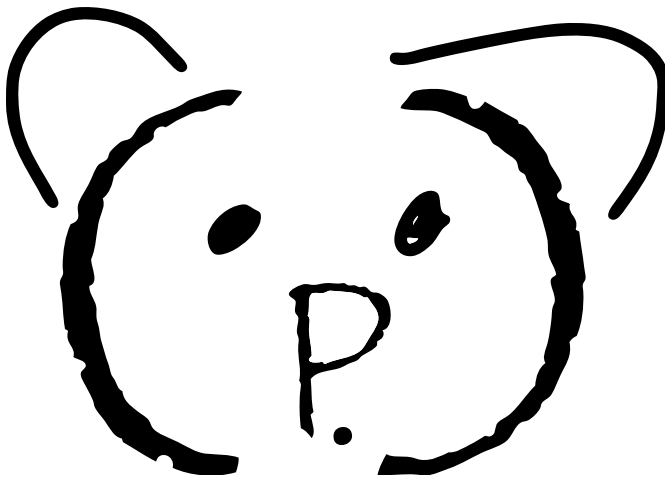


Two Shakespeare Settings

for baritone and piano
(2013)



Carson Cooman

www.carsoncooman.com

Two Shakespeare Settings

for baritone and piano

Carson Cooman (Opus 1045)

1. To Reason Thus

2. In the Winter's Pale

Two Shakespeare Settings (2013) for baritone and piano was composed for Tom Lovering. Both texts are brief excerpts from plays by William Shakespeare (1564–1616).

from *Richard II* (c. 1595):

All the places that the eye of heaven visits
Are to a wise man ports and happy havens.
Teach thy necessity to reason thus;
There is no virtue like necessity.

I.iii.279

from *The Winter's Tale* (c. 1610):

When the daffodils begin to peer,
With heigh! the doxy over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.

IV.iii.1

Carson Cooman
December 2013
Cambridge, Massachusetts, USA

Two Shakespeare Settings

for baritone and piano

I. To Reason Thus

William Shakespeare
(from *Richard II*, I.iii.279)

Carson Cooman
Opus 1045

With moderate motion (♩ = 60)

Piano introduction in 4/4 time, key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from *mf* to *mp*.

4 *f*

All the pla - ces__ that the eye of hea - ven vis - its__ are to a wise man

The first vocal line begins with a forte (*f*) dynamic. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

7

ports and hap-py ha - vens.__ Teach thy ne-ces-si-ty__ to rea - son thus, to

The second vocal line continues the melody. The piano accompaniment maintains its harmonic support with consistent rhythmic patterns.

10

mp *f* *mf warm*

rea - son, to rea - son thus; There is no

f *sub. p* *mf*

13

f

vir - tue like ne - ces - si - ty. There is no vir - tue like ne -

16

poco riten. *ff*

ces - si - ty. Teach thy ne - ces - si - ty to rea - son thus; There is no

19 *rit.* *mf* *a tempo* *molto rit.*

vir - tue, there is no vir - tue like ne - ces - si - ty.

23 *Slower* *rit.* *very freely* *p* *molto rit. al fine*

(hum)

II. In the Winter's Pale

William Shakespeare
(from *The Winter's Tale*, IV.iii.1)

Spirited (♩ = 120)

f

When the daf - fo-dils be - gin to peer, With

mf

33

heigh! the dox-y o-ver the dale, — Why, then

40

comes_ in the sweet_ o' the year; — For the red blood reigns_ in the win - ter's

47

f

pale, for the red blood reigns_ in the win - ter's pale. —

f



I. To Reason Thus
(transposed down a step)

William Shakespeare
(from *Richard II*, I.iii.279)

With moderate motion (♩ = 60)

Piano introduction in B-flat major, 4/4 time. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. Dynamics range from *mf* to *mp*.

4 *f*

All the pla - ces__ that the eye of hea - ven vis - its__ are to a wise man

Vocal line in bass clef, B-flat major, 4/4 time. The piano accompaniment in the right hand consists of a steady eighth-note pattern. The left hand has a simple bass line. Dynamics include *f* and *mf*.

7

ports and hap-py ha - vens._ Teach thy ne-ces-si-ty__ to rea - son thus, to

Vocal line in bass clef, B-flat major, 4/4 time. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics include *f* and *mf*.

10

mp *f* *mf* warm

rea - son, to rea - son thus; There is no

13

f

vir - tue like ne - ces - si - ty. There is no vir - tue like ne -

16

poco riten. *ff*

ces - si - ty. Teach thy ne - ces - si - ty to rea - son thus; There is no

19 *rit.* *mf* *a tempo* *molto rit.*

vir - tue, there is no vir - tue like ne - ces - si - ty.

23 *Slower* *rit.* *very freely* *p* *molto rit. al fine*

(hum)