

Such Was About NOTHING.

Arranged for the Piano Forte by W.^r Addison.



PARDON GODDESS OF THE NIGHT.

1467
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GENERAL STATE OF THE WORLD

THE STATE OF THE WORLD

THE STATE OF THE WORLD

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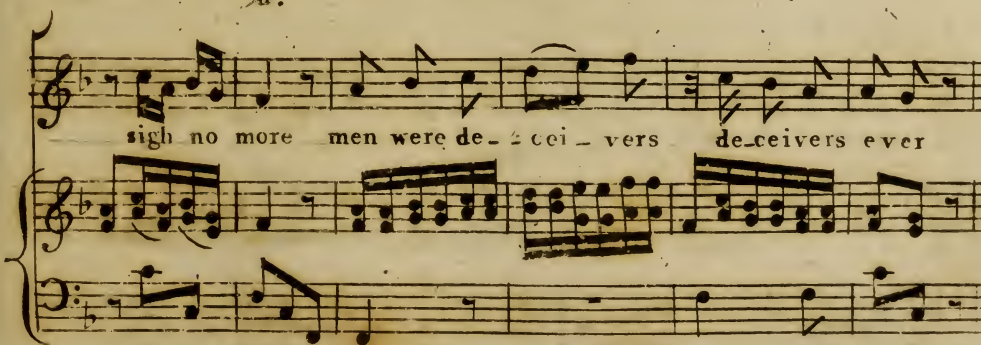
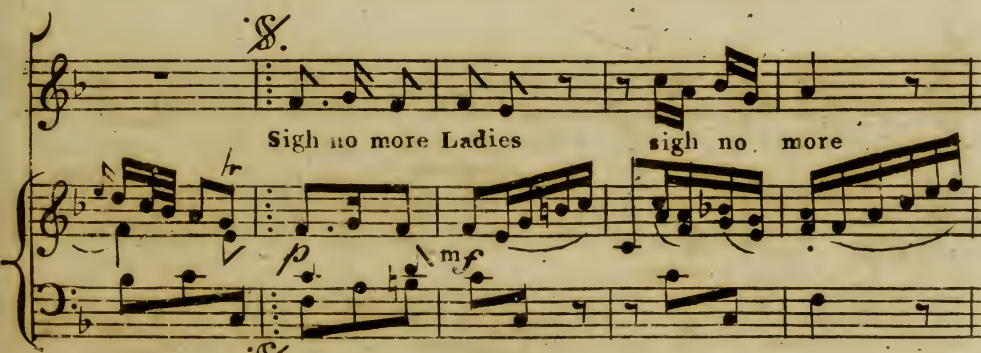
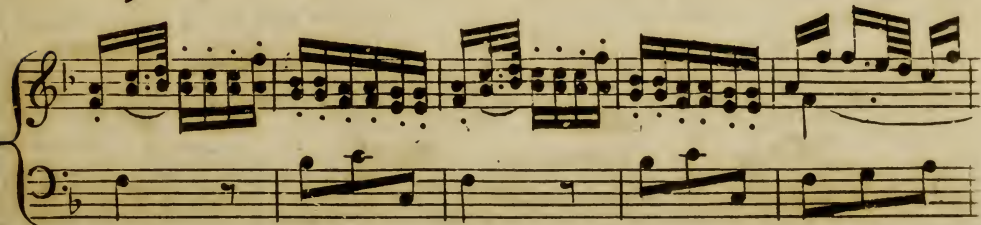
THE STATE OF THE WORLD

THE STATE OF THE WORLD

THE STATE OF THE WORLD

SIGH NO MORE LADIES.

ANDANTE



men were de - cei - vers de - cei - vers e - ver on foot in

The first system of the musical score. It features a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are "men were de - cei - vers de - cei - vers e - ver on foot in". Below the vocal line is a piano accompaniment consisting of two staves, treble and bass, with a brace between them. The piano part includes chords and moving lines in both hands.

Sea: and one on Shore to one thing con - stant

The second system of the musical score. The vocal line continues with the lyrics "Sea: and one on Shore to one thing con - stant". The piano accompaniment continues with similar harmonic and melodic patterns.

con - stant ne - ver . Sigh no more Ladies sigh no

The third system of the musical score. The vocal line includes the lyrics "con - stant ne - ver . Sigh no more Ladies sigh no". The piano accompaniment continues.

more Men were de - cei - vers e - ver

The fourth system of the musical score. The vocal line concludes with the lyrics "more Men were de - cei - vers e - ver". The piano accompaniment continues.

MUCH ADO ABOUT NOTHING

Men were de- - cei - vers e - ver

Sigh no more

sigh no more sigh no more Ladies men were de- - cei - vers de-

- cei - vers e - ver men were de- - cei - vers e - ver

One foot in Sea and one on Shore To

one thing con-stant con-stant ne-ver

Sigh no more Ladies sigh no more sigh no

more Men were de-cei-vers e-ver

MUCH ADO ABOUT NOTHING

5

Men were de - cei - vers e - ver

Sing no more dit - ties of dumps so dull and

hea - vy of dumps so dull and heavy Th

MUCH ADO ABOUT NOTHING

frauds . of men were e-ver were e - - ver

so Since sum - - mer first was leafy

Since sum - mer first was, lea - fy

§

Sigh No More Ladies

7

COMPOSED BY R.I.S. STEVENS.

Alto

Tenore

Soprano
1^{mo}

Soprano
2^{do}

Bass

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

e-ver men were deceivers e-ver one foot in sea and one on

e-ver men were deceivers e-ver one foot in sea and one on

e-ver men were deceivers e-ver one foot in sea and one on

e-ver men were deceivers e-ver one foot in sea and one on

e-ver men were deceivers e-ver one foot in sea and one on

This Glee may be Sung by two Sopranos and a Bass Voice

Shore to one thing constant never to one thing constant never

Shore to one thing constant never to one thing constant never

Shore to one thing constant never to one thing constant never

Shore to one thing constant never to one thing constant never

Shore to one thing constant never to one thing constant never

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

bonny and be you blithe and bonny con-verting all your sounds of
bonny and be you blithe and bonny con-verting all your sounds of
bonny and be you blithe and bonny con-verting all your sounds of
bonny and be you blithe and bonny con-verting all your sounds of
bonny and be you blithe and bonny con-verting all your sounds of

woe con-verting all your sounds of woe to hey nony nony hey nony
woe con-verting all your sounds of woe to hey nony nony hey nony
woe con-verting all your sounds of woe to hey nony nony hey nony
woe con-verting all your sounds of woe to hey nony nony hey nony
woe con-verting all your sounds of woe to hey nony nony hey nony

nony hey nony nony hey nony nony Sing no more dit-ties

nony hey nony nony hey nony nony Sing no more dit-ties

nony hey nony nony hey nony nony Sing no more dit-ties

nony hey nony nony hey nony nony Sing no more dit-ties

nony hey nony nony hey nony nony Sing no more dit-ties

La-dies sing no more of dumps so dull and heavy of

La-dies sing no more of dumps so dull and heavy of

La-dies sing no more of dumps so dull and heavy of

La-dies sing no more of dumps so dull and heavy of

La-dies sing no more of dumps so dull and heavy of

p dumps so dull and heavy *f* The frauds of men were e - ver
p dumps so dull and heavy *f* The frauds of men were e - ver
p dumps so dull and heavy *f* The frauds of men were e - ver
p dumps so dull and heavy *f* The frauds of men were e - ver
p dumps so dull and heavy *f* The frauds of men were e - ver

p so since summer first was leafy since summer first was leafy.
p so since summer first was leafy since summer first was leafy.
p so since summer first was leafy since summer first was leafy.
p so since summer first was leafy since summer first was leafy.
p so since summer first was leafy since summer first was leafy.

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

bonny and be you blithe and bonny con-verting all your sounds of woe con

bonny and be you blithe and bonny con-verting all your sounds of woe con

bonny and be you blithe and bonny con-verting all your sounds of woe con

bonny and be you blithe and bonny con-verting all your sounds of woe con

bonny and be you blithe and bonny con-verting all your sounds of woe con

verting all your sounds of woe to hey nony nony

verting all your sounds of woe to hey nony nony

verting all your sounds of woe to hey nony nony

verting all your sounds of woe to hey nony nony hey

verting all your sounds of woe to hey nony nony

hey nony nony hey nony nony hey nony nony.

hey nony nony hey nony nony *pp* hey nony nony.

hey nony nony hey nony nony *pp* hey nony nony.

nony nony hey nony nony hey nony nony.

hey nony nony hey nony nony *pp* hey nony nony.

hey nony nony hey nony nony *pp* hey nony nony.

PARDON GODDESS OF THE NIGHT.

Chilcot

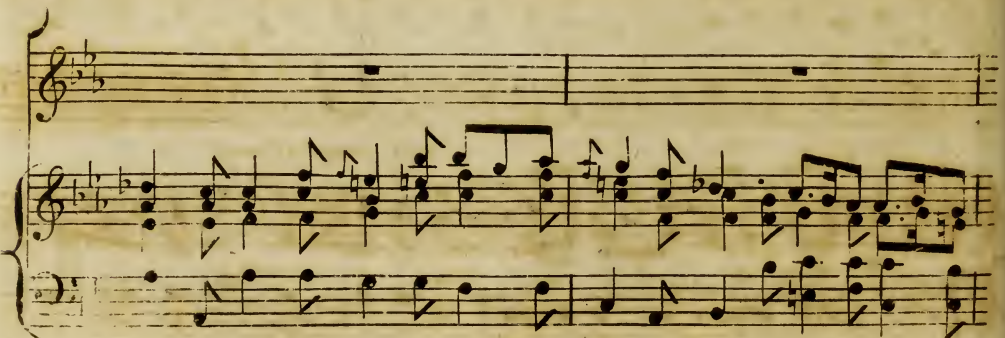
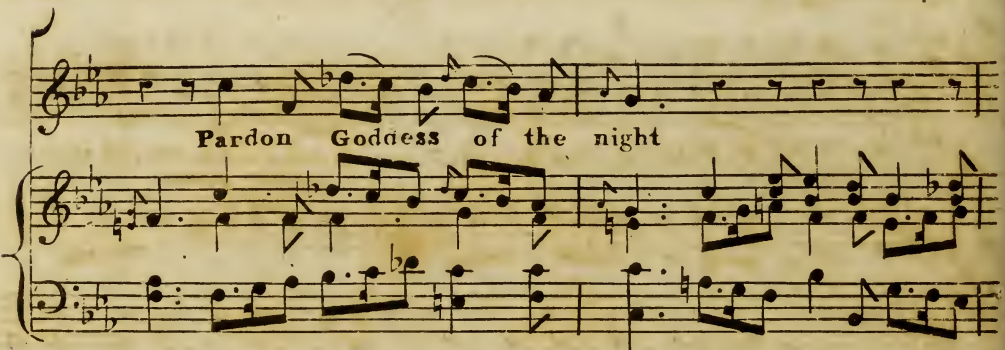
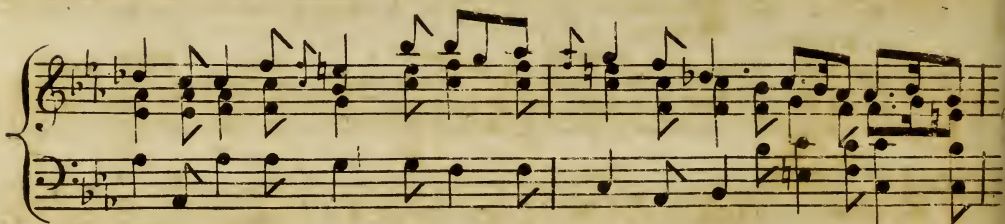
Composed by ~~D. F. Arne~~

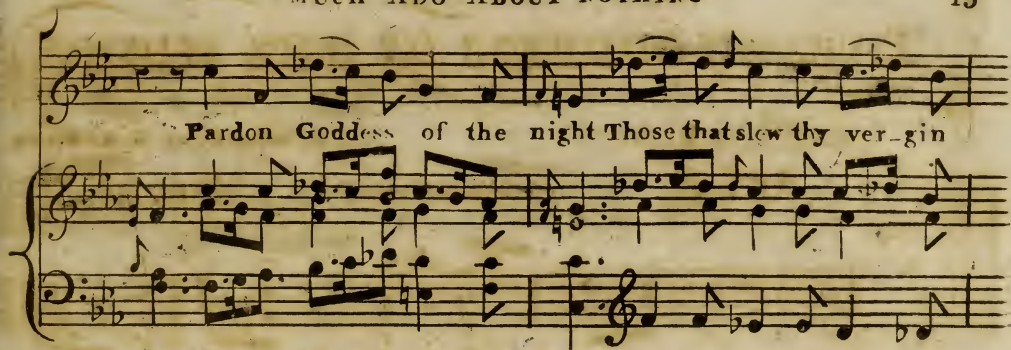
Arranged by J. Addison.

Act 5.

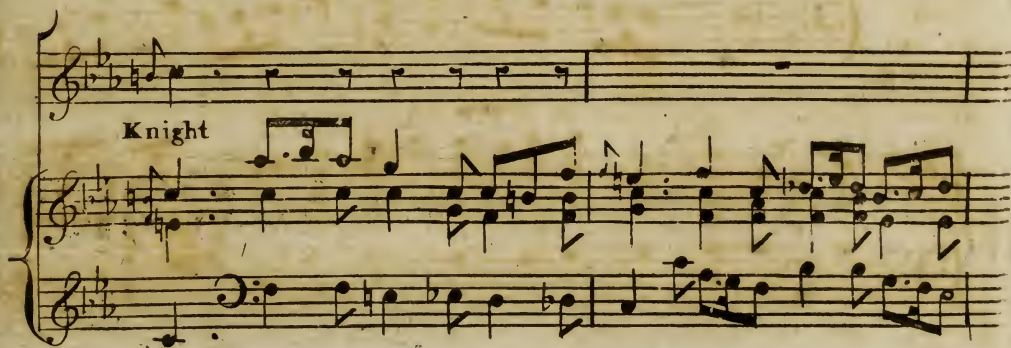
Scene 3.

A
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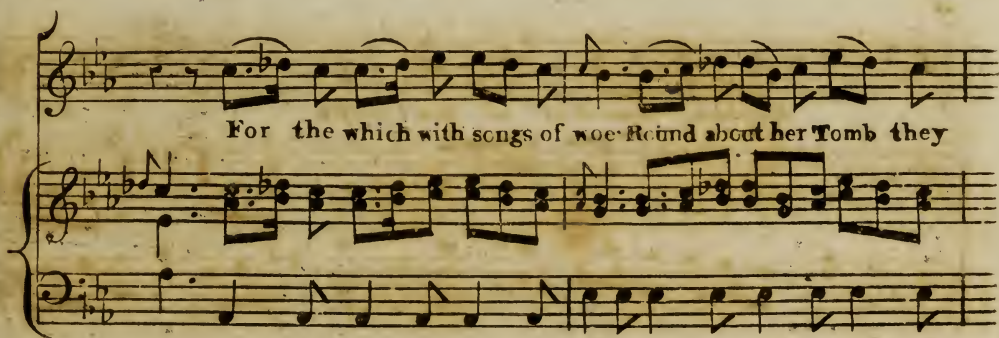




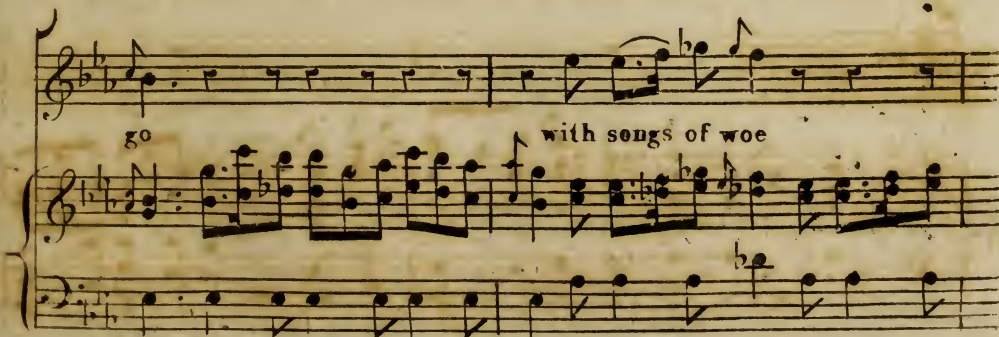
Pardon Goddess of the night Those that slew thy ver-gin



Knight



For the which with songs of woe Round about her Tomb they



go with songs of woe

with songs of woe Round about her Tomb they

This system features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'with songs of woe' and continues with 'Round about her Tomb they'. The piano accompaniment consists of a treble and bass staff with a key signature of two flats and a common time signature.

go midnight as -

f *p*

This system continues the musical piece. The vocal line has the lyrics 'go' and 'midnight as -'. The piano accompaniment includes dynamic markings *f* (forte) and *p* (piano).

-sist assist our moan Help us to sigh to sigh and groan help us to

This system continues the musical piece. The vocal line has the lyrics '-sist assist our moan Help us to sigh to sigh and groan help us to'.

sigh to sigh and groan to sigh help us to sigh to sigh and groan

This system concludes the musical piece on this page. The vocal line has the lyrics 'sigh to sigh and groan to sigh help us to sigh to sigh and groan'.

heavi-ly heavily Graves yawn and yield their dead

This system contains the first three measures of the piece. The vocal line begins with a treble clef and a key signature of two flats. The lyrics 'heavi-ly heavily Graves yawn and yield their dead' are written below the notes. The piano accompaniment is shown in both treble and bass staves, with the bass staff featuring a prominent bass line.

Till death be ut-ter-ed heavi-ly

This system contains measures four through six. The vocal line continues with the lyrics 'Till death be ut-ter-ed heavi-ly'. The piano accompaniment continues with dense chordal textures in both staves.

heavi-ly

This system contains measures seven through nine. The vocal line has a long rest in the first measure, followed by the lyrics 'heavi-ly'. The piano accompaniment continues with a steady bass line and active upper parts.

This system contains the final measures of the piece, ending with a double bar line. The vocal line has a long rest, and the piano accompaniment concludes with a final chordal cadence in both staves.

