

SEARCHING FOR
LIAM NIK

SONGBOOK II



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LIAM

SONGBOOK

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MY RUDE IGNORANCE

MUSIC: CHRISTIAN FRIEDEL & PHILIPP MAKOLIES

LYRICS: WILLIAM SHAKESPEARE

1 Dbm Ebm
So oft have I in-vo-ked thee for my mu-se

5 Fm Ebm
and found such fair as-sis-tance in my ver-se

9 Dbm Ebm
as ev'ry al-lien pen hath got my use

13 Fm Ebm
and un-der thee their po-esy dis-perse dis

17 Db B Ebm Ddim
perse But thou art all my art and dost

22 Bb B Ebm Ddim Bb
ad-vance as high as learning my ru-de

27 B Ebm Eb
ig-no-rance. thine eyes that taught the dumb

32 Fm Gm

on high to sing and heavy ig- no- rance

36 Fm Eb

a- loft to fly have ad- ded fea- thers to

40 Fm Gm

the lear- ned's wing and gi- ven grace a doub-

44 Fm Eb Db

le ma- jes- ty ma- jes- ty

50 Ebm Ddim Bb B

Uh _____

54 Ebm Ddim Bb B

But

58 Ebm Ddim Bb B

thou art all my art and dost ad- vance as

62 Ebm Ddim Bb B Ebm
high as learning my rude ig- no- rance

67 Ddim Bb B Ebm Ddim
my rude ig- no- rance my rude

72 Bb B Ebm Eb
ig- no- rance yet be most proud of that

78 Fm Gm
which I com- pile whose in- flu- ence is

82 Fm Eb
thine and born of thee in o- thers works thou

86 Fm Gm
dost but mend the style and arts with thy sweet

90 Fm Eb Dbm
gra- ces graced it be graced it be.

SOMETHING WICKED THIS WAY COMES

MUSIC: CHRISTIAN FRIEDEL & PHILIPP MAKOLIES
LYRICS: WILLIAM SHAKESPEARE, ADAPTED BY CHRISTIAN FRIEDEL

1 Gm

Fil- let of a fen- ny snake _____ in the cald-

6 Bb

ron boil and bake _____ eye of newt and toe of frog

11 Bb Gm

_____ wool of bat and tongue of dog _____

18 Gm

show his eyes and grieve his heart _____ come like sha-

23 Bb

dows so depart _____ cool it with a ba- boons blood

28 Am Dm

_____ then the charm is firm and good _____ Dou- ble

33 D C Bb D C Bb

dou- ble toil and trou- ble by the pri- cking of my thumbs fi- re

35 D C Bb D

burn and cald- ron bubble some- thing wi- cked this way comes

38

I'll charm the air to give a sound _____

44

while you per- form your an- tic round _____

49 Bb Am

that this great king may kind- ly say our du- ties

53 Bb Dm

did as wel- come pay _____ dou- ble

56 D C Bb

dou- ble toil and trou- ble by the

57 D C Bb D C Bb

pri- cking of my thumbs fire burn and cald- ron bubble some- thing

59 D Gm Eb

wic- this way comes _____ Uh _____

66 Cm D Eb Cm

some- thing wicked Uh

73 D

this way comes

80 Gm

show his eyes and grieve his heart come like sha-

85 Gm/Bb Eb

dows so de- part cool it with a ba- boons blood

90 D Cm Eb/Bb Adim

then the charm is firm and good Dou- ble

98 D C Bb D C Bb

dou- ble toil and trouble by the prick- ing of my thumbs fi- re

100 D C Bb D Gm

burn and cald- ron bubble some- thing wicked this way comes.

A FAIRY SONG

MUSIC: CHRISTIAN FRIEDEL / LYRICS: WILLIAM SHAKESPEARE

1 **Bbm** **Cm**
O- ver hill o- ver dale tho- rough bush, tho- rough bri- er

5 **Gbm** **Ebm**
o- ver park o- ver pale tho- rough flood

8 **Db** **Bbm** **Db/Ab**
tho- rough fire I do wan- der every- where

13 **Eb/G** **Gb** **Bbm** **Db/Ab**
swif- ter than the moon's sphere every- where

17 **Eb/G** **Gb** **Ebm** **Fm**
swif- ter than the moon's sphere and I serve and I serve the fai- ry

22 **Bbm** **Db/Ab** **Gb** **Ebm** **Cm**
queen. O- ver hill o- ver dale tho- rough bush,

29 **Gbm**
tho- rough bri- er o- ver park o- ver pale

32 **Ebm** **Db**
tho- rough flood tho- rough fire I do wan- der every-

36 Bbm Db/Ab Eb/G Gb Bbm

where swif- ter than the moon's sphere

40 Db/Ab Eb/G Gb

every- where swif- ter than the moon's sphere and I

45 Ebm Fm Bbm Db/Ab Gb Ebm Bbm

serve and I serve the fai- ry queen. And I serve the

52 Db/Ab Gb Ebm Bbm

fai- ry queen to dew her orbs up- on the green the cow- slips tall her

56 Db/Ab Gb Ebm Bbm

pen- sio- ners be in their gold coats spots you see those be ru- bies,

60 Db/Ab Gb Ebm

fai- ry fa- vours in those freck- les live their sa- vours

63 Bbm Db/Ab Gb

I must go seek some dew- drops here and hang a pearl in ev'- ry

66 Ebm Ebm Fm Gb

cow- slips ear. And I serve and I serve the fai- ry queen,

72 Gb Fm Bbm

and I serve and I serve the fai- ry queen.

THE SPADE SONG

MUSIC: LUDWIG BAUER & CHRISTIAN FRIEDEL
LYRICS: WILLIAM SHAKESPEARE

1 *Gm*
In youth when I did love when I did love me-

6 *Cm* *A/C#* *D* *Gm*
thought it was very sweet to contract the time for my be-

12 *Cm* *A/C#* *D* *Dm*
hove my be-hove O me- thought there was no- thing meet. Hu_____

19 *Asus/E* *Dm* *Asus/E* *Gm* *E/G#* *A*

25 *Gm* *Cm*
A pick- axe and a spade a spade for and a

31 *A/C#* *D* *Gm*
shrouding sheet, o a pit of clay for to be made to be made for

37 *Cm* *A/C#* *D* *Dm* *Asus/E*
for such a guest is meet. Hu_____

44 *Dm* *Asus/E* *Gm* *E/G#* *A*

SOMETHING'S ROTTEN 2.0

MUSIC: WOODS OF BIRNAM

LYRICS: WILLIAM SHAKESPEARE, ADAPTED BY CHRISTIAN FRIEDEL

1 **C#m**

Musical notation for measures 1-3 in treble clef, key of C#m, 4/4 time. Measure 1 starts with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes.

4

Musical notation for measures 4-5. Measure 4 continues the melody. Measure 5 has a whole note rest followed by a quarter note.

Why? _____ Why? _____

13 **C#m**

Musical notation for measures 13-15. Measure 13 starts with a treble clef, key signature of two sharps, and a 4/4 time signature. The melody consists of eighth and quarter notes.

Why this same strict and most ob- ser- vant watch, so night- ly toils the

16

Musical notation for measures 16-18. Measure 16 continues the melody. Measure 18 has a whole note rest followed by a quarter note.

sub- ject of the land, and why such dai- ly cast of bra- zen can- non,

19 **Bm D C#m**

Musical notation for measures 19-23. Measure 19 continues the melody. Measure 23 has a whole note rest followed by a quarter note.

and for- eign mart for im- ple- ments of war. Uh. _____

24 **C#m**

Musical notation for measures 24-27. Measure 24 continues the melody. Measure 27 has a whole note rest followed by a quarter note.

Uh. _____ Uh. _____ Uh. _____ Why such im- press of ship-

28

Musical notation for measures 28-31. Measure 28 continues the melody. Measure 31 has a whole note rest followed by a quarter note.

wrights, whose sore task does not di- vide,

31

does not di- vide, does not di- vide does not di- vide Sun-

34

Bm D

day from the week. What might be to- ward that this swea- ty haste.

37

C#m Bm D

Uh. Uh. What might be to- ward that this swea- ty haste,

41

F#m E D#

doth make the night joint la- bourer with the day. Doth make the night joint

44

D C#m

la- bourer with the day. Who is't that can in- form me?

46

Who is't that can in- form me. Uh. Uh. Uh.

50

Uh. Uh. Uh. Uh. Uh. Why?

58

Bm

Why? What might be to- ward that this

64 D F#m E

swea- ty haste doth make the night joint la- burer with the day, _____

67 Bm D F#m

what might be to- ward that this swea- ty haste doth make the night joint

70 E D#

la- burer with the day, doth make the night joint

72 D

la- burer with the day, _____ day, _____ day. _____

74 C#m

Who is't that can in- form me? Who is't that can in- form me?

76

Who is't that can in- form me? Who is't that?

3 C#m A/C# B

In the most high and pal- my state of Rome, a lit- tle ere the

7 G#/C C#m A/C#

migh- test Ju- lius fell, the graves stood te- nant- less and the sheet- ed dead did

10 B G#/C A

squeak and gib- ber in the Ro- man streets: and

16 F#m A

e- ven like the pre- curse of fierce e- vents, as

18 F#m A C#m F#sus/D# C#m/E F#sus

har- bing- ers pre- ce- ding still the fates and pro- logue to the o- men co- ming

22 G# F#m C#m F#sus/D# C#m/E F#sus G#

on, have hea- ven and earth to- ge- ther de- mons- tra-

27 F#m A

ted un- to our cli- ma- tures and count- ry- men un- to our

30 F#m

cli- ma- tures and count- ry- men, un- to our cli- ma- tures and

33

count- ry- men, un- to our cli- ma- tures and count- ry- men

C#m F#sus/D# C#m/E F#sus G#m F#m

36

Some- thing is rot- ten in this state of Den- mark,

40

C#m F#sus/D# C#m/E F#sus G#m F#m G#/C

some- thing is rot- ten in this state of Den- mark, of Den- mark,

46

B A F#m C#m F#sus/D#F#sus

of Den- mark.

59

C#m/EG# F#m C#m F#sus/D#F#susC#m/E G# F#m F#m C#m

WHERE THE BEE SUCKS

MUSIC: CHRISTIAN FRIEDEL / LYRICS: WILLIAM SHAKESPEARE

1 A A/C# D Bm A A/C# D Bm

Musical staff for measures 1-4. The staff is in treble clef with a 7/8 time signature. Chords are indicated above the staff: A, A/C#, D, Bm, A, A/C#, D, Bm. The melody consists of eighth and quarter notes.

Where the bee sucks, there ____ suck I in a cow- slips bell I lie

5 A A/C# D Bm A A/C# D E D

Musical staff for measures 5-8. The staff is in treble clef with a 7/8 time signature. Chords are indicated above the staff: A, A/C#, D, Bm, A, A/C#, D, E, D. The melody continues with eighth and quarter notes.

there I couch when owls__ do cry on the bat's back I do fly. Af- ter summer _____

10 A A E D A/C# Am

Musical staff for measures 9-13. The staff is in treble clef with a 7/8 time signature. Chords are indicated above the staff: A, A, E, D, A/C#, Am. The melody continues with eighth and quarter notes.

mer- ri- ly, mer- ri- ly shall I live now un- der the blos- som that hangs on the bough_____

14 C F Dm Am C F Dm Am C F Dm Am

Musical staff for measures 14-17. The staff is in treble clef with a 7/8 time signature. Chords are indicated above the staff: C, F, Dm, Am, C, F, Dm, Am, C, F, Dm, Am. The melody continues with eighth and quarter notes.

_____ bough_____ bough_____

20 C E/B F D

Musical staff for measures 18-20. The staff is in treble clef with a 7/8 time signature. Chords are indicated above the staff: C, E/B, F, D. The melody continues with eighth and quarter notes.

UNDER THE GREENWOOD TREE

MUSIC: CHRISTIAN FRIEDEL / LYRICS: WILLIAM SHAKESPEARE

1



G#m D#/G F# C#/F

Un- der the green- wood tree who loves to lie with me,

3



G#m D#/G F# C#/F

and turn his mer- ry note un- to the sweet bird's throat,

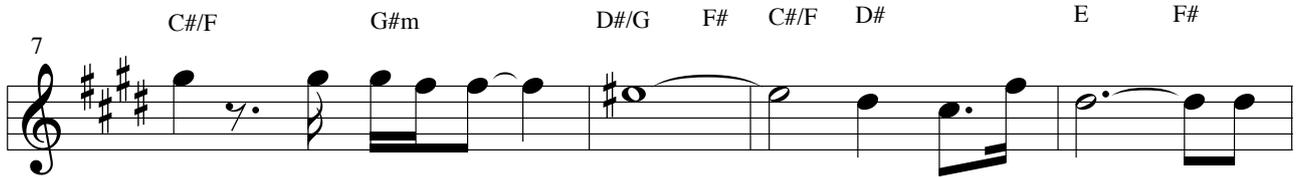
5



G#m D#/G F#

come hi- i- ther come hi- i- the-

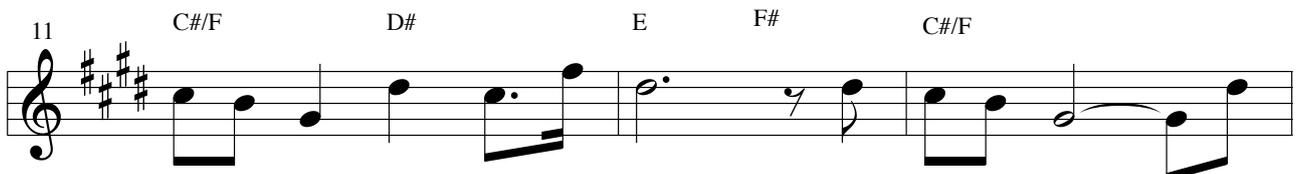
7



C#/F G#m D#/G F# C#/F D# E F#

er come hi- i- the- er, here shall he see no

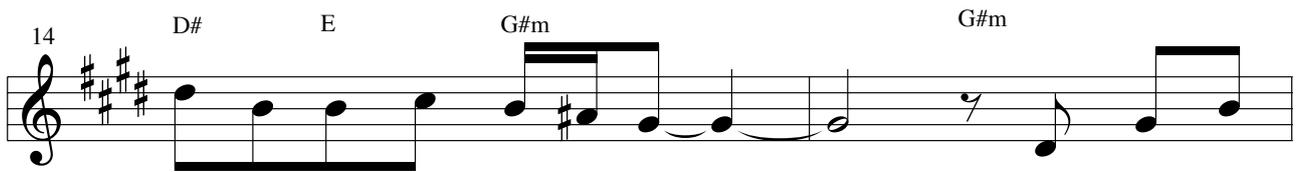
11



C#/F D# E F# C#/F

e- ne- my here shall he see no e- ne- my, but

14



D# E G#m G#m

win- ter and rough we- a- ther, who doth am-

16 D#/G F# C#/F G#m

bi- tions shun and loves to live in the sun see- king the

18 D#/G F# C#/F G#m

food he eats and pleased with what he gets, come hi- i- ther

20 D#/G F# C#/F G#m D#/G F#

come hi- i- the- er come hi- i- the- er,

23 C#/F D# E F# C#/F D# E F#

here shall he see no e- en- my here shall he see no

27 C#/F D# E C# D# E

e- ne- my, but win- ter and rough we- a- ther but win- ter and

30 G#

rough we- a- ther.

THE WILLOW SONG

MUSIC: CHRISTIAN FRIEDEL / LYRICS: WILLIAM SHAKESPEARE

1 Cm Csus G/B

The poor soul sat sighing by a sy-ca-mo-re tree, sing

Detailed description: This musical staff covers measures 1 through 8. It begins with a treble clef and a 4/4 time signature. The melody starts with a whole rest in measure 1, followed by quarter notes in measures 2-8. Chords Cm, Csus, and G/B are indicated above the staff.

9 Ab Fm F Cm

all a green wil-low wil-low. Her hand on her bosom,

Detailed description: This musical staff covers measures 9 through 18. It continues the melody with quarter notes and half notes. Chords Ab, Fm, F, and Cm are indicated above the staff.

19 Csus G/B Ab Fm

her head on her knee sing all a green wil-low wil-low

Detailed description: This musical staff covers measures 19 through 27. The melody consists of quarter notes. Chords Csus, G/B, Ab, and Fm are indicated above the staff.

28 F Cm Ab Cm Csus Cm

must be my gar-land. The fresh

Detailed description: This musical staff covers measures 28 through 38. It features several whole rests in measures 28-32, followed by quarter notes in measures 33-38. Chords F, Cm, Ab, Cm, Csus, and Cm are indicated above the staff.

39 Csus G/B Ab

streams ran by her and mur-mur'd her moans sing wil-low

Detailed description: This musical staff covers measures 39 through 47. The melody is composed of quarter notes. Chords Csus, G/B, and Ab are indicated above the staff.

48 Fm F Cm Csus

wil-low her salt tears fell from her and soften'd

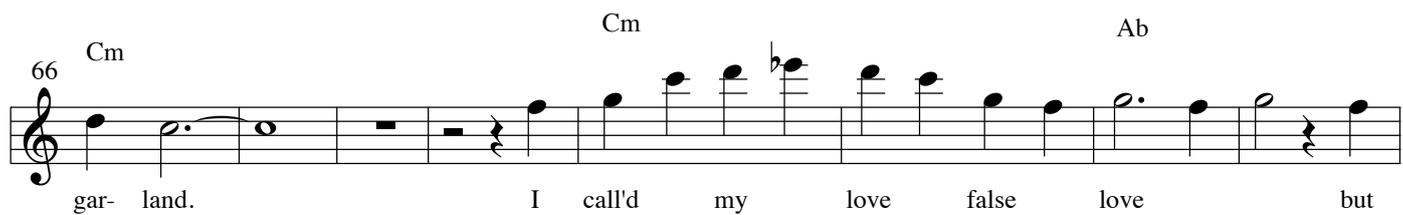
Detailed description: This musical staff covers measures 48 through 56. It includes whole rests in measures 48-51, followed by quarter notes in measures 52-56. Chords Fm, F, Cm, and Csus are indicated above the staff.

57 G/B Ab Fm F

the stones sing all a green wil-low wil-low must be my

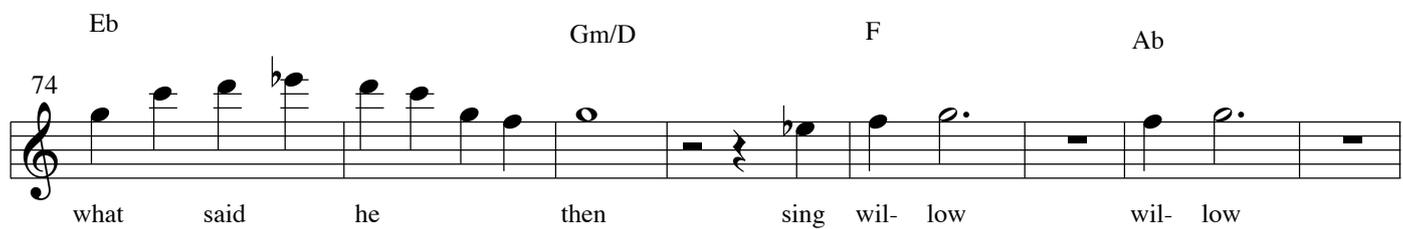
Detailed description: This musical staff covers measures 57 through 66. The melody consists of quarter notes. Chords G/B, Ab, Fm, and F are indicated above the staff.

66 Cm Cm Ab



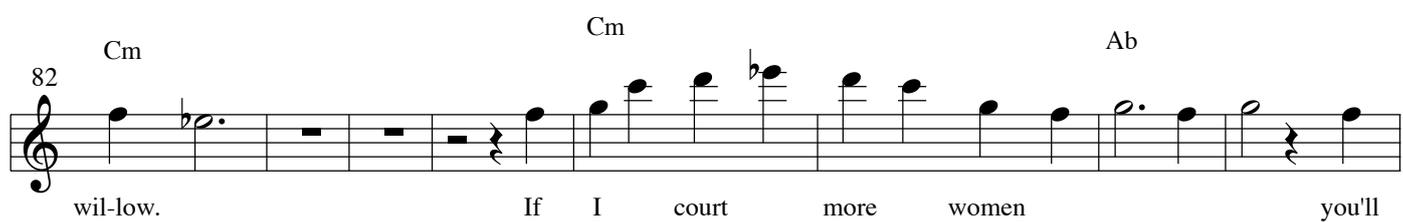
gar-land. I call'd my love false love but

74 Eb Gm/D F Ab



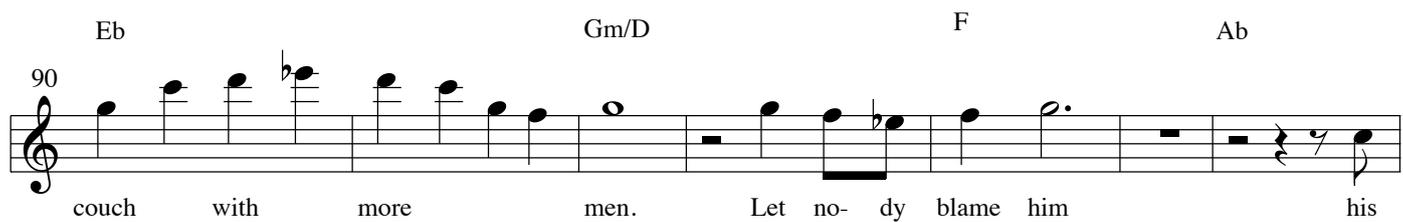
what said he then sing wil-low wil-low

82 Cm Cm Ab



wil-low. If I court more women you'll

90 Eb Gm/D F Gm/D Ab



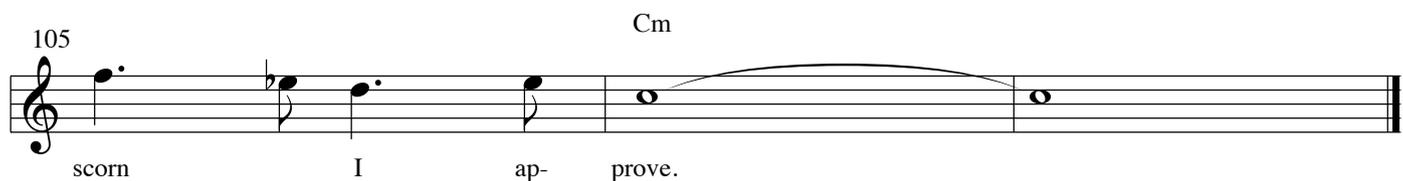
couch with more men. Let no-dy blame him his

97 Cm Csus Gm/D F



scorn I ap-prove let no-bo-dy blame him his

105 Cm



scorn I ap-prove.

SEALS OF LOVE

MUSIC: CHRISTIAN FRIEDEL / LYRICS: WILLIAM SHAKESPEARE

1 D A/C# Bm G D

Musical staff for measures 1-5. The key signature has one sharp (F#) and the time signature is 4/4. The melody consists of quarter and eighth notes.

Take, o take those lips a- way, that so so sweet-

6 F#m G Em D A/C# Bm

Musical staff for measures 6-11. The melody continues with quarter and eighth notes.

ly were for- sworn; and those eyes the break of day,

12 G D F#m G Em C

Musical staff for measures 12-17. The melody continues with quarter and eighth notes.

lights that do mis- lead the morn! But my kis-

18 D C D

Musical staff for measures 18-23. The melody continues with quarter and eighth notes.

ses bring a- gain, but my kis- ses bring a- gain,

21 Em D/F# G Em G Em

Musical staff for measures 24-31. The melody continues with quarter and eighth notes.

bring a- gain; seals of love, seals of love,

27 C D G Em G

Musical staff for measures 32-37. The melody continues with quarter and eighth notes.

but my kis- ses bring a- gain _____ a- gain _____

32 Em A C A C D A/C#

Musical staff for measures 38-43. The melody continues with quarter and eighth notes.

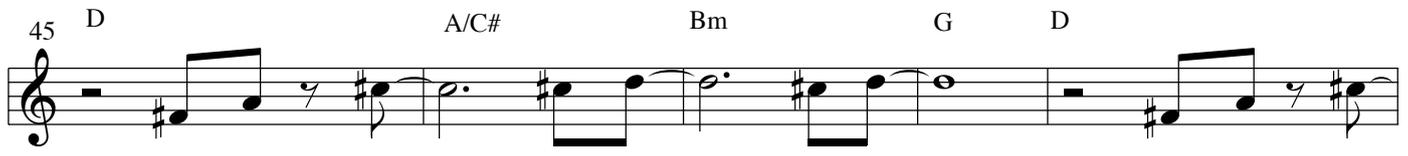
seals of love, seals of love. Take, o take those lips

39 Bm G D F#m G Em



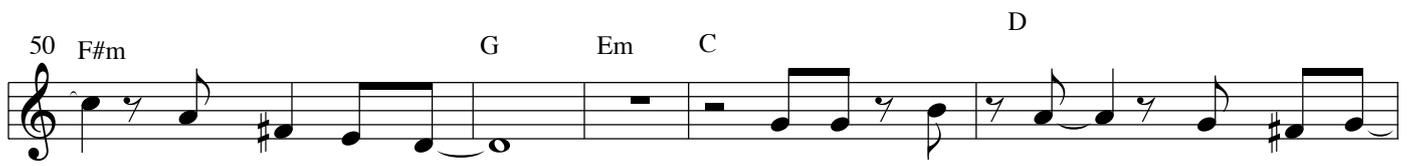
a-way, that so so sweet-ly were for-sworn;

45 D A/C# Bm G D



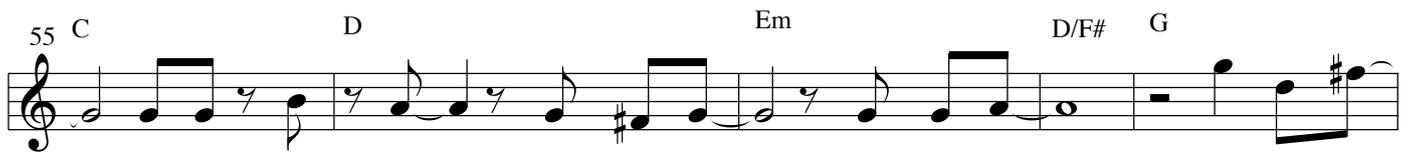
and those eyes the break of day, lights that do

50 F#m G Em C D



mis-lead the morn! But my kis-ses bring a-gain,

55 C D Em D/F# G



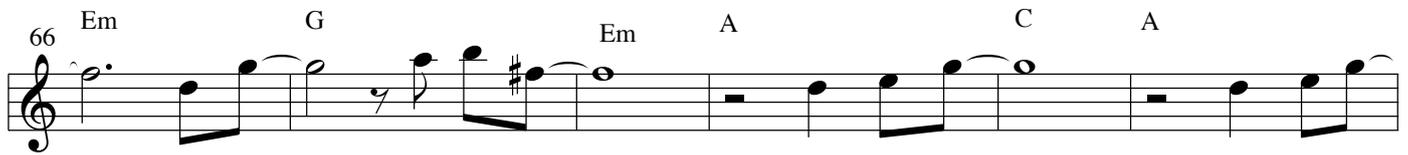
but my kis-ses bring a-gain, bring a-gain; seals of love,

60 Em G Em C D G



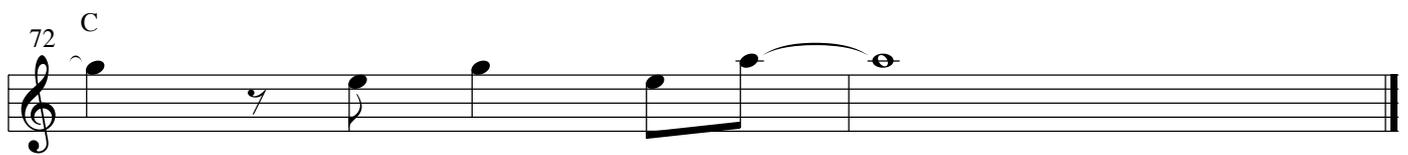
seals of love, but my kis-ses bring a-gain

66 Em G Em A C A



a-gain seals of love, seals of

72 C



love but seal'd in vain.

UNDER THE GREENWOOD TREE (Choir)

MUSIC: CHRISTIAN FRIEDEL / LYRICS: WILLIAM SHAKESPEARE

1
Tenor (Hauptstimme) Un- der the green- wood tree who loves to lie with me,
Tenor II
Sopran Un- der the green- wood tree who loves to lie with me,
Tenor/Alt Un- der the green- wood tree who loves to lie with me,
Bariton Un- der the green- wood tree who loves to lie wit me

3
and turn his mer- ry note un- to the sweet bird's throat, come hi- i- ther
and turn his mer- ry note un- to the sweet bird's throat, un- der the
and turn his mer- ry note un- to the sweet bird's throat, un- der the
and turn his mer- ry note un- to the sweet bird's throat un- der the

6
come hi- i- the- er come hi- i- the- er,
Come hi- i- the- er come hi- i- the- er,
green- wood tree who loves to lie with me, un- der the green- wood tree, ah
green wood tree who loves to lie with me, un- der the green- wood tree, ah
green- wood tree who loves to lie with me un- der the green- wood tree ah

21

er come hi- i- the- er, here shall he see no
 er come hi- i- ther here shall he see no
 lie with me, un- der the green- wood tree, ah ah, here shall he see no
 lie with me, un- der the green- wood tree, ah ah, here shall he see no
 lie with me un- der the green- wood tree ah ah here shall he see no

25

e- en- my here shall he see no e- ne- my, but win- ter and rough we- a- ther
 e- ne- my here shall he see no e- ne- my but win- ter and rough we- a- ther
 e- ne- my here shall he see no e- ne- my, ah ah ah,
 e- ne- my here shall he see no e- en- my, ah ah ah,
 e- ne- my here shall he see no e- ne- my ah ah ah

29

but win- ter and rough we- a- ther.
 but win- ter and rough we- a- ther.
 but win- ter and rough wea- ther.
 but win- ter and rough we- a- ther.
 but win- ter and rough we- a- ther.