



TWO SONGS
FROM
SHAKESPEARE

1. O MISTRESS MINE
2. COME AWAY, DEATH

Composed by

B. J. Dale.
Op. 9.

PRICE
TWO SHILLINGS EACH
NET.

LONDON
Novello & Co., Ltd.

MADE IN ENGLAND.

COMPOSITIONS

BY

B. J. DALE.

| | <i>s.</i> | <i>d.</i> |
|--|-----------|-----------|
| SONATA IN D MINOR, for Pianoforte | 5 | 0 |
| SUITE, for Viola and Pianoforte | 5 | 0 |
| BEFORE THE PALING OF THE STARS, for Chorus and Orchestra | 1 | 0 |
| TWO SONGS FROM SHAKESPEARE: | | |
| 1. O MISTRESS MINE Two keys, each | 2 | 0 |
| 2. COME AWAY, DEATH Two keys, each | 2 | 0 |
| IN BETHLEHEM, THAT NOBLE PLACE (carol) | 0 | 1 |
| THE HOLY BIRTH (carol) | 0 | 1 |

LONDON: NOVELLO AND COMPANY, LIMITED.

For Frederick Keel.

COME AWAY, DEATH.

Shakespeare.

B. J. Dale.
Op. 9. N^o ii.

SLOW, WITH A CERTAIN NOBLE PATHOS.

The piano introduction is in A major (three sharps) and 4/4 time. It consists of two systems of music. The first system has measures 4, 5, and 7. The second system has measures 4, 5, and 7. The tempo is marked 'SLOW, WITH A CERTAIN NOBLE PATHOS.' The dynamics are marked 'mf' and 'dim.'. A box indicates a quarter note equals 56 (♩ = 56.).

A noble gentleman contemplates his grief.

Come a - way, come a -

The first vocal line begins with a 7-measure rest, followed by a 3-measure phrase. The piano accompaniment features a 7-measure rest followed by a 3-measure phrase. The dynamics are marked 'P' and 'pp'.

- way, death, ——— And in sad cy-press let me be laid, ———

The second vocal line continues with a 7-measure rest followed by a 3-measure phrase. The piano accompaniment features a 7-measure rest followed by a 3-measure phrase. The dynamics are marked 'P' and 'espress.'.

P
Fly a - way, fly a - way, breath; _____

cresc.

4

dim. - - -
I am slain by a fair cru - el maid. _____

P

4 3

5

P *dim.* *PP*

5

5 3 *pp*

My shroud of white, stuck

hold back a little

cresc. *P* *pp* *in time*

all with yew, O pre - pare it;

espress. *cresc.*

My part of death no one so true Did share

f *dim.* *tr* *P*

— On my black cof - fin let there be strown; — *ten.*

p

p espress.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "On my black cof - fin let there be strown;". The bottom staff is the piano accompaniment, starting with a bass clef and the same key signature. It features a series of chords and melodic lines, with a dynamic marking of *p* (piano) and a performance instruction of *p espress.* (piano, expressive).

P *ten.* Not a friend, not a friend greet

3 *3* **4**

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, continuing the lyrics "Not a friend, not a friend greet". It includes a dynamic marking of *P* (piano) and triplet markings (*3*) over the notes "a friend, not a friend". The bottom staff is the piano accompaniment, featuring complex chordal textures and triplet figures. The system concludes with a time signature change to 4/4, indicated by a large "4" at the end of the staff.

— My poor corpse, where my bones shall be thrown: —

dim. *p*

4 **3**

Detailed description: This system contains the final two staves of music. The top staff is the vocal line, with the lyrics "My poor corpse, where my bones shall be thrown:". It features a dynamic marking of *dim.* (diminuendo) and a *p* (piano) marking. The bottom staff is the piano accompaniment, with a time signature change from 4/4 to 3/4, indicated by a large "3" at the end of the staff. The music concludes with a final chord and a fermata.

dim. - - -

P dim. - - -

5 3

mf sonore hold back slightly P

hold back slightly (in time) P pp

pp

A thou-sand thou-sand sighs to save, 4

mf espress. espress. 4 4

P cresc. - - - - - f

Lay me, O where Sad true lov-er nev-er

dim. - - - - - pp

find my grave, To weep there.

dim. p dim. sonore

He goes his way. *ten.*

(muted) pp

ppp



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O MISTRESS MINE.

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BRIGHT.

The piano introduction consists of three systems of music. The first system shows the treble and bass clefs with a key signature of one flat and a common time signature. The second system features a melody in the treble clef with a dynamic marking of *f* and a tempo marking of $\text{♩} = 168$. The third system continues the piano accompaniment in the bass clef with a dynamic marking of *dim.*

(top part prominent) *slow down - - - in time*

The piano accompaniment for the first system of the vocal line. It features a treble clef with a key signature of one flat and a common time signature. The music includes a melody in the treble clef with a dynamic marking of *p* and a tempo marking of *slow down - - - in time*. The bass clef provides a steady accompaniment.

mf *p*

O mis-tress mine, where are you roam - ing? O stay and

The vocal line and piano accompaniment for the second system. The vocal line is in the treble clef with a key signature of one flat and a common time signature. It includes the lyrics "O mis-tress mine, where are you roam - ing? O stay and". The piano accompaniment is in the bass clef with a key signature of one flat and a common time signature. The music includes a melody in the treble clef with a dynamic marking of *mf* and a dynamic marking of *p*.

broaden a little

cresc.

broaden a little

hear; your true love's com - ing, That can sing both high and

in time

P.

low:

in time

Trip no fur - ther, pret-ty

P.

plight

sweet - ing; Jour - neys end in lov - ers' meet - ing,

P.

slow down a little

Ev'-ry wise man's son doth know.

slow down a little

a little held back - - - in time
//P.

What is Love? 'tis not here - af - ter;

a little held back - - - in time
//P.

cresc.

mf. Pres - ent mirth hath pres - ent laugh - ter; *rather broad*
What's to come, — *rather broad*

mf crisp. *f* *mf*

hold back *in time* is still un - sure: *P* In de -

hold back *in time*

P *P*

- lay there lies no plen - ty; *f hearty* Then — come kiss me

f hearty

sweet - and - twen - ty, Youth's a stuff will

f marked *p*

Detailed description: This system contains the first two measures of the piece. The vocal line is in a 3/4 time signature, with the first measure in 3/4 and the second in 4/4. The piano accompaniment is in a 3/4 time signature. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include a piano (*p*) marking and a forte (*f*) marking with the instruction "f marked".

slow down a little - - - - -
not en - dure. a shade slower than at the beginning

p

slow down a little - - - - -

Detailed description: This system contains the next two measures. The vocal line continues with a 3/4 time signature, followed by a 4/4 measure, a 5/4 measure, and a 4/4 measure. The piano accompaniment follows the same time signature pattern. The tempo instruction "slow down a little" is written above the vocal line and below the piano part. A dynamic marking of piano (*p*) is present. The instruction "a shade slower than at the beginning" is written below the vocal line.

top part prominent *slow down*

pp

Detailed description: This system contains the final two measures. The piano accompaniment is in a 4/4 time signature. The first measure is in 4/4, the second in 3/4, and the third in 4/4. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include a pianissimo (*pp*) marking. The instruction "top part prominent" is written above the right hand, and "slow down" is written above the left hand.

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MEZZO-SOPRANO SONGS.

| | FLY | COMPASS |
|---|---------|---------|
| Atkins, Ivor. Virgin's lullaby (The) | G minor | D—F |
| Austin, Ernest. *Sweet night | B♭ | D—D |
| Austin, Frederic. It was a lover | E | E—E |
| Bainton, Edgar. Song of the Virgin Mother.. .. | D | D—F♯ |
| Booth, G. V. Truth | D♭ | E♭—F |
| Brickdale-Corbett, H. M. A song of night | B♭ | E♭—G♭ |
| Brook, Emmeline. Song of the pilgrims | E minor | D♯—E |
| Coenen, W. Beyond | D♭ | D♭—F |
| Come unto Me | F | E♭—F |
| How can I tell | A | E—E |
| Coverley, R. Supplication (A) | E♭ | D—F |
| Draper, C. F. When day is done | E | C♯—E |
| Elgar, Edward. Angel's song.. .. | C | D♯—E |
| In moonlight.. .. | F | C—F |
| Fletcher, Percy E. Love in the meadows | C | B—E |
| Smile of Spring (The) | E♭ | B♭—F |
| Some perfect rose | A♭ | D—F |
| Songsters' awakening | C | C—F |
| Foster, Myles B. O for a closer walk | D | D—F♯ |
| German, Edward. Camel's hump (The) | E♭ | C—E♭ |
| Harty, Hamilton. Across the door | C | B—F |
| Rachray man, The | D minor | D—F |
| Hill, Lady Arthur. *I want to be a soldier | F | C—F |
| *Mother's song | F | C—F |
| Johnson, Noel. Affinity | F | C—E |
| Come, dreamless rest | A♭ | C—F |
| Take thou this rose.. .. | E♭ | E♭—F |
| Ketèlbey, A. W. Heart's awakening (The) | E♭ | D—F |
| My heart a-dream | D♭ | D♭—F |
| Molloy, J. L. Behind the silver of the moon | E♭ | C—F |
| Newton, Ernest. Fairy voices | F | C—F |
| Love is for ever | D minor | C—F |
| Remembrance and Regret | G | D—E |
| Pughe-Evans, D. Lead, kindly Light | F | D—F |
| Read, W. H. Mirage | C | A—F |
| Should one of us remember | A minor | C—F |
| Smith, H. Arnold. Come back | E♭ | C—F |
| Stewart, Kingston. Soul (A) | C minor | E♭—G |
| Wareing, H. W. Jesu, lover of my soul | E♭ | E♭—F |
| Wilson, Lane. Lord is my Shepherd (The) | F | C—F |

CONTRALTO SONGS.

| | KEY | COMPASS |
|---|----------|---------|
| Austin, E. Sweet night | B♭ | D—D |
| Austin, Frederic. It was a lover | D | D—D |
| Sigh no more, ladies | D | A—E |
| Barnby, J. When the tide comes in | C | G—E♭ |
| Brook, Emmeline. Two Lyrics: { A prayer | A♭ | C—E♭ |
| { A question | F | C—D |
| Song of the pilgrims | D minor | C♯—D |
| Coenen, W. Come unto me | D | C—D |
| Lovely Spring | B♭ | A—F |
| Coleridge-Taylor, S. As the moon's soft splendour | B | B—E |
| Beat, beat drums | D | C—E |
| Blood-red ring (A) | G minor | G—C |
| Canoe song | D♭ | B♭—E♭ |
| O praise me not | G | D—E |
| Coverley, R. Supplication (A) | A♭ | C—E♭ |
| Dvorák, A. Inflammatus.. .. | D minor | A—E |
| Elgar, Edward. Child asleep (A) | E♭ | D—E♭ |
| In moonlight | E♭ | B♭—E♭ |
| River (The) | G minor | A—F |
| Torch (The) | F | C—D |
| Was it some golden star? | C♯ minor | C♯—E |
| Fletcher, Percy E. Love in the meadows | C | B—E |
| Some perfect rose | G | C♯—E |
| Harty, Hamilton. Cradle Song | A minor | D—D |
| Johnson, Noel. Affinity | E♭ | B♭—D |
| Come, dreamless rest | G | B—E |
| Take thou this rose.. .. | C | C—D |
| Ketèlbey, A. W. My heart a-dream | B♭ | B♭—D |
| King, Wilton. Your dear heart | E♭ | E♭—E♭ |
| Newton, Ernest. Fairy voices | E♭ | B♭—E♭ |
| Love is for ever | C minor | B♭—E♭ |
| Remembrance and Regret | F | C—D |
| Pointer, John. Farewell | C | G♯—F |
| Lullaby | E♭ | B♭—E♭ |
| Pughe-Evans, D. Lead, kindly Light | E♭ | C—E♭ |
| Return unto thy rest | E♭ | B♭—E♭ |
| Stewart, Kingston. Where the children sleep | D | A—D |
| Sullivan, Arthur. Christmas Bells at sea | D♭ | E♭—D♭ |
| Longing for home | C | C—E |
| Thomson, Bothwell. { Old, old song | D | A—E |
| { Soft, soft wind | D♭ | B♭—E♭ |
| Wilson, Lane. Lord is my Shepherd (The) | E♭ | E♭—E♭ |

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BARITONE SONGS.

| | KEY | COMPASS |
|-------------------------------------|-----------|----------------------|
| Austin, Frederic. | | |
| It was a lover | E | E—E |
| My Susan was a bonny lass | C | C—D |
| Brewer, A. H. | | |
| Big Review (The) | D | A—E |
| England, my England | B \flat | G—E \flat |
| Brook, Emmeline. | | |
| Song of the pilgrims | E minor | D \sharp —E |
| Carr, Howard. | | |
| Song of the Fugitives | D minor | B—E |
| Coates, Henry. | | |
| Longing | B \flat | D \flat —F |
| Coleridge-Taylor, S. | | |
| Beat, beat drums | D | C—E |
| Canoe song | D \flat | B \flat —E \flat |
| Eleanore | B \flat | D—E \flat |
| O praise me not | G | D—E |
| Sons of the sea | F minor | C—F |
| Coverley, R. | | |
| Supplication (A) | B \flat | D—F |
| Draper, C. F. | | |
| When day is done | E | C \sharp —E |
| Elgar, Edward. | | |
| In moonlight | F | C—F |
| Sword song | F | C—F |
| Fletcher, Percy E. | | |
| Galloping Dick | D | C—E |
| Some perfect rose | A \flat | D—F |
| German, Edward. | | |
| Camel's hump (The) | E \flat | C—E \flat |
| Rolling down to Rio | A minor | A—E |
| Graham, Basil. | | |
| Within your eyes | F | C—F |
| Harty, Hamilton. | | |
| Drover (The) | C minor | C—F \sharp |
| Stranger's grave (The) | G minor | D—F \sharp |
| Johnson, Noel. | | |
| Affinity | F | C—E |
| Roundel (A) | F | C—F |
| Take thou this rose | E \flat | E \flat —F |
| Ketèlbey, A. W. | | |
| Heart's awakening (The) | B \flat | D—F |
| My heart a-dream | D \flat | D \flat —F |
| King, Wilton. | | |
| Your dear heart | F | F—F |
| Molloy, J. L. | | |
| Behind the silver of the moon | E \flat | C—F |
| Newton, Ernest. | | |
| Bold Gendarme (The) | D | D—E |
| Zummerzethire | E \flat | E \flat —E \flat |
| Parry, C. Hubert H. | | |
| *Love is a bable | E \flat | C—E \flat |
| *Lover's garland (A) | E \flat | C—E \flat |
| Pughe-Evans, D. | | |
| Lead, kindly Light | E \flat | C—E \flat |
| Smith, H. Arnold. | | |
| Come back | E \flat | C—F |
| Spurling, C. M. | | |
| When I saw Chloe's face | E | E—F \sharp |
| Thomson, Bothwell. | | |
| Heliodore | D | D—D |
| { Old, old song | D | A—F \sharp |
| { Soft, soft wind | D \flat | B \flat —E \flat |
| Wareing, H. W. | | |
| Gentleman John | F | C—F |
| Wilson, Lane. | | |
| Lord is my Shepherd (The) | F | C—F |

BASS SONGS.

| | KEY | COMPASS |
|---------------------------------|-----------|----------------------|
| Arnott, A. D. | | |
| Give a rouse | D | A—E |
| Austin, Ernest. | | |
| Sweet night | B \flat | C—D |
| Austin, Frederic. | | |
| It was a lover | D | D—D |
| Brewer, A. H. | | |
| Big Review (The) | C | C—D |
| Brook, Emmeline. | | |
| Song of the pilgrims | D minor | C \sharp —D |
| Two Lyrics : | | |
| { Prayer (A) | A \flat | C—E \flat |
| { Question (A) | F | C—D |
| Carr, Howard. | | |
| Song of the fugitives | C minor | A—D |
| Coates, Henry. | | |
| Down Chelsea way | C | C—D |
| Coleridge-Taylor, S. | | |
| Eleanore | A | C \sharp —D |
| Coverley, R. | | |
| Supplication (A) | A \flat | C—E \flat |
| Elgar, Edward. | | |
| In moonlight | E \flat | B \flat —E \flat |
| Engelhardt, Cecil. | | |
| On a Summer's day | C | C—E |
| Fletcher, Percy E. | | |
| Galloping Dick | C | B \flat —D |
| Puritan Maid | B \flat | B—E |
| Some perfect rose | G | C \sharp —E |
| German, Edward. | | |
| Camel's hump (The) | D | B—D |
| Rolling down to Rio | G minor | G—D |
| Graham, Basil. | | |
| Within your Eyes | E \flat | B \flat —E \flat |
| Hatton, J. | | |
| *Ocean (The) | E | G—F |
| Haynes, Battison. | | |
| Ould plaid shawl (The) | B \flat | B \flat —E \flat |
| Johnson, Noel. | | |
| Affinity | E \flat | B \flat —D |
| Come, dreamless rest | G | B—E |
| Roundel (A) | E \flat | B \flat —E \flat |
| Take thou this rose | C | C—D |
| Mackenzie, A. C. | | |
| Old Grenadier (The) | C | A—E |
| Newton, Ernest. | | |
| Bold Gendarme (The) | C | C—D |
| Remembrance and regret | F | C—D |
| Zummerzethire | E \flat | E \flat —E \flat |
| Parry, C. Hubert H. | | |
| Maid of Elsinore (The) | E \flat | B \flat —E \flat |
| Pughe-Evans, D. | | |
| Lead, kindly Light | E \flat | C—E \flat |
| Return unto thy rest | E \flat | B \flat —E \flat |
| Spurling, C. M. | | |
| When I saw Chloe's face | D | D—E |
| Thomson, Bothwell. | | |
| Heliodore | D | D—D |
| Wareing, H. W. | | |
| Gentleman John | F | C—E |
| West, John E. | | |
| Cheerily O! | C | G—D |
| Wilson, Lane. | | |
| Lord is my Shepherd (The) | E \flat | B \flat —E \flat |