

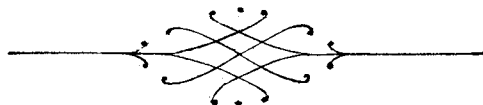
FIVE SHAKESPEARE SONGS

Second Set.



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Five Shakespeare Songs (2nd. Set.)

FEAR NO MORE THE HEAT O' THE SUN.

1.
Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

2.
Fear no more the frown o' the great,
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.

3.
Fear no more the lightning-flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finished joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

4.
No excorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renowned be thy grave!

from "Cymbeline"

UNDER THE GREENWOOD TREE.

1.
Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

2.
Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleased with what he gets,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

from "As you like it?"

IT WAS A LOVER AND HIS LASS.

1.
It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

2.
Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

3.
This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

4.
And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crownéd with the prime
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

from "As you like it?"

TAKE, O, TAKE THOSE LIPS AWAY.

Take, O take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again,
Seals of love, but sealed in vain!

from "Measure for Measure!"

HEY, HO, THE WIND AND THE RAIN.

When that I was and a little tiny boy,
With hey, ho, the wind and the rain;
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, the wind and the rain;
'Gainst knaves and thieves men shut their gate,
For the rain it raineth every day.

But when I came, alas! to wive,
With hey, ho, the wind and the rain;
By swaggering could I never thrive,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain;
But that's all one, our play is done,
And we'll strive to please you every day.

from "Twelfth Night."

Shakespeare.

Fear no more the heat o' the Sun.

Words by
SHAKESPEARE.

Music by
ROGER QUILTER.

Op. 23. No 1.

Andante moderato (♩=92)
espress. e legato.

Piano.

mf *espress.* *p* *poco riten.* *a tempo.* *mp* *mf*

The piano introduction consists of two staves. The right hand starts with a melody in G minor, marked *mf*. The left hand provides harmonic support. The tempo and dynamics change through the piece: *espress.* (expressive), *p* (piano), *poco riten.* (slightly ritardando), *a tempo.* (return to original tempo), *mp* (mezzo-piano), and *mf* (mezzo-forte).

mf legato.

Fear no more the heat o' the sun, Nor the furious win-ter's ra - ges;

The first line of the song features a vocal melody in G minor, marked *mf legato*. The piano accompaniment continues from the introduction, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The lyrics are: "Fear no more the heat o' the sun, Nor the furious win-ter's ra - ges;"

Thou thy world - ly task hast done, Home art gone, and ta'en thy wa - ges:

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Thou thy world - ly task hast done, Home art gone, and ta'en thy wa - ges:"

Gold - en lads and girls all must, As chimney-sweepers, come to dust.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Gold - en lads and girls all must, As chimney-sweepers, come to dust." The piano accompaniment ends with a final chord.

Original Key.

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H. 10356.

p

Fear no more the frown o' the great,

espress. *p*

mp

Thou art past the tyrant's stroke; Care no more to clothe and eat; To

mp

mf

thee the reed is as the oak: The scep - tre, learning, physic, must All

mf

Red. * *Red.* * *Red.* * *Red.* *

poco rit.

fol - low this, and come to dust. *a tempo*

poco rit. *dolce.* *p* *pochiss. rit.*

espress.

a tempo.
più sonoro.

mp

Fear no more the light - 'ning-flash, Nor the all - dread - ed

mp *più sonoro.*

thun - der-stone; Fear not slan-der, cen-sure rash;

mf

L.H. R.H.

Thou hast fin - ished joy and moan: All lov - ers young, all

p *dolce.*

p *dolce.*

lov - ers must Con-sign to thee, and come to

dolce.

Fear no more the heat o' the sun.

Ad. *

pp sempre a tempo.

dust. No ex-or-ci-ser harm thee!

poco dim. *R.H.* *dolce.* *pp*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with the word "dust." followed by "No ex-or-ci-ser harm thee!". The piano accompaniment includes dynamic markings such as *p*, *poco dim.*, *R.H.*, *dolce.*, and *pp*. The system concludes with a *ped.* marking and an asterisk.

Nor no witch-craft charm thee! Ghost un-laid for - bear thee!

p

The second system continues the vocal line with "Nor no witch-craft charm thee! Ghost un-laid for - bear thee!". The piano accompaniment features a *p* dynamic marking. The system ends with a *ped.* marking and an asterisk.

Not-thing ill come near thee! Qui - et con-sum - ma - tion have;

mp *pp*

The third system has the vocal line sing "Not-thing ill come near thee! Qui - et con-sum - ma - tion have;". The piano accompaniment includes *mp* and *pp* dynamic markings. The system concludes with a *ped.* marking and an asterisk.

più tranquillo.
And re-noun-éd be thy grave!

più tranquillo. *dim.* *morendo.*

The fourth system begins with the tempo change *più tranquillo.* and the vocal line singing "And re-noun-éd be thy grave!". The piano accompaniment includes *più tranquillo.*, *dim.*, and *morendo.* markings. The system ends with a *ped.* marking and an asterisk.

Fear no more the heat o' the sun.

Under the Greenwood Tree.

Words by
SHAKESPEARE.

Music by
ROGER QUILTER.

Op. 23, No. 2.

Allegro moderato ma giocoso (♩ = 96)

Voice.

marcato.

Piano.

sed. *

mf

Un-der the green-wood tree Who loves to lie with

mf leggiero.

pochiss. riten.

me, And turn his mer-ry note Un-to the sweet bird's

pochiss. riten.

a tempo.

throat, *f* Come hith - er, come hith - er, come

f staccato e marcato.

a tempo.

hith - er: Here shall he see No en - e - my But

win - ter and rough weath - - - er.

f marcato e con spirito.

*And. ** *And. **

mp Who

doth am - bi - - tion shun, And

mp leggiero.

loves to live i' the sun, Seek - ing the

poco cresc.

poco cresc.

food he eats, , And pleased with what he gets, Come

pochiss. riten.

f a tempo.

pochiss. riten.

*Red. **

hith - - er, come hith - er, come hith - er:

a tempo.

f staccato e marcato.

Here shall he see No en - e - my But win - ter, but

marcato.

win - ter, win - ter and rough wea -

poco rit.

poco rit.

- ther.

a tempo.

a tempo.

sempre a tempo.

f molto giocoso e marcato.

L.H.

ped.

f

sf

ped.

It was a Lover and his Lass.

Words by
SHAKESPEARE.

Music by
ROGER QUILTER.

OP. 23, No. 3.

Allegretto moderato. (♩ = 74), *mp*

Voice.

Piano.

L.H.

mp

It

was a lov-er and his lass, With a hey, and a ho, And a hey no-ni-no, That

mp

o'er the green corn - field did pass, In the spring time, the on-ly

Originally written as a duet for Soprano and Alto in G Major.

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H. 40356.

dolce.

pret - ty ring time, When birds do sing, hey

p

Ad. *

ding a ding, ding, ding a ding, ding, ding a ding, ding; Sweet

leggiero.

Ad. * *Ad.* * *Ad.* *

lov-ers love the spring. Be -

espress.

mp

mf

- tween the a-cres of the rye, With a hey, and a ho, and a hey no-ni-no, These

mf *Cantabile.*

poco ten. a tempo.

pret-ty coun - try folks would lie, In the spring time,

poco ten. a tempo.

the on - ly pret - ty ring time, When

mp

birds do sing, hey ding a dingding, ding a ding, ding, ding a dingding; Sweet

mp

ped. * *ped.* * *ped.* * *ped.* *

lov - ers love the spring - This

poco piu tranquillo.

mf *poco rit.*

ca - rol they be - gan that hour, With a hey, and a ho, and a
a tempo, ma poco più tranquillo.

hey no-ni-no, How that life was but a flow' In spring time, in

mp espress. poco riten. a tempo.

spring time, the on - ly pret - ty ring time, When birds do sing, hey

poco rit. p a tempo. a tempo p-

ding a ding, ding, ding a ding, ding, ding a ding, ding; Sweet lovers, sweet

pochiss riten. espress. a tempo. mp mp a tempo.

pochiss. rit. *mf*

lov-ers love the spring. And

a tempo primo.

there-fore take the pre-sent time, With a hey, and a ho, and a

a tempo primo.

mf cantabile.

poco riten. *mp a tempo.*

hey no-ni-no, For love is crown-éd with the prime In the spring - time,

poco riten. *a tempo.* *mp*

the on - ly pret - ty ring time, When

birds do sing, hey ding a ding, ding, ding a ding, ding,

ding a ding, ding; Sweet lov - ers love..... the spring.

ritard - *poco ten.* - an - do

p - an - do

R.Q. 1921.

Take, O take those lips away.

Words by
SHAKESPEARE.

Music by
ROGER QUILTER.
Op. 23. No. 1.

Andante espressivo (♩ = 60)

Voice. *mp*

Piano. *mp espress.* *p* *mp* *p*

Take, O take those
lips a-way, That so sweet - ly were for-sworn;
Edo. *

poco cresc.

And those eyes, the break of day, Lights that do mis-lead the

poco cresc.

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p espress.

morn: But my kiss-es bring a-gain,

p *Led.* *

mf

dim. e poco rit.

Seals of love, but sealed,

mf *mp* *poco. rit.*

p riten.

pp

espress.

a tempo tranquillo.

but sealed in vain!

riten. *pp* *p espress.*

pp

morendo

ppp

Led. *

Hey, ho, the Wind and the Rain.

Words by
SHAKESPEARE.

Music by
ROGER QUILTER.
OP. 23, No. 5.

Allegretto marcato. (♩ = 96)

Piano.

mf ben ritmico.

mf

When that I was and a lit-tle ti-ny boy, With

mp

hey, ho, the wind and the rain; A fool-ish thing was

leggiere.

mf

ten. a tempo.

but a toy, For the rain ——— it rain-eth ev'-ry

a tempo.

ten. ben ritmico.

day. *mp* But when I came to

giocoso. *p*

man's es-tate, With hey, ho, the wind and the rain; 'Gainst

mf *stacc.* *mp*

knaves and thieves men shut their gate, For the rain it

mf *a tempo.*

rain-eth ev'-ry day. *mp espress.* But

mf *poco rit.*

e poco meno mosso.

a tempo.

when I came, a - las! to wive, With hey, ho, the wind and the rain;

poco meno mosso.

a tempo.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The tempo markings *poco meno mosso.* and *a tempo.* are placed above the respective staves. The lyrics "when I came, a - las! to wive, With hey, ho, the wind and the rain;" are written below the vocal staff. The piano part includes dynamic markings *mp* and *f*, and a *Stacc.* marking at the end.

mf

By swaggering could I nev-er thrive, — For the

f

mf

The second system continues the musical score. The vocal line has a treble clef and a key signature of one flat (Bb). The piano accompaniment has a treble clef and a key signature of one flat. The tempo markings *mf*, *f*, and *mf* are placed above the vocal staff. The lyrics "By swaggering could I nev-er thrive, — For the" are written below the vocal staff. The piano part includes dynamic markings *mf*, *sf*, and *f*, and a *Red.* marking at the end.

rain — it , rain-eth ev - 'ry day. —

mf

mp

The third system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a treble clef and a key signature of one flat. The tempo markings *mf* and *mp* are placed above the piano staves. The lyrics "rain — it , rain-eth ev - 'ry day. —" are written below the vocal staff.

*Più moderato
poco ten.
mf*

pcchiss. riten.

A

The fourth system concludes the musical score. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a treble clef and a key signature of one flat. The tempo markings *mf*, *f*, and *pcchiss. riten.* are placed above the piano staves. The lyrics "rain — it , rain-eth ev - 'ry day. —" are written below the vocal staff.

mp *a tempo.*
 great while a-go the world be-gun, With hey, ho, the wind and the rain;
Piu moderato.
p *a tempo.* *leggiero.*

mf Piu largamente. *ten. mp* *a tempo.*
 But that's all one, our play is done, And we'll strive, — we'll
mf Piu largamente. *ten. mp* *a tempo. cresc.*

cresc. molto. *f*
 strive to please you ev - - - 'ry day.
- molto. *f* *f con spirito.*

poco accel.
mf stacc. *f* *sf* *ff*