

Three Songs from Twelfth Night

William Shakespeare (1564-1616)

Greg A. Lapp (1960-)

1-O Mistress Mine

Allegro
mf

1 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

2 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

3 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

4 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

5 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

6 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

7 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

8 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

9 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

10 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

11 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

12 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

13 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

14 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

15 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

16 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

17 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

18 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

19 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

20 — mis - tress mine, where are you roam-ing? O, stay and hear; your true Love's com - ing,

(for rehearsal only)

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6 That can sing both high and low: That can sing both high and low: *rit...* *mp*

7 That can sing both high and low: That can sing both high and low: *f* *mp*

8 That can sing both high and low: That can sing both high and low: *f* *mp*

9 That can sing both high and low: That can sing both high and low: *f* *mp*

10 That can sing both high and low: That can sing both high and low: *f* *mp*

11 That can sing both high and low: That can sing both high and low: *f* *mp*

12 That can sing both high and low: That can sing both high and low: *f* *mp*

13 That can sing both high and low: That can sing both high and low: *f* *mp*

14 That can sing both high and low: That can sing both high and low: *f* *mp*

15 That can sing both high and low: That can sing both high and low: *f* *mp*

16 That can sing both high and low: That can sing both high and low: *f* *mp*

17 That can sing both high and low: That can sing both high and low: *f* *mp*

18 That can sing both high and low: That can sing both high and low: *f* *mp*

19 That can sing both high and low: That can sing both high and low: *f* *mp*

20 That can sing both high and low: That can sing both high and low: *f* *mp*

a tempo
mf
10 Trip no fur - ther, pret - ty swee-ting; Jour-neys end in lo - vers mee-ting, Ev - 'ry wise man's
11
12
13
14

mf
Trip no fur - ther, pret - ty swee-ting; Jour - neys end in lo - vers mee-ting, Ev - 'ry wise man's

mf
Trip no fur - ther, pret - ty swee-ting; Jour - neys end in lo - vers mee-ting, Ev - 'ry wise man's

mf
Trip no fur - ther, pret - ty swee-ting; Jour - neys lo - vers mee-ting, Ev - 'ry

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15 — son doth know. 16 *f* What is love? 'tis not here - af - ter; 17 Pre - sent mirth hath
18

son doth know. What is love? 'tis not here - af - ter; Pre - sent mirth hath

son doth know. What is love? 'tis not here - af - ter; Pre - sent mirth hath

son doth know. What is love? 'tis not here - af - ter; Pre - sent mirth hath

pre - sent laugh - ter; What's to come is still un - sure: What's to come is still un - sure:

pre - sent laugh - ter; What's to come is still un - sure: What's to come is still un - sure:

pre - sent laugh - ter; What's to come is still un - sure: What's to come is still un - sure:

pre - sent laugh - ter; What's to come is still un - sure: What's to come is still un - sure:

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In de - lay there lies no plen - ty; Then come kiss me, sweet and twen - ty, Youth's a stuff will

In de - lay there lies no plen - ty; Then come kiss me, sweet and twen - ty, Youth's a stuff will

In de - lay there lies no plen - ty; Then come kiss me, sweet and twen - ty, Youth's a stuff will

In de - lay no plen - ty; Then come kiss me, sweet and twen - ty, Youth's a stuff

rit. . .



— not en-dure. Youth's a stuff will not en-dure. Youth's a stuff will not en-dure. Youth's a stuff will not en-dure.

not en-dure. Youth's a stuff will not en-dure. Youth's a stuff will not en-dure. Youth's a stuff will not en-dure.

not en-dure. Youth's a stuff will not en-dure. will not en-dure.

will not en-dure. Youth's a stuff will not en-dure. stuff will not en-dure.

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 2-Come Away Death
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Largo *p* *sfp*



Come a-way, come a-way, death, And in sad cy-press

Come a-way, death, in sad

Come a-way, death, in sad

Come a-way, death, in sad

let me be laid; Fly a-way, fly a-way, breath;

let me be laid; Fly a-way, fly a-way, breath;

let me be laid; Fly a-way, fly a-way, breath; I am

let me be laid; Fly a-way, fly a-way, breath; I am

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slain slain slain My shroud of white, stuck all with yew, O, pre-pare it!

slain slain slain Oo O, pre-pare O, pre-pare it!

slain by a fair cruel maid. Oo O, pre-pare it!

slain by a fair cruel maid. Oo O, pre-pare it!

molto rit. . .

My part of death, no one so true Did one so true Did share it.
O, pre-prepare it! My part of one so true one so true Did share it.
O, pre-prepare it! My part of one so true Did share share it.
O, pre-prepare it! My part of one so true Did share share it.

Measures 49-53. Dynamics: *mf*, *mp*, *p*. Includes piano accompaniment.

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Come a - way, come a - way, death, death,
death,
death,
death,

Measures 54-57. Dynamics: *SOLO* *pp*, *sfp*, *TUTTI* *p*. Includes piano accompaniment.

3-Hey, Ho, the Wind and the Rain

Allegro con spirito

mf When was lit-tle ti-ny boy, hey, ho, the wind and the rain, A fool was

mf When that I was and a lit-tle ti-ny boy, With hey, ho, the wind and the rain, A fool-ish thing was

mf When was lit-tle ti-ny boy, hey, ho, the wind and the rain, A fool was

mf When was lit-tle ti-ny boy, hey, ho, the wind and the rain, A fool was

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but a toy, rain it rain-eth ev - 'ry day.

but a toy, For the rain it rain-eth ev - 'ry day.

but a toy, rain it rain-eth ev - 'ry day. But when I came to man's es - tate, With

but a toy, rain it rain-eth ev - 'ry day. But when I came to man's es - tate, With

68 69 70 71 72

hey, hey, ho, hey, ho, the the wind and the rain, —

hey, hey, ho, hey, ho, the the wind and the rain, —

hey, ho, the wind and the rain, 'Gainst knaves and thieves men

hey, ho, the wind and the rain, 'Gainst knaves and thieves men

68 69 70 71 72

Detailed description: This block contains the first system of a musical score, measures 68 through 72. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Bass, and Grand Staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "hey, hey, ho, hey, ho, the the wind and the rain, —" for the vocal parts, and "hey, ho, the wind and the rain, 'Gainst knaves and thieves men" for the piano accompaniment.

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73 74 75 76 *mp* 77

rain it rain - eth ev - 'ry But when I came, a - las! to wive, With

mp

rain it rain - eth ev - 'ry But when I came, a - las! to wive,

mp

shut their gate, For the rain — it rain - eth ev - 'ry day. I came, a - las! to wive,

mp

shut their gate, For the rain it rain - eth ev - 'ry day. I came, a - las! to wive,

73 74 75 76 77

Detailed description: This block contains the second system of a musical score, measures 73 through 77. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Bass, and Grand Staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "rain it rain - eth ev - 'ry But when I came, a - las! to wive, With" for the vocal parts, and "rain it rain - eth ev - 'ry But when I came, a - las! to wive," for the piano accompaniment. The dynamic marking *mp* (mezzo-piano) is indicated above measures 76 and 77.

hey, hey, ho, hey, ho, hey, hey, ho, hey, ho, and the wind and the wind and the rain, hey, ho, hey, ho, hey, ho, hey, ho, and the rain, and the wind and the wind and the rain, the rain, hey, hey, ho, hey, ho, hey, hey, ho, hey, ho, wind and the rain, and the wind and the wind and the rain, the rain, hey, ho, hey, ho, hey, ho, hey, ho, rain, and the wind and the wind and the rain, the rain,

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By swag-ger-ing could I ne-ver thrive, For the rain it rain-eth ev-ry day. A the rain, swag-ger swag-ger-ing swag-ger swag-ger-ing the rain it rain-eth ev-ry day. A the rain, swag-ger swag-ger-ing swag-ger swag-ger-ing the rain it rain-eth ev-ry day. A the rain, swag-ger swag-ger-ing swag-ger swag-ger-ing the rain it rain-eth ev-ry day. A

molto rit. . .

Molto Largo con rubato, in 4

great while a-go the world be-gun, With hey, ho, the wind and the rain, But that's all one, our

great while a-go the world be-gun, With hey, ho, the wind and the rain, Oo

great while a-go the world be-gun, With hey, ho, the wind and the rain, Oo

great while a-go the world be-gun, With hey, ho, the wind and the rain, Oo

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play is done, And we'll strive to please you ev - 'ry day.

strive to please you ev - 'ry day.

strive to please you ev - 'ry day.

strive to please you ev - 'ry day.

a tempo

that's all one, our play is done, And we'll strive to please you

that's our play is done, strive to please you

that's our play is done, strive to please you

that's our play is done, strive to please you

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ev hey, hey, ho, day. Done!

ev hey, hey, ho, hey, ho, that's all one, our play is Done!

to please you ev - 'ry day. Done!

to please you ev - 'ry hey, ho, that's all one, our play is Done!