

BBC

SHAKESPEARE ON TRIAL!

MUSIC AND LYRICS

LYRICS - MICHAEL COLEMAN

MUSIC - BARRY GIBSON



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Introduction:

The nine songs that feature in *Shakespeare on Trial!* offer a range of performing styles, from authentic Elizabethan (well almost!) to mock-Tudor, rock'n'roll, boogie-woogie and doo-wop, music-hall, Latin American, gothic horror, grand opera...plus lots of fun references along the way!

The backing tracks reflect these different musical genres, and provide the sense of a 'stage band' in two or three songs, modelled on some of the instruments known to have been originally used at some of Shakespeare's theatres, such as the Globe. As well as singing and acting, your production might include your own 'stage band', perhaps using modern equivalents of the Elizabethan instruments - eg recorders; ukuleles and guitars instead of lutes; clarinet instead of shawm and crumhorns; violins instead of rebecs and fiddles; keyboard instead of harpsichord; plus assorted percussion. With careful planning, the instrumentalists could play roles as singers and actors too.

Michael Coleman's playscript suggests dividing the performing area into two sections: 'upstage' / 'centre-stage' (also combining as the court-room) and 'downstage' (for performing the play extracts). You may also like to have a separate area - at one side perhaps - as a base for your 'stage band' musicians, from where these roving-players can sometimes become part of the action, sometimes among the 'groundlings' and sometimes even out among the audience! If your school hall or performance space enables a sense of performing 'in the round', like Elizabethan theatres such as The Rose or the Globe, so much the better...

Costumes and props for singers and musicians can be as simple or as complex as desired. Look at painting and portraits of the period for ideas - eg see:

The National Portrait Gallery <http://www.npg.org.uk>
and
<http://theschoolofhistoricaldress.org.uk>

The roving musicians might play 'real' instruments and, for visual effect, some simple cardboard replicas can also be effective for miming (eg lutes, cornetts / trumpets, recorders etc).

The available downloads include mp3s of backing tracks for all the songs, along with full vocal versions, which you can use to help learn and rehearse the melodies, words and timings of the songs. There are also audio cues for incidental music, which include several 'soundscapes' to go with the extracts from Shakespeare's plays and poems. For your performance, the 'End soundscape' cues could be loaded onto a separate mp3 player / system, so that the main soundscapes can be faded-out just as the 'End soundscapes' are cued.

Credits:

Playscript and lyrics: Michael Coleman
Music and audio-production: Barry Gibson
Singers: Julie Clare, Stephen Critchlow, Rachel Louise Miller and Nigel Pilkington
Teacher's Notes: Barry Gibson
For the BBC: Andrew Barnes



Shakie! Shakie!

*Shakie! Shakie! Is it us or is it you?
What's it all about? We haven't got a clue!
Shakie! Shakie! Is it us or is it you?
What's it all about? We haven't got a clue!*

*Sad plays, funny plays
Romances as well...
But should they leave us
Praying for the bell? (mime: shaking of head)*

*Shakie! Shakie! Is it us or is it you?
What's it all about? We haven't got a clue!
Shakie! Shakie! Is it us or is it you?
What's it all about? We haven't got a clue!*

*Some were hist'ries
With kings of yesteryear...
But should they leave us
Bored and full o' tears? (mime: crying)*

*Shakie! Shakie! Is it us or is it you?
What's it all about? We haven't got a clue!
Shakie! Shakie! Is it us or is it you?
What's it all about? We haven't got a clue!*

*Sad plays, funny plays
Romances as well...
But should they leave us
Praying for the bell? (mime: praying)*

*Shakie! Shakie! Is it us or is it you?
What's it all about? We haven't got a clue!
Shakie! Shakie! Is it us or is it you?
What's it all about? We haven't got a clue!*

*Shakie! Shakie! Is it us or is it you?
What's it all about? We haven't got a clue!
Shakie! Shakie! Is it us or is it you?
What's it all about? We haven't got a clue!*

*Ba ba ba ba, Ba ba ba ba,
Ba ba ba ba, Ba ba ba ba,*

Shakie! Shakie! And it's true!



Shakie! Shakie!

With energy

CHORUS

9 **CHORUS**

14 **To CHORUS**

CODA

20 **CODA**

1. Wil- liam Shake-speare wrote a lot of plays, But should they leave us feel - ing in a daze? (mime: shaking of head)

2 Some were hist'ries
With kings of yesteryear
But should they leave us
Bored and full o' tears?
(mime: crying)

3 Sad plays, funny plays
Romances as well
But should they leave us
Praying for the bell?
(mime: praying)

(CODA)
Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba,
Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba,
Shakie! Shakie!
And it's true!

CHORUS

DOUBLE-CHORUS, then:

(CODA)
Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba,
Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba,
Shakie! Shakie!
And it's true!



Notes for 'Shakie! Shakie!'

This rock'n'roll number has elements of blues, boogie-woogie and doo-wop, so needs to be sung with plenty of energy. The phrases of the chorus build up-and-down (bars 5-8) and then up-down-UP (bars 9-12). The children's singing can emphasise the blues flavour by 'bending' some of the 'blue notes' (especially the G naturals). The main challenge of the choruses is for everyone to sing crisply in rhythm, together.

You can split the verses between individual singers or small groups, to help get good contrast between the different moods and genres of Shakespeare's plays - Verse 2 is about 'histories' and Verse 3 about 'sad plays, funny plays, romances as well...' (ie tragedies, comedies and romances), each verse concluding with a modern viewpoint that perhaps they're all just boring! The verses can end with the whole ensemble miming head-shaking for 'no' (after Verse 1), 'crying' (after Verse 2) and 'praying for the bell' (after Verse 3).

The coda (end section) is a chance to build a chord in doo-wop style. Everyone can sing the tune of bars 20-21 as written (to 'Ba-ba-ba...' etc), or you could split the four notes between four groups (E, G sharp, B and D) and slowly practise building the chord from the bottom up in 'harmony' (Es start and carry on, G sharps join in and carry on, and so on). Then the words 'Shakie! Shakie!' can be spoken loud by everyone, before the final 'And it's true!' which should be crisp and short.

The structure of the song is slightly unpredictable, with an 'extra' lead-in bar into each verse - listen out for the hand drum 'fill' with four clicks-on-the-beat from claves - and a two-bar link for the miming actions just before each chorus.

Watch out for the double chorus after Verse 3. You could build up the energy by splitting the lines of the first of these between individuals or groups of singers, then getting everyone to join in with the final chorus.

There are lots of opportunities for instruments to build up rock'n'roll energy, with fairly simple guitar chords (especially A, C, D and E), short phrases for melody instruments to turn into improvised 'riffs' (listen to the track a few times), shaker rhythms in the choruses (eg maracas, cabacas and tambourines) and building rock rhythms with a 'group drumkit' (several people playing different sizes of drum and cymbal).

As well as the miming actions, why not get a dance group to add some 50 / 60s type dance actions - eg hand-rolling, hitch-hiking and jive actions.



Words, Words, Words

Shakie's head was a-buzzin'
With new words by the dozen
They just flocked into his head like birds
His inventive inventions
Still command our attention...
Lots of words, words, words

Shakespeare's words, words, words!
Shakespeare's words, words, words!

Some are really surprising,
How about 'advertising'?
Or 'luggage' - and 'leapfrog' makes a third
Not to mention 'amazement',
'Zany', 'rant' and 'excitement...'
They're his words, words, words

Shakespeare's words, words, words!
Shakespeare's words, words, words!

What with 'blanket' and 'undress'
'Bare-faced', 'madcap' and 'countless'
You might think that Shakie was a nerd
But we still use 'majestic'
And 'elbow' and 'epileptic...'
All his words, words, words

Shakespeare's words, words, words!
Shakespeare's words, words, words!

Birthplace, Champion, Deafening...
Hobnob, Buzzer, Laughable...
Green-eyed, Lonely, Lacklustre...
Scuffle, Courtship, Discontent...
Tranquil, Swagger, Mountaineer...

Shakespeare's words, words, words!
Shakespeare's words, words, words!
Words ... words ... words...



Words, Words, Words

Moving along with gentle excitement

1. Sha - kie's head was a - buz - zin' with new words by the do - zen, They just

flocked in - to his head like birds. His in - ven - tive in - ven - tions still com - mand our at - ten - tion... Lots of words, words, words,

CHORUS

Shake - speare's words, words, words, Shake speare's words, words, words.

CODA (last time only)
(whispered)

Words... words... words...

1. Shakie's head was a-buzzin'
With new words by the dozen
They just flocked into his head like birds
His inventive inventions
Still command our attention...
Lots of words, words, words

Shakespeare's words, words, words!
Shakespeare's words, words, words!

2. Some are really surprising,
How about "advertising"?
Or "luggage" – and "leapfrog" makes a third
Not to mention "amazement",
"Zany", "rant" and "excitement"...
They're his words, words, words

Shakespeare's words, words, words!
Shakespeare's words, words, words!

3. What with "blanket" and "undress"
"Bare-faced", "madcap" and "countless"
You might think that Shakie was a nerd
But we still use "majestic"
And "elbow" and "epileptic"...
All his words, words, words

Shakespeare's words, words, words!
Shakespeare's words, words, words!

Instrumental with ensemble chanting:

4. Birthplace, Champion, Deafening...
Hobnob, Buzzer, Laughable...
Green-eyed, Lonely, Lacklustre...
Scuffle, Courtship, Discontent...
Tranquil, Swagger, Mountaineer...

Shakespeare's words, words, words!
Shakespeare's words, words, words!

Words ... words ... words...



Notes for 'Words, Words, Words'

A lyrical, expressive song, 'moving along with gentle excitement', about enjoyment in the process of writing and the debt that the English language owes to Shakespeare. There are lots of syllables to fit into each verse, so why not practise saying them together first - in rhythm and with precision - before singing? You could get the children to copy you line by line.

When singing, try to keep together, using a light, gentle voice. The main phrases move smoothly step-by-step, with a leap of a 'fifth' in bars 7-8 - to the words 'like birds' in Verse 1. Be careful with the rhythm of the phrase 'words, words, words...' (short, short, long...), which should be precise and clear each time. In the coda, or end section, this phrase is just whispered very quietly.

After Verse 1 it's an idea to split the verse words between individuals and small groups. In Verses 2 and 3 these can be semi-spoken, to bring out the special Shakespearean words (in quotes). Verse 4 is just spoken: listen to the vocal track to get a sense of the timing and you could use a variety of dialects and accents from around the English-speaking world. This could work as an ensemble chanting, or perhaps with separate words allocated to individuals. If you like you could replace some of these words with Shakespearean ones that are special to your region - look at dictionaries and online for help with locating some of these.

The accompaniment (backing track) includes some percussion sounds that some of you could copy or adapt and then add into your performance: xylophone in Verse 2 (selecting from the C major scale CDEFGABC), brushes-on-drums in Verse 3 and gently-played cymbals in Verse 4.

Ukulele and guitar players can gently strum chords on the 'down-beats' of each bar. Follow the chord symbols, using C, Dm, G, Am and F.

If anyone is able to join in the note patterns in the introduction's eight-note repeating riff - eg on guitar, ukulele, keyboard or pitched percussion - the quaver notes go G C' E' G C' D' G C'. This pattern comes back several times, so listen out!

The playscript suggests some words that actors could 'mime' during the singing - eg birds (Verse 1), leapfrog, zany, excitement (Verse 2), madcap, elbow (Verse 3), deafening, laughable, lacklustre, discontent, mountaineer (Verse 4). You may have your own ideas too, based on your own regional alternative words.



Going to the Play

We're going to the play
It's been a busy day
This morning there was some poor wretch
Whose neck the axe-man's axe did catch...
Now we're going to the play!

Instrumental

We're heading for the Globe
But there we'll not disrobe
It's open-air and we will stand
In hope the raindrops will not land...
Oh, we're heading for the Globe!

Instrumental

We're here at the the-ay-tre
There's Shakespeare! Play creator!
His words'll keep our mouths agog
When they aren't full of nuts and grog...
Oh, we're here at the the-ay-tre!

Instrumental

The play is nearly done
We've had a lot fun
The finest actors made us roar
The bad ones got an apple core!
Yes, the play is nearly done!

Instrumental

We're going home again
All thoroughly entertained!
The rich, the poor, ladies and gents
A bargain price - just a few pence!
Now we're going home again!

Instrumental

We're home!



Going to the Play

With excited anticipation

1. We're go-ing to the play, It's been a bu-sy day, This

morn-ing there was some poor wretch whose neck the axe-man's axe did catch.... Now we're go-ing to the play.

1, 3 & 5 (instrumental interlude)

2 & 4 (instrumental interlude)

To CODA (last time only)

CODA: D A D A D A D

We're home!

1. We're going to the play
It's been a busy day
This morning there was some poor wretch
Whose neck the axe-man's axe did catch... (3-beat pause)
Now we're going to the play!

Instrumental in F

2. We're heading for the Globe
But there we'll not drobe
It's open-air, and we will stand
In hope the rain-drops will not land... (3-beat pause)
Oh, we're heading for the Globe!

Instrumental in Bb

3. We're here at the the-ay-tre
There's Shakie! Play creator!
His words will keep our mouths agog
When they aren't full of nuts and grog... (3-beat pause)
Ah, we're here at the the-ay-tre!

Instrumental in F

4. The play is nearly done
We've had a lot fun
The finest actors made us roar
The bad ones got an apple core...! (3-beat pause)
Yes, the play is nearly done!

Instrumental in Bb

5. We're going home again
All thoroughly entertained!
The rich, the poor, ladies and gents
A bargain-price - just a few pence...! (3-beat pause)
Now we're going home again!

Instrumental in F We're home!



Notes for 'Going to the Play'

This active, moving-about song is based on a steady Tudor dance-rhythm - the 'Pavan' - though the singing needs a sense of excited anticipation, as if looking forward to the show that's about to happen.

Some of the words are tricky to fit in easily (eg '...whose neck the axe-man's axe did catch' in Verse 1!) so read through them carefully together and practise some of the tricky ones at a slower speed. Several of the words have their rhythm 'pushed' (like natural speech) emphasising the first syllable: eg 'going', 'busy', 'heading'.

The structure of the song features several instrumental 'interludes' to allow movement opportunities on stage. These are in different keys to the singing (in F and Bb, rather than D) but after each interlude there are four bars in D, featuring the 'Pavan' rhythm and the sound of tambourine to get into position for the next verse each time.

This is the first time that the stage-band is highlighted musically, especially the sounds of recorders, shawm, crumhorn, lute, drum, harpsichord, etc. Some players or actors could 'mime' actions for performing on the instruments.

Your own 'stage-band' could use some combination of recorders, clarinet, guitar, ukuleles, violin, hand-drums and percussion. For dramatic effect, percussion can provide some 3-note patterns in bar 9 of each verse (drums for head-rolling in Verse 1; woodblocks / claves for raindrops in Verse 2; guiro / scraper for munches in Verse 3; cowbells for apple-cores in Verse 4; sleigh-bells / tambourines for coins in Verse 5).

Here are the main actions for the singer-performers:

INTRODUCTION: stand and turn side-on to the stage, looking at the audience.

INTERLUDE after VERSE 1: march or step purposefully in straight lines across the stage, ending up where you started.

INTERLUDE after VERSE 2: 'buy' refreshments from 'vendors' (especially nuts and 'grog' - ie drinks) or move about and chatter, then move back to place, ready to 'point' to the stage.

INTERLUDE after VERSE 3: Actors use arms to 'act' theatrically, while groundlings 'Hooray!' and 'Boo!', then move back to place.

INTERLUDE after VERSE 4: march or step in straight lines as before.

INTERLUDE after VERSE 5: Walk home and disperse, ready for the words 'We're home' (in the coda), then face the stage to sit down.

The 'march' or 'step' sections could actually follow the genuine Tudor dance steps for the 'Pavan', keeping in time with the 'LONG, short-short, LONG, short-short' rhythm. In time with that rhythm, the feet will go gradually forwards: 'LEFT, right-together, RIGHT, left-together' and so on (repeating that pattern), with some people linking in pairs and changing formations.



H, C, T and R!

(Judges' counterpoint)

Histories
Intrigues and can-it-be's
Moody monarchs, plotting to strengthen their reigns...
Battle cries
Traitors and bare-faced lies
Coronations, with crowns that carry bloodstains...

King John
Henry Four
Richards Two and Three
Henry Five
Henry Six
Not forgetting *Henry Eight!*

Shakespeare wrote them and people still quote them!
Shakespeare wrote them and people still quote them!

Comedies!
Laughter and jollities
Girls playing boys, which they keep nicely concealed...
Faerie queens
Nothing's quite what it seems
Happy endings, once all the fun is revealed...

All's Well That Ends Well
Comedy of Errors
Merry Wives of Windsor
A Midsummer Night's Dream
As You Like It
Not forgetting *Twelfth Night!*

Shakespeare wrote them and people still quote them!
Shakespeare wrote them and people still quote them!



Tragedies!
Murder and miseries
Wicked villains and lessons they never learn...
Full of gloom
Lots of impending doom
Bloodied weapons and evil each way you turn...

Romeo and Juliet
Hamlet
Anthony and Cleopatra
Macbeth
Othello
Not forgetting *King Lear*!

Shakespeare wrote them and people still quote them!
Shakespeare wrote them and people still quote them!

Romances!
Kisses and ecstasies
Would-be lovers, disaster one step away...
Hope and fear
Magical voices hear
Sins forgiven, love wins by close of the day...

Aah!
Aah!
The Winter's Tale
Pericles
Cymbeline
And finally *The Tempest*!

Shakespeare wrote them and people still quote them!
Shakespeare wrote them and people still quote them!

Shakespeare wrote them and people still quote them ... today! TODAY!



H, C, T and R!

March-like in verse 1 (then as indicated)

Chords: C C⁷ F F^m G⁷ C C⁷ F F^m G⁷

5 **VERSE:**
(Spoken) (JUDGES:) D (JUDGES:) E G E (JUDGES:) G

1. Histories! *King John* Intrigues and can-it-be's *Henry Four* Moody monarchs, plotting to strengthen their reigns *Richards Two.... and Three*

13 (JUDGES:) D (JUDGES:) E G E (JUDGES:) G

Battle cries *Henry Five* Traitors and bare-faced lies *Henry Six* Coronations, with crowns that carry blood-stains *Not forgetting Henry Eight!*

21 **CHORUS:**
(Sung) Am Dm G C Am Dm G C

Shake -speare wrote them and peo - ple still quote them. Shake -speare wrote them and peo - ple still quote them.

25 **CODA:**
(Last time) F F^m G⁷ C Am Dm G C G C

Shake -speare wrote them and peo -ple still quote them to - day... to - day!

1 Marching, military pace

Histories
King John
Intrigues and can-it-be's
Henry Four
Moody monarchs, plotting to strengthen their reigns...
Richards Two and Three
Battle cries
Henry Five
Traitors and bare-faced lies
Henry Six
Coronations, with crowns that carry blood stains...
Not forgetting Henry Eight!

*Shakespeare wrote them
And people still quote them
Shakespeare wrote them
And people still quote them*

2 Bright and chirpy

Comedies!
All's Well That Ends Well
Laughter and jollities
Comedy of Errors
Girls playing boys, which they keep nicely concealed...
Merry Wives of Windsor
Faerie queens
A Midsummer Night's Dream
Nothing's quite what it seems
As You Like It
Happy endings, once all the fun is revealed...
Not forgetting Twelfth Night!

*Shakespeare wrote them
And people still quote them
Shakespeare wrote them
And people still quote them*

3 Funeral! (Minor key)

Tragedies!
Romeo and Juliet
Murder and miseries
Hamlet
Wicked villains, and lessons they never learn...
Anthony and Cleopatra
Full of gloom
Macbeth
Lots of impending doom
Othello
Bloodied weapons, and evil each way you turn...
Not forgetting King Lear!

*Shakespeare wrote them
And people still quote them
Shakespeare wrote them
And people still quote them*

4 With passion

Romances!
Aah!
Kisses and ecstasies
Aah!
Would-be lovers, disaster one step away...
The Winter's Tale
Hope and fear
Pericles
Magical voices hear
Cymbeline
Sins forgiven, love wins by close of the day...
And finally The Tempest!

*Shakespeare wrote them
And people still quote them
Shakespeare wrote them
And people still quote them*

*Shakespeare wrote them
And people still quote them ... today. TODAY!*



Notes for 'H, C, T and R!'

The idea of this song is to introduce children to four of the key Shakespearean play genres - History, Comedy, Tragedy and Romance (each with its own verse, in order 1, 2, 3 and 4). These verses are just spoken, roughly in time to fit within the two-bar phrases as on the music page. Each phrase of genre 'explanation' is followed by a spoken 'counterpoint' from one or more of the three Judges stating examples of play titles from each of the genres. These last recitations can be split between the Judges - or omitted entirely.

The musical mood of each verse reflects the nature of each genre, so Verse 1 is at a marching, military pace for 'Histories'; Verse 2 is bright, cheery and chirpy for 'Comedies'; Verse 3 is funereal and gloomy, in a minor key, for 'Tragedies'; and Verse 4 is sung 'with passion' for 'Romances'.

Gestures and facial expressions can emphasise these mood changes, as long as they can be well co-ordinated with the Judges' play titles (if included).

There's also a fun music-hall chorus after each verse, which needs crisp, clear singing. It could even be exaggerated with movements and actions in 'knees-up' style, perhaps including hand-palms swinging side-to-side in time (at the half-bar) or elbow-jabs up and down!

Ukuleles and guitars can join in this chorus with a simple 'four-chord trick' (C - Am - Dm - G - C).

Pitched percussion can join in the piano introduction, which features a downward scale (C' Bb' A' Ab' G' F' E' D' C Bb A G F D G). Then in Verses 1, 2 and 4 any melody instruments can play sustained notes going up, step-by-step (C_D_E_G_E_G_), played twice, quietly. In Verse 3 - in the key of C minor for 'Tragedies' - the Es will be Ebs instead.

In the coda (end section) there's a short link which is similar to the introduction, then a half-chorus with a long held note for 'today...', followed by sneaking in a very crisp, clear 'TODAY!' to close. Practise the rhythm of this a few times with the backing track, to make sure everyone's together.



Blood and Guts and Gore

In Tudor times life ain't so nice
With traitors losing their heads in a trice
The executions are public shows
They entertain us with blood that flows!

*Blood and guts and gore, you say?
Oh, we will see the stuff every day!
Blood and guts and gore are fine
So long as I'm safe and none of it's mine.*

So Shakespeare's plays tell things as they were
With battles and plots and gruesome murder!
We pay a few pence to see blow for blow
Which means we're expecting some blood to flow!

*Blood and guts and gore, you say?
Oh, we will see the stuff every day!
Blood and guts and gore are fine
So long as I'm safe and none of it's mine.*

Macbeth and Hamlet and Richard Three
Knife-wielders each, I'm sure you'll agree!
So off to the theatre we happily go
To see how they're causing that blood to flow!

*Blood and guts and gore, you say?
Oh, we will see the stuff every day!
Blood and guts and gore are fine
So long as I'm safe and none of it's mine.*

*Blood and guts and gore, you say?
Oh, we will see the stuff every day!
Blood and guts and gore are fine
So long as I'm safe and none of it's mine.*

So long as I'm safe and none of it's mine!



Blood and Guts and Gore

With jolly glee

Dm C Bbmaj7 Am

5 D C Bbmaj7 Am

1. In Tu - dor times, life ain't so ni - ice, with trai - tors los - ing their heads in a trice, The

10 Dm C Bbmaj7 C

ex - e - cu - tions are pub - lic shows, They en - ter - tain us with blood that flows! _____

15 F CHORUS C F Gm7 C

Blood and guts _____ and gore, you say? _____ Oh, we will see the stuff ev' ry day!

19 F C Dm Gm6 A Dm

Blood and guts _____ and gore are fine, _____ so long as I'm sa - fe and none of it's mine.

23 CODA Dm C Dm Gm6 A Dm

So long as I'm sa - fe and none of it's mine!

1. In Tudor times, life ain't so ni-ice
With traitors losing their heads in a trice
The executions are public shows
They entertain us with blood that flows!

*Blood and guts and gore, you say?
Oh, we will see the stuff every day!
Blood and guts and gore are fine
So long as I'm safe and none of it's mine.*

2. Shakespeare's plays tell things as they we-re
With battles and plots and gruesome murder!
We pay a few pence to see blow for blow
Which means we're expecting some blood to flow!

*Blood and guts and gore, you say?
Oh, we will see the stuff every day!
Blood and guts and gore are fine
So long as I'm safe and none of it's mine.*

3. Macbeth and Hamlet and Richard Th-ree
Knife-wielders each, I'm sure you'll agree!
So off to the theatre we happily go
To see how they're causing that blood to flow!

*Blood and guts and gore, you say?
Oh, we will see the stuff every day!
Blood and guts and gore are fine
So long as I'm safe and none of it's mine.*

So long as I'm safe and none of it's mine!



Notes for 'Blood and Guts and Gore'

Another song in mock-Tudoresque style (a bit like 'Greensleeves' or 'Packington's Pound') with a fun contrast between 'sweetness' of voice...and the gory subject matter! Especially in the choruses, which are to be sung 'with jolly glee'.

The verses mainly use downward motion, with a slightly sad, 'modal' quality, whereas the choruses are generally bright, light and bouncy, with most phrases rising upwards. This contrast was typical of a lot of Elizabethan music.

To exaggerate the theatrical effect, some of the bloodthirsty words can be over-enunciated, with syllables split up - eg 'ni-ice' in Verse 1, 'mur-der' in Verse 2, 'Th-ree' in Verse 3.

As with 'Going to the Play', the backing arrangement features several Tudor instruments from the 'stage-band' (recorders, shawm, crumhorn, lute, harp, tabor-drum, tambourine, etc), which you can copy with modern equivalents (recorders, clarinet, ukuleles / guitar, etc).

From your percussionists, tambourine-shakes are great for adding 'colour' to some of the blood-thirstier moments and to bring in the chorus - eg at 'blood that flows...' in bar 14).

The introductions can be a good moment to feature musical instruments visually - eg 'arpeggios' or gently-strummed broken-chords from ukuleles and guitar, using chords Dm_ C_ Bb_ Am_). Even if not played 'for real' a mock band can mime actions for playing lute, recorders and tambourine theatrically.

After Verse 3, there is a double chorus: everyone needs to be ready to jump in quickly second time around, then a 2-bar rest before repeating the final line.



Supernaturally!

*Dum-ba, dum-ba, dum-ba, dum-ba,
dum-ba, dum-ba, dubba-dubba-dum!*

For people in Will Shakespeare's time
Ghosts were real
Ghosts were true
Ghosts could haunt and frighten you!

*Dum-ba, dum-ba, dum-ba, dum-ba,
dum-ba, dum-ba, dubba-dubba-dum!*

For people in Will Shakespeare's time
Witches lived
Witches flew
Witches' spells could do for you!

*Dum-ba, dum-ba, dum-ba, dum-ba,
dum-ba, dum-ba, dubba-dubba-dum!*

For people in Will Shakespeare's time
Monsters roamed
Monsters grew
Monsters ate kids just like you!

*Dum-ba, dum-ba, dum-ba, dum-ba,
dum-ba, dum-ba, dubba-dubba-dum!*

For people in Will Shakespeare's time
Magic worked
Magic was true
Magic was as real as you!

*Dum-ba, dum-ba, dum-ba, dum-ba,
dum-ba, dum-ba...*

Abracadabra!

...dubba-dubba-dum!



With trepidation!

Dum - ba, dum - ba, dum - ba, dum - ba, dum - ba, dum - ba, dub - ba, dub - ba, dum!

9 Am F E Am F E Am



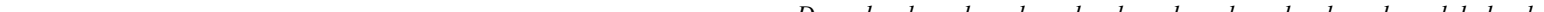
1. For people in Will Shakespeare's time Ghosts were real, Ghosts were true, Ghosts could haunt and frighten you!

19 *Am F E Am F E Am F E Am*

Dum - ba, dum - ba, dum - ba, dum - ba, dum - ba, dum - ba, dub - ba dub - ba dum!

27 Bbm Gb F Bbm Gb F Bbm

2. For peo-ple in Will Shake-speare's time Wit-ches lived, Wit-ches flew, Wit-ches' spells could do for you!

37 

45 Bm G F# Bm G F# Bm



3. For people in Will Shakespeare's time Monsters roamed, Monsters grew, Monsters ate kids just like you!

55 Bm G F# Bm G F# Bm G F# Bm G F# Bm

Dum - ba, dum - ba, dum - ba, dum - ba, dum - ba, dum - ba, dub - ba dub - ba dum!

63 Cm Ab G Cm Ab G Cm

4. For peo-ple in Will Shake-speare's time Ma-gic worked, Ma-gic was true, Ma-gic was as real as you!

73 Cm Ab G Cm Ab G Cm Ab G

Dum - ba, dum - ba, dum - ba, dum - ba,

79 Cm Ab Cdim7 G Cm

dum - ba, dum - ba.... (spoken ad lib.): ABRACADABRA! ...dub - ba dub - ba dum!

Dum-ba, dum-ba, dum-ba, dum-ba,
Dum-ba, dum-ba, dubba-dubba-dum!

1 For people in Will Shakespeare's time
Ghosts were real
Ghosts were true
Ghosts could haunt and frighten you!

Dum-ba, dum-ba, dum-ba, dum-ba,
Dum-ba, dum-ba, dubba-dubba-dum!

2 For people in Will Shakespeare's time
Witches lived
Witches flew
Witches' spells could do for you!

Dum-ba, dum-ba, dum-ba, dum-ba,
Dum-ba, dum-ba, dubba-dubba-dum!

3 For people in Will Shakespeare's time
Monsters roamed
Monsters grew
Monsters ate kids just like you!

Dum-ba, dum-ba, dum-ba, dum-ba,
Dum-ba, dum-ba, dubba-dubba-dum!

4 For people in Will Shakespeare's time
Magic worked
Magic was true
Magic was as real as you!

Dum-ba, dum-ba, dum-ba, dum-ba,
Dum-ba, dum-ba...

ABRACADABRA!

...dubba-dubba-dum!



Notes for ‘Supernaturally’

Another exaggerated song, this time in a ‘Gothic horror’ style which will be familiar to many children from comedy horror TV, Hollywood cartoons, Addams Family style shows and so on. It’s a chance for the children to ‘ham it up’ a bit (but not too much!) in adapting and characterising the sound of the voices used - ‘ghostly’ in Verse 1, ‘witchy’ in Verse 2, ‘monstery / monstrous’ in Verse 3 and fearful in Verse 4.

In performance, you may choose to allocate particular verses to small groups or solo voices. Whether solo or ensemble the words need to be very clear and exaggerated.

Most of the verse melody is based on alternating between two notes a ‘fifth’ apart, leading to an atmospheric minor scale going up (eg ‘Ghosts could haunt and frighten you!’).

The introductions have a slippy-slidy, chromatic scale going down. For spooky effect, someone could add a quiet swanee whistle to highlight this.

Each new verse rises a half-step (semitone) higher than the last. There’s also a gradual ‘accelerando’ through the song, getting faster bit-by-bit.

The song also features a special, spoken ‘Dum-ba dum-ba’ refrain, five times in all. Practise this a few times, so that everyone is speak-ing together. During its final instance as a coda (end-section), be ready to be interrupted by a sudden silence (at bar 80), then a creepy, rising diminished 7th chord, where the magic word ‘ABRACADABRA’ is called out magically.

Your stage-band might choose some creepy percussion to suit the mood of each verse. Melody instruments can join in the spooky diminished 7th chord in bars 81-83 by playing any of C, E-flat, F-sharp or A.

As well as singing and speaking, the ensemble can add actions and vocal sounds to evoke the various ‘supernatural’ beings, in-between the verses and ‘dum-bas’ - ‘ghostly moans’ after Verse 1, ‘witchy cackles and swishes’ after Verse 2, ‘monstrous growls’ after Verse 3 and ‘crouching warily, looking side to side’ after Verse 4. There are lots of make-up / costume possibilities to enhance this aspect!



Full Fathom Five

Full fathom five thy father lies
Of his bones are coral made
Those are pearls that were his eyes
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange...

Full fathom five thy father lies
Of his bones are coral made
Those are pearls that were his eyes
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange...

Sea-nymphs hourly...
Ring his knell...
Ding-dong...
Hark! Now I hear them...
Ding-dong...
Bell...



Full Fathom Five

Mysteriously

Sheet music for the song "Full Fathom Five" in 4/4 time, featuring lyrics and musical notation.

Chords: C, C7, C9, C, C/G

Lyrics:

Full fa-thom five thy
 fa - ther lies, Of his bones are co - ral made, Those are pearls that were his e - yes, No - thing of him that doth fa - de
 But doth suf - fer a sea - change In - to some - thing ri - ch and strange...
 Sea - nymphs hour - ly... Ring his knell... Ding - dong... Hark now I hear them...
 Ding - dong... Bell...

Full fathom five thy father lies
 Of his bones are coral made
 Those are pearls that were his eyes
 Nothing of him that doth fade
 But doth suffer a sea-change
 Into something rich and strange...

Full fathom five thy father lies
 Of his bones are coral made
 Those are pearls that were his eyes
 Nothing of him that doth fade
 But doth suffer a sea-change
 Into something rich and strange...

Sea-nymphs hourly...
 Ring his knell...
 Ding-dong...
 Hark! Now I hear them...
 Ding-dong...
 Bell...



Notes for 'Full Fathom Five'

The words of the song are by Shakespeare from *The Tempest*, where they are sung by Ariel. For the singing, you might like to aim for a mysterious, magical, ethereal quality (not too loud), whether sung by a solo singer, by a small group, or by the whole ensemble. In the vocal track, the main verse is sung first by a female voice, joined by a male voice on its repeat, then joined by an ensemble in the third section.

The vocal ensemble might like to add quiet, vocal sea-sounds at the beginning and the very end for atmosphere - eg 'swishing' higher and lower like gentle waves. The 'sea-nymphs' section of the song (from bars 22 onwards) changes time signature to 3:2 and features underwater bell-like sounds. Your stage-band can accompany this with suitable sounds on bell-like percussion instruments, such as glockenspiel, metallophone and chime-bars. The voice quality in this part on the repeated note G can also be bell-like, with each soft note starting with a clear 'attack', then dying or fading away (especially on the words 'Ding-dong...'), always trying to keep carefully in time together.

The repeating riff shown in small notes in bars 5-6 can also be played on low-sounding instruments - such as marimba, guitar, plucked violin / cello or keyboards, on just notes C G G C - and can continue throughout the verses, as long as it is kept in time and is very quiet.

Instruments can also add a range of gentle watery sounds - eg cymbals and gongs (with different kinds of beater, hard and soft); rainsticks and shakers (evoking shifting sands); quiet hand-drum-rumbles (for deep-water energy); soft up-and-down scales and sliding 'glissandi' on pitched percussion and guitars (for wave movements); and quiet keyboard-swirling-sounds.

A dance / movement group could also perform body wave-movements in slow-motion, influenced by seaweed motion patterns. Mood lighting and colour might be especially useful in this scene.



Boys Will Be Girls

Fair Juliet, oh thou beauteous one,
Gliding on stage like an elegant swan,
Radiant maid, Romy's pride and joy...
Who would believe underneath you're a boy! *Oh...*

*Boys could star as boys,
But girls could not impress
In Shakie's plays for female roles...
A lad would wear the dress!*

Lady Macbeth, oh thou schemer supreme,
Gliding on stage in a sleep-walking dream,
Wicked woman, whose sharp knife is no joke...
Who would believe underneath you're a bloke! *Oh...*

*Boys could star as boys,
But girls could not impress
In Shakie's plays for female roles...
A lad would wear the dress!*

So to Titania, of fairy grace,
Gliding on stage, in her wispy lace,
Queenly and proud, Oberon cannot quell her...
Who would believe underneath she's a fellah! *Oh...*

*Boys could star as boys,
But girls could not impress
In Shakie's plays for female roles...
A lad would wear the dress! Oh....*

*Boys could star as boys,
But girls could not impress
In Shakie's plays for female roles...
A lad would wear the dress! Yes....*

*In Shakie's plays for female roles...
A lad would wear the dress!*



Boys Will be Girls

With elegance

1. Fair Ju - li - et, oh thou beau - te - ous one, _____ Glid - ing on stage like an e - le - gant swan, _____

20 Ra - di - ant maid, Ro - my's pri - de and joy... _____ Who would be - lieve un - der - neath you're a boy?!

30 **CHORUS** *a tempo, brightly* Oh... Boys could star as boys, But girls could not im - press, In

39 Sha - kie's plays, for fe - male roles... A lad would wear the dress!

50 *rit.* *gloomily!* **VERSE 2** 2. La - dy Mac - beth, oh thou sche - mer su - preme, _____

60 Glid - ing on stage in a sleep - walk - ing dream, _____ Wick - ed wo - man, whose sharp knife is no joke...

70 *Gdim⁷ G⁹sus⁴ G* **CHORUS** *a tempo, brightly* *C G C F C*

Who would be - lieve un - der - neath you're a bloke?! Oh... Boys could star as boys, But girls could not im - press,

83 *F F#dim⁷ C A⁷ Dm G C Em Dm G*

In Sha - kie's plays, for fe - male roles... A lad would wear the dress!

95 *rit.* *C Em Dm G⁷* *triangle* *gracefully* *C Dm Em F Em F G*

3. So to Ti - ta - nia, of fa - i - ry grace, Glid - ing on stage, in her wi - s - py

108 *Am F Em Dm G Gdim⁷ G⁹sus⁴ G* *rit.*

lace, Queen - ly and proud, O - ber - on can - not quell her... Who would be - lieve un - der - neath she's a fel - lah?!

120 **CHORUS** *a tempo, brightly* *C G C F C*

Oh... Boys could star as boys, But girls could not im - press, In

129 *F F#dim⁷ C A⁷ Dm G C*

Sha - kie's plays, for fe - male roles... A lad would wear the dress! Oh!

picking up speed...

138 C G C F C
Boys could star as boys, But girls could not impress, In

146 F F#dim7 C A7 Dm G C Em
Shakie's plays, for female roles... A lad would wear the dress!

155 *rit.* Dm G *slowly, rising to falsetto/soprano!* F F#dim7 *rit.* C A7
Yes... In Shakie's plays, for female roles...

hastily, descending as deep as possible (basso profundo)!

162 Dm G C C7
A lad would wear the dress!

1 Fair Juliet, oh thou beauteous one,
Gliding on stage like an elegant swan,
Radiant maid, Romy's pride and joy...
Who would believe underneath you're a boy! Oh...

*Boys could star as boys,
But girls could not impress
In Shakie's plays for female roles...
A lad would wear the dress!*

2 Lady Macbeth, oh thou schemer supreme,
Gliding on stage in a sleep-walking dream,
Wicked woman, whose sharp knife is no joke...
Who would believe underneath you're a bloke!

*Oh...Boys could star as boys,
But girls could not impress
In Shakie's plays for female roles...
A lad would wear the dress!*

3 So to Titania, of fairy grace,
Gliding on stage, in her wispy lace,
Queenly and proud, Oberon cannot quell her...
Who would believe underneath she's a fellah!

*Oh...Boys could star as boys,
But girls could not impress
In Shakie's plays for female roles...
A lad would wear the dress!
Oh, Boys could star as boys,
But girls could not impress
In Shakie's plays for female roles...
A lad would wear the dress! Yes...*

*(rising to soprano/falsetto) In Shakie's plays for female roles...
(descending as deep as possible) A lad would wear the dress!*



Notes for 'Boys Will Be Girls'

A fun song about the reality of female roles being taken by boys and men in Elizabethan times. The singing style varies between slightly whimsical for the 'elegant' Verse 1 about Juliet, and the 'graceful' Verse 3 about Titania, slightly operatic for Verse 2 about Lady Macbeth and a more rollicking music hall voice for the choruses, which are in waltz-time.

Verse 2 (Lady Macbeth, 'gloomily') is in the minor key and needs a deep, theatrical, 'operatic' quality, with lots of wobbly 'chest voice'. For contrast the final line can be semi-spoken, as if by an onlooker, to bring out the humour (similarly for the last line of Verse 3).

The song's tempo is flexible, so watch out and listen out for speed changes, marked on the music sheet as 'rit' (for slowing down, especially into the choruses), up to a 'pause sign', then 'a tempo, brightly' (when things go back to a steady speed for a while).

After Verse 3, there is a double chorus, when you need to be ready to 'jump in' after bar 136 with 'Oh!...' and to pick up speed on the repetition of the chorus. This ends in another 'rit', followed by two extra lines, the first sung in a high, wobbly falsetto / soprano voice, and the second (after a cymbal crash) in a low 'basso profundo' voice. It should bring the house down!

If appropriate, you can split some verses and lines between individuals, pairs or groups but the chorus is definitely for everyone to join in (and encourage the audience to join in as well!)

There's a star part waiting for a triangle-player who can provide a well-timed 'ping' in bar 9 to announce Juliet and then in bar 99 to announce Titania. Also a drum-beater is needed for some gloomy, rumbly drum-rolls to announce Lady Macbeth in bars 50-55.

A small dance / movement group could waltz during some of the choruses. In the verses they could also act out exaggerated flowing-movements, reflecting the rising and falling melody and harmony (up up UP, up up UP, down down DOWN, up hold SPIN). They could be boys, girls...or both!



For All Time

(JUDGE 1: 'We have collected them ... to keep the memory of so worthy a friend and fellow alive...')

Is Shakespeare's memory alive?
Do we think of him still?
Well, we've just spent an hour here
In celebrating Will
Go figure it out...
There's surely no doubt...
Shakespeare's memory's alive!

(JUDGE 2: 'Read him, therefore: again, and again...')

Read Shakespeare's words again and again?
Do his lines matter now?
We often quote them day-by-day
Not realising quite how!
If you think it through...
And read him anew...
Yes - again and again!

(JUDGE 3: 'Thou art ... alive still, while thy book doth live...')

Does Shakespeare's book still live on?
Are his plays still on the stage?
Yes, they are still best-sellers
When performed, or on the page
Just look up his name...
And confirm his fame...
Yes, his book still lives on!

(ALL JUDGES: 'He was not of an age, but for all time!')

Was Will for then or for all time?
Just check out his CV,
His poems, films and theatre
And the versions on TV
Of writers there's few...
Who've met Doctor Who!
Is he for all time?

Yes, he's for all time!
Yes, he's for all time!
Yes, he's for all time!
For all time!
Yes, he's for all time!
Yes, he's for all time!
Yes, he's for all time!
For all time!
For all time!



For All Time

Lively

SPOKEN AD LIB (JUDGE 1): 'We have collected them...to keep the memory of so worthy a friend and fellow alive...'

1. Is Shake-speare's me - mo - ry a - live? Do we think of him still? Well, we've just spent an ho - ur here_ In ce - le - brat - ing

Will. Go fi - gure_ it out... There's sure - ly_ no doubt... Shake - speare's mem'_ ry's a - live!

CODA

Yes, he's_ for all time! Yes, he's_ for all time! Yes, he's_ for all time! For all_ time!

For all_ time!

*SPOKEN AD LIB (JUDGE 1:
'We have collected them...to keep the memory
of so worthy a friend and fellow alive...')*

*(JUDGE 2: 'Read him, therefore:
again, and again')*

*(JUDGE 3: 'Thou art...alive still,
while thy book doth live')*

*(ALL JUDGES: 'He was not of an age,
but for all time!')*

1 Is Shakespeare's memory alive?
Do we think of him still?
Well, we've just spent an hour here
In celebrating Will
Go figure it out...
There's surely no doubt...
Shakespeare's memory's alive!

2 Read Shakespeare's words again and again?
Do his lines matter now?
We often quote them day-by-day
Not realising quite how!
If you think it through...
And read him anew...
Yes - again and again!

3 Does Shakespeare's book still live on?
Are his plays still on the stage?
Yes, they are still best-sellers
When performed, or on the page
Just look up his name...
And confirm his fame...
Yes, his book still lives on!

4 Was Will for then or for all time?
Just check out his CV,
His poems, films and theatre
And the versions on TV
Of writers there's few...
Who've met Doctor Who!
Is he for all time?

*Yes, he's for all time! Yes, he's for all time!
Yes, he's for all time! For all time!*

*Yes, he's for all time! Yes, he's for all time!
Yes, he's for all time! For all time!
For all time!*



Notes for 'For All Time'

This lively, upbeat, Latin-American-influenced song features catchy riffs and rhythms to get across the positive message of Shakespeare's relevance for all ages and parts of the world.

Try to keep the singing of the syllables crisp and clear (eg short notes for the words 'all... time...') and take care with practising the tricky timing of words in some verses. If you wish, separate verse lines can be split between individuals and / or small groups.

The Judges' 'readings' - bars 5-12 before Verse 1 and just before Verses 2, 3 and 4 - are performed 'ad-lib' over the instrumental introductions. The vocal ensemble can hum or sing 'doo-doo...' with the introduction melody (shown in small notes) as a background to the Judges' voices.

The backing accompaniment features trumpets, flute, saxophone, guitars, bass, drums and percussion. You could add Latin-inspired rhythms and riffs on percussion: listen to recordings of Samba bands to get an idea for layered percussion sounds typical of South America.

After Verse 4 the introduction melody is sung vigorously and enthusiastically as a double chorus, to the words 'Yes, he's for all time...'. This is followed by the opening riff three times, during which everyone finger-clicks on the half-bars and then ends by singing the riff to 'For all time'.

There's no need for everyone to sit still in this one! To help bring the song to life rhythmically, let everyone experiment with some side-to-side moves and actions, in time with the music's syncopation. But can you choreograph these moves together, into a sequence that looks good for an audience?

Should an encore be called for (!) the backing track will also work well to accompany a dance, using the stage area as a dance-floor, and perhaps spilling out into the audience area. Try out some Samba and Tango-like moves - think *Strictly!* But keep the percussion going too...

