

Will Tell

A Pseudo-Farcical Historical Operetta

In Two Acts

For Mixed Voices



*W. Rhys-Herbert
1874-1942*

W. RHYSH-HERBERT

Book and Lyrics by
FRED EDMONDS

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To those who for years have followed and enjoyed the work of W. Rhys-Herbert, the widely known composer, the announcement of his death on October 3d, 1921, brought genuine sorrow.

During years of happy association his publishers came to hold Dr. Rhys-Herbert in ever-increasing regard and warmest friendship. His loss will be felt not only widely but deeply; not only by a large and admiring public but by the personal few fortunate enough to be intimates of this lovable man.

Previous operettas by W. Rhys-Herbert have been welcomed with almost world-wide appreciation. No other composer for the amateur stage has met with such spontaneous success, as there is hardly one English-speaking town without a performance of a Rhys-Herbert operetta to its credit.

It seems fitting that Dr. Rhys-Herbert's last work of this kind, "Will Tell", should be in his heartiest, happiest manner. In it his admirers will find a gay and cheerful memento, left us—with a friendly wave of the hand—by Dr. W. Rhys-Herbert's kindly spirit.

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"WILL TELL"

FRED EDMONDS

W. RHYS-HERBERT

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"WILL TELL"

A Pseudo-Farcical Historical Operetta

Book and Lyrics by
FRED EDMONDS

Music by
W. RHYS-HERBERT

Property of
MacPherson School of Music

Overture

Allegro moderato
energico

1

f

p
meno mosso

rit.

See Remark, second page cover

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Joyfully

mf

f

rit.

mf a tempo

Meno mosso

mf

Crisply
stacc.

sempre stacc.

f
con sva

Boldly

mf

con sva

con sva

First system of a piano score. The right hand features a melodic line with eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. A *rit.* (ritardando) marking is present in the right hand. The tempo is marked *con gva* (con poco). A dashed line indicates the end of the system.

Second system of the piano score. The right hand has a more active melodic line with accents. The left hand continues with eighth-note accompaniment. The tempo is marked *f a tempo* (forte a tempo). A dashed line indicates the end of the system.

Third system of the piano score. The right hand features a melodic line with a *ff* (fortissimo) dynamic marking. The left hand has a steady eighth-note accompaniment. The tempo is marked *con gva*. A dashed line indicates the end of the system.

Fourth system of the piano score. The right hand has a melodic line with a *rit.* marking. The left hand continues with eighth-note accompaniment. The tempo is marked *con gva*. A dashed line indicates the end of the system.

Fifth system of the piano score, starting with a measure number '5'. The tempo is marked *Misterioso* and *mf a tempo* (mezzo-forte a tempo). The right hand features a melodic line with a 7/8 time signature, and the left hand has a steady eighth-note accompaniment. A dashed line indicates the end of the system.

Sixth system of the piano score. The right hand has a melodic line with chords, and the left hand has a steady eighth-note accompaniment. The tempo is marked *con gva*. A dashed line indicates the end of the system.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble with some grace notes.

con sva

The second system continues the piece. It includes a 'Crescendo' marking written vertically between the staves. The key signature changes from one flat to two sharps (D major) in the final measures. The music becomes more dynamic and features some sixteenth-note passages.

con sva

The third system is marked 'Allegretto'. The key signature remains two sharps (D major) and the time signature is 6/8. The tempo is noticeably faster than the previous sections, with more active melodic lines in both hands.

The fourth system is marked 'Lightly'. The key signature changes to one sharp (F# major) and the time signature changes to 3/4. The music is characterized by a light, delicate feel with many slurs and grace notes.

The fifth system continues the 'Lightly' section. It features intricate melodic patterns in the treble and a steady accompaniment in the bass, maintaining the delicate character of the previous system.

The sixth system concludes the piece. It features a final melodic flourish in the treble and a concluding accompaniment in the bass, ending with a clear cadence.

Valse lente

mf

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes, often beamed in groups of four. The dynamic marking 'mf' is placed in the first measure.

The second system continues the musical notation from the first system, maintaining the same melodic and rhythmic patterns in both staves.

cresc.

The third system shows a change in the upper staff, with the melody moving to a higher register and featuring more complex rhythmic patterns, including some triplets. The lower staff continues with its eighth-note accompaniment. The dynamic marking 'cresc.' is placed in the first measure.

f

accel. e cresc.

The fourth system features a significant increase in dynamics and intensity. The upper staff has a series of chords and some melodic fragments. The lower staff's accompaniment becomes more active. The dynamic marking 'f' is in the first measure, and 'accel. e cresc.' is in the fifth measure.

ff

The fifth system is characterized by a very dense and rapid texture. The upper staff contains a series of rapid sixteenth-note chords, some with grace notes. The lower staff continues with a steady eighth-note accompaniment. The dynamic marking 'ff' is in the first measure.

The sixth system concludes the piece. The upper staff features a series of chords and some melodic fragments. The lower staff continues with its eighth-note accompaniment. The piece ends with a final chord in both staves.

"This is a Dismal State of Things"

Rosa, Gertrude and Chorus of Women's Voices

SOPRANO & ALTO

Andante con moto

mf *f* *mf*

This is a dis-mal

slower *Red.* * *a tempo*

state of things, A-las, a-las, a-las, a-las! Ev'-ry one of us

with the voices *a tempo*

Red. * *Red.* *

slower *a tempo*

sad-ly sings, A-las, a-las, a-las! Things have come to a

with the voices *a tempo*

slower

ter-ri-ble pass, A pass, a pass, a pass, a pass!

with the voices

a tempo *spoken* *slower*

Little we do but croak "A-las!" A-las, a-las, a-las!

a tempo *slower* *a tempo*

rit.

Tempo I.
Rosa *Chorus slower*

mf What can leav-en our life-less lump? A-las, a-las, a-las!

mf with the voices

Rosa *a tempo* *Chorus slower*

mf Why have we got the hope-less hump? A-las, a-las, a-las!

Gertrude *a tempo*

Chorus *slower*

This is why we squirm and squeal, A - las, a - las, a - las!

The first system shows Gertrude's vocal line in a treble clef with a key signature of one flat. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A bracket labeled "with the voices" spans the final two measures of the piano part.

Gertrude *a tempo*

Chorus *slower*

We are crush'd to death by a ty-rant's heel, A - las, a - las, a - las!

The second system continues the musical score. It includes tempo markings: *a tempo* for the piano part, *rit.* (ritardando) for the vocal line, and *a tempo* for the piano part again. A bracket labeled "with the voices" is present. The piano part has a dynamic marking of *f* (forte) at the beginning. The system ends with a double bar line and a fermata over the final note.

The third system consists of piano accompaniment in a grand staff. It begins with a dynamic marking of *f* and includes a *mf* (mezzo-forte) marking later. The piano part features a rhythmic accompaniment with eighth notes and chords. There are markings for "Red." and "*" below the staff.

This

is a dis-mal state of things, A - las, a - las, a - las, a - las!

The fourth system shows Gertrude's vocal line and piano accompaniment. The tempo is marked *slower*. The piano part includes a bracket labeled "with the voices". The system ends with a double bar line and a fermata over the final note. There are markings for "Red." and "*" below the staff.

a tempo *slower*

Ev-'ry one of us sad-ly sings, A-las, a-las, a-las!

a tempo with the voices .

a tempo *slower*

Things have come to a t^{er}-ri-ble pass, A pass, a pass, a pass, a pass!

a tempo with the voices

a tempo *spoken* *slower*

Lit-tle we do but croak "A-las?" A-las, a-las, a-

a tempo *slower*

las!

a tempo

"Strike, Strike for Freedom"

Rosa and Chorus

Rosa
f well marked

With Freedom

1. When there's trouble
2. Oh, the bit-ter-

f

gva

in the air, And the war-clouds low - er, While the bea-cons' warn-ing glare
ness and grief When her sons are tak - en, By the war fiend, gor - y thief.

Crowns hill and tow-er. When, with pale pur - su - ing care,
Yet she is not sha-ken. Deep her hopes and her be - lief

Strife is at its mad-dest, 'Tis the wo - man who must bear
As the might - y o - cean, For her coun - try reigns as chief

a little slower

a little slower

rit. *agitato*

All in life that's sad - dest, But in a right - eous cause she
 In her hearts de - vo - tion, Yes in a right - eous cause she

rit.

does not shrink Tho' her's, a - las, a bit - ter cup to drink.
 does not shrink Tho' her's, a - las, a bit - ter cup to drink.

* At the repeat, Chorus in Unison

f *a tempo*

"Strike, strike, strike a blow for free - dom" Such the bur - den

of her song. "Ye men. if ye are men Must a - rouse you once a -

gain, And show that you will fight, and show that

you will fight, and show that you will fight to right the wrong.

SOPRANO & ALTO

Strike, strike, strike a blow for free-dom" Such the bur - den of her song."Ye

TENOR

Strike, strike, strike a blow for free-dom" Such the bur - den of her song."Ye

BASS

Strike, strike, strike a blow for free-dom" Such the bur - den of her song."Ye

f

* This number to end here, if, on account of shortage in Tenors and Basses, the Chorus in arrangement for mixed J. F. & B. voices cannot be sung. Piano or orchestra to play 4 bars added after chorus. 4975-104

men, if ye are men Must a - rouse you once a - gain And show that
 men, if ye are men Must a - rouse you once a - gain And show that

you will fight, and show that you will fight, And show that you will fight to
 you will fight, and show that you will fight, And show that you will fight to

right the wrong.
 right the wrong.

[After 2nd verse]

"Tell Me, Tell Me"

Dust-Anna and Walter

mf Anna

Andante

gva

Tell me, tell me Wal-ter Tell,

4

Musical notation for the first system. The vocal line for Anna is in treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked 'Andante'. Dynamics include *mf* and *gva*.

What think you of me, Do you like me pas-sing well? I am fan-cy free.

Musical notation for the second system. The vocal line continues from the first system. The piano accompaniment continues with chords and moving lines in both hands.

Walter

An - na, An-na, love-ly maid, All my heart is thine,— Of thy beau-ty

Musical notation for the third system. The vocal line for Walter is in treble clef. The piano accompaniment continues. Dynamics include *f*.

I'm a-fraid, Woe to me and mine!

a tempo

Musical notation for the fourth system. The vocal line continues. The piano accompaniment features a prominent bass line with large intervals. Dynamics include *rit.* and *a tempo*.

mf Anna

Sil - ly, sil - ly youth to talk In that tra - gic tone.

mf *allegro*

Ev'ry thing that's bad we'll balk You and I a - lone,

mf

We will be the best of friends, Face the worst of foes,

Till Dame For-tune con-de-scends To ban - ish all our woes.

a little faster

Walter *faster*

An - na, An - na, Oh, how wise Are your words and ways!

marc.

Wis - dom lurks with - in your eyes, Turn on me their gaze.

a tempo

I am fool - ish, I am young Let me learn of

a tempo

ped. * *ped.* * *simile*

you. Teach my heart and teach my tongue.

What to say and do.

molto rit. *poco* *a poco* *sva.....*

Both (unison)

We will be the best of friends, Face the worst of foes—

f with the voices

rit. *a tempo*

Till Dame For-tune con - de - scends To sweep a - way our

woes, — To sweep a-way our woes.

rit. *ff*

"You Ask Me"

Recit.-Gessler and Chorus

mf

You ask me why with mad am - bi - tion, I've such a shock - ing dis - po -

5a

With deliberation

mf

si - tion, I'll now e - lu - ci - date the ques - tion I am a mar - tyr to in - di -

Chorus

mf *slower*

ges - tion. How sad! He is so bad Be - cause he is a mar - tyr, a

slower and ponderous

mar - tyr to in - di - ges - tion.

"Although My Nature"

Solo - Gessler and Chorus

Gessler *mf*

Moderato

1. Al-
2. Why

5b

The first system of music features a bass line at the top and a grand staff (treble and bass clefs) below. The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic. The tempo is indicated as Moderato.

tho' my na-ture is bright and brave, Af-fec-tion-ate kind and true, To my
 did the Em-per-or pick me out To crush and grind the poor, When he

The second system continues the piano accompaniment for the first line of lyrics, showing chordal textures in both hands.

liv-er a - - las, I've fall-en a slave And it col-ors my life in
 knew that my heart, with-out an-y doubt Would bleed for the hum-ble

The third system continues the piano accompaniment for the second line of lyrics, with a dynamic of mezzo-forte (*mf*).

blue:
boor?

With
Be-

The fourth system continues the piano accompaniment for the third line of lyrics, marked with a forte (*f*) dynamic. The music concludes with a double bar line.

jaun - dic'd eyes on the world - I gaze I -
cause he knew that my stom - ach would win In the

can - not, I can - not, I find, be kind, So I
con - test, the con - test, a - gainst my heart, With -

tor - ture my friends in ter - ri - ble ways, And their
gas - tric trou - bles I'm steep'd in sin, And my

struggles re - lieve my mind, re - lieve my mind. For
beau - ti - ful thoughts de - part, my thoughts de - part. For

a tempo

I am a ty-rant, A most ma-lig-nant ty-rant.
I am a mar-tyr, A bles-sed, bles-sed mar-tyr.

mf a tempo *ff*

Tho' to lib - er - ty as - pi - rant, Im
And my ills I can-not bar-ter. To

sor - ry to say, — Im sor - ry to say, — Im
in - di - ges - tion, to in - di - ges - tion, To

rit. *Chorus in unison*

sor - ry to say that Im a tyr - ant. For
in - di - ges - tion — Im a mar - tyr. For

a tempo

he is a ty-rant
he is a mar-tyr

A most ma-lig-nant ty-rant.
A bles-sed, bles-sed mar-tyr.

mf a tempo

ff

Tho' to li-ber-ty as-pi-rant We're
And my ills I can-not bar-ter. To

sor-ry to say, —
in-di-ges-tion,

We're sor-ry to say, —
To in-di-ges-tion,

We're
To

rit.

sor-ry to say that he's a ty-rant.
in-di-ges-tion he's a mar-tyr.

sf
gva

"I am Enraged"

Recit.- Gessler and Men's Chorus

Gessler

Fast and agitated

I am en -

6

aged!

I am en - raged!

I'm like a li - on

faster and louder

caged, My thirst for ven - geance needs to be as - suaged, I am en -

aged!

I am en - raged!

I am en - raged, I am en -

Musical score for the first system. It features a bass line and a treble line. The lyrics are: "raged! I am en - raged! I am en -" on the bass line and "Chorus He is en - raged! He is en - raged!" on the treble line. The piano accompaniment consists of triplet patterns in both hands.

Musical score for the second system. It features a bass line and a treble line. The lyrics are: "raged! I'm like a li - on" on the bass line and "He is en - raged! He's like a" on the treble line. The piano accompaniment continues with triplet patterns, ending with a double bar line and a fermata.

Musical score for the third system. It features a bass line and a treble line. The lyrics are: "caged, My thirst for ven - geance needs to be as -" on the bass line and "li - on caged, His thirst for ven-geance needs to." on the treble line. The piano accompaniment continues with triplet patterns, ending with a double bar line and a fermata.



suaged. I am en - raged! I am en -
be as - suaged. He is en - raged!

This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal staves are in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in both hands.



raged I am en - raged! I am en -
He is en - raged! He is en -

This system continues the vocal lines and piano accompaniment. The vocal staves show a melodic line with some phrasing slurs. The piano accompaniment continues with the same rhythmic pattern.



raged!
raged!

This system concludes the vocal parts with a final note and the piano accompaniment with a triplet pattern. The piano accompaniment features a triplet of eighth notes in both hands.

"If You Choose to Chew"

Gessler, Guards and Chorus

Gessler [spoken or sung]

Lightly *mf* *sempre staccato*

If you choose to chew it, you can

Crowd [spoken or sung]

chew, can't you? If we choose to chew it, we can chew, chew, chew, But

Guards [spoken or sung]

we don't choose to chew, No, they do not choose to chew.

Gessler [1st time]

This is much too much, You are in my clutch, You may call me Dutch

Chorus [2nd time]

This is much too much, We are in his clutch, You may call him Dutch

stacc.

If I stom-ach such An in - sult - ing touch. I will know, you know,
 If we stom-ach such An in - sult - ing touch. He will know, you know,

Why you treat me so. If you tem-per show You shall go be - low Through a po -
 Why we treat him so. If we tem-per show We shall go be - low Through a po -

ta - to.
 ta - to.

faster
f

"Here we go Round the Ducal Cap"

Chorus of Children*

8

Cheerfully

f

Here {we they} go round the Du - cal Cap, The Du - cal Cap, The

mf

Du - cal Cap { He says • he will wipe us off the map, Un -
'Twould cer - tain - fy be a sad mis - hap, So
Pre - tend that we do not care a rap, And

less we go 'round
here we go 'round } the Du - cal Cap.
tod dle a - round

"Know You Not"

William Tell and Chorus

Boldly

9

f

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass accompaniment. The music is marked with a forte (*f*) dynamic and a tempo of quarter note = 90.

William Tell

1. Know you not the Swit-zer's land Tru - ly_ great and tru - ly grand?
 2. Know you not the Swit-zer folk Bow'd be - neath a' for - eign yoke,

The first two lines of the song are set in a 2/4 time signature. The vocal line is written in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are printed below the vocal line.

Smi - ling val - leys, mea - dows fair, Rocks and pines and cliffs are there.
 Yet with gen' - rous mind and heart, Fit - to play a he - ro's part?

The next two lines of the song continue the melody and accompaniment. The lyrics are printed below the vocal line.

Tow' - ring peaks and ice and snow Look down on the plain be - low.
 Rug - ged are they, sons of toil Well they match their na - tive soil;

The final two lines of the song conclude the piece. The lyrics are printed below the vocal line.

f rit.

All the glories Na - ture makes Mir - rored in a - thousand lakes.
 Lib - er - ty - they love, and cry "Free - dom we will have or die!"

rit.

Chorus

f

Then say, oh say, Shall such a land be bound In
 Then say, oh say, Shall such a folk be bound In

a tempo

f

fet - ters by an a - lien pow - er? We an - swer, nay. Her
 fet - ters by an a - lien pow - er? (We They an - swer, nay. They

sa - cred ground (We They claim for free - dom from this ve - ry hour.
 shall be found The fol - low - ers of free - dom from - this hour.

SOPRANO & ALTO

Then say, oh say, Shall such a land be bound In fet-ters by an a-lien
 Then say, oh say, Shall such a folk be bound In fet-ters by an a-lien

TENOR

Then say, oh say, Shall such a land be bound In fet-ters by an a-lien
 Then say, oh say, Shall such a folk be bound In fet-ters by an a-lien

BASS

pow-er? ^{We} answer, nay, Her sa-cred ground We claim for free-dom from this ve - ry hour.
 pow-er? ^{We} answer, nay, They shall be found The fol - low-ers of free-dom from this hour.
 They)

pow-er? ^{We} answer, nay, Her sa-cred ground We claim for free-dom from this ve - ry hour.
 pow-er? ^{We} answer, nay, They shall be found The fol - low-ers of free-dom from this hour.
 They)

"I am not Blessed"

Berenger, Anna* and Walter

Berenger

1. I am not bless'd with
2. I'm bound to say with

With deliberation

10

f *mf*

per - spi - cu - i - ty, The gov' - nor of - ten calls me
all so - bri - e - ty, Tho' Her - man Gess - ler be my

noo - dle, But to be scorned in per - pet - tu - i - ty And
mas - ter, That he's a dan - ger to so - ci - e - ty And

* Singing behind scene

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treat - ed like a bloom - ing poo - dle, I
sim - ply ask - ing for dis - as - ter. What -

can't see an - y, good re - sult - ing, In fact I think it's
e'er I do, he's sure to quiz it, That's not the way to

Anna and Walter
f Faster

most in - sult - ing. He can't see an - y
treat me, is it? What - e'er he does he's

f Faster

good re - sul - ting, In fact he thinks it most in - sult - ing.
sure to quiz it That's not the way to treat him - is it?

"Dear Captain Berenger"

Anna, Walter and Berenger

11

Anna

With much sentiment

1. Dear Cap-tain Ber-en-ger, I'm ve-ry sure in-deed that

Berenger

sure you're ve-ry kind to us, I am so un-der yours is not a nar-row mind, They're full of blar-ney;

Walter

pro-test. You show such in-ter-est it - drat 'em! In this ab-surd af-fair it's a

Berenger

proves your heart's in-clined to us I have not the re-ques-tion of the ar-row, mind, I do not care an

Anna

So lis - ten to our mild re - quest _____ We
 And things are look - ing ve - ry blue _____ Our

Walter

mot - est.
a - tòm.

1.
 beg that you will do your best And put your kind - ness to the test,
 fears have swelled, our dan - gers too. So tell us what we

Anna

2.

Berenger [spoken]
 I only hope it's
 no test

2. We're ought to do.

Berenger [spoken]
 Just roll them
 out and flat 'em

a tempo

rit.

fz

"Oh, Walter, I am Happy"

Anna, Walter and Berenger

Joyfully

Anna *mf*
Oh,

12

Walter
Wal - ter, I am hap - py, We shall save you, Oh

Anna *mf*
An - na, I am grate-ful, You are brave, you. Good-

Walter
bye, good boy, good - bye, good boy. Fare -

Anna
mf

No

rit. well, fair one, fare - well, fare - well. *mf*

colla voce

need to sob and sigh, We sim-ply won't say die, Our hearts with cour-age

a tempo *rit.*

swell, Our hearts with cour-age swell.

f

Berenger *[looking round, fingers still in ears]*.

Please hur-ry up, please hur-ry up, please hur-ry

Agitato

Anna ad lib.

All right, dear Captain Good-

accel.

up, Your Pa'll be here at an-y mo-ment

accel.

Tempo I.

Walter

bye, good boy, good - bye, good boy, Fare -

Anna

mf

No need to sob and

rit. *mf*

well, fair one, fare - well, fare - well.

colla voce *a tempo*

rit.

sigh, We sim-ply won't say die, Our hearts with cour-age swell, Our

rit.

hearts with courage swell.

fast

colla voce *ff marc.*

"O Fiendish Art"

Tell, Gessler and Chorus

In an agitated manner

Tell

Oh fiend - ish art _____

Gessler

Oh fiend - ish art _____

To pierce my

In an agitated manner

13

To pierce his heart _____

With ar - row from my

heart _____

With ar - row from

his

quiv - er

Dys - pep - tic he _____

quiv - er

Dys - pep - tic

I _____

This vil - lain

Much faster

And thanks to me — It might have pierc'd his liv-er

sly — Might well have pierc'd my liv-er

SOPRANO

ALTO

TENOR

BASS

ff
Oh fiend-ish

ff
Oh fiend-ish

Oh fiend-ish art To pierce his heart —

art To pierce thy heart With ar-row

Oh fiend-ish art To pierce his heart —

art Oh fiend-ish art With ar-row

With ar-row from that quiv-er, Dys-pep-tic he —
 from that quiv-er, Dys-pep-tic he, and thanks to
 With ar-row from that quiv-er, Dys-pep-tic he —
 from that quiv-er, Dys-pep-tic he, and thanks to

And thanks to thee — it might have pierc'd his liv-er.
 thee it might have pierc'd his liv-er.
 And thanks to thee — it might have pierc'd his liv-er.
 thee it might have pierc'd his liv-er.

"Oh, Tyrant, Black as Nero"

Quartet - Rosa, Gertrude, Tell, Gessler

Very fast

Rosa and Gertrude

Oh, ty-rant, black as- Ne-ro, Our spi-rits are at- ze-ro, To

Tell

A-way, a-way Ye know not what ye say It's

Gessler

A-way, a-way Ye know not what ye say There

14
For
rehearsal
only

save our no-ble he-ro Im-plor-ing-ly we plead. In two ticks of your

kind-of you but pray, A-way, — a-way, a-way, a-way A-

shall be no de-lay, A-way, a-way, a-way, a-way A-

"tick-er" As quick as that or quick-er We'll drink the dead-ly liq-uor If
 way, a-way, Ye know not what ye say It's kind of you but pray A--
 way, a-way, Ye know not what ye say It's kind of you but pray A-

on-ly he is freed, We'll drink the dead-ly liq-uor If on-ly he is
 way, a-way, a-way It's kind of you, but pray A-way, a-way, a-
 way, a-way, a-way. There shall be no de-lay— A-way, a-way, a-

freed. *rit.* Is freed, If on-ly he is freed.
 way, a-way, a-way, a-way. a-way, A-way, a-way, a-way.
 way, a-way, a-way, a-way a-way, A-way, a-way, a-way. *rit.*

"Sit, Villain, Sit"

Gessler, Tell and Chorus

Gessler

Tell

1. Sit, vil-lain, sit, To call me vil-lain
2. Drink, pup-py, drink, You are the pup-py,

Fast and Furious

15

Chorus

is not fit But yet I sit, but yet I sit. He
" so I think But I will drink, but I will drink. He

keeps his wits And calm-ly sits, and calm-ly sits.
does not shrink He dares to drink, he dares to drink.

1. > 2. >

Gessler (in a sneering manner)

mf

This poi-son acts like light-ning, And is per-fect-ly pain-less very fast

Tell [To Anna] [Drains the cup] *much slower*

All the bet-ter. Your health! Miss. I die, I die, I

much slower

Chorus *with much feeling*

sup, I sup, The pois - on'd cup. I die, I die, He dies, he

Gessler

dies, How sad, how sad, It is too bad; He dies, he dies. Ha,

faster and in a mocking manner

ha, ho, ho, he dies. In vain the trai-tor tries To keep a - wake, to

keep a - wake, His eyes are fail-ing him, his eyes are fail-ing him. His eyes are

fail-ing, his eyes are fail-ing, his eyes are fail-ing him. _____

Chorus Tell *very slowly*

He dies. _____ Good-bye, good - bye

[spoken]

I'm off my head, I'm near - ly dead. I die, I die.

Chorus *with much feeling*
SOPRANO & ALTO

He dies, he dies, Fare-well, fare-well, To Wil-liam Tell! He

TENOR

He dies he dies, Fare-well, fare-well, To Wil-liam Tell! He

BASS

He dies, he dies, Fare-well, fare-well, Fare-well to Wil-liam

dies, He dies!

dies, He dies!

Tell! He dies!

Segue

"The Poison Runs"

Tell and Gessler

Dramatically, without any signs of weakness

Tell

The poi-son runs thro' ev-'ry vein, My pul-ses

fail, my pul-ses fail, a rack-ing pain Is shoot-ing thro' my fev-er'd

brow, So prob-ab-ly I'm dead, by now,

Gessler [*Watch in hand*]

Time, you ought to be dead by now.

Tell

It is-nt my

The musical score is written for voice and piano. It consists of three systems of music. The first system includes the vocal line and piano accompaniment for the first two lines of lyrics. The piano part features a strong, rhythmic accompaniment with a dynamic marking of *f*. The second system continues the vocal line and piano accompaniment for the next two lines of lyrics. The piano part includes triplets in the right hand. The third system shows the vocal line for the final two lines of lyrics, with the piano part starting with a dynamic marking of *p*. The score is in the key of D major and 2/4 time.

fault, I can't man - age it I

Slower

[sits down]

Slower

p

gna

die, I die, I sup, I sup The poi-son'd cup I

Choral like

die, I die. Oh, stop your silly noise I die, I die! Gessler [spoken]

Gessler Tell [half spoken]

[spoken]

mf

marc.

Stop when you're told Tell [groans] I die, I die

"This is a Dismal State of Things"

Rosa, Gertrude, Guards* and Chorus of Women's Voices

17

Andante con moto

mf

Chorus

This

mf

Red. *

slower

is a dis-mal state of things, A - las, a - las, a - las, a - las!

with the voices

Red. *

a tempo

slower

Ev'-ry one of us sad-ly sings, A - las, a - las, a - las!

with the voices

a tempo

* Conrad and Arnold

Rosa a tempo *Chorus slower*

What can we do if we have no Tell? A - las, a - las, a -

with the voices

Gertrude a tempo *Chorus slower*

las! He's dear - er far than a Swiss ho - tel, A -

Guards faster [They try to console Rosa

las, a - las, a - las! Don't weep you sil - ly

with the voices

f

and Gertrude] *Chorus - Women a tempo*

sheep, Don't weep, don't weep. We weep, we

p *a tempo*

Guards *faster*

weep. — Pray let your "peep - ers" peep. — Don't

Chorus - Women

weep, — don't weep. — We weep, —

Guards [breaking down]

we weep! — We can't our cour - age keep. — We

All

weep, — we weep. — We weep, — we weep!

Finale-Act I

Recit.-Gessler and Chorus of Men's Voices

Gessler

18^a

mf

Andante con moto

Recit.

hope the lake keeps still, If not I shall be ill. To face the task be-fore us. Let's

sing a sai-lor's cho-rus.

1st & 2nd TENORS

f

Yeo - ho, yeo - ho, yeo - ho!

1st & 2nd BASSES

ff

ff aoeel.

attacca subito

"Oh the Sailor Bold"

Conrad and Chorus of Mixed Voices

Conrad

1. Oh, the
2. Oh, the

Vigorously

18^b

f *ff* *sva*

sai - lor bold has a rol-lick - ing life When the bil - low - y waves are—
sai - lor bold is as gal - lant a man As— ev - er pro - posed to a

mf

wav - ing. For he whit - tles the miz - zen - top - mast with his knife And
mer - maid. He's— true and he's faith - ful to Pol - ly or Ann So

sits on the bow-sprit — shav - ing, And sits on the bow - sprit
 don't you be - lieve an - y slur made, So don't you be - lieve an - y

shav - ing. He
 slur made. He

scut - tles the — deck with a ha' - porth of tar While
 dan - ces thro' life on the gay — quar - ter deck, And

cheer - i - ly spank - ing the spank - er. And
 pol - ish - es up — the lee - scup - pers: He

hitch-es the jol-ly jib - boom to a star As he fish-es for shark with the
swimsto the shore when his ship is a wreck And cheats the poor fish of their

rit. *poco*

colla voce

an-chor, As he fish-es for shark with the
sup-pers, And - cheats the poor fish of their

an-chor. Then hur-rah for the shark and the fly-ing fish free They
sup-pers.

a tempo

f a tempo

both of them live in the depths of the sea, At least, if they don't, it don't

mat-ter to me, Oh, who'd be a tin - ker or tai-lor? When

courage will win it is fol-ly to fail. I'll ride thro' a storm on the

back— of a whale, And gal - lant - ly pull out the—

teeth of a gale, Hur - rah for the life of a sail - or.

SOPRANO & ALTO

Then hur - rah for the shark and the fly - ing fish free They

TENOR

Then hur - rah for the shark and the fly - ing fish free They

BASS

Then hur - rah for the shark and the fly - ing fish free They

ff

both of them live in the depths of the sea, At least if they don't, it don't

both of them live in the depths of the sea, — At least if they don't, it don't

both of them live in the depths of the sea, — At least if they don't, it don't

mat-ter to me, Oh, who'd be a tin - ker or tai-lor? When

mat-ter to me, Oh, who'd be a tin - ker or tai-lor? When

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a mix of chords and moving lines, with some notes marked with a 'v' (accents).

cou-rage will win, it is fol-ly to fail, I'll ride thro' a storm on the

cou-rage will win, it is fol-ly to fail, I'll ride thro' a storm on the

The second system of the musical score also consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The piano part continues with chords and moving lines, maintaining the harmonic structure of the first system.

back— of a whale, And gal - lant - ly pull out the—

back— of a whale, And gal - lant - ly pull out the—

teeth of a gale. Hur - rah for the life of a sai - lor.

teeth of a gale. Hur - rah for the life of a sai - lor.

cresc.

[Shouted or sung]

Joyfully

ff Hur-rah! hur-rah! hur-rah! Hur-rah! hur-rah! hur-rah! *fff* *f* Yeo - ho, yeo-ho, yeo-

ff *fff* *f*

ho, - yeo-ho, A - way { we go } { they } { we } { they } fear - no foe. *ff* Yeo - ho, - yeo-ho, yeo-

ff

ho, - yeo-ho A - way { we go } { they } { we } { they } fear no foe A - way { we go } { they } { we } { they }

Shouted or sung

fear no foe A - way } we go } we fear no foe Hur-rah, hur-rah, hur-rah, Hur-

rah, hur-rah, hur - rah — Hur - rah — hur - rah — hur - rah. —

CURTAIN

f

Act II

"Hist! Hist! Hist!"

Chorus of Men's Voices - Patriots

Misterioso

19

pp

sva

Patriots (unison)
pp [in a whisper]

1. Hist!	Hist!	Hist!	Whist!	Whist!	Whist!
2. Hist!	Hist!	Hist!	Whist!	Whist!	Whist!

Si - lence reigns, All is still, Sun - light gains
We con - spire To be free, Our de - sire

1. *rit.* Vale and hill. 2. Lib - er - ty!

rit.

rit.

"Heart and Hand"

Chorus of Men's Voices - Patriots

20 *mf*

Patriots (unison)

mf

Heart and hand are here u - ni - ted, Lo, we stand to hon - or - pligh - ed,

p

Tho' our hum - ble force be slight - ed, Pledg'd to fight till wrong is - right - ed.

TENORS I & II

Fier - y va - lor, here — ig - nit - ed, Shall de - stroy the poor — be - night - ed

BASS I & II

Ty - rants that our land have blight - ed And our lit - tle ones af - fright - ed.

Li - ber - ty for thee we live, Li - ber - ty for thee we die,

All we have to thee we give, Hear us,

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines contain the lyrics "All we have to thee we give, Hear us,". The piano accompaniment features a steady rhythmic pattern with chords and moving lines in both hands.

The piano accompaniment for the first system continues with complex chordal textures and rhythmic patterns in both the right and left hands.

help us as we cry.

The second system of the musical score consists of two vocal staves and a piano accompaniment. The vocal lines contain the lyrics "help us as we cry." and end with a full bar rest. The piano accompaniment continues with a similar rhythmic and harmonic structure.

The piano accompaniment for the second system includes a *rit.* (ritardando) marking in the left hand and a *simile* marking in the right hand, indicating a change in tempo and dynamics.

The piano accompaniment for the third system continues with a steady rhythmic pattern and complex chordal textures in both hands.

The piano accompaniment for the fourth system concludes the piece with a final cadence, featuring a *rit.* marking in the left hand and a *simile* marking in the right hand.

"Wilful little Maiden"

Solo-Anna

Andante leggiero

21

mf

The piano introduction consists of two staves. The right hand plays a series of eighth notes with accents, while the left hand plays a similar pattern. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The piece begins with a mezzo-forte (*mf*) dynamic.

mf

1. Wil - ful lit - tle.
2. Said that she was

p

The first system shows the vocal line and piano accompaniment for the first two lines of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The dynamic is mezzo-forte (*mf*) for the vocal and piano (*p*) for the piano accompaniment.

maid - en
sweet, her

Wan - der'd out one day,
Cheeks were like the rose,

The second system shows the vocal line and piano accompaniment for the last two lines of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The dynamic is piano (*p*) for the piano accompaniment.

With a bask - et lad - en
Said that he could eat her,

Lin - ger'd by the way. Met a most po -
Prais'd her pret - ty nose. Mai - den an - swer'd,

lite man, Mis - ter Wolf by name.
"I, - too, Much ad - mire your cheek.

Not at all a "white" man,
 Gran - ny - you should sigh to,

Did - n't play the game.
 Gran - ny - loves a freak."

D.C.

D.C. *mf*

"When we are a Little Bit Older"

Duet-Walter and Anna

Walter

22

Andante

mf

When

we are a lit-tle bit old-er, — And venture to happi-ly wed, — When the

p

serv-ice is done We two will be one, With one of the two as the

Both

Anna

rit.

"head?" — And I. do not care which is the "head?" — When

a tempo

we are a lit-tle bit old-er — How aw-ful if we should run

a tempo

rit.

short! — For life is a freak On ten dol-lars a week And

rit.

a tempo

Both *f*

beg-gar-y is- n't a sport — It's not my i- dea of a sport. —

a tempo *f*

Both *a tempo*

When

rit. *a tempo*

we are a lit - tle bit old - er, — And have just a tri - fle of

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are "we are a lit - tle bit old - er, — And have just a tri - fle of". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

Walter Anna Both

cash, — We can - fur - nish a flat, Keep a dog and a cat, And

The second system of the musical score features three vocal lines and piano accompaniment. The vocal lines are labeled "Walter", "Anna", and "Both". The lyrics are "cash, — We can - fur - nish a flat, Keep a dog and a cat, And". The piano accompaniment continues with the same eighth-note accompaniment in the bass and chords in the treble.

cut a mag - ni - fi - cent dash — Just fan - cy, our cut - ting a

The third system of the musical score features a vocal line and piano accompaniment. The lyrics are "cut a mag - ni - fi - cent dash — Just fan - cy, our cut - ting a". The piano accompaniment continues with the same eighth-note accompaniment in the bass and chords in the treble.

dash!

The fourth system of the musical score features a vocal line and piano accompaniment. The lyrics are "dash!". The piano accompaniment continues with the same eighth-note accompaniment in the bass and chords in the treble. The system ends with a double bar line. The piano part includes a dynamic marking of *ff* (fortissimo).

"To give but a Cursory Glance"

Recit.-Gretchen

23a

Recit. Gretchen

To give but a cur-sor-y Glance at the nurs-er-y

Wont make you a competent nurse, So lis-ten to what I re-hear-se.

mf

rit.

attacca

"As I was the Oldest of Ten"

Gretchen, Anna and Walter

23b

Moderato

mf

rit.

Gretchen

1. As I was the old-est of ten,— And moth-er too of-ten for-
2. They quar-relled when out with the "pram"; They quar-relled when go-ing to
3. This gave me the cour-age to: try— For a real-ly re-spect-a-ble

p

got _____ To act like a moth - er - ly hen _____ I
 bed, _____ They quar - relled for straw - ber - ry jam, _____ Like
 place, _____ I knew that I was - n't a guy, _____ Pray

had to be nurse to the lot! _____ There was ba - by, and Su - key and
 pig-gies they quar - relled when fed _____ But I fed 'em and washed 'em and
 no-tice the charm of my face, _____ The _____ late Miss-es G. fell in

Jane _____ Ma - ri - a, Jim, Bil - ly and Jack _____ With
 dressed _____ And brought 'em all up to the scratch, _____ And
 love _____ With my meth - ods, and left me her child _____ To

rit.

Pol-ly to send me in - sane— And Joe to be slapped on the back. —
 now they are nine of the best— For I did-n't lose one of the batch. —
 rear like a beau-ti-ful dove, — Which she is, though a lit - tle bit wild. —

Refrain *2nd time* {Gretchen,
 Anna and Walter

Oh, un - less you're in love with the kids — And

f *a tempo*

do what that sen - ti - ment bids. — To be nurse is a curse It is

1. (Trio) 2.
 mad-ness or worse Un - less you're in love with the kids. — Oh, un - kids. —

"Tender is my Love for Tell"

Gertrude and Chorus of Women's Voices ad lib.

24

Slow Waltz time

mf Gertrude.

1. Ten - der is my love for Tell,
2. Where can I ob - tain a charm,

'Tis my joy and pride, I could please him
Where a phil - ter find That will work him

pass - ing well As a blush - ing bride.
sweet - est harm, Close - ly to me bind?

But_ he does not seem to know She's a price less
Tell - tale blush-es do. your task Tell my tale to

pearl _____ Who can cook and hem and sew,
Tell _____ Noth - ing more of you I ask,

Not_ a gid - dy girl _____ Ah!
Do_ your du - ty well _____

rit. *mf a tempo*

'Tis_ my joy_ and pride. _____

I could please him pass - ing well As a blush - ing bride.

Chorus* and Gertrude
 1st & 2nd SOPRANO
 Ah!

*Use small notes when Chorus is sung

Ten - der is her love for Tell Tis - my her joy - and pride

ALTO

{ She could please him pass - ing well As a blush - ing bride.

"I am Here"

Tell, Werner and Chorus of Mixed Voices

Agitato

25

f
Tad. * Tad. * simile

mf Tell
I am here!

Chorus (unison)
Oh! ah! You are there! You are

Tell
there! You may stare, You may stare, But

Werner

I appear. You are our hero

Tell excitedly

and our boast, But oh, perhaps you are a ghost? Oh

no, I have escaped from capture.

SOPRANO & ALTO

You have escaped? Oh, rap-ture! oh, rap-ture!

TENOR & BASS

You have escaped? Oh, rap-ture! oh, rap-ture!

"What of the Glorious News To-day?"

Chorus - Mixed Voices

Andante

26

SOPRANO & ALTO

mf

What, — oh what of the glo - rious news to - day, oh tell me pray? —

TENOR & BASS

mf

Shall we rise at the sound of the clarion call, — Or shall we fall? —

Shall we rise at the sound of the clarion call, — Or shall we fall? —

Piano accompaniment for the first system.

Empty musical staves for the second system.

Piano accompaniment for the second system.

Listen to our country crying: "Children, rally 'round me now, Shall we not

Listen to our country crying: "Children, rally 'round me now, Shall we not

Piano accompaniment for the third system.

an - swer "com - ing, com - ing, com - ing, com - ing, com - ing ah!"

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains six measures of music, each starting with a triplet of eighth notes. The lyrics are "an - swer 'com - ing, com - ing, com - ing, com - ing, com - ing ah!". The middle staff is a bass line in bass clef with the same key signature and time signature, providing harmonic support with chords and single notes. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a melodic line in the right hand with triplets and a bass line in the left hand with chords and single notes.

Lis - ten to — our loved ones sigh - ing, They have suf - fer'd,

The second system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains six measures of music, each starting with a triplet of eighth notes. The lyrics are "Lis - ten to — our loved ones sigh - ing, They have suf - fer'd,". The middle staff is a bass line in bass clef with the same key signature and time signature, providing harmonic support with chords and single notes. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a melodic line in the right hand with triplets and a bass line in the left hand with chords and single notes.

we — know how, But we will an - swer com - ing, com - ing

The third system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains six measures of music, each starting with a triplet of eighth notes. The lyrics are "we — know how, But we will an - swer com - ing, com - ing". The middle staff is a bass line in bass clef with the same key signature and time signature, providing harmonic support with chords and single notes. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a melodic line in the right hand with triplets and a bass line in the left hand with chords and single notes.

com-ing, com-ing, com-ing, Ah! _____

What, — oh, what of the glor - ious news to - day. — oh tell me

pray, — oh tell me pray? Shall we rise at the sound of the clar - ion

call, Or shall we fall or shall we fall?

Lis-ten, lis - ten, Lis - ten,

lis - ten, Our coun - try calls.

"Let us Joyfully Rejoice"

Chorus - Women's Voices

Spirited

[waving handkerchiefs]

27 *f* *mf* Let us

The first system of music features a vocal line starting with a rest, followed by the lyrics "Let us". The piano accompaniment begins with a forte (*f*) dynamic and includes a measure marked with a mezzo-forte (*mf*) dynamic.

[mopping eyes]

p joy - ful - ly re - joice — And cry, cry, cry, — Let us

The second system continues the vocal line with the lyrics "joy - ful - ly re - joice — And cry, cry, cry, — Let us". The piano accompaniment is marked with a piano (*p*) dynamic.

p sing with cheer - ful — voice. — And sigh, — sigh, —

The third system continues the vocal line with the lyrics "sing with cheer - ful — voice. — And sigh, — sigh, —". The piano accompaniment is marked with a piano (*p*) dynamic.

mf sigh, — For our he - ro's safe and sound — Which

The fourth system concludes the vocal line with the lyrics "sigh, — For our he - ro's safe and sound — Which". The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic.

makes us heart-i - ly glad, But our ty-rant is un-der-

f

ground And we cer-tain-ly feel it is sad, But our

ty-rant is un-der - ground And we cer-tain-ly feel it is

ff

sad.

"Do You Want to be Perfectly Fit?"

Solo, Gessler and Chorus

Allegretto

28

mf

1. Do you want to be per - fect - ly
 2. Though - trou - bles may com - pass you

mf

fit? — To be mer - ry and bon - ny and fat? — You must
 round — You will on - ly com - pla - cent - ly smile. — Your —

cul - ti - vate cou - rage and grit, And then, in ad - di - tion to
moth - er - in - law may be drowned You get ov - er it af - ter a -

that, You must chew ev' - ry mouth - ful of food A -
while In fact you're as sound as a bell, Di -

gain and a - gain and a - gain. In a pla - cid an - gel - i - cal
ges - tion, and liv - er and brains. Be - cause you are thor - ough - ly

rit.

colla voce.

mood You are bound to be beau - ti - ful then. I will
well You may "take" yet not have an - y "pains?"

give you ad - vice In a trice, in a trice, Ad - vice you should

Chorus (2nd time)

give us ad - vice In a trice, in a trice, Ad - vice we should

cer-tain-ly fol - low; — It's "den - ti - cate, mas - ti -

cer-tain-ly fol - low; — It's "den - ti - cate, mas - ti -

cate, Chump, chew, swal - low!" He will

cate, Chump, chew, swal - low!"

1. Chorus 2.

Grand Finale

Entire Cast and Chorus of Mixed Voices

29 *Fast* *ff* **

pp Gessler

Oh, I think, don't you know, that our

pp

at - ti - tude Should be one of ex - ceed - ing gra - ti - tude That in

** From "William Tell" G. Rossini

spite of a fight we're a - live and well, Oh, yes, — Were a - live and well.

Chorus (Mixed Voices)

Oh, I think, don't you know, that our at-ti-tude, Should be one of ex-ceed-ing

gra-ti-tude That in spite of a fight we're a - live and well, Oh, -

Berenger

we're a -
 yes, we're a - live and well. And I'm sure that we all are

S^{vo}
ff

du - ly grate - Ful to know that we've that tru - ly great And un -

com-mon-ly wise man Wil - liam Tell Oh yes, in - deed we've Wil - liam Tell.

Chorus

ff
 And I'm sure that we all are du - ly, du - ly -

ff

grate - Ful to know, to know that we are tru - ly great.

mf Anna and Walter

This hap - py day, how we hail it! For Cu - pid shall reign su - preme, A

mf

fig for those who be - wail it, Ours is Love's young dream,

mf Gertrude and Rosa

Oh we hail with de - light, this de - light - ful day Which we

mf

ce - le - brate in a right - ful way, For Cu - pid is king and he

con - de - scends, To call us all his friends.

Chorus

Oh we hail with de - light, this de - light - ful day Which we

ce - le - brate in a right - ful way, For Cu - pid is king, and he

con - de - scends To call us all his friends.

8va

Wm. Tell
This love - ly land of ours No

ff

long - er shrinks and cowers But all is fair And ev' - ry -

where It decks it - self with flow'rs.

Chorus

This love-ly land of ours No long-er shrinks and cow'rs But all is

fair And ev-ry-where it decks it-self with flow'rs.

Conrad and Arnold
 In the days gone by we we're guards and then We led most-mel-an-cho-ly lives, But

now we mean to be hus-band-men, Be-cause we'll have such splen-did wives.

Chorus

In the days gone by they were guards, and then They led most mel-an-

ff

cho - ly lives But now they mean to be hus - band - men Be -

cause they'll have such splen - did wives. When we think of the life of

free - dom That beck - ons and calls us a - long, It's im -

pos - si - ble quite we should *be* dumb We burst out in song. Then.

ff

heres for "Hel - ve - tia three times three" And here's to the health of you and me.

8va

Now we tell, all is well. Each by each is loved and

1

sf

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'Now we tell, all is well. Each by each is loved and'. The bottom line is the piano accompaniment in bass clef, starting with a first ending bracket. The piano part features a rhythmic pattern of eighth notes and chords. A dynamic marking of *sf* (sforzando) is present in the piano part.

trust - ed, Hat - red flies a - way dis - gus - ted, Peace and

Detailed description: This system contains the second two lines of music. The top line is the vocal melody in treble clef, with lyrics 'trust - ed, Hat - red flies a - way dis - gus - ted, Peace and'. The bottom line is the piano accompaniment in bass clef, continuing the rhythmic pattern from the first system.

kind - ness reign to - day, Hip, hip, hoo -

Detailed description: This system contains the final two lines of music. The top line is the vocal melody in treble clef, with lyrics 'kind - ness reign to - day, Hip, hip, hoo -'. The bottom line is the piano accompaniment in bass clef, concluding the piece.

[Spoken or sung]

ray! Hip, hip, hoo - ray! Hip, hip, hoo - ray! Hip, hip, hoo - ray, hoo -

ray! Hip, hip, hoo - ray! Hip, hip, hoo - ray! Hip,

hip, hoo - ray!

[Curtain]

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