

## Cursus Engelse taal 2007–2008

Vocale Afdeling Conservatorium Antwerpen B1 & B2

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Liederen op teksten van William Shakespeare 1564–1616

1. *Come Away, Come Away, Death.*
2. *O Mistress Mine*
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16. *Full Fathom Five*
17. *Come unto these yellow sands*

### **Come Away, Come Away, Death.**

(Twelfth Night)

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!

### **O Mistress Mine**

(Twelfth Night)

O mistress mine, where are you roaming?  
O, stay and hear; your true love's coming,  
that can sing both high and low:  
trip no further pretty sweeting;  
journeys end in lovers' meeting,  
every wise man's son doth know.

What is love? 't is not hereafter;  
present mirth hath present laughter;  
what's to come is still unsure:  
in delay there lies no plenty,  
then come kiss me, sweet-and-twenty;  
youth's a stuff will not endure.

### **Who is Silvia?**

(Two Gentlemen of Verona)

Who is Silvia? what is she,  
That all our swains commend her?  
Holy, fair and wise is she;  
The heavens such grace did lend her,  
That she might admiréd be.

Is she kind as she is fair?  
For beauty lives with kindness.  
Love doth to her eyes repair,  
To help him of his blindness,  
And being helped, inhabits there.

Then to Silvia let us sing,  
That Silvia is excelling;  
She excels each mortal thing  
Upon the dull earth dwelling;  
To her let us garlands bring.

### **Fear No More the Heat o' the Sun**

(Cymbeline)

Fear no more the heat o' the sun,  
Nor the furious winter's rages;  
Thou thy worldly task hast done,

Home art gone, and ta'en thy wages;  
Golden lads and girls all must,  
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;  
Thou art past the tyrant's stroke:  
Care no more to clothe and eat;  
To thee the reed is as the oak:  
The sceptre, learning, physic, must  
All follow this, and come to dust.

Fear no more the lightning-flash,  
Nor the all-dreaded thunder-stone;  
Fear not slander, censure rash;  
Thou hast finished joy and moan;  
All lovers young, all lovers must  
Consign to thee, and come to dust.

No exorciser harm thee!  
Nor no witchcraft charm thee!  
Ghost unlaid forbear thee!  
Nothing ill come near thee!  
Quiet consummation have;  
And renownéd be thy grave!

**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 nonino,  
That o'er the green corn-field did pass,  
In the spring time, 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 nonino,  
These pretty country folks would lie,  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding a ding, ding;  
Sweet lovers love the spring.

This carol they began that hour,  
With a hey, and a ho, and a hey nonino,  
How that life was but a flower

In the spring time, 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 nonino,  
For love is crownèd with the prime  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding a ding, ding;  
Sweet lovers love the spring.

**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.  
Heigh-ho! sing heigh-ho! unto the green holly:  
Most friendship is feigning, most loving mere folly:  
Then, heigh-ho! the holly!  
This life is most jolly.

Freeze, freeze, thou bitter sky,  
Thou dost not bite so nigh  
As benefits forgot:  
Though thou the waters warp,  
Thy sting is not so sharp  
As friend remember'd not.  
Heigh-ho! sing heigh-ho! unto the green holly:  
Most friendship is feigning, most loving mere folly:  
Then, heigh-ho! the holly!  
This life is most jolly.

**Under the greenwood tree**  
(As You Like It)

UNDER the greenwood tree,  
Who loves to lie with me,  
And turn his merry note  
Unto the sweet bird's throat,  
Come hither, come hither, come hither:  
Here shall he see

No enemy  
But winter and rough weather.

Who doth ambition shun<sup>1</sup>,  
And loves to live i' the sun,  
Seeking the food he eats,  
And pleased with what he gets,  
Come hither, come hither, come hither:  
Here shall he see  
No enemy  
But winter and rough weather.

**Take, O take those Lips away**  
(Measure for Measure)

TAKE, O take those lips away,  
That so sweetly were forsworn;  
And those eyes, the break of day,  
Lights that do mislead the morn!  
But my kisses bring again,  
Bring again;  
Seals of love, but seal'd in vain,  
Seal'd in vain!

**Hey, ho, the Wind and the Rain**  
(Twelfth Night)

When that I was and a little tiny boy,  
With hey, ho, the wind and the rain,  
A foolish thing was but a toy,  
For the rain it raineth every day.

But when I came to man's estate,  
With hey, ho, the wind and the rain,  
'Gainst knaves and thieves men shut their gate,  
For the rain it raineth every day.

But when I came, alas! to wive,  
With hey, ho, the wind and the rain,  
By swaggering could I never thrive,  
For the rain it raineth every day.

But when I came unto my beds,  
With hey, ho, the wind and the rain,

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<sup>1</sup> shun : *mijden*

With toss-pots<sup>2</sup> still had drunken heads,  
For the rain it raineth every day.

A great while ago the world begun,  
With hey, ho, the wind and the rain,  
But that's all one, our play is done,  
And we'll strive to please you every day.

**What shall he have that killed the deer?**  
(As You Like It)

What shall he have that killed the deer?  
His leather skin and horns to wear.  
Then sing him home.  
Take thou no scorn to wear the horn,  
It was a crest ere thou wast born;  
Thy father's father wore it,  
And thy father bore it.  
The horn, the horn, the lusty horn  
Is not a thing to laugh to scorn.

**When daffodils begin to peer**  
(The Winter's Tale)

When daffodils<sup>3</sup> begin to peer,  
with heigh! the doxy<sup>4</sup>, over the dale,  
why, then comes in the sweet o' the year;  
for the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,  
with heigh! the sweet birds, how they sing!  
doth set my pugging<sup>5</sup> tooth on edge,  
for a quart of ale is a dish for a king.

The lark<sup>6</sup>, that tirra-lirra chants,  
with heigh! with heigh! the thrush<sup>7</sup> and the jay<sup>8</sup>,  
are summer songs for me and my aunts,  
while we lie tumbling in the hay.

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2 toss-pot : *zuiplap*

3 daffodil : *narcis*

4 doxy : *prostitu e*

5 to pug : *mengen, kauwen*

6 lark : *leeuwerik*

7 thrush : *lijster*

8 jay : *vlaamse gaai*

### **How should I your true love know**

(Hamlet)

How should I your true love know  
From another one?  
By his cockle hat and staff,  
And his sandal shoon.

He is dead and gone, lady,  
He is dead and gone;  
At his head a grass green turf,  
At his heels a stone.

White his shroud as the mountain snow,  
Larded with sweet flowers;  
Which bewept to the grave did go  
With true-love showers.

And will he not come again?  
And will he not come again?  
No, no, he is dead:  
Go to thy deathbed.  
He never, never will come again,  
He never will come again.

His beard was as white as snow,  
All flaxen was his poll;  
He is gone,  
And we cast away moan:  
God ha' mercy on his soul.

### **Hark! hark! the lark**

(Cymbeline)

Hark! hark! the lark at heaven's gate sings,  
And Phoebus 'gins arise,  
His steeds to water at those springs  
On chaliced flowers that lies;  
And winking Mary-buds begin  
To ope their golden eyes:  
With every thing that pretty is,  
My lady sweet, arise:  
Arise, arise.

### **Orpheus with his Lute**

(Henry VIII)

Orpheus with his lute made trees,  
And the mountain tops that freeze,  
Bow themselves when he did sing:  
To his music plants and flow'rs  
Ever sprung; as sun and show'rs  
There had made a lasting spring.

Ev'ry thing that heard him play,  
Ev'n the billows of the sea,  
Hung their heads and then lay by.  
In sweet music is such art,  
Killing care and grief of heart  
Fall asleep, or hearing, die.

### **Epithalamium**

(The Tempest)

JUNO

Honour, riches, marriage-blessing,  
Long continuance, and increasing,  
Hourly joys be still upon you!  
Juno sings her blessings upon you.

CERES

Earth's increase, foison plenty,  
Barns and garners never empty,  
Vines and clustering bunches growing,  
Plants with goodly burthen bowing;  
Spring come to you at the farthest  
In the very end of harvest!  
Scarcity and want shall shun you;  
Ceres' blessing so is on you.

### **Full fathom five**

(The Tempest)

Full fathom five thy father lies,  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade,  
But doth suffer a sea-change

Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Ding-dong.  
Hark! now I hear them, – ding-dong bell.

**Come unto these yellow sands**  
(The Tempest)

Come unto these yellow sands,  
And then take hands  
Curtsied when you have, and kissed  
The wild waves whist  
Foot it feately here and there,  
And, sweet sprites, the burden bear.  
Hark, hark! Bow-wow;  
The watch dogs bark: bow-wow.  
Hark, hark! I hear  
The strain of strutting Chanticleer  
Cry Cockadiddle-do!

**FINZI, Gerald** (1901–1956)

English composer of Italian–Jewish extraction. Exponent of the so-called "English pastoral style" (compare Vaughan Williams, George Butterworth, Ivor Gurney, Ernest Moeran, John Ireland and Gustav Holst). Important works: *In terra pax* for chorus and orchestra, Clarinet Concerto, Cello Concerto and many songs for voice and piano

**QUILTER, Roger** (1877–1953)

English composer. From a wealthy Sussex family, Quilter never had to work and devoted himself to writing art songs. He studied in Frankfurt with Ivann Knorr. Public success came in 1901 with the London première of *Songs of the Sea*. Quilter valued elegance and a love of words and had a refined literary taste. His musical style has a natural, creamy English charm.

**CASTELNUOVO-TEDESCO, Mario** (1895–1968)

Italian composer, studied with Pizzetti in Florence, well-known for his songs and guitar works. Emigrated to US of A in 1939, taught at the Los Angeles Conservatory and composed much film music. Opera's: *La Mandragola* (1924) and *The Merchant of Venice* (1956)

## Uitspraak Engels -- ouderwetse woorden

ca. 1600      Shakespeare, Elizabethaans, Bijbel Engels, daarna gestileerd, dichtelijk, romantisch Engels

- ouderwetse teksten worden als modern Engels uitgesproken, ondanks spelling: vb. "Go christall teares & weepe into thy Ladies brest . . ."

- of rijmklankers die niet meer rijmen: vb. "speak (i:) -- break (ei) en move (U:) -- prove (U:) -- grove (oU) -- love (V) -- dove (V)

Wel moeten we soms een lettergreep blijven uitspreken, omdat het metrum van een gedicht of een aparte noot in de muziek dit vereist:

- vb. "he stretchèd forth the knife . . ."  
 "haste then sweet love, our wishèd flight .. ."  
 "and who shall stand when He appearèth?"

Typisch is de oude Gij-vorm die nog per naamval verbogen wordt:

1e naamval	"Thou art the God" (Gij zijt . . .)	thou (θAU)
2e naamval	"Thy kingdom come"	thy/thine (al)
3e naamval	"dance with thee I will, and sing"	thee
4e naamval	"oh, have I ketched thee?"	thee
zelfstandig	"my heart is thine" (het Uwe)	thine

En de oude Gij-vorm voor het meervoud:

- vb. "ye gods on high" (jɪ:)

Het hulpwerkwoord do/did/doth = does werd vroeger vaak in een positieve zin gebruikt, zonder dat er nadruk mee gegeven moet worden; dus licht lezen en niet vertalen:

- vb. "the thirst that from the soul doth rise (=rises) doth ask a drink divine . . ." (dλθ)

Oude werkwoorduitgang op -t werd gebruikt voor de tweede persoon enkelvoud:

- vb. "thou art" (gij zijt) (a:t)  
 "thou hast" (gij hebt) (hæst)  
 "thou shalt" (gij zult) (fælt)  
 "thou shan't" (gij zult niet) (fa:nt)  
 "thou takest" enz; "gij neemt)

Oude uitgang op -th voor derde persoon enkel (hij-vorm):

- vb. "he hath" (hæθ)  
 "saith the Lord" (seθ)  
 "he taketh" ('teɪkεθ)  
 "it doth" (dλθ)  
 "he standeth" ('stændəθ)  
 "when he appeareth" (əpɪərəθ)

Oude plaatsaanduidingen:

- vb. "in yonder green valley . . ." (jɔndə)  
 "whence comes this heavenly sound?" (hwens)  
 "thence" (ðens)  
 "hence, away we must fly!" (hens)  
 "whither runneth my sweetheart?" (hwiðə)  
 "thither, sweet love, let us hie . . ." (ðiðə)  
 "hither" (hiðə)

Oude betekenis vaak in

- vb. "still" = alsmaar, voortdurend
- "air" = wijsje, liedje, aria
- "part" = rol, partij
- "ground" = baslijn, basso ostinato

Ook vaak oude betekenis in

- vb. "base" (beis) = gemeen, laag
- "wretched" ('rtfid = ellendig
- "I'm undone" = het is met mij gedaan

Wees altijd bedacht op woorden als

- "ere" (eə) = vooraleer
- "e'er" (eə) = altijd
- "aye" (ei) = altijd
- "aye" = (ai) ja
- "yea" (jei) = ,ja,
- "ye" = (ji:) gij (meervoud)
- "thou" (ðau) = gij (enkelvoud)
- "though" (ðou) = hoewel
- "lo!" (lou) = zie! kijk!
- "behold!" (bihould) = zie! aanschouw!
- "hark!" (ha:k) = hoor!
- "fie!" (fai) = foei!
- "foe" (fou) = vijand
- "woe(s)" (wouz) = wee, smarten
- "to woo" (wu:) = vrijen, naar iemands hand dingen
- "to cease" (si:s) = ophouden
- "bosom" = (buzəm) boezem
- "womb" (wu:m) = baarmoeder, moederschoot
- "tomb" = (tu:m) graftombe
- "wreath" = (ri:θ) krans, bloemenkrans, erekrans, grafkrans
- "wrath" = (roθ) wrok, woede
- "vow" (vau) = belofte, gelofte, gelofte doen
- "bow" (bau) = buigen, buiging
- "lass" (læs) = meisje
- "lad" (læd) = jongen

## Handig om te weten . . .

**grammar** : grammatica

*noun* : zelfstandig naamwoord

*pronoun* : voornaamwoord

*verb* : werkwoord

*adjective* : bijvoeglijk naamwoord

*adverb* : bijwoord

*preposition* : voorzetsel  
*conjunction* : voegwoord  
*prefix* : voorvoegsel  
*suffix* : achtervoegsel  
*conjugation* : vervoeging  
*subject* : onderwerp  
*direct object*: lijdend voorwerp  
*indirect object* : meewerkend voorwerp  
*sentence* : volzin  
*main clause*: hoofdzin  
*subordinate clause* : bijzin  
*conditional* : voorwaardelijk

**case : naamval**

*nominative* : eerste naamval  
*genitive* : tweede naamval  
*dative* : derde naamval  
*accusative* : vierde naamval

**leestekens : *punctuation***

dubbele punt : *colon*  
puntkomma : *semicolon*  
uitroepteken : *exclamation mark*  
vraagteken : *question mark*  
komma : *comma*  
punt : *full stop*  
alinea : *paragraph*  
koppelteken : *hyphen*  
aanhalings tekens : *inverted commas*  
streep : *dash*  
hoofdletter : *capital*  
bovenkast : *in capitals*