

*Hop bodee boody's Last Will and  
Testament*

by  
*John Webb*

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## Hop-bodee-boody's Last Will and Testament

for voice soprano, four violas and harpsichord

by John Webb

Whilst researching in the British Library, I came across a 17th century book written about my namesake, who was listed in the catalogue as "Webb, John *Idiot*". The book, 'Hop-bodee-boody's Last Will and Testament...with his Petty Exploits, Character, Sayings and Epitaph' concerns a minor character in London life. Webb lived to the grand old age of 85 (dying in 1674); he was simpleton, who spent his entire life in the care of a nurse. The book contains a few humorous stories about his exploits including one concerning a Groat, his nurse, a large quantity of marmalade and severe beatings:

"The cruel Hagg so flogg'd his buttocks Brawny  
She mixt the purple Gore with squitter'd Tawny"

The book also explains that his nickname came from Webb's habit of hopping everywhere - Hopbodeeboody is a corruption of 'Hopping booby'. Although a figure of fun, there was also a slightly tragic quality to his Webb's existence, best seen in his epitaph:

Reader! Under this heap of stones  
Lyes old Hopbodeeboody's bones  
Who always beg'd for farthing token.  
And with good Ale was always soaked.  
Long time he lived, enough to see,  
Most men do sillier things than he:  
But now he's gone, tis ne'r the worse  
For any I know but his Nurse,  
Yet still to her his love appears,  
For all his Bibbs and Muckenders,  
He left to her as legacies  
Wherewith to dry her blubber'd eyes.

Hopefully, the composition captures both the humour and the sadness. It uses baroque elements in a Twentieth Century manner, and after an introduction, there follows a setting of Webb's epitaph.

# Hop bodee boody's Last Will and Testament

John Webb.

Adagio, with movement.

Handwritten musical score for Viola 1, Viola 2, Viola 3, Viola 4, Soprano, and Harpsichord. The score is in 3/4 time and G major. The tempo is Adagio, with movement. The dynamics are marked *f* (forte) for the violas and *+* (pizzicato) for the harpsichord. The violas play a rhythmic pattern of eighth notes, while the harpsichord provides a simple accompaniment. The Soprano part is currently blank.

Handwritten musical score for Viola 1, Viola 2, Viola 3, Viola 4, and Harpsichord. The score is in 3/4 time and G major. The tempo is Adagio, with movement. The dynamics are marked *dim* (diminuendo) for the violas and *+* (pizzicato) for the harpsichord. The violas play a rhythmic pattern of eighth notes, while the harpsichord provides a simple accompaniment. The Soprano part is currently blank.

\* In this first section (bars 1-16), the harpsichord may double the viola parts (with the bass line an octave lower). A chance to practice viola clef score reading!

8

4/4

*p* *cresc*

4/4

*p* *cresc*

4/4

*p* *cresc*

4/4

*p* *cresc*

3/4

3/4

3/4

3/4

11

4/4

*f*

4/4

*f*

4/4

*f*

4/4

*f*

3/4

3/4

3/4

3/4

15 *Allegro, lively*

pp f p

fP fP fP fP

18

(b)

21

Musical score for measures 21-23. The score consists of four staves of piano accompaniment and two staves of vocal line. The piano part features complex chords and arpeggios, with dynamics marked *mf* and *f*. The vocal line has a melodic contour with slurs and accents.

24

Musical score for measures 24-26. The score consists of four staves of piano accompaniment and two staves of vocal line. The piano part features complex chords and arpeggios, with dynamics marked *f* and *p*. The vocal line has a melodic contour with slurs and accents. Performance instructions include "very rhythmic and articulated", "rhythmic and articulated", and "staccato". A "Rea - ders" section is marked with *mf*.

27

3 *sim.* *cresc.* *cresc.*

4 *sim.* *cresc.*

un - der this heap of stones lies old

*cresc.*

\* ossia marked in brackets

30

*mf* *p* *mf* *p* *mf* *p*

Hop bo de boo dy's bones

*f* *mf*

*stacc.*

rhythmic and articulated

who *mf* al — ways beg'd for farth — ing

stacc.

to - ken *mf* And with *cresc.* good ale was al — ways soak — en *f*



Handwritten musical score for page 42. The score consists of five staves of music. The first three staves are instrumental, with a forte (*f*) dynamic marking. The fourth staff is a vocal line with the lyrics: "Long time he liv'd e - nough to see — most mendo si-lli-er". The fifth staff is a piano accompaniment. The music is written in a key with one flat and a 4/4 time signature. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

Handwritten musical score for page 46. The score consists of five staves of music. The first four staves are instrumental, with a forte (*f*) dynamic marking. The fifth staff is a vocal line with the lyrics: "things than he.". The music is written in a key with one flat and a 4/4 time signature. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

4a 2+3+2+2

sub p

sub p, stacc.

sub p.

sub p.

But now he's gone, tis

52

sempre pp

(pp)

sempre pp

sempre pp.

ne'er the worse But now he's gone, But

mf

mf

54

Musical notation for measures 54-55. The vocal line features a melodic phrase starting with a flat (b) and a slur. The piano accompaniment consists of eighth-note patterns in the right hand and quarter-note patterns in the left hand.

now he's gone, But now he's gone, he's  
 poco a poco dim.

Piano accompaniment for measures 54-55. The right hand shows chord progressions with accidentals (flats and naturals). The left hand plays a steady bass line of quarter notes.

56

Musical notation for measures 56-58. The vocal line continues with a melodic line, marked with a piano (p) dynamic. The piano accompaniment features eighth-note patterns in the right hand and quarter notes in the left hand.

gone he's gone

Piano accompaniment for measures 56-58. The right hand shows chord progressions with accidentals. The left hand plays a bass line of quarter notes.

Musical score for measures 59-62. The score includes a vocal line and piano accompaniment. The vocal line has the lyrics: "Tis ne'er the worse for". The piano accompaniment includes dynamic markings such as *pp* and *p*. The music is in 4/4 time and features various rhythmic patterns and rests.

rit. . . . . a tempo

Musical score for measures 63-66. The score includes a vocal line and piano accompaniment. The vocal line has the lyrics: "An y I know bst his nurse". The piano accompaniment includes dynamic markings such as *poco cresc.* and *p*. The music is in 4/4 time and features various rhythmic patterns and rests.

67

rit . . . . .

Tempo Primo

dim . . . . .

pp mf

dim . . . . .

pp mf

dim . . . . .

pp mf

dim . . . . .

pp mf

Yet  
mf

5 3 2

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71

skill to her his love a-appears with all his Bibbs and muck-en-ders, yet

5 3 2

4 3 2

7 6 4 3 2

#8 5 3 2

7 5 4 3

7 5 4

#6 5 3

75

dim P P P

skill to her dim his love a-appears for all his Bibbs and muck-en-ders

no chords  
b7  
7  
7  
7  
b4  
3  
7  
7  
7  
7  
b7  
b6  
5  
b5  
#2  
b5  
4  
2

79

cresc. P cresc. f f

He left to her P his Bibbs cresc. He left to f f

no chords. b7  
6  
4  
2  
5  
#2  
7  
5  
3  
b5  
6  
5  
3  
2  
5  
3  
no chords

Musical notation for measures 82-85. The system consists of five staves. The top four staves are for piano accompaniment, and the fifth staff is for the vocal line. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line contains the lyrics: "her as leg-a-cies as leg-a-cies as leg-a-cies, where with to".

her as leg-a-cies as leg-a-cies as leg-a-cies, where with to

Piano accompaniment notation for measures 82-85. The system consists of two staves. The left hand part includes a "banch" marking and a sequence of chords: 7/4, 7/4, b7/4, b7/4, 7/4, 17/4, 8/4, 8/4 (5/3).

Musical notation for measures 86-89. The system consists of five staves. The top four staves are for piano accompaniment, and the fifth staff is for the vocal line. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line contains the lyrics: "dry her blobb - er'd eyes where with to". Dynamics markings include *f* and *p*.

dry her blobb - er'd eyes where with to

Piano accompaniment notation for measures 86-89. The system consists of two staves. The left hand part includes a sequence of chords: 5/3, 6/2, 6, #6/5, b5, 6, 4, 5, 3, #7, b6, 4, 8/5, 8/5.

dry her blubb - er'd eyes.

no chord.

13/5/98 J. Wehl.

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