

That Old-Time Nutrition

for tenor, pianist and assistant

David Vayo

An assistant (who could be a stage crew worker) is called for on pages 51 (optional), 60-62, 65-67.

Optional but highly encouraged: four male actors (see p. 37)

Props needed:

- likeness of Freud (portrait, cartoon, T-shirt, bobblehead etc.)
- recording of flushing toilet, to be played from backstage (optional)
- serving tray
- box of tissues
- dog bone
- set of false (or toy) teeth
- ratchet
- mouth siren (or referee's whistle)
- shredded wheat biscuit

All texts are taken from US advertisements, late-19th/early-20th century

That Old-Time Nutrition

I. Canned Commentary

David Vayo (2015)

Allegro ♩ = 116

f *strident*

Tenor

Now _____ for Camp - bell's To -

Piano

Ped. Ped.

3

ma - to Soup _____ This is

3

3

Ped.

T

6

8

just the time you need it.

Pno.

6

8

Red.

8

hectoring

3

3

3

3

8

You want its tonic appetizing quality,

10

3

3

3

8

its wholesome nourishment, its delicious flavor

10

Moderato ♩=76

mf dreamy yet earnest

12

8

There is no - thing like it to

12

p

ped. ...

14

overexcited neurotic zealot

T

8

put your di - gest - ive pow - ers on edge and give a

8^{va} - - - -

LH

14

mf

Pno.

14

(p)

T 16

k - een rel - ish to

(8va)

Pno.

18

ev' - ry - thing you eat. Your

(8va)

19
T 8
whole meal goes bet-ter di - gests bet-ter, does you more good,

19
Pno. *mp*
Ped.

suggestive

21
8
when ³it be - gins with this temp - ting

21
mf

6-7"

23
T 8
p soup. *f* (p)

Tempo I

T

24

f

Camp - bell's

Camp - bell's

Pno.

24

f

24

Leo.

T

27

Thick

Thick

Thick

8va

Pno.

27

29

T

8

5

Ve - ge - ta - ble Soup

Pno.

29

8va

mf

8va

29

8va

Red.

31

Più mosso ♩=126 *mf* affected upper-crust accent

T

8

The invigorating stock we make from high grade Government inspected

Pno.

31

mp

34

T

beef. In this stock we combine choice potatoes, chantenay carrots and

Pno.

37

Canadian rutabagas- attractively diced. We add

39

ba-by li-ma beans small peas bar-ley, rice, Country Gentle - slight twang ---

mf *mp* *mf* *mf*

41

man corn, Dutch cab - bage and

f *mp*

43

fresh ok - ra, ce - le - ry and

T

45 *f*

8

mf

pars - ley _____ We

Pno.

45

mf

f

Poco meno mosso ♩=116

47 *fastidious*

8

al - so in - clude _____ a fine to - ma - to pu - ree _____ a

47

mf

48



sprink - (e)l - ing of ma - ca - ro - ni al - pha - bets and a

48

49

slight _____ fla - vor - ing of leek, on - ions and sweet red

49

Poco più mosso ♩=120

T

53 *p*

8

pep - pers...

Pno.

53 *p*

cresc...

1940's newsreel narrator

56 *mf*

8

In using Campbell's you have the benefit of the

56 *f pomposo*

3

3

3

1

58

entire Campbell organization- the extensive Campbell farms,

58

mf

60

our staff of expert buyers and experienced chefs, the Campbell

60

mf

62

T

kitchens with their unequaled equipment and facilities. All

Pno.

64

this is cooperative economy on the largest scale.

ff *mp*

rit. . .

66

It eliminates the loss, waste and spoilage of

p

68 ...Lento ♩ = 52

♩ = 120

mf disdainfully

68

retail marketing. _____

mf

p

p

3

Detailed description: This is a musical score for piano and voice. The score is in 5/4 time and consists of four measures. The piano part is written in two staves (bass and treble clefs). The voice part is written in a single staff with a soprano clef. The tempo is marked 'Lento' with a quarter note equal to 52 beats. The dynamic is marked 'mf' (mezzo-forte) and the performance instruction is 'disdainfully'. The lyrics 'retail marketing.' are written above the voice staff. The piano part features a series of chords in the left hand and a melodic line in the right hand. The right hand has a triplet of eighth notes in the third measure. The dynamics change from 'mf' to 'p' (piano) in the third measure.

II. A Biscuit for All Seasons

David Vayo (2015)

Moderato Cantabile ♩ = 92

Piano

mf

3

6

9

12

mp

This system contains measures 12 through 15. The music is in G major (one sharp) and 4/4 time. Measure 12 begins with a treble clef and a key signature of one sharp. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of quarter notes G2, A2, B2, and C3. A fermata is placed over the first measure. Measure 13 features a piano dynamic marking (*mp*) and a fermata over the first measure. The melody continues with quarter notes D5, E5, F5, and G5. The bass line continues with quarter notes D3, E3, F3, and G3. Measure 14 has a melody of quarter notes A5, B5, C6, and B5, with a bass line of quarter notes A3, B3, C4, and B3. Measure 15 concludes with a melody of quarter notes A5, G5, F5, and E5, and a bass line of quarter notes A3, G3, F3, and E3. A large slur encompasses the entire system.

16

This system contains measures 16 and 17. The melody in measure 16 consists of quarter notes D5, C5, B4, and A4. The bass line consists of quarter notes D3, C3, B2, and A2. Measure 17 features a melody of quarter notes G4, F4, E4, and D4, with a bass line of quarter notes G2, F2, E2, and D2. A large slur encompasses the entire system.

18

This system contains measures 18 and 19. The melody in measure 18 is a sixteenth-note run: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass line consists of quarter notes G2, F2, E2, and D2. Measure 19 features a melody of sixteenth-note runs: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass line continues with quarter notes G2, F2, E2, and D2. A large slur encompasses the entire system.

20

This system contains measures 20 and 21. The melody in measure 20 is a sixteenth-note run: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass line consists of quarter notes G2, F2, E2, and D2. Measure 21 features a melody of sixteenth-note runs: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass line continues with quarter notes G2, F2, E2, and D2. A large slur encompasses the entire system.

22 *mp*

Tenor

8

More health-ful and nu-tri-tive in Sum-mer than heav-y meats or sog-gy

Pno.

mp

26

8

pas-tries...

8va

Pno.

28

8va

Pno.

30 *(mp)*

T

8

8^{va}

Pno.

32

8

health - ful and nu - tri - tive in Sum - mer than heav - y meats or sog - gy

8^{va}

32

T 35 *f* *mf*

pas - tries. For the

Pno. 35 *f*

37 *mp*

sul - try Sep - tem - ber days

37 *mp* *mf*

39

For the

mp *8^{va}*

41

sul - try Sep - tem - ber - days When the ap - pe - tite craves

8^{va}

T 44

8 light, dain - ty and whole - - -

Detailed description: This block shows the vocal line for measure 44. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "light, dain - ty and whole - - -" are written below the staff.

Pno.

Detailed description: This block shows the piano accompaniment for measures 44, 45, and 46. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The key signature is one sharp (F#). Measure 44 is in 2/4 time, measure 45 is in 3/4 time, and measure 46 is in 4/4 time. The piano part features chords and moving lines in both hands, with some notes beamed together.

mf

47

8 some — dish - es...

Detailed description: This block shows the vocal line for measure 47. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "some — dish - es..." are written below the staff. A dynamic marking of *mf* is placed above the staff.

mf

Detailed description: This block shows the piano accompaniment for measures 47 and 48. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The key signature is one sharp (F#). Measure 47 is in 2/4 time and measure 48 is in 2/4 time. The piano part features chords and moving lines in both hands, with a dynamic marking of *mf* placed above the right-hand staff.

Pno.

49

Detailed description: This block shows the piano accompaniment for measures 49, 50, 51, and 52. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The key signature is one sharp (F#). Measure 49 is in 2/4 time, measure 50 is in 2/4 time, measure 51 is in 2/4 time, and measure 52 is in 2/4 time. The piano part features chords and moving lines in both hands.

53 *rit. . .*

56 ... ♩ = 30 **Allegro brusco** ♩ = 100 *mf* affected upper-crust British accent

T
8

The best — Christ-mas gift — is a

Pno.
56 *p* *ff* *mf* Simile

Reo.

59

8

Good — Di-ges - tion at a time when there are so — man - y

59

62 *f* *declaiming*

T
8 good things to eat *braying donkey* There

Pno.

64 *mp*

8 is no Christ - mas joy with - out the health — that comes from sim - ple,

66 *mp* over-excited/over-enunciate

8 nour - ish - ing, eas - i - ly di - gest - ed Shred - ded Wheat Bis - cuit

Poco meno mosso ♩ = 92
mf smoothly

25

rit. . . ♩ = 84

68

8

eas - i - ly di - gest - ed shred - ded wheat Bis - cuit.

68

8va

mf

p

III. Surprise Ingredient

David Vayo (2015)

Moderato ♩ = 72

Tenor

mp

Nu - tri - tive Cof - fee... —

Piano

mf

sentimental

mp

loco

8va

Ped.

mf

3

— A perfect substitute for the best Coffee, and possessing a flavor equal to that of the

3

mf

5

finest Mocha or Java... Di-rec-tions for mak-ing are the

mp

7

u-su-al ones, set-tle with an Egg;

loud glottal

8va

8va

Red

9

Cold wa-ter or

8va

8va

Red

11 *T* *ca. 1½"* *5-7"*
 8 fish skin.

11 *Pno.* *mf* *(spoken) confused, slightly disgusted*
 Fish Skin?

14 *(mf)*
 8 You never tire of

14 *mp* *8va*
 Led.

16 *mp*
 8 Shredded Wheat Bis - cuit because it can be prepared in over two -

16 *mf*

18

hundred fifty different ways Poached Egg on

loud glottal

18

mp

f

Ped.

21

Toast Bis-cuit with Cream Fish Balls

21

mf

sfz

Ped.

25

1½ - 2" 2½ - 3" Presto

mf annoyed, confused

Fish balls?

ff

25

mf

ff

Ped.

Pno.

29 simile

T

33

$\text{♩} = 60$ *ff* clarion of doom

Ba - con

Pno.

36

mf *serioso* 2-3" 3-4"

fif - ty five cents a pound It looks quite enough...

36

Allegro energico ♩.=120

38

However, when you are feeding four or five huge

p

42

remove dollar bill from pocket

appetites, it gives a dollar bill a terrible

45

twist dollar bill return bill to pocket

wrench, with almost fatal results you might say,

b.o.

48

T

just for one square

Pno.

50

meal.

sit down

cresc. ...

f

53

Allegro assai ♩ = 132

arise with gravitas

mf dolce

56

f stern classical soloist

8

But are you real - ly in ear - nest a - bout low - er liv - ing costs?

56

p

61

8

Would you like a prime food at one - fifth the cost of ba - con?

61

p

65

8

Will you take ad - van - tage of it?

65

f

69 *f*

T

Will you take ad - van-tage of it? Now now now now

Pno.

74 *ff*

now now now _____ Now now now now If _____ you're

74 *ff*

78 *Maestoso* ♩=60 *p*

hon - est, and you real - ly want the best food NOW - - - at low

78 *p*

82 *f* *sf*

pri - ces, cut out meats - - -

82 simile *f*

84 *ff* **Prestissimo**

cut out meats - and buy Cod - fish

84 *ff* **Prestissimo** *sva*

ff *sempre ff*

86

T

8

Cod - fish

Pno.

86

(8^{va})

90

8

Cod - - - - fish.

90

IV. Distaff of Life

David Vayo (2015)

Allegro Vivace ♩ = 132
paternalistic 1950's narrator
f

The musical score is set in 4/4 time and consists of three systems. The first system features a Tenor part with lyrics: "Coca - Cola is a delightful palatable and healthful BEVERAGE". The Piano part begins with a *mf* dynamic and a rhythmic accompaniment of eighth notes. The second system features a Tenor part with lyrics: "It relieves fatigue and is indispensable for business and professional MEN". The Piano part continues with the same accompaniment. The third system features optional Actors (labeled "Actors (opt.)*") with an entrance arrow for the "1st Actor" and a *trm* (trill) marking in the Piano part.

*(optional) Four men, preferably dressed in early-20th-century outfits, cross stage in back of pianist. Arrows indicate entrances.

1st Actor: Businessman, or doctor, with briefcase or medical case, striding briskly.

2nd Actor: College student with books, striding briskly.

3rd Actor: Man riding bicycle (or unicycle or velocipede!)

4th Actor: Baseball player in uniform; toss ball in air as walk onstage, catch and pretend to throw it as if making a play while walking.

7

T

students wheelmen athletes It relieves mental and physical exhaustion

Actors

7 2nd Actor 3rd Actor 4th Actor

Pno.

10

T

rit. ♩ = 72

Pno.

10 *f* *p* < *mp* *8va*

14 *mf* *crooner*

Co - ca - Co - la is the fa - vo - rite drink of

(8va)

14

soulful

Ped.

17

LA - DIES when

(8va)

17

condescending, pitying *rit.*

Ped.

21 **Grave** ♩ = 36 *rit.* *p*

T
 8
 thirst - y and wear - y and des - pon - dent. _ (t)

Pno.
 21 (8^{va})
più p

24 Take out an object with an image of Freud;
 t-shirt, cartoon, portrait, bobblehead, etc. *mf* (spoken)

24

The great question which I have not yet
 been able to answer, despite my thirty
 years of research into the feminine soul,
 is "What does a woman want?"

Lento ♩ = 52 *hearkening to female muse; falsetto*

mf normale ♩ = 96 *accel. rit.*

26 A Wo-man's An-swer _____ Wash-burn Cros-by Gold Med-al Flo - ur _____

8va

mf

8va

Red.

ca. 5 sec

spoken: knowingly, leering (winking optional)

Alla marcia ♩ = 112

2-3" // put away Freud prop

Adagio ♩ = 60

f *eroico*

30 Every Day- The Grocers Say

Notes for Wom-en _____

30

2-3" //

3

3

$\text{♩} = 112$

T

Pno.

34

8

4

3

3

3

4:3

3

3

3

36

f newsreel
narrator

Two million women will have a right to vote in the next presidential election. Twenty

36

mf

39

million women have voted for the emancipation of American womanhood by serving Shredded Wheat in their

This system contains measures 39, 40, and 41. It features a grand staff with treble and bass clefs. The key signature has four sharps (F#, C#, G#, D#). The melody in the treble clef includes eighth and quarter notes, with some slurs. The bass clef provides a harmonic accompaniment with chords and moving lines. A double bar line is present at the end of measure 41.

42

homes... Her Declaration of Independence.

This system contains measures 42 and 43. The key signature remains the same. The melody in the treble clef features a prominent dotted quarter note followed by an eighth note, with slurs and ties. The bass clef continues with a steady accompaniment. A 3/4 time signature is indicated at the end of measure 43.

44

8va

ff *mp* (*mp*)

This system contains measures 44, 45, and 46. The key signature changes to three sharps (F#, C#, G#). The time signature is 3/4. The melody in the treble clef includes triplets and slurs. The bass clef features a complex accompaniment with triplets and slurs. Dynamics markings include *ff*, *mp*, and (*mp*). An *8va* marking is placed above the treble staff in measure 45. A double bar line is at the end of measure 46.

V. Desideratum

David Vayo (2015)

seething with overstimulated malevolence **ff** *spoiled bratissimo*

Tenor

8

"NO MORE EX -

Piano

5 5 6 6 6

8va -----
Ped. -----

3 CUS - ES!" I want a Pen-ny NOW-__

3 8va -----
f

5 5 6

* Improvise continuously, and as fast/frenetic as possible, with notes in box.
Begin with the first two (bracketed) notes, then use all notes in more or less random order.

6 *ff* $\text{♩} = 92$

For Wrig-ley's Spear - mint

8^{va}

ff

fffz

8 stalk around;
wild-eyed, scheming... $\text{♩} = 72$ *rit.* $\text{♩} = 30$

8

fff *p* *p* *ff*

8^{va}

10 $\text{♩} = 92$ *rit.* *menacing* $\text{♩} = 24$

stand in place

10

fff *p*

8^{va}

"I

11 ca. 5 sec.

T

must keep my teeth clean and white, mustn't I?

Pno.

p

(8^{va})

ca. 4"

with mounting hysteria, each line higher-pitched than the last

12 *mf*

I must keep my stomach strong, mustn't I?

fingernails on wound strings; shriek

12

mp *mf* *mp*

pizz.

(8^{va})

Led.

ca. 3½-4"

13 **f**

I must be hungry at meal times, mustn't I?

$\text{♩} = 116$

slap metal strut inside piano

f improvise; nervous, stuttering rhythms

slap clusters of low strings

8va

$\text{♩} = 116$
ff *mortellato; out of control*

14 (barked) I must have some-thing to keep me qui - et, must-n't I?

8va

Meno Mosso ♩ = 100 (♩. = 80)

17

T

(8^{va})

17

Pno.

ff

♩ = 92

19

8

Buy It by the Box!

3

loco

19

ff

8^{va}

Red.

21 shriek/bawl 4-4½" *mf* 1½" calm adult

Then you'll have it when I want it!

Look for the Spear

The musical score consists of two staves, Treble and Bass clef, with a brace on the left. Measure 21 features a series of chords in the right hand and single notes in the left hand, all marked with a 15^{ma} dynamic. Measure 22 shows a final chord in the right hand and a single note in the left hand, marked with an 8^{va} dynamic. A dashed line indicates the 15^{ma} dynamic level across both staves. A downward-pointing triangle is placed above the final chord in the right hand, and an upward-pointing triangle is placed below the final note in the left hand.

VI. Supporting Roles

David Vayo (2015)

♩ = 72

f expansive, reassuring ca. 3" (A tempo) *mf*

Tenor

EAT ALL YOU WANT After doing so

Piano

mf freely ca. 3"

Red.

4 ca. 4-4½"

take one of Stuart's Dyspepsia Tablets... the safest and most reliable cure for indigestion,

4-4½"

Piano

Red.

7 friendly, matter-of-fact throughout (♩ ♪ ♪)

sour stomach, gas, dis - tress aft - er meals, consti -

Piano

12 *slightly worried*

T

12 pation. consti - pation.

Pno.

12 *mf*

12 3 3

mp sost. sost.

16 *rit.* freeze; look increasingly worried 2-5" leave hurriedly 10"

T

Consti - -

optional: recorded sound of toilet flush from backstage
↓ (same side as tenor's exit)

Asst.

16

Pno.

16

Grazioso ♩=84

19 walk onstage; relaxed, beatific

T

19 *8va*

Pno. *mp*

23 *mp*

8 Glad - ness comes Glad - ness

23 *(8va)* . . .

29

8 comes with a bet - ter un - der - stand - ing of the

29 *(8va)* . . .

mf *mp*

33

phy - si-cal ills which van - ish be-fore prop-er ef - forts-

(8va)

33

mf

38

più f *mf* *rit.* **A tempo**

pleas-ant ef-forts right - ly di - rect - ed.

38

mp *mf* *mf*

mf

43

Tempo I ♩ = 72

Pno.

mp

mp

mf parlando; earnest, effete

T

46

8

Man - y forms of sick - ness _____ are not due _____ to an - y ac - tu - al dis - ease, _____ but
(dyoo)

Pno.

48

8

accel. . . $\text{♩} = 84$

to a con - sti - pa - ted con - di - tion of the sys - tem, _____ which the pleas - ant fam - 'ly

51

8

f

lax - a - tive, the pleas - ant fam - 'ly lax - a - tive _____

51

f mp f

5

5

5

5

Serene $\text{♩} = 60$ *croon; caressingly*

53 *p*

Sy - rup of Figs,

ped.

← $\text{♩} = \text{♩} = 120$

55 *f*

Prompt - ly re-moves

f *p* *fff*

8va-1

2-3" //

Vivace ♩ = 144

ff strident

T

8

57

GROVE'S TASTE LESS CHILL TON - IC

Pno.

ff

60

8

GROVE'S TASTE - LESS

60

63

8

CHILL TON - IC

63

Detailed description of the musical score: The score is for a voice and piano piece. The tempo is Vivace at 144 beats per minute. The music is in 4/4 time. The key signature has one sharp (F#). The vocal line (T) starts at measure 57 with a whole note rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment (Pno.) features a dense texture of chords. The lyrics are 'GROVE'S TASTE LESS CHILL TON - IC' and 'GROVE'S TASTE - LESS'. The score includes measures 57, 60, and 63. The piano part has a dynamic marking of *ff*. The score ends with a 3/4 time signature change and a 4/4 time signature change.

66

8 GROVE'S TASTE - LESS CHILL TON - IC MAKES

66

68

8 CHIL - DREN AND A - DULTS AS FAT AS

68

f

70

8 PIGS.

70

ff *8va* *sfffz*

VII. Stemwinder

David Vayo (2015)

$\text{♩} = 116$

mf paternalistic Voice of Authority

Tenor

8

The pastry and sweetmeat habit makes

Piano

p

5

pale and flabby mollicoddles — of children, while too much meat develops a peevish

Ossia

5

8

T

and quarrelsome temperament. children fed upon SHRED-DED WHEAT grow up into

mf (spoken) face audience

Voice

SHRED - DED WHEAT

Ossia

Pno.

11

T

sturdy, robust and happy youngsters. SHRED-DED WHEAT BIS - CUIT with

(face audience)

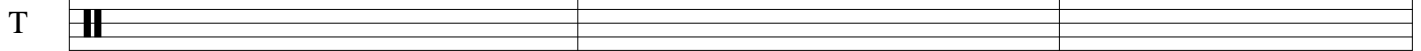
Voice

SHRED-DED WHEAT BIS - CUIT

Pno.

mp

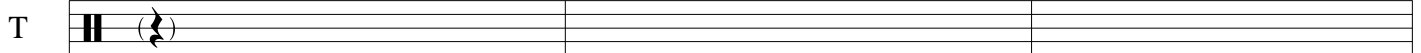
14



hot milk or cream every morning will restore a weak, rebellious stomach to natural vigor

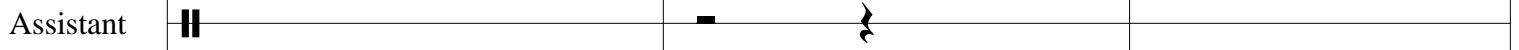
Pno.

17



and will supply all the strength needed for work or play.

17



* enter from backstage, walk over to tenor -

Pno.

* Carry a tray that has on it a box of tissues, a dog bone, and a set of false (or toy) teeth.

pull out tissue, hold up look at tissue angrily discard it grab dog bone, hold up pretend to rap on your skull with dog bone

20

It has all the tissue-forming, bone - making, brain - building material in the whole

20 stop next to tenor

musical staff with a double bar line and a repeat sign.

Piano accompaniment for measures 20-23, featuring triplets in the bass line and chords in the treble line.

23 return bone to tray

affected British accent; pick up roll R's, over-pronounce false teeth consonants.

T wheat grain, prepared in a digestible form. The crisp shreds encourage

Piano accompaniment for measures 23-26, featuring triplets in the bass line and chords in the treble line.

Pno.

26 make teeth chew...

T

thorough mastication which aids digestion and develops

Pno.

28 put teeth back on tray

T

sound teeth and good gums. A

Asst.

exit with tray

Pno.

mp *f*

Meno mosso $\text{♩} = 84$

T

30

8 food for in - val - ids and ath - letes, for out - door men and in - door

Pno.

30

f

3

33

8 men for bus - y house - keep - ers and cit - y toil - ers, _____ for

33

3

37

T

8

3 3 3 3

sum-mer home ___ or sum-mer camp, ___ for an - y meal ___ in an - y clime, ___ the

Pno.

37

mf

3 3 3 3

Ped.

39

8

3 3 3 3

one u - ni - ver - sal food to grow on, ___ to work on, ___ to

Pno.

39

5 3 3 3

Ped.

42 *ff* *molto rit. . .* $\text{♩} = 30$

8 play on, _____ to live on. _____

42 *f*

3 3 3 3 3 3

marcato

Red. *Red.*

extract shredded wheat
biscuit from pocket,
with it *ff* overheated old-school politician

45 $\text{♩} = 84$

T 8 _____

Every biscuit is a vote for health, happiness and domestic

45 Asst. **||** *enter/march...

45 Pno. *ff pesante*

3 3 3 3 3 3

Red. *Red.* *Red.* *Red.*

*Enter from backstage; march around stage playing ratchet and periodically blowing into mouth siren (or, if siren isn't available, referee's whistle). If possible, wear festive, patriotic outfit.

47

T

freedom. When servants fail and cooks fail, there is Shredded Wheat

8va

Pno.

Musical score for piano accompaniment, measures 47-50. The score is in treble and bass clefs. It features a melody in the right hand with triplets and a bass line with chords and triplets. Pedal markings are present below the bass line.

49

lean head on biscuit

to lean upon in every emergency. IN SICKNESS or in HEALTH.

(8va)

Musical score for piano accompaniment, measures 49-52. The score is in treble and bass clefs. It features a melody in the right hand with triplets and a bass line with chords and triplets. Pedal markings are present below the bass line. The piece concludes with a 3/4 time signature.

elevate biscuit with both hands ----- fully elevated
like a priest elevating a host

51

T

Asst.

Voice

Pno.

51

You never tire of SHRED-DED WHEAT BIS - CUIT ____

...exit

ff with tenor

SHRED-DED WHEAT BIS - CUIT ____

più ff, higher-pitched

ff maniacal zealot; hands/arms trembling violently

53

T

Voice

Pno.

53

SHRED-DED WHEAT BIS - CUIT ____ SHRED-DED WHEAT BIS - CUIT. _____

più ff, higher-pitched

ff maniacal/zealous tone

SHRED - DED WHEAT BIS - CUIT ____ SHRED-DED WHEAT BIS - CUIT. _____

55 *ff* 68 *ff* ♩ = 132

fling arms down/
biscuit on floor

T

Voice

Pno.

8^{va}

Fish balls

Fish balls

ff *f*

Ped. *Ped.*

57 *accel. . .* *fff*

Fish balls!

Fish balls!

57 *ff* *fffz*

ff *fffz*

Ped.

*Sing either the lower or higher G, whichever is fuller-toned and more comfortable.

** Glissandi of naturals and accidentals

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