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Dramatic Publishing

A Kidsummer Night's Dream

A Musical Fantasy

Book by

Lynne Bartlett, Mark Leehy and Kevin O'Mara

Music and lyrics by

David Billings, Rob Fairbairn,

Mark Leehy and Kevin O'Mara

Based on the play *A Midsummer Night's Dream* by

William Shakespeare



Dramatic Publishing

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LYNNE BARTLETT, DAVID BILLINGS,
MARK LEEHY and KEVIN O'MARA

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(A KIDSUMMER NIGHT'S DREAM)

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A Kidsummer Night's Dream was first performed at Karralika Theatre, Melbourne, Australia, on September 11, 1995, by Warrandyte Primary School, directed by Fiona Wells.

* * * *

For Alan and Carol, who are always there – L.B.

For Karin, with love, happy birthday – M.L.

*For Erin – may the youthful enthusiasm you showed for A Kidsummer Night's Dream, 1995, remain with you in life
– K.O'M.*

For John and Lyn Billings. "They know enough who know how to learn" (Henry Adams) – D.B.

Special thanks to Lauren Fairbairn for permission to use her title, and to Kathryn Leehy for research and advice.

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Produced by special arrangement with
THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois

A KIDSUMMER NIGHT'S DREAM

CHARACTERS

THE COURT

THESEUS – Duke of Athens. Wise and fair, like a kindly uncle.

HIPPOLYTA – Queen of the Amazons, betrothed to Theseus. Just and fair, like a kindly aunt.

PHILOSTRATE – Master of the Revels to Theseus. Also looks after the running of the court.

EGEUS – Father to Hermia. A crotchety old dad who doesn't understand the younger generation in general, and his daughter in particular. He doesn't get a lot of fun out of life.

HERMIA – Daughter to Egeus, in love with Lysander. A bit rebellious and definitely headstrong. She is modern, has a good self-image and is assertive.

HELENA – In love with Demetrius. Wimpy and self-indulgent. She has a low self-image and complains a lot.

LYSANDER – In love with Hermia. Mr. Nice Guy. A bit of a poet and a dreamer. Sees himself as noble, gallant and chivalrous.

DEMETRIUS – In love with Hermia...but more in love with himself. A real scoundrel. Wealthy family, captain of the school football team, always pumping iron and posing. He has sexist attitudes and is dishonest and a bit of a bully. He has already jilted Helena.

THE WORKERS

PETER QUINCE – A carpenter. Leader of the group of workers who are putting on a surprise play for the duke's wedding. He is a bit of an organiser and gets frustrated trying to whip his motley crew of incompetents into shape. Plays the NARRATOR in the wedding play.

NICK BOTTOM – A weaver. Sees himself as the real manager of the players. Plays PYRAMUS in the wedding play. Stupid, boastful and stubborn. Other workers look up to him because they think he is more intelligent than they.

SNUG – A joiner. Not very bright. Plays the LION in the wedding play.

FRANCIS FLUTE – A bellows mender. Plays THISBE in the wedding play.

ROBIN STARVELING – A tailor. Plays MOONSHINE in the wedding play.

TOM SNOUT – A tinker. Plays WALL in the wedding play.

THE FAIRIES

TITANIA – The proud Fairy Queen.

PEASEBLOSSOM }
COBWEB } The Fairy Queen’s attendant servants.
MOTH }
MUSTARDSEED }

OBERON – The jealous, blustering Fairy King.

PUCK (or Robin Goodfellow) – Oberon’s main sprite. The mischievous hobgoblin who thinks all mortals fools and serves as a link between the fairies and humans. He likes to brag. Considers himself Oberon’s jester. High opinion of himself.

ROYAL COURT ATTENDANTS, COURTIERS,
LADIES-IN-WAITING
WORKERS AND ATHENIANS
ROYAL FAIRY ATTENDANTS, FAIRIES, GOBLINS
AND FOREST FOLK

See helpful production notes at end of playbook.

ACTS, SONGS, MUSIC & SFX

ACT ONE: THE ROYAL COURT OF ATHENS

Prologue (Instrumental)

Summer Nights Company

The Workers' Song The Workers and chorus

ACT TWO: A WOOD NEAR THE CITY

It's Only Magic Puck, Fairies and Forest Folk

SFX - Thunder & Lightning (Five times)

The Fairy Lullaby Company

The Workers' Song (Reprise) The Workers

SFX - Shimmering Sting (Puck's Magic Spell)

I Can Handle It (Bottom's Song) Bottom and chorus

Ones and Twos (Helena's Lament). Helena

SFX - Thunder & Lightning (Twice)

ACT THREE: THE WOOD, NEARING DAWN

The Fairy Lullaby (Instrumental Reprise)

SFX - The Horn of Dawn

In Dreams Fairies and Forest Folk

SFX - The Horn of Dawn

Finale (It's Only Magic) Company

Curtain (Summer Nights). Company

MUSIC AND/OR CDS (available from publisher)

The music can be played by solo piano or stage band or CD 2 (instrumental backing tracks) of the CD can be used.

SOUND EFFECTS (SFX)

All SFX are on the instrumental backing CD available from publisher.

THE SETTING

We have set *A Midsummer Night's Dream* in court of ancient Athens and the nearby Royal Woods—the setting of the story as told by Shakespeare. The stage can be dressed as sparsely or as imaginatively as required. A basically bare stage is fine, as the action centers on the characters. The court can be represented by a couple of thrones and lots of courtly Athenians and the woods can be represented by a few shrubs. You may wish to have a tree for Puck to climb in or observe from. A backdrop or hanging fabrics can also be effective. If you have access to lighting you can really create some magical atmospheres in the woods.

PROPERTIES (PROPS)

ACT ONE

Scene 1:

Thrones for Theseus and Hippolyta
Handweight for Demetrius
Handkerchief for Helena

Scene 2:

A bundle of scripts for Quince

ACT TWO

Scene 1:

Changeling baby (doll) for Titania
Bunch of flowers (Puck gives to Oberon)

Scene 2:

Titania's arbour
Diary and pencil for Lysander

Scene 3:

Donkey's head for Bottom
Hairbrush for Cobweb
Apple for Moth

Scene 4:

Paper (with poem) for Lysander
Vials (two) for Oberon

ACT THREE

Scene 1:

Garland of flowers for Bottom

Scene 2:

Hunting horn for Philostrate
Official book for Philostrate
Small drum for Quince
Prop box (carried by WORKERS)
Cloak/robe for Pyramus (Bottom)
Audience cue cards with "AWWWW!"
and "APPLAUSE" for Quince
Crescent moon on stick for Robin Starveling
Scarf for Thisbe (Francis Flute)

LARGE SCHOOLS

An easy way of mounting a performance with a large school is to perform two shows, with the principal actors, singers and dancers doing both performances, and the rest of the school split A-K and L-Z (or something similar). A popular format is to have grade items for K-2 and grades 3-6 or 5-6 the musical after intermission.

COSTUME SUGGESTIONS

The Courtly Athenians could wear togas, etc. Add crowns for the Royals and some sort of cloak for the Master of Revels. Hermia should dress outrageously, with multicoloured hair, odd socks (and a nose-ring if required), and Helena should look “plain.” Lysander should look heroic and classical, and Demetrius should look sporting, wear gym shoes and bike shorts and carry weights.

The Workers should wear and carry things that signify their trade such as:

Peter Quince (carpenter) wears tool belt, carries blue-print and pencil

Nick Bottom (weaver) wears sack of weaving samples, carries weaver’s shuttle

Snug (joiner) wears leather apron with hammer and chisel attached, carries spirit level

Francis Flute (bellows mender) carries leather patches and glue pot

Robin Starveling (tailor) wears velvet waistcoat, carries scissors and has dressmaker’s measuring tape around shoulders

Tom Snout (tinker) wears various pots, pans or kettles attached to a “waist-belt”

The Fairies and Forest Folk can be as outrageous as you like, but as they are spirits of the earth, the colours should be “matt” earth tones (brown, green, tan, etc). They can also wear garlands and sashes and have ferns, bracken or twigs attached to their bodies. They may have “smudged” faces and their hair may have braids, dreadlocks, colours, etc.

It is the night of the Midsummer Moon in ancient Athens - wedding night of the Duke of Athens and the Queen of the Amazons. Their party is headed to the woods. Already in the woods are: a pair of runaway, star-crossed lovers; in pursuit, a jilted suitor and his unrequited admirer, and (rehearsing a little play - as a wedding gift to the Duke), the comic relief - a group of inept but well-meaning workers.

But evening has come and the unseen fairy world comes to life. Oberon and Titania (Fairy King & Queen) are quarrelling over a changeling child. The King decides to play a trick on her, at the same time taking the changeling. Enter mischievous fairy, Puck, magic flowers, a donkey's head, and all the resultant mix-ups and mayhem only Shakespeare could conceive.

By the coming of the dawn, all has been put to rights and all have been put to sleep - to wake, thinking 'twas all a dream. The fairies have returned to the spirit world and the Duke's wedding party arrives to find the sleeping couples. The wedding takes place - only now a little larger than planned. The following excerpt concludes this magical tale.

**Scene 2 (follows immediately): Theseus and Hippolyta
in the woods**

FX: HORN

(ENTER PHILOSTRATE blowing the Royal Hunting Horn, followed by THESEUS, HIPPOLYTA and the COURTLY ATHENIANS, R.)

HIPPOLYTA. Ah, the woods by the moonlight. How romantic... What a beautiful setting for our wedding, dear.

THESEUS *(smiling)*. But we'd better not delay, my sweet—we're fast running out of moonlight. The dawn approaches. *(To PHILOSTRATE.)* Philostrate—do your duty: perform the ceremony! *(All cheer.)*

PHILOSTRATE *(taking out an official book and addressing THESEUS and HIPPOLYTA)*. As the Royal Athenian Master of Ceremonies, it is my duty...and my pleasure...to ask the following questions: Do you, Hippolyta, queen of the Amazons, take this man, Theseus, duke of Athens, to be your lawful wedded husband?

(Enter EGEUS L, running on excitedly.)

EGEUS. Hold it! Hold it! Gov'nor, gov'nor!

THESEUS. Not now, Egeus—we're about to tie the knot.
(*To PHILOSTRATE.*) Proceed.

PHILOSTRATE. As the Royal Athenian Master of Ceremonies, it is my duty—

EGEUS. —It's me daughter, Hermia. She's run away!

THESEUS (*annoyed*). That's not MY problem. (*To PHILOSTRATE.*) Philostrate!

PHILOSTRATE. As the Royal Athenian—

EGEUS. —If I don't find her, she'll marry that Lysander boy.

THESEUS. Tell someone who cares! (*To PHILOSTRATE.*) Philostrate!

PHILOSTRATE. As the Royal Athenian—

HIPPOLYTA (*noticing the sleeping couples*). Dear...you did say you wanted this matter settled before we got married?

THESEUS. But if he can't find the girl—

HIPPOLYTA (*tapping THESEUS on shoulder and pointing to the sleeping couples and saying quietly*). Ahem.

(*Everybody looks.*)

EGEUS. HERMIA!

(*The sleeping couples wake and jump up, looking around in astonishment.*)

HERMIA. Dad!

EGEUS. Where have you been? I've been worried sick about you. I told you—if you know you're going to be late, call! You've got no idea—

HERMIA. —I don't know what happened.

EGEUS. Well you've done your dash, now. The duke's not very happy with you. Not happy at all—

THESEUS. —Egeus—WHAT is going on?

HIPPOLYTA (*calmly*). Perhaps we should ask the young people?

EGEUS. What would they know? They've got no respect—

THESEUS. —Of course, dear. A sensible suggestion, as always.

HERMIA. I'm sorry, Father, but Lysander is the one for me—and that's all there is to it.

EGEUS. You know what the duke said. You were promised to Demetrius, and—

DEMETRIUS. But I don't want her.

EGEUS. WHAT?!? MY DAUGHTER ISN'T GOOD ENOUGH FOR YOU?

DEMETRIUS. I'm going with Helena.

EGEUS (*bewildered, and throwing up arms*). Who'd be a parent?

HIPPOLYTA. Everything seems to have worked out nicely. Your daughter will marry a young man of wealth and breeding—AND of her own choosing. Demetrius keeps his former promise to Helena, and all families are reunited. So everybody's happy.

EGEUS. I'M not happy.

THESEUS. Egeus—let me explain: I'M the duke of Athens, it's MY wedding, and EVERYBODY'S happy—including YOU! Do I make myself clear?

EGEUS (*crawling*). Yes, gov'nor. I'm very happy, very happy indeed.

THESEUS. Good! (*To PHILOSTRATE.*) Philostrate!

PHILOSTRATE. As the Royal... Oh, the heck with it— (*To THESEUS and HIPPOLYTA.*) Do you... (*suddenly*

getting an idea and turning to LYSANDER and HERMIA) and do you... (to DEMETRIUS and HEL-ENA) and do YOU...in fact, does everyone take everyone?

THE WHOLE COMPANY. WE / THEY DO!!!

PHILOSTRATE. Then you're all married! (*Cheers, etc.*)

(Enter QUINCE, SNUG, FLUTE, SNOUT and STARVELING, R. QUINCE has a small drum around his neck and the others carry a "prop box.")

QUINCE. My lord, my lord—are we too late?

(Everybody is surprised and confused by this interruption.)

SNUG. We have a play to present—

FLUTE. —As a present—

SNOUT. —A wedding present—

STARVELING. —It's very good.

(COURTLY ATHENIANS groan.)

HIPPOLYTA *(concerned)*. Oh dear.

THESEUS *(touched)*. How very thoughtful!

HIPPOLYTA. It's getting late, dear. *(Stage whisper.)* And they're probably dreadful.

THESEUS *(to HIPPOLYTA)*. But they mean well.

HIPPOLYTA *(smiling)*. You're quite right.

THESEUS *(to WORKERS)*. And I'm sure these honest workers won't keep us long, will you?

WORKERS. No, my lord.

THESEUS. Let's have your play, then.

WORKERS. Hooray!

(COURTLY ATHENIANS groan.)

SNUG. 'Ere—what about Bottom?

FLUTE. We don't know what's become of him.

QUINCE. We shall have to go on without him. *(Announcing.)* Royal Highnesses, distinguished guests—

ATHENIANS. Get on with it!

(BOTTOM enters, running on L.)

BOTTOM. Am I too late? Has the show started?

WORKERS *(together)*. Bottom! You made it! *(Etc.)*

BOTTOM. You won't believe the dream I had.

DEMETRIUS *(interrupting)*. Can we start, please? *(HELENA digs him in the ribs.)*

QUINCE *(to WORKERS)*. Quick—everybody off. *(They exit L. QUINCE does a drum roll.)* We present *The Tragic Tale of Pyramus and Thisbe*. *(Drum roll.)*
...Pyramus was a handsome young man.

BOTTOM *(entering L in a robe and cloak)*. That's me!

QUINCE. And Thisbe...was the girl next door.

FLUTE *(entering L, dressed as a girl)*. That's me...but I don't like this mushy stuff.

QUINCE. Quiet, you!... Their two families were fighting, and Thisbe's father refused to let her see her beloved Pyramus.

FLUTE. BOO-HOO.

(QUINCE holds up a card reading “AWWWW!” and shows it to everyone. The COMPANY [everyone] all sigh.)

QUINCE. There was a wall between their two houses...
There was a WALL between their two houses... *(Calling.)* WALL!

SNOUT *(entering L, dressed as a wall)*. I'm the wall.

QUINCE. So they spoke to each other through a hole in this wall.

(BOTTOM and FLUTE stand either side of SNOUT.)

SNOUT *(holding up fingers)*. This is the hole.

FLUTE. Hi, Pyramus.

BOTTOM. Hi, Thisbe.

QUINCE. Bye and bye they decided to run away and be together.

FLUTE. Oh, Pyramus, Pyramus, my gorgeous hunk
I love you and my heart is sunk!
Tonight my promise I will keep,
And while my old man is asleep
Together we will run away
And live and *(hands over mouth to block out the word “love”)* another day.

BOTTOM. We'll meet in the woods by moonlight.

(BOTTOM, FLUTE and SNOUT exit L.)

QUINCE. So they met in the woods by moonlight...by moonlight...MOONLIGHT!

STARVELING (*entering L with a MOON CRESCENT on a STICK*). I'm moonlight. (*All laugh.*)

SNUG (*entering L, pouncing on dressed as a lion*). ROAR!
ROAR! (*All laugh harder.*)

QUINCE. Suddenly a fierce lion came into the woods!

(*SNUG roars again and everybody laughs.*)

SNUG. Don't be afraid, I'm not a real lion. I'm Snug the joiner.

QUINCE. Then Thisbe arrived.

FLUTE (*entering L*). Here are the woods and here is the moonlight...but where is my Pyramus? (*The lion roars.*)
OH! OH! A lion.

SNUG. A very HUNGRY lion—ROAR!

FLUTE. Eek!

SNUG (*to everybody*). I'm not REALLY hungry.

FLUTE. I must distract him and make my escape.

QUINCE. So she took off her scarf and threw it at the lion as she fled. (*FLUTE does so, exiting L.*)

SNUG (*pouncing on the scarf and shaking it*). Growwl!...

Hey...this is no good... I want a real meal—not a snack.

QUINCE. So the lion went off in search of food.

(*SNUG exits L, roaring as he goes. STARVELING also exits L.*)

DEMETRIUS. Bring back the lion—he's the best bit in this crummy play! (*Everyone laughs and HELENA digs him in the ribs again.*)

QUINCE. Bye and bye, Pyramus arrived in the wood.

BOTTOM (*entering L*). Here are the woods and here is the moonlight, but where is...where is...wait a minute—where is the moonlight?

EVERYONE (*calling*). MOONLIGHT!

STARVELING (*entering L in a hurry*). Sorry...I thought my part was over.

BOTTOM. Your part isn't over till I die! What are you trying to do—make a fool of me?

DEMETRIUS. You don't need any help with that! (*All laugh and he gets another dig in the ribs.*)

BOTTOM (*composing himself*). Ahem... Here are the woods and here is the moonlight, but where is my Thisbe? Thisbe, Thisbe, wherefore art thou, Thisbe?

QUINCE. Then Pyramus spied Thisbe's scarf.

BOTTOM (*picking up scarf*). But what's this I spy? 'Tis Thisbe's scarf...with big teeth marks...I can't stop cryin'—she's been eaten by a lion! Alas, alack.

QUINCE. Pyramus could not stand to live without his Thisbe.

BOTTOM. To you, Thisbe I'll be true

Hold on, girl—I'm comin', too!

(*Taking out sword.*) I die, I die (*To audience.*) I don't really die—I'm only pretending... (*Pretending to stab himself.*) Die! Die! (*He does an elaborate death, keeling over, legs in the air, etc., then gets up and says:*) I'm not really dead. (*He lays down again.*)

(*QUINCE holds up the other side of his card. It reads "APPLAUSE." Everybody applauds, etc. Enter THISBE L.*)

FLUTE. Oh, no—my Pyramus! *(She checks his pulse.)*
He's dead!... *(To audience.)* Of course, he's not really
dead.

DEMETRIUS. Get on with it. *(Another dig in the ribs.)*

FLUTE. That's it. I'm out of here. I will take his sword
and follow him. *(To BOTTOM in a very audible whisper.)* Give me the sword. *(Taking sword.)* Goodbye,
cruel world. *(A quick death.)*

(QUINCE holds up "APPLAUSE" sign and all applaud.)

SNOUT. Is my part over, yet? *(All laugh.)*

QUINCE. And that is the end of our play.

ALL *(in relief)*. HOO-RAY!!!

(The WORKERS come center and bow to the ROYAL AUDIENCE, while everyone applauds them, then turn to the REAL AUDIENCE and freeze as PUCK ENTERS, moving through them to arrive center stage, addressing the REAL AUDIENCE.)

PUCK. If we shadows have offended,
Think but this, and all is mended:
That you have merely slumbered here,
While these visions did appear.
And all you've heard and all you've seen
Was nothing but a summer dream.
But now another dream does call—
Goodnight—good luck—unto you all!

(PUCK bows. BLACKOUT.)

LIGHTS UP IMMEDIATELY the whole CAST enters and sings:)

FINALE: IT'S ONLY MAGIC

1. A sudden breeze, among the trees

It's only magic

The way the moon is riding high

Into the night

Casting its beams,

Calling on dreams

Taking your heart into flight

It's only magic

It's only magic

2. A flower grows, a perfect rose

It's only magic

A silent dawn, a child is born

An eagle flies

Seasons of change

Stranger than strange

Changing in front of your eyes

It's only magic

It's only magic

INSTRUMENTAL

GROUP 1.

Magic, magic

Magic, magic

Magic, magic

Magic, magic

Magic, magic

Magic, magic

Magic, magic

Magic, MAGIC!

GROUP 2.

Magic tricks, magic eye

Magic trip on a carpet ride

Magic tricks, magic eye

Magic trip on a carpet ride

Magic tricks, magic eye

Magic trip on a MAGIC!

3. It's everything you may expect

It's only magic

It's never where you may expect

It's gonna be

Look all around

Follow that sound

Leading you onward to see

It's only magic

It's only magic

It's only magic

It's only MAGIC!

*(BLACKOUT.**LIGHTS UP. The COMPANY take bows as they sing:)***CURTAIN: SUMMER NIGHTS**

GROUP 1 (ATHENIANS).

Summer nights and summer tunes are underneath the
summer moon,

Summer nights and magic in the winking of an eye.

Listen to the welcoming to come and dream a
summer dream,

Make a wish and dream upon a starry summer night.

GROUPS 1 & 2 (FAIRIES).

Commoners and Fairy Kings are come to sing the
summer in,

Everybody changing in the winking of an eye.

Listen to the welcoming to come and dream a
summer dream,

Make a wish and dream upon a starry summer night.

GROUPS 1, 2 & 3 (more ATHENIANS & FAIRIES).

Time to have a song to sing, it's time to join the
revelling,

Time for us to open up the curtain of the night.

Listen to the welcoming to come and dream a
summer dream,

Make a wish and dream upon a starry summer
summer night.

GROUPS 1, 2 & 3.

Summer nights and summer tunes
Are underneath the summer moon,
Summer nights and magic
In the winking of an eye.
Listen to the welcoming
To come and dream a summer dream,
Make a wish and dream,
Make a wish and dream,
Make a wish and dream upon
A summer night.

THE WORKERS.

Sum, sum, those
Summer nights are
Come, come to
Welcome us, those
Sum, sum, those
Summer nights
Are come,
Are come,
Are come,
Summer night.

ALL.

Summer, summer night
Summer, summer night
Summer, summer
Summer, summer night
Summer nights and summer tunes are underneath the
summer moon,
Summer nights and magic in the winking of an eye.
Listen to the welcoming to come and dream a
summer dream,
Make a wish and dream upon a starry summer night.

Commoners and Fairy Kings are come to sing the
summer in,
Everybody changing in the winking of an eye.
Listen to the welcoming to come and dream a
summer dream,
Make a wish and dream upon a starry summer night.

GROUPS 1 & 2.

Time to have a song to sing,
It's time to join the revelling,
Time for us to open up
The curtain of the night.
Listen to the welcoming
To come and dream a summer dream,
Make a wish and dream upon
A summer night!

THE WORKERS & GROUP 3.

Summer night
Summer night
Summer night
Summer night

THE END