

Concert Score

Richard Cumming

FESTE

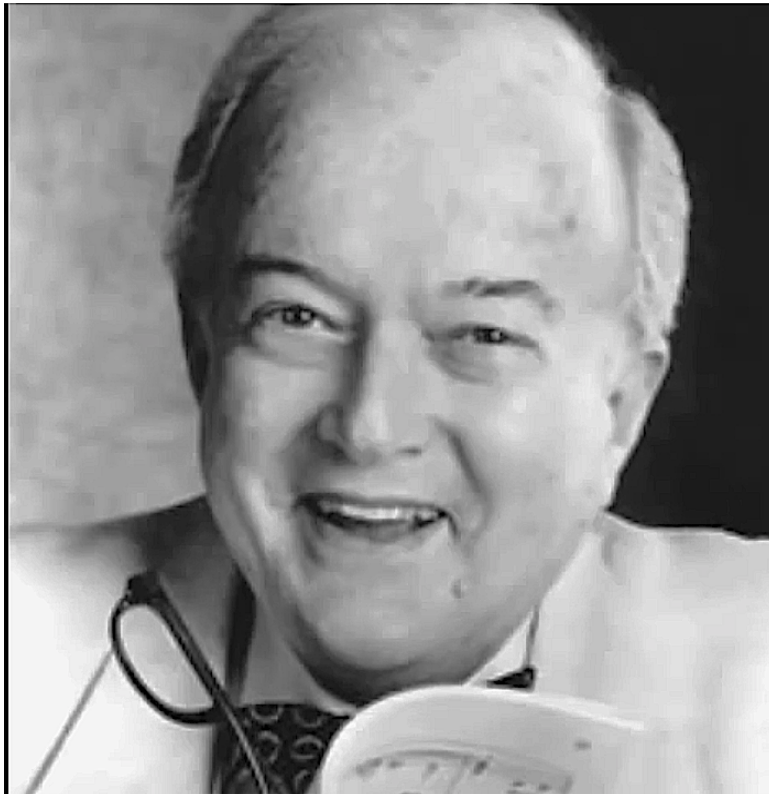
Six Songs from Shakespeare's "Twelfth Night"

for

Low Voice, Oboe, Clarinet in B \flat and Cello

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Richard Cumming, composer of more than sixty theater scores, studied with Ernest Bloch, Arnold Schoenberg, and Roger Sessions. The catalog of his music includes works for chamber groups, chorus and vocal ensembles, opera, orchestra, solo piano, strings, voice, film, radio, and television. Born in Shanghai in 1928 he was raised in Manila and went to school on the US west coast. As a student at the San Francisco Conservatory of Music he studied piano with Lili Kraus and Rudolf Firkusny and toured much of the US, Canada, Europe and the Far East as a soloist, Assistant Conductor of the Santa Fe Opera and accompanist for numerous instrumentalists and singers. He wrote music for New York's Phoenix Theater, the Milwaukee Repertory Theater, the Loretto-Hilton in St. Louis, California's Marin Shakespeare Festival, Esso Repertory Theater (nationwide TV), and the Trinity Square Repertory Company in Providence, RI where he was composer-in-residence from 1966. In 1968 that company was the first professional American regional theater to be invited to the Edinburgh Festival, where Cumming received worldwide acclaim with his score for their premier production of Norman Holland's "Years of the Locust." His compositions earned awards from ASCAP, the Ford Foundation, Meet the Composer, the National Endowment for the Arts, National Federation of Music Clubs, Rhode Island State Council on the Arts, Rubin Opera, and Wurlitzer Foundation, among others.

Note: a live performance of this piece can be viewed on YouTube at this address:
https://www.youtube.com/watch?v=RUEOGqN_Z8U

FESTE

Richard Cumming

1. O Mistress Mine

Allegro amabile (♩ = c. 132)

1

Voice *mp*
O Mis - tress mine, where

Oboe *f* *sfz*

Clarinet *f* *sfz*

Cello *f* *sfz* *mf* *p*
arco pizz. (pizz.)

6

V. are you roa - ming? O, stay and hear your true love's co - ming, that can sing — both high and

Ob.

Cl.

Vc.

A

V. *mp*
low. Trip no fur - ther, pret - ty swee - ting, Jour - ney's end in

Oboe *mp* *p*

Cl. *mp* *p*

Vc.

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1. O Mistress Mine

B

16 *mf* (9)

V. lo - vers mee-ting, ev' - ry wise _____ man's son doth know. _____

Ob. *p* *mp*

Cl. *p* *mp*

Vc.

21 *mp*

V. What is love? 'Tis not here a - fter. Pre-sent mirth hath

Ob. *p* *mf* *p*

Cl. *p* *mf* *p*

Vc.

26 *mf* *rit.* -----

V. pre - sent laugh-ter; What's to come _____ is still un - sure. _____

Ob. *mp*

Cl. *mp*

Vc. *mp*

1. O Mistress Mine

FESTE

----- (*ma poco*) ----- **C** *a tempo*

30

V. *p* *mf*
In de-lay there lies no plen-ty; Then come kiss me,

Ob. *mf* *p*

Cl. *mf* *p*

Vc. *mf* *p*

34

V. *f* (*poco rubato*) (*a tempo*)
sweet and twen-ty, Youth's a stuff _____ will not en - dure. _____

Ob. *p*

Cl. *p*

Vc. *mf* *p*

39

V. *mf* *rit.* *liberamente* *a tempo* *molto rit.*
Youth's a stuff _____ will not _____ en - dure. _____

Ob. *mp* *p*

Cl. *p* *pp*

Vc. *mp* *mp* *p* *arco*

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2. Come away, Death

Andante (♩ = c. 68) *molto rit.* *very freely*
mf

V. *mf* *p* *mf*
 Ob. *mf* *p*
 Cl. *mp* *p*
 Vc. *con sord. arco* *mf* *mp* *sf* *pizz.*

Come a-way,

V. *mp*
 come a-way, death, and in sad cy - press let me be laid.

V. *mf* *f* *p*
 Fly a-way, fly a-way breath; I am slain by a fair cru - el maid.

A Andante (♩ = c. 68)

Poco piu mosso (freely)

V. *f*
 My shroud of

Ob. *mf* *mp*
 Cl. *mp* *p*
 Vc. *arco* *mf* *p*

Tempo 1°

V. *mp*
 white, stuck all with yew, O, pre - pare it!

2. Come away, Death

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32 *Poco piu mosso* *f* *rit.* *Tempo 1°* *mp*

V. My part of death, no one so true did share it.

B (in tempo) (freely) *mf*

V. Not a flow'r, not a flow'r

Ob. *mf* *mp*

Cl. *mp* *p*

Vc. arco *mf* *p* *sf* pizz.

45

V. sweet, on my black cof - fin let there be strown.

50 *mf* *f* *p*

V. Not a friend, not a friend greet my poor corpse, where my bones shall be thrown.

C (in tempo) *rit.*

V.

Ob. *mf*

Cl. *mp*

Vc. arco *mf* 7 9

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2. Come away, Death

58 *Tempo 1°* *f* *Poco piu mosso* *mp*

V. A thou - sand, thou - sand sighs to save, Lay me,

Ob. *p*

Cl. *p*

Vc. *p*

64 *Tempo 1°* *f* *accel.* *rit.* *Tempo 1°* *mp*

V. O, where sad true lo - ver ne'er find my grave to weep

Ob.

Cl.

Vc.

71 *rit.* *mp* **D** *Lento*

V. — there!

Ob. *mp* *p*

Cl. *p* *pp*

Vc. *arco* *mp* *pizz.* *p* *arco*

3. Hold Thy Peace

Allegretto (♩ = c. 132)

1

V. *mf*

Ob. *mf*

Cl. *mf*

Vc. *mf* arco

6

A *f* (lusty as hell)

V. Hold thy peace I pri-thee hold thy peace, thou knave, thou knave, thou

Ob.

Cl.

Vc.

10

V. knave. I pri-thee hold thy peace, thou knave, thou knave, I pri-thee hold thy peace. O

Ob.

Cl.

Vc.

B

V. hold thy peace I pri-thee hold thy peace, thou knave, thou knave, thou knave, I pri-thee hold thy

Ob.

Cl.

Vc.

17 V. peace, thou knave, thou knave, I pri-thee hold thy peace.

Ob. *p*

Cl. *p*

Vc. *pizz.* *p*

4. Hey, Robin

Very freely and lugubriously (♩ = c. 72)

V. *mf* Hey, Ro-bin, jol-ly Ro-bin, tell me how thy la-dy does.

Ob. *mf*

Cl.

Vc. *pizz.* *mf* *p* *arco*

7

V. "My la - dy is un-kind, per - die." A - las! Why is she

Ob.

Cl.

Vc. pizz. arco (twang!) pizz. *sfz*

14

V. so? "She lo - - hu - - huves an - o - ther." *Adagio* ♩ = 40 *Attacca*

Ob. *mp Attacca*

Cl. *Attacca*

Vc. pizz. *p* *mp* (poco) *p* arco *Attacca*

5. I am gone, sir

1

Con brio ♩ = c. 116

V. I am gone, sir, and a - non, sir, I'll be with you a - gain,

Ob. *f*

Cl. *f*

Vc. arco *f*

FESTE

A

mf

6

V. *mf*
in a trice, like to the old vice, your need to sus-tain; Who, with dag-ger of

Ob. *mf*

Cl. *mf*

Vc. *mf*

10

V. *f*
lath, in his rage and his wrath, cries, "Ah - ha" to the de-vil, Like a mad lad,

Ob. *f*

Cl. *f*

Vc. *f*

14

V.
pare thy nails, dad. A - dieu, good man de-vil.

Ob. *f* *sfz*

Cl. *f* *sfz*

Vc. *f* *sfz*

6. Hey, Ho, the Wind and the Rain

1 **Andante** (♩ = c. 68) **Moderato** (♩ = c. 86)

V.

Ob.

Cl.

Vc.

mf *mf* *arco* *mf* *mf*

7 **f** (9)

V.

Ob.

Cl.

Vc.

mf *mp* *mf* *mp*

When that I was and a lit-tle ti-ny boy, with hey, ho, the

12 (9)

V.

Ob.

Cl.

Vc.

wind and the rain. A fool-ish thing was but a toy. For the rain it rain-eth ev'-ry

A

V. day.

Ob. *mf* *mf*

Cl. *mf* *mf*

Vc. *mf* *mf*

24 *f* ()

V. But when I came to— man's es - tate, with hey, ho, the wind and the rain, 'gainst

Ob. *mp*

Cl. *mp*

Vc.

29

V. knaves and thieves men shut their gate, For the rain it rain - eth ev' - ry—

Ob.

Cl.

Vc.

B

V. *day.*

Ob. *mf* *f*

Cl. *mf* *f* *pizz.*

Vc. *mf* *f* *mf*

40 *f* (9)

V. *f*

Ob.

Cl.

Vc. *mp*

But when I came a - las! to - wive. With hey, ho, the wind and the rain, by

C

45 (9)

V. *mf*

Ob. *mf*

Cl. *mf* *arco*

Vc. *mf*

swag-ger-ing could I nev - er thrive, for the rain it rain - eth ev' - ry day.

51 *f*

V. *f*

Ob. *mf* *mp*

Cl. *mf* *mp*

Vc. *mf*

But when I came un -

58

V. *f*

Ob.

Cl.

Vc.

to - my beds, with hey, ho, the wind and the rain, with toss-pots still had drun - ken heads for the

D

63

V. *f*

Ob. *mf*

Cl. *mf* arco

Vc. *mp* *mf*

rain, it rain - eth ev'-ry day.

70 *mf*

V. *mf* A

Ob. *mf*

Cl. *mf*

Vc. arco *mf*

77 *piu dolce*

V. *mp*

Ob. *mp*

Cl. *mp*

Vc. pizz. *mp*

great while a - go the world be - gun, with hey, ho, the wind and the

84 **E**

V. rain. But that's all one, our play - is done,

Ob. *mp* *p*

Cl. *mp* *p*

Vc. pizz. *mp*

90 *rit.*

V. and we'll strive to please you ev' - ry

Ob.

Cl.

Vc.

F *a tempo* *p* (hold as long as possible)

V. day.

Ob. *mp* *p*

Cl. *mp* *p*

Vc. *mp* *p*