



O mistress mine



Con moto (♩ = c. 100)

Mark Andrews

S La la la la la la la la la la la la la la la. O mis - tress mine, where are you

A La la la la la la la la la la. O mis - tress mine, where are you

T La la la la la la la la la la la. O mis - tress mine, where are you

B La la la la la la la la la la. O mis - tress mine, where are you

S roam - ing? O stay and hear, your true love's com - ing, That can

A roam - ing? O stay and hear, your true love's com - ing, That can

T roam - ing? O stay and hear, your true love's com - ing, That can

B roam - ing? O stay and hear, your true love's com - ing, That can

S sing both high and low, That can sing both

A sing both high and low, That can sing both

T sing both high and low, That can sing both

B sing both high and low, That can sing both

pp *Tenor prominent*

O mistress mine

10

S high and low: Trip no far - ther, pret - ty Sweet - ing;

A high and low: Trip no far - ther, pret - ty Sweet - ing;

T high and low: Trip no far - ther, pret - ty Sweet - ing;

B high and low:

p leggiero

12

S Jour - neys end in lov - er's meet - ing, Ev - 'ry wise man's son doth know.

A Jour - neys end in lov - er's meet - ing, Ev - 'ry wise man's son doth know.

T Jour - neys end in lov - er's meet - ing, Ev - 'ry wise man's son doth know.

B Jour - neys end in lov - er's meet - ing, Ev - 'ry wise man's son doth know.

16

S La la la la la la la la la la la. What is love? 'tis not here - wait!

A La la la la la la la la la la la. What is love? 'tis not here - wait!

T La la la la la la la la la la la. What is love? 'tis not here - wait!

B La la la la la la la la la la la. What is love? 'tis not here - wait!

f *p* *wait!*

O mistress mine

19

S af - ter; Pres - ent mirth hath pres - ent laugh - ter; What's to

A af - ter; Pres - ent mirth hath pres - ent laugh - ter; What's to

T af - ter; Pres - ent mirth hath pres - ent laugh - ter; What's to

B af - ter; Pres - ent mirth hath pres - ent laugh - ter; What's to

22

S come is still un - sure, What's to come is still un - sure:

A come is still un - sure, What's to come is still un - sure:

T *Tenor prominent* come is still un - sure, What's to come is still un - sure:

B come is still un - sure, What's to come is still un - sure:

26

S In de - lay there lies no plen - ty; Then come kiss me, sweet and twen - ty, Youth's a stuff will

A In de - lay there lies no plen - ty; Then come kiss me, sweet and twen - ty, Youth's a stuff will

T In de - lay there lies no plen - ty; Then come kiss me, sweet and twen - ty, Youth's a stuff will

B Then come kiss me, sweet and twen - ty, Youth's a stuff will

O mistress mine

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S not en - dure, Youth will not en - dure. *rit.*

A not en - dure, La la la la la la la la la la, Youth will not en - dure. *rit.*

T not en - dure, La la la la la la la la la la, Youth will not en - dure. *rit.*

B not en - dure, Youth will not en - dure. *rit.*

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S La la la la la la la la la la, Youth will not en - dure. *rit.*

A La la la la la la, Youth will not en - dure. *rit.*

T La la la la la la la la la la, Youth will not en - dure. *rit.*

B Youth will not en - dure. *rit.*

Mark Andrews (1875-1939) was primarily known as an outstanding organist. He also wrote a number of part-songs and folk song arrangements. Andrews is notable as an early recording artist for the RCA Victor recording company. During the 1920's he recorded organ works by Mendelssohn, Rossini, Wagner and Fauré. In 1929 he supervised a recording of John Stainer's oratorio "The Crucifixion."

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