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STANDUP SHAKESPEARE

Words by William Shakespeare

Music by Ray Leslee

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PIANO/CONDUCTOR

DRAMATISTS PLAY SERVICE, INC.

No. 1 *St. Valentine's Day Vamp*

Allegro Con Spirito $\text{♩} = 160$

Intro

f F C/E Dm⁷ C Gm⁷ F/A C

F C/E Dm⁷ C Gm⁷ F/A C

Underscore

FOOL: "I am a fellow of the strangest mind..."

mp Bass Solo

1. 2. Repeat Til Cue

Cue: "I like this place, and willingly could waste my time in it. I go, I go, see how I go."

rit.

No. 1A *St. Valentine's Day*

(MALE, FEMALE, PIANIST)

FOOL: "...and there is nothing either good or bad, but thinking makes it so."

Allegro/Con Spirito $\text{♩} = 160$

Musical score for Soprano Recorder/Violin and Piano accompaniment, measures 1-4. The Soprano Recorder/Violin part features a melodic line with accents and slurs. The piano accompaniment includes chords and a bass line. Chords shown are F, C/E, Dm7, C, Gm7, and F/A.

Musical score for Female Singer, Male Singer, and Pianist, measures 5-8. The vocal parts enter at measure 8 with the lyrics "To -". The piano accompaniment continues with chords and a bass line. Chords shown are F, C/E, Dm7, C, Gm7, F/A, and C.

9 10 11 12

mor-row is St. Val-en-tine's Day. _____

mor-row is St. Val-en-tine's Day. _____

mor-row is St. Val-en-tine's Day. _____

f F C/E Dm⁷ C Gm⁷ F/A C

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13 14 15 16

All in the morn - ing be time. _____ And

All in the morn - ing be time. _____

All in the morn - ing be time. _____

F C/E Dm⁷ C Gm⁷ F/A C

17 18 19 20

mf I a maid at your win-dow, to be your val-en - tine. Then

Then

Then

Then

Sopranino Rec.

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mf

Dm7 G7 C Am7 D7 Gsus4 G

21 22 23

up he rose and donned his clothes. And

up he rose and donned his clothes. And

up he rose and donned his clothes. And

f

f

F C/E Dm7 C Gm7 F/A C

24 25 26

o - pened up the cham-ber door. _____

o - pened up the cham-ber door. _____

o - pened up the cham-ber door. _____

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F C/E Dm7 C Gm7 F/A C

FEMALE SINGER:

27 28 29 30

mf Let in the maid. _____ And then the maid, _____

Sopranino Recorder/Violin

mf *cresc.* *ff*

Dm7 G7 C Am7 D7 Gsus4 G

31 32 33

f Nev - er de - part - ed more. _____

f Nev - er de - part - ed more. _____

f Nev - er de - part - ed more. _____

f F C/E Dm⁷ C Gm⁷ F/A C

FEMALE SINGER:

34 35 36 37

mf Nev - er de - part - ed more. _____

mf cresc.

mf F C/EDm⁷ C Gm⁷ F/A C

38 39 40

f Nev - er de - part - ed more. _____

Nev - er de - part - ed more. _____

Nev - er de - part - ed more. _____

f F C/E Dm⁷ C Gm⁷ F/A C

FEMALE SINGER:

41 42 43 44

mf Nev - er de - part - ed more. _____ Sopranino Rec.

mf F C/E Dm⁷ C Gm⁷ F/A C

Sopranino Rec. Solo (by Jack Bashkow)

Musical score for measures 45-48. The score is for a Sopranino Recorder Solo. It consists of a vocal line and a piano accompaniment. The piano part includes chords: F, C/E, Dm7, C, Gm7, F/A, and C. The vocal line has measures 45, 46, 47, and 48. A watermark is present: "This score has been downloaded from www.dramatists.com and is for perusal only".

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Musical score for measures 49-52. The score continues the Sopranino Recorder Solo. It includes a vocal line and a piano accompaniment. The piano part includes chords: F, C/E, Dm7, C, Gm7, F/A, and C. There are triplets in measures 51 and 52. The vocal line has measures 49, 50, 51, and 52.

Musical score for measures 53-56. The score continues the Sopranino Recorder Solo. It includes a vocal line and a piano accompaniment. The piano part includes chords: F, C/E, Dm7, C, Gm7, F/A, and C. The vocal line has measures 53, 54, 55, and 56.

Musical score for piano and conductor, measures 57-60. The score is in 3/8 time and features a piano accompaniment with chords and a conductor's part with rhythmic markings. The piano part includes chords: F, C/E, Dm7, C, Gm7, F/A, and C7. The conductor's part includes rhythmic markings such as 3 and 3.

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Musical score for vocal and piano, measures 61-63. The score is in 3/8 time and features a vocal line with lyrics and a piano accompaniment. The lyrics are: *f* Nev - er de - part - ed more. The piano part includes chords: F, C/E, Dm7, C, Gm7, F/A, and C. The vocal line includes a Soprano Recorder/Violin part. The piano part includes a 3-measure triplet.

FEMALE SINGER:

64 65 3 66 67

mf And the maid nev - er de - part - ed more.

mf F C/E Dm7 C Gm7 F/A C

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68 69 70

f Nev - er de - part - ed more.

Nev - er de - part - ed more.

Nev - er de - part - ed more.

f F C/E Dm7 C Gm7 F/A C

FEMALE SINGER:

71 *And the maid* 72 *nev - er de -* 73 *part - ed* 74 *more.*

Vln./Rec.

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F C/E Dm⁷ C Gm⁷ F/A C

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75 *f Nev - er de - part - ed* 76 *more.* 77

Nev - er de - part - ed more.

Nev - er de - part - ed more.

F C/E Dm⁷ C Gm⁷ F/A C

FEMALE SINGER:

78 *And the maid* 79 *nev - er de -* 80 *part - ed* 81 *more.*

F C/E Dm⁷ C Gm⁷ F/A C

82 83 84

f Nev - er de - part - ed more.

Nev - er de - part - ed more.

Nev - er de - part - ed more.

f C/E Dm7 C Gm7 F/A C

FEMALE SINGER:

85 86

Nev - er de - part - ed

F C/E Dm7 C Gm7 F/A

87 88

more.

Rec. (Fall Off)

Ritard On Cue

f *cresc.* *sfz*

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No. 2

Shallow Rivers

(MALE)

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Andante Con Moto. ♩ = 96

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Musical score for measures 1-4, piano accompaniment. The score is in 3/4 time with a key signature of one flat (Bb). The tempo is marked *mp* (mezzo-piano). The notes are: 1. G4, A4, Bb4, G4; 2. G4, A4, Bb4, G4; 3. G4, A4, Bb4, G4; 4. G4, A4, Bb4, G4. Chords are Dm7, G/A, Dm7, G/A.

Rubato

Musical score for measures 5-8. The vocal line (treble clef) contains the lyrics: "Live with me and be my love, and". The piano accompaniment (grand staff) has chords: Dm7, F7, BbMaj7, Eb7. The instruction "Follow Singer" is written above the piano part.

Musical score for measures 9-12. The vocal line (treble clef) contains the lyrics: "we will all the pleas - ures — prove. That". The piano accompaniment (grand staff) has chords: Am7-5, D7, Gm7, C7. The tempo marking *p* (piano) is at the end of the section.

13 hills and val - leys,

A Tempo

mp Dm7 F7

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15 dales and fields, and all the crag - gy —

BbMaj7 Eb7 Am7-5 D7

19 moun - tains yields. 20 21 There will we sit up - 22

Flute, Violin

mp

A Little Faster

Gm7 G/A Dm Dm/C#

23 24 25 26

on the rocks, and see the shep-herds—

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Dm/C Dm/B CMaj7 *cresc.* FMaj7

27 28 29 30

feed their flocks. By shal - low riv - ers, —

Bm7-5 E7 *mp* EbMaj7 F7

31 32 33 34

to whose falls, mel - o - dious birds sing

BbMaj7 Eb7 Gm7 C7

Solo Ad Lib

35 mad - ri - gals. 36 37 *mp* Ooh, 38

Interlude

mp Dm7 G/A Dm7 G/A *cresc.*

39 40 41 42 ooh.

mp cresc. Cm7 F/G Cm7 *cresc.* F/G

43 *mf* Aah, 44 aah. 45 46 Who, *cresc.*

mf Dm7 G/A Dm7 G/A *cresc.*

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Solo Ad Lib

End Solo Ad Lib

47 *p* 48 *p* 49 *p* 50 *p*

who.

f *8va* *loco* *dim.*

Cm7 *F/G* *Cm7* *F/G*

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51 52 53 54

There will we sit up - on the rocks, and

mp *sim.* *dolce*

Dm *Dm/C#* *Dm/C* *Dm/B*

55 56 57 58

see the shep-herds — feed their flocks. By

C *F* *Bm7-5* *E7*

59 60 61 62

shal - low — riv - ers, — to whose falls, mel -

E♭Maj7 *F7* *B♭Maj7* *E♭7*

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allowed without written authorization.

from Dramatists Play Service, Inc. sing

63 64

o dious birds

Gm7 *C7*

65 66 67 68

mad - ri - gals. Mel -

mp *dolce* *mp* *Sua*

Dm7 *F7* *B♭Maj7* *E♭7*

Ad Lib ---

Musical score for measures 69-70. The vocal line (treble clef) has lyrics: "o - dious birds sing". Measure 69 has a half note G4. Measure 70 has a triplet of eighth notes: G4, A4, B4. The piano accompaniment (grand staff) starts with a piano (*mp*) dynamic and a Gm7 chord. Measure 70 has a Bb/C chord. Pedal marks are present below measures 69 and 70.

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Musical score for measures 71-73. The vocal line (treble clef) has lyrics: "mad - ri - gals...". Measure 71 has a half note G4. Measure 72 has a half note A4. Measure 73 has a half note B4. The piano accompaniment (grand staff) starts with a piano (*pp*) dynamic and a Dm7 chord. Measure 72 has a *mp* dynamic. Measure 73 has a Cmaj7/Dm chord. A violin/flute (Vln/Fl) part enters in measure 72 with a half note G4. A string quartet (8va) part enters in measure 73 with a half note G4. Pedal marks are present below measures 71 and 73. The tempo marking "Slowly" is placed above the piano part.

No. 3

By Gis

(FEMALE)

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Cue: MALE: "And that's true, too."

FEMALE: "I must be cruel, only to be kind."

FOOL: "Mock me mercifully, for I do love thee cruelly."

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Rubato

Tempo

Solo Bass (Pizz.)

Allegro Agitato ♩ = 152

FEMALE SINGER:

6 By Gis and by St. Char-i-ty. A-lack and fie for shame. 7 8 9

V. S.

10 Young men will do it, 11 if they come to it, 12 13

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14 by— 15 cock they are to 16 blame. 17

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18 19 20

By— cock they are to blame.

(8vb) loco

21 22 23

24 25 26 27

Quoth she, "Be-fore you tum-bled me, — you prom-ised me to wed."

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28 29 30 31

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So would I had done, by yon-der sun,

32 33 34 35

and thou hast not come to my bed. —

8^{vb}

36 37 38 39

And thou hast not come to my bed. —

(Piano Plays)

loco cresc.

(8^{vb})

Piano Conductor

By Gis

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40 Flute Solo
Violin
(Ad Lib Comping)
L.H.
Am G Fmaj7 G Am G Fmaj7 G
44 45 46 47
Am G Fmaj7 G Am G Fmaj7 G
48 49 50 51
Am G F G Am G F G
52 53 54 55
(Sua) loco
L.H.
Am G F G Am G F G

56 57 58 59

And thou hast not come

(Flute Solo Cont's Behind Vocal)

Am G FMaj7 G Am G FMaj7 G

(Bass Cont.)

60 61 62

to my bed.

Am G FMaj7 G Am G

63 64 65 66

And thou hast not come

FMaj7 G Am G FMaj7 G Am G

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67 68 69

to my bed.

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FMaj⁷ G Am G FMaj⁷ G

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70 71 72

and thou hast

(Flute Solo Ends)

Am G FMaj⁷ G *f* Am *cresc.* G

Freely

73 74 75

not come to my bed.

(& Flute Trem's to End) *dim.*

Ritard

Flourish

FMaj⁷ *dim.*

No. 4

Say That She Rail

(MALE, FOOL, PIANIST)

(MALE SINGER:) "Oh, how I long to have some chat with her."

Medium Rock
(Like "Mustang Sally")

1 PIANIST:

Musical score for measures 1-4. The vocal line (treble clef) contains the lyrics "Say that she rail." under measures 1 and 2, and "Say that she rail." under measures 3 and 4. The piano accompaniment (grand staff) features chords C7, C7 sus4, and C7 sus4. A large watermark is overlaid on the score: "This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Musical score for measures 5-8. The vocal line (treble clef) contains the lyrics "Say that she rail, rail, rail, rail, say that she rail." under measures 5, 6, 7, and 8. The piano accompaniment (grand staff) features chords C7, Eb, F, Eb, F, and C7 sus4. The time signature changes from 4/4 to 2/4 at measure 7 and back to 4/4 at measure 8.

9 FOOL: 10 11 12

Say that she frown. — Say that she frown. —

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Ad Lib

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C7 C7sus4 C7sus4 C7sus4

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13 14 15

Say that she frown, — frown, frown, frown, say that she frown. —

C7 Eb F Eb F

16 MALE SINGER: 17 18

I'll give her thanks. — I'll give her thanks. —

Ad Lib (by Rob Thomas)

C7sus4 C7 F7

(Violin)

19 I'll give her thanks, — thanks, I'll give her thanks. — And I'll

22 woo her when she comes. — I'll woo her when she comes. — I'll

(Sax, Vln.)

26 woo her with some spi- rit when she comes. — Say that she rail. —

30 31 32

She _____ sings as sweet - ly as a night - in' -

(Sax, Vln.unis.)

sub. *mf* *ff* *mf* *ff*

G \flat E \flat B \flat G \flat E \flat B \flat C 7 sus 4

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33 34 35

gale. _____ She _____ looks as

c 7 sub. *mf* *ff* sub. *mf* *ff*

G \flat E \flat B \flat G \flat E \flat B \flat

36 37 38

clear as morn - ing ro - ses _____

f *cresc.* *sim.* *mf*

C 7 sus 4 C 7 sus 4 Gliss. C 7 sus 4

39 40 41 42

If she won't be wed._____ If she won't be wed._____

Detailed description: This block contains the first system of music, measures 39 to 42. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics: "If she won't be wed._____ If she won't be wed._____". The piano accompaniment includes chord markings: C7, C7 sus4, C7, and C7 sus4.

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Detailed description: This block contains a large watermark text overlaying the piano accompaniment for measures 39-42. The watermark text reads: "This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc." The piano accompaniment is visible through the watermark.

43 44 45 46

If she won't be wed,_____ wed, wed, wed. If she won't be wed._____

Detailed description: This block contains the second system of music, measures 43 to 46. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line has lyrics: "If she won't be wed,_____ wed, wed, wed. If she won't be wed._____". The piano accompaniment includes chord markings: C7, Eb, F, Eb, F, and C7 sus4.

Detailed description: This block contains the piano accompaniment for measures 43-46, showing the grand staff with treble and bass clefs. The chords Eb and F are clearly marked in the right hand.

MALE SINGER:

47 48 49 50

I'll give her thanks._____ I'll give her thanks._____ I'll give her thanks,_____ thanks, I'll give her thanks.

Detailed description: This block contains the third system of music, measures 47 to 50, for the male singer. It features a single treble clef staff with lyrics: "I'll give her thanks._____ I'll give her thanks._____ I'll give her thanks,_____ thanks, I'll give her thanks." The piano accompaniment is not present in this system.

(Violin) *Ad Lib*

Detailed description: This block contains the violin part for measures 47-50, marked "(Violin) Ad Lib". It features a single treble clef staff with a melodic line.

Detailed description: This block contains the piano accompaniment for measures 47-50, showing the grand staff with treble and bass clefs. The chords C7 and F7 are clearly marked in the right hand.

51 And I'll woo her when she comes. I'll

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54 woo her when she comes. I'll woo her with some spi - rit when she

Ad Lib

(No Tempo)

On Cue

57 comes. Say that she rail. 58 59

No. 5

Sigh No More

(FEMALE)

Cue: FEMALE: "Call me what instrument you will..."

Jazz Waltz ♩ = 168

Intro (Piano tacet 'til 105)

1 2 3 4

mf E_b Violin A_b E_b A_b

Bass (Pizz.)

FEMALE: "... though you can fret me, you can not play upon me."

5 6 7 8

E_b A_b E_b A_b

9 10 11 12

Sigh no more, la - dies sigh no more.

mp E_b A_b B_b E_b

13 14 15 16

Men were de - cei - vers ev - er,

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17 18 19 20

one foot in sea and one on shore, to

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21 22 23 24

one thing con - stant nev - er.

25 26 27 28

Then

mf Fm Ab/Bb Eb D7 sus4

29 30 31 32

sigh not so, but

mp Gm7 C F F/E

33 34 35 36

let them go and

Dm7 G7 C C/B

37 38 39 40

be you blithe and bon - ny, chang - ing your

Am7 D7 G CMaj7

41 42 43 44

sounds of woe to hey non - ny, non - ny.

F D7 G Ab/Bb

45 46 47 48

Sigh no more, la - dies sigh no more,

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49 50 51 52

men were de - ceiv - ers ev - er.

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53 54 55 56

One foot in sea and one on shore, to

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57 58 59 60

one thing con - stant nev - er.

Flute

This score has been downloaded from *mf*

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Fm G7 C

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61 62 63 64

mf Bbm Eb7 Ab G7 sus4

65 66 67 68

Sing no more dit-ties,—

legato

mf

Cm7 F Bb Bb/A

69 70 71 72

sing no more of

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73 74 75 76

dumps so dull and hea- vy the fraud of

Dm7 G C F

77 78 79 80

men was so since sum- mer first was lea- vy.

Bb G7 C Db/Eb

81 82 83 4 84

Sigh no more, la - dies sigh no more.

(Arco)

Ab Db Eb Ab

85 86 87 88

Men were de - cei - vers ev - er.

Db Eb Ab C

89 90 91 92

One foot in sea and one on shore, to

Bbm7 Eb Ab Db

93 94 95 96

one thing con - stant nev - er, nev - er,

tr

Bbm C Fsus⁴ Esus⁴

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97 98 99 100 101 102

nev - er, nev - er, to one thing con - stant nev - er. Then

Ebsus⁴ Dsus⁴ Gm C⁷ F Esus⁴

103 104 105 106

sigh not so, but

Flute
Violin
(Piano Plays)

Am⁷ D G G/F#

107 108 109 110

let them go, and

Em⁷ A⁷ D D/C#

111 112 113 114

be you blithe and bon - ny chang - ing your

Bm⁷ E⁷ A D

115 116 117 *cresc.* 118 **Ritard**

sounds of woe to hey non - ny, non - ny.

tr.

bd

G E7 A Bb/C *cresc.* *sfz*

A Tempo

119 120 121 122

Sigh no more, la - dies sigh no more.

f F Bb C F

123 124 125 126

Men were de - cei - vers ev - er,

mf Bb C7 F A

127 128 129 130

one foot in sea and one on shore, to

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131 132 133 134

one thing con - stant nev - er. To

Violin Flute

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135 136 137 138

one thing con - stant nev - er.

Gm7 *legato* Bb/C F *cresc.* *ff*

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No. 6

I Will Tarry

(Fool)

FEMALE SINGER: "...and give it me in mine ear."

Comic Waltz $J = 112$

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FOOL: That

Intro *mf* *tr* *sfz* *V* *Violin*

6 sir who serves, and seeks for gain, and fol- lows but for form, will

7 8 9

10 pack when it be - gins to rain, and leave thee in the

11 12

C F G C G $G\#dim^7$

13 storm. But I will

Ritard

Am dolce C

Ped. Ped.

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15 tar - ry; the fool will stay and let the wise man fly. The

Recorder mf

A Tempo

F C G7 C C7

19 knave turns fool that runs a - way, the fool no knave...

Recorder solo f

Ritard

F C G7

Interlude

Recorder

Violin

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29 30

But I will

tr

Ritard

dolce

Am C

Ped. Ped.

31 tar - ry; 32 the fool will stay 33 and let the wise man fly. 34 The

Allegro

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35 knave turns fool 36 that runs a-way, 37 the fool no knave... 38

Ritard

mp

No. 7

Jazz

(MALE, FOOL)

FOOL: "For who would bear the whips and scorns of time?"

Cool Swing $\text{♩} = 152$

(Fool continues monologue)

www.dramatists.com and is for perusal only.

Vamp Til Cue
(Ad Lib Chromatically)

Bass

Cue: "...Love...three four time..."

Faster ($\text{♩} = 192$)

(Fool continues monologue)

Vamp Til Cue

Cue: "...to die...two four time!"

A Tempo

(Fool continues monologue)

21

22

23

24

Vamp Til Cue

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Cue: MALE SINGER: "Note this before his note; there's not a note of his worth the noting..."

25

26

27

28

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FOOL: *(Plays Kazoo or any instrument)*
(Improvise Crazy-Ad Lib)

FOOL Speaks: "Let me play the fool..."

29

30

31

32

ff

Vamp Til Cue

33

34

35

36

Cue: "...with mortifying groans."

Vamp Til Cue

37 MALE SINGER: (Ad Lib Scat Solo)

38 39 40

Ba ba da ba da ba da. — Za ba zoo ba da ba zee-za ba doo ba da ba dee ba da. —

*C*⁷ *sus*⁴ Vamp Til Cue

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FOOL: "Blow, blow thou winter wind. Give us some music, good cousin sing."

41 42 43 44

FOOL: (Kazoo-Crazy solo-Ad Lib)

ff

Vamp Til Cue

45 MALE SINGER: (Ad Lib Scat Solo)

3 3 3 3 46 47 48

da be de, da be de, da be de, da be de, da be da. Be da be da be da be da ba da zoo ah. —

Vamp Til Cue

49

50

51

52

Cue: FOOL: "...It is my love that speaks."

FOOL: (*Crazy Solo-Ad Lib*)

ff

Vamp Til Cue

MALE SINGER:

(*Ad Lib Scat Solo*)

53

54

55

56

allowed without written authorization
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Va zoo ba da ba da va zoo ba da ba da ba. Da ba da be da, da be da, da be da, da be da.

Violin, Alto Sax

(*Jazz Piano Comping-Ad Lib*)
C7sus4

57

58

59

60

Za be da be, za be da be. Za za za za be da be da be, za be de ba de zoo ahh.—

61 FOOL: "Blow winds..."

62 63 64

8va

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(Bass Continues Siml)

Cue: "...Rage, blow."

65 66 67 68

(8va)

Conductor Cue

69 MALE SINGER: (Ad Lib Scat Solo)

70 71 72

da be da be da ba da, da be da be da be da be da be da be da. Be da be

loco

F7 C7

Cadenza

73 74 75 76

da, be da, be da be da be da be da be da da da da ba da. — Ba ba da ba

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D7 G7 C7 Eb6 D7 DbMaj7

FOOL: "I'll tell thee more of this another time."

On Cue

77 78

da ba da ba da be da be da be da da da da da. —

tr *f*

(be) *f*

C7 *f*

No. 8

Let Her Go Hang

FOOL: "Come, come a song!"

(Fool, Heckler)

Sailor Song J. = 60

Intro

FOOL: "I do desire you to sing."

FOOL: "...Like two old gypsies on a horse."

The

On Cue

mas-ter, the swab-ber, the boat-swain and I, the gun-ner and his— mate, loved

Violin

14 15 16 17

Mall, Meg, and Mari-an and Marg-'ry the great, but none of us cared for Kate. For she had a

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C G C G Am G/B C G/D

18 19 20

tongue with a tang, she'd cry to a sail - or, "Go hang!" She

Em Bm Em Bm Em D

21 22

loved not the sa - vour of tar nor of pitch; yet a

C G C G

Ritard

A Tempo

Musical score for measures 23 and 24. The score includes a vocal line and a piano accompaniment. The vocal line starts at measure 23 with the lyrics "tai - lor might scratch her wher - ev - er she'd itch." and continues into measure 24 with "Then to". The piano accompaniment features chords Am, G/B, C, and B7, along with trills (tr) in the right hand.

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Musical score for measures 25 and 26. The score includes a vocal line and a piano accompaniment. The vocal line starts at measure 25 with the lyrics "sea boys and let her go hang!" and continues into measure 26. The piano accompaniment features chords C, D, and G, along with a crescendo (cresc.) marking.

No. 9

Come Away Death

(MALE, FEMALE, PIANIST)

Baroque Andante $\text{♩} = 76$

Intro

FOOL: "Let no such man be trusted...mark the music!"

1 mf E/G# Am

2 D

3 E/G# Am

4 E/G# Am

5 D

6 E/G# Am

7 Violin

8 D/F# G

9 C

10 Em/B B

11 E/G# Am

12 D sfz

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13 **FEMALE SINGER:**
 Come a - way, come a - way death. And in sad cy - press let me be

MALE SINGER:
 Come a - way, come a - way death. And in sad cy - press let me be

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

Chords:
 E/G# Am D Am G C

Solo Bass-Pizz.

17 18 19 20

laid. _____

laid. _____

laid. _____

Violin

sfz

D Solo Bass

21 22 23 24

Fly a-way, fly a-way breath. I am slain by a fair cru - el

Fly a-way, fly a-way breath. I am slain by a fair cru - el

Fly a-way, fly a-way breath. I am slain by a fair cru - el

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

E/G# Am D Am G C

25 26 27 28

maid. _____

maid. _____

maid. _____

maid. _____ My shroud of white stuck all with you.

Violin

B7 mf F#m7 B F#m7 B

29 30 31 32 PIANIST:

Oh pre- pare it, oh pre- pare it,

Oboe

This score has been downloaded from
www.dramatists.com and is for perusal only.

No performance or use of this score is

F#m7 B F#m7 B Em7 Am7 D G

allowed without written authorization from Dramatists Play Service, Inc.

33 34 35 36

Oh pre- pare— it, oh— pre- pare it, oh pre- pare— it, oh— pre- pare it,

Oh pre- pare— it, oh— pre- pare it,

oh pre- pare it, oh pre- pare it, oh pre- pare it, oh pre- pare it,

Vln. *sim.* *tr*

Em7 Am7 D G Em7 Am7 D G

37 38 39 40

oh pre- pare — it, oh — pre pare it.

oh pre- pare — it, oh — pre- pare it.

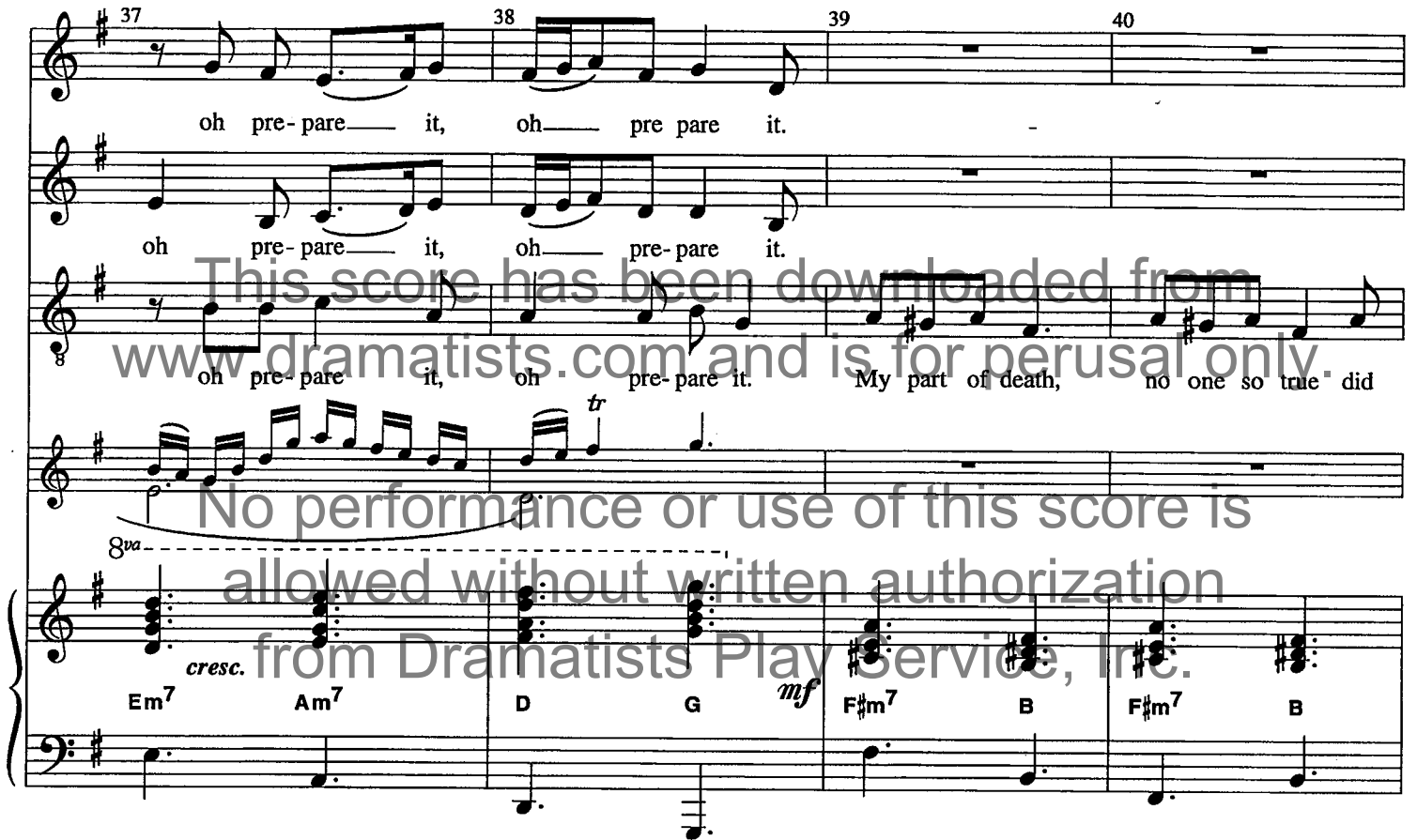
oh pre- pare it, oh pre- pare it. My part of death, no one so true did

8^{va}

cresc. *mf*

Em⁷ Am⁷ D G F#m⁷ B F#m⁷ B

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41 42 43 44

share it.

Violin

E/G# Am D E/G# Am



Musical score for measures 45-48. The top staff is for the Oboe, marked "+Oboe". The bottom two staves are for the piano. Chord symbols are: D, E/G#, Am, D/F#, G.

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Musical score for measures 49-52. The top staff continues the Oboe part. The bottom two staves are for the piano. Chord symbols are: C, Em/B, B, E/G#, Am, D, sfz.

Musical score for measures 53-56, including vocal lines and piano accompaniment. The lyrics are: "Not a flow'r, not a flow'r sweet, on my black cof - fin let there be". Chord symbols are: E/G#, Am, D, Am, G, C.

57 58 59 60

strown.

strown.

strown.

Oboe

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D

D sfz

61 62 63 64

Not a friend, not a friend greet, my poor corpse where my bones shall be

Not a friend, not a friend greet, my poor corpse where my bones shall be

Not a friend, not a friend greet, my poor corpse where my bones shall be

E/G#

Am

D

Am

G

C

65 66 67 68

thrown. _____

thrown. _____

thrown. _____

A thou - sand, thou - sand sighs to save.

Oboe

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

B7 F#m7 B F#m7 B

69 70 71 72

Oh lay me, oh lay me,

Violin

tr

F#m7 B F#m7 B Em7 Am7 D G

73 74 75 76

Oh— lay— me, oh— lay me, oh— lay— me, oh— lay me,

Oh lay me, oh lay me,

oh lay me, oh lay me, oh lay me, oh lay me,

+Oboe

tr

Em⁷ Am⁷ D G Em⁷ Am⁷ D G

77 78 79 80

oh— lay— me, oh— lay me.

oh lay me, oh— lay me.

oh lay me, oh *tr* lay me. Sad true love nev-er finds my grave to

8va

Em⁷ *cresc.* Am⁷ D G *mf* F#m⁷ B F#m⁷ B

81 82 83 84

weep there.

Violin

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85 86 87

Vln

Oboe

E/G# Am D G C Em/B B

88 89 90 91

La, la, la, la, la, la, la, la, la, la,

La, la, la, la, la, la, la, la, la, la,

La, la, la, la, la, la, la, la, la, la,

La, la, la, la, la, la, la, la, la, la,

tr

E/G# Am D E/G# Am D

92 93 94 95 **Ritard**

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la,

cresc. **Ritard**

E/G# Asus⁴ D Gsus⁴ C Em/B B EMaj

No. 10

When In Disgrace

(MALE)

FOOL: "This is the state of man..." (Gm)

Slowly With Great Feeling

Freely

Musical score for measures 1-4 of the piano accompaniment. The music is in G minor, 4/4 time, and begins with a piano (*pp*) dynamic. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the staff: Gm, Am/G, Gm, Am/G, Db, Eb/Db, Db, Eb/Db.

Musical score for measures 5-9 of the piano accompaniment. The music continues in G minor, 4/4 time. Chords are indicated below the staff: Em7, FMaj7, Em7, FMaj7, C, D, C/E, D/F#. The dynamic is mezzo-piano (*mp*). A pedal point is indicated at the end of measure 9 with a dashed line and the label "Ped.".

MALE SINGER:

Musical score for measures 10-13 of the male singer's part. The melody is in the right hand. The lyrics are: "When, in dis-grace with for-tune and men's eyes, I all a-lone be-weep my out-cast state, and". The piano accompaniment continues in the left hand with chords: Gm, Am/G, Gm, Am/G, Db, Eb/Db, Db, Eb/Db. The dynamic is piano (*pp*).

14 15 16 17

troub-le deaf heav-en with my boot-less cries, And look u-pon my-self and curse my fate,—

Em⁷ F^{Maj} Em⁷ F^{Maj} C D C/E D/F[#]

18 19

mp dolce

G Am G Am

20 **Rubato** 21 22 23

Wish - ing me like to one more rich in hope, Fea-tured like him, like him with friends pos-sessed,

mp Gm Am/G Gm Am/G D^b/G E^b/G D^b/G E^b/G

24 25 26 27

De - sir - ing this man's art, and that man's scope,— With what I most en-joy con - tent-ed least;—

Em⁷/G F^{Maj}/G Em⁷/G F^{Maj}/G C dolce D C/E D/F[#]

28 29 30

Oboe *espr.*

Yet in these thoughts my -

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mp EbMaj7 Am Db Gm sus4 Eb Am

31 32 33

self al-most des-pis-ing, hap-ly I think on thee, and then my state, like to the lark at break of day a -

Violin (Pizz.)

Con Moto

cresc. *mp* *cresc.*

Db Gm sus4 Eb Am F Db

Ped. Ped. Ped. Ped. Ped. Ped.

34 35 36

ris-ing from sul-len earth, sings hymns at heav-en's

(Arco) 4. Oboe

Accel.

mf *cresc.*

Eb Db Eb

37 38

gate;

Violin

Oboe

Adagio Cantabile

mf F Gm Eb Fsus⁴

39

For thy sweet love re - mem-b'red such wealth brings, that then I scorn to change my state with

C Gm Eb Fsus⁴ C Gm Eb Fsus⁴

43

44

45

46

kings.

mf C Gm Eb Fsus⁴ C Gm Eb Fsus⁴ *cresc.*

47 48

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49 50 51

For thy sweet love re - mem - b' red such wealth brings that then I scorn to

Majestic

52 53 54

change my state with kings.

Ritard **A Tempo**

No. 10

When In Disgrace

(MALE)

(Bbm)

FOOL: "This is the state of man..."

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Slowly With Great Feeling

Freely

Musical notation for measures 1-4 of the piano accompaniment. The score is in B-flat major (Bbm) and 4/4 time. The tempo/style is 'Slowly With Great Feeling' and 'Freely'. The dynamics are marked 'pp'. The chords are: Bbm, Cm/Bb, Bbm, Cm/Bb, Fb, Gb/Fb, Fb, Gb/Fb.

Musical notation for measures 5-9 of the piano accompaniment. The score is in B-flat major (Bbm) and 4/4 time. The dynamics are marked 'mp'. The chords are: Gm7, AbMaj7, Gm7, AbMaj7, Eb, F, Eb/G, F/A. The lyrics for measure 9 are "...Sans taste, sans everything." A pedal point is indicated with 'Ped.' and a dashed line.

MALE SINGER:

Musical notation for the male singer's part and piano accompaniment for measures 10-13. The score is in B-flat major (Bbm) and 4/4 time. The dynamics are marked 'pp'. The chords are: Bbm, Cm/Bb, Bbm, Cm/Bb, Fb, Gb/Fb, Fb, Gb/Fb. The lyrics are: "When, in dis-grace with for-tune and men's eyes, I all a-lone be-weep my out-cast state, and".

14 15 16 17

troub-le deaf heav-en with my boot-less cries, And look u-pon my-self and curse my fate,—

Gm7 AbMaj7 Gm7 AbMaj7 Eb F Eb/G F/A

18 19

mp dolce

Bb Cm Bb Cm

20 **Rubato** 21 22 23

Wish - ing me like to one more rich in hope, Fea-tured like him, like him with friends pos-sessed,

mp Bbm Cm/Bb Bbm Cm/Bb Fb/Bb Gb/Bb Fb/Bb Gb/Bb

24 25 26 27

De - sir - ing this man's art, and that man's scope,— With what I most en-joy con - tent-ed least;—

Gm7/Bb AbMaj7/Bb Gm7/Bb AbMaj7/Bb Eb dolce F Eb/G F/A

28

29

30

Yet in these thoughts my -

Oboe *espr.*

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mp GbMaj7 Cm Fb Bbm sus4 Gb Cm

31

32

33

self al-most des-pis-ing, hap-ly I think on thee, and then my state, like to the lark at break of day a -

Violin (Pizz.)

Con Moto

Fb Bbm sus4 *cresc.* Gb Cm Ab *mp* Fb *cresc.*

Ped. Ped. Ped. Ped. Ped. Ped.

34

35

36

ris-ing from sul-len earth, sings hymns at heav-en's

(Arco)

Oboe

Accel.

mf Gb Ebm Fb *cresc.* Gb

37 38

gate;

Violin

Oboe

Adagio Cantabile

mf Ab Bbm Gb Absus⁴

39 40 41 42

For thy sweet love re - mem-b'red such wealth brings, that then I scorn to change my state with

mf Eb Bbm Gb Absus⁴ Eb Bbm Gb Absus⁴

43 44 45 46

kings.

mf Eb Bbm Gb Absus⁴ Eb Bbm Gb Absus⁴ *cresc.*

Musical score for measures 47 and 48. The top staff is a vocal line with notes for measures 47 and 48. The bottom two staves are piano accompaniment. Measure 47 features a piano (*f*) dynamic with chords Bb and Fm. Measure 48 features a crescendo (*cresc.*) with chords Db, Ebsus⁴, and Eb. A watermark is overlaid on the score: "This score has been downloaded from www.dramatists.com and is for personal use only." Below the watermark, it says "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Musical score for measures 49, 50, and 51. The top staff is a vocal line with lyrics: "For thy sweet love re - mem - b' red such wealth brings that then I scorn to". The bottom two staves are piano accompaniment. Measure 49 features a piano (*f*) dynamic with chords Bb and Fm. Measure 50 features a piano (*f*) dynamic with chords Fm and Fm/Eb. Measure 51 features a piano (*f*) dynamic with chords Db and Ebsus⁴. A watermark is overlaid on the score: "This score has been downloaded from www.dramatists.com and is for personal use only." Below the watermark, it says "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Majestic

Musical score for measures 49, 50, and 51, marked "Majestic". The piano accompaniment features a fortissimo (*ff*) dynamic. Chords include Bb, Fm, Fm/Eb, Db, Ebsus⁴, Bb, and Fm. A watermark is overlaid on the score: "This score has been downloaded from www.dramatists.com and is for personal use only." Below the watermark, it says "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Musical score for measures 52, 53, and 54. The top staff is a vocal line with lyrics: "change my state with kings." The bottom two staves are piano accompaniment. Measure 52 features a piano (*f*) dynamic with chords Bb and Fm. Measure 53 features a piano (*f*) dynamic with chords Db and Ebsus⁴. Measure 54 features a piano (*f*) dynamic with chords Eb and Fm. A watermark is overlaid on the score: "This score has been downloaded from www.dramatists.com and is for personal use only." Below the watermark, it says "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Ritard

A Tempo

Musical score for measures 52, 53, and 54, marked "Ritard" and "A Tempo". The piano accompaniment features a fortissimo (*fff*) dynamic. Chords include Bb, Ebsus⁴, Eb, and Fm. A watermark is overlaid on the score: "This score has been downloaded from www.dramatists.com and is for personal use only." Below the watermark, it says "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

No.11

I Know A Bank

(PIANIST)

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1 2 3 4 PIANIST:

Freely

dolce

8va I know a

3 *r.h.* *l.h.*

Ped.

Bluesy

5 6 7 8

bank where the wild thyme blow, where ox - slips and the nod - ding vio - lets — grow, quite ov - er

C Dm⁷ D[#]dim⁷ C/E C Dm⁷ D[#]dim⁷ C/E

9 10 11 12

can - o - pied — with luc - ious wood - bine and sweet mus - ky — rose, and with

F⁷ C Dm⁷ D[#]dim⁷ A/E A⁷

13 14

eg - lan - tine. _____ There sleeps Ti -

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www.dramatists.com and is for perusal only.

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15 16 17 18 3

ta - ni-a some-time of the night. Lulled in these flow-ers _____ with dan - ces and de- light. And there the

C Dm7 D#dim7 C/E C Dm7 D#dim7 C/E

19 20 21 22

snake casts off _____ his e- nam-eled _____ skin. _____ Weeds wide e-nough to wrap a fair- y _____ in. _____

Clarinet *mp* 3

F7 C A7

23 24 25 26

I know a bank— where the wild thyme blow.

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www.dramatists.com and is for perusal only.
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Detailed description: This block contains the first system of the musical score, measures 23 through 26. It features a vocal line at the top and a piano accompaniment below. The lyrics are "I know a bank— where the wild thyme blow." A large, semi-transparent watermark is overlaid across the center of the page, reading "This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

27 28 29 30

Piano Solo-Ad Lib

C Dm7 D#dim7 C/E C Dm7 D#dim7 C/E

+ Bass

Detailed description: This block contains the second system of the musical score, measures 27 through 30. It is a piano solo section marked "Piano Solo-Ad Lib". The piano accompaniment is shown in both treble and bass clefs. Chord symbols are provided below the notes: C, Dm7, D#dim7, C/E, C, Dm7, D#dim7, C/E. A "+ Bass" instruction is at the bottom left. The watermark from the previous block is still visible.

31 32 33 34

8va

F7 C C/bb A7

Detailed description: This block contains the third system of the musical score, measures 31 through 34. It continues the piano solo section. An "8va" instruction is at the top left. The piano accompaniment is shown in both treble and bass clefs. Chord symbols are provided below the notes: F7, C, C/bb, A7. The watermark from the previous block is still visible.

Clarinet Solo (By Jack Bashkow) Ad Lib

35 36 37 38

Loco

End Solo

p

8va

D7 G7 D#dim7 C/E Dm7 D#dim7 C/E

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39 40 41 42

p

8va

C Dm7 D#dim7 C/E Gb7 F7

43 44 45 46

There sleeps Ti-

p

8va

C C/Bb A7 D7 Ab9 G9

47 48 49 50

ta - ni - a some - time of the night. Lulled in these flow - ers — with dan - ces and de - light. And there — the

C Dm7 D#dim7 C/E C Dm7 D#dim7 C/E

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51 52 53 54

snake casts off — his e - nam - eled skin. — Weeds wide e - nough to wrap a fair - y — in. —

Clarinet

F7 C A7

55 56 57 58

I know a bank — where the wild thyme blow. —

D7 G7 Em7 sus4 A7b9

59 I know a bank— 60 where the wild thyme 61 blow.

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Cadenza - No Tempo

62 63 64

cresc. *f* *Ad Lib* *p.*

E_b6 *D7*

65 66 Ritard 67 On Cue: Clar *mf*

DbMaj7 *dim.* *c7* *sfz*

pp. *8va*

No. 12

I Do Love Thee

(MALE, FEMALE)

FEMALE: "I can call spirits from the vasty deep."

Medium Samba $\text{♩} = 116$

Introduction for piano. The score is in G major, 4/4 time, with a tempo of 116. It features a medium samba rhythm. The right hand plays chords and the left hand plays a rhythmic bass line. Chords include Em7, CMaj7, and Am7. The dynamic is marked *mf*.

5 FEMALE SINGER:

I am a spir-it of no com - mon rate.

First vocal line for the female singer. The melody is in G major. The piano accompaniment continues with the same chords and bass line as the introduction. A violin part is also present, playing a rhythmic accompaniment. Chords include Em7, CMaj7, and Am7.

8 The sum-mer still doth tend_ up - on my state.

10 There-fore go with me... and

Second vocal line for the female singer. The melody continues in G major. The piano accompaniment changes chords to Am7, D, F#A#, and Bm7. The violin part continues with its rhythmic accompaniment.

11 12

I do love thee.

C^{Maj}7 C^{#m}7-5 C/D B^{sus}4

13 FEMALE SINGER: 14 15

I will give thee fair-ies to at - tend on thee.

MALE SINGER:

I will give thee fair-ies to at - tend on thee.

Em⁷ C^{Maj}7 Am⁷ Em⁷ C^{Maj}7

16 17 18

And they shall fetch thee jew - els from the deep. And sing thee on— to bles-sed sleep.

And they shall fetch thee jew - els from the deep.— And sing thee on— to bles-sed sleep.

Am⁷ D F[#]/A[#] Bm⁷

19 And I do love thee. 20

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Solo's Ad Lib 4X's (1stX Picc as written; 2ndX Vln solo; 3rdX Picc Solo; 4thX Vln Solo)
(Ad Lib 21-26)

21 Latin Piano 22 23

Em7 D7

24 25 26

D7 C G/B D C Em/B B

27 28 29

I will purge thy mor-tal gross-ness so, —

Violin

Em⁷ CMaj⁷ Am⁷ Em⁷ CMaj⁷

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30 31 32

that thou like— an air - y spir - it go. — and thou shalt stay with me. — And

that thou like— an air - y spir - it go. — and thou shalt stay with me. — And

Am⁷ D F#A# Bm⁷

33 34 35 36

I do love

I do love

mf C Maj7 C#m7-5 C/D *cresc.* B sus⁴ B

37 38

thee.

thee.

Picc. Ad lib

f G

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The image shows a musical score for piano conductor, measures 39 and 40. The score is written in G major (one sharp) and 4/4 time. It consists of five staves: two vocal staves (soprano and alto) and three piano accompaniment staves (treble, middle, and bass). The vocal staves have a whole note on G4 in measure 39 and a whole note on G4 in measure 40. The piano accompaniment staves have a complex rhythmic pattern in measure 39, including eighth and sixteenth notes, and a triplet of eighth notes in measure 40. A large, semi-transparent watermark is overlaid across the center of the page, reading: "This score has been downloaded from www.dramatists.com and is for personal use only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

No. 13 *How Should I Your True Love Know*

(FEMALE)

Larghetto *Con Moto*

FEMALE: "What, I love? I was adored once too..."

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Measures 1-4 of the piano accompaniment. The vocal line has a fermata over measures 1-4. The piano part consists of chords: G, D, D/C#, Bm7, E, and A. Pedal markings (Ped.) are placed below the piano part for measures 1, 2, 3, 4, 5, and 6.

Rubato

Measures 5-8 of the piano accompaniment. The vocal line has lyrics: "How should I your true love know, from another one." The piano part consists of chords: G, D, D/C#, Bm7, E, A, and G/B. Pedal markings (Ped.) are placed below the piano part for measures 5, 6, 7, 8, 9, 10, 11, and 12.

Measures 9-12 of the piano accompaniment. The vocal line has lyrics: "By his cockle hat and staff and his sandal shoon." The piano part consists of chords: C, G, D, D/C#, Bm7, E, A, and Bb/A. Pedal markings (Ped.) are placed below the piano part for measures 9, 10, 11, and 12.

Ritard

13 14 15 16

White his shroud as the moun-tain snow. Lard-ed all with sweet flow-ers.

mf F# G6/F# B E D6 CMaj7 D6 CMaj7

Ped. *Ped.*

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A Tempo

Con Moto

17 18 19 20

Which be- wept to the ground, did not go, with true

mp C G D D/C# Bm7 D/A G

Ped.

21 22 23 24

love show-ers.

accel. & cresc.

F#m7 Em sus4

Ped. *Ped.* *Ped.* *Ped.*

SEGUE AS ONE

No. 14

Take O Take

(FEMALE)

$\text{♩} = \text{♩}$ **Ballad**

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Musical notation for measures 1-4. Includes vocal line and piano accompaniment with chords: Am, FMaj7, Bm7-5, Em, F, Dm7, Bm7-5, Em7sus.

Take O Take those lips a - way. That so sweet-ly were for - sworn.

Musical notation for measures 5-8. Includes vocal line and piano accompaniment with chords: Am7, FMaj7, Bm7-5, Em, F, Dm7, Bm7-5, E sus E.

And those eyes, the break of day. Lights that do mis-lead the morn.

Musical notation for measures 9-12. Includes vocal line and piano accompaniment with chords: FMaj7, BbMaj7, EbMaj7, AbMaj7, Dm, Db, Csus, C, FMaj7, B7b9.

But my kiss-es bring a - gain, bring a - gain, seals of love, but sealed in

13 14 15

vain. Sealed in vain.

E G CMaj7 G CMaj7 E

Violin Solo ad lib (by Rob Thomas)

16 17 18

mf Am FMaj7 Bm7-5 Em sus FMaj7 Dm7

Harmonics

19 20

Bm7-5 Em7 Am FMaj7

21 22 23

Bm7-5 Em FMaj7 Dm7 Bm7-5 E sus E

24 25 26

But my kiss - es bring a - gain, bring a - gain,

mp +Clarinet

sim.

F^{Maj7} B^bMaj⁷ E^bMaj⁷ A^bMaj⁷ Dm⁷ D^b C^{sus} C

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27 28

seals of love, but sealed in vain.

cresc.

F^{Maj7} B^{7b9} E

tr

29 30 31 32

Sealed in vain.

Violin +Clarinet

mp

Ritard

G C^{Maj7} *dim.* G C^{Maj7} G C^{Maj7}^{#11} *dim.* *mp*

No. 15 *If Music Be The Food Of Love Bit*

FOOL: "If music be the food of love, play on."

Sweetly

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Cut Off On Cue: "...that strain again..."

Continue Playing at Bar 10

Musical notation for bars 1-4. Treble clef, 3/4 time. Chords: C, FMaj7, G, C. Dynamics: mf.

Musical notation for bars 5-9. Treble clef, 3/4 time. Chords: F, G, C, E. Dynamics: mp.

More Sweetly

8va

Musical notation for bars 10-13. Treble clef, 3/4 time. Chords: C, F, G, C. Dynamics: mp.

Cut Off On Cue: "Enough, no more!"

(8va)

Musical notation for bars 14-17. Treble clef, 3/4 time. Chords: F, G, C, E. Dynamics: mp.

No. 16

Puck

(FOOL, PIANIST)

FOOL: "...some men must love my lady and some Joan."

Dreamy $\text{♩} = 66$

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PIANIST:

5 Up and down. Up and down, Cu-pid leads him up and down. I am feared in field and town.

6 7

mp G/F Dm7 G/F

Bass *p*

FOOL: "My mistress' eyes are nothing like the sun..."

8 Love_ will lead him up and down. Here he comes.

9 10 11

pp *mp* G/F *pp*

8va

(Monologue)

Musical score for measures 12-17. Includes vocal line and piano accompaniment with chords (Dm7, G/F) and the instruction *loco*.

Musical score for measures 18-23. Includes vocal line and piano accompaniment with chords (L.H. G/F, Dm7, G/F).

Musical score for measures 24-28. Includes vocal line and piano accompaniment with chords (Dm7, G/F, Dm7).

Musical score for measures 29-34. Includes vocal line and piano accompaniment with chords (G/F, Dm7, G/F).

FOOL: "I I think my love as rare as any she belied with false compare."

35 36 37 **PIANIST:**

And

dim.

Dm⁷

Freely

38 39 40

in the air, sleep - ing fair, I'll ap - ply

mp **G/F** **Dm⁷** **G/F**

41 42 43

to your eye gen - tle lov - er, rem - e - dy. And

Dm⁷ **C**

(passionately)

44 45 46 47

when thou waks't, thou taks't true de-light, in the sight

mf **G/F** **Dm⁷** **G/F** **Dm⁷**

dolce

48 of thy for - mer la - dy's eye. 49 50

dim. *mp*

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51 G.P.

FOOL: "But love..." (monologue) ...and when love speaks, the voice of all the Gods makes heaven drowsy with the harmony."

G.P.

Stately $\text{♩} = 72$

PIANIST:

52 53 54 55

And the coun - try pro - verb known, that

Oboe $B\flat$

Violin

mf Cm C/E $B\flat/F$ F/A $B\flat$ $B\flat/A$ Gm Gm/F

56 57 58 59

ev-'ry man should take his own, in your wak - ing shall be shown.

tr

C/E C⁷ F F/A B^b B^b/A Gm Gm/F

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FOOL: 60 61

Jack shall have Jill. Naught shall go ill.

mf E^b6 D⁷

FOOL:(Spoken)"The man shall have his mare again,and all shall be well!"

62 63 64 65

Accel (R.H.) L.H. R.H.

f C^{Maj}7sus⁴ L.H. R.H.

Presto ♩ = 92

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66 67 68 69

c

ff *G/F* *Dm7*

70 71

G/F

72 73

ff *C/D* *(Flourish)* *8va*

Red.

SEGUE AS ONE

No. 17

O Mistress Mine

(MALE)

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1 *Tenderly* 2 3

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mp *G/D* *Dsus4* *G*

O mis - tress

(Follow Singer)

Freely

4 5 6 7

mine, where are you roam - ing.— O stay and hear, your true love's com - ing,— that can

mp *G* *G/F* *CMaj7/E* *Cm/Eb* *G* *G/F* *CMaj7/E* *Cm/Eb*

8 9 10

sing both high— and low. Trip no

G/D *D#dim7* *Em7* *espress.* *Dsus4* *D*

R.H. *mf*

11 fur - ther, pret - ty sweet - ing; — 12 13 jour - ney's end in lov - er's

mp G G/F CMaj7 Cm/Eb G G/F

14 meet - ing. Ev - ry wise man's son doth know, 15 16 what is

mp CMaj7 Cm/Eb G/D D#dim7 Em7 E7 R.H.

17 **Leisurely** 18 19 20 love? Tis not here - af - ter: pres - ent mirth hath pres - ent laugh - ter, what's to

mf Am D/F# G C/E E7 Am7 G/B CMaj7 C#m7-5 Dsus4 D E7 R.H.

21 22 23 24 come is still un - sure, what's to come is still un - sure. **Piano Solo**

mf Am7 D/F# G/F E7 Am7 G/B CMaj7 C#m7-5 Dsus4 *cresc.* *f* **Piano Solo**

25 26

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+ Bass

27 28

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29 30

mp *R.H.* *D#dim7 cresc.* *Em7* *E7* *mf*

Whatis

31 32 33 34

love? 'Tis not here - af - ter, pres - ent mirth hath pres - ent laugh - ter. What's to

Am *D/F#* *G* *C/E* *E7* *Am7* *G/B* *CMaj7* *C#m7-5* *Dsus4* *D* *E7*

35 come is still un - sure, 36 what's to come is still un - 37

Am7 D/F# G/F E7 Am7 G/B CMaj7 Cm7-5

cresc. *mf*

Cadenza

Ad Lib (by Thomas Young)

38. sure. 39 40 In de -

mp (Slowly and Freely) *legato*

Dsus4

Ped.

41 lay there lies no plen - ty, so come kiss me 42 43

A Tempo

G G/F CMaj7 Cm/Eb G G/F

44 sweet and twen - ty. Youth's a stuff will not en - dure. 45 46

a little faster

CMaj7 Cm/Eb G/D D#dim7 Em7

mp

47 48 49

Youth's a stuff will not en -

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G/D D#dim7 Em7 L.H. G/D Dsus4

Ped. Ped.

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50 51 52

dure.

8va *cresc. e ritard*

mf G G/F CMaj7 Eb6

Ped. Ped. Ped. Ped.

53 54

(8va) *loco* L.H.

Ped.

No. 18

Let Me Not

(FEMALE, MALE)

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Dramatic Cadenza

Rubato

Musical notation for the first part of the Dramatic Cadenza. It consists of two staves (treble and bass clef) in 4/4 time. The music begins with a piano introduction marked *f* (forte). The melody is primarily in the right hand, with accompaniment in the left hand. A large watermark is overlaid on the score: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Musical notation for the second part of the Dramatic Cadenza. It consists of two staves (treble and bass clef) in 4/4 time. The music is marked *ff* (fortissimo). Chord symbols are provided below the notes: Db , Gb , B , E , A , D , G , and C . Dynamic markings include *cresc.* (crescendo) and *dim.* (diminuendo). The piece concludes with a fermata over the final chord.

Intense Rock ♩ = 156

Intro

Musical notation for the Intense Rock section. It consists of two staves (treble and bass clef) in 4/4 time. The tempo is marked $\text{♩} = 156$. The section begins with an "Intro" marked *f* (forte). Chord symbols are provided below the notes: Fsus^4 , DbMaj^7 , and Eb . The notation includes a *+ Bs. sust.* (sustained bass) instruction. The piece features a driving piano accompaniment with a syncopated bass line.

9

FEMALE SINGER:

Let Me Not to the marriage of true minds ad-mit im -

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Fsus4 Fsus4 Cm7

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12

13

14

ped-i-ments Love is not love which al - ters

Db Db Eb Fsus4

15

16

17

when it al - ter - ration finds Oh

Cm7 Db Eb Fsus4

18 19 20

No It is an ev - er fix - ed mark That looks on

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Fsus⁴ B^b E^b

21 22 23

tem - pests ne - ver sha - ken It is the star to ev - ry

A^b D^b Csus⁴

24 25 26 27

wan - d'ring bark

Violin solo (Ad Lib - like Elec. Gtr. distortion)
g^{ua}----- loco

Fsus⁴ D^bMaj⁷ E^b Fsus⁴ D^bMaj⁷ E^b

MALE SINGER:

28 29 30

Love's not time's fool, though ro - sy lips and cheeks with - in his

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www.dramatists.com and is for perusal only.

F#sus4 Cm7

31 32 33

bend - ing sic - le's com - pass come. _____

Db Eb F#sus4 Db solo

34 35 36

Love al - ters not with his brief hours and weeks, But bears it

F#sus4 Cm7

37 38 39

out e - ven to the edge of doom Oh

Db Eb Fsus4

40 41 42

No It is an ev - er fix - ed mark That looks on

Fsus4 Bb Eb

43 44 45

tem - pests ne - ver sha - ken It is the star to ev' - ry

Ab Bb Csus4

46 47 48 49

wan- d'ring bark

Violin-Rock Solo (by Rob Thomas) ad lib

f Fsus⁴ D♭Maj⁷ E♭ Fsus⁴ D♭Maj⁷ E♭

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50

Rock Samba

Ad Lib Comping

f Fsus⁴ D♭ E♭ Fsus⁴ D♭ E♭

54 55 56

3 3 3

5 5 5

Fsus⁴ D♭ E♭ Fsus⁴

Musical score for measures 57-59. The top staff is a vocal line with notes and rests, including a trill (tr) at measure 59. The bottom staff is a piano accompaniment with chords and triplets. Chords are labeled as *cresc.* D \flat , E \flat , *ff* Fsus 4 , D \flat , and E \flat . A large watermark is overlaid on the score.

Musical score for measures 60-61. The top staff continues the vocal line with triplets. The bottom staff continues the piano accompaniment with chords and triplets. Chords are labeled as Fsus 4 , D \flat , and E \flat .

Musical score for measures 62-65. The top staff includes a trill (tr) at measure 62. The bottom staff continues the piano accompaniment with chords and triplets. Chords are labeled as Fsus 4 , D \flat , E \flat , Fsus 4 , D \flat , and E \flat .

Broadly (Half Time Feel)

66

FEMALE SINGER:

If this be er - ror and u - pon me proved

MALE SINGER:

If this be er - ror and u - pon me proved

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dolce

mf Bbm7

Cm7

Cm/Db Db

Db Cm^{sus} *cresc.*

Bs. Cue:

sim.

70

71

72

73

I nev - er writ nor no man ev - er

I nev - er writ nor no man ev - er

Bbm7

Cm7

cresc.

Cm/Db Db

Db/Eb Eb

74 75 76 77

loved

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loved Oh No It is an ev-er fix-ed

Vln/Alto Sax

mf Fsus⁴ *cresc.* *f* Fsus⁴ Bb

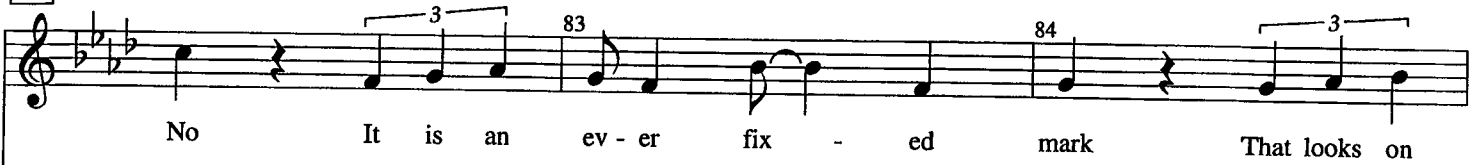
78 79 80 81

Oh

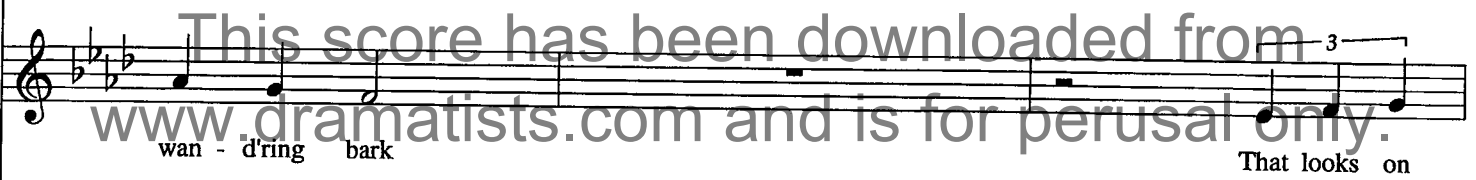
mark That looks on tem-pests ne-ver sha-ken It is the star to ev'-ry

Eb Ab Db Csus⁴

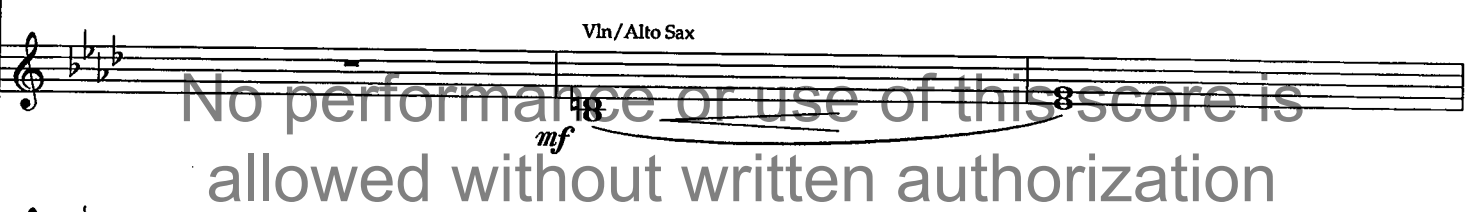
82



No It is an ev - er fix - ed mark That looks on



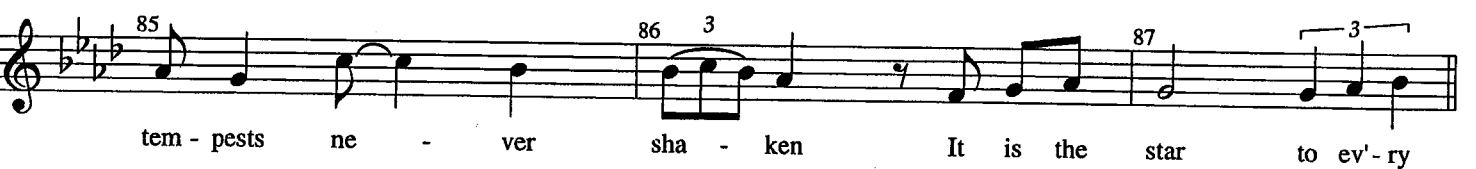
wan - d'ring bark That looks on



Vln/Alto Sax
mf 8



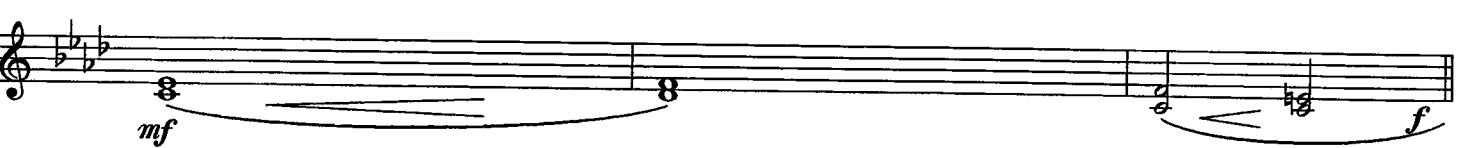
Fsus4 Bb Eb



85 tem - pests ne - ver sha - ken It is the star to ev' - ry



86 3 87 3
tem - pests ne - ver sha - ken It is the star Oh



mf *f*



Ab Db Csus4

88

musical score for measures 88-90. It features two vocal staves and a piano accompaniment. The vocal lines include lyrics: "wan - d'ring bark That looks on" and "No It is an ev - er fix - ed mark That looks on". The piano part includes dynamics like *f* and *mf*, and chord markings such as *Fsus4*, *Bb*, and *Eb*. There are also triplets and slurs in the vocal parts.

musical score for measures 91-93. It features two vocal staves and a piano accompaniment. The vocal lines include lyrics: "tem - pests ne - ver sha - ken It is the star to ev' - ry". The piano part includes dynamics like *f* and *cresc.*, and chord markings such as *Ab*, *Db*, and *Csus4*. There are also triplets and slurs in the vocal parts.

Rock Samba

94 95 96 97

wan - der - ing

wan - der - ing

Violin solo
tr

Ad Lib Comping

f Fsus⁴ D^b E^b Fsus⁴ D^b E^b

98 99 100

bark.

bark.

tr

8va

Fsus⁴ D^b E^b Fsus⁴

101 102 103

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Vln. (ad lib)

tr

ff Alto Sax

fff

gl.

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Ritard

8va

3

ff

Fsus⁴

On Cue:

Fsus⁴

No. 19

That Time Of Year

(FOOL)

FEMALE: " I fear you have sold your own lands to see other men's."

FOOL: "True... (Intro) and the sundry contemplation of my travels wraps me in a most humorous sadness..."

Andante Non Troppo

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Rubato

time of year thou mayst in me be - hold When yel-low leaves, or none, or few do hang Up-

on those boughs which shake a- gainst the cold, bare ru-ined choirs, where late the sweetbirds sang. In

Con Moto

12 13 14 15

me thou sees't the twi-light of such day As af-ter sun set fad-eth in the west, Which

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D D/C# Bm7 D D/C# Bm7 D7/A

16 17 18 19

by and by black night doth take a - way, Death's sec-ond self, that seals up all in rest. In

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G G/F# Esus4 Asus4 D Em7 D/F# D7

20 21 22 23

me thou sees't the glow-ing of such fire That on the ash-es of his youth doth lie, As the

mf GMaj7 C#7 sus4 F#m7 B7 sus4 Em7 A7 DMaj7 Ab G

24 25 26 27

death bed, where-on it must ex - pire, Con - sumed with that which it was nour - ished by.

C#m7 F#7 sus4 Bm7 Esus4 A A/G# F#m7

Rubato

28 29 30

This thou per- ceiv'st, which makes thy love more strong, To love that well, which thou must leave ere

mp Bm G Esus⁴ A A/D A/E

A Tempo

FEMALE: "Age can not wither you, nor custom stale your infinite variety."

31 32

long. *Delicately* *accel* *Sua*

F#m

FOOL: "You are full of pretty answers."

33 34

(*Sua*) *f* *loco*

F

SEGUE AS ONE

No. 20

Shall I Compare Thee

(FEMALE)

Andante

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www.dramatists.com and is for personal use only.

Shall I com - pare thee to — a sum - mer's day? Thou

(Follow Singer)

pp B \flat B \flat /A Gm 7

art more love - ly and more temp' rate. Rough

B \flat B \flat /A Gm 7 Gm 7 /F

winds do shake the dar - ling buds of May, And

E \flat E \flat /D Cm 7 sus 4 Fsus 4

8
 sum-mer's lease _____ hath all too short a date. 9
 Some -

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10
 time too hot the eye of heav en shines. 11
 And

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12
 of - ten is his gold com - plex - ion dimmed; 13
 And

Con Moto (♩=72)

14
 ev' - ry fair from fair some-time de - clines, _____ 15
 by

16 chance — or na - ture's chang - ing course, un - trimmed; 17 But

Clarinet

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cresc. Eb Fm7 Eb/G Eb7

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18 *espr.* thy — e - ter - nal sum - mer shall not 19 fade, Nor

f AbMaj7 Dsus4 D7 Gm7 Csus4 C7

20 lose — pos - ses - ion of that fair thou 21 ows't, Nor shall 22 death brag thou wand' - rest in his

Fm7 Bb7 sus4 EbMaj7 AbMaj7 Dm7 *cresc.* Gsus4 G7

23 shade, 24 When in e-ter-nal lines 25 to time thou grow'st.

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Cm7 Fsus4 F7 Bb dim. Bb/A Gm7 Gm7/F

26 27 28 29

Violin Solo *espr.* 8va----- Shall
 Clarinet

pp Eb Eb/D Cm7 Eb/D Eb Fm7 Eb/G Db/Eb

30 *espr.* 31 32
 I com- pare thee to a sum- mer's day? Thou art more love- ly and more

(Violin & Clar.)

mf AbMaj7 Dsus4 D7 Gm7 Csus4 C7 Fm7 Bbsus4 Bb7

Ped. Ped. Ped. Ped.

33 34 35

temp' rate. Rough winds do shake the dar-ling buds of May, And

gliss.

E♭Maj7 *AbMaj7* *Dm7* *Gsus4* *G7* *cresc.* *Cm7* *Fsus4* *F7*

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36 37 38

sum-mer's lease—hath all too short a date. So long as men can breathe or eyes can

mf *B♭* *dim.* *B♭/A* *Gm7* *mp* *Cm* *Ab*

Rubato

39 40 41 42

see, So long lives this, and this gives life to thee.

Fsus4 *B♭* *mp* *B♭/E♭* *B♭/F* *espr.*

A Tempo **Ritard**

No. 21

Love Is Perjured

(MALE, FEMALE)

Moderato $\text{♩} = 104$

Gospel Rock

Intro

1 2 3 4

mf C Dsus⁴ G G/B C Dsus⁴ G

5 6 7 8

mp C Dsus⁴ G G/B C Dsus⁴ G G/B

Bs. Solo-(ad lib/pizz)

9 10 11 12

C Dsus⁴ G G/B C Dsus⁴ G⁷ *cresc.*

13 MALE SINGER:

14 15 16

Love Is Per-jured ev-ry-where Love Is Per-jured ev-ry-where

C Dsus⁴ G G/B C Dsus⁴ G Am⁷ G/B

Verse

17 Oh ser-pent heart with flow-'ring face, 18 19 Did ev-er drag-on keep so fair a cave?— 20

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21 Hon-or- a- ble— wil- lain 22 23 damn- ed 24 saint—

Am7 G/B C G/B Am7 G/B C Bsus4 B/D#

25 Love Is Per-jured ev-'ry- where 26 27 Love Is Per-jured ev-'ry- where 28

C Dsus4 G G/B C Dsus4 G Am7 G/B

29

Verse

FEMALE SINGER:

30 Dove feath-ered ra-ven— lamb eat-ing wolf 31 32 di- vin-est sub-stance of the vi- lest show.

C D Em7 C D Em7

33 34 35 36

Beau-ti-ful ty-rant Fiend an-gel-i-cal

Am7 G/B C C G/B Am7 G/B C Bsus⁴ B/D#

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37 38 39 40

Love Is Per-jured ev-ry-where Love Is Per-jured ev-ry-where

C Dsus⁴ G G/B C Dsus⁴ G⁷ *cresc.*

Vln
Alto Sax

41 Bridge

42 43 44

There is no trust, no faith no hon-es-ty in men

There is no trust, no faith

gliss.

f Em G⁷

45 46 47 48

All for - sworn all hy - po - crites—

All for - sworn all hy - po - crites— *Ad Lib* But I'm a fool a - gain—

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Em D *cresc.* C/E F D/F# *R.H. gliss*

Chorus

49 50 51 52

Love Is Per-jured ev-'ry-where—

Love Is Per-jured ev-'ry-where—

Ad Lib *Ad Lib*

Love Is Per-jured ev-'ry-where Love Is Per-jured ev-'ry-where

gl. *unis.*

C Dsus⁴ G⁷ G/B C Dsus⁴ G⁷ G/B

Alto Sax (Solo by Jack Bashkow) Ad Lib

53

54 55 56

Bb/C Dsus4 Em Bb/C Dsus4 G G/B

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57 58 59 60

Bb/C C/D Em Bb/C C/D G7

cresc.

Alto Sax
Vln

61 Bridge

62 63 64

There is no trust, no faith No hon-es-ty— in men—

There is no trust, no faith

Vln
Alto Sax

f Em G7

65 66 67 68

All for - sworn, all hy - po - crites—

All for - sworn, all hy - po - crites— *Ad Lib* But I'm a fool— a - gain—

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Em D C/E F D/F# R.H. gliss

cresc.

69 Chorus 70 71 72

Love Is Per-jured ev-'ry-where— Love Is Per-jured ev - 'ry- where—

Ad Lib *Ad Lib*

Love Is Per-jured ev-'ry-where Love Is Per-jured ev - 'ry- where *unis.*

C Dsus⁴ G⁷ G/B C Dsus⁴ G⁷ G/B

73 3 74 75 76 77

Beau-ti - ful ty - rant Fiend an - gel-i-cal

Beau-ti - ful ty - rant Fiend an - gel-i-cal

Alto Sax
mf Vln

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Am7 G/B C C G/B Am G/B C B7 cresc. 3

Red. Red.

Call and Response

78 Ad Lib 79 80 81

Love Is Per-jured Ev-er-y-where Love Is Per - jured ev-er-y-where

Ad Lib

Love Is Per-jured ev-'ry-where Love Is Per - jured ev-'ry-where

Vln
ff Alto Sax

ff c Dsus4 G7 G/B C Dsus4 G7 G/B

82 83 84 85

Love is Per-jured ev - 'ry- where Love Is Per-jured ev- er- y-where

Love Is Per-jured ev - 'ry- where Love Is Per-jured ev - 'ry-where

unis. **Ritard**

C Dsus⁴ G⁷ G/B C Dsus⁴ G⁷ B^b B

No Tempo

86 87 88 89

They say that love is per-jured They say that love is per-jured

They say that love is per-jured They say that love is per-jured

Alto Sax
Vln

trem. **Gospel Ad Lib** *sim.*

f *sim.*

90 91 92 3 93

Ad Lib

Love Is Per-jured _____ Love Is Per-jured _____ *Ad Lib*

Love Is Per-jured _____ Love Is Per-jured _____

sim. *dim.* *dolce*

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Very Slow On Cue: On Cue: On Cue: Cut Off On Cue

94 95 3 96 97 98 99

E - E - E - E - v'ry - y - y - y - where. _____

E - E - E - E - v'ry - y - y - y - where. _____

Alto Sax Solo

Vln

trem.

ff *fff* *ffff* *gliss.*

F7 F7 G7

No. 22 *Hey, Ho Underscore*

PIANIST: "Brevity is the soul of wit. A very witty fool..." (Introduces The Fool*)

*Begin playing during applause

Spritely

FOOL: "The iron tongue of midnight..." (continues monologue)

Musical notation for measures 1-4. Treble clef with a key signature of two flats. Bass clef with chords Eb, Fm, Bb, Eb, Cm, Bb/D, Eb, D7/Ab, Ab. Dynamics include mf.

Musical notation for measures 5-7. Treble clef with a key signature of two flats. Bass clef with chords Fm, Eb7, Ab, Bb7, C, Fm7, G7. Dynamics include mf.

Musical notation for measures 8-9. Measure 8 has a Ritard and a triplet. Measure 9 has a 3-measure rest, Ad Lib, and a 3-measure triplet. Dynamics include dim.

Musical notation for measures 10-13. Treble clef with a key signature of two flats. Bass clef with chords Eb, Fm, Bb, Eb sus4, Cm, Bb/D, Eb, Ab. Dynamics include pp.

8va-----

14 15 16 17

loco

Fm Eb Ab Bb C Fm7 G7 Ab Lyd.

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www.dramatists.com and is for perusal only.

18 19 20 21

8va-----

G^b Lyd. L.H. 8va----- E Lyd. 8va-----

Red. Red. Red. Red. Red.

22 23 24 25

mf G/A D D/G G/F

Red. Red. Red. Red. Red.

CUE: "And we'll speak what we feel, not what we ought to say..."

"...And take upon the mystery of things, as if we were God's spies."

26 27 28 29

C/E Cm/E^b G/D D⁷ alt. E^b/F G⁷ alt.

Red. Red. Red. Red. Red. Red.

SEGUE AS ONE (ON CUE)

No. 23

Hey, Ho!

(FOOL, PIANIST, MALE, FEMALE)

Allegretto $\text{♩} = 66$ FOOL: "...And take upon the mystery of things, as if we were God's spies."

www.dramatists.com and is for perusal only.

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Musical score for the first system, including piano accompaniment and vocal line. The piano part is in the left hand, and the vocal line is in the right hand. The key signature is B-flat major (two flats). The tempo is Allegretto, with a quarter note equal to 66 beats per minute. The score begins with a treble clef and a common time signature. The piano part starts with a series of chords and a melodic line in the bass. The vocal line is a simple melody with a few notes.

Musical score for the second system, including piano accompaniment and vocal line with lyrics. The piano part is in the left hand, and the vocal line is in the right hand. The key signature is B-flat major (two flats). The tempo is Allegretto, with a quarter note equal to 66 beats per minute. The score begins with a treble clef and a common time signature. The piano part starts with a series of chords and a melodic line in the bass. The vocal line is a simple melody with a few notes. The lyrics are: "When that I was and a lit-tle ti-ny boy, with Hey, Ho the wind and the rain, A".

Musical score for the third system, including piano accompaniment and vocal line with lyrics. The piano part is in the left hand, and the vocal line is in the right hand. The key signature is B-flat major (two flats). The tempo is Allegretto, with a quarter note equal to 66 beats per minute. The score begins with a treble clef and a common time signature. The piano part starts with a series of chords and a melodic line in the bass. The vocal line is a simple melody with a few notes. The lyrics are: "fool-ish thing was but a toy, For the rain it rain-eth ev-'ry day."

PIANIST:

12 13 14 15 3

But when I came to man's— es- tate, with Hey, Ho the wind and the rain,— 'gainst

Picc *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Vln

E_b *Fm* *B_b* *E_b* *Cm* *B_b/D* *E_b* *A_b*

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16 17 18 19

knaves and thieves men shut their gate,— For the rain it rain-eth ev-'ry day.

tr *tr* *tr*

Fm *E_b7* *A_b* *B_b7* *C* *Fm* *G7* *Cm*

Interlude

20 21 22 23

mf *A_b* *E_b/G* *Fm7* *B_b7* *E_b* *A_b cresc.* *Cm/G* *G7* *C*

(unis.)
24

25 26 27 *tr*

f Ab Eb/G Fm7 Bb7 EbMaj7 AbMaj7 Db Eb F Bbsus4

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MALE SINGER:

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28 29 30 31

But when I came a - las to wive, — with Hey, Ho the wind and the rain, By

mf Eb Fm Bb Eb Cm Bb/D Eb Ab

32 33 34 35

swag-ger-ing — could I nev - er thrive, — For the rain it rain-eth ev-'ry day.

Fm Eb7 Ab Bb7 C Fm G7 Cm

FEMALE SINGER:

36 37 38 39

But when I came un - to my beds, with Hey, Ho the wind and the rain. With

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

E^b *Fm* *B^b* *E^b* *Cm* *E^b/D* *E^b* *A^b*

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40 41 42 43

toss-pots still had drunk - en heads, For the rain it rain-eth ev - ry day.

tr *tr* *tr*

Fm *E^b7* *A^b* *B^b7* *C* *Fm* *G7* *Cm*

Interlude

44 45 46 47

mf *A^b* *E^b/G* *Fm7* *B^b7* *E^b* *A^b cresc.* *Cm/G* *G7* *C*

48 49 50 51 FOOL:

(unis.) *tr* *Ritard* *8va* *A*

f *Ab* *Eb/G* *Fm7* *Bb7* *Ebmaj7* *Abmaj7* *Db* *E7* *Fsus4* *Bb*

FOOL: **Slower** 52 53 54 55

great while a - go the world be- gun, with Hey, Ho the wind and the rain. — But

FEMALE SINGER: Hey, Ho the wind and the rain. —

MALE SINGER: Hey, Ho the wind and the rain. —

(Follow Singer) *mf* *Eb* *Fm* *Bb* *Eb* *f* *Cm* *Bb/D* *Eb* *Ab sus4*

56 that's all one, our play is done, and we'll

57

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mf Fm Eb7 Ab Bb7 C

FOOL: 58 strive to please you ev - 'ry day. 59 60

FEMALE SINGER: Strive to please you ev - 'ry day.

MALE SINGER: Strive to please you ev - 'ry day.

Vln dolce

Ritard

mf Fm7 G7 *espressivo* *mp*

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