

11. A Rehearsal

$\text{♩} = 115$ *Lively* *stacc.*

Piano *f*

The piano introduction is in 4/4 time with a tempo of 115 beats per minute. It features a lively and staccato character. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line with quarter notes.

4 [Chorus enter with hangovers]

Pno

The piano accompaniment for the chorus entrance starts at measure 4. It continues with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, maintaining the lively feel.

8

Pno

The piano accompaniment continues from measure 8. The right hand features a mix of eighth and sixteenth notes, while the left hand remains a steady quarter-note bass line.

12

Pno

The piano accompaniment continues from measure 12. The right hand has a more melodic line with some chromaticism, while the left hand continues with quarter notes.

16

Ch. *f* Al though we'd ra-ther not re- hearse, and our de -

Pno

The vocal and piano accompaniment for the chorus lyrics begins at measure 16. The vocal line (Ch.) is in a higher register and features a melody with some rests. The piano accompaniment (Pno) continues with a steady bass line and chords. The lyrics are: "Al though we'd ra-ther not re- hearse, and our de -".

20

Ch. ci sion we'd re -verse, for your own sake we do in-sist

Pno



24

Bott

Ch. don't make a pro -mise when you're... Drunk, and that's a fact. With

Pno



27

Bott

Pno

out a brain -cell left in - tact, you went a - head and made this pact, re -

29

Bott

8

gard-less that you can-not act. And yet, I say,

Pno



32

Bott

8

I'll save the day!

Ch.

What do you say, Bot tom? He'll save the

He'll save the day. He will

Pno



35

Bott

8

Just play the parts you have to be, and

Ch.

day, save the day.

save the day.

Pno

mp

37

Bott

8

leave the act - ing up to me. And when the play is done and through, with

Pno

39 *molto rall.*

Bott

8

luck they won't re - mem - ber you.

a tempo

Ch.

f Our role is clear ly un - der - stood,

Pno

f *ff*

42

Ch.

and 'though we'd do the best we could, we must ad -

Pno

f *ff* *f*

45

Quin. *8* Now, with no more de-lay

Ch. mit we're on ly fit to join in with the chor-us bit.

Pno



49

Quin. *8* let us re hearse our play. Solo.

Ch.

Pno *mf* Pe-ter *poco rall.* *mp*





53 $\text{♩} = 100$

Ch. Quince. A ques-tion from the bass-es. We've diff i - cul - ty sing ing this in

Pno stacc.


56

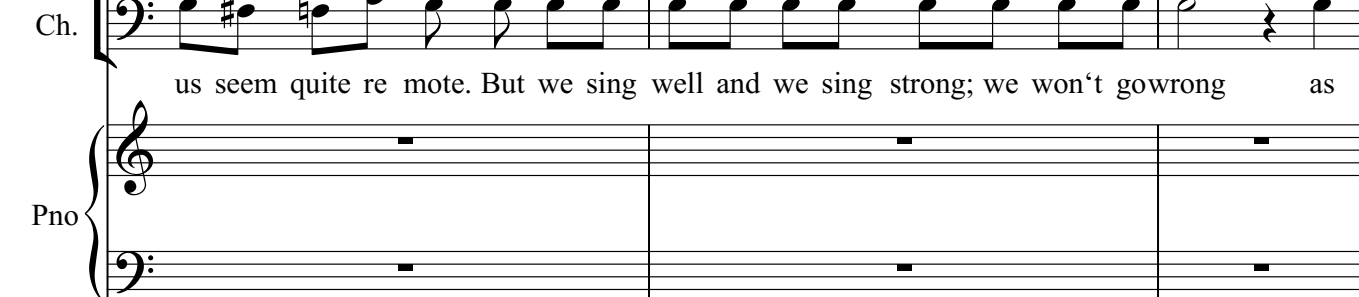
Ch.  plac - es. The chan - ces of com - plete succ - ess to

Pno 

58

Basses

Ch.  us seem quite re mote. But we sing well and we sing strong; we won't go wrong as

Pno 


61

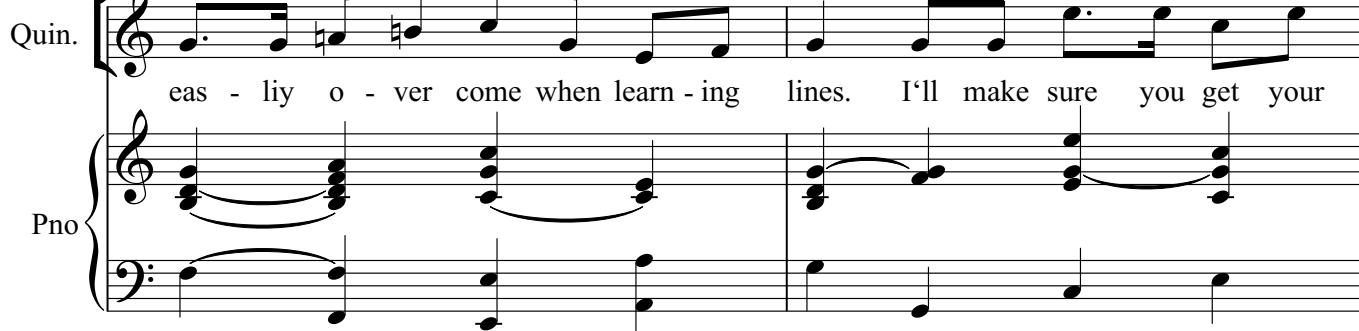
Quin.  A min - or prob - lem

Ch.  long as we on - ly have to sing one note.

Pno 

64

Quin.  eas - ly o - ver come when learn - ing lines. I'll make sure you get your

Pno 

♩=110

66

Quin. 

start-ing note at least a do-zen times. Now be

Pno 

69

Quin. 

gin.

Ch. 

Solo.


Pe ter Quince. The lad-ies have a prob-lem. We

Pno 

72

Ch. 

think the sub-ject mat-ter is too sol-emn. To o-ver come this diff i-cul ty

Pno 

75

Ch. 

for us, we think that there should be a loud and live ly op-ning

Pno 

77 **Faster** **a tempo**

Quin. *8*

Tutti

Ch. chor-us. Yes an op' ning chor - us for our wed ding show.

ff

Pno

80

Quin. *8*

K, if you write it I will put it in the play Now be - gin.

Pno

83

Quin. Now, chorus behind. Wall in the middle, Thisby here and Pyramus here

Pno *mp*

87

Puc: An amateur dramatic society. This should be good for a laugh.

Pno

94

Pno



100

Bott

8

lyrical

This - by,

Pno



107

Bott

8

(if too high sing octave lower)

This - by, tell me that you miss me. Pass a let - ter through the wall or

Pno



112

Bott

8

dial the phone give me a call, or This - by send it through the air by

Pno

117 Bott: look, I'm not sure
that line really works ♩=140
Quin: Go on, go on.

Bott

8 Fris - by (*serious*) A voice, some-one is near,

Pno

mp

121

Bott

8 they must not find us meet-ing here. 'Though with de-sire for you I

Pno

124

Bott

8 burn our sec-ret love must wait a while 'til I re-turn.

Ch.

p A

Pno

127

Ch. voice, some-one is near, they must not find them meet-ing

Pno *mp*



130

Ch. here. 'Though with de sire for you he burns

Pno



133

Ch. your se cret love must wait a while 'til he re -turns. (Lib. Puck)

Pno

$\text{♩} = 100$

Quin: Thiby!
This: Now?
Quin: yes, now.

137

This.

Pno

repeat ad lib. Yes, I'll

(out of time - but not necessarily as written)

144

This.

Pno

wait a while for you if I have to. I will wait through rain and snow

149

Ch.


This.


Pno


(Quince interrupts) (in time)

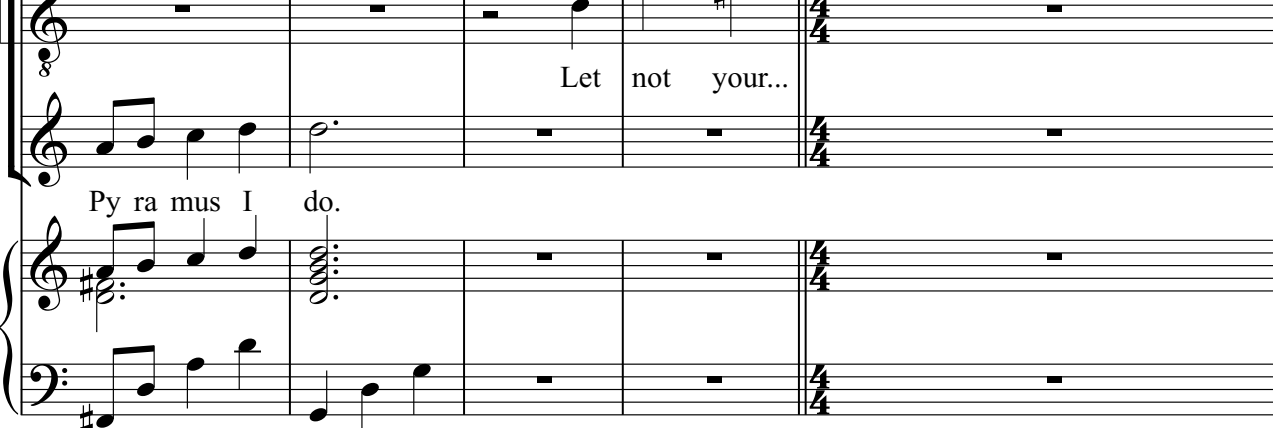
and stay up late un - til you know I love you Py ra mus,

154 (Shouts)

Quin.  Bass-es you missed your cue

Ch.  *f* Let

This.  *f* Let not your...

Pno  *f* Let not your...
Py ra mus I do.

Quin: Yes, yes. Go from "I'll wait a while"

159

Ch.  You said we'd get our note from you.

This. 

Pno 

163

This.  Yes I'll wait a while for you if I have too

Pno 

169

This. I will wait through rain and snow and stay up late to let you know I

Pno

173

This. love you Py ra -mus, Py ra -mus I do. From the start my

Pno

179

♩=90

sumptuous **f**

Ch. **f** Let not your

f Let not your

f Let not your fan - ta - sies

This. heart be longed to Py - ra mus. *poco rall.*

Pno

Lo - vers let not your fan - ta - sies

185

Ch.
8

Pno

fan - ta-sies hide from the eyes of shi - ning Aph-ro di - te. Then see - ing the
fan - ta-sies hide from the eyes of shi - ning Aph-ro di - te. Then see - ing the
hide from the eyes, the eyes of shi - ning Aph-ro di - te. Then see - ing the
hide from the eyes, the eyes of shi - ning Aph-ro di - te. Then see - ing the

191

Ch.
8

flames of pass - ion she will make your dreams of love re -
flames of pass - ion she will make your dreams of love re -
flames of pass - ion she will make your dreams of love re -
flames of pass - ion she will make your dreams of love re -

197 $\text{♩} = 100$

Bott *mf* This - by, This - by, tell me that you miss me.

Ch. al - i - ty.

al- i- ty

al- i- ty

al- i- ty

Pno

203 $\text{♩} = 80$

Bott

Quin. *f* *p* My

Bot- tom, how mon- strous how strange you do ap- pear!

Ch. *f*

Bot- tom, how mon strous how strange you do ap- pear!

Pno *p* *f* *p*

[Shouts, screams, c

207

Quin. *8* friends, I think it best if we quiet ly and slow ly get out of here.

Ch.

Pno

212

Bott

Quin.

Pno

ff

Why do you run away?
 (Lib: Bottom) This is a joke to frighten me in this
 Peter quince, Frances Flute, anybody
 Stop trying to make an Ass of me.

"nothing to be fright

217

Bott

Pno

mf

♩=130 (Bottom's brave song)

His - to - ry has man y fine ex - am - ples of the brave of

220
Bott
8 Her- o -ines and He-ros who, when con - fron - ted with the grave, have de -

222
Bott
8 nied their in - ner fears and have stood up to the test, and in the

224
Bott
8 face of dread - ful con - se - quen - ces showed their fear - less - ness. A

Pno
mf

227
Bott
8 lad - y by chance, named Joan of Arc from France, re -

Pno

229
Bott
8 fused to show her fe - ars when they caught her. She de -

Pno

231
Bott
8 fied their acc - u - sa - tions and with - stood their flag - el - la - tions and not

Pno

233

Bott

8

once showed an-y weak-ness un-der tor-ture.

Ch.

f

We fear for your sake, what

Pno

236

Bott

8

com-fort can you take from the stor-y of a wo-man who died bur-ning at the stake?

Ch.

Pno

239

Bott

8

Charles the First had it worst, or at least it's what I'm told, on the

Ch.

Pno

242

Bott

8

morn-ing of his ex - e - cu - tion wore a wool-ly vest lest he

Pno

244

Bott

8

shiv-ered, for the wea-ther on that day was ver - y cold, and the

Pno

246

Bott

8

au - di ence mis-take his shiv-er - ing for cow-ard-ice.

Ch.

From your

Pno

248

Bott

8

tale it is clear old King Char - lie showed no fear, but your

Ch.

Pno

250

Ch.
 Pno

tale ends well in -stead of say - ing that they cut his head off.



252

Bott
 Pno

There's Cap-tain Oates of the An-tar-tic, whose tale is most cath ar-tic, and he



255

Bott
 Pno

showed no fear when strand ed on the ice. He left his ra tions for his friends on



258

Bott
 Ch.
 Pno

which their lives de -pend, grit his teeth and made the fin al sac ri -fice.
 Your ex

261

Bott

Ch.

Pno

amp - les are true and their brav - er - y shone through, but the

263

Ch.

Pno

tales you tell to ease your mind we think in fact that you will find 'though

265

Ch.

Pno

fear - less as you said, ev - ery one of them is dead. 'Though

pp

267

Bott
8 His - to - ry has man - y fine ex - amp - les of the brave. my ex

Ch.
fear - less as you said, ev - ery one of them is dead. Your ex -

Pno

f



269

Bott
8 amp - les are true and their brav - er - y shone through, but the

Ch.
amp - les are true and their brav - er - y shone through, but the

Pno



271

Bott
8 tales I tell to ease my mind I think, in - fact, that you will find, though

Ch.
tales you tell to ease your mind we think, in - fact, that you will find, though

Pno

273

Bott
8
fear-less as I said, ev-ery one of them is dead.

Ch.
fear-less as you said, ev-ery one of them is DEAD!

Pno

f

276

Tit.
Recit.
♩=70

What sound a wakes me from my

Pno

278

Tit.
slum-ber? What form! such beaut y can't be

Bott
8
A mon-ster. It looks as if I'm done for!

Pno

280 $\text{♩} = 60$

Tit. *mf* bea ten Ne-ver in my life, I know not

Bott That's it. I'm go-ing to be eat-en.

Pno *mp*

283

Tit. how, have I felt love as I feel

Pno

285

Tit. now. 'Though o-ther men have come to me with

Pno

287

Tit. com - pli ments and flat - ter ry, I've nev- er known what love is 'til this

Pno

289 (Lib: Bottom, Titania)

Tit.

mo - ment.

Pno

mf

294

Ch.

Pno

298 ♩=120

Ch.

mf Her taste in men is ra - ther wierd. She loves the

Pno

mf *f*

301

Ch.

Solo.

mon - ster whom we feared. Come out! Be brave. Don't wait for dan - ger to sub

Pno

$\text{♩} = 160$ piu mosso

304

Ch.

side, *ff* (solo) but then a-gain it's prob' ly bet-ter if we hide.

Musical score for Chorus (Ch.) in G major, 2/4 time. The score consists of two staves: a vocal line and a piano accompaniment line. The vocal line starts with a whole note G4, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The piano accompaniment line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The score is divided into three measures by a bar line. The first measure contains the vocal line and piano accompaniment. The second measure contains the vocal line and piano accompaniment. The third measure contains the vocal line and piano accompaniment. The score ends with a double bar line.

Puck: (whistle) O-ber-on!

Musical score for Puck (whistle) in G major, 2/4 time. The score consists of two staves: a vocal line and a piano accompaniment line. The vocal line starts with a whole note G4, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The piano accompaniment line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The score is divided into three measures by a bar line. The first measure contains the vocal line and piano accompaniment. The second measure contains the vocal line and piano accompaniment. The third measure contains the vocal line and piano accompaniment. The score ends with a double bar line.