

# Greg Sandow

from *As You Like It*

an opera in progress based on Shakespeare's play

## Arioso for tenor

from the start of Act 2

Orlando, fleeing from the ducal court after his evil brother plots against his life, is living in a rural retreat. He's in love with Rosalind, and writes poems about her, which he hangs on trees.

**Easily**  
♩ = 57

**Orlando**  
*p*

Hang there my

*p* very lightly

verse, \_\_\_\_\_ in wit - ness of my love, And

thou, thrice crown-ed queen of night sur - vey With thy chaste

Ped. Ped. Ped. Ped.

eye, from thy pale sphere a - bove, Thy hun - tress'

Ped. Ped. Ped. Ped.

name, \_\_\_\_\_ that my full life doth sway. O

"thy huntress' name" -- Orlando imagines that Rosalind is a servant of Diana, the virgin goddess of the hunt

Ro - sa - lind, these trees shall be my books, And in their

Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

barks my thoughts I'll cha - ra - cter, That e - very eye, which in this

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

"character" -- write

fo - rest looks, Shall see thy vir - tue wit - nessed e - very

Ped. Ped. Ped. Ped. Ped. Ped.

where. Run, run Or-lan - do, carve on e-very tree, The

Ped. Ped. Ped. Ped. Ped.

fair, the chaste, and un - ex - pres - sive

Ped. Ped. Ped.

"unexpressive" -- inexpressible

## Faster

The musical score is presented in three systems. The first system shows a vocal line in treble clef, 3/4 time, with the lyrics "she." and a whole note followed by a fermata. The second system shows the piano accompaniment in treble and bass clefs, 3/4 time. The piano part begins with a half note chord in the right hand and a half note in the left hand, followed by a quarter note chord in the right hand and a quarter note in the left hand. The third system shows the piano accompaniment in 2/4 time, with a half note chord in the right hand and a half note in the left hand, followed by a quarter note chord in the right hand and a quarter note in the left hand. The piano part ends with a fermata. The dynamic marking *f* is placed above the piano part in the third system.

Here the music breaks off, because the opera is through-composed, and at this point goes on to something else, with no transition, as Orlando exits. There's no final barline, to show that the music has no ending. If you want to perform this arioso as a separate excerpt, you'll have to think of something that can happen after the music stops.