

Three Shakespeare Songs

3. ALL THE WORLD'S A STAGE

Mixed choir

(Text from: 'As You Like It' act II, scene 7)

Huub de Lange (*1955)

$\bullet = 100$

f

S All the world's a stage, And all the men and wo - men mere - ly

A All the world's a stage, And all the men and wo - men mere - ly

T All the world's a stage, And all the men and wo - men mere - ly

B All the world's a stage, And all the men and wo - men mere - ly

3

mf

play - ers: They have their ex - its and their en - tran - ces; And one

mf

play - ers: They have their ex - its and their en - tran - ces, And one

mp

play - ers: They have their ex - its and their en - tran - ces, And one

play - ers: They have their ex - its and their en - tran - ces,

6

man in his time plays ma - ny parts, His acts be - ing se - ven

man in his time plays ma - ny parts, His acts be - ing se - ven

man in his time plays ma - ny parts, His acts be - ing se - ven

mp

His acts be - ing se - ven

9

a - ges. At first the in - fant, Mew - ling, pu - king in the nur - se's

a - ges. At first te in - fant, Mew - ling, pu - king in the nur - se's

a - ges.

a - ges.

12

arms.

arms.

mf

And then the whi - ning school - boy, with his satch - el, and

mf

And then the whi - ning school - boy with his satch - el, and

15

mf
cree - ping like ___ snail Un - wil - ling - ly to

8
shi - ning mor - ning face, ___ cree - ping like ___ snail Un - wil - ling - ly to

shi - ning mor - ning face, ___

18

mf
school. And then the lo - ver, Sigh - ing like ___ fur - nace, with a woe - ful

mf
And then the lo - ver, Sigh - ing like fur - nace, with a woe - ful

8
school.

21

mf
bal - lad Made to his mis - tress' eye - brow.

8
bal - lad Made to his mis - tress' eye - brow.

Then the

Then the

24

sol - dier, Full of strange oaths, and bear - ded like the pard,

sol - dier, Full of strange oaths, and bear - ded like the pard,

27

Jea - lous in ho - nour, sud - den and quick in quar - rel, See - king the

Jea - lous in ho - nour, sud - den and quick in quar - rel, See - king the

30

bubb - le re - pu - ta - tion Ev - en in the can - non's mouth.

bubb - le re - pu - ta - tion E - ven in the can - non's mouth.

33

And then the jus - tice, In fair round bel - ly

And then the jus - tice, In fair round bel - ly

36

with good ca - pon lin'd, with eyes se - vere and beard of for - mal cut,

with good ca - pon lin'd, with eyes se - vere and beard of for - mal cut,

39

Full of wise saws and mo - dern in - stan - ces; _____

Full of wise saws and mo - dern in - stan - ces, _____

And

And

42

so he plays his part. The sixth age shifts in - to the

so he plays his part. The sixth age shifts in - to the

8 The sixth age shifts in - to the

45

lean and slip - per'd pan - ta - - loon, With

lean and slip - per'd pan - ta - - loon, With

8 lean and slip - per'd pan - ta - - loon, With

slip - per'd pan - ta - - loon, With

48

spec - ta - cles on nose and pouch on side, His

spect - ta - cles on nose and pouch on side, His

8 spec - ta - cles on nose and pouch on side, His

spec - ta - cles on nose and pouch on side,

50

youth - ful hose well sav'd, a world to wide _____ For his

youth - ful hose well sav'd, a world to wide For his

youth - ful hose well sav'd, a world too wide For his

52

shrank shank;

shrank shank; And his big man - ly voice

shrank shank; And his big man - ly voice

And his big man - ly voice

55

mp pipes and whist - les

mp Tur - ning a - gain to - ward chil - dish treb - le, pipes and whist - les

mp Tur - ning a - gain to - ward chil - dish treb - le,

58 *mf*

Last scene of all, That
in his sound. Last scene of all, That

in his sound.

61

ends this strange e - vent - ful his - to - ry, Is se - cond child - ish - ness and mere ob -

ends this strange e - vent - ful his - to - ty, Is se - cond child - ish - ness and mere ob -

64

li - vi - on, Sans teeth, sans eyes, sans tast, sans e - v'ry - thing. Sans

li - vi - on, Sans teeth, sans eyes, sans tast, sans e - v'ry - thing. Sans

Sans

67

teeth, sans eyes, sans taste, sans e - v'ry - thing. Sans

teeth, sans eyes, sans taste, sans e - v'ry - thing. Sans

8 teeth, sans eyes, sans taste, sans e - v'ry - thing. Sans

Sans

Detailed description: This block contains the musical notation for measures 67 and 68. It features four staves: three vocal staves (Soprano, Alto, and Tenor) and one bass line. The lyrics are 'teeth, sans eyes, sans taste, sans e - v'ry - thing. Sans'. The music is in 4/4 time and includes a key signature change to one sharp (F#) in the second measure.

69

teeth, sans eyes, sans taste, sans e - v'ry - - thing.

teeth, sans eyes, sans taste, sans e - v'ry - - thing.

8 teeth, sans eyes, sans taste, sans e - v'ry - - thing.

teeth, sans eyes, sans taste, sans e - v'ry - - thing.

Detailed description: This block contains the musical notation for measures 69 and 70. It features four staves: three vocal staves (Soprano, Alto, and Tenor) and one bass line. The lyrics are 'teeth, sans eyes, sans taste, sans e - v'ry - - thing.'. The music is in 4/4 time and includes a key signature change to one sharp (F#) in the second measure. The vocal lines end with a fermata over the final note.

71

(mm...)

(mm...)

8 (mm...)

(mm...)

Detailed description: This block contains the musical notation for measures 71 through 74. It features four staves: three vocal staves (Soprano, Alto, and Tenor) and one bass line. The lyrics are '(mm...)' on each line. The music is in 4/4 time and consists of a single melodic line with a long, sweeping slur across all four staves, indicating a sustained or held note.

74

_____ Last scene of all, That ends this

8 _____ Last scene of all, that ends this

_____ Last scene of all, That ends this

77

_____ Last scene of

strange e - vent - ful his - to - ry, Last scene of

8 strange e - vent - ful _____ his - to - ry, Last scene of

_____ strange e - vent - ful his - to - ty,

80

all, That ends this strange e - vent - ful his - to - ry,

all, that ends this strange e - vent - ful _____ his - to - ry,

8 all, That ends this strange e - vent - ful his - to - ry,

83 *mp* *p rit.*

Sans teeth, sans eyes, sans taste, sans e - v'ry - thing.

mp *p*

Sans teeth, sans eyes, sans taste, sans e - v'ry - thing.

mp *p*

Sans teeth, sans eyes, sans taste, sans e - v'ry - thing.

mp *p*

Sans teeth, sans eyes, sans taste, sans e - v'ry - thing.

The image shows a musical score for the song 'All the World's a Stage'. It consists of four staves, each representing a different vocal part: Soprano (top), Alto, Tenor, and Bass (bottom). The lyrics are 'Sans teeth, sans eyes, sans taste, sans e - v'ry - thing.' The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and a tempo marking *rit.* (ritardando). The music is written in a key with one sharp (F#) and a 4/4 time signature. The lyrics are placed below the corresponding staff, with hyphens under 'e - v'ry' to indicate a long note.