

To the Principal, staff and pupils of Cheltenham Ladies' College

FIVE SHAKESPEARE LYRICS

for SSA choir and piano

I WHERE THE BEE SUCKS

Tempo di valse

PHILIP LANE

Piano

mf

Ped. *sim.*

6

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11

16 (1st time: unison to bar 27)

mf

S
A

Where — the bee sucks, there suck I; ——— In — the —

Duration: 2 mins.

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21

S
A

cow - - slip's bell I lie: _____ There I couch when

Ped. _____ Ped. _____ *sim.* Ped. _____

26

S
A

owls do cry. _____ On the bat's back I do

cresc. poco a poco

cresc. poco a poco

sim.

31

S
A

fly _____ After summer merrily, merrily, merrily:

ff *dim.* *mf* *mp*

ff *dim.* *mf* *mp*

36

mp sub.

Ped. _____

41

mf

Ped. _____

46

S1 *f*
Merri-ly, merri-ly, shall I live now, _____

S2 *f*
A Merri-ly, merri-ly, shall I live now, now, now, now, now,

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50

S1 *f*
Un - der the blos - som that hangs on the bough.

S2 *f*
A Un - der the blos - som that hangs on the bough.

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Ped. _____

55

mp

pp

Ped. _____

II TELL ME WHERE IS FANCY BRED

PHILIP LANE

Andante

Piano

mp

Ped. *sim.*

The piano introduction consists of two staves in G major, 4/4 time. The right hand features a melodic line with a wide interval leap, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Andante' and the dynamics are 'mp'. A pedal marking is present at the bottom.

3

S *mp* Tell me _____

A *mp* Tell me _____

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The vocal staves (Soprano and Alto) enter at measure 3 with the lyrics 'Tell me'. The piano accompaniment continues from the previous section. A large 'SAMPLE COPY' watermark is overlaid on the piano part, with a disclaimer below it.

6

S where is fan - - cy bred, Or in the heart, or in the

A where is fan - - cy bred,

poco rit.

The vocal staves continue with the lyrics 'where is fan - - cy bred, Or in the heart, or in the'. The piano accompaniment features a 'poco rit.' marking. The music concludes with a fermata on the final notes.

Duration: 1¼ mins.

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9 *a tempo*

S1 head, *mp* How be - got, how nou - ri -

S2 head, *mp* How be - got, how nou - ri -

A *mf* *mp* How be - got, how nou - ri - shed?

a tempo

Ped.

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11 *mf* *f*

S1 - shed? Re-ply, Re-ply, re - ply.

S2 *mf* *mf* - shed? re - ply, Re-ply, It is en-gen-dered in the

A *mf* *f* re - ply, Re-ply, re - ply.

14 *mf*

S1 It is en-gen-dered in the eyes, With ga - - zing fed,

S2 *f* eyes, With ga - zing fed,

A

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17 *mp* *meno mosso* *Tempo I*

S1 and fan-cy dies In the cra - dle where it lies: *pp*

S2 *mp* and fan-cy dies In the cra - dle where it lies: *pp*

A *mp* and fan-cy dies In the cra - dle where it lies: *pp*

meno mosso *Tempo I*

20

mf

S1 Let us all ring fan - cy's knell;

mf

S2 Let us all ring fan - cy's knell;

mf

A Let us ring fan - cy's knell; — I'll be-gin it,

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meno mosso

24

S1 ding, dong, bell. Ding, dong, bell, Ding.

S2 ding, dong, bell. Ding, dong, bell, Ding, dong.

A ding, dong, bell. Ding, dong, bell, Ding, dong, bell.

Ped.

III BLOW, BLOW, THOU WINTER WIND

PHILIP LANE

Jazz waltz (♩ = 60)

Piano

f *decresc.*

The piano introduction consists of two staves. The right hand plays a series of chords in a 3/4 time signature, starting with a forte (*f*) dynamic and gradually decrescendo (*decresc.*). The left hand plays a simple eighth-note accompaniment.

5

mp

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5

The piano continues with a mezzo-piano (*mp*) dynamic. A large watermark reading "SAMPLE COPY" is overlaid on the music. Below the watermark, a text box contains the warning: "It is illegal to copy this music or to use it for rehearsal or performance". The notation includes a triplet in the right hand.

9

mp.

S
Blow, blow, — thou win - ter wind,

mp

A
Blow, blow, — thou win - ter wind,

sim.

Ped. — *sim.*

The vocal parts (Soprano and Alto) enter at measure 9 with the lyrics "Blow, blow, — thou win - ter wind,". The piano accompaniment continues with a mezzo-piano (*mp.*) dynamic. The piano part includes a *sim.* (sostenuto) marking and a pedal instruction (Ped.) with a *sim.* marking.

Duration: 2 mins.

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13

cresc. *f*

S Thou art not — so un - kind As man's in -

cresc. *f*

A Thou art not — so un - kind As man's in -

17

dim. *mf*

S - gra - ti - tude; Thy

dim. *mf*

A - gra - ti - tude; Thy

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21

mf *f*

S Thy tooth — is not so keen, — Be -

f

A tooth is not so keen, — Be -

mf *sim.*

25

S cause — thou art — not — seen, — — — — — Al-though thy

A cause — thou art — not — seen, — — — — — Al-though thy

mf

mf

Ped. —————

29

S breath be rude

A breath be rude

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f

ff

33

S Heigh — — — ho! sing, heigh — — —

A Heigh — — — ho! sing, heigh — — —

ff

ff

f

37

S - ho! un - to the green hol-ly:

A - ho! un - to the green hol-ly:

Ped.

41

S *mf* Most lov - ing mere fol - ly: Then *ff*

A *mf* Most friendship is feign - ing, Then *ff*

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46

S heigh - - - ho! Then heigh - - - ho!

A heigh - - - ho! Then heigh - - - ho!

50

S
heigh - - - ho! the hol - ly! This

A
heigh - - - ho! the hol - ly! This

f CODA

Ped.

54

S
life is

A
life is

most jol - ly.

f

Ped.

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59

S

A

decresc.

mp

3

* At this point, a jazz chorus might be improvised by a pianist of suitable talent.

64

S *mp*
Freeze, freeze, — thou bit - ter — sky,

A *mp*
Freeze, freeze, — thou bit - ter — sky,

sim.

68

S *cresc.*
That dost not bite nigh As be - ne-fits for -

A *cresc.*
That dost not bite nigh As be - ne-fits for -

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72

S *dim.*
- got: —————

A *mf*
- got: Doo - bee - doop, doo - bee - doop, doo - bee - doop, doo - bee - doop. Though

76 *mf* *f*

S Though thou _____ the wa - ters warp, _____ Thy *f*

A thou the wa - ters warp, _____ Thy *f*

80 *mf* *mf*

S sting _____ is _____ sharp _____ As *mf*

A sting _____ is _____ not _____ so _____ sharp _____ As *mf*

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Ped. _____

84 *D.S. al Coda*

S friend re - mem - ber'd not. _____

A friend re - mem - ber'd not. _____

CODA

87

S life is most jol-ly.

A life is most jol-ly.

Ped.

92

S Doo doo doo doo doo doo-dl-ly doo da doo da bee doop

A Doo doo doo doo da doop doo-dl-ly doo da doo da bee doop

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97

S *mf* doo doo ba doo doo doo ba doo doo ba doop. *mp*

A *mf* doo doo ba doo doo doo ba doo doo ba doop. *mp*

mf *mp* *p*

8

IV FULL FATHOM FIVE

PHILIP LANE

Adagio *mp* Ding, _____ Ding, _____

Semi-chorus
 Ding, _____ Ding, _____
 Ding - dong, _____ Ding - dong, _____

All other voices
 Ding - dong bell, _____ Ding - dong bell, _____

Piano *mp* opt. opt.

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3
 Semi-chorus
 ding, _____
 ding - dong, _____
 ding-dong bell, _____

All other voices *mp*
 Full fa-thom five thy fa-ther lies; Of his bones are

opt.

Duration: 2¼ mins.

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6

ding, _____

ding, _____

ding - dong, _____

ding - dong, _____

ding-dong bell, _____

ding-dong bell, _____

mf

mf

semi-chorus

All other voices

cresc.

co - ral made; — Those are pearls that were his eyes: _____

opt. opt.

stacc.

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9

f _____ *f*

Nothing of him that doth fade — But doth suf-fer a sea - change, a sea-change In-to

f _____ *f*

Nothing of him that doth fade — But doth suf-fer a sea - change, a sea-change In-to

f *mf* *f* *colle voce ad lib.*

f *mf* *f*

S

A

11 *cresc.* *ff* *rit.*

S
some - thing rich and strange.

A
some - thing rich and strange.

cresc. *ff* *mf* *mp*

Ped.

13

Semi-chorus
Ding, —
Ding, —
Ding - dong, —
Ding - dong

All other voices
mp Sea - nymphs hour - ly ring his knell:

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f

Ped.

16 *dim.* *mp* ding, — *Repeat ad lib. to fade.*

Semi-chorus
ding, —
ding - dong, —

All other voices
bell. *mf sotto voce (whispered)* ding - dong bell. *Repeat ad lib. to fade.*

Hark! now I hear them,

mf

V IT WAS A LOVER AND HIS LASS

PHILIP LANE

Allegro moderato

mf

S
A
Piano

It

Ped.

4

S
A
Piano

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

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f *ff*

Ped.

7

S
A
Piano

hey, and a ho, and a hey no-ni-no, — That o'er the green cornfield —
hey, and a ho, and a hey no-ni-no, — That o'er the green cornfield —

f

Duration: 1½ mins.

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10

S — did pass — In the spring-time, the on-ly pret-ty ring-time, When

A — did pass — In the spring-time, the on-ly pret-ty ring-time, When

13

S birds do sing, hey ding a my, ding. Sweet lo - vers love - the

A birds do sing, hey ding a my, ding: Sweet lo - vers love - the

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16

S spring. —

A spring. — Be -

19

f

S Between the a-cres of the rye, _____ With a

A - tween the a-cres of the rye, _____ With a

mf *ff*

Ped.

22

S hey, and a ho, and a hey no min, — These pret - ty coun - try folks -

A hey, and a ho, and a hey no min, — These pret - ty coun - try folks -

f

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25

S — would lie, In the spring - time, the on - ly pret - ty ring - time, When

A — would lie, In the spring - time, the on - ly pret - ty ring - time, When.

28

S birds do sing, hey ding — a ding, ding: Sweet lo - vers love — the

A birds do sing, hey ding — a ding, ding: Sweet lo - vers love — the

non arpegg.

31

S spring. — This ca - rol they be - gan that

A spring. —

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mf

Ped. _____

35

S hour, —

A With a hey, and a ho, and a hey no - ni - no, —

dim.

mp

mp

38 *f* *dim.*

S How that a life was but a flo - wer, _____

A _____ *mf*
In the springtime, the

42 *f*

S _____ *f* When birds do sing, hey ding - a ding, ding: Sweet

A _____ *f* on - ly pret - ty ring - time, When birds do sing, hey ding - a ding, ding: Sweet

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45 *ff*

S lo - vers love - the spring. _____ And therefore take the pre - sent

A lo - vers love - the spring. _____

48

S time, _____ With a hey, and a ho, and a

A *ff* And therefore take the pre-sent time, _____ With a hey, and a ho, and a

f *ff* *f*

Ped. _____

51

S hey no - ni - no, — For love is crown - ed with — the prime, In the

A hey no - ni - no, — For love is crown - ed with — the prime, In the

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54

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

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

57 *mp*

S — a ding, ding: Sweet lo - vers love the spring, — Sweet

A — a ding, ding: Sweet lo - vers love the spring, — Sweet

div. unis. *mp*

Ped. _____

60 *cresc.* *sfp*

S lo - vers love, sweet lo - vers love, sweet lo - vers love

A lo - vers love, sweet lo - vers love, sweet lo - vers love

cresc. *f*

mp cresc. *f*

Ped. _____

SAMPLE COPY

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63 *ff*

S the spring. —

A the spring. —

ff div.

ff

8