

Titania's Lullaby
SATB choir, a cappella

Timothy C. Takach

\$1.00

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Titania's Lullaby

for a cappella SATB choir



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Text:

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong;
Come not near our fairy queen.

Philomel, with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby!
Never harm,
Nor spell, nor charm,
Come our lovely lady nigh;
So, good-night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legged spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.

Philomel, with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby!
Never harm,
Nor spell, nor charm,
Come our lovely lady nigh;
So, good-night, with lullaby.

William Shakespeare
A Midsummer Night's Dream, II, II

Notes:

In the play, this is the song that the fairies sing to Titania to get her to sleep. It is while she is sleeping that Oberon squeezes the flower over her eyelids, ensuring her to fall in love with the first person she sees upon waking. Philomel was a character in Greek Mythology who was turned into a nightingale. It is her song that the fairies invoke. The nature of this song is both playful and soothing. Singers should take care to have fun with both verses and yet make a contrast between that and the lullaby which follows in the choruses.

Titania's Lullaby

William Shakespeare

for SATB a cappella

Timothy C. Takach (2006)

mf **Whimsical**

f

mf

mf

Piano Reduction (for rehearsal only)

The first system of the musical score is for SATB a cappella. It features four vocal staves: Soprano, Alto, Tenor, and Bass, and a piano reduction for rehearsal. The music is in 4/4 time with a tempo of quarter note = 120. The lyrics are: Soprano: "You snakes and hedge hogs,"; Alto: "You spot-ted snakes with dou-ble tongue, Thorn-y hedge-hogs,"; Tenor: "You snakes and hedge - hogs,"; Bass: "You snakes and hedge - hogs,". The piano reduction provides harmonic support for the vocal lines.

mp *molto rit.*

mp *molto rit.*

mp *molto rit.*

mp *molto rit.*

molto rit.

The second system of the musical score continues the SATB a cappella setting. It features four vocal staves and a piano reduction. The lyrics are: Soprano: "be not seen; Newts do no wrong; not near"; Alto: "be not seen; Newts and blind - worms, do no wrong; Come not near our"; Tenor: "be not seen; Newts do no wrong; not near"; Bass: "be not seen; Newts do no wrong; not near". The piano reduction continues to provide harmonic support. The tempo is marked *mp* *molto rit.* with a deceleration hairpin.

♩ = 76

mf *Sweetly*

8 *p* our queen! Phil - o - mel, with mel - o - dy, Sing in our sweet lull - a -

mp fair - y queen. *mf* Phil - o - mel, with mel - o - dy, Sing in our sweet

p our queen. *mp* Phil - o - mel, *mf* Sing sweet

p our queen. *mp* Phil - o - mel, *mf* Sing

12 *mp* by; *mf* Lul - la, - lul - la, lull - a - by! *mp* Nev - er harm, Nor

Lul - la, - lul - la, lull - a - by! *mf* Nev - er harm, Nor

8 Lul - la, - lul - la, lull - a - by! *mp* Nev - er harm, Nor

mp sweet *mf* Lul - la, - lul - la, lull - a - by! *mp* Nev - er harm, Nor

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17 *mf* *mp* *p*

spell, nor charm, Come our la - dy nigh; So

spell, nor charm, Come our love ly la - dy nigh; So

8 spell, nor charm, la - dy nigh; with

spell, nor charm, Come our la - dy nigh; with

17 *p*

molto rit. *pp* *Tempo I* *mf*

good - night, with lull - a - by. come not here;

molto rit. *p* *f*

good - night, with lull - a - by. Weav - ing spi - ders, come not here;

molto rit. *pp* *mf*

lull - - - a - by. come not here;

molto rit. *pp* *mf*

lull - - - a - by. lull - come not here;

20 *molto rit.*

20 *molto rit.*

24 *mp* *mf* *p*

Hence, you spin - ners hence! beet-les black, ap - proach not near;

mf *f* *mp*

Hence, you long - leg - ged spin ners hence! beet les black, ap - proach not near;

8 Hence, you spin - ners hence! beet-les black, ap - proach not near;

mp *mf* *p*

Hence, you spin - ners hence! beet-les black, ap - proach not near;

24

molto rit. *mf* *Sweetly* $\text{♩} = 76$

Worm do no offence. Phil - o - mel, with mel - - - o -

p *molto rit.* *mf*

Worm nor snail, do no offence. Phil - o - mel, with mel - - - o -

molto rit. *mp* *mf*

8 Worm do no offence. Phil - o - mel, mel - o - dy, _____

molto rit. *mp*

Worm do no offence. Phil - o - mel, mel - - - o -

24 *molto rit.* $\text{♩} = 76$

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32 *mf* *mp* *p*

dy, Sing in our sweet lull - a - by; lull - a - by! _____

mf *mp* *mf* *p*

dy, Sing in our sweet lull - a - by; Lul - la, lul - la, _____

8 _____ Sing in our sweet - lull - a - by; _____ Lul - la, lul - la,

mf *mp* *p*

dy, Sing in our lull - a - by; Lul - - - la,

32

36 *mp* *p* *mp* *accel.*

_____ lull-a - by! _____ Be not seen, do no

mp *p* *mp* *accel.* *mp*

lull - a - by! _____ lull - a - by! _____ do no

8 lull - a - by! _____ lul - la, lull - a - by! _____ Be not seen, do no

mp *p* *mp* *accel.* *mp*

lull - a - by! _____ lull - a - by! _____ do no _____

36

41 *mf* *f* *ritard to a tempo* *mf* *mp* *p*

wrong. Come not near, come not here! Nev - er

mf *f* *ritard to a tempo* *mp* *p*

wrong. Come not near, come not here! Nev - er

mf *f* *ritard to a tempo* *mp* *p*

8 wrong. Come not near, come not here! Nev - er

mf *f* *ritard to a tempo* *mp* *p*

wrong. Come not near, come not here! Nev - er

41

45 *mp* *p*

harm, Nor spell, nor charm, Come our la - dy nigh; So

mf

harm, Nor spell, nor charm, Come our love-ly la - dy nigh; So

mp *p*

8 harm, Nor spell, nor charm, la - dy nigh; So

mp *p*

harm, Nor spell, nor charm, Come our la - dy nigh; So

45

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49 *molto rit.* *pp* *a little slower*

good-night, — with lull - a - by. lull - a - by. So good-night, — with lull - a - by.

molto rit. *p*

good-night, — with lull - a - by. So good-night, — with lull - a - by.

molto rit. *pp*

8 good - - - night, — with lull - - - a - by.

molto rit. *pp*

good - - - night, — with lull - - - a - by.

49 *molto rit.*



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Timothy C. Takach



Timothy C. Takach has received a number of commissions from various choral organizations including the St. Olaf Choir, Cantus, the Bowling Green State University Men's Chorus, The Singers: Minnesota Choral Artists, the Appleton North High School Varsity Men's Chorus, and the Western Michigan University Chorale. His compositions have been heard on NPR and have been recorded by various groups in North America. Takach graduated with honors from St. Olaf College, Northfield, MN in 2000 with a BA in Music Theory/Composition and a BA in Studio Art. While there he studied composition under Dr. Peter Hamlin and Dr. Timothy Mahr. He now lives in Minneapolis and sings with the professional male vocal ensemble, Cantus. As a singer with Cantus, Takach gives over 80 concerts a year and has had his works performed in concert halls across the United States, Canada, and Europe.

Other vocal works by Timothy C. Takach:

Titania's Lullaby (2006)		SATB a cappella
'Twas in the Moon of Wintertime (2005) Huron Carol	(Graphite Publishing)	SATB a cappella
The Darkling Thrush (2004)	(earthsongs)	SAT soli, SATB a cappella
A Sign of Day to Come (2003)	(Graphite Publishing)	SATB a cappella
She Moved Through the Fair (2002) Irish Ballad	(Neil A. Kjos Music Co.)	SATB a cappella
Infervesco (2003)		SSAA a cappella
Serenade (2002)	(Graphite Publishing)	SSAA a cappella
Flight (2003)		Boomwhackers, optional SSAA, TTBB, or SATB choir
O Captain! My Captain! (2006)		TTTBB a cappella
The Highwayman (2004)		TTBB a cappella
I Better Go Now (2003) Howlin' Wolf		TTBB a cappella
What I Have Done (2003) Amazing Grace/House of the Rising Sun		TTTBBB a cappella
We Three Kings (2002) John H. Hopkins		TTBB a cappella
Things I Didn't Know I Loved (2001)		TTBB a cappella
What Child is This (2000) Traditional	(Neil A. Kjos Music Co.)	TTBB a cappella
She Moved Through the Fair (1998) Irish Ballad	(Neil A. Kjos Music Co.)	TBB a cappella
Veni Creator Spiritus (1998)	(Graphite Publishing)	TTBB a cappella