

Full score

John Webber

Shakespeare Songs

for SATB and Orchestra

Four Shakespeare Songs

Originally for children's voices (1996) and then revised for SATB (2023).

Dedicated to Rachael and Mayville School, Southsea, who first performed these songs with the Portsmouth New Music Orchestra, New Theatre Royal, Portsmouth, England, May 1965

A MIDSUMMER NIGHT'S DREAM

You spotted snakes with double tongue, Thorny hedgehogs, be not seen; Newts and blindworms, do no wrong, Come not near our fairy queen.

Philomel, with melody

Sing in our sweet lullaby;

Lulla, lulla, lullaby, lulla, lulla, lullaby: Never harm,

Nor spell nor charm,

Come our lovely lady nigh;

So, good night, with lullaby.

Weaving spiders, come not here; Hence, you longlegg'd spinners, hence! Beetles black, approach not near; Worm nor snail, do no offence.

THE TEMPEST

Full fathom five thy father lies;

Of his bones are coral made;

Those are pearls that were his eyes: Nothing of him that doth fade

But doth suffer a seachange

Into something rich and strange. Seanymphs hourly ring his knell

Hark! now I hear them, Dingdong, bell.

Where the bee sucks, there suck I: In a cowslip's bell I lie;

There I couch when owls do cry. On the bat's back I do fly

After summer merrily.

Merrily, merrily shall I live now

Under the blossom that hangs on the bough.

Come unto these yellow sands,

And then take hands:

Courtsied when you have and kiss'd The wild waves whist,

Foot it featly here and there;

And, sweet sprites, the burthen bear. Hark, hark!

Bowwow

The watchdogs bark! Bowwow Hark, hark! I hear

The strain of strutting chanticleer Cry, Cockadiddledow.

Shakespeare Songs

William Shakespeare

John Webber

1. Fairy's Song

1 $\text{♩} = 96$

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Soprano

Alto

Tenor

Bass

Piano

Violins A

Violins B

Violas

Cellos

Double Bass

ppp

p

f

f

p

p

pizz.

p

52

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

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

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

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

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

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

8

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

Thor - ny hedge - hogs, be not seen;

Thor - ny hedge - hogs, be not seen;

spot - ted snakes with dou - ble tongue, Thor - ny hedge - hogs, be not seen;

spot - ted snakes with dou - ble tongue, Thor - ny hedge - hogs, be not seen;

arco

arco

pp

11

Fl

Ob

Cl. in Bb

Bs

Hn in F

S
Newts and blind-worms, do no wrong, Come not near our fair-ry queen.

A
Newts and blind-worms, do no wrong, Come not near our fair-ry queen.

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

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

Pno

VI.A

VI.B

Vlas

V

D. B.

49

Fl

Ob

Cl. in Bb

Bs

Hn in F

S
Hark, hark! I hear The strain of strut-ting chan-ti-cleer Cry, Cock-a-did-dle-dow.

A
Hark, hark! I hear The strain of strut-ting chan-ti-cleer Cry, Cock-a-did-dle-dow.

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

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

Pno

VI.A

VI.B

Vlas

V

D. B.

45

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

14

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

Musical score for 'Fairy's Song' (measures 17-40). The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl. in Bb), Bassoon (Bs), Horn in F (Hn in F), Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (Pno), Violin A (VLA), Violin B (VLB), Viola (Vlas), Violoncello (V), and Double Bass (D. B.). The vocal parts (S, A, T, B) have lyrics: "Sing in our sweet lul - la - by; Phi - lo - mel, with me - lo - dy". The piece is in 3/4 time and features a key signature of one flat.

Musical score for 'Come unto these Yellow Sands' (measures 41-74). The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl. in Bb), Bassoon (Bs), Horn in F (Hn in F), Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (Pno), Violin A (VLA), Violin B (VLB), Viola (Vlas), Violoncello (V), and Double Bass (D. B.). The vocal parts (S, A, T, B) have lyrics: "wild waves whist, Foot it feat - ly here and there; And, sweet sprites, the bur - then bear." The piece is in 3/4 time and features a key signature of one flat. Performance markings include *p* (piano) and *pizz.* (pizzicato).

38

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VLA

VLB

Vlas

V

D. B.

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

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

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

p

20

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VLA

VLB

Vlas

V

D. B.

Lul - la, lul - la, lul - la - lul - la, lul - la, lul - la - by: Ne - ver harm, Nor spell nor charm, Come our

Lul - la, lul - la, lul - la - lul - la, lul - la, lul - la - by: Ne - ver harm, Nor spell nor charm, Come our

Lul - la, by: Lul - la, by: Ne - ver harm, Nor spell nor charm, Come our

Lul - la, by: Lul - la, by: Ne - ver harm, Nor spell nor charm, Come our

ppp

pp

pp

ppp

ppp

ppp

ppp

ppp

pizz.

pizz.

25

Fl

Ob

Cl. in Bb

Bs

Hn in F

S
lov - ely la - dy nigh;
So, good night, with lul - la - by.

A
lov - ely la - dy nigh;
So, good night, with lul - la - by.

T
lov - ely la - dy nigh;
So, good night, with lul - la - by.

B
lov - ely la - dy nigh;
So, good night, with lul - la - by.

Pno

VI.A

VI.B

Vlas

V
pizz.

D. B.
pizz.

pp *mp* *ppp*

35

Fl

Ob

Cl. in Bb

Bs

Hn in F

S
Come un - to these yel - low sands,

A
Come un - to these yel - low sands,

T
Come un - to these

B
Come un - to these

Pno
pp

VI.A
pp

VI.B
pp

Vlas
pizz.
pp

V
pizz.
pp

D. B.
pizz.
pp

pp *ppp*

31

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

29

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

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

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

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

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

32

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

fr

p

pp

mp

mf

Beet - les black, ap - proach not near;
Worm nor snail, do no of -

mp

p

pp

mf

mp

pp

mf

p

mf

p

pp

mp

pp

mp

pp

mp

pp

28

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

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

Cock - a - did - dle - dow.

Cock - a - did - dle - dow.

Cock - a - did - dle - dow.

fr

arco

pizz.

fr

arco

Musical score for measures 25-34, including vocal lines and instrumental parts.

Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl. in Bb), Bassoon (Bs), Horn in F (Hn in F), Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (Pno), Violin A (VI.A), Violin B (VI.B), Viola (Vlas), Violoncello (V), Double Bass (D. B.).

Vocal lyrics:
 S: - Hark, hark! I hear The strain of strut - ting chan - ti - cleer Cry,
 A: - Hark, hark! I hear The strain of strut - ting chan - ti - cleer Cry,
 T: Hark, hark! I hear The strain of strut - ting chan - ti - cleer Cry, Cock - a - did - dle - dow.
 B: Hark, hark! I hear The strain of strut - ting chan - ti - cleer Cry, Cock - a - did - dle - dow.

Instrumental dynamics include *p* (piano) and *tr* (trills).

Musical score for measures 35-38, including vocal lines and instrumental parts.

Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl. in Bb), Bassoon (Bs), Horn in F (Hn in F), Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (Pno), Violin A (VI.A), Violin B (VI.B), Viola (Vlas), Violoncello (V), Double Bass (D. B.).

Vocal lyrics:
 S: - fence.
 A: - fence.
 T: do no of - fence.
 B: do no of - fence.

Instrumental dynamics include *ppp* (pianissimo), *pp* (piano), *pppp* (pianississimo), and *arco* (arco).

2. Full Fathom Five

Flute $\text{♩} = 100$ on picc. *mf* 11:8

Oboe

Clarinet in Bb *mf* 11:8 *p*

Bassoon

Horn in F

Soprano

Alto

Tenor

Bass

Piano

Violins A *p*

Violins B *p*

Violas *p*

Cellos

Double Bass

21

Fl *p*

Ob *p*

Cl. in Bb *p*

Bs *p*

Hn in F *p*

S
Hark, hark! Bow - wow Bow - wow wow Bow - - The watch - dogs bark! Bow - wow wow Bow - -

A
Hark, hark! Bow - wow Bow - wow wow Bow - - The watch - dogs bark! Bow - wow wow Bow - -

T
Hark, hark! Bow - wow wow Bow - Bow - wow The watch - dogs bark! wow Bow - Bow - wow

B
Hark, hark! Bow - wow wow Bow - Bow - wow The watch - dogs bark! wow Bow - Bow - wow

Pno

Vl.A *fr*

Vl.B *fr*

Vlas

V

D. B.

17

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

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

A

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

T

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

B

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

Pno

VI.A

VI.B

Vlas

V

D. B.

7

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

(play)

pizz.

arco

pizz.

arco

Vlas

V

D. B.

13

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VLA

VLB

Vlas

V

D. B.

p

pizz.

arco

Detailed description: This page contains the musical score for measures 13 through 17 of the piece 'Full Fathom Five'. The score is arranged for a full orchestra and vocal soloists. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) and strings (Violins A and B, Viola, Violoncello, Double Bass) are active, with dynamic markings such as *p* and *pizz.* (pizzicato) and *arco* (arco) appearing. The vocal soloists (Soprano, Alto, Tenor, Bass) have rests in these measures. The piano accompaniment features a rhythmic pattern of chords.

14

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VLA

VLB

Vlas

V

D. B.

p

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

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

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

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

Detailed description: This page contains the musical score for measures 14 through 17 of the piece 'Come unto these Yellow Sands'. The score is arranged for a full orchestra and vocal soloists. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) and strings (Violins A and B, Viola, Violoncello, Double Bass) are active, with dynamic markings such as *p*. The vocal soloists (Soprano, Alto, Tenor, Bass) have lyrics: 'yel - low sands, And then take hands: Court - sied when you have and kiss'd The'. The piano accompaniment features a rhythmic pattern of chords.

Musical score for page 52, measures 10-18. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl. in Bb), Bassoon (Bs), Horn in F (Hn in F), Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (Pno), Violin A (VI.A), Violin B (VI.B), Viola (Vlas), Violoncello (V), and Double Bass (D. B.).

Measures 10-18: The woodwinds (Fl, Ob, Cl. in Bb, Bs) play a rhythmic pattern of eighth notes. The strings (VI.A, VI.B, Vlas, V, D. B.) play a pizzicato accompaniment. The vocalists (S, A, T, B) enter in measure 18 with the lyrics "Come un - to these".

Dynamic markings: *pp* for woodwinds and strings; *p* and *pp* for strings.

Musical score for page 17, measures 19-26. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl. in Bb), Bassoon (Bs), Horn in F (Hn in F), Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (Pno), Violin A (VI.A), Violin B (VI.B), Viola (Vlas), Violoncello (V), and Double Bass (D. B.).

Measures 19-26: The woodwinds continue their rhythmic pattern. The piano accompaniment consists of chords. The vocalists (S, A, T, B) are silent. The strings (VI.A, VI.B, Vlas, V, D. B.) play a pizzicato accompaniment with triplets in measures 25-26.

Dynamic markings: *mf* for woodwinds and strings; *p* and *pp* for strings.

25

G.P. on flute

Fl *mp* *p* *pp* *pp*

Ob *mp* *p* *pp* *pp*

Cl. in Bb *mp* *p* *pp* *pp*

Bs *mp* *p* *pp*

Hn in F *mp* *p* *pp*

S

A

T

B

Pno

VI.A *mp* *p* *pp* *pp*

VI.B *mp* *p* *pp* *pp*

Vlas *mp* *p* *pp* *mp*

V *mp* *p* *pp* *mp*

D.B. *mp*

6

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A *mp* *pp*

VI.B *mp* *pp*

Vlas

V

D.B.

4. Come unto these Yellow Sands

Musical score for measures 1-30. The score includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Soprano, Alto, Tenor, Bass, Piano, Violins A, Violins B, Violas, Cellos, and Double Bass. The Flute and Oboe parts feature a melodic line with a *p* dynamic marking. The Piano part provides harmonic support with a *pp* dynamic. The strings are mostly silent, with Violins A and B playing an *arco* part in the final measure of this section.

Musical score for measures 31-34. This section includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with instrumental parts for Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl. in Bb), Bassoon (Bs), Horn in F (Hn in F), Piano (Pno), Violins A (VI.A), Violins B (VI.B), Violas (Vlas), Cellos (V), and Double Bass (D.B.). The vocalists sing the lyrics: "Full fathom five thy father lies; Of his bones are coral made;". The instrumental parts for Flute, Clarinet in Bb, and Bassoon have melodic lines, while the Piano and strings are silent.

35

Fl

Ob

Cl. in Bb

Bs

Hn in F

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

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

T
made; Those are pearls that were his eyes:

B
made; Those are pearls that were his eyes:

Pno

VI.A
vcom

VI.B
vcom

Vla

V

D. B.

40

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A
f pizz.

VI.B
f pizz.

Vla

V
f

D. B.
f

37

Fl

Ob

Cl. in Bb

Bs

Hn in F

S
bough.

A
bough.

T
bough.

B
bough.

Pno

VLA
pp

VLB
pp

Vlas
pp

V
pp

D. B.
pp

38

Fl

Ob

Cl. in Bb

Bs

Hn in F

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

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

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

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

Pno

VLA
pp

VLB
pp

Vlas

V

D. B.

42

Fl

Ob

Cl. in Bb

Bs

Hn in F

S
strange. Sea - nymphs hour - ly ring his knell

A
strange. Sea - nymphs hour - ly ring his knell

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

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

Pno

VLA
vcc

VLB
vcc

Vlas

V

D. B.

34

Fl

Ob

Cl. in Bb

Bs

Hn in F

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

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

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

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

Pno

VLA
pizz.
f

VLB
pizz.
f

Vlas
pizz.
f

V
pizz.
f

D. B.
f

31

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

Vl.A

Vl.B

Vlas

V

D. B.

mp

pp

f

pizz.

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

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

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

f

45

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

Vl.A

Vl.B

Vlas

V

D. B.

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

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

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

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

vc

49

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

Vl.A

Vl.B

Vlas

V

D. B.

28

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

Vl.A

Vl.B

Vlas

V

D. B.

On the bat's back I do fly Af - ter sum - mer mer - ri - ly.

On the bat's back I do fly Af - ter sum - mer mer - ri - ly.

On the bat's back I do fly Af - ter sum - mer

On the bat's back I do fly Af - ter sum - mer

25

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VLA

VLB

Vlas

V

D. B.

lie; There I couch when owls do cry.

lie; There I couch when owls do cry.

lie; There I couch when owls do cry.

lie; There I couch when owls do cry.

54

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VLA

VLB

Vlas

V

D. B.

p

p

p

59

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

sub.

pp

p

Full fa - thom five thy fa - ther

Full fa - thom five thy fa - ther

20

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

pp

Where the bee sucks, there suck I: In a cow - slip's bell I

Where the bee sucks, there suck I: In a cow - slip's bell I

Where the bee sucks, there suck I: In a cow - slip's bell I

Where the bee sucks, there suck I: In a cow - slip's bell I

16

Fl
Ob
Cl. in Bb
Bs
Hn in F
S
A
T
B
Pno
VI.A
VI.B
Vlas
V
D. B.

64

Fl
Ob
Cl. in Bb
Bs
Hn in F
S
A
T
B
Pno
VI.A
VI.B
Vlas
V
D. B.

Full fa - thom five thy fa - ther lies; Of his bones are co - ral
Full fa - thom five thy fa - ther lies; Of his bones are co - ral
lies; Of his bones are co - ral made;
lies; Of his bones are co - ral made;

67

Fl

Ob

Cl. in Bb

Bs

Hn in F

S
made; Those are pearls that were his eyes:

A
made; Those are pearls that were his eyes:

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

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

Pno

VI.A

VI.B

Vla

V

D. B.

13

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vla

V

D. B.

10

Fl
Ob
Cl. in Bb
Bs
Hn in F
S
A
T
B
Pno
VLA
VLB
Vlas
V
D. B.

Detailed description: This page contains measures 10, 11, and 12 of the score. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F) plays a melodic line with eighth notes and rests. The strings (Violins A and B, Viola, Violoncello, Double Bass) play a rhythmic accompaniment of eighth notes. The vocalists (Soprano, Alto, Tenor, Bass) are silent in these measures.

70

Fl
Ob
Cl. in Bb
Bs
Hn in F
S
A
T
B
Pno
VLA
VLB
Vlas
V
D. B.

No - thing of him that doth fade But doth suf - fer a sea - change
 No - thing of him that doth fade But doth suf - fer a sea - change
 fade But doth suf - fer a sea - change In - to some - thing rich and
 fade But doth suf - fer a sea - change In - to some - thing rich and

Detailed description: This page contains measures 70, 71, 72, and 73. The woodwind section plays a melodic line with triplets and rests. The vocalists enter in measure 70 with the lyrics: "No - thing of him that doth fade / But doth suf - fer a sea - change / In - to some - thing rich and". The strings play a rhythmic accompaniment of eighth notes.

74

Fl

Ob

Cl. in Bb

Bs

Hn in F

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

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

T
strange. Sea - nymphs hour - ly ring his knell

B
strange. Sea - nymphs hour - ly ring his knell

Pno

VLA

VLB

Vlas

V

D. B.

7

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VLA

VLB

Vlas

V

D. B.

4

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VLA

VLB

Vlas

V

D. B.

mp

mp

mp

mp

mp

arco

arco

arco

arco

77

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VLA

VLB

Vlas

V

D. B.

pp

pp

pp

pp

pp

knell

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

knell

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

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

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

pp

pp

82 on picc.

mf 11:8

mf 11:8

p

Hn in F

S

A

T

B

Pno

VI.A

p

VI.B

p

Vlas

p

V

D. B.

3. Where the Bee Sucks

$\text{♩} = 120$

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Soprano

Alto

Tenor

Bass

Piano

Violins A

pizz.

p

arco

pizz.

Violins B

pizz.

p

arco

pizz.

Violas

pizz.

p

arco

pizz.

Cellos

pizz.

p

arco

pizz.

Double Bass

p

106

Fl *mp* *p* *pp* *p*

Ob *mp* *p* *pp* *p*

Cl. in Bb *mp* *p* *pp* *p*

Bs *mp* *p* *pp* *p*

Hn in F *mp* *p* *pp* *p*

S

A

T

B

Pno

VLA *mp* *p* *pp* *p*

VLB *mp* *p* *pp* *p*

Vlas *mp* *p* *pp* *p*

V *mp* *p* *pp* *p*

D. B.

88

Fl

Ob *p*

Cl. in Bb *p*

Bs *p*

Hn in F

S

A

T

B

Pno (play) *p*

VLA pizz. arco

VLB pizz. arco

Vlas

V

D. B.

94

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

p

pizz.

arco

100

Fl

Ob

Cl. in Bb

Bs

Hn in F

S

A

T

B

Pno

VI.A

VI.B

Vlas

V

D. B.

mf

mf

mf

mf

mf