

JOHN WEBBER

SHAKESPEARE SONGS

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

PIANO/VOCAL SCORE

WEBBER
9605

WEBBER MUSIC PORTSMOUTH - ENGLAND

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.
Seanymphs 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

I Fairies Song

John Webber 96-5

Piano

4

6

6

6

You spotted snakes with double tongue,
You spotted snakes with double tongue,
You
You

8

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

10

Newts and blind-worms, do no wrong,
 Newts and blind-worms, do no wrong,
 Thor - ny hedge-hogs, be not seen;
 Thor - ny hedge-hogs, be not seen;

12

Come not near our fair queen.

Come not near our fair queen.

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

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

14

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

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

near our fair queen.

near our fair queen.

16

Sing in our sweet lul - la - by;

Sing in our sweet lul - la - by;

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

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

18

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

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

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

Sing in our sweet lul - la - by;

Sing in our sweet lul - la - by;

3/4

20

Lul - la, lul - la, lul - la - lul - la, lul - la, lul - la - by: Ne - ver

Lul - la, lul - la, lul - la - lul - la, lul - la, lul - la - by: Ne - ver

Lul - la, by: Lul - la, by:

Lul - la, by: Lul - la, by:

23

harm, Nor spell nor charm, Come our lov-ely la-dy nigh;

harm, Nor spell nor charm, Come our lov-ely la-dy nigh;

Ne - ver harm, Nor spell nor charm, Come our lov-ely la-dy nigh;

Ne - ver harm, Nor spell nor charm, Come our lov-ely la-dy nigh;

26

So, good night, with lul - la -

So, good night, with lul - la -

So, good night, with lul - la -

So, good night, with lul - la -

So, good night, with lul - la -

28

by. Wea - ving spi - ders, come not here;

by. Wea - ving spi - ders, come not here;

by.

by.

Hence, you long-legg'd spin-ners, hence!

Hence, you long-legg'd spin-ners, hence!

Wea-ving spi-ders, come not here; Hence, you long-legg'd spin-ners, hence!

Wea-ving spi-ders, come not here; Hence, you long-legg'd spin-ners, hence!

Beet - les black, ap - proach not near; Worm nor

Beet - les black, ap - proach not near; Worm nor

Beet - les black, ap - proach not near;

Beet - les black, ap - proach not near;

34

snail, do no of - fence.

snail, do no of - fence.

Worm nor snail, do no of - fence.

Worm nor snail, do no of - fence.

36

p

f

II Full Fathom Five

39

42

46 *8va*

Musical notation for measures 46-49. The right hand features chords and a melodic line with a trill. The left hand has a rhythmic accompaniment with triplets.

50 *8va*

Musical notation for measures 50-53. The right hand has chords and a melodic line. The left hand has a rhythmic accompaniment with triplets.

54 *(8va)*

Musical notation for measures 54-57. The right hand has chords and a melodic line. The left hand has a rhythmic accompaniment with triplets.

58 *(8va)*

Musical notation for measures 58-62. The right hand has chords and a melodic line. The left hand has a rhythmic accompaniment with triplets.

63 *(8va)* G.P.

Musical notation for measures 63-65. The right hand has chords and a melodic line. The left hand has a rhythmic accompaniment with triplets. A large '4' is written in the right hand at the end of the system.

67

Full fa - thom five thy fa - ther

Full fa - thom five thy fa - ther

70

lies; Of his bones are co - ral

lies; Of his bones are co - ral

Full fa - thom five thy fa - ther lies;

Full fa - thom five thy fa - ther lies;

76

fade But doth suf - fer a sea -

fade But doth suf - fer a sea -

No - thing of him that doth fade

No - thing of him that doth fade

78

change In - to some-thing rich and

change In - to some-thing rich and

But doth suf - fer a sea - change

But doth suf - fer a sea - change

80

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

82

knell Hark! now I hear them,-Ding-dong,
 knell Hark! now I hear them,-Ding-dong,
 Sea - nymphs hour - ly ring his knell
 Sea - nymphs hour - ly ring his knell

bell.

bell.

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

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

8^{va}

8^{va}

Full fa-thom five thy fa-ther

Full fa-thom five thy fa-ther

Full fa - thom five thy fa - ther lies;

Full fa - thom five thy fa - ther lies;

lies; Of his bones are co - ral

lies; Of his bones are co - ral

Of his bones are coral made;
Of his bones are coral made;
made; Those are pearls that were his
made; Those are pearls that were his

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

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

The piano accompaniment consists of a right-hand part with triplets and a left-hand part with a steady eighth-note bass line. The key signature has one sharp (F#) and the time signature is 4/4.

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

The piano accompaniment continues with triplets in the right hand and a steady eighth-note bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

In - to some-thing rich and strange.

In - to some-thing rich and strange.

strange. Sea - nymphs hour - ly ring his

strange. Sea - nymphs hour - ly ring his

Sea - nymphs hour - ly ring his knell

Sea - nymphs hour - ly ring his knell

knell Hark! now I hear them,-Ding-dong,

knell Hark! now I hear them,-Ding-dong,

116

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

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

bell.

bell.

119

3
4

11:8

123

127 *8va*

Musical score for measures 127-130. The right hand plays chords in the upper register, and the left hand plays a melodic line with triplets.

131 *8va*

Musical score for measures 131-134. The right hand plays chords, and the left hand plays a melodic line with triplets.

135 *(8va)*

Musical score for measures 135-138. The right hand plays chords, and the left hand plays a melodic line with triplets.

139 *(8va)*

Musical score for measures 139-143. The right hand plays chords, and the left hand plays a melodic line with triplets.

144 *(8va)*

Musical score for measures 144-147. The right hand plays chords, and the left hand plays a melodic line with triplets.

III Where the Bee Sucks

147

4 *p*

Measures 147-150: This system begins with a 4/4 time signature and a piano (*p*) dynamic marking. The left hand plays a steady accompaniment of eighth-note chords, while the right hand plays a melody of eighth notes. The key signature has two flats (B-flat and E-flat).

149

Measures 149-150: This system continues the accompaniment and melody from the previous system, maintaining the 4/4 time and piano dynamic.

151

Measures 151-152: The key signature changes to one flat (B-flat) and one sharp (F-sharp). The right hand melody features a prominent dotted quarter note followed by an eighth note.

153

Measures 153-154: This system continues the piece in the one-flat, one-sharp key signature, with the right hand melody showing a sequence of eighth notes.

155

Measures 155-156: This system concludes the piece in the one-flat, one-sharp key signature, with the right hand melody featuring a dotted quarter note.

157

Musical score for measures 157-158. The key signature is one sharp (F#) and one flat (Bb). The melody in the right hand consists of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

159

Musical score for measures 159-160. The key signature changes to two sharps (F# and C#). The right hand continues with a melodic line, and the left hand maintains the accompaniment.

161

Musical score for measures 161-162. The key signature changes to two flats (Bb and Eb). The right hand features a melodic line with some rests, and the left hand has a more complex accompaniment with some chords.

163

Musical score for measures 163-164. The key signature remains two flats. The right hand has a melodic line with some rests, and the left hand continues with the accompaniment.

165

Musical score for measures 165-166. The key signature changes to two sharps (F# and C#). The right hand has a melodic line with some rests, and the left hand continues with the accompaniment.

Where the bee sucks, there suck I:

Where the bee sucks, there suck I:

Where the bee sucks, there suck I:

Where the bee sucks, there suck I:

In a cow-slip's bell I lie;

In a cow-slip's bell I lie;

In a cow-slip's bell I lie;

In a cow-slip's bell I lie;

176

Af - tersum-mer mer - ri - ly. Af - tersum-mer mer - ri - ly.

Af - tersum-mer mer - ri - ly. Af - tersum-mer mer - ri - ly.

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

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

178

Mer-ri-ly, mer-ri-ly shall I live now Un-der the blos-som that hangs on the bough.

Mer-ri-ly, mer-ri-ly shall I live now Un-der the blos-som that hangs on the bough.

Mer-ri-ly, mer-ri-ly shall I live now Un-der the blos-som that hangs on the bough.

Mer-ri-ly, mer-ri-ly shall I live now Un-der the blos-som that hangs on the bough.

180

Un-der the blos-som that hangs on the bough. Mer-ri-ly, mer-ri-ly shall I live now

Un-der the blos-som that hangs on the bough. Mer-ri-ly, mer-ri-ly shall I live now

Un-der the blos-som that hangs on the bough. Mer-ri-ly, mer-ri-ly shall I live now

Un-der the blos-som that hangs on the bough. Mer-ri-ly, mer-ri-ly shall I live now

182

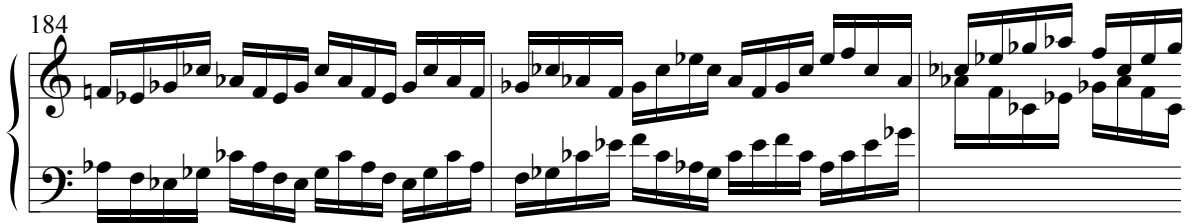
Un - der the blos-som that hangs on the bough.

Un - der the blos-som that hangs on the bough.

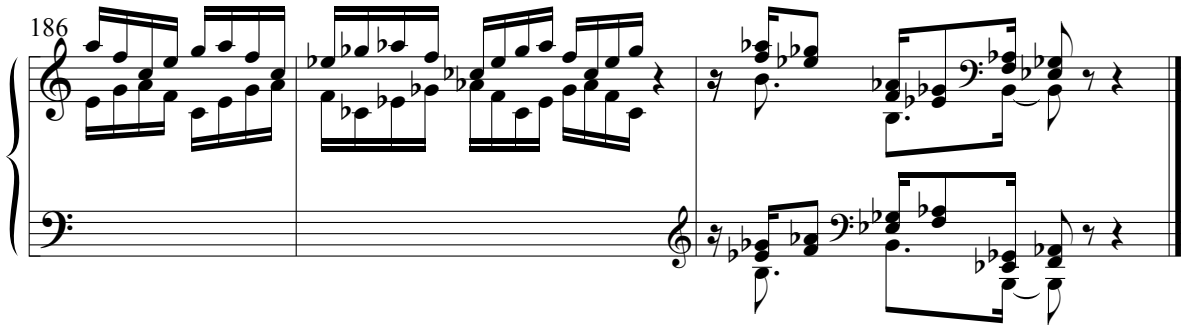
Un - der the blos-som that hangs on the bough.

Un - der the blos-som that hangs on the bough.

184



186

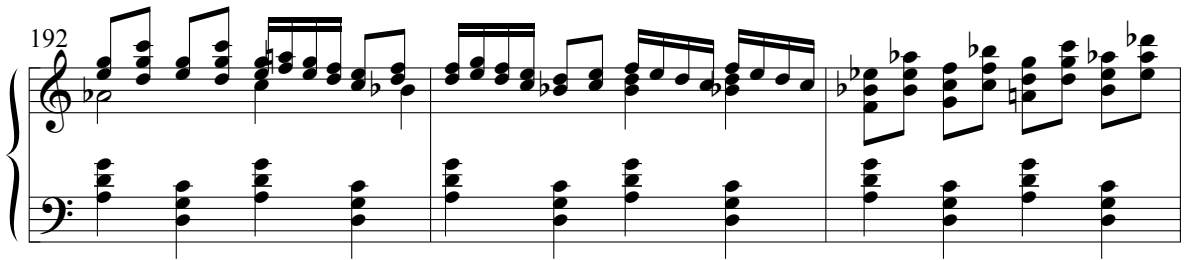


IV Yellow sands

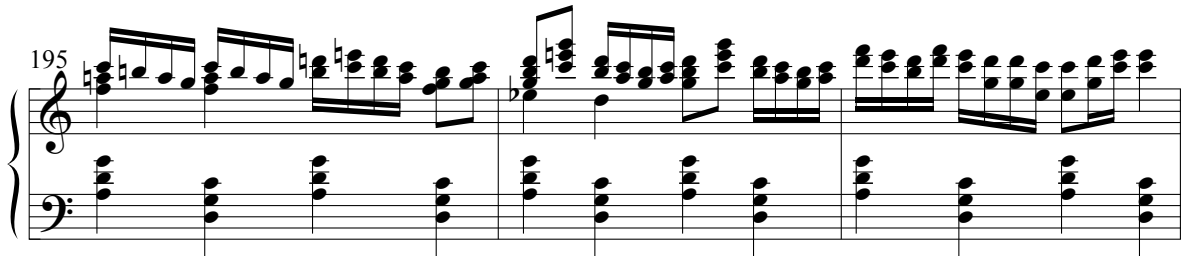
189



192



195



198



201

Come un-to these yel-low sands, And then take

Come un-to these yel-low sands, And then take

Come un-to these yel-low sands, And then take

Come un-to these yel-low sands, And then take

203

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

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

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

205

musical score for measures 205-206. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "wild waves whist,". The piano part consists of a rhythmic accompaniment with chords and moving lines in both hands.

207

musical score for measures 207-208. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Foot it feat - ly here and there; And, sweet sprites, the bur - then bear." The piano part continues with a similar rhythmic accompaniment.

Hark, hark! Bow - wow Bow - wow wow Bow -

Hark, hark! Bow - wow Bow - wow wow Bow -

Hark, hark! Bow - wow wow Bow - Bow - wow

Hark, hark! Bow - wow wow Bow - Bow - wow

The watch-dogs bark! Bow - wow wow Bow -

The watch-dogs bark! Bow - wow wow Bow -

The watch-dogs bark! wow Bow - Bow - wow

The watch-dogs bark! wow Bow - Bow - wow

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

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

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

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

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

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

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

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

217

220

223

225

Come un-to these yel-low sands, And then take

Come un-to these yel-low sands, And then take

Come un-to these yel-low sands,

Come un-to these yel-low sands,

227

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

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

229

wild waves whist,

wild waves whist,

wild waves whist,

wild waves whist,

231

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

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

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

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

233

Hark, hark! Bow - wow wow Bow - Bow - wow

Hark, hark! Bow - wow wow Bow - Bow - wow

Hark, hark! Bow - wow Bow - wow wow Bow -

Hark, hark! Bow - wow Bow - wow wow Bow -

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

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

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

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

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

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

Cock-a - did-dle - dow.

Cock-a - did-dle - dow.

Cock-a - did-dle - dow.

Cock-a - did-dle - dow.

The score consists of five systems. The first four systems are vocal parts: Soprano, Alto, Tenor, and Bass. Each vocal line begins with a whole rest for two measures, followed by a melodic phrase in the third measure, and a final note with a fermata in the fourth measure. The piano accompaniment is shown in the fifth system, with a treble clef and a bass clef. The right hand plays a rhythmic accompaniment of eighth notes, while the left hand plays a simple bass line.