

William Shakespeare
(1564-1616)

O mistress mine

George Alexander Macfarren
(1813-87)

andante con moto $\text{♩} = 50$

Soprano
mf O mis-tress mine, where are you roam-ing? *p* where? where? Oh, stay and

Alto
mf O mis-tress mine, where are you roam-ing? *p* where? where? Oh, stay and

Tenor
mf O mis-tress mine, where are you roam-ing? *p* where? where? Oh, stay and

Bass
mf O mis-tress mine, where are you roam-ing? *p* where? where? Oh, stay and

Accomp. $\text{♩} = 50$
mf *dim.* *p* *p*

Detailed description: This block contains the first system of the musical score. It features five staves: Soprano, Alto, Tenor, Bass, and Accompaniment. The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is 'andante con moto' with a metronome marking of quarter note = 50. The lyrics are: 'O mis-tress mine, where are you roam-ing? p where? where? Oh, stay and'. The Soprano staff has a box around the number 5. The accompaniment includes dynamic markings of *mf*, *dim.*, *p*, and *p*.

S *cresc.* *dim.* *cresc.* *dim.* 10

hear; Your true-love's com-ing, That can sing both high and low, *p* Trip no

A *cresc.* *dim.* *cresc.* *dim.*

hear; Your true-love's com-ing, That can sing both high and low, *p* Trip no

T *cresc.* *dim.* *cresc.* *dim.*

hear; Your true-love's com-ing, That can sing both high and low, *p* Trip no

B *cresc.* *dim.* *cresc.* *dim.*

hear; Your true-love's com-ing, That can sing both high and low, *p* Trip no

cresc. *dim.* *cresc.* *dim.* *p* *p*

Detailed description: This block contains the second system of the musical score. It features five vocal staves (Soprano, Alto, Tenor, Bass) and an accompaniment staff. The lyrics continue: 'hear; Your true-love's com-ing, That can sing both high and low, p Trip no'. The Soprano staff has a box around the number 10. The accompaniment includes dynamic markings of *cresc.*, *dim.*, *cresc.*, *dim.*, *p*, and *p*.

S fur - ther, pret - ty sweet - ing, Jour - ney's end in lo - vers' meet - ing 15 *cresc.* *dim.*

A fur - ther, pret - ty sweet - ing, Jour - ney's end in lo - vers' meet - ing *cresc.* *dim.*

T fur - ther, pret - ty sweet - ing, Jour - ney's end in lo - vers' meet - ing *cresc.* *dim.*

B fur - ther, pret - ty sweet - ing, Jour - ney's end in lo - vers' meet - ing *cresc.* *dim.*

S *p* ev' - ry wise - man's son doth know, Jour - neys end, Jour - neys 20 *cresc.*

A *p* ev' - ry wise - man's son doth know, Jour - neys end, Jour - neys end, Jour - neys *cresc.*

T *p* ev' - ry wise - man's son doth know, Jour - neys end, Jour - neys *cresc.*

B *p* ev' - ry wise - man's son doth know, Jour - neys *cresc.*

25

S
end in lo- vers' meet- ing, *pp* e- ve- ry wise- man's son doth

A
end in lo- vers' meet- ing, *pp* e- ve- ry wise- man's son doth

T
end in lo- vers' meet- ing, *pp* ev- ry wise- man's son doth know.

B
end in lo- vers' meet- ing, *pp* ev- ry wise- man's son doth

pp

30

S
know. *f* Stay, stay, *p* stay, oh stay! _____

A
know. *f* Stay Stay, *p* stay, oh stay! _____

T
know. *f* Stay, stay, *p* stay, oh stay! _____

B
know. *f* Stay, stay, *p* stay, oh stay! _____

f *p*

35

S *mf* What is love? 'tis not here - af-ter; *p* What? what? pre-sent mirth has pre-sent *cresc.*

A *mf* What is love? 'tis not here - af-ter; *p* What? what? pre-sent mirth has pre-sent *cresc.*

T *mf* What is love? 'tis not here - af-ter; *p* What? what? pre-sent mirth has pre-sent *cresc.*

B *mf* What is love? 'tis not here - af-ter; *p* What? what? pre-sent mirth has pre-sent *cresc.*

mf *p* *p* *cresc.*

40

S *dim.* laugh-ter; What's to come is still un - sure: *p* In de - lay there

A *dim.* laugh-ter; What's to come is still un - sure: *p* In de - lay there

T *dim.* laugh-ter; What's to come is still un - sure: *p* In de - lay

B *dim.* laugh-ter; What's to come is still un - sure: *p* In de - lay

dim. *dim.* *p* *p*

45

S lies _____ no plen- ty, Then _____ come kiss me, sweet and twenty,

A lies _____ no plen - ty, Then _____ come kiss me, sweet and twenty,

T there lies no plen - ty, Then come kiss me, sweet _____ and twenty,

B there lies no plen - ty, Then come kiss me, sweet _____ and twenty,

cresc. *dim.* *cresc.* *dim.* *cresc.* *dim.* *cresc.* *dim.*

50

S *p* Youth's a stuff _____ will not en - dure, Then come

A *p* Youth's a stuff _____ will not en - dure, *p* Then come kiss me, Then come

T *p* Youth's a stuff _____ will not en - dure, Then come

B *p* Youth's a stuff will not en - dure,

p *cresc.*

55

S kiss me, Then come kiss me, sweet and twen-ty, *p* Youth's ___ a stuff

A kiss me, Then come kiss me, sweet and twen-ty, *p* Youth's ___ a stuff

T kiss me, Then come kiss me, sweet and twen-ty, *p* Youth's a stuff will not en -

B *cresc.* Then come kiss me, sweet and twen-ty, *p* Youth's a stuff

60

S will not en - dure. *f* Stay, stay, *p* stay, ___ oh stay! ___

A will not en - dure. *f* Stay Stay, *p* stay, ___ oh stay! ___

T dure. ___ *f* Stay, stay, *p* stay, ___ oh stay! ___

B will not en - dure. *f* Stay, stay, *p* stay, ___ oh stay! ___

65