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SELECTION AND SCORING OF MUSIC FOR ALL MUSICAL CUES IN THE COMEDIES OF SHAKESPEARE. (VOLUMES I AND II).

The Ohio State University, Ph.D., 1962
Speech-Theater

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more difficult than the Elizabethan accompaniments and require a large group of instrumentalists to perform them adequately. Often the numbers are lengthy because of the repetition of certain words or phrases. This repetition helps the romantic composer develop his melody, but it also makes the songs unsuitable as part of a drama. Because of this repetition and the resulting length of the numbers, the pace of the production, so necessary to comedy, is broken and the continuity would be destroyed.

Many times a director will use whatever setting he can find of a number. This approach leads to a mixture of styles and tends to disunify the overall production.

In this study, an attempt has been made always to use an Elizabethan setting whenever possible. If an Elizabethan setting could not be found for a particular number or musical cue, then the closest chronological setting that was available has been used.

The Folger Shakespeare Library, Washington, D. C., The New York City Public Library, The Cleveland Public Library, and The Ohio State University Music Library were very helpful in making available their materials for this study.

Use of Music in Study

The music in this study has been arranged with three purposes in mind: (1) the average amateur or high school
hunting call would mean that a hunt was in progress offstage. Such uses of music were common before the days of Shakespeare, and the Bard used and built upon his past.

In Love's Labour's Lost (V, ii) the Princess says,

So shall we stay, mocking intended game,
And they, well mock'd, depart away with shame.

(Trumpets sound within

BOYET

The trumpet sounds: be mask'd; the maskers come.

It is the offstage sound of the trumpet that heralds the arrival of the maskers. In the same scene, music to accompany the dancers is heard off stage. Rosaline asks,

Play, music, then! Nay, you must do it soon.
Not yet! no dance! Thus change I like the moon.

The technique of having the music played offstage saved the stage space for the action itself. Yet what happened on stage would have little importance without the reinforcement of the offstage music.

In Much Ado about Nothing (II, i) music indicates a dance performed immediately after the supper. The characters have entered onto the stage, supposedly from the banquet hall; the maskers also enter. The following conversation takes place:

BEATRICE

Do, do; he'll but break a comparison or two on me; which, peradventure not marked or not laughed at, strikes him into melancholy; and then there's a partridge wing saved, for the fool will eat no supper that night. (Music)

We must follow the leaders.
BENEDICK
In every good thing.

BEATRICE
Nay, if they lead to any ill, I will leave them at the next turning. (Dance.

Again, the dance takes place on the stage, but the music comes from offstage, from the banquet hall.

The last scene of *A Midsummer-Night's Dream* contains a song and dance. It is not unlikely that in this instance the dancers furnished their own music, their voices being the background music for their dancing. Bottom has asked Duke Theseus if he would like to "hear a Bergomask dance," leading one to believe that the dance would be sung. Here was one more way whereby music furnished an accompaniment to stage action. But be it vocal or instrumental, on the stage or off, music was used by Shakespeare as an accompaniment to the dances.

There are many other instances of music used offstage or to indicate offstage action, particularly in the use of alarums, flourishes, and tuckets.

**Music Used to Heighten Emotional Intensity**

In the final analysis, it was the effect that the play had upon the audience that was the motivating factor for using any device or technique. The dramatic build-up, and subsequent denouement, created the empathy between stage actor and audience participant. The building of emotional intensity of a scene could be done with words by actors, words
spoken about them, looks, costumes, and so forth. Music was a particularly strong device.

The masque scene in *Love's Labour's Lost* has already been mentioned. The craftsmanship of the scene is apparent. Music has been used in this scene as a help in building up in the audience the climactic significance of the scene. The music was in integral part of building the emotion. The use of the galliard as a dance was suitable to the situation, and the music accompanying the dance presented a parallel in the dramatic construction of the scene.

The song "Who Is Sylvia" in *The Two Gentlemen of Verona* (IV, ii) is a tremendous bit of dramatic ingenuity. It has been mentioned before from a different standpoint, but as a vehicle for heightening the emotion, it is an amazing example. A song at this time needed to expose Proteus, it needed to affect Julia with grief, and it needed to turn Thurio's folly into wisdom. To think that fifteen lines


could do all this is remarkable. The song, in reality, is the turning point of the play.

The music in *Much Ado about Nothing* is, in general, a reflection of the emotional appeals made by the play itself. That music used in Act I, Scene ii was of a

29 *Long, op. cit.*, p. 120.
stately background type, used to emphasize the revelric atmosphere of the scene and the next one. The song "Sigh No More, Ladies" (II, iii) is of a light and humorous nature. It reflects the plot against Benedick's happy bachelorhood. The last, a doleful hymn, is sung by the Prince and Claudio as they repent for the supposed death of Hero. The dance at the end is in the "they lived happily every after" mood. In each instance music heightens the emotion of the audience at that time or helps shift from one mood to another.

The music in the wedding scene of As You Like It, mentioned previously, besides assisting in the presentation of a Deity serves to add solemnity to the scene. The audience is placed in the proper frame of mine, one of awe and dignity, by the "still music."

The most cursory consideration of the "Willow Song" in Othello (IV, iii) demonstrates what dramatic power can be encompassed by a song. The audience, already aware of the misery of Desdemona, finds her sorrow almost unbearable by the time the last of this ballad has been presented. The power of the song to heighten the emotional pitch of the audience is one of the outstanding examples of such in all of Shakespeare's works.

The tragedy of Ophelia's madness is of somewhat the same nature. The songs add, bit by bit, to the tragedy of the fair Ophelia. Contrast the emotion inbued by this type of music to that of the gravediggers. Close examination of
the text reveals the way in which Shakespeare adapted the language to his immediate use. The substitution of the word "pit" for "house" reveals the trend of thought of the gravedigger, and it is very natural that a gravedigger speak of a "pick-axe and a spade, a spade." The very repetition might be a reflection upon his labors or, perhaps, to his fading memory. Or perhaps, it is only with difficulty that such an individual could recall the words of the ballad. Here is what should have been a solemn occasion. Yet, by the perversion of the songs used, and the manner in which the songs are performed, a would-be serious scene is turned into one of comic relief.

No matter what the emotion Shakespeare wants the audience to feel, it is evident that a better job is done by reinforcing the words and action with music. This is true for the gamut of emotions—from the ridiculous to the sublime, from the frivolous to the most solemn. Shakespeare seems to have been master of them all.

Even the opening or closing of a play was enhanced with music. Consider the first lines of Twelfth Night:

If music be the food of love, play on;
Give me excess of it, that surfeiting,
The appetite may sicken, and so die.

Substantiated with background music, these few lines set the tenor of the play. Of a contrasting nature is the opening of Titus Andronicus. The scene is in Rome, before the
Capitol. A flourish set the stage. The stage directions read,

Flourish. Enter the TRIBUNES and SENATORS aloft. And then enter below, SATURNINUS and his FOLLOWERS from one side, and BASSIANUS and his FOLLOWERS from the other side, with drum and colours.

It is the flourish and the use of drums that tell that those of high rank are to arrive and imparts a sense of importance to that arrival.

King Henry VI, Part I opens with "Dead March. Enter the Funeral of KING HENRY the Fifth. . . ." A few bars of slow, solemn music set the stage and the mood.

King Henry VI, Part II has a similar opening—"Flourish of trumpets: then hautboys." Here, again, the audience is prepared for the arrival of the King and other notables. A few appropriate musical notes save a long, wordy introduction.

As some plays open with music, so others close with it. A dance at the close of Much Ado about Nothing serves as a grand finale. All of the major characters are present. The dance might even be called a "curtain call." There is much merriment, much happiness; and how better could the play be concluded than to have all the characters happily dancing about the stage. The same is true of As You Like It. When all has ended as could be wished, the Duke says:

Proceed, proceed: we will begin these rites, As we do trust they'll end, in true delights.

(A dance
Here, too, most of the actors are present as if to receive the final applause of the audience.

Concluding a rather detailed examination of the ways in which Shakespeare has used music, one can but marvel at the extreme skill and versatility of the Bard. He has made music serve his every need—present a talented person to the audience, solve mechanical problems, denote change of scene, state or restate the theme of the play, identify or define a character, set the mood of the play, create an illusion of the fairy world, portray charms or spells, aid in the appearance of gods, further the dramatic ends of the play, indicate offstage action, accompany dances on and off the stage, heighten the emotional intensity of the scene, and open or close the play. This study has touched on only a few of the many examples of the use of music in the plays.

Having considered specific uses of music, it is understandable that some are of more value to the plays than others. It is obvious, too, that these musical interludes, musical backgrounds, songs, dances, flourishes, or even the snatches of song did not just happen. It is in line with this study now to take a panoramic view of the growth of Shakespeare in his use of music.
Growth of Shakespeare as a Dramatist

in Using Music in the Comedies

Starting with The Comedy of Errors, chronologically the first of Shakespeare's comedies, one finds no music in the script. This lack, of itself, says something. Several possible reasons for its containing no music present themselves. First of all, the play follows very closely its source—Plautus' Menaechmi. The play contains little character definition, the language is not particularly poetic, and there is little dramatic action. Thus, it might be concluded that there is no real reason for using music as there was in the drama of a later period. It might be an interesting point of conjecture at least to wonder what would have happened to the same play had it been a product of Shakespeare's later life. Would it then have been so prosaic, so lacking in music?

In Love's Labour's Lost Shakespeare demonstrates that early in his song career he has grasped the opportunities of using incidental song to forward the play's action. Music is an integral part of the action. After the precedent of the old Miracle plays, Shakespeare, for a while, was forced to rely upon professional musicians for the rendering of his songs. The lines verify this attitude as Thurio says he will go to the City "to sort some gentlemen well-skilled in music." This situation was to continue for some time. Although in these cases the musician must be a professional,
Shakespeare developed an agility for handling the music so that it became less and less obtrusive.

The Two Gentlemen of Verona offers a further development of dramatic skill. Having developed the dramatic point he wished to make, Shakespeare first used the language to those ends, then intensified the action with music. In this play, for the first time, a scene (IV, ii) with two contrasting pieces of music—the graceful song and a gay consort—is presented. The music is used as a contrasting device.

Progressing to The Merchant of Venice, one finds music used for a new purpose—as a setting to the spoken word. In Act V, Scene i, the entire scene is motivated by music. A discussion of the origin, power, and effects of music is reinforced with the performance of music as a background. In this same play is the background music and song accompanying Bassanio’s choice of the proper casket. The playwright has now progressed in his use of music to meet a challenging job—to calm and change emotions. When comparison is made between "Tell Me Where Is Fancy Bred" (The Merchant of Venice) and "Who Is Sylvia" (The Two Gentlemen of Verona), the progress that is being made in the dramatic scheme can be seen. In the latter, the serenade is a device for linking action, only vaguely reflecting the
context of the play. However, with the former, the song almost takes the place of dialogue. Now music has become an integral part of the play. In the earlier play, The Two Gentlemen of Verona, action is suspended; while in The Merchant of Venice, the action hangs upon the song and its effect. The musicians who were to accompany "Who Is Sylvia" came onto the stage for that specific purpose, whereas the musicians in The Merchant of Venice were presumably those belonging to Portia's household and had accompanied Portia on the stage as a part of her "train." Indication is also

31 Noble, op. cit., p. 47.

that at this time Shakespeare had yet to rely on professionals for his music.

When one comes to A Midsummer-Night's Dream, and the plays that follow, one discovers a very important stage in Shakespeare's song career. Until 1595, the playwright had to resort to professional musicians; at least the major characters in the plays do not have to perform the musical selections. Yet with the Dream, it seems that suddenly there were plenty of children at his disposal, children capable of both acting and singing. This may or may not

32 Ibid., p. 52.

have had an effect on his musical efforts, but at this time there is a tremendous advance in the management of song.
musician should be able to perform both the vocal and the instrumental music competently, (2) Elizabethan music and Elizabethan instrumental timbre has been used whenever possible, and (3) the instruments called for should be those that are available to the average organization wishing to produce the Shakespearean comedies.

The one authentic instrument that was used in Shakespeare's time and has become popular again is the recorder.

This present day instrument has retained the tone and fingering that was probably heard and used during Shakespeare's time. This instrument is made in five voices: sopranino (octave higher than soprano), soprano, alto, tenor, and bass. Often Shakespeare asks for musicians to be present on the stage to accompany a singer; a consort of recorders has been used frequently in this capacity in this study.
Previously, songs had been in the realm of vocal entertainments; action, even at best, was restrained in order that the song could be completed. Setting the stage for the song's performance was, although not awkward, a bit obvious. However, consider Titania's lullaby (II, ii): the action has progressed to a point where a lullaby is perfectly natural. The fairies' singing and dancing is but an accepted pattern of behavior of the fairy world. In this case, very easily and naturally the song comes into the scene. It also facilitates Oberon's little plot. No longer is there an obvious striving to avoid artificiality. Long gives credit to the music of this play for doing four things: setting the fairies apart from the mortals, stressing the contrast between Titania and Bottom, heightening the effect of the fairy charms, and symbolizing the peace achieved by the settling of the fairy quarrel and the resultant harmony in the mortal world.  


The Merry Wives of Windsor offers an entirely different dramatic development. This time dance and song combined are presented, very naturally, as effective means of making Falstaff most uncomfortable and humiliated.
Noble mentions that a similar song is performed around Corsites in Lyly's *Endimion*.\(^{34}\) Although Shakespeare may have been inspired by the song in Lyly's comedy, a comparison offers a striking illustration of the improvement made by the latter playwright. Shakespeare possessed an instinctive grasp of the potential of the song quality and used it to a more poignant dramatic end.

*Much Ado about Nothing* presents an increased awareness of the many ways in which music can be put to work. In the use of the song, this play is a bridge between the old and the new. Before this time, songs had been rendered by professionals, coming to the stage for that specific purpose, or by children. If Silence, Bottom, and Sir Hugh Evans are excepted, none of the characters portrayed by adults rendered any set song. In *Much Ado about Nothing* the adult actor-singer, for the first time, takes the place of the professional singer.\(^{35}\) The vocalist is now a participant in the action. From this breaking-off point progress is rapidly made to such characters as Amiens and Feste.

For the first time, too, there is an over-all musical structure paralleling the dramatic structure. Music is
no longer confined to individual songs or separate scenes. Now the structure of the entire play is built with a complete casing of music. Now music is used more extensively to create dramatic irony, to indicate passage of time, to smooth over the transition from the first to the latter part of the play. This comedy is noted for two firsts: the first time music is used for transition between parts of the play, and the first time a dance is used to conclude the play.

In the plays thus far discussed, singing has been introduced only on certain special occasions. The object to be obtained was a specific and somewhat definite one. However, the music in both As You Like It and Twelfth Night is not only directed to particular ends but is also devised to impart certain more broad effects on the whole.

With As You Like It, the epitome of the multiple use of song is approached. Reference is again made to the first piece of music in the play, the song "Under the Greenwood Tree." This one piece of music states the theme of the play, helps to establish the setting as being the forest of Arden, helps to cover the setting of the stage for the next scene, and gives a clear character delineation between Amiens and Jaques. The "still music" and wedding hymn later in the play also perform multiple purposes. They create the solemn atmosphere desired, accompany the entrance
of Hymen (a deity), and replace a verbal explanation for Hymen's presence. Shakespeare has progressed to the point of dramatic economy in his use of music.

It is in this play, too, that one finds song being sung to others on the stage rather than to the audience directly. Rather than showing off a certain singer, the songs are a part of the play's development.

Twelfth Night is filled with music; it begins with music, ends with music, and has music throughout. This is, indeed, a contrast to The Comedy of Errors, which has no music at all. The musical build-up, both verbal and musical, in Twelfth Night marks another progressive step. The great number of lines used to describe the music of the three musical episodes would lead one to believe that Shakespeare wanted his audience to be very aware of the purpose he had in mind. The scene moves from sedate love song sung by Feste, to a lustier catch-song performed by three persons, to ballads roared out by Sir Toby, and then to a final comic dialogue song aimed at Malvolio. This is a musical progression not developed in the earlier plays.

In the plays of Shakespeare produced for the first time between 1601 and 1609, music, particularly song, was not as important a feature as it was in As You Like It and Twelfth Night. Nor was music as important in the 1601-1609
plays as it was to be later in *The Winter's Tale* and *The Tempest*. Songs and music continued to be found in those plays, and their use was pertinent to the text and situation, but this period was a valley between the mountains of musical artistry found in *As You Like It*, *Twelfth Night*, *The Winter's Tale* and *The Tempest*.

There is but one song in *Measure for Measure* (IV, 1), and its purpose seems to be but to add color. The singer, a boy, has no other function but to sing the one-stanza song. This is a reversion to the earlier practice and method of presenting a song.

*The Winter's Tale* has a more abundant supply of music, yet here again with the exception of a trio, all the singing is concentrated in one singer—Autolycus. Admittedly, this was a more efficient arrangement if singer-actors were scarce, and this could have been the case. It may have been a financial expedience. But it is in this play that we have the musical soliloquy, and it ranks with the autobiographical song "Where the Bee Sucks" in *The Tempest*. Noble is of the opinion that the two songs in the character of Autolycus are parallels with the two which Ariel sings to Ferdinand.37 So there are reasons for comparing the two.

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37 Noble, *op. cit.*., p. 96.

It is in the last of the comedies, *The Tempest*, that the development of the song reaches its culminating
point. Noble goes so far as to say that "without its [music's] aid, the play would be impossible of presentation" and that Shakespeare "came the nearest in this play, that ever dramatic artist did, to making a musical play natural and free from absurdity."38 As experience was gained with

38Ibid., pp. 99-100.

the writing of each play, the more relevant the songs became to the basic structure, and the more necessary they were to the dramatic end. No writer before or after has incorporated the song within the action of the play with such naturalness and skill.

As has been seen, the music and songs cannot be considered apart from the scenes in which they appear; they are too closely imbedded in the dialogue and action. There had been others before Shakespeare who made song a popular part of their plays, but it was Shakespeare who made them an integral part of a play.

Although the music is an integral part of the plays, often a producer will elect to omit the music from his production. He may choose to do so for a variety of reasons--to cut the play to an acceptable running time, to avoid the time required to rehearse the music sections, or perhaps to avoid a problem he does not know how to solve adequately. But it would be a shame to omit the songs and music which are so integral a part of the play as well
as lovely pieces in their own right. They cannot be discarded without damaging the playwright's intent.

Just as bad as omitting such music is the practice of importing songs from other plays and introducing them on occasions to which they are not proper. This was the practice during the nineteenth century. The only excuse for either practice is lack of understanding of the relationship between song and drama which Shakespeare intended. When this is understood, neither the crime of commission nor omission is justified.

One of the most disrupting influences on the use of song as Shakespeare intended is the very structure of the picture-frame stage. With the painting of scenery to picture for the audience the forest of Arden, how minimized indeed is the song "Under the Greenwood Tree"—minimized but not superfluous; it is not necessary to be absent from something to enjoy a description of its nature and beauty.

Bridge acknowledges the change in the stage from the platform variety in Shakespeare's day to our present picture stage, but after this admission he says, concerning revision "necessary" to plays written for a platform stage,

So far as music is concerned we are the gainers, for the new versions of the plays, and of course the operatic versions, called for much more music, and that music of a more elaborate character.39

39Bridge, op. cit., p. 42.
Close consideration must be given as to whether one can produce a play with more music, and of a more "elaborate character," and still maintain the atmosphere and mood originally intended. And who is to write the additional music? Certainly only he who thoroughly understands the era in which Shakespeare wrote, the status of music in the period, the type of instruments used, the background from which Shakespeare drew his plots and characters. And then when all these things are completely comprehended, would he not arrive at the conclusion that to delete or to add to the original plays would be to corrupt them?

The producer for many years has been confronted with the problem faced by Granville Barker. In January, 1914, he produced *A Midsummer-Night's Dream*. In a preface to the play, he points out that no contemporary music for the songs has been preserved. Therefore, wanting music, he debated the alternatives of using tunes of his day and fitting words to them, of having fake music composed, or of commissioning entirely new music. Barker rejected all these possibilities and used instead folk-songs, songs with lyrics other than those of Shakespeare. He felt that by using folk-music, he was "mating like with like, the drama which is for all time with the music which is for all time."\textsuperscript{40} Right as he may be about that arrangement, there

\textsuperscript{40}As quoted in Christopher Wilson, *Shakespeare and Music* (London: "The Stage" Office, 1922), p. 95.
can be no excuse for not using the words that Shakespeare wrote. (At least Barker did not go to Purcell's extreme, not setting a single line of Shakespeare's in his The Fairy Queen.) As was pointed out in the introduction, there is plenty of contemporary music that can be easily fitted to Shakespeare's words—music that Shakespeare may very well have been familiar with. To do other than use Shakespeare's words would be to destroy all the dramatic effects that Shakespeare so carefully intended in his use of music.

There is no reason why music contemporary to the period of Shakespeare, music that will fit the lyrics that Shakespeare wrote, music to Shakespeare's lyrics that will accomplish the dramatic intent of the author, should not be used. It is to that end, to overcome the problems that a director is faced in producing the comedies, that this study has been made.

We cannot leave a study of the plays without a complete realization that music, though at first the embroidery used to ornament the play tapestry, became in the hands of the master the very warp of the piece. The shading and color of the threads of music presented the design composing the entire piece. The songs of the play, even as the threads of embroidery, showed the audience the setting, the characters, and, by its very tones, instructed the audience's reactions. As the novice weaver used the tools and materials of the trade to which he aspired, so Shakespeare used the
dramatic tools at his disposal. But his words far surpassed those of his predecessors, and none have since matched the skill of the "master-weaver." His musical designs, at first scant and obvious in their presentation, later became more complex, more artful, until the details, no longer important in themselves, blended into the total picture. The master dramatist occupies a position in history which is most unique. Among playwrights, he represents the complete integration of drama, poetry, music, and dance.
The lute was probably the most useful instrument of Elizabethan times. It could play a solo line or be used as an accompanying instrument. Its weight and size made it portable. Since this study is concerned only with modern instruments which can approach the timbre of the Elizabethan instruments, for practical use by directors and their musicians, the guitar has been substituted for the lute. The guitar approaches the lute's sound in timbre and range.  

In order to better approximate the lute quality, one should string the guitar with lighter weight gut strings.

Like the lute, the guitar can be used to play a solo line or an accompaniment.

The strings that were used during the Elizabethan period were mostly viols, although the kit fiddle was popular with the dancing masters and was often used as the main source of music at dances and at fairs and folk celebrations. Viols came in "chesests" and are matched in range to our present day strings in this manner:

<table>
<thead>
<tr>
<th>Treble viol</th>
<th>Violin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenor viol</td>
<td>Viola</td>
</tr>
<tr>
<td>Viol da gamba</td>
<td>Cello</td>
</tr>
<tr>
<td>Bass viol</td>
<td>Bass</td>
</tr>
</tbody>
</table>

The fingerboard of the viols was fretted and usually played in an upright position. Viols are available at some universities and in some societies such as Pro Musica, but certainly they are not practical for the average high school or
CHAPTER III

EXPLANATION OF FORM USED WITH
THE MUSIC ILLUSTRATIONS

The format for the presentation of the music and its explanatory materials—dates, composers, arrangers, instrumentation, dramatic use, cues, ranges—presented several problems. It was decided that the best form would be to arrange the comedies chronologically and assign each comedy a chapter. Within each chapter, the format seemed fairly clear:

1. a survey of the musical needs of the comedy,

2. an explanation of the individual musical cues, in order as they are found in the play,¹

3. the music for each of the cues.

This, then, is the basic structure for each of the music chapters.

The main problem in finding a satisfactory format involved the presentation of the music itself. It was felt
that to begin a music score on a page already filled partially with text would be artistically unsatisfying. It was also felt that to begin the music on the page immediately after the explanation of the individual cue would be confusing to the reader. It would be much wiser and clearer to have a separate page immediately before the music score in order that the director would have, in one place, all the necessary information at hand in order to utilize the music most effectively. This page would include the following, in this order:

1. source of work, including composer, title, arranger(s), and secondary source (if any),

2. instrumentation, who performed by, and, occasionally, place of performance--off or on stage,

3. range of song (if sung),

4. cue(s).

This page would also permit a clearer reproduction of the music score itself; since all this information, which would ordinarily be on the first page of each music score, would crowd the first page of the music and allow only a portion of it to be included, especially so in those cases where twelve staves are necessary.

There are several other items which should make the use of this study more efficient. In the listing of the sources, those selections which have been arranged by the author of this study are so noted with parentheses around
the author's name. It was felt that this was necessary in order to indicate that the music as reproduced is not the same as that in the source.

The cues as indicated on the explanatory page to each score are those found in *The Complete Works of William Shakespeare*, the Cambridge Edition Text, as edited by William Aldis Wright, and published by Garden City Publishing House, Inc., 1941. Those script notations from that source are italicized. Whenever notations were not given in the script, the directions following the cues have not been italicized, indicating that those directions are this author's. Generally the cue is the full speech before the music begins. However, sometimes it is only a part of a speech if the speech is a long one. If the music is played at the beginning of the scene, the cue from the previous scene is given. If the music is interrupted by dialogue, a cue for the resumption of the music is usually given (Sometimes the dialogue is indicated on the music score.). If there are alternate selections for a single musical cue, the explanatory material for the alternate score will refer to the cue as listed on the explanatory material for the first setting.

The music score itself contains only the music, the instrumentation (abbreviated in order to fit the margins), and the tempo notation (and, occasionally, as noted above, dialogue interrupting the music).
CHAPTER IV

MUSIC TO THE TAMING OF THE SHREW

There are many references to music in this play (see CHAPTER I), particularly in the lesson scene (III, i); but there are only five stage directions that actually call for music; and they are, for the most part, not of much importance to the play.

Four of these five cues are in the Induction, which has to do with the Christopher Sly plot. Many directors cut this section and begin directly with the Shrew story. If the production does not include the Induction, there is only one stage direction for music, and that occurs after the wedding scene (III, ii).

The first two musical cues are merely horns and trumpets sounding. No introductory material has been given before each of the explanatory material to the Scores for these two cues, as has been done elsewhere in the study. The scene indications and type of music will be noted on the page giving the explanatory material.
EXPLANATORY MATERIAL TO SCORE 1

THE TAMING OF THE SHREW


Performed by four horns in F, off stage.

Cue: for horns (Induction, 1):

SLY
Third, or fourth, or fifth borough, I'll answer him by law; I'll not budge an inch, boy: let him come, and kindly. (Falls asleep)
Horns winded. Enter a LORD from hunting, with his train
Score 1, The Taming of the Shrew
EXPLANATORY MATERIAL TO SCORE 2

THE TAMING OF THE SHREW


Performed by one B♭ trumpet, off stage.

Cue: for trumpet sounds (Induction, i):

LORD
Take him up gently and to bed with him;
And each one to his office when he wakes.

(Some bear out SLY. A trumpet sounds
Sirrah, go see what trumpet 'tis that sounds:
(Exit SERVINGMAN
Belike, some noble gentleman that means,
Travelling some journey, to repose him here.
Score 2, The Taming of the Shrew
During the Induction, a nobleman finds Christopher Sly, a tinker, dead drunk. The nobleman decides to play a practical joke on Sly and has Sly taken to this castle and put to bed. When Sly awakens, he is persuaded that he is a wealthy lord and that he has been insane for fifteen years. Musicians are called to play for him. The musicians enter and play while the nobleman tells Sly how happy they all are that he has regained his senses and what pleasures are to be his for the asking. The four musicians who play this music are members of the nobleman's household and should be brought on to the stage to perform so that Sly can actually see them.
EXPLANATORY MATERIAL TO SCORE 3

THE TAMING OF THE SHREW


Performed by recorder consort: one soprano recorder, one alto recorder, one tenor recorder, and one bass recorder.

Cue:

LORD

Look how thy servants do attend on thee,
Each in his office ready at thy beck.
Wilt thou have music? hark! Apollo plays,
(\textit{Music})
And twenty caged nightingales do sing:
theatre group; therefore, our modern strings have been substituted for the viols in this study. The string consort has been used often in orchestrating the music for this study, but it is not brought on to the stage. The manner in which our stringed instruments are played is generally different from that for the viols. Stage use of contemporary instruments would be at odds with the authentic approach one should try to follow. The string music is used in situations in which the music can be played off stage or from the pit.

The percussion instruments are used often on the stage and are played by the actors to establish a basic rhythm in the dances and instrumental accompaniment. The field drum with snares loosened will give a close imitation of the drum used during Shakespeare's time. A tambourine with the jingles taped together or removed will serve as a substitute for the tabor. A small tomtom or bongo-drum can be used where a drum is required. These can be played with the hands or beaten with a padded stick. The triangle, finger cymbals, and bass drum are used often in the dance music.

The brass used in Elizabethan music has a different physical appearance from its modern counterpart. The outstanding difference that should be remembered is the fact that all the Elizabethan brass were instruments without
Score 3, The Taming of the Shrew
Score 3 (cont.), The Taming of the Shrew
**Flourish (Induction, 11)**

A flourish of four trumpets separates the Induction from the play proper and serves as an attention getter for the players to begin the Katharina, Petruchio story.
EXPLANATORY MATERIAL TO SCORE 4

THE TAMING OF THE SHREW


Performed by four B♭ trumpets.

Cue:

SLY
Well, we'll see 't. Come, madam wife, sit by my side and let the world slip: we shall ne'er be younger.

(Flourish)
Score 4, The Taming of the Shrew
In
stru
tem
tal Mu
sic to
Celebrate

the Wedding (III, ii)

This tune is called "Sweet Margaret." Long says that it is mentioned in Lyly's Euphuos (1580) and Heywood's A Woman Kilde with Kindnesse. Chappell says that the same melody can be found in Le Secret des Music (1615) under the title of "Gallairde Anglaise."


The music is played on the stage by four minstrels as Petruchio, Katharina, and the bridal party leave the church after the wild wedding.
EXPLANATORY MATERIAL TO SCORE 5

THE TAMING OF THE SHREW


Performed by two soprano recorders, tambourine, and small drum.

Cue:

GREMIO

Such a mad marriage never was before:
Hark, hark! I hear the minstrels play.

(Music
Score 5, The Taming of the Shrew
Score 5 (cont.), *The Taming of the Shrew*
CHAPTER V

MUSIC TO THE TWO GENTLEMEN OF VERONA

The music that is found in The Two Gentlemen of Verona is all concentrated into one scene (IV, ii). During this scene, Thurio, Proteus, and a broken consort of musicians perform a serenade for Silvia, during which Julia discovers that Proteus is unfaithful to her.

The music consists of a song, "Who Is Sylvia," and an instrumental serenade played after the vocal section. The music used in this scene is of prime importance, its function being to heighten the dramatic conflict. Noble points out the fact that if the music to this scene were to be cut out "it is obvious that considerable revision of the play would be necessary to achieve the dramatic end in view."\(^1\)

---

valves. The Elizabethan brass instruments and their modern counterparts (in sound) are as follows:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Modern Valve Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>Horn</td>
<td>Modern valve horn</td>
</tr>
<tr>
<td>Bugle</td>
<td>Modern military bugle</td>
</tr>
<tr>
<td>Cornett</td>
<td>There is no really modern instrument that resembles the Elizabethan Cornett. The valve cornet or trumpet can be used wherever Shakespeare asks for the cornett</td>
</tr>
<tr>
<td>Sackbut</td>
<td>Trombone</td>
</tr>
<tr>
<td>Trumpet</td>
<td>Modern valve trumpet</td>
</tr>
</tbody>
</table>

Most of the fanfares, flourishes, tuckets, and marches are performed off stage so that the modern valved brass may be used without distorting historically the stage picture.

Occasionally flutes, $B^b$ clarinets, a bassoon, and a piano treated with thumb tacks are added to the instruments already mentioned in the orchestration. These instruments are not brought on stage, but have been used to give interest to the tonal color or because mechanically they can handle the technical needs of the music with ease and with a tonality true to Elizabethan music.

The vocal music has been carefully arranged to fit the average voice. The ranges are usually found within an octave and a half:
Song: "Who Is Sylvia" (IV, ii)

This is a formal serenade. The musicians are brought on to the stage for the purpose of playing the accompaniment to the serenade and also a gay dance tune later (Thurio and musicians enter on stage). The consort is primarily one of recorders, but the guitar should be used with them since the Host makes comment on the sound of a string instrument in line 60 of this scene.

This composition by Richard Leveridge (1670-1758) has a style of elegance about it; and the moving parts, especially the moving bass line, takes the accompaniment out of the repetitious vertical background of the popular Schubert setting. Note the change of tempo (allegretto, page 138) which gives the two parts of the serenade an interesting contrast.
EXPLANATORY MATERIAL TO SCORE 1

THE TWO GENTLEMEN OF VERONA


Performed by male soloist (perhaps Proteus) or a small male ensemble, guitar, and recorder consort made up of soprano, alto, tenor, and bass recorders.

Range of song:

\[ \text{Range of song} \]

Cue:

JULIA

That will be music.  

(Music plays)

HOST

Hark, hark!

JULIA

Is he among these?

HOST

Ay: but, peace! let's hear 'em.

SONG
SLOWLY AND SUSTAINED \( \textit{d = 66} \)

**Guitar:**

C

\( \text{C x F x G x dm G C} \)

**Voice:**

\( \text{Who is Sylvia?} \)

**Soprano Rec:**

\( \text{What is she, that all our swains commend her?} \)

**Alto Rec:**

**Tenor Rec:**

**Bass Rec:**

Score 1, *The Two Gentlemen of Verona*
GUITAR:  C  F  am  D

VOICE

HOLY, FAIR, AND WISE IS SHE; THE HEAVEN SUCH GRACE DID

SOP REC.

ALTO REC.

TENOR REC.

BASS REC.

Score 1 (cont.), The Two Gentlemen of Verona
GUITAR: F

Voice:

SOP. REC.

ALTO REC.

TENOR REC.

BASS REC.

Kind as she is fair? For beauty lives with kindness.

Love doth to her eyes repair, to help him of his
Score 1 (cont.), *The Two Gentlemen of Verona*
She excels each mortal thing upon the dull earth dwelling.
Score 1 (cont.), The Two Gentlemen of Verona
Guitar: G

Voice

SOP.

REC.

ALTO

REC.

TENOR

REC.

BASS

REC.

Dwelling, to
her let us garlands bring. To

Guitar: F

Voice

SOP.

REC.

ALTO

REC.

TENOR

REC.

BASS

REC.

Score 1 (cont.), The Two Gentlemen of Verona
Instrumental Music Following
the Serenade (IV, ii)

A brief interval should elapse between the serenade and the following instrumental music. The Host calls attention to the change when he says, "Hark, what fine change is in the music!"

Since the musical setting of the serenade was lyrical, a contrasting tempo is obviously called for. The music is needed to cover only fourteen lines of dialogue. The choice of this old galliard with its four-measure phrases makes it easy for the musicians to time their playing to fit the cues in the dialogue.
If they go beyond this range, there is either an optional pitch or another vocal setting of the number given which will have a more limited range. (The masque scene in The Tempest, II, i, has three settings included in this study.) In all of the musical settings, the lyrics have been left as Shakespeare wrote them. Any changes that have been necessary have been made in the music.

Many of the vocal numbers are very simple, yet are perfect for the dramatic setting in which they are found; others are more difficult, not from range, but from the use of intervals that are related to modes which seem rather foreign to our ears used to a major-minor tonal system. But with a little study, any competent amateur musician can learn these intervals and appreciate them.

Problem of Finding Original Settings of the Music

Very little music has been handed down to us as the original music used in the Shakespearean comedies. Songs that may have been sung in the original performances are believed to be the following:

"O Mistress Mine," two arrangements—one by Morley, the other by Byrd
"It Was A Lover and His Lass," by Morley
"Where the Bee Sucks," by Robert Johnson
"Lawn As White As Driven Snow," by John Wilson or Robert Johnson
"Take, 0 Take Those Lips Away," by John Wilson
EXPLANATORY MATERIAL TO SCORE 2

THE TWO GENTLEMEN OF VERONA


Performed by guitar, soprano recorder, alto recorder, tenor recorder, bass recorder, tambourine, and small drum.

Cue:

HOST
I perceive you delight not in music.
(Instrumental serenade)

(The instrumental serenade stops after the Host says, "Gone to seek his dog; which to-morrow, by his master's command, he must carry for a present to his lady.")
Score 2, The Two Gentlemen of Verona
CHAPTER VI

MUSIC TO LOVE'S LABOUR'S LOST

It is interesting to note that the majority of the music used in this comedy is kept for the party scene (V, ii), which is the last scene in the play. In this scene, Shakespeare uses for the first time in his plays the dance (both a Pavane and a Galliard) to assist him in underlining the dramatic climax and pointing up the significance of the lines. The two songs which come at the very end of the play seem at first glance to be extraneous, but actually they help to restate the theme of the play—"the ridiculing of pastoral conventions and exaggerated scholasticism,"¹


and they also help to make a more satisfying ending to the play since the plot ends rather abruptly.
The actual meaning of the word "Concolinel," sung by Moth, has never been explained. The common thought is that it is the name of a tune or the first word of a song. Cecile de Banke says there is a possibility that it is an aural mistake standing for "Come follow me." The song may have been performed by a court musician who wrote his own lyrics and melody. If this was the case, he would have had the right to retain his song and prevent it from becoming a part of the printed play. De Banke urges the director to insert a song here for Moth, some "dainty conceit" in keeping with the child singer's skill, as indicated by the now famous line preceding the supposed song—Don Armado's speech, "Warble, child; make passionate my sense of hearing." The line following the one word, "Concolinel," certainly gives the impression that Don Armado has heard a pleasant melody: he says, "Sweet air!"

The song included in this study for this selection is not difficult, and the range is just an octave. It is sung by a young boy of seven or eight, who plays the role
of Moth, the page. The accompaniment should be a simple chord background since most children's singing voices are light. The use of the guitar should make it possible to fill in the harmonic background quite well and make this an effective song (if the child will sing in pitch).
EXPLANATORY MATERIAL TO SCORE 1

LOVE'S LABOUR'S LOST


Performed by Moth (boy soprano) with guitar accompaniment.

Range of song:

```
\begin{music}
\bar{1} & \bar{2} & \bar{3} & \bar{4} \\
\end{music}
```

Cue:

ARMADO
Warble, child; make passionate my sense of hearing.

MOTH  (Singing
With my love my life was nestled in the form of

Happiness from my love my life was wrested

To a world of heaviness o let love my

Life remove since I live not where I love.

Score 1, Love's Labour's Lost
Song: "Thou Canst Not Hit It" (IV, 1)

This is an old English catch dating long before the time of Shakespeare, according to Naylor.\(^4\) Since it is a catch (therefore, usually sung with accompaniment of any kind) and since it is worked into the dialogue as a play-on-words, the humor of the situation would be lost and undue importance would be given to it if it were to be accompanied. Rosaline sings the first two lines; she is answered by Boyet with the last two. This bit of singing between the two characters ends the scene and gives the preceding dialogue a sense of finish.

EXPLANATORY MATERIAL TO SCORE 2

LOVE'S LABOUR'S LOST


Sung by Rosaline and Boyet.

Range of song:

\[ \text{Cue:} \]

\text{BOYET}

So I may answer thee with one as old, that was a woman when Queen Guinover of Britain was a little wench, as touching the hit it.

(Rosaline sings, followed by Boyet)
Rosaline

(IN 2  d = 84)

Thou can't not hit it, hit it, hit it,

Thou can't not hit it. My good man,

Boyet

An' I cannot, cannot, cannot an' I cannot, an' o'ther can.

Score 2, Love's Labour's Lost
These songs have not been found in the Folios of Shakespeare, but in the collections of these individual composers' works. Since they were popular composers of the day and singing was the most popular musical expression of the day, many of their works were published.

The origin of the rest of the music used in the original productions is a total blank. A consideration of the fact that there are 104 musical numbers of varied sorts—songs, marches, flourishes, instrumental accompaniments, and so on—included in this study, which is concerned only with the comedies, indicates the scope of the problem facing the director when he wishes to use Elizabethan music for his productions. It seems strange that even though we have important historical documents and the Folio editions of the plays, which tell us much concerning the physical aspects of the plays and performances, little mention is made of specific facts concerning the actual music used in the productions.

It seems evident that Shakespeare was well acquainted with the popular music of the day, for he makes numerous references to it. In Twelfth Night he mentions "Farewell, dear heart" (II, iii). "Peg o'Ramsay" is also mentioned in the same scene. "Greensleeves" is mentioned twice in The Merry Wives of Windsor (II, i and V, v). "Heigh-ho! for a husband" is mentioned twice also, in Much Ado about Nothing (II, i and III, iv). "Heart's Ease" is spoken of in Romeo
Instrumental Music: Trumpet

Sounds Within (V, ii)

A trumpet sounds off stage to herald the entrance of the maskers for the masked ball that is to take place. The stage direction notes "Trumpets sound within," but Boyet then says immediately after, "The Trumpet [note singular] sounds; be mask'd, the maskers come." The selection in this study calls for only one trumpet.
EXPLANATORY MATERIAL TO SCORE 3

LOVE'S LABOUR'S LOST


Performed by B♭ trumpet.

Cue:

PRINCESS

So shall we stay, mocking intended game,
And they, well mock'd, depart away with shame.

(Trumpets sound within
2 TRUMPETS OFF STAGE

(d = 138)

Score 3, Love's Labour's Lost
Instrumental Music: Pavane (V, ii)

The text reads, "Enter Blackamoors [the court musicians in masquerade] with music." The music is not danced to, but is used as a background to indicate that the masquerade has begun. The musicians play from the stage as is indicated in the text.

The choice of the "Pavane" in Score 4 should give a formalized musical background to the rather still dialogue that begins this scene. The scoring, for three recorders and guitar, should make it subdued enough so that one is conscious of the music but still able to hear the dialogue.

There is also an arrangement of a pavane by Henry VIII (1535), found in Scord 5, for a quarter of recorders, if a fuller sounding number is desired by the director. In this number, the time signature was originally cut time; but this signature seems strange for the stateliest and most elegant of all the 4/4 dances; therefore, the time signature has been changed in the score.
EXPLANATORY MATERIAL TO SCORE 4

LOVE'S LABOUR'S LOST


Performed by guitar, soprano recorder, alto recorder, and tenor recorder.

Cue: Consort plays during lines beginning with

MOOTH

All hail, the richest beauties on the earth!—

The pavane should end with the following speech:

KING

Blessed are clouds, to do as such clouds do! Vouchsafe, bright moon, and these thy stars, to shine, Those clouds removed, upon our watery eyne.
Score 4, *Love's Labour's Lost*
Score 4 (cont.), Love's Labour's Lost
Score 4 (cont.), Love's Labour's Lost
EXPLANATORY MATERIAL TO SCORE 5

LOVE'S LABOUR'S LOST
(ALTERNATE)


Performed by two soprano recorders, one tenor recorder, and one bass recorder.

Cue: (see Score 4)
and Juliet (IV, v). "Light o'Love" is mentioned twice, once in *The Two Gentlemen of Verona* (I, ii), and again in *Much Ado about Nothing* (III, iv).

Many short phrases of popular songs of the day are often worked into the dialogue, and parts of them are sometimes sung; for instance, "Hold thy peace, thou knave," "There dwelt a man in Babylon, lady," and "O, the twelfth day of December" are all sung in part in *Twelfth Night* (II, iii). "Jog on, jog on" is sung in *The Winter's Tale* (IV, iii). "Whoop! do me no harm, good man" is mentioned in *The Winter's Tale* (IV, iv). "Thou canst not hit it" is sung in *Love's Labour's Lost* (IV, i). "The Ousel Cock so black of hue" is sung in *A Midsummer-Night's Dream* (III, i). A section of the tune "The God of Love" is sung in *Much Ado about Nothing* (V, ii). Two popular songs were introduced into *The Merry Wives of Windsor*; the first is a phrase probably from "The Baffled Knight" (I, iv), and the second is a corrupt version of the popular tune "Walsingham," sung to the lyrics of "To Shallow Rivers" (III, i).

A list of these popular tunes was made for this study and their sources checked. Versions of some of the songs were found; for instance, Naylor's *Shakespeare and Music* includes the music for "Thou canst not hit it."

During the research other well-known tunes of Shakespeare's time were found. Often many of the lyrics that Shakespeare wrote would easily fit, with slight changes in rhythm, the
Score 5 (cont.), Love's Labour's Lost
In instrumental Music: Galliard (V, 11)

Rosaline calls for music, offers her hand to the king, and then capriciously decides not to dance. The other ladies present do likewise, much to the discomfort of the king and the lords. Since all of this action takes place within the span of twelve short lines, the music must be a dance tune and short in phrase structure.

The tune is a galliard, which commonly followed a pavane. The melody selected for this study is scored lightly. The four measure phrase lends itself to flexibility in its length and can be repeated as necessary. There should be no difficulty in fitting it to the required dialogue and action.
EXPLANATORY MATERIAL TO SCORE 6

LOVE'S LABOUR'S LOST


Performed by two soprano recorders, one alto recorder, one tenor recorder, one bass recorder, finger cymbals, tambourine, and small drum.

Cue:

ROSALINE
Play, music, then! Nay, you must do it soon.
(Music plays)

Repeat as necessary. The galliard music must end ten lines later following the speech of

ROSALINE
Only to part friends:
Curtsey, sweet hearts; and so the measure ends.
Quick (in 2, \( \text{d} = 104 \))

Score 6, Love's Labour's Lost
Songs: "When Daisies Pied" (Spring) (V, ii),
"When Icicles Hang by the Wall"
(Winter) (V, ii)

These two songs end the play. The noble folk are treated to a mixture of medieval debate (often found in the medieval allegories) and a song contest (found in many folk stories, e.g., Die Meistersinger and Tannhäuser). Moth, Nathaniel, and Holofernes represent one group (Spring); and Jacquenetta, Costard, and Dull represent the second group (Winter).

The settings by Thomas Arne (1710-1778) for these two songs, which have a pleasant pastoral and rustic quality, are tuneful and lend themselves to an accompaniment that can harmonically be accomplished by a quartet of strings and two soprano recorders.

The scoring has been kept light since only three voices sing together at a time. The voice part is doubled most of the time in either the recorder or violin part. Whenever possible, the strings have been scored to imitate the plucking of an accompanying instrument. The recorders are called upon to imitate the "cuckoo" in "When Daisies Pied" (Score 7) and the "owl" in "When Icicles Hang by the Wall" (Score 8).
EXPLANATORY MATERIAL TO SCORE 7


Performed by Moth, Nathaniel, and Holofernes, accompanied by two soprano recorders, two violins, viola, and cello (singers on stage, accompaniment in pit or off stage).

Range of song:

Cue:

Holla! approach.

Re-enter Holofernes, Nathaniel, Moth, Costard and others

This side is Hiems, Winter, this Ver, the Spring; the one maintained by the owl, the other by the cuckoo. Ver, begin.

THE SONG
Score 7, Love's Labour's Lost
SHEPHERDS FIFE ON OATEN STRAWS AND MERRY LARKS ARE FLEIGHTENED. WHEN

DAISIES PIED AND VIOLETS BLUE AND LADY SHOCK'S SILVER WHITE AND

Score 7 (cont.), Love's Labour's Lost
Score 7 (cont.), Love's Labour's Lost
(Repeat below)

Cuckoo then, on every tree, Mocks married men; for thus sings he,
known popular melodies. For example, "You Spotted Snakes" (A Midsummer-Night's Dream, II, ii) could be set to the music of a popular tune entitled "Mill-Field," which was found in John Playford's The Dancing Master. "Wedding Is Great Juno's Crown" (As You Like It, V, iv) could be set to John Dowland's "Fine Knacks for Ladies."

In some instances two of Shakespeare's songs could be set to the same melody: "When Daffodils Begin to Peer" (The Winter's Tale, IV, iii) and "Come Away, Come Away Death" (Twelfth Night, II, iv) could both be set to the tune "Heart's Ease," which, as already noted, Shakespeare mentions in Romeo and Juliet.

Continued discovery that Shakespeare's lyrics would fit popular tunes of the day leads to a hypothesis that Shakespeare may have had these tunes in mind when he composed the lyrics of his songs. This possibility may account for the fact that we have little record of music composed specifically for Shakespeare's lyrics. The tunes were probably so well known during the time of the plays that there was no reason to write them down.

This idea is only a hypothesis, but certainly a plausible one even though there is no direct documentation to prove that Shakespeare did write his lyrics to known tunes of the day. The fact does remain that there are many sources of Elizabethan music available to the director who would like to present a production of a Shakespearean play in which the elements of both drama and music are unified in style.
Cuckoo, cuckoo; O word of pain, un

Score 7 (cont.), Love's Labour's Lost
Score 7 (cont.), Love's Labour's Lost
Score 7 (cont.), Love's Labour's Lost
2nd ENDING

Score 7 (cont.), Love's Labour's Lost
EXPLANATORY MATERIAL TO SCORE 8

LOVE'S LABOUR'S LOST


Performed by Jacquenetta, Costard, and Dull, accompanied by two soprano recorders, two violins, viola, and cello (singers on stage, accompaniment in pit or off stage).

Range of song:

Cue: This song follows immediately the song "When Daisies Pied" (Score 7).
Score 8 (cont.), Love's Labour's Lost
Score 8 (cont.), Love's Labour's Lost
Score 8 (cont.), Love's Labour's Lost
Score 8 (cont.), Love's Labour's Lost
CHAPTER I

SHAKESPEARE AND MUSIC

As is true of each individual, Shakespeare was a child of his age, and his writings were a product of that age. As the artist Michelangelo turned his talents to interpret and reflect the religious ideas of his day, so did the dramatist Shakespeare use his skill and every means at his disposal to present his varied ideas.

The music of Bach, unsurpassed in its excellence, could only have been a product of the eighteenth century. Shakespeare, too, was a man of his own time, full of patriotism for England and respect for its Queen, having a sympathetic regard for England's Catholic past, yet being curious about new ideas and new lands, heir to the thought of the Renaissance, yet able to speak to the generations that were to come. People still argue whether his universal appeal resides in his understanding of people, his craftsmanship with words, his presentation of human emotions and problems, or his sheer poetic power. But whatever its secret, his towering genius enabled him to transmute old tales into
Score 8 (cont.), Love's Labour's Lost
Score 8 (cont.), Love's Labour's Lost
Score 8 (cont.), Love's Labour's Lost
Score 8 (cont.), Love's Labour's Lost
Score 8 (cont.), Love's Labour's Lost
Score 8 (cont.), Love's Labour's Lost
IN THE SNOW, AND MARIAN'S NICE LOOKS RED AND RAW.
Score 8 (cont.), Love's Labour's Lost
Score 8 (cont.), Love's Labour's Lost
Score 8 (cont.), Love's Labour's Lost
SELECTION AND SCORING OF MUSIC
FOR ALL MUSICAL CUES IN THE
COMEDIES OF SHAKESPEARE
VOLUME I
DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

by
William Kelly Danford, B. Mus., M. A.

The Ohio State University
1962

Approved by

[Signature]
Adviser
Department of Speech
eternal drama. A closer study of the plays will reveal the

ways in which Shakespeare reflects this era in which he
lived, especially with regard to music.

That Shakespeare was aware of the world around him
and that he recorded his reflections on that world are mat­
ters of record in his plays. Through the centuries since
his day, his works have afforded authors ample opportunity
for studies concerning his remarks upon any number of
topics—insanity, flowers, politics, the New World, and many
others. As Louis C. Elson notes, there are over 3,250 dif­
ferent works connected with Shakespeare's varied allusions
in the Boston Public Library alone, and that was in 1900.

But of all the topical references made by Shake­
speare, probably no one enhanced his plays more than did his
use of, and references to, music. There have been many
excellent studies of Shakespeare's use of music, such as
the one mentioned above by Elson, the one by Naylor mentioned
Score 8 (cont.), Love's Labour's Lost
GREASY JOAN, WHILE GREASY JOAN DOTH KEEL THE POT.

Score 8 (cont.), *Love's Labour's Lost*
Score 8 (cont.), Love's Labour's Lost
CHAPTER VII

MUSIC TO A MIDSUMMER-NIGHT'S DREAM

Music is certainly a basic element in the construction of this play. E. K. Chambers says the play was probably written for performance at a noble wedding.¹ Long notes that several other editors and authors—notably Henry Cuningham, Quiller-Couch and Wilson, and Neilson and Hill—agree with Chambers' conclusion.² The use of choir boys in the supernatural roles would help establish the diminutive size of the fairies, and the use of treble would contribute to the "airiness" Shakespeare wanted so that the fairies would be distinguished from the mortals.


³Ibid., p. 83.
There are four basic plots running parallel in the play: (1) the royal marriage of Theseus and Hippolyta, (2) the Lovers--Hermia, Lysander, Helena, and Demetrius, (3) the Rustics, (4) Oberon, Titania, and the fairies. All of these plots are interfused and achieve a unity in the last scene of the play. The use of music can help to establish a color which can be used as identification for the four different groups. This idea has been followed in using brass to represent the Court (Hippolyta and Theseus). Shakespeare does not call for any music that has a specific reference to the Lovers. The Rustics are represented by folk tune melodies which have a very pronounced rhythmic quality; these melodies are scored for recorders, clarinets, the heavy strings (cello and double bass), and usually some basic percussion instrument which underlines the established meter. The Fairies are represented by a consort of recorders and higher strings. Rhythmic background is colored by the use of thumb cymbals and triangle.

Consisting predominantly of contemporary music (some of the brass fanfares are the exceptions), the score takes on a lightness and simplicity that gives the play a completely different mood from the one produced by the familiar nineteenth century romantic idiom of Mendelssohn.
Fanfare for Ceremonial Entrance of
Theseus and Hippolyta (I, 1)

The use of the two tympani in this fanfare and many of the others is optional, but they do heighten the dramatic effect of the visual picture whenever they are used.
EXPLANATORY MATERIAL TO SCORE 1

A MIDSUMMER-NIGHT'S DREAM


Performed by four B♭ trumpets and tympani in F and B♭.

Cue: Fanfare begins as curtain rises on first scene.
Fanfare: Exit Music for Court (I, i)

Just as the introductory fanfare (Score 1) did, this fanfare will give added theatrical importance to the court activities, this time as exit music for the Court as they leave the scene.
EXPLANATORY MATERIAL TO SCORE 2

A MIDSUMMER-NIGHT'S DREAM


Performed by four B♭ trumpets and tympani in F and B♭.

Cue:

EGEUS
With duty and desire we follow you.
(Fanfare)
(Exeunt all but LYSANDER AND HERMIA)
in the Introduction to this study, and the ones by Bridge, Long, and Noble.3 It is not the purpose of this study to

3 Frederick Bridge, Shakespearean Music in the Plays and Early Operas (London: J. M. Dent and Sons, Ltd., 1923).


Richmond Noble, Shakespeare's Use of Song: With the Text of the Principal Songs (London: Oxford University Press, 1923). Hereafter this title will be referred to as Shakespeare's Use of Song.

duplicate those works. However, for the director of a Shakespearean play to realize fully his production he should have some knowledge of the importance of music in the Elizabethan period, some knowledge of the kind of music prevalent in the period, and some understanding of how Shakespeare used music in his plays.

Importance of Music in England

At Shakespeare's time England was enjoying the Golden Age of Madrigals and was called by many "The Most Musical Nation." There is sufficient evidence that music permeated the lives of Englishmen from the royalty down to the common folk. We get an intimate picture of the position of music in sixteenth century England from some of the letters sent home by Sebastino Giustiniani (1460-1543), an ambassador of the seigniory of Venice to Henry VIII's court
Score 2, *A Midsummer-Night's Dream*
Instrumental Music: Rustics' Motif

before (I, ii) and before (III, i)

The Rustics are a group of "simple, untutored craftsmen." They are planning to present a play before Theseus and Hippolyta as a part of the wedding celebration. The "low comedy" of the play is given to these six characters. This short ABA melody of Purcell (1658-1695) lends itself to the cumbersome movements of these rather uncoordinated men. The cello parts and double bass parts emphasize this ungainly quality, while the clarinets play a simple folk dance melody. This theme is used to establish these six characters before the second scene of the first act and again when they appear in the forest before the opening of the third act. Since both entrances are action entrances and the characters are not discovered, the music can help establish the characters before a word of dialogue has been spoken. The clarinets have been chosen to carry the melody line so that there will be a contrast between the woodwind color of this motif and the color of the fairy motif, which has been given to a consort of recorders.
EXPLANATORY MATERIAL TO SCORE 3

A MIDSUMMER-NIGHT'S DREAM


Performed by three Bb clarinets, two celli, string bass, and bass drum.

Cue: for the first time:
(Played between (I, i) and I, ii), after the speech of

HELENA

... . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
But herein mean I to enrich my pain,
To have his sight thither and back again.

(Exit)
(Motif music of the Rustics)

Cue: for the second time:
(Played between (II, ii) and (III, i), after the speech of

HERMIA

... . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
No? then I well perceive you are not nigh:
Either death or you I'll find immediately.

(Exit)
(Motif music of the Rustics)
Score 3, A Midsummer Night's Dream
Score 3 (cont.), *A Midsummer-Night's Dream*
Instrumental Music: Fairies' Motif before
(II, i), Exit of Titania and Her Train
(II, i), Entrance of Oberon and
Titania (II, i), and
Reprise (V, i)

This motif is used four times in the play. Each
time it appears, it brings us into the world of the super-
natural. The fairies found in this play are "airy sprites
defying time and space," constantly on the move.

Like the Rustics' motif (Score 3), this music is
from Purcell's The Fairy Queen, which was first performed
in 1692 and was adapted from Shakespeare's A Midsummer-
Night's Dream. Although Purcell used Shakespeare's plot,
he did not set a single line of the play to music. The
theme is taken from a chorus of Fairies (in four parts) who
are dancing around a drunken poet. The music has been
scored for a consort of recorders, one recorder on each
part, giving these delightful melodies a light, airy
quality. The melody lines are composed entirely of rhythms
made from different combinations of the following figures:

(1) \[\text{figure} \]

(2) \[\text{figure} \]

(3) \[\text{figure} \]

(4) \[\text{figure} \]

(5) \[\text{figure} \]

(6) \[\text{figure} \]
Yet each part (melody) could readily stand alone as a primary theme. The combining of the four lines makes a wonderful effect of almost perpetual movement. Each part should be played with great attention to precise detail of the rhythmic notation.

This compound rhythmic background is unified by the use of thumb cymbals, which should establish a basic beat and add to the diminutive quality wished for in the visual picture of the Fairies' movement.
EXPLANATORY MATERIAL TO SCORE 4

A MIDSUMMER-NIGHT'S DREAM


Performed by two soprano recorders, one alto recorder, one tenor recorder, and thumb cymbals.

Cue: for the first time:
(Played between (I, ii) and (II, i), after the speech of

BOTTOM
Enough; hold or cut bow-strings.

(Exeunt
(Music motif of Fairies)

Cue: for the second time (II, i):

FAIRY
And here my mistress. Would that he were gone!
(Enter, from one side, OBERON, with his train;
from the other, TITANIA, with hers
(Music motif of Fairies)

Cue: for the third time (II, i):

TITANIA
Not for thy fairy kingdom. Fairies, away!
We shall chide downright, if I longer stay.
(Exit TITANIA with her train
(Music motif of Fairies)

Cue: for the fourth time (V, i):

PUCK

I am sent with broom before,
To sweep the dust behind the door.
(Enter OBERON and TITANIA with their train
(Music motif of Fairies)
Score 4, A Midsummer-Night's Dream
**Song:** "You Spotted Snakes" (II, ii)

This song is sung by the Fairies at Titania's command. They sing a lullaby which puts Titania to sleep. This song has been set to music by several nineteenth century and modern composers, but the music to which the song was originally sung has been lost. An old tune found in Playford fits the verse Shakespeare wrote.

The arrangement (following Shakespeare) is for solo singer or duet in the verse and two-part treble chorus during the burden. The accompaniment is played by a muted string consort, guitar, and thumb cymbals. Since Titania specifies that the song be a roundel or dance, the thumb cymbals will help give the dance a basic beat to which the Fairies can dance. The 6/8 meter should be sung and played in a dreamy barcarolle manner but with strict adherence to rhythm.
from 1515 to 1519, and Giustiniani's secretary, Nicolo Sagudino. Describing some of the May Day festivities at Greenwich Palace, Sagudino tells how the king went to dinner, and

... by his Majesty's order, the ambassadors, and we likewise, dined in his palace, with the chief nobility of this land. After dinner the ambassadors were taken into certain chambers containing a number of organs and harpsichords and flutes, and other instruments, and where the prelates and chief nobles were assembled to see the joust which was then in preparation; and in the mean while the ambassadors told some of these grandees that I was proficient on some of these instruments; so they asked me to play, and knowing that I could not refuse, I did so for a long while, both on the harpsichords and organs, and really bore myself bravely, and was listened to with great attention. ... The prelates who were present told me that the King would choose to hear me, as his Majesty practices on these instruments day and night, and that he will very much like my playing.4


Naylor points out that not only Henry VIII, who composed music as well as played, was musical but also Anne Boleyn, Edward, Queen Mary (daughter of Queen Catherine of Aragon), and Queen Elizabeth were accomplished musicians.5

EXPLANATORY MATERIAL TO SCORE 5

A MIDSUMMER-NIGHT'S DREAM


Sung by soprano and alto soloists and women's chorus, accompanied by two violins, viola, cello, guitar, and thumb cymbals.

Range of song:

\[ \text{Range of song} \]

Cue:

TITANIA

... Sing me now asleep;
Then to your offices, and let me rest.

SONG
Score 5, A Midsummer-Night's Dream

(IN 2 \( \text{d.} \) = 72)

1st SOP: You spied snakes with double tongue.

2nd Verse: Weaving spiders; come not here.

1st SOP:

Alto (optional):

Violin 1:

Violin 2:

Thumb Verdels:

Viola:

Cello:

Thorny hedges, be not seen; Newts and blind-worms.

Hence, you long-legged spinners, hence! Beelzebub.

Score 5, A Midsummer-Night's Dream
Do no wrong, come not near our fairy queen.

Reach not near; worm nor snail, do no offence.

Chorus

Philomel, with melody sing in our sweet lullaby.

Score 5 (cont.), A Midsummer-Night's Dream
Score 5 (cont.), A Midsummer-Night's Dream
So, good night, with LULLABY. So, good night, with LULLABY.

(Getting softer)
Song: "The Ousel Cock So Black of Hue" (III, i)

The original tune is unknown. Bottom sings this song while he has the ass's head on his shoulders. It is obvious from the dialogue that his voice has the characteristics of a braying donkey. There is even a play on the word "nay" at the end of the second verse.

After Bottom has sung the first verse, Titania is awakened; she addresses Bottom, "What angel wakes me from my flowery bed?" He then sings the second verse, and she is overcome by the supposed beauty of Bottom's voice: "Sing again: / Mine ear is much enamour'd of thy note."

The melody is an old fifteenth century English popular song that was probably well known to almost everyone of Elizabethan times. No accompaniment is needed since Bottom is singing extemporare.

Sung by Bottom, unaccompanied.

**Range of song:**

![Musical notation](#)

**Cue:** for the first verse:

BOTTOM

I see their knavery: this is to make an ass of me; to fright me, if they could. But I will not stir from this place, do what they can: I will walk up and down here, and I will sing, that they shall hear I am not afraid.

(Sings)

**Cue:** for the second verse:

TITANIA

(Awaking) What angel wakes me from my flowery bed?

BOTTOM (Sings)
(IN 2 \( \frac{3}{4} \) \( = 80 \))

1ST VERSE

The ouzel cock so black of hue, with orange-tawny

bill, the throstle with his note so true, the

2ND VERSE

wren with little quill; the finch, the sparrow,

and the lark, the plain-song cuckoo gray whose

note full many a man doth mark, and dares not answer nay;

Score 6, A Midsummer-Night's Dream
Instrumental Music Such As
"Charmeth Sleep" (IV, i)

Titania and Oberon conjure up music to release the Lovers and Bottom from the spell that had been placed on them during the night. All action ceases on the stage while the music awakens the Lovers (Bottom conveniently awakens after the Lovers have left the scene).

Since it has been established that a consort of recorders is used as the basic color for the supernatural music (motif of the Fairies), this music has been scored for a trio of recorders.
EXPLANATORY MATERIAL TO SCORE

A MIDSUMMER-NIGHT'S DREAM

Source: Melody from John Dowland, "Sleep Wayward Thoughts," (arr. Danford), *The First Book of Songs or Ayres of foure partes--with tableture for the lute* (London: Printed by Peter Short dwelling at the sign of the Starre, 1597), Number XIII.

Performed by two soprano recorders and one alto recorder.

Cue:

TITANIA

Music, ho! music, such as charmeth sleep!

(Music, still
The most famous manuscript of virginal music is commonly called Queen Elizabeth's Virginal Book.

It was considered a part of the liberal education of a gentleman and lady to be able to sing their part, to be able to descant; in fact, to be unable to do so was a matter of shame. Philomathes, in Morley's *A Plain and Easy Introduction to Practical Music*, refers to a banquet which he had attended and which had music as its sole topic of conversation; in speaking to Polymathes, Philomathes states,

> But supper being ended and music books (according to the custom) being brought to the table, the mistress of the house presented me with a part earnestly requesting me to sing; but when, after many excuses, I protested unfeignedly that I could not, every one began to wonder; yea, some whispered to others demanding how I was brought up, so that upon shame of mine ignorance I go now to seek out mine old friend Master Gnorimus, to make myself his scholar.⁶

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The following passage from *The Taming of the Shrew* (I, 1) confirms the high estimation in which music was held as a part of a liberal education:

**BIANCA**

Sir, to your pleasure humbly I surrender:
My books and instruments shall be my company,
On them to look and practise by myself.

...........
Score 7, *A Midsummer-Night's Dream*
In instrumental Music for Oberon and Titania's Dance (IV, i)

This music is a continuation of the above scene, coming only two lines later, so the key feeling of G Major has been kept constant.
EXPLANATORY MATERIAL TO SCORE 8

A MIDSUMMER-NIGHT'S DREAM


Performed by one soprano recorder, one alto recorder, cello, and thumb cymbals.

Cue:

OBERON

Sound, music! (Music plays) Come, my queen, take hands with me, And rock the ground whereon these sleepers be.
Score 8, A Midsummer-Night's Dream
Horns Winded Within (IV, i), Horns
and Shout Within (IV, i), Horns,
Exit of Hunting Train (IV, i)

The royal hunting party of Theseus and Hippolyta
and their train appears in the woods, heralded by hunting
horns. The horn players do not have to appear on the stage,
although a quartet of natural horns would certainly add to
the pageantry of the hunting train.

The music for these horn cues are examples of
authentic hunting calls used by royalty during the sixteenth
and seventeenth centuries.

Note that each call is different and is recorded in
a separate score.
EXPLANATORY MATERIAL TO SCORE 9

A MIDSUMMER-NIGHT'S DREAM


Performed by four horns in F.

Cue:

TITANIA
Come, my lord; and in our flight,
Tell me how it came this night,
That I sleeping here was found
With these mortals on the ground.
(Exeunt
(Horns winded within
Score 9, A Midsummer-Night's Dream
EXPLANATORY MATERIAL TO SCORE 10

A MIDSUMMER-NIGHT'S DREAM


Performed by four horns in F.

Cue:

THESEUS

Go, bid the huntsmen wake them with their horns.

(Horns and shout within.)
Score 10, *A Midsummer-Night's Dream*
A MIDSUMMER NIGHT'S DREAM


Performed by four horns in F.

Cue:

THESEUS

Away with us to Athens! three and three,
We'll hold a feast in great solemnity.
Come, Hippolyta.
(Exeunt THESEUS, HIPPOLYTA, EGEUS, and train
(Horns for exit)
BAPTISTA

Go in Bianca:  (Exit BIANCA
And for I know she taketh most delight
In music, instruments and poetry,
Schoolmasters will I keep within my house,
Fit to instruct her youth. If you, Hortensio,
Or Signior Gremio, you, know any such,
Prefer them hither; for to cunning men
I will be very kind, and liberal
To mine own children in good bringing-up.

Baptista evidently considers "good bringing-up" to include "music, instruments and poetry." Moreover, the visiting master was to be well paid—"to cunning men I will be very kind."

But the enjoyment of music was not limited to the upper classes; the general populace took great interest in music as well, if not as an art, certainly as a medium for pleasure.

Music, both vocal and instrumental, abounded in Elizabethan England, even in barbershops. Morley has Poly-mathes quote a conversation between two descanters in which one states,

. . . you sing you know not what; it should seem you came lately from a barber's shop where you had "Gregory Walker" or a Curranta played in the new Proportions by them lately found out. . . .

and it is noted that the name "Gregory Walker" is given in derision "because it 'walketh' amongst the barbers and fiddlers more common than any other."7

7Ibid., p. 214.
Fanfare for the Entrance and Seating of Court (V, i)

This fanfare should be very brilliant since it is the prelude to the wedding celebration of Theseus and Hippolyta, and the two pairs of lovers. If possible, use the tympani to give dramatic flair to the brass.
EXPLANATORY MATERIAL TO SCORE 12

A MIDSUMMER NIGHT'S DREAM


Performed by four B♭ trumpets and tympani in F and B♭.

Cue: Played at the beginning of the scene (V, i) after the speech (IV, i) of

BOTTOM

... And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath; and I do not doubt but to hear them say, it is a sweet comedy. No more words: away! go, away!

(Exeunt

(Fanfare for entrance and seating of Court)
Score 12, A Midsummer-Night's Dream
Flourish before the Pyramus and Thisbe Play (V, i)

This flourish should be played by one of the six Rustics before Quince reads the prologue to their Pyramus and Thisbe play. It should be played on a cracked trumpet and should be played out of tune. This flourish should give the impression that the musician is very inept on the trumpet.

It will be noted that Shakespeare calls for a "Flourish of trumpets" (plural), in the same manner that he calls for flourishes of trumpets for important personages in other plays. In order to provide contrast between the Court flourishes and the flourish for the approach of the Rustics, only one trumpet has been used, as noted above. It would be entirely in keeping with the pretentiousness of the Rustics that they would provide their own flourish not to let anyone else "steal their thunder" when they themselves might display their many-sided talents.
EXPLANATORY MATERIAL TO SCORE 13

A MIDSUMMER-NIGHT'S DREAM


Performed by one of the Rustics on a cracked trumpet, off key.

Cue:

THESEUS
Let him approach.
(Flourish of trumpets)
Score 13, A Midsummer-Night's Dream
This dance is performed, according to the dialogue, by two of the six Rustics (although in most productions, all six actors perform the dance). It serves the function of the comic and grotesque part of the classical entertainment, since the play which the Rustics performed was supposed to be a tragedy (although it turns out to be very humorous).

The music used is an Elizabethan popular tune called "Heart's Ease," which Shakespeare mentions in Romeo and Juliet (IV, v). The tune was well-known both to the common class and to royalty. It is arranged for two soprano recorders, a drone bass in the cello part (which will give it a primitive, rustic color), and a triangle and small drum. The tempo should be vigorous and the rhythm very pronounced,
EXPLANATORY MATERIAL TO SCORE 14

A MIDSUMMER-NIGHT'S DREAM


Performed by two soprano recorders, cello, triangle, and small drum.

Cue:

THESEUS

... it would have been a fine tragedy: and so it is, truly; and very notably discharged.

But, some, your Bergomask: let your epilogue alone.

(A dance
Vigorous (in 2 d = 84)

Score 14, A Midsummer Night's Dream
The taverns of the period were popular gathering places where music was an integral part of the activities, with the music being furnished both by the patrons and by wandering musicians. Although the famous drinking and singing scene in Twelfth Night (II, iii) does not take place in a tavern, there are several allusions to tavern music in the scene. When Feste enters, he asks, "Did you never see the picture of 'we three'" referring to the asses' heads or fool's head with cap and bells often found on tavern walls. That Sir Toby recognizes the allusion is demonstrated by his retort, "Welcome, ass." Then follows the singing of songs, catches, and references to several popular songs of the day. Malvolio enters, questioning, "Do ye make an alehouse of my lady's house?"

That there was ample music in the tavern is also attested to by Stephen Gossen, in speaking of the travelling musicians, such as Autolycus might be and who were regarded with little favor:

London is so full of unprofitable Pipers and Fidlers, that a man can no soner (sic) enter a tavern, but two or three caste of them hang at his heele, to give him a daunce before he departe; therefore let me of gravitie examine the cafe, and judge uprightly, whether the sufference of such idle beggers be not a greevous abuse in a common wealt.

---

March: Exit Music for Court (V, i)

This short march is an authentic one; it was used in the town of Bamberg during a festival in the fifteenth century.
EXPLANATORY MATERIAL TO SCORE 15

A MIDSUMMER-NIGHT'S DREAM


Performed by two trumpets in C, trombone in B♭, and tympani in F and B♭.

Cue:

THESEUS

This palpable-gross play hath well beguiled
The heavy gait of night. Sweet friends, to bed.
A fortnight hold we this solemnity,
In nightly revels and new jollity.

(Exeunt
(March)
Score 15, A Midsummer-Night's Dream
Song and Dance for Oberon and Train (V, i)

No words are given for this song in the script, nor is there any indication of the type of dance. But since Titania says,

First, rehearse your song by rote,
   To each word a warbling note:
Hand in hand, with fairy grace,
   Will we sing, and bless this place

some type of song and dance must be used here.

A "dance song" called "The Urchin's Dance" has words and melody which fit the situation very well. The music has been scored for three-part recorders, three-part violins (pizzicato), and triangle. The voice part is in unison. The singers will be dancing, and there will be fewer pitch problems if the vocal line is not sung in parts.
**A MIDSUMMER-NIGHT'S DREAM**


Sung by Oberon and treble voices, accompanied by two soprano recorders, one alto recorder, three-part violins, and triangle.

**Range of song:**

![Musical notation](image)

**Cue:**

**TITANIA**

First, rehearse your song by rote,
To each word a warbling note:
Hand in hand, with fairy grace,
Will we sing, and bless this place.

*(Song and dance*
Score 16, A Midsummer-Night's Dream
Score 16 (cont.), A Midsummer Night's Dream
Score 16 (cont.), *A Midsummer-Night's Dream*
Instrumental Music for Puck's Last Speech (V, i)

The use of a simple three-part tune played very softly by two flutes and a B♭ clarinet should help heighten the lyrical epilogue which Puck speaks, but at no time should it cover the poetry. It should gradually fade away until it disappears with Puck, and the play is ended.
EXPLANATORY MATERIAL TO SCORE 17

A MIDSUMMER-NIGHT'S DREAM


Performed by two flutes and one B♭ clarinet.

Cue:

OBERON

Trip away; make no stay;
Meet me all by break of day.
(Exeunt OBERON, TITANIA, and train
(Music)
Another contemporary source showing the widespread use of music in the Elizabethan period, as well as indicating that a practical use was made of the music, points out that apprentices were required to learn melodies specifically assigned to their trade, chanting rhymes which named the tools of their trade:

Harry perceiving his meaning did what he willed; and so he was suted in Tom's attire and Tom in his, so that Harry bore the pike-staffe and Saint Hughe's bones, and Tom swaggered with his sword and buckler. And coming in this sort to Gilford, they were both taken for shoemakers and very heartily welcomed by the jornymen of that place, especially Harry, because they never saw him before. And at their meeting they askt him and if he could sing, or sound the trumpet, or play on the flute, or recon up his tooles in rime, or manfully handle his pike-staffe, or fight with a sword and buckler. "Beleeve me," quoth Harry, "I can neither sound the trumpet nor play on the flute; and beshroe his nose that made me a shoemaker, for he never taught me to recon up my tooles in rime nor in prose.9

Music had a place in Elizabethan society other than just as a pleasurable hobby or pastime. One facet of the Pythagorean theory, in current favor during the time, was that music had curative powers, both mental and physical. Titania calls for music in A Midsummer-Night's Dream (IV, i) "such as charmeth sleep," indicating that the inducement of sleep is more than just the magical powers of the fairies.

Score 17, A Midsummer Night's Dream
CHAPTER VIII

MUSIC TO THE MERCHANT OF VENICE

The plot used in The Merchant of Venice is basically divided into two parts. One part is the Portia-Bassanio love story, which also includes the Lorenzo-Jessica and the Gratiano-Nerissa episodes. The other part is the bond theme between Shylock and Antonio.

All of the music in the play is used for the Portia-Bassanio plot, except for a traditional use of music during the Carnival scene (II, vi), for which there is no actual stage direction in the printed play, even though a clue to the type of music played by the maskers is revealed (II, v) when Shylock says,

What, are there masques? Hear you me, Jessica: Lock up my doors; and when you hear the drum and the vile squealing of the wry-neck'd fife,

Long interprets Shakespeare's use of music in The Merchant of Venice as one which "calms the emotions and changes the nature of them--from fear and uncertainty to happiness... and from sadness and hate to joy and love."¹

As Lorenzo listens to the music in the garden at Belmont (V, i), he says,

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils,
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted. Mark the music.

Earlier in the same speech he refers to the power of music to change man—a reflection of the Elizabethan importance given to the art.
Instrumental Music: Flourish of Cornets, Entrances and Exits of Morocco (II, i) and (II, vii)

This flourish precedes the entrance of the Prince of Morocco and is again played at his exit in both scenes. By giving each Prince a fanfare that will act as a motif, one can establish their identity and give a contrast to the flourishes.
EXPLANATORY MATERIAL TO SCORE 1

THE MERCHANT OF VENICE


Performed by four trumpets in B♭ and tympani in F and B♭.

Cue: for entrance flourish (II, i):
Played at the beginning of the scene, after the speech (I, iii) of

ANTONIO
Come on: in this there can be no dismay; My ships come home a month before the day. (Exeunt
Flourish of cornets. Enter the PRINCE OF
MOROCCO and his train

Cue: for exit flourish (II, i):

MOROCCO
Good fortune then! To make me blest or cursed'ost among men. (Cornets, and exeunt

Cue: for entrance flourish (II, vii):
Played at the beginning of the scene, after the speech (II, vi) of

GRATIANO
I am glad on't: I desire no more delight Than to be under sail and gone to-night. (Exeunt
Flourish of cornets. Enter PORTIA, with the PRINCE OF MOROCCO, and their trains

Cue: for exit flourish (II, vii):

MOROCCO
Portia, adieu. I have too grieved a heart To take a tedious leave: thus losers part. (Exit with his train. Flourish of cornets
Score 1, The Merchant of Venice
Score 1 (cont.), The Merchant of Venice
**Instrumental Music: Masker's Music (II, vi)**

This tune, as given by Byrd, is called "Carman's Whistle" (1591).

The scene is a short carnival scene in the street outside Shylock's house. A large group of masked merry-makers is dancing and celebrating. The movement covers the elopement of Jessica and Lorenzo. A short dance tune on the recorder, with small drum rhythm, can easily be played on the stage by two of the merry-makers. This on stage music will also add to the illusion of the group's passing Shylock's house to another street by having the music and cheering gradually grow fainter as the revelers disappear from view.
EXPLANATORY MATERIAL TO SCORE 2

THE MERCHANT OF VENICE


Performed by soprano recorder and small drum.

Cue: Played at the beginning of the scene, after the speech (II, v) of

JESSICA

Farewell; and if my fortune be not crost,
I have a father, you a daughter, lost.

(Exit)

(Music of maskers)
Score 2, The Merchant of Venice
Music was connected with the planets and their motions. It would follow as a matter of course that Shakespeare would reflect an epoch which held to the derivation of the symmetry of music from natural causes. In *Twelfth Night* (III, i) Olivia says to the supposed Cesario (Viola) that she would rather hear his suit "than music from the spheres." In *Antony and Cleopatra* (V, ii), Cleopatra, speaking of her lover, says,

> ... his voice was propertied
> As all the tuned spheres, and that to friends;
> But when he meant to quail and shake the orb,
> He was rattling thunder. . . .

Shakespeare alludes again to the music of the spheres in *Pericles* (V, i). Pericles hears music which the others cannot hear. He calls it "most heavenly music," which "nips me unto listen'ning, and thick slumber / Hangs on mine ey' lids."

The Duke in *Measure for Measure* (V, i) takes note of the fact that music has both good and evil properties:

> 'Tis good; though music oft hath such a charm
> To make bad good, and good provoke to harm.

The Elizabethan stage in general and, for the consideration of this study, the Shakespearean plays more specifically, faithfully reflected the part played by music in that most musical society. That the Bard's works should abound in musical terms, allusions, songs, dances, and references to instruments is to be expected.
Instrumental Music: Flourish of Cornets, Entrance and Exit of Arragon (II, ix)

This flourish precedes the entrance and exit of the Prince of Arragon in this scene. As does the flourish for the Prince of Morocco (Score 1), this flourish serves as a motif.
EXPLANATORY MATERIAL TO SCORE 3

THE MERCHANT OF VENICE


Performed by four trumpets in B♭ and tympani in F and B♭.

Cue: for entrance flourish (II, ix):

NERISSA
Quick, quick, I pray thee; draw the curtain straight:
The Prince of Arragon hath ta'en his oath,
And comes to his election presently.
Flourish of cornets. Enter the PRINCE OF ARRAGON, PORTIA, and their trains

Cue: for exit flourish (II, ix):

ARRAGON
Sweet, adieu. I'll keep my oath,
Patiently to bear my wroth.
(Exeunt ARRAGON and train
(Flourish of cornets)
Score 3, *The Merchant of Venice*
Score 3 (cont.), The Merchant of Venice
Song: "Tell Me Where Is Fancy Bred" (III, ii)

The only music that could be found for this song (from several references) would not fit Shakespeare's lyrics without considerable change in his verse. The song that came the closest was by Sir Philip Sidney (1554-1586). It is called "Who Hath His Fancy Pleas'd," and it is set to an old German tune called "Wilhelmus Van Nassau." 2 The meter of the song is irregular, and it is impossible to set Shakespeare's likewise irregular verse to the tune. After checking through several songs from Thomas Morley's First Book of Airs (1600), the author found that several of his phrases could be used; and, by the addition of a note here and there, the melody line could be made to adhere to the original Shakespearean text without having to change a word.

The situation in which the song is used is of great dramatic importance. Portia is carrying out the terms of her father's will by having each suitor make his choice of three caskets--gold, silver, and lead. The suitor who chooses the casket containing her picture will win her as his bride. Both the Prince of Morocco and the Prince of Arragon have failed. Since Portia hopes Bassanio will choose the right casket, she has a musician sing a song

during his trial, a song that will give him a hint as to which casket (the lead one) holds her picture.

The music helps underscore the emotion of the scene, but it also supports Portia's device in helping Bassanio in his choice. Noble states that the text of the song urges Bassanio "to beware of that which is pleasing to the sight, for it has no substance," meaning, of course, the gold and silver caskets.

The irregular structure of the verse suggests that the song was not a popular tune but an "ayre." It is obviously sung by a soloist from among Portia's attendants. The musician sings the first three lines as a question. The attendants answer, "Reply, reply," to which the soloist answers with three more lines. He then invites the attendants to sing with him the final "Ding, dong, bell." The text does not indicate the type of accompaniment that is used for the song. Since the song is a short one, the singer probably could play his own accompaniment on a guitar. This use of the guitar would add to the believability of the scene since musicians were always a part of a noble lady's household.

3Richmond Noble, Shakespeare's Use of Song (London: Oxford University Press, 1923), p. 44.
EXPLANATORY MATERIAL TO SCORE 4

THE MERCHANT OF VENICE

Source: Based on several themes by Thomas Morley, (arr. Danford), First Book of Ayres or Little Short Songs to Sing and Play to the Lute with the Basse Viole (Newly published by Thomas Morley. Imprinted at London in little S Helen's by William- Barley, 1600).

Sung by treble soloist and ensemble, accompanied by guitar.

Range of song:

```
\[ \text{Music, whilst BASSANIO comments on the caskets to himself} \]
```

Cue:

```
\[ \text{PORTIA} \]
\[ \text{\ldots} \]
\[ \text{Live thou, I live: with much much more dismay} \]
\[ \text{I view the fight than thou that makest the fray.} \]
```

```
\[ \text{SONG} \]
```
(J = 1:0)

GUITAR: F F DM DM F

Tell me where is Fancy Ride? Up in the Heart or in the Head?

(A) F F F DM

How racken how - - - - - - Peep! He is, It is un-Gender'd in the

DM DM C C F F

With gazingudy: And Fancy dies In the cradle

F F F DM

Where it lies, Let us All Rise Fancy's kneel;

F F F F

I'll Begin it - Ding, Dong, Bell, Ding, Dong, Bell.

Score 4, The Merchant of Venice
Instrumental Music: Portia's Return (V, i)

This melody, by Orlando Gibbons (1583-1625), expresses beautifully the mood of the dramatic setting (a summer night in a garden) and the lyrical speeches given by the actor. Lorenzo asks Stephano (a servant to Portia, who could easily be cast as the chief musician of her household; in this capacity he could be the soloist for "Tell Me Where Is Fancy Bred" [Score 4]) to bring forth the musicians into the garden to play for Portia's return, which is expected at any moment. Lorenzo gives the cue to the musicians,

Come, ho, and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music.

The music should be calm and lyrical in nature, and it should not cover the dialogue which it accompanies. The consort of recorders should be able to provide this needed musical quality. The music continues for forty-two lines, until Portia says,

Peace, ho! the moon sleeps with Endymion,
And would not be awaked.

Again, it is interesting to note how Shakespeare has heightened the emotional quality of his poetry with the use of music.

If the director does not wish to bring the musicians on to the stage during this scene, an alternate setting (Score 6) for string quartet, which can be played off stage, is given.
EXPLANATORY MATERIAL TO SCORE 5

THE MERCHANT OF VENICE


Performed by soprano recorder, alto recorder, tenor recorder, and bass recorder.

Cue:

LORENZO

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
Doth grossly close it in, we cannot hear it.

Enter MUSICIANS

Come, ho, and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music.

(Music

This instrumental music continues for forty-two lines, stopping after the speech of

PORTIA

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
Peace, ho! the moon sleeps with Endymion,
And would not be awaked.

(Music ceases
Shakespeare's Use of the Music of His Day

A cursory study of Shakespeare's plays will reveal numerous musical references. That the references are extensive is pointed out by Naylor's reckoning that there are thirty-two of the thirty-seven plays of Shakespeare which contain references to music and music matters in the text and over three hundred musical stage directions in thirty-six of those thirty-seven plays.¹⁰ John H. Long, in doing re-

¹⁰Naylor, op. cit., p. 3.

search for his study, found that of the songs performed in all of the plays (not just Shakespeare's) during the period of his study, the music of only about a hundred songs has survived; and of those, only a few are believed to have had music written especially for the stage.¹¹ Most of the musi-

¹¹Long, op. cit., p. xiii.

cal references appear in the comedies, while most of the musical stage directions appear in the tragedies and are usually of a military nature.

In connection with the vocal music introduced into the plays, it must be remembered that no females appeared on the English stage before the Civil War (1660). All parts were sung by men or boys, the treble parts being carried by
Score 5 (cont.), The Merchant of Venice
Score 5 (cont.), The Merchant of Venice
Score 5 (cont.), The Merchant of Venice
EXPLANATORY MATERIAL TO SCORE 6

THE MERCHANT OF VENICE

(ALTERNATE)


Performed by first and second violins, viola, and cello.

Cue: (See Score 5.)
Score 6 (cont.), The Merchant of Venice
**Instrumental Music:** Tucket (V, i)

A short tucket (fanfare) announces the approach of Bassanio.
EXPLANATORY MATERIAL TO SCORE 7

THE MERCHANT OF VENICE


Performed by one B♭ trumpet.

Cue:

PORTIA

Go in, Nerissa;
Give order to my servants that they take
No note at all of our being absent hence;
Nor you, Lorenzo; Jessica, nor you.

(A tucket sounds
boys who were trained for acting in the plays as well as singing in them.

One of the most interesting and informative musical references in Shakespeare is found in *The Winter’s Tale* (IV, iv), wherein is contained some information on the history of songs in the sixteenth century and some indication of the widespread influence of music during the period. Autolycus sells ballads "of all sizes" among his wares; the country folk—Mopsa, Dorcas, and the Clown—buy them and, afterwards, sing them; and the rustic servant distinctly prefers the pedlar's vocalization to their accustomed "tabor and pipe," or even to the "bagpipe."

**SERVANT**

0 master, if you did but hear the pedlar at the door, you would never dance again after a tabor and pipe; no, the bagpipe could not move you: he sings several tunes faster than you'll tell money; he utters them as he had eaten ballads and all men's ears grew to his tunes.

**CLOWN**

He could never come better; he shall come in. I love a ballad but even too well, if it be doleful matter merrily set down, or a very pleasant thing indeed and sung lamentably.

**SERVANT**

He hath songs for man or woman, of all sizes; No milliner can so fit his customers with gloves: he has the prettiest love-songs for maids; so without bawdry, which is strange; with such delicate burthens of dildos and fadings, 'jump her and thump her'; and where some stretch-mouthed rascal would, as it were, mean mischief and break a foul gap into the matter; he makes the maid to answer 'Whoop, do me no harm, good man;' puts him off, slight him, with 'Whoop, do me no harm, good man.'
CHAPTER IX

MUSIC TO MUCH ADO ABOUT NOTHING

Shakespeare uses music in *Much Ado about Nothing* to express a wider range of situations and emotions than in any other play up to this time (1599). There is party and dance music in Acts I and II, light-hearted love songs in Acts II and IV, a melancholy hymn in Act V, and a spirited dance finale to give the play an almost musical comedy ending. The music follows the emotion of the plot very closely and helps to intensify and sustain the mood of each scene. This is the first example of Shakespeare's using the device of paralleling the music with the main plot throughout a play.

---

Instrumental Music: Entrance of War Party (I, 1)

The use of field drum and trumpet should give a victorious military color to this quick and strong entrance of Don Pedro, Don John, Benedick, and Balthasar. There is no indication of music in the script, but it would seem appropriate to herald the arrival, especially when the victory is, as Leonato says, "twice itself when the achiever brings home full numbers."
EXPLANATORY MATERIAL TO SCORE 1

MUCH ADO ABOUT NOTHING


Performed by two Bb trumpets and a field drum.

Cue:

BEATRICE
No, not till a hot January.
(Entrance music. Drums and trumpet)

MESSENGER
Don Pedro is approached.
Enter DON PEDRO, DON JOHN, CLAUDIO, BENEDICK, and BALTHASAR
Score 1, *Much Ado about Nothing*
Intrumental Music: Banquet Music
(I, ii) through (I, iii)

This music sets the stage for the celebration of the returning conquerors. A large banquet is in progress. The music is heard from off stage, presumably from the banquet hall.

There are three numbers in this study for this banquet music. The first (Score 2) and third (Score 4) numbers were composed by J. B. Lully (1633-1687). The second (Score 3) was composed in 1595 by Antony Holborne. The Holborne number follows immediately the first Lully piece. After the Holborne piece, there should be a slight pause; then the second Lully piece should begin and continue until the end of the scene.
EXPLANATORY MATERIAL TO SCORE 2

MUCH ADO ABOUT NOTHING


Performed by two soprano recorders, two violins, viola, and cello.

Cue: Played at the beginning of the scene (I, ii), after the speech (I, i) of

DON PEDRO

... ... ... ... ... ... ... ... ... ... ... ... ... ...
Then after to her father will I break;
And the conclusion is, she shall be thine.
In practice let us put it presently.

(Exeunt
(Music)
Score 2, Much Ado about Nothing
Score 2 (cont.), Much Ado about Nothing
EXPLANATORY MATERIAL TO SCORE 3

MUCH ADO ABOUT NOTHING


Performed by two soprano recorders, two violins, viola, and cello.

Cue: Follows the Lully number (Score 2).
Score 3, Much Ado about Nothing
ACKNOWLEDGMENTS

The author gratefully acknowledges his indebtedness to all those who have assisted in any way in the conduct of this study, particularly to Dr. Everett M. Schreck, under whose direction this problem was developed; to Dr. Roy H. Bowen and Dr. Norman Phelps for suggestions and guidance; and to the librarians of The Folger Shakespeare Library, The New York City Public Library, The Cleveland Public Library, and The Ohio State University Music Library.
Shakespeare's writing of many lyrics into his plays was a foregone conclusion. He lived in an age when there was the strongest tendency toward the lyric forms. One attitude is that "when Shakespeare wrote a song, he probably had some folk air in view and he did not contemplate any elaborate treatment." Consideration might be given to whether Shakespeare did the original writing or whether he adapted those tunes already available. As was pointed out in the Introduction, it is most likely that he merely used well-known tunes of the day and wrote lyrics for them. The songs of Amiens, Feste, and Autolycus are all in the nature of those popular tunes. Furthermore, it is unlikely that if Shakespeare wrote music for his songs that that music would not have been published somewhere, if not with the plays themselves, at least in collections as were the works of other composers of the period, e.g., Dowland and Morley.

Since the music is such an integral part of the plays and since it must be in keeping with the characters and the character of the play itself, it becomes even more vital that an earnest attempt be made to locate and use contemporary music. Lacking that, any selection of music must be guided by the spirit of Shakespeare and his times.

Some varied opinions about the music from the plays are intriguing. One individual goes so far as to say that

---

12 Noble, op. cit., p. 23.
EXPLANATORY MATERIAL TO SCORE 4

MUCH ADO ABOUT NOTHING


Performed by two soprano recorders, two violins, viola, and cello.

Cue: Follows Holborne number (Score 3) after a slight pause. Continues to end of scene (I, iii).
Score 4 (cont.), Much Ado about Nothing
Score 4 (cont.), Much Ado about Nothing
**Instrumental Music: Dance: Pavan and Galliard (II, i)**

This musical setting is by Dr. Bull (1611). The music for this scene must cover some sixty lines. The musicians do not need to be present on stage. The source of the music can, like the three previous numbers, still be from the banquet hall. The first part of the dance should be dignified and stately (Pavan), while the second part should be light and gay (Galliard).

Although this piece is written as a unit, it has been broken into two parts, since there are separate cues in the script for the Pavan and the Galliard; and the music for the Pavan does not continue to the point in the script where the Galliard begins. The Pavan is found in Score 5 and the Galliard in Score 6.
EXPLANATORY MATERIAL TO SCORE 5

MUCH ADO ABOUT NOTHING

Source: Dr. Bull, "St. Thomas Wake" (Pavan and Galliard), (arr. Danford), Parthenia (1611), found in The Fitzwilliam Virginal Book, ed. from the original manuscript with an Introduction and Notes by J. A. Fuller Maitland and W. Barclay Squire (Leipzig: Breitkopf and Härtel, [n.d.]), I, pp. 131-134.

Performed by two soprano recorders, two violins, viola, and cello.

Cue:

LEONATO

The revelers are entering, brother: make good room.

(All put on their masks

(Pavan)

The Pavan music is played from the entrance of the maskers until the following cue:

BEATRICE

... I am sure he is in the fleet; I would he had boarded me.

(Pavan ends)
Score 5, Much Ado about Nothing
Score 5 (cont.), Much Ado about Nothing
EXPLANATORY MATERIAL TO SCORE 6

MUCH ADO ABOUT NOTHING

Source: (See Score 5.)

Performed by (see Score 5).

Cue:

BEATRICE
Do, do: he'll but break a comparison or two on me; which, peradventure not marked or not laughed at, strikes him into melancholy; and then there's a partridge wing saved, for the fool will eat no supper that night. (Music) We must follow the leaders.

Although the Galliard music begins at the above cue, the dance does not begin until two speeches later:

BENEDICK
In every good thing.

BEATRICE
Nay, if they lead to any ill, I will leave them at the next turning.

(Dance. Then exeunt all except DON JOHN, BORACHIO, and CLAUDIO)
Score 6, Much Ado about Nothing
"No music to the plays by contemporary composers has survived." Another author is a bit more lenient. He states


his belief that

... unfortunately... the original settings of most of the beautiful poems, the melodies which Shakespeare himself was accustomed to hear, seem irretrievably lost. \[14\]


Then, too, already mentioned is Long's opinion that possibly there are a hundred songs from the plays of the period whose music has survived. Dr. Bridge claims to have unearthed two of the poems set by R. Johnson (1612), and harmonized by "Jackie Wilson" (1659). These are "Where the Bee Sucks" and "Full Fathom Five." However, he recognizes that these were not published until thirty or forty years after the poet's death. This fact might lead some to believe that the songs were not used in the original productions. The two of them appear in a work entitled *Cheerful Ayres or Ballads*, first composed for one single voice, and since set for three voices by John Wilson, Dr. in Music, Professor of the same in the University of Oxford. The name of R. Johnson is appended in Wilson's book. Bridge believes that if Wilson had himself composed these songs, "he would hardly have put another
Score 6 (cont.), Much Ado about Nothing
Song: "Sigh No More, Ladies" (II, iii)

This song, music by R. J. S. Stevens (1757-1837), is sung by Balthasar at the request of Don Pedro. The musicians who play the accompaniment for the song are brought on stage by the dialogue. It is necessary that the consort be made up of at least one string instrument (in this study, a guitar) since Benedick makes the following comment: "Is it not strange that sheeps' guts should hale souls out of men's bodies?" The consort should play the introduction to the song at the stage direction "Air."
EXPLANATORY MATERIAL TO SCORE 7

MUCH ADO ABOUT NOTHING


Sung by Balthasar, accompanied by a soprano recorder, an alto recorder, a tenor recorder, a bass recorder, and a guitar.

Range of song:

\[ \text{Range of song:} \]

\[ \text{Range of song:} \]

\[ \begin{align*}
\text{Range of song:} &= \text{Range of song:} \\
\text{Range of song:} &= \text{Range of song:} \\
\text{Range of song:} &= \text{Range of song:}
\end{align*} \]

Cue:

DON PEDRO

Why, these are very crotchets that he speaks; Note, notes, forsooth, and nothing.

(Air

(Introduction to song)

BENEDICK

Now, divine air! now is his soul ravished! Is it not strange that sheep's guts should' hale souls out of men's bodies? well, a horn for my money, when all's done.

THE SONG

(Balthasar sings)
Score 7, Much Ado about Nothing
Score 7 (cont.), Much Ado about Nothing

Guitar

Voice

SOP. REC.

ALT. REC.

TENOR REC.

BASS REC.

Men were deceivers ever; one Foot in sea and one on

Shore, to one thing constant never; To one thing constant never!
Score 7 (cont.), Much Ado about Nothing

THEN SING NOT SO, BUT LET THEM GO, AND BE YOU BLithe AND

BONNY, AND BE YOU BLithe AND BONNY, CONVERTING ALL YOur
<table>
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<th>Voice</th>
<th>Guitar</th>
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<tbody>
<tr>
<td>&quot;Sounds of Woe, converting all your sounds of woe to...&quot;</td>
<td>F  C  F  C  F  F  Bb  F</td>
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<tr>
<td>Soprano</td>
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<td>Alto</td>
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<tr>
<td>&quot;Hey nonny, nonny, Hey nonny, nonny, Hey nonny, nonny...&quot;</td>
<td>F  C  F  C  F  F  Bb  F</td>
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Song: "The God of Love" (V, ii)

The composer of this song is unknown. Benedick sings this short song as part of a soliloquy. The comedy of the scene is pointed up by the fact that the woman-hating Benedick is falling in love. He expresses his emotions in singing for the first time. The song could be sung without accompaniment, although the lyrical quality (and, also, the comic quality) would be heightened if the song were supported by a simple chord background played on the guitar.
man's name to them! Musicians do not do that!"[15]


was a contemporary of Shakespeare and has been credited with having written music for the plays. Bridge thinks it likely that Wilson, therefore, merely rearranged the songs for three voices, keeping the original melody with which he was acquainted. Noble points out that Johnson, in his setting, left out the burden before the last line, an omission and departure from the text which would "tend to dispose of any attribution to him of the original setting when the play was first produced in 1611," since the effect of the burden was to convey a bell being rung by the waves, an effect essential to the suggestion that the sea nymphs were sounding a watery knell.[16] Noble believes that though some think Johnson's


settings are the originals they more than likely "date from 1613, when the play was in all likelihood in part rewritten for the Princess Elizabeth's wedding."[17] Wilson also be-


lieves that Johnson's were not the original settings, that since Johnson was only twelve years old at the time of Shakespeare's death, "The Tempest must have been produced without these songs, or Johnson must have been more than
EXPLANATORY MATERIAL TO SCORE 8

MUCH ADO ABOUT NOTHING


Sung by Benedick, accompanied by a guitar.

Range of song:

Cue:

BENEDICK

And therefore will come.

(EXIT MARGARET  
(Sings)
Score 8, Much Ado about Nothing
Song: "Pardon, Goddess of the Night"

(V, iii)

This song is dated 1733. The scene is a serious one. The music is a funeral hymn in praise of the supposedly dead Hero. The accompaniment can be played from off stage or in the pit. The solemnity of the scene would be heightened if the music came from an unseen source rather than have the musicians present on stage.
EXPLANATORY MATERIAL TO SCORE 9

MUCH ADO ABOUT NOTHING


Sung by ensemble of alto and soprano voices, accompanied by two flutes, first and second violins, viola, and cello.

Range of song:

![Musical notation]

Cue:

CLAUDIO

.......

Hang thou there upon the tomb,
Praising her when I am dumb.
Now, music, sound, and sing your solemn hymn.

SONG
Score 9, Much Ado about Nothing
Score 9 (cont.), Much Ado about Nothing
Score 9 (cont.), Much Ado about Nothing
Score 9 (cont.), Much Ado about Nothing
Score 9 (cont.), Much Ado about Nothing
usually precocious." Is there any reason to believe that

Shakespeare could not have used these songs, popular in his
day, and later Johnson (for whom they would yet be contem­
porary) took the trouble to put them on paper? Shakespeare
used them as a dramatist; Johnson treated them as a musician.
Because Shakespeare died when Johnson was but twelve does not
mean that the songs and knowledge of them died at the same
time. The Encyclopaedia Britannica definitely says that
Johnson's settings are the original.

Other songs are no less controversial. Of the set­
tings of Shakespeare's songs which were published during
his lifetime, only two have survived—"O Mistress Mine"
(Twelfth Night) and "It Was a Lover and His Lass" (As You
Like It). General belief has been that the musical set­
ting for "It Was a Lover and His Lass" was composed by
Thomas Morley especially for the play, but Long discredits
such a belief in spite of the fact that there are several
indications of a close relationship between Shakespeare and
Morley. Whether written specifically for the play or not,

"It Was a Lover and His Lass" remains chronologically the
closest setting of any music written for Shakespeare's
lyrics.
Score 9 (cont.), Much Ado about Nothing
Score 9 (cont.), Much Ado about Nothing
Score 9 (cont.), Much Ado about Nothing
Score 9 (cont.), Much Ado about Nothing
Score 9 (cont.), Much Ado about Nothing
Score 9 (cont.), Much Ado about Nothing
Score 9 (cont.), Much Ado about Nothing
Score 9 (cont.), Much Ado about Nothing
Score 9 (cont.), Much Ado about Nothing
**Instrumental Music: Dance: Finale (V, iv)**

This dance is used as a finale after all the plot has been resolved. The musicians should be present on the stage since they are ordered by Benedick to play. The basic orchestration should be woodwind, the cue taken from Benedick's speech "Strike up, pipers."

Two dance numbers for this finale have been included in this study. The Vale dance (Score 10) is in three-part harmony, with the melody line being definitely instrumental. The "Belle Qui M'a Vie" (Score 11) is in four-part harmony, and the melody line is vocal in structure. It could be sung with the syllable "la" since it was originally known as a "dance song." The number has been transposed up a whole tone since the key of A Minor is easier to play on the recorder than is G Minor.
Concerning "O Mistress Mine," Noble says that although it is impossible to ascertain whether or not Shakespeare "virtually rewrote" a popular song of the day, it is a possibility not unsatisfactory. Credence is given such

20 Noble, op. cit., p. 82.

an outlook when it is considered that Twelfth Night was probably written in 1599 or 1600 and is mentioned in John Manningham's Diary (in the British Museum), February 2, 1601. The tune "O Mistress Mine" is to be found in Morley's Consort Lessons, printed in 1599, and was composed before this time since it is also found in Queen Elizabeth's Virginal Book, arranged by Byrd. When the extreme popularity of music at this time is considered, Shakespeare's use of any and all popular tunes available does not seem unlikely. He scarcely hesitated to use sources of other topics available at the time, including the plots of some plays. The fact remains that Morley's setting of any music written for a Shakespearean lyric is chronologically the closest survival. His works should receive the greatest consideration as befitting a Shakespearean production.

Noble refers to another theory, that Shakespeare may have used in his plays, songs which he had composed on other occasions. Noble discounts this theory on the basis that each of Shakespeare's songs seems "to have been written or adapted expressly for the play in which it appears and for
EXPLANATORY MATERIAL TO SCORE 10

MUCH ADO ABOUT NOTHING


Performed by two soprano recorders, one tenor recorder, triangle, and small drum or tomtom.

 Cue:

BENEDICK

Think not on him till to-morrow: I'll devise thee brave punishments for him. Strike up, pipers.

(Dance

Before the melody begins, the drum and triangle set the following rhythm:
Score 10 (cont.). Much Ado about Nothing
Score 10 (cont.), Much Ado about Nothing
EXPLANATORY MATERIAL TO SCORE 11

MUCH ADO ABOUT NOTHING
(ALTERNATE)


Performed by (see Score 10).

Cue: (See Score 10.)

Before the melody begins, the drum sets the following rhythm:

\[
\frac{2}{4} \quad \vdots \quad \vdots \\
\]
Score 11, Much Ado about Nothing
Score 11 (cont.), Much Ado about Nothing
SELECTION AND SCORING OF MUSIC
FOR ALL MUSICAL CUES IN THE
COMEDIES OF SHAKESPEARE
VOLUME II

DISSERTATION
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by
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Approved by

[Signature]
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the character to whom it is assigned."21 Once again a care-

21Ibid., p. 37.

ful scrutiny of the total situation gives more credence to
Shakespeare as an adapter of music for dramatic perfection
rather than as a song-writer.

There is also divided opinion on whether the original
music for the "mad scene" of Ophelia in Hamlet (IV, v) has
survived. There is general agreement that the first three
stanzas that Ophelia sings are from three different songs,
further illustrating the derangement of her mind. But
Noble says that the originals cannot be found.22 On the

22Ibid., p. 119.

other hand, Elson says that "fortunately . . . we have the
very music which Shakespeare employed."23 He continues to

23Elson, op. cit., p. 234.

recount the story of the burning of the Drury Lane Theatre
in 1812 and the actions of a Dr. Arnold, who transcribed the
songs of Ophelia from the lips of a Mrs. Jordan, who had
often played the part. The songs, in their old transcrip-
tions, had burned along with the theatre after having been
handed down from the original sources. A Mr. Linley had
also written down the melodies from having heard another
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CHAPTER X

MUSIC TO AS YOU LIKE IT

Shakespeare's use of music in As You Like It not only gives the play a sunny outlook, but also brings out the theme of the play—the happiness to be found in nature.

The poet, merely by using the power of lyrics and music, makes the English forest and rustic locale seem to appear before the eyes of the audience.

The one section at the end of the play (V, iv) in which Hymen, the god of marriage, appears is thought not to have been written by Shakespeare. This miniature masque scene probably was appended to the play for a court presentation to make the ending more elaborate. Often in modern productions, the character of Hymen is cut, along with the song "Wedding Is Great Juno's Crown."

The boisterous and happy quality found in all of the music (except in the music in the Hymen scene) gives the entire play a merry and "it's the best of all possible worlds" feeling. If it is possible and practical, none of the musical numbers should be cut from any proposed production.
Flourish (I, ii) and (I, iii)

This flourish heralds the entry of Duke Frederick and his court, who have come to attend the wrestling meet between Orlando and Charles (I, ii). It is a fast entrance and not a slow, dignified one since the Duke is impatient for the wrestling to begin.

The flourish is also used for the Duke's entrance in the next scene (I, iii). Although there is not a mention of music in the script, the Duke is a vain, self-loving person, who, it is certain, would never make an entrance unannounced, especially in his own court.
EXPLANATORY MATERIAL TO SCORE 1

AS YOU LIKE IT


Performed by four trumpets in B♭ and tympani in B♭ and F.

Cue: for the first time (I, ii):

CELIA
Yonder, sure they are coming: let us now stay and see it.
Flourish. Enter DUKE FREDERICK, LORDS, ORLANDO, CHARLES, and ATTENDANTS

for the second time (I, iii):

CELIA
With his eyes full of anger.
(Flourish) Enter DUKE FREDERICK, with LORDS
Score 1, As You Like It
Song: "Under the Greenwood Tree" (II, v)

This scene is a forest scene laid in the camp of the banished Duke. Amiens, one of the Duke's followers, sings a song which expresses the philosophy of the noblemen-turned-foresters. The theme of the play—the only enemies men really have are the elements—is in this way underlined. Jaques does not share this enthusiasm for the "joys of sylvan life" and states his opinion in a cynical last stanza to the song. Amiens sings the verse and the other foresters join in on the burden, starting "come hither." The song needs no special accompaniment. A chord background will be sufficient. The guitar will be able to furnish the simple tonic and dominant chords which make up the accompaniment. Part work in the voice line would give the song an operatic quality that would not be in keeping with the dramatic setting of the scene. The unison vocal line is more natural.

The tune to which the lyric was originally set is unknown, but J. M. Gibbon quotes a tune from Playford's The English Dancing-Master (1651) which he thinks may have been used.¹ He says the tune may go back to a ballad called "Robin Hood and the Monk" (1450). Shakespeare may have had this tune in mind when he wrote the song, for the melody fits the words perfectly. Again, note the necessity of

having a good vocalist as a member of the cast. Amiens is
called upon to sing several songs, and probably he is the
leader of the hunt song, which is merely marked to be sung
by a "forester."
EXPLANATORY MATERIAL TO SCORE 2

AS YOU LIKE IT

Source: John Playford, "The Health," The English Dancing-
Master (1651), in facsimile reprint with an Intro-
duction, Bibliography and Notes by Margaret Dean-
Smith (London: Schott and Company, Ltd., 1957),
p. 47.

Sung by Amiens, Jaques, and male ensemble, accompanied by a

Range of song:

Cue: for the first verse:
The song begins the scene, following the speech (II, iv), of

   CORIN
   I will your very faithful feeder be
   And buy it with your gold right suddenly.

   Enter AMIENS, JAQUES, and others
   (Amiens sings)

   (The foresters join in on the burden, beginning
   "Come hither."

Cue: for the second verse, which all of the foresters sing:

   JAQUES
   . . . but I give heaven thanks, and make no boast
   of them. Come, warble, come.

   SONG  (All together here
Cue: for the third verse, sung by Jaques:

JAQUES

Thus it goes:--
(Sings)
actress sing them, and Elson says the two versions agree in most respects.

There is evidence also that Shakespeare changed slightly some of the popular songs of the day for his own dramatic purposes. In the gravedigger's scene in *Hamlet* (V, 1), the Clown sings a corrupted version of three stanzas from a popular tune of the day entitled "The Aged Lover Renounced Love," ascribed to Lord Vaux—either Nicholas, Thomas, or a grandson of Nicholas. Elson gives the entire poem and the music, which he says is the original for the poem.24

24 Ibid., pp. 301-304.

Both Elson and Bridge are in agreement that Shakespeare used an old English tune, "Willo Willo," for Desdemona to sing in *Othello* (IV, 3). It was undoubtedly written before Shakespeare's time; and the poet used it, changing the central figure from male to female to suit the purposes of his action.

The Bard, masterful at using the secular music at his disposal, was just as adept at using that of the church. The song "Love, love, nothing but love, still more," sung by Pandarus in *Troilus and Cressida* (III, 1), uses as a model the great Pentecostal Hymn of the Christian Church. Shakespeare's use of it on an occasion of merriment is a tribute to his dramatic skill and judgement.
Song: "Blow, Blow, Thou Winter Wind"

(II, vii)

Again the principal theme of the play is stated in musical terms. The action points up the comment concerning "man's ingratitude." Orlando carries old Adam into the Duke's camp. Both have suffered from "man's ingratitude" and feigned friendship. The song is certainly a comment on this state of affairs.

The rhyme scheme is not set in an even form. The form is aabccbeddd. It appears that the lyric was written especially for the dramatic situation in the play. No known music exists that will fit the irregularity of the verse. Twelve measures of the setting have been taken from Playford, and the last nine measures were composed for this study to complete the song.

Although the song is sung by Amiens, the burden, beginning "Heigh-ho! sing heigh-ho! unto the green holly," may be sung by the Duke's foresters, giving a feeling of fellowship to the banquet. There must be some sort of accompaniment since the Duke says, "Give us some music; and, good cousin, sing." The type of instrument that a lord would take into banishment with him would probably be a simple accompanying instrument that would be appropriate to a rustic setting. The guitar should suffice, but the addition of an alto and tenor recorder on the voice part
would help the pitch problem if the group needs support on the burden.
EXPLANATORY MATERIAL TO SCORE 3

AS YOU LIKE IT

Source: The first twelve measures are from "Gathering Peascods," found in John Playford, The English Dancing-Master (1651), in facsimile reprint with an Introduction, Bibliography and Notes by Margaret Dean-Smith (London: Schott and Company, Ltd., 1957), p. 81. The last nine measures are by Danford.

Sung by Amiens and male ensemble, accompanied by guitar and, possibly, an alto and a tenor recorder on voice part.

Range of song:

\[ \text{Cue:} \]

DUKE
Welcome; fall to: I will not trouble you
As yet, to question you about your fortunes.
Give us some music; and, good cousin, sing.
SONG
(Amiens sings)

(Possibly the foresters join in on the burden, beginning "Heigh-ho!")
Thoughtfully (d = 126)

Blow, blow, thou winter wind, Thou art not so unkind as

man's ingratitude; Thy tooth is not so keen, Be-

cause thou art not seen Although thy breath be rude.

Heigh-ho! Sing, heigh-ho! Un-to the green holly; Most friendship is

frivole, most loving, mere folly; Then, heigh-ho, the holly!

Heigh-ho, the holly! This life is most jolly.

Score 3, As You Like It
Song: "O Sweet Oliver" (III, iii)

The music given for this number is just a phrase from an old song. Touchstone is mocking the rustic vicar, Sir Oliver Martext. He ridicules the old man by singing part of this old folk song. This short song does not need any accompaniment, since it is fitted into the dialogue as an extempore joke.
EXPLANATORY MATERIAL TO SCORE 4

AS YOU LIKE IT


Sung by Touchstone, unaccompanied.

Range of song:

Cue:

TOUCHSTONE

Come, sweet Audrey:
We must be married, or we must live in bawdry.
Farewell, good Master Oliver: not,--
(Sings)
(IN 2  \( \text{d.} = 88 \))

\[ \text{O sweet Oliver, brave Oliver,} \]

\[ \text{Leave me not behind thee; but, Wind away, Be-} \]

\[ \text{Gone, I say, I will not weddng with thee.} \]

Score 4, As You Like It
Song: "What Shall He Have That Killed the Deer?" (IV, ii)

This is a short scene, containing only nine lines and the song, depicting the Duke's men returning from the hunt with their trophy. Many times the scene is cut in modern productions. Its use in the script, however, is obvious if the play is done in proper sequence. It is necessary to denote the passing of time between the first and third scenes, and Shakespeare inserted this scene to serve this function.

The song is sung by the foresters (the Duke's men), who are probably led by Amiens. There are two versions of this song given in the study. The first (Score 5) is preferable since it is contemporary and was probably heard on Shakespeare's stage.²


The range is quite broad (F to e¹), and the rhythm is rather difficult since it does not follow a set sequence, but it will be well worth the effort to use this number since it really is a catch (round) and can be sung in canon by three singers or three groups of singers. No accompaniment is necessary. A word of caution should be given to the singer who begins the catch; for, since the range is extensive, he must be sure the beginning note is the correct
one. The spirit of the singing should be lusty, and the tempo should move with a strong two beats to the measure (not six). A wonderfully boisterous scene can develop from this number if it is properly performed.

The arrangement for the second version of this song (Score 6) was made from a Glee for four voices and full accompaniment. It is much easier than the Hilton setting, both in range and rhythm; but it cannot be sung in canon nor is there the Elizabethan quality found in its melody as is in the Hilton setting.

The voice part was reduced to unison in the verse (in case Amiens sings this section as a solo) and two parts in the burden. Two horns were used as the accompaniment, usually doubling the voice parts, since this would allow the musicians to be part of the hunting part on the stage.
All of the aforementioned examples emphasize the musical status of England, the familiarity of many tunes, and the ability of Shakespeare to utilize dramatically any and all as he saw fit.

That music is a most essential aspect of Shakespearean productions cannot be overly emphasized. At the same time, there is no need to be baffled by the fact that we do not have, published with the words of the plays, the music used at the time the plays were originally produced. As has been discussed, much music is available to us that was contemporary to Shakespeare. Since he used tunes of the day, there was no necessity to write them down. We can, therefore, turn to the music of Morley, Johnson, and others, and have at our disposal music apropos for Shakespearean productions. We should not overlook the possibility that the songs written by Johnson, for example, could simply have been those popular tunes; it was just he who took the trouble to put them on paper.

**Types of Music Used by Shakespeare**

Shakespeare's prolific use of music is amazing, but the skill seems to have encompassed a great many forms. It would be impossible, and certainly unnecessary to this work, to list all the examples of all the types of music Shakespeare used. However, consideration of some examples will not be out of order.
EXPLANATORY MATERIAL TO SCORE 5

AS YOU LIKE IT


Sung by three hunters or three groups of hunters.

Range of song:

Cue: JAQUES
Sing it: 'tis no matter how it be in tune, so it make noise enough.

SONG
WITH VIGOR (IN 2 \( \cdot = 84 \))

\[
\begin{align*}
&\text{WHAT SHALL WE HAVE THAT KILL'D THE DEER? HIS} \\
&\text{LEATHER SKIN AND HORMS TO WEAR. TAKE THOU NO SCORN TO}
\end{align*}
\]

\[
\begin{align*}
&\text{WEAR THE HORN; IT WAS A CREST ERC THOU wast BORN; THY}
\end{align*}
\]

\[
\begin{align*}
&\text{PATHER'S FATHER WORE IT, AND THY FATHER}
\end{align*}
\]

\[
\begin{align*}
&\text{BORE IT: THE HORN, THE HORN, THE LUSTY HORN IS}
\end{align*}
\]

\[
\begin{align*}
&\text{NOT A THING TO LAUGH TO SCORN.}
\end{align*}
\]
EXPLANATORY MATERIAL TO SCORE 6

AS YOU LIKE IT

(ALTERNATE)


Sung by male ensemble (hunters).

Range of song:

\[ \text{\includegraphics{music_note}} \]

Cue: (See Score 5.)
Voice

What shall he have that kill'd the deer? His leathern skin and horn.

Horn 1

Horns to wear the horn, the horn, the lusty horn is not a thing to laugh to scorn. Is not a thing to

Horn 2

Laugh to scorn. Take thou no scorn to wear the horn; it

Voice
Score 6 (cont.), *As You Like It*
Voice 1

Thy father's father wore it, and thy father bore it: Thy

Voice 2

Horn 1

Thy father's father wore it, and thy father bore it: Thy

Horn 2

Voice 1

Father's fathers wore it, and thy father bore it: The

Voice 2

Bore it! Wore it, and thy father bore it: The

Horn 1

Horn, the horn, the lusty, lusty horn is not a thing to

Horn 2

Horn, the horn, the lusty, lusty horn is not a thing to
LAUGH TO SCORN. THE HORN

Is NOT A THING TO LAUGH TO SCORN. Is NOT A THING TO

LAUGH TO SCORN. Is NOT A THING TO LAUGH TO SCORN.

LAUGH TO SCORN. Is NOT A THING TO LAUGH TO SCORN.

Is NOT A THING TO LAUGH TO SCORN Is NOT A THING TO

LAUGH TO SCORN. Is NOT A THING TO LAUGH TO SCORN.

Is NOT A THING TO LAUGH TO SCORN Is NOT A THING TO
Song: "It Was a Lover and His Lass" (V, iii)

Two pages are introduced into the action to sing this delightful song to Audrey and Touchstone. This song is believed to have been composed by Thomas Morley for the play. Morley's song was published in his First Book of Airs in 1600, shortly after the play is supposed to have been written. Long notes that Morley's setting is "chronologically the closest setting of any music written for a Shakespearean lyric." However, Fellowes thinks that the


song was a traditional one whose verses were used by both Shakespeare and Morley. An original copy of the song may

4Edmund H. Fellowes (ed.), The English Lute-Songs, revised by Thurston Dart, Series I (London: Stainer and Bell, Ltd., 1932), XVI, note on p. 28.

be found in the Folger Shakespeare Library. In this form the melody is accompanied by lute and viol da gamba. The accompaniment, as arranged in this study, can be played on a guitar.

Noble suggests that the two pages sing in unison, as inferred from the line "both in a tune like two gipsies on a horse." But it is interesting to note that Naylor

5Richmond Noble, Shakespeare's Use of Song (London: Oxford University Press, 1923), p. 75.
uses the same line to support his use of an arrangement for a two-part madrigal. The setting in this study is for unison singing, although the two pages could alternate the verses and sing the refrain together.

---

EXPLANATORY MATERIAL TO SCORE 7

AS YOU LIKE IT

Source: Thomas Morley, "It Was a Lover and His Lass," First Book of Ayres or Little Short Songs to Sing and Play to the Lute with the Bass Viole, Newly published by Thomas Morley (Imprinted at London in little S Helen's by William-Barley, 1600), Number VI.

Sung by two pages, with possible accompaniment by a guitar.

Range of song:

\[ \text{Range of song:} \]

\[ \text{Range of song:} \]

Cue:

SECOND PAGE

I'faith, i'faith; and both in a tune, like two gipsies on a horse.

SONG
Besides the most commonly known songs, some of which are by earlier authors and mentioned earlier, there are allusions in the plays to many kinds of vocal music, scraps of the actual words of old songs—some with, some without accompaniments—duets, trios, choruses, and catches.

In *Love's Labour's Lost* (I, ii) the following dialogue is found:

**ARMADO**

Is there not a ballad, boy, of the King and the Beggar?

**MOTH**

The world was very guilty of such a ballad some three ages since; but, I think, now 'tis not to be found; or, if it were, it would neither serve for the writing nor the tune.

Obviously this is a reference to a ballad, known to earlier generations but lost at the time of the play.

Various snatches of ballads are used when the dramatic intent does not require the songs in their entirety.

In *King Henry IV, Part II* (II, iv), Falstaff enters singing,

'When Arthur first in court' —-Empty the jordan.
'And was a worthy king.' How now, Mistress Doll!

The interweaving of one line of a song, one line to continue the action of the play, then back to the song, and so forth, keeps both song and play moving.

Reference has already been made to the pieces of songs sung in the taproom scene in *Twelfth Night*. 
GAILY (d = 184)

**Guitar**

\[ C \quad C \quad DM \quad DM \quad DM \quad F \quad F \quad C \quad G \quad C \quad F \quad C \quad DM \quad C \quad F \quad DM \quad C \quad C \quad G \]

It was a lover and his lass, with a

Hey, and a ho, and a hey non; no, and a hey

non; no, non; no, that o'er the green corn-

field did pass. In spring time, in spring time, in

spring time, the only pretty ring time, when

birds do sing, hey ding a ding a ding; hey ding a ding a ding; hey

ding a ding a ding; sweet lovers love the spring, in spring

time, in spring time, the on by pretty.

ring time, when birds do sing, hey ding a ding a ding; hey ding a ding a ding; hey

ding a ding a ding; sweet lovers love the spring,
**Instrum ental Music: Still Music (V, iv)**

This music accompanies Rosalind after she has "divested herself of her disguise" and presented herself to the banished Duke as his daughter and to Orlando as his future wife. Hymen, the god of marriage, enters with Rosalind. The music helps to legalize the wedding vows in the absence of an authentic Christian ceremony.

The music, by Purcell, is from one of the many interludes in *The Fairy Queen*. The music should come from either backstage or from the pit, helping to establish the supernatural quality of Hymen's words. The music, scored here for three violins and cello, is background music covering the dialogue for the next thirty-three lines and leading directly into the hymn "Wedding Is Great Juno's Crown," which is sung without accompaniment.
EXPLANATORY MATERIAL TO SCORE 8

AS YOU LIKE IT


Performed by three-part violins and cello.

Cue:

DUKE
He uses his folly like a stalking-horse and under the presentation of that he shoots his wit.

Enter HYMEN, ROSALIND, and CELIA
Still music
Score 8, As You Like It
Song: "Wedding Is Great Juno's Crown"

(V, iv)

The original music for this hymn, sung by all those on stage, is not extant; in all the indexes of music for Shakespeare's plays this hymn was not even listed. One answer may be that usually the character of Hymen is cut in production; and the miniature masque, which includes the hymn, is not performed.

John Dowland has written a nuptial hymn called "Welcome, Black Night," found in his Fourth Book of Airs (1612), reprinted in Fellowes' The English School of Lutenist Song Writers, but it is a chorus in five parts and rather complex in structure; furthermore, the words of Shakespeare's verse will in no way fit Dowland's melody.

There are two settings for this song included in this study, one somewhat more elaborate than the other. The first setting (Score 9) is a simple four-part harmonization of a melody (with alterations) by Morley.

If a simpler arrangement is desired, a second setting (Score 10) may be used. It is a unison melody composed by John Dowland. The actors may sing this melody in unison, accompanied by a guitar played on stage by one of the company.
EXPLANATORY MATERIAL TO SCORE 9

AS YOU LIKE IT

Source: Based (loosely) on Thomas Morley, "What If My Mistress Now," (arr. Danford), First Book of Airs
(1600), found in The English Lute-Songs, ed. Edmund H. Fellowes, revised by Thurston Dart, Series I
(London: Stainer and Bell, Ltd., 1932), XVI, pp. 50-51.

Sung by soprano, alto, tenor, and bass vocal ensemble.

Range of song:

Soprano:

Alto:

Tenor:

Bass:

Cue:

HYMEN
While we wedlock-hymn we sing,
Feed yourselves with questioning;
That reason wonder may diminish,
How thus we met, and these things finish.

SONG
Wedding is great Juno's crown: O blessed bond of board and bed! 'Tis hymn peoples every town; high.
Marry then be honour'd: Honor, High

Honour and renown, to Hymen, God of every town!

Score 9 (cont.), As You Like It
EXPLANATORY MATERIAL TO SCORE 10

AS YOU LIKE IT

(ALTERNATE)


Sung by ensemble in unison, accompanied by a guitar.

Range of song:

Cue: (See Score 9.)
SLOWLY WITH DIGNITY (d = 112)

Chorus
Wedding is great Juno's crown: O bessed bond of
Board and bed! 'Tis Hymen peoples every town; High

Wedlock then he honoured; Honour, high honour and re-

God of every town!

Score 10, As You Like It
Many are the references to the common man's ability to sing. In *The Winter's Tale* (IV, iv), Autolycus presents a "merry ballad" to the tune of "Two maids wooing a man." He says, "There's scarce a maid westward but she sings it," telling that this is a popular tune. Mopsa adds, "We can both sing it; if thou'lt bear a part, thou shalt hear; 'tis in three parts." This excerpt refers to the habit of performing songs in three vocal parts. Shakespeare is strictly historical in making a pedlar and two country folk capable of bearing a part in a composition of this sort. The three-man songs were among the most popular types. Such songmen are more particularly described earlier in the play (IV, ii) as the Clown says,

> She hath made me four and twenty nosegays for the shearers, three-man song-men all, and very good ones; but they are most of them means and bases; but one puritan amongst them, and he sings psalms to horn-pipes.

This reference is to the musical harvesters, all members of the lower class. But as Shakespeare notes, here was a group of singers whose single defect was that their tenors were very weak—"most of them means (altos) and bases."

Again in *The Winter's Tale* (IV, iii), Autolycus vends ballads which were to be sung in three parts. The title of "Three Merry Men Be We," mentioned in *Twelfth Night* (II, iii), also suggests the style of three-part singing, for which Shakespeare introduces a trio of scamps.
Instrumental Music: Dance (V, iv)

This dance helps to end the play on a note of merriment and also provides a "grande finale." The setting is an instrumental arrangement of a Morley song. The melody is one of the composer's best and certainly has a rhythmic quality to which it is easy to dance. The accompaniment is played supposedly by the Duke's musicians since he addresses them saying,

Meantime, forget this new-fallen dignity,
And fall into our rustic revelry.
Play, music! And you, brides and bridegrooms all,
With measure heap'd in joy, to the measures fall.

And later he says,

Proceed, proceed: we will begin these rites.
EXPLANATORY MATERIAL TO SCORE 11

AS YOU LIKE IT


Performed by a soprano recorder, an alto recorder, a tenor recorder, a bass recorder, a tambourine, and a small drum.

Cue:

DUKE

Proceed, proceed: we will begin these rites,
As we do trust they'll end, in true delights.

(A dance

Before the dance begins, the drum sets the following rhythm:

\[
\begin{array}{c}
\text{TAM} \\
\text{DRUM}
\end{array}
\begin{array}{c}
2 \\
2 \\
\end{array}
\begin{array}{cccc}
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\end{array}
Vivace (d = 112)

With Spirit

Score 11, As You Like It
Score 11 (cont.), *As You Like It*
Score 11 (cont.), As You Like It
CHAPTER XI

MUSIC TO TWELFTH NIGHT

There is much music in Twelfth Night. It opens with music, there is a song at the end of the play, and in between there are many musical numbers and musical allusions. The "drinking scene" (II, iii) contains a song, a catch, and pieces from three other songs as well as several references to popular songs of the day and many play-on-words involving musical terminology.

Like all good dramatists, Shakespeare shows much skill in his ability to use music so that it is unobtrusive; it grows naturally out of the situations and characters. The court jester, Feste, was a common character of the period, and it is only natural that he be employed to sing and play. It is quite natural, too, for the dramatist to include music in the drinking scene, music being an integral part of the tavern life of the day.

Shakespeare also demonstrates his skill in the use of music in the differentiation of the music of the two distinct groups—"the sweet and plaintive music associated with Duke Orsino and the lusty songs and ballads assigned
Sir Toby and his cronies.¹ These two types of music aid


in character delineation, as in the case of the Duke and the low comics, and intensifies the comic aspects of the Sir Toby sub-plot and the courtliness of the Duke Orsino scenes.
**Instrumental Music: Opening of Play (I, i)**

At the beginning of the play the Duke Orsino is listening to his household musicians play. He speaks the famous line "If music be the food of love, play on." He asks for the last phrase of the consort piece to be repeated, "That strain again! it had a dying fall" (italics mine). He further describes the melody, "O, it came o'er my ear like the sweet sound, / That breathes upon a bank of violets, / Stealing and giving odour!" By using this description as a guide, one can surmise that the music should be soft, lyrical, with a touch of the melancholy to it. The last phrase must also have a "dying fall" since the Duke asks especially for that section to be repeated. This last requirement made the number difficult to find. Naylor suggests a pavane by Orlando Gibbons called "The Lord Salisbury his Pavin," from *Parthenia*, but its length (fifty-four measures) and the fact that the last phrase, which includes the "dying fall," lasts twenty measures and must be repeated before the lines can continue, caused an effort to be made to find a shorter piece—one which would have the "dying fall" in a shorter phrase.

The basic idea was found in Morley's "Come, Sorrow, Come." The flute carries the melody against the consort of
recorders, which is written in very interesting moving parts. The timbre of the flute should make the melody stand out in contrast to the softer, more mellow sound of the recorders.
EXPLANATORY MATERIAL TO SCORE 1

TWELFTH NIGHT


Performed by flute, alto recorder, two tenor recorders, and bass recorder.

Cue: Played as the play begins, before the speech of the Duke beginning

DUKE

If music be the food of love, play on;
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Here is a group of vagabonds singing three-part music—a most considered use of contemporary music coupled with the singing ability of the lower classes.

Besides ballads, love songs are a type frequently mentioned. One example is found in The Two Gentlemen of Verona (II, i):

VALENTINE
Why, how know you that I am in love?

SPEED
Marry, by these special marks: first, you have learned .... to relish a love-song, like a robin-redbreast ....

From Romeo and Juliet (II, iv) comes the following speech by Mercutio:

Alas, poor Romeo, he is already dead! stabbed with a white wench's black eye; shot through the ear with a love-song. ....

The gravedigger's song in Hamlet (V, i)

In youth, when I did love, did love,
Methought it was very sweet,
To contract, O, the time, for-a my behove,
O, methought, there-a was nothing-a meet

has already been mentioned as being a version of the popular love ballad by Lord Vaux.

As popular songs and love ballads were generously used, certainly the music of the tavern could not be overlooked. The strolling musicians who entertained at the taverns are referred to as Sir John Falstaff enjoys a performance at the Boar's Head in Eastcheap. This situation is
Score 1, Twelfth Night
Score 1 (cont.), Twelfth Night
**Song:** "O Mistress Mine" (II, iii)


Thomas Morley, in the first book of Consort Lessons (1599), the other arranged by William Byrd. The Byrd version has been chosen for this study.

This song and the next five musical numbers are all part of the wild scene in which Sir Toby, Sir Andrew, Feste, Maria, and Malvolio take part. "O Mistress Mine" is the only complete song; the rest include a catch and snatches of English popular songs of the day which were well-known in the ale houses during Shakespeare's time. The short bits of songs were found in Naylor's *Shakespeare and Music*; none of the composers are known.

"O Mistress Mine" is sung by Feste before the "party gets rough." Since he is the professional jester of Olivia's household, he must be a good musician and singer. All of the complete songs are given to this character, so he should have a pleasing voice. It would be very appropriate for Feste to accompany himself on a guitar, since this song with its accompaniment and beautiful melody will be in contrast to the drunken singing that is shouted out by the trio later in the scene.
EXPLANATORY MATERIAL TO SCORE 2

TWELFTH NIGHT


Sung by Feste, accompanied by guitar.

Range of song:

Cue:

SIR ANDREW
Ay, ay: I care not for good life.

CLOWN
(Sings)
Guitar

1. O MISTRESS MINE, WHERE ARE YOU ROAMING? O MISTRESS MINE,

2. WHERE ARE YOU ROAMING? O STAY AND HEAR; YOUR TRUE LOVE'S COMING,

3. THAT CAN SING BOTH HIGH AND LOW: TRIP NO FURTHER,

4. PRETTY SWEETING; JOURNEYS END IN LOVER'S MEETING,

5. EVERY WISE MAN'S SON BOTH KNOW.

6. WHAT IS LOVE? 'TIS NOT HERE AFTER; WHAT IS LOVE?

7. 'TIS NOT HERE AFTER; PRESENT MIRTH MATH PRESENT LAUGHTER,

8. WHAT'S TO COME IS STILL UNSURE; IN DELAY THERE

9. LIES NO PLENTY; THEN COME KISS ME, SWEET AND TWENTY,

10. YOUTH'S A STUFF WILL NOT ENDURE.

Score 2, Twelfth Night
Catch: "Hold Thy Peace" (II, iii)

This catch (Score 3), "a round for three or more unaccompanied voices, written out as one continuous melody, each succeeding singer taking up a part in turn,"[4] was well-


known in Shakespeare's time. Its origin is unknown.

The song "Three Merry Men" (Score 4) may be used in place of the catch if the catch proves too difficult.
EXPLANATORY MATERIAL TO SCORE 3

TWELFTH NIGHT


Catch sung by Sir Toby, Sir Andrew, and Feste, unaccompanied.

Range of song:

\[\text{Cue:}\]

\[\text{CLOWN}\]

I shall never begin if I hold my peace.

\[\text{SIR ANDREW}\]

Good, i'faith. Come, begin.

\[\text{(Catch sung}\]
(d = 120)

I

\( \text{Hold thy peace, and I prithee hold thy peace.} \)

II

\( \text{Thou knave. Hold thy peace, thou knave.} \)

III

\( \text{Thou knave.} \)

Score 3, Twelfth Night

Sung by (see Score 3).

Range of song:
With Vigor - in 2 (d = 100)

Oh, three merry men, oh, three merry men, oh,

Three merry men are we, that ever did sing three

Knots in a string. All under the triple tree

Score 4, Twelfth Night
mentioned in *King Henry IV, Part II* (II, iv) in the speech of the First Drawer:

> Why, then cover, and set them down; and see if thou canst find out Sneak's noise; Mistress Tearsheet would fain hear some music.

The term "noise" to refer to music is also found in Milton's poetry as well as in the Psalms.

Still another facet of the musical world should be mentioned—hunting music. One of the best illustrations of such a song is found in *As You Like It* (IV, ii):

**JAQUES**

Which is he that killed the deer?

**A LORD**

Sir, it was I.

**JAQUES**

Let's present him to the Duke, like a Roman conqueror; and it would do well to set the deer's horns upon his head, for a branch of victory. Have you no song, forester, for this purpose?

**FORESTER**

Yes, sir.

**JAQUES**

Sing it: 'tis no matter how it be in tune, so it make noise enough.

And then the Forester sings "What shall he have that kill'd the deer?"

To turn to sad music, it is interesting to note that even the use of the dirge Shakespeare patterned after the custom of the times. However, in *Cymbeline* (IV, ii), he was forced to modify its use by the limitations of his actors
Songs: "There Dwelt a Man in Babylon," "O, the Twelfth Day of December," and "Farewell, Dear Heart" (II, iii)

These three musical settings are really just bits of song, sung by Sir Toby and Feste in defiance of Malvolio.

The first of these, "There Dwelt a Man in Babylon" (Score 5), is, according to Naylor, "merely a corrupt form of 'Green Sleeves.'"

5Naylor, op. cit., pp. 182-183.

The second, "O, the Twelfth Day of December" (Score 6), was set to the music of the tune "Peg-a-Ramsey," mentioned by Sir Toby. The melody has been taken from the tune, but the rhythm has been changed for this study. This selection is merely one line, for Maria stops Sir Toby's singing with "For the love o' God, peace!" Elson says, "O, the Twelfth Day of December" itself has never been traced satisfactorily.


The melody for the third, "Farewell, Dear Heart" (Score 7), is by Robert Jones.
EXPLANATORY MATERIAL TO SCORE 5

TWELFTH NIGHT


Sung by Sir Toby, unaccompanied.

Range of song:

\[ \text{Note: In the script Sir Toby says, "Tillyvally. Lady!" before singing. This phrase is included in the song.} \]
Tilly valley lady! There dwelt a man in Babylon, in Babylon, in Babylon, there dwelt a man in Babylon. Lady, lady, lady!
EXPLANATORY MATERIAL TO SCORE 6

TWELFTH NIGHT


Sung by Sir Toby, unaccompanied.

Range of song:

\[ \begin{align*}
&\text{Cue:} \\
&\text{SIR ANDREW} \\
&\text{Ay, he does well enough if he be disposed, and so do I too: he does it with a better grace, but I do it more natural.} \\
&\text{SIR TOBY} \\
&(\text{Sings})
\end{align*} \]
'0. the twelfth day of December,
EXPLANATORY MATERIAL TO SCORE 7

TWELFTH NIGHT


Sung by Sir Toby and Feste, unaccompanied.

Range of song:

\[ \begin{align*}
\text{Cue:} \\
\text{MALVOLIO} \\
\ldots \text{If you can separate yourself and your misdemeanours, you are welcome to the house; if not, it would please you to take leave of her, she is very willing to bid you farewell.} \\
\text{SIR TOBY} \\
\text{(Sings)}
\end{align*} \]
Farewell, dear heart, since I must needs be gone.

His eyes do show his days are almost done.

But I will never die. Sir Toby, there you lie.

Shall I bid him go? What and if you do?

Shall I bid him go, and spare not? O no, no, no, no,

No, you dare not.

Score 7, Twelfth Night
**Song: "Come Away, Come Away Death"**

(II, iv)

This melody, by John H. Long, based on the Elizabethan tune "Heart's Ease" (1560), is used both as an instrumental and a vocal number. It is played first without the voice. The Duke bids his musicians play the song while others are sent to find Feste, who seems to be visiting the house, and told to ask him to come and sing the song for the lovesick Duke. The instrumental section begins when the Duke orders Feste found, and the musicians to play in the meanwhile. It continues until Curio returns with Feste (probably to A on the score). When Feste arrives, the Duke asks him to sing; the vocal section then begins.

The range of the song is limited (D to E₆); but the mood of the song, the sustaining of the vocal line, and the dynamic shading asked for make this a difficult song to sing well. Again it is pointed out that the role of Feste should be played by a good vocalist.
EXPLANATORY MATERIAL TO SCORE 8

TWELFTH NIGHT


Instrumental section performed by tenor recorder and guitar. Vocal section sung by Feste, accompanied by tenor recorder and guitar.

Range of song:

Cue: for instrumental section:

DUKE
Seek him out, and play the tune the while.
(Exit CURIO. Music plays

Cue: for vocal section:

GLOMWN
Are you ready, sir?

DUKE
Ay; prithee, sing.
(Music
(Feste sings)
SLOWLY (P = 88)

Voice

Come away, come away, death, and in sad cypress let me be laid.

Guitar

Verse I

Not a flower, not a flower sweet, on my black coffin let there be strong

Tenor Rec.

Verse II

Fly away, fly away, breath; I am slain by a fair crewe maid. My

Voice

Not a friend, not a friend gacest. My poor corpse, where my bones shall be thrown! A

Guitar

SHROUD OF WHITE, STUCK ALL WITH YEW, O, PREPARE IT! My

Tenor Rec.

THOUSAND THOUSAND SIGNS TO SAVE, LAY ME, O, WHERE SAD TRUE

Voice

PART OF DEATH, NO ONE SO TRUE DID SHARE IT.

Guitar

LOWER NEVER FIND MY GRAVE, TO WEEP THERE!
perhaps. Dirges were usually sung; but "Fear no more the heat o' the sun," though listed as a song, is spoken by Guiderius and Arviragus as is indicated in the following dialogue:

**GUIDERIUS**

Cadwal,  
I cannot sing: I'll weep, and word it with thee;  
For notes of sorrow out of tune are worse  
Then priests and fanes that lie.

**ARVIRAGUS**  
We'll speak it then.

The dirge had been sung at the burial of Euriphile, for Arviragus says,

And let us, Polydore, though now our voices  
Have got the mannish crack, sing him to the ground  
As once our mother; use like note and words,  
Save that 'Euriphile' must be 'Fidele.'

This situation argues the point that Shakespeare did not always have a plenitude of singers at his disposal.

"Solemn hymns" and "sullen dirges" are mentioned in *Romeo and Juliet* (IV, v).

The use of sacred music has been mentioned earlier—Pandarus's song in *Troilus and Cressida*. There are other allusions, such as in *King Henry, Part II* (I, ii). Falstaff was, by his own account, a notable singer of anthems. As a result of such holy service, he says, he had lost his voice:

**CHIEF JUSTICE**

... is not your voice broken? your wind short? your chin double? your wit single? and every part about you blasted with antiquity? and will you yet call yourself young? Fie, fie, fie, Sir John!
Instrumental Music: Tabor Rhythm (III, 1)

At the beginning of the scene Feste is marching up and down in Olivia's garden, banging away at his tabor—"a small drum with one head like a tambourine without jingles used as an accompaniment to a pipe or fife." Viola enters and stops him by saying, "Save thee, friend, and thy music: dost thou live by thy tabor?" There is no indication that Feste might also be playing a "pipe."

The rhythm is from a French military march of about 1670.

Grove, op. cit., II, p. 96.
EXPLANATORY MATERIAL TO SCORE 9

TWELFTH NIGHT


Performed by Feste on a small drum.

Cue: Played at the beginning of the scene, immediately after the speech (II, v) of

SIR ANDREW
I'll make one too. (Exeunt
Enter VIOLA, and CLOWN, with a tabor (Tabor rhythm)
Score 9, Twelfth Night

(\(d = 144\))
Song: "Hey, Robin, Jolly Robin" (IV, ii)

This song is sung by Feste to Malvolio in the prison scene. Feste has removed his disguise as Sir Topas, the curate, and appears in his own image, singing this song. Elson says that the old song from which it was taken can be found in Percy's Reliques, Book II, Number 4, and that it was probably written in the time of Henry VIII.  

If Feste wanted to accompany himself on the guitar, it would help contrast his Sir Topas (which is usually done in an old, quavering voice) with Feste, the Singer and Musician.

The chords are given above the vocal line, although the accompaniment is not dramatically necessary to the scene.
EXPLANATORY MATERIAL TO SCORE 10

TWELFTH NIGHT


Sung by Feste, possibly accompanied by a guitar.

Range of song:

\[ \text{Range of song} \]

Cue:

SIR TOBY
.. for I am now so far in offence with my niece, that I cannot pursue with any safety this sport to the upshot. Come by and by to my chamber.

(Exeunt SIR TOBY and MARIA CLOWN (Singing))
SPIRITED (\textit{d} = 116)

\textbf{GUITAR}

\begin{align*}
\text{Hey Robin, Jolly Robin, tell me how thy} & \\
\text{Lady does, my lady is unkind, perdie, another.} & \\
\text{Score 10, Twelfth Night} & \\
\end{align*}
Song: "I Am Gone, Sir" (IV, ii)

This song is sung by Feste to Malvolio at the end of the prison scene. Most historians say that these lines were not sung, but spoken. Long says,

There is no evidence, however, beyond the metrical structure of the lines, which would indicate that they were supposed to be sung, nor has any traditional song or tune been found which could be identified with the clown's lines.  

Elson and Naylor ignore the verse and do not list it as a song; however, modern editions of Twelfth Night have the word "singing" in brackets beside the verse. Dramatically it makes sense to have Feste end the scene singing the verse rather than just speaking it.

A melody has been composed for this study to fit the verse for the director who would like to end the scene with a song. Several sequences of the intervals are from Thomas Morley. Chords for an accompaniment are listed in case Feste has a guitar handy.
EXPLANATORY MATERIAL TO SCORE 11

TWELFTH NIGHT

Source: Kelly Danford, "I Am Gone, Sir," with several sequences of the intervals from Thomas Morley.

Sung by Feste, possibly accompanied by a guitar.

Range of song:

Cue:

MALVOLIO
Fool, I'll requite it in the highest degree:
I prithee, be gone.

CLOWN
(Singing)
SPIRITED  \( (d = 116) \)

I AM GONE SIR, AND A-NON SIR I'LL BE WITH YOU A-

GAIN. IN A TRICE, LIKE TO THE OLD VICE YOUR NEED TO SUS-

TAIN. WHO WITH DAGGER OF LATH, IN HIS

RAGE AND HIS WRATH, CRIES AH HA TO THE

DEVIL. LIKE A MAD LAD, PARE THY NAILS, BAD A-

DIEU, GOODMAN DEVIL,

Score 11, Twelfth Night
Song: "When That I Was a Little Tiny Boy" (V, 1)

This song, sung by Feste, is often referred to as the epilogue since it is entirely separate from the action of the play. Feste sings it after all the actors have left the stage. H. B. Lathrop voices the opinion that this was possibly a popular song of the day by someone other than Shakespeare, to which someone added the final verse which refers to the play. Elson agrees with this theory by pointing up the fact that Shakespeare parodied the song in King Lear, half a dozen years later, with

He that has a little tiny wit,—
With heigh, ho, the wind and the rain,—
Must make content with his fortune's fit;
For the rain it raineth every day.

Elson further fortifies his contention by stating, "And Shakespeare was not in the habit of parodying himself, however much he delighted in twisting the thoughts of others."
My lord, I was born about three of the clock in the afternoon, with a white head and something a round belly. For my voice I have lost it with halloing and singing of anthems.

The burden was a common aspect of vocal music used to create a given effect. Two of the best examples of the use of a burden are in The Tempest and As You Like It. The song of the Forester in As You Like It mentioned earlier has a burden which the rest of the foresters are to sing. In

25 Elson notes that there has been some confusion about this burden. Some, he says, have thought that the phrase"The rest shall bear this burden" is a part of the song and that at least one other writer believes, on the other hand, that the phrase"And sing him home" is a stage direction. Elson discounts both beliefs. (Ibid., p. 223.)

The Tempest (I, ii), Ariel sings "Come unto these yellow sands," with the burden "Bow-wow" sung "dispersedly."

Shortly after singing that song, Ariel sings "Full fathom five," at the end of which is noted the burden "Ding-dong."

As mentioned previously, Johnson's setting, by omitting the burden, has omitted one of the effects it seems obvious Shakespeare desired. This particular portion of the songs was essential to the spirit of the plays.

Such foregoing examples illustrate Shakespeare's prolific use of vocal music—popular songs, love songs, three-man songs, tavern songs, secular music, sacred music, music for the hunt, music for burials—quite a gamut. Though this seems quite impressive, his use of vocal music is but
Chappell says that the tune is a traditional one and is said to have been composed by a man named Fielding.\textsuperscript{13}

\begin{quote}
\end{quote}

Since this is the end of the play, certainly some accompaniment is needed for the song, but the simplicity of the melody would be spoiled if a full consort played. Dramatically it would be much better if Feste could play a simple chord accompaniment on a guitar.
EXPLANATORY MATERIAL TO SCORE 12

TWELFTH NIGHT


Sung by Feste, possibly accompanied by a guitar.

Range of song:

![Musical staff with notes](image)

Cue:

DUKE

... For so you shall be, while you are a man;
But when in other habits you are seen,
Orsino's mistress and his fancy's queen.
(Exeunt all, except CLOWN
CLOWN (Sings)
(d = 112)

When that I was a little tiny boy, with a hey, ho, the wind and the rain, a foolish thing was cut a toy, for the rain it raineth every day. With a hey, ho, the wind and the rain.

Score 12, Twelfth Night
CHAPTER XII

MUSIC TO THE MERRY WIVES OF WINDSOR

It is a surprising fact that more music is not found in The Merry Wives of Windsor. There is really only one complete number, occurring in the last scene of the play (V, v). The other two uses of music are phrases taken from two Elizabethan popular songs, one in the first act (I, iv) and the other in the third act (III, i).

The plot has been set to music by more operatic composers than any of the other Shakespearean plays. Three versions that may be found on the operatic stage, even today are The Merry Wives of Windsor by Nicolai (1849), Falstaff by Verdi (1893), and Sir John in Love by Vaughn Williams (1929).

These three operas show how well the comedy lends itself to a musical setting. The fact that Shakespeare is said to have written the comedy "in a fortnight at the request of Queen Elizabeth, who professed a desire to see Falstaff in love,"\(^1\) may account for the fact that most of the

---

play is in prose, which gives the indication that not much time could be spared to write verse or lyrics for music.

The one use of music in the last act (V, v), where the supposed fairies pinch and burn Falstaff, adds much to the fun of the scene and is really necessary for the unwinding of the love plot between Anne and Fenton.
Song: "And Down, Down, Down" (I, iv)

This is just a phrase from an old English popular tune which Mistress Quickly sings to cover her excitement at the approach of Doctor Caius.
EXPLANATORY MATERIAL TO SCORE 1

THE MERRY WIVES OF WINDSOR

Source: "The Baffled Knight," found in Thomas Ravenscroft, Deuteromelia; or The Second part of Musicks melodie, or melodius Musicke. Of Pleasant Roundelais; K. H. mirth, or Freemens Songs. And such delightfull Catches (London: Printed for Thomas Adams, dwelling in Paules Church-yard at the signe of the white Lion, 1609), p. 22.

Sung by Mistress Quickly, unaccompanied.

Range of song:

\[
\begin{array}{c}
\text{\textbf{Cue:}} \\
\text{MISTRESS QUICKLY} \\
\text{We shall all be shent. Run in here, good young man; go into this closet; he will not stay long. (Shuts SIMPLE in the closet) What, John Rugby! John! what, John, I say! Go, John, go inquire for my master; I doubt he be not well, that he comes not home.} \\
\text{(Singing)}
\end{array}
\]
Score 1, The Merry Wives of Windsor
Song: "To Shallow Rivers" (III, i)

This song is sung by the Welshman, Sir Hugh Evans, while he is in a very melancholy and disturbed frame of mind. It is a corrupt form of the old tune "Walsingham," according to Naylor.²


Since Sir Evans breaks the melodic line to comment on the text of the song, the accompaniment should be simple. An occasional wrong note in both the vocal part and the accompaniment would be very appropriate since Sir Evans is no musician and is in a distraught mental condition.
EXPLANATORY MATERIAL TO SCORE 2

THE MERRY WIVES OF WINDSOR


Sung by Sir Hugh Evans, accompanied by a guitar.

Range of song:

\[ \text{Note: The spoken line interrupting the song is indicated in the score.} \]
one facet of his enormous quantity of musical references.

Musical Terms Used by Shakespeare

Another such facet of his musical allusions is found in his use of many musical terms and the play-on-words using such terms. The way in which these terms becomes a part of the dialogue is a tribute to Shakespeare's skill. In Hamlet (III, ii), the discourse between Hamlet and Guildenstern reveals the dramatist's keen knowledge of musical instruments and terms. The Players with recorders have just re-entered. (The italics, noting musical references, are mine.)

HAMLET
O, the recorders! let me see one. To withdraw with you:—why do you go about to recover the wind of me, as you would drive me into a toil?

GUILDENSTERN
O, my lord, if my duty be too bold, my love is too unmannerly.

HAMLET
I do not well understand that. Will you play upon this pipe?

GUILDENSTERN
My lord, I cannot.

HAMLET
I pray you.

GUILDENSTERN
Believe me, I cannot.

HAMLET
I do beseech you.

GUILDENSTERN
I know no touch of it, my lord.
Sentimentally

Guitar (4/4) AM AM E E C

To Shallow Rivers, to whose Falls Melodious

Birds Sing Madrigals; There will we make our Pedes of

Roses, and a thousand fragrant posies,

To Shallow—(Mercy on me! I have a great dispositions
to cry) Melodious Birds sing Madrigals—When as I

Sat in Babylon—And a thousand Vagram

Posies, To Shallow Rivers, to whose

Falls Melodious Birds sing Madrigals; There will we

Make our pedes of roses, and a

Thousand fragrant posies.

Score 2, The Merry Wives of Windsor
Song: "Fie on Sinful Fantasy" (V, v)

This song, by John Addison, is sung and danced by the entire company, who are disguised as a band of satyrs, hob-goblins, and fairies. They pinch Falstaff and burn him with their tapers as they dance around him. This is the only complete musical number in the play, as has been indicated; and it should heighten the climax of the comedy by its contrast to the spoken word. The melody is excellent for its folk quality. Mr. Addison has composed the music so that the fun increases as it progresses. First only the female voices torment old Falstaff; then Addison adds the men to the orgy as the dance becomes more violent. Yet there is nothing heavy about any of its structure. The music is just the type that Falstaff might imagine a group of supernaturals would sing and dance to.

The orchestration is economical, but at the same time it covers all the rhythmic and harmonic requirements. By using a piano whose hammers have been treated with thumb tacks, one can produce a light, tinkly sound. The importance and rapidity with which this figure moves throughout the number necessitates an instrument that can be played with accuracy. The cello could double this figure if he can handle it technically. The three recorders will give the sound of "farie pipes" which Shakespeare often mentions when speaking of supernatural music (e.g., in The Tempest
and *A Midsummer-Night's Dream*. Since the number is not only a vocal number but also a dance number, a tambourine and triangle will help keep the $3/8$ rhythm steady and unify the melody line with the running accompaniment.
EXPLANATORY MATERIAL TO SCORE 3

THE MERRY WIVES OF WINDSOR


Sung by first soprano, second soprano, baritone ensemble, accompanied by three soprano recorders, piano (prepared with thumb tacks), cello (optional, tambourine, and triangle).

Range of song:

First soprano:

Second soprano:

Baritone:

Cue:

MISTRESS QUICKLY

Corrupt, corrupt, and tainted in desire!
About him, fairies; sing a scornful rhyme;
And, as you trip, still pinch him to your time.

SONG
Score 3, The Merry Wives of Windsor
Fie on sinful fantasy!

Score 3 (cont.), The Merry Wives of Windsor
Score 3 (cont.); The Merry Wives of Windsor
Score 3 (cont.), The Merry Wives of Windsor
The Merry Wives of Windsor
Score 3 (cont.), The Merry Wives of Windsor

FAN TA-SY! Fie on LUST AND LUXU-RY! LUST IS BUT A
HAMLET
It is as easy as lying: govern these vantages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops.

GUILDENSTERN
But these cannot I command any utterance of harmony; I have not the skill.

HAMLET
Why, look you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass; and there is much music, excellent voice, in this little organ; yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, yet you cannot play upon me.

This passage displays a keen insight not only into the manner of playing a musical instrument, but into the way in which Guildenstern wishes to "play upon" Hamlet. "You can fret me" is an allusion to the frets which were found upon viols and other stringed instruments of the period, such as are now found on guitars. They were divisions upon the neck of the instrument, showing where the fingers should be placed.

Another scene which utilizes musical terms to give a double meaning is found in The Two Gentlemen of Verona (IV, ii):

HOST
How now! are you sadder than you were before? How do you, man? the music like you not.
BLOODY FIRE KIN-DEEP WITH UN-CHASTE DESIRE FED IN HEART WHOSE

Score 3 (cont.), The Merry Wives of Windsor
Score 3 (cont.), The Merry Wives of Windsor
Score 3 (cont.), The Merry Wives of Windsor
Score 3 (cont.), The Merry Wives of Windsor
CANDLES AND STAR LIGHT AND MOON SHINE BE OUT TILL CANDLES, AND

Score 3 (cont.), The Merry Wives of Windsor
Score 3 (cont.), The Merry Wives of Windsor
CHAPTER XIII

MUSIC TO ALL'S WELL THAT ENDS WELL

Most of the music that is called for in this play is music of a military nature. The fanfares, flourishes, alarums, and marches are authentic ones from Military Music: A History of Wind-Instrumental Bands, by J. A. Kappey. Many of them have no composer listed. Those not from Kappey's book are by an eighteenth century composer named Streck and are found in his Frankische Fanfaren. Included in the study is a "Flourish, or 'Tucket,'" for 20 Trumpets" by von Weber, which was used at the coronation of the emperor of Austria in 1803. This flourish (Score 8) is, of course, not very practical for a stage fanfare; but the oddity of it might be interesting to some directors.

The one song found in All's Well That Ends Well (I, iii) is not listed as a song by any of the Shakespearean scholars, but the line following the supposed song (Countess: "What, one good in ten? you corrupt the song, sirrah.") seems to indicate that the verse is sung and not spoken; therefore, a setting of the verse has been included in this study.
Except for the song, no introductory material has been given before each of the explanatory material to the scores, as had been done elsewhere in this study. The scene indications and type of music will be noted on the page giving the explanatory material.
EXPLANATORY MATERIAL TO SCORE 1

ALL'S WELL THAT ENDS WELL


Performed by five trumpets in B♭.

Cue: for flourish (I, ii):
Flourish played at the beginning of the scene after the speech (I, 1) of

HELENA

... The king's disease—my project may deceive me,
But my intents are fix'd, and will not leave me.

(Flourish of cornets. Enter the KING OF FRANCE with letters, and divers ATTENDANTS

Cue: for flourish (V, iii):

KING

... Of that and all the progress, more and less,
Resolvedly more leisure shall express:
And yet seems well; and if it end so meet,
The bitter past, more welcome is the sweet.

(Flourish
Score 1, All's Well That Ends Well
JULIA
You mistake; the musician likes me not.

HOST
Why, my pretty youth?

JULIA
He plays false, father.

HOST
How? out of tune on the strings?

JULIA
Not so; but yet so false that he grieves my very heart-strings.

HOST
You have a quick ear.

JULIA
Ay, I would I were deaf; it makes me have a slow heart.

HOST
I perceive you delight not in music.

JULIA
Not a whit, when it jars so.

HOST
Hark, what fine change is in the music!

JULIA
Ay, that change is the spite.

HOST
You would have them always play but one thing?

JULIA
I would always have one play but one thing.

The double reference to the tune's being false and Proteus's being false is delicate interplay. Another double meaning is in the interplay in meaning between the strings of the instruments being out of tune and Julia's heart-strings suffering. Julia hopes for a change in both the strings and
EXPLANATORY MATERIAL TO SCORE 2

ALL'S WELL THAT ENDS WELL


Performed by four trumpets in B♭ and tympani in B♭ and F.

Cue: for flourish (I, ii):

BERTRAM
Thank your majesty.
(Exeunt. Flourish)

Cue: for flourish (III, i):

Flourish played at the beginning of the scene after the speech (II, v) of

PAROLLES
Bravely, coragio!
(Exeunt
Flourish. Enter the DUKE of Florence, attended; the two FRENCHMEN with a troop of soldiers

Cue: for flourish (III, iii):

Flourish played at the beginning of the scene, after the speech (III, ii) of

HELENA

Shall I stay here to do 't? no, no, although
The air of paradise did fan the house,
And angels officed all: I will be gone,
That pitiful rumour may report my flight,
To console thine ear. Come, night; end, day!
For with the dark, poor thief, I'll steal away.
(Exit
Flourish. Enter the DUKE of Florence, BERTRAM PAROLLES, SOLDIERS, Drum, and Trumpets
Score 2, All's Well That Ends Well
Song: "Was This Fair Face the Cause" (I, iii)

This song is sung by Lavache, a clown, servant to the Countess of Rousillon. The melody is based on a tune by Thomas Ravenscroft (1592-1635).
EXPLANATORY MATERIAL TO SCORE 3

ALL'S WELL THAT ENDS WELL

Source: The idea for the melody is from Thomas Ravenscroft, "In the Merry Spring," (arr. Danford), found in Griffith J. Jones and Max T. Krone ( comps., eds., arrs.), The A Capella Chorus (New York: M. Witmark and Sons, 1932), V, pp. 25-29.

Sung by Clown, accompanied by a guitar.

Range of song:

![Musical Staff]

Cue:

COUNTESS
Sirrah, tell my gentlewoman I would speak with her; Helen I mean.

CLOWN
(Sings)
Was this fair face the cause, quoth she, why the Grecians
sacked Troy? Fond done, done fond, was this King Pram's joy?

As she stood, and gave this sentence then: Among mine bad if

One be good, Among mine bad if one be good, A-

Among mine bad there's yet one good in ten.

Score 3. All's Well That Ends Well
EXPLANATORY MATERIAL TO SCORE 4

ALL'S WELL THAT ENDS WELL


Performed by four trumpets in B♭.

Cue: for flourish of cornets (II, i):
Flourish played at the beginning of the scene after the speech (I, iii) of

COUNTESS

Be gone to-morrow; and be sure of this,
What I can help thee to, thou shalt not miss.

(Exeunt

Flourish of cornets. Enter the KING, attended with divers young LORDS taking leave for the Florentine war: BERTRAM, and PAROLLES

Cue: for flourish (III, i):

DUKE

Welcome shall they be;
And all the honours that can fly from us
Shall on them settle. You know your places well;
When better fall, for your avails they fell;
Tomorrow to the field.

(Flourish. Exeunt
Score 4, All's Well That Ends Well
EXPLANATORY MATERIAL TO SCORE 5

ALL'S WELL THAT ENDS WELL

Source: French Tucket (1643), found in Edward W. Naylor,
Shakespeare and Music (revised edition; London:

Performed by one trumpet in Bb.

Cue: for tucket (III, v):
Played at the beginning of the scene after the speech
(III, iv) of

COUNTESS

My heart is heavy and mine age is weak;
Grief would have tears, and sorrow bids me speak.

A tucket afar off

(Exeunt)

Cue: for tucket (III, v):

WIDOW

It is reported that he has taken their
greatest commander; and that with his own
hand he slew the Duke's brother. (Tucket)
We have lost our labour; they are gone a
contrary way: hark! you may know by
their trumpets.
Score 5, All's Well That Ends Well
EXPLANATORY MATERIAL TO SCORE 6

ALL'S WELL THAT ENDS WELL


Performed by two trumpets in Bb, trombone, and field drum.

Cue: for march (III, v):

WIDOW
Ay, marry, is't. (A march afar) Hark you;
they come this way.
If you tarry, holy pilgrim,
But till the troops come by,
I will conduct you where you shall be lodged;
The rather, for I think I know your hostess
As ample as myself.
Proteus—a keen and sensitive working of both music and humans.

The following passage from *As You Like It* (V, iii) is another masterful play-on-words. It also displays Shakespeare's knowledge of vocalists and their mannerisms. He realized that vocalists would often excuse themselves on the ground of being "hoarse."

FIRST PAGE
Well met, honest gentleman.

TOUCHSTONE
By my truth, well met. Come, sit, sit, and a song.

SECOND PAGE
We are for you: sit i' the middle.

FIRST PAGE
Shall we clap into't roundly, without hawking or spitting or saying we are hoarse, which are the only prologues to a bad voice?

SECOND PAGE
I'faith, i'faith; and both in a tune, like two gipsies on a horse.

The well-known practice of writing upon a "ground bass" should not be overlooked. The ground bass was a musical phrase repeated over and over again. A melody, superposed on the bass, was known as "descant." *Richard III* (III, vii) reveals such a reference:

BUCKINGHAM
For on that ground I'll build a holy descant.

Alarums, flourishes, tuckets, and sennets occur primarily as stage directions. These are terms to signify a type of announcement. Alarums always occur in connection
\((d = 120)\)
Score 6 (cont.), All's Well That Ends Well
ALL'S WELL THAT ENDS WELL


Performed by two trumpets in B♭ and field drum.

Cue: for drum and colours (III, v):

WIDOW
So, now they come:

Drum and Colours
Enter BERTRAM, PAROLLES, and the whole army
That is Antonio, the Duke's eldest son;
That, Escalus.
Score 7, All's Well That Ends Well
EXPLANATORY MATERIAL TO SCORE 8

ALL'S WELL THAT ENDS WELL

(ALTERNATE)


Performed by twenty trumpets in B♭.

Cue: (See Score 7.)
Score 8. All's Well That Ends Well
EXPLANATORY MATERIAL TO SCORE 9

ALL'S WELL THAT ENDS WELL


Performed by four trumpets in B♭ and field drum.

Cue: for alarum (IV, i):

**PAROLLES**

A drum now of the enemy's,

(Alarum within)

Cue: for alarum (IV, i):

**FIRST SOLDIER**

Acordo linta.
Come on; thou art granted space.

(Exit, with PAROLLES guarded. A short
alarum within)
Score 9, All's Well That Ends Well
EXPLANATORY MATERIAL, TO SCORE 10

ALL'S WELL THAT ENDS WELL


Performed by four trumpets in B♭.

Cue: for trumpets (V, ii):

LAFEU
Out upon thee, knave! dost thou put upon me at once both the office of God and the devil? One brings thee in grace and the other brings thee out. (Trumpets sound) The king's coming; I know by his trumpets. Sirrah, inquire further after me; I had talk of you last night; though you are a fool and a knave, you shall eat; go to, follow.

Cue: for flourish (V, iii):
Flourish played at the beginning of the scene after the speech (V, ii) of

PAROLLES
I praise God for you.

(Exeunt Flourish. Enter KING, COUNTESS, LAFEU, the two FRENCH LORDS, with ATTENDANTS)
Score 10, All's Well That Ends Well
with battle, e.g., "Alarum with thunder and lightning" from
I Henry VI (I, iv), "Alarum and chambers (cannons) go off" from Henry V (III, i), and "Alarum afar off, as at a sea
fight" from Antony and Cleopatra (IV, x). As for the flour­
ishes, just in passing, some examples are the instance in
which Richard III orders a flourish to drown the reproaches
of Queen Elizabeth and the Duchess of York, the occasion of
the betrothal of Henry V and Katherine of France, and the
public welcome of the three ladies in Coriolanus. "Sennet,"
as used in Macbeth and other plays, meant a flourish of some
sort of instrumental music announcing the approach of an
important personage.

Pandarus, in Troilus and Cressida (III, i), speaks
of "broken music." Bridge defines this term as any com­
bination of differing instruments.26

26Bridge, op. cit., p. 6.

These examples bring the importance of musical ter­
minology into sharp focus. Not only do the words add color,
but when placed in proper historical setting, they give
special significance and nuance of meaning.

Two other facets of Shakespeare's musical knowledge
must not be overlooked. These are the use of dance refer­
ences and allusions to instruments.
CHAPTER XIV

MUSIC TO MEASURE FOR MEASURE

Measure for Measure is a somber, bitter play, full of stark dramatic scenes; but the plot certainly does not lend itself readily to the use of incidental musical numbers. Shakespeare has given us the problem of whether a young girl should or should not save her brother's life at the price of her honor. The fact that only one musical number is used in the entire play—and that one is a sad, poignant, little song sung by a boy—indicates that Shakespeare felt that in this melodramatic, painful story the "healing powers" of music would be out of place.
**Song:** "Take, O Take Those Lips Away" (IV, i)

This setting is by Dr. John Wilson (1594-1673). Charles Vincent notes that this song would, "in all probability," have been sung by him during an actual performance of the play if he was the "Jackie Wilson" mentioned in the Folio Edition.¹


The song is truly a singer's song and is very beautiful. It proves that the music performed in the plays of Shakespeare's lifetime could be refined and artistic in character when the dramatic situation called for it. The song is the only music in the play. Because of its isolation, the mood the song creates is very strong.

Mariana has been deserted by her false love, Angelo, because she has lost her fortune. A boy (a household musician) sings to her this melancholy song, which heightens her already sad mood.

The singer should accompany himself, if possible, on the guitar and let the accompaniment and song be an extension of the sadness Mariana is experiencing.
EXPLANATORY MATERIAL TO SCORE 1

MEASURE FOR MEASURE

Source: John Wilson et. al., "Take, O Take those lips away," Select Musicall Ayres, and Dialogues, For one and two Voyces, to sing to the Theorbo, Lute, or Basse Violl (London: Printed for John Playford, and to be sold at his shop in the Inner Temple, neare the Church doore, 1652), p. 2.

Sung by a young boy, accompanied by a guitar.

Range of song:

Cue: Sung at the beginning of the scene after the speech (III, ii) of

DUKE

So disguise shall, by the disguised, Pay with falsehood false exacting, And perform an old contracting. (Exit)

Enter MARIANA and a BOY

BOY sings
SLOWLY, SADLY (d = 72)

Take, O, take those lips again,
Way, that so sweetly were forsworn;
And those eyes, the break of day, lights that do mislead the morn:
But my kisses bring again
Seas of love, but sealed in vain.

Score 1, Measure for Measure
The Winter's Tale is very definitely divided into two separate sections. Part one is made up of the first three acts. Part two, which takes place after a passage of sixteen years, consists of the last two acts. The majority of the first part takes place in the court of Leontes, king of Sicilia; while the main portions of the second part are the rustic scenes, which are laid in Bohemia. The plot of the first three acts is predominantly serious in nature. For this section, which is well over two-thirds of the play, no musical directions are found; but in the rustic scenes, which are mainly comic, eight musical numbers are needed.

The contrast between the non-musical part of the play (the serious) and the musical part (the comic) is extremely vivid, all the more so because it is the only instance of such sharp contrast found in Shakespeare's comedies. The lyrics are delightful and further the hypothesis that Shakespeare had certain Elizabethan tunes in mind when he wrote the songs.
Songs: "When Daffodils Begin to Peep" and
"But Shall I Go Mourn" (IV, iii)

These songs are sung by the rogue, Autolycus, as he
trudges along a country road looking for victims to fleece.
He carries "knick-knacks" and "goodies" to sell to the simple
country folk. One of his wares, which seems to be in de-
mand, is the popular songs of the day. These two songs may
be sample products. They are separated by only two lines
of dialogue. The first is bright and happy; the second is
plaintive. Autolycus would probably know how to play some
type of accompanying instrument which he could sling over
his back when it was not in use. Both songs, then, are
marked with chord accompaniment for guitar.

"When Daffodils Begin to Peep" has been given two
settings. The first (Score 1) is set to an ancient tune
known in the sixteenth century as "Heart's Ease" (1550?),
referred to earlier several times in this study. This is a
beautiful melody and, being contemporary, should have pref-
erece over the later version, by William Boyce (1710-1779),
(Score 2).

The composer for "But Shall I Go Mourn" is unknown.
EXPLANATORY MATERIAL TO SCORE 1

THE WINTER'S TALE


Sung by Autolycus, accompanied by a guitar.

Range of song:

\[ \text{Range diagram} \]

Cue: Sung at the beginning of the scene after the speech (IV, ii) of

POLIXENES

My best Camillo! We must disguise ourselves. (Exeunt

Enter AUTOLYCUS, singing)
Gaily (J. = 92)

EM  EM  B

When daffodils begin to peer, with

EM  B

Heigh! the doxy over the dale, why,

EM

Then comes in the sweet o' the year; for the

D    D

Red bloody reigns in the winter's dace. The

G    B

White sheet bleaching on the hedge, with

Am

Heigh! the sweet birds, O how they sing! Doth

Ge  Ge  Am  B

Set my pugging tooth on edge; for a quart of ale is a

Em  Em  Em  B

Dish for a king. The lark, that tira-ly ra chants, with

Em  B

Heigh! with heigh! the thrush and the jay, are summer songs for

Em

me and my aunts while we lie tumbling in the hay. The

Em

lark, that tira-ly ra chants, with heigh! with heigh! the thrush and the jay are

Am  D  G  C

summer songs for me and my aunts, while we lie tumbling in the hay.
EXPLANATORY MATERIAL TO SCORE 2

THE WINTER'S TALE
(ALTERNATE)


Sung by (see Score 1).

Range of song:

\[ \text{\includegraphics{music-range}} \]

Cue: (See Score 1.)
IN 2 (J = 92)

Guitar:

\[ \text{When daffodils begin to peer, with heigh! the doxy} \]

\[ \text{over the dale, why then comes in the sweet of the year,} \]

\[ \text{red blood in the winter's face. The} \]

\[ \text{white sheet bleaching on the hedge, with} \]

\[ \text{heigh! the sweet birds, O how they sing!} \]

\[ \text{set my pugging tooth on edge, for a quart of ale is a} \]

\[ \text{dish for a king. The lark, that tira-ly ran, tira-ly teems, with} \]

\[ \text{heigh! with heigh! the thrush and the jay, are summer songs for} \]

\[ \text{me and my aunts, while we lie tumbling in the hay, while} \]

\[ \text{we lie tumbling, tumbling, tumbling, while we lie tumbling} \]

\[ \text{in the hay.} \]
Shakespeare's Use of Dance

Dancing during the Elizabethan era was one of the favorite pastimes.\(^2^7\) Here again, since the majority knew the different types of dances, their use and meaning, this same meaning would be interpolated into the dance references Shakespeare used. The following passage exemplifies the practice of nocturnal serenading by a company of gentlemen, with reference made to the "dump," a slow, mournful dance. Proteus, in The Two Gentlemen of Verona (III, ii), says,

With some sweet consort; to their instruments
Tune a deploring dump. . . .

He is answered by Thurio, who says,

And thy advice this night I'll put in practice.
Therefore, sweet Proteus, my direction-giver,
Let us into the city presently
To sort some gentlemen well skill'd in music.

The dump was sometimes danced and sometimes sung without dancing, even occasionally played as an instrumental composition. It was slow and melancholy. Our expression "in the dumps" reflects this melancholy mood, thus the "deploring dump." In Romeo and Juliet (IV, v), Peter begs the musicians,

O, musicians, because my heart itself plays
'My heart is full of woe:' O, play me some
merry dump, to comfort me.
EXPLANATORY MATERIAL TO SCORE 3

THE WINTER'S TALE


Sung by Autolycus, accompanied by a guitar.

Range of song:

\[ \text{Cue:} \]

AUTOLYCUS

I have served Prince Florizel and in my time wore three-pile; but now I am out of service:

(Sings)
IN G (S = 104)

GUITAR

But shall I go mourn for that, my dear? The

Pale moon shines by night; and when I wander

Here and there, I then do most go right.

Tinker's may have leave to live, and bear the soul's skin.

Budget; then my account I will may give, and

IN THE STOCKS, AND IN THE STOCKS A VOUCH IT.

Score 3, The Winter's Tale
After Autolycus has sung the first two songs (Score 1 or 2 and Score 3), the young shepherd (Clown) enters and is happily robbed by Autolycus, who then goes on his merry way at the end of the scene singing "Jog on, Jog on." Elson says the tune can be traced back to 1650 and was probably well-known during Shakespeare's day. It has a saucy rhythm and certainly fits the jaunty character of Autolycus.

The same type of chord accompaniment used in the first two songs may again be used; or, if a variation is needed since all three songs are sung in one scene, Autolycus could play the rhythm part on a small drum or tomtom and a recorder in the pit could play the melody as he sings and dances his way off stage.
EXPLANATORY MATERIAL TO SCORE 4

THE WINTER'S TALE


Sung by Autolycus, accompanied by a guitar, or by a soprano recorder and small drum or tom-tom.

Range of song:

![Musical notation]

Cue:

AUTOLYCUS

Prosper you, sweet sir! (Exit CLOWN) Your purse is not hot enough to purchase your spice. I'll be with you at your sheep-shearing too: If I make not this cheat bring out another and the shearers prove the sheep, let me be unrolled and my name put in the book of virtue!

SONG
IN 2 (J = 92)

Voice

Jog on, jog on, the foot-path way, and

Sop. Rec.

Merrily bent the stile-a, a

Small Drum &
Tom Tom

All the day, your sad times in a mile-a

Score 4, The Winter's Tale
In instrumental Music: Dance of Shepherds
and Shepherdesses (IV, iv)

This number, a galliard, has been arranged in two ways. The first arrangement (Score 5) is for one soprano recorder, two alto recorders, small drum, and guitar. The second (Score 6) is for three B♭ clarinets and small drum. The musicians should be on stage as part of the merry makers at the sheep-shearing. If the alto recorders are not available, the three clarinets can be used. The small drum should establish the beat of the dance before the dance actually begins.

The dance should be a lively, festive one with a rustic quality. The use of woodwinds should bring out this color more readily than a string consort would. The use of a small drum, tabor, or tomtom to help the dancers feel the rhythm of the dance was traditional in popular dancing of the period.

It might be noted here that shortly after this dance, a servant enters and tells of the "pedlar at the door" (Autolycus), explaining all the songs "for man or woman, of all sizes." Since Shakespeare uses the words "he makes the maid to answer 'Whoop, do me no harm, good man,'" some directors might like to have the servant sing the phrase, even though Shakespeare does not indicate that he does. It has not been included in this study, but a
setting can be found in J. M. Gibbon's *Melody and the Lyric* (p. 104) and in Chappell's *Popular Music of the Olden Time* (I, p. 60).
EXPLANATORY MATERIAL TO SCORE 5

THE WINTER'S TALE


Performed by one soprano recorder, two alto recorders, and small drum or tomtom.

Cue:

GLO\n
Not a word, a word; we stand upon our manners.
Come, strike up!

(Music. Here a dance of SHEPHERDS and SHEPHERDESSES)
EXPLANATORY MATERIAL TO SCORE 6

THE WINTER'S TALE
(ALTERNATE)

Source: (See Score 5.)

Performed by three B♭ clarinets and small drum or tomtom.

Cue: (See Score 5.)
<table>
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Knowing the characteristics of the dump is essential to the paradoxical meaning of Peter's lines.

In many cases, the music to which the dancers performed was that of their own singing. In *The Merry Wives of Windsor* (V, v), Mistress Quickly advises the fairies,

> About him, fairies; sing a scornful rhyme; And, as you trip, still pinch him to your time.

If it is not understood about the dancers of the era singing their own accompaniment, it is likely that Bottom will be thought slightly confused when he says in *A Midsummer-Night's Dream* (V, i), after the "Pyramus and Thisbe" play,

> Will it please you to see the epilogue, or to hear a Bergomask dance between two of our company?

(The italics are mine.) In the same play (III, ii), Titania says, "Come, now a roundel and a fairy song." This means that the song was probably in the nature of a round and the dancers stood in a circle which was called a "round" or a "roundel," both words coming from *rota*, meaning whell. The dance was performed in a circle, while the dancers themselves sang.²⁸ What we now know as a "round" was often termed a "catch" by the Elizabethans; the two terms were used indiscriminately during the period.

²⁸Elson, *op. cit.*, p. 133.
BRIGHTLY ($d=144$)

Score 6, The Winter Is Tale
Score 6 (cont.), The Winter's Tale
Song: "Lawn As White As Driven Snow" (IV, iv)

This song is sung by Autolycus disguised as a pedlar. He comes to the sheepshearing, hoping to do the rustics out of their pocket money, which he certainly does! The song is sung at his entrance, for he is told to "approach singing."

The song is attributed to John Wilson (1590), though Charles Vincent says that some think the song is by Robert Johnson (died 1634).²


The accompaniment has been scored for three Bb clarinets and cello, or bassoon if possible. The rustic quality is retained by the use of the woodwinds. The key and constant alteration of the scale (F Minor) make the accompaniment difficult to perform well on the recorders because of the necessary forked fingerings. The dark color of the clarinets and bassoon (the actual pitch of the clarinet consort sounds an octave lower than the same notation played by a recorder consort) would give more of a variety to the woodwind sound in the scene since the number which precedes this song is a dance played by recorders and the vocal trio which follows this song is accompanied by a recorder quartet.
EXPLANATORY MATERIAL TO SCORE 7

THE WINTER'S TALE

Source: John Wilson, "Lawne as white as driven Snow," (arr. Danford), Cheerfull Ayres or Ballads First composed for one single Voice and since set for three Voices (Oxford: Printed by W. Hall, for Ric. Davis, 1660), pp. 64-65.

Sung by Autolycus, accompanied by three B♭ clarinets and cello: or bassoon.

Range of song:

Cue:

PERDITA
Ay, good brother, or go about to think.
Enter AUTOLYCUS, singing
Score 7, The Winter's Tale
Score 7 (cont.), The Winter's Tale
Score 7 (cont.), *The Winter's Tale*
Score 7 (cont.), The Winter's Tale
Score 7 (cont.), The Winter's Tale
Score 7 (cont.), The Winter’s Tale
Another allusion to the combination of singing and dancing is found in *Much Ado about Nothing* (III, iv):

**BEATRICE**
Good morrow, sweet Hero.

**HERO**
Why, how now? do you speak in the sick tune?

**BEATRICE**
I am out of all other tune, methinks.

**MARGARET**
Clap's into 'Light o' love;' that goes without a burden: do you sing it, and I'll dance it.

**BEATRICE**
Ye light o' love, with your heels!

The Shakespearean audience well understood the practice of singing and dancing at the same time; they knew the meaning of "burden" and were undoubtedly familiar with the tune "Light o' Love." How much musical knowledge is encompassed within those few lines!

Note the references to specific dances in the following excerpts. In *King Henry V* (I, ii), the First Ambassador says of the king,

... you savour too much of your youth,  
And bids you be advised there's nought in France  
That can be with a nimble galliard won.

The use becomes meaningful when it is realized that the galliard was popular both as a virginal piece and as a dance. The cinq-pas type of dance and jig are alluded to in *Much Ado about Nothing* (II, i), when Beatrice says to Hero,

The fault will be in the music, cousin, if you be not wooed in good time: if the prince be too important, tell him there is measure
Song: "Get You Hence, for I Must Go"  
(IV, iv)

This song is a trio, sung by Mopsa (soprano), Dorcas (mezzo), and Autolycus (baritone). This is the only song in the comedies that is actually written as a trio. Autolycus says of the song,

Why, this is a passing merry one and goes to the tune of 'Two maids wooing a man'; there's scarce a maid westward but she sings it; 'tis in request, I can tell you.

Mopsa replies,

We can both sing it: if thou'lt bear a part, thou shalt hear; 'tis in three parts.

Dorcas adds,

We had the tune on't a month ago.

Autolycus then says,

I can bear my part; you must know 'tis my occupation: have at it with you.

Then they sing the song.\(^3\)

---

\(^3\)Shakespeare's words here illustrate the familiarity with music even in the lower classes and their ability to bear a part (see Chapter I for a discussion of the importance of music in the Elizabethan period).

The tune suggested by Autolycus ("Two Maids Wooing a Man") is unknown,\(^4\) but W. Boyce (1710-1779) composed an

original trio to the exact words. De Banke suggests that the words can be fitted to the popular sixteenth century tune "O Mistress Mine." Both versions are included in this study.

The melody from the *Virginal Book* ("O Mistress Mine") is found in Score 8. It is easy to perform, both for the voices and for the single recorder which doubles the voice part. The Boyce setting is found in Score 9 and is a much more elaborate piece of music. The vocal parts are more difficult, and the accompaniment consists of a consort of four recorders and small drum and finger cymbals. The setting in Score 8 would be the better choice since the tune is contemporary.
EXPLANATORY MATERIAL TO SCORE 8

THE WINTER'S TALE


Sung by Mopsa (soprano), Dorcas (mezzo), and Autolycus (baritone), accompanied by a soprano recorder and guitar.

Range of song:

Mopsa:

Dorcas:

Autolycus:

Cue:

AUTOLYCUS
I can bear my part; you must know 'tis my occupation: have at it with you.

SONG
Score 8, The Winter's Tale
Score 8 (cont.), The Winter's Tale
Thou to me thy secrets tell; then, Whither goest?

Say whither? Whither?

Me too, let me go thither

Whither goest? Say whither? Whither?

Me too, let me go

Score 8 (cont.), The Winter's Tale
Score 8 (cont.), The Winter’s Tale
Score 8 (cont.), The Winter's Tale
EXPLANATORY MATERIAL TO SCORE 9

THE WINTER’S TALE
(ALTERNATE)


Sung by Mopsa (soprano), Dorcas (alto), and Autolycus (high baritone), accompanied by soprano recorder, alto recorder, tenor recorder, bass recorder, thumb cymbals, and small drum or tomtom.

Range of song:

Mopsa:

Dorcas:

Autolycus:

Cue: (See Score 8.)
in every thing, and so dance out the answer. For, hear me, Hero: wooing, wedding, and repenting, is as a Scotch jig, a measure, and a cinque pace: the first suit is hot and hasty, like a Scotch jog, and full as fantastical; the wedding, mannerly-modest, as a measure, full of state and ancientry; and then comes repentance, and, with his bad legs, falls into the cinque pace faster and faster, till he sink into the grave.

There is no need to go further than Shakespeare's lines to differentiate between the types of dances.

In Twelfth Night (V, i), Sir Toby alludes to both the passa-mezzo (a very graceful dance, but not as slow as the pavane) and the pavane itself:

Then he's a rogue, and a passy measures pavin: I hate a drunken rogue.

A round dance which the rustics loved, the hay, is mentioned in Love's Labour's Lost (V, i):

DULL
I'll make one in a dance, or so; or I will play On the tabor to the Worthies, and let them dance the hay.

Lastly, consider the numerous dances mentioned in a single passage, by Sir Toby, in Twelfth Night (I, iii):

Wherefore are these things hid? wherefore have these gifts a curtain before 'em? are they like to take dust, like Mistress Mall's picture? why dost thou not go to church in a galliard and come home in a coranto? My very walk should be a jig; I would not so much as make water but in a sink-a-pace. What dost thou mean? Is it a world to hide virtues in? I did think, by the excellent constitution of thy leg, it was formed under the star of a galliard.
Score 9, The Winter's Tale
Get you hence, for I must go where it fits not you to
Score 9 (cont.), The Winter's Tale
Score 9 (cont.), The Winter's Tale
Score 9 (cont.), The Winter's Tale
Mopsa

WELL, THOU TO ME THY SECRETS TELL; THEN, WHITHER GOEST? SAY—

Dorcas

Auto

Sop. Rec.

Alto Rec.

Ten. Rec.

Bass Rec.

Drum T.C.

Score 9 (cont.), The Winter's Tale
Score 9 (cont.), The Winter's Tale
Score 9 (cont.), *The Winter's Tale*
Score 9 (cont.), The Winter's Tale
"Sink-a-pace" is Sir Toby's version of the cinque pace, a form of galliard, while "coranto" is a rapidly running country dance.

Shakespeare's References to Musical Instruments

Reference to the musical instruments of the day are as plentiful as are the other terms from this era of music. In Antony and Cleopatra (IV, iii) the music of the hautboys, the contemporary counterpart of which does not exist though it is something like the oboe, is used under the stage to supply the ominous "music in the air." There are other references to this instrument throughout the plays, e.g., "Hautboys playing loud music," "A lofty strain or two to the Hautboys," "Trumpets and hautboys sounded, and drums beaten all together." Use of the hautboys was generally connected with a royal banquet, masque, or procession,²⁹ although one

²⁹Naylor, op. cit., p. 169.

of the finest contemporary records of a banquet does not mention hautboys among the many instrument. Paulo Hentzer, in his book describing his travels in Germany, Italy, France, and England, wrote about a lavish banquet given by Queen
Score 9 (cont.), The Winter's Tale
Score 9 (cont.), The Winter's Tale
Score 9 (cont.), The Winter's Tale
Song: "Will You Buy Any Tape?" (IV, iv)

The tune is based on a melody dated approximately 1606. As soon as the trio (Score 8 or Score 9) is finished, the Clown (young shepherd) says,

We'll have this song out anon by ourselves; my father and the gentlemen are in sad talk, and we'll not trouble them. Come, bring away thy pack after me. Wenches, I'll buy for you both. Pedlar, let's have the first choice. Follow me, girls.

He and the girls exit, followed by Autolycus singing "Will You Buy Any Tape?" This is obviously a device to get these characters off the stage, but this same device is used even today in musicals.

The verse has a crisp, saucy rhythm to it that, if read aloud, can almost set the feet a-tapping. Autolycus plays a simple chord accompaniment to his song and dances after the gullible peasants, ever ready for a quick sale.
EXPLANATORY MATERIAL TO SCORE 10

THE WINTER'S TALE


Sung by Autolycus, accompanied by a guitar.

Range of song:

Cue:

AUTOLYCUS
And you shall pay well for 'em.
(Follows singing
Will you buy any tape, or lace for your care, my dainty duck? Any silk and thread, any toys for your head, of the newest and finest. Weary? Come to the pedlar; money's a medley that both utter: all men's ware—a

Score 10, The Winter's Tale
A servant reports to the old Shepherd, during the sheepshearing festival,

Master, there is three carters, three shepherds, three neat-herds, three swine-herds, that have made themselves all men of hair, they call themselves Saltiers, and they have a dance which the wenches says is a gallimaufry of gambols, because they are not in't; but they themselves are o' the mind, if it be not too rough for some that know little but bowling, it will please plentifully.

Later he says,

One three of them, by their own report, sir, hath danced before the king; and not the worst of the three but jumps twelve foot and a half by the squier.

The old Shepherd tells the servant to let them enter and perform their dance.

The use of three recorders, tambourine, and small drum should give the melodic line both a rustic color and a strong rhythmic impulse. The dance, in accordance with the description given by the servant, should be one which utilizes stamping and leaping as a basic element of the choreography.
EXPLANATORY MATERIAL TO SCORE 11

THE WINTER'S TALE

Source: Henry Purcell, "Monkey's Dance," (arr. Danford),

Performed by two soprano recorders, one alto recorder, tambourine, and small drum.

Cue:

SERVANT
Why, they stay at door, sir.
(Exit
Here a dance of twelve SATYRS
IN 2 \( (d = 92) \)

Score 11, *The Winter's Tale*
**Instrumental Music: Music for Statue's**

**Coming to Life (V, iii)**

This music is played when Hermione, as the statue, slowly awakens and comes to life. Paulina has planned all of this action beforehand. The musicians are not on stage but behind an arras. The music should help to establish the seemingly magical happening of a statue brought back to life. Since Paulina seems to have been an excellent stage manager, it is not probable that she would have spoiled the effect by letting the other characters realize something special was going to happen by showing the musicians to them. The music will be much more effective if, when she says, "Music, awake her; strike!" the music comes from an unlocalized source.

The music, by William Byrd (1542-1623), is dated 1589. It is found in a collection of Byrd's words published in 1610. The melody is played in canon by three violins. The constant shifting of emphasis from one instrument to another gives the piece a direct contrast to the rather simple harmony of the music used by Autolycus and the rustics.

This is the only string music used in the entire play. Since all the other music took place in the rustic scenes, the woodwinds, guitar, and percussion were used to heighten the peasant locale; the strings have been saved for the soft awakening of the statue.
Elizabeth in 1598. After telling about the hundred "robust" attendants carried in the food, Hentzer continues,

... erant in Aulæ areâ xii. Tubicines, & duo Tympanistae, quijulies, buccini, & tympanis magno sonitu per sesquihoram clangebant... 30

30"... there were in the dining hall twelve trumpeters and two drummers together with fifes, cornets, and side drums sounding with a great noise for an hour and a half... " (Paulo Hentzer, Itinerarium [Breslæ: Apud Haeredes Johannis Eyeringii and Johannem Perfertum, 1627], p. 137.

Trumpets were usually used in off stage directions as for the alarums and flourishes previously mentioned. Particularly in the battle scenes, this instrument was the indication that a parley or retreat was to take place, a cessation of hostilities during the fight itself, or perhaps that an embassy had arrived. Most notable use of the trumpet occurs in the Chronicles. A specific instance in which music is used as a definite signal is found in King Henry V (IV, ii), at which time the Constable of France gives the order,

... Then let the trumpets sound
The tucket sonance and the note to mount.

Elson believes that the "tucket" was a kind of private signal or "personal trumpet-call," given to identify the caller.31

31Elson, op. cit., p. 325.
THE WINTER'S TALE


Performed by three violins, muted, off stage.

Cue:

PAULINA
Music, awake her; strike!

'Tis time; descend; be stone no more; approach;
Score 12, The Winter's Tale
Score 12 (cont.), The Winter's Tale
Score 12 (cont.), The Winter's Tale
Score 12 (cont.), The Winter's Tale
CHAPTER XVI

MUSIC TO THE TEMPEST

The Tempest uses the most vocal music of any of the comedies, and it also uses a considerable amount of instrumental music. It is the most operatic of Shakespeare's plays. The printed version which we know probably was used only in court presentations.¹ The court had access to both trained singers (St. Paul's Boys Choir) and many professional musicians who were paid members of the staff of the royal household.

Although The Tempest was certainly performed in the public playhouses, it must have been presented in a manner which did not call for as an extensive use of music as the present day script would indicate. The music Shakespeare calls for in The Tempest is used not only for entertainment but also for emphasizing the contemporary belief in the "Pythagorean theory." As was discussed in Chapter I, music was believed to have many "virtuous" properties, such as its curative powers—being able to relieve man of his

sickness, melancholy, and madness—and its ability to subdue the passions, and even to revive the dead. As de Banke states:

The Pythagorean system's treating of the "music of the spheres," whose grave and sweet music sounded through the universe although inaudible to human ears, was taken very seriously by the classical students; and its acceptance is stated and implied by Shakespeare and many contemporary writers.²


Of all the plays calling for the use of music (thirty-six of the thirty-seven), The Tempest seems to be the best example of how this element is used most effectively as a dramatic device.
**Song:** "Come unto These Yellow Sands" (I, ii)

Ariel, by Prospero's commands, leads Ferdinand close to Miranda so that she may see this "goodly youth." Ariel is invisible to all but Prospero, but he leads Ferdinand on by singing this song to him. The burthen is sung by a chorus "within" (off stage), which adds to the mystification of Ferdinand.

Two settings of this song are included here. The one in Score 1, composed by John Banister (1630-1679), is the oldest, published in 1670. It is not as interesting, though, as the later version, in Score 2, by Henry Purcell (1658-1695). The melody line in the Banister is not as tuneful, nor do the lyrics seem to fit the rhythm pattern as well as the lyrics do in the Purcell setting.

The accompaniment should be very simple for this song and also for "Full Fathom Five," which is sung a few lines later. The use of a guitar should give enough harmonic background for the Ariel to be able to sing in pitch and at the same time not cover the lyrics, which are of great importance. Notice the use of the dominant seventh in the accompaniment of the Purcell setting. This chord has been used only when Purcell used it in the original accompaniment.
EXPLANATORY MATERIAL TO SCORE 1

THE TEMPEST

Source: John Wilson, et. al., "Come unto these yellow Sands," Select Musickall Ayres, and Dialogues, For one and two Voyces, to sing to the Theorbo, Lute, or Basse Violl (London: Printed for John Playford, and to be sold at his shop in the Inner Temple, neare the Church doore, 1652), p. 77.

Sung by Ariel, accompanied by a guitar. The burden is sung by an off stage chorus.

Range of song:

\[ \text{Range:} \]

Cue:

PROSPERO
So, slave; hence!

(Exit CALIBAN
Re-enter ARIEL, invisible, playing and singing; FERDINAND following
ARIEL'S song.)
Come on to these yellow sands, and there take hands

Curtsied when you have and kiss'd the wild waves whistle

Foot it feathry here and there; and sweet sprites, the

Burthen bear, Hark! Hark! Bow-wow, the watch does

Bark! Bow-wow. Hark! Hark! I hear the strain of

Strutting chantecler cry, Cock-a-diddle-dow.

Score 1, The Tempest
The tabor, a type of drum, and pipe—an oft used combination—are noted in *The Tempest* (III, ii). As Stephano and Trinculo are endeavouring to sing (a catch), Ariel intervenes and corrects them much to their terror.

**CALIBAN**

That's not the tune.

*(ARIEL plays the tune on a tabor and pipe)*

This combination is again mentioned in *Much Ado About Nothing* (II, iii):

**BENEDICK**

I have known when there was no music with him but the drum and the fife; and now had he rather hear the tabor and the pipe.

The tabor alone is mentioned in *Twelfth Night* (III, i):

**VIOLA**

Save thee, friend, and thy music: dost thou live by thy tabor?

**CLOWN**

No sir, I live by the church.

**VIOLA**

Art thou a churchman?

**CLOWN**

No such matter, sir: I do live by the church; for I do live at my house, and my house doth stand by the church.

**VIOLA**

So thou mayst say, the king lies by a beggar, if a beggar dwell near him; or, the church stands by thy tabor, if thy tabor stands by the church.

The fife and drum are mentioned together in the scene from *Much Ado about Nothing* mentioned above. They are also
EXPLANATORY MATERIAL TO SCORE 2

THE TEMPEST

(ALTERNATE)


Sung by (see Score 1).

Range of song:

Cue: (See Score 1.)
IN 2 (d = 72)

Come un to these vel — Low sands and

Then take hands! Come un to these vel

Low sands, and then take hands! Foot it fealty

Here and there! And let the rest the burthen hear,

Foot it fealty here and there! And let the rest the

Burthen hear. Hark! Hark! The watch dogs bark!

Hark! Hark! I hear the strain of Chanticleer. Hark! Hark! I hear the

Strain of Chanticleer. Hark! Hark! The watch dogs bark!

Hark! Hark! I hear the strain of Chanticleer.

Hark! Hark! I hear the strain of Chanticleer.

Score 2, The Tempest
This song, sung by Ariel, is a continuation of the previous dramatic situation. The original musical setting has been lost, but Robert Johnson composed one in 1613, which, according to de Banke, was probably used at a court presentation of the play. The melody is tuneful yet easy to sing. Notice the "burthen" is again sung by invisible voices, off stage. The accompaniment is kept consistent with the previous song since only one speech separates them.

It might be noted that there is another version of this title in Wilson's Select Musicall Ayres (p. 80) from which the preceding song in the play was taken.
EXPLANATORY MATERIAL TO SCORE 3

THE TEMPEST

Source: Robert Johnson, "Full fathom five thy Father lies," found in John Wilson, Cheerfull Ayres or Ballads First composed for one single Voice and since set for three Voices (Oxford: Printed by W. Hall, for Ric. Davis, 1660), pp. 6-7.

Sung by Ariel, accompanied by a guitar. The burthen is sung by an off stage chorus.

Range of song:

\[ \text{\begin{tikzpicture}[baseline=-0.5ex]
    \draw (0,0) -- (1,0) -- (1,1) -- (0,1) -- cycle;
    \draw (0,0) -- (0,1);
    \draw (1,0) -- (1,1);
    \node at (0.5,0.5) {F#};;
    \end{tikzpicture}} \]

Cue:

FERDINAND

This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air; thence I have follow'd it,
Or it hath drawn me rather. But 'tis gone.
No, it begins again.

ARIEL (Sings)
Full Fathom Five thy father lies; Of his bones are coral made; Those are pearls that were his eyes; Nothing of him that doth fade, But doth suffer a sea-change into something rich and strange. Sea nymphs hourly ring his knell: Hark, hark! Now I hear them,

Score 3, The Tempest
Instrumental Music: Solemn Music (II, 1)

Ariel plays music which casts a magical sleep over Gonzalo and Alonso. Shakespeare asks for "solemn music." The recorder (as the instrumental Ariel performs throughout the play) has been chosen because the fingering is not difficult and there are no embouchure problems, and Ariel can move about while playing the instrument.

This piece is taken from a melody used for Ophelia's "mad scene" in Hamlet, which was transcribed by a Dr. Arnold who sought out the well-known actress Mrs. Jordan, who had sung the song in her performances. The music, which goes back to Elizabethan times, is rather mournful and certainly "solemn" if played at a rather slow tempo. The accidental (G#) is not difficult to finger and is in fairly good pitch on the recorder.

---

EXPLANATORY MATERIAL TO SCORE 4

THE TEMPEST


Performed by Ariel on a recorder.

Cue:

GONZALO
You are gentlemen of brave mettle; you would lift the moon out of her sphere, if she would continue in it five weeks without changing.

Enter ARIEL (invisible) playing solemn music
Score 4, The Tempest
Song: "While You Here Do Snoring Lie"

(II, 1)

Ariel awakens Gonzalo and Alonso by singing this song in their ears. His purpose for waking them is to save their lives, since Sebastian and Antonio are preparing to kill them. The verse is of great importance to the play; and since Ariel is singing, he obviously cannot play on the recorder at the same time; therefore, the song is sung without accompaniment.

The melody is by William Byrd (1542-1623). Due to the dramatic urgency during which the song is sung, the practicality of the figuration in the first measure is questioned, but it is in the original melody line.
THE TEMPEST


Sung by Ariel, unaccompanied.

Range of song:

\[ \text{Cue:} \quad \text{ARIEL} \]

My master through his art forsees the danger
That you, his friend, are in; and sends me forth,--
For else his project dies,--to keep them living.

(Sings in GONZALO'S ear)
mentioned together in *The Merchant of Venice* (II, v) when Shylock says,

What, are there masques? Hear you me, Jessica: Lock up my doors; and when you hear the drum and the vile squealing of the wry-neck'd fife...

The descriptive "wry-neck'd fife" probably refers to the crooked mouthpiece of the fife. In *Much Ado about Nothing* (II, iii), Benedick speaks of the fife as less refined than the pipe:

I have known him when there was no music with him but the drum and fife; and now had he rather hear the tabor and pipe.

In the speech Benedick is relating how Claudio has changed in many respects for the worse. His taste in music has also degenerated, permitting a comparison between the status of man and his choice of musical instruments.

A more pleasant sounding woodwind instrument was the recorder. The use of this instrument in *Hamlet* has been previously noted. An excellent play-on-words centering about the recorder and the manner in which it is played is found in *A Midsummer-Night's Dream* (V, i), after Quince has spoken the Prologue with the punctuation all wrong:

**THESEUS**
This fellow doth not stand upon points.

**LYSANDER**
He hath rid his prologue like a rough colt; he knows not the stop. A good moral, my lord: it is not enough to speak, but to speak true.
IN 2 (d. = 80)

While you here do snoring lie, Dunc-eyed con-

spiracy His time: both take.

If of life you have a care, 

Shake off slumber, and beware! A-wake, awake!

Score 5, The Tempest
Songs: "I Shall No More to Sea" and
"The Master, the Swabber, the
Boatswain and I" (II, ii)

Both of these short songs are sung by Stephano, the
drunken butler, while he is "in his cups." Since he has
just escaped drowning, he brought no accompanying instru-
ment with him; therefore, the two songs are not sung to any
accompaniment.

These two excerpts were found in Naylor. John
Banister, an actor who lived from 1630-1679 and played the
role of Stephano in London, transcribed the music which he
used for these songs. Whether he was the actual composer
or not is not known, but his name appears on the music.
Underneath his name is the phrase "as sung by."
EXPLANATORY MATERIAL TO SCORE 6

THE TEMPEST


Sung by Stephano, unaccompanied.

Range of song:

Cue: for "I Shall No More to Sea":

TRINCULO

. . . Alas the storm is come again! best way is to creep under his gaberdine; there is no other shelter hereabout; misery acquaints a man with strange bedfellows. I will here shroud till the dregs of the storm be past.

Enter STEPHANO, singing: a bottle in his hand

Cue: for "The Master, the Swabber, the Boatswain and I":

STEPHANO

This is a very scurvy tune to sing at a man's funeral: well, here's my comfort. (Drinks)

(Sings)
I shall no more to sea, to sea, Here shall I die a-shore, -
in 2 ($d = 72$)

The master, the swaggon, the boatswain, and I, the

Gunner, and his mate, Lou'd Hall, Meg, Marian and

Margery, but none of us cared for Kate: For

She had a tongue with a tongue then, to sea. Boys, and let her go

Hang! Then to sea boys, and let her go. HANG!

Score 6 (cont.), The Tempest
Song: "No More Dams I'll Make for Fish"
(II, ii)

Caliban, who sings this song, has been plied with liquor by Trinculo and Stephano. He renounces his allegiance to Prospero and promises to follow only Stephano. He breaks into drunken, boisterous singing.

There are two settings of this song included in this study. They are completely different in style and period of composition. The oldest is found in Score 7. The verse has been set to a tune by Robert Jones (fl. 1616). It has a strong rhythmic pattern of two measure phrases and seems to fit the half-man, half-beast that drunkenly shouts and stamps out his defiance against Prospero. The melody has a strong folk quality that is very tuneful.

The second setting (Score 8) is by John Christopher Smith (1712-1795). This is a much more elaborate setting, taken from an operatic version of the play that Smith composed. The reason for including this version is that many directors end the first part of the production with this scene. Not only does Caliban sing the song, but Stephano and Trinculo join in on the "'Ban, 'Ban, Caliban" refrain and end the scene with a wild, drunken dance. Since a climax is needed to bring the curtain down, this song is built up to achieve this purpose. The accompaniment has been simplified so that it can be played on four recorders and
the percussion has been given an important part to heighten the barbaric aspect of Caliban's character.

In spite of the attraction of the more elaborate setting and its appropriateness to a dramatic ending before an intermission, the simple unison melody by Jones is preferred in keeping with the spirit of Elizabethan music.

It will be noted that just before the cue for this song the script calls for Caliban to sing drunkenly "Farewell, master; farewell, farewell!" No music has been given for this line because, in most likelihood, Caliban is just singing extemporaneously to whatever tune comes into his head, or to a tune of his own making. The lines indicate that he is merely expressing his idea of the moment and not really "singing" a tune.
EXPLANATORY MATERIAL TO SCORE 7

THE TEMPEST


Sung by Caliban, unaccompanied.

Range of song:

\[ \text{Range of song:} \]

Cue:

TRINCULO
A howling monster; a drunken monster!
CALIBAN (sings)
IN 2  \( (d = 80) \)

No more dams till make for fish! Nor fetch rippling.

AT requesting! Now scrape trencher nor wash dish. "Ban, Ban!"

Cacabilan has a new master! — get a new man.

Score 7, The Tempest
EXPLANATORY MATERIAL TO SCORE 8

THE TEMPEST
(ALTERNATE)


Sung by Caliban, Trinculo, and Stephano, accompanied by two soprano recorders, one alto recorder, one tenor recorder, small drum, triangle, and tambourine.

Range of song:

\[ \text{Range of song:} \]

Cue: (See Score 7.)
HIPPOLYTA
Indeed he hath played on his prologue like a child on a recorder; a sound, but not in government.

The bagpipe is also mentioned by Shakespeare. It is referred to in King Henry IV, Part I (I, ii):

FALSTAFF
. . . 'Sblood, I am as melancholy as a gib cat or a lugged bear.

PRINCE
Or an old lion, or a lover's lute.

FALSTAFF
Yea, or the drone of a Lincolnshire bagpipe.

Another allusion to the bagpipe, which has puzzled many commentators, is found in The Merchant of Venice (IV, i).

Shylock refers to the instrument twice, but the allusion seems quite out of place in Venice:

Some men there are love not a gaping pig;
Some, that are mad if they behold a cat;
And others, when the bagpipe sings i' the nose,
. . . . . . . . . . . . . . . . . . . . .
Why he cannot abide a gaping pig;
Why he, a harmless necessary cat;
Why he, a woollen bag-pipe. . .

The most common of the stringed instruments, and probably the most popular, was the lute. The opening of the third act of King Henry VIII encompasses a song with lute:

QUEEN KATHARINE
Take thy lute, wench; my soul grows sad with troubles;
Sing and disperse 'em, if thou canst: leave working.
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Score 8, The Tempest
Voce

"BAN. Ca-ca-liian Han has a new master! - get a new

Score 8 (cont.), The Tempest
Score 8 (cont.), The Tempest
**Song:** "Flout 'em and Scout 'em" (III, ii)

Stephano drunkenly sings "a catch" and Trinculo joins in. Caliban stops both of them, saying, "That's not the tune." At this time Ariel plays the supposedly correct tune on the pipe (recorder) (see Score 10).

The catch can be repeated several times, if so desired.
EXPLANATORY MATERIAL TO SCORE 9

THE TEMPEST


Sung by Stephano and Trinculo, unaccompanied.

Range of song:

Cue:

STEPHANO

At thy request, monster, I will do reason, any reason.—Come on, Trinculo, let us sing. (Sings
(l = 144)

**Flout' Em and Scout' Em and Scout' Em and Flout' Em and**

**Flout' Em and Scout' Em and**

**Scout' Em and Flout' Em! Thought is Free,**

**Scout' Em and Flout' Em. Thought is Free**

---

Score 9, The Tempest
Instrumental Music: For "Flout 'em and Scout 'em" (III, ii)

Shakespeare asks that Ariel should play the tune on a tabor (small drum) and pipe. Since the recorder takes both hands, it would be impossible for Ariel to follow these instructions to the letter; therefore, this number has been set for the recorder alone, allowing for much more freedom of movement for Ariel.
EXPLANATORY MATERIAL TO SCORE 10

THE TEMPEST

Source: Anonymous, "Flout 'em and Scout 'em," found in The Vocal Music to Shakespeare's Plays: The Tempest (Samuel French, Ltd., 1924), p. 27.

Performed by Ariel on a recorder.

Cue:

CALIBAN

That's not the tune.

(ARIEL plays the tune on a tabor and pipe)
Score 10, The Tempest
The music teacher situation in *The Taming of the Shrew* (II, 1) is one of the most delightful musical scenes. Not only is there the intrigue of the disguised lover of Bianca, Hortensio, but there is the use of musical terms to characterize Katharine:

Re-enter HORTENSIO, with his head broke

BAPTISTA
How now, my friend! Why dost thou look so pale?

HORTENSIO
For fear, I promise you, if I look pale.

BAPTISTA
What, will my daughter prove a good musician?

HORTENSIO
I think she'll sooner prove a soldier: Iron may hold with her, but never lutes.

BAPTISTA
Why, then thou canst not break her to the lute?

HORTENSIO
Why, no; for she hath broke the lute to me. I did but tell her she mistook her frets, And bow'd her hand to teach her fingering; When, with a most impatient devilish spirit, 'Frets, call you these?' quoth she: 'I'll fume with them:' And, with that word, she struck me on the head, And through the instrument my pate made way; And there I stood amazed for a while, As on a pillory, looking through the lute; While she did call me rascal fiddler And twangling Jack; with twenty such vile terms, As had she studied to misuse me so.

That the numerous strings of the lute made it difficult to
Instrumental Music: "Solemn and Strange"
and "Soft" (III, iii)

This music is used in its entirety twice in this scene, first just before the entrance of the strange Shapes who bring in a banquet and dance about. The music continues during their entrance and for their dance. The second time it is played is later in the scene after Ariel vanishes and the Shapes reappear to dance and carry out the table and banquet facilities.

This music and that in Scores 12, 13, 14, and 18 are by Purcell and were taken from The Fairy Queen. These instrumental sections were chosen for their excellent variety in form, melody, rhythm, and brevity. Brevity of interpolated instrumental music in drama is of great importance, particularly in comedy. By using these pieces of Purcell, the director can use the complete number without having to use just phrases from larger works. The quality of the instrumental sections takes on a completeness and a unity when they can be performed in their entity, and yet they do not hold up the established pace that has been set by the director.

Another factor which governed the choice of the Purcell music was the fact that he composed much of his instrumental music with a great economy of parts (practically the entire instrumental accompaniment to The Fairy Queen is
written in only three or four parts). This uncomplicated structure can be adapted to small instrumental ensembles without sacrificing any of the rhythmic or harmonic lines.

The music is truly beautiful, and the variety of nuance Purcell achieves with this simple structure has awakened an appreciation and respect for his music which had not been held prior to this study. The music in Score II has been arranged for four-part strings. Each part has an equal importance. The rhythm should be played with careful attention to note values and rests.
EXPLANATORY MATERIAL TO SCORE 11

THE TEMPEST


Performed by two violins, viola, and cello.

Cue: for first time:

SEBASTIAN

(Aside to ANTONIO) I say, to-night: no more.

(Solemn and strange music

Cue: for the second time:

ARIEL

Which here, in this most desolate isle, else falls
Upon your heads,—is nothing but heart-sorrow
And a clear life ensuing.

He vanishes in thunder; then, to soft music, enter
the Shapes again, and dance, with mocks and mows,
and carrying out the table.
Mysteriously (\textit{\textsc{i} = 84})

Score 11, The Tempest
Instrumental Music: Entrance of Iris, Ceres, and Juno (IV, i)

This is the beginning of the Masque scene, which includes the musical numbers found in Scores 12, 13, 14, 15, 16, and 17.

Prospero summons Iris, Ceres, and Juno to perform a masque which is the celebration he has planned in honor of the betrothall of Ferdinand and his daughter, Miranda. This is a very elaborate scene and was probably written with an eye to presentation of the play at court, where the masque was a popular form of entertainment with the royalty. In the masque, the scenic designer, costume designer, and musicians (both vocal and instrumental) tried to outdo each other in spectacular achievements.

There are two settings for the music for the entrance of the three goddesses included in this study. Each setting follows an approach differing from that of the other setting. In the first setting (Score 12) simple music and accompaniment (guitar and recorders) and only soloists in the vocal passages are used. In the second setting (Score 13) a large instrumental and choral group are used, giving the scene authentic attributes of a masque. The approach in the first setting would be more in keeping with the Elizabethan public playhouse style.

It will be noted that in this study the "soft music" cue given by Shakespeare, which covers both the entrances
and the speeches of the goddesses, has been broken into two musical cues—one for the entrance (of all three goddesses at once, rather than as the script indicates one at a time) and one for the speeches. It seemed appropriate to have the music for their entrances differing from that played under­neath their speeches. It also seemed preferable to have them all enter at the same time, so that the music played during their speeches would not be interrupted by a repiti­tion of the music for entrances.
EXPLANATORY MATERIAL TO SCORE 12

THE TEMPEST


Performed by two soprano recorders, one tenor recorder, and thumb cymbals.

Cue:

PROSPERO

Well.

Now come, my Ariel! bring a corollary,
Rather than want a spirit: appear, and partly!
No tongue! all eyes! be silent.

(Soft music

Enter IRIS (and CERES and JUNO)
Score 12, The Tempest
EXPLANATORY MATERIAL TO SCORE 13

THE TEMPEST

(ALTERNATE)


Performed by two flutes, two B♭ clarinets, two horns in F, first and second violins, viola, cello, and string bass.

Cue: (See Score 12.)
tune is mentioned by Lucentio in the same play (III, i):

HORTENSIO
You'll leave his lecture when I am in tune?

LUCENTIO
That will be never: tune your instrument.

No part of any musical instrument of the poet's time seems to have been too lowly to use as a metaphor. Consider the line from Much Ado about Nothing (II, i) in which Hero says to Don Pedro, "God defend that the lute should be like the case."

In some instances, the players do not speak of the instruments directly, but in such words as the audience could translate into the specific instrument. Such a passage is found in Cymbeline (II, iii), at which time Cloten bids farewell to the musicians:

So, get you gone. If this penetrate, I will consider your music the better; if it do not, it is a vice in her ears, which horse-hairs and calves-guts, nor the voice of unpaved eunuch to boot, can never amend.

The horse-hairs and calves' guts refer to viols, which the audience of Shakespeare's plays would recognize immediately. Another reference to the material used for viol strings is found in Much Ado about Nothing (II, iii):

BENEDICK
Now, divine air! now is his soul ravished!
Is it not strange that sheep's guts should hale souls out of men's bodies?

Pericles, in the play bearing his name, mentions the viol
Score 13, The Tempest
This is a lovely, soft, pastoral tune in three parts. Since this music is played during dialogue, it is necessary to have the music soft and yet create a mood. The arrangement calls for two flutes (in relative low register, which should give the tone a mellow quality) and cello. Noah Greenberg says that the cello can be used in place of the bass viol, a common Elizabethan instrument, in trying to match its tone color. Cecile de Banke suggests the same substitution.

---


6 de Banke, op. cit., p. 231.

This piece is another excellent example of Purcell's economy in instrumental planning.
EXPLANATORY MATERIAL TO SCORE 14

THE TEMPEST


Performed by two flutes and cello.

Cue: Follows directly the entrance music (Score 12 or Score 13, depending upon which selection is used in the production) and upon the beginning of Iris's speech.
Score 14 (cont.), The Tempest
Song: "Honour, Riches, Marriage Blessing" (IV, 1)

There are three settings of this song included in this study. The first two (Scores 15 and 16) are two different arrangements of a musical setting by Thomas Cooke (1782). This setting is certainly not representative of the Elizabethan style. It does, however, have a pleasant melody. The verse fits the vocal line very neatly, and there is not false accent (as there is occasionally in some of the Elizabethan ayres), and the lyrics should be clearly understandable.

The first version of this setting (Score 15) calls for a large instrumental group (two flutes, two B♭ clarinets, two horns, full strings, and percussion) and two soloists and full chorus (two solo sopranos and four-part chorus). The sound will certainly be operatic and give the scene the spectacular sound for which the court masques were famous. The taste of having so full and lush a sound suddenly thrust into a play which, up to this moment, has had predominantly lightly scored Elizabethan music used as the musical score may be questioned. On the credit side for using this approach, one might generalize by saying that since the scene is different from any other part of the play and since it is supposed to be over-elaborate and almost operatic in its grandeur, this treatment of the music is justified.
In the second setting of Cooke's music (Score 16), the arrangement has been greatly simplified. It can be performed by three solo voices (Iris in included as a soloist in this version, along with Ceres and Juno, who are the soloists in the first setting) with no chorus necessary. The accompaniment has been reduced to chords played on a guitar.

If the director wishes to unify the use of Elizabethan music in the production and feels that the Cooke composition does not fit into this style, he may wish to use the third setting (Score 17). This Elizabethan tune is arranged for two solo voices and accompaniment by a quartet of recorders and guitar.

One of these three arrangements should fit any approach a director might wish to use.
EXPLANATORY MATERIAL TO SCORE 15

THE TEMPEST


Sung by Juno (soprano), Ceres (soprano), and soprano, alto, tenor, and bass ensemble, accompanied by two flutes, two Bb clarinets, two horns in F, full strings, and tympani in Bb, F, and G.

Range of song:

Juno:

Ceres:

Chorus: Soprano:

Alto:
Cue:

JUNO

How does my bounteous sister? Go with me
To bless this twain, that they may prosperous be,
And honour'd in their issue.

(They sing)
Score 15, *The Tempest*
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outright in the very first scene of the play when he says,

You are a fair viol and your sense the strings,
Who, finger'd to make man his lawful music,
Would draw heaven down and all the gods, to
harken,
But being play'd upon before your time,
Hell only danceth at so harsh a chime.

As if mention of instruments singly were not enough, consider the impact of the following passage which encom-
passes the extreme limit of power that instruments could provide. The passage is from Coriolanus (V, iv):

SECOND MESSENGER

. . . Why, hark you!
(Trumpets; hautboys, drums beat; all together
The trumpets, sackbuts, psalteries and fifes,
Tabors and cymbals and the shouting Romans,
Make the sun dance. Hark you!

The musical references listed above are by no means exhaustive. There are numerous works dealing with the topic, but the few mentioned here establish the richness and importance of music to any Shakespearean production. Having established Shakespeare as a man possessing a wealth of musical knowledge, it must be established how he used music as a dramatic technique, i.e., in what ways is music used to assist the play production?
Score 15 (cont.), The Tempest
STILL UPON YOU! JU-NO SANGS HER BLESSINGS ON YOU.
Score 15 (cont.), The Tempest
Score 15 (cont.), The Tempest
Flute

Clarinet

Horn

Voice

Timpani

Soprano Alto

Tenor

Bass

Violin 1

Violin 2

Cello

Double Bass

Faison plenty, barns and corners never empty; vians with closing

Score 15 (cont.), The Tempest
Score 15 (cont.), The Tempest
Score 15 (cont.), The Tempest
CHAPTER II

SHAKESPEARE'S USE OF MUSIC AS A DRAMATIC DEVICE

Although Shakespeare as a dramatist is our major consideration, and although he was the most outstanding playwright of his era, it must not be forgotten that there had been dramatists before him, and others living as his contemporaries. Music had been used in many plays before the Bard started writing. It was on this dramatic heritage, including its use of music, that Shakespeare erected such monumental works.

In general, instrumental music served two purposes in the theatres—dramatic and mechanic. It was an established custom that instrumental music be presented before the plays, and occasionally between acts. Used in this fashion, music was not an integral part of the play. But music also served as a "tool" of the playwright. A cursory examination of the music used in many Elizabethan plays reveals that the music was usually not something just thrown in, but rather an integral part of the play.1

Score 15 (cont.), The Tempest
Score 15 (cont.), The Tempest
EXPLANATORY MATERIAL TO SCORE 16

THE TEMPEST
(ALTERNATE I)

Source: (See Score 15.)

Sung by Juno (soprano), Ceres (soprano), and Iris (alto), accompanied by guitar.

Range of song:

Juno:

Ceres:

Iris:

Cue: (See Score 15.)
Score 16, The Tempest
Score 16 (cont.), The Tempest
EXPLANATORY MATERIAL TO SCORE 17

THE TEMPEST

(ALTERNATE II)


Sung by Juno (soprano) and Ceres (soprano), accompanied by one soprano recorder, one alto recorder, one tenor recorder, one bass recorder, and guitar.

Range of song:

**Juno:**

**Ceres:**

Cue: (See Score 15.)
Score 17, The Tempest
Juno sings her blessings on you, Earth's increase.

Foeson plenty, barns and gardens never empty's.
Score 17 (cont.), The Tempest
In the very end of harvest! Scarcity and want shall

Score 17 (cont.), The Tempest
It is generally acknowledged that the plays of the Elizabethan period constitute the greatest chapter in English dramatic history; the tools of the craft were used to their fullest extent, and most expertly. Such expert handing at the hand of Shakespeare shall be studied more closely herein. Music as a part of English drama, as well as the drama of other European countries, can be traced from the origin of that drama in the medieval church. Over the passing of time, playwrights had discovered that music, once used casually, could become an intrinsic part of the plays; and besides, it could be used to reinforce the impact of the spoken word.²

²Ibid., p. 138.

At such usage, Shakespeare was unexcelled. Such music scenes as the famous "drinking scene" in Twelfth Night and the music lesson scene in The Taming of the Shrew attest to music's being the very life of the drama. The apparent ease with which Shakespeare incorporated music, his mastery of expression, and the rapid development of the use of music as a dramatic device combine to make his artistry unobtrusive in comparison to that of other dramatists of the period.³

Instrumental Music: Dance of Nymphs
and Reapers (IV, 1)

The stage directions for this dance read:

Enter certain REAPERS, properly habited: they join with the NYMPHS in a graceful dance; towards the end whereof PROSPERO starts suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish.

As has been previously stated, the music for this number, which is a continuation of the masque scene, is by Purcell. It has been arranged for three recorders, violin, cello, thumb cymbals, and small drum. Arbeau describes a dance by peasants and shepherds which he calls "Braule du Haut Barrois." The description fits this dance practically verbatim. Purcell calls this number "Dance for the Haymakers." It would be well to establish a basic rhythm with the percussion instruments before beginning the melody. This will insure that the dancers will be able to start all together.

EXPLANATORY MATERIAL TO SCORE 18

THE TEMPEST


Performed by one soprano recorder, two tenor recorders, violin, cello, thumb cymbals, and small drum or tom-tom.

Cue:

IRIS

... . . . . . . . . . . . . . . . . . . . .
You sunburn'd sicklemen, of August weary,
Come hither from the furrow, and be merry:
Make holiday; your rye-straw hats put on,
And these fresh nymphs encounter every one
In country footing.

Enter certain REAPERS, properly habited:
they join with the NYMPHS in a graceful
dance; towards the end whereof PROSPERO
starts suddenly, and speaks; after which,
to a strange, hollow, and confused noise,
they heavily vanish
Score 18, The Tempest
Prospero calls for "heavenly music" which will cast a magic spell and charm on all the mortals. The stage directions in the play call for "solemn music" after Prospero says,

And deeper than did ever plummet sound
I'll drown my book.

At that point Ariel enters with Alonso, Gonzalo, Sebastian, Antonio, Adrian, and Francisco. However, a more appropriate place to begin the music would be after Prospero says,

. . . and, when I have required
Some heavenly music,—which even now I do,—

It is logical that the music would begin then, giving Ariel time to bring the other players on. The music should continue throughout Prospero's speech.

This "chique" by Johann Pezel (1675) has been arranged by the Trapp family for three recorders and is very beautiful in its peaceful, lilting melody and rhythm. This is the only time in the play when a consort of recorders has been used completely by itself, and the "music of the spheres" quality should help to further the effect of Prospero's magic spell.
EXPLANATORY MATERIAL TO SCORE 19

THE TEMPEST


Performed by two soprano recorders and one tenor recorder.

Cue:

PROSPERO

. . . But this rough magic
I here abjure; and, when I have required
Some heavenly music,—which even now I do,—

(Music)

To work mine end upon their sense, that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

(Solemn music

(Note: In the speech above, the cue for the music has been given before the script indicates; the cue as the script gives it is also given.)
Song: "Where the Bee Sucks" (V, 1)

This song, by Robert Johnson, is sung by Ariel while he attires Prospero in his court clothes. According to de Banke, Johnson composed this setting of the song for a court presentation of the play.\(^8\) Since Ariel is busy attiring Prospero and cannot accompany himself, a spirit who waits on Ariel could play the simple accompaniment (chord background and doubling of the vocal line) on a guitar. The action can be planned to fit the rhythm of the song.

\(^8\) de Banke, *op. cit.*, p. 308.
EXPLANATORY MATERIAL TO SCORE 20

THE TEMPEST

Source: [Robert Johnson], "Where the Bee Sucks," found in John Wilson et. al., Select Musical Ayres, and Dialogues, for one and two Voyces, to sing to the Theorbo, Lute or Basse Violl (London: Printed for John Playford, and to be sold at his shop in the Inner Temple, neare the Church doore, 1652), p. 80.

Sung by Ariel, accompanied by guitar (played by a spirit).

Range of song:

Cue:

. . . Ariel
Fetch me the hat and rapier in my cell;
I will dicide me, and myself present
As I was sometime Milan: quickly, spirit;
Thou shalt ere long be free.
ARIEL sings and helps to attire him
Score 20, The Tempest


Dowland, John. The First Book of Songs or Ayres of four partes—with tableture for the lute. [London]: Printed by Peter Short dwelling at the sign of the Starre, 1597.
Shakespeare used music in many ways, as will be discussed in this chapter, but the underlying purpose of all specific uses was the general use—songs and instrumental music were but vehicles for dramatic development.

A fuller comprehension of how music was used will be obtained if the plays are referred to, illustrating the specific instances within the dramatic structure.

Music as a Vehicle for a Talented Person

Perhaps one of the most obvious reasons for using music would be to afford an opportunity to show off an especially talented performer. The song "Sigh No More Ladies" from Much Ado about Nothing (II, iii) seems to have little dramatic purpose. It says that men are deceivers, and we are not to sigh about it. When that's said, that's it. L. B. Wright believes that the song was intended as a vehicle for some prominent vocalist in the company.\(^4\) It seems likely when it is considered that the part of Balthasar calls for little action in the play, and there are very few lines for him.

In The Two Gentlemen of Verona (IV, iv) a serenade is required. "Who Is Sylvia" has become one of the most famous of Shakespeare's lyrics. The author, in this

\(^4\) L. B. Wright, "Extraneous Song in Elizabethan Drama," SP, XXIV, p. 263.


. First Book of Ayres or Little Short Songs to Sing and Play to the Lute with the Basse Viole. Newly published by Thomas Morley. Imprinted at London in little S Helen's by William Barley, 1600.


Shakespeare's Use of Song: With the Text of the Principal Songs. London: Oxford University Press, 1923.


Ravenscroft, Thomas. Deuteromelia: or The Second part of Musicks melodie, or melodius Musicke, Of Pleasant Roundelais; K. H. mirth, or Freemens Songs. And such delightfull Catches. London: Printed for Thomas Adama, dwelling in Paules Church-yard at the signe of the white Lion, 1609.


Wilson, John. Cheerfull Ayres or Ballads First composed for one single Voice and since set for three Voices. Oxford: Printed by W. Hall, for Ric. Davis, 1660.

, et al. Select Musicall Ayres, and Dialogues, For one and two Voyces, to sing to the Theorbo, Lute, or Basse Violl. London: Printed for John Playford, and to be sold at his shop in the Inner Temple, neare the Church doore, 1652.

Wright, L. B. "Extraneous Song in Elizabethan Drama," SP, XXIV.
AUTOBIOGRAPHY

I, William Kelly Danford, was born in McConnelsville, Ohio, May 26, 1920. I received my secondary-school education in the public schools of McConnelsville, Ohio, and my undergraduate work was in public school music at Ohio Wesleyan University. I was granted a Bachelor of Music degree from Ohio Wesleyan University in 1942. I taught music and speech at Ada, Ohio, High School until 1946, when I returned to Ohio Wesleyan University on a fellowship in speech. I received the Master of Arts degree from Ohio Wesleyan University in 1948. I was a full time instructor in music and speech at Ohio Wesleyan University until 1952, when I enrolled at The Ohio State University to study drama and music. I was made a graduate assistant for the 1953-1954 and 1954-1955 school years. For the past seven years I have been head of the Speech and Drama Department at the Shaker Heights, Ohio, Senior High School, while completing the requirements for the Doctor of Philosophy degree.
instance, necessarily resorted to professional musicians who were brought on the stage for the sole purpose of rendering the serenade. In the old Miracle plays, frequently minstrels were hired to sing and not to act. Shakespeare seems here to follow the same practice.

As You Like It is a play in which few of the songs forward the plot. Most of them seem as if the scenes had been created just to present the musical interlude. Noble suggests that it is possible that the songs had been inserted to meet the competition of the Children at Blackfriars. In all fairness, it must be mentioned that the songs of this play do serve to add color to the scene and cover some mechanical problems, but such do not appear to be the primary reasons for their use.

The song "Hark, Hark! the Lark" in Cymbeline (II, iii) is sung in consort by trained musicians who are brought on stage to sing the song and exit almost immediately afterwards. Apparently they were brought on for the specific purpose of presenting the song.

The final song in Twelfth Night (V, i), "When That I Was a Little Tiny Boy," is another instance of a song's being used as a "set" piece. The play has ended. Then the clown sings the song, which is entirely apart from the action. Shakespeare may have had a capable singer for the
Clown's part, for he gives the Clown a prominent share in the catch singing of the play and adds this bit for the Clown's performance at the end.

Music Used to Solve Mechanical Problems

Although music is entertaining, from the dramatist's point of view there are more worthy reasons for its inclusion in the scripts. The Shakespearean and pre-Shakespearean theatre was not so well equipped with stage devices as is the modern theatre. Many mechanical problems solved today quite easily presented real problems to the producer of the sixteenth century. As Long points out,

Several more or less mechanical problems of staging were frequently solved by the use of theatre musicians. The noise produced by the machinery of lifts and other stage devices was often covered by the sound of music.⁶

⁶Long, op. cit., p. 41.

Music could be used, too, to set the stage. In As You Like It (II, iv) the song "Under the Greenwood Tree" aids in localizing the setting as the forest of Arden. Also, it fills some time needed to get the setting fixed.

Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.
Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleased with what he gets,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

If it do come to pass
That any man turn ass,
Leaving his wealth and ease
A stubborn will to please,
Ducdame, ducdame, ducdame:
Here shall he see
Gross fools as he,
And if he will come to me.

When it is necessary to bring a deity onto the stage, something must be done to set the solemnity of the entrance. Again music is put to work. Shakespeare notes "Still Music." The very mood of it gives more credence to the entrance of Hymen in As You Like It (V, iv). The song in the same scene replaces what might have been a difficult explanation for Hymen's presence:

Wedding is great Juno's crown:
O blessed bond of board and bed!
'Tis Hymen peoples every town;
High wedlock then be honoured:
Honour, high honour and renown,
To Hymen, god of every town!

In The Winter's Tale (IV, iii), the first entrance of Autolycus is coupled with a song:

When daffodils begin to peer,
With heigh! the doxy over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.
The white sheet bleaching on the hedge,
With height! the sweet birds, 0, how they sing!
Doth set my pugging tooth on edge;
For a quart of ale is a dish for a king.

The lark, that tirra-lya ra chants,
With height! with height! the thrush and the jay,
Are summer songs for me and my aunts,
While we lie tumbling in the hay.

On the modern stage with its more elaborate entrance devices,
the purpose of the song is somewhat nullified. But to the
Shakespearean producer, the song had a definite use--it got
the actor on stage. Also, the song leaves no doubt as to
the time of the year. At least ten songs in the plays serve
to take the place of scenery, 7 a notable use of music to

7 Noble, op. cit., footnote, p. 19.

solve mechanical problems.

Just as music aids in getting characters onto the
stage, it is used to get them off. In Love's Labour's Lost
the mock pastorals, the Epilogues, besides maintaining the
laughing character of the comedy, serve as the vehicle for
clearing the stage. The song sung by the Clown in Twelfth
Night (IV, ii) clearly states its own purpose:

I am gone, sir,
  And anon, sir,
I'll be with you again,
  In a trice,
    Like to the old vice,
Your need to sustain;
Who, with dagger of lath,
In his rage and his wrath,
  Cries, ah, ha! to the devil:
Like a mad lad,
Pare thy nails, dad:
    Adieu, goodman devil.
As Noble points out, it is an exit that certainly no actor could complain about, timed to allow a gradual withdrawal and a final insult to hurl at Malvolio to disappear on.  

6i

Ibid., p. 84.

Here is a fine example of Shakespeare's dramatic craftsmanship.

Although other instances could be mentioned, these will suffice to demonstrate the use of song to overcome and alleviate mechanical problems. From the viewpoint of the producer, it might be well to consider whether today the use of music might not serve the same purpose.

In As You Like It (IV, ii) practically an entire scene, though a short one, is devoted to a song. However, in order to recognize the purpose of the song itself, one must note the lines preceding and following the scene. Toward the close of Act IV, Scene 1, Orlando and Rosalind are talking:

**ORLANDO**

For these two hours, Rosalind, I will leave thee.

**ROSALIND**

Alas, dear love, I cannot lack thee two hours!

**ORLANDO**

I must attend the Duke at dinner; by two o'clock I will be with thee again.

Shortly thereafter, the scene with its song, "What Shall He Have that Kill'd the Deer?" takes place. At the conclusion of the song, the foresters, Jaques, and Lords exit. The
next scene (IV, iii) opens with Rosalind and Celia. Rosalind asks, "How say you now? Is it not past two o'clock? and here much Orlando!" It would seem that the main purpose of the forest scene, of which the primary part is song, is to depict the lapse of time.

The song at the opening of Act IV, Scene 1 of Measure for Measure is sung by a boy. Since this is his only function in the play, it might be construed as a chance to present a particular singer. Yet, the song should be examined more closely:

Take, O, take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again, bring again;
Seals of love, but seal'd in vain, seal'd in vain.

The words of the song are useful for a couple of purposes. Already the audience has been introduced to Mariana's sad plight (III, 1), so the song adds to the intensity of her feelings when she appears. When she does appear, this song is descriptive of her feelings; it allows her to play upon her sad state. Just as the verse is finished, Mariana asks the boy to "Break off thy song," for the Duke is approaching. To disguise her feelings, she apologizes to the Duke for his having found her so "musical." The song also gives the Duke a chance to make an apt remark before going on to his main business.
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Music Used to State or Restate Theme

Many of the shows and pageants of the Elizabethans were not subtle; they were not skilful dramatic productions. On the contrary, they were endless, boring, repetitious. Such repetition, in the hands of Shakespeare, became much more unobtrusive. In As You Like It, for instance, the song "Under the Greenwood Tree" takes the place of a bland, bold announcement of the theme by some actor. Colorful in setting the stage, the song occupies the entire scene, interrupted occasionally by the dialogue. By the end of the scene, the audience has been told how most of the foresters feel, and it is encouraged to enjoy the pleasures of such a life. It must keep in mind, however, that there are two disadvantages—winter and rough weather. Thus, the underlying theme of the play is restated in musical form.

Restatement of the play's theme is also accomplished in the song "Blow, Blow Thou Winter Wind" in As You Like It (II, vii):

Blow, blow, thou winter wind,  
Thou art not so unkind  
As man's ingratitude;  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude.  

Heigh-ho! sing, heigh-ho! unto the green holly;  
Most friendship is feigning, most loving mere folly;  
Then heigh-ho, the holly!  
This life is most jolly.
Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.

Heigh-ho! sing, etc.

The song serves to advise the Duke of Orlando's circumstances. However, the use of the song replaces a less interesting way of repeating information already known to the audience. It is much easier to listen to the theme in musical setting than to hear it again mouthed by one of the actors, although the signal from the Duke, "Give us some music; and good cousin, sing," is a bit obvious. It will be noted that this song follows immediately after Orlando has carried Adam onto the stage. The parallel between the comments on ingratitude and the appearance of Orlando and Adam, both having suffered from ingratitude and false friendship, is too skilful to have been accidental. "Clearly the song is a commentary on the sad state of Orlando and Adam."\(^9\)

It should be noted,

\(^9\)Long, \textit{op. cit.}, p. 147.

too, that when the song is called for by the Duke, he has not questioned the two guests at his table. By the song's finish, he knows some of the story, for he than says to Orlando, "If that you were the good Sir Rowland's son, as you have whisper'd faithfully you were..." Again, the song saves a verbal retelling of the story to the Duke.
In *King Lear* the isolated snatches of song, improvisations on a ballad or round, assist in driving home the truths that, if spoken in plain words, would have been too unpalatable to old Lear. The singing of this short song by the Fool (I, iv) tends to soften the impact of the words:

Fools had never less wit in a year;  
For wise men are grown foppish,  
And know not how their wits to wear,  
Their manners are so apish.

Then they for sudden joy did weep,  
And I for sorrow sung,  
That such a king should play bo-peep,  
And go the fools among.

And later (III, ii), the Fool sings,

He that has and a little tiny wit,—  
With hey, ho, the wind and the rain,—  
Must make content with his fortunes fit,  
For the rain it raineth every day.

**Music Used to Identify or Portray Character**

Character portrayal was one of the outstanding accomplishments of Shakespeare. With every means at his disposal, he attempted to make his characters real people. Besides lines spoken by others and the lines assigned to each character, music again was useful in this respect. Mention has already been made concerning Shakespeare's references to characters affected by the "music of the spheres" as an adherence to the Pythagorean concept of music.
Shakespeare proved extremely skilful in the use of character definition by music. "Under the Greenwood Tree" is the means by which the natures of two interesting characters, Amiens and Jaques, are described. After restating the underlying theme of the play, Jaques proceeds to disagree with the popular belief. His cynical opinion is expounded in the last stanza of the song. Thus, in music, we have a clear delineation of the character of these two, with their different outlooks. Although Jaques was heard of previously in the play, the song served to acquaint the audience with him personally, as the temperament of the singer is reflected in the lyrics.

The music in Twelfth Night shows that what appears at first glance to be very casual is really the result of true skill. The music is very unobtrusive, as is great art, but it wields tremendous influence upon the play. The music can be divided into two distinct types—the plaintive music associated with Duke Orsino, and the contrasting noisy, lusty songs and ballads of Sir Toby and his comrades. The Duke's music portrays his true character while that of Sir Toby and company (coupled with the way in which it is performed) adds much to the comic situations wherever the music occurs. The two types of music serve as foils for one another.  

10 Consider the opening of the play. The instru-

10 Ibid., p. 164.
mental music preceding the first line sets the stage; "If music be the food of love, play on," links music and the emotions of love. The Duke's later remarks, as well as the plaintive music which delights him, indicate that he is, as Noble puts it, "an exotic in search of a sensation."

Noble, op. cit., p. 83.

"He is in love with love rather than with any particular mistress," an explanation of his seemingly unmotivated change of love interest from Olivia to Viola at the end of the play.

Long, op. cit., p. 168.

In the same play, the song "Come Away, Come Away Death" (II, iv) underscores the melancholy and sentimental character of the Duke by showing his reactions to the sound of sad and plaintive music. If one questions the impact of music in picturing the character of the Duke, try to imagine how such an individual could be presented without using music. It's power immediately becomes clear upon such an attempt.

Contrasted with the music of Duke Orsino is that connected with Sir Toby, Maria, Feste, and Sir Andrew. Act II, Scene iii presents a gay love song, a catch, and snatches of other convivial songs.
The love song, "O Mistress Mine," is sung by the Clown:

O Mistress mine, where are you roaming?
O stay and hear; your true love's coming,
Than can sing both high and low:
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure;
In delay there lies no plenty;
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

Love's a thing of the moment, to take advantage of, a gay delight of physical action to these characters. Not so to the Duke—love is of the soul and enduring.

The contrast of presentation is in itself a way of distinguishing character. The sweet, melancholy words of the Duke's music, presented in a quiet, tender manner, would contrast sharply to the Clown's more boisterous presentation, coupled with jerkiness of action. The very mangling of the tipplers as they try to sing various types of song heightens the humor of the scene. Thus the music is utilized to present two opposite character types.

In The Tempest Ariel, Stephano, and Caliban do all the singing, with the exception of the characters in the masque. As in Twelfth Night, there is presentation of character in the music, this time on three levels of existence. Each time there is singing, it is in character. Ariel's singing is distinctly ethereal, of another world
type; Stephano's has a very human, work-a-day note; and
Caliban's, coming from a baser sort, has all the intensity
of a primitive giving vent to his hatred of drudgery.

It is fitting that Ariel, as an unsubstantial creature
of the air, should sing often. The words of his songs are
as light and airy as he is. "Where the Bee Sucks" (V, i) is
a good example to illustrate his character:

Where the bee sucks, there suck I;
In a cowslip's bell I lie;
   There I couch when owls do cry.
On the bat's back I do fly
   After summer merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

Here is a good example of the brevity and speed of song which
set Shakespeare apart from his contemporaries. "One can al-
most see Ariel pirouetting with ecstasy as he sings: 'Merr-
rily, merrily shall I live now.'"13


In contrast to Ariel are Stephano and Caliban. A
song is the means by which Stephano is introduced to the
audience. With bottle in hand, he enters (II, ii) singing:

I shall no more to sea, to sea,
Here shall I die a-shore,—

This is a very scurvy tune to sing at a man's
funeral: well, here's my comfort. (Drinks

(Sings) The master, the swabber, the boatswain, and I
   The gunner, and his mate,
Loved Mall, Meg, and Marian, and Margery,
   But none of us cared for Kate;
For she had a tongue with a tang,
Would cry to a sailor, Go hang!
She loved not the savour of tar nor of pitch;
Yet a tailor might scratch her where'er she did itch.
Then, to sea, boys, and let her go hang!

This is a scurvy tune too: but here's my comfort.

(Drinks)

It is hard to imagine a stronger contrast to the character of Ariel. Stephano is a typical sailor—full of the love of wine, women, and song.

The third singer of the play, Caliban, stands in a class by himself. In his drunken state, Caliban is allowed to utter freely his hatred for his previous forced labor. He sings (II, ii) drunkenly:

Farewell, master; farewell, farewell!

TRINCULO
A howling monster; a drunken monster!

CALIBAN
No more dams I'll make for fish;
Nor fetch in firing
At requiring;
No scrape trancher, nor wash dish;
'Ban, 'Ban, Cacaliban
Has a new master:—get a new man.

Noble indicates that though Shakespeare may not have had a complete knowledge of the musical aptitudes of the aboriginal savages, the use of the repetitious phrase "'Ban, 'Ban, Cacaliban" is characteristic of the aboriginal and it illustrates the minute and careful consideration Shakespeare gave to his character development.14

14 Ibid., p. 103.
There are, then, in The Tempest three distinct types of characters depicted, each carefully and ingeniously, with the considered use of music.

King Henry IV, Part II reveals some interesting characters such as Shallow and Silence. With these characters, it is the disparity between the subject of the song which they present and the character of the singer himself that affords the humorous situation. It is the spectacle of Silence (hardly the robust type) singing ribald ballads that makes the scene so ludicrous. The sight of wheezy old Shallow and Silence breaking out in snatches of old ballads, excerpts from all sources, and having drunk too much that provides the real comedy. The ridiculousness of the situation is brought into focus by music, such as the line "And lusty lads roam here and there / So merrily."

The tragedies also can be used to illustrate the delineation of character. Hamlet is superb in musical build-up, truly the work of a master. It is singing (IV, v) which heightens the tragedy of Ophelia's madness. She sings parts of several songs, none of them connected. The very fact that they are such accentuates the state of madness. The effect of each song is designed according to plan. The songs, "ribald by nature," mirror the "well-known feature in female madness" in which "there is no longer any sound
instinct to maintain modesty, so necessary to feminine se-
curity."\textsuperscript{15}

\textsuperscript{15}Ibid., p. 119.

In \textit{Troilus and Cressida} (III, i) is a song of an
entirely different nature. Pandarus sings,

\begin{quote}
Love, love, nothing but love, still more!
For, O, love's bow
Shoots buck and doe:
The shaft confounds,
Not that it wounds,
But tickles still the sore.
These lovers cry Oh! oh! they die:
Yet that which seems the wound to kill,
Doth turn oh! oh! to ha! ha! ha!
So daying love lives still:
Oh! oh! a while, but ha! ha! ha!
Oh! oh! groans out for ha! ha! ha!
\end{quote}

This is a song of "senile voluptuary" and is true to the
character of Pandarus of encouraging physical love, and
appropriate to the emotional joys of Paris and Helen to whom
he sings.\textsuperscript{16} The song is presented as the result of the re-

\textsuperscript{16}Ibid., p. 129.

quest of Paris and Helen, one of the most obvious reasons
for its inclusion; yet it falls into place quite naturally.
Here Pandarus is singing to two abandoned lovers. This
might have been enough to serve the purpose. However,
couple this with the fact that the song is based on a Pente-
costal hymn of the Christian church, and the meaning of the
song stands out in even greater contrast.
INTRODUCTION

Statement of Purpose

The purpose of this study is to collect and arrange a complete musical score, both vocal and instrumental, for all of the Shakespearean comedies, using, wherever possible, music that is contemporary to the Elizabethan period, and arranged in such a manner as to be practical for performance by competent amateur musicians.

Problems Facing Director in Planning

Music for the Plays

The problems facing the director of a Shakespearean comedy in regard to the musical sections of the plays have always been numerous. There has been no central source to which the director could turn for a complete score to each of the comedies. The most complete sources have been Fifty Shakspere Songs, edited by Charles Vincent, and The Vocal Music to Shakespeare's Plays, published by Samuel French, Ltd. These collections contain only vocal music, and many of the musical directions in the plays are for instrumental music; therefore, these collections cannot be considered as complete sources. Both sources have some Elizabethan songs listed in
There is general agreement that the main part of *Love's Labour's Lost* was Shakespeare's first attempt at comic drama. The play is a satire against an "extravagant form of utterance." He was lampooning the pedantic ornamentation of languages and also the pseudo-pastoral romanticism so prevalent in the sonnets.\(^{17}\) It was appropriate, therefore, that

\(^{17}\text{Ibid.}, p. 33.\)

the epilogue songs served to ridicule pretty pastorals and sententious verses. These were just a final reiteration of the main theme.

The "Cuckoo" song employs the words and conventions of the pretty pastoral verses, but the refrain shows up their fallacies:

> When daisies pied and violets blue
>    And lady-smocks all silver-white
> And cuckoo-buds of yellow hue
> Do paint the meadows with delight,
> The cuckoo then, on every tree,
> Mocks married men; for thus sings he,
> Cuckoo;
> Cuckoo, cuckoo: O word of fear,
> Unpleasing to a married ear!

The second verse illustrates the same point.

The "Owl" song is certainly a contrast to the pretty pastorals. In the first stanza,

> When icicles hang by the wall,
> And Dick the shepherd blows his nail,
> And Tom bears logs into the hall,
> And milk comes frozen home in pail,
> When blood is nipp'd and ways be foul,
> Then nightly sings the staring owl,
> Tu-whit;
Tu-who, a merry note,
While greasy Joan doth keel the pot,

romance is contrasted with reality, the picturesque with the disagreeable. In the second stanza,

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding the the snow,
And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
Tu-whit;
Tu-who, a merry note,
While greasy Joan doth keel the pot,

comic objects are cunningly interspersed among ordinary objects of natural history. In the first stanza, icicles hang by the wall; and in the second, frozen milk, nipped blood, and muddy roads abound. The coughing and the red, raw nose are noted. But the most disagreeable of all sensations to be experienced in winter is that presented by the sluttish Joan keeling the pot, for this makes the kitchen uncomfortable both by sight and smell. The nicety of the pastoral could hardly be more effectively satirized.

The serenade, "Who Is Sylvia," in The Two Gentlemen of Verona (IV, iv) is the basis for some disagreement as to use. Noble feels that if the serenade were cut from the scene, considerable revision would be necessary.18 Long

importance of the instrumental music of the serenade and points out that the lyrics have really very little to do with the play, though the song does provide the opportunity for Julia to discover the infidelity of Proteus and provide a method by which Proteus may be distinguished from the other musicians.\(^9\) He continues, to point out that the lyrics contain no specific references to the action of the play and are, therefore, not necessary. It is the instrumental portion of the serenade that is woven into the dialogue and action of the play. However, from the producer's point of view, it would be much more expedient to use the song than try to devise other methods of pointing up Proteus' infidelity and identifying him from the group of musicians.

It is the singing of songs that has made Autolycus such a memorable figure in Shakespearean characterization. Take from Autolycus, in The Winter's Tale, his songs and one has but a hollow shell, signifying nothing—a fact readily seen when Autolycus is compared with Pompey in Measure for Measure. The minstrelsy of Autolycus is what makes the difference, what keeps him from being to the audience just a rogue and scamp.\(^{20}\)


\(^{20}\)Noble, Shakespeare's Use of Song, p. 96.
"When Daffodils Begin to Peer" (IV, ii) is an autobiographical song, used as a musical soliloquy. This song (see pages 59-60) negates the necessity of many lines spoken by others before Autolycus enters the stage, or an egotistical narration by the pedlar himself. True to his character, Autolycus closes the scene with a song, again revealing his character:

Jog on, jog on, the foot-path way,
And merrily hent the stile-a:
A merry heart goes all the day,
Your sad tires in a mile-a.

All of the songs in The Winter's Tale—"But Shall I Go Mourn," "Lawn As White As Driven Snow," "Get You Hence, for I Must Go," "Will You Buy Any Tape?" as well as the two mentioned above—are sung by Autolycus, and all are sung alone with the exception of the trio "Get You Hence, for I Must Go." Song is, indeed, a true part of his character, not only as a requirement of his profession but as an indication of his character.

With the limited number of illustrations given to substantiate the idea, it is obvious that one of the main uses of music in the Shakespearean play is to identify or portray the character.
Music Used to Establish or Change
the Mood of the Play

As music was used to establish a character, so it was used to establish or change the mood of the play. In The Merchant of Venice (V, 1) music is used in a very unique way. Here is a passage written in the form of a dramatic recitative. Lorenzo, while awaiting the musicians, speaks some twelve lyric lines:

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music Creep in our ears: soft stillness and the night Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven Is thick inlaid with patines of bright gold: There's not the smallest orb which thou behold'st But in his motion like an angel sings, Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay Doth grossly close it in, we cannot hear it.

(Enter MUSICIANS)

Come, ho, and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear, And draw her home with music.

(Music)

After the beautiful poetry, the lyricism of the scene is lifted to an even higher plane by the addition of instrumental music. The whole purpose of this scene seems to be to dissipate the tragic elements of the play which were earlier developments. After this passage, of a nocturnal nature, the audience is more receptive for the humorous quality of the concluding scene. The baser emotions of "hate, greed, and bitterness" of the fourth act are erased; and a "tender
interlude containing music, poetry, moonlight, and young love" take their place.21

21 Long, op. cit., p. 111.

Much Ado about Nothing has a somewhat similar use of music. The several performances of music are reflections of the changing emotional appeals made during the course of the play. Instrumental music is heard in the first two acts. This music is of a stately, merry-making type used during dinner and a masque which takes place the first night. Then follows "Sigh No More Ladies" (II, iii). This is in a light-hearted mood. The doleful hymn sung at Hero's supposed sepulcher (V, iii) reflects an entirely different mood:

Pardon, goddess of the night,
Those that slew thy virgin knight;
For the which, with songs of woe,
Round about her tomb they go.
Midnight, assist our moan;
Help us to sigh and groan,
Heavily, heavily:
Graves, yawn, and yield your dead,
Till death be uttered,
Heavily, heavily.

The happy-ending mood is mirrored in the dance which takes place at the conclusion of the play--"Come . . . let's have a dance . . . that we may lighten our own hearts." It will be noted that, with each major change of mood, there is music to represent and parallel that same mood, thus making it more forceful.
Already discussed have been the songs of Sir Toby and his cohorts in *Twelfth Night*. Albeit, these snatches of songs and ballads are effective in establishing the character of the group of revellers, there can be no question that the songs also set the mood and atmosphere of those scenes. The build-up from love song to lusty catch-song to maudlin scraps of ballads roared out by Sir Toby, with the final dialogue song aimed at Malvolio—all this creates an atmosphere which would have been most bland in the absence of music.

The sadness of Mariana, in *Measure for Measure*, has been mentioned before. Music here is a definite dramatic asset. But it also gives the feeling of sadness, miserableness, and discomfort in one unhappy in love. The sudden breaking off of the song, again a dramatic device, is also a mechanism for helping to break the mood. It is interesting to note in how many ways one piece of music may be used in the hands of a dramatic artist.

Even the historical plays are not without some "mood" music. *King Henry IV, Part I* (III, i) offers a bit of the mysterious via music. The very fact that Lady Mortimer sings in Welsh provides atmosphere for the scene; and because one is not made aware of the meaning of the song, it imparts "an air of mystery to the doings of the uncanny, superstitious Glendower."22

In connection with mood, the epilogue songs of *Love's Labour's Lost* should be mentioned again. These songs, in shortened form, prolong and epitomize the theme of the entire play—ridicule. Perhaps the play would have been complete enough without them, but with the stroke of the master they serve as the *coup de grace*—the last word.

Of a different mood is the play *A Midsummer-Night's Dream*. This time, instead of dealing with human moods, the author presents a fairy world, the land of charms and spells. From a producer's point of view, what means and devices are best suited to create such an atmosphere? How logical that music should be the answer.

To the Elizabethan, the world of charms and spells was not particularly a world apart from his own. It must be remembered that witches, witchcraft, omens, signs, portents, and potions were accepted ideas to most people of this era. The use of music need not be subtle in order to create belief and acceptance by the audience of the effects of charms and spells. The directions "*Sound musicke, hearken AMURACK, and fall asleep*," in Greene's *Alphonus, King of Aragon* (III, ii), indicate that Amurack is enchanted immediately and that his following actions are done while under the magic spell. From such a beginning, Shakespeare mushroomed the idea to an entire play. *A Midsummer-Night's Dream* is all mood—that of another world, of fairies and charms and spells in contrast to the mortal world. If *Much*
Ado about Nothing is a contrast of tragedy and comedy (two moods), Dream is a further development. In this play there are three distinct levels of existence present: that of the fairies, a nether-type world; that of the mortals; and that of the sub-mortai type as represented by Bottom and the rustics. Costumes undoubtedly aided in making some distinction between the various types, but the music certainly reinforced the differences.

In Act II, Scene ii, an airiness of the fairies is desired. Music could appropriately supply this lightness of touch. Titania's fairy servants sing their Queen to sleep. She requests of them,

Come, now a roundel and a fairy song;
... . . . . . . . . . . . . . . . . . . . . . . . . .
... Sing me now asleep;
Then to your offices, and let me rest.

In answer to her request, the fairies sing,

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong.
Come not near our fairy queen.

CHORUS
Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby:
Never harm,
Nor spell, nor charm,
Come our lovely lady nigh;
So good night, with lullaby.

FIRST FAIRY
Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Bettles black, approach not near;
Worm nor snail, do no offence.
(The Chorus then repeats its refrain.) The music, the words, the fairies—all contribute to the lightness Shakespeare desired. Long feels that the aptness of the song to the action and the "close affinity of its structure to the art song" suggest that Shakespeare wrote the song with music composed especially for the play in mind.23 One might conjecture whether he wishes to think of Shakespeare as a playwright and composer. Perhaps it makes no vital difference to the power of the play, and one should be content to accept what we have regardless of how it came into being.

Familiarity with the play might lead one to question why Titania should be lulled to sleep by the fairies. Previously the mortals had gone to sleep without the aid of music. Could not such a plan have been deliberate? The music is connected with the fairy world, not the human one. And if a dance took place, as is suggested by the word "roundel," could not a dance by a group of airy spirits help to defy the concreteness of the human world? It cannot escape notice that all of the music in the play, with the exception of the fanfares, is connected with the fairies or the rustics and not to the "normal" world.

23 Long, op. cit., p. 85.
their contents, but the majority of the songs are from the romantic and modern periods, which do not fit the Elizabethan settings of the plays.

A great wealth of music written during the Elizabethan period is available and can be used in the production of Shakespearean comedies. This music will add much to the Elizabethan style of a production. It has a vitality and fresh rhythmic vigor which sets it apart from music found in any other period. The tunes often have a strong modal flavor which necessitates using only a very simple harmonic accompaniment. Many of the Elizabethan songs were so popular that they were used both as vocal music and as instrumental music. The ranges employed, therefore, are, for the most part, modest in demand. Usually the tunes are brief; and, because of this attribute, when they are called for in the plays, they help establish and maintain a sense of pace and continuity that is so necessary to the production of the Shakespearean comedies.

Why is music of the romantic period often wrong for a production of the Shakespearean comedies? There are several reasons. Most of the songs have an extended range that takes trained voices to perform them well. They are written in the form of art songs, and many times they do not fit the dramatic situation found in the play. They belong on the concert stage and not in the theatre. The accompaniments for the songs are, for the most part, elaborate and
Later in the play (III, i) Bottom appears as an ass and sings to Titania,

The ouzel cock so black of hue,
With orange-tawny bill,
The thrum with his note so true,
The wren with little quill;

The finch, the sparrow, and the lark,
The plain-song cuckoo gray,
Whose note full many a man doth mark,
And does not answer nay;--

In its performance, this song would be presented as crude as it could be and still bear some resemblance to music. The use of this music sung by an ass and that of the fairies in the previous scene affords great contrast. The humor of the situation with Bottom is derived partly from the delight of the fairy Queen in contrast to the opposite-of-angelic voice of Bottom. 24

With the different levels of life presented, there must be some relationship between them. The music in Act IV, Scene i, helps to establish this relationship. Those of the fairy world--Titania, Puck, and Oberon--remove their enchantments from that lowly fellow, Bottom, and from the lovers who have fallen asleep. Oberon says,

Silence awhile. Robin, take off this head.
Titania, music call; and strike more dead
Than common sleep of all these five the sense.

TITANIA
Music, ho! music, such as charmeth sleep!

(Music, still
PUCK

Now, when thou wakest, with thine own fool's eyes peep.

In this instance, the music is the connecting link between the fairies and the humans. When the sleeping mortals awake, they will have returned to their senses.

As music was used to give the impression of the fairy world, so was it used in the realm of the deities. In *As You Like It* (V, iv), Hymen is made to speak his opening lines to a background of music. Is it not possible that the occasion of getting Hymen onto the stage was facilitated by music? Perhaps some stage noise was involved in presenting the play in which a deity appeared. Such a problem in an earlier play is mentioned in Ben Jonson's account of the production of *The Masque of Queens* (1609):

> Here the throne . . . sodaynely chang'd, and in the place of it appeared Fama bona . . . .
> She, after the musique had done, wch wayted on the turning of the Machine, call'd from thence to Vertue. . . .

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So using music as a coverup would not have been new to Shakespeare. Be that as it may, it is music that serves to set the deity apart from the mortals, just as it does in *The Tempest* (IV, 1) on the entrance of Iris, Ceres, and Juno.

The list is long of the plays and instances in which Shakespeare used music to set or changed the mood of his
plays, whether it be in the realm of humans, deities, or fairies, but these instances should suffice.

Music Used to Further Dramatic Ends

As Shakespeare developed as a dramatist, music became a means for furthering the dramatic elements of the play. Rather than stopping the action to listen to a talented performer or hesitating to set a mood, the play continued to move, music being the means of the continued motion. Consider the serenade in The Two Gentlemen of Verona already discussed. Act IV, Scene ii is the connecting link between the middle of the play and the end. The Host, knowing that music would be performed and that Proteus would be among the musicians, maneuvered Julia to be present at the same spot and at the same time as Proteus. It is a most convenient method by which Julia may be informed of the unfaithfulness of Proteus. The song, indeed, is a most integral part of the play.

The one song in The Merry Wives of Windsor (V, v) is a dance song. In it Shakespeare accomplishes the final humiliation of Falstaff:

Pie on sinful fantasy!
Pie on lust and luxury!
Lust is but a bloody fire,
Kindled with unchaste desire,
Fed in heart, whose flames aspire,
As thoughts do blow them, higher and higher.
Pinch him, fairies, mutually;
Pinch him for his villany;
Pinch him, and burn him, and turn him about,
Till candles and starlight and moonshine be out.
Mistress Quickly set the mood for the song when she said,

Corrupt, corrupt, and tainted in desire!
About him, fairies; sing a scornful rhyme;
And, as you trip, still pinch him to your time.

So, as the fairies dance about Falstaff, they punctuate their song with pinchings and burnings as children engaged in song-games. What better means could have been used to effect the farce of Anne Page and her suitors! Although but one song appears in this play, its dramatic effect is most noteworthy in relation to developing the dramatic scheme.

Music is suggested in Love's Labour's Lost (V, ii) when Rosaline requests,

Play, music, then! Nay, you must do it soon. (Music plays)
Not yet! no dance! Thus change I like the moon.

KING
Will you not dance? How come you thus estranged?

ROSALINE
You took the moon at full, but now she's changed.

KING
Yet still she is the moon, and I the man.
The music plays; vouchsafe some motion to it.

ROSALINE
Our ears vouchsafe it.

KING
But your legs should do it.

ROSALINE
Since you are strangers, and come here by chance,
We'll not be nice: take hands. We will not dance.

KING
Why take we hands, then?

ROSALINE
Only to part friends:
Curtsey, sweet hearts; and so the measure ends.
The last line quoted suggests a galliard played by a consort of musicians. Since the galliard was a courtly dance, it would be suitable to the situation and the characters. At this point of the play, a masque would not only add visual interest but also help achieve the dramatic climax necessary to the dramatic development. The music was a necessary part of the masked dance; and because the audience would have been familiar with the galliard as a dance form, they would recognize it as a courtly form. Thus the music helped to clarify the situation portrayed in this scene.

The song "O Mistress Mine," from Twelfth Night (II, iii), is a dramatic device of another sort. It is the song which presents and develops into quite a revelry. Song leads to song, drinking to more drinking, noise to more noise, and thence to Malvolio's entrance. In fact, Malvolio's interference in the fun-making is what leads to the conspiracy which takes place later against him. This time, the song is the instigation of a continuous action.

In The Tempest (II, i) when Gonzalo is awakened by Ariel, it is with a song:

While you here do snoring lie,
Open-eyed conspiracy
His time doth take,
If of life you keep a care,
Shake off slumber, and beware:
Awake, awake!

With such unusual means, Ariel warns Gonzalo of the conspiracy Sebastian and Antonio are devising. Although it
might have been possible to tell Gonzalo in another manner, the fact remains that Shakespeare chose to keep the play moving in this instance by using a song.

The soliloquy-type songs of Autolycus in *The Winter's Tale* are slightly different. It might be possible for the progression of the play for the audience never to know the sentiments of this main character. However, Shakespeare tells Autolycus' "side of the story," so the musical soliloquy developed. The two opening songs of this character present a vivid picture of him and leads the audience to suspect that which follows. There is no surprise, then, that when the Clown appears, he is robbed. There might be a tendency to feel sorry for the Clown and his predicament had not the preceding songs prepared us for the villany. By the time the Clown is confronted with his loss, the audience is more prone to blame his ignorance than criticize the real culprit. In this instance, Shakespeare has used songs to forward the action and keep the audience in the proper frame of mind for accepting the comic situation.

In *The Merchant of Venice* a stage of development has been reached in which the song practically replaces dialogue. There is a point in the play where Bassanio must choose one of the caskets, and some device is necessary to help him. A song solved the dilemma in this scene (III, ii):

Tell me where is fancy bred,  
Or in the heart or in the head?  
How begot, how nourished?  
Reply, reply.
It is engender'd in the eyes,
With gazing fed; and fancy dies
In the cradle where it lies.
Let us all ring fancy's knell;
I'll begin it,—Ding, dong, bell.

ALL
Ding, dong, bell.

This song is a rationalization for Bassanio's choosing the proper casket—the lead one. The relationship of the song to the action of the play is vital. The future of several of the characters depend upon Bassanio's choice. Besides assisting Bassanio with the words to the song, the dramatist provides the time required for the song to be performed in order to allow Bassanio time to consider, to ponder his decision. The hint is quite plain, both to Bassanio and to the audience; the audience is permitted to be "in on" the action. Bassanio reveals his sentiments when, as the last strain fades away, he says,

So may the outward shows be least themselves:
The world is still deceived with ornament.

This scene is one about which opinion varies, however. There are those who feel that the song gives Bassanio a clue for his choice. The reasoning for an opposite viewpoint is that such action would be a charge against Portia's good faith and Bassanio has not been shown as a character who would choose lead before gold or silver. However, in spite of these arguments, it might be wise to consider whether one of such dramatic skill and one who has proved himself so capable of using music in so many ways would have bothered to insert
a song for no purpose. Since it is impossible to know what was Shakespeare's true intent, the fact remains that the song does illustrate the merit of unadorned objects and Bassanio does say that "outward shows be least themselves."

In As You Like It is discovered a parallel structure—that of the play and the music used with the play. The play is underway when the dramatic theme is stated in the forest of Arden (II, v). At the same time, the songs presented tell of the beneficial qualities nature has upon man.26

26 Long, op. cit., p. 140.

Two scenes later the theme is restated, again in music, by the song "Blow, Blow, Thou Winter Wind." It is almost as if Shakespeare were the teacher, repeating the theme over and over so that the audience could not possibly miss the point.

The use of song in the tragedies is of a much more limited nature than that in the lighter plays. However, though they be of shorter duration, each time there is a definite purpose to be served: "singing is made every time to serve some aim in the main scheme of the play."27


Fool's mere breaking into song in King Lear serves a useful purpose. Such songs as in Act I, Scene iv set the characters of the Fool and Lear into more poignant contrast. In
In the former is a supposedly witless one expounding wisdom. On the other hand, Lear, who is considered a sage individual, has lost his wits. Songs in such a case aid in showing the complete reversal of the situation.

It is the Gravediggers in *Hamlet* (V, i) who provide a bit of humor to an otherwise most somber scene. Digging as they are to inter Ophelia, they mix song with a bit of philosophy. Consider the following verses dispersed throughout the scene:

```
In youth, when I did love, did love,
Methought it was very sweet,
To contract, O, the time, for-a my behove,
O, methought, there-a was nothing-a meet.

But age, with his stealing steps,
Hath claw's me in his clutch,
And hath shipped me intil the land,
As if I had never been such.

A pick-axe, and a spade, a spade,
For and a shrouding sheet:
O, a pit of clay for to be made
For such a guest is meet.
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It is a neat trick, in the midst of tragedy, to add humor, melody, and philosophy.

One might also consider the song "Love, Love, Nothing but Love" from *Troilus and Cressida* (III, 1) previously mentioned. In this case the spirit of the play, the theme, even the character of the singer are reflected. The song definitely is a dramatic device with a purpose.

The music in *Othello* is skillfully handled in a slightly different way. Iago was considering in what way
he could subvert Cassio. Since Cassio was an officer on duty, Iago decided that the sure way to lure Cassio to a drinking bout was with song. With this in mind, Shakespeare has used the following song (II, iii):

And let me the canakin clink, clink;
And let me the canakin clink;
A soldier's a man;
A life's but a span;
Why then let a soldier drink.

The very thought of the song is that a soldier is only human and, therefore, let him drink. His life is but a trifling, so let the soldier have fun while he may. In this instance, the song is the means for demoralizing Cassio.

Although the longer musical scenes occur in the lighter plays, throughout all of them the use of music is to serve dramatic ends. The closer the music is scrutinized, the more it is realized how vital it is to the production of the plays, if Shakespeare's intent is to be reproduced.

**Music Used to Indicate Offstage Action**

**and to Accompany Dances**

**on or off Stage**

Those familiar with the Elizabethan stage realize how limited were the facilities. The physical limitations placed much burden on offstage action and other devious devices. The use of battle instruments, such as trumpets and drums, would indicate battles. Music of a processional would suggest the arrival of important personages. A