

Commissioned by Gillian Humphreys, soprano, and first performed by her  
with Courtney Kenny, piano, at Southwark Cathedral on 23 September, 1992

# Four Shakespeare Songs

CECILIA McDOWALL

## I

### What 'tis to love

As You Like It: Act V Scene II

**Espressivo** ♩ = c.88

**SOPRANO** *mf*  
What 'tis to love, It is to be

**PIANO** *mf* *mf*  
*con Ped.*

5 *f* all made of sighs and tears; *mp* what 'tis to love,

*mf* *mp legato*

10 *f* It is to be all made of faith and ser - vice. **Più mosso** ♩ = c.94

*f* *mp*

14 *mp* It is to be all made of fan - ta - sy, *f* All made of pas - sion,

*mf* *f*

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II  
Give me my robe  
Cleopatra

Antony and Cleopatra: Act V Scene II

**Maestoso** ♩ = c.60

1

*f*

*Ped.*

2

*f*

Give me my robe, put on my crown;

*sim.*

*mf* R.H.

*sim.*

**poco rit.**

**Più mosso** ♩ = c.72

5

*mf*

I have Im-mor-tal long-ings in me; now no more The

*mp*

*mf marcato*

*sim.*

**accel.**  
*f*

9

juice of E-gypt's grape shall moist this lip.

*f*

*Ped.*

III  
How should I your true love know?  
Ophelia

Hamlet: Act IV Scene V

**Agitato** ♩ = c.72

The piano introduction for the first system (measures 1-3) is in 4/4 time. The right hand is mostly silent, with a few notes in measure 3. The left hand plays a rhythmic pattern of eighth notes, starting with a sixteenth-note triplet in measure 1. Dynamics include *f marcato* and *mf*. A sixteenth-note triplet is marked with a '6' above it.

The second system (measures 4-7) features the vocal line and piano accompaniment. The vocal line begins with the lyrics "How should I your true love know". The piano accompaniment includes a sixteenth-note triplet in measure 4. Dynamics include *mp semplice* and *f marc.*. A *Ped.* (pedal) marking is present below the piano part.

The third system (measures 8-10) continues the vocal and piano accompaniment. The vocal line has the lyrics "From a - no - ther one? By his cock - le". The piano accompaniment features a sixteenth-note triplet in measure 9. Dynamics include *mf* and *ff*. A *Ped.* marking is present below the piano part.

The fourth system (measures 11-13) concludes the vocal and piano accompaniment. The vocal line has the lyrics "hat and staff, And his san - dal". The piano accompaniment includes a sixteenth-note triplet in measure 12. Dynamics include *f* and *mp*. A *Ped.* marking is present below the piano part.

# IV First rehearsal Titania

A Midsummer Night's Dream: Act V Scene II

**Leggiero e ritmico** ♩. = c.76

*mp dolce*

First, re - hearse your song by rote,

*p dolce*  
con Ped.

*mf*

5

by rote, by rote,

*mp*

*p*

*f*

9

To each word

*p*

*p*

*mp*