

THE
Vocal Music
TO
SHAKESPEARE'S PLAYS.
Hamlet.



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H A M L E T.

The wild and pathetic airs of Ophelia were collected and published by W. Linley (brother of Mrs. Sheridan,) as he remembered them to have been repeatedly sung by Miss Field, of Drury Lane Theatre, afterwards Mrs. Foster (she died 1789); and he says, "the impression remained too strong" on his mind to make him doubt the correctness of the airs agreeably to "her delivery of them."

Dr. Arnold also noted them down from Mrs. Jordan's voice, and Mr. Ayrton has followed that version in Knight's Pictorial Shakespeare. The notes are the same in both, but in the former it is in $\frac{3}{4}$ time, in the latter common time. The melody is printed in common time in *The Beggar's Opera* (1728) to "*You'll think e'er many days ensue,*"—and in *tho Generous Freemason* (1781).

"*To-morrow it is St. Valentine's Day,*" is to be found in several ballad Operas, such as *The Cobbler's Opera* (1729), *The Quaker's Opera* (1728), &c.; also under this name, in *Pills to Purge Melancholy* (1707) vol. 2, p. 44, and in Heywood's *Rape of Lucrece*, beginning "*Arise, arise, my juggy, my puggy.*" Other versions will be found under the names of "*Who list to lead a Soldier's life,*" and "*Lord Thomas and Fair Ellinor.*"

"*My Robin is to the Greenwood gone,*" or "*Bonny sweet Robin.*" This is contained in Anthony Holborne's *Citharn Schoole* (1597), in Queen Elizabeth's Virginal Book, in William Ballet's Lute Book, and in other manuscripts and printed works.

There are two copies in William Ballet's Lute Book, and the second is entitled "*Robin Hood is to the green-wood gone.*" It is, therefore, probably the tune of a ballad of Robin Hood, now lost,—Ophelia sings a line of it—

"For bonny sweet Robin is all my joy."

In Peele's *Edward I.* (1593), we find, enter a harper and sings to the tune, "*Who list to lead a Soldier's life.*" There is also in the Roxburgh's ballads, a song of "*The Life and Death of King Richard III, who, after many murders committed by him, was slain at Bosworth by Henry VII. King of England,*" beginning—

"In England once there reigned a King,
A tyrant fierce, and fell,"—

these are only different versions of the same air.

Dr. Percy selected some of the fragments of ancient ballads which were dispersed through Shakespeare's Plays, and especially those sung by Ophelia, and connected them by a few supplemental stanzas into his charming ballad, "*The Friar of Orders Gray*" (made into a splendid glee by Dr. Calcott), the first line of which is taken from that sung by Petruchio in *The Taming of the Shrew*.

Hamlet.

ACT 4. — SCENE 5.

OPHELIA

Where is the beauteous majesty of Denmark?

QUEEN — How now, Ophelia?

How should I your true love know. From an

The first system of musical notation for Ophelia's song. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The vocal line begins with a half rest followed by a quarter note, then continues with a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

o - - ther one? By his cockle hat and

The second system of musical notation. The vocal line continues with a half note followed by a quarter note, then a series of eighth notes. The piano accompaniment continues with similar rhythmic patterns, including some chords and moving lines in both hands.

staff, And his san - - dal shoon?

The third system of musical notation, which concludes the phrase. The vocal line ends with a half note and a double bar line. The piano accompaniment also concludes with a double bar line. The notation includes various musical symbols such as notes, rests, and bar lines.

Usually sung *Ad libitum* without an Accompaniment.

Q U E E N

Alas, sweet lady, what imports this song?

O P H E L I A

Say you? nay, pray you, mark.

He is dead and gone la - - dy He is

dead and gone at his head a green-grass

turf At his heels a stone.

QUEEN — Nay, but Ophelia,

OPHELIA — Pray you, mark.

White his shroud as mountain snow,

The musical score for the Queen's first line of dialogue is written on a grand staff. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment (treble and bass clefs) consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

Enter KING

QUEEN — Alas, look here, my lord,

OPHELIA

Larded, with sweet flowers, Which he wept to the grave did

The musical score for Ophelia's first line of dialogue is written on a grand staff. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment (treble and bass clefs) consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

So, With true — loves showers.

The musical score for Ophelia's second line of dialogue is written on a grand staff. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment (treble and bass clefs) consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

O P H E L I A

Pray, let us have no words of this, but
when they ask you what it means, say you this:

Good mor-row, 'tis St. Va-lentines day, All
in the morn he-time, And I a maid at
your window, To be your Va-len--tine.

KING. *Pretty Ophelia.*

O P H E L I A. *Indeed, la! without an oath, I'll make an end on't.*

2ND VERSE.

Then up he rose, and don'd his clothes,
And dupp'd the chamber door;
Let in a maid, that out a maid
Never departed more.

L A E R T E S

Nature is fine in love: and where'tis fine,
It sends some precious instance of itself
After the thing it loves.

Ophe:

They bore him bare - - - face'd on the

hier; And in his grave rain'd many a tear;

O P H E L I A

There's a daisy: I would give you some violets;
but they withered all, when my father died:
They say, he made a good end,

For bonny sweet Robin is all my joy.

H A M L E T

L E A R T E S

Thought and affliction, passion, hell itself
 She turns to favour and to prettiness.

Ophelia:

And will he not come a - - - gain? and

This block contains the first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 6/4. The lyrics are 'And will he not come a - - - gain? and'.

will he not come a - - - gain? No,

This block contains the second system of the musical score. The vocal line continues with 'will he not come a - - - gain?' and ends with 'No,'. The piano accompaniment continues with a similar melodic pattern.

no, he's dead gone to his death-bed, He

This block contains the third system of the musical score. The vocal line continues with 'no, he's dead gone to his death-bed, He'. The piano accompaniment continues with a similar melodic pattern.

ne - - - ver will come a - - - gain. His

This block contains the fourth system of the musical score. The vocal line continues with 'ne - - - ver will come a - - - gain. His'. The piano accompaniment continues with a similar melodic pattern.

heard as white as snow, His

This system contains the first line of music. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics 'heard as white as snow, His' are written below the vocal line. The music is in a key with one sharp (F#) and a 4/4 time signature.

heard as white as snow, His

This system contains the second line of music. The lyrics 'heard as white as snow, His' are repeated. The musical notation continues with the vocal and piano parts.

gone, he's gone, And we , east a - way moan, And

This system contains the third line of music. The lyrics 'gone, he's gone, And we , east a - way moan, And' are written below the vocal line. The piano accompaniment includes some chords with accidentals.

peace be with his soul.

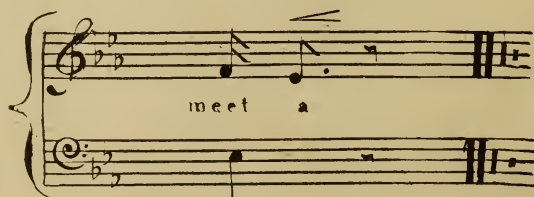
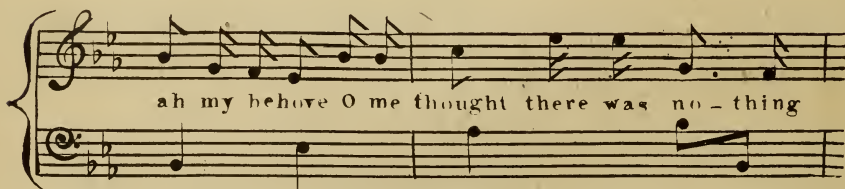
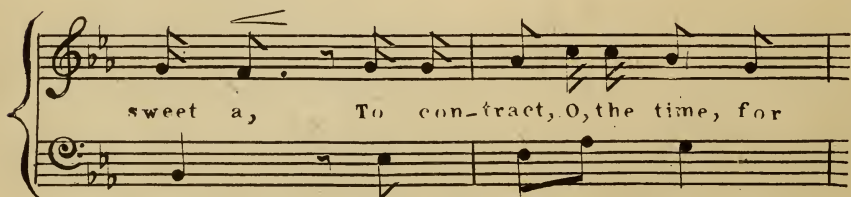
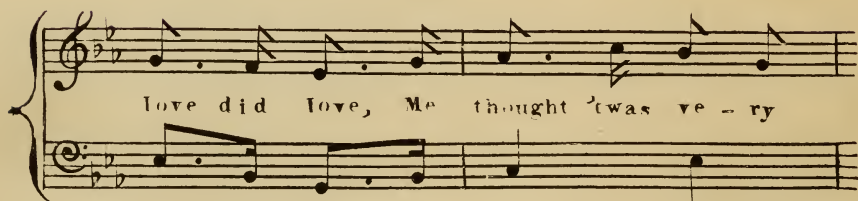
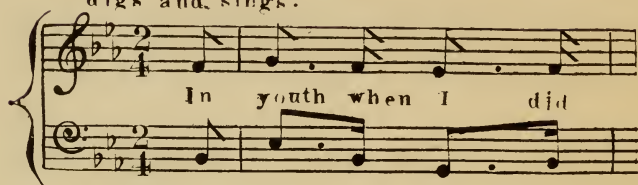
This system contains the fourth line of music. The lyrics 'peace be with his soul.' are written below the vocal line. The system concludes with a double bar line and repeat dots.

GRAVE DIGGERS SONG

ACT 5. — SCENE 1.

{ Go, get thee to Yaughn, and fetch
me a stoup of liquor.

digs and sings.



Usually sung without an Accompt.

Hamlet — Did these bones cost no more the breeding, but to
play at loggats with them? mine ache to think
on't.

Grave Digger.

A pick-axe and a spade, a spade, For -

- and a shroud-ing sheet-a; O, a

pit of clay for to be made For

such a guest is meet-a.

Ditto

Hamlet.— Has this fellow no feeling of his business?

he sings at grave making.

Horatio.— Custom hath it in him a property of easiness.

Hamlet.— 'Tis even so; the hand of little employment
hath the daintier sense.

Grave-
-digger.

But age, with all his

stealing steps, Hath claw'd me in his

clutch - a, And hath ship-ped me in -

-till the land, As if I had never been such-a.