A Knight to Remember
PAUL BRANDVIK

knight-shtick press

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Madrigal Dinner
1478

A Knight to Remember
By Paul Brandvik

Cast:
The Royal Court
Jester
Ancient Knight

Minor roles:
Knight
Beggar
The Town Crier
Page One (Non-speaking)
Page Two (Non-speaking)

Properties:
Kabonger (Jester’s Rattle)
Wassail Bowl and Goblets
Boar’s Head
Bell
Footnote (Note in shape of a foot)
Flat Globe (Circular piece of one-inch styrofoam with map of world draw on one side. A four-inch triangle is cut out of the middle.)
Horse’s head (Made from paper maché if a real horse’s head is not available.)
Box of metal cans and other metal objects.
Ear Trumpet
Kabonger (Jester’s Rattle)

SETTING:
The setting is the interior banquet hall of a medieval English castle by the name of “Deep Manor.” There is a stage with a curved table for the Royal Court and space downstage for action of the Jester and other performers. Banners with heraldic emblems may decorate the hall. All tables are lit by candle light. High platforms, disguised as stone towers (parapets), may rise on each side of the stage. Guests’ tables in the hall may be arranged to create a winding path from the back of the room to the stage. Additional space around these tables is advisable to allow minstrels and others to gather near and entertain individual tables of guests.

CHARACTERS AND COSTUMES:
ROYAL COURT: The members of the Royal Court may give themselves names and adapt stage personalities. The speaking parts for the Royal Court may be taken by any member of the court. Since we do not know what names your actors will take, they are designated, “Courtier.” Speaking parts should be distributed in such a way that the sounds of the voices come from various parts of the stage and also represent different timbres of the voices of the Royal Court. The other parts are indicated by name. The actor/singers in the Royal Court must sit through the story night after night and look like they

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are having the time of their lives. They must be able to laugh on cue. They must be able to sit in hot costumes and silly hats for at least two hours at a time, then stand and sing a long concert on a full stomach! *(Who said this was the easy job?)* The Royal Court may generally varies in size from twelve to eighteen. It is sometimes governed by the size of the head table.

They are all wealthy Dukes and Duchesses, Counts and Countesses, and counting! Tights and tunics for the men, long flowing gowns for the ladies. One item the men would have worn during the sixteenth century would be Chains of State, an ornate necklace that would indicate their rank and importance.

**KING:** *(Needs no introduction. If you do not know him, you are in the wrong story.)* The King is a wise, benevolent person who cares very much for his kingdom and his people. He is also the King and has definite ideas of how things should go and how people should behave. He can be demanding and focused on his duties as King. He wears a gold crown, lots of jewels, purple robe - typical King garb. He might have a big gold Chain of State to signify his importance. If he's not the best dressed person here, heads will roll! The King sits in the center of the head table.

**QUEEN:** *(Also needs no introduction. If you do not know her, it might be good to pretend you know her. Use your imagination. If you do not have an imagination, pretend you do.)* The Queen is a warm, kind woman who loves the King and the kingdom dearly. She carries herself regally, royally, yet is quick with a smile. Her attire should match the King’s. She wears a slightly smaller crown or tiara, with similar markings, and a robe. She should be the second best-dressed person in the cast. The Queen sits next to the King at the head table.

**JESTER:** The Jester is a quick thinking, witty person who finds himself *(or herself)* in the middle of everything that's going on. The person who plays the Jester should be very quick on his/her feet, be able to joke with the audience, and be comfortable being silly. The actor should not be bossy, pushy, or strident as the audience must listen to him or her throughout the entire evening. The Jester is a likeable character, full of life and enthusiasm. The Jester is the key player in the madrigal dinner and dressed in a traditional jester’s costume, a brightly patterned tunic with diamond checks in contrasting colors. Make-up can be whole-face or minimal. A hood with limp horns with small bells attached to the ends is customary. The Jester should carry a Kabonger, which is a stick with a doll's head mounted on the end, sort of like a Jester-on-a-Stick . The doll's head is identical to the Jester’s head, except it is made with more plastic and often has a more solid interior. Could be male or female.

**ANCIENT KNIGHT:** An old and disheveled appearing knight. Picture in your mind Don Quixote after five years on the road and no bath. He may wear haphazard and ill-fitting armor. He should have a good sense of comic timing. He is not required to move about much, and may be played from the top of one of the brass towers, or from the corner of the stage. He should sound old.

**KNIGHT:** A minor role. But remember there are no small actors, only small roles *(Or something to that effect. I think I read it someplace.)* The Knight should be dressed in a suit of mail (Or suit of fe-mail if he is a she.) Parts of the armor can be made from a course weave sweater or long underwear that is spray painted with silver paint.

**TOWN CRIER:** Knows the Kingdom like the back of his hand. The Town Crier is a crier but is not a crybaby. His attire could be traditional mediaeval with a Royal doublet over it, like a fabric sandwich board with the Royal Seal upon it. *(If you don’t have a Royal Seal, a Royal Sea Lion will do.)*
ASSORTED SHIRE FOLK AND PEASANTS: Don't be afraid to be obvious with occupations: bakers with hats and aprons, fish-mongers with baskets of fish (hopefully fake) and tailors with cloth and thread and measuring tape, peasants in rags, carrying bowls. *(Hey, maybe they'll make a few pence!)* Just think of a job from that era and be creative.

AUDIENCE: Very critical to a good performance. They should be encouraged to enter into the fun, but also to be respectfully quiet at appropriate points in the entertainment.

MUSIC:
The names: MINSTRELS, TROUBADOURS, TROUVERES, and PEASANTS are possible names for quartets of singers. They will entertain the guests with music and occasional "Old English" repartee at the guests' tables. They will also join the ROYAL COURT in any antiphonal music or music designated, "CAST." Each quartet should be dressed in unique coordinated Renaissance costumes.

The music in the script is only a suggestion. Other music, appropriate for your singers, may be used. A list of suggested music and publishers appears in the appendix. I have always believed that simple music sung beautifully is far better than complicated music sung poorly. The object of music in a Madrigal Dinner is not to impress, but rather to bring to the audience the experience of a sublimely beautiful performance.

If a good guitar player is available, he or she could accompany any of the quartets, or soloists from the quartets. If your dinner is done near Christmas, simple carols would be appropriate. The Oxford Book of Carols is a wonderful source for music for the quartets.

ACTION:
The action begins outside the hall in a gathering place for the guests. While they wait they will be entertained by the peasants selling roses and holly, by the minstrels, recorders, troubadours, and the brass. At the appointed time, all action ceases, there is a short brass fanfare, or bell or drum, and the Town Crier announces the beginning of the Madrigal Dinner by proclaiming in a loud voice:

Town Crier: Lords and ladies, ‘tis time to sup; When thy name is called, please do come up. The path ahead is steep and winding, But at the summit thou wilt be finding Pleasures aplenty for eye and for ear! So let us be gone, then, with good cheer!

or:

Lords and ladies, one and all Join us in the banquet hall. The path ahead is exceedingly winding, But at the end thou wilt be finding Pleasures aplenty for eye and for ear! So Let us be gone, then, with good cheer!
Names of the guests are called by the Town Crier. (eg: Lord Bush and his party of seven...or... Lord and Lady Gore.) The guests are then escorted to their tables by the servants. (The servants should use the "olde" English words, "thy, thee, thou, shalt, wilt, etc.) Minstrels, troubadours, trouveres, peasants, recorders or other small ensembles entertain the guests as others are seated.

Jester mixes with the audience in the hall amidst the tables. This will allow interaction with the audience and require a smaller introduction at the time of the sketch. The Jester should have some funny jokes or silly bits to do as he is the clown.

**BRASS: FANFARE I – THE WELCOME**

*Occurs after the guests are seated, but before the ROYAL COURT has entered.* Following FANFARE I, the JESTER enters from the rear of the hall and proceeds to the stage, greeting the guests with “Wes Hale,” which means “be thou whole.” Various cast members greet him in return with “Wes Hale!” until he is well into the auditorium. The stage lights should go up as he reaches the stage:

Jester:

Wes hale, good lords and ladies fair!
We bid thee welcome, we bid thee share
Our feasting and our revelry,
Our music and our company.

But ere our feast we now begin,
We must prepare ourselves within:
For a proper feast in a proper year
Demands a proper atmosphere.

Columbus has not yet discovered this place,
So all that is modern we must erase.
The year is fourteen seventy-eight!
So dream with me . . . tomorrow can wait.

Let’s dream of names we might have been:
A Duke, Duchess, King, or Queen...
Perhaps a Baron, here or there;
The titles are free, so what do we care?

Let’s dream of the castle and of the King,
And dream of the music that they do sing.
Let’s dream of our carriage out by the gate,
Let’s dream of the servants that on us do wait.

So . . . close your eyes . . . and with all your zeal
Dream that your dreams are coming real.
   Tonight let not reality
   Intrude upon our company.

*(Motioning to the Brass and loudly speaking:)*
Trumpets blow thy clarion call!
And Singers, hie thee to the hall!

**BRASS:** **FANFARE I (Repeated) - THE PROCESSIONAL**

_The ROYAL COURT enters from the rear of the hall and sings: NOVA, NOVA! They then lead a Royal Procession to the head table singing, MASTERS IN THE HALL. They are followed in the procession by the pages, minstrels troubadours, trouveres, recorders, servants, and finally the peasants. The servants are carrying pitchers of wassail. The Royal Court proceeds to the stage. The rest of the cast come to the front, then split and form a line on each side of the hall surrounding the audience. The cast stand with heads bowed as the Royal Court sings: ADORAMUS TE, CHRISTE. They sing with their hands folded in the classical manner. Immediately following this song, the brass begin the next fanfare._

**BRASS:** **FANFARE II - THE WASSAIL**

_The PAGES enter at the sound of the fanfare. They are ceremonially carrying the Wassail Bowl. They should time their entry so they reach the stage as the last of the following dialogue is spoken. If they arrive too soon, they should stay at the bottom of the stairs leading up to the head table and wait. The CAST follows the pages as the bowl is brought forward. They congregate beneath the stage on either side. Some actually go on stage to receive coins from the KING. In loud and clear voices, various member of the cast speak the following:_

**Cast:**
Come bravely on, my masters,
For here we shall be tasters
Of curious dishes that are brave and fine.

**Cast:**
Where they, that do such cheer afford,
I’ll lay my knife upon the board.
My master and my dame they do not pine.

**Cast:**
Who is it will not be merry
And sing down, down-a-derry?
For now it is a time of joy and mirth!

**Cast:**
‘tis said, ‘tis merry in the hall
Whence beards they do wag all;
God’s plenty’s here, it doth not show a dearth.

**Cast:**
Let him take all lives longest!
Come fill us of the strongest
And I will drink a health to honest John!
Courtier:  Come, pray thee, butler, fill the bowl
And let it round the table roll!
When it is up, I’ll tell you more anon!

Page:  (Entering from the rear of the hall carrying the wassail bowl.  When the page reaches the head table he/she loudly calls:)  WASSAIL, WASSAIL, WASSAIL!
The page sets the bowl on the table, bows subserviently, and exits.  The servants distribute the wassail to the guests.

ROYAL COURT: Sings GLOUCESTERSHIRE WASSAIL.

Flagons at the head table are filled by the KING and QUEEN and are passed down to others in the Royal Court as the song is sung.  The ROYAL COURT may sing the first part of each verse in unison and be joined in harmony by the rest of the cast in the remainder of the verses.

Courtier:  Lords and ladies, our gracious host
Bids thee raise our Wassail Toast!

King:  Lords of the Kingdom!
We welcome thee to...Deep Manor!
Now, from the castle host,
Hear my toast.  Drink it well!
Here then, I bid thee all Wassail!
Down with him who will not say, DRINK HALE!

Royal Court & Audience:  DRINK HALE!

King:  May the peace and joy of Christmastide
Within thy hearts this year abide.

or:

May the love and joy of St. Valentine
This year thy heart and life define!

Royal Court:  The final verse of Gloucestershire Wassail is repeated. The first course is served by the servants. Minstrels, troubadours, peasants, recorders and others entertain at the tables of the guests. At the appropriate time, the brass appear and play the following fanfare:

BRASS:  FANFARE III - THE BOAR’S HEAD

The Boar’s Head is carried in by the PAGES, followed by the servants with great platters of the main course. The servants form a line at the rear of the hall where they sing:  THE BOAR’S HEAD CAROL. If desired, the ROYAL COURT may sing this carol. Each of the three verses is preceded by the following texts:

Courtier:  At the beginning of the meat,
Of the boar’s head ye shall eat.
And of the mustard we shall treat,
And ye shall singen ere ye go!

Servants: THE BOAR’S HEAD CAROL (Verse 1)

Courtier: Welcome be ye that are here,
And ye shall all have right good cheer,
And also all have right good fare.
And ye shall singen ere ye go!

Servants: THE BOAR’S HEAD CAROL (Verse 2)

Courtier: Welcome be ye, everyone!
For ye shall singen soon anon.
Hie ye fast that ye be done!
And ye shall singen ere ye go!

Servants: THE BOAR’S HEAD CAROL (Verse 3)

The Royal Court applaud. The main course is distributed. During the consuming of this course, the minstrels, troubadours, trouveres, recorders and peasants entertain the guests at their individual tables. During this time also, a juggler, mime, bird sales-man, peculiar teacher or principal, Abyssinian grape crusher, or other visual act may appear.

Actlet One
Page One and Two

During the early part of the main course, all activity in the hall ceases when the JESTER approaches the stage. The two pages should be on the stage as he approaches. The stage lights are raised to full.

Jester: Lords and ladies, it has been ages
Since we have introduced the pages.

(Motions for the pages to approach, then gestures at one of the pages:)

This is Page One.

(Page Two is slow to arrive. The Jester looks around.)

There seems to be a page missing.

(Page Two appears. Jester gestures toward this page.)

Aha . . . and this is Page Three.
(One of the pages whispers in his ear.)

Sorry, this is Page Two.
Seems I skipped a page!

(Turns Page One around and motions to her lower back.)

This is the bottom of Page One.

(Motions to the head of Page Two.)

And this is the top of Page Two!

(Tries unsuccessfully to get Page One to smile. She/he remains stone faced.)

Come on, Page One, how about a smile?
(To audience:) It seems that this one's a blank page!

(Turns Page Two around.)

Courtier: What art thou doing?

Jester: I'm turning the page.

(Jester bends down the head and shoulder of Page Two, who straightens up quickly and strikes the Jester.)

Oh, my. Never fold down the corner of a Page!

Ah, there seems to be a footnote at the bottom of Page Two.

(Jester reaches down and takes a foot-shaped note from the Page’s shoe and holds it up for the audience to see.)

It says: “If you don’t quit this frol-de-rol, you will be pressed between the Pages!

(The PAGES close in on each side of the JESTER and escort him quickly off stage. The lights on the stage are lowered to the dinner pre-set.)

Actlet Two
A-front

At an appropriate time near the middle of the main course, a knight in armor enters quickly. Stage lights go up. All activity amongst the guests ceases. He causes a commotion as he enters so as to attract attention. He is almost out of breath. This and the following actlets should be loud and quick. . . in and out before the audience realizes that the jokes are full of corn. But remember in entertaining, the price of corn is high.)
Courtier: Sir Francis, I see you’ve returned from the front. How goes the battle? Have they . . . or we . . . won it?

Knight: I know a victory you greatly desire, But the river is now a great problem, sire. The enemy has taken the bridge!

Courtier: Can we ford it?

Knight: I don’t even know if they want to sell it!!

(Knight quickly exits as the stage lights go down.)

Actlet Three
A Red Herring?

At an appropriate time during the main course, a knight in armor again runs in quickly. Stage lights go up. All activity amongst the guests ceases. He causes a commotion as he enters so as to attract attention. He is almost out of breath.

Knight: M’lords, m’lords, Noblemen all, We’ve just caught two spies . . . right in the mess hall!

Courtier: Are they Huns or Vikings?

Knight: They are Vikings.

Courtier: What makes you so sure?

Knight: They took seconds on the herring!

Knight again quickly exits as lights go down.

Actlet Four
Help Stamp Out Dumb Jokes

At an appropriate time near the end of the main course, a knight in armor, yet again, enters with a peasant. Stage lights go up. All activity amongst the guests ceases. He causes a commotion as he enters so as to attract attention. He addresses the king:

Knight: Your majesty, I know this is not the location, But this stable hand now really needs a vacation.

King: I know the stables are not a real joy. How long have you worked in the stables, my boy?
Beggar: (Stomps very loudly five times on the floor of the stage. The king counts on his fingers.)

King: Five years in a stable with time to kill,
Now he whispers to horses, a wondrous skill.
But to the King he does not talk
But rather he stomps with his clomping fetlock.

I can see he needs some time away,
Maybe an hour, maybe a day,
Maybe a week would fit his need.
But why skimp . . . take two weeks, agreed?
And I’ll even throw in a bag of feed.

(The fanfare follows immediately. Knight and Peasant exit.)

BRASS: FANFARE IV - THE DESSERT
At the start of this fanfare, the pages and the servants bring in the flaming dessert. The pages proceed to the foot of the stairs leading to the stage. The servants form a line around the edge of the room. They remain standing while the ROYAL COURT sings: DECK THE HALL. The ROYAL COURT may remain seated for this song. At the conclusion of the song, the servants serve the dessert, and the cast resumes entertaining at the tables. At the end of the dessert course, the stage lights should brought up to full, and a large gong may be sounded to attract the attention of the audience, if needed. The jester enters attracting attention with his Kabonger as the Masque begins.

The Masque
A Knight to Remember

Jester: I am the Jester, as you can all guess,
For who else would wear this crazy dress?

(Motioning to the Royal Court.)
I am paid by the king to make them all laugh,
And paid by them, on their behalf
To speak to the king. For no man here
Can counsel the king or come so near.

For beneath my jest lies the truthful word
And reality nestles with the absurd.

To speak of absurd, I just heard today
That in Italy there’s a young boy that they say
Is going about preaching, “The world is round
As a ball!” Obviously he’s unsound.
(Demonstrates with a melon representing the world, and banana representing a person.)

If the world were round . . . imagine that
We’d all fall off !!! So of course, its flat!

But in Royal Courts one must compromise
And find middle ground before their eyes.
So, I’ll tell the King: “It’s both round and flat.”
And pray that he’ll be happy with that.

(Demonstrates with a flat circular piece of Styrofoam made to look like a stone with a 15th century world map drawn on it. There is a 4” triangle cut out of part of it. The prop should be made to look heavy.)

Here it is flat. (Holds prop horizontally)

And here it is round. (Holds prop vertically)

Here is nothing, (Motions to the edge.)

And here is ground! (Motions to large flat side.)

Courtier: If one got to the edge and did happen to slip?

Jester: It’s goodbye, Charley . . . and have a nice trip.

Courtier: But what is that hole in the midst of the sea?

Jester: (Motions to the triangle.) The Bermuda Triangle.
A bad place to be!

If the world were round we’d lose all our good verse,
And explorers would write and things would get worse.
Imagine the fate of the poet who said that:
“It’s love, my dear, love . . . makes the world go flat.”

Or imagine the tears that would flow in such tides
If we lost that old show, “As the World Slides.”

So the world is basically flat . . . or round,
Believing in that, you’re on solid ground.

Courtier: Thank you, good Jester, for making it clear.
Now what is this thing, that we lately do hear,
That you’re running for sheriff on your noble feats?

Courtier: Just what will you do about crime in the streets?
Jester: I shall cut it by fifty percent at least!

Courtier: But how?

Jester: It’s simple. I’ll build more streets!

Courtier: To test your reaction, good Jester, please
Tell me what would you do if I said, “Call the Police.”

Jester: *(Loudly)* The Police!!!

*(An Ancient Knight with long beard and disheveled armor appears on top of the brass platform. Lights go up on the Knight.)*

Ancient Knight: Someone call the police?

Jester: The police, sherriff, or knight . . . I don’t care.
But you really do look more like a knight-mare.

Ancient Knight: *(Holds ear trumpet to his ear.)* What?

Jester: *(Louder)* You really do look more like a Knight-mare!

Ancient Knight: Knight-mare you say? No, no, that’s my horse.

*(Old horse’s head and upper body appear next to the Ancient Knight at the edge of the Brass Tower. Ancient Knight puts his arm around the horse’s head.)*

He’s been with me throughout all the wars.

*(With far-off, dreamy look.)*
We were riding off into the sunset together...
Defending ourselves against all kinds of weather.

Jester: Your ramblings please cease.
Are you the police?

Ancient Knight: *(Cupping hand to ear or putting ear trumpet up to ear.)*
Eh?

Jester: *(Louder)*
Are you the po-lice?

Ancient Knight: No, I’m just a . . . Knight Watchman.
The Knights have a thousand eyes, you know.
They really go by quickly when you’re my age.
Nights do . . . I mean . . . They go by quickly when you’re my age.
(Looking into the distance, ignoring Jester.)
Hey, Sonny, there goes one!
Oh, pish posh, I missed it.
Quick little devils.

Jester: (Aside)
I know the answer will not be true,
But, (To Ancient Knight) tell me, please: How old are you?

Ancient Knight: No, thank you, there’s no mold on me.

Jester: (Louder)
How old are you?

Ancient Knight: I am quite bold, how about you?

Jester: (Exasperated)
Something doesn’t seem quite right:
Tell me, please, are you really a knight?

Ancient Knight: (Cups hand to ear. Horse cups ear with foreleg as hind leg would be too difficult for most horses, even fake stage horses)
Eh?

Jester: Are you really a Knight?

Ancient Knight: Yes, yes, I’m all right.

Jester: (Aside)
I see I must make my voice much stronger.

(Clears throat and says in a loud voice looking up at the knight on the platform.)
My . . . the Knights are getting longer!

Courtier: Jester, has your writer broken his pen?
Do we have to get Knight jokes . . . yet once again?

Jester; Well . . . Since . . . Knighthood is in flower,
And it is within my power,
I have every good intention
Of a moderate invention
Of a jest or two about a Knight.

(Aside)
Want to hear that again? I can do it faster.
(Faster)
Well . . . Since . . .
Knighthood is in flower,
And it is within my power,
I have every good intention
Of a moderate invention
Of a jest or two about a Knight.

I can even do it on one leg!

(Repeats lines very fast while standing on one leg, either the right or the left.)
Well . . . Since . . .
Knighthood is in flower,
And it is within my power,
I have every good intention
Of a moderate invention
Of a jest or two about a Knight.

If, my liege, that is all right.
King: For freedom of speech, you want my permission?
Jester: Yes, your m’ lord, yes, that would be very good.
King: When I make a speech do I charge admission?
Jester: Oh, no, m’ lord, never in this neighborhood.
King: Well, you can’t get speech much freer than that . . .
So on with your nocturnal, knightly chit-chat.

(Surprised at his own wit!)
Aha! I’ve just made a joke on my own behalf...
Nocturnal . . . nightly . . .

(To ROYAL COURT and audience.)
Did you get it? . . . (Loudly) Then Laugh!!!

Courtiers: (Royal Court forces a loud laugh.)
Jester: Thank you, m’ lord, now I must inquire
Of this knight. (To Ancient Knight)
Just really how old are you, sire?

Ancient Knight: (Ancient Knight has started to doze and nod his head. His horse turns and whispers in his ear.)
Oh . . . sorry . . . What did you say?
Jester:    Sorry, but I must inquire,  
    Please tell us just how old you are, sire?  
    I must say, you really look old . . . twice the age that I am.

Ancient Knight:    I’m approaching middle age...but for the third time!  
    (*Holds up four fingers.*)

Jester:    To what do you attribute your old age?

Ancient Knight:    Eh?

Jester:    (*Repeats louder.*)  
    To what do you attribute your old age?

Ancient Knight:    Oh, (*Slowly and deliberately*)  
    To the fact that I was born a long time ago.

    (*Horse whinnies*)

Jester:    Perhaps you could hear me much better, old chap  
    If you kindly took off your cast iron . . . Knight cap.

Courtier:    He did it again!  And I don’t think its funny!

King:    But I do, and I’m King!  And I pay him his money.  
    (*To Jester.*)  
    Good Jester, I’m pleased that you’re getting much bolder.  
    Now carry on, ‘fore the Knight gets much older.

Courtier:    (*Irate.*)  
    He did it!  He did it!  The King did it too!!!  
    (*Disgustedly*) Good Night!

Royal Court Men:  
    Yes?

Courtier:    (*Same Courtier*) Oh, what shall I do?

Jester:    (*To same Courtier*)  
    They say that its true, am I right?  
    That your female friends are called, “Ladies of the Knight?”

Ancient Knight:    (*Ancient Knight has removed his helmet. Jester finally turns to see him and recognizes him as an old friend!)  
    Sir Lewellyn Ramsbottom Cunnington-Smythe!  
    Remember me?  You once saved my life!
Ancient Knight:  
(Looks at him carefully)  
Is that you, little Jacky? How could I forget?  
You were swallowed by a dragon and would still be there yet,  
(Quickly, in one breath.)  
But . . . I . . . saw the situation  
And without a hesitation  
I just made a quick decision  
And performed a slick incision  
On the belly of this dreadful beast  
And stole from him his latest feast!  
(Takes a deep breath and recovers.)  
(Aside)  
I was much younger then.  
(Pauses to catch breath.)

Come up and tell me how you’ve been.

(JESTER tries to climb up the wall, but fails. He finally runs around to the back of the brass platform and climbs up. During his run-around, the ANCIENT KNIGHT says to the audience:)  
Is this what you call, “getting the run around?”

Jester:  
(Jester almost falls...Then looks over the edge)  
I think I’m better off on solid ground!

Ancient Knight:  Do your remember our days in the service of the king?

Jester:  
Ah, yes . . . pillage . . . laugh . . . plunder . . . Sing . . .

Ancient Knight:  But mostly laugh!

Jester:  But always laugh!

Ancient Knight:  What do you get when you cross the Milky Way with a toad?

Jester:  
What do you get when you cross the Milky Way with a toad? I don’t know. What?

Ancient Knight:  Star Warts!!!

Jester:  
What do you get when you cross the King?

Ancient Knight:  I don’t know. “What do you get?”

Jester:  About 20 years!!!

Ancient Knight:  Do you know where the Vikings put their armies?
Jester: No, where do the Vikings put their armies?

Ancient Knight: The Vikings put their armies in their sleevies!!

Jester: Did you hear about Sir Griswald of MacAlwayne attacking our king?

Ancient Knight: My word!

Jester: No, that’s my word.

Ancient Knight: What did they call it?

Jester: A “Big Mac Attack!”

Ancient Knight: Do you remember Brother Pierre, the French Friar?

Jester: How could one forget that filthy man, sire?

Ancient Knight: He even had a . . . dirty habit!

Jester: That’s funny. Do you remember when the peasants were revolting?

Ancient Knight: The peasants are always...revolting!

By the way, my pet octopus drowned.

Jester: I’m sorry to hear that.

Ancient Knight: Well, it’s all right . . . I wasn’t attached to him.

Jester: Want to see me do a quick impression of a mosquito?

Ancient Knight: (Pause.) Well?

Jester: Want to see me do it again?

Ancient Knight: That’s a good one.

Jester: Old friend, it will soon be . . . nightfall.

Ancient Knight: Don’t say . . . ”Knight-fall.”

(Ancient Knight starts to slide toward edge of platform.)

Jester: Don’t say what?

Ancient Knight: (Louder) Don’t say . . . ”Knight . . . faaaaaall.”
(Ancient Knight pretends to fall off the parapet as he finishes the word, “knight-fall.” A large box of tin cans and assorted metal objects is overturned backstage, p.s. Do not try this at home!)

Jester: Though nights are long in cold December, 
That really was a . . . Knight to Remember!

(Jester bows and exits.)

The Royal Court leads the audience in the applause. Characters bow and exit. The Ancient Knight reappears in the Tower and bows, as does his horse, The Brass appear during the applause and begin the fanfare or slightly longer brass work as soon as the applause dies down.

BRASS:  FANFARE V - THE CONCERT

Royal Court stands and leads the audience in applauding the Brass. They stand behind their chairs as the Brass bow and exit.

Courtier: All this night shrill chantageer, 
Day’s proclaiming trumpeter 
Claps his wings and loudly cries: 
“Mortals, mortals, wake and rise! 
See a wonder heaven is under: 
From the earth is risen a Sun, 
Shines all night though day be done!”

Courtier: Wake, O Earth, wake everything! 
Wake and hear the joy I bring! 
Wake and joy, for this night 
Heaven and earth and ev’ry twinkling light 
All amazing, still stand gazing! 
Angels, powers, and all that be, 
Wake and joy this Sun to see!

Courtier: Hail, O Sun, O blessed light, 
Sent into this world by night: 
Let thy rays and heavenly powers 
Shine into this dark soul of ours: 
For most duly thou art truly God and man, we do confess. 
Hail O Sun of Righteousness!

1. TODAY IS BORN EMANUEL
2. NOEL SING WE, BOTH ALL AND SOME
3. THERE IS NO ROSE
4. AVE PLENA GRATIA
Female Courtier:

Lullay, my liking, my dear Son, my Sweeting
Lullay, my dear Heart. My own dear Darling.

Courtier:

I saw a fair maiden sit and sing,
She lulled a little Child, a sweet Lording.

Female Courtier:

(Same speaker as above. Repeat quietly in background until the words “maken cheer,” then finish as a solo speech.)

Lullay, my liking, my dear Son, my Sweeting
Lullay, my dear Heart. My own dear Darling.

Courtier:

That very lord is He that made all things.
Of all the lords, He is Lord . . . and King of all kings.

Courtier:

(Short pause)
There was mickle melody at that Child’s birth.
All that were in heaven’s bliss, they made mickle mirth.

Courtier:

Angels bright they sang that night and said to that child,
“Blessed be Thou, and so be she, that is both meek and mild.”

Courtier:

Pray we now to that Child, and to His mother dear.
Grant themHis blessing that now maken cheer.

5. ROCKING CAROL
6. THE SON OF GOD A CHILD IS BORN
7. POVERTY

Courtier:

Lift up your hearts and be glad!
In Christ’s birth the angel bade:
“Say to each other, if any be sad:
What cheer? Good cheer! Good cheer!
Be merry and glad this good New Year!”

Courtier:

Now the King of Heaven His birth hath take,
Joy and mirth we ought to make!
Say to each other, for His sake”:
“What cheer? Good cheer! Good cheer!
Be merry and glad this good New Year!”

Courtier:

I tell you you all, with heart so free,
Right welcome be ye all to me!
Be glad and merry for charity!
What cheer? Good cheer! Good cheer!
Be merry and glad this good New Year!
8. TOMORROW SHALL BE MY DANCING DAY
9. SANS DAY CAROL
10. GOOD KING WENCESLAS

Courtier:  Glory to God on High, and jolly mirth
Twixt God and man, and peace on earth!

Courtier:  This night a Child is born;
This night a Son is given;
This Son, this Child, hath reconciled
Poor man, that was forlorn and the angry God of Heaven.
Hosanna! Sing Hosanna!

Courtier:  Now, now that joyful day,
That blessed hour is come,
That was foretold in days of old,
Wherein all nations may bless, bless the Virgin’s womb.
Hosanna! Sing Hosanna!

Courtier:  Let Heaven triumph above.
Let earth rejoice below;
Let Heaven and earth be filled with mirth,
For peace and lasting love atones your God and you.
Hosanna! Sing Hosanna!

11. OLA! O CHE BON ECCHO
(The cast or a portion of the cast may sing the echo from the rear of
the hall.)

Cast:  (At the conclusion of the song, the cast make their way to the stage joining the ROYAL
COURT in the singing of COME, LETS SING. They may sit in a random manner while
singing  FUM, FUM, FUM.)

12. COME, LET’S SING THIS HAPPY DAY
13. FUM, FUM, FUM

Cast:  (The cast bows and exits quickly. The Jester comes on stage.)

Jester:  My friends, as we now bid adieu,
We pray your dreams have helped renew
The presence of beauty in each of you.

For the beauty you hear . . . And the beauty you see
Reflect the beautiful within thee.
May the dreams we dreamed together this eve
Nest in thy soul as we bid thee leave.

Good night, good friends . . . Sweet dreams . . .

(The Jester exits slowly and quietly through the audience during the singing of the next song.)

14. MY FRIENDS, WE NOW MUST LEAVE THEE
15. SILENT NIGHT

(The Royal Court sings the first verse from the stage, then exits singing the other verses.
The final verse is sung in a distant hallway, slowly fading out.)

The End
Appendix A

Madrigal Dinner Music
1478

Opening Call: NOVA, NOVA
Processional: MASTERS IN THE HALL
Prayer: ADORAMUS TE, CHRISTE
Wassail: GLOUCESTERSHIRE WASSAIL
Boar’s Head: BOAR’S HEAD CAROL
Dessert: DECK THE HALL

Concert:
1. TODAY IS BORN EMMANUEL Praetorius (J.F. 3181-11/2)
2. NOEL SING WE, BOTH ALL AND SOME Anon.15th Cent. English (MDB)
3. THERE IS NO ROSE Anon.15th Cent. English (MDB)
4. AVE PLENA GRATIA Anon.15th Cent. English (MDB)
5. ROCKING CAROL Czech Carol (OBC)
6. THE SON OF GOD, A CHILD IS BORN Praetorius (Stainer)
7. POVERTY English Carol (OBC)
8. MY DANCING DAY English Carol (OBC)
9. SANS DAY CAROL English Carol (OBC)
10. GOOD KING WENCESLAS English Carol (OBC)
11. *OLA! O CHE BON ECCHO Orlando di Lasso GS #5802)
12. *COME, LET’S SING THIS HAPPY DAY Brandvik (Curtis 7950)
13. *FUM, FUM, FUM Spanish Carol (G.S. LG663-3)

Farewell: MY FRIENDS, WE NOW MUST LEAVE Isaac (MDB)
Recessional: SILENT NIGHT Grüber (MDB)
Appendix B

Madrigal Dinner Music
1478

Publishers:

<table>
<thead>
<tr>
<th>Code</th>
<th>Publisher Details</th>
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<tbody>
<tr>
<td>Curtis</td>
<td>Curtis Music Press/ Neil A. Kjos</td>
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<tr>
<td>G.S.</td>
<td>G. Schirmer/ Lawson Gould</td>
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<tr>
<td>JF</td>
<td>J. Fischer</td>
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<tr>
<td>K</td>
<td>Neil A. Kjos Music Company</td>
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<tr>
<td>OBC</td>
<td>Oxford Book of Carols, Oxford University Press, Dearmer, Vaughan Williams, Shaw; London, 1964</td>
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<tr>
<td>Stainer</td>
<td>Stainer - Twelve Christmas Hymns</td>
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<td>W</td>
<td>Walton</td>
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