

*Hamlet to be or not*

しょうじ

# ハムレット生死

太棹語り



高橋悠治

(ハムレット) *Ham.: To be,* *or not to be,* *--that is the question:--*

詞

*Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune*

*Or to take arms against a sea of troubles,*

或は海なす艱難を迎へ擊つて、

戦うて

A musical score for a single voice. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The vocal line consists of eighth and sixteenth notes. There are several grace notes and slurs. Japanese lyrics are written above the notes, corresponding to the English text. The lyrics include '^(タタキ)' (a dynamic instruction), 'ハズス' (a dynamic instruction), 'コキ' (a dynamic instruction), and 'ウ' (a vowel sound). The vocal range is relatively high, with some notes reaching the top of the staff.

*And by opposing end them?*

根を絶つが大丈夫の志か？

A musical score for a single voice. The key signature changes to E major (one sharp). The time signature remains common time. The vocal line includes eighth and sixteenth notes. Japanese lyrics are written above the notes, corresponding to the English text. The lyrics include 'ハズス' (a dynamic instruction), 'コキ' (a dynamic instruction), and 'ウ' (a vowel sound). The vocal range is higher than the previous section.

--To die,

唄

詞

死

は.....

A musical score for a single voice. The key signature changes to D major (two sharps). The time signature remains common time. The vocal line consists of eighth and sixteenth notes. Japanese lyrics are written above the notes, corresponding to the English text. The lyrics include '//'. The vocal range is higher than the previous sections.

--to sleep,-

唄

ね む

り

No more;

に過ぎぬ。

A musical score for a single voice. The key signature changes to G major (one sharp). The time signature remains common time. The vocal line consists of eighth and sixteenth notes. Japanese lyrics are written above the notes, corresponding to the English text. The lyrics include '.....'. The vocal range is higher than the previous sections.

*and by a sleep to say we end  
The heartache,*

*and the thousand natural shocks*

眠って心の痛みが去り、

此の肉に付纏うてをる

Musical score for the first section of the song. The vocal line consists of eighth and sixteenth notes in common time. The lyrics "眠って心の痛みが去り、" are written below the staff. The vocal part ends with a fermata over a sharp sign, followed by a short rest.

*That flesh is heir to,*

*'tis a consummation  
Devoutly to be wish'd.*

千百の苦くるしみ が除かるゝものならば……

それこそ上もなう願はしい大終焉ぢやが。

Musical score for the second section of the song. The vocal line includes a sustained note with a fermata, followed by a sixteenth-note pattern labeled "ハズス". The vocal part ends with a fermata over a sharp sign, followed by a short rest.

*To die,*

*--to sleep;--*

*To sleep! perchance to dream:*

.....死 は

.....ねむり

スリ

あゝ、おそらくは夢を見よう！

眠る！

Musical score for the third section of the song. The vocal line features eighth and sixteenth notes. The lyrics "死は" and "ねむり" are written below the staff. The vocal part ends with a fermata over a sharp sign, followed by a short rest.

*--ay, there's the rub;*

*For in that sleep of death*

.....そこに故障があるわ。

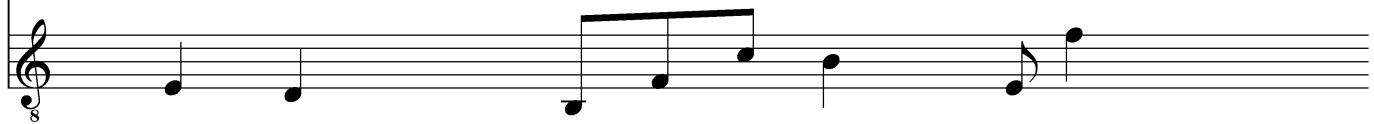
此形骸の煩累を

Musical score for the final section of the song. The vocal line consists of eighth and sixteenth notes. The lyrics "故障があるわ。" are written below the staff. The vocal part ends with a fermata over a sharp sign, followed by a short rest.

*what dreams may come,  
When we have shuffled off this mortal coil,*

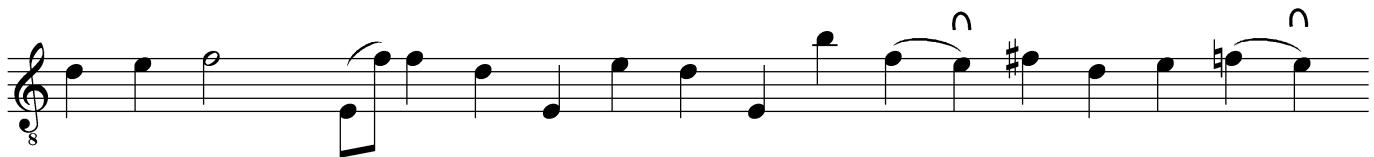
*Must give us pause:*

悉く脱した時に、其醒めぬ眠の中に、どのやうな夢を見るやら？ それが心懸りぢや。



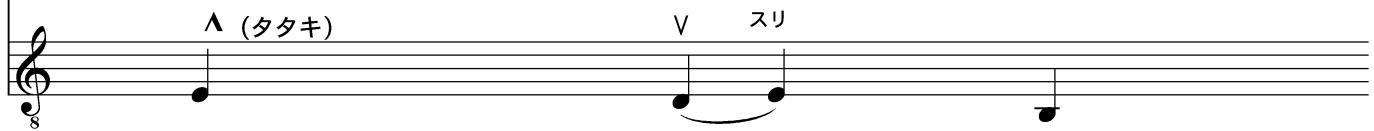
*there's the respect  
That makes calamity of so long life;*

憂世の苦厄くるしみを自分と長びかすも、畢竟は是が為ぢや。



*For who would bear the whips and scorns of time,*

短剣の只一突たで、易々と此世が去らるゝものを、誰がおめおめと忍んでをらうぞ？



*The oppressor's wrong, the proud man's contumely,  
The pangs of despis'd love, the law's delay,*

世の凌虐や侮辱（はづかしめ）を、 虐主の非道や驕る奴輩の横柄や、



*The insolence of office, and the spurns  
That patient merit of the unworthy takes,*

かな  
成就はぬ恋の切なさ、長びく裁判のもどかしさ、官吏らの尊大を、  
やくにん



*When he himself might his quietus make  
With a bare bodkin?*

堪忍すればよいことにして君子、大人をも虐ぐる小人共が無礼などを、  
たいじん しほた



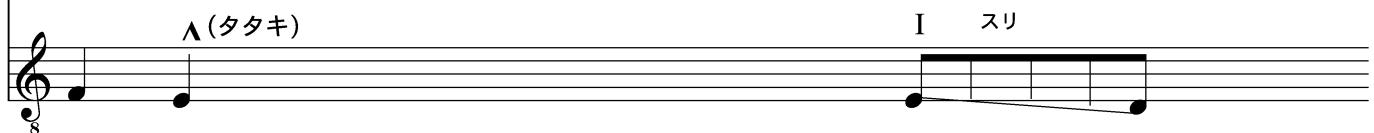
*who would these fardels bear,  
To grunt and sweat under a weary life,*

.....もし死後の危惧がなくば.....誰が此厭な世に、



*But that the dread of something after death,--*

汗を流して呻吟きながら、斯様な重荷を忍んでをらうぞ?  
うめ



*No traveller returns,--puzzles the will,*

曾て一人の旅人すらも帰って来ぬ国が心元ないによって、

Musical score for the first stanza, measures 1-2. Treble clef, common time (indicated by '8'). The lyrics '曾て一人の旅人すらも帰って来ぬ国が心元ないによって、' are written above the staff. The music consists of two measures of notes: a quarter note followed by a eighth note, then a half note followed by another half note.

*And makes us rather bear those ills we have Than fly to others that we know not of?*

知らぬ火宅に往くよりは と現在の苦を忍ぶのであらう。

Musical score for the second stanza, measures 3-4. Treble clef, common time (indicated by '8'). The lyrics '知らぬ火宅に往くよりは と現在の苦を忍ぶのであらう。' are written above the staff. The music includes various markings: 'ヨキ' with a diagonal line over a sharp sign, 'ヨキ' with a diagonal line over an 'x', '(タタキ)' with an upward arrow, 'V' with an upward arrow, and '(タタキ)' with an upward arrow. The last measure ends with a double bar line.

*Thus conscience does make cowards of us all;*

.....ま、其様に、良心が人を臆病者にならせをる

Musical score for the third stanza, measures 5-6. Treble clef, common time (indicated by '8'). The lyrics '.....ま、其様に、良心が人を臆病者にならせをる' are written above the staff. The music consists of two measures of notes: a quarter note followed by a eighth note, then a half note followed by a quarter note.

*And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought;*

また決心の本来色が蒼白い憂慮のために白ちやけ、

Musical score for the fourth stanza, measures 7-8. Treble clef, common time (indicated by '8'). The lyrics 'また決心の本来色が蒼白い憂慮のために白ちやけ、' are written above the staff. The music includes markings: 'III II 〇', 'III', and 'ヨキ' with a diagonal line over a sharp sign. The last measure ends with a brace under the notes.

*And enterprises of great pith and moment,  
With this regard, their currents turn awry,*

重大緊要な企画も、そのために逸れ、

Musical score for the first section of the song. The key signature is A major (no sharps or flats). The tempo is indicated as eighth note = 8. The vocal line consists of eighth notes and sixteenth notes. Japanese lyrics are written above the staff, corresponding to the English text. Various performance markings are placed above the notes, including 'コキ' (Koki) with a downward arrow over a note, 'スリ' (Suri) with a horizontal line through a note, 'V' and 'Vスリ' (V-Suri) with a horizontal line through a note, and 'A(タタキ)' (Atatiki) with an upward arrow.

*And lose the name of action.*

--Soft you now!

果は実行の名を失ふ。

.....しッ、までよ！

Musical score for the second section of the song. The key signature changes to E major (one sharp). The vocal line consists of eighth notes and sixteenth notes. Japanese lyrics are written above the staff, corresponding to the English text. Performance markings include 'V' and 'Vスリ' (V-Suri) with a horizontal line through a note, and 'A(タタキ)' (Atatiki) with an upward arrow.

*The fair Ophelia!--*

*Nymph,*

うつくしいオフィリヤ！

なう、姫神よ、

Musical score for the third section of the song. The key signature changes to C major (no sharps or flats). The vocal line consists of eighth notes and sixteenth notes. Japanese lyrics are written above the staff, corresponding to the English text. Performance markings include a curved line under a note and 'V' with a vertical line through a note.

*in thy orisons  
Be all my sins remember'd.*

わし  
予が罪の消滅をも祈り添へておいてたもれ。

Musical score for the fourth section of the song. The key signature changes to G major (one sharp). The vocal line consists of eighth notes and sixteenth notes. Japanese lyrics are written above the staff, corresponding to the English text. Performance markings include 'V' with a vertical line through a note and 'I II' (I-II) with a vertical line through a note.

*Oph.*  
*Good my lord,*  
*How does your honour for this many a day?*

**オフ** 御前さま、此中は如何わたらせられます。  
*Ham.*

*I humbly thank you; well, well, well.*

**ハム** 添うござる。健康ぢや健康ぢや。

*Oph.*  
*My lord, I have remembrances of yours*  
*That I have longed long to re-deliver.*  
*I pray you, now receive them.*

**オフ** 御前、御記念の賜り物をば、とうからお返し申さうと存じてをりました。  
お受け取りくださいませ。

*Ham.*  
*No, not I; I never gave you aught.*

**ハム** いや、わしは知らぬ、<sup>わし</sup>予は何も与つた覚えは無い。

*Oph.*  
*My honour'd lord, you know right well you did;*

**オフ** いいえ、御前さま、いたゞいたを能うおぼえてをります。

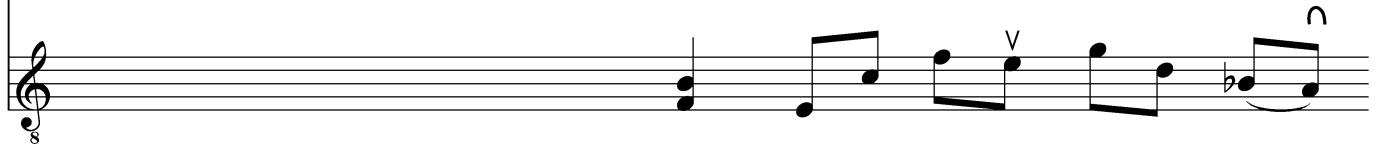
*And with them words of so sweet breath compos'd*  
*As made the things more rich;*

いみじいお言葉が添うたりやこそ添う存じましたが、

V <sup>スリ</sup> V V

*their perfume lost,  
Take these again;*

其香が失せましたからは、お納め遊ばせ。



*for to the noble mind  
Rich gifts wax poor when givers prove unkind.*

氣位の高いものは、どんな貴い賜も、<sup>まごころ</sup>真情が添うてゐねばあさましう存じます。

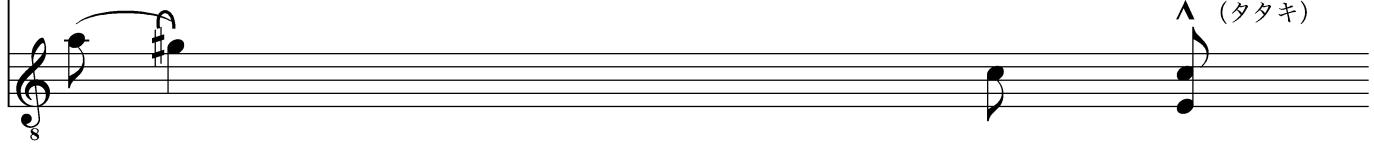


*There, my lord.*

*Ham.  
Ha, ha! are you honest?*

さ、どうぞ。

ハム はゝゝゝ！ <sup>そもじ</sup>和女は貞女か？

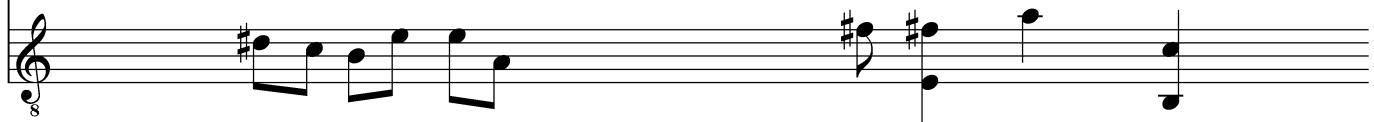


*Oph.  
My lord?*

*Ham.  
Are you fair?*

オフ え？

ハム 美人かよ？



*Oph.*

*What means your lordship?*

**オフ** なぜ其様なことをおっしゃります？



*Ham.*

*That if you be honest and fair, your honesty should admit no discourse to your beauty.*

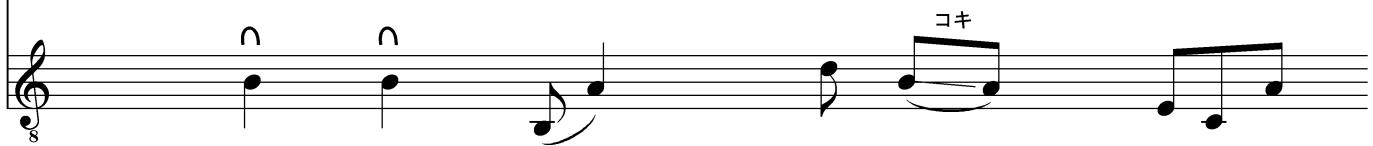
**ハム** はて、貞女でそして美人ならば、貞女と美人は親しうさせぬがよいといふことぢや。



*Oph.*

*Could beauty, my lord, have better commerce than with honesty?*

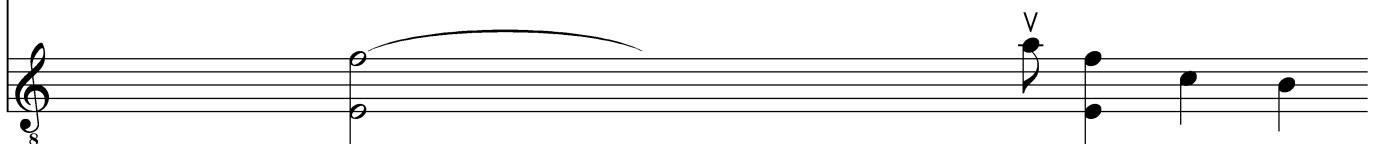
**オフ** 貞女と美人となら、<sup>よいほうばい</sup>好朋輩ではござりませぬか？



*Ham.*

*Ay, truly; for the power of beauty will sooner transform*

**ハム** けもないこと。 なぜと言やれ、操を堕落さする美の力は

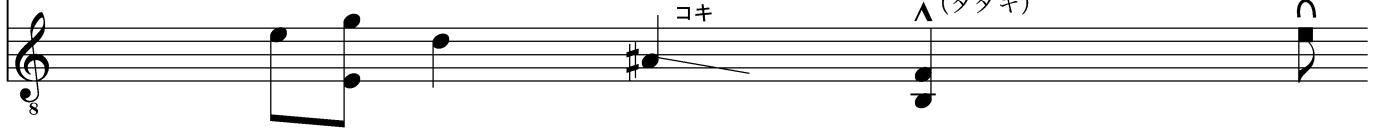


*honesty from what it is to a bawd than the force of honesty can  
translate beauty into his likeness: this was sometime a paradox,*

美を引上ぐる操の力の幾層倍ぢや。

それが不合理と思はれた頃もあったが、

(アテハジキ)

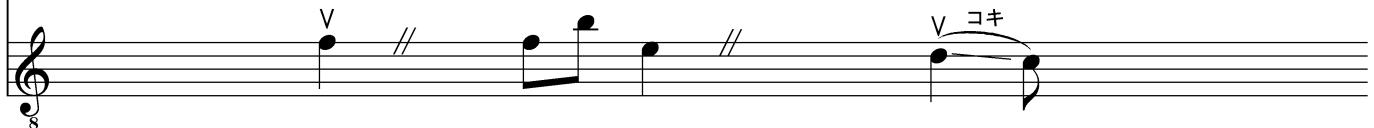


*but now the time gives it proof.*

*I did love you once.*

今はそれが尋常ぢや。

以前は和女を可憐いとしいと思うてゐた。



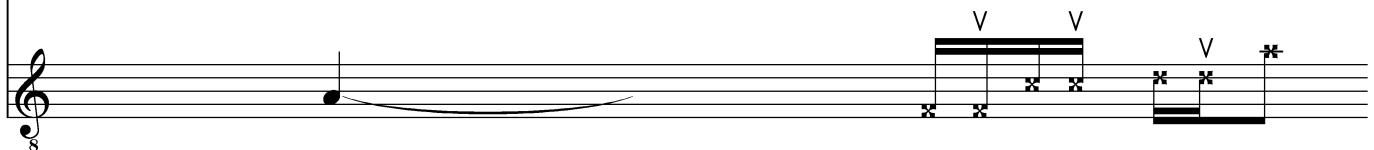
Oph.

*Indeed, my lord, you made me believe so.*

Ham.

*You should not have believ'd me;*

オフ 真実、妾も其やうに存じてをりました。 ハム さう思うてみやつたら、大間違ぢや。



*for virtue cannot so*

*inoculate our old stock but we shall relish of it:*

*I loved you not.*

徳はどう接木して見ても悪い台木の元の氣は脱けぬ。 可憐う思うてはをらなんだ。



Oph.

I was the more deceived.

オフ では大きな思違へをしてをりました。

Ham.

Get thee to a nunnery:

ハム こりや寺 へ行きや、寺 へ。

why wouldst thou be a breeder of  
sinners?

何の為に罪業者共を鞠 育てようとはしやるぞ?

accel.

rit.

I am myself indifferent honest; but yet I could accuse  
me of such things that it were better my mother had not borne me:

わし うまれつき  
予などは、随分正直な生得ぢやが、母御が生んでくれられなんだと恨めしう思ふ程に、

I am very proud, revengeful, ambitious; with more offences at my  
beck than I have thoughts to put them in,

高慢で、執念深うて、野心が激しうて、自身で許しさへすれば、夥しう悪事をもしかねぬ。

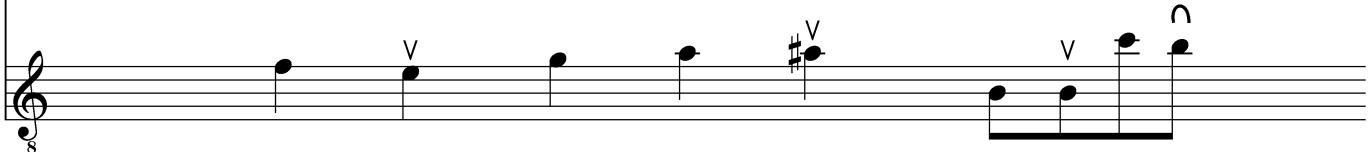
*imagination to give  
them shape, or time to act them in.*

たゞそれを調整へる思案とそれに像を附くる想像とそれを行ふ時と場合とが無いばかりぢや。



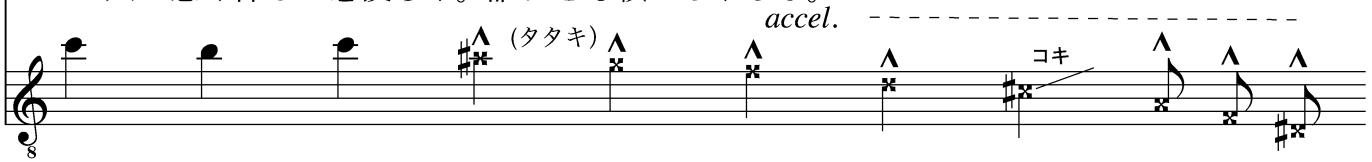
*What should such fellows as I  
do crawling between earth and heaven?*

天地の間に匍匐する俺のやうなものが何事かを能せうぞい。



*We are arrant knaves, all;  
believe none of us.*

人は悉く怖しい悪漢ぢや。誰れをも頼にしやるな。



*Go thy ways to a nunnery.*



*Where's your father?*

尼寺へお往きやれ。……父御は何処にぢや？



*Oph.  
At home, my lord.*

オフ 宿にをります。

*Ham.*

*Let the doors be shut upon him, that he may play the fool  
nowhere but in's own house. Farewell.*

**ハム** よう閉込んでおいたがよい。我家でもない所で、えせ猿がうをおしやらぬために。さらば。

*Oph.  
O, help him, you sweet heavens!*

**オフ** おゝ、神々さま、どうぞ王子をお救いひなされて！

*Ham.*

*If thou dost marry, I'll give thee this plague for thy dowry,--*

もし嫁入をしやるなら、祝儀物の代りに、此呪詛をくれてやらう。

*be thou as chaste as ice, as pure as snow, thou shalt not escape calumny.*

……假令 和女が、冰のやうに清浄であらうと、世の悪口はまぬかれぬぞよ。……

*Get thee to a nunnery, go: farewell.*

*Or, if thou wilt needs marry,*

寺へ往け、寺へ。さらばぢや。

又は如何あっても嫁入をするならば、

*marry a fool;*

*for wise men know well enough what*

阿呆の妻になれ。

聰明な男は、汝達が彼等を如何な怪物にならするかを

*monsters you make of them.*

能う知つてをるによつて。

寺へ、さ、片時も早う、さらばぢや。

へんし

V

*Oph.*

*O heavenly powers, restore him!*

**オフ** おゝ、神々さま、どうぞお正氣にお戻しなされて。

スリ *accel.* - - - - -

**ハム** そちたちが紅白粉で塗りこくつて、

*Ham.*

*I have heard of your paintings too, well enough;*

**ハム** そちたちが紅白粉で塗りこくつて、

*God hath given you one face, and you make yourselves another:*

神の下されたのゝ他に、ほか面つらを作るといふことも、よう聞いて知つてをる。

(タタキ) (アテハジキ)

×

~~~~~

*you jig, you  
amble, and you lisp, and nickname God's creatures, and make your  
wantonness your ignorance.*

踊る、品をする、甘たれる、神の作物に渾名を附ける、淫蕩をも無知ゆゑなぞと言抜ける。

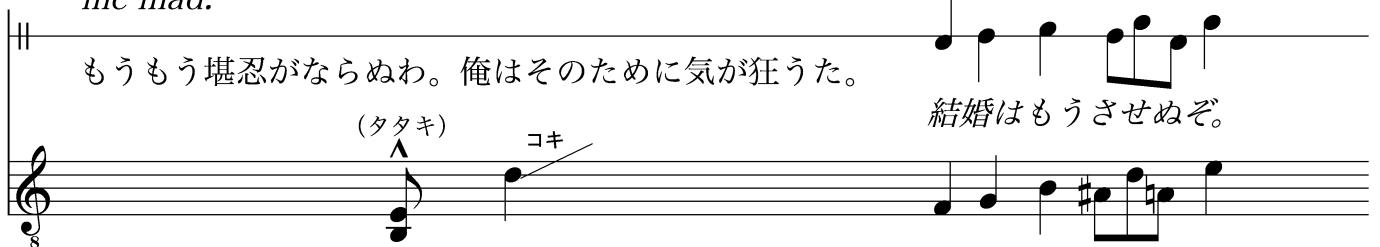


*Go to, I'll no more on't; it hath made  
me mad.*

*I say, we will have no more marriages:*

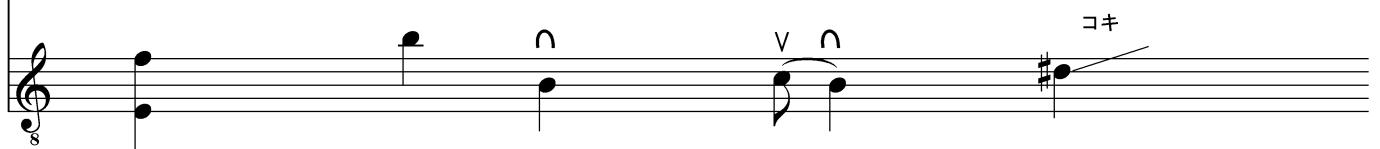
もうもう堪忍がならぬわ。俺はそのために気が狂うた。

結婚はもうさせぬぞ。



*those that are  
married already, all but one, shall live;*

既に結婚した者は、只一人の外は、そのまゝにさせておかう、



*the rest shall keep as  
they are.*

*To a nunnery, go.*

他の者は今まで一生を送るがよい。

さ、寺へ。

