



## FIVE SHAKESPEARE SONGS

- I. SOME SAY THAT EVER 'GAINST THAT SEASON COMES
- II. TELL ME WHERE IS FANCY BRED?
- III. TAKE, O TAKE THOSE LIPS AWAY
- IV. FAREWELL, THOU ART TOO DEAR FOR MY POSSESSING
- V. BLOW, BLOW, THOU WINTER WIND

BEVERLY LEWIS

SSA a cappella  
RM ACH 554  
\$10.00

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Five Shakespeare Songs

# I. Some Say That Ever 'Gainst That Season Comes

William Shakespeare (1564-1616)  
*Hamlet I., ii.*

Beverly Lewis

*♩* = 84

*p*

Soprano 1  
Ah

*p*

Soprano 2  
Ah

*p*

Alto  
Bird of dawn - ing, All night long, Bird of dawn - ing,

*mp*

S1  
Some say that ev - er 'gainst that sea - son comes

*mp*

S2  
Some say that ev - er 'gainst that sea - son comes

A  
All night long, Bird of dawn - ing, All night long,

S1  
Where - in our Sav - iour's birth is cel - e -

S2  
Ah Where - in our Sav - iour's birth is cel - e -

A  
Bird of dawn - ing, All night long, Bird of dawn - ing,

I. Some Say That Ever 'Gainst That Season Comes

10 *mf*

S1  
brat - ed, \_\_\_\_\_ This

S2  
brat - ed, \_\_\_\_\_ This

A  
All night long, Bird of dawn - ing, All night, This

13 *f* *div.* *dim.*

S1  
bird of dawn - ing sing \_\_\_\_\_ all night long.

S2  
bird of dawn - ing sing all night long.

A  
bird of dawn - ing sing - eth all night, Bird of dawn - ing,

16 *unis. p*

S1  
Ah \_\_\_\_\_ This

S2  
Ah \_\_\_\_\_ Ah \_\_\_\_\_ This

A  
All night long, Bird of dawn - ing, All night long,

I. Some Say That Ever 'Gainst That Season Comes

19

S1  
bird of dawn - ing sing - eth all night long,

S2  
bird dawn - ing sing all night long,

A  
Bird of dawn, All night long, Bird

22

*p*

S1  
Nn

S2  
Nn

A  
And then they say no spir - it dare stir a -

25

*mf* *p*

S1

*mf* *p* *mf*

S2  
plan - ets strike, No

A  
broad. The nights are whole - some, then no plan - ets strike,

Five Shakespeare Songs

# II. Tell Me Where Is Fancy Bred?

William Shakespeare (1564-1616)  
*The Merchant of Venice, III., ii.*

Beverly Lewis

$\text{♩} = 176$

**f**

Soprano 1  
Tell me where is fan - cy bred, Or in the heart or in the head?

Soprano 2  
Tell me where is fan - cy bred, Or in the heart or in the head?

Alto  
Tell me where is fan - cy bred, Or in the head?

5

S1  
How be - got, how nour - ish - ed? Re - ply, re - ply.

S2  
How be - got, how nour - ish - ed? Re - ply, re - ply,

A  
How be - got, how nour - ish - ed? Re - ply, re - ply.

9

**mp**

S1  
It is en gend - er'd in the eyes, With gaz - ing fed; and

S2  
It is en - gend - er'd, With gaz - ing fed; and

A  
It en - gend - er'd, With gaz - ing fed; and

Five Shakespeare Songs

# III. Take, O Take Those Lips Away

William Shakespeare (1564-1616)

Beverly Lewis

*Measure for Measure, IV., i.*

♩ = 76

*mf*

Soprano 1  
Take, O take those lips a way, That so sweet - ly were for-sworn;

*mf*

Soprano 2  
Take, take, Take those lips a - way.

*mf*

Alto  
Take, O take those lips a - way, Take those lips *div.*

5

S1  
And those eyes, the of day, Lights that do mis-lead the morn:

S2  
And those eyes, the break of day, Lights mis - lead morn.

*unis.*

A  
a - - - way, Those eyes, *div.*

9

*mp*

S1  
But my kiss - es bring a - gain, bring a - gain,

*mp*

S2  
But my kiss - es bring a - gain, Bring a - gain,

*mp*

A  
bring, bring a - gain,

Five Shakespeare Songs

# IV. Farewell! Thou Art Too Dear for My Possessing

William Shakespeare (1564-1616)  
*The Sonnets, LXXXVII.*

Beverly Lewis

**Soprano 1**  
Fare - well! thou art too dear for my pos - sess - ing, And

**Soprano 2**  
Fare - well! Mm, Mm, Mm,

**Alto**  
Fare - well! Mm, Mm, Mm,

*f* *mf* *f* *mp* *f* *mp*

$\text{♩} = 144$

**S1**  
like e - nough thou know'st my es - ti - mate: The char - ter of thy

**S2**  
Mm,

**A**  
Mm,

*cresc.* *f*

**S1**  
worth \_\_\_\_\_ gives thee re - leas - ing; My bonds in thee are all de -

**S2**  
My bonds in thee are all de -

**A**  
My bonds in thee are all de -

*ff* *ff* *ff*

10

S1 *p*  
ter - min - ate. Ah,

S2 *p*  
ter - min - ate. Ah,

A *mf*  
ter - min - ate. For how do I hold thee but by thy

13

S1 *mf*  
The

S2 *mf*  
The

A *mf*  
grant - ing? And for that rich - es where is my de - serv - ing? The

16

S1 *mf*  
cause of this fair gift in me \_\_\_ is want - ing, And

S2  
cause of this fair gift in me \_\_\_ is want - ing,

A  
cause of this fair gift in me \_\_\_ is want - ing,



Five Shakespeare Songs  
V. Blow, Blow, Thou Winter Wind

William Shakespeare (1564-1616)  
*The Merchant of Venice, III., ii.*

Beverly Lewis

The musical score is arranged in three systems. The first system (measures 1-4) is in 4/4 time with a tempo of quarter note = 44. Soprano 1 has a rest for the first two measures, then sings "Blow, blow, thou win-ter wind," in mezzo-forte (mf). Soprano 2 and Alto sing "Wind, wind," in piano (p). The second system (measures 5-8) continues the vocal lines. Soprano 1 sings "Thou art not so un-kind as man's in grat-i-tude; Thy tooth is" with a triplet of eighth notes. Soprano 2 and Alto sing "wind, wind, wind," in piano (p). The third system (measures 9-12) features a key signature change to one sharp (F#) and a tempo change to quarter note = 66. Soprano 1 sings "not so keen, Be-cause thou art not seen, Al-though thy breath be rude." in mezzo-forte (mf). Soprano 2 and Alto sing "wind, wind, Heigh-ho! sing," in forte (f). The score includes various musical notations such as rests, slurs, and dynamic markings.

13

S1

S2

A

heigh - ho! un - to the green hol - ly: Most friend - ship is feign - ing, most lov - ing mere

19

S1

S2

A

fol - ly. Then heigh - ho! then heigh - ho! the hol - ly! heigh - ho! This

Then heigh! then ho! the hol - ly! heigh - ho! This

24

S1

S2

A

Freeze, freeze, thou bit - ter sky.

life is most jol - ly. Freeze,

life is jol - ly. Freeze, thou bit - ter sky,

*mf*  $\text{♩} = 44$