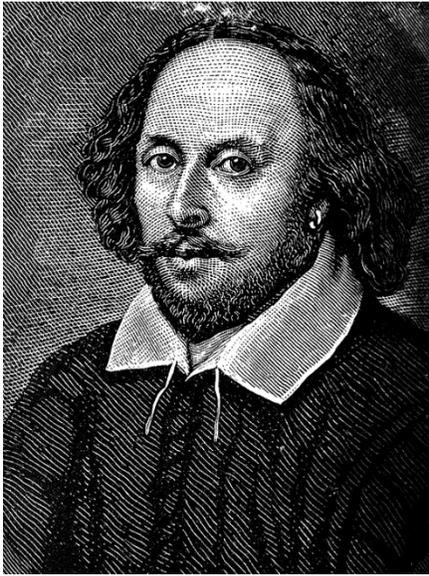


If music be the food of love: Shakespeare in the Music Library

**An exhibit in commemoration of the 400th anniversary
of the death of William Shakespeare**

**Curated and written by
John Bewley, Ph.D.
Associate Librarian**

**Music Library
University at Buffalo
April 2016-June 2016**



Music provides a kaleidoscopic array of perspectives through which scholars can view the works and influences of William Shakespeare. While many people are familiar with the most famous uses of Shakespeare in music in such works as Tchaikovsky's *Romeo and Juliet Overture-Fantasy*, Verdi's Shakespeare operas (*Falstaff*, *Macbeth*, and *Otello*), Mendelssohn's incidental music for *A Midsummer Night's Dream*, and Prokofiev's *Romeo and Juliet* ballet, this exhibit will highlight some of the most significant topics related to the

intersections of Shakespeare and music with some lesser-known examples from the holdings of the Music Library.

The use of music in Shakespeare's plays

Music plays a significant role in Shakespeare's plays through three guises: music performed as part of the play, references in the text to song titles, and the use of words with musical connotations.

Shakespeare's use of performed music in his plays was so extensive that only *The Comedy of Errors* is without music. One of the remarkable aspects of Shakespeare's use of music is how integral it is to the dramatic structure in the plays. Some of the music serves as a direct part of the action, such as fanfares associated with processions or to mark royal entrances. In other instances Shakespeare used music as an agent for an action, such as when a lullaby is sung to put a character to sleep. Shakespeare also employed music to express elements about a character or to set an atmosphere. Much of the music performed or referenced in Shakespeare's plays would have been immediately recognizable by sound or title to his audiences, thus making the usage for characterizations more apparent.

Unfortunately, no documentation exists that can authenticate the melodies for vocal or instrumental music used in the plays. Thomas Morley's "It Was a Lover and His Lass" is one of the few works whose existence and dating at least allows speculation about its use by Shakespeare in the play, *As You Like It*.

Thomas Morley (1557 or 58-1602): "It Was a Lover and His Lass" from Morley's *First Booke of Ayres*

The First Booke of Ayres, 1600, edited by David Greer. Menston, England: Scolar Press, 1970.

T was a louer and his laffe, With a haye .with a hoc and a haye nonie

no and a haye nonie nonie no, That o're the green come fields did passe in spring time, ij, ij.

the only pretiring time whē birds do sing, hay ding ading ading ij, ij. sweete

louers loue the springe in spring time, ij. The onely pretiring time whē birds do sing, Haye

ding ading ading, ij. ij. sweete louers loue the spring.

Facsimile reproduction of the only extant copy of the printing by William Barley (London, 1600), from the Folger Shakespeare Library.

The use of words with musical meanings in Shakespeare's texts

Shakespeare makes reference to more than three hundred terms with acoustical or musical connotations throughout his plays. Although we may no longer recognize many of the terms that would have been familiar to the Elizabethan and Jacobean audiences, there are still enough in current use to resonate with today's audiences. Definitions can be found in *Music in Shakespeare, a Dictionary* (Christopher R. Wilson and Michela Calore, 2007) which also contains an index that lists the plays along with the musical terms stated within them. For example, the list of musical words used by Shakespeare in *The Tempest* includes the following:

air, bass, beat, burden, catch, charm, dance, ditty, harmony, harp, hum, instrument, knell, music, noise, organ, play, rattle, soft, song, tabor, thunder, tongue, troll, tune, twang, whistle, wind

Incidental music for Shakespeare's plays



Matthew Locke

Music written to be used with a complete performance of a play is commonly called incidental music. The earliest examples of incidental music written to accompany Shakespeare's plays date to the mid-17th century with Matthew Locke (circa 1621-1677) and other composers' music for William Davenant's productions of *Macbeth* in 1664 and *The Tempest* in 1674.

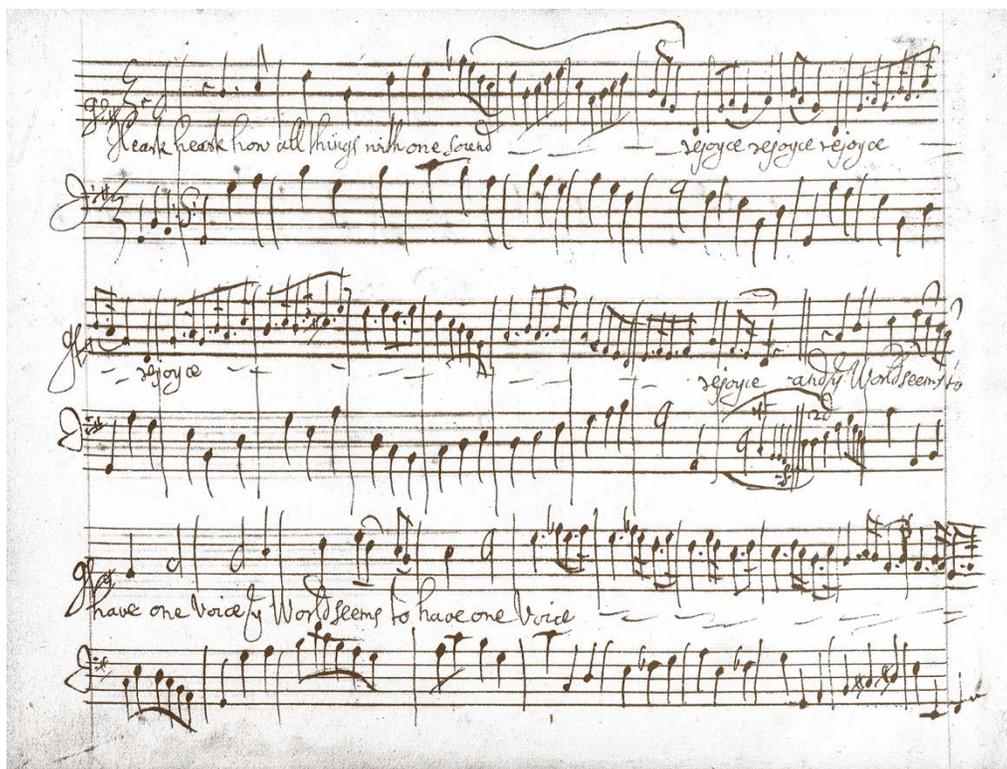


Henry Purcell composed *A Fairy Queen* for a production at the Dorset Garden Theatre in London in 1692. It is a hybrid type of work sometimes called semi-opera. Purcell's music for *A Fairy Queen* chiefly consists of four (later revised to include five) individual masques that were interpolated into an adaptation of Shakespeare's *A Midsummer Night's Dream*. The music is incidental in the sense that it is added to the play, yet together

with the play functions as a new entity that is not quite an opera in the fullest sense. It is important to note that none of Shakespeare's lines are actually set to music by Purcell.

Henry Purcell (1659-1695): "Heark, How All Things with One Sound Rejoice" from *The Fairy Queen* (1692)

The Gresham Manuscript. London: Novello, 1995.





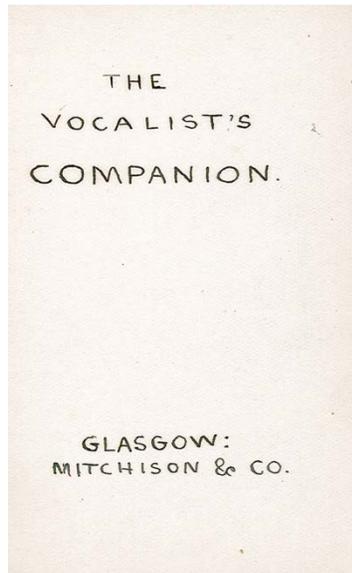
Facsimile reproduction of manuscript score in Purcell's hand.



Thomas Arne composed incidental music for productions of Shakespeare plays at London's Drury Lane in 1740-41, including *The Tempest*, *As You Like It*, *Twelfth Night*, and *The Merchant of Venice*. One of the texts Arne set from *The Tempest* is the song "Where the Bee Sucks." Although it has not been proven that it was actually written for the production at Drury Lane, it remains one of Arne's most popular songs that has been widely distributed.

Thomas Arne (1710-1778): *Where the Bee Sucks* (circa 1740)

The Vocalist's Companion, compiled by William Mitchison. Glasgow: W. Mitchison, circa 1839-1850.



50

WHERE THE BEE SUCKS.

The Music by Dr. Arne. Arranged by S. Notson.

Where the Bee sucks, there Iuck I, In a
Cow-slip's bell I lie; There I couch when owls do
cry, when owls do cry, when owls do cry; On a
bats back do I fly.
..... do I fly, Af-ter sun-set mer-ri-ly,
mer-ri-ly, af-ter sun-set mer-ri-ly.

Merrily, merrily shall I live now,
Under the blossom that hangs on the bough,
Merrily, merrily shall I live now,
Under the blossom that hangs on the bough,
Under the blossom that hangs on the bough.
Merrily, merrily shall I live now,
Under the blossom that hangs on the bough,
Merrily, merrily shall I live now,
Under the blossom that hangs on the bough,
Under the blossom that hangs on the bough.

A pocket-sized edition from the Music Library's British Vocal Music Collection (BVM76).

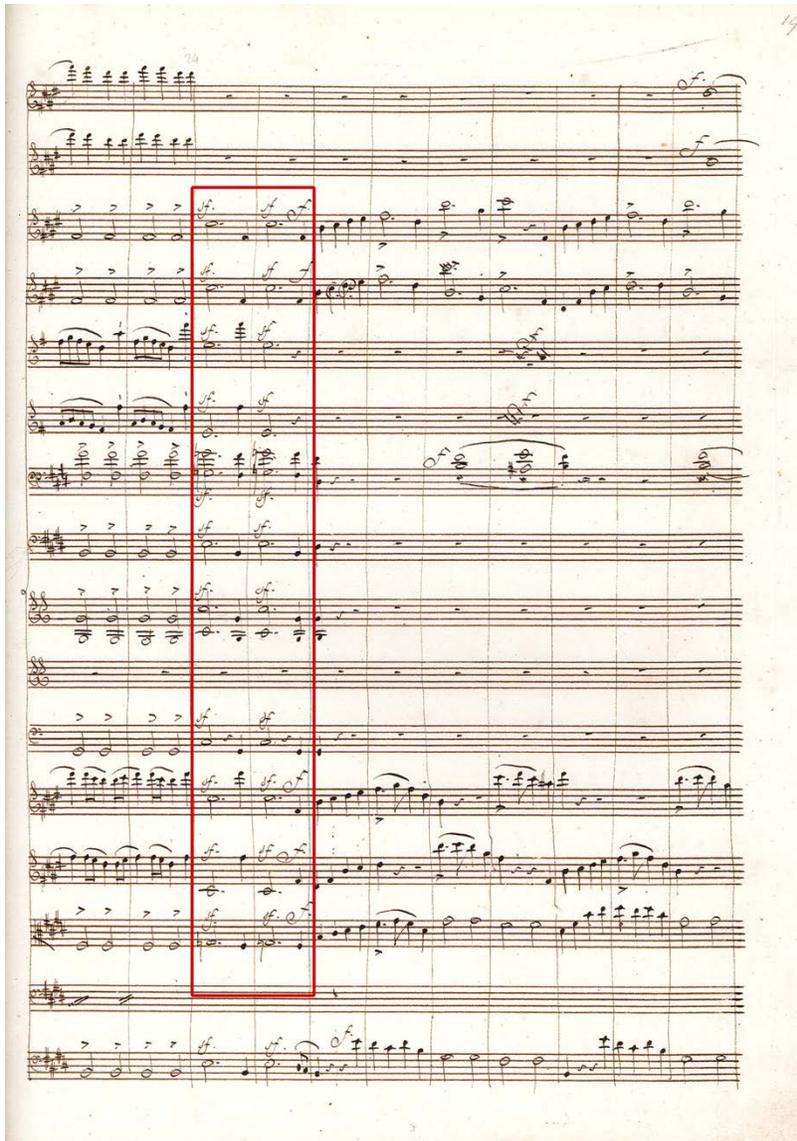


Titania and Bottom in *A Midsummer Night's Dream*
Painting by Henry Fuseli

Perhaps the most famous example of incidental music for a Shakespeare play is Felix Mendelssohn's music for *A Midsummer Night's Dream*. Mendelssohn composed the overture in 1826 when he was only seventeen years old. He returned to the subject to compose the remainder of the incidental music (including his famous "Wedding March") for a production of the play in 1843.

Felix Mendelssohn (1809-1847): *Sommernachtstraum. Overture* (1826)

Kassel: Bärenreiter, 2009.



Facsimile reproduction of the manuscript score in the composer's hand of his Overture to a *Midsummer Night's Dream*. The score is opened to one of the passages that Mendelssohn wrote to imitate the braying of an ass to mark the place in the play where Puck transforms Bottom by replacing his head with that of an ass.

Musical settings of Shakespeare's texts

The five volumes of Bryan N. S. Gooch and David Thatcher's *A Shakespeare Music Catalogue* (1991) lists more than 20,000 entries for musical works that are either based on Shakespeare's works or settings of his texts. The song settings include such famous songs as Schubert's *An Sylvia* ("Who is Silvia?" from *Two Gentlemen of Verona*). The list of composers who have set Shakespeare texts for songs includes Berlioz, Birtwistle, Brahms, Britten, Carter, Chausson, Copland, Delius, Diamond, Druckman, Finzi, Foss, Haubenstock-Ramati, Haydn, Honegger, Rorem, Saariaho, Schubert, Schumann, Sibelius, Richard Strauss, Stravinsky, Thomson, Tippett, and Vaughan Williams.

Two composers with Buffalo connections that are not represented in the Gooch and Thatcher catalog are Michael Sahl and Arnold Cornelissen.

Michael Sahl was born in Boston in 1934. He studied at Amherst College and received a master's degree at Princeton in 1957 after studies with Roger Sessions and Milton Babbitt. Sahl came to Buffalo to spend a year as a Creative Associate with the Center of the Creative and Performing Arts 1965-1966. He spent 1968-1969 as pianist and music director for singer Judy Collins. His music is noted for its inclusion of a variety of musical styles.

Michael Sahl (born 1934): *Lord of My Love* and *That Time of Year* (1956)

From the Music Library's *Michael Sahl Score Collection*.

Lord of My Love is a setting of Shakespeare's Sonnet 26 and *That Time of Year* is a setting of Shakespeare's Sonnet 73.

Wm. Shakespeare "Lord of My Love"

Michael Sahl
Nov. 13, 1956

Moderate $\text{♩} = 66$

voice *piano*

Lord of my love - To whom in vas-sal-age Thy me-rit with my du-ty strong-ly

knit - To thee I send this writ-ten am-bas-sage To wit-ness du-ty, not to

show my wit- - du-ty so great which is so poor as mine may make some bare - in want of words to show it -

but that I hope some poor con- ceit of thine, in thy soul's thought all my- self may be- show it -

Wm. Shakespeare: "That Time of Year"

Michael Sahl
Nov. 11, 1956

Piano

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 4/4.

voice

A tempo

that time of year thou mayst in me be hold -

Piano

The vocal line begins with the lyrics "that time of year thou mayst in me be hold -". The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

when yel-low leaves, or none, or few do hang - up on those boughs - which

The vocal line continues with "when yel-low leaves, or none, or few do hang - up on those boughs - which". The piano accompaniment features a more active eighth-note pattern in the right hand.

shake a- gainst the cold - bare w- ind doirs where late the sweet birds sang

Brader

The vocal line continues with "shake a- gainst the cold - bare w- ind doirs where late the sweet birds sang". The piano accompaniment becomes more dramatic, with a *f* dynamic marking and a *Brader* (broader) tempo marking.

cresc. *fp*

The piano accompaniment concludes with a *cresc.* (crescendo) and *fp* (fortissimo) dynamic marking, ending with a final chord.

1.

Manuscript scores in the composer's hand.

Arnold Cornelissen was born in Abcoude, Holland on 1 June 1887 and moved to the United States in 1906. He was a cellist (including with the Buffalo Philharmonic Orchestra, 1935-1940), pianist, composer, and conductor of the Buffalo Symphony Orchestra, a predecessor of the Philharmonic. The Music Library's *Arnold Cornelissen Score Collection* contains more than sixty works.



Arnold Cornelissen (1887-1953): *Under the Greenwood Tree* (undated)

From the Music Library's *Arnold Cornelissen Score Collection*.

The text is from Shakespeare's *As You Like It*.

Wm. Shakespeare UNDER THE GREENWOOD TREE Arnold Cornelissen

Vivace.

Sopr. I+II *mp* UNDER THE GREENWOOD TREE, WHO LOVES TO LIE WITH ME AND
Alto I+II WHO DOETH AMBITION SHUN, AND LOVES TO LIE IN THE SUN, AND

Piano *mp legg.*

cresc. TURN HIS MERRY NOTE UNTO THE SWEET BIRD'S THROAT;
SEEKING THE FOOD HE EATS, AND PLEASED WITH WHAT HE GETS, COME

cresc. TURN HIS MERRY NOTE UNTO THE SWEET BIRD'S THROAT;
SEEKING THE FOOD HE EATS, AND PLEASED WITH WHAT HE

cresc.

HITHER, COME HITHER, COME HITHER; HERE
COME HITHER; *rit.* *atempo.* *mp*

Manuscript score in the composer's hand.

Iannis Xenakis (1922-2001): *Sea-Nymphs* (1994)

Paris: Editions Salabert, 1994.

Iannis Xenakis adopted an entirely different method of setting text in his choral work, *Sea-Nymphs*. Using “Ariel’s Song” from Shakespeare’s *The Tempest* as source material, Xenakis extracted single syllables from the text and set them randomly to his music. Clearly, his goal has nothing to do with trying to represent the coherent meaning of Shakespeare’s text. Instead, he treats text as a source for vocal sounds.

Ariel’s Song
From *The Tempest*, Act I, Scene 2

Come unto these yellow sands,
And then take hands:
Curtsied when you have, and kiss'd
The wild waves whist,
Foot it feately here and there;
And, sweet sprites, the burthen bear.
Hark, hark!
Bow-wow.
The watch-dogs bark.
Bow-wow.
Hark, hark! I hear
The strain of strutting chafficleer
Cry, Cock-a-diddle-doo,
Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange
Sea-nymphs hourly ring nis knell:
Ding-dong.
Hark! now I hear them—Ding-dong, bell.

SEA NYMPHS
pour chœur mixte – for mixed chorus

Iannis XENAKIS
1994

♩ = 54 MM (approx.)

The musical score is for a mixed chorus. It features two systems of vocal staves. The first system is for Sopranos (1-4) and the second is for Alto (1-2). Each staff has a vocal line and a corresponding line of lyrics. The lyrics are the text from 'Ariel's Song' on the left. The score is annotated with arrows pointing from the original text to the syllables in the score. The annotations are as follows:

- A red arrow points from 'Come' to 'ring' in the first staff.
- A red arrow points from 'And then take hands:' to 'thing knell' in the first staff.
- A red arrow points from 'Curtsied when you have, and kiss'd' to 'sea' in the first staff.
- A red arrow points from 'The wild waves whist,' to 'pearls eyes' in the first staff.
- A red arrow points from 'Foot it feately here and there;' to 'bones' in the first staff.
- A red arrow points from 'And, sweet sprites, the burthen bear.' to 'dong' in the first staff.
- A red arrow points from 'Hark, hark!' to 'ring' in the first staff.
- A red arrow points from 'Bow-wow.' to 'thing knell' in the first staff.
- A red arrow points from 'The watch-dogs bark.' to 'sea' in the first staff.
- A red arrow points from 'Bow-wow.' to 'pearls eyes' in the first staff.
- A red arrow points from 'Hark, hark! I hear' to 'bones' in the first staff.
- A red arrow points from 'The strain of strutting chafficleer' to 'dong' in the first staff.
- A red arrow points from 'Cry, Cock-a-diddle-doo,' to 'ring' in the first staff.
- A red arrow points from 'Full fathom five thy father lies;' to 'thing knell' in the first staff.
- A red arrow points from 'Of his bones are coral made;' to 'sea' in the first staff.
- A red arrow points from 'Those are pearls that were his eyes:' to 'pearls eyes' in the first staff.
- A red arrow points from 'Nothing of him that doth fade,' to 'bones' in the first staff.
- A red arrow points from 'But doth suffer a sea-change' to 'dong' in the first staff.
- A red arrow points from 'Into something rich and strange' to 'ring' in the first staff.
- A red arrow points from 'Sea-nymphs hourly ring nis knell:' to 'thing knell' in the first staff.
- A red arrow points from 'Ding-dong.' to 'sea' in the first staff.
- A red arrow points from 'Hark! now I hear them—Ding-dong, bell.' to 'pearls eyes' in the first staff.

The first page of the score to Xenakis’s *Sea-Nymphs* with Shakespeare’s original text of “Ariel’s Song,” set beside it with arrows added to match the placement of words from the original to the score.

Adaptations of Shakespeare's plays for operas and musicals

The article on Shakespeare in the *New Grove Dictionary of Opera* lists about 270 operas based on, or adapted from, Shakespeare plays. Surprisingly, considering the strength of the plays, very few of the operatic settings have successfully found a place in the repertory. The most notable successes include Rossini's *Otello*, Berlioz's *Béatrice et Bénédict*, Gounod's *Roméo et Juliette*, Verdi's Shakespeare operas, and Britten's *A Midsummer Night's Dream*. Successful adaptations as musicals include Leonard Bernstein's *West Side Story* (based on *Romeo and Juliet*), Cole Porter's *Kiss Me Kate* (based on *The Taming of the Shrew*), and Richard Rodgers and Lorenz Hart's *The Boys from Syracuse* (based on *The Comedy of Errors*).

Very few plays of any kind can simply be set to music in their entirety without changes necessitated by the different demands of the musical setting of opera. Librettists approach the challenge of adapting plays in many different ways and with varying degrees of intent regarding how much of the original source will remain in the new work. As a result, there are many examples where a musical work bears little resemblance to the original play. Adaptations of Shakespeare's plays for operas and musicals run the gamut of works that retain as much of the original as possible to works that have only faint resemblance to the original.

Die betrogene
Staats-Liebe/
Oder
Die Unglückselige
CLEOPATRA
Königin von Egypten/
In einem
Singe-Spiel
Auf
Dem Hamburgischen
Schau-Platz
vorgestellet.

HAMBURG / Gedruckt bey seel. Nicolaus Spieringks
nachgelassene Witwe / 1704.

Personen des Schauspiels.
Egyptier.

Cleopatra, Königin von Egypten.
Marcus Antonius: Deren Gemahl.
Candace, sonst die Jüngere Cleopatra: Egypti-
sche Prinzeßin.
Ptolemæus, Egyptischer Prinz.
Archibius, Alexandrinischer Stadthalter.
Dercetæus, des Antonii freigelassener Knecht.

Römer.

Augustus, Römischer Kaiser. (mazi Geliebte.
Mandane, eine Armenische Prinzeßin / Ptole-
Juba, Mauritanischer Krohn-Prinz.
Proculejus, Römischer General.
Nemesis, die Göttin der Rache.
Chorus von Römischen } Soldaten.
Chorus von Egyptischen }

Bänke.

Von Bootsleuten.
Entree von Schorstein-Fegern.
Von Geistern und Gespensten.
Von Egyptischen und Römischen Cavalliers und Dames.
Der Schauplatz ist in und um der Egyptischen Residence Alexandria.

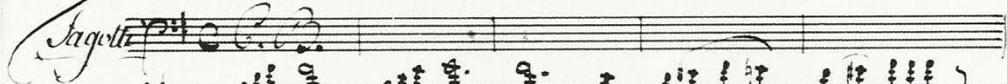
Facsimile reproduction of the title page and list of characters from
the 1704 printing of the libretto.

Georg Benda (1722-1795): *Romeo und Julie* (1776)

German Opera 1770-1800, volume 5. New York: Garland Publishing, 1985.

The Shakespeare article in the *New Grove Dictionary of Opera* lists more than twenty operas based on *Romeo and Juliet*. Georg Benda's Singspiel based on the German libretto by Friedrich Wilhelm Gotter was one of the first two musical adaptations of the play. It was premiered 25 September 1776 at the Hoftheater in Gotha, Germany. In keeping with the lighter nature of Singspiel, Gotter's libretto ends happily, with Romeo and Juliet alive and well.

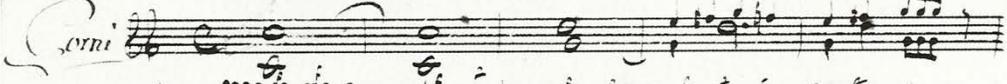
Flauto



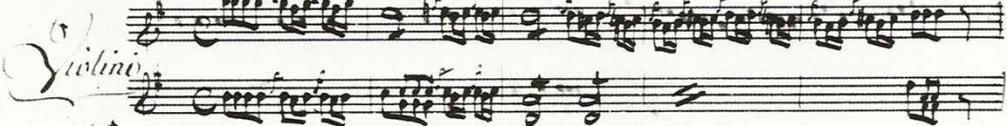
Flauti



Cori



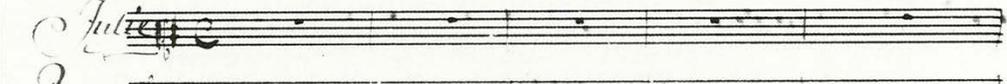
Violino



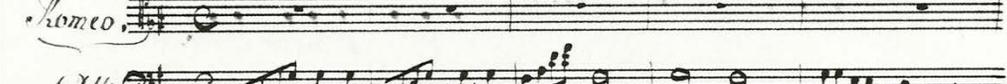
Viola



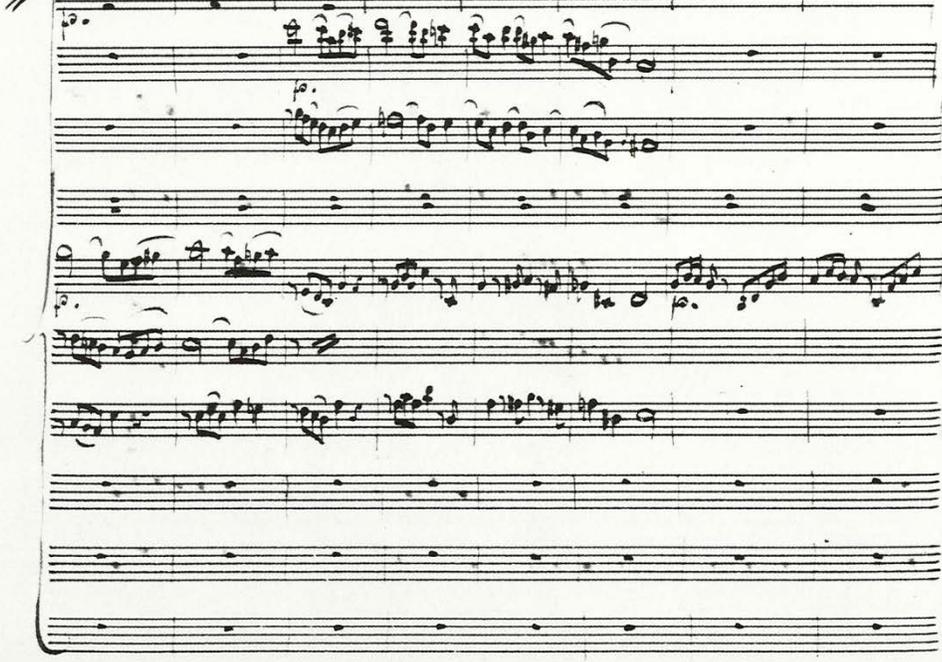
Tutti



Romeo



All.



The image shows a page of handwritten musical notation, numbered 103 in the top right corner. The score is arranged in systems of staves. The top system includes a vocal line with the marking 'Andr.' and a piano accompaniment. The middle system features a vocal line with the marking 'Vici.' and a piano accompaniment. The bottom system is marked 'Adagio' and contains two vocal lines with German lyrics: 'Lustig, ich liebe, habe dich gemindet, Lustig ich' and 'Lustig wie Kasper, dich hab ich erwidert, Lustig wie'. The piano accompaniment in the bottom system includes dynamic markings such as 'p.' and 'f.'.

Facsimile reproduction of the manuscript score, opened to the final duet between Romeo and Juliet.

Daniel Steibelt (1765-1823): *Roméo et Juliette* (1793)

Paris: Chez Boyer et Nadermann, circa 1793.

Daniel Steibelt's setting of *Romeo and Juliet* is based on the French libretto by Alexandre de Ségur. Steibelt submitted the first version of the score to the Académie Royale de Musique in Paris for performance, but when they were unable to produce it Steibelt replaced the recitative sections with spoken dialogue to treat it as an opéra comique. This version of the work received its premiere at the Théâtre Feydeau in Paris on 9 October 1793. Like the Benda opera, Steibelt's also ends happily with both Romeo and Juliet alive.

ROMEO et JULIETTE

OPERA

en trois Actes, en Prose

Représenté pour la première fois sur le
Théâtre de la rue Feneau le 10 7^{bre} 1793 (vieux style)

Mis en Musique

PAR D. STEIBELT

Prix 50^{ll}

A PARIS

Chez Boyer, et Nadermann, Facteur de Harpe, et autres Instrumens au
Magasin de Musique, Rue de la Loi, à la Clef d'Or, Passage de l'ancien Caffé de St.

N^o on trouve à la même Adresse les Aïx et l'Ouverture de cet Opera
Arrangés pour le Piano par l'Auteur.

6841

Nota Les barbes sont
Coupées

236

The musical score consists of multiple staves. The vocal line includes the following lyrics: *et son cœur ne bat plus*, *Dom Fernand non Julie elle n'est plus Julie*, and *Cécle et Chœur*. The piano accompaniment features dynamic markings such as *FP* (fortissimo piano) and *FF* (fortissimo), and articulation marks like *Fz* (forzando). The score is written in a key signature of two flats and a common time signature.

teinte
Cebas. Antonio. et Chœur

237

et-te n'est plus

Capulet

Ellen'est plus ah Cè'-bas ah Cè'

The Music Library's copy of the score has several markings in it, including deletions of entire passages, indicating that at some time the score was used for a performance.

Gioacchino Rossini (1792-1868): *Otello* (1816)

Paris: Pacini, 1820.



Gioacchino Rossini composed his operatic setting of Shakespeare's *Othello* in 1816. It was premiered at the Teatro del Fondo on 4 December 1816. The Italian libretto by Francesco Berio di Salsa was based on the French adaptation of the play by Jean-François Ducis. As a result there are some notable differences between Rossini's work and Shakespeare's play.



RUBINI dans le rôle d'Othello.
(Vincenzo, e Sadi)

Vincenzo! ma questo è il tuo maggior vanto:
Ch'entro agli umani petti
Tutti muovi gli affetti
E fustole ed amor, col divin canto.

ROMANZA, SCENA e CAVATINA di DESDEMONA.

N^o 1. *Affettuoso.*
PIANO
ou
HARPE.

The musical score consists of six systems of staves. The first system is marked 'N^o 1. Affettuoso.' and 'PIANO ou HARPE.' The key signature has two flats and the time signature is 2/4. The first system includes a forte 'f' dynamic marking. The second system includes a piano 'p' dynamic marking. The final system concludes with the instruction 'Cadenza a piacere.' The notation includes various rhythmic patterns, slurs, and dynamic markings throughout.

467

DESDEMONA.

As - si - sa al piè d'un sa - li - ce im - mer - sa nel do -

lo - re ge - mea trafit - ta I - sau - ra dal più cru - de - le a -

mo - re l'aura fra i rami fle - bi - le - ne ri - pe - te - - a il suon

920

The portrait of influential tenor, Giovanni Battista Rubini, is from a prefatory page in the publication. The score is opened to Desdemona's "Willow song."

Nicola Vaccai (1790-1848): *Giulietta e Romeo* (1830)

Music Library's *British Vocal Music Collection*.

Nicola Vaccai's opera, *Giulietta e Romeo*, premiered at the Teatro alla Canobbiana in Milan on 25 October 1825. Its libretto was by Felice Romani, who used an adaptation of the original play by Luigi Scevola. Vaccai's opera was very successful until it was eclipsed in popularity by Vincenzo Bellini's setting of the same libretto. Bellini's opera, *I Capuleti e i Montecchi*, premiered on 11 March 1830. The famous soprano Maria Malibran, who performed the role of Romeo in Bellini's opera, preferred Vaccai's setting of Romeo's death scene. She had Vaccai's music for the scene interpolated into Bellini's opera in her performances, a practice that continued into the twentieth century with performances by Marilyn Horne.

6

Ah! se tu dormi svegliati.

Opera Romeo & Giulietta

Composed by Signor Vaccai.

Con Amore

Andante.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante'.

The second system continues the musical piece. The vocal line begins with the lyrics "Ah se tu dor-mi, sve-glia-ti". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

The third system of music includes the lyrics "sor-gi mio ben mia spe- me vien fuggia-mo in-". The vocal line has a melodic line with some grace notes, and the piano accompaniment provides harmonic support.

The fourth system concludes the page with the lyrics "= sieme, vien vien fuggia-mo in sieme, Amore a-". The vocal line ends with a sustained note, and the piano accompaniment provides a final harmonic resolution.

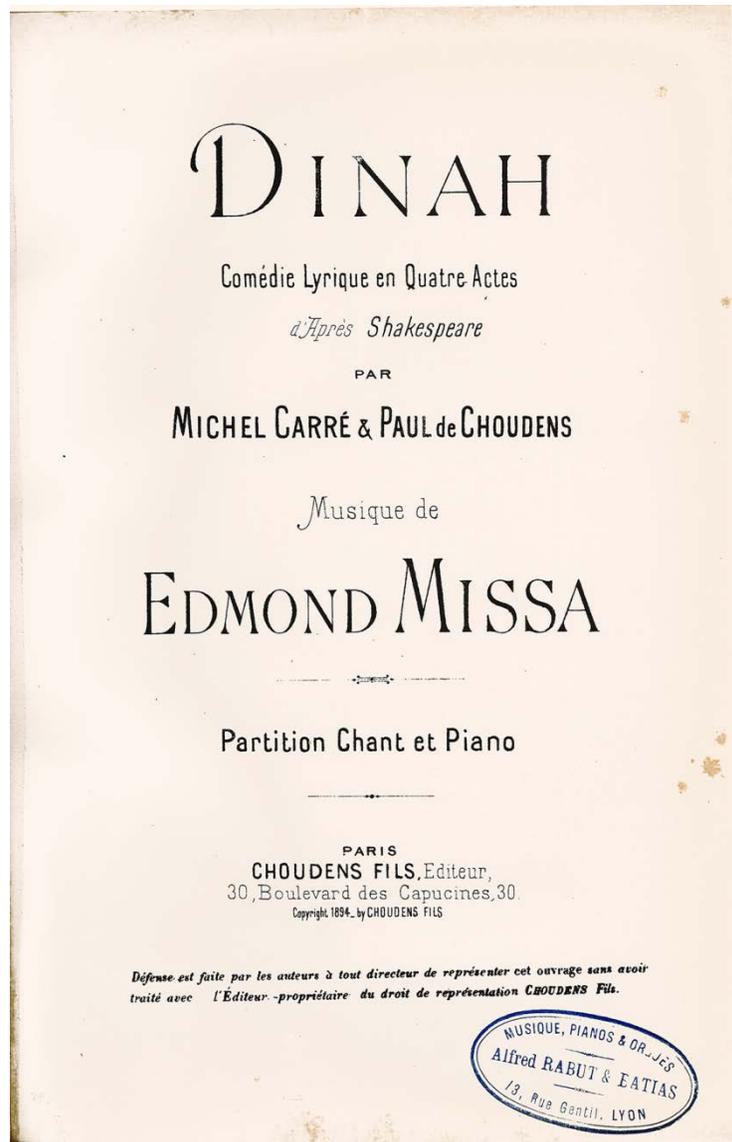
= mo-re a-mor ci con-dur-ra, Sor-gi mio bene-mio ben-mia
spe-me a more a more amor ci con-dur-ra Vie-ni a- =
= mor ci con-dur-ra Vie-ni a-mor amor ci con-dur-ra

Manuscript vocal score version of Romeo's final aria, "Ah! Se tu dormi svegliati," in Vaccai's *Giulietta e Romeo*, as written out in a bound collection of manuscript music bearing the name Mrs. S. Smith.

Edmond Missa (1861-1910): *Dinah* (1894)

Paris: Choudens, 1894.

Edmond Missa composed more than twenty operas, including *Dinah*, one of only seven operas based on Shakespeare's *Cymbeline* as listed in the *New Grove Dictionary of Opera*. The opera was premiered at the Théâtre de la Comédie-Parisienne on 25 June 1894. The libretto was by Michel-Antoine Carré. He was the son of Michel-Florentin, librettist of Gounod's *Roméo et Juliette* and *Hamlet* and Offenbach's *Les Contes des Hoffmann*.



DINAH

Comédie lyrique en quatre actes

Représentée pour la première fois à Paris, sur le Théâtre de la Comédie-Parisienne, le 25 Juin 1834.

Direction de M^r ALBERT ALEXANDRE.

MENTANO, Ténor	M ^r ENGEL.	DINAH, Soprano	M ^{lle} MARCOLINI.
IACHIMO, Baryton	M ^r MANOURY.	FLORA, Chanteuse légère	M ^{lle} Rosalia LAMBRECHT.
PHILARIO, Basse chantante	M ^r R. LAFON.	UN OFFICIER	M ^r CH. FÄBER.

Seigneurs, Courtisanes — A Venise, XV^e Siècle.

Chef d'Orchestre: M^r ALBERT VIZENTINI.

Chef du Chant: M^r BARRAS.

Chef des Chœurs: M^r A. TORKIÉ.

Régisseur-général: M^r CHAVANON.

Décor: de MM. BUTEL et VALTON.

— ACTE I. —

Place publique devant le palais du seigneur Philario.

	PAGES:	
SCÈNE I ^{re} <i>Gai gondolier</i>	Chœur, Flora, Philario	2
SCÈNE II ^{re} <i>La fleur a son parfum</i>	Mentano, Dinah	9
SCÈNE III ^{re} <i>Le voilà donc celui qu'elle aime</i>	Iachimo	17
SCÈNE IV ^{re} <i>Le seigneur Philario, ce soir, donne une fête</i>	Iachimo, Flora, Philario	20
..... <i>Arrêtez! mes amis,</i>	les mêmes, Mentano	28
..... <i>Un seigneur près d'une belle</i>	Flora	31
..... <i>Dinah! toujours à toi, je t'aime!</i>	Mentano, Flora, Philario, Iachimo	39
..... <i>Bel amoureux, sois sage</i>	Flora et les mêmes	45

— ACTE II. —

Le houdoir de Dinah.

PRÉLUDE	56	
SCÈNE I ^{re} <i>Sur le flot bleu, Rêverie</i>	Dinah	57
..... <i>Sommeil de Dinah</i>	62	
SCÈNE II ^{re} <i>Dans ma nacelle Sérénade</i>	Iachimo	64
SCÈNE III ^{re} <i>Ah! quelle voix s'élève</i>	Dinah, Iachimo	73
SCÈNE IV ^{re} <i>Le voici donc ce doux gage</i>	Iachimo, Dinah	86

— ACTE III. —

Le bal masqué chez Philario

ENTR'ACTE	90	
SCÈNE I ^{re} <i>Angoisse cruelle, torture de tous les instants</i>	Mentano	93
SCÈNE II ^{re} <i>Ah! Seigneur Mentano</i>	Flora, Mentano, Courtisanes	96
..... <i>Il fuit, pauvre amoureux,....</i> <i>Barcarolle</i>	Flora, Courtisanes	101
SCÈNE III ^{re} <i>Messieurs, le jour vient de naître</i>	les mêmes, Philario, Seigneurs	109
SCÈNE IV ^{re} <i>Mentano? — Me voici! parle!</i>	les mêmes, Iachimo	116
SCÈNE V ^{re} <i>Elle... ici!... Dieu!...</i>	Iachimo, Dinah, Philario	126
SCÈNE VI ^{re} <i>Musique de scène</i>	Mentano, Flora, Courtisanes	135
SCÈNE VII ^{re} <i>En vain je veux lutter</i>	Mentano	141

— ACTE IV. —

Place publique...les engagements

SCÈNE I ^{re} <i>Monsieur l'officier</i>	Chœur	145
..... <i>C'est Mentano</i>	Chœur et Mentano	146
..... <i>Adieu Venise la folle</i>	Mentano	148
SCÈNE II ^{re} <i>Dans un instant je me bats</i>	Mentano, Philario	152
..... <i>Innocente! longtemps j'ai souffert</i>	Mentano, Dinah	154
SCÈNE FINALE..... <i>Ah! d'un mourant acceptez les regrets</i>	Iachimo, Mentano, Dinah, Philario, Flora	167

Pour toute la musique, la mise en scène, le droit de représentation,
s'adresser à M^r CHODENS Éditeur-propriétaire de DINAH pour tous pays.

Haudon gr.

A. C. 8877.

This copy of the vocal score is from the Music Library's *Florian Bruyas Collection of French Opera Scores*. A list of the cast

members and directors of the original production are listed on a page preceding the score.

Frédéric Le Rey (1858-1942): *La Mégère apprivoisée* (1895)

Paris: Paul Dupont, 1895.

Frédéric Le Rey composed *La Mégère apprivoisée* on a libretto by Émile Deshayes based on Shakespeare's *The Taming of the Shrew*. The premiere took place in December 1895 at the Théâtre-des-Arts de Rouen.

La Mégère apprivoisée

COMÉDIE-LYRIQUE EN TROIS ACTES ET QUATRE TABLEAUX

(D'APRÈS SHAKESPEARE)

Par Émile DESHAYS

Musique de FRÉDÉRIC LE REY

Représentée pour la première fois au Théâtre-des-Arts de Rouen (Décembre 1895).

Direction : H. D'ALBERT (*officier de l'Instruction publique*).

DISTRIBUTION

Petruchio (<i>Baryton</i>) . . .	{ MM. LABIS VAUTIER	Curtis (<i>Trial</i>)	M. MONVAL
Lucentio (<i>Ténor léger</i>) . .	AUDISIO	Catharina (<i>Mezzo-Soprano ou Falcon</i>)	M ^{mes} MAUD ROUDÉ RHAJANE
Baptista (<i>Basse chantante</i>).	DARNAUD	Bianca (<i>Chanteuse légère</i>).	DE LÉGA
Grumio (<i>Second Ténor</i>) . .	BIANCONI	Biondello (<i>Duèze Travesti</i>)	DE CRAPONNE

Chef d'orchestre : M. AMALOU.

Mise en scène de M. J. SPECK, Régisseur général

Décors : M. RAMBERT

*

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ACTE II, SCÈNE VI^m.

The title page of this score from the Music Library's *Florian Bruyas Collection of French Opera Scores* lists personnel of the premiere. The illustration of a moment from Act II, Scene 6 is by the librettist, Émile Deshayes, also a noted illustrator.

Georges Adolphe Hùe (1858-1948): *Titania* (1903)

Paris: Choudens, 1903.



Georges Adolphe Hùe composed his opera *Titania* using a libretto by Louis Gallet and André Corneau based on Shakespeare's *A Midsummer Night's Dream*. The opera was premiered 20 January 1903 at the Théâtre National de l'Opéra-Comique.

TITANIA

Drame musical

en

Trois Actes

Représenté pour la première fois à Paris,
au Théâtre National de l'Opéra-Comique
le 20 Janvier 1903

Direction de M^r ALBERT CARRÉ

DISTRIBUTION:

TITANIA, reine des fées.....	M ^{mes}	JEANNE RAUNAY
HERMINE.....	—	MARGUERITE CARRÉ
ROBIN, fils bâtard d'Obéron, lutin.....	—	DE CRAPONNE
UNE FÉE.....	—	CORTEZ
PHILIDA, favorite d'Obéron.....	—	CHASLES
YANN le Rimeur.....	MM.	MARÉCHAL
OBÉRON, roi des fées.....	—	ALLARD
MATHIAS, berger.....	—	DELVOYE

Garçons, Jeunes Filles, Esprits de l'air, de la terre et des eaux.

Directeur de la scène:
M^r ALBERT VIZENTINI

Directeur de la musique:
M^r ANDRÉ MESSAGER

Chef d'Orchestre:
M^r A. LUIGINI

Chef du Chant:
M^r CUIGNACHE

Chef des Chœurs:
MM. H. BÜSSER et H. CARRÉ

Danse réglée par
M^{me} MARIQUITA

ACTE I

Dans une clairière de l'antique forêt.

	Pages:
<i>PRÉLUDE</i>	1
SCÈNE I ROBIN, MATHIAS, LES JEUNES FILLES... « Dansez sous le chêne vert..... »	3
SCÈNE II YANN, seul..... « O la verte fraîcheur des mousses..... »	22
SCÈNE III YANN, HERMINE..... « Yann!..... »	52
SCÈNE IV YANN, LES VOIX..... « Douce enfant!.. Ah! si je savais aimer!..... »	48
SCÈNE V YANN, TITANIA..... « Tes pieds légers, tes pieds roses..... »	67

ACTE II

Le séjour féerique d'Obéron.

<i>INTRODUCTION</i>	89
SCÈNE I OBÉRON, LES VOIX..... « Nuit et jour, jour et nuit!..... »	92
<i>DANSE DE PHILIDA</i>	110
SCÈNE II OBÉRON, ROBIN, LES VOIX..... « Il dort comme un époux vulgaire..... »	124
SCÈNE III TITANIA, YANN..... « Yann! c'est le pays des merveilles!..... »	149
SCÈNE IV TITANIA, YANN, OBÉRON..... « Titania, ma reine, m'attendait..... »	166

ACTE III

Paysage d'hiver.

<i>PRÉLUDE</i>	187
SCÈNE I HERMINE, YANN, LES VOIX..... « Est-il mort..... »	191
SCÈNE II HERMINE, YANN, TITANIA, LES VOIX..... « La femme, toujours belle..... »	218
SCÈNE III HERMINE, YANN, OBÉRON..... « Non! fous!..... »	252
SCÈNE IV MATHIAS..... « Les jours de vigueur..... »	255



Cl. M. Boyer. THÉÂTRE NATIONAL DE L'OPÉRA-COMIQUE
TITANIA
HERMINE. — M^{me} Marguerite Carré



Cl. M. Boyer. THÉÂTRE NATIONAL DE L'OPÉRA-COMIQUE
TITANIA
YANN LE BIENNE. — M. Morel



(Cl. P. Boyer)
M^{me} MARGUERITE CARRÉ
dans le rôle d'Herminie
de "Titania"

The Music Library's copy from the *Florian Bruyas Collection of French Opera Scores* is an example of the added information contained in that collection. Florian Bruyas inserted many clippings and other artifacts into his scores. In this case he inserted photographs of soprano Marguerite Carré (Hermine), tenor Adolphe Maréchal (Yann le Reimeur), and one of the composer.

Leonard Bernstein (1918-1990): *Four Movements from West Side Story* arranged for solo piano by Leo Smit (1921-1999)

New York: G. Schirmer, 1968.



Leo Smit was born in Philadelphia in 1921. After studies at Curtis Institute of Music and private studies in New York, Smit became a rehearsal pianist for George Balanchine's American Ballet Company in 1936. It was in that position that he met Igor Stravinsky during rehearsals of Stravinsky's ballet, *Jeu de Cartes*. Smit met Aaron Copland in 1943, and through Copland met Leonard Bernstein later the same year. In October 1946 Smit

performed as the soloist in the world premiere of Copland's *Concerto for Piano and Orchestra* with the New York City Symphony, conducted by Leonard Bernstein.

Smit was hired as Snee Visiting Professor of Music at the University at Buffalo in 1962 and was appointed to the full-time music faculty in 1963. He taught both composition and piano in Buffalo until his retirement in 1998.

Leo Smit arranged four movements from Leonard Bernstein's musical, *West Side Story*, for solo piano in 1968 for publication by G. Schirmer. *West*

Side Story, with its book by Arthur Laurents and lyrics by Stephen Sondheim, opened on Broadway 19 August 1957.

Second Proof FEB 20 1968 Duplicate!

2

Four Movements from "West Side Story"

1 Jets

Leonard Bernstein
Arranged for piano solo by Leo Smit

Allegro moderato $\text{♩} = 128$

Piano *mf marc.*

p

Finger Snaps
l.h.

Correct
Pg. 4,
5,
7
16
17
20

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Printed in the U. S. A.

46346 c

The image shows a page of musical notation for piano, consisting of five systems of staves. The notation is a negative print of a proof copy, with corrections by Leo Smit. The page is numbered '5' in the top right corner. The first system includes a measure with a circled '8' above it. Dynamics and performance instructions include *pp sub.*, *f*, *p dolce*, and *con pedale*. The second system features a circled '2' above the first measure. The third system includes a circled '2' above the first measure and the instruction *cresc.*. The fourth system includes a circled '2' above the first measure, *p sub.*, and *non pedale*. The fifth system includes a circled '2' above the first measure and *f*. The key signature is one flat (B-flat), and the time signature is 2/4. The number '40340' is printed in the bottom left corner. Handwritten corrections in the right margin include 'Ab' and 'A b' with arrows pointing to specific notes.

**This score is from the Music Library's *Leo Smit Score Collection*.
It is a negative print of a proof copy with corrections by Leo Smit.**

Additional display materials:

The broadsides on display are from the Music Library's *Christopher Coover Collection of Theater Broadsides*. The five broadsides on this wall were all for productions at Sadler's Wells Theatre in London, with announcements for performances of nine Shakespeare plays: *Henry IV*, *Romeo and Juliet*, *Measure for Measure*, *The Tempest*, *The Merchant of Venice*, *Antony and Cleopatra*, *Macbeth*, *As you Like It*, and *Othello*. Thirty four of Shakespeare's plays were performed at Sadler's Wells during the twenty years that Samuel Phelps was the theatrical manager. Among his other accomplishments, he was noted for performing Shakespeare from the original versions, not the altered versions that had previously been popular.

The playbill for Sadler's Wells dated 22 September 1849 contains an unusual statement: "... this evening, Friday, Sept. 21st, there will be no performance, in consequence of the Churchwardens of the Parish having appointed the day as one of humiliation and prayer." This is most likely due to the cholera epidemic that killed more than 33,000 people in Great Britain in 1849, including more than 13,000 people in London.

THEATRE ROYAL
Sadler's Wells.

Lessors, — Messrs. GREENWOOD and PHELPS.

UNDER THE MANAGEMENT OF
Mr. PHELPS.

WEDNESDAY, Aug. 26, THURSDAY, 27, FRIDAY, 28, & SATURDAY, 29,
Will be produced (for the First Time here) WESTLAND MARSTON's Play of The

Patrician's DAUGHTER

Lord Lyterne, — Mr. G. BENNETT.
Captain Pierpoint, Mr. HOSKINS, Heartwell, Mr. MELLON
Mordaunt, — Mr. PHELPS
Sister, Mr. MORTON, Peancourt, Mr. STILT, Colville, Mr. C. FENTON
Lord Chatterly, Mr. BRANSON, Sir A. Taunton, Mr. SCHARF
Physician, Mr. GRAHAM, The Earl's Servant, Mr. FRANKS
Mordaunt's Servant, Mr. WILKINS, Notary, Mr. SCOLEY
Lady Mabel Lyterne, Miss LAURA ADDISON
(Her First Appearance in London)
Lady Lydia Lyterne, Mrs. BROUGHAM, Lady Chatterly, Miss STEPHENS
Lady Taunton, Mrs. FRANCIS, Attendant, Mrs. GRAHAM.

To be followed by an Interlude (by CHARLES SELBY) entitled A

LADY & GENTLEMAN IN A PECULIARLY PERPLEXING PREDICAMENT.

The Gentleman, Mr. HOSKINS,
The Lady, Mrs. LEIGH MURRAY, Madame Jaborde, Mrs. FRANCES

To conclude with a Farce entitled

MANUEVRING!

Whimsey, — Mr. A. YOUNGE, Colonel Random, — Mr. HOSKINS
Lieutenant Talbot, Mr. MORTON, Spruce, Mr. SCHARFE, Edward, Mr. WILKINS
Clarisse, — Mrs. LEIGH MURRAY.

HENRY IVth.

Will be repeated TWICE NEXT WEEK.

SHAKSPERE'S TRAGEDY OF ROMEO AND JULIET

With New Scenery, Dresses, and Decorations, will be speedily produced.

SERJEANT TALFOURD'S TRAGEDY OF

ION,

IS ALSO IN A FORWARD STATE OF REHEARSAL.

Stage Manager, Mr. PHELPS, Acting Manager, Mr. T. L. GREENWOOD.
The Decorations and Properties by Mr. HARVEY.
Scene Painters, Messrs F. FENTON and FINLAY, Machinist, Mr. CAWDERY.
The Costumes by Mr. COOMBS and Miss BAILEY.
Musical Director, Mr. W. MONTGOMERY.

Boxes: First Circle (to which a Private Entrance has been formed) 3s. Second do 2s. Pit 1s. Gal. 6d.

The Box Office open from Eleven till Three, under the Direction of Mr. AUSTIN, Bill Inspector, Mr. PHILLIPS.

Private Boxes, £1. 1s. and £1. 1s. 6d. to be obtained on Application to Mr. AUSTIN, at the Box Office, at Mr. SAMS' Library

St. James's Street; and of Mr. MITCHELL, Royal Library, No. 9 Bond Street.

Children under Three Years of Age, cannot be admitted, and all Children entering the PIT, must pay the Full Price of Admission.

Doors open at Half-past Six o'Clock, and the Performances commence at Seven.

All applications relative to the Bills of the Theatre to be made to Mr. GREENWOOD, at the Box Office.

S. G. Farbrother, Printer, 31, Bow Street, Covent Garden

THEATRE ROYAL.

Sadler's Wells

Lessees. — Messrs. GREENWOOD and PHELPS.

UNDER THE MANAGEMENT OF
Mr. PHELPS.

THIS EVENING, FRIDAY, Sept. 21st, there will be No Performance, in consequence of the Churchwardens of the Parish having appointed the Day as one of Humiliation and Prayer.

TO-MORROW, SATURDAY, Sept. 22nd, 1849.

Will be presented (for the First Time at this Theatre) COLLEY CIBBER's Comedy of

SHE WOULD AND SHE WOULD NOT.

The Scenery - by - Mr. F. FENTON.

Don Manuel,	-	-	Mr A. YOUNGE
Don Phillip,	-	-	Mr HENRY MARSTON
Don Octavio,	-	-	Mr G. K. DICKINSON
Don Louis,	-	-	Mr BELFORD
Trappanti,	-	-	Mr HOSKINS
Soto, - Mr C. FENTON	-	-	Vasquez, - Mr FRANKS
Alguazil, Mr HARRIS	-	-	Corrigidore, Mr KNIGHT
Hypolita,	-	-	Miss FITZPATRICK
Rosara, - Miss T. BASSANO	-	-	
Flora, Miss JULIA ST. GEORGE	-	-	Villetta, Mrs G. SMITH

To be followed by the Petite Comedy, in Two Acts, of A

DAY AFTER THE WEDDING!

Colonel Freelove,	-	-	Mr HENRY MARSTON
Lord Rivers,	-	-	Mr BELFORD
James, - Mr WILLIAMS	-	-	Groom, Mr DOLMAN
Lady Elizabeth Freelove,	-	-	Miss CARLSTEIN
Mrs. Davis,	-	-	Mrs. H. MARSTON

To conclude with (FIFTH TIME) a New Farce, by J. WOOLER, entitled

PLOTS FOR PETTICOATS

Sir Andrew Grayling,	-	-	Mr. WILLIAMS	Mr. HOSKINS
Frank Finish, Esq,	-	-	Mr. CLINTON	Mr. DOLMAN
Waiter, - Mr. FRANKS	-	-	Servant, - Mr. DOLMAN	
Rose Everton, - Miss T. BASSANO	-	-	Caroline Grayling, - Miss JULIA ST. GEORGE.	

SHAKSPERE's Play of

MEASURE FOR MEASURE

Will be repeated on MONDAY and TUESDAY.

SHAKSPERE's Play of

THE TEMPEST

Will be performed on WEDNESDAY and THURSDAY.

THE MERCHANT OF VENICE

Will be repeated in a few days.

The production of SHAKSPERE's Tragedy of

ANTONY & CLEOPATRA

With New Scenery, Dresses and Decorations, is unavoidably postponed until October.

Stage Manager, Mr PHELPS.	Acting Manager, Mr T. L. GREENWOOD.
Scene Painter, Mr F. FENTON	The Properties, by Mr HARVEY
Machinist, Mr CAWDREY	The Costumes, by Mr COOMBS and Miss BAILEY
Musical Director, -	Mr W. H. MONTGOMERY

BOXES: — First Circle, 3s. Second ditto, 2s. PIT, 1s. GALLERY, 6d.

Half-Price to Boxes only, at Nine o'Clock.

PRIVATE BOXES, £1.1s. & £1.1s.6d. to be obtained on application to Mr AUSTIN, Junr, at the Box-Office; at Mr SAMS' Library, St. James's Street; Mr MITCHELL, Royal Library, Old Bond Street; Mr ANDREWS, New Bond Street; Mr EBERS, Bond Street; Mr ALLCROFT, Bond Street; and at the Carlton Library, Regent Street.

The BOX-OFFICE open from 11 till 3, under the direction of Mr AUSTIN, Junr. Bill Inspector, Mr PHILLIPS.

Children under 3 Years of Age, cannot be admitted, and all Children entering the PIT must pay the Full Price of Admission.

Doors open at Half-past 6, the Entertainments to commence precisely at 7. S.G. Fairbrother, Printer, 31, Bow Street, Covent Garden

THEATRE ROYAL
SADLER'S WELLS

LESSEES - MESSRS. GREENWOOD & PHELPS.

UNDER THE MANAGEMENT OF MR. PHELPS.

**This Evening, Thursday, Nov. 17, 1859,
 AND FRIDAY, NOVEMBER 18th,**

The Performances will commence with **SHERIDAN KNOWLES'** Comedy of The

LOVE CHASE.

Master Waller	Mr. FREDERICK ROBINSON
Sir William Fondlove, Mr. J. W. RAY	Master Truworth, Mr. T. C. HARRIS
Master Wildrake	Mr. H. MARSTON
Master Neville - Mr. C. SEYTON	Master Humphreys - Mr. WARDE
Lash - Mr. CHAPMAN	Chargewell - Mr. MEAGRESON
George, Mr. LICKFOLD Lawyer, Mr. GATES	Servant, Mr. PAXON
Widow Green, Mrs. H. MARSTON	Lydia, Miss HERBERT
Constance	Miss HEATH
Alice, Mrs J. B. HILL	Phoebe, Miss HART
Bridesmaids	Amelia, Miss GRAY
	Misses MORELLI & POOLE

To conclude with CHARLES DANCE'S Comedy, (in Two Acts,) entitled

SONS & SYSTEMS

Mr Lemon Sowerby	Mr J. W. RAY	Mr George Sowerby	Mr BELFORD
Boo's	(a Gardener)	Mr LEWIS BELL	
Donald O'Mac Sweeney	Mr C. FENTON	Edward Sweetman	Mr C. SEYTON
Mrs Sweetman	Mrs H. MARSTON	Luiza Harcourt	Miss S. HERBERT
Bianche Harcourt		Miss CAROLINE PARRIS	

On SATURDAY, (First Time this Season) Shakespeare's Tragedy of

M A C B E T H.

Macbeth

Mr. PHELPS

In consequence of the Continued Attraction attendant on the Performance of The

FOOL'S REVENGE,

IT WILL BE REPEATED ON THURSDAY AND FRIDAY NEXT.

NOTICE!—Visitors to the Boxes are respectfully informed that Bonnets left in the care of the Se'oon Keeper, will not for the future be charged for.

→ The Sale of Wine, Beer, or Spirits, cannot under any circumstances be permitted within the Walls of the Theatre.

BOXES—First Circle, 3s. Second Ditto, 2s. PIT, 1s. GALLERY, 6d.

Doors open at Half-past six, the Performances to commence at Seven.
 PRIVATE BOXES to be had of Mr. AUSTIN, at the Box-Office of the Theatre, from Eleven to Three, and at all the Libraries.

HALF-PRICE, TO BOXES ONLY, AT NINE O'CLOCK.

Children under Three Years of Age cannot be Admitted, and all Children entering the Pit must pay the Full Price of Admission.
 HENRY POWNCEBY, Steam Machine Printer, 43, Leeson Street, Whitechapel.

Mr. WILCOX.

THEATRE ROYAL

SADLER'S WELLS.

Sole Lessee Mr PHELPS

LAST NIGHT OF PERFORMANCE
 Until SEPTEMBER NEXT, in consequence of the Commencement of the Necessary Preparations for
THE OPENING OF THE SEASON.

The Public is respectfully informed, that a Performance will take place at this Theatre,
On SATURDAY, August 17th, 1861
 FOR THE
BENEFIT of an ARTIST, suffering from severe illness.

MR. PHELPS

Much interested in this unfortunate case, has most liberally granted the use of the Theatre, Free of Charge, and his Son
MR. EDMUND PHELPS,
 Has kindly consented to sustain Two Characters, both played by him on this occasion for the first time in London, and
 the following Popular Favorites generously affording their gratuitous assistance in aid of the above-mentioned cause, have
 cordially and earnestly combined for the purpose of producing an Entertainment, worthy it is believed, the support both
 of the Public and the Patrons of this now celebrated Theatre:

- | | | |
|--|-----------------------------|---------------------------|
| Mrs STIRLING | Miss FITZPATRICK | Mrs C. YOUNG |
| Miss HEATH | Miss OLIVER | Miss ATKINSON |
| Mrs H. MARSTON | Miss LAVINE | Miss FANNY JOSEPHS |
| <small>(By permission of J. V. Swanborough, Esq.)</small> | | |
| Mrs ST. HENRY | Miss CAROLINE PARKES | |
| <small>(Pupil of Mrs Selby)</small> | | |
| Miss ALICE EVANS | Miss HILL | |
| <small>(by permission of ROBSON & EMDEN, Esqs. (by permission of B. O. CONQUEST, Esq.)</small> | | |
| Mr RYDER | Mr H. MARSTON | Mr HERMAN VEZIN |
| Mr BELFORD | Mr W. H. SWANBOROUGH | |
| Mr BARRETT | Mr J. W. RAY | Mr F. MORTON |
| Mr WEBSTER VERNON | | Mr LEWIS BALL |
| Mr ALFRED RAYNER | | Mr C. FENTON |
| <small>(by permission of B. O. CONQUEST, Esq.)</small> | | |

The Entertainments will commence at a Quarter to Seven, with Four Scenes from SHERIDAN KNOWLES' Play of The
HUNCHBACK!

Master Walter	.....	.....	.....	Mr HERMAN VEZIN
Sir Thomas Clifford	.....	Mr F. MORTON	Hodus	Mr W. H. SWANBOROUGH
Julia	.....	Miss HEATH	Helen	Miss OLIVER

A SONG - - - - - By Miss FANNY JOSEPHS

To be followed by Three Scenes from THE
LOVE CHASE!

Sir William Fondlove	.....	Mr BARRETT	Widrake	.....	Mr H. MARSTON
Constance	.....	Miss FITZPATRICK	Widow Green	.....	Mrs H. MARSTON
					Lydia Miss HILL

In the course of the Evening, Mrs STIRLING will deliver AN ADDRESS, written by TOM TAYLOR, Esq.
 To be followed by a Selection of Scenes, from SHAKESPEARE'S Comedy of
AS YOU LIKE IT!

The Duke	.....	Mr DAVIS	Oliver	.....	Mr H. S. CARLETON
Orlando	.....	Mr HERMAN VEZIN	Jaques de Bois	.....	Mr CHAPMAN
Touchstone	.....	Mr LEWIS BALL	Jaques	.....	Mr EDMUND PHELPS
Silvius	.....	Mr WEBSTER VERNON	William	.....	Mr C. FENTON
Rosalind	.....	Miss ALICE EVANS	Andrey	.....	Mrs CHARLES YOUNG
Phoebe	.....				Mrs HILL

After which, the Trial Scene, from SHAKESPEARE'S Play of The
MERCHANT OF VENICE

The Duke of Venice	.....	Mr ALFRED RAYNER	Bassanio	.....	Mr CHAPMAN
Antonio	.....				Mr F. MORTON
Shylock	.....				Mr RYDER
Gratiano	.....				Mr EDMUND PHELPS
Portia	.....	Miss ATKINSON	Nerissa	.....	Miss JOHNSON

In the course of the evening,
Miss CAROLINE PARKES will give her New Entertainment **DELIGHTS of the DANCE**
 Song, entitled The

After which, Two Scenes from SHERIDAN'S Comedy of THE
SCHOOL FOR SCANDAL

Sir Peter Teazle	.....	Mr J. W. RAY	Joseph Surface	.....	Mr ALFRED RAYNER
Charles Surface	.....				Mr BELFORD
Lady Teazle	.....				Mrs ST. HENRY, (Pupil of Mrs. Selby)

The whole to conclude with BUCKSTONE'S Favorite Farce, entitled
A KISS IN THE DARK

Mr Pettibone	.....	Mr LEWIS BALL	Frank Fathom	.....	Mr WEBSTER VERNON
Mrs Pettibone	.....	Miss LAVINE	Rory	.....	Miss ALICE EVANS

BOXES—First Circle ... 3s. Second ditto ... 2s. Pit ... 1s. Gallery ... 6d.
 Doors open at a Quarter past Six to commence at a Quarter to Seven.—Half price to Boxes only at 9 o'Clock. Children under Thirteen Years cannot be admitted,
 and all Children entering the Pit must pay the Full Price of Admission.
 Private Boxes and Tickets to be had on application to Mr F. H. SMITH, at the Box Office of the Theatre, from Twelve till Three o'Clock.
 Acting Manager **Mr. F. L. GREAWOOD** Stage Manager **Mr BARRETT**
(Printed by Steam Printer, 45, Leman Street, Whitechapel.)

TREATH ROYA

SADLER'S WELLS.

Under the Management of Miss CATHERINE LUCETTE.

Mr. PHELPS

EVERY EVENING,
For a Limited Number of Nights.

SPECIAL NOTICE. The Doors will be Opened at Halfpast Six, and the Performances Commence at Seven.

On Saturday, Oct. 25th, & Monday and Tuesday following,
The Performances will commence with SHAKESPEARE'S TRAGEDY, in Five Acts, of

OTHELLO

THE MOOR OF VENICE.

The Duke of Venice	Mr. FISHER
Brabantio (a Senator)	Mr. JAMES JOENSTONE
Gratiano (Brother to Brabantio)	Mr. C. LLOYDS
Lodovico (Kinsman to Brabantio)	Mr. ESCOTT SHELLEY
Othello (the Moor)	Mr. PHELPS
Cassio (his Lieutenant)	Mr. E. F. EDGAR
Iago (his Ancient)	Mr. HENRY FORRESTER
Roderigo (a Venetian Gentleman)	Mr. LEWIS BALL
Montano (Othello's Predecessor in the Government of Cyprus)	Mr. A. MONTAGUE
Antonio	Mr. C. CROOK
Marco	Mr. HORTON
Giovanni	Mr. BENDER
Desdemona (Daughter to Brabantio, and Wife to Othello)	Miss SOPHIE MILES
Emilia (Wife to Iago)	Mrs. DOWTON

Officers, Gentlemen, Senators, Messengers, Sailors, Attendants, &c.
Scene—Act I. VENICE. During the rest of the Play, AT A SEAPORT IN CYPRUS.

Characteristic Pas Seul by Miss ROSA NATHAN.

To conclude with (First Time) a NEW COMIC DRAMA, written by the Author of "Two Heads are Better than One," entitled

CHINESE ROMANCE

Mr. Moneygrub (a rich Indigo Planter)	Mr. C. LLOYDS
Octavius (his Son)	Mr. A. MONTAGUE
Major Baldhead (in the East India Company's Service)	Mr. FISHER
Captain Wray, (of H.M. Frigate the "Invincible," formerly Lieutenant in the "Undaunted")	Mr. MOWBRAY
Frank Flexible (his Friend, a young Midshipman in the "Invincible")	Mr. C. CROOK
Bill Tackle (Coxswain in the "Invincible")	Mr. J. JOHNSTONE
Florence (Niece to Mr. Moneygrub)	Miss CLEMENTS
Susan (Confidential Attendant upon Florence)	Miss EMILY DOWTON
Mrs. Oldcraft (a Widow Lady, Friend to Mr. Moneygrub)	Mrs. DOWTON

TIME—1858. Scene—GARDEN REACH, CALCUTTA.
BALLET OF NAUTCH GIRLS.

On WEDNESDAY, Oct. 29th, Shakespeare's Play of The

MERCHANT OF VENICE.

Shylock, Mr. PHELPS.

Mr. PHELPS' Farewell Benefit, and Last Performance but One at this Theatre, on THURSDAY Evening, Nov. 6th.

Stage Manager.	Mr. GEORGE ELLIS.
Musical Director.	Mr. JOHN ST. LUKE.
Acting Manager.	Mr. C. DUDLEY.
Prompter, Mr. C. BENDER.	Scenic Artist, Mr. ROGERS.
Properties by Mr. J. BROGDEN.	Mechanist, Mr. W. CAWDERY.
	Perruquier, Mr. CLARKSON.
	Costumiers, Mr. S. MAY & Mrs. SCOTT.

Dress Circle, 3s. Boxes, 2s. Pit, 1s. Gallery, 6d.
Private Boxes, £1 1s. and £1 10s. 6d.

Half-price at NINE o'clock to all parts excepting the Gallery.
Children under 12 years admitted Half-price to Pit & Boxes. Children in Arms to all parts of the House, £1 1s.

The Box-office Open Daily from Eleven to Three, under the Direction of Mr. CHARLES CLARKE.
[W. & J. JOHNSON & Co., 96, St. Martin's Lane W.C.]

This broadside for the performance of *Macbeth* at the Theatre Royal, Covent Garden on April 26 1837 indicates that the play will be performed with the incidental music composed by Matthew Locke. This music, originally written for a production in 1664, was the first incidental music written for a Shakespeare play.

Theatre Royal, Covent Garden

STALLS 7s. BOXES 4s. Half-price, 2s. PIT 2s. Half-price, 1s.
Lower Gallery 1s. Half-Price 6d. Upper Gallery 6d.

This Evening, **WEDNESDAY, April 26th, 1837.**

Will be presented (with the Original Music by Matthew Locke) Shakspeare's Tragedy of

M A C B E T H.

Duncan, King of Scotland, Mr. THOMPSON. Malcolm, Mr. WORRELL, Donalbain, Miss DEITHER,
Macbeth, Mr. MACREADY.
Macduff, Mr. PRITCHARD, Banquo, Mr. G. BENNETT,
Fleance, Miss LANE, Lennox, Mr. HARRIS, Ross, Mr. J. WEBSTER,
First Officer, Mr. JONES, Second Officer, Mr. RAY, Seyton, Mr. BENDER, Physician, Mr. HUCKEL,
Lady Macbeth, Mrs. W. WEST, Gentlewoman, Miss NICHOLSON,
Witches.—Hecate, Mr. RANSFORD, 1st Witch, Mr. TILBURY, 2nd Witch, Mr. WEBSTER, 3rd Witch, Mr. ROSS,
Apparitions, Messrs. Willis, Marcan, Jones, Williams, Smithson, Tomlinson, Scarth and Preston.
Singing Witches.—Mr. COLLINS, Mr. LAND, Mr. GREEN, Mr. ASHTON, Mr. GLEDHILL, Mr. LLOYD, Miss LAND,
Mrs. GARRICK, Miss VINCENT, Miss PARTRIDGE, Miss TAYLOR, &c. &c. &c.

After which, *Ninth Time*, an entirely new Farce, called The

MODERN ORPHEUS!

OR, MUSIC THE FOOD OF LOVE.

Achilles Dumont,.....(a retiring Musician—a la Paganini).....Mr. W. FARREN,
Picote,.....(a retired Physician).....Mr. TILBURY, Philippe,....(his Son)....Mr. J. WEBSTER.
Madame Picote,.....Mrs. G LOVER,
Cecile,.....Miss LEE, Jaquette,....Miss NICHOLSON.

To conclude with the favorite Operatic Romance of

QUASIMODO:

OR, THE GYPSEY GIRL OF NOTRE DAME.

The Overture & Music selected from the Works of CARL MARIA VON WEBER.

Claude Frolo, (Archdeacon of Notre Dame) Mr. G. BENNETT, The Grand Provost, Mr. THOMPSON,
Phoebus de Chateaupers, (a Captain of the King's Archers) Mr. COLLINS, Ernest, (his Friend) Mr. J. WEBSTER,
Quasimodo, (the Deformed Bell-Ringer of Notre-Dame) Mr. PRITCHARD, Gringoire, (a Poet) Mr. WEBSTER,
Clopin, (King of the Beggars) Mr. RANSFORD, with Nelson's Song of "THE GYPSEY KING,"
Verger, Mr. HARRIS, Herald, Mr. BENDER, Executioner, Mr. ANDREWS,
Esmeralda, (the Gypsy Girl of Notre Dame) Miss VINCENT,
Madame Gondsaurier, Miss LEE, Fleur de Lys, (her Niece) Miss LACY, Mahiette, Miss LAND,
Oudarde, Miss NICHOLSON, Gudule, (a Mad Recluse) Mrs. W. WEST, Julie, (the Gypsy Belle) Mrs. GARRICK.

**EXTERIOR OF THE GRAND PALACE OF JUSTICE, near NOTRE DAME,
SALON AND CORRIDOR, OVERLOOKING THE SEINE,
La Place de Greve and the Fountain of St. Michael.**

**GYPSEY HAUNT, with VIEW OF PARIS and Notre Dame, by MOONLIGHT.
CHARACTERISTIC BOHEMIAN DANCE.**

**Subterranean Cell for Criminals. Comprehensive View of Paris in the Olden Time.
TOWERS & WESTERN ENTRANCE of NOTRE DAME.**

With the Scaffold erected for the Execution of Esmeralda!

To-morrow, Thursday, (4th time) BRIAN BOROHME, or, the Maid of Erin. To conclude with (First Time at Half-Price) Mr. Sheridan Knowles' Historical Play of WILLIAM TELL—William Tell, Mr. Sheridan Knowles, Gealer, Mr. G. Bennett, Struth, Mr. Tilbury, Braun, Mr. Webster, Emma, Mrs. W. West
On Friday, will be performed (by particular desire) the Play of "ION."

WRITTEN BY MR. SERJEANT TALFOURD.

Ion, Mr. Macready, Adrastus, Mr. Vandenhoff, Cleonatho, Miss Helen Faucit. After which, the Original Drama of THE COUNTRY SQUIRE—Squire Broadlands, Mr. W. Farren, Temperance, Mrs. Glover, Fanny Markham, Miss Vincent. To conclude with THE MODERN ORPHEUS.
On Saturday, there will be no Performance, in order to give every facility to the production of the New Tragedy on Monday.
On Monday, will be produced a New Historical Tragedy, to be called

STRAFFORD.

In which Mr. Macready, Mr. Vandenhoff, Mr. Dale, (who is re-engaged at this Theatre) Mr. G. Bennett, Mr. Webster, Mr. Pritchard, Mr. J. Webster, & Miss Helen Faucit, and Miss Vincent will perform. With a Variety of other Entertainments.

Being for the BENEFIT of Mr. MACREADY.

On Tuesday, (6th time) BRIAN BOROHME; or, the Maid of Erin. After which, (11th time) THE MODERN ORPHEUS: or, Music the Food of Love
To conclude with the Melo-Drama of THE WOODMAN'S HUT.

MR. OSBALDISTON

Has the honor of announcing to the Nobility, Gentry, and the Public generally, that
HIS BENEFIT will take place

On **MONDAY, the 5th of MAY,**

On which occasion will be presented Shakspeare's Historical Play of
KING HENRY THE EIGHTH.

The Cast of which will be supported by the following eminent Professors:
Mr. MACREADY, Mr. VANDENHOFF, Mr. SHERIDAN KNOWLES
Mr. DALE, Mr. G. BENNETT, Mr. WEBSTER,
Mr. TILBURY, Mr. J. WEBSTER, Mr. PRITCHARD,
Miss HELEN FAUCIT, Mrs. GLOVER, Miss VINCENT, &c. &c.
WITH OTHER ATTRACTIVE ENTERTAINMENTS.

Stalls 7s. Boxes 4s. Half-Price 2s. Pit 2s. Half-Price 1s. Lower Gallery 1s. Half-Price 6d. Upper Gallery 6d.
Box-Office under the direction of Mr. NOTTER, of whom Private Boxes & Places may be obtained. Stage-Manager, Mr. WEBSTER
Private Boxes may also be had of Mr. BARRS, (sole Agent at the West-End of the Town) St. James' Street
Vivani Row et Regius. Doors open at half past Six. Performance begins at Seven. No Money returned. S.G. Fairbroth: Printer Exeter Cove

The second-to-last performance advertised on this broadside from March 29 1860 is for The Christy Minstrels. The original group was formed in Buffalo by Edwin Pearce Christy in 1843. A new form of the group first performed in London in 1857. Eventually there were at least four groups using the name Christy's Minstrels presumably because they could claim one or two members of the original group as members. This led to the name becoming generalized to mean any blackface minstrel show.

ROYAL ITALIAN OPERA, COVENT GARDEN.

Mr. FREDERICK GYE having in the most generous spirit gratuitously placed this Theatre at the disposal of the Council for

A BENEFIT

IN AID OF THE FUNDS OF THE

ROYAL DRAMATIC COLLEGE

THIS EVENING, THURSDAY, March, 29th, 1860.

The Entertainments will commence at 7 o'clock, with the First Act of Sir BULWER LYTTON's celebrated Play of

MONEY.

Sir John Vesey	Mr F. MATTHEWS	Sir F. Blount	Mr BELFORD
Evelyn	Mr CRESWICK	Graves	Mr H. WESTER
Benjamin Stout, M.P.	Mr KEELEY	Lord Glosmore	Mr HARCOURT BLAND
Henry	Mr H. MELLON	Page	Miss STOKER
Clara Douglas	Miss BUTTON	Lady Franklin	Mrs CHARLES YOUNG
Georgina Vesey			Mrs H. MARSTON

To be succeeded by the Trial Scene from SHAKESPEARE's

MERCHANT OF VENICE

Duke of Venice	Mr H. MELLON	Gratiano	Mr DAVID FISHER
Shylock	Mr RYDER	Bassanio	Mr PHELPS
Antonio	Mr H. FARRELL	Salanio	Mr H. MARSTON
Portia	Miss AMY SEDGWICK	Nettishan	Mr F. CHARLES
			Miss BULMER

After which, a selection from the late DOUGLAS FERROLD's Nautical Dramas of

BLACK-EYED SUSAN

Doggrass	Mr G. PEEL	Lieutenant Pike	Mr WALTER CARLE
Baker	Mr H. REEVES	Gastbrain	Mr J. L. FOOTE
William	Mr F. COOKE	Jacob Twigg	Mr COCKRELL
Susan	Miss WOOLGAR (Mrs A. MELLON)	Dolly Mayflower	Miss LOUISE KEELEY

To be followed by a Scene from the Fifth Act of

MACBETH!

Lady Macbeth	Miss GLYN
Physician	Madame SIMON
	Mr G. PEEL
	Gentlewoman

The Screen Scene from the Fourth Act of SHERIDAN's Comedy of

SCHOOL FOR SCANDAL

Sir Peter Teazle	Mr CHIPPENDALE	Joseph Surface	Mr HOWE
Charley Surface		Mr CHARLES MATHEWS	
Lady Teazle		Mrs CHARLES MATHEWS	

During the Evening, a Selection of

VOCAL MUSIC.

Miss LOUISA PYNE	Madame CATHERINE HAYES	Mr W. HARRISON
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J. MADDISON MORTON's Farce of

BOX & COX.

Box	Mr J. H. BUCKSTONE	Cox	Mr H. COMPTON
Mrs Bouncer			Mrs GRIFFITHS

THE CELEBRATED

CHRISTY MINSTRELS

Will give selections from their Popular Entertainment.

To conclude with the New and Successful Sketch, by MONTAGUE WILLIAMS and F. C. BURNAND, Esq's, entitled

"B B."

Mr Benjamin Bobbin	Mr F. ROBSON	Squire Greenfield	Mr G. COOKE
Bob Rattles	Mr HORACE WIGAN	Joe	Mr H. COOPER
Mrs Funchoon	Mrs STEPHENS	Dorothy	Mrs W. S. EDDEN

Conductor

Stage Manager

Acting Manager

Also displayed were the following images of Shakespeare characters from operas and ballets.



Mario Del Monaco as Otello in the 1956 Metropolitan Opera production of Verdi's *Otello*
Photograph by Sedge LeBlanc

J. Warren Perry Collection of Photographs, C04_023



Tito Gobbi as Sir John Falstaff in Verdi's *Falstaff*
Unidentified Photographer

J. Warren Perry Collection of Photographs, C06_026



Martial Singher as Hamlet in Ambroise Thomas's *Hamlet*
Photograph by Granere

J. Warren Perry Collection of Photographs, C12_059



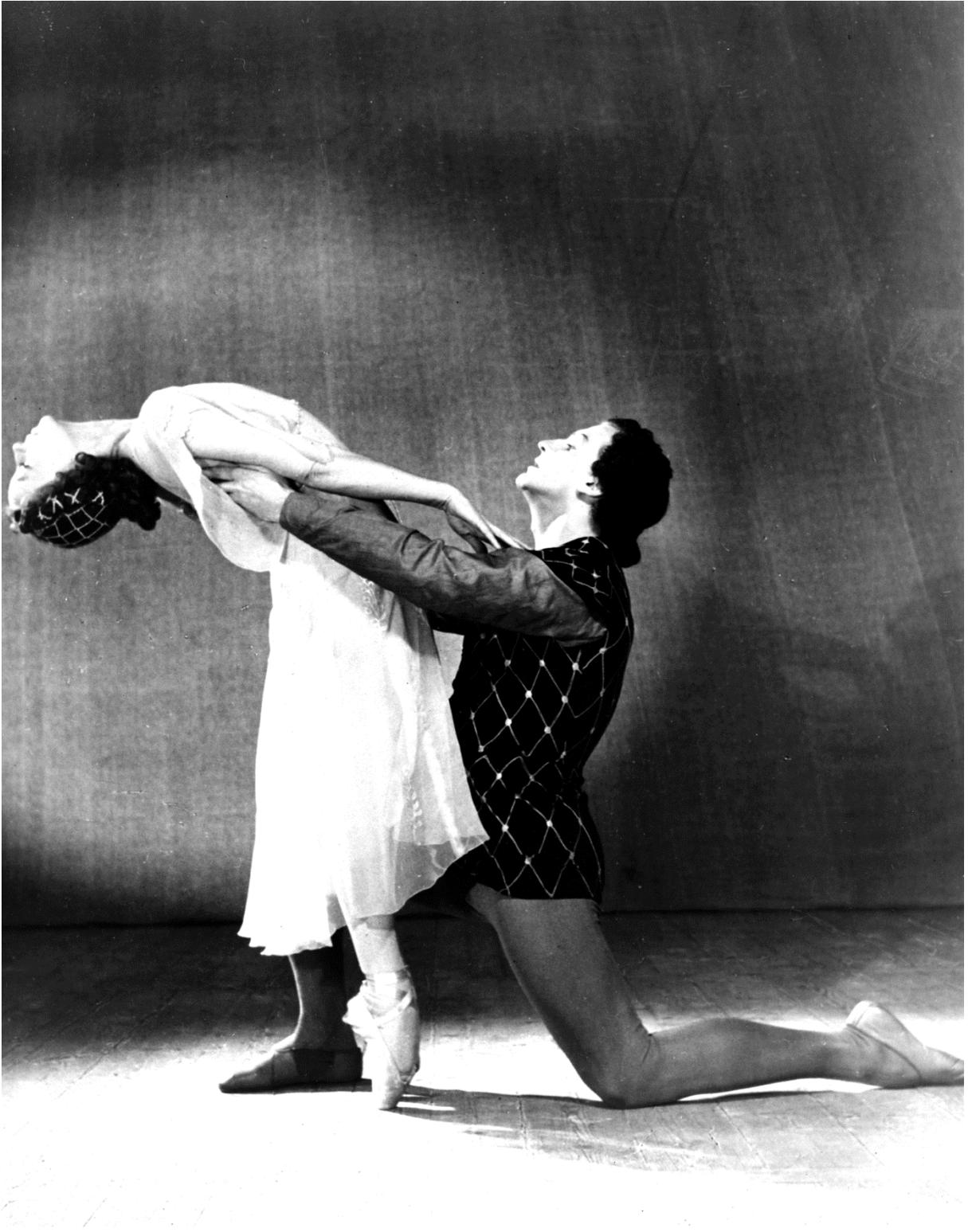
Renata Tebaldi as Desdemona in a Metropolitan Opera production of Verdi's *Otello*
Photograph by Sedge LeBlang

J. Warren Perry Collection of Photographs, C16_053



Moira Shearer as Titania and Robert Helpmann as Oberon in an Old Vic Company production of *Midsummer Night's Dream*, choreographed by Helpmann with music by Mendelssohn
Unidentified photographer

J. Warren Perry Collection of Ballet Photographs, JWPB194



Galina Ulanova and Iuri Zhdanov in a Bolshoi Ballet production of Prokofiev's *Romeo and Juliet*
Unidentified photographer

J. Warren Perry Collection of Ballet Photographs, JWPB239