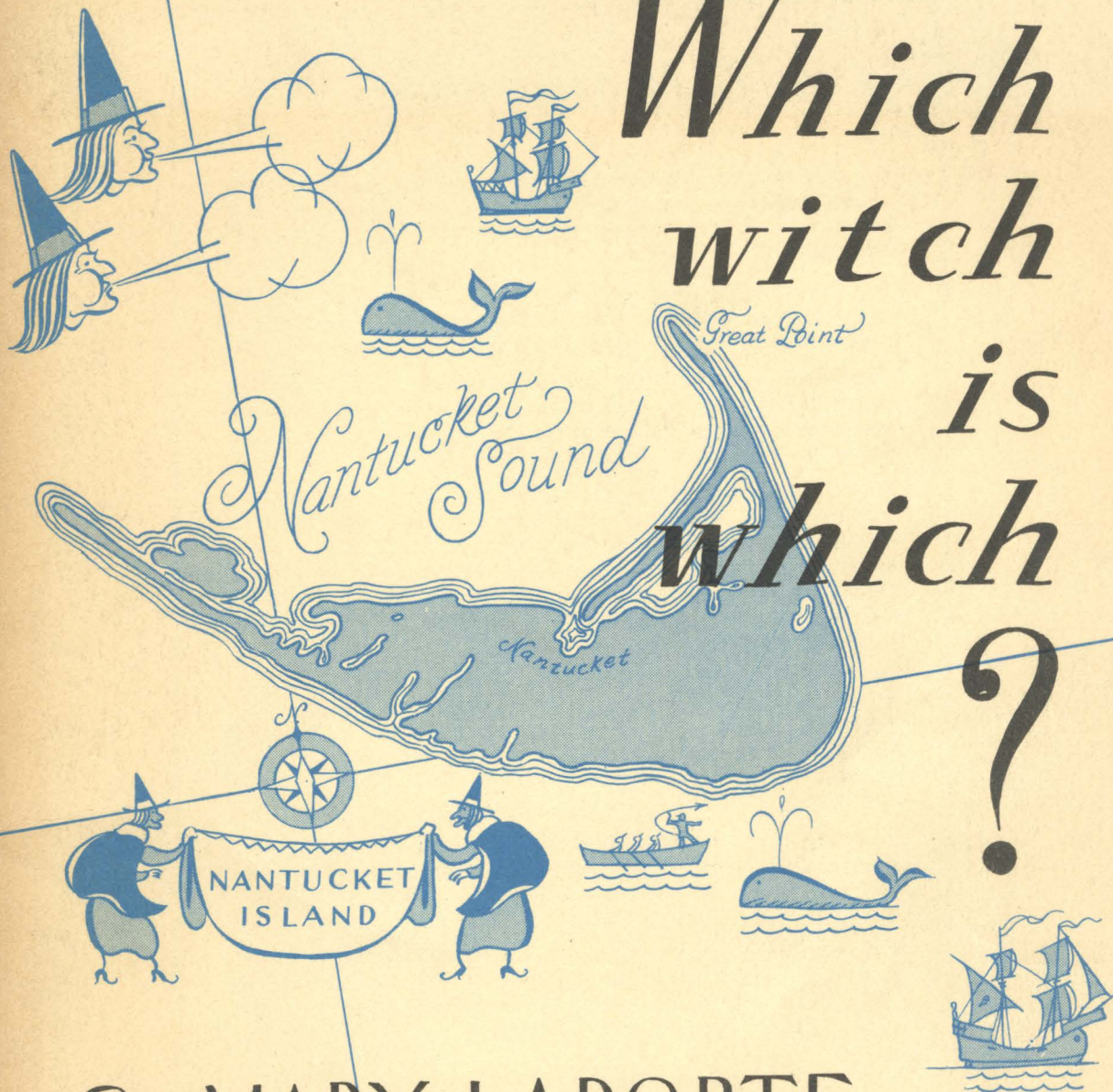


A MUSICAL PLAY IN ONE ACT

*Which
witch
is
which*

?



By MARY LAPORTE
and GLORIA KAUFMAN

Price, 75 cents
(In U.S.A.)

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The Willis Music Co. Cincinnati, Ohio

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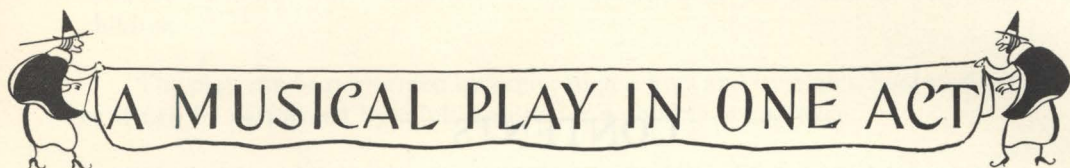
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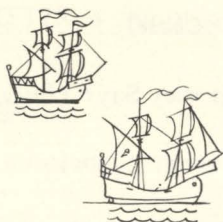
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A MUSICAL PLAY IN ONE ACT

*Which witch
is which ?*



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PREFACE

This musical play is directed to an audience whose age ranges from 7 to 17. However, the authors intended it to have a message for adults as well as for children.

The play can be performed by junior high school and by high school students, or it can be performed by adult groups for a children's audience.

The authors wish to express their gratitude to Ruth Aldrich and Ellen Eskelund for suggestions regarding staging and costumes. They wish, also, to thank all those whose early criticisms of the play have led to substantial improvements.

CAST OF CHARACTERS

BILLY BAILEY, a little boy

SUSANNA BAILEY, his sister

SAMUEL and MARGARET BAILEY, their parents

OLD ANNA NEWSTART, a spinster who is "odd as huckleberry chowder"

GEORGE NEWSTART, Anna's simple-minded brother

CAPTAIN WILLIAM BACKSTIR, a Nantucket whaling captain

OLD DAME WISE

STEVE CHASE, the town crier

PREACHER MANNER, an off-islander, pompous in build and manner

Townspeople

In Billy's imagination:

The Good Witch

The Bad Witch

Five Sticks

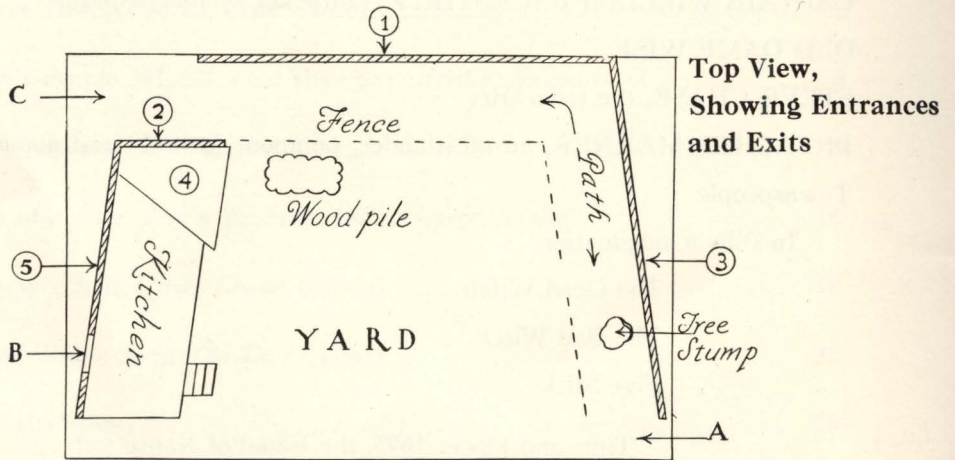
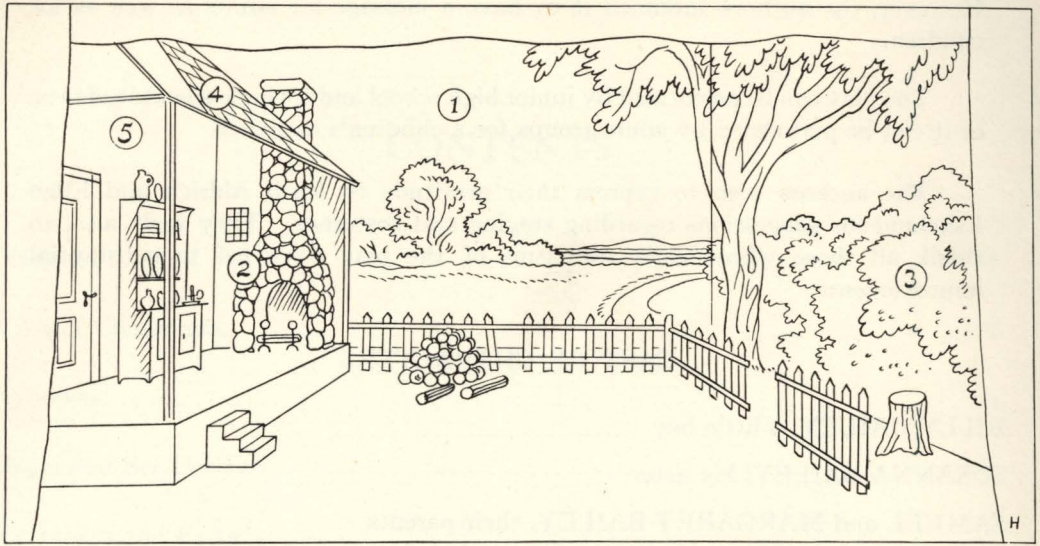
Time and Place: 1695, the Island of Nantucket.

SYNOPSIS

Billy is a little boy with a big imagination. He hears the townspeople talking about a stranger who has come to their island to warn them about witches, and he wonders what a witch is. When he chances to say a magic word, the sticks in his yard come alive and two witches appear—one smiling, the other sneering. However, they reverse their facial expressions, causing Billy to query: "Which witch is which?"

The stranger, Preacher Manner, creates a panic, and convinces the people that Anna Newstart is a witch. As Old Dame Wise and Mr. Bailey restore order and reason to the scene, Billy utters the magic word. Thereupon, the sticks chase away the bad witch and Preacher Manner.

SUGGESTED SET DESIGN



ENTRANCES AND EXITS

- A—path from village.
- B—kitchen door, Bailey's residence.
- C—path from behind Bailey's residence.

The stage set may be simplified by eliminating the kitchen. In this case, OLD DAME WISE would enter from A to meet MRS. BAILEY and SUSANNA, who enter from B, near the back-door (B). If the stage does not have a curtain, the opening song should be sung off-stage.

COSTUME SUGGESTIONS

BILLY

Shoes: black leather with wooden heel and large leather bow.
Bright-colored Irish knee stockings.
Dark-colored knee breeches.
Light-colored doublet.
No hat.



Billy's Doublet

PREACHER MANNER

Shoes: black leather buckle shoes with wooden heel.
Scarlet Irish stockings.
Black knee breeches.
Short scarlet cloak with white neck cloth.
Periwig.
Tricornered hat.



MR. BAILEY

Shoes: black leather with buckle and wooden heel.
Knee stockings of conservative color.
Dark knee breeches.
Black silk doublet and cloak with large collar.
Gloves with embroidered gauntlets.
Hat, as pictured.



*Hat worn by
Mr. Bailey, Crier Chase, etc.*

GEORGE

Costumes of this period were a definite reflection upon one's status in the community.

GEORGE'S costume represents a helter-skelter departure from this decorum.

Shoes: plain brown leather with no heel, and tied with small bow.

Red stockings.

Green knee breeches.

Short, yellow cloak, with large white neck cloth and cuffs on sleeves.

Red knit cap.



CRIER CHASE

Shoes: black leather with buckle and wooden heel.

Green knee stockings.

Puffy grey knee breeches.

Grey doublet with very full bottom and large, round white collar, and white wrist cuffs.

Hat as pictured.

A large bell.



CAPTAIN BACKSTIR

Shoes: black leather boots with heel.

Yellow knee stockings.

Blue knee breeches.

Long straight coat (blue) with elaborate braiding.

Sword.

White gloves with gauntlets.

Sweeping tricornered hat.



Captain Backstir

OLD DAME WISE

Black leather shoes with buckle.

Gown with full skirt, stiff bodice, and plain broad collar falling over shoulders.

Large brimmed hat.



Old Dame Wise's Hat

MRS. BAILEY

Woolen cloth shoes with rosette.

Gown with full skirt, tiffany hood, and broad collar falling over shoulders. Embroidery on collar.



Mrs. Bailey's Gown

SUSANNA

Neat leather shoes with bow.

No hood or hat.

Gown similar to her mother's, with broad, embroidered collar.



TOWNSPEOPLE

Men: well-to-do men dressed similar to MR. BAILEY; others dressed in leather shoes with no heels and no buckle, plain knee breeches, and plain doublet.

Women: dressed similar to OLD DAME WISE.

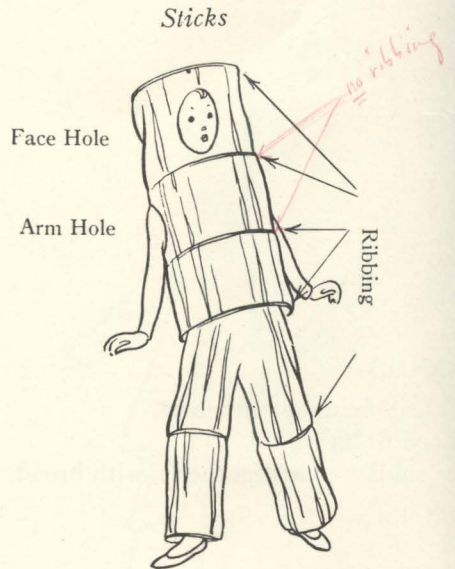
WITCHES

Tall, black, pointed hats.
Black, long dresses and cloaks.
Black buckle shoes.



STICKS

Costumes are made of wire ribbing and muslin. After costume has been made, with holes for arms and face, it should be painted to give it a stick-appearance.



Crier: Hear ye! Hear ye! What is this noise?
 Be quiet now, my girls and boys.
 This is Nantucket—of long ago,
 And we are not noisy, as you must know.
 Still, we have fun, and love to play.
 Will you join us in Nantucket today?

1. Nantucket Town

Chorus, Crier Chase

(sung from behind the curtain)

Allegro

Piano

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It begins with a treble clef staff containing a whole rest. The piano part starts in the second measure with a forte (f) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in both hands.

CHORUS: 1. We live in Nan-tuck-et, and tho' we must rough it, We're
 CRIER: 2. O come to our town and for-get all your frowns; Yes, Nan-

proud of our town by the sea. We fish and we whale and we
 tuck-et will fill you with glee. We've man-y fine folk who are

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tell a fine tale— Tales of the sea and of
fond of a joke— Laugh and come to our

whales and of gales—We tell tall, tall tales, rar-er than white
town by the sea Where we're care-free, here by the wide

CHORUS:

whales. — O Nan-tuck-et, Nan-tuck-et, we love our small is-land With
sea. —

salt and with song in the air. There's no - - where that can com-

div. Nan - tuck - et's so fair! —

pare, — Nan - tuck - et, Nan - tuck - et, Nan - tuck - et, The

fair - est of towns an - y - where! —

(Second time through the curtain rises)

(At Rise: The Bailey's kitchen and back yard. There are three stage entrances, as pictured in diagram. The stage is empty except for BILLY, who sits dreamily by the wood-pile. MRS. BAILEY, OLD DAME WISE, and SUSANNA enter the kitchen by way of the door, entrance B. They seat themselves by the kitchen table. BILLY does not move, so that audience-attention focuses upon the kitchen scene. Stage lights are brighter in the kitchen. CRIER quietly walks down the path, exiting at C.)

Mrs. Bailey (pointing to OLD DAME WISE'S market basket):

I see you've come from the market square.
Is anything interesting happening there?

Old Dame Wise:

Yes, Mrs. Bailey—there's news to cause unrest.
Our town is being graced by an uninvited guest.
He comes from Salem—or around that way—
To warn us about witches, I heard the Crier say.

(strongly)

I hope he's here for a very short stay!

Mrs. B: Good dame! I'm surprised that *you* say such a thing!
You're usually so mellow; now your voice has a sting.

ODW (*taking out her sewing*):

It's true—I very rarely get upset;
 But this man gives us reason to fret.
 Preacher Manner is his name,
 And I'm uneasy about his fame.
 The things he says are so very wild
 It makes one think he's but a child.
 Yet people listen as if he were wise.
 There's much in that man to fear and despise.

Mrs. B: "Fear and despise?" Those are strong words.
 What has he done, for I haven't heard?

ODW: The town of Salem has formed a committee
 Which, without feeling and without pity,
 Attacks harmless old women. It is a disgrace.
 His motives are foul, and his methods are base.

Mrs. B: He attacks old women? I can't believe it.
 (*more incredulous*)

Attacks old women? It's hard to conceive it!

ODW: Attacks with *words*. He but calls them a witch,
 And then all the townspeople tremble and twitch.
 And then they grow angry and they become cruel
 To the harmless old woman. They act as a tool
 To the evil ends of this Salem committee.
 Preacher Manner's a man of no feeling, no pity.

Mrs. B: But this is Nantucket. We're all happy here.
 He can do *us* no harm. We've nothing to fear.

ODW: Yes, Nantucket is happy and her spirit is free,
 And that is how we want it to be.
 And that is why we must beware
 Of men such as Manner. We *must* take care!

Mrs. B: Excuse me, Dame Wise.

(*calls out to BILLY*)

Billy, mend the fence, and pile the wood!
 You've tarried now as long as you should!
 Susanna, go help your dreamy brother.
 And Billy—if you don't get industrious soon,
 I'll lose all my patience and fly to the moon!

(*SUSANNA goes out into the yard. MRS. B. and ODW remain seated perfectly still, so that the center of focus is upon BILLY and SUSANNA. Kitchen lights dim; center stage lights brighten.*)

Billy: Did you hear that, Susanna! Mother, very soon,
 Is going to sprout wings, and fly to the moon!

Susan: Of course she isn't. Such talk is just play.

Billy: But why, I wonder, don't people *mean* what they say?

2. Why Don't People *Mean* What they Say?

Billy, Susan

Moderato - freely

Piano introduction for the first system, featuring treble and bass staves. The treble staff begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The bass staff starts with a mezzo-forte (*mf*) dynamic. A 'l.h.' instruction is present above the treble staff.

Wistfully (♩ about 98)

Vocal and piano accompaniment for the first vocal line. The vocal line is in a wistful mood with a tempo of approximately 98 beats per minute. The piano accompaniment is marked *mp*. Lyrics are provided for both Billy and Susan.

BILLY: 1. Life is most con - fus - ing with new prob - lems ev - 'ry day;
 SUSAN: 2. Yes, I do a - gree that words will act pe - cu - liar - ly.

Vocal and piano accompaniment for the second vocal line. The vocal line includes a triplet of eighth notes. The piano accompaniment provides harmonic support.

Yet it's ver - y a - mus - ing be - cause peo - ple don't mean what they
 Stop a while - to tis - tea, and this you will cer - tain - ly

Vocal and piano accompaniment for the third vocal line. The tempo is marked as 110 beats per minute. The piano accompaniment is marked *p*.

say: "Moth - er," says Father, "hold on to your tem - per." Now
 see: "Fa - ther," says Mother, "don't fly off the han - dle!" Now

what, pray tell, does he mean? "Bil - ly," says Moth - er, "I'll
what, pray tell, does she mean? "Su - san," says Moth - er, "go

fly to the moon!" Does she mean she will fly in a dream?
pick up your room," Tho' it's heav - y for me, it does seem.

"Su - san," says Moth - er, "turn o - ver a new — leaf," When she
"Chil - dren," say grown-ups, "has puss - y - cat got your tongue?" But

has - n't turned o - ver an old! All this is con - fus - ing, dis -
that is the sil - li - est thing! Language is con - fus - ing, dis -

tract-ing, a - mus - ing, And half of the sto - ry's not told: O
tract-ing, a - mus - ing, Wheth - er we speak it or sing: O

impatiently

why, why, why don't peo-ple mean what they say?
why, why, why don't peo-ple mean what they say?

l.h.

(Enter CAPTAIN BACKSTIR from C.)

Cap'n: Ahoy there, laddie! Ahoy there, lass!

Have you seen old Anna and George going past?

Billy: No, we haven't, Captain Backstir. They're down at the square.
If you hurry a little, you'll find them there.

Cap'n: No hurry, m' lad. They'll pass this way.
Besides, I've nought important to say.

Susan: Father says Old Anna is 'odd as huckleberry chowder.'

Billy: And George is unpredictable as dry gunpowder.

Cap'n: There's nothing wrong with George Newstart—
He's just a trifle slow.
Last week he went to swim our pond
(It's ten feet deep, you know).
But he got tired three-quarter way over
And feared he wouldn't make shore;
So he turned around, went three-quarter way back,
And ended where he started before!

Susan: Look, here come George and his sister Anna now.

(Enter ANNA and GEORGE from A. ANNA pays heed to no one, but proceeds to circumnavigate the tree stump three times, as she sings her song.)

3. Jibberah, Jabberah

Anna

(ANNA makes her entrance in a semi-dance [*imp-step*].)
SECOND TIME THROUGH (Dialogue continues:)

Anna: Thank you! Thank you! This is fine.
The tooth of a whale — and it's all mine! (*Clutches it to her.*)

Moderato-lilting

non legato
mp sfz

The piano introduction is in 6/8 time, marked Moderato-lilting. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass line consists of a steady eighth-note pattern: G3-A3-B3-C4-D4-E4-F4. Dynamics include *mp* and *sfz*. There are accents on the final notes of the melody.

repeat ad lib.

ANNA:

1. Jib - ber - ah, jab - ber - ah, ho — ha hee.
2. Jib - ber - ah, scad - dle - ah, hee — ha ho.

The first system shows the vocal line and piano accompaniment for the first two lines of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The tempo is Moderato-lilting. Dynamics include *p*.

Round a - bout, round a - bout, one - two-three. Scad-dle - dee - hee ho ha,
One - two - three, a - bout — I go. Scad-dle - ah, jab - ber - ah,

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line.

scad - dle - dee - ha; Stump a bump a tree - row - rah.
ho hee ha; Bump a stump a row - tree - rah.

The third system concludes the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line.

Cap'n. (spoken) Anna! (She approaches him)

I couldn't bring you our ship in a pail,
So instead here's a tooth from a South Seas whale. (She takes it, examines it, holding it first way above her head, and then down close to the ground. She is very excited.)

(After the second verse ANNA dances down the path and exits at C.)

Da Capo

Billy: Did you see how Old Anna went circling that stump?
She goes three times around ev'ry post, bush, and clump.

Susan: I wonder why she always acts in that peculiar way?

Cap'n: Well, she's a little odd, my lass, or so some people say.

Billy: You mean it's odd for someone to do a tricky dance?

Cap'n: No—but when Old Anna does it, she's always in a trance.

(GEORGE, who has been lingering by the path, on his hands and knees, hails the CAPTAIN. GEORGE speaks in a sing-song rhythm.)

George: Ahoy there, Captain. Hear you're lookin' for a crew.
Well, stop lookin' now: I'm just the man for you!

Cap'n: On your hands and knees? You'd make a hearty sailor—
For scrubbin' the deck, but not for a whaler!
What are you doin' there on the ground?

George: I'm a-watchin' some ants a-runnin' around.
One is carryin' a great big crumb;
Another is askin'—Can he have some?
(gets up and goes over to CAPN.)

But I would like to be a Nantucket sailor.
I'm sure I'll make a very fine whaler!

Billy: Captain Backstir, that makes two.
I'm the boy to sail with you.

Susan: O no, Captain, that makes three.
I'd love to go on a whaling spree!

Cap'n: Then here we go, mates. Let's set our sail.
And we'll make this story a whale of a tale!

(In the following song, as each of the four sings his separate stanza, the other three act out the adventure.)

4. A Whale of a Tale

Cap'n Backstir, Billy, George, Susan

(As each sings his verse, the other three pantomime the action.)

Allegro giocoso (♩ = 104)

Refrain

CHORUS:

O let's all go on a whal - ing spree,

A - far from land where the wind blows free.

We'll take with us a har - poon and pray'rs, All

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, and a quarter note E5. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand starts with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The left hand starts with a quarter note G3, followed by eighth notes A3 and B3, and a quarter note C4. A dynamic marking of *p* (piano) is placed below the piano accompaniment.

set for whales and a - plen - ty of scares, So let's all go on a

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note F#4, followed by eighth notes G4 and A4, a quarter note B4, an eighth note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with chords and moving lines in both hands, maintaining the *p* dynamic.

whal - ing spree -

The third system of the musical score shows the vocal line with a quarter note F#4, followed by a quarter rest, and then three measures of whole rests. The piano accompaniment is more active, featuring a melody in the right hand with eighth notes and chords, and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is placed below the piano accompaniment.

Out to sea!

The fourth system of the musical score shows the vocal line with a quarter note F#4, followed by a quarter rest, and then three measures of whole rests. The piano accompaniment features a complex, rhythmic melody in the right hand with many sixteenth notes and eighth notes, and a bass line with eighth notes. A dynamic marking of *f* (forte) is placed below the piano accompaniment.

(♩ = ♩) CAP'N: (2nd verse: GEORGE)

1. We'll take our course Nan-tuck-et coast: Eight hands to an, chor
 leave our port this cheer-ful day; I quick-ly hoist our

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo/meter marking is (♩ = ♩). The piano part includes a dynamic marking of *p* (piano).

line. Let's say good-bye to those a-shore, And head for sea-green
 sail. And we are hap-py just to think Of hunt-ing for a

The second system continues the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chordal textures.

2nd verse: GEORGE:
 3rd verse: BILLY:

brine. 2. We first night out, the gay crew sings A-bout har-poon and
 whale. 3. The

The third system introduces two verses. Verse 2 (George) starts with "2. We first night out, the gay crew sings A-bout har-poon and". Verse 3 (Billy) starts with "3. The". The piano accompaniment continues with a *p* dynamic marking.

lance, And then strikes up a whal-er's tune, And how we all do

The fourth system concludes the piece with the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chordal textures.

SUSAN:

dance! 4. The sec-ond day our luck is bad: We sail in - to a

gale. The tem-pest tears our main-mast out— O how those winds do

GEORGE:

wail! 5. All night we rock and roll and groan. I do not know at

all If I will live to see a whale Or if the grave will

BILLY:

call! 6. The third day out, the gale dies down. We are an aw-ful

sight: Our lines are free, our rig-gin's slack, And nought a-board is

SUSAN:

right. 7. Then all at once: "Look fore! Look fore! A whale off star-board

bow!" I look and see a gi-ant sperm, And fear stands on my

CAPN: (9th verse SUSAN)

brow. 8. The blast-ed whale comes toward our ship And lash-es with its
whale re - turns to strike a - gain - The first mate grabs a

The musical score consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal line begins with a repeat sign. The piano accompaniment features a bass line with dynamic markings of *f* and *f* with accents.

tail. Such force does shake our weak-ened craft That all hands have to
lance. He strikes it in a vi - tal spot; That whale has not a

The musical score continues with the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *p* and *f*.

9th verse: SUSAN:
10th verse: GEORGE:

bail! 9. The look at him! Just see our whale! O he is such a
chance. 10. Just

The musical score shows the vocal line and piano accompaniment for the 9th and 10th verses. The piano accompaniment includes dynamic markings of *mp* and *mf*.

size, There's none who's seen so long a tail: I can't be - lieve my

The musical score continues with the vocal line and piano accompaniment.

BILLY:

eyes! 11. He weights our ship from stern to bow: See how she heels to

port. Just walk-ing on our slant-ing deck Is ev-'ry sail-or's

CAPN:

sport. 12. We cut and strip our whale at last; For home we set our

sail. And full o' wind and full o' pride, We come home with our

(♩ = ♩.)

whale.

Refrain
CHORUS:

So let's all go on a whal-ing spree,

mf

A - far from land where the wind blows free.

p *mf*

We'll take with us a har-poon and pray'rs, All set for whales and a -

p

plen - ty of scares, So let's all go on a whal - ing spree -

Out ——— to

sea!

George: Speaking of scares, have you seen the stranger?
He's come to Nantucket—keeps talking of danger.

Cap'n: What do you mean? What's this all about?

George: About witches and demons, without a doubt.
Ask the town crier when he clangs his bell;
He knows all there is to tell.
As for me, I don't even know
If it's time to come or time to go.
Good-bye. (*GEORGE exits at C. TOWN CRIER'S bell is heard off-stage.*)

Susan: Listen! Isn't that Crier Chase's bell?

(*Enter CRIER CHASE at A.*)

5. Crier Chase's Song

Crier Chase and Chorus

*(Enter CRIER CHASE at A.)*Bell-like, with a swing ($\text{♩} = 66$)

CRIER:

Kling klong, sound the

bell: Two o'-clock and all is well. Kling klong,

sound the bell: Ja - bez Jones has beans to sell. My

Allegro (♩=96)

name, dear friends, is Cri - er Chase; I shout the news a -

bout this place So rap-id - ly, [CHORUS: O rap-id - ly.] CRIER: The lat - est word I

spread a - round, From way up high to far down town So

cheer-ful - ly, [CHORUS: O cheer-ful - ly.] CRIER: When John - ny Star - buck

had the grippe, When Cap - tain Back - stir took his trip So

[CHORUS:] CRIER:
hap - pi - ly, [O hap - pi - ly,] I clangd my bell and sang my song; I

[CHORUS:] *rit.*
sang the news the whole day long So thorough-ly, [O thorough-ly.]

*rit. al
Tempo I*

Tempo I

CRIER:

Kling klong, sound the bell: Ja - bez Jones has

p *sim.*

fish to sell. Kling klong, sound the bell:

Cri - er Chase has news— to tell. I

Allegro (♩=96)

call the time (I am the clock), I meet the boats down

[CHORUS:] CRIER:

at the dock So bus-i - ly, [O bus-i - ly.] I scam-per here, I

scam - per there; You'll nev - er find me in a chair So

[CHORUS:] CRIER: *meno mosso*

la - zi - ly, [O la - zi - ly.] And when at last the

meno mosso

day is done, My work, a - las, is just be - gun, Un -

[CHORUS:] CRIER:

luck-i - ly, [Un - luck-i - ly,] For I must watch the town all night, Just

rit. [CHORUS:]

like the moon—this is my plight, Un - hap-pi-ly, [Un - hap-pi-ly.]

Tempo I
CRIER:

Kling klong, sound the bell: Two o' clock and

all is well. Kling klong, sound the bell:

broaden

Cri - er Chase has news— to tell.

broaden

Susarr: Tell us, tell us.

Billy: What's your news?

Cap'n: Tell us, Chase, what are your views?

Crier (*in monotone*):

Preacher Manner's in our town

Spreading gossip all around.

He says he's seen a flying stick

And that Old Anna is a witch. (*Exit CRIER at C.*)

Susan: Old Anna a witch! I must tell Mother.

If Anna's a witch, then what is her brother? (*runs into kitchen*)

Billy: Captain, just what is a witch, anyway?

Cap'n: Some other time, lad.

This business looks bad.

I must catch Chase and question him more.

Imagine a witch on Nantucket-shore! (*Exit CAPTAIN at C.*)

(*OLD DAME WISE enters the back yard hurriedly.*)

ODW: Where is the Crier, and what did he say?

My, this has been a confusing day!

Billy: He's gone, Dame Wise, but don't you worry:

I know what he said before he left in a hurry.

He said Old Anna's a witch, and . . .

ODW: Anna, a witch? Is *that* what Crier Chase said?

Billy: He said that Preacher Manner said it,

And, in truth, he seemed to dread it.

Please, Dame Wise, will you tell me what a witch is?

6. Old Dame Wise's Song

Old Dame Wise

Like a minuet (♩ = 84)

OLD DAME WISE:

Bil - ly, dear

The musical score is for a piece titled 'Old Dame Wise's Song' by 'Old Dame Wise'. It is marked 'Like a minuet' with a tempo of ♩ = 84. The score is in 3/4 time and the key signature has two sharps (F# and C#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest for four measures, then enters with the lyrics 'Bil - ly, dear'. The piano accompaniment starts with a piano (p) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

Bil - ly, a witch is a strange thing; She may be real, or may not

e - ven be. There is a right sense and a wrong sense in

each of us, And in that sense, Bil - ly, witch - es there be.

Bil - ly, lit - tle Bil - ly, the witch who lives

with you Is your own choice, all — your own, your own choice.

Some-times she seems good, when bad is her goal;

She may seem bad, when pure is her soul.

Bil - ly, dear Bil - ly, tho' this seem con - fus - ing, Re - mem - ber that

we are not so wise: We can-not see good and bad with our eyes;

We need the soul, we must feel with the soul, We need the

(OLD DAME WISE exits to kitchen, leaving BILLY alone.)

soul and the love of the soul.

Billy: A witch! How I'd love to see one!
 A witch! O how I'd love to *be* one!
 Of course, I'd be a good witch. (*picks up a stick.*)
 But what's the use? O switch! (*whips his stick at air.*)
 My life is so dull—just chore after chore.
 (*looking down*) These are but sticks and nothing more.
 "Mend the fence; pick up the wood."
 I've stood these duties longer than I should.
 O switch! (*whips stick.*) O switch!
 O *switch-a-witch!*

(The STICKS become animate as BILLY utters the magic word, 'switch-a-witch.')

7. Dance of the Sticks

Moderato (rhapsodic)

f *sfz* *sfz*

(one STICK moves)

(another STICK moves) *poco accel.* *a tempo*

(all STICKS shake themselves)

Red. *

(the STICKS stretch themselves) *f* *p* *f* *p* *f* *p*

(The Dance begins) *f staccato*

Stiffly (♩ = 60)

The first system of music consists of two staves. The treble staff begins with a quarter note G4, followed by quarter notes A4 and B4. The bass staff has a quarter note G3, followed by quarter notes A3 and B3. The system concludes with a complex chordal passage in the treble staff and a quarter rest in the bass staff.

The second system continues the piece. The treble staff has a quarter rest followed by quarter notes G4 and A4. The bass staff has a quarter note G3, followed by quarter notes A3 and B3. Dynamic markings include *f stacc.* in the treble and *mp* in the bass. The system ends with a complex chordal passage in the treble and a quarter rest in the bass.

The third system features a complex rhythmic pattern in the treble staff with slurs and accents. The bass staff has a quarter note G3, followed by quarter notes A3 and B3. Dynamic markings include *f p* in the treble and *f* in the bass. The system concludes with a complex chordal passage in the treble and a quarter rest in the bass.

The fourth system continues with a complex rhythmic pattern in the treble staff. The bass staff has a quarter note G3, followed by quarter notes A3 and B3. Dynamic markings include *p subito* and *r.h.* in the treble. The system ends with a complex chordal passage in the treble and a quarter rest in the bass.

The fifth system features a complex rhythmic pattern in the treble staff. The bass staff has a quarter note G3, followed by quarter notes A3 and B3. Dynamic markings include *f stacc.* and *trm* in the treble. The system concludes with a complex chordal passage in the treble and a quarter rest in the bass.

The musical score is written for piano and consists of three systems of staves. The first system shows a bass line with chords and a treble line with a melodic line. Dynamics include *mp* and *mf*. The second system continues the piece, with dynamics *f dim.* and *r.h. cresc.* The third system features a *poco a poco* section with triplets in the bass line, a glissando in the right hand, and a final cluster of notes in the right hand. Dynamics include *ff* and a *gliss. (white keys)* instruction.

(The STICKS all speak in high, somewhat shrill voices, at a fast tempo, one tumbling upon the other without pause.)

1 & 2 Sticks: Our thanks to Billy: he said the word.

3 Stick: He woke us up. I'm free as a bird!

All Sticks: Thank you, Billy. You are our friend.

Billy: Are these sticks alive, or do I pretend?

4 Stick: No, we are alive, as you can see.
You said the word that set us free.

Billy: I? I said the word? Oh, which word was it?
"Witch?" Is "witch" the word that does it?

5 Stick: No—and we can't tell you. Don't you recall?

1 Stick: "Witch" isn't a magic word at all.

- Billy:** But don't witches do strange and magic tricks?
Or don't you know because you're sticks?
- 2 Stick:** Oh, we know much more than you might think.
- 3 Stick:** We can tell you tales that would make you blink!
- Billy:** Tales about witches? Oh, please, please do!
I'll be ever so grateful to you.
- 4 Stick:** A witch is a demon of many shapes.
- 5 Stick:** She's found in whales; she's found in snakes.
- 3 Stick:** She's even found in birthday cakes!
- 1 Stick:** When you see a stone fly by,
- 2 Stick:** Or when you hear a dish-pan cry,
- 4 Stick:** Or when you see your trousers run
- 3 Stick:** And you're not in them,
- 1 & 2 Sticks:** then witchcraft's begun.
- 5 Stick:** When you want to speak, and your tongue is tied,
- 4 Stick:** Know then, Billy, a witch is nigh.
- 3 Stick:** When you want to shout, and nought comes out—
- 2 Stick:** When you try to sing, and you don't hear a thing—
- 1 Stick:** When you want to cry, but your eyes stay dry—
- 4 & 5 Sticks:** Know then, Billy, a witch is nigh.
- Billy:** A witch! O, how I'd love to be one!
What fun—to be a toad or snake—
Or possibly a birthday cake!
A witch, o how I'd love to be one.
A witch, o how I'd love to *see* one.

(Two WITCHES appear from behind the wood-pile. They are dressed alike. One's countenance is distorted with a sinister sneer; the other's radiates a benevolent smile.)

- Billy:** Two witches, two witches! Hooray, hooray!
This is surely a lucky day.
Two witches, hooray: one's good and one's bad.

(Suddenly the WITCHES reverse their facial expressions. The sneering one smiles, and the benevolent one sneers.)

- Billy:** But which witch is which?

→ insert (A) from p. 37.

8. Which Witch is Which?

Billy

(Note: The accompaniment immediately before and after "which with is which" should be played quite freely.)

Agitato (♩=112)

BILLY:

Which witch is which?

Which witch? Which witch? Which witch?

If a

(♩=80) (looks at one)

stone should fly And hit me in the eye, Was it you or

(at the other) *accel.* *(looks away)*

you who threw it? Which witch is which?

accel.

a tempo

And if I were taught to think a wick-ed thought, Was it

a tempo

(gestures as before)

you or you who knew it? Which witch is

meno mosso

which? If a but-ter-fly should flut-ter and then

meno mosso

a tempo

die, Was it you or you who slew it?

a tempo *mf*

accel.

Which witch is which? If a

accel.

a tempo

thorn should go Right in-to George's toe, Was it you or

a tempo

accel.

you who grew it? Which witch is which?

accel.

rit. sweetly a tempo

But if a hon - ey bee Feeds us cheer-i - ly, Is it

rit. a tempo

accel.

you or you who rue it? Which witch is

p accel.

which? Which witch, which witch, which witch??

sfz ff

sempre agitato accel. al fine

(As BILLY utters the last "which," the two WITCHES again reverse their facial expressions. They stand side by side and hereafter each time BILLY asks "Which witch is which," they reverse their expressions on the last "which.")

(A to p. 32)

Billy: Which witch is which?

5 Stick: Look at those witches,

4 Stick: and those fancy switches.

3 Stick: I hate the bad witch!

2 Stick: And I do too.

1 Stick: She's mean and deceiving.

5 Stick: Her manner's not true.

All Sticks: We all hate the bad witch.

Billy: But which witch is which?

(WITCHES reverse)

1 & 2 Sticks: The bad witch can't fool us!

3 & 4 Sticks: We know her disguise.

5 Stick: Come on! Let's chase her—

All Sticks: Watch how she flies!

(STICKS chase the BAD WITCH off-stage, but do not follow her. She exits at C. Voices of approaching people are heard.)

1 Stick: Listen, sticks—those sounds we dread.
People are coming; we must play dead.

(STICKS drop down near rear fence. GOOD WITCH disappears behind wood-pile. Enter CAPTAIN, CRIER, GEORGE, ANNA, and TOWNSPEOPLE from C. MRS. BAILEY, OLD DAME WISE, and SUSANNA come out of the kitchen. Everyone is engaged in excited conversation, and "Preacher Manner" is often heard.)

Cap'n: Manner says the strangest things:
That boats have feet and stones have wings.

Crier: That's not exactly what he said.

Cap'n: He said he heard a singing bed!

Mrs. B: He said that *witches* do these things—
That magic is what witchcraft brings.

Crier: He's seen a toad turn into a tree.
He's seen a horse fly a bumble bee.

Mrs. B: I'd like to see this much talked-about man.

George: Then stay right here, and you certainly can.

(Enter MANNER, making his way to the center of the yard. He is very free with histrionic gestures as he sings his song.)

9. Preacher Manner's Song

Preacher Manner, Chorus

Pompously, in the style of a recitative

PREACHER MANNER:

Good day, my friends, I am Preacher Man-ner, And

mysteriously

I have a great big nose. I smell a witch a

mile a - way - no mat-ter what her pose! I have the man-ner of a

preach-er; that is how I earned my name. Oh, I'm a great and learn-ed teach-er...

You must know of my fame. But, do you know that

molto agitato (liberamente)

there are witch es ev'-ry-where you go? No town is free; no

child is safe — from this per - ni - cious foe! Oh,

In strict time (♩ = 84)

(He points

who is the witch in this crowd? Who? Who? Is it

f

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'In strict time' with a quarter note equal to 84 beats per minute. The lyrics are 'who is the witch in this crowd? Who? Who? Is it'. The piano part begins with a forte (*f*) dynamic and includes various chordal textures and melodic lines.

to various members of the crowd.)

you? Is it you? Is it you?

f

The second system continues the vocal line and piano accompaniment. The lyrics are 'you? Is it you? Is it you?'. The piano part features triplet figures in both the right and left hands, marked with a forte (*f*) dynamic.

(♩ = ♩.) A

The third system shows a change in the piano accompaniment. It includes a section marked 'A' with a tempo change to half note = half note. The piano part features a complex rhythmic pattern with triplets and sixteenth notes.

witch is a bat with pan-ther's eyes, Dis-guised as a la-dy you know. — Her

p non legato

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'witch is a bat with pan-ther's eyes, Dis-guised as a la-dy you know. — Her'. The piano part is marked *p non legato* and features a steady, rhythmic accompaniment.

nails are claws; her breath is death, And she has a bro - ken

(♩ = ♩) CHORUS: (*all point at each other, dubiously*)

toe! Oh, who is the witch in this crowd?

Who? Who? Is it you? Is it you? Is it

you?

f *ff*

Manner: *Who, dear friends, is the witch among us?
Where is the viper whose venom has stung us?*

Townsperson:
How do you know that there *is* a witch here?
That is a matter for *you* to make clear.

Manner: Witches are everywhere, my good friend.
And their wickedness knows no end.

Cap'n: Aye—witches are a motley sort.
We don't want them in our port.

Manner: Well spoken, man—and spoken true.
I see I can depend upon you.
The rest of you must also try
To understand that trouble's nigh.

Townspers: Where is trouble? Show us, Preacher.
We'll let you be our guide and teacher.

Manner: There is trouble in the witch's eye—
Enough to make a statue cry!
Don't even let your children look
At witch-like pictures in a book. (*People nod, expressing approval.*)
Take the witch, the invidious snake,
And plunge her into an ice-cold lake.
Dunk her, who would bewitch your child!
Vilify her, who's so wicked and wild!

George: But who is she?

Manner: Yes, good friends, who can she be?
Who is the witch in this crowd? Who?
Is it you? (*points to GEORGE, who shrinks away.*)
Is it you? (*points to OLD DAME WISE, who remains perfectly poised
and unimpressed.*)
Is it you? (*points to ANNA, who trembles, wimpers, and hides her
face.*)
And now, my friends, you clearly see
Just who the witch among you be!

(The GOOD WITCH and BAD WITCH appear from behind the wood-pile. They are visible only to BILLY. The GOOD WITCH stands protectingly beside ANNA. The BAD WITCH takes her place beside PREACHER MANNER and encourages him in his extravagant behavior.)

Mrs. B: Yes, we see.

Crier: Yes, we see.

George (hiding his eyes): Yes, we see.

Billy (running forward):
No, no! You do not see. Open your eyes!
Preacher Manner's the bad witch we should despise.
Anna's a good witch—just look and see.

Mrs. B: Come here, young lad, and listen to me.
Why do you talk so childishly?

Billy: Mother, Mother, don't you see?
Preacher Manner is bad, but Anna is good.
If only you'd see! If only you could!

Mrs. B: There's nothing there for us to see,
Except Anna shaking so shamefully.

Cap'n (*shouting*):
Tie her up! Let's give her a dunking!

Manner (*chuckling*):
Yes, yes, yes. Let's send her kerplunking.
(*TOWNSPEOPLE begin to tie up ANNA.*)

ODW: No, friends, no. Please—Billy is right.
Your actions are as black as night!

(*People do not heed OLD DAME WISE. They continue tying ANNA.*)

Billy (*anxiously*):
If only I could wake the sticks;
They'd finish Manner and his tricks!
What is the magic word I said?
O sticks, sticks, please—are you dead?

ODW (*persisting in ANNA's behalf*):
Do not act rashly, my dear friends.
Consider this man (*points to MANNER*) and his wicked ends.
Do you know him—or that he came here,
Sent by men who are his peers
In hunting witches that don't exist,
That he came here, I insist,
Just to cause trouble by calling a name!
By calling a name, poor Anna's defamed.
He calls a name, and we act like fools.
(*to MANNER*)
Deny, if you can, that you've made us your tools!

Manner: This woman's suspicious. Mark her hard eyes.
Can it be that her name is Old Dame *Wise*?
She calls me wicked; is that not base?
To slight my name to my very face?
(*To ODW, threateningly*)
Good woman, I warn you, you'd better be quiet.

ODW: No, wicked man! You've created a riot,
And I'll not be still until sense is restored.

(*People begin to listen to ODW with increasing interest.*)

ODW: Nantucket friends, look at poor Anna. I implore
You to ask, in the name of what's right,
If any good, in anyone's sight,
Can come of being so cruel to Anna.

Billy (*yelling*): Listen to Dame Wise. Don't listen to Manner!
(*MRS. BAILEY shushes BILLY.*)

Billy (*to MRS. B*):

If Father were here, he would see I am right.
He would not leave Old Anna in such a plight.

Manner (*shaking his head*):

A suspicious woman and a little lad—
If you listen to them, your logic is bad.

ODW:

Friends, you all know me and what I am.
But do you know this deceiving man?
Until he came, there was peace in our town.
We all loved each other, and we did not frown
Upon Anna, but we loved her, too—
And so we must continue to do.
As soon as we become unfeeling,
We inflict wounds beyond all healing.

Mrs. B:

How can we doubt dear Old Dame Wise?
Let's stop this witch-hunt, and see with *her* eyes.

Cap'n:

Shall we listen to women, or to Manner, our guest?

(*Enter MR. BAILEY from A.*)

Mr. B:

What is this confusion? (*looks at ANNA. To people, incredulously:*)
Is this a delusion?

Billy:

Father, father! I'm so glad you've come!
Tell them to stop before harm is done.

Mr. B:

Who's tied Anna. Who's been so cruel? (*People look abashed.*)

Manner:

This woman's a witch, and don't be a fool.

Mr. B:

There are no witches; you speak nonsense, my friend.
(*to people*) Now let's untie Anna and bring this to an end.

(*People readily respond to MR. BAILEY's direction while BILLY, oblivious of action, is deep in his own thoughts.*)

Billy:

If only I could wake those sticks:
They'd be a match for Manner's tricks.
O switch—o switch—o . . . *switch-a-witch!*

(*STICKS jump up. People do not see them and act as if they were not there.*)

1,2,3 Sticks: There's the bad witch (*point to her and MANNER*) whom we despise.

4 & 5 Sticks: Come, let's chase her.

All Sticks:

Watch how she flies!

Manner (*running off*): They know the truth; they discovered my lies!

(*STICKS chase the BAD WITCH and MANNER off-stage, running after them. CRIER CHASE follows MANNER to find out what has happened. They all leave at exit C. No one but BILLY knows why MANNER has suddenly run away.*)

Mrs. B: What do you think is the matter with Preacher?

Cap'n (*bewildered*):

That there man is a really strange creature.
Look-it him running. Who told him to go?

Billy (*aside*): If they saw the sticks, then they would know.

Mr. B: Why do you think he's running away?

George: He's just plain crazy—that's what I'd say.

(*leans over fence to watch MANNER*):

Lordy—look-it that Preacher fly!
He's goin' so fast, he's most to the sky.

ODW: Surely, we all know that Anna is good.
Preacher Manner couldn't blind us, try as he would.

(*People shamefacedly untie OLD ANNA.*)

Mr. B: Dame Wise, that's true; he might have done harm
With his accusations and evil alarms.

Townspers: But we at last see you are right:
You saved us from an embarrassing plight.

(*People talk among themselves, nodding their agreement with MR. B's remarks. BILLY goes front stage to OLD DAME WISE.*)

Billy (*to ODW*): The bad witch is gone. Now we all know her tricks.

ODW: Yes, thanks to goodness!

Billy (*aside*): And thanks to the sticks.

Townspers: Old Anna, we humbly apologize.

Cap'n: After this, we will listen to good Dame Wise.

(*Enter CRIER from C., clanging his bell.*)

Crier: Hear ye, hear ye—sound the bell;
Manner's gone and all is well.
He jumped aboard an out-bound boat,
Short of breath, and short his coat.
He looked as if he were possessed;
Now he is gone and we are blessed.
Kling klong, clang the bell:
Four o'clock, and all is well.

(*During the few measures of "Jibberah, Jabberah" which serve as an introduction to the following song, ANNA dances to rear stage, while the people laugh good-naturedly. The STICKS remain on-stage and sing. They are invisible to the people, but they exchange knowing glances with BILLY.*)

10. Hooray! Hooray!

Ensemble

(ANNA resumes her dancing gait and moves to rear stage, while the people laugh good-naturedly.)

Moderato-lilting

mp

CHORUS:
Joyously

non legato

mf

Hoo -

(♩ about 102)

ray! Hoo-ray! To-day's a hap-py, hap-py day. There

f

are no witch - es to make us frown; And

now that Man - ner has left our town, Gone are his tales of

e - vil eyes; Gone are the lies that we de - spise. He is

gone and we are glad; An - na's good and he is bad; - Nan -

tuck - et once a - gain — is — free; To -

day's the wel - come ju - bi - lee!

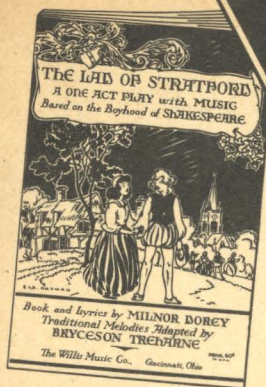
Hoo -

(Music continues until crowd has dispersed. BILLY is left alone, sitting by the wood-pile. He picks up a stick and examines it inquisitively. He gets up slowly, wanders front stage, deep in thought, then over to the kitchen steps. He is just about to go into his house when he stops and looks out above the audience.)

Billy: And now I know Which Witch is Which!

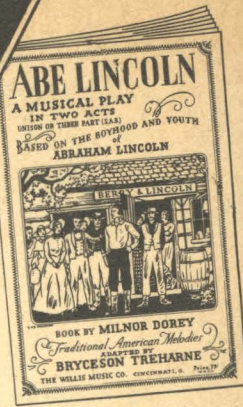
CURTAIN

OPERETTAS BASED ON SOMETHING MORE SUBSTANTIAL THAN FICTION



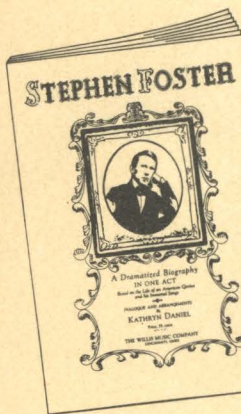
"THE LAD OF STRATFORD"

Tells in good English and traditional melodies of the period, the story of how the "Bard of Avon" at the age of 19 roamed thru' the woods dreaming and making up verses. Of his meeting with Queen Elizabeth and his talks with Anne Hathaway. Cast of 14 Principals: 1 Sop., 1 Ten., 1 Alto., 1 Bar. and chorus. Time of perf. 40 min. Vocal Score with all directions, 60c.



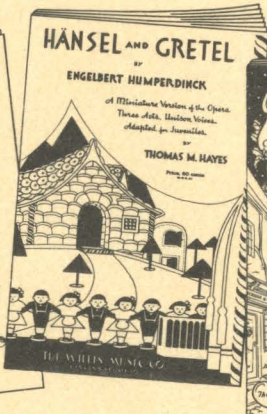
"ABE LINCOLN"

This charming musical play centers about the life of our great President when he was a boy in Indiana and, in Act II, when he became a candidate for the Legislature of Illinois. His romance with Ann Rutledge is featured with delicacy. The comedy is wholesomely characteristic of the early life in the West. Traditional American melodies throughout. Cast of 15 Principals: 1 Sop., 1 Alto., 1 Ten. and 1 Bar. Time 90 min. Score, with all directions, 75c.



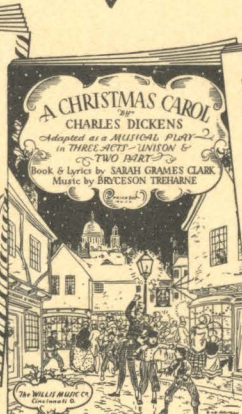
"Stephen Foster" Kathryn Daniel

An interesting entertainment that offers the minister, or some experienced adult an opportunity to play the part of "America's Troubadour", Stephen Foster. Scenes from the life of the composer and his songs are enacted by a variety of players who require no previous experience. Very simple costumes. Suitable for any grade. Time 80 min. Score, with all directions, 75c.



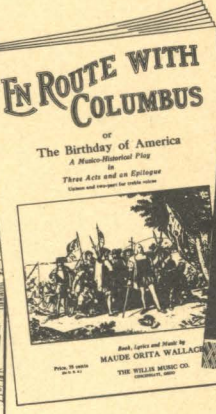
"Hänsel & Gretel" Thomas M. Hayes

This miniature version of Humperdinck's famous opera has been a sensation wherever played. Planned in unison for small children it has been rendered by Junior and even by Sr. High School children. Cast: 7 Principals and chorus. Simple, home-made costumes. Time 45 min. Score, with all directions, 60c.



"A Christmas Carol" Charles Dickens

Adapted as a musical play in 3 acts, unison and two-part by Sarah Grames Clark & Bryceson Treharne. This operetta is without doubt the most stimulating entertainment ever offered for school purposes. The intricate plot of Dickens' famous tale has been preserved by a master-hand of amateur stage craft and in music that lends color never believed to be possible. Score, \$1.00. Stage-manager's guide, \$1.00.



"En Route with Columbus" Maude Orita Wallace

In three acts, two scenes and an epilogue, the plans for the discovery of a New World are completed, the epochal journey is made and 48 states do honor to a great discoverer. Contains 13 tuneful melodies. For upper grades and Junior High. 24 Principals. Time 1½ hours. Score with all directions, 75c.



"A Souvenir" or GRIEG'S MUSIC BOX Adella C. Altman

Here is a grade school operaetta that offers entertainment and musical appreciation. The story of Edvard Grieg's famous music box comes to life in the amusing episode of two children and a "G r a m p y". Chock-full of good tunes dances and humor. Cast: 7 Principals. Time about 60 minutes. Score, with all directions, 75c.

THE WILLIS MUSIC CO., Cincinnati, Ohio