

**Entrance of the Mechanicals** for piano four hands,  
from **Incidental Music to Shakespeare's *A Midsummer  
Night's Dream***, op. 73

I wrote this music for use in a repertory company's production here in Manhattan on very short notice (another composer having just dropped out of the fray), in the spring of this year. The stage was small, so there was no possibility for live music. The time was short, so I quickly decided to write all the solos and accompaniments required by the director's script for myself to record (with the help of a friend in the four-hands music).

To afford variety, I chose to represent the three levels of activity on stage with three different keyboards: music for the Athenian nobility uses the aristocratic harpsichord; the world of the fairies and sprites was conjured using different stops on the organ; and the tradesmen Shakespeare called Mechanicals (including Bottom the Weaver) do their work to four-hands accompaniment. (Music for four hands is almost never played as freely as music for a single person to play at the same instrument. What is more, to twentieth-century ears the "mechanical" effect of the pianola tends to be evoked by the fuller sonority of the instrument when played by twice as many hands as usually.)

After preparing variegated albums for harpsichordists and organists to use outside the dramatic theater, I find myself with only one independent number to offer four hands players. The only non-vocal music in that genre were the slapstick entrance music for the Mechanicals in Shakespeare's Act I, and the music which underscores Bottom's acquisition (and later, loss) of his ass's head. (I fell back upon the traditional hee-haw minor ninth for this effect. Later, I used the simple expediency of inverting the minor ninth into haw-hee when Puck takes the Mechanical's head mask off.) In cobbling out a four hands piece for separate performance I inserted a repeat into the Entrance of the Mechanicals music. That became the first panel in a ternary form whose middle section is that ass's head being donned and then doffed. (On stage a good hour comes between these two effects, of course.) The restatement of the entrance music eschews the repeat; that is to say, the Entrance of the Mechanicals music is heard in the same precipitous form as actually underscores this moment in *A Midsummer Night's Dream*.

I dedicate all the incidental music I wrote with gratitude to my sister Veer, who influenced the eyes of her younger brother at an early age to "veer" towards the Avon.

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# Entrance of the Mechanicals

for piano four hands, from op. 73

Allegro giocoso ♩ = 87

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Primo

*mf* *meccanico*

Secondo

*mf* *meccanico*

8<sup>vb</sup>

6

(8<sup>vb</sup>)

10

Musical score for measures 10-13. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble part with sixteenth-note patterns. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs and ties. A dashed line labeled (8vb) is at the bottom.

14

Musical score for measures 14-17. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble part with sixteenth-note patterns. The right hand has a melodic line with slurs and ties, including a sequence of notes labeled 1, 2, 3, 4, 5. The left hand has a bass line with slurs and ties, including a sequence of notes labeled 5, 1. A dashed line labeled (8vb) is at the bottom.

18

Musical score for measures 18-21. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains melodic lines with slurs and ties. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains a complex accompaniment with many sixteenth notes and slurs. The bottom staff is a bass clef with a key signature of one sharp, containing a simpler accompaniment with slurs.

22

Musical score for measures 22-25. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains melodic lines with slurs and ties. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains a complex accompaniment with many sixteenth notes and slurs. The bottom staff is a bass clef with a key signature of one sharp, containing a simpler accompaniment with slurs. At the end of the system, there is a dynamic marking *8<sup>vb</sup>* followed by a dashed line.

26

(8vb)

30

(8vb)

34

8vb

38

(8vb)

41

5 4

*8vb*

45

*8va*

*Fine*

*Ped.* \*

Ponderoso  $\text{♩} = 63$ 

50

*ff*

*fff*

This system contains measures 50 through 54. It features a grand staff with three staves: two treble clefs and one bass clef. The top staff has a treble clef and contains melodic lines with slurs and accents. The middle staff has a treble clef and contains accompaniment with a forte (*ff*) dynamic marking. The bottom staff has a bass clef and contains accompaniment with a fortissimo (*fff*) dynamic marking. The music is in a key with two flats and a 3/4 time signature.

55

This system contains measures 55 through 59. It features a grand staff with three staves: two treble clefs and one bass clef. The top staff has a treble clef and contains melodic lines with slurs and accents. The middle staff has a treble clef and contains accompaniment. The bottom staff has a bass clef and contains accompaniment. The music is in a key with two flats and a 3/4 time signature.

*D.C. senza replica al Fine*