

Songs of the Clown

op. 29

Erich Wolfgang Korngold
(1897 - 1957)

1. Come Away, Death

Andante non troppo

poco rall.

a tempo

Voice

Come a -

Piano

pp

pp

p

way, come a - way, death, and in sad cy - press

let me be laid; fly a - way, fly a -

- way, breath; I am slain by a fair cru - el maid.

poco string. — — — — — *poco rall.* — — — — —

My shroud of white, stuck all with yew, o, pre - pare it!

My part of death, no one so true did share it. Not a

poco riten. — — — — — *animando* — — — — —

flower, not a flower sweet, on my black cof - fin

— — — — — *a tempo*

let there be strown, not a friend,

poco rit. *molto riten. a tempo*

not a friend greet my poor corpse, where my

poco rit. *a tempo* *pp poco meno*

bones shall be thrown. A thousand sighs to save,

sub. più mosso *poco rit.*

lay me, o, where true lov - er nev - er find my grave to

a tempo *poco rall.*

weep there!

2. O Mistress Mine

Allegretto amabile, con slancio

O mis-tress mine, where are — you roam - ing? O,
 trip no fur - ther, pret - ty — sweet - ing: For

8 *loco*
poco sf *poco sf* *poco* *sf*

poco string. a tempo

stay and hear; your true — love is com - ing, that can sing both high — and —
 jour-neys end in lov - - - ers' meet - ing, ev - ery wise man's son — doth —

espr.
mp *p*

poco rit. *1. a tempo* *2. a tempo*

low, — that can sing both high and low. — O know. — What
 know, — ev - ery wise man's son doth

8 *p* *p* *mp*

Red. * *Red.* * *Red.* *

is this love? 'tis not here - af - - - ter;

pres - ent mirth hath pres - ent laugh - ter,

what's to come is still un - sure, what's to

come is still un - sure. And in de-lay there lies no

plen - ty; then come and kiss me, sweet and

pp *p*

twen - ty, youth's a stuff will not en - dure; youth's a

espr. *mp* ** p* Red. Red. *

stuff will not en - dure.

poco rit. *rall.* *p* Red. *

Ah!

meno *pp* *r.h.* *l.h.* *pp* Red. *

3. Adieu, Good Man Devil

Allegro molto vivace

f

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

mf

- gain, in a trice, like to the old vice, your — need to sus -

- tain. Who, with dag - - ger — of lath in his

f *p*

5

5

Detailed description: This is a musical score for a piece titled "3. Adieu, Good Man Devil". The tempo is marked "Allegro molto vivace". The score is in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system shows the beginning of the piano accompaniment with a forte (*f*) dynamic. The second system introduces the vocal line with the lyrics "I am gone, sir, and a - non, sir, I'll be with you a -". The piano accompaniment in this system is marked mezzo-forte (*mf*). The third system continues the vocal line with lyrics "- gain, in a trice, like to the old vice, your — need to sus -". The piano accompaniment continues with various chords and melodic lines. The fourth system concludes the vocal line with lyrics "- tain. Who, with dag - - ger — of lath in his". The piano accompaniment features a prominent five-fingered scale in the right hand, marked forte (*f*), and a piano (*p*) section. The score includes various musical notations such as slurs, accents, and dynamic markings.

rage and his wrath, cries, a - ha, to the

f *p*

This system contains the first two measures of the piece. The vocal line begins with a half note 'rage' and a half note 'and', followed by a quarter note 'his' and a quarter note 'wrath,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include a forte (*f*) marking in the first measure and a piano (*p*) marking in the second measure.

dev - il; a - - ha, ha, ha! a -

f

This system contains measures three and four. The vocal line continues with a half note 'dev - il;' and a half note 'a - - ha, ha, ha!'. The piano accompaniment continues with the same rhythmic pattern. A forte (*f*) dynamic marking is present in the second measure.

- ha! a - ha! a - ha!

p *mf*

This system contains measures five and six. The vocal line continues with a half note '- ha!' and a half note 'a - ha!'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include piano (*p*) in the first measure and mezzo-forte (*mf*) in the second measure.

Like a mad lad,

This system contains measures seven and eight. The vocal line begins with a half note 'Like' and a half note 'a mad lad,'. The piano accompaniment continues with the same rhythmic pattern.

pare thy nails, dad. A - - dieu, good man

f *p*

dev - il, a - dieu, good man dev - il, good dev - il, good

f *p*

dev - il, good dev - il, good dev - il, a - dieu, good man dev - il, a

ha, ha, ha! Ha!

ff *sf* *sf* *fff*

8b

4. Hey, Robin!

Allegretto comodo *poco rit.*

a tempo
(Gaily)

Hey, Rob - in, jol - ly Rob - in, tell me how thy la - dy

mp *p*

(Sadly) *poco rit.*

does. _____ My la - dy is _____ un - kind, _____ per - - - dy.

mf *p*

Detailed description: This is a musical score for a piece titled "4. Hey, Robin!". The score is written for voice and piano. It begins with a tempo marking of "Allegretto comodo" and a key signature of one sharp (F#). The first system shows the piano accompaniment for the first two measures, with a "poco rit." marking at the end. The second system features the vocal line starting with "Hey, Rob - in, jol - ly Rob - in, tell me how thy la - dy". The piano accompaniment includes a middle piano (*mp*) section and a piano (*p*) section. The third system continues the vocal line with "(Sadly) does. _____ My la - dy is _____ un - kind, _____ per - - - dy." and includes a "poco rit." marking. The piano accompaniment features a mezzo-forte (*mf*) section and a piano (*p*) section. The score concludes with a final chord in the piano part.

a tempo
(Gaily)

Hey Rob - in, jol - ly Rob - in, tell me, why is she

mp *p*

(Sadly)

so? She loves an

mf *p*

poco rit.

oth er, an oth

p

a tempo

er.

p

5. For the Rain, It Raineth Every Day

Allegro non troppo, ma energico

1. When that I was and a lit - tle boy, a
 2. when I came to man's es - tate, to

sf *sf* *mf*

Red. * *8b*

poco rit. *a tempo*

lit - tle ti - ny boy, with hey, ho, the wind and the
 man's es - tate, with hey, ho, the wind and the

sf *p*

rain, with hey, ho, the wind and the rain, a
 rain, with hey, ho, the wind and the rain, 'gainst

sf *p* *mf*

fool - ish thing, a fool - ish thing was but a toy,
knaves thieves, 'gainst knaves and thieves men shut their gate,

p

1.+2. for the rain,

f
mf

it rain - - -

and
eth ev - ery day,

p
f

ev - ery day, — ev - ery day. ——— *f* For the

rain, ——— it rain-eth

ev - ery day, ——— 2.+ 3. but

when I came, a - las, to wive, a las, ——— to wive, ——— with

hey, ho, the wind and the rain, _____ with hey, ho, the wind and the rain, _____ by

p *sf* *p* *mf*

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of three flats and a 2/4 time signature. It features eighth-note patterns and a melodic line with lyrics. The piano accompaniment consists of a bass line in the left hand and a right hand with chords and moving lines. Dynamics include piano (*p*), sforzando (*sf*), and mezzo-forte (*mf*).

swag - g'ring could I nev - er thrive, could I nev - er thrive, _____ for the

p *mf*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics and melodic phrases. The piano accompaniment features a steady bass line and a right hand with chords and eighth-note patterns. Dynamics include piano (*p*) and mezzo-forte (*mf*).

rain, _____ it

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a long note for the word 'rain' followed by 'it'. The piano accompaniment features a complex right hand with triplets and a steady bass line. Dynamics include piano (*p*) and mezzo-forte (*mf*).

rain - - - eth ev - ery day,

p *f*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with 'rain' and 'eth ev - ery day'. The piano accompaniment features a complex right hand with triplets and a steady bass line. Dynamics include piano (*p*) and forte (*f*).

ev - ery day, — ev - ery day. ———— For the

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats (B-flat major/C minor). It contains two triplet markings over the first two measures. The lyrics are "ev - ery day, — ev - ery day. ————". The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. It includes dynamic markings such as *f* and *tr* (trills).

rain, ———— it rain - eth

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and lyrics "rain, ———— it rain - eth". The piano accompaniment features a complex texture with many beamed notes and dynamic markings like *f* and *tr*.

ev - ery day. ———— 4. A great

The third system shows the vocal line and piano accompaniment. The vocal line has a treble clef and lyrics "ev - ery day. ————". The piano accompaniment includes dynamic markings *sf* and *mf*, and a section marked *8b* at the end.

while a - go, the world be - gun, the world be gun, ———— with

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a treble clef and lyrics "while a - go, the world be - gun, the world be gun, ———— with". The piano accompaniment includes dynamic markings *sf* and *mf*, and a section marked *8b* at the end. Performance directions include *poco rit.* and *a tempo*.

hey, ho, the wind and the rain, with hey, ho, the wind and the

p *sf* *p*

rain, but that's all one, our play is done, our play is done,

mf *p*

and the rain,

f *mf*

it rain eth

p *f*

ev - ery day, — ev - ery day, — ev - ery day. —

triumphant

And the rain, —

f

triumphant

it rain - eth ev - ery day. —

f

rit. *f* *sf* *sostenuto* *ff*

Ev - ery day!

8 2 2 2

Red.