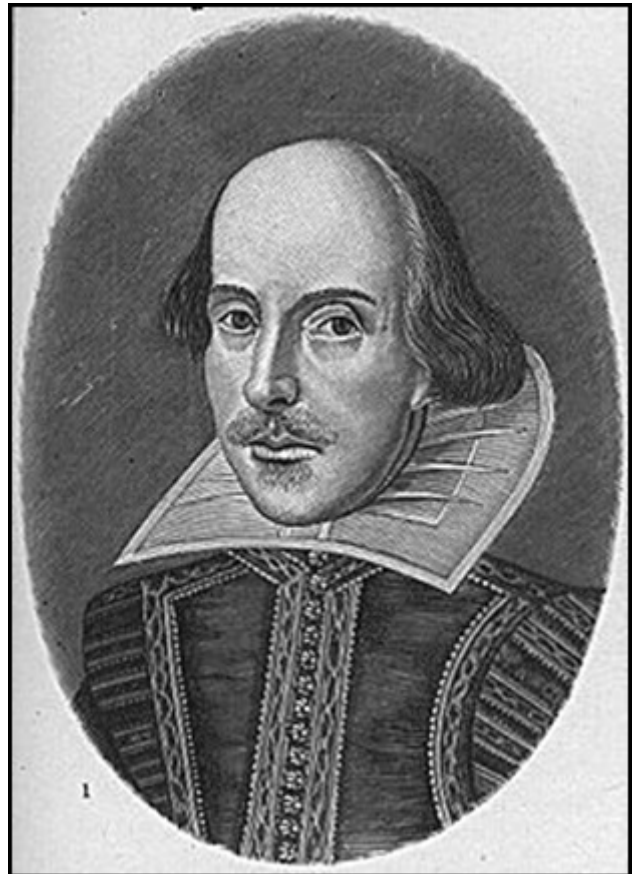


Richard Lambert

Five Shakespeare Songs

for baritone & piano



& ump
UNITED MUSIC
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Five Shakespeare Songs are re-workings of incidental music composed for productions of *Twelfth Night* and *As You Like It* in 1980 and 1981.

1. **Under the Greenwood Tree** (*As You Like It*, II.v):

Amiens' song is a celebration of the pastoral setting for this play. It encourages an escape from the backbiting world of the royal court to a life of paradise in the Forest of Arden. The last verse, however, is a pessimistic contribution from Jacques, who suggests that leaving a life of "wealth and ease" by living in the woods is mere foolishness.

2. **O Mistress Mine** (*Twelfth Night*, II.iii)

The rôle of the clown Feste embodies the spirit of *Twelfth Night* festivities. His rôle is to dance, sing and generally entertain those around him. His song reminds the characters that life is short, that love and joy should be embraced without delay. Sir Toby Belch pays him sixpence for the song.

3. **Come Away Death** (*Twelfth Night*, II.iv)

Twelfth Night is full of music. This is another song from Feste – about a man who dies of unrequited love from the "fair cruel maid". He wants to be buried anonymously and far away. The emphasis here is on the innocence of love.

4. **It was a lover and his lass** (*As You Like It*, V.iii)

Presented in the play by two Pages, this pastoral song celebrates young love in springtime, fitting the woodland setting for this comedy.

5. **Blow, blow thou winter wind** (*As You Like It*, II.vii)

Amiens' song is a lyrical poem about life and foolish behaviour – a stark comparison between the harsh winter wind and the unremitting realities of human life. Shakespeare personifies the idea of a painful, bitter wind to communicate the notion of how much more painful false love and friendship can be.

Duration 11'.

Five Shakespeare Songs

for baritone and piano

1. Under the Greenwood Tree

'As You Like It' II.v

Richard Lambert (b.1951)

Piano

p

♩. = 62

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a piano (*p*) dynamic and a tempo marking of quarter note = 62.

5

Amiens: *mp*

Baritone

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

The baritone part begins at measure 5 with a mezzo-piano (*mp*) dynamic. The lyrics are "1. Un - der the green-wood tree, Who loves to lie with". The piano accompaniment continues with chords and a steady bass line. The key signature has one sharp (F#) and the time signature is 6/8.

10

mf

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

The baritone part continues at measure 10 with a mezzo-forte (*mf*) dynamic. The lyrics are "me, And turn his mer-ry note Un - to the sweet bird's throat, — Come". The piano accompaniment features a more active melodic line in the right hand and a steady bass line. The key signature has one sharp (F#) and the time signature is 6/8.

15

hi-ther, come hi-ther, come hi - ther: Here shall he see No en - e-my, But

colla voce

This musical system covers measures 15 through 18. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with the lyrics 'hi-ther, come hi-ther, come hi - ther: Here shall he see No en - e-my, But'. The piano accompaniment includes the instruction 'colla voce' in the first measure.

19

win-ter and rough wea-ther. —

mp

This musical system covers measures 19 through 23. The vocal line continues with the lyrics 'win-ter and rough wea-ther. —'. The piano accompaniment features a dynamic marking of 'mp' (mezzo-piano) in the second measure and includes various musical notations such as slurs and accents.

24

2. Who doth am-bi-tion shun, — And loves to live i' the

mp

p

This musical system covers measures 24 through 27. The vocal line begins with the lyrics '2. Who doth am-bi-tion shun, — And loves to live i' the'. The piano accompaniment includes dynamic markings of 'mp' (mezzo-piano) in the first measure and 'p' (piano) in the second measure. The system concludes with repeat signs at the end of the piano part.

29

sun, See-king the food he eats, And pleas'd with what he gets._____

mf

This musical system covers measures 29 to 32. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "sun, See-king the food he eats, And pleas'd with what he gets._____". The piano part includes a dynamic marking of *mf* in measure 32.

33

Come hi-ther, come hi-ther, come hi - ther: Here shall he see No

mf

colla voce

This musical system covers measures 33 to 36. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "Come hi-ther, come hi-ther, come hi - ther: Here shall he see No". The piano part includes dynamic markings of *mf* at the beginning and *colla voce* in measure 34.

37

en - e- my, But win-ter and rough wea - ther.---

mp

p

This musical system covers measures 37 to 40. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "en - e- my, But win-ter and rough wea - ther.---". The piano part includes dynamic markings of *mp* in measure 38 and *p* in measure 40.

Jacques: (*pessimistically*)

42 *mf*

3. If it do come to pass, — That a-ny man turn ass, Leav-ing his wealth and ease,

47

A stub-born will to please, — Duc - da-me, duc - da-me,

51

duc-da-me:.. Here shall he see Gross fools as he, An if he will come

to me.

mf

poco rall.

p

2. O Mistress Mine

'Twelfth Night' II.iii

$\text{♩} = 90$

mp

Piano

mf

O mis-tress mine! where are you roam - ing? O! stay and hear; your true love's

8

co - ming, That can sing both high and low.

This system contains measures 8, 9, and 10. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter note G2, followed by eighth notes A2, B2, and C3, then a quarter note D3, and finally a half note E3. The piano accompaniment consists of chords and moving lines in both hands.

11

This system contains measures 11, 12, and 13. The key signature remains two flats, and the time signature is 4/4. The piano accompaniment continues with chords and moving lines in both hands.

14

Trip no fur - ther pret-ty swee-ting; Jour-neys end in lo-vers'

This system contains measures 14, 15, 16, and 17. The key signature remains two flats, and the time signature is 4/4. The piano accompaniment includes a *mp* (mezzo-piano) dynamic marking. The vocal line continues with the lyrics.

18

mee - ting, Ev'-ry wise man's son doth know.

This system contains measures 18, 19, 20, and 21. The key signature remains two flats, and the time signature is 4/4. The piano accompaniment includes a *p* (piano) dynamic marking. The vocal line concludes with the lyrics.

22

25

mp

What is love? 'tis not here-af - ter; Pre-sent

28

mirth hath pre-sent laugh - ter; What's to come is still un - sure:

32

poco rit. *A tempo* ♩ = 90 *mp*

In de-

37

cresc. *f*

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

mp poco agitato *cresc.*

Più mosso

♩ = 100

41

stuff will not en - dure.

f *8va* *loco* *f*

45

f *senza rall.*

Youth's a stuff will not en - dure.

48

Musical score for measures 48-51. The top staff is a bass clef line with a long note and rests. The bottom two staves are a grand staff with piano accompaniment. Dynamics include 'ff'.

3. Come Away Death

'Twelfth Night' II.iv

♩ = 84

Baritone *mf*

Come a-way, come a-way, death, And in

Piano *mp*

Musical score for the first system of 'Come Away Death'. It includes a Baritone line with lyrics and a Piano accompaniment. Dynamics are 'mf' and 'mp'. Time signatures are 4/4, 3/4, and 4/4.

4

sad cy-press let me be laid; Fly a-way, fly a-way, breath; I am

Musical score for the second system of 'Come Away Death'. It includes a Baritone line with lyrics and a Piano accompaniment. Dynamics are 'mf' and 'mp'. Time signatures are 4/4, 2/4, and 4/4.

8

slain_ by a fair cruel maid.

p

12

A *mp*

My shroud of white, stuck

mp

15

all with yew, O! pre-pare it:

mf

mf

rall.

My part of death, no one so true Did share

22 **A tempo**

poco rit.

it.
mp

B **Tempo primo**

25

$\text{♩} = 84$

mp

27

ped.
mp

3

Not a flow'r, not a flow'r sweet, On my black cof - fin let there be

30

strown; Not a friend, not a friend greet My poor corpse, where my bones shall be

34

thrown: A thousand thousand sighs to

37

save, Lay me, O! where Sad true lo-ver ne-ver find my



40

rall.

A tempo

grave, To weep there.

44

mp

A

48

thou - sand thou-sand sighs to save, Lay me, O! where

51

Sad true lo - ver ne - ver find my grave, To

53 rit.

weep there.

'As You Like It' V.iii

4. It was a Lover and His Lass

♩ = 76

Piano

6

It was a lo - ver, and his lass, With a hey, and a ho, and a

10

hey_ no-ni-no, and a hey no-ni-no-ni - no, That_ o'er the green corn-

14

field did pass, In the spring - time, in spring - time, in spring - time, the

18

on - ly pret - ty ring time, When birds do sing, hey ding a ding a ding, hey ding a ding a ding; hey

22

ding a ding a ding; Sweet lo - vers love the spring.

This system contains measures 22 through 25. It features a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the bass clef and a melodic line in the treble clef. The lyrics are: "ding a ding a ding; Sweet lo - vers love the spring."

26

mp
Be - tween the a - cres of the rye, With a hey, and a ho, and a

This system contains measures 26 through 30. It features a vocal line in the bass clef and a piano accompaniment in grand staff. The piano part has a steady eighth-note accompaniment in the bass clef and a melodic line in the treble clef. The lyrics are: "Be - tween the a - cres of the rye, With a hey, and a ho, and a". A dynamic marking of *mp* is present above the piano part.

31

hey no-ni-no, and a hey no-ni-no-ni - no, These pret - ty coun - try folks would lie, In

This system contains measures 31 through 35. It features a vocal line in the bass clef and a piano accompaniment in grand staff. The piano part has a steady eighth-note accompaniment in the bass clef and a melodic line in the treble clef. The lyrics are: "hey no-ni-no, and a hey no-ni-no-ni - no, These pret - ty coun - try folks would lie, In".

36

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

41

ding a ding a ding; hey ding a ding a ding; hey ding a ding a ding; Sweet lo - vers love_ the_

45

spring._ This_ ca - rol they be-

50

gan that hour, With a hey and a ho, and a hey_ no-ni-no, and a hey no-ni-no-ni- no, How_

This system contains measures 50 through 54. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of a treble and bass clef. The vocal line includes lyrics: "gan that hour, With a hey and a ho, and a hey_ no-ni-no, and a hey no-ni-no-ni- no, How_". The music is in a key with one flat and a 2/4 time signature.

55

that a life was but a flow'r In_ spring-time, in spring-time, in spring-time, the

This system contains measures 55 through 59. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of a treble and bass clef. The vocal line includes lyrics: "that a life was but a flow'r In_ spring-time, in spring-time, in spring-time, the". The music is in a key with one flat and a 2/4 time signature.

60

on-ly pret-ty ring time, When birds do sing, hey ding a ding a ding; hey ding a ding a ding; hey

This system contains measures 60 through 64. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of a treble and bass clef. The vocal line includes lyrics: "on-ly pret-ty ring time, When birds do sing, hey ding a ding a ding; hey ding a ding a ding; hey". The music is in a key with one flat and a 2/4 time signature.

64

ding a ding a ding; sweet lo - vers love the spring.

mf

69

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

mf

73

hey no-ni-no and a hey no-ni-no-ni - no. For love is crown-èd

77

with the prime, In spring - time, in spring - time, in spring - time the

81

on-ly pret-ty ring-time, When birds do sing, hey ding a ding a ding, hey ding a ding a ding hey

85

ding a ding a ding, sweet lo - vers love the spring.

88

ding a ding a ding, sweet lo - vers love the spring.

Piano

mp

$\text{♩} = 108$

The piano introduction consists of two staves. The right hand starts with a quarter rest followed by a quarter note G4, then a half note G4-A4-Bb4, and a half note G4-A4-B4. The left hand starts with a quarter rest followed by a quarter note G3, then a half note G3-A3-Bb3, and a half note G3-A3-B3. The music is in 3/4 time and B-flat major.

4 *mf*

Blow, blow thou win-ter wind, — Thou art not so un-kind As man's in-

Measures 4-7 of the vocal line and piano accompaniment. The vocal line begins with a half note G2, followed by quarter notes A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4. The piano accompaniment features a rhythmic pattern of quarter notes in the right hand and eighth notes in the left hand.

8

gra-ti-tude; Thy tooth is not so keen, Be-cause thou art not

Measures 8-11 of the vocal line and piano accompaniment. The vocal line continues with quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. The piano accompaniment includes a change in time signature from 3/4 to 2/4 at measure 10.

12

seen, Al-though thy breath be rude. Heigh, ho! sing

mf

Measures 12-15 of the vocal line and piano accompaniment. The vocal line continues with quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. The piano accompaniment includes a change in time signature from 2/4 to 3/4 at measure 14.

16

heigh, ho! un - to the green, green hol-ly: Most friend-ship is

20

feign-ing, most lov-ing mere fol - ly. Then, heigh, ho! the

24

hol - ly! This life is most jol-ly.

28

32 *mp*

Freeze, freeze, thou bit-ter sky, That dost not bite so nigh As be-ne-fits for

36

got: Though thou the wa - ters warp, Thy sting is not so sharp As

41

friend re-mem-ber'd_ not. Heigh, ho! sing heigh, ho!

45

un - to the green, green hol-ly: Most friend-ship is feign-ing, most

49

lov-ing mere fol - ly. Then, heigh, ho! the hol - ly! This

53

life is most jol - ly!

molto rit.

f *ff*

8va



71 Chedburgh Road · Bury St Edmunds · Suffolk IP29 5QU
01284 850753 · sales@ump.co.uk · www.ump.co.uk

