

Sergio Bernal
(Colombia)

Adaptation of
“A Midsummer
Night’s Dream”

for orchestra

Score



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Sergio Bernal

Biographical note

Born in Bogotá, Colombia, Sergio Bernal brings into his music his Latin American cultural roots as well as his extensive performance experience as an orchestral conductor. Currently Director of Orchestral Studies and professor of music at Utah State University, he holds a PhD in Composition from the University of Utah and conducting degrees from Yale University and the University of Michigan.

As a composer, Bernal explores the popular and folk idioms from Latin America, and likes to do so in works for soloist and orchestra. His two concerti are written for prominent Venezuelan soloists and have received performances in the US, Argentina, and Venezuela. They are *Arcano*, dedicated to classical and folk violinist Eddy Marcano, and *Andares*, a trumpet concerto dedicated to the 2006 *Maurice André* Competition winner Francisco "Pacho" Flores. Work in other genres and styles include his *Variations on the pavane "Belle, qui tiens ma vie"* for choir and orchestra and his performance edition for staged productions of Shakespeare's play *A Midsummer Night's Dream* with Mendelssohn's music.

As a conductor, Bernal has received international recognition as a "tasteful technician with a more than technical gift for connecting with a score's essence" (New York Concert Review). His guest engagements include appearances with the most prominent Latin American orchestras, the Eugene and New Mexico Symphonies, the Indianapolis Chamber Orchestra, and the *Via dei Concerti* Festival Orchestra and Choir in concert tours throughout Italy, France, and Spain.

A strong believer in the power of music as a catalyst for social change, Mr. Bernal worked for a decade as a conductor and teacher at *El Sistema* in Venezuela, the country's system of youth and children orchestras, bands, and choirs that is transforming the role of music in society throughout the world. This shows in Bernal's compositions that often convey a feeling of being "by people" and "celebrating people".

Bernal is grateful to the composers and performing artists who have shared with him their experience, insight, and love of the literature. A particularly influential figure was his mentor, the late Eduardo Mata, a champion of music from Latin America and Spain, who at the time was the Music Director of the Dallas Symphony Orchestra and a frequent guest conductor at the *Simón Bolívar* Symphony Orchestra of Venezuela. Bernal apprenticed from Mr. Mata at the Dallas Symphony and subsequently worked as his assistant in recording projects of the Ibero American repertoire.

Reseña biográfica

La música del colombiano Sergio Bernal revela una clara identidad latinoamericana y una amplia trayectoria que el compositor adelanta en el campo de la dirección orquestal. Actualmente Director de Estudios Orquestales y profesor de música en *Utah State University*, Bernal obtuvo un Doctorado en Composición en la Universidad de Utah y títulos en Dirección Orquestal en *Yale University* y la Universidad de Michigan.

Como compositor, Bernal explora los lenguajes populares y folklóricos de Latinoamérica, especialmente en obras para solista y orquesta. Sus dos conciertos están dedicados a prominentes solistas venezolanos y han sido interpretados en Estados Unidos, Argentina y Venezuela. Son *Arcano*, escrito para el violinista clásico y popular Eddy Marcano, y *Andares*, dedicado al trompetista Francisco "Pacho" Flores, ganador del premio *Maurice André* 2006. IncurSIONES en otros géneros y estilos incluyen las *Variaciones sobre la pavana "Bella, que tienes mi alma"* para coro y orquesta, y una edición para puesta en escena de *Sueño de una noche de verano* de Shakespeare con la música de Mendelssohn.

Como director orquestal, Bernal es internacionalmente reconocido como alguien "de buen gusto técnico con un don más que técnico para conectarse con la esencia de la partitura" (New York Concert Review). Ha sido invitado a dirigir las orquestas más prominentes de Latinoamérica, las orquestas estadounidenses de Eugene, Nuevo México y la camerata de Indianápolis, así como la orquesta y coro del Festival *La Via dei Concerti* en giras por Italia, Francia y España.

Firme creyente del poder de la música como catalizador del cambio social, Bernal fue durante una década director orquestal y profesor en *El Sistema* de Venezuela, el movimiento de orquestas, bandas y coros juveniles e infantiles que está transformando el papel de la música en la sociedad a través del mundo. Esto se ve en las composiciones de Bernal, que a menudo comunican un sentir "de la gente" y "en celebración de la gente".

Bernal recuerda con aprecio a los compositores e intérpretes que han compartido con él su experiencia, visión y entusiasmo hacia el repertorio. Una figura particularmente influyente fue su mentor, el Maestro Eduardo Mata, ávido promotor de la música de Latinoamérica y España, quien entonces fuera Director Titular de la Orquesta Sinfónica de Dallas y frecuente director invitado de la Orquesta Sinfónica Simón Bolívar de Venezuela. Bernal fue su aprendiz con la Orquesta Sinfónica de Dallas y después trabajó como su asistente en proyectos de grabación del repertorio iberoamericano.

Adaptation of *A Midsummer Night's Dream*

Notes by Sergio Bernal

As a conductor and composer, I had always been intrigued by the thought of performing Shakespeare's *A Midsummer Night's Dream* together with Mendelssohn's Overture and Incidental Music to *A Midsummer Night's Dream*. When I mentioned the idea to Colin Johnson, head of the theatre department at Utah State University, he became immediately interested. At a follow-up meeting, the faculty and staff from his department raised questions about the feasibility of the project, and this quickly made me realize that I needed to revise the music score and parts, both in terms of content and layout, and add corresponding markings to the script. After preparing these materials, I conducted in December 2010 five performances of a fully staged production by the university's music and theatre departments. The production was a smashing success, owing not only to the quality of the performances, but also to the musical and staging choices that appear in the adaptation of the show.

As I started working on the adaptation, I searched for fully staged, combined productions done to date. To my surprise, I hardly found any records indicating their occurrence as far back as the late nineteenth century. After the premiere of the combined production in 1843, other similar ones had followed, but the idea gradually ran out of favor until becoming forgotten for over a century. How could this have happened? Possible reasons are high production costs, flawed pacing of the show after adding the music to the play, and inadequacy of performance materials. My adaptation helps solve these problems.

Given that the performance forces include a symphony orchestra, a women's choir, and two vocal soloists, productions can be costly for private organizations hiring professional musicians. One way to help offset the costs is to increase ticket sales by making the show more appealing to the audience through an effective pacing of the action. In addition, using adequate performance materials will optimize the rehearsal time, thus lowering the costs. At universities, productions are quite cost-effective, since most of the actors and musicians are students, and the production combines resources from more than one university department. As added benefits, the departments increase their visibility by sharing their audiences with each other, and the orchestra and choir gain exposure because of giving multiple performances of the same program.

As for pacing, I believe the principal challenge is

that, as beautiful and exciting as Mendelssohn's score is, parts of it are not as incidental as needed for the play. Specifically the Overture and the four other substantial movements (the Scherzo, Intermezzo, Nocturne, and Wedding March) are rich in developments and episodes that duplicate the development of the plot. In my view, this duplication saturates the audience's experience and obstructs the unfolding of the story. This is particularly true about the overture (written 16 years earlier as a concert piece) that seems too lengthy and dramatically charged to be followed -- without any other intervening music -- by the complete first act. My solution to this problem was to fragment the overture, use parts of it to open the play, and have it surface intermittently at different points of the first act, sometimes overlapping with the actors' lines. Thus, the action and the music became intertwined, and the story moved forward smoothly.

I was able to achieve a similar effect by deleting the development from the Scherzo, the middle section from the Nocturne, and an episode from the Wedding March. In addition, I included one intermission (Mendelssohn's conception did not allow for any pauses), and placed it between the second and third act, which is right after the dramatic conflict of the story has been established. For this, I used the first half of the Intermezzo to close PART ONE and the second half to open PART TWO.

Having solved the pacing problem, the remaining challenge was how to coordinate the action with the music. Here, the rehearsal and performance materials I developed proved to be particularly useful. They are: 1) a conductor's score that includes all the actors' lines, 2) matching orchestral and vocal parts, 3) a script for the theatre company indicating when the music plays, and 4) music audio files to be used by the company for individual practice and stage rehearsals prior to meeting with the orchestra. The rehearsal figures in the conductor's score and individual parts also appear in the script and serve to identify each audio file. Using these materials helps simplify and expedite the rehearsal process, making it a productive and rewarding experience for musicians and actors alike.

This adaptation of *A Midsummer Night's Dream* brings simple and practical solutions to a problem that seemed insurmountable for over a century. In so doing, it facilitates achieving a final product that will be beautiful, exciting, and thought-provoking.

Adaptación de *Sueño de una Noche de Verano*

Comentarios de Sergio Bernal

Como director y compositor, siempre había querido presentar la obra teatral *Sueño de una Noche de Verano* de Shakespeare con la Obertura y Música incidental de *Sueño de una Noche de Verano* de Mendelssohn. Al comentarlo con Colin Johnson, director de la Facultad de Teatro de *Utah State University*, él se interesó inmediatamente. Tras una breve reunión con los miembros de su facultad para determinar la viabilidad del proyecto, supe que necesitaría revisar la partitura orquestal y *particellas* en términos de forma y contenido, así como agregar anotaciones al guión. Habiendo preparado estos materiales, dirigí cinco funciones de la obra en diciembre del 2010, en una producción escénica elaborada por las facultades de música y teatro de la universidad. La producción fue todo un éxito, debido no sólo a la calidad de los intérpretes, sino también a las decisiones musicales y teatrales que aparecen en la adaptación de la obra.

Al iniciar el trabajo de adaptación, busqué producciones anteriores que combinaran la obra teatral con la música. Para mi sorpresa, encontré muy pocas que hubieran ocurrido después del S. XIX. Tras el estreno de la producción combinada en 1843 habían venido otras similares, pero la idea fue entrando en desuso hasta quedar olvidada por más de un siglo. ¿Cómo pudo haber sucedido? Posibles causas son los altos costos de producción, el ritmo fallido del espectáculo dramático-musical, y la deficiencia de los materiales orquestales. Mi adaptación de la obra ayuda a resolver estos problemas.

Puesto que el espectáculo conlleva la participación de una orquesta sinfónica, un coro femenino y dos solistas vocales, la producción puede ser costosa para organizaciones no subsidiadas que contraten músicos profesionales. Una manera de contrarrestar el costo es mejorar las ventas al ofrecer un espectáculo que sea más ágil y, por lo tanto, más atractivo para el público. Además, se puede optimizar el tiempo de ensayo utilizando materiales orquestales adecuados, así bajando el costo. En las universidades, las producciones son más económicas, ya que los actores y músicos son en su mayoría estudiantes y la producción combina recursos de más de una facultad. Como beneficios agregados, las facultades aumentan en notoriedad al compartir sus respectivos públicos, y la orquesta y coro se exponen más al ofrecer varias funciones del mismo programa.

En cuanto al ritmo del espectáculo, a mi parecer el principal reto es que, a pesar de la belleza y emoción de la partitura de Mendelssohn, hay

partes en que la música no es tan incidental como el drama lo requiere. Específicamente la Obertura y los otros cuatro movimientos sustanciales (el Scherzo, Intermezzo, Nocturno, y Marcha Nupcial) abundan en desarrollos y episodios que duplican el desarrollo de la trama. Desde mi punto de vista, esta duplicación satura la experiencia del espectador y obstruye el progreso del argumento. Esto es particularmente cierto en el caso de la obertura (escrita 16 años antes como pieza de concierto) que parece ser demasiado extensa y dramática como para ir seguida -- sin ninguna otra música -- del primer acto en su totalidad. Mi solución a este problema fue fragmentar la obertura, utilizar partes de ella para iniciar la obra, y hacerla aparecer intermitentemente en diversos lugares del primer acto, a veces en simultaneidad con los parlamentos de los actores. Así la acción y la música se entrelazaron y la historia transcurrió con fluidez.

Obtuve un resultado parecido al suprimir el desarrollo del Scherzo, la sección central del Nocturno y un episodio de la Marcha Nupcial. Además, incluí un intermedio (la concepción de Mendelssohn no contemplaba pausa alguna), y lo coloqué entre el segundo y tercer acto, que es justo después de que el conflicto dramático del argumento ha quedado establecido. Para ello, usé la primera mitad del Intermezzo para cerrar la PARTE UNO y la segunda mitad para abrir la PARTE DOS.

Una vez mejorado el ritmo del espectáculo, quedaba la incógnita de cómo coordinar la acción con la música. Para esto fueron particularmente útiles los materiales que desarrollé. Son ellos: 1) la partitura de director que incluye todos los parlamentos de los actores, 2) las *particellas* y partituras vocales correspondientes, 3) un guión para la compañía teatral con indicaciones de cuándo aparece la música y, 4) archivos musicales de audio para uso de la compañía en prácticas individuales y ensayos escénicos previos al encuentro con la orquesta. Las figuras de ensayo de la partitura y *particellas* también aparecen en el guión y sirven como identificadores de cada archivo de audio. Estos materiales simplifican y aceleran el proceso de ensayo, haciendo de él una experiencia gratificante y productiva tanto para los actores como para los músicos.

Esta adaptación de *Sueño de una Noche de Verano* ofrece soluciones simples y prácticas a un problema que, por más de un siglo, parecía insuperable. Al hacerlo, facilita el logro de un producto final apasionante y hermoso.

Instrumentation

2 Flutes
 2 Oboes
 2 Clarinets in B \flat and A
 2 Bassoons

2 Horns in F
 3 Trumpets in C
 3 Trombones
 Tuba

Timpani
 Triangle
 Cymbals

Strings

Instrumentación

2 Flautas
 2 Oboes
 2 Clarinetes en Si \flat y La
 2 Fagotes

2 Cornos en Fa
 3 Trumpetas en Do
 3 Trombones
 Tuba

Timpani
 Triángulo
 Platillos

Cuerdas

Duration

PART ONE: 50 min.

PART TWO: 80 min.

Duración

PARTE UNO: 50 min.

PARTE DOS: 80 min.

The complete set includes:

Conductor's score
 Orchestra parts
 Annotated script
 Music audio files

El material completo incluye:

Partitura de director (parlamentos en español)
 Partes orquestales
 Guión (en español) anotado
 Archivos musicales de audio

PART ONE

No. 1	Overture	7
No. 2	Scherzo	42
No. 3	L'istesso tempo	68
No. 4	(Allegro vivace)	73
No. 5	Song with Chorus	88
No. 6	(Andante)	114
No. 7	Intermezzo (a)	118

PART TWO

No. 8	Intermezzo (b)	127
No. 9	(Allegro)	132
No. 10	Nocturne	157
No. 11	(Andante)	164
No. 12	Wedding March	175
No. 13	(Allegro comodo)	193
No. 14	Marcia Funebre	195
No. 15	A Dance of Clowns	197
No. 16	(Allegro vivace come I)	205
No. 17	Finale	212

A Midsummer Night's Dream

Felix Mendelssohn Bartholdy
Adaptation by Sergio Bernal

Transposed score /
Partitura en transposición

PART ONE No. 1 - Overture

Allegro di molto

1

Flute 1 *p* *pp*

Flute 2 *p* *pp*

Oboe 1 *pp*

Oboe 2 *pp*

Clarinet 1 in A *pp*

Clarinet 2 in A *p* *pp*

Bassoon 1 *pp*

Bassoon 2 *pp*

Horn 1 in F *pp*

Horn 2 in F *pp*

Trumpet 1 in C

Trumpet 2 in C

Tuba

Timpani

Violin I *pp* *pp*

Violin II *pp* *pp*

Viola *pp*

Violoncello *pp*

Contrabass

* Concert pitch in bass cleff a fifth below.

10

Vln. I *sempre stacc.*

Vln. II

15

Vln. I

Vln. II

Vla. *pizz.*

p

20

Vln. I *pp stacc.*

Vln. II *div.* *pp stacc.* *pizz.*

Vla. *pizz.*

pp

25

Vln. I

Vln. II

Vla. *arco*

30

Vln. I

Vln. II

Vla.



35

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I

Vln. II

41

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.

pizz.
pizz.



46

Vln. I
Vln. II
Vla.

arco

51

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I

Vln. II

pp

pp

pp

pp

pp

pp

pp

pp

57

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Oph.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ff

arco

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63

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Oph.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

69

The musical score for measures 69-73 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line starting with a half note, followed by quarter notes. Dynamic markings are *ff* and *sf*.
- Oboes (Ob. 1, Ob. 2):** Both parts play a melodic line starting with a half note, followed by quarter notes. Dynamic markings are *ff* and *sf*.
- Clarinets (Cl. 1, Cl. 2):** Both parts play a melodic line starting with a half note, followed by quarter notes. Dynamic markings are *ff* and *sf*.
- Bassoons (Bsn. 1, Bsn. 2):** Both parts play a melodic line starting with a half note, followed by quarter notes. Dynamic markings are *ff* and *sf*.
- Horns (Hn. 1, Hn. 2):** Both parts play a melodic line starting with a half note, followed by quarter notes. Dynamic markings are *ff* and *sf*.
- Trumpets (Tpt. 1, Tpt. 2):** Both parts play a melodic line starting with a half note, followed by quarter notes. Dynamic markings are *ff* and *sf*.
- Ophicleide (Oph.):** Plays a melodic line starting with a half note, followed by quarter notes. Dynamic markings are *ff* and *sf*.
- Timpani (Timp.):** Plays a rhythmic pattern of quarter notes. Dynamic markings are *ff* and *sf*. Includes trills (tr) and accents (V).
- Violins (Vln. I, Vln. II):** Both parts play a melodic line starting with a half note, followed by quarter notes. Dynamic markings are *ff* and *sf*.
- Viola (Vla.):** Plays a melodic line starting with a half note, followed by quarter notes. Dynamic markings are *ff* and *sf*.
- Violoncello (Vc.):** Plays a melodic line starting with a half note, followed by quarter notes. Dynamic markings are *ff* and *sf*.
- Contrabass (Cb.):** Plays a melodic line starting with a half note, followed by quarter notes. Dynamic markings are *ff* and *sf*.

The score includes dynamic markings (*ff* and *sf*) and performance instructions (tr and V). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

75

The musical score for page 75 is arranged in a standard orchestral format. The woodwind section includes two parts each for Flute, Oboe, Clarinet, and Bassoon. The brass section includes two parts for Horn, Trumpet, and Ophicleide. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score features a variety of musical notations, including slurs, ties, and dynamic markings. The dynamics are marked as *sf* (sforzando) and *ff* (fortissimo). The woodwinds and brass play melodic lines with long slurs, while the strings provide a rhythmic accompaniment with steady patterns. The timpani part includes trills. The overall texture is dense and dynamic.

82

FL. 1
FL. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Oph.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

PART TWO
No. 8 - Intermezzo (b)

29

I **Andante** **Allegro molto comodo**

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 in A

Clarinet 2 in A

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 2 in F

Violin I

Violin II

Viola

Violoncello

Contrabass

pp *sf* *sf*

arco *V*

12

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Ob. 1
cresc. *cresc.* *sf* *sf* *cresc.* *sf* *sf*

Ob. 2
cresc. *cresc.* *sf* *sf* *cresc.* *sf* *sf*

Cl. 1
sf *sf* *cresc.* *sf* *sf* *cresc.* *sf* *sf*

Cl. 2
sf *sf* *cresc.* *sf* *sf* *cresc.* *sf* *sf*

Bsn. 1
sf *sf* *cresc.* *sf* *sf* *cresc.* *sf* *sf*

Bsn. 2
sf *sf* *cresc.* *sf* *sf* *cresc.* *sf* *sf*

Hn. 1
mf *cresc.* *cresc.*

Hn. 2
mf *cresc.* *cresc.*

Vln. I
cresc. *cresc.*

Vln. II
cresc. *cresc.*

Vla.
cresc.

Vc.
cresc.

Cb.
cresc.

39

Fl. 1
ff *sf* *sf* *sf* *sf* *sf* *sf*

Fl. 2
ff *sf* *sf* *sf* *sf* *sf* *sf*

Ob. 1
ff *sf* *sf* *sf*

Ob. 2
ff *sf* *sf* *sf*

Cl. 1
ff *sf* *sf* *sf* *sf*

Cl. 2
ff *sf* *sf* *sf* *sf*

Bsn. 1
ff *sf* *sf* *sf*

Bsn. 2
ff *sf* *sf* *sf*

Hn. 1
ff *sf* *sf* *sf* *sf* *sf* *sf*

Hn. 2
ff *sf* *sf* *sf* *sf* *sf* *sf*

Vln. I
ff *sf* *sf* *sf* *sf* *sf* *sf*

Vln. II
ff *sf* *sf* *sf* *sf* *sf* *sf*

Vla.
ff *sf* *sf* *sf* *sf* *sf* *sf*

Vc.
ff *sf* *sf* *sf* *sf* *sf* *sf*

Cb.
ff *sf* *sf* *sf* *sf* *sf* *sf*

47

BOTTOM
Are we all met?

QUINCE Pat, pat; and here's a marvellous convenient place for our rehearsal.

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 killed 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.

BOTTOM
No, make it two more; let it be written in eight and eight.

SNOUT
Will not the ladies be afeard of the lion?

STARVELING
I fear it, I promise you.

BOTTOM
Masters, you ought to consider with yourselves: 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: 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 almanac; 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 lanthorn, 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. Pyramus, you begin: when you have spoken your speech, enter into that brake: and so every one according to his cue.

Enter PUCK behind

No. 9

PUCK

What hempen home-spuns
have we swaggering here,so near the cradle
of the fairy queen?What, a play I'll be an
toward! auditor;an actor too,
perhaps,**30****Allegro**

1

Flute 1 *p*

Flute 2

Oboe 1

Oboe 2

Clarinet 1 in A *pp*

Clarinet 2 in A

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 2 in F

Tuba

Violin I *measured*
div. *pp*

Violin II *measured*
div. *pp*

Viola *pizz.* *p* *arco* *pp*

Violoncello

Contrabass

if I see cause.

QUINCE
Speak, Pyramus. Thisby, stand forth.

BOTTOM
Thisby, the flowers of odious savours sweet,--

QUINCE Odours, odours.

BOTTOM
--odours savours sweet:
So hath thy breath, my dearest Thisby dear.
But hark, a voice! stay thou but here awhile,
And by and by I will to thee appear.

Exit

PUCK
A stranger Pyramus than e'er played here.

Exit

FLUTE
Must I speak now?

QUINCE
Ay, marry, must you; for you must understand he goes
but to see a noise that he heard, and is to come again.

FLUTE
Most radiant Pyramus,

ALL
Higher, higher, higher.

FLUTE
most lily-white of hue,
Of colour like the red rose on triumphant brier,
Most brisky juvenal and eke most lovely Jew,
As true as truest horse that yet would never tire,
I'll meet thee, Pyramus, at Ninny's tomb.

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

7

Cl. I

31

Vln. I

pizz.

Vln. II

pizz.

Vla.

Re-enter PUCK, and
BOTTOM with an ass's head

FLUTE
O, as true as truest horse,
that yet would never tire.

BOTTOM
If I were fair, Thisby,
I were only thine.

9 **32**

Bsn. 1
mf

Oph.

Vln. I
arco
pp

Vln. II
arco
pp

Vla.
pp

p

15 **33**

Fl. 1
pp

Cl. 1
pp

Oph.
pp

Vln. I
pizz.
arco
pp
sim.

Vln. II
pizz.
arco
pp
sim.

Vla.
divisi
arco
pp
sim.

pp

through brake,
through brier:

sometime a horse I'll be,
sometime a hound,
a hog, a headless bear,

sometime a fire; and neigh, and bark,
and grunt, and roar,

19

Fl. I

Cl. I

Oph.

Vln. I

Vln. II

Vla.



and burn, like horse,
hound, hog, bear, fire,

at every
turn.

*Exeunt QUINCE, SNUG, BOTTOM,
FLUTE, SNOUT, STARVELING,
and PUCK*

24

Fl. I

Cl. I

Oph.

Vln. I

Vln. II

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

SNOUT
 O Bottom, thou art
 changed! What do I see on thee?

BOTTOM
 What do you see?
 You see an asshead of your own,
 do you?

Re-enter SNOUT

34

Exit SNOUT. Re-enter QUINCE

QUINCE
 Bless thee, Bottom! bless thee! thou art
 translated.

Exit

BOTTOM
 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 place, do what they can: I will walk up
 and down here, and I will sing, that they shall hear
 I am not afraid.

Sings

The ousel cock so black of hue,
 With orange-tawny bill,
 The throstle with his note so true,
 The wren with little quill,--

TITANIA (*waking*)

What angel wakes me
 from my flowery bed?

35