

MUCH ADO ABOUT NOTHING

OPERA

IN FOUR ACTS

FOUNDED ON

Shakespere's Comedy

THE WORDS WRITTEN

—> by <—

JULIAN STURGIS

THE MUSIC COMPOSED

—> by <—

CHARLES VILLIERS STANFORD.

(OP. 76.)

Price 5/- net

BOOSEY & CO
295, REGENT STREET, LONDON, W.
AND
9, EAST SEVENTEENTH STREET, NEW YORK.

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Printed by C. G. Röder, Leipzig.

(Enter BENEDICK. He does not see CLAUDIO and HERO. At first they do not notice him, intent on one another. Presently CLAUDIO directs HERO's attention to BENEDICK, and they watch him with growing amusement.)

Poco più Andante.

Benedick.

member when Clau-dio would walk ten miles a - foot to see a good-ly

ar-mour. Then he loved nothing save the fife and drum, but now the pipe and

ta-bor. May I be so con-ver-ted? Love — may transform me to an

poco rall. *tempo* *f a.* *tempo*

colla parte *pp* *f*

oy-ster, but I dare swear that till I be an oy-ster, I'll not be such a

fool. One wo-man's fair; yet I am well:

An-o - ther's wise, yet I am well:

Ano-ther's good; yet I am well: but till all graces — show in

one of them, my grace will none of them.

Allegretto marcato e ritmico.

Wise shall my la-dy be, rich or she's not for me, Brave, beautiful and free; *mf* A

per - fect woman form'd to make my bliss, I ask but this, I ask but this, I

ask no more than this.

Star at the close of day, Blithe as the woods in May,

Bright, beauti-ful and gay; if all — these charms be hers whom I would kiss, I

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "Bright, beauti-ful and gay; if all — these charms be hers whom I would kiss, I". The piano part includes a *p* dynamic marking.

ask but this, I ask but this, I ask no more than this.

The second system continues the vocal line and piano accompaniment. The lyrics are: "ask but this, I ask but this, I ask no more than this." The piano part includes a *p* dynamic marking. The system ends with a 2/4 time signature.

Hers be the nimble wit and po-e-sy well writ to

The third system continues the vocal line and piano accompaniment. The lyrics are: "Hers be the nimble wit and po-e-sy well writ to". The piano part includes a *f* dynamic marking and a sixteenth-note figure with a '6' above it. The system ends with a 2/4 time signature.

chime with mu-sic — fit; and then no shade of hair, no shade of

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "chime with mu-sic — fit; and then no shade of hair, no shade of". The piano part includes a *pp* dynamic marking and a circled number '19' above the vocal line. The system ends with a 2/4 time signature.

hair will come a-miss, for - all I ask, all I ask all I ask is

The fifth system continues the vocal line and piano accompaniment. The lyrics are: "hair will come a-miss, for - all I ask, all I ask all I ask is". The piano part includes a *poco rall.* marking and a *colla parte* marking. The system ends with a 2/4 time signature.

a tempo (he goes to the arbour)

this. And now as a bachelor I'll take mine

(he goes in)

ease, a - lone and happy. I ask no more, I

rall. Claudio. (HERO and CLAUDIO come forward cautiously, keeping away from the arbour.)

ask no more, I ask no more than this. Our bird sits close i' the reeds.

Hero. *pp* Allegro molto quasi Presto.

A-las! poor wild fowl!

pp sempre e leggeriss.

Claudio. (20) *pp*

Now will the Prince and