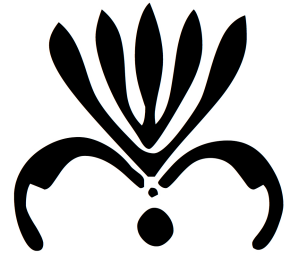


Shakespeare Songs  
No. 12



**O mistress mine**

**George A. Macfarren**  
**(1813-1887)**

# O mistress mine

G. A. Macfarren

Andante con moto ♩ = 50

S *mf* O, mis - tress mine, where are you roam - ing? *p* where?

A *mf* O, mis - tress mine, where are you roam - ing? *p* where? where?

T *mf* O, mis - tress mine, where are you roam - ing? *p* where?

B *mf* O, mis - tress mine, where are you roam - ing? *p* where?

5 S where? O, stay and hear! your true - love's com - ing That can sing both high and

A O, stay and hear! your true - love's com - ing That can sing both high and

T where? O, stay and hear! your true - love's com - ing That can sing both high and

B where? O, stay and hear! your true - love's com - ing That can sing both high and

9 S low. *p* Trip no fur - ther, pret - ty

A low. *p* Trip no fur - ther, pret - ty

T low. *p* Trip no fur - ther, pret - ty

B low. *p* Trip no fur - ther, pret - ty

# O mistress mine

13

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

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

T 8 sweet - ing, Jour - neys end in lov - - - ers' meet - ing—

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

17

S *p* Ev - 'ry wise \_\_\_\_\_ man's son doth know,

A *p* Ev - 'ry wise \_\_\_\_\_ man's son doth know, Jour - neys

T 8 *p* Ev - 'ry wise \_\_\_\_\_ man's son doth know,

B *p* Ev - 'ry wise man's son doth know,

21

S *cresc.* Jour - neys end, Jour - neys end in lov - ers' meet - ing—

A *cresc.* end, Jour - neys end, Jour - neys end in lov - ers' meet - ing—

T 8 *cresc.* Jour - neys end, Jour - neys end in lov - ers' meet - ing—

B *cresc.* Jour - neys end in lov - ers' meet - ing—

## O mistress mine

25

S *pp* Ev - er - y wise \_\_\_\_\_ man's son \_\_\_\_\_ doth know.

A *pp* Ev - er - y wise \_\_\_\_\_ man's son \_\_\_\_\_ doth know. *f* > Stay,

T *pp* Ev - 'ry wise man's son doth know. \_\_\_\_\_

B *pp* Ev - 'ry wise \_\_\_\_\_ man's son doth know.

29

S *f* Stay, stay, stay, \_\_\_\_\_ O stay! \_\_\_\_\_

A stay, stay, \_\_\_\_\_ O stay! \_\_\_\_\_

T *f* Stay, stay, *p* > stay, \_\_\_\_\_ O stay! \_\_\_\_\_

B *f* Stay, stay, stay, \_\_\_\_\_ O stay! \_\_\_\_\_

34

S *mf* What is love? 'tis not here - af - ter; *p* What?

A *mf* What is love? 'tis not here - af - ter; *p* What? what?

T *mf* What is love? 'tis not here - af - ter; *p* What?

B *mf* What is love? 'tis not here - af - ter; *p* What?

# O mistress mine

38

S what? Pre - sent mirth hath pres - ent laugh - ter; What's to come is still un -

A Pre - sent mirth hath pres - ent laugh - ter; What's to come is still un -

T what? Pre - sent mirth hath pres - ent laugh - ter; What's to come is still un -

B what? Pre - sent mirth hath pres - ent laugh - ter; What's to come is still un -

42

S sure: in de - lay there lies no

A sure: in de - lay there lies no

T sure: in de - lay there lies no

B sure: in de - lay there lies no

46

S plen - ty, — Then come kiss me, Sweet - and - twen - ty,

A plen - ty, — Then come kiss me, Sweet - and - twen - ty,

T plen - ty, — Then come kiss me, Sweet - and - twen - ty,

B plen - ty, — Then come kiss me, Sweet - and - twen - ty,

## O mistress mine

50 *p*

S Youth's a stuff \_\_\_\_\_ will not en - dure,

A Youth's a stuff \_\_\_\_\_ will not en - dure, *p* Then come

T Youth's a stuff \_\_\_\_\_ will not en - dure,

B Youth's a stuff will not en - dure,

54 *cresc.*

S Then come kiss me, Then come kiss me, Sweet - and - twen - ty,

A kiss me, Then come kiss me, Then come kiss me, Sweet - and - twen - ty,

T Then come kiss me, Then come kiss me, Sweet - and - twen - ty,

B Then come kiss me, Sweet - and - twen - ty,

58 *p*

S Youth's \_\_\_\_\_ a stuff \_\_\_\_\_ will not \_\_\_\_\_ en - dure.

A Youth's \_\_\_\_\_ a stuff \_\_\_\_\_ will not \_\_\_\_\_ en - dure. *f* Stay,

T Youth's a stuff will not en - dure. \_\_\_\_\_

B Youth's a stuff \_\_\_\_\_ will not en - dure.

# O mistress mine

7

S  
62  
Stay, stay, stay, O stay.

A  
stay, stay, O stay.

T  
8  
Stay, stay, stay, O stay.

B  
Stay, stay, stay, O stay.

Novello and Company  
(1869-1885)

**Sir George Alexander Macfarren** (1813-1887) was born in London. From early youth, he suffered from poor health and weak eyesight. His eyesight continually deteriorated until he became totally blind in 1860. However, his blindness had little effect on his productivity. Macfarren began to study music when he was fourteen and, at sixteen, entered the Royal Academy of Music. Because of his eyesight, he abandoned performance and concentrated on composition. He later taught at the Academy, eventually becoming a principal. He was also appointed professor of music at Cambridge University in 1875. He was conductor at Covent Garden, London; founder the Handel Society; program note writer for the Philharmonic Society; and editor of *Handel and Purcell*. He wrote 18 operas, 13 oratorios and cantatas, 9 symphonies, and 162 songs. He was active as writer of part-songs, literature for the many amateur choirs appearing throughout the country. He was knighted in 1883 on the same day as Arthur Sullivan and George Grove. His brother Walter Macfarren (1826-1905) was a pianist, composer and professor of the Royal Academy.

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,  
Then come kiss me,  
Then come kiss me,  
Sweet and twenty,  
Youth's a stuff will not endure.  
Stay, stay, stay, O stay.

*Twelfth Night*  
Act 2, Scene 3  
William Shakespeare (1564-1616)

#### TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.  
please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:  
[www.shorchor.net](http://www.shorchor.net)

David Anderson  
SHORCHOR Music  
1706 NE 177th St.  
Shoreline, WA 98155 USA

