

remainder with all the marks of expression, but without the accents.

Largo.

The tone for the bass accompaniment.

To be! or not to be? that is the question.

whether 'tis nobler in the mind to suffer the

fings and arrows of outrageous fortune, or to

take arms against a fall of troubles, and by op-

posing

pofing, end them!— to die,— to fleep,— No more,

and by a fleep, to fay, we end the heart ach,

and the thoufand na tu ral flocks that flefh is

heir to:— 'tis a confummation devoutly to be wifh'd.

To die — to fleep! — per chance to dream;

dream;

aye, there's the rub; for in that sleep of death

what dreams may come, when we have shuffled off this

mortal coil, must give us pause. There's the ref-

fect that makes calumny of so long life: 2.) for

who would bear the whips and forns of time, th'op

pressor's wrong, the proud man's contumely, the

pang

pang of def-pissd love, the law's de-lay, the

inference of office, and the spurns that 3.) patient merit,

of the un worthy takes; when he him self might

his quietus make, with a bare bodkin? 2.) who would

Largo.

fardles bear, 3.) to groan and sweat under a weary life,

but that the dread of something after death, (that undif-

covered country, from whose bourne no traveller returns)

puzzles the will; and makes us rather bear the ills we

have, than fly to others that we know not of. Thus

confidence does make cowards of us all: and thus the

native hue of resolution is fickled o'er with the

pale cast of thought: and enter prizes of great pith and

moment, with this regard, their currents turn a wry,

and lose the name of action. Soft you, now! the

fair

fair Op helia? Nymph, in thy or ifons, be all my

fins re member'd.

VARIATIONS.

To die — to sleep — no more!

and by a sleep to say, we end the heart ach,

and the thousand natural shocks that flesh is heir to;

'tis



—'tis a confirmation devoutly to be wish'd!

ε ~~~~~

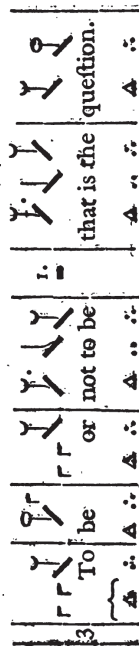
But to conclude, as the practice of the enharmonic genus of music, and the art of reducing the *melody* and *measure* of speech to practicable and legible notes (if it was ever compleat), and of accompanying the same by a *continual bass**, have lain, as it were, in a *terra incognita*, for at least a thousand years past, I think, these small specimens produced, may be our vouchers to prove, that we have discovered the land, and marked out the route which may be followed by others: and therefore, I hope, gallant adventurers will not be wanting, to push these discoveries further, to explore and bring to light those rich curiosities that still lie hid in the interior parts of the country.

* In the modern practice of music there seems no significant reason, why the common accompanying bass, of all sorts of airs, should be called *basso continuo*, or *thorough bass*, unless the term was taken from that bass, which, by accompanying theatrical declamation, was *continued all through* the performance, while the other basses, for the accompaniment of incidental chromatic or diatonic airs, as interludes, were only introduced now and then. For the fact is, the modern *basso continuo* is no more continual than the cantus, or any other part of the symphony. Nor do I know any thing which can properly be called a thorough bass, in our days, except the drone of that ancient instrument the bag-pipe, made by *thiiii imparibus*, sounding exactly the two notes (key note and fifth) which I have made use of in these experiments.

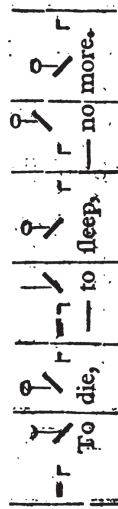
SINCE writing the foregoing treatise, I have heard Mr. Garrick in the character of Hamlet; and the principal differences that I can remember, between his manner, and what I have marked in the treatise, are as follow:

In the first place, that speech, or soliloque, which I (for want of better judgement) have noted in the file of a ranting actor, swelled with *forte* and softened with *piano*, he delivered with little or no distinction of piano and forte, but nearly uniform; something below the ordinary force, or, as a musician would say, *setto voce*, or *sempre poco piano*.

Secondly, as to measure, the first line thus:



Thirdly, as to accent and quantity, thus:



The words, *as flesh is heir to!* he pronounced as I have marked them in my variation, page 46.; where the two syllables, *heir to*, are both acuted, and by that modulation, give the idea of the sense