

LET US GARLANDS BRING

FIVE SHAKESPEARE SONGS

Set to Music

by

GERALD FINZI

- I COME AWAY, COME AWAY, DEATH
- II WHO IS SILVIA ?
- III FEAR NO MORE THE HEAT O' THE SUN
- IV O MISTRESS MINE
- V IT WAS A LOVER AND HIS LASS

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For
Ralph Vaughan Williams
on his birthday
Oct. 12th, 1942

Come Away, Come Away, Death.

Come away, come away, death,
And in sad cypress let me be laid ;
Fly away, fly away, breath ;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it !
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown ;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown :
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there !

Who Is Silvia ?

Who is Silvia ? what is she,
That all our swains commend her ?
Holy, fair, and wise is she ;
The heaven such grace did lend her,
That she might admiréd be.

Is she kind as she is fair ?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness ;
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling ;
She excels each mortal thing
Upon the dull earth dwelling :
To her let us garlands bring.

O Mistress Mine.

O Mistress mine, where are you roaming ?
O, stay and hear ; your true love's coming,
That can sing both high and low :
Trip no further pretty sweeting ;
Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love ? 'tis not hereafter ;
Present mirth hath present laughter ;
What's to come is still unsure :
In delay there lies no plenty,
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

Fear No More the Heat o' the Sun.

Fear no more the heat o' the sun,
Nor the furious winter's rages ;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages :
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great ;
Thou art past the tyrant's stroke ;
Care no more to clothe and eat ;
To thee the reed is as the oak :
The sceptre, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning-flash,
Nor the all-dreaded thunder-stone ;
Fear not slander, censure rash ;
Thou hast finished joy and moan :
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee !
Nor no witchcraft charm thee !
Ghost unlaid forbear thee !
Nothing ill come near thee !
Quiet consummation have ;
And renownéd be thy grave !

It Was a Lover and His Lass.*

It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green cornfield did pass
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that life was but a flower
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crownéd with the prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

WILLIAM SHAKESPEARE.

* The 1623 Folio edition is here collated with the version in Thomas Morley's "The First Book of Ayres" 1600.

I. Come away, come away, death



WILLIAM SHAKESPEARE

GERALD FINZI

Lugubre ♩ = c. 60

VOICE

PIANO

mp

Come a - way,

come a - way, death,..... And in sad cy - press..... let me be

mf

ritard. *a tempo*

laid; Fly a - way, fly a - way, breath; I am

①

p

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Tonsättning förbjudes

slain by a fair cru - el maid.....

My shroud of white, stuck all with yew,..... O, pre - pare.....

it! My part of death, no one so true.....

..... Did share..... it.....

ritard. a tempo

④ Not a flower, not a flower

sweet,..... On my black cof - fin let there be strown;.....

ritard. a tempo
⑤ Not a friend, not a friend..... greet..... My poor

corpse, where my bones shall be thrown:.....

⑥ A thousand thous - and sighs to save, Lay me, O....

pp subito *mp* *p*

.... where Sad.... true lov-er nev-er find my grave, To weep.....

ritard. a tempo

pp lusingando

ritard. a tempo

⑦ there!....

mf *poco f* *pp* *mp* *sua bassa*

p *pp*

II. Who is Silvia?

WILLIAM SHAKESPEARE



GERALD FINZI

PIANO

Allegro ♩ = c. 88

mp

Who is Sil - via? what is she, That all our swains com-mend her?

p

legato

Ho - ly, fair, and wise is she; The heaven such grace did lend her, That she might...

①

p

poco ritard.

.... ad-mi - red be.

p *cresc.* *mf* *dim.*

a tempo

Is she kind as she is fair? For beau - ty lives with

② kind - ness. Love doth to her eyes re - pair, To help him of his

simile

blind - ness;... And, being helped, in - habits there.....

cresc.

p crescendo poco a poco

poco allargando

a tempo

.....

③

ff

mp

Then to Sil - via

let us sing, That Sil - via is ex - cell - ing;

Allargando

She ex - cels each mor - tal thing Up - on the dull earth dwelling: To her

mf *f*

a tempo

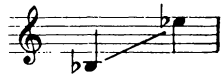
let us gar - lands bring.....

④ *mp sub. cresc.* *f*

ritenuto.. a tempo

ff pesante *pp*

III. Fear no more the heat o' the sun



WILLIAM SHAKESPEARE

GERALD FINZI

Grave $\text{♩} = c. 42$

VOICE

PIANO

mp *sostenuto*

Fear no more the heat o' the sun, Nor the fu - rious win - ter's ra - ges;

mp *poco cresc.*

Thou thy world - ly task hast done, Home art gone, and ta'en thy

mf *dim.* *mp* *poco cresc.*

①

f wa-ges: Gold - en lads and girls *mf* all must, As chim - ney-sweepers, *dim.*

come to dust. ②

Fear no more the frown o' the great; Thou art past the ty-rant's stroke:

Care no more to clothe and eat; To thee the reed

is as the oak: The sceptre, learn-ing, phy-sic, must

All fol-low this, and come to dust.

Fear no more the light-ning-flash, Nor the all-dreaded

thun-der-stone; Fear not slan-der, cen-sure rash;

mf Thou hast fin - ished joy and moan: *mp* All lov - ers

young, all lov - ers must Con - sign to thee, and

come to dust. ⑤ *p* *crescendo poco a poco*

ff *mf* *dim.* *mp*

p

No ex - or - ci - ser harm thee! Nor no witch-craft

charm thee! Ghost un-laid for - bear thee! Nothing ill come

pp

near thee! Qui - et con - sum - ma - tion have;

dim. *poco rall.*

And re - nown - èd be thy gravel.....

IV. O Mistress Mine



WILLIAM SHAKESPEARE

GERALD FINZI

Allegretto amabile $\text{♩} = \text{c. } 84$

VOICE

PIANO

mf

sempre staccato

mp

O Mis-tress mine,

dim. *p*

①

where are you roam - ing?..... O, stay.....

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "where are you roam - ing?..... O, stay.....". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note bass line and chords in the right hand.

.... and hear;..... your true love's com - ing,.

The second system continues the vocal line and piano accompaniment. The lyrics are ".... and hear;..... your true love's com - ing,.". The piano accompaniment includes a change in time signature from 4/4 to 3/2.

..... That can sing both high and low:..... Trip no fur - ther

poco cresc. *mf* *p*

The third system continues the vocal line and piano accompaniment. The lyrics are "..... That can sing both high and low:..... Trip no fur - ther". The piano accompaniment includes dynamic markings: *poco cresc.*, *mf*, and *p*. A second ending bracket is present in the piano part.

pret - ty sweet - ing;..... Jour - neys end in

cresc. *mf* *cresc.*

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "pret - ty sweet - ing;..... Jour - neys end in". The piano accompaniment includes dynamic markings: *cresc.*, *mf*, and *cresc.*. The system ends with a double bar line and a final chord.

ritard. poco - - - - - molto - - - - - a tempo

mp

lo - vers' meet - ing, Eve - ry wise man's son doth know. *cantabile*

p

What is

poco cresc. *mp* *p*

love? 'tis not here - af - ter;

④

Pre - sent mirth hath pre-sent laugh - ter;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a melodic line with a long note value (half note) followed by quarter notes. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

f What's to come is still un - sure: *mf* In de-lay.....

rinf. subito

The second system continues the musical score. The vocal line begins with a dynamic marking of *f* (forte) and ends with *mf* (mezzo-forte). The piano accompaniment includes a dynamic marking of *rinf. subito* (ritornello subito) and a fingering number 5 in a circle. The piano part features a complex texture with chords and moving lines in both hands.

there lies no plen - ty, *f* Then come kiss me,

The third system concludes the musical score. The vocal line features a dynamic marking of *f* (forte) and ends with a fermata. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and ends with a fermata. The piano part features a complex texture with chords and moving lines in both hands.

ritard. poco - *pp* - - - - - molto - - - - - a tempo

sweet and twen-ty, Youth's a stuff will not en - dure.

poco cresc. *mp* *dim.*

(senza rall.) P dim. *lunga pp*

V. It was a lover and his lass



WILLIAM SHAKESPEARE*

GERALD FINZI

Allegretto con moto $\text{♩} = c. 72$

VOICE

PIANO

p

It was a

mp *dim.* *p simile*

lo - ver..... and his lass,..... With a

mp

hey, and a ho, and a hey non-i - no..... That

mf *mp*

* The 1623 Folio text is here collated with the version in Thomas Morley's "The First book of Ayres" 1600.

o'er the green corn - field did pass In spring time,

mf *p*

②

..... the on-ly pret-ty ring time, When birds do

mf *p*

sing, hey ding a ding a ding: Sweet lo - vers

p *f*

③

love the spring.

f dim. *col. Fed.*

p
Be-tween the a - cres of the rye, With a

hey, and a ho, and a hey.. non-i - no, These

pret-ty coun - try folks would lie, In spring time,

..... the on-ly pret-ty ring time, When birds do

f

sing, hey ding a ding a ding: Sweet lo-vers

p *f*

love the spring.

f

7

poco ritard. *p a tempo*

This ca-rol they be-

dim. *p legato*

-gan that hour, With a hey, and a ho, and a hey non-i-

mp

8

ritard. a tempo

- no, How..... that life was but

ritard. a tempo

a flower... In spring time, the on-ly pret-ty

mf

ring time, When birds do sing, hey

f

ding a ding a ding: Sweet lo-vers love the spring.

dim.

p

And therefore take the pre-sent time,.....

12

..... With a hey, and a ho, and a hey non-i - no,.....

mp *mf* *mp*

..... For love is crown - ed with the prime In spring

13

ff *mf*

time,..... the on-ly pret-ty ring time,.....

mp

When birds do sing,..... hey ding a ding a ding: Sweet lo-vers

mf *p* *f*

love the spring.....

cresc. *ff*

ff *loco* *fff*