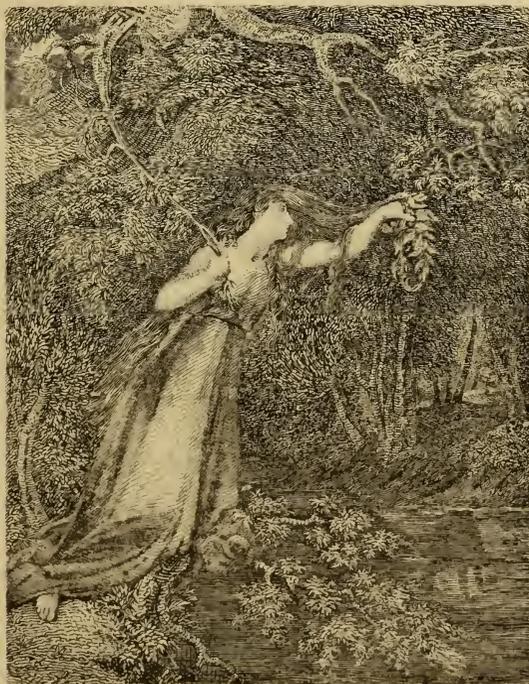


THE
Vocal Music
TO
SHAKESPEARE'S PLAYS.
Hamlet.



DESIGNED BY J. H. B. & CO. LONDON.

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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 the *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. Callcott), the first line of which is taken from that sung by Petruchio in *The Taming of the Shrew*.

Handwritten title or header at the top of the page, possibly in Arabic or Persian script.

Main body of handwritten text, consisting of several lines of script, likely in Arabic or Persian. The text is very faint and difficult to decipher.

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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 consists of a vocal line on a treble clef staff and a piano accompaniment on a 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 G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

o - - ther one? By his coc - kle hat and

The second system continues the musical notation. The vocal line has a half rest, then a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with similar rhythmic patterns.

staff, And his san - - dal shoon?

The third system concludes the musical notation. The vocal line has a half rest, then a quarter note G5, a quarter note F5, and a quarter note E5. The piano accompaniment concludes with a double bar line.

Usually sung Ad libitum without an Accompaniment.

QUEEN

Alas, sweet lady, what imports this song?

OPHELIA

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,

This musical block contains a vocal line for the Queen and a piano accompaniment. The vocal line is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in a simple, lyrical style.

Enter KING

QUEEN — Alas, look here, my lord,

OPHELIA

Larded, with sweet flowers, Which he-went to the grave did go, With true-loves showers.

This musical block contains a vocal line for Ophelia and a piano accompaniment. The vocal line is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in a simple, lyrical style.

OPHELIA

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.*

OPHELIA. *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.

Ophé:

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

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

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

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

heard as white as snow, His

heard as white as snow, His

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

peace be with his soul.

GRAVE DIGGERS SONG

ACT 5. — SCENE 1.

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

digs and sings.

In youth when I did

love did love, Me thought 'twas ve - ry

sweet a, To con - tract, O, the time, for

ah my behove O me thought there was no - thing

meet a

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.