

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

JULIANA HALL

O MISTRESS MINE

12 Songs for Countertenor and Piano

on Texts from Plays by
William Shakespeare

CONTENTS

Blow, blow, thou winter wind	70
Come away, come away, death	53
Fear no more the heat o' th' sun	85
If love make me forsworn	15
If music be the food of love	36
Lawn as white as driven snow	5
O happy fair!	11
O, mistress mine	30
Take, o take those lips away	41
Tell me where is Fancy bred	45
This is a very scurvy tune to sing	60
Who is Silvia?	24

O MISTRESS MINE was composed for countertenor Brian Asawa, who had planned to premiere it before his untimely and unexpected death. Brian's friend and colleague, countertenor Darryl Taylor, sang the premiere along with the composer at the piano, on Friday, August 5, 2016 at the Norfolk Chamber Music Festival in Norfolk, Connecticut, in memory of Brian and in commemoration of the 400th anniversary of the death of William Shakespeare.

The plays of William Shakespeare are in the public domain.

Cover design by David Sims.

LAWN AS WHITE AS DRIVEN SNOW

[The Winter's Tale - Act IV, Scene 4]

Lawn as white as driven snow;
 Cyprus black as e'er was crow;
 Gloves as sweet as damask roses;
 Masks for faces and for noses;
 Bugle-bracelet, necklace-amber,
 Perfume for a lady's chamber;
 Golden quoifs and stomachers,
 For my lads to give their dears;
 Pins and poking-sticks of steel,
 What maids lack from head to heel:
 Come buy of me, come; come buy, come buy;
 Buy, lads, or else your lasses cry:
 Come buy.

IF LOVE MAKE ME FORSWORN

[Love's Labour's Lost - Act IV, Scene 2]

If love make me forsworn, how shall I swear to love?
 Ah, never faith could hold, if not to beauty vow'd!
 Though to myself forsworn, to thee I'll faithful prove,
 Those thoughts to me were oaks, to thee like osiers bow'd.
 Study his bias leaves, and makes his book thine eyes,
 Where all those pleasures live that art would comprehend.
 If knowledge be the mark, to know thee shall suffice;
 Well learned is that tongue that well can thee commend;
 All ignorant that soul that sees thee without wonder,
 Which is to me some praise, that I thy parts admire.
 Thy eye Jove's lightning bears, thy voice his dreadful thunder,
 Which, not to anger bent, is music and sweet fire.
 Celestial as thou art, O pardon, love, this wrong,
 That sings heaven's praise with such an earthly tongue.

O HAPPY FAIR!

[A Midsummer Night's Dream - Act I, Scene 1]

O happy fair!
 Your eyes are lode-stars and your tongue's sweet air
 More tuneable to lark than shepherd's ear,
 When wheat is green, when hawthorn buds appear.

WHO IS SILVIA?

[Two Gentlemen of Verona - Act IV, Scene 2]

Who is Silvia? what is she,
 That all our swains commend her?
 Holy, fair, and wise is she;
 The heavens such grace did lend her,
 That she might admirèd be.

Is she kind as she is fair? -
 For beauty lives with kindness:
 Love doth to her eyes repair,
 To help him of his blindness:
 And, being help'd, inhabits there.

Then to Silvia let us sing,
 That Silvia is excelling;
 She excels each mortal thing
 Upon the dull earth dwelling:
 To her let us garlands bring.

O, MISTRESS MINE

[Twelfth Night - Act II, Scene 3]

O, mistress mine, where are you roaming?
 O, stay and hear; your true love's coming.
 That can sing both high and low;
 Trip no further, pretty sweeting;
 Journeys end in lovers' meeting,
 Every wise man's son doth know.

What is love? 'tis not hereafter;
 Present mirth hath present laughter;
 What's to come is still unsure:
 In delay there lies no plenty;
 Then come kiss me, sweet and twenty,
 Youth's a stuff will not endure.

IF MUSIC BE THE FOOD OF LOVE

[Twelfth Night - Act I, Scene 1]

If music be the food of love, play on;
 Give me excess of it, that, surfeiting,
 The appetite may sicken, and so die.
 That strain again! It had a dying fall;
 O, it came o'er my ear like the sweet sound,
 That breathes upon a bank of violets,
 Stealing and giving odour! Enough; no more.

TAKE, O TAKE THOSE LIPS AWAY

[Measure for Measure - Act IV, Scene 1]

Take, o take those lips away,
 That so sweetly were forsworn;
 And those eyes: the break of day,
 Lights that do mislead the morn:
 But my kisses bring again, bring again;
 Seals of love, but sealed in vain, sealed in vain.

TELL ME WHERE IS FANCY BRED

[The Merchant of Venice - Act III, Scene 2]

Tell me where is Fancy bred,
 Or in the heart, or in the head?
 How begot, how nourished?
 Reply, reply.

It is engender'd in the eyes;
 With gazing fed; and Fancy dies
 In the cradle where it lies.
 Let us all ring Fancy's knell;
 I'll begin it: - Ding, dong, bell.
 - Ding, dong, bell.

COME AWAY, COME AWAY, DEATH

[Twelfth Night - Act II, Scene 4]

Come away, come away, death,
 And in sad cypress let me be laid;
 Fly away, fly away, breath;
 I am slain by a fair cruel maid.
 My shroud of white, stuck all with yew,
 O prepare it!
 My part of death, no one so true
 Did share it.

Not a flower, not a flower sweet,
 On my black coffin let there be strown;
 Not a friend, not a friend greet
 My poor corpse, where my bones shall be thrown;
 A thousand, thousand sighs to save,
 Lay me, O, where
 Sad true lover never find my grave,
 To weep there!

THIS IS A VERY SCURVY TUNE TO SING

[The Tempest - Act II, Scene 2]

This is a very scurvy tune to sing at a man's funeral:
 well, here's my comfort.
 The master, the swabber, the boatswain and I,
 The gunner and his mate
 Loved Mall, Meg and Marian and Margery,
 But none of us cared for Kate;
 For she had a tongue with a tang,
 Would cry to a sailor, Go hang!
 She loved not the savour of tar nor of pitch,
 Yet a tailor might scratch her where'er she did itch:
 Then to sea, boys, and let her go hang!
 This is a scurvy tune too: but here's my comfort.

FEAR NO MORE THE HEAT O' TH' SUN

[Cymbeline - Act IV, Scene 2]

Fear no more the heat o' th' sun,
 Nor the furious winter's rages;
 Thou thy worldly task hast done,
 Home art gone, and ta'en thy wages:
 Golden lads and girls all must,
 As chimney-sweepers, come to dust.

Fear no more the frown o' th' great;
 Thou art past the tyrant's stroke;
 Care no more to clothe and eat;
 To thee the reed is as the oak;
 The Sceptre, Learning, Physic, must
 All follow this, and come to dust.

BLOW, BLOW, THOU WINTER WIND

[As You Like It - Act II, Scene 7]

Blow, blow, thou winter wind,
 Thou art not so unkind
 As man's ingratitude;
 Thy tooth is not so keen,
 Because thou art not seen,
 Although thy breath be rude.
 Heigh-ho! sing, heigh-ho! unto the green holly:
 Most friendship is feigning, most loving mere folly:
 Then, heigh-ho! the holly,
 This life is most jolly.

Freeze, freeze, thou bitter sky,
 That dost not bite so nigh
 As benefits forgot:
 Though thou the waters warp,
 Thy sting is not so sharp
 As friend remember'd not.
 Heigh-ho! sing, heigh-ho! unto the green holly:
 Most friendship is feigning, most loving mere folly:
 Then, heigh-ho! the holly!
 This life is most jolly.

Fear no more the lightning-flash,
 Nor th' all-dreaded thunder-stone;
 Fear not slander, censure rash;
 Thou hast finished joy and moan:
 All lovers young, all lovers must
 Consign to thee, and come to dust.

No exorciser harm thee!
 Nor no witchcraft charm thee!
 Ghost unlaid forbear thee!
 Nothing ill come near thee!
 Quiet consummation have;
 And renown'd be thy grave!

for Brian Asawa, with admiration and affection

O Mistress Mine

for Countertenor and Piano

Lawn as white as driven snow

[The Winter's Tale - Act IV, Scene 4]

William Shakespeare

Juliana Hall

(b. 1958)

Gently (♩ = 104)

5 *mp*

Lawn as white as driv-en snow; Cy-prus black as

8

e'er was crow; Gloves as sweet as

The plays of William Shakespeare are in the public domain.

© Copyright 2017 by E. C. Schirmer Music Company, Inc., a division of ECS Publishing Group. www.ecspublishing.com All rights reserved.

O happy fair!

William Shakespeare

[A Midsummer Night's Dream - Act I, Scene 1]

Juliana Hall

(b. 1958)

1 Happily (♩ = 80)

mp

mf

mp

mf

mf

mf

hap - - py fair!

The plays of William Shakespeare are in the public domain.

If love make me forsworn

15

William Shakespeare

[Love's Labour's Lost - Act IV, Scene 2]

Juliana Hall

(b. 1958)

1 Thoughtfully (♩ = 52)

4 *p*

If love make me for - sworn,

7

how shall I swear to love?

The plays of William Shakespeare are in the public domain.

© Copyright 2017 by E. C. Schirmer Music Company, Inc., a division of ECS Publishing Group. www.ecspublishing.com All rights reserved.

10

Ah, nev - er faith could

13

hold, if not to beau - ty

16

vow'd! Though to my - self for -

Who is Silvia?

William Shakespeare

[Two Gentlemen of Verona - Act IV, Scene 2]

Juliana Hall

(b. 1958)

1 Warmly (♩ = 76)

Measures 1-3. The vocal line is mostly rests. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand. Pedal markings are present below the piano part.

Measures 4-6. The vocal line begins with the lyrics "Who is Sil - vi -". The piano accompaniment continues with the eighth-note melody. Pedal markings are present below the piano part.

Measures 7-9. The vocal line continues with the lyrics "a? what is she, That". The piano accompaniment continues with the eighth-note melody. Pedal markings are present below the piano part.

The plays of William Shakespeare are in the public domain.

11 *mf* *p*

all our swains com - mend her? Ho - ly,

14 *mp*

fair, and wise is she; The heav-ens such grace_ did

17 *mf*

lend her, That she might ad - mir - èd be.

If music be the food of love

William Shakespeare

[Twelfth Night - Act I, Scene 1]

Juliana Hall

(b. 1958)

Very lyrically (♩ = 50)

mp

1

If

5

mu - sic be the food of love, play

8

on; Give me ex - -

The plays of William Shakespeare are in the public domain.

Take, o take those lips away

William Shakespeare

[Measure for Measure - Act IV, Scene 1]

Juliana Hall

(b. 1958)

1 With resignation (♩ = 63)

Musical score for measures 1-4. The vocal line is a whole rest in 4/4 time. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano).

Musical score for measures 5-7. The vocal line begins with the lyrics "Take, o take those" and has a dynamic marking of *mp* (mezzo-piano). The piano accompaniment continues with chords and a bass line.

Musical score for measures 8-10. The vocal line continues with the lyrics "lips a - way,". The piano accompaniment continues with chords and a bass line.

The plays of William Shakespeare are in the public domain.

Tell me where is Fancy bred

William Shakespeare

[The Merchant of Venice - Act III, Scene 2]

Juliana Hall

(b. 1958)

1 **Fanciful** (♩. = 60 - 63)

The musical score is set in 3/4 time. It features a vocal line and a piano accompaniment. The piano part consists of two staves: the right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line. Pedal markings are indicated by 'Ped.' and '* Ped.' symbols. The lyrics are: 'Tell me where is Fan - - cy bred,'. The score is divided into three systems, with measures 1-4, 5-8, and 9-12. A large watermark 'Copyright is illegal copy only' is overlaid diagonally across the page.

The plays of William Shakespeare are in the public domain.

© Copyright 2017 by E. C. Schirmer Music Company, Inc., a division of ECS Publishing Group. www.ecspublishing.com All rights reserved.

14

Or in the heart,

18

or in the head?

22

How be -

The image shows a page of musical notation for piano and voice. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system (measures 14-17) has the lyrics 'Or in the heart,'. The second system (measures 18-21) has the lyrics 'or in the head?'. The third system (measures 22-25) has the lyrics 'How be -'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with slurs and dynamics. Pedal markings are indicated at the bottom of the piano parts: 'Ped.' at the start of each system, and '* Ped.' followed by an asterisk at the end of each system. A large, diagonal watermark reading 'Copying is illegal. Review Copy only' is overlaid across the entire page.

Come away, come away, death

William Shakespeare

[Twelfth Night - Act II, Scene 4]

Juliana Hall

(b. 1958)

1 **Distressed** (♩ = 88)

5 *p* Come a - way, — come a - way, — death, —

8 And in sad cy - press let me be laid;

The plays of William Shakespeare are in the public domain.

11

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

14

mp *mf*

I am slain by a fair cru-el

17

maid. My

p

This is a very scurvy tune to sing

William Shakespeare

[The Tempest - Act II, Scene 2]

Juliana Hall

(b. 1958)

1 As a drinking song (♩ = 88)

the singer pretends to be drinking throughout, somewhat theatrical

The plays of William Shakespeare are in the public domain.

13

gliss. sing at a man's funeral:

17

mp
gliss. well,

21

Freely
here's my comfort.

Ped. * Ped. * Ped. * Ped. *

Blow, blow, thou winter wind

William Shakespeare

[As You Like It - Act II, Scene 7]

Juliana Hall

(b. 1958)

1 With a wintry feeling (♩ = 112)

Musical score for measures 1-2. The vocal line is in 4/4 time and contains a whole rest. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *pp* and *Ped.* markings.

Musical score for measures 3-4. The vocal line begins with the lyrics "Blow," and includes a *gliss.* marking. The piano accompaniment continues with the eighth-note pattern. Dynamics include *p* and *Ped.* markings.

Musical score for measures 5-6. The vocal line begins with the lyrics "blow," and includes a *gliss.* marking. The piano accompaniment features a change in time signature from 4/4 to 2/4 and back to 4/4. Dynamics include *mp* and *Ped.* markings.

The plays of William Shakespeare are in the public domain.

7

thou win - ter wind,

* Ped. *

9

Thou art not so un -

mp

p

Ped. * Ped. *

11

kind As man's in -

Ped. * Ped. *

Fear no more the heat o' th' sun

William Shakespeare

[Cymbeline - Act IV, Scene 2]

Juliana Hall

(b. 1958)

1 Peacefully (♩ = 60)

1 Peacefully (♩ = 60)

4 *mp*

Fear no more the heat o' th' sun,

7 *mp* *mf*

Nor the fu-ri-ous win-ter's rag-es;

The plays of William Shakespeare are in the public domain.

© Copyright 2017 by E. C. Schirmer Music Company, Inc., a division of ECS Publishing Group. www.ecspublishing.com All rights reserved.

10 *p*

Thou thy world - ly task hast

pp

Ped.

12

done, Home art gone,

V

*

15

and ta' - en thy wag - es:

mp