

Table 1 “False Lamentations” 4.5.41-64

PARIS

~~Have I thought long to see this morning's face,
And doth it give me such a sight as this?~~^a

LADY CAPULET

Accurst, unhappy, wretched, hateful day!
Most miserable hour that e'er time saw
In lasting labor of his pilgrimage.
But one, poor one, one poor and loving child,^b
But one thing to rejoice and solace in,
And cruel Death hath caught it from my sight!

NURSE

O woe! O woeful, woeful, woeful day!
Most lamentable day, most woeful day
That ever, ever, I did yet behold!
O day, O day, O day! O hateful day!
Never was seen so black a day as this.
O woeful day, O woeful day!

PARIS

Beguiled, divorcèd, wrongèd, spited, slain!
Most detestable Death, by thee beguiled,
By cruel, cruel thee quite overthrown!
O love! O life! Not life, but love in death!
*[Have I thought long to see this morning's face,
And doth it give me such a sight as this?]*

CAPULET

Despised, distressèd, hated, martyred, killed!
Uncomfortable time, why cam'st thou now
To murder, murder our solemnity?
O child, O child! My soul, and not my child!
Dead art thou! Alack, my child is dead,
And with my child my joys are buried

^a Lines 41-42 have been crossed out and placed in brackets below line 58 to fit a putative strophic design.

^b Lines 46, 53, 58, and 62, which have the same short, short, long rhythm, are underlined.

Example 1 "False Lamentations" (4.5.41-64, selected) in a fabricated hymn-like setting with corresponding lines of a strophe placed under notes of the same rhythmic value.

The musical score is written in 4/4 time and consists of four systems of music. Each system features a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes, with some words hyphenated across lines. The rhythmic notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with an 'x' to indicate specific rhythmic values.

System 1:

Be - gui - led, di - vor - ced, wrong - ed spit - ted slain.
 De - spi - sed, di - stres - sed, ha - ted mar - tyr'd kill'd
 Ac - cur - sed, un - hap - py, wret - ched hate - ful day
 O wo - [ful], O wo - ful, wo - ful wo - ful day!

System 2:

Most de - tes - ta - ble death by thee be - guil'd.
 Most mi - se - ra - ble hour that e'er time saw
 Most la - men - ta - ble day, most wo - ful day
 Un - com - for - ta - ble time, why cam'st thou now

System 3:

By cru - el, cru - el thee quite o - ver thrown!
 In las - ting la - bour of his pil - gra - mage!
 That e - ver e - ver I did yet be - hold
 To mur - der mur - der our so - lem - ni - ty?

System 4:

O love! O life! not life, but love in death
 But one, poor one, one poor and lo - ving child
 O day! O day! O day! O hate - ful day!
 O child! O child! my soul, and not my child!

Figure 1 *O that most rare breast*, Byrd, *Psalmes, sonets & songs*, no. 35
 “first singing [Superius] part.”

XXXV. The first singing part. SUPERIUS.



O that, O that most rare breast, christalline sincere,
 through which like gold, thy princely hart did shine. O sprite heroic, O valiant
 worthie knight, O Sidney, O Sidney prince of fame & mens good will, O
 Sidney, O Sidney, prince of fame & mens good will, For, for thee,
 for thee both kings & princeesses do mourne, thy noble Tombe, three Cities
 strange desired, foes to the cause thy prowes did defend, bewaile the day,
 bewaile the day that crost thy famous race, bewaile the day, ||:
 that crost thy famous race. The dolfull debt due to thy hearse, I
 pay, teares from the soule, that aye thy want shall moane, and by my will my life

Figure 1 *O that most rare breast, cont..*

XXXV. SUPERIVS.

it selfe would yee'd, if heathen blame ne might, my faith distaine, O heaue
time, :||: O heaue time, that my dayes draw behind thee, thou dead dost
hue, thou dead doest hue, thy friend here luing dieth, thy friend here luing,
di-eth, O heaue time, :||: O heaue time, that my daies draw behind
thee, thou dead doest hue, :||: thy friend heere luing dieth, thy
friend heere luing dieth, dieth, dieth, dieth, di-

eth.

G.ij.

Table 2 *O that most rare brest*, a blank verse sonnet. Attributed to Sir Edward Dyer and Thomas Watson, transcribed from Byrd, *Psalmes, sonets & songs*, G1v.

O that most rare brest, christaline sincere,
through which like gold thy princely heart did shine,
O sprite heroic, O valiant worthie knight,
O Sidney, prince of fame & mens good will.

For thee both kings & princesses doe morne,
thy noble Tombe, three Cities strange desird,
Foes to the cause thy prowes did defend,
beewayle the day that crost thy famous race.

The dolefull debt due to thy hearse I pay,
tears from the soule, that aye thy want shall moane,
and by my will my life it selfe would yeeld,
if heathen blame ne might, my faith disdaine:

O heavie time, that my daies draw behind thee,
thou dead dost live, thy dier living dieth.

Figure 2 *Come to me grief*, Byrd, *Psalmes, sonets & songs*, no. 33 Note the long and short valued notes reflecting the imposed Aristophanic meter of the text in the musical setting. See also the additional stanzas, with identical rhythmic patterns, placed below. The latter is typical of Byrd's treatment of multi-stanza strophic songs in this collection.

XXXIII. *The first singing part. SUPERIVS.*

♩ *The funerall Songs of that honorable Gent.*
Syr Phillip Sidney, Knight.

Come to mee grief for euer, Come to mee teares, day & night,
 Come to mee plaint, ah helples, iust grieffe, heart teares, plaint worthie, iust
 grieffe, heart teares, plaint worthie, plaint worthie.

- | | |
|--|---|
| <p>2 Go fro mee dread to die now,
 Go fro mee care to lue more,
 Go fro mee ioyes all on earth,
 <i>Sidney, O Sidney is Dead.</i></p> | <p>4 <i>Sidney</i> the hope of land strange,
 <i>Sidney</i> the floure of England,
 <i>Sidney</i> the spirit heroic,
 <i>Sidney</i> is dead, O dead, dead,</p> |
| <p>3 He whome the Court adorned,
 He whome the country courtis'd,
 He who made happie his friends,
 He that did good to all men,</p> | <p>5 Dead? no, no, but renommed,
 With the anointed oned,
 Honor on earth at his feete,
 Blisse euerlasting his seate.
 <i>Come to mee grieffe: &c.</i></p> |

G.

Table 3: *O that most rare brest*, with the text repetitions of Byrd's setting shown in italics.

O, *O that*, O that most rare brest, christaline sincere,
through which like gold thy princely heart did shine,
O sprite heroic, O valiant worthie knight,
O Sidney, prince of fame & mens good will.
O sprite heroic, O valiant worthie knight,
O Sidney, prince of fame & mens good will.

For, for thee, for thee both kings & princesses doe morne,
thy noble Tombe, three Cities strange desird,
Foes to the cause thy prowes did defend,
beewayle the day that crost thy famous race.
Foes to the cause thy prowes did defend,
beewayle the day that crost thy famous race.

The dolefull debt due to thy hearse I pay,
tears from the soule, that aye thy want shall moane,
and by my will my life it selfe would yeeld,
if heathen blame ne might, my faith disdaine:

O heavie time, O heavie time, O heavie time, that my daies draw behind thee,
thou dead dost live, thy friend here living dieth
O heavie time, O heavie time, O heavie time, that my daies draw behind thee,
thou dead dost live, thy friend here living dieth, dieth, dieth, dieth, dieth.

Figure 3 *O that most rare breast.* Detail. Byrd, *Psalmes*, no. 35, corresponding with 2.4.21-24, with “breast” and “bosom” highlighted.

XXXV. *The first singing part. S V*

O that, O that most rare breast, O one, two, and the third in your bosom

Keeps time, distance and proportion: rests his minim rests ... ^a

^a For actual minim rests see the “dieth” section in Figure 1 above

What Do Shakespearean Musicians Think?

Example 2a Byrd, *O that most rare breast*, mm. 1-10 (40-50), Superius and Tenor parts only. See imitation reflected in repeated re fa solmization symbols.

Example 2a shows the Superius and Tenor parts of Byrd's *O that most rare breast*, measures 1-10 (40-50). The Superius part is in G major (one flat) and 4/4 time, featuring a series of whole notes on the G line (sol). The Tenor part is in G major (one flat) and 4/4 time, featuring a series of whole notes on the G line (sol). The lyrics are: re re fa fa sol re mi re. The Superius part is marked with a 6 and the Tenor part with an 8.

Example 2b Byrd, *O that most rare breast*, mm. 78-85

Example 2b shows the Superius, Tenor, and Soprano parts of Byrd's *O that most rare breast*, measures 78-85. The Superius part is in G major (one flat) and 4/4 time, featuring a series of whole notes on the G line (sol). The Tenor part is in G major (one flat) and 4/4 time, featuring a series of whole notes on the G line (sol). The lyrics are: re fa - fa fa fa fa fa fa re re re fa -. The Soprano part is in G major (one flat) and 4/4 time, featuring a series of whole notes on the G line (sol). The lyrics are: fa fa mi fa sol fa mi. The Tenor part is in G major (one flat) and 4/4 time, featuring a series of whole notes on the G line (sol). The lyrics are: - sol la sol la sol fa sol fa - mi re mi fa sol la. The Superius part is marked with a 6 and the Tenor part with an 8.