

# It Was a Lover and His Lass

from Shakespeare's *As You Like It*

Carleton Macy

Moderato (♩ = c. 84)

*mp* *tenuto..* *A Tempo*

Soprano  
It was a lo-ver and his-lass, with a hey, and a ho, and a hey non-ny no, that o'er the green corn-

Alto

Tenor

Bass

Piano  
*mp* *tenuto..*

7

S  
field did pass in the Spring-time, The on-ly pret-ty ring time when birds do sing, hey ding - a - ding ding Sweet -

A  
poco rall..... *A Tempo* *meno mosso* *mf*  
hey ding - a - ding ding Sweet -

T  
poco rall..... *A Tempo* *meno mosso* *mf*  
hey ding - a - ding ding Sweet -

B  
poco rall..... *A Tempo* *meno mosso* *mf*  
hey ding - a - ding ding Sweet -

Piano  
poco rall..... *A Tempo* *meno mosso* *mf*

It was a lover and his lass

12 *A Tempo*  
*mp*  
 S lo - vers love the Spring. - be - tween the a - cres of the rye with a hey, and a ho, and a  
 A - - - lo - vers love the Spring. - - - - -  
 T 8 - - - lo - vers love the Spring. - be - tween the a - cres of the rye with a hey, and a ho, and a  
 B - - - lo - vers love the Spring. \_\_\_\_\_

19 *tenuto. A Tempo*  
 S hey non-ny no, these pret - ty coun - try folks would lie - - - lie - - - when birds do sing, hey  
 A - - - lie - - - when birds do sing, hey  
 T 8 *tenuto.. A Tempo* hey non-ny no, these pret - ty coun - try folks would lie - - - lie - - - when birds do sing, hey  
 B *mf* in the Spring-time, the on-ly pret - ty ring time when birds do sing, hey

It was a lover and his lass

25

S *meno mosso* *p* A Little Slower *accel.*  
ding-a ding ding, Sweet - - - lo - vers love the Spring. \_\_\_\_\_

A *meno mosso* *p* A Little Slower *accel.*  
ding-a-ding ding, Sweet - - - lo - vers love the Spring. - - - This carol - they be - gan that hour, with a

T *meno mosso* *p* A Little Slower *accel.*  
ding-a-ding ding, Sweet - - - lo - vers love the Spring. - with a

B *meno mosso* *p* A Little Slower *accel.*  
ding-a-ding ding, Sweet - - - lo - vers love the Spring. \_\_\_\_\_



Piano accompaniment for measures 25-31, featuring a melody in the right hand and a bass line in the left hand. The music is in a 3/4 time signature and includes dynamic markings such as *p* and *mp*.

32

S *mp* A Little Slower *fp* *rit.* *p* A Tempo  
and a hey non-ny no, How - - - - - in the Spring-time, the on-ly

A A Little Slower *rit.* *p* A Tempo  
hey and a ho, and a hey non-ny no, How - that life was but a flo- wer, in the Spring-time, the on-ly

T *mp* A Little Slower *fp* *rit.* *p* A Tempo  
hey and a ho, and a hey non-ny no, How - - - - - in the Spring-time, the on-ly

B *mp* A Little Slower *fp* *rit.* *p* A Tempo  
and a hey non-ny no, How - - - - - in the Spring-time, the on-ly



Piano accompaniment for measures 32-38, featuring a melody in the right hand and a bass line in the left hand. The music is in a 3/4 time signature and includes dynamic markings such as *mp*, *fp*, *p*, and *rit.*

## It was a lover and his lass

38

S pret-ty ring time, when birds do sing, hey ding-a-ding ding, Sweet - - - lo - vers love the

A pret-ty ring time, when birds do sing, hey ding-a-ding ding, Sweet - - - lo - vers love the

T pret-ty ring time, when birds do sing, hey ding-a-ding ding, Sweet - - - lo - vers love the

B pret-ty ring time, when birds do sing, hey ding-a-ding ding, Sweet - - - lo - vers love the

*mf* *meno mosso*

44

S Spring. - - - and there - fore take the pre - sent time with a hey and a ho, and a hey non - ny no, for

A Spring. - - - and there - fore take the pre - sent time with a hey and a ho, and a hey non - ny no, for

T Spring. - - - and there - fore take the pre - sent time with a hey and a ho, and a non - ny no, for

B Spring. - - - and there - fore take the pre - sent time with a hey and a ho, and a non - ny no, for

*A Tempo* *mf*

It was a lover and his lass

50

S love is crowned with the Prime in the Spring-time, the on - ly pret-ty ring time when birds do sing, hey

A love is crowned with the Prime in the Spring-time, the on - ly pret-ty ring time when birds do sing, hey

T 8 love is crowned with the Prime in the Spring-time, the on - ly pret-ty ring time when birds do sing, hey

B love is crowned with the Prime in the Spring-time, the on - ly pret-ty ring time when birds do sing, hey

55

S ding - a - ding ding, Sweet - - - lo - vers love, lo - vers love - - - - the Spring.

A ding - a - ding ding, Sweet - - - lo - vers love, lo - vers love - - - - the Spring.

T 8 ding - a - ding ding, Sweet - - - lo - vers love, lo - vers love - - - - the Spring.

B ding - a - ding ding, Sweet - - - lo - vers love, lo - vers love - - - - the Spring.

# Under the Greenwood Tree

Carleton Macy

from Shakespeare's *As You Like It*

Moderato (♩ = c. 96)

Soprano *mp*  
Un - der the green - wood tree who loves to lie with me, \_\_\_\_\_ and

Alto *mp*  
Un - der the green - wood tree who loves to lie with me, \_\_\_\_\_ and

6 *mf*  
turn his mer - ry note un - to the sweet bird's throat, \_\_\_\_\_ Come hi - ther, come

*mf*  
turn his mer - ry note un - to the sweet bird's throat, \_\_\_\_\_ Come hi - ther, come

12 *mp*  
hi - ther, come hi - ther! Here shall he see \_\_\_\_\_ no e - ne-my but

*mp*  
hi - ther, come hi - ther! Here shall he see \_\_\_\_\_ no e - ne - my but

17  
win - ter and rough wea-ther. Who doth am - bi - tion shun

win - ter and rough wea-ther. Who doth am - bi - tion shun \_\_\_\_\_ and

## Under the Greenwood Tree

22

and loves to live i' the sun seek - ing the

loves to live i' the sun i' the sun seek - ing the

26

food he eats and pleased with what he gets, Come hi - ther, come

food he eats and pleased with what he gets, Come

31

hi - ther, come hi - ther, come! Here shall he see no

hi - ther, come hi - ther, come! Here shall he see no

35

e - ne - my but win - ter and rough wea - ther.

e - ne - my but win - ter and rough wea - ther.

# Take, O, take those lips

Carleton Macy

from Shakespeare's *Measure for Measure*

Adagio (♩ = c.48)

*p*

Soprano  
Take, O, take those lips a - way And

Alto 1  
*p*  
That so sweet - - ly were for - sworn;

Alto 2  
*p*  
That so sweet - - ly were for - sworn;

Tenor  
*p*  
That so sweet - - ly were for - sworn;

Bass  
*p*  
That so sweet - - ly were for - sworn;

Piano  
(for rehearsal only)

4

S  
- those eyes the break of day

A  
*mp*  
Lights that do mis - lead the morn;

A  
*mp*  
Lights that do mis - lead the morn;

T  
*mp*  
Lights that do mis - lead the morn;

B  
*mp*  
Lights that do mis - lead the morn;



Take, O, take those lips

7 Poco piu mosso

S *mf*  
But my kis - ses — bring a - gain, bring a - gain, bring a - gain

A *mf*  
But my kis - ses — bring a - gain, bring a - gain, bring a - gain

A *mf*  
But my kis - ses — bring a - gain, bring a - gain, bring a - gain

T *mf*  
But my kis - ses — bring a - gain, bring a - gain, bring a - gain

B *mf*  
But my kis - ses — bring a - gain, bring a - gain, bring a - gain

Piano accompaniment: Poco piu mosso

10 *p* *rit.* *p*

S *p*  
— but sealed in vain *rit. pp* sealed in vain.

A *p*  
Seals of love, seals of love

A *p*  
Seals of love, seals of love

T *p*  
Seals of love, seals of love

B *p*  
Seals of love, seals of love

Piano accompaniment: *p* *rit.*

# Sigh No More Ladies!

Carleton Macy

from Shakespeare's *Much Ado About Nothing*

**Allegro** (M.M. ♩ = c. 150)

1

Tenor

2

**Allegro** (M.M. ♩ = c. 150)

*p*

1

Bass

2

**Allegro** (M.M. ♩ = c. 150)

*p*

1

Piano

2

**Allegro** (M.M. ♩ = c. 150)

3 *mf*

1

T

Men were de - cei - vers e-ver, One foot in sea and one - on shore.

2

*mf*

Men were de - cei - vers e-ver, One foot in sea and one - on shore.

1

B

Sigh no more, la - dies, \_\_\_sigh no sigh no more! Sigh no more, la - dies, sigh no sigh no more! Sigh no more, la-dies, \_\_\_sigh no sigh no more!

2

Sigh no more, la - dies, \_\_\_sigh no sigh no more! Sigh no more, la - dies, sigh no sigh no more! Sigh no more, la-dies, \_\_\_sigh no sigh no more!

The musical score is arranged in systems. The first system includes Tenor (1 and 2), Bass (1 and 2), and Piano (1 and 2) parts. The Tenor and Bass parts have lyrics. The second system continues the Tenor and Bass parts with lyrics. The Piano part continues with accompaniment. The score is in 4/8 time and G major.

Sigh no more, ladies

6 *mp* *f* *mf*

1 *mp* *f* *mf*

To one thing con - stant Ne-ver. Never. Then sigh not so, but

2 *mp* *f* *mf*

To one thing con - stant Ne-ver. Never. Then sigh not so, but

1 *mp*

Sigh no more, la - dies, \_\_\_ sigh no sigh no more! Sigh no more, la-dies, \_\_\_ sigh no sigh no more! Sigh no more, la - dies, \_\_\_ sigh no, sigh no more!

2 *mp*

Sigh no more, la - dies, \_\_\_ sigh no sigh no more! Sigh no more, la-dies, \_\_\_ sigh no sigh no more! Sigh no more, la - dies, \_\_\_ sigh no, sigh no more!

9 *f* *mf*

1 *f* *mf*

let them go, let them go, and be you blithe and bon - ny Con -

2 *f* *mf*

let them go, let them go, and be you blithe and bon - ny Con -

1

Sigh no more, la - dies, \_\_\_ sigh no, sigh no more! Sigh no more, la - dies, \_\_\_ sigh no, sigh no more! and be you blithe and bon-ny

2

Sigh no more, lad - dies, \_\_\_ sigh no, sigh no more! Sigh no more, la - dies, \_\_\_ sigh no, sigh no more! and be you blithe and bon-ny

T

B

T

B

# Sigh no more, ladies

12

T  
1  
8  
ver - ting all your sounds of woe \_\_\_\_\_ *p* In - to hey non - ny, non - ny,

2  
8  
ver - ting all your sounds of woe \_\_\_\_\_ *p* In - to hey non - ny, non - ny,

B  
1  
and be you blithe and bon - ny and be you blithe and bon - ny In - to hey non - ny, non - ny, In - to hey non - ny, non - ny,

2  
and be you blithe and bon - ny and be you blithe and bon - ny In - to hey non - ny, non - ny, In - to hey non - ny, non - ny,

16

T  
1  
8  
In - to hey non - ny, non - ny In - to hey non - ny non - ny non - ny! *f* > >

2  
8  
In - to hey non - ny, non - ny In - to hey non - ny non - ny non - ny! *f* > >

B  
1  
In - to hey non - ny, non - ny, In - to hey non - ny, non - ny non - ny! *p* Sing no moe dit - ties, — sing no, sing no moe,

2  
In - to hey non - ny, non - ny, In - to hey non - ny, non - ny, non - ny! *f* > > *p* Sing no moe dit - ties, — sing no, sing no moe,

## Sigh no more, ladies

20 *mp*

1  
T  
Of dumps so dull \_\_\_\_\_ and hea - vy!

2  
T  
Of dumps so dull \_\_\_\_\_ and hea - vy!

1  
B  
Sing no moe dit-ties, \_\_\_ sing no, sing no moe, Sing no moe dit-ties, \_\_\_ sing no, sing no moe, Sing no moe dit-ties, \_\_\_ sing no, sing no moe,

2  
B  
Sing no moe dit-ties, \_\_\_ sing no, sing no moe, Sing no moe dit-ties, \_\_\_ sing no, sing no moe, Sing no moe dit-ties, \_\_\_ sing no, sing no moe,

23 *mf*

1  
T  
The fraud of men was e - ver so, since - sum - mer was first lea - fy.

2  
T  
The fraud of men was e - ver so, since - sum - mer was first lea - fy.

1  
B  
Sing no moe dit - ties, \_\_\_ sing no, sing no moe, Sing no moe dit - ties, sing no moe, Sing no moe dit - ties, sing no moe,

2  
B  
Sing no moe dit - ties, \_\_\_ sing no, sing no moe, Sing no moe dit - ties, sing no moe, Sing no moe dit - ties, sing no moe,

Sigh no more, ladies

26

1  
T  
con - ver - ting all your sounds of woe

2  
con - ver - ting all your sounds of woe

*mp*

1  
B  
and be you blithe and bon-ny and be you blithe and bon-ny and be you blithe and bon-ny and be you blithe and bon-ny In-to hey nonny, nonny,

2  
*mp*  
and be you blithe and bon-ny and be you blithe and bon-ny and be you blithe and bon-ny and be you blithe and bon-ny In-to hey nonny, nonny,

31

1  
T  
In - to hey non - ny, non-ny, non - ny,

2  
*mf*  
In - to hey non - ny, non-ny, non - ny,

1  
*mf*  
In - to hey non - ny, non-ny, non - ny, in - to hey non-ny, In - to hey non - ny, non - ny,

2  
*mf*  
In - to hey non - ny, non-ny, non - ny, In - to hey non - ny, non-ny, non - ny, In - to hey

Sigh no more, ladies

34 *mf*

T 1 In-to hey non-ny, non-ny, non - ny, In-to hey non-ny, non-ny, In-to hey non-ny, non-ny,

2 non-ny, non-ny, non-ny, non-ny, non - ny, non - ny, non - ny, non - ny, In-to hey non-ny, non-ny,

B 1 non - ny non - ny, non - ny, non - ny, non - ny, non - ny, non - ny, In-to hey non-ny, non-ny,

2 non - ny, non - ny, non - ny, non - ny, non - ny, non - ny, In-to hey non-ny, non-ny,

38 *f*

T 1 In-to hey non-ny, non-ny, In-to hey non-ny, non-ny, In-to hey non-ny, non-ny non-ny! non-ny, non-ny, non-ny!

2 In-to hey non-ny, non-ny, In-to hey non-ny, non-ny, In-to hey non-ny, non-ny non-ny! non-ny, non-ny, non-ny!

B 1 In-to hey non-ny, non-ny, In-to hey non-ny, non-ny, In-to hey non-ny, non-ny non-ny! non-ny, non-ny, non-ny!

2 In-to hey non-ny, non-ny, In-to hey non-ny, non-ny, In-to hey non-ny, non-ny, non-ny! non-ny, non-ny, non-ny!

# O, Mistress Mine

from Shakespeare's *Twelfth Night*

Carleton Macy

*Freely, with a lilt*

Soprano *f* O, *f* O,

Alto *Freely, with a lilt* *f* O, *f* O,

Tenor *Freely, with a lilt* *f* O, *mf* mis-tress mine where are you roam-ing? *f* O *mf* stay and hear; your true love's com-ing. —

Bass *Freely, with a lilt* *f* O, *f* O,

Piano *Freely, with a lilt*

The first system of the musical score is for the vocal quartet and piano accompaniment. It consists of five staves: Soprano, Alto, Tenor, Bass, and Piano. The Soprano and Alto parts have rests. The Tenor part begins with a half note 'O', followed by a quarter note 'mis-tress mine where are you roam-ing?' and another half note 'O'. The Bass part has rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *f* and *mf*. The tempo/mood is 'Freely, with a lilt'.

7 *rit.* *p* *lightly*

S Trip no fur - ther pret - ty sweet - ing Trip no

A *rit.* *p* *lightly*

A Trip no fur - ther pret - ty sweet - ing

T *rit.* *p* *lightly*

T Trip no fur - ther pret - ty sweet - ing

B *mf* *rit.* *p* *lightly*

B that can sing both high and low. Trip no fur - there pret - ty

Piano *rit.* *p* *lightly*

The second system of the musical score continues the vocal quartet and piano accompaniment. It consists of five vocal staves (Soprano, Alto, Tenor, Bass) and a piano staff. The Soprano and Alto parts have rests. The Tenor part begins with a half note 'Trip no fur - ther pret - ty sweet - ing' and another half note 'Trip no'. The Bass part begins with a half note 'that can sing both high and low.' and another half note 'Trip no fur - there pret - ty'. The piano accompaniment continues with a rhythmic pattern of eighth notes. Dynamics include *rit.*, *p*, *mf*, and *lightly*.



## O Mistress Mine

12

S fur - ther pret - ty sweet - ing jour - neys end \_\_\_\_\_ in lo - vers

A Trip no fur - ther pret - ty sweet - ing jour - neys end \_\_\_\_\_ in lo - vers

T Trip no fur - ther pret - ty sweet - ing jour - neys end \_\_\_\_\_ in lo - vers

B sweet - ing, Trip no fur - ther pret - ty sweet - ing jour - neys end \_\_\_\_\_ in lo - vers

*f* *rit.*

17

S meet - ing, ev - rey wise man's son doth know. What is love? \_\_\_\_\_

A meet - ing, ev - rey wise man's son doth know. What is love? \_\_\_\_\_

T meet - ing, ev - rey wise man's son doth know. What is love? \_\_\_\_\_

B meet - ing, ev - rey wise man's son doth know. What is love? \_\_\_\_\_

*a tempo* *Meno Mosso* *mp* *f*

O Mistress Mine

22 *a tempo*

S 'tis not here - af - ter, pre - sent mirth hath pre - sent laugh - ter, \_\_\_\_\_

A 'tis not here - af - ter, pre - sent mirth hath pre - sent laugh - ter, \_\_\_\_\_ what's to

T \_\_\_\_\_

B \_\_\_\_\_

27 *rit.* *p lightly*

S what's to come is still un - sure; in de - lay there lies no plen - ty

A come is still \_\_\_\_\_ un - sure; in de - lay there lies no

T \_\_\_\_\_ *p lightly*

B \_\_\_\_\_ *p lightly*

in de -

*rit.* *p lightly*

## O Mistress Mine

32 *Meno Mosso* *f*

S in de - lay there lies no plen - ty then come

A plen - ty in de - lay there lies no plen - ty then come

T lies no plen - ty in de - lay there lies no plen - ty then come

B lay there lies no plen - ty, in de lay there lies no plen - ty then come

*Meno Mosso* *f*

37 *mp* *pp* (short)

S kiss me, sweet and twen - ty, youth's a stuff will not en - dure.

A kiss me, sweet and twen - ty, youth's a stuff will not en - dure.

T kiss me, sweet and twen - ty, youth's a stuff will not en - dure.

B kiss me, sweet and twen - ty, youth's a stuffr will not en - dure.

*mp* *pp* (short)