Greg Sandow

from *As You Like It*

an opera in progress based on Shakespeare's play

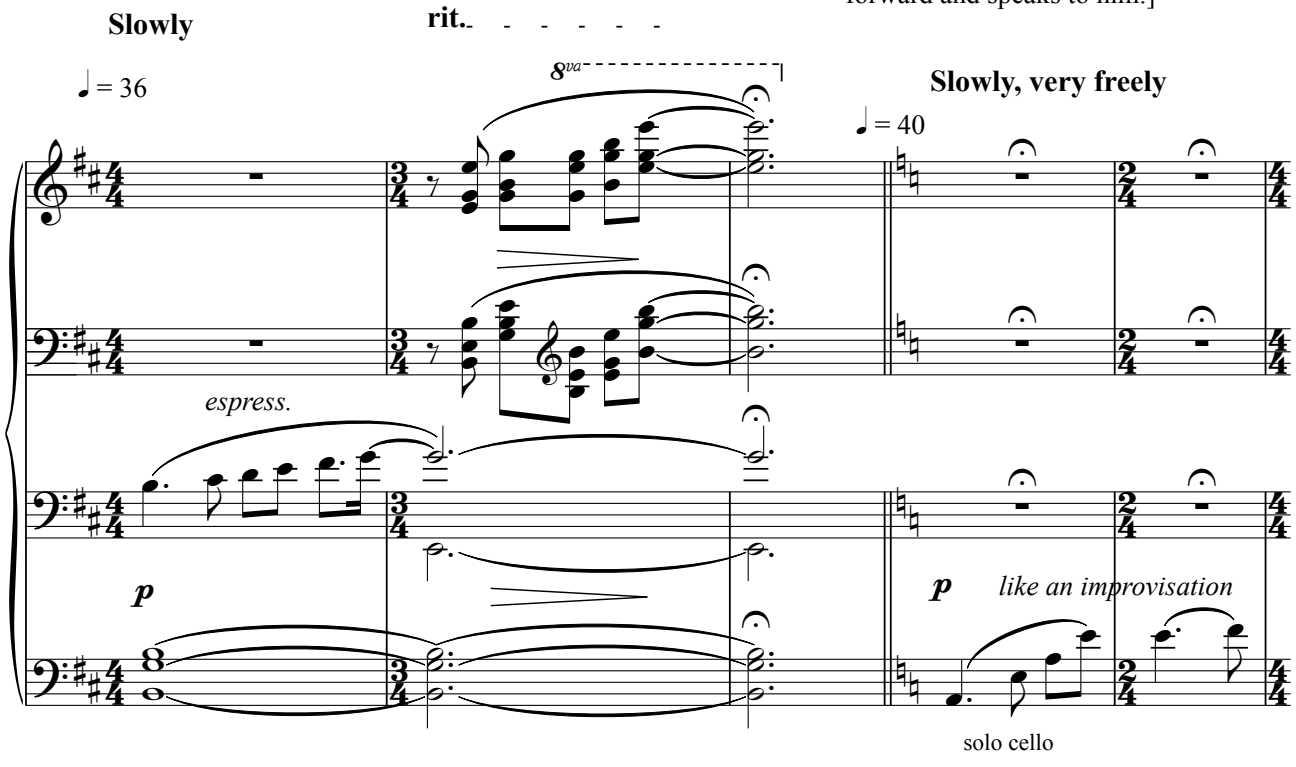
A love scene (of sorts), from Act 2

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 Shakepeare'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 unusally 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.]



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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

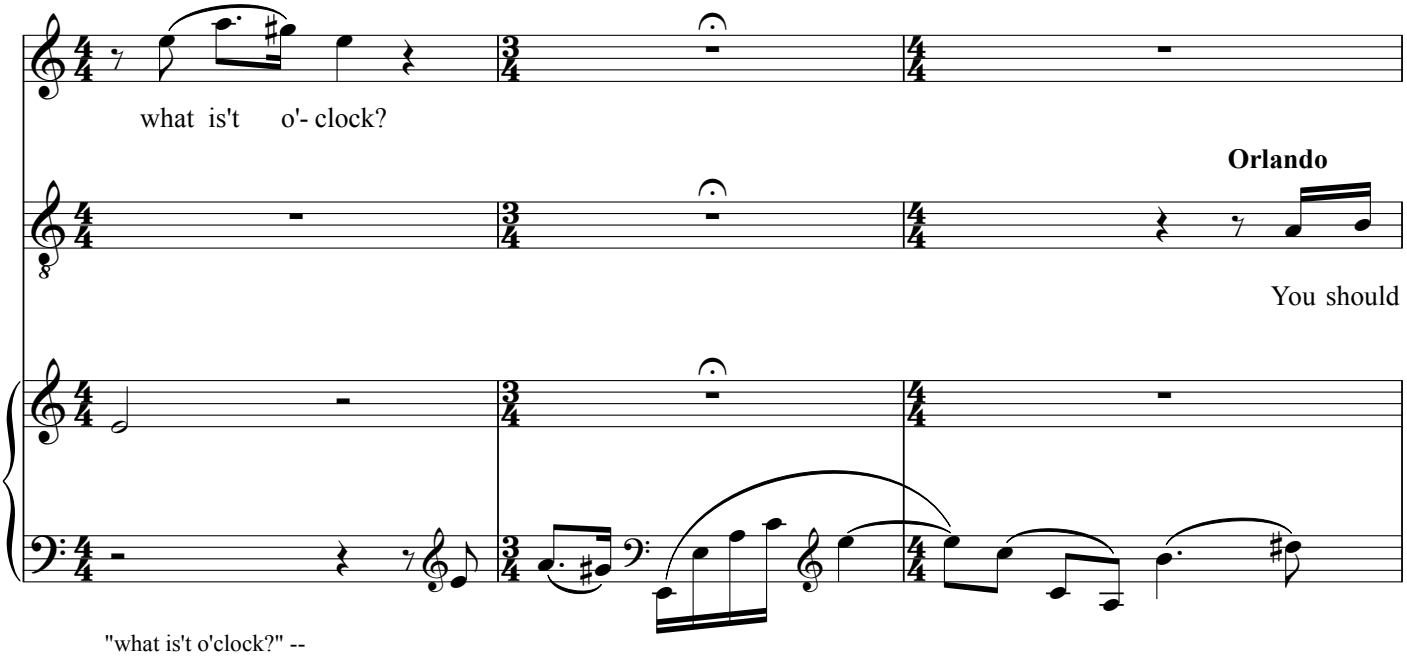
p

Ve-ry well, What would you?

p

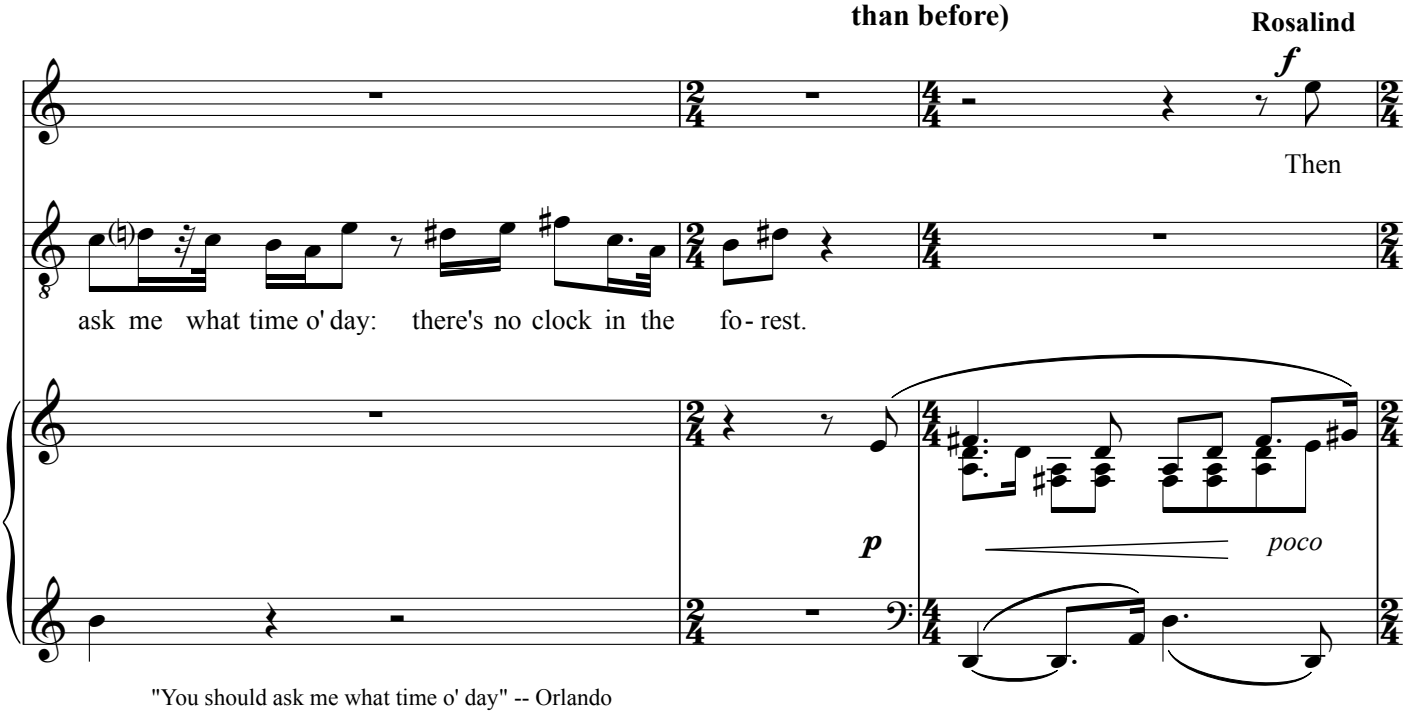
"what would you?" --
what do you want?

Tempo I (but freely) **Recit.**

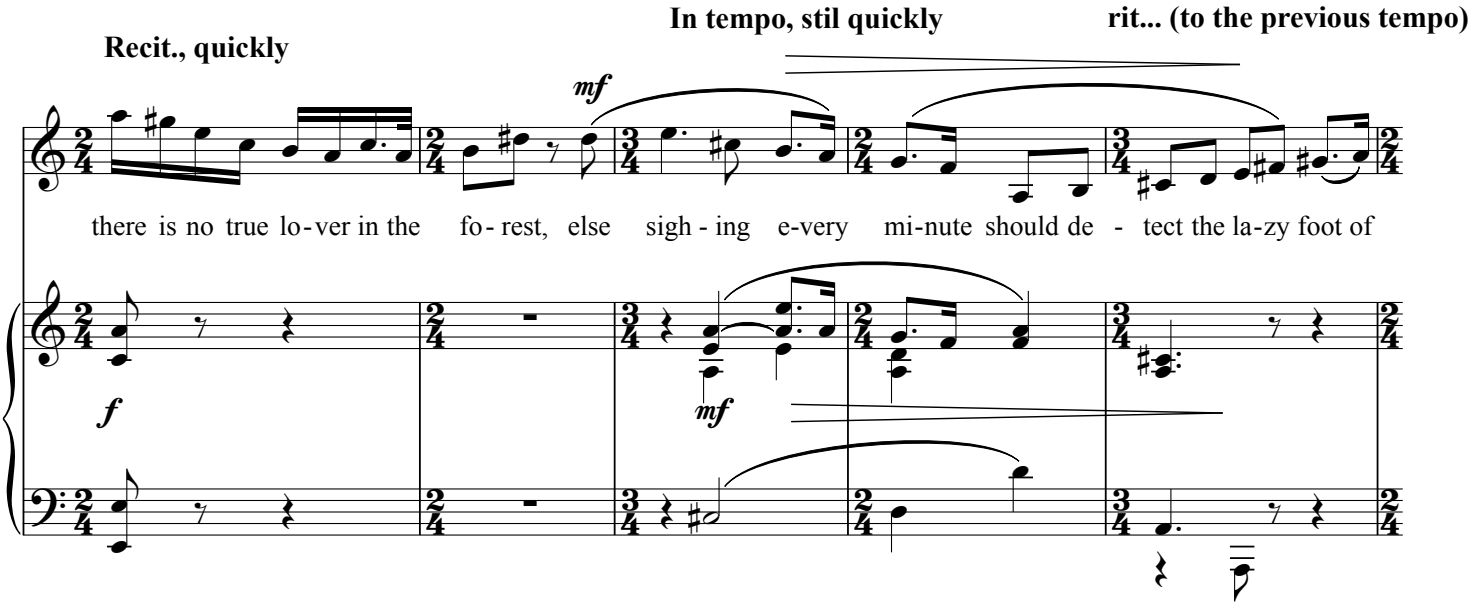


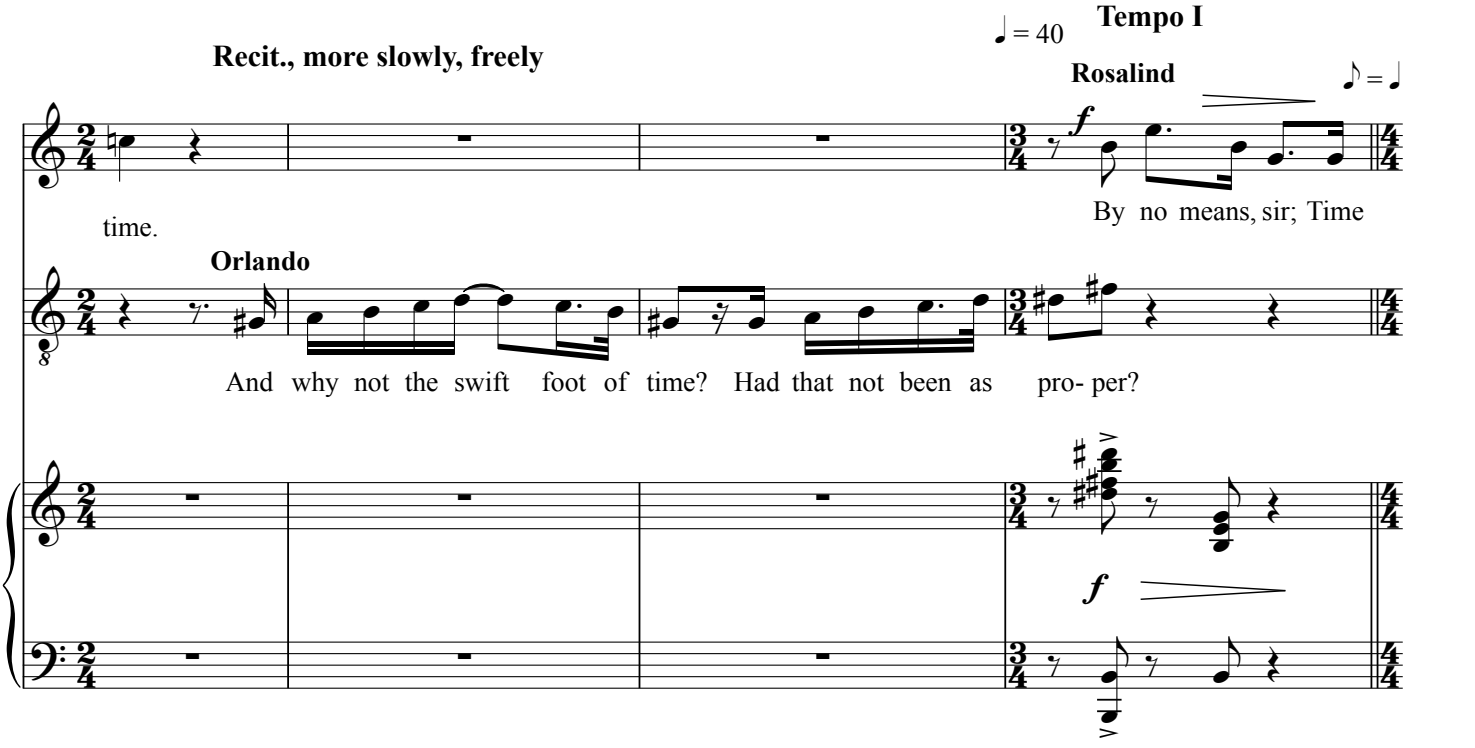
"what is't o'clock?" --
what time is it?

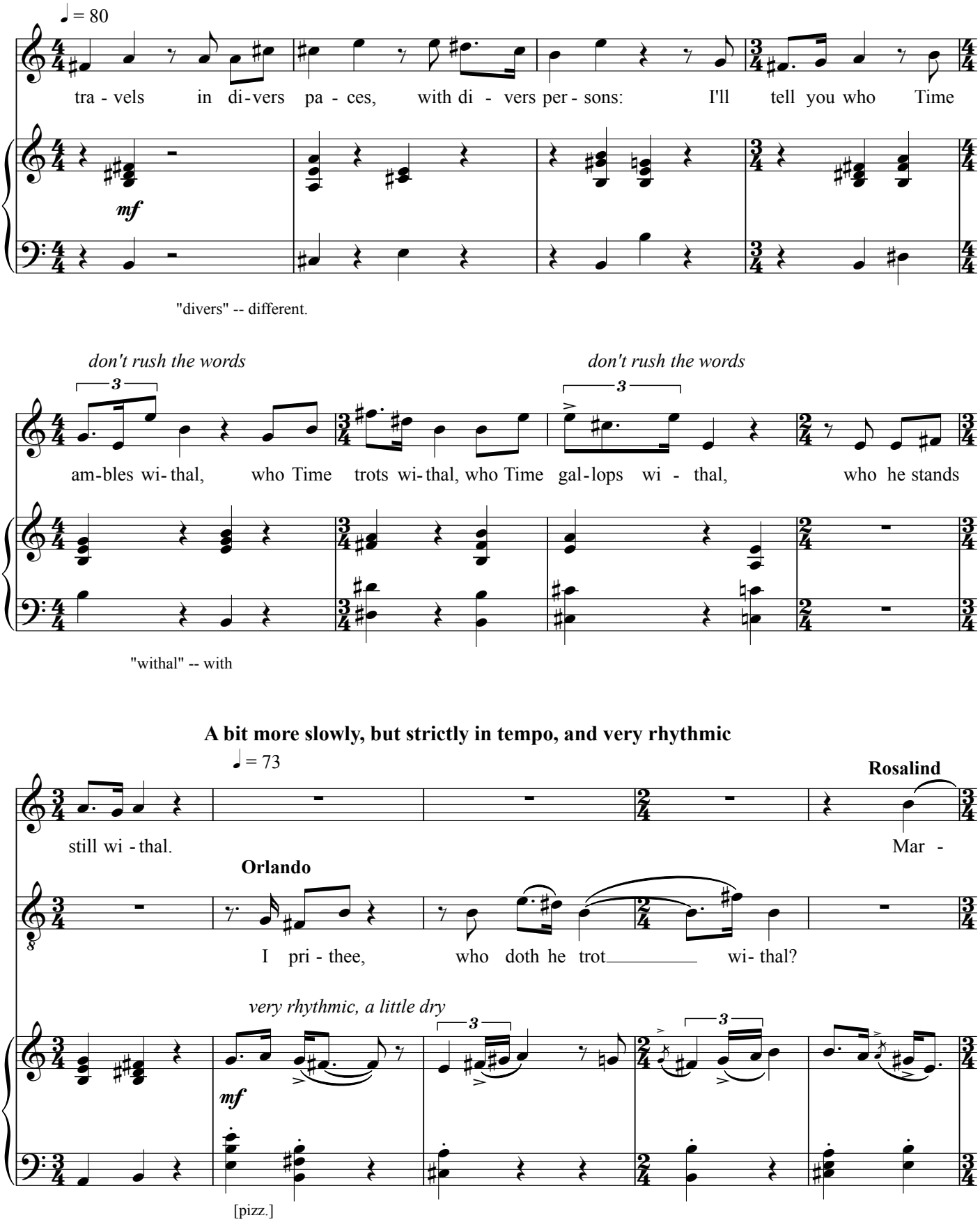
Faster (more quickly than before)

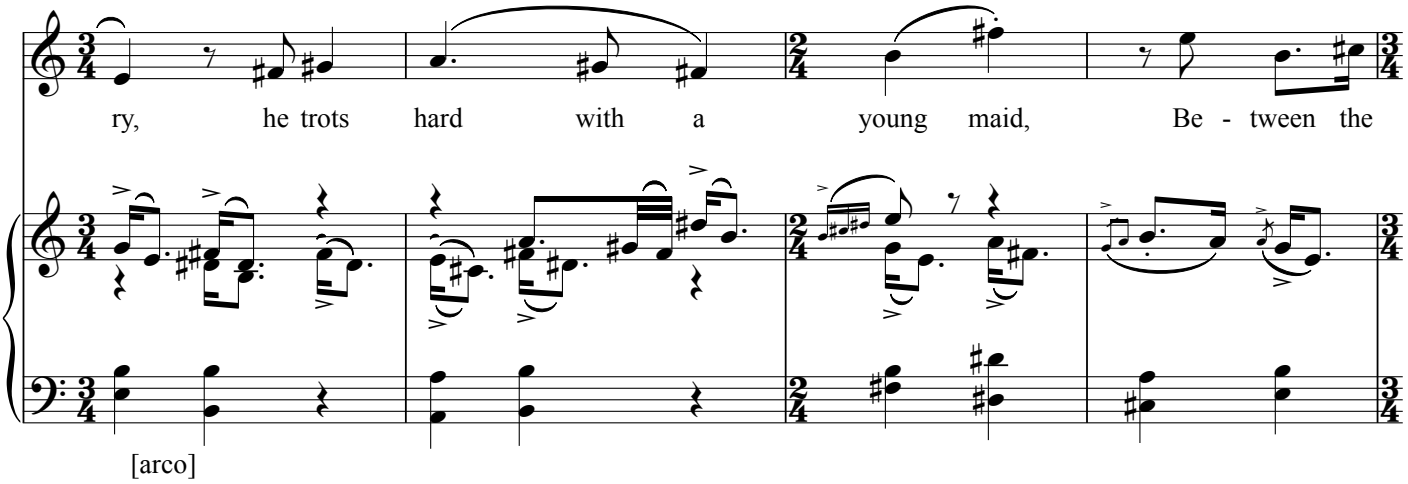


"You should ask me what time o' day" -- Orlando is playing word games with Rosalind. Since there aren't any clocks in the forst, he says she should "ask me what time o'day," meaning "what time is it by the sun?."

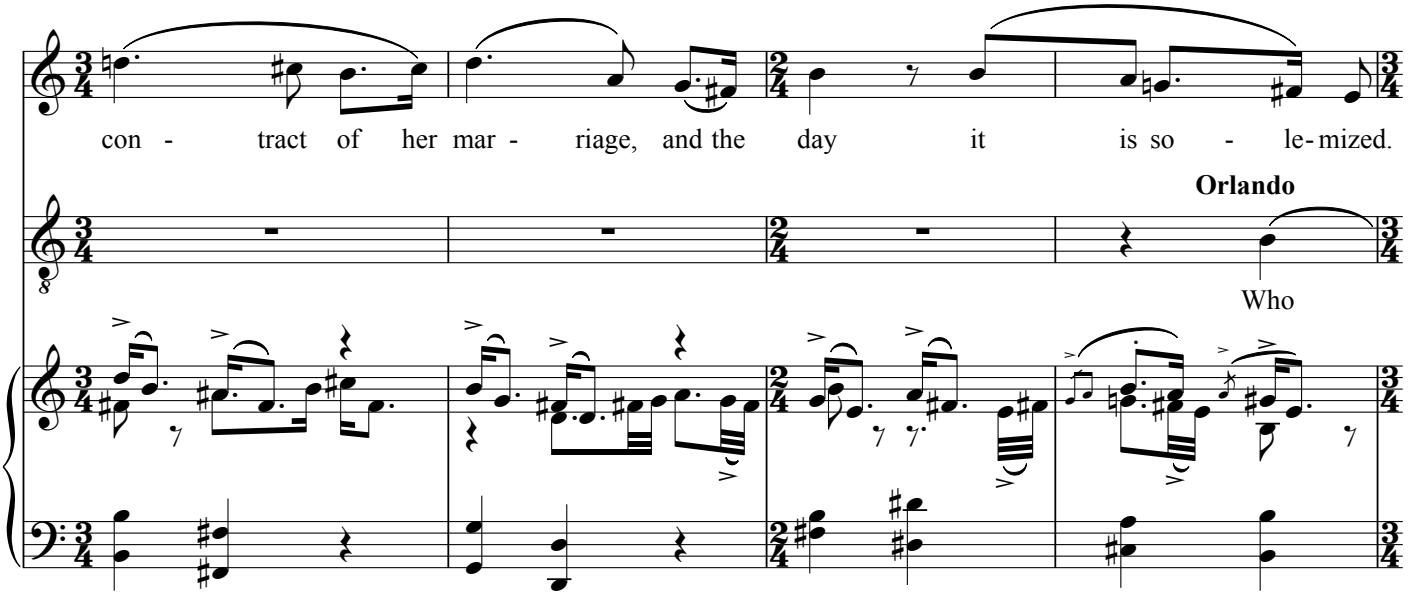

Recit., quickly
In tempo, stil quickly
rit... (to the previous tempo)
mf
there is no true lo-ver in the fo-rest, else sigh-ing e-very mi-nute should de-tect the la-zy foot of
f
mf

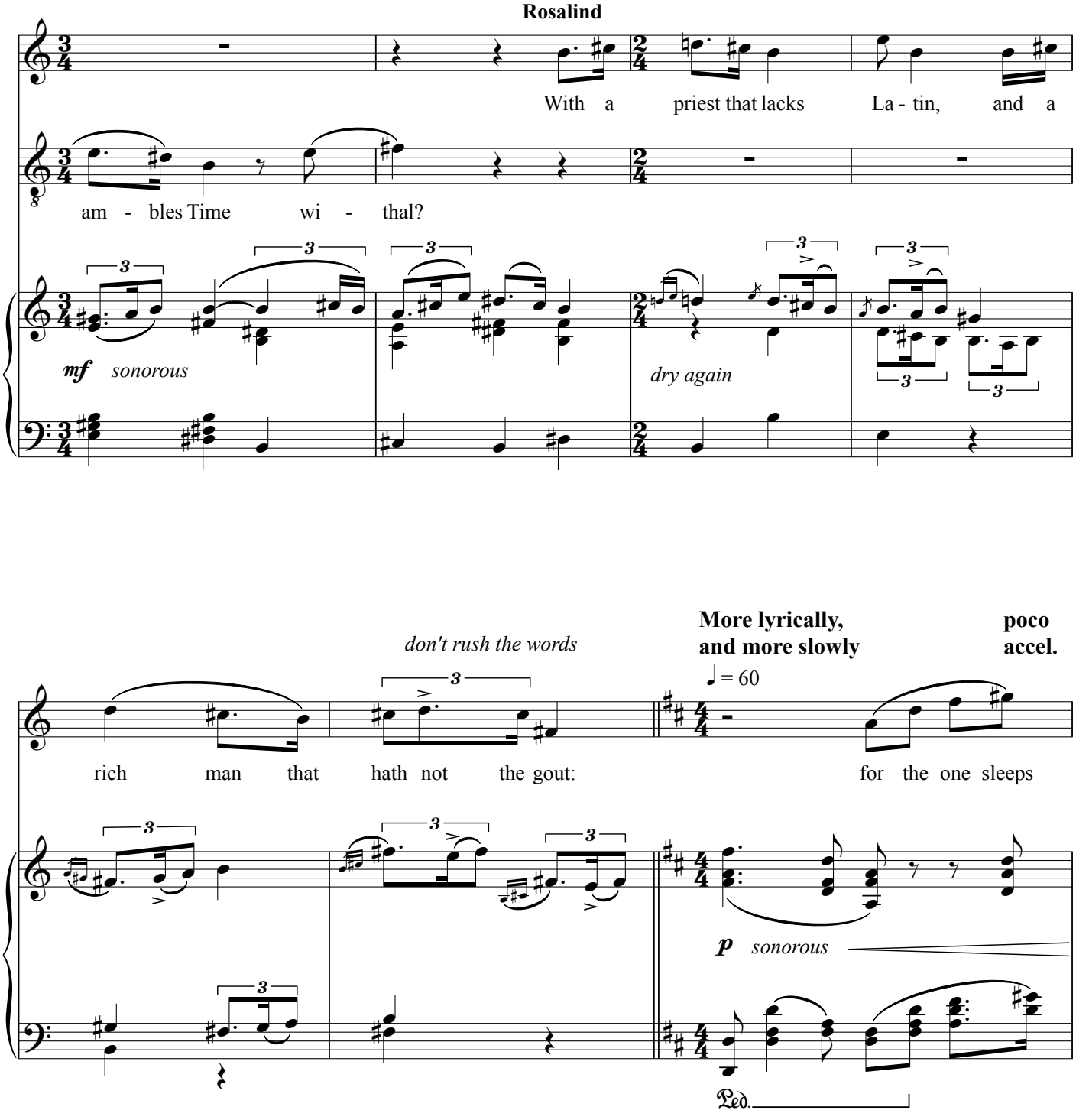

Recit., more slowly, freely
♩ = 40
Tempo I
Rosalind
♪ = ♩
f
time.
By no means, sir; Time
Orlando
And why not the swift foot of time? Had that not been as pro-per?
f

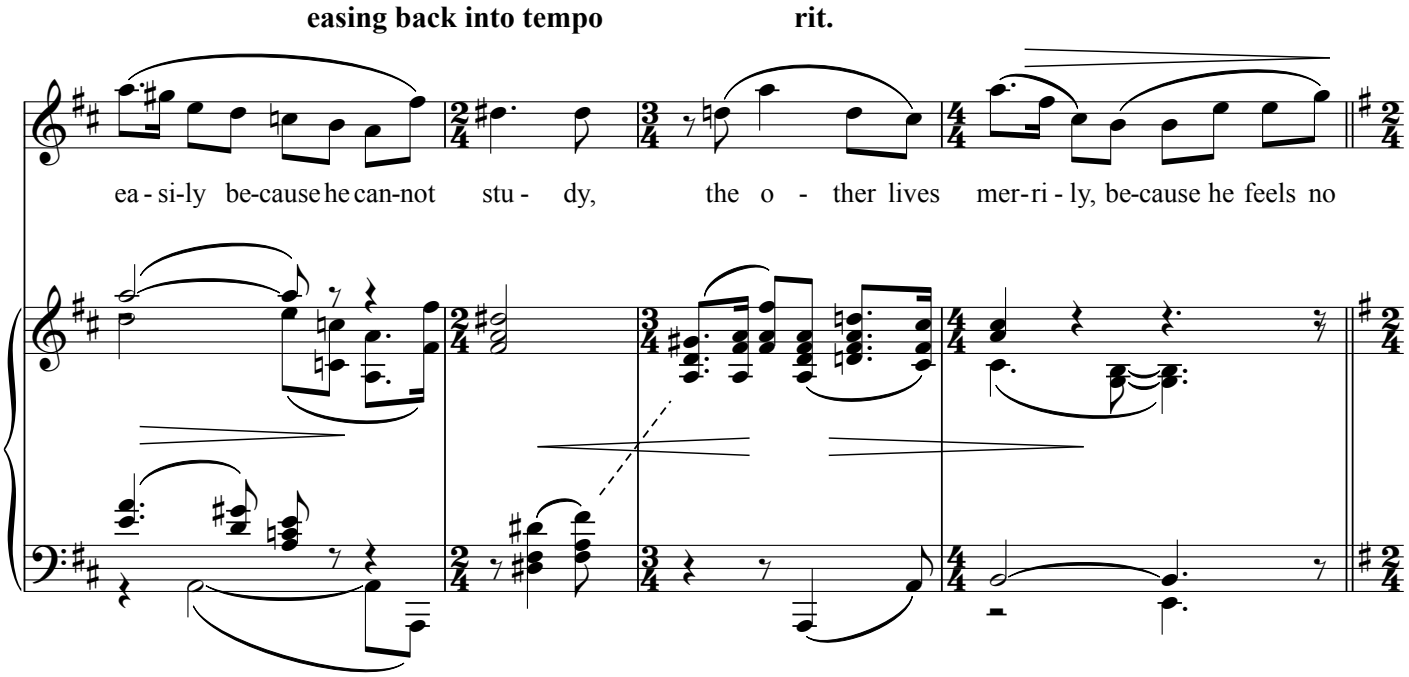

♩ = 80
tra - vels in di-vers pa - ces, with di - vers per - sons: I'll tell you who Time
mf
"divers" -- different.
don't rush the words
don't rush the words
am-bles wi- thal, who Time trots wi-thal, who Time gal-lops wi - thal, who he stands
"withal" -- with
A bit more slowly, but strictly in tempo, and very rhythmic
♩ = 73
Rosalind
still wi - thal.
Mar -
Orlando
I pri - thee, who doth he trot wi- thal?
very rhythmic, a little dry
mf
[pizz.]

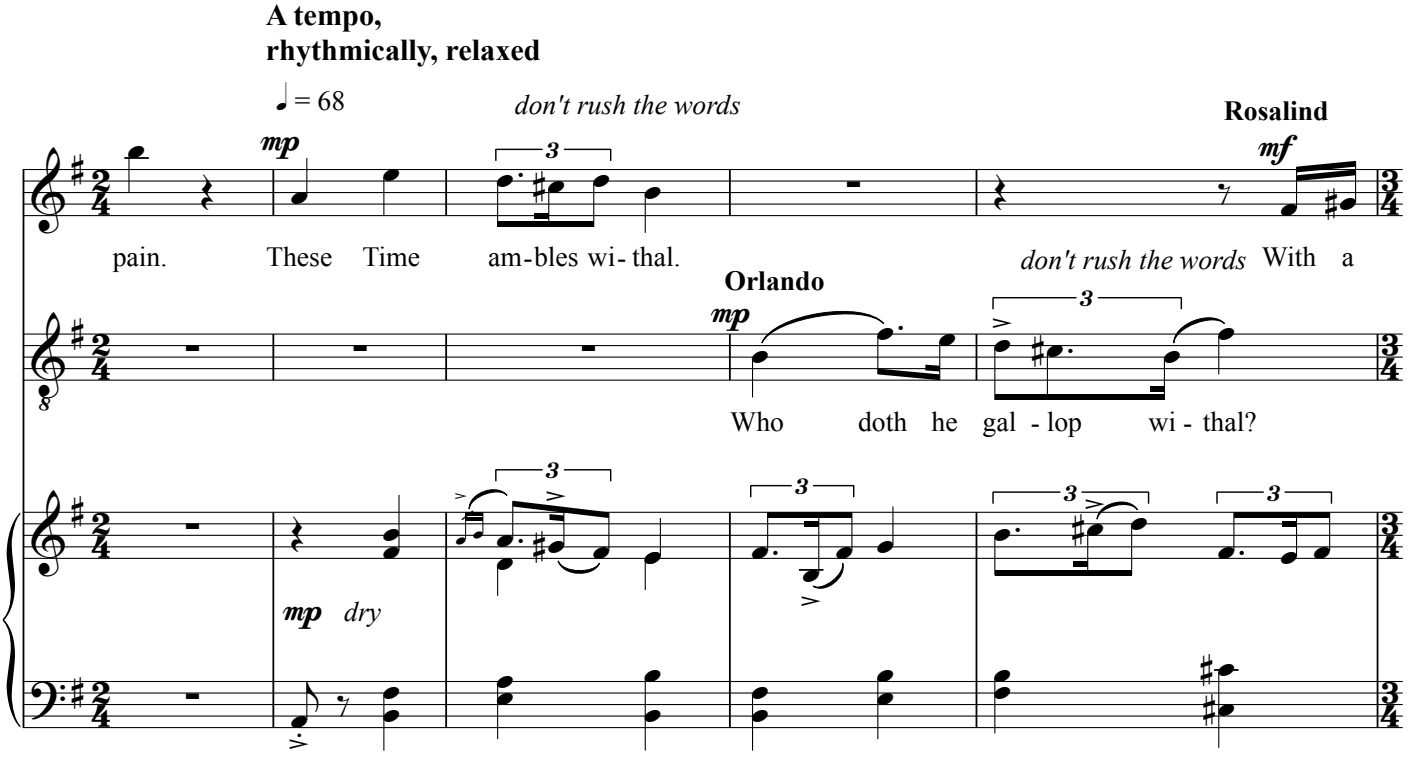


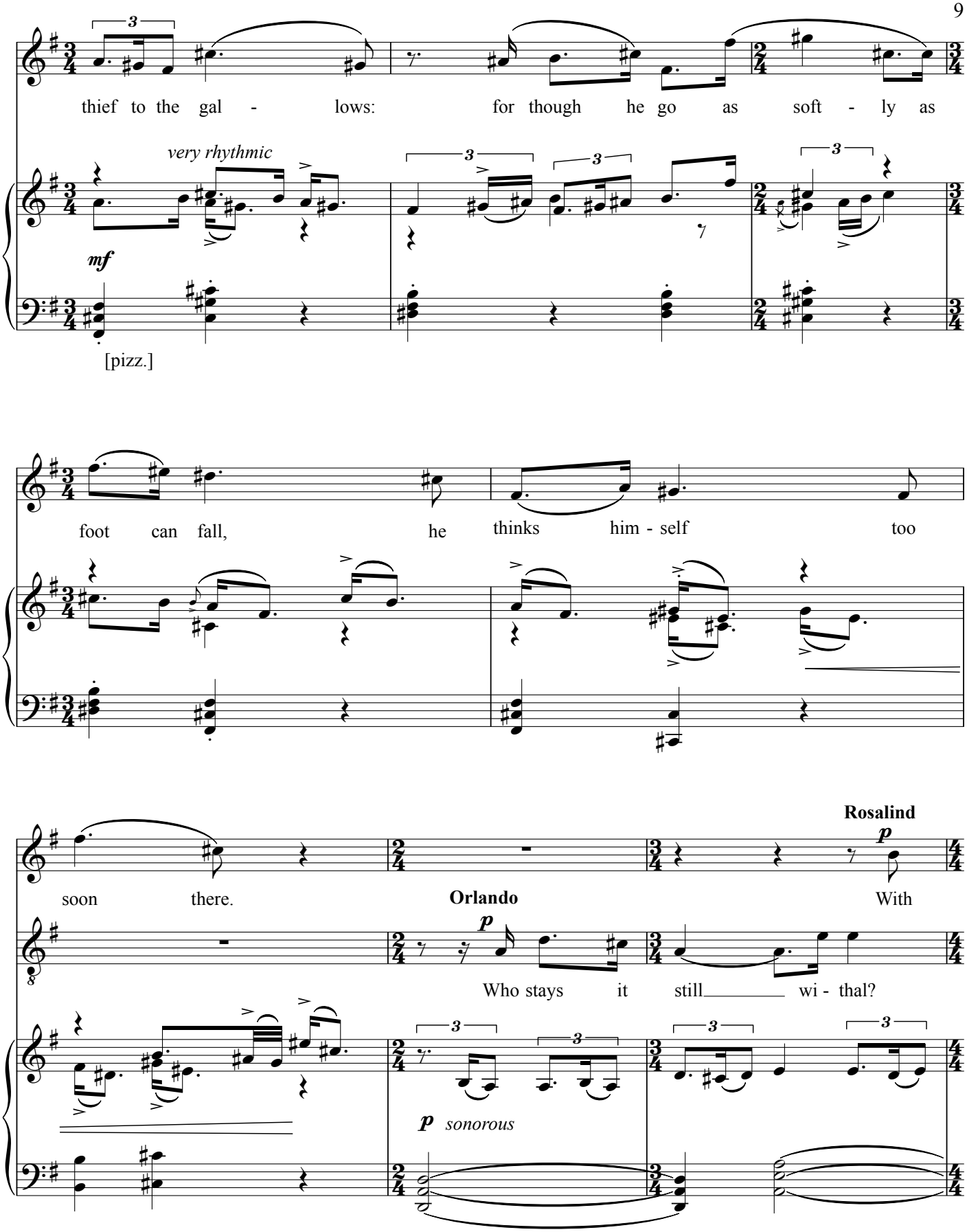
"Marry, he trots hard" -- he definitely trots hard

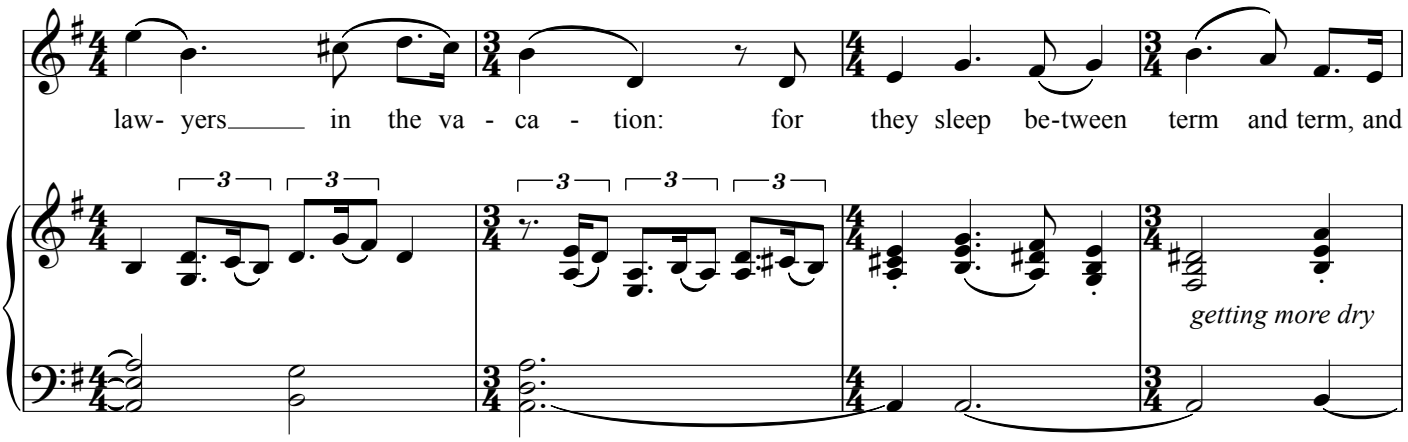



Rosalind
With a priest that lacks La - tin, and a
am - bles Time wi - thal?
mf sonorous
dry again
don't rush the words
rich man that hath not the gout:
More lyrically, and more slowly
poco accel.
♩ = 60
for the one sleeps
p sonorous
Ped.

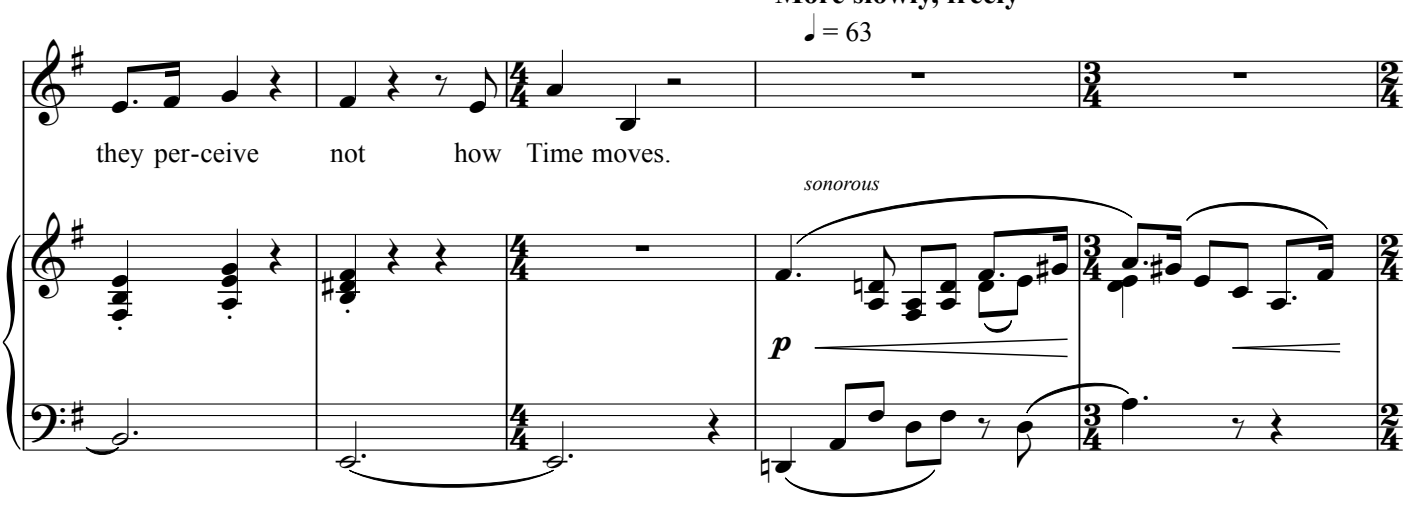

easing back into tempo
rit.
ea - si-ly be-cause he can-not stu - dy, the o - ther lives mer-ri - ly, be-cause he feels no


A tempo,
rhythmically, relaxed
♩ = 68
don't rush the words
Rosalind
mp
mf
pain. These Time am-bles wi- thal.
don't rush the words With a
Orlando
mp
Who doth he gal - lop wi - thal?
mp dry


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
Rosalind
p
soon there.
Orlando
p
With
Who stays it still wi - thal?
p sonorous



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



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

Recit.

In tempo, relaxed

Rosalind

p

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

Orlando [peacefully]

p

Where dwell you, pret-ty youth?

p

p

[solo cello, pizz.]

Rosalind

As the co - ny you see dwell where it is

Orlando

Are you na-tive of this place?

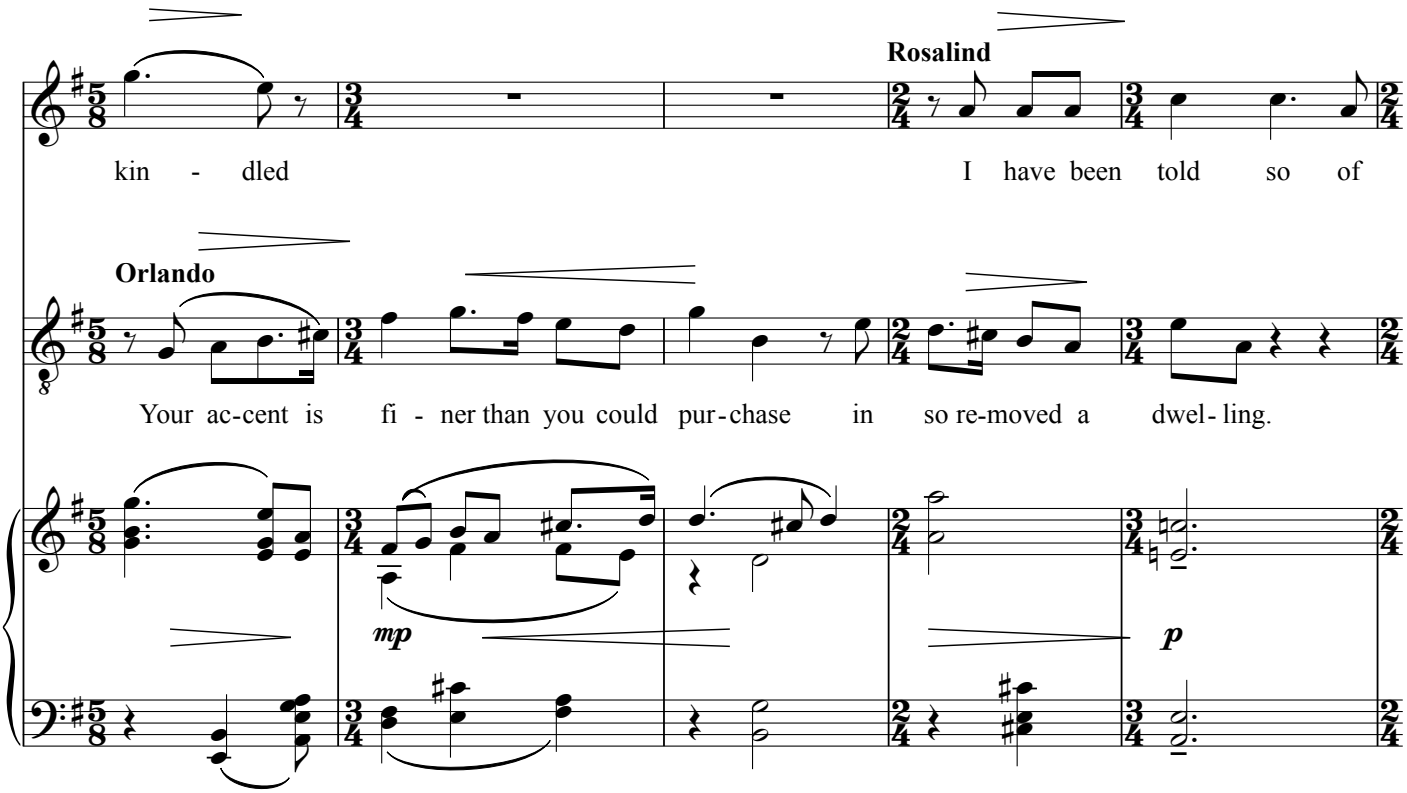
dry

dry

full

[pizz.]

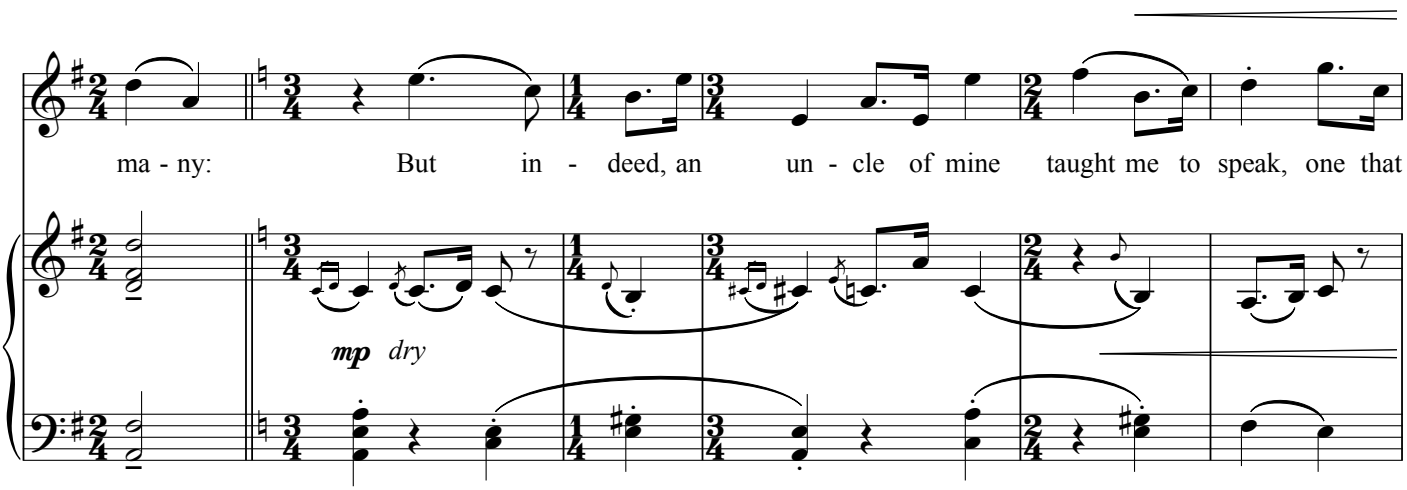
"cony" -- rabbit

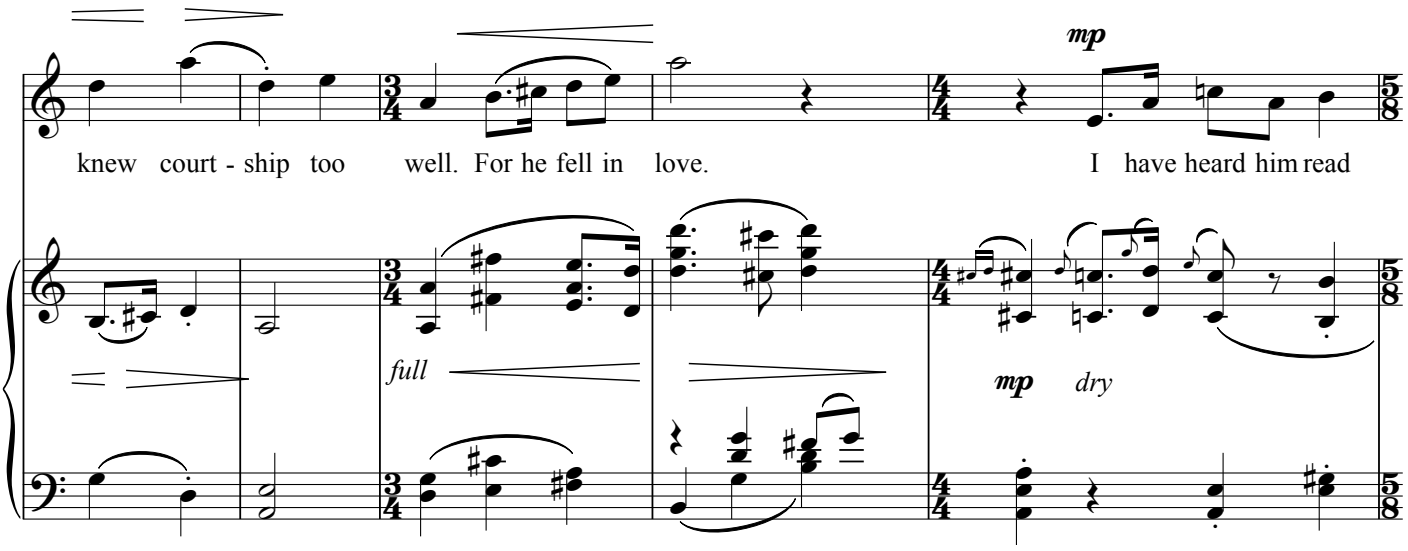


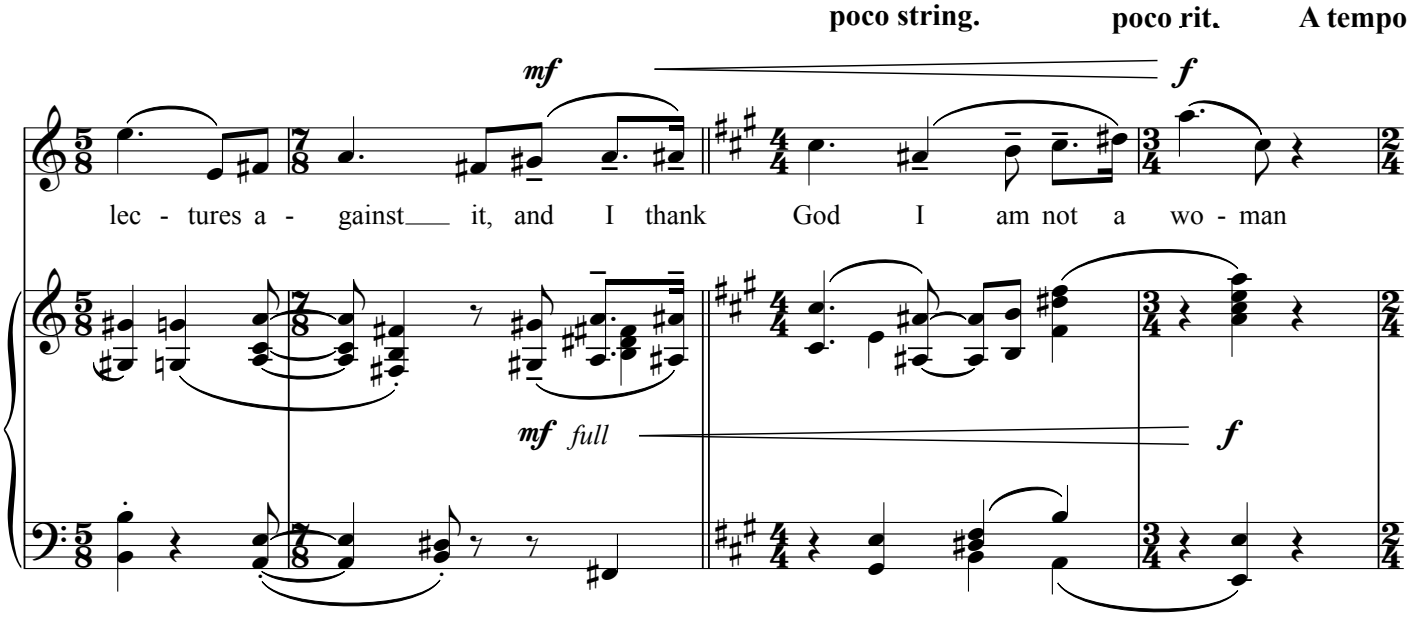
"kindled" -- born. But the word also meant "inflamed with passion," and this makes the reference to rabbits into a double entendre. Rabbits are always "kindled," beause they reproduce so quickly.

"purchase" -- acquire

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




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

3

♩ = ♩.

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.

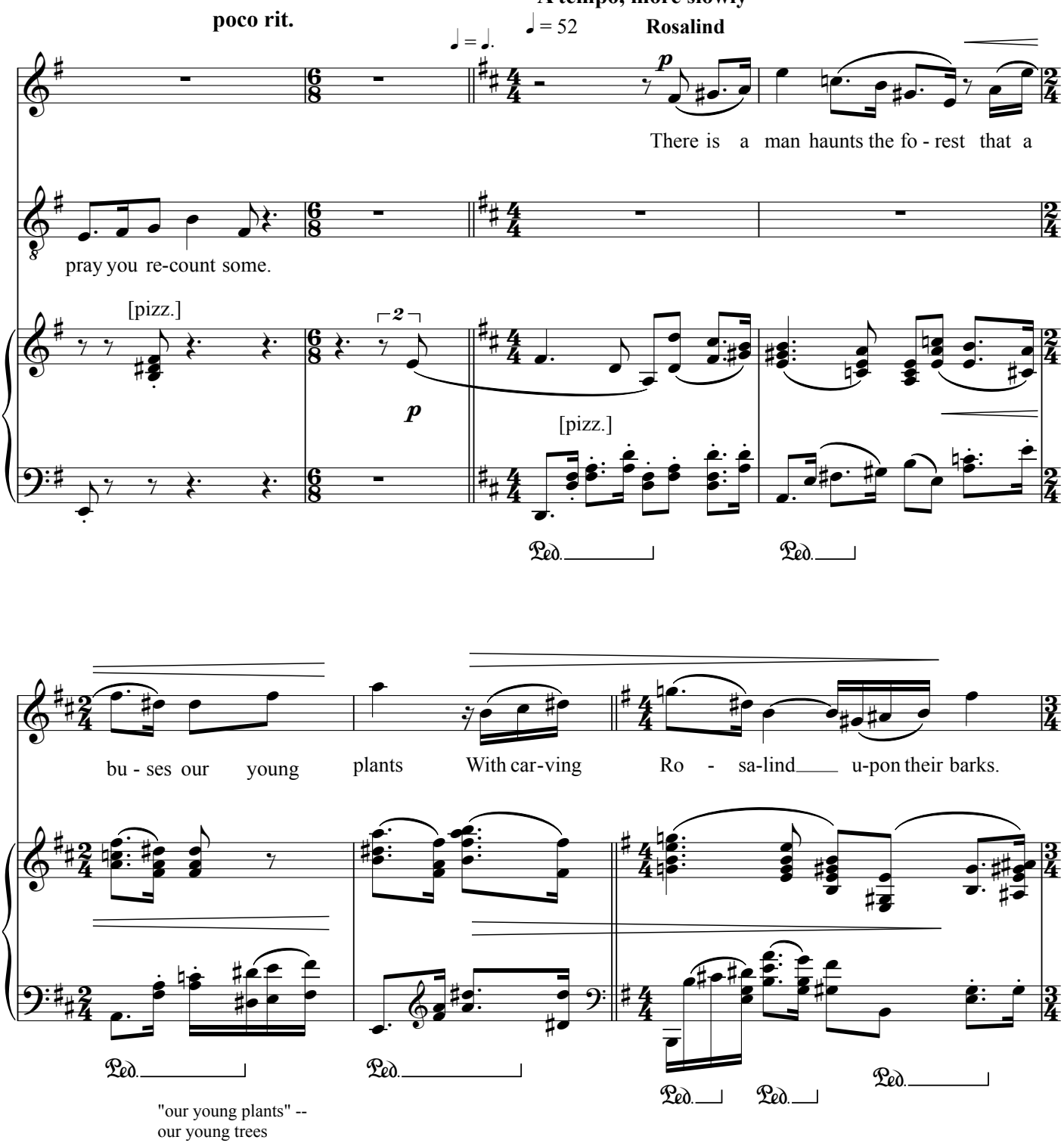
Orlando

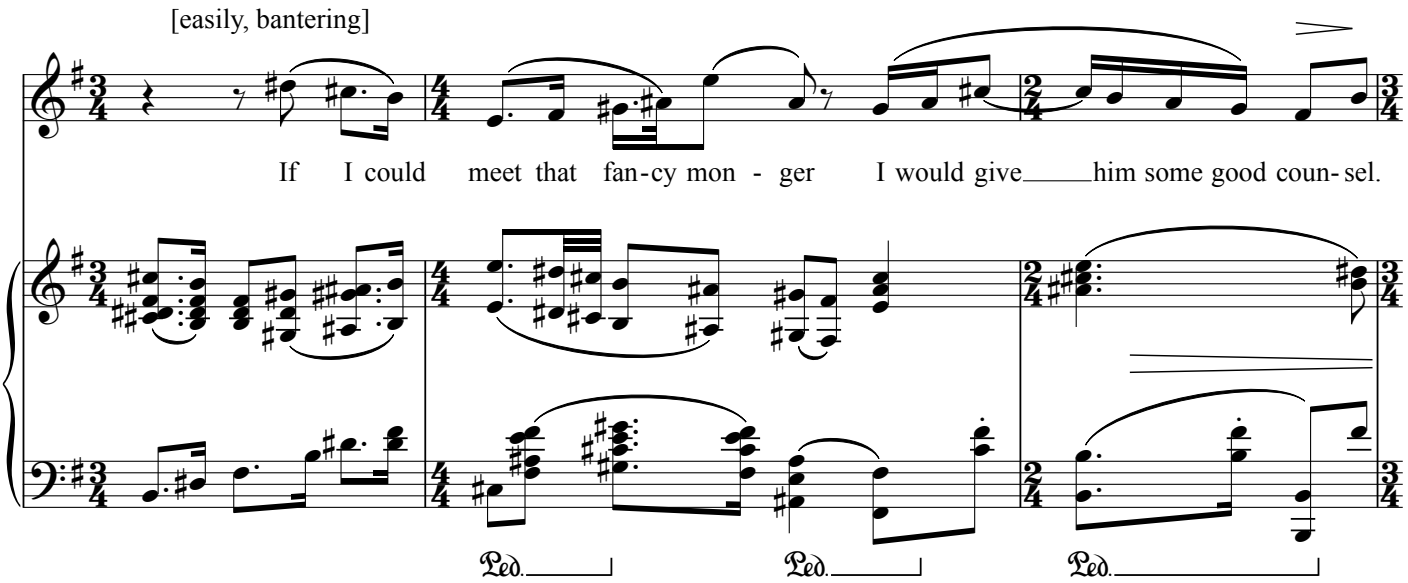
wo - men? I

[pizz.]

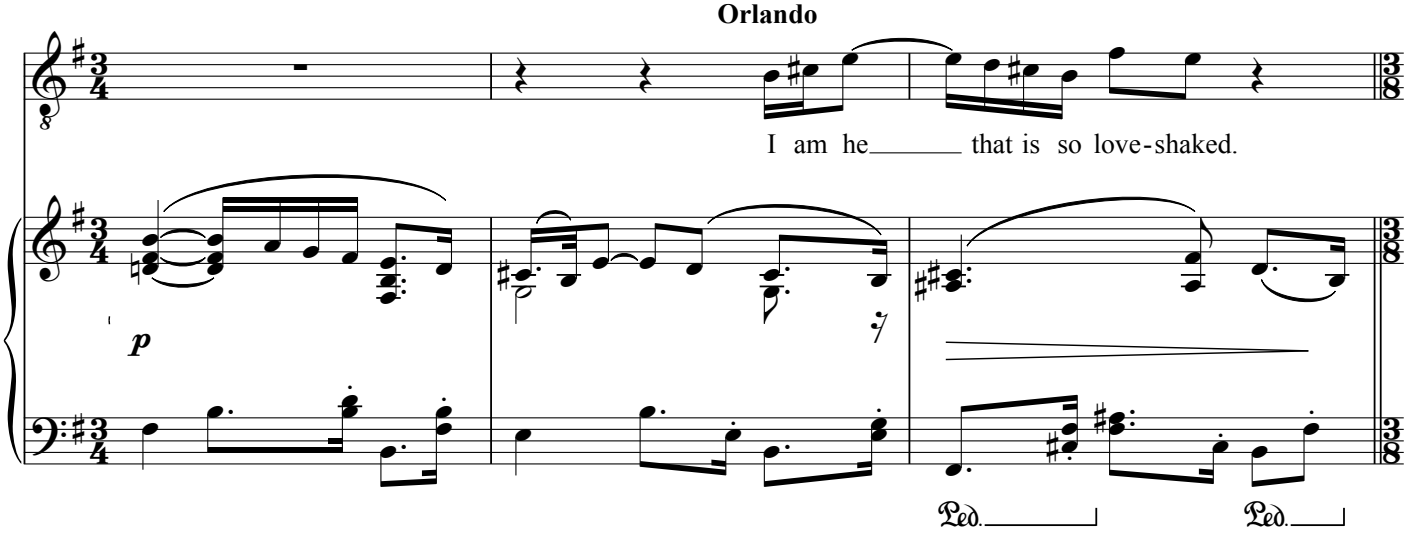
[arco]

[pizz.]

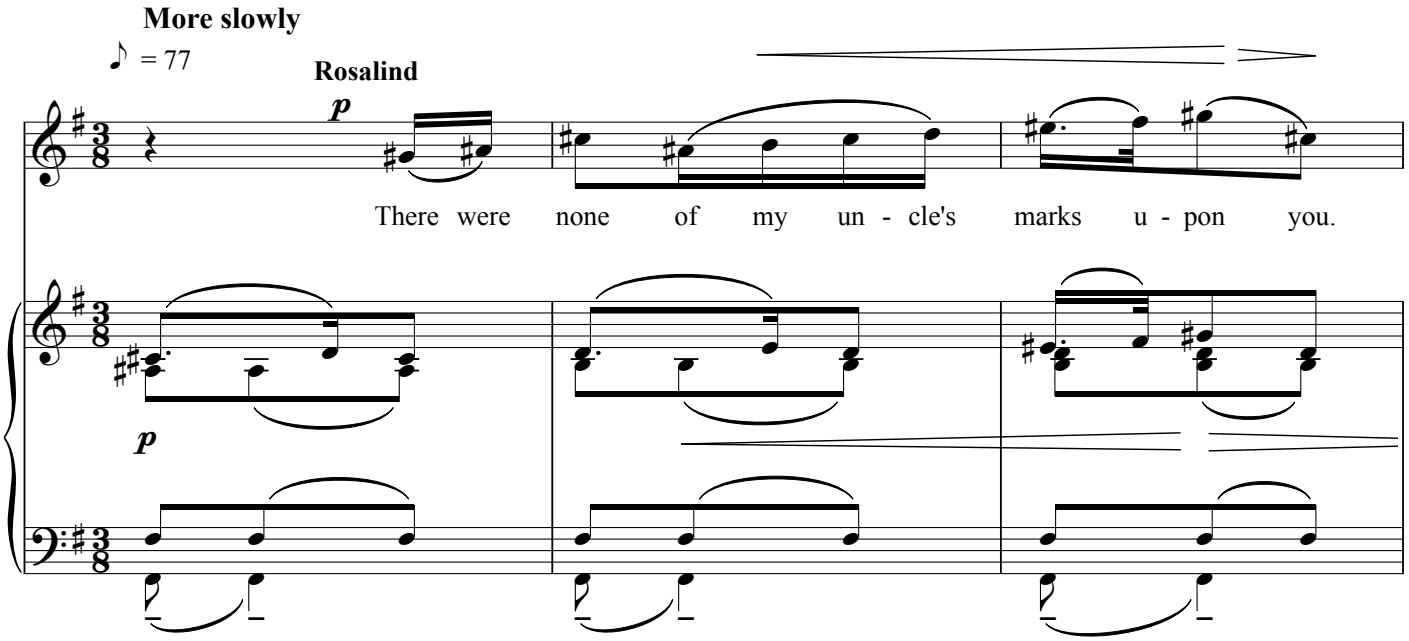

poco rit.
A tempo, more slowly
♩ = ♩.
♩ = 52
Rosalind
p
There is a man haunts the fo - rest that a
pray you re-count some.
[pizz.]
2
p
[pizz.]
Ped.
Ped.
bu - ses our young plants With car-ving Ro - sa-lind u-pon their barks.
Ped.
Ped.
Ped.
Ped.
Ped.
"our young plants" --
our young trees

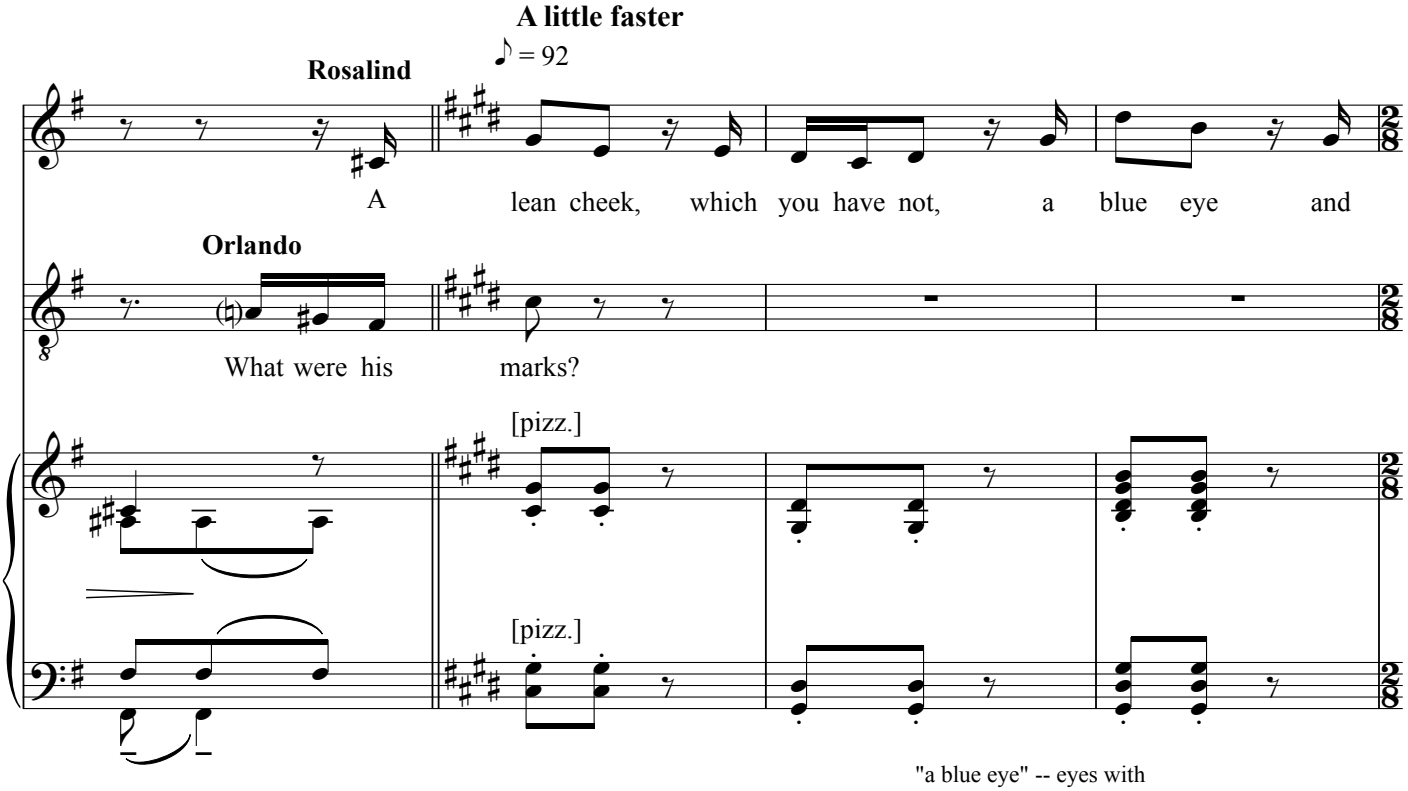


"fancy monger" -- a cheap merchant
who puts love up for sale



"love-shaked" -- shaken by love


More slowly
♪ = 77
Rosalind
p
There were none of my un - cle's marks u - pon you.
p


A little faster
♪ = 92
Rosalind
A lean cheek, which you have not, a blue eye and
Orlando
What were his marks?
[pizz.]
[pizz.]
"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 -

mf

"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

p

Fair youth, I

p

Ped. Ped.

poco accel.

A little faster

♩ = 56

Rosalind
[playing with him]

mp

Me be

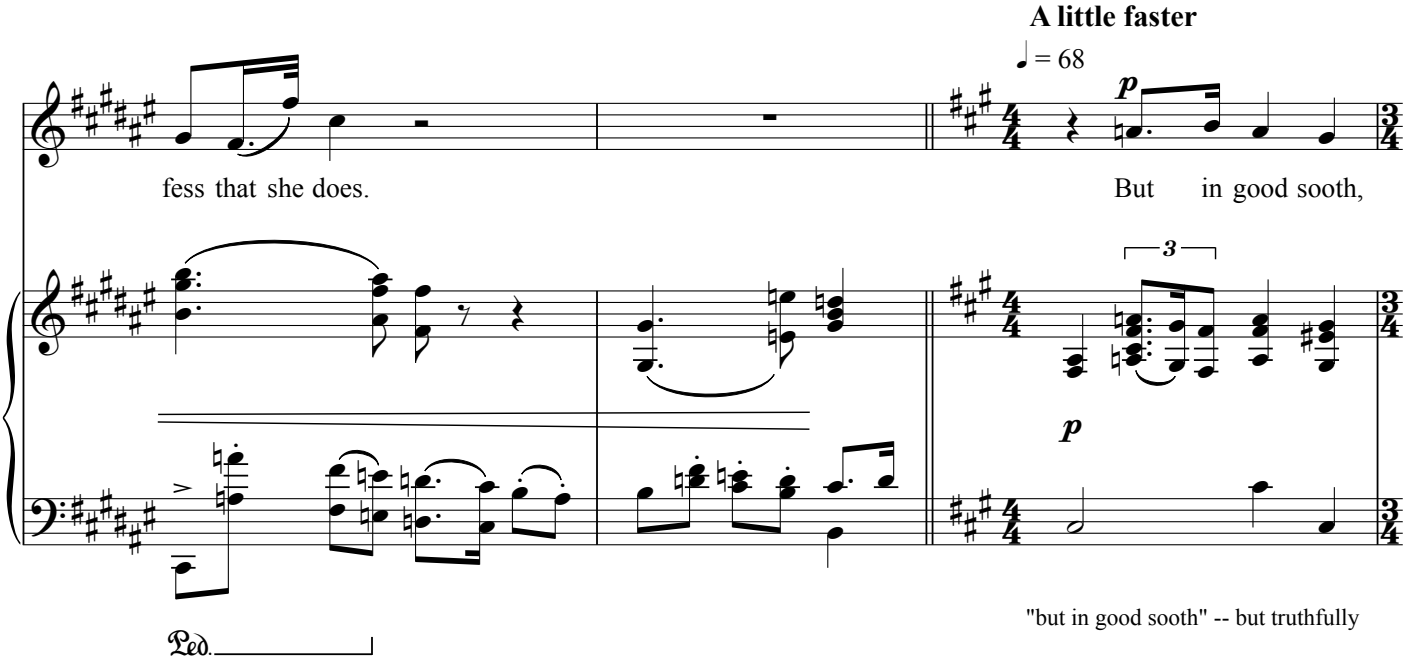
— would I could make thee be - lieve I love.

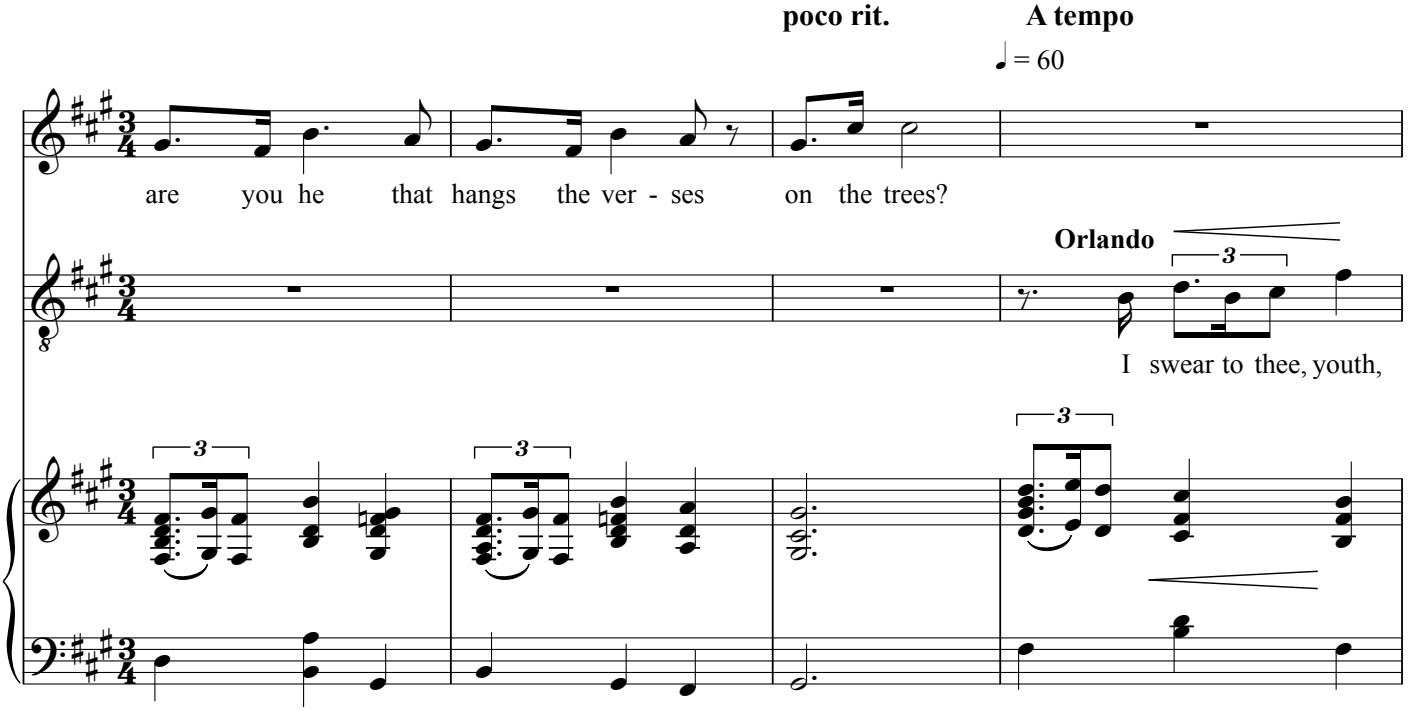
mp

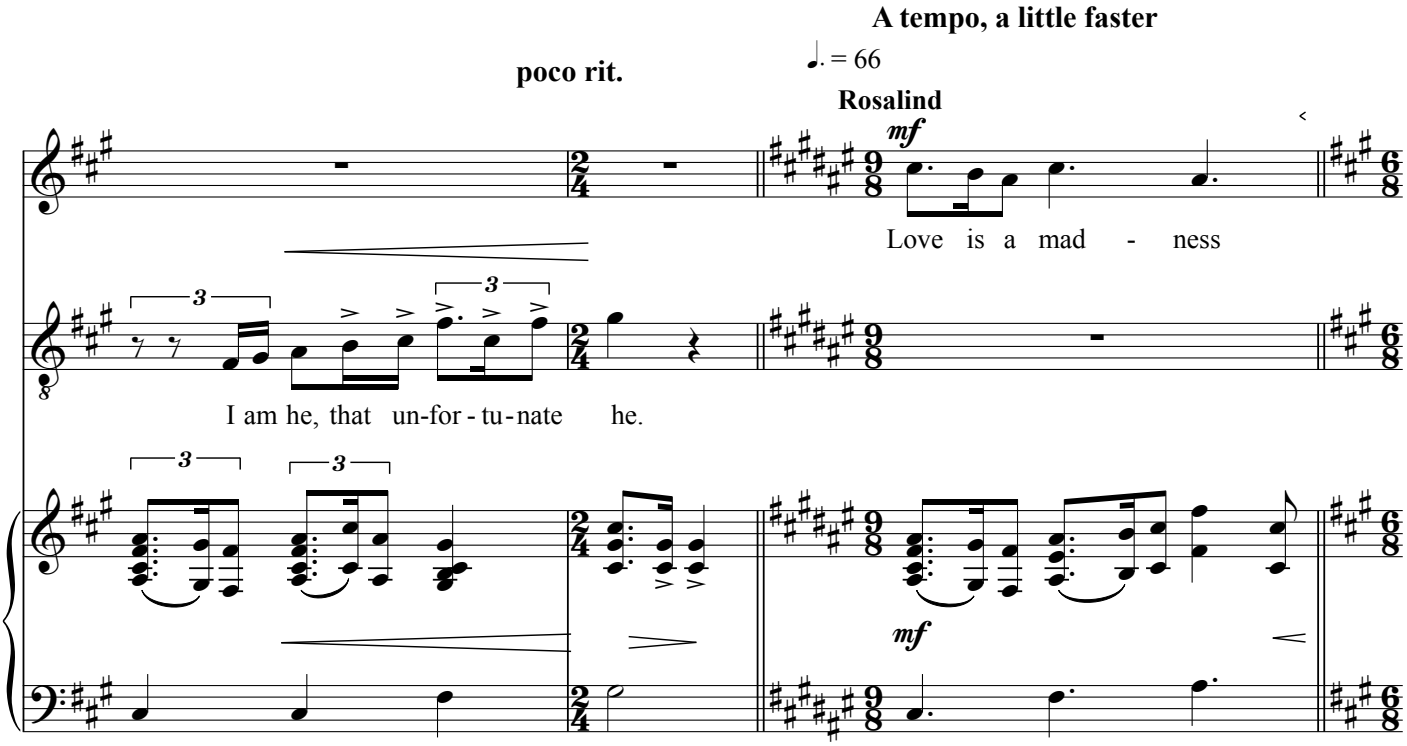
lieve it! You may as soon make her be-lieve it which she is ap-ter to do than con

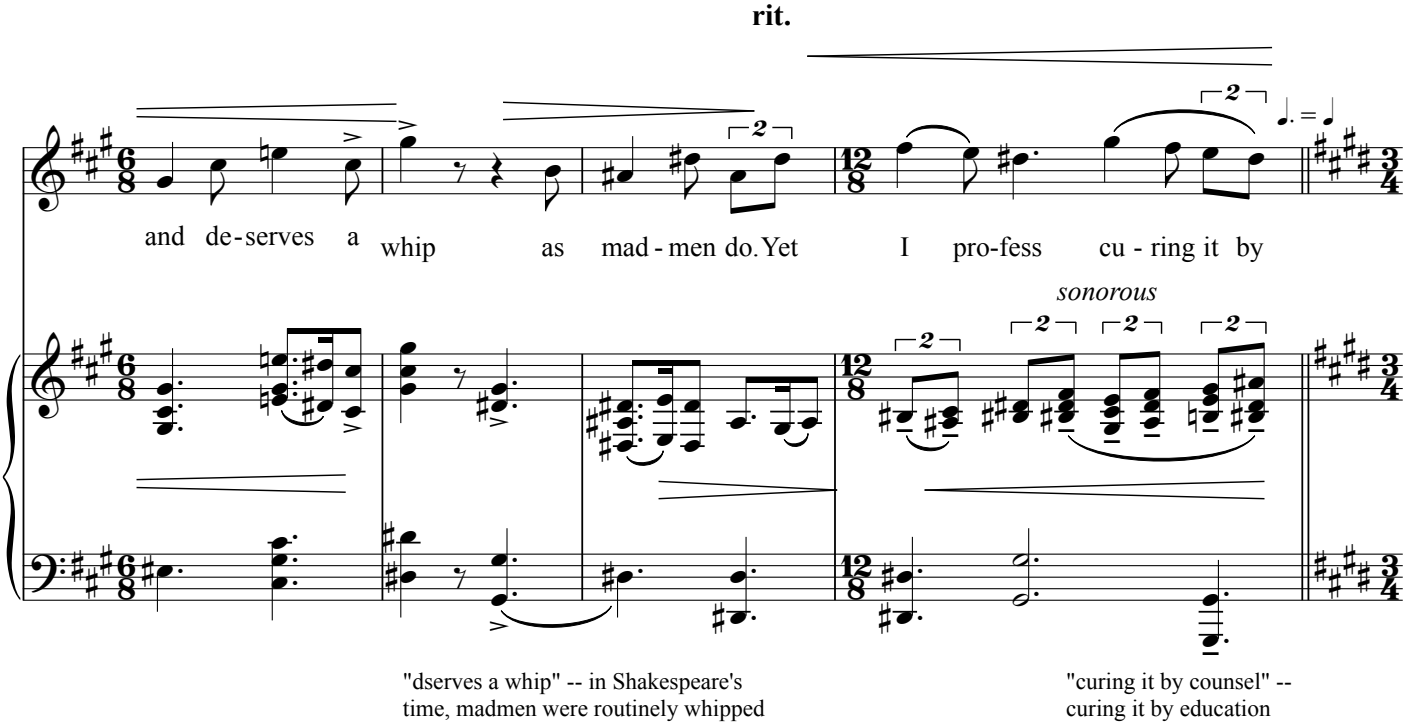
tr

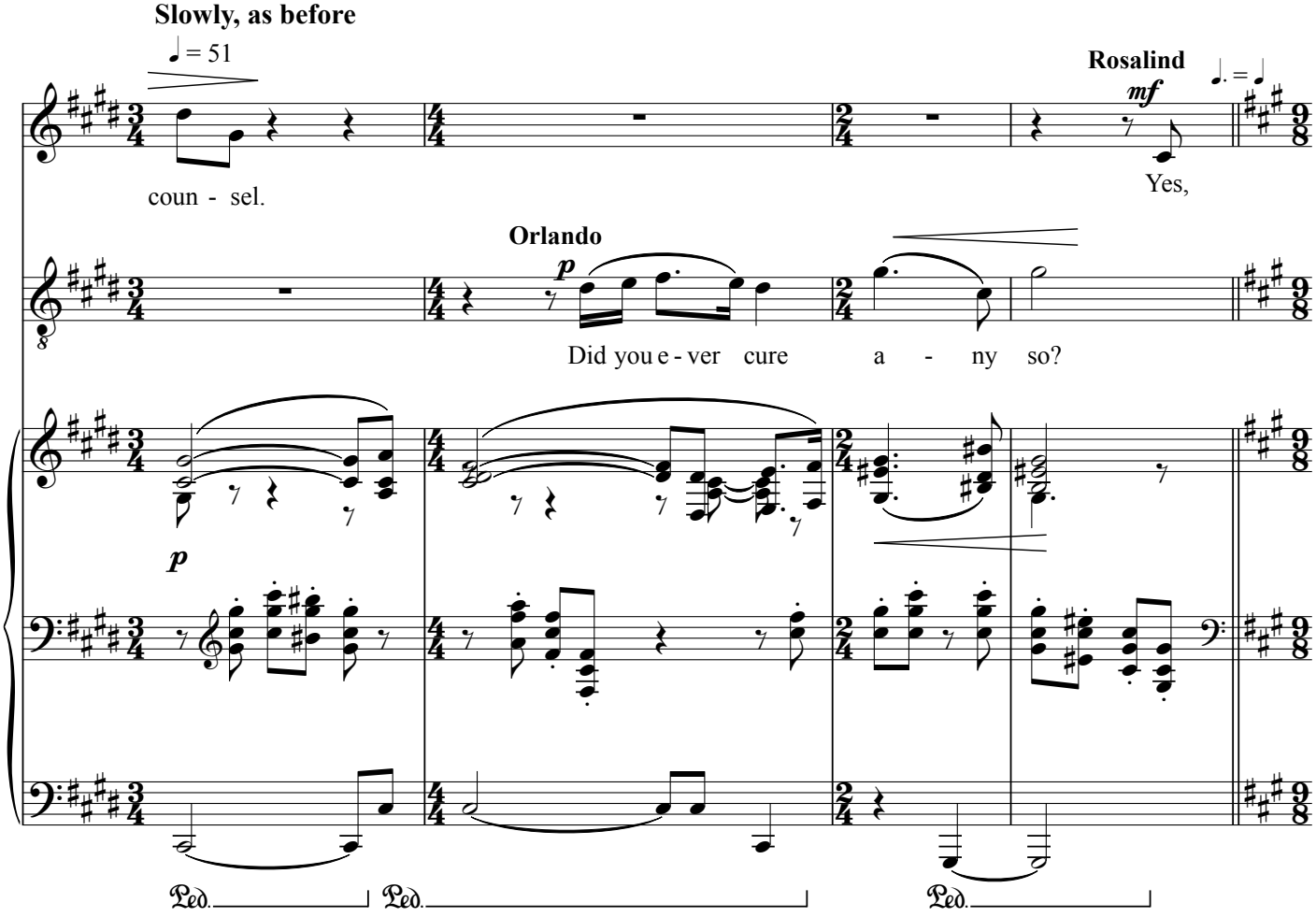
"she is apter to do than confess that she does" -- she is more likely to believe you than to admit that she believes you

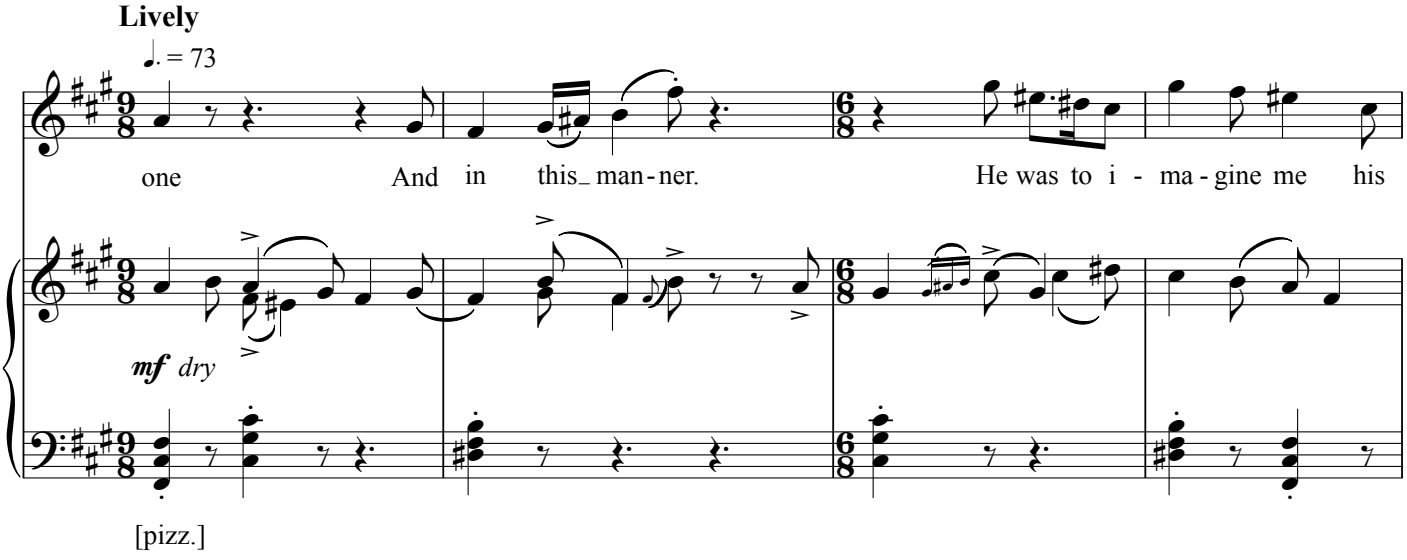

A little faster
♩ = 68
p
fess that she does.
But in good sooth,
3
p
Ped.
"but in good sooth" -- but truthfully

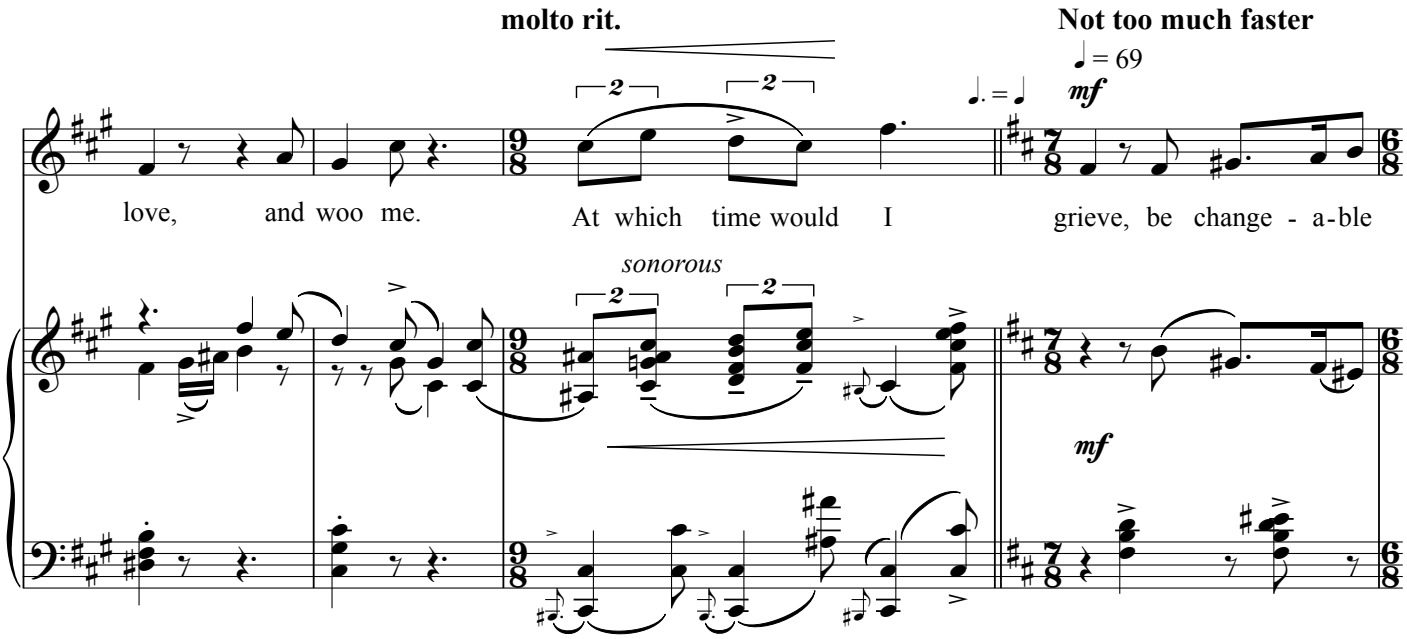

poco rit.
A tempo
♩ = 60
are you he that hangs the ver - ses on the trees?
Orlando
3
I swear to thee, youth,
3
3
3

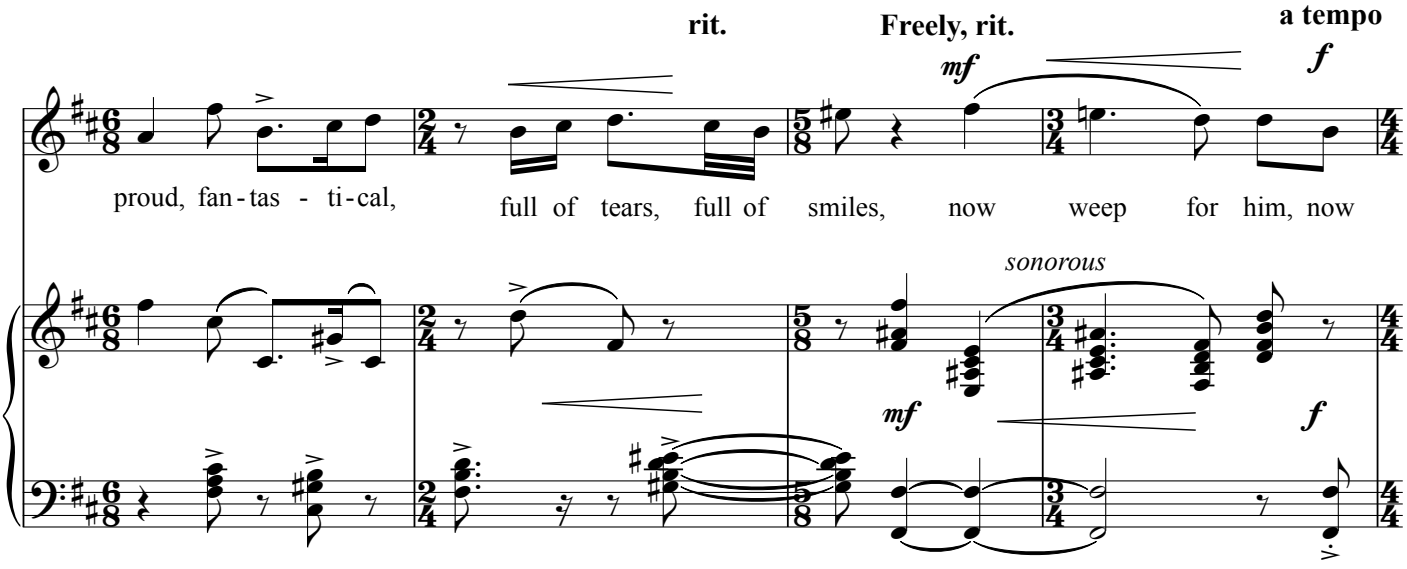

A tempo, a little faster
poco rit.
♩. = 66
Rosalind
mf
Love is a mad - ness
I am he, that un-for-tu-nate he.
mf


rit.
and de-serves a whip as mad-men do. Yet I pro-fess cu-ring it by
sonorous
"dserves a whip" -- in Shakespeare's time, madmen were routinely whipped
"curing it by counsel" -- curing it by education

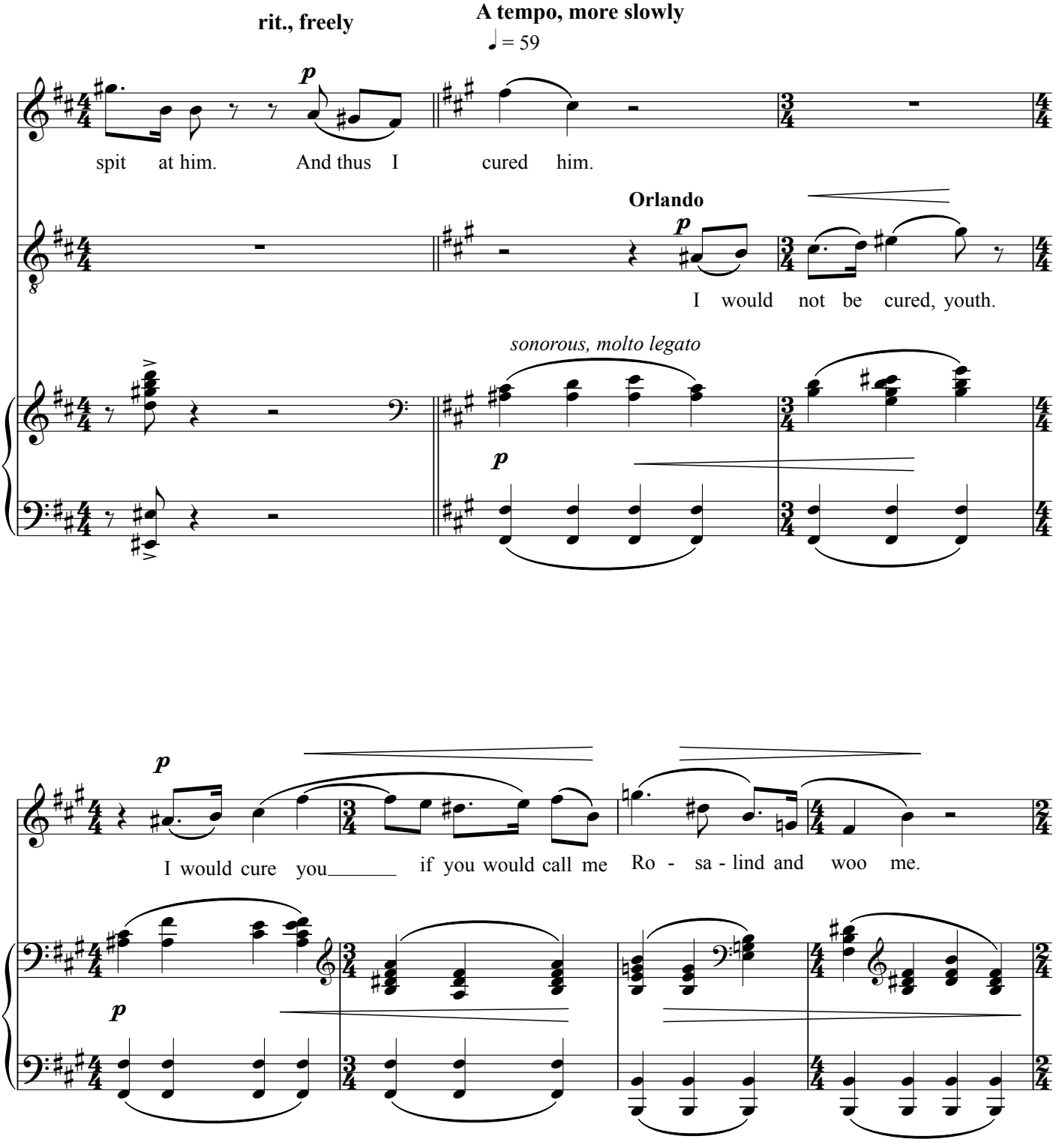

Slowly, as before
♩ = 51
coun - sel.
Rosalind
mf
♩. = ♩
Yes,
Orlando
p
Did you e - ver cure a - ny so?
p
Ped.
Ped.
Ped.

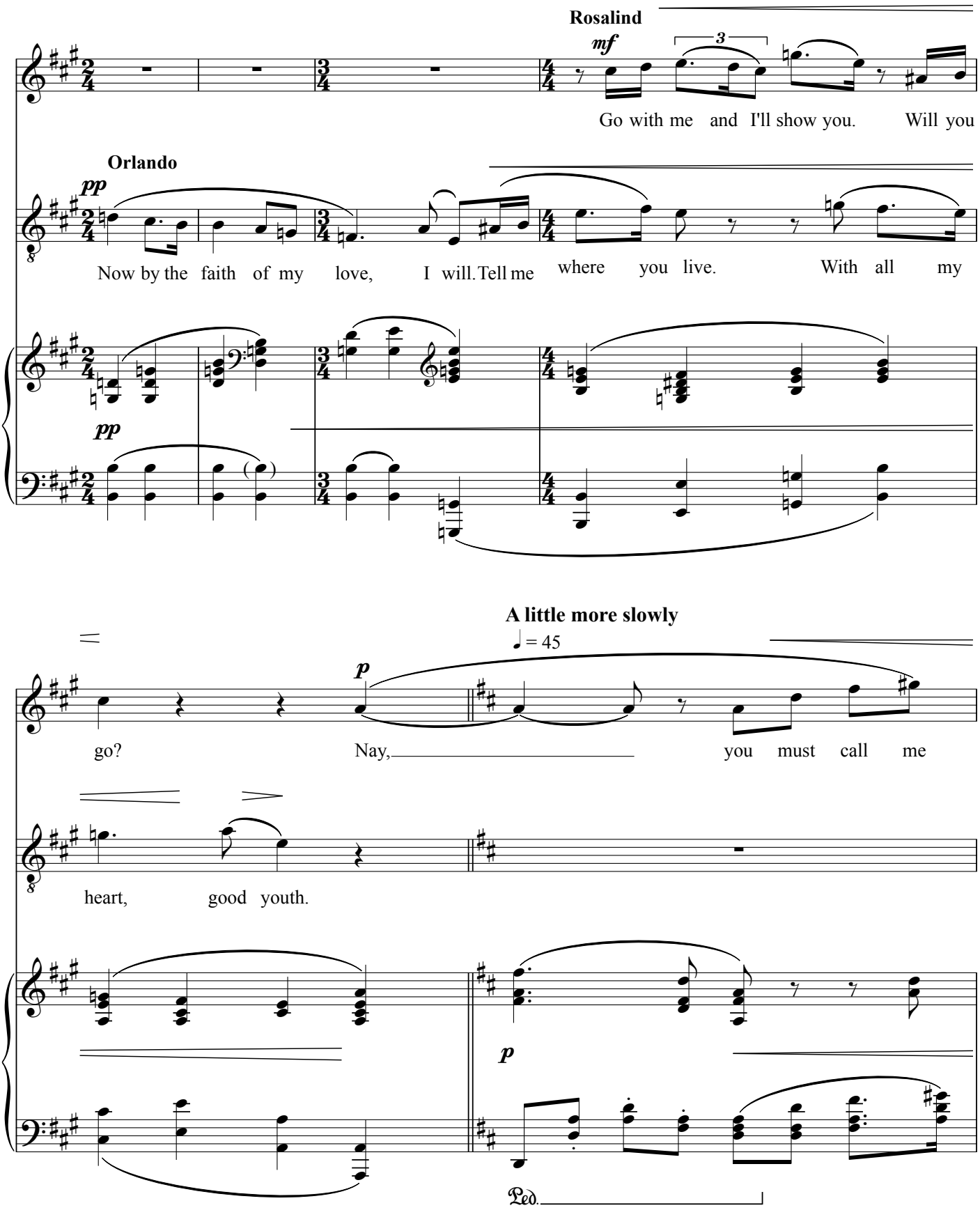

Lively
♩. = 73
one And in this_ man - ner. He was to i - ma - gine me his
mf dry
[pizz.]

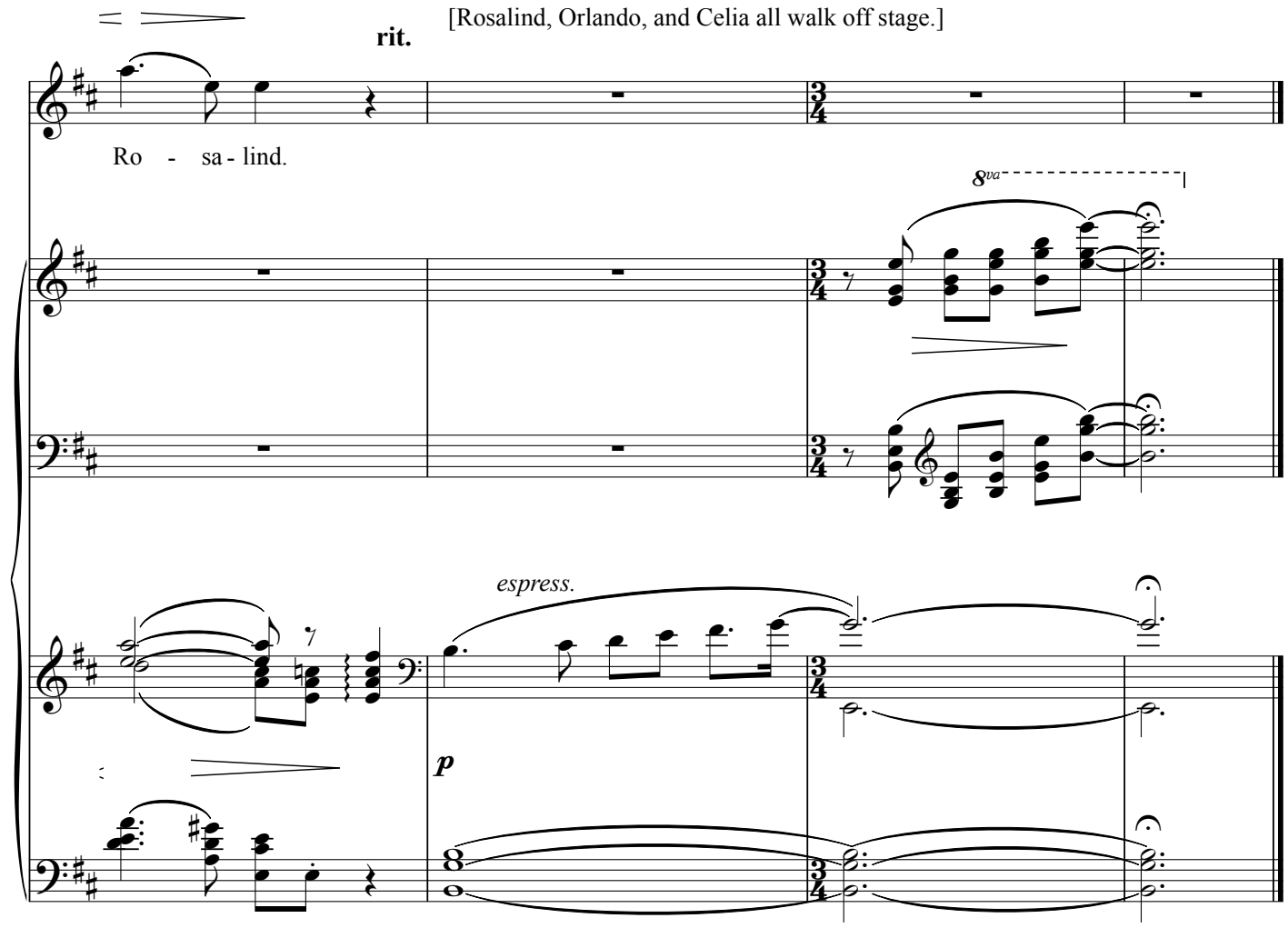




"fantastical" -- capricious


rit., freely
A tempo, more slowly
♩ = 59
p
spit at him. And thus I cured him.
Orlando
p
I would not be cured, youth.
sonorous, molto legato
p
p
I would cure you if you would call me Ro - sa - lind and woo me.
p


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
pp
A little more slowly
♩ = 45
p
go? Nay, you must call me
heart, good youth.
p
Ped.


rit.
[Rosalind, Orlando, and Celia all walk off stage.]
Ro - sa - lind.
8va
espress.
p