

Four Songs op.31

1. Desdemona's Song

Poco sostenuto, triste *accel. rit. a tempo*

The poor soul sat sighing by a syc - a - more tree, sing

all a green wil - - low; her hand on her bos - om, her

head on her knee, sing wil - low, wil - low, wil - low. The

fresh streams ran - by her, and mur - mur'd - her - moans; sing

pp *pp* *pp* *mp* *pp*

will - - low, wil - low: Her salt tears fell

pp

mp

from her, and soft - en'd the stones; sing wil - - low, will - low,

pp

will - - - low. Sing all a green will - low my gar - land must be. Sing

poco più *poco rit.*

pp *mp* *p*

all a green wil - - low; let no - bod - y blame him, his

mp

Tempo I

scorn I ap- prove. Sing wil - low, wil - low, wil - low. I call'd my love

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with a half note 'scorn' followed by a quarter note 'I', then a half note 'ap- prove.' with a fermata. This is followed by a melodic phrase for 'Sing wil - low, wil - low, wil - low.' and then 'I call'd my love'. The piano accompaniment provides harmonic support with chords and moving lines in both hands. Dynamics include *p* and *pp*.

false love; but what said he then? Sing wil - - - low,

The second system continues the vocal line with 'false love; but what said he then?' and 'Sing wil - - - low,'. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *pp*.

wil - low. If I court moe wo - men, you'll couch with moe

The third system continues with 'wil - low. If I court moe wo - men, you'll couch with moe'. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include *pp* and *mp*.

men! Sing wil - low, wil - low, wil - - - low.

The fourth system concludes with 'men! Sing wil - low, wil - low, wil - - - low.' The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *pp* and *ppp*.

2. Under the Greenwood Tree

Amabile

1. Un - der the greenwood tree _____ who loves to lie with
 2. Who doth am - bi - tion shun, _____ and loves to live i' the
 3. If it do come to pass _____ that an - y man turn

me, _____ and turn his mer - ry note _____ un - to the sweet bird's
 sun, _____ seek - ing the food he sats, _____ and pleased with what he
 ass, _____ leav - ing his wealth and ease _____ a stub - born will to

Più mosso

1. +2. _____ come hith - er, come hith - er: Here shall he see _____
 throat, _____
 gets, _____
 please, _____

rit. poco rubato

no en - e - my but win - ter and rough weath - er.

ten.
sf *f* *ten.* *m.s.* *p*

più mosso

3. *p* *3* *3* *3* *3*

Ducdame, ducdame, ducdame, ducdame: Here shall he see gross fools as he,

p *più f*

poco rubato

f

meno mosso

p

and if he will come to me. Un-der the green wood tree

ten. *sf* *f* *ten.* *m.s.* *p*

ten.

who loves to lie with me?

pp *pp* *m.s.*

3. Blow, Blow, Thou Winter Wind

Andantino

The piano introduction is in 2/4 time, B-flat major, and begins with a *sf* (sforzando) dynamic. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mp* (mezzo-piano) and *p* (piano). A *Red.* (ritardando) marking is present at the end of the introduction.

Not too slow

Blow, blow blow, thou win - ter wind, thou art not so un - kind as
 Freeze, freeze, freeze, thou bit - ter sky, that dost not bite so nigh ___ as

The vocal line is in 2/4 time, B-flat major. The piano accompaniment is in 2/4 time, B-flat major, with a *p* (piano) dynamic. The lyrics are: "Blow, blow blow, thou win - ter wind, thou art not so un - kind as Freeze, freeze, freeze, thou bit - ter sky, that dost not bite so nigh ___ as".

man's in - grat - i - tude; thy tooth is not so keen, be - cause thou art not
 ben - e - fits for - got. Though thou the wa - ters warp, thy sting is not so

The vocal line continues in 2/4 time, B-flat major. The piano accompaniment continues in 2/4 time, B-flat major, with a *p* (piano) dynamic. The lyrics are: "man's in - grat - i - tude; thy tooth is not so keen, be - cause thou art not ben - e - fits for - got. Though thou the wa - ters warp, thy sting is not so".

seen, ___ al - though thy breath, ___ thy breath be rude.) Heigh -
 sharp ___ as friend re - mem - ber'd, re - mem - ber'd not.)

The vocal line concludes in 2/4 time, B-flat major. The piano accompaniment concludes in 2/4 time, B-flat major, with a *f* (forte) dynamic. The lyrics are: "seen, ___ al - though thy breath, ___ thy breath be rude.) Heigh - sharp ___ as friend re - mem - ber'd, re - mem - ber'd not.)".

ho! Sing, heigh - ho! Heigh - ho, heigh-ho, heigh - ho! un - to the green hol - ly:

p

più p

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

Most friend - ship is feigning, most lov - ing mere fol - ly: Then heigh-ho, heighho, the

poco meno espr. *a tempo*

f *3* *string.* *f*

mf *f*

hol - - - - ly! This life is most

p

* *Red.*

jol - - - ly!

p *p* *pp*

4. When Birds Do Sing

Allegretto gaio

1. It — was a lov - er —
 *)2. Be - tween the a - cres —
 3. This — car - ol they be -

and his lass, with a
 of the rye, with a } hey, and a ho, and a hey non - i - no, { 1. that —
 - gan that hour, with a } } 2. these —
 } } 3. how —

o'er the green corn - field did pass } in the spring - time, the spring - time, the
 pret - ty coun - try folks would lie, } (may)** (may)
 that a life was but a flower

*) For the Concert Stage it might be preferable to omit the second verse.

***) The original words are "springtime" and "ringtime". The singer may, however, prefer to substitute "maytime" and "gaytime".

subito a tempo

on - ly pret - ty ring - time, the spring - time, the on - ly pret - ty ring - - - -
 (gay) (may) (gay)

rall. - time. When birds do sing, *poco gliss.* hey ding a ding a ding, hey

ding a ding a ding: Sweet lov - - ers love the spring, the

spring. *rall.* And *molto meno*

there - fore take the — pres - ent time, with a hey and a ho, and a

hey non - i - no; for — love is crow - ned — with the prime, in the

rit. *Meno*

spring - time, the spring - time, the on - ly pret - ty ring - time, the spring - time, the on - ly pret - ty
(may) (may) (gay) (may)

subito a tempo *rallentando* *poco a poco animando*

ring - - - time. — When birds do sing, — hey

gliss. *sf*

Tempo I (Allegretto)

ding a ding a ding, hey ding a ding a ding: Sweet lov - - ers

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "ding a ding a ding, hey ding a ding a ding: Sweet lov - - ers". The piano accompaniment is in grand staff (treble and bass clefs) and includes dynamic markings of *p* (piano) and *sf* (sforzando).

love — the — spring, the spring, the _____

The second system continues the vocal line with the lyrics "love — the — spring, the spring, the _____". The piano accompaniment features a series of chords and includes a dynamic marking of *f* (forte).

Allegro

spring. _____

The third system begins with the tempo change to **Allegro**. The vocal line has the lyrics "spring. _____". The piano accompaniment is more rhythmic and includes dynamic markings of *sf* (sforzando) and *mf* (mezzo-forte).

Ding a ding a ding a ding a ding a ding!

The fourth system features a vocal line with the lyrics "Ding a ding a ding a ding a ding a ding!". The piano accompaniment includes dynamic markings of *f* (forte) and *mp* (mezzo-piano).