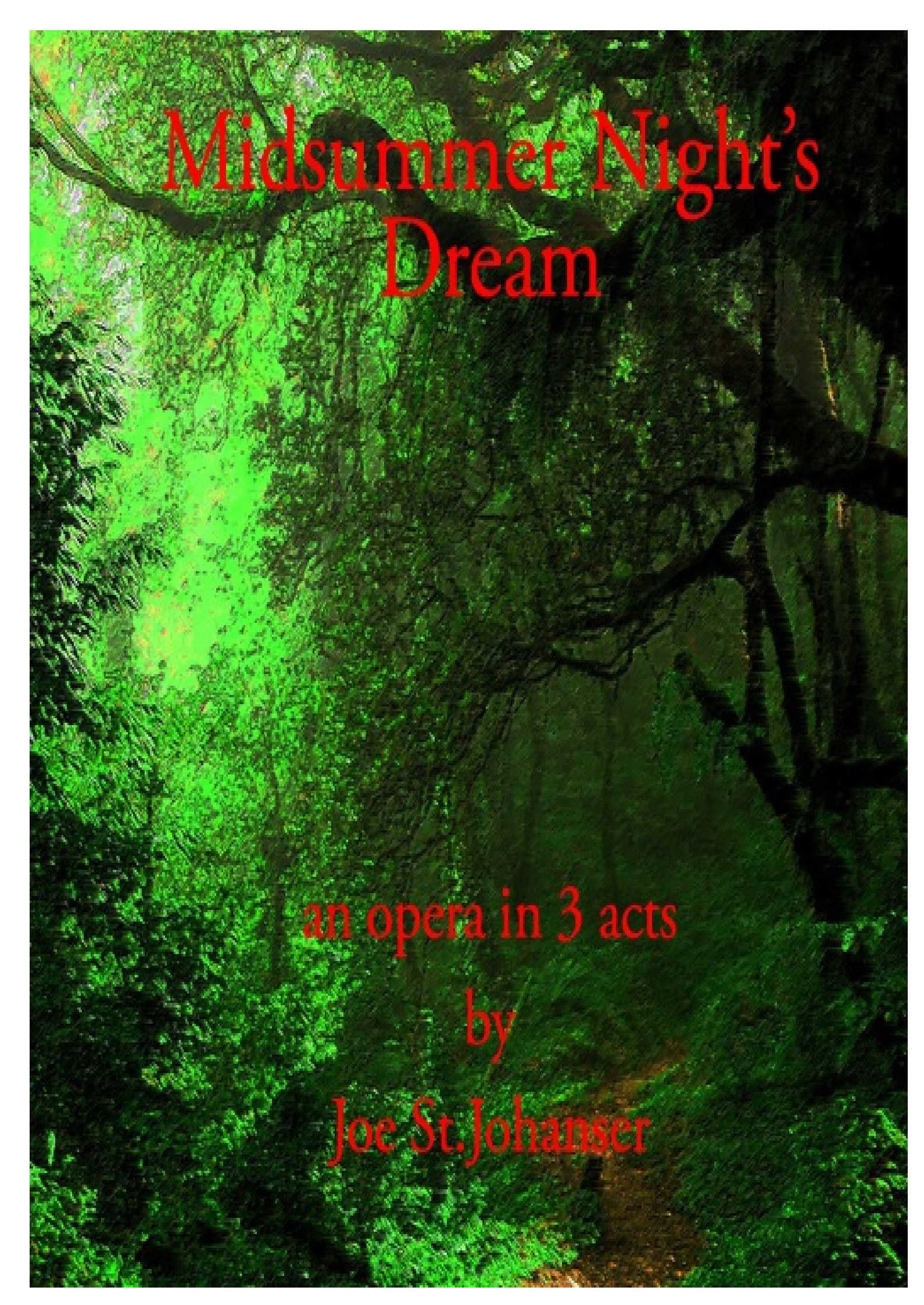


The background of the entire page is a photograph of a forest. A narrow, light-colored path leads from the bottom center towards the middle of the frame, disappearing into the dense trees. The trees are tall and thin, with their branches reaching out. The lighting is dramatic, with a strong golden glow emanating from the left side, creating a misty or ethereal atmosphere. The colors are primarily dark greens, browns, and the warm gold of the light.

Midsummer Night's Dream

an opera in 3 acts

by

Joe St. Johanser

Dramatis Personae

Duke Theseus of Athens
and Oberon King of the Fairies (Baritone)

Hippolyta Queen of the Amazons
and Titania Queen of the Fairies (Soprano)

Hermia (Soprano) daughter to Egeus in love with Lysander
Helena (Mezzo-soprano) in love with Demetrius
Demetrius (Tenor) in love with Hermia
Lysander (Baritone) in love with Hermia

Bottom (Baritone) the Weaver presents Pyramus
Flute (Tenor) the Bellows mender presents Thisby
Quince the Carpenter presents Prologue
Snout the Tinker presents Wall
Snug the Joiner presents Lion
Starveling the Taylor presents Moonshine

Egeus father to Hermia
Philostrate Master of the Revels to Theseus

Puck (young voice)
Peaseblossom, Moth - Fairies One (young voices)
Cobweb, Mustardseed - Fairies Two (young voices)

Other Fairies attending their King and Queen
Attendants on Theseus and Hippolyta

Orchestra- 9 Players
Flute, Oboe, Bassoon (doubling Contrabassoon), French Horn,
Percussion (1 player) - (Timpano, Glockenspiel, Gong, Cymbal)
Harp, Piano, Viola, Cello

CONTENTS

Act	Scene	Number	Characters	Incipit	Bar ³
1	1	1	Theseus, Hippolyta	'Now fair Hippolyta '	25
		D1			
		2	Hermia, Theseus	'I do entreat your Grace'	81
		3	Lysander, Hermia	'How now my love, why is your cheek so pale?'	155
		D2			
		4	Helena	'How happy some o'er other some can be'	272
	2	5	Quince, Bottom	'Is all our company here?'	342
		D3			
	3	6	Puck, Fairy 2	'How now spirit, wither wander you?'	394
		7	Oberon, Titania	'Ill met by moonlight'	515
		8	Titania	'These are the forgeries of jealousy'	566
		D4			
		9	Oberon, Puck	'My gentle Puck come hither- thou remembrest once'	676
		D5			
		10	Oberon, Puck	'Hast thou the flower - I know a bank'	790
		11	Titania	'Come now, a roundel'	866
		12	Fairies	'Philomel with melody'	902
	4	13	Lysander, Hermia	'Fair love you faint - we'll rest us Hermia'	983
		14	Helena	'I am out of breath - Happy is Hermia'	1097
		15	Lysander, Helena	'And run through fire I will'	1135

Act	Scene	No.	Characters	Incipit	Bar
2	1	D6			
		16	Puck, Bottom, Flute	'What hempen homespuns have we swaggering here'	1228
		17	Bottom	'The ouzel cock so black of hue'	1324
		18	Titania, Fairies, Bottom	'I pray thee gentle mortal sing again'	1345
	2	19	Demetrius, Hermia	'O why rebuke you him that loves you so'	1569
		20	Oberon, Puck	'What hast thou done, thou hast mistaken quite'	1644
		21	Lysander, Helena, Demetrius, Hermia	'Why should you think that I should woo in scorn?'	1681
		22	Helena	'Injurious Hermia'	1778
		D7			
	3	23	Oberon, Puck	'This is thy negligence'	1832
		24	Puck, Lysander, Helena, Demetrius, Hermia	'Where art thou proud Demetrius, speak now'	1926
		D8			
	4	25	Titania, Fairies, Bottom	'Come sit thee down upon this flowery bed'	1975
		26	Titania	'Sleep thou and I will wind thee in my arms'	2098

Act	Scene	No.	Characters	Incipit	Bar
3	1	27	Theseus, Hippolyta	'Go one of you - We will fair Queen up to the mountain top'	2170
		D9			
		28	Lysander, Helena, Demetrius, Hermia	'These things seem small and indistinguishable'	2232
	2	29	Bottom	'When my cue comes - I have had a most rare vision'	2274
		D10			
	3	30	Theseus, Hippolyta	'Tis strange my Theseus - More strange than true'	2371
		D11			
		D12			
		31	Bottom, Flute, Rustics, Court	'O grim look'd night'. Pyramus and Thisby play	2425
		32	Court Sextet	'The iron tongue of midnight - sweet friends to bed'	2705
	4	33	Puck, Fairies	'Now the hungry lion roars'	2753
		34	Puck	'If we shadows have offended'	2816

Midsummer Night's Dream

ACT 1 SCENE 1

5

lyric by Wm. Shakespeare
adapted by Joe St.Johanser

A wood near Athens close to the palace of THESEUS,
where the Duke is celebrating his upcoming wedding with a fête champêtre

music by
Joe St.Johanser

1

Maestoso ♩ = 80

Fairy 1

Fairy 2

Puck

HIPPOLYTA
TITANIA

THESEUS/
OBERON

HERMIA

HELENA

DEMETRIUS

LYSANDER

Quince/Prologue

Flute/Thisby

Bottom/Pyramus

Snug/Lion

Snout/Wall

Starveling/Moonshine

Piano

The musical score is written for 15 vocal parts and a piano accompaniment. The time signature is 4/4. The tempo is Maestoso, 80 beats per minute. The score includes various musical notations such as rests, notes, and dynamics (mf, mp dolce, 8vb). The vocal parts are: Fairy 1, Fairy 2, Puck, Hippolyta/Titania, Theseus/Oberon, Hermia, Helena, Demetrius, Lysander, Quince/Prologue, Flute/Thisby, Bottom/Pyramus, Snug/Lion, Snout/Wall, and Starveling/Moonshine. The piano part is at the bottom. The score includes various musical notations such as rests, notes, and dynamics (mf, mp dolce, 8vb).

Pno.

6

mp

mp

8^{vb}

Pno.

8

f

Pno.

10

mf

8^{vb}

Pno.

13

p

mp

mp

8^{vb}

(8)

2

Pno.

17

accel.

tr

mf

mf

f

8^{vb}

8^{vb}

3

22 **Presto** ♩ = 160 **Moderato** ♩ = 110 ⁷

Pno. *f* *ff* *p*

26 *mp*

Th/O Now fair Hip-po - ly - ta our nup - tual hour Draws on a pace; four hap-py

Pno. *f* solo

29 *rit.*

Th/O days bring in A-no-ther moon

Pno. *espress.* *rit.*

Andante ♩ = 80

33 *mf*

Th/O but ,O, methinks, how slow this old moon wanes

Pno. *mf* *pp* *p*

A tempo ♩ = 110

37 *mf*

H/Ti Four days will quick-ly steep them-selves in night Four nights will

Pno. *p*

rit.

40 *f* *mf* 4 Poco Meno mosso ♩ = 100

H/Ti quick-ly dream a-way the time rit. And then the moon like to a sil-ver

Pno. *f* *mp*

44 *f* *mf*

H/Ti bow new bent in heaven, shall be-hold the night of our so-lem-ni-ties

Pno.

48 *f* *mf*

H/Ti Four nights will quick-ly dream a-way the time And

Th/O *mf*

but O, me-thinks, how slow

Pno. *f* *p*

51

H/Ti *f*

then the moon like to a sil - ver bow new bent in

Th/O

this old moon wanes how *slow* this old moon wanes

Pno.

54

H/Ti *mf*

heaven, shall be - hold the night of our so - lem - ni ties

Th/O

how *slow* this old moon wanes

Pno.

5 A tempo ♩ = 110

58

Th/O

Go Phi-lo-strate Stir up the Ath-e - ni-an youth to mer-ri-ments A -

Pno.

6 Allegro ♩ = 140

61

Th/O

wake the pert and nim-ble spi-rit of mirth Turn me-lan-cho-ly

Pno.

64

Th/O

forth to fun - e rals I will wed thee withpomp with tri-umph

Pno.

mp *mp*

69

Th/O

and with re-vel-ling

Pno.

f *mf* *f*

74

Pno.

p

DIALOGUE 1

THESEUS.

Thanks, good Egeus; what's the news with thee?

EGEUS.

Full of vexation come I, with complaint
 Against my child, my daughter Hermia.
 Stand forth, Demetrius. My noble lord,
 This man hath my consent to marry her.
 Stand forth, Lysander. And, my gracious Duke,
 This man hath bewitch'd the bosom of my child.
 With cunning hast thou filch'd my daughter's heart;
 Turn'd her obedience, which is due to me,
 To stubborn harshness. And, my gracious Duke,
 Be it so she will not here before your Grace
 Consent to marry with Demetrius,
 I beg the ancient privilege of Athens:
 As she is mine I may dispose of her;
 Which shall be either to this gentleman
 Or to her death, according to our law
 Immediately provided in that case.

THESEUS.

What say you, Hermia? Be advis'd, fair maid.
 To you your father should be as a god;
 One that compos'd your beauties; yea, and one
 To whom you are but as a form in wax,
 By him imprinted, and within his power
 To leave the figure, or disfigure it.
 Demetrius is a worthy gentleman.

HERMIA.

So is Lysander.

THESEUS.

In himself he is;
 But, in this kind, wanting your father's voice,
 The other must be held the worthier.

HERMIA.

I would my father look'd but with my eyes.

THESEUS.

Rather your eyes must with his judgment look.

79 7 **Allegro** ♩ = 140 *mp*

Her. 

I do en-treat your Grace to par - don me

Pno. *pp* 

84

Her. 

I know not by what pow - er I am made bold____

Pno. 

89

Her. 

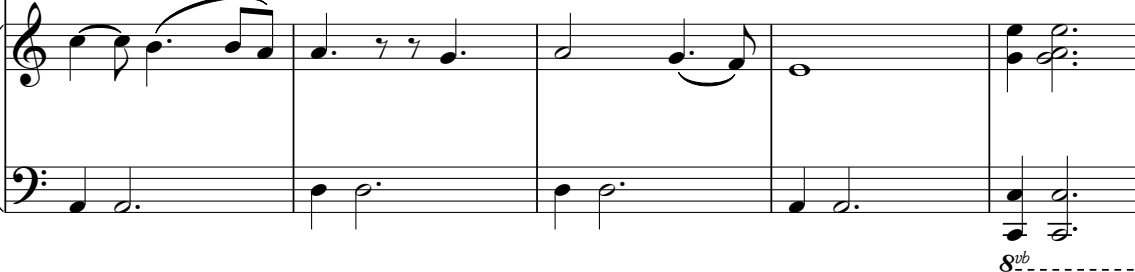
I be-seech your Grace that I may know the worst that may be-

Pno. 

93 *rit.*

Her. 

fall me in this case, If I re-fuse to wed De-me - tri-us. *rit.*

Pno. 

8^{vb}-----

98 *mf* **8** **Meno mosso** ♩ = 100

Th/O

Ei-ther to die the death,

Pno.

p *mp*

(8)-----|

102

Th/O

or to ab-jure for - e - ver the so - ci - e - ty of men.

Pno.

p

105

Th/O

To en-dure the li-ver - y of a nun_ For aye to be in

Pno.

109

Th/O

sha - dy clois - ter mew'd Chant-ing faint hymns to the cold_

Pno.

mp

113

Th/O

fruit-less moon

Her.

So will I grow,

Pno.

f *mp*

117

Her.

so live, so die, my lord, Ere I will yield my vir-gin pa-tent up

Pno.

accel.

122

Her.

Un - to his lord - ship, whose un-wished yoke My soul con-sents not to give

Pno.

Allegro ♩ = 140

126 9 *mf* **Meno mosso** ♩ = 100 15

Th/O

Her.

Pno.

Take time to pause and by the

so - vereign-ty.

129

Th/O

Pno.

next new moon the seal-ing day be-twixt my love and me for e-ver las-ting bond

132

Th/O

Pno.

— of fel-low-ship

Upon that day either prepare to die Or else to wed Den

For disobedience to your father's will, as he would,

10

137 **Maestoso** ♩ = 100

Th/O

Pno.

Or on Diana's altar to protest

For aye austerity and single life. -

143 *f* *Ped.*

Pno.

148 **Poco Meno mosso** ♩ = 100 *ff*

Pno.

150 *mp*

Pno.

153 **11** *mp* **Allegretto** ♩ = 120

Lys.

How now my love Why is your cheek so pale?

Pno.

158 *mf* *p*

Her.

Be-like for want of rain, which I could

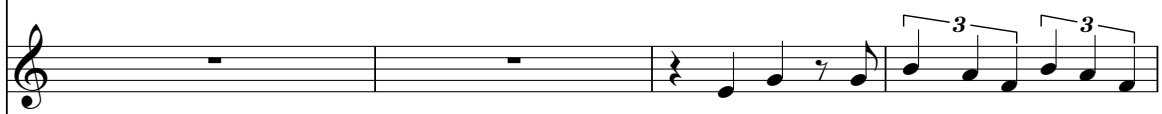
Lys.

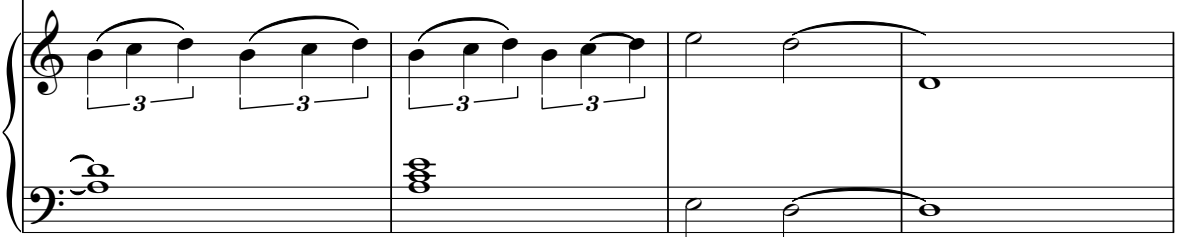
How chance the roses there do fade so fast? —

Pno.

162

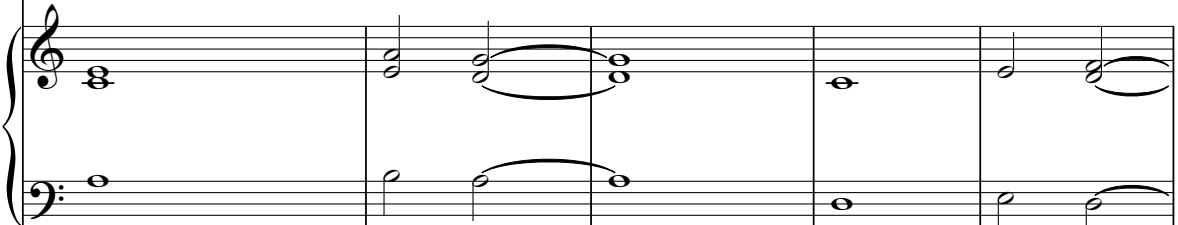
Her.  wellbe-tem them from the tem-pest of my eyes_

Lys.  Ay me! for aught that I could e-ver

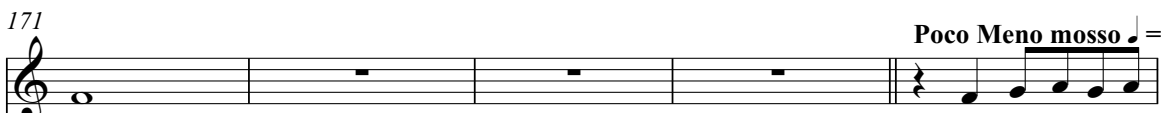
Pno. 

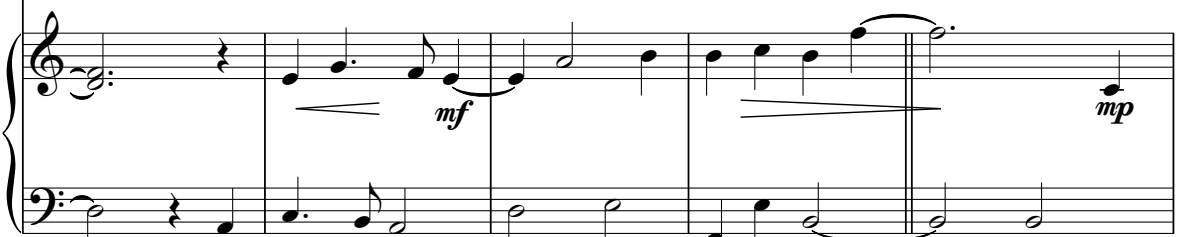
166

Lys.  read, Could e-ver hear by tale or his-to - ry The course of true love ne-ver did run

Pno. 

171

Lys.  smooth; But ei-ther it was

Pno. 

Poco Meno mosso ♩ = 110

180

184

184

Her. love by a-no-ther's eyes Oh hell! to chooselove by a-no-ther's

Lys. The course of true love ne-ver did run

Pno.

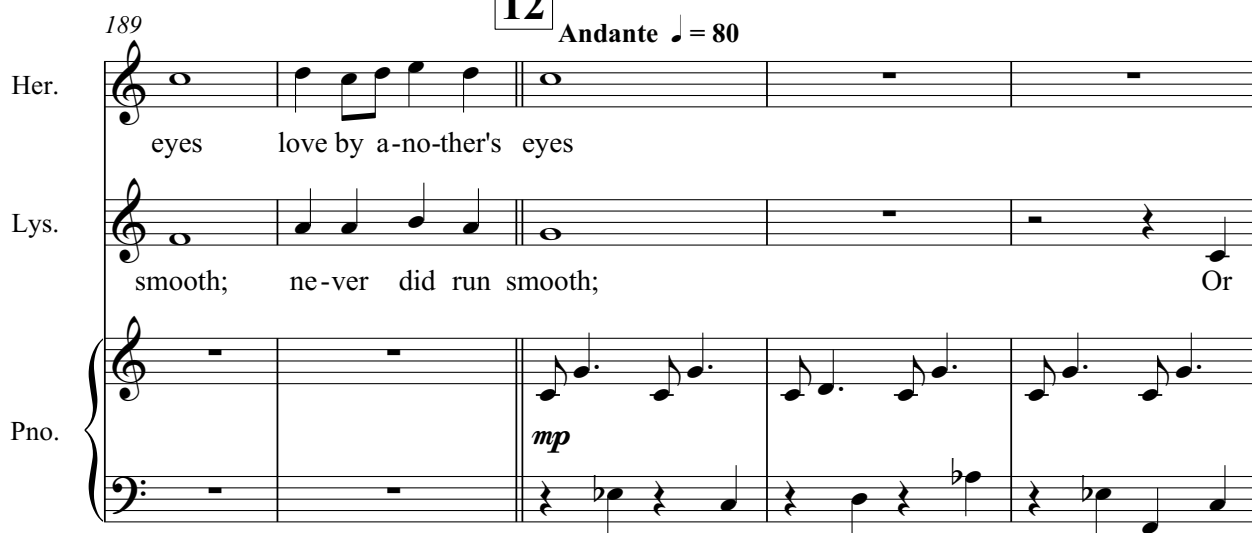
A musical score for three parts: Her. (Soprano), Lys. (Alto), and Pno. (Piano). The score is in 4/4 time and consists of four measures. The lyrics are: Her. "love by a-no-ther's eyes Oh hell! to chooselove by a-no-ther's"; Lys. "The course of true love ne-ver did run"; Pno. (Piano accompaniment). The piano part features a simple harmonic accompaniment with a bass line and a treble line. The lyrics are written below the vocal staves.

189 **Andante** ♩ = 80

Her. eyes love by a-no-ther's eyes

Lys. smooth; ne-ver did run smooth; Or

Pno. *mp*



194

Lys. if there were a sym-pa-thy in choice War, death, or

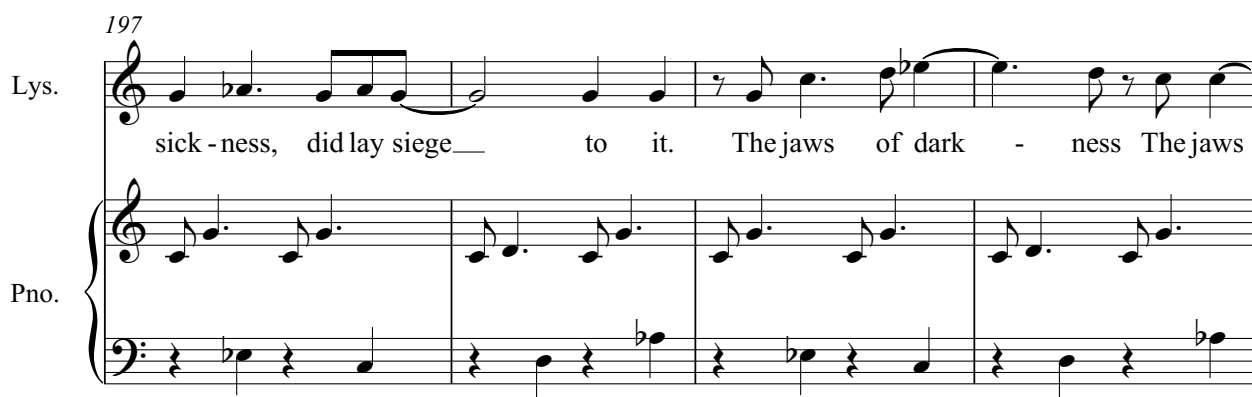
Pno.



197

Lys. sick-ness, did lay siege to it. The jaws of dark-ness The jaws

Pno.



201

Lys. of dark-ness do de-vour it up So

Pno.



205 *rit.*

Lys. quick bright things So quick bright things come to con

Pno.

209 *A tempo* **13** ♩ = 80

Her. Then

Lys. fu - sion

Pno. *pp*

213

Her. let us teach our tri - al pat - ience, Be cause it is a

Pno.

217

Her. cus - to-ma-ry cross, As due to love as thoughts and dreams and

Pno.

220

Her. *sighs,* *wi-shes and tears,* *poor Fan - cy's fol - lo - wers.*

Pno.

224

Lys. *Hear me Her-mi-a I have a*

Pno. *mf* *f* *mp*

228

Lys. *wi-dow aunt From A-thens is her house re mote sev-en leagues the sharp Athenian law father's house*
Cannot pursue us. to-morrow night;

Pno.

232

Her. *My*

Lys. *And in the wood,* *There will I stay for thee.*

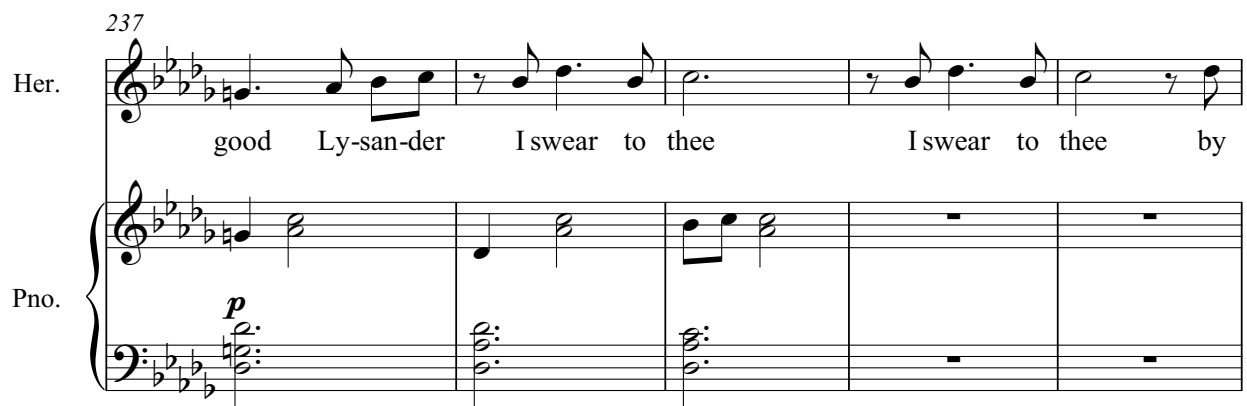
Pno. *mp* *mp*

14 Andante ♩ = 90

237

Her. good Ly-san-der I swear to thee I swear to thee by

Pno. *p*



242

Her. Cu-pid's strong - est bow, By his best ar - row, — with the gol-den head,

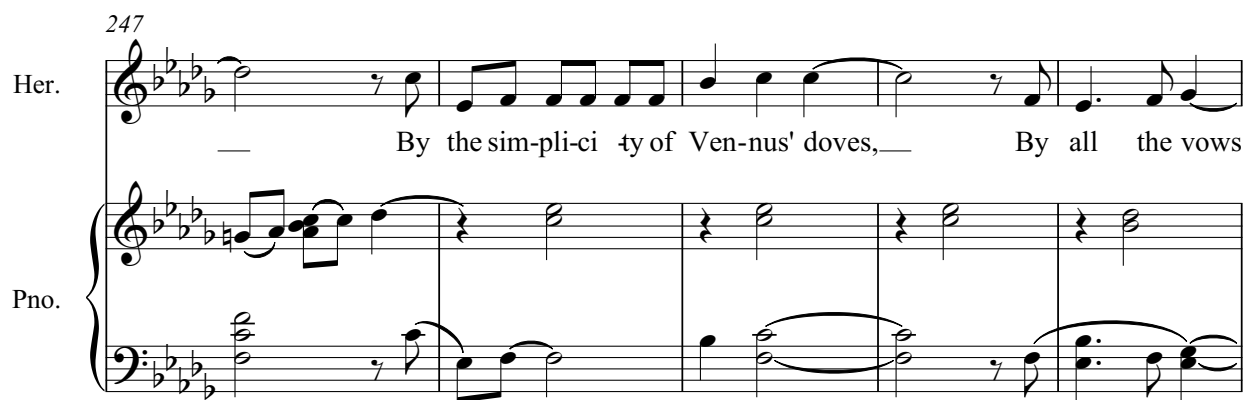
Pno.



247

Her. — By the sim-ple-ci ty of Ven-nus' doves, — By all the vows

Pno.



252

Her. — By all the vows that e - ver men have broke, — In

Pno.



257

Her. num-ber more than wo-men e - ver spoke — In that same place thou

Pno.

262

Her. hast ap-poin-ted me To-mor-row tru-ly will I meet with thee

Pno.

267

Lys. Keep promise love Look here comes Helena

Pno.

DIALOGUE 2

HERMIA.

God speed fair Helena! Whither away?

HELENA.

Call you me fair? That fair again unsay.

Demetrius loves your fair. O happy fair!

Your eyes are lode-stars and your tongue's sweet air
More tuneable than lark to shepherd's ear,O, teach me how you look, and with what art
You sway the motion of Demetrius' heart!

HERMIA.

I frown upon him, yet he loves me still.

HELENA.

O that your frowns would teach my smiles such skill!

HERMIA.

I give him curses, yet he gives me love.

HELENA.

O that my prayers could such affection move!

HERMIA.

His folly, Helena, is no fault of mine.

HELENA.

None, but your beauty; would that fault were mine!

HERMIA.

Take comfort: he no more shall see my face;
Lysander and myself will fly this place.

LYSANDER.

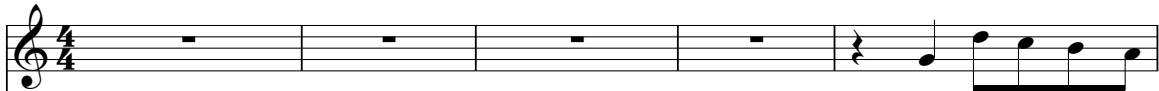
Helen, to you our minds we will unfold:
To-morrow night, when Phoebe doth behold
Her silver visage in the wat'ry glass,
Decking with liquid pearl the bladed grass,
A time that lovers' flights doth still conceal,
Through Athens' gates have we devis'd to steal.

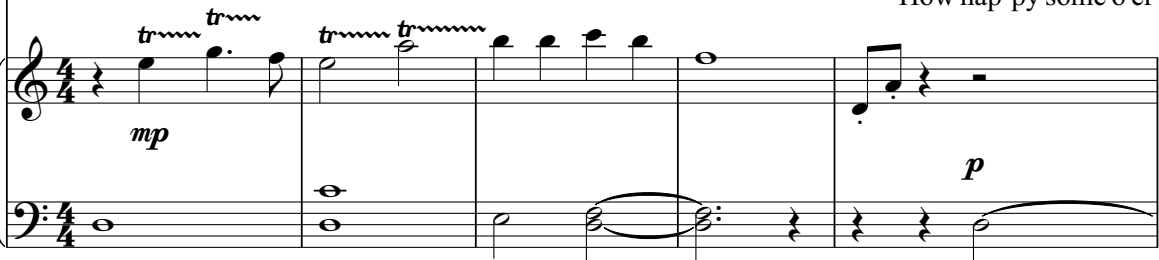
HERMIA.

And in the wood where often you and I
Upon faint primrose beds were wont to lie,
Emptying our bosoms of their counsel sweet,
There my Lysander and myself shall meet;Farewell, sweet playfellow; pray thou for us,
And good luck grant thee thy Demetrius!

Exit both

272

Hel. 

Pno. 

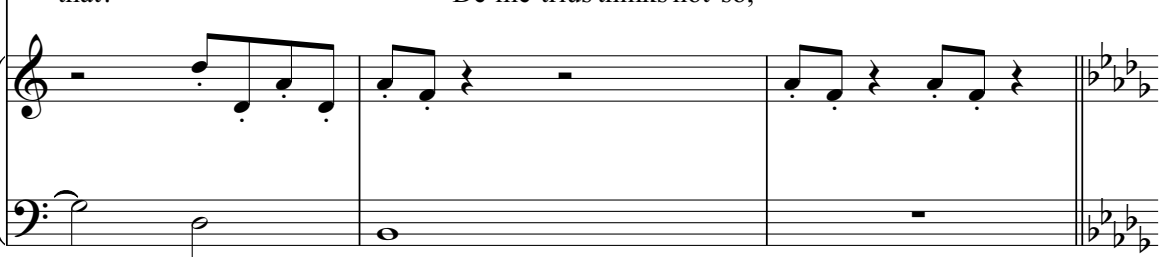
277

Hel. 

Pno. 

281

Hel. 

Pno. 

284

Hel. 

Pno. 

289

Hel. eyes, but with the mind; And there-fore and there fore is wing'd

Pno.

293

Hel. Cu-pid pain-ted blind. I amthought as fair as she_

Pno.

297

Hel. Iam thought as fair as she De-me-trius thinks not so;

Pno.

Allegro ♩ = 130

301 **accel.** - - - - -

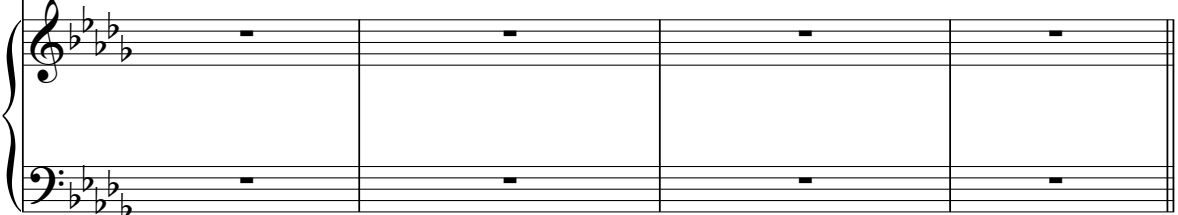
Hel. I will go tell him of fair Her-mia's flight

Pno.

306

Hel. 

— Then to the wood will he to - mor-row night pur-sue— her

Pno. 

310 **Moderato** ♩ = 90

Hel. 

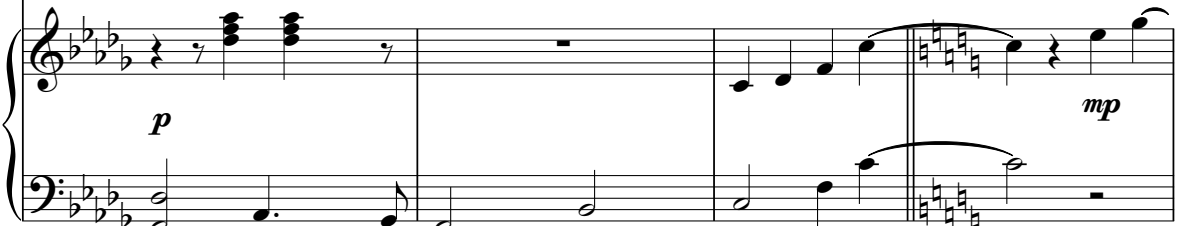
But here-in mean I— to en - rich my pain to en-rich my

Pno. 

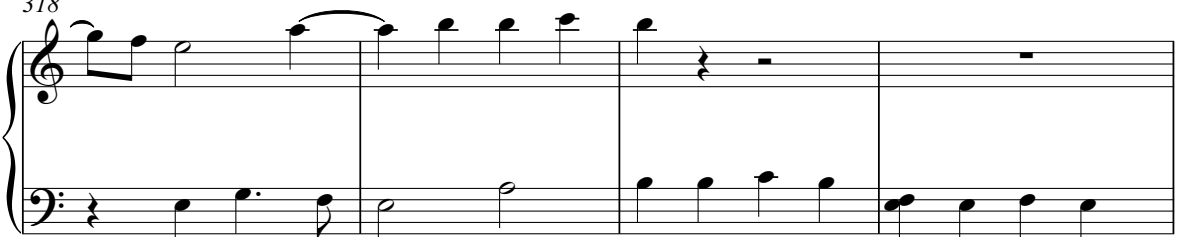
314 exit Hermia

Hel. 

pain To have his sight thi-ther and back ag - ain

Pno. 

318

Pno. 

322

Pno.

p



326

Pno.

16

rit.



ACT 1 SCENE 2

17

29

331 **Poco Allegro** ♩ = 110

Pno. *mp*

Pno.

Pno.

342 **18**

Qui/Prolo

Is all our com-pa-ny here?

Bo/Py

You were

Pno.

345

Bo/Py

best to call them ge-ne-ral-ly man by man ac -

Pno.

347

Qui/Prolo

Here is the scroll of e - vry man's

Bo/Py

cord - ing to the script

Pno.

349

Qui/Prolo

name which is thought fit, through all A - thens, to play in our in - ter - lude

Pno.

351

Qui/Prolo

be - fore the Duke and the Du - chess on his wed - ding day at night.

Pno.

353

Bo/Py

First, good Pe - ter Quince, say what the play

Pno.

356

Qui/Prolo

Marry, our play is 'The most Lamentable
Comedy and most Cruel Death of

Bo/Py

treats on; then read the names of the ac-tors; and so grow to a point.

Pno.

19

Andantino ♩=90

360

Qui/Prolo

Pyramus and
Thisby.'

Pno.

p

364

Pno.

mf

8^{vb}

367

Fl/This

Bo/Py

Pno.

A very good piece of work,
I assure you, and a merry.

mp

mp

4/4

DIALOGUE 3

BOTTOM.

Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

QUINCE.

Answer, as I call you. Nick Bottom, the weaver.

BOTTOM.

Ready. Name what part I am for, and proceed.

QUINCE.

You, Nick Bottom, are set down for Pyramus.

BOTTOM.

What is Pyramus? A lover, or a tyrant?

QUINCE.

A lover, that kills himself most gallant for love.

BOTTOM.

That will ask some tears in the true performing of it. If I
do it, let the audience look to their eyes; I will move storms; I
will condole in some measure.

Now name the rest of the players.

FLUTE
Here, Peter Quince.

QUINCE.
Flute, you must take Thisby on you.

FLUTE.
What is Thisby? A wand'ring knight?

QUINCE.
It is the lady that Pyramus must love.

FLUTE.
Nay, faith, let not me play a woman; I have a beard coming.

QUINCE.
That's all one; you shall play it in a mask, and you may speak as small as you will.

BOTTOM.
An I may hide my face, let me play Thisby too. I'll speak in a monstrous little voice:
'Thisne, Thisne!' [Then speaking small] 'Ah Pyramus, my lover dear! Thy Thisby dear, and lady dear!'

QUINCE.
No, no, you must play Pyramus; and, Flute, you Thisby.

BOTTOM.
Well, proceed.

QUINCE. Robin Starveling, the tailor.

STARVELING
Here, Peter Quince.

QUINCE. Robin Starveling, you must play Thisby's mother. Tom Snout, the tinker.

SNOUT.
Here, Peter Quince.

QUINCE.
You, Pyramus' father; myself, Thisby's father; Snug, the joiner, you,
the lion's part. And, I hope, here is a play fitted.

SNUG
. Have you the lion's part written? Pray you, if it be, give it me, for I am slow of study.

QUINCE.
You may do it extempore, for it is nothing but roaring.

BOTTOM. Let me play the lion too. I will roar that I will do any man's heart good to hear me;
I will roar that I will make the Duke say 'Let him roar again, let him roar again.'

QUINCE.

An you should do it too terribly, you would fright the
Duchess and the ladies, that they would shriek; and that were enough to hang us all.

ALL.

That would hang us, every mother's son.

BOTTOM.

I grant you, friends, if you should fright the ladies out of their wits, they would have no
more discretion but to hang us; but I will aggravate my voice so, that I will roar you as gently
as any sucking dove; I will roar you an 'twere any nightingale.

QUINCE.

You can play no part but Pyramus; for Pyramus is a sweet-fac'd man; a proper man, as one
shall see in a summer's day; a most lovely gentleman-like man; therefore you must needs play Pyramus.

BOTTOM.

Well, I will undertake it. What beard were I best to play it in?

QUINCE.

Why, what you will.

BOTTOM.

I will discharge it in either your straw-colour beard, your orange-tawny beard,
your purple-in-grain beard, or your French-crown-colour beard, your perfect yellow.

QUINCE.

masters, here are your parts; and I am to entreat you, request you, and desire you,
to con them by to-morrow night; and meet me in the palace wood, a mile without the town,
by moonlight; there will we rehearse; I pray you, fail me not.

36

370 **Allegretto** ♩ = 110

Pno. *mp* *mf* *tr~*

374

Qui/Prolo

Bo/Py

Pno. *tr~* *tr~* *tr~*

At the Duke's oak we meet.

Take pains; be perfect; adieu

377 **molto rit.**

Pno.

380 **Adagio** ♩ = 55

Pno.

21

Adagio ♩ = 60

ACT 1 SCENE 3

37

Pno.

383

p *mp*

Pno.

386

mf

Pno.

389

mp accel.

22

Allegro ♩ = 120

Pno.

393

f

Pu.

Pno.

398

How now spi-rit! wi-ther wan der you? wi-ther wan der you?

tr *tr* *tr*

403 *mf*

Fai.2 O-ver hill o-ver dale

(tr)~

Pno. *p*

408

Fai.2 Thor ough bush tho-rough brier, Ov-er park, o-ver pale,

Pno.

412

Fai.2 Thor ough flood tho-rough fire, I do wan der e-very where—

Pno.

416

Fai.2 Swif - ter than the moon's sphere— Swif - ter than the

Pno. *tr*

420

Fai.2

moon's sphere_ And I serve the fai - ry Queen To

Pno.

pp

trm

426

Fai.2

dew her orbs u-pon the green I must go seek some

Pno.

430

Fai.2

dew - drops here Andhang a pearl_ Andhang a pearl

Pno.

435

Fai.2

In ev-ry cow-slip's ear_ Farewell, thou lob of spirits; Our Queen and all her elves I'll be gone. come here anon.

Pno.

pp

trm

tr

442

Pu.

The King doth keep his re - vels here to

Pno.

tr
(tr) *tr*

mp

p

447

Pu. night; Take heed the Queen come not wi-thin his sight; For O - ber - on is

Pno.

452

Pu.

pass-sing fell and wrath, Be-cause that she as her at-ten dant hath

Pno.

mp

pp

457

Pu. love - ly boy_ A_ love - ly boy_

Pno.

A musical score for a piano and voice. The piano part consists of two staves, treble and bass. The voice part is a single staff. The key signature has one sharp (F#). The tempo is marked 'Allegretto'. The score is divided into four measures. The first measure has a vocal line starting on G4, followed by a piano accompaniment. The second measure has a vocal line starting on A4, followed by a piano accompaniment. The third measure has a vocal line starting on G4, followed by a piano accompaniment. The fourth measure has a vocal line starting on G4, followed by a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal part has a melody that is simple and catchy. The lyrics are 'love - ly boy_ A_ love - ly boy_'. The score is written in a standard musical notation style.

461

Pu. *3* *3* *3*

Jea-lous O-be-ron would have the child But she per-force with- holds

Pno. *tr* *tr* *tr* *tr*

465

Pu. *rit.*

And now they ne-ver meet in grove or green But they do square

Pno. *tr* *tr* *tr* *tr* *rit.*

470 - **Andante** ♩ = 80

Pu.

that all their elves for fear Creep in - to a-cornups and hide them there

Pno. *tr* *p* *tr*

476

Fai.2

Ei-ther I mis-take your shape and ma-king quite

Pno. *(tr)* *p*

480

Fai.2

Or else you are that shrewd and knavish sprite Call'd Ro-bin Good-fel-low.

Pno.

484

Fai.2

Are you not he that frights the maidens of the vil-lag-ery Sweet Puck

Pno.

488

Fai.2

Are you not he?

Pu.

Thou speak-est right: I am that

Pno.

mp

492

Pu.

mer - ry wan-de-rer of the night. I jest to Ob-e-ron and make him

Pno.

496

Pu. *smile When I a fat and bean-fed horse be-guile neigh-ing in like-ness to a fil ly foal* But room, far here comes O

Pno.

500

Fai.2 *And here my mistress. Would that he were gone!*

Pno.

505

Pno.

Adagio ♩ = 60

23

509

Pno.

f

514

Pno.

24 Andante ♩ = 90

mf *p* *mp* *mp*

520 **25**

H/Ti *f* What,

Th/O *mf* Ill met by moon-light proud Ti - ta - nia.

Pno. *f*

H/Ti 526 jea-lous Obe-ron! Fai-ries skip hence; I have forsworn his bed and com pa-ny.

Pno. *p*

H/Ti 530 his bed and com-pa - ny.

Th/O Tar - ry, rash wan ton; rash wan-ton am not I thy lord?

Pno.

534 45

H/Ti 

Then I must be thy la - dy But I

Th/O 

Pno. 

539

H/Ti 

know when thou hast sto - len a-way from fai - ry land

Pno. 

543

H/Ti 

Why art thou here? Why art thou here? But that for-sooth, the bounding

Pno. 

548

H/Ti

A-ma-zon

Your buskin'd mistress
and your warrior love,

To Theseus must be wedded, and you come
To give their bed joy and prosperity?

Pno.

552

Th/O

How can'st thou thus for shame

Pno.

pp

556

Th/O

— Tit - ta - nigrance at my cre-dit with Hip - po - ly - ta

Pno.

p

561

Th/O

Knowing I know thy love to Theseus? And make him with fair Aegles break his faith,
Didst not thou lead him through the glimmering night

Pno.

566 **26** Adagio ♩ = 70

H/Ti

These are the forge-ries of jea - lou - sy And ne - ver, since the

Pno.

570

H/Ti

mid-dle sum-mer's spring, Met we on hill, in dale, for-est or mead, By pa-ved foun-tain,

Pno.

574 **Andante** ♩ = 90

H/Ti

or by rush-y brook, To dance our ring - lets to the whist

Pno.

578

H/Ti

- ling wind, But with thy brawls thou hast dis turb'd our sport.

Pno.

27 Andante ♩ = 90

582

H/Ti

Pno.

There-fore the winds have suck'd up from the

585

H/Ti

Pno.

sea con - ta - gious fogs which fal-ling in the land Hath e - very pel - ting

589

H/Ti

Pno.

riv - er made so proud That they have o-verborne their con-ti-nents

593

H/Ti

Pno.

That they have o-ver-borne their con - ti-nents

598 **28** Adagio $\text{♩} = 50$ *mf*

H/Ti *mf* The ox

Pno. *mf* *mp*

602

H/Ti — hath there-fore stretch'd his yoke in vain, — The

Pno. *p*

605

H/Ti plough-man lost his sweat, — and the green corn hath

Pno.

610

H/Ti rot - ted ere his youth at tain a beard; The fold stands emp-ty in the drown-ed field,

Pno.

614

H/Ti

And crows are fat-ted with the mur-rion flock;

Pno.

618

H/Ti

The nine men's mor-ris Is fill'd up with

Pno.

622

H/Ti

mud, The sea sons al-ter: ho-a-ry head - ed frosts

Pno.

mf *p*

627

H/Ti

Fall in the fresh lap of the crim - son rose

Pno.

632 rit. The spring the sum - mer,

H/Ti

Pno.

636 Adagio ♩ = 30 the chi - ding au-tumn change Their won - der - li - ve ries;

H/Ti

Pno.

639 and the ma-zed world, — now knows not now knows not

H/Ti

Pno.

643 which is — which.

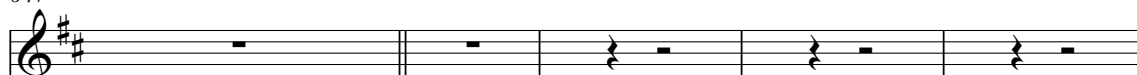
H/Ti

Pno.

647

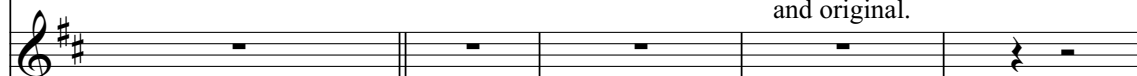
Più mosso $\text{♩} = 40$

H/Ti



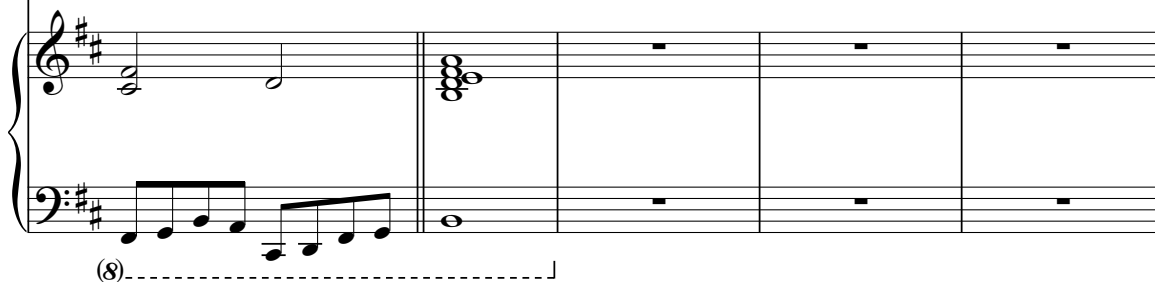
this progeny of evils comes
from our dissension; We are their parents
and original.

Th/O



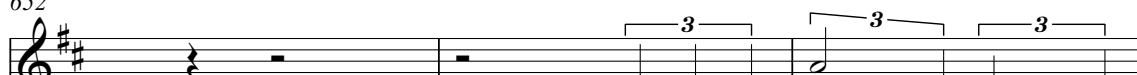
Do you amend it, then; it lies in you.
Why should Titania cross her Oberon?

Pno.



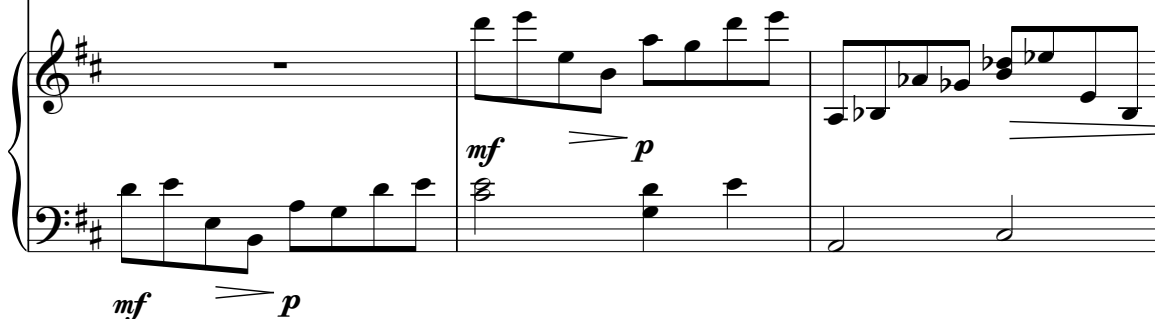
652

Th/O



I do but beg a lit - tle

Pno.



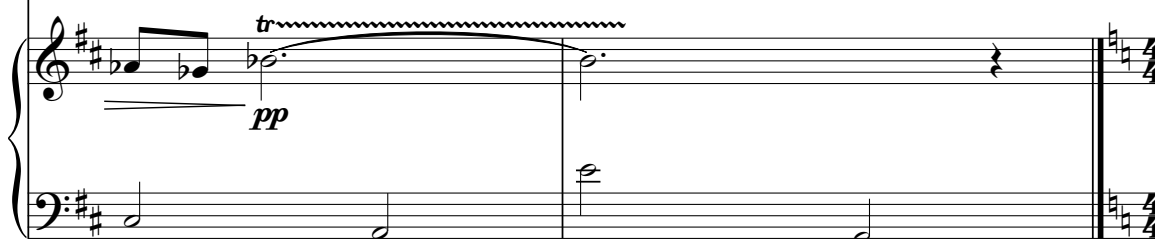
655

Th/O



change - ling boy to be my hench - man.

Pno.



And grow big-bellied with the wanton wind,
Which she,
her womb then rich with my young squire-
Would imitate.

But she, being mortal, of that boy did die;
And for her sake do I rear up her boy;
And for her sake I will not part with him.

53

OBERON.
How long within this wood intend you stay?

TITANIA.
Perchance till after Theseus' wedding-day.
If you will patiently dance in our round,
And see our moonlight revels, go with us;
If not, shun me, and I will spare your haunts.

p

357

p *mf* *p*

Give me that boy and I will go with thee

Give me that boy_____ and I will go_ with thee

Pno.

 mf

p

Maestoso ♩ = 80

30

661 *ff* 3 3 3 30

Not for thy fai - ry king dom. Fai-ries, a -

f

Not for thy fai - ry___ king dom. Fai-ries, a -

Pno.

 f

665

way. a - way. Exit TITANIA with her train

(tr)

This musical score is for a vocal and piano piece. The vocal line is in treble clef and features a melodic line with a trill (tr) on the first measure. The piano accompaniment consists of two staves, treble and bass, with a complex rhythmic pattern. The lyrics are 'way. a - way. Exit TITANIA with her train'. The score is numbered 665.

way. a - way. Exit TITANIA with her train

Pno.

Moderato ♩ = 100

670

Well, go thy way;
thou shalt not from this grove
Till I torment thee for this injury.

The musical score for the vocal part is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'And.te' and the time signature is 4/4. The lyrics are: 'Well, go thy way; thou shalt not from this grove Till I torment thee for this injury.' The music features a melodic line with a trill (tr) and a crescendo/decrescendo hairpin. The dynamics are marked 'mp' (mezzo-piano) and 'p' (piano). The score is divided into measures by vertical bar lines.

Well, go thy way;
thou shalt not from this grove
Till I torment thee for this injury.

Pno.

mp

p

676 **31**

Th/O

My gen - tle Puck come hi - ther

Pno.

mp

681 **Moderato** ♩ = 100

Th/O

come hi - - ther

Pno.

tr

686 **32**

Pno.

mf

p Ped. *mf* Ped.

691 *mp* *mf*

Th/O

Thou re mem brest since once I sat u-pon a pro-mon-to -ry And heard a mer maid

Pno.

ped. sim. *con ped sim..* *mp*

Ped.

695

Th/O

on a dol-phin's back Ut ter ring such dul-cet and har-mon - ious breath That the

Pno.

699

Th/O

rude sea - grew ci-vil at her song

Pno.

703

Pu.

mf

I re mem ber

Th/O

song

Pno.

p

mp

707

Pu. I re- mem- ber____

Th/O That ve - ry time I saw

Pno. *p*

711

Th/O but though could't not__ Fly - ing be tween_ the

Pno. *mp* *mf*

714

Th/O cold moon__ and the earth Cu - pid, all arm'd;

Pno. *mp* *mf* *f*

718

Th/O Cu - pid, all arm'd; A cer- tain aim he took,

Pno.

722

Th/O

At a fair ves - tal And loos'd his love shaft smart-ly from his bow,

Pno.

725

Th/O

But I might see young Cu-pid's fie-ry shaft quench'd in the chaste

Pno.

p *mp* *p*

729

Th/O

beams of the wat'— try moon. Yet

Pno.

mf

733

Th/O

mark'd— I where the bolt of Cupid fell. It fell

Pno.

738

Th/O

u-pon a lit - tle wes-tern flower, be - fore milk-white

Pno.

743

Th/O

now pur-ple with love's wound, And mai-dens call it love in i -

Pno.

749

Th/O

dle - ness Fetch me that flow'r,
the herb I showed thee once.

Pno.

mp

754

Th/O

The juice of it on sleeping eyelids laid Will make or man or Upon the next live
woman madly dote creature that it sees.

Pno.

8vb
mp

760 **Presto** ♩ = 200

Th/O

Fetch me this herb, and be thou here again
Ere the leviathan can swim a league.

Pno. *mp*

(8)-.l

764

Pu.

I'll put a gir - dle round a - bout the earth In

Pno.

768

Exit PUCK

♩ = 40

Pu.

for - ty min - utes.

Pno. *p*

773

Th/O

Ha - ving once this juice, I'll watch Tit - ta nia when_

Pno. *pp*

777

Th/O

she is a-sleep_ The next thing then she waking looks upon, Be it on lion, bear, or wolf, or bull, On meddling monkey, or on busy ape, She shall pursue it with the soul of love.

Pno.

783

Th/O

And ere I take this charm from off her sight, I'll make her render up her page to me.

Pno.

787

Th/O

But who comes here? I am invisible;
And I will overhear their conference

Pno.

DIALOGUE 5

DEMETRIUS.

I love thee not, therefore pursue me not.
 Where is Lysander and fair Hermia?
 The one I'll slay, the other slayeth me.
 Thou told'st me they were stol'n unto this wood,
 And here am I, and wood within this wood,
 Because I cannot meet my Hermia.
 Hence, get thee gone, and follow me no more.

HELENA.

You draw me, you hard-hearted adamant;
 But yet you draw not iron, for my heart
 Is true as steel.

DEMETRIUS.

Do I entice you? Do I speak you fair?
 Or, rather, do I not in plainest truth
 Tell you I do not nor I cannot love you?

HELENA.

And even for that do I love you the more.
 I am your spaniel; and, Demetrius,
 The more you beat me, I will fawn on you.
 Use me but as your spaniel, spurn me, strike me,
 Neglect me, lose me; only give me leave,
 Unworthy as I am, to follow you.

DEMETRIUS.

Tempt not too much the hatred of my spirit;
 For I am sick when I do look on thee.

HELENA.

And I am sick when I look not on you.

DEMETRIUS.

You do impeach your modesty too much
 To leave the city and commit yourself
 Into the hands of one that loves you not;
 To trust the opportunity of night,
 And the ill counsel of a desert place,
 With the rich worth of your virginity.

HELENA.

Your virtue is my privilege for that:
It is not night when I do see your face,
Therefore I think I am not in the night;

DEMETRIUS.

I'll run from thee and hide me in the brakes,
And leave thee to the mercy of wild beasts.
let me go;

Or, if thou follow me, do not believe
But I shall do thee mischief in the wood.

HELENA.

Ay, in the temple, in the town, the field,
You do me mischief. Fie, Demetrius!
Your wrongs do set a scandal on my sex.
We cannot fight for love as men may do;
We should be woo'd, and were not made to woo.

Exit DEMETRIUS

I'll follow thee, and make a heaven of hell,
To die upon the hand I love so well. Exit HELENA

OBERON.

Fare thee well, nymph; ere he do leave this grove,
Thou shalt fly him, and he shall seek thy love.

790 **33** Presto ♩ = 200

Th/O

Hast thou the flower there?
Welcome, wanderer

Pno. *mp*

794 rit. Andante ♩ = 80

Pu. Ay, there it is.

Th/O

I pray thee give it me.

Pno. *p*

798

Pno. *f* > *dolce espress.* *mf* *f* *mp*

804 *mp* accel.

Th/O I know a bank where the wild thyme blows,

Pno. accel.

809 **Moderato** ♩ = 100

Th/O

Where ox - lips and the nod-ding

Pno.

p

813

Th/O

vi - o - let grows, Quite o - ver-ca-no - pied with lus - cious wood

Pno.

p

8^{vb}-----]

818

Th/O

bine, Quite o - ver-ca-no - pied with lus - cious wood bine,

Pno.

823

Th/O

With sweet musk ro - ses

Pno.

8^{vb}-----] 8^{vb}-----]

rit.

34 Andante ♩ = 80

828

Th/O

and with Eg-lan-tine

There sleeps Ti-ta - nia some time of the

Pno.

rit.

arco

mf

mp

8^{vb}

832

Th/O

night, Lull'd in these flowers_

Pno.

slow arp

mp

8^{vb}

Moderato ♩ = 100

836

Th/O

with dan-ces and de-light

And

Pno.

(8)

840

Th/O

there the snake throws her en-a-mell'd skin_ Weed wide e-nough to wrap a

Pno.

tr

845

Th/O

fai-ry in. And with the juice of this I'll streak her eyes

Pno.

850

Th/O

mp And make her full of hate-ful fan-*ta* sies *mf* rit.

Pno.

pp *mp* rit.

855

Th/O

Adagio ♩ = 50

Take thou some of it, and seek through this grove: But do it when the next thing he espies Thou shalt know the man
A sweet Athenian lady is in love May be the lady. By the Athenian garments he hath on.
With a disdainful youth; anoint his eyes;

Pno.

Exeunt

859

Pu.

Fear not, my lord;
your servant shall do so.

Th/O

And look thou meet me ere the first cock crow.

Pno.

862 **35** $\text{♩} = 50$ *accel.* **36** *Andante* $\text{♩} = 70$

Pno.

867

Pno.

872 *mf*

H/Ti

Come now, a roun - del_____ and a

Pno.

mp

877

H/Ti

fai-ry song: Then for the third part of a min - ute

Pno.

882

H/Ti

hence: Some to kill can-kers in the musk-rose buds; some

Pno.

886

H/Ti

war withre - re mice for their lea-thern wings to make my

Pno.

890

H/Ti

small elves coats to make my small elves coats

Pno.

rit.

yawns and stretches

mf

894

H/Ti

to make my small elves coats

Pno.

Adagio ♩ = 40

898

Fai.1

37

The FAIRIES Sing and dance

H/Ti

mp

Sing me now a-sleep and let me rest.

Pno.

p

mp

mf

8vb

903

mf

Fai.1
Phi - lo-mel with me - lo - dy Sing in our sweet lul - la

Fai.2
Phi - lo-mel with me - lo - dy Sing in our sweet lul - la

Pno.

907

Fai.1
by Lul - la lul - la lul - la - by; lul - la, lul - la, lul - la

Fai.2
by Lul - la, lul - la, lul - la - by lul - la, lul - la, lul - la

Pno.

911

Fai.1
by Ne-ver harm Nor spell nor charm Come our love-ly la - dy

Fai.2
by Ne-ver harm Nor spell nor charm Come our love-ly la - dy

Pno.

915

Fai.1
nigh So good-night with lul - la - by Sogood__night with lul la

Fai.2
nigh So good-night with lul - la - by So good-night with lul - la

Pno.

919

Fai.1
by spot-ted snakes with dou-ble tongue__ Thor - ny

Fai.2
by

Pno.

923

Fai.1
hedge-hogs be_ not seen__ Newts and blind-worms, do_ no_ wrong_

Pno.

928

Fai.1
Come not near our fai - ry__ Queen Phi-lo-mel with me-lo

Fai.2
Phi-lo-mel with me-lo

Pno.
mp

933

Fai.1
dy Sing in our sweet lul - la - by Lul - la lul - la lul - la

Fai.2
dy Sing in our sweet lul - la - by Lul - la, lul - la, lul - la

Pno.

937

Fai.1
by; lul - la, lul - la, lul - la - Ne-ver harm Nor spell nor

Fai.2
by lul - la, lul - la, lul - la - Ne-ver harm Nor spell nor

Pno.

941

Fai.1
charm Come our love-ly la - dynigh So good-night with lul - la - by

Fai.2
charm Come our love-ly la - dynigh So good-night with lul - la - by

Pno.

946

Fai.1
So good - night with lul la - by

Fai.2
So good-night with lul - la - by Wea-ving spi-ders come not here

Pno.

951

Fai.2
Hence you long-legg'd spin-ners hence Beet les black ap-

Pno.

956

Fai.2

proach not near _____ Worm nor snail do no off fence _____

Pno.

rit. - - - -

961 **pp** Exeunt FAIRIES

Fai.2

Worm nor snail do no off fence _____

Pno.

pp **mf** **pp**

965 38 Moderato ♩ = 100

Th/O

What thou seest when thou dost wake,

Pno.

mf *tr* *tr*

8^{va}

970

Th/O

Do it for thy true-love take; Love and languish for his sake. Be it ounce, or cat, or bear

Pno.

(tr) tr

8^{vb}

976

Th/O

Pard, or boar with bristled hair, In thy eye that shall appear When thou wak'st, it is thy dear. Wake when s is near.

Pno.

Adagio ♩ = 50

8^{vb}

980

Th/O

Exit

Pno.

pp

(8)

983 **39** Adagio ♩ = 50

Enter Lysander

Her.

Lys.

Pno.

Enter Hermia

Lys.

Fair love, you faint
with wand'-ring in the wood;And, to speak troth,
I have forgot our way;

Pno.

991

Allegretto ♩ = 110

Her.

Be it

Lys.

We'll rest us Her - mi - a

Pno.

*tr**p*

995

Her. so Ly-san - der Find you out a

Lys. One turf shall serve as pil - low for us both

Pno.

Detailed description: This block contains the musical notation for measures 995 through 998. The Her. part begins with a treble clef and a key signature of three flats. The melody starts on a half note 'so', followed by a quarter note 'Ly', a dotted quarter note 'san', and an eighth note 'der'. There is a full measure rest, followed by another full measure rest, and then a half note 'Find', a quarter note 'you', a dotted quarter note 'out', and a half note 'a'. The Lys. part begins with a treble clef and the same key signature. It starts with a half note rest, followed by a quarter note 'One', a quarter note 'turf', a quarter note 'shall', a quarter note 'serve', a quarter note 'as', a quarter note 'pil', a dotted quarter note 'low', and a half note 'for'. There is a full measure rest, followed by a half note 'us', and a final half note 'both'. The Pno. part consists of a grand staff with a treble and bass clef. The right hand plays a series of eighth notes and quarter notes, while the left hand plays a bass line with some chords and rests.

999

Her. bed, For I u - pon this bank will rest my head

Lys. One

Pno.

Detailed description: This block contains the musical notation for measures 999 through 1002. The Her. part begins with a treble clef and a key signature of three flats. The melody starts with a half note 'bed,', followed by a quarter note 'For', a quarter note 'I', a quarter note 'u', a quarter note 'pon', a quarter note 'this', a quarter note 'bank', a quarter note 'will', a quarter note 'rest', and a half note 'my head'. The Lys. part begins with a treble clef and the same key signature. It starts with a half note rest, followed by a quarter note 'One', and a final half note. The Pno. part consists of a grand staff with a treble and bass clef. The right hand plays a series of eighth notes and quarter notes, while the left hand plays a bass line with some chords and rests.

1003

Her. Nay good Ly san - der;

Lys. heart, one bed, two bo - soms and one troth.

Pno.

Detailed description: This block contains the musical notation for measures 1003 through 1006. The Her. part begins with a treble clef and a key signature of three flats. The melody starts with a half note 'Nay', a quarter note 'good', a quarter note 'Ly', a quarter note 'san', and a half note 'der;'. The Lys. part begins with a treble clef and the same key signature. It starts with a half note 'heart,', a quarter note 'one', a quarter note 'bed,', a quarter note 'two', a quarter note 'bo', a quarter note 'soms', a quarter note 'and', a quarter note 'one', and a half note 'troth.'. The Pno. part consists of a grand staff with a treble and bass clef. The right hand plays a series of eighth notes and quarter notes, while the left hand plays a bass line with some chords and rests.

1007

Her. 
 for my_sake my dear, lie fur-ther off yet; do not lie so near__ Ly

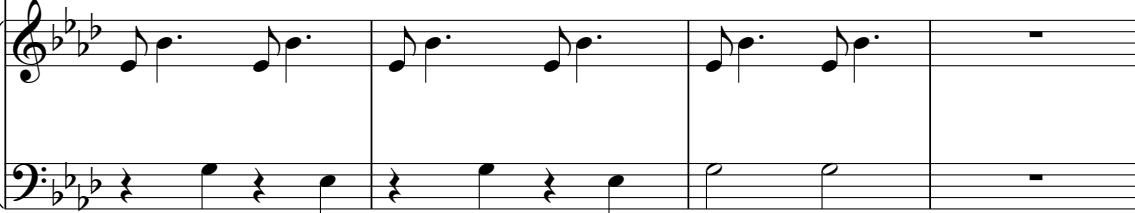
Lys. 
 My heart un -

Pno. 

1011

Her. 
 san - der; rid-dles ve - ry pret - ti - ly__ Ly

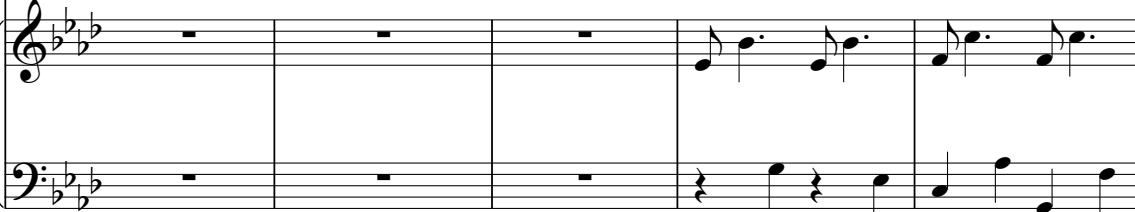
Lys. 
 to yours is knit so that but one heart we can make__ of it__

Pno. 

1015

Her. 
 san - der; rid-dles ve - ry pret - ti - ly__

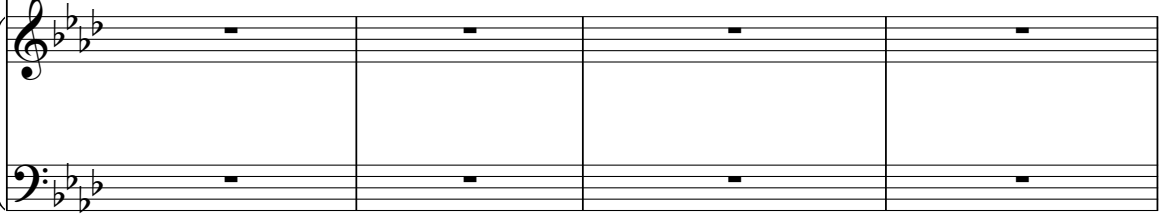
Lys. 

Pno. 

1020

Her. 

But gen - tle friend, for love and cour-te - sy lie fur-ther off in

Pno. 

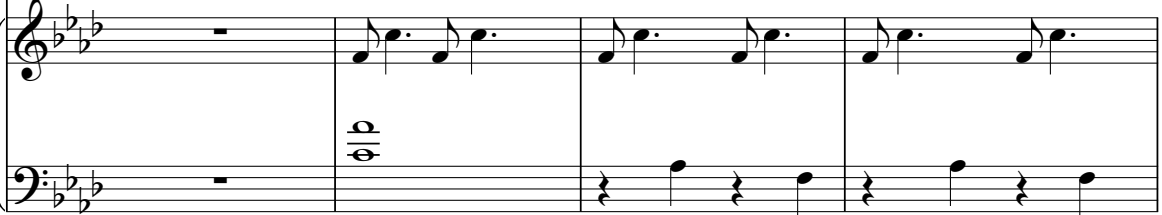
1024

Her. 

hu-man mo-des-ty But gen - tle friend, for love and cour-te-sy

Lys. 

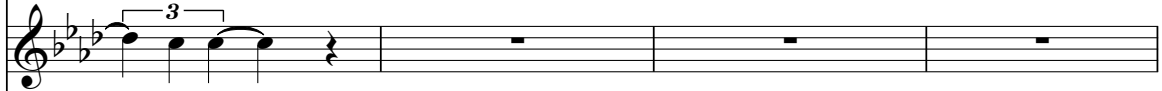
My heart un - to yours is knit so that but one heart we can make

Pno. 

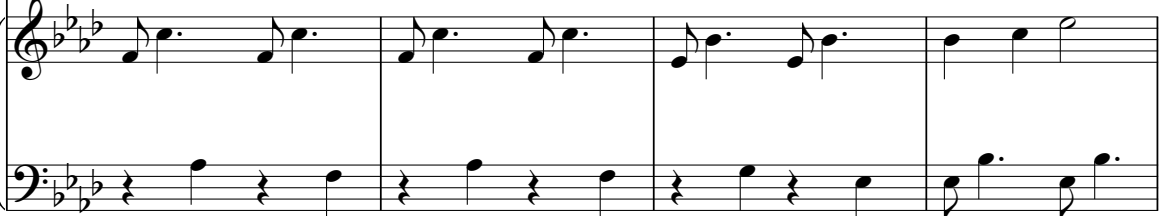
1028

Her. 

lie fur-ther off in hu - man mo-des-ty Such se - pa-ra -

Lys. 

— of it —

Pno. 

1032

Her. *tion be-comes a vir-tuous ba - che-lor and a maid* So far be

Pno.

pp

1036

Her. *dis-tant; and goodnight, sweet friend.* So far be dis-tant; and good

Pno.

1041

Her. *night, sweet friend. Thy love ne'er al-ter till thysweet life end.*

Lys. *A -*

Pno.

40

1047

Lys. *men to that fair prayer say I* Here is my bed; sleep give thee all his rest!

Pno.

mp

1052

Her. *Moderato* ♩ = 100

With half that wish
the wisher's eyes be press'd!

Pno. *pp*

1057

Pu. *mf*

Through the fo-rest

Pno. *mp* Enter Puck

1062

Pu. have I gone— But Ath-e - ni - an found I none— Night and sile
Weeds of Ath-

Pno. *mp*

1069

Pu. And here the maiden, sleeping sound, Pretty soul! she durs
On the dank and dirty ground. Near this lack-love,

Pno. *mp*

1076 Exit

Pu. Churl, upon thy eyes I throw
All the power this charm doth owe:

Pno. *pp* *tr* *f* *tr*

1083 **accel.** 42 and Helena running after

Hel. **Allegro** ♩ = 100

Dem. Enter Demetrius running

Pno. **accel.** *pp* *f*

1088 *f* *breathless*

Hel. Stay though thou kill me sweet De-me - tri - us!

Dem. *f* *breathless*
I charge thee hence and

Pno. *mp*

1091

Hel. *O wilt thou dark - ling leave me? Do not so!*

Dem. *do not haunt me thus!*

Pno. *mp*

1094

Dem. *Say on thy pe ril I a - lone will go*

Pno. *mp*

exits running

43 Andante ♩ = 80

1098

Hel. *I am out of breath in this fond chase*

Pno.

1101

Hel. *Hap - py — is Her - mi - a,*

Pno. *p*

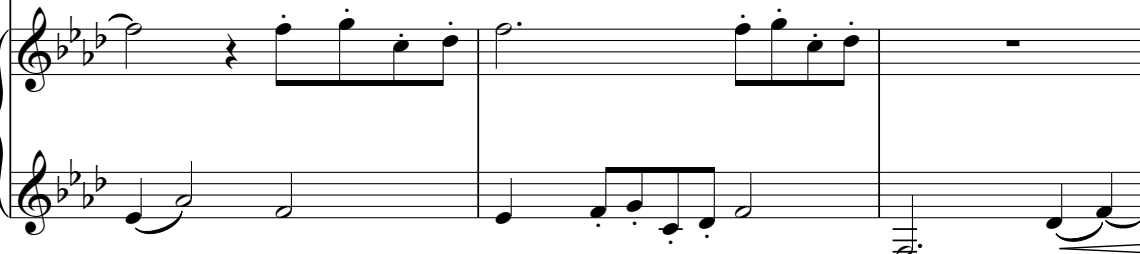
1105

Hel.  Where - so e'er she lies, For she has bles-sed and at-trac - tive eyes._

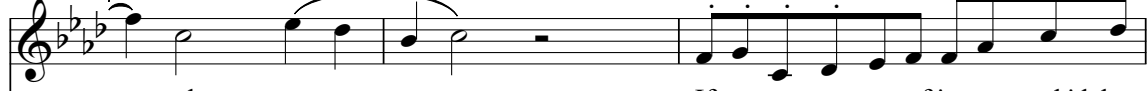
Pno.  *p*

1109

Hel.  — How came her eyes so bright? Not — with —

Pno. 

1112

Hel.  — salt tears; — If so, my eyes are oft' - ner wash'd than

Pno. 

1115

Hel.  hers No, no, I am as ug-ly as a bear, No, no, I am as

Pno. 

1119

Hel. *ug-ly as a bear, Forbeasts that meet me run a-way for fear;*

Pno. *pp*

1122

Hel. *no mar-vel though De-me tri us do, as a mon_ster, fly my pre- sence thus_*

Pno. *mp*

rit.

1125

Hel. *fly my pre sence thus_*

Pno. *mf*

Largo ♩ = 50

Thus

1129

Hel. *But who is here? Ly-san-der on the*

Pno. *f*

accel.

44

Allegro ♩ =

1132

Hel. *mf*

ground? Dead or a-sleep? Ly - san - der

Pno.

1134

shakes him

45

Largo ♩ = 50

Hel. if you live, Good sir a-wake

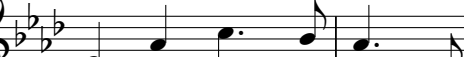
Lys.

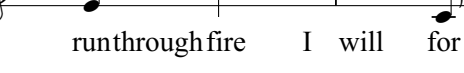
Waking *f*

And

Pno. *ff*

1137 **Presto** ♩ = 160

Lys. 

Pno. 

1142

Lys. na! Na-ture shows art, That through thy bo - som makes me see

Pno. *ff* *mp* *mp*

1146

Hel. *Wherefore was I to this keen*

Lys. *embraces Helena*
 — thy heart... Not Her - mi-a but He - le -

Pno. *ff*

1150 *breaks away* **Presto** ♩ = 160

Hel. *mock-ry born? When at your hands did I de-serve this scorn?*

Lys. *na I love* He - le -

Pno. *mp*

1153 *breaks away*

Hel. *Per-force I must con-fess I though you lord of more*

Lys. *embraces Helena*
 na I love

Pno. *mf*

1156

Hel. truegen- tle- ness Oh that a la - dy

Lys. He - le - na I love

Pno. *mp*

1160

Hel. of one man re- fus'd should of a - no-ther there-fore be a-bus'd

Pno. *f*

1164

Lys. She sees not Her - mi - a. Her-mi-a sleep thou there_ and

Pno. *p*

1168

Lys. *ne-ver mayst thou come Ly - san - der near He - le -*

Pno. *tr* *mp*

1172

Her. *starting awake and so*

Lys. *na I love*

Pno. *ff* *tr* *pp*

46 Presto ♩ = 160

1177

Her. *Aaah! Help me Ly-san-der, help me; do thy best do thy best!*

Pno. *ff* *p*

1180

Her. *Lysander! Lysander! lord! Alack, where are you?*

Pno.

1185

Her. *No? Then I well perceive you are not nigh.
Either death or you I'll find immediately.* exit

Pno.

1192

47 Adagio ♩ = 60

Pno.

1197

Pno.

1199

Pno.

1201 91

Pno.

mf

1204

Pno.

p

1206 rit..

Pno.

p *tr*

$\frac{3}{4}$

48

ACT 2 SCENE 1

1209 Adagio ♩ = 60 The wood. TITANIA lying asleep

Pno.

solo
mf
mp

1215 Andantino ♩ = 90

Pno.

mp
mp

1219

Pno.

mf
tr

1223

Pno.

1226

Bo/Py

Are we all met?

Pno.

mp

QUINCE.

Pat, pat; and here's a marvellous convenient place for our rehearsal. This green plot shall be our stage, this brake our tiring-house; and we will do it in action, as we will do it before the Duke.

BOTTOM.

Peter Quince!

QUINCE.

What sayest thou, bully Bottom?

BOTTOM.

There are things in this comedy of Pyramus and Thisby that will never please. First, Pyramus must draw a sword to kill himself; which the ladies cannot abide. How answer you that?

SNOUT.

By'r lakin, a parlous fear.

STARVELING.

I believe we must leave the killing out, when all is done.

BOTTOM.

Not a whit; I have a device to make all well. Write me a prologue; and let the prologue seem to say we will do no harm with our swords, and that Pyramus is not kill'd indeed; and for the more better assurance, tell them that I Pyramus am not Pyramus but Bottom the weaver. This will put them out of fear.

QUINCE.

Well, we will have such a prologue; and it shall be written in eight and six.

SNOUT.

Will not the ladies be afeard of the lion?

STARVELING.

I fear it, I promise you

BOTTOM.

Masters, you ought to consider with yourself to bring in- God shield us!- a lion among ladies is a most dreadful thing; for there is not a more fearful wild-fowl than your lion living; and we ought to look to't.

SNOUT.

Therefore another prologue must tell he is not a lion.

BOTTOM.

Nay, you must name his name, and half his face must be seen through the lion's neck; and he himself must speak through, saying thus, or to the same defect: 'Ladies,' or 'Fair ladies, I would wish you' or 'I would request you' or 'I would entreat you not to fear, not to tremble. My life for yours! If you think I come hither as a lion, it were pity of my life. No, I am no such thing; I am a man as other men are.' And there, indeed, let him name his name, and tell them plainly he is Snug the joiner.

QUINCE.

Well, it shall be so. But there is two hard things- that is, to bring the moonlight into a chamber; for, you know, Pyramus and Thisby meet by moonlight.

SNOUT.

Doth the moon shine that night we play our play?

BOTTOM.

A calendar, a calendar! Look in the almanack; find out moonshine, find out moonshine.

QUINCE.

Yes, it doth shine that night.

BOTTOM.

Why, then may you leave a casement of the great chamber window, where we play, open; and the moon may shine in at the casement.

QUINCE.

Ay; or else one must come in with a bush of thorns and a lantern, and say he comes to disfigure or to present the person of Moonshine. Then there is another thing: we must have a wall in the great chamber; for Pyramus and Thisby, says the story, did talk through the chink of a wall.

SNOUT.

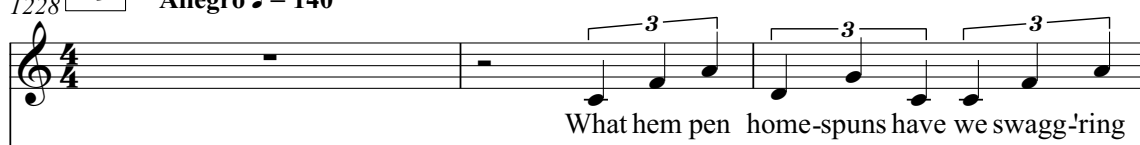
You can never bring in a wall. What say you, Bottom?

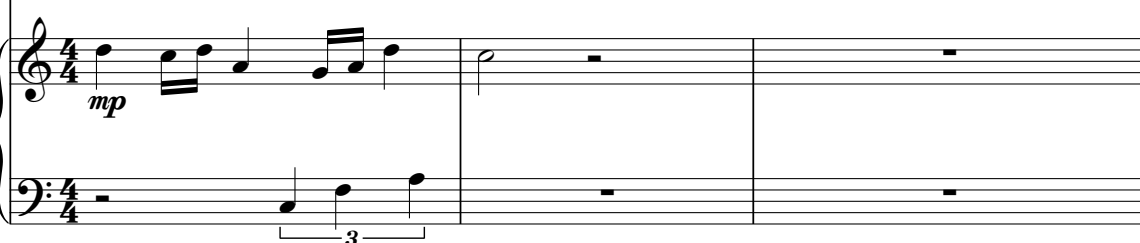
BOTTOM.

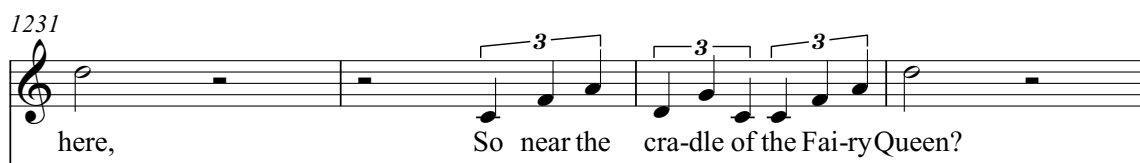
Some man or other must present Wall; and let him have some plaster, or some loam, or some rough-cast about him, to signify wall; and let him hold his fingers thus, and through that cranny shall Pyramus and Thisby whisper.

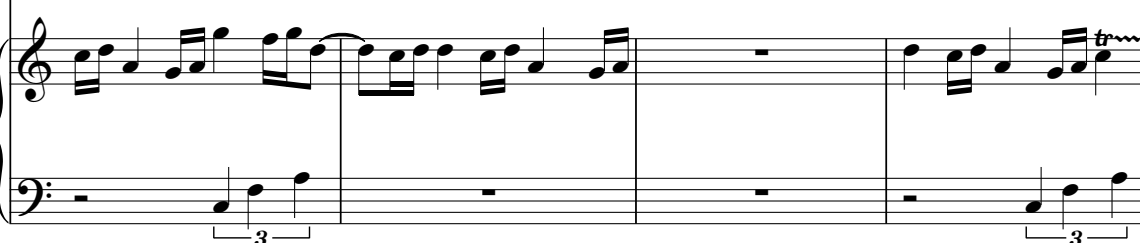
QUINCE.

If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. (they all sit) Pyramus, you begin; when you have spoken your speech, enter into that brake; and so every one according to his cue.

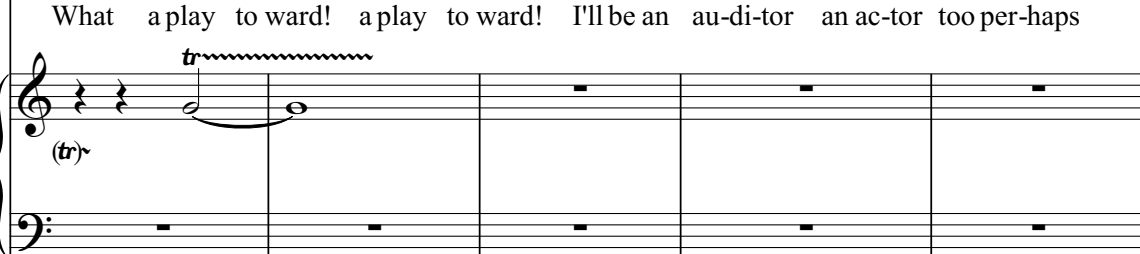
Pu.  What hem pen home-spuns have we swagg'-ring

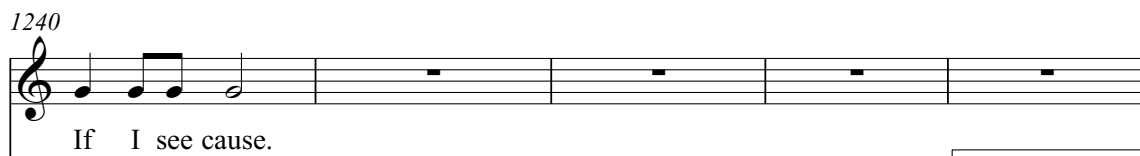
Pno. 

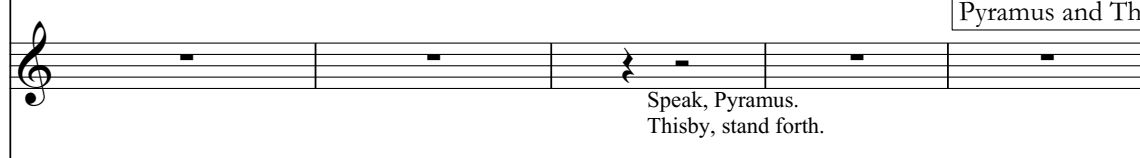
Pu.  here, So near the cra-dle of the Fai-ry Queen?

Pno. 

Pu.  What a play to ward! a play to ward! I'll be an au-di-tor an ac-tor too per-haps

Pno. 

Pu.  If I see cause.

Qui/Prolo  Pyramus and Thisby stand
Speak, Pyramus.
Thisby, stand forth.

Pno. 

1245 **Moderato** ♩ = 50

Bo/Py

Pno.

(tr) This - by the flow-ers of o di-ous

mp *p* *p*

1250

Qui/Prolo

Bo/Py

Pno.

'Odious'- odorous!

sa - vours sweet o - dours sa-vours sweet;

p

1254

Bo/Py

Pno.

So hath thy breath, my dea-rest This-by dear But hark a voice! Stay thou but here a-while,

3

1258

Bo/Py

Pno.

And by and by I will to thee ap-pear.

exit - Puck following

p *p*

1263

Fl/This

Most ra-diant Py - ra-mus most li - ly white of hue, Of co-lour like

Pno.

tr

1267

Fl/This

the red rose on tri - ump-hant bri - er Most bris-ky ju - ve-nal, and

Pno.

tr

1271

Fl/This

eke most love - ly Jew, As true as tru - est horse, that would ne -

Pno.

tr

1274

Fl/This

ver tire I'll meet thee Py - ra - mus at Nin-nys tomb.

Pno.

Più mosso ♩ = 80

1277

Qui/Prolo

'Ninus' tomb,' man! that you answer to Pyramus.
Why, you must not speak that yet; You speak all your part at once, cues, and all.
Pyramus enter: your cue is past; it is 'never tire.'

Pno.

1282

Fl/This

O As true as tru - est horse, that yet would ne - ver__ tire__

Pno.

1285 **51** **Presto** ♩ = 160

Bo/Py

If I were fair

Pno.

1288

Qui/Prolo

O monstrous! O strange! We are haunted.
Pray, masters! fly, masters! Help!

Bo/Py

This - by, I were on - ly thine.

Pno.

1291

Pno.

1294

Pu.

I'll fol-low you; I'll lead you a-bout a round, Tho-rough bog,

Pno.

1298

Pu.

tho-rough bri - er; Some time a horse I'll be, some time a

Pno.

1302

Pu.

hound, A hog a head-less bear, some-time a fire

Pno.

1307

Bo/Py

Why do they run away?
This is a knavery of them to make me afeard.

Snou/Wall

O Bottom, thou art chang'd!
What do I see on thee?

Pno.

ff

1311

Qui/Prolo

Bless thee, Bottom, bless thee!
Thou art translated.

Pno.

1313

Bo/Py

I see their knavery: this is to make an ass
of me; to fright me, if they could. But I will not stir from this
do what they can;

Pno.

1318

Bo/Py

I will walk up and down here, and will sing,
that they shall hear I am not afraid.

Pno.

mp

Bo/Py

1324

mf

The ou-sel cock, so black of hue, With

Pno.

*tr**mp*

Bo/Py

1329

o-range taw-ny bill, The throstle with his note so true, The wren with lit - tle

Pno.

tr

H/Ti

1334

What angel wakes me
from my flow'ry bed?

Bo/Py

quill

The finch, the spar - row

Pno.

*tr**p**tr*

1339

Bo/Py

and the lark, The plain - song cuck - oo grey, Whose note full ma - ny a

Pno.

1343

53

H/Ti

mf

I pray thee gen - tle

Bo/Py

man doth mark, And dares not ans - wer nay

Pno.

1348

H/Ti

mor - tal sing a - gain. So

Pno.

1353

H/Ti

— is mine eye en - thral - led — to thy shape;

Pno.

1358

H/Ti

And thy fair vir - tue's force per force doth

Pno.

1363

H/Ti

move me On the first view to say, to swear, I love

Pno.

1370

H/Ti

thee. Thou art as wise as thou art beautiful

Bo/Py

Methinks, mistress, you should have little reason for that. And yet, to say the truth, reason and love keep little company together now-a-days.

Pno.

1378

H/Ti

f I am a spi - rit of no com

Pno.

mf *p*

1384

H/Ti

- mon rate The sum - mer.

Pno.

mf

1389

H/Ti

still doth tend u - pon my state

Pno.

mf *tr*

1394

H/Ti

And I do love thee there- fore go with me

Pno.

p

(tr)

1399

H/Ti

I'll give thee fai - ries to at - tend on

Pno.

tr

tr

8vb

1404

H/Ti

thee

Pno.

p

8vb

1409 **54** **Allegro** ♩ = 140 *mf*

H/Ti Pease-blos-som! Cob - web! Moth! and

Pno. *mf*

1414 *f* Peaseblossom *f* Moth

Fai.1 Rea - dy And I Where shall we

Fai.2 *f* Cobweb *f* Mustardseed

And I And I Where shall we

H/Ti Mus-tard- seed!

Pno. *mf*

1418

Fai.1 go Where shall we go

Fai.2 go Where shall we go

H/Ti Be kind and

Pno.

1423

H/Ti

cour - te - ous to this gen - tle - man_ Hop in his

Pno.

1426

H/Ti

walks and gam - bol in his eyes_ Feed him with

Pno.

1429

H/Ti

ap - ri-cocks and dew - ber - ries With pur - ple

Pno.

1433

H/Ti

grapes, green figs, and mul - ber - ries_

Pno.

1437 **Andante** ♩ = 100

H/Ti

The hon - ney bags steal from the hum - ble bees__

Pno.

p dolce

1443

H/Ti

And fortnight ta - pers crop their wax - en thighs__

Pno.

poco.rit. **A tempo** ♩ = 100

1449 *espress. freely rubato*

H/Ti

And lighthem at the fi - ery glow__ worms eyes__

Pno.

poco.rit. *colla voce*

1455

H/Ti

To have my love to bed__ and to a - rise__

Pno.

1461

H/Ti

And pluck the wings from pain - ted but ter flies

Pno.

1466

H/Ti

To fan the moon - beams from

Pno.

1469

H/Ti

his sleep - ing eyes.

Pno.

Allegro ♩ = 120

1472

H/Ti

Nod to him elves
and do him courtesies

Pno.

1478

f Peaseblossom *f* Moth

Fai.1

Hail! mortal! Hail!

f Cobweb *f* Mustardseed

Fai.2

Hail! ——— Hail!

Pno.

1484

Cobweb little twirl

Fai.2

Cob-web

mf

Bo/Py

I be-seech your wor-ships name If I cut my fin -

Pno.

f *mf*

1489

Bo/Py

ger I shall make bold with you. Your name hon-est gen-tle-man?

Pno.

1494 little swirl

Fai.1 Pease - blos-som

Bo/Py I shall de-sire you

Pno.

mf *f*

1498

Bo/Py of more ac-quain-tance too. Your name I be- seech__you sir?

Pno.

mf *f*

1502

Fai.2 Mus-tard seed__

Bo/Py Mus-tard seed__ I pro-mise you your

Pno.

mf *f*

Bo/Py

kin-dred hath made my eyes wa-ter ere now

Pno.

Pno.

55 *Maestoso* ♩ = 80
mf

H/Ti

Come, wait u-pon him lead him to my

Pno.

mp

1517

H/Ti

bower

dolce
mp

Pno.

1522

mp

H/Ti

The moon me-thinks, looks with a wat - 'ry eye and when she

Pno.

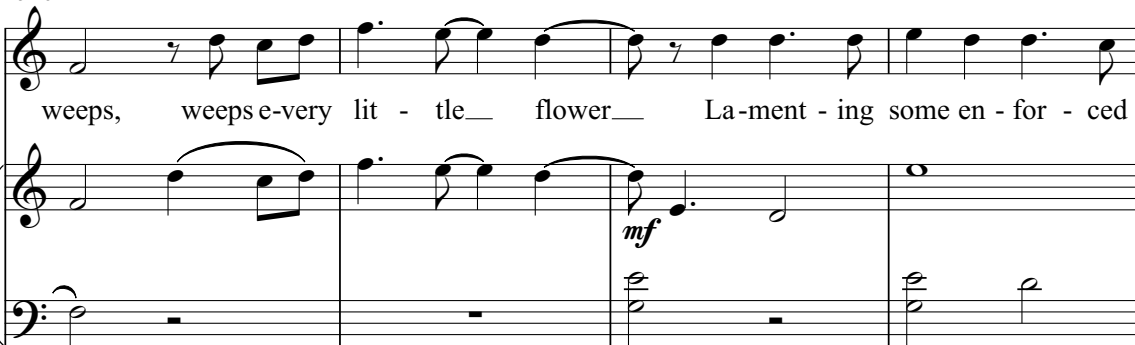
1526

H/Ti

weeps, weeps e-very lit - tle flower La-ment - ing some en - for - ced

Pno.

mf

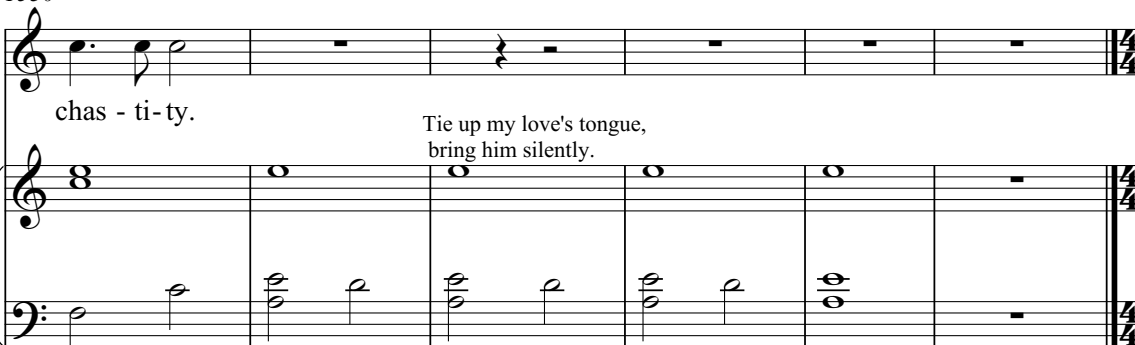


1530

H/Ti

chas - ti - ty. Tie up my love's tongue,
bring him silently.

Pno.



1536 **56** Adagio ♩ = 60

Pno.

accel.

1539

Pno.

1541 Enter OBERON Allegro ♩ = 120

Th/O

I wonder if Titania be awak'd;
Then, what it was that next came in her eye,

Pno.

1547

Pu.

Th/O

How now mad spi - rit.

Pno.

Titania wak'd, and straightway
lov'd an ass.

1552

Th/O

Pno.

mf

f

1556

Th/O

Pno.

mf

Hast thou yet latch'd the Athenian's eyes
With the love-juice,

as I did bid thee do?

accel.

57 Andante ♩ = 100

1560

Pu.

Pno.

mp

pp marcato

I took him sleeping -
And the Athenian woman by his side

That, when he wak'd,

Allegro ♩ = 140

1563

Pu.

Th/O

Pno.

f

mf

she must be ey'd.

Stand close;
this is the same Athenian.

1566

Pu. *This is the woman, but not this the man.*

Pno.

1569 **58** *mf*

Dem. *O why re-buke you him that loves you so. Lay breath so bit-ter*

Pno. *p*

Andante ♩ = 100

1572 *mf*

Her. *Now I but chide, but I should*

Dem. *on your bit - ter foe. —*

Pno.

1575

Her. *use thee worse, For thou. I fear, hast giv-en me cause to curse.*

Pno. *f*

1578 **Andante** ♩ = 80

Her. *f* *mp*

If thou hast slain Ly-san-der in his sleep, Be-ing o'er shoes in blood,

Pno. *mp*

1581

Her. *ff*

plunge in the deep, and kill me too

Pno. *mf* *f* *mf*

1585

Her. *mf*

The sun was not so true un-to the day as he to me

Pno.

1588

Her.

The

Pno. *mf*

1592

Her.

Pno.

1595

Her.

Pno.

1598

Her.

Pno.

1601 **Moderato** ♩ = 90

Her.

Pno.

1603

Her. *And that the moon may through the cen-tre creep and so dis-please her bro-ther's noon-tide*

Pno.

Allegro ♩ = 120

1605

Her. *with th'An-ti-po des* *mf* *It can - not be but*

Pno. *f* *mp*

1608

Her. *thou hast mur - d'ed him So should a mur-derer look so dead so grim*

Pno.

1611

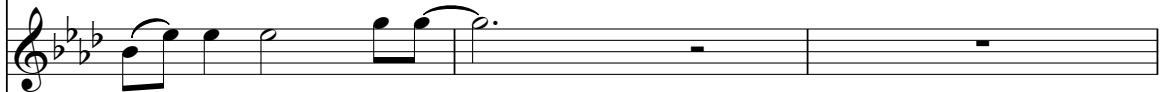
Her. *so dead so grim so dead so grim*

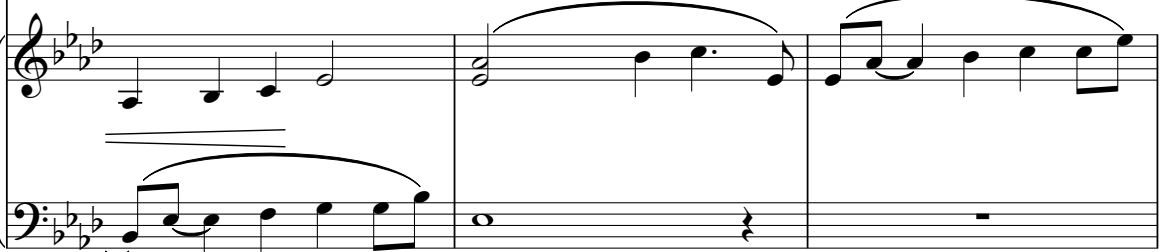
Dem. *mf* *f* *So should the mur-d'ed look; and so should I Pierc'd through the heart with*

Pno.

1614

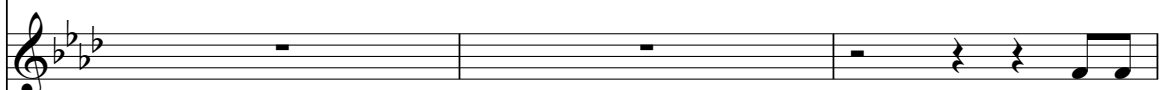
Her.  What's this to my Ly - san - der? Where is he?

Dem  your stern cru - el - ty. —

Pno. 

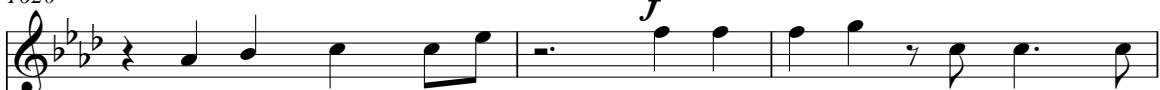
1617

Her.  Ah good De - me - tri - us — wilt thou give him me? —

Dem  I had

Pno. 

1620

Her.  Wilt thou give him me? Out dog! Out cur! Thou driv'st me

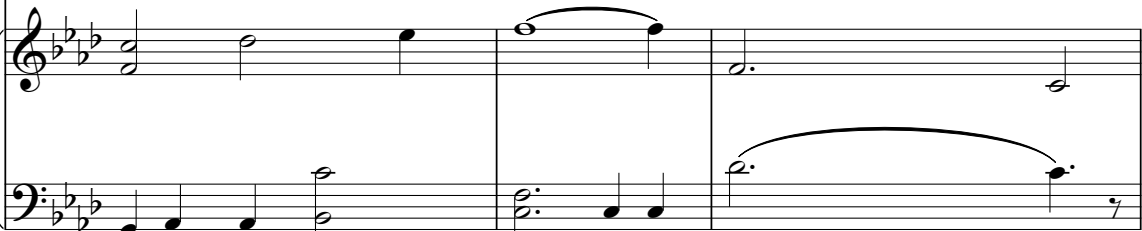
Dem  ra - ther give his car-cass to my hounds I had

Pno. 

1623

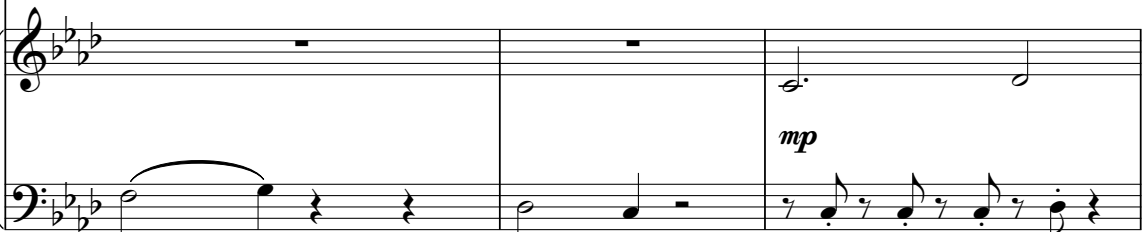
Her. 
past the bounds of mai-den's pa - tience

Dem 
ra-ther give his car-cass to my hounds I am not guil-ty of Lys-an-der's blood.

Pno. 

1626

Dem 
Nor is he dead for aught that I can tell.

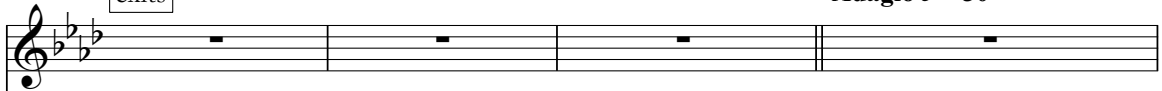
Pno. 

1629

Her. 
from thy hated presence part I so;
See me no more whether he be dead or no.

Pno. 

1633 exits Adagio ♩ = 50

Her. 

Dem. 

Pno. 

There is no following her in this fierce vein;
Here, therefore, for a while I will remain.

1637 lies down

Dem. 

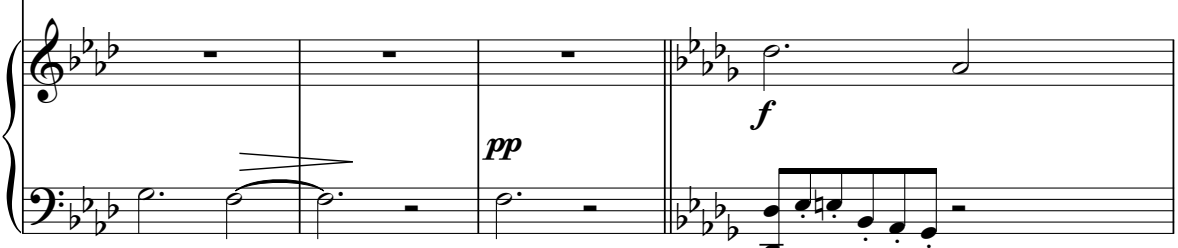
Pno. 

So sorrow's heaviness doth heavier grow
For debt that bankrupt sleep doth sorrow owe;

1641 59 Allegro ♩ = 120

Th/O 

Dem. 

Pno. 

sleeps What hast thou done?

pp *f*

1645

Th/O

Thou hast mis-ta-ken quite.

Pno.

1647

Th/O

And laid the love juice on some true love's sight

About the wood go swift
And Helena of Athens

Pno.

1649

Th/O

By some illusion
see thou bring her here; I'll charm his eyes against
she do appear

Pno.

1654

Pu.

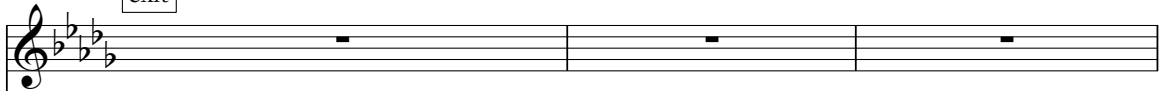
I go I go Look how I go swif-ter than the ar - row from the Tar-tar's bow.

(tr)

mp

Pno.

1657 exit

Pu. 

Th/O 

Pno. 

Flow-er of this pur-ple

1660

Th/O 

dye Sink in ap-ple of his eye When his love he do es -

Pno. 

1664

Th/O 

py, Let her shine as glo-rious - ly, As the Ve-nus of the

Pno. 

1668 enter

Pu. Captain of our fairy band,
Helena is here at hand,
And the youth mistook by me
Pleading for a lover's fee;

Th/O sky.

Pno. *f* *p*

1672

Pu. Shall we their fond pageant see?
Lord, what fools these mortals be!

Th/O Stand aside. The noise they make
Will cause Demetrius to awake

Pno. *f* *p*

1677

Pu. Then will two at once woo one.
That must needs be sport alone;

Pno. *mp* *mf*

60
1681 Allegro ♩ = 140

Lys. 

Why should you think that I should woo in scorn?

Pno. 

1685

Lys. 

Scorn and de-ri - sion ne-ver come in tears. Look when I vow

Pno. 

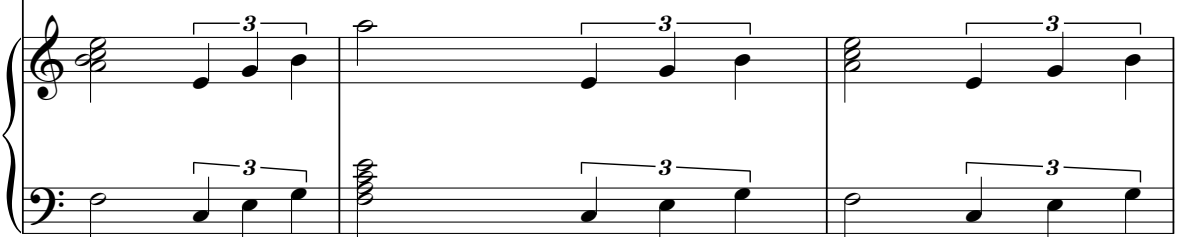
1689

Hel. 

You do ad-vance your cun-ning more and more.

Lys. 

I weep How can these things in me seem scorn to you?

Pno. 

1692

Hel. *tr* These vows are Her-mi - as' will you give her o'er? Your vows to her and

Pno.

1695

Hel. me, put in two scales Will e - ven weigh; and both as light as tales.

Pno.

1698

Lys. I had no judge - ment when to her I swore *rit.* De-me - trius loves her *rit.*

Pno.

61

Meno mosso $\text{♩} = 120$ DEMETRIUS AWAKES *f*

1702

Dem. Oh He - len,

Lys. and he loves not you.

Pno. *tr* *ff* *mf*

1707

Dem

god - dess, nymph _____ per - fect, di - vine _____ O, let me kiss

Pno.

1712

Hel.

f **62** *Allegro* ♩ = 140

O spite! O

Dem

This prin-cess of pure white, this seal of bliss _____

Pno.

p

pp

bebung con ped.

Ped.

1717

Hel.

hell! I see you all are bent To set a-against me for your mer-ri -

Pno.

Ped.

1720 *rit.* - - - - *mf* Andante ♩ = 90

Hel. ment. If you were men, as men you are in show You

rit. - - - -

Pno.

Ped. *Ped.* *Ped.* *Ped.*

1724

Hel. would not use a gen - tle la - dy so:

Lys. You are un kind

Pno. *p*

Ped. *Ped.* *Ped.*

1727

Dem Lys - an - der keep thy Herm - i - a I will none. If e'er I loved her,

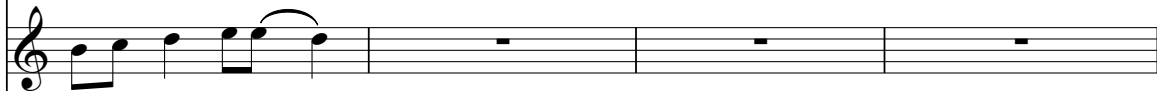
Lys. — De me - trius; be not so; For you love Her - mi - a. This you know I

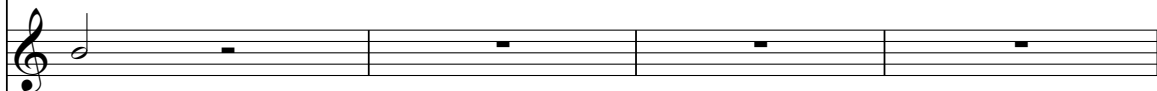
Pno.

Ped.

1730

Hel. 
A trim ex-ploit, a man - ly en - ter-prise To

Dem. 
all that love is gone._

Lys. 
know;

Pno. 

1734

Hel. 
con jure tears_____ In a poor mai - den'seyes with your de-

Pno. 

1738

Hel. 
ri - sion In a poor mai - den'seyes with your de - ri - sion.

Pno. 

1742 *accel.*

Dem. Lys - an - der keep thy Herm - i - a I will none. Look where thy love

accel.

Pno.

1745 **63** *Andante* ♩ = 60 *mp*

Her. Thou

Dem. comes; yon-der is thy dear.

p

Pno.

1750

Her. art not by mine eye Ly - san - der found; Mine ear, I thank it, brought me to thy sound But

Pno.

1754

Her. why un-kind-ly did'st thou leave me so? why did'st thou leave me so?

Pno.

1758 **Moderato** ♩ = 80

Her. 

What love could press

Lys. *mf* 

Why should he stay whom love doth press to go?

Pno. 

1763

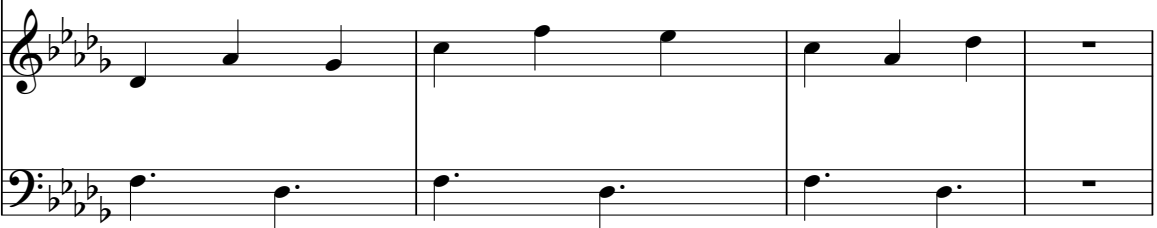
Her. 

Ly-san-der from my side?

Lys. *f* 

embraces Helena

Ly-san-der's love that would not let him bide, Fair He

Pno. 

1767 *f*

Her. 

You speak not as you think; it can-not be.

Hel. *mf* 

mf pulls away from Lysander

Lo she is one of this con-fe-de-ra-cy!

Lys. 

le na.

Pno. 

rit.

64

Andante ♩ = 90

1780

1784

Moderato ♩ = 110

1788 *mp*

Hel. *Is all the coun-sel that we two have shar'd, The sis - ter's vows The*

Pno.

1792

Hel. *hours that we have spent— O is all for - got? All school-days*

Pno.

1796

Hel. *friend - ship child hood in - no-cence? We Her-mi-a,*

Pno.

1801

Hel. *Have with our nee - dles cre-a-ted both one flower both on one*

Pno.

rit.

1806

Hel. sam - pler, sit-ting on one cu - shion, Both war - bling of one song,

Pno.

rit.

1811

Hel. both in one key; So we grew to - ge - ther, Two love-ly

Pno.

Moderato ♩ = 80

1816

Hel. ber - ries moul - ded on one stem; moul - ded on one stem;

Pno.

Moderato ♩ = 70

1820

Hel. And will you rent our an-cient love a - sun - der, to join with

Pno.

Allegro ♩ = 140

p

1824

Hel. *men in scor-ning your poor friend? It is not friend-ly, tis not*

Pno.

The Hel. part begins with a treble clef and a key signature of three flats. It contains four measures of music, each with a triplet of eighth notes. The lyrics are "men in scor-ning your poor friend? It is not friend-ly, tis not". The Pno. part consists of a grand staff with treble and bass clefs. It features chords in the right hand and a bass line with eighth notes in the left hand.

1828

Hel. *mai-den-ly rit. tis not mai-den-ly*

Pno.

The Hel. part continues with a treble clef and a key signature of three flats. It contains four measures of music, each with a triplet of eighth notes. The lyrics are "mai-den-ly rit. tis not mai-den-ly". The Pno. part consists of a grand staff with treble and bass clefs. It features chords in the right hand and a bass line with eighth notes in the left hand. The piece concludes with a double bar line and a 4/4 time signature change.

HERMIA.

I am amazed at your passionate words;
I scorn you not; it seems that you scorn me.

HELENA.

Have you not set Lysander, as in scorn,
To follow me and praise my eyes and face?
And made your other love, Demetrius,
Who even but now did spurn me with his foot,
To call me goddess, nymph, divine, and rare,
Precious, celestial? Wherefore speaks he this
To her he hates? And wherefore doth Lysander
Deny your love, so rich within his soul,
And tender me, forsooth, affection,
But by your setting on, by your consent?

HERMIA.

I understand not what you mean by this.

HELENA.

Ay, do- persevere, counterfeit sad looks,
Make mouths upon me when I turn my back,
Wink each at other; hold the sweet jest up;
This sport, well carried, shall be chronicled.
If you have any pity, grace, or manners,
You would not make me such an argument.
But fare ye well; 'tis partly my own fault,
Which death, or absence, soon shall remedy.

LYSANDER.

Stay, gentle Helena; hear my excuse;
My love, my life, my soul, fair Helena!

HELENA.

O excellent!

HERMIA.

Sweet, do not scorn her so.

DEMETRIUS.

If she cannot entreat, I can compel.

LYSANDER.

Thou canst compel no more than she entreat;
Thy threats have no more strength than her weak prayers
Helen, I love thee, by my life I do;
I swear by that which I will lose for thee
To prove him false that says I love thee not.

DEMETRIUS.

I say I love thee more than he can do.

LYSANDER.

If thou say so, withdraw, and prove it too.

DEMETRIUS.

Quick, come.

HERMIA.

Lysander, whereto tends all this?

LYSANDER.

Away, you Ethiopel!

DEMETRIUS.

No, no, he will

Seem to break loose- take on as you would follow,
But yet come not. You are a tame man; go!

LYSANDER.

Hang off, thou cat, thou burr; vile thing, let loose,
Or I will shake thee from me like a serpent.

HERMIA.

Why are you grown so rude? What change is this,
Sweet love?

LYSANDER.

Thy love! Out, tawny Tartar, out!
Out, loathed med'cine! O hated potion, hence!

HERMIA.

Do you not jest?

HELENA.

Yes, sooth; and so do you.

LYSANDER.

Demetrius, I will keep my word with thee.

DEMETRIUS.

I would I had your bond; for I perceive
A weak bond holds you; I'll not trust your word.

LYSANDER.

What, should I hurt her, strike her, kill her dead?
Although I hate her, I'll not harm her so.

HERMIA.

What! Can you do me greater harm than hate?
Hate me! wherefore? O me! what news, my love?
Am not I Hermia? Are not you Lysander?

I am as fair now as I was erewhile.
Since night you lov'd me; yet since night you left me.
Why then, you left me- O, the gods forbid!-
In earnest, shall I say?

LYSANDER.

Ay, by my life!

And never did desire to see thee more.
Therefore be out of hope, of question, of doubt;
Be certain, nothing truer; 'tis no jest
That I do hate thee and love Helena.

HERMIA.

O me! you juggler! you cankerblossom!
You thief of love! What! Have you come by night,
And stol'n my love's heart from him?

HELENA.

Fine, i' faith!

Have you no modesty, no maiden shame,
No touch of bashfulness? What! Will you tear
Impatient answers from my gentle tongue?
Fie, fie! you counterfeit, you puppet you!

HERMIA.

'Puppet!' why so? Ay, that way goes the game.
Now I perceive that she hath made compare
Between our statures; she hath urg'd her height;
And with her personage, her tall personage,
Her height, forsooth, she hath prevail'd with him.
And are you grown so high in his esteem
Because I am so dwarfish and so low?
How low am I, thou painted maypole? Speak.
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.

HELENA.

I pray you, though you mock me, gentlemen,
Let her not hurt me. I was never curst;
I have no gift at all in shrewishness;
I am a right maid for my cowardice;
Let her not strike me. You perhaps may think,
Because she is something lower than myself,
That I can match her.

HERMIA.

'Lower' hark, again.

HELENA.

Good Hermia, do not be so bitter with me.
 I evermore did love you, Hermia,
 Did ever keep your counsels, never wrong'd you;
 Save that, in love unto Demetrius,
 I told him of your stealth unto this wood.
 He followed you; for love I followed him;
 But he hath chid me hence, and threat'ned me
 To strike me, spurn me, nay, to kill me too;
 And now, so you will let me quiet go,
 To Athens will I bear my folly back,
 And follow you no further. Let me go.
 You see how simple and how fond I am.

HERMIA.

Why, get you gone! Who is't that hinders you?

HELENA.

A foolish heart that I leave here behind.

HERMIA.

What! with Lysander?

HELENA.

With Demetrius.

LYSANDER.

Be not afraid; she shall not harm thee, Helena.

DEMETRIUS.

No, sir, she shall not, though you take her part.

HELENA.

O, when she is angry, she is keen and shrewd;
 She was a vixen when she went to school;
 And, though she be but little, she is fierce.

HERMIA.

'Little' again! Nothing but 'low' and 'little'!

Why will you suffer her to flout me thus?

Let me come to her.

LYSANDER.

Get you gone, you dwarf;

You minimus, of hind'ring knot-grass made;

You bead, you acorn.

DEMETRIUS.

You are too officious

In her behalf that scorns your services.

Let her alone; speak not of Helena;

Take not her part; for if thou dost intend

Never so little show of love to her,

Thou shalt aby it.

LYSANDER.

Now she holds me not.

Now follow, if thou dar'st, to try whose right,

Of thine or mine, is most in Helena.

DEMETRIUS.

Follow! Nay, I'll go with thee, cheek by jowl.

Exeunt LYSANDER and DEMETRIUS

HERMIA.

You, mistress, all this coil is long of you.

Nay, go not back.

HELENA.

I will not trust you, I;

Nor longer stay in your curst company.

Your hands than mine are quicker for a fray;

My legs are longer though, to run away.

Exit

HERMIA.

I am amaz'd, and know not what to say.

Exit

1832 **65** **Allegro** ♩ = 140 *mf*

Pu. Be-lieve me King of sha-

Th/O *mf* This is thy neg - li-gence.

Pno. *mf* *mp*

1837

Pu. dows, I mis took.____ I mis took.____

Pno. *p* *mf*

1841 **Moderato** ♩ = 100 *mp*

Th/O Thou seest these lov-ers seek a place to fight.____ Hie there-fore Ro-bin

Pno. *p*

1845

Th/O o-ver cast_ the night; The star-ry wel-kin co-ver thou a non_ With

Pno. *p*

1849

Th/O

droop - ing fog as black as A - che-ron, And lead these tes-ty

Pno.

1853

Th/O

riv - als so a - stray. so a - stray. Till

Pno.

1858

Th/O

o'er their brows deathcoun-ter-feit ing sleep With lead - en legs and bat - ty

Pno.

1862

Th/O

wings doth creep. — Then crush this herb into Lysander's eye; Whose liquor hath To take from
this virtuous property, thence all error

Pno.

1867

66

Allegro ♩ = 140

mf

Pu. My fai - ry lord,

Pno. *mp*

1871

Pu. this must be done with haste, For night's swift dra - gons cut the clouds full

Pno. *mf*

1875

Pu. fast; And yon-der shines Au-ro-ra's har - bin-ger, At whose ap-

Pno. *mp*

rit. ----- *Moderato* ♩ = 100

1880

67

Pu. proach ghosts, wand'-ring here and there, Troop home to church yards.

Pno. *rit.*

1885

Pu. *Dam - ned spi - rits Al-rea-dy to their wor-my beds are gone,*

Pno. *tr*

1889

Pu. *For fear lest day should look their shames u - pon; They wil-ful-ly them-selves ex*

Pno.

1893

Pu. *ile'd from light And must for aye con-sort with black brow'd night.*

Pno.

68

A tempo ♩ = 140

1899

Th/O *But we are spi - rits of an -*

Pno. *mp* *p* *3*

1904 *mf*

Th/O
oth-er sort I with the Morning's love have oft made sport;

Pno.

1909

Th/O
é - ven till the eastern gate all fie - ry red, O - pen - ing on

Pno. *mp*

1913 *f*

Th/O
Nep-tune with fair bles - sed beams Turns in-to yel-low gold his

Pno.

1918

Th/O
salt green streams But, notwithstanding, haste, make no delay;
We may effect this business yet ere day.

Pno. *mp*

Exit OBERON

1923

Pu. I will lead them up and down
Here comes one

Lys. Enter Lysander

Pno. *mf*
mp

Where art thou, proud Demetrius?
Speak thou now.

1928

Pu. Here, villain, drawn and ready.
Where art thou?

Lys. Exit Lysander as following the voice
I will be with thee straight.

Pno. *f*

1932

Dem. Enter Demetrius

Pno. *f*

1936

Pu. *Thou coward, art thou bragging to
Telling the bushes that thou look*

Dem. *Lysander, speak again.
Thou runaway, thou coward, art thou fled?* *Speak! In some bush?
Where dost thou hide thy head?*

Pno.

1940

Pu. *And wilt not come? Come, recreant, come, thou child;
I'll whip thee with a rod.*

Pno.

1944

Dem. *Yea, art thou there?* *Exit Puck Demetrius following* *rit.*

Lys. *The villain is much lighter heel'd than I.
I followed fast, but faster he did fly,* *rit.* *Enter LYSANDER weary*

Pno.

Adagio ♩ = 50

1948

Lys. That fallen am I in dark
uneven way, And here will rest me.

Pno.

1952

Dem. enter DEMETRIUS weary

Lys. sleeps

Pno.

1956

Dem. sleeps

Pno. Faintness constraineth me
To measure out my length on this cold bed.

1961

Hel. enter HELENA weary

Pno. sleep, that sometimes shuts up sorrow's eye,
Steal me awhile from mine own company.

1965

Her. enter HERMIA weary

Hel. sleeps

Pno.

Measures 1965-1968. Her. and Hel. staves show rests. Pno. staff has a continuous eighth-note bass line and chords in the right hand.

1969

Her. Never so weary, never so in woe,
Bedabbled with the dew,
and torn with briers,

I can no further crawl,
no further go;

Pno.

Measures 1969-1971. Her. staff has lyrics. Pno. staff continues with eighth-note bass line and chords.

1972

Her. sleeps

enter PUCK

Pno.

Measures 1972-1974. Her. staff shows a rest and then a key signature change to 6/8. Pno. staff has a rising eighth-note line in the right hand and eighth-note bass line in the left hand.

DIALOGUE 8

PUCK.

On the ground Sleep sound;

I'll apply

To your eye,

Gentle lover, remedy.

[Squeezing the juice on LYSANDER'S eyes]

When thou wak'st,

Thou tak'st

True delight

In the sight

Of thy former lady's eye;

And the country proverb known,

That every man should take his own,

In your waking shall be shown:

Jack shall have Jill;

Nought shall go ill;

The man shall have his mare again, and all shall be well.

Exits

ACT 2 SCENE 4

The wood. LYSANDER, DEMETRIUS, HELENA, and HERMIA, lying asleep

149

Enter TITANIA and Bottom; PEASEBLOSSOM, COBWEB, MOTH, MUSTARDSEED, and other FAIRIES attending; OBERON behind, unseen

1975 **70** Allegretto $\text{♩} = 100$

Pno. *mf*

1980

Pno.

1985 *mf*

H/Ti Come, sit thee down__ u-pon this flow'__ ry

Pno.

1991

H/Ti bed__ While I thy

Pno.

1996

H/Ti

am - i - a-ble cheeks__ do coy,__ And stick

Pno.

2001

H/Ti

musk ro - ses__ in thy sleek__ smooth__ head__

Pno.

2006

H/Ti

And kiss thy fair__ large ears__

Pno.

f

2011

H/Ti

__ my gen - tle joy.__ my gen - tle joy.__

Pno.

Bo/Py

Pno.

; and, good mounsieur,
bring me the honey-bag.

Bo/Py

Pno.

Do not fret yourself too much
in the action, mounsieur;

Bo/Py

Pno.

Where's Moun-sieur Mus - tard- seed?

Fai.2

Mustardseed

Read-y

What's your will?

Bo/Py

Pno.

Nothing, good mounsieur, but to help
Cavalery Cobweb to scratch.

2053

Bo/Py

I must to the barber's, mounsieur; for methinks I am
marvellous hairy about the face;

and I am such a tender ass, if
my hair do but tickle me I must scratch.

Pno.

2059

H/Ti

mf

What wilt thou hear— some mu - sic— my

Pno.

2065

H/Ti

sweet— love?

Bo/Py

I have a reasonable good ear in music.
Let's have the tongs and the bones.

Pno.

2071

H/Ti

Or say sweet love what thou de-si-rest to eat.

Bo/Py

Pno.

Truly, a peck of provender; I do
munch your good dry oats.

2076

Bo/Py

Methinks I have a great
desire to a bottle of hay.

Good hay, sweet hay,
hath no fellow.

Pno.

2081

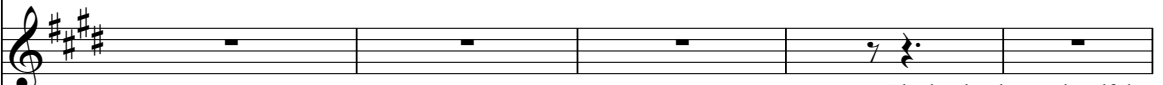
H/Ti

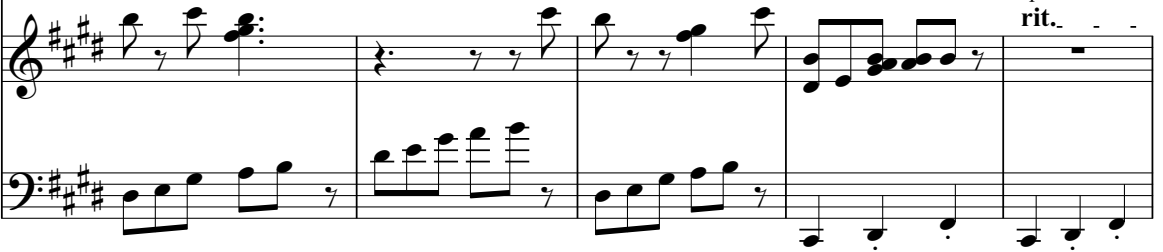
I have a ven-tu-rous fai - ry that shall seek

Pno.

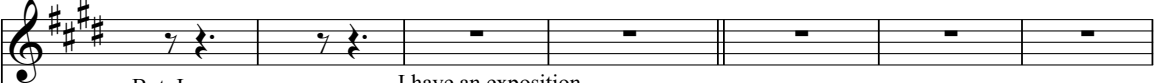
2086 rit. - -

H/Ti 

Bo/Py 

Pno. 

2091 Andante ♩ = 80

Bo/Py 

Pno. 

71

2098

H/Ti 

Pno. 

2103

H/Ti 

Pno. 

2108

H/Ti

a- way

Pno.

2112

H/Ti

So doth the

Pno.

72 Adagio ♩ = 70

mf

2116

H/Ti

wood - bine the sweet ho-ney-suck-le gen - - tly en -

Pno.

2121

H/Ti

twist; the fe - male i -

Pno.

Ped. mp

2126

H/Ti

vy so en-rings the bar-ky fin-gers of the elm— O, how

Pno.

Ped.

2131

H/Ti

I love thee! how I love thee! how I

Pno.

Ped.

2136

H/Ti

dote— on thee—

Pno.

Ped.

2140 **Maestoso** ♩ = 80

Pno.

mp dolce *mf*

2145

Pno.

p *mp*

Pno.

2147

Measures 2147-2148. The right hand features a rapid sixteenth-note arpeggiated pattern in measure 2147, followed by a rest and a single eighth note in measure 2148. The left hand plays a steady eighth-note accompaniment.

Pno.

2149

Measures 2149-2151. Measure 2149 continues the right-hand arpeggiated pattern. Measure 2150 has a rest in the right hand and a half-note in the left hand. Measure 2151 features a half-note in the right hand and a half-note in the left hand, marked *mf*.

Pno.

2152

Measures 2152-2154. Measure 2152 begins with a piano (*p*) dynamic and a sixteenth-note arpeggiated pattern. Measure 2153 has a rest in the right hand and a half-note in the left hand. Measure 2154 has a rest in the right hand and a half-note in the left hand.

Pno.

2155

Measures 2155-2158. Measure 2155 has a half-note in the right hand and a half-note in the left hand. Measure 2156 has a half-note in the right hand and a half-note in the left hand. Measure 2157 has a rest in the right hand and a half-note in the left hand. Measure 2158 has a rest in the right hand and a half-note in the left hand, marked *pp*.

2159 **73** Moderato $\text{♩} = 60$

Pno.

p *tr* *mf*

2164 *mf* *accel.*

Pno.

2167

Pno.

2170 **74** Maestoso $\text{♩} = 70$

Th/O

Go, one of you, find out the forester;
For now our observation is perform'd,
And since we have the vaward of the day,

Pno.

f *ff*

2176 *accel.*

Th/O

My love shall hear the music of my hounds.
Uncouple in the western valley; let them go.
Dispatch, I say, and find the forester.

Pno.

mp *accel.*

2179 **Presto** ♩ = 100

Th/O *f*

We will, fair Queen, up to the moun - tain's top,

Pno. *mp*

2184

Th/O

And mark the mu-si-cal con - fu - sion of hounds and

Pno.

2189

Th/O

e - cho in con - junc - tion

Pno. *mf* *p*

2194

H/Ti

I was with Her-cu-les and Cad-mus

Pno. *mf* *p*

2198

H/Ti

once When in a wood of Crete they bay'd the bear with hounds of Spar - ta

Pno.

2202

H/Ti

ne - ver did I hear such gal-lant chi - ding so mu - si - cal

Pno.

mp

p

mf

2205

H/Ti

a dis-cord such sweet thun - der

Th/O

My hounds are bred out of

Pno.

p

2210

Th/O

the Spar-tan kind matc'd in mouth like bells each un - der each

Pno.

2215

Th/O

each_ Judge when you hear_

Pno.

mf *p*

3 3 3 3 3

Detailed description: This system contains measures 2215 through 2218. The vocal part (Th/O) is in treble clef with a key signature of one sharp (F#). It has lyrics 'each_ Judge when you hear_'. The piano part (Pno.) is in grand staff. The right hand has triplets of eighth notes. The left hand has triplets of eighth notes. Dynamics are marked *mf* and *p*.

Meno mosso ♩=140

2219

Th/O

But,

Pno.

p

3 3

Detailed description: This system contains measures 2219 through 2221. The tempo is marked 'Meno mosso' with a quarter note equal to 140 beats per minute. The vocal part (Th/O) is in treble clef with a key signature of one sharp (F#). It has the lyric 'But,'. The piano part (Pno.) is in grand staff. The right hand has triplets of eighth notes. The left hand has triplets of eighth notes. Dynamics are marked *p*.

2222

Th/O

soft, what nymphs are these?

Pno.

p

3 3 3 3

Detailed description: This system contains measures 2222 through 2225. The vocal part (Th/O) is in treble clef with a key signature of one sharp (F#). It has lyrics 'soft, what nymphs are these?'. The piano part (Pno.) is in grand staff. The right hand has triplets of eighth notes. The left hand has triplets of eighth notes. Dynamics are marked *p*.

DIALOGUE 9

EGEUS.

My lord, this is my daughter here asleep,
 And this Lysander, this Demetrius is,
 This Helena, old Nedar's Helena.
 I wonder of their being here together.

THESEUS.

No doubt they rose up early to observe
 The rite of May; and, hearing our intent,
 Came here in grace of our solemnity.
 But speak, Egeus; is not this the day
 That Hermia should give answer of her choice?

EGEUS.

It is, my lord. [The sleepers awake and kneel to THESEUS]

THESEUS.

Good-morrow, friends. Saint Valentine is past;
 Begin these wood-birds but to couple now?

LYSANDER.

Pardon, my lord.

THESEUS.

I pray you all, stand up.

I know you two are rival enemies;
 How comes this gentle concord in the world
 That hatred is so far from jealousy
 To sleep by hate, and fear no enmity?

LYSANDER.

My lord, I shall reply amazedly,
 Half sleep, half waking; but as yet, I swear,
 I cannot truly say how I came here,
 But, as I think- for truly would I speak,
 And now I do bethink me, so it is-
 I came with Hermia hither. Our intent
 Was to be gone from Athens, where we might,
 Without the peril of the Athenian law-

EGEUS.

Enough, enough, my Lord; you have enough;
 I beg the law, the law upon his head.
 They would have stol'n away, they would, Demetrius,
 Thereby to have defeated you and me:
 You of your wife, and me of my consent,
 Of my consent that she should be your wife.

DEMETRIUS.

My lord, fair Helen told me of their stealth,
 Of this their purpose hither to this wood;
 And I in fury hither followed them,
 Fair Helena in fancy following me.
 But, my good lord, I wot not by what power-
 But by some power it is- my love to Hermia,
 Melted as the snow, seems to me now
 As the remembrance of an idle gaud
 Which in my childhood I did dote upon;
 And all the faith, the virtue of my heart,
 The object and the pleasure of mine eye,
 Is only Helena.

THESEUS.

Fair lovers, you are fortunately met;
 Of this discourse we more will hear anon.
 Egeus, I will overbear your will;
 For in the temple, by and by, with us
 These couples shall eternally be knit.
 And, for the morning now is something worn,
 Our purpos'd hunting shall be set aside.
 Away with us to Athens, three and three;
 We'll hold a feast in great solemnity.

2226

Th/O

f

Come Hip - po - ly ta

Pno.

mp

f

2229

Pno.

mp

2232

Dem

These things seem small

Pno.

tr

mp

2236

Hel.

Me - thinks I see these

Dem

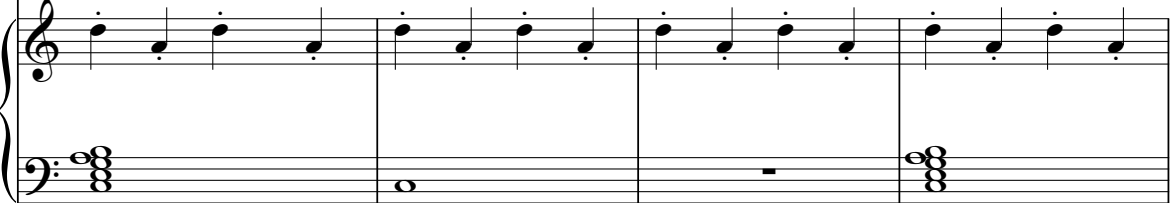
— and in-dis-tin-guish-a - ble Like far off moun - tains tur - ned in - to clouds

Pno.

2241

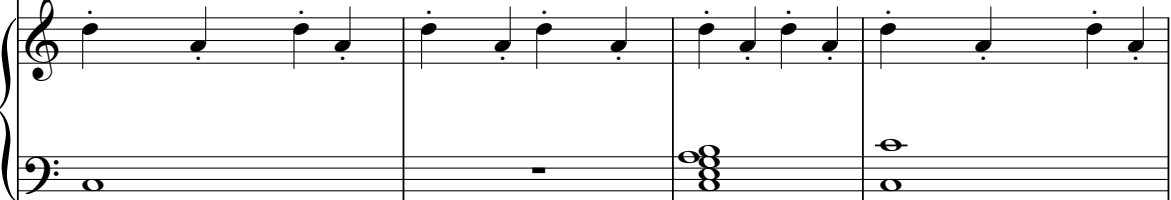
Her.  So

Hel.  things with par - ted eye When e - ve - ry thing seems dou - ble

Pno. 

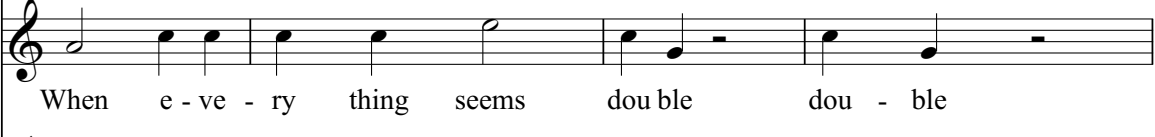
2245

Her.  me thinks I have found De-me - tri-us like a jewel Mine own and not mine own

Pno. 

2249

Her.  Mine own and not mine own Mine own and not mine own

Hel.  When e - ve - ry thing seems dou ble dou - ble

Dem.  Like far off moun - tainsturned in - to clouds

Lys.  Are you sure that

Pno. 

2253

Her. Are you sure_ that weare a wake_ It

Hel. Are you sure_ that we are a wake_ It

Dem. Are you sure_ that weare a wake_ It seems to me It

Lys. weare a wake_ It seems to me It seems to me It

Pno.

2256

Her. seems to me that yet we sleep we dream we dream

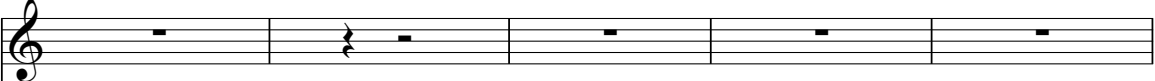
Hel. seems to me that yet we sleep we dream we dream

Dem. seems to me that yet we sleep we dream we dream

Lys. seems to me that yet we sleep we dream we dream

Pno.

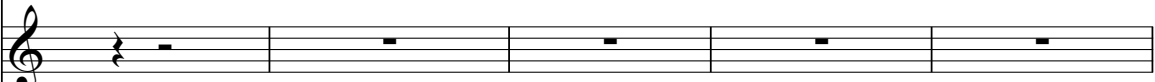
2261

Her. 

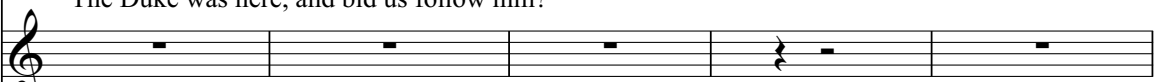
Yea, and my father.

Hel. 

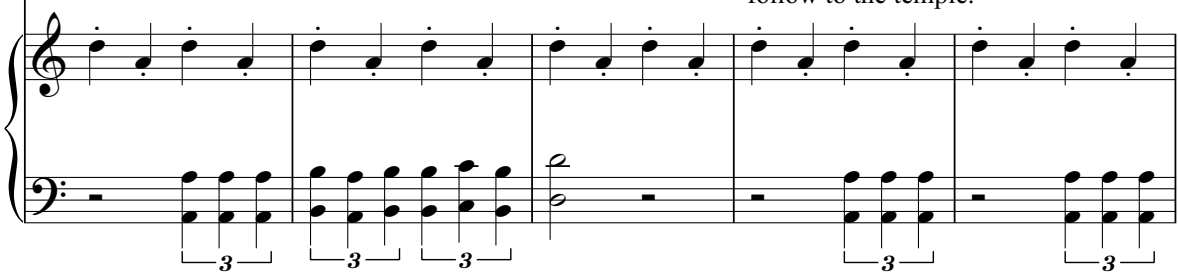
And Hippolyta.

Dem. 

Do not you think
The Duke was here, and bid us follow him?

Lys. 

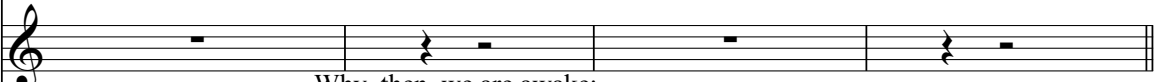
And he did bid us
follow to the temple.

Pno. 

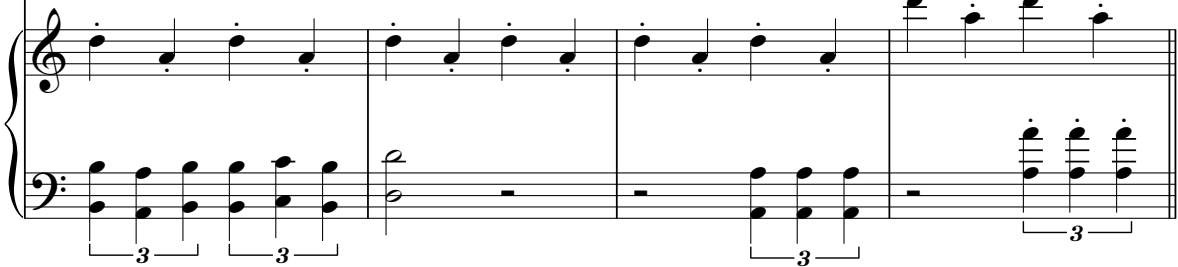
2266

Hel. 

Exeunt

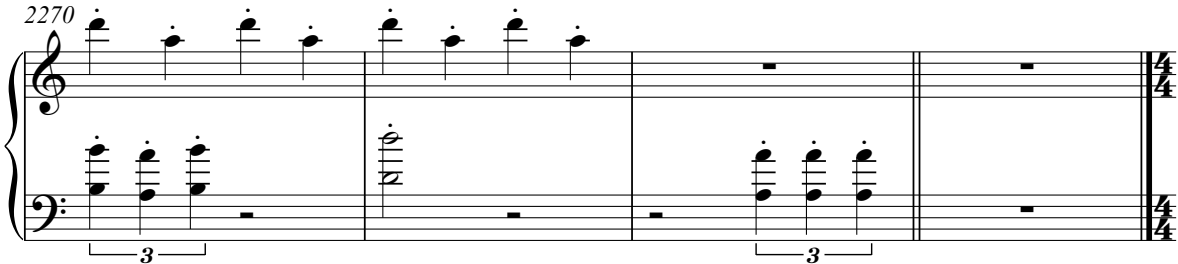
Dem. 

Why, then, we are awake;
let's follow him; And by the way let us recount our dreams.

Pno. 

2270

Meno mosso ♩ = 100

Pno. 

77

Andante ♩ = 100

2274

awakening

mp

Bo/Py

Pno.

When my cue comes call me and I will ans-

2280

Più mosso ♩ = 140

Andante ♩ = 100

Bo/Py

Pno.

wer Heigh-ho! Peter Quince! Snout, the tinker! Starveling!
Flute, the bellows-mender! God's my life, stol'n hence, and left me asleep!

2286

mf

Bo/Py

Pno.

I have had a most rare vi - sion I have had a dream_

2291

Bo/Py

Pno.

— past the wit of man to say what dream it was

2297

Bo/Py

Man is but an ass_ if he go a-bout to ex pound_ this dream.____ Me-thought

Pno.

p *f*

Ped.

2302

Bo/Py

I was and me-thought I had But man is but a patch'd

Pno.

p

Ped.

2307

Bo/Py

fool_____ if he will of-fer to say what me-thought I had

Pno.

6

Ped.

Adagio ♩=80

2312

Bo/Py

The eye of man hath not heard The

Pno.

p *f*

Ped.

2318

Bo/Py

ear of man hath not seen man's hand is not a-ble to taste his

Pno.

Ped.

2324

Bo/Py

tongue to con-ceive nor his heart to re - port what my dream

Pno.

Ped.

2331

Andante ♩ = 90

Bo/Py

was I will get Pe-ter Quince

Pno.

p

2337

Bo/Py

to write a bal - lad of this dream It shall be call'd 'Bot-tom's Dream

Pno.

2341

Bo/Py

— be-caus³it has no bot³ tom³ and I will sing³ it in the lat - ter end of a play

Pno.

Più mosso ♩ = 100

2346

Bo/Py

be - fore the Duke³ Per - ad - ven - ture, to make it the more³

Pno.

2349

Bo/Py

gra-cious I shall sing it at her death³ exits

Pno.

DIALOGUE 10

Enter Front of Tabs - QUINCE, FLUTE, SNOOT, and STARVELING

QUINCE.

Have you sent to Bottom's house? Is he come home yet?

STARVELING.

He cannot be heard of. Out of doubt he is transported.

FLUTE.

If he come not, then the play is marr'd; it goes not forward, doth it?

QUINCE.

It is not possible. You have not a man in all Athens able to discharge Pyramus but he.

FLUTE.

No; he hath simply the best wit of any handicraft man in Athens.

QUINCE.

Yea, and the best person too; and he is a very paramour for a sweet voice.

FLUTE.

You must say 'paragon.' A paramour is- God bless us!- A thing of naught.

Enter SNUG

SNUG.

Masters, the Duke is coming from the temple; and there is two or three lords and ladies more married. If our sport had gone forward, we had all been made men.

FLUTE.

O sweet bully Bottom! Thus hath he lost sixpence a day during his life; he could not have scaped sixpence a day. An the Duke had not given him sixpence a day for playing Pyramus, I'll be hanged. He would have deserved it: sixpence a day in Pyramus, or nothing.

Enter BOTTOM

BOTTOM.

Where are these lads? Where are these hearts?

QUINCE.

Bottom! O most courageous day! O most happy hour!

BOTTOM.

Masters, I am to discourse wonders; but ask me not what; for if I tell you, I am not true Athenian. I will tell you everything, right as it fell out.

QUINCE.

Let us hear, sweet Bottom.

BOTTOM.

Not a word of me. All that I will tell you is, that the Duke hath dined. Get your apparel together; good strings to your beards, new ribbons to your pumps; meet presently at the palace; every man look o'er his part; for the short and the long is, our play is preferr'd. In any case, let Thisby have clean linen; and let not him that plays the lion pare his nails, for they shall hang out for the lion's claws. And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath; and I do not doubt but to hear them say it is a sweet comedy. No more words.

Away, go, away!

Exeunt

ACT 3 SCENE 3

78 **Maestoso** ♩ = 100

2354

Pno.

2361

Pno.

2367

79

H/Ti

mf

Tis strange my

Pno.

mp

2373

Andante ♩ = 100

H/Ti

The - se - us that these lo - vers speak on

Pno.

mp

2376 *mp*

Th/O

More strange than true. Lov-ers and mad-men have such see-thing brains,

Pno.

2379

Th/O

Such sha-ping fan - ta-sies, that ap-pre-hend more than cool rea-son

Pno.

2382

Th/O

e-ver com-pre-hends The lu-na tic, the lo-ver, and the po-et,

Pno.

mp

2386

Th/O

Are of i-ma-gi-na-tion all com pact

Pno.

2389

Th/O

One sees more de-vils than vast hell can hold That is the

Pno.

2392

Th/O

mad man The lo - ver all as fran-tic sees He-len's beau - ty in a

Pno.

2395

Th/O

brow of E - gypt The po - et's eye in a fine fren-zy

Pno.

2399

Th/O

rol - ling Doth glance from heavn to earth from earth to heaven And

Pno.

2402

Th/O

as i - ma - gi - na - tion bod-ies forth the forms of things un-known The po-et's

Pno.

2405

Th/O

pen turns them to shapes — turns them to shapes —

Pno.

rit.

mf

Ped.

2408

Th/O

and gives to air - ry no - thing a lo-cal ha-bi-

Pno.

Ped.

8vb

2411

Th/O

ta - tion and a name Here come the lovers, full of joy and mirth.

Pno.

Ped.

mp

tr

2415

Pno.

(tr)

f

5/4

DIALOGUE 11

THESEUS.

Joy, gentle friends, joy and fresh days of love
Accompany your hearts!

LYSANDER.

More than to us

Wait in your royal walks, your board, your bed!

THESEUS.

Come now; what masques, what dances shall we have,
To wear away this long age of three hours
Between our after-supper and bed-time?
Where is our usual manager of mirth?
What revels are in hand? Is there no play
To ease the anguish of a torturing hour?

Call Philostrate.

PHILOSTRATE.

Here, mighty Theseus.

THESEUS.

Say, what abridgment have you for this evening?
What masque? what music? How shall we beguile
The lazy time, if not with some delight?

PHILOSTRATE.

There is a brief how many sports are ripe;
Make choice of which your Highness will see first.
[Giving a paper]

THESEUS.

'The battle with the Centaurs, to be sung
By an Athenian eunuch to the harp.'
We'll none of that:

'A tedious brief scene of young Pyramus
And his love Thisby; very tragical mirth.'

Merry and tragical! tedious and brief!

That is hot ice and wondrous strange snow.
How shall we find the concord of this discord?

PHILOSTRATE.

A play there is, my lord, some ten words long,
Which is as brief as I have known a play;
But by ten words, my lord, it is too long,
Which makes it tedious; for in all the play
There is not one word apt, one player fitted.

And tragical, my noble lord, it is;

For Pyramus therein doth kill himself.

Which when I saw rehears'd, I must confess,
Made mine eyes water; but more merry tears
The passion of loud laughter never shed.

THESEUS.

What are they that do play it?

PHILOSTRATE.

Hard-handed men that work in Athens here,
Which never labour'd in their minds till now;
And now have toil'd their unbreathed memories
With this same play against your nuptial.

THESEUS.

And we will hear it.

PHILOSTRATE.

No, my noble lord,

It is not for you. I have heard it over,
And it is nothing, nothing in the world;
Unless you can find sport in their intents,
Extremely stretch'd and conn'd with cruel pain,
To do you service.

THESEUS.

I will hear that play;
For never anything can be amiss
When simpleness and duty tender it.
Go, bring them in; and take your places, ladies.

Exit PHILOSTRATE

HIPPOLYTA.

I love not to see wretchedness o'er-charged,
And duty in his service perishing.

THESEUS.

Why, gentle sweet, you shall see no such thing.

HIPPOLYTA.

He says they can do nothing in this kind.

THESEUS.

The kinder we, to give them thanks for nothing.
Our sport shall be to take what they mistake;
And what poor duty cannot do, noble respect
Takes it in might, not merit.

reenter PHILOSTRATE

PHILOSTRATE

So please your grace, the Prologue is addressed

2418 **80** **Allegro** ♩ = 120 Enter QUINCE as PROLOGUE

Th/O

Let him approach.

Pno.

mp *tr* *f* *tr* *mf* *rit.*

2422

Pno.

p *f*

The musical score is for measures 2418 to 2422. It is in 5/4 time and B-flat major. The Th/O part has a text box 'Enter QUINCE as PROLOGUE' and a tempo marking 'Allegro ♩ = 120'. The Pno. part includes trills and dynamic markings (mp, f, p, mf). The Th/O part has a text box 'Let him approach.' and a tempo marking 'Allegro ♩ = 120'. The Pno. part ends with a double bar line and a key signature change to B-flat major.

DIALOGUE 12

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,
 That is the true beginning of our end.
 Consider then, we come but in despite.
 We do not come, as minding to content you,
 Our true intent is. All for your delight
 We are not here.

LYSANDER.

He hath rid his prologue like a rough colt; he knows not
 the stop.

HIPPOLYTA.

Indeed he hath play'd on this prologue like a child on a
 recorder- a sound, but not in government.

THESEUS.

Who is next?

Enter, with a trumpet before them, as in dumb show,
 PYRAMUS and THISBY, WALL, MOONSHINE, and LION

PROLOGUE.

Gentles, perchance you wonder at this show;
 But wonder on, till truth make all things plain.
 This man is Pyramus, if you would know;
 This beauteous lady Thisby is certain.
 This man, with lime and rough-cast, doth present
 Wall, that vile Wall which did these lovers sunder;
 And through Wall's chink, poor souls, they are content
 To whisper. At the which let no man wonder.
 This man, with lanthorn, dog, and bush of thorn,
 Presenteth Moonshine; for, if you will know,
 By moonshine did these lovers think no scorn
 To meet at Ninus' tomb, there, there to woo.
 This grisly beast, which Lion hight by name,
 The trusty Thisby, coming first by night,
 Did scare away, or rather did affright;
 And as she fled, her mantle she did fall;
 Which Lion vile with bloody mouth did stain.
 Anon comes Pyramus, sweet youth and tall,
 And finds his trusty Thisby's mantle slain;
 Whereat with blade, with bloody blameful blade,
 He bravely broach'd his boiling bloody breast;
 And Thisby, tarrying in mulberry shade,
 His dagger drew, and died. For all the rest,
 Let Lion, Moonshine, Wall, and lovers twain,
 At large discourse while here they do remain.
 Exeunt PROLOGUE, PYRAMUS, THISBY,
 LION, and MOONSHINE

THESEUS.

I wonder if the lion be to speak.

DEMETRIUS.

No wonder, my lord: one lion may, when many asses do.

WALL.

In this same interlude it doth befall

That I, one Snout by name, present a wall;

And such a wall as I would have you think

That had in it a crannied hole or chink,

Through which the lovers, Pyramus and Thisby,

Did whisper often very secretly.

This loam, this rough-cast, and this stone, doth show

That I am that same wall; the truth is so;

And this the cranny is, right and sinister,

Through which the fearful lovers are to whisper.

THESEUS.

Would you desire lime and hair to speak better?

DEMETRIUS.

It is the wittiest partition that ever I heard discourse, my lord.

Enter PYRAMUS

THESEUS.

Pyramus draws near the wall; silence.

2425 **81** Allegro ♩ = 140

Qui/Prolo

Bo/Py

mf

O grim-look'd night Oh night with hue so black

Pno.

mp

mf

tr

2430

Bo/Py

O night which e - ver art when day is not. O

Pno.

f

tr

2434

Bo/Py

night O night a - lack a - lack a - lack I fear my This-by's pro-mise is for-got

Pno.

f

2436

Bo/Py

f

And thou O wall, O sweet, O love-ly

Pno.

tr

2440

Bo/Py

wall Show me thy chinkto blink through with mine eyen

Pno.

2444

Bo/Py

Thanks

Pno.

8^{vb}-----| 8^{vb}-----| 8^{vb}-----|

2449

Qui/Prolo

accel. - - - - - Più mosso ♩ = 180

Bo/Py

court-teous wall Jove shield thee well for this But

Pno.

2454

Bo/Py

what see I? No This - by do I see. O

Pno.

2459

Bo/Py

wi - cked wall throughwhom I see no bliss, Curst be thy stones for

Pno.

2463

Th/O

The wall me-thinks be-ing sen-si-ble

Bo/Py

thus de-ceiv-ing me

Pno.

2466

Th/O

should curse a-gain

Bo/Py

No in truth sir, she should not De-ceiv-ing me is This-

Pno.

2470

2472

2474

2474 **84**

Fl/This

wall, full of - ten hast thou heard my moans For

Pno.

2476

Fl/This

part - ing my sweet Pyr - a - mus and me!

Pno.

2478

Fl/This

My cher - - ry lips have of-ten

Pno.

2480

Fl/This

kiss'd thy stones Thy stones with lime and hair knit

Pno.

2482

85 Allegro ♩ = 140

Fl/This

up in thee_

Bo/Py

I see a voice;

Pno.

2485

Qui/Prolo

Bo/Py

Pno.

now will I to the chink, To spy an I can

2490

Qui/Prolo

Fl/This

Bo/Py

Pno.

My love. Thou

hear my This-by's face This-by!

2493

Fl/This

Bo/Py

Pno.

art my love I think

Think what thou wilt, I am thy lo-vers grace,

2495

Fl/This And I like He - len till the Fates me kill As Sha - fa-lus to

Bo/Py And like Li-mand-er am I trus - ty still Not Sha- fa-lus to

Pno.

rit.

2498

Fl/This Pro-crus I to you.

Bo/Py Pro-crus was so true. O kiss me through the hole in this vile wall

Pno.

rit.

2501

Fl/This I kiss the wall's hole not your lips at all. They kiss

Pno.

2503 **86** **Meno mosso** ♩ = 100

Pno. *f*

tr

2506

Bo/Py

Pno.

tr.

Wilt

2509

Bo/Py

Pno.

thou at Nin - ny's tomb meet

2510

Fl/This

Bo/Py

Pno.

Tide

me straight - way

2511

Fl/This

Pno.

life They exit tide death I come with -

They exit

2512

Fl/This

out de - lay__

Pno.

2514

Snou/Wall

Thus have I Wall, my part dis-charge'd

Pno.

Adagio ♩ =

2516

Snou/Wall

so And be-ing done, thus Wall a - way doth go.

Pno.

exits

2518

H/Ti

accel. This is the sil-li-est stuff that

Pno.

89 Allegro ♩ = 140 3

2522

Th/O

And the worst are no worse if i-ma-gi-na-tion a-mend them.

Pno.

The musical score is for a short piece, likely a hymn or a liturgical song. It features a vocal line (Th/O) and a piano accompaniment (Pno.). The vocal line is written in a single staff with a treble clef. The piano accompaniment consists of two staves, a treble and a bass clef, grouped by a brace. The music is in a common time signature, indicated by a 'C' at the beginning of the vocal staff. The key signature has one flat, indicated by a 'Bb' symbol. The tempo or mood is marked 'Andante' at the beginning of the piano part. The lyrics are written below the vocal staff. The score is divided into three measures. The first measure contains the lyrics 'And the worst are no worse if i-ma-gi-na-tion a-mend them.' The second measure is empty. The third measure contains the lyrics 'And the worst are no worse if i-ma-gi-na-tion a-mend them.' The piano part provides a simple harmonic accompaniment, with chords and single notes. The vocal part is a simple melody. The overall style is that of a 19th-century hymn tune.

2525

H/Ti

It must be your i -ma -gi - na - tion then not theirs.

Th/O

If we

Pno.

2527

Th/O

i-ma gine no worse of them than they of them-selves, They may pass for ex cel-lent

Pno.

2530

Th/O

men. Here come two no-ble beasts in, a man and a li-on

enter Lion

Snu/Li

enter Moonshine

S/Moon

Pno.

p

2533

90 *f*

Snu/Li

You la - dies you whose gen - tle hearts

Pno.

2535

Snu/Li

do fear The smal-lest mon-strous mouse that creeps on floor, May now per-haps

Pno.

2537

Snu/Li

per-chance both quake and trem-ble here, When Li - on rough in wild-est rage doth

Pno.

2539

Snu/Li

roar. Then know that I as Snug the join-er am a Li -

Pno.

p

pp

2541

Th/O

A ve-ry gen-tle beast, and of a

Snu/Li

on fell or else no Li-on's dam.

Pno.

2544

Th/O

good con-science

Dem

The ve-ry best at a beast my lord, that e'er I saw

Pno.

Adagio ♩ = 70

91

2547

Th/O

Let us lis - ten to the moon.

S/Moon

This lan - thorn doth the

Pno.

mf

2549

Her.

He should have worn the horns on his head

S/Moon

horn-ed moon pre-sent.

Pno.

f

2551

S/Moon

This lan - thorn doth the horn-ed moon pre-sent. My-self

Pno.

mp

2553

Hel.

The man should be out in-to the lan-tern how is it else

S/Moon

the Man i' th'Moon do seem to be

Pno.

2555

H/Ti

I am a-wea - ry of this Moon Would he would change!

Hel.

the Man'i th'Moon

Pno.

2557

Th/O

It ap-pears that he is in the wane but yet, in cour-te-sy, in all rea-son

Pno.

2559

Th/O

we must stay the time

Lys.

Pro-ceed moon.

Pno.

mf

2561

S/Moon

All I have to say is to tell you that the lan-thorn is the moon; I the Man i'

Pno.

2562

S/Moon

th'Moon;this thorn bush my thorn bush and this dog my dog.

Pno.

f

92 Allegretto ♩ = 100

2563

Dem

Here comes This-by

enter Thisby

Fl/This

This

Pno.

mf *p*

2565

Fl/This

is old Ni - ny's_ tomb where is my love_ where

Pno.

2567

Fl/This

is my love

exits running

Snu/Li

enter Lion, roaring

Pno.

mf

2569

H/Ti

Th/O

Her.

Dem

Snu/Li

Pno.

Well shone Moon

Well mous'd

Well run This-by

Well roar'd Li - on

tears Thisby's mantle

exits

2572

93 Allegro ♩ = 140

H/Ti

Th/O

Bo/Py

Pno.

Tru-ly the Moon shines with a good grace

Li-on

Sweet

2575

Bo/Py

Moon I thank thee for thy sun-ny beams I thnak thee Moon for shi-ning

Pno.

2578

Qui/Prolo

Bo/Py

now so bright; for by thy gracious gol-den glit - tering gleams, I trust to

Pno.

2581

Bo/Py

take of tru - est This - by sight. But stay o spite! But

Pno.

2584

Bo/Py

mark, poor knight, What dread-ful dole is here! Eyes do you see? How can it be?

Pno.

2587

Bo/Py

O dain-ty duck O dear! Thy man-tle good, What!stain'd with

Pno.

2589

Bo/Py

blood? Ap-proach ye Fur-ies fell. O Fates! Come, come; cut thread and

Pno.

2591

Bo/Py

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

Pno.

2594

Th/O

This pas-sion, and the death of a good friend, Would go near to make a

Pno.

2596

H/Ti

Be-shrew my heart, but I pi - ty the man.

Th/O

man look sad.

Pno.

2598

Bo/Py

O where-fore Nat - ure did'st thou li - ons frame?

Pno.

2600

Bo/Py

Since Li-on vile hath here deflowr'd my dear; Which is__ no no

Pno.

2603

Bo/Py

which was which was the fai - est dame That liv'd that lov'd that lik'd that

Pno.

2606 **Andante** ♩ = 100

Bo/Py look'd with cheer Come tears con-found Out sword and wound The

Pno.

2611

Bo/Py pap of Py-ra-mus Aye that left pap, Where heart doth hop. Thus

Pno.

2615 stabs himself

Bo/Py die I. thus and thus and thus Now am I dead, now am I fled; My soul is in

Pno.

2620 exit Moonshine

Bo/Py the sky_ Tongue, lose thy light; Moon, take thy flight. Now

Pno.

2625 dies

Bo/Py

die, die, die, die, die.

Pno.

8^{vb}-----|

2630 95 *mf*

H/Ti

How chance Moon-shine is gone be-fore This by comes back and finds her

Pno.

p

2632

H/Ti

lo - ver?

Th/O

mf

She_ will find him by star - light.

Pno.

2634

H/Ti

Th/O

Fl/This

Pno.

I hope she will

Here she comes and her pas - sion ends the play.

enter Thisby

2636

H/Ti

Lys.

Pno.

be brief

mf

She hath spied him al - rea - dy with those

2638

Lys.

Pno.

sweet eyes.

mf

2640

Fl/This

Pno.

A - sleep my

2642

Fl/This

Pno.

love? What dead my dove? O Pyr -

2645

Fl/This

Pno.

a - mus a - rise Speak, speak. Quite

2648

Fl/This

Pno.

dumb? Dead? Dead? A tomb Must co -

2651

Fl/This

ver those sweet eyes. These lil - y lips,

Pno.

2654

Fl/This

This cher - ry nose This yel - low cow-slip cheeks,

Pno.

2657

Fl/This

Are gone,are gone; Lo - vers, make moan; His eyes were green as

Pno.

2660

Fl/This

leeks. His eyes were green as leeks Tongue,not a word.

Pno.

2664 stabs herself

Fl/This

Come trus - ty sword Come blade my breast im - brue And fare-well friends,

Pno.

ff *p*

2668

Fl/This

thus This-by ends; A-dieu, a -dieu, a -dieu. A -dieu, a -dieu, a -dieu.

Pno.

97

2674 *parlando*

Th/O

Moon-shine and Li-on are left to bu-ry the dead.

Pno.

p

2679 starting up *parlando*

Bo/Py

Will it please you to see the Epilogue or to hear a Ber-go-mask dance be-tween two of our

Pno.

2681 *parlando*

Th/O

No no e - pi-logue I pray you for your play needs no ex-cuse

Bo/Py

com - pa - ny?

Pno.

2683

Th/O

Ne ver ex-cuse for when the play ers are all dead there needs noneto be blam-ed

Pno.

2685

Th/O

Mar-ry if he that writ it had played Py - ra-mus and hang'd him-self in This-by's

Pno.

2687

Th/O

gar-ter it would have been a fine tra-ge - dy And so it is tru-ly

Pno.

210

98

Maestoso ♩ = 70

2691

Th/O

Come your Ber go-mask

Pno.

2695

Pno.

2698

Pno.

2701

Th/O

Qui/Prolo

Pno.

99

Andante ♩ = 100

2703

Pno.

rit.

8va

8va

mp

2707 *mp*

Th/O

The ir - on tongue of mid-night hath told

Pno.

mf *mf*

2711 *mp*

H/Ti

The ir - on tongue of mid - night hath told twelve

Th/O

twelve mid - night hath told twelve

Her.

mp

The ir - on tongue of mid - night hath told twelve

Hel.

mp

The ir - on tongue of mid - night hath told twelve

Dem

mp

The ir - on tongue of mid - night hath told twelve

Lys.

mp

The ir - on tongue of mid - night hath told twelve

Pno.

mf *mf*

2723

H/Ti

p

'tis al - most fai - ry time.

The Court slowly exit in pairs

Th/O

p

'tis al - most fai - ry

Hel.

The Court slowly exit in pairs

Dem.

The Court slowly exit in pairs

Lys.

Pno.

mf

p

213

Detailed description: This is a musical score for a scene. It consists of five vocal staves and a piano accompaniment. The vocal staves are for H/Ti, Th/O, Hel., Dem., and Lys. The piano part is for Pno. The score is divided into three measures. In the first measure, H/Ti sings a half note, and the piano plays a triplet of eighth notes. In the second measure, H/Ti sings a quarter note, and the piano plays a triplet of eighth notes. In the third measure, H/Ti sings a half note, and the piano plays a triplet of eighth notes. The vocalists Hel., Dem., and Lys. are silent throughout. The piano part ends with a final chord. Stage directions are provided for each vocal part, indicating the court's exit in pairs. The piano part is marked with a mezzo-forte (mf) dynamic and a piano (p) dynamic.

2726

H/Ti

'tis al - most fai - ry time. 'tis al - most fai - ry

Th/O

time. 'tis al - most fai - ry time.

Her.

p

The Court slowly exit in pairs

'tis al - most fai - ry time. 'tis al -

Hel.

al - most fai - ry time. 'tis al - most fai - ry time.

Dem

al - most fai - ry time. 'tis al - most fai - ry time.

Lys.

p

'tis al - most fai - ry time. 'tis al -

Pno.

tr

The musical score for page 214, measures 2726-2728, is presented in a multi-staff format. The vocal parts are arranged from top to bottom: H/Ti, Th/O, Her., Hel., Dem., and Lys. The piano accompaniment (Pno.) is at the bottom. The lyrics are: 'tis al - most fai - ry time. The Court slowly exit in pairs. 'tis al - most fai - ry time. The piano part features triplets and trills, with a trill marked 'tr' in the right hand and a trill marked 'tr' in the left hand. The tempo is marked 'p' (piano).

2729 rit. from Offstage

H/Ti
time.

Th/O
'tis al - most fai - ry time.

Her.
most fai - ry time. _____ 'tis al - most fai - ry time. _____

Hel.
_____ 'tis al-most fai - ry time. _____

Dem
'tis al-most fai - ry time.

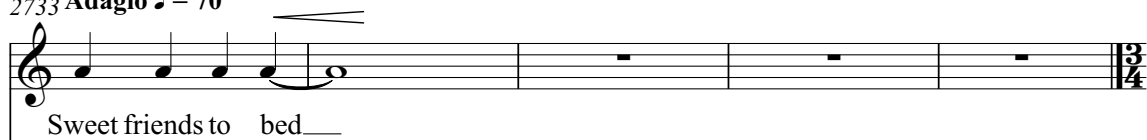
Lys.
most fai - ry time. _____ 'tis al - most fai - ry time. _____

Pno.
rit.
(tr)~

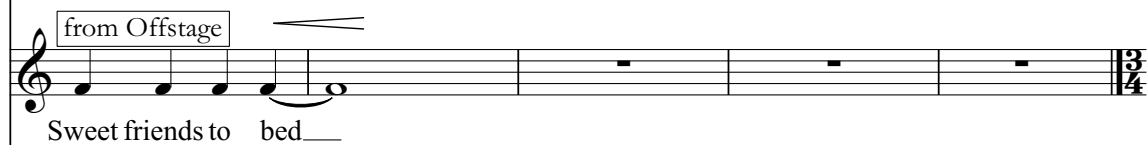
The musical score is written for seven parts: H/Ti, Th/O, Her., Hel., Dem., Lys., and Pno. The tempo is marked 'rit.' (ritardando). The lyrics are: 'tis al - most fai - ry time. The Pno. part has a trill mark (tr)~ in the first measure.

2733 **Adagio** ♩ = 70

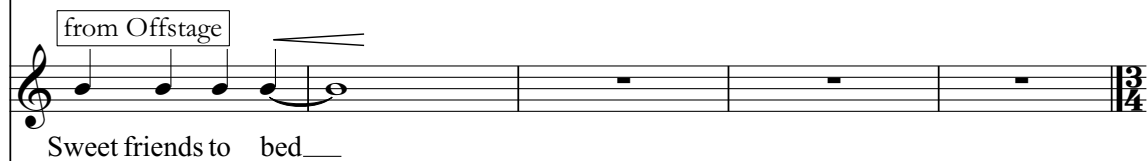
H/Ti



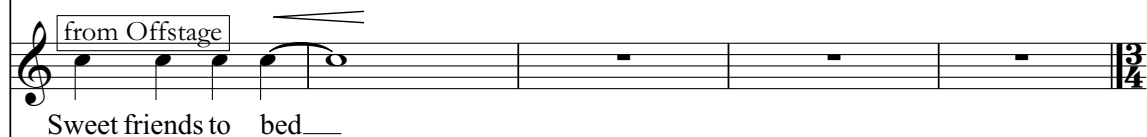
Th/O



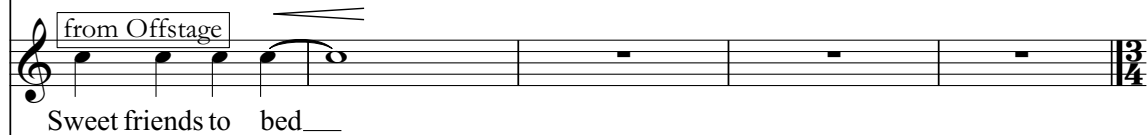
Her.



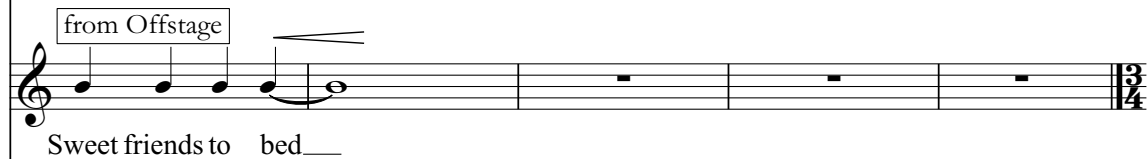
Hel.



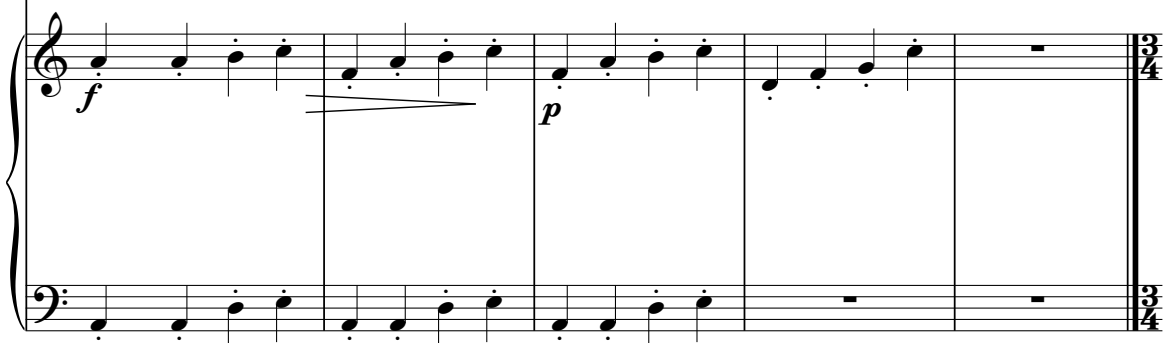
Dem



Lys.



Pno.



2738 **100** Andante ♩ = 70

Pno.

2741 *mf*

Pno.

2744

Pu.

Pno.

mp

2748

Pno.

f

tr~

2754

Fai.1 *mf* Now the_ hun - gry_

Fai.2 *mf* Now the_ hun - gry_

Pu. *mf* Now the_ hun - gry_ Li - on_ roars_

Pno.

2757

Fai.1 Li - on_ roars_ And the_ wolf_ be-

Fai.2 Li - on_ roars_ And the_ wolf_ be-

Pu.

Pno.

2761

Fai.1 howls the_ moon_

Fai.2 howls the moon_ .

Pu. And the_ wolf_ behowls the moon_

Pno. *f*

2766 219

Fai.1
 Whilst the_ hea - vy_ plough_ man snores, All with wea - ry_ task fore- done___

Fai.2
 Whilst the_ hea - vy_ plough_ man snores All with wea - ry_ task fore- done___

Pu.
 Whilst the_ hea - vy_ plough_ man snores All with wea - ry_ task fore- done___

Pno.

2770 102 Allegro ♩ = 100

Fai.1
 ————— And we fai-ries that do run

Fai.2
 —————

Pu.
 —————

Pno.

2776

Fai.1
 From the pre-sence of the sun.

Fai.2
 ————— And we fai-ries that do run From the pre-sence

Pno.

2781

Fai.2 of the sun.

Pu. Fol- low - ing dark - ness like a dream

Pno. *pp*

2786

Fai.1 like a dream

Fai.2 like a dream

Pno.

103 *Meno mosso* ♩ = 70

2791

Fai.1 Now, un-til the

Fai.2 Now, un-til the

Pu. Now, un-til the

Pno.

2796

Fai.1
break____ of day, Through this house each fai - ry stray

Fai.2
break____ of day, Through this house each fai - ry stray

Pu.
break____ of day, Through this house each fai - ry stray

Pno.

2799

Fai.1
To the best bride-bed will we, Which by us shall bles - sed be;

Fai.2
To the best bride-bed will we, Which by us shall bles - sed be;

Pu.
To the best bride-bed will we, Which by us shall bles - sed be;

Pno.

2803

rit. Fairies exit dancing

Fai.1 So shall all the cou - ples three E - ver true in lov - ing be; E - ver true in

Fai.2 So shall all the cou - ples three E - ver true in lov - ing be; E - ver true in

Pu. So shall all the cou - ples three E - ver true in lov - ing be;

Pno.

2808

FAIRIES EXIT **104** **Andante** ♩ = 50

Fai.1 lov - ing be; E - ver true in lov - ing be; E - ver true in lov - ing be;_

Fai.2 lov - ing be; E - ver true in lov - ing be; E - ver true in lov - ing be;_

Pno.

105

2813

Fai.1

Fai.2

Pu. If we sha-dows have of-fen-ded

Pno.

2819

Pu. Think but this, and all is men-ded That you have but slum-ber'd here.

Pno.

2823

Pu. While these vi - sions did ap pear And this weak and id - le theme.

Pno.

2827

Pu. No more yield-ing but a dream but a dream.

Pno. *mp*

2832

Pu. So, good- night un-to you all Give me your hands.

Pno.

2837

Pu.

If we be friends__

Pno.

mf

rit. . . .

2843

Pno.

f

2848

Pno.

ff

fff

Lento ♩. = 30