

The
Wilderness
Fort

Book and Lyrics by
JASON CHARNESKY

Music by
BRUCE TRINKLEY

THE WILDERNESS FORT

Table of Contents

1. Here Is the Fort That Roberdeau Built	1
<i>Company</i>	
2. Farewell My Love	22
<i>Arvilla Marvell</i>	
3. The Two Ravens	25
<i>Abigail Edington</i>	
4. A Bit of Whiskey	30
<i>Private John Lane, Sergeant Giles Stephens, Corporal John Harris</i>	

William Tell of Warrior's Mark

5. Listen Well to the Story I Tell	35
<i>John Dee and Soldiers</i>	
6. I Am a Tracker	40
<i>Peter Reilley (William Tell)</i>	
7. Permit Me to Greet	43
<i>James Waters (Gessler)</i>	
8. I Am a Free Man/Quaint Notion	46
<i>Peter Reilley (William Tell), Gessler, and Abigail Edington (Jimmie)</i>	
9. Since His Highness the King	49
<i>James Waters (Gessler) and Associates</i>	
10. Men of the Forest	52
<i>Peter Reilley (William Tell)</i>	
11. We Hope You Had a Pleasant Time	57
<i>Arvilla Marvell, John Dee and Company</i>	
12. Finale: God Save Great Washington	61
<i>Company</i>	

Instrumental Ensemble

Flute/Piccolo/Fife

Two Trumpets

Violin

Violoncello

Guitar

Banjo (Mandolin)

Harpsichord (Electric Piano)

String Bass

Percussion (timpani, snare drum, side drum, tambourine, et al.)

1. The Wilderness Fort That Roberdeau Built

Soldiers with audience participation

Lyrics by Jason Charnesky

Music by Bruce Trinkley

Deliberately ♩ = 66

Piano *mf*

Marvell *f*

5 Here is the fort that Ro-ber-deau built, the wil-der-ness fort that Ro-ber-deau built.

All soldiers and audience *f*

9 Here is the fort that Ro-ber-deau built, the wil-der-ness fort that Ro-ber-deau built.

John Dee *mf cresc.*

Con moto ♩ = 76

13 Here are the mines, burst-ing with ore,

mf *f* *mp cresc.*

The musical score is written in 6/8 time and consists of four systems. The first system is a piano introduction in G minor, marked 'Deliberately' with a tempo of ♩ = 66 and a dynamic of *mf*. The second system features a vocal line for 'Marvell' starting at measure 5, with lyrics 'Here is the fort that Ro-ber-deau built, the wil-der-ness fort that Ro-ber-deau built.' The piano accompaniment continues. The third system features a vocal line for 'All soldiers and audience' starting at measure 9, with the same lyrics. The piano accompaniment continues. The fourth system features a vocal line for 'John Dee' starting at measure 13, with lyrics 'Here are the mines, burst-ing with ore,'. The piano accompaniment includes dynamics *mf*, *f*, and *mp cresc.* and is marked 'Con moto' with a tempo of ♩ = 76.

2 *a tempo*
All soldiers

17 *f*

All de - pend - ing on the Fort, the wil - der - ness fort that Ro - ber - deau built.

17 *a tempo*

21 *mf*

Waters *mp cresc. poco a poco* that

Here are the min - ers, dust - y and sore, that

21 *sub. p* *mp cresc. poco a poco*

sub. p *mp cresc. poco a poco*

25 *cresc. poco a poco* *f* *All soldiers and audience a tempo*

cresc. poco a poco *f* *All soldiers and audience a tempo*

work the mines all burst - ing with ore. All de - pend - ing on the Fort, the

work the mines all burst - ing with ore. All de - pend - ing on the Fort, the

25 *a tempo*

a tempo *f*

29
 wil-der-ness fort that Ro-ber-deau built.

29
 wil-der-ness fort that Ro-ber-deau built.

mf

34
Arvilla
 Here are the sol-diers, some doz-en or four, that

mp cresc. poco a poco

34
 that guard the min - ers, dust - y and sore, that

mp cresc. poco a poco

38
cresc. poco a poco
 All de-pend - ing on the Fort, the

f

work the mines all burst-ing with ore. All de-pend - ing on the Fort, the

f

work the mines all burst-ing with ore. All de-pend - ing on the Fort, the

38

42 wil - der - ness fort that Ro - ber - deau built.

wil - der - ness fort that Ro - ber - deau built.

wil - der - ness fort that Ro - ber - deau built.

42 wil - der - ness fort that Ro - ber - deau built.

mf

46 *mf* Here is the lead that they melt and they pour *Arvilla* pro - tect - ed by sol - diers, some doz - en or four,

Here is the lead that they melt and they pour *mp*

46 that

mp

51 *mf cresc. poco a poco* that work the mines all burst - ing with ore.

cresc. poco a poco

51 guard the min - ers, dust - y and sore, that work the mines all burst - ing with ore.

cresc. poco a poco

All soldiers and audience

55 *f*

All de-pend - ing on the Fort, the wil - der-ness fort that Ro - ber - deau built.

55 *f*

All de-pend - ing on the Fort, the wil - der-ness fort that Ro - ber - deau built.

55 *f*

All de-pend - ing on the Fort, the wil - der-ness fort that Ro - ber - deau built.

59 *mf* Another soldier

Here are the bul - lets hard to the core

59 *mp secco* *simile*

63 *mf* Arvilla

made from the lead that they melt and they pour pro - tect-ed by sol-diers, some doz-en or four, *mp*

63 that

67 *mf* *cresc. poco a poco*

that work the mines all burst-ing with ore.

cresc. poco a poco

guard the min - ers, dust - y and sore, that work the mines all burst-ing with ore.

67 *mp* *cresc. poco a poco*

71 *f* *All soldiers and audience*

All de-pend - ing on the Fort, the wil - der - ness fort that Ro - ber - deau built.

f

All de-pend - ing on the Fort, the wil - der - ness fort that Ro - ber - deau built.

f

All de-pend - ing on the Fort, the wil - der - ness fort that Ro - ber - deau built.

f

All de-pend - ing on the Fort, the wil - der - ness fort that Ro - ber - deau built.

71 *f*

75 *Another soldier* *mf*

Here are the ri - fles with ac - cu - rate bore

mp

75

79 *mf* *Arvilla*
 made from the lead that they melt and they pour pro -

that fire the bul - lets hard to the core

83 *mf*
 tect - ed by sol - diers, some doz - en or four, *mp cresc. poco a poco* that

that guard the min - ers, dust - y and sore, that

mp cresc. poco a poco

87 *poco rit.* *f All soldiers and audience a tempo*
 All de - pend - ing on the Fort, the
 work the mines all burst - ing with ore. *f* All de - pend - ing on the Fort, the

work the mines all burst - ing with ore. All de - pend - ing on the Fort, the

poco rit. *a tempo*

91 wil-der-ness fort that Ro-ber-deau built. *mp*
 Here are the troops, eight Bat-

91 wil-der-ness fort that Ro-ber-deau built. *p*

96 tal - ions and more, that car - ry the ri - fles with ac - cu - rate bore that fire the bul - lets *mf*

96 *mp*

100 *mf* Arvilla made from the lead that they melt and they pour pro - tect-ed by sol-diers, some doz-en or four,

hard to the core *mp*
 that

100

105 *mf cresc. poco a poco* *rit.*

that work the mines all burst-ing with ore.

cresc. poco a poco

guard the min - ers, dust - y and sore, that work the mines all burst-ing with ore.

105 *mp cresc. poco a poco* *poco rit.*

109 *f* *All soldiers and audience* *a tempo*

All de-pend - ing on the Fort, the wil - der-ness fort that Ro - ber-deau built.

f

All de-pend - ing on the Fort, the wil - der-ness fort that Ro - ber-deau built.

109 *a tempo*

109 *a tempo*

113 **Marcia** *f* *♩ = 108*

f Here are the Brit-ish in silk pants and drawers

f Here are the Brit-ish in silk pants and drawers

Another soldier *mf*

who

f Here are the Brit-ish in silk pants and drawers

113 *ff* *f*

117

Con moto

bat-tle our troops, eight Bat - tal-ions and more, that car-ry the ri-fles with ac-cu-rate bore

121

mf

Arvilla

made from the lead that they melt and they pour pro - tect-ed by sol-diers, some
that fire the bul - lets hard to the core

121

126

mf

cresc. poco a poco

doz-en or four, that work the mines all burst-ing with ore.

mp *cresc. poco a poco*

that guard the min - ers, dust - y and sore, that work the mines all burst-ing with ore.

126

poco rit.

that guard the min - ers, dust - y and sore, that work the mines all burst-ing with ore.

mp *cresc. poco a poco*

All soldiers and audience

131 *f a tempo*

f All de-pend - ing on the Fort, the wil-der-ness fort that Ro-ber-deau built.

All de-pend - ing on the Fort, the wil-der-ness fort that Ro-ber-deau built.

131 *a tempo*

135 **Marcia** ♩ = 108 *mf bellowing*

Here is King Geor-gie, who

135 *mp*

138 *f*

who leads all the Brit-ish in silk pants and drawers

who leads all the Brit-ish in silk pants and drawers

An officer *mf*

who

thinks he is Thor, who leads all the Brit-ish in silk pants and drawers

138 *f*

141

Con moto

bat - tle our troops, eight Bat - tal - ions and more, that car - ry the ri - fles with ac - cu - rate bore

145

made from the lead that they melt and they pour
Arvilla
 pro - tect - ed by sol - diers, some
 that fire the bul - lets hard to the core

145

150

doz - en or four, that work the mines all burst - ing with ore.
mp cresc. poco a poco
 that guard the min - ers, dust - y and sore, that work the mines all burst - ing with ore.

150

poco rit.
mp cresc. poco a poco

155 *f* *All soldiers and audience*
a tempo

f All de- pend - ing on the Fort, the wil - der - ness fort that Ro - ber - deau built.

All de- pend - ing on the Fort, the wil - der - ness fort that Ro - ber - deau built.

155 *a tempo*

159 **Marcia** *Another soldier mp*

Here is George Wash - ing - ton, read - y for war
Another soldier mf *bellowing*

159 *reverently*

mp

to

163 *f*

who leads all the Brit - ish in silk pants and drawers

f

who leads all the Brit - ish in silk pants and drawers *mf*

who

f

con - quer King Geor - gie, who thinks he is Thor, who leads all the Brit - ish in silk pants and drawers

163 *mf*

f

167 **Con moto**

bat - tle our troops, eight Bat - tal - ions and more, that car - ry the ri - fles with ac - cu - rate bore

mf

171

made from the lead that they melt and they pour
Arvilla mf

pro - tect - ed by sol - diers, some

that fire the bul - lets hard to the core

171

176 *mf cresc. poco a poco*

doz - en or four, that work the mines all burst - ing with ore.

that guard the min - ers, dust - y and sore, that work the mines all burst - ing with ore.

176 *mp cresc. poco a poco*

poco rit.

All soldiers and audience
f
a tempo

181 *f* All de- pend - ing on the Fort, the wil - der - ness fort that Ro - ber - deau built.

181 *f* All de- pend - ing on the Fort, the wil - der - ness fort that Ro - ber - deau built.

185 **Marcia**

185 *f* Here is A - mer - i - ca, span - ning the shore,

185 *f* Here is A - mer - i - ca, span - ning the shore,

185 *f* Here is A - mer - i - ca, span - ning the shore,

185 *f* Here is A - mer - i - ca, span - ning the shore,

185 *f* Here is A - mer - i - ca, span - ning the shore,

189 *mf*

189 *mf* led by George Wash - ing - ton, read - y for war, *mf* *bellowing*

189 *mf* to con - quer King Geor - gie, who

192 *f* who leads all the Brit - ish in silk pants and drawers
 who leads all the Brit - ish in silk pants and drawers *mf*
 who
 thinks he is Thor, who leads all the Brit - ish in silk pants and drawers

195 **Con moto**
 bat - tle our troops, eight Bat - tal - ions and more, that car - ry the ri - fles with ac - cu - rate bore

199 made from the lead that they melt and they pour
Arvilla *mf*
 pro - tect - ed by sol - diers, some

199 that fire the bul - lets hard to the core

204 *mf cresc. poco a poco*

doz-en or four, that work the mines all burst-ing with ore.

mp cresc. poco a poco

that guard the min - ers, dust - y and sore, that work the mines all burst-ing with ore.

204 *poco rit.*

mp cresc. poco a poco

All soldiers and audience

209 *f a tempo*

All de-pend - ing on the Fort, the wil-der-ness fort that Ro-ber-deau built.

f a tempo

All de-pend - ing on the Fort, the wil-der-ness fort that Ro-ber-deau built.

209 *f a tempo*

213 **Slower** ♩ = 84 *f*

But here are some Tor - ies, our

213 *ff marcato* *mf*

216

neigh - bors next door, who bat - tle A - mer - i - ca far from the shore

neigh - bors next door, who bat - tle A - mer - i - ca far from the shore and

neigh - bors next door, who bat - tle A - mer - i - ca far from the shore

neigh - bors next door, who bat - tle A - mer - i - ca far from the shore

216

219

and kow - tow to Geor-gie who
hate our George Wash - ing - ton read - y for war
and kow - tow to Geor-gie who

222

thinks he is Thor who leads all the Brit - ish in silk pants and drawers
who leads all the Brit - ish in silk pants and drawers *mf*
to
thinks he is Thor who leads all the Brit - ish in silk pants and drawers

222

225

Con moto

bat-tle our troops, eight Bat-tal-ions and more, and spoil the ri-fles with ac-cu-rate bore that

229

for there is no lead to melt and to pour to
fire no bul-lets hard to the core

229

233

arm our poor sol-diers, some doz-en or four, who
who can't guard the min-ers, dust-y and sore, who

233

mp cresc. poco a poco

237 *allargando* **f** **Slower** ♩ = 66

flee to the hill and a - bandon the ore. And all the war ___ and more ___ de-pends ___ up -

And all the war ___ and more ___ de-pends ___ up -

flee to the hill and a - bandon the ore. And all the war ___ and more ___ de-pends ___ up -

237 *allargando* **f**

241 *ten.* **ff** *allargando*

on the fort ___ that Ro-ber-deau built, the wil-der-ness fort that Ro-ber-deau built.

ten. **ff**

on the fort ___ that Ro-ber-deau built, the wil-der-ness fort that Ro-ber-deau built.

ten. **ff**

on the fort ___ that Ro-ber-deau built, the wil-der-ness fort that Ro-ber-deau built.

ten. **ff**

on the fort ___ that Ro-ber-deau built, the wil-der-ness fort that Ro-ber-deau built.

241 *ten.* *allargando*

2. Farewell My Love

Arvilla Marvell

Andante sostenuto ♩ = 88

Piano

pp

mp

Fare - well my love Tear - ful our

time. Torn from my arms by the arm -

poco ritard. *a tempo*
mf

y. Time now to weep, Sol - dier, my

poco ritard. *a tempo*
mp

f

sweet, You march off and leave me lone -

19

mf

ly. Sun - dered by war, God, please re -

23

f *rallentando*

store back to my arms my love.

27

rallentando
mf

a tempo
mp

Brave must I be. My lib - er -

31

a tempo
mp

rit. e dim.

ty Is to be on - ly with you.

35

rit. e dim.

Slower
p

I must be on - ly with you.

39

pp

3. The Two Ravens

Abigail Edington

Moderato espressivo $\text{♩} = 132$ *mp*

Voice

As I was walk - ing all a - lone,

Piano

mf *mp* *p*

5 *poco cresc.* *poco rit.*

I heard two ra - vens mak - ing a moan: The one un - to the oth - er did say, _____

poco cresc. *poco rit.*

9 *a tempo* *mf* *poco rit.* *mp* *a tempo*

"Where shall we go and dine _____ the day - o, Where shall we go and dine the day?"

a tempo *poco rit.* *a tempo*

13 *poco cresc.*

"Be-hind yon fall - en ce - dar pine I know there lies a new - slain knight; And

17 *poco rit.* *mf* *a tempo* *poco rit.* *a tempo*

no-bod-y knows that he lies there — But his hawk, his hound, and his la - dy fair - o, But his

poco rit. *a tempo* *poco rit.* *a tempo*

poco cresc. *mf*

21 *mf* **Poco marcato ed agitato** ♩ = 144

hawk, his hound, and his la - dy fair. "His hound is to the hunt - ing gone,

mf

25 *sub. mp*

His hawk to fetch the wild - bird home, His la - dy's ob-tained a - noth - er mate, So we may

sub. mp

29 *rit.* *a tempo* *poco rit.*

make our din - ner long — and late - o, So we may make our din - ner long and late.

rit. *a tempo* *poco rit.*

mp

a tempo

33 *f*

"You'll perch up - on his bright white thighs And I'll peck out his pret - ty blue eyes: And

a tempo

mf

poco rit. *mp* *a tempo*

with one lock of his gold - en hair We'll patch our nest when

f *poco rit.* *mp* *a tempo*

it grows bare - o, We'll patch our nest when it grows bare.

rit.

rit.

Tempo primo

43 *p*

"My moth - er made me of an egg and raised me up in

pp *delicately*

Sva

46 *cresc. poco a poco* *poco rit.*

feath - ers grey. She said 'Be glad this day and fly. _____

poco rit.

cresc. poco a poco

49 *a tempo* *f* *allarg.* *mp ten.* *a tempo*

For come the win - ter you _____ must die - o, For come the win - ter

a tempo *mf* *allarg.* *a tempo* *mp*

52 *a tempo* *cresc. poco a poco* *poco rit.*

you must die.' "Now win - ter's come and it is past.

poco rit. *a tempo*

cresc. poco a poco

55 *mf* *mp* *cresc. poco a poco*

And all the birds do build their nest. A feast is not

mf *p* *cresc. poco a poco*

58 *poco rit.* *a tempo*
mf
 set for the dead. So we'll gob down his meat in - stead o,
poco rit.
poco rit. *a tempo*
mp

61 *a tempo*
mp **Meno mosso ed espressivo** ♩ = 116
molto rit.
 So we'll gob down his meat in - stead. "Full man - y a one for him makes moan,
a tempo *molto rit.*
p *mp sonore*

65 *p dolce*
 But none shall know where he is gone: O - ver his bones, when they are bare, the
p dolce

69
 end - less wind of the moun - tain air - o, the end - less wind of the moun - tain air."

4. A Bit of Whiskey

Private John Lane, Sergeant Giles Stephens, and Corporal John Harris

Corporal Harris *Allegro* ♩ = 96 *mf*

A sol - dier who's fit Must keep in his kit All

Piano *f* *mp*

Sgt. Stephens

goods that he should For his mis - sion. To give him as - sur - ance and build his en - dur - ance He

Pvt. Lane

needs more than dry am - mu - ni - tion. He needs more than boots or fus - es or food To keep his de - mean - or—

Sgt. Stephens

frisk - y. When all's said and done, Right next to his gun What he needs is a nice bit of

The musical score is written in 2/4 time with a key signature of one flat (Bb). It features three vocal parts and a piano accompaniment. The tempo is marked 'Allegro' with a quarter note equal to 96 beats per minute. The dynamics range from mezzo-forte (mf) for the vocalists to forte (f) and mezzo-piano (mp) for the piano accompaniment. The score is divided into four systems, each with a measure number in a box at the beginning of the vocal line (5, 9, 14). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line.

18 *f* All 3

whis - key. When all's said and done, Right next to his gun What he needs is a nice bit of

mf

22 **Pvt. Lane**

whis - key. All hail! All hail! All hail! All hail!

Sgt. Stephens

whis - key. All hail! All hail! All hail! All hail!

Corp. Harris

whis - key. All hail! All hail! All hail! All hail!

22 *f*

27 *mf* *p*

— A bit of whis - key! — A bit of whis - key! — A bit of

mf

— A bit of whis - key! — A bit of whis-key!

mf

— A bit of whis-key! — A bit of whis - key! —

27

32 *rit.* *a tempo mp*

whis - key! Lit - tle bit of whis - key Can make a fel - low frisk - y.

p A bit of whis - key!

p A bit of whis - key!

36 *mf* *mp* *mf*

Lit - tle bit of whis - key can make a fel - low frisk - y. Be - stow a

Lit - tle bit of whis - key can make a fel - low frisk - y. Be - stow a

Lit - tle bit of whis - key can

39

glow, your nose will show you had a bit of whis -

glow, your nose will show you had a bit of whis -

make a fel-low frisk - can make a fel-low frisk - y, will show you had a bit of whis -

rit.

43

key. All praise this in - no - va - tion, This cur - i - ous li - ba - tion. Drink

key. All praise, all praise this li -

key. All praise li - ba - tion. Drink

a tempo

f

mp

mf

mp cresc. poco a poco

f

48 *cresc. poco a poco*

deep of e - la - tion. A
 - ba - tion, e - la - tion. A
 deep and see that we're meant to be one broth - er - hood of e - la - tion.

52 *f*

la - tion. Ev - ry broth - er will aid each oth - er de - fend - ing this great—
 bit of whis - key Ain't noth - ing risk - y. Ev - ry broth - er will aid each oth - er de - fend - ing this great

52 *mf*

mf

57 *sub. p* *stringendo e cresc.* *mf*

na - tion. All hail a bit of whis - key. God bless this bit of whis - key. All hail a bit of

sub. p *stringendo e cresc.* *mf*

na - tion. All hail a bit of whis - key. God bless this bit of whis - key. All hail a bit of

sub. p *stringendo e cresc.* *mf*

All hail a bit of whis - key. God bless this bit of whis - key. All hail a bit of

63 *f* *ff*

whis - key. God bless this bit of whis - key. All hail! All hail! All hail! _____

f *ff*

whis - key. God bless this bit of whis - key. All hail! All hail! All hail! _____

f *ff*

whis - key. God bless this bit of whis - key. All hail! All hail! All hail! _____

5. Listen Well to the Story I Tell

John Dee and Troupe

Allegretto a la marziale $\text{♩} = 88$ *mf*

John Dee

Lis-ten

Piano *mf* *mp*

well to the sto-ry I tell, dear friend. Pay it heed, a deed of dar - ing. Look wher-

5

ev - er you will, you will not find a tale as rip-ping as the one you're hear - ing.

9

Tenors *f*

Wil - li - am Tell of War - ri - or's Mark, Wil - li - am Tell of War - ri - or's Mark,

Basses *f*

Wil - li - am Tell of War - ri - or's Mark, Wil - li - am Tell of War - ri - or's Mark,

13

John Dee *a tempo*
poco allarg. *mf*

mp cresc. *f* Where the

Wil - li - am Tell of War - ri - or's Mark, Doub - le - you T. Es - quire.

mp cresc. *f*

Wil - li - am Tell of War - ri - or's Mark, Doub - le - you T. Es - quire.

17

poco allarg. *f* *a tempo*

mp cresc. *f* *mf*

snows that flow in - to Shav - er's Creek meet the wa - ters of the Ju - ni - at - a Riv - er came a

21

man and his son with a bow and a gun and he fig-ured right soon he ought to live here.

f
Did he
f
Did he

25

f
John Dee *f*
May-be

come from North-um-ber-land Coun-ty way? Did he hail from Old Vir - gin - ia? Was he Ger-man or Scot?

29

come from North-um-ber-land Coun-ty way? Did he hail from Old Vir - gin - ia? Was he Ger-man or Scot?

34

yes, may-be not. Now you hush and let me con - tin - ya. He could bring down a bear at a

38

thou-sand yards with his Penn-syl - va - nia ri - fle. Put an ar-row to his bow and bag a buf-fa-lo. Why, to

him 'twere hard - ly a tri - fle.

f Wil-li-am Tell of _ War-ri-or's Mark, Wil-li-am Tell of _

43

Wil-li-am Tell of _ War-ri-or's Mark, Wil-li-am Tell of _

John Dee mf poco allarg.

Be - fore

mp cresc. War-ri-or's Mark, Wil-li - am Tell of _ War - ri-or's Mark, *f* Doub-le-you T. ___ *mf* Es - quire. Be - fore

48

War-ri-or's Mark, Wil-li - am Tell of _ War - ri-or's Mark, *mp cresc.* Doub-le-you T. ___ *f* Es - quire. Be - fore *mf*

poco allarg.

a tempo

Gen-er-al Brad-dock built his road a-cross the Al-le-ghe-ny, there a-

Gen-er-al Brad-dock built his road a-cross the Al-le-ghe-ny, there a-

Gen-er-al Brad-dock built his road a-cross the Al-le-ghe-ny, there a-

53 *a tempo*

molto allarg.◡ // *a tempo*

bode in this dell our brave, bold Wil-liam Tell, and he's look-ing might-y fired up, now, ain't he?

bode in this dell our brave, bold Wil-liam Tell, and he's look-ing might-y fired up, now, ain't he?

bode in this dell our brave, bold Wil-liam Tell, and he's look-ing might-y fired up, now, ain't he?

57 *molto allarg.* ◡ // *a tempo* *mp*

61

6. I am a tracker

Peter Reilly (William Tell)

Allegro $\text{♩} = 72$

Piano

f

I am a track - er, trad - er and hunt - er.

mf

Here in the val - ley win - ter and sum - mer I

stalk with my son wild boar and bi - son.

rit.

rit.

a tempo

Here is no mas - ter of field or pas - ture.

16 *a tempo*

Each gap and hol - low a new path to fol - low

20

these end - less moun - tains tree - capped and bound - less.

24

mp a tempo

solo instrument (trumpet, horn or trombone)

28 *a tempo*

mp

Measures 31-32. The bass line (B1) features a melodic line with a fermata over the final note. The piano accompaniment (P) consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with a fermata over the final measure.

Measures 33-35. The bass line (B1) has a melodic line with a fermata over the final note. The piano accompaniment (P) continues with the rhythmic pattern. The instruction *rit. e dim. al fine* is written above the bass line in measure 34.

Measures 36-38. The bass line (B1) has a melodic line with a fermata over the final note. The piano accompaniment (P) continues with the rhythmic pattern. The instruction *p* is written above the bass line in measure 36, and *pp* is written below the piano part in measure 38.

7. Permit Me to Greet

James Waters (Gessler)

Maestoso ♩ = 84 (swing all dotted 8ths and 16th notes)

Piano

The piano introduction is in 4/4 time, starting with a *mp* dynamic. The right hand features a melodic line with triplet eighth notes, while the left hand provides a steady accompaniment of dotted eighth and sixteenth note pairs. The tempo is marked **Maestoso** at 84 beats per minute, with a note that all dotted eighth and sixteenth notes should be swung.

Measures 4 through 7 of the piano accompaniment. The right hand continues with the melodic line, and the left hand maintains the accompaniment pattern. Measure 4 is marked with a box containing the number 4.

Vocal entry and piano accompaniment for measures 8 through 11. The vocal line begins in measure 8 with the lyrics "Per - mit me to greet ev - 'ry white man I meet who re-". The piano accompaniment features a *mf* dynamic in the right hand and a *mp* dynamic in the left hand. Measure 8 is marked with a box containing the number 8.

Vocal entry and piano accompaniment for measures 12 through 15. The vocal line continues with the lyrics "side be-neath the peaks of Tus-ca - ro - ra. All you trad-ers who've made such a brave cav-al-cade through these". The piano accompaniment continues with the same accompaniment pattern. Measure 12 is marked with a box containing the number 12.

8
val - leys of Al - le - ghe - ny lau - rel. I come from Lon - don where our bless - ed King so dear sent —

16

8
me to con - vey His — kind - ness That on you to be - stow all the bless - ings we know as —

20

poco rit. *a tempo*

poco rit. *a tempo*

8
loy - al sub - jects to his roy - al high - ness.

24

f

8
You may call me an - y-time, should you

28

f

mf

27 28 29 30

wit - ness an - y crime. You may call me, I don't real - ly care if it be ear - ly or late, you may

31

Detailed description: This system contains measures 27 through 30. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). Measure numbers 27, 28, 29, and 30 are indicated above the vocal staff. The lyrics are: "wit - ness an - y crime. You may call me, I don't real - ly care if it be ear - ly or late, you may". Measure 31 is marked at the beginning of the next system.

31 32 33 34

poco rit. *a tempo*

call at an - y date. Just take care you call me: Sir Gess - ler, your Roy - al Sher - iff.

35

poco rit. *a tempo*

mp

Detailed description: This system contains measures 31 through 34. The vocal line is in treble clef. The piano accompaniment is in grand staff. Measure numbers 31, 32, 33, and 34 are indicated above the vocal staff. The lyrics are: "call at an - y date. Just take care you call me: Sir Gess - ler, your Roy - al Sher - iff.". Performance markings include *poco rit.* and *a tempo* above the vocal staff, and *mp* in the piano staff. Measure 35 is marked at the beginning of the next system.

35 36 37 38

pp

Sva

Detailed description: This system contains measures 35 through 38. The piano accompaniment is in grand staff. Measure numbers 35, 36, 37, and 38 are indicated above the vocal staff. The piano part features triplets in the right hand and a steady bass line. Performance markings include *pp* and *Sva* (Sustained Vibration). A long slur covers the right hand of the piano part across all four measures.

Fade under dialogue

39 40 41 42

43

Detailed description: This system contains measures 39 through 42. The piano accompaniment is in grand staff. Measure numbers 39, 40, 41, and 42 are indicated above the vocal staff. The piano part continues with triplets and a steady bass line. A long slur covers the right hand of the piano part across all four measures. Measure 43 is marked at the beginning of the next system.

8. I Am a Free Man

Reilley (William Tell)

Piano

Allegro $\text{♩} = 72$

f

I am a free man, ser - vant to no man.

mf

Here in the for - est e - ven the poor - est is

e - qual to an - y count or duke.

4

8

12

2/4

Quaint Notion

James Waters (Gessler) and Abigail Edington (Jimmie)

Freely, with motion ♩ = 116

Gessler *mf*

Quaint no - tion. None es - cape the reach of those who've no need to be - seech, of

6 // *espr.* *a tempo*

kings who can com - mand to kill be - cause they can, and prob-a-bly will. Your part, as those of low - er birth, is

12 *Jimmie f*

hum - bly to con - strue your worth as noth - ing save a sub - ject who must do as he is told to do.

18 *mf*

fa - ther told you once to go. You gift to us we must fore - go. Be - sides, we'd nev - er choose as

Con moto $\text{♩} = 66$

23

mas - ter this patch-work of pomp and puff and plas - ter. Go

29

fright - en some chil - dren young - er than me, you bum - bling pox of pom -

35

pos - i - ty. ————— Such words from a mere boy of eight! I'm

Gessler *mp* Jimmie *mf*

41

ten. ————— Now be off, or you'll ne'er see e - lev - en.

Gessler *f*

47

Freely, with motion

ff

9. Since His Highness the King

James Waters (Gessler) and Associates

Maestoso ♩ = 84 *mf* (swing all dotted 8ths and 16th notes)

Gessler

Since His High - ness the King gave me pow - er to bring or - der

Piano

mf *mp*

o - ver this rough pi - o - neer place, I have pow - er to sieze an - y -

4

one whom I please and to jail them be-yond eye or ear trace. What I

7

say has the force of the King's ver - y voice, so Re - sis - tance is short, failed, and gor - y. What I

10

say is the law I'm the one makes the call. And I trump an - y judge, court or jur - y.

Tenors *mf*

Basses *mf*

With this

With this

14

Sher - iff a-round we can get on the ground and pluck up what was found by our law - yers. Mak - ing

Sher - iff a-round we can get on the ground and pluck up what was found by our law - yers. Mak - ing

18

deals in the back, gain - ing gold by the sack, Then go right back to tax - ing these bor - ders.

deals in the back, gain - ing gold by the sack, Then go right back to tax - ing these bor - ders.

22

f

f No stone so old it can't be sold. Turn lead to gold and glor - y. *mf* We'll tax

f *mf*

26 No stone so old it can't be sold. Turn lead to gold and glor - y. We'll tax

8 hous - es, of course and your fields and your horse, claim-ing all house-hold bau - bles and tri - fles — ex-cept the

30 hous - es, of course and your fields and your horse, claim-ing all house-hold bau - bles and tri - fles — ex-cept the

mf

f *poco rit.* *a tempo*

Pret - ty soon we'll have that. By the way, con-fis-cat - ing your ri - fles.

clothes on your back.

34 clothes on your back. *poco rit.* *a tempo*

10. Men of the Forest

Peter Reilley (William Tell)

Piano

Allegro $\text{♩} = 72$

f

Men of the for - est! Gath - er be - fore us.

mf

Rise in de - fi - ance, Rise in de - fi - ance To

an - y ty - rant, To an - y ty - rant.

rit.

rit.

a tempo

Men of the for - est! Gath - er be - fore us.

Rise in de - fi - ance to an - y ty - rants.

I will not

be a slave to an - y man. I will not

mf

mp

ff

3

3 3 3 3

3

Detailed description of the musical score: The score is for a vocal piece in G major (one sharp). It consists of a vocal line and a piano accompaniment. The tempo is marked 'a tempo'. The lyrics are: 'Men of the forest! Gather before us. Rise in defiance to any tyrants. I will not be a slave to any man. I will not'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamic markings include 'mf' (mezzo-forte), 'mp' (mezzo-piano), and 'ff' (fortissimo). Measure numbers 16, 20, 24, and 28 are marked. There are triplets in the piano part at measures 24 and 28. The score ends with a double bar line and a common time signature 'C'.

be a slave to _____ an - y _____ man. _____

32

I _____ can _____ sub - due _____ the _____ man with - out a gun, with -

35

out a gun, with - out a gun, with my _____ bare _____ hands, with

38

my _____ bare _____ hands. I'll make _____ that _____ man soon un - der - stand, soon

41

rit. *cadenza*

un - der-stand, soon un - der-stand, soon un - der-stand. Oh _____

44 *rit.*

47

Tempo primo

f

I am un - shak - en. This path I've tak - en

51 *mf*

Now and for - ev - er Fal - ter - ing nev - er Till

55

rit.

all who need them Sing songs of free - dom.

59

rit.

ff a tempo

Now and for - ev - er Fal - ter - ing nev - er.

63

a tempo

f

f

Now and for - ev - er Fal - ter - ing nev - er.

67

mf rit. e dim. al fine

Fal - ter - ing nev - er. Fal - ter - ing nev - er.

71

rit. e dim. al fine

mp

p

11. We Hope You Had a Pleasant Time

Arvilla Marvell, John Dee and Company

Allegro ♩ = 144

Piano

f

mf

Measures 1-5 of the piano introduction. The music is in 2/4 time and begins with a forte (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The right hand features a melodic line with a fermata on the first measure, while the left hand provides a rhythmic accompaniment of chords and eighth notes.

Measures 6-11 of the piano introduction. The music continues with the same rhythmic accompaniment in the left hand. The right hand has a melodic line with a fermata on the eighth measure. The dynamics remain consistent with the previous section.

excited

Arvilla *mf*

Vocal line for Arvilla, measures 12-15. The line is mostly silent, with a final note on the fifth measure. The dynamic is mezzo-forte (*mf*).

We

Piano accompaniment for Arvilla, measures 12-15. The piano continues with its accompaniment, ending with a mezzo-piano (*mp*) dynamic on the fifth measure.

18

Vocal line for Dee, measures 18-21. The line contains the lyrics: "hope you had a pleas-ant time With this our lit - tle chil-dren's tale." The dynamic is mezzo-forte (*mf*).

hope you had a pleas-ant time With this our lit - tle chil-dren's tale.

Dee *mf*

Vocal line for Dee, measures 22-25. The line contains the lyrics: "But don't for - get the mor - al: Ev - 'ry". The dynamic is mezzo-forte (*mf*).

But don't for - get the mor - al: Ev - 'ry

Piano accompaniment for Dee, measures 18-25. The piano continues with its accompaniment, providing a steady rhythmic and harmonic support for the vocal lines.

24 *f*

Oh, if we told the sto - ry well, let's hear it for old

Ty - rant Goes to Hell!

24 *mf*

29 *poco rit.* *a tempo*

Wil - liam Tell.

f

But who can tell if free - dom stays with those that guard it well?

29 *poco rit.* *a tempo*

mp *p*

34 *scherzando* *cresc. poco a poco*

40 *Arvilla* *f*

We

f mp

46 hope you had a pleas-ant time With this our lit - tle chil-dren's tale.

Dee *f*

But don't for - get the mor-al: Ev - 'ry

46

52 Oh, if we told the sto - ry well, let's hear it for old Wil-liam Tell.

Ty - rant Goes to Hell!

52 *mf*

But

58 **Women *ff***
 We hope you had a pleas-ant time With

58 **Tenor 1 *ff***
 We hope you had a pleas-ant time With

58 **Tenor 2 *ff***
 who can tell if free-dom stays with those that guard it well? We hope you had a pleas-ant time With

58 **Bass *ff***
 We hope you had a pleas-ant time With

58 ***ff***

64
 this our lit - tle chil - dren's tale. But don't for - get the mor - al: Ev - 'ry Ty - rant

64
 this our lit - tle chil - dren's tale. But don't for - get the mor - al: Ev - 'ry Ty - rant

64
 this our lit - tle chil - dren's tale. But don't for - get the mor - al: Ev - 'ry Ty - rant

64
 this our lit - tle chil - dren's tale. But don't for - get the mor - al: Ev - 'ry Ty - rant

64

Interrupted by sound of fife and drum

12. God Save Great Washington

Full Company and Audience

Piano

Maestoso ♩ = 100

p cresc. ed accel. *mf* *rit.*

The piano introduction is in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano (*p*) dynamic, marked *cresc. ed accel.* (crescendo and acceleration). The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic shifts to *mf* (mezzo-forte) in the second measure. The piece concludes with a *rit.* (ritardando) marking.

a tempo

10 *ff*

God save great Wash - ing - ton, his worth from ev' - ry tongue de - mands ap - plause; _____

God save great Wash - ing - ton, his worth from ev' - ry tongue de - mands ap - plause; _____

God save great Wash - ing - ton, his worth from ev' - ry tongue de - mands ap - plause; _____

God save great Wash - ing - ton, his worth from ev' - ry tongue de - mands ap - plause; _____

10 *a tempo*

ff

The vocal and piano accompaniment section begins at measure 10, marked *a tempo* and *ff* (fortissimo). The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "God save great Wash - ing - ton, his worth from ev' - ry tongue de - mands ap - plause; _____". The piano accompaniment features a strong, rhythmic accompaniment in the right hand and a bass line in the left hand, both marked *ff*. The section concludes with a *a tempo* marking.

16

Ye tune - ful pow'rs com - bine, and each true Whig now join* Whose heart_ did_

Ye tune - ful pow'rs com - bine, and each true Whig now join* Whose heart_ did_

Ye tune - ful pow'rs com - bine, and each true Whig now join* Whose heart_ did_

Ye tune - ful pow'rs com - bine, and each true Whig now join* Whose heart_ did_

16

21

ne'er re - sign the_ glo - rious cause.____

ne'er re - sign the_ glo - rious cause.____

ne'er re - sign the_ glo - rious cause.____

ne'er re - sign the_ glo - rious cause.____

21

*In the 18th Century join was pronounced "jine" to rhyme with combine.

a tempo

26

ff performers and audience

God save great Wash - ing - ton, his worth from ev' - ry tongue de - mands ap - plause; _____

ff

God save great Wash - ing - ton, his worth from ev' - ry tongue de - mands ap - plause; _____

26

a tempo

Ye tune - ful pow'rs com - bine, and each true Whig now join* Whose heart__ did__ ne'er re - sign

ff

Ye tune - ful pow'rs com - bine, and each true Whig now join* Whose heart__ did__ ne'er re - sign

32

Ye tune - ful pow'rs com - bine, and each true Whig now join* Whose heart__ did__ ne'er re - sign

ff

Ye tune - ful pow'rs com - bine, and each true Whig now join* Whose heart__ did__ ne'er re - sign

38

Robustly $\text{♩} = 69$

the glo - rious cause. _____

ff

the glo - rious cause. _____

f *dim.* *simile* ***mf***

"Old Rosin the Bow", old Irish folk song

43

Musical notation for measures 43-48. The piece is in D major (two sharps) and 3/4 time. The right hand features a series of chords and melodic lines, with a long slur over measures 43-48. The left hand provides a steady accompaniment of chords and single notes.

49

Musical notation for measures 49-54. The right hand continues with chords and melodic lines, including a trill in measure 50. The left hand accompaniment remains consistent.

55

Musical notation for measures 55-59. The right hand features a melodic line with a slur. The left hand accompaniment is steady. Dynamics include *cresc.* and *f*.

60

Musical notation for measures 60-64. The right hand continues with chords and melodic lines. The left hand accompaniment is steady.

65

Musical notation for measures 65-69. The right hand features a melodic line with a slur. The left hand accompaniment is steady.

70

Musical notation for measures 70-74. The right hand continues with chords and melodic lines. The left hand accompaniment is steady. The piece concludes with a final chord in the right hand.

75 **Con moto** $\text{♩} = 96$

ff feroce *f*

8vb

79

(8vb)

83

(8vb)

87

(8vb)

91

ff

(8vb)

96

(8vb)

100

Joyously $\text{♩} = 80$

f This is the fort that Ro-ber-deau built, the wil-der-ness fort that

f This is the fort that Ro-ber-deau built, the wil-der-ness fort that

100

f

105

ff *allargando* *a tempo* *allargando*

This is the fort that Ro-ber-deau built, the wil-der-ness fort that Ro-ber-deau built.

ff This is the fort that Ro-ber-deau built, the wil-der-ness fort that Ro-ber-deau built.

ff Ro-ber-deau built. This is the fort that Ro-ber-deau built, the wil-der-ness fort that Ro-ber-deau built.

ff Ro-ber-deau built. This is the fort that Ro-ber-deau built, the wil-der-ness fort that Ro-ber-deau built.

105

ff *allargando* *a tempo* *allargando*