

THE FAIRY QUEEN

COMPACT DISC 1

First Music

1 Prelude

2 Hornpipe

Second Music

3 Aire

4 Rondeau

Act I

5 Overture

Scene: A Palace

Titania, leading the Indian Boy, Fairies attending.

6 First Song

Come, come, come, let us leave Town,
And in some lonely place,
Where Clouds and Noise
were never so known,
Resolve to spend our days.
In pleasant shades upon the Grass
At Night our selves we'll lay;
Our Days in harmless Sport shall pass,
Thus Time shall slide away.

7 *(Enter Fairies, leading in three Drunken Poets, one of them Blinded.)*

BLIND POET

Fill up the Bowl, then, etc.

FAIRY

Trip it, trip it in a Ring;
Around this Mortal Dance, and Sing.

POET

Enough, enough,
We must play at Blind Man's Buff.
Turn me round, and stand away,
I'll catch whom I may.

SECOND FAIRY

About him go, so, so, so,
Pinch the Wretch from Top to Toe
Pinch him forty, forty times
Pinch till he confess his Crimes.

POET

Hold, you damn'd tormenting Punk,
I confess...

BOTH FAIRIES

What, what, etc.

POET

I'm Drunk, as I live Boys, Drunk.

BOTH FAIRIES

What art thou, speak?

POET

If you will know it,
I am a scurvy Poet.

BOTH FAIRIES

Pinch him, pinch him for his Crimes.
His Nonsense, and his Dogrel Rhymes.

POET

Hold! Oh! Oh! Oh!

FIRST FAIRY

Confess more, more!

POET

I confess I'm very poor.
Nay prithee do not pinch me so,
Good dear Devil let me go;
And as I hope to wear the Bays,
I'll write a Sonnet in thy Praise.

CHORUS

Drime 'em hence, away, away,
Let 'em sleep till break of Day.
*The Indian Boy falls asleep,
and to hide him from Oberon,
Titania causes the earth to open,
into which he sinks.*

8 First Act Tune: Jig

Act II

9 Scene: A Wood, by Moon-light

Enter Titania, and her Train. The scene changes to a Prospect of Grotto's, Arbors, and delightful Walks: The Arbors are Adorn'd with all variety of Flowers...

Then the first Song

Come all ye Songsters of the Sky,
Wake, and Assemble in this Wood;
But no ill-boding Bird be nigh,
None but the Harmless and the Good.

TRIO

May the God of Wit inspire,
The Sacred Nine to bear a part;
And the Blessed Heavenly Quire,
Shew the utmost of their Art.
While Echo shall in sounds remote,
Repeat each Note,
Each Note, each Note.

10 Interlude

CHORUS

11 May the God, etc.

12 ECHO

CHORUS

13 Now joyn your Warbling Voices all,
Sing while we trip it on the Green;
But no ill Vapours rise or fall,
Nothing offend our Fairy Queen.

CHORUS

14 Sing while we trip it on the Green;
But no ill Vapours rise or fall,
Nothing offend our Fairy Queen.
(Dance of Fairies)

Second Song

Enter Night, Mystery, Secresie, Sleep, and their Attendants. (Night sings)

NIGHT

15 See, even Night her self is here,
To favour your Design;
And all her Peaceful Train is near,
That Men to Sleep incline.
Let Noise and Care,
Doubt and Despair,
Envy and Spight,
(The Fiends delight)
Be ever Banish'd hence,
Let soft Repose,
Her Eye-lids close;
And murmuring Streams,
Bring pleasing Dreams;
Let nothing stay to give offence.
See, even Night, etc.

MYSTERY

16 I am come to lock all fast,
Love without me cannot last.
Love, like Counsels of the Wise,
Must be hid from Vulgar Eyes.
'Tis holy, and we must conceal it,
They profane it, who reveal it.
I am come, etc.

SECRESIE

17 One charming Night
Gives more delight,
Than a hundred lucky Days.
Night and I improve the tast,
Make the pleasure longer last,
A thousand, thousand several ways.
Make the pleasure, etc.

SLEEP

18 Hush, no more, be silent all,
Sweet Repose has clos'd her Eyes.
Soft as feather'd Snow does fall!
Softly, softly, steal from hence.
No noise disturb her sleeping sence.
Rest till the Rosie Morn's uprise

CHORUS

Hush, no more, be silent all, etc.

19 *(A dance of the followers of night, Oberon squeezes the flower on Titania, Lysander and Hermia fall asleep as in the original, and the Act ends with Robin-Good-Fellow's speech.)*

20 Second Act Tune: Aire

Act III

Helena enters, but not Demetrius. Lysander wakes and follows her. The Clowns rehearse the play as if it is given in Act V of the original; Robin-Good-Fellow is present and disperses the actors. Bottom returns with the Ass's head and sings "The Woosel-Cocks o black of hue". Titania wakes and falls in love with him. There is no change of scene, but Titania, Bottom, and the Fairies go out, and Oberon and Robin-Good-Fellow enter. Enter Titania, Bottom, and Fairies. The scene changes to a great Wood; A long row of large Trees on each side; A river in the middle; Two rows of lesser trees of a different kind just on the side of the river, which meet in the middle, and make so many arches; Two great dragons make a bridge over the river; Their bodies form two arches, through which two swans are seen in the river at a great distance. Enter a troop of fauns, Dryades, and Naides.

21 A Song in Two Parts

If Love's a Sweet Passion, why does it torment?
If a Bitter, oh tell me whence comes my content?
Since I suffer with pleasure, why should I complain,
Or grieve at my Fate, when I know 'tis in vain?
Yet so pleasing the Pain, so soft is the Dart,
That at once it both wounds me, and tickles my Heart.
I press her Hand gently, look Languishing down,
And by Passionate Silence I make my Love known.
But oh! I'm Blest when so kind she does prove,
By some willing mistake to discover her Love.
When in striving to hide, she reveals all her Flame,
And our Eyes tell each other, what neither dares Name.

22 Overture (Symphony)

While a symphony is playing, the two swans come swimming on through the arches to the bank of the river, as if they would land; these turn themselves into fairies, and dance; at the same time the bridge vanishes, and the trees that were arch'd, raise themselves upright.

23 Dance of the Fairies

Four savages enter, fright the fairies away, and dance an entry.

24 Dance of the Green Men

25 Song

Ye Gentle Spirits of the Air, appear;
Prepare, and joyn your tender Voices here.
Catch, and repeat the Trembling Sounds anew,
Soft as her Sighs and sweet as pearly dew,
Run new Division, and such Measures keep,
As when you lull the God of Love asleep.
(Enter Coridon and Mopsa.)

CORIDON

26 Now the Maids and the Men are making of Hay,
We have left the dull Fools,
and are stolen away.
Then Mopsa no more
Be Coy as before,
But let us merrily Play,
And Kiss the sweet time away.

MOPSA

Why, how now, Sir Clown,
How came you so bold?
I'd have ye to know
I'm not made of that mold.
I tell you again,
Maids must never Kiss no Men.
No, no; no, no; no Kissing at all;
I'll not Kiss, till I Kiss you for good and all.

CORIDON

No, no.

MOPSA

No, no.

CORIDON

Not Kiss you at all.

MOPSA

Not Kiss, till you Kiss me for good and all.
Not Kiss, etc.

CORIDON

Should you give me a score,
'Twould not lessen your store,
Then bid me chearfully, chearfully Kiss,
And take, and take, my fill of your Bliss.

MOPSA

I'll not trust you so far,
I know you too well;
Should I give you an Inch,
you'd take a whole Ell.
Then Lordlike you Rule,
And laugh at the Fool,
No, no, etc.

CORIDON

So small a Request,
You must not,
you cannot you shall not deny,
Nor will I admit of another play.

MOPSA

Nay, what do you mean?
Oh, fie, fie, fie!

27 A song by a Nymph

When I have often heard young Maids complaining,
That when Men promise most they most deceive,
Then I thought none of them worthy of my gaining;
And what they Swore, resolv'd ne're to believe.
But when so humbly he made his Addresses,

With Looks so soft, and with Language so kind,
I thought it Sin to refuse his Caresses;
Nature o'ercame, and I soon chang'd my Mind.
Should he employ all his wit in deceiving,
Stretch his Invention, and artfully feign;
I find such Charms, such true Joy in believing,
I'll have the Pleasure, let him have the Pain.
If he proves Prejur'd, I shall not be Cheated,
He may deceive himself, but never me;
'Tis what I look for, and shan't be defeated,
For I'll be as false and inconstant as he.

28 A dance of Hay-makers

CHORUS

29 A Thousand Thousand ways we'll find

To Entertain the Hours;
No Two shall e're be known so kind,
No Life so Blest as ours.
(After a shortened version of the scene at the beginning of Shakespeare's Act IV, Titania, Bottom, and fairies exeunt.)

30 Third Act Tune: Hornpipe

COMPACT DISC 2

Act IV

1 Symphony

(Canzona – Largo – Allegro – Adagio – Allegro)
Oberon and Robin-Good-Fellow enter, then Lysander and Helena, Demetrius and Hermia. Shakespeare's Act III is followed, with omissions, till the four lovers fall asleep. Oberon then wakes Titania, and Robin-Good-Fellow takes the ass's head off Bottom. The scene changes to a garden of fountains. A sonata plays while the sun rises, it appears red through the mist, as it ascends it dissipates the vapours, and is seen in its full lustre; then the scene is perfectly discovered, the fountains enriched with gilding, and adorned with statues: The view is terminated by a walk of cypress trees which lead to a delightful bower. Before the trees stand rows of marble columns, which support many walks which rise by stairs to the top of the house; the stairs are adorned with figures and pedestals, with rails and balusters on each side of them. Near the top, vast quantities of water break out of the hills, and fall in mighty cascades to the bottom of the scene, to feed the fountains which are on each side. In the middle of the sage is a very large fountain, where the water rises about twelve feet. The 4 seasons enter, with their several attendants.

2 ONE OF THE ATTENDANTS

Now the Night is chas'd away,
All salute the rising Sun;
'Tis that happy, happy Day,
The Birth-Day of King Oberon.

3 TWO OTHERS

Let the Fifes, and the Clarions,
and shrill Trumpets sound,
And the Arch of high Heav'n
the Clangor resound.

4 Entry of Phoebus

(A machine appears, the clouds break from before it, and Phoebus appears in a chariot drawn by four horses, and sings.)

PHOEBUS

5 When a Cruel long Winter has frozen the Earth,
And Nature Imprison'd seeks in vain to be free;
I dart forth my Beams, to give all things a Birth,
Making Spring for the Plants, every Flower, and each Tree.
'Tis I who give Life, Warmth, and Vigour to all,
Even Love who rules all things in Earth, Air, and Sea;
Would languish, and fade, and to nothing would fall,
The World to its Chaos would return, but for me.

6 CHORUS

Hail! Great Parent of us all,
Light and Comfort of the Earth;
Before your Shrine the Seasons fall,
Thou who givest all Nature Birth.

7 SPRING

Thus the ever Grateful Spring,
Does her yearly Tribute bring;
All your Sweets before him lay,
The round his Altar, Sing and Play.

8 SUMMER

Here's the Summer, Sprightly, Gay,
Smiling, Wanton, Fresh and Fair;
Adorn'd with all the Flowers of May,
Whose various Sweets perfume the Air.

9 AUTUMN

See my many Colour'd Fields
And loaded Trees my Will obey;
All the Fruit that Autumn yields,
I offer to the God of Day.

- WINTER
 10 Now Winter comes Slowly,
 Pale, Meager, and Old,
 First trembling with Age,
 and then quiv'ring with Cold;
 Benumb'd with hard Frosts,
 and with Snow cover'd o'er,
 Prays the Sun to Restore him,
 and Sings as before.
- CHORUS
 11 Hail! Great Parent of us all,
 Light and Comfort of the Earth;
 Before your Shrine the Seasons fall,
 Thou who givest all Nature Birth.
- 12 Fourth Act Tune: Aire
*All go out except Robin-Good-Fellow, who
 applies the juice of the herb to Lysander's eyes.*
- Act V
- 13 Prelude
*The duke, Egeus, and attendants find the lovers
 asleep.
 Juno appears in a machine drawn by peacocks.
 While a symphony plays, the machine moves
 forward, and the peacocks spread their tails,
 and fill the middle of the theatre.*
- 14 Epithalamium
 JUNO
 Thrice happy Lovers, may you be
 For ever, ever free,
 From that tormenting Devil, Jealousie.
 From all that anxious Care and Strife,
 That attends a married Life;
 Be to one another true,
 Kind to her as she to you,
 And since the errors of this Night are past,
 May he be ever Constant, she for ever Chast.
 The machine ascends.
- 15 The Plaint
 O let me weep, for ever weep,
 My Eyes no more shall welcome Sleep;
 I'll hide me from the sight of Day,
 And sigh, and sigh my Soul away.
 He's gone, he's gone, his loss deplore;
 And I shall never see him more.

- (While the scene is darkened, a single entry is
 danced. Then a symphony is played.)*
- 16 Entry Dance
- 17 Symphony
*After the scene is suddenly illuminated, a
 transparent prospect of a Chinese garden is
 uncovered. The architecture, the trees, the
 plants, the fruits, the birds and the beasts, are
 quite different to what we have in this world. It
 is terminated by an arch, through which other
 arches with close arbors can be seen, as well as
 a row of trees at the end of the view. Over it is
 a hanging garden, which rises by several ascents
 to the top of the house; it is bounded on either
 side with pleasant bowers, various trees, strange
 birds flying in the air; on the top of the
 platform, a fountain is throwing up water,
 which falls into a large basin.*
- A CHINESE MAN
 18 Thus the gloomy World
 At first began to shine,
 And from the Power Divine
 A Glory round it hurl'd;
 Which made it bright,
 And gave it Birth in light.
 Then were all Minds as pure,
 As those Ethereal Streams;
 In Innocence secure,
 Not Subject to Extreames.
 There was no Room for empty Fame,
 No cause for Pride, Ambition wanted aim.
- A CHINESE WOMAN
 19 Thus Happy and Free,
 Thus treated are we
 With nature's chiefest Delights.
- CHORUS
 Thus Happy and Free,
 Thus treated are we
 With nature's chiefest Delights.
 We never cloy,
 But renew our Joy,
 And one Bliss another Invites.
- CHORUS
 Thus wildly we live,
 Thus freely we give,
 What Heaven as freely bestows.
 We were not made
 For Labour and Trade,
 Which Fools on each other impose.

- CHORUS
 We were not made
 For Labour and Trade,
 Which Fools on each other impose.
- A CHINESE MAN
 20 Yes, Xansi, in your Looks I find
 The Charms by which my Heart's betray'd;
 Then let not your Disdain unbind
 The Prisoner that your Eyes have made.
 She that in Love makes least Defence,
 Wounds ever with the surest Dart;
 Beauty may captivate the Sense,
 But Kindness only gains the Heart.
*(Six monkeys come from between the trees, and
 dance.)*
- 21 Monkey's Dance
(Two women sing in parts)
- FIRST WOMAN
 22 Hark how all things with one Sound rejoyce,
 And the World seems to have one voice.
- SECOND WOMAN
 23 Hark now the Echoing Air
 a Triumph Sings,
 And all around pleas'd
 Cupids clap their Wings.
- CHORUS
 Hark! Hark!
- SECOND WOMAN
 24 Sure the dull God of Marriage does not hear;
- BOTH
 We'll rouse him with a Charm,
 Hymen appear!
- CHORUS
 Hymen appear!
- BOTH
 Our Queen of Night commands thee not to stay,
 Appear!
- CHORUS
 Our Queen, etc.
(Enter Hymen)

- 25 Prelude
 HYMEN
 26 See, see, I obey.
 My torch has long been out, I hate
 On loose dissembled Vows to wait,
 Where hardly Love
 out-lives the Wedding-Night,
 False Flames, Love's Meteors,
 yield my Torch no Light.
*(Six pedestals of China-work rise from under
 the stage; they support six large vases of
 porcelain, in which are six China-Orange-trees.)*
- BOTH WOMEN
 27 Turn then thy Eyes
 upon those Glories there,
 And catching Flames
 will on thy Torch appear.
- HYMEN
 28 My Torch, indeed,
 will from such Brightness shine:
 Love ne'er had yet such Altars, so divine.
*(The pedestals move toward the front of the
 stage, and the grand dance of twenty-four
 persons begins; then Hymen and the two
 women sing together.)*
- 29 Chaconne
 They shall be as happy as they're fair;
 Love shall fill all the Places of Care:
 And every time the Sun
 shall display his Rising Light,
 It shall be to them a new Wedding-Day;
 And when he sets, a new Nuptial-Night.
(A Chinese man and woman dance.)
- THE GRAND CHORUS
 30 They shall be as happy as they're fair;
 Love shall fill all the Places of Care:
 And every time the Sun
 shall display his Rising Light,
 It shall be to them a new Wedding-Day;
 And when he sets, a new Nuptial-Night.
*(All the dancers join in it. The play ends with a
 kind of epilogue, spoken by Oberon and
 Titania.)*