

The Dream That Hath No Bottom

*a comedy after Shakespeare
for community performance*

words and music

by

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with help from

the pupils of
Vernham Dean Gillum's School, Hampshire,

William Shakespeare,

and

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Vocal Score

The Dream That Hath No Bottom

It's a summer evening towards the end of the sixteenth century; the scholars of Gillum's School dream of creating a play. Puck, who is the servant to Oberon, King of the Goblins, helps the scholars to stage it, stepping in from time to time to sort things out...

It's August 1588. In an English village, the children receive the news that the Spanish Armada is approaching. We learn that their new priest, Zachariah, disapproves of merry making - such as the strange and wonderful things happening in London, particularly the theatres.

As they wander off, the Fairies and Goblins come out to sing and dance, but Oberon and Titania, the Fairy Queen, are in dispute over mortal's dreams which are kept in Fairyland. Oberon decides to teach Titania a lesson and tells Puck to fetch a magic flower whose juice will make her fall in love with the first creature she sees when she wakes up. While Puck is on his errand, Oberon hears an argument between Hermia and Lysanda, two village girls of opposing religious faiths. Lysanda, who is Zachariah's daughter, finds a mysterious letter which she decides to use to incriminate her rival. Puck returns with the flower and Oberon commands him to find Lysanda and teach her a lesson too. The Fairies sing a lullaby which sends Titania to sleep - and Oberon streaks her eyes with the magic juice.

Night has fallen and some village youths arrive secretly - because of the ban on frivolous activities - to rehearse the drama of *Pyramus and Thisbe*. They don't get very far because Puck enters and, seeing Bottom acting enthusiastically, thinks this must be the deranged mortal he was told to find. He promptly puts on Bottom an ass's head. The other youths flee in terror when they see him. This commotion awakens Titania who immediately falls for Bottom.

The village children rush in with the news that Hermia has indeed been arrested on suspicion of spying. The rumour spreads that Bottom has been transformed by witchcraft. All feel giddy with emotion. Hermia enters, flanked by guards, to say her farewells. Oberon realises Puck has got the wrong mortal and sends him packing.

The village children sing of the religious troubles that have plagued their country in recent times. Meanwhile, Bottom is being entertained by the Fairies and Goblins whose life is so enchanting that he wants to live with them in Fairyland. To get him there, a rainbow bridge is constructed spanning the approaching dawn. Suddenly the scholars realize that the play is taking off in the wrong direction; to get it back on course, Oberon agrees to release Titania from her infatuation with Bottom, who in turn is relieved of his ass-head. He wakes up as if from a dream.

They are interrupted by the arrival of a troupe of strolling players who bring the news that the Armada has been defeated. They present the ancient drama of *The Seven Ages of Man*. Bottom returns to his mates, and the opportunity for them to put on their own play finally presents itself: if only Zachariah would agree.

To bring the play to a successful conclusion, Puck has one last trick up his sleeve: Queen Elizabeth and her Courtiers arrive on the scene. She is asked to intervene in the case of Hermia, the supposed spy. When the young girl is cross-examined it appears she was found some years ago on a beach following a shipwreck. That boat contained a husband, a wife and two baby daughters. The player, Isabella, reveals herself as the mother, Zachariah as the husband, and Lysanda and Hermia discover they are sisters. Lysanda confesses to having framed Hermia, who forgives her new-found relation; Zachariah now agrees to be jolly, and amidst general rejoicing everyone gets ready for the performance of *Pyramus and Thisbe*.

These two lovers were kept apart by a wall. One night they agree to meet in a moonlit graveyard but Thisbe is scared off by a lion. When Pyramus arrives, Thisbe's torn veil leads him to conclude that Thisbe has been devoured. He kills himself. Thisbe returns and joins him in death.

After all this jollity the villagers go home - and, as their play finishes, the scholars of Gillum's School are left with Puck, their muse, to ponder what they've created.

Characters

Titania, Fairy Queen
Oberon, Goblin King
Puck, Oberon's servant

Four Fairies:
Peaseblossom Mustardseed Cobweb Moth

Hermia, a Catholic child
Lysanda, a Protestant child, daughter to Zachariah

Nick Bottom, an apprentice weaver; *Pyramus* in the interlude
Peter Quince, an apprentice carpenter; *Prologue* in the interlude
Francis Flute, an apprentice bellows-mender; *Thisbe* in the interlude
Tom Snout, an apprentice tinker; *Wall* in the interlude
Snug, an apprentice joiner; *Lion* in the interlude
Robin Starveling, an apprentice tailor; *Moonshine* in the interlude

Brother Zachariah, village priest and schoolmaster
Isabella, a strolling player, disguised as a man, wife of Zachariah
Hermia's guardian(s)

Scholars of Gillum's School as themselves and **Village Children**

Queen Elizabeth and Courtiers

Fairies & Goblins

A Troupe of Strolling Players as themselves and
The Seven Ages of Man (dumb show): *Prologue; Infant - Schoolboy -
Lover - Soldier - Justice - Pantaloon - Childishness & Oblivion*

*All roles are sung and intended for the treble range with the exception of
Lysanda, Isabella, Hermia's guardian and Zachariah which are spoken*

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Vernham Dean Gillim's School in Hampshire and commissioned with funds provided
by the Millennium Festival Awards for All. It was written for performance by primary
school children and the Vernham Dean Theatre Group following the childrens' studies
for the curriculum.*

Act 1

- 1 Song: Puck & Chorus of Scholars *Over hill, over dale* 5
- 2 Intorduction & Prayer: Villagers *It's the year of Our Lord* 9
- 3 Scene: London Life *There are crowds of people* 13
- 4 Chorus & Dance of Fairies & Goblins (Oberon & Titania) *Over hill, over dale* 23
- 5 Song: Scholar (& Oberon) *I know a bank where the wild thyme blows* 30
- 6 Lullaby: Fairies & Goblins *You spotted snakes* 34
- 7 Song & Dance: Titania, Bottom & Four Fairies *What angel wakes me?* 38
- 8 Chorus of Villagers *Have you heard the news?* 41
- 9 Hermia & Chorus: *Farewell, my world* 47

Act 2

- 10 Chorus: Song & Dance *Life was good* 51
- 11 Song: *Fairies & Goblins* 56
- 12 Scene: The Rainbow Bridge *Come with me* 61
- 13 Chorus of Players & Villagers *Have you heard the news?* 70
- 14 Dumb show: The Seven Ages of Man 72
- 15 Chorus: *What an astonishing turn of the tide!* 77
- 16 Scene: Pyramus & Thisbe 80
- 17 Dance 94
- 18 Finale: All *Now the hungry lion roars* 95

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Much of the music is intended to be accompanied by an orchestra of (amongst others) flutes, clarinets, recorders, violins and cellos with many passages designed for an ensemble of tuned (and untuned) percussion playing patterns by rote.

The music for Pyramus and Thisbe is taken from Lampe's Mock Opera of 1745.

For the sake of clarity and economy, some harmonies have occasionally been shown on the vocal staves; it is not necessarily intended that more than one part is sung. Similarly, where rhythms are indicated, this does not necessarily imply that percussion is absent elsewhere.

The Dream That Hath No Bottom

Edward Lambert

no. 1

$\text{♩} = 80$

Evening. The Scholars of Gillum's School are sleeping.

Act 1

p

1/6 1/10

tambourine

1/18 $\text{♩} = 60$

Puck *(appearing amongst them)*

O-ver hill, o-ver dale, Tho-rough bush, tho-rough briar, O-ver park, o-ver

pale, Tho-rough flood, tho-rough fire, I do wan-der e-very-where

1/30

1/38

Swi-fter than the moon's sphere, And I serve the Gob - lin King, To

pluck sweet tones that we may sing. To pluck sweet tones that

1/56 ♩ = 80

we may sing.

Scholars

Ei-ther we mis-take your mea - ning quite or else you are that kna - vish sprite

p

Puck

1/62

called Ro-bin Good-fel-low. Good friends, you speak a-right: I am that mer-ry wan - de-rer,

the mer - ry wan-derer of the night. Those that 'Hob - gob - lin' call me And 'Sweet Puck',

Puck stands aside, listening

I do their work, And they shall have good luck.

(The Scholars suddenly wake)

SCHOLARS *(to one another)*

Let's write a play.

What would it be about?

About us! About our own times!

What about Queen Elizabeth?

..we'd have to be careful what we wrote.

..lots of interesting things like heads getting chopped off...

Ideal for a school play!

There's the Armada!

Sounds exciting - we can have a battle!

With a load of ships? 130 of them!

Well, it was the event of the century, surely?

Religion?

Yes, but which one?

Could be rather violent - people have been burned alive.

That'd look good on stage!

I've got it! Shakespeare. Why don't we just put on one of his plays?

Hubble, bubble, toil and trouble....

Of course, witchcraft!

Who is this fellow Shakespeare anyway?

What, have you not heard of him? Famous now.

We want to make our own play!

About ourselves!

With a bit of adventure... fantasy...

History, too!

Everything in fact, all mixed in together!

ALL

If only we could!

PUCK

This class of scholars seems a jolly lot!

I'll transport them whither they wish to fly.

Puck waves his wand..

And if that makes a seemly play -

All well and good; what care I? *(exit)*

no. 2 $\text{♩} = 120$ *1588: Village children assemble in a forest.*

f *drums*

ff

2/18

Villagers *[spoken]*

p

It's the

year of Our Lord: fif-teen-eigh-ty-eight, the twenty-ninth year in the reign of Glo-ri-a-na,

2/30

E - li-za-beth the Queen. Hail, Good Queen Bess!

Hail, Good Queen Bess! Long may she thrive!

2/44

[spoken]

Now

Eng-land is in dan-ger, threa-tened with in - va - sion by the e - ne - my, the Spa-nish, who've

set sail to conquer this land of ours. With a fleet of mighty galleons they approach our shores.

2/56

Please, God, our navy will destroy them!

Protect us all, we pray! Provide a strong prevailing wind

2/72

to send the Spanish on their way! Our fathers joined the fighting

through: please spare them any pain! Bring them

safe-ly home, we beg, so peace may reign a - gain.

No news? No mes-sa-ges from Lon-don. We've heard

no-thing; It's hot. I'm bored! It's the sea-son of mid-summer mad-ness. Since that

2/105

One Group

Another Group

First Group

[spoken]

no-thing; It's hot. I'm bored! It's the sea-son of mid-summer mad-ness. Since that

2

1

Both

2

no-thing; It's hot. I'm bored! It's the sea-son of mid-summer mad-ness. Since that

1

new prea-cher came no en - joy-ment's been al-lowed. Bro-ther Za-cha-riah - he's so se-rious. Ne-ver

2

Both

smiles. He wants to pu-ri-fy peo-ple's souls. Well, we're too young, thank you ve-ry much.

LYSANDA

That's my father you're talking about.

A VILLAGER

People in London are allowed to enjoy themselves. I went there once.

OTHER VILLAGERS

What is it like?

no. 3 $\text{♩} = 80$ **A Villager**

There are crowds of peo-ple rush-ing this way and that.

Life is ex-ci-ting there, the streets full of sound: shouting of street cries, hor-ses' hooves,

All

clogs on the cob-bles, and church bells e - cho round. Peo-ple come,

peo-ple go, Lon-don life is all on show! Peo-ple come, peo-ple go,

Lon-don life is all on show! Gen-tle-men bow-ing, do-fing

hats to the la - dies Swi-shing silk and sa - tin as the rich walk a-long Some dressed splen-did - ly in

3/33

sumptuous vel-vet; Dodg-ing the hus-tle and bus-tle of the throng. Peo-ple come, peo-ple go,

Lon-don life is all on show! Peo-ple come, peo-ple go, Lon-don life is

3/41

all on show! 'Pork ribs for sale! Suc-cu - lent fowl!'

'Lo-vely red ap - ples, ripe and sweet!' 'Straight from the o - ven, fine fresh loaves!'

3/49

All sorts of won - der-ful things to buy and eat. All sorts of won - der-ful things to buy and eat.

3/53

Peo-ple come, peo-ple go, Lon-don life is all on show!

3/60

3/64

But watch out for pick-poc-kets:

there is no-thing worse than fin - ding some ur - chin has sto - len your purse. Watch out a-bove you!

Mind how you tread! The muck thrown out may fall on your head! The stench in the gut-ters just

3/76

grows and grows - So buy a pa-man-der to pro- tect your nose! Town life is dir - ty, yet it is

fun, Peo- ple there are brave, when all is said and done.

3/86

And there in the cen-tre of the mar-ket square is a

croo-ked man with a dan-cing bear; I saw it whipped and heard it roar:

yet the chee-ring crowd cried out for more. And still the ven-dors cried their

3/106

wares While the beg-gars cried out for mo-ney. Peo-ple passed

by on their way to a play To see some his-to-ry, some-thing sad or fun-ny.

3/120

Peo-ple come, peo-ple go, Lon-don life is all on show! Peo-ple come,

3/130

Dance

peo-ple go, Lon-don life is all on show!

3/146

ff

3/150

A - cross the ri-ver, out - side the ci - ty, There's a thea - tre as round as an

f

O Where you tra-vel to fan-ta-sy, fame or fai-ry-land, Ac-tors tran-sport you to dis-tant times and pla-ces;

3/160

There's Shake-speare and Mar-lowe and ma-ny fa-mous fa-ces, For Lon-don is hap-py and

3/168

Lon-do-ners are sad: Re-vel-ry, pro-fa-ni-ty, wan-ton-ness and crime, fe-

sti-vi-ty, pa-gean-try, ro-yal-ty and spec-ta-cle - Lon-do-ners have e-very-thing, and e-very-one is mad!

3/178

e-very-one is mad! Peo-ple come, peo-ple go, Lon-don life is

like a show! Peo-ple come, peo-ple go, Lon-don life is like a show!

This system features a vocal line with lyrics, a piano accompaniment with chords and arpeggiated figures, and a rhythmic line with eighth-note patterns.

3/188

Peo-ple come, peo-ple go, Lon-don life is

This system includes a vocal line, a piano accompaniment with a forte (*ff*) dynamic marking, and a rhythmic line. The piano part features a change in time signature to 8/8.

like a show! Peo-ple come, peo-ple go, Lon-don life is like a

This system continues the vocal line and piano accompaniment, maintaining the 8/8 time signature and featuring a forte (*f*) dynamic marking.

3/198

show!

3/208

p
As night-time falls, the crowds go home, the watch-man starts his rounds.

On-ly fai-ries and gob-lins come and go: the cur-tains are drawn on the

They all run off, and someone drops a letter.

Lon-don show...

no. 4 $\text{♩} = 120$ *Oberon and Titania enter with their trains*

p
pizz

4/13

Fairies & Goblins

O-ver hill, o-ver dale, Tho-rough

bush, tho-rough briar, O-ver park, o-ver pale, Tho-rough flood, tho-rough fire - We do

4/26

wan-der e - very - where Swif-ter than the moon's sphere, And we

4/37

they dance

serve the King and Queen, To dance our rounds u - pon the green.

First system of the musical score. It features a grand staff with a treble and bass clef. The treble staff has a series of chords, with a forte (*f*) dynamic marking. The bass staff has a steady eighth-note accompaniment. A percussion line is at the bottom.

Second system of the musical score, continuing the melody and accompaniment from the first system.

Third system of the musical score. A measure number box labeled "4/57" is positioned above the first measure of the treble staff. The music continues with chords and accompaniment.

Fourth system of the musical score. A measure number box labeled "4/69" is positioned above the first measure of the treble staff. The system shows a change in the bass line and treble accompaniment.

Fifth system of the musical score, concluding the page with sustained chords and a consistent accompaniment.

4/85

♩ = 80

Oberon

Ill met by moon-light, proud Ti - ta - ni - a!

p

4/90

Titania

I know thou hast sto-len from Fai-ry-land the dreams of mor-tal hu-mans. You are jea-lous,

4/94

Titania & Oberon

dea-rest O-be-ron. Not since the sum - mer's spring have we danced our fai - ry ring

pp

but the air has turned to hea - vy mist nights no lon - ger moon-shine kissed,

4/98

wind pi - ping mu - sic all in vain: mor - tals want their dreams a - gain.

Give me these dreams and I will go with thee. Not for thy king - dom! No!

4/104

♩ = 120

f

Fairies & Goblins

O-ver hill, o-ver dale, Tho-rough bush, tho-rough briar,

4/125

O-ver park, o-ver pale, Tho-rough flood, tho-rough fire - We do wan-der e - very -

where Swif-ter than the moon's sphere,

4/137

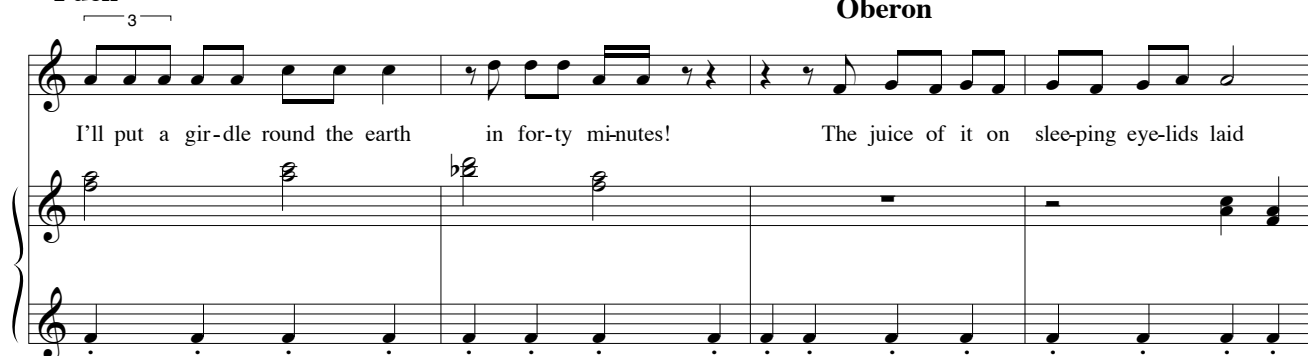
And we serve the King and Queen, To dance our rounds u - pon the green. To

(they withdraw)

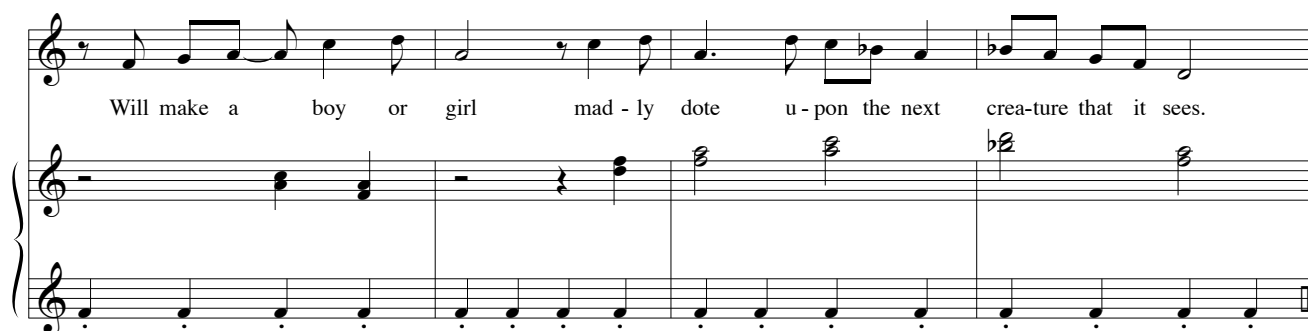
dance our rounds u - pon the green.

4/151 ♩ = 92 **Oberon**


My gen-tle Puck, come hi-ther. Fetch me that flo-wer - the herb I showed thee once.

Puck**Oberon**


I'll put a gir-dle round the earth in for-ty mi-nutes! The juice of it on slee-ping eye-lids laid



Will make a boy or girl mad - ly dote u - pon the next crea-ture that it sees.

Lysanda and Hermia enter from different directions


But who comes here? I am in - vi-si-ble and will hear what they say.

LYSANDA

God save the Queen!

HERMIA

God save the Queen.

SCHOLARS

The play contains two characters - one Protestant, one Catholic, who once were the best of friends. But Lysanda doesn't like Catholics - they make her suspicious. Why don't they conform like everyone else?

LYSANDA

What brings you here?

HERMIA

Just passing. There isn't a law against that, is there?

LYSANDA

Not for law abiding citizens there isn't no.

HERMIA

But I abide by the laws of the realm.

LYSANDA

And you go to church?

HERMIA

We pay the fines for not going to church.

LYSANDA

Fines?

HERMIA

Yes, of course! Twenty pounds a month.

LYSANDA

Ah, I see, you pay for your religion, so to speak. That can't be right, can it? Only the rich can afford to be Catholics!

HERMIA

Many folk would rather we went back to the old religion.

LYSANDA

Would they now? My father would call that treason.

HERMIA

Never!

LYSANDA

Glad that Spain is on her way are you? Then England would be Catholic again.

HERMIA

No! We are patriotic. I love my country.

LYSANDA

On your way, fat head!

HERMIA

See you!

LYSANDA

Farewell!

(seeing the letter and picking it up)

Hey, what's this ? A document - it says: *'I come amongst you being resolved in the midst and heat of battle to live or die amongst you all. To lay down for God and for my kingdom and for my people my honour and my blood even in the dust.....'* Strange writing. This would do for a few dirty tricks! What mischief can we make with this, I wonder? If anyone's found with this they'll be in trouble, for certain. There are spies everywhere.

(she leaves)

OBERON

Ah ah! A plot is afoot! Before those two folk leave this wood they'll like each other, as friends should.

(enter Puck) Welcome, wanderer. Hast the flower?

PUCK

Ay, there it is.

no. 5

♩ = 52

A SCHOLAR

I've an idea for a verse just here -
Oberon sings something like this:

A Scholar

(The Scholar teaches the actor playing Oberon the following song)

I know a bank where the

pp *[piano]*

[drum kit]

[etc.]

Oberon

Scholar

wild thyme blows I know a bank where the wild thyme blows Where ox-lips and the nod-ding

pp

5/13

Scholar & Oberon

vio - let grows. I know a bank where the

wild thyme blows Where ox-lips and the nod-ding vio - let grows.

5/19 Scholar

There sleeps Ti-ta-nia some time of the night, Lulled in these flo-wers with

5/23

dan-ces and de-light. And with the juice of this I'll streak her eyes And

5/27

make her full of hate-ful fan-ta-sies, and make her full

5/36

of hate-ful fan-ta-sies, of hate-ful fan-ta-sies

Oberon

I know a bank where the wild thyme blows Where

[etc.]

ox-lips and the nod-ding vio-let grows.

5/45

There sleeps Ti-ta-nia some time of the night, Lulled in these flo-wers with dan-ces and de-light.

5/49

5/53

And with the juice of this I'll streak her eyes And make her full

of hate-ful fan - ta - sies, and make her full of hate-ful

fan - ta - sies, of hate-ful fan - ta - sies

pp

A SCHOLAR

I'm not sure that 'fantasies' rhymes with 'her eyes',
but it 'll do.

ANOTHER SCHOLAR (to Puck)

Now Oberon tells his servant Puck
to find Lysanda in this wood.
For the devilish things that she has said
he must plant on her an ass's head!

(Puck leaves; enter Titania, with her train)

SCHOLARS (One group)

Why do we need these Fairies at all?

ANOTHER GROUP

We know that they're bound to be pleasing:
They mix with the mortals, but stay invisible,
And make for more fantasy, tears and teasing.

no. 6

♩ = 72

Some senior fairies

You spot-ted snakes with-out a song, Thor-ny hedge-hogs, be not seen.
 [chimes]
p

6/8

♩ = 56

Fairies & Goblins

Newts and blind-worms, do no wrong, Come not near our Fai-ry Queen. Nigh-tin-gale with
pp

me-lo-dy Sing in our sweet lul-la-by, Lul-la, lul-la, lul-la-by, Lul-la, lul-la, lul-la-by,
pp

Ne-ver harm Nor spell nor charm Come our lo-vely la-dy nigh. So good night with
pp

6/28

♩ = 72

Senior goblins

lul-la-by. Wea-ving spi-ders, come not here;
p

Hence, you long-legged spin-ners, hence! Bee-tles black, ap-proach not near, Worm or snail, do no of-fence.
pp

6/34

♩ = 56

Fairies & Goblins

Nigh-tin-gale with me-lo-dy Sing in our sweet lul-la-by, Lul-la, lul-la, lul-la-by,
pp

6/43

Lul-la, lul-la, lul - la-by, Ne-ver harm Nor spell nor charm Come our lo-vely la - dy nigh.

6/54 $\text{♩} = 44$

So good night with lul - la - by. *Titania sleeps*

Oberon (*putting the lotion on her eyes*) — 3 —

When thou wa - kest, Thou ta - kest True de - light In the sight of what - e - ver shall ap - pear.

6/60 $\text{♩} = 56$

(*Bottom enters*)

Wake when some vile thing is near! (*exit*)

SCHOLAR(S)

Now for our play we need some fun,
 we must entertain when all is said and done.
 We could have a play-in-a-play
 and watch the players rehearse.
 If that is the case we need some more space:
 Fairies and Goblins - you'd better disperse!

They leave and the other Apprentices enter

QUINCE

We all 'ere?

BOTTOM

Best take the register.

QUINCE

Now as you know, Brother Zachariah don't like entertainment, like, so for the village fete we thought we'd put on something classical, like, and serious. The play is called The most lamentable comedy and most cruel death of Pyramus and Thisbe. So, Nick Bottom the weaver?

BOTTOM

Yes, boss. What part am I getting?

QUINCE

Pyramus.

BOTTOM

Is that a goodie or baddy?

QUINCE

A gallant lover that kills himself.

BOTTOM

That'll bring tears to the eyes. Best bring your tissues, if I'm going to play him!

QUINCE

Francis Flute, the bellows-mender?

FLUTE

Here, Peter Quince.

QUINCE

Flute, you'd better do Thisbe. That's the girl that Pyramus loves.

FLUTE

Oh, blimey, don't make me play a woman - I've got a beard on its way.

BOTTOM

I'll play Thisbe, too. I'll speak in an enormous little voice 'Ah, Pyramus, my lovely dear; thy Thisbe dear, and lady dear...'

QUINCE

No, no; you've got to do Pyramus; and Flute, you're Thisbe.

BOTTOM

Well, ge' on with i', man.

QUINCE

Snug, the joiner?

SNUG

You written the lion's part yet? 'Cause I'm not much good at learnin' lines.

BOTTOM

I'll do the lion too. I'll roar so loud...

QUINCE

And you'll frighten the ladies and we'll all get hanged.

BOTTOM

Okay, so I'll roar like a nightingale.

QUINCE

You're Pyramus!

SNOUT

Hang on! If Pyramus draws a sword to kill himself, the ladies'll scream with fright, yes?

FLUTE

Quite right.

SNOUT

I've a cunning plan. Write a prologue, and let the prologue say we'll do no damage with our swords, and that Pyramus and Thisbe don't really die.

STARVELING

And, to make sure they understand, the Prologue tells the audience that you Thisbe, are not really Thisbe, but Flute the bellows-mender and you, Pyramus, are not really Pyramus but Bottom - Bottom the weaver. This'll put 'em at ease

QUINCE

Right then, let's start shall we? Listen for your cues!

SCHOLARS

While they rehearse Puck comes along
Sees Bottom waiting for his cue to be heard:
He mistakes him for the villain Lysanda
So puts an ass-head on him instead.

PUCK *entering, carrying an ass's head*

Through the forest have I gone
But evil youth found I none.
But who is here?

BOTTOM *as Pyramus*

O grim -looked night! a night with hue so black!
O night! O night! alack! alack! alack!

PUCK *(seeing Bottom, and putting the head on him)*

This must be the mortal. It seems dumb enough.
I'll follow you, I'll lead you round,
Through bog, through mire, as horse or hound,
a fog, a fire, a noise, a sound:
Puck's adventures know no bound!

FLUTE *as Thisbe*

Hark, a voice I see. My dearest Pyramus dear.
....Pyramus dear!Pyramus dear!
Now will I to the chink,
To spy if I can hear his face, I think.
Most radiant Pyramus dear!

BOTTOM *with an ass's head*

If I were fair, fair Thisbe, I were only thine.

Flute screams as he sees Bottom

QUINCE

What the - ? Weird!
Spooky! Quick you lot, run! Help!

SNOUT

Bottom, what's happened?

BOTTOM

What's the matter, ass head?

THE OTHER FIVE

Bless you, mate! You're morphed!

(they run off)

BOTTOM

They want to scare me to make an ass of me; but I'll stay and sing, that'll serve 'em right.

*I'm 'Enery the Eighth, I am,
'Enery the Eighth , I am, I am...*

no. 7 $\text{♩} = 80$ Titania (*waking*)

What an- gel wakes me from my flo- wery bed? I

p like a harp

Bottom

pray thee, gen- tle mor- tal, sing a - gain! I'm 'E-ne-ry the Eighth, I am, 'E-ne-ry the Eighth, I am, I am...

7/10

Titania

Mine ear is much e - na-moured of thy note, is much e - na-moured of thy

note. And thy fair vir-tue's force doth move me On the first view to swear I

BOTTOM

Hang on! One step at a time!

7/19

love thee. I love thee! Thou art

7/23

wise as thou art beau - ti - ful. I'll give thee

fai - ries to at - tend thee

7/28

Pease - blos-som! Cob-web! Peaseblossom

Rea-dy!

7/33

Cobweb Moth! Moth Mus-tard-seed! Mustardseed

Be kind and

The Four Fairies

cour - teous to this gen - tle-man. Hail, mor - tal! Hail!

Hail, mor - tal! Hail!

f

7/47

7/58

Titania

Come wait u - pon him. Lead him to my bower. The

p

moon methinks weeps more with e - very pas - sing hour.

7/67 *f*

attacca

no. 8 $\text{♩} = 156$

p

8/10 Villagers (to each other, entering)

Have you heard the news? *What news?* Have you heard the news? *Tell us!* Have you heard the

8/18

news? *Go on!* Have you heard the news? *Bad news?* Her - mia's been ar - res-ted! *What?* She's been charged with

trea-son! *No!* They caught her with a let - ter, a mes - sage sent from Spain. *Ne-ver!* Have you heard the

8/30

news? *What news?* Have you heard the news? *Tell us!* Have you heard the news? *Go on!* Have you heard the

8/34

♩ = 132

p

news? *Bad news?* Á trài - tòr à - mòng us? What

8/43

can she have done? And how can a per - son do that, who's so young? Well,

I don't be - lieve that she'd do such a thing. She's real - ly not up to com -

8/51

mit - ting a sin! It's not me who's in trou-ble, so what do I care? They'll take her to pri-son. Good

8/59

luck to her there! I al - ways thought she's a de - vi - ous girl! She's got her de - serts. My

mind's in a whirl! I feel con - fused by this ter - rib - le news: you ne - ver know

8/67

whom they'll choose next to ac - cuse! I feel con - fused by this ter - rib - le

8/75

news: you ne - ver know whom they'll choose next to ac - cuse!

I feel con - fused by this ter - rib - le news: I feel con - fused by this ter - rib - le news: I feel con - fused by this

ter - rib-le news: you ne - ver know whom they'll choose next to ac - cuse!

8/87 ♩ = 162

More villagers enter

Have you heard the news? *What news?*

Have you heard the news? *Tell us!* Have you heard the news? *Go on!* Have you heard the news? *Bad news?*

8/100

Bot - tom's now a don - key! *What?* Turned in-to a witch they say! He can't use a broom-stick - no,

8/108

ne - ver could he ride one! Have you heard the news? *What news?* Have you heard the news? *Tell us!*

Have you heard the news? *Go on!* Have you heard the news? *Bad news?*

p
I bêt it was on - ly a ras - cal - ly plot to make us all

8/125

sad - der, and suf - fer a lot! I know some - one's pla - ying a ter - ri - ble

8/133

game to cause dear old Bot - tom a great deal of pain! Å

witch - hunt here? What can they have done? Hea - vens a - bove! - pray don't harm a - ny-one! Å

8/141

witch, be-ing caught, they'll be cer-tain to make a - no-ther mar-tyr to burn at the stake. I feel con -

8/149

fused by this ter - ri - ble news! Whom on earth will they choose next to ac -

cuse? I feel con - fused by this ter - ri - ble news! Whom on earth

8/157

will they choose next to ac - cuse? I feel con-fused by this ter - ri-ble news!

I feel con-fused by this ter - ri-ble news! I feel con-fused by this ter - ri-ble news! Whom on earth

no. 9 $\text{♩} = 84$

will they choose next to ac - cuse? All fall silent as HERMIA enters on her way to prison

9/6

p

9/14 **Hermia**

Fare-well, my world, there's much that I che - rish but have to

leave be - hind me now. Re - mem - ber me fond - ly in hap - pi-er days!

Who is it that takes pleasure in betraying me? Fare-well, my world, there's much that I

pp *p*

che-rish but have to leave be - hind me now. Re - mem-ber me fond - ly in hap - pi-er

days! Re - mem-ber me fond - ly in hap - pi-er days Will no-one pity me?

Chorus

Fare-well, sad Her-mia, a vic-tim, be - trayed. We weep tears of sor-row, and say fare -

well. haun - ted by me - mories of hap - pi-er days, haun - ted by me - mories of

9/66

Hermia

hap - pi-er days. **HERMIA** Remember me! haun - ted by me - mories of

rit.

9/78

hap - pi-er days, haun - ted by me-mories of hap-pier days.

OBERON

What hast thou done?

Now, about the wood go swifter than the wind
and Lysanda the villain look thou find!

9/84

 $\text{♩} = 60$ **Oberon**

Up and

down, up and down, You will lead them up and down. You are feared in field and town. Goblin

9/96

Puck

lead them up and down. Up and down, up and

down, I will lead them up and down. I am feared in field and town. Gob-lin lead them up and down.

9/108

(Oberon sends him packing as the curtain falls)

f *ff*

End of Act 1

Act 2

A little while later the village children play a game.

SCHOLARS

Having got to this point - what can we do now?
 Everything's quite muddled up.
 Bottom's a donkey, Hermia's in gaol,
 The Fairies are nonsense beyond the pale!
 The people are sad - their lives have gone wrong:
 it must be just about time for a song!

no. 10 $\text{♩} = 72$

10/11

How I wish he had not! Lit-tle King Ed-ward spoke a-gain,

hey fid-dle did-dle no non-nee the church stripped bare, its walls made plain. hey fid-dle did-dle no

non-nee Our prayers we say in Eng-lish now. with a non-nee non-nee hey non-nee non-nee-o

How I wish we did not! How I wish we did not!

Bloo - dy Ma - ry did the crime hey fid-dle did-dle no non-nee of ma - king mar-tyrs in her time.

hey fid-dle did-dle no non-nee She turned the clock back far too far; with a non-nee non-nee

10/63

hey non-nee non-nee-o How I wish she had not! How I wish she had not!

f

On the throne sits

p

Vir-gin Bess: hey fid-dle did-dle no non-nee Her sub-jects wor-ship their god-dess.

hey fid-dle did-dle no non-nee Our faith seems now a game of throw. with a non-nee non-nee

hey non-nee non-nee-o How I wish it did not! How I wish it did not!

ff

Per-haps there'll come a

pp

time one day with a hey non-nee non-nee when church-ly strife will go a-way. hey non-nee-

o We hope for peace and to - le - rance-how - e - ver peo-ple pray. How I wish there

10/129

were some! How I wish there were some!

SCHOLARS

We left Titania waking, besotted
 With Bottom, who was confounded.
 To be loved by a beautiful Fairy is one thing:
 to be hairy and itchy - well, the feeling's compounded!

BOTTOM

Where's Pleaseblossom?

PEASEBLOSSOM

Ready.

BOTTOM

Scratch me, Peaseblossom.
 Where's Monsieur Cobweb?

COBWEB

Ready.

BOTTOM

Scratch me, Cobweb.
 Where's Monsieur Mustardseed?

MUSTARDSEED

What's your will?

BOTTOM

Scratch me, Mustardseed.
 I must be due for a shave.
 Where's Monsieur Moth?

MOTH

Wilt thou hear some music?

BOTTOM

Yes, sing me a song about Fairyland.
 Tell me about the things you do there.

no. 11 $\text{♩} = 72$ **Fairies & Goblins**

Fai - ries and Gob - lins (as the case may be) Are there when a ba - by is

born. They bless the child and weave a spell To shield its soul from harm.

11/11 (Fairies)

This way, that way, fly-ing through the night, car-ry-ing sweet dreams in bu-ckets of love to

chil-dren who know life is not what it seems: that's what a fai-ry does, yes, that's what a fai-ry

11/21

does! There are bad fai-ries, too, in Fai-ry-land; The Slee-ping Beau-ty was

cursed By a wi-cked, spite-ful hag of a witch Who some-times does her worst first.

11/30 (Goblins)

This way, that way, kee-ping out of sight, ha-ving lots of fun, and play-ing naugh-ty tricks; set-ting traps till the

night is done: that's what gob - lins do, yes. that's what gob - lins do!

pp

This system contains the first line of the song. The vocal melody is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "night is done: that's what gob - lins do, yes. that's what gob - lins do!". The piano part features a series of chords in the right hand and a melodic line in the left hand. A *pp* (pianissimo) dynamic marking is present.

When you're a few years ol - - - der, The

This system contains the second line of the song. The vocal melody continues in treble clef. The piano accompaniment continues in grand staff. The lyrics are: "When you're a few years ol - - - der, The". The piano part features a series of chords in the right hand and a melodic line in the left hand.

Tooth Fai - ry creeps to your pil - - - low, Takes your

This system contains the third line of the song. The vocal melody continues in treble clef. The piano accompaniment continues in grand staff. The lyrics are: "Tooth Fai - ry creeps to your pil - - - low, Takes your". The piano part features a series of chords in the right hand and a melodic line in the left hand.

milk teeth and leaves you a coin Twenty times o - ver for new ones to

This system contains the fourth line of the song. The vocal melody continues in treble clef. The piano accompaniment continues in grand staff. The lyrics are: "milk teeth and leaves you a coin Twenty times o - ver for new ones to". The piano part features a series of chords in the right hand and a melodic line in the left hand.

grow. But the best jobs in Fai-ry-land are done by the god - mo - thers

al - ways pre-pared for a fight They weave spe-cial spells that change peo-ple's lives and

11/67

turn wre-tched wrongs in-to right. And, of course, we have a spe - cial friend - ship with

Lap-land and San - ta Claus. At Christ-mas time we take our turns to help him in his good

11/75

cause. This way, that way, fly-ing through the night, kee-ping out of sight, car-ry-ing sweet dreams in

bu-ckets of love, ha-ving lots of fun, and play-ing naugh-ty tricks; to chil - dren who know life is

not what it seems: set - ting traps till the night is done: that's what a fai - ry does, yes,

that's what the gob-lins do! no! that's what a fai - ry does, yes, that's what the gob-lins do!

TITANIA

Dawn approaches. We have to say goodbye.

BOTTOM

Let me come with you! Take me to Fairyland.
I want to go there!

TITANIA

Once there, you can never return.

BOTTOM

Never mind that - I'll be happy there with my
new friends.
No-one ever understood me on earth.

no. 12 $\text{♩} = 80$

Titania

Come with me and I'll lead you to a new

p [piano]

mor - ning! Pre - pare the bridge! Pre - pare the bridge! A rain - bow bridge to the

12/19

All

dawn of a - no-ther day! Peal out the bells!

[glocks]

12/27

Let the bridge form which will take us to Fai-ry-land be - fore the dawn!

12/35

Build a rain-bow o-ver the moon! E - very co-lour plays a dif-ferent tune!

Shout out a song to sing as you go! Pluck sweet notes that by the way-side grow!

12/47

Read the co-lours and smell the sounds! Bathe in the mu - sic swim-ming a - round! All this in

[xylos]

12/51

Fai - ry-land: and more be - sides!

Paint what you think and hear what you see! E-very-thing is po-ssi-ble and like-ly to be! Lie in the clouds as

12/63

soft as silk! Sip the sky! Drink moun-tains like milk! All this in Fai - ry-land: and more be -

12/67

sides! Cas - tles of can - dy,

streets of sweets, Taste them and feel their me - lo-dies, Sta - tues of su - gar, foun-tains of wine

12/79

Fill your soul with food that is fine! All this in Fai - ry-land: and more be - sides!

12/83

Wish your-self to a - ny-where or e-ven to no-where at all! Be-come a shoo-ting star and glance How the

pla-nets glit-ter and dance! Wish your-self to a - ny-where or e-ven to no-where at all! Be-

12/99

come a shooting star and glance How the pla-nets glit-ter and dance! All this in Fai - ry-land:

12/103

The bells ring out with ever greater intensity

and more be - sides!

12/111

All this in Fai-ry-land:

12/115

and more be-sides! Once ear-thly life is left be-hind it does not cease to be: In

Fai-ry-land are spi-rits, And our souls will there be free! Once ear-thly life is left be-hind it

does not cease to be: In Fai-ry-land are spi-rits, And our souls will there be free!

12/131

12/135

p

f

This system contains measures 12/131 to 12/135. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with eighth notes and chords. The bass staff has a rhythmic accompaniment with eighth notes and chords. The dynamic *p* (piano) is marked at the beginning, and *f* (forte) is marked at measure 12/135. The system ends with a repeat sign.

The Rainbow bridge is built and they begin to cross

This system contains measures 12/136 to 12/140. It continues the piano introduction with a treble and bass staff. The treble staff has a melodic line with eighth notes and chords. The bass staff has a rhythmic accompaniment with eighth notes and chords. The system ends with a repeat sign.

ff

This system contains measures 12/141 to 12/145. It continues the piano introduction with a treble and bass staff. The treble staff has a melodic line with eighth notes and chords. The bass staff has a rhythmic accompaniment with eighth notes and chords. The dynamic *ff* (fortissimo) is marked at measure 12/141. The system ends with a repeat sign.

This musical score is for Edward Lambert's piece "The Dream That Hath No Bottom". It is written for a four-part ensemble: two staves for the upper voices (soprano and alto) and two staves for the lower voices (tenor and bass). The score is divided into four systems. The first system consists of six measures. The second system also consists of six measures, with a measure rest in the upper voices at measure 12/159, followed by a fortissimo (fff) dynamic marking. The third system consists of six measures. The fourth system consists of six measures, with a measure rest in the upper voices at measure 12/171, followed by a piano (p) dynamic marking. The notation includes various chords, arpeggios, and melodic lines. The bass line features a steady eighth-note accompaniment. The upper voices have more complex, often arpeggiated, textures.

12/159

fff

12/171

f

p

Scholars**Puck**

It's gone too far! They must not leave! Do some-thing quick-ly to bring them back! It

12/179

Oberon

should-n't be too hard to find in-spi-ra-tion: Let's do the scene this way-it's no per-spi-ra-tion. I'll tell Ti-ta - nia that

12/187

Scholars

all is for-gi-ven... As long as she gives back the dreams that are due to me. Cas-ting off the

12/195

spell that has blin - ded her sen - ses, She now wakes up from her night - mare:

Oberon *(to Titania)*

Be as thou wast wont to be; See as thou wast wont to see!

12/203

♩ = 80

Titania (*waking*)

My O-beron, what vi-sions have I seen! Me - thought I was e-na-moured of an

Oberon

12/213

Scholars

ass. There lies your love. There lies your love! Puck takes the

pp

ass - head off long-suf-fering Bo - tom Who re - calls his dream which he thinks was sub-

lime. For once not mocked but loved by a Queen Who slept on a bank per-fumed with with thyme.

p

Puck (*to Bottom*)*Bottom's head is removed*

12/229

Titania (*to Oberon*)

When thou wa-kest with thine own eyes peep. Come now and

f

tell me how it came this night That I slee - - - ping

here was found With these mor - - - tals on the ground.

All leave except for Bottom

BOTTOM (*waking*)

When my cue comes, call me, and I will answer.. what the...? Peter Quince! Flute! Snug! Snout! Starveling! Heavens above - they've gone off and left me for dead! I have had a really cool dream. I have had a dream beyond the brain of man to tell what it was all about. Man is but an ass if he tries even to describe this dream. I'll write a song about it. I'll call it Bottom's Dream because it ain't got no bottom.

(He leaves and the stage is empty for a moment; the scene changes to the village; some villagers enter)

VILLAGERS (*to one another*)

Help! Help!

What's the matter?

There are some strange creatures coming towards the village!

Ah yes - they're actors! Strolling players.

Quick everyone! The players are coming!

But they'll steal our show!

Just act normally!

(The Theatre Troupe enters; one of the players is Isabella, dressed as a man)

no. 13 $\text{♩} = 172$

p

Players **Villagers**

Have you heard the news? *What news?* Have you heard the news? *Tell us!* Have you heard the

(the other villagers have entered)

news? *Go on!* Have you heard the news? *Good news?* Spain has been de-fea-ted! *What?* Th'Ar-ma - da's lost the

bat - tle! The fire - ships sent them pa-cking, All Eu - rope is in tur - moil!

(enter Brother Zachariah, in his night dress)

ZACHARIAH

What's all the noise about - at this hour of the morning?

ISABELLA *(seeing Zachariah, aside)*

It is he! Oh heavens!

13/27

All

Eng - land is vic-to-rious! God save our good Queen Bess! Ce-le - bra - tions are in or-der on this

f

ve - ry spe-cial day!

ZACHARIAH
Celebrations of a spiritual nature, of course.

13/37 ♩ = 54 **All** [singing an anthem]

The hand of God has saved us So give Him ho - nour, thanks and praise For

great is Eng-land's glo - ry now: Wor - ship the Lord al - ways! A - - - men.

The musical score is for a hymn in common time (C). It features a vocal line and a piano accompaniment. The piano part begins with a forte (ff) dynamic. The lyrics are: 'The hand of God has saved us So give Him ho - nour, thanks and praise For great is Eng-land's glo - ry now: Wor - ship the Lord al - ways! A - - - men.' The score ends with a double bar line and repeat signs.

ZACHARIAH (to the Players)

Who are you anyway? Why have you come here?

A PLAYER

Why, Reverend, it is the day of the village fete and we players are come to entertain you.

ZACHARIAH

Entertain! We will have no such frivolity here.
This is a local fete for local people.

A PLAYER

But we are to perform a morality play:
The Seven Ages of Man.

ZACHARIAH

Very well.

*The Troupe performs the **Seven Ages of Man** as dumb show with music:*

A PLAYER as Prologue

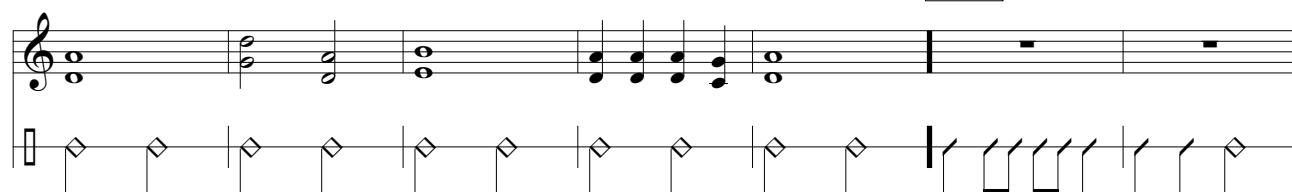
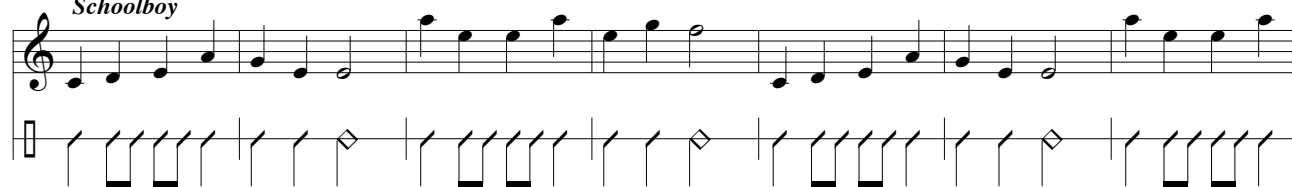
All the world's a stage,
And all the men and women merely players:
They have their exits and entrances,
And one man in his time plays many parts,
His acts being seven ages.

no. 14 ♩ = 72

Infant

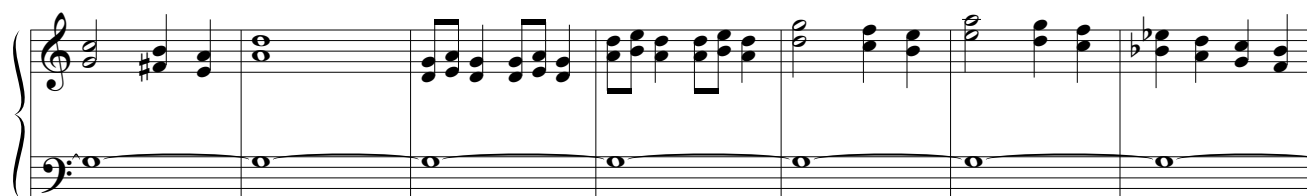
The musical score for 'no. 14' is in common time (C). It features a vocal line and a piano accompaniment. The piano part begins with a forte (ff) dynamic. The lyrics are: 'The hand of God has saved us So give Him ho - nour, thanks and praise For great is Eng-land's glo - ry now: Wor - ship the Lord al - ways! A - - - men.' The score ends with a double bar line and repeat signs.

14/13

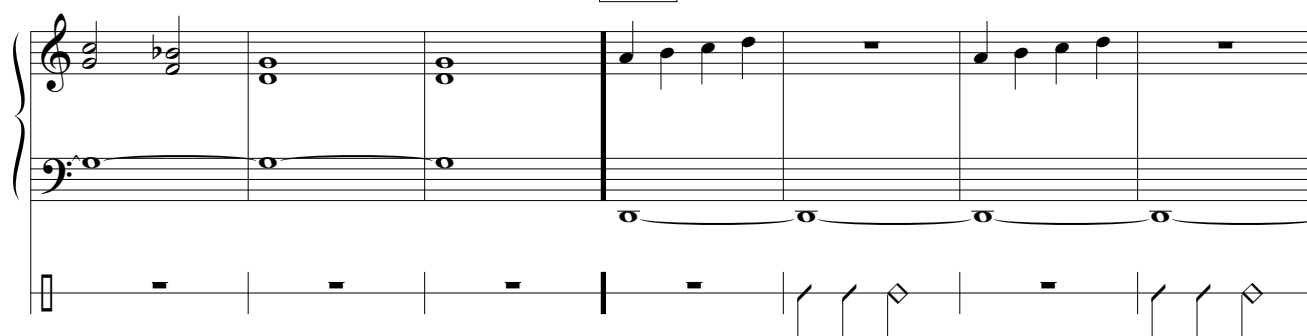
*Schoolboy*14/31 *Lover*

14/43

Soldier14/53 *Justice*



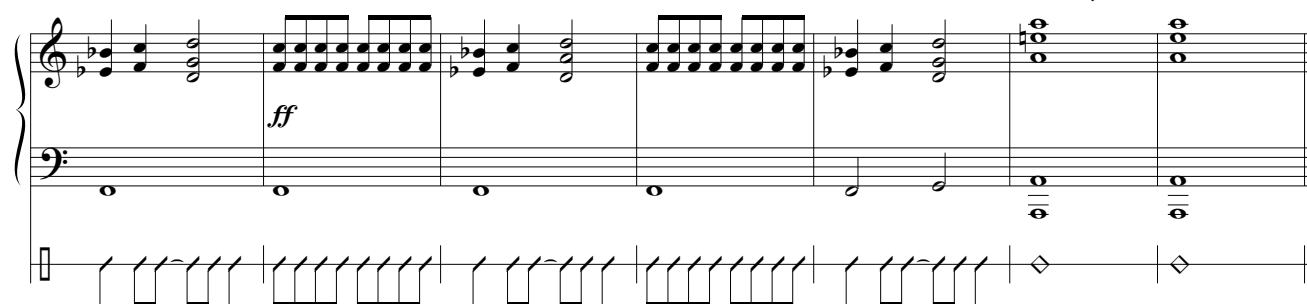
14/67 *Pantaloön*



14/75 *Childishness & Oblivion*



The Players take their bows



At last the dumb show finishes; the audience, except for Zachariah, is not enthusiastic; the Players withdraw

SNUG

How can we enjoy ourselves and drink lots of ale
while Bottom is missing and Hermia is in gaol?

SNOUT

Bottom has vanished into thin air.

STARVELING

The play can't go on. It wouldn't be fair.

FLUTE

Somebody else could take Bottom's part.

QUINCE

It is not possible. He'd have not the heart.
No-one in all the world, you see,
could play Pyramus as well as he.

BOTTOM (*entering*)

Where are my pals? Where are my mates?

THE OTHER APPRENTICES

Bottom! O what a wonderful morning! O most happy hour!

BOTTOM

I have some very strange things to tell you.

APPRENTICES

Tell us what happened, dearest Bottom!

BOTTOM

We'd better get ready to perform our play:
I've a feeling that fortune is turning our way.

SCHOLAR(S)

Puck! Come here!

One thing remains for you to accomplish: the villain Lysanda must straightway be caught.
She surely can't be beyond redemption, but it's quite imperative a lesson be taught.

PUCK

That's a tricky one: it must be seen
That justice is done. We need the Queen!

Puck waves his wand. A fanfare is heard. Enter Queen Elizabeth and her attendants.

COURTIERS

Her Most Royal Majesty, Elizabeth, by God's Grace, Queen of England!

ZACHARIAH

Welcome to [Vernham's Dean] your majesty.

QUEEN ELIZABETH

I am on a progress through the countryside. Can't stop long. The vanquishing of that most terrible foe, the Spanish Armada, has made me a little exhausted.

TROUPE (*aside*)

She looks just like her portraits: eternally young and beautiful!

COURTIERS

There is the small matter of a child in custody here.

QUEEN ELIZABETH

Let her be fetched!
Of what, pray, is this child accused?

COURTIER

Of treason, your majesty.

HERMIA (*entering*)

Oh, why does no-one like me?

QUEEN ELIZABETH

What's your name, girl?

HERMIA

Hermia, you majesty.

QUEEN ELIZABETH

Well, Hermia, do you plead guilty or not?

HERMIA

Not guilty, your majesty.

ZACHARIAH

Oh yes you are!

HERMIA

Oh no I'm not!

ZACHARIAH

Oh yes she is!

VILLAGERS

Oh no she isn't!

QUEEN ELIZABETH

What would your parents say?

HERMIA'S GUARDIAN

I am mortified your majesty. But I think there must have been some dreadful mistake. We are a patriotic family even though we are Catholics. My dear brother is presently serving with the militia and would lay down his life for his country. We have done all we can for this child ever since we took her in. That is to say, ever since we found her.

HERMIA

Found me?

HERMIA'S GUARDIAN

On the beach. In a casket.

HERMIA

In a casket?

ISABELLA (*coming forward*)

A casket? Ten years ago? On a beach in Cornwall? After a terrible storm? The night that the *Titania* sank?

ZACHARIAH

The *Titania*? I was on that ship too!

PLAYERS

Just at the thought of a terrible gale
His face and hers have gone quite pale.

ISABELLA

She's my daughter, Maria!

COURTIER

What, your daughter?

HERMIA

Papa?

ISABELLA (*taking off her disguise*)

No - your mother!

HERMIA

Mama!

COURTIER

A woman!

ZACHARIAH

Isabella! My wife!

ISABELLA (*indicating Zachariah*)

There stands your father! My husband! My life!

PLAYERS

Brother Zachariah, her husband? Good grief!

ZACHARIAH (*indicating Lysanda*)

So this is your sister! It beggars belief!

ISABELLA

My daughters!

HERMIA & LYSANDA

We're sisters?

no. 15 $\text{♩} = 160$

All

What an a - sto - ni - shing turn of the

tide! Her hus - band and daugh - ters now stand by her side. The sis - ters u -

ni - ted, the priest with a wife: sure - ly he's now in for trou - ble and

strife! But what if she's guil - ty? They'll lock her a-way: and that will spoil such a

won - der-ful play. And if we sing this song quick - ly e-nough the mu - si - cians will drop and we'll

p

f

f

run out of puff. As in a dream e - very - one has gone mad! Should we feel

hap - py or should we feel sad? As in a dream e - very - one has gone

mad! Should we feel hap - py or should we feel sad? As in a dream e-very-

one has gone mad! Should we feel hap - py or should we feel sad? As in a dream e-very-

one has gone mad! Should we feel hap - py or should we feel sad?

ff

HERMIA

How did I come to be in a casket?

ISABELLA

With my husband and two baby daughters
I was bound on a ship to England.
The *Titania* broke up in a dreadful storm.
As the sea engulfed us to a floating casket
I entrusted my darling baby.
From my husband (who carried the other child)
we were all swept away a moment later.
When I awoke on a beach full of wreckage
I could find no other survivor.
With my talent for acting I dressed as a boy
and joined this band of strolling players.
For nine years now I've lived that lie.
Today I've found my babes grown up
and my husband, too.

ZACHARIAH

I survived the wreck with Lysanda my child
and made my way to London.
To drown my sorrow for what I had lost
there I trained for the clergy.
As priest and teacher to this parish I came,
bent on reform in the Father's name.

COURTIER

What a strange story! It's got to be true!

QUEEN ELIZABETH

Now the trial of treason: what did she do?

COURTIER (*producing the letter*)

Hermia was found to be in possession of this letter sent from Spain.

QUEEN ELIZABETH

Sent from Spain? But this is my speech!
I delivered these inspirational words
to my troops just the other day.
It goes on to say:
"I know I have the body of a weak and feeble woman
but I have the heart and stomach of a king,
and of a king of England, too."
My speech was so glorious
that seventy six thousand soldiers
would have died for me.

HERMIA

So if this is the Queen's speech, I am innocent of any crime. Hooray! But how did I come by it?

PUCK

Many strange things have happened this night.
I will now set about to set this matter to right!
(*indicating Lysanda*)

ALL

Lysanda, her sister!

LYSANDA

I played a trick on her; I found the letter
and put it in her bag.

A PUPIL

I must have dropped it on the stage.
We were studying it in our history lesson.

SCHOLAR (*to the pupil*)
But that's not in our play, silly!

ISABELLA (*to Lysanda*)
You naughty girl. You won't do that again will you?

ZACHARIAH
You must apologise to your sister.
(*Lysanda & Hermia hold hands*)
And in return I shall do something that's become quite difficult for me: I'll try to be jolly!
Let's have some real entertainment!

QUEEN ELIZABETH
Right, let's get on with it before the plot thickens again.

A VILLAGER
There are some enthusiasts here, who have been rehearsing a play in the manner of a Greek Tragedy and Comedy.

QUEEN ELIZABETH
A tragedy and a comedy. Sounds interesting. Will one know whether to laugh or cry?

All get ready for the performance. The apprentices play the tragical and comical tale of

Pyramus and Thisbe

QUINCE *as Prologue*
If we offend, it is with our good will
That you should think, we come not to offend
But with good will, to show our simple skill.
This is the true beginning of our end.
The Players are at hand and, by their show
You shall know all that you are like to know.

SNOUT *as Wall*
In this same interlude it doth befall
That I - one Snout by name - doth present a wall.
And such a wall as I would have you think
That had in it a crannied hole or chink
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.

no. 16 Allegretto

John Frederick Lampe (1703-1751)

Wall

The wret-ched sighs and groans, The rue-ful sobs and moans, With

pi-ty I Have seen, and now con-dole and now con-dole

16/16

I'll now com ply; And give as - si-stance, With-out re - si-stance, And give as-si-stance,

16/27

With-out re - si-stance, If they will hie If they will hie If they will hie to my my whis-p'ring

whis - p'ring whis - p'ring whis - p'ring whis - p'ring whis - p'ring whis - p'ring whis - p'ring whis - p'ring

whis-p'ring whis-p'ring whis-p'ring whis-p'ring whis-p'ring whis-p'ring whis-p'ring whis - p'ring hole, if

they will hie if they will hie to my whis - p'ring hole.

BOTTOM as *Pyramus* (entering)
 O night which ever art when day is not
 I fear my Thisbe's promise is forgot.

16/45 **Allegro sostenuto**

Pyramus

p

And thou, O wall! Thou sweet and love-ly wall, Thou

sweet and love-ly wall, That stands be-tween her fa-ther's ground and

16/56

mine, Shew me thy chink, That I may blink, That

I may blink, That I may blink, Through with mine eyne.

Shew me thy chink, That I may blink, That I may blink, Through with mine eyne.

PTRAMUS

But what do I see? No Thisbe do I espy.

16/71 Adagio**Allegro****(Pyramus)**

O wi - cked wall! O wi-cked wi-cked wall! through whom no bliss I

see: Cursed may you be for thus de - cei - ving

16/88

me! Cursed may you be for thus de - cei - ving me! O wi - cked wi - cked

wi - ckedwall! through whom no bliss I see: Cursed may you be for thus de -

Adagio

cei - ving me! a tempo

FLUTE as Thisbe (entering)
 The promised joys that lovers feel,
 None but a lover can reveal.
 With expectation here I move,
 To crown my wish, and meet my love.

16/101

Affetuoso**Thisbe**

The secret flame that
 warms my breast, And round my heart does move, Now gives me Hope I
 shall be blest, And soon embrace embrace my love. And soon embrace my
 love.

FLUTE as Thisbe
 O Wall, full often hast thou heard my moans,
 my cherry lips have often kissed thy stones.

BOTTOM as Pyramus (entering)
 I see a voice. Now I will to the chink

FLUTE as Thisbe
 My love! Thou art my love, I think?

BOTTOM as Pyramus
 O, kiss me through the hole of this vile wall!

FLUTE as Thisbe
 I kiss the wall's hole, not your lips at all.

BOTTOM as Pyramus
 Wilt thou at Ninny's tomb meet me straight away?

FLUTE as Thisbe
 Tide life, tide death, I come without delay.

16/120 Allegro

Pyramus

I go with-out de-lay. I

Thisbe

I come with-out de-lay, I come with-out de-lay, I come with-out de-lay, with-out de-lay, I go with-out de-lay. with-out de-lay. I go with-out de-lay.

16/130

come I come I come with-out de-lay, I come with - I go I go I go with-out de-lay. with-out de-lay. I go with -

Adagio

out de-lay, with-out de-lay. out de-lay. with-out de-lay. a tempo

SNOUT as Wall

Thus have I, Wall, my part discharged so;
And being done, thus Wall away doth go. (*exit*)

At the tomb of Ninus in a wood near Babylon.

Enter Snug as Lion and Starveling as Moonshine

SNUG as Lion

Ladies quake and tremble, perchance, for sure
When Lion in wildest rage doth roar
Then know that I one Snug the joiner am
A lion fell, nor else no lion's dam.

16/140 **Presto**

Lion

La-dies, don't fright you, oo - oo - oo - oo - oo - oo I will de -

light you oo - oo - oo - oo I will de - light you With gen - tle roa - -

- - - - - r! I will de - light you With gen - tle roar!

16/165

Let not a crea-ture, oo - oo - oo - oo - oo - oo

Though fierce in na-ture, oo - oo - oo - oo - oo - oo Change an - y fea - ture, I do im - plo -

16/180

- - - - - re. Who can say 'Fie on So tame a Li - on? so full of

bree-ding, so far ex - cee - ding so far ex - cee-ding all li - ons be - fore. oo - oo - oo -

oo - oo - oo oo - oo - oo - oo La-dies, don't fright you, I will de - light you I will de -

light you With gen - tle roa - - - - - r! I will de - light you With

gen - tle roar!

STARVELING as Moonshine

This lanthorn doth the horned moon present;
 Myself the man in the moon doth seem to be.

16/215

Moderato**Moonshine**

The Man in the Moon am I, Sir, And

hi - ther come down from the sky, Sir, To tell how we peo - ple a - bove, En -

joy our free - dom plea - sures and love, our free - dom plea - sures and love.

16/230

E-ver ran - ging e - ver chan-ging; E-ver drin-king; Ne - ver

thin-king; E-ver drin-king; Ne - ver thin-king; E - ver drin-king; Ne - ver thin-king; Thus we ri - ot, thus we

16/240

rove. The Man in the Moon am I, Sir, And hi - ther come down from the

sky, Sir, To tell how we jo - vi - al peo - ple a-bove, En - joy our free - dom

plea - sures and love.

FLUTE as *Thisbe*

This is old Ninny's tomb. Where is my love?

16/253

Affetuoso

Thisbe

Where is my love, my Py re dear? Good sweet

Moon, sweet good Moon, Bright good Moon,

good bright Moon con duct him here. con duct him here.

SNUG as *Lion* (roaring)

O!

Lion roars. Thisbe runs off, dropping her veil.

Lion tears Thisbe's veil; exit.

BOTTOM as *Pyramus* (entering)

Sweet Moon, I thank thee for thy sunny beams:
 I thank, thee, Moon, for shining now so bright.
 For, by thy gracious, golden, glittering streams,
 I trust to taste of truest Thisbe's sight.

(seeing *Thisbe's* veil)

But stay! What dreadful dole is here?

Eyes, do you see? How can it be?

O dainty duck! O deer!

Thy mantle, good!

What, stained with blood?

16/270 **Presto e furioso****Pyramus**

Ap-proach, ye Fu-ries fell!

O Fates! Come, come, Cut thread and thrum, Cut thread and

thrum, Quail, crush, con-clude and quell. Quail, crush, con-clude and

quell. Ap-proach,

ye Fu-ries fell! O Fates! Come, come, Quail, crush, con - clude and quell.

16/292

Quail, crush, con - clude and quell. Ap - proach,

ye Fu-ries fell! Quail,

Adagio**a tempo**

Quail, crush, con - clude and quell.

BOTTOM as *Pyramus*
 Come, tears, confound:
 Out, sword, and wound,
 The pap of Pyramus.
 Thus die I, thus, thus, thus!

(He stabs himself)

16/301 Lamentevole

Pyramus

Now am I dead, Now am I fled. My soul is in the sky! *f*

16/317

(exit Starveling as Moonshine)

Tongue, lose thy light, Moon, take thy flight; I die, I

16/326

die, I die, die, die, die. Tongue, lose thy light, Moon, take thy

(He dies)

flight; I die, I die, I die, die, die, die, die.

THISBE (*entering*)
 Asleep, my love!
 What, dead, my Dove?
 O Pyramus, arise!
 Speak, speak: quite dumb!
 Dead! Dead! A tomb
 Must cover thy sweet eyes.

16/335 **Lamentevole**

Thisbe

These li - lly lips, This cher - ry nose, These yel - low

cow - slip cheeks Are gone, are gone. Lo - vers make

moan, His eyes are green as leeks.

16/356

Tongue, not a word! Come, trus - ty sword, Come, blade, my

(*She stabs herself*)

breast em - brace. Now fare - well, friends, Thus This-be ends. A-

(*She dies*)

dieu, a - dieu, a - dieu.

QUEEN ELIZABETH

That was really quite something. Hilarious and sad - at the same time.
Now I see some children here. Perhaps they would like to perform a
Dance for me. Then I really must be on my way. It's getting late.

no. 17 $\text{♩} = 144$ Dance

The musical score for 'no. 17' is written for piano and harpsichord. It is in G major (one sharp) and 2/4 time, with a tempo of 144 beats per minute. The score is divided into five systems, each containing a piano staff, a harpsichord staff, and a harpsichord ornament staff. The piano part begins with a forte (*f*) dynamic and features a melody with various ornaments and dynamics, including a fortissimo (*ff*) section. The harpsichord part provides a rhythmic accompaniment with chords and single notes. The harpsichord ornament staff contains various ornaments, including triplets and sixteenth-note patterns. The score includes measures 1-13, 17-21, and 29-33.

no. 18 $\text{♩} = 104$

Queen Elizabeth & Courtiers

Now the hun - gry li - on

roars And the wolf be - howls the moon Whilst the hea - vy

18/21

plough - man snores All with wea - ry task fore - done, All with

wea - ry task fore - done.

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "wea - ry task fore - done." The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs) showing chords and arpeggiated figures.

18/29

Fairies & Goblins

So we fai - ries that do run

The second system is titled "Fairies & Goblins" and contains 18 measures. It features a vocal line and piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand and a steady bass line in the left hand.

From the pre - sence of the sun Now are fro - lic. Not a

The third system continues the musical piece with the lyrics "From the pre - sence of the sun Now are fro - lic. Not a". It maintains the same instrumental and vocal structure as the previous systems.

18/47

mouse Shall dis - turb this hal - lowed house. Shall - dis - turb this

hal - lowed house.

18/55

Players & Villagers

First re - hearse your song by rote To each

word a war - bling note. Hand in hand with fai - ry grace

18/73

Will we sing and bless this place, Will we sing and

bless this place.

ff

18/81

All (2 groups)

Now un - til the break of day Through this

house each fai - ry stray. Trip a - way; make no stay. Meet us

Through this house each fai - ry stray. Trip a - way; make no stay.

18/99

all by break of day, Meet us all by break of

Meet us all by break of day, Meet us all by break of

day. Meet us all by

day. Meet us all by

break of day.

break of day.

18/115

Scholars*(addressing the audience)*

If we pla-yers have of-fen-ded Think but this and all is

pp

men-ded: That you have but slum-bered here While these vi-sions

did ap - pear.

p

(over the music)

SCHOLARS (to one another)

Well, that was a piece of cake...We ought to send it to Shakespeare..

It's funny - but I have a strange feeling that all this has actually happened to me somehow...

And me...

...and me...

..that we really took part in all this.

But wait. Are we still taking part? Or has the play finished?

Puck [spoken]

Give me your hands if we be friends For

(The Scholars fall asleep as the curtain falls)

I de-clare: the play now ends!

