

And will he not come again?

William Shakespeare
from *Hamlet* (Act 4, Scene 5)

PAUL JARMAN
(b. 1971)

Freely (♩ = 96)

SOPRANOS (opt. SOLO)

p espress.

SOPRANO

And will he not come a - gain? _____ And

6

will he not come a - gain? _____ No, _____

11

slightly slower

no, he is dead, _____ Go to thy death-bed, He

16

rall.

S.1

ne - ver will come a - gain. _____ And

S.2

p espress.
And

A.

p espress.
And

Duration: 3 mins

20

Tempo I ♩ = 100

will he not come, and will he not come? And will he not come a - gain? And will he not come a - gain? And will he not come a - gain?

Tempo I ♩ = 100

p sempre legato
con Ped.
sim.

26

- gain? No, no, he is dead,
- gain? No, no, he is dead,
- gain? No, no, he is dead,
pp
p
Ped.

Blow, blow, thou winter wind

William Shakespeare
from *As You Like It* (Act 2, Scene 7)

SARAH QUARTEL
(b. 1982)

With a bit of frost and a knowing smile ♩ = 138

SOPRANO I
SOPRANO II

ALTO

With a bit of frost and a knowing smile ♩ = 138

PIANO

5

9 *unis. mp*
S.1
S.2

Blow, blow, thou win - ter wind,

A.

Blow, blow, thou win - ter wind,

sim.

sim.

Duration: 2.5 mins

13 *mf*

blow, thou win - ter wind,

blow, thou win - ter wind,

mf

mf

17 *mp*

Thou art not so un - kind As

Thou art not so un - kind As

mp

mp

21 *mf*

man's in - gra - ti - tude.

man's in - gra - ti - tude.

mf

mf

25

Thy tooth is not so keen, Be -

Thy tooth is not so keen, Be -

29

mp

- cause thou art not seen, Al -

- cause thou art not seen, Al -

mp

33

f

- though thy breath be rude.

- though thy breath be rude.

f

for Cheryl Dupont and the New Orleans Children's Chorus

Come unto these yellow sands

William Shakespeare
from *The Tempest* (Act 1, Scene 2)

BOB CHILCOTT
(b. 1955)

Dancing ♩ = 132

PIANO

Musical notation for the piano introduction, consisting of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present.

Vocal and piano musical notation for the first line of lyrics. It includes staves for Soprano (S.) and Alto (A.), and piano accompaniment. The lyrics are: "Come, come_ un - to these yel - low_". A dynamic marking of *f* is shown above the vocal lines.

Vocal and piano musical notation for the second line of lyrics. It includes staves for Soprano (S.) and Alto (A.), and piano accompaniment. The lyrics are: "sands, And then_ take hands,_ Come, come_ un -".

Duration: 1.5 mins

Hark, hark, the lark

William Shakespeare
from *Cymbeline* (Act 2, Scene 3)

ALAN BULLARD
(b. 1947)

Andantino pastorale ♩ = 100

SOPRANO

mp

Hark, hark, the

ALTO

PIANO

Andantino pastorale ♩ = 100
sempre legato
p
con Ped.

4 *mf*

lark at heav'n gate sings,

mp *mf*

Hark, hark, the lark at heav'n gate sings,

8va

Duration: 2 mins

7

And Phoebus* 'gins† a - rise,

loco $\textcircled{8}$ *delta* $\textcircled{8}$

Ped.

10

mp His steeds to wa - ter at those springs *mf* On

mp His steeds to wa - ter at those springs *mf* On chal - iced

p *loco* $\textcircled{8}$ *mf*

13

chal-iced flow'rs that lies, *p* Hark, hark, the

flow - ers that lies, *p* Hark, hark, the

p

* Phoebus = Apollo, the sun-god
 † 'gins = begins to

for Angie Johnson and the Young Naperville Singers

Our revels now are ended

William Shakespeare
from *The Tempest* (Act 4, Scene 1)BOB CHILCOTT
(b. 1955)

Con rubato ♩ = 63

SOPRANO
ALTO

PIANO

p

con Ped.

5 *unis. p*

Our rev-els now are

8 end-ed, are end-ed. These our ac-tors, As I fore-told you, were all

Duration: 3 mins

11

S. spir - its, and Are melt-ed in - to air, in - to thin air,

A. spir - its, and Are melt-ed in - to air, in - to thin air,

14

— And, like the base - less fab - ric of this vi - sion, this

— And, like the base - less fab - ric of this vi - sion, this

17

vi - sion, The cloud-capped tow'rs,

vi - sion, The cloud-capped tow'rs, the gor - geous

mp

When icicles hang by the wall

William Shakespeare
from *Love's Labour's Lost* (Act 5, Scene 2)

STEPHEN HATFIELD
(b. 1956)

With the camaraderie of a school skit ♩ = 80

mp

SOPRANO 1
'Tu - whit, Tu - whoo!'

mp

SOPRANO 2
'Tu - whit, Tu - whoo!'

mp

ALTO
'Tu - whit, Tu - whoo!'

5 *mf*

When i - ci - cles hang by the wall,

mf

When i - ci - cles hang by the wall,

mf

When i - ci - cles hang by the wall, And Dick the shep - herd

Duration: 2.5 mins

All stage directions are optional.

9 *mp* *f*

And Dick the shep-herd bl - ows his nail,* And Tom bears

And Dick the shep-herd bl - ows his nail,* And Tom bears

blows his nail,* And Tom bears

13 *mp* *p*

logs in - to the hall, And milk comes fro - zen home in pail, —

logs in - to the hall, And milk comes fro - zen home in pail, and

logs in - to the hall, And milk comes fro - zen home in pail, and

17 *mf* *dolce*

When blood is nipped, and ways be foul, Then

mp *p* *mf* *mp* *mf*

milk comes fro - zen home in pail, blood is nipped, ways be foul,

mp *p* *mf* *mp* *mf*

milk comes fro - zen home in pail, blood is nipped, ways be foul,

* blows his nail = warms his hands by blowing on them

You spotted snakes with double tongue

William Shakespeare
from *A Midsummer Night's Dream* (Act 2, Scene 2)

JUSSI CHYDENIUS
(b. 1972)

Expressively, with rubato ♩ = 120

mf

SOPRANO 1

1. You spot - ted snakes_ with dou - ble tongue,
2. Weav - ing spi - ders, come_ not here;

mf

SOPRANO 2

1. You spot - ted snakes with dou - ble tongue,
2. Weav - ing spi - ders, come_ not here;

mf

ALTO

1. You _____ with dou - ble tongue,
2. Weav - - - ing, come_ not here;

5 *mp*

Thorn - y hedge - hogs, be_ not seen;_ Newts and blind - worms,
Hence, you long - legged spin - ners, hence; Bee - tles black, ap -

mp

Thorn - y hedge - hogs, be_ not seen;_ Newts and blind - worms,
Hence, you long - legged spin - ners, hence; Bee - tles black, ap -

mp

Thorn - y hedge - hogs be not seen; Newts and blind - worms,
Hence, you long - legged spin - ners, hence; Bee - tles black, ap -

Duration: 2.5 mins