

*Four Songs of
Fleeting Love*

From Shakespeare plays

For tenor and piano

By

Carleton Macy

This set of songs was originally for chorus. This version of the songs was created for tenor, Arthur Wu, and pianist, Pauline Troia with the support of a grant from the Hewlett Foundation administered by the Arts Council of Monterey County.

It was a lover and his lass,

With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, 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 the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, 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 the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, 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 crown'd with the prime
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.
(from As You Like It)

Under the greenwood tree

Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleas'd with what he gets,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.
(from As You Like It)

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,
Journey's 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.
(from Twelfth Night)

Take, O take those lips away,

That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn!
But my kisses bring again,
Bring again;
Seals of love, but seal'd in vain,
Seal'd in vain!
(from Measure for Measure)

1. It was a Lover and His Lass

from Shakespeare's *As You Like It*

Carleton Macy

Moderato (♩ = c. 84) *mp* *tenuto a tempo*

Tenor

Piano

5 *rit.* *a tempo*

Tenor

Piano

pp *mp*

Ped. Ped. Ped. *

10 *rit.* *mf* *meno mosso* *a tempo* *mp*

Tenor

Piano

mf *p* *mp*

rit. *meno mosso* *a tempo*

Ped. * Ped. *

[all rolled chords are rolled up]

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1. It was a Lover and His Lass

16

of the rye with a hey, and a ho, and a hey non-ny no, these pret - ty coun - try

tenuto a tempo

This system contains measures 16 through 19. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in a grand staff. The time signature changes from 3/4 to 2/4 at measure 17. The lyrics are: "of the rye with a hey, and a ho, and a hey non-ny no, these pret - ty coun - try". The tempo markings *tenuto* and *a tempo* are placed above the vocal line.

20

folks would lie - - - when birds do sing, hey

mf

This system contains measures 20 through 23. The vocal line continues with a treble clef. The piano accompaniment continues in the grand staff. The lyrics are: "folks would lie - - - when birds do sing, hey". The dynamic marking *mf* is placed above the vocal line.

24

ding - a ding ding, Sweet - lo - vers love the Spring. This carol they be-

rit. meno mosso p A Little Slower (c. 78)

rit. meno mosso p A Little Slower (c. 78)

*ped. **

This system contains measures 24 through 27. The vocal line continues with a treble clef. The piano accompaniment continues in the grand staff. The lyrics are: "ding - a ding ding, Sweet - lo - vers love the Spring. This carol they be-". The tempo markings *rit.*, *meno mosso*, and *p* are placed above the vocal line. The instruction *A Little Slower (c. 78)* is placed to the right. The piano accompaniment has a *ped.* marking and asterisks below it.

1. It was a Lover and His Lass

meno mosso

30 *accel.* *rit.* *fp.*

gan that hour, with a hey and a ho, and a hey non-ny no, How - that life was but a

accel. *rit.* *meno mosso*

p *f*

rit.

35 *p* *a tempo* *mf*

flo - wer, in the Spring-time, the on-ly pret-ty ring time, when birds do sing, hey

a tempo

p

39 *rit.* *f* *meno mosso* *a tempo* *mf*

ding - a-ding ding, Sweet - lo - vers love the Spring. - and there - fore take the

rit. *meno mosso* *a tempo*

f *mp*

1. It was a Lover and His Lass

46

pre - sent time with a hey and a ho, and a hey non-ny no, for love is crowned with the

mf

8^{va}

Detailed description: This system contains measures 46 through 49. The vocal line is in treble clef with a soprano clef (8va) indicated above the staff. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked *mf*. The lyrics are: "pre - sent time with a hey and a ho, and a hey non-ny no, for love is crowned with the".

50

Prime in the Spring - time, the on - ly pret - ty ring time when birds do sing, hey

p

p

Detailed description: This system contains measures 50 through 53. The vocal line is in treble clef with a soprano clef (8va) indicated above the staff. The piano accompaniment is in grand staff. The tempo is marked *p*. The lyrics are: "Prime in the Spring - time, the on - ly pret - ty ring time when birds do sing, hey".

54

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

f *meno moso* *rit.* *p*

f *meno moso* *rit.* *p*

Red. * Red.

Detailed description: This system contains measures 54 through 57. The vocal line is in treble clef with a soprano clef (8va) indicated above the staff. The piano accompaniment is in grand staff. The tempo is marked *f* *meno moso* *rit.* *p*. The lyrics are: "ding - a - ding ding, Sweet - lo - vers love, lo - vers love - the Spring.". The piano part features a *f* dynamic and *meno moso* tempo. The system ends with a double bar line and the word "Red." (Reduction) written below the staff, with an asterisk between two "Red." markings.

2. Under the Greenwood Tree

from Shakespeare's *As You Like It*

Carleton Macy

Moderato, with a lilt (♩ = c. 88)

rit. *a tempo* *rit.* *a tempo* *rit.*

Tenor

Piano

f

Ped. *

a tempo (88)

5

p

Un - der the green - wood tree who loves to lie with me, _____ and

a tempo (88)

p

mf

Ped. *

10

turn his mer - ry note un - to the sweet bird's throat, _____ Come

rit. *a tempo* (88)

p

rit. *a tempo* (88)

p *pp*

Ped. *Ped.* *Ped.* *

2. Under the Greenwood Tree

15

mp

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

p

Detailed description: This system contains measures 15 through 19. The vocal line (treble clef) begins with a piano dynamic of *mp*. The lyrics are "hi - ther, come hi - ther, come hi - ther! Here shall he see - no". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. A piano dynamic of *p* is indicated in measure 18.

20

a tempo (88)

mf

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

rit. *a tempo (88)*

pp

Detailed description: This system contains measures 20 through 24. The tempo is marked *a tempo (88)* and the dynamic is *mf*. The lyrics are "e - ne-my but win - ter and rough wea-ther. Who doth am -". The piano accompaniment includes a *rit.* (ritardando) marking in measure 21 and a *pp* (pianissimo) marking in measure 22. The time signature changes from 4/4 to 3/4 in measure 21 and back to 4/4 in measure 22.

25

bi - tion shun and loves to live - i" the sun -

Detailed description: This system contains measures 25 through 29. The lyrics are "bi - tion shun and loves to live - i" the sun -". The piano accompaniment features a complex, flowing texture with many sixteenth and thirty-second notes, particularly in the right hand. The system concludes with a double bar line and repeat signs.

2. Under the Greenwood Tree

29

rit.

seek - ing the food he eats and pleased with what he gets,

mf

rit.

2/4

Detailed description: This system contains measures 29 through 32. The vocal line is in 3/8 time, with lyrics "seek - ing the food he eats and pleased with what he gets,". The piano accompaniment is in 2/4 time. The key signature has one flat (B-flat). Dynamics include *mf* and *rit.* (ritardando). A fermata is placed over the final notes of the vocal line.

33

a tempo (88) *mf* *rit.* *f* *a tempo* (88) *p*

Come hi - ther, come hi - ther, come hi - ther, come! Here shall he

a tempo (88)

mf *rit.* *f* *a tempo* (88) *p*

Red. * Red. * Red. * Red. *

2/4

Detailed description: This system contains measures 33 through 37. The vocal line is in 2/4 time, with lyrics "Come hi - ther, come hi - ther, come hi - ther, come! Here shall he". The piano accompaniment is in 2/4 time. The key signature has one flat. Dynamics include *mf*, *rit.*, *f*, and *p*. There are markings for *a tempo* (88) and *Red.* (ritardando) with asterisks. A fermata is placed over the final notes of the vocal line.

38

rit. *p*

see - no e - ne-my but win - ter and rough wea - ther. _____

rit. *p*

Detailed description: This system contains measures 38 through 41. The vocal line is in 2/4 time, with lyrics "see - no e - ne-my but win - ter and rough wea - ther. _____". The piano accompaniment is in 2/4 time. The key signature has one flat. Dynamics include *rit.* and *p*. A fermata is placed over the final notes of the vocal line.

3. O, Mistress Mine

from Shakespear's Twelfth Night

Carleton Macy

Freely, with a lilt

Tenor *f* *mf*
O, mis - tress mine where are you roam - ing?

Piano *f*
rit.

4 *f* *mf* *rit.*
O, stay and hear; your true love's com - ing, that can sing both
rit.

8 *Lightly, piu mosso* ($\text{♩} = \text{c. } 102$) *mp*
high and low *Lightly, piu mosso* ($\text{♩} = \text{c. } 102$) Trip no fur - ther

3. O, Mistress Mine

14

f **Meno mosso**

pret - ty sweet-ing trip no fur - ther pret - ty sweet-ing jour - neys end

f **Meno mosso**

rit. *a tempo*, *mp*

rit. *a tempo*

p

mf *f* *mp*

Freely, with a lilt

What is love? 'tis not here - af - ter. pre - sent mirth hath pre - sent laugh - ter

Freely, with a lilt

mf *f* *mp* *p*

5

5

19

rit. *a tempo*, *mp*

in lo-vers meet-ing e - very wise man's son doth know.

rit. *a tempo*, *mp*

rit. *a tempo*

p

mf *f* *mp*

Freely, with a lilt

What is love? 'tis not here - af - ter. pre - sent mirth hath pre - sent laugh - ter

Freely, with a lilt

mf *f* *mp* *p*

5

24

mf *f* *mp*

What is love? 'tis not here - af - ter. pre - sent mirth hath pre - sent laugh - ter

Freely, with a lilt

mf *f* *mp* *p*

3. O, Mistress Mine

Lightly, piu mosso

(♩ = c. 102)

30

what's to come is still un - sure. in de - lay there

rit. , *p*

rit. , *Lightly, piu mosso*
(♩ = c. 102) *p*

35

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

f **Broadly**

Broadly *f*

40

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

mp , *a tempo* *rit.* (short)

mp , *a tempo* *rit.* (short)

pp

4. Take, O, take those lips away

10 *mp* *rit.*

8 — And those eyes the break of day, Lights that do mis-lead the morn,

pp *rit.*

Ped. *

13 *mp* *mf* *accel.* *rit.* *f* *p*

8 But my kis - ses bring a - gain, bring a - gain, bring a - gain - Seals of

poco piu mosso *accel.* *rit.*

mp

16 *Adagio* ♩ = 48

8 love, seals of love, but sealed in vain, sealed in vain.

Adagio ♩ = 48 (slow roll)

pp