

JOHN WEBBER

SHAKESPEARE SONGS

*for children's voices and small orchestra*

*piano reduction*

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*for John Gleadal, Muriel Ellis & Purbrook Park School*

JOHN WEBBER  
96-5

# SHAKESPEARE SONGS

PIANO/VOCAL SCORE

WEBBER MUSIC PORTSMOUTH - ENGLAND

# SHAKESPEARE SONGS

## I Fairies Song

John Webber 96-5

*Piano*

*p*

*Led.*

*6*

*\**

*6*

*6*

*tr*

You spotted snakes with double tongue,  
You spotted snakes with double tongue,  
You  
You

8

Thor - ny hedge-hogs, be not seen;

Thor - ny hedge-hogs, be not seen;

spot - ted snakes with dou - ble tongue,

spot - ted snakes with dou - ble tongue,

10

Newts and blind-worms, do no wrong,

Newts and blind-worms, do no wrong,

Thor - ny hedge-hogs, be not seen;

Thor - ny hedge-hogs, be not seen;

12

Come not near our fair queen.

Come not near our fair queen.

Newts and blind-worms, do no wrong, Come not

Newts and blind-worms, do no wrong, Come not

14

Phi - lo-mel, with me - lo - dy

Phi - lo-mel, with me - lo - dy

near our fair queen.

near our fair queen.

16

Sing in our sweet lul - la - by;

Sing in our sweet lul - la - by;

Phi - lo-mel, with me - lo - dy

Phi - lo-mel, with me - lo - dy

18

Phi - lo-mel, with me - lo - dy

Phi - lo-mel, with me - lo - dy

Sing in our sweet lul - la - by;

Sing in our sweet lul - la - by;

**3**  
**4**

20

Lul - la, lul - la, lul - la lul - la, lul - la, lul - la -- by: Ne - ver

Lul - la, lul - la, lul - la lul - la, lul - la, lul - la -- by: Ne - ver

Lul - la, by: Lul - la, by:

Lul - la, by: Lul - la, by:

23

harm, Nor spell nor charm, Come our lov-ely la - dy nigh;

harm, Nor spell nor charm, Come our lov-ely la - dy nigh;

Ne - ver harm, Nor spell nor charm, Come our lov-ely la - dy nigh;

Ne - ver harm, Nor spell nor charm, Come our lov-ely la - dy nigh;

26

So, good night, with lul - la -

So, good night, with lul - la -

So, good night, with lul - la -

So, good night, with lul - la -

So, good night, with lul - la -

28

by. Wea - ving spi - ders, come not here;

by. Wea - ving spi - ders, come not here;

by.

by.

Hence, you long-legg'd spin-ners, hence!

Hence, you long-legg'd spin-ners, hence!

Wea-ving spi-ders, come not here; Hence, you long-legg'd spin-ners, hence!

Wea-ving spi-ders, come not here; Hence, you long-legg'd spin-ners, hence!

Beet - les black, ap - proach not near; Worm nor

Beet - les black, ap - proach not near; Worm nor

Beet - les black, ap - proach not near;

Beet - les black, ap - proach not near;

34

snail, do no of - fence.

snail, do no of - fence.

Worm nor snail, do no of - fence.

Worm nor snail, do no of - fence.

36

*p*

*f*

6

Leo

## II Full Fathom Five

39

42

46 *8va*

Musical score for measures 46-49. The right hand features chords and a melodic line with a trill. The left hand has a rhythmic accompaniment with triplets.

50 *8va*

Musical score for measures 50-53. The right hand has chords and a melodic line. The left hand has a rhythmic accompaniment with triplets.

54 *(8va)*

Musical score for measures 54-57. The right hand has chords and a melodic line. The left hand has a rhythmic accompaniment with triplets.

58 *(8va)*

Musical score for measures 58-62. The right hand has chords and a melodic line. The left hand has a rhythmic accompaniment with triplets.

63 *(8va)* G.P.

Musical score for measures 63-65. The right hand has chords and a melodic line. The left hand has a rhythmic accompaniment with triplets. A large '4' is written on the right side of the page.

67

Full fa - thom five thy fa - ther

Full fa - thom five thy fa - ther

Detailed description: This system contains measures 67, 68, and 69. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of three staves (Right Hand, Left Hand, and a lower bass line). The vocal parts enter in measure 67 with the lyrics 'Full fa - thom five thy fa - ther'. The piano accompaniment provides harmonic support with chords and moving lines.

Detailed description: This system shows the piano accompaniment for measures 67-69. It consists of three staves: the right hand (treble clef), the left hand (bass clef), and a lower bass line (bass clef). The right hand plays chords, while the left hand and lower bass line play moving lines.

70

lies; Of his bones are co - ral

lies; Of his bones are co - ral

Full fa - thom five thy fa - ther lies;

Full fa - thom five thy fa - ther lies;

Detailed description: This system contains measures 70 and 71. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of three staves (Right Hand, Left Hand, and a lower bass line). The vocal parts enter in measure 70 with the lyrics 'lies; Of his bones are co - ral'. The piano accompaniment provides harmonic support with chords and moving lines.

Detailed description: This system shows the piano accompaniment for measures 70-71. It consists of three staves: the right hand (treble clef), the left hand (bass clef), and a lower bass line (bass clef). The right hand plays chords, while the left hand and lower bass line play moving lines.



76

fade But doth suf - fer a sea -  
 fade But doth suf - fer a sea -  
 No - thing of him that doth fade  
 No - thing of him that doth fade

78

change In - to some-thing rich and  
 change In - to some-thing rich and  
 But doth suf - fer a sea - change  
 But doth suf - fer a sea - change

80

strange. Sea - nymphs hour - ly ring his  
 strange. Sea - nymphs hour - ly ring his  
 In - to some-thing rich and strange.  
 In - to some-thing rich and strange.

82

knell Hark! now I hear them, -Ding-dong,  
 knell Hark! now I hear them, -Ding-dong,  
 Sea - nymphs hour - ly ring his knell  
 Sea - nymphs hour - ly ring his knell

84

bell.  
bell.

Hark! now I hear them, -Ding-dong, bell.  
Hark! now I hear them, -Ding-dong, bell.

This system contains measures 84 through 87. It features two vocal staves at the top, both with a treble clef and a key signature of one flat (B-flat). The lyrics "bell." are written below the first two staves. The vocal lines are mostly rests, with some notes in measures 85 and 86. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes chords and a melodic line in the right hand, with lyrics "Hark! now I hear them, -Ding-dong, bell." written below it.

This system contains measures 88 through 91. It features a piano accompaniment with two staves (treble and bass clefs). The right hand has a complex melodic line with many accidentals, while the left hand plays chords. There are some rests in the right hand in measures 88 and 91.

This system contains measures 92 through 94. It features a piano accompaniment with two staves (treble and bass clefs). The right hand has a melodic line with many accidentals. A dynamic marking of *8<sup>va</sup>* is present above the right hand in measure 93. The left hand plays chords.

This system contains measures 95 through 98. It features a piano accompaniment with two staves (treble and bass clefs). The right hand has a melodic line with many accidentals. A dynamic marking of *8<sup>va</sup>* is present above the right hand in measure 95. The left hand plays chords and a melodic line.

Full fa-thom five thy fa-ther

Full fa-thom five thy fa-ther

Full fa - thom five thy fa - ther lies;

Full fa - thom five thy fa - ther lies;

lies; Of his bones are co - ral

lies; Of his bones are co - ral

Of his bones are coral made;  
Of his bones are coral made;  
made; Those are pearls that were his  
made; Those are pearls that were his

Those are pearls that were his eyes:  
Those are pearls that were his eyes:  
eyes: No - thing of him that doth  
eyes: No - thing of him that doth

No - thing of him that doth fade

No - thing of him that doth fade

fade But doth suf - fer a sea -

fade But doth suf - fer a sea -

But doth suf - fer a sea - change

But doth suf - fer a sea - change

change In - to some-thing rich and

change In - to some-thing rich and

112

In - to some-thing rich and strange.

In - to some-thing rich and strange.

strange. Sea - nymphs hour - ly ring his

strange. Sea - nymphs hour - ly ring his

114

Sea - nymphs hour - ly ring his knell

Sea - nymphs hour - ly ring his knell

knell Hark! now I hear them, -Ding-dong,

knell Hark! now I hear them, -Ding-dong,

116

Hark! now I hear them, -Ding-dong, bell.

Hark! now I hear them, -Ding-dong, bell.

bell.

bell.

119

**3**  
**4**

11:8

123

127 *8va*

Musical score for measures 127-130. The right hand plays chords in the upper register, and the left hand plays a melodic line with triplets.

131 *8va*

Musical score for measures 131-134. The right hand plays chords, and the left hand plays a melodic line with triplets.

135 *(8va)*

Musical score for measures 135-138. The right hand plays chords, and the left hand plays a melodic line with triplets.

139 *(8va)*

Musical score for measures 139-143. The right hand plays chords, and the left hand plays a melodic line with triplets.

144 *(8va)*

Musical score for measures 144-147. The right hand plays chords, and the left hand plays a melodic line with triplets.

### III Where the Bee Sucks

147

4 *p*

Musical score for measures 147-150. The piece is in 4/4 time and marked *p* (piano). The key signature has two flats (B-flat and E-flat). The right hand features a complex chordal texture with many accidentals, while the left hand plays a steady eighth-note accompaniment.

149

Musical score for measures 149-150. This system continues the texture established in the previous system, with the right hand playing dense chords and the left hand providing a rhythmic accompaniment.

151

Musical score for measures 151-152. The key signature changes to one flat (B-flat). The right hand begins to play a more active melodic line with eighth notes, while the left hand continues with eighth-note accompaniment.

153

Musical score for measures 153-154. The key signature changes to two sharps (F# and C#). The right hand continues with a melodic line, and the left hand provides accompaniment.

155

Musical score for measures 155-156. The key signature changes to one sharp (F#). The right hand continues with a melodic line, and the left hand provides accompaniment.

157

Musical score for measures 157-158. The key signature is one sharp (F#) and one flat (Bb). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

159

Musical score for measures 159-160. The key signature changes to two sharps (F# and C#). The melody continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent.

161

Musical score for measures 161-162. The key signature changes to two flats (Bb and Eb). The melody in measure 161 ends with a quarter rest, and measure 162 features a series of chords in the treble clef.

163

Musical score for measures 163-164. The key signature remains two flats. The melody in measure 163 starts with a quarter rest, and measure 164 continues with the chordal texture in the treble clef.

165

Musical score for measures 165-167. The key signature changes to two sharps (F# and C#). The melody in measure 165 starts with a quarter rest, and measure 167 concludes with a final chord in the treble clef.

Where the bee sucks, there suck I:

Where the bee sucks, there suck I:

Where the bee sucks, there suck I:

Where the bee sucks, there suck I:

In a cow-slip's bell I lie;

In a cow-slip's bell I lie;

In a cow-slip's bell I lie;

In a cow-slip's bell I lie;

172

There I couch when owls do cry.

There I couch when owls do cry.

There I couch when owls do cry.

There I couch when owls do cry.

174

On the bat's back I do fly

On the bat's back I do fly

On the bat's back I do fly

On the bat's back I do fly

176

Af - ter sum-mer mer - ri - ly. Af - ter sum-mer mer - ri - ly.

Af - ter sum-mer mer - ri - ly. Af - ter sum-mer mer - ri - ly.

Af - ter sum-mer mer - ri - ly. Af - ter sum-mer

Af - ter sum-mer mer - ri - ly. Af - ter sum-mer

178

Mer-ri-ly, mer-ri-ly shall I live now Un-der the blos-som that hangs on the bough.

Mer-ri-ly, mer-ri-ly shall I live now Un-der the blos-som that hangs on the bough.

Mer-ri-ly, mer-ri-ly shall I live now Un-der the blos-som that hangs on the bough.

Mer-ri-ly, mer-ri-ly shall I live now Un-der the blos-som that hangs on the bough.

180

Un-der the blos-som that hangs on the bough. Mer-ri-ly, mer-ri-ly shall I live now

Un-der the blos-som that hangs on the bough. Mer-ri-ly, mer-ri-ly shall I live now

Un-der the blos-som that hangs on the bough. Mer-ri-ly, mer-ri-ly shall I live now

Un-der the blos-som that hangs on the bough. Mer-ri-ly, mer-ri-ly shall I live now

182

Un - der the blos-som that hangs on the bough.

Un - der the blos-som that hangs on the bough.

Un - der the blos-som that hangs on the bough.

Un - der the blos-som that hangs on the bough.

184

Musical score for measures 184-185. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes.

186

Musical score for measures 186-191. The right hand continues with intricate melodic patterns. The left hand has a more rhythmic accompaniment. The system concludes with a double bar line and repeat signs.

### IV Yellow sands

189

Musical score for measures 189-192. The piece changes to a 4/4 time signature. The right hand has a melodic line with some rests, while the left hand plays a series of chords and rhythmic patterns.

192

Musical score for measures 192-195. The right hand features a melodic line with eighth and sixteenth notes. The left hand continues with a chordal accompaniment.

195

Musical score for measures 195-198. The right hand has a melodic line with eighth and sixteenth notes. The left hand continues with a chordal accompaniment.

198

Musical score for measures 198-201. The right hand features a melodic line with eighth and sixteenth notes. The left hand continues with a chordal accompaniment.

201

Come un-to these yel-low sands, And then take

Come un-to these yel-low sands, And then take

Come un-to these yel-low sands, And then take

Come un-to these yel-low sands, And then take

203

And then take hands: Court-sied when you have and kiss'd The

And then take hands: Court-sied when you have and kiss'd The

hands: Court-sied when you have and kiss'd The

hands: Court-sied when you have and kiss'd The

205

wild waves whist,

wild waves whist,

wild waves whist,

wild waves whist,

wild waves whist,

207

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

Hark, hark! Bow - wow Bow - wow wow Bow -

Hark, hark! Bow - wow Bow - wow wow Bow -

Hark, hark! Bow - wow wow Bow - Bow - wow

Hark, hark! Bow - wow wow Bow - Bow - wow

The watch-dogs bark! Bow - wow wow Bow -

The watch-dogs bark! Bow - wow wow Bow -

The watch-dogs bark! wow Bow - Bow - wow

The watch-dogs bark! wow Bow - Bow - wow

213

Hark, hark! I hear The strain of strut - ting chan - ti -

Hark, hark! I hear The strain of strut - ting chan - ti -

Hark, hark! I hear The strain of strut - ting chan - ti -

Hark, hark! I hear The strain of strut - ting chan - ti -

215

cleer Cry, Cock - a - did - dle - dow. Cock - a - did - dle - dow.

cleer Cry, Cock - a - did - dle - dow. Cock - a - did - dle - dow.

cleer Cry, Cock - a - did - dle - dow. Cock - a - did - dle - dow.

cleer Cry, Cock - a - did - dle - dow. Cock - a - did - dle - dow.

217

220

223

225

Come un-to these yel-low sands, And then take

Come un-to these yel-low sands, And then take

Come un-to these yel-low sands,

Come un-to these yel-low sands,

227

hands: Court - sied when you have and kiss'd The

hands: Court - sied when you have and kiss'd The

And then take hands: Court - sied when you have and kiss'd The

And then take hands: Court - sied when you have and kiss'd The

229

wild waves whist,

wild waves whist,

wild waves whist,

wild waves whist,

231

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

233

Hark, hark! Bow - wow wow Bow - Bow - wow

Hark, hark! Bow - wow wow Bow - Bow - wow

Hark, hark! Bow - wow Bow - wow wow Bow -

Hark, hark! Bow - wow Bow - wow wow Bow -



cleer Cry, Cock-a-did-dle-dow. Cock-a-did-dle-dow.

cleer Cry, Cock-a-did-dle-dow. Cock-a-did-dle-dow.

cleer Cry, Cock-a-did-dle-dow. Cock-a-did-dle-dow.

cleer Cry, Cock-a-did-dle-dow. Cock-a-did-dle-dow.

Cry, Cock-a-did-dle-dow. Cock-a-did-dle-dow.

Cry, Cock-a-did-dle-dow. Cock-a-did-dle-dow.

Cry, Cock-a-did-dle-dow. Cock-a-did-dle-dow.

Cry, Cock-a-did-dle-dow. Cock-a-did-dle-dow.

Cock-a - did - dle - dow.  
Cock-a - did - dle - dow.  
Cock-a - did - dle - dow.  
Cock-a - did - dle - dow.  
Cock-a - did - dle - dow.

The musical score consists of five systems. The first four systems are vocal parts, each with a treble clef and a common time signature. The lyrics 'Cock-a - did - dle - dow.' are written below each vocal line. The fifth system is the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a rhythmic accompaniment in the bass line and chordal accompaniment in the treble line.