
ROBERT G.
PATTERSON

Songs from “As You Like It”

for tenor, flute, horn, and piano
(1979)

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duration ca. 13 minutes

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for Nan Wishner

Songs from "As You Like It"

for tenor, flute, horn, piano

Words by
SHAKESPEARE

R. G. PATTERSON (1979)

I. "Under the Greenwood Tree"

Molto moderato (♩=92)
(Lazy ragtime feel)

mp dolce

Voice

Un - der the green - wood tree Who loves to lie with

Piano

p

4

me And turn his mer - ry note Un - to the sweet bird's

mp

Più mosso (allegretto) (♩=69)

8

mp *legg.* *mf*

throat, Come hith - er, hith - er, hith - er. Here

legg. *mf* *mp*

12

8 shall he see no en-e-my But win-ter and rough weath-er.

16

8 Who

mp dolce

ritard. e dim.

21 **Tempo I^o**

8 doth am-bi-tion shun And loves to live i'th'

p

24

8 sun, Seek-ing the food he eats, And pleased with what he

mp

Più mosso (allegretto)

28 *mp* *legg.* *mf*

8 gets, Come— hith - er, hith - er, hith - er. Here

legg. *mf* *mp*

32

8 shall he see— no en-e - my— But win - ter and rough weath - er.—

36

8 If

mp *ritard. e cresc.* *f*

41 **Rubato tempo**

8 it do come to pass That an-y man turn ass, Leav-ing his wealth and ease a stub-born

f

47

A tempo (allegretto)

will to please, — Duc - da - me, da - me, da - me. Here

mp legg. *f*

52

shall he see — gross fools as he, — An if he will come to — me.

mp *mf*

56

An if he will come to

f

Più mosso (♩=88)

60

me. —

ff

II.
 “Blow, Blow Thou Winter Wind”

Grave (♩=50)

Flute

Horn in F
(actual sounds)

Voice

Piano

4

Blow, blow,

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8

thou win-ter wind, Thou art not so un-kind

12

As man's in-grat-i-tude: Thy tooth is not so

16

keen, Be-cause thou art not seen, Al-though thy breath be

20

Allegro giocoso (♩=104)

rude.— Heigh - ho, sing heigh - ho, un - to the green— hol-ly.

25

Most friend - ship is fain - ing, most lov - ing mere fol-ly.

30

Then, heigh - ho the hol - ly. This

34 **Tempo I^o**

ff

life is most jol-ly.

f ff

6 5 3

Red. Red. Red.

38

mp f

mp f

mp cresc. f dim.

3 5 3

Red. Red. Red.

41

p f

p f

f

Freeze, freeze,

p mf f

6 5 5

Red. Red. Red. Red.

44

ff *mf* *mp* *mf*

8 thou bit - ter sky ——— That dost not bite so

ff *mf* *mp* *p* *mp*

Red. *Red.*

47

p *p*

8 nigh As ben - e-fits for - got: ——— Though thou the wa-ters

p *p dolce* *pp*

Red. *Red.* *Red.*

51

mf *cresc.* *ff*

8 warp, Thy ——— sting is not so sharp

mf *cresc.* *f* *ff*

Red. *Red.* *Red.*

Allegro giocoso

54

sffp *sffp* *p* *mf* *mf*

As friend re-mem-b' red not. Heigh - ho, sing

sffp *pp* *mf*

ped.

58

mf

heigh - ho, un - to the green - hol - ly. Most friend - ship is

63

open *f*

fain - ing, most lov - ing mere fol - ly. Then,

68

heigh - ho the hol - ly. This life is most

73

spoken nobly, with flare:
(do not shout) This life is most jol - ly!

III.
"It Was a Lover and His Lass"

Allegro spiritoso (♩=112)
(In strict time throughout)

Flute

Horn in F
(actual sounds)

Voice

It was a lov-er and his lass, With a

5

hey, and a ho, and a hey no-ni-no, That o'er the green corn-

10

field did pass

15

In spring-time,—the on-ly pret-ty

19

ring-time,— When birds do sing, hey ding a ding, ding. Sweet

23

lov-ers love the spring.

28

mf

Be-

33

no vibrato

muted *p* *mf*

tween the a - cres of the rye, These pret - ty coun - try folks would lie This

37

p *p* *mp*

car - ol they be - gan that hour, How that a life was but a flower.

(normal vibrato)

41

mf *mp* *open* *mp* *pp*

And there - fore take the pre - sent time, With a

46

mp *p* *mp*

hey, and a ho, and a hey no - ni - no, For love is crown - éd

51

with the prime

56

In spring-time,—the on-ly pret-ty

60

ring-time,— When birds do sing, hey ding a ding, ding. Sweet

64

Senza Rit.

lov-ers love the spring.

IV.
 “What Shall He Have That Killed the Deer”

Maestoso (♩=60)

Piccolo

Horn in F
 (actual sounds)

Voice

What shall he have that killed the deer?

Piano

ff *sfz* *mf*

4

mf *p*

p

What shall he have that killed the deer?

pp *p*

3

7

pp *mf*
mf (interrupting)
p
He shall have his leath-er skin and horns to wear: Then

10 Vivace (♩=126)

p *p* *p*
sing him home. The rest shall bear this bur-den.

16

mp *mp*

22

Take— thou no scorn to wear the horn, It

mf *mf* *f*

27

was a crest ere thou was born,

f *f* *ff* *mf*

32

Thy fa-ther's fa-ther wore it, And thy fa-ther bore it.

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

37

Take— thou no scorn to wear the horn,

41

It was a crest ere thou was born,

47

54

ff

61

mp

f

sfz

pp

69

pp

pp

pp

pp

Take thou no— scorn— to wear the— horn,—

77

mp *p*
mp *p*
mp *p*
 It was a crest ere thou was born,

85

f
 Thy father's father wore it, And thy father bore it.

90

f *f* *f*
 wore it, bore it. not to

96 (ritard.)----- a tempo

scorn The horn, the horn, the lusty horn Is not a thing to

laugh to scorn. The

horn, the horn, the lusty horn Is not a

110

thing to laugh to scorn. not to

115

scorn— the— horn, the horn,—

120

the horn,— not to scorn—

124

The horn, the horn, the lus - ty horn Is

128

not a thing to laugh to scorn!

133

mf *p* *mf* *cresc.* *ff*

mf *p* *mf* *f* *ff*

V.
 “Wedding Is Great Juno’s Crown”

The flute plays freely as though this were a rhapsody for solo flute, using the cued piano part only as an approximate guide for pacing. The horn aligns with and accompanies the flute. The piano enters at letter A, aligned with the flute, but thereafter plays in a steady tempo irrespective of the flute. The tenor enters in time with the piano at B. All parts should align at letter D.

The musical score is divided into three systems. The first system features the Flute and Horn in F. The Flute part is marked *Ad lib.* and *(flz.)*, starting with a *pp* dynamic and moving through *mp* and *pp* with various articulations and fingerings (e.g., 5). The Horn in F part is labeled *(actual sounds)* and starts with a *p* dynamic. A double bar line separates this from the second system. The second system features the Flute and Horn in F. The Flute part starts with *mf* and *f* dynamics, then *p*, and ends with *mp*. The Horn in F part starts with *p*. A box labeled 'A' is placed above the flute staff. A double bar line separates this from the third system. The third system features the Flute and Piano. The Flute part starts with *p*, *mp*, *mf*, and ends with *p*. The Piano part is titled “Tallis’s Canon” and is marked *Andante con moto* (♩=72). It is in 4/4 time and starts with a *pp* dynamic. The piano part consists of a series of chords in the right hand and a bass line in the left hand, with some changes in time signature (5/4, 4/4).

B

Fl. *pp* *mp* *mf* *mf*

Hn. *mp* *mf*

Voice *mf*
Wed - ding - is great -

Pf. *mf*

C

Fl. *mp* *f* *mfp*

Hn. *mf* *f*

Vc. *f* *ff* *mp*
Ju-no's - crown, O bless-ed - bond of - board - and - bed! 'Tis Hy - men peo-ples

Pf. *cresc.* *f* *ff* *mp*

Fl. *mp* *mf* *f* *ff*

Hn. *p* *mf* *f* *ff*

Vc. *f* *ff*
ev - ery - town; High wed-lock then be hon - or - éd. Hon - or, - high - hon - or,

Pf. *p cresc.* *f* *ff*

Fl. *fff* 3 *f* *mf* *pp* **D**

Hn. *mp* *f* *mp*

Vc. 8 and re - nown To Hy - men, god of ev - ery town!

Pf. *p*

Fl. *mp* 5 3 3 *p* *pp* *p* *long*

Pf.

E

Fl. *mp* 3 *p* *mp* *p*

Hn. *mp* (*pp*)

Fl. *pp* 5 *mp* *pp* 5 *ppp* (*flz.*)

Hn. *pp*

