

ACT 1 SCENE 1

NO OF LINES: 43

TIME (approx): 2 min 35 sec

## FEATURES

♦ Links to a 680-page, easily navigated, ePlay packed with line-by-line *acting* notes

♦ 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 ePlay

♦ Comprehensive stage directions with additional suggestions in ePlay

## 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*

A: Enter RICHARD DUKE OF GLOUCESTER alone

## RICHARD

- 1: Now is the winter of our discontent LE
- 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
- 6: Our bruised 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 barb'd steeds
- 11: To fright the souls of fearful adversaries, x
- 12: He capers nimbly in a lady's chamber 11 LE
- 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
- 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 curtail'd of this fair proportion, 11
- 19: Cheated of feature by dissembling Nature, 11
- 20: Deform'd, unfinish'd, sent before my time
- 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 <sup>o</sup> symbol alerts you a useful note in the ePlay to do with stage directions, the text, speech headers, location / time / date for the action, etc.

The <sup>x</sup> symbol alerts you a useful note to do with scansion, elision and stress

**NB**  
**You can do Shakespeare in any accent you like – what is important is to get the stresses right!**

<sup>LE</sup> Line Ending > reminds you that breathing at the end of verse lines (not just those with line-end punctuation) can add suspense – check out (1), (3) & (22) – and will always give you better vocal control

[CUR-tail'd]

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

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x In the ePlay 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?

Double-slash // 'hidden caesura' symbols alert you to mini-sense breaks. Mostly after nouns and strong verbs, they act rather like supports for a washing-line sagging with wet clothes – see (2), (3), (5), (9) & (30)

### Underlining

Underlining is a great visual tool for helping to instantly recognise the shape of thoughts, whether one line or 60. The underline 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)

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 !

28: And therefore, since I cannot prove a lover <sup>11</sup> LE

29: To entertain these fair well-spoken days,

30: I am determinèd // to prove a villain <sup>11x</sup>

31: And hate the idle pleasures of these days.

32: Plots have I laid, inductions dan-ge-rous, <sup>9-10</sup>

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, <sup>11</sup>

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

37: As I am subtle, false, and trea-che-rous, <sup>9-10</sup>

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

39: About a prophecy which says that 'G' LE

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

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 ! <sup>4</sup> o

42: What means this armèd guard

43: That waits upon your Grace? <sup>6a</sup>

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

[DES-canf]

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' > 'According To Taste'

Rh!

Rh! To speed you on your way, we mark all *rhymes* 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 ePlay and then ACT !