

### Come Away, Come Away, Death.

Come away, come away, death,  
And in sad cypress let me be laid ;  
Fly away, fly away, breath ;  
I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew,  
O, prepare it !  
My part of death, no one so true  
Did share it.

Not a flower, not a flower sweet,  
On my black coffin let there be strown ;  
Not a friend, not a friend greet  
My poor corpse, where my bones shall be thrown :  
A thousand thousand sighs to save,  
Lay me, O, where  
Sad true lover never find my grave,  
To weep there !

### O Mistress Mine.

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 sweetening ;  
Journeys 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.

### Fear No More the Heat o' the Sun.

Fear no more the heat o' the sun,  
Nor the furious winter's rages ;  
Thou thy worldly task hast done,  
Home art gone, and ta'en thy wages :  
Golden lads and girls all must,  
As chimney-sweepers, come to dust.

Fear no more the frown o' the great ;  
Thou art past the tyrant's stroke :  
Care no more to clothe and eat ;  
To thee the reed is as the oak :  
The sceptre, learning, physic, must  
All follow this, and come to dust.

Fear no more the lightning-flash,  
Nor the all-dreaded thunder-stone ;  
Fear not slander, censure rash ;  
Thou hast finished joy and moan :  
All lovers young, all lovers must  
Consign to thee, and come to dust.

No exorciser harm thee !  
Nor no witchcraft charm thee !  
Ghost unlaid forbear thee !  
Nothing ill come near thee !  
Quiet consummation have ;  
And renown'd be thy grave !

### Who Is Silvia ?

Who is Silvia ? what is she,  
That all our swains commend her ?  
Holy, fair, and wise is she ;  
The heaven such grace did lend her,  
That she might admir'd be.

Is she kind as she is fair ?  
For beauty lives with kindness.  
Love doth to her eyes repair,  
To help him of his blindness ;  
And, being helped, inhabits there.

Then to Silvia let us sing,  
That Silvia is excelling ;  
She excels each mortal thing  
Upon the dull earth dwelling :  
To her let us garlands bring.

### It Was a Lover and His Lass.\*

It was a lover and his lass,  
With a hey, and a ho, and a hey nonino  
That o'er the green cornfield did pass  
In spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a 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 spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a 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 spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a 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 spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding :  
Sweet lovers love the spring.

WILLIAM SHAKESPEARE.

\* The 1623 Folio edition is here collated with the version in Thomas Morley's "The First Book of Ayres" 1600.

# I. Come away, come away, death



WILLIAM SHAKESPEARE

GERALD FINZI

Lugubre ♩ = c. 60

VOICE

PIANO

*mp*

Come a - way,

come a - way, death, ..... And in sad cy - press ..... let me be

*mf*

ritard. a tempo

laid; ..... Fly a - way, fly a - way, breath; ..... I am

①

*p*

slain by a fair cru - el maid.....

*mp* *p* *mp*

My shroud of white, stuck all with yew,..... O, pre - pare.....

*pp subito* *mp* *p*

..... it! ..... My part of death, no one so true.....

*pp cresc.* *mf*

..... Did share..... it.....

ritard. a tempo

*dim.* *mp* *sf* *mp*

Not a flower, not a flower

sweet,..... On my black cof - fin..... let there be strown;.....

ritard. a tempo  
..... Not a friend, not a friend..... greet..... My poor

corpse, where my bones shall be thrown:.....

⑥ A thousand thous - and sighs to save, Lay me, O....

*pp subito* *mp* *p*

.... where Sad..... true lov-er nev-er find my grave, To weep.....

*ritard.* *a tempo*  
*pp lusingando*

..... there!....

*ritard.* *a tempo*  
*mf* *poco f* *pp* *mp*  
*gua bassa*

*p* *pp*

## II. Who is Silvia?

WILLIAM SHAKESPEARE

GERALD FINZI



Allegro ♩ = c. 88

PIANO

*mp* *mf*

Who is Sil - via? what is she, That all our swains com-mend her?

*p*

*legato*

Ho - ly, fair, and wise is she; The heaven such grace did lend her, That she might...

*p*

①

.... ad-mi - red be. ....

*p* *cresc.* *mf* *dim.*

poco ritard.

a tempo

Is she kind ..... as she is fair? For beau - ty lives with

② kind - ness. Love doth to her eyes re-pair, To help him of his

*simile*

blind - ness;... And, being helped, in - habits there. ....

*cresc.*

*p crescendo poco a poco*

' poco allargando

a tempo

.....

③

Then to Sil - via

*ff*

*mp*

let us sing, That Sil - via ..... is ex - cell - ing;

Allargando

She ex-cels each mor - tal thing Up - on the dull earth dwelling: To her

*mf* *f*

a tempo

let us gar - lands bring.....

④ *mp sub. cresc.* *f*

ritenuto... a tempo

*ff pesante* *pp*



# III. Fear no more the heat o' the sun



WILLIAM SHAKESPEARE

GERALD FINZI

Grave  $\text{♩} = c. 42$

VOICE

PIANO

*mp* *sostenuto*

Fear no more the heat o' the sun, Nor the fu - rious win - ter's ra - ges;

*mp* *poco cresc.*

Thou thy world - ly task hast done, Home art gone, and ta'en thy

*mf* *dim.* *mp* *poco cresc.*

①

*f* wa-ges: Gold - en lads and girls *mf* all must, As chim - ney-sweepers, *dim.*

come to dust. ②

Fear no more the frown o' the great; Thou art past the ty-rant's stroke:

Care no more to clothe and eat; To thee the reed *cresc.*

is as the oak: The sceptre, learning, physic, must

All follow this, and come to dust.

Fear no more the lightning-flash, Nor the all-dreaded

thunder-stone; Fear not slander, censure rash;

*mf* Thou hast fin - ished joy and moan: *mp* All lov - ers

young, all lov - ers must Con - sign to thee, and

come to dust. ⑤ *p* *crescendo poco a poco*

*ff* *mf* *dim.* *mp*

*p*

No ex - or - ci - ser harm thee! Nor no witch-craft

⑥

charm thee! Ghost un-laid for - bear thee! Nothing ill come

near thee! Qui - et con - sum - ma - tion have;

*pp*

6/4

And re - nown - ed be ..... thy gravel.....

*dim.* *poco rall.*

*p* *dim.* *pp*

# IV. O Mistress Mine



WILLIAM SHAKESPEARE

GERALD FINZI

Allegretto amabile  $\text{♩} = \text{c. } 84$

VOICE

PIANO

*mf*

*sempre staccato*

*mp*

O Mis - tress mine,

*dim.*

*p*

①

where are you roam - ing?..... O, stay.....

The first system of the musical score features a vocal line in G minor with lyrics "where are you roam - ing?..... O, stay.....". The piano accompaniment consists of a treble and bass clef with a steady eighth-note bass line and chords in the treble.

.... and hear;..... your true love's com - ing,.

The second system continues the vocal line with lyrics ".... and hear;..... your true love's com - ing,.". The piano accompaniment includes a key signature change to 3/2 time.

..... That can sing both high and low:..... Trip no fur - ther

*poco cresc.* *mf* *p*

The third system features the vocal line with lyrics "..... That can sing both high and low:..... Trip no fur - ther". The piano accompaniment includes dynamic markings: *poco cresc.*, *mf*, and *p*.

pret - ty sweet - ing;..... Jour - neys end in

*cresc.* *mf* *cresc.*

The fourth system concludes the vocal line with lyrics "pret - ty sweet - ing;..... Jour - neys end in". The piano accompaniment includes dynamic markings: *cresc.*, *mf*, and *cresc.*.

ritard. poco ..... molto ..... a tempo

lo - vers' meet - ing, Eve - ry wise man's son doth know. ....

*f* *mp* *p* *cantabile*

3

*f* *mp* *p*

*albo*

What is

*p*

*poco cresc.* *mp* *p*

love? 'tis not here - af - ter; .....

4



Pre - sent mirth ..... hath pre-sent laugh - ter;

*f* What's to come is still un - sure: ..... *mf* In de-lay.....

*rin. subito*

5

..... there lies no plen-ty, ..... *f* Then come kiss me,

*f* *ff*

ritard. poco - *pp* - - - - - molto - - - - - a tempo

sweet and twen-ty, Youth's a stuff will not en - dure. ....

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a 3/4 time signature. It begins with the lyrics "sweet and twen-ty, Youth's a stuff will not en - dure. ....". Above the vocal line, there are performance markings: "ritard. poco" followed by a slur over a dotted line, then "*pp*", followed by another slur over a dotted line, then "molto", followed by a final slur over a dotted line and "a tempo". The piano accompaniment is written in a grand staff (treble and bass clefs). It features a series of chords and moving lines in both hands, with dynamic markings "*pp*" and "*p*".

*poco cresc.* *mp* *dim.*

The second system of the musical score continues the piano accompaniment. It features a series of chords and moving lines in both hands. The dynamic markings are "*poco cresc.*", "*mp*", and "*dim.*". A circled number "6" is placed above the first measure of the second staff.

*(senza rall.) P dim.* *lunga* *pp*

The third system of the musical score continues the piano accompaniment. It features a series of chords and moving lines in both hands. The dynamic markings are "*(senza rall.) P dim.*", "*lunga*", and "*pp*".

## V. It was a lover and his lass



WILLIAM SHAKESPEARE\*

GERALD FINZI

Allegretto con moto  $\text{♩} = c. 72$ 

VOICE

*p*

It was a

PIANO

*mp**dim.**p simile*

lo - ver..... and his lass,..... With a

① hey, and a ho, and a hey non-i - no..... That

\*The 1623 Folio text is here collated with the version in Thomas Morley's "The First book of Ayres" 1600.

o'er the green corn - field did pass In spring time, .....

..... the on-ly pret-ty ring time, ..... When birds do

sing, ..... hey ding a ding a ding: Sweet lo - vers

love ..... the spring. ....

*p*

Be-tween the a - cres ..... of the rye, ..... With a

hey, and a ho, and a hey.. non-i - no, ..... These

*mf*

pret-ty coun - try folks would lie, In spring time, .....

*mp* *mf*

..... the on - ly pret-ty ring time, ..... When birds do

*mf* *f*

*f*

sing, ..... hey ding a ding a ding: Sweet lo-vers .....

*p* *f*

love ..... the spring .....

*f*

7

*poco ritard.* *pa tempo*

This ca-rol they be-

*dim.* *p legato*

-gan that hour, ..... With a hey, and a ho, and a hey non-i-

*mp*

8

ritard. a tempo

dim.

- no, ..... How..... that ⑨ life was but

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a fermata over the word 'no'. The piano accompaniment includes dynamic markings of *p* and *mf*. A circled number 9 is placed above the vocal line.

ritard. a tempo

a flower... In spring time, ..... the on-ly pret-ty

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'flower...'. The piano accompaniment includes dynamic markings of *pp* and *p*.

⑩ ring time, ..... When birds do sing, ..... hey

The third system features a vocal line and piano accompaniment. The vocal line has a circled number 10 above the word 'ring'. The piano accompaniment includes dynamic markings of *mf* and *p*. The time signature changes to 3/4.

ding a ding a ding: Sweet lo-vers love ..... the ⑪ spring.....

The fourth system continues the vocal line and piano accompaniment. The vocal line has a circled number 11 above the word 'spring'. The piano accompaniment includes dynamic markings of *f* and *mf sost.*. The time signature changes to 2/4.

*dim.*

*dim.*

*p*

And therefore take the pre-sent time,.....

*p*

12

..... With a hey, and a ho, and a hey non-i - no,.....

*mp* *mf* *mp*

..... For love is crown - ed with the prime In spring

*ff* *mf*

13



time,..... the on-ly pret-ty ring time,..... (14)

When birds do sing,..... hey ding a ding a ding: Sweet lo-vers

love ..... the spring. ....

loco