

John Webber

# THREE SONGS

John Keats  
William Shakespeare  
William Blake

*for baritone and piano*

WEBBERMUSIC  
200504

WEBBER MUSIC - ITHACA- NEW YORK



# THREE SONGS

**William Shakespeare** 1564 - 1616

*Shall I compare thee to a summer's day?*

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance, or nature's changing course,  
untrimm'd;

But thy eternal summer shall not fade,  
Nor lose possession of that fair thou owest;  
Nor shall Death brag thou wander'st in his shade,  
When in eternal lines to time thou growest;

So long as men can breathe, or eyes can see,  
So long lives this, and this gives life to thee.

**John Keats** 1795-1821

*The Poet*

WHERE'S the Poet? show him! show him,  
Muses nine! that I may know him!  
'Tis the man who with a man  
Is an equal, be he King,  
Or poorest of the beggar-clan,

Or any other wondrous thing  
A man may be 'twixt ape and Plato;  
'Tis the man who with a bird,  
Wren or Eagle, finds his way to  
All its instincts; he hath heard  
The Lion's roaring, and can tell  
What his horny throat expresseth,  
And to him the Tiger's yell  
Comes articulate and presseth  
On his ear like mother-tongue.

**William Blake** 1757-1827

*The Garden of Love*

I went to the Garden of Love,  
and saw what I never had seen:  
A chapel was built in the midst,  
where I used to play on the green.

And the gates of this chapel were shut,  
and "Thou shalt not" writ over the door;  
So I turn'd to the Garden of Love,  
that so many, many sweet flowers bore;

And I saw it was filled with graves,  
and tombstones where flowers should be;  
and priests in black gowns were walking their  
rounds,  
and binding with briars my joys and desires.



# THREE SONGS

## Where's the Poet

Grandly, ♩ = 84

John Keats 1795-1821

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Soprano *f*  
WHERE'S the Po - et? show him! show him,

Alto *f*  
WHERE'S the Po - et? show him! show him,

Tenor *f*  
WHERE'S the Po - et? show him! show him,

Bass *f*  
WHERE'S the Po - et? show him! show him,

Piano *ff*

Mu - ses nine! that I may know him! Mu - ses

Mu - ses nine! that I may know him! Mu - ses

Mu - ses nine! that I may know him! Mu - ses

Mu - ses nine! that I may know him! Mu - ses

nine! Mu - ses nine! 'Tis the man who with a man Is an e - qual,  
 nine! Mu - ses nine! 'Tis the man who with a man Is an e - qual,  
 nine! Mu - ses nine! 'Tis the man who with a man Is an e - qual,  
 nine! Mu - ses nine! 'Tis the man who with a man Is an e - qual,

be he King, Or poor - est of the beg-gar-clan, Or a - ny  
 be he King, Or poor - est of the beg-gar-clan, Or a - ny  
 be he King, Or poor - est of the beg-gar-clan, Or a - ny  
 be he King, Or poor - est of the beg-gar-clan, Or a - ny

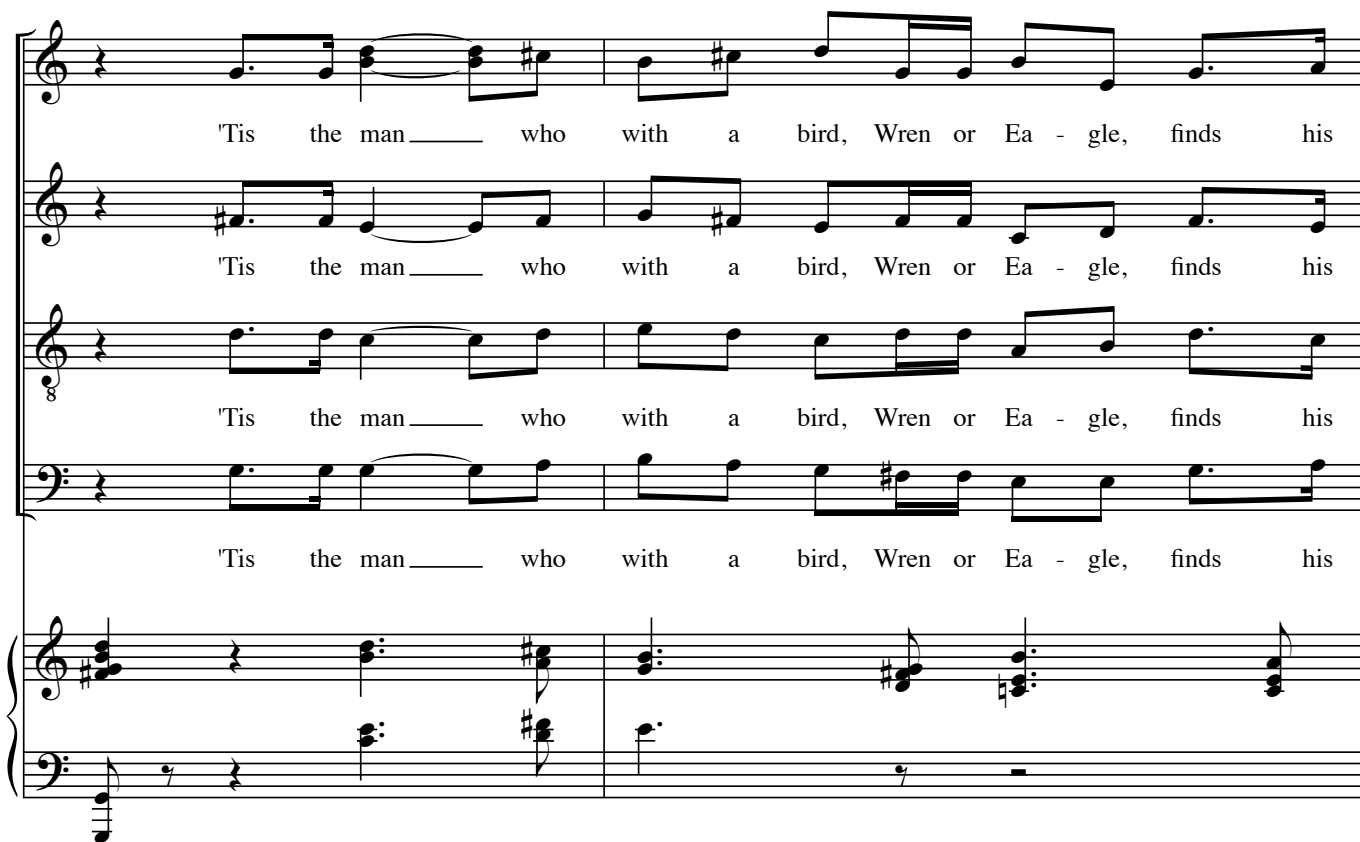


o - ther wondrous thing — A man may be 'twixt ape and Pla-to;

o - ther wondrous thing — A man may be 'twixt ape and Pla-to;

o - ther wondrous thing — A man may be 'twixt ape and Pla-to;

o - ther wondrous thing — A man may be 'twixt ape and Pla-to;



'Tis the man — who with a bird, Wren or Ea - gle, finds his

'Tis the man — who with a bird, Wren or Ea - gle, finds his

'Tis the man — who with a bird, Wren or Ea - gle, finds his

'Tis the man — who with a bird, Wren or Ea - gle, finds his

way to All its in-stincts; he hath

way to All its in-stincts; he hath

way to All its in-stincts; he hath

way to All its in-stincts; he hath

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four staves, each with the lyrics "way to All its in-stincts; he hath". The piano accompaniment is written for the right and left hands, featuring a series of chords and melodic lines.

heard The Li - on's roar - ing,

heard The Li - on's roar - ing,

heard The Li - on's roar - ing,

heard The Li - on's roar - ing,

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four staves, each with the lyrics "heard The Li - on's roar - ing,". The piano accompaniment is written for the right and left hands, featuring a series of chords and melodic lines.



*p* and can tell What his hor - ny throat ex - pres - seth,  
*p* and can tell What his hor - ny throat ex - pres - seth,  
*p* and can tell What his hor - ny throat ex - pres - seth,  
*p* and can tell What his hor - ny throat ex - pres - seth,

and can tell What his hor - ny throat ex - pres - seth,  
*8va-*  
*p*

And to him the Ti - ger's yell Comes ar - ti - cu - late and pres - seth  
And to him the Ti - ger's yell Comes ar - ti - cu - late and pres - seth  
*8* And to him the Ti - ger's yell Comes ar - ti - cu - late and pres - seth  
And to him the Ti - ger's yell Comes ar - ti - cu - late and pres - seth

And to him the Ti - ger's yell Comes ar - ti - cu - late and pres - seth  
*8va-*

On his ear like mother-tongue. WHERE'S the Poet? —

On his ear like mother-tongue. WHERE'S the Poet? —

On his ear like mother-tongue. WHERE'S the Poet? —

On his ear like mother-tongue. WHERE'S the Poet? —

*8va* — — — — —

*ff*

— show him! show him, Mu - ses nine! — that I may know him! —

— show him! show him, Mu - ses nine! — that I may know him! —

— show him! show him, Mu - ses nine! — that I may know him! —

— show him! show him, Mu - ses nine! — that I may know him! —

Mu - ses Mu - ses show him!  
Mu - ses Mu - ses show him!  
Mu - ses Mu - ses show him!  
Mu - ses Mu - ses show him!

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line has the lyrics "Mu - ses Mu - ses show him!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

show him! WHERE'S the Po - et? \_\_\_\_\_  
show him! WHERE'S the Po - et? \_\_\_\_\_  
show him! WHERE'S the Po - et? \_\_\_\_\_  
show him! WHERE'S the Po - et? \_\_\_\_\_

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are "show him! WHERE'S the Po - et? \_\_\_\_\_". The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal lines.

# Shall I Compare Thee

William Shakespeare

Flowing, ♩ = 120

Shall I com- pare thee  
Shall I com- pare thee  
Shall I com- pare thee  
Shall I com- pare thee

*p*

This system contains the first four vocal staves and the beginning of the piano accompaniment. The vocal parts are in 4/4 time and feature the lyrics 'Shall I com- pare thee'. The piano part begins with a piano (*p*) dynamic and consists of a treble and bass clef staff.

to a sum-mer's day? Thou art more  
to a sum-mer's day? Thou art more  
to a sum-mer's day? Thou art more  
to a sum-mer's day? Thou art more

This system continues the vocal and piano parts. The vocal parts sing 'to a sum-mer's day?' followed by 'Thou art more'. The piano accompaniment continues with a treble and bass clef staff.

love - ly and more tem - pe - rate: Rough winds do

love - ly and tem - rate: Rough winds do

love - ly and more tem - pe - rate:

love - ly and more tem - pe - rate:

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "love - ly and more tem - pe - rate: Rough winds do" for the first two staves, "love - ly and tem - rate: Rough winds do" for the third staff, and "love - ly and more tem - pe - rate:" for the fourth staff. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal lines.

shake the dar - ling buds of May,

shake the dar - ling buds of May,

Rough winds do shake the dar - ling buds of

Rough winds do shake the dar - ling buds of

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (Bb). The piano accompaniment is in bass clef. The lyrics are: "shake the dar - ling buds of May," for the first two staves, "shake the dar - ling buds of May," for the third staff, and "Rough winds do shake the dar - ling buds of" for the fourth staff. The piano accompaniment continues to provide a harmonic and rhythmic foundation for the vocal lines.

And sum-mer's lease hath all too short a  
And sum-mer's lease hath all too short a  
May, And sum-mer's lease hath all too short a  
May, And sum-mer's lease hath all too short a

This musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves (Soprano and Alto) has lyrics: "And sum-mer's lease hath all too short a". The second pair (Tenor and Bass) has lyrics: "May, And sum-mer's lease hath all too short a". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat (B-flat), and the time signature is 7/8.

date:  
date:  
date:  
date:

This musical score consists of four vocal staves and a piano accompaniment. Each of the four vocal staves has the word "date:" written below it. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat (B-flat), and the time signature is 7/8.

Some - time too hot the eye of hea - ven shines,

Some - time too hot the eye of hea - ven shines,

Some - time too hot the eye of hea - ven shines,

Some - time too hot the eye of hea - ven shines,

Some - time too hot the eye of hea - ven shines,

And of - ten is his gold com - plex - ion dimm'd; And eve - ry fair from

And of - ten is his gold com - plex - ion dimm'd; And eve - ry fair from

And of - ten is his gold com - plex - ion dimm'd;

And of - ten is his gold com - plex - ion dimm'd;

And of - ten is his gold com - plex - ion dimm'd;

fair some-time de-clines, By  
fair some-time de-clines, By  
8 And eve - ry fair from fair some-time de-clines,  
And eve - ry fair from fair some-time de-clines,

The first system consists of four vocal staves and a piano accompaniment. The first two staves are for two voices, both with the lyrics "fair some-time de-clines, By". The third and fourth staves are for two more voices, both with the lyrics "And eve - ry fair from fair some-time de-clines,". The piano accompaniment is in the bottom two staves, featuring a treble and bass clef with chords and moving lines.

chance, or na - ture's chang - ing course, un-trimm'd;  
chance, or na - ture's chang - ing course, un-trimm'd;  
By chance, or na - ture's  
By chance, or na - ture's

The second system continues with four vocal staves and piano accompaniment. The first two staves have the lyrics "chance, or na - ture's chang - ing course, un-trimm'd;". The third and fourth staves have the lyrics "By chance, or na - ture's". The piano accompaniment is in the bottom two staves, continuing the harmonic support for the vocal lines.



chang - ing course, un - trimm'd;

chang - ing course, un - trimm'd;

The first system consists of two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have rests in the first two measures. The piano accompaniment begins in the third measure with a melodic line in the right hand and a bass line in the left hand. The lyrics are "chang - ing course, un - trimm'd;" for both parts.

But thy e - ter - nal sum - mer shall not fade,

But thy e - ter - nal sum - mer shall not fade,

But thy e - ter - nal sum - mer shall not fade,

But thy e - ter - nal sum - mer shall not fade,

The second system consists of two vocal staves and two piano staves. The vocal parts have rests in the first two measures. The piano accompaniment begins in the third measure with a melodic line in the right hand and a bass line in the left hand. The lyrics are "But thy e - ter - nal sum - mer shall not fade," for all four parts.

Nor lose pos - ses - sion of that fair thou owest;

Nor lose pos - ses - sion of fair owest;

Nor lose pos - ses - sion of that fair thou owest;

Nor lose pos - ses - sion of that fair thou owest;

Nor shall Death brag thou wan - der'st in his

Nor shall Death brag thou wan - der'st in his

Nor shall Death

Nor shall Death

shade, When in e -

shade, When in e -

8 brag thou wan-der'st in his shade, When in e -

brag thou wan-der'st in his shade, When in e -

The first system of the musical score consists of five staves. The top four staves are vocal parts: two soprano staves, two alto staves, and one bass staff. The lyrics are: "shade, When in e -", "shade, When in e -", "8 brag thou wan-der'st in his shade, When in e -", and "brag thou wan-der'st in his shade, When in e -". The piano accompaniment is on the bottom staff, with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a steady bass line and chords in the right hand.

ter - nal lines to time thou growest;

ter - nal lines to time thou growest;

8 ter - nal lines to time thou growest;

ter - nal lines to time thou growest;

The second system of the musical score consists of five staves. The top four staves are vocal parts: two soprano staves, two alto staves, and one bass staff. The lyrics are: "ter - nal lines to time thou growest;", "ter - nal lines to time thou growest;", "8 ter - nal lines to time thou growest;", and "ter - nal lines to time thou growest;". The piano accompaniment is on the bottom staff, with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a steady bass line and chords in the right hand, with some chromatic movement.

So long as men can breathe, or eyes can see,  
So long as men can breathe, or eyes can see,  
So long as men can breathe, or eyes can see,  
So long as men can breathe, or eyes can see,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line has the lyrics "So long as men can breathe, or eyes can see,". The piano accompaniment is in the right and left hands, with a treble and bass clef respectively.

So long lives this, and this gives life to thee.  
So long lives this, and this gives life to thee.  
So long lives this, and this gives life to thee.  
So long lives this, and this gives life to thee.

The second system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line has the lyrics "So long lives this, and this gives life to thee.". The piano accompaniment is in the right and left hands, with a treble and bass clef respectively.

So long lives this, and this gives life to thee.

So long lives this, and this gives life to thee.

So long lives this, and this gives life to thee.

So long lives this, and this gives life to thee.

*(Piano accompaniment)*

*rall.*

So long lives this, and this gives life to thee.

So long lives this, and this gives life to thee.

So long lives this, and this gives life to thee.

So long lives this, and this gives life to thee.

*(Piano accompaniment)*

# The Garden of Love

William Blake

Lively, ♩ = 120

The first system of the musical score consists of five staves. The top four staves are vocal parts for Soprano, Alto, Tenor, and Bass, each with the lyrics "I went to the". The bottom staff is the piano accompaniment, marked *mp*, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

The second system of the musical score consists of five staves. The top four staves are vocal parts for Soprano, Alto, Tenor, and Bass, each with the lyrics "Gar - den of Love, and saw what I ne-ver had seen:". The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system.

A cha-pel was built in the midst, where I

A cha-pel was built in the midst, where I

A cha-pel was built in the midst, where I

A cha-pel was built in the midst, where I

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the first pair on top and the second pair below. Each vocal staff contains the lyrics "A cha-pel was built in the midst, where I". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

used to play on the green. And the gates of this

used to play on the green. And the gates of this

used to play on the green. And the

used to play on the green. And the

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The lyrics for the first two staves are "used to play on the green. And the gates of this", and for the last two staves are "used to play on the green. And the". The piano accompaniment continues with harmonic support for the vocal lines.

cha - pel were shut, and "Thou shalt not" \_\_\_\_\_  
cha - pel were shut, and "Thou shalt not" \_\_\_\_\_  
gates of this cha - pel were shut, and "Thou  
gates of this cha - pel were shut, and "Thou

— writ o - ver the door; So I turn'd to the  
— writ o - ver the door; So I turn'd to the  
shalt not" writ o - ver the door; So I turn'd to the  
shalt not" writ o - ver the door; So I turn'd to the



Gar - den of Love, that so ma - ny, ma - ny sweet flo - wers bore;

Gar - den of Love, that so ma - ny, ma - ny sweet flo - wers bore;

Gar - den of Love, that so ma - ny, ma - ny sweet flo - wers bore;

Gar - den of Love, that so ma - ny, ma - ny sweet flo - wers bore;

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a series of chords, including a D major triad, a D major triad with a sharp sign, and a D major triad with a sharp sign and a flat sign. The bass clef part features a series of chords, including a D major triad, a D major triad with a sharp sign, and a D major triad with a sharp sign and a flat sign.

And I saw it was filled with graves, and

And I saw it was filled with graves, and

And I saw it was

And I saw it was

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a series of chords, including a D major triad, a D major triad with a sharp sign, and a D major triad with a sharp sign and a flat sign. The bass clef part features a series of chords, including a D major triad, a D major triad with a sharp sign, and a D major triad with a sharp sign and a flat sign.

tomb - stones where flo - wers should be;

tomb - stones where flo - wers should be;

filled with graves, and tomb - stones where flo - wers should be;

filled with graves, and tomb - stones where flo - wers should be;

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "tomb - stones where flo - wers should be;". The second pair of vocal staves has lyrics: "filled with graves, and tomb - stones where flo - wers should be;". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady accompaniment with chords and moving lines.

*mf* and priests in black gowns were wal - king

*mf* and priests in black gowns were wal - king

*mf* and priests in black gowns

*mf* and priests in black gowns

The second system of the score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "*mf* and priests in black gowns were wal - king". The second pair of vocal staves has lyrics: "*mf* and priests in black gowns were wal - king". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady accompaniment with chords and moving lines.

their rounds, *p* and bind - ing with bri - ars my  
 their rounds, *p* and bind - ing with bri - ars my  
 were wal - king their rounds, *p* and bind - ing with  
 were wal - king their rounds, *p* and bind - ing with

were wal - king their rounds, *pp*  
 were wal - king their rounds, *pp*

joys and de - sires. \_\_\_\_ *pp* and bind - ing with  
 joys and de - sires. \_\_\_\_ *pp* and bind - ing with  
 bri - ars my joys and de - sires. \_\_\_\_ *pp* and  
 bri - ars my joys and de - sires. \_\_\_\_ *pp* and

joys and de - sires. \_\_\_\_ *ppp*  
 joys and de - sires. \_\_\_\_ *ppp*

bri - ars my joys and de - sires. \_\_\_

bri - ars my joys and de - sires. \_\_\_

8 bind - ing with bri - ars my joys and de - sires. \_\_\_

bind - ing with bri - ars my joys and de - sires. \_\_\_

The musical score consists of five systems. The first four systems are vocal parts: the first two are soprano and alto parts, the third is a tenor part starting with an 8-measure rest, and the fourth is a bass part. The fifth system is the piano accompaniment, shown in grand staff notation. The lyrics are: 'bri - ars my joys and de - sires. \_\_\_' for the first two parts, and 'bind - ing with bri - ars my joys and de - sires. \_\_\_' for the third and fourth parts. The piano accompaniment features a steady bass line and chords in the right hand.