

# MUCH ADO ABOUT NOTHING

Opera

BY

JULIAN STURGIS,

⋄  
The 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.)

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Price 5/- net

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# “MUCH ADO ABOUT NOTHING”

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## Dramatis Personæ.

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

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

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**Scene — Messina.**

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\*) Pronounce the *ch* as in *chin*.

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.

**Allegretto.**

Tenor.  
Chorus.  
Bass.

**Allegretto.**  
(Orchestra on the stage.)

Pianoforte.

*f*

Sigh no more, la - dies,

*f*

Sigh no more, la - dies,

*stacc.*

sigh no more; Men were de- ceiv- ers e - ver; and one on shore, To

sigh no more; Men were de- ceiv- ers e - ver; One foot in sea, To

①

one thing con-stant ne - ver: (The Curtain slowly rises.) Then sigh not so  
 one thing con-stant ne - ver: Then sigh not so

*mf* *rall.*

*mf* *rall.*

(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.)

*f a tempo.*

But let them go, And be you blithe and bon-ny, — Con-vert - ing all your  
 But let them go, And be you blithe and bon-ny, — Con-vert - ing all your

*f*

*f a tempo*

Ten. I. ②

sounds of woe — In-to hey non-ny non-ny non-ny hey non-ny non-ny  
 sounds of woe — In-to hey non-ny non-ny non-ny,  
 sounds of woe — In-to hey non-ny non-ny non-ny,

Ten. II.  
 Bass.

*f*

*f a tempo*

(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. *Bass. f*

Sing no more dit - ties, Sing no mo Of dumps so dull\_ and

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 leav - y. *mf* Then sigh not so *f* But let them go, And

leav - y. *mf* Then sigh not so *f* 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

*dim.* *p*

(Enter CLAUDIO and BENEDICK, their masks in their hands.)



*Claudio. mf*

Be - ne - dick! Ah

*poco rall.*

me! **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* ⑤

daughter? Is she not fair and framed in

*mf* I noted not, I looked on her.

mo - des - ty?

Don't ask me as an honest man to an - swer tru - ly as I

*mp*

can. Or shall I speak with scornful mind, as ty - rant of all womankind?

pray thee, speak to me in hon- es-ty.

Then thus am I de-

⑥ liv-er'd! Too low is she for praises high, too brown for prai - ses fair; yet

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-

7 Claudio. *mf*  
 Can the world  
 bout her. Say! would you buy her that you ques-tion so?

buy such a jew-el? She is the  
 Yes, and a case to keep the jew-el in.

*poco rall.* sweet-est la-dy in mine eye that e'er I look'd on. *a tempo*  
 Yet I can see and

see not so. Her cous - in Be - a - trice, I know, But that she

bath a dev - il in her, would show a thou - sand times more

fair, But then the dev - il would not dare to

win her. Oh Clau - dio, thou, thou wilt not turn to hus - band?

*con sentimento*

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

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

mel \_\_\_\_\_ But see! Don Pe-dro comes to

## Poco più lento.

(Enter DON PEDRO.)

seek you.

The first system of music consists of three staves. The top staff is a vocal line in C major, 4/4 time, with the lyrics "seek you." The middle staff is the piano accompaniment, starting with a forte (*f*) dynamic. The bottom staff is the bass line, which includes a key signature change to one flat (F major) at the end of the system.

⑪

Benedick (looking at CLAUDIO doubtfully) (to DON PEDRO)

Don Pedro. I would your Grace would bid me  
What se-cret holds my friends?

The second system of music consists of three staves. The top staff is a vocal line with the lyrics "Don Pedro. I would your Grace would bid me". The middle staff is the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic. The bottom staff is the bass line, starting with a piano (*p*) dynamic.

tell you. On my al - le - giance!

I charge thee on thy al - le - giance, Benedick!

Lento.

*colla parte*

The third system of music consists of three staves. The top staff is a vocal line with the lyrics "tell you. On my al - le - giance!". The middle staff is the piano accompaniment, starting with a forte (*f*) dynamic. The bottom staff is the bass line, starting with a forte (*f*) dynamic and including the instruction "colla parte".

*a tempo* Lento. *a tempo*  
Mark you this, my Clau-dio? On my al - le - giance! Well then, thus it is,

The fourth system of music consists of three staves. The top staff is a vocal line with the lyrics "Mark you this, my Clau-dio? On my al - le - giance! Well then, thus it is,". The middle staff is the piano accompaniment, starting with a piano (*p*) dynamic. The bottom staff is the bass line, starting with a piano (*p*) dynamic.

Count Clau-dio is in love! With whom? That is your

Gra-ce's part. With whom? With He-ro, Le-o-na-to's on-ly

Don Pedro. *mf* *3*  
Dost thou in truth af-fect her,  
daughter.

Claudio. *mf* *3*  
Don Pedro. Oh, my lord, when you went onward on this end - - - ed  
Claudio?



action, I look'd up - on her with a sol - dier's eye, that liked,

but had a rougher task in hand than to drive liking to the name of

love; but now I am re-turn'd, and that war thoughts

13

— 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, and thou shalt have her.

(aside)

Ah me!

(DON PEDRO and CLAUDIO remain in close converse. BENEDICK observes them with wonder.)

dost thou mi - nister to love.

*pp*

Ah me!

Benedick.  
Recit.

That a woman conceived me, I thank her;

That a woman brought me up, I

15

(DON PEDRO and CLAUDIO

thank her; but for the rest, women must pardon me,

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *p* and *f*, and a triplet of eighth notes. The key signature has one sharp (F#).

come forward)

Allegro moderato.

Don Pedro.

I shall see thee, ere I

The second system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *ff*. The key signature changes to two sharps (F# and C#).

I will live a bachelor!

Allegro moderato.

The third system shows the piano accompaniment for the vocal line. It includes dynamic markings *f* and *mf*. The key signature remains two sharps.

die, look pale with love.

Prove that I lose more blood for love than I can

The fourth system features the vocal line and piano accompaniment. The piano part includes dynamic markings *mf* and *p*. The key signature is two sharps.

get — by drinking, And set me tavern door a - bove as sign of Cu - pid's

The fifth system shows the vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*. The key signature is two sharps.

16

blink-ing. Or hang— me in a bottle like a cat for all the

*f* *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 then with two bull's horns, \_\_\_\_\_

17 *poco rall.* **Tempo I.**

a scur-vy joke, as tavern sign for drunken men. then write \_\_\_\_\_

*colla parte* *p* *f*

\_\_\_\_\_ in letters larger than a span \_\_\_\_\_ Here you see Be - - -

*ff* *p*

**Claudio.** *>*

Peace, boaster! Le-o-na-to comes,

**Don Pedro.** *>*

Peace, boaster, Le-o-na-to comes,

nedick, the married man!

*p* *tr*

Allegretto.

our no - ble host, to give us wel - - come here.

our no - ble host, to give us wel - - come here.

Allegretto.

(Enter LEONATO and Attendants.)

Allegretto maestoso.

Leonato.

19

Wel - come to all, who come to greet at our glad

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

*ff* (20) mimick war to - night. Then honour to Don Pe - dro, Prince of Ar - ra - gon!

Sopran. Honour to

Chorus. Honour to

Ten. Honour to

Bass. 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*

On masks! On masks! And let the rev-el-ry be-

*sf*

*f*

*sf*

gin!

(The noble guests arrange themselves for the dance.)

(21)

**Saraband.**  
Andante maestoso e pesante.

*mf*

*tr*

First system of musical notation. The right hand features a trill (tr) over a series of notes. The left hand provides a steady accompaniment with chords and moving lines.

Second system of musical notation, beginning with a circled measure number 22. The right hand has a melodic line with slurs, while the left hand continues with harmonic support.

Third system of musical notation, marked with a forte (f) dynamic. The right hand has a complex, multi-measure chordal passage.

Fourth system of musical notation, featuring a trill (tr) in the right hand and a circled measure number 23. The left hand has a melodic line with a piano (p) dynamic marking.

Fifth system of musical notation, marked with a forte (f) dynamic. The right hand has a melodic line with slurs and a fermata, while the left hand has a steady accompaniment.

Sixth system of musical notation, ending with a trill (tr) in the right hand and a rallentando (rall.) marking. The piece concludes with a final chord in the left hand.

Allegro. Leonato. *f*

And next let man and maid, with mer-ry

*p*

(Enter a pomp of clowns and Country girls.)

din and puls - ing foot come danc - ing in!

*cresc.* *f*

Morris-Dance.

*sf sf sf mf*

Sopran. *f*  
 The sun leaps up with gallant show,  
 Chorus. Ten. The sun leaps up with gallant show, and hey for rose and  
 Bass. *f*  
 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 -

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 - iug;

*p* *mf*

a-straying. Young Co-lin finds her

*p* *mf*

a-straying. Young Co-lin finds her

*mf*

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has two staves: the upper staff is for the soprano and the lower for the alto. The lyrics are: "sau - dal trace, and follows, and fol-lows, fol - lows her a-  
san - dal trace, and follows, and fol-lows, and fol - lows her a-". The piano accompaniment consists of two staves (treble and bass clef). The key signature has two sharps (F# and C#). The tempo/mood is marked *cresc.* (crescendo). The piano part includes a dynamic marking *p* (piano).

Second system of the musical score, starting with a circled measure number 28. It features a vocal line and a piano accompaniment. The vocal line has two staves: the upper staff is for the soprano and the lower for the alto. The lyrics are: "a-may - ing, a-may - ing, a-may - ing, a-  
may-ing, a - may - ing, a - may - ing, a-may - ing, a-  
may-ing, a - may - ing, a - may - ing, a-may - ing, a-". The piano accompaniment consists of two staves (treble and bass clef). The key signature has two sharps (F# and C#). The tempo/mood is marked *mp* (mezzo-piano) and *f* (forte). The piano part includes a dynamic marking *f*.

Third system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has two staves: the upper staff is for the soprano and the lower for the alto. The lyrics are: "may - ing!  
may - ing!  
may - ing!". The piano accompaniment consists of two staves (treble and bass clef). The key signature has two sharps (F# and C#). The piano part includes a dynamic marking *f*.

Then  
Then  
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, aheigh - a! Be young and jol - ly while we may,  
li-ly, aheigh - a! Be young and jol - ly while we may,  
li-ly, aheigh - 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* aheigh - a! a - heigh - a! 30  
 wil-ly - nil-ly, *ff* aheigh - a! a - heigh - a!  
 wil-ly - nil-ly, *ff* aheigh - a! a - heigh - a!

*s*

*s*



(They open out to either side, and show in the centre the lady HERO, as Queen of Summer, attended by BEATRICK and other maidens.)

*(♩ = ♩)* **Leonato.** *mf*

And last— my He - ro, as the

*p*

*col Ped.*

Sum - mer Queen, shall in the pomp— of June— be seen, And

31

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.

*sp*

32

high-renown-ed Prince, And pray

Andante molto moderato.

that thou grace our fes - ti-val.

*mf*  
We beshep-herd swains to-night, Girls y-deck'd with mai-denpos - 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*

34

war's a - larms — to — the plaint

Sopr. of la - dy's lute.

Chor. At our feet — lay down thine arms, —

Alto At our feet lay down thine arms, thine arms,

35

*f* Turn — to mea - - sures of de-light, For the

*mf* Turn to mea - sures of de-light from the trum - pet's war-like bray - ing, for the wing-ed

*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

*p*

lay - - - ing.  
 no de - lay - ing.  
 no de - lay - ing.  
 &  
*mf*

Don Pedro. *mp*

Leonato. A

Now mask, ye fair, and make it night in - deed!

(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

Why then your vi - sor should be

roof; with-in the house is Jove.

thatched.

Speak low, speak low, speak low, if you speak love. *rall.*

*colla parte*

(Exeunt DON PEDRO and HERO. CLAUDIO looks after them. DON JOHN is also watching with BORACHIO. BE-

NEDICK and BEATRICE come forward.)

*accel.*

## Allegretto leggiero.

Beatrice.

*mf*

Know you one Signor Benedick? Then tell me how

Benedick.

*mf*

Aye, la-dy.

38

many has he kill'd and ea-ten in these wars?

*mf*

He hath done good ser-vice,

He ate your mus-ty victual! In truth he is a gallant—

la - dy,

tren-cherman. Nay, an he  
I see the gallant is not in your books.

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The vocal line begins with a dynamic marking of *mf* and includes a fermata over the word 'Nay'. The piano accompaniment starts with a dynamic marking of *p*. The time signature changes from 6/8 to 2/4.

39  
were I'd burn my study. I pray you, who is now his new-sworn

The second system continues the musical score. The vocal line has a circled measure number '39' above it. The piano accompaniment features a dynamic marking of *f* and a *p* marking. The time signature is 2/4.

brother? Benedick. Oh — he will  
He most affects the brave Don Claudio.

The third system of the musical score shows the vocal line with a dynamic marking of *f* and a *p* marking. The piano accompaniment has a dynamic marking of *f*. The time signature is 2/4.

hang up on him! He'll be his falling sick-ness; He's sooner caught than

The fourth system of the musical score features a vocal line with dynamic markings of *sf*, *f*, *p*, *f*, and *p*. The piano accompaniment has dynamic markings of *sf*, *f*, *p*, *f*, and *p*. The time signature is 2/4.



fever; God help the no - ble Claudio, and keep him from this madness!

Not till a hot De - cember! And now, good Sir, I  
You will not run mad.

*rall.* (Curtseys) *a tempo* (Exit running.)  
must away; and so, good Sir, Good-day.)

**Benedick.** *f*  
Now help me, wit, till I play out the

(DON JOHN, advancing, beckons BORACHIO to him.)

(♩ = ♩) (Exit in pursuit.)

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

play. Sure my bro-ther is

a - mo-rous on He - ro. What vi - sor is this that

41

Borachio.

Aye, my good Lord! I know him by his  
strays? Is't Claudio?

bear-ing. 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*

a-ny way, I'll — bless myself in ev'-ry way! Bo-

*f* *sotto voce* (42)

**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

pray you to dis-suade him: She is no e-qual to my bro - ther's

43

Borachio.

Claudio. *con impeto* *più lento*  
How know you that he loves her?  
birth. I heard him swear his love. He swore  
So did I too.

(He watches CLAUDIO.)

that he would marry her to - morrow.

*senza tempo*

*p* (Trumpets within!) *p*

*f* (exit with BORACHIO.)

Come, let us to the banquet.

*Lento.* Claudio.

'Tis cer-tain so! The Prince woos her for him-

44 self! Friendship 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,

45

for beauty is a witch, against whose charm — Faith

mel - teth in - to blood.

(46) Then fare - well, He - ro, fare - well, He - ro, Love,

Love, — oh Love, fare-well, oh Love fare - well, oh Love —

*accel.* *rall*

*colla parte* *p*

(*d = d*) (exit CLAUDIO.)

fare - well!

*p*

Allegro leggiero.

(47) Beatrice. *mf*

(Enter BEATRICK, followed by BENEDICK.)

Tell me, who

Allegro leggiero.

told you so? Benedick. That I was cursed, and had my wit out of "the

Nay, pardon me!

Hundred merry Tales!" 'Twas Bene-dick who told you! 'Twas Bene-dick who told you!

What? What?

(48)

Your tren-cher man! You know him well enough.

Sig-nor Be-ne-dick? What?

*sp*

*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*

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?  
*f*

Jes-ter, Jes-ter, Jes-ter, fool and knave; a dou-ble  
 Jes-ter? Jes-ter?  
 (49)

dul-lard, gay or grave; and praised for vil-lai-ny not wit; they  
 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, Beat him, beat him,  
 Beat him! Beat him! beat him! beat him!

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!

(50)  
 craft is in the fleet; I would he had boarded me!  
 And your kind speeches'll re-

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 unmask and bows low.)

Andante. Dear Lady Dis-dain, I see thou still art liv-ing!

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Andante'. The lyrics 'night.' and '(He unmask and bows low.)' are written below the vocal staff. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

52

(She unmask and curtseys low.)

Is't likely that Disdain should die, when such meet food affronts her eye as

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature and time signature remain the same. The lyrics 'Is't likely that Disdain should die, when such meet food affronts her eye as' are written below the vocal staff. The piano accompaniment continues with similar rhythmic patterns, including some grace notes and slurs.

Si - gnor Be - ne - dick!

Yet la-dies fair, if truth be true, all love me well, save

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature and time signature remain the same. The lyrics 'Si - gnor Be - ne - dick!' and 'Yet la-dies fair, if truth be true, all love me well, save' are written below the vocal staff. The piano accompaniment features more complex chordal textures and some melodic lines in the right hand.

on - ly you. I would my heart would kin - der grow for maiden lightly won:

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature and time signature remain the same. The lyrics 'on - ly you. I would my heart would kin - der grow for maiden lightly won:' are written below the vocal staff. The piano accompaniment concludes with a final cadence, marked with a 'p' (piano) dynamic.

53

*f* All la - dies love me, that I know; I would re-quit their

*dim.* *p*

Im 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.

*f*

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*

*p.*  
 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.* **Allegro molto.**  
 man with such a face.  
**Allegro molto.** I would that my horse had the speed of your tongue,  
*accel.* *p*

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.) *ff*

(exit hurriedly.) With a jade's trick thus always end you! Be-

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.)

(♩ = ♩)

*mf.*

Don Pedro.

Why so sad, my Claudio?

*p*

Claudio.

*p*

Not sad, my lord. Not sick, my lord.

Nor sick?

⑤8 Beatrice. *mf*

Not sick nor sad, nor well nor glad, but ci-vil,

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 CLAU-  
DIO's.)

so, then his con-cept is false.

Here,

Clau-dio!

rall.



## Larghetto cantabile.

*mf largamente*

God give thee joy till life shall end! Be thou true lover a true

The first system of the musical score features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The vocal line begins with a half note 'G' and continues with a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

friend, and thank thy friend — for mai-den won, as sweet

The second system continues the vocal line and piano accompaniment. The vocal line has a slight upward inflection on 'friend,' and a long note on 'sweet'. The piano accompaniment maintains its rhythmic pattern.

— as e'er the sun, — the sun — beam'd on.

The third system concludes the first phrase. The vocal line has a long note on 'on.' The piano accompaniment features some dynamic markings like *mf* and *f*.

## 60 Leonato.

*mf*

Count Claudio, I yield thee here my daughter whom I love, I love so

The fourth system begins a new section for Leonato. The vocal line starts with a half note 'C' and continues with a melodic phrase. The piano accompaniment is more active, with a prominent eighth-note pattern in the right hand.

dear. His Grace — hath made the marriage fit,

The fifth system continues the vocal line and piano accompaniment. The vocal line has a long note on 'fit,'. The piano accompaniment features some dynamic markings like *f* and *mf*.

and all Grace say A - men, A - men — to it.

⑥ 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!

*leggiero  
solenne*

'tis thy turn to say "I hear my mas-ter, and o -

bey," But, if thou canst not speak for bliss,

63

make him too si - lent with a kiss.

Hero.

Would I were twen - ty times more fair, — and wise and good be -

yond compare, — that, gen - tle Clau - dio,

I might be worthy their praise, — and wor - - - thier

Hero.  
Tempo I. (Larghetto.)

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. God give us joy in changeful life, and

God give us joy in changeful life, and faith - ful heart —

Don John.

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, <sup>3</sup> that so the fa - ted hours may be,  
 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 cha - ri - 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.

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 helpmy craft, and I will

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.**

windy 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*



Beatrice.  
Allegro. *f*

Aye, if for Sundays only, you are too cost-ly fine for common

Allegretto.

⑥7 Allegro.

days. But par-don my wild — talking! Don Pedro.  
Your si-lence most of -

fends me; and mer - ri-ment be - comes you; for you were born in hour of

Beatrice. Allegretto. *mp*

No, sure, my lord, my mo - ther cried:  
mer - riment.

Allegro.

*mf*

but then there was a star danced,

and under that was I born. And so, cousins, God give you

(68) (Curtseys) *rall.*

*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 excellent wife for

woers out of suit.

Hero. (Correcting him)

Bea - tri - ce and

Claudio. Be - ne - dick and Bea - tri - ce!

Don Pedro. Bea - tri - ce and

Be - ne - dick!

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 mountains of af -

Allegro molto.

Hero.

*f*

Claudio.

Aye, with de - light!

Aye, with de - light!

fection.

You all will help me?

Work all in

Leonato.

Aye, with de - light!

Allegro molto.

*mf*

70

trus - ty league with me,

And we will make this marriage

be,

and wear the spoils of Cu - - -

- - - pid.

Più lento, ma sempre vivacissimo.

Hero.  
Love, yield thy darts, and see thine an-cient glo - ries end! We rule the

Claudio.  
Love, yield thy darts, and see thine an-cient glo - ries end! We rule the

Don Pedro.  
Love, yield thy darts, and see thine an-cient glo - ries end! We rule the

Leonato.  
Love, yield thy darts, and see thine an-cient glo - ries end! We rule the

way - ward hearts, Thy bow we bend. We are the gods of love all

way - ward hearts, Thy bow we bend. We are the gods of love all

way - ward hearts, Thy bow we bend. We are the gods of love all

way - ward hearts, Thy bow we bend. We are the gods of love all

way - ward hearts, Thy bow we bend. We are the gods of love all

mf

mor-tal hearts to prove: With a fa la la, and a fa la la, and a

mor-tal hearts to prove: Fa la la, fa la la,

mor-tal hearts to prove: Fa la la, fa la la,

mor-tal hearts to prove: Fa la la, fa la la,

mor-tal hearts to prove: Fa la la, fa la la,

fa la la la la la their hearts we move. Come, bend the

fa la la la la their hearts we move. Come, bend the

fa la la la la their hearts we move. Come, bend the

fa 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! \_\_\_\_\_

*mf* Dame Ve - nus' boy lies low, and brought to shame. We are the

*mf* Dame Ve - nus' boy lies low, and brought to shame. We are the

*mf* Dame Ve - nus' boy lies low, and brought to shame. We are the

*mf* 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 *cresc.*  
 With a fa la la, and a fa la la, and a fa la la la la la la our  
 fa la la *cresc.* 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.  
*f* ar - rows fly.  
*f* ar - rows fly. (Exeunt all except DON JOHN and BORACHIO.)  
*f* ar - rows fly.  
*f* ar - rows fly.

ff

**Allegro con fuoco.**  
Don John.

(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*

At hour of twi-light ap-point your am'-rous la - dy to lean — from

*mp p*

(feroce)

He - - ro's win-dow. I'll play up-on my brother, tell him he wrongs his

*stacc.*



ho-nour wed-ding his friend to such a wan - ton. Proof of my

sto-ry, He — and his Clau-dio shall see you clam-ber quick to your Marg'ret

at He-ro's win - - - - - dow!

**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

**(76) Borachio**

out, with HERO and CLAUDIO in the centre.)

Yea, I will help you.

help me, trus-ty Bo - ra - chio?

*f*

You and the devil help - ing I'll mock them, mar - ring their

*cresc.*

(DON JOHN and BORACHIO stand at the side, watching the procession.)

marriage.

**C H O R.**

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 cou-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

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* non-ny, non-ny, non-ny. *a tempo*

*rall. molto* non-ny, non-ny, non-ny. *a tempo*

*rall. molto* non-ny, non-ny, non-ny. *a tempo*

*rall. molto* non-ny, non-ny, non-ny. *a tempo*

(The curtain falls.)

# Act II.

Andante.

Pianoforte.

The first system of music shows a piano introduction. The treble staff contains a melodic line with a series of eighth notes, while the bass staff is mostly silent. The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo). The key signature has two sharps (F# and C#) and the time signature is 12/8.

The second system continues the piano introduction. The treble staff has a melodic line with eighth notes, and the bass staff has a simple accompaniment of quarter notes.

The third system features a more complex texture. The treble staff has a melodic line with eighth notes, and the bass staff has a more active accompaniment with eighth notes.

The fourth system continues the piano introduction. The treble staff has a melodic line with eighth notes, and the bass staff has a simple accompaniment of quarter notes.

The fifth system continues the piano introduction. The treble staff has a melodic line with eighth notes, and the bass staff has a simple accompaniment of quarter notes.

The sixth system continues the piano introduction. The treble staff has a melodic line with eighth notes, and the bass staff has a simple accompaniment of quarter notes.

①

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes a circled first ending bracket.

Second system of musical notation, continuing the piece with treble and bass clefs and a key signature of two sharps.

Third system of musical notation, continuing the piece with treble and bass clefs and a key signature of two sharps.

Fourth system of musical notation, continuing the piece with treble and bass clefs and a key signature of two sharps.

②

Fifth system of musical notation, continuing the piece with treble and bass clefs and a key signature of two sharps. It features a circled second ending bracket.

(The Garden of LEONATO. HERO'S window L.

(The Curtain rises.)

Sixth system of musical notation, continuing the piece with treble and bass clefs and a key signature of two sharps. It includes the instruction "(The Curtain rises.)" and a fermata over the final note.

back. Arbour at R. front. Enter CLAUDIO with musicians, bearing guitars and mandolines. Sunset.)

Seventh system of musical notation, continuing the piece with treble and bass clefs and a key signature of two sharps.

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

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,

my love goes forth in me-lo-dy to greet, tho' day be

*cresc.*

done a love - lier dear - er sun

that dawns for

*poco rall.*

*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. Shine, moon or sun, so

Shine, — sun or moon, so. on - - ly thou wilt shine!

(She comes down to him in the garden.)

all thy light for me.

(d. = d.)

8

*sf*

*sf*

*sf*

*dim.*

*tr tr tr*

Poco più lento.

8va

*col Ped.*

Hero.

9

Hero. *f*

Claudio. *f*

Love, o Love, let

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.  
 life, as Hes - - per crowns the day.

*rall.* **Andante moderato.**  
*rall.* **Andante moderato.**

*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 - ed 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

play, Till Hy - - men, till Hy-men crown the gol - den

(♩ = ♩) *Hero. p*  
If night draw down, and I be -  
day.

hold — no more thee my sole love, whom I as

mas - - - ter greet, thine eyes like

bea - - cons on a dang' - rous shore — shall

shine — to lead me to my lov - er's feet. 0

Love, o Love, shine forth with ten - der ray, till

12

night — grow love-ly, love - - ly as the fair - - er

*(♩ = ♩)* Un poco più tranquillo.  
day.

The night - in-gale is si - lent on the bough.

**Claudio.**  
He dare not vie with thee — in ten-der tune.

**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

*mf* *animandosi colla voce* *cresc.*

the woods of June.

*f*

(♩ = ♩.)

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.)

Poco più Andante.

Piano introduction for Benedick's entrance. The music is in G major, 2/4 time, and begins with a piano (*p*) dynamic. It features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The piece concludes with a *cresc.* (crescendo) marking.

Benedick.

Vocal line for Benedick. The melody is in G major, 2/4 time. The lyrics are "Now I re-". The piano accompaniment continues with a steady rhythmic pattern.

Vocal line for Benedick. The melody is in G major, 2/4 time. The lyrics are "member when Claudio would walk ten miles a foot to see a good-ly". The piano accompaniment features a *p* (piano) dynamic.

Vocal line for Benedick. The melody is in G major, 2/4 time. The lyrics are "ar-mour. Then he loved nothing save the fife and drum, but now the pipe and". The piano accompaniment includes a *p* (piano) dynamic and a circled number 16, likely indicating a rehearsal mark.

Vocal line for Benedick. The melody is in G major, 2/4 time. The lyrics are "ta-bor. May I be so con-ver-ted? Love may transform me to an". The piano accompaniment includes markings for *poco rall.* (poco rallentando), *tempo f a.* (tempo forte), and *colla parte* (colla parte).

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; *mf* A

per - fect woman form'd to make my bliss, I ask but this, I ask but this, I

ask no more than this.

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

*p*

ask but this, I ask but this, I ask no more than this. —

*p*

Hers be the nimble wit and po-e-sy well writ to

*f*

*p*

chime with mu-sic — fit; and then no shade of hair, no shade of

*pp* (19)

*pp*

hair will come a-miss, for - all I ask, all I ask all I ask is

*poco rall.*

*colla parte*

*pp*

*a tempo* (he goes to the arbour)

this. And now as a bachelor I'll take mine

The first system of music shows a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'a tempo'. The lyrics are 'this. And now as a bachelor I'll take mine'. The piano part features a prominent bass line with a slur over the first two measures.

(he goes in)

ease, a - lone and happy. I ask no more, I

The second system continues the vocal line and piano accompaniment. The lyrics are 'ease, a - lone and happy. I ask no more, I'. The piano part continues with a similar bass line and accompaniment.

*rall.* Claudio. (HERO and CLAUDIO come forward cautiously, keeping away from the arbour.)

ask no more, I ask no more than this. Our bird sits close i' the reeds.

The third system features a vocal line and piano accompaniment. The tempo is marked 'rall.'. The lyrics are 'ask no more, I ask no more than this. Our bird sits close i' the reeds.'. The piano part has a more sparse accompaniment.

Hero. *pp* Allegro molto quasi Presto.

A-las! poor wild fowl!

*pp sempre e leggeriss.*

The fourth system features a vocal line and piano accompaniment. The tempo is marked 'Allegro molto quasi Presto.'. The lyrics are 'A-las! poor wild fowl!'. The piano part has a very light and fast accompaniment, marked 'pp sempre e leggeriss.'. The key signature changes to two sharps (F#, C#) and the time signature is 3/4.

Claudio. (20) *pp*

Now will the Prince and

The fifth system features a vocal line and piano accompaniment. The lyrics are 'Now will the Prince and'. The piano part has a light accompaniment.

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

our bird we'll snare. Since

*Hero. mp*

Be - a - trice doth lie where I know well my maid and

(21)



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)

Ha ha ha ha ha

Hero. *p* (laughing)

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! Speed, mes - senger of

(Exit.)

I will a - bout it straight

Speed and good luck at - tend thee!

love!

Speed and good luck at - tend thee!

(CLAUDIO draws DON PEDRO nearer to the arbour and they begin to walk up and down. DON PEDRO'S hand on

Piano introduction for Claudio's first entry, featuring a treble and bass staff with a complex rhythmic accompaniment.

(CLAUDIO'S shoulder.)

Claudio. *mf* (24)

Musical score for Claudio's first vocal entry, including vocal line and piano accompaniment.

That Be - a - trice should know Love's gay de -

ceiv - ing, that she should feel the glow is past be - liev - ing!

Piano accompaniment for Claudio's first entry, showing the bass line and harmonic support.

Don Pedro.

*mf*

To think that if she love in com - mon fashion, 'tis

Musical score for Don Pedro's first vocal entry, including vocal line and piano accompaniment.

Be - nedick should move her mai - den passion!

Per-

Musical score for Don Pedro's second vocal entry, including vocal line and piano accompaniment.

(25)

*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.  
 love? He

Oh yes! For he would on - ly smile at her dis -  
can-not be so vile!

*f* *mf* *sf* *f* *p*

tress. A knave, I grant you.  
Then he's a knave!

(BENEDICK looks out) *cantabile* 27  
Don Pedro. *mf*

And yet a charm - ing mai - den she, as

*sf* *p*

one may meet on sum - mer day, and wor - thy all men's

*p*

Aye wise in  
cour - - te - sy, and wise, they say.

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*

(BENEDICK looks out)

(♩ = ♩)

And friend or no I'd pull the  
I'd hang the rogue for flouting such a treasure,

29

rope with pleasure. He has some  
Yet Be-nedick's a proper man.

show of it. I did not know of it,  
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. *f* If he can't shun the fight, and

If he can't shun the fight, and

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

war he needs must wage, *p* 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. *p*



(They retire back, in close talk.)

me!

Ah me!

*dim.*

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a minor key with a 3/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A dynamic marking of *dim.* is present in the piano part.

(BENEDICK peers out.)

*pp*

*ppp*

This system is primarily piano accompaniment. It features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamic markings of *pp* and *ppp* are present.

Andante.

(He comes softly out.)

(He looks a moment at the others, and then goes out on

This system contains two vocal staves and a piano accompaniment. The tempo is marked *Andante*. The vocal lines are in a minor key with a 3/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

31

tiptoe.)

(CLAUDIO and DON PEDRO come forward laughing.)

This system is primarily piano accompaniment. It features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A circled number '31' is at the beginning of the system.

Allegro molto quasi Presto.

(HERO enters quickly.)

Hero. *mf*

And

Claudio. *mf*

Allegro molto quasi Presto.

We caught our bird.

This system is primarily piano accompaniment. It features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The tempo is marked *Allegro molto quasi Presto*.

32

we.

Don Pedro. *f* You caught your bird!

You caught your bird!

*sf*

*mf* (She beckons them, one to each side of her.)

What hap - py fow - lers we!

*mf* What hap - py fow - lers we!

*mf* What hap - py fow - lers we!

*mf* 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! *cresc.*  
Don Pedro. *mf* So you by

34

*mf cresc.*  
Claudio. *mf cresc.* So we by cun - ning, cun - ning,  
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 fol - lers be!

who hap - py fol - lers be! But see our

who hap - py fol - 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

mer - ry meet - - ing. (They hide themselves at back.)  
 mer - ry meet - - ing.  
 mer - ry meet - - ing.

Andante.

(Enter R. BENEDI(K.))

*p*

(Enter L. BEATRICE.)

Benedick.

(They stop short examining each other.)

*mp*

Fair la - dy Be - atrice!

Beatrice.

*mp*

36

Benedick.

What is your will with me?

Do you not love me, la - dy?

*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.

*f*

*sfp*

Beatrice.

*mp* Do you not love me, sir? *mp* Why

Benedick. *mf* Why no, no more than reason.

*p* *mf* *p*

then, my cou - sin and her gen - tle - wo - man are much de -

ceived, for they did swear you loved me. 37

Benedick. *mf* They swore you were

*mf*

*mf*

They swore you were dead for me,  
sick for me. Dead! Quo - tha!

*Lento. Tempo I.*

dead for me!  
Nay, I still live!

*Benedick. mp* *Larghetto grazioso.*

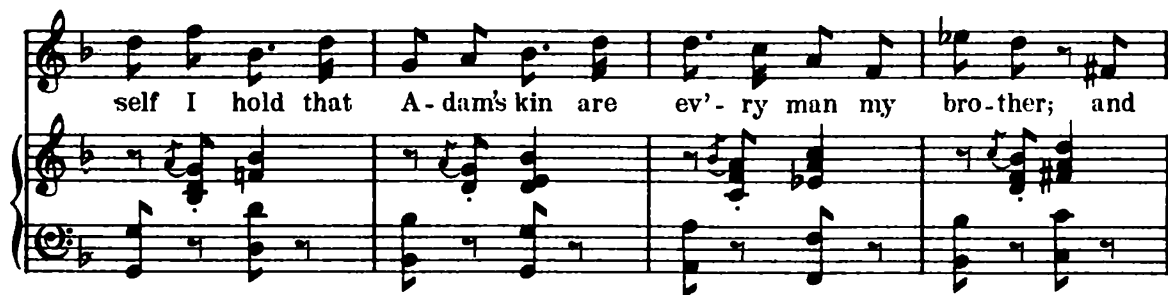
And yet\_ and yet\_ and yet, if I con -

fess me here the love I can-not smother, will you for ev - er





hold me dear, and ne-ver love an-o-ther? My-



self I hold that A-dam's kin are ev'-ry man my bro-ther; and



so for us 'twere dead-ly sin to wed with one an-

*Più mosso.*



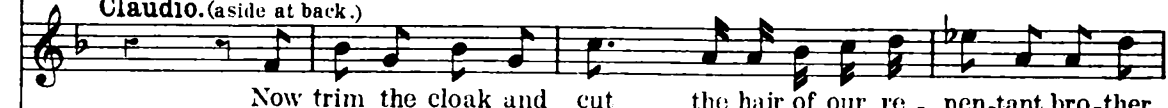
other.

**Hero.** (aside at back.)



Now Cu-pid fire this wil-ful pair with flames they cannot

**Claudio.** (aside at back.)



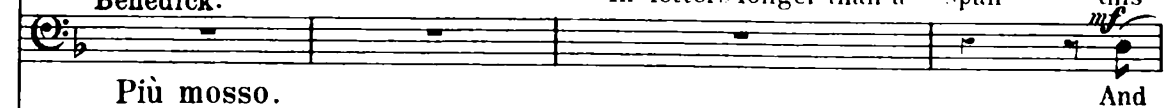
Now trim the cloak and cut the hair of our re-pen-tant bro-ther,

**Don Pedro.** (aside at back.)



In letters longer than a span

**Benedick.**



this

*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,

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

*rall.* Beatrice. *mf*  
 Heav'n send you grea - ter wis - dom,  
 bro - - ther!

bro - - ther!

bro - - ther!

*p* *rall.*

*schierzando* (curtseys) *più lento.* (Exit.L.)  
 gen - tle lords, and to you, coz! And so I take my leave.

Hero.  
 Claudio. How dost thou, Be - ne - dick, the married man?

Don Pedro. How dost thou, Be - ne - dick, the married man?

How dost thou, Be - ne - dick, the married man?

Benedick.

(exit after BEATRICE.)

(bows)

Heav'n mend your wits! And so I take my leave.

Musical score for Benedick's first system. The vocal line is in G major, 4/4 time, with lyrics "Heav'n mend your wits! And so I take my leave." The piano accompaniment features a bass line with a *p* dynamic and a treble line with chords. A fermata is placed over the final chord of the piano part.

Don Pedro.

Mark you! He journeys the same

Musical score for Don Pedro's first system. The vocal line is in G major, 4/4 time, with lyrics "Mark you! He journeys the same". The piano accompaniment features a bass line with a *pp* dynamic and a treble line with chords. A triplet of eighth notes is marked with a '3' above it.

Andante.

(Exit after BENEDICK. It has got

way. So will I too, to note the merry play.

Musical score for Don Pedro's second system. The vocal line is in G major, 4/4 time, with lyrics "way. So will I too, to note the merry play." The piano accompaniment features a bass line with a *pp* dynamic and a treble line with chords. The tempo is marked *Andante*.

dark. CLAUDIO goes lover-like to HERO.)

40

Hero. *mp*

Now

Musical score for Hero's first system. The vocal line is in G major, 4/4 time, with lyrics "Now". The piano accompaniment features a bass line and a treble line with chords. The dynamic is marked *mp*.

Hes - per lingers on the hill, and all the air is drow - - sy

Musical score for Hero's second system. The vocal line is in G major, 4/4 time, with lyrics "Hes - per lingers on the hill, and all the air is drow - - sy". The piano accompaniment features a bass line with a *simili* dynamic and a treble line with chords.

sweet;— The my-riad sum-merleaves 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. *p.*  
 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. *mp*

What

**Allegro molto moderato.**

My lord and brother!

is't, good brother?

In private with me?

I would speak with you.

Ant please you -

*p*

*cresc.* Why, what's the matter?  
yet Don Claudio may hear, for what I speak concerns him.

(to CLAUDIO) You know he does. *p*  
Mean you to be mar-ried to-mor-row? I

Claudio.  
I pray you speak!  
know not that, when he doth know- what I know.

④ 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 help to make your



Don Pedro. *acceler.*  
(impatiently)

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

*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

This system contains the first two lines of the musical score. The top line is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "loy-al? dis-loy - - - al?". The bottom line is a piano accompaniment in bass clef, featuring a complex rhythmic pattern with many beamed eighth and sixteenth notes. The system concludes with the text "The word's too".

good to paint her wi-cked-ness. Find a worse ti-tle, and I'll

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "good to paint her wi-cked-ness. Find a worse ti-tle, and I'll". The piano accompaniment features several triplet markings (indicated by a '3' over the notes) and a dynamic marking of *p* (piano). The system ends with a fermata over the final notes.

fit her to it. I would not have you trust me: trust your own

This system contains the fifth and sixth lines of the musical score. The vocal line has the lyrics "fit her to it. I would not have you trust me: trust your own". The piano accompaniment continues with triplet markings and includes a dynamic marking of *poco cresc.* (poco crescendo). The system ends with a fermata.

eyes! And, if my news be true as I do fear they are, why, you shall

This system contains the seventh and eighth lines of the musical score. The vocal line has the lyrics "eyes! And, if my news be true as I do fear they are, why, you shall". The piano accompaniment features a dense texture with many beamed notes and triplet markings. The system ends with a fermata.

45 *poco rall.*  
see her cham-ber-win-dow enter'd, ev'n on this night be-

This system contains the ninth and tenth lines of the musical score. It begins with a circled number "45" and the instruction *poco rall.* (poco rallentando). The vocal line has the lyrics "see her cham-ber-win-dow enter'd, ev'n on this night be-". The piano accompaniment features a slower tempo and includes a dynamic marking of *sf* (sforzando). The system ends with a fermata.

Più mosso.

Claudio.

May this beso?

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!

(MARGARET leans forward peering into the garden.)

mf He-ro!

This system shows the beginning of Margaret's vocal line. The vocal staff starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex harmonic structure with frequent chromaticism and changing key signatures, including B major, B minor, and A minor. The piano part includes a *pp* dynamic marking.

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

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

This system continues the scene. Claudio's vocal line begins with a half note G4, a quarter note A4, and a quarter note B4. Margaret's vocal line enters with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with its chromatic and harmonic complexity.

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

*cresc.*

This system depicts Claudio's dramatic actions. The piano accompaniment features a *cresc.* (crescendo) marking. The music is characterized by rapid chromatic movement and frequent key changes, creating a sense of tension and drama.

The window is closed, the light put out.)

*cresc. sempre*

This system shows the final actions of the scene. The piano accompaniment continues with a *cresc. sempre* (crescendo sempre) marking. The music remains highly chromatic and dramatic, with frequent key changes and a sense of increasing intensity.

This system concludes the scene with further dramatic musical development. The piano accompaniment features a *pp* marking. The music is highly chromatic and dramatic, with frequent key changes and a sense of increasing intensity.

124 Allegro con fuoco.  
Claudio.

*ff*

Oh mock of vir - tue! vir - tue! vir - tuous-seeming de-vil!

Poco più lento.

Thou hol-low sem - blance of fair Chas-ti - ty, Evn in the

Church, where I had thought to wed thee, will I pro-nounce thy

*mf* *pp*

Allegro molto.

(He walks impetuously to the back R. and stands gazing at the window.)

shame!

*mf* *cresc.*

Andante.

(48)

First system of musical notation, featuring a treble and bass staff with a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the melodic and accompanimental lines from the first system.

Third system of musical notation, including a *rall.* (rallentando) marking over a section of the music.

**Allegro molto.**

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

Fourth system of musical notation, starting with a *ff* (fortissimo) dynamic marking and a 3/8 time signature.

Fifth system of musical notation, featuring a *sf* (sforzando) dynamic marking.

Sixth system of musical notation, featuring a *mf* (mezzo-forte) dynamic marking.

Seventh system of musical notation, concluding the piece with a final cadence.

(Quick Curtain.)

End of Act II.

## Act III.

Allegro molto moderato, ma con fuoco.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a common time signature. It begins with a forte (*f*) dynamic and contains several sixteenth-note passages with fingerings (6) and accents (>).

Second system of musical notation, continuing the grand staff. Dynamics include *dim.*, *p*, and *pp*. The music features a mix of eighth and sixteenth notes with various articulations.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *p* and includes several triplet passages in both hands.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *mf* and includes a twelve-measure rest in the bass line.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *mf* and includes a circled first ending (1) in the treble line.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a triplet in the treble line and continues with eighth and sixteenth notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and dynamic markings.

Second system of musical notation, continuing the piece with complex textures and dynamic markings.

Third system of musical notation, marked with a circled '2' at the beginning, indicating a second ending or a specific section. It features intricate melodic lines and dynamic markings.

Fourth system of musical notation, characterized by dense textures and dynamic markings such as *ff* and *f*.

Fifth system of musical notation, showing a transition in texture with dynamic markings like *p* and *pp*.

(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.)

Sixth system of musical notation, concluding the page with dynamic markings like *dim.*, *p*, and *pp*.



Claudio.

*mp* How slowly drag the leaden hours a-way! *f* Come,

Vengeance! I am hun-gry for thy face as for the

fair looks of my vir-tuous bride. Give me thy bit-ter

③

fruit for lack of love.

Had I not known, this woman with her

*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

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.) *f*

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.*

(Orch.) *p*

Detailed description: This system contains the first vocal line and the beginning of the piano/orchestra accompaniment. The vocal line starts with a rest followed by the lyrics "what I must say." The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The orchestra part is marked with a piano (*p*) dynamic.

CLAUDIO's hand and pass on up the steps. The Church begins to fill.)

Detailed description: This system continues the piano accompaniment from the first system. It features a complex texture with multiple voices in both hands, including chords and moving lines. The dynamics are not explicitly marked in this section.

(A procession of Franciscan Monks goes across the back down the nave to L.)

*f*

*tr*

*f* (Org.)

Detailed description: This system continues the piano accompaniment. It features a melodic line in the right hand with a trill (*tr*) and a more rhythmic accompaniment in the left hand. The dynamics are marked with a forte (*f*) dynamic.

(Orch.)

(Org.)

Detailed description: This system continues the piano accompaniment. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamics are marked with a forte (*f*) dynamic.

*dim.*

*f* Orch.

Org.

*p* Orch.

Detailed description: This system continues the piano accompaniment. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamics are marked with a decrescendo (*dim.*), a forte (*f*) dynamic for the orchestra, and a piano (*p*) dynamic for the piano.

## ⑥ Chorus.

(The Friars begin the hymn outside L.)

TEN. *f*

BASS. *p*

Org. *mf*

Ma-ter dul-ce car-men le-nis Au-di au-ri - bus a - moe-nis, Nup-tam ser-va

*p*

*poco cresc.*

in se-re-nis, Vir-go gra-ta vir-gi-ni! Lae-tam, vic-trix o im-bel-lis,

(The procession crosses back to R.)

*p*

Spe-cta to-ne-ris o - cel-lis; Na - vem pro-cul a pro-cel-lis Du-ce, Ma-ter

⑦ *ff*

*f*

Do-mi-ni! Ad-ve-nit a - mans a - ma-ta! Spon-sao, pre-cor, es - to gra-ta,

0 Re-gi - na, 0 Be - a - ta Vir - go gra - ta vir - gi - ni!

*dim.*

*dim.*

Orch. *ff*

A - - - - - men.

8

Org. *mf*

Orch. *ff*

*p*

*pp* (All are at the steps.)

(Friar Francis steps forward on the steps.)

*ppp*

Più moderato. (come al I<sup>mo</sup>)

(CLAUDIO makes a gesture as if rejecting her)

*mf* Friar.

First system of the score. It consists of a vocal line for the Friar and a piano accompaniment. The Friar's line begins with a treble clef and a common time signature. The lyrics are: "You come hi-ther my Lord, to marry this la - dy?". The piano accompaniment starts with a grand staff (treble and bass clefs) and includes a *p* dynamic marking.

Hero. (semplice) *mf*

Second system of the score. It features two vocal lines and piano accompaniment. The Hero's line (top) has the lyrics "I do.". The Friar's line (middle) has the lyrics "Lady, do you come hither to be married to this Count? If". The piano accompaniment includes a *pp* dynamic marking.

*cresc.*

Third system of the score, continuing the Friar's line. The lyrics are: "either of you know a - ny cause why you should not be join'd, I charge you on your souls to". The piano accompaniment features a *mf* dynamic marking.

Hero. *mf*

Fourth system of the score. It includes two vocal lines and piano accompaniment. Claudio's line (middle) has the lyrics "None, my lord." and "Know you a - ny, He - ro?". Hero's line (bottom) has the lyrics "ut - ter it." and "Know you a - ny,". The piano accompaniment includes a *mf* dynamic marking.

Count? I dare make an-swer, none.

*pp* *f* *p*

9 Claudio.

Oh what men dare do, what men dai-ly do, not know-ing.

what they do! (to LEONATO) *mf* Fa-ther, by thy leave,

will you with free and un-re-strai-ned soul give me this maid, your

daughter? And what have

Leonato. *f* As free-ly, son, as God did give her me.

*mf* *p*

*poco a poco agitato*



I to give you back, whose worth doth coun - ter - poise this gift? Don Pedro.  
Nothing,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "I to give you back, whose worth doth coun - ter - poise this gift?" followed by "Don Pedro." and "Nothing,". The piano accompaniment consists of chords and moving lines in both hands, with a bass line that includes some chromatic movement.

*mf a tempo*  
Sweet Prince, you learn me  
un-less you ren - der her a - gain.

The second system continues the musical score. The vocal line starts with the lyrics "Sweet Prince, you learn me" and "un-less you ren - der her a - gain." The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the *mf a tempo* marking.

thank - ful - ness. There, Le - o - na - to, take her

The third system of the score shows the vocal line with lyrics "thank - ful - ness." and "There, Le - o - na - to, take her". The piano accompaniment features more complex textures, including sixteenth-note passages in the right hand and a more active bass line. Dynamics like *f* and *mf* are indicated.

⑩ (A movement of wonder in the Church. Some rise.)  
back again! Behold how like a

The fourth system is marked with a circled 10 and includes the instruction "(A movement of wonder in the Church. Some rise.)". The vocal line has lyrics "back again!" and "Behold how like a". The piano accompaniment is highly textured with many chords and moving lines, featuring dynamics like *f* and *p*.

*mf* (con ironia)

maid she blushes there! Comes not that blood as modest e - vidence to witness

vir - tue? Her blush is guil - ti - ness, not

mo - des - ty. Not \_\_\_\_\_ to be

Leonato.

What do you mean, my lord?

married, not to knit my soul to this ap - pro - - - ved

11

wan-ton. *ff.* Out on thee! *mf* You

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "wan-ton. Out on thee! You". The piano accompaniment is in a grand staff (treble and bass clefs). The first measure of the piano part has a sixteenth-note triplet marked with a '6'. Dynamics include *ff.* (fortissimo) and *mf* (mezzo-forte).

seem to me as Di-an in her orb; aschaste as is the bud ere it be blown;

*p*

The second system continues the vocal line with the lyrics "seem to me as Di-an in her orb; aschaste as is the bud ere it be blown;". The piano accompaniment continues with various chordal textures. A piano dynamic (*p*) is indicated at the start of the system.

*f* But you are more in-temperate in your blood than Ve-nus, or those pamper'd a-nimals that *ad lib.*

*c. p.*

The third system features a vocal line with the lyrics "But you are more in-temperate in your blood than Ve-nus, or those pamper'd a-nimals that". The piano accompaniment includes a section marked *ad lib.* (ad libitum) and *c. p.* (crescendo piano). Dynamics include *f* (forte).

*Hero.* *mf* (con terrore) Is my lord well that he doth

rage in sa-vage sen - su - a - li - ty.

*f* *p*

The fourth system begins with a vocal line marked *Hero.* and *mf* (mezzo-forte) with the instruction *(con terrore)*. The lyrics are "Is my lord well that he doth rage in sa-vage sen - su - a - li - ty.". The piano accompaniment features a section marked *f* (forte) and another marked *p* (piano).

speak so wide? Don Pedro. *mf* *f*

Leonato. What shall I speak? I stand dis -

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.* *ff* *rall.* True? O my God!

spoken, and these things are true! *Tempo I.* *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.

night, bring in a ruf - fian at her cham - ber window; and he the lib'ral vil - lain, hath con - fess'd

*f ad libitum*

*mf c. p.*

(HERO swoons. The congre -

— their vile en - coun - ters!

*ff*

gation leave in confusion.)

*dim.*

(going up to DON PEDRO)

Don John.

Let us be-gone. These things comethusto

(Exeunt CLAUDIO, DON PEDRO and DON JOHN by

light smother her spir - it.

the nave.)

*pp*

Un poco più mosso.

(HERO is carried down the steps into the transept. BEATRICE kneels beside her. The FRIAR be-

Howdoth the la-dy?

hind R. LEONATO I.)

Benedick.

*mp*

Howdoth the la-dy?

Beatrice.

*ad lib.*

*f* *p* (tenderly)

14

Agitato.

Dead, I think: help, uncle, help. He-ro, why He-rol Uncle! Signor Be-ne-dick!

Musical score for Beatrice's first entry. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. Dynamics include *c. p.*, *p*, and *f*. The tempo is marked *Agitato*.

*p* (tenderly)

(HERO shows signs of life.)

Fri - ar! How now, Cou-sin He - ro?

Musical score for Beatrice's second entry. The vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamics include *p* and *pp*. The tempo is *Agitato*.

Friar.

*mf*

Have

Musical score for the Friar's entry. The vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamics include *mf*. The tempo is *Tranquillo*.

Tranquillo.

Leonato.

*mf*

Dost thou look up?

comfort, la-dy!

Yea, wherefore should she not?

Tranquillo.

Musical score for Leonato's entry. The vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamics include *mf*. The tempo is *Tranquillo*.

Appassionato. (♩ = ♩)

Leonato. *f*

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.

Friar.

Oh on my word, my cou-sin is be- lied.

Be pa- tient, Sir.

16 Leonato.

Would the Prince lie, and Clau-dio lie who, as he shamed her, wept for

woe, because he loved her so? Hence from her! Let her die!

Recit.

Friar.

Hear me a lit-tle! For I have on-ly si-lent been so long by no-ting of the la-dy.

mf a tempo

Trust me not, my rev-rence, call-ing nor di- vi- ni-ty, if this sweet

(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 nope.  
 he you are ac-cu-sèd of?

⑰ Allegro.

Benedick. *mf*

(to BENEDICK) Two of them  
 There is some strange impression in the Princes.

*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.**

I know not,

*cresc.* *sf*

I: — if truth this Clau - dio speak, my hands shall tear her limb from

*sf*

⑱

Molto Più Lento (quasi  $\text{♩} = \text{♩}$ ).

limb. But, if he lie, but if he lie —

*f* *ff*

**Friar.**

Nay, hear me speak!

**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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a common time signature. The lyrics are: "— that she is dead indeed! So for her death kind hearts shall". The piano accompaniment is written for both the right and left hands, with a grand staff. The key signature has one flat (B-flat), and the time signature is common time. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *pp*.

*Poco più lento.*

bleed; and when Count Clau - dio shall hear she lies up-on her

The second system continues the musical score. The vocal line lyrics are: "bleed; and when Count Clau - dio shall hear she lies up-on her". The piano accompaniment includes a *pp* marking. A circled number "19" is placed below the piano part. The key signature remains one flat, and the tempo is marked *Poco più lento*.

maid - - en bier, Killed by his words, oh

The third system of the score features the vocal line lyrics: "maid - - en bier, Killed by his words, oh". The piano accompaniment includes a *ppp* marking and the instruction *molto legato*. A circled number "19" is also present. The key signature changes to two sharps (D major) in this system.

then shall creep, like vi - - sion of en - chan - ted sleep, her im - - age to his

The fourth system continues with the vocal line lyrics: "then shall creep, like vi - - sion of en - chan - ted sleep, her im - - age to his". The piano accompaniment features a *ppp* marking. The key signature is two sharps, and the tempo remains *Poco più lento*.

heart, and he shall then re-pent him of his cru-el-ty. Then shall he

The fifth and final system on this page shows the vocal line lyrics: "heart, and he shall then re-pent him of his cru-el-ty. Then shall he". The piano accompaniment includes a *ppp* marking. The key signature is two sharps, and the tempo remains *Poco più lento*.

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,

May Heav'n turn to God! *rall.*

*p*

Andante molto moderato.

Benedick *mf*

Signor Le-o - na-to, be ad - vis - ed so, and  
Leonato.  
Borne down by

*simili*

20

tho' you know my love — how strong and sure to the most  
 sor - row, hope - - - less of re - lief, I must go on - ward

*mf*

gal - lant Prince and Clau - dio; I will be  
 while my days en - dure,

se - cret for this la - dy's cure .  
 and since I wander aimless in my

Be ad - vis - ed 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 -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics 'se-cret for this la - dy's cure.' and continues with 'twine may lead me to the lure. Friar.' The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. A circled number '21' is positioned above the first vocal staff.

way, for to strange sores we well may strain the cure. Come,

The second system continues the vocal line with the lyrics 'way, for to strange sores we well may strain the cure. Come,'. The piano accompaniment maintains its accompaniment style with chords in the right hand and a bass line in the left hand.

la - dy, die to live, this wed - ding - day perhaps is

The third system continues the vocal line with the lyrics 'la - dy, die to live, this wed - ding - day perhaps is'. The piano accompaniment continues with its accompaniment style.

but prolonged; have pa - tience, have pa - tience,

The fourth system concludes the vocal line with the lyrics 'but prolonged; have pa - tience, have pa - tience,'. The piano accompaniment continues with its accompaniment style.

Hero. (22)

0 God, \_\_\_\_\_  
 and en - dure.

*pp*  
*col Ped.*

if I have sinned in in-most thought, do thou by grace the

Hero.

Benedick.

Leonato.

Friar.

se-cret ev - il cure; So thro' the gates of

*mf* Come, la - dy, die to live;

*mf* Since I wan - der aim - less in my

*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*

life more no - ble, brought to  
 have pa - - tience, and en -  
 I wan - - der aim - -  
 have pa - - tience, and en -

23 *poco rall.*  
*poco rall.*  
*poco rall.*  
*poco rall.*  
*f poco rall.*

life more no - ble, and to  
 dure, Die to live, have  
 less, the small - est twine my  
 dure, Die to live, have

*pp*

**Maestoso.**  
 love more pure.  
 pa - tience and en - dure.  
 lead me to the lure.  
 pa - tience and en - dure.

*cresc.*

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

(♩ = ♩)

*p* *dim.*

(BENEDICK and BEATRICE are left alone. BENEDICK is pacing up and down. BEATRICE

Andante con moto.

*p*

in tears.) *p*

*pp*

Andante.

Beatrice. *p*

Benedick. *p* Yea, and I will weep a-while

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* How might a man deserve, *rall.* if he would right my dear-est friend for me.

*mf* Is there a -

*p rall.*

Più mosso.

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.

I do love nothing in the world so well — as I love

25

Beatrice. *ad lib.*

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

*mp*

*c.p.*

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

*a tempo* *mf*

*p*

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

*poco rall.* *p* *p*

*c.p. pp*

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

*a tempo* *mf*

Beatrice. *f*

Benedick. Swear by thy sword, and  
By my sword, Be-a-trice, thou lov-est me.

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?  
nosance 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 *tempo* I loved you. (27)

Do it with all thy heart,

*c. p.* *f*

*rall. ed allargando*

I love you with so much of my heart

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)**

*(poco)*

Kill Claudio! You kill me to de-ny it. Fare thee  
Ha! Not for the wide world!

**Allegro molto ed agitato.**

*(struggling)*

well! There is no love in you; nay let me go, in faith, I  
*(holding her)*  
Tar - - ry, sweet Be - atrice!

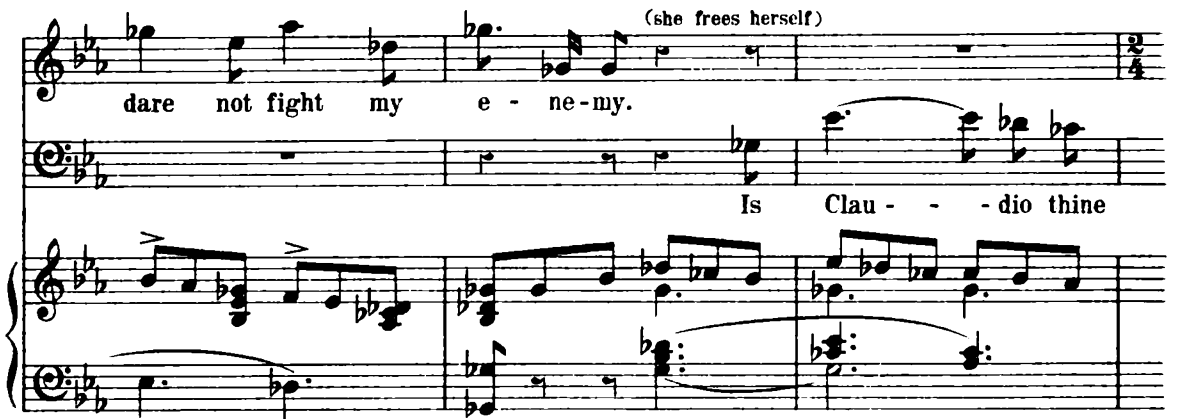
**Allegro molto ed agitato.**



28



will go! You dare to be friends with me; you  
We'll be friends first.



dare not fight my e - ne-my. (she frees herself)  
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

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) Coun - ties! Princely wit - nesses! A good Count Con - fect, a sweet gallant

sure - ly: Oh, that I were a man, a

man, a man! or had a friend would be a man for

Adagio maestoso.

me! (she is going) Benedick. *f* 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.

The first system features a vocal line in G major with a key signature of one flat and a 3/4 time signature. The lyrics are "challenge him. I kiss your hand and leave you." The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords.

By this hand Claudio shall render me a dear ac-

The second system continues the vocal line with the lyrics "By this hand Claudio shall render me a dear ac-". The piano accompaniment continues with similar harmonic support.

*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. In pa - ra - di - sum de - du - cant te an - ge - li, in

The third system is marked "Andante moderato" and "(tenderly)". It features a vocal line with the lyrics "count. As you hear of me, so think of me." Below the vocal line are three parts for a chorus: Tenor, Bass, and Bell. The lyrics for the chorus are "In pa - ra - di - sum de - du - cant te an - ge - li, in". The piano accompaniment is present.

*Andante moderato.*

(Org. *mp*)

The fourth system is primarily piano accompaniment, marked "(Org. mp)". It features a right-hand melody and a left-hand bass line with chords.

(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,

The fifth system is marked "31" and "(going towards the door L.)". It features a vocal line with the lyrics "Com - fort your tu - o ad - ven - tu sus - ci - pi - ant te mar - ty - res,". The piano accompaniment continues with harmonic support.

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.)

In pa - ra - di - sum de - du - cant te an - - go - li, In

In pa - ra - di - sum de - du - cant te an - - go - 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.*  
 And so, fare - well! —

**Molto maestoso.**

**Adagio molto.**

(The Curtain falls.) 17

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.

Allegretto.

First system of musical notation, piano accompaniment. Dynamics: *f stacc.*, *sfz*.

Second system of musical notation, piano accompaniment. Dynamics: *sfz*.

Third system of musical notation, piano accompaniment. Dynamics: *sfz*, *sfz*.

Fourth system of musical notation, piano accompaniment. Dynamics: *sfz*. Includes a first ending bracket marked with a circled 1.

Fifth system of musical notation, piano accompaniment. Dynamics: *sfz*, *sfz*, *sfz*. Instruction: (Curtain rises.)

(Enter SEACOLE and other Watchmen with BORACHIO.)

Seacole.

Sixth system of musical notation, vocal line and piano accompaniment. Lyrics: Bring him a - long, the. Dynamics: *p*.

vil - lain! And see, good Mas - ter

Dog - ber - ry, the Con - sta - ble rich in lan - guage, comes by good for - tune

② hi - ther and good man Ver - ges with him, whom he ne'er al - lows to

(Enter DOGBERRY and VERGES.) *Moderato.*  
ut - ter. 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. *f* *3*  
 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

③ 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. p I like it not. f Bo-ra-chio!

And what's your name good villain? I like it not. Bo-ra-chio!

(to SEACOLE) f Lento. a tempo mp I

Write down Bo - ra - chio! Do you serve God, Bo - ra - chio?

hope so, Sir.

A marvel-lous wit-ty fellow! But I will go a-bout with this Bo-

The first system of music consists of three staves. The top staff is a vocal line in G minor, starting with the lyrics 'hope so, Sir.' followed by a rest. The middle staff is a piano accompaniment line, starting with a five-measure rest, then playing a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a grand staff (treble and bass clefs) with a few notes in the bass clef.

Seacole.

Good

(to SEACOLE.)

ra-chio. Have you writ down du-ly, he hopes he serves God tru-ly?

The second system of music consists of three staves. The top staff is a vocal line in G minor, starting with a rest, then the lyrics 'ra-chio. Have you writ down du-ly, he hopes he serves God tru-ly?'. The middle staff is a piano accompaniment line starting with a five-measure rest, then playing a rhythmic pattern. The bottom staff is a grand staff with piano accompaniment, including a piano (*p*) dynamic marking.

Sir, you go not the right way to work; 'tis we must acouse him.

The third system of music consists of three staves. The top staff is a vocal line in G minor, starting with a five-measure rest, then the lyrics 'Sir, you go not the right way to work; 'tis we must acouse him.' with triplet markings. The middle staff is a piano accompaniment line with a five-measure rest. The bottom staff is a grand staff with piano accompaniment, including a piano (*p*) dynamic marking.

Dogberry.

mf

Yea, truly, 'tis the efastest way. And so I charge you in the Prince's name, say-

The fourth system of music consists of three staves. The top staff is a vocal line in G minor, starting with a five-measure rest, then the lyrics 'Yea, truly, 'tis the efastest way. And so I charge you in the Prince's name, say-' with triplet markings and a mezzo-forte (*mf*) dynamic marking. The middle staff is a piano accompaniment line with a five-measure rest. The bottom staff is a grand staff with piano accompaniment, including a mezzo-forte (*mf*) dynamic marking.

(rather gabbled.)

He call'd Don John a villain, Don

what 'tis meet to say sans fear or shame.

John, the prin-ce's bro-ther.

Write down Prince John a vil-lain!

5

He said Don John had

Why this is per - ju - ry to call a Prince a villain!

*senza tempo*

given him a thousand ducats for ac-cus-ing falsely the la - dy He - ro.

Flat

(Verges comes forward to speak.)

Bur - - gla - ry as ever was committed!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata on a whole note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* and *mf*.

Peace, good old man! Pa - la - bras,

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata on a whole note before the lyrics. The piano accompaniment features a *grace* marking over a group of notes. Dynamics include *f*.

neighbour! a good old man, but will be talking. Pa - labras, neighbour Verges!

(Verges goes

The third system shows the vocal line and piano accompaniment. The vocal line has a *p* dynamic and a *>* accent. The piano accompaniment has a *p* dynamic and a *f* dynamic. The system ends with the text "(Verges goes".

back to his place.)

Seacole. 5

Al - so he said Count

The fourth system includes the vocal line and piano accompaniment. The vocal line has a fermata on a whole note. The piano accompaniment features a *grace* marking. Dynamics include *f*.

*senza tempo*

Clau - dio would shame the la - dy He - ro in the church, and would not

The fifth system shows the vocal line and piano accompaniment. The vocal line is marked *senza tempo*. The piano accompaniment consists of sustained chords. Dynamics include *f*.

marry her.  
Dogberry.

And so it was, and so it came to pass. A most remorseful villain, Con-

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with the lyrics 'marry her.' followed by 'Dogberry.' and then 'And so it was, and so it came to pass. A most remorseful villain, Con-'. The piano accompaniment includes dynamic markings such as *p* and *mf*, and features several triplet figures.

denn'd in truth thou wilt be to mere redemption! Go thou before, good

The second system continues the musical score. The vocal line includes the lyrics 'denn'd in truth thou wilt be to mere redemption! Go thou before, good'. A circled number '6' is placed above the vocal line. The piano accompaniment continues with dynamic markings *mf* and *p*.

Seacole, to Signor Le - o - nato's. Prepare him for my coming with this most naughty

The third system of the musical score shows the vocal line with the lyrics 'Seacole, to Signor Le - o - nato's. Prepare him for my coming with this most naughty'. The piano accompaniment continues with various musical notations.

(Exit SEACOLE.)

villain. Now

The fourth system of the musical score features the vocal line with the lyrics 'villain. Now'. The piano accompaniment continues with dynamic markings *mf* and *p*.

(The watchmen produce a rope.)

Borachio.

Off, cox-comb!

(he approaches BORACHIO.)

let him be opinion'd!

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including triplets and dynamics like *ff*.

Dogberry.

*senza tempo*

God-a-mercy!

Seacole!

Seacole! The Prince's officer must be writ down a

Piano accompaniment for the second system, featuring a treble and bass clef with various musical notations.

(shouting.)

*mp*

(to BORACHIO.)

coxcomb.

Seacole!

Seacole!

Alas!

he is gone.

Thou

Piano accompaniment for the third system, featuring a treble and bass clef with various musical notations including dynamics like *p*.

Borachio.

A-way! you are an Ass! you are an Ass!

⑦

naughty varlet!

Piano accompaniment for the fourth system, featuring a treble and bass clef with various musical notations.

## Maestoso.

*f*

Dost thou not suspect my

*mf*

place? Dost thou not suspect my years? Oh that he were

*con agonia.*

*Lento.*

here to write me down an Ass! But oh re-mem-ber, re-

*Allegretto.*

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

*pp*



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

law, go to; and a rich man e - nough, go to; and one that hath had

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

**Borachio.** *f* Go to! You are an Ass! an Ass!  
villain! *ff* Oh!

*ad lib.* *g.* — that I had been writtendown an Ass, an Ass, an Ass! Oh!

**Lento.** — that I had been written down an Ass! an Ass! an

**Allegro.** (Exeunt DOGBERRY, Verges and watchmen with BORACHIO bound.)

Ass!

10

**Andante.**

(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 ware, nor

Tro - i - 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-ful-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."

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.

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

end-ing of my song. Ding-dong, ding-dong." And so, and so, the

*rall.* (He puts away his tablets)

Andante.

hob-by horse is for - got, and I was sure-ly born a - far from

Animato.

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. *s*

We have been up and down to seek for thee.

Claudio!

*pp*

*f* *s* *dim.*  
Some of thy wit, if an - y wit there

What wouldst thou now with me?

be in this world of mi-se-ry.

*p*  
My wit is in my

*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

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in bass clef. The lyrics are written below the vocal line.

wise with-al; and here I draw my

(draws his sword)

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment features a prominent arpeggiated figure in the right hand. The lyrics are written below the vocal line.

## Claudio.

And I will hie me to the

sword in right - eous strife.

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with the arpeggiated figure. The lyrics are written below the vocal line.

fray, as glad — as e'er I went to fes-ti-val, for I am

This system contains the final two staves of music on the page. The vocal line continues with the lyrics. The piano accompaniment continues with the arpeggiated figure. The lyrics are written below the vocal line.

(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

Allegretto.

pri-so-ner! My mind mis-gives me, wait!

(Enter DOGBERRY, VERGES and WATCHMEN with BORACHIO bound)

*stacc.*

What hath he done?

(DOGERRY bows all round)

20 Dogberry.

*mf*

Of your gra-cious patience,

Prince. He hath commit-ted per-ju-ry,

*f* *p*

more-o-ver he hath spo-ken bur-gla-ry,

*f* *p*

and se-cond-ly is proved a slan-der-er,

*f*

Sixthly and last-ly he be-lyed a la - dy;

and third-ly he hath dealt un - just - ly;

and to con - clude, the naughty plain - tiff here hath called me

Ass! Al-tho' it be not writ in black and

Moderato.  
Borachio. *mf*  
Hear me, sweet  
white, he call'd me Ass!

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.

a share)

Nay, good neighbour Verges! thou wilt be talking! Pa-la -

(Exit pushing out VERGES. The WATCHMEN unbind BORA(PIO.)

- 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 -

*cresc.* 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?

(terrible) *molto cresc.* 23 *ff.* 3

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.



and all my life drawn out from year to year shall in each barren year be more ac-

(He throws down his sword) *ff*

curst. Lie there, my

*cresc. molto* *ff*

sword! A pilgrim staff for me to

*mf* *p*

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*

*p*

Piano accompaniment for the first system of music, featuring a treble and bass clef with various chords and melodic lines.

25 Beatrice.

Done to death by sland'roustongues was the He - ro that herelies;

*pp*

Musical notation for Beatrice's first line, including a vocal line with lyrics and a piano accompaniment with a *pp* dynamic marking.

Death in guer - don of her wrongs gives her fame \_\_\_\_\_ which ne - ver

Musical notation for Beatrice's second line, including a vocal line with lyrics and a piano accompaniment.

26

dies. — Done to death by sland'roustongues

Sop. *mp*

Chorus. Done to death by sland'roustongues

Alto. *mp*

Done to death by sland'roustongues

*p* *pp*

Musical notation for the second system, including vocal lines for Soprano and Alto with lyrics, and a piano accompaniment with *p* and *pp* dynamic markings.

*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

(27) *più f*

gives her fame — that nev - er dies. 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. \_\_\_\_\_

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*  $\text{♩}$ ) 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 - ed

(He opens the gates.)

death to ho - nour in mer's eyes.

Musical score for the first system, featuring a vocal line and piano accompaniment in G major. The piano part includes various textures and dynamics.

(HERO comes forth.)

Claudio. *p*

An - gel,

Musical score for the second system, featuring Claudio's vocal line and piano accompaniment in B minor. The piano part includes dynamics like *ff* and *pp*.

or spi - rit of air, or my true love!

Musical score for the third system, featuring Claudio's vocal line and piano accompaniment in B minor. The piano part includes a triplet and various textures.

Hero. *mp*

29

Thy love in - deed, and true thro' bitter fate.

Musical score for the fourth system, featuring Hero's vocal line and piano accompaniment in B minor. The piano part includes various textures and dynamics.

*cresc.*

*dim.*

Musical score for the fifth system, featuring Hero's vocal line and piano accompaniment in B minor. The piano part includes dynamics like *cresc.* and *dim.*



Andante molto espressivo.

Claudio.

*mp*

An - gel of pi - ty, if my tears can

move pardon for me, who most deserve thy hate -

par - don - from the gray land of ghosts and Lethe's

stream, come to me, love, if thou be aught but

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

drear, where the poor ghosts of helpless lovers moan, *allegro* I am come

(she comes down.)

back to splendour of the sun, and wealth of hap - py

days, and wealth of hap - py days but now be

Andante (♩ un poco più mosso che ♩)

gun. Claudio.

Andante (♩ un poco più mosso che ♩)

col Ped.

molto

The first system of the score features two vocal staves and a piano accompaniment. The vocal staves are in G major with two flats (B-flat and E-flat). The first vocal line has the lyrics 'gun.' and 'Claudio.' with a fermata over the second measure. The piano accompaniment consists of a right-hand part with sixteenth-note arpeggiated figures and a left-hand part with a steady bass line. The tempo is marked 'Andante' with a note indicating it is 'un poco più mosso che' the previous section. The piano part is marked 'col Ped.' and 'molto'.

love, dear love, let

love, dear love, let

The second system continues the vocal and piano parts. The vocal staves have the lyrics 'love, dear love, let' on two lines. The piano accompaniment continues with the same arpeggiated figures. The tempo remains 'Andante'.

this glad mo - - ment stay, o

this glad mo - - ment stay, o

The third system features the lyrics 'this glad mo - - ment stay, o' on two lines. The piano accompaniment continues with the arpeggiated figures. The tempo remains 'Andante'.

glad mo - - ment,

glad mo - - ment,

The fourth system features the lyrics 'glad mo - - ment,' on two lines. The piano accompaniment continues with the arpeggiated figures. The tempo remains 'Andante'.

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).

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.*

*a tempo*

told, con-sumption threatens thee. Benedick. (he kisses her) Peace! I will stop thy mouth!

*c.p.*

*a tempo*

Don Pedro.

How dost thou, Be - ne-dick, the married man?  
Benedick. *mf*  
Be ye as

*p* *mf*

Hero.

(35)

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

*p* *mf*

Benedick.

*rall.*

wis - est plan, since long a - go the world be - gan, to find a maid to

*mf* *c.p.*

Allegretto. (come nel Atto I.)

Beatricè.

A dance, a dance, and foot it light!

Benedick.

love me.

We'll fro-lic thro' the summer

Allegretto.

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?

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?

Chorus.

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

The first system of the score features a vocal line for Benedick and a piano accompaniment. The vocal line begins with a dynamic marking of *f* and includes the lyrics "Oh strike up, pi-pers!". The piano accompaniment consists of a right-hand melody and a left-hand bass line, both marked with *f*.

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

The second system of the score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "dumps so dull and hea - vy; for fickle men may wis - er grow, while sum - mer still is". The piano accompaniment continues with a right-hand melody and a left-hand bass line, both marked with *f*.



(37)

**Hero.** *Lento.* *a tempo*

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.**

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

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,

— in - to hey, hey, hey, hey, hey

— in - to hey, hey, hey, hey, hey

in - to hey, hey, hey, hey, hey

in - to hey, hey, hey, hey, hey

in - to hey, hey, hey, hey, hey

non - ny in - to hey, hey, hey, hey, hey

in - to hey, hey, hey, hey, hey

in - to hey, hey, hey, hey, hey

*ff*

*f*

*ff*

*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!

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

End of the Opera.  
September, 1900