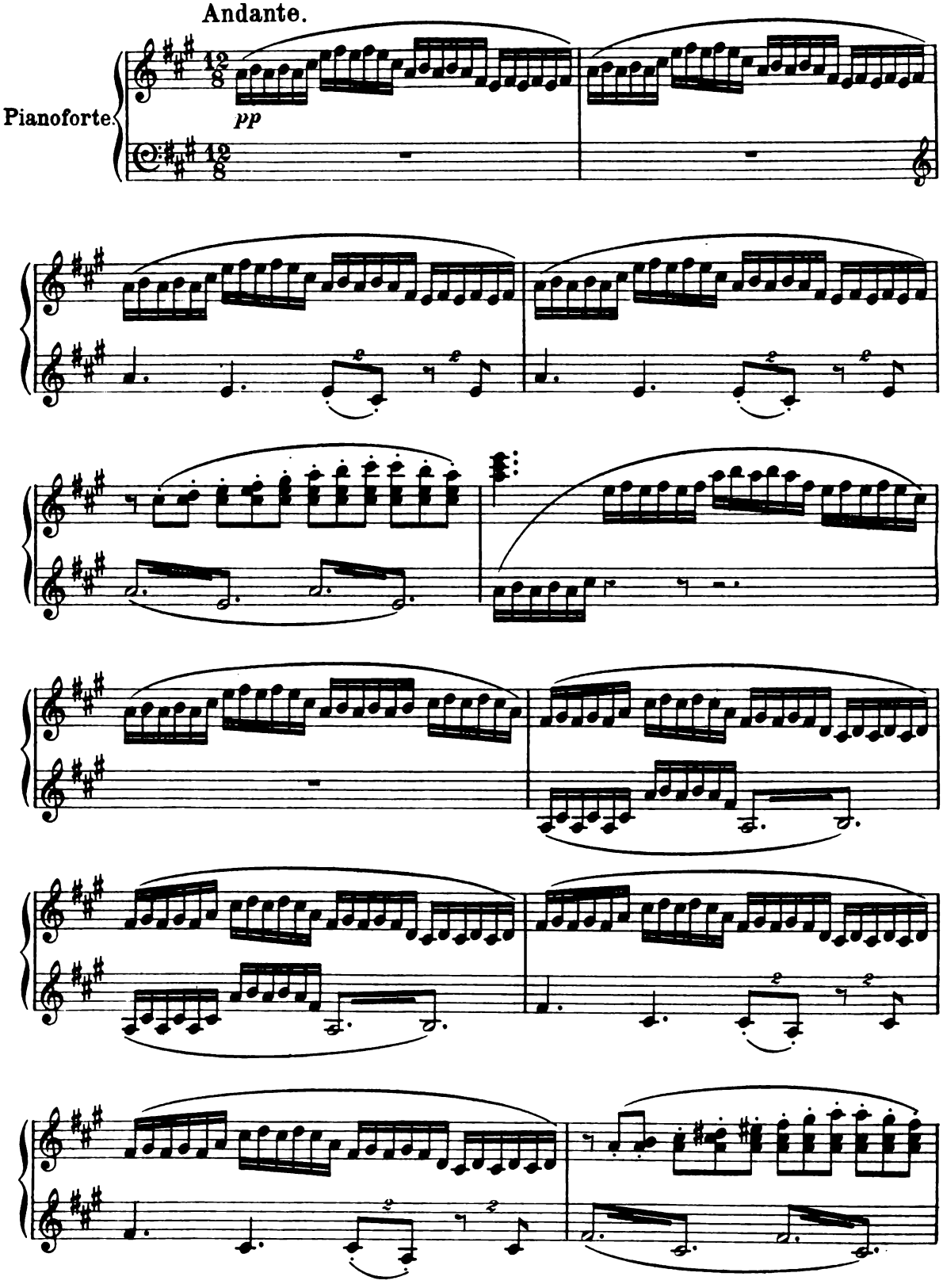

75
ho-nour wed-ding his friend to such a wan - ton.
Proof of my
pp
sto-ry,
He and his Clau-dio shall see you clam-ber quick to your Marg-ret
accel.
accel. e cresc.
at He-ro's win - - - - - dow!
sf
f
Allegretto.
(The doors of the supper room are thrown open, and a procession of guests, led by dancing maidens, comes
Don John.
Thus will you
pp
76 Borachio
out, with Hero and Claudio in the centre.)
Yea, I will help you.
help me, trus-ty Bo - ra - chio?

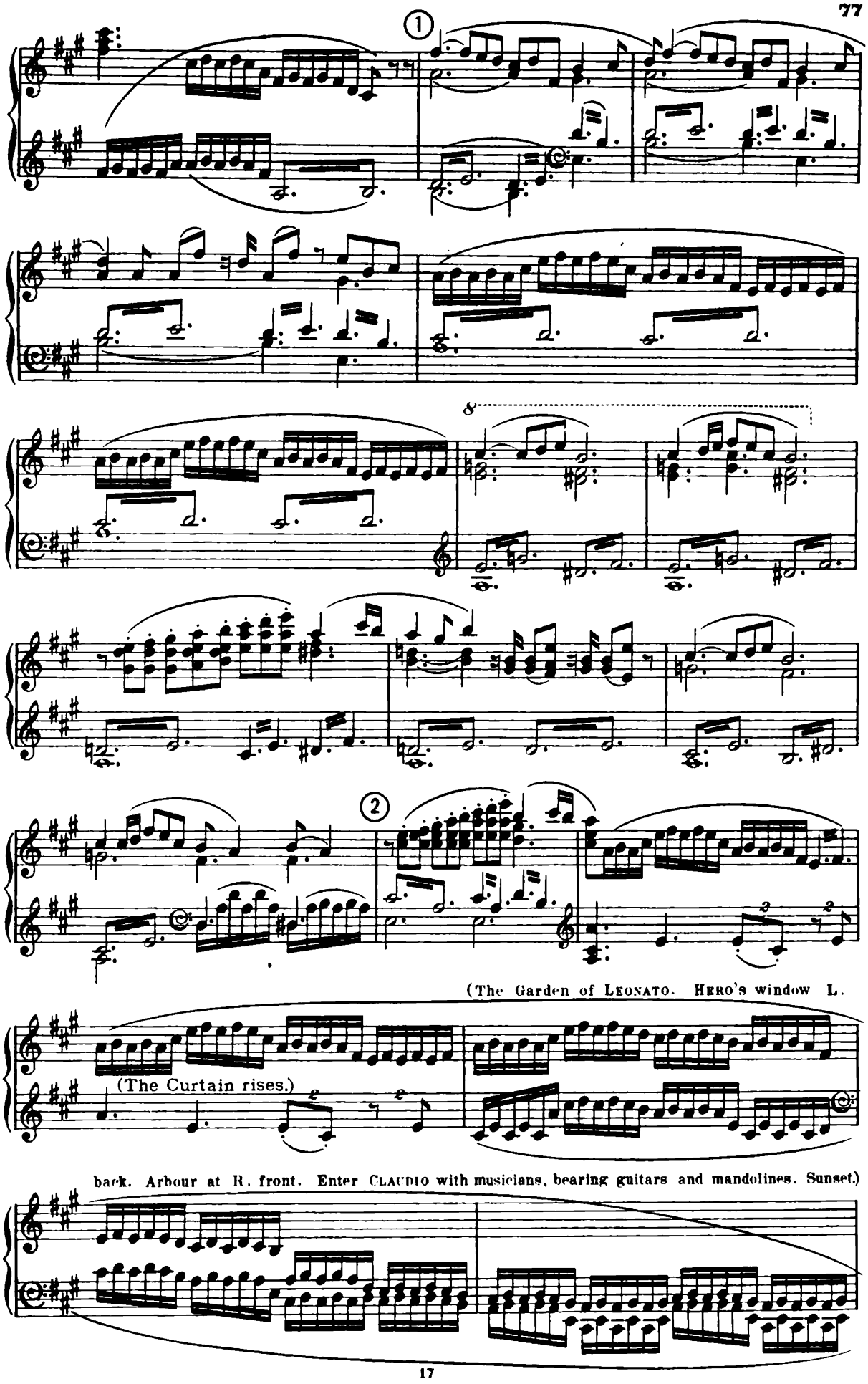

You and the de-vil help - ing I'll mock them, mar - ring their
cresc.
(Don John and Borachio stand at the side, watching the procession.)
marriage.
CHOR.
Sopr.
Sigh no more, la - dies, sigh no more, Men were de - cei - vers e - - ver;
Ten.
Sigh no more, la - dies, sigh no more, Men were de - cei - vers e - - ver;
Bass.
Sigh no more, la - dies, sigh no more, Men were de - cei - vers e - - ver;
One foot on sea and one on shore, To one thing con-stant ne - - ver: Then
One foot on sea and one on shore, To one thing con-stant ne - ver: Then
One foot on sea and one on shore, To one thing con-stant ne - - ver: Then

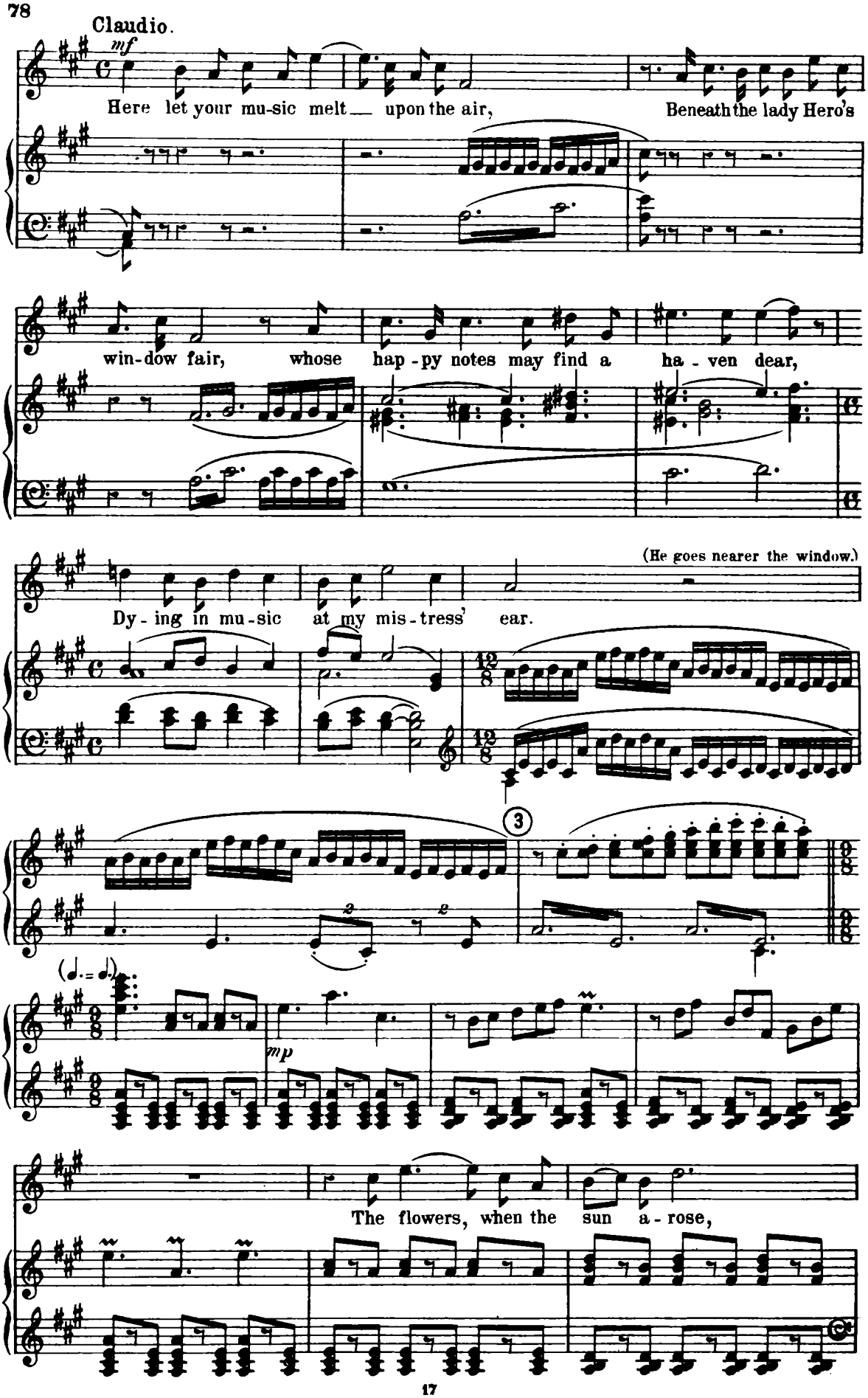

77
sigh not so, but let them go, and be you blithe and bon-ny Con-
sigh not so, but let them go, and be you blithe and bon-ny Con-
sigh not so, but let them go, and be you blithe and bon-ny Con-
vert - ing all your sounds of woe in - to hey non-ny non-ny
vert - ing all your sounds of woe In - to
vert - ing all your sounds of woe In - to
non - ny, hey, non-ny non-ny non - ny, hey non-ny non-ny
hey non-ny non-ny non - ny, hey non-ny non-ny non - ny
hey non-ny non-ny non - ny, hey non-ny non-ny non - ny

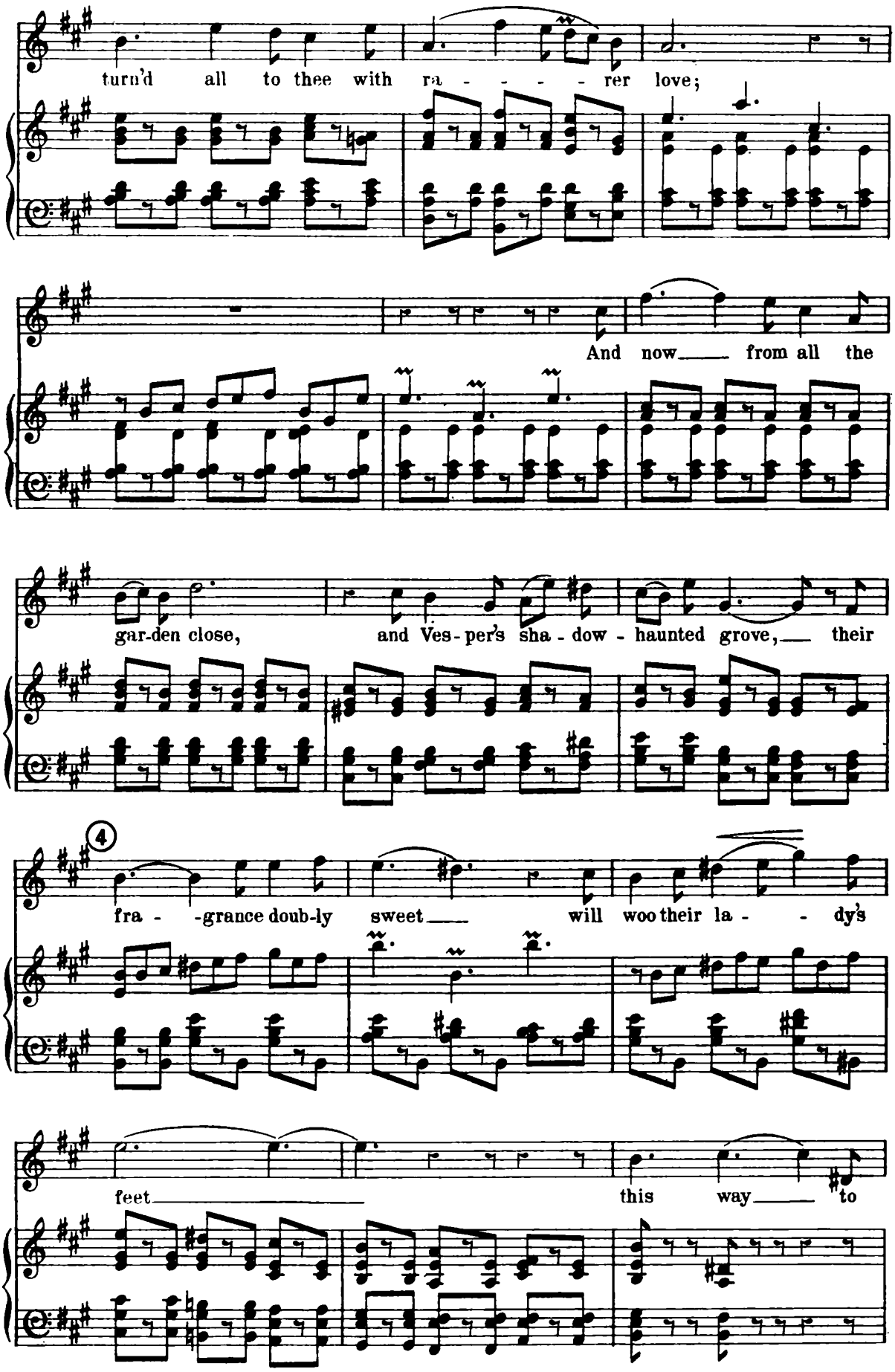

78
ff
non- ny, in - to hey, hey, hey, hey, hey
in - to hey, hey, hey, hey, hey
in - to hey, hey, hey, hey, hey
rall. molto
a tempo
non-ny, non - ny, non - - ny.
non-ny, non - ny, non - - ny.
non-ny, non - ny, non - - ny.
(The curtain falls.)

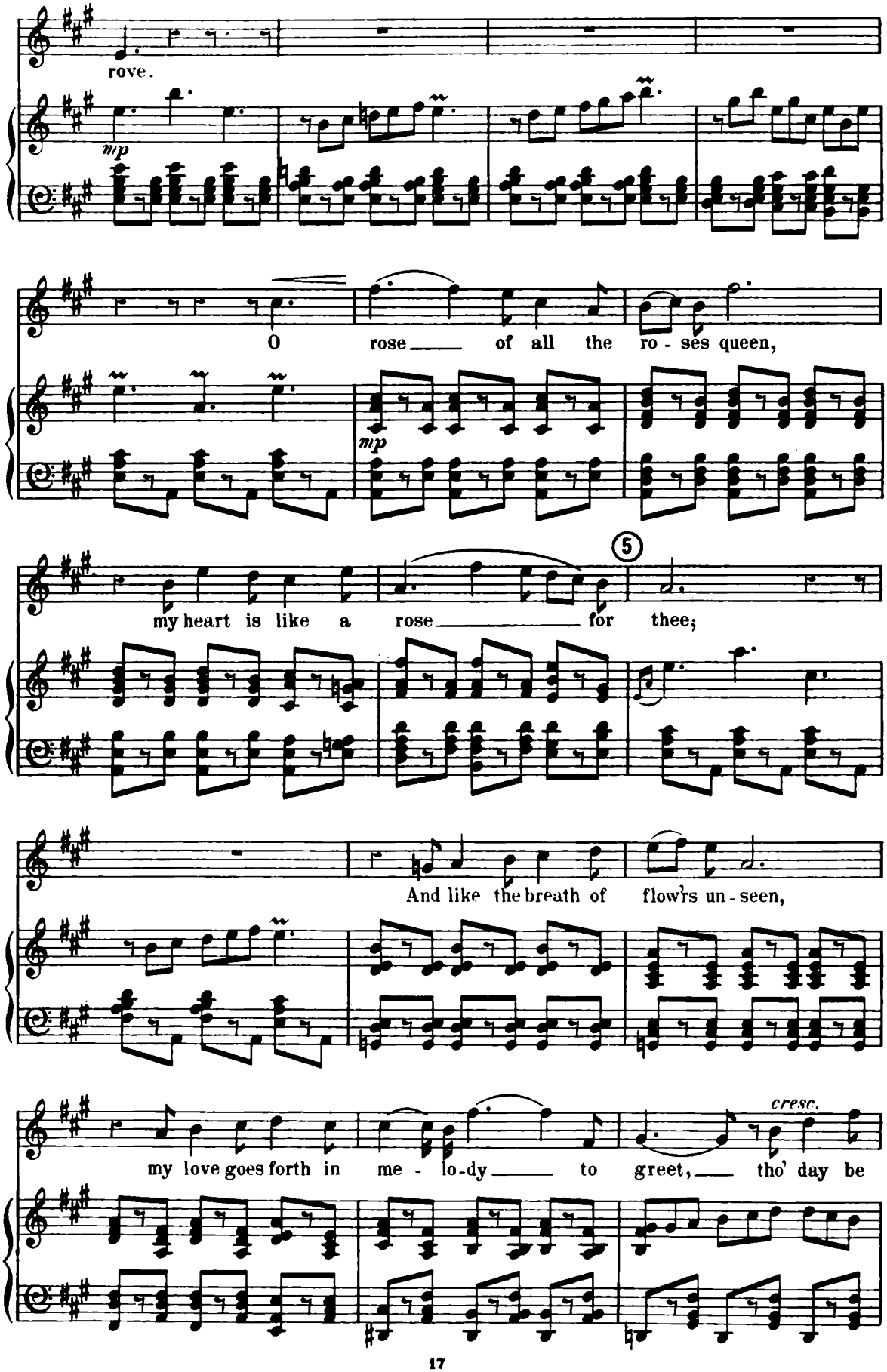
Act II.

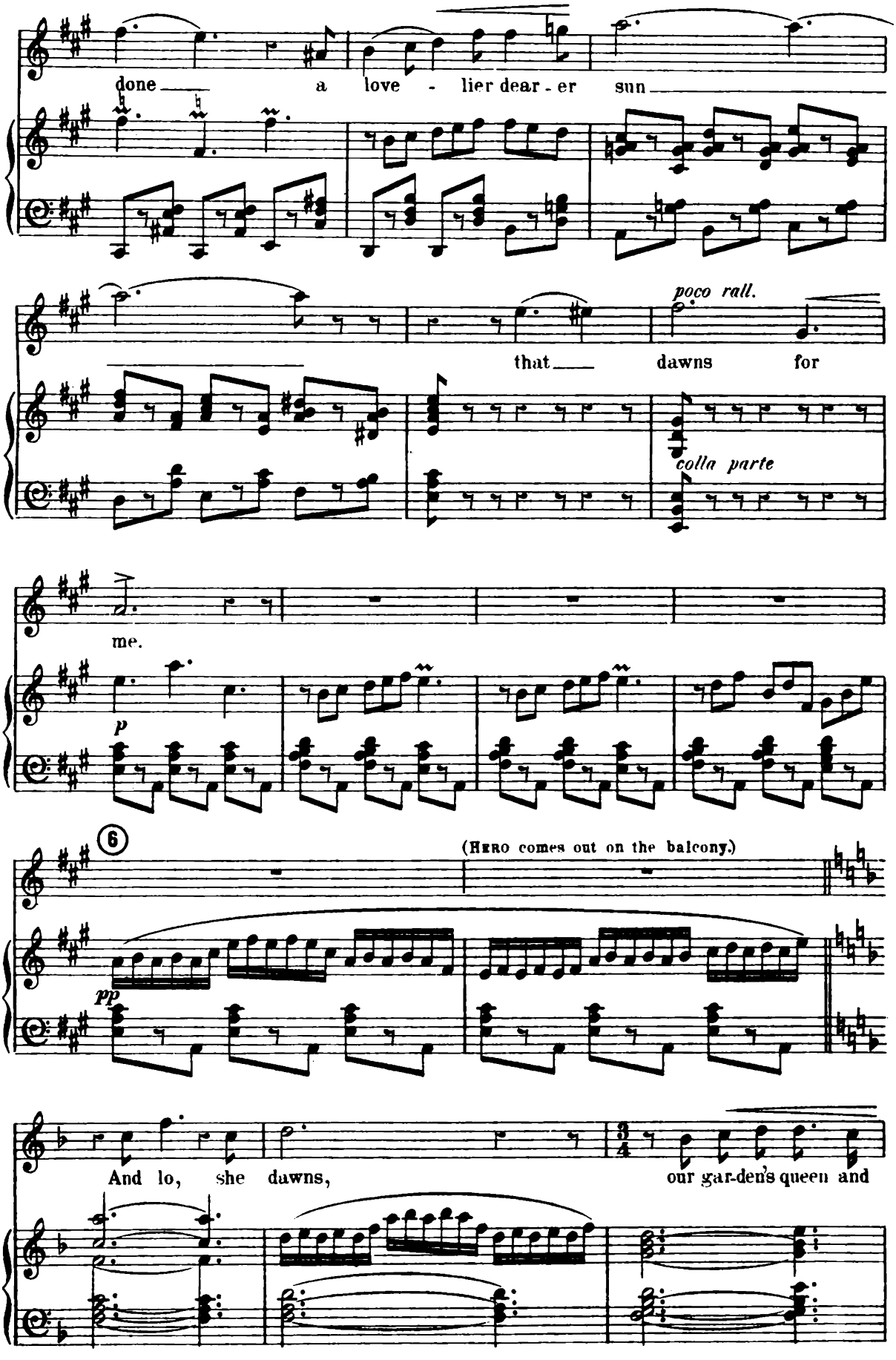


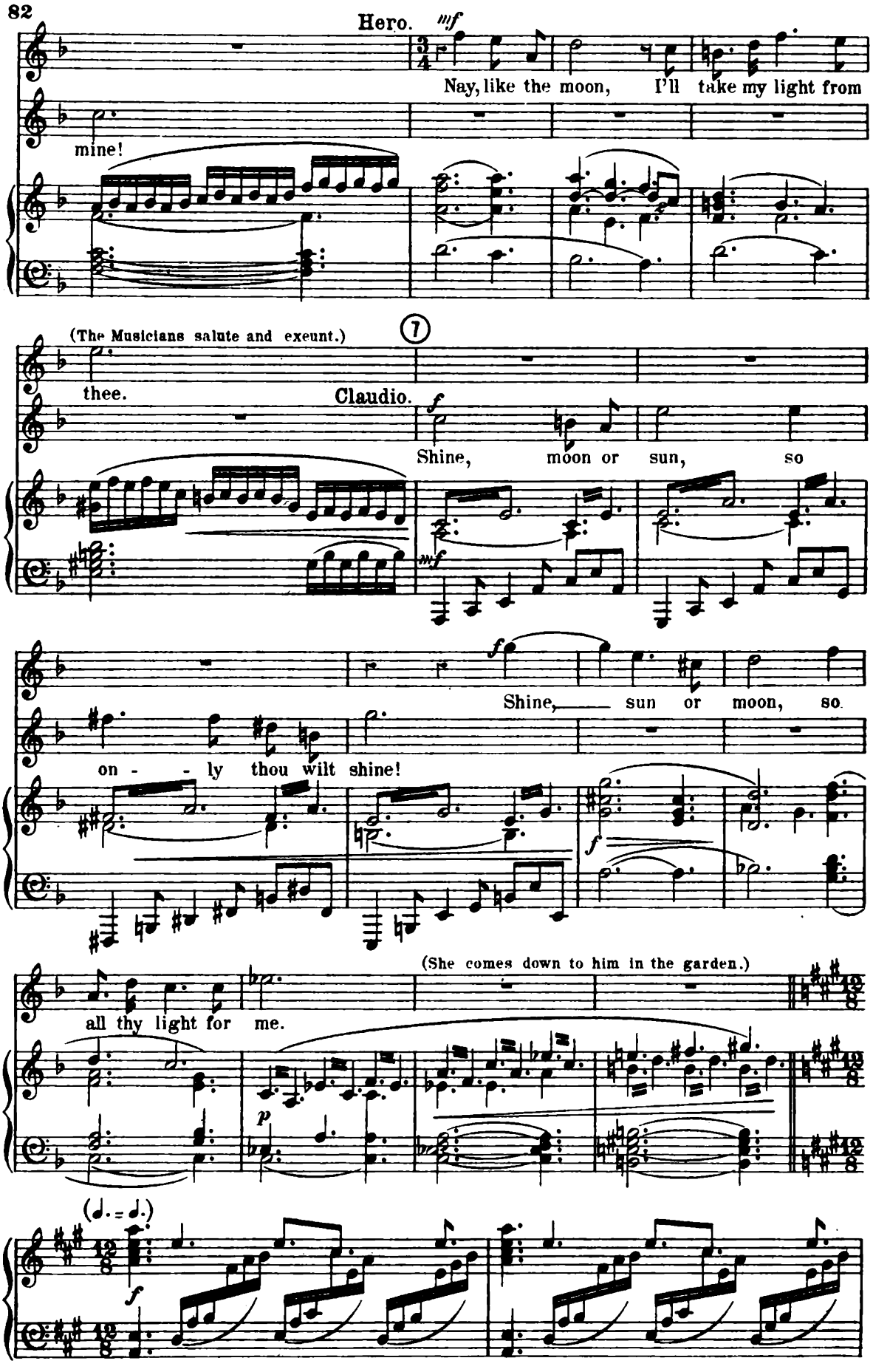

(The Garden of LEONATO. HERO'S window L.
(The Curtain rises.)
back. Arbour at R. front. Enter CLAUDIO with musicians, bearing guitars and mandolines. Sunset.)

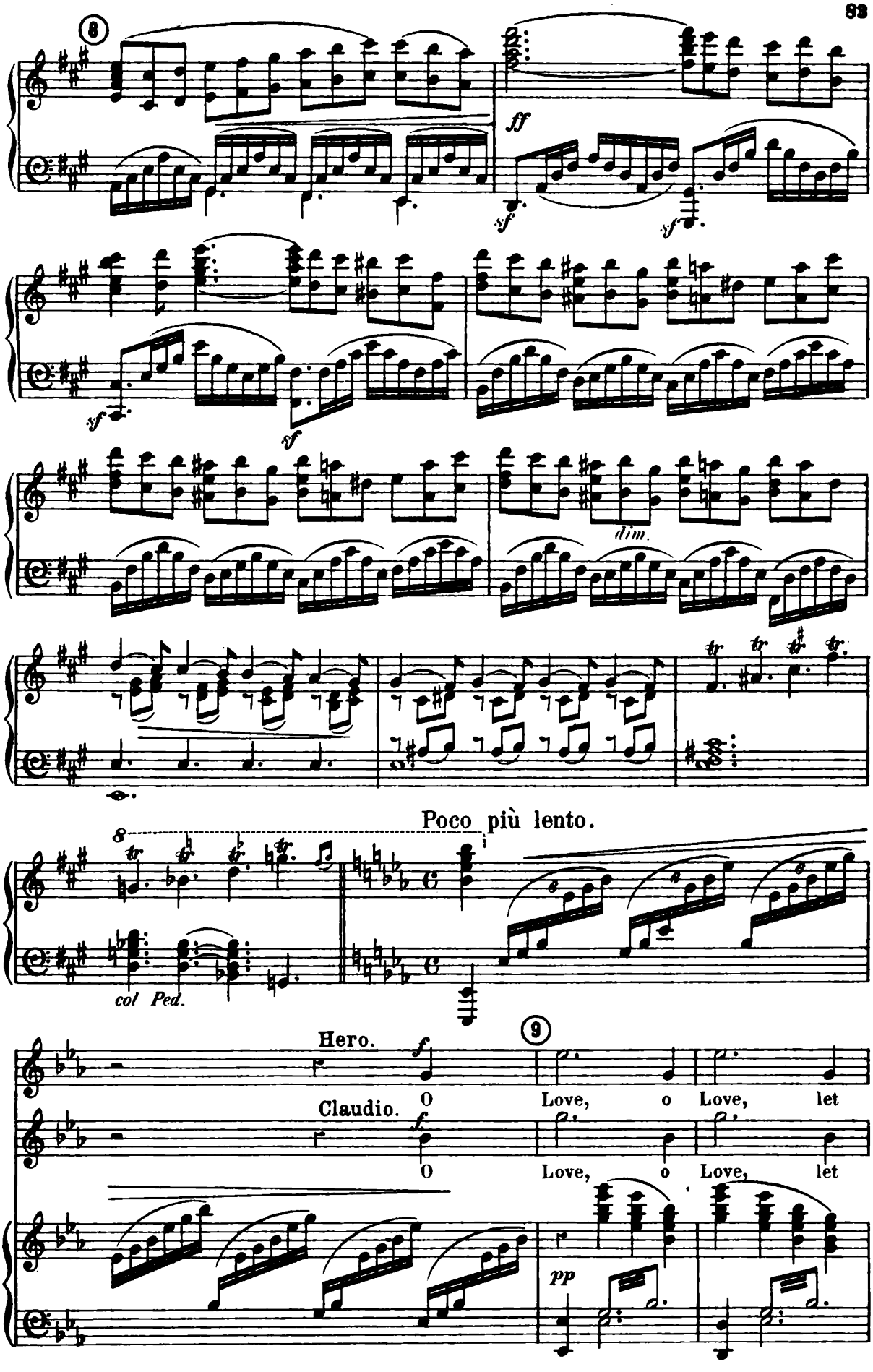

Claudio.
mf
Here let your mu-sic melt upon the air, Beneath the lady Hero's
win-dow fair, whose hap-py notes may find a ha-ven dear,
(He goes nearer the window.)
Dy-ing in mu-sic at my mis-tress' ear.
3
mp
The flowers, when the sun a-rose,

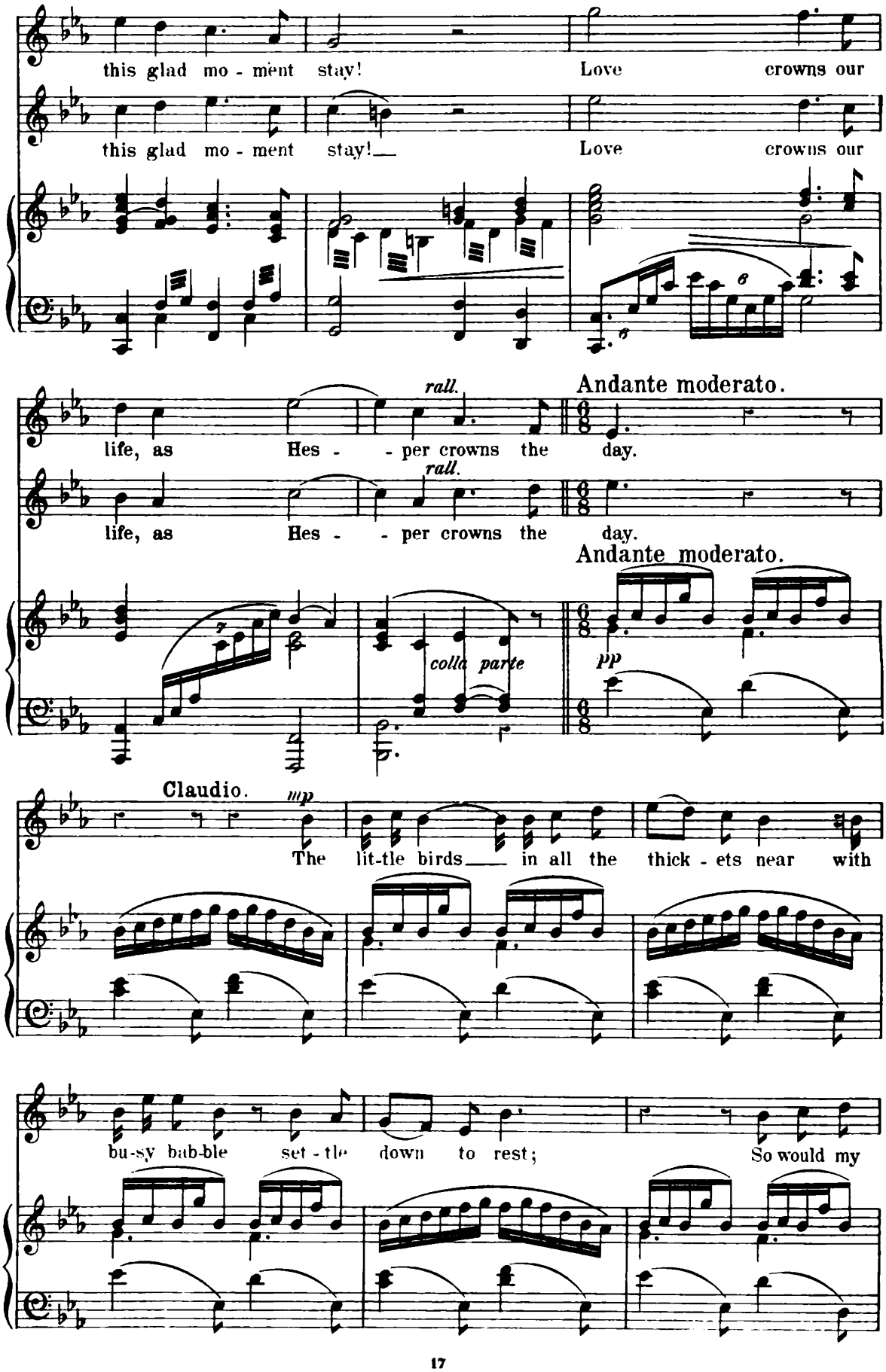

turn'd all to thee with ra - - - - rer love;
And now from all the
gar-den close, and Ves-per's sha - dow - haunted grove, their
4
fra - -grance doub-ly sweet will woo their la - - dy's
feet this way to

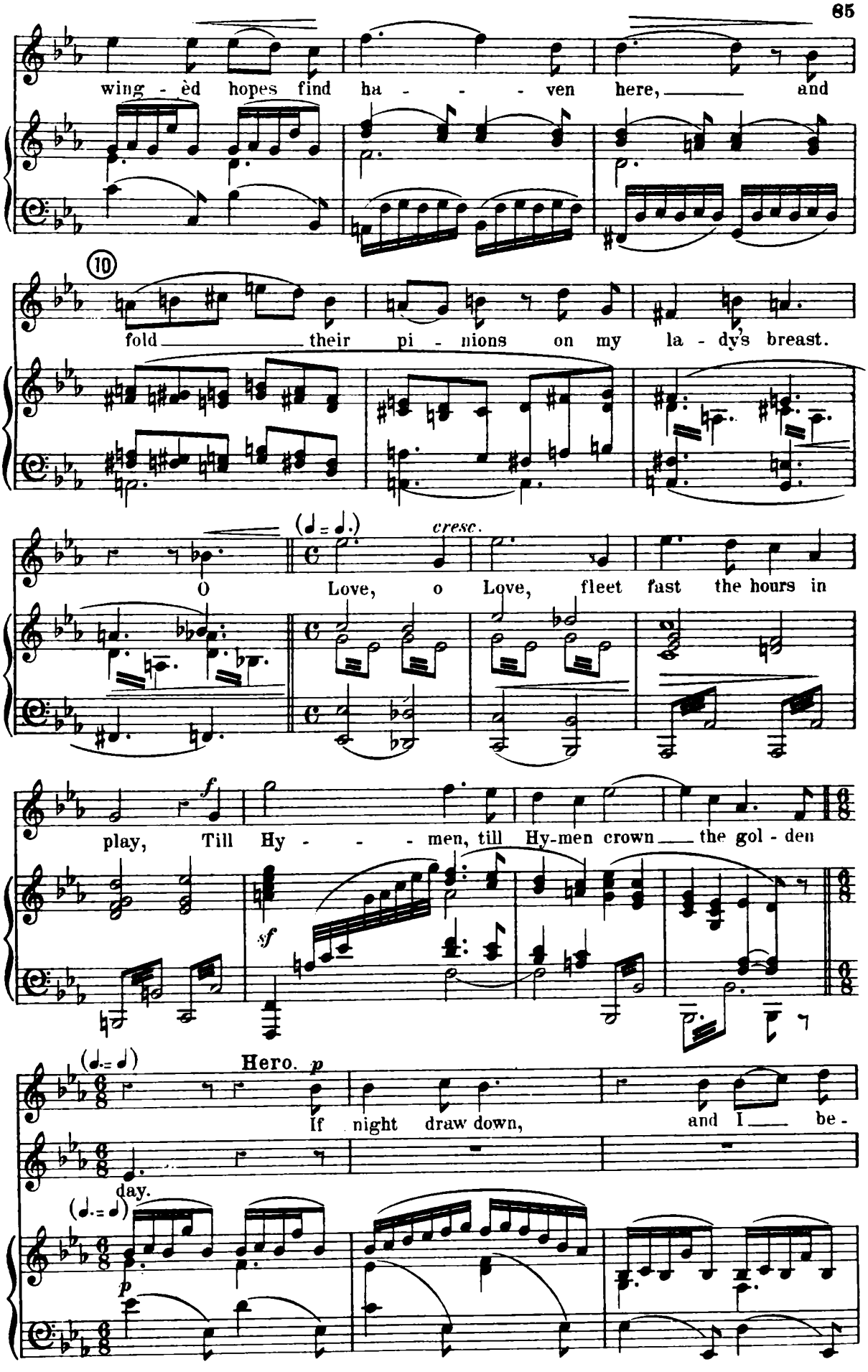

rove.
mp
O rose of all the ro - ses queen,
mp
my heart is like a rose for thee;
5
And like the breath of flow'rs un - seen,
cresc.
my love goes forth in me - lo-dy to greet, tho' day be

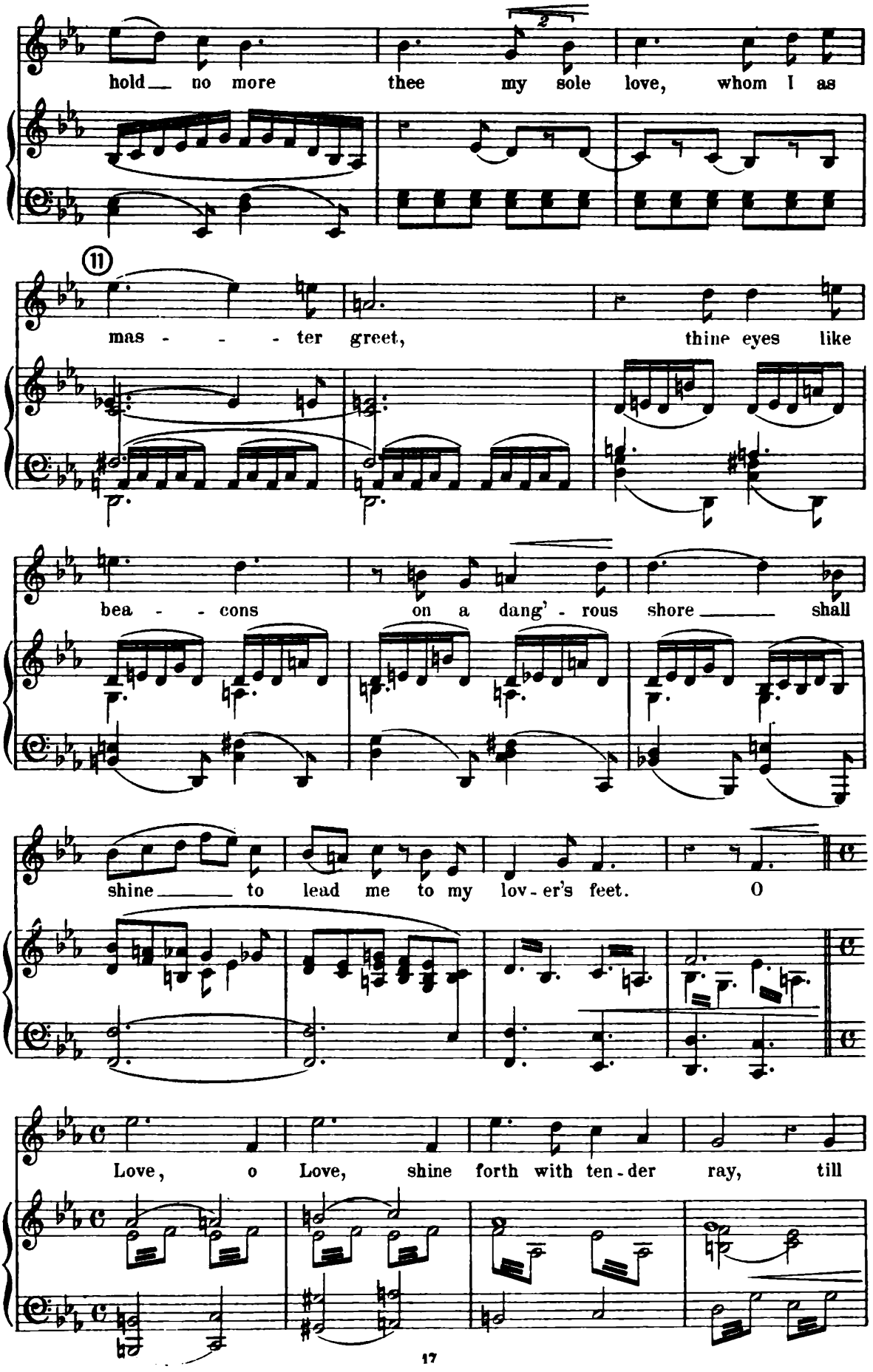

done a love - lier dear - er sun
poco rall.
that dawns for
colla parte
me.
p
6
(Hero comes out on the balcony.)
pp
And lo, she dawns, our gar-den's queen and

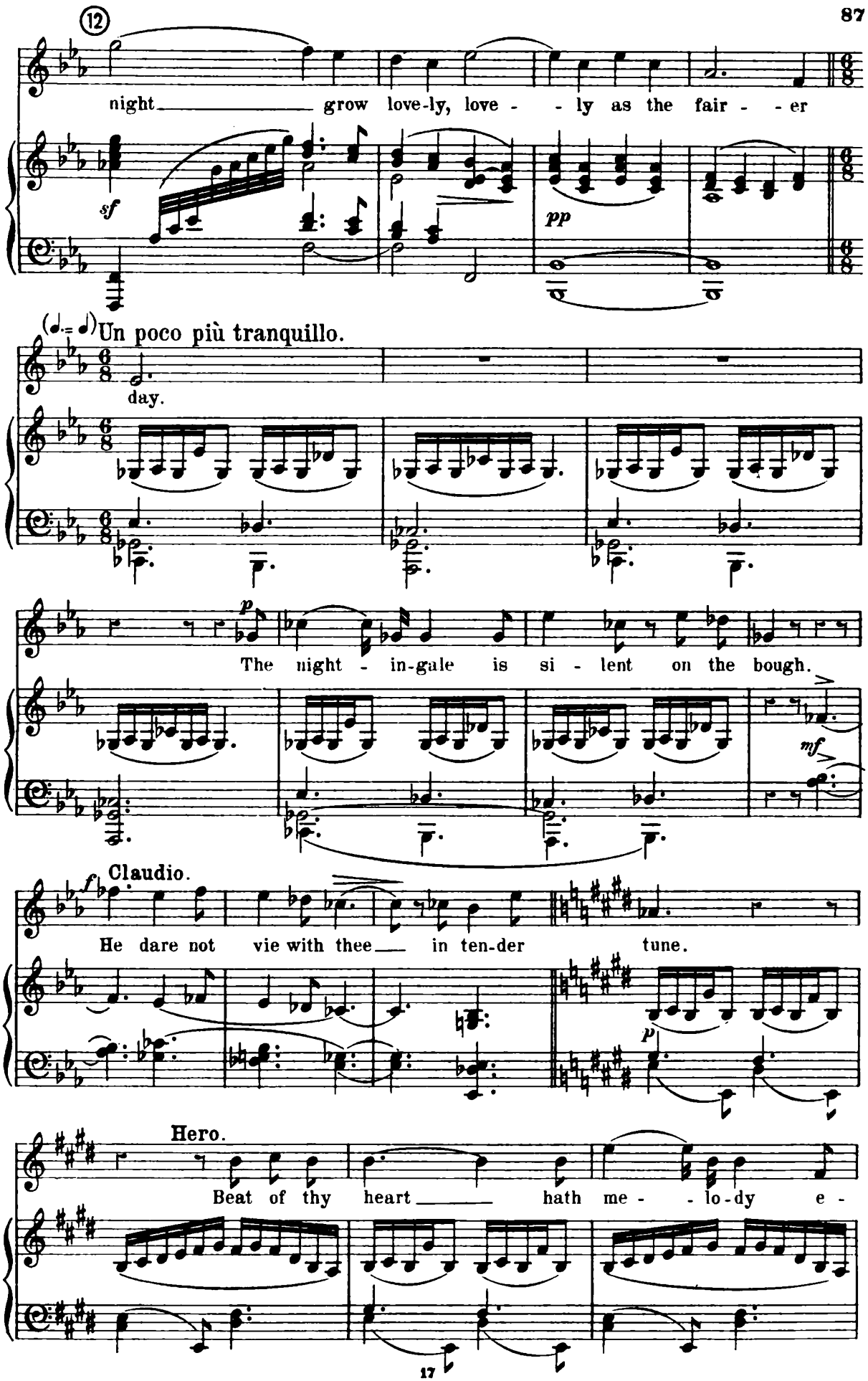

Hero.
mf
Nay, like the moon, I'll take my light from
mine!
(The Musicians salute and exeunt.)
7
thee.
Claudio.
f
Shine, moon or sun, so
mf
Shine, sun or moon, so
on - - ly thou wilt shine!
f
(She comes down to him in the garden.)
all thy light for me.
p
(♩. = ♩.)
f

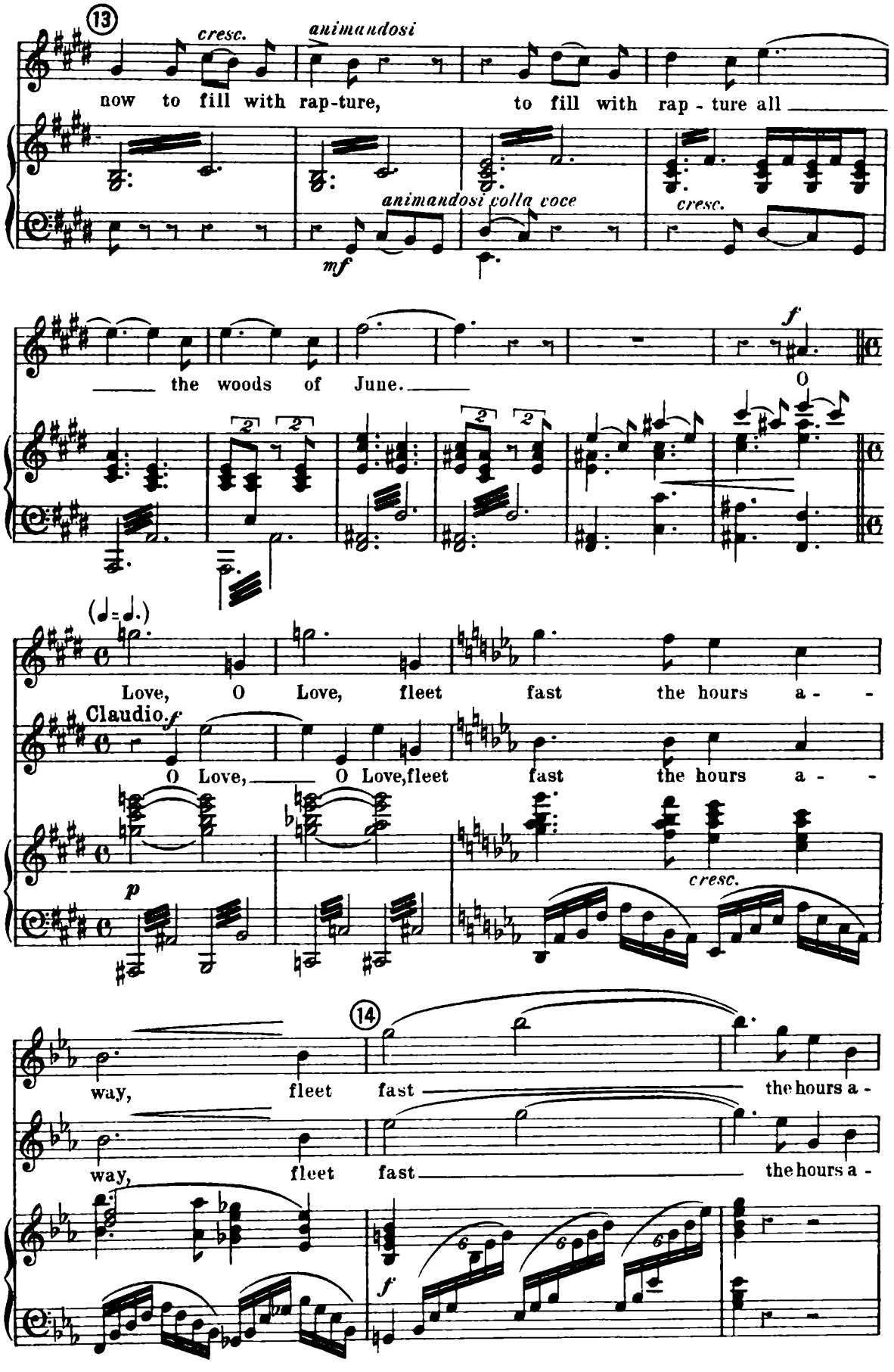

8
ff
sf
sf
sf
sf
dim.
tr
tr
tr
tr
Poco più lento.
8
col Ped.
Hero.
f
9
O
Love,
o
Love,
let
Claudio.
f
O
Love,
o
Love,
let
pp

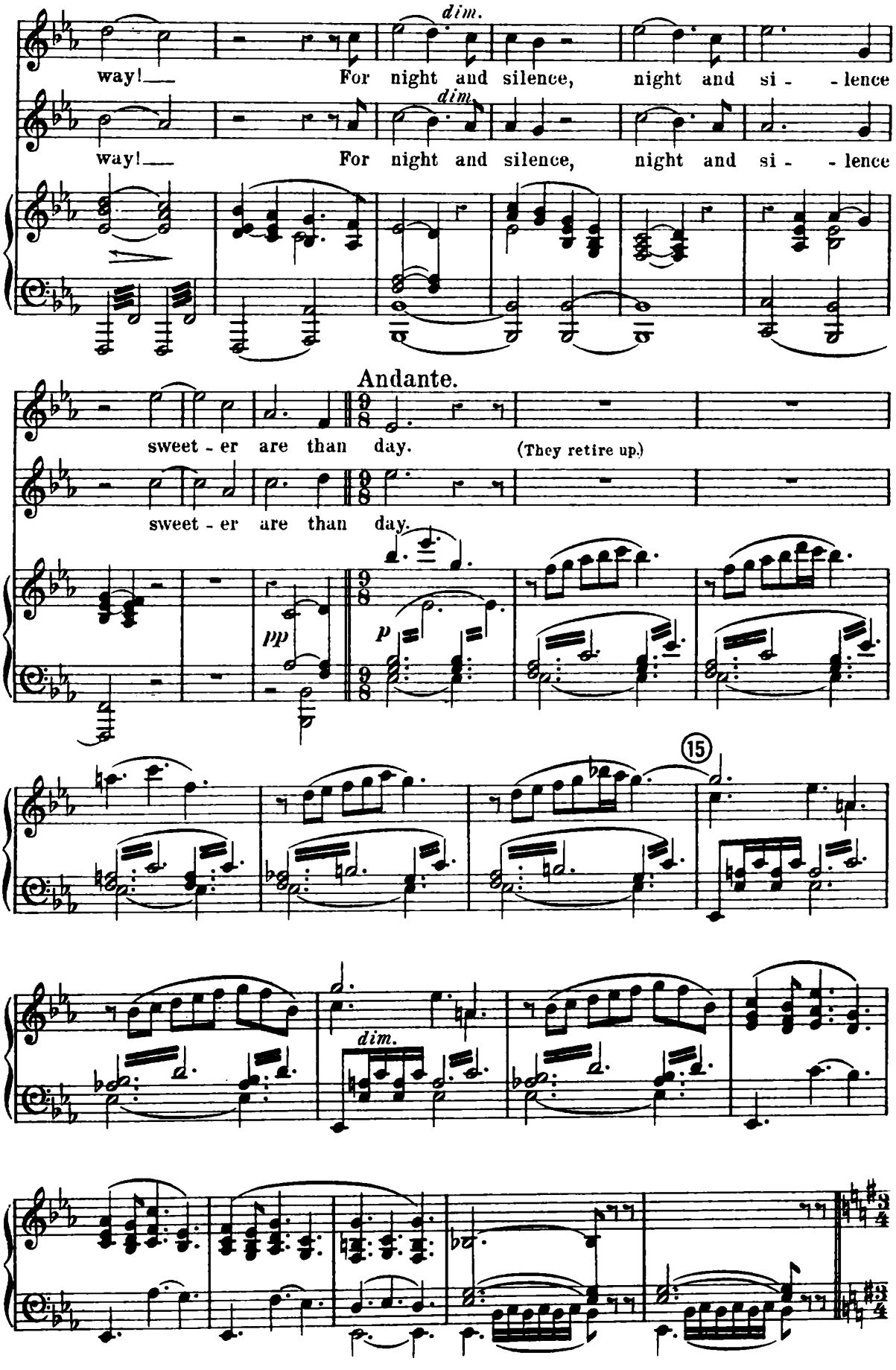

this glad mo - ment stay! Love crowns our
this glad mo - ment stay! Love crowns our
life, as Hes - - per crowns the day.
rall.
Andante moderato.
life, as Hes - - per crowns the day.
colla parte
pp
Claudio.
mp
The lit-tle birds in all the thick - ets near with
bu-sy bab-ble set - tle down to rest; So would my


wing - èd hopes find ha - - - - ven here, and
10
fold their pi - nions on my la - dy's breast.
(♩ = ♩.)
cresc.
O Love, o Love, fleet fast the hours in
f
play, Till Hy - - - - men, till Hy-men crown the gol - den
sf
(♩. = ♩)
Hero.
p
If night draw down, and I be -
day.
(♩. = ♩)
p

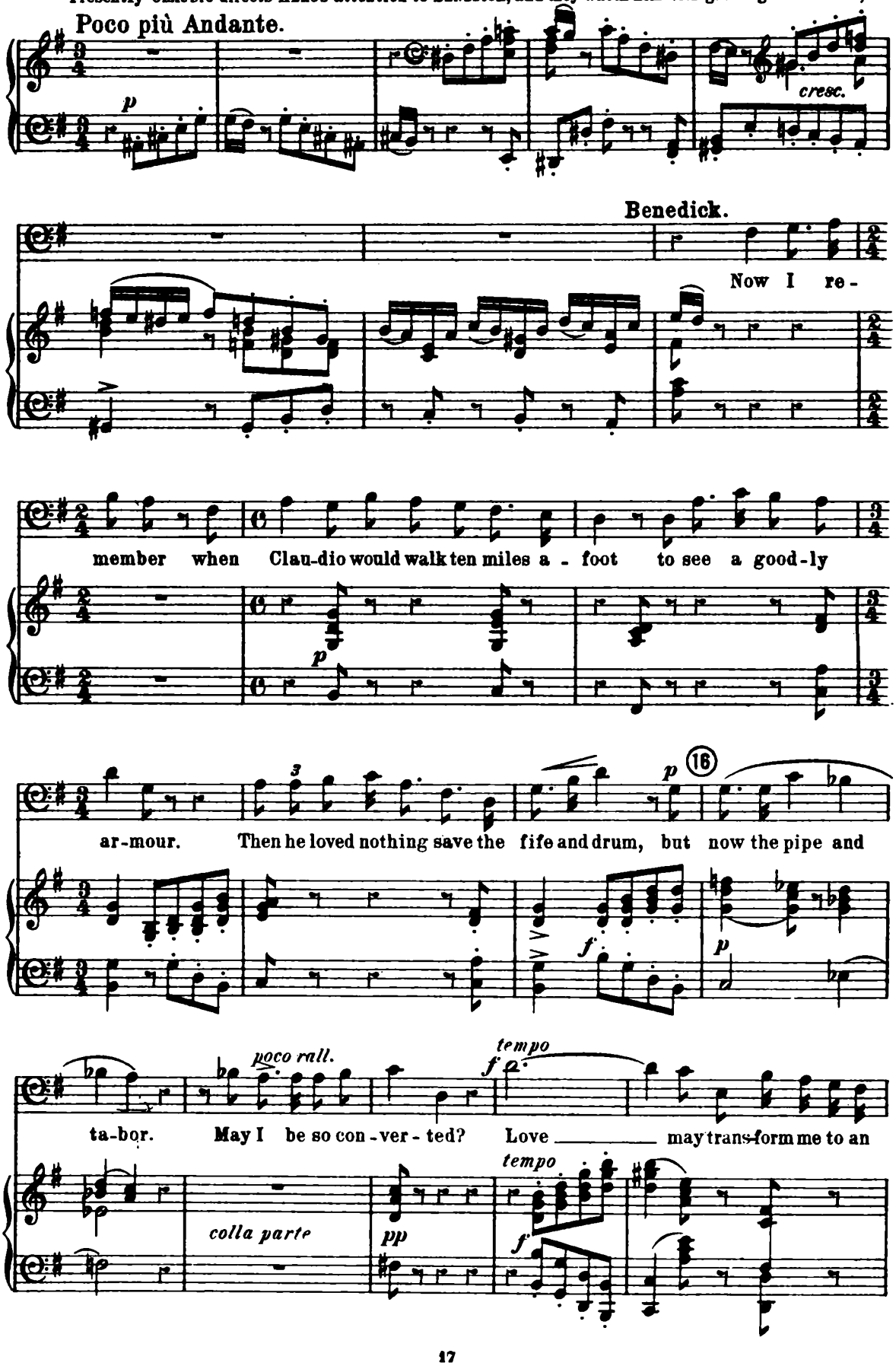

hold no more thee my sole love, whom I as
11
mas - - - ter greet, thine eyes like
bea - - cons on a dang' - rous shore shall
shine to lead me to my lov - er's feet. O
Love, o Love, shine forth with ten - der ray, till

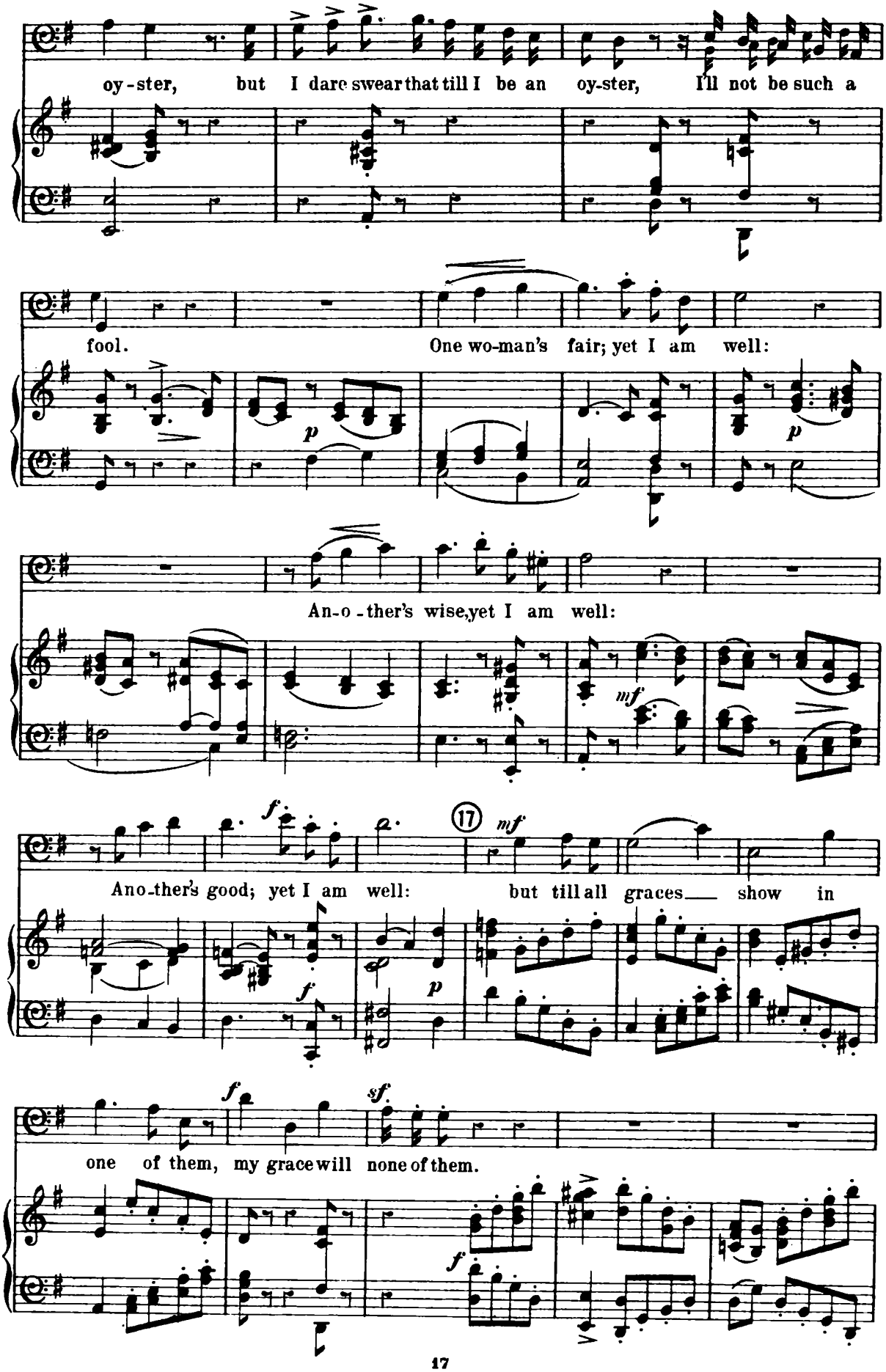

12
night grow love-ly, love - - ly as the fair - - er
sf
pp
Un poco più tranquillo.
day.
The night - in-gale is si - lent on the bough.
p
mf
Claudio.
f
He dare not vie with thee in ten-der tune.
p
Hero.
Beat of thy heart hath me - - lo-dy e -

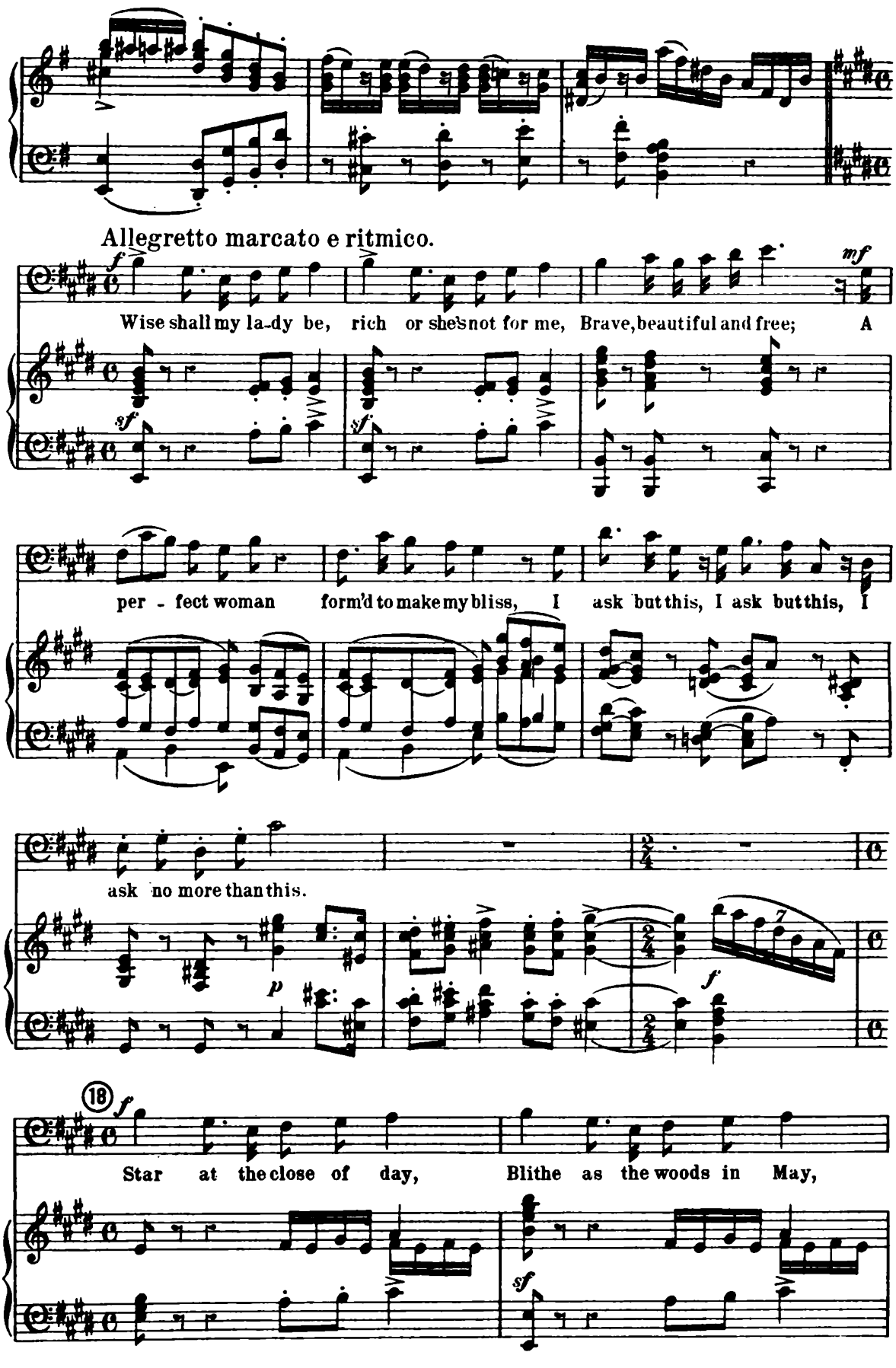

13
cresc.
animandosi
now to fill with rap-ture, to fill with rap - ture all
animandosi colla voce
mf
cresc.
f
the woods of June.
O
(♩= ♩.)
Love, O Love, fleet fast the hours a - -
Claudio.
f
O Love, O Love,fleet fast the hours a - -
p
cresc.
14
way, fleet fast the hours a -
way, fleet fast the hours a -
f

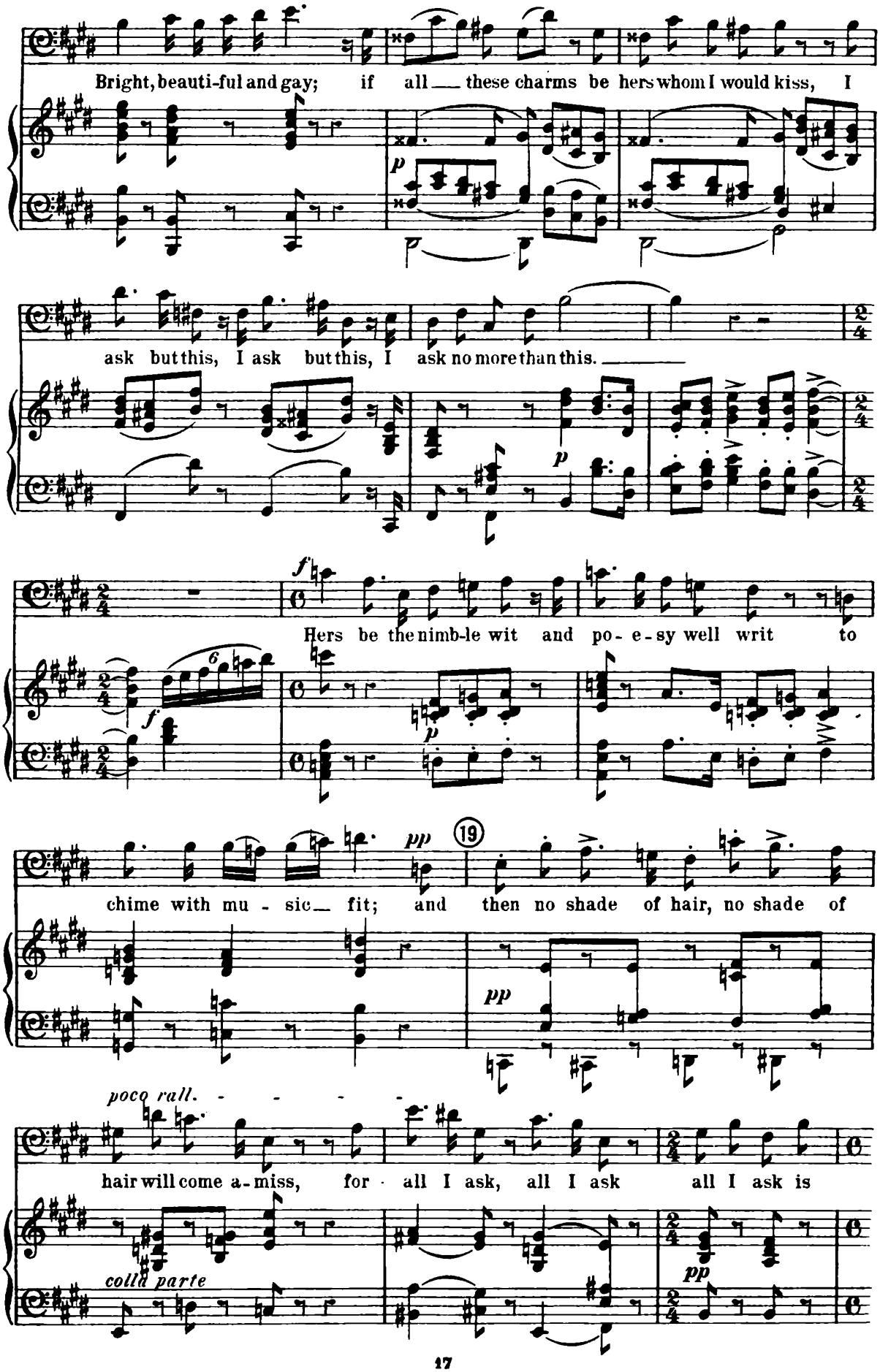

dim.
way! For night and silence, night and si - - lence
dim.
way! For night and silence, night and si - - lence
Andante.
sweet - er are than day. (They retire up.)
sweet - er are than day.
pp
p
15
dim.

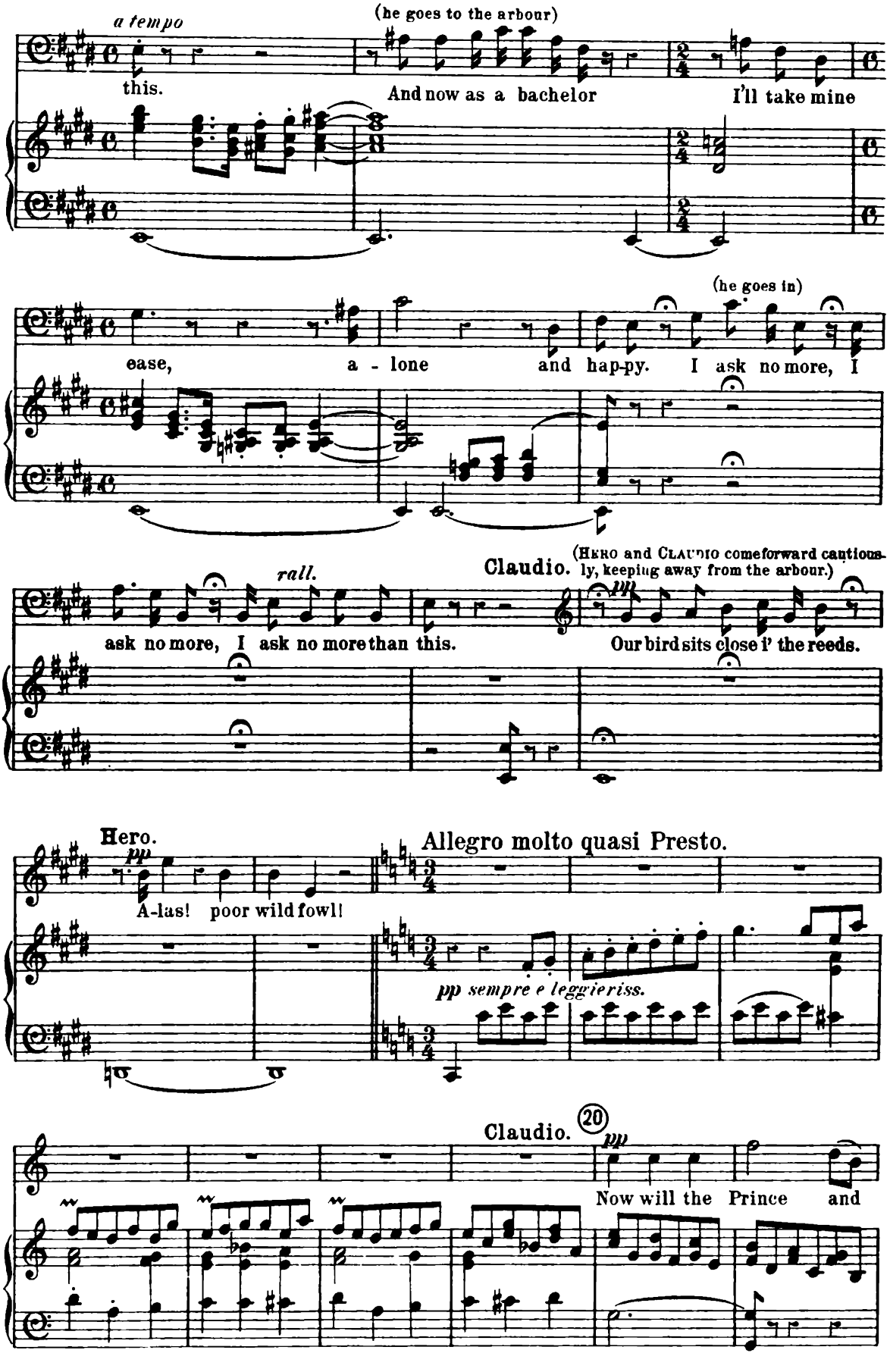
(Enter BENEDICK. He does not see CLAUDIO and HERO. At first they do not notice him, intent on one another. Presently CLAUDIO directs HERO'S attention to BENEDICK, and they watch him with growing amusement.)

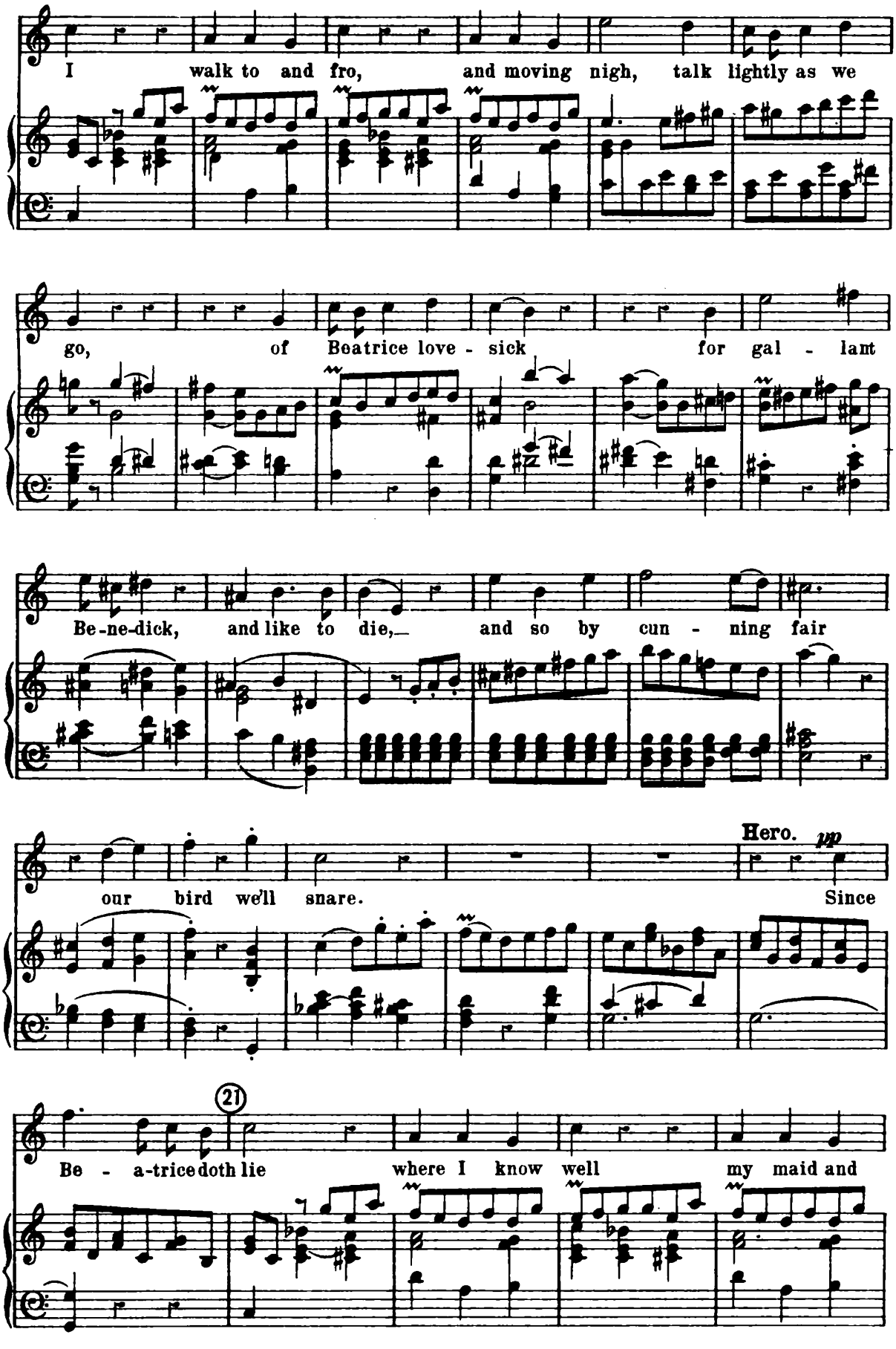


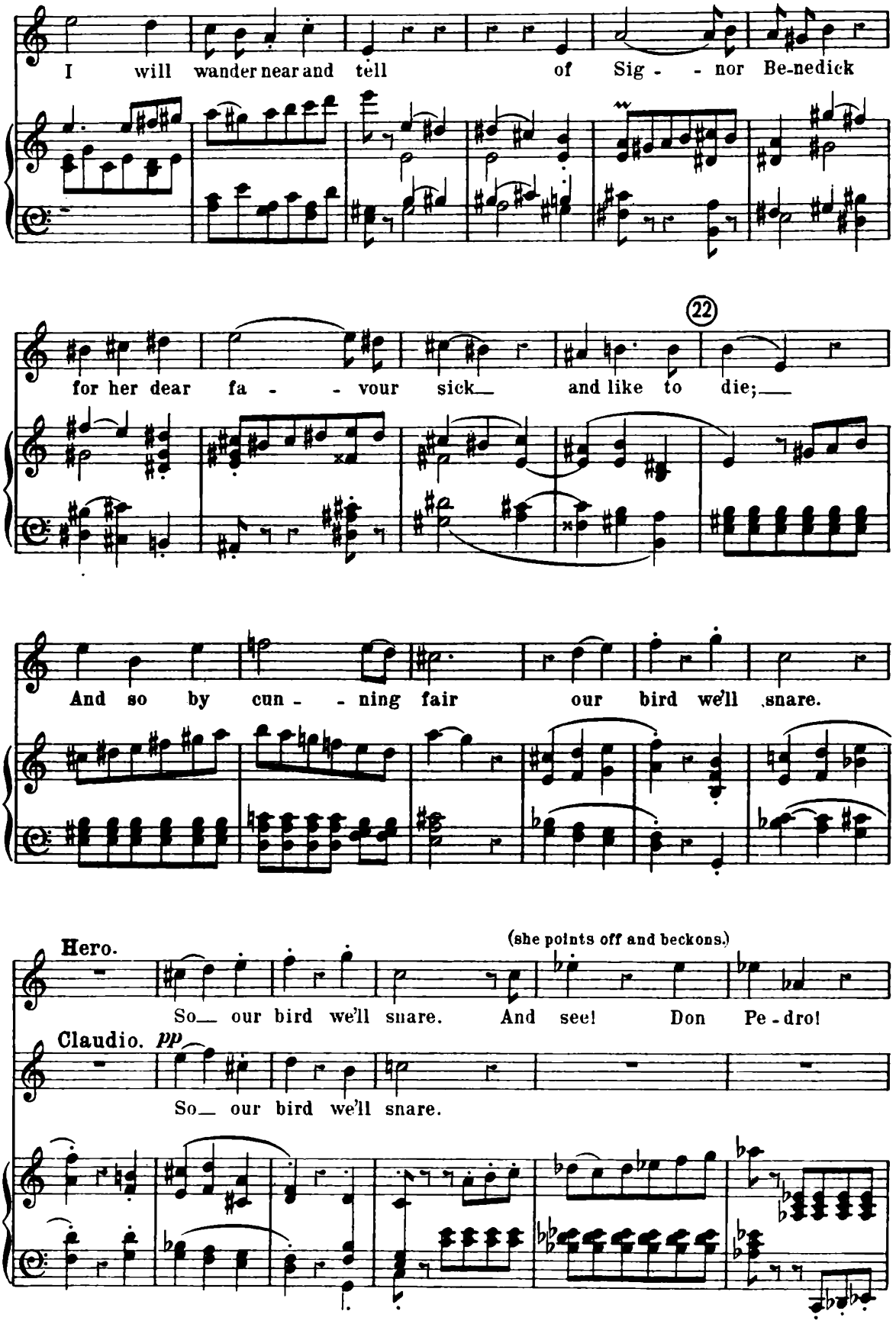

oy-ster, but I dare swear that till I be an oy-ster, I'll not be such a
fool. One wo-man's fair; yet I am well:
An-o-ther's wise, yet I am well:
Ano-ther's good; yet I am well: but till all graces show in
one of them, my grace will none of them.

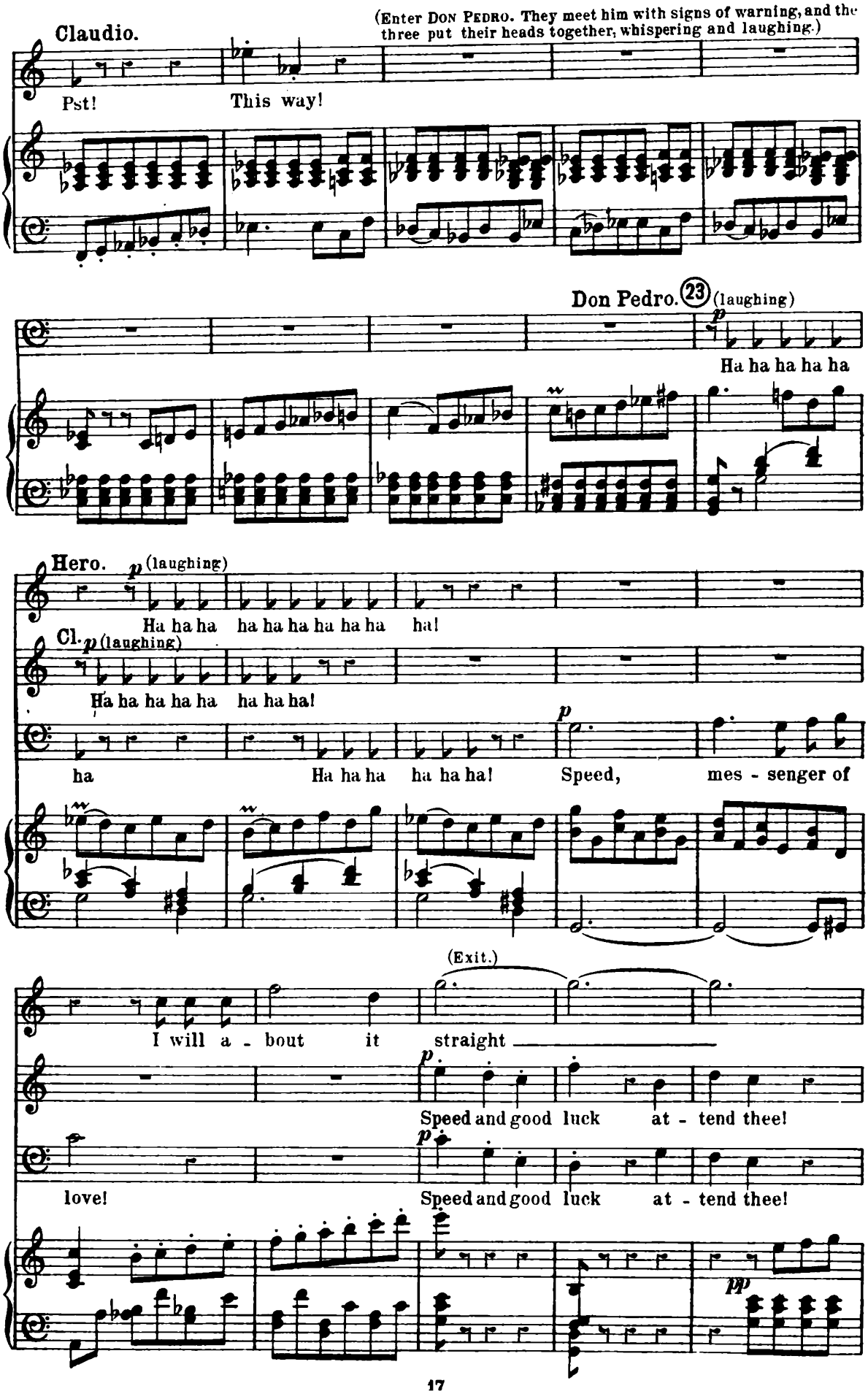

Allegretto marcato e ritmico.
Wise shall my la-dy be, rich or she's not for me, Brave, beautiful and free; A
per - fect woman form'd to make my bliss, I ask but this, I ask but this, I
ask no more than this.
18
Star at the close of day, Blithe as the woods in May,

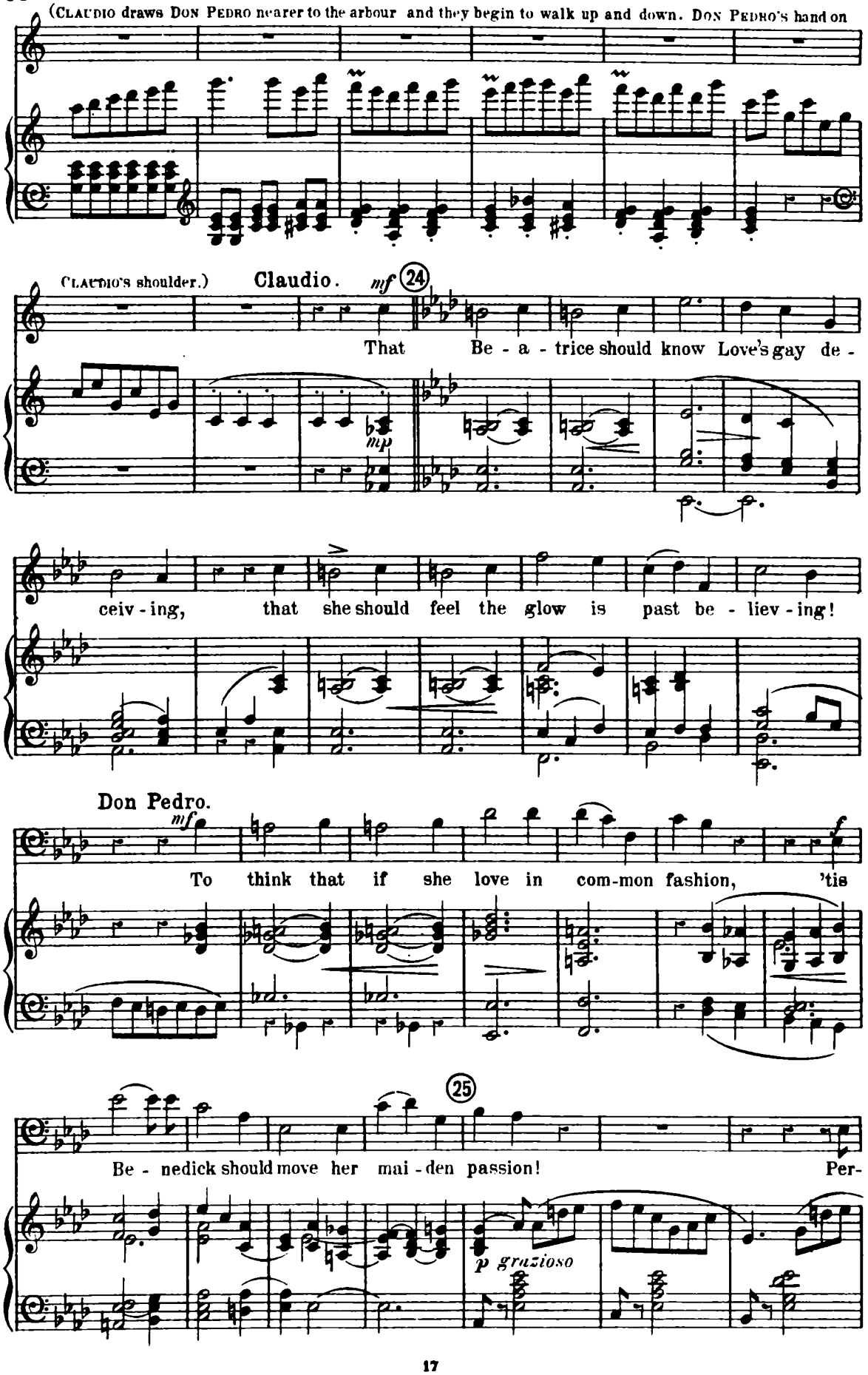

Bright, beauti-ful and gay; if all — these charms be hers whom I would kiss, I
ask but this, I ask but this, I ask no more than this. —
Hers be the nimb-le wit and po - e - sy well writ to
chime with mu - sic — fit; and then no shade of hair, no shade of
poco rall.
hair will come a - miss, for all I ask, all I ask all I ask is
colla parte

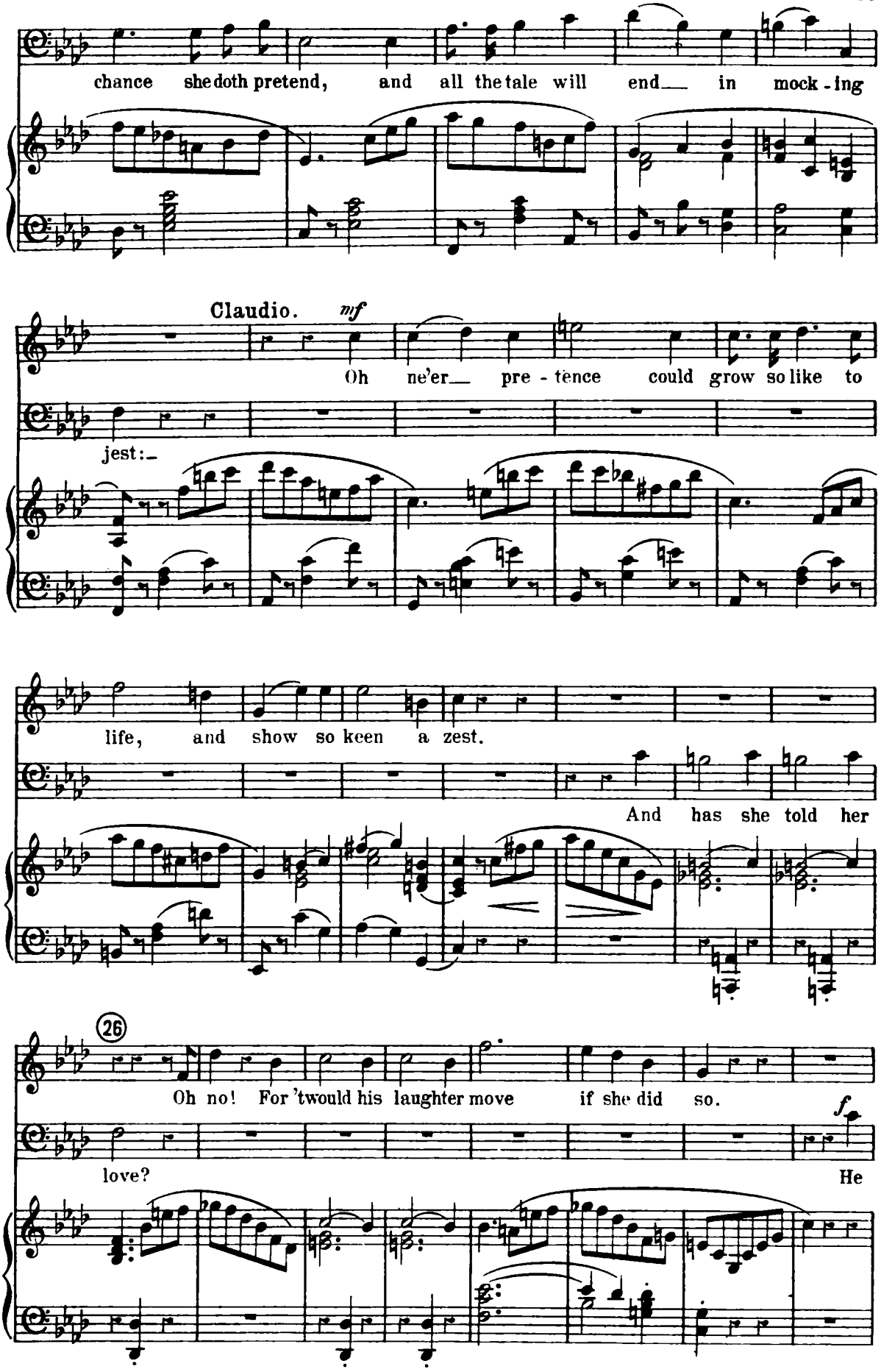

a tempo
this.
(he goes to the arbour)
And now as a bachelor
I'll take mine
ease,
a - lone
and hap-py.
(he goes in)
I ask no more, I
rall.
ask no more, I ask no more than this.
Claudio.
(Hero and Claudio come forward cautiously, keeping away from the arbour.)
pp
Our bird sits close i' the reeds.
Hero.
pp
A-las! poor wild fowl!
Allegro molto quasi Presto.
pp sempre e leggieriss.
Claudio.
20
pp
Now will the Prince and

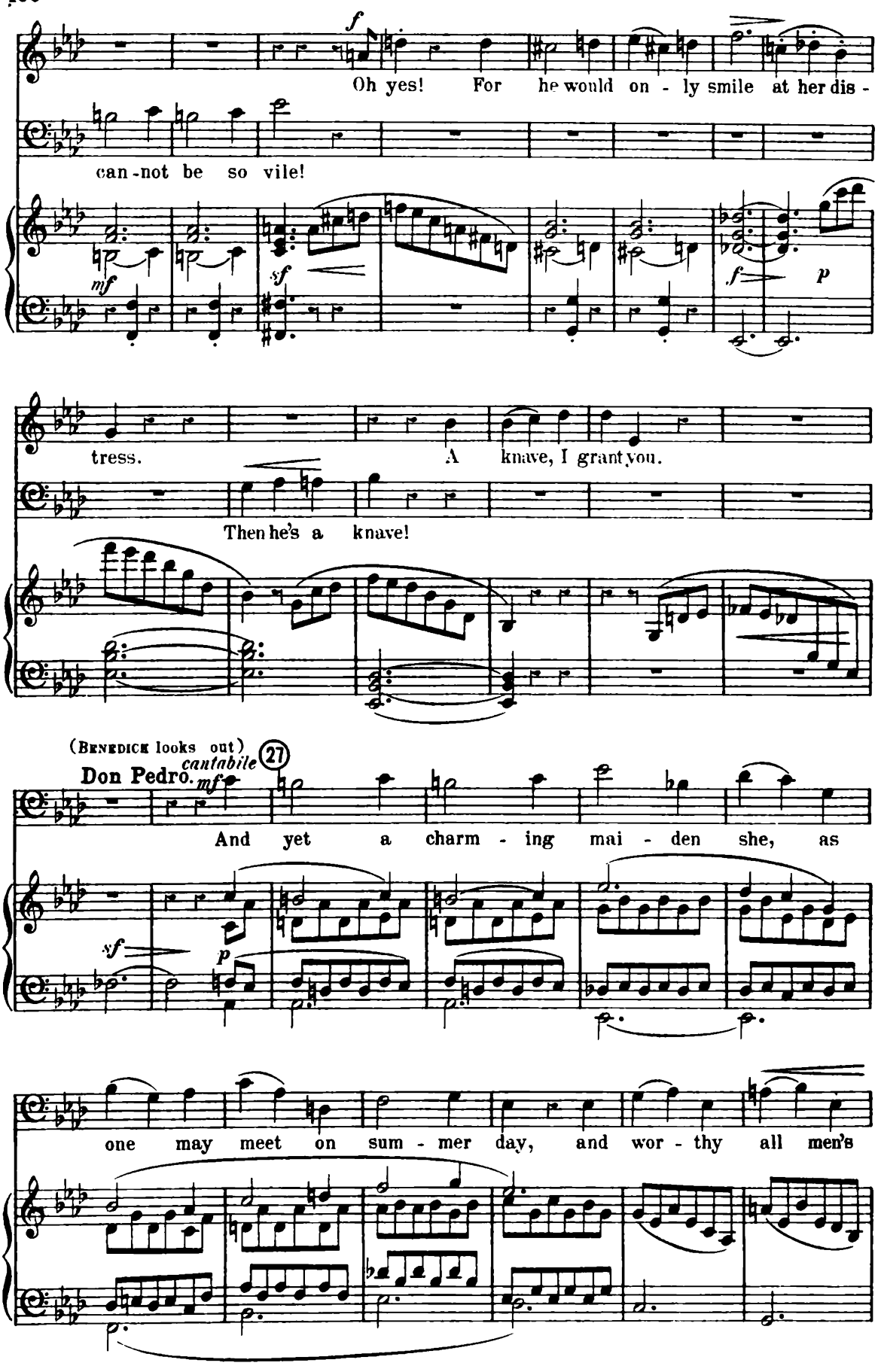

I walk to and fro, and moving nigh, talk lightly as we
go, of Beatrice love - sick for gal - lant
Be-ne-dick, and like to die,— and so by cun - ning fair
Hero. pp
our bird we'll snare. Since
21
Be - a-trice doth lie where I know well my maid and

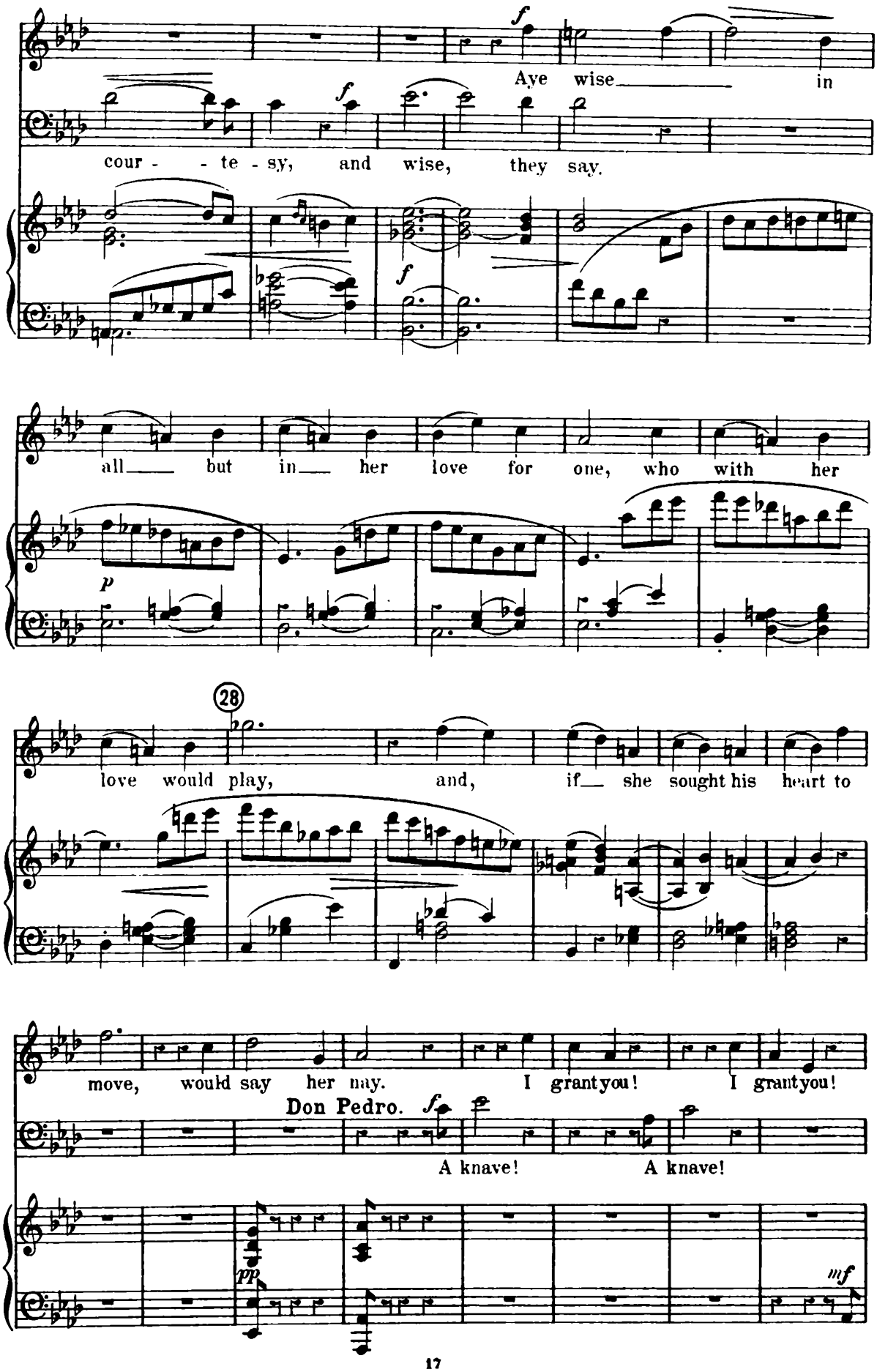

I will wander near and tell of Sig - - nor Be-nedick
for her dear fa - - vour sick__ and like to die;__
22
And so by cun - - ning fair our bird we'll snare.
Hero.
(she points off and beckons.)
So__ our bird we'll snare. And see! Don Pe-dro!
Claudio. pp
So__ our bird we'll snare.

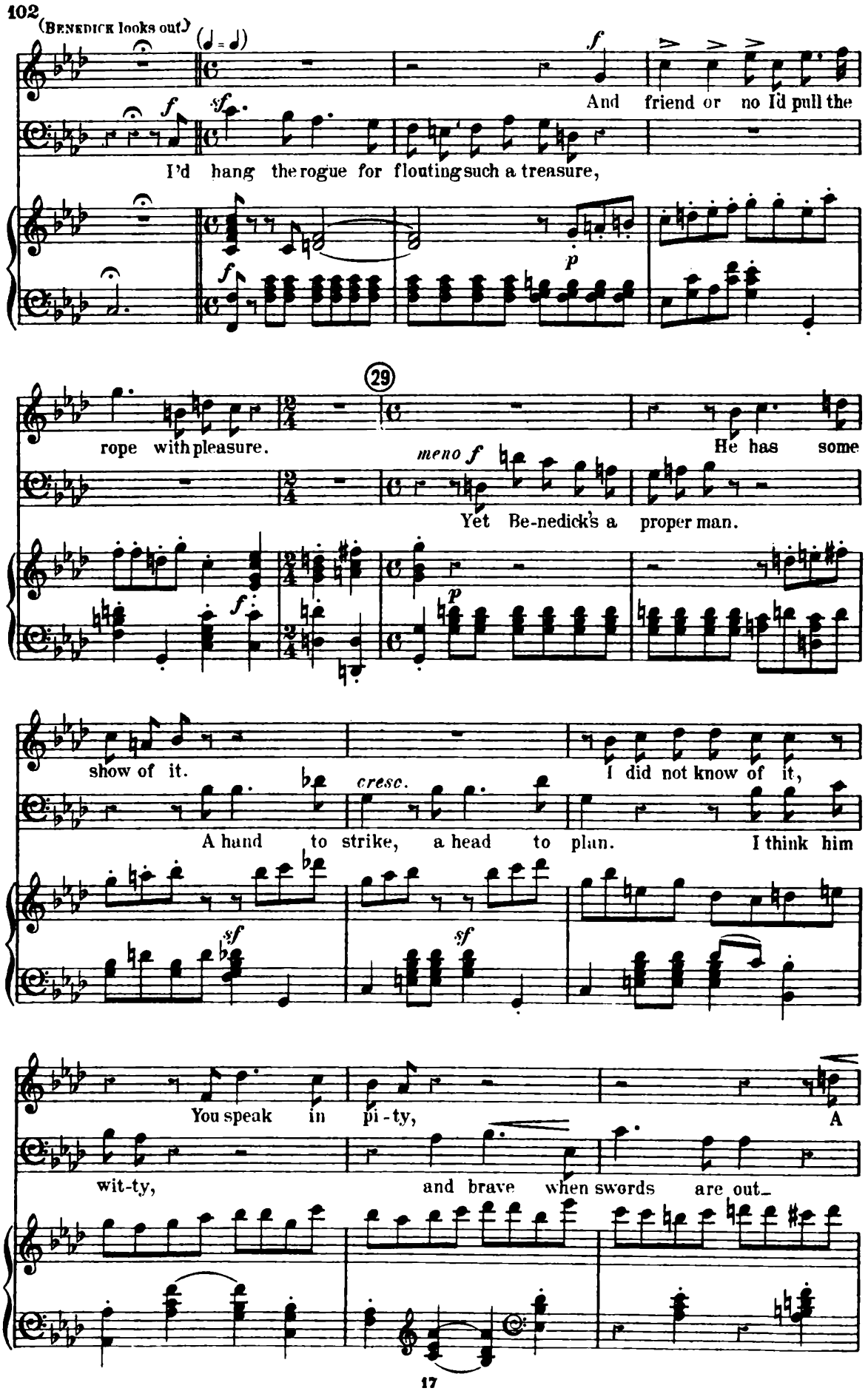

(Enter Don Pedro. They meet him with signs of warning, and the three put their heads together, whispering and laughing.)
Claudio.
Pst!
This way!
Don Pedro. 23 (laughing)
p
Ha ha ha ha ha
Hero.
p (laughing)
Ha ha ha
ha ha ha ha ha ha
ha!
Cl.
p (laughing)
Ha ha ha ha ha
ha ha ha!
ha
Ha ha ha
ha ha ha!
p
Speed,
mes - senger of
(Exit.)
I will a - bout
it
straight
p
Speed and good luck
at - tend thee!
love!
p
Speed and good luck
at - tend thee!
pp


(Claudio draws Don Pedro nearer to the arbour and they begin to walk up and down. Don Pedro's hand on
Claudio's shoulder.)
Claudio.
mf
24
That Be - a - trice should know Love's gay de -
mp
ceiv - ing, that she should feel the glow is past be - liev - ing!
Don Pedro.
mf
To think that if she love in com-mon fashion, 'tis
f
25
Be - nedick should move her mai - den passion! Per-
p grazioso


chance she doth pretend, and all the tale will end in mock - ing
Claudio.
mf
Oh ne'er pre - tence could grow so like to
jest:
life, and show so keen a zest.
And has she told her
26
Oh no! For 'twould his laughter move if she did so.
f
love?
He


Oh yes! For he would on - ly smile at her dis -
can-not be so vile!
tress. A knave, I grant you.
Then he's a knave!
(Benedick looks out)
Don Pedro.
cantabile
And yet a charm - ing mai - den she, as
one may meet on sum - mer day, and wor - thy all men's


f
Aye wise in
cour - - te - sy, and wise, they say.
f
p
all but in her love for one, who with her
28
love would play, and, if she sought his heart to
move, would say her nay. I grant you! I grant you!
Don Pedro. f
A knave! A knave!
pp
mf


102
(Benedick looks out)
(♩ = ♩)
f
sf
And friend or no I'd pull the
I'd hang the rogue for flouting such a treasure,
p
29
rope with pleasure.
He has some
meno f
Yet Be-nedick's a proper man.
show of it.
I did not know of it,
cresc.
A hand to strike, a head to plan. I think him
You speak in pi-ty,
A
wit-ty,
and brave when swords are out-

Hec - tor without doubt. If he can't shun the fight, and

If he can't shun the fight, and

war he needs must wage, Pale as his smock with fright our

war he needs must wage, Pale as his smock with fright our

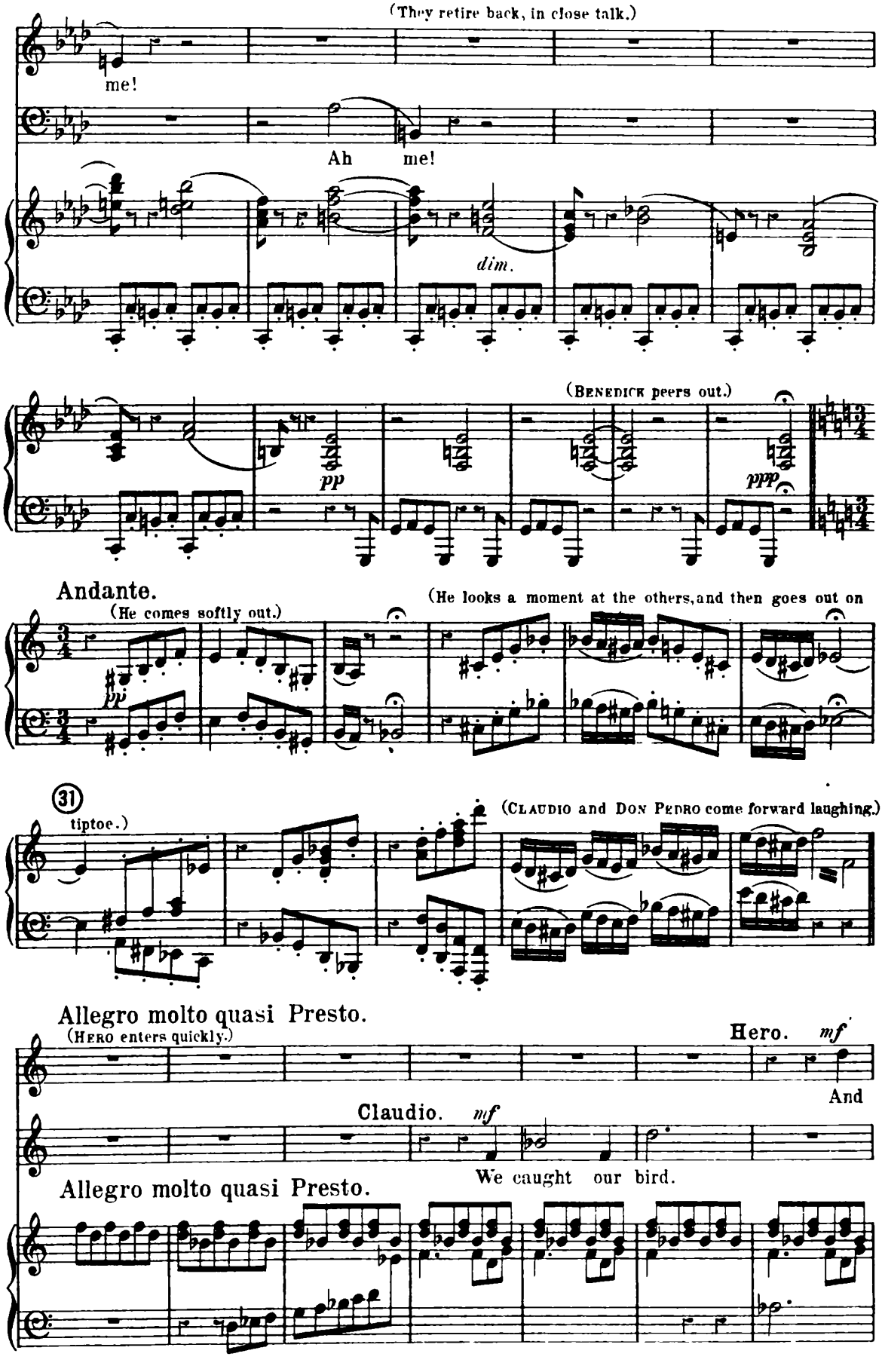
30

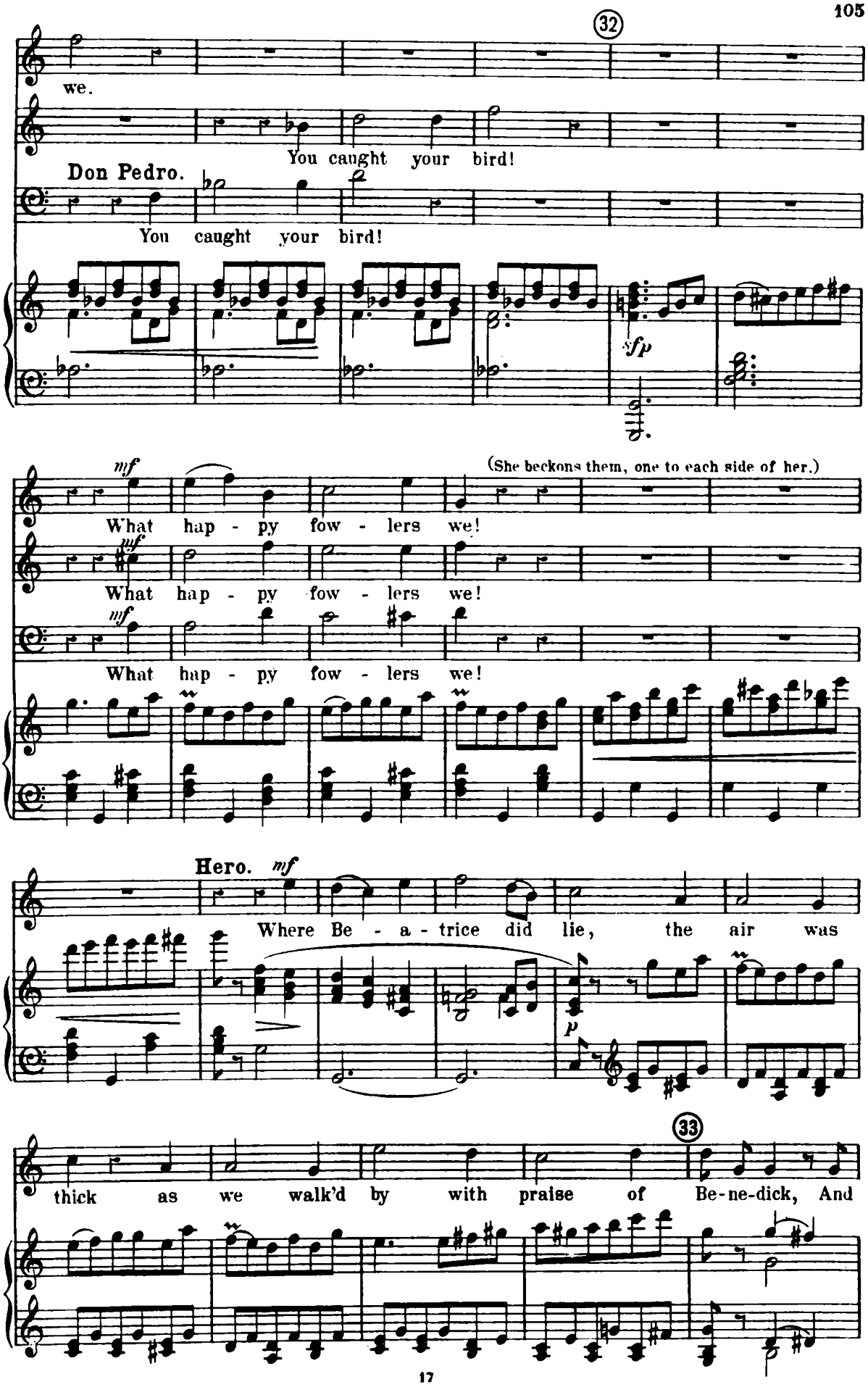
he - ro will en - gage, I would the fel - low knew how much un-wor-thi-ly

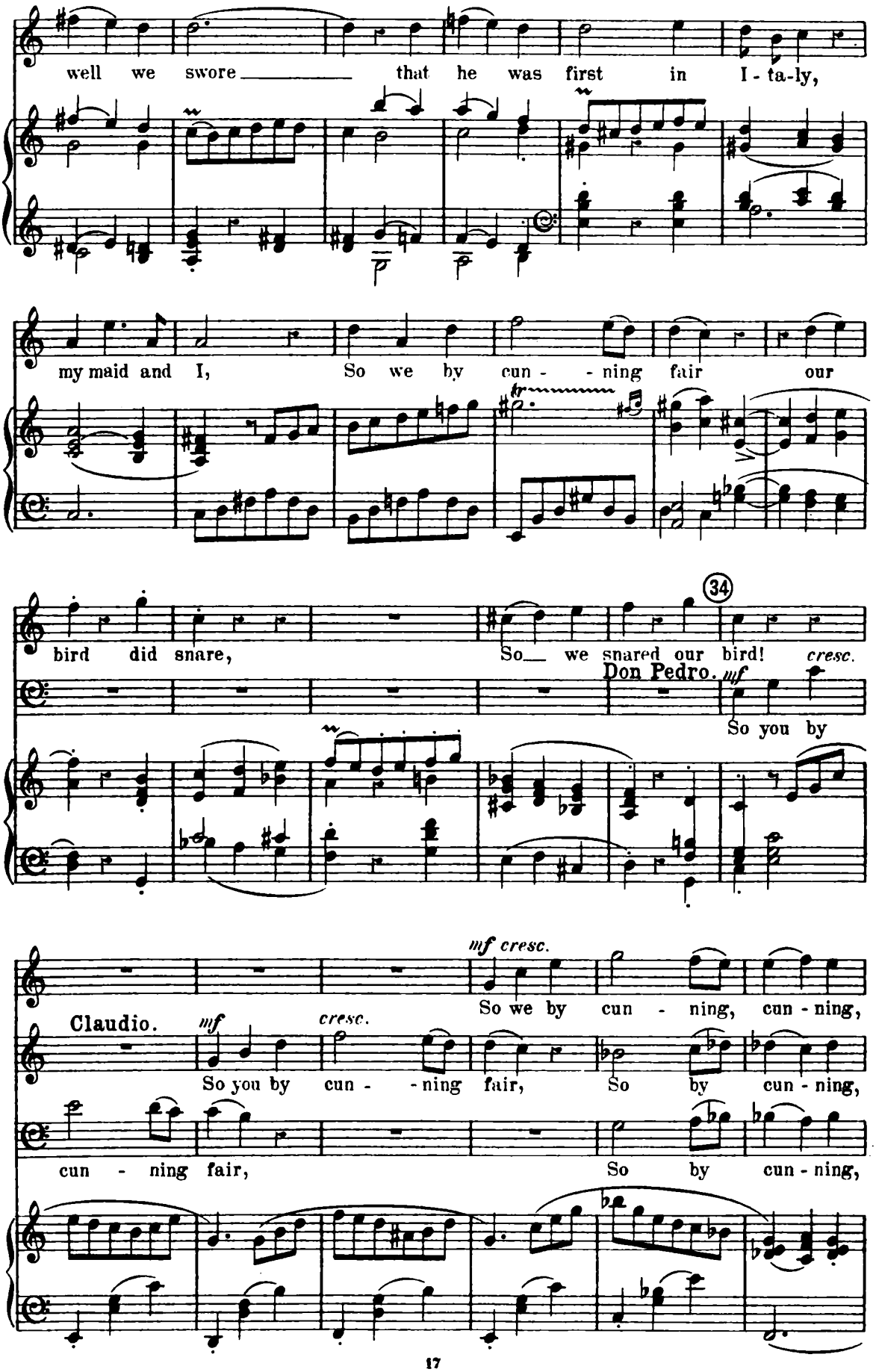
he - ro will en - gage, I would the fel - low knew how much un-

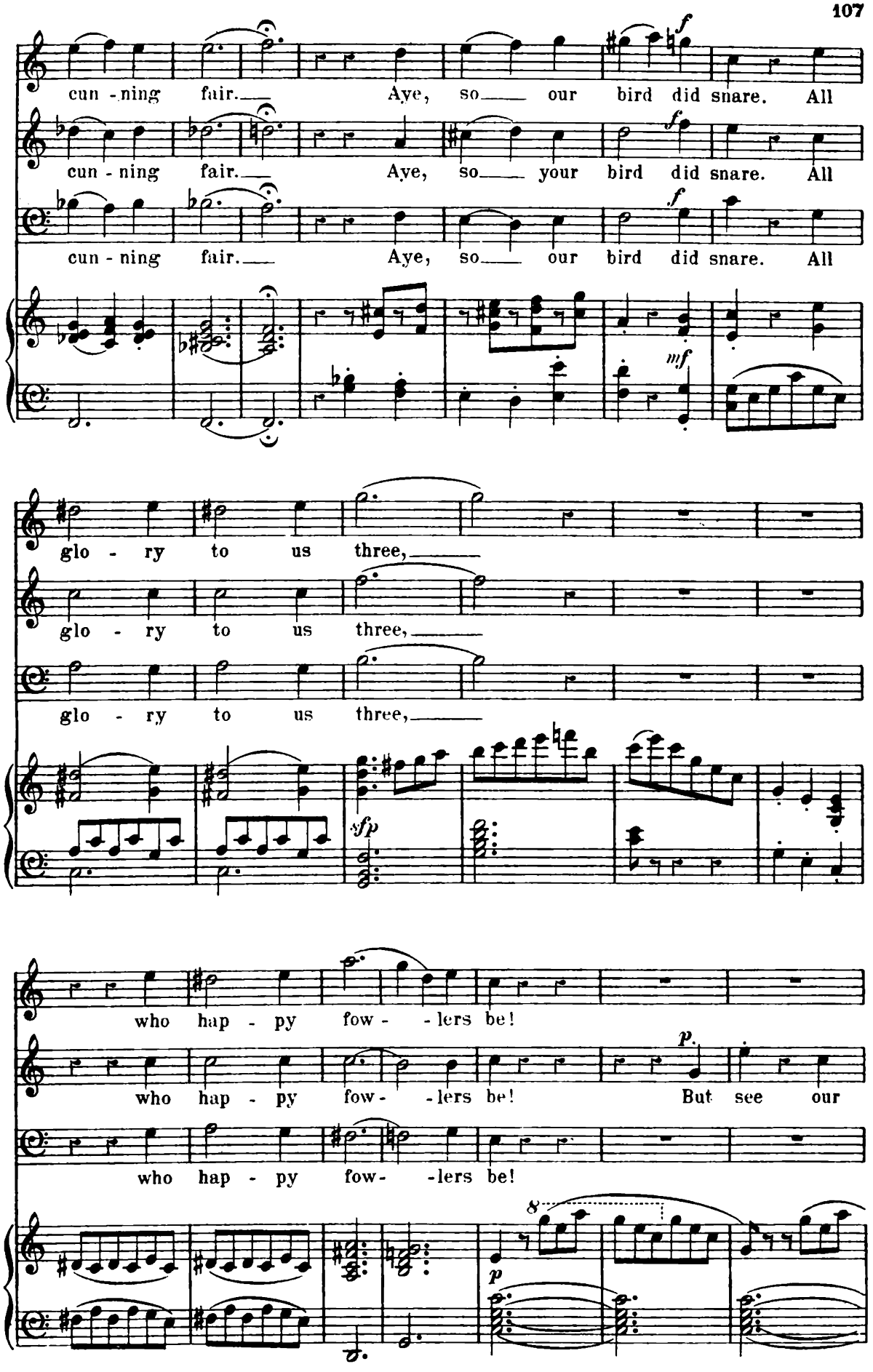
he scorns a woman true and better far than he. Ah

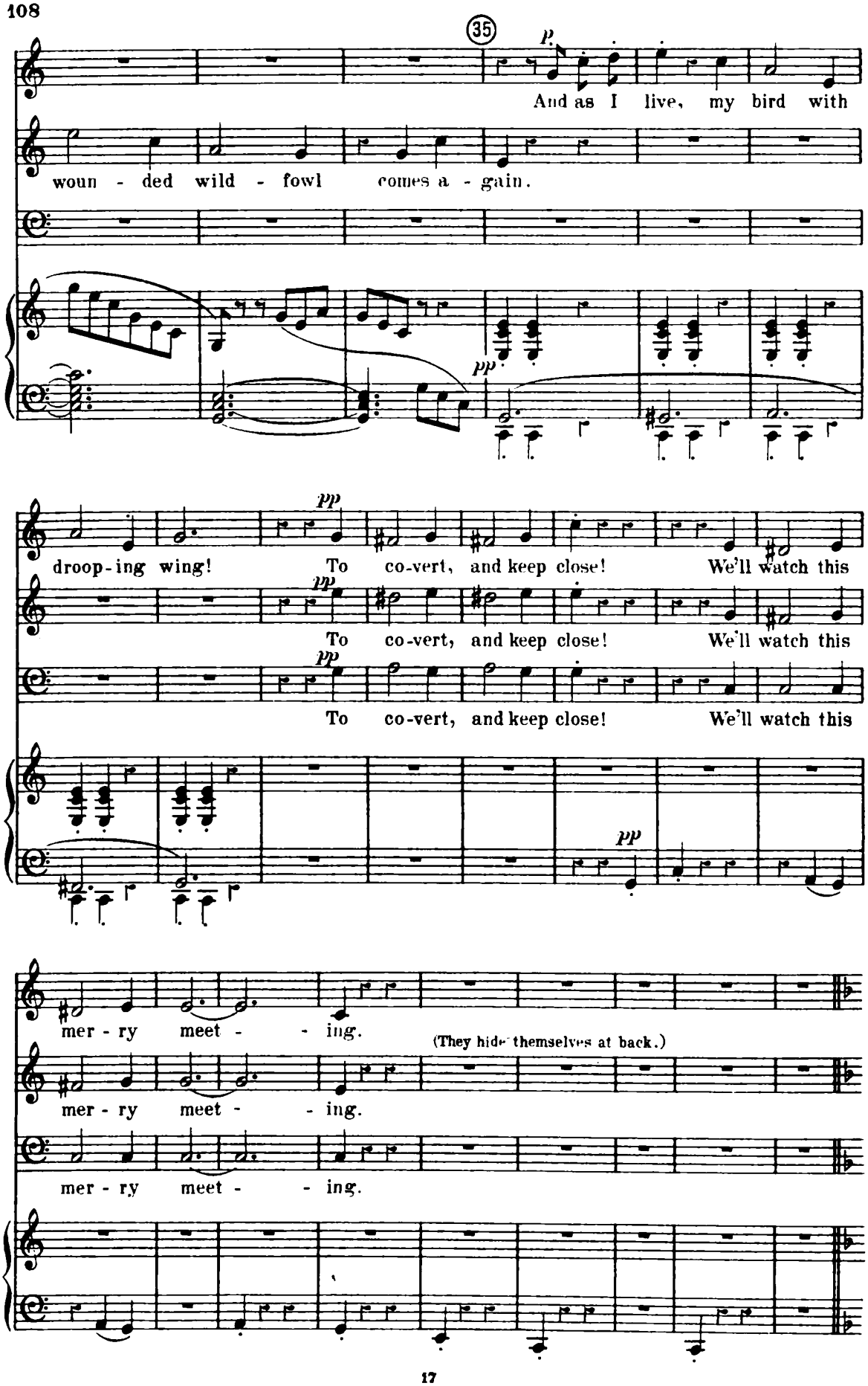
worthi-ly he scorns a woman true and better far than he.

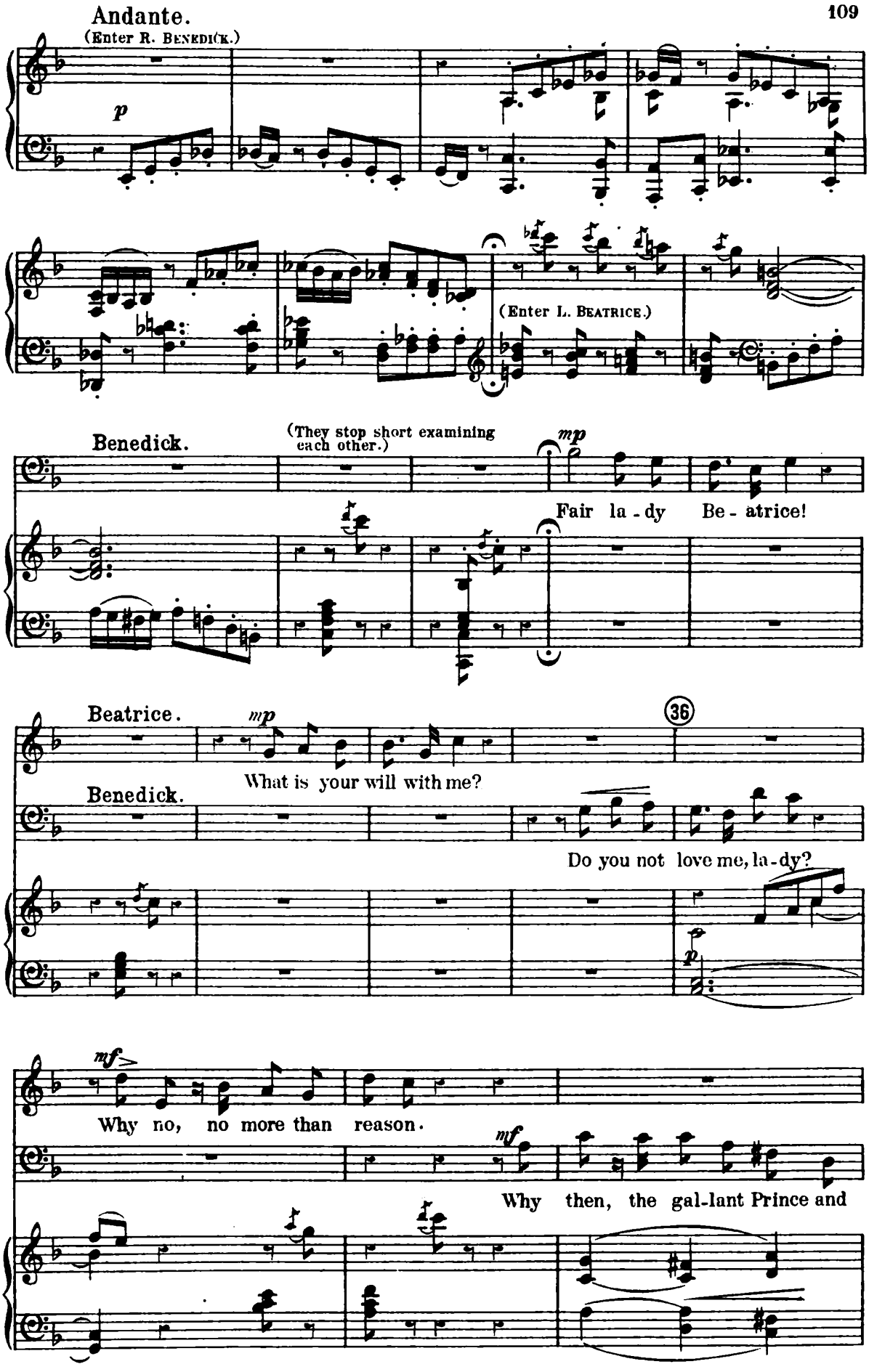

(They retire back, in close talk.)
me!
Ah me!
dim.
(Benedick peers out.)
pp
ppp
Andante.
(He comes softly out.)
(He looks a moment at the others, and then goes out on
pp
31
tiptoe.)
(Claudio and Don Pedro come forward laughing.)
Allegro molto quasi Presto.
(Hero enters quickly.)
Hero. mf
And
Claudio. mf
We caught our bird.
Allegro molto quasi Presto.

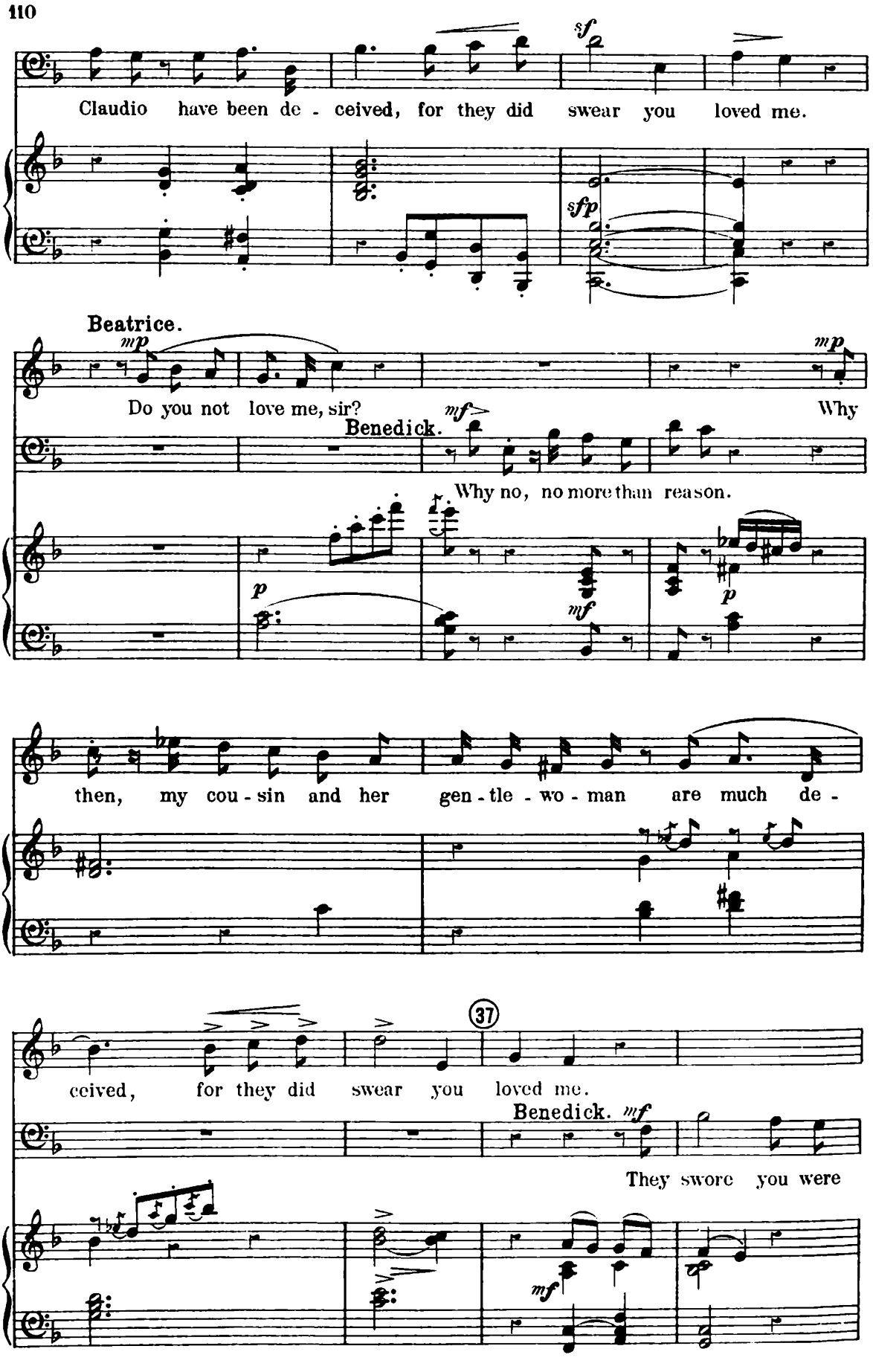

32
we.
You caught your bird!
Don Pedro.
You caught your bird!
sfp
mf
(She beckons them, one to each side of her.)
What hap - py fow - lers we!
What hap - py fow - lers we!
What hap - py fow - lers we!
Hero. mf
Where Be - a - trice did lie, the air was
p
33
thick as we walk'd by with praise of Be-ne-dick, And

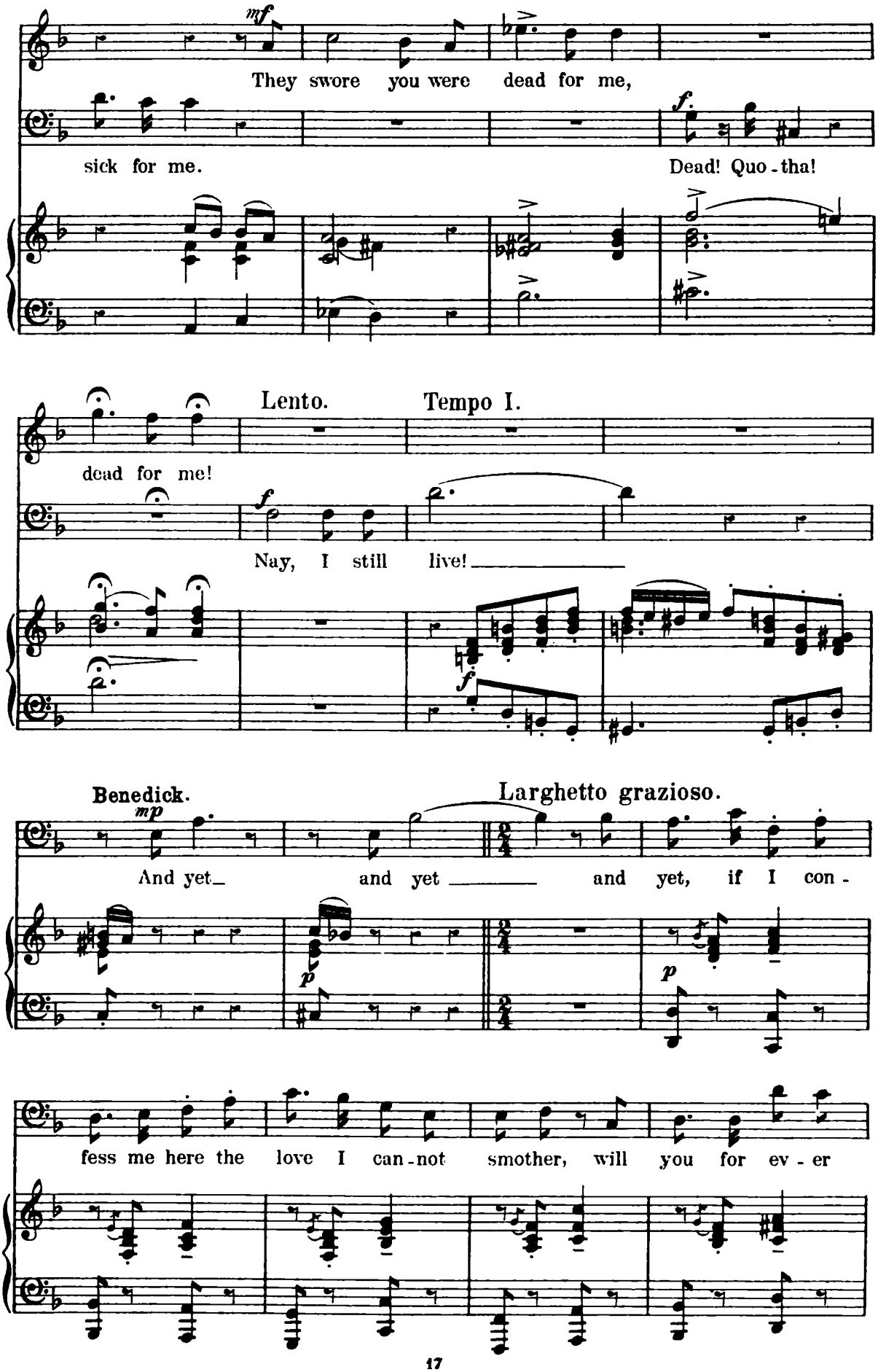

well we swore that he was first in I - ta-ly,
my maid and I, So we by cun - - ning fair our
bird did snare, So we snared our bird!
34
cresc.
Don Pedro.
mf
So you by
mf cresc.
So we by cun - ning, cun - ning,
Claudio.
mf
cresc.
So you by cun - - ning fair, So by cun - ning,
cun - ning fair, So by cun - ning,

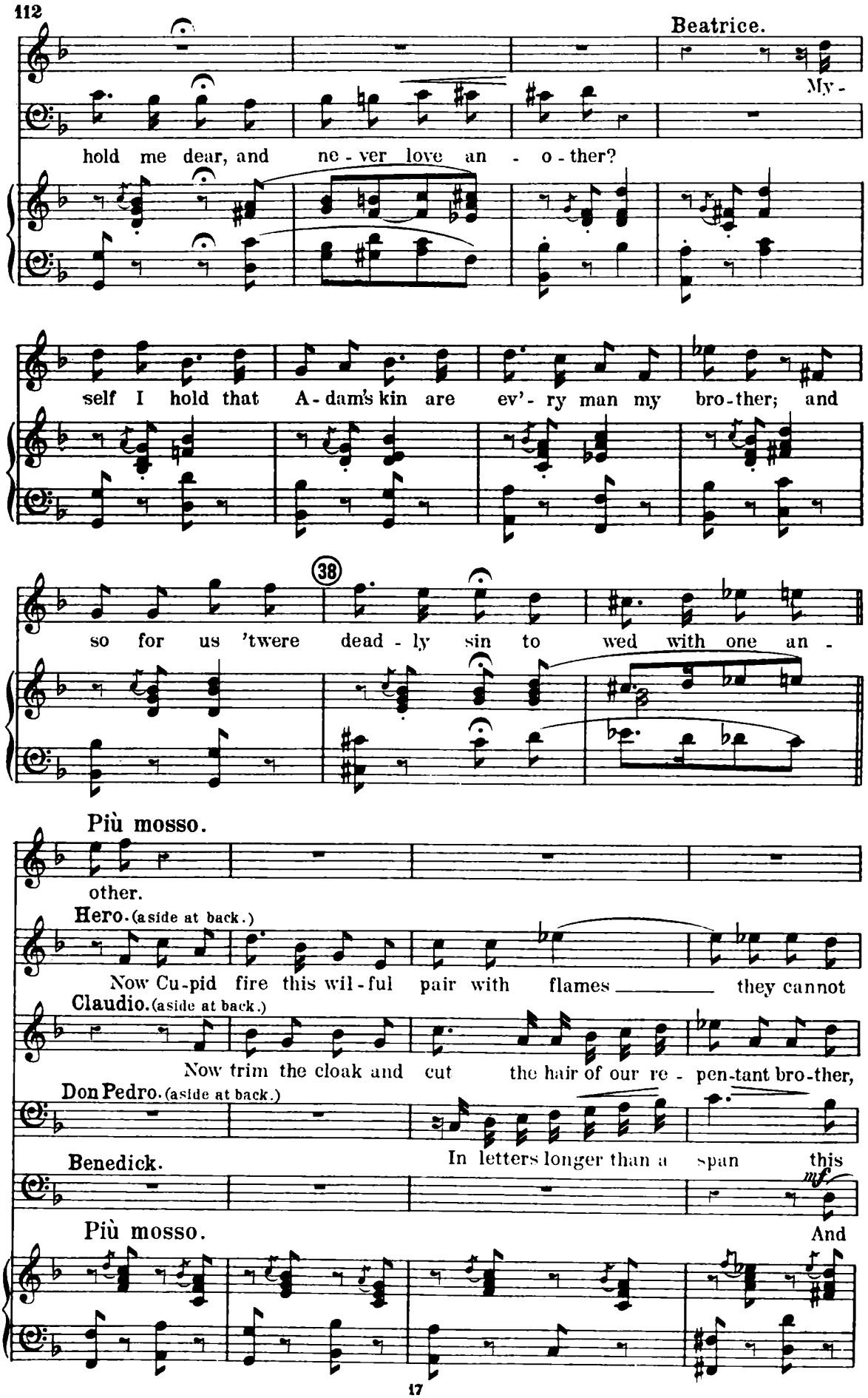

cun - ning fair. Aye, so our bird did snare. All
cun - ning fair. Aye, so your bird did snare. All
cun - ning fair. Aye, so our bird did snare. All
glo - ry to us three,
glo - ry to us three,
glo - ry to us three,
who hap - py fow - lers be!
who hap - py fow - lers be! But see our
who hap - py fow - lers be!

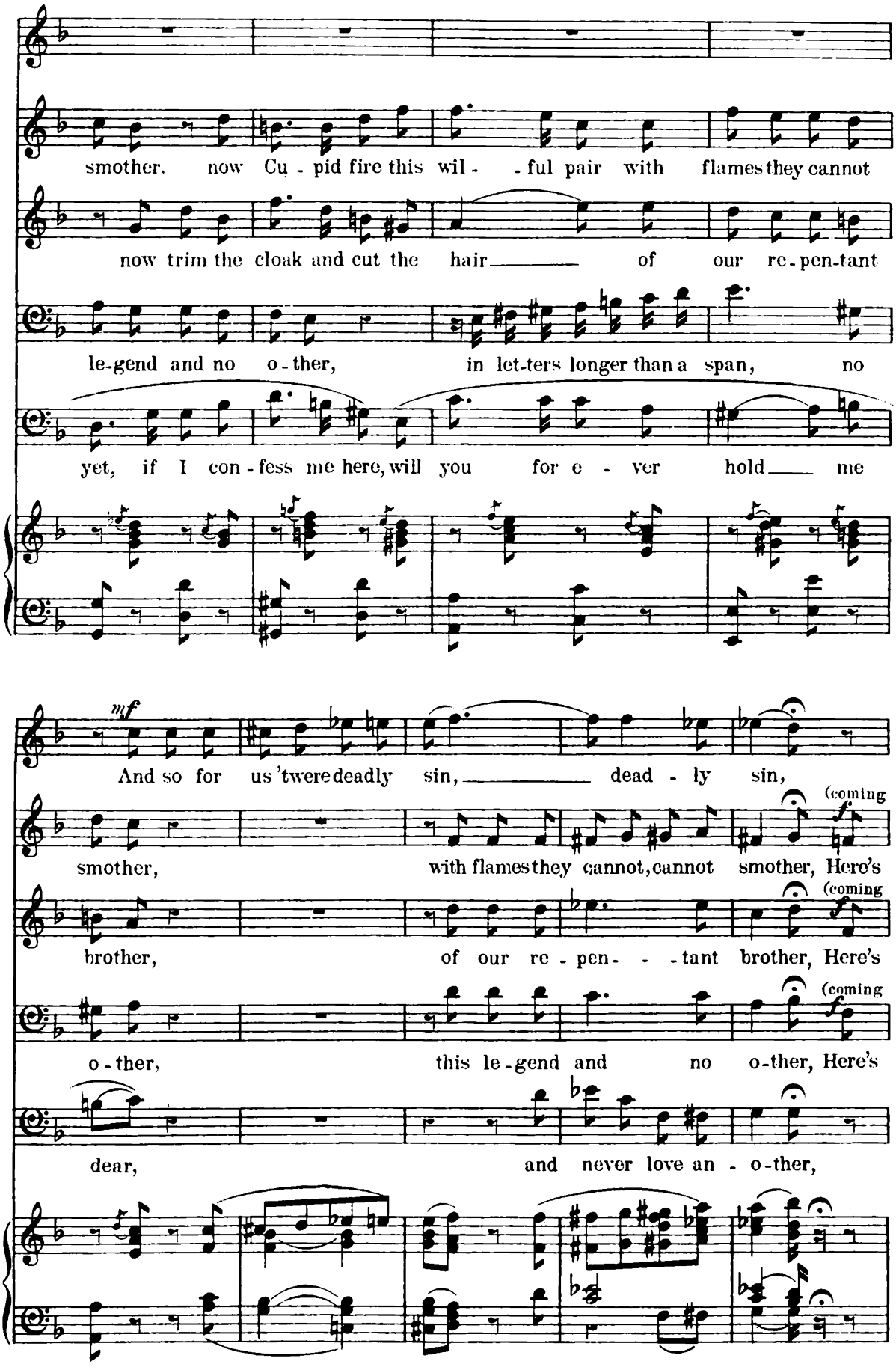

35
p
And as I live, my bird with
woun - ded wild - fowl comes a - gain.
pp
droop-ing wing! To co-vert, and keep close! We'll watch this
pp
To co-vert, and keep close! We'll watch this
pp
To co-vert, and keep close! We'll watch this
pp
mer - ry meet - - ing.
(They hide themselves at back.)
mer - ry meet - - ing.
mer - ry meet - - ing.

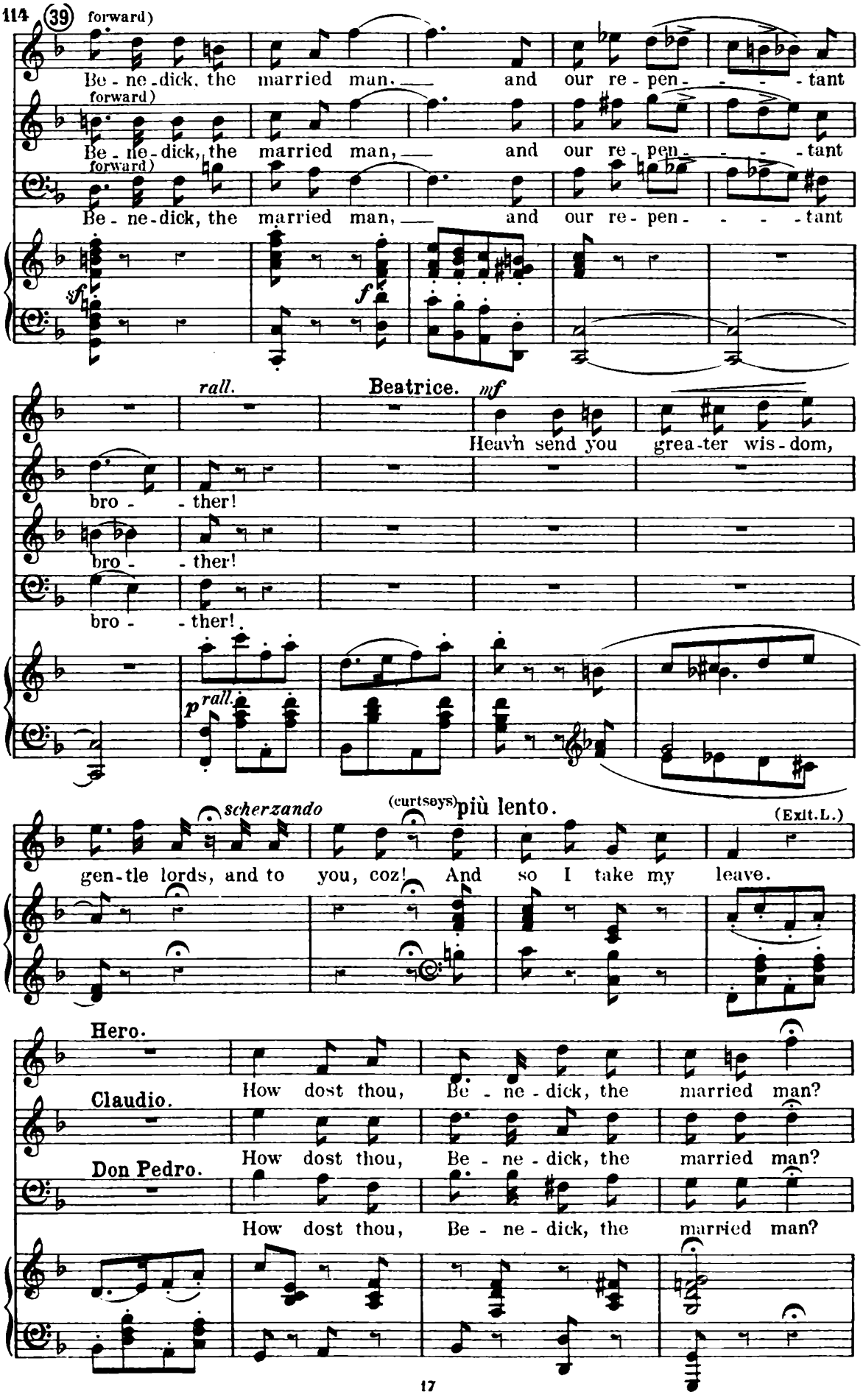

Andante.
(Enter R. Benedick.)
p
(Enter L. Beatrice.)
Benedick.
(They stop short examining each other.)
mp
Fair la - dy Be - atrice!
Beatrice.
mp
What is your will with me?
36
Benedick.
Do you not love me, la - dy?
p
mf
Why no, no more than reason.
mf
Why then, the gal-lant Prince and

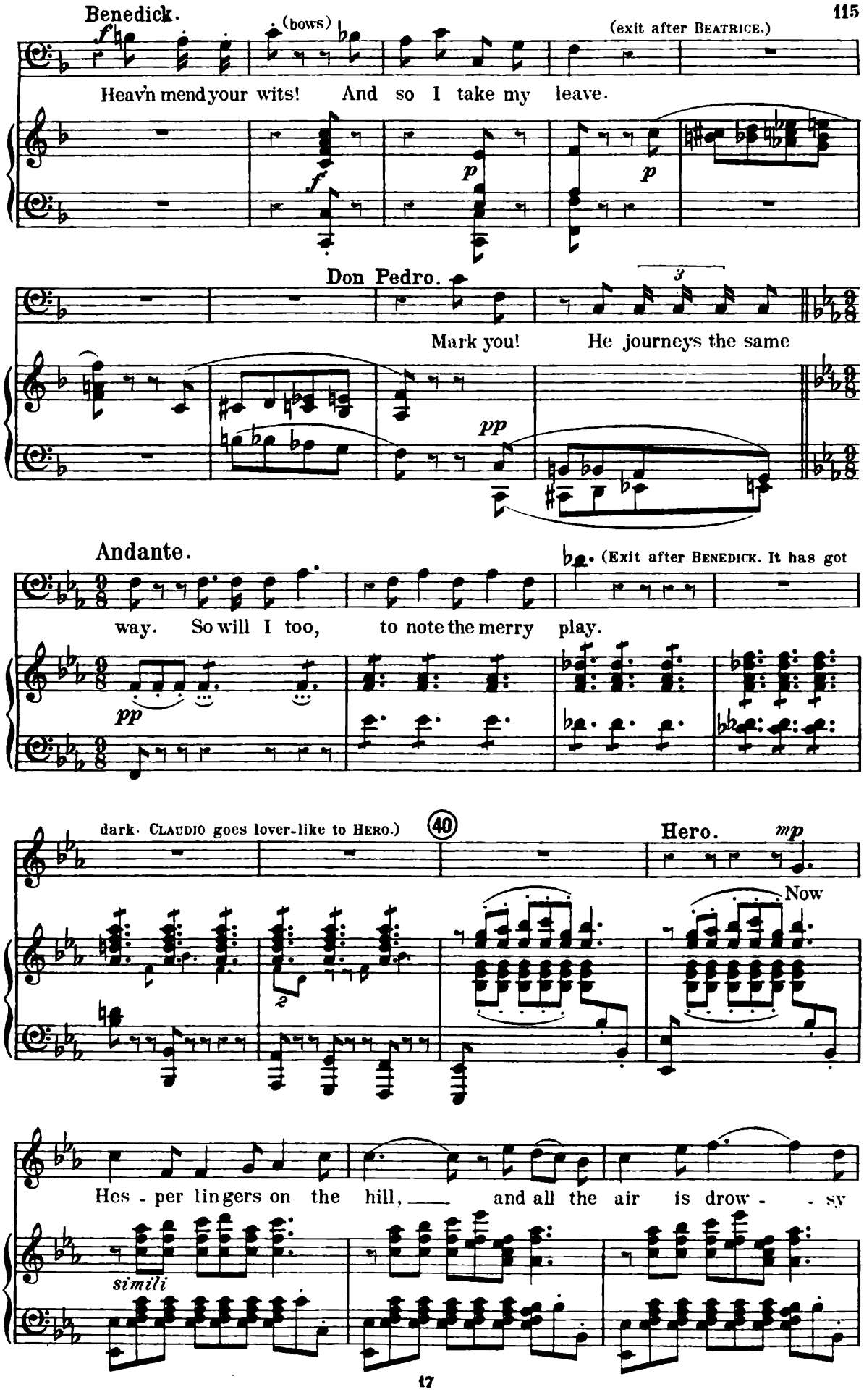

Claudio have been de - ceived, for they did swear you loved me.
Beatrice.
Do you not love me, sir?
Benedick.
Why no, no more than reason.
Why
then, my cou - sin and her gen - tle - wo - man are much de -
ceived, for they did swear you loved me.
37
Benedick.
They swore you were

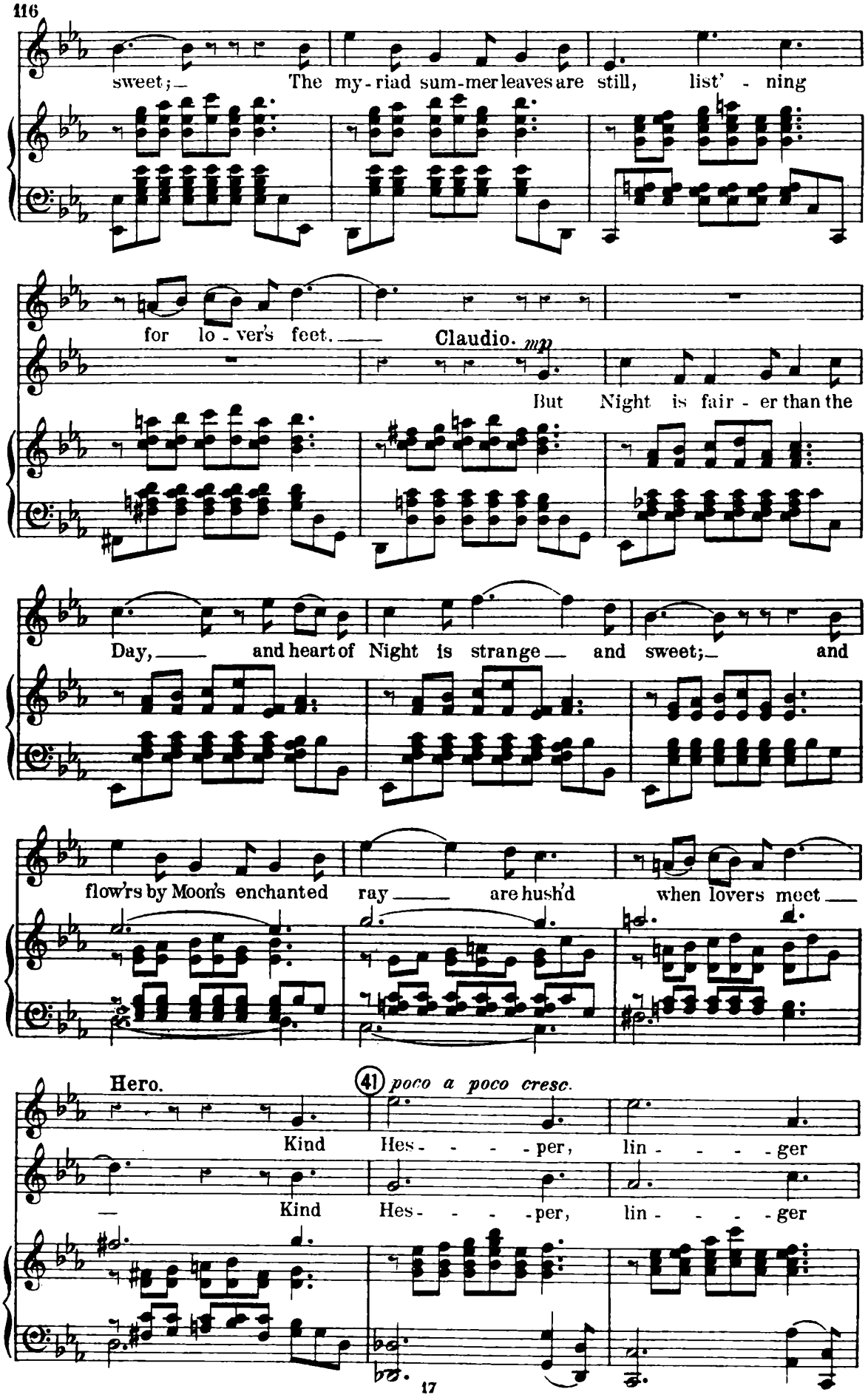

mf
They swore you were dead for me,
sick for me.
f
Dead! Quo - tha!
Lento.
Tempo I.
dead for me!
f
Nay, I still live!
Benedick.
mp
Larghetto grazioso.
And yet and yet and yet, if I con -
p
p
fess me here the love I can - not smother, will you for ev - er

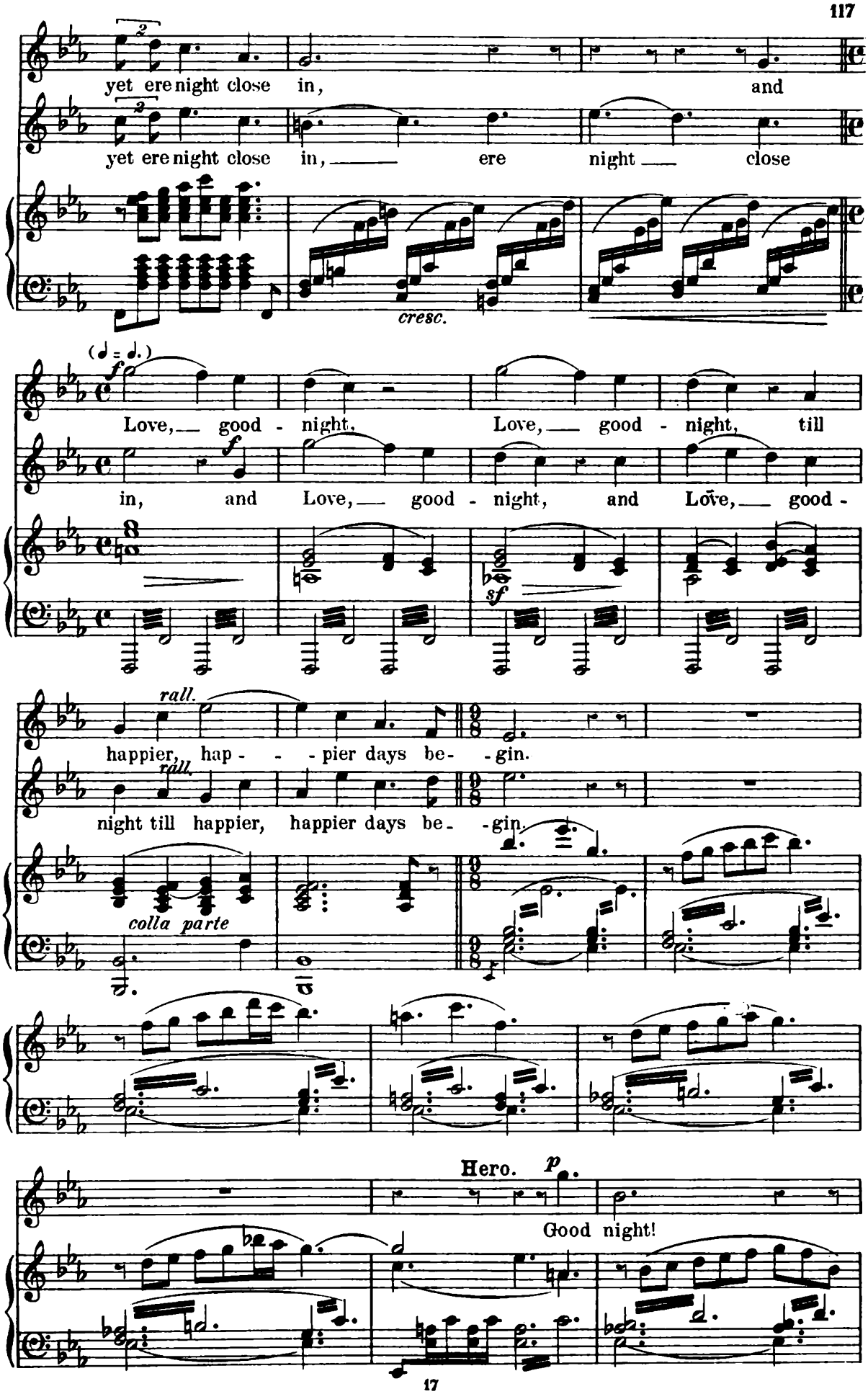

Beatrice.
My -
hold me dear, and ne - ver love an - o - ther?
self I hold that A - dam's kin are ev' - ry man my bro - ther; and
38
so for us 'twere dead - ly sin to wed with one an -
Più mosso.
other.
Hero. (aside at back.)
Now Cu - pid fire this wil - ful pair with flames they cannot
Claudio. (aside at back.)
Now trim the cloak and cut the hair of our re - pen - tant bro - ther,
Don Pedro. (aside at back.)
Benedick.
In letters longer than a span this
mf
Più mosso.
And

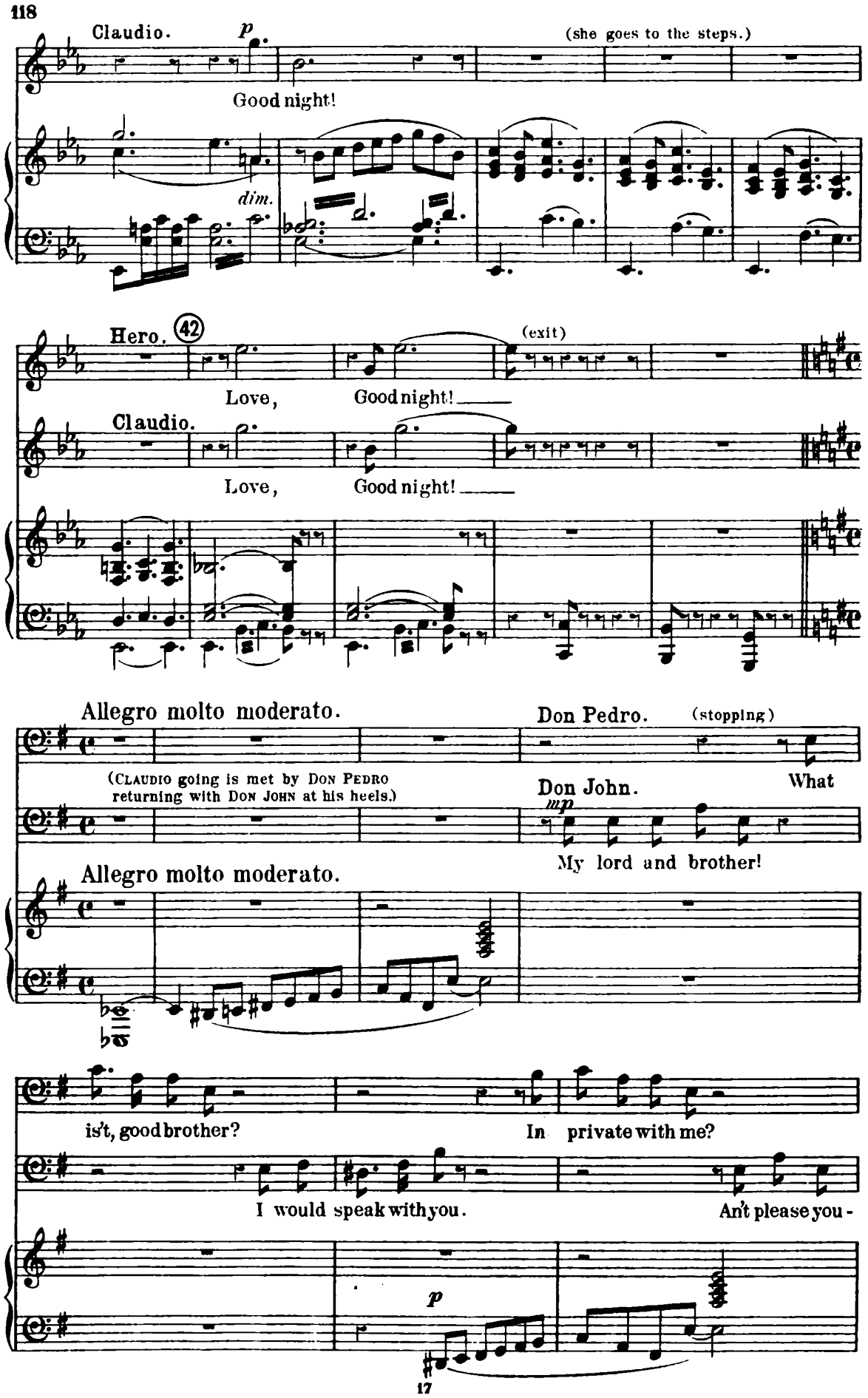

smother. now Cu - pid fire this wil - - ful pair with flames they cannot
now trim the cloak and cut the hair of our re - pen-tant
le-gend and no o - ther, in let-ters longer than a span, no
yet, if I con - fess me here, will you for e - ver hold me
mf
And so for us 'twere deadly sin, dead - ly sin,
(coming
smother, with flames they cannot, cannot smother, Here's
(coming
brother, of our re - pen- - - tant brother, Here's
(coming
o - ther, this le - gend and no o-ther, Here's
dear, and never love an - o - ther,


39
forward)
Be - ne - dick, the married man, and our re - pen - - - - tant
forward)
Be - ne - dick, the married man, and our re - pen - - - - tant
forward)
Be - ne - dick, the married man, and our re - pen - - - - tant
sf
f
rall.
Beatrice.
mf
Heav'n send you grea - ter wis - dom,
bro - - ther!
bro - - ther!
bro - - ther!
p rall.
scherzando
(curtseys)
più lento.
(Exit L.)
gen - tle lords, and to you, coz! And so I take my leave.
Hero.
How dost thou, Be - ne - dick, the married man?
Claudio.
How dost thou, Be - ne - dick, the married man?
Don Pedro.
How dost thou, Be - ne - dick, the married man?


Benedick.
(bows)
(exit after BEATRICE.)
Heav'n mend your wits! And so I take my leave.
Don Pedro.
Mark you! He journeys the same
Andante.
(Exit after BENEDICK. It has got
way. So will I too, to note the merry play.
dark. CLAUDIO goes lover-like to HERO.)
40
Hero.
Now
Hes - per lingers on the hill, and all the air is drow - - sy
simili


sweet; — The my-riad sum-mer leaves are still, list' - ning
for lo - ver's feet. —
Claudio. mp
But Night is fair - er than the
Day, — and heart of Night is strange — and sweet; — and
flow'rs by Moon's enchanted ray — are hush'd when lovers meet —
Hero.
41 poco a poco cresc.
Kind Hes - - - - per, lin - - - - ger
— Kind Hes - - - - per, lin - - - - ger


yet ere night close in, and
yet ere night close in, ere night close
cresc.
(♩ = ♩.)
Love, good - night, Love, good - night, till
in, and Love, good - night, and Love, good -
rall.
happier, hap - - - pier days be- - gin.
rall.
night till happier, happier days be- - gin.
colla parte
Hero.
Good night!


Claudio.
p
(she goes to the steps.)
Good night!
dim.
Hero.
42
(exit)
Love, Good night!
Claudio.
Love, Good night!
Allegro molto moderato.
Don Pedro.
(stopping)
(Claudio going is met by Don Pedro returning with Don John at his heels.)
Don John.
What
mp
My lord and brother!
Allegro molto moderato.
is't, good brother?
In private with me?
I would speak with you.
An't please you -
p

(Claudio who is going, stops and turns back to bear.)

cresc.

Why, what's the matter?

yet Don Claudio may hear, for what I speak concerns him.

mf

(to Claudio)

You know he does.

p

Mean you to be mar-ried to-mor-row?

I

Claudio.

I pray you speak!

p

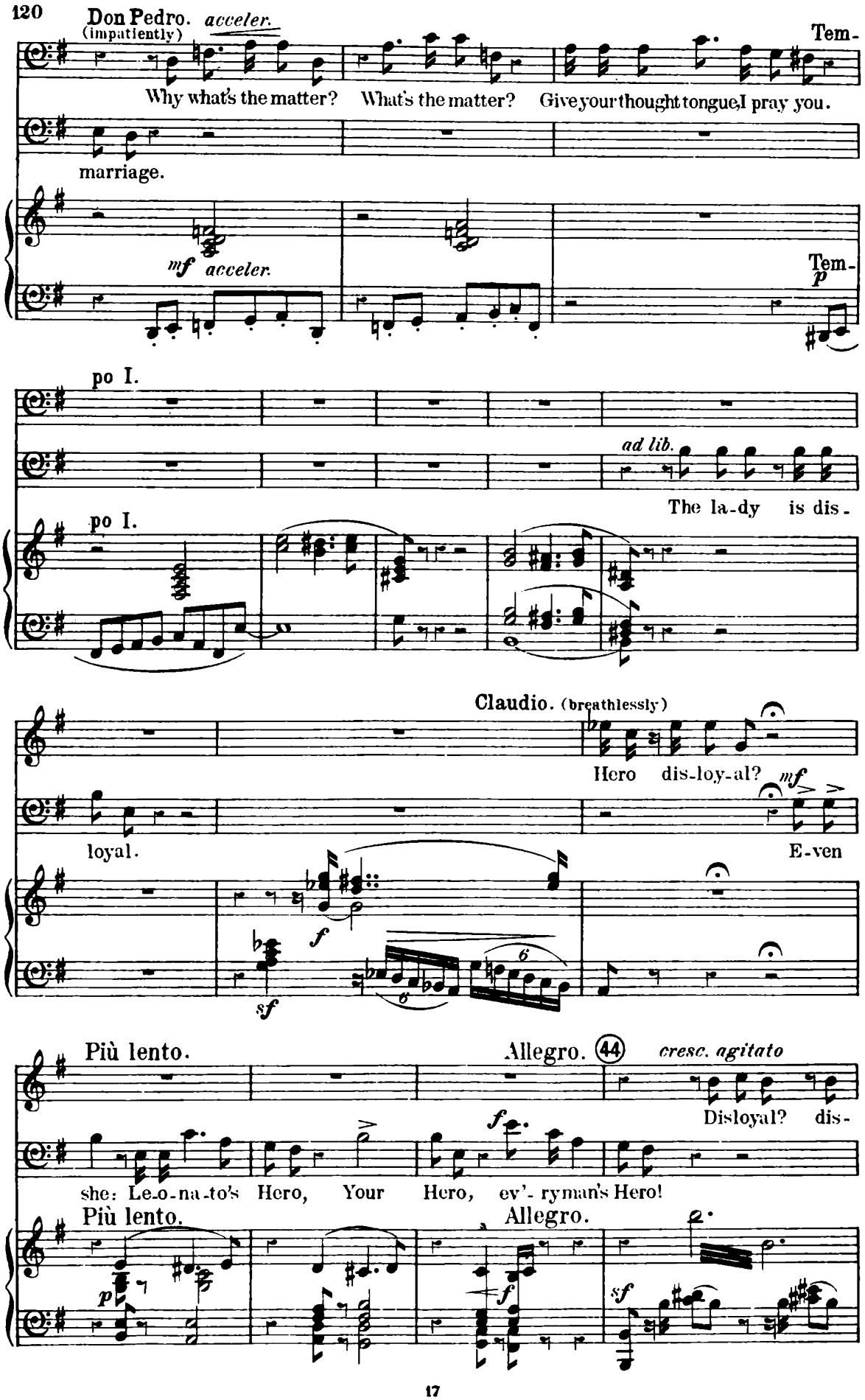
know not that, when he doth know- what I know.

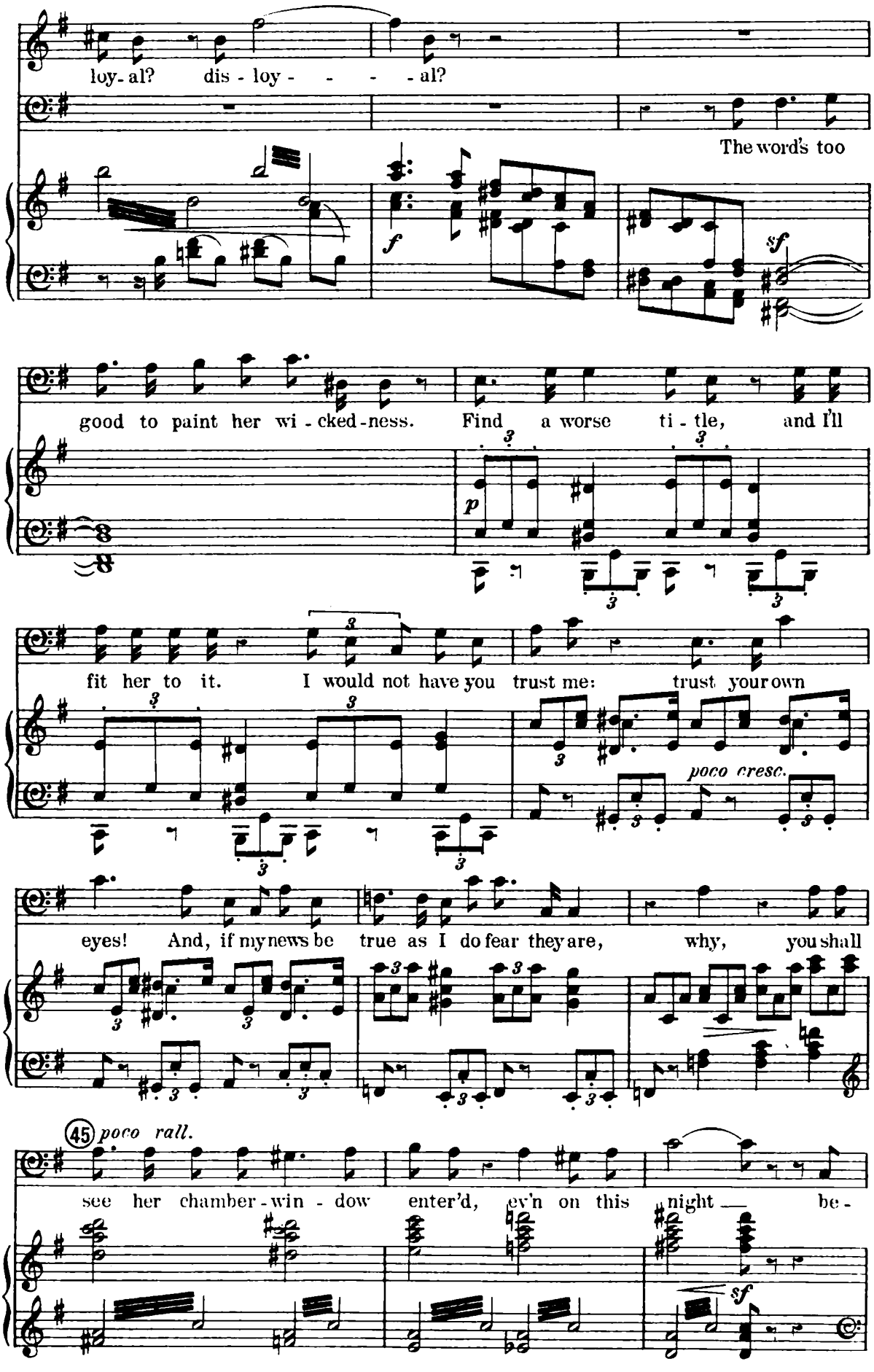
(43) Don John.

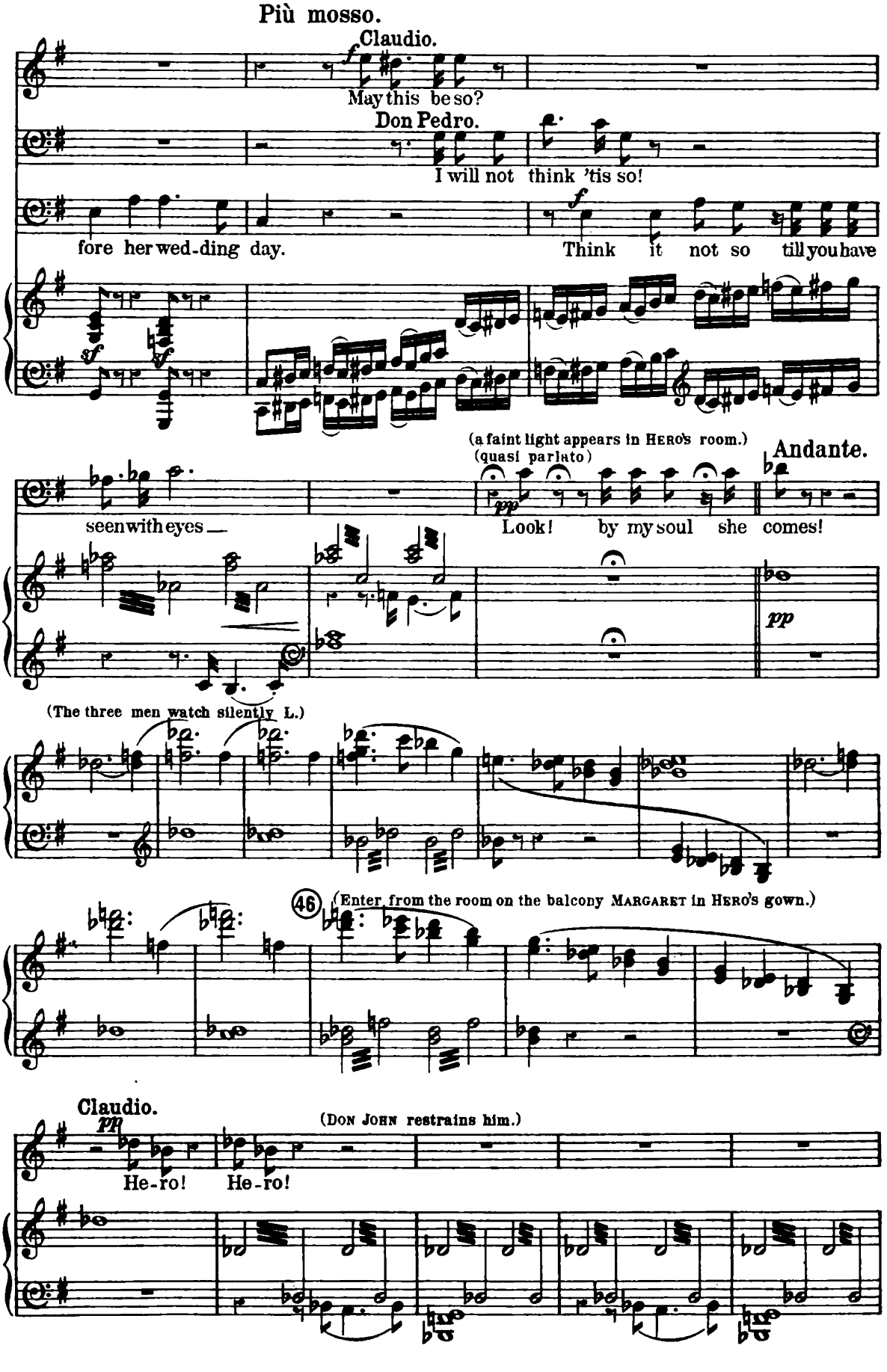
mf

You think I love you not; let that ap-pear here af-ter! My

bro-ther holds you dear, and in his heart hath holp to make your


Don Pedro. (impatiently) acceler.
Tem-
Why what's the matter? What's the matter? Give your thought tongue, I pray you.
marriage.
mf acceler.
Tem-
p
po I.
ad lib.
The la-dy is dis-
po I.
Claudio. (breathlessly)
Hero dis-loy-al?
mf
loyal.
E-ven
f
sf
Più lento.
Allegro. 44
cresc. agitato
Disloyal? dis-
she: Le-o-na-to's Hero, Your Hero, ev'- ryman's Hero!
Più lento.
Allegro.
p
f
sf


loy-al? dis-loy- - - -al?
The word's too
f
sf
good to paint her wi-cked-ness. Find a worse ti-tle, and I'll
p
fit her to it. I would not have you trust me: trust your own
poco cresc.
eyes! And, if my news be true as I do fear they are, why, you shall
45 poco rall.
see her chamber-win-dow enter'd, ev'n on this night be-
sf


Più mosso.
Claudio.
May this be so?
Don Pedro.
I will not think 'tis so!
fore her wed-ding day.
Think it not so till you have
(a faint light appears in HERO's room.)
(quasi parlato)
Andante.
seen with eyes —
Look! by my soul she comes!
(The three men watch silently L.)
46
(Enter from the room on the balcony MARGARET in HERO's gown.)
Claudio.
(DON JOHN restrains him.)
He-ro!
He-ro!

Allegro.

Borachio.
(from the garden.)

(MARGARET leans forward peering into the garden.)

mf

He-ro!

pp

(CLAUDIO starts, but DON PEDRO holds him tight.)

He-ro!

(He comes under the balcony. MARGARET leans down to him. He reaches her

47 hands, kisses them with passion, climbs the balcony, embraces MARGARET and goes into room.

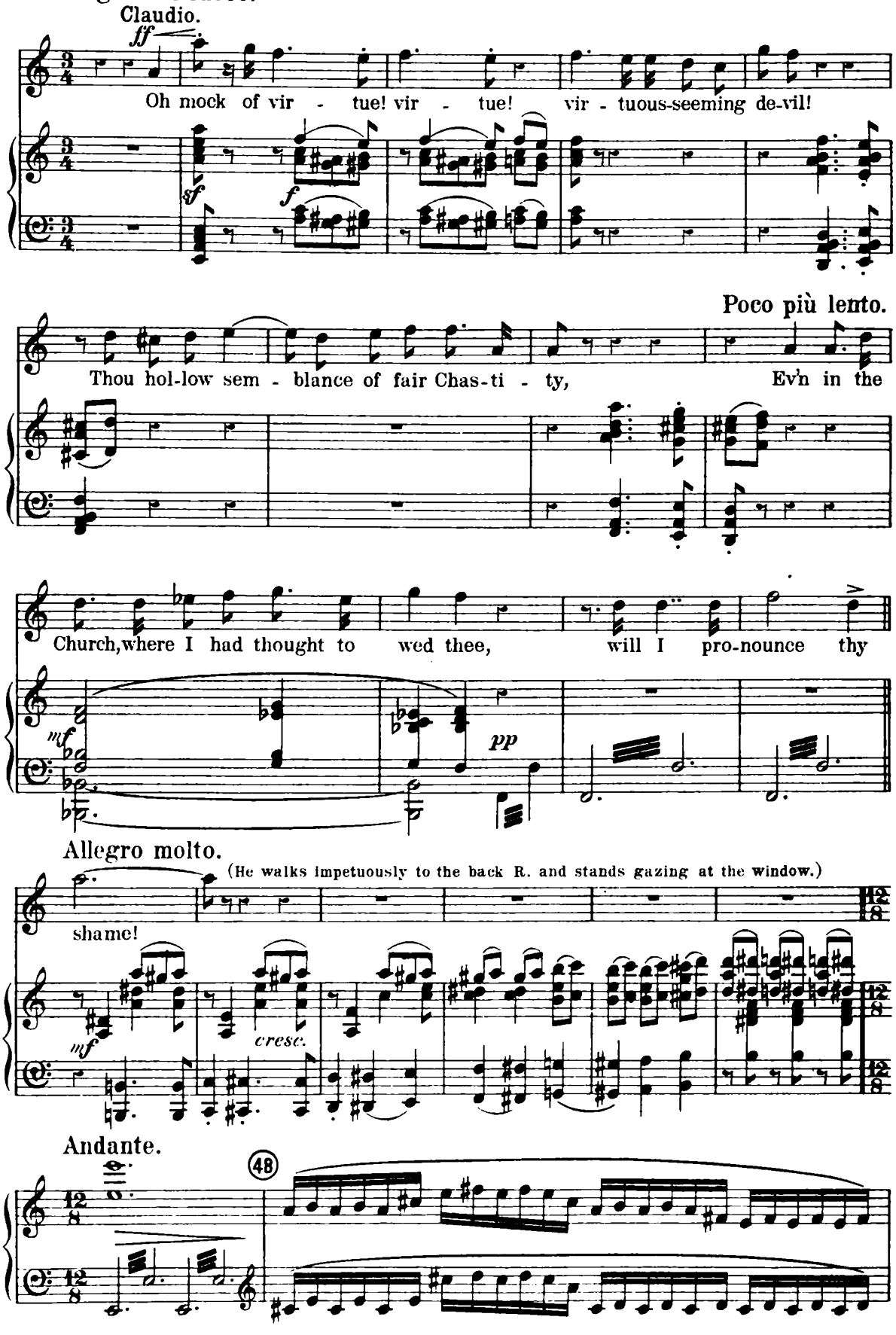
cresc.

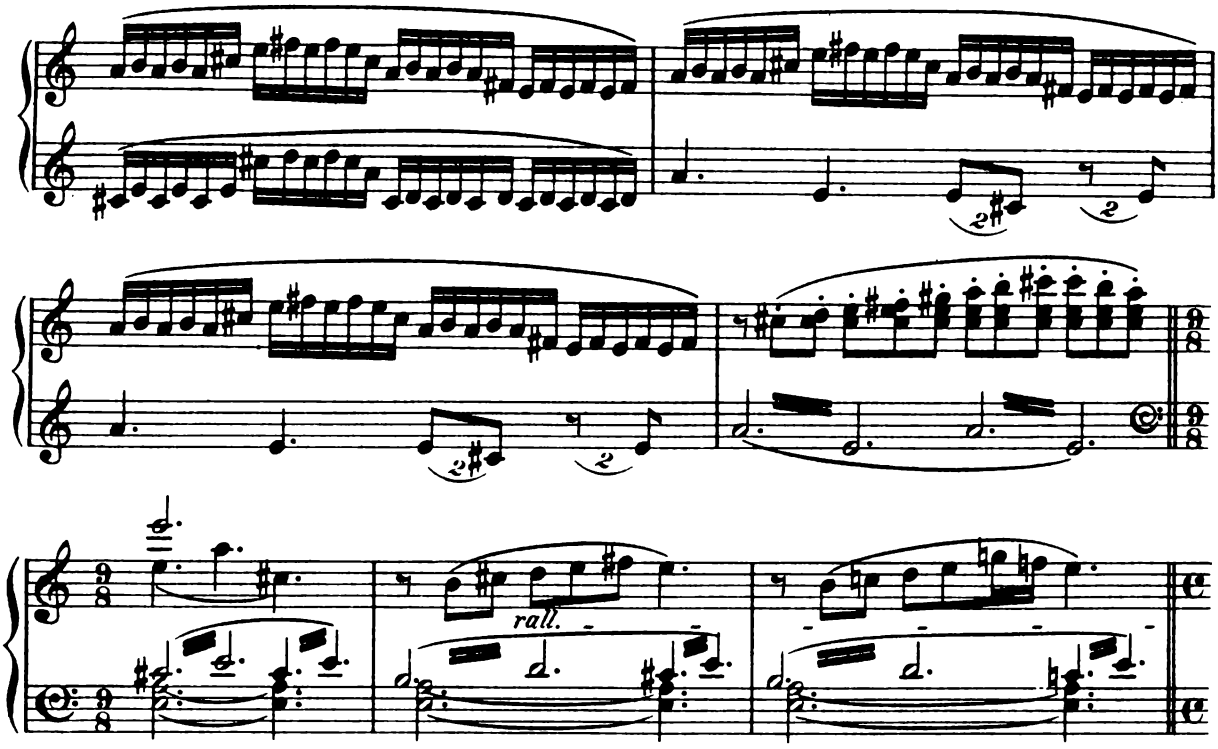
The window is closed, the light put out.)

cresc. *sempre*

124 Allegro con fuoco.

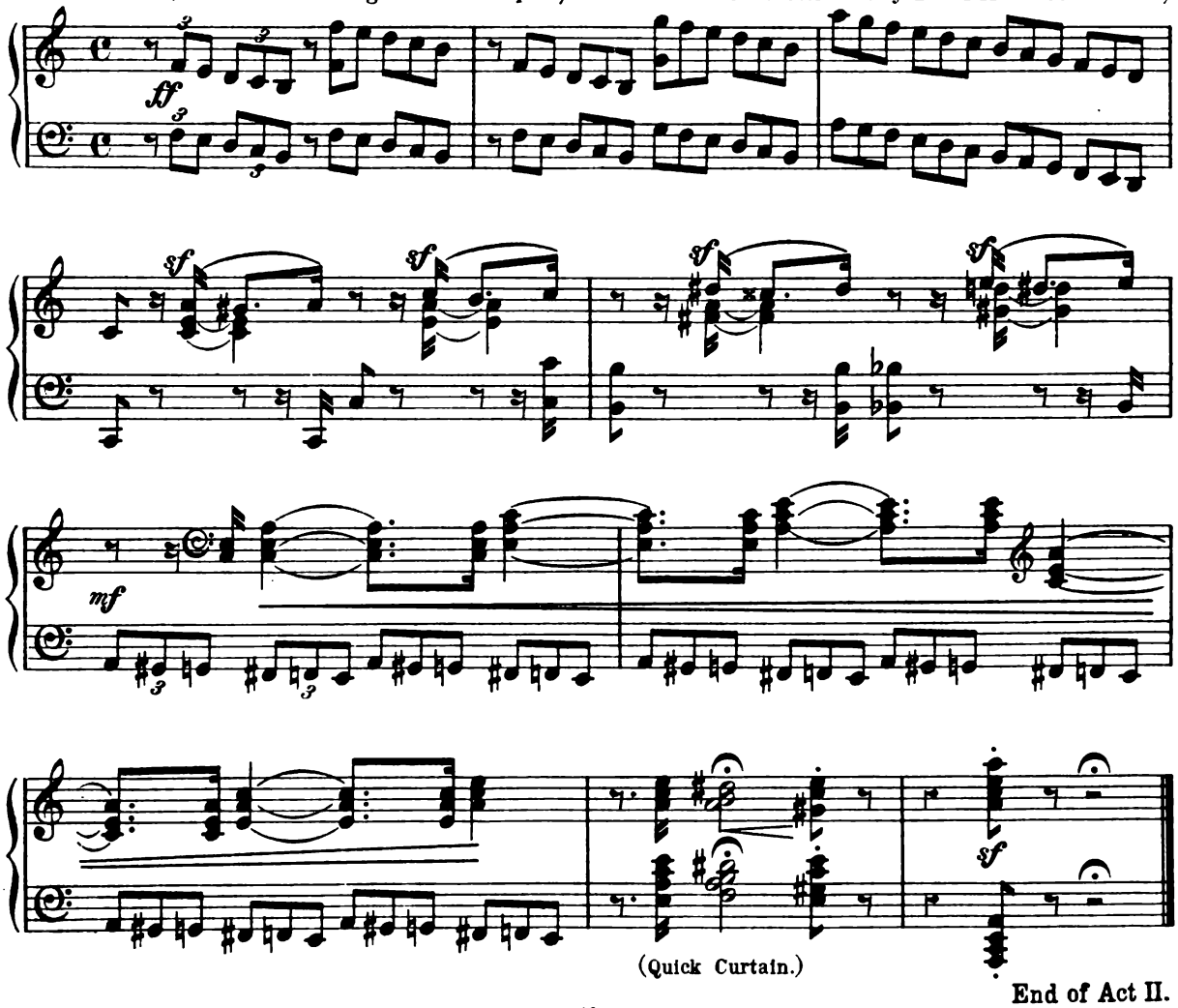
Claudio.





Allegro molto.

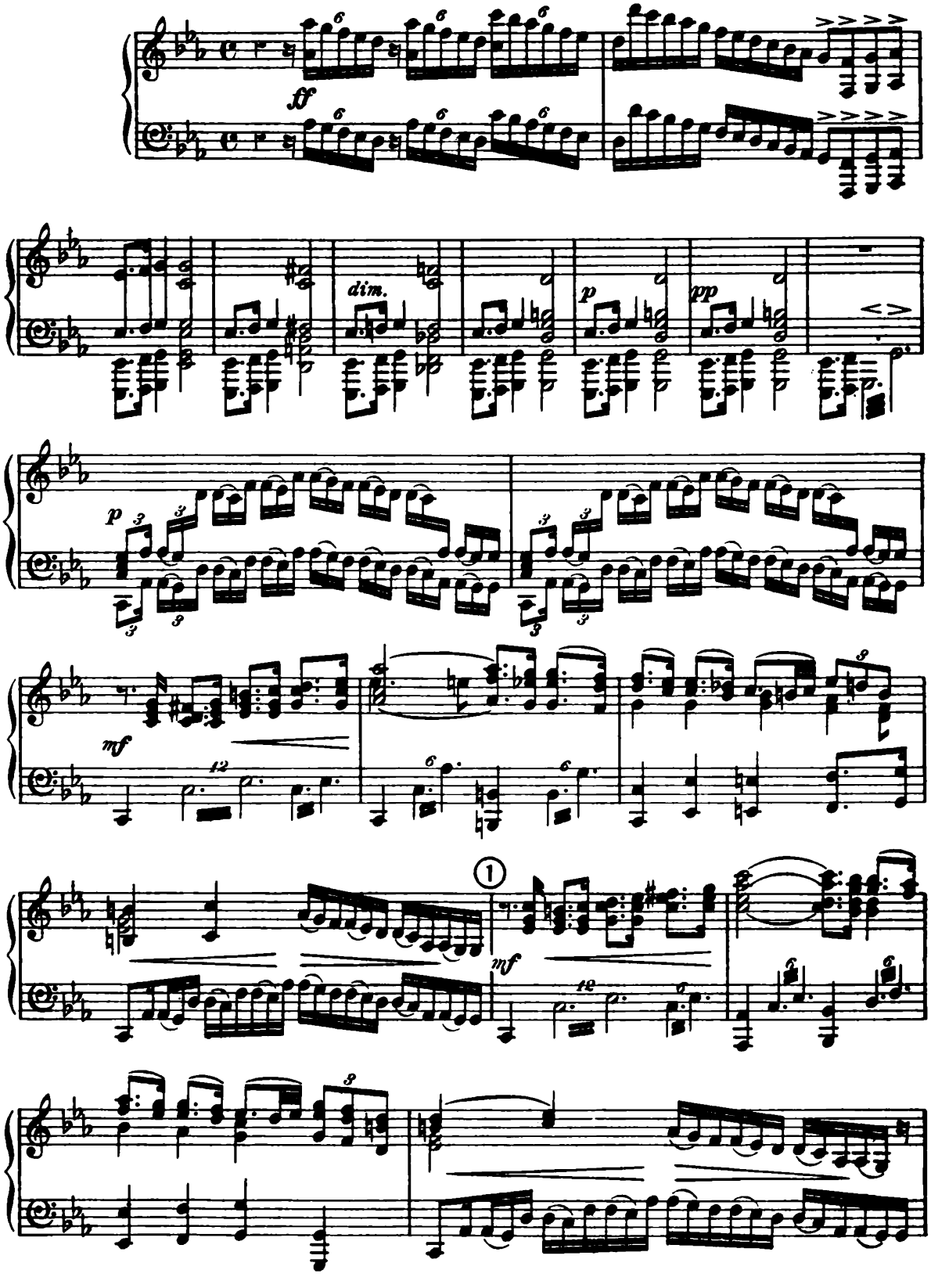
(CLAUDIO makes a gesture of despair, and rushes off L. followed by DON PEDRO and DON JOHN.)

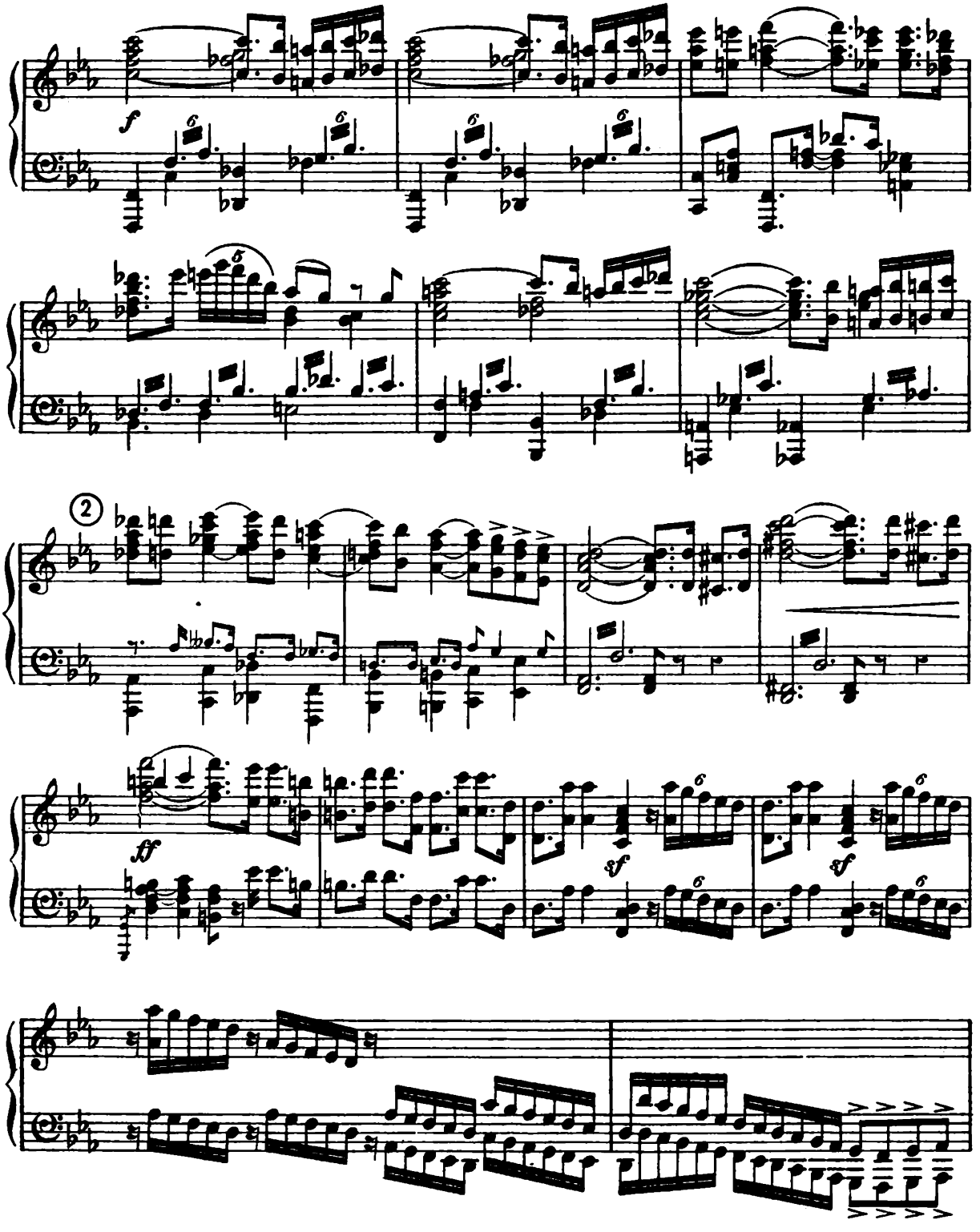


End of Act II.

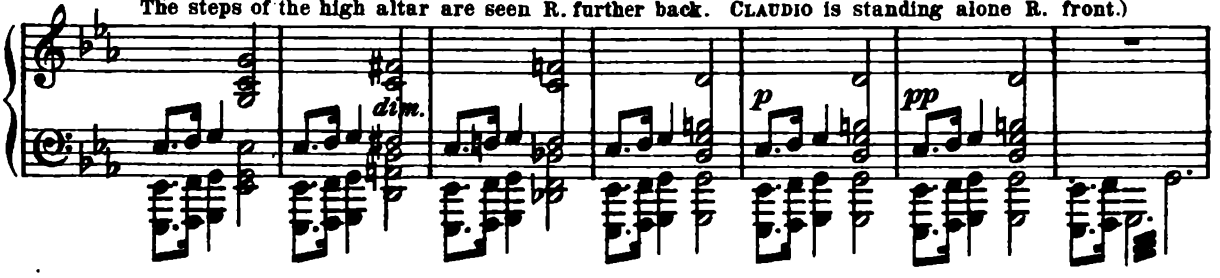
Act III.

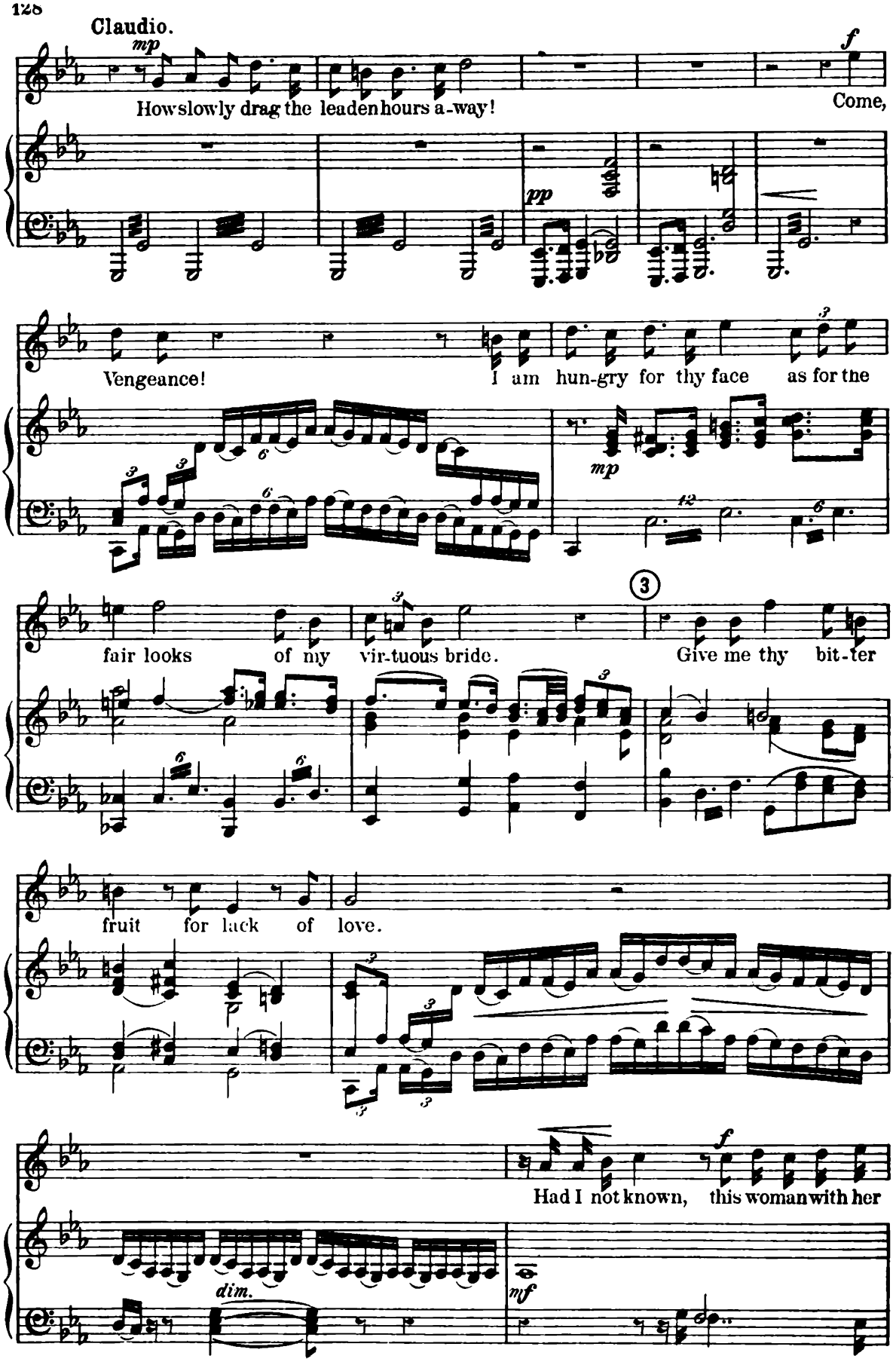
Allegro molto moderato, ma con fuoco.

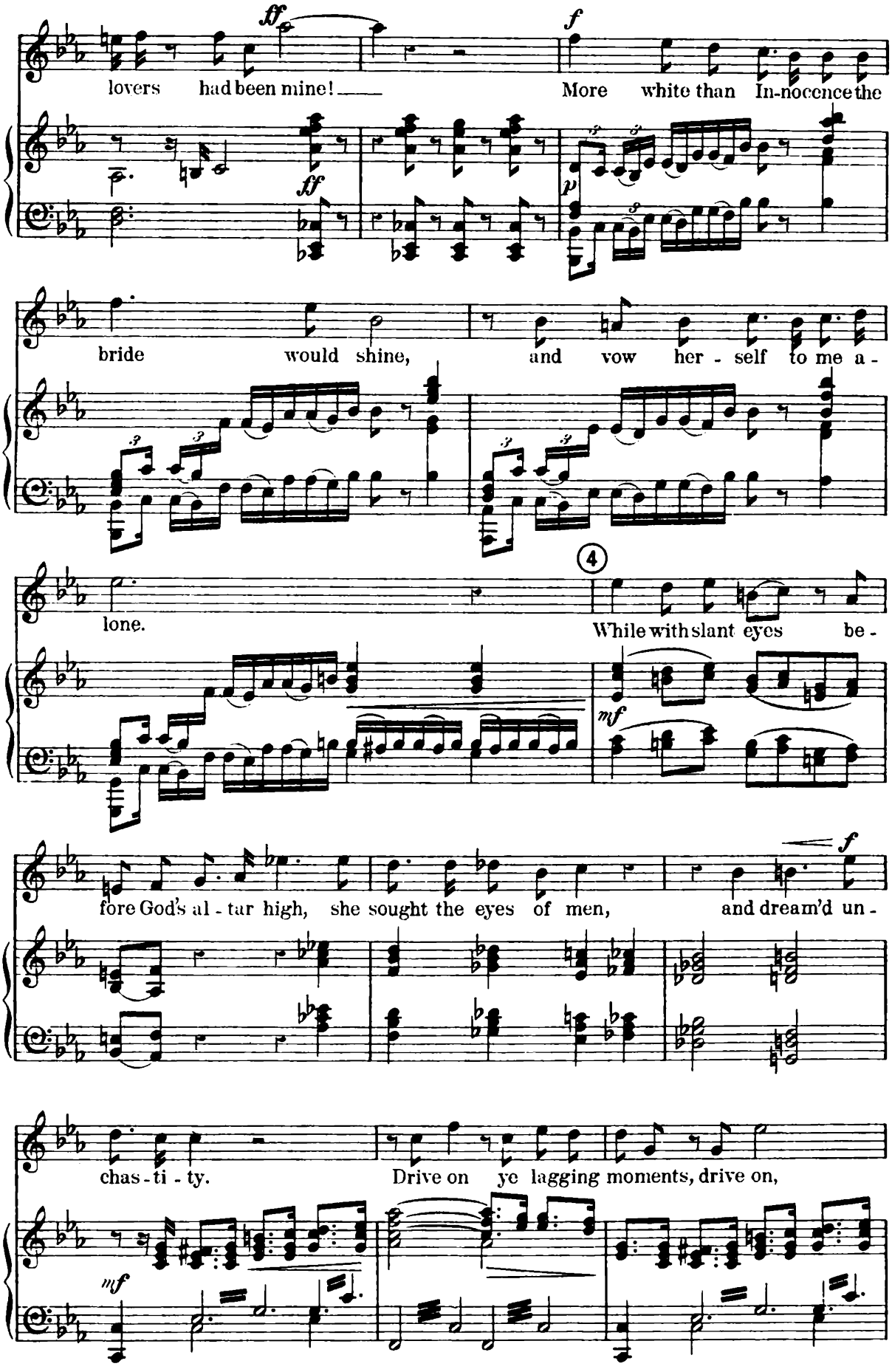


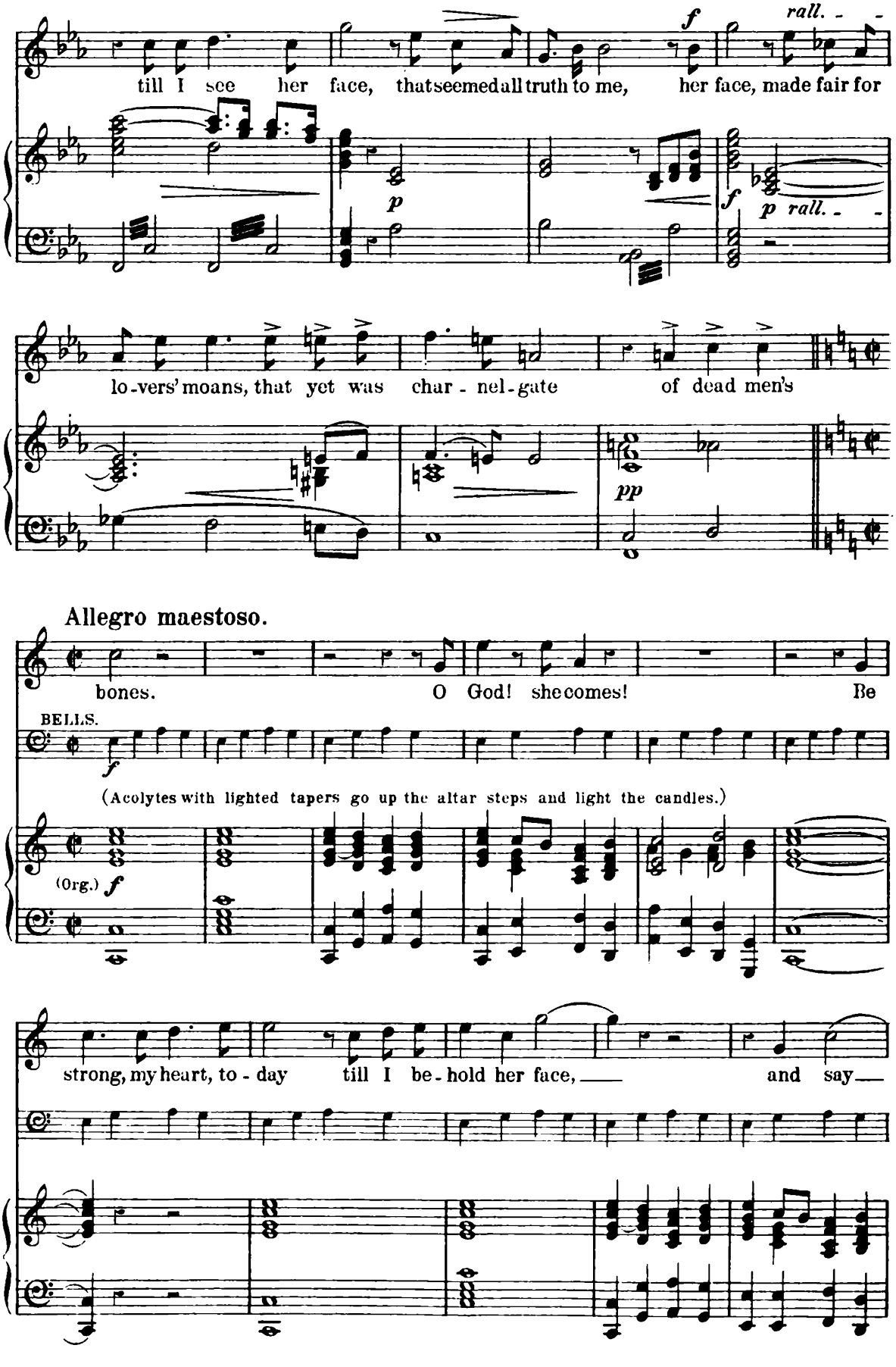


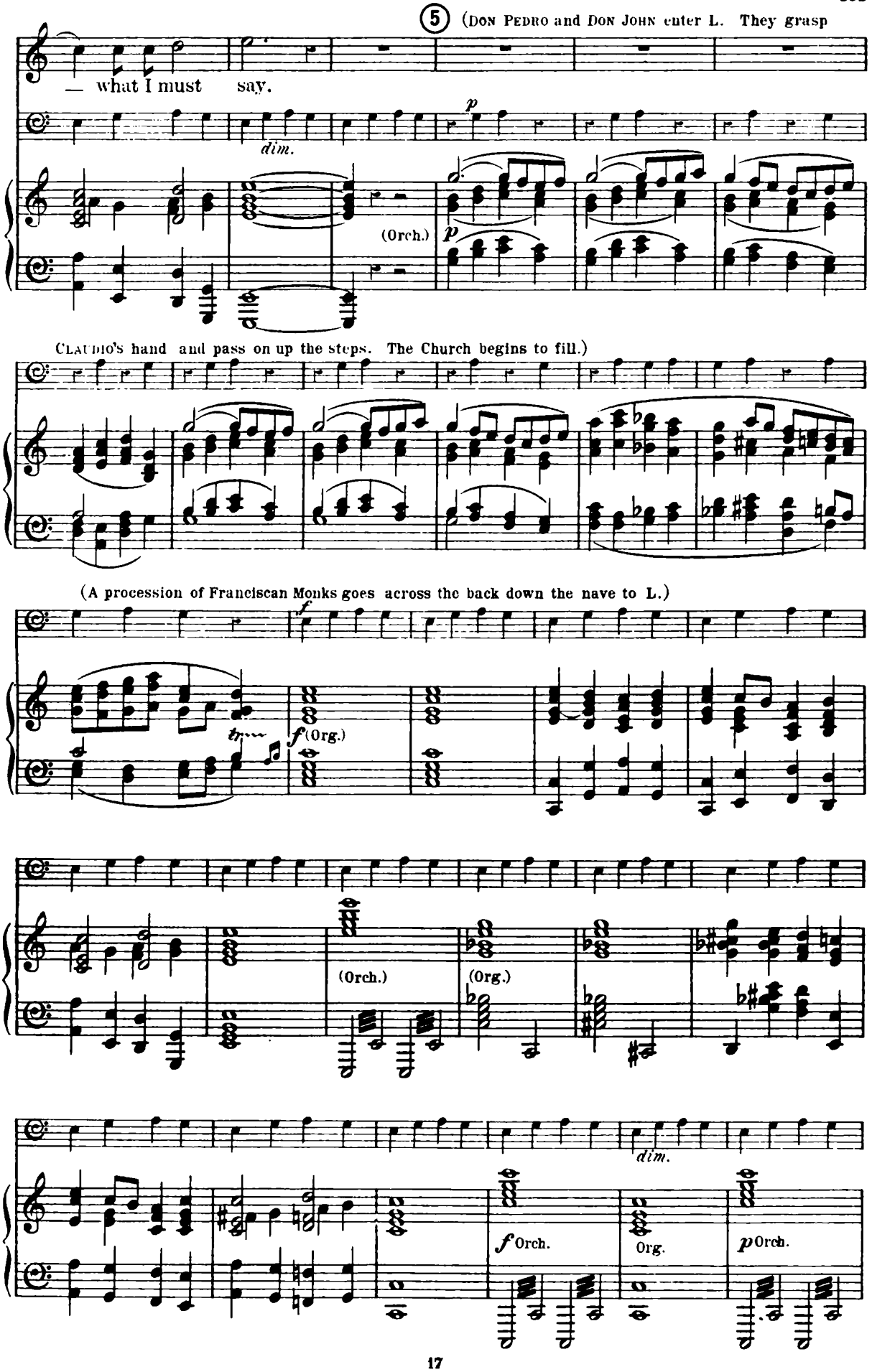
(The Curtain rises. The Church at Messina. The front of the stage is the north transept. The steps of the high altar are seen R. further back. CLAUDIO is standing alone R. front.)




Claudio.
mp
How slowly drag the leaden hours a-way!
f
Come,
pp
Vengeance!
I am hun-gry for thy face as for the
mp
fair looks of my vir-tuous bride.
Give me thy bit-ter
fruit for lack of love.
Had I not known, this woman with her
f
dim.
mf

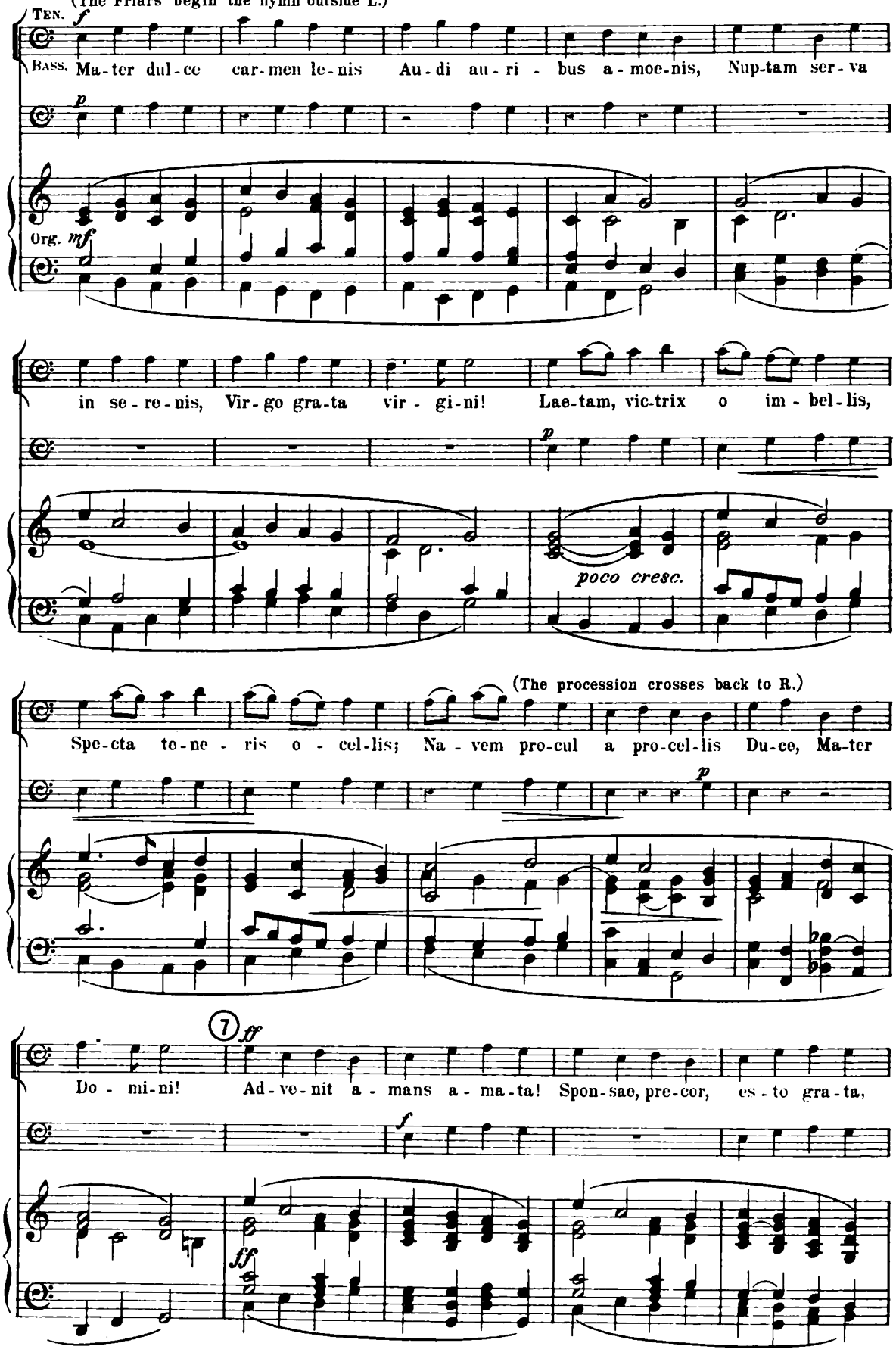

lovers had been mine!
More white than In-nocence the
bride would shine, and vow her - self to me a -
lone.
While with slant eyes be -
fore God's al - tar high, she sought the eyes of men, and dream'd un -
chas - ti - ty.
Drive on ye lagging moments, drive on,

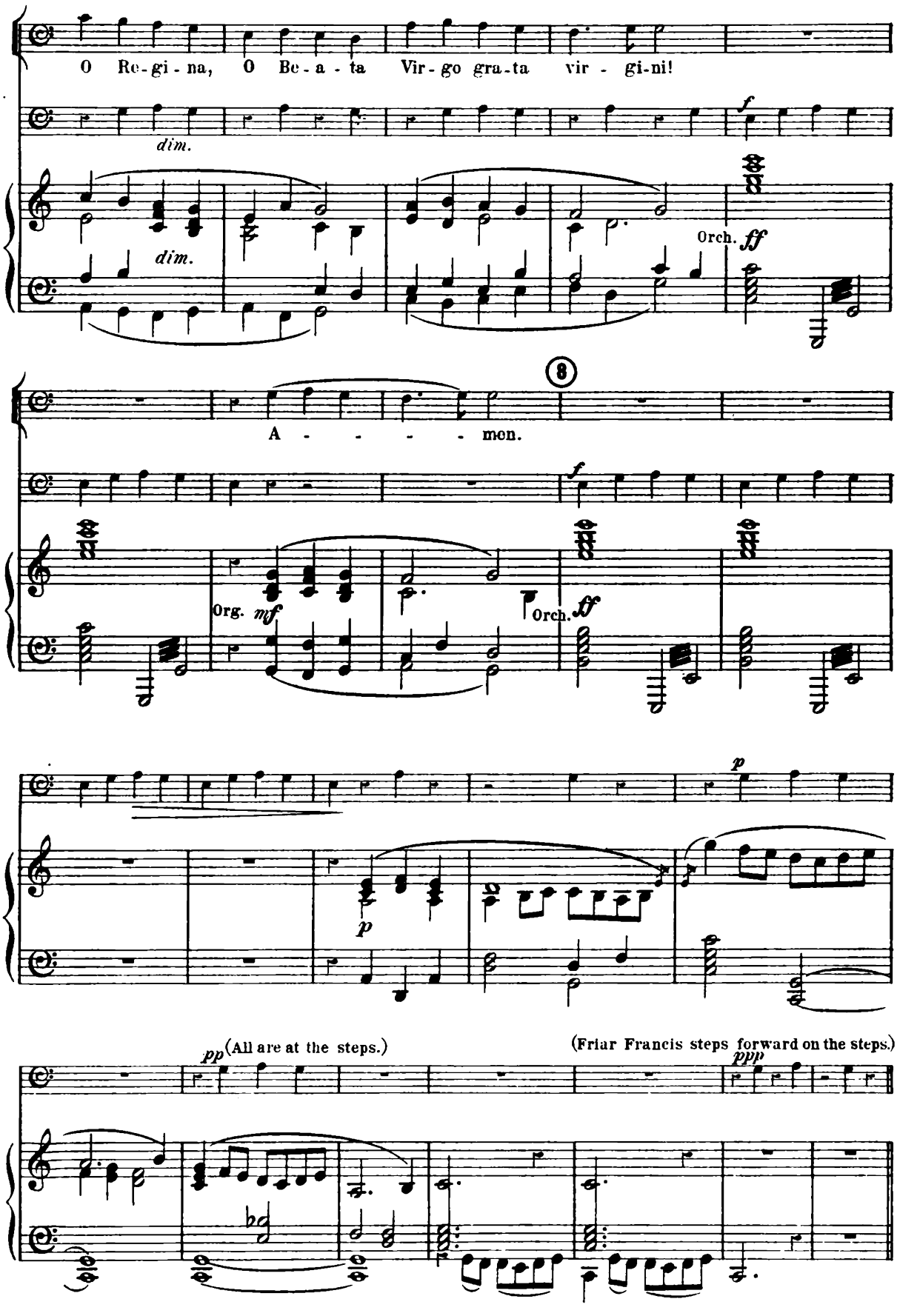

till I see her face, that seemed all truth to me, her face, made fair for
rall.
lo-vers' moans, that yet was char-nel-gate of dead men's
Allegro maestoso.
bones. O God! she comes! Be
BELLS.
(Acolytes with lighted tapers go up the altar steps and light the candles.)
(Org.)
strong, my heart, to-day till I be-hold her face, and say

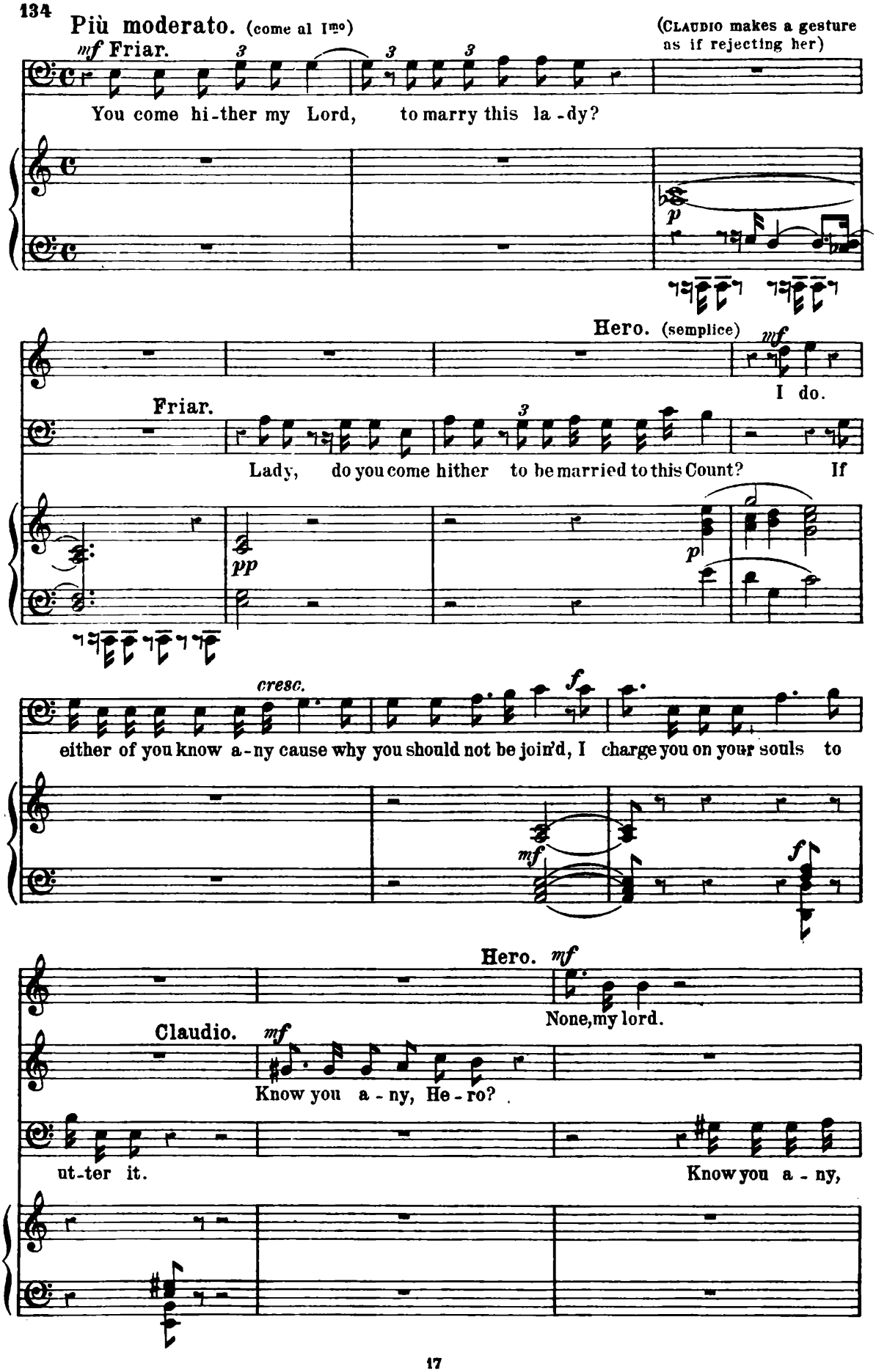

5
(Don Pedro and Don John enter L. They grasp
— what I must say.
dim.
p
(Orch.)
p
Claudio's hand and pass on up the steps. The Church begins to fill.)
(A procession of Franciscan Monks goes across the back down the nave to L.)
f
tr
f (Org.)
(Orch.)
(Org.)
dim.
f Orch.
Org.
p Orch.

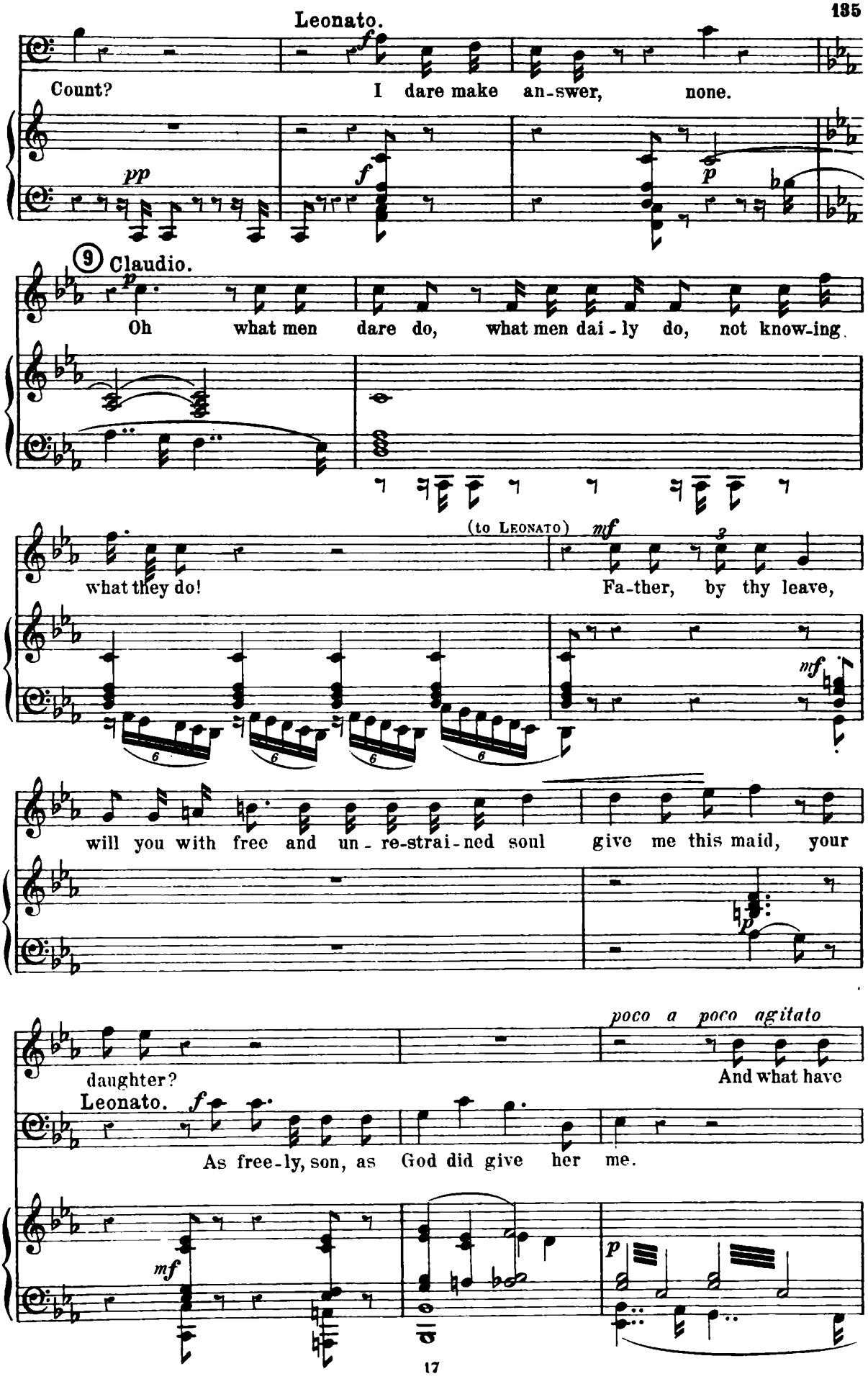
132 **6** **Chorus.**

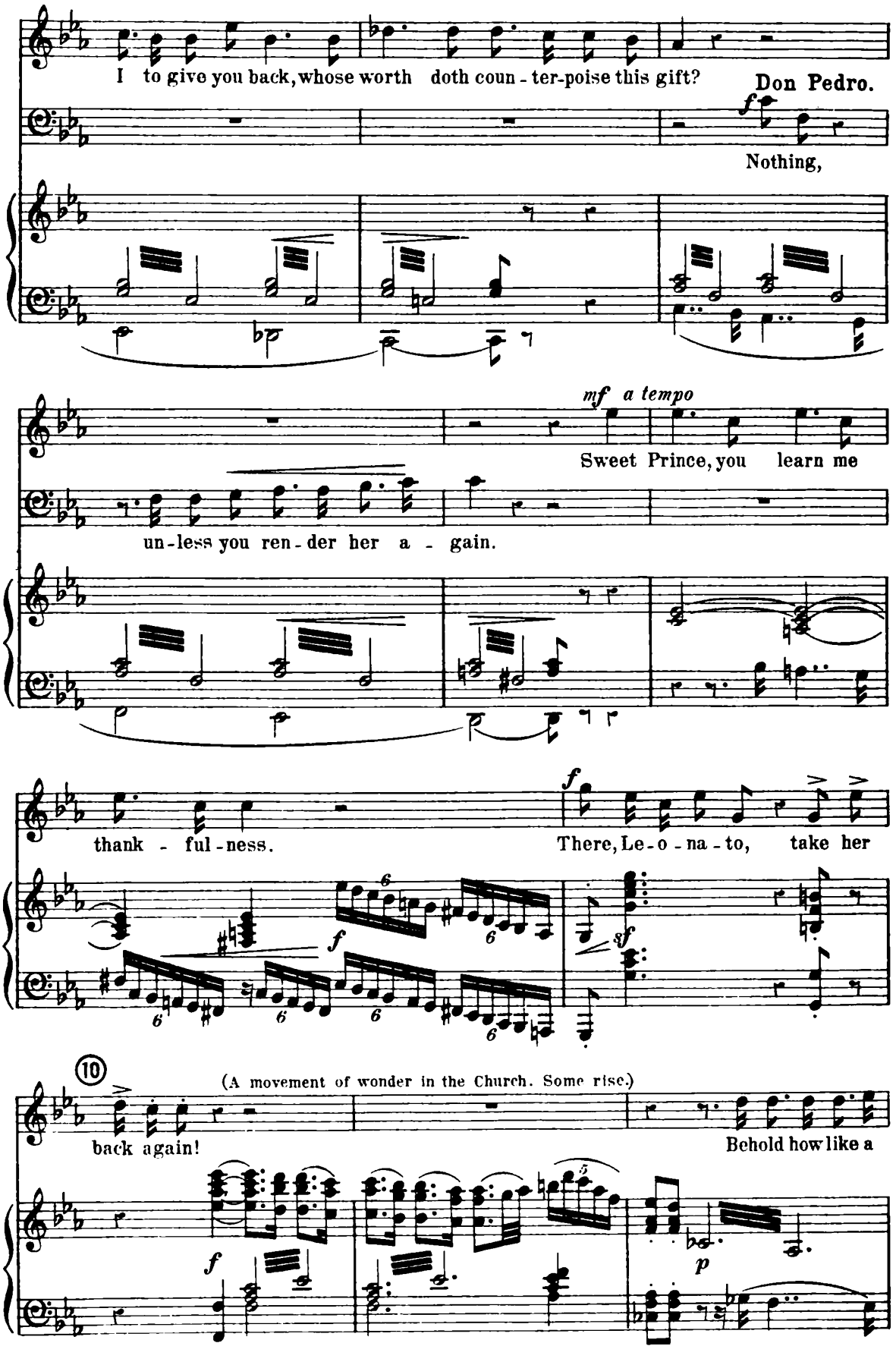
(The Friars begin the hymn outside L.)

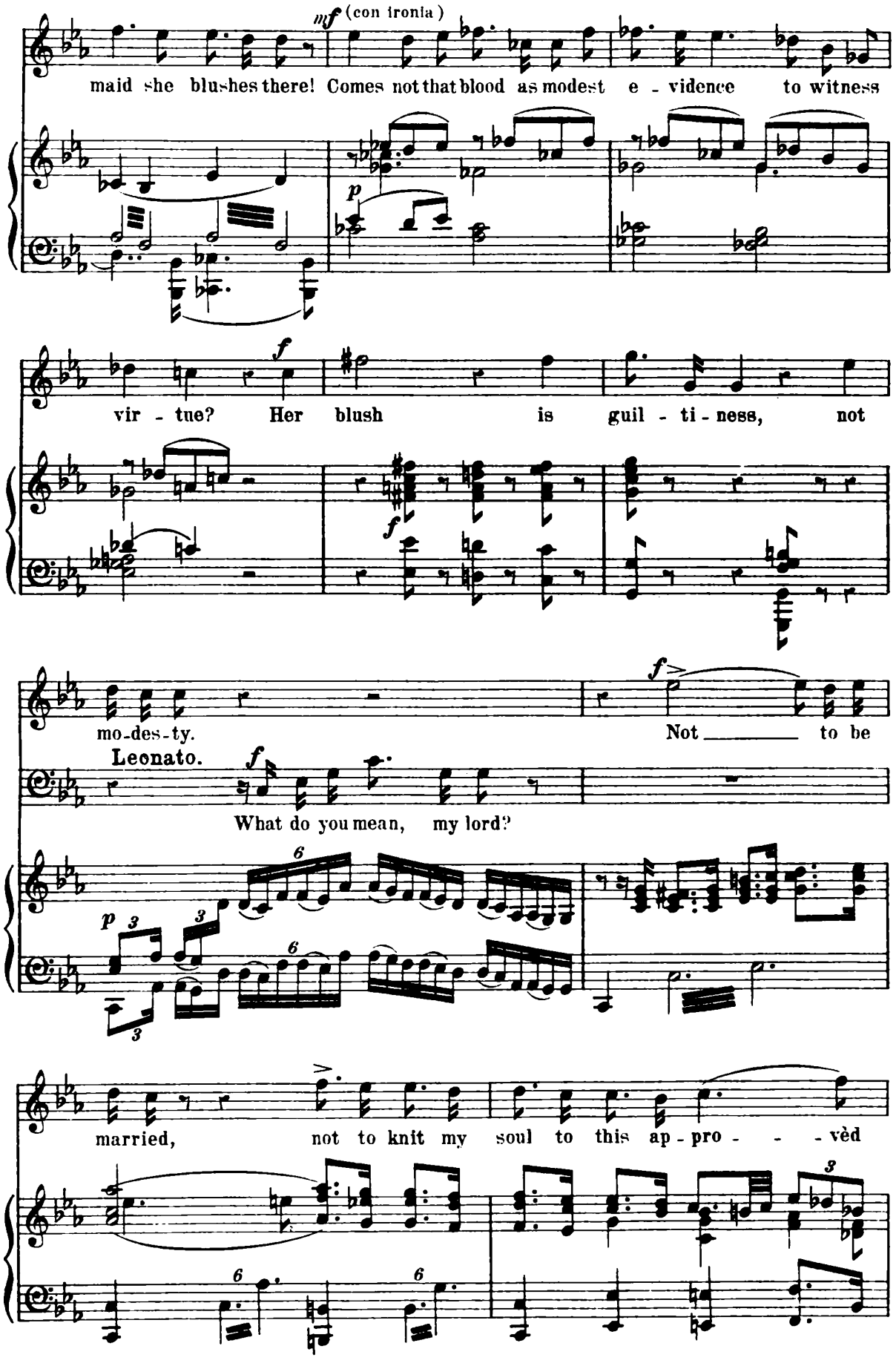


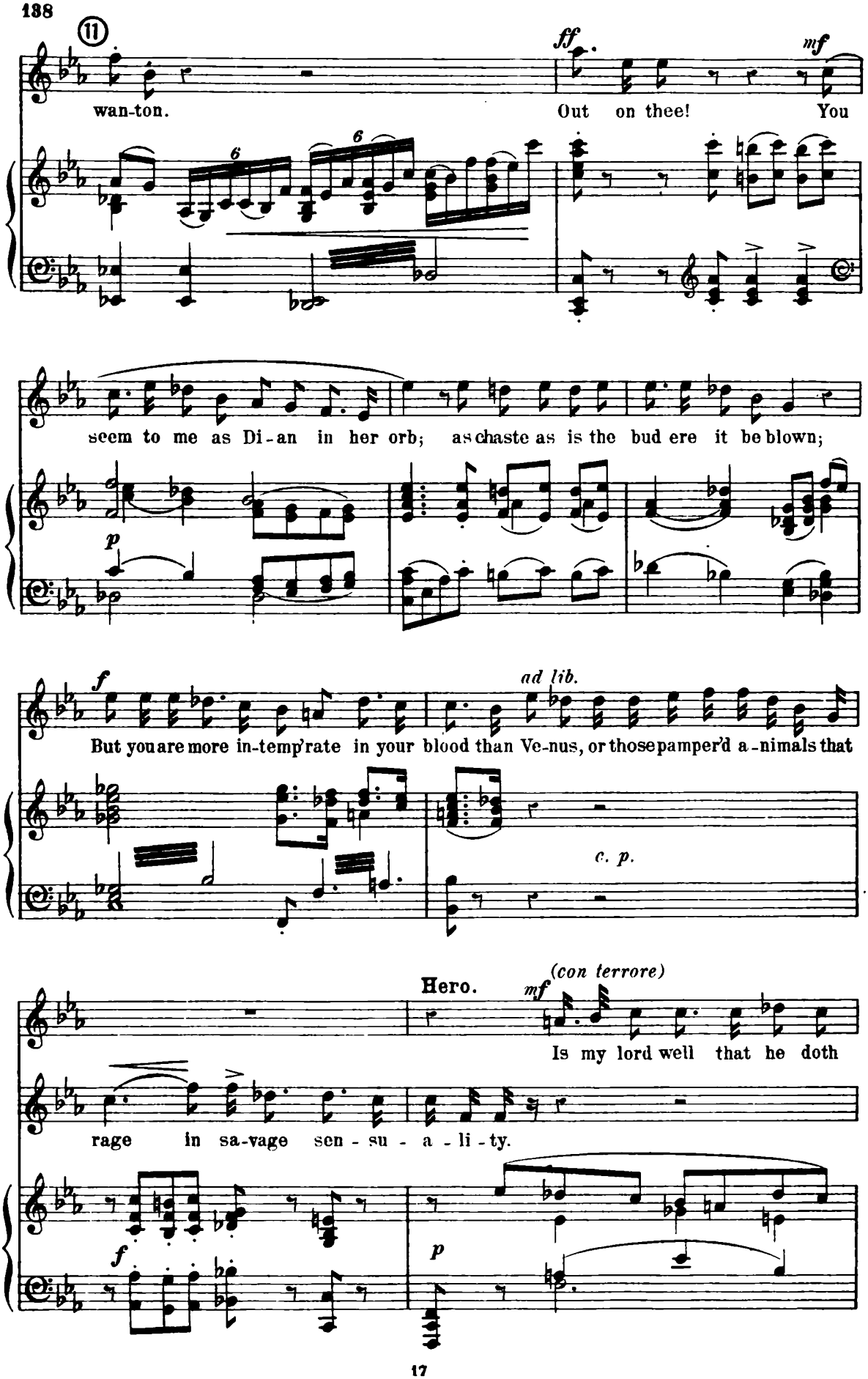

O Re-gi-na, O Be-a-ta Vir-go gra-ta vir-gi-ni!
dim.
dim.
f
Orch. ff
8
A - - - - men.
f
Org. mf
Orch. ff
p
p
pp (All are at the steps.)
(Friar Francis steps forward on the steps.)
ppp

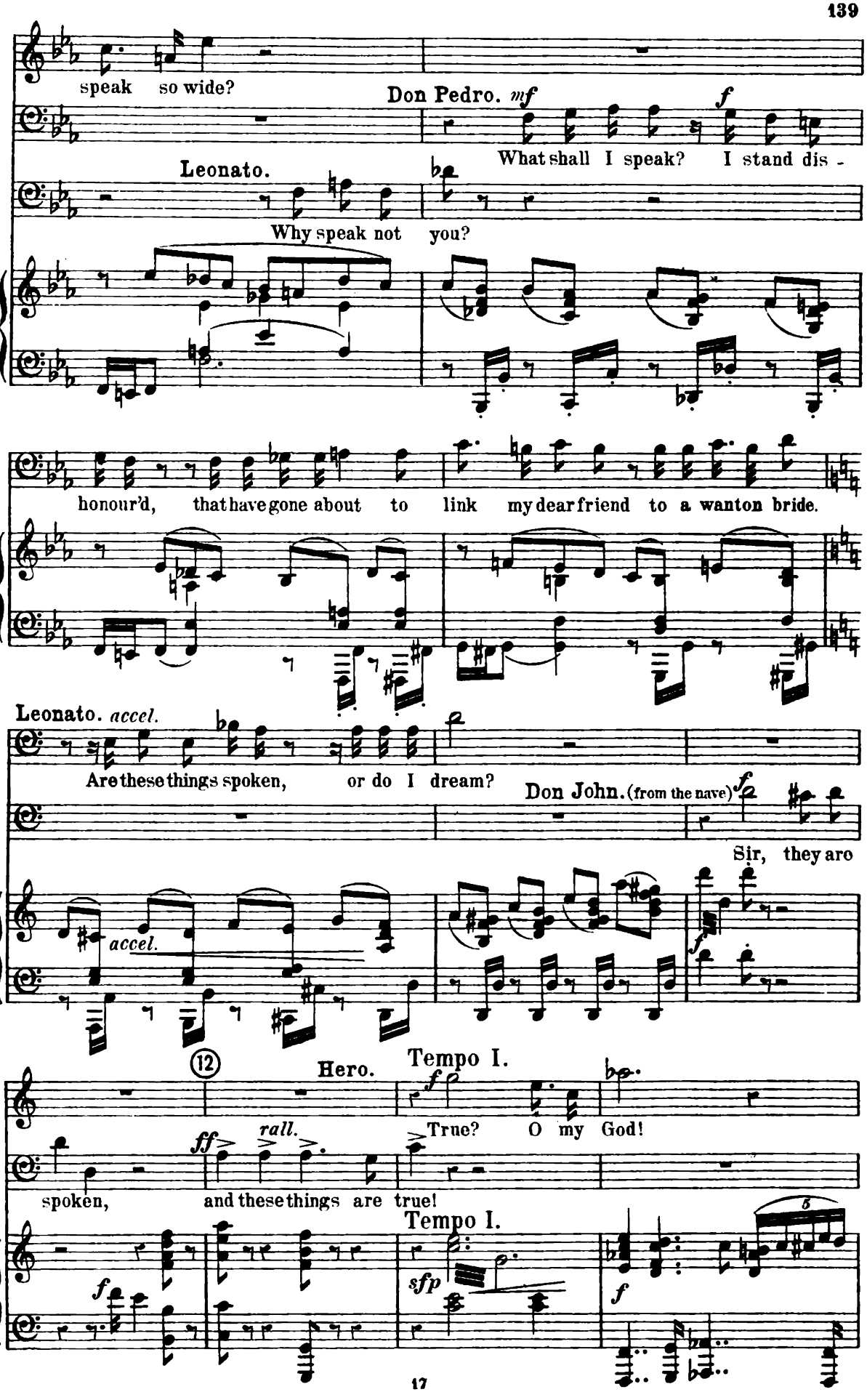

Più moderato. (come al Imo)
(Claudio makes a gesture as if rejecting her)
mf Friar.
You come hi-ther my Lord, to marry this la-dy?
p
Hero. (semplice)
mf
I do.
Friar.
Lady, do you come hither to be married to this Count? If
pp
p
cresc.
f
either of you know a-ny cause why you should not be join'd, I charge you on your souls to
mf
f
Hero. mf
None, my lord.
Claudio. mf
Know you a-ny, He-ro?
ut-ter it.
Know you a-ny,

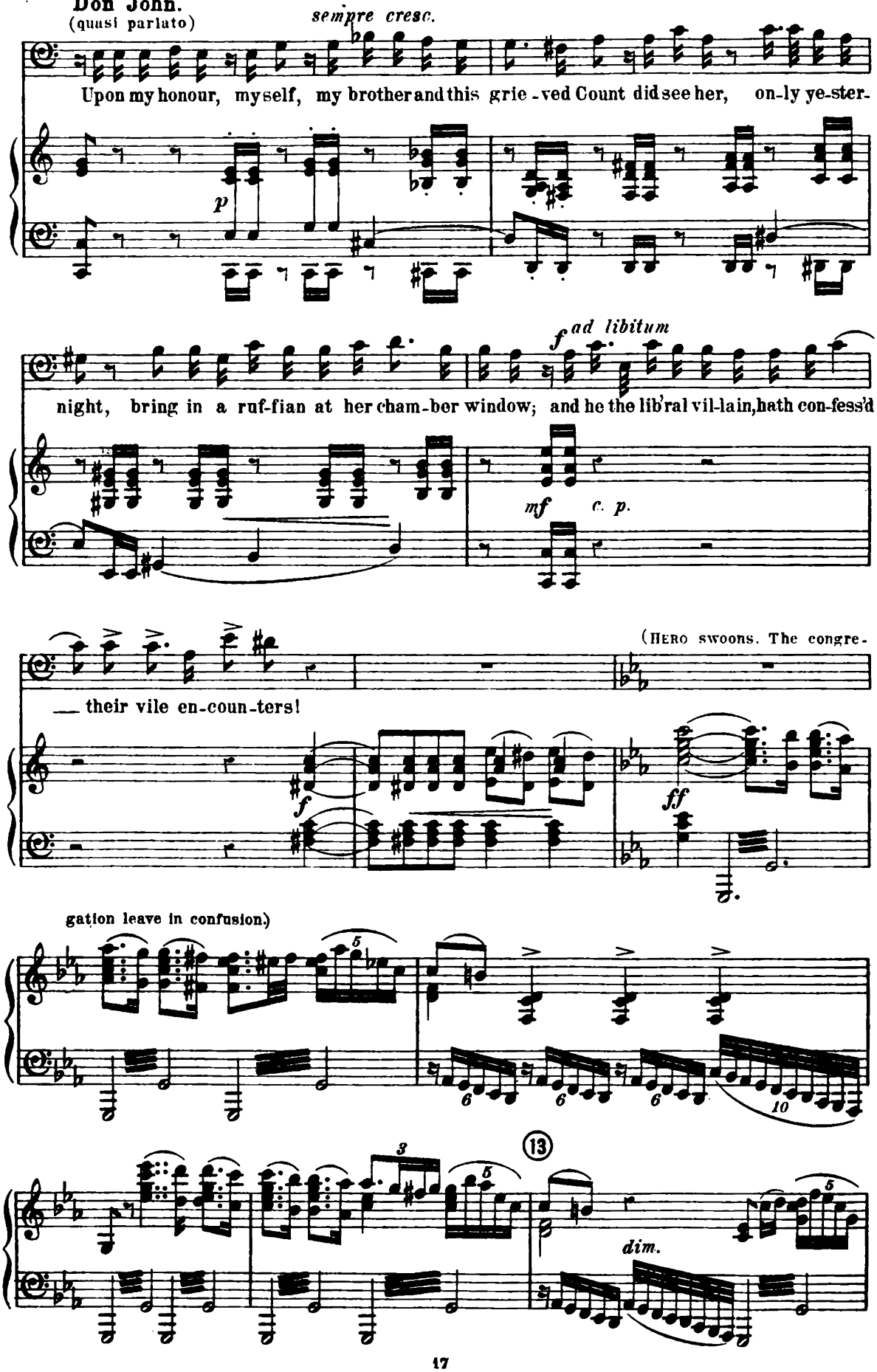

Leonato.
Count?
I dare make an-swer, none.
9 Claudio.
Oh what men dare do, what men dai-ly do, not know-ing
what they do!
(to Leonato)
Fa-ther, by thy leave,
will you with free and un-re-strai-ned soul give me this maid, your
daughter?
poco a poco agitato
And what have
Leonato.
As free-ly, son, as God did give her me.

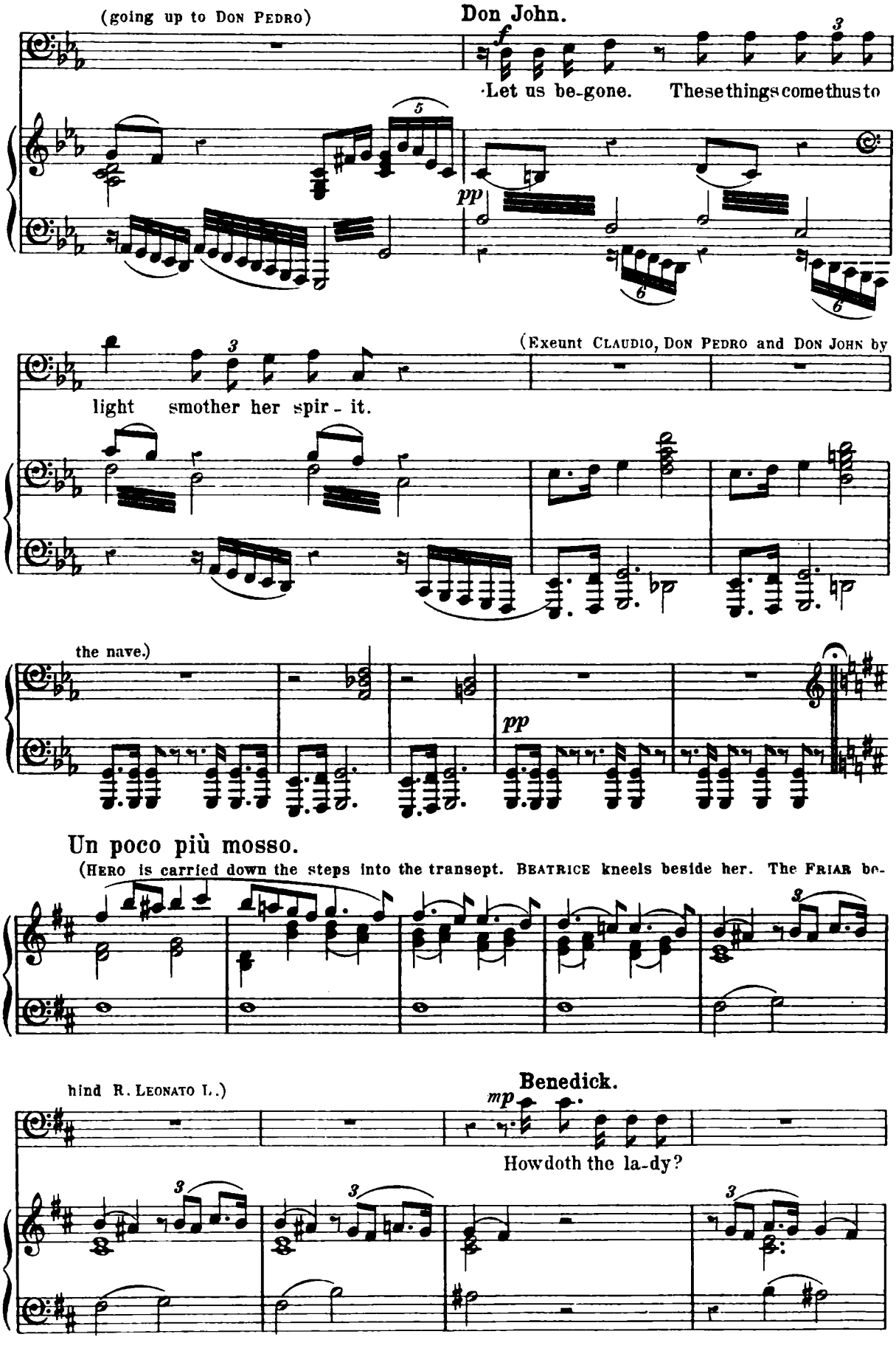

I to give you back, whose worth doth coun - ter-poise this gift?
Don Pedro.
Nothing,
mf a tempo
Sweet Prince, you learn me
un - less you ren - der her a - gain.
thank - ful - ness.
There, Le - o - na - to, take her
10
(A movement of wonder in the Church. Some rise.)
back again!
Behold how like a

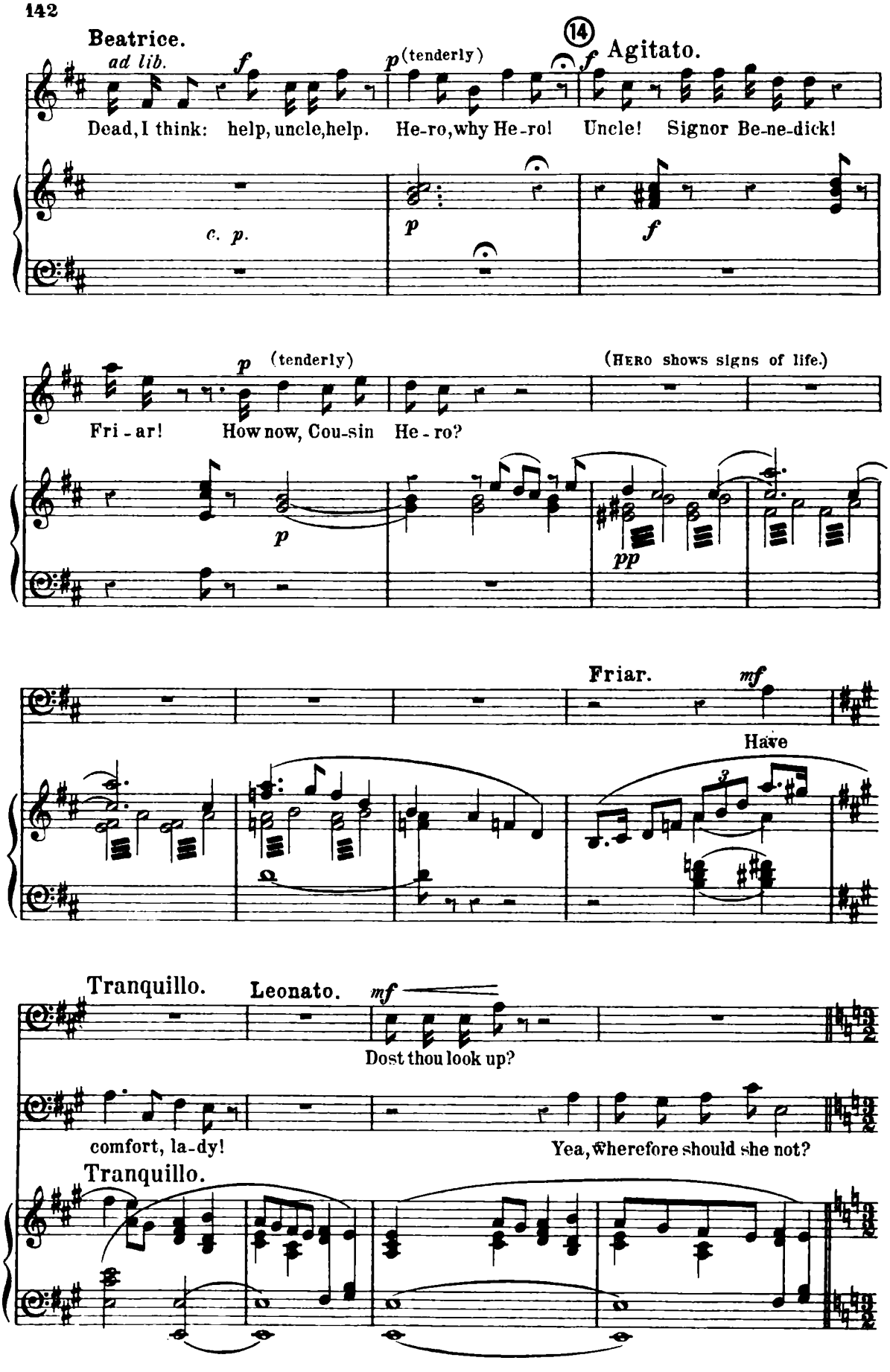

mf (con ironia)
maid she blushes there! Comes not that blood as modest e - vidence to witness
p
f
vir - tue? Her blush is guil - ti - ness, not
f
mo-des-ty.
f>
Not ____ to be
Leonato.
f
What do you mean, my lord?
p
married, not to knit my soul to this ap - pro - - - vèd

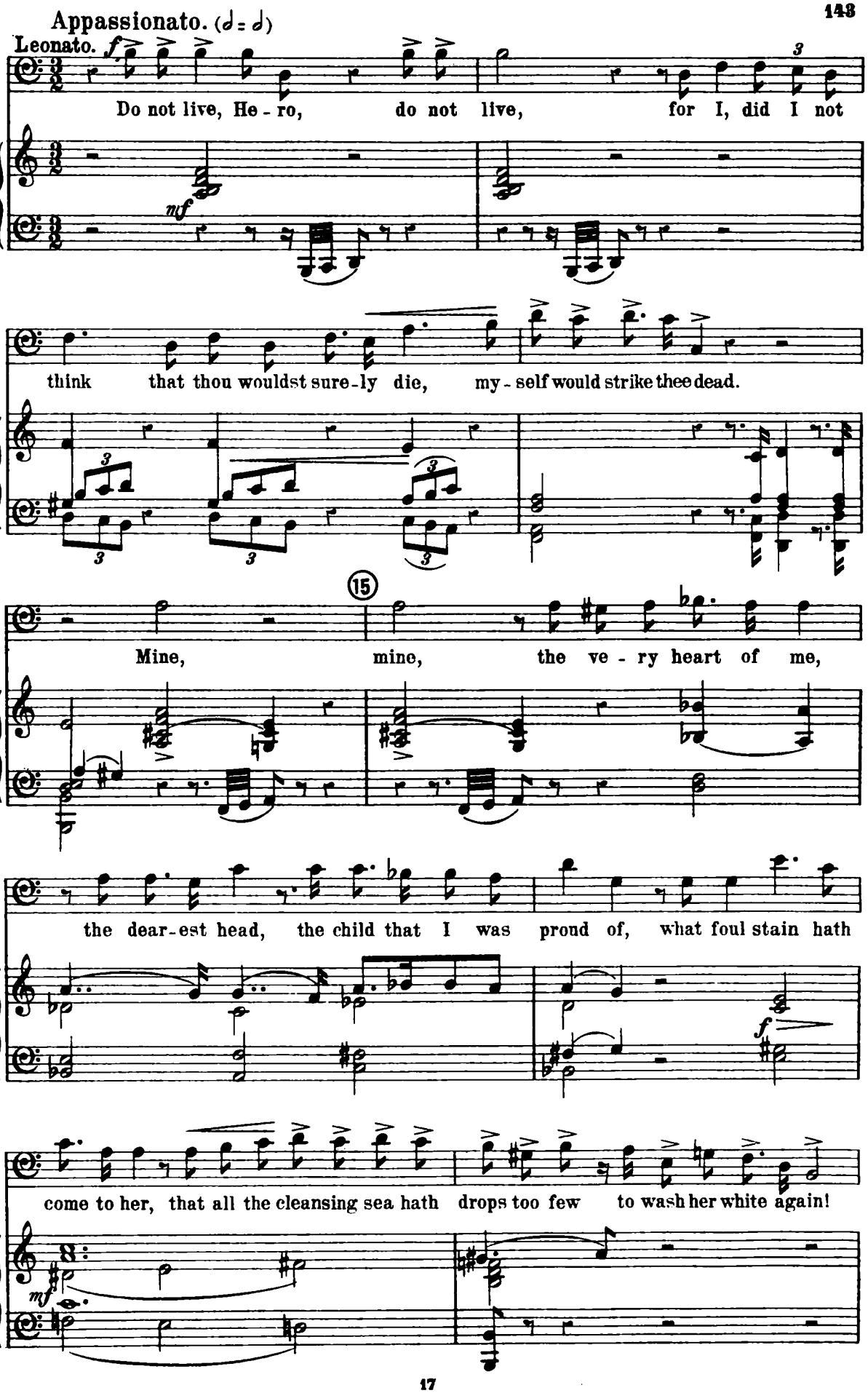

11
ff
mf
wan-ton.
Out on thee! You
seem to me as Di-an in her orb; as chaste as is the bud ere it be blown;
p
f
ad lib.
But you are more in-temp'rate in your blood than Ve-nus, or those pamper'd a-nimals that
c. p.
Hero.
mf
(con terrore)
Is my lord well that he doth
rage in sa-vage sen-su-a-li-ty.
f
p

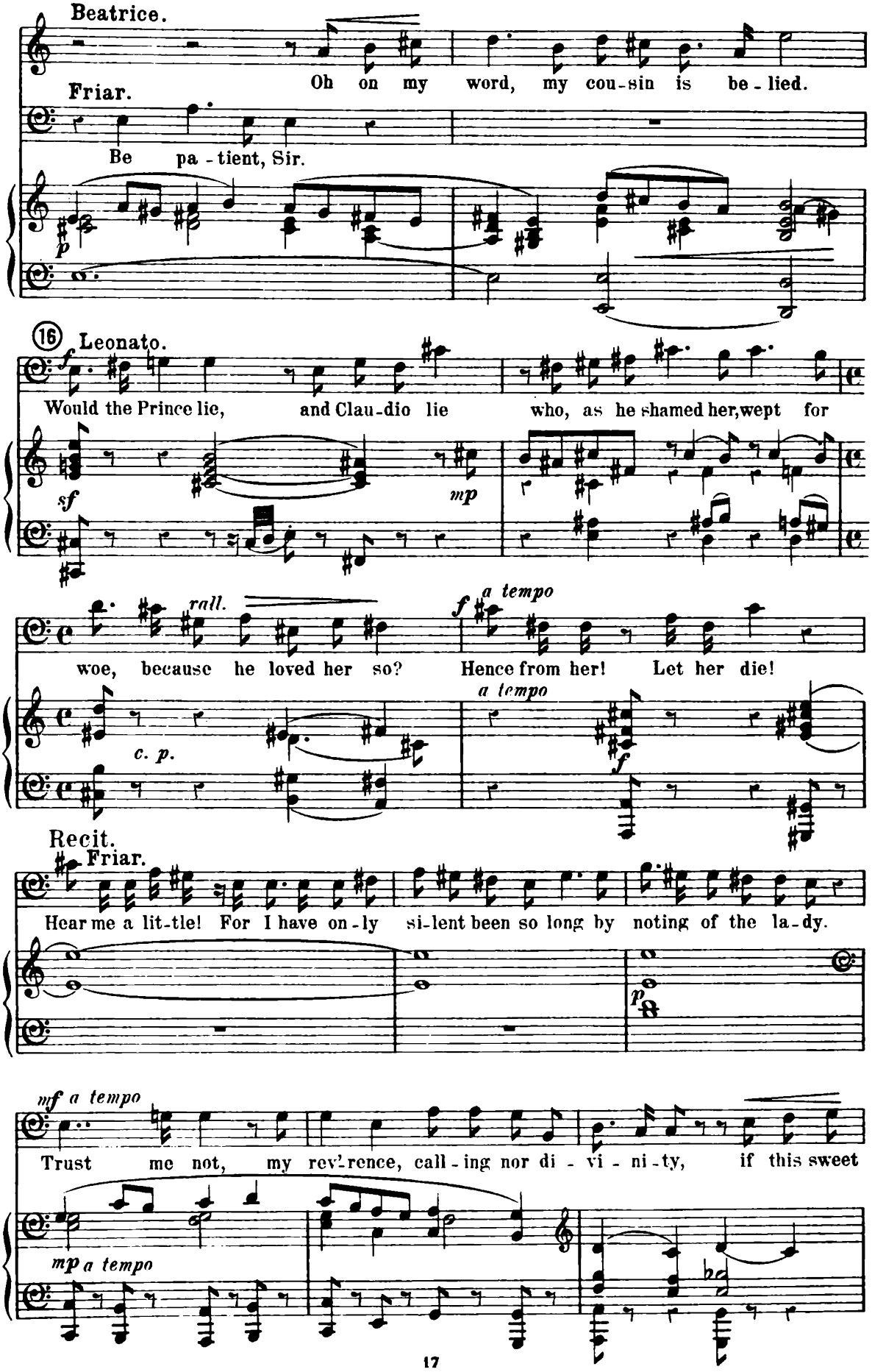

speak so wide?
Don Pedro. mf
f
What shall I speak? I stand dis -
Leonato.
Why speak not you?
honour'd, that have gone about to link my dear friend to a wanton bride.
Leonato. accel.
Are these things spoken, or do I dream?
Don John. (from the nave) f
Sir, they are
accel.
12
Hero.
Tempo I.
f
True? O my God!
ff
rall.
spoken, and these things are true!
Tempo I.
f
sfp
f


Don John.
(quasi parlato)
sempre cresc.
Upon my honour, myself, my brother and this grie-ved Count did see her, on-ly ye-ster-
p
f ad libitum
night, bring in a ruf-fian at her cham-ber window; and he the lib'ral vil-lain, hath con-fess'd
mf c. p.
(Hero swoons. The congre-
— their vile en-coun-ters!
f
ff
gation leave in confusion.)
dim.


(going up to Don Pedro)
Don John.
·Let us be-gone. These things come thus to
(Exeunt Claudio, Don Pedro and Don John by
light smother her spir - it.
the nave.)
Un poco più mosso.
(Hero is carried down the steps into the transept. Beatrice kneels beside her. The Friar be-
hind R. Leonato L.)
Benedick.
Howdoth the la-dy?


Beatrice.
ad lib.
f
p (tenderly)
14
f Agitato.
Dead, I think: help, uncle, help. He-ro, why He-ro! Uncle! Signor Be-ne-dick!
c. p.
p
f
p (tenderly)
(Hero shows signs of life.)
Fri-ar! How now, Cou-sin He-ro?
p
pp
Friar.
mf
Have
Tranquillo.
Leonato.
mf
Dost thou look up?
comfort, la-dy!
Yea, wherefore should she not?
Tranquillo.


Appassionato. (𝅗𝅥 = 𝅗𝅥)
Leonato.
Do not live, He - ro, do not live, for I, did I not
think that thou wouldst sure - ly die, my - self would strike thee dead.
15
Mine, mine, the ve - ry heart of me,
the dear - est head, the child that I was proud of, what foul stain hath
come to her, that all the cleansing sea hath drops too few to wash her white again!


Beatrice.
Oh on my word, my cou-sin is be-lied.
Friar.
Be pa-tient, Sir.
p
16
Leonato.
f
Would the Prince lie, and Clau-dio lie who, as he shamed her, wept for
sf
mp
rall.
f
a tempo
woe, because he loved her so? Hence from her! Let her die!
a tempo
c. p.
f
Recit.
Friar.
Hear me a lit-tle! For I have on-ly si-lent been so long by noting of the la-dy.
p
mf a tempo
Trust me not, my rev'rence, call-ing nor di-vi-ni-ty, if this sweet
mp a tempo

(to HERO)

la - dy lie not guilt-less here un-der some bit-ing er-ror. La-dy, what man is

Hero. *p*

They know that do ac-cuse me; I know none.

he you are ac-cu - sèd of?

p

⑰ Allegro.

Benedick. *mf*

Two of them

(to BENEDICK)

There is some strange impression in the Princes.

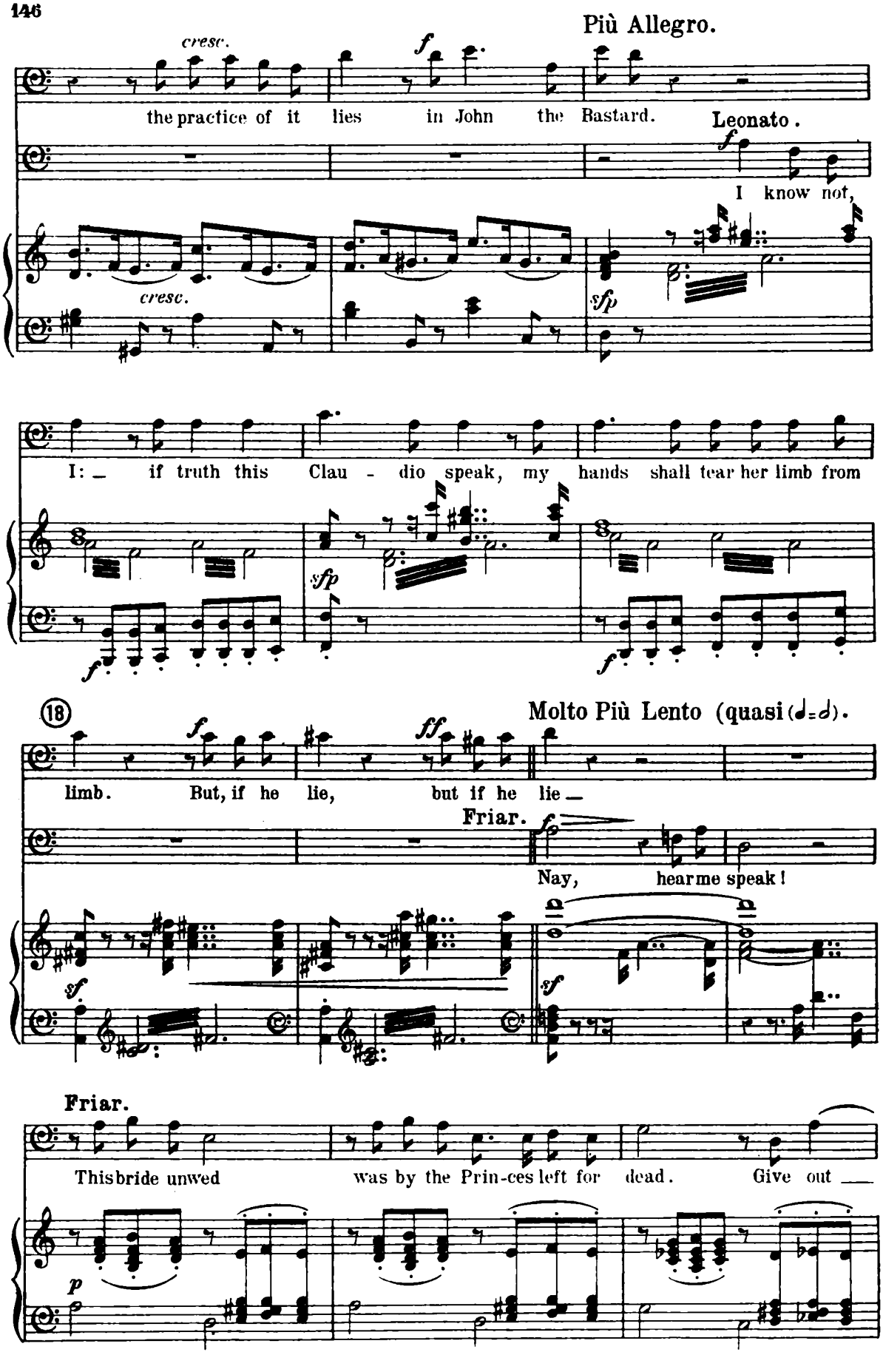
Allegro.

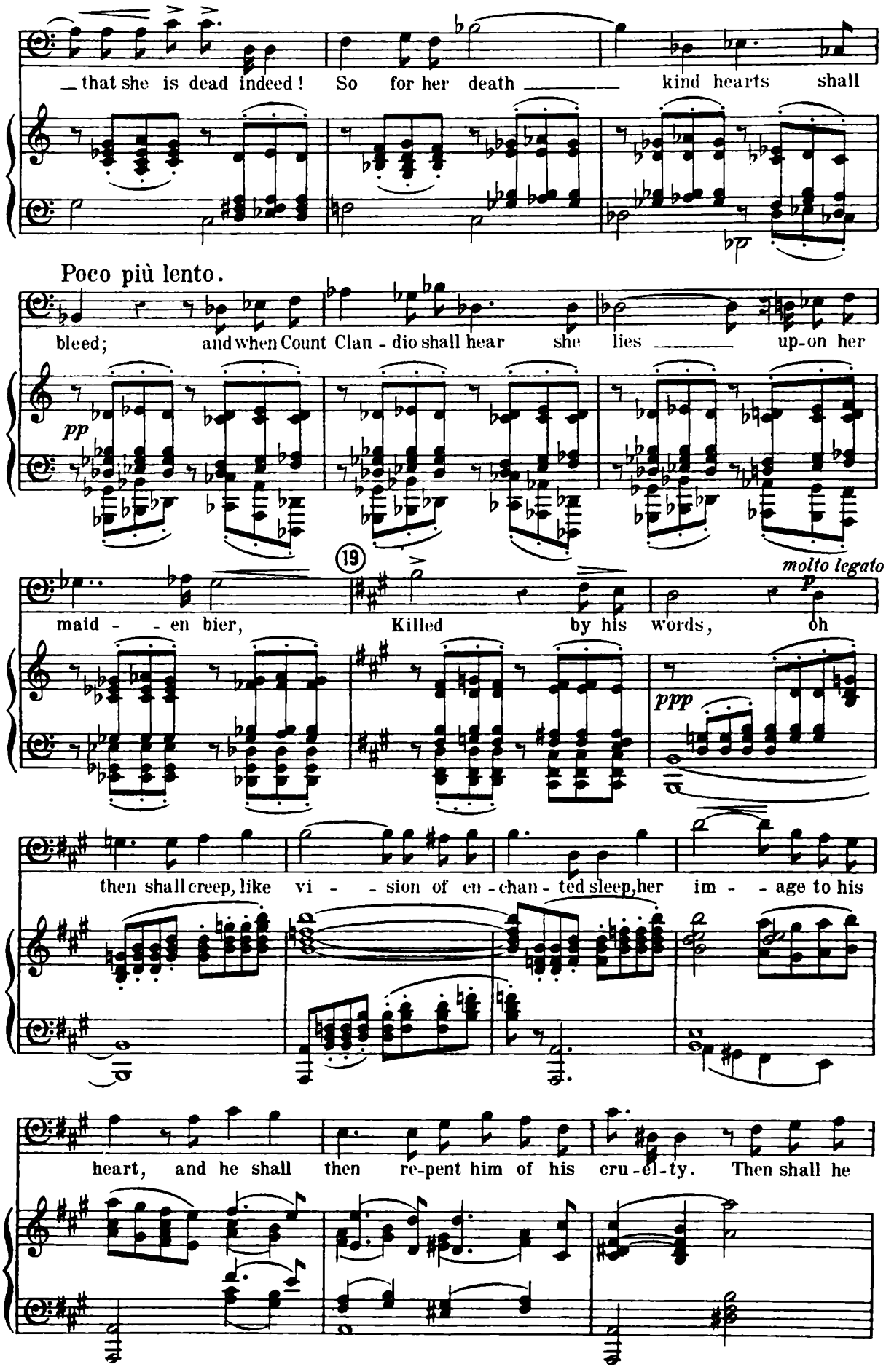
mf

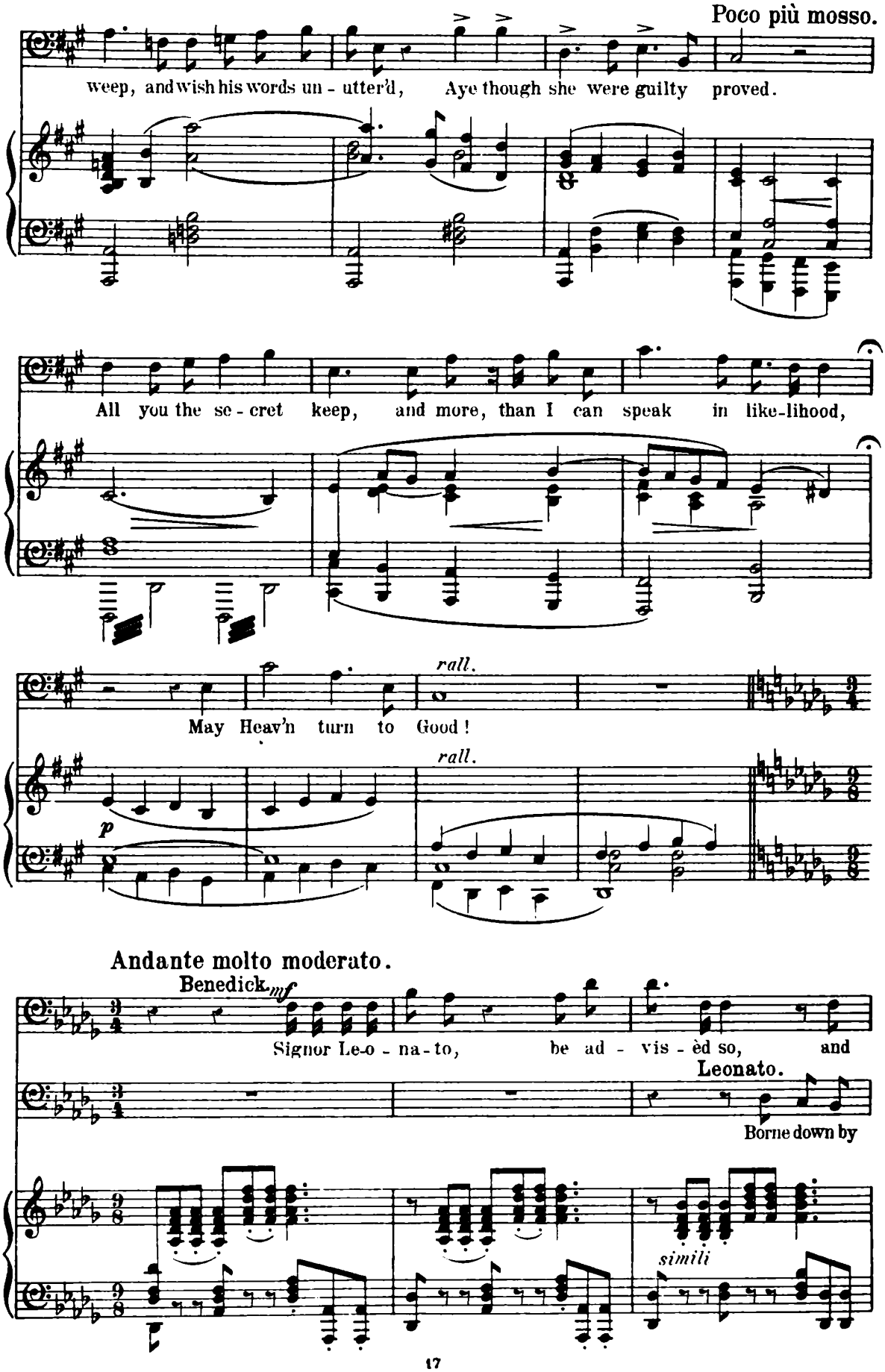
sempre più agitato e poco accel.

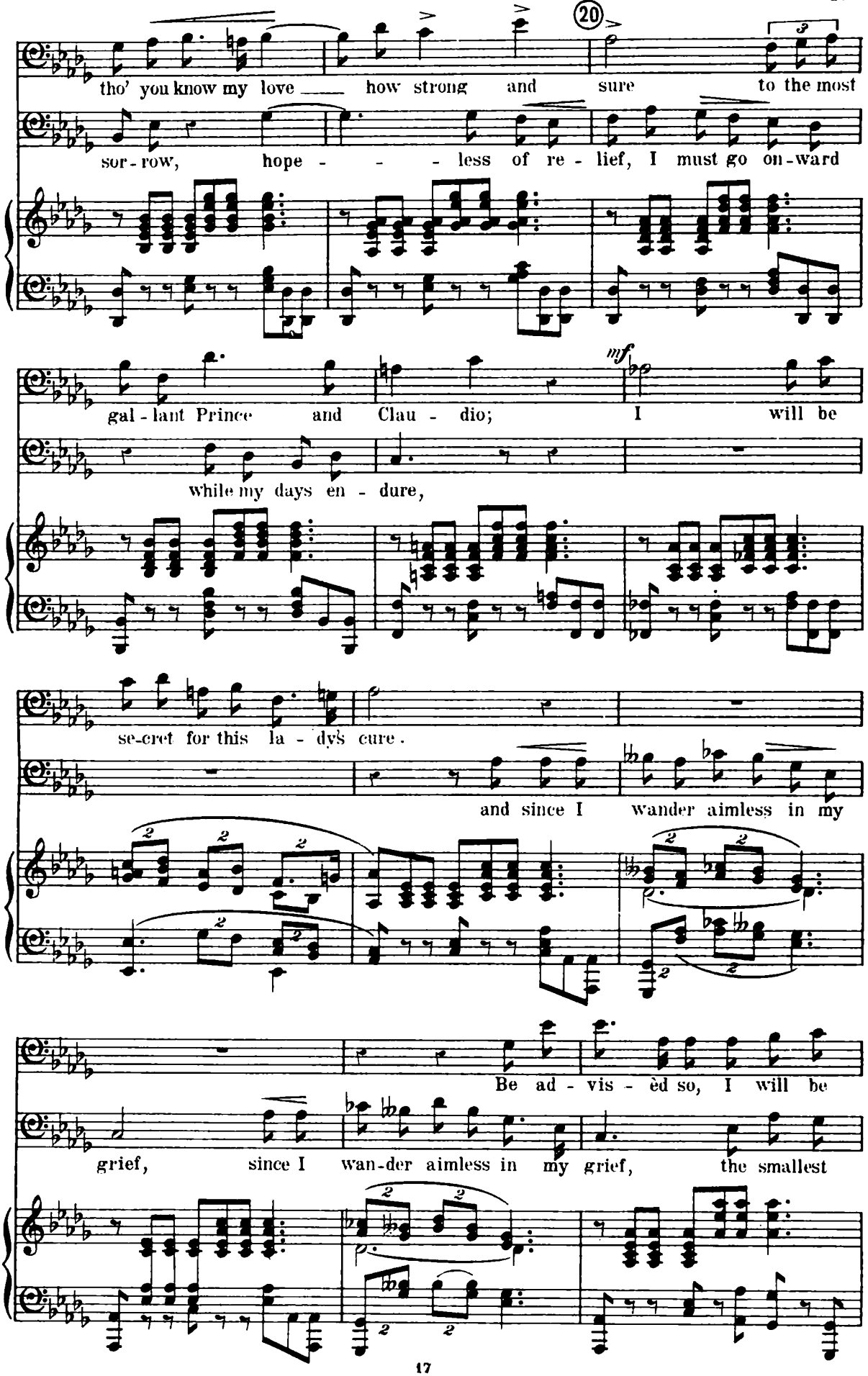
are the ve-ry fount of ho-nour, and if their wisdoms be mis-led in this,

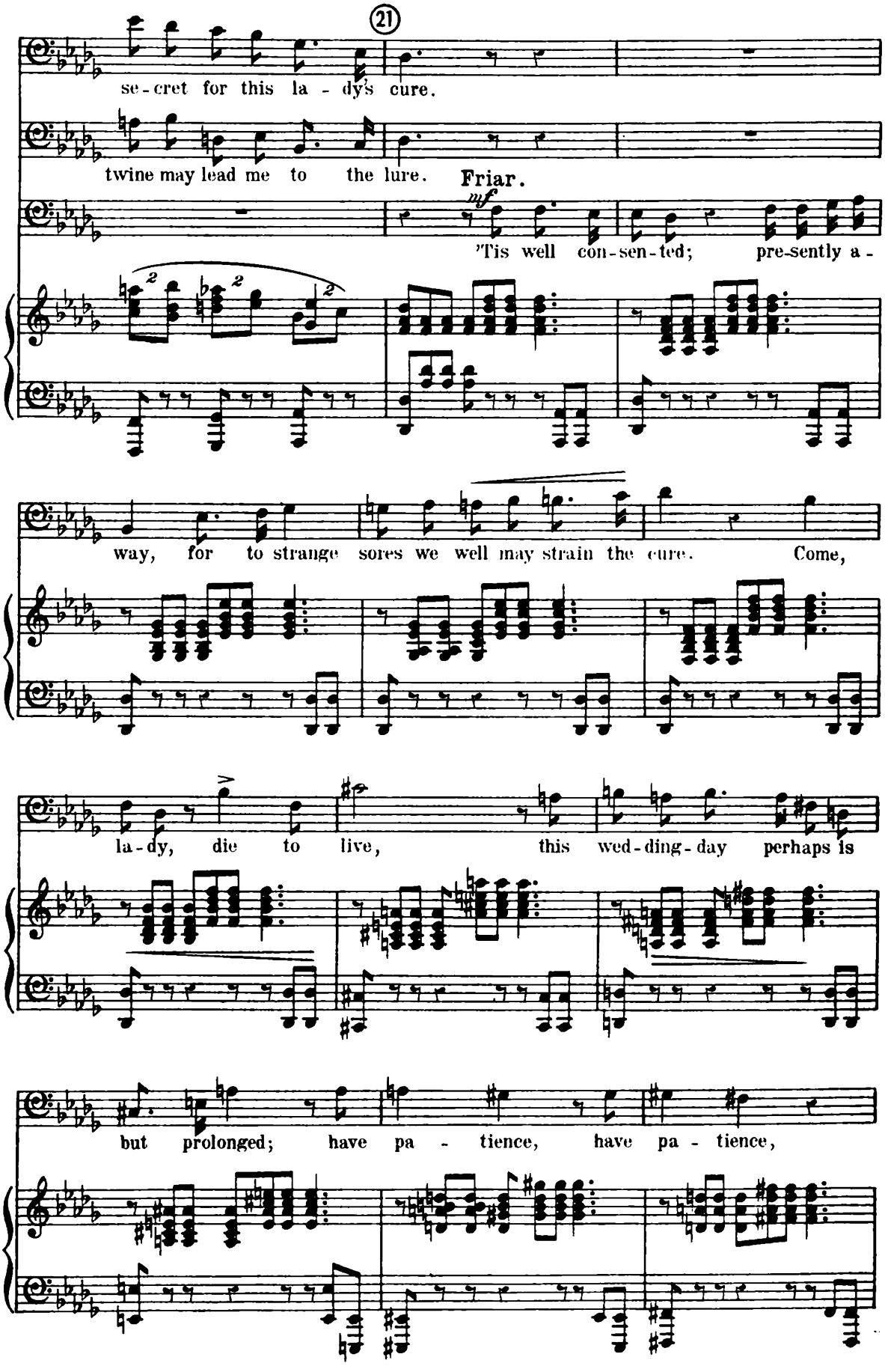
poco accel.

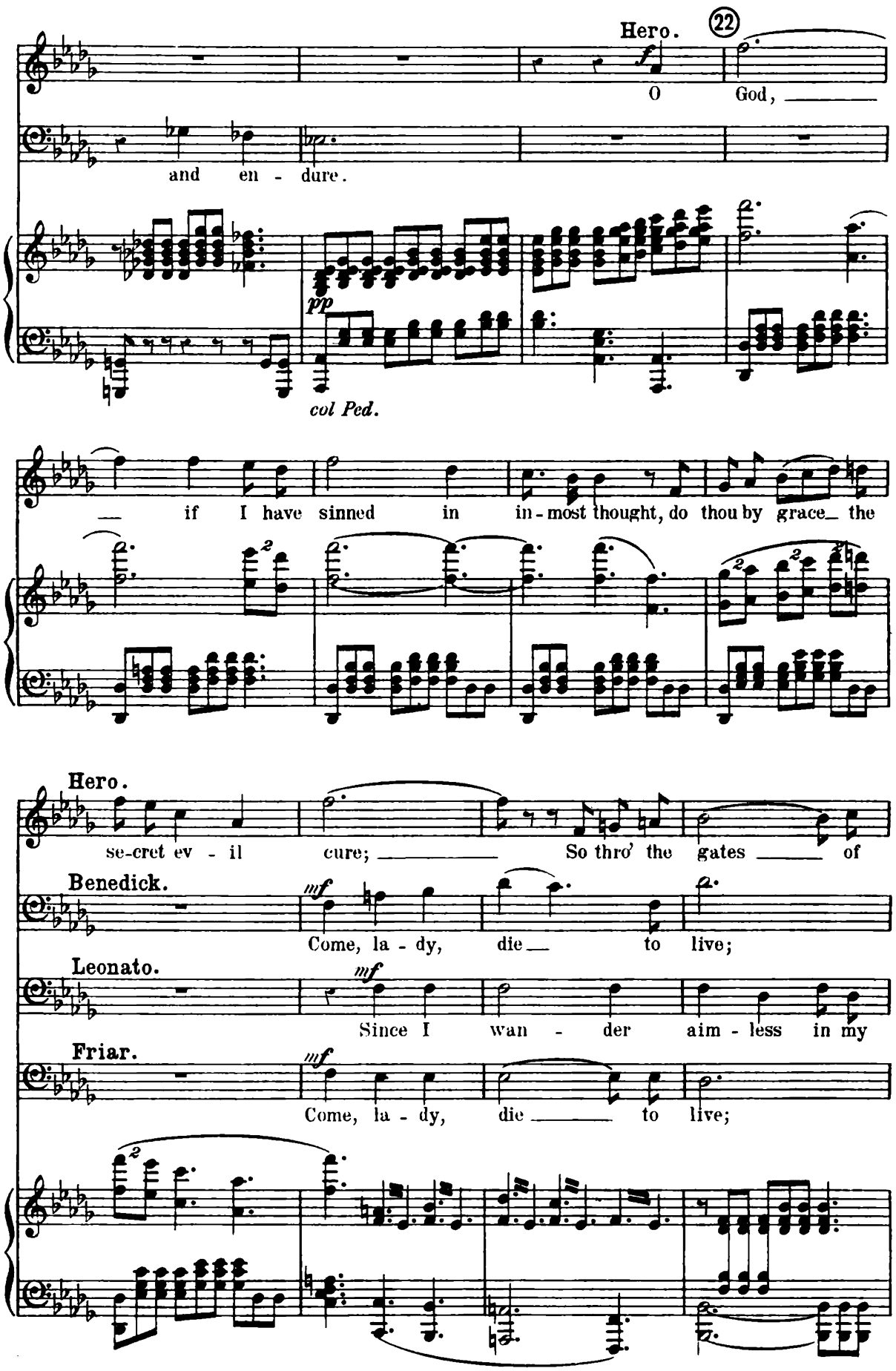

Più Allegro.
cresc.
f
the practice of it lies in John the Bastard.
Leonato.
f
I know not,
cresc.
sfp
I: _ if truth this Clau - dio speak, my hands shall tear her limb from
sfp
f
f
18
Molto Più Lento (quasi ♩=♩).
f
ff
limb. But, if he lie, but if he lie _
Friar.
f
Nay, hear me speak!
sf
sf
Friar.
This bride unwed was by the Prin-ces left for dead. Give out _
p

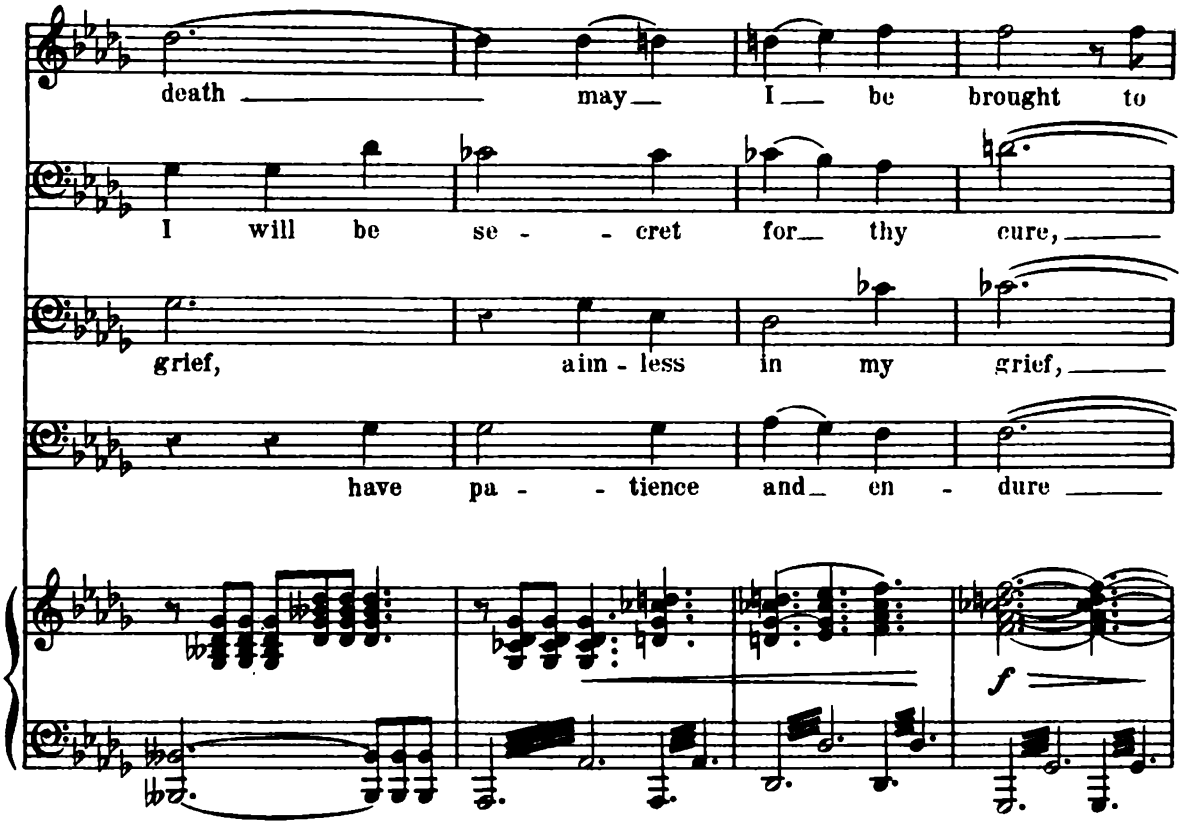

that she is dead indeed! So for her death kind hearts shall
Poco più lento.
bleed; and when Count Clau - dio shall hear she lies up-on her
pp
19
molto legato
p
maid - - en bier, Killed by his words, oh
ppp
then shall creep, like vi - - sion of en - chan - ted sleep, her im - - age to his
heart, and he shall then re-pent him of his cru - el - ty. Then shall he

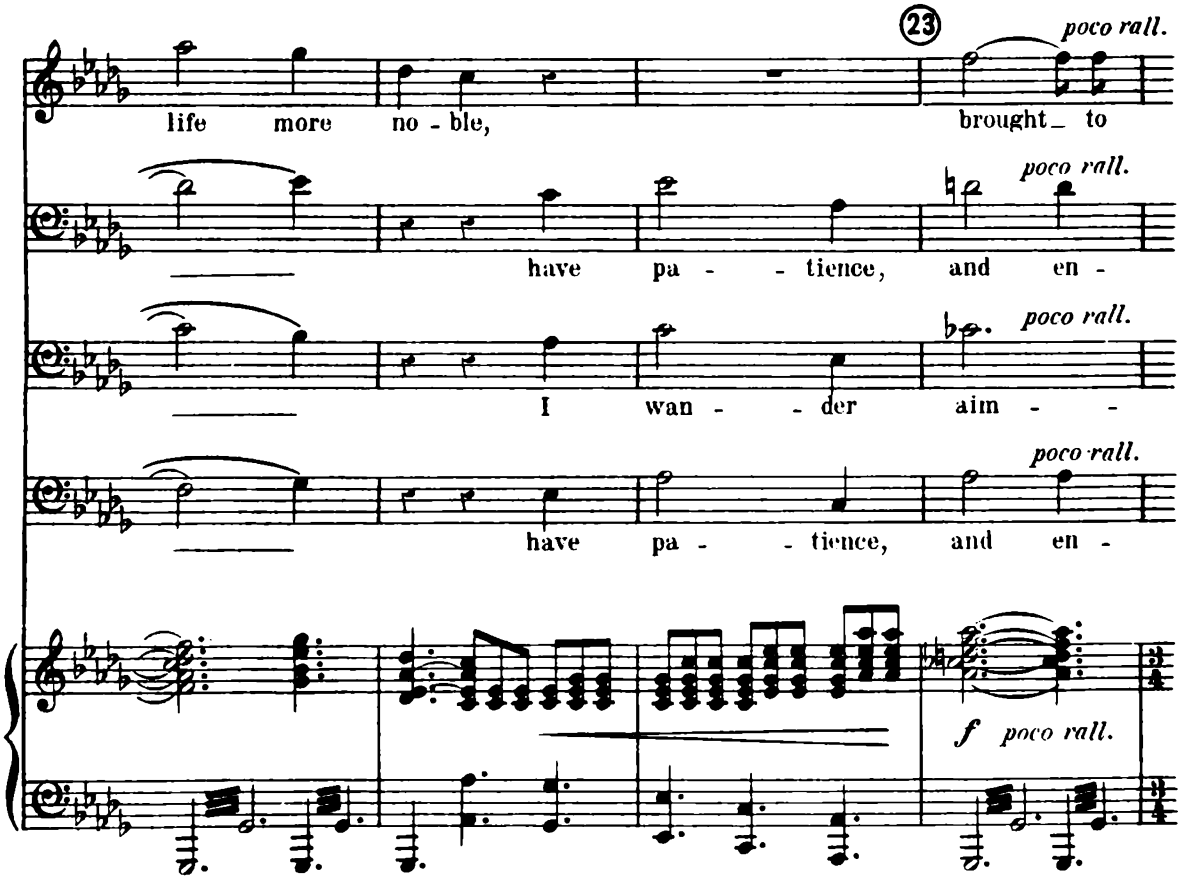

Poco più mosso.
weep, and wish his words un - utter'd, Aye though she were guilty proved.
All you the se - cret keep, and more, than I can speak in like-lihood,
rall.
May Heav'n turn to Good!
rall.
p
Andante molto moderato.
Benedick.
mf
Signor Le-o - na-to, be ad - vis - èd so, and
Leonato.
Borne down by
simili

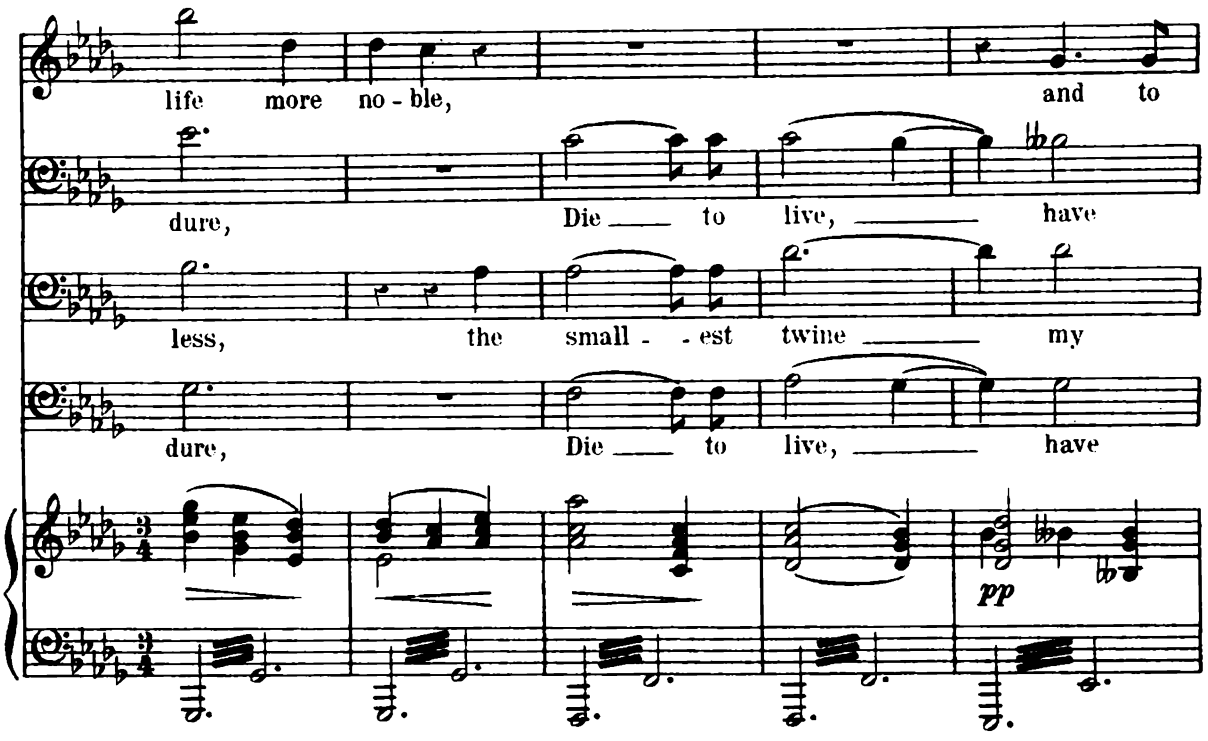

tho' you know my love how strong and sure to the most
sor-row, hope - - - less of re-lief, I must go on-ward
gal-lant Prince and Clau-dio; I will be
mf
while my days en-dure,
se-cret for this la-dy's cure.
and since I wander aimless in my
Be ad-vis-èd so, I will be
grief, since I wan-der aimless in my grief, the smallest

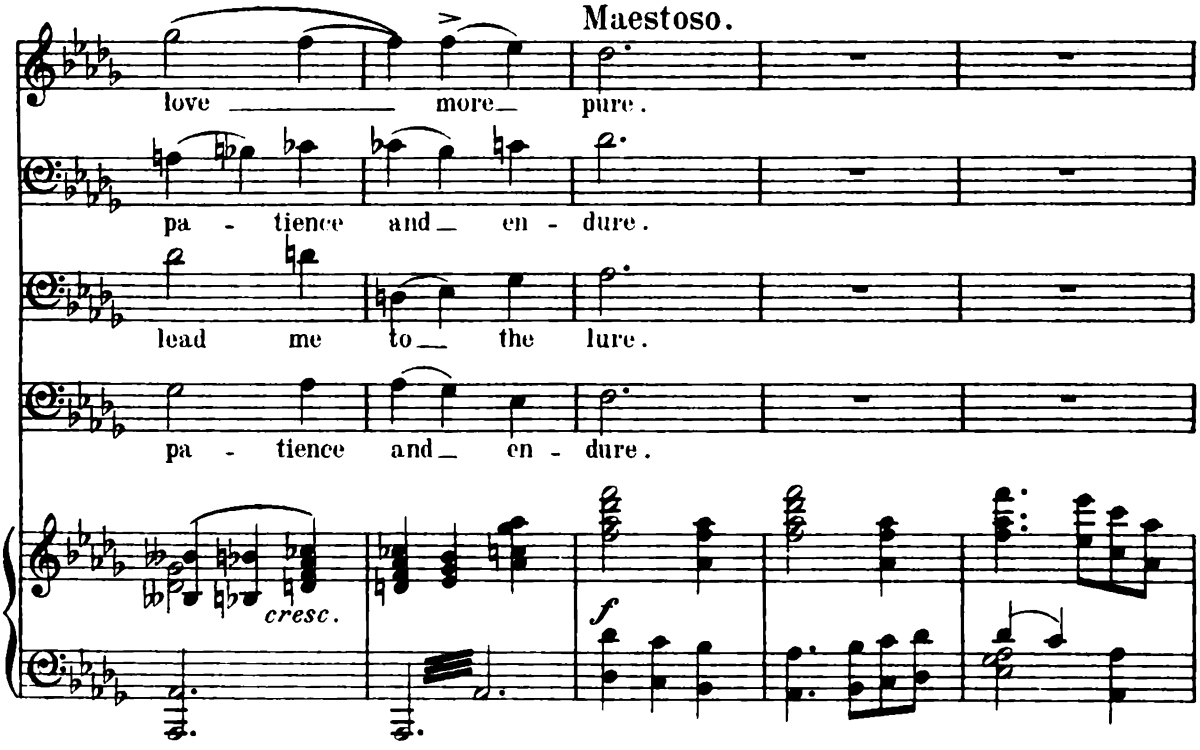

21
se-cret for this la-dy's cure.
twine may lead me to the lure.
Friar.
mf
'Tis well con-sen-ted; pre-sently a-
way, for to strange sores we well may strain the cure. Come,
la-dy, die to live, this wed-ding-day perhaps is
but prolonged; have pa-tience, have pa-tience,


Hero.
22
f
O God,
and en - dure.
pp
col Ped.
if I have sinned in in - most thought, do thou by grace the
Hero.
se-cret ev - il cure; So thro' the gates of
Benedick.
mf
Come, la - dy, die to live;
Leonato.
mf
Since I wan - der aim - less in my
Friar.
mf
Come, la - dy, die to live;

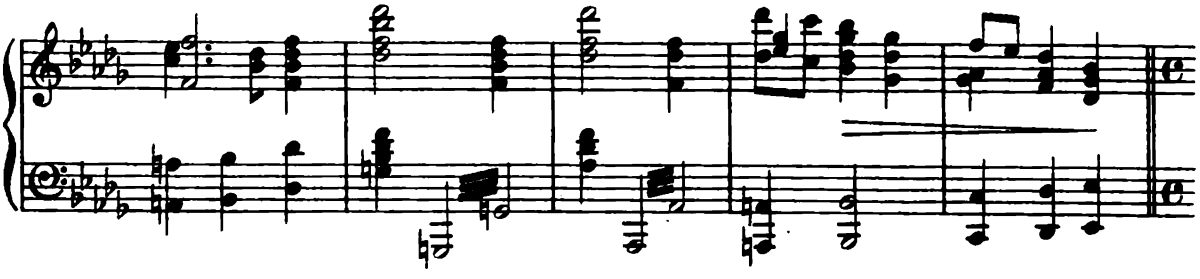

death may I be brought to
I will be se - cret for thy cure,
grief, aim - less in my grief,
have pa - tience and en - dure
f

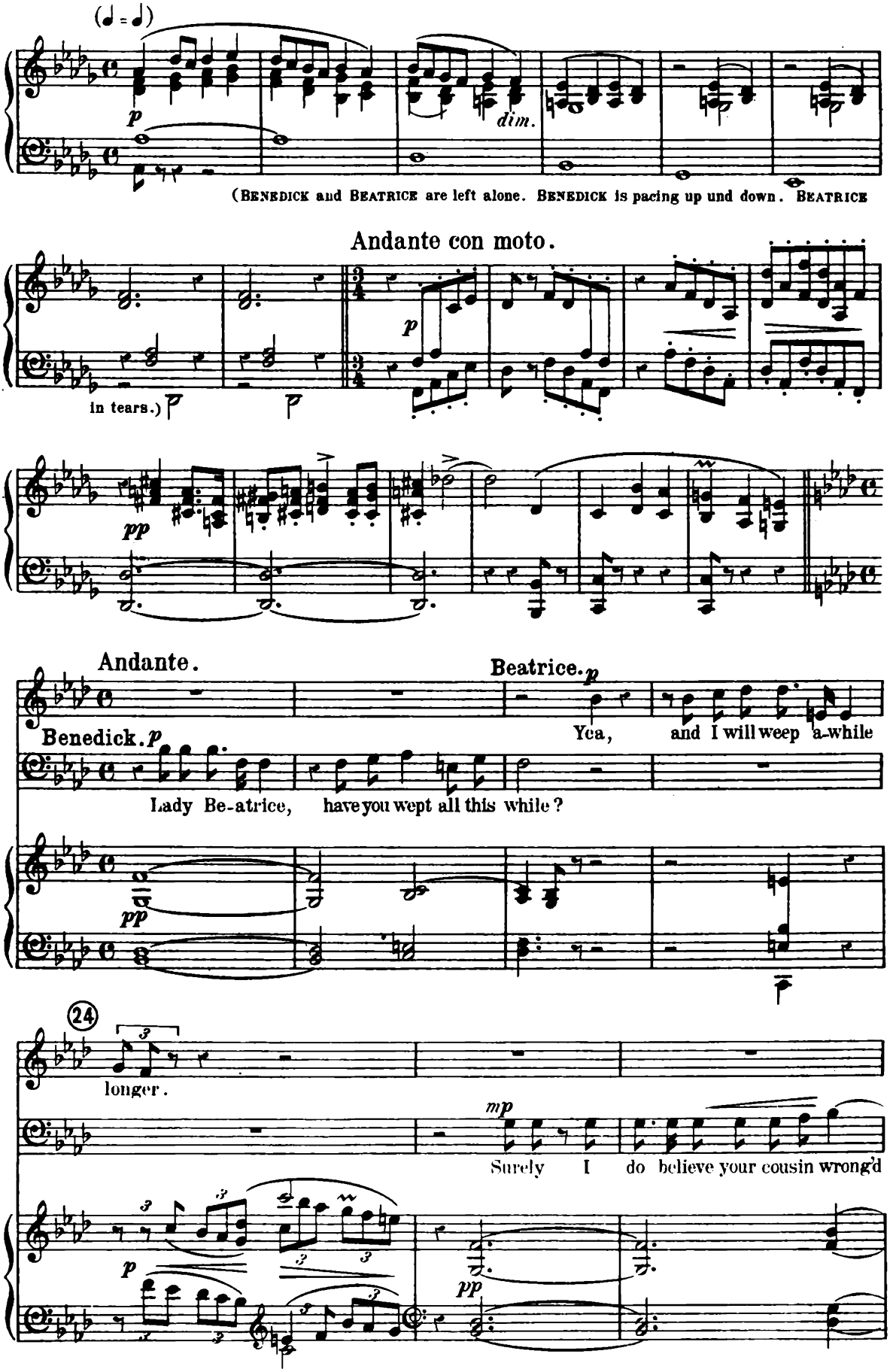

23
poco rall.
life more no - ble, brought to
have pa - tience, and en -
I wan - der aim -
have pa - tience, and en -
f poco rall.

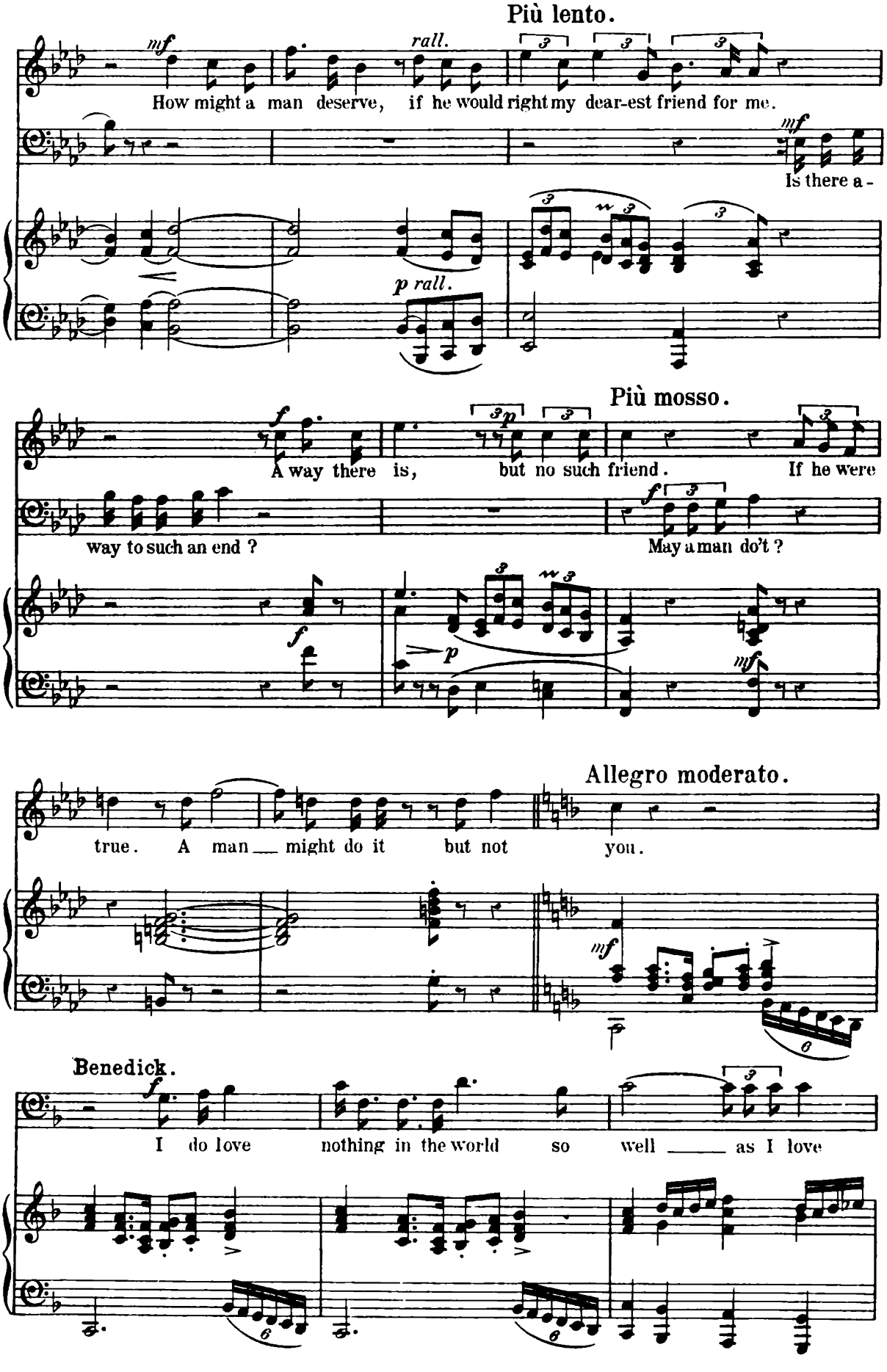




(The FRIAR leads out HERO: LEONATO follows them.)




(♩ = ♩)
p
dim.
(Benedick and Beatrice are left alone. Benedick is pacing up und down. Beatrice
Andante con moto.
p
in tears.)
p
pp
Andante.
Beatrice. p
Yea, and I will weep a-while
Benedick. p
Lady Be-atrice, have you wept all this while?
pp
24
longer.
mp
Surely I do believe your cousin wrong'd
p
pp


Più lento.
mf
rall.
How might a man deserve, if he would right my dear-est friend for me.
mf
Is there a -
p rall.
Più mosso.
f
3p
A way there is, but no such friend. If he were
way to such an end ?
May a man do't ?
f
p
mf
Allegro moderato.
true. A man might do it but not you.
mf
Benedick.
f
I do love nothing in the world so well as I love

(25)

Beatrice. *ad lib.*

mp

It were as possible for me to you. Is it not strange?

p *c.p.*

a tempo

say I do love nothing in the world so well as I love you: but be-

p *mf*

poco rall. *p*

-lieve me not; and yet I lie not; I confess nothing, nor I de-

c.p. *pp* *f* *p*

ny nothing; I'm sor-ry for my cousin.

a tempo *mf*

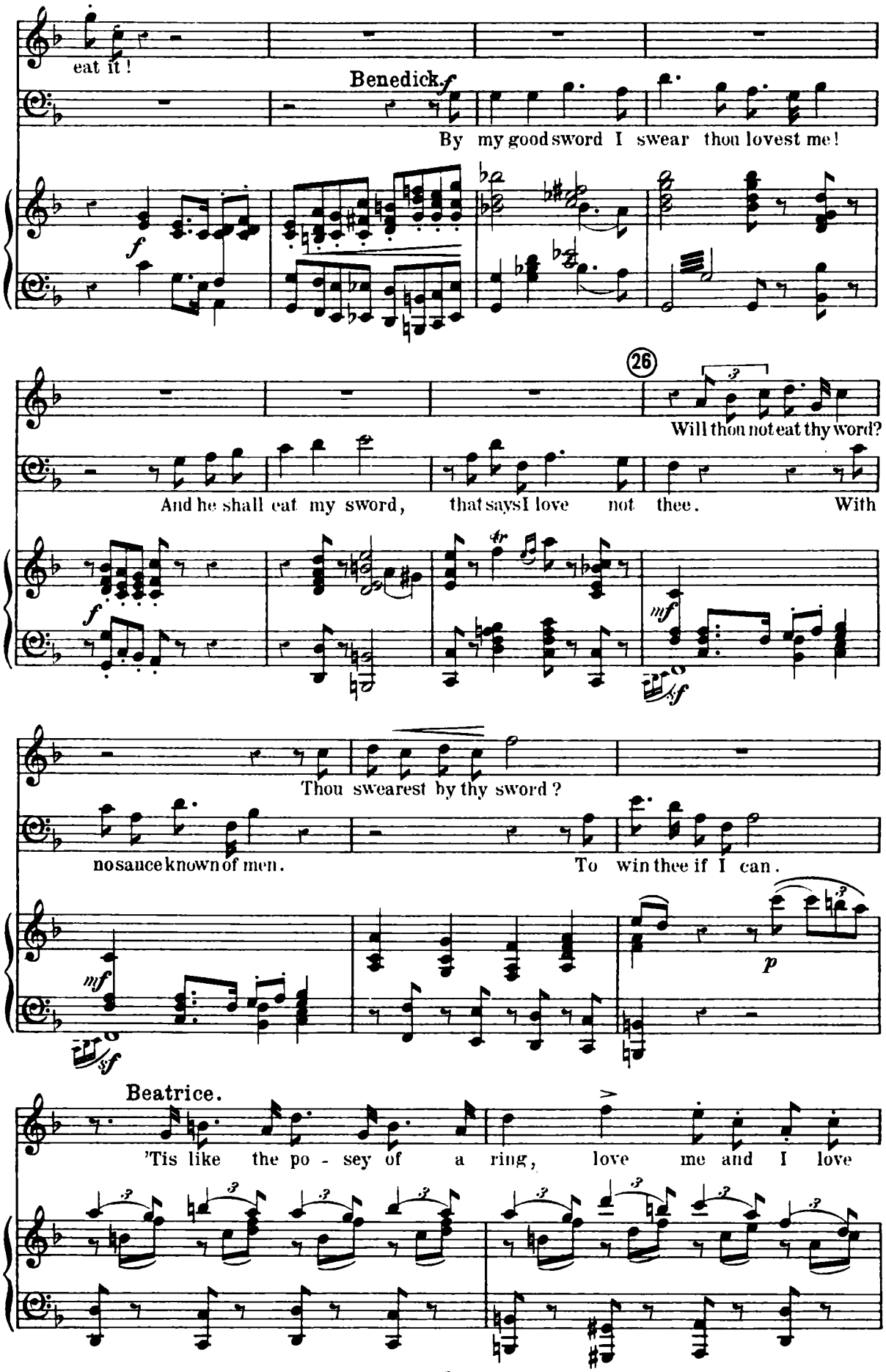
Beatrice. *f*

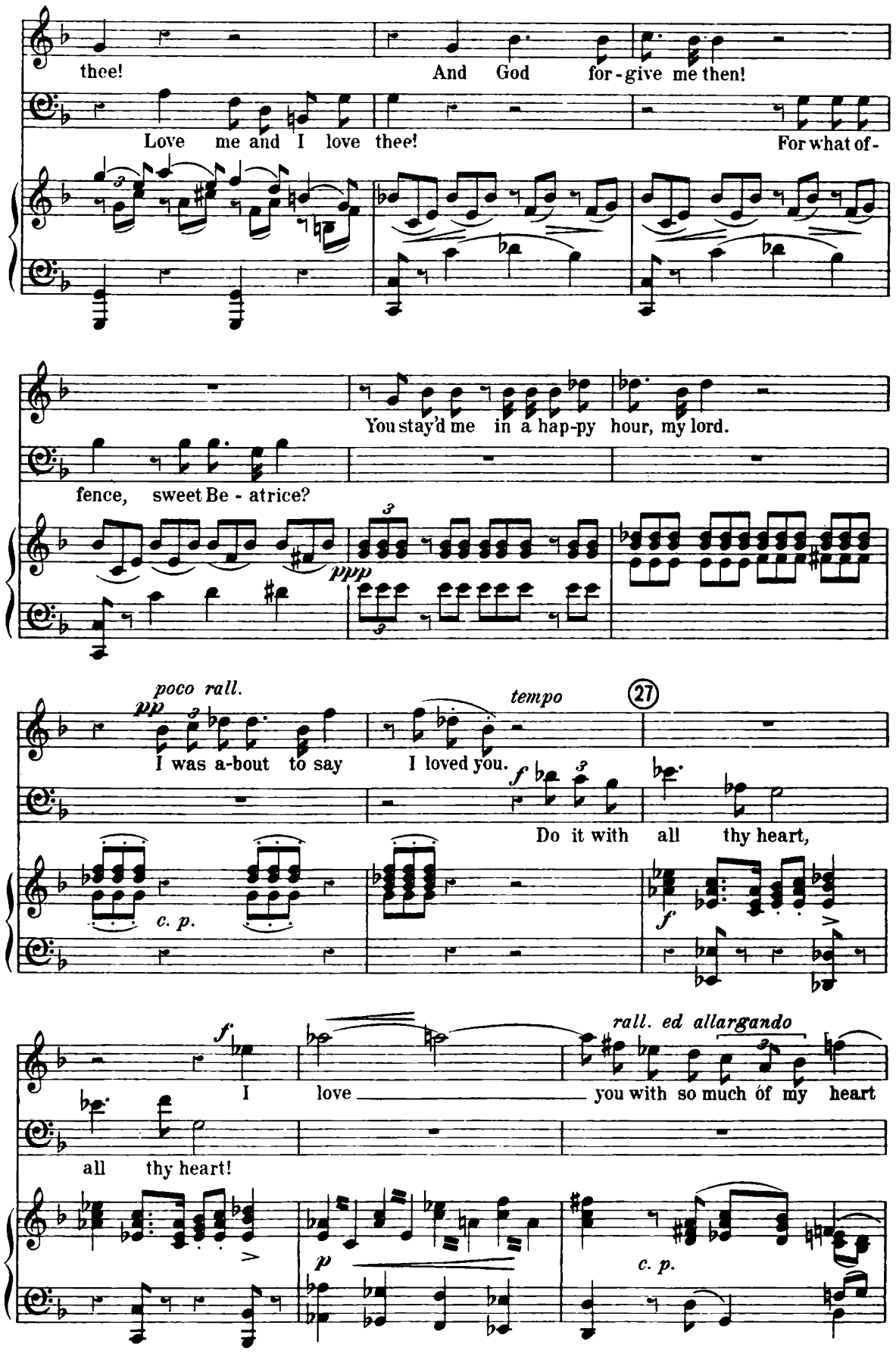
Swear by thy sword, and

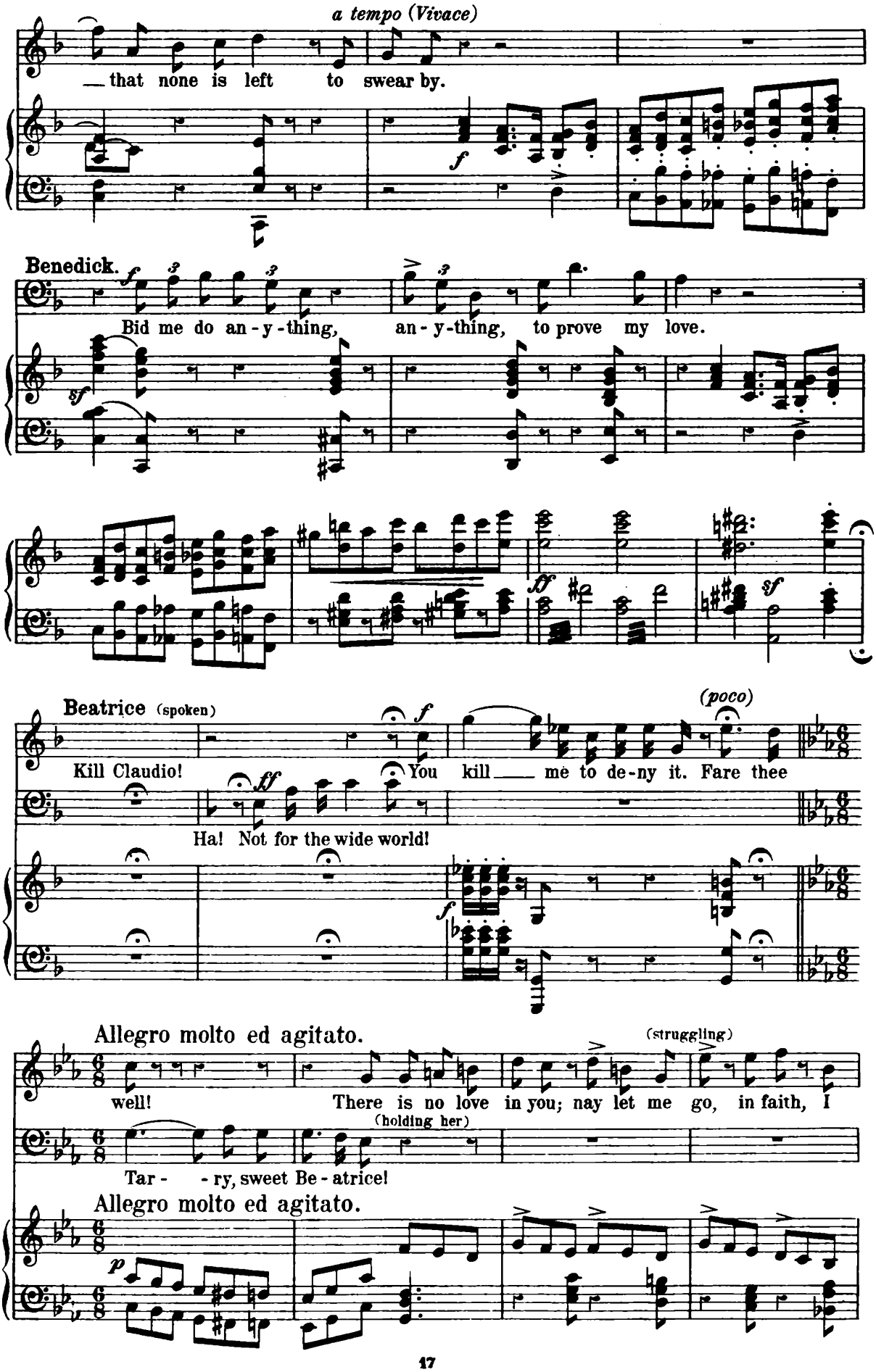
Benedick. *f*

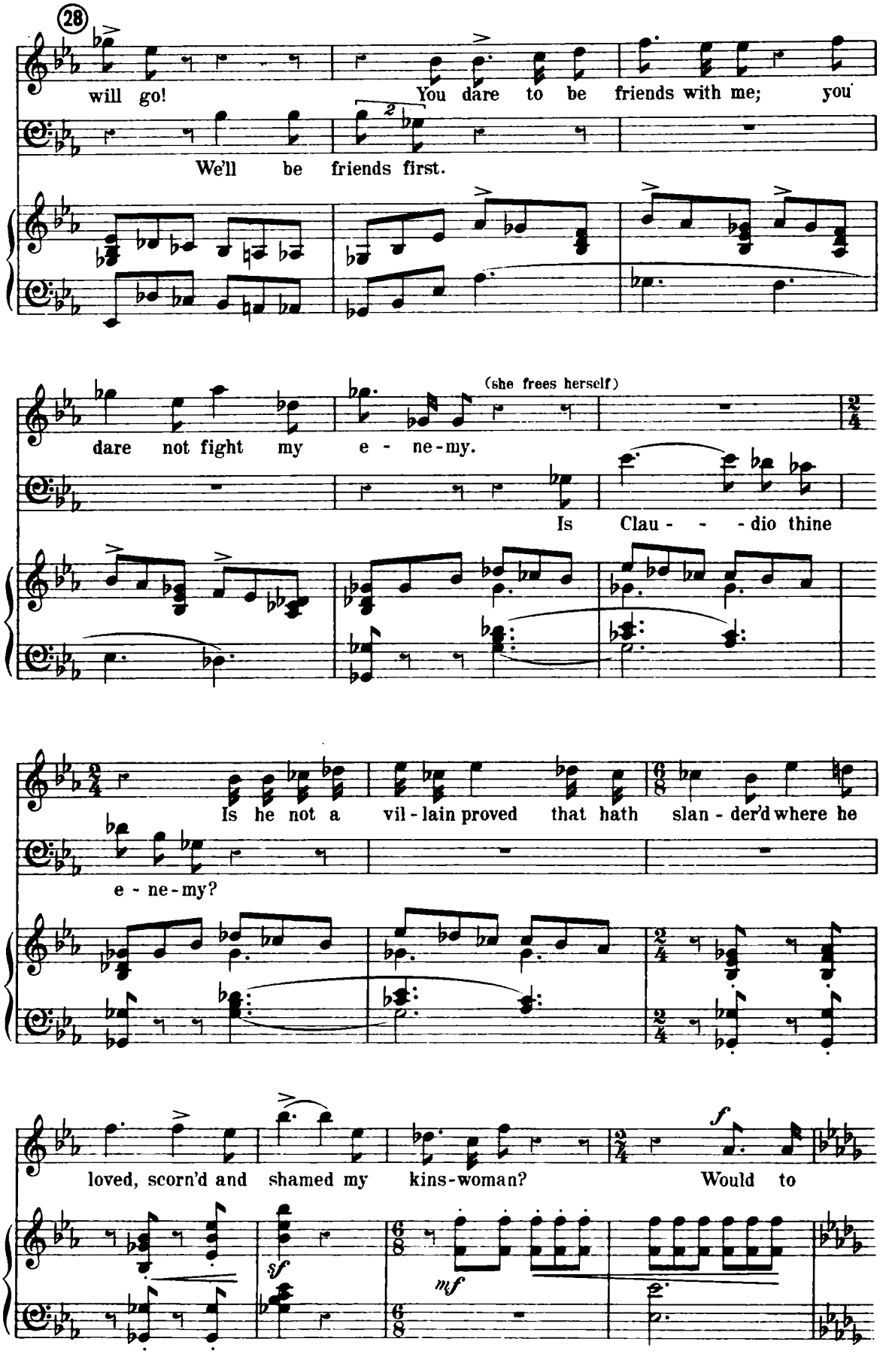
By my sword, Be-a-trice, thou lov-est me.

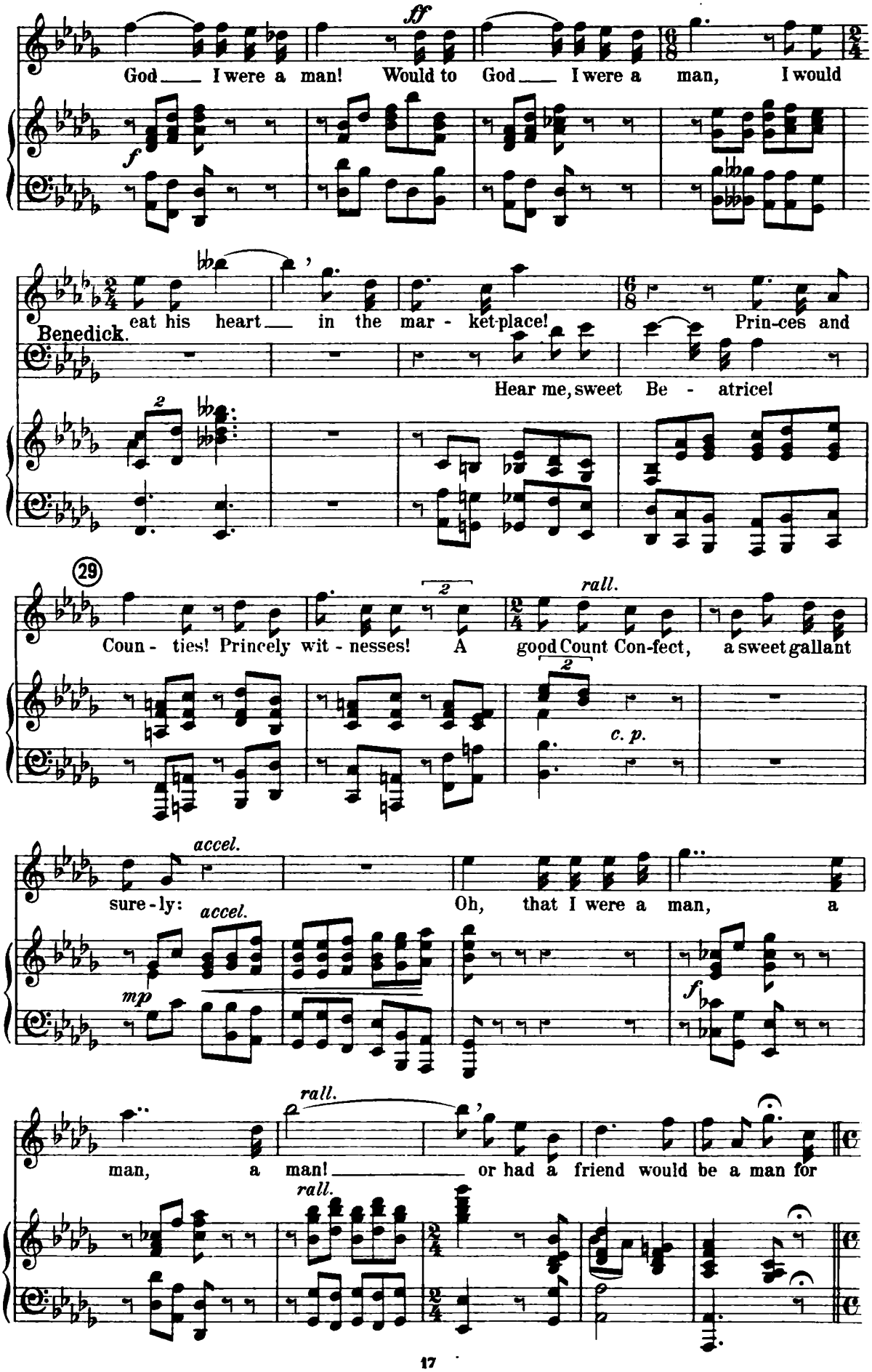
f

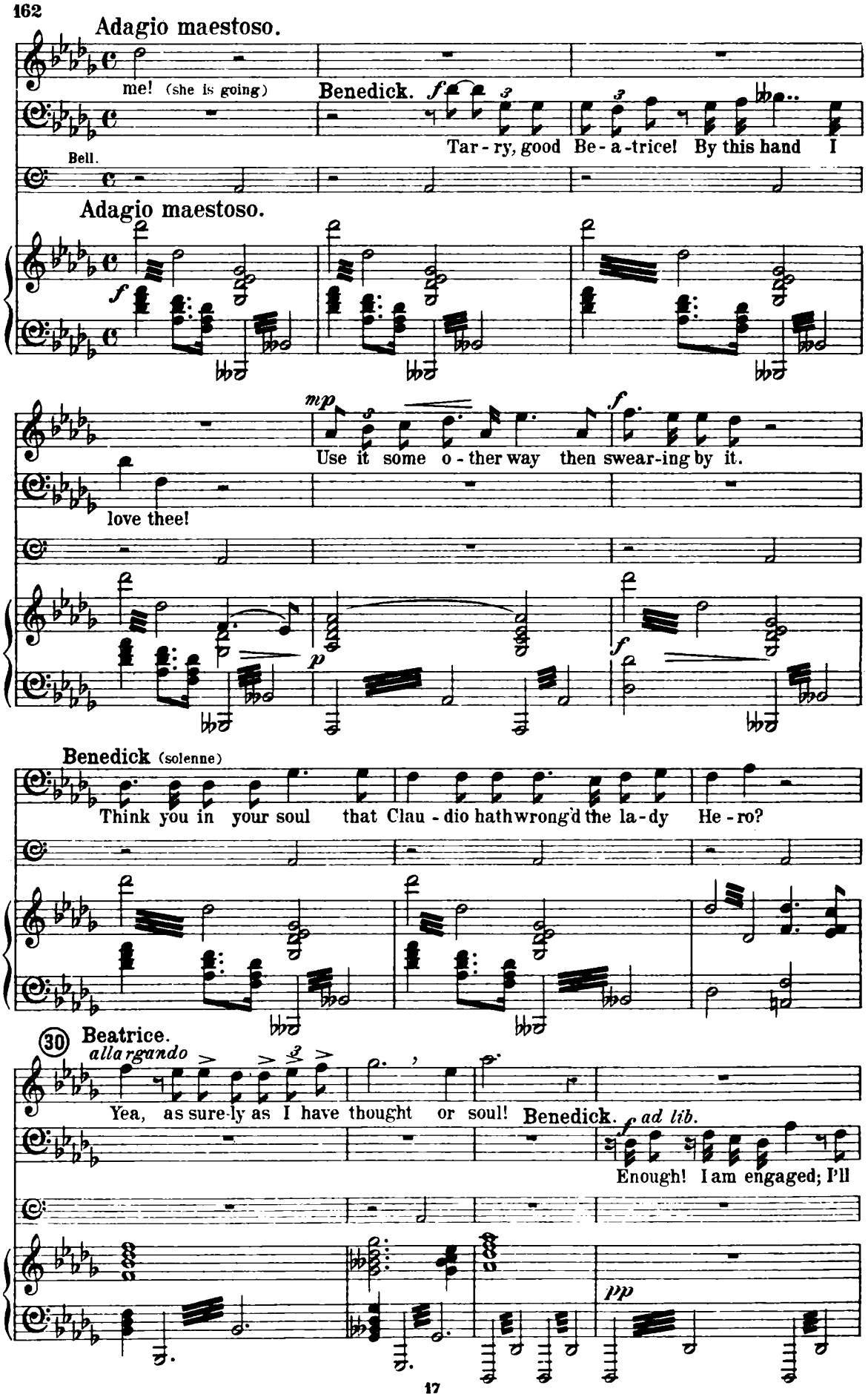

eat it!
Benedick.
By my good sword I swear thou lovest me!
26
Will thou not eat thy word?
And he shall eat my sword, that says I love not thee. With
Thou swearest by thy sword?
no sauce known of men. To win thee if I can.
Beatrice.
'Tis like the po - sey of a ring, love me and I love

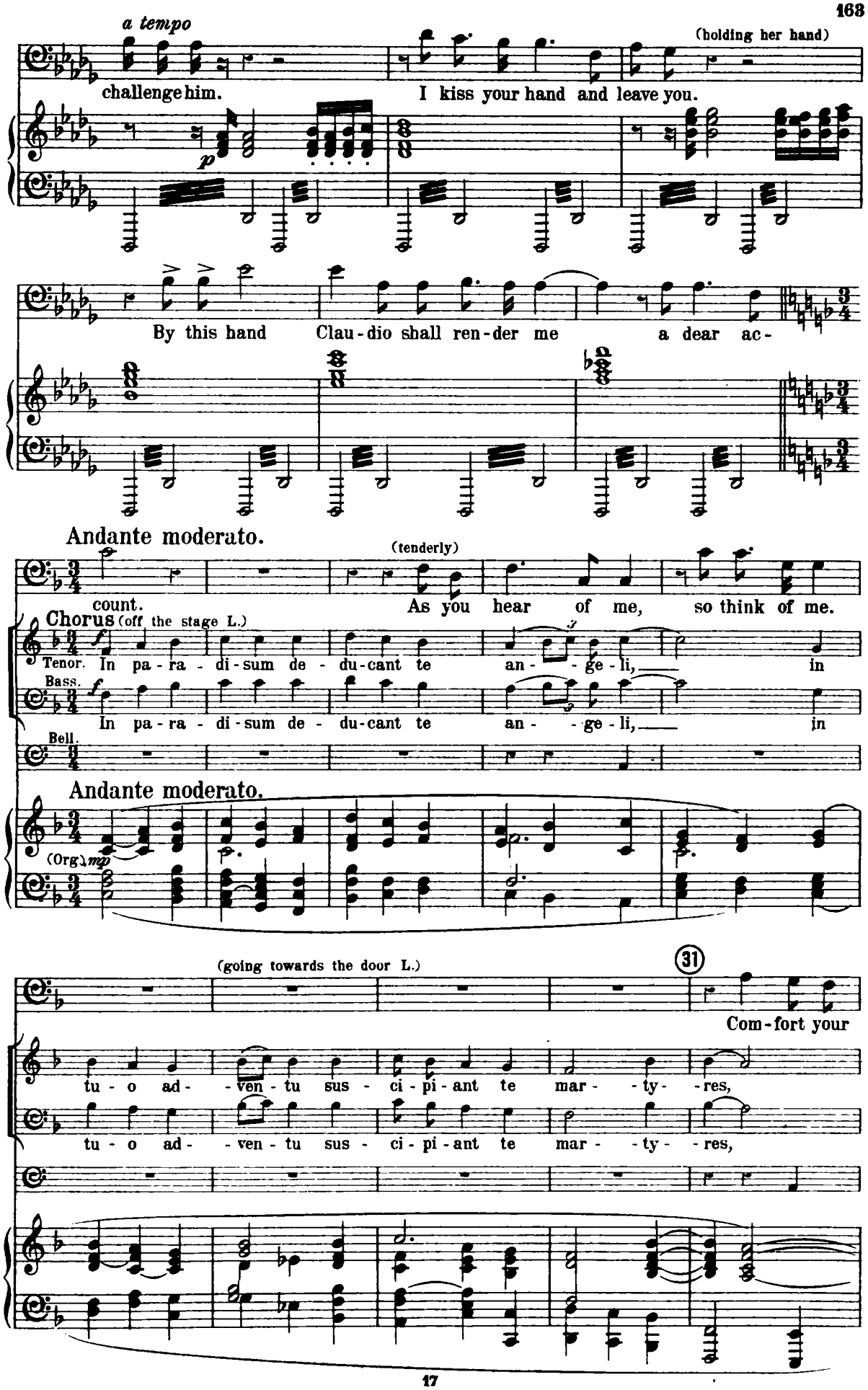

thee!
And God for-give me then!
Love me and I love thee!
For what of-
You stay'd me in a hap-py hour, my lord.
fence, sweet Be - atrice?
ppp
poco rall.
pp
I was a-bout to say
I loved you.
tempo
27
f
Do it with all thy heart,
c. p.
f
I love
you with so much of my heart
rall. ed allargando
all thy heart!
p
c. p.

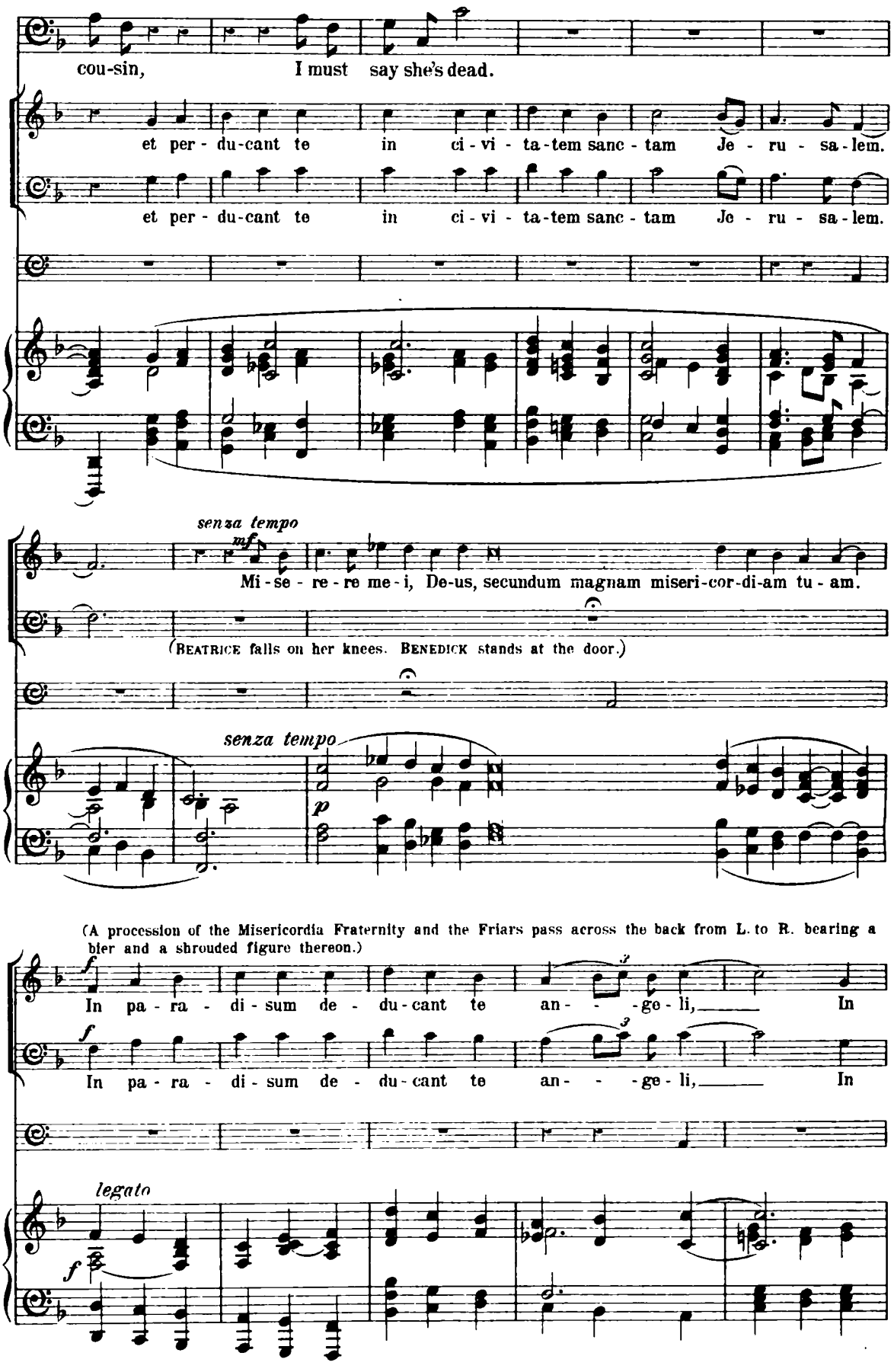

a tempo (Vivace)
— that none is left to swear by.
Benedick.
Bid me do an - y - thing, an - y - thing, to prove my love.
Beatrice (spoken)
Kill Claudio!
You kill — me to de-ny it. Fare thee
(poco)
Ha! Not for the wide world!
Allegro molto ed agitato.
well!
There is no love in you; nay let me go, in faith, I
(struggling)
(holding her)
Tar - - ry, sweet Be - atrice!
Allegro molto ed agitato.

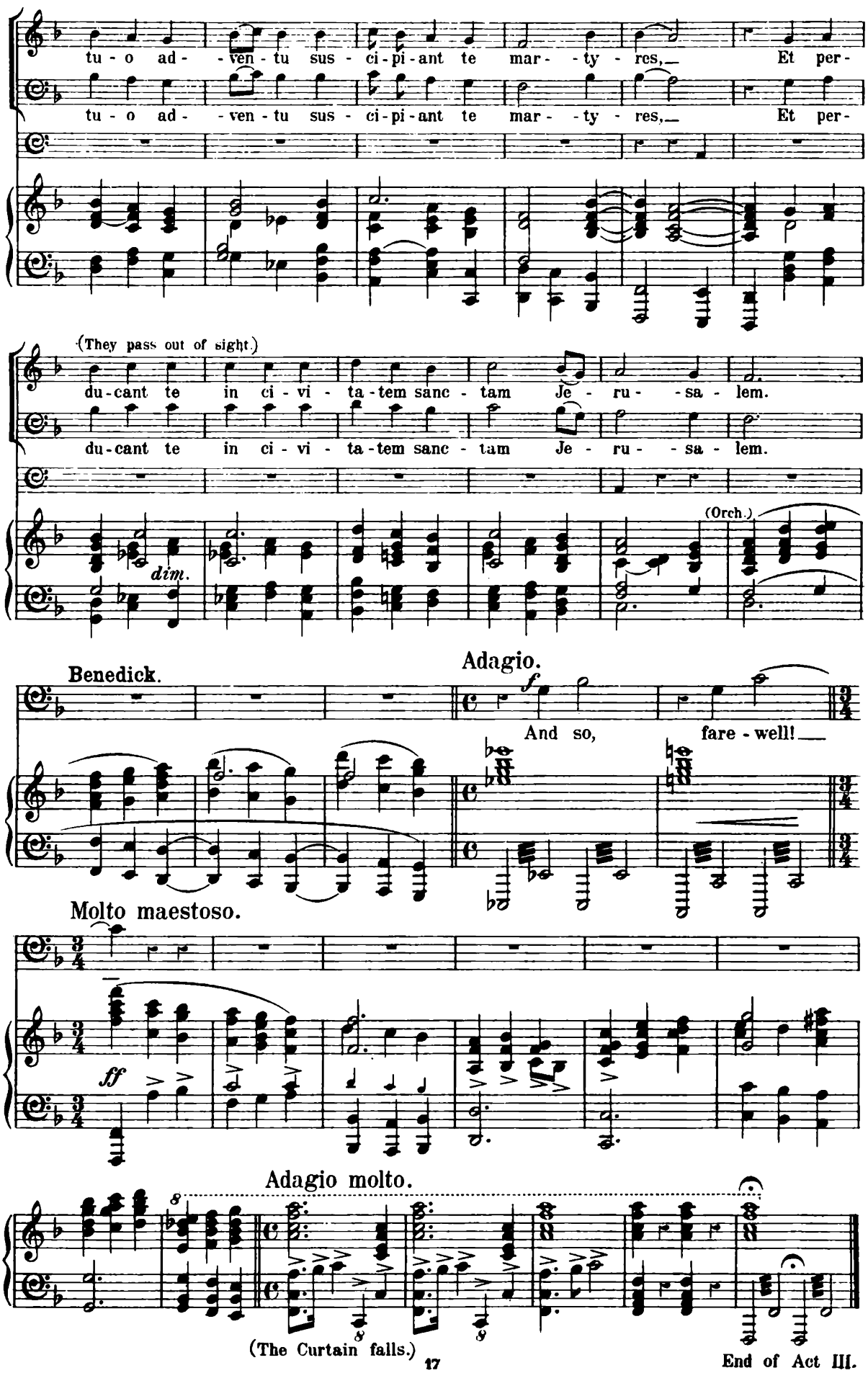

28
will go!
You dare to be friends with me; you
We'll be friends first.
(she frees herself)
dare not fight my e - ne-my.
Is Clau - - - dio thine
Is he not a vil-lain proved that hath slan-der'd where he
e - ne-my?
loved, scorn'd and shamed my kins-woman?
Would to


ff
f
God ___ I were a man! Would to God ___ I were a man, I would
Benedick.
eat his heart ___ in the mar - ket-place! Prin-ces and
Hear me, sweet Be - atrice!
29
rall.
Coun - ties! Princely wit - nesses! A good Count Con-fect, a sweet gallant
c. p.
accel.
sure - ly:
accel.
Oh, that I were a man, a
mp
f
rall.
man, a man! ___ or had a friend would be a man for
rall.


Adagio maestoso.
me! (she is going)
Benedick.
Tar - ry, good Be - a - trice! By this hand I
Bell.
Adagio maestoso.
Use it some o - ther way then swear-ing by it.
love thee!
Benedick (solenne)
Think you in your soul that Clau - dio hath wrong'd the la - dy He - ro?
30
Beatrice.
allargando
Yea, as sure-ly as I have thought or soul!
Benedick.
ad lib.
Enough! I am engaged; I'll

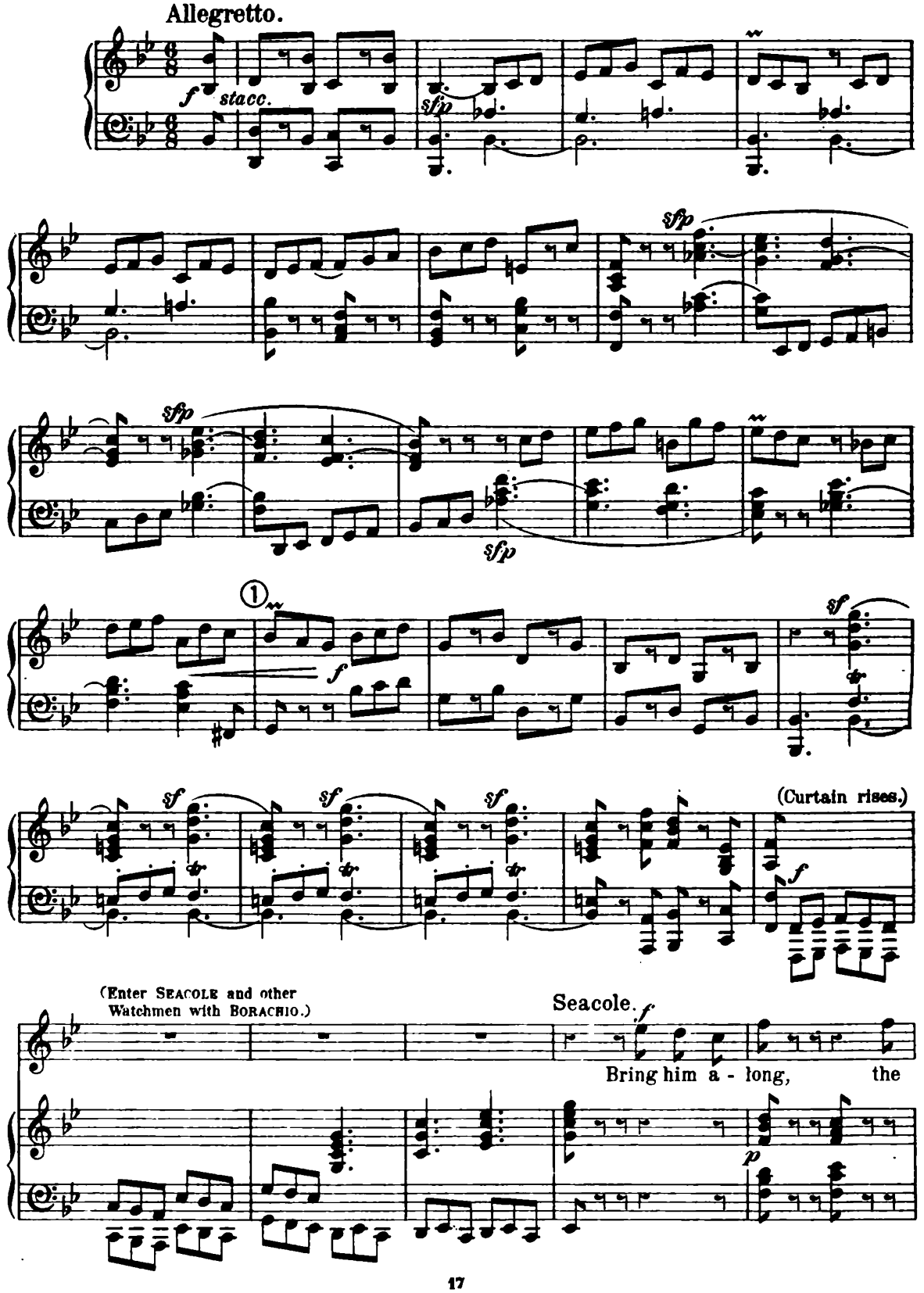

a tempo
(holding her hand)
challenge him.
I kiss your hand and leave you.
By this hand Clau-dio shall ren-der me a dear ac-
Andante moderato.
(tenderly)
count.
As you hear of me, so think of me.
Chorus (off the stage L.)
Tenor. In pa-ra-di-sum de-du-cant te an-ge-li, in
Bass. In pa-ra-di-sum de-du-cant te an-ge-li, in
Bell.
Andante moderato.
(Org.)
(going towards the door L.)
31
Com-fort your
tu-o ad-ven-tu sus-ci-pi-ant te mar-ty-res,
tu-o ad-ven-tu sus-ci-pi-ant te mar-ty-res,

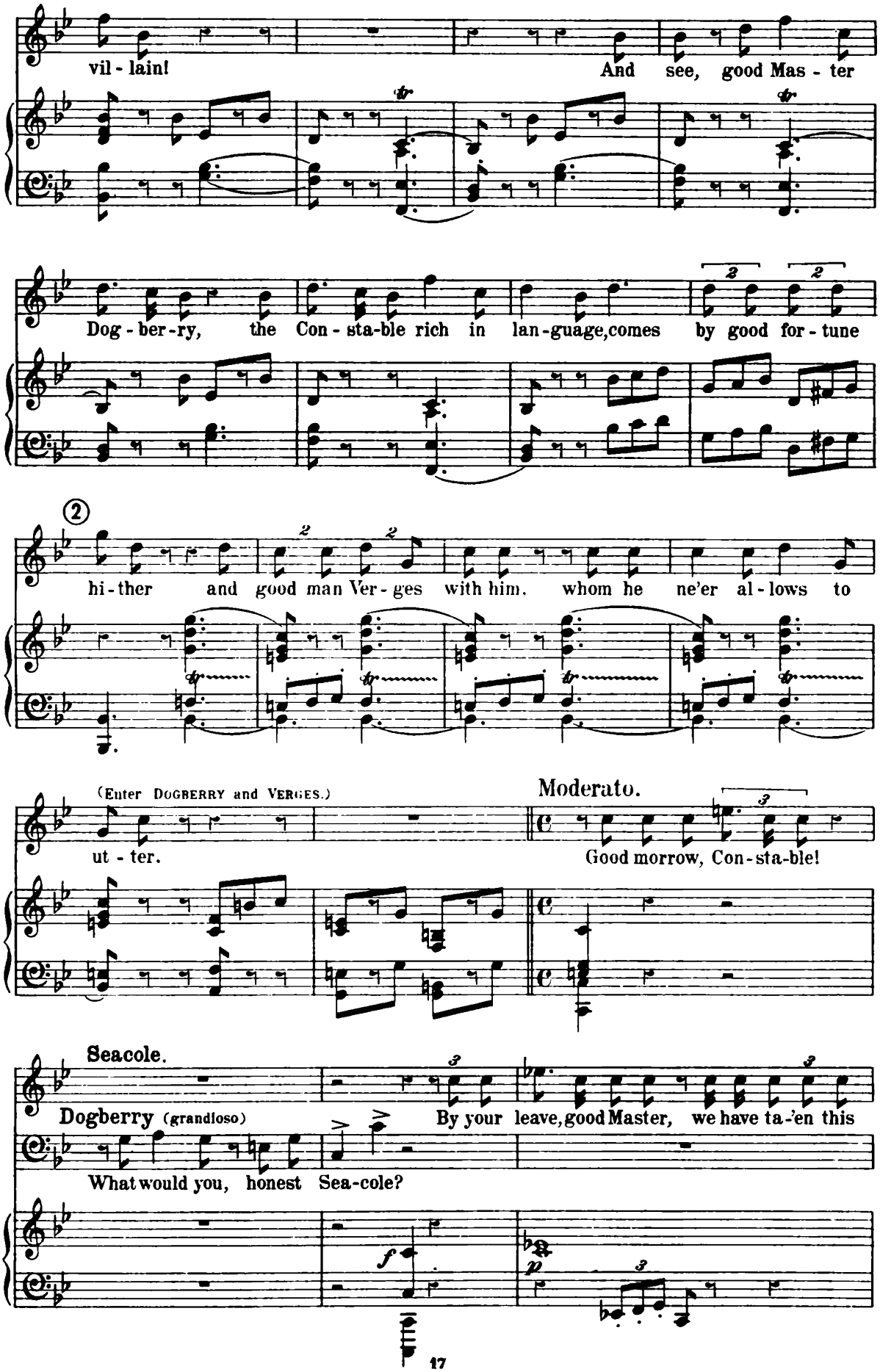

cou-sin, I must say she's dead.
et per - du-cant te in ci - vi - ta-tem sanc - tam Je - ru - sa-lem.
et per - du-cant te in ci - vi - ta-tem sanc - tam Je - ru - sa-lem.
senza tempo
mf
Mi - se - re - re me - i, De-us, secundum magnam miseri-cor-di-am tu - am.
(Beatrice falls on her knees. Benedick stands at the door.)
senza tempo
p
(A procession of the Misericordia Fraternity and the Friars pass across the back from L. to R. bearing a bier and a shrouded figure thereon.)
f
In pa - ra - di - sum de - du-cant te an- - -ge - li, In
f
In pa - ra - di - sum de - du-cant te an- - -ge - li, In
legato
f

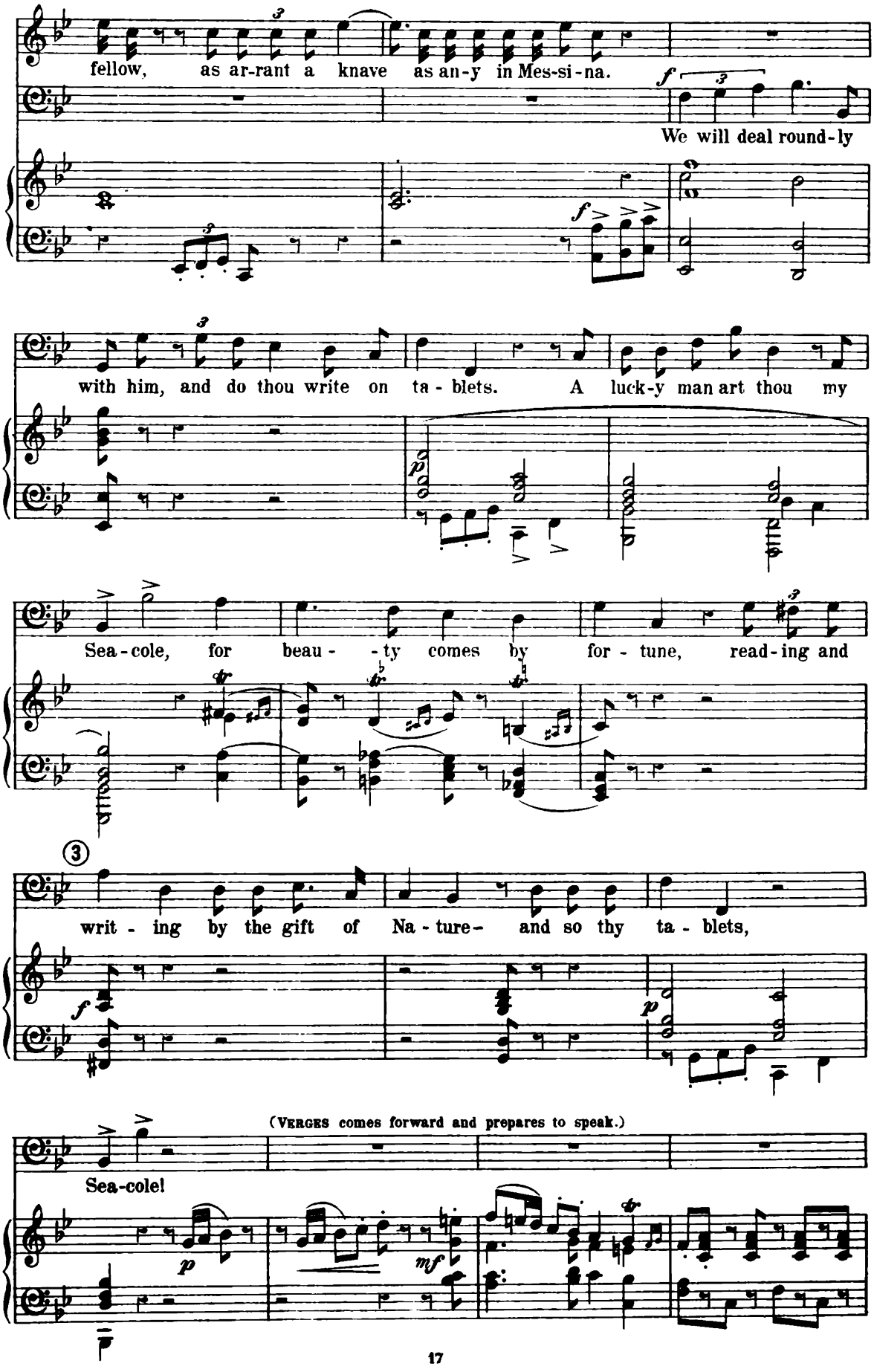

tu - o ad - -ven - tu sus - ci - pi - ant te mar - - ty - res, Et per -
tu - o ad - -ven - tu sus - ci - pi - ant te mar - - ty - res, Et per -
(They pass out of sight.)
du - cant te in ci - vi - ta - tem sanc - tam Je - ru - - sa - lem.
du - cant te in ci - vi - ta - tem sanc - tam Je - ru - - sa - lem.
dim.
(Orch.)
Benedick.
Adagio.
f
And so, fare - well!
Molto maestoso.
ff
Adagio molto.
8
8
(The Curtain falls.)
End of Act III.

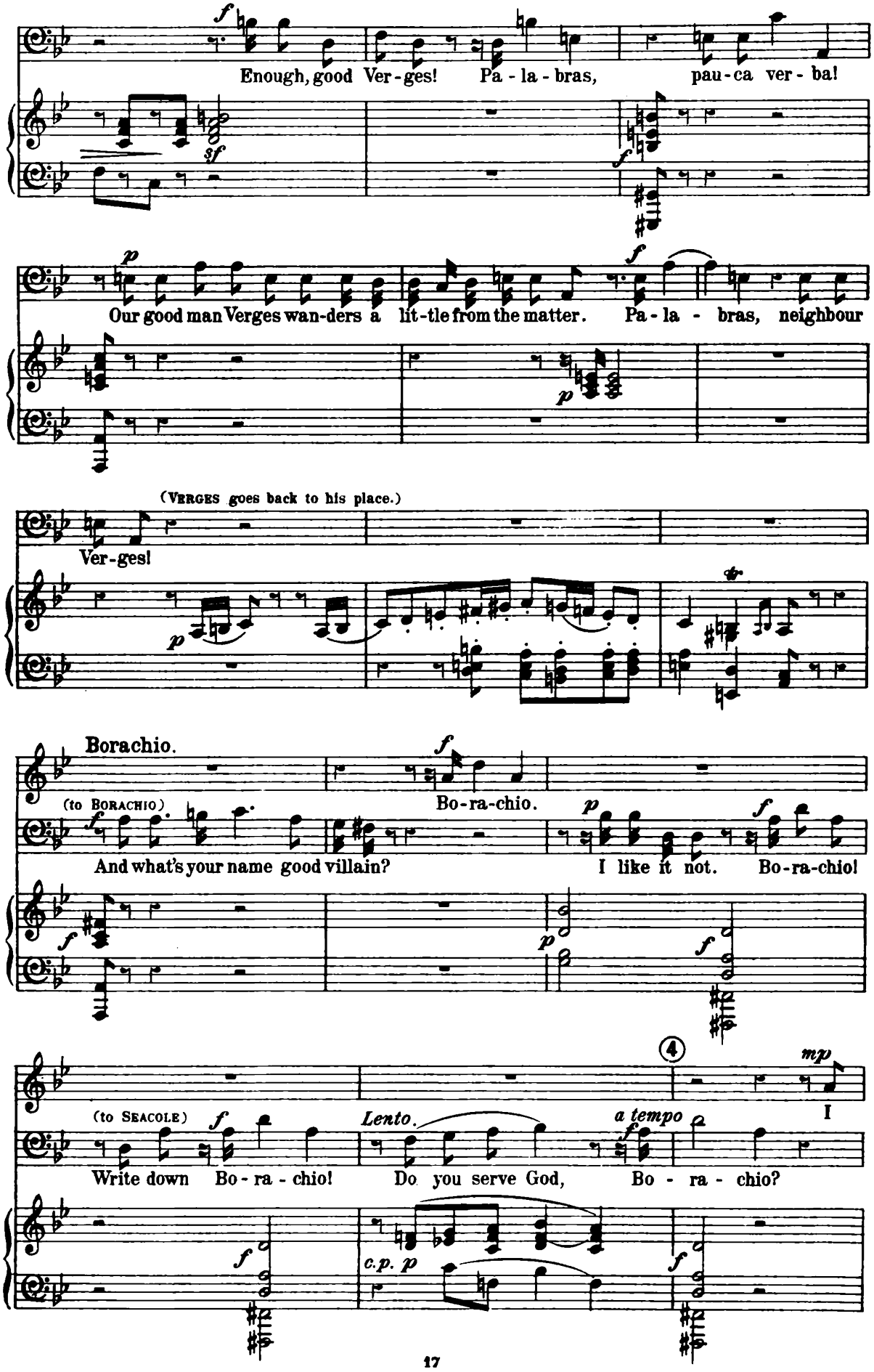
Act IV.

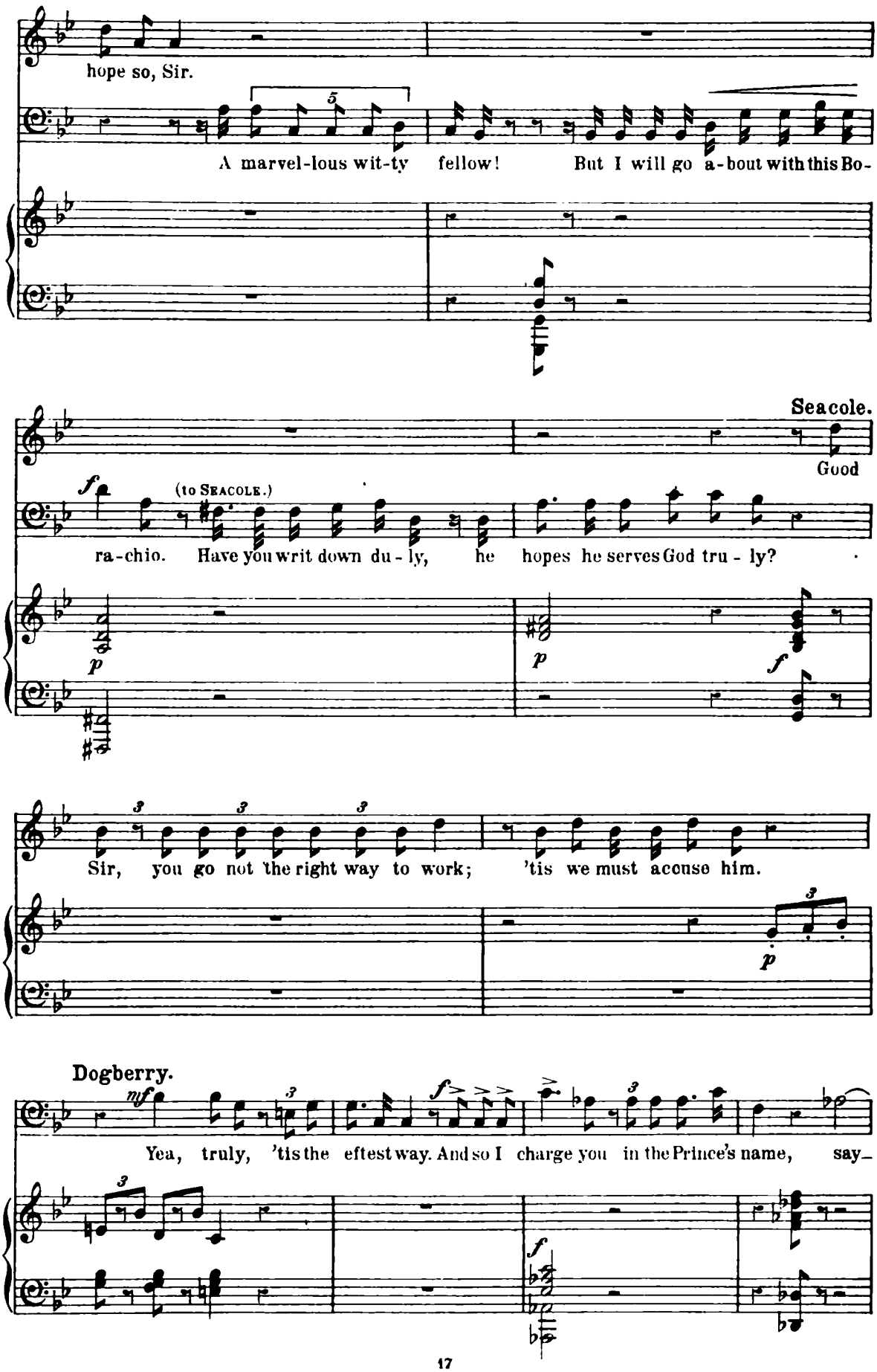
SCENE. An open place in Messina. At back L. broad stairs lead to the doors of the burial place of Leonato's family.

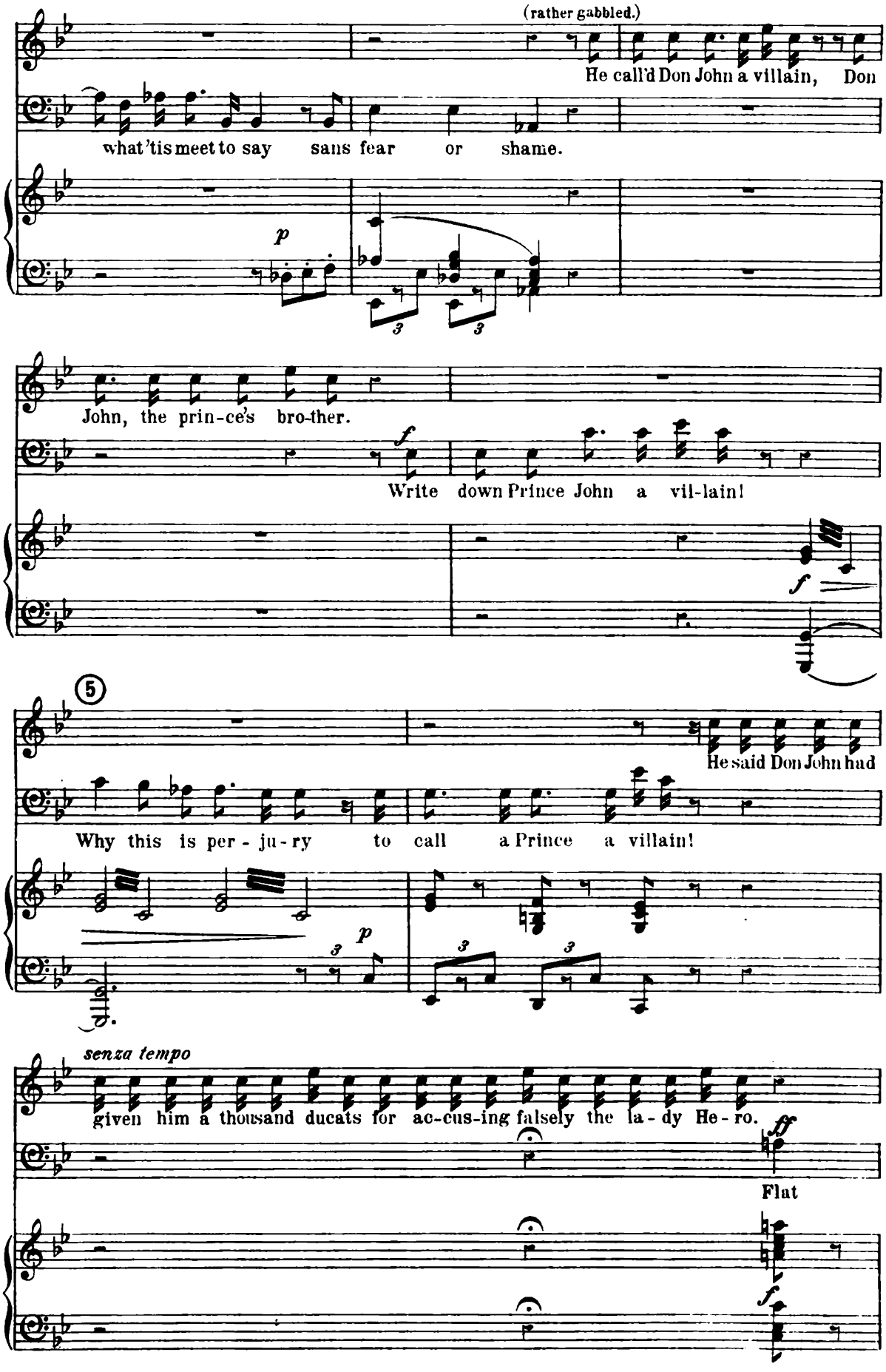


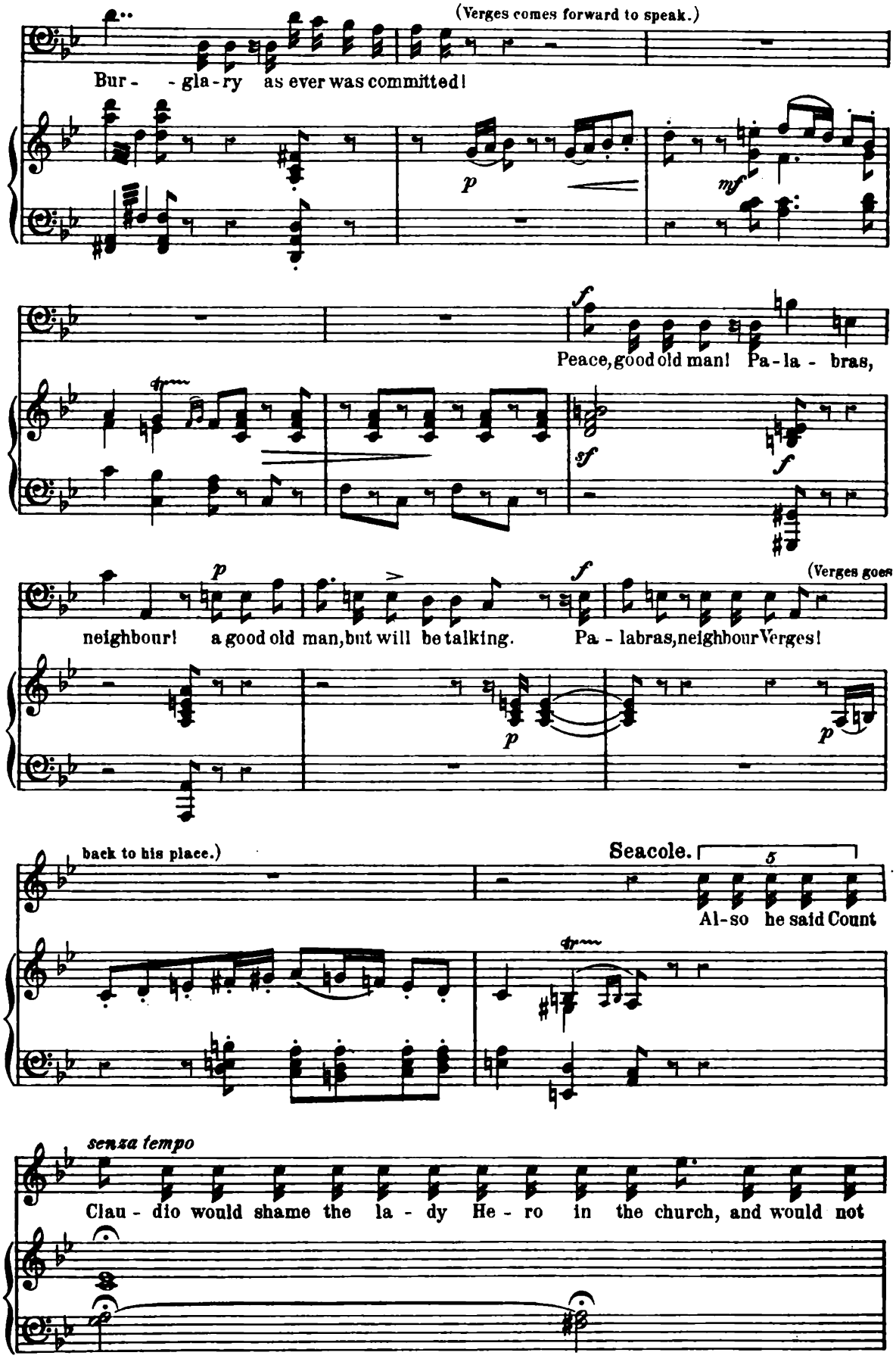

vil - lain!
And see, good Mas - ter
Dog - ber - ry, the Con - sta - ble rich in lan - guage, comes by good for - tune
hi - ther and good man Ver - ges with him, whom he ne'er al - lows to
(Enter DOGBERRY and VERGES.)
ut - ter.
Moderato.
Good morrow, Con - sta - ble!
Seacole.
Dogberry (grandioso)
By your leave, good Master, we have ta - 'en this
What would you, honest Sea - cole?

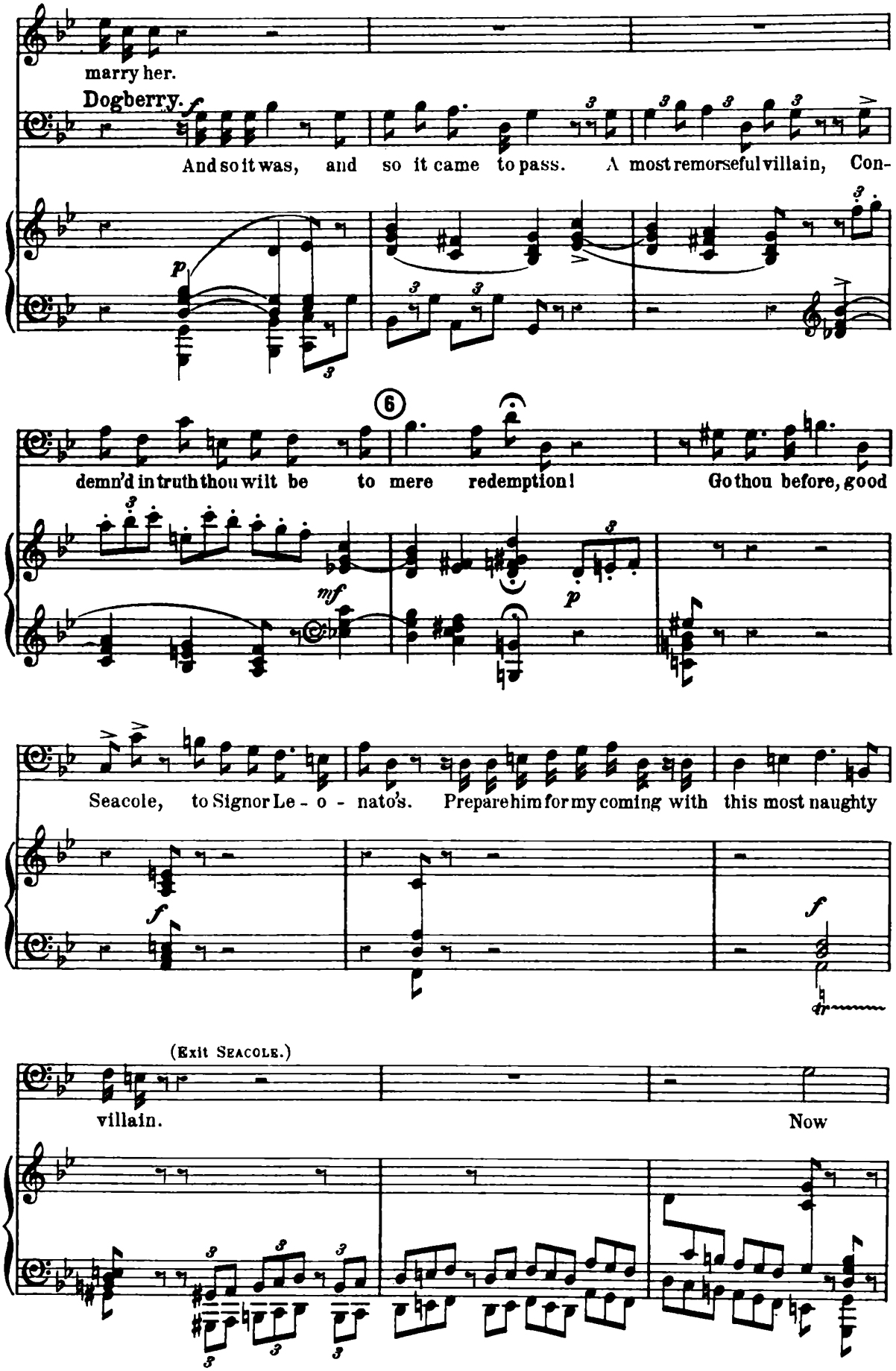

fellow, as ar-rant a knave as an-y in Mes-si-na.
We will deal round-ly
with him, and do thou write on ta-blets. A luck-y man art thou my
Sea-cole, for beau- -ty comes by for-tune, read-ing and
writ-ing by the gift of Na-ture- and so thy ta-blets,
(VERGES comes forward and prepares to speak.)
Sea-cole!

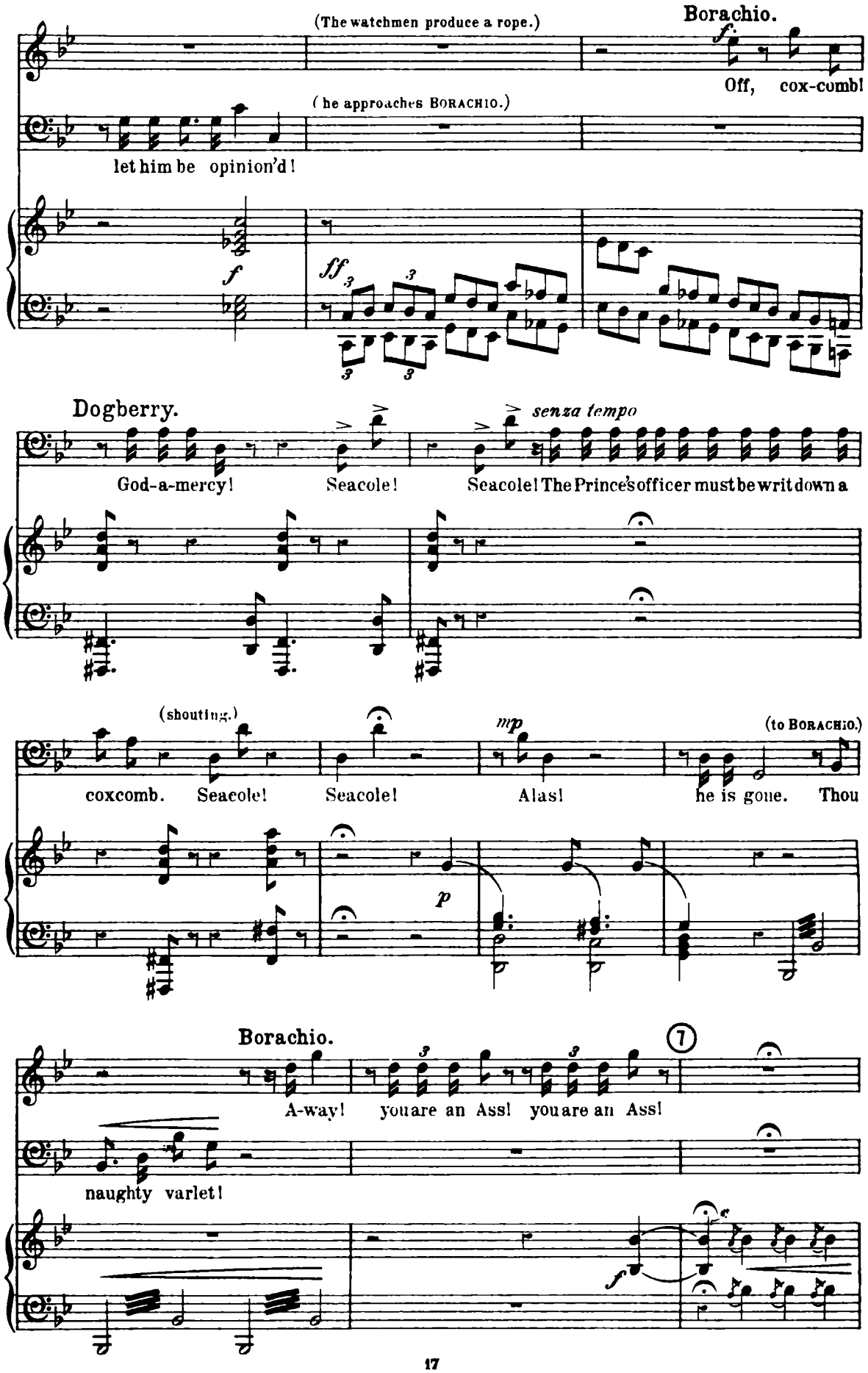

Enough, good Ver-ges! Pa-la-bras, pau-ca ver-ba!
Our good man Verges wan-ders a lit-tle from the matter. Pa-la-bras, neighbour
(VERGES goes back to his place.)
Ver-ges!
Borachio.
(to BORACHIO)
Bo-ra-chio.
And what's your name good villain? I like it not. Bo-ra-chio!
(to SEACOLE)
Write down Bo-ra-chio!
Lento.
a tempo
Do you serve God, Bo-ra-chio?
I
c.p.

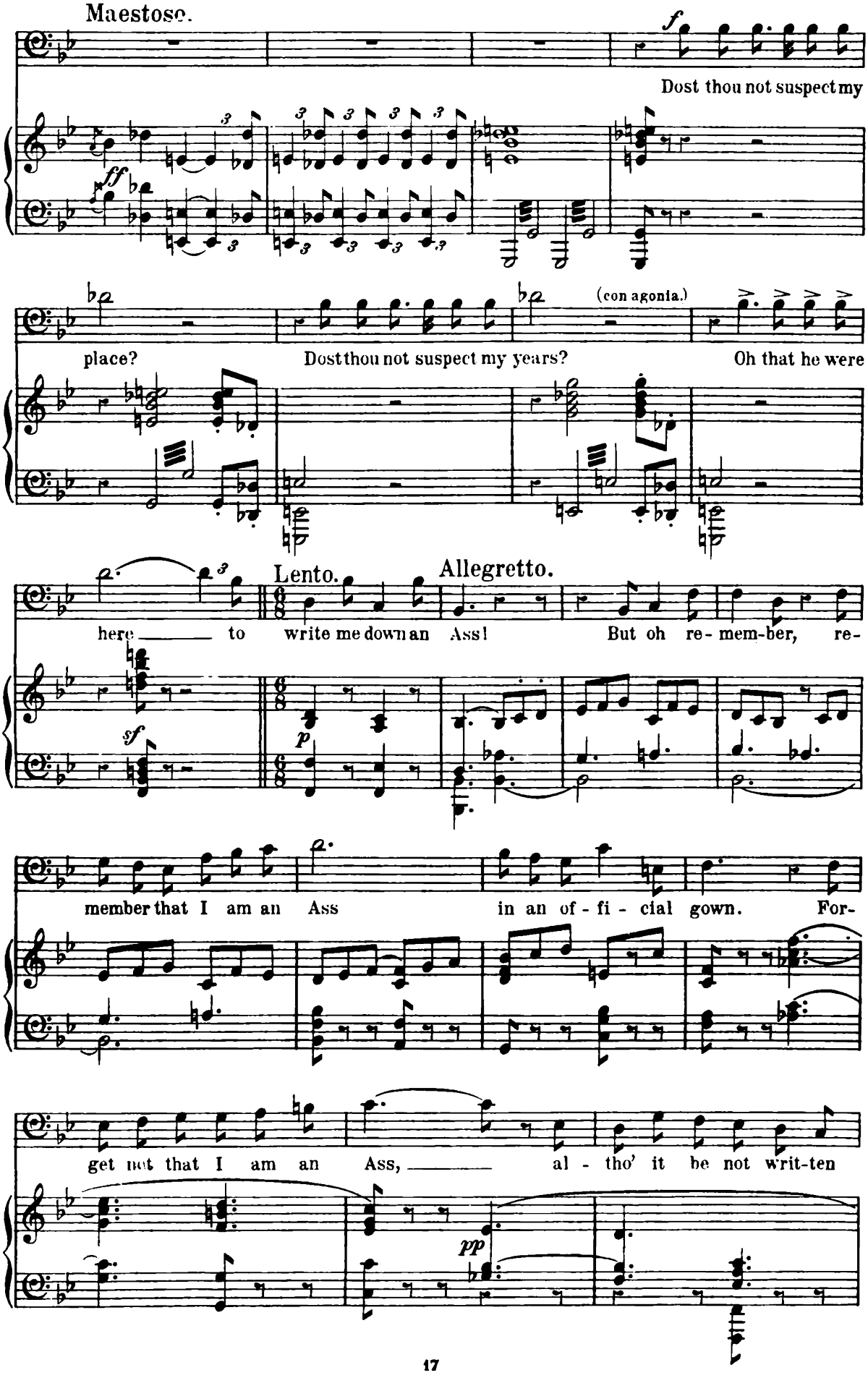

hope so, Sir.
A marvel-lous wit-ty fellow! But I will go a-bout with this Bo-
Seacole.
Good
(to Seacole.)
ra-chio. Have you writ down du-ly, he hopes he serves God tru-ly?
Sir, you go not the right way to work; 'tis we must accuse him.
Dogberry.
Yea, truly, 'tis the eftest way. And so I charge you in the Prince's name, say-

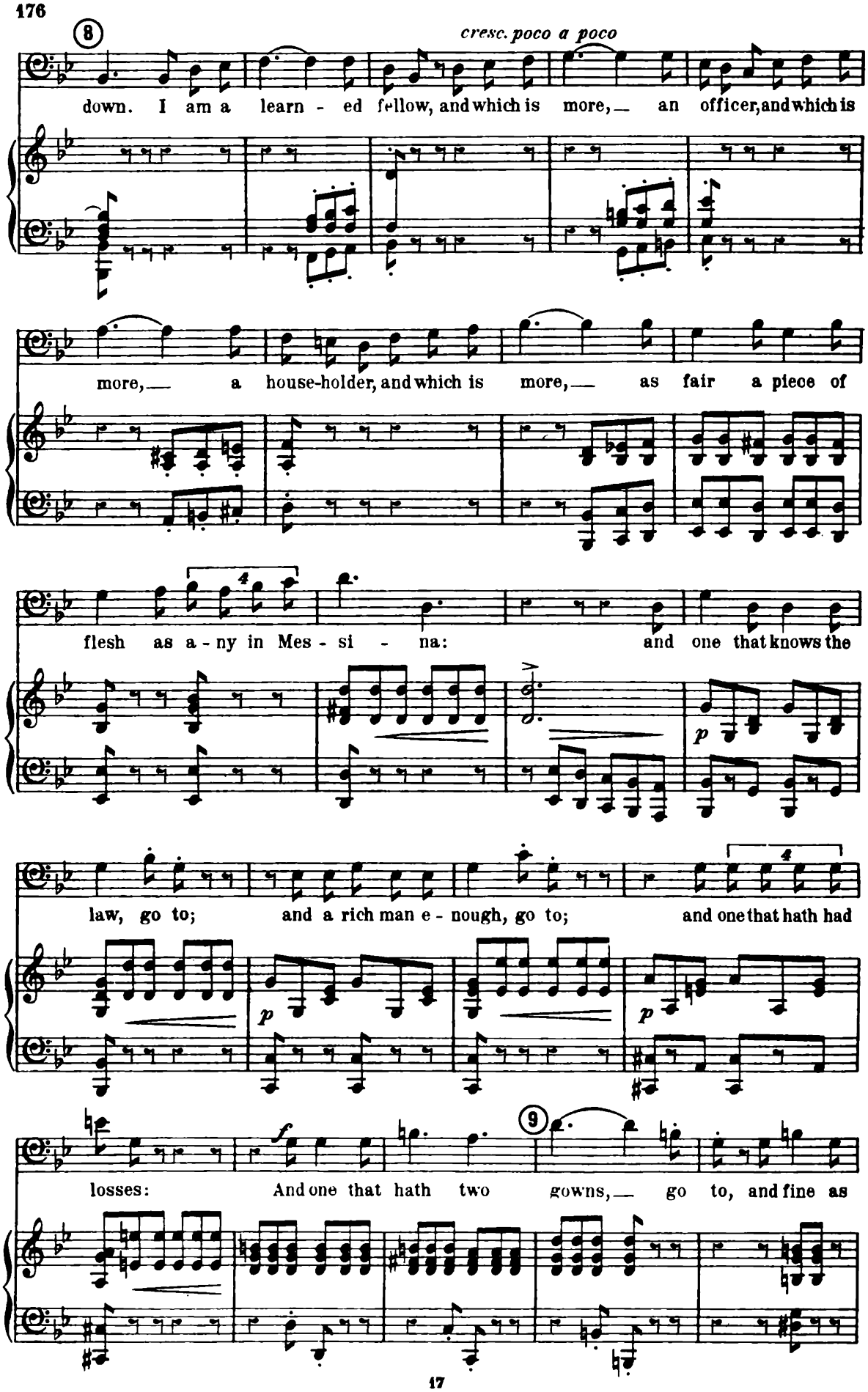

(rather gabbled.)
He call'd Don John a villain, Don
what 'tis meet to say sans fear or shame.
p
John, the prin-ce's bro-ther.
f
Write down Prince John a vil-lain!
f
5
He said Don John had
Why this is per - ju - ry to call a Prince a villain!
p
senza tempo
given him a thousand ducats for ac-cus-ing falsely the la - dy He - ro.
ff
Flat
f

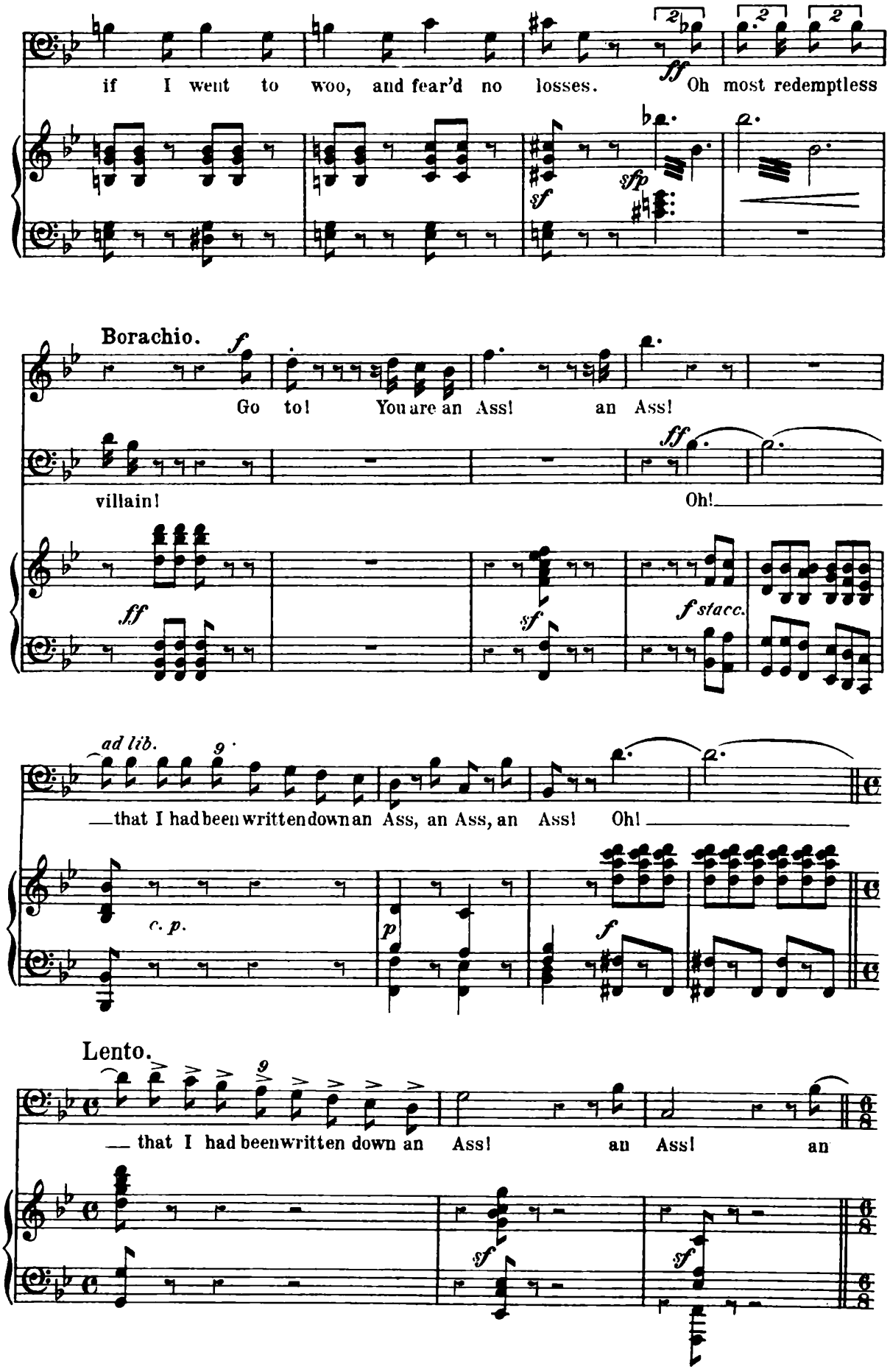

(Verges comes forward to speak.)
Bur - - gla - ry as ever was committed!
p
mf
f
Peace, good old man! Pa - la - bras,
sf
f
p
f
(Verges goes
neighbour! a good old man, but will be talking. Pa - labras, neighbour Verges!
p
p
back to his place.)
Seacole.
5
Al - so he said Count
senza tempo
Clau - dio would shame the la - dy He - ro in the church, and would not

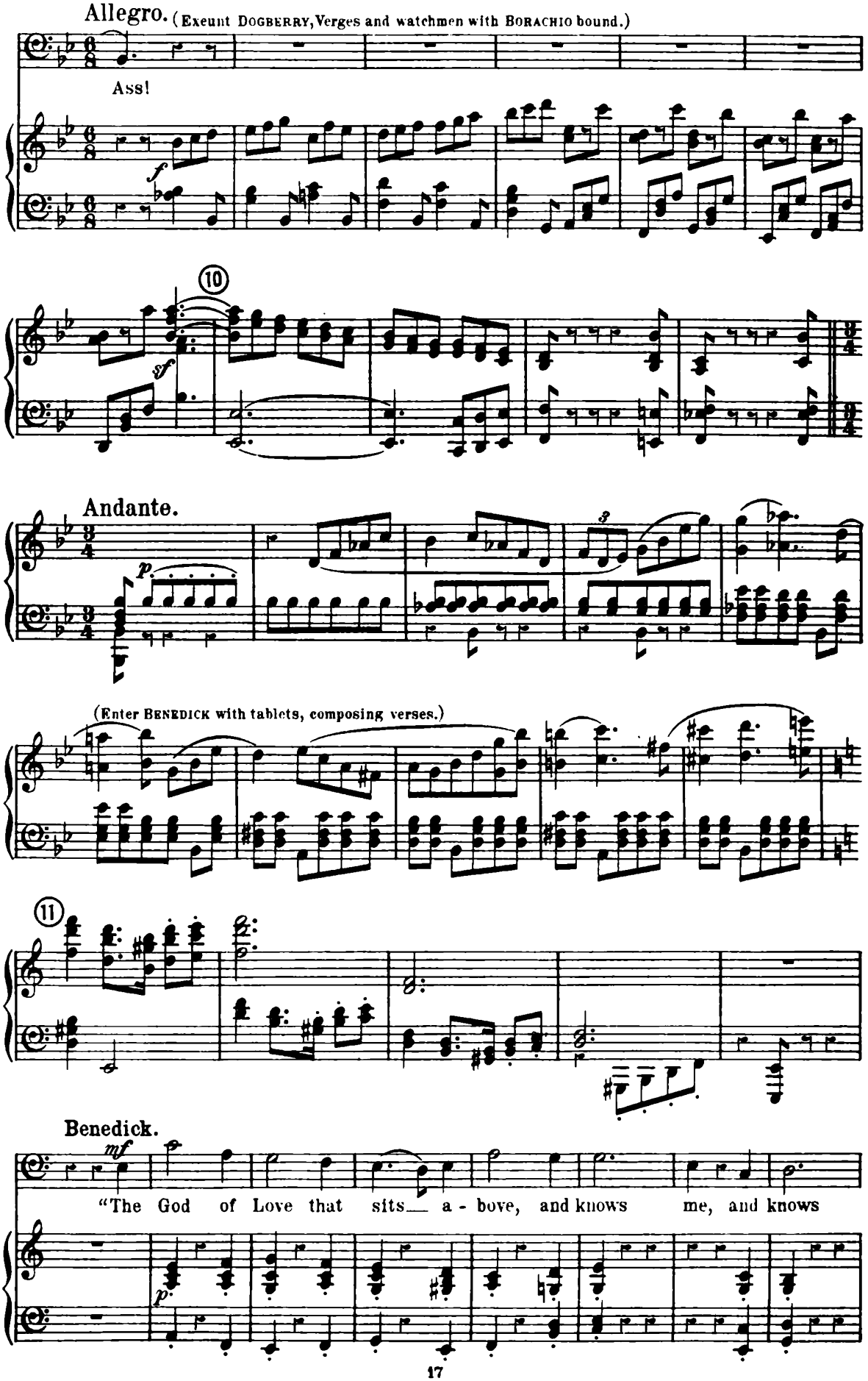

marry her.
Dogberry.
And so it was, and so it came to pass. A most remorseful villain, Con-
demn'd in truth thou wilt be to mere redemption! Go thou before, good
Seacole, to Signor Le - o - nato's. Prepare him for my coming with this most naughty
(Exit Seacole.)
villain. Now

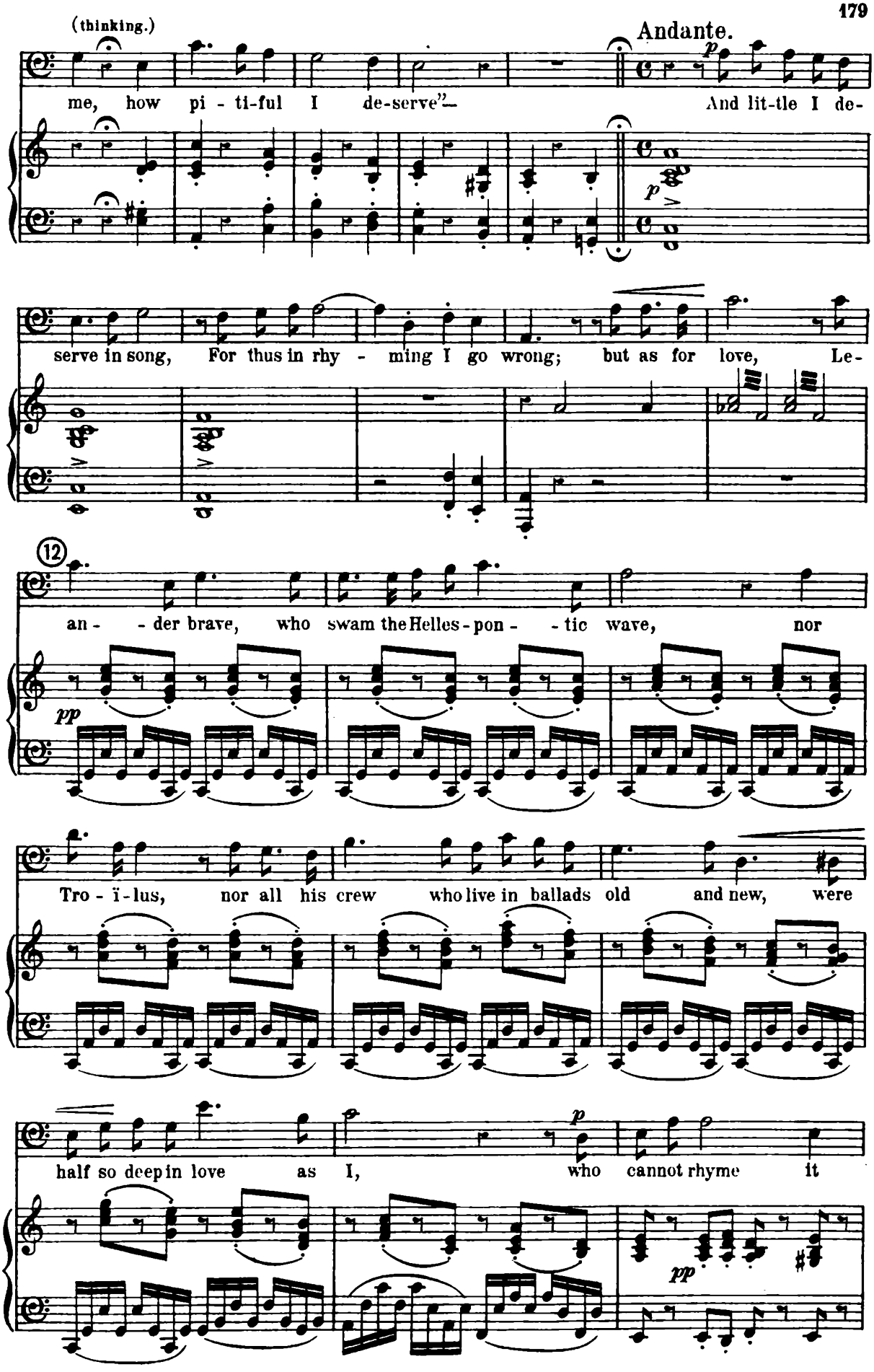

(The watchmen produce a rope.)
Borachio.
Off, cox-comb!
(he approaches BORACHIO.)
let him be opinion'd!
Dogberry.
God-a-mercy! Seacole!
senza tempo
Seacole! The Prince's officer must be writ down a
(shouting.)
coxcomb. Seacole! Seacole!
(to BORACHIO.)
Alas! he is gone. Thou
Borachio.
A-way! you are an Ass! you are an Ass!
naughty varlet!

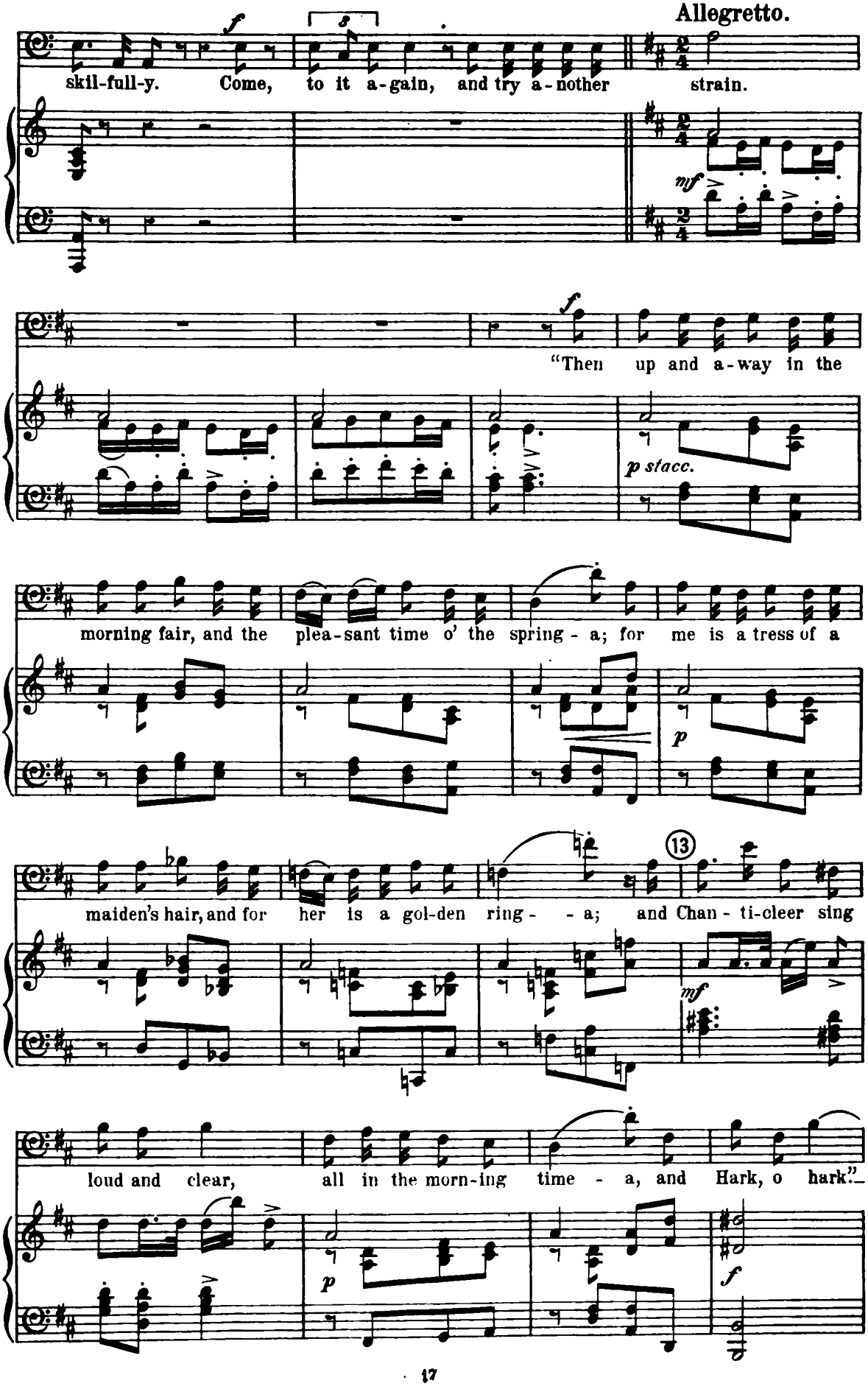

Maestoso.
Dost thou not suspect my
place?
Dost thou not suspect my years?
(con agonia.)
Oh that he were
here to write me down an Ass!
Lento.
Allegretto.
But oh re-mem-ber, re-
member that I am an Ass
in an of-fi-cial gown. For-
get not that I am an Ass, al-tho' it be not writ-ten

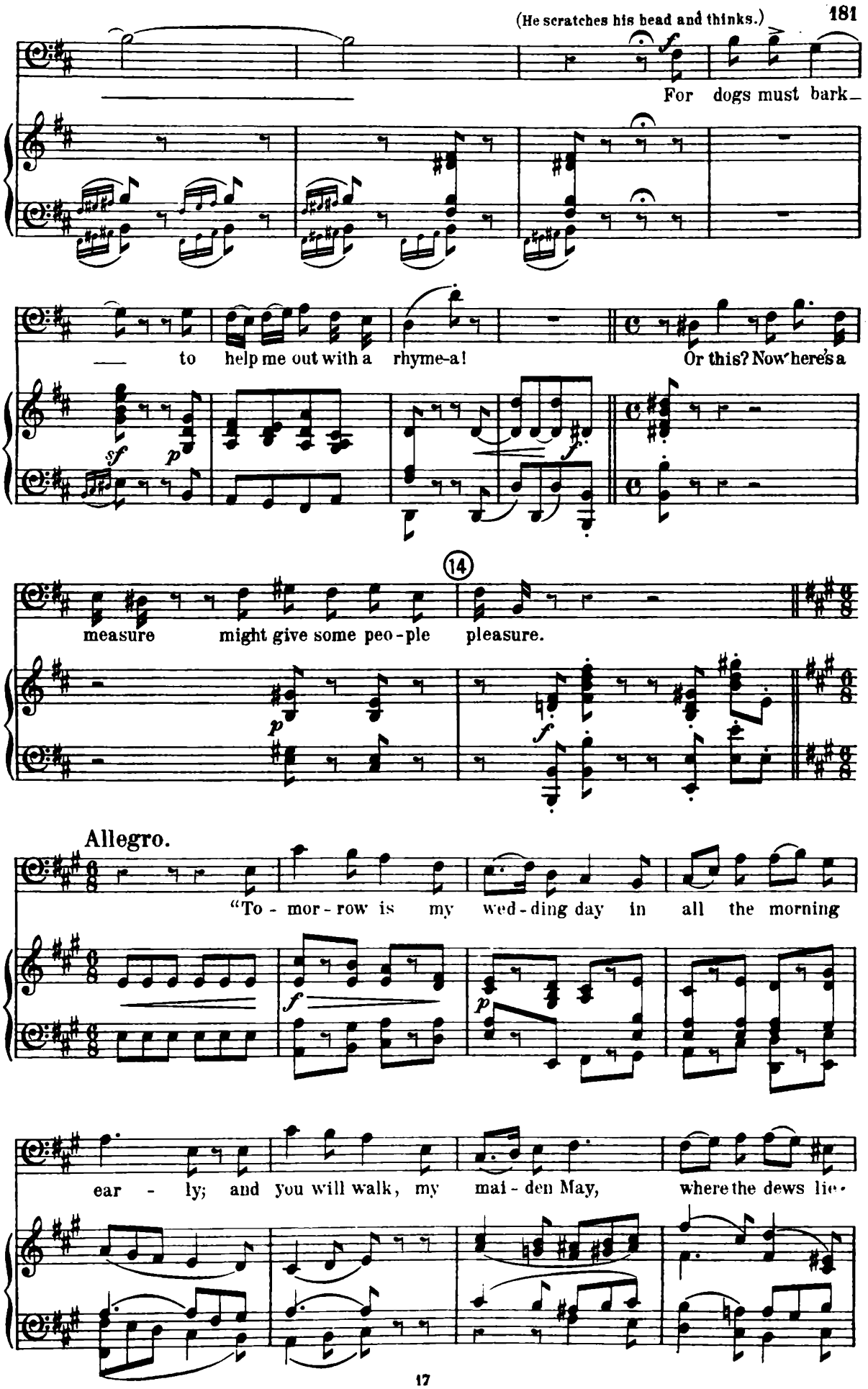

8
cresc. poco a poco
down. I am a learn - ed fellow, and which is more,— an officer, and which is
more,— a house-holder, and which is more,— as fair a piece of
flesh as a - ny in Mes - si - na: and one that knows the
p
law, go to; and a rich man e - nough, go to; and one that hath had
p
p
f
9
losses: And one that hath two gowns,— go to, and fine as

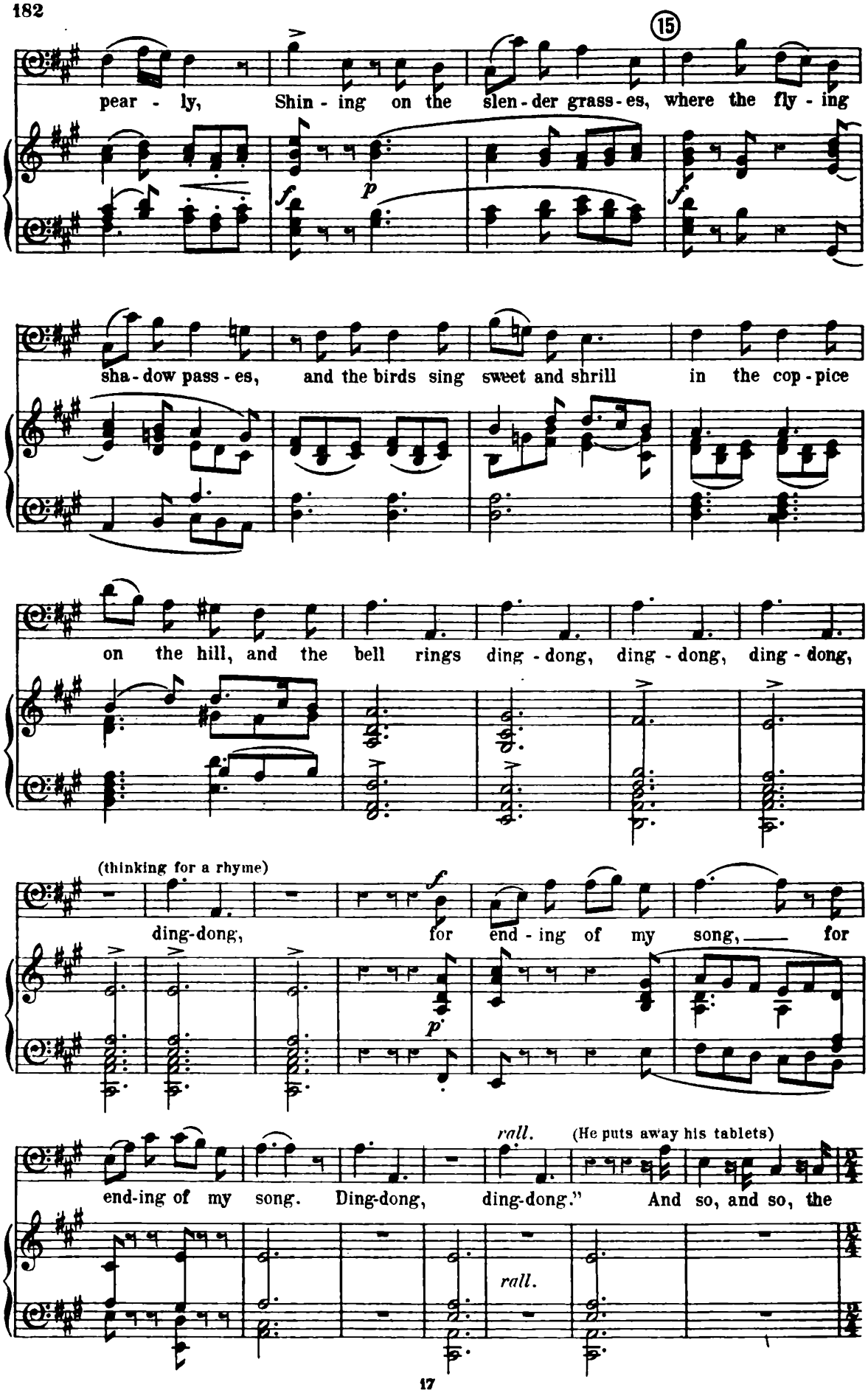

if I went to woo, and fear'd no losses.
ff
Oh most redemptless
sf
sfp
Borachio.
f
Go to! You are an Ass! an Ass!
villain!
ff
Oh!
ff
sf
f stacc.
ad lib.
that I had been written down an Ass, an Ass, an Ass! Oh!
c. p.
p
f
Lento.
that I had been written down an Ass! an Ass! an
sf
sf

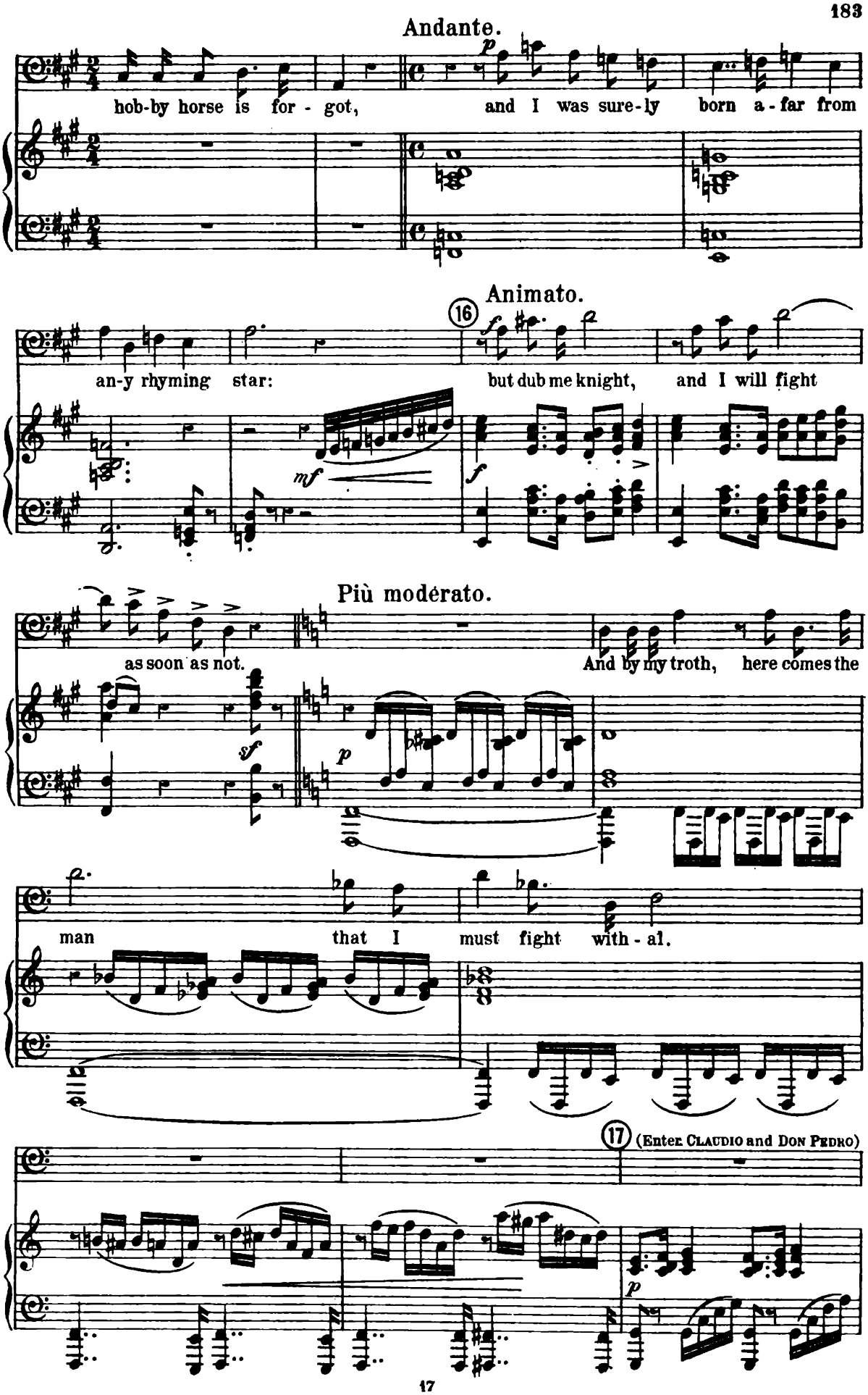

Allegro. (Exeunt DOGBERRY, Verges and watchmen with BORACHIO bound.)
Ass!
f
10
sf
Andante.
p
3
(Enter BENEDICK with tablets, composing verses.)
11
Benedick.
mf
"The God of Love that sits a - bove, and knows me, and knows
p

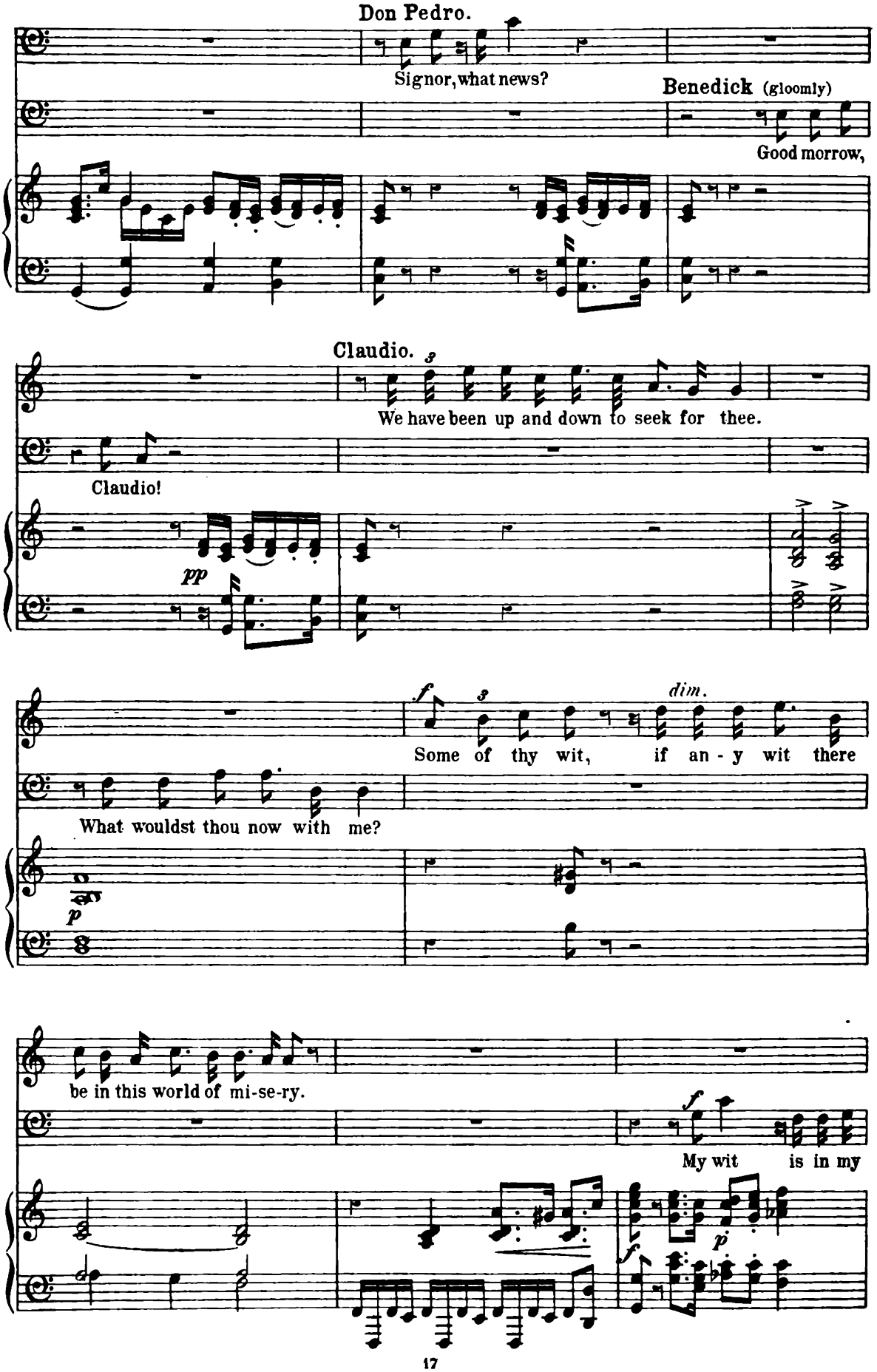

(thinking.)
Andante.
me, how pi - ti-ful I de-serve"— And lit-tle I de-
serve in song, For thus in rhy - ming I go wrong; but as for love, Le-
12
an - - der brave, who swam the Helles-pon - - tic wave, nor
Tro - ï-lus, nor all his crew who live in ballads old and new, were
half so deep in love as I, who cannot rhyme it

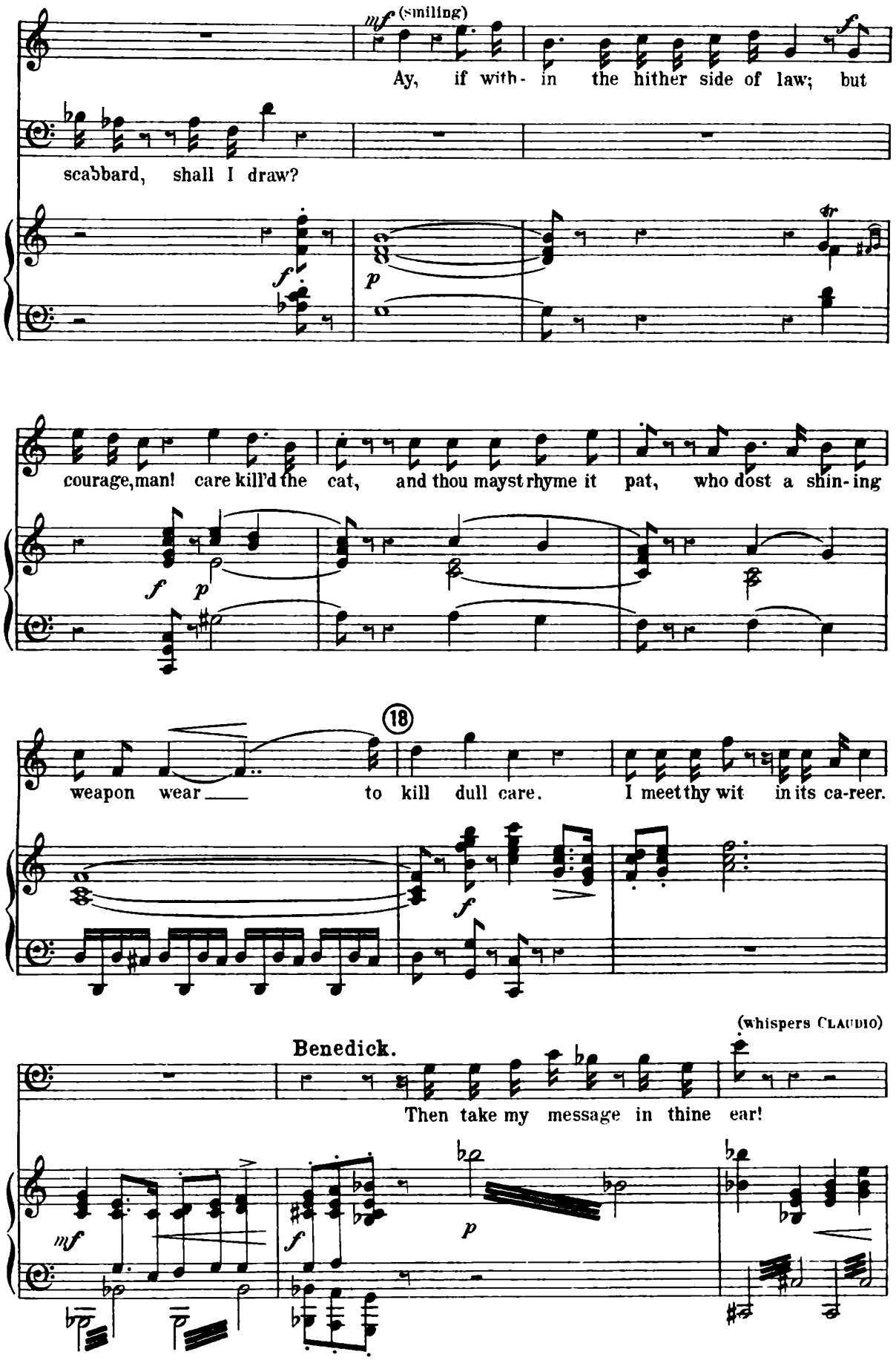

Allegretto.
skil-full-y. Come, to it a-gain, and try a-nother strain.
"Then up and a-way in the
morning fair, and the plea-sant time o' the spring - a; for me is a tress of a
maiden's hair, and for her is a gol-den ring - - a; and Chan - ti-cleer sing
loud and clear, all in the morn-ing time - a, and Hark, o hark."

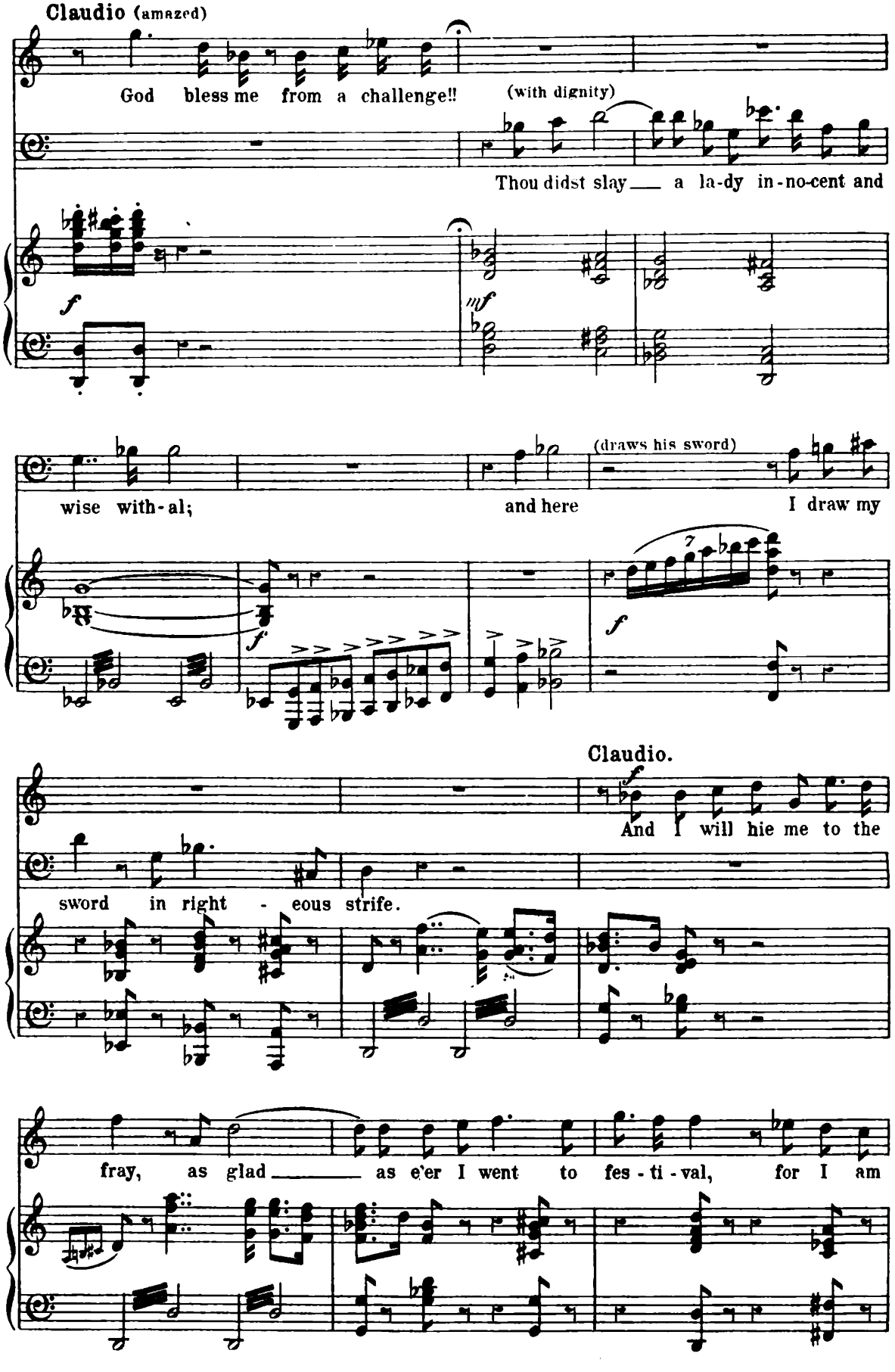

(He scratches his head and thinks.)
For dogs must bark—
— to help me out with a rhyme-a!
Or this? Now here's a
measure might give some peo-ple pleasure.
14
Allegro.
"To - mor - row is my wed - ding day in all the morning
ear - ly; and you will walk, my mai - den May, where the dews lie -

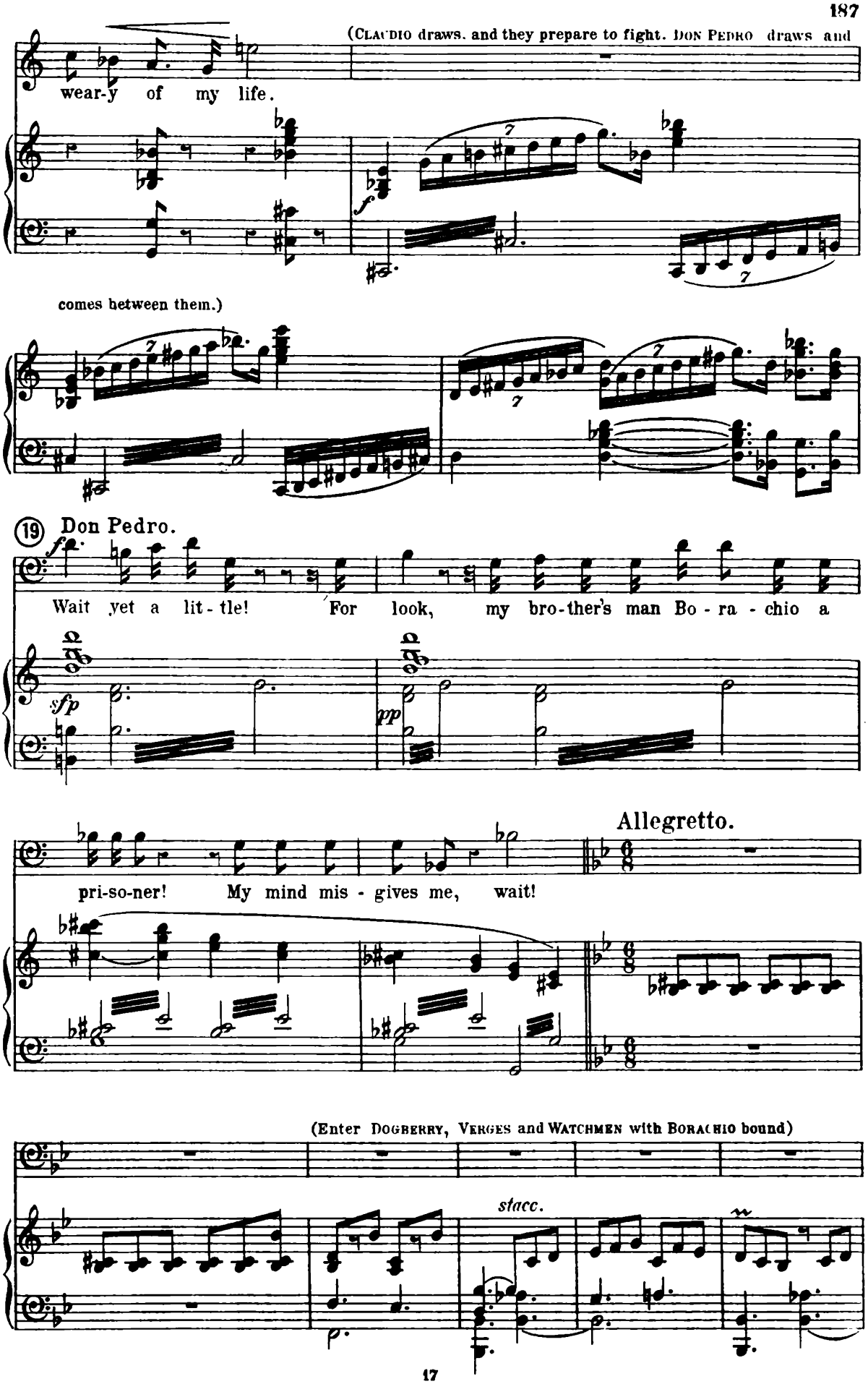

15
pear - ly, Shin - ing on the slen - der grass - es, where the fly - ing
sha - dow pass - es, and the birds sing sweet and shrill in the cop - pice
on the hill, and the bell rings ding - dong, ding - dong, ding - dong,
(thinking for a rhyme)
ding-dong, for end - ing of my song, for
rall.
(He puts away his tablets)
end-ing of my song. Ding-dong, ding-dong." And so, and so, the
rall.

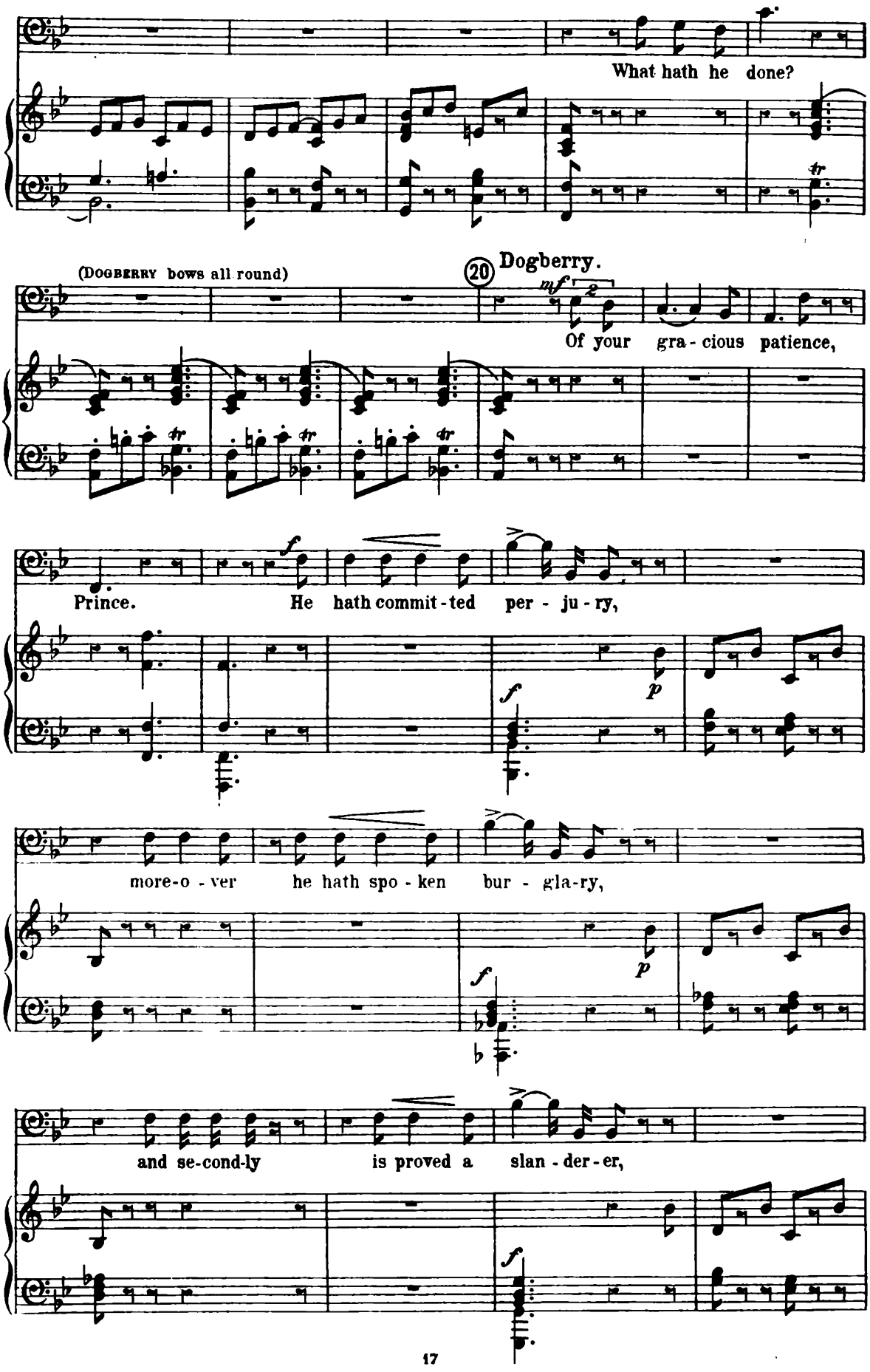

Andante.
hob-by horse is for - got,
and I was sure-ly born a - far from
Animato.
16
an-y rhyming star:
but dub me knight, and I will fight
Più moderato.
as soon as not.
And by my troth, here comes the
man that I must fight with - al.
17 (Enter Claudio and Don Pedro)

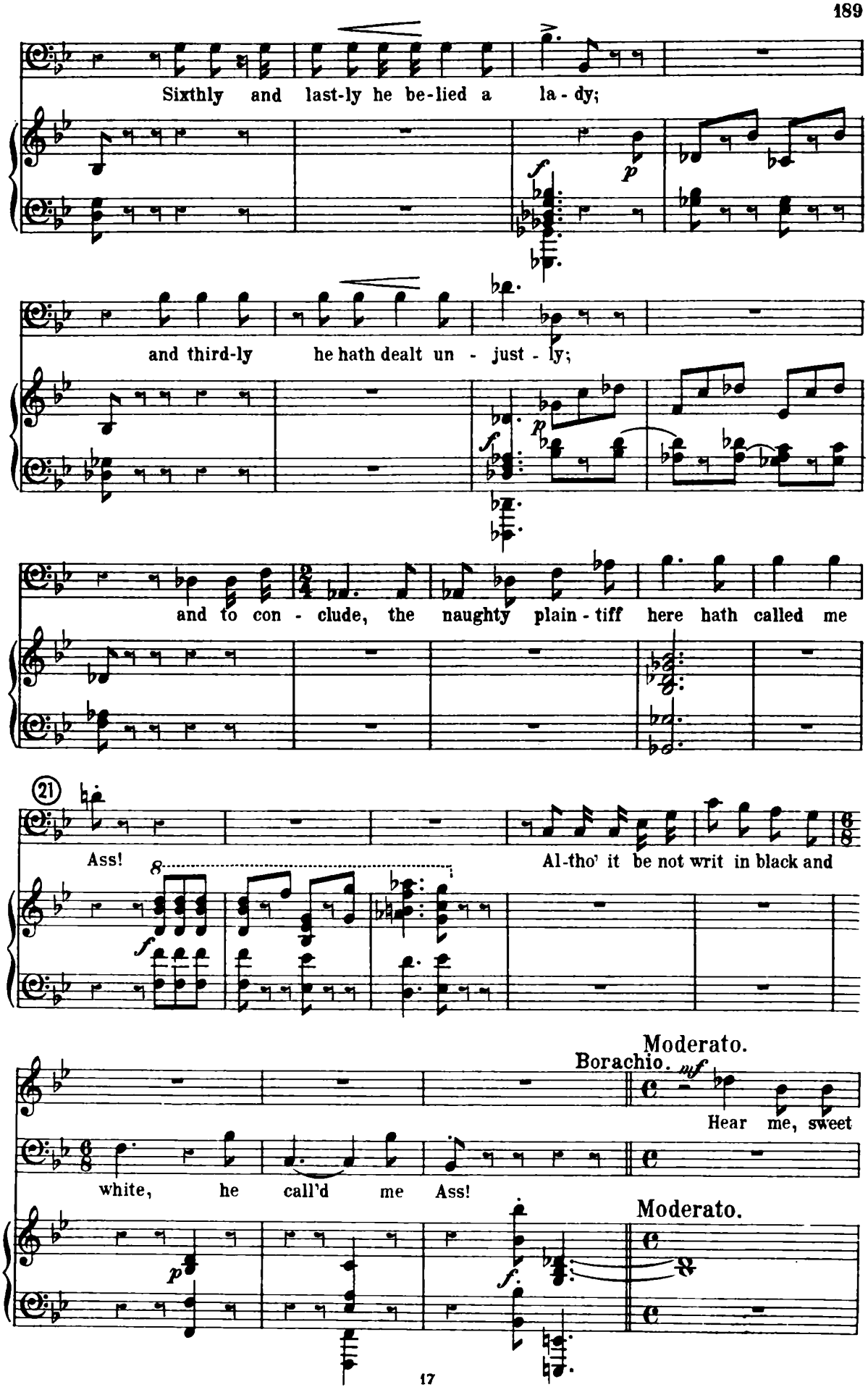

Don Pedro.
Signor, what news?
Benedick (gloomly)
Good morrow,
Claudio.
We have been up and down to seek for thee.
Claudio!
pp
f
dim.
Some of thy wit, if an - y wit there
What wouldst thou now with me?
p
be in this world of mi-se-ry.
f
My wit is in my
p
f

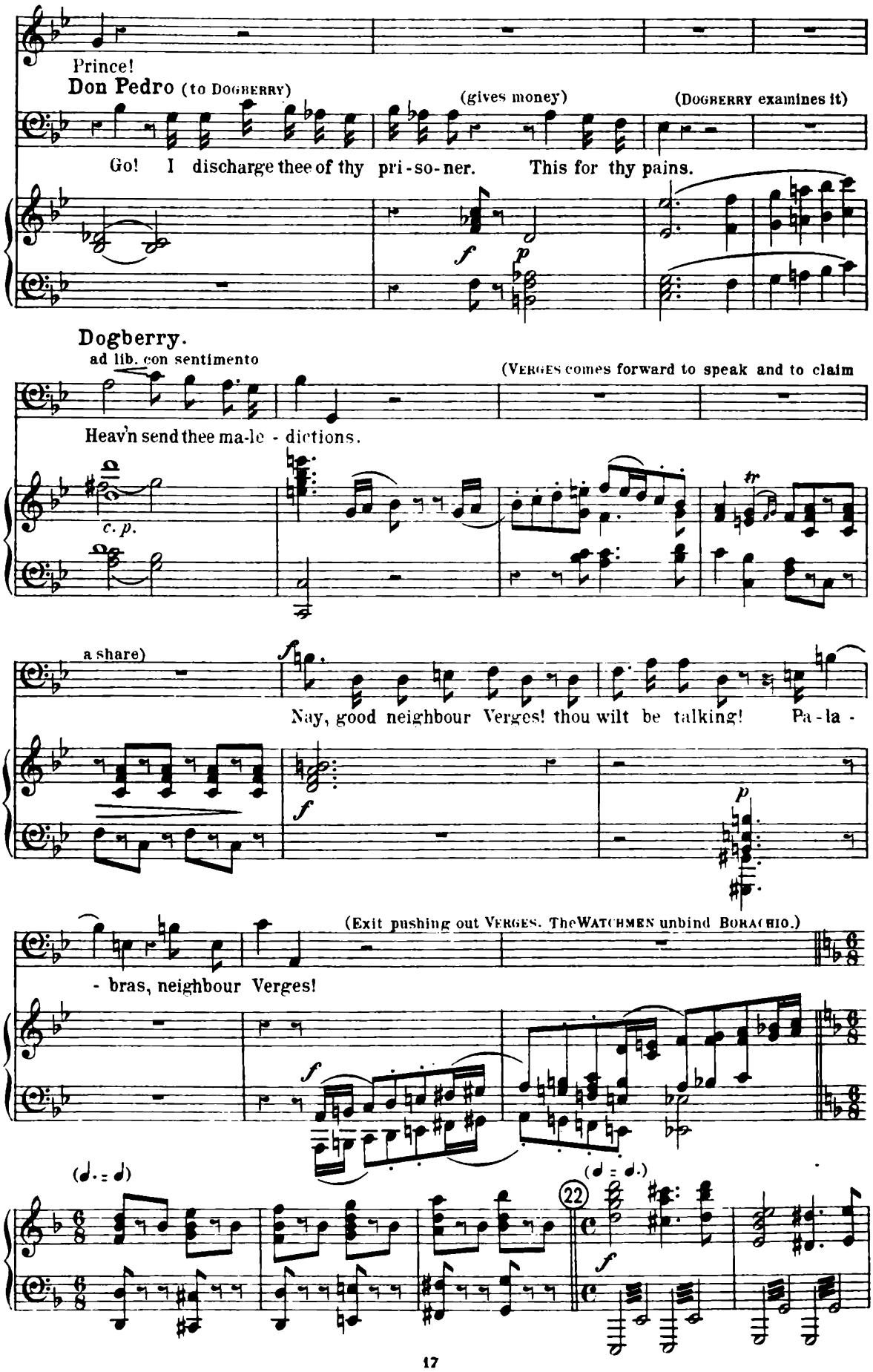

mf (smiling)
Ay, if with- in the hither side of law; but
scabbard, shall I draw?
courage, man! care kill'd the cat, and thou mayst rhyme it pat, who dost a shin- ing
18
weapon wear to kill dull care. I meet thy wit in its ca-reer.
(whispers CLAUDIO)
Benedick.
Then take my message in thine ear!

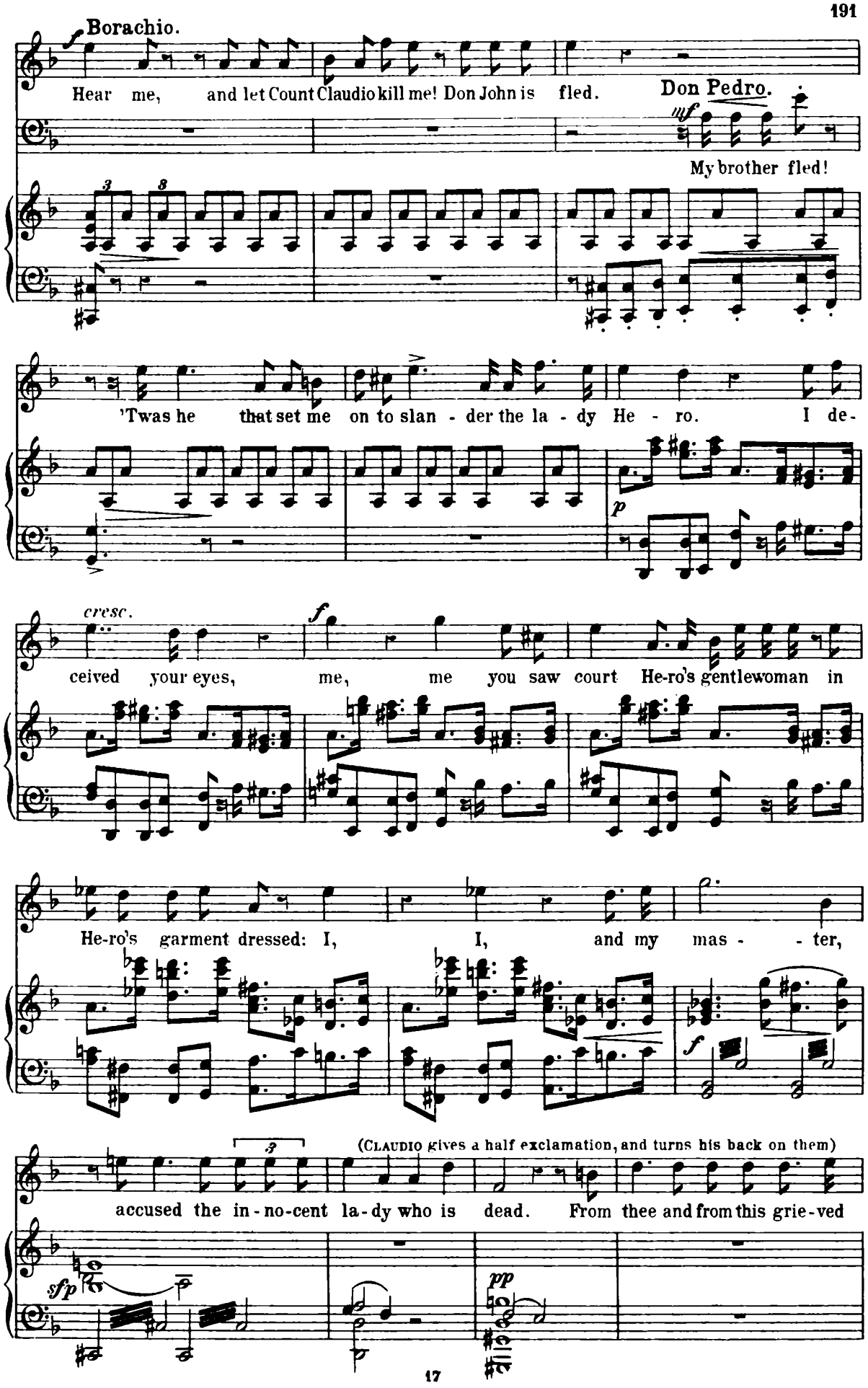

Claudio (amazed)
God bless me from a challenge!!
(with dignity)
Thou didst slay ___ a la-dy in-no-cent and
wise with-al;
and here
(draws his sword)
I draw my
Claudio.
And I will hie me to the
sword in right - eous strife.
fray, as glad ___ as e'er I went to fes - ti - val, for I am

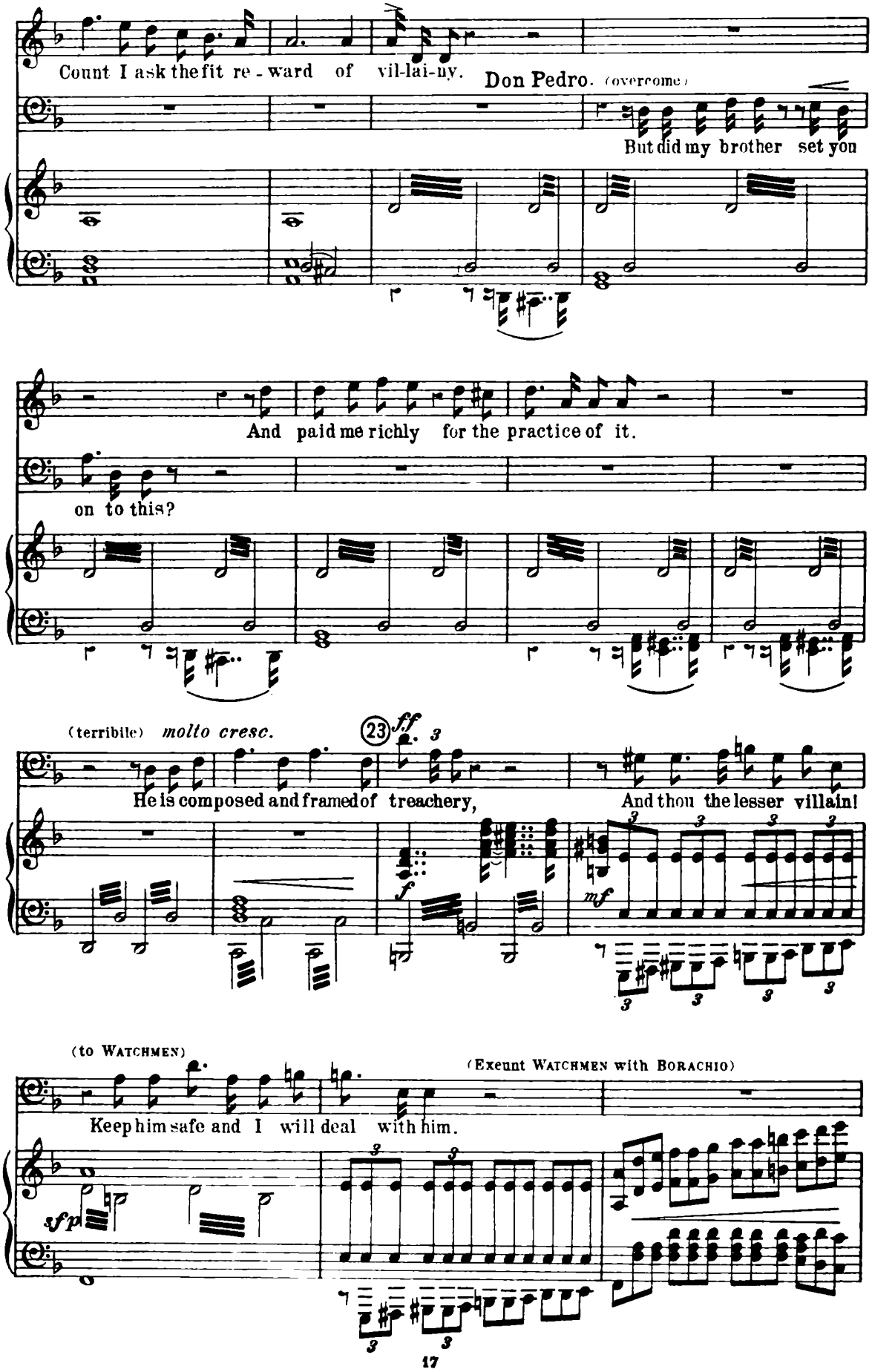

(Claudio draws, and they prepare to fight. Don Pedro draws and
wear-y of my life.
comes between them.)
19 Don Pedro.
Wait yet a lit-tle! For look, my bro-ther's man Bo-ra-chio a
pri-so-ner! My mind mis-gives me, wait!
Allegretto.
(Enter Dogberry, Verges and Watchmen with Borachio bound)
stacc.

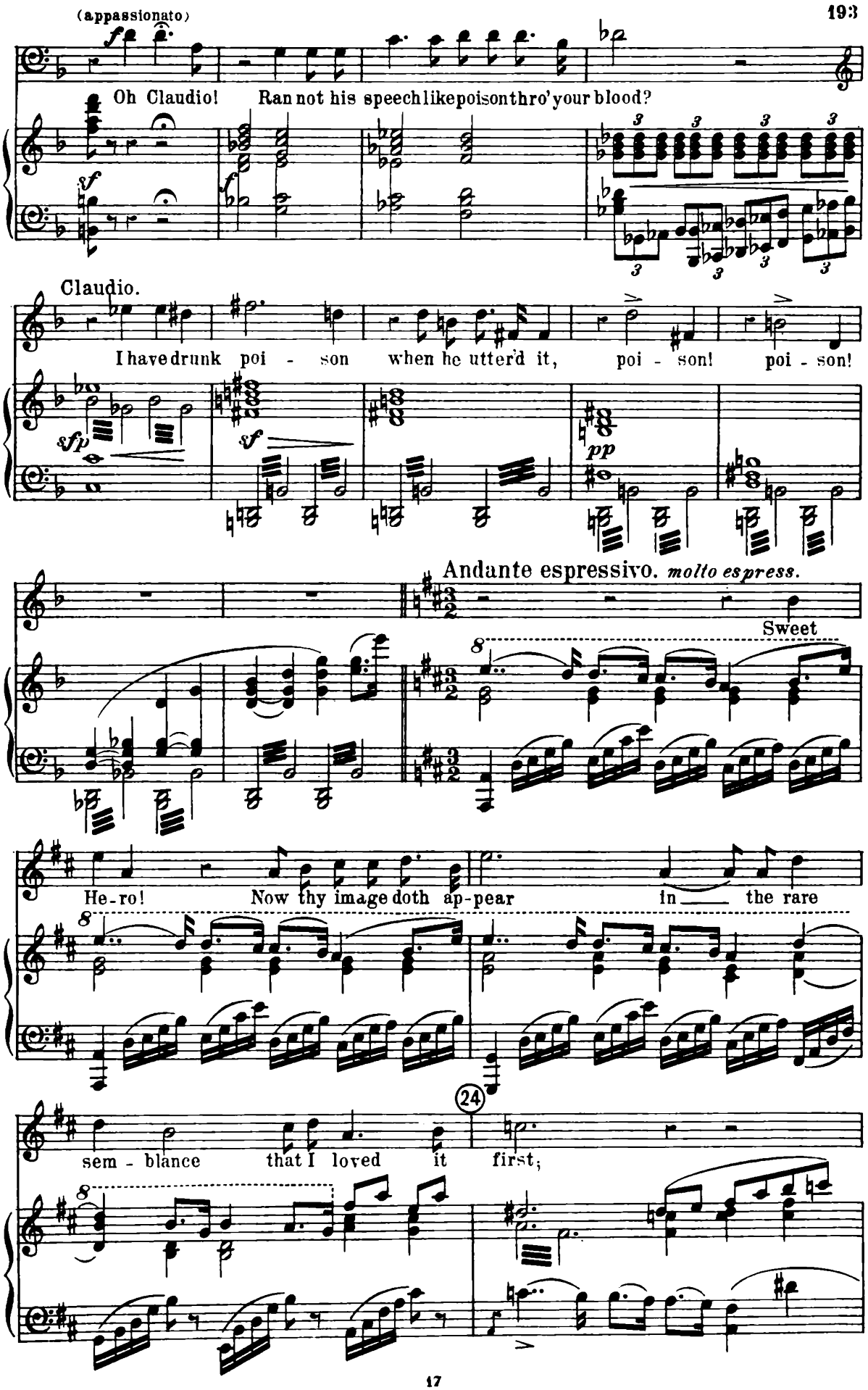

What hath he done?
(DOGBERRY bows all round)
20 Dogberry.
Of your gra - cious patience,
Prince.
He hath commit - ted per - ju - ry,
more-o - ver he hath spo - ken bur - gla-ry,
and se-cond-ly is proved a slan - der - er,

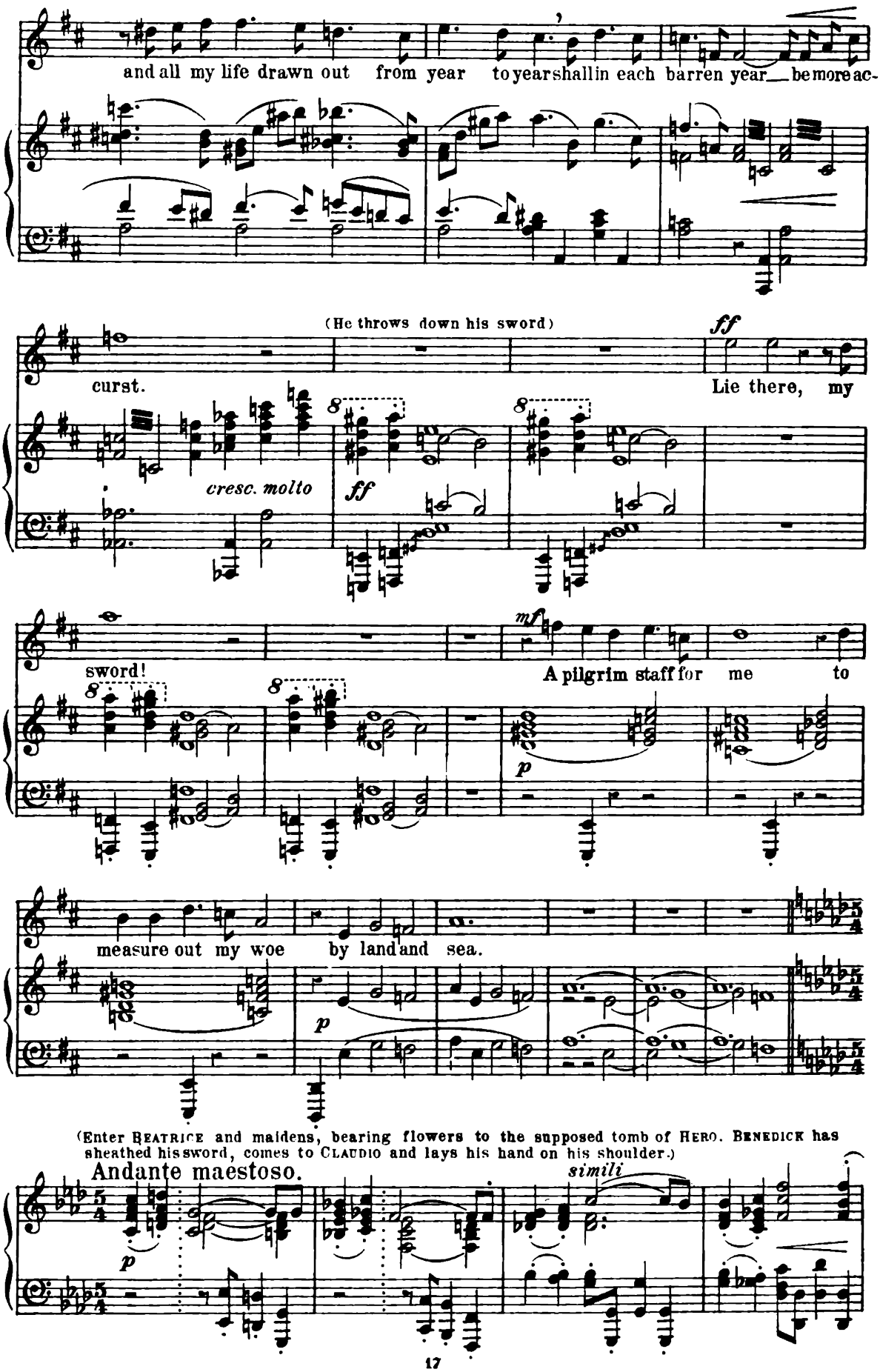

Sixthly and last-ly he be-lied a la - dy;
and third-ly he hath dealt un - just - ly;
and to con - clude, the naughty plain - tiff here hath called me
21
Ass!
Al-tho' it be not writ in black and
Moderato.
Borachio.
Hear me, sweet
white, he call'd me Ass!
Moderato.

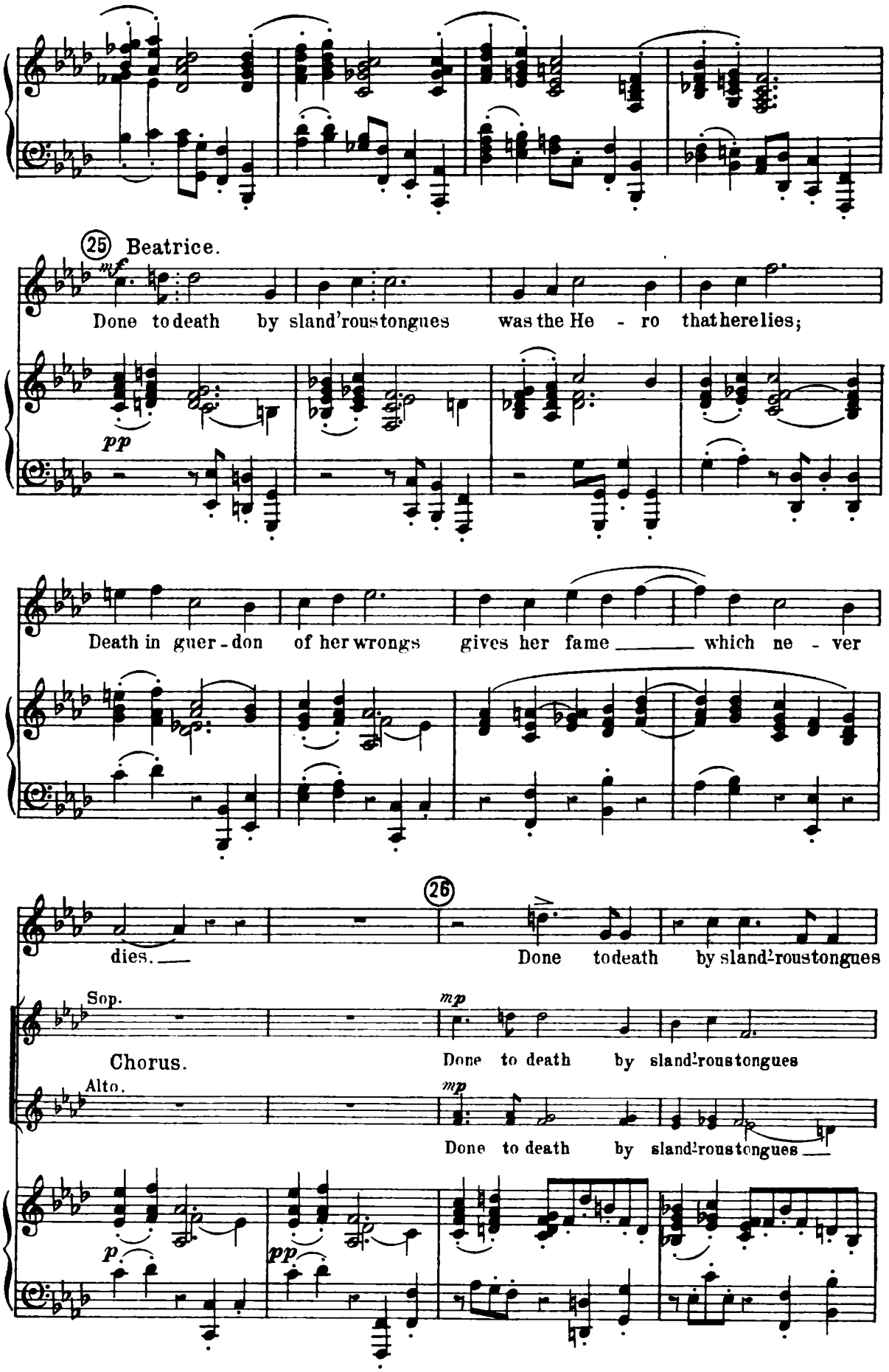

Prince!
Don Pedro (to Dogberry)
(gives money)
(Dogberry examines it)
Go! I discharge thee of thy pri-so-ner. This for thy pains.
Dogberry.
ad lib. con sentimento
(Verges comes forward to speak and to claim
Heav'n send thee ma-le-dictions.
c. p.
a share)
Nay, good neighbour Verges! thou wilt be talking! Pa-la-
(Exit pushing out Verges. The Watchmen unbind Boracchio.)
- bras, neighbour Verges!
(♩. = ♩)
(♩ = ♩.)
22

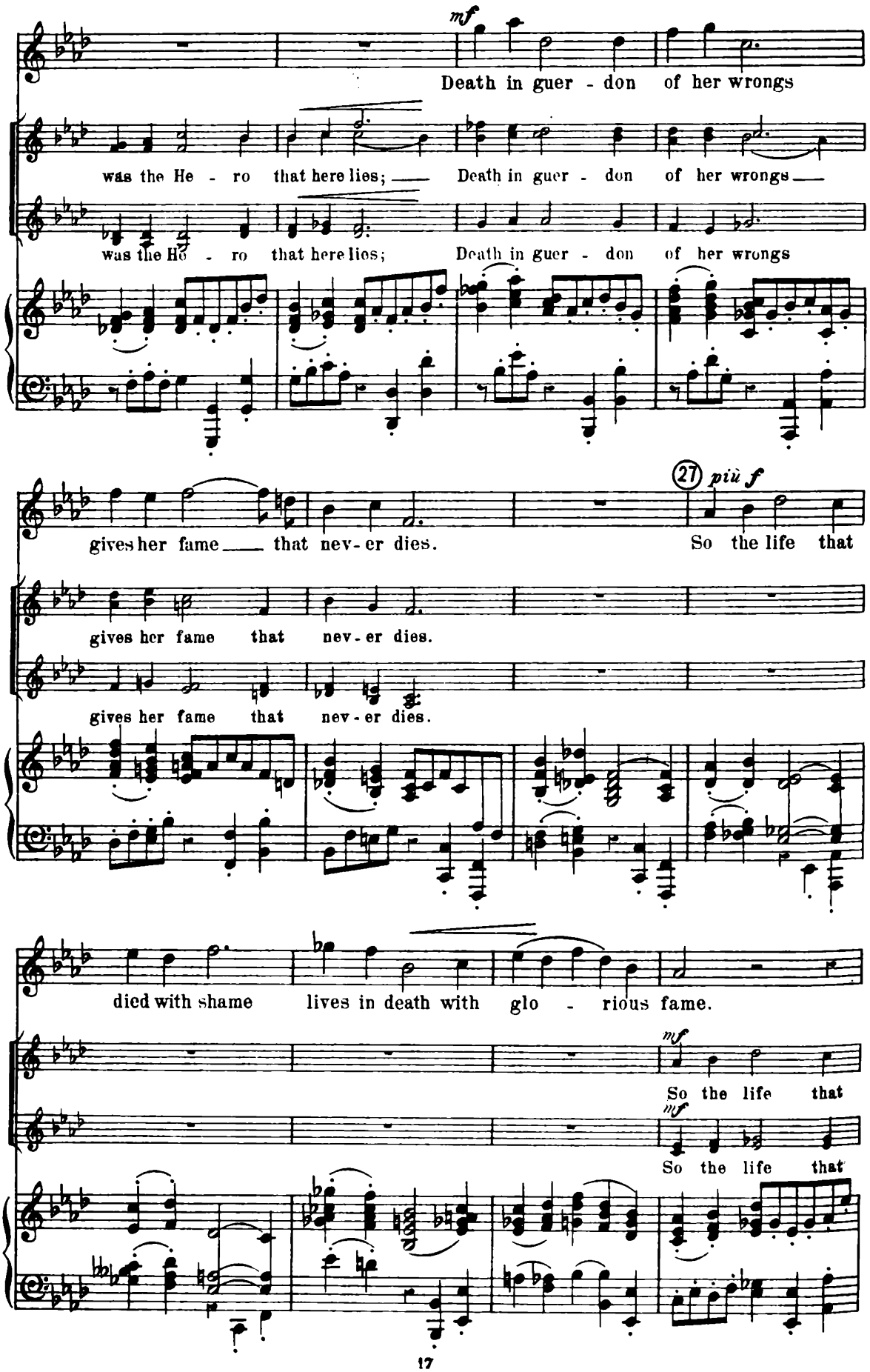

Borachio.
Hear me, and let Count Claudio kill me! Don John is fled.
Don Pedro.
My brother fled!
'Twas he that set me on to slan - der the la - dy He - ro. I de-
ceived your eyes, me, me you saw court He-ro's gentlewoman in
He-ro's garment dressed: I, I, and my mas - - ter,
(Claudio gives a half exclamation, and turns his back on them)
accused the in - no-cent la-dy who is dead. From thee and from this grie-ved

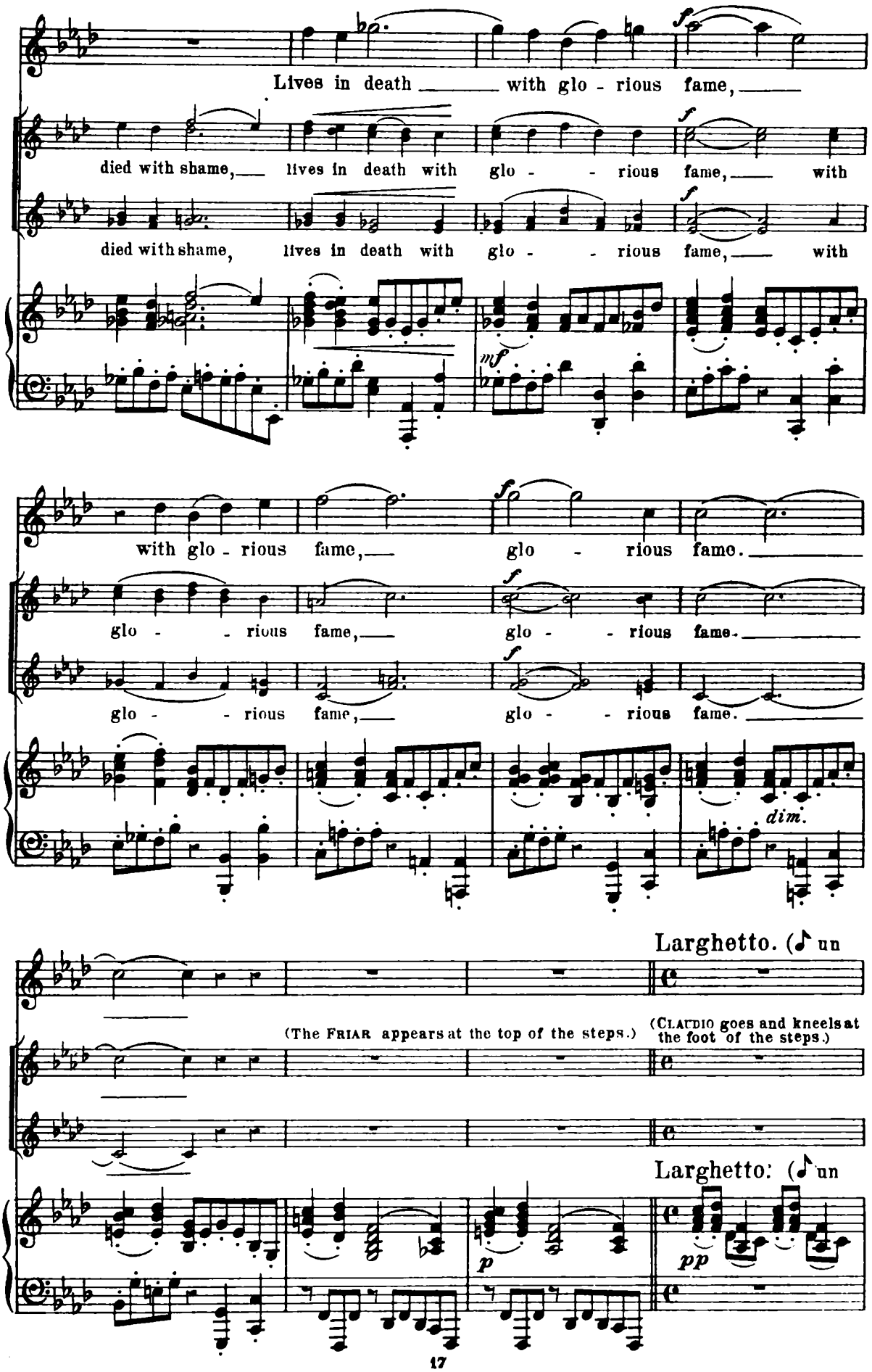

Count I ask the fit re - ward of vil-lai-ny.
Don Pedro. (overcome)
But did my brother set you
And paid me richly for the practice of it.
on to this?
(terribile) molto cresc.
23
ff
He is composed and framed of treachery,
And thou the lesser villain!
(to Watchmen)
(Exeunt Watchmen with Borachio)
Keep him safe and I will deal with him.
sfp

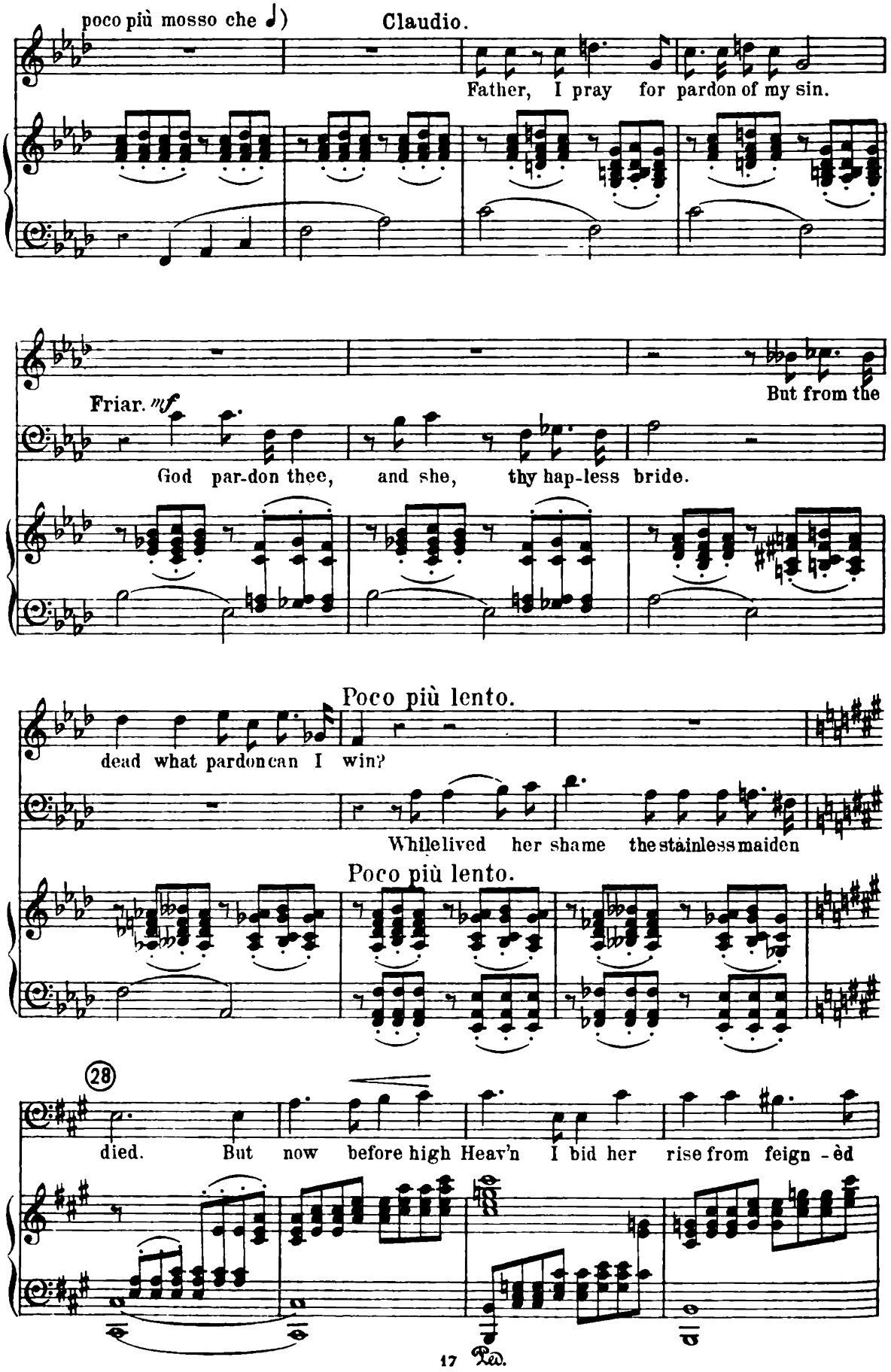

(appassionato)
Oh Claudio! Ran not his speech like poison thro' your blood?
Claudio.
I have drunk poi - son when he utter'd it, poi - son! poi - son!
Andante espressivo. molto espress.
Sweet
He - ro! Now thy image doth ap - pear in the rare
sem - blance that I loved it first;
24

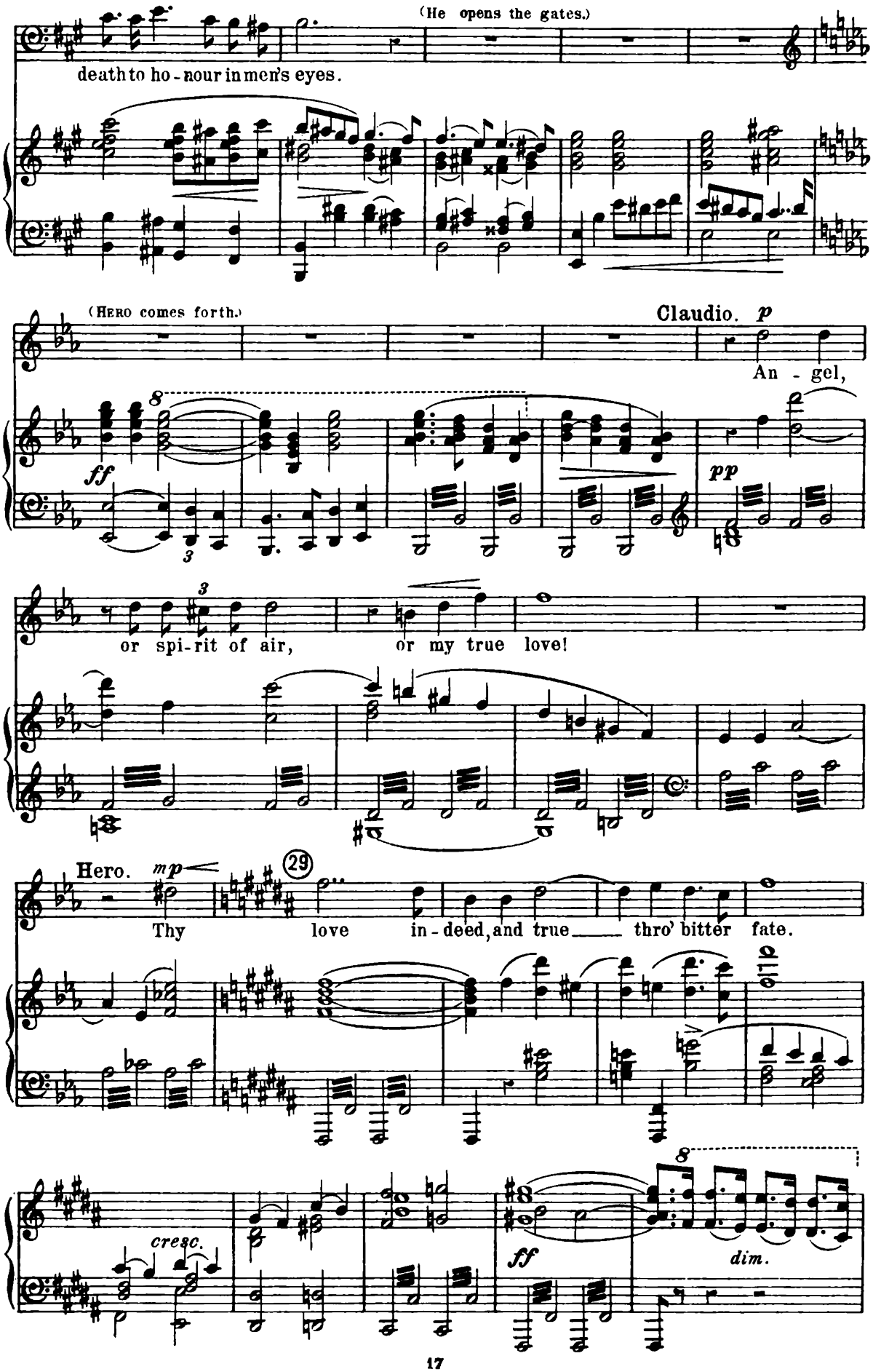

and all my life drawn out from year to year shall in each barren year be more ac-
(He throws down his sword)
curst.
cresc. molto
ff
Lie there, my
sword!
mf
A pilgrim staff for me to
measure out my woe by land and sea.
p
(Enter Beatrice and maidens, bearing flowers to the supposed tomb of Hero. Benedick has sheathed his sword, comes to Claudio and lays his hand on his shoulder.)
Andante maestoso.
simili

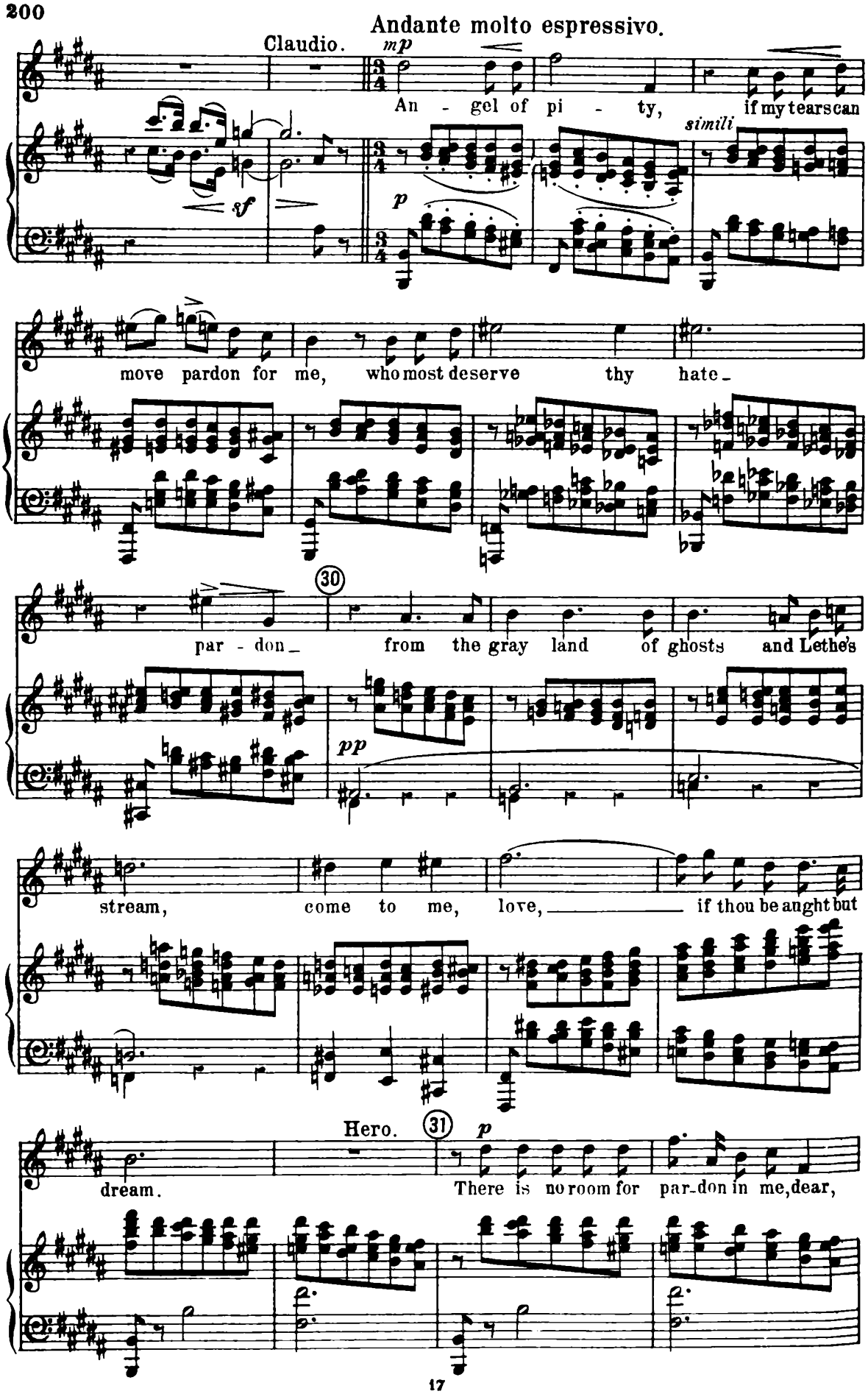

25 Beatrice.
mf
Done to death by sland'rous tongues was the He - ro that here lies;
pp
Death in guer - don of her wrongs gives her fame ____ which ne - ver
dies. ____
26
Done to death by sland'rous tongues
Sop.
mp
Chorus.
Done to death by sland'rous tongues
Alto.
mp
Done to death by sland'rous tongues ____
p
pp

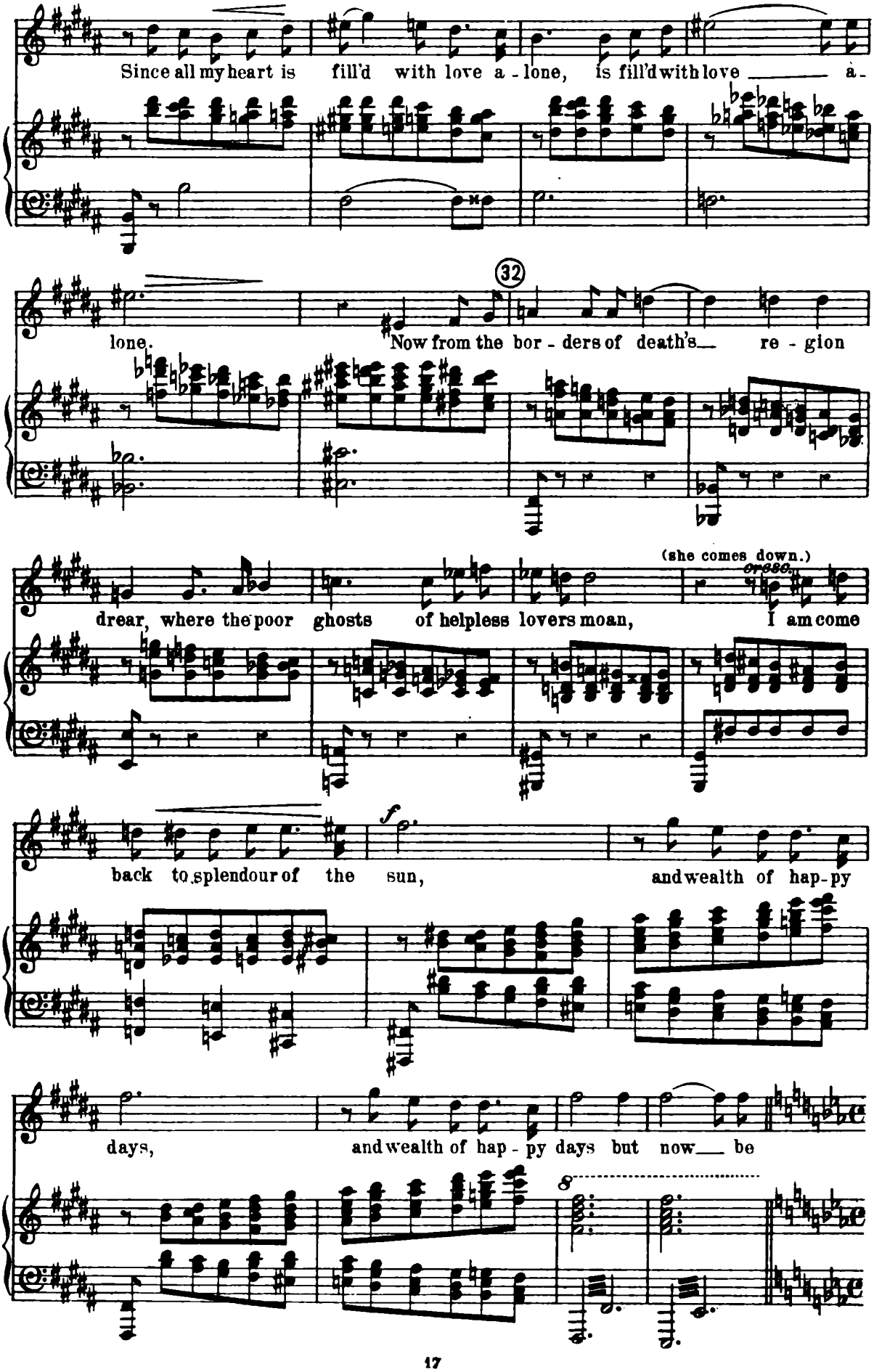

mf
Death in guer - don of her wrongs
was the He - ro that here lies; Death in guer - don of her wrongs
was the He - ro that here lies; Death in guer - don of her wrongs
gives her fame that nev - er dies.
27 più f
So the life that
gives her fame that nev - er dies.
gives her fame that nev - er dies.
died with shame lives in death with glo - rious fame.
mf
So the life that
mf
So the life that

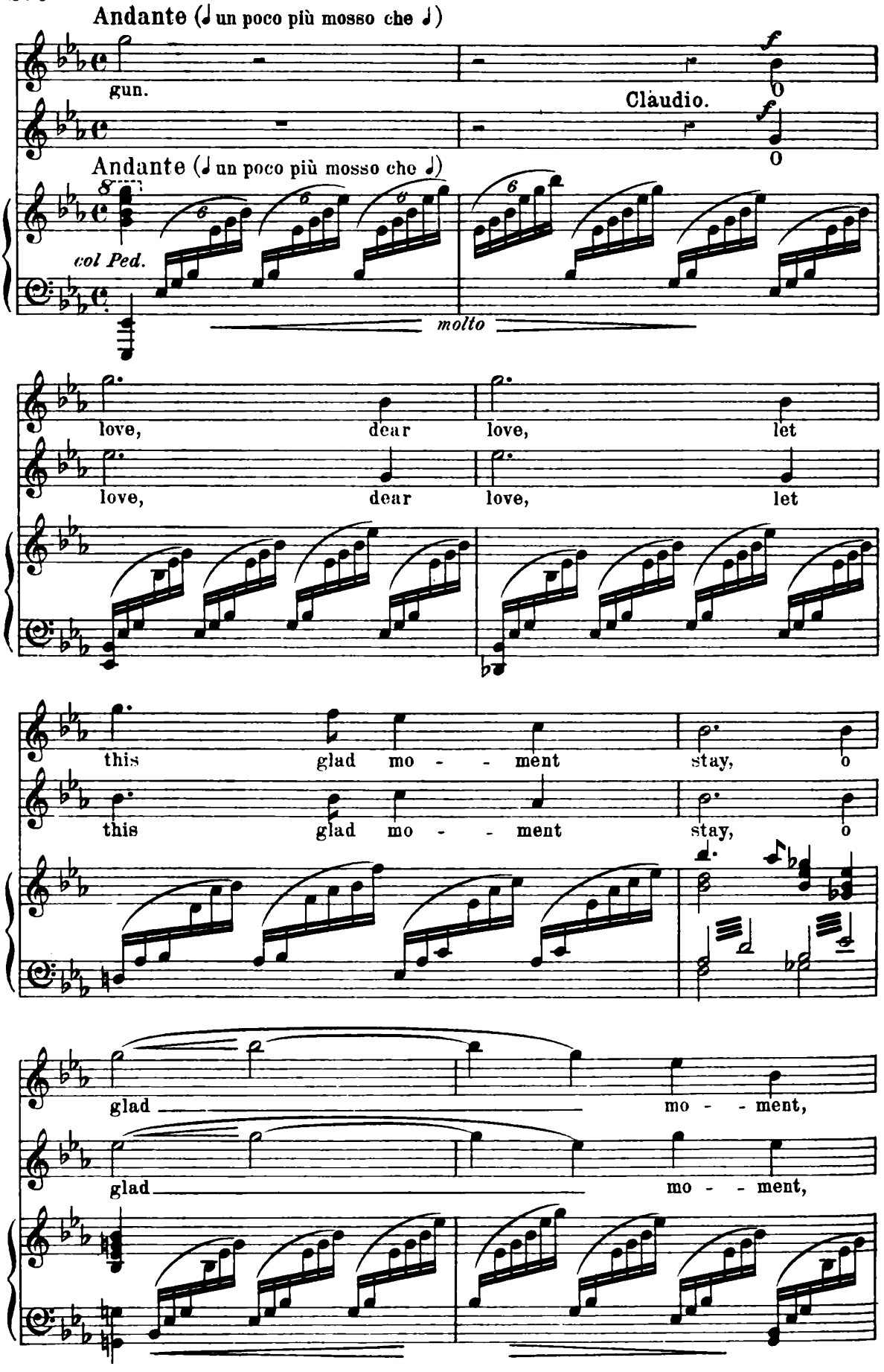

Lives in death with glo - rious fame,
died with shame, lives in death with glo - rious fame, with
died with shame, lives in death with glo - rious fame, with
with glo - rious fame, glo - rious fame.
glo - rious fame, glo - rious fame.
glo - rious fame, glo - rious fame.
dim.
Larghetto. (un
(The FRIAR appears at the top of the steps.)
(CLAUDIO goes and kneels at the foot of the steps.)
Larghetto: (un

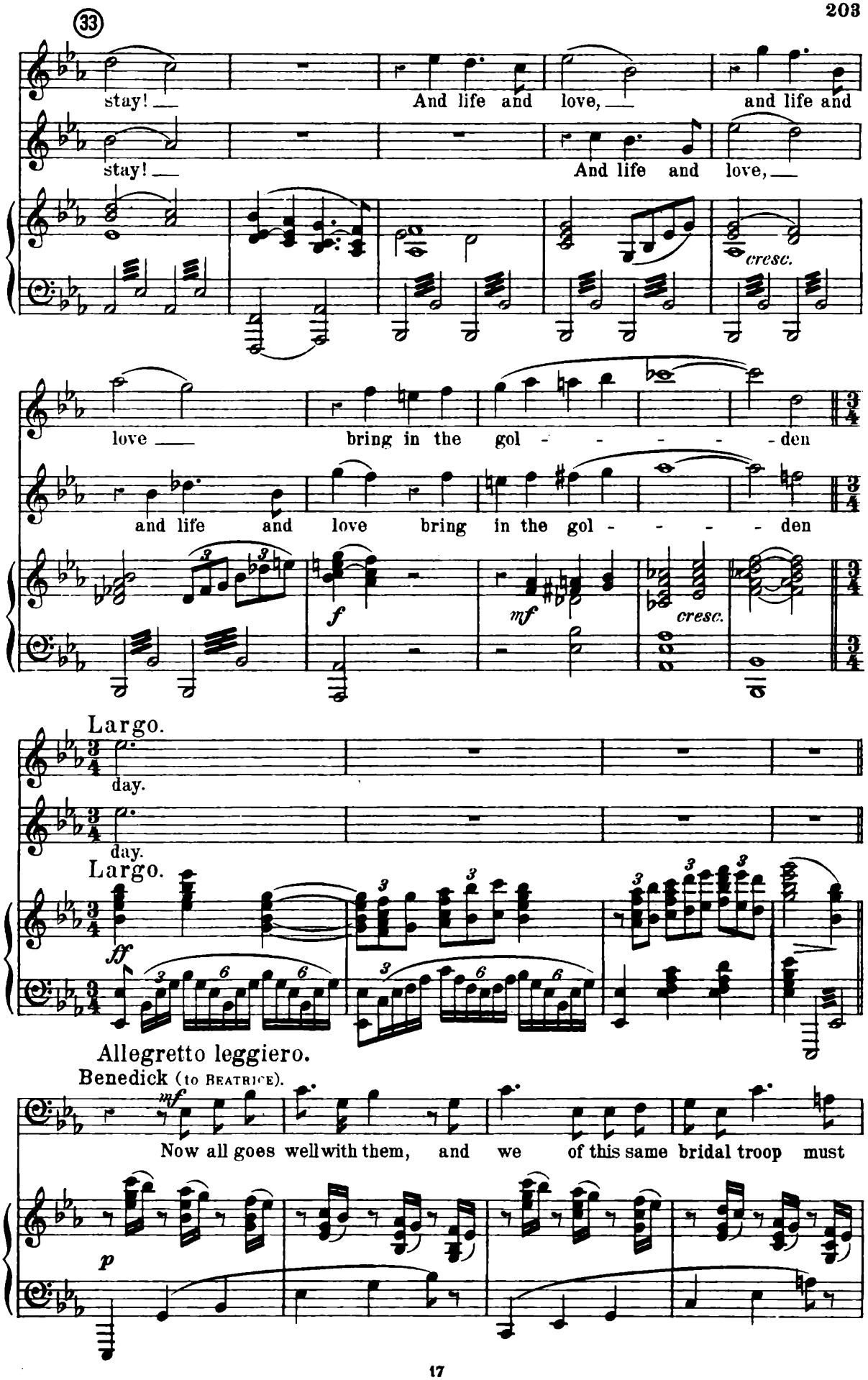

poco più mosso che ♩)
Claudio.
Father, I pray for pardon of my sin.
Friar. mf
But from the
God par-don thee, and she, thy hap-less bride.
Poco più lento.
dead what pardon can I win?
While lived her shame the stainless maiden
Poco più lento.
28
died. But now before high Heav'n I bid her rise from feign-èd
17
Ped.

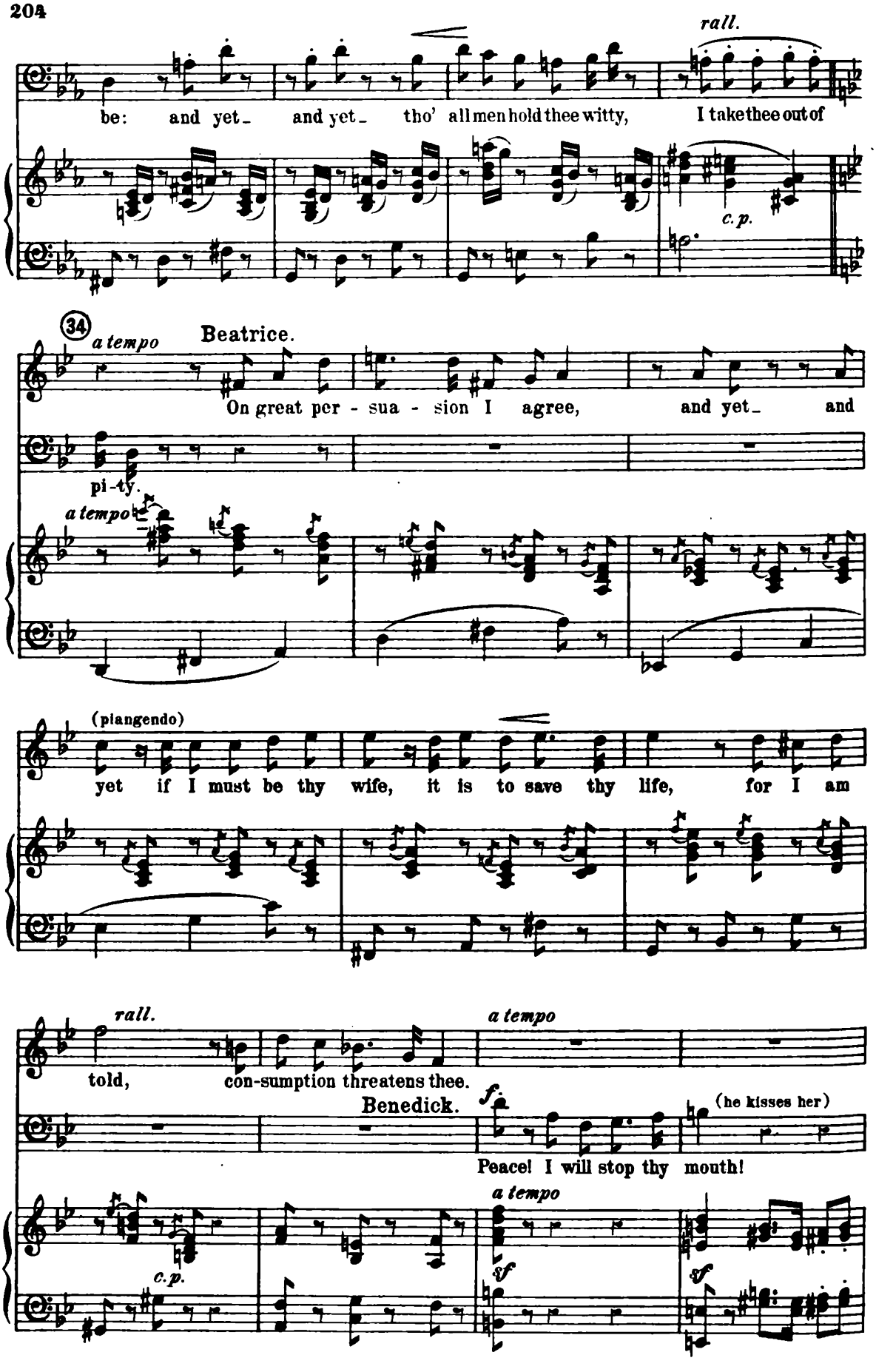

(He opens the gates.)
death to ho - nour in men's eyes.
(Hero comes forth.)
Claudio. p
An - gel,
ff
pp
or spi-rit of air, or my true love!
Hero. mp
29
Thy love in - deed, and true thro' bitter fate.
cresc.
ff
dim.

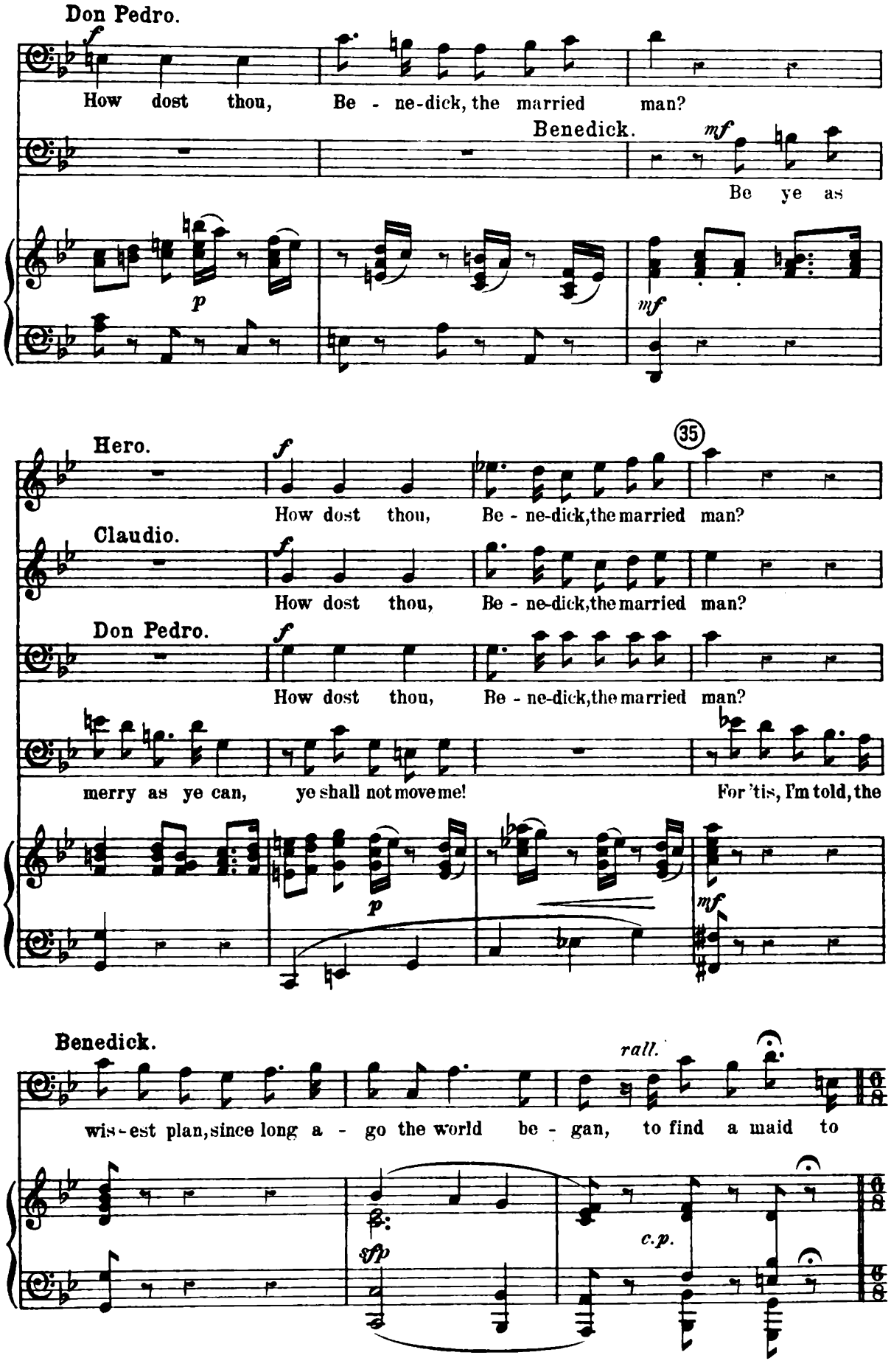

Andante molto espressivo.
Claudio.
mp
An - gel of pi - ty,
if my tears can
simili
sf
p
move pardon for me, who most deserve thy hate -
30
par - don -
from the gray land of ghosts and Lethe's
pp
stream, come to me, love, if thou be aught but
Hero.
31
p
dream.
There is no room for par-don in me, dear,

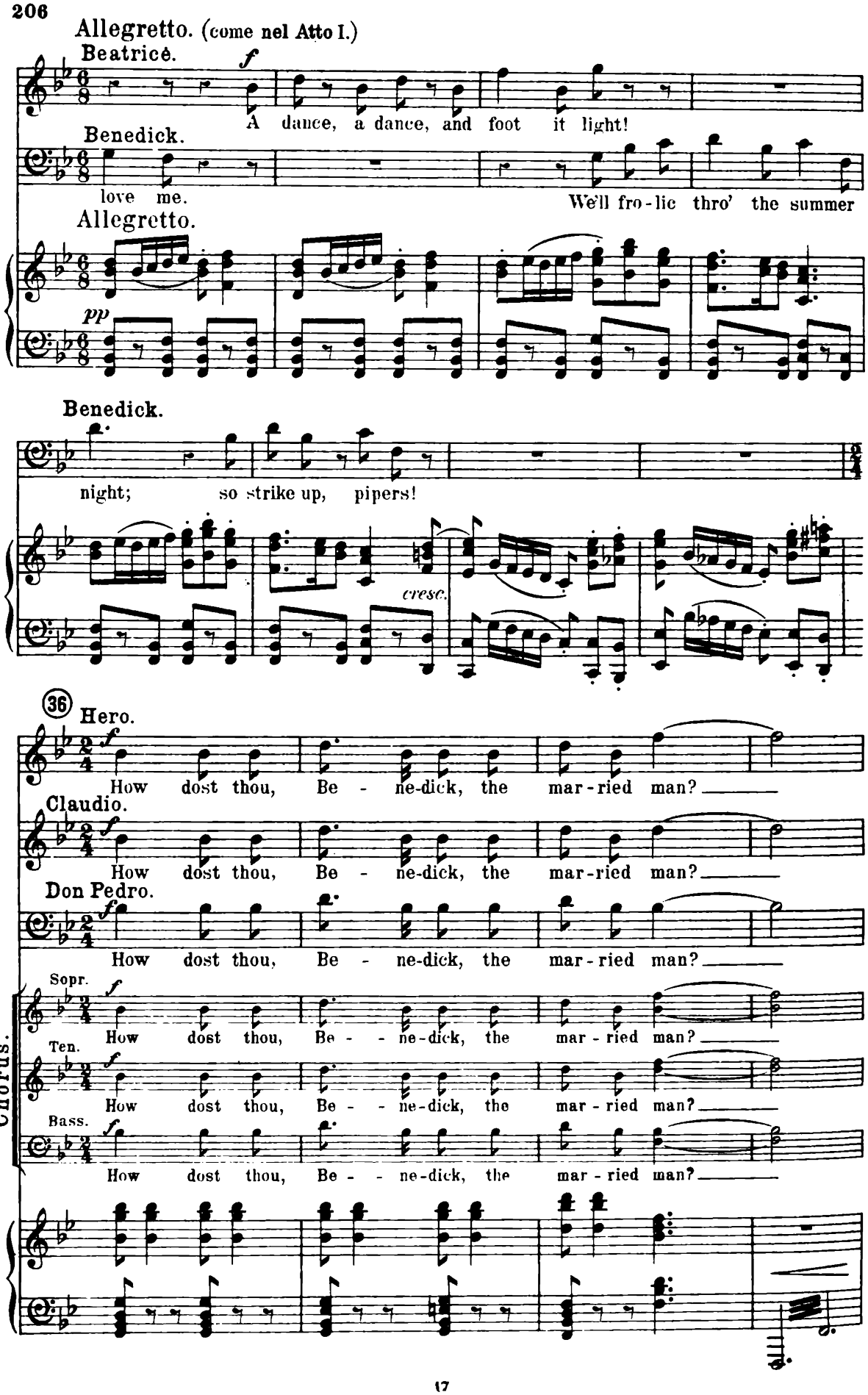

Since all my heart is fill'd with love a - lone, is fill'd with love a -
lone.
32
Now from the bor - ders of death's re - gion
(she comes down.)
drear, where the poor ghosts of helpless lovers moan, I am come
back to splendour of the sun, and wealth of hap - py
f
days, and wealth of hap - py days but now be
8

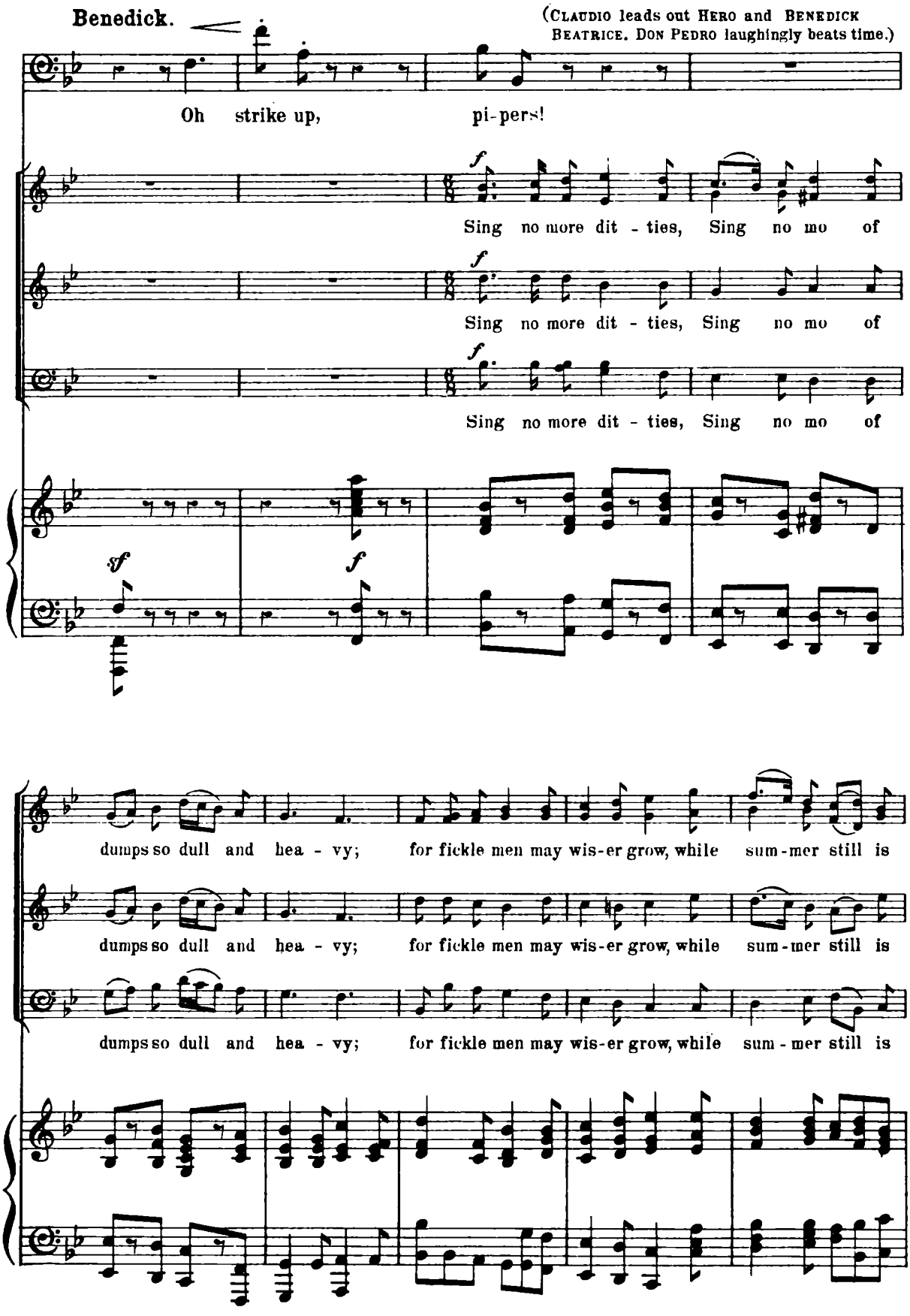

Andante (♩ un poco più mosso che ♩)
gun.
Claudio.
f
0
Andante (♩ un poco più mosso che ♩)
col Ped.
molto
love, dear love, let
love, dear love, let
this glad mo - - ment stay, o
this glad mo - - ment stay, o
glad mo - - ment,
glad mo - - ment,

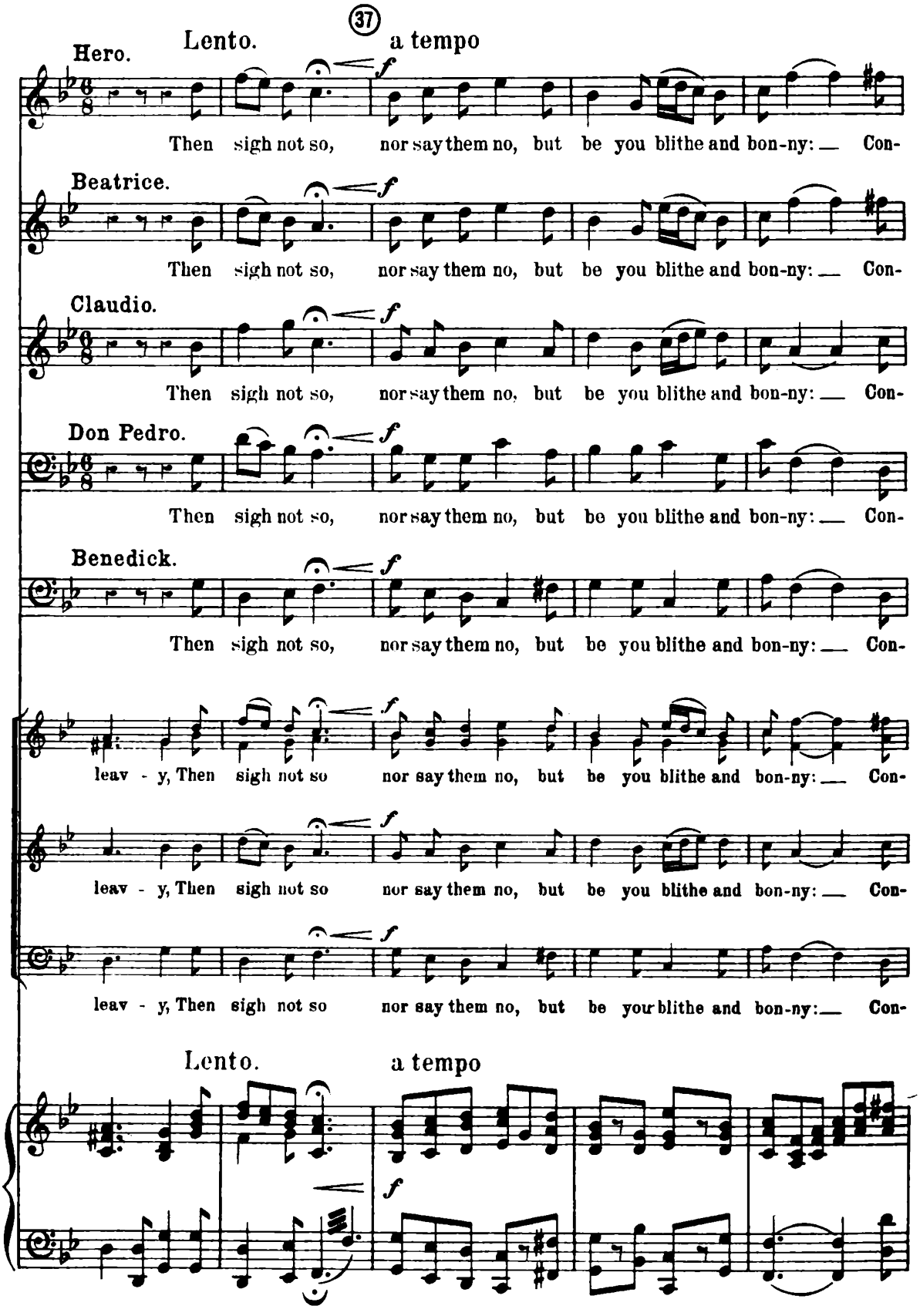

33
stay! And life and love, and life and
stay! And life and love,
cresc.
love bring in the gol - - - - - den
and life and love bring in the gol - - - - - den
f
mf
cresc.
Largo.
day.
day.
Largo.
ff
Allegretto leggiero.
Benedick (to Beatrice).
mf
Now all goes well with them, and we of this same bridal troop must
p

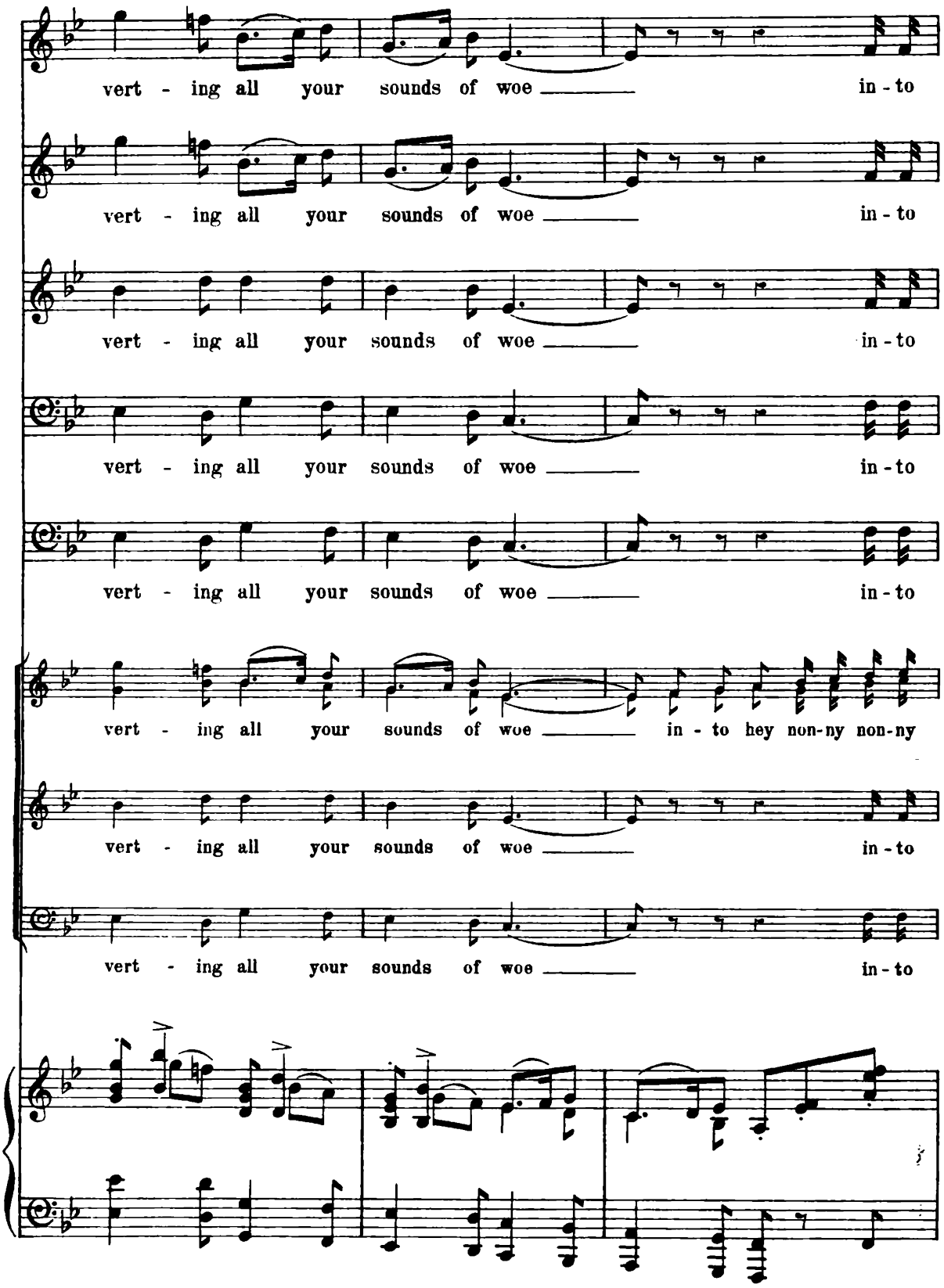

rall.
be: and yet_ and yet_ tho' all men hold thee witty, I take thee out of
c.p.
34
a tempo
Beatrice.
On great per - sua - sion I agree, and yet_ and
pi-ty.
a tempo
(piangendo)
yet if I must be thy wife, it is to save thy life, for I am
rall.
told, con-sumption threatens thee.
a tempo
Benedick.
f
(he kisses her)
Peace! I will stop thy mouth!
a tempo
c.p.
sf
sf

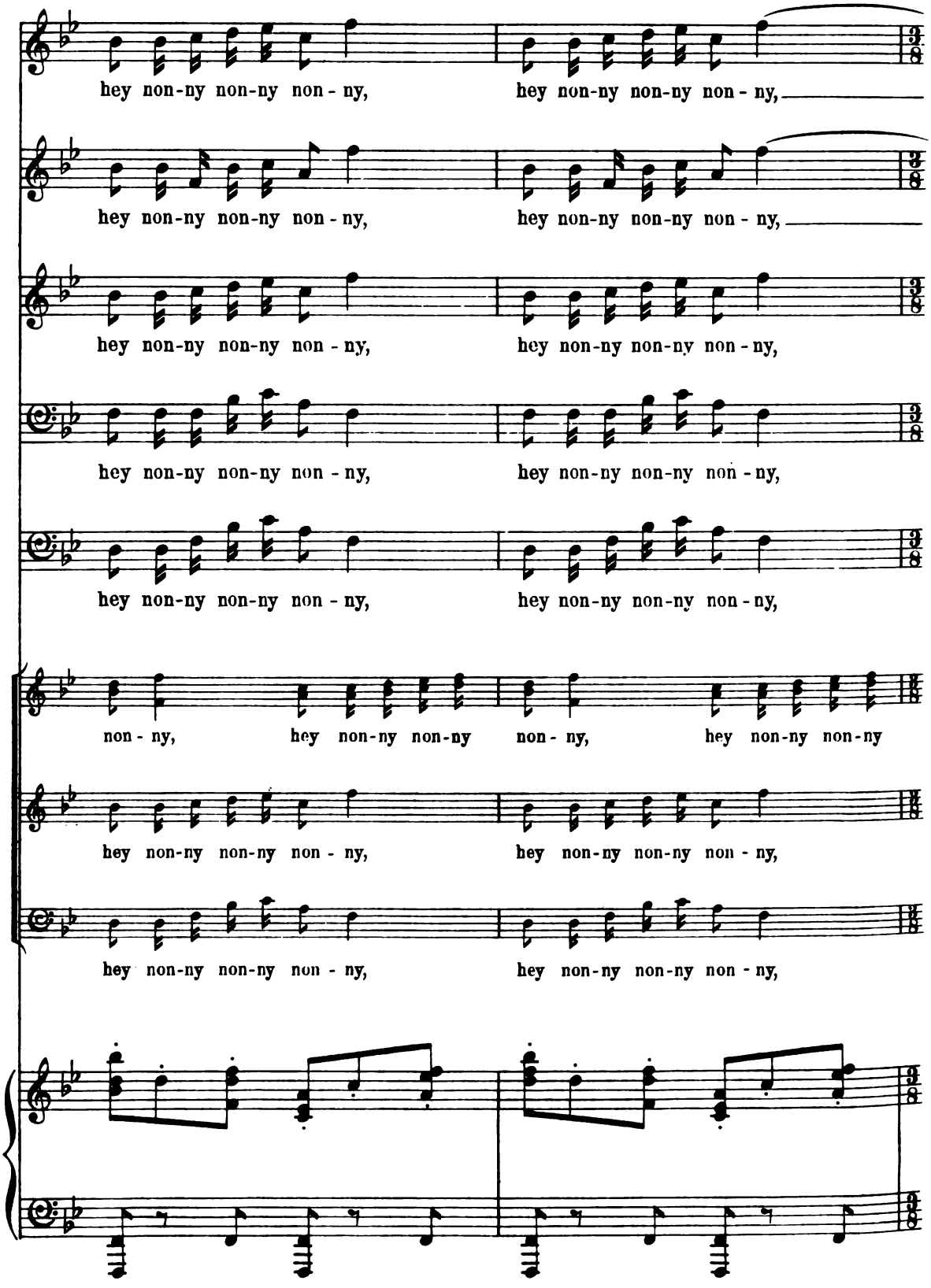

Don Pedro.
How dost thou, Be - ne-dick, the married man?
Benedick.
Be ye as
Hero.
How dost thou, Be - ne-dick, the married man?
Claudio.
How dost thou, Be - ne-dick, the married man?
Don Pedro.
How dost thou, Be - ne-dick, the married man?
merry as ye can, ye shall not move me!
For 'tis, I'm told, the
Benedick.
wis-est plan, since long a - go the world be - gan, to find a maid to
rall.
c.p.

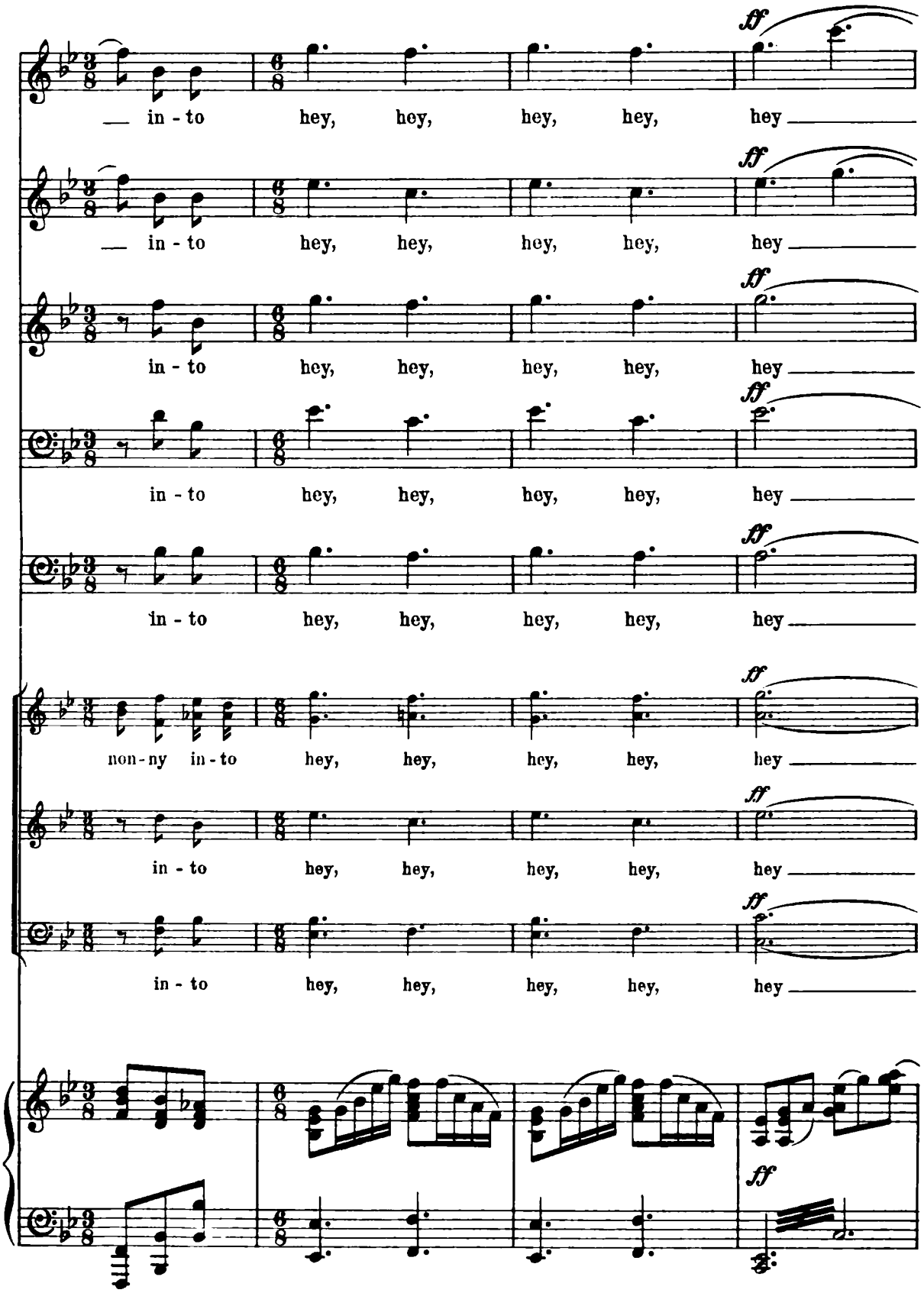

Allegretto. (come nel Atto I.)
Beatrice.
A dance, a dance, and foot it light!
Benedick.
love me.
We'll fro-lic thro' the summer
Allegretto.
pp
Benedick.
night; so strike up, pipers!
cresc.
36
Hero.
How dost thou, Be - ne-dick, the mar-ried man?
Claudio.
How dost thou, Be - ne-dick, the mar-ried man?
Don Pedro.
How dost thou, Be - ne-dick, the mar-ried man?
Chorus.
Sopr.
How dost thou, Be - - ne-dick, the mar - ried man?
Ten.
How dost thou, Be - - ne-dick, the mar - ried man?
Bass.
How dost thou, Be - - ne-dick, the mar - ried man?


Benedick.
(Claudio leads out Hero and Benedick Beatrice. Don Pedro laughingly beats time.)
Oh strike up, pi-pers!
Sing no more dit - ties, Sing no mo of
Sing no more dit - ties, Sing no mo of
Sing no more dit - ties, Sing no mo of
dumps so dull and hea - vy; for fickle men may wis-er grow, while sum-mer still is
dumps so dull and hea - vy; for fickle men may wis-er grow, while sum-mer still is
dumps so dull and hea - vy; for fickle men may wis-er grow, while sum - mer still is


37
Lento.
a tempo
Hero.
Then sigh not so, nor say them no, but be you blithe and bon-ny: Con-
Beatrice.
Then sigh not so, nor say them no, but be you blithe and bon-ny: Con-
Claudio.
Then sigh not so, nor say them no, but be you blithe and bon-ny: Con-
Don Pedro.
Then sigh not so, nor say them no, but be you blithe and bon-ny: Con-
Benedick.
Then sigh not so, nor say them no, but be you blithe and bon-ny: Con-
leav - y, Then sigh not so nor say them no, but be you blithe and bon-ny: Con-
leav - y, Then sigh not so nor say them no, but be you blithe and bon-ny: Con-
leav - y, Then sigh not so nor say them no, but be your blithe and bon-ny: Con-
Lento.
a tempo


vert - ing all your sounds of woe in - to
vert - ing all your sounds of woe in - to
vert - ing all your sounds of woe in - to
vert - ing all your sounds of woe in - to
vert - ing all your sounds of woe in - to
vert - ing all your sounds of woe in - to hey non-ny non-ny
vert - ing all your sounds of woe in - to
vert - ing all your sounds of woe in - to


hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,
hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,
hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,
hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,
hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,
non - ny, hey non-ny non-ny non - ny, hey non-ny non-ny
hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,
hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,


ff
— in - to hey, hey, hey, hey, hey
ff
— in - to hey, hey, hey, hey, hey
ff
in - to hey, hey, hey, hey, hey
ff
in - to hey, hey, hey, hey, hey
ff
in - to hey, hey, hey, hey, hey
non - ny in - to hey, hey, hey, hey, hey
ff
in - to hey, hey, hey, hey, hey
ff
in - to hey, hey, hey, hey, hey
ff

(Quick Curtain.)

non-ny non-ny non - - - ny!

non-ny non-ny non-ny non - - - ny!

non-ny non-ny non-ny non - - - ny!

non-ny non-ny non-ny non - - - ny!

non-ny non-ny non-ny non - - - ny!

non-ny non-ny non-ny non - - - - ny!

non-ny non-ny non-ny non - - - - ny!

non-ny non-ny non-ny non - - - - ny!

End of the Opera.

September. 1900