

To Armstrong Gibbs

# THREE SHAKESPEARE SONGS

for S.A.T.B. unaccompanied

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## 1. Full Fathom Five

The Tempest, Act I, Sc. 2

*Andante misterioso*

SOPRANO I  
*pp* \*  
Ding, ding, ding,

SOPRANO II  
*pp* \*  
Ding, ding, ding,

ALTO  
*pp* \*  
Ding dong, bell, ding dong, bell,

TENOR  
*pp* \*  
Dong, — dong, — dong, —

BASS

PIANOFORTE  
(for rehearsal only)  
*pp*

*Andante misterioso*

\* Note: 'Ding,' 'Dong' and 'Bell' should be sung

Di - ng  
Do - ng  
Be - ll

ding, ding, ding, ding,  
 ding, ding, ding, ding,  
 — ding dong, bell, — ding dong, ding dong, bell, ding dong, bell, —  
 — dong, — dong, — ding, —

The first system consists of five staves. The top two staves are vocal lines with lyrics. The third staff continues the vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The key signature has one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat.

*pp* Ding, ding, ding, —  
*pp* Ding, ding, ding, —  
*pp* ding dong, bell, — ding dong, bell, ding  
 — Dong, dong, — dong, —  
*p misterioso* Full fa-thom five thy fa - ther lies; —

The second system consists of five staves. The top two staves are vocal lines with lyrics. The third staff continues the vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The key signature has one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat.

ding, ding, ding, ding,

dong, bell, ding dong, bell, dingdong, bell,

dong, dong,

*ppp* *3* *p*

Of his bones are co - ral

ding, ding, ding,

ding, ding, ding,

ding dong, bell, ding dong, bell, ding dong, bell, dingdong, bell,

dong, dong, dong, dong,

*3* *pp* *3* *ppp* *3* *p*

made; Those are

ding, ding, ding,  
 ding, ding, ding,  
 ding dong, bell, ding dong, bell, ding dong,  
 dong, dong, dong,  
 pearls that were his eyes:

*pp* *pp* *pp*

3 3 3

ding. No - thing of him that doth fade,  
 ding. No - thing of him that doth fade,  
 bell, ding. No - thing of him that doth fade,  
 No - thing of him that doth fade,  
 No - thing of him that doth fade,

*mp* *mp* *mp* *mp*

But doth suf - fer a sea -

But doth suf - fer a sea -

But doth suf - fer a sea -

*pp*  
a  
*pp*  
a

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are "But doth suf - fer a sea -". The piano accompaniment is in bass clef. The first vocal staff has a dynamic marking of *pp* and a fermata over the final note. The second and third vocal staves also have *pp* markings. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

*pp* - change In - to some - thing rich

*pp* - change In - to some - thing rich

*pp* - change In - to some - thing rich

sea - change In - - to some - thing

sea - change In - - to some - thing

Detailed description: This system contains the second three vocal staves and the piano accompaniment. The vocal lines are in treble clef with a key signature of one flat (Bb). The lyrics are "- change In - to some - thing rich". The piano accompaniment is in bass clef. The first three vocal staves have a dynamic marking of *pp* and feature triplet markings (3) over the first three notes of each line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, with triplet markings (3) at the bottom of the page.

*ppp* and strange, strange, strange. *pppp*

*ppp* and strange, strange, strange. *pppp*

*ppp* and strange, strange, strange. *pppp*

*ppp* strange, *pppp* strange.

*pppp* strange, *pppp* strange.

*pp* Ding, ding, ding, ding, ding,

*pp* Ding, ding, ding,

*mp* <sup>3</sup> Ding dong, bell, — <sup>3</sup> ding dong, bell, — <sup>3</sup> ding dong, bell, —

*mp* Dong, — dong, — dong, — *pp misterioso*

*pp*

*pp* Sea-nymphs

*p cresc.* ding dong, bell, ding dong, bell, ding dong, bell, ding dong, bell,

*p cresc.* ding dong, bell, ding dong, bell, ding dong, bell, ding dong, bell,

*p cresc.* ding dong, bell, ding dong, bell, ding dong,

*p cresc.* ding dingdong, bell, ding dong, bell, ding dong, bell, dingdong, bell,

*p cresc.* hour-ly ring his knell: Hark! now I hear them

*f* ding dong, bell, ding dong, bell, *dim.* ding dong, bell, ding dong, bell,

*f* ding dong, bell, ding dong, bell, *dim.* ding dong, bell, ding dong, bell,

*f* bell, ding dong, bell, *dim.* ding dong, bell, ding dong, bell,

*f* ding dong, bell, ding dong, bell, *dim.* dingdong, bell,

*f* dingdong, bell, dingdong, bell, dingdong, bell, ding





# 2. The Cloud-Capp'd Towers

The Tempest, Act IV, Sc.1

**Lento**  
*pp*

**SOPRANO**  
The cloud-capp'd towers, the gor - geous pal - a - ces, —

**ALTO**  
The cloud-capp'd towers, the gor - geous pal - a - ces, —

**TENOR**  
The cloud-capp'd towers, the gor - geous pal - a - ces, —

**BASS**  
The cloud-capp'd towers, the gor - geous pal - a - ces, —

**PIANOFORTE**  
(for rehearsal only)  
*pp*

— The sol - - emn tem - ples, — the great globe it - self, —

— The sol - - emn tem - ples, — the great globe it - self, —

— The sol - emn tem - ples, — the great globe —

— The sol - emn tem - ples, — the great globe it -

*pp* shall dis - solve, *poco animato* *p* And, like this

*pp* shall dis - solve, *pp* shall dis - solve,

*pp* it - self, *pp* shall dis - solve,

*pp* - self, *p* yea, all which it in-her-it shall dis - solve, *poco animato* *p*

*a tempo* *pp* in - sub - stan - tial pageant fa - ded, leave not a rack be - hind:—

*pp* and leave not a rack be - hind:—

*pp* and leave not a rack be - hind:—

*pp* and leave not a rack be - hind:—

*a tempo*

*pp*  
 We are such stuff as dreams\_ are made on, And our  
*pp*  
 We are such stuff as\_ dreams\_ are made on, And our  
*pp*  
 We are such stuff as dreams\_ are made on, And our  
*pp*  
 We are such stuff as dreams\_ are made on, And our

*ppp* niente  
 lit - tle life \_\_\_ is round - ed with a sleep. \_\_\_  
*ppp* niente  
 lit - tle life \_\_\_ is round - ed with a sleep. \_\_\_  
*ppp* niente  
 lit - tle life \_\_\_ is round - ed with a sleep. \_\_\_  
*ppp* niente  
 lit - tle life \_\_\_ is round - ed with a sleep. \_\_\_

*ppp*

# 3. Over Hill, Over Dale

A Midsummer Night's Dream, Act II, Sc. I

**Allegro vivace**

**SOPRANO**  
*p*  
 O - ver hill, — o - ver dale, —

**ALTO**  
*p*  
 O - ver hill, — o - ver dale, —

**TENOR**  
*p*  
 Tho-rough

**BASS**  
*p*  
 Tho-rough

**PIANOFORTE**  
*(for rehearsal only)*  
*p*  
**Allegro vivace**

O - ver park, o - ver pale, Tho-rough

O - ver park, o - ver pale, Tho-rough

bush, — tho-rough brier, — O - ver park, o - ver pale, Tho-rough

bush, — tho-rough brier, — O - ver park, o - ver pale, Tho-rough

flood, tho-rough fire, I do wan-der ev-er-y-where, *pp*  
 flood, tho-rough fire, O-ver hill, o-ver *pp*  
 flood, tho-rough fire, O-ver hill, o-ver *pp*  
 flood, tho-rough fire, O-ver hill, o-ver *pp*

d.=d.  
 pp

Swift-er than the moon-è's  
 dale, Tho-rough bush, tho-rough brier, \_\_\_\_\_  
 dale, Tho-rough bush, tho-rough brier, \_\_\_\_\_  
 dale, Tho-rough bush, tho-rough brier, \_\_\_\_\_

sphere;

*pp*

O - ver hill, o - ver dale, tho - rough bush, tho - rough

*pp*

O - ver hill, o - ver dale, tho - rough bush, tho - rough

*pp*

O - ver hill, o - ver dale, tho - rough bush, tho - rough

And I serve the

*pp*

brier, O - ver park, o - ver pale, tho - rough flood, tho - rough

*pp*

brier, O - ver park, o - ver pale, tho - rough flood, tho - rough

*pp*

brier, O - ver park, o - ver pale, tho - rough flood, tho - rough

This system contains the first two lines of the musical score. It includes a vocal line with lyrics, a vocal line with lyrics, a vocal line with lyrics, and a vocal line with lyrics. Below these are two staves for piano accompaniment. The lyrics for the first line are: "fai - ry queen, \_\_\_\_\_ To". The lyrics for the second line are: "fire, o - ver hill, o - ver dale, tho - rough flood, tho - rough". The lyrics for the third line are: "fire, o - ver hill, o - ver dale, tho - rough flood, tho - rough". The lyrics for the fourth line are: "fire, o - ver hill, o - ver dale, tho - rough flood, tho - rough".

fai - ry queen, \_\_\_\_\_ To  
 fire, o - ver hill, o - ver dale, tho - rough flood, tho - rough  
 fire, o - ver hill, o - ver dale, tho - rough flood, tho - rough  
 fire, o - ver hill, o - ver dale, tho - rough flood, tho - rough

This system contains the second two lines of the musical score. It includes a vocal line with lyrics, a vocal line with lyrics, a vocal line with lyrics, and a vocal line with lyrics. Below these are two staves for piano accompaniment. The lyrics for the first line are: "dew her orbs \_\_\_\_\_ up -". The lyrics for the second line are: "fire, O - ver park, o - ver pale, tho - rough flood, tho - rough". The lyrics for the third line are: "fire, O - ver park, o - ver pale, tho - rough flood, tho - rough". The lyrics for the fourth line are: "fire, O - ver park, o - ver pale, tho - rough flood, tho - rough".

dew her orbs \_\_\_\_\_ up -  
 fire, O - ver park, o - ver pale, tho - rough flood, tho - rough  
 fire, O - ver park, o - ver pale, tho - rough flood, tho - rough  
 fire, O - ver park, o - ver pale, tho - rough flood, tho - rough

*p*

- on the green. The cow - slips tall her  
 fire, I do wan - der, wan - der ev - er - y where,  
 fire, I do wan - der, wan - der ev - er - y where,  
 fire, I do wan - der, wan - der ev - er - y where,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic marking. The lyrics are: "- on the green. The cow - slips tall her". The second staff is a vocal line in treble clef with the lyrics: "fire, I do wan - der, wan - der ev - er - y where,". The third staff is a vocal line in treble clef with the lyrics: "fire, I do wan - der, wan - der ev - er - y where,". The fourth staff is a vocal line in bass clef with the lyrics: "fire, I do wan - der, wan - der ev - er - y where,". Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and melodic lines.

pen - sion - ers be; In their gold coats spots you  
*pp* Cow - slips tall her pen - sion - ers be  
*pp* Cow - slips tall her pen - sion - ers be  
*pp* Cow - slips tall her pen - sion - ers be

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic marking. The lyrics are: "pen - sion - ers be; In their gold coats spots you". The second staff is a vocal line in treble clef with the lyrics: "*pp* Cow - slips tall her pen - sion - ers be". The third staff is a vocal line in treble clef with the lyrics: "*pp* Cow - slips tall her pen - sion - ers be". The fourth staff is a vocal line in bass clef with the lyrics: "*pp* Cow - slips tall her pen - sion - ers be". Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and melodic lines. The piano part includes dynamic markings like *pp* and *p*, and some notes are marked with a '2' above them, possibly indicating a second ending or a specific articulation.



see; *f* Those be ru - bies, fai - ry fav - ours,  
*pp* cow - slips tall. *f* Those be ru - bies, fai - ry fav - ours,  
*pp* cow - slips tall. *f* Those be ru - bies, fai - ry fav - ours,  
*pp* cow - slips tall. *f* Those be ru - bies, fai - ry fav - ours,

*pp* *f*

*f*  
 In those freck - les live their sav - ours: I must go  
 In those freck - les live their sav - - - ours:  
 In those freck - les live their sav - - - ours:  
 In those freck - les live their sav - - - ours:

*f* <sup>2</sup>

seek some dew - drops here, — And hang a pearl —

*pp*  
dew - - - drops —

*pp*  
dew - - - drops —

*pp*  
dew - - - drops —

The first system consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment for the vocal lines. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment. Dynamics include *p* and *pp*. There are slurs and accents throughout.

in — ev - ery cow - slips ear. —

*pp*  
O - ver hill, — o - ver

*pp*  
O - ver hill, — o - ver

The second system consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment for the vocal lines. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment. Dynamics include *pp*. There are slurs and accents throughout.

*pp*  
 Tho-rough bush, — tho-rough brier, —  
*pp*  
 Tho-rough bush, — tho-rough brier, —  
 dale, — *pp* O - ver  
 dale, — *pp* O - ver

*pp*  
 O - ver dale. — *niente*  
 O - ver dale. — *niente*  
 hill, —  
 hill, —  
*pp* *niente*

J