

## MUSIC TO HEAR - TEXTS & SUMMARIES

### **SIGH NO MORE, LADIES**

#### ***Much Ado About Nothing***

Sigh no more, ladies, sigh no more

Men were deceivers ever  
One foot in sea and one on shore

To one thing constant never  
Then sigh not so,  
But let them go  
And be you blithe and bonny  
Converting all your sounds of woe into,  
Hey, nonny, nonny!

Sing no more ditties, sing no more

Of dumps so dull and heavy  
The fraud of men was ever so  
Since summer first was leavy  
Then sigh not so,  
But let them go  
And be you blithe and bonny  
Converting all your sounds of woe into,  
Hey, nonny, nonny!

### **BLOW, BLOW THOU**

#### **WINTER WIND**

#### ***As You Like It***

Blow, blow thou winter wind,  
Thou art not so unkind  
As man's ingratitude;  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude.  
Hey-ho! Sing hey-ho!  
Unto the green holly:  
Most friendship is feigning,  
most loving, mere folly:  
Then hey-ho, the holly!  
This life is most jolly.

Freeze, freeze,  
thou bitter sky,  
That does not bite so nigh  
As benefits forgot:  
Though thou the waters warp,  
Thy sting is not so sharp  
As friend remembered not.  
Hey-ho! Sing hey-ho!  
Unto the green holly:  
Most friendship is feigning,  
most loving, mere folly:

Then hey-ho, the holly!  
This life is most jolly.

### **OVER HILL, OVER DALE**

#### ***A Midsummer Night's Dream***

Over hill, over dale,  
Thorough bush, thorough  
brier,  
Over park over pale,  
Thorough flood, thorough fire,  
I do wander everywhere,  
Swifter than the moon's  
sphere.  
And I serve the fairy queen,  
To dew her orbs  
upon the green.

The cowslips tall  
her pensioners be;  
In their gold coats  
spots you see;  
Those be rubies, fairy favours,  
In those freckles  
live their savours:  
I must go seek  
some dew-drops here  
And hang a pearl  
in every cow-slips ear.

### **COME UNTO THESE YELLOW SANDS**

#### ***The Tempest***

Come unto these yellow sands  
And then take hands:  
Curtsied when you have  
And kiss'd  
the wild waves whist,  
Foot it featly here and there;  
And, sweet sprites,  
the burthen bear.  
Tra-la-la!

### **THROUGH THE HOUSE GIVE GLIMMERING LIGHT**

#### ***A Midsummer Night's Dream***

Through the house  
give glimmering light,  
by the dead and drowsy fire;  
every elf and fairy sprite

hop as light as bird from brier;  
and this ditty, after me,  
Sing and dance it trippingly.

First rehearse your song by  
rote,  
to each word a warbling note:  
hand in hand, with fairy grace,  
will we sing, and bless this  
place.

### **PHILOMEL WITH MELODY**

#### ***A Midsummer Night's Dream***

You spotted snakes, with  
double-tongue,  
Thorny hedgehogs,  
be not seen;  
Newts, and blind-worms, do  
no wrong;  
Come not near our  
fairy Queen.  
Hence away!

Philomel, with melody,  
Sing in our sweet lullaby.  
Never harm nor spell nor  
charm  
Come our lovely lady nigh.  
So goodnight with lullaby.

Weaving spiders come not  
here,  
Hence you long-legged  
spinners, hence!  
Beetles black, approach not  
near;  
Worm, nor snail, do no  
offense,  
Hence away!

Hence away,  
Now all is well;  
One aloof stand sentinel.

**IT WAS A LOVER AND  
HIS LASS**

*As You Like It*

It was a lover and his lass,  
with a hey and a ho,  
and a hey nonny no,  
That o'er the green cornfields  
did pass  
In Springtime, in Springtime,  
The only pretty ring time:  
When birds do sing,  
Hey ding-a-ding ding  
Sweet lovers love the Spring.

Between the acres of the rye,  
with a hey and a ho,  
and a hey nonny no,  
These pretty country folks  
would lie,  
In Springtime, in Springtime,  
The only pretty ring time:  
When birds do sing,  
Hey ding-a-ding ding  
Sweet lovers love the Spring.

And therefore take the present  
time,  
with a hey and a ho,  
and a hey nonny no,  
For love is crowned  
With the prime,  
In Springtime, in Springtime,  
The only pretty ring time:  
When birds do sing,  
Hey ding-a-ding ding  
Sweet lovers love the Spring.

**MY TRUE LOVE HATH  
MY HEART**

*Arcadia*

**Sir Philip Sidney**

My true-love hath my heart  
and I have his,  
By just exchange one for the  
other given:  
I hold his dear, and mine he  
cannot miss;  
There never was a bargain  
better driven.

His heart in me keeps me and  
him in one;

My heart in him his thoughts  
and senses guides:  
He loves my heart, for once it  
was his own;  
I cherish his because in me it  
bides.  
His heart his wound received  
from my sight;  
My heart was wounded with  
his wounded heart;  
For as from me on him his  
hurt did light,  
So still, methought, in me his  
hurt did smart:  
Both equal hurt, in this change  
sought our bliss,  
My true love hath my heart  
and I have his.

**WHEN DAISIES PIED**

*Love's Labour's Lost*

When daisies pied and violets  
blue, and lady-smocks all  
silver white, and cuckoo-buds  
of yellow hue do paint the  
meadows with delight,  
The cuckoo then, on ev'ry  
tree,  
Mocks married men, for thus  
sings he:  
Cuckoo, cuckoo, cuckoo,  
O word of fear,  
Unpleasing to a married ear!

When shepherds pipe on oaten  
straws, and merry larks are  
plough-man's clocks, when  
turtles tread, and rocks, and  
daws, and maidens bleach  
their summer smocks,  
The cuckoo then, on ev'ry  
tree,  
Mocks married men, for thus  
sings he:  
Cuckoo, cuckoo, cuckoo,  
O word of fear,  
Unpleasing to a married ear!

**MUSIC TO HEAR**

*Sonnet 8*

Music to hear,  
Why hear'st thou music sadly?  
Sweets with sweets war not,  
Joy delights in joy.  
Why loves thou that which  
thou receives not gladly,  
Or else receives with pleasure  
thine annoy?  
If the true concord  
of well-tuned sounds,  
by unions married,  
do offend thine ear,  
They do but sweetly chide  
thee, who confounds in  
singleness the parts that thou  
shouldst bear.  
Mark how one string,  
sweet husband to another,  
strikes each in each  
by mutual ordering,  
resembling sire and child and  
happy mother who all in one,  
one pleasing note do sing:  
whose speechless song,  
being many, seeming one,  
sings this to thee:  
'thou single wilt prove none.'

**BAN, BAN CALIBAN**

*The Tempest*

'Ban, 'ban, Caliban  
Has a new master.  
Get a new man.  
No more dams  
I'll make for fish,  
Nor fetch in firing at requiring.  
No scrape trenching,  
Nor wash dish.  
Freedom, high-day!

### Sigh No More, Ladies

"Sigh No More, Ladies" is a song from William Shakespeare's comedy *Much Ado About Nothing*, sung by the character Balthasar. It advises women to stop grieving over the unfaithful nature of men and instead choose happiness, accepting that male inconstancy is unavoidable.

### Blow, Blow Thou Winter Wind

"Blow, blow, thou winter wind" is a song from Shakespeare's play *As You Like It*, sung by the character Amiens. It compares the harshness of nature to the cruelty of human ingratitude and betrayal. The central theme is that natural, physical hardships are easier to bear than the emotional pain caused by faithless friends and ungrateful humans.

### Full Fathom Five

"Full Fathom Five" is a haunting song sung by the spirit Ariel in Shakespeare's *The Tempest*. It's designed to make Prince Ferdinand believe his father, King Alonso, has drowned, transforming death into a magical, artistic process.

### Over Hill, Over Dale

"Over hill, over dale" is a song sung by a fairy in Shakespeare's *A Midsummer Night's Dream*. The fairy describes their tireless, magical work serving Queen Titania.

### Come Unto These Yellow Sands

"Come unto these yellow sands" is a song sung by the spirit Ariel in Shakespeare's *The Tempest*. Ariel sings this to guide Ferdinand, who is grieving the supposed loss of his father, toward Miranda, furthering Prospero's magical plans. The song is designed to be enchanting, calming the "fury" of the storm and leading Ferdinand away from his sorrow into a magical trance.

### Through The House Give Glimmering Light

"Through The House Give Glimmering Light" comes from Shakespeare's *A Midsummer Night's Dream*, spoken by Oberon and Titania, the Fairy King and Queen. They're instructing the fairies to bring magical light and joy into the house (Theseus's palace), blessing it with a graceful, quiet, and magical dance while everyone else is asleep. It acts as a final blessing of harmony over the household, signaling that the chaotic, magical events of the night have brought a peaceful resolution.

### Philomel With Melody

"Philomel, with melody" is a song from Shakespeare's *A Midsummer Night's Dream*. It's sung by the fairies to their queen, Titania, to lull her to sleep and protect her from harmful creatures. This song sets a magical, protective atmosphere, immediately following the fairies warning, "*You spotted snakes with double tongue, / Thorny hedgehogs, be not seen,*". The song establishes the nightingale (Philomel) as a sweet, melodic presence in contrast to the dangerous animals of the woods.

### It Was A Lover And His Lass

"It Was a Lover and His Lass" is a song from Shakespeare's play *As You Like It*. It's a celebration of springtime, youthful love, and the "carpe diem" (seize the day) philosophy. The song paints a pastoral scene of young love, focusing on the simple joy of being together in nature.

### My True Love Hath My Heart

"My True Love Hath My Heart" (often called "The Bargain") is a famous poem by Sir Philip Sidney, appearing in his pastoral romance *Arcadia*. It is a 14-line song (a variation of the sonnet) that celebrates a perfect, reciprocal, and harmonious union between two lovers who have exchanged hearts.

### When Daisies Pied

"When Daisies Pied" is a song from the end of Shakespeare's comedy *Love's Labour's Lost*. It contrasts the beautiful, colorful imagery of spring with the ironic, unpleasant reality of married men being cheated on (referred to as being "cuckolded").

### Music To Hear

Shakespeare's Sonnet 8, commonly known by its opening line "*Music to hear, why hear'st thou music sadly?*", is a poignant appeal from the speaker to a young man (the Fair Youth) to marry and have children. The sonnet argues that, just as music relies on the harmony of multiple notes (a "marriage" of sounds) to be beautiful, a person must "marry" to create a family, which acts as a "3-part harmony" (father, mother, child). By refusing to share himself in marriage, the young man ruins his own potential to leave a legacy.

### Ban, Ban Caliban

As this scene from *The Tempest* opens, Caliban is cursing his master, Prospero, whom he believes has cursed him by sending spirits to provoke him. Hearing noises, Caliban lies down under his cloak to hide. Trinculo, Alonso's jester, enters. Seeing Caliban and mistaking him for dead, Trinculo wonders whether Caliban is a fish or a human. He suggests that if he dressed Caliban up and took him to England, he could make a lot of money off the strange, dead creature. Fearing he will be caught in another storm, he lies down next to Caliban, beneath the monster's cloak.

A drunken Stephano, Alonso's butler, now enters and sees what he believes is a four-legged monster beneath the cloak. Caliban's unusual speech leads Stephano to think the monster is sick with a fever and having a fit. He considers taking the monster back to Naples to make money and gives Caliban some wine to help with his fever. Trinculo recognizes Stephano's voice, but Stephano believes the monster is a devil and Trinculo's voice is a trick. When the confusion is cleared up, the two men determine that they are the only two survivors of the shipwreck. Stephano has escaped by holding onto a barrel of wine, so there is plenty yet to drink!

Caliban is enchanted by Stephano and the "celestial liquor" he believes the wine to be. Thinking Stephano is a god or the man in the moon, Caliban swears to be his loyal subject. The two drunken friends make fun of Caliban even as he continues to swear allegiance: "*Ban, 'ban, Caliban/Has a new master. Get a new man./Freedom, high-day!*" By the end of the scene, all three men are drunk, and they set off for a tour of the island with Caliban.