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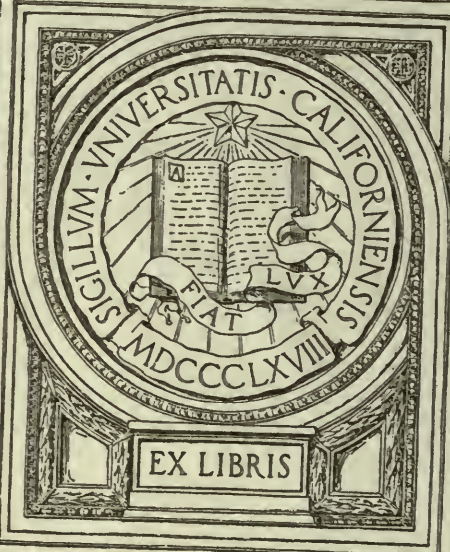


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**HAMLET.**

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# H A M L E T .

Act 4 \_\_\_\_\_ Scene 5.

OPHELIA.

Where is the beauteous majesty of Denmark?

QUEEN. \_\_\_\_\_ How now, Ophelia?

How should I your true love know From an-

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

staff, And his san - dal shoon.

Usually sung Ad libitum without an Accompaniment.

HAMLET.

QUEEN.

Alas sweet lady, what imports this song?

OPHELIA.

Say you? Nay, pray you, mark.

He is dead and gone, lady, He is  
dead and gone; At his head a... green-grass  
turf, At his heels a stone.

*Am -> B7*

QUEEN. — Nay, but Ophelia,

OPHELIA. — Pray you, mark.

White his shroud as --- moun - tain snow.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a brace on the left. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "White his shroud as --- moun - tain snow."

Enter KING.

QUEEN. — Alas! Look here, my lord.

OPHELIA.

Lard - ed with sweet flowers; Which be - wept to the grave did

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a brace on the left. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Lard - ed with sweet flowers; Which be - wept to the grave did"

go, With true - love showers.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a brace on the left. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "go, With true - love showers."

## HAMLET.

## OPHELIA.

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

Good mor-row, 'tis St. Va.lentine's day, All

in the morn be - time,----- And I a maid at

your win-dow, To be your Va - len - tine:-----



LAERTES.

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

OPHELIA.

They bore him bare - faced on the

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

OPHELIA.

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

For bonny sweet Ro-bin is all my joy,-

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

OPHE:

And will he not come a - gain? And

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

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

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

beard as white as snow,----- His

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note on 'beard', followed by eighth notes for 'as white as snow', and ends with a half note on 'His'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

beard as white as snow,----- He's

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note on 'beard', eighth notes for 'as white as snow', and a quarter note on 'He's'. The piano accompaniment continues with similar harmonic patterns.

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

The third system shows the vocal line with a dotted quarter note on 'gone', eighth notes for 'he's gone', and a quarter note on 'And'. The piano accompaniment continues to support the melody.

peace --- be with his soul. -----

The fourth system concludes the vocal line with a dotted quarter note on 'peace', eighth notes for 'be with his soul', and a quarter note. The piano accompaniment ends with a final chord and a double bar line.

## GRAVE DIGGER'S SONG.

## Act 5. — Scene 1.

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

(DICS and SINGS.)

In youth when I did love, did love, Me -

- thought 'twas ve - ry sweet a, To con -

- tract, O, the time, for ah my be\_hove, O me -

- thought there was no - thing meet a.

Usually sung without an Accompaniment.

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

## GRAVE-DIGGER.

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

and a shroud - ing sheet a; O, a

pit of clay for to be made For

such a guest is meet - a.

## HAMLET.

HAMLET. — Has this fellow no feeling of his business;  
he sings at grave-making?

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

HAMLET. — 'Tis e'en so: the hand of little employment  
hath the daintier sense.

GRAVE -  
DIGGER.

But age with all his

steal - ing steps Hath claw'd me in his

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

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

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