

To John Davies and The Dyfed Choir

SHAKESPEARE SONGS

WILLIAM MATHIAS
(Opus 80)

1. Under the Greenwood Tree

(AS YOU LIKE IT)

Lively, with vigour ($d = c. 120$; $\text{♩} = \text{♩}$ throughout)

PIANO

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The music is marked with a forte (*f*) dynamic.

6

SOPRANOS
ALTOS
TENORS
BASSES

1. Un - der the greenwood tree Who loves to lie

The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 6. The piano accompaniment continues with a strong *ff* dynamic. The lyrics are: "1. Un - der the greenwood tree Who loves to lie".

12

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

Ah Ah

The vocal parts continue from measure 12. The piano accompaniment features a triplet of eighth notes marked *mf*. The lyrics are: "And turn his mer - ry note Un - to the sweet bird's throat, Come with me, Ah And turn his mer - ry note Un - to the Ah sweet bird's throat, Ah Ah".

*The piano part in small notes here and elsewhere is optional, and only intended to assist vocal pitching. These sections should preferably be omitted in performance.

2. Full Fathom Five (THE TEMPEST)

Slow and heavy (♩ = c. 60)

S. *mp* > - > Full fa-thom five thy

A. *mp* > > Full fa-thom five thy fa-ther lies;

T. *mp* > > Full fa-thom five thy

B. *mp* > > Full fa-thom five thy fa-ther lies;

Slow and heavy (♩ = c. 60)

PIANO *mf (marcato)* *mp*

8va bassa

5

fa - ther lies; Of his bones are co-ral made: _____ Those are pearls that were his _____

Of his bones are co-ral made: _____ Those are pearls that were his _____ eyes: Those are

fa - ther lies; Of his bones are co-ral made: _____ Those are pearls that were his _____

Of his bones are co-ral made: _____ Those are pearls that were his _____ eyes: Those are

8va b.

33 ding - dong bell, rit. ding - dong bell.

bell, ding - dong bell, ding - dong bell.

ding - dong bell, ding - dong bell.

bell, ding - dong bell, ding - dong bell.

p (but always marked)

attacca

3. Lawn as White as Driven Snow

(THE WINTER'S TALE)

Moderate

PIANO

p

Con ped.

mp

mf

Steadily (♩. = c. 69)

4 TENORS *f* (declamatory)

Lawn_ as white as dri-ven_ snow; Cyp-ress black as e'er_ was crow;

Gloves_ as sweet as dam - ask ros - es; Masks_ for fac - es and for nos - es;

9 **BASSES**
f (declamatory)

Bu - gle - brace - let, neck - lace - am - ber, Per - fume for a la - dy's cham - ber;

11 **TENORS** *f* Pins and

BASSES

Gold - en quiffs and sto - ma - chers, For my lads to give their dears, give their

4. Sigh no more, Ladies

(MUCH ADO ABOUT NOTHING)

Moderate, easy ($\text{♩} = c. 58$)

SOPRANOS *mp*

1. Sigh no more, la-dies,

ALTOS *mp*

Ah

PIANO *mp*

And.

6

sigh no more, Men were de-cei-vers ev-er; *(sim.)* One foot in sea, and one on shore, To

Ah

11

one thing con-stant nev-er. Then sigh not so, But let them go, And be you blithe and

Sigh not so, But let them go, And be you blithe and

mf

5. Crabbed Age and Youth

(THE PASSIONATE PILGRIM)

Brisk, lively ($\text{♩} = \text{♪}$) throughout ($\text{♩} = 138-144$)

Crabbed age and youth can-not live to - ge - ther: Youth is full — of

S. A.

T. B.

PIANO

* (See note on page 1)

4

plea - sure, ————— Youth like sum - mer morn, —————

age is full of care; Youth like sum - mer morn, age like win - ter wea - ther;

plea - sure, ————— Youth like sum - mer morn, —————

age is full of care; age like win - ter wea - ther;

9

Youth like sum - mer brave, ————— Youth is full of sport,

age like win - ter bare. Youth is full of sport, ag - e's breath is short;

Youth like sum - mer brave, ————— Youth is full of sport, ag - e's breath is short;

age like win - ter bare. ag - e's breath is short;

7. It was a Lover and his Lass

(AS YOU LIKE IT)

Moderate (in the manner of a Roundelay) (♩ = c. 84)

Whistling
(† upper 8 ad lib.)

TENORS and BASSES (or Recorders)

PIANO

mf

f

sempre con ped. (sim.)

5 SOPRANOS

mp

mp

mp

1. It was a lov-er and his lass, With a hey, and a ho, and a hey no-ni-no, That o'er the green corn-field did pass, In the

T.B.

mf

mf

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

(whistling)

mf lower 8 ad lib.

† Only those adept at whistling. Alternatively, this part may be played by a group of recorders.

11 SOPRANOS

mp Sweet lov-ers love_ the spring. *mp*

ALTOS

mp

2. Be -

T./B.

mp *mp*

mp

- tween the ac-res: of the rye, With a hey, and a ho, and a hey no-ni- no, These pretty country folks would lie, In the

mf *mp*

(sempre con ped.)

(sim.)

(rit.)

ppp sweet lov - ers love — the spring.

ppp sweet lov - ers love — the spring.

(rit.)

pp *ppp* *ppp* *8va*

attacca

8. Blow, blow, thou Winter Wind

(AS YOU LIKE IT)

Lively, with vigour (♩ = c. 120; ♩ = ♩ throughout)

PIANO

f

5

S.

A.

T.

B.

1. Blow, blow, thou

ff *ff*

trem. *ff*

320

10

win - ter wind, — Thou art not so un - kind — As man's in - grat - i - tude;

13

Thy tooth is not so keen, — Be -
 Thy tooth is not so keen, — Be -
 Thy tooth is not so

15

- cause thou art not seen, — Al - though thy breath be rude.
 keen, — Be - cause thou art not seen, — Al - though thy breath be
 - cause thou art not seen, — Al - though thy breath be rude.
 keen, — Be - cause thou art not seen, — Al - though thy breath be