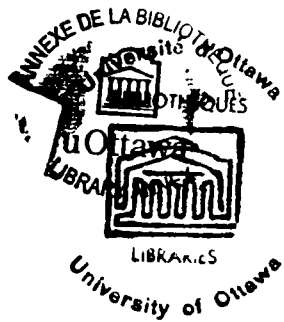


SHAKESPEARE'S
CONTRIBUTION TO MUSIC

by
Dani Reginald.

M. A., 1943.



254

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A THESIS PRESENTED BY REGINALD DAVIS A.T.C.N., B.A.

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CONTENTS

	page
INTRODUCTION	1
Chapter	
I. A VIEW OF CONTEMPORARY MUSIC AND INSTRUMENTS AS SEEN IN SHAKESPEARE'S PLAYS	1
II. SONGS MENTIONED IN SHAKESPEARE	17
III. SONGS APPEARING IN SHAKESPEARE'S PLAYS	29
IV. SHAKESPEARE'S STAGE DIRECTIONS AS EXAMPLES OF MUSICIANSHIP	49
V. MUSICAL ALLUSIONS AND TERMINOLOGY WHICH PROVE SHAKESPEARE'S MUSICAL KNOWLEDGE AND ADD COLOUR TO HIS WRITINGS	62
VI. SHAKESPEARE LYRICS WHICH HAVE INSPIRED FAMOUS MUSICIANS TO WRITE BEAUTIFUL MUSIC	73
VII. ORCHESTRAL MASTERPIECES THAT HAVE BEEN WRITTEN TO SHAKESPEARIAN THEMES	85
BIBLIOGRAPHY	99

INTRODUCTION

Probably no great master has ever been so entirely dependent on music and musical terminology as a means of illustration as William Shakespeare. His references are very numerous while his indebtedness to music is readily noticeable in many of his plays. It is to be proven that his aptitude in the use of musical expressions is no less a means of proving himself a musician than are the several points of view from which music is accurately and completely treated in his works.

Not only does a comparison of his plays show the social position of musical art in Elizabethan times, which in itself is really of historical interest, but a deeper study of his writings shows that it also was treated from an emotional standpoint, in that the higher and aesthetical or spiritual qualities were noted by the author.

This Thesis will seek to prove that:- I, Shakespeare's knowledge of music has considerably enriched his dramatic art. II, Shakespeare has given much to the field of musicology. III, Shakespeare has added much to the field of song. IV, Shakespeare has been the inspiration of many magnificent musical masterpieces.

Chapter One

A View of Contemporary Music and Instruments as Seen in Shakespeare's Plays.

It is desirable to show briefly the condition of England, historically as well as musically at the time when Shakespeare was producing and performing his plays. At that time Queen Elizabeth was on the throne and her great and memorable reign was drawing to its close (for she died early in the next century 1603).The invention of the printing press was acting as an impetus to education and was inculcating the insatiable desire for knowledge which began to spring up among the higher cultured class of people. Territorial acquisitions by such adventurous men and gallant sailors as Drake and Hawkins, were stirring the people to new ambitions and fame. The defeat of the Spanish Armada had increased the peoples' feeling for patriotism and their belief in their own country. The reformation of religion had been accomplished, and the results of freedom of thought and more liberal education, were aiding in the general development. This active period gave rise to great leaders in science, theology, politics and art. Among the latter was the great immortal dramatist and poet, Shakespeare, whose genius has set down for all time the thoughts and emotions of this wonderful and stirring period.

Just as the study of contemporary music and instruments in that period show the correctness of Shakespeare's knowledge

and perception, so does a survey of English music reflect the brilliance of the times, and the musical advancement of the period.

During the Elizabethan reign, the madrigal period attained its highest development. Though it was not music of the people, so to speak, it showed the refinement, activity, ingenuity and taste of the musicians, of the period, who proved their ability to compete successfully with the best of other nations.

Vocal music accompanied by viols and harps, with catches and songs, was prevalent in the thirteenth century in France. Chaucer and Gower show us that vocal music was flourishing in the fourteenth century in England. The English round "Gumer Is Iouen In" is of the thirteenth century and would be enough to characterize the popular music of that time. This composition is advanced in every way. It has lovely melody and shows that harmony or singing in parts was greatly appreciated.

A real leader appeared later in the person of John Dunstable. His songs, consisting of madrigals (secular composition which were very popular in England) and motets (sacred compositions) are now to be found in many libraries on the Continent. The freshness of his style shows his genius and makes it apparent that English music had developed steadily from the days of "Gumer Is Iouen In".

English music was kept flourishing by Robert Wyrfax and others, and culminated in a worthy school under Elizabeth. Christopher Tye and Thomas Tallis were the leaders, along with William Byrd and Dr. John Bull (supposed writer of "God Save the King"). John Dowland was famous as a lutenist and was a friend of Shakespeare. He wrote madrigal and ayres (songs with simple refrain) and a set of early dances called "pavanes" which are referred to in Shakespeare.

We see from the above paragraphs that Shakespeare had inherited a taste for literary matters and undoubtedly was brought into contact with musicians in his dramatic enterprises and in the court life of the day. As a boy he would have derived musical knowledge from his visit to Chilworth. There he would probably have heard harps, lutes and plenty of loud music. Lightwood in his "Music and Literature" claims that "one of the sights was a huge representation of a dolphin from whose ample interior came forth a melodious noise compounded of 6 several instruments which formed an accompaniment to a singer who "began a delectable ditty" as he rode on the monster's back." This sight remained in Shakespeare's memory as shown by the fact that many years later when he wrote the "A Midsummer Night's Dream, Oberon says to Puck

"Thou rememberst

Since once I sat upon a promontory
And heard a mermaid or a dolphin's back.
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song"

In this dolphin were lute, pandora, citterne, bass viol,
flute and treble viol, a so called 'consort' of instruments
and mostly made up of stringed instruments.

People of Shakespeare's day loved to sing. It was a
social necessity, and anyone who could not read through a
part in a madrigal at sight, was almost an unwelcome guest.
There were popular songs, and two and three part rounds or
catches. We have referred to an example of a famous round.
In Shakespeare's day a round and a catch were identical, and
it was not until much later that a catch meant a quibble in
the words. It consisted of one melody, usually perfectly
continuous, and could have been divided into an equal number
of parts. If there were three parts, then three singers
could sing it together and each part would harmonize with
the others. In Act II of Twelfth Night, Scene 3, there is
reference to a catch for three voices. Sir Toby remarks
"Shall we rouse the night-owl in a catch that will draw
three souls out of one weaver?" This reference to the three
souls refers to the three vocal parts which come from one
melody of the catch, and refers slyly to 'weavers' since in
catches. When Malvolio enters, blaming them for making such
noise in the middle of the night, he further confirms our ideas on the

singing of catches. He remarks, "jabbling like tinkers," and "Do you make an alehouse of my lady's house, that ye squeak out your coziers' catches." Obviously, the alehouses of the day were places where all sorts of music could be heard. Shakespeare puns on the word. Sir Andrew remarks "I am a dog at a catch" to which Clown replies "By'r lady, sir, and some dogs will catch well."

We have another case of catch singing in the *Tempest* Act III Scene 2. Stephano and Trinculo sing a catch, but it is rather sour. Ariel plays the tune correctly and Trinculo replies, "This is the tune of our catch, changed by the picture of Hecedy." In *'s You Like It* Act V Scene 3, we read some of the expressions which might be used when part songs were sung.

"Touchston. By my troth, well met. Come, sit, sit, and

A SONG.

2 Page. We are for you; sit i' the middle.

1 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?

2 Page. I faith, I 'faith; and both in tune, like two
gypsies on a horse."

It is amusing to note the excuses offered for not singing. The last line is an unusual way of describing a duet. After the singing of "It was a lover and his lass" Touchstone goes

on: "Truly young gentlemen, though there was no great matter in the ditty, yet the note was very untuneable.
1 Page You are deceived, sir; we kept time; we lost not our time
Touch. By my troth, yes; I count it but time lost to hear such a foolish song. God be wi' you; and God mend your voices, Come, Audrey."

Touchstone's description would well fit many of the popular songs of our day. It is interesting to observe that the word 'untuneable' refers to the tempo or rate of speed at which each person sang his part. We would imagine that it would refer to the singer being off pitch. Apparently they could at least vouch for their rhythms.

A lot of the songs which were popular in those days were called Ballads. Shakespeare shows us the many different kinds of ballads in his plays. In 2 Henry IV Act II, Scene 2, Falstaff shows his knowledge of the ballad

"Go hang thyself in thine own heir-apparent garters!
If I be ta'en, I'll peach for this. An I have not ballads made on you all, and sung to filthy tunes, let a cup of sack be my poison".

Autolycus, in Act IV Scene 4 of the Winter's Tale, gives us an idea of the different styles of ballads popular in Shakespeare's day. He seems to be selling ballads among his wares. Mopsa, the Clown and Demetrius buy them and afterwards sing them. The servant prefers the pedlar singing them as he says,

"Servant. O master! if you did but hear the pedlar at the door, you would never dance again after a taber and pipe; no the bag pipe 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 set down lamentably.

Servant. He hath songs, for man or woman of all sizes...he has the prettiest love songs for maids; so without bawdry, which is strange; with such delicate burdens-etc."

These remarks show us that Shakespeare had ability as a music critic, for he could analyse the content of a song, and remark intelligently upon its interpretation. The "delicate burdens" shows the contrast of words, which were often coarse and rude.

Line 212: "Clown: Pr'ythee, bring him in, and let him approach
singing
Iordita: Forewarn him, that he use no scurrilous words in's tunes."

This is further reference to the fact that well known tunes often used obnoxious parodies; a custom even found in present day use.

Line 259: "Clown. What hast here? ballads?
Iordita. 'Pray now, sing some; I love a ballad in print o'life, for then we are sure they are true.

Aut. Here's one to a very doleful tune"
Line 273: "Clown. Come on, lay it by; and let's first see more ballads.
Aut. Here's another ballad, of a fish, that... sung this ballad against the hard hearts of maids...the ballad is very pitiful, and is true."

Line 285: "Clown- Lay it by too: another.
Aut: This is a merry ballad, but a very pretty one.
Iordita: Let's have some merry ones.
Aut: 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.
Iordita: We can both sing it: if thou'lt bear a part, thou shalt hear; 'tis in three parts.
Iordita: We had the tune on't a month ago.
Aut: I can bear my part; you must know, 'tis

my occupation: have at it with you."

There are few passages in Shakespeare dealing with a musical subject so completely. Besides showing the types of popular songs in Shakespeare's day, it reveals that even the common people had a musical education which is definitely superior to ours of to-day, in the respect that there would be few people we know who would be able to sing a part in a three part song. It shows also, that in a day when there was no radio nor newspaper, the songs must have been sung a great deal in order to have travelled so far in such a short time.

In the above quotation mention is made of a song in three vocal parts. Shakespeare is historically accurate in making a pedlar and two country lasses take the parts. Apparently this type of part song was quite popular. The singers were called "Three-man songmen" and the songs "Three-man songs". There is further reference to this in Winter's In Act IV Scene 2, the clown remarks "She hath made me four-and-twenty nosegays for the shearers; three-man songmen all, and very good ones, but they are most of them means and bases; but one Puritan amongst them, and he sings psalms to hornpipes" This quotation also introduces us to the part sacred music played in those days. Psalm singing flourished and we find further reference to it in the Merry Wives of Windsor where Mrs. Ford says that Falstaff's disposition and words "do no more adhere and keep pace together than the hundredth psalm

to the tune of Greensleeves." In 2 Henry IV, Act 1, Scene 2, Falstaff says "There live....I would I were a weaver; I could sing psalms or anything." In the same play we find anthems referred to by Falstaff. He says he has lost his voice "with the halloing and singing of anthems." In Henry V, Shakespeare shows the proper knowledge of great religious pieces by having a *Non Nobis* and *Te Deum* sung in thanksgiving for the victory at Agincourt.

Here is a passage to show that Shakespeare noted the different musical tastes of the times. In Twelfth Night, Act IV Scene IV Duke says, "Give me some music-

Now good morrow, friends. Now, good morrow, but that piece of song
That old and antique song, we heard last night;
Nethought, it did relieve my passion much,
More than light airs....
Come; but one verse."

Later: "Seek him out, and play the tune the while.

How dost thou like this tune?

Viola It gives a very echo to the seat
Where love is thron'd.

Duke Mark it, Cesario; it is old, and plain"

It is quite remarkable the way Shakespeare has expressed the sentiments of people who to-day are more fond of the old favourites, and care less for the "light airs" or the modern 'swins.'

Though there were many lovers of music in Shakespeare's time, there were a great number of people who cared little or nothing for it. In Othello, Iago hires some wandering musicians to play outside the castle walls,—"something that's

brief." But when Othello appears he sends out the clown with a brusque message:

"Masters, here's money for you: and the general so likes your music that he desires you, of all your loves to make no more noise with it."

Serenades were a popular form of musical entertainment, and were provided by all classes of young men. The voices were accompanied by instruments as is shown in *Two Gentlemen of Verona* Act III Scene 3.

Proteus. "Visit by night your lady's chamber window
With some sweet concert; to their instruments
Tune a deploring dump."

In Act II

Line 16. Proteus Now must we to her window,
And give some evening music to her ear."
Line 24: "Thurio.... Now gentlemen Let's tune"
Line 28: "Host. I'll bring you where you shall hear music,
and see the gentlemen that you asked for.
Jul. But shall I hear him speak?
Host. Ay, that you shall.
Jul. That will be music."
Line 66: "Host You have a quick ear .
Ay, I would I were deaf! it makes me have
a slow heart.
Host. I perceive, you delight not in music.
Jul. Not a whit, when it jars so.
Host. Hark! what fine change is in the music."

Finally in line 75 Sylvia (from window): "I thank you for your music, gentlemen."

In *Pericles* Act II Scene 5, we have another example of a type of musical entertainment:

"Per. All fortune to the world Simonides!
Sim. To you as much, sir! I am beholding to you
For your sweet music this last night: I do
Protest, my ears were never better fed
With such delightful pleasing harmony."

Per. It is your grace's pleasure to commend,
 Not my desert.
 Sir. Sir, you are music's master.
 Per. The worst of all her scholars, my good lord."

We have been considering ways in which a picture of contemporary music is painted in Shakespeare's Plays. There are references in The Taming of the Shrew which give us some idea of musical instruction. We find that to bring your young lady a "music-master" was to give a handsome compliment. Nowadays this is not always true. In Act I

Scene 2: "Hortensio. 'Tis well; and I have met a gentleman,
 Hath promised me to help me to another,
 A fine musician to instruct our mistress."

Music was held as a part of a liberal education. In the same Act Baptista mentions "music, instruments and poetry" as the prime requisites of a good education. In Act I Scene

1: "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 Gratiano, you, know any such,
 Refer them hither; for to cunning men
 I will be very kind, and liberal
 To mine own children in good bringing up."

From this quotation it is also seen that a good music-master would be well paid,- "to cunning men I will be very kind."

In the next Act we find the trouble that a teacher might encounter in instructing a pupil with a will of her own. Hortensio, a sham music tutor, has attempted to give a lesson on the lute.

Act II Scene 1 Hortensio re-enters with his head broken:

Bap. How now, by friend? why dost thou look so pale?

Hor. For fear, I promise you, if I look pale.

Bap. What, will my daughter (Kate) prove a good musician?

Hor. I think, she'll sooner prove a soldier:

Iron may hold with her, but never lutes.

Bap. Why, then thou canst not break her to the lute?

Hor. Why, no, for she hath broke the lute to me.

I did but tell her she mistook her frets,

And bew'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 she had studied to misuse me so.

The lute was a popular stringed instrument. It played "in concert" with other instruments-as in an orchestra, and was popular for serenading. It had eleven or twelve strings tightened by pegs, looked like a mandolin only was about three times as large, and the neck of the instruments was marked off in about eight frets. It was continually going out of tune due to the pegs slipping and took a long time to set it up perfectly. These quotations in Act III bear out this fact: "Bianca. Take your instrument, play you the while;

His lecture will be done, ere you have
tun'd

Hortensio. You'll leave his lecture, when I am in
tune?

Luc. That will be never: tune your instrument.

I have read that a lute player spent up to one third of his life tuning his instrument.

Hortensio. (Returning) "Madam, my instrument's in
tune.

Bianca. Let's hear. (Hor. plays) O fie! the

treble jars.

Lucentio. Spit in the hole, man, and tune again."

The last line refers to the habit of moistening the peg so that it will not slip around in the hole. Another very popular instrument of the lute class was the cittern. It was not the instrument for society, but was found in every barber shop. Here people would congregate and try their new tunes on the instrument while they waited to be attended to. This custom is without any modern equivalent.

Directly following the last quotation is a reference to the 'gamut' or simple scale. Knowledge of it was required before the playing of an instrument was commenced. It is interesting to note that the G or Greek letter G corresponds to the low G at the bottom of our staff, and it was the name of the first note of the scale. Thus we see that the Gam-out was the lowest place for a scale to start.

"For. Madam, before you touch the instrument,
To learn the order of my fingering,
I must begin with rudiments of art;
To teach you gamut in a briefer sort,
More pleasant, pithy, and effectual
Than hath been taught by any of my trade
And there it is in writing, fairly drawn.
Bianca. Why, I am past my gamut long ago.

Other string instruments were popular, and of them the viol was the most important. There were three sizes, the smallest like our violin, the next like our viola and the largest could be compared to our cello. They were different

from our modern instruments in that there were six strings, and they had frets on the finger-boards. A modern orchestra has more members in the string section than in any other group. In Shakespeare's day, a musician would keep a 'chest' of six viols in his house, and when a social gathering took place the group would play Fantasias. There is a reference to a viol in Richard II Act I Scene 1. Norfolk at his banishment says, "The language I have learned these forty years, My native English, now I must forgo; And now my tongue's use is to me no more Than an unstringed viol, or a harp; Or like a cunning instrument cas'd up, Or, being open, put into his hands That knows no touch to tune the harmony."

The term 'touch' simply means to play.

The ancestors of our woodwind instruments were called recorders. They had a flute like tone, and had eight or nine holes called 'ventages'. The term comes from the French word vent or wind. It signified that the wind would come through the holes when they were not 'stopped' by the fingers. We find that Shakespeare was quite familiar with the instrument as seen by this quotation from Act III of Hamlet:

Ham. 'Tis as easy as lying; govern these ventages with your finger and thumb, give it breath with your mouth, and it will discourse most excellent music. Look you, these are the stops.

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

Ham. 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 sound me from my lowest note to the top of my compass; and there is such music, excellent voice, in this little organ (the recorder), 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, you cannot play upon me.

Further use of the word records is found in a *Midsummer Night's Dream* Act V Scene 1:

"Lysander. He hath rid his prologue like a rough colt; he knows not the stop...
Hippolyta. Indeed, he hath played on this prologue like a child on a recorder, a scound, but not in government."

Apparently the Prologue speaks without the correct punctuation—like a young horse refusing to stop, or like a child who does not know how to stop the holes on the flute.

The tabor and pipe was a combination of instrument popular in these times. It reminds us of the small town fife and drum bands of to-day. The tabor of course was a small drum, and the pipe, a large whistle with three holes and a range of eighteen notes. They were popular as an accompaniment to dances. In *Winter's Tale*, Servant remarks, "O master! if you did but hear the pedlar at the door, you would never dance again after a tabor and pipe; no, the bag pipe could not move you." Ariel plays the tabor and pipe in *The Tempest*. Trinculo refers to Ariel with the remarks, "I would I could see this taborer; he lays it on."

The bag pipe, mentioned above, was essentially the same instrument as we know to-day. In Act IV of *2 Henry IV*, Falstaff compares his breaking spirit to the melancholy "drone of a

Lincolnshire bag pipe."

An interesting feature of Elizabethan instrumental music, was the practice of combining different families of instruments and providing what has been called 'consorts' or "broken music". This has a close connection with the rise of the modern orchestra. Shakespeare often mentions it. He puns on the phrase in Henry V Act V Scene 2 where Henry is proposing to Katherine:

"Come, your answer in broken music; for thy voice is music, and thy English broken"

This chapter has attempted to prove that Shakespeare has mirrored the musical practices and customs of his day, in his plays. It shows that musicologists have much material to bear out their musical findings of the period. It also reveals Shakespeare's knowledge of musical instruments, and his ability to represent truthfully the many and varied aspects of music.

Songs Mentioned in Shakespeare

Shakespeare's plays were written to be performed before a public of differing tastes and manners. It is significant that he has catered to the taste of his audience by references to musical matters, songs, duets, trios. There are many allusions to many kinds of vocal music, and scraps of the actual words of old songs. It is more significant that he had such intimate knowledge of these songs and musical terms, as it serves to prove that his outside training included things of a musical nature. Shakespeare probably wrote some of the songs in his plays to music which was already in existence and popular at the time, as many poets have done since, notably Burns. This fact would have been proved one way or the other by this time had there not been the disastrous fire at the Globe Theatre in 1613. In the fire most of the performing manuscripts, including the music, were burnt.

An examination of the music performed in the plays in Shakespeare's day shows that it was simple with the stress on melody or tune. It was not contrapuntal in character, that is the parts did not move independently such as they do in madrigals. It was simple of necessity, for it was performed usually by the actors themselves, and boys with treble voices would always perform the female parts. Then too on examining the songs referred to by Shakespeare of which there are many accessible in public music libraries one can see that they are of a very

simple and melodious character. We may therefore infer, with good reason that it was the folk style of music which was heard in the original representations of the plays. Now we shall consider a number of songs mentioned in the plays of Shakespeare.

"There are many songs cited in Shakespeare's plays, surely sufficient indication that he was in close contact with musicians—a contact which explains the essentially singable quality of his verse."—Kraus Found.

Green-Sleeves— We hear mention of this tune twice in

Shakespeare in the Merry Wives of Windsor. In Act II, Scene 1, line 60: Mrs. Ford speaking about Falstaff to Mrs. Page says, "I would have sworn his disposition would have gone to the truth of his words; but they do no more adhere and keep pace than the Hundredth Psalm to the tune of 'Green-Sleeves.'"

This contrast shows Shakespeare's ability to contrast two well known tunes, the solemnity of the Hundredth Psalm (All people that on earth do dwell) with the swing and rhythm of Green-Sleeves.

The second reference to it is in Act V, Scene V, when Falstaff says, "Let the sky rain potatoes; let it thunder to the tune of 'Green-sleeves.'"

This ballad was published in 1580 with title A new ortherne dittye of the Lady Greene Sleeves. It was mentioned in the Stationers' Register of that year, but is much older than this. The original ballad runs as follows:

Green-Sleeves.

Verse 1. O alas, my love, ye do me wrong,
To cast me off discourteously,
And I have loved you so long,
Delighting in your company.

Chorus. Green-sleeves was all my joy,
Green-sleeves was my delight,
Green-sleeves was my heart of gold,
And who but lady Green-sleeves?

Verse 2. I have been ready at your hand,
To grant whatever you would crave.
I have both waged life and land,
Your love and goodwill for to have.

Shakespeare's Twelfth Night is full of music. The very first speech of the play by Orsino, the Duke, sets the stage for the many musical references:

"If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall;
O, it came o'er my ear like the sweet sound,
That breathes upon a bank of violets
Stealing and giving odour."

Act II, Scene 3, uses or mentions no less than seven vocal numbers. We will refer here to those that are mentioned.

Sir Toby and the Clown are having a discussion about the modern catches, when they are disturbed by Maria:

Maria. What a caterwauling do you keep here! If my lady have not called up her steward Malvolio and bid him turn you out of doors, never trust me.

Sir Toby: My lady's a catalian, we are politicians, Malvolio's a "Pegg Ramsey" and "Three merry men be we." Am I not consanguinously? am I not of her blood? Tillyvally. Lady! (sings) "There dwelt a man in Babylon, lady, lady!"

Sir Toby is sizing everyone up in terms of ballads.

The verses of Bonny Peggie Ramsey were published in 1719, and Shakespeare had access to them. The tune has been located among the manuscripts of Dr. John Bull. This song and its type would be sung when several people would join in on the refrain.

Individuals would be given the chance to sing another verse and the song would go on continuously until everyone got tired of "hey tre lodelling."

Verse 1. Bonny Peggy Ramsay that any man may see;
And bonny was her face with a fair freckel'd eye;
Heat is her body made, and she hath good skill,
And round are her bonny arms that work well at the mill.

Chorus. With a hey trololol, hey trolodel, hey trolodel lill,
Bonny Peggy Ramsay that works well at the mill.
With a hey trolodel, hey trolodel, hey trolodel lill,
Bonny Peggy Ramsay that works well at the mill.

Verse 2. Some call her Peggy and some call her Jean,
And some call her midsummer but they are all mista'en.
O! Peggy is a bonny lass, and works well at the mill,
For she will be quite occupied when others they lie a-
ill.

Verse 3. Up goes the hopper, and in goes the corn;
The wheel it goes about and the stones begin to turn.
The meal falls in the meal trough and quickly does it
fill,
For Peggy is a bonny lass and works well at the mill.

The next allusion is to Three Merry Men Be We. This song seems to have been the discontented mumblings of three men condemned to be hanged, who in the chorus try to keep up their spirits by singing enthusiastically but at the same time sarcastically.-"Three merry men be we." Each verse was sung to a different tune, the first of which was called Fortune my foe, and nicknamed The Hanging Tune. It is referred to by Falstaff in the Merry Wives of Windsor, Act III, Scene II, when he is making love to Mrs. Ford: "By the Lord, thou art a traitor to say so; thou wouldst make an absolute courtier; and the firm fixture of thy foot would give an excellent motion to thy gait in a so insinuated farthingale. I see what thou wert, if Fortune thy foe were not, Nature thy friend. Come, thou canst not hide it."

This tune is of Elizabeth's time, and the first verse is as follows: "Fortune my foe, why dost thou frown on me? And will thy favour never better be? Alit thou, I say, for ever breed my pain, And wilt thou no more restore my joyes again?"

This tune used to be sung by crowds waiting for public executions, and owing to the frequency of executions, was easy to keep in mind.

There are a number of allusions to the names of popular tunes which occur in Romeo and Juliet. In Act III, scene 5, line 34, where Juliet is at the window and Romeo beneath, she says of the lark's song. "Since arm from arm that voice doth us affray, Hunting thee hence with hunts-up to the day."

Any song to awaken one in the morning, was called a hunts up. The words as found in Groves Dictionary show that the ballad had these words:

"The hunt is up, the hunt is up, and it is well nigh day;
And Harry our king is gone hunting to bring his deer to lay."

A more modern example of a hunts up is the song John Peel. In Act IV, scene 5, line 100, when Peter comes in and asks musicians to play with the idea of soothing everyone (due to Juliet's supposed death) he says: "Musicians, O, musicians Heart's ease,
Heart's ease!"
O, an you will have me live, play "Heart's ease."

First Musician Why "Heart's ease"?
Peter. O musicians, because my heart itself plays,
"My heart is full of woe." O! play me some merry dump, to comfort me."

When Peter asks that a dump be played, he calls it merry sarcastically, for it really is a slow waltz-like dance.

The song "Heart's ease" apparently was popular before Shakespeare's day, but the words to it haven't been found, nor were they a special setting for words were put to the tune on different occasions. Quoting from Vincent in his Fifty Shakespeare Songs "In an old play, *Minoxus*, by Thomas Rycharde, produced about 1560 (the manuscript is dated 1577), in the second act occurs the song with directions that it "be sung to the tune of 'Heart's Ease'"

Verse 1. Sing care away, with sport and play,
For pastime is our pleasure;
If well we fare, for nought we care,
In mirth consists our treasure.
Let stупids lurk and dunces wot,
We do defy their slav'ry;
He is a fool, that goes to school,
All we delight in brav'ry.

Verse 2. What doth avail far hence to sail,
And lead our life in toiling?
Or to what end should we here spend,
Our days in irksome moiling?
It is the best to live at rest,
And tak't as God doth send it,
To haunt each wake and mirth to make,
And with good fellows spend it.

Fifteen lines further in the same scene Shakespeare quotes the song "My hear is full of woe" a song by Richard Edwards, published around 1577. The words of the verse are completed ten lines further. Put together they read as follows:

"Here griping grief the heart would wound,
And doleful dumps the mind oppress,
There music with her silver sound,
With speedy help doth lend redress."

The use of this song is an opportunity to introduce levity in the situation- "My music with her silver sound?" "Because musicians

sound for silver"

There dwelt a man in Babylon, referred to on page nineteen,
comes from the Ballad of Constant Susanna, the words being as
follows:

"There dwelt a man in Babylon,
Of reputation great by fame:
He took to wife a fair woman
Susanna she was call'd by name;
A woman fair and virtuous
Lady, lady,
Why should we not of her learn thus
To live godly?"

These words were also set to the tune of Green-leeve .

These are the words of Three Merry Men Be We, also referred
to on page nineteen.

Three Merry Men Be We

Come, fortune's a jade,
I care not who tell her,
Would offer to strangle
A page of the cellar,
That should by his oath
To any man's thinking
And place, have had
A defence for his drinking.
But this she does
When she pleases to palter
Instead of his wages
She gives him a halter.

Refrain. Three merry men, and three merry men, and three me...
men are we,
As e'er did sing
Three parts in a string,
All under the triple tree.

Oh, yet but look on the master cook,
The glory of the kitchen,
In sewing whose fate at so lofty a rate,
No tailor had a stitch in;
For though he made the man,
The cook yet made the dishes:
The which no tailor can,

Wherein I have my wishes,
That I, who at so many a feast
Have pleas'd many tasters,
Should come myself for to be dress'd
A dish for you, my masters.

O man or beast, or you at least,
That wears or brow or antler,
Prick up your ears unto the tears
Of me poor Paul the pantler.
That am thus shipt because I clipt
The cursed crust of treason
With loyal knife, O doleful strife,
To hang me thus without reason.

Act II, Scene 3, of Twelfth Night, contains another reference to a song just published a year or so before the play. When Malvolio enters to blame Sir Toby for making an open house out of Olivia's lovely home, he lets him know in no uncertain terms that if Sir Toby is about ready to leave, the lady wouldn't object in the least to his withdrawing. His wiles Sir Toby think of the song Farewell Dear Love. Some of the words Toby sings are not the same, but this may be merely a symptom of his intoxication.

Malvolio: An' it would please you to take leave of her,
she is very willing to bid you farewell
Toby: "Farewell, dear heart, for I must needs be gone."
Maria: Nay, good Sir Toby
Clown: "His eyes do show his days are almost done"
Mal: Is't even so?
Toby: "But I will never die"
Clown: Sir Toby, there you lie.
Mal: This is much credit to you
Toby: "Shall I bid him go and spare not?"
Clown: "Oh, no, no, no, no, you dare not."

Here we see that the song has been quoted line by line. Two verses of the song by Robert Jones are as follows:

Farewell, Dear Love

1. Farewell, dear love, since thou wilt needs be gone,
Mine eyes do show my life is almost done;
Nay, I will never die
So long as I can spy
There be many mo',
Though that she doth go,
There be many more,
I fear not,
Why, then let her go,
I dare not.
2. Farewell, farewell, since this I like is true,
I will not spend more time in wooing you;
But I will seek elsewhere
If I can find love there,
Shall I bid her go?
What and if I do?
Shall I bid her go and spare not?
Oh! no, no, o, no, no, I dare not.

Another song mentioned in Shakespeare is Light o' Love.

There are two allusions to it, the first in *Two Gentlemen of Verona* in Act I, Scene II, line 80, where Julia and Lucetta are discussing a letter given to Lucetta by Sir Valentine's page.

Julia: Some love of yours hath writ to you in rhyme.
Lucetta: That I might sing it, madam to a tune,
Give me a note: your ladyship can set.
Julia: As little by such toys as may be possible.
Best sing it to the tune of 'Light o' Love'."

The second in *Much Ado about Nothing*, Act III, Scene 4, line 41.

Hero has just asked that his cousin be awakened.

Hero: Good morrow, coz.
Beatrice: Good morrow, sweet. Hero.
Hero: Why, how now? do you speak in the nic' 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."

In these cases we observe that Shakespeare's musical knowledge is sufficient to make him aware that the tune was adaptable as a dance as well as a song. His reference that it goes without a burden, shows that tunes were often divorced from words. Indeed one tune might have several sets of words, as I have pointed out in the case of "Green-Sleeves." Since this tune was so popular, and sung with various words, no one has ascertained the original set of words. However, Dr. Vincent believes these words are from the original song by Leonard Gibson, in 1577. He also says that "Light o' love" is spoken of as "Shakespeare's favourite tune"

Light O' Love

1. By force I am fixed my fancy to write,
Ingratitude willeth me not to refrain;
Then blame me not, ladies, although I indite
What lightly love now amongst you doth reign.
Your traces in places, with outward allurements,
Doth move my endevour to be the more plain,
Your nicings and ticings, with sundry procurements,
To publish you lightie love doth me constrain.

2. Deceit is not dainty, it comes at each dish;
And fraud goes afishing with friendly looks;
Though friendship is spoiled, the silly poor fish
That hover and shiver upon your false hooks;
With bait you lay wait to catch here and there
Which causes poor fishes their freedom to lose.
Then leut ye and flout ye, whereby doth appear
Your lighty love ladies, still cloaked with gless.

Much Ado About Nothing has two references to the current favourite, Heigh-ho! for a husband. In Act II, Scene I, when Don Pedro and Count Claudio are discussing the Count's marriage to Hero, Beatrice says: "I am goes every one to the world but I, and I am sunburnt. I may sit in a corner and cry 'heigh-ho for a husband!'" "

And in Act III, Scene 4, just after the reference to "Light o' Love" Beatrice says to Margaret:

"By my troth, I am exceeding ill; heigh-ho!
Margaret: For a hawk, a horse, or a husband?
Beatrice: For the letter that begins them all, H."

Dr. Vincent traces it to "Lit and Mirth" published in 1719. The Ballad has appeared in several collections including Chappell's "Popular Music of the Olden Time"

Heigh-Ho! For A Husband

1. There was a maid the other day.
Sighed sore "God wot."
And she said "all wives might have their way,
But maidens they might not.
Full eighteen years have pass'd" she said,
"Since I, poor soul, was born,
And if I chance to die a maid,
A polle is forsworn.
Heigh-ho! for a husband, Heigh-ho! for a husband,"
Still this was her song,
"I will have a husband, have a husband,
Be he old or young."
2. An ancient suitor to her came.
His beard was almost grey;
Tho' he was old and she was young,
She would no longer stay.
But to her mother went this maid,
And told her by and bye,
That she a husband needs must have
And this was still her cry:
"Heigh-ho! for a husband, Heigh-ho! for a husband,"
"Still this was her song,
"I will have a husband, have a husband,
Be he old or young."
3. "A wedded life, ah! well a day,
It is a hapless lot!
Young maids may marry, be they gay,
Young wives, alas! may not.
A twelve-month is too long to bear
This sorry yoke," she said,
"Since wives they may not have their will,

'Tis best to die a maid.
Heigh-ho! with a husband, Heigh-ho! with a husband,
What a life lead I!
Out upon a husband, such a husband, fie, fie, fie,
Oh! fie."

There are no doubt many other songs mentioned in
Shakespeare's works, but knowledge of them is so slight that
passages which appear in the plays ^{are} listed as songs, and to these
we will now turn.

Chapter three

Songs appearing in Shakespeare's plays.

Some of the songs referred to in this chapter were known and liked by people of Shakespeare's day. The fact that they were introduced in Shakespeare's plays shows the poet's knowledge of the current tunes. As a successful playwright he would probably give his own directions for the performance of such songs in his plays.

Shakespeare would occasionally take a well-known melody and write new words to it. As his stage directions often did not refer to the melodies, we find that the same words have been taken since his era, and written to new music, for the new authors would have lost sight of the original tunes. Sometimes Shakespeare adapts the words from old songs to fit in with situations occurring in his plays. An example of this is the song taken from Othello, Act IV, Scene 3. The music to this song "All a green willow" is older than 1600 and was found in Thomas Dallis's manuscript lute book. Dallis taught music at Cambridge, and his book has been preserved in the library of Trinity College Dublin. The song is adapted to please Desdemona, who is being undressed for bed by her maid Achilla, the very bed in which Othello strangles her. The dialogue preceding the song clearly shows the deep felt sympathy and understanding of Shakespeare for old ballads:

"Desdemona: My mother had a maid call'd Barbara.
She was in love; and he she loved proved bad
And did forsake her: she had a song of 'willow';
An old thing 'twas, but it expressed her fortune,

And she did singing in that song to-night
Will not go from my mind; I have much to do
But to go hang my head all at one side
And sing it like poor Barbara. Prithce dispatch

Des. (singing) The poor soul sat sighing by a sycamore tree,
Sing all a green willow;
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow;
The fresh streams ran by her, and murmur'd her
moans;
Sing willow, willow, willow;
Her salt tears fell from her, and soften'd the
stones;-
Lay by these:-
(Singing) Sing willow, willow, willow
Let nobody blame him; his scorn I approve
Nay that's not the text. Hark! who is't
that knocks?
Emil. It's the wind.
Des. I called my love false love; but what said he then?
Sing willow, willow, willow
If I court more women, you'll cough with more men"

The union of the crowns by the accession of James VI of Scotland as James I of England introduced a great number of ready poets into London following in the footsteps of their king. With them came many Scottish ballads and ballad tunes which were undoubtedly brought to Shakespeare's attention. *Titellus* was the first play written by him as a member of the Company of His Majesty's Servants established by King James. In Act II, Scene 3, Iago introduces a drinking song:

"Iago: Come wine, ho!
And let me the canakin clink, clink,
And let me the canakin clink;
A soldier's a man;
His life's but a span;
Why then let a soldier drink."

This is followed by an anglicized version of a Scotch ballad
"King Stephen was a Worthy Peer":

Iago: O sweet England!
(sings) King Stephen was a worthy peer,
His breeches cost him but a crown;
He held them sixpence all too dear,
With that he call'd the tailor lown.
He was a wight of high renown,
And thou art but of low degree;
'Tis pride that pulls the country down,
Then take thine auld cloak about thee.
Cassio: Why, this is a more exquisite song than the
other."

It is interesting to note the words of the Scotch original
taken from Gibbon's "Melody and the Lyric":

"In winter when the rain rain'd sauld
An' frost and snaw on ilka hill,
An' screens with his blasts sue bald,
Was threat'ning a'our kye to kill,
Then Bell, my wife, wha loves ma strife,
She said to me right hastily,
"Get up, guidman, save Jemie's life
And tak your auld cloak about ye."

This song is referred to in the Tempest Act IV, Scene 1, where
Trinculo remarks "O King Stephano! O peer! O worthy Stephano!
look what a wardrobe here is for thee!"

Everyone knows the song "It was a lover and his lass."
This song was written by Thomas Morley and was published in
the first book of Ayres or Little Short Songs in 1600. It is
doubtful if this song would have found its way into our modern
songbooks, had it not gained the publicity and popularity it
achieved by having appeared in Shakespeare's play As You Like It.

The play came out the same year as the sonnet, which is direct proof of Shakespeare's close knowledge of musical productions. This song easily lends itself to duet singing and that was probably Shakespeare's intention, as it was sung to the clown (Touchstone) and his country-wench, Audrey, whom he is about to marry. It occurs as follows:

"Enter two Pages

First Page. Well met, honest gentlemen.

Touchstone. By my troth, 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 harping 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."

Song.

It was a lover and his lass,
 With a hey, and a ho, and a hey nonino,
 That o'er the green corn-field did pass
 In the spring time, the only pretty ring time,
 When birds do sing, hey in a din, ding:
 Sweet lovers love the spring.

Between the acres of the rye,
 With a hey, and a ho, and a hey nonino,
 These pretty country folks would lie,
 In spring time, &c.

This carol they began that hour,
 With a hey, and a ho, and a hey nonino,
 How that a life was but a flower
 In spring time, &c.

And therefore take the present time,
 With a hey, and a ho, and a hey nonino;
 For love is crowned with the prime
 In spring time, &c.

As You Like It also contains several other songs, but these were written by Shakespeare himself and we have lost the manuscripts

of the music to the original performance. They show that his beautiful poetry was full of melody, and easily set to music. This can be attributed to the fact that he must have been thinking of well known melodies as he wrote the words. Thus they would sing themselves to him.

In Act II, Scene V, Amiens sing the song 'Under the Greenwood Tree' to Jacques and his mates in the forest of Arden.

"Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird, throat,
Come hither, come hither, come hither:
Here shall he see
No enemy.
But winter and rough weather

Then altogether they sing

Who doth ambition shun,
And loves to live like 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."

In Act II, Scene 7, Duke Senior is talking to Adam and his young master Orlando, at their meal in the same forest. The song Blow, Blow, Thou Winter Wind was introduced:

"Duke S. Welcome; fall to; I will not trouble you
As yet, to question you about your fortunes.
Give us some music; and, good cousin, sing.

Amiens. Song.

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.

The second verse follows:

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warm,
Thy sting is not so sharp
As friend remember'd not
Heigh-ho! sing etc."

In Act IV Scene 2, a part song or glee was introduced which was well known as a round. It was later published by Chappell. There is quite a definite build up to the song, with directions as to how it is to be sung.

The scene is in the forest and Jacques, Lords and Foresters enter--

Jacques. Which is he that killed the deer?
A Lord. Sir, it was I.
Jacques. 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?
For. Yes, sir.
Jacq. Sing it: 'tis no matter how it be in tune, so make it noise enough.
For. Ans. What shall he have that kill'd the deer?
His leather skin and horns to wear.
Then sing him home:
(The rest shall bear this burden
Take thou no scorn to wear the horn;
It was a great ere thou wast born:
Thy father's father wore it,
And thy father bore it:
The horn, the horn, the lusty horn
Is not a thing to laugh to scorn."

One other short song appears in Act V, Scene 4, sung to the four couples about to wed, including the clown, Touchstone, and Audrey. Most of Shakespeare's songs are known by their first line

"Wedding is great Juno's crown:
 O blessed bond of board and bed!
 'Tis Hymen peoples every town;
 With wedlock then be honoured:
 Honour, high honour and renown,
 To Hymen, god of every town!"

In Twelfth Night Act II, Scene 3, another song is introduced
 O Mistress Mine, current with the production of the play. The
 melody of this tune was arranged by Thomas Morley and was published
 in 1599, while the play was produced in 1600. This is
 further proof of Shakespeare's knowledge of publications. The
 song is introduced as follows:

"Sir Andrew. Excellent! Why, this is the best fooling, when
 all is done. Now, a song.
 Sir Toby. Come on; there is sixpence for you: let's have
 a song.
 Sir Andrew. There's a testril of me too: if one knight give
 a-
 Clown. Could you have a love-song, or a song of good
 life?
 Sir Toby. A love-song, a love song.
 Sir Andrew. Ay, ay! I care not for good life.
 Clown (Sings) O mistress mine, where are you roaming?
 O stay and hear; your true love's coming,
 That can sing both high and low:
 Trip no further, pretty sweeting;
 Journeys end in lovers meeting,
 Every which way's son doth lead,
 Sir Andrew. Excellent good, I' faith.
 Sir Toby. Good, good
 Clown (Sings) what is love 'tis not hereafter;
 Second verse- Present mirth hath present laughter;
 That'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."

The clown seems to have been quite a musical fellow. His
 ideas of entertainment often consisted of singing songs. Two
 other songs in this play are sung by him. The next one in the

following scene is described by the Duke. His remarks show that Shakespeare was familiar with the older ballads, and knew the correct occasion for their rendition.

"Duke. O, fellow, come, the song we had last night.
Hark it Cesario, it is old and plain;
The spinsters and the knitters in the sun
And the free maids that weave their thread with bones
Do use to chant it: it is silly sooth,
And dallies with the innocence of love,
Like the old age.

Clown. Are you ready, sir?

Duke. Ay; prithee sing. (Music)

Song.

Come away, come away, dead,
And in sad cypress let me be laid,
Fly away, fly away, breath;
I am slain by a fair cruel maid
My shroud of white, stuck all with the yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown;
A thousand, thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there."

Again the clown introduces a song into the play Act IV, Scene 2, "Hey Robin, Jolly Robin." He sings it with a mischievous air to Malvolio, who is bound in a dark room as a lunatic.

"Clo. (singing) "Hey, Robin, jolly Robin,
Tell me how thy lady does."

Mal: Fool, -

Clo: "My lady is unkind perdie"

Mal: Fool, -

Clo: "Alas, why is she so?"

Mal: Fool, I say, -

Clo: "She loves another" - Who calls, ha?"

This song was written by William Cornyshe in the sixteenth century and has been preserved in a manuscript volume in the British Museum, along with compositions by Henry VIII. It was originally a kind of round, or catch and required three voices. The words are as follows:

"A robyn, gentyl robyn, tel me how thy leaman doth, (lover)
and thou shal know off myne, (song 3 times)
My lady is unkynde I wis, alao why is she so?
She louyth another better than me, and yet she will say no
A robyn, gentyl robyn, tel me how thy leaman doth
and thou shal know off my e.
I cannot thynk such doubylnes, for I fynde woman trew,
In facth my lady louith me well, she will change for no
now."

It is interesting to note the words of a song as they would be spelled in Shakespeare's day. The playwright often altered the words of well known songs to fit in with situations in his plays.

The clown closes the scene with another song. Malvolio is trying to convince him of his sanity and send him with a letter to Olivia. The song must further annoy Malvolio in his wretched state:

"Clown (singing) 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, good-en devil."

Unfortunately music to this song has never been recovered.

Shakespeare chose to put the Epilogue to Twelfth Night in the form of a song. This is significant in that it shows the psychological effect of leaving a good taste in everyone's mouth as the play ends, and in choosing the medium of a song to do it. Charles Knight (the author and publisher of a pictorial Shakespeare, the Popular History of England, and of the famous London Gazette) says, "It is the most philosophical clown's song on record." Chappell suggests that the song is the original music. The words of the song "When that I was a little tiny boy" follow:

"Clo: (sings) When that I was and a little tiny boy,
 With hey, ho, the wind and the rain,
 A foolish thing was but a toy,
 For the rain it raineth every day.

But when I came to man's estate,
 With hey, ho, the wind and the rain,
 'Gainst knaves and thieves men shut their gate,
 For the rain it raineth every day.

But when I came, alas! to wive,
 With hey, ho, the wind and the rain,
 My swaggering could I never thrive,
 For the rain it raineth every day.

But when I came unto my beds,
 With hey, ho, the wind and the rain,
 With toss-pots still had drunken heads,
 For the rain it raineth every day.

A great while ago the world began,
 With hey, ho, the wind and the rain,
 But that's all no, our play is done,
 And we'll strive to please you every day.
 (Exit"

In a careful perusal of Shakespeare's plays it is observed that his Comedies provide more songs and musical material than his Histories, Tragedies, or Poems. Of the Comedies, Twelfth

Night and *The Tempest* have more song material than the others.

The airy spirits of the *Tempest* provide Shakespeare with the opportunity of introducing light music from behind the scenes, and thus the songs may have a more spiritual effect. This comedy, like his others, is a good receptacle for songs because the gaiety and exuberance of his art show to advantage in this medium. Such spontaneity often calls forth a burst of song, and Shakespeare proves his musical temperament, by introducing them in a most natural manner.

Come Unto These Yellow Sands appears in Act 1, Scene 2, line 375- Ferdinand, son of the King of Naples hears the spirit, Ariel, singing and follows his song. Ferdinand has landed separately on the island after the wreck, and is searching for his father. ---

"Ariel: Come unto these yellow sands,
 And then take hands;
 Courtsied when you have and kiss'd
 The wild waves wist:
 Foot it feately here and there;
 And, sweet sprites, the burthen bear.
(Burthen dispersedly) Bow-wow,
 Ariel: The watch dogs bark;
(Burthen dispersedly) Bow-wow,
 Ariel: Bark, hark! I hear
 The strain of strutting chanticleer
 Cry, Cock-a-diddle-dow."

There is no record of music written to this song at the time of Shakespeare, but it has been very popular since, and great musicians have written music to it.

Twenty lines further on in the same scene we find Ariel singing the song, *Full Fathom Five*. Ariel sings this to inform

Ferdinand of his father's death, when in reality he is alive and well.

"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:"

This song has been attributed to Robert Johnson, a contemporary of Shakespeare's. He was a composer and a lutenist, and wrote prolifically. Much of his writing was done for the theatres. He was well known to Shakespeare and probably wrote music to some of Shakespeare's other plays. His music to full fathom five is only one of his settings of the songs in the Tempest. We will note others later.

In Act II, Scene 1, line 298 we find the song, while you here do snoring lie. Sebastian and Antonio have arranged to kill the sleeping Gonzalo, but Ariel frustrates the attempt.-

"Ariel: (to Gonzalo sleeping) My master through his art
forsees the danger
That you, his friend, are in; and sends me forth,
For else his project might have kept them living.
(Sings in Gonzalo's ear.)

While you here do snoring lie,
In dream-broth conjured
His time doth take.
If of life you keep a care,
Shake off slumber, and beware:
Awake, awake!"

Shakespeare's use of a song at this point in the plot is unexpected. One would believe that the spirit would have produced the victim or abetted, but to sing such a ditty seems far from

reality. However I believe that it was to give in a subtle way the feeling that what is unreal and unexpected is the definite conjuring of spirits. It was an attempt to handle the situation with the delicacy of the spirit world.

Shakespeare's knowledge of different types of songs is amazing. In the next scene the drunken Stephano sings a well known Sea Chantey, The Master, the Swabber, the Boatswain and I.

"Enter Stephano, singing: a bottle in his hand,
"I shall no more to sea, to sea,
Here shall I die a-shore,-
This is a 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 Nell, Fog, and Marian, and Margery,
But none of us cared for Kate;
For she had a tongue with a tooth,
Would cry to a sailor, Go hang!
She loved not the savour of our nor of pitch;
Yet a tailor might scratch her where'er she
did itch.
Then, to sea, boys, and let her go hang!
This in scoury tune too: but here's my comfort
(drinks)

Shakespeare recognizes the fact that this is a second rate tune, and has Stephano apologise for it. It fits in well however because Stephano is a second rate character. Even Caliban's mouth is loosed by sack and he sings drunkenly:

"No more duns I'll make for fish;
Nor fetch in firing
At requiring;
Nor scrape trencher, nor wash dish:
'Ben, 'on, Caliban
Has a new name:-get a new name.
Freedom, hay-day! hey-day, freedom! freedom, hay-
day, freedom!"

One cannot help but think of our modern rugby yells- "Rah! Rah! Sprague!" when one sees "'Ban, 'Ban Caliban." They are a sort of half song and half yell. Perhaps Shakespeare attended a Cricket Match for there is record of it having been played in Surrey long before his time.

In Act III, Scene 2, we have the words of a well known round introduced by Stephano and Trinculo:

"Stephano: Come on, Trinculo, let us sing.
Flout 'em and scout 'em
And scout 'em and flout 'em;
Thought is free.
Cal. That's not the tune."

This round was popular in Shakespeare's time. It shows the important fact that in those days everyone from the illiterate to the highly educated knew how to sing, and did so with gusto. The music of this catch has never been recorded in its original form.

Stephano is a good musician like a lot of the characters in Shakespeare. He leads the catch, enjoys Ariel's playing and is greatly pleased at the thought of having all his music "for nothing." The reference is of course to the fact that performances of songs, plays, were not free.

The last song in the Tempest was set to music by Robert Johnson, mentioned in regard to Hull Fathom Five. His arrangement was sung in the original performances. Where the Bee Sucks is one of Shakespeare's most popular songs. It has been arranged many times since, including arrangements by Purcell and

Sir Arthur Sullivan.

Prospero is about to present himself before King Alonso, Antonio, and the rest:

"Prospero: Ariel,
Fetch me my hat and rapier in my cell;
I will discase me, and myself present
As I was sometime Milan: quickly, spirit;
Thou shalt ere long be free
Ariel sings and helps attire him.
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 all
After summer merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough."

The "Winter's Tale" provides us with some interesting song material. It is amusing to note that Shakespeare has made the rogue of the play, a very musical one. In fact he sings all the songs that appear in the play. In Act IV, Scene 3:

"(A Road near the Shepherd's cottage)
Enter Autolyus, singing.
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 heigh! the sweet birds, O, how they sing!
Both set my ragging tooth on edge;
For a quart of ale is a dish for a king.

The lark, that tirra-lyra chants,
With heigh! with heigh! the thrush and the jay,
Are summer songs for me and my aunts,
While we lay tussling in the hay.

I have served Prince Florizel and in my time wore three-pile;
but now I am out of service:

but shall I go mourn for that, my heart?
The pale moon shines by night:
And when I wander here and there,
I then do most go right.

If tinkers may have leave to live,
And bear the snow-skin budget,
Then my account I well may give,
And in the stocks avouch it."

Autolycus may have been a rogue, but a very sensible one. Whoever took the part of Autolycus might make up the tune of the song, if he were sufficiently musical, or else use any other well known tune which would fit to the words.

In the same scene the song "Jog-On, Jog-on The Foot-path Way" is introduced when Autolycus has made believe he was ill and robbed the clown, the old Shepherd's son, who takes leave of him.

"Autolycus. 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 sheep, let me be unrolled and my name put in the book of virtue!

Song. "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.

In Act IV, Scene IV, line 217, Autolycus is described by the Servant to the supposed daughter Perdita, and the guests at the Sheep-shearing. However Autolycus is disguised as a pedlar.-

* Clown- Prithce bring him in; and let him approach singing.
Perdita- Forewarn him that he use no scurrilous words in's tunes.

Clown: You have of these pedlars, that have more in them than you'd think, sister.

Perdita: Ay, good brother, or go about to think.

Enter Autolycus, singing.
Lawn as white as driven snow;
Cypress black as e'er was crow;
Gloves as sweet as damask roses;

Waks for faces and for noses;
 Bugle bracelet, necklace amber,
 Perfume for a lady's chamber;
 Golden quoifs and stomachers,
 For ay lads to give their dears;
 Pins and poking-ticks of steel,
 What saids lack from head to heel:
 Come buy of me, come; come buy, come buy;
 'uy, lads, or else your lasses cry
 Come buy."

This song was written by John Wilson, a contemporary of Shakespeare's. Henry Davey in his "History of English Music", claims that this John Wilson was the boy "Jackie Wilson" who sang in Shakespeare's plays. His name appeared in a Folio Edition of Much "A-do about Nothing". If this is true, he would have sung Robert Johnson's setting of Where the Bee Sucks as the character Ariel, and also Full Fathom Five, (both songs in the Tempest). As Wilson was born in 1594, and The Winter's Tale was performed in 1612, the writing of this song Lawn as White as Driven Snow could have readily coincided with the publication of the play. Johnson took his degree of Doctor of Music and became Professor of Music at Oxford University. His Sheeplike Ayres or Ballads contains the above song, and also the two by Johnson to which we have just referred. It is interesting to note that this book was "the first essay of musick-printing" to be done at Oxford.

In Act IV, Scene 4, Autolycus, Mopsa (who is loved by the Clown), and her friend Dorcas, sing a Ballad together:

*Autolycus: 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: We can both sing it: if thou'lt bear a part, thou

shalt hear; 'tis in three parts
 Dorcas: We had the tune on't a month ago.
 Aut: I can bear my part; you must know tis my occupation:
 have at it with you.
 Song.

A: Get you hence, for I must go
 Where it fits not you to know.
 D. Whither? M. O, whither? D. Whither?
 M. It becomes thy suit full well,
 Thou to me thy secrets tell;
 D. Me too, let me go thither.
 M. Or thou goest to the grange or mill,
 A. If to either, thou dost ill.
 A. Neither. D. What, neither? A. Neither.
 D. Thou hast sworn my love to be;
 M. Thou hast sworn it more to me;
 Then whither dost thou say, whither?"

Apparently the days of the Hit Parade are not so new after all. This example of a "passing merry" song is interesting in its manner of execution. It is quite difficult to have people sing a song with separate entries, and make the rendition smooth and harmonious. It is much simpler to have everyone sing the whole song together, yet in those days we find that part singing excelled. This song is reminiscent of the Madrigal School of writing, where each part is independent of the other.

Autolycus keeps in style with his disguise as a pedlar, by singing a song about his wares. It is really a trifle needless and far from musical.

Song: "Will you buy any lace,
 Or lace for your case
 My dainty duck, my dear-a?
 Any silk, any thread,
 Any bonnets for your head,
 Of the new'st, and finest, finest wear-a?
 Come to the pedlar;
 Money's a pedlar,
 That doth alter all men's ware-a." (xit.

Will You Buy Any Tape is the last song in The Winter's Tale. One could go through all the plays and find a multitude of songs, but we will consider only the ones that are better known, or have been connected with music or musicians in Shakespeare's day.

One other song which was written by Dr. John Wilson appears in Measure for Measure Act IV, Scene 1, and is the only one in the play. The song appears later with the name Love's Ingratitude. Mariana has been deserted by her base lover Angelo, because her fortune was lost: "Enter Mariana and boy ringing

Take, O take thy lips away,
That so sweetly were forsworn
And those eyes, the break of day,
Lights that do mislead the morn:
But thy kisses bring again, bring again;
Seals of love, but seal'd in vain, seal'd in
vain."

This song has proved to be a very popular duet and was probably sung by Dr. Wilson when he was younger. The words and melody show the refinement and artistry of the music performed in Shakespeare's plays.

It is interesting to note that there is very little song material in Shakespeare's Histories. In the three plays of Henry IV, Henry V and Henry VIII, there is only one song which has been made famous. This is well known and is the famous Orpheus with His Lute. In Act III, Scene 1, Queen Katherine requests a song:

Queen. Take thy lute, wench: my soul grows sad with
troubles;
Sing, and disperse 'em, if thou canst: leave
worl in .

Song. Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing;
To his music plants and flowers
Ever sprung, as sun and showers--
There had made a lasting spring.

Everything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In such music is such art,
Killing care and grief of heart
All asleep, or hearing die."

The sentiments expressed in this song show that Shakespeare understood the power of music to soothe the spirits, to alleviate the cares of the world and provide enjoyment. This song requires lute accompaniment, and must have been a dreamy sort of air. Shakespeare also shows his knowledge of Greek mythology. Orpheus was given his lute by Apollo, on which he played so exquisitely that not only every living thing but rivers and rocks were moved by his sweet harmony and obeyed his will.

There are many others songs appearing in the plays which one could include, such as Ophelia's mad songs in Hamlet, a great number have been set to music by famous musicians who were to follow. This latter group will be considered in Chapter Six.

Chapter Four

Shakespeare's Stage Directions as Examples of Musicianship

In reading Shakespeare's Tragedies and Histories one is impressed by the great number of musical stage directions. Shakespeare must have realized the value of music in enhancing dramatic situations, so skilfully introduced it to produce maximum effect. Music was emotional in its effect and, therefore, was welcomed by the audience because of the added colour and variety. The orchestration and combination of instruments indicated by the directions showed his love of beautiful and stirring effects. Music provided realism to the action because it was employed exactly in the way it would have been used in real life. Thus we see that Shakespeare painted a true picture of musical uses of the day and in so doing proves to a further degree his great musical knowledge. Indeed our custom of associating music with drama has been handed down from the time of Shakespeare.

It is interesting to note the placing of musicians who were to perform the stage directions. According to Grove, at first public theatres had no special place reserved for musicians. They moved about from stage to balcony as they were required. Later theatres were built with a music-room at the side either on the level of the stage or the balcony. This quotation from Pepys is illuminating,- there was "so much disorder, among others, in the musique room, the boy that was to sing a song not singing it right, his master fell about his

course and beat him so that it put the whole house in an uproar. It was much later that the musicians were placed in front of the stage, in fact not until after the curtain was used.

In Shakespeare's day, an overture was played before the play began. A trumpet player would ascend to the top stage or balcony and blow three blasts. Then the speaker of the Prologue would enter. Sometimes there would be more and this would be called a 'flourish'. We would call it a 'fanfare'. This fanfare also was sounded after the Epilogue. The trumpet often signified the arrival of great personages. Titus Andronicus begins: "Flourish. Enter the Tribunes and Senators aloft." In Henry VI the King is brought in "the drum playing, and trumpet sounding. Enter Warwick, Somerset, and the rest, bringing the King out in his gown, sitting in a chair." In Edward III, direction in Act II Scene 2 is "Trumpet within" followed by "Enter King Edward."

In Act I Scene 3 of Troilus and Cressida we have the trumpet used as a challenge-

"Trumpet Blow loud
Send thy brass voice through all these lazy tents;
And every Greek ofettle, let him know,
What Troy means fairly shall be spoke aloud."

then the trumpet sounds. In Titus Andronicus the directions are "A long flourish till they come down." referring to the Tribunes who have just proclaimed Saturnus the emperor. In Act IV of the same play we have "'Trumpets sound within' to

announce a birth.

"Demetrius Why do the emperor's trumpets flourish thus?
Chiron Belike, for joy the emperor hath a son."

In Act I of Julius Caesar we find the trumpets used to honour a great person. Brutus on hearing the flourish and shout says "What means this shouting? I do fear, the people Choose Caesar for their king."

In the last scene of Macbeth a flourish of trumpets is used to announce the proclamation of a king. Macduff enters with Macbeth's head and says "Hail King of Scotland" whereupon all give the greeting followed by the flourish. That scene also has a flourish to end the action of the play.

In Hamlet the flourish is used to mark the exit of the king. An unusual use of the trumpet is found in the last scene of King Lear. This proclamation is also a sort of challenge.

The Duke of Albany says "Come hither, herald,- Let the trumpet sound,-
And read out this

Captain: Sound, trumpet! (A trumpet sounds.)

Herald: (Reads) If any man of quality or degree within the lists of the army will maintain upon Edmund, supposed Earl of Gloucester, that he is a manifold traitor, let him appear by the third sound of the trumpet: he is bold in his defence?

Edmund: Sound! (First trumpet.)

Herald: Again! (Second trumpet.)

Herald: 'gain! (Third trumpet.)

Trumpet answers within.

Enter Edgar, at the third sound, armed, with a trumpet before him."

There are many other examples of flourishes, some of them heralding a victorious force as in Act IV of Antony and Cleopatra.

Cleopatra, and many of them welcoming a great general or queen. They were sounded for coronations, tournaments and betrothals.

Occasionally trumpets were played for a longer interval. The direction for this sort of prelude was the word 'sennet'. A sennet precedes the third scene of Act I of Troilus and Cressida. A sennet sounds in the first scene of King Lear, where he enters with his court to divide the kingdom, and one is indicated in Henry VIII during the procession to the consistory in Act II Scene 4. This latter sennet would probably last about two minutes. In every case the sennet is used for the entrance or exit of a royal or very important person.

A 'tucket' or trumpet fanfare, seems to have been a sort of personal trumpet call. In the Merchant of Venice it is indicated in the stage directions upon which Lorenzo remarks to Portia "Your husband is at hand; I hear his trumpet." It is used in Act II Scene 2 of King Lear, upon which Gloucester comments "Hark the duke's trumpets! I know not why he comes." And later in the Act when Cornwall says "What trumpet's that?" Apparently tuckets herald the arrival of persons of lower rank than royalty.

A combination of trumpets and drums was used for occasions of great pomp. An example of that is Warwick's deposition of King Edward in the Third Part of King Henry VI, Act IV Scene III. An unusual case is found in Richard III, Act IV Scene IV

where "King Richard marching with Drummes and Trumpets" is interrupted by his mother and Queen Elizabeth. When they verbally chastize him for his villainies he calls out

"A flourish trumpets, strike alarum drums:
Let not the Heavens hear these tell-tale women
Rail on the Lord's anointed, Strike, I say."

The sound probably was quite effectual. Trumpets and drums were used in Act I, Scene I of Titus Andronicus for the scene where Titus buries his sons. In the second part of Henry VI an army moves off the stage led by the sound of drums and trumpets. "Sound Drum and Trumpets, and to London all."

The drum in a modern orchestra is a percussion instrument that is sparingly used. In Shakespeare's day it was used far more than to-day. Some of us are likely to think that the drum does not produce music. We must not forget that music consists now of melody, rhythm and melody are essential. Harmony was still a new found art around 1600, so the rhythm producing drum was necessary and was introduced in many situations. Shakespeare thus showed further signs of musicianship in his skillful use of the drums.

The drum supplied a great amount of military music, and hence is mentioned most in the histories. The word 'Alarum', or 'Alarums' appears many times and according to a Concordance is used over seventy times and always in connection with battles. Sometimes it is used with the word 'excursions' which means groups of men hurrying around. Sometimes the alarum is indicated

as loud, or low, or short, or within. The use of them within is to suggest a distant battle, or the arrival of an army. In Edward III, Act III, Scene 1, "Drum within" followed by "enter King of Bohemia and forces." Sometimes the position of the drummer off stage was to denote the position of a coming army. In Henry VI Part III, Act I Scene 2 immediately after directions "A. march afar off " Edward remarks "I hear their drums". In Hamlet, Act V, Scene 2 after "March afar off and shout within." Horatio says "Why does the drum come hither," and right away Fortinbras enters "with Drum, Colours, and Attendants."

The "alarum" was the military signal for battle, or the sound for attack. In Henry V, Act II at the siege of Harfleur, the directions are "Alarum. Scaling ladders at Harflew." Then the King says:

"Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead."

Drums were also used as signals during battle and to rally the troops. Later authors have introduced them on very many occasions, and doubtless to appeal to the groundlings who were likely to want the extra noise. However in Shakespeare's Folio Edition, the directions occur less frequently.

On one occasion an "Alarum with thunder and lightning" is introduced. This appears in Act I Scene IV Part I Henry VI followed by these words "What stir is this? what tumult in the

heavens?

'Whence cometh this alarum, and the noise?''

In the Prologue to Act III of Henry V drums are struck and cannon go off. This occurs again at the end of the first scene following the King's words, 'The games afoot:
Follow your spirit, and upon this charge
Cry 'God for Harry, England, and Saint George!''

In Antony and Cleopatra, Act IV, Scene X, the direction 'Alarum afar off, as at a sea fight.' denotes an engagement at sea. The playing would be put on behind the stage where it would sound more ominous and muffled.

Occasionally an 'alarum' is mentioned in the text as in Coriolanus, Act II, Scene II, where he says:

'I had rather have one scratch my head i the sun
When the alarum were struck than idly sit
To hear my nothings monster'd.'

Another example is found in Act I, Scene 2, of Henry VI:

"Charles: Sound, sound alarum! we will rush on them
Now for the honour of the forlorn French!"

The drum was particularly used for marching, and it could be varied to represent different kinds of marches. In Hamlet, Act III, Scene 2, a Danish march is played to bring in the Danish King and Queen and others. In I Henry VI, Act III, Scene 3, there is a reference to an English march which identifies the English forces, followed by a French march to show the arrival of the Duke of Bergundy and his forces. We find that there were no other instruments played for marching, so the drum was very important.

In III Henry VI we find proof of the drum being used alone. In Act IV, Scene 7, Montgomery says to the king:

"Then fare you well, for I will hence again,
I came to serve a king, and not a duke;
Drummer strike up, and let us march away."

This direction follows: "The drum begins to march"

There is a reference to a Dead March in I Henry VI:

"Enter Talbot, Bedford, and Burgundy, with scaling ladders;
their drums beating a Dead March."

There are also dead-marches at the end of Hamlet, King Lear and Coriolanus.

There are many references to drums in ordinary marches.

In Richard III "Enter Richard etc. with Drum and Soldiers."

In III Henry VI there appear to be four drummers on stage together.

"Enter Oxford, with Drum and Colours"
"Enter Montague, with Drum and Colours"
"Enter Somersset, with Drum and Colours"
"Enter Clarence, with Drum and Colours"

In the same play there are several directions for the entrance of stage-armies preceded by the order "March" e.g. "A March. Enter Edward, Richard, and their power." Also "March. Enter Mountgomerie, with drum and soldiers."

In several of the plays we find directions for cornets. They were a sort of horn and not as brazen as trumpets. Shakespeare understood their musical potentialities and that is why they are seldom used. We find them used in Henry VIII, Act I Scene 2, the scene of the trial of Queen Katherine.

They are also found in Act II of the Merchant of Venice, where they are used for the entrance and exit of the suitors and in the casket scenes. In Coriolanus, drums and trumpets are used in the field but Shakespeare was prudent to use cornets when they appeared in the senate.

Shakespeare often called for the music of hautboys. This instrument is the ancestor of the oboe, and possesses a reedy tone. They were played in 'consorts' or groups of four different sizes corresponding to our soprano, tenor, alto and bass tones. The bass is now the bassoon. The players and sometimes the instruments were called 'waits'. These consorts were often used as entertainment for court entertainment and Shakespeare used them with royal banquets or processions.

The directions were sometimes supplemented with suggestions as to their use. e.g. "A lofty strain or two to the hautboys." This shows that Shakespeare knew the dramatic effect of introducing a certain type of music, and was able to put music in tastefully as well as forcefully. In Act IV, Scene 4 of Antony and Cleopatra appears "Music of hautboys as under the stage" followed by conversations of soldiers "Peace! what Noise" "Hark!" "Music i' the air." "Under the earth." It was possible for the players in Shakespeare's day to play under the stage and this shows how Shakespeare tried to get an ominous note in the play.

In Macbeth, "Hautboys and torches" take Duncan to Dunsinane (Act I Scene 6) and in the next scene, they play as the servants bring in the dishes for supper. They provide entertainment for Cardinal Wolsey in Henry VIII, Act I, Scene 4. In Act I, Scene 2 of Timon of Athens the directions for a banquet are "Hautboys playing loud music." After the guests have eaten, the directions are "all dance, men with women, a lofty strain or two to the hautboys, and cease."

In Shakespeare's day there was no such thing as an orchestra in the way we think of it. The greatest volume that could be obtained was to put the trumpets, drums and hautboys together. In Coriolanus Act V Scene 4, we have this direction "Trumpets; hautboys drums beat; all together." This is followed by these words:

"The trumpets, sackbuts, psalteries and fifes,
Tabor and cymbals and the shouting Romans
Make the sun dance. Hark You!"

This great flourish marks the Romans expressing their joy at Coriolanus' departure. It marks a moment of great emotion.

This was the only occasion where Shakespeare required such a mass of sound. Usually he tried to get musical colour and all sorts of combinations of instruments are in the directions.

Occasionally the horn was required in some plays. It was only used as a hunting instrument, and never in combination with others. Apparently each part of the hunt was characterized

by a certain set of notes. These were called 'peals' and corresponded to the 'flourishes' of trumpets. The expression the horns were 'winded' simply meant that the 'peals' were correctly executed.

Twice horns were winded 'within' to suggest a hunting scene off the stage in King Lear Act I, Scene 4, and in Two Noble Kinsmen Act III, Scene 6. In the former they serve to announce that King Lear was returning from the chase.

In Act IV of A Midsummer Night's Dream, Lysander and Demetrius are awakened from their sleep by the winding of horns. In Act II Scene 3 of Titus Andronicus, the hunt is described by the "horns winded in a peal."

One of the simplest of all stage directions is the word 'Music' or 'Music plays' or 'Music within' etc. Just as most of the preceding examples have been found in tragedies or histories, so we find that the majority of these are found in comedies. In most of these cases the music is to heighten an effect, or to give a background which will enhance the dramatic situation. In Act II of the Tempest we find "Enter Ariel (invisible) playing solemn music." The effect of this music is to place the feeling of suspense in the subconscious mind for immediately after Alonzo, Sebastian and Antonio hatch the plot to slay the king. Ariel fits into several situations of the play by providing more music. In Act III Scene 2 the

the directions are "Ariel plays the tune on a tabor and pipe" and Trinculo recognizes the song he was after. The following scene has these- "Solemn and strange music"- to which Alonzo remarks- "What harmony is this?- My good friend, hark" and Gonzalo says "Marvellous sweet music!" The last remarks show that Gonzalo lacks a musical education, but they show that Shakespeare knew what type of music he wanted to produce and heighten the effect of the supernatural. This introduced the spirits with the banquet which later mysteriously disappeared. Further in the scene we have "Then to soft music enter Shapes again, and dance, with mocks and mows, and carrying out the table." The soft music would be a further effect in astonishing the onlookers, and would help cover up the sound of moving things off the stage. In Act IV the characters of Iris and Ceres are introduced to "Soft music". Shakespeare realized that music could be used to give a psychological characterization; Iris and Ceres were interpreted to the audience by the music. In the first part of Twelfth Night the "Musicians attending" provided music for the Duke which helps bring out one side of his character. His first remarks are in relation to it,- "If music be the food of love, play on." The impression is furthered later in the play by "Give me some music", and the directions follow "Music plays".

There are other occasions where "solemn music" is indicated, and in most cases it is where a supernatural "vision" occurs

in the play. We find this in Henry VIII Act IV, Scene 2, where the vision appears to Queen Katherine. Another example of this direction is found in Act V Scene 4 of Cymbeline, where the apparition of Leonatus, father of Posthumus appears to Posthumus. Other music follows with the ghosts of his two brothers.

Shakespeare uses the idea of the power of music to restore the dead to life, in The Winter's Tale. In Act V Scene III Hermione is given as a statue to Leontes by Paulina and the latter commands "Music, awake her; strike!" Upon music being played, Hermione stirs and comes down. Another such case occurs in Pericles. This sort of melodrama is enhanced by the use of music, and is more striking than we realize, because at no other moment in the action of the play, do we find a musical background.

Music is often required for all sorts of dances and banquets, but it will not be necessary to deal with them in detail. By showing the many and varied uses of music in stage-directions, it has been conclusively proved that Shakespeare showed sound musicianship, and succeeded in making his dramatic art even richer, through the medium of music.

Chapter Five

Musical Allusions and Terminology which Prove Shakespeare's Musical Knowledge and Add Colour to His Writings.

Shakespeare's extensive musical knowledge has already been proven in the preceding chapters. It will now be of interest to examine some of the ways in which the dramatist has used that knowledge in making his plays more varied and interesting.

- Lor. Now sweet the conlight 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 cherubims;
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.
- Jes. I am never merry when I hear sweet music.
- Lor. The reason is, your spirits are attentive:
For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze
By the sweet power of music: therefore the poet
Did feign that Orpheus drew trees, stones and floods;
Since nought so stockish, hard and full of rage,
But music for the time doth change his nature.
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.

(Merchant of Venice Act V, Scene I.)

This is one of the most beautiful excerpts about music to be found in Shakespeare. In it we find his true feelings about music. The last six lines show that Shakespeare thought music to be a potent force in the moulding of character. He realized its refining influence, and expressed no admiration for the man who was not "moved" by its appeal.

In Lorenzo's first speech, music seems to be a necessary part of the romantic scene. He speaks of the sweet harmony of love, and compares it with the harmony of immortal souls. Lorenzo believes that this divine music, provided by the stars in the firmament, can not be heard by mortal ears.

The idea of divine music or music of the spheres apparently was believed by many philosophers even in Shakespeare's day. Shakespeare must have believed in this idea for it is expressed several times. In Antony and Cleopatra Act V Scene 2. Cleopatra eulogizes her dead lover "his voice was propertyed
As all the tunid spheres...

Then Olivio in Twelfth Night Act III Scene 1, compares her desire for the supposed Sebastian in these words:

"I had rather hear you to solicit that
Than music from the spheres..."

Another example is found in Pericles Act V Scene 1 where Pericles on recognizing his daughter remarks:

Per...."Mark, what music!
Helicarus My lord, I hear none.
Per. None?
The music of the spheres! List, O Marina,...
Rarest sound! Do ye not hear?"

It is apparent that this music was sublime and perfect. The idea can be traced back to Plato and Pythagoras. Each planet represented a tone of the scale of music. This celestial scale included the Moon, Mercury, Venus, Saturn, Mars, Jupiter and Earth. The other stars or the Cherubim are the chorus and can sway the spheres. Pythagoras thought the music so produced was very beautiful and perfect but not able to be heard by us because our ears have such small openings, greatness and breadth of the music was on too great a scale for our ears to absorb the sound. It is odd that such a thought was prevalent in those days when we realize that to-day science has shown us that there are many vibrations which exist but are inaudible to us.

Shakespeare's acquaintance, John Dowland, may have given him some instruction on the lute. We find that Shakespeare uses his knowledge to illustrate the tuning of the instrument as an argument in favour of marriage. In Sonnet VIII we find:

"If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark how one string, sweet husband to another
Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing:
Whose speechless song, being many, seeming one,
Sings this to thee—"Thou, single, wilt prove none."

The lute had eleven strings or there were five pairs and one single. The single is referred to in the last line, and apparently it broke quite often when the instrument was played. We see that Shakespeare has used the idea of the pairing of

refer to husband and wife. The modern mandolin has strings tuned in pairs. The strings were often made of gut, silk wrapped with wire, or steel. In *Two Gentlemen of Verona* Act III Scene 2 Shakespeare refers to this: "For Proteus' lute was strung with goats' sinews." Also in *Titus Andronicus* Act II

Scene 5: "...those lily hands
Tremble like aspen-leaves upon a lute,
And make the silken strings delight to kiss them."

This knowledge of the lute has certainly helped Shakespeare make clever comparisons and similes.

Another simile mentioning the lute is found in *1 Henry IV*:

"thy tongue
Makes Welsh as sweet as ditties highly penn'd,
Sung by a fair queen in a summer's wood,
With ravishing division, to her lute."

This example is highly poetical, and full of music.

Occasionally we find expressions about instruments used to add colour to his plays. In *1 Henry VI* Act IV, Scene 3 Richard, Duke of York accuses Somerset of treachery and exclaims: "He doth stop my cornets." This expression shows that when victory was won, the cornets were blown. In this case then Richard means that Somerset has prevented victory. In *2 Henry IV* Act III Scene 2 near the end of Falstaff's soliloquy on old men and lying, he remarks: "Shallow was such a little wretch that the case of a treble hautboy was a mansion for him, a court." This was a picturesque way of showing his small stature by referring to the small case, capable of holding the small conical wooden tube.

Another example is found in Love's Labour's Lost Act V
Scene 2 where fun is being poked at Holofernes:

Hol. I will not be put out of countenance
Hiron. Because thou hast no face.
Hol. What is this?
Boyet. A cittern head."

We find that the cittern, referred to in Chapter Four had a
head carved above the neck of the instrument. It was often a
monstrosity and a standing joke with the musicians.

Shakespeare often tried to provide humour by joking on
musical matters. In Romeo and Juliet Act V Scene 1, the
musicians remove some of the tenseness from the situation by
quibbling on well known musical terms. These fellows were
hired to play for the wedding, but instead turn up at a funeral:

First Mus. Faith, we may put up our pipes, and be one.
Purse. Honest good fellows, ah, put up, put up;
For, well you know, this is a pitiful case. (Exit.
First Mus. Ay, by my troth, the case may be amended.
Enter Peter.
Pet. Musicians, O, musicians, 'Heart's case, Heart's case:' O,
an you will have me live, play 'Heart's case.'
First Mus. Why 'Heart's case?'
Pet. O, musicians, because my heart itself plays 'My heart is
full of woe:' O, play me some merry dump, to comfort me.
First Mus. Not a dump woe; 'tis no time to play now.
Pet. You will not then?
First Mus. No.
Pet. I will then give it you soundly.
First Mus. What will you give us?
Pet. No money, on my faith, but the pluck; I will give you the
minstrel.
First Mus. Then will I give you the serving-creature.
Pet. Then will I lay the serving-creature's dagger on your pate.
I will carry no crotchets; I'll re you, I'll fa you; do you
note me?
First Mus. An you re us and fa us, you note us.
Sec. Mus. Pray you, put up your dagger, and put out your wit.
Pet. Then have at you with my wit! I will dry-beat you with an

iron wit, and put up my iron dagger. Answer me like men:
 'Then griping grief the heart doth wound
 And doleful dumps the mind oppress,
 Then music with her silver sound'--
 why 'silver sound'? why 'music with her silver sound'--
 What say you, Simon Catling?
 First Mus. Tarry, sir, because silver hath a sweet sound.
 Pet. Pretty! What say you, Hugh Rebeck? (silver.
 Sec. Mus. I say, 'silver sound,' because musicians sound for
 Pet. Pretty too! What say you, James Soundpost?
 Third Mus. Faith, I know not what to say.
 Pet. O, I cry you mercy; you are the singer; I will say for
 you. It is 'music with her silver sound,' because musici-
 ans have no gold for sounding:
 'Then music with her silver sound
 With speedy help doth lend redress.' (Exit.
 First Mus. What a pestilent knave is this same!
 Sec. Mus. Hang him, Jack! Come, we'll in here; tarry for the
 sourners, and stay dinner. " (Exeunt.

The pun on the word 'case' refers to the case for the instrument. The song "Heart's Case" has been referred to in chapter two. Mention is made of the 'dum'. In reality it is a slow mournful kind of dance. From it we have acquired the expression "down in the dumps", which really means depressed or sulky. We find mention of 're' and 'fa' and 'note' used in a different sense. The first two are of course tones of the scale, and there is a particular note referred to-the crotchet. This corresponds to our quarter note or one beat note. The English people still use such names as these. Shakespeare has given the musicians significant names. James 'Soundpost' certainly has an obvious connection. Simon 'Catling' refers to the material used in making viol strings. Hugh 'Rebeck' introduces an old term used as a name for the ancient fiddle. Then this passage has quibbles on the terms 'silver sound', 'sound for

silver,' 'no gold for sounding' and others.

In the preceding passage a form of dance was mentioned. Dances are a form of musical expression and it seems apparent that Shakespeare was familiar with several of them. We are familiar with the Morris dance, and it is referred to in Henry V Act II Scene 4:

Dauphin. "And let us do it with no show of fear;
No, with no more, than if we heard that England
Here busied with a Whitsun morris dance."
Whitsuntide is often in May, so the time of the dance can be associated with May.

Another dance more famous by Percy Grainger is the "Shepherd's Hay." It is mentioned in Love's Labour's Lost Act V Scene 1:

Fluellen. "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."

Shakespeare puns on the word 'measure' in the next scene. Our use of the word still means a form of dance. We still hear the expression "tread a measure." This quotation is a further example of punning on a musical term:

King of Navarre. Say to her, we have measur'd many miles,
To tread a measure with her on this grass.
Boyet (to the ladies) They say, that they have measur'd many a
mile,
To tread a measure with you on this grass.
Rosaline. It is not so. Ask them how many inches
is in one mile: if they measur'd many,
The measure then of one is easily told.
Boyet. If, to come hither you have measur'd miles,
And many miles, the process bids you tell,
How many inches do fill up one mile.
Biron. Tell her, we measure them by weary steps."

In Much Ado about Nothing, Act II scene 1, Shakespeare mentions several dances, including the 'measure' and the 'jill' and compares them.

"Beatrice-The fault will be in the music, cousin, if you be not woo'd in good time: if the prince be too important, tell him, there is measure in everything, and so dance out the answer. For hear he, 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 jig 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 his grave."

There is further reference to the 'measure' in As You Like It, Act V, Scene 4:

"Duke Senior,- lay music! and you brides and bridegrooms all
With measure heap'd in joy, to the measures fall."
and a few lines further:

"Jacques Ho, to your pleasures;
I am for other than for dancing measures."

We also find reference to it in Richard II, Act III, Scene 4:

"Lady,-Nay, we'll dance.
Queen My legs can keep no measure in delight,
When my poor heart no measure keeps in grief:
Therefore, no dancing, girl."

Shakespeare has used other musical terms to advantage in Two Gentlemen of Verona, Act I, Scene 2:

"Luc. It is too heavy for so light a tune.
Jul. Heavy! belike it hath some burden, then?
Luc. Ay; and melodious were it, would you sing it.
Jul. And why not you?
Luc. I cannot reach so high.
Jul. Let's see your voice. Now now, minion!
Luc. Keep tune here still, so you will sing it out:
And yet methinks I do not like this tune.
Jul. You do not?
Luc. No, madam; it is too sharp.
Jul. You, minion, are too saucy.
Luc. Lay, now you are too flat,
I'll mar the concord with too harsh a descant.
There wanteth but a mean to fill your song.
Jul. The mean is drown'd with your unruly bass
Luc. Indeed, I bid the base for Proteus."

Lucetta has just been advised by her mistress, Julia, to sing her song to the tune of "Light o' Love" mentioned in chapter two. Apparently the content of her song is too full of meaning to be sung to an airy melody. The word 'burden' explains this. Obviously a tune cannot be too sharp, it must be the person going off the key, so Lucetta tells her mistress she is too flat. It seems that Lucetta is singing the melody and Julia providing the descant above the melody. Neither maid nor mistress do justice to the song.

Shakespeare has used comparisons of music with well known birds. In Romeo and Juliet Act III, Scene 5, the song of the lark inspires this conversation:

Romeo. How is't, my soul; let's talk, it is not day.
 Juliet. It's, it is; his hence, be gone, away!
 It is the lark that sings so out of tune,
 Straining harsh discords, and unpleasing sharps.
 Some say, the lark makes sweet division;
 This doth not so, for she divideth us."

The coming of dawn breaks up this lover's conversation. Juliet associating the song of the lark with approaching day, characterise it as being out of tune, because she knows it jars her back to reality. The word 'division' refers to a musical effect provided by splitting up a note into several smaller parts- a whole note into 4 quarters. Another example is found in the Merchant of Venice Act V, Scene 1, in Portia and Nerissa's conversation:

"For....music! hark!
 Ner. It is your uncle, madam, of the house.
 For. Nothing is good, I see, without respect.
 He thinks, it sounds much

sweeter than by day.

Her. Silence bestows that virtue on it, as na.

Or. The crow doth sing as sweetly as the lark,
then neither is attended; and I think,
The nightingale, if she should sing by day,
then every goose is cackling, would be thought
No better a musician than the wren."

This musical illustration is used to show the great influence of time and place. The crow sings as well as the lark, if the circumstances favour the crow, or if the lark is not there to give a comparison.

Shakespeare has written one of his sonnets, number CXXVII comparing the 'jacks' of the virginals being caressed by the nimble fingers, to the lips of his lover being imprinted with a kiss.

Now oft, when thou, my music, music play'st,
Upon that blessed wood whose motion sounds
With thy sweet fingers, when thou gently sway'st
The wiry concord that mine ear confounds,
To I envy those jacks that nimble leap
To kiss the tender inward of thy hand,
Whilst my poor lips, which should that harvest reap,
At the wood's boldness by thee blushing stand!
To be so tickled, they would change their state
And situation with those kissing chips,
Which ever when thy fingers walk with gentle gait,
Making dead wood more blest than living lips.
Since saucy jacks so happy are in this,
Give them thy fingers, and thy lips to kiss.

This is the only case I have been able to find where Shakespeare has made an error in using musical expressions. The 'jacks' are the "jancing chips" which stand upright and carry the quill which brushes past the string thus causing it to sound. Obviously one does not play upon the 'jacks' but upon the keys which connect

to the 'jacks.' The whole idea however has been expressed very prettily.

There are many other ways in which musical expressions have found a place in Shakespeare's works. It has been my idea to present some of the varied aspects of Shakespeare's musicianship, and not a complete picture. From the cases referred to in this chapter, it should be evident that the many allusions are interesting, accurate and add colour to his writings.

Shakespeare Lyrics Which Have Inspired Famous Musicians to
Write Beautiful Music.

"Musick and Poetry have ever been acknowledged sisters, and, walking hand in hand, support each other. As poetry is the harmony of words, so musick is that of notes; and as poetry is a rise above prose and oratory, so is musick the exaltation of poetry. Both may excel apart, but are most excellent when joined, for then they appear like wit and beauty in the same person. Poetry and painting have arrived to perfection in our own country; musick is still in its nonage, a forward child which gives hope of what it may be in England when the sister of it shall find more encouragement. Being further from the sun, we are of later growth than in our neighbour countries, and must be content to shake off our barbarity by degrees."

This quotation by Henry Purcell the great English composer of the latter part of the seventeenth century, shows his great respect for the literary merits of the preceding generation, but shows little consideration of the musical aspirants. Being the most original of the English composers, and standing out above them in ability, it is easy to see why he did not always appreciate their efforts as commensurate with his own. However his remarks about poetry no doubt included a reference to Shakespeare, as he has turned to him for many of his lyrics.

In the seventeenth century we find that opera became a more popular medium for entertainment. Shadwell a dramatist,

the man who was satirised by Dryden in his Mac Flecknoe, revised Shakespeare's Tempest and wrote it as an opera. Purcell wrote new music for this version, and it contains the settings of two famous songs already discussed in Chapter Two—"Full Fathom Five" and "Come unto These Yellow Sands". The settings of these songs have been used on the stage ever since.

Purcell also wrote music to a Shadwell version of Shakespeare's Timon of Athens. Music of this sort would require music that would fit the words like a glove. Indeed Purcell's own words as found in the above quotation tell us why he met such success. There would be an overture performed before the action of the play, and this music would have the spirit of coming situations. Music would be required whenever it is referred to in the play,—between the acts and following the play. This is called incidental music, and shows to a great degree the way in which the musician can absorb the mood of the play and reflect the character of it in his works. Purcell therefore must have been well acquainted with the characterisation to have done so well. He also wrote the incidental music to The Fairy Queen (an anonymous adaption of A Midsummer Night's Dream), wrote music to "Orpheus with his Lute" and other lyrics from Shakespeare. His greatest music is not written to Shakespeare, but is composed to King Arthur. Many great musical men claim that Purcell is the greatest English musician.

A great number of eighteenth century composers wrote lovely music to some of Shakespear's lyrics. Thomas Arne, a Doctor of Music from Oxford University wrote a number of works, particularly for the theatre. His melodies were readily singable and so natural that they took the country by storm much in the manner of our popular songs. On many occasions he used Shakespeare's lyrics and thus helped to make them more publicized. Apparently Arne's style "was the standard of all perfection at our theatres and public gardens" (Dr. Vincent) and had an effect upon the national taste.

He composed a setting to "Here the Cuckoo" from *The Tempest* (-referred to in Chapter Two). Two others are from *Love's Labour Lost* in Act V Scene 2 as follows:

Wie die Laisies Pled and Violets Blue or The Cuckoo Song.

The Laisies pled and violets blue
 And lady-snocks 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!

When shepherds pipe on oaten straws,
 And merly larks are ploughmen's clocks,
 When turtles tread, and rooks, and daws,
 And maidens bleach their summer smocks,
 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!

This was sung after the show of the Nine Winters had been presented before the King and the Princess. Immediately follows the song :

Winter. When Icicles Hang by the Wall (The Owl)
When icicles hang by the wall,
And the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen fast 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.

When all about the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in 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.

We are noting the number of English musicians who have set Shakespeare's lyrics to music, and we must also include Henry Bishop, Sir Arthur Sullivan, Sir Edward Elgar, Vaughn Williams, John Ireland, Eric Coates and Sir Charles Barry. All these men are outstanding British musicians, the last three being quite modern.

Henry Bishop has written many trios, quartets, duets and choruses which were performed in the Theatre Royal, Covent Garden. These include the complete songs of the several plays put on at that theatre, including the Midsummer Night's Dream, the Comedy of Errors, Two Gentlemen on Verona and Twelfth Night.

These were produced from 1816 to 1821, and this fact proves how prolific Bishop really was. In *A Midsummer Night's Dream*, of the twenty songs and choruses, five were arranged from other writers including Handel, and all the rest were original. One of the best of his songs is *Come Thou Monarch of the Vine* from *Antony and Cleopatra*.

Sir Arthur Sullivan is particularly well known for his associations with Gilbert, in their production of the operettas which were so popular in England. *The Yeomen of the Guard*, *Pirates of Penzance* and *H.M.S. Pinafore* are examples of these. He composed many serious works which were also quite successful. Among these was *Sigh No More, Ladies* from *Puck About Nothing* and his incidental music to *The Tempest*.

"Balthasar sings:

Sigh no more, ladies, sigh no more,
Men were deceivers ever,
One foot in sea and one on shore,
To one thing constant never:
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey nonny, nenny.

Sing no more ditties, sing no more,
Of dumps so dull and heavy;
The fraud of men was ever so,
Since summer first was leavy:
Then sigh not so, etc."

Sir Edward German became director of music at the Globe Theatre, London. This opportunity to know Shakespeare's plays bore fruit, for the same year he composed incidental music to *Richard III* and later to *Henry VIII*, *Romeo and Juliet*, *As You Like It* and

Much Ado about Nothing. He wrote an interesting Symphonic Poem called Hamlet. This type of composition is a rather modern medium of programme music, and is more of a surrealistic touch in music. It paints a picture in tones which are more general impressions than concrete details. It is my opinion that Gerzon's music should receive much more prominence. His part songs are numerous and among his best are the Willow Song from Othello and Orpheus and His Lute from Henry VIII. My readers should be acquainted with his Rolling Down to Rio, and his Merrie England.

Another modern British composer who has gained a great deal of prominence lately is Vaughan Williams. He has written many songs which include the songs of Autolycus from Winter's Tale. With him one can include John Ireland whose Full Fathom Five is published by the Boston Music Company, and Eric Coates who has a folio edition of three songs-Orpheus with His Lute, Under the Greenwood Tree, and It was a Lover and his Lass.

Sir Charles Parry is particularly well known for his setting of William Blake's And Did Those Feet in Ancient Time. This is called Jerusalem. He was the director of the Royal College of Music. He composed among other songs Illegro and Il Penseroso. He took Shakespeare's sonnet Shall I compare Thee to a Summer's Day? and wrote a lovely song to it.

"Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dim'd;
 And every fair from fair sometime declines,
 By chance or nature's changing course untrim'd;
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou owest;
 Nor shall Death brag thou wander'st in his shade,
 When in eternal lines to time thou grow'st:
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee."

We have considered nine of the many English composers who have written musical masterpieces inspired by Shakespeare. However it must be shown that many foreign composers, some of even greater quality, have used Shakespeare as the stimulus provoking very beautiful responses. This group consists of such composers as Rossini, Haydn, Brahms, Mendelssohn, Schumann, and Schubert.

Rossini is particularly well known for his operas. They show vigour and Italian sensuousness. We best remember him for the Barber of Seville and William Tell. It is interesting to note that he wrote a version of Othello as an opera and wrote a song to Shakespeare's words of The Willow Song. This song is rendered equally well in English as in Italian. The opera is based on Shakespeare's play and the songs in it gained popularity for a time.

Haydn wrote over a hundred symphonies and thus gained the nickname of "Papa Haydn" as he brought this form to further

perfection, or was a sort of father of the symphony. He spent some time in England, where he was entertained by royalty, and given the Doctor of Music degree by Oxford. His stay was five years and he no doubt attended many Shakesperian presentations. During his last year in London he wrote a folio of six songs, one of them from Twelfth Night- She Never Told her Love.

"She never told her love, she never told her love,
but let concealment like a worm in the bud,
Feed on her damask cheek.
She sat like patience on a monument
smiling, smiling at grief,
smiling, smiling at grief."

We particularly remember Haydn for his inspired Oratorio- The Creation.

Shakespeare's readers have extended over the whole continent of Europe. His influence was remarkably felt in Germany where his works were studied minutely. Johannes Brahms was no exception and he wrote a lyric setting to Come Away Death, from Twelfth Night. At one time his songs were thought unvocal and were almost unknown in England, but now every singer of any sufficient repertoire has several of Brahms two hundred songs at his command. He would particularly know his Cradle Song.

Felix Mendelssohn was also born in Hamburg, but he was more cosmopolitan than Brahms who had never been to England. Few people realize that Mendelssohn, who is known particularly for his Midsummer Night's Dream Overture, composed all the incidental music as well and this included two songs, the whole of it.

published under the title Opus 61. The first song, You Spotted Snakes with Double Tongues is sung to the Queen Titania by the fairies in Act II Scene 2:

"You spotted snakes with double tongue,
Thorny hedge-hogs, be not seen;
Newts and blind-worms, do no wrong,
Come not near our fairy queen.
(Thorus) Philomel, with melody.
Sing in our sweet lullaby:
Lulla, lulla, lullaby, lulla, lull, lullaby.
Never harm,
Nor spell, nor charm,
Come our lovely lady nigh;
So, with night, with lullaby.
Weaving spider, come not here;
Hence, you long-legg'd spinners, hence!
Knitbes black, approach not near;
Worm nor snail, do no offence."

The second song is in Act V when Oberon sings while the fairies dance:

"Now, until the break of day,
Through this house each fairy stray.
To the best bride-bed will be;
And the issue there create.
Never shall be fortunate. Out to
Trip away; make no stay;
Meet me all by break of day."
He will discuss his instrumental music later.

Robert Schumann was born in Saxony. Elson in his book of Musical Knowledge claims that his songs "are in many cases the most enthusiastic outpouring of emotional warmth. So intense is their emotion that in many cases they seem to pulsate with the warmth of life itself." In 1851 he composed music to verses by Shakespeare, but as he used a German translation, the original English words have to be altered. His song to Shakespeare was

the epilogue to Twelfth Night called "When I was a little Boy" and referred to in Chapter Two.

In a great many songs we have discussed, the lyric has had precedence over the melody, or vice versa. When a song is produced in which the poet and the composer share honours equally, it is called an "art" song. It has perfect unity in its expression of the sentiment of both the words and the music. Two of these art songs are a result of Shakespeare and Franz Schubert.

Schubert, born in Vienna, is in the opinion of many the most wonderful of all song writers. His six hundred and some songs possess, pathos, exuberance, and every emotion. Poverty and near starvation followed him all his life, and very few of his prolific works were published during his short span of thirty one years, and those that were published gave very little remuneration.

One day Schubert and some of his friends were taking refreshments in a public garden near Vienna. One of his friends had a copy of Cymbeline that he had laid on the table. Schubert picked it up, and chancing to read the verses which tell of the coming of dawn, was at once inspired to set them to music. There was no manuscript, so his friends quickly helped him draw staves upon the back of some menu cards and there was born the song Hark! Hark! the Lark!

"Hark, hark! the lark at heaven's gate sings,

and Phoebus 'gins arise,
His steeds to water at those springs
On chaliced flowers that lie;

and winking Mary-huds begin
To ope their golden eyes;
With everything that pretty is,
My lady sweet, arise:
Arise, arise!"

The story goes that the same evening Schubert and his friends were play acting and chose *Two Gentlemen from Verona* to perform. Schubert again had an inspiration and wrote the exquisite setting of the love song who is Sylvia. In the play, Thurio, with the assistance of musicians he has hired, serenades Sylvia in the hope of winning her attention, and finally her favour.

"Who is Sylvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admired be.

In she kind as she is fair?
For beauty lives with wrinkles.
Love doth to her eyes repair,
To help him of his blindness,
And, being help'd, inhabits there.

Then to Sylvia let us sing,
That Sylvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring."

This chapter has attempted to prove that Shakespeare has inspired many great musicians to write suitable music to his lyrics. I have deliberately taken a number of British musicians

as examples, and have shown that they have made outstanding contribution to the field of song. The fact that so many other famous musicians wrote music to Shakesperian themes indicates the singable quality of Shakespeare's verse. This is due in part to his sense of rhythm and also to the fact that he heard his poetry sung, as he wrote it. The melodic line of his verse makes it easier to accompany, and hence very popular. Hundreds of other musicians have written setting to his poetry, but it has been my intention to present only the ones that have stood the test of time.

Orchestral Masterpieces That Have Been Written to Shakesperian Themes.

There are two kinds or classes of music that composers often use. One is called "Pure" or "Absolute" music and the other is "Interpretive" or "Programme" music. The former can be described as music that requires no explanation of its origin, nor does it need any description of the musical content in order to be understood. It is complete in itself. The latter requires some added information for the music to be completely understood. It tries to interpret a mood, present a picture in tones, or recapture an impression and transfer it into sound. "Pure" music tends to be abstract while "programme" can be concrete.

Most of the compositions written about Shakespeare's plays are inspired by the dramatic impressions the composers have received. Their music expresses a reflection of Shakesperian imagery and hence is Programme Music.

The Overture to A Midsummer Night's Dream by Felix Mendelssohn is one of the finest examples of this type of music ever written. Felix wrote it when he was a mere seventeen, and at that age showed such great maturity and charm that no composer of those tender years has ever equalled it.

The overture was written along with the other incidental music and two songs, all of which were included in Opus 11.

An overture serves as an introduction to the main action of the play or opera and has two purposes; it keeps the audience interested while they are waiting, and it is a musical preview of the characters and events which follow. In Shakespeare's day there was no overture, as there was no orchestra (not as we know the term to-day). The people were brought to attention by a flourish or fanfare of trumpets. There was no curtain to be drawn aside, so the action was immediate.

To have produced such a delightful piece of music, Mendelssohn must have had a complete knowledge of the play. His family and he apparently acted some of them in their garden. His elder sister Fanny was a very fine musician and, judging by his correspondence, their relations were always very intimate. She wrote about Felix, "I possess his entire confidence. I have seen his talents develop step by step and I myself have contributed something to their development; he never commits a thought to paper without laying the first copy of it before me." This illuminating quotation shows that Fanny definitely would have had some influence in the music of the overture. Both of them would have been familiar with the great German translation of Schlegel and Tieck. Mendelssohn's great respect and admiration for Shakespeare is shown by a quotation from a letter he wrote to Ignatius Moscheles (the then world famous pianist) "I have lately read Shakespeare's "King John"

for the first time. I do assure you it is downright heavenly, like everything else of his."

Hendelsohn wrote the overture in the summer of 1826. That year was one of his very happy ones, and this is reflected in the music. According to Lampadius in his Life of Hendelsohn the summer months were "a kind of unbroken festival, full of poetry, music, ingenious plays, spirited musical travesties, and all kinds of delineations. In the garden pavilion lay always ready a sheet of paper with pen and ink, so that they could dash down any of the drolleries which came through their heads." Doubtless this is when Felix would get the idea of having the bassoon bray like Bottom in the play. It is also interesting to note that they looked out every night through the giant trees of the great garden, upon the beautiful moon. All these things would become part of the setting for the overture.

He worked on it for some time, for he told Miller, "I have hardly done anything else for a whole year." The first time it was performed was for his friend Nocheles. It made its debut as a piano duet, with Fanny and himself performing. In later years Fanny recalls some vivid impressions about this piece.

"We were mentioning yesterday what an important part the Midsummer Night's Dream has always played in our house, and how we had all at different ages gone through the whole of the

parts from Pess-blossom to Mercia and Helen, and now it had come to such a glorious ending. But we really were brought up on the Midsummer, and Felix especially had made it his own, almost recreating the characters which had sprung from Shakespeare's exhaustless genius. From the wedding march, so full of pomp but so thoroughly festive in its character, to the plaintive music at Thisbe's death, the fairy songs, the dances, the interludes, the characters including such creatures as the clowns. All and everything has found its counterpart in music, and his work is on a par with Shakespeare's."

The remaining numbers of the music were written seventeen years later and all he did was to recapture the "elfin gambols" the "awkward jesting of the clowns", the "laments and yearning of disappointed love", and to bring them out on a more extended scale.

In summing up it might be said that Mendelssohn simply reproduced in music what Shakespeare produced in words, and in exactly the same spirit. It remains for the reader who has a comprehensive knowledge of the play to hear the music and enjoy it to the utmost.

We now turn to Falstaff, a symphonic study by Sir Edward Elgar. Elgar is considered to be England's finest musician. He was given some musical tuition on the piano and violin but was a selfmade musician. His music can always be related to

life for it is the fruit of living experience. As a young man he gained knowledge of Shakespeare's plays, and was privileged in getting a version of every part from Lear to Prospero, from a man called Ned Spiers-exactor, who was then employed in his father's shop. He was delighted in knowing a real professional actor, and no doubt learned more about Falstaff.

Algarr wrote Falstaff somewhat the way one would write a Thesis. He carefully studied all his material, and out of the jumble evolved a clear comprehensive treatment. The character of Falstaff fascinated him and led him to become acquainted with everything that he could acquire on the subject. When Falstaff was performed he provided an analysis in the Musical Times. This analysis shows us that his characterization was not in keeping with the Falstaff of the Merry Wives of Windsor. Rather than a buffoon, Algarr thinks of him as he appears in Henry IV and Henry V, and as one of his authorities quotes the eighteenth-century writer Maurice Morgann.

"He is a character made up by Shakespeare wholly of incongruities;-a man at once young and old, enterprising and fat, a dupe and a wit, harmless and wicked, weak in principle and resolute by constitution, cowardly in appearance and brave in reality; a knave without malice, a liar without deceit; and a knight, a gentleman and a soldier, without either dignity, decency or honour."

Elgar seeks to clarify his characterization of Falstaff by giving further quotations to back up his interpretation and by giving actual points of interest in the play which he follows up in his music. An example of his source is Deighton:

"He had been page to the Duke of Norfolk, a fact which certifies to his respectability of position and inferentially to his possessing the instincts of a gentleman; had associated with John of Gaunt, who certainly would have had nothing to do with a poltroon; had served for many years in the army and earned knighthood, then a purely military title, takes his soldiers into the thick of the fight where they are soundly repulsed, and he himself must have been in great danger, earns from the Prince who supposed him to be dead, a tribute of regret he could hardly have bestowed on one whose cowardice he despised."

The musical study of Falstaff is in one movement, falling into four divisions which merge into one another. These parts are outlined in the program notes of the author, and he occasionally quotes some lines from the plays which are placed under the theme and hence definitely connect the mood of the music with the sense of the play. Section one entitled Prince Henry and Falstaff uses definite musical patterns to establish the characters in the mind of the listener. Section two deals with the affairs of Falstaff at Eastcheap, Gadshill, the King's Head, Revelry and Sleep. Section three deals with Falstaff's March, the Return Through Gloucestershire, the New King and the Hurried Ride to London. It is picturesque and very descriptive and even introduces a close simulation of Falstaff's snore. Section four deals with Henry V's Progress, Repudiation of Falstaff and his Death. The literary associations are vividly

expressed. The loose treatment of an orchestral theme suggests Falstaff's wandering thoughts of flowers and green fields and

is taken from this quotation: "A... is a fine... and went away as if it had been any christian child; a' parted even just between twelve and one, even at the turning of the tide; for after I saw him fumble with the sheets and play with flowers and smile upon his fingers' ends, I knew there was but one way; for his nose was as sharp as a pen, and a' babbled of green fields". This example and many others- the march of the

"scarecrow army"- the meeting with Henry V in London-the unkind reception of Falstaff and his obvious disappointment- re translated into an impressive musical essay which is at times delicate, musing, and at all times uses orchestral colour which is varied and intense.

Elgar was deeply affected by his study of Falstaff. His whole philosophy of life was altered, and if philosophy can be merged into music, then it was in his Falstaff. He agreed with Hazlitt when he quotes:

"The true spirit of humanity, the thorough knowledge of the stuff we are made of, the practical wisdom with the seeming fooleries, have no parallel anywhere else. In one point of view they are laughable in the extreme, in another they are equally affecting-if it is affecting to know what a little thing is human life."

Falstaff's death shows the great emotional breadth of the composer and how deeply the narrative has affected him. The subdued movement of the strings in the minor mode changes on the last chord to a flushed major chord on the brass. It is as if the soul had been fighting for its release and was finally ascending in triumph to the great beyond. This intense emotional

release makes us realize even more that this is the greatest association of English literature and music that has yet been made.

We turn now to Sir Edward German, a man who was described as late as 1927 in the Musical Times thus: "We doubt if any other English composer has so consistently captured both the general and the musical public." Elgar said of him: "a genius whose compositions are the richest and most beautiful of the lighter forms of music."

German after a career at the Royal Academy, was offered the position of conductor of music at the Globe theatre, which has been famous since the days of Shakespeare. We find him writing about it, - "Mr. Mansfield has just decided to produce Richard III soon, and I have to write the whole of the incidental music to it. The overture will itself take me three weeks at least; (it was finished in one week) the only time I get to myself is about two hours and a half each morning, and after the theatre at night. It is truly hard work and awful worry."

German studied Shakespeare intently and wrote his overture and music between the acts. It is interesting to note the titles to the selections, all of which would fit into the story content of Shakespeare's play. Intermezzo Funebre, Menuetto, Interlude in G major, Andante Religioso, Dramatic Prelude and Processional March. The play ran for several months, and his music established his reputation. In fact Joseph Bennett, a well-known music critic said, "In my opinion the Richard III music is perhaps the best example I have known of the art of wedding music to the drama."

Mansfield himself said, "I have always felt that Richard III would have been nothing without the music, and that just at the time when the tragedy would fall flat the music came to the rescue."

As a result of his Richard III incidental music, German was given a contract to write similar music for King Henry VIII, which was to be produced at the Lyceum under Henry Irving. He carefully studied the play and even studied Irving's conception of Much Ado About Nothing so that his interpretation of the play would be accurate and sympathetic. He studied old airs of the sixteenth century to get the spirit of them, and then imbued with that same feeling wrote his own music. This became the famous "Three Dances" and to these can be given credit for his world wide fame. They are the Morris Dance the Shepherd's Dance and the Torch Dance. They take one back to Henry VIII's time and combine rhythmic grace with melodious charm. Once again his work was in the same mood as the play.

German visited the Shakespeare country and was delighted to wander in the environment of the great poet. He gathered inspiration on the trip and was soon pouring it out in further music to the plays. The dramatic possibilities of Romeo and Juliet appealed to him and his music contains southern colour. The Interlude which precedes the final tragedy, has a dirge like theme containing an impression he obtained from witnessing a simple funeral on the Devon coast. This picturesque scene apparently touched him for he has written about it.

In 1896 he was commissioned to write music to As You Like It, which was to take the form of a masque, a Woodland Dance, Children's Dance and Rustic Dance in the last Act. They proved to be bright, frolicsome, and of delicious old English flavour."

Hamlet was his next major work. It consisted of a Symphonic Poem and could be compared to Wagner's Falstaff. Instead of picturing the succeeding events as the latter attempted, it is more of a character study. The music develops a theme for each character, - Hamlet, Ophelia and the King etc, and works these themes, contrasts them, develops them right through until their tragic end. While working at it, he writes, "I am working away at my 'Hamlet.' German Junior (his infant nephew) is here and by his wailing helps me to conceive the unhappy state of the ghost in the beginning of the tragedy."

Hamlet is an excellent type of Programme Music, and shows great imagination and dramatic knowledge.

German wrote music to Much Ado about Nothing in six weeks. It contains a famous Overture, a Bourree and Gigue (a type of dance). This had a run of seven weeks and was not as popular as his other works.

In the category of descriptive and incidental music to Shakesperian works as apart from opera, no musician can show such a prolific record as Edward German, and much that he wrote has survived the test of time.

In considering foreign composers who have been inspired by

Shakespeare we shall first refer to Hector Berlioz. His Overture to King Lear is full of dramatic intention. The form of expression is particularly vivid, and it contains several main themes which could be spotted as Lear, Cordelia, Regan and Cordelia. This French composer was grand, sublime or terrible as he chose. In this selection he recaptures the tragic atmosphere of the play and puts it into series of serious tonal pictures. It is too depressing to be popular. Berlioz did a much better piece of work with the Fantastic Symphony to Romeo and Juliette. This was supposed to illustrate certain incidents in the play, and was arranged in movements like any other symphony. There was however a considerable amount of vocal work in it, so it was really neither opera, nor symphony. Berlioz studied the play sufficiently to be able to select incidents which lent themselves to musical interpretation, and then to produce them once again with striking and original effects. The most effective part is called "Romeo seul-Tristesse" and it creates a striking effect of melancholy and longing.

We should note the Overture to Julius Caesar by Robert Schumann. This piece was written at a time when one would expect him to be at the height of his powers, but it comes at a time just before his final mental collapse. It gives an impression of weariness and vain effort.

Franz Liszt, stimulated by the musical example of Berlioz, became a master of musical illustration. Among many of works lies the less important Overture to Hamlet. In it his so called 'impure' harmony was rather strained and contained strange combinations of mixed themes. These themes move in chromatic semitones and almost point forward to the modern music of to-day. This composition is seldom heard.

Of the many composers who have written orchestral music to Shakespeare, perhaps Tchaikowsky has been one of the most successful. His Shakesperian works are entitled "Overture-Fantasia" and they are written to Romeo and Juliet, The Tempest, and Hamlet. His first was an experiment and was revised many times. His last one was less to his liking and was less effective. It also is associated with incidental music to the play. This music consisted of seventeen numbers. The best one was the Tempest, and Tchaikowsky felt that it was better adapted for musical illustration. He writes: "The subject of the Tempest is so poetical, its programme demands such perfection and beauty of workmanship" etc. Tchaikowsky dedicated it to a great friend and musician, Stasov. When Stasov heard the rehearsal of it he was with the famous Tchaikowsky. He writes, "I have just come from the rehearsal for Saturday's concert. Your Tempest was played for the first time. Rimsky-Korsakov and I sat alone in the empty hall and overflowed with delight.

Your Tempest is fascinating! Unlike any other work! Caliban, Ariel, the love-scene, -all belong to the highest creations of art. In both love-scenes, what passion, what languor, what beauty! I know nothing to compare with it. The wild, uncouth Caliban, the wonderful flights of Ariel - these are

creations of the first order etc." Truly then this great musician has interpreted Shakespeare with great faithfulness.

We have discussed incidental music to Shakespeare's plays but something should be mentioned of the numerous operas which have been set directly from his works. Nicolai, an all round musician wrote *The Merry Wives of Windsor* which was produced in Berlin in 1849, and received with enthusiasm. As Dannreuther puts it "the bright and spontaneous good humour that pervades the music shines with the gaiety of Shakespeare's play." To-day we often hear the "verture to the Merry Wives of Windsor" and anyone who hears it is impressed with the colour, melody, and vigour of his interpretation.

Charles Gounod, who is best known for his church music and *Faust*, wrote an opera *Rosco and Juliette* in 1867 which expresses great tenderness and longing. He rarely reached sublime heights, but showed great beauty and depicted the original contents of the play very truthfully.

Rossini's opera *Otello*, was written directly from Shakespeare. There is but a faint shadow of the tragedy apparent in his work, and it was not nearly as popular as his *Barber of Seville*, or *William Tell*.

Verdi, the writer of the famous *Il Trovatore* and *La Traviata*, has written three operas from Shakespeare. *Macbeth* was produced in 1847 and exhibits great theatrical qualities. This was followed by *Otello*, which is in marked contrast to Rossini's

opera. Dannreuther writes, "With Verdi the librettist adheres closely to Shakespeare's text, whilst the composer strives to develop his powers of dramatic realization, and to find proper accents, passionate or tragic, or comical, to tally with the characters and situations. It is a matter of give-and-take between dramatist and musician."

His final attempt was Falstaff. In it he has combined the verbal wit with musical humour. The knight's solitary after being thrown in the Thames, the fugue for voices at the end, show that Verdi was an artist at interpreting Shakespeare.

Much more could be written about the many great musical dramas and selections inspired by Shakespeare. Truly the number of very great musicians which have fallen under his spell is very large. Thus we see that 'Programme' music has been greatly increased in its quantity, scope, and quality, and has much to owe to that greatest of all dramatists, William Shakespeare.

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