

Christian Bährens

SHAKESPEAREAN WOMEN

Eight Musical Evocations for Female Choir or Sextet (SSSAAA)



NORSK MUSIKFORLAG AS

Christian Bährens

Shakespearean Women

Words by
William Shakespeare (1564–1616)

For Female Voices



NORSK MUSIKFORLAG AS

NMO14932

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Contents:

Introduction	p. 4
1. THE ELVES: You Spotted Snakes A Midsummer Night's Dream, Act 2, Scene 2	p. 7
2. THE FAIRY: Over Hill, Over Dale A Midsummer Night's Dream, Act 2, Scene 1	p. 18
3. LADY MACBETH: Come, You Spirits Macbeth, Act 1 Scene 5	p. 25
4. GERTRUDE: Ophelia's Drowning Hamlet, Act 4, Scene 7	p. 33
5. DESDEMONA: Willow Song Othello, Act 4, Scene 3	p. 41
6. THE WITCHES: Double Toil and Trouble Macbeth, Act 4, Scene 1	p. 47
7. HELENA: Love Looks not with the Eyes A Midsummer Night's Dream, Act 1, Scene 1	p. 74
8. JULIET: Come, Gentle Night Romeo and Juliet, Act 3, Scene 2	p. 79

Introduction

Although I had previously read Shakespeare's *Romeo and Juliet*, a couple of years ago I read it again. Afterwards I decided to set some of Juliet's monologue lines to music for female voices. I enjoyed that project very much and it inspired the idea to write more music connected to Shakespearean women on stage. I carried out intensive research on different female characters who appear in Shakespeare's plays and chose the following for my compositions:

The fairy who wanders over hill and dale,
 The elves who protect Queen Titania's sleep and
 Love-doubting Helena in *Midsummernight's Dream*,
 Lady Macbeth with her *Invocation of Darkness*,
 The witches who prepare a horrible potion for Macbeth,
 Queen Gertude's report about Ophelia's drowning in *Hamlet*,
 Desdemona's *Willow Song* shortly before Othello stabs her, and
 Juliet raving about her lover Romeo.

The *Shakespearean Women* is composed as a concert cycle but can be introduced with explanations to the audience before each movement. The surrounding original texts can be read so that each chant is embedded its scene. Also there is the option to use additional theatrical means like costume, choreography and dancing for visual effect, giving the audience a multi sensory experience.

Supplementary material like summaries of the scenes, the texts in modern English and the video of the world premier performance can be found on my homepage www.christian-baehrens.de.

My *Shakespearean Women* will come to life at the end of this month. Many heartfelt thanks go to the Norwegian female choir *Concentus* and their conductor Per Sigmund Rettedal for committing themselves to my music, working so intensively and finally performing the world premier in Sandnes. I also thank Magne Løvdal for his wonderful score engraving and layout, my publisher Jan Stefan Bengtsson for his great support, my friend Horst Zeitler for his unique illustration and my friend Lucy Coyne for her language assistance. And I dearly thank my wife Antonia for her endless encouragement and understanding.

Berlin, March 2023
 Christian Bährens



For female choir Concentus and Per Sigmund Rettedal in Sandnes in Norway

1. THE ELVES

You Spotted Snakes

Midsummer Night's Dream, Act 2, Scene 2

William Shakespeare (1564-1616)

Christian Böhrens (*1958)

Andante (♩ = c. 76)
mf

Soprano 1
You spot - ted snakes, you spot - ted snakes

Soprano 2
You spot - ted snakes

Soprano 3
You spot - ted snakes, you spot - ted

Alto 1
You spot - ted snakes, you spot - ted

Alto 2
You spot - ted snakes, you spot - ted

Alto 3
You spot - ted snakes, you spot - ted

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3

S 1 with doub - le tongue _____

S 2 with doub - le, doub - le tongue, _____ thor - ny

S 3 snakes with doub - le tongue thor - ny

A 1 snakes with doub - le tongue, thor - ny

A 2 snakes with doub - le tongue, thor - ny hedge - hogs, _____

A 3 snakes with doub - le tongue, thor - ny hedge - hogs, _____

6

S 1 *rit.* *a tempo* *mf* Newts and

S 2 *mp* *mf* hedge-hogs, be not seen, be not seen. Newts and

S 3 *mp* *mf* hedge-hogs, be not seen, not seen, _____ be not seen. Newts and

A 1 *mf* hedge - hogs, be not seen. Newts and

A 2 *mp* *mf* _____ be not seen, be not seen. Newts and

A 3 *mp* *mf* _____ be not seen, _____ be not seen. Newts and

Poco sostenuto

10

S 1 blind - worms, do no wrong,

S 2 blind - worms, do no wrong,

S 3 blind - worms, do no wrong,

A 1 blind - worms, do no wrong,

A 2 blind - worms, do no wrong, do not

A 3 blind - worms, do no wrong, newts and blind - worms, do not

12

poco rit.

a tempo

S 1 come not near our fai - ry queen,

S 2 do not wrong, come not near our fai - ry queen,

S 3 do not wrong, come not near our fai - ry queen,

A 1 do not wrong, come not near our fai - ry queen, come not

A 2 wrong, come not near our fai - ry queen, come not

A 3 wrong, come not near our fai - ry queen, come not

poco rit.**Andante** (♩ = c. 68)

16 *mf* *mp*

S 1 not near our queen! Phi - lo-mel, with mel - o - dy

S 2 not near our queen! Phi - lo-mel, with mel - o - dy

S 3 not near our queen! Pih - lo-mel, with mel - od - dy

A 1 near our fai - ry queen! Phi - lo - mel, with me - lo - dy sing —

A 2 near our fai - ry queen! Phi - lo - mel, with mel - o - dy

A 3 near our fai - ry queen! Phi lo - mel, sing —

(♩ = ♩) **a tempo**

20 *p*

S 1 sing — in our sweet lul - la - by, lul - la, lu - la,

S 2 sing our sweet lul - la - by, lul - la, lul - la,

S 3 sing our sweet lul - la - by, lul - la, lul - la,

A 1 — in our sweet lul - la - by, lul - la,

A 2 sing our sweet lul - la - by, lul - la,

A 3 — our sweet — lul - la - by, lul - la,

24 **poco rit.**

S 1 lul - la - by, lul - la, lul - la, lul - la - by, lul - la, lul - la,

S 2 lul - la - by, lul - la, lul - la, lul - la - by, lul - la, lul - la,

S 3 lul - la - by, lul - la, lul - la, lul - la - by, lul - la, lul - la,

A 1 lul - la - by, lul - la, lul - la, lul - la - by, lul - la,

A 2 lul - la - by, lul - la, lul - la, lul - la,

A 3 lul - la - by, lul - la, lul - la, lul - la

28 *mf* *mf* *mf* *mf*

S 1 lul - la - by, nev - er harm nor spell nor charm

S 2 lul - la - by, nev - er harm nor spell nor charm come

S 3 lul - la - by, nev - er harm nor spell nor charm

A 1 lul - la - by, nev - er harm nor spell nor charm come

A 2 by, nev - er harm nor spell nor charm come

A 3 by, nev - er harm nor spell nor charm

31

S 1 come our love - ly la - dy nigh, so good night, good night with *p* *rit.*

S 2 — our love - ly la - dy nigh, good - night — with *p*

S 3 come our love - ly la - dy nigh, so — good night, good night — *p*

A 1 — our love - ly la - dy nigh, so good night, good night — *p*

A 2 — our — love - ly la - dy-nigh, so good night, good night with *p*

A 3 come our love - ly la - dy nigh, so good night with lul — *p*

35

Andante ($\text{♩} = c. 76$)

S 1 lul - la - by. Wea - ving spi - ders, — *mf*

S 2 lul - la - by. Wea - ving spi - *mf*

S 3 — with lul - la - by. Wea - ving spi - ders, *mf*

A 1 — with lul - la - by. Wea - ving spi - ders, *mf*

A 2 lul - la - by. Wea-ving spi - *mf*

A 3 — la - by. Wea-ving spi - *mf*

a tempo

40

S 1 *f* come not here! Stop!

S 2 *f* ders, come not here! Hence you long-legg'd

S 3 come not here. not here! Hence you long-legg'd

A 1 *f* come not, come not here, not here! Stay a-way, stop!

A 2 *f* ders, come not here, not here! A-way!

A 3 *f* ders, come not here, not here!

43

S 1 *f* Hence, you long - legg'd spin - ners, hence,

S 2 *f* spin - ners, Hence, you long - legg'd spin - ners, hence,

S 3 *f* spin - ners, hence, you long - legg'd spin - ners, hence,

A 1 *f* Hence, you long - legg'd spin - ners, hence,

A 2 *f* Hence, you long - legg'd spin - ners, hence,

A 3 *f* Hence, you long - legg'd spin - ners, hence!

rythmically free

a tempo

45

S 1 hence! Sh sh sh shhhh! ks

S 2 hence! Ks ks ks! sh sh!

S 3 hence! Ksh ksh! ks!

A 1 hence! Sh sh sh sh sh sh! sh sh!

A 2 hence! Go, go! shhh!

A 3 Beet - les black ap - proach not

46

S 1 ap - proach not near; worm nor snail, ____ do not of -

S 2 ap - proach not near; worm nor snail, ____ do not of -

S 3 ap - proach not near; worm nor snail, ____ do not of -

A 1 ap - proach not near; worm nor snail, ____ do not of -

A 2 ap - proach not near; worm nor snail, ____ do not of -

A 3 near; worm nor snail, ____ do not of -

49

S 1 *mf* fence, — do not of - fence. *f*

S 2 *mf* fence, do not of - fence. Go! *f* *)

S 3 *mf* fence, do not — of - fence. *f*

A 1 *mf* fence, do not of - fence. *f*

A 2 *mf* fence, do not of - fence, do not of - fence. *f* *)

A 3 *mf* fence, do not of - fence, do not of - fence. Go! Ksh ksh!

52

S 1 *p* Ksh! Go! Ks ks! Phi - lo-mel, with mel - o - dy

S 2 *p* Beat it! Go! Phi - lo-mel, with mel - o - dy

S 3 *p* A-way! Ksch! Pih - lo-mel, with mel - od - dy

A 1 *p* Skid-do! Go! Phi - lo - mel, with me - lo - dy sing

A 2 *p* Go! Off you go! Phi - lo - mel, with mel - o - dy

A 3 *p* Ksh ksh! Ksh ksh! Go! Phi - lo - mel, sing

*) Again rythmically free.

In a choral performance single singers can start earlier in bar 51, overlapping the final chord.

(♩=♩) **a tempo**

55

S 1 sing in our sweet lul - la - by, lul - la, lu - la, lul - la-by,

S 2 sing our sweet lul - la - by, lul - la, lul - la, lul - la-by, —

S 3 sing our sweet lul - la-by, lul - la, lul - la, lul - la-by,

A 1 — in our sweet lul - la - by, lul - la, lul - la-by,

A 2 sing our sweet lul - la - by, lul - la, lul - la-by,

A 3 — our sweet lul - la - by, lul - la, lul - la-by,
same as from bar 23

60 **poco rit.**

S 1 lul - la, lul - la, lul - la-by, lul - la, lul - la, lul - la-by,

S 2 lul - la, lul - la, lul - la-by, lul - la, lul - la, lul - la-by,

S 3 lul - la, lul - la, lul - la-by, lul - la, lul - la, lul - la-by,

A 1 lul - la, lul - la, lul - la-by, lul - la, lul - la-by,

A 2 lul - la, lul - la, lul - la-by, —

A 3 lu - la, lul - la, lul - la-by, —

a tempo

64

S 1 m(ng) m(ng)

S 2 lul - la, lul - la, lul - la - by, lul - la, lul - la, lul - la - by,

S 3 lul - la, lul - la, lul - la - by, lul - la, lul - la, lul - la - by,

A 1 m m

A 2 m m

A 3 lul - la, lul - la - by, lul - la, lul - la,

68

S 1 m m m

S 2 lul - la, lul - la, lul - la - by, m m

S 3 lul - la, lul - la, lul - la - by, lul - la, lul - la, lul - la, lu - la - by.

A 1 m m m

A 2 m m m

A 3 lul - la - by, m m

poco rit.

pp

pp

mp

pp

pp

pp

2. THE FAIRY

Over Hill, Over Dale

A Midsummer Night's Dream, Act 2, Scene 1

William Shakespeare (1564-1616)

Christian Böhrens (*1958)

Andante (♩. = c. 86)

Soprano 3

a 6 mp

Ov - er hill, ov - er dale, thor - ough bush, thor - ough brier, ov - er

4

S 3

mf

park, ov - er pale, thor - ough flood, thor - ough fire, I do wan - der ev' - ry - where,

8

S 1

S 2

S 3

mp

swif - ter than the moon - es sphere, swif - ter than the moon - es sphere. —

A 1

A 2

A 3

13 *mf*

S 1 And I serve the fai - ry queen, to dew her orbs up - on the green. — The

S 2 And I serve the fai - ry queen, to dew her orbs up - on the green. — The

S 3 And I serve the fai - ry queen, to dew her orbs up - on the green. — The

A 1 And I serve the fai - ry queen, to dew her orbs up - on the green. — The

A 2 And I serve the fai - ry queen, to dew her orbs up - on the green. — The

A 3 And I serve the fai - ry queen, to dew her orbs up - on the green. — The

19

S 1 cow - slips tall her pen - sion - ers be: — in their gold coats spots you

S 2 cow - slips tall her pen - sion - ers be: — in their gold coats spots you

S 3 cow - slips tall her pen - sion - ers be: — in their gold coats spots you

A 1 cow - slips tall her pen - sion - ers be: — in their gold coats spots you

A 2 cow - slips tall her pen - sion - ers be: — in their gold coats spots you

A 3 cow - slips tall her pen - sion - ers be: — in their gold coats spots you

24

S 1 *mp* see. _____ tho-rough bush, thor-ough brier, ov - er

S 2 *mp* see. _____ tho-rough bush, thor-ough brier, ov - er

S 3 *mp* see. _____ tho-rough bush, thor-ough brier, ov - er

A 1 *mp* see. _____ Ov-er hill, ov - er dale, thor-ough bush, thor-ough brier, ov - er

A 2 *mp* see. _____ Ov-er hill, ov - er dale, thor-ough bush, thor-ough brier, ov - er

A 3 *mp* see. _____ thor-ough bush, thor-ough brier, ov - er

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27

S 1

S 2

S 3 *a 3* park, ov - er pale, thor - ough flood, thor - ough fire, _____ *mf* I wan - der

A 1 *a 3* park, ov - er pale, thor - ough flood, thor - ough fire, _____ *mf* I do wan - der

A 2

A 3

30

S 1 swif-ter than the

S 2 swif-ter than the

S 3 ev' ry where, swif-ter than the moon - es sphere, swif-ter than the

A 1 ev' - ry-where, swif - ter than the moon - es sphere, swif - ter than the

A 2 swif - ter than the

A 3 swif - ter than the

34

S 1 moon - es sphere. Those be rub - ies, fai ry fav - ours,

S 2 moon - es sphere. Those be rub - ies, fair ry fav - ours,

S 3 moon - es sphere. Those be rub - ies, fai - ry fav - ours,

A 1 moon - es sphere. Those be rub - ies, fai - ry fav - ours,

A 2 moon - es sphere. Those be rub - ies, fai - ry fav - ours,

A 3 moon - es sphere. Those be rub - ies, fai - ry fav - ours,

39 *mf*

S 1 in those freck - les live their sav - ours, I must go seek some dew - drops

S 2 in those freck - les live their sav - ours, I must go seek some dew - drops

S 3 in those freck - les live their sav - ours, I must go seek some dew - drops

A 1 in those freck - les live their sav - ours, I must go seek some dew - drops

A 2 in those freck - les live their sav - ours, I must go seek some dew - drops

A 3 in those freck - les live their sav - ours, I must go seek some dew - drops

44

S 1 here, and hang a pearl in ev - e - ry cow - slip's ear.

S 2 here, and hang a pearl in ev - e - ry cow - slip's ear.

S 3 here, and hang a pearl in ev - e - ry cow - slip's ear.

A 1 here, and hang a pearl in ev - e - ry cow - slip's ear. *mp* Ov - er

A 2 here, and hang a pearl in ev - e - ry cow - slip's ear. *mp* Ov - er

A 3 here, and hang a pearl in ev - e - ry cow - slip's ear.

48 *mp*

S 1
tho-rough bush, thor-ough brier, ov - er

S 2
tho-rough bush, thor-ough brier, ov - er

S 3
tho-rough bush, thor-ough brier, ov - er *a 3* park, ov - er pale, thor-ough

A 1
hill, ov - er dale, thor-ough bush, thor-ough brier, ov - er *a 3* park, ov - er pale, thor-ough

A 2
hill, ov - er dale, thor-ough bush, thor-ough brier, ov - er

A 3
thor-ough bush, thor-ough brier, ov - er

51

S 1

S 2

S 3
flood, thor-ough fire, *mf* I wan-der ev' - ry - where,

A 1
flood, thor-ough fire, *mf* I do wan - der ev' - ry-where,

A 2

A 3

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54

S 3

— swif-ter than the moon - es sphere, — swif-ter than the moon - es

A 1

swif - ter than the moon - es sphere, swif - ter than the moon - es

58

S 3

mp *a 3*
sphere. — Ov-er hill, ov - er dale, thor-ough bush, thor-ough brier, ov - er

A 1

mp *a 3*
sphere. — Ov-er hill, ov - er dale, thor-ough bush, thor-ough brier, ov - er

61

S 3

park, ov - er pale, thor-ough flood, thor-ough fire, I do wan - der ev' - ry-where,

A 1

park, ov - er pale, thor-ough flood, thor-ough fire,

65

S 3

swif - ter than the moon es sphere, swif - ter than the moon - es sphere,

A 1

69

S 3

pp
swif - ter than the moon - es sphere, the moon - es sphere. —

A 1

3. LADY MACBETH

Come, You Spirits

Macbeth, Act 1, Scene 5

William Shakespeare (1564-1616)

Christian Böhrens (*1958)

Andante (♩ = c. 88)

mf *f*

Soprano 1 Come, you spir - its, that tend on mor - tal thoughts, un -

mf *f*

Soprano 2 Come, come, you spir - its, that tend on mor - tal thoughts un -

mf *f*

Soprano 3 Come, you spir - its, that tend on mor - tal thoughts, un -

mf *f*

Alto 1 Come, come, you spir - its, that tend on mor - tal thoughts, un -

mf *f*

Alto 2 Come, come, you spir - its, that tend on mor - tal thoughts, un -

mf *f*

Alto 3 Come, you spir - its, that tend on mor - tal thoughts, un -

5 *p*

S 1 sex me here, and fill me from the crown to the toe -

S 2 sex me here, and fill me from the crown to the toe -

S 3 sex me here, and fill me from the crown to the toe -

A 1 sex me here, and fill me from the crown to the toe -

A 2 sex me here, and fill me from the crown to the toe -

A 3 sex me here, and fill me from the crown to the toe -

8 *mf* *f* *mf*

S 1 top full of dir - est cru - el - ty, of dir - est cru - el - ty. Make

S 2 top full of dir - est cru - el - ty, of dir - est cru - el - ty. Make

S 3 top full of dir - est cru - el - ty, of dir - est cru - el - ty. Make

A 1 top full of dir - est cru - el - ty, of dir - est cru - el - ty. Make

A 2 top full of dir - est cru - el - ty, of dir - est cru - el - ty. Make

A 3 top full of dir - est cru - el - ty, of dir - est cru - el - ty. Make

accl. **f** **rit.**

11

S 1 thick my blood, make thick my blood, my blood.

S 2 thick my blood, make thick my blood, my blood.

S 3 thick my blood, make thick my blood, my blood.

A 1 thick my blood, make thick my blood, my blood.

A 2 thick my blood, make thick my blood, my blood.

A 3 thick my blood, make thick my blood, my blood.

14

mf **p**

S 1 Stop up the ac - cess and pas - sage to re - morse, that no com - punc - tious

S 2 Stop up the ac - cess and pas - sage to re - morse, that no com - punc - tious

S 3 Stop up the ac - cess and pas - sage to re - morse, that no com - punc - tious

A 1 Stop up the ac - cess and pas - sage to re - morse, that no com - punc - tious

A 2 Stop up the ac - cess and pas - sage to re - morse, that no com - punc - tious

A 3 Stop up the ac - cess and pas - sage to re - morse, that noc com - punc - tious

17

S 1 *mf* vi - sit - ings of nat - ure shake my fell pur - pose, nor keep

S 2 *mf* vi - sit - ings of na - ture shake my fell pur - pose, nor keep

S 3 *mf* vi - sit - ings of na - ture shake my fell pur - pose, nor keep

A 1 *mf* vi - sit - ings of na - ture shake my fell pur - pose, nor keep

A 2 *mf* vi - sit - ings of na - ture shake my fell pur - pose, nor keep

A 3 *mf* vi - sit - ings of na - ture shake my fell pur - pose, nor keep

19 **accel.** **a tempo**

S 1 *p* peace be-tween the ef - fect and it! Come, you

S 2 *p* peace be-tween the ef - fect and it! Come, come, you

S 3 *p* peace be-tween the ef - fect and it! Come, you

A 1 *p* peace be-tween the ef - fect and it! Come, come, you

A 2 *p* peace be-tween the ef - fect and it! Come, come, you

A 3 *p* peace be-tween the ef - fect and it! Come, you

22

mf

S 1 spir - its, come to my wom - an's breasts, and take my

S 2 spir - its, come to my wom - an's breasts, and take my

S 3 spir - its, come to my wom - an's breasts, and take my

A 1 spir - its, come to my wom - an's breasts, and take my

A 2 spir - its, come to my wom - an's breasts, and take my

A 3 spir - its, come to my wom - an's breasts, and take my

25

f *p*

S 1 milk for gall, you murd'-ring min-is-ters, where - ev - er in your sight-less

S 2 milk for gall, you murd'-ring min-is-ters, where - ev - er in your sight-less

S 3 milk for gall, you murd'-ring min-is-ters, where - ev - er in your sight-less

A 1 milk for gall, you murd'-ring min-is-ters, where - ev - er in your sight-less

A 2 milk for gall, you murd'-ring min-is-ters, where - ev - er in your sight-less

A 3 milk for gall, you murd'-ring min-is-ters, where - ev - er in your sight-less

28

S 1 *mf* 3
sub - stan-ces you wait on na - ture's mis - chief, on na - ture's

S 2 *mf* 3
sub - stan-ces you wait on na - ture's mis - chief, on na - ture's

S 3 *mf* 3
sub - stan-ces you wait on na - ture's mis - chief, on na - ture's

A 1 *mf* 3
sub - stan-ces you wait on na - ture's mis - chief, on na - ture's

A 2 *mf* 3
sub - stan-ces you wait on na - ture's mis - chief, on na - ture's

A 3 *mf* 3
sub - stan-ces you wait on na - ture's mis - chief, on na - ture's

31 *f* *p* *mf*
mis - chief. Come, thick night, and pall thee in the

S 2 *f* *p* *mf*
mis - chief. Come, come, thick night, and pall thee in the

S 3 *f* *p* *mf*
mis - chief. Come, you night, and pall thee in the

A 1 *f* *p* *mf*
mis - chief. Come, come, thick night, and pall thee in the

A 2 *f* *p* *mf*
mis - chief. Come, come, thick night, and pall thee in the

A 3 *f* *p* *mf*
mis - chief. Come, black night, and pall thee in the

a tempo

34

S 1 *f* *mf*
dun - nest smoke of hell, of hell, — that my keen

S 2 *f* *mf*
dun - nest smoke of hell, of hell, — that my keen

S 3 *f* *mf*
dun - nest smoke of hell, of hell, — that my keen

A 1 *f* *mf*
dun - nest smoke of hell, of hell, — that my keen

A 2 *f* *mf*
dun - nest smoke of hell, of hell, — that my keen

A 3 *f* *mf*
dun - nest smoke of hell, of hell, — that my keen

36

S 1 *mf*
knife see not the wound, the wound it makes, — nor

S 2 *f* *mf*
knife see not the wound, the wound it makes, — nor

S 3 *f* *mf*
knife see not the wound, the wound it makes, — nor

A 1 *f* *mf*
knife see not the wound, the wound it makes, — nor

A 2 *f* *mf*
knife see not the wound, the wound it makes, — nor

A 3 *f* *mf*
knife see not the wound, the wound it makes, — nor

rit. *p* *mf* a tempo

39

S 1 hea - ven peep through the blan - ket of the dark, the dark, to cry — "Hold,

S 2 hea - ven peep through the blan - ket of the dark, the dark, to cry — "Hold,

S 3 hea - ven peep through the blan - ket of the dark, the dark, to cry — "Hold,

A 1 hea - ven peep through the blan - ket of the dark, the dark, to cry — "Hold,

A 2 hea - ven peep through the blan - ket of the dark, the dark, to cry — "Hold,

A 3 hea - ven peep through the blan - ket of the dark, the dark, to cry — "Hold,

43

S 1 hold, hold!" Come, you spir - its, — you spir - its! —

S 2 hold, hold!" Come, you spir - its, — you spir - its! —

S 3 hold, hold!" Come, you spir - its, — you spir - its! —

A 1 hold, hold!" Come, you spir - its, — you spir - its! —

A 2 hold, hold!" Come, you spir - its, — you spir - its! —

A 3 hold, hold!" Come, you spir - its, — you spir - its! —

4. GERTRUDE

Ophelia's Drowning

Hamlet, Act 4, Scene 7

William Shakespeare (1564-1616)

Christian Böhrens (*1958)

Adagio (♩ = c. 66)
mp

Soprano 1
There is a wil - low grows as - lant a brook that shows his hoar

Soprano 2
There is a wil - low grows as - lant a brook that shows his hoar

Soprano 3
There is a wil - low grows as - lant a brook that shows his hoar

Alto 1
There is a wil - low grows as - lant a brook — that shows his hoar

Alto 2
There is a wil - low grows as - lant a brook that shows his hoar

Alto 3
There is a wil - low grows as - lant a brook that shows his hoar

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4

S 1 leaves in the glas - sy stream. There with fan - tas - tic *mf*

S 2 leaves in the glas - sy stream. There with fan - tas - tic *mf*

S 3 leaves in the glas - sy stream. There with fan - tas - tic *mf*

A 1 leaves in the glas - sy stream. There with fan - tas - tic *mf*

A 2 leaves in the glas - sy stream. There with fan - tas - tic *mf*

A 3 leaves in the glas - sy stream. There with fan - tas - tic *mf*

7

S 1 gar - lands did she come of crow - flow-ers, net - tles, dai - sies and long

S 2 gar - lands did she come of crow - flow-ers, net - tles, dai - sies and long

S 3 gar - lands did she come of crow - flow-ers, net - tles, dai - sies and long

A 1 gar - lands did she come of crow - flow-ers, net - tles, dai - sies and long

A 2 gar - lands did she come of crow - flow-ers, net - tles, dai - sies and long

A 3 gar - lands did she come of crow - flow-ers, net - tles, dai - sies and long

10

mp

S 1 purp - les, that lib - e - ral shep - herds give a gros - ser

S 2 purp - les, that lib - e - ral shep - herds give a gros - ser

S 3 purp - les, that lib - e - ral shep - herds give a gros - ser

A 1 purp - les, that lib - e - ral shep - herds give a gros - ser

A 2 purp - les, that lib - e - ral shep - herds give a gros - ser

A 3 purp - les, that lib - e - ral shep - herds give a gros - ser

DEMO

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12

S 1 name, but our cold maids do "dead men's fing - ers"

S 2 name, but our cold maids do "dead men's fing - ers"

S 3 name, but our cold maids do "dead men's fing - ers"

A 1 name, but our cold maids do "dead men's fing - ers"

A 2 name, but our cold maids do "dead men's fing - ers"

A 3 name, but our cold maids do "dead men's fing - ers"

poco rit.**a tempo**

15 *mf*

S 1 call them. There, on the pen - dant boughs her co - ro - net weeds

S 2 call them. There, on the pen - dant boughs her co - ro - net weeds

S 3 call them. There, on the pen - dant boughs her co - ro - net weeds

A 1 call them. There, on the pen - dant boughs her co - ro - net weeds

A 2 call them. There, on the pen - dant boughs her co - ro - net weeds

A 3 call them. There, on the pen - dant boughs her co - ro - net weeds

18 *f* *mf*

S 1 clam-b'ring to hang, an en - vi - ous sli - ver broke, when

S 2 clam-b'ring to hang, an en - vi - ous sli - ver broke, when

S 3 clam-b'ring to hang, an en - vi - ous sli - ver broke, when

A 1 clam-b'ring to hang, an en - vi - ous sli - ver broke, when

A 2 clam-b'ring to hang, an en - vi - ous sli - ver broke, when

A 3 clam-b'ring to hang, an en - vi - ous sli - ver broke, when

21

S 1 down her wee - dy troph - ies and her - self fell in the weep - ing

S 2 down her wee - dy troph - ies and her - self fell in the weep - ing

S 3 down her wee - dy troph - ies and her - self fell in the weep - ing

A 1 down her wee - dy troph - ies and her - self fell in the weep - ing

A 2 down her wee - dy troph - ies and her - self fell in the weep - ing

A 3 down her wee - dy troph - ies and her - self fell in the weep - ing

24

a tempo

p

S 1 brook. Her clo - thes spread wide, and mer - maid-like a while they bore her

S 2 brook. Her clo - thes spread wide, and mer - maid-like a while they bore her

S 3 brook. Her clo - thes spread wide, and mer - maid-like a while they bore her

A 1 brook. Her clo - thes spread wide, and mer - maid-like a while they bore her

A 2 brook. Her clo - thes spread wide, and mer - maid-like a while they bore her

A 3 brook. Her clo - thes spread wide, and mer - maid-like a while they bore her

27 *mp*

S 1 up which time she chan - ted snatch - es of old

S 2 up which time she chan - ted snatch - es of old

S 3 up which time she chan - ted snatch - es of old

A 1 up which time she chan - ted snat - ches of old

A 2 up which time she chan - ted snat - ches of old

A 3 up which time she chan - ted snat - ches of old

29 *f mf sub.*

S 1 lauds, as one in - cap - ab - le of her own dis -

S 2 lauds, as one in - cap - ab - le of her own dis -

S 3 lauds, as one in - cap - ab - le of her own dis -

A 1 lauds, as one in - cap - ab - le of her own dis -

A 2 lauds, as one in - cap - ab - le of her own dis -

A 3 lauds, as one in - cap - ab - le of her own dis -

31 *p*

S 1 tress, or like a crea - ture na - tive and in -

S 2 tress, or like a crea - ture na - tive and in -

S 3 tress, or like a crea - ture na - tive and in -

A 1 tress, or like a crea - ture na - tive and in -

A 2 tress, or like a crea - ture na - tive and in -

A 3 tress, or like a crea - ture na - tive and in -

33 *poco vivo* *mf*

S 1 dued un - to that e - le - ment. But long it would not be till that her

S 2 dued un - to that e - le - ment. But long it would not be till that her

S 3 dued un - to that e - le - ment. But long it would not be till that her

A 1 dued un - to that e - le - ment. But long it would not be till that her

A 2 dued un - to that e - le - ment. But long it would not be till that her

A 3 dued un - to that e - le - ment. But long it would not be till that her

36

S 1 gar - ments, hea - vy with their drink, *f* pulled the poor

S 2 gar - ments, hea - vy with their drink, *f* pulled the poor

S 3 gar - ments, hea - vy with their drink, *f* pulled the poor

A 1 gar - ments, hea - vy with their drink, *f* pulled the poor

A 2 gar - ments, hea - vy with their drink, *f* pulled the poor

A 3 gar - ments, hea - vy with their drink, *f* pulled the poor

38

S 1 wretch from her me - lo - dious lay to mud - dy death. *rit.*

S 2 wretch from her me - lo - dious lay to mud - dy death.

S 3 wretch from her me - lo - dious lay to mud - dy death.

A 1 wretch from her me - lo - dious lay to mud - dy death.

A 2 wretch from her me - lo - dious lay to mud - dy death.

A 3 wretch from her me - lo - dious lay to mud - dy death.

5. DESDEMONA

Willow Song

Othello, Act 4, Scene 3

William Shakespeare (1564-1616)

Christian Bährens (*1958)

Andante (♩ = c. 76)

DEMO

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Soprano 1 *a3 mp* *mf*
Ooh

Alto 1 *a3 mp* *mf*
Ooh

S 1 *mp* *p*
(Ooh)

S 2 *mp*
The poor soul sat sigh - ing by a sy - ca-more

S 3 *mp*
The poor soul sat sigh - ing by a sy - ca-more

A 1 *mp* *p*
(Ooh)

A 2 *mp* *A 1/2: Change voices if necessary*
The poor soul sat sigh - ing by a sy - ca-more

A 3 *mp*
The poor soul sat sigh - ing by a sy - ca-more

*) Divide voices unremarkably.

13

S 1 (Ooh) →

S 2 tree, sing wil - low, wil - low, wil - low, her hand on her bos - om, her

S 3 tree, sing wil - low, wil - low, wil - low, her hand on her bos - om, her

A 1 (Ooh) →

A 2 tree, sing wil - low, wil - low, wil - low, her hand on her bos - om, her

A 3 tree, sing wil - low, wil - low, wil - low, her hand on her bos - om, her

18

S 1 (Ooh) → *mp* *mf*

S 2 head on her knee. Sing wil - low, wil - low, wil - low, sing all a green

S 3 *mf* head on her knee. Sing wil - low, wil - low, wil - low, sing all a green

A 1 *mp*

A 2 (Ooh) → *mf* head on her knee. Sing wil - low, wil - low, wil - low, sing all a green

A 3 *mf* head on her knee. Sing wil - low, wil - low, wil - low, sing all a green

23

S 1 (Ooh)

S 2 wil - low, o wil - low, wil - low, wil - low, wil - low shall be my

S 3 wil - low, o wil - low, wil - low, wil - low, wil - low shall be my

A 1 (Ooh)

A 2 wil - low, o wil - low, wil - low, wil - low, wil - low shall be my

A 3 wil - low, o wil - low, wil - low, wil - low, wil - low shall be my

27

S 1 (Ooh) *mp* *mf*

S 2 gar - land.

S 3 gar - land. *)

A 1 (Ooh) *mp* *mf*

A 2 gar - land. *)

A 3 gar - land. *)

*) Join voices unremarkably

34 *mp* (Ooh) *mp*

S 1

S 2 *mf* The fresh streams ran by her and

S 3 *mf* The fresh streams ran by her and

A 1 *mp* (Ooh) *mp*

A 2 *mf* The fresh streams ran by her and

A 3 *mf* The fresh streams ran by her and

39 *p* *mp* (Ooh)

S 1 murmur'd her moans, sing willow, willow, willow, her salt tears fell

S 2 *p* *mf* murmur'd her moans, sing willow, willow, willow, her salt tears fell

S 3 *p* *mf* murmur'd her moans, sing willow, willow, willow, her salt tears fell

A 1 *p* *mp* (Ooh)

A 2 *p* *mf* murmur'd her moans, sing willow, willow, willow, her salt tears fell

A 3 *p* *mf* murmur'd her moans, sing willow, willow, willow, her salt tears fell

44

S 1 (Ooh) →

S 2 — from her and soft - en'd the stones. Sing wil - low, wil - low,

S 3 from her and soft - en'd the — stones. Sing wil - low, wil - low,

A 1 (Ooh) →

A 2 — from her and soft - en'd the stones. Sing wil - low, wil - low,

A 3 from her and soft - en'd the stones. Sing wil - low, wil - low,

48

S 1 (Ooh) →

S 2 wil - low, sing all a green wil - low, o wil - low, wil - low,

S 3 wil - low, sing all a green wil - low, o wil - low, wil - low,

A 1 (Ooh) →

A 2 wil - low, sing all — a green wil - low, o wil - low, wil - low,

A 3 wil - low, sing all a green wil - low, o wil - low, wil - low,

52

S 1

(Ooh) *p* mm

S 2

wil - low, wil - low shall be my gar - land.

S 3

wil - low, wil - low shall be my gar - land.

A 1

(Ooh) *p* mm

A 2

wil - low, wil - low shall be my gar - land.

A 3

wil - low, wil - low shall be my gar - land.

58

S 1

(mm) *mp* *p* rit.

S 2

S 3

A 1

(mm) *mp* *p*

A 2

A 3

6. THE WITCHES

Double Toil and Trouble

Macbeth, Act 4, Scene 1

William Shakespeare (1564-1616)

Christian Böhrens (*1958)

Andante (♩ = c. 76)

Soprano 1

Soprano 2

Soprano 3

Alto 1

Alto 2

Alto 3

Meow! (oh) He!

Meow! (oh) He!

Thrice the brin-ded cat hath mew'd. (oh)

Thrice and

Meow! (oh) Hal

Optionally, when performed by a choir, bars 1 to 6 can be sung by solo voices or small groups.

rit.

a tempo

5

S 1 Har - per cries: 'tis time, 'tis

S 2

S 3

A 1 Hu!

A 2 once, the hedge - pig whin'd.

A 3

7

mf poco accel. *f*

S 1 time, 'tis time, 'tis time!

S 2 'tis time, 'tis time, 'tis time!

S 3 'tis time, 'tis Time!

A 1 'tis time, 'tis time!

A 2 'tis time, 'tis time!

A 3 'tis time, time!

A Vivace (♩ = c. 134)

S 1
 S 2
 S 3
 A 1
 A 2 *p* Doub-le, doub-le toil and troub-ble, *mp* doub-le, doub-le toil and troub-le
 A 3 *mp* Doub-le, doub-le toil and troub-le,
 S 1 14
 S 2 *mf* Doub-le, doub - le toil and troub-le, *p* doub-le, doub - le
 S 3
 A 1
 A 2 *mf* doub-le, doub-le toil and troub-le *p* doub-le, - doub-le toil and troub-le
 A 3 *mf* doub-le, doub-le toil and troub-le, *p* doub-le, doub-le toil and troub-le,

18

S 1

S 2

toil and troub-le, doub-le, doub - le toil and troub-le,

S 3

f

Round - ab - out the cauld - ron go, _____ in the poi - son'd

A 1

f

Round ab - out the caul - dron go; _____ in the poi - son'd

A 2

doub-le, doub-le toil and troub-le, doub-le, doub-le

A 3

doub-le, doub-le toil and troub-le, doub-le, doub-le

21

S 1

S 2

doub-le, doub - le toil and troub-le, doub-le, doub - le

S 3

en - trails throw. _____

A 1

en - trails throw. _____

A 2

toil and troub-le, doub-le, doub-le toil and troub-le

A 3

toil and troub-le, doub-le, doub-le toil and troub-le,

24

S 1

S 2

toil and troub-le, doub-le, doub - le toil and troub-le,

S 3

Toad, that un - der cold stone, days and nights has

A 1

Toad, that un - der cold stone, days and nights has

A 2

doub-le, doub-le toil and troub-le, doub-le, doub-le

A 3

doub-le, doub-le toil and troub-le, doub-le, doub-le

27

S 1

S 2

doub-le, doub - le toil and troub-le, doub-le, doub - le

S 3

thir - ty - one; Swelt - er'd ven - om sleep - ing got,

A 1

thir - ty - one; Swelt - er'd ven - om sleep - ing got, boil

A 2

toil and troub-le, doub-le, doub-le toil and troub-le

A 3

toil and troub-le, doub-le, doub-le toil and troub-le,

30

S 1 *f* boil — them in the pot! *mf* Doub-

S 2 toil and troub-le, doub-le, doub - le toil and troub-le, doub-

S 3 boil — thou first — in the charm - ed — pot! —

A 1 *mf* — thou first in the charm - ed pot! Doub-le, doub-le

A 2 doub-le, doub-le toil and troub-le, doub-le, doub-le

A 3 *mf* doubl-le, doub-le toil and troub-le, doub-le, doub - le

33

S 1 le toil, fi - re burn,

S 2 le toil, fi - re, fi - re burn,

S 3 *mf* Doub-le, doub - le toil and troub-le, fi - re burn, and

A 1 toil and troub-le, fi - re burn, and cauld - ron bub - ble,

A 2 toil and troub-le, fi - re burn, — and cauld - ron bub - ble,

A 3 toil and troub-le, fi - re burn, and caul - dron bub - ble,

36

S 1 *cresc.*
doub - le toil, fi -

S 2 *cresc.*
doub - le, doub - le toil, fi - re, fi -

S 3 *cresc.*
caul - dron bub - ble, doub - le, doub - le toil and troub - le,

A 1 *cresc.*
doub - le, doub - le toil and troub - le, fi - re burn, and

A 2 *cresc.*
doub - le, doub - le toil and troub - le, Fi - re burn, —

A 3 *cresc.*
doub - le, doub - le toil and troub - le, Fi - re burn, and

39 *poco rit.* **B** *a tempo* *mf*

S 1 *mf*
re burn, doub - le, doub - le toil and troub - le,

S 2 *mf*
re burn, doub - le, doub - le toil and troub - le,

S 3 *mf*
fi - re burn, — doub - le, doub - le toil and troub - le,

A 1 *mf*
cauld - ron bub - ble, doub - le, doub - le toil and troub - le,

A 2 *mf*
— and cauld - ron bub - ble, doub - le, doub - le toil and troub - le,

A 3 *mf*
caul - dron bub - ble, doub - le, doub - le toil and troub - le,

42 *cresc.* *f*

S 1 fi - re burn and cauld-ron bub-ble, doub-le, doub-le toil and troub-le,

S 2 fi - re burn and cauld-ron bub-ble doub-le, doub-le toil and troub-le,

S 3 fi - re burn and cauld-ron bub-ble, doub-le, doub-le toil and troub-le,

A 1 fi - re burn and cauld-ron bub-ble, doub-le, doub-le toil and troub-le,

A 2 fi - re burn and cauld-ron bub-ble, doub-le, doub-le toil and troub-le,

A 3 fi - re burn and cauld-ron bub-ble, doub-le, doub-le toil and troub-le,

46 *accel.*

S 1 fi - re burn and cauld-ron bub-ble, bub - ble, bub - ble, bub - ble, bub - ble,

S 2 fi - re burn and cauld-ron bub-ble, bub - ble, bub - ble, bub - ble,

S 3 fi - re burn and cauld-ron bub-ble, bub - ble, bub - ble, bub - ble,

A 1 fi - re burn and cauld-ron bub-ble, bub - ble, bub - ble, bub - ble, bub - ble,

A 2 fi - re burn and cauld-ron bub-ble, bub - ble, bub - ble, bub - ble,

A 3 fi - re burn and cauld-ron bub-ble bub - ble, bub - ble, bub - ble, bub - ble,

C Vivace (♩ = c. 134)

49 **rit.** **f** **mf**

S 1 bub - ble, bbbb*.....ub - ble! Doub-le, doub - le

S 2 bub - ble, bbbb*.....ub - ble!

S 3 bub - ble, bbbb*... ..ub - ble! Doub - le, doub - le

A 1 bub - ble, bbbb.....ub - ble!

A 2 bub - ble, bbbb*.....ub - le yaah - u.... **p**

A 3 bub - ble, bbbb*.....ub - le yaah - u.... **p**

*) lip-vibrato "horse-sound"

52

S 1 toil and troub - le, doub-le, doub-le toil and troub - le,

S 2 **mf** doub - le, doub - le

S 3 toil and troub - le, doub - le, doub-le toil and troub - le,

A 1

A 2

A 3

55 *p*

S 1
doub-le, doub-le toil and troub-le, doub-le, doub-le

S 2
p
toil and troub-le, doub-le, doub-le toil and troub-le,

S 3
p
doub-le, doub-le toil and troub-le, doub-le, doub-le

A 1
mf
ya - ya! *)

A 2
f
Fil - let of a fen - ny snake, in the cauld - ron

A 3
f
Fil - let of a fen - ny snake, in the caul - don

*) These glissandi may be executed with some tonal and rhythmic inaccuracy.

58

S 1
toil and troub-le, doub-le, doub-le toil and troub-le,

S 2
doub-le, doub-le toil and troub-le, doub-le, doub-le

S 3
toil and troub-le, doub-le, doub-le toil and troub-le,

A 1
ha ha ha! he he he he he!

A 2
boil and bake, _____

A 3
boil and bake, _____

61

S 1
doub-le, doub-le toil and troub-le, doub-le, doub-le

S 2
toil and troub-le, doub-le, doub-le toil and troub-le,

S 3
doub-le, doub-le toil and troub-le, doub-le, doub-le

A 1
ya *mf* yaaaah! —

A 2
Eye of newt, and toe of frog, wool of bat and

A 3
Eye of newt, and toe of frog, wool of bat and

64

S 1
toil and troub-le, doub-le, doub-le toil and troub-le,

S 2
doub-le, doub-le toil and troub-le, doub-le, doub-le

S 3
toil and troub-le, doub-le, doub-le toil and troub-le,

A 1
tongue of dog! — he he he!

A 2
tongue of dog! —

A 3
tongue of dog,

67

S 1 *cresc.*
doub-le, doub-le toil and troub-le, doub-le, doub-le

S 2
toil and troub-le, doub-le, doub-le toil and troub-le,

S 3
doub-le, doub-le toil and troub-le, doub-le, doub-le

A 1
ya - yaaaah! -

A 2
ad - der's fork, and blind - worm's sting, liz - ard's leg, and

A 3
ad - der's fork and blind - worm's sting, liz - ard's leg, and

70

S 1 *mf*
toil and troub-le, doub-le, doub-le toil and troub-le,

S 2 *mf*
doub-le, doub-le toil *mf* and troub-le, doub-le, doub-le

S 3
toil and troub-le, doub-le, doub-le toil and troub-le,

A 1
he he he he he! troub -

A 2 *f*
ow - let's wing, for a charm of pow'r - ful troub - le,

A 3 *f*
ow - let's wing, for a charm of pow'r - ful troub - le,

73

S 1 *mf* Doub-le, doub-le toil and troub-le, boil! *f* *mf* doub-

S 2 *mf* toil and troub-le, doub-le, doub - le toil and troub-le, doub-

S 3 doub-le, doub-le toil and troub-le,

A 1 *mf* - le! - ³hā ha ha! Doub-le, doub-le

A 2 *mf* like a hell - broth boil and bub - le! Doub-le, doub-le

A 3 *mf* like a hell - broth boil and bub - le! Doub-le, doub - le

76

S 1 le toil, fi - re burn,

S 2 le toil, fi - re, fi - re burn,

S 3 *mf* doub-le, doub - le toil and troub-le, Fi - re burn, and

A 1 toil and troub-le, fi - re burn, and cauld - ron bub - ble,

A 2 toil and troub-le, fi - re burn, and cauld - ron bub - ble,

A 3 toil and troub-le, fi - re burn, and cauld - ron bub - ble,

79

S 1 *doub - le toil, fi -*

S 2 *doub - le, doub - le toil, fi - re, fi -*

S 3 *caul - dron bub - ble, doub - le, doub - le toil and troub - le,*

A 1 *doub - le, doub - le toil and troub - le, fi - re burn, and*

A 2 *doub - le, doub - le toil and troub - le, fi - re burn, —*

A 3 *doub - le, doub - le toil and troub - le, fi - re burn, and*

82

poco rit. **D** *a tempo*

S 1 *re burn, doub - le, doub - le toil and troub - le,*

S 2 *re burn, doub - le, doub - le toil and troub - le,*

S 3 *Fi - re burn, — doub - le, doub - le toil and troub - le,*

A 1 *cauld - ron bub - ble, doub - le, doub - le toil and troub - le,*

A 2 *— and cauld - ron bub - ble, doub - le, doub - le toil and troub - le,*

A 3 *cauld - ron bub - ble, doub - le, doub - le toil and troub - le,*

85 *cresc.* ***f*** **accel. poco a poco**

S 1 fi - re burn and cauld - ron bub-ble, doub-le, doub-le toil and troub-le,

S 2 fi - re burn and cauld - ron bub-ble doub-le, doub-le toil and troub-le,

S 3 fi - re burn and cauld - ron bub-ble, doub-le, doub-le toil and troub-le,

A 1 fi - re burn and cauld - ron bub-ble, doub-le, doub-le toil and troub-le,

A 2 fi - re burn and cauld - ron bub-ble, doub-le, doub-le toil and troub-le,

A 3 fi - re burn and cauld - ron bub-ble, doub-le, doub-le toil and troub-le,

89 **a tempo** ***p*** **accel. poco a poco *)**
E (♩ = c. 126)

S 1 fi - re burn and cauld - ron bub-ble, bub - ble, bub - ble, bub - ble, bub - ble,

S 2 fi - re burn and cauld - ron bub - ble _____ bub - ble,

S 3 fi - re burn and cauld - ron bub - ble, _____ bub - ble, bub - ble,

A 1 fi - re burn and cauld - ron bub - ble, _____ bub - ble,

A 2 fi - re burn and cauld - ron bub - ble, _____ bub - ble,

A 3 fi - re burn and cauld - ron bub - le, _____

*) Individual accelerando and tonal inaccuracy –
allow chaos, join in bar 95 and go on.

92

S 1 *mf* bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble,

S 2 *mf* bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, —

S 3 *mf* bub - ble, bub - ble, bub - ble, bub - ble, — bub - ble, bub - ble, bub - ble,

A 1 *mf* bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble,

A 2 *mf* bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, —

A 3 *mf* bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble,

94

S 1 *f* bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bbbb..... ..ub - ble! —

S 2 *f* — bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bbbb.... ..ub - ble!

S 3 *f* bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bbbb... ..ub - ble!

A 1 *f* bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bbbb..... ..ub - ble!

A 2 *f* — bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bbbb..... ..ub - le —

A 3 *f* bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bbbb..... ..ub - le —

In individual rythm. Also crazy and chaotic.

96

mf *f*

S 1 He he he he! He

mf *f*

S 2 He he he he he he he he he he he!

mf *f*

S 3 He he he he he he he he!

mf *f*

A 1 He ha ha ha ha ha! ha ha ha ha ha!

f

A 2 ha ha ha ha ha!

f

A 3 Ha!

F

Vivace (♩ = c. 134)

pp *pp* *p* *pp*

S 1

S 2

S 3

A 1 Doub-le, doub - le toil and troub-le,

pp

A 2 Doub-le, doub-le toil and troub-le doub-le, doub-le

p *pp*

A 3 Doub-le, doub-le toil and troub-le, doub-le, doub-le

101

S 1 *mf* Scale of drag - on, tooth of wolf,

S 2 *mf* Scale of drag - on, tooth of wolf, _____

S 3 _____ ya -

A 1 doub - le, doub - le toil and troub - le, doub - le, doub - le

A 2 *p* toil and troub - le doub - le, doub - le toil and troub - le

A 3 *p* toil and troub - le, doub - le, doub - le toil and troub - le,

104

S 1 *mf* witch - es' mum - my, maw and gulf, ya -

S 2 witch - es' mum - my, maw and gulf, _____

S 3 *f* - yaaa! _____ he _____ he he!

A 1 toil and troub - le, doub - le, doub - le toil and troub - le,

A 2 doub - le, doub - le toil and troub - le doub - le, doub - le

A 3 *p* doub - le, doub - le toil and troub - le, doub - le, doub - le

107

S 1 *mf* ya! of the rav - in'd salt - sea shark, —

S 2 *mf* ha ha ha of the rav - in'd salt - sea shark, —

S 3 *mf* ...sea -

A 1 *mf* doub - le, doub - le toil and troub - le, *p* doub - le, doub - le

A 2 *p* toil and troub - le doub - le, doub - le toil and troub - le

A 3 *p* toil and troub - le, doub - le, doub - le, toil and troub - le,

110

S 1 *f* root of hem - lock digg'd in the dark, — sil - ver'd in the

S 2 *f* root of hem - lock digg'd in the dark, — sil - ver'd in the

S 3 *f* shark! — in the dark! —

A 1 *mf* toil and troub - le, doub - le, doub - le toil and troub - le,

A 2 *mf* doub - le, doub - le toil and troub - le doub - le, doub - le

A 3 *mf* doub - le, doub - le toil and troub - le, doub - le, doub - le

113

S 1 moon's ec - lipse, nose _____ of Turk, and Tar - tan's lips,

S 2 moon's ec - lipse, nose _____ of Turk, and Tar - tan's lips,

S 3 _____ *f* lips! _____

A 1 doub - le, doub - le toil and troub - le, doub - le, doub - le

A 2 toil and troub - le doub - le, doub - le toil and troub - le

A 3 toil and troub - le, doub - le, doub - le toil and troub - le,

116 *p* Doub - le, doub - le toil and troub - le *mp* doub - le, doub - le

S 2 *p* Doub - le, doub - le toil and troub - le, *mp* doub - le, doub - le

S 3 _____ *f* fing - er

A 1 *mf* toil and troub - le! Ha! _____

A 2 *mf* Ha! _____

A 3 *mf* Ha! _____

119

S 1
toil and troub-le doub-le, doub-le toil and troub-le

S 2
toil and troub-le, doub-le, doub-le toil and troub-le,

S 3
of birth - strang - led babe

A 1
mf Ha! Ha!

A 2
mf Ha! *f* Ditch de -

A 3
mf Ha! Ha!

122

S 1
doub-le, doub-le toil and troub-le doub-le, doub-le

S 2
doub-le, doub-le toil and troub-le, doub-le, doub-le

S 3
mf Ha!

A 1
f make the gru -

A 2
liv - er'd by a drab, *mf*

A 3
mf Ha!

125 *p*

S 1 toil and troub-le, doub-le, doub-le, toil and troub-le

S 2 *p* toil and troub-le, doub-le, doub-le, toil and troub-le,

S 3 Doub-le, doub-le, toil and troub-le,

A 1 - el thick and slab. Doub-le, doub-le, toil,

A 2 *p* Doub-le, doub-le, toil and troub-le,

A 3 *f* add there-to a ti-ger's chaud-ron,

128 *mp* *mf*

S 1 Doub-le, doub-le, toil and troub-le, doub-le, doub-le

S 2 *mp* Doub-le, doub-le, toil and troub-le, *mf* doub-le, doub-le

S 3 Doub-le, doub-le, toil and troub-le, doub-le, doub-le, doub-le, doub-le,

A 1 Doub-le, doub-le, toil, for the in-gre-dients

A 2 *mp* Doub-le, doub-le, toil and troub-le, *f* for the in-gre-dients

A 3 *f* for the in-gre-dients of our cauld-ron, for the in-gre-dients

131

mf

S 1 toil and troub-le, doub-le, doub-le, doub-le toil,

mf

S 2 toil and troub-le, doub-le, doub-le, doub-le toil,

mf

S 3 toil and troub-le doub-le, doub-le

mf

A 1 of our cauld-ron, doub-le, doub-le toil and troub-le,

mf

A 2 of our cauld-ron, doub-le, doub-le toil and troub-le,

f

A 3 of our cauld-ron, doub-le, doub-le toil and troub-le,

134

accel. poco a poco

S 1 fi-re burn, doub-

S 2 fi-re, fi-re burn, doub-le, doub-

S 3 toil and troub-le, fi-re burn, and cauld-ron bub-ble,

A 1 fi-re burn, and cauld-ron bub-ble, doub-le, doub-le

A 2 fi-re burn, and cauld-ron bub-ble, doub-le, doub-le

A 3 fi-re burn, and cauld-ron bub-ble, doub-le, doub-le

137

S 1 *f* le toil _____ fi - re burn, _____

S 2 *f* le toil _____ fi - re, fi - re burn, _____

S 3 *f* doub - le, doub - le toil and troub - le, Fi - re burn, _____

A 1 *f* toil and troub - le, fi - re burn, and cauld - ron bub - ble,

A 2 *f* toil and troub - le, fi - re burn, and cauld - ron bub - ble,

A 3 *f* toil and troub - le, fi - re burn, and caul - dron bub - ble,

G *a tempo*

140

S 1 *p* doub - le, doub - le toil and troub - le, *cresc.* fi - re burn and

S 2 *p* doub - le, doub - le toil and troub - le, *cresc.* fi - re burn and

S 3 *p* doub - le, doub - le toil and troub - le, *cresc.* fi - re burn and

A 1 *p* doub - le, doub - le toil and troub - le, *cresc.* fi - re burn and

A 2 *p* doub - le, doub - le toil and troub - le, *cresc.* fi - re burn and

A 3 *p* doub - le, doub - le toil and troub - le, *cresc.* fi - re burn and

144 *mf* poco accel. *cresc.*

S 1 cauld - ron bub-ble, doub-le, doub-le toil and troub-le, fi - re burn and

S 2 cauld - ron bub-ble doub-le, doub-le toil and troub-le, fi - re burn and

S 3 cauld - ron bub-ble, doub-le, doub-le toil and troub-le, fi - re burn and

A 1 cauld - ron bub-ble, doub-le, doub-le toil and troub-le, fi - re burn and

A 2 cauld - ron bub-ble, doub-le, doub-le toil and troub-le, fi - re burn and

A 3 cauld - ron bub-le, doub-le, doub-le toil and troub-le, fi - re burn and

148 *f* *acc. poco a poco*)* *p* *mf*

S 1 cauld - ron bub-ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble,

S 2 cauld - ron bub - ble, bub - ble, bub - le, bub - ble, bub - ble, bub - ble, bub - ble,

S 3 cauld - ron bub-ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble,

A 1 cauld - ron bub-ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble,

A 2 cauld - ron bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble,

A 3 cauld - ron bub - ble, bub - ble, bub - ble, bub - ble, bub - ble, bub - ble,

*) Even more chaos here: Separate with own ideas with "bubbles" going up and down. All wait for the last to join in bar 153, then go on.

151

S 1 *mf* *f*
bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bbbb..... ..ub-ble!

S 2 *mf* *f*
bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bbbb..... ..ub-ble!

S 3 *mf* *f*
bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bbbb..... ..ub-ble!

A 1 *f*
bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bbbb..... ..ub-ble!

A 2 *mf* *f*
bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bbbb..... ..ub-ble!

A 3 *mf* *f*
bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bub-ble, bbbb..... ..ub-ble!

I **Moderato***) (♩ = c. 94) **meno mosso** **poco rit. a tempo**

S 1 *f*
Cool it with a bab-oon's blood,

S 2 *mf*
He!

S 3 *mf*
He!

A 1 *mf*
Ha!

A 2 *mf*
Ha!

A 3 *mf* *f*
Ha! then the

*) Solo or small group when performed by a choir. Tutti from the altos entry in bar 156.

157 *f* **accel.**

S 1 is firm and good, is firm and good, is

S 2 is firm and good, is firm and good, is

S 3 is firm and good, is firm and good, is

A 1 *f* the charm is firm and good, is firm and good, is firm and good, is

A 2 *f* the charm is firm and good, is firm and good, is firm and good, is

A 3 *f* charm is firm and good, the charm is firm and good, is firm and good, is firm and good, is

160 **poco rit.** **a tempo**

S 1 firm and good! He he he he!

S 2 firm and good! He he he he!

S 3 firm and good! He he he he!

A 1 firm and good! Ha ha ha ha!

A 2 firm and good! Ha ha ha ha!

A 3 firm and good! Ha ha ha ha!

7. HELENA

Love Looks not with the Eyes

A Midsummer Night's Dream, Act 1, Scene 1

William Shakespeare (1564-1616)

Christian Böhrens (*1958)

Andante (♩ = c. 76)

mp

Soprano 1
Love, love, love looks not with the eyes, but with the

Soprano 2
Love, love, love looks not with the eyes, but with the

Soprano 3
Love, love, love looks not with the eyes, but with the

Alto 1
Love, love, love looks not with the eyes, but with the

Alto 2
Love, love, love looks not with the eyes, but with the

Alto 3
Love, love, love looks not with the eyes, but with the

4 *poco f*

S 1 mind, with the mind, and there-fore is wing - ed

S 2 mind, with the mind, and there-fore is wing - ed

S 3 mind, with the mind, and there-fore is wing - ed

A 1 mind, the mind, and there-fore is wing - ed

A 2 mind, the mind, and there-fore is wing - ed

A 3 mind, the mind, and there-fore is wing - ed

poco rit. *a tempo*

7 *mp*

S 1 Cu - pid pain - ted blind, pain - ted blind, nor hath Love's

S 2 Cu - pid pain - ted blind, pain - ted blind, nor hath Love's

S 3 Cu - pid pain - ted blind, pain - ted blind, nor hath Love's

A 1 Cu - pid pain - ted blind, pain - ted blind, nor hath Love's

A 2 Cu - pid pain - ted blind, pain - ted blind, nor hath Love's

A 3 Cu - pid, pain - ted blind, pain - ted blind, nor hath Love's

10

S 1 *mf* mind — of an - y, an - y judge - ment — taste; wings, —

S 2 *mf* mind of an - y, an - y judge - ment — taste; wings, —

S 3 *mf* mind of an - y, an - y judge - ment taste; wings, —

A 1 *mf* mind of an - y, an - y judge - ment taste; wings, —

A 2 *mf* mind of an - y, an - y judge - ment taste; wings, —

A 3 *mf* mind of an - y, an - y judge - ment taste; wings, —

13

S 1 — and no eyes fig - ure un - hee - dy haste, un - hee - dy

S 2 — and no eyes fig - ure un - hee - dy haste, un - hee - dy

S 3 — and no eyes fig - ure un - hee - dy haste, un - hee - dy

A 1 — and no eyes fig - ure un - hee - dy haste, un - hee - dy

A 2 — and no eyes fig - ure un - hee - dy haste, un - hee - dy

A 3 — and no eyes fig - ure un - hee - dy haste, un - hee - dy

16 *f* *mf*

S 1 haste. And there-fore is Love said to be a child, be - cause in

S 2 haste. And there-fore is Love said to be a child, be - cause in

S 3 haste. And there-fore is Love said to be a child, be - cause in

A 1 haste. And there-fore is Love said to be a child, be-cause in

A 2 haste. And there-fore is Love said to be a child, be-cause in

A 3 haste. And there-fore is Love said to be a child, be-cause in

20

S 1 choice he is so oft, so oft be - guiled. As wag - gish, wag - gish boys in

S 2 choice he is so oft, so oft be - guiled. As wag - gish, wag - gish boys in

S 3 choice he is so oft, so oft be - guiled. As wag - gish, wag - gish boys in

A 1 choice_ he is so oft, so oft_ be - guiled. As wag - gish, wag - gish boys in

A 2 choice_ he is so oft, so oft_ be - guiled. As_ wag - gish boys in

A 3 choice_ he is so oft, so oft_ be - guiled. As_ wag - gish boys in

24

S 1 game them - selves for - swear, so the boy

S 2 game them - selves for - swear, so the boy

S 3 game them - selves for - swear, so the boy

A 1 game them - selves for - swear, so the boy

A 2 game them - selves for - swear, so the boy

A 3 game them - selves for - swear, so the boy

26

poco rit. *mf* *rit.* *p*

S 1 Love is per-jured ev' ry-where. O Love, Love, Love!

S 2 Love is per-jured ev' ry-where. O Love, Love, Love!

S 3 Love is per-jured ev' ry-where. O Love, Love, Love!

A 1 Love is per-jured ev' ry - where. O Love, Love, Love!

A 2 Love is per-jured ev' ry - where. O Love, Love, Love!

A 3 Love is per-jured ev' ry - where. O Love, Love, Love!

8. JULIET

Come, Gentle Night

Romeo and Juliet, Act 3, Scene 2

William Shakespeare (1564-1616)

Christian Böhrens (*1958)

Andante (♩ = c. 76)

p *mp*

Soprano 1: Come, gen - tle night, come lov - ing black - brow'd

Soprano 2: Come, gen - tle night, come lov - ing black - brow'd

Soprano 3: Come, gen - tle night, come lov - ing black - brow'd

Alto 1: Come, gen - tle night, come lov - ing black - brow'd

Alto 2: Come, gen - tle night, come lov - ing black - brow'd

Alto 3: Come, gen - tle night, come lov - ing

p *mp*

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poco piu vivo

5 *mf*

S 1 night, Give me my Ro - me - o, my

S 2 night, Give me my Ro - me - o, my

S 3 night, give me, Give me my Ro - me - o, my

A 1 night, give me, Give me my Ro - me - o, my

A 2 night, Give me my Ro -

A 3 night, Give me my Ro -

8 *poco rit.* *a tempo* *p* *poco piu vivo* *mp*

S 1 Ro - me - o; and when he shall die, when he shall die

S 2 Ro - me - o; and when he shall die, when he shall die, take

S 3 Ro - me - o; and when he shall die, when he shall die

A 1 Ro - me - o; and when he shall die, when he shall die

A 2 - me - o; and when he shall die, when he shall die

A 3 - me - o; and when he shall die, when he shall die

a tempo

11

S 1 *mf* take him and cut him out, cut him out like lit - tle

S 2 *mf* him and cut him out, cut him out like lit - tle

S 3 *mf* take him, cut him out, cut him out like lit - tle

A 1 *mf* take him, cut him out, cut him out like lit - tle

A 2 *mf* take him, cut him out, cut him out like lit - tle

A 3 *mf* take him, cut him out, cut him out like lit - tle

14

S 1 *p* stars, like lit - tle stars,

S 2 *mp* stars, like lit - tle stars,

S 3 *mp* stars, lit - tle stars, like lit - tle stars, like lit - tle

A 1 *p* stars, lit - tle stars, like lit - tle

A 2 *p* stars, like stars, lit - tle

A 3 stars, like stars,

16

mf

S 1 and he will make the face of hea-ven so

S 2 and he will make the face of hea-ven so

S 3 stars, and he will make the face of hea - ven so

A 1 stars, and he will make the face of hea-ven so

A 2 stars, and he will make the face of hea-ven so

A 3 and he will make the face of hea - ven

20

espressivo

f

S 1 fine, that all the world will be in love with

S 2 fine, that all the world will be in love with

S 3 fine, that all the world will be in love with

A 1 fine, all the world will be in love with

A 2 fine, all the world will be in love with

A 3 fine, all the world will be in love with

f

a tempo

23

mf

S 1 night and pay no wor - ship to the ga - rish

S 2 night and pay no wor - ship to the ga - rish

S 3 night and pay no wor - ship to the ga - rish

A 1 night and pay no wor - ship to the ga - rish

A 2 night and pay no wor - ship to the ga - rish

A 3 night, pay no wor - ship to the ga - rish

26

mp

S 1 sun, come, gen - tle night, come lov - ing

S 2 sun, come, gen - tle night, come lov - ing

S 3 sun, come, gen - tle night, come lov - ing

A 1 sun, come, gen - tle night, come lov - ing, lov - ing

A 2 sun, come, gen - tle night, come lov - ing, lov - ing

A 3 sun, come, gen - tle night, come lov - ing

30

S 1 *p* night, gen - tle, lov - ing, come,

S 2 *p* night, gen - tle, lov - ing, come,

S 3 *p* night, gen - tle, lov - ing, come,

A 1 *p* night, gen - tle, lov - ing,

A 2 *p* night, gen - tle, lov - ing,

A 3 *p* night, gen - tle, lov - ing

ease by humming / if not possible, sing A 2 colla parte

33 *rit. poco a poco* *pp* gen - tle night, come(mm...).

S 2 *pp* gen - tle night, come(mm...).

S 3 *mp* gen - tle night, come lov - ing night. *pp*

A 1 *pp* gen - tle night, come(mm...).

A 2 *pp* gen - tle night, come(mm...).

A 3 *pp* night. mmm...

*) ossia: a



Christian Bährens is choral conductor, composer and music teacher in his hometown Berlin where he studied Music and English at university. He was member of conducting masterclasses with Heinz Hennig and Laszlo Heltay and subsequently founded the Wilmerdorfer Kammerchor and the vocal ensemble Cantico Nuovo. He has also directed the Matthäuskantorei Steglitz and the choir of Beethoven Gymnasium for many years.

In 2011 he was promoted Doctor of Music by Bydgoszcz University in Poland and has since then been invited several times as lecturer for choral music, conducting and voice training by Poznan Music Academy, Bydgoszcz University and different institutions in Berlin and around.

As singer he has committed himself to the song repertoire of the 19th and 20th century and realised projects like Schubert's *Winterreise* und Vaughan Williams' *Songs of travel*.

Six years ago he started his stronger activity as composer, initiated by a wonderful cooperation with the Norwegian female choir EMBLA and supported by his publisher Jan Stefan Bengtsson. His works have since then been published in Norway and Germany, most recently *Dona nobis pacem* – a prayer for the Ukraine and *Five German Advent Songs*. His current projects include the solo song cycles *Four Shelley songs* and *Emily Brontë songs* and the motets *Cantico delle creature* for female choir and *Libera me* for mixed choir.

This year his two major works will be premiered: the cycle *Shakespearean Women* for female voices by Concentus in Sandnes (Norway) on 26th March and his *German Requiem* for mixed choir a cappella by Cantico Nuovo on 23rd September in Berlin.

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