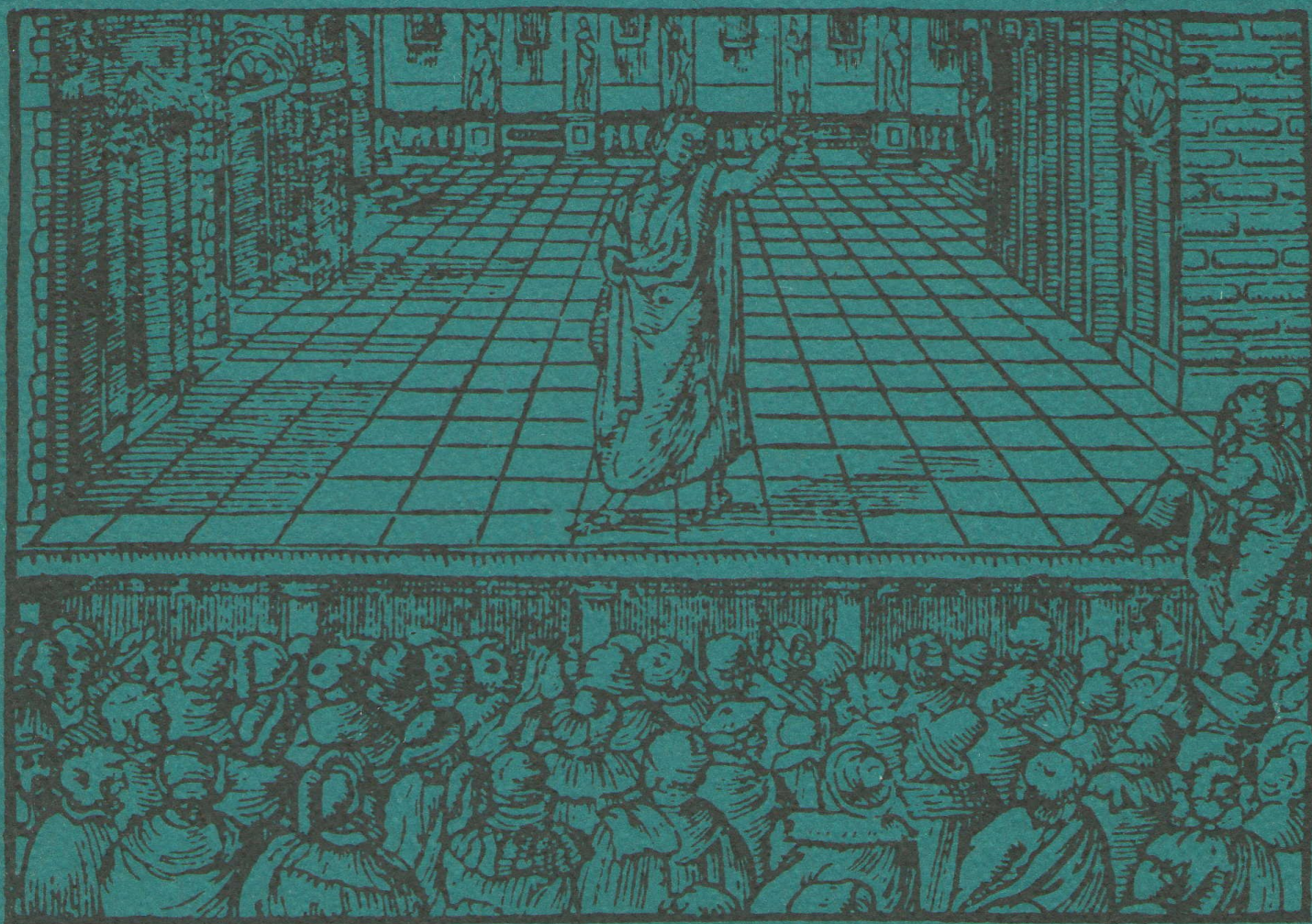


SONGS FROM
SHAKESPEARE'S PLAYS
AND POPULAR SONGS OF
SHAKESPEARE'S TIME

COMPILED AND EDITED BY

TOM KINES



TOM KINES



Photo by Malak

is a singer with a wide range of interests and talents. He began singing at the age of five and has sung leading roles with the Orpheus Operatic Society, the Ottawa Choral Society, the Toronto Bach Society, and the Montreal Bach Choir. As a founding member of the Tudor Singers, he has devoted twelve years to the performance of music of the Elizabethan period, including works for recorder and lute. Mr. Kines has been broadcasting each week for the CBC national radio network in a program called "Song Pedlar." He has done extensive work in television, has been featured at the Mariposa Folk Festival, and has performed numerous concerts. He has recorded two albums for Folkways Records, An Irishman in North America (FG 3522) and Popular Songs of Shakespeare's Time (FW 8767).

Cover design by Ronald Clyne
Autography by Carl Rosenthal
Illustrations selected and positioned by Moses Asch
Production Editor Ethel Raim

3rd Printing

© 1964 Oak Publications
33 West 60th Street
New York, New York

Library of Congress Card Catalogue #64-66316
International Standard Book #8256-0068-5

CONTENTS

| Page | | |
|------|--|---|
| 6 | Introduction | |
| 9 | O mistress mine | <i>Twelfth Night</i> |
| 10 | Peg o' Ramsey | <i>Twelfth Night</i> |
| 11 | Three merry men | <i>Twelfth Night</i> |
| 11 | Hold thy peace | <i>Twelfth Night</i> |
| 12 | Hey Robin, Jolly Robin | <i>Twelfth Night</i> |
| 13 | There dwelt a man in Babylon | <i>Twelfth Night</i> |
| 16 | Farewell dear love | <i>Twelfth Night</i> |
| 18 | When that I was a little tiny boy | <i>Twelfth Night</i> |
| 20 | Titus Andronicus's complaint | <i>Fortune</i> |
| 22 | Fortune my foe | <i>Merry Wives</i> |
| 23 | Greensleeves | <i>Merry Wives of Windsor</i> |
| 24 | To shallow rivers | <i>Merry Wives</i> |
| 25 | Come live with me and be my love | <i>Merry Wives</i> |
| 26 | When daffodils begin to peer | <i>The Winter's Tale</i> |
| 27 | Jog on, jog on the footpath way | <i>The Winter's Tale</i> |
| 28 | Whoop, do me no harm | <i>The Winter's Tale</i> |
| 29 | Lawn as white as the driven snow | <i>The Winter's Tale</i> |
| 32 | How should I your true love know? | <i>Hamlet</i> |
| 33 | Tomorrow is St. Valentine's Day | <i>Hamlet</i> |
| 34 | And will he not come again? | <i>Hamlet</i> |
| 35 | I loathe that I did love | <i>Hamlet</i> |
| 36 | And let me the canakin clink! | <i>Othello</i> |
| 37 | King Stephen was a worthy peer | <i>Othello</i> |
| 38 | Willow song, The | <i>Othello</i> |
| 40 | Heigh ho for a husband | <i>Much Ado About Nothing</i> |
| 42 | Sick tune, The | <i>Much Ado About Nothing</i> |
| 44 | Light o' love | <i>Two gentlemen of Verona and Much Ado</i> |
| 46 | It was a lover and his lass | <i>As You Like It</i> |
| 48 | What shall he have that kill'd the deer? | <i>As You Like It</i> |
| 49 | Hunt is up, The | <i>Romeo and Juliet</i> |
| 50 | Where griping grief | <i>Romeo and Juliet</i> |
| 52 | Stephano's songs | <i>The Tempest</i> |
| 53 | Thou cans't not hit it | <i>Love's Labour Lost</i> |
| 54 | Come o'er the bourne, Bessy | <i>King Lear</i> |
| 56 | Calino custurame | <i>Henry V</i> |
| 57 | Carman's whistle, The | <i>Henry IV</i> |
| 58 | Fine knacks for ladies | <i>John Dowland</i> |
| 60 | Since first I saw your face | <i>Thomas Ford</i> |
| 62 | From the fair Lavinian shore | <i>John Wilson</i> |
| 63 | Tune thy music to thy heart | <i>Thomas Campion</i> |
| 64 | Never weather-beaten sail | <i>Thomas Campion</i> |
| 66 | What if a day | <i>Thomas Campion</i> |
| 68 | Have you seen but a white lily grow | <i>Robert Johnson</i> |

(continued on next page)

| | | |
|-----|--|-------------------------------|
| 70 | Ah! the sighs that come fro' the heart | <i>William Cornyshe</i> |
| 71 | Pastime with good company | <i>Henry VIII</i> |
| 72 | Agincourt song, The | |
| 73 | Cold's the wind and wet's the rain | <i>The cobbler's jig</i> |
| 74 | All in a garden green | <i>Gathering peascods</i> |
| 75 | Quoth John to Joan | <i>Wolsey's wild</i> |
| 76 | Who hath his fancy pleas'd | <i>Wilhelmus van Nassauen</i> |
| 77 | Spanish Lady, The | |
| 78 | High Barbary | |
| 81 | King Lear and his three daughters | <i>Flying Fame</i> |
| 84 | When Samson was a tall young man | <i>Spanish Pavan</i> |
| 86 | Go from my window | |
| 87 | Three ravens, The | <i>Melismata</i> |
| 88 | Of all the birds | <i>Deuteromelia</i> |
| 90 | Who liveth so merry | <i>Deuteromelia</i> |
| 91 | Martin said to his man | <i>Deuteromelia</i> |
| 92 | We be three poor mariners | <i>Deuteromelia</i> |
| 93 | We be soldiers three | <i>Deuteromelia</i> |
| 94 | Willy, prithee go to bed | <i>Deuteromelia</i> |
| 95 | Now Robin lend to me thy bow | <i>Pammelia</i> |
| 96 | Cryes of London | <i>Richard Deering</i> |
| 98 | New oysters | <i>Thomas Ravenscroft</i> |
| 100 | Chairs to mend | <i>Dr. Hayes</i> |
| 101 | Hey ho! nobody at home | <i>Pammelia</i> |
| 102 | Loath to depart | <i>Pammelia</i> |
| 104 | Bibliography | |



INTRODUCTION

This may not yet be the new Elizabethan age, but certainly there are a lot of amateur poets, musicians and singers who are doing a great deal to enrich their lives and those of their fellowmen with the practise of the arts while contributing their daily stint to industry and commerce.

This book is for them so that they may more easily explore some of the wealth of that other age without the long hours of search and research which have been necessary to produce it.

When Irwin Silber asked me to prepare a book of Shakespeare songs for this quarter-centennial year of the great bard's birth, I thought it was a wonderful idea, for someone else. But as I searched the volumes of reference and the old song books and the list grew, I became more and more excited because I realized that no similar book was available and I knew that when this one was printed, I would be happy to have a copy for my own use!

It is therefore a practical book and I hope a useful book. It has no pretensions to scholarship nor does it attempt to prove anything except that the song-makers of Shakespeare's time were a skilful lot and the combination of the golden flow of poesy with the silver flood of melody and harmony will perhaps never again be equalled.

Naturally, everything excellent of the period could not be included, (there are over 16 volumes in Fellowes' "The English School of Lutenist Song Writers" alone). A degree of selection has been exercised which owes something to the availability, simplicity and authenticity of the material and something to personal preference.

With respect to availability, the latest published volume to present these songs in simple form is the wonderful "Melody and the Lyric" by fellow-Canadian John Murray Gibbon published by Dent in 1930 – now out of print and very scarce. The remaining bibliography as will be seen in the list at the end of the book is mostly older and even harder to acquire. Fortunately, I have been collecting such books for some years.

On the authenticity of the material used I can say only that I have not included without so stating any tune or text that is not of the period. This has of course excluded many beautiful songs; for instance, I very much regret having to exclude "Who is Sylvia" in the magnificent Schubert setting which is so readily adaptable to guitar accompaniment.

Fortunately, Chappell and Co. has just brought out nine of Dr. Arne's beautiful Shakespeare songs and of course Oxford University Press carries the exquisite settings of Peter Warlock as well as many other contemporary composers, thus making most of the good songs from the 18th century onward fairly easy to obtain.

But if we once abandon the restriction of the period contemporary with Shakespeare's life and the lives of those who knew him but survived a few years longer, we would need a book four or five times as large and certainly much more expensive.

I have therefore included only those traditional settings which are believed by scholars to have been in use during Shakespeare's time or have survived in oral tradition.

The New York Public Library has a card file listing over 200 references to songs in Shakespeare's plays – unfortunately, many are lost to us. Either the texts have not survived or the tune is not known or both are missing.

There are other songs important to the plays where music composed at a later period has completely rendered any earlier tunes unacceptable, and some lyrics which simply have no acceptable tunes or known tunes of the period, and some little snatches of songs as given in Caulfield which I did not feel were worth including. To this extent, this book is not a complete collection. Such a collection should be made.

However, it would take a great deal of research to authenticate some of the so-called traditional tunes. Professor Cutts has just published a book – *Musique de la Troupe de Shakespeare* – but it contains only a few songs from Shakespeare's plays.

J. H. Long of the University of Florida, has tried in his book "Shakespeare's Use of Music" to match up the available texts with contemporary tunes. But this is a very dangerous practise and I cannot accept some of the conclusions he reaches e.g. the manipulation necessary to fit "When daisies pied" or "When icicles hang by the wall" from *Love's Labour Lost* to "Of all the Birds" from *Deuteromelia*.

However, this has meant the exclusion of many of the songs appearing in the plays and will no doubt disappoint the amateur directors and producers who may seek them in vain.

May I suggest for the moment at least, it is better to substitute an appropriate song from these pages unless of course the text is Shakespeare's own verse.

The material included consists of (a) songs whose texts were written by Wm. Shakespeare (b) popular songs and ballads quoted or referred to by characters in the plays (c) songs of contemporary poets and musicians (d) popular songs, folk songs, ballads, rounds and street cries, known to have been current at the time and included to add to the overall setting in which Shakespeare wrote and was performed.

I think the rule of simplicity has not been transgressed by the inclusion of 6 lute songs. I feel their inclusion is justified first of all by the quotation of at least two of them in Shakespeare's plays and by the rounded picture of the period which they help to complete. These poet-composers were Shakespeare's contemporaries and some were probably personal friends or acquaintances. Their songs were being collected and published at the same time as his plays and with Ravenscroft's *Pammelia*, *Deuteromelia* and *Melismata* containing the common popular songs gives us the first comprehensive view of the musical culture of an exciting and bountiful period in the history of music.

Those included here are from among the simplest of accompaniments in the literature and I have further simplified them by giving only the bass notes and chords and transposing them into keys which lie easily under the hand on the guitar.

I am not an instrumentalist and I feel the song must not be subordinate to the accompaniment, so that unless you have a skilled lutenist readily available you should not attempt the lute songs in their original settings.

Many of the chords used will sound strange to modern ears and in some cases I have modified them slightly, and of course no attempt has been made to indicate the position or inversion of the chord.

However, I suggest that you try them this way for a while at least, and I think you will acquire a taste for the sound which is fairly close to the harmony used at the time. The chords should be plucked and/or rolled to give a closer approximation of the lute sound.

Because Elizabethan harmony was often modal and used wonderful mixtures of major and minor, I have indicated a return to a major chord after a predominant use of the minor by the sign (+) e.g. A+ = A Major.

I have also transposed most of the songs which required it, into a medium or low range. Being aware of the wide use of capos among amateur guitarists, I thought it wise to pitch them low so that anyone wanting the pitch raised may apply the capo in the appropriate place.

Finally, then, it is my sincere hope that many amateur singers and guitarists will find a new source of interesting and attractive material in this book and that it will provide them and their friends with many hours of enjoyment.

I wish to acknowledge the very great assistance of the New York Public Library and the British Museum in making books, photostats and microfilms available, and particularly Miss Shepperd of the National Library of Canada for locating important volumes in various universities and other libraries from which they were made available on inter-library loan. Miss Ewart at the Carnegie Library, Ottawa, has been most helpful and very patient with my tendency to keep books overdue, and I want to thank my good friend Wm. France, Mus. Bac. F.C.C.O. for checking the manuscript and harmonies, although I assume full responsibility for what was finally put down.

TOM KINES
Ottawa, Canada
March 1964



BIBLIOGRAPHY

- | | |
|--|---|
| Caulfield, John | Vocal Music to Shakespeare's Plays Vol. II (engraved from original mss, and early printed copies) |
| Bantock, Granville | One Hundred Songs of England (Ditson 1914) |
| Chappell, W. | Old English Popular Music (Wooldridge 1893) |
| Gibbon, John Murray | Melody and the Lyric (Dent 1930) |
| Long, J. H. | Shakespeare's Use of Music, Vols. I & II University of Florida Press 1955 & 1961 |
| Naylor, E. W. | Shakespeare and Music (Dent 1896 & rev. ed. 1931) Shakespeare Music (Curwen 1912) |
| Hullah, John | The Song Book (MacMillan & Co. 1866) |
| Hubler, Edward | Shakespeare's Songs and Poems (McGraw, Hill 1959) |
| Bridge, Sir Frederick | Shakespearean Music in the Plays and Early Operas (Dent 1923) |
| Vincent, Charles | Fifty Shakespeare Songs (Ditson 1905) |
| Keel, Frederick | Music in the Time of Queen Elizabeth (Private 1914) |
| Percy, Thomas (Lord Bishop of Dromore) | Reliques of Ancient English Poetry (Vols. 1 & 2, Geo. Bell & Sons 1876) |
| Sharp, Cecil | One Hundred English Folk Songs (Ditson 1916) |
| Baring-Gould, Rev. S. | English Minstrelsie (8 Volumes, No date) |
| Jackson, Vincent | English Melodies from the 13th to 18th Century (Dent 1910) |

GLOSSARY

| | | | |
|-----------------|--|-----------------|---|
| auld | old | points | tags of laces |
| bestraught'd | distraught | poll | back of the head |
| clout | patch or mend (shoes) | prime | in "It was a Lover" – the highest or fullest |
| cooper | maker of barrells | prime | in "Three Ravens" – a religious service during the first hour after sunrise |
| divers | various | pugging | thieving |
| down'd | donned, put on | removes | separation |
| doxy | mistress | shoon | shoes |
| dupp'd | opened up | sprites | spirits |
| evensong | the religious service before sunset | sustain | prolong |
| fallow deer | a yellowish-brown deer, smaller than thered deer | syth | since |
| guiles | tricks, deceits | turtles & twins | symbols for love |
| je vous an pree | I beg you | twain | a pair |
| kirtle | a mantle or outer gown | vouchsafe | consent |
| leman | paramour, mistress | weal | well being |
| lown | loon, or fool | ween | to think or fancy |
| lout ye | bow | well willing | chosen interests |
| pale | pallor, whiteness | wight | creature |
| pardon-a-moy | pardon me | wind | blow (a horn) |
| pastance | pastime, pleasure | wont | accustomed |
| peer | appear | | |
| perde | in truth (literally – By God!) | | |

J. D. Ditson Shakespeare

SHAKESPEARE'S ENGLAND

comes alive once again in this delightful and much needed collection of songs from Shakespeare's plays and times. Here are the words and music for 70 songs -- songs from Hamlet, King Lear, Twelfth Night, The Winter's Tale, Much Ado About Nothing, As You Like It, Othello, Romeo and Juliet, and several other plays, plus other popular songs of the time. Each song is chorded for guitar in the musical style of the Elizabethan era.

SONGS FROM SHAKESPEARE'S PLAYS consists of songs whose texts were written by William Shakespeare; popular songs and ballads quoted or referred to by characters in the plays; songs of contemporary poets and musicians; and popular songs, folk songs, ballads, rounds and street cries known to have been current at the time and included to add to the overall setting in which Shakespeare wrote and performed.

This is a practical, useful, and informal book, making no pretense to prove anything except, as Tom Kines says, that "the songmakers of Shakespeare's time were a skillful lot and the combination of the golden flow of poesy with the silver flood of melody and harmony will perhaps never again be equalled."

