



# COME AWAY, DEATH

Part Song for Mixed Voices

Words By

William Shakespeare

*from Twelfth Night, Act 2, Scene 4*

Music By

Norman O'Neill

## COVER IMAGE

“THE JESTER” by John William Waterhouse (1849-1917)



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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### Source Information

*Autograph Manuscript:*  
*Vocal Score:*

n.a.  
H.W. Gray - Modern Series No. 251 © 1922

*Manuscript Transcription & Score Preparation*

David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Dorico Pro Version 6.0.20.6047    *Audio Software:* NotePerformer 4    *Graphic Software:* Affinity Photo 2  
*Document Software:* Affinity Publisher 2    *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011



**NORMAN HOUSTON O'NEILL** (14 March 1875 – 3 March 1934) was an English composer and conductor of Irish background who specialized largely in works for the theatre.

#### LIFE

O'Neill was born at 16 Young Street in Kensington, London, the youngest son of the Irish painter George Bernard O'Neill and Emma Stuart Callcott, the daughter of organist and glee composer William Hutchins Callcott. He studied in London with Arthur Somervell and with Iwan Knorr at the Hoch Conservatory in Frankfurt from 1893 to 1897. His studies there were facilitated by Eric Stenbock. He belonged to the Frankfurt Group, a circle of composers who studied at Hoch's Conservatory in the late 1890s.

He married Adine Berthe Maria Ruckert (29 July 1875 – 17 February 1947) on 2 July 1899 in Paris. Adine was a celebrated pianist (a pupil of Clara Schumann) and music teacher in her own right – she later became head music mistress at St Paul's

Girls' School in Hammersmith. O'Neill began to have some success with concert music, including a 1901 performance of his overture *In Autumn* given at the Henry Wood Proms.<sup>[6]</sup> In 1904 he composed the incidental music to John Martin-Harvey's production of *Hamlet* at the Lyric Theatre, London. In 1909 he began his long association with the Haymarket Theatre when he was appointed music director.

O'Neill was treasurer of the Royal Philharmonic Society from 1918 until his death and taught harmony and composition at the Royal Academy of Music. A very sociable man, he was a member of the Savage Club, where he liked to meet musical colleagues. He and Adine frequently hosted fellow composers and musicians at their house, 4 Pembroke Villas in Kensington, including Frederick Delius, Theodore Holland, Gustav Holst, Ernest Irving, Percy Grainger and Cyril Scott.

On 12 February 1934 O'Neill was walking East on Oxford Street on his way to Broadcasting House for a recording session. As he crossed Holles Street he was struck by a carrier tricycle. As a result he developed blood poisoning and died on 3 March. He was cremated at Golders Green Crematorium, London, as was his wife in 1947. There is a plaque there in memory to both of them.

#### MUSIC

O'Neill's works for the stage include over fifty sets of incidental music for plays, including many by Shakespeare (*Hamlet*, *King Lear*, *Julius Caesar*, *Macbeth*, *The Merchant of Venice*, *Henry V* and *Measure for Measure*), J. M. Barrie (*A Kiss for Cinderella* and *Mary Rose*), and Maurice Maeterlinck (*The Blue Bird*). *Mary Rose*, perhaps his best received theatre score, first opened in London at the Haymarket on 22 April 1920, continuing until 26 February 1921, with Fay Compton as Mary Rose, a role which was written for her by Barrie. Ernest Irving, who deputised as conductor for O'Neill on many occasions, compared a performance of *Mary Rose* without his music to "a dance by a fairy with a wooden leg". The play was revived (with many of the same cast still in place) in 1926.

In 1910, O'Neill became the first British composer to conduct his own orchestral music on record, directing the Columbia Graphophone Company's house ensemble, the "Court Symphony Orchestra", in a suite taken from his *Blue Bird* music on two double-sided gramophone discs. He received personal congratulations from Sir Edward Elgar on his music for the innovative central ballet sequence of the 1924 revue *The Punch Bowl*, which ran for over a year with O'Neill's contribution being widely singled out for praise in press coverage.

His concert works include a number of symphonic suites, chamber and instrumental music, most of it written pre-war, before his theatre music career took off. There are two piano trios, Op. 9 (1900) and the single movement Op. 32 (1909), and the Piano Quintet in E minor, Op. 10. Adine O'Neill, who frequently gave first performances of her husband's piano compositions, performed the Quintet for the first time at Steinway Hall on 16 February 1903. The String Quartet in C, which has been recorded, was derived from manuscripts of various movements held at the Royal College of Music.

Solo piano works such as the *Four Songs without Words* and the four-movement suite *In the Branches* are still occasionally heard. The *Deux Petites pièces*, Op. 27 were recorded in 2019 by Richard Masters. Ensemble Color recorded the Cello Sonata (1896), the Piano Trio op. 7 (1900), the *Soliloquy* for double bass and piano (1926) and the Suite In B minor for violin and pianoforte in 2022. *La Belle Dame Sans Merci* (1908) for baritone and orchestra was recorded by the BBC Concert Orchestra with Roderick Williams in 2024.

## TWELFTH NIGHT

### ACT 2, SCENE 4

#### Synopsis:

Orsino asks for a song to relieve his love-longing. In conversation about the capacities for love in men and in women, Viola expresses her love for Orsino through a story about "Cesario's sister." Orsino becomes curious about this sister's fate, but then turns back to his own longings and sends Cesario once again to visit Olivia.

[Enter Orsino, Viola, Curio, and others.]

ORSINO

Give me some music. Now, good morrow, friends.—

Now, good Cesario, but that piece of song,  
That old and antique song we heard last night.  
Methought it did relieve my passion much,  
More than light airs and recollected terms  
Of these most brisk and giddy-paced times.

Come, but one verse.

CURIO

He is not here, so please your Lordship, that should sing it.

ORSINO

Who was it?

CURIO

Feste the jester, my lord, a Fool that the Lady  
Olivia's father took much delight in. He is about  
the house.

ORSINO

Seek him out and play the tune the while.

“To Viola.” Come hither, boy. If ever thou shalt love,

In the sweet pangs of it remember me,

For such as I am, all true lovers are,

Unstaid and skittish in all motions else

Save in the constant image of the creature

That is beloved. How dost thou like this tune?

VIOLA

It gives a very echo to the seat where love is throned.

ORSINO

Thou dost speak masterly.

My life upon 't, young though thou art, thine eye

Hath stayed upon some favor that it loves.

Hath it not, boy?

VIOLA

A little, by your favor.

ORSINO

What kind of woman is 't?

VIOLA

Of your complexion.

ORSINO

She is not worth thee, then. What years, i' faith?

VIOLA

About your years, my lord.

ORSINO

Too old, by heaven. Let still the woman take

An elder than herself. So wears she to him;

So sways she level in her husband's heart.

For, boy, however we do praise ourselves,

Our fancies are more giddy and unfirm,

More longing, wavering, sooner lost and worn,

Than women's are.

VIOLA

I think it well, my lord.

ORSINO

Then let thy love be younger than thyself,

Or thy affection cannot hold the bent.

For women are as roses, whose fair flower,

Being once displayed, doth fall that very hour.

VIOLA

And so they are. Alas, that they are so,

To die even when they to perfection grow!

[Enter Curio and “Feste, the Fool.”]

ORSINO

O, fellow, come, the song we had last night.—

Mark it, Cesario. It is old and plain;

The spinsters and the knitters in the sun

And the free maids that weave their thread

With bones

Do use to chant it. It is silly sooth,

And dallies with the innocence of love

Like the old age.

FOOL

Are you ready, sir?

ORSINO

Ay, prithee, sing.

The Song. “FOOL”

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.

ORSINO

“giving money” There's for thy pains.

FOOL

No pains, sir. I take pleasure in singing, sir.

ORSINO

I'll pay thy pleasure, then.

FOOL

Truly sir, and pleasure will be paid, one time or another.

ORSINO

Give me now leave to leave thee.

FOOL

Now the melancholy god protect thee and the  
tailor make thy doublet of changeable taffeta, for  
Thy mind is a very opal. I would have men of such  
constancy put to sea, that their business might be  
everything and their intent everywhere, for that's it  
that always makes a good voyage of nothing. Farewell.



# Come Away, Come Away, Death

William Shakespeare

Part Song for Mixed Voices

Norman O'Neill

Poco adagio  
*pp*

Soprano  
Come a - way, come a - way death, And in sad cy - press let me be laid

Alto  
Come a - way, come a - way death, And in sad cy - press let me be laid

Tenor  
Come a - way, come a - way death, And in sad cy - press let me be laid

Bass  
Come a - way, come a - way death, And in sad cy - press let me be laid

For Rehearsal Only

5 *cresc.* *mf*

Fly a - way fly a - way breath I am slain by a fair cru - el maid.

*cresc.* *mf*

Fly a - way fly a - way breath I am slain by a fair cru - el maid.

*cresc.* *mf*

Fly a - way fly a - way breath I am slain by a fair cru - el maid.

*cresc.* *mf*

Fly a - way fly a - way breath I am slain by a fair cru - el maid.

9 *p cresc.* *p* *pp*

My shroud of white stuck all with yew O pre - pare it! My part of

*p cresc.* *p* *pp*

My shroud of white stuck all with yew O pre - pare it! My part of

*p cresc.* *p* *pp*

My shroud of white stuck all with yew O pre - pare it! My part of

*p cresc.* *p* *pp*

My shroud of white stuck all with yew O pre - pare it! My part of

13 *rit.* *a tempo* *pp*

death no one so true did share it. Not a flow'r, not a flow'r sweet

*pp*

death no one so true did share it. Not a flow'r, not a flow'r sweet

*pp*

death no one so true did share it. Not a flow'r, not a flow'r sweet

*pp*

death no one so true did share it. Not a flow'r, not a flow'r sweet

*rit.* *a tempo* *pp*



17

on my black cof - fin let there be laid Not a friend Not a friend greet my

on my black cof - fin let there be laid Not a friend Not a friend greet my

on my black cof - fin let there be laid Not a friend Not a friend greet my

on my black cof - fin let there be laid Not a friend Not a friend greet my

21

poor corpse Where my bones shall be thrown A thou - sand thou - sand sighs to save,

poor corpse Where my bones shall be thrown A thou - sand thou - sand sighs to save,

poor corpse Where my bones shall be thrown A thou - sand thou - sand sighs to save,

poor corpse Where my bones shall be thrown A thou - sand thou - sand sighs to save,

25

Meno mosso  
*p*

*pp* molto rit.

Lay me O where sad true lov - er ne'er find my grave, to weep \_\_\_\_\_ there.

*pp*

Lay me O where sad true lov - er ne'er find my grave, to weep \_\_\_\_\_ there.

*p*

*pp*

Lay me O where sad true lov - er ne'er find my grave, to weep \_\_\_\_\_ there.

*pp*

Sad true lov - er ne'er find my grave, to weep \_\_\_\_\_ there.

Meno mosso

*p*

*pp* molto rit.

The musical score is written for voice and piano. It begins with a vocal line on a treble clef staff, marked 'Meno mosso' and 'p'. The lyrics are 'Lay me O where sad true lov - er ne'er find my grave, to weep \_\_\_\_\_ there.' The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a melody in the right hand and a supporting bass line in the left hand. Dynamics include 'p' (piano) and 'pp' (pianissimo), and tempo markings include 'Meno mosso' and 'molto rit.' (molto ritardando). The score is numbered 25 at the beginning of the first vocal line.



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