

tree today



Peter Croton

Remembrance of things past



*Four settings of texts by
William Shakespeare
for voice and lute*

TREE EDITION

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Albert Reyerman

About the songs:

These four songs were composed for 10-course renaissance lute in G; however, they can be performed on a lute with fewer courses by playing the lowest notes an octave higher. The vocal parts are mid-range, suitable for mezzo-soprano, alto, or lyric baritone. The texts have been modernized for simplicity's sake, but the originals are easily found.

About the audio CD:

All performances are by Theresia Bothe and Peter Croton.

“Come away, come away, death” and “Sigh no more, ladies”, recorded in January 2005, have been released on the CD “Love songs from five centuries - from baroque to folk” (Centaur CRC 2802) and are included by kind permission of Centaur Records. “Remembrance of things past” and “While you here do snoring lie” were recorded in January 2009 specifically for this edition.

About the composer:

Lutenist and guitarist Peter Croton grew up in the USA and lives in Switzerland. He is an active performer as soloist and chamber musician in styles ranging from Renaissance to folk music. His compositions range from modern lute songs to songs in folk, pop and jazz styles. He teaches lute, historical performance practice and guitar continuo at the Schola Cantorum Basiliensis and at the Conservatories of Music in Basel and Bern, Switzerland. In 1984 he won first prize at the „Erwin Bodky“ competition for Early Music in Boston, and has also won prizes at other international competitions. He has participated in numerous CD, television and radio productions as soloist and chamber musician. In 2001 six of his compositions were published by the German Lute Society, and in 2006 his instruction manual, „Figured Bass on the Classical Guitar“, was published by Amadeus Verlag.

Homepage: www.peter-croton.com

About the poet:

Googling William Shakespeare (1564 – 1616) yields 12,600,000 hits. Those interested in learning more about him are encouraged to explore this vast amount of information.

Acknowledgements:

Many thanks to Theresia Bothe for lending her lovely and expressive voice to this project, to Matthias Rexroth for encouraging me to compose songs on Shakespeare texts, to my parents for introducing me to the great playwright's works, to Karin von Gierke for her helpful commentary, to Joachim Domning for the cover drawing, and to Albert Reyerman for his kind support in this project.

**From *Twelfth Night*, by William Shakespeare
Feste, Act II, Scene IV**

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death,
No one so true did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown;
A thousand thousand sighs to save,
Lay me, O,
Where Sad true lover never find my grave,
To weep there!

**From *Much ado about nothing*, by William Shakespeare
Balthasar, Act II, Scene III**

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.

Sonnet XXX

When to the Sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:
Then can I drown an eye, unused to flow
For precious friends hid in death's dateless night,
And weep afresh love's long since cancelled woe,
And moan the expense of many a vanished sight.
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restored, and sorrows end.

From the Tempest, by William Shakespeare Ariel, Act II, Scene I

While you here do snoring lie,
Open-eyed conspiracy
His time doth take.
If of life you keep a care,
Shake off slumber, and beware:
Awake, awake!

Come away, come away, death

Words by William Shakespeare

Music by Peter Croton

somber ♩ = 50

The musical score is written for a single voice and lute. It consists of five systems of music, each with a vocal line and a lute line. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'somber' with a quarter note equal to 50 beats. The score includes lyrics and performance instructions such as dynamics (mp, mf, f) and articulation (accents, slurs). The lute line includes fret numbers and chord diagrams. The piece concludes with a final cadence in the lute line.

4
Come a-way, come a-way,—
mp

4
death, And in sad cy-press let me be laid;
f

7
Fly a-way, fly a-way, breath; I am slain by a fair cruel maid.
mf *f*

10
My shroud of white, stuck all with yew, O, pre-pare it!—
mp *mf* *f*

13
My part of death, no-one so true did share it.
mf *mp*

16

Not a flow-er, not a flow-er sweet,

mp *mf* *p*

19

on my black cof-fin let there be strown; Not a friend, not a friend

mp *mf*

22

greet my poor corpse, where my bones shall be thrown; a thou-sand thou-sand

f *mp*

25

sighs to save, Lay me, O, where sad true lov-er nev-er find my grave, to

mf *f*

28

weep there!

mf *mp*

rit.

Sigh no more, ladies

Words by William Shakespeare

Music by Peter Croton

playful ♩ = 108

First system of musical notation, measures 1-3. The top staff is a treble clef with a 4/4 time signature. The bottom staff is a bass clef. The music is in G major. The lyrics are: a b c d a h f e f g f b b a a.

Second system of musical notation, measures 4-6. The top staff is a treble clef. The bottom staff is a bass clef. The lyrics are: Sigh no more, la-dies, sigh no more, men were de-ceiv-ers ev-er, one foot in sea and

Third system of musical notation, measures 7-9. The top staff is a treble clef. The bottom staff is a bass clef. The lyrics are: one on shore, to one thing con-stant nev-er:

Fourth system of musical notation, measures 10-12. The top staff is a treble clef. The bottom staff is a bass clef. The lyrics are: one on shore, to one thing con-stant nev-er:

Fifth system of musical notation, measures 13-15. The top staff is a treble clef. The bottom staff is a bass clef. The lyrics are: one on shore, to one thing con-stant nev-er:

16

mp Then sigh not so, but let them go,

mf

19

and be you blithe and bonny, converting all your

22

sounds of woe, into hey nonny, nonny.

25

f Sing no more ditties, sing no more, of

mf

28

mp Sing no more ditties, sing no more, of

mf

31

dumps so dull and heav-y; *f* the fraud of men was

34

ev - er so, *mf* since sum-mer first was leav - y.

37

f

40

p

Remembrance of things past

Words by William Shakespeare

Music by Peter Croton

pensive ♩ = 96

6

$\bar{a} = E_b$

11

mp When to the Ses - sions of sweet si - lent thought

15

I sum-mon up re - mem-brance *dim.* of things past, I sigh *mf* the

19

lack of man-y a thing I sought, and with old woes new wail my dear times waste:

23

Then can I drown an eye, un-used to flow

27

for pre-cious friends hid in deaths date-less night, and weep a-

31

fresh love's long since can-celled woe, and moan the ex-pense of man-y a

34

van-ished sight. *f* Then can I grieve at griev-en-ces for-gone, *mp* and heav-i-ly from

37

woe to woe tell o're the sad ac-count of fore-be-moaned

40

dim. moan, _____ which I new pay, as if not payed be - fore. But if the

f *mp* *dolce*

cresc.

44

while I think on thee, dear friend, all loss - es are re -

f *mp*

48

stored, and sor - rows end.

f *cresc.*

52

mf When to the Ses - sions — of sweet si - lent thought

f

56

mp I sum - mon up re - mem - brance of things past.

rit.

While you here do snoring lie

Words by William Shakespeare

Music by Peter Croton

ominous ♩ = 103

5

While you here do snoring, snoring lie, — op-en eyed con-spir-a -

8

slower ♩ = 84

cy — his time doth take. If of life you

11

a tempo ♩ = 103

take a care, shake off slum-ber, and be-ware: a - wake!

Audio CD

"Remembrance of things past"

Four settings of texts by
William Shakespeare
for voice and lute
by Peter Croton

Theresia Bothe - voice
Peter Croton - lute

- 1- Come away, come away, death
- 2- Sigh no more, ladies
- 3- Remembrance of things past
- 4- While you here do snoring lie

Tracks 1 & 2 appear on the CD "Love songs from five centuries"
CRC 2802, and are included by kind permission of Centaur Records.



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