

Full score

John Webber

# Shakespeare Songs

*for SATB and Orchestra*

## Four Shakespeare Songs

Originally for children's voices and then revised for SATB.

Dedicated to Rachael and Mayville School, Southsea, who first performed these songs with the Portsmouth New Music Orchestra, New Theatre Royal, Portsmouth, England, May 1965

### A MIDSUMMER NIGHT'S DREAM

You spotted snakes with double tongue, Thorny hedgehogs, be not seen; Newts and blindworms, do no wrong, Come not near our fairy queen.

Philomel, with melody

Sing in our sweet lullaby;

Lulla, lulla, lullaby, lulla, lulla, lullaby: Never harm,

Nor spell nor charm,

Come our lovely lady nigh;

So, good night, with lullaby.

Weaving spiders, come not here; Hence, you longlegg'd spinners, hence! Beetles black, approach not near; Worm nor snail, do no offence.

### THE TEMPEST

Full fathom five thy father lies;

Of his bones are coral made;

Those are pearls that were his eyes: Nothing of him that doth fade

But doth suffer a seachange

Into something rich and strange. Seanymps hourly ring his knell

Hark! now I hear them, Dingdong, bell.

Where the bee sucks, there suck I: In a cowslip's bell I lie;

There I couch when owls do cry. On the bat's back I do fly

After summer merrily.

Merrily, merrily shall I live now

Under the blossom that hangs on the bough.

Come unto these yellow sands,

And then take hands:

Courtsied when you have and kiss'd The wild waves whist,

Foot it featly here and there;

And, sweet sprites, the burthen bear. Hark, hark!

Bowwow

The watchdogs bark! Bowwow Hark, hark! I hear

The strain of strutting chanticleer Cry, Cockadiddledow.

# Shakespeare Songs

William Shakespeare

John Webber

## 1. Fairy's Song

1  $\text{♩} = 96$

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Soprano

Alto

Tenor

Bass

Piano

Violins A

Violins B

Violas

Cellos

Double Bass

*p* *f* *f* *p* *ppp* *pizz.* *p*

Fairy's Song

5

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

*ppp*

*ppp*

*ppp*

*ppp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*p*

*pizz.*

*pizz.*

You spot - ted snakes with dou - ble tongue,

You spot - ted snakes with dou - ble tongue, *mp*

You *mp*

You

8

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vla

V

D. B.

*pp*

fr

6

6

6

6

Thor - ny hedge - hogs, be not seen;

Thor - ny hedge - hogs, be not seen;

spot - ted snakes with dou - ble tongue, Thor - ny hedge - hogs, be not seen;

spot - ted snakes with dou - ble tongue, Thor - ny hedge - hogs, be not seen;

arco

arco

8

7

11

Fl

Ob

Cl. in Bb

Bs

Hn in F

S  
Newts and blind - worms, do no wrong, Come not near our fai - ry queen.

A  
Newts and blind - worms, do no wrong, Come not near our fai - ry queen.

T  
Newts and blind - worms, do no wrong, Come not

B  
Newts and blind - worms, do no wrong, Come not

Pno

VI.A

VI.B

Vlas

V

D. B.

6 6 tr

The musical score is for a piece titled "Fairy's Song" on page 6. It features a variety of instruments and vocal parts. The instrumental parts include Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl. in Bb), Bassoon (Bs), Horn in F (Hn in F), Piano (Pno), Violin A (VI.A), Violin B (VI.B), Viola (Vlas), Violoncello (V), and Double Bass (D. B.). The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for the vocal parts are: "Newts and blind - worms, do no wrong, Come not near our fai - ry queen." The score includes a measure number "11" at the top left. There are some performance markings such as "6" under the flute part and "tr" with a wavy line above it. The piano part has a complex accompaniment with many sixteenth notes.

14

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vla

V

D. B.

*tr*

6 6

*pp* *p*

Phi - lo - mel, with me - lo - dy

Phi - lo - mel, with me - lo - dy

near our fai - ry queen. Phi - lo - mel, with me - lo - dy

near our fai - ry queen. Phi - lo - mel, with me - lo - dy

*pp* *p*





20

Fl *ppp*

Ob *ppp*

Cl. in Bb *ppp*

Bs *ppp*

Hn in F *pp*

S *pp*  
Lul - la, lul - la, lul - la - lul - la, lul - la, lul - la - by: Ne - ver harm, Nor spell nor charm, Come our

A *pp*  
Lul - la, lul - la, lul - la - lul - la, lul - la, lul - la - by: Ne - ver harm, Nor spell nor charm, Come our

T *pp*  
Lul - la, by: Lul - la, by: Ne - ver harm, Nor spell nor charm, Come our

B *pp*  
Lul - la, by: Lul - la, by: Ne - ver harm, Nor spell nor charm, Come our

Pno

VI.A *ppp*

VI.B *ppp*

Vla.s *ppp*

V *ppp* pizz.

D. B. *ppp* pizz.





32

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

*fr*

*mp*

*p*

*pp*

*mf*

Beet - les black, ap - proach not near;

Worm nor snail, do no of -

*mp*

*p*

*pp*

*mf*

*mf*

*mf*

*mf*

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*



## 2. Full Fathom Five

$\text{♩} = 100$  on picc.

The score is for a piece in 3/4 time, marked  $\text{♩} = 100$ . The woodwind section includes Flute (piccolo), Oboe, Clarinet in Bb, and Bassoon. The string section includes Horn in F, Violins A and B, Violas, Cellos, and Double Bass. The vocal section includes Soprano, Alto, Tenor, and Bass. The piano part is also present. The woodwinds and strings play a melodic line starting with a *mf* dynamic and a tempo marking of 11:8. The vocalists enter in the second measure with a *p* dynamic. The piece concludes with a *p* dynamic in the final measure.

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Soprano

Alto

Tenor

Bass

Piano

Violins A

Violins B

Violas

Cellos

Double Bass

*mf* 11:8

*p*

*p*

This page of the musical score, titled "Full Fathom Five" and numbered 15, features a variety of instruments. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet in B-flat (Cl. in Bb), Bassoon (Bs), and Horn in F (Hn in F). The string section consists of Violin I (VI.A), Violin II (VI.B), Viola (Vla), Violoncello (V), and Double Bass (D. B.). The Piano (Pno) part is also present. The score begins at measure 7. The Flute part has a whole rest. The Oboe part starts with a *p* dynamic and a sixteenth-note figure. The Clarinet in B-flat part has a *p* dynamic and a sixteenth-note figure. The Bassoon part has a *p* dynamic and a triplet figure. The Horn in F part has a whole rest. The Violin I and II parts start with a *pizz.* dynamic and a whole note chord, then move to a *arco* dynamic and a triplet figure. The Viola part has a whole rest. The Violoncello and Double Bass parts have whole rests. The Piano part has a *p* dynamic and a whole note chord. The score ends at measure 12.

13

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vla

V

D. B.

*p*

*pizz.*

*arco*





25

G.P. on flute

Fl *mp* *p* *pp* *pp*

Ob *mp* *p* *pp* *pp*

Cl. in Bb *mp* *p* *pp* *pp*

Bs *mp* *p* *pp*

Hn in F *mp* *p* *pp*

S

A

T

B

Pno

VI.A *mp* *p* *pp* *pp*

VI.B *mp* *p* *pp* *pp*

Vlas *mp* *p* *pp* *mp*

V *mp* *p* *pp* *mp*

D. B. *mp*

31

Fl  
Ob  
Cl. in Bb  
Bs  
Hn in F  
S  
A  
T  
B  
Pno  
VI.A  
VI.B  
Vlas  
V  
D. B.

Full fa - thom five thy fa - ther lies; Of his bones are co - ral made;  
Full fa - thom five thy fa - ther lies; Of his bones are co - ral made;  
Full fa - thom five thy fa - ther lies; Of his bones are co - ral  
Full fa - thom five thy fa - ther lies; Of his bones are co - ral

Detailed description: This page of a musical score, numbered 31, is for the piece 'Full Fathom Five'. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a large instrumental ensemble. The vocal parts have lyrics: 'Full fa - thom five thy fa - ther lies; Of his bones are co - ral made;'. The instrumental parts include Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The score is written in a common time signature with a key signature of one flat (Bb). The vocal parts are in treble clef, while the instrumental parts are in their respective clefs (treble for Flute, Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Violoncello, and Double Bass; bass for Horn, Bassoon, and Double Bass). The piano part is shown in grand staff notation. The woodwind and brass parts have rests in the first and third measures, with entries in the second and fourth measures. The vocal parts enter in the first measure and continue through the fourth measure.

35

Fl

Ob

Cl. in Bb

Bs

Hn in F

S  
Those are pearls that were his eyes: No - thing of him that doth

A  
Those are pearls that were his eyes: No - thing of him that doth

T  
made; Those are pearls that were his eyes:

B  
made; Those are pearls that were his eyes:

Pno

VI.A  
v  
cres

VI.B  
v  
cres

Vlas

V

D. B.

38

Fl

Ob

Cl. in Bb

Bs

Hn in F

S  
fade  
But doth suf - fer a sea - change  
In - to some - thing rich and

A  
fade  
But doth suf - fer a sea - change  
In - to some - thing rich and

T  
No - thing of him that doth fade  
But doth suf - fer a sea - change

B  
No - thing of him that doth fade  
But doth suf - fer a sea - change

Pno

VI.A

VI.B

Vla.s

V

D. B.

42

Fl

Ob

Cl. in Bb

Bs

Hn in F

S  
strange. Sea - nymphs hour - ly ring his knell

A  
strange. Sea - nymphs hour - ly ring his knell

T  
In - to some - thing rich and strange. Sea - nymphs hour - ly ring his

B  
In - to some - thing rich and strange. Sea - nymphs hour - ly ring his

Pno

VI.A  
vco

VI.B  
vco

Vlas

V

D. B.

45

Fl

Ob

Cl. in Bb

Bs

Hn in F

S  
Hark! now I hear them, - Ding - dong, bell.

A  
Hark! now I hear them, - Ding - dong, bell.

T  
knell Hark! now I hear them, - Ding - dong, bell.

B  
knell Hark! now I hear them, - Ding - dong, bell.

Pno

VI.A

VI.B

Vlas

V

D. B.

49

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

*p*

*p*

*p*

*pp*

*pp*

*pp*



54

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

*p*

*p*

*p*



64

Fl *p* 3 3 3

Ob *p* 3 3

Cl. in Bb *p* 3

Bs

Hn in F

S Full fa - thom five thy fa - ther lies; Of his bones are co - ral

A Full fa - thom five thy fa - ther lies; Of his bones are co - ral

T lies; Of his bones are co - ral made;

B lies; Of his bones are co - ral made;

Pno

VI.A *v*

VI.B *v*

Vlas *p* pizz.

V *p* pizz.

D. B. *p* pizz.

67

Fl

Ob

Cl. in Bb

Bs

Hn in F

S  
made; Those are pearls that were his eyes:

A  
made; Those are pearls that were his eyes:

T  
Those are pearls that were his eyes: No - thing of him that doth

B  
Those are pearls that were his eyes: No - thing of him that doth

Pno

VI.A  
v *com*

VI.B  
v *com*

Vlas

V

D. B.

Detailed description: This page of a musical score, numbered 28, is titled 'Full Fathom Five'. It features a vocal soloist and a full orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 67 with the lyrics 'made; Those are pearls that were his eyes:'. The instrumental parts include Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The woodwinds and strings play a rhythmic accompaniment, while the vocalists sing in a simple, homophonic style. The score is written in a key with one sharp (F#) and a common time signature.

70

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

No - thing of him that doth fade

But doth suf - fer a sea - change

fade

But doth suf - fer a sea - change

In - to some - thing rich and

fade

But doth suf - fer a sea - change

In - to some - thing rich and

74

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

In - to some - thing rich and strange. Sea - nymphs hour - ly ring his

In - to some - thing rich and strange. Sea - nymphs hour - ly ring his

strange. Sea - nymphs hour - ly ring his knell

strange. Sea - nymphs hour - ly ring his knell

vco

vco

vco

77

Fl

Ob

Cl. in Bb

Bs

Hn in F

S  
knell Hark! now I hear them, - Ding - dong, bell.

A  
knell Hark! now I hear them, - Ding - dong, bell.

T  
Hark! now I hear them, - Ding - dong, bell.

B  
Hark! now I hear them, - Ding - dong, bell.

Pno

VI.A

VI.B

Vla

V

D. B.

82 on picc.

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vla

V

D. B.

*mf* 11:8

*p*

*p*

*p*



88

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

94

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vla.s

V

D. B.

*p*

*pizz.*

*arco*



106

Fl *mp* *p* *pp* *p*

Ob *mp* *p* *pp* *p*

Cl. in Bb *mp* *p* *pp* *p*

Bs *mp* *p* *pp* *p*

Hn in F *mp* *p* *pp* *p*

S

A

T

B

Pno

VI.A *mp* *p* *pp* *p*

VI.B *mp* *p* *pp* *p*

Vla *mp* *p* *pp* *p*

V *mp* *p* *pp* *p*

D. B.

### 3. Where the Bee Sucks

$\text{♩} = 120$

The score is for a 4/4 piece in B-flat major. It features woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F), vocalists (Soprano, Alto, Tenor, Bass), Piano, and strings (Violins A/B, Violas, Cellos, Double Bass). The woodwinds and strings play a rhythmic pattern of eighth notes with slurs and accents. The woodwinds have a dynamic marking of *p* (piano) starting in the second measure. The strings also have a *p* marking. The vocalists have rests throughout. The score is divided into three measures, with a repeat sign at the end of the first measure.

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Soprano

Alto

Tenor

Bass

Piano

Violins A

Violins B

Violas

Cellos

Double Bass

*pizz.*

*arco*

*p*

4

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vla.s

V

D. B.

*mp*

*mp*

*mp*

*mp*

*arco*

*arco*

*arco*

*arco*

7  $\sharp b$

Fl  $\sharp b$

Ob  $\sharp b$

Cl. in Bb  $\sharp b$

Bs  $\sharp b$

Hn in F  $\sharp b$

S

A

T

B

Pno

VI.A

VI.B

Vla.s

V

D. B.

10

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vla.s

V

D. B.



13  $\sharp b$

Fl

Ob  $\sharp b$

Cl. in B $\flat$   $\sharp b$

Bs  $\sharp b$

Hn in F  $\sharp b$

S

A

T

B

Pno

VI.A

VI.B

Vla.s

V

D. B.

16

Fl *p*

Ob *p*

Cl. in Bb *p*

Bs *p*

Hn in F *p*

S

A

T

B

Pno

VI.A *pizz.* *p* *arco* *pizz.* *arco*

VI.B *pizz.* *p* *arco* *pizz.* *arco*

Vla.s *pizz.* *p* *arco* *pizz.* *arco*

V *pizz.* *p* *arco* *pizz.* *arco*

D. B. *arco* *p* *pizz.*

20

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Where the bee sucks, there suck I: In a cow - slip's bell I

Where the bee sucks, there suck I: In a cow - slip's bell I

Where the bee sucks, there suck I: In a cow - slip's bell I

Where the bee sucks, there suck I: In a cow - slip's bell I

*pp*

*pp*

*pp*

*pp*

*pp*

25

Fl

Ob

Cl. in Bb

Bs

Hn in F

S  
lie; There I couch when owls do cry.

A  
lie; There I couch when owls do cry.

T  
lie; There I couch when owls do cry.

B  
lie; There I couch when owls do cry.

Pno

VI.A

VI.B

Vlas

V

D. B.

28

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vla

V

D. B.

On the bat's back I do fly

Af - ter sum - mer mer - ri - ly.

On the bat's back I do fly

Af - ter sum - mer mer - ri - ly.

On the bat's back I do fly

Af - ter sum - mer

On the bat's back I do fly

Af - ter sum - mer





37

Fl *b*

Ob *b*

Cl. in B $\flat$

Bs

Hn in F

S  
bough.

A  
bough.

T  
bough.

B  
bough.

Pno

VI.A  
*pp*

VI.B  
*pp*

Vla.s  
*pp*

V  
*pp*

D. B.  
*pp*



40

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

*p*

*pizz.*

*f*

*f*

*f*

*f*

*f*

# 4. Come unto these Yellow Sands

This musical score is for the piece "4. Come unto these Yellow Sands". It is written in 4/4 time and features a variety of instruments. The woodwind section includes Flute, Oboe, Clarinet in Bb, and Bassoon. The string section includes Horn in F, Violins A and B, Violas, Cellos, and Double Bass. The Piano part provides harmonic support. The score is divided into five measures. The Flute and Oboe parts begin with a *p* dynamic and play a melodic line. The Clarinet in Bb and Bassoon parts enter in the second measure with a *p* dynamic. The Piano part starts with a *pp* dynamic. The Violins A and B parts enter in the fourth measure with an *arco* marking and a *p* dynamic. The Violins B part also has an *arco* marking and a *p* dynamic. The Viola part enters in the fifth measure with a *p* dynamic. The Horn in F, Soprano, Alto, Tenor, and Bass parts are silent throughout the piece.

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Soprano

Alto

Tenor

Bass

Piano

Violins A

Violins B

Violas

Cellos

Double Bass

*p*

*pp*

*arco*

*p*

*arco*

*p*

*p*

This musical score page, numbered 51, is for the piece "Come unto these Yellow Sands". It features a variety of instruments including woodwinds, strings, and piano. The score is organized into systems. The first system includes Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl. in Bb), Bassoon (Bs), Horn in F (Hn in F), and Saxophone (S). The second system includes Alto Saxophone (A), Tenor Saxophone (T), and Bass (B). The third system is for the Piano (Pno), showing both treble and bass clefs. The fourth system includes Violin I (VI.A), Violin II (VI.B), Viola (Vlas), Violoncello (V), and Double Bass (D. B.). The Flute, Oboe, and Clarinet in Bb parts feature intricate melodic lines with many slurs and accents. The Piano part provides harmonic support with chords and arpeggios. The string parts (VI.A, VI.B, Vlas, V, D. B.) are mostly silent, indicated by rests.

10

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

*pp*

*pp*

Come un - to these

Come un - to these

Come un - to these yel - low sands,

Come un - to these yel - low sands,

*pp*

*pp*

*p* pizz.

*p* pizz.

*p* pizz.

*p*

*pp*

*pp*

*pp*

*p*

*pp*

14

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

yel - low sands, And then take hands: Court - sied when you have and kiss'd The

yel - low sands, And then take hands: Court - sied when you have and kiss'd The

And then take hands: Court - sied when you have and kiss'd The

And then take hands: Court - sied when you have and kiss'd The

*p*

*p*

17

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

wild waves whist, Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

wild waves whist, Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

wild waves whist, Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

wild waves whist, Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

*p*

*arco*

*pizz.*

*pizz.*

*pizz.*

21

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vla.s

V

D. B.

*p*

*p*

*p*

*p*

*p*

Hark, hark! Bow - wow Bow - wow wow Bow - - The watch - dogs bark! Bow - wow wow Bow - -

Hark, hark! Bow - wow Bow - wow wow Bow - - The watch - dogs bark! Bow - wow wow Bow - -

Hark, hark! Bow - wow wow Bow - Bow - wow The watch - dogs bark! wow Bow - Bow - wow

Hark, hark! Bow - wow wow Bow - Bow - wow The watch - dogs bark! wow Bow - Bow - wow

*fr*

*fr*

25

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

*p*

*p*

*p*

*p*

*p*

*fr*

*fr*

- Hark, hark! I hear The strain of strut - ting chan - ti - cleer Cry,

- Hark, hark! I hear The strain of strut - ting chan - ti - cleer Cry,

Hark, hark! I hear The strain of strut - ting chan - ti - cleer Cry, Cock - a - did - dle - dow.

Hark, hark! I hear The strain of strut - ting chan - ti - cleer Cry, Cock - a - did - dle - dow.



28

Fl

Ob

Cl. in Bb

Bs

Hn in F

S  
Cock - a - did - dle - dow. Cock - a - did - dle - dow.

A  
Cock - a - did - dle - dow. Cock - a - did - dle - dow.

T  
Cock - a - did - dle - dow.

B  
Cock - a - did - dle - dow.

Pno

VI.A

VI.B

Vlas

V

D. B.

31

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

arco

arco

tr

tr

tr

tr



38

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

And then take hands:

Court - sied when you have and kiss'd The

yel - low sands,

And then take hands:

Court - sied when you have and kiss'd The

*p*

*p*

41

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

wild waves whist,

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

wild waves whist,

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

wild waves whist,

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

wild waves whist,

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

wild waves whist,

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

*p*

*arco*

*pizz.*

*pizz.*

*pizz.*

45

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vla.s

V

D. B.

*p*

*p*

*p*

*p*

*p*

Hark, hark! Bow - wow wow Bow - Bow - wow The watch - dogs bark! wow Bow - Bow - wow

Hark, hark! Bow - wow wow Bow - Bow - wow The watch - dogs bark! wow Bow - Bow - wow

Hark, hark! Bow - wow Bow - wow wow Bow - - The watch - dogs bark! Bow - wow wow Bow - -

Hark, hark! Bow - wow Bow - wow wow Bow - - The watch - dogs bark! Bow - wow wow Bow - -

49

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

*p*

*p*

*p*

*p*

*p*

Hark, hark! I hear The strain of strut - ting chan - ti - cleer Cry, Cock - a - did - dle - dow.

Hark, hark! I hear The strain of strut - ting chan - ti - cleer Cry, Cock - a - did - dle - dow.

- Hark, hark! I hear The strain of strut - ting chan - ti - cleer Cry,

- Hark, hark! I hear The strain of strut - ting chan - ti - cleer Cry,

52

Fl  
Ob  
Cl. in Bb  
Bs  
Hn in F  
S  
A  
T  
B  
Pno  
VI.A  
VI.B  
Vla.s  
V  
D. B.

Cock - a - did - dle - dow. Cry, Cock - a - did - dle - dow.  
Cock - a - did - dle - dow. Cry, Cock - a - did - dle - dow.  
Cock - a - did - dle - dow. Cock - a - did - dle - dow. Cry,  
Cock - a - did - dle - dow. Cock - a - did - dle - dow. Cry,

Detailed description: This page of a musical score, numbered 64, is for the piece 'Come unto these Yellow Sands'. It features a vocal soloist and a full orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are the primary focus, with lyrics 'Cock - a - did - dle - dow.' and 'Cry, Cock - a - did - dle - dow.' written below the notes. The instrumental parts include Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl. in Bb), Bassoon (Bs), Horn in F (Hn in F), Piano (Pno), Violin I (VI.A), Violin II (VI.B), Viola (Vla.s), Violoncello (V), and Double Bass (D. B.). The score is in common time and begins at measure 52. The woodwinds and strings provide accompaniment for the vocal lines.



54

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

*pp*

*pp*

*pp*

Cock - a - did - dle - dow. Cock - a - did - dle - dow.

Cock - a - did - dle - dow. Cock - a - did - dle - dow.

Cock - a - did - dle - dow. Cock - a - did - dle - dow. Cock - a - did - dle - dow.

Cock - a - did - dle - dow. Cock - a - did - dle - dow. Cock - a - did - dle - dow.

*ppp*

pizz.

*pp*

pizz.

*pp*

arco

pizz.

*pp*

pizz.

*pp*

pizz.

*pp*

*pp*