

**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

(8vb)

14

(8vb)

18

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



41

5 4

8vb

45

8va

Ped.

\*

Fine

Ponderoso  $\text{♩} = 63$ 

50

*ff*

*fff*

This system contains measures 50 through 54. It features a grand staff with three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 50 has a whole rest in the top staff. Measures 51-53 have a half rest in the top staff and a dotted quarter note in the middle staff. Measure 54 has a dotted quarter note in the top staff and a dotted quarter note in the middle staff. The bottom staff has a whole rest in measure 50 and a dotted quarter note in measures 51-54. Dynamics include *ff* in measure 51 and *fff* in measure 51.

55

This system contains measures 55 through 59. It features a grand staff with three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 55 has a whole rest in the top staff. Measures 56-58 have a dotted quarter note in the top staff and a dotted quarter note in the middle staff. Measure 59 has a dotted quarter note in the top staff and a dotted quarter note in the middle staff. The bottom staff has a dotted quarter note in measures 55-59. The system ends with a double bar line and a sharp sign in the key signature.

*D.C. senza replica al Fine*