

Greg Sandow

from *As You Like It*

an opera in progress based on Shakespeare's play

A love scene (of sorts), from Act 2

Because of evil doings at the ducal court, many nobles and their retainers are in exile in a place called the Forest of Arden. This isn't a dense woods, which is what the word "forest" would mean today. In Shakespeare's time, a forest was a royal hunting preserve, which of course would be in a rural area, surrounded by farms and shepherds.

Two of the exiles in this forest are Rosalind (soprano) and Orlando (tenor). They're very young, and fell in love just before -- leaving separately -- they had to flee. In this scene, they meet for the first time after leaving the court. Neither has known the other was in the forest. Orlando is so lovesick that he writes poems about Rosalind, and hangs them on trees, which makes everyone laugh at him. Rosalind, meanwhile has disguised herself (for protection) as a man, so when Orlando meets her, he doesn't know who she is. He thinks she's an unusually refined and witty man from the countryside, who seems to enjoy making fun of him. But in truth she's just as lovesick as he is. So to stay close to him, she invents (always pretending to be a man) a crazy scheme. She can cure him of his desperate love, she says, if he pretends that she's Rosalind, and woos her.

Rosalind's name, in Shakespeare's time, was pronounced "RAHZ-a-lined." In the background during this scene sits Celia, Rosalind's friend from court, disguised as a shepherdess, and pretending to be Rosalind's sister. She's referred to during the scene, but says nothing, though of course she has a singing role in the rest of the opera.

[Rosalind has been watching Orlando. Now she comes forward and speaks to him.]

Slowly rit.

$\text{♩} = 36$ *8va* $\text{♩} = 40$ Slowly, very freely

espress.

p

p like an improvisation

solo cello

Recit., freely

Rosalind

p

Do you hear, fo - re - ster?

"forester" -- someone who
lives in this rural place (she's
pretending not to know he comes
from the ducal court, just as she does)

Recit.

Faster

rit.

Rosalind

p

I pray you,

Orlando
p
Ve-ry well, What would you?

"what would you?" --
what do you want?

Tempo I (but freely)

Recit.

what is't o'-clock?

Orlando

You should

"what is't o'clock?" --
what time is it?

Faster (more quickly
than before)

Rosalind

f

Then

ask me what time o' day: there's no clock in the fo- rest.

p *poco*

"You should ask me what time o' day" -- Orlando is playing word games with Rosalind. Since there aren't any clocks in the forest, he says she should "ask me what time o'day," meaning "what time is it by the sun?."

Recit., quickly

In tempo, stil quickly

rit... (to the previous tempo)

there is no true lo-ver in the fo-rest, else sigh-ing e-very mi-nute should de-tect the la-zy foot of

f *mf*

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a recitative section marked 'Recit., quickly' and then transitions into a more rhythmic section marked 'In tempo, stil quickly'. The piano accompaniment starts with a forte (*f*) dynamic and then softens to mezzo-forte (*mf*). The music is in 2/4 time, with some changes to 3/4 and back to 2/4. The lyrics are: 'there is no true lo-ver in the fo-rest, else sigh-ing e-very mi-nute should de-tect the la-zy foot of'.

Recit., more slowly, freely

♩ = 40 Tempo I

Rosalind

♩ = ♩

time.

By no means, sir; Time

Orlando

And why not the swift foot of time? Had that not been as pro-per?

f

The second system of the score features two vocal parts: Rosalind and Orlando. Rosalind's part is marked 'Recit., more slowly, freely' and includes the lyrics 'time.' and 'By no means, sir; Time'. Orlando's part begins with the lyrics 'And why not the swift foot of time? Had that not been as pro-per?'. The piano accompaniment is mostly silent, with a forte (*f*) dynamic appearing in the final measure. The music is in 2/4 time, with some changes to 3/4 and back to 2/4. The tempo is marked 'Tempo I' with a quarter note equal to 40 beats per minute.

$\text{♩} = 80$

tra - vels in di - vers pa - ces, with di - vers per - sons: I'll tell you who Time

mf

"divers" -- different.

don't rush the words

don't rush the words

am - bles wi - thal, who Time trots wi - thal, who Time gal - lops wi - thal, who he stands

"withal" -- with

A bit more slowly, but strictly in tempo, and very rhythmic

$\text{♩} = 73$

Rosalind

still wi - thal. Mar -

Orlando

I pri - thee, who doth he trot wi - thal?

very rhythmic, a little dry

mf

[pizz.]

ry, he trots hard with a young maid, Be - tween the

[arco]

"Marry, he trots hard" -- he definitely trots hard

con - tract of her mar - riage, and the day it is so - le-mized.

Orlando

Who

Rosalind

With a priest that lacks La - tin, and a
am - bles Time wi - thal?

mf *sonorous* *dry again*

More lyrically,
and more slowly

poco
accel.

$\text{♩} = 60$

don't rush the words

rich man that hath not the gout: for the one sleeps

p *sonorous*

Ped.

easing back into tempo

rit.

ea - si - ly be - cause he can - not stu - dy, the o - ther lives mer - ri - ly, be - cause he feels no

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with various rhythmic values and rests. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. It includes chords, arpeggios, and melodic lines in both hands. The tempo markings 'easing back into tempo' and 'rit.' are positioned above the vocal line.

A tempo,
rhythmically, relaxed

♩ = 68

don't rush the words

Rosalind

pain. These Time am - bles wi - thal. **Orlando** *mp* *don't rush the words* With a

Who doth he gal - lop wi - thal?

mp dry

The second system of the score features three parts: Rosalind's vocal line, Orlando's vocal line, and the piano accompaniment. Rosalind's part is in treble clef with a key signature of one sharp and a 2/4 time signature, starting with a mezzo-piano (*mp*) dynamic. Orlando's part is also in treble clef with a key signature of one sharp and a 2/4 time signature, starting with a mezzo-piano (*mp*) dynamic. The piano accompaniment is in grand staff with a key signature of one sharp and a 2/4 time signature, starting with a mezzo-piano (*mp*) dynamic. The tempo marking 'A tempo, rhythmically, relaxed' and the tempo indicator '♩ = 68' are placed above the first vocal line. The instruction 'don't rush the words' is written above both vocal lines. The characters' names 'Rosalind' and 'Orlando' are placed above their respective vocal lines. The lyrics are written below the vocal lines. The piano part includes various rhythmic patterns, including triplets and accents.

thief to the gal - lows: for though he go as soft - ly as

very rhythmic

mf

[pizz.]

foot can fall, he thinks him - self too

soon there. **Rosalind** *p* With

Orlando *p* Who stays it still wi - thal?

p *sonorous*

law- yers_____ in the va - ca - tion: for they sleep be-tween term and term, and

getting more dry

"the vacation" -- in Shakespeare's time,
a period each year when the courts in
London weren't open,

More slowly, freely

$\text{♩} = 63$

they per-ceive not how Time moves.

sonorous

p

[indicating Celia, who's sitting nearby -- and isn't really her sister, but instead her friend, disguised as a shepherdess]

**In tempo,
relaxed**

Recit.

Rosalind

Musical score for the first system. It consists of three staves. The top staff is for Rosalind, the middle for Orlando, and the bottom for piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'In tempo, relaxed'. The piano part is marked 'p' (piano) and includes the instruction '[solo cello, pizz.]'. The vocal lines are recitativo in style.

Orlando [peacefully]

With this shep-her-dess, my sis - ter.

Where dwell you, pret-ty youth?

[solo cello, pizz.]

Rosalind

Musical score for the second system. It consists of three staves. The top staff is for Rosalind, the middle for Orlando, and the bottom for piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part includes dynamic markings 'dry' and 'full', and the instruction '[pizz.]'. The vocal lines are recitativo in style.

As the co - ny you see dwell where it is

Orlando

Are you na-tive of this place?

"cony" -- rabbit

[pizz.]

Rosalind

kin - dled I have been told so of

Orlando

Your ac-cent is fi - ner than you could pur-chase in so re-moved a dwel-ling.

mp *p*

"kindled" -- born. But the word also meant "inflamed with passion," and this makes the reference to rabbits into a double entendre. Rabbits are always "kindled," because they reproduce so quickly.

"purchase" -- acquire

"so removed a dwelling" -- such an isolated place

ma - ny: But in - deed, an un - cle of mine taught me to speak, one that

mp dry

mp
knew court - ship too well. For he fell in love. I have heard him read

full *mp dry*

poco string. *poco rit.* **A tempo**

mf *f*
lec - tures a - gainst it, and I thank God I am not a wo - man

mf full *f*

a tempo

A little more slowly, very relaxed

p

to be touched with gid-dy of - fen - ses.

Orlando

p

Can you re-mem-ber the prin-ci-pal e - vils that he laid to

p dry

p

"touched with giddy offenses" --
accused of giddy offenses

"that he laid to women" -- that he
blamed women for having

Rosalind

There were none prin - ci - pal, they were a - like as half-pence are.

Orlando

wo - men? I

[pizz.] [arco] [pizz.]

poco rit.

A tempo, more slowly

$\text{♩} = 52$

Rosalind

There is a man haunts the fo - rest that a
 pray you re-count some.

[pizz.] *p* [pizz.]

Ped. *Ped.*

bu - ses our young plants With car-ving Ro - sa-lind u-pon their barks.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

"our young plants" --
our young trees

[easily, bantering]

If I could meet that fan-cy mon - ger I would give ____ him some good coun-sel.

Ped. _____

Ped. _____

Ped. _____

"fancy monger" -- a cheap merchant
who puts love up for sale

Orlando

I am he ____ that is so love-shaked.

p

Ped. _____

Ped. _____

"love-shaked" -- shaken by love

More slowly

♩ = 77

Rosalind

p

There were none of my un - cle's marks u - pon you.

A little faster

♩ = 92

Rosalind

A lean cheek, which you have not, a blue eye and

Orlando

What were his marks?

"a blue eye" -- eyes with circles under them

Faster; rushed

♩ = 100

mf

sun - ken, which you have not. Then your hose should be un - gar - tered, your shoes un -

"your hose should be ungartered" -- your socks should be sloppy, hanging loose without garters

poco rit.

More slowly (in the tempo of Orlando's arioso at the start of the act)

♩ = 52

tied, but you are no such man.

Orlando

Fair youth, I

p

Ped. Ped.

poco accel.

A little faster

♩ = 56

Rosalind

[playing with him]

mp

Me be

— would I could make thee be - lieve I love.

mp

Ped.

Ped.

Ped.

Ped.

Ped.

lieve it!

You may as soon make her be-lieve it

which she is ap-ter to do than con

Ped.

Ped.

Ped.

Ped.

"she is apter to do than confess that she does" -- she is more likely to believe you than to admit that she believes you

A little faster

♩ = 68

fess that she does. But in good sooth,

p

p

Ped. _____

"but in good sooth" -- but truthfully

Detailed description: This system contains a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The vocal line begins with the lyrics "fess that she does." followed by a rest, then "But in good sooth,". The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. A piano dynamic marking (*p*) is present in both parts. A pedaling instruction "Ped." with a line is shown below the piano part. A tempo marking "A little faster" and a metronome marking "♩ = 68" are at the top right. The system concludes with a 3/4 time signature.

poco rit.**A tempo**

♩ = 60

are you he that hangs the ver - ses on the trees?

Orlando

I swear to thee, youth,

Detailed description: This system continues the musical score. The key signature remains G major and the time signature is 3/4. The tempo is marked "poco rit." and "A tempo" with a metronome marking "♩ = 60". The vocal line has the lyrics "are you he that hangs the ver - ses on the trees?". The piano accompaniment includes a section labeled "Orlando" with a triplet of eighth notes. The system concludes with a 3/4 time signature.

A tempo, a little faster

poco rit.

♩. = 66

Rosalind

mf

Love is a mad - ness

I am he, that un-for - tu - nate he.

The first system of the musical score consists of three staves. The top staff is the vocal line for Rosalind, starting with a whole rest followed by a melodic phrase in 6/8 time. The middle staff is the piano accompaniment, featuring triplet eighth notes in the right hand and a simple bass line in the left hand. The bottom staff is the piano accompaniment, showing the left hand's bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The dynamic marking is *mf*. The lyrics are: "Love is a mad - ness" and "I am he, that un-for - tu - nate he."

rit.

and de-serves a whip as mad - men do. Yet I pro-fess cu - ring it by

sonorous

The second system of the musical score consists of three staves. The top staff is the vocal line, continuing the previous phrase with a melodic line in 6/8 time. The middle staff is the piano accompaniment, featuring chords and eighth notes in the right hand. The bottom staff is the piano accompaniment, showing the left hand's bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The dynamic marking is *sonorous*. The lyrics are: "and de-serves a whip as mad - men do. Yet I pro-fess cu - ring it by".

"deserves a whip" -- in Shakespeare's time, madmen were routinely whipped

"curing it by counsel" -- curing it by education

Slowly, as before

♩ = 51

Rosalind

mf

♩ = 51

coun - sel.

Yes,

Orlando

Did you e - ver cure a - ny so?

p

Ped.

Ped.

Ped.

Lively

♩ = 73

one

And in this man - ner.

He was to i - ma - gine me his

mf dry

[pizz.]

molto rit.

Not too much faster

$\text{♩} = 69$

mf

love, and woo me. At which time would I grieve, be change - a - ble

sonorous

mf

Detailed description: This system contains the first two phrases of the song. The vocal line starts with a half rest followed by a quarter note 'love', then a quarter rest and a quarter note 'and woo me.' The piano accompaniment features a melodic line in the right hand with slurs and accents, and a bass line with chords and moving lines. The key signature has three sharps (F#, C#, G#). The time signature changes from 6/8 to 9/8 and then to 6/8. There are fermatas over the vocal notes 'time' and 'I'. The piano part has a 'sonorous' marking and a 'mf' dynamic. The system ends with a double bar line.

rit.

Freely, rit.

a tempo

mf

f

proud, fan - tas - ti - cal, full of tears, full of smiles, now weep for him, now

sonorous

mf

f

Detailed description: This system contains the second two phrases of the song. The vocal line starts with a half note 'proud, fan - tas - ti - cal,' followed by a quarter rest and a quarter note 'full of tears,' then a quarter rest and a quarter note 'full of smiles,' then a quarter rest and a quarter note 'now weep for him, now'. The piano accompaniment continues with a melodic line in the right hand and a bass line with chords. The key signature remains three sharps. The time signature changes from 6/8 to 2/4, then to 3/4, and finally to 4/4. There are fermatas over the vocal notes 'full of smiles,' and 'now weep for him, now'. The piano part has a 'sonorous' marking and dynamics of 'mf' and 'f'. The system ends with a double bar line.

"fantastical" -- capricious

rit., freely

A tempo, more slowly

♩ = 59

spit at him. And thus I cured him.

p

Orlando

p

I would not be cured, youth.

sonorous, molto legato

p

Detailed description: This system contains the first two vocal lines and the beginning of the piano accompaniment. The vocal line for the first character starts with a half note G4, followed by quarter notes A4 and B4, then a quarter rest, and finally a half note C5. The vocal line for Orlando starts with a half note G4, followed by quarter notes A4 and B4, then a quarter rest, and finally a half note C5. The piano accompaniment features a bass line with quarter notes G2, A2, B2, and C3, and a treble line with chords. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4, with a 3/4 measure at the end of the system.

p

I would cure you _____ if you would call me Ro - sa - lind and woo me.

p

Detailed description: This system contains the second vocal line and the continuation of the piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4 and B4, then a quarter rest, and finally a half note C5. The piano accompaniment continues with the same bass line and treble chords. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4, with a 3/4 measure at the end of the system.

Rosalind

mf

3

Go with me and I'll show you. Will you

Orlando

pp

Now by the faith of my love, I will. Tell me where you live. With all my

A little more slowly

$\text{♩} = 45$

go? Nay, you must call me

heart, good youth.

Ped.

rit. [Rosalind, Orlando, and Celia all walk off stage.]

Ro - sa - lind.

8va

espress.

p