

Glasgow
Chamber Choir

L162/01

<http://www.glasgowchamberchoir.org.uk>

Songs and Sonnets

music by
George Shearing

words by
William Shakespeare

Hindon Publications

Some fifteen years ago, William Shakespeare and I brought forth a series of pieces for choir, jazz piano and bass entitled *Music to Hear*. Because the efforts of the Shakespeare/Shearing team seemed to be received with enthusiasm by singers, choral directors and audiences alike, AND because we enjoyed working together so much, we thought we'd give it another go.

Mr. Shakespeare dug around in his trunk and came up with seven more songs and sonnets that we hadn't used yet. We got to work and came up with this collection entitled *Songs and Sonnets from Shakespeare*. Again, they are all set for choral ensemble, jazz piano and bass. In them, you'll hear my English musical background and my American jazz influence.

The collection includes *Live with me and be my love*, *When daffodils begin to peer*, *It was a lover and his lass*, *Spring*, *Who is Silvia?*, *Fie on sinful fantasy*, and last, but certainly not least, *Hey, ho, the wind and the rain*. We think you'll enjoy the variety of moods they cover . . . and, if we do say so ourselves, we like them . . . every one!

The working personnel is much the same. William Shakespeare, George Shearing, Frank Metis, who, again, did yeoman service with his pencil and eraser in putting notes to paper and all the other things necessary in transcribing such a work. There is one addition to our production team . . . a man considered to be one of the very best choral writers and directors in the business . . . a man whom I am honored to be able to call a very dear friend. His name is John Rutter.

I wish to thank each of these outstanding collaborators for their invaluable contributions to this effort. They were always there when I needed them. And, if Mr. Shakespeare hadn't done HIS part in the first place, we'd all be in the soup. Enjoy!

GEORGE SHEARING

Songs and Sonnets from Shakespeare was commissioned by the Mostly Madrigal Singers, St. Charles, Illinois (director, Jeffrey Hunt).

The first performance, on July 9th 1999, was guest-conducted by John Rutter, with the composer at the piano and Neil Swainson (bass).

CONTENTS

1. Live with me and be my love	3
2. When daffodils begin to peer	11
3. It was a lover and his lass	16
4. Spring	25
5. Who is Silvia?	29
6. Fie on sinful fantasy	35
7. Hey, ho, the wind and the rain	38

Note: The double-bass part may be purchased separately. (HMB-226A)

SONGS AND SONNETS FROM SHAKESPEARE

1. Live with me and be my love

Words by
WILLIAM SHAKESPEARE
(from *Sonnets to Sundry Notes of Music*)

Music by
GEORGE SHEARING

Gracefully, with a 2/2 feel (♩ = 112 - 116)

Piano *mf*

Double bass *pizz.* *mf*

5

9 **A** *mf legato, warmly*

S. Live with me, and be my love, And we will all the plea-sures prove That

A. Live with me, and be my love, And we will all the plea-sures prove That

T. Live with me, and be my love, And we will all the plea-sures prove That

B. Live with me, and be my love, And we will all the plea-sures prove That

E E⁶ B⁷/F[#] E/G[#] A⁶/9 G[#]m⁷ C[#]m⁷ F[#]m⁷ B⁹ A

mp legato

N.B. In this movement ♩ = , lightly swung.

Copyright © 2001 Hindon Publications, Inc., P.O. Box 470, Chapel Hill, NC 27514

International Copyright Secured. All rights reserved.

Copying or reproducing this publication in whole or in part violates the Federal Copyright Law.

Sole selling agents: Hinshaw Music, Inc.

13

S. hills and val - leys, dales and fields, And all the crag - gy moun - tains yields.

A. hills and val - leys, dales and fields, And all the crag - gy moun - tains yields.

T. hills and val - leys, dales and fields, And all the crag - gy moun - tains yields.

B. hills and val - leys, dales and fields, And all the crag - gy moun - tains yields.

A^b A^b6 E^b7/B^b A^b/C A^b7sus⁺ A^b7 C[#]7 F[#]m7 B¹³ E⁶

B
Solo

17

mf

mf

21

25 C *mf*

S. There will we sit up - on the rocks, And see the shep-herds feed their flocks, By

A. There will we sit up - on the rocks, And see the shep-herds feed their flocks, By

T. There will we sit up - on the rocks, And see the shep-herds feed their flocks, By

B. There will we sit up - on the rocks, And see the shep-herds feed their flocks, By

E E⁶ B⁷/F[#] E/G[#] A⁶/9 G[#]m⁷ C[#]m⁷ F[#]m⁷ B⁷

mp

mp

29 *lightly*

S. shal-low riv - ers, by whose falls Me - lo - dious birds sing mad - ri - gals.

A. shal-low riv - ers, by whose falls Me - lo - dious birds sing mad - ri - gals.

T. shal-low riv - ers, by whose falls Me - lo - dious birds sing mad - ri - gals.

B. shal-low riv - ers, by whose falls Me - lo - dious birds sing mad - ri - gals.

A^b6 E^b7/B^b A^b/C A^b7sus⁴ A^b7 C[#]m⁷ F[#]m⁷ B¹³ E Solo

mf

33

D

38

E

SOPRANOS *mp*

ALTOS *mp*

Oo

Oo

mp

45

F

S. *mp dolce*

A. *mp dolce*

T. *mp dolce*

B. *mp dolce*

There will I make thee a bed of ro - ses, With a thou - sand frag - rant po - sies, A

There will I make thee a bed of ro - ses, With a thou - sand frag - rant po - sies, A

p dolce

49

S. *Oo* *Oo*

A. *Oo* *Oo*

T. cap of flow - ers, and a kir - tle Em - broi - der'd all with leaves of myr - tle. A

B. cap of flow - ers, and a kir - tle Em - broi - der'd all with leaves of myr - tle. A

53

S. *Oo*

A. *Oo*

T. *mf*
belt of straw and i - vy buds, With co - ral clasps and am - ber studs; And

B. *mf*
belt of straw and i - vy buds, With co - ral clasps and am - ber studs; And

mp

57

S. 

A. 

T. 

B. 

A^b A^{b6} E^{b7}/B^b A^b/C A^{b7}sus⁴ A^{b7} C[#]m⁷ F[#]m⁷ B¹³ E Solo

mp 

mf

61

G

H

S. 

A. 

T. 

B. 

E E⁶ B⁷/F[#] E/G[#] A⁶/9

mp 

mf *mp*

65

S. truth in ev - 'ry shep - herd's tongue, These pret - ty plea - sures might me move, To

A. truth in ev - 'ry shep - herd's tongue, These pret - ty plea - sures might me move, To

T. - - - - -

B. - - - - -

G[#]m7 C[#]m7 F[#]m7 B7 A Ab⁶ Eb⁷/B^b Ab/C A^{b7}sus⁴ A^{b7}

69

I A little slower

S. live with thee and be thy love. If that the world and love were young, And

A. live with thee and be thy love. If that the world and love were young, And

T. - - - - - If that the world and love were young, And

B. - - - - - If that the world and love were young, And

C[#]m7 F[#]m7 B¹³ E⁶ E E⁶ F[#]dim E⁶/G[#] A⁹/9

f *legato*

73

S. truth in ev - 'ry shep - herd's tongue, These pret - ty plea - sures might me move, To

A. truth in ev - 'ry shep - herd's tongue, These pret - ty plea - sures might me move, To

T. truth in ev - 'ry shep - herd's tongue, These pret - ty plea - sures might me move, To

B. truth in ev - 'ry shep - herd's tongue, These pret - ty plea - sures might me move, - To

G#m7 C#m7 F#m7 A/B A6 Abmaj9 Ab6 Eb7/Bb Ab/C Ab6 Ab7sus4 Ab7

77

poco a poco ritard. e dim. **mp** **pp**

S. live with thee and be thy love.

poco a poco ritard. e dim. **mp** **pp**

A. live with thee and be thy love.

poco a poco ritard. e dim. **mp** **pp**

T. live with thee and be thy love.

poco a poco ritard. e dim. **mp** **pp**

B. live with thee and be thy love.

C#m7 F#m7 G#dim F#m7 B13 E6/9

poco a poco ritard. e dim. **mp** **pp**

poco a poco ritard. e dim. **p**

2. When daffodils begin to peer

WILLIAM SHAKESPEARE

GEORGE SHEARING

(The Winter's Tale, act 4, scene 2)

Flowingly (♩. = 50)

SOPRANO *p*
1. When

ALTO *p*
1. When

TENOR *p*
1. When

BASS *p*
1. When

Piano *mp* *p*
pizz.

Double bass *mp*

5 *cresc.* *div.* *mf unis.*
daf - fo - dils be - gin to *peer, With heigh! the dox - y, o - ver the dale, Why,

cresc. *mp*
daf - fo - dils be - gin to *peer, Oo

cresc. *mp*
daf - fo - dils be - gin to *peer, Oo

cresc. *mp*
daf - fo - dils be - gin. to *peer, Oo

cresc. *mf*

Copyright © 2001 Hindon Publications, Inc., P.O. Box 470, Chapel Hill, NC 27514
International Copyright Secured. All rights reserved.Copying or reproducing this publication in whole or in part violates the Federal Copyright Law.
Sole selling agents: Hinshaw Music, Inc.

*peer = appear

9

then comes in the sweet o' the year; For the red blood reigns in the win-ter's pale.

div. *unis.*

Oo *Oo*

div. *unis.*

Oo *Oo*

div.

Oo *Oo*

13 **A**

p

2. The

p

2. The

p

2. The

p

2. The

A

mp *p*

pizz. *mp*

17

cresc. *div.* *unis.* *mf*

white sheet bleach - ing on the hedge, With heigh! the sweet birds, O how they sing! Doth

cresc. *mp*

white sheet bleach - ing on the hedge, Oo

cresc. *mp*

white sheet bleach - ing on the hedge, Oo

cresc. *mp*

white sheet bleach - ing on the hedge, Oo

cresc. *mf*

21

set my pug - ging tooth on edge; For a quart of ale is a dish for a king.

div. *unis.*

Oo

div. *unis.*

Oo

div.

Oo

25 **B**

mf

3. The

mf

3. The

mf

3. The

mf

3. The

B

3. The

mf

pizz.

mf

29

cresc. *f*

lark, that tir - ra - lir - ra chants, With heigh! with heigh! the thrush and the jay, Are

cresc. *f*

lark, that tir - ra - lir - ra chants, With heigh! with heigh! the thrush and the jay, Are

cresc. *f*

lark, that tir - ra - lir - ra chants, With heigh! with heigh! the thrush and the jay, Are

cresc. *f*

lark, that tir - ra - lir - ra chants, With heigh! with heigh! the thrush and the jay, Are

cresc. *f*

cresc. *f*

cresc. *f*

33

ritard.

*cresc.**ff*

sum - mer songs for me and my aunts, While we lie tum - bl - ing in the hay.

*cresc.**ff*

sum - mer songs for me and my aunts, While we lie tum - bl - ing in the hay.

*cresc.**ff*

sum - mer songs for me and my aunts, While we lie tum - bl - ing in the hay.

*cresc.**ff*

sum - mer songs for me and my aunts, While we lie tum - bl - ing in the hay.

ritard.

*cresc.**ff**cresc.**ff*

3. It was a lover and his lass

Words by
WILLIAM SHAKESPEARE
(As You Like It, act 5, scene 3)

GEORGE SHEARING

Medium swing (♩ = 132 - 138)

Solo

Piano *mf*

Double bass *pizz.*
mf

A VERSE 1: SOPRANOS and ALTOS
VERSE 2: TENORS and BASSES

5 *mf*

1. It was a lov-er and his lass, With a hey, and a ho, and a hey non-i -

2. It was a lov-er and his lass, With a hey, and a ho, and a hey non-i -

A. *mf*

1. It was a lov-er and his lass, With a hey, and a ho, and a hey non-i -
(Tacet Verse 1)

T. *mf*

2. Be-tween the a-cres of the rye, With a hey, and a ho, and a hey non-i -
(Tacet Verse 1)

B. *mf*

2. Be-tween the a-cres of the rye, With a hey, and a ho, and a hey non-i -

mp

Fm⁷ Fm/b^b E^bmaj⁷ A^{b6}/E^b E^bmaj⁷ Fm⁷ B^b7

8

TUTTI in both verses *mf*

S. -no, That o'er the green corn - field did pass, In the

A. -no, That o'er the green corn - field did pass, In the

T. -no, These pret - ty coun - try folks would lie, In the

B. -no, These pret - ty coun - try folks would lie, In the

E^bmaj7 *Fm7* *B^{b9}* *B^{b13}/A^b* *Gm7* *C⁹*

11

S. spring time,— in the spring time,— the on - ly pret - ty

A. spring time,— in the spring time,— the on - ly pret - ty

T. spring time,— in the spring time,— the on - ly pret - ty

B. spring time,— in the spring time,— the on - ly pret - ty

A^bm7 *D^{b13}* *D^b no chord* *F[#]m7* *B¹³* *B no chord* *E^{maj9}* *B^{b6}* *B^{b7-9}*

mf

14

S. ring time... When birds do sing, hey ding a ding, ding; Sweet

A. ring time... When birds do sing, hey ding a ding, ding; Sweet

T. ring time... When birds do sing, hey ding a ding, ding; Sweet

B. ring time... When birds do sing, hey ding a ding, ding; Sweet

E^b6 E dim Fm⁷ B^b7 B^b9+5 Gm⁷ C⁷ C⁷⁻⁹

mp

mp

17

S. lov - ers love the spring.

A. lov - ers love the spring.

T. lov - ers love the spring.

B. lov - ers love the spring.

Fm⁷ B^b9 B^b7-9 E^b6

Solo

mf

mf

20

1. 2.

S.

A.

T.

B.

24 **B** *mf*

S.

A.

T.

B.

3. This car - ol they be - gan that hour, With a hey, and a ho, and a hey non - i -

mf

mf

mf

mp

Fm⁷ Fm/**b** E^bmaj⁷ A^b6/E^b E^bmaj⁷add⁶ Fm⁷ B^b7

S. -no, How that life was but a flow'r— In the

A. -no, How that life was but a flow'r— In the

T. -no, How that life was but a flow'r— In the

B. -no, How that life was but a flow'r— In the

E♭maj7 Fm7 B♭7 B♭9+5 Gm7 C♯

S. *f* spring time,— in the spring time,— the on - ly pret - ty

A. *f* spring time,— in the spring time,— the on - ly pret - ty

T. *f* spring time,— in the spring time,— the on - ly pret - ty

B. *f* spring time,— in the spring time,— the on - ly pret - ty

A♭m7 D♭13 D♭ no chord F♯m7 B13 B no chord E maj9 B♭6 B♭7-9

f

33 *mf*

S. ring time. When birds do sing, hey ding a ding, ding; Sweet lov - ers love the

A. ring time. When birds do sing, hey ding a ding, ding; Sweet lov - ers love the

T. ring time. When birds do sing, hey ding a ding, ding; Sweet lov - ers love the

B. ring time. When birds do sing, hey ding a ding, ding; Sweet lov - ers love the

E^b6 E^{dim} Fm⁷ B^b7 B^b9+5 Gm⁷ C⁷ C⁷-9 Fm⁷ B^b9 B^b7-9

mf

37

S. spring.

A. spring.

T. spring.

B. spring.

E^b6 Solo

42 C *f*

S. 4. And there-fore take the pres-ent time, With a hey, and a ho, and a hey non-i -

A. 4. And there-fore take the pres-ent time, With a hey, and a ho, and a hey non-i -

T. 4. And there-fore take the pres-ent time, With a hey, and a ho, and a hey non-i -

B. 4. And there-fore take the pres-ent time, With a hey, and a ho, and a hey non-i -

mf

Fm7 Fm/Bb E^bmaj7 A^{b6}/E^b E^bmaj7add6 Fm7 B^b7

45

S. -no, For love is crown - ed with the prime In the

A. -no, For love is crown - ed with the prime In the

T. -no, For love is crown - ed with the prime In the

B. -no, For love is crown - ed with the prime In the

E^bmaj7 Fm7 E^bmaj7 B^b7 B^{b9}+5 Gm7 C⁹

48

S. spring time,— in the spring time,— the on - ly pret - ty

A. spring time,— in the spring time,— the on - ly pret - ty

T. spring time,— in the spring time,— the on - ly pret - ty

B. spring time,— in the spring time,— the on - ly pret - ty

f *f*

Abm7 D^b13 D^b no chord F[#]m7 B13 B no chord Emaj⁹ B^b7-9

51

S. ring time,— When birds do sing, hey ding a ding, ding; Sweet lov - ers love the

A. ring time,— When birds do sing, hey ding a ding, ding; Sweet lov - ers love the

T. ring time,— When birds do sing, hey ding a ding, ding; Sweet lov - ers love the

B. ring time,— When birds do sing, hey ding a ding, ding; Sweet lov - ers love the

mf *mf* *mf* *mf*

ritard. ad lib. cresc. *cresc.* *cresc.* *cresc.*

E^b6 E dim - Fm7 B^b7 B^b9+5 Gm7 C⁷, C⁷ D^b A^b/C E/B B^b13

mf *cresc.* *mf* *cresc.*

a tempo

55

f *mp dim.**pp*

spring.

f *mp dim.**pp*

spring.

f *mp dim.**pp*

spring.

f *mp dim.**pp*

spring.

f *mp dim.**pp*

spring.

a tempo

*(Play if no double bass)**mp**f**mp*

4. Spring

Words by
WILLIAM SHAKESPEARE
(*Love's Labour's Lost*, act 5, scene 2)

GEORGE SHEARING

Flowingly ($\text{♩} = 116$)

mf **A**

SOPRANO

1. When dai - sies pied and vi - o - lets blue And la - dy - smocks all
(2.) shep - herds pipe on oat - en straws, And mer - ry larks are

1 *p*

ALTO

2 *p*

TENOR

1 *p*

BASS

2 *p*

Flowingly ($\text{♩} = 116$)

(for rehearsal only) *mf* *p*

7 **B**

S. sil - ver - white And cuck - oo - buds of yel - low hue Do paint the
 plough - men's clocks, When tur - tles tread, and rooks, and daws, And mai - dens

poco cresc. **mp**

A. *Oo.* *poco cresc.* **mp**

T. *Oo.* *poco cresc.* **mp**

B. *Oo.* *poco cresc.* **mp**

poco cresc. **mp**

14 **C** **mp**

S. mea - dows with de - light, The cuck - oo then, on ev - ry tree, Mocks
 bleach their sum - mer smocks, The cuck - oo then, on ev - 'ry tree, Mocks

p

A. **p**

T. **p**

B. **p**

mp

Poco più mosso (♩ = 126)

21

S. *mf* *cresc.* *poco f* **D** *mp*
 mar - ried men; for thus sings he, Cuck - oo,
 mar - ried men; for thus sings he,

A. *mp* *cresc.* *poco f* *p*
 Oo. Oo.

T. *mp* *cresc.* *poco f* *p*
 Oo. Oo.

B. *mp* *cresc.* *poco f* *p*
 Oo. Oo.

mf *cresc.* *poco f* *p*

29

S. cuck - oo, cuck - oo;
cresc.

A. *cresc.*
 Oo. Oo.

T. *cresc.*
 Oo. Oo.

B. *cresc.*
 Oo. Oo.

cresc.

Meno mosso (♩ = 104)

37. **E** *mf* *cresc.*

S. O, word of fear, Un - pleas - ing to a

A. O, word of fear, Un - pleas - ing to a

T. O, word of fear, Un - pleas - ing to a

B. O, word of fear, Un - pleas - ing to a

mf *cresc.*

Meno mosso (♩ = 104)

40. **rall.**

S. 1. *f* *mf* 2. *f* *rall.*
mar - ried ear! 2. When mar - ried ear!

A. *f* *mf* *f*
mar - ried ear! mar - ried ear!

T. *f* *mf* *f*
mar - ried ear! mar - ried ear!

B. *f* *mf* *f*
mar - ried ear! mar - ried ear!

1. *f* *mf* 2. *f* *rall.*

5. Who is Silvia?

WILLIAM SHAKESPEARE
(Two Gentlemen of Verona, act 4, scene 2)

GEORGE SHEARING

Slowly, with expression (♩ = 60)

SOPRANO

ALTO

TENOR

BASS

Piano

mp legato sempre

dim.

p

5

A

p dolce

poco cresc.

mp

1. Who is Sil - via? what is she, That
 2. Is she kind as she is fair? For

p dolce

poco cresc.

mp

1. Who is Sil - via? what is she, That
 2. Is she kind as she is fair? For

p dolce

div.

poco cresc.

mp

1. Who is Sil - via? what is she, That
 2. Is she kind as she is fair? For

p dolce

poco cresc.

mp

1. Who is Sil - via? what is she, That
 2. Is she kind as she is fair? For

A

p molto legato

poco cresc.

mp

9

all our swains com - mend her?
beau - ty lives with kind - ness:

all our swains com - mend her?
beau - ty lives with kind - ness:

all our swains com - mend her?
beau - ty lives with kind - ness:

all our swains com - mend her?
beau - ty lives with kind - ness:

13

B *mp*

mp
Ho - - ly, fair, and wise eyes is she; The
Love doth to her eyes re - pair, To

mp
Ho - - ly, fair, and wise eyes is she; The
Love doth to her eyes re - pair, To

mp
Ho - - ly, fair, and wise eyes is she; The
Love doth to her eyes re - pair, To

mp
Ho - - ly, fair, and wise eyes is she; The
Love doth to her eyes re - pair, To

B

17

heav'n such grace did lend her, That she might ad-
help him of his blind - ness; And, being helped, in-

heav'n such grace did lend her, That she might ad-
help him of his blind - ness; And, being helped, in-

heav'n such grace did lend her, That she might ad-
help him of his blind - ness; And, being helped, in-

heav'n such grace did lend her, That she might ad-
help him of his blind - ness; And, being helped, in-

21

-mir - ed be, That she might ad - mir - ed be.
-hab - its there, Be - ing helped, in - hab - its there.

-mir - ed be, That she might ad - mir - ed be.
-hab - its there, Be - ing helped, in - hab - its there.

-mir - ed be, That she might ad - mir - ed be.
-hab - its there, Be - ing helped, in - hab - its there.

-mir - ed be, That she might ad - mir - ed be.
-hab - its there, Be - ing helped, in - hab - its there.

25

C
mp

3. Then to Sil - via

mp

3. Then to Sil - via

mp

3. Then to Sil - via

mp

3. Then to Sil - via

C

dim.

p

30

poco cresc.

mf

let us sing, — That Sil - via is ex - cel - ling;

poco cresc.

mf

let us sing, That Sil - via is ex - cel - ling;

poco cresc.

mf

let us sing, — That Sil - via is ex - cel - ling;

poco cresc.

mf

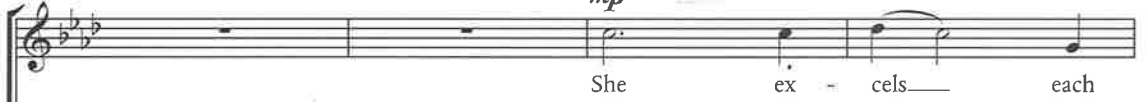
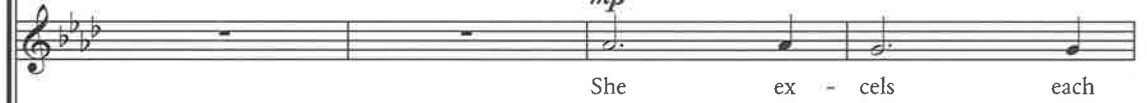
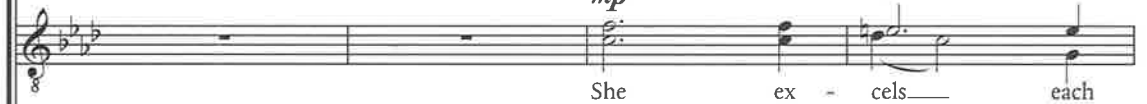
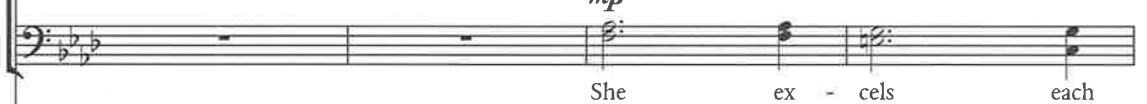
let us sing, That Sil - via is ex - cel - ling;

mp poco cresc.

mf

34

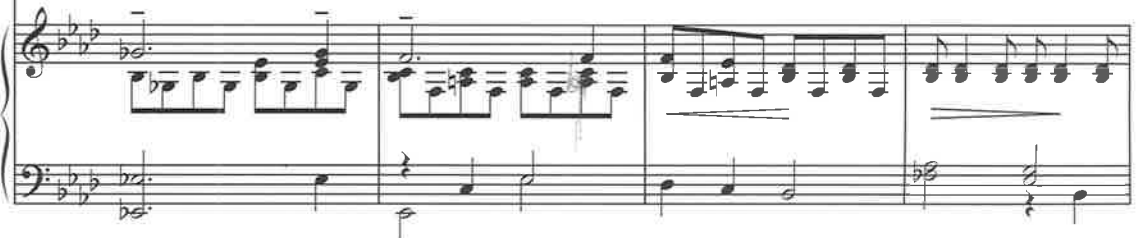
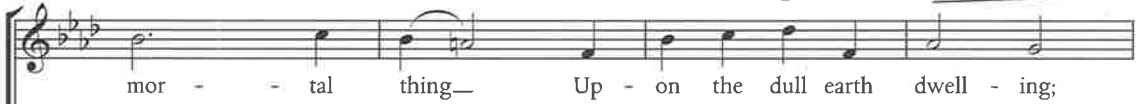
D

mp*mp**mp**mp*

D



38



42

mp

To her let us gar - lands bring, To her let us

mp

To her let us gar - lands bring, To her let us

mp

To her let us gar - lands bring, To her let us

mp

To her let us gar - lands bring, To her let us

46

ritard. *dim.* *a tempo* *p*

gar - lands bring. *Mm*

dim. *p*

gar - lands bring. *Mm*

dim. *p*

gar - lands bring. *Mm*

dim. *p*

gar - lands bring. *Mm*

ritard. *a tempo*

dim. *p* *dim.* *pp*

6. Fie on sinful fantasy

Words by
WILLIAM SHAKESPEARE
(*The merry wives of Windsor*, act 5, scene 2)

GEORGE SHEARING

Forcefully (♩ = 116)

CHOIR

Piano

Double bass

f *mf* *mp*

pizz. *f* *mf* *mp*

4

A

ALL VOICES
unis. *f marcato*

Fie on sin - ful fan - ta - sy!

p *f*

p *f*

7

Fie on lust and lux - u - ry! Lust is but a

10

blood - y fire, Kin - dled with un - chaste de - sire,

(white note gliss.)

13 [B]

mf *mp*

mf *mp*

16

[C] *f*

Fed in heart, whose flames as - pire, As

p *f*

p *f*

19

thoughts do blow them higher and higher. Pinch him, fai - ries,

22

mu - tual - ly; Pinch him for his vil - lai - ny;

D

molto ritard. e dim.

25

mf Pinch him, and burn him, and turn him a - bout, Till can - dles and star - light and moon - shine be out. *pp*

mf dim. *p*

mf dim. *p*

27

a tempo*Repeat ad. lib. and gradually fade*

mp dim. poco a poco

(con Ped.)

(harmonics, actual sound)

mp dim. poco a poco

7. Hey, ho, the wind and the rain

Words by
WILLIAM SHAKESPEARE
(*Twelfth Night*, act 5, scene 2)

GEORGE SHEARING

Briskly (♩ = 132)

Piano *f*

(Play l.h. octaves if no double bass)
pizz.

Double bass *f*

5 **A**

1. With_ hey, ho, the

2. With_ hey, ho,

A. With_ hey, ho,

T. *mf* 1. When that I was and a lit - tle ti - ny boy, With_ hey, ho, the

B. *mf* 1. When that I was and a lit - tle ti - ny boy, With_ hey, ho, *div.*

A

f

23

C

S. rain it rain - eth ev - 'ry day.

A. rain, rain, ev - 'ry day.

T. rain it rain - eth ev - 'ry day.

B. (+B.2) rain, rain, ev - 'ry day.

mf *p*

27

S. *pp* With

A. *pp* With

T. *p* 3. But when I came, a - las! to — wive, *pp* With

B. *p* 3. But when I came, a - las! to — wive, *pp* With

tr *tr*

39

S. *f* With

A. *f* With

T. *mf* 4. But when I came un - to my beds, *f* With

B. *mf* 4. But when I came un - to my beds, *f* With

tr *tr*

43

S. *mf* hey, ho, the wind and the rain; For the

A. *mf* hey, ho, wind, rain; For the

T. *mf* hey, ho, the wind and the rain; With toss-pots still had drunk-en heads, For the

B. *mf* hey, ho, wind, rain; With toss-pots still had drunk-en heads, For the

div. *f* *B.1*

55

S. hey, ho, the wind and the rain;

A. hey, ho, wind, rain;

T. hey, ho, the wind and the rain; But that's all one, our

B. hey, ho, wind, rain; But that's all one, our

mf

58

S. And we'll strive to please you ev - 'ry

A. And we'll strive to please you ev - 'ry

T. play is done, And we'll strive to please you ev - 'ry

B. play is done, And we'll strive to please you ev - 'ry,

cresc. *f* *rall.*

mf cresc. *f*

mf cresc. *f*

61 **F** A tempo I (♩ = 132)

rall.

S. day.

A. day.

T. day.

B. day.

F A tempo I (♩ = 132)

rall.

tr

(f)

(f)

64

S.

A.

T.

B.

freely, senza misura

(f)

diminuendo poco a poco

5 ppp



P O Box 470
Chapel Hill, NC 27514-0470



7 28215 03252 3

HMB226

\$5.50