

THE·WILL·GEER  
**THEATRICUM BOTANICUM**



*The Tempest*  
by **William Shakespeare**

The Will Geer Theatricum Botanicum  
P.O. Box 1222  
Topanga CA 90290  
310-455-2322  
www.theatricum.com

**Students Act the Classics Version – Prepped for San Jose HGES 2012 Rm 23– 11g/13b**  
*Edited by Ellen Geer, Artistic Director*  
*Research packet written & compiled by Susan Angelo*  
*& Elizabeth Tobias, School Programs Director*

**COSTUME RENDERING**

GROUP \_\_\_\_\_

**NAME** \_\_\_\_\_

**CHARACTER NAME(S)** \_\_\_\_\_

**CHARACTER(S) AGE** \_\_\_\_\_

**PERSONALITY** \_\_\_\_\_

**WEALTH** \_\_\_\_\_

**PERIOD** \_\_\_\_\_

**MOOD OF PLAY** \_\_\_\_\_

**BASIC COSTUME EFFECT** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**DESCRIPTION OF COSTUME:**

**GARMENT** \_\_\_\_\_

**MATERIAL** \_\_\_\_\_

**COLOR** \_\_\_\_\_

**TRIM** \_\_\_\_\_

**ACCESSORIES** \_\_\_\_\_

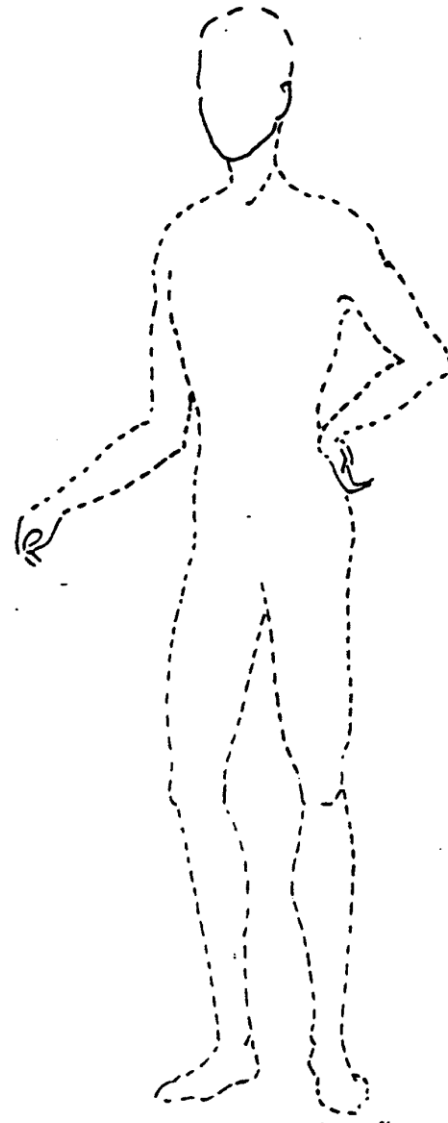
**SHOES** \_\_\_\_\_

**DIRECTOR COMMENTS:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



Sketch your costume on the above figure. Include trim, accessories, shoes. Also indicate colors.

## **Historical and Cultural Context**

Written in 1611, *The Tempest* is believed by many to be Shakespeare's last play and his farewell to his audience. Unlike many of his works, the source for the story is not easily identifiable, but rather seems an amalgamation of a variety of myths/stories including accounts of the shipwreck of *The Sea Adventure* in 1609 (headed to colonize Virginia), scenario from popular *comedia dell'arte*, and Italian folktales. Exploration of the New World was a popular topic at the time that Shakespeare wrote *The Tempest*, and this interest in wild, unsettled places most certainly affected his work. The play was written for his company (then the King's Men) to perform at the court of King James and, perhaps, at his daughter's wedding.

The central theme of *The Tempest* seems to be the characters' paths to forgiveness, grace, freedom and rest. It is known that within 5 years of the plays supposed date of creation, Shakespeare had retired to his home in Stratford-upon-Avon, making the Epilogue speech of Prospero perhaps even more meaningful.

Also of note is the fact that this, of all Shakespeare's plays, is perhaps the most demanding in its expectations of what can be done on stage. With tempests, shipwrecks, spirits taking various forms, goddesses falling from the sky and much magic – it is a testament to the advancement in Elizabethan stagecraft made possible in the 17<sup>th</sup> century. Also important is use, after 1608, of The Blackfriar's, an indoor theatre with more control over lighting and effects.

## **Synopsis**

### **Act I**

King Alonso, his brother Sebastian, son Ferdinand, Antonio, and Gonzalo are caught in a storm. Their ship is wrecked and they are forced onto the island where Prospero, the usurped Duke of Milan, lives with his daughter Miranda. Prospero tells his daughter how his brother Antonio stole the Dukedom from him and sent he and Miranda (then a baby) away. He uses magic to put Miranda to sleep as Ariel arrives. Ariel became Prospero's servant when he freed her from the witch Sycorax. Miranda and Prospero go to Caliban's cave. Caliban believes that, as Sycorax's son, the island should be his to rule. Instead he is a slave to Prospero who controls him with magic. Ariel returns, invisible, leading Ferdinand. Miranda and Ferdinand fall instantly in love.

### **Act II**

King Alonso, his brother Sebastian, Antonio and Gonzalo are walking about the island. Alonso mourns for his son whom he believes to be drowned. Ariel puts all but Sebastian and Antonio to sleep. Antonio encourages Sebastian to kill his brother and take the Kingdom from him; they draw just as Ariel wakes everyone up. Sebastian and Antonio claim to have heard a noise. Caliban is gathering wood for Prospero as a storm rages. Trinculo, the King's jester, enters and hides under Caliban's blanket. Stephano, a butler drunk with wine stolen from the ship, recognizing Trinculo's voice, pulls him from under the blanket. Caliban tastes Stephano's wine, calls him a God and pledges to serve him. Stephano decides that he will rule the island.

## **Synopsis (cont.)**

### **Act III**

Ferdinand and Miranda agree to marry.

Stephano, Trinculo and Caliban are drunk. Ariel plays tricks on them. Caliban plans Stephano's murder of Prospero and the three go to kill Prospero.

The King and his companions, weary from searching for Ferdinand, sit down to rest as spirits of the island bring in a banquet. As Alonso goes to eat, Ariel appears accusing them of treachery. Alonso, Sebastian and Antonio rush off. Gonzalo sees that they are poisoned by their guilt.

### **Act IV**

Spirits are called by Prospero to offer blessing over the marriage of Ferdinand and Miranda. Stephano and Trinculo are angry at having been tricked into falling in mud and losing their wine. Caliban tries to placate them and promises that all will be well once Prospero is killed. Trinculo is enticed by garments left by Ariel. Prospero sends spirits to chase them out.

### **Act V**

Prospero sends Ariel to release the King and his men. He speaks of the magic he has had at his command, which he will give up. Ariel brings in Alonso and his group. Prospero presents himself as the rightful Duke of Milan. Alonso restores his Dukedom to him and begs forgiveness. Prospero embraces Gonzalo, forgives them all and brings forth Ferdinand and Miranda. Ariel re-enters with the ship's crew. They report that the ship is whole and waiting in the harbor. Caliban, Trinculo and Sebastian enter and Prospero reveals that the three plotted against his life. Trinculo and Stephano are admonished and Caliban swears to afterwards seek grace. They will all return by ship to Naples to see the wedding of Ferdinand and Miranda. As they exit, Prospero calls Ariel to him and frees her.

### **Epilogue**

Prospero's last speech, spoken to the audience, asks for their indulgence and good will to help speed the ship. Since he has given up his art, it is only by their good thoughts and applause that the sails will be filled and he can return home.



## COSTUMES and PROPS

NO TENNIS SHOES! – boots for men or ughs, ballet slippers, jazz shoes, tai chi shoes, etc.

**Caliban** a strange island creature – skins, leaves, etc. HAVE FUN!! Must have a dirty blanket (gaberdine)

**Prospero** PROPS magic cape; magic staff; baby Miranda; should have knee britches and a tunic underneath. Can have a beard.

**Miranda** should have a simple light dress that could have been made. Tights and ballet slippers. Could have flowers in hair.

**Shipmate, Shipmaster & Boatswain** – knee britches, boots, shirt, vest

**Ceres, Iris, Juno** these are spirits/gods of harvest and plenty have fun!! Long tunic with multiple colors, that can easily go over Shipmate/Boatswain/Shipmaster costume;  
PROPS: baskets of fake fruit; shiny cloth or clothes for “trumpery”; Mask for Chasing scene

**King Alonso** knee pants, tights, shirt, rich looking vest or cape, crown, sword (FAKE – dowel only)

**Sebastian** knee pants, tights, shirt, rich looking vest or cape, sword (FAKE – dowel only)

**Ferdinand** knee pants, tights, shirt, rich looking vest or cape, can have crown smaller than Alonso; needs a log

**Gonzalo** knee pants, shirt, vest; can have walking stick, beard

**Antonio** knee pants, tights, shirt, rich looking vest, Duke’s emblem (easy to remove), sword (FAKE – dowel only)

**Ariel** – a non-human, magical creature HAVE FUN! Gossamer tights, wings, shirt, leaves or flowers on outfit, in hair – maybe bells on wrists and ankles; NEEDS shiny piece of cloth or clothes for “trumpery”

**Stephano & Trinculo** knee pants, shirt, not rich looking, perhaps silly hats. Need bodegas for wine.

## ***The Tempest* CASTING (24 students; 13b/11g)**

1. Prospero \_\_\_\_\_ (Pg 7-15; 33 & epilogue; spirit when not Prospero)
2. \_\_\_\_\_ (Pg 16-37; spirit when not Prospero)
3. \_\_\_\_\_ (Pg 32-37; spirit when not Prosper)
4. Ariel \_\_\_\_\_ (Pg 7-15; Plays silent Ariel other pages)
5. \_\_\_\_\_ (Pg 16-37; plays silent Ariel other pages)
6. Caliban \_\_\_\_\_ (Pg 7-19; plays spirit when not Caliban)
7. \_\_\_\_\_ (Pg 20-37; plays spirit when not Caliban)
8. Miranda \_\_\_\_\_ (Pg 7-22; plays spirit when not Miranda)
9. \_\_\_\_\_ (Pg 23-37; plays spirit when not Miranda)
10. Sebastian \_\_\_\_\_ (Pg 7-20; plays spirit when not Sebastian)
11. \_\_\_\_\_ (Pg 21-37; plays spirit when not Sebastian)
12. Antonio \_\_\_\_\_ (Pg 7-20; plays spirit when not Antonio)
13. \_\_\_\_\_ (Pg 21-37; plays spirit when not Antonio)
14. Stephano \_\_\_\_\_ (pg 7-23; plays spirit when not Stephano)
15. \_\_\_\_\_ (Pg 24-37; plays spirit when not Stephano)
16. Trinculo \_\_\_\_\_ (pg 7-23; plays spirit when not Trinculo)
17. \_\_\_\_\_ (Pg 24-37; plays spirit when not Trinculo)
18. Shipmaster/Iris \_\_\_\_\_
19. Ceres \_\_\_\_\_
20. Shipmate/Juno \_\_\_\_\_
21. Boatswain/Spirit \_\_\_\_\_
22. Alonso \_\_\_\_\_
23. Ferdinand \_\_\_\_\_
24. Gonzalo \_\_\_\_\_

## ACT I - Prologue

[Dumb show under narration.]

JUNO

Join us on a journey to a magical island in a far-away sea that was once enchanted.

CERES

Sycorax, a witch most evil, had imprisoned many good spirits on that island. She locked them deep into trees, for these good spirits would not do her wicked biddings.

IRIS

When Sycorax died, the whole island breathed a sigh of relief. Sycorax had a son, a strange misshapen thing called Caliban [ENTER CALIBAN] who inherited his mother's bad nature, as well as the magical island.

JUNO

One day he saw a small boat rocking its way towards his deserted island. He grew excited as the boat came closer... but he also grew afraid.

IRIS

A man of magic called Prospero, arrived. He held his small child, Miranda, in his arms.

CERES

Prospero had been the beloved Duke of Milan, but his greedy jealous brother Antonio had taken his title from him and set him to sea in the creaky boat.

JUNO

Prospero heard the spirits' mournful cries, and with his magic powers released them from the trees. The spirits were thankful and ever obedient to his will.

IRIS

Chief of his spirits was Ariel.. Being Invisible to all but Prospero, the mischievous spirit tormented the surly Caliban with pinches, trips and cramps!

[PROSPERO turns, spreads his cape, and the older  
MIRANDA steps out.]

CERES

Miranda grew to be a young lady and they lived a quiet life on the beautiful isle until one day The sky grew dark and angry, and thunder and lightning filled the sky...

ALL SPIRITS

....and the rain came down and down and down...

[Drums, wind and crackling sounds from actors.]

**Scene 1**

[Spirits become SHIPMASTER, BOATSWAIN & SHIPMATE]

SHIPMASTER

Boatswain!

BOATSWAIN

Here, master: what cheer?

SHIPMASTER

Good, we run ourselves a-ground: bestir, bestir.

SHIPMATE

Heigh, my hearts! cheerily, cheerily, my hearts! yare, yare!

BOATSWAIN

Take in the topsail! Tend to the master's whistle!

[ENTER ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO all rocking.]

ALONSO

Good boatswain, have care. Where's the captain?

SHIPMATE

You mar our labour: keep your cabins: you do assist the storm.

GONZALO

Nay, good, be patient.

SHIPMASTER

When the sea is. Hence! What cares this storm for the name of king?

GONZALO

Good, yet remember whom thou hast aboard.

BOATSWAIN

Out of our way, I say. Down with the topmast! lower, lower!

SHIPMATE

What do you here? Shall you drown? Have you a mind to sink?

SEBASTIAN

A pox o' your throat, you bawling, blasphemous, incharitable dog!

BOATSWAIN

Work you, then!

ANTONIO

Hang, cur, hang! you insolent noisemaker, we are less afraid to be drown'd than thou art.

SHIPMASTER

Lay her a-hold, a-hold! set her two courses off to sea again: lay her off!

BOATSWAIN & SHIPMATE

All lost! to prayers, to prayers! all lost!

GONZALO

Mercy on us!- We split, we split!

[ALL roll away as if sucked under the sea]

## Scene 2

MIRANDA

If by your art, my dearest father, you have  
Put the wild waters in this roar, allay them.  
O, I have suffer'd with those that I saw suffer!  
A brave vessel, dash'd all to pieces. O...  
Poor souls, they perish'd!

PROSPERO

Be collected;  
There's no harm done.

MIRANDA

O, woe the day!

PROSPERO

No harm.

I have done nothing but in care of thee,  
Of thee, my dear one, thee, my daughter, who  
Art ignorant of what thou art. Lend thy hand,  
And pluck my magic garment from me. So:  
Thy father was the Duke of Milan, and  
A prince of power.

[Takes off cape.]

MIRANDA

O the heavens!

PROSPERO

My brother, and thy uncle, call'd Antonio,-

PROSPERO (cont.)

Of all the world I loved, and to him put  
The government of our state whilst I was rapt  
In magic studies. Thy false uncle-  
Dost thou attend me?

MIRANDA

Sir, most heedfully.

PROSPERO

My brother- thy false Uncle- now in power,  
Bore us some leagues to sea; where they prepared  
A rotten carcass of a ship, the very rats  
Instinctively have quit it.

MIRANDA

How came we ashore?

PROSPERO

Some food we had, and some fresh water, that  
A noble and kind gentleman, Gonzalo,  
Out of his charity did give us, and  
Knowing I loved my books, he furnish'd me,  
From mine own library, with volumes that  
I prize above my dukedom.

MIRANDA

Would I might

But ever see that man! And now, I pray you,  
Your reason for raising this sea-storm?

PROSPERO.

By accident now hath mine enemies  
Brought to this shore; Here cease more questions:  
Thou art inclined to sleep; [He puts MIRANDA to sleep.]  
Come away, servant, come! Approach, my Ariel! [ENTER ARIEL.]

ARIEL

All hail, great master! grave sir, hail! I come  
To answer thy best pleasure; be't to fly,  
To swim, to dive into the fire.

PROSPERO

Hast thou, spirit,

PROSPERO (cont.)

Perform'd to point the tempest that I bade thee?

ARIEL

To every article.

I boarded the king's ship and in every cabin,  
I flamed amazement: sometime I'd divide,  
And burn in many places! All but mariners  
Plunged in the foaming sea, and quit the vessel,  
Then all a-fire with me!

PROSPERO

Why, that's my spirit!  
But are they, Ariel, safe?

ARIEL

Not a hair perish'd;

PROSPERO

Ariel, thy charge exactly is perform'd;  
But there's more work.

ARIEL

Is there more toil? Since thou dost give me pains,  
Let me remember thee what thou hast promised,  
Which is not yet perform'd me. My liberty.

PROSPERO

Dost thou forget  
From what a torment I did free thee?

ARIEL

No.

PROSPERO

Thy groans did make wolves howl,

ARIEL

Pardon, master:

I will be correspondent to command,  
And do my spriting gently.

PROSPERO

Do so; and after two days

PROSPERO (cont.)

I will discharge thee.

ARIEL

That's my noble master!  
What shall I do? say what; what shall I do?

PROSPERO

Go make thyself like a nymph o' the sea: Go!  
Awake, dear heart, awake!

[EXIT ARIEL.]

MIRANDA [waking]

The strangeness of your story put great  
Heaviness in me.

PROSPERO

Shake it off. Come on;  
We'll visit Caliban my slave.

MIRANDA

'Tis a villain, sir,  
I do not love to look on.

PROSPERO

But, as 'tis,  
We must have him: he does make our fire,  
Fetch in our wood- What, ho! slave! Caliban!

[ENTER CALIBAN.]

CALIBAN

As wicked dew as e'er my mother brush'd  
Drop on you both! a south-west blow on ye,  
And blister you all o'er!

PROSPERO

For this, be sure, to-night thou shalt have cramps!

CALIBAN.

When thou camest first,  
Thou strokedst me, and made much of me; wouldst give me  
Water with berries in't; and teach me how  
To name the bigger light, and then I loved thee,  
And show'd thee all the beauties o' the isle.  
Cursed be I that did so! for here you chain me  
By this hard rock, whiles you do keep from me

CALIBAN (cont.)

The rest o' the island.

PROSPERO

Thou most lying slave,  
Whom whips may move, not kindness! I have used thee,  
Filth as thou art, with human care, and lodged thee  
In mine own cell, till thou didst seek to violate  
The honour of my child.

CALIBAN

O ho, O ho! would't had been done!  
Thou didst prevent me.

PROSPERO

I pitied thee,  
Took pains to make thee speak!

CALIBAN

You taught me language!  
Now I know how to curse. The red plague rid you  
For learning me your language!

PROSPERO

Hag-seed, hence!  
Fetch us in fuel; be quick. If thou neglect'st  
What I command, I'll rack thee with old cramps,  
Fill all thy bones with aches, and make thee roar.

CALIBAN

No, 'pray thee.-

PROSPERO

So, slave; hence! [EXIT CALIBAN]

### Scene 3

[ENTER ARIEL and SPIRITS invisible, playing and singing. FERDINAND follows.]

*Full fadom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes;  
Sea-nymphs hourly ring his knell:  
Hark! now I hear them,- Ding-dong, bell.*

FERDINAND

Where should this music be? i'the air or the earth?  
The song does remember my drown'd father:-

PROSPERO

Now say what thou see'st yond.

MIRANDA

What is't? a spirit?

FERDINAND

O you wonder!  
Are you a maid or no?

MIRANDA

No wonder, sir;  
But certainly a maid.

FERDINAND

My language! heavens!

PROSPERO

At the first sight they have changed eyes.  
Delicate Ariel, I'll set thee free for this! [Angrily, to FERDINAND.]  
A word, good sir!

MIRANDA

Why speaks my father so ?  
This is the third man that I've seen; the first  
That e'er I sigh'd for.

FERDINAND

O, if a virgin,  
And your affection not gone forth, I'll make you  
The queen of Naples.

PROSPERO

One word more; I charge thee!  
Thou art a spy!

FERDINAND

No, as I am a man.

MIRANDA.

There's nothing ill can dwell in such a temple:

PROSPERO.

Follow me.

Speak not you for him; he's a traitor. Come;  
I'll manacle thy neck and feet together.

FERDINAND

No;

I will resist such entertainment till  
Mine enemy has more power. [Draws, but PROSPERO freezes him.]

MIRANDA

O dear father,  
He's gentle, and not fearful. Beseech you, father!-

PROSPERO

An advocate for an impostor! hush!  
Thou think'st there are no more such shapes as he,  
Having seen but him and Caliban!

MIRANDA

I have no ambition to see a goodlier man.

PROSPERO

Follow me. Obey!

[Unfreezes FERDINAND. MIRANDA runs to him.  
PROSPERO whispers to ARIEL.]

MIRANDA.

Be of comfort;  
My father's of a better nature, sir,  
Than he appears by speech.

[EXIT ARIEL.]

PROSPERO

Come, follow.- Speak not for him. [EXIT PROSPERO, MIRANDA, FERDINAND]

#### Scene 4

[ENTER ALONSO, GONZALO, ANTONIO and SEBASTIAN.]

JUNO

Meanwhile, the bedraggled group of survivors search through the island for Duke Alonso's son, Ferdinand.

CERES

The Duke is very depressed and unhappy thinking his son has surely drowned.

IRIS

The evil ANTONIO and SEBASTIAN are a sorry sight; their city clothes ripping on branches, their stomachs hungry for food they don't know how to find even if it were in front of their faces. Nature frightens them as they trip along in their high fashionable shoes.

JUNO

Only Gonzalo, the kind man who gave Prospero his magic books many years ago when he was banished to the sea seems to enjoy the beauty of the island.

CERES

As a matter of fact, Gonzalo would like to live on the beautiful isle forever and create a new world of peace and happiness with human nature full of love and no greed. A utopia of bliss.

GONZALO

Beseech you, sir, be merry; you have cause,  
So have we all, of joy; for our escape  
Is much beyond our loss.

ALONSO

Prithee, peace.

GONZALO

Here is everything advantageous to life.

ANTONIO

True; save means to live.

GONZALO

Sir, your son still lives:  
I saw him beat aside the furious waves.  
He came alive to land.

ALONSO

No, no, he's drowned.

GONZALO

It is foul weather in us all, good sir,  
When you are cloudy.

SEBASTIAN

Foul weather!

ANTONIO

Very foul.

GONZALO

Had I plantation of this isle, my lord,-

ANTONIO

He'd sow't with nettle-seed.

SEBASTIAN

Or docks, or mallows.

GONZALO

Sword, pike, knife, gun, or need of any engine,  
Would I not have, but nature should bring forth,  
Of its own kind, all harvest, all abundance,  
To feed my innocent people.

SEBASTIAN

'Save his majesty!

ANTONIO

Long live Gonzalo!

ALONSO

Prithee, no more: thou dost talk nothing to me.

GONZALO

I do well believe your highness; and did it to minister occasion to these gentlemen, who always laugh at nothing.

ANTONIO

'Twas you we laugh'd at. [ENTER ARIEL and SPIRITS, humming solemn music.]

SEBASTIAN

Nay, good my lord, be not angry. [ARIEL spells GONZALO.]

GONZALO

Will you laugh me asleep, for I am very heavy? [ARIEL spells ALONSO.]

ANTONIO

We two, my lord,  
Will guard your person while you take your rest,  
And watch your safety.

ALONSO

Thank you.- Wondrous heavy.

[Falls asleep.]

[EXIT ARIEL, SPIRITS.]

SEBASTIAN

What a strange drowsiness possesses them!

ANTONIO

It is the quality o' the climate.

SEBASTIAN

Why

Doth it not, then, our eyelids sink? I find not  
Myself disposed to sleep.

ANTONIO

Nor I; my spirits are nimble.

Worthy Sebastian, now I see a crown  
Dropping upon thy head.

SEBASTIAN

What did you say?

ANTONIO

Will you grant with me that Ferdinand  
Is drown'd?

SEBASTIAN

He's gone.

ANTONIO

Who's the next heir of Naples?

You understand me?

SEBASTIAN

Methinks I do. I remember  
You did supplant your brother Prospero.

ANTONIO

True:  
And look how well his garments sit upon me;

SEBASTIAN

But, for your conscience,-

ANTONIO

Ay, sir; where lies that? Here lies your brother,  
Let him be what now he's like, that's dead;  
Whom I, with this obedient steel, three inches of it,  
Can lay to bed for ever; whiles you, kill thus,  
This ancient morsel, this Sir Good Gonzalo.

SEBASTIAN

As thou gott'st Milan, I'll come by Naples.

ANTONIO

Draw together;  
And when I rear my hand, do you the like,  
To fall it on Gonzalo. [ENTER ARIEL]

ARIEL [sings in Gonzalo's ear.]

*While you here do snoring lie,  
Open-eyed conspiracy  
His time doth take.  
If of life you keep a care,  
Shake off slumber, and beware:  
Awake, awake!*

GONZALO [waking]

Now, good angels  
Preserve the king! Why, how now? ho, awake!  
Why are you drawn?

ALONSO [waking]

What's the matter?

SEBASTIAN

We heard a hollow burst of bellowing  
Like bulls, or rather lions: did't not wake you?

ALONSO

I heard nothing.

ANTONIO

O, 'twas a din to fright a monster's ear,

ALONSO

Lead off this ground; and let's make further search  
For my poor son.

ARIEL

Prospero my lord shall know what I have done:-  
So, king, go safely on to seek thy son.

[EXIT]

### Scene 5

CERES

King Alonso, not realizing he's in danger of assassination by his brother, hangs on to the slim hope his son Ferdinand might live.

JUNO

His faithful servant, Gonzalo, now suspects the evil of Antonio and Sebastian.

IRIS

Antonio and Sebastian wait for another opportunity to kill King Alonso.

[ENTER CALIBAN carrying wood. Thunder is heard.]

CALIBAN

All the infections that the sun sucks up  
From bogs, fens, flats, on Prosper fall, and make him  
By inch-meal a disease! [SPIRITS chatter.] His spirits hear me!  
Lo, now, lo! Here comes a spirit of his; and to torment me  
For bringing wood in slowly. I'll fall flat;  
Perchance he will not mind me. [ENTER TRINCULO. Thunder.]

TRINCULO (scared)

Here's neither bush nor shrub, to keep off any weather at all, and another storm brewing; If it should thunder as it did before, I know not where to hide my head-  
What have we here? a man or a fish? dead or alive? A fish: he smells like a fish!  
Warm, o' my troth! I do now let loose my opinion, hold it no longer,- this is no fish, but an islander, that hath been struck by a thunderbolt. [THUNDER.]  
Alas, the storm is come again! my best way is to creep under his gabardine.  
Misery acquaints a man with strange bedfellows.

[Crawls under CALIBAN'S cloak.]

[ENTER STEPHANO, singing; a bottle in his hand.]

STEPHANO

*I shall no more to sea, to sea,  
Here shall I die ashore,-*

This is a very scurvy tune to sing at a man's funeral: well, here's my comfort. [Drinks.]

*The master, the swabber, the boatswain, and I,  
The gunner, and his mate,  
Loved Mall, Meg, and Marian, and Margery,  
But none of us cared for Kate;*

CALIBAN

Do not torment me:- O!

STEPHANO

What's the matter? Have we devils here?

This is some monster of the isle with four legs. Where the devil should he learn our language?

CALIBAN

Do not torment me, prithee; I'll bring my wood home faster.

STEPHANO

Come on your ways; open your mouth; this will shake your shaking I can tell you, and that soundly: open your chaps again. [He pours liquor in Caliban's mouth.]

TRINCULO

I should know that voice: it should be- but he is drown'd; and these are devils:- O, defend me!

STEPHANO

Four legs and two voices,- a most delicate monster! If all the wine in my bottle will recover him, I will pour some in thy other mouth.

TRINCULO

Stephano!-

STEPHANO

Doth thy other mouth call me?

TRINCULO

Stephano!- if thou be'st Stephano, touch me, and speak to me; for I am Trinculo,-

STEPHANO

If thou be'st Trinculo, come forth: I'll pull thee by the lesser legs. [Pulls TRINCULO out by the legs.]- Thou art very Trinculo indeed!

TRINCULO

Stephano? O Stephano, two Neapolitans scaped!

STEPHANO

Prithee, do not turn me about; my stomach is not constant.

CALIBAN [aside]

That's a brave god, and bears celestial liquor: I will kneel to him.

STEPHANO

How didst thou scape? How camest thou hither? swear, by this bottle, how thou camest hither.

TRINCULO

Swum ashore, man, like a duck: I can swim like a duck, I'll be sworn.

STEPHANO

Here, kiss the book. [Gives him the bottle.]

TRINCULO

O Stephano, hast any more of this?

STEPHANO

The whole cask, man: my cellar is in a rock by the sea-side, where my wine is hid.- (to Caliban)  
How now, moon-calf! how does thine ague?

CALIBAN

Hast thou not dropp'd from heaven?

STEPHANO

Out o' the moon, I do assure thee: I was the man-i'the-moon when time was.

CALIBAN

I'll show thee every fertile inch o' the island; and I will kiss thy foot: I'll swear myself thy subject.

STEPHANO

Come kiss. [Caliban kisses Stephano's foot and drinks.]

TRINCULO

A most ridiculous monster, to make a wonder of a poor drunkard!

STEPHANO

I prithee now, lead the way, without any more talking.-  
Trinculo, the king and all our company else being drown'd, we will inherit here. Here, bear my  
bottle: fellow Trinculo,

CALIBAN [sings drunkenly]

Farewell, master; farewell, farewell!

TRINCULO

A howling monster; a drunken monster!

CALIBAN

*'Ban, 'Ban, Ca-Caliban*

CALIBAN (cont.)

*Has a new master: get a new man.*

*Freedom, high-day! high-day, freedom!*

*freedom, high-day, freedom!* [STEPHANO and TRINCULO join song. EXIT.]

**ACT II - Scene 6**

[ENTER FERDINAND, bearing a log.]

FERDINAND

This my mean task would be heavy to me, but

The mistress which I serve quickens what's dead,

And makes my labours pleasures: O, she is

Ten times more gentle than her father's crabb'd;

And he's composed of harshness. I must remove

Some thousands of these logs, and pile them up,

And sure there is no reason. My sweet mistress

Weeps when she sees me work; [ENTER MIRANDA. PROSPERO WATCHES]

MIRANDA.

Alas, now, pray you,

Work not so hard: Pray, set it down, and rest!

I'll bear your logs the while: pray, give me that;

I'll carry it to the pile.

FERDINAND

No, precious creature;

I had rather crack my sinews, break my back,

Than you should such dishonour undergo,

While I sit lazy by.

PROSPERO [aside]

Poor daughter,

Thou art in love! This visitation shows it.

MIRANDA

You look wearily.

FERDINAND

No, noble mistress; 'tis fresh morning with me

When you are by at night. What is your name?

MIRANDA

Miranda:-

O my father, I've broke your hest to say so!

FERDINAND

Admired Miranda!  
So perfect and so peerless, are created  
Of every creature's best!

MIRANDA

I do not know  
One of my sex; no woman's face remember,  
Save, from my glass, mine own; nor have I seen  
More that I may call men, than you, good friend,  
And my dear father. But I would not wish  
Any companion in the world but you.

FERDINAND

I am a prince, Miranda; perhaps a king,  
Hear my soul speak:  
The very instant that I saw you, did  
My heart fly to your service.

MIRANDA

Do you love me?

FERDINAND

O heaven, O earth, bear witness to this sound,  
I do love, prize, honour you.

MIRANDA

I am a fool  
To weep at what I am glad of. Hence, bashful cunning!  
I am your wife, if you will marry me;  
If not, I'll die your maid.

FERDINAND

My mistress, dearest;  
And I thus humble ever.

MIRANDA

My husband, then?

FERDINAND

Ay, here's my hand.

MIRANDA

And mine, and now farewell

MIRANDA (cont.)

Till half an hour hence.

FERDINAND

A thousand thousand!

[EXIT]

**Scene 7**

[ENTER CALIBAN, STEPHANO, TRINCULO.]

STEPHANO

Servant-monster, drink to me.

TRINCULO

Servant-monster! They say there's but five upon this isle: we are three of them; if the other two be as drunk like us, the state totters.

CALIBAN

How does thy honour? Let me lick thy shoe. I'll not serve him, he is not valiant.

TRINCULO

Thou liest, most ignorant monster: Why, thou debosh'd fish!

CALIBAN

Lo, how he mocks me! wilt thou let him, my lord? Bite him to death, I prithee.

STEPHANO

Trinculo, keep a good tongue in your head: The poor monster's my subject, and he shall not suffer indignity.

CALIBAN

I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee?

STEPHANO

Marry, will I.

[ENTER ARIEL INVISIBLE.]

CALIBAN

As I told thee before, I am subject to a tyrant,- a sorcerer, that by his cunning hath cheated me of the island.

ARIEL

Thou liest.

CALIBAN (to Trinculo)

Thou liest, thou jesting monkey: I would my valiant master would destroy thee! I do not lie.

STEPHANO

Trinculo, if you trouble him any more in's tale, by this hand, I will supplant some of your teeth.

TRINCULO

Why, I said nothing.

STEPHANO

Mum, then, and no more.- Proceed.

CALIBAN

Yea, I'll bring thee to my sleeping master,  
Where thou mayst knock a nail into his head.

ARIEL

Thou liest; thou canst not.

CALIBAN

What a pied ninny's this! Thou scurvy patch!

STEPHANO

Trinculo, run into no further danger!.

TRINCULO

Why, what did I? I did nothing.

STEPHANO

Didst thou not say he lied?

ARIEL

Thou liest.

STEPHANO

Do I so? take thou that. [STRIKES TRINCULO].

TRINCULO

I did not give the lie.- Out o' your wits, and hearing too?-

STEPHANO

Now, forward with your tale.- Trinculo, stand further off.

CALIBAN

Why, as I told thee, 'tis a custom with him  
I' the afternoon to sleep: then thou mayst brain him.  
And that most deeply to consider is

CALIBAN (cont.)

The beauty of his daughter.

STEPHANO

Monster, I will kill this man: his daughter and I will be king and queen, and Trinculo and myself shall be viceroys. Dost thou like the plot, Trinculo?

TRINCULO

Excellent.

STEPHANO

Give me thy hand: I am sorry I beat thee, but, while thou livest, keep a good tongue in thy head.

CALIBAN

Within this half hour will he be asleep:  
Wilt thou destroy him then?

STEPHANO

Ay, on mine honour.

ARIEL

This will I tell my master.

STEPHANO

Come on, Trinculo, let us sing.  
[Sings.] *Flout 'em and scout 'em,  
and scout 'em and flout 'em;  
Thought is free.*

[ARIEL & SPIRITS play & hum eerie music.]

STEPHANO

This is the tune of our catch, played by the picture of Nobody.

TRINCULO

O, forgive me my sins!

CALIBAN

Be not afeard; the isle is full of noises, sounds, and sweet airs, that give delight, and hurt not.

STEPHANO

This will prove a brave kingdom to me, where I shall have my music for nothing.

CALIBAN

When Prospero is destroy'd.

TRINCULO

The sound is going away; let's follow it, and after do our work.

STEPHANO

Lead, monster; we'll follow.- [EXIT]

**Scene 8**

[ENTER ALONSO, SEBASTIAN, ANTONIO, GONZALO.]

GONZALO

I can go no further, sir; indeed,  
My old bones ache! I needs must rest me.

ALONSO

Old lord, I cannot blame thee,  
Even here I will put off my hope, my son is drown'd  
Whom thus we seek to find. Well, let him go. [Strange music.]

GONZALO

Marvellous sweet music! [ENTER SPIRITS bowing, w/fruit, inviting ALL to eat.  
If in Naples I should report this now,  
Would they believe me?

ANTONIO

They vanish'd strangely.

SEBASTIAN (starved)

No matter, since they have left their food behind;  
Will't please you taste of what is here?

ALONSO

I will stand to, and feed...

[Thunder and lightning as they grab for food. ENTER  
ARIEL, like a harpy, SPIRITS rip away food and EXIT.]

ARIEL

You are three men of sin, whom Destiny,-  
Hath caused to belch up you; [They draw their swords.]  
You fools! [Freezes them]  
If you could hurt, your swords are now too massy  
For your strengths, and will not be uplifted. [makes swords drop]  
Lingering perdition- worse than any death  
Can be at once- shall step by step attend  
You and your ways! This Prospero wills to you!  
[SPIRITS EXEUNT whispering "Prospero".]

ALONSO

O, it is monstrous, monstrous!  
Methought the willows spoke, and told me of it;  
The winds did sing it to me; and the thunder,  
The name of Prosper: it did cry my trespass. [EXIT.]

SEBASTIAN.

But one fiend at a time,  
I'll fight their legions o'er.

ANTONIO.

I'll be thy second. [EXIT SEBASTIAN and ANTONIO.]

GONZALO

All three of them are desperate: their great guilt,  
Like poison given to work a great time after,  
Now 'gins to bite the spirits.- I'll follow them swiftly,  
And hinder them from what this ecstasy  
May now provoke them to. [EXIT.]

**Scene 9**

[Enter PROSPERO, FERDINAND, and MIRANDA.]

PROSPERO

If I have too austere punish'd you,  
Your compensation makes amends; for I  
Have given you here a thread of mine own life,  
Here, afore Heaven, I ratify this my rich gift.

FERDINAND

I do thank thee.

PROSPERO

Sit, then, and talk with her; she is thine own.-  
What, Ariel! my industrious servant, Ariel! [ENTER ARIEL.]

ARIEL

What would my potent master? here I am.

PROSPERO.

Go bring the spirits o'er whom I give thee power.  
Incite them to quick motion.

ARIEL

Presently?

PROSPERO

Ay, with a twink.

ARIEL

Before you can say, "Come," and "Go,"  
And breathe twice, and cry, "So, so,"  
Each one, tripping on his toe,  
Will be here with mop and mow.  
Do you love me, master? no?

PROSPERO

Dearly, my delicate Ariel. Do not give dalliance  
No tongue; all eyes; be silent. [Soft music. ENTER IRIS.]

IRIS

Ceres, most bounteous, thy rich lease  
Of wheat, rye, barley, vetches, oats, and pease;  
The queen o' the sky, whose messenger am I,  
Bids thee leave these; Approach, rich Ceres, to entertain. [ENTER CERES.]

CERES

Hail, many-colour'd messenger,  
Why hath thy queen summon'd me hither?

IRIS

A contract of true love to celebrate;  
And some donation freely to estate  
On the bless'd lovers.

CERES

Highest ruler of state,  
Great Juno, comes; I know this by the gait. [ENTER JUNO.]

JUNO

How does my bounteous friend? Go with me  
To bless this twain, that they may prosperous be,  
And honour'd in their issue.

SPIRITS

Honour, riches, marriage-blessing,  
Long continuance, and increasing,  
Hourly joys be still upon you!  
Juno sings the blessings on you.  
Scarcity and want shall shun you;

SPIRITS (cont.)

Ceres' blessing so is on you.

FERDINAND

Let me live here ever;  
So rare a wonder'd father, and a wife,  
Makes this place Paradise.

[WEDDING DANCE – PROSPERO FREEZES THE  
DANCE MIDWAY.]

PROSPERO

I had forgot the foul conspiracy  
Of the beast Caliban and his confederates  
Against my life: the minute of their plot  
Is almost come.- [TO SPRITES.] Well done;- avoid,- no more.

[SPIRITS EXIT]

FERDINAND

This is strange: your father's in some passion  
That works him strongly.

MIRANDA

Never till this day  
Saw I him touch'd with anger so distemper'd.

PROSPERO

You do look, my son, in a moved sort,  
As if you were dismay'd: be cheerful, sir.  
Our revels now are ended. These our actors,  
As I foretold you, were all spirits, and  
Are melted into air, into thin air:  
We are such stuff as dreams are made on;  
And our little life is rounded with a sleep.-  
Sir, I am vex'd; if you be pleased, retire.  
A turn or two I'll walk, to still my mind.

FERDINAND and MIRANDA

We wish your peace.

[EXIT.]

PROSPERO

Come with a thought!- Ariel, come!

[ENTER ARIEL.]

ARIEL

Thy thoughts I cleave to. What's thy pleasure?

PROSPERO

The trumpery in my house, go bring it hither,  
For stale to catch these thieves.

ARIEL

I go, I go.

[EXIT.]

PROSPERO

A devil, a born devil, on whose nature  
Nurture can never stick; I will plague them all, [ENTER ARIEL, with fancy gold apparel, etc.]  
Even to roaring. Come, hang them on this line.

### Scene 10

[PROSPERO & ARIEL invisible. ENTER CALIBAN, STEPHANO, TRINCULO, muddy.]

CALIBAN

Pray you, tread softly, we now are near his cell.

STEPHANO

Monster, your fairy, which you say is a harmless fairy, has drowned us in stinking mud!

TRINCULO

Monster, I do smell like a skunk, at which my nose is in great indignation.

CALIBAN

Prithee, my king, be quiet.

STEPHANO

Give me thy hand. I do begin to have bloody thoughts.

TRINCULO

O King Stephano! O worthy Stephano! look what a wardrobe here is for thee!

CALIBAN

Let it alone, thou fool; it is but trash.

STEPHANO

Put off that gown, Trinculo: by this hand, I'll have that gown.

CALIBAN

Let's along, and do the murder first!

STEPHANO

Monster, help to bear this away or I'll turn you out of my kingdom: go to, carry this.

TRINCULO

And this.

STEPHANO

Ay, and this.

[Drums, noise ENTER SPRITES, w/animal masks chasing  
the three drunkard. PROSPERO AND ARIEL set them on.]  
[CALIBAN, STEPHANO & TRINCULO are driven out.]

PROSPERO

Let them be hunted soundly. At this hour  
Lie at my mercy all mine enemies:  
Say, my spirit, how fares the king and's followers?

ARIEL

Just as you left them; all prisoners, sir,  
They cannot budge till your release. I think  
That if you now beheld them, your affections  
Would become tender.

PROSPERO

Dost thou think so, spirit?

ARIEL

Mine would, sir, were I human.

PROSPERO

And mine shall.

Go release them, Ariel: my charms I'll break,  
And they shall be themselves.

[ARIEL EXIT.]

PROSPEROS 1 & 2

Ye elves of hills, brooks, standing lakes, and groves;  
By whose aid- I have bedimm'd the sun,  
Call'd forth the winds, and 'twixt the sea and sky  
Set roaring war: graves at my command  
Have waked their sleepers, oped, and let 'em forth  
By my so potent art. But this rough magic  
I here abjure; and, when I have required  
Some heavenly music,- I'll break my staff,  
Bury it certain fadoms in the earth,  
And deeper than did ever plummet sound  
I'll drown my book.

PROSPEROS 1 FADES INTO THE BACKGROUND AS PROSPERO #2 DESCRIBES THE ACTIONS OF HIS ENEMIES/FRIENDS.

[ENTER ARIEL, w/ALONSO, GONZALO; SEBASTIAN and ANTONIO in a trance. They form a circle.]

PROSPERO

There stand, for you are spell-stopp'd. [HE FREEZES THEM.]

O good Gonzalo, my true preserver.

I will pay thy graces home both in word and deed.

Most cruelly didst thou, Alonso, use me and my daughter:

Thy brother was a furtherer in the act;

Thou art pinch'd for't now, Sebastian. [ARIEL PINCHES HIM.]

[TO ANTONIO.] Flesh and blood,

You, brother mine, I do forgive thee,

Unnatural though thou art.- Their understanding

Begins to swell; Ariel, fetch my kingly robes.

[ARIEL sings as the robes are switched.]

ARIEL: (& sprites)

*Where the bee sucks, there suck I:*

*In a cowslip's bell I lie;*

*There I couch when owls do cry.*

*On the bat's back I do fly*

*After summer merrily.*

*Merrily, merrily shall I live now*

*Under the blossom that hangs on the bough.*

PROSPERO

Why, that's my dainty Ariel! I shall miss thee;

To the king's ship, invisible as thou art:

There shalt thou find the mariners asleep

Under the hatches; enforce them to this place,

ARIEL

I drink the air before me, and return

Or e'er your pulse twice beat. [EXIT.]

**Scene 11**

[PROSPERO wakes the others from their trance.]

ANTONIO

Some heavenly power guide us from this fearful country!

PROSPERO

Behold, sir king, the wronged Duke of Milan, Prospero:

ALONSO

Thy dukedom I resign, and do entreat  
Thou pardon me my wrongs.-

PROSPERO (to Antonio)

To you, most wicked sir, whom to call brother  
Would even infect my mouth, I do forgive  
Thy rankest fault,- all of them; and require  
My dukedom of thee. [ANTONIO, kneeling gives a necklace to PROSPERO.]

ALONSO

If thou be'st Prospero,  
Give us particulars of thy preservation;  
How thou hast met us here, who three hours since  
Were wrack'd upon this shore; where I have lost-  
My dear son Ferdinand.

PROSPERO

I'm woe for't, sir.  
I have lost my daughter.

ALONSO

A daughter! No!  
When did you lose your daughter?

PROSPERO

In this last tempest. [ENTER running FERDINAND and MIRANDA.]

ALONSO

If this prove  
A vision of the island, one dear son  
Shall I twice lose.

FERDINAND

Though the seas threaten, they are merciful:  
I have cursed them without cause. [Runs and kneels to ALONSO.]

ALONSO

Now all the blessings  
Of a glad father compass thee about!

MIRANDA

O, wonder!  
How many goodly creatures are there here!

MIRANDA (cont.)

How beauteous mankind is! O brave new world,  
That has such people in't!

PROSPERO

'Tis new to thee.

ALONSO

What is this maid with whom thou stand beside?

FERDINAND

She is daughter to this famous Duke of Milan,  
Of whom so often I have heard renown.

GONZALO

I should have spoke ere this.- Look down, you gods,  
And on this couple drop a blessed crown!

ALONSO

I say, Amen, Gonzalo.

GONZALO

O, look, sir, look, sir! here is more of us:

[ENTER ARIEL w/BOATSWAIN, SHIPMATE &MASTER]

BOATSWAIN

The best news is, that we have safely found  
Our king and company;

SHIPMATE

the next, our ship-  
Is tight bravely rigg'd, as when we first put out to sea.

ARIEL [Aside to Prospero]

Sir, all this service have I done since I went.  
Was't well done?

PROSPERO [Aside to Ariel.]

Bravely, my diligence. Thou shalt be free.  
Send Caliban and his companions here;  
How fares my gracious sir?  
There are yet missing of your company  
Some few odd lads that you remember not.

[ENTER ARIEL, w/CALIBAN, STEPHANO, TRINCULO]

PROSPERO

This mis-shapen knave,-his mother was a witch  
These three have robb'd me; and this demi-devil  
had plotted with them to take my life:

CALIBAN

I shall be pinch'd to death.

ALONSO

Is not this Stephano, my drunken butler?  
And Trinculo is reeling ripe I see.  
How camest thou in this pickle?

TRINCULO

I have been in such a pickle, since I saw you last!

PROSPERO

You'd be king o' the isle, sirrah?

STEPHANO

I should have been a sore one, then.

ALONSO

[pointing to CALIBAN]

This is a strange thing as e'er I look'd on.

CALIBAN

What a thrice-double ass  
Was I, to take this drunkard for a god,  
And worship this dull fool! [EXIT CALIBAN. TRINCULO & STEPHANO bow low.]

PROSPERO.

I'll bring you to your ship, and so to Naples,  
Where I have hope to see the nuptial  
Of these our dear-beloved solemnized;  
And thence retire me to my Milan, where  
Every third thought shall be my grave.

[All return to the boat.]

My Ariel,- to the elements be free, and fare thou well!-

[ARIEL flies off with magic cape.]

## Epilogue

PROSPERO's 1, & 2

Now my charms are all o'erthrown,  
And what strength I have's mine own,-  
Which is most faint:  
Since I have my dukedom got,  
And pardon'd the deceiver, dwell  
In this bare island by your spell;  
But release me from my bands  
With the help of your good hands:  
As you from crimes would pardon'd be,  
Let your indulgence set me free.

[THEY JOIN OTHERS ON BOAT.]

# Full Fathom Five

"Full fathom five" J. Wilson, Cheerfull Ayres

Full fadom five thy fa-ther lies; of his bones are cor-al made; those are pearls that were his eye

The first system of musical notation consists of a treble and bass staff in G major and 4/4 time. The treble staff contains the melody with lyrics underneath. The bass staff provides a harmonic accompaniment.

no-thing of him that doth fade, but doth suf-fer a sea - change In-to some-thing rich and strange Sea nymphs hourly

The second system continues the melody and accompaniment. The treble staff has lyrics, and the bass staff continues the accompaniment.

ring his knell; Harks, now I hear them, Harks - now I hear them, Ding, Dong Bell

The third system concludes the main melody. The treble staff has lyrics, and the bass staff continues the accompaniment.

Ding Dong Ding Dong Bell Ding Dong Ding Dong Bell Ding Dong Ding Dong Bell

The fourth system features a rhythmic pattern of 'Ding Dong' repeated three times. The treble staff has the lyrics, and the bass staff provides the accompaniment.

# Where the Bee Sucks

"Where the bee sucks" J. Wilson, Cheerfull Ayres

Where the bee sucks there suck I — In a cowslip's bell I lie; There I couch when

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The bass line starts with a quarter note G2, followed by quarter notes A2, B2, and C3.

owls do cry, on the bat's back I do fly, af-ter sun-mer mer-ri-ly Mer-ri-ly Mer-ri-ly

The second system of musical notation continues the melody. The treble staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody includes a repeat sign and a change to a 2/4 time signature. The bass staff has a bass clef, a key signature of one sharp (F#), and a common time signature (C). The bass line includes a repeat sign and a change to a 2/4 time signature.

Shall I live now un-der the blo-ssom that hangs on the bough. Mer-ri-ly, Mer-ri-ly shall I live now,

The third system of musical notation continues the melody. The treble staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody includes a repeat sign. The bass staff has a bass clef, a key signature of one sharp (F#), and a common time signature (C). The bass line includes a repeat sign.

un-der the blossom that hangs on the bough.

The fourth system of musical notation concludes the melody. The treble staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody ends with a quarter note G4. The bass staff has a bass clef, a key signature of one sharp (F#), and a common time signature (C). The bass line ends with a quarter note G2.