Richard lll

Richard, Duke of Gloucester, Act 1.1

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GUIDE TO NO.2 'OBERVATION' SCRIPTS

DIFFERENCE BETWEEN NO.1 AND NO.2 SCRIPTS

No.1 'Standard' theatre script has six performance features built in that are retained in no.2 & 3 theatre scripts as well as the *e*Play:

- ✓ to make the shape of speeches more readily discernible
  - o an exploded 'pie-chart' text
  - o underlining of last line of a verse sentence
- ✓ Metricaly sounded **-èd** verb endings
- ✓ Basic elision i.e. 'desp'rate' for 'desperate'
- ✓ An ˣ at the end of a verse line to alert you to a note about scansion and elision in the corresponding *e*Play resource
- ✓ the symbol ᴼ to alert you to a note about text, lineation, stage direction or speech header in the *e*Play

No.2 'Observation' theatre scripts (both A4 and A3 versions) have the following *additional* performance information built in:

- ✓ Verse line syllable count ¹¹, ¹², ᵉᵗᶜ (*note: to avoid clutter regular lines of 10 are not shown – interest lies in deviations from the norm*)
- ✓ Idenfication of epic caesuras ⁷ᵉ, ⁵ᵉ (*see 'Sir More' DEMOs no.2 & 3*)
- ✓ Based on metrical rules applied to each individual verse line:
  - o More challenging elisions, i.e virtuous [*VIRt-chus*]
  - o Possible expansions, i.e. for 'ocean' > o-ce-an [*O-ce-an*]
  - o Pronunciation issues, i.e. [*can-NOT*] in one line but [*CAN-not*] in another. Ditto [*AL-lies*] *and* [*al-LIES*]
  - o The poet's accent for placement of stress, i.e. **á**dversary [*AD-ver-s'-ry*] (USA) as opposed to [*ad-VER-sa-ry*] (UK)
- ✓ Major gear changes in mood, atttitude or argument marked by the symbol ₪ (*smaller, subtler ones analysed in the ePlay*)
- ✓ Rhetorically dramatic line-endings marked by the abbreviation ₗₑ (**L**ine **E**nding) and ₗₑᵥ (**L**ine **E**nding **V**erb). *Examples overleaf*
- ✓ The abbreviation *Rh!* in the margin to alert you to a *Rh*yme
- ✓ Performance observations by Versebuster (not shown here). For this A4 option these would be sent to your inbox as a separate document. In the A3 landscape option, 'observations' sit side-by-side with the text (see the A3 DEMO *of Sir Thomas More*).

Glossary, annotations and a heap of additional performance information can be found in the *e*Play. In no.3 script you'll find suggestions for phrasing.

NB The system of notation seen here forms the basis of notation throughout the Versebuster resource and its materials.

ACT 1 SCENE 1	NO OF LINES: 43	TIME (approx): 2 min 35 sec

FEATURES

♦ Script links to a 800-page, easily navigated, *e*Play resource packed with line-by-line *performance* information

♦ Syllable count and elision already done for you*!*

♦ Help in right margin with unusual metrical pronunciations

♦ Plenty of white space to make your own notes

♦ Nice, easy-to-read, large font

♦ Exploded text showing shape of speech and main thoughts

♦ Light, tripping, *performance* punctuation

♦ Text is checked line-by-line against five well-known editions to give you the most inspired options, with further choices listed in the *e*Play

♦ Comprehensive stage directions with additional suggestions in *e*Play

SAVE MONEY!
♦ The A4 script prints great just in B&W. For the full play theatre script, double-sided printing works well

A street near the Tower of London °*1481*

The ° symbol alerts you an important note in the *e*Play to do with text, lineation, Stage Direction or Speech Header

A: *Enter* RICHARD DUKE OF GLOUCESTER *alone* °

RICHARD

1: Now is the winter of our discontent LE   1
2: Made glorious summer by this sun of York, 11x °
3: And all the clouds that lour'd upon our House LE
4: In the deep bosom of the ocean buried. 11

5: Now are our brows bound with victorious wreaths, 11x   5
6: Our bruisèd arms hung up for monuments,
7: Our stern alarums chang'd to merry meetings, 11
8: Our dreadful marches to delightful measures. 11

9: Grim-visag'd War hath smooth'd his wrinkled front,
10: And now, instead of mounting barbèd steeds   10
11: To fright the souls of fearful ádvers'ries, x
12: He capers nimbly in a lady's chamber 11
13: To the lascivious pleasing of a lute. 11x

14: But I, that am not shap'd for sportive tricks,
15: Nor made to court an am'rous looking-glass ; x   15
16: I that am rudely stamp'd and want love's majesty 12x
17: To strut before a wanton ambling nymph ;
18: I that am cúrtail'd of this fair proportion, 11
19: Cheated of feature by dissembling Nature, 11
20: Deform'd, unfinish'd, sent before my time   20
21: Into this breathing world scarce half made up—
22: And that so lamely and unfashionable 11 LE
23: That dogs bark at me as I halt by them—

The x symbol alerts you a note in the *e*Play to do with scansion, elision and stress

NB
You can do Shakespeare in any accent you like – what is important is to convey truthfully Shakespeare's intentions embedded in the stylised text*!*

[*AD-ver-s'ries*] °

LE Line Ending > verse lines, often of incomplete sense, whose endings can provide dramatic suspense with a top-up breath here rather than running on – *check out (1), (3), (22) & next page*

[*CUR-tail'd*]

In line with the established principles of scansion, shaded vowels – *see* io *(2), (5) & (13)* – alert you they can be elided or dropped

ACT 1 SCENE 1	NO OF LINES: 43	TIME (approx): 2 min 35 sec

ˣ In the *e*Play you'll find a note that one famous edition (out of the five we compare) thinks that 'determined' *(30)* should be 3 sybs not 4 ['*de-ter-mi-ned*'] as the others score it. Will you find their reason convincing?

ᵒ In the *e*Play you'll find a note that some editions have 'spy' for 'see' *(26)*. Which do you prefer?

24: Why, I in this weak-piping time of peace ₋LE

25: Have no delight to pass away the time ₋LE

26: Unless to see my shadow in the sun ᵒ

27: And déscant on mine own deformity !   [*DES-cant*]

28: And therefore, since I cannot prove a lover ¹¹ ₋LE

29: To entertain these fair well-spoken days,

30: I am determinèd to prove a villain ¹¹ˣ

31: And hate the idle pleasures of these days.

9-10 It is quite common to find in Shakespeare's dramatic verse (rather than his poems) words that, *technically*, need to be elongated or given at least given their full syllabic value, otherwise the line will be short – *see (32) &* *(37)*. We invite you to follow or to ignore. We call it '***ACT*** ' > '***A***ccording ***T***o ***T***aste'

We also offer a script (*see No.3 DEMO*) that shows hidden caesuras (mini-sense breaks) **//** . Mostly after nouns and strong verbs, they act rather like supports for a washing-line sagging with wet clothes – *see example we slipped in at (40)*

32: Plots have I laid, inductions dan-ge-rous, 9-10

33: By drunken prophecies, libels, and dreams,

34: To set my brother Clarence and the King ₋LE

35: In deadly hate, the one against the other **;** ¹¹

36: And if King Edward be as true and just ₋LE

37: As I am subtle, false, and trea-che-rous, 9-10

38: This day should Clarence closely be mew'd up ˣ

39: About a prophecy which says that 'G' ₋LE   *Rh*!

40: Of Edward's heirs **//** the murderer shall be.

Underlining

Underlining is a great visual tool for helping to instantly recognise the shape of thoughts, whether one line or 60. The underlining is also your target – don't run out of puff getting there as the last line often contains the thrust or conclusion of what preceded it*!* *Check out (4), (8), (13), (27), (31) & (40)*

40A: ᵒ *Enter his brother, the* DUKE OF CLARENCE, *guarded,*

40B: *and* SIR ROBERT BRAKENBURY, *Lieutenant of the Tower*

41: Dive Thoughts, down to my soul **;** here Clarence comes.

42: Brother, good day ! ⁴ ᵒ

42:     What means this armèd guard

43: That waits upon your Grace? 6a

Rh! To speed you on your way, we mark all *Rh*ymes in the text. Okay, some are easy to spot like *(39) & (40)*. But how about 'gone' and son'? They used to rhyme before the 'Great Vowel Shift' (*see our website*). You can ignore them, but remember Shakespeare's rhyme is not there just to be cute; it has a variety of acting functions. Check the *e*Play and then *ACT !*