

A COLLECTION

OF THE

Vocal Music in Shakespeare's Plays

INCLUDING THE WHOLE OF THE

SONGS, DUETTS, GLEES, CHORUSES, &c.,

ENGRAVED FROM ORIGINAL MS. AND EARLY PRINTED COPIES,

CHIEFLY FROM THE COLLECTION OF

W. KITCHINER, ESQ., M.D.,

REVISED AND ARRANGED WITH AN ACCOMPANIMENT FOR THE PIANOFORTE,

BY

MR. ADDISON,

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AND MOST RESPECTFULLY DEDICATED TO THE

HON. MRS. GEORGE WROTTESELEY,

BY

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P R E F A C E.

THE fascinating words of Shakespeare have raised a kindred spirit in the minds of various great Composers of Music, who have so worthily emulated the sublimity of the great Poet, that we are lost in admiration of the mutual harmony created in our minds between them; and almost run into a confused idea, whether the words may not have been adapted to the Music!

But besides the Plays that require elaborate compositions, and which, as such, have been taken as texts by Purcell, Dr. Arne, Mendelssohn, Stevens, Matthew Lock, Charles E. Horn, Sir H. R. Bishop, and other celebrated musicians, there are to be found dispersed in various Plays short passages in verse that manifestly require to be sung:—these, snatches as it were, are left to the discretion of the Performer or Manager;—but from time immemorial fine old melodies, eminently adapted to each occasion, have been adopted, but were never before collected or published.

Numerous enquiries were made of the compiler of this work for the music that was sung in so captivating a manner by Mrs. Jordan, as Ophelia.

It was traditional, but never published; and under those circumstances he was induced to endeavour to write out the melodies by the ear—which Mrs. Jordan herself was kind enough to listen to, and approve,—when with the addition of a bass by Dr. Arnold it was published, and met with a success that led to the idea of compiling all the similar adaptations, with the rest of the music of Shakespeare's Plays:—materials were diligently sought for, and the aid of the leading eminent Performers of that period solicited, for these extra passages, and in all cases freely given.

I N D E X
TO
VOCAL MUSIC OF SHAKESPEARE'S PLAYS.

— — — — —
"Thou soft flowing Avon" *Dr. Arne.*

I.—ANTONY AND CLEOPATRA.

"Come, thou Monarch of the Vine" *Purcell.*

II.—AS YOU LIKE IT.

- 1.—"Under the greenwood tree" *Dr. Arne.*
- 2.—"Blow, blow, thou winter's wind" "
- 3.—"What shall he have that killed the deer?" *Stafford Smith.*
- 4.—"When daisies pied" *Dr. Arne.*
- 5.—"It was a lover and his lass" *R. T. S. Stevens.*
- 6.—"Then is there mirth in Heaven?" *Dr. Arne.*

III.—CYMBELINE.

- 1.—"Hark, hark, the lark" *Stevens.*
- 2.—"Fear no more the heat of sun" *Weldon.*

IV.—HAMLET.

- 1.—"How should I your true love know?" *Traditional.*
- 2.—"He is dead and gone, lady" "
- 3.—"White his shroud as mountain snow" "
- 4.—"Larded with sweet flowers" "
- 5.—"Good morrow, 'tis Saint Valentine's Day" "
- 6.—"They bore him bare-faced on the bier" "
- 7.—"For bonny sweet Robin" "
- 8.—"And will he come again?" "
- 9.—"In youth when I did love" "

V.—HENRY THE FOURTH, Part 2.

"Do nothing but eat" *Unknown.*

VI.—HENRY THE EIGHTH.

“Orpheus with his lute” *Pursell.*

VII.—KING LEAR.

- 1.—“Fools had ne'er less grace in a year” *Traditional.*
- 2.—“Then they for sudden joy did weep” ”
- 3.—“He that keeps nor crust nor crumb” ”
- 4.—“The hedge sparrow fed the cuckoo” ”
- 5.—“Fathers that wear rags” ”
- 6.—“That, sir, which serves and seeks for gain” ”

VIII.—LOVE'S LABOUR'S LOST.

- 1.—“Oh, a day! alack the day” *Dr. Arne.*
- 2.—“When icicles hang on the wall” *S. Smith.*

IX.—MACBETH.

- 1.—“Introduction” *Matthew Locke.*
- 2.—“Speak, sister, speak” ”
- 3.—“He must, he will, he shall” ”
- 4.—“Now let's dance” ”
- 5.—“At the night raven's” ”
- 6.—“Hecate, Hecate, come away!” ”
- 7.—“With new fall'n dew” ”
- 8.—“Black spirits and white” ”
- 9.—“Tiffin, Tiffin” ”
- 10.—“Around, around about” ”

X.—MEASURE FOR MEASURE.

“Take, O take, those lips away” *Weldon.*

XI.—MERCHANT OF VENICE.

- 1.—“Tell me where is Fancy bred?” *Sir John Stevenson.*
- 2.—“Haste, Lorenzo” *Calcott.*
- 3.—“My bliss too long” *Unknown.*
- 4.—“To keep my gentle Jessy” *Arnold.*
- 5.—“O happy fair” *W. Shield.*

XII.—MERRY WIVES OF WINDSOR.

- 1.—“To shallow rivers, to whose falls” *Unknown.*
- 2.—“Fie on sinful fantasy!” *Addison.*

XIII.—MIDSUMMER NIGHT'S DREAM.

- 1.—Air, "By the simplicity of Venus' doves" ... *Sir H. R. Bishop.*
- 2.—Air, "O happy fair" "
- 3.—Air, "Over hill, over dale" *T. Cooke.*
- 4.—Fairy Music *Mendelssohn.*
- 5.—Fairy March "
- 6.—Recit: "That very time I saw," and Air, "Love in idleness"
- 7.—Duet, "I know a bank" *C. E. Horn.*
- 8.—Introduction. Sc. 2. Act II. *Mendelssohn.*
- 9.—Glee, "Ye spotted snakes" *Stevens.*
- 10.—Incantation, &c. Sc. 2. Act II. *Mendelssohn.*
- 11.—Incantation, "What thou seest"
- 12.—Interlude and remainder of Music to Act II. *Mendelssohn.*
- 13.—"The Ousel Cock" *Traditional.*
- 14.—Music to Act III. *Mendelssohn.*
- 15.—Air, "Flower of this purple dye" *Smith.*
- 16.—Fairy Music to end of Act III. *Mendelssohn.*
- 17.—Recit: "Lo! Night's swift dragons," and Air, "But we are
Spirits"
- 18.—Air, "Spirit, lead them up and down"
- 19.—Air, "On the ground"
- 20.—Air, "Be as thou wast wont to be" *Battishill.*
- 21.—Trio, "Fairy King"
- 22.—Music to Act IV. *Mendelssohn.*
- 23.—Wedding March. "
- 24.—Music to Sc. 1. Act V. "
- 25.—Solo and Chorus: "To the best bride bed," and
- 26.—"In Theseus' House" *Sir H. R. Bishop.*
- 27.—Finale, "Puck"

XIV.—MUCH ADO ABOUT NOTHING.

- 1.—"Sigh no more, ladies" *R. T. S. Stevens.*
- 2.—"Ditto," as a Glee "
- 3.—"Pardon, Goddess of the Night." *Dr. Arne.*

XV.—OTHELLO.

- 1.—"Iago's Songs" *Ancient.*
- 2.—"Willow" "

XVI.—ROMEO AND JULIET.

Dirge (as at Drury Lane) *Bishop.*

XVII.—TEMPEST.

- 1.—“Come unto these yellow sands” *H. Purcell.*
- 2.—“Full fathom five” ”
- 3.—“No more dams I'll make for fish” *J. Smith.*
- 4.—“Where the bee sucks” *Dr. Arne.*
- 5.—“Flout 'em and scout 'em” *Purcell.*
- 6.—“Stephano's Songs” *Traditional.*
- 7.—“While you here do sleeping lie” ”
- 8.—“O bid your faithful Ariel fly” *Stevens.*
- 9.—“Honour, riches, marriage blessing” *T. Cooke.*
- 10.—“Where the bee sucks,” harmonized by Jackson *Dr. Arne.*

XVIII.—TWELFTH NIGHT.

- 1.—“O mistress mine” *Addison.*
- 2.—“Hold thy peace” *Traditional.*
- 3.—“Which is the properest day to drink” *Dr. Arne.*
- 4.—“Tilly valley, lady,” and sequence *Traditional.*
- 5.—“Come away, Death” *Dr. Arne.*
- 6.—“Hey Robin, jolly Robin” *Traditional.*
- 7.—“Epilogue Song” ”

XIX.—TWO GENTLEMEN OF VERONA.

“Who is Silvia? What is she?” *Dr. Arne.*

XX.—WINTER'S TALE.

- 1.—“When daffodils begin to peer” *Traditional.*
- 2.—“But shall I go mourn for that, my dear” ”
- 3.—“Jog on, jog on” ”
- 4.—“Lawn as white as driven snow” ”
- 5.—“Will you buy any tape?” ”
- 6.—“Get you hence” *Dr. Boyce.*

Thou soft flowing Avon.

WRITTEN BY GARRICK.

COMPOSED BY DR ARNE.

L A R G H E T T O

Sempre p

The musical score consists of four systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The first system includes the tempo marking 'LARGHETTO' written vertically on the left and the dynamic marking 'Sempre p' (piano) below the treble staff. The key signature is one flat (B-flat) and the time signature is 3/4. The music features a flowing, lyrical melody in the treble hand and a steady accompaniment in the bass hand. The piece concludes with a double bar line at the end of the fourth system.

Thou soft flowing Avon by thy silver stream of

things more than mortal thy Shakespeare would dream would

dream would dream thy Shakespeare would dream.

The Fairies by moonlight dance

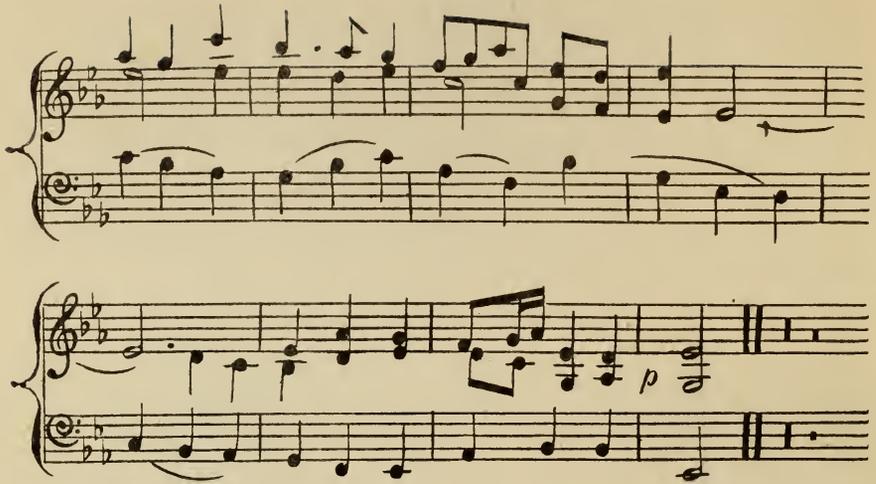
round his green bed for hallow'd the Turf is which

pillow'd his head The Fairies by moonlight dance

round his green bed For hal low'd the

Turf is which pil - - low'd his head - V. S.

turn over for symphony



2

The love stricken maiden, the sighing young swain;
 Here rove without danger, and sigh without pain;
 The sweet bud of beauty no blights here shall dread,
 For hallow'd the turf is which pillow'd his head.

3

Here youth shall be fam'd for their love and their truth,
 Here smiling old age feels the spirit of youth;
 For the raptures of fancy here Poets shall tread,
 For hallow'd the turf is which pillow'd his head.

4

Flow on silver Avon, in song ever flow,
 Be the swan on thy bosom still whiter than snow:
 Ever full be thy stream like his fame may it spread,
 And the turf ever hallow'd which pillow'd his head.