

# *To Sleep*



*A Choral Suite  
For SATB Chorus  
With Soprano, Contralto, Tenor  
and Baritone Solos  
and Piano*

*Words by William Shakespeare  
Music by Geoff Allan  
February-April 2016*

# To Sleep

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**Composers Note.** Soloists should be taken from the chorus if possible.

Written for :

On the 400<sup>th</sup> Anniversary Year of the death of William Shakespeare.  
(26 April 1564 (Baptised) to 23 April 1616)

# 0. Frame - We are such stuff

William Shakespeare {The Tempest}

JGA

Slow (♩=100)

Piano

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Slow (♩=100)'. The piano part features a melody in the right hand and a bass line in the left hand, both starting with a forte (f) dynamic. The melody is composed of eighth and quarter notes, with some rests. The bass line consists of a steady eighth-note pattern. The piano introduction is followed by a double bar line. The vocal part enters at measure 7, marked with a box containing the number 7. The vocal melody is written in a single staff, with the lyrics 'We are such' appearing below the notes. The dynamic is marked 'mp' (mezzo-piano). The piano part continues with the same melody and bass line, but with some changes in dynamics, including 'ff' (fortissimo) and 'f' (forte). The score ends with a double bar line.

7

*mp*

We are such

*mp*

We are such

*mp*

We are such

*mp*

We are such

*ff*

*f*

*ff*

*f*

14

stuff As dreams are made on, and our lit-tle life Is

stuff dreams are made on, and our lit-tle life

8 stuff dreams are made on, and our lit-tle life

stuff dreams are made on, and our lit-tle life

mf mf

21

roun - ded, roun - ded, roun - ded with a

roun - ded, roun - ded, roun - ded with a

8 roun - ded, roun - ded, roun - ded with a

roun - ded, roun - ded, roun - ded with a

p p

27

sleep. roun - ded with a sleep.

sleep. roun - ded with a sleep.

sleep. roun - ded with a sleep.

sleep. roun - ded with a sleep.

5th Feb 2016

34

Attaca #2

# 1. Sleep No More

William Shakespeare {Macbeth}

JGA

Slow (♩=90)

S

A

T

B

Piano

8

Slow (♩=90)

*f*

*mf*

Sleep,

sleep

Sleep,

sleep

Sleep,

,

Sleep,

*f*

*mf*

*f*

*mf*

5

*p*

no more,

*p*

no more,

*mf*

*p*

sleep no more

*mf*

The

*p*

sleep no more The in - no - cent, in - no - cent sleep,

*mf*

*p*

*mf*

3

3

8

*mf*

The in - no - cent sleep, Sleep that

*mf*

The in - no - cent, in - no - cent sleep, in - no - cent sleep, Sleep that

8

in - no - cent, in - no - cent sleep,

11

*mp*

knits up, knits up the ra - vell'd sleeve of care, the sleeve of

*mp*

knits up sleeve of care, the sleeve of

*mp*

knits up sleeve of care, the sleeve of

*mp*

knits up sleeve of care, the sleeve of

*mp*

15

care, Sleep,

care, Sleep,

care, Sleep,

care, Sleep,

*f* *mf*

19

*mf* Sleep, The death of each day's life,

*mf* Sleep, The death of each day's life,

*mf* Sleep, The death of each day's life,

*mf* Sleep, The death of each day's life,



23

sore la - bour's bath, Balm of hurt

sore la - bour's bath, Balm of hurt

sore la - bour's bath, Balm of hurt

sore la - bour's bath, Balm of hurt

sore la - bour's bath, Balm of hurt

26

minds, great na-ture's se - cond course, Chief nou - ri - sher in life's feast.

minds, great na-ture's se - cond course, Chief nou - ri - sher in life's feast.

minds, great na-ture's se - cond course, Chief nou - ri - sher in life's feast.

minds, great na-ture's se - cond course, Chief nou - ri - sher in life's feast.

minds, great na-ture's se - cond course, Chief nou - ri - sher in life's feast.

30

Sleep,

Sleep,

Sleep,sleep

Sleep,sleep

34

sleep no more!

sleep no more!

no more!

no more!

# 2. To Die: to sleep;

William Shakespeare {Hamlet}

JGA

Tenor Solo

8

Still Slow (♩=60)

S

A

T

8

B

Still Slow (♩=60)

Piano

*pp*

3

2

*p*

3

*mp*

3

4

8

*mf*

3 3 3 3 3 3 3 3

6

*f* *mf*

To die: to sleep;

*f* *mf*

To die: to sleep;

*f* *mf*

To die: to sleep;

*f* *mf*

To die: to sleep;

*f* *mf*

3 3 3 3 3 3 3 3

8

*p*

*p*

*p*

*p*

*mf*

*mp*

*p*

*p*

10

*mf*

*pp*

to sleep no more; and by a sleep to say we end, to say we end The heart-ache

*mf*

*pp*

to sleep no more; and by a sleep to say we end, to say we end The heart - ache

*mf*

*pp*

to sleep no more; and by a sleep to say we end, to say we end

*mf*

*pp*

to sleep no more; and by a sleep to say we end, to say we end

*pp*

*pp*

15

and the thou-sand na-tu-ral shocks That flesh is heir to,

and the thou-sand na-tu-ral shocks That flesh is heir to,

8 That flesh is heir to, 'tis a con-sum-ma-tion De-vout-ly to

That flesh is heir to, 'tis a con-sum-ma-tion De-vout-ly to



21

8 be wish'd.

be wish'd.

*mf*

23

*f*

To die,

*f*

To die,

*f*

To die,

*f*

To die,

25

*mf* *p*

to sleep;

*mf* *p*

to sleep;

*mf* *p*

to sleep;

*mf* *p*

to sleep;

*mf* *mp*

*mp*

27

To sleep,

To sleep,

To sleep,

To sleep,

29

To sleep: per-chance to dream: ay, there's the rub; ay, there's the rub;

to sleep: per-chance to dream: ay, there's the rub; ay, there's the rub;

to sleep: per-chance to dream: ay, there's the rub; ay, there's the rub;

to sleep: per-chance to dream: ay, there's the rub; ay, there's the rub;



34

*f*  
*Solo Tenor*

For in that sleep of death what dreams may come? what dreams may come? When

[ For rehearsal only ]

42

we have shuf - fled, shuf - fled, shuf - fled off this mor - tal coil

49

Musical score for measures 49-50. The score is written for five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is B-flat major (two flats). Measure 49 features a melodic line in the Soprano voice, while the other voices and piano accompaniment are silent. Measure 50 shows all four vocal parts with the word "When". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand.

When

When

When

When

51

Musical score for measures 51-54. The score is written for five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is B-flat major (two flats). Measure 51 features a melodic line in the Soprano voice, while the other voices and piano accompaniment are silent. Measure 52 shows all four vocal parts with the words "When we have shuf - fled off this". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand. Measures 53 and 54 show the vocal parts continuing the phrase "we have shuf - fled off". The piano accompaniment continues with the same eighth-note bass line and chords. The score ends with a double bar line and repeat signs.

When we have shuf - fled off this

we have shuf - fled off

we have shuf - fled off

we have shuf - fled off

53

Musical score for measures 53-54. The score is written for five staves: Soprano, Alto, Tenor, Bass, and Piano. The lyrics are: "mor - tal this mor - tal coil". The Soprano, Alto, and Tenor parts have a melodic line with a long note in measure 54. The Bass part has a similar melodic line. The Piano part features a continuous triplet pattern in the right hand and a similar pattern in the left hand. The key signature has one sharp (F#).

mor - tal this mor - tal coil

this mor - tal coil,

this mor - tal coil,

this mor - tal coil,

this mor - tal coil,

55

Musical score for measures 55-56. The score is written for five staves: Soprano, Alto, Tenor, Bass, and Piano. The lyrics are: "this mor - tal coil". The Soprano, Alto, and Tenor parts have a melodic line with a long note in measure 56. The Bass part has a similar melodic line. The Piano part features a continuous triplet pattern in the right hand and a similar pattern in the left hand. The key signature has one sharp (F#).

this mor - tal coil,

this mor - tal coil,

this mor - tal coil,

this mor - tal coil,

this mor - tal coil,

57

Musical score for measures 57-58. The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Must give us pause". The piano accompaniment features a continuous eighth-note triplet pattern in both hands.

Must give us pause

Must give us pause.

Must give us pause.

Must give us pause.

Must give us pause.

59

Musical score for measures 59-60. The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "To die,". The piano accompaniment continues with the eighth-note triplet pattern. The vocal parts have a fermata over the word "die,".

To die,

To die:

To die:

To die:

To die:

61

to sleep.

*mf* *p*

to sleep;

*mf* *p*

to sleep;

*mf* *p*

to sleep;

*mf* *p*

to sleep;

*mf* *mp* *p*

63

No more.

*p* *ppp*

No more;

*p* *ppp*

No more;

*p* *ppp*

No more;

*p* *ppp*

No more;

*p* *ppp*

Finished 6th March 2016

*Finished 6th March 2016*

# 3. Weary with toil

William Shakespeare {Sonnet 27}

JGA

Very Gently (♩=110)

Solo Sop

S

A

T

B

Wea - ry with toil, I haste me

Piano

15

Wea - ry

Wea - ry with toil, I haste me to my bed

to my bed

27 *p* *mf*

with toil, I haste me to my bed The dear re - pose for

The dear re - pose for

The dear re - pose for

The dear re - pose for

The dear re - pose for

39 *mf*

limbs with tra - vel tired; To work my mind, when

limbs with tra - vel tired; To work my mind, when

*f*

limbs with tra - vel tired; But then be-gins a jour - ney in my head

limbs with tra - vel tired; But then be-gins a jour - ney in my head

*f* *mf*

53

*mp*

bo-dy's work's ex - pir'd: For then my thoughts, For then my thoughts

*mp* *3*

bo-dy's work's ex - pir'd: For then my thoughts, For then my

*mp* *3*

For then my thoughts,

*mp* *3*

For then my

*mp* *3*

For then my

*mp*

*mp*

62

*3*

from far where I a-bide

*3*

thoughts from far where I a-bide

*3* *3*

For then my thoughts from far where I a-bide

*3*

thoughts, For then my thoughts from far where I a - bide In-



71

In-tend a zea-lous pil-gri-mage to thee, And keep my droo-ping eye - lids o - pen wide,

In-tend a zea-lous pil - gri-mage to thee, And keep my droo - ping eye - lids o - pen wide,

8 In-tend a zea-lous pil-gri-mage to thee, And keep my droo - ping eye - lids o - pen wide,

- tend a zea-lous pil - gri-mage to thee, And keep my droo-ping eye - lids o-

*mf*

81

*f* *Soprano Solo*  
My soul's

*f* Loo - king on dark-ness which the blind do see:

*f* Loo - king on dark-ness which the blind do see: Save that

8 *f* Loo - king on dark-ness which the blind do see: Save that

- pen wide, Loo - king on dark-ness which the blind do see:

*f* *mp*

94

i-ma-gi-na-ry sight Pre-sents thy sha-dow to my sight-less view, sight-less view

*pp*

i - ma-gi-na-ry sight sight-less view

*pp*

i - ma-gi-na-ry sight sight-less view

*pp*

i - ma-gi-na-ry sight sight-less view

*pp*

i - ma-gi-na-ry sight sight-less view

104

Which, like a je-wel hung in ghas - tly night, Makes black night beau - teous and her old face *p >*

ghas - tly night, face *p >*

ghas - tly night, face *p >*

ghas - tly night, face *p >*

ghas - tly night, face *p >*

ghas - tly night, face *p*

114

*f*

new. Lo!

new.

new.

new.

new.

new.

*mf*

Lo! thus, by day my limbs, by night my

*mf*

Lo! thus, by day my limbs, by night my

127

*mf*

For thee, and for my-self no qui - et find. Lo! thus, by day my limbs, by night my

*mf*

For thee, and for my-self no qui - et find. Lo! thus, by day my limbs, by night my

mind, Lo! thus, by day my limbs, by night my

mind, Lo! thus, by day my limbs, by night my

140 *mf*

For thee, and for my - self no qui - et find.

*mp*

mind, For thee, and for my - self no qui - et find.

*mp*

mind, For thee, and for my - self no qui - et find.

*mp*

mind, For thee, and for my - self no qui - et find.

*mp*

mind, For thee, and for my - self qui - et find.

*mf*

*mf*

153

Finished : 9th March 2016

# 4. O Sleep, O Gentle Sleep

William Shakespeare {Henry IV Part II}

JGA

Slowish (♩=80)

Solo Cont.

Solo Ten.

S

A

T

B

Piano

8

gen - tle sleep, sleep, sleep, sleep

gen - tle sleep, sleep, sleep, sleep

O gen - tle sleep, sleep. sleep

O gen - tle sleep, sleep, sleep

♯

16

Solo Contralto

*mf*

Na-ture's soft

O sleep, O gen - tle sleep, sleep,

O sleep, O gen - tle sleep, sleep,

O sleep, O gen - tle sleep, sleep,

O sleep, O gen - tle sleep, sleep,

23

♩ = 80

*mf accel.*

nurse, how have I frigh-tened thee, That thou no more will weigh my

sleep, sleep, sleep That thou no more will

how have I frigh-tened thee, weigh my

how have I frigh-tened thee, weigh my

sleep, sleep, sleep, sleep

28 *mf*  $\text{♩} = 100$  *accel.*  $\text{♩} = 120$

eye - lids down, That thou no more will weigh my eye - lids down,

weigh my eye - lids down, sleep, sleep, sleep

eye - lids down, eye - lids down sleep sleep, sleep, O

8 eye - lids down sleep, sleep, sleep, sleep,

*mf* That thou no more will weigh sleep, *accel.* sleep, sleep, sleep,

34 *Faster*  $\text{♩} = 120$  *f*

And steep my sen - ses in for - get-ful - ness?

Sleep Steep my sen - ses in for - get-ful - ness?

8 O sleep steep my sen - ses in for - get-ful - ness?

*f* O sleep sen - ses in for - get-ful - ness

41

steep my sen - ses, steep my sens - es in for - get - ful - ness?

steep my sen - ses, steep my sens - es in for - get - ful - ness?

steep my sen-ses, steep my sens - es in for - get - ful - ness?

steep my sen-ses, steep my sens - es in for - get - ful - ness?

47

*p* Canst thou, O par - tial sleep, give thy re - pose In an

*p* Canst thou, O par - tial sleep, give thy re - pose In an

*p* Canst thou, O par - tial sleep, give thy re - pose In an

*p* Canst thou, O par - tial sleep, give thy re - pose In an





*Solo Tenor*

66

8

*f*

And in the cal - mest, cal - mest and most stil - lest night,

*p*

cal - mest and most stil - lest night,

*p*

cal - mest and most stil - lest night,

*p*

cal - mest and most stil - lest night,

*p*

- mest and most stil - lest night,

74

8

*mf*

stil - lest night, *ff* De - ny it to a

*mf* *p*

And in the cal - mest night, stil-

*mf* *p*

And in the cal - mest night, stil-

*mf* *p*

And in the cal - mest night, stil-

*mf* *p*

And in the cal - mest night, stil-

82 *f* king? De - ny it to a king? *mf* to a king?

- lest night, *mf* Then,

- lest night, *mf* Then,

*mf* - lest night, Then,

- lest night, *mf* Then,

89 *Solo Contralto* *f* Then, hap - py low, lie down! *f* Un -

*f* Then, hap - py low, lie down! *f* Un - ea - sy lies the

hap - py low, lie down!

hap - py low, lie down!

hap - py low, lie down! lie down!

hap - py low, lie down! lie down!

ea - sy lies the head, Un - ea - sy lies the head, Un - ea - sy  
head, Un - ea - sy lies the head, Un - ea - sy  
*p* Un - ea - sy, Un - ea - sy lies the head Un -  
*p* Un - ea - sy, Un - ea - sy lies the head Un -  
*p* Un - ea - sy, Un - ea - sy lies the head Un -  
*p* Un - ea - sy, Un - ea - sy lies the head Un -

lies the head that wears a crown. Sleep, sleep.  
lies the head that wears a crown. Sleep, sleep.  
ea - sy lies the head that wears a crown. O  
ea - sy lies the head that wears a crown. O  
ea - sy lies the head that wears a crown. O sleep,  
ea - sy lies the head that wears a crown. O sleep,

108

35

O gen - tle sleep. Sleep!

O gen - tle sleep. Sleep!

sleep, O gen - tle sleep, Sleep!

sleep, O gen - tle sleep, Sleep!

gen - tle sleep, Sleep!

gen - tle sleep, Sleep!

112

The Rose Tree

Soprano

Alto

Tenor 1

Tenor 2

Bass

Basso Continuo

Figured Bass

3/4

G Major

112

*Finished 20th March 2016*

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a grand staff consisting of a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music begins with a piano (p) dynamic marking. The melody is primarily in the treble clef, while the bass clef provides a simple harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

# 5. Be not afeard

William Shakespeare {The Tempest}

JGA

Fastish (♩=120)

Solo Bar.

S

*f* Birds (could be whistled)

E - o ti - cun

A

T

B

Piano

*p*

*mp*

6

E - o ti - cun

*mf* Birds (could be whistled)

ter ter te - o

*f* Cicadas (Throat sound)

Wee - oo Wee - oo

*ff* Harshly - like Frogs

Vre - ke - kek Vre - ke - kek Vre - ke - kek ko - ax

*p*

11

E - o ti - cun E - o ti - cun

ter ter te - o ter ter te - o

Wee-oo Wee-oo Wee-oo

ko - ax

17

E - o ti - cun

ter ter te - o ter ter te - o ter ter te - o

Wee-oo

Vre-ke-kek Vre-ke-kek Vre-ke-kek ko - ax ko - ax

22

**Baritone Solo**  
Slower (♩=80)

*mf*  
*legato*

*f*

Be not a - feard:

the isle is full

Slower (♩=80)

*legato*

28

*mf*

*f*

*mf*

of noi - ses,

Sounds and sweet airs,

Sounds and sweet airs,

that

32

*f*

*mf*

*mf*

give de-light,

that

give de-light,

and

hurt

not,

and



36

hurt not.

*mf*

*mf*

A bit faster (♩=100)

*p*

*mf*

Some-

42

*mf* *mp*

*mf* *mp*

*mp*

*mp*

*f* *mp*

Some-times a thou - sand twang-ling, twang-ling. twang-ling in - stru - ments Will hum a-

Some-times a thou - sand twang-ling, twang-ling. twang-ling in - stru - ments Will hum a-

Some-times a thou - sand twang-ling, twang-ling. twang-ling in - stru - ments Will hum a-

- times a thou - sand twang-ling, twang-ling. twang-ling in - stru - ments Will hum a-

48 *p* *p*

- bout mine ears; Will hummmmm a - bout mine ears; Will

- bout mine ears; *p* hummmmm a - bout mine ears; *p* hummmmmmm

<sup>8</sup> - bout mine ears; *p* hummmmm a - bout mine ears *p* hummmmmmm

- bout mine ears; hummmmm *p* a - bout mine ears; hummmmmmm

*p* *mf*

57 *mf*

hum a - bout mine ears; *mf* and some - time voi - ces, and some - time

and some-time voi - ces, *mf*

voi - ces, *mf*

voi-ces,

65 *p*

voi - ces, and some - time voi - ces, *p*

voi - ces, some - time voi - ces, *mf*

8 voi - ces, some - time voi - ces, That, if I

voi - ces, some - time voi - ces, *mf*

73 *mf*

wak'd af - ter long sleep, *mf*

wak'd af - ter long sleep, Will make me sleep a - gain: *mf*

8 then had wak'd wak'd af - ter long sleep, Will make me

I had wak'd, wak'd af - ter long sleep,

**==**

[illegible]

96

*mf* *f* *mf* *f*

Rea - dy to drop, Rea - dy to drop, that when I wak'd, that

*mf*

rea-dy to drop, rea-dy to drop

*mf*

rea-dy to drop u - pon me

*mf*

rea-dy to drop, rea-dy to drop u - pon me that when I wak'd,

*mf*

rea-dy to drop, rea-dy to drop, u-pon me that when I wak'd,

100

*mf* *mf*

when I wak'd I cried to dream, dream a-

cried to dream,

cried to dream,

that when I wak'd,

that when I wak'd

104

- gain.

*pp*

cried to dream a - gain

*pp*

cried to dream a - gain,

*pp*

cried to dream a - gain,

*pp*

cried,

cried to dream a - gain

*mf*

*pp*

110

*mp*

*pp*

Finished 24th April 2016 (St. Georges Day)

# 6. Good Night

William Shakespeare {Romeo & Juliet}

JGA

**Lullaby** (♩=80) *mf*

S  
A  
T  
B

Good night, good night! par-ting is such sweet

**Piano**

**Lullaby** (♩=80) *mf*

8

sor - row,

*mf*

Good night, good night!

*mf*

Good night, good night! par-ting is such sweet sor - row,

15

par-ting is such sweet sor - row,

*mf*

Good night, good night! par-ting is such sweet sor - row,

22

*mp*

Good night, good night! par-ting is such sweet sor - row, That I

*mp*

Good night, good night! par-ting is such sweet sor - row, That I

*mp*

Good night, good night! par-ting is such sweet sor - row, That I

*mp*

Good night, good night! par-ting is such sweet sor - row, That I



30 *mf*

shall say good night till it be mor - row. Sleep dwell u - pon thine eyes, peace in thy breast!

shall say good night till it be mor - row. Sleep dwell u - pon thine eyes, peace in thy breast!

8 shall say good night till it be mor - row. Sleep dwell u - pon thine eyes, peace in thy breast!

shall say good night till it be mor - row. Sleep dwell u - pon thine eyes, peace in thy breast!

37 *mp*

Would I were sleep and peace, so sweet to rest!

*mp*

Would I were sleep and peace, so sweet to rest!

*mp*

8 Would I were sleep and peace, so sweet to rest!

*mp*

Would I were sleep and peace, so sweet to rest!

*p*

44 *p*

Good night, good night is such sweet sor-

*p*

Good night, good night is such sweet sor-

*p*

8 Good night, good night is such sweet sor-

*p*

Good night, good night is such sweet sor-

52

- row.

- row.

8 - row.

- row.

Finished : 23 March 2016

# 7. Frame - We are such stuff

William Shakespeare {The Tempest}

JGA

Slow (♩=100)

Piano introduction in 4/4 time, marked 'Slow (♩=100)'. The music is in B-flat major (two flats). It features a series of chords and single notes in both the treble and bass staves, creating a somber and contemplative mood. The introduction consists of 8 measures.

Piano accompaniment for measures 8-14. The music continues with chords and single notes. Dynamic markings include *ff* (fortissimo) and *f* (forte) in measures 9 and 11, and *mf* (mezzo-forte) in measures 10 and 12. The texture is primarily harmonic, supporting the vocal lines.

Vocal and piano accompaniment for the main section, starting at measure 15. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics: "We are such stuff As dreams are made on, and". The piano accompaniment provides harmonic support. Dynamic markings include *mp* (mezzo-piano) and *f* (forte) for the vocal lines, and *mf* (mezzo-forte) for the piano accompaniment. The section consists of 12 measures.

22

our lit-tle life Is roun - ded, roun - ded,

our lit-tle life roun - ded, roun - ded,

our lit-tle life roun - ded, roun - ded,

our lit-tle life roun - ded, roun - ded,

*p*

28

*mf* roun - ded with a sleep. *pp* roun - ded with a sleep.

*mf* roun - ded with a sleep. *pp* roun - ded with a sleep.

*mf* roun - ded with a sleep. *pp* roun - ded with a sleep.

*mf* roun - ded with a sleep. *pp* roun - ded with a sleep.

35

6th Feb 2016

The End



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