

IN TWO VOLUMES.

SHAKSPEARE'S

Dramatic Songs,

Consisting of all the

SONGS, DUETS, TRIOS AND CHORUSES,

*IN CHARACTER,**as Introduced by him in his Various Dramas*

the Music,

*partly New & partly Selected with New
Symphonies and Accompaniments*

for the

Piano Forte.

*from the works of*PURCELL, FIELDING, D^{NS} BOYCE, NARES, ARNE, COOKE, MESS^{RS} J. SMITHI. S. SMITH, T. LINLEY JUN^R and R. I. S. STEVENS.*to which are prefixed**a general Introduction of the Subject and
Explanatory Remarks on Each Play,*

BY

W. LINLEY ESQ^R.Vol. II. *Together with an appendix containing a new Arrangement of the* Price 1.1.0 ea
*Music of Macbeth by M. S. Wesley.**Printed & Sold by Preston, at his Wholesale Warehouses, 97, Strand.*

LONDON.

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W.L.

To
The Old Drury Club,
a Social Circle
round the Shrine of
SHAKSPEARE,

*Cherishing his Memory,
and
Revering his Genius
with
The fondest admiration,*
This Work
First Sanctioned by their encouragement,

is
With respect and affection,
Dedicated,
by the
Author.

SHAKSPEARE'S DRAMATIC SONGS.

VOL. II.

INTRODUCTION.

IN presenting the second volume of the Dramatic Songs of SHAKSPEARE to the Public, and which completes the series, the Author has to apologize for the errata which will be found in many of the impressions of the first volume; and which, though they are obvious, and immediately to be seen and corrected by those who have the slightest knowledge of music, yet he regrets that they should have appeared at all, and can only excuse himself by pleading his inexperience in correcting proof impressions, so as to be distinctly understood by the engraver.—In the last fifty copies which have been struck off, every error he believes has been rectified; and, for the satisfaction of such of his friends, and the Public, who may have done him the honor of being foremost in the list of purchasers, a correct list of errata will be found at the end of the present Introduction, together with the alterations.—He can confidently vouch for the correctness of the second volume, in which he trusts there will not be found a single mistake, and certainly not one of consequence.

Having, he hopes, sufficiently explained, in the Introduction to his first volume, the object of his undertaking, the Author does not consider it necessary to resume the subject further in the second, than to confess his obligations to those gentlemen who have so ably, and so liberally spoken of, and reviewed the first:—to the European Magazine, the Monthly Review, and Ackerman's Repository.—The review of it in the European Magazines for the months of August, September, and October last, is evidently the production of a musician of the first order, in the justice of whose criticisms the Author has great pleasure in testifying his cordial concurrence, and in thanking him for the various alterations his better judgment has suggested, and the errors he has pointed out—he will find that they have all been attended to in his list of errata. The examination of the volume in the Monthly Review, and in Ackerman's Repository, is confined to the month of October.—The former mentions it only in general terms, but in terms very creditable to the Work, and in such as are the result of a liberal and impartial investigation.—The Author, however, begs to submit a reply to the following observation:—"Perhaps, in respect of science, and an acquaintance with the secrets of fine composition, masters might be pointed out more highly qualified for such a task." Without presuming to dispute the entire justness of this remark, he has only to observe, that in the construction of *vocal* harmonies, there is by no means a large field open for the display of science:—*instruments* are able to produce extraordinary effects in the hands of an ingenious musician, by his employing them in all the mazes of abstruse modulation; but *voices* are not so capable of hitting difficult distances, and obeying those sudden and unexpected transitions of the key, which comprehends, he conceives, those "secrets of fine composition" the Reviewer alludes to. The Author in conformity to the rule he has chalked out for himself, of simplifying as much as possible the style of his music, has been careful of avoiding all very bold and extraneous harmonies, which, however delightful they may be to the partizans of Beethoven, could, in no one instance, be consistently connected with that pure and steady flow of modulation which characterizes the old English school—to that steady flow, and that only, he has invariably adhered.

The Repository of Arts and Literature has spoken of the Work, also, in very handsome terms, and the Author is gratified to observe that those pieces, "O mistress mine," and the dirge in "Much a Do about

Nothing," which were so flatteringly noticed by the ingenious Reviewer in the European Magazine, have also been pointed out, with particular approbation, in Mr. Ackerman's entertaining work.

The Author, to preserve the uniformity of his Work, has not classed the tragedy of Macbeth with the other plays of SHAKSPEARE, in which he has interspersed occasional songs, &c.: because it is not possible to ascertain whether even the few words which he has introduced in it: viz. "Black Spirits and White," &c. be his own, or not.—Such a play, however, and with such exquisite music attached to it, he could not bear to pass over in neglect, particularly as there are some points both in regard to the words and the music, which call for elucidation, and are certainly worth examining.

To begin with the music.—It will be found as an appendix at the end of the Work, newly arranged, with a piano-forte accompaniment, by the Author's friend, Mr. Samuel Wesley, and executed with his usual science, taste, and judgment.—Mr. W. has, without disturbing the original harmonies and melodies, by omissions or alterations, enriched them, where he could with propriety, with a fanciful accompaniment; confining the chorusses to two sopranos and a bass, for the more general facility of the performance, and in conformity to the rule from which the Author has not deviated in the arrangement of the other chorusses contained in the SHAKSPEARE volumes. In one instance only, at the Author's suggestion, has Mr. S. Wesley varied a little from the harmony which has been received as Matthew Locke's; but, as it is the way in which it has been invariably performed at the theatres, and as the effect produced by it is infinitely more solemn and effective, the alteration will not, he trusts, be objected to.—The altered bars are from the third to the conclusion of the last slow chorus "Put in all these;" and the transition into A major, and then into D minor, is worthy of Purcell, and is indeed exactly as Purcell might be supposed to give musical utterance to the sentiment. "Tiffin Tiffin" is usually sung as a recitative: Mr. Wesley, by the judicious accompaniment he has added, has certainly rendered the melody more effective.—The Author's best thanks are due to him, for having rendered this essential service in furtherance of an undertaking so arduous as in every stage he has found it.

Now in regard to this charming music, a great doubt must always remain on the minds of musical researchers, whether Matthew Locke was, or was not the composer.—The late Doctor Hayes of Oxford was of opinion that the music was *not* Locke's; and many have been inclined to ascribe it to Purcell: in the Author's humble opinion it is much too modern for either composer; but, independantly of this circumstance, the style of it, though possessing abundance of characteristic wildness, is very unlike the wildness of Purcell.—The airs ascribed to Locke are airy, tripping, and confined (as to harmony) to very simple combinations, in one instance only, with a change of key, from F to B \flat . Purcell would have been as airy and as wild, but his harmonic transitions would have been constant, and strangely varied—his style would have been graver—his melodies, though perhaps not sweeter, would have been more appallingly characteristic: those who are sufficiently acquainted with his Indian Queen, and particularly with a much earlier production, viz. Dido and Æneas, which he composed when only seventeen years of age, will be satisfied that he could have had no concern in the present work.

Putting Purcell, therefore, out of the question, and with no evidence whatever of Matthew Locke's claim to this fine music, it will be necessary to go back to a much later period, and examine a very curious and ingenious manuscript work of John Eccles, a name well known to all lovers of the old English school of vocal harmony, and which is affixed to the "*original music of Macbeth.*" The late Doctor Burney says of Eccles, that he "never saw any composition of his in which there was not something original." The Author has attentively examined two manuscript scores of this music, one in the possession of Mr. Bartleman; the other of Mr. Windsor of Bath: of the former gentleman's talents and research it were quite superfluous to speak; Mr. Windsor is also an excellent musician, whose pretensions, certainly in the present day, rank in the highest class, both as a theorist and a practitioner. These manuscripts both correspond: the only difference is, that to Mr. Windsor's copy Eccles's name appears as the author; to Mr. Bartleman's no name is prefixed, but it may be satisfactory to remark, that in this copy the names of the original performers appear to the part

assigned to each, a circumstance which proves beyond all doubt, that the music either was, or was intended to be introduced at some period when the play of Macbeth was represented on the stage.—The gentlemen performers were

Messrs. Sherbon
Lee
Spalding
Courco
and
Bowman.

The ladies were

Mrs. Willis
and
Mrs. Hodgson.

Now after a very careful perusal of this music of Eccles's, and adverting to all circumstance respecting it, the Author has no hesitation in offering it as his opinion, that it *was* the original music, and that what has been, and still is received as Locke's, is a very skilful and ingenious compressment of various parts of it, with, here and there a new melody.—It is scarcely possible for any person in the least conversant with vocal effects to conceive that so sweet a melodist as Eccles, could have seen the music in Macbeth as we have it at present, and present his own afterwards as an alteration for the better;—but why might he not have been the compressor of his own original music, and adapted it *subsequently* for dramatic representation? On examining and playing over Eccles's Macbeth music, and comparing it with Locke's, even a child with a good ear would remark the similarity, both as to conception and execution; and the recitative dialogue, "Here's the Blood of a Bat"—the chorus, "Nimbly, nimbly"—the introduction to the acts, &c. &c. are, in the Author's opinion, evidently the *original* thoughts upon which the compiler and arranger of the present music has certainly improved. The whole of Eccles's music bears the mark of higher antiquity than Locke's; yet Locke was a much earlier writer: the rational inference, therefore, to draw from these facts, is, that Matthew Locke could not have been the composer of the music in Macbeth, as it now stands; but, that John Eccles might, and probably did, at a later period of his life, revise his own music. But there is another circumstance, which has in a great degree tended to invalidate Locke's pretensions.—Why are there not more of this Author's compositions in the same, or in a similar airy and fanciful style?—There is nothing extant, besides, of the kind; and in the sacred music which bears his name, though there are fine passages, and he preserves in general a pure ecclesiastical gravity, there is nothing very remarkable either in invention or construction.—Now where is there another instance in musical history of a composer possessing such exquisite fancy and judgment, as are displayed in the music in Macbeth, confining himself to one solitary specimen of his genius?

However the Public and the defenders of Matthew Locke may decide in future, in regard to his claim, the Author has felt it his duty, in a work such as the present, to lay such information as he has been able to collect on the subject before them.

In the investigation of the words to which the music has been set, an inquiry will be no less curious.—The only words which our great Bard has introduced, are

"Black Spirits and white,
"Blue Spirits and grey," &c. &c.

And these are probably only a quotation.—The poetry, for the most part, appears to have been selected by Davenant from *The Witch*, a tragi-comedy, written by Thomas Middleton, a dramatic writer, contemporary with SHAKESPEARE, with whom he was probably on intimate and confidential terms; and it is pretty evident, on perusal of the same, that it was either a weak outline, which our Bard afterwards so sublimely filled up, or that it was a meagre imitation of the original Macbeth.—The Author is inclined to think the former; for he

cannot suppose that, after perusing such a play, any man in his senses would have the temerity, or rather the stupidity, of stealing from it, with any hope of escaping detection, and, consequently, derision. It is generally thought that Titus Andronicus, Pericles, Love's Labour's Lost, All's Well that Ends Well, &c. should not be classed with such plays as Macbeth, Lear, Othello, As You Like It, and Twelfth Night, &c. &c. on the ground of their only bearing, here and there, the stamp of the great writer; and, doubtless, if SHAKESPEARE condescended to apply the magic of his pen to the works of others, he would not be above borrowing an original thought from them in return, especially when he saw such an ample field for improvement, as in the present instance.—Wherever the plagiarism may be, certain it is, that the introduction of Hecate and her infernal crew in the play of The Witch—the language of the incantation over the caldron, exclusively of the poetry to which the music has been so characteristically applied, bear the most striking resemblance to the scenes of Macbeth, as will appear by the following quotation, *verbatim*, from Middleton's play.

“ Enter HECATE with other Witches (*with properties and Habits fitting.*)

Hec. Titty and Tiffin, Suckin
And Pidgen, Laird and Robin—
White Spirits, black Spirits, red Spirits,
Why Hoppo and Stadlin—Hellwyn and Prickle—
Stad. Sweating at the Vessel—
Hec. Boyle it well—
Hop. It gallops now—
Hec. Are the flames blue enough?
Or shall I use a little seeten more?”

SHAKESPEARE is no where more sublime than when he makes Macbeth fancy what may be the terrible consequences of the witches' incantations.—He says—

“ Though you untie the winds, and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodg'd, and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids, do slope
Their heads to the foundations; though the treasure
Of Nature's germins tumble all-together,
Even 'till destruction sicken, answer me
To what I ask you.”—

Hecate, in The Witch, speaking of her own power, is scarcely less terrific.—

“ *Hec.* Can you doubt me, then, daughter?
That can make mountains tremble, miles of woods walk,
Whole Earth's foundation bellow, and the spiritts
Of the entomb'd to burst out from their marbles;—
Nay, draw yond moone to my envolv'd designs?”

Surely here is a very strong similarity both in regard to the thoughts and the expressions.—There is a great obscurity in the passage “miles of woods walk”; yet the Author did not peruse it, the first time, without instantly recurring to the fiend in Macbeth, that lies like truth.—

“ And now a Wood *does* come to Dunsinane.”

Macbeth was published in 1606.—The Witch was republished by I. Nichols in the year 1778; and it is singular, that he should have omitted the original date, and not a syllable respecting the Author, or any correspondence whatever, which he might have had with SHAKSPEARE, though the strong similarity between the two plays must necessarily have struck him.—All that we have, is a little curious dedication of it “To the truly worthie and generously-affected Thomas Holmes, Esquire.”

The Author feels it incumbent upon him publicly to acknowledge his obligations to Sir George Smart, conductor of the oratorios performed at Drury-lane Theatre, for the introduction of the ode in the Merchant of Venice during the last night's performance, and to those ladies and gentlemen who did it such ample justice.—To Mr. Loder too, of Bath, he feels greatly obliged for the performance of the dirge in Much Ado about Nothing on the stage, there, in a style, and with an attention to the performance highly gratifying to his feelings.—The music will assuredly be always better understood and felt when heard at the proper time, the proper place, and in character; and he ventures still to hope, though the introduction of it has hitherto been delayed, that the sub-committee of Drury-lane, and the proprietors of Covent-garden Theatres will not be unmindful of their promise to him, to give it that best of all trials on their stages, as future opportunities may present themselves.

Lastly—To Mr. Samuel Wesley the Author can never sufficiently acknowledge his obligations.—He may perhaps be allowed to boast of some little pretension to hereditary musical invention, and he can conscientiously affirm that he has not, to his knowledge, encroached upon any composer's right in the pieces to which his own name is prefixed;—he repeats to his knowledge, because, as Mr. Sheridan elegantly expresses it, “faded ideas” will sometimes “float on the fancy like half-forgotten dreams:” but, to return,—if any praise be due to him for the management of his modulations, and their classical correctness, he feels that he ought to share it with the friend he has had the pleasure to mention, from whose general conversation, not only on musical, but other subjects, he has for many years reaped both profit and pleasure.

In taking leave of his friends and the public, the Author acknowledges, with gratitude, the support which has hitherto been given to him, and hopes that the present volume will not be found less deserving of their approbation than the first; he has spared no pains in providing suitable compositions, and though his own productions still occupy the greatest space, yet it has not been from any want of exertion in his endeavours to collect the appropriate music of other, and far better musicians.

11, Southampton Street,
Covent Garden.

ERRATA IN THE FIRST VOLUME.

Page 7, bar 7th, a ♯ wanted to the A in the piano-forte treble.—Page 15, 5th bar, the A in the piano-forte treble to be omitted.—Page 18, 14th bar, 3d crotchet in the upper bass to be C♯.—Page 19, 3d bar, two 1st crotchets in the bass to be D F: 9th bar, a ♯ to be added to the F in the bass.—Page 20, 8th bar, the 1st A in the bass to be at the top: 5th bar, the upper treble wants the ♯ and ♮: 6th bar, the C♯ and D in the under piano-forte treble to be omitted.—Page 23, 9th bar, the two 1st quavers in the piano-forte treble to be D and B.—Page 26, 8th bar, the 3d and 4th quavers in the piano-forte treble must be A and G.—Page 27, 2d bar, the 1st and 3d crotchets in the bass to be F: 27th bar, a ♯ wanted to the A in the piano-forte treble.—Page 28, 11th bar, 3d quaver in the piano-forte treble must be B.—Page 29, 6th bar, a ♯ wanted to the B in the piano-forte treble.—Page 31, 5th bar, the last quaver in the bass must be G.—Page 32, 8th bar, the voice note should be E.—Page 37, 4th bar, the 7th quaver in the bass to be marked ♯; and in the 12th bar the B in the bass ♭.—Page 40, 13th bar, the first chord in the piano-forte treble to be C below E, F, and A.—Page 48, 6th bar, the D in the piano-forte treble marked ♯.—Page 61, 1st bar, the two last quavers in the piano-forte treble to be D and F.—Page 62, the A in the vocal bass must be ♭.—Page 63, 3d bar, the E in the vocal bass must be ♭.—Page 68, bar 1st, the lowest of the two 1st quavers in the piano-forte treble to be A and G.—Page 70, 7th bar, the last quaver in the bass to be A; and the last crotchet in the 14th bar to be C above, instead of below.—Page 74, 11th bar, the words must be added to the vocal bass.—Page 75, 2d bar, the quaver note should be continued on the F above and sink to the octave in the succeeding bar: the B in the second treble of the 3d bar marked ♮.

N. B. *The Errata, as above, have already been corrected in the greater part of the copies sold.*

OBSERVATIONS.

AS YOU LIKE IT.

IN this charming play of our immortal bard, he has introduced several songs, two of which have been delightfully set by the late Dr. Arne, and are introduced of course, in the present Collection. Of both these pieces the doctor has omitted to notice some of the words; a circumstance greatly to be regretted, and difficult to be accounted for. The first song, "Under the Greenwood Tree" is, in the play, followed by a chorus "Who doth Ambition shun," which could not so well have been sung to the opening strain, but how easily, and with what superior characteristic effect could he not have proceeded with the chorus in question? The Author, in his humble attempt to supply this omission, has adhered as closely as possible to Arne's original conception in the introductory air, as he has also done in the quick movement to the second song "Blow blow thou Winter wind," than which, a more exquisitely tender and elegant melody, or one more expressive of the poet's sentiment, was never imagined by man. Why he did not go on with the pretty fanciful burthen "Heigho! the Holly" is still more unaccountable than the first omission, because the relief from the non-pathetic to a more spirited strain appears so obvious. There is another song of Arne's usually introduced when this play is performed, which begins "Then is there Mirth in Heaven,"—but the words are not SHAKESPEARE'S, neither does the tune bear any comparison with the pastoral airiness and originality of the former pieces.

Mr. Stevens has been eminently successful in his glee to the words "It was a Lover and his Lass;" but for the *two* pages in the way they are supposed to sing in alternate measure to Touchstone, something new and characteristic was required. The glee is, the Author believes, for six, certainly for not less than five, voices, and so perfect of its kind, that any attempt at curtailment or compressment would have been deservedly reprobated. It is with the greatest satisfaction that he has been able to introduce Mr. Stafford Smith's sprightly glee of "What shall he have that killed the deer?" adding only the symphonies and accompaniments and arranging it in three parts for the accommodation of soprano voices.

The ingenious composer will not, he trusts, find that in so doing the Author has omitted a single passage in the original, or disturbed or enfeebled his harmonies; the only liberty he has taken with it which may be thought of any consequence, though he hopes not deserving of very severe censure, is the introduction of a strain to some words which, whether by accident or design, Mr. Smith has not taken any notice of—these are

"Then sing him Home."

It is certainly difficult to conceive *why* they were omitted, if they were, designedly so, as they are surely as strikingly characteristic as any in the whole song. It is a very animated composition, and still deservedly popular.

The Author takes this opportunity of thanking Mr. J. Caulfield for the loan of Hymen's song in the last act, as set by T. Chilcott, and which he should have gladly introduced had he found it in any degree expressive of the sense of the words: the tune, without being very striking in point of melody, appeared to the author far too flippant for the dignity of the sentiment. The poetry indeed is not very easy to set to appropriate music; the Author has modelled his own composition on Handel's style, of which he thinks it will be considered a close imitation; but no better can be found he thinks to give any effect to the gratulatory though serious sentiment conveyed in the Nuptial God's blessing.

ALL'S WELL THAT ENDS WELL.

IT is probable that there was an original setting of the clown's song in this play, as the words would lose much of their point without the aid of music. Something perhaps in the tripping style that the Author has ventured to express them in.

WINTER'S TALE.

THIS play was revived at Drury Lane theatre many years ago, under the musical management of the late learned and ingenious Dr. Boyce, and principally to introduce the celebrated Mrs. Baddely in the character of Perdita. On this occasion the little pastoral airs of Autolycus were introduced, and the charming trio, "Get thee hence," which is, beyond dispute, the doctor's composition. Whether the rest of the music be his, the Author has not been able *positively* to ascertain, but from the style of it he has not the slightest doubt about the matter. The only copies of the songs he could meet with were procured from the theatre; these were in a very incorrect state, and very meagre in point of harmony. No name is affixed to these, and the song "Lawn as white as driven snow," he could not find among them, nor was it probably set, or it would surely have been preserved with the rest of the airs. The late Dr. Cooke has set these words as a glee, and made a very pretty catch of "Will you buy any Tape," but the Author could not introduce them in the present Work. Autolycus's description of his wares in the former song, is peculiarly characteristic, and perhaps, if expression be considered as applicable to it in the music the Author has supplied, it may not be considered as the worst of his efforts,

HENRY THE FOURTH, (SECOND PART.)

THIS is the next play in succession where singing is introduced. Silence, it is natural to conclude, sung some regular tune or tunes to his merry words, and the Author much regrets that he has not been able to collect from any good authority, any of the old melodies that were made use of either originally, or when at different times, SHAKSPEARE'S plays were revived. Some of them would unquestionably (as in the case of the clown's epilogue song in Twelfth Night) have been entitled to a place in the present Work.

The scene where Silence's singing is introduced, is very diverting throughout; he is in a state of intoxication, and sings by fits and starts only, as Falstaff or Justice Shallow addresses him. The words, however, are not unconnected, they are therefore given on the present occasion as a round—varying from, and then returning to the subject—as from Silence, in his gradations towards complete oblivion, might be naturally expected.

HENRY THE EIGHTH.

SHOULD it ever occur to a musical admirer of our immortal bard, to read over his winter fire his various plays, with reference to the present Work, he would surely, at such a time, be in better humour with the music, as belonging more directly to the scene before him; and identifying itself with the characters and

situations in each play. Thus, while perusing the present tragedy, when he came to Queen Katherine's affecting command to Griffiths, he might experience something like disappointment when he turned to the musical volume and did not find the "sad, and solemn Music" which the poet has directed to be played. For these reasons the Author has introduced a few mournful strains, which though not claiming any particular merit either for force or novelty, may perhaps serve to keep up that association in the mind which the mind is always gratified to indulge.

It is with a view of more strongly characterising the music in general that the introductory speech or dialogue to each piece is inserted; and the Author was particularly gratified by the notice taken of these introductions in the Monthly Magazine. "They animate" observes the Reviewers "the statue before us, give reality to the subject, application to the melodies, to the personages, 'a local habitation, and a name.'" The beautiful words "Orpheus with his Lute" were set many years ago by the Editor's late much lamented father, but he grieves to add that the score and parts of the song were destroyed when Drury Lane Theatre was burnt down, and he has not the slightest vestige of it remaining, and but a very imperfect recollection even of the subject. It was composed for the late Mrs. Crouch, who sung it when Henry the Eighth was revived to give the public an opportunity of witnessing a Queen Katherine in the performance of Mrs. Siddons, which, for dignity and pathos, never was equalled, and never can be excelled.

As the poetry of the song in question is deserving of the highest efforts of a musical mind, the Author is particularly disappointed that he has not been able to find a setting of them in any of the works of the old English masters. He has taken all the pains in his power with them, but is satisfied he has not done them the justice they deserve, and deeply regrets that his father's composition cannot so much more effectively fill the space in the volume.

ANTONY AND CLEOPATRA.

THE Author has a faint recollection of having seen the words "Come, thou Monarch of the Vine" set as a glee, but, after the most diligent enquiry, he has not been able to trace it, nor can he find it in Warren or in any of the old collections. Agreeably to Enobarbus's instructions, it is introduced in the present volume as a song and chorus; the words are written in the true bacchanalian style, and with a spirit which demands a correspondent energy from the music, not very easy to supply.

KING LEAR.

THE fool's song to the old king, as well as the clown's to the countess, in All's Well that ends Well, was probably originally sung—the Author has therefore set it in the same tripping measure. He might not have incurred any severe censure had he omitted to notice the words of either; however, where the term "singing" or "sings" is introduced by SHAKESPEARE, when applied to particular words, the music cannot be inapposite, and it completes the design of the present undertaking.

HAMLET.

OF the wild and pathetic melodies of Ophelia, the Author can give no account. He has introduced them as he remembers them to have been exquisitely sung by the late Mrs. Forster when she was Miss Field, and belonged

to Drury Lane Theatre; and the impression remains too strong upon his mind to make him doubt the correctness of the airs, agreeably to her delivery of them. The tunes were never, he believes, published before, and were probably the detached compositions of different authors. The words which SHAKSPEARE has introduced are not all his own; some of them may be found in Percy's old ballads. Though these melodies, when sung on the stage in character, are better left by themselves, yet in a work, like the present, it appeared necessary to harmonize them, and the plaintive wildness with which one or two of them are conceived, requires, and is improved by, a mournful modulation. The Author does not recollect that the words "They laid him barefaced on the bier!" were ever introduced. They certainly are not sung now; he has, therefore, set them himself, adhering, as much as possible, to the plaintive measure of the preceding airs.

CYMBELINE.

IN the play of Cymbeline, Cloten's minstrels sing, with great propriety, the late Dr. Cooke's very pleasing glee of "Hark the Lark;" it has therefore been allotted its proper place in the Volume, with a symphony and a piano-forte accompaniment only, and no otherwise differing from the original.

Fidele's dirge, composed for three equal voices by the late Dr. Nares, is also introduced. It is a delightful composition, and highly characteristic, but like Arnie, the doctor has set only a part of SHAKSPEARE'S poetry; the Author has therefore been obliged to supply the omission; he has done his utmost to preserve, in some respects, the peculiar but energetic style of Dr. Nares, but he feels conscious of falling far short of the opening and concluding subjects which possess a pathos as tender as it is original.

OTHELLO.

OTHELLO is the last of his plays in which our great poet has called in the aid of music. The injured and afflicted Desdemona is made to warble a sort of wild ditty which she remembers her mother's maid to have sung, whose lover proved mad, and forsook her. The Author found considerable difficulty in fancying a tune to correspond with the words. He is rather fearful that what he has, at length, fixed upon, will be considered rather more original than immediately striking, though he trusts that the sentiment at least of the poetry, will be expressed in the music.

It is much to be regretted that our amiable and scientific English veteran, Shield, did not go on with this song, after he had set the introduction to it, beginning, "My Mother had a Maid call'd Barbara." It would have given the Author the highest gratification to have introduced in his present Work, the composition of an artist who, whether considered in his public or private capacity, is equally deserving of our love and respect. Mr. Shield's music is the result of an excellent understanding employed upon productions of great genius, and the purest taste.

"Let me the Canakin clink" the Author has introduced, perhaps not inaptly, as a *round*; it gives a little variety to the music in general, and might, with characteristic propriety, be sung by the three characters to whom it has been assigned.

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DUET	It was a lover and his lass	W. Linley	17
SONG	Wedding is great Juno's crown	W. Linley	20

ALLS WELL THAT ENDS WELL.

SONG	Was this fair face	W. Linley	22
------	--------------------	-----------	----

WINTER'S TALE.

SONG	When daffodils begin to peer	D ^r Boyce	24
SONG	Lawn as white as driv'n snow	W. Linley	27
SONG	Will you buy any tape	D ^r Boyce	29
TRIO	Get you hence for I must go	D ^r Boyce	30

KING HENRY 4th. 2^d part.

SONG	Do nothing but eat	W. Linley	34
------	--------------------	-----------	----

KING HENRY 8th

SONG	Orpheus with his lute	W. Linley	37
	Sad and Solemn music	W. Linley	41

ANTHONY & CLEOPATRA.

SONG & CHORUS	Come thou monarch of the Vine	W. Linley	42
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KING LEAR.

SONG	Fools had ne'er less grace	W. Linley	47
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HAMLET.

SONG	How should I	Old Melody	50
SONG	Good morrow 'tis	Ditto	51
SONG	They bore him bare faced	W. Linley	51
SONG	And will he not come again	Old Melody	52

CYMBELINE

GLEE	Hark the Lark at Heaven's gate sings	D ^r Cooke	53
DIRGE	Fear no more the heat of the sun	D ^r Nares & W. Linley	58

OTHELLO.

ROUND	And let me the canakin clink	W. Linley	65
SONG	The poor Soul sat sighing	W. Linley	66

The Music in MACBETH as it is now performed on the Stage —

Newly arranged in three parts and a Piano Forte accompaniment by M^r Samuel Wesley.

SYMPHONY			69
SONG	Speak Sister		70
CHORUS	He must he must		72
CHORUS	We should rejoice		74
SONG	Lets have a dance upon the heath		77
CHORUS	At the night ravens		79
RECITATIVE	Hecate Hecate Hecate come away		80
CHORUS	Come away come away		82
RECITATIVE	With new fall'n dew		83
SONG	Now I go		84
CHORUS	We fly by night		85
SYMPHONY	Act. IV.		86
RECITATIVE	Black Spirits and white		86
CHORUS	Mingle mingle		87
CHORUS	Round around about		87
RECITATIVE	Here's the blood of a Bat		89
CHORUS	Put in all these		89

SHAKSPEARES DRAMATIC SONGS.

AS YOU LIKE IT

Enter Amiens, Jaques, and others.

Act 2^d Scene 5th

CHIEERFULLY

Amiens

Under the green wood

Tree who loves to lie with me and tune his merry note his

merry merry note un_ to the sweet birds throat and tune his merry

note un_ to the sweet birds throat Come hither come hither come

AS YOU LIKE IT.

hith'er come hither come hi - ther come hither come hither come hither

Here shall he see no

e - nemy but winter and rough weather Here shall he see no e - nemy but

winter and rough weather Here shall he see no e - nemy but win - ter

but winter and rough weather rough weather but winter and rough weather

Under the green wood Tree who loves to lie with me and

tune his merry note his merry merry note unto the sweet bird's

throat and tune his mer_ry note un_to the sweet bird's throat come

hither hither hither hither come hither come hither come

hither come hi_ther come hither come hi_ther come hi_ther.

Cho^s of Foresters.

AS YOU LIKE IT.

W. Linley

5

Who doth am_b_i_tion shun and loves to lie i' the Sun
Who doth am_b_i_tion shun and loves to lie i' the Sun
Who doth am_b_i_tion shun and loves

loves loves loves to lie i' the Sun Seeking the food he
loves loves loves to lie i' the Sun
loves loves loves to lie i' the Sun Seek - - - ing

eats and pleas'd pleas'd
Seeking the food he eats and pleas'd with what he gets
Seek - - - ing seeking the food he eats and pleas'd pleas'd

pleas'd with what he gets. Here shall he see no e_nemy but

pleas'd with what he gets. Here shall he see no e_nemy but

pleas'd with what he gets. Here shall he see no e_nemy but

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom staff is a grand staff (piano accompaniment). The key signature is two sharps (F# and C#), and the time signature is common time (C). Dynamics include *f* (forte) and *mf* (mezzo-forte).

winter and rough weather see no e_ne_my here shall he see no

winter and rough weather see no e_ne_my here shall he see no

winter and rough weather see no e_ne_my here shall he see no

The second system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a grand staff. The key signature and time signature remain the same. Dynamics include *p* (piano) and *mf*.

e_ne_my but win_ter and rough weather rough weather rough weather.

e_ne_my but win_ter and rough weather rough weather rough weather.

e_ne_my but win_ter and rough weather rough weather rough weather.

The third system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a grand staff. The key signature and time signature remain the same. Dynamics include *f* and *mf*.

AS YOU LIKE IT.

The musical score is arranged in systems. The first system consists of three staves: a vocal line with lyrics "Come hither hither hither", a piano line, and a bass line with lyrics "Come hither hither hither". The second system has four staves: a vocal line with lyrics "hither come hither come hither come hither come hither come hither come", a piano line with lyrics "hither come come come come come hither come", a bass line with lyrics "hither come come come come hither come hither come", and a grand piano accompaniment. The third system has three staves: a vocal line with lyrics "hi_ther.", a piano line with lyrics "hi_ther.", and a grand piano accompaniment. The score includes dynamic markings such as *p* and *f*, and various musical notations including notes, rests, and slurs.

AS YOU LIKE IT.

DUKE. Give us some music, and good Cousin, sing.

Act 2^d Scene 7th

Tenderly.

PIANO.
FORTE

AMIENS.

Blow blow thou Winter wind Thou

art not so un-kind thou art not so un-kind as Mans in gra-ti-

1st tude Blow tude 2^d Thy tooth is not so keen because thou art not

seen al-tho' thy breath be rude al-tho' thy breath be rude thy

tooth is not so keen al-tho' thy breath be rude al-tho' thy breath be

rude Freeze freeze thou bit-ter sky Thou canst not bite so nigh thou

canst not bite so nigh as bene-fits for - - got Freeze got Tho'

thou the wa_ ters warp thy sting is not so sharp as

friend re_ member'd not as friend re_ member'd not thy sting is not so

sharp as friend re_ member'd not as friend re_ member'd not

Cheerfully W. Linley

Heigh-ho! Heigh-ho! Heigh-ho! the holly most friend_ ship is

feigning most loving mere folly most friendship is feigning most loving mere

This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The lyrics are written below the vocal line.

fol-ly Heigh-ho! the holly. Heigh-ho the holly this

This system contains the second line of music. The vocal line continues on a single staff. The piano accompaniment continues on two staves. The lyrics are written below the vocal line.

life is most jolly most jolly this life is most jolly most jolly this

This system contains the third line of music. The vocal line continues on a single staff. The piano accompaniment continues on two staves. The lyrics are written below the vocal line.

jolly.

This system contains the fourth line of music. The vocal line continues on a single staff. The piano accompaniment continues on two staves. The lyrics are written below the vocal line.

SHAKSPEARE'S DRAMATIC SONGS.

AS YOU LIKE IT.

JAQUES — Have you no Song, Forester? —

2^d LORD — Yes Sir

JAQ: — Sing it, 'tis no matter how it be in tune, so it make noise enough. Act IV. Scene II.

CHEERFULLY

A piano introduction in G minor, 6/8 time, marked *f*. The music consists of a treble and bass staff with a grand staff brace on the left. The melody is lively and rhythmic, featuring eighth and sixteenth notes.

1ST FORESTER
His leather skin and horns to wear,

2^D FORESTER
What shall he have that kill'd the Deer!

3^D FORESTER
What shall he have that kill'd the Deer!

Three vocal staves in G minor, 6/8 time. The 1st Forester has a melodic line with lyrics. The 2nd and 3rd Foresters have shorter, more rhythmic lines.

Piano accompaniment for the first vocal line, in G minor, 6/8 time. It features a steady bass line and a treble line with chords and moving lines.

Then sing him home then sing him home

Then sing him home sing him home sing him home

Then sing him home sing him home

Vocal and piano accompaniment for the chorus. It consists of four staves. The top three are vocal staves with lyrics, and the bottom two are piano staves. The music is in G minor, 6/8 time and features a simple, repetitive melody.

AS YOU LIKE IT

p The horn the horn the *f* lus - - - ty horn is
the lus - - - ty horn
The horn the horn the *f* lus - - - ty horn is

not a thing to laugh to scorn is not a thing to
to laugh to scorn to
not a thing to laugh to scorn is not a thing to

laugh to scorn the horn - - -
laugh to scorn take thou no scorn to
laugh to scorn take thou no scorn to

the horn
wear the horn, it was a crest ere thou wast born it
wear the horn, it was a crest ere thou wast born it
ere thou wast born the horn the
was a crest ere thou wast born the horn
was a crest ere thou wast born the horn
horn it was a crest ere thou wast born
the horn it was a crest ere thou wast born
the horn it was a crest ere thou wast born

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are printed below the vocal line. The first system begins with a vocal line that has a dashed line above it, indicating a continuation from the previous page. The lyrics are: 'the horn', 'wear the horn, it was a crest ere thou wast born it', and 'wear the horn, it was a crest ere thou wast born it'. The second system continues with 'ere thou wast born the horn the', 'was a crest ere thou wast born the horn', and 'was a crest ere thou wast born the horn'. The third system contains 'horn it was a crest ere thou wast born', 'the horn it was a crest ere thou wast born', and 'the horn it was a crest ere thou wast born'. The score concludes with a double bar line at the end of the fourth system.

Thy Father's father wore it wore it wore it thy
 Thy Father's fa-ther wore it
 Thy Father's fa-ther wore it thy Fa-ther's fa-ther

Father's fa-ther wore it And thy Father bore it the horn the
 wore it the horn the
 wore it wore it And thy Father bore it the horn - - -

horn the lusty lusty horn is not a thing to laugh to scorn the
 horn the lusty lusty horn the
 the

horn - - - - - is not a thing to
horn the horn the lusty lusty horn is not a thing to
horn the horn the lusty lusty horn is not a thing to

laugh to scorn is not a thing to laugh to scorn is not a thing to
laugh to scorn is not a thing to laugh to scorn is not a thing to
laugh to scorn is not a thing to laugh to scorn is not a thing to

laugh to scorn
laugh to scorn
laugh to scorn

AS YOU LIKE IT.

1ST PAGE — Well met, honest Gentleman. —

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

2^D PAGE — I, faith I, faith and both in a tune like two Gypsies on a horse. — Act V. Scene III.

SPRIGHTLY

8. 1ST PAGE 2^D PAGE

It was a lo - - ver and his lass With a hey and a ho

1ST PAGE

and a hey nony no That o'er the green Corn - field did pass in the

pretty spring time the pretty spring time

hey ding a ding hey

The pretty springtime when birds do sing hey ding a ding hey

ding a ding a ding Sweet lovers love the Spring Sweet lovers!

ding a ding a ding Sweet lovers love the Spring

love the Spring heyding a ding Sweet lovers love the Spring Sweet

love the Spring heyding a ding Sweet lovers love the Spring

lovers love the Spring Sweet lo - vers love the Spring

Sweet lovers Sweet lo - vers love the Spring

END HERE

The Ca - rol they be - gan that hour

How that life is but a flower

And there - fore take the
how that life was but a flow'r And there - fore take the

Repeat from the SIGN 8.
pre - sent time when love is crown - ed with the prime
pre - sent time when love is crown - ed with the prime

AS YOU LIKE IT

HYMEN Whiles a wedlock hymn we sing
Feed yourselves with questioning.
That reason, wonder may diminish:
How thus we met, and these things finish.

Act 5th Scene 3^d

Energy but not too fast.

HYMEN
Wedding is great Juno's crown oh! blessed bond of

board and bed oh blessed blessed bond of boardandbed oh blessed bond of boardandbed

'Tis Hymen peoples ev' ry town high wedlock then be

honoured 'Tis Hymen peoples ev' ry town high wedlock then be honoured high

wedlock then be honoured.

The End

Honour high honour and renown To Hymen God of ev' ry town to Hymen God of

ev' ry town Honour high honour high honour and renown to Hymen God of ev' ry town.

Repeat from this Sign. §

SHAKSPEARE'S DRAMATIC SONGS.

ALL'S WELL THAT ENDS WELL.

COUNTESS—SIRRAH, tell my Gentlewoman I would speak with her,

HELEN, I mean

Act 1st Scene 3^d

CLOWN

Was this fair face the

Brisk

cause quoth She, why the Grecians sacked Troy fond done; done fond was

this, was this, was this King Pri- am's joy? joy? with

1st 2^d

that she sigh'd as she stood with that she sigh'd as she stood sigh'd

sigh'd and gave this Sentence, then; a - mong nine bad, if one be good, a -

mong nine bad, if one be good there's yet one good in ten a - mong nine bad, if

one be good, there's yet one good in ten. ^{1st} with ten. ^{2^d}

tr

SHAKSPEARE'S DRAMATIC SONGS.

THE WINTERS' TALE.

Enter AUTOLYCUS Singing.

Act 4th Scene 2^d

Cheerful but not too fast.

When daf fodils be -

gin to peer with heigh! the doxy o-ver the dale why then comes in the

sweet of the year for the red blood reigns in the winter's pale when winters pale

1st *2^d*

A LITTLE SLOWER.

The white sheet bleaching on the hedge with

hey the sweetbirds how they sing doth set my pugging Tooth on edge for a quart of Ale is a

dish for a King the lark that tura_lira tura_lira chants

VERY BRISK.

With hey with hey the thrush and the jay are summer's songs for me and my aunts while

we lie tumbling in the hay while we lie tumbling tumbling tumbling

we lie tumbling in the hay.

A LITTLE SLOWER

Jog on, jog on the foot pathway and merrily cross the stile a a mer-ry heart goes

all the day your sad tires in a mile - a your sad tires in a mile - a

VERY BRISK AGAIN

With hey with hey the thrush & the jay are Summer's songs for

me and my aunts while we lie tumbling in the hay while we lie tumbling

tumbling tumbling we lie tumbling in the hay.

THE WINTER'S TALE.

CLOWN — You have of these Pedlars that have more in them than you think, Sister.

PERDITA — Ay, good brother, or go about to think.

Enter AUTOLYCUS singing Act 4th Scene 3^d

Very Lively

Piano introduction for the clown's song, featuring a treble and bass clef with a 6/8 time signature and a key signature of one flat.

AUTOLYCUS.

Lawn as white as driven snow Cypress black as e'er was crow Gloves as sweet as

Musical notation for the first line of the clown's song, including vocal line and piano accompaniment.

damask ro-ses masks for fa-ces and for no-ses Bu-gle bracelet

Musical notation for the second line of the clown's song, including vocal line and piano accompaniment.

necklace am-ber perfume for a La-dy's chamber Golden quoifs and

Musical notation for the third line of the clown's song, including vocal line and piano accompaniment.

sto - machers for my lads to give their dears to give their dears to

give their dears Come buy, come buy buy

lads of me come buy of me or else your lasses cry

THE WINTER'S TALE.

CLOWN—Wenches, I'll buy for you both Pedlar, let's have the
first choice.— Follow me girls
AUTOLYCUS — And you shall pay for 'em. (aside.)

Act 4th Scene 3^d

AUTOLYCUS

MODERATELY SLOW

Will you buy a_ny tape or

lace for your Cape my dain_ty duck my. dear_a any Silk or thread any

toys for your head of the newest and fi_ nest ware_a Come to the Pedlar

money's a medlar that doth utter all mens' warea.

THE WINTER'S TALE.

MOPSA — 'Tis in three parts.

DORCAS — We had the tune on't a month ago.

AUTOLYCUS — I can bear my part, you must know 'tis my occupation: have at it with you.

Act 4th Scene 3^d

With Spirit

AUTOLYCUS.

Get you hence for I must go where it fits not you to know

DORCAS

Whither,

MOPSA

O, - - whither?

whither, whither, whither, O - - -

Where it fits not you to know

whither?
 where it fits not you to know.

f

f It be-comes thy oath full well thou to me thy se-crets tell, thenwhither

go'st say, whither? Or thou go'st to thegrange or the
 Me too, let me go thither

mill
 If to ei - ther thou dost ill
 what
 what
 neither neither

neither? what, neither?
 neither? what, neither? Thou hast
 neither neither.

Thou hast sworn it more to me; then whither
 sworn my love to be;

go'st say whither? Let me go thither
say whither? Let me go thither
Get you hence neither,

what, neither? Let me go thither.
what, neither? Let me go thither.
neither neither neither nei-ther.

Let me go thither.
Let me go thither.
neither neither.

SHAKSPEARE'S DRAMATIC SONGS.

KING HENRY 4th 2^d part.SHALLOW—By the mass I have drunk too much Sack at Supper.
a good Varlet: Now sir down now sir down Come CousinAct 5th Scene 3^d

SILENCE

Ah! Sirrah; quotha we shall Do nothing but eat and make good cheer and

praise heav'n for the mer-ry year when meat is cheap and females dear and

lus - ty lads roam here and there and ever a-mong so mer-rily

merrily merrily merrily.

The End

JOVIALLY

KING HENRY 4th 2^d part.

Be merry (hiccups) Be merry (hiccups) my wife's as all for

Wo _ men ane shrews both short and tall, 'Tis

merry merry in the Hall when beards wag all and

Repeat from the sign 

wel _ come (hiccups) wel _ come (hiccups) merry Shrove _ tide

A cup of Wine that's brisk and fine and drink drink

(hicups) drink un- to the le-man mine, a-cup of Wine that's

brisk and fine and drink un- to the le-man mine and a mer-ry heart lives

Repeat from the sign .

long a (hicups) a merry heart lives long a (hicups) lives long a Do

SHAKSPEARE'S DRAMATIC SONGS.

KING HENRY the 8th

Q: KATHERINE Take thy lute, Wench, — my Soul grows sad with troubles
Sing, and disperse them if thou canst. —

Act 3^d Scene 1st

SLOW and very soft ATTENDANT

Or - pheus with his lute his lute made

p Staccato

trees and the mountain tops that freeze bow themselves

bow themselves bow themselves when he did sing bow themselves when

he did sing

1st time 2^d time

WITH VIVACITY.

To his mu sic plants and flow'rs ever ever sprung ever

sprung As sun and show'rs as sun and show'rs there had made a

lasting spring there had made a lasting spring.

SLOW AGAIN

Or - pheus with his lute made trees and the mountain tops that

freeze and the mountain tops that freeze Bow themselves,

bow themselves bow themselves when he did sing Ev'ry thing that heard him play

WITH VIVACITY

for: E'en the billows of the Sea the billows of the Sea hung their

Pianiss^o

heads and then lay by hung their heads and then lay by

tr

SLOWER and with Expression.

In sweet mu_sic is such art killing care and grief of heart

killing care and grief of heart fall asleep, or hear_ing die

fall a_sleep, or hearing die fall a_sleep or hearing die.

pp

KING HENRY the 8th

KATHERINE _____ GOOD GRIFFITHS

Cause the musicians play me that sad note
I named my knell whilst I sit meditating
on that celestial harmony I go to.

Act 4th Scene 2^d

SAD AND SOLEMN MUSIC

Very Grave
and soft

SHAKSPEARE'S DRAMATIC SONGS
ANTONY and CLEOPATRA.

ENOBARBUS

All take hands.

Make battery, to our ears with the loud music;
The while I'll place you; then the boy shall sing;
The holding every man shall bear, as loud
As his strong sides can volley.

Act 2^d Scene 7th

WITH GREAT
SPIRIT

Boy

Come come comethou Monarch of the Vine plumpy Bacchus with pink eyne

Come come come thou Monarch of the Vine plum - py Bacchus with pink eyne

Cho^s

1st

Come thou Monarch of the Vine plumpy Bac - chus with pink eyne.

Come thou Monarch of the Vine plumpy Bacchus plumpy Bacchus with pink eyne.

Come thou Monarch of the Vine plumpy Bac - chus with pink eyne.

Come thou Monarch of the Vine plumpy Bac - chus with pink eyne.

1st

2nd time.

BOY ALONE.

with pink eyne

In thy Vats our cares be drown'd with thy grapes our

with pink eyne

with pink eyne

with pink eyne

p

p

hairs be crown'd Cup us 'till the world goes round Cup us 'till the world the

f

h

Detailed description: This system contains a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'hairs be crown'd Cup us 'till the world goes round Cup us 'till the world the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (*f*) dynamic marking. A hairpin (*h*) is placed at the start of the piano part.

Cho^s

world goes round Cup us Bacchus Cup us Bacchus Cup us 'till the world the

Cup us 'till the world the

Cup us 'till the world the

Cup us 'till the world the

h

3

Detailed description: This system contains a vocal line on a single staff and a piano accompaniment on a grand staff. The key signature remains two sharps. The vocal line is marked 'Cho^s' and contains the lyrics 'world goes round Cup us Bacchus Cup us Bacchus Cup us 'till the world the'. The piano accompaniment continues with a similar rhythmic pattern, featuring a hairpin (*h*) and a triplet (*3*) in the bass line. Dynamics include *f* and *h*.

ANTONY & CLEOPATRA.

world goes round the world goes round - - - - -
world goes round the world goes round - - - the world goes round the
world goes round the world goes round - - - the world goes round the
world goes round the world goes round - - - - -
world goes round the world goes round - - - - -

BOY ALONE
Cup us Bacchus 'till the world goes
world the world goes round
world the world goes round

Cho^s

round - - - - - Cup us 'till the
Cup us 'till the
Cup us 'till the world the
Cup us 'till the

This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are for other vocal parts. The fourth staff is the bass line. The piano accompaniment is shown in the bottom two staves, with a treble and bass clef.

world goes round the world goes round the world goes round.
world goes round the world goes round the world goes round.
world goes round the world goes round the world goes round.
world goes round the world goes round the world goes round.

This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second and third staves are for other vocal parts. The fourth staff is the bass line. The piano accompaniment is shown in the bottom two staves, with a treble and bass clef.

This system contains the final two staves of music, which are the piano accompaniment. It features a treble and bass clef.

SHAKSPEARE'S DRAMATIC SONGS.

KING LEAR

FOOL.—Thou hadst little wit in thy bald Crown when thou gavest thy golden one away.—If I speak like myself in this let him be whipp'd that first finds it so.—

Act 1st Scene 4th

BRISK

Fools had ne'er less grace in a year for wise men are grown

fop - - pish And know not how their wits to wear their manners are so a - pish; Then

they for sudden joy did weep and I for sorrow sung that such a King should play bopeep and

go the fools a - mong Fools had ne'er less

grace in a year for wise men are grown foppish wise men are grown foppish and

know not how their wits to wear their manners are so a - pish Then they for sudden

joy did weep and I for sorrow sung they for sudden joy did weep and I for sorrow

sung. That such a King should play bopeep play bopeep play bopeep play bopeep

play bopeep and go the fools among that such a King should play bopeep that such a King should

play bopeep and go the fools a - mong.

SHAKSPEARE'S DRAMATIC SONGS.

HAMLET

OPHELIA — Where is the beauteous Majesty of Denmark?

QUEEN — How now Ophelia?

Act 4th Scene 5th

Very Soft and plaintive.

How should I your true love know from a - - no - - ther

one? by his Cockle hat and staff, and his San - - dal shoon.

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 greengrass turf At his heels a stone. 3^d

White his shroud as mountain's snow,
Larded with sweet flowers,
Which bewept to the grave did go
With true love showers.

HAMLET.

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

Goodmorrow 'tis S^t. Va_lentine's day all in the morning be - time and

I a maid at your window to be your Valen - tine Then up he rose and don'd his clothes &

Very Slow & plaintive
op'd the chamber door Let in a maid, who out a maid never de - parted more!

With an increas'd Expression of plaintiveness.

W. Linley.

They bore him bare - - fac'd' on the Bier

And on his Grave rain'd ma - - ny a tear:

There's Rue for you — and there is some for me — I would give you some Violets; but they wither'd all when my Father died — they say he made a good End —

VERY QUICK

For bon - ny sweet Ro - bin is all my joy.

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

Very Solemn and tender.

And will he not come a - - gain and will he not come a - - gain, No, no,

no he is dead gone to his death bed and he never will come a - - gain!

His beard was white as snow and flax - en was his poll He's

gone he's gone we cast away moan God's mer - cy on his soul!

SHAKSPEARE'S DRAMATIC SONGS.

CYMBELINE

CLOTEN. Come on; tune: — first, a very excellent good
conceited thing; after, a wonderful sweet air with
admirable rich words to it and then let her consider.

Act 2^d Scene 3^d.

CHEARFULLY but not too fast

MUSICIANS SING.

Soft

Hark! hark! the Lark at Heavns gate sings Hark!

Soft

Hark! hark! the Lark at Heavns gate sings Hark!

Soft

Hark! hark! the Lark at Heavns gate sings Hark!

Soft

Hark! hark! the Lark at Heavns gate sings Hark!

Swell Loud

hark! the Lark at Heav'n's gate sings and Phoebus'gins a -

hark! the Lark at Heav'n's gate sings and Phoebus'gins a -

hark! the Lark at Heav'n's gat sings and Phoebus'gins a -

hark! the Lark at Heav'n's gate sings and Phoebus'gins a -

- rise his Steeds to water at those springs on chalic'd flow'rs that

- rise his Steeds to water at those springs on cha - - lic'd flow'rs that

- - rise - - - his Steeds to water at those springs on chalic'd flow'rs that

- rise his Steeds to wa - - ter at those springs on chalic'd flow'rs that

1st time 2^d time

lies lies and winking Ma-ry buds be-

lies lies and wink - - ing Ma - - ry

lies lies and winking

lies lies and wink - - ing Ma - - ry

- gin to ope their gol - - den eyes and winking Ma-ry buds be-gin to ope their

buds be-gin to ope - - - be-gin to ope their

Mary buds be-gin to ope winking Ma-ry buds be-gin to ope their

,buds be-gin to ope - - - be-gin to ope their

gol - - - den eyes with ev' ry thing that pret ty bin my La dy sweet a -

gol - den eyes that pret ty bin my La dy sweet a -

gol - - - den eyes my La dy sweet a -

gol - - - den eyes my La dy sweet a -

The first system consists of five staves. The top four staves are vocal lines for different parts, and the bottom two staves are piano accompaniment. The lyrics are: "gol - - - den eyes with ev' ry thing that pret ty bin my La dy sweet a -".

- rise my Lady sweet a - - rise my La dy sweet a - - rise with

- rise a - - rise my La dy sweet a - - rise with

- rise a - - rise a - - rise with

- rise a - - rise a - - rise with

The second system consists of five staves. The top four staves are vocal lines, and the bottom two staves are piano accompaniment. The lyrics are: "- rise my Lady sweet a - - rise my La dy sweet a - - rise with". Performance markings include "more soft" above the first vocal line, "Soft" below the second and third vocal lines, and "Soft" below the piano accompaniment.

Loud

ev' - ry thing that pret - ty bin my La - dy sweet a - rise a - rise a -

ev' - ry thing that pret - ty bin my La - dy sweet a - rise a - rise a -

ev' - ry thing that pret - ty bin my La - dy sweet a - rise a - rise a -

Loud

ev' - ry thing that pret - ty bin my La - dy sweet a - rise a - rise a -

Detailed description: This system contains five staves of music. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "ev' - ry thing that pret - ty bin my La - dy sweet a - rise a - rise a -". The word "Loud" is written above the first staff and below the fourth staff.

rise my La - dy sweet a - rise a - rise.

rise my La - dy sweet a - rise a - rise.

rise my La - dy sweet a - rise a - rise.

rise my La - dy sweet a - rise a - rise.

Detailed description: This system contains five staves of music. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "rise my La - dy sweet a - rise a - rise.". The system concludes with a double bar line and repeat dots.

CYMBELINE.

GUIDERIUS — Nay, Cadwal, we must lay his head to the East
My Father has a reason for't

ARVIRAGUS — 'Tis true

GUID: — Come on then and remove him

ARV: — So, begin

Act 4th Scene 2^d

GUIDERIUS

With Energy but not too fast. Fear no more the heat of the Sun

ARVIRAGUS

BELARIUS

Fear no more the heat of the Sun

mf

nor the furious winter's rages nor the furious winter's rages the furious winter's

f

nor the furious winter's rages nor the furious winter's rages the furious winter's

nor the furious winter's the furious winter's rages the furious winter's ra -

ra - ges thou thy worldly task hast done home art gone to take thy

ra - ges thou thy worldly task hast done home art gone to take thy

ges thou thy worldly task hast done home art gone to take thy

wages Fear no more the heat of the Sun nor the furious winter's

wages Fear no more the heat of the Sun nor the furious winter's

wages Fear no more the heat of the Sun nor the fu - rious winter's the

ra - ges nor the furious winter's rages the furious winter's rages the furious winter's ra - ges

ra - ges the furious winter's rages the furious winter's rages the furious winter's ra - ges

furious winter's rages the furious winter's rages the furious winter's ra - - ges

p/p Thou thy world - ly task hast done home art gone to take thy wa - - ges

p/p Thou thy world - ly task hast done home art gone to take thy wa - - ges

p/p Thou thy world - ly task hast done home art gone to take thy wa - - ges

A LITTLE FASTER

Golden Lads and Lasses must all follow thee and turn to dust

Golden Lads and Lasses must all follow thee and turn to dust

Golden Lads and Lasses must all follow thee and turn to dust

The first system consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The tempo marking is 'A LITTLE FASTER'.

all follow thee all turn to dust Golden Lads and Lasses must

all follow thee all turn to dust Golden Lads and Lasses must

all follow thee all turn to dust Golden Lads and Lasses must

The second system consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. Dynamics include *f* and *p*.

all follow thee and turn to dust all follow thee all turn to dust

all follow thee and turn to dust all follow thee all turn to dust

all follow thee and turn to dust all follow thee all turn to dust

The third system consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. Dynamics include *p*.

Golden Lads and Lasses must all follow thee and turn to dust

Golden Lads and Lasses must all follow thee and turn to dust

Golden Lads and Lasses must all follow thee all turn to dust

ARVIRAGUS W. Linley.

Fear no more the frown of the Great thou thou art

past the Ty-rants stroke Care no more to clothe and

eat To Thee the reed is as the oak.

Gol-den Lads and Las-ses must all follow thee and turn to dust
 Gol-den Lads and Las-ses must all follow thee and turn to dust
 Gol-den Lads and Lassses must all follow thee all turn to dust

GUIDERIUS ARVIRAGUS
 Fear no more the Lightning flash Nor the alldreaded thunder stone

GUIDERIUS ARVIRAGUS
 Fear not slander cen-sure rash Thoit hast finish'd joy and moan

f

Gol-den Lads and Lasses must all follow thee and turn to dust

Gol-den Lads and Lasses must all follow thee and turn to dust

Gol-den Lads and Lasses must all follow thee and turn to dust

p/p

all follow thee and turn to dust

all follow thee and turn to dust

all follow thee all turn to dust

Very Grave
BELARIUS

No Exorciser harm thee nor no witchcraft

charm thee! Ghosts un-laid for-bear thee nothing I'll come near thee.

SHAKSPEARE'S DRAMATIC SONGS.

OTHELLO.

CASSIO ——— Fore heaven they given me a rouse already
 MONTANO ——— Good faith, a little one; not past a pint, as I'm a Soldier
 JAGO ——— Some wine, ho!

ROUND

Act 2^d Scene 3^d

1 JAGO
 And let me the Can - a - kin clink, clink, clink,
 JOVIALLY 2 CASSIO
 Let me let me the Can - a - kin
 3 MONTANO
 A Soldier's a Man a life's but a span why

let me the Can - a - kin clink a Soldier's a Man a
 clink clink clink, clink, clink, clink, clink, clink,
 then let a Sol - - dier drink drink drink then let a

life's but a span why then let a Sol - - dier drink
 clink clink clink and let me the Can - a - kin clink, clink, clink.
 Sol - - dier drink drink let a Sol - - dier drink drink drink

OTHELLO

DESDEMONA.

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!

Act 4th Scene 3^d

SOFT and PLAINTIVE

The poor Soul sat
sigh_ ing by a Sycamore Tree Sing all a green willow

Sing all a green willow her hand on her bosom, her head on her knee Sing
willow, willow, willow! sing willow, willow, willow!

The fresh streams ran by her and mur - mur'd her moans and

murmur'd murmur'd her moans and murmur'd murmur'd her moans The

salt tears fell from her and sof - tend the stones Sing willow willow

willow, sing all a green willow! Sing, sing willow!

The poor Soul sat sigh - ing by a Sycamore tree

by a Sycamore tree her hand on her bosom her head on her knee her

hand on her bosom her head on her knee Sing willow, willow willow! sing all a green all a green

Very slow and soft Time as before.

willow sing willow!

THE END.

APPENDIX.

The MUSIC in MACBETH.

Newly arranged by M^r SAMUEL WESLEY. —

SYMPHONY

6 6

6 4 6 5 4

4 6

6 6 5 6

b6 6 6 7 4 6 6 6

6 5 6 6 5 6

MACBETH.

1st WITCH 2^d WITCH

Speak Sister Speak is the Deed done Longa - go long a - go, a -

PIANO
FORTE

3^d WITCH

-bove twelve Glas - ses since have run Ill Deeds are seldom sel - dom

slow, seldom slow or single but foll'wing foll'wing crimes foll'wing crimes on

Hor -ror wait The worst of Creatures the worst fas - - - ter pro - pa - gate

4th WITCH. FASTER

Ma - ny more many more murders many more many more must this

one en - - sue Dread Horrors still a - bound and ev' - ry place sur -

6 6 4 #5 6 6 6 6

round as if in Death were Pro - pa - ga - tion too as

1 4/2 C 6 6 6

if in Death as if in Death were Pro - pa - ga - tion

6 6 6 6 #6 # 6 6 #

2^d WITCH 3^d WITCH 4th WITCH.

too He shall he will he must spill much more Blood and become worse

6 R H L H

and become worse become worse to make his Ti - tle good

6 6 4

Chorus

He will he will he will he will he

He will he will he will he will he

He must he must he must he must he must he

PIANO
FORTE

8 - - - - - 6 - - - - - 6 - - - - - 6 - - - - -

will spill much more Blood, he will he will he will he will he

will spill much more Blood, he will he will he will he will he

must spill much more Blood, he must he must he

6 - - - - - 5 - - - - - 4 - - - - - 3 - - - - - 7 - - - - - 6 - - - - - 4 - - - - -

will spill much more Blood And be come worse and be come

will spill much more Blood And be come worse and be come

will spill much more Blood And be come worse and be come

6 - - - - - 6 - - - - - 4 - - - - - 5 - - - - - 6 - - - - - 4 - - - - - 7 - - - - -

Octaves all along

worse worse worse to make his Ti - - tle good

worse worse worse to make his Ti - - tle good

worse worse worse to make his Ti - - tle good

5 6 5 6 4 3

6 6 6 6 - 4 6 7 6 6

4th WITCH ALL

2^d WITCH 3^d WITCH A_greed agreed a_greed

HECATE A_greed a_greed agreed a_greed

Now let's dance agreed a_greed

We should rejoice when good Kings bleed re-joice - - - re-joice - - - re-

We should rejoice when good Kings bleed re-joice - - - re-joice re-joice re-

We should rejoice when good Kings bleed re-joice - - - re-joice

6 7 RH L.H.

joice - - - - - we should re-joice when good Kings bleed.

joice - - - - - we should re-joice when good Kings bleed. HECATE

re-joice - - - - - we should re-joice when good Kings bleed. When

6 5 6 4 5 9

cat-tle die a-bout - - - a bout a-bout we go a

6 6 5 4 4

- bout - - - a bout - - - a bout a-bout we go

6 5 4 #3

When Lightning and dread Thunder Rend stubborn Rocks a sunder

6 6

and fill the world with won-der what should we do?

7 6 #3 6 4 7 #

CHORUS

Re-joice re-joice re-joice

Re-joice re-joice re-joice

Re-joice re-joice re-joice

we should re-joice we should re-joice

we should re-joice we should re-joice

we should re-joice we should re-joice

6 5 4 3

Solo

When winds and waves are jarring earthquake the mountainsteering And Monarchs die despairing.

6

Choro:

We re_joyce re_joyce - - - re_joyce - - - re_

We re_joyce re_joyce - - - re_joyce - - - re_

what should we do? We re_joyce re_joyce - - - re_joyce - - -

R II.

7

joyce - - - we should re_joyce we should re_joyce

joyce - - - we should re_joyce we should re_joyce

- - - re_joyce - - - we should re_joyce we should re_joyce

6/4 6/4

HECATE

Let's have a Dance up -

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a complex bass line with figures such as 6 6 6, 6 6, 6 6 6, 6 6 6, 5 4, and 6.

on the Heath we gain more Life by DUNCAN's death Sometimes like brinded Cats we shew

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a complex bass line with figures such as 4/2, 6, 6, and 6.

Having no Mu-sic but our mew to which we dance in: some old Mill, Up - on the Hopper

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a complex bass line with figures such as 4/2, 6, 6 #6, #, 6 #, #1/2, 6 6, and 6 6.

stone or wheel To some old saw or Bardish Rhyme where still the Mill clack does keep Time where

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a complex bass line with figures such as 6 4 #, 4/2, 6 7, 6, 4/2, 6, 6, 6 4, and 5/3.

still the Mill clack does keep Time

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features a complex bass line with figures such as 6, 6, 6 4, 6, 7, 9, 6, 6 5, and 4 5.

MACBETH

Some times a_bout a hollow Tree a_ round a_ round a_ round dance we And

6 4/2 6 6

thither the chirping Crickets come And Bee_ tles sing in drow_ sy Hum Some-

6 5 6 3 6 4 4/2 6 4

times we dance o'er Ferns or Furze; To Howls of Wolves or Barks of Curs, or if with none of

6 6 # 6 # 6 6 6 6 6 5 # 4/2 6 7

these we meet, We dance to th' Echoes of our Feet we dance to th' Echoes

6 4/2 6 6 6 4 5/3 6 6

of our Feet

6 4 3 6 7 9 6 5 6 3

Chorus LARGO

At the Night Raven's dismal voice when o - thers tremble when o - thers tremble

At the Night Raven's dismal voice when o - thers tremble when o - thers tremble

At the Night Raven's dismal voice when o - - thers o - thers tremble

LARGO

we rejoice, And nimble nimble nimble nimble nimble dance we still to

we rejoice, And nimble nimble nimble nimble nimble dance we still to

we rejoice, And nimble nimble nimble nimble nimble dance we still to

ALLEGRO

th'Echoes to th'Echoes to th'Echoes from a hol - low Hill

th'Echoes to th'Echoes to th'Echoes from a hol - low Hill

th'Echoes to th'Echoes to th'Echoes from a hol - low Hill

ALLEGRO

and nimble nimble nimble nimble nimble dance we still to th'Echoes

to th'Echoes to th'Echoes from a hol-low Hill

to th'Echoes to th'Echoes from a hol-low Hill

to th'Echoes to th'Echoes from a hol-low Hill

Recitative Hecate, Hecate, Hecate, come a-way Hecate, hark I'm call'd

SPIRIT WITHOUT

My little little ai-ry Spi-rit see, see, see, see

Sits in a fog-gy cloud and waits for me my little little ai ry Spi-rit see

6 4-6 98 4 6 5 4 4 6

see see see sits in a fog-gy cloud and waits for

6 6 4 6 98 4 5 4 4

me Hecate Hecate Thy chirping voice I hear so pleasing to mine ear I

SPRIT WITHIN HECATE

come I come a-way with all the Speed I may where's Puckle? here where's

1st WITCH HECATE

4 6 4 6 7 4

Stradling? here and Hopper too and Hellway too we want but you we want but you

2^d WITCH

b 6 6 6

Chorus ALLEGRO

Come away come away come come come come come come come come a way make

Come away come away come come come come come come come come come come a way make

Come away come away come come come come come come come come come come a way make

6 6 6 6

up th'account come a way come away come come come come come come come come a

up th'account come a way come away come come come come come come come come a

up th'account come a way come away come come come come come come come come a

5 4 3 6 6 6 6

way make up th'account

way make up th'account

way make up th'account

7 6 5 4 3 6 6 5 4 3 6 6 5 4 3 6 6 5 4 3

MACBETH

HECATE

With new fall'n Dew from churchyard yew I will but 'noint and then I'll

6 5 # 6 6 #

mount

6

Now I'm furnish'd, now I'm furnish'd now I'm furnish'd for my Flight

6 6 6 5 4 3

6 6

6 5 4 3 7

Now I go, now now now now I fly MALKIN my sweet Spirit and I O what a dainty

6 6 7 6 5 6 4

Pleasure is this to sail in the Air when the moon shines fair to sing - - to dance

5 4 3 6 7 8 7

- - to toy - - - and kiss O ver Woods high Rocks & Mountains over Hills and

mis ty Fountains o ver Steeples Towns and Turrets we fly by Night we fly by Night mongst

6 # 6 6 b7 6

Troops of Spirits we fly by Night we fly by Night mongst Troops of Spirits

6 6 6 3 7 5 3

Suave Subito

Chorus

We fly by Night we fly by Night we fly by Night'mongst Troops of Spirits

We fly by Night we fly by Night we fly by Night'mongst Troops of Spirits

We fly by Night we fly by Night by Night'mongst Troops of Spirits

6 6 5 4 6 5 4 3

we fly by Night we fly by Night we fly - - - we fly - - -

we fly by Night we fly by Night we fly - - - by Night we fly by Night

we fly by Night we fly by Night we fly - - - we fly

6 6

- - - by Night'mongst Troops of Spirits

we fly by Night we fly. by Night by Night by Night'mongst Troops of Spirits

- - - we fly - - - by Night'mongst Troops of Spirits

6

Piano accompaniment for the first system of Act IV. The music is in a minor key with a common time signature. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes. The left hand provides a steady bass line with some harmonic support. Fingering numbers 6, 5, 6, b7, 3, 4, 6, 7, 7 are indicated below the notes.

ACT IV.

SYMPHONY

Symphony accompaniment for the first system of Act IV. The music is in a minor key with a common time signature. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes. The left hand provides a steady bass line with some harmonic support. Fingering numbers 6, 6, 6 are indicated below the notes.

Piano accompaniment for the second system of Act IV. The music continues with the same complex, rhythmic melody in the right hand and steady bass line in the left hand. Fingering number 6 is indicated below the notes.

Piano accompaniment for the third system of Act IV. The music continues with the same complex, rhythmic melody in the right hand and steady bass line in the left hand. Fingering numbers 6, 6 are indicated below the notes.

HECATE

Black Spirits and white red Spirits and gray

Musical notation for Hecate's first line of lyrics. The right hand contains the vocal line with the lyrics "Black Spirits and white red Spirits and gray". The left hand provides a steady bass line. Fingering numbers 6, 7 are indicated below the notes.

min - gle min - gle min - gle min - gle you that min - gle may

Musical notation for Hecate's second line of lyrics. The right hand contains the vocal line with the lyrics "min - gle min - gle min - gle min - gle you that min - gle may". The left hand provides a steady bass line. Fingering numbers 5, 6, 6, 4, 3 are indicated below the notes.

MACBETH

Chorus

min-gle min-gle min-gle min-gle you that min-gle may

min-gle min-gle min-gle min-gle you that min-gle may

min-gle min-gle min-gle min-gle you that min-gle may

6 7 6 5 3

1st WITCH

Tif-fin, Tif-fin, keep it stif-fin Fire Drake Puckey

make it luc-ky, Liard Rob-in, you must bob in

6

Chorus

Round around around a-bout a-bout a-bout a-bout a-

Round around around a-bout a-bout a-bout a-bout a-

Round round a-round around around a-round a-

bout a - - bout about about a - bout all I'll come running running
 bout a - - bout about about a - bout all I'll come running running
 bout about about a - bout a - - bout about about a - bout all

in all I'll come running running in all good keep out all
 in all I'll come running running in all good keep out all
 I'll come running running running running running in all good keep out all

good keep out
 good keep out
 good keep out

SECOND WITCH

Here's the Blood of a Bat Here's Lizard's Brain

HECATE O put in that put in that put in a Grain

3^d WITCH.

Here's juice of Toad here's oil of Adder which will make the charm grow madder

CHORUS SLOW

Put in all these put in all these 'twill raise the stench

Put in all these put in all these 'twill raise the stench

Put in all these put in all these 'twill raise the stench

HECATE

Hold here's three Ounces of a red hair'd Wench.

Then repeat the Chorus "Round around" Page 87

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