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# RIP VAN WINKLE:

OPERA COMIQUE,

*In Three Acts.*

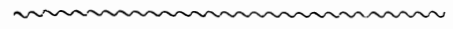


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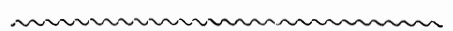
H. MEILHAC, PH. GILLE, AND H. B. FARNIE.

COMPOSED BY

## ROBERT PLANQUETTE.



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## CAST OF CHARACTERS.

RIP VAN WINKLE ...	(a Village Good-for-Nothing) ...	MR. FRED LESLIE.
DERRICK VAN SLOUS ...	(the Village Lawyer and Rip's Rival) ...	MR. W. S. PENLEY.
PETER VAN DUNK ...	(Burgomaster of Sleepy Hollow) ...	MR. LOUIS KELLEHER.
DIEDRICH KNICKERBOCKER ...	(Village Schoolmaster and Local Poet) ...	MR. E. WILMORE.
CAPTAIN HUGH ROWLEY ...	(of the British Army) ...	MR. FRED DARRELL.
NICK VEDDER ...	(Landlord of the "George III." Inn) ...	MR. LIONEL BROUGH.
GRETCHEN ...	(Wife of Rip Van Winkle) ...	MISS VIOLET CAMERON.
SARA } ...	(Two of her Gossips) ...	MISS CLARA GRAHAM.
JACINTHA }		MISS CONSTANCE LEWIS.
KATRINA ...	(a Village Flirt—Daughter of Nick Vedder) ...	MISS SADIE MARTINOT.
LITTLE HARDCASE ...	(Clerk to Derrick) ...	MISS MADGE MILTON.
HANS ...	(his Nephew) ...	MISS EFFIE MASON.

In ACT III. this rôle is played by MR. W. S. RISING.

ALICE ...	(Rip's Little Daughter) ...	MISS ALICE VICAT.
TOM TIT ...	(Bugler to Rowley's Company) ...	MISS ROSIE MONCRIEFF.
LEEDLE JAN ...	(Katrina's Brother) ...	MASTER GOLLOP.
GAPE ...	(Waitress at the "George III.") ...	MISS GRACE HAWKE.
CAPTAIN HENDRIK HUDSON ...		MR. S. H. PERRY.
1ST LIEUTENANT ...		MR. W. S. RISING.
2ND LIEUTENANT ...		MISS CONSTANCE LEWIS.
3RD LIEUTENANT ...		MISS CLARA GRAHAM.
4TH LIEUTENANT ...		MISS ROSIE MONCRIEFF.
CABIN BOY ...		MISS MADGE MILTON.
THE GOBLIN STEWARD ...		MR. STOREY.
MASTER GUNNER ...		MR. M. VILLA.

*The following changes take place in the Cast:—*

ALICE VAN WINKLE ...	(Daughter of Rip—the Little Child of Act I.) ...	MISS VIOLET CAMERON.
LIEUT. HANS VAN SLOUS ...	(of the U.S. Frigate, "Constitution"—the Little Hans of Act I.) ...	MR. W. S. RISING.
JAN VEDDER ...	(Proprietor of the "George Washington Hotel"—Leedle Jan of Act I.) ...	MR. LIONEL BROUGH.
MAX SCHNEIDER ...	(Rural Postman) ...	MISS CLARA GRAHAM.
CHICKEN ...	(Potboy at the "Washington") ...	MISS R. MONCRIEFF.
MOPPS ...	(Chambermaid at the Inn) ...	MISS MADGE MILTON.

*Dutch Girls (Friends of Katrina), Dutch Lads (Friends of Rip), Peasants of Sleepy Hollow, English Soldiers, Dutch Settlers, Midshipmen, Quartermasters, Sailors, &c., &c.*

The "Pas de Fascination" danced by MISS ADA WILSON, as The Rhine Fay.

# OVERTURE.

PIANO.

*Allegro risoluto.*

*ff*

*risoluto.*

*ff*

*Allegretto.*

*leggieramente.*

*p*

*p*

0-2-11

*p*

Reverco-1/8/29

*p*

*ff*

First system of musical notation, featuring a treble and bass staff with a key signature of three sharps and a common time signature.

Second system of musical notation, continuing the piece with treble and bass staves.

*Moderato.*

Third system of musical notation, marked *Moderato.* and *Hautb.*, with treble and bass staves.

Fourth system of musical notation, including *SOLO. lentement ad lib. Andante cantabile.* and *Un poco animato. Pist.* markings, with treble and bass staves.

Fifth system of musical notation, continuing the piece with treble and bass staves.

Sixth system of musical notation, continuing the piece with treble and bass staves.

Seventh system of musical notation, ending with a *rall.* marking and a key signature change, with treble and bass staves.



*Tempo di Polka.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and features a piano accompaniment of chords and eighth notes. A dynamic marking of *p* (piano) is placed above the first few notes of the bass staff.

The second system continues the piece with two staves. The upper staff shows a melodic line with some grace notes and slurs. The lower staff provides a steady accompaniment with chords and eighth notes.

The third system features two staves. The upper staff has a more active melodic line with sixteenth-note runs. The lower staff has a piano accompaniment with a dynamic marking of *f* (forte) at the beginning.

The fourth system consists of two staves. The upper staff continues with a melodic line featuring sixteenth-note patterns. The lower staff has a piano accompaniment with chords and eighth notes.

The fifth system has two staves. The upper staff shows a melodic line with some rests. The lower staff has a piano accompaniment with a dynamic marking of *p* (piano) appearing later in the system.

The sixth and final system on the page consists of two staves. The upper staff concludes with a melodic line ending in a double bar line and repeat dots. The lower staff has a piano accompaniment that also ends with a double bar line and repeat dots.

*All'egro risoluto.*

*Tempo di Valse.*

*sans presser.* *Espressivo.*

*piu animato.*

*molto rall.*

*Allegretto.*

*leggero*

*Moderato assai.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It includes various note values, rests, and dynamic markings such as *ff*.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, including a triplet of eighth notes in the treble clef.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, including a triplet of eighth notes in the treble clef.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The tempo marking *un poco animato.* is present. The lyrics "cre - scen - do. cre" are written below the notes.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The lyrics "scen - do. *ff*" are written below the notes.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and rests.

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and rests, with dynamic markings *ff*.

# RIP VAN WINKLE.

## ACT I.

No. 1. (a) CHORUS—"Far and Near." (b) SCENE—"On this Solemnity."  
(c) COUPLETS—"Sweet Sir!"

(GRETCHEN, PETER, KATRINA, VEDDER, & CORO, S.S.T.B.)

*Allegretto moderato.*

PIANO.

*p* poco a poco cre - - - scen - - - do.

(Villagers grouped. Peasants raise a signboard on Inn R., with head of George III. Enter VEDDER and KATRINA and serve drink.)

(Curtain.)

*f*

*Moderato maestoso.*

SOPRANOS.

TENORS.

BASSES.

Far and near our cry be heard, . . . . Long life to great George the Third! . . . .

Far and near our cry be heard, . . . . Long life to great George the Third! . . . .

Far and near our cry be heard, . . . . Long life to great George the Third! . . . .

*ben marcato.*

*(pointing to sign.)*

Though he rules from o'er the sea, Faith-ful col - o-nists are we. . . What a mien, and what a

Though he rules from o'er the sea, Faith-ful col - o-nists are we. . . What a mien, and what a

Though he rules from o'er the sea, Faith-ful col - o-nists are we. . .

grace! What a fine, ma - jes - tic face! It al-most is a shame, we're think - ing,

grace! What a fine, ma - jes - tic face! It al-most is a shame, we're think - ing,

Ah! what a grace! Ah! what a face! is a shame, we're think - ing,

To make him thus pre - side o'er drink - ing! To make him thus pre - side o'er drink -

To make him thus pre - side o'er drink - ing! To make him thus pre - side o'er drink -

To make him thus pre - side o'er drink - ing! To make him thus pre - side o'er drink -

*piu animato.*

- ing! Yet, it is a com - mon thing Thus to use one's Queen or King, And our vil - lage is be -

- ing! Yet, it is a com - mon thing Thus to use one's Queen or King, And our vil - lage is be -

- ing! Yet, it is a com - mon thing Thus to use one's Queen or King, And our vil - lage is be -

*piu animato.*

*rit.*

- stir'd, So to hon - our George the Third, So to hon - our George the Third!

- stir'd, So to hon - our George the Third, So to hon - our George the Third!

- stir'd, So to hon - our George the Third, So to hon - our George the Third!

*Allegretto leggiero.*

(Enter MYNHEER PETER. Omnes. The Burgomaster! (salutes.)

PETER.

On this sol - em - - - ni - ty right

roy - - - al, Where is that va - ga - bond dis - loy - - - al? Where's

CORO. PETER. CORO. PETER.

Rip van Win - kle, eh? Don't know. Can a - ny of you say? Don't know. Ah! well, sing on— and for this he shall

pay!  
SOPRANOS.

TENORS.

BASSES.

Yes! it is a com - mon thing Thus to use one's Queen or King, And our vil - lage is be -

Yes! it is a com - mon thing Thus to use one's Queen or King, And our vil - lage is be -

Yes! it is a com - mon thing Thus to use one's Queen or King, And our vil - lage is be -

*rit.*

- stirr'd, So to hon - our George the Third! So to hon - our George the Third!

- stirr'd, So to hon - our George the Third! So to hon - our George the Third!

- stirr'd, So to hon - our George the Third! So to hon - our George the Third!



## KATRINA.

Here comes Rip's wife; Gretch-en, on my life!

*(Enter GRETCHEN.)*

## GRETCHEN.

*Meno mosso.*  
*pp* Myn - heer! . . . . don't be hard on Rip, I pray!

*Stent.*

For my poor sake, O'er hill and brake, He wan-ders wea-ry night and day! . . . .

*colla parte.* *pomposo.*

## PETER.

Pooh! pooh! pooh! pooh! make no ex - cu - ses, Gretch - en, you're pa - tient o - ver much

Of Rip, and his e - ter - nal a - bu - ses! Shame on the fel - low, that he's Dutch!

Not in all Kaats-kill keeps a - way . . One col - o - nist, save Rip, to - day !

*ad lib.*

*cre - scen - do. colla parte. f*

GRETCHEN.

You'll be kind, I can see, That my heart's di - vin - ing, Such a head sure must be Pit - y - ward in -

*Tempo di Polka non troppo.*

KATRINA.

clin - ing. Now a smile all a - glow O'er his face is break - ing ! Do not look at me so,

*p*

BURGOMASTER. GRETCHEN.

You're so ve - ry tak - ing ! Ah ! go 'long. No, no, you couldn't if you would, Keep up an an - gry mood !

*f* *p*

**BURGOMASTER.**                      **GRETCHEN.**

There you're wrong!                      No, no, we will not go a - way,                      Un - til we've had our way!

**BURGOMASTER.**                      **KATRINA.**

Tempt me not!                      And, pri - thee, where - fore shouldn't I?                      Yes, cer - tain - ly, I'll try!

**GRETCHEN & KATRINA.**

O please, sir, don't be cru - el,                      For cle - men - cy's a jew - el!                      And for you aye we'll e - ver, e - ver pray!

**BURGOMASTER.**

No!                      no!                      no!                      no, no, no!

*dolce.*

Your heart you will not hard - en,                      And poor Rip you will par - don                      For our sake!

no!                      no!                      Me you won't shake!

*dolce.*

## GRETCHEN &amp; KATRINA.

You'll be kind, I can see, That our heart's di - vin - ing; Such a head sure must be

BURGMASTER.

Ah, ah, ah, ah, Ah, ah, ah, ah, Ah, ah, ah ah,

TENORS.

Ah, ah, ah, ah, Ah, ah, ah, ah, Ah, ah, ah, ah,

BASSES.

Ah, ah, ah, ah, Ah, ah, ah, ah, Ah, ah, ah, ah,

## GRET. &amp; KAT.

Pit - y ward in - clin - ing. Now a smile all a - glow O'er his face is break - ing,

SOP.

Now a smile all a - glow O'er his face is break - ing,

TEN.

Ah, ah, ah, ah, Ah, ah, ah, ah, Ah, ah, ah, ah,

BURG. & BASSES.

Ah, ah, ah, ah, Ah, ah, ah, ah, Ah, ah, ah, ah,

G. & K. *Piu animato.*

Do not look at me so, You're so ve - ry tak - ing! Yes, you are, you

SOP.

Do not look at them so, You're so ve - ry tak - ing! Yes, you are, you

TEN.

Ah, ah, ah, ah, Ah, ah, ah, ah, Ah, ah, ah, Ah, ah, ah,

BURG. & BASSES.

Ah, ah, ah, ah, Ah, ah, ah, ah, Ah, ah, ah, Ah, ah, ah,

GRET. & KAT.  
 know you are, you are, . . . you are!

SOP.  
 know you are, you are, you are!

TEN.  
 Ah, ah, ah, ah, you are!

BURG. & BASSES.  
 Ah, ah, ah, ah! you are!

TUTTI.—What's that? VEDDER.—Soldiers coming up the valley. TUTTI.—  
 Ah! PETER.—Soldiers? What can they want? Never mind—don't let  
 that disturb our holiday. TUTTI.—Hurrah!

*pp* (*Bugle call off.*) *pp*

SOPRANOS.

TENORS. Let those med-dling sol-diers come, Not for them shall we be dumb!

BASSES. Let those med-dling sol-diers come, Not for them shall we be dumb!

*ff* *p* *mf* *f* *cres.* *seen* *do.*

*a tempo.*

Far and near our cry be heard, . . . Long life to great George the Third! . . .

Far and near our cry be heard, . . . Long life to great George the Third! . . .

Far and near our cry be heard, . . . Long life to great George the Third! . . .

*ben marcato.*

*(pointing to sign.)*

Though he rules from o'er the sea, Faith-ful col - o-nists are we. . . What a mien, and what a

Though he rules from o'er the sea, Faith-ful col - o-nists are we. . . What a mien, and what a

Though he rules from o'er the sea, Faith-ful col - o-nists are we. . .

grace! What a fine, ma - jes - tic face! It al-most is a shame, we're think - ing,

grace! What a fine, ma - jes - tic face! It al-most is a shame, we're think - ing,

Ah! what a grace! Ah! what a face! is a shame, we're think - ing,

To make him thus pre - side o'er drink - ing! To make him thus pre - side o'er drink -

To make him thus pre - side o'er drink - ing! To make him thus pre - side o'er drink -

To make him thus pre - side o'er drink - ing! To make him thus pre - side o'er drink -

*piu animato.*

- ing! Yet, it is a com-mon thing, Thus to use one's Queen or King, And our vil-lage is be-stirr'd, So to hon-our George the

- ing! Yet, it is a com-mon thing, Thus to use one's Queen or King, And our vil-lage is be-stirr'd, So to hon-our George the

- ing! Yet, it is a com-mon thing, Thus to use one's Queen or King, And our vil-lage is be-stirr'd, So to hon-our George the

*rit.*

Third, So to hon-our George the Third!

Third, So to hon-our George the Third!

Third, So to hon-our George the Third!

*mf* *pp* *(Dialogue.)*

*ppp*

## No. 2.

## EXIT OF PEASANTS, &amp;c. (S.S.T.B.)

SOPRANOS.

Yes, it is a common thing, Thus to use one's Queen or King, And our vil-lage is be-stirr'd, So to honour George the

TENORS.

Yes, it is a com-mon thing, Thus to use one's Queen or King, And our vil-lage is be-stirr'd, So to honour George the

BASSES.

Yes, it is a com-mon thing, Thus to use one's Queen or King, And our vil-lage is be-stirr'd, So to honour George the

*Animato.*

*ff*

*rit.*

Third, So to hon-our George the Third!

Third, So to hon-our George the Third!

Third, So to hon-our George the Third!

*mf* *pp* *(Dialogue.)*

*ppp*



## No. 3. AIR—"Oh! where's my Girl?"—Rip van Winkle.

PIANO.

*Allegretto grazioso.*

RIP.

I. Oh! where's my girl of whom I'm fond? Where-

Ped. \* Ped. \*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'I. Oh! where's my girl of whom I'm fond? Where-'. The piano accompaniment is marked 'Allegretto grazioso' and includes a 'RIP.' instruction. Pedal markings 'Ped.' and asterisks are present at the bottom of the piano part.

*ad lib.*

- e - ver can my dar - ling be? I'm but a scamp, a va - ga - bond, But I love her, and she loves

*marcato.* *colla parte.*

The second system continues the vocal line with the lyrics '- e - ver can my dar - ling be? I'm but a scamp, a va - ga - bond, But I love her, and she loves'. The piano accompaniment is marked 'marcato.' and 'colla parte.'.

*tempo.*

me! Our lit - tle ca - bin nes - tles yon - der, Where hap - py with her I might dwell, Yet,

*tempo.* *marcato.* *mf*

Ped. \* Ped. \*

The third system continues the vocal line with the lyrics 'me! Our lit - tle ca - bin nes - tles yon - der, Where hap - py with her I might dwell, Yet,'. The piano accompaniment includes markings for 'tempo.', 'marcato.', and 'mf'. Pedal markings 'Ped.' and asterisks are present at the bottom.

*a piacere.* *piu.*

vag - rant that I am, I wan - der Far from the girl I love so well! And all the vil - lage goes on

*p colla parte.* *piu pp*

The fourth system concludes the vocal line with the lyrics 'vag - rant that I am, I wan - der Far from the girl I love so well! And all the vil - lage goes on'. The piano accompaniment is marked 'a piacere.', 'piu.', 'p colla parte.', and 'piu pp'.

*dim.*

so... But then I know—just what I know! . . . A day is coming when I'll gai - ly sing,

*dim.*

Ped. \*

*p* *f* *rit.*

Tra la la la, la la la la! That day is com-ing, ay! is on the wing! Tra la la la la la la la! . . .

*p* *f* *rit.* *f*

Ped.

2. Come, lit - tle wife, . . . yes! come and scold me, (I'm

*Allegretto grazioso.*

Ped. \* Ped. \*

*ad lib.*

scold - ed first, and then I'm kiss'd!) And in your arms a cap-tive hold me, I pro-mise you I won't re -

*marcato.* *colla parte.*

*tempo.*

- sist! I own that I'm a dread - ful crea - ture, The par - son says it, so it's

*tempo.* *marcato.*

Ped. \* Ped. \*

right, With - out one sole re - deem - ing feat - ure, That is his ser - mon day and night. And

*a piacere.* *piu.*

*mf.* *p colla parte.*

all the vil - lage goes on so... But then I know—just what I know! . . . . . A

*dim.*

*piu pp* *dim.*

Ped. \*

day is com - ing when I'll gai - ly sing, Tra la la la, la la la la! That day is com - ing, ay! is

*f* *p* *f*

on the wing! Tra la la la la la la! . . .

*rit.* *f*

*rit.*

Ped.

No. 4. CANOE SONG for Two Voices—"Where floweth the Wild  
Mohawk River."—(Gretchen and Rip.)

PIANO. *Alla Barcarolla.*

RIP. *RIP.*  
Where

flow - eth the wild Mo - hawk ri - ver, A - down the long rush - es that qui - ver,

*legato.*

GRETCHEN. *poco rit.*

G. (A ca - noe!) (His ca - noe!) Waits for us two, Ah!

R. Waits my ca - noe, Light birch ca - noe, Waits, love, for me and for you! . . . I'll

*poco rit.*  
Ped.

G.

R. *tempo.*  
make thee soft robes of op - oss - um, In thy hair twine the cham - pak in blos - som, O'er

*p*

GRETCHEN.

G. Would it were

R. fo - rest and foam, Far let us roam, There, on - ly there, be our home!

*cres.* *dim.* *legato.*

G. so! but, ah! I fear Ri - vals a - field to you more dear.

R. Ri - vals a -

*meno.* *meno.*

G. List while I tell you what I mean! The

R. - field? Not so, my queen, Tell me, my queen, What ri - vals you

*piacere.* *tempo 1mo.* *rit.* *colla parte.* *pp rit - ard.* *ando.* *tempo 1mo.*

G. fo - rest! The wild ri - ver flow - ing! The blue heav'n, the fro - lic gale blow - ing!

R. mean!

G. Gun and ca - noe! Gun and ca - noe! En - joy - ment for one, not for two! . . . E -

R. My ca - noe! My ca - noe! Why not for two? . . .

*poco rit.*

*poco rit.*

Ped.

G. - nough for you, and for you on - - ly, Whilst I in my sol - i - tude lone - ly

*p*

G. Pine . . . for the home . . . I left for the de - sert to roam!

RIP.

R. There . . . be our home, . . . O'er fo - rest and foam we will roam!

*dim.* *ad lib.*

*dim.* *ad lib.* *piu mosso.*

Ped. \* Ped. \* Ped. \*

G. Ah! . . . your ca - noe, . . . Though e - nough for one's not e - nough, love, for two!

R. Come! . . . my ca - noe . . . In the ra - - pid ri - ver is wait - ing for you!

*p leggiero.* *cres.* *dim.*

G. *a piacere.*  
 Ah! . . . your ca - noe, Tho' e - nough for one, is not, love, e - nough, not e - nough, love, for

R.  
 Come! . . . my ca - noe In the ra - pid ri - ver waits, love, for you, yes, is wait - ing for

*p* *col canto.* *mf*

Ped.

G.  
 two!

R.  
 you!

*piu animato.* *f* *ff* *ff*

Ped. \* Ped.

No. 5. CHORUS OF COWARDS—"Can't you See?"—(T.T.B.B.)

*Allegro. risoluto.*

PIANO.

TENORS. *pp*  
 Can't you see we're com - ing? (Hang their hor - rid drum - ming,

BASSES. *pp*  
 Can't you see we're com - ing? (Hang their hor - rid drum - ming,

*f* *pp*

Is there a - ny - thing a - bout us looks like re - cruits?) Yes! of course we're will - ing,

Is there a - ny - thing a - bout us looks like re - cruits?) Yes! of course we're will - ing,

*p*

*pp* (Catch us take the shil - ling! All our mar - tial ar - dour is in our boots!) We (to CAPTAIN.) *p*

*pp* (Catch us take the shil - ling! All our mar - tial ar - dour is in our boots!)

*pp* *p*

*Allegretto ben mesurato.*

wish... we are... En - list - ing's not our trade! Pol - troons... Pol -

to say... a - fraid! We are a - fraid, we are a - fraid, Pol-troons we are, Yes! we are,

*p*

- troons, With no ap - pe - tite for war! . . For brave... ah! brave...

yes, we are! With no ap - pe - tite for war! . . we are not, we are not!



Sub-sti-tutes, too, can be bought! To life... To life... More than ev-'ry o - ther thing!

Sub-sti-tutes, too, can be bought! do we cling, do we cling More than ev-'ry o - ther thing!

*p* More than ev-'ry o - ther thing! We frank - ly own pol - troons we are, And

*p* More than ev-'ry o - ther thing! We frank - ly own pol - troons we are, We own pol - troons we are!

*pp*

have no ap - pe - tite for war!

With-out the slight-est ap - pe - tite for war!

*vivo.*

*mf*

Ped. \*

No. 6. LEGEND OF THE KAATSKILS—"Oh! Beware!"  
(Gretchen & Chorus, S.S.T.B.)

GRETCHEN.

From deep for - est hoa - ry,

*Moderato quasi Allegretto.*

PIANO. *mf* Ped. *dim.* Ped. *f* \* *p*

Lift in aw - ful glo - ry, Moun - tains grey and old, That mys - t'ry and tra - di - tion hold; Ne - ver

Ped. \* *p*

mor - tal dar - ing, Thith - er reck - less far - ing, E'er re - turn'd the tale, To tell to mai - den pale!

There, all na - ture slum - bers, Tor - rents still their num - bers, Si - lence o - ver all, Throws her drow - sy

Ped. *dim.* \* Ped

*leggieramente.*

pall ! . . . . . Oh ! be - ware ! take care, take

*senza ritard.* *f* *p*

*stent.* *3*

care ! Who-so-e'er thou art, by the dark . . . gien stray - ing ! No - ver dare to lin - ger there, By the tran-céd

*colla parte.*

*3*

so - li-tude spell-bound de - lay-ing ! Spi - rits in the pale moon-light, From a long-for-got - ten past glide

*pp* *colla parte.*

by, Mor - tals to their doom in - vite, Hearken not the weird tempta-tion, fly, oh ! fly!

SOPRANOS. *f*

TENORS. *f* Oh ! be -

BASSES. *f* Oh ! be -

Oh ! be -

*Ped.*

- ware! take care, take care! Who-so-e'er thou art, by the dark . . . gien stray-ing, Ne-ver dare to lin-ger

- ware! take care, take care! Who-so-e'er thou art, by the dark . . . gien stray-ing, Ne-ver dare to lin-ger

- ware! take care, take care! Who-so-e'er thou art, by the dark gien stray-ing, Ne-ver dare to lin-ger

GRETCHEN.

Hearken not the weird tempta-tion, fly, oh, fly!

there! Hearken not the weird tempta-tion, fly, oh, fly!

there! Hearken not the weird tempta-tion, fly, oh, fly!

there! Hearken not the weird tempta-tion, fly, oh, fly!

*agitato molto.* *dim.*

Ped. \*

GRETCHEN.

2. Folks say that each de-mon, Once was dar-ing sea-man, That with Hud-son brave Had

*p*

pe - rish'd in the Arc - tic wave; Hud - son, o - cean ro - ver, Who, his wild life o - ver,

Ped. \* p

Would in spi - rit be Near his lov'd Tap - pen - zee! \* Dutch tars dress'd so quaint - ly,

Ped.

Dutch songs sound - ing faint - ly, Tell that Hud - son's band Somewhere are at hand. . . . .

dim. Ped.

. . . . . Oh! be - ware! take care, take

senza ritard. p

\* The old Dutch name for a land-locked bay of the Hudson river.

*stent.* <sup>3</sup>

care! Who-so-e'er thou art, by the dark . . . glen stray-ing, Ne-ver dare to lin-ger there, By the tran-cèd

*colla parte.*

*stent.* <sup>3</sup>

sol-i-tude spell-bound de-lay-ing! Spi-rits in the pale moon-light, From a long-for-got-ten past, . . . glide

*pp* *colla parte.*

by, Mor-tals to their doom in-vite, Hearn-not the weird tempta-tion, fly! oh, fly!

SOPRANOS. *f* Oh! be -

TENORS. *f* Oh! be -

BASSES. *f* Oh! be -

*ff* Ped. *f*

ware! take care, take care! Who-so-e'er thou art, by the dark . . . glen stray - ing, Ne - ver dare to lin - ger

ware! take care, take care! Who-so-e'er thou art, by the dark . . . glen stray - ing, Ne - ver dare to lin - ger

ware! take care, take care! Who-so-e'er thou art, by the dark glen stray - ing, Ne - ver dare to lin - ger

GRETCHEN.

Heark-en not the weird tempta-tion, fly, oh, fly!

there! Heark-en not the weird tempta-tion, fly, oh, fly!

there! Heark-en not the weird tempta-tion, fly, oh, fly!

there! Heark-en not the weird tempta-tion, fly, oh, fly!

*Ped.*

*ff*

*agitato molto.*

*dim.*

No. 7. (a) TRIO—"Ere the Marriage Contract." (b) AIR—"These Little Heads."  
(Rip van Winkle and the Children.)

RIP.

Ere the mar - riage con - tract is drawn. . . .

*Moderato non troppo.*

PIANO. *f*

ALICE. HANS.

What have you got . . . to live up - on? You sil - ly man, . . we'll live with you! Of course! of

*p*

course! that's what we'll do! , . . . (RIP laughs and shakes head.) A

*rit.*

ALICE.

care - ful wife ne'er lives in fol - ly When her good-man's at work a - way. You'll see how neat I'll keep my

*p*



HANS. RIP.

dol ly! I'll bring her birds'-nests ev - 'ry day! But if my girl's her hus-band flout - ing, Or if my

ALICE. HANS.

son - in - law's too gay? . . . E - ven then, he'd ne'er find me pout - ing! And I'd just let her flout a -

*pp*

RIP. ALICE. RIP.

way! But days are long . . . in sum - mer time? We'll go a - nut - ting in the wood! But when they're

*mf*

ALICE. *pp rit.*

We'll be hap - py as man and wife!

HANS. *pp rit.*

O slid - ing's fa - mous, snow - ball - ing good! We'll be hap - py as man and wife!

white with win - ter's rime? (Ah! how lit - tle they know of life!)

*colla parte.*

*Allegro assai.*

ALICE.

And we'll seek to - ge - ther Li - lies by the lake, Ber - ries in the hea - ther, Fire - flies

*leggiero.*

*pp Allegro assai.*

in the brake! . . . Yes! we'll seek to ge - ther Li - lies by the lake,

HANS.

Yes! we'll seek to - ge - ther Li - lies by the lake.

RIP.

Yes! we'll seek to - ge - ther Li - lies by the lake,

*mf*

*p*

A. Ber - ries in the hea - ther, Fire - flies in the brake, Ber - ries in the

H. Ber - ries in the hea - ther, Fire - flies in the brake, Ber - ries in the

R. Ber - ries in the hea - ther, Fire - flies in the brake, Ber - ries in the

Ped. \*

Ped. \*

A.  
 hea - ther, Fire - flies in the brake ! Ber - ries in the hea - ther, Fire - flies in the

H.  
 hea - ther, Fire - flies in the brake ! Ber - ries in the hea - ther, Fire - flies in the

R.  
 hea - ther, Fire - flies in the brake ! Ber - ries in the hea - ther, Fire - flies in the

A.  
 brake !

H.  
 brake !

R.  
*moderato non troppo.*  
 brake ! Brave boy ! and thou, my flax-en-head-ed daugh - ter ! Why must I tell you these fair things shall die ? The ber-ry

R.  
*ad lib.*  
 red, the li - ly by the wa - ter ; That for you dark days may be nigh ? . . . These lit - tle

*animato.* *ff*

*Moderato con espressione.*

R.  *3* *3*

heads, now gold - en, Silver'd one day may be, Trembling, and frail, and

R.  *3*

old - en, (That day I may not see!) But though flow - ers may per - ish, And though

R.  *dolce. rit.*

youth may de - cay, Still your love, dear ones, cher - ish, For love is young for ..

*rit. p \**

Ped.

ALICE. *pp* *rit.*

We'll love each o - ther, and for aye! We'll love each o - ther, and for aye! . .

HANS. *pp*

We'll love each o - ther, and for aye! We'll love each o - ther, and for aye! . .

R. *pp* *rit.* *ppp* *un poco rit.*

aye! . . for aye! . .

## No. 8. RONDO—"The Village Well."—(Katrina &amp; Chorus, S.S.)

*Sva.* ~~~~~  
*Allegretto.*  
 PIANO. *f*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a steady accompaniment of chords, primarily triads and dyads, in a rhythmic pattern.

1st and 2nd SOPRANOS.

'Tis the hour we girls ne'er fail, With a pitch - er and a tale, At the old draw - well, At the

*Sva.*

The vocal line for the first and second sopranos begins with a half note rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with the same chordal accompaniment as the introduction, supporting the vocal melody.

old draw - well! As the buck - et slow - ly brings the wa - ter clear, All the gos - sip we have

The vocal line continues with a similar melodic pattern. The piano accompaniment remains consistent, providing harmonic support for the vocalists.

time to hear. And a lot they tell at the well! *(The girls draw water and fill pitchers.)*

*Sva.* ~~~~~

The vocal line concludes with a half note rest. The piano accompaniment features a final melodic flourish in the right hand and a steady accompaniment in the left hand, ending with a fermata.

KATRINA. *meno mosso.* *pes.*

Hea-vy sometimes the oak - en buck - et, And if the fel - lows pass this way, From our hands they will quickly

*Suz.* *meno mosso.* *pes.*

*rit.* **TUTTI. vivo.**

pluck it, Hard work is ve - ry bad for girls, they say! And we all of us say, The buck - et is ex - tra hea - vy to -

*colla parte.* *vivo.*

*f* *rit.* *1mo tempo.*

day! Or o - ther - wise we'd not al - low These young men to dal - ly with us now! 'Tis the

*rit.* *pizz.* *1mo tempo.*

hour we girls ne'er fail, With a pitch - er and a tale, At the old draw - well! At the old draw -

well! As the buck - et slow - ly brings the wa - ter clear, All the gos - sip we have time to hear!

And a lot they tell at the well! E'en with

*Sva.*

*f* *meno mosso.*

men's help it is a - maz - ing, How long our pitch - ers take to fill! Al - so when to our shoul - der

*pes.*

rais - ing, How apt these pitchers somehow are to spill... Pitch - ers fre - quent - ly will! And all by themselves tip

*colla parte.* *rit.* *TUTTI. vivo.* *vivo.*

up and spill! And then the fel-lows *must* re-main, Just to fill our pitch-ers o'er a-gain!

*f* *rit.*

*rit.* *pizz.*

*Imo tempo.*

'Tis the hour we girls ne'er fail, With a pitch-er and a tale, At the old draw-

*Imo tempo.*

well! At the old draw-well! As the buck-et slow-ly brings the wa- - ter clear, All the

gos-sip we have time to hear! And a lot they tell at the well! ah!



## No. 9. FINALE, ACT I.—“When I Come Back.”—(Tutti e Coro.)

PIANO.

*Moderato.*

RIP.

When I come

back . . . 'twill be no more to roam : . . . Thenceforth to

*p*

stay with thee at home ! Come, Gretch - en, do not pout !

GRETCHEN.

One would think that my word you doubt ! I

G. do not doubt you, but I fear. . . . I'd keep you, now I have you here!

RIP. NAY! I must go! Well! Since it must be so!

GRETCHEN.

*più animato.*

G. But do not stay Long time a - way!

R. I will not stay Long time a - way!

*Allegretto.*  
GRETCHEN. *pp*

KATRINA. A - way with doubt and fear - ing, He'll soon be home a - gain! . . . .

JACINTHA. A - way with doubt and

KNICKERBOCKER. A - way with doubt and

RIP. *pp*

VEDDER. A - way with doubt and fear - ing, I'll soon be home a - gain, a - gain! . . . .

*pp*

\* In representation, the Finale begins here.

G. Pray Heav'n he be not hear - ing The voi - ces of the  
 K. fear - ing, He'll soon be home a - gain!  
 J. fear - ing, He'll soon be home a - gain!  
 K. fear - ing, He'll soon be home a - gain!  
 R. What mat - ter if I'm hear - ing The voi - ces of the  
 V. fear - ing, He'll soon be home a - gain!

G. glen! . . . . . And ere bright morn is  
 K. Pray Heav'n he be not hear - ing The voi - ces of the glen!  
 J. Pray Heav'n he be not hear - ing The voi - ces of the glen!  
 K. Pray Heav'n he be not hear - ing The voi - ces of the glen!  
 R. glen, the glen? . . . . . And ere bright morn is  
 V. Pray Heav'n he be not hear - ing The voi - ces of the glen!

burn - ing, Up - on the moun-tain grey, I'll see my love re - turn - ing, To kiss my tears a - way, My

Her

Her

Her

burn - ing, Up - on the moun-tain grey, You'll see me, love, re - turn - ing, To kiss your tears a - way, Your tears a -

Her

*dolce.* love will be re - turn - ing, To kiss my tears a - way! *rit.* My love will be re - turn - ing, To

love will be re - turn - ing, To kiss her tears a - way! Her love will be re - turn - ing, To

love will be re - turn - ing, To kiss her tears a - way! Her love will be re - turn - ing, To

love will be re - turn - ing, To kiss her tears a - way! Her love will be re - turn - ing, To

way! a - - - way, a - way!

love will be re - turn - ing, To kiss her tears a - way! Her love will be re - turn - ing, To

*dolce.* *rit.*

*rit.* *pp tempo.*

G. kiss my tears a - way! A - way with doubt and fear - ing, He'll soon be home a - gain! . . . . .

K. *rit.* kiss her tears a - way! A - way with doubt an

J. *rit.* kiss her tears a - way! A - way with doubt and

K. *rit.* kiss her tears a - way! A - way with doubt and

R. *rit.* *pp* a - way! A - way with doubt and fear - ing, I'll soon be home a - gain, a - gain! . . . . .

V. *rit.* kiss her tears a - way! A - way with doubt and

*rit.* *tempo.* *pp*

G. . . . . Pray Heav'n he be not hear - ing The voi - ces of the glen, Pray

K. fear - ing, He'll soon be home a - gain! Pray

J. fear - ing, He'll soon be home a - gain! Pray

K. fear - ing, He'll soon be home a - gain! Pray

R. . . . . What mat - ter if I'm hear - ing The voi - ces of the glen? What

V. fear - ing, He'll soon be home a - gain! Pray

G.  
Heav'n he be not hear - ing The voi - ces of the glen!

K.  
Heav'n he be not hear - ing The voi - ces of the glen!

J.  
Heav'n he be not hear - ing The voi - ces of the glen!

K.  
Heav'n he be not hear - ing The voi - ces of the glen!

R.  
mat - ter if I'm hear - ing The voi - ces of the glen?

V.  
Heav'n he be not hear - ing The voi - ces of the glen! (Entrance of DERRICK & BURGOMASTER.)

*piu animato.*  
*cre - - - - - scen - - - - - do. rit.*

DERRICK.

Our dear Rip off a - gain? Let's hope it is an

*Moderato.*

*p*

GRETCHEN (*aside*).

er - - - - - ror! Ah! (That dreadful man! He fills my heart with ter - ror!)

RIP. (Kisses GRETCHEN and turns up.) DERRICK (stopping him).

Yes! that is so... Off I go! . . . Your

*leggieramente.*

charm-ing wife thus quit - ting? No, no! that's not be - fit - - - ting!

GRETCHEN. DERRICK. (Sternly.) RIP. GRETCHEN.

That's what I say! You hear? I, too, say nay! You too? You

*cres.*

DERRICK. RIP. DERRICK. *ben mesurato.*

too? I too! Say nay? Say nay! To pay with in - t'rest what you are

*animato.* *moderato.*

ow - ing, Is ho-nest, you need not be told; But he who takes it would fain be know - ing Where and from

whom you got the gold? . . . Yes! he who takes it would fain be know - ing Where and from whom you got the

gold! From whom? and where? Quite so! Where got you this gold? I have no re - col - lec - -

RIP. DERRICK, *rit.* RIP. (*confused*). *tempo.*

*ritard.* . . . . . *tempo.*

- tion! I have no re - col - lec - - tion! These ve - ry coins now aid in your de -

DERRICK.



tec - tion! Your gra - cious king, and us too, you have sold, . . . (Ah! traitor vile!) for French gold! Li - ar! 'tis

*RIP.*

(Seizes DERRICK.) OMNES.—Ah! (They separate them.) DERRICK.

false! . . . . . At last he's con - fess'd!

*Moderato.*

*rit.*

This spy, this vil - lage pest! And you have struck a blow!

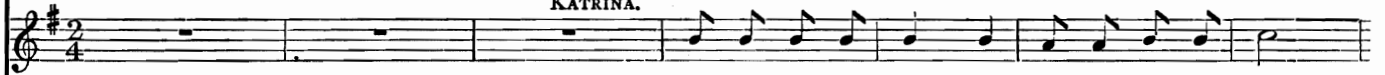
(movement.)

Rip van Win - kle, look to your - self! You would have force? Be it

GRETCHEN. *vivo.*

'Tis with in - dig - na - tion, That his charge I hear!

KATRINA.



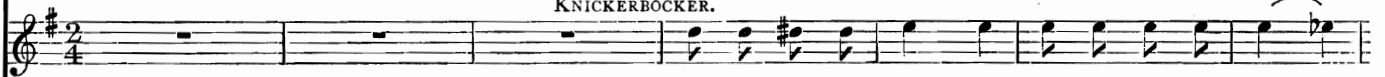
'Tis with in - dig - na - tion, That his charge I hear!

JACINTHA.



'Tis with in - dig - na - tion, That his charge I hear!

KNICKERBOCKER.



'Tis with in - dig - na - tion, That his charge I hear!..

RIP.



'Tis with in - dig - na - tion, That his charge I hear!

VEDDER.



'Tis with in - dig - na - tion, That his charge I hear!..

BURGOMASTER.

so! (*exit* DERRICK.)

'Tis with in - dig - na - tion, That his charge I hear!..

SOPRANOS.



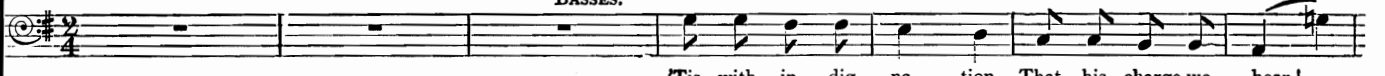
'Tis with in - dig - na - tion, That his charge we hear!

TENORS.



'Tis with in - dig - na - tion, That his charge we hear!..

BASSES.



'Tis with in - dig - na - tion, That his charge we hear!..



G. Ma - lice lurks be - hind his words, and in each tone; For this ac - cu - sa - tion,  
 K. Ma - lice lurks be - hind his words, and in each tone; For this ac - cu - sa - tion,  
 J. Ma - lice lurks be - hind his words, and in each tone; For this ac - cu - sa - tion,  
 R. Ma - lice lurks be - hind his words, and in each tone; For this ac - cu - sa - tion,  
 V. Ma - lice lurks be - hind his words, and in each tone; For this ac - cu - sa - tion,  
 B. Ma - lice lurks be - hind his words, and in each tone; For this ac - cu - sa - tion,  
 Ma - lice lurks be - hind his words, and in each tone; For this ac - cu - sa - tion,  
 Ma - lice lurks be - hind his words, and in each tone; For this ac - cu - sa - tion,  
 Ma - lice lurks be - hind his words, and in each tone; For this ac - cu - sa - tion,  
 Ma - lice lurks be - hind his words, and in each tone; For this ac - cu - sa - tion,

G. it is ve - ry clear, Means re - venge on Rip, re - venge, and that a - lone! . .

K. it is ve - ry clear, Means re - venge on Rip, re - venge, and that a - lone! . .

J. it is ve - ry clear, Means re - venge on Rip, re - venge, and that a - lone! . .

K. it is ve - ry clear, Means re - venge on Rip, re - venge, and that a - lone! . .

R. it is ve - ry clear, Means re - venge on me, re - venge, and that a - lone! . .

V. it is ve - ry clear, Means re - venge on Rip, re - venge, and that a - lone! . .

B. it is ve - ry clear, Means re - venge on Rip, re - venge, and that a - lone! . .

it is ve - ry clear, Means re - venge on Rip, re - venge, and that a - lone! . .

it is ve - ry clear, Means re - venge on Rip, re - venge, and that a - lone! . .

it is ve - ry clear, Means re - venge on Rip, re - venge, and that a - lone! . .

it is ve - ry clear, Means re - venge on Rip, re - venge, and that a - lone! . .

Ped. *f* (The terror-stricken peasants surround RIP and urge him to fly, in undertones.)

## SOPRANOS.

*pp*

The red-coats, Rip, be - ware, Beware their leaden pills, Be off, man, like a hunted hare, Off to the hills!

## TENORS.

*pp*

The red-coats, Rip, be - ware, Beware their leaden pills, Be off, man, like a hunted hare, Off to the hills!

## BASSES.

*pp*

The red-coats, Rip, be - ware, Beware their leaden pills, Be off, man, to the hills!

*pp stacc.**(RIP grasps their hands warmly—the villagers then group up stage.)  
(to GRETCHEN.)*

R. My dar-ling! Though we, a - las! now se - ver,

Hautb. *p* Hautb.

R. With the heart full of pain, . . . Thou art yet mine for e - ver, Ay! we'll meet, love, a - gain. Yes! we'll

## GRETCHEN.

G. Though we, a - las! now se - ver, With the heart full of pain, . . .

R. meet, . . . love, a - gain! . . . Though we, a - las! now se - ver, With the heart full of pain, . . .

G. Thou art yet mine for e - ver, Thou art yet mine for e - ver! Ay! we'll meet, love, . . . a -

R. Thou art yet mine for e - ver, Thou art yet mine for e - ver! Ay! we'll meet, love, . . . a .

G. gain!

R. gain!

TENORS & BASSES. What's that we hear?

OMNES. *The soldiers!*

(March.)

KATRINA. There they come!

BURGOMASTER. Fly, oh, fly!

VEDDER. Fly, oh, fly!

GRETCHEN. Ay! quickly go... Lest your retreat they know! As for that, as for

*poco piu.* RIP (laughing.)

that, They'll not dare to show their face Around a - bout my hid - ing place! I fear no mor - tal foe! . . . . .

(Taking his gun.)

*Rit. rit.*

Whith-er now I shall go ! Listen, friends, if you'd know, Where I go !

GRETCHEN and KATRINA with SOPRANOS. *pp*  
Where do you go ?

KNICKERBOCKER with TENORS. *pp*  
Where do you go ?

BURGOMASTER and VEDDER with BASSES. *pp*  
Where do you go ?      Where do you go ?

*f* *animato.* *pp* *colla parte.*

*Moderato assai.*

From deep for - est hoa - ry, Lift in aw - ful glo - ry, Moun - tains grey and old, That

*Moderato assai.*

mys - t'ry and tra - di - tion hold ; Ne - ver mor - tal dar - ing, Thith - er reck - less far - ing,

*Ped.*

E'er re - turn'd the tale, To mai - den pale to tell ! There all na - ture slum - bers,

*Ped.*

Tor - rents still their num - bers, Si - lence o - ver all, Throws her drow - sy pall ! . . . . .

*dim.*

Ped.

GRETCHEN.  
Oh! be - ware! take care, take care! If so be thou

SOPRANOS.  
No! no!

TENORS.  
No! no!

BASSES.  
No! no!

*senza ritard.*

*p*

*stent.*

art by the dark . . . glen stray - ing! Ne - ver dare to lin - ger there, By the tran - cèd sol - i - tude spell - bound de -

*colla parte.*

- lay - ing! Spi - rits in the pale moon - light, From a long - for - got - ten past . . . glide by, Mor - tals *pp*

SOPRANOS. *pp*

TENORS. *pp*

BASSES. *pp*

Spi - rits in the pale moon - light, Mor - tals *pp*

Spi - rits in the pale moon - light, Mor - tals *pp*

Spi - rits in the pale moon - light, Mor - tals *pp*

*pp*

*colla parte.*



*TUTTI.*  $\text{ff}$

to their doom in - vite! Hearken not their weird temp-ta - tion, fly! oh! fly! Oh, be - ware! take care, take

to their doom in - vite! fly! oh! fly! Oh, be - ware! take care, take

to their doom in - vite! fly! oh! fly! Oh, be - ware! take care, take

to their doom in - vite! fly! oh! fly! Oh, be - ware! take care, take

*p*

care! If so be thou art by the dark . . . glen stray-ing, Ne-ver dare to lin-ger there, By the tran-cèd

care! If so be thou art by the dark . . . glen stray-ing, Ne-ver dare to lin-ger there, By the tran-cèd

care! If so be thou art by the dark . . . glen stray-ing, Ne-ver dare to lin-ger there, By the tran-cèd

care! If so be thou art by the dark . . . glen stray-ing, Ne-ver dare to lin-ger there, By the tran-cèd

GRETCHEN. *ff* > >

Spi - rits in the pale moon - light, From a long-for - got - ten past . . glide

KATRINA. > >

Spi - rits in the pale moon - light, From a long-for - got - ten past . . glide

JACINTHA. > >

Spi - rits in the pale moon - light, From a long-for - got - ten past . . glide

KNICKERBOCKER. > >

Spi - rits in the pale moon - light, From a long-for - got - ten past . . glide

RIP. (*laughs in derision*).

BURGOMASTER. > >

Spi - rits in the pale moon - light, From a long-for - got - ten past . . glide

VEDDER. > >

Spi - rits in the pale moon - light, From a long-for - got - ten past . . glide

*ff* > >

so-litudespell-bound de - laying. Spi - rits in the pale moon - light, From a long-for - got - ten past . . glide

*ff* > >

so-litudespell-bound de - laying. Spi - rits in the pale moon - light, From a long-for - got - ten past . . glide

*ff* > >

so-litudespell-bound de - laying. Spi - rits in the pale moon - light, From a long-for - got - ten past . . glide

*fff* > >

*rit.*

G. by, Mor - tals to their doom in - vite, Hearn-en not the weird temp - ta - tion, fly! oh, fly!

K. by, Mor - tals to their doom in - vite, Hearn-en not the weird temp - ta - tion, fly! oh, fly!

J. by, Mor - tals to their doom in - vite, Hearn-en not the weird temp - ta - tion, fly! oh, fly!

K. by, Mor - tals to their doom in - vite, Hearn-en not the weird temp - ta - tion, fly! oh, fly!

R. *I fly!*

B. by, Mor - tals to their doom in - vite, Hearn-en not the weird temp - ta - tion, fly! oh, fly!

V. by, Mor - tals to their doom in - vite, Hearn-en not the weird temp - ta - tion, fly! oh, fly!

by, Mor - tals to their doom in - vite, Hearn-en not the weird temp - ta - tion, fly! oh, fly!

by, Mor - tals to their doom in - vite, Hearn-en not the weird temp - ta - tion, fly! oh, fly!

by, Mor - tals to their doom in - vite, Hearn-en not the weird temp - ta - tion, fly! oh, fly!

*rit.*

*Martellato.*

*f*

(Enter on last bar DERRICK and English soldiers, who level their pieces at RIP. He springs on rustic bridge at back. GRETCHEN throws herself before the guns of the soldiers. Picture, and curtain quick.)

*3*

*End of Act I.*

## ACT II.

(a) ENTR'ACTE.

(b) MELODRAME.

*Allegretto.*

PIANO.

*ff*

The musical score is written for piano in G major and 2/4 time. It consists of six systems of grand staff notation. The first system is marked 'Allegretto' and 'PIANO.' with a dynamic marking of 'ff'. The second system includes a key signature change to G major. The third system has a dynamic marking of 'f'. The fourth system has a dynamic marking of 'f'. The fifth system has a dynamic marking of 'f'. The sixth system has a dynamic marking of 'f'.

(Curtain rises.)

*ff* *p* *ff*

This system consists of two staves. The upper staff begins with a piano introduction marked *ff*, followed by a section marked *p* with a crescendo hairpin, and ends with a section marked *ff*. The lower staff provides harmonic accompaniment with chords and moving lines.

(Entrance of R1P.  
as if pursued.)

*p*

This system features a piano introduction marked *p* with a prominent crescendo hairpin. The upper staff contains a melodic line with slurs, while the lower staff provides accompaniment.

(Dialogue.)

*p* *Moderato assai.*

This system is marked *p* and *Moderato assai.* The upper staff has a melodic line with slurs, and the lower staff has a steady accompaniment.

*p*

This system continues the piano introduction marked *p* with a crescendo hairpin. The upper staff has a melodic line with slurs, and the lower staff has accompaniment.

*p*

This system continues the piano introduction marked *p*. The upper staff has a melodic line with slurs, and the lower staff has accompaniment.

*p* *pp* *ppp*

*timb.*

This system continues the piano introduction, marked *p*, *pp*, and *ppp* with a final crescendo hairpin. The lower staff includes a timpani part marked *timb.*

## SCENE I.

## No. 10.—(a) LANTERN CHORUS—"By the Thicket."

## (b) BALLAD—"Now the Twilight."—Gretchen, Katrina, &amp; Chorus (S.S.).

*Allegretto non troppo.* (Enter KATRINA and peasants with lanterns.)

PIANO. *p staccatissimo.*

KATRINA with CHORUS.

*p*

By the thick-et path we are trudg-ing slow, Net-tle, bri-ar,

*p*

bram-ble, Mar a moonlight ram-ble, Wonder-ful how thorns will a-round one grow, Spi-ky things and spite - -

- ful, 'Stead of flow'rs de-light-ful! Well! it is for Gretch-en, so we don't mind! Leave our old com-

*f* *p* *p*

pa-nion? No, that were un - kind! . . . . . **KATRINA.** What I don't quite un - der - stand,

Is the need for lamps in hand, See - ing 'tis a man we're af - ter, See - ing 'tis a man we're

**TUTTI.**

*dolce.*

af - ter! If to lure a man I'd try, All the lamp I'd light's my eye!

**KATRINA.**

Other hunt's but food for laugh - ter, O - ther hunt's but food for laugh - ter! Where is Rip's wife? Lost, on my life!

**TUTTI.** **KATRINA.**

*dolce.*

**TUTTI.**  
*piu lento.*

*Imo tempo.*

**TUTTI.**  
*piu lento.*

Gretch - en, ho! . . . Gretchen, ho! Gretch - en, ho! . . . Gretchen, ho!

**KATRINA.** **GRETCHEN.**

Ah! you're there at last! Have you

*piu animato.*

(enter GRETCHEN.) *dolce.*

**TUTTI.**

seen him? Ah! your good news don't be de - lay - ing! Not yet!

**GRETCHEN.** **TUTTI.**

not yet! Where e - ver can poor Rip be stray - ing? He sure must hear? He must be near!

(Bell off pp.)



KATRINA. *Moderato, quasi allegretto.*

Hark! was-n't that the vil-lage chime? If so, I'd state, Girls, it is late! And to re-turn it

is full time, Or look out for lec-tures, and lock'd gate! My dear, come too, You've done, 'tis true, More

for your husband than he'd do . . . for you! Not yet! At least with me you might

## BALLAD—"Now the Twilight."

Wish the wea-ry wan-der-er Good Night!

*Moderato pastorale.*  
(Village bells in distance.)

## GRETCHEN.

Now the twi light sha - dows are steal ing O - ver the vil - lage more and

R.H.

*marcato il canto.*

L.H.

more, But yet a deep - er sha - dow I'm feel - ing, Dark-'ning a - round my cot - tage

*piu animato.*

door! Ah! how ea ger - ly I would lis - ten Till his fa - mil iar

*piu animato.*

*riten.* *meno mosso.* *rit.*

voice I'd hear! And my glad eyes with joy - drops would glis - ten, But now with a tear . . .

*rit.* *meno mosso.* *rit.*

*tempo.*

Where - so - e - ver thou may'st roam, . . . . Far from the

*tempo.*

lov'd ones, Far from thy home, May Hope re - turn with morn - ing light, Heav'n

*mf*

*p* *a piacere.*

give thee Good Night, . . . my own, Good Night! Good Night! . . . .

Where - so - e - ver thou may'st roam, . . . .

*p* *pp colla parte.* *tempo.*

May Hope re - turn with

Far from the lov'd ones, Far from thy home, May Hope . re - turn with

Ped. Ped.

*dim.*

morn - ing light! Heav'n give thee Good Night, my own, Good Night!

morn - ing light! Good Night!

*pp* *pp*

Ped. \*

GRETCHEN.

2. Now the peace - ful ves - pers are ring - ing Good will to earth from heav'n a - bove,

R.H.

*marcato il canto.*

L.H.

This is the hour that should now be bring - ing Heart close to heart in per - fect love!

*piu animato.* *riten.* *meno mosso.*

But the sa - cred lit - a - ny steal - ing, Re - qui - em - like, o'er part - ing day, To my

*piu animato.* *rit.*

*rit.* *tempo.*

spi - rit, a - las! brings no heal - ing, For he is a - way! . . . . . Where - so -

*meno mosso.* *rit.* *tempo.*

e - ver thou may'st roam, . . . Far from the lov'd ones, Far from thy home, May Hope re -

- turn with morn - ing light, Heav'n give thee Good Night, . . my own, Good Night!

*p* *a piacere.*

Where - so - e - ver

*p* *pp colla parte.* *tempo.*

Good Night! . . . May Hope re -

thou may'st roam, . . . Far from the lov'd ones, Far from thy home, May Hope re -

Ped. Ped.

- turn with morn - ing light! Heav'n give thee Good Night! my own, Good Night! . .

- turn with morn - ing light! Good Night! . .

*dim.*

*pp* *pp* *ppp*

Ped. \*

No. 10 $\frac{1}{2}$ .

## EXIT.—(S.S.)

**TUTTI.**

Our search is vain, Let's home a - gain!

**PIANO.** *Moderato. p*

*Sva bassa.*

By the thick-et path we are trudg - ing slow, Net - tle, bri - ar, bram - ble, Mar a moonlight

*p*

ram - ble, Wonder - ful how thorns will a - round one grow, Spi - ky things and spite - - ful, 'Stead of flow'rs de -

- light - ful! Well, it is for Gretch - en, so we don't mind. Leave our old com - pa - nion? No, that were un -

kind! . . . .

*ppp rit.*

*p*

## No. 11. PATROL CHORUS—"The Night is Dark."—(T.T.B.B.)

TENORS.

BASSES.

PIANO.

*Tempo di marcia.*

*p*

Keep all in step! Keep all in step!

The night is dark and low'r - ing, As we the pass are scour - ing, Poor

Keep all in step! Night's low'r - ing, As we the pass are scour - ing, Poor

Rip we search for still, Al - though we're men un - daunt - ed, We

Rip we search for still, And much a - gainst our will! un - daunt - ed, We

know this place is haunt - ed, And 'tis not ve - ry clear,

know this place is haunt - ed, And 'tis not ve - ry clear, Who may be lurk - ing near!

*p*

What's that with - in the brake? ...

'Twas

What's that with - in the brake? ...

'Twas

*mf**p*

on - ly our mis - take! The night is dark and low'r - ing, As we the pass are scour - ing, Poor

on - ly our mis - take!

Night's low'r - ing, As we the pass are scour - ing, Poor

*pp*

Rip we search for still,

Al - though we're men un - daunt - ed, We

Rip we search for still, And much a - gainst our will!

un - daunt - ed, We

know this place is haunt - ed, And 'tis not ve - ry clear,

*pp*

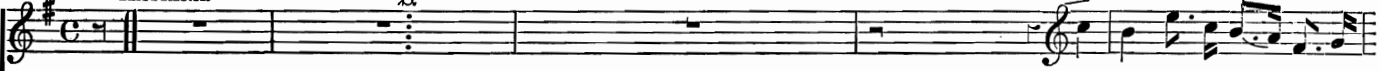
Ah!

know this place is haunt - ed, And 'tis not ve - ry clear, Who may be lurk - ing near! Ah!

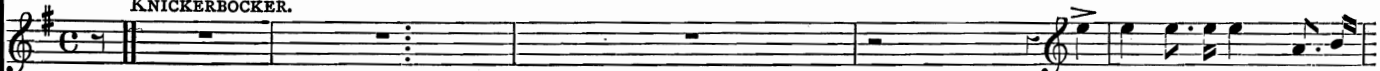
*pp*




No. 12. DUTCH FABLE—"The Artful Crow."—(Vedder, Katrina,  
Knickerbocker, & Burgomaster.)

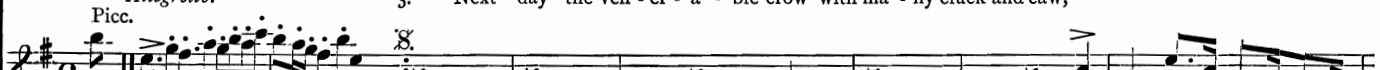
KATRINA. 

(Oh! fair are the fields in Ap -


KNICKERBOCKER. 

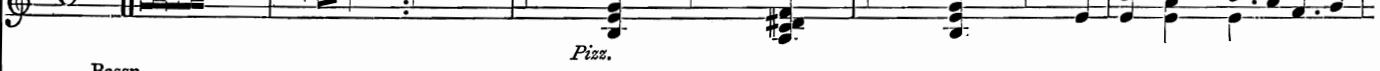
(Oh! fair are the fields in Ap -

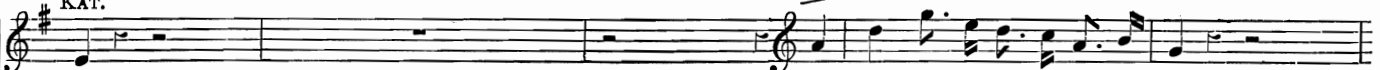
VEDDER & BURGOMASTER. VEDDER. 

*Allegretto.*  
*Picc.* 

1. 'Mid the spring rooks flopp'd an a - ged crow, who'd seen full many a thing,  
3. Next day the ven - er - a - ble crow with ma - ny cluck and caw, (Oh! fair are the fields in Ap -

*Pizz.* 

*Bassn.* 

KAT. 

- rile!) (Oh! why is the world so full of guile?)

KNICK. 

- rile!) (Oh! why is the world so full of guile?)

VED. & BURG. VED. 

VEDDER. 

- rile!) And to the callow youngsters loud he croaked, "Rouse up, 'tis Spring!" (Oh! why is the world so full of guile?) The  
Led on a lot of hungry rooks where old dress coats he saw, "Peck





KAT.

KNICK.

VED. & BURG.

seed is sown for you to peck, and if you don't know where, Ob-serve the friend-ly farm-er fix-ing up his an-nual scare, So that on! (he cries) and thank me that such feed-ing you have found;"Then dab! went each con-fid-ing bill up-on the flin-ty ground, Sur-

*pp*

KAT.

KAT. (*Imitating young rook.*)

Caw! Caw!

KNICK.

VED. & BURG.

VED. (*Imitating old crow.*)

when you see an old dress coat and hat up-on a stick, Caw! Caw!  
- pris'd they cock'd their heads a-side, then dab! they went a-gain,

(*Embouchure de clarinette.*)

Crow cadenza ad lib. Contrebasse & Bassoon.

KAT.

*f*

Go it! my mer - ry cro - cus - es, for there the corn is thick!  
Then caw'd a com - mi - na - tion ser - vice—for there was no grain!

KNICK.

*f*

Go it! my mer - ry cro - cus - es, for there the corn is thick!  
Then caw'd a com - mi - na - tion ser - vice—for there was no grain!

VED. & BURG.

*pp tempo.*

*f*

Go it! my mer - ry cro - cus - es, for there the corn is thick!      Go it! my mer - ry cro - cus - es, for there the corn is thick!  
Then caw'd a com - mi - na - tion ser - vice—for there was no grain!      Then caw'd a com - mi - na - tion ser - vice—for there was no grain!

*pp*      *f*      *pizz. pp*      Picc.      Bassn.

KAT.

(Oh! fair are the fields in Ap -

KNICK.

(Oh! fair are the fields in Ap -

VED. & BURG.

2. Un - for - tu - nate - ly for this plan, the far - mer o - ver - heard, } (Oh! fair are the fields in Ap -  
4. Then they tried an - o - ther scarecrow, where a brickfield once had been, }

(This symphony is omitted in representation.)      *pizz.*

KAT.  
- rile !) (Oh ! why is the world so full of guile?)

KNICK.  
- rile !) (Oh ! why is the world so full of guile?)

VED. & BRUG. VED. VEDDER.  
- rile !) And it seems he knew the lin - go of that an - cient, art - ful, bird, (Oh ! why is the world so full of guile?) For he  
And peck'd and dabb'd with what results al - rea - dy has been seen, As they

KAT.

KNICK.

VED. & BRUG.  
took a - way each old dress coat, he took a - way each hat, And much the mind bu - co - lic won - der'd what he could be at ; Then he  
gave it up, and to their nest with bro - ken beaks flew slow, You should have heard the lan - guage of the ven - er - a - ble crow, And his

*pp*

KAT. KAT. (*Imitating young rook.*)

Caw! Caw!

KNICK,

VED. & BURG. VED. (*Imitating old crow.*)

set them up on flin - ty roads, on dust - heaps, and in weeds, Caw! Caw! But  
 rag - ged sen - ti - nels the far - mer shift - ed back a - gain, And

(*Embouchure de clarinette.*)

*Crow cadenza ad lib.* Contrebasse & Bassoon.

KAT. *f* 3 8 1st. 2nd.

But ne - ver left a sin - gle scare-crow in a - mong the seeds!  
 And not a rook e'er came with-in a fur - long of his grain!

KNICK. *f* 3

But ne - ver left a sin - gle scare-crow in a - mong the seeds!  
 And not a rook e'er came with-in a fur - long of his grain!

*tempo.* VED. & BURG. *pp* 3 *f* 3

ne - ver left a sin - gle scarecrow in a - mong the seeds! But ne - ver left a sin - gle scare-crow in a - mong the seeds!  
 not a rook e'er came within a fur - long of his grain! And not a rook e'er came with-in a fur - long of his grain!

## No. 13. TRIO—"Now Won't you Come?"—Gretchen, Rip, &amp; Derrick.

GRETCHEN. (*to DERRICK.*)

Now won't you come . . . . a - long with me? . . .

*PIANO.* *Allegretto quasi moderato.* *dolce.*

. . . You do not care . . . for me, I see! . . . (Dear - est heart!) . . . Come a -

RIP (*aside*). GRETCHEN.

way, . . . . For here I will no lon - ger stay! . . . . (She's mine! I tri - umph!)

DERRICK (*aside*).

*pp*

(*aloud.*)

Yes, in thy love . . . . re - venge I'll quaff! . . . . At him who's lost, . . . .

Ped.

GRETCHEN (singing to  
dolce. RIP across DERRICK).

RIP.

Yes! I can laugh! Oh! trust me  
now I can laugh! Yes! I can laugh!

*legato.*

still, nor doubt I love thee, By the blue hea - ven bent a -

*poco piu.*

*poco piu.*

bove thee, Yes! come what may, I'll love my love al - way! . . .

*rit.* *lunga.* *pp moderato.*

RIP. *pp*  
Mine a - lone! mine a - lone!  
DERRICK. *pp*  
Mine a - lone! mine a - lone!

*lunga.* *rit.* *pp moderato.*

Ped.

G. To him I've spo - ken, Al - most heart - bro - ken! Yes! I'm his all a - lone!

R. Rap - ture, she's all my own! All mine own, and mine a - lone! Yes! she's mine, mine a - lone!

D. Rap - ture, she's all my own! All mine own, and mine a - lone! Yes! she's mine, mine a - lone!

*cres.* *cres.* *cres.* *cres.*

G. I must own! Now to

R. She must own! *tempo. pp* Now to part, now to part, Now to

D. She must own! *a piacere.* Mine, mine a - lone! *tempo. pp* Now to part, now to part, Now to

*colla parte.* *tempo. p* *pp*

G. part! Now to part, tho' it breaks my heart!

R. part! Go! sweet - heart! Fare-well! fare-well!

D. part! Come! sweet - heart!

*p colla parte.* *pp* *dolce sempre.*

G. A - las! from thee, love, I must go! My love!

R. And whis - per low One lov - ing word be - fore I go!

D. Now come, my love, . . . . we'll go! My love!

*p*



G. *a piacere.*  
A - las! from thee I now must go! No o - ther

R.  
My love! One lov - ing word be - fore you go! No o - ther

D.  
My love! To - ge - ther let . . . . . us go!

*colla parte.*

G. *pp rall. molto.*  
love my heart will know! I must go! . . . No o - ther love my heart will

R. *pp*  
love thy heart will know! Whis - per low! . . . No o - ther love thy heart will

D.  
Come, let's go! . . .

*colla voc.*

G. *ppp*  
know... Ev - er know!

R. *ppp*  
know... Ev - er know!

D. *ppp*  
Let us go!

*pp dolce.* *pp* *(Exeunt GRETCHEN & DERRICK.)*

## No. 14. ECHO SONG—Rip van Winkle &amp; Chorus (S.T.B.).

RIP (*calling*).

Ho! ho! ho! ho! Friend

*Allegro non troppo.*

PIANO.

*f* *ris.* *ris.* *ris.*

Ped. \*

ech - oes, why do ye fail? From crag and from cre - vice, a - wa - ken! I'm

Ped.

not . . . all for sak - en, If ye give me back hail for hail! . . . If

ye give me back hail for hail! What will they have, who chase all af - - ter?

*poco rit.*

*poco rit.*

*p* RIP (*shaking head*).

Ah! ye are but fan - cies and air! . . . But

(CHORUS *off.*)  
*p* SOPRANOS.

Laugh - ter!

Dare! . . . .

*p* TENORS.

Laugh - ter!

Dare! . . . .

*p* BASSES.

Laugh - ter!

now 'tis the hour for an or - i - son! or - i - son! *f* (*laughing.*)

Or a song! Or a song!

Or a song! Or a song!

Or a song! Or a song!

*f Vivace.*

Tra la la la! . . . . La la la la la la la la la! . . . .

*pp* La la la la!

*pp* La la la la!

*pp* La la la la!

*Vivace.*

*mf*

Tra la la la! . . . . La la la la la la la la la! . . . .

*pp* La la la la!

*pp* La la la la!

*pp* La la la la!

*mf*

*pp*

*f* Tra la la la! tra la la la! Tra la la la la la la! . . . la la

*pp* Tra la la la! tra la la!

Tra la la la! tra la la!

Tra la la la! tra la la!

(RIP plays on shepherd's pipe and listens to echoes.)

la! . . . .

*pp* Tra . . la la la! . .

*pp* Tra . . la la la! . .

*pp* Tra . . la la la! . .

*pp* Tra . . la la la! . .

(*in orchestra.*) (*echo off.*) (*in orchestra.*)

(*echo off.*) (*in orchestra.*) (*echo.*) *ppp tr* (*orchestra.*)

*rit.* *rit.*

No. 14 $\frac{1}{2}$ .

## MELODRAME--(The Demon Dwarf).

*Moderato.*  
8va. ~~~~~

PIANO.

*pizz.*

8va. ~~~~~

8va. ~~~~~

8va. ~~~~~

Cymb. Timb.

Cymb. Timb.

## SCENE II.

## No. 15.

## (a) SCENE &amp; CHORUS—"The Phantoms."

## (b) SEA SONG—"Blow high, Blow low!"—Hudson, Rip, &amp; Chorus, S.S.T.B.

*Allegro agitato.*

PIANO.

*sfz (blow of pick.)*      *sfz (pick.)*      *sfz (pick.)*      *(pick.)*

(First Phantom appears.) RIP.—"Oh! How you vas, Mynheer?  
I did not--verstand."

(Second Phantom

*pizz.*

*rises.*) RIP.—"Oh! Ein oder gentlemanns: Die oder  
gentlemanns bruder. How you vas,  
Mynheer? (nods) Your healts vas  
goot? Eh?"

(Third Phantom rises.) RIP.—"Oh! oh! Ein oder gentlemanns. Ein  
bruder too. All die families. How  
you vas, likewise, too, Mynheer?  
(aside) Dis vas fery strange!

(Fourth Phantom

*appears.*) RIP.—"Oh! oh!  
Vat a families! Bardon  
me, Mynheer, but vas  
dere much more of you?"

(General appearance of the entire Phantom crew. Last of all in front—Hudson and his officers appear.

*cré*      *scen*      *do.*

*Largo. à bouche fermée.*

SOPRANOS.

TENORS.

BASSES.

Ah! . . . .  
*à bouche fermée.*

ah! . . . .

Ah! . . . .

ah! . . . .

Ah! . . . .

ah! . . . .

*All menace* **RIP** *with extended arm.*)  
RIP.—“Vell! I declare—I vas  
as surprise as never vas!”

*ff*

*Largo. sfz*

*sfz*

Ah! . . . .

ah! . . . .

Ah! . . . .

ah! . . . .

Ah! . . . .

ah! . . . .

Ah! . . . .

ah! . . . .

Ah! . . . .

ah! . . . .

Ah! . . . .

ah! . . . .

*Sva.....*

Ah! . . . .

ah! . . . .

Ah! . . . .

ah! . . . .

Ah! . . . .

ah! . . . .

(RIP nods, smiles, and offers hand to the phantoms, who remain fixed menacing him.)

*poco rit.*

RIP (*walking about*).

*Moderato quasi allegretto.*

You're ve - ry good... And friend - ly, I dare say...

But I won't in - trude, . . . So will bid you good-day!

(*The phantoms bend forward still more menacingly.*)

No, no! . . . Don't look at me like that!

*ad lib.*

But on - ly say... what you're at?

*più animato.*

*f* *p*

No - thing to say? No - thing to say?



Who . . . . are you, a - ny way? Say!

*dim.* *pp*

(Diabolical laughter.) SOPRANOS.

Ha, ha, ha, ha! Ha, ha, ha, ha! Ha, ha, ha, ha!

TENORS.

Ha, ha, ha, ha! Ha, ha, ha, ha! Ha, ha, ha, ha!

BASSES.

Ha, ha, ha, ha! Ha, ha, ha, ha! Ha, ha, ha, ha!

*Allegro con fuoco.*

*fff*

Ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

Ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

HUDSON.

Ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha! Who are we?

## (b) SEA SONG—"Blow high, Blow low!"

*Con fuoco.*

Hen - drick Hud - son I am call'd, From the un - der - wa - ters hail - ing, There . . .

*Con fuoco.*

. . . . you may see us sail - ing, To . . . . the gale close - hauled! From

Hol - land came our hands, . . . . Which they no more may see; . . . . But

still the Neth - er - lands . . . We claim for our coun - trie! Aye through the

*cre*

*cre*

*scen* . . . *do.* *ff* . . . *tempo.*

mist and foam, Seek we our home! . . . Ah! Blow high,

*scen* . . . *do.* *ff* . . . *dim.* . . . *tempo.*

blow low, Mer - ri - ly o'er the deep we go, . . . Yo - - ho! Yo - - ho!

What care we what breez - es blow?

**SOPRANOS.**

Blow high, blow low, Mer - ri - ly o'er the

**TENORS.**

Blow high, blow low, Mer - ri - ly o'er the

**BASSES.**

Blow high, blow low, Mer - ri - ly o'er the

## HUDSON.

What care we, . . . What  
 deep we go, . . . Yo - ho! Yo - ho! What  
 deep we go, . . . Yo - ho! Yo - ho! What  
 deep we go, . . . Yo - ho! Yo - ho! What

The first system of the musical score for 'HUDSON.' consists of five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are piano accompaniment for the vocal line. The fifth staff is a grand piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is marked with a forte dynamic (ff) and includes various musical notations such as slurs, accents, and fermatas.

care we what breez - es blow! . . .  
 care we what breez - es blow! . . .  
 care we what breez - es blow! . . .  
 care we what breez - es blow! . . .

The second system of the musical score continues the piece. It consists of five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are piano accompaniment for the vocal line. The fifth staff is a grand piano accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 2/4. The music is marked with a forte dynamic (f) and includes various musical notations such as slurs, accents, and fermatas. A 'Ped.' (pedal) marking is present in the grand piano accompaniment.

No. 16. NINE-PINS SONG & CHORUS—"On the Grassy Banks of Scheldt."  
2nd Lieutenant & Chorus, S.S.T.B.

*Allegro.* SOPRANOS.

TENORS.

BASSES.

PIANO. *Allegro.*

Say, my lads, what  
Say, my lads, what  
Say, my lads, what

game we'll play? Moon - light! as clear as day!  
game we'll play? Lo! the sil - ver moon - light, as clear as day!  
game we'll play? Lo! the sil - ver moon - light, as clear as day!

*Meno mosso.*  
2ND LIEUTENANT.

On the grass - y banks of Scheldt, That glides by with a tide scarce felt, There the folks meet of a day, The

*Meno mosso.*

old to smoke, the young to play! Of all games that give a zest To pipes and beer Nine - pins are best !

Set them up! the cham - pion call, Now toe the mark and poise the ball! There! it rolls like

thun - der, Rends the pins a - sun - der! Down—down they go !.....

*cre - scen -*

**SOPRANOS.** (*à bouche fermée.*) Ah! . . . . .

**TENORS.** (*à bouche fermée.*) Ah! . . . . .

**BASSES.** (*à bouche fermée.*) Ah! . . . . .

do. *Allegro.*

All nine lie low! . . . Live the game of Nine - pins! The fine old game of Nine - pins!

Ah! . . .

Ah! . . .

Ah! . . .

*p Allegro.*

By the banks of Scheldt we played them, Ah! long time a - go! . . . (Live the game of Nine - pins! The

fine old game of Nine - pins!) While the eld - ers quaff'd and smok'd, wise and slow!

**CHORUS. SOPRANOS.**  
 Live the game of Nine - pins, The fine old game of Nine - pins, By the banks of

**TENORS.**  
 Live the game of Nine - pins, The fine old game of Nine - pins, By the banks of

**BASSES.**  
 Live the game of Nine - pins, The fine old game of Nine - pins, By the banks of

**2ND LIEUT.**  
 Live the game of Nine - pins! The

Scheldt we play'd them, ah! long time a - go! . . . Live the game of Nine - pins! The

Scheldt we play'd them, ah! long time a - go! . . . Live the game of Nine - pins! The

Scheldt we play'd them, ah! long time a - go! . . . Live the game of Nine - pins! The

fine old game of Nine - pins, That we play'd and lov'd, ah! long a - go!

fine old game of Nine - pins, That we play'd, . . . ah! long a - go!

fine old game of Nine - pins, That we play'd, . . . ah! long a - go!

fine old game of Nine - pins, That we play'd, . . . ah! long a - go!



2ND LIEUTENANT.

*Meno mosso.*

When we left the low Dutch strand, And with it all the joys of land! "Fare - well all!" then did we say, "We've

done with Nine - pins many a day!" But our skip - per cried "Not so! you'll have a game be - fore you know!

There's a ship! To quar - ters call, They're the pins, and you've the ball! Let it roll like

thun - der! Tear their planks a - sun - der! *cre - scen -* Down—down they go!"...  
 SOPRANOS. (*à bouche fermée.*)  
 Ah!  
 TENORS. (*à bouche fermée.*)  
 Ah!  
 BASSES. (*à bouche fermée.*)  
 Ah!

*do.* *Allegro.*

All now lie low! . . . Live the game of Nine - pins! The fine old game of Nine - pins!

Ah! . . .

Ah! . . .

Ah! . . .

*p Allegro.*

By the banks of Scheldt we played them, Ah! long time a - go! . . . (Live the game of Nine - pins! The

fine old game of Nine - pins!) While the eld - ers quaff'd and smok'd, wise and slow!

## CHORUS. SOPRANOS.

Live the game of Nine - pins, The fine old game of Nine - pins, By the banks of

TENORS.  
Live the game of Nine - pins, The fine old game of Nine - pins, By the banks of

BASSES.  
Live the game of Nine - pins, The fine old game of Nine - pins, By the banks of

## 2ND LIEUT.

Live the game of Nine - pins! The

Scheldt we play'd them, ah! long time a - go! . . . Live the game of Nine - pins! The

Scheldt we play'd them, ah! long time a - go! . . . Live the game of Nine - pins! The

Scheldt we play'd them, ah! long time a - go! . . . Live the game of Nine - pins! The

fine old game of Nine - pins, That we play'd and lov'd, ah! long a - go!

fine old game of Nine - pins, That we play'd, . . ah! long a - go!

fine old game of Nine - pins, That we play'd, . . ah! long a - go!

fine old game of Nine - pins, That we play'd, . . ah! long a - go!

No. 17. SERENADE—"My Pipe!"—1st Lieutenant & Chorus, S.S.T.B.

1ST LIEUTENANT.

I've had

*Allegretto amoroso.*

PIANO. *p* *rit.* *tempo.*

la - dy - loves in my day, With lips rose - red, and a lus - trous eye... And I've witness'd the rose de -

- cay, The beau - ty fade, and the love - light die! But my la - test love will last . . . . .

. . . . . When fol - lies of youth are past... My pipe... my pipe. . . . . O breathe full

South, . . . . From thy cool am - ber mouth, . . . . Let my fond grasp en - twine . . . .

*(Bouche fermée.) Sva. lower.*

Ah! . . . . Ah! . . . . Ah!

Ah! . . . . Ah! . . . . Ah!

. . . Thy slim fi - gure di - vine! . . . Thy kind - ling eye, . . . . And thy o - dor - ous

*Sva. lower.*

Ah! . . . . Ah! . . . .

Ah! . . . . Ah!

sigh, . . . . Are more rap - tu - rous far, ay! far... Than a love told by light of the star!

*Sva. lower.*

Ah! . . . .

Ah! . . . .

*rit.*

*tempo.*

*f*

Ped. \* Ped. \* Ped.

O breathe full South, . . . . . From thy cool am - ber mouth, . . . . . Let my fond grasp en -

O breathe full South, Thy am - ber mouth,

O breathe full South, Thy am - ber mouth,

1ST LIEUTENANT. :

twine Thy slim fi - gure di - vine! . . . . . Thy kind - ling eye,

Let me en - twine Thy shape di - vine! Thy kind - ling

Let me en - twine Thy shape di - vine! Thy kind - ling

. And thy o - dor - ous sigh, . . . . . Are more rap - tur - ous far, ay! far...Than a love told by light of the

. And thy o - dor - ous sigh, . . . . . Are more rap - tur - ous far, The

eye! Thy o - d'rous sigh, Ah! . . . . . The

eye! Thy o - d'rous sigh, Ah! . . . . . The

2ND VERSE.

star ! 2. Wo - men sometimes will prove un - kind, Ca - pri - cious beau - ty will be, I know, Poor man's tor - ment time out o'

star !

star !

star !

The musical score for the second verse consists of five systems. The first system contains the vocal line with the lyrics: "star ! 2. Wo - men sometimes will prove un - kind, Ca - pri - cious beau - ty will be, I know, Poor man's tor - ment time out o'". The following three systems each contain a vocal line with the word "star !" and a piano accompaniment line. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature. The melody is simple and rhythmic, with some phrasing slurs and accents.

mind, Now warm as Ind, and now cold as snow! But my pipe is mistress and friend. . . . .

This system contains the first line of the third system of the musical score. It features a vocal line with the lyrics: "mind, Now warm as Ind, and now cold as snow! But my pipe is mistress and friend. . . . .". Below the vocal line is a piano accompaniment line in a grand staff. The piano part includes a prominent bass line with eighth-note patterns and chords in the right hand.

. . . . . When love and il - lu - sion end! My pipe! my pipe! . . . . . O breathe full

This system contains the second line of the third system of the musical score. It features a vocal line with the lyrics: ". . . . . When love and il - lu - sion end! My pipe! my pipe! . . . . . O breathe full". Below the vocal line is a piano accompaniment line in a grand staff. The piano part continues with a similar rhythmic pattern to the previous system, with some phrasing slurs and accents.

South, . . . . From thy cool am - ber mouth, . . . . Let my fond grasp en - twine . . . .

*(Bouche fermée.) Sva. lower.*

Ah! . . . . Ah! . . . . Ah! . . . .

*(Bouche fermée.)*

Ah! . . . . Ah! . . . . Ah! . . . .

. . . Thy slim fi - gure di - vine! . . . . Thy kind - ling eye, . . . . And thy o - dor - ous

*Sva. lower.*

Ah! . . . . Ah! . . . .

Ah! . . . . Ah! . . . .

sigh, . . . . Are more rap - tu - rous far, ay! far... Than a love told by light of the star!

*Sva. lower.*

Ah! . . . .

Ah! . . . .

*rit.*

*tempo.*

*f*

Ped \* Ped. \* Ped.



O breathe full South, . . . . . From thy cool am - ber mouth, . . . . . Let my fond grasp en -

O breathe full South, Thy am - ber mouth,

O breathe full South, Thy am - ber mouth,

1ST LIEUTENANT.

Thy kind - ling eye, . . . . .

twine Thy slim fi - gure di - vine! . . . . . Thy kind - ling eye,

Let me en - twine Thy shape di - vine! Thy kind - ling

Let me en - twine Thy shape di - vine! Thy kind - ling

. And thy o - dor - ous sigh, . . . . . Are more rap - tur - ous far, ay! far... Than a love told by light of the star!

. And thy o - dor - ous sigh, . . . . . Are more rap - tur - ous far, The star!

eye! Thy o - d'rous sigh, Ah! . . . . . The star!

eye! Thy o - d'rous sigh, Ah! . . . . . The star!

## No. 18. PAS SEUL.—(a) Danse des Buveurs. (b) Pas de Fascination.

*Allegretto.*

Harp or Flute.  
*Cadanza.*

PIANO. *ff* (*Trap music.*) (*The Rhine Fay appears.*)

*tr*

(*She gives goblet of wine to HUDSON.*)

Corno. *f* *p* *f*

## (a) Danse des Buveurs.

*dolce.*

*ff*

*1st.*

*and.*

*oderato.*

*tr* *tr*

*sec.*

(She takes goblet and offers to RIP.)

*tr* *tr* *tr*

(He refuses.)

*Lento.*

(b) Pas de Fascination.

*Tempo di Valse.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a dynamic marking of *ff* (fortissimo) in the bass staff. There are also hairpins indicating volume changes, with a crescendo leading to a *V* (ritardando) marking.

The third system includes two endings. The first ending is marked *1st.* and the second ending is marked *2nd.*. A dynamic marking of *ff* is present in the bass staff.

The fourth system continues the melodic and harmonic development of the piece, maintaining the same rhythmic and harmonic patterns as the previous systems.

The fifth system begins with the *CODA. Piu animato.* section. The tempo and character change, indicated by the *Piu animato* marking. The music becomes more rhythmic and energetic.

The sixth system concludes the piece. It features dynamic markings of *ff* and *V*. The text *Segue next No.* is written at the end of the system, indicating the start of the following piece.

# No. 19. FINALE, ACT II.—SESTETT & CHORUS—"Slumber, Mortal!"

(Tutti & Chorus.)

*Moderato. Principals with CHORUS.*

SOPNS. Sunk to sleep, On the ground He's spell-bound! . . .

TENORS. Sunk to sleep, On the ground He's spell -

BASSES. Sunk to sleep, On the ground He's spell -

PIANO.

*Moderato ben sostenuto. dolce.*

2ND LIEUTENANT. Slum - ber, slum - ber, mor - tal bold, Nor a - wa - ken

3RD LIEUTENANT. Slum - ber, slum - ber, mor - tal bold, Nor a - wa - ken

4TH LIEUTENANT. Ah! mor - tal bold, Nor a - wake

1ST LIEUTENANT. Slum - - ber, mor - tal bold, Nor wake

RIP. - - - - -

HUDSON. Slum - - ber, mor - tal bold, Yes, slumber, mortal bold, Nor wake

. . . . Ah! ah! mor - tal bold, Wake not

- - bound! Slum - - ber, mor - tal bold, Nor wake

- - bound! Slum - - ber, mor - tal bold, Nor wake

*rall. p dolce.*

2ND L.  
till thou'rt old! . . . . Win - ter, sum mer, o'er thee pass,

3RD L.  
till thou'rt old! . . . . Win - ter, sum - mer, o'er thee pass,

4TH L.  
till old! . . . . Years o - ver thee will slow-ly pass,

1ST L.  
till old! Years will o'er thee pass,

R.  
-

H.  
till old! . . . . Years will o'er thee pass,

till thou'rt old! . . . . Years, years o ver thee will slow-ly pass,

till old! . . . . Years will o'er thee pass,

till old! Years will o'er thee pass,

2ND L. *meno rit.*  
 Heat nor cold thou't know, a - las ! Sleep, mor - tal, sleep ! Slum - ber, slum ber,

3RD L.  
 Thou't not know, a las ! Slum - ber, slum ber,

4TH L.  
 Thou't not know, a - las ! Ah !

1ST L.  
 Thou't not know, a - las ! Slum - - ber,

R. *(Half awaking.)* *(Relapses.)*  
 Ah, heav'n !

H.  
 Thou't not, not know, a - las ! Slum - - ber,

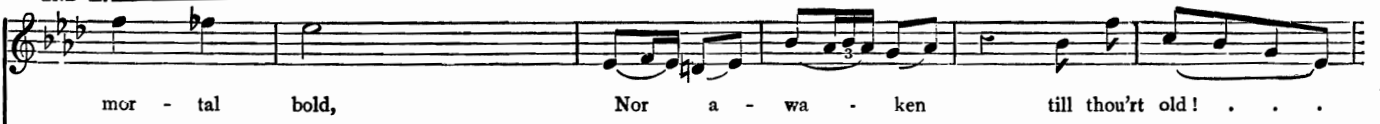
Thou't not know, a - las ! Ah ! ah !

Thou't not know, a - las ! Slum - - ber,

Thou't not know, a las ! Slum - . . ber,

*colla voce.* *p dolce.*

2ND L.



mor - tal bold, Nor a - wa - ken till thou'rt old! . . .

3RD L.



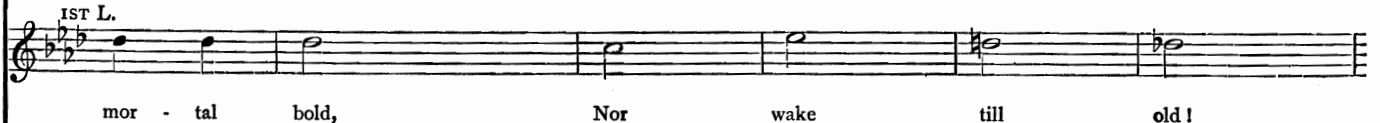
mor - tal bold, Nor a - wa - ken till thou'rt old! . . .

4TH L.



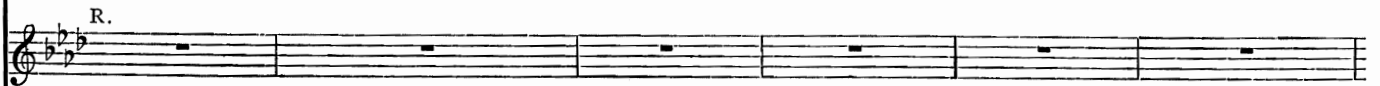
mor - tal bold, Nor a - wake till old! . . .

1ST L.

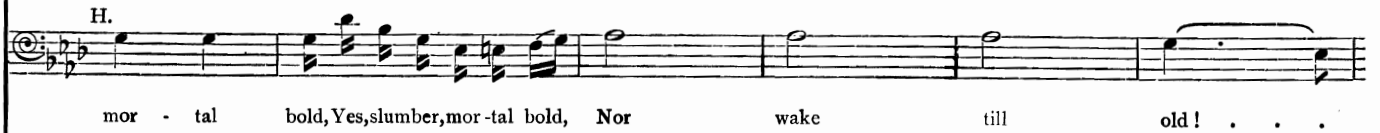


mor - tal bold, Nor wake till old!

R.



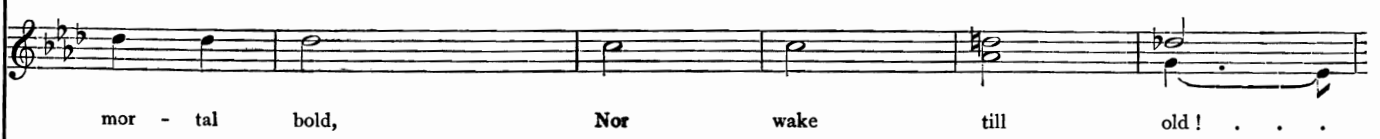
H.



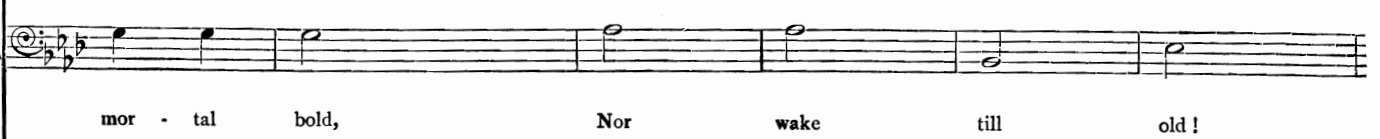
mor - tal bold, Yes, slumber, mor - tal bold, Nor wake till old! . . .



mor - tal bold, Wake not till thou'rt old! . . .



mor - tal bold, Nor wake till old! . . .



mor - tal bold, Nor wake till old!





2ND L.  
 Win - ter, sum - mer, o'er thee pass. Thou . . . . wilt sleep

3RD L.  
 Win - ter, sum - mer, o'er thee pass, Thou . . . wilt sleep .

4TH L.  
 Years o'er thee pass, Thou'lt sleep, wilt sleep

1ST L.  
 Years will o'er thee pass, Thou'lt sleep, wilt sleep

R.  
 (Empty staff)

H.  
 Years will o'er thee pass, Thou wilt still sleep on! . . . . wilt sleep

Years will o'er thee pass, Thou wilt sleep, wilt sleep

Years will o'er thee pass, Thou wilt sleep, wilt sleep

Years will o'er thee pass, Thou wilt sleep, wilt sleep

Ped.  
 (Piano accompaniment with triplets and pedaling)

2ND L.  
on!  
3RD L.  
on!  
4TH L.  
on!  
1ST L.  
on!  
R.

Thy doom shall be . . . to slum-ber on! . . .  
Thy doom shall be . . . to slum-ber on! . . .  
Thy doom shall be . . . to slum-ber on! . . .  
Thy doom shall be . . . to slum-ber on! . . .  
Thy doom shall be . . . to slum-ber on! . . .  
Thy doom shall be . . . to slum-ber on! . . .

RIP (*half awaking*).

H. *Un poco animato.*

on! Till twenty years . . . are past and gone . . . Thou . . . shalt slum-ber on! . . .  
on! Thy doom shall be . . . to slum-ber on! . . .  
on! Thy doom shall be . . . to slum-ber on! . . .  
on! Thy doom shall be . . . to slum-ber on! . . .

*Misterioso.*

2ND LIEUT. 3RD LIEUT.

R. (*half spoken.*)  
When dead in dream-less sleep . . . Thy  
dream! . . . Gretch-en! Gretch-en! I rave!

*Andante assai.*  
p Ped.

1ST LIEUT.

wife for thee shall weep! . . . Hap - py days of yore . . . Thou shalt know . . . ne - ver more!

I dream!

Gretchen!

cre - - - scen - - - do.

Ped.

Ped.

2ND L.

*ad lib.*

for - got!

Slum - ber, slum - ber,

3RD L.

for - got!

Slum - ber, slum - ber,

4TH L.

for - got!

Ah!

1ST L.

*ad lib.*

for - got!

Slum - ber,

R.

(RIP cries "Gretchen!" and falls motionless on stage.)

H.

*stent.*

Death in life be thy lot, For - get - ting and for - got!

Slum - ber,

for - got!

Ah! ah!

for - got!

Slum - ber,

For - get - ting and for - got!

Slum - ber,

*1mo tempo.*

*f*

*stent.*

*ff*

Ped.

*p dolce.*

2ND L.



mor - tal bold, Nor a - wa - ken till thou'rt old! . . .

3RD L.



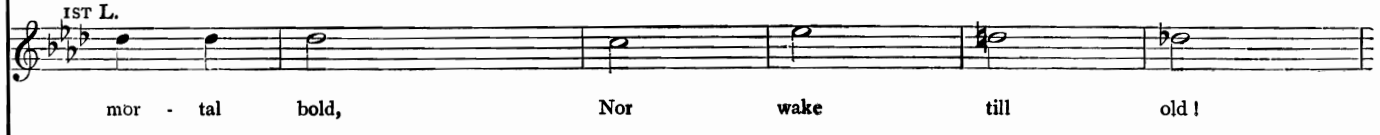
mor - tal bold, Nor a - wa ken till thou'rt old! . . .

4TH L.



mor - tal bold, Nor a - wake till old! . . .

1ST L.

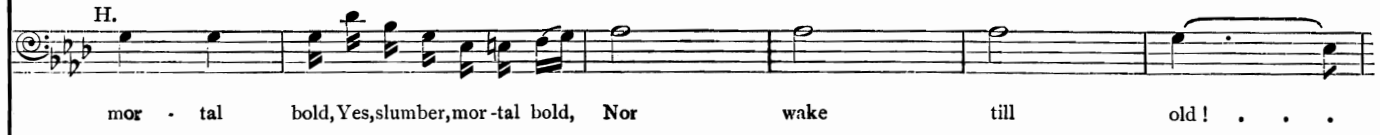


mor - tal bold, Nor wake till old!


R.



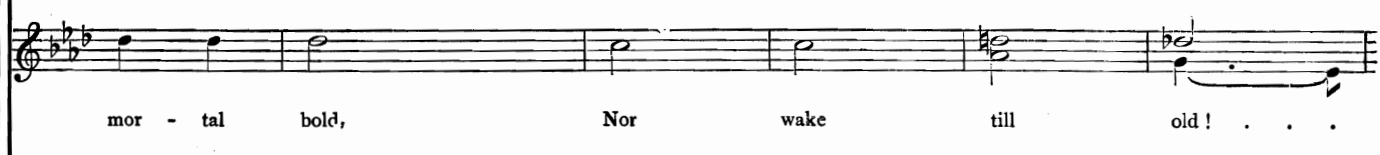
H.



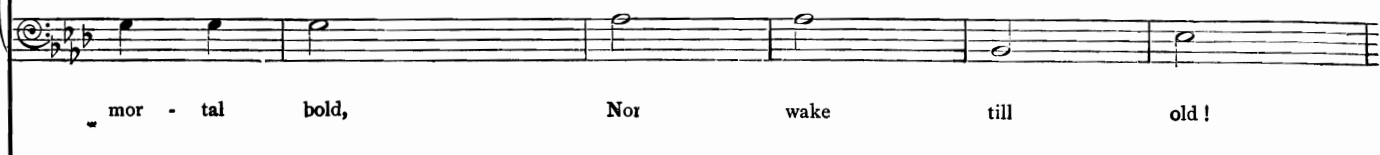
mor - tal bold, Yes, slumber, mor - tal bold, Nor wake till old! . . .



mor - tal bold, Wake not till thou'rt old! . . .



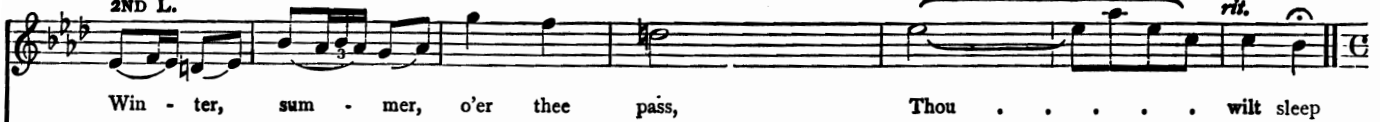
mor - tal bold, Nor wake till old! . . .



mor - tal bold, Nor wake till old!



2ND L.



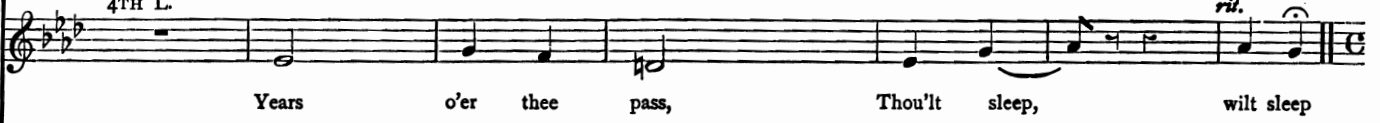
Win - ter, sum - mer, o'er thee pass, Thou . . . . wilt sleep

3RD L.



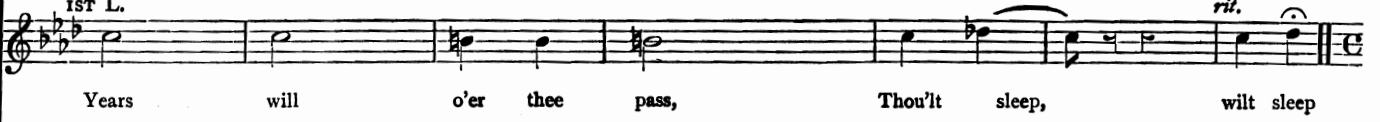
Win - ter, sum - mer, o'er thee pass, Thou . . . . wilt sleep

4TH L.



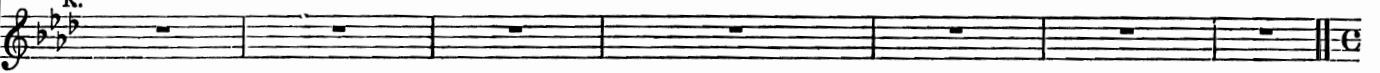
Years o'er thee pass, Thou'lt sleep, wilt sleep

1ST L.

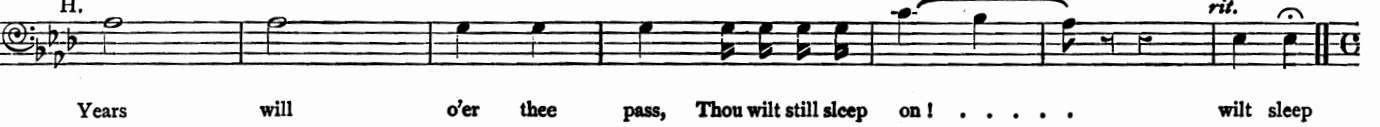


Years will o'er thee pass, Thou'lt sleep, wilt sleep

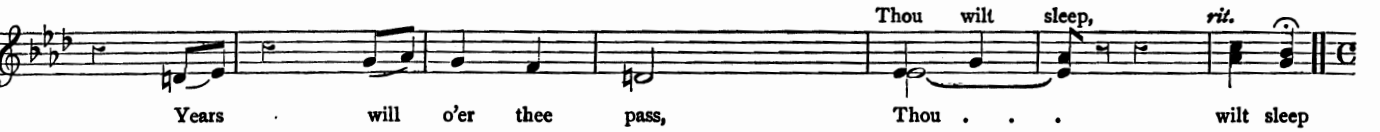
R.



H.



Years will o'er thee pass, Thou wilt still sleep on ! . . . . wilt sleep



Years will o'er thee pass, Thou wilt sleep, Thou . . . . wilt sleep



Years will o'er thee pass, Thou wilt sleep, wilt sleep



Years will o'er thee pass, Thou wilt sleep, wilt sleep



Years will o'er thee pass, Thou wilt sleep, wilt sleep

2ND L.  
on! . . .

3RD L.  
on! . . .

4TH L.  
on! . . .

1ST L.  
on! . . .

R.  
on! . . .

H.  
on! . . .

on! . . .

on! . . .

on! . . .

on! . . .

*(The phantom crew still pointing at Rip van Winkle, commence slowly to sink through the stage.)*

*leggeramente.*  
*p*

*(Stage empty—save for RIP, on whom shines a ray of moonlight. Curtain slow.)*

*8va.*

*arpa; dolce.*

*ppp*

*End of Act II.*

## ACT III.—SCENE I.

(a) ENTR'ACTE.

(b) WOODCUTTERS' CHORUS.

*Moderato a la barcarolla.*

PIANO.

*p* *Pizz.*

*un poco animato.*

Flute.

Clar.

*Sva.*

tr. *ff* *p* *sfz* *rall.* *Segue Chorus.*

(Curtain up. RIP discovered asleep in the brush.)

### CHORUS OF WOODCUTTERS\* (Behind the Scenes).

TENORS. *Allegretto risoluto.*

BASSES. *f*

PIANO.

Be - fore our broad ax - es, Lo! . . . they fall! . . . The  
 Be - fore our broad ax - es, Lo! . . . they fall! . . . The  
 kings of the fo - rest old . . . and tall! . . .  
 kings of the fo - rest old . . . and tall! . . .

\* If possible this Chorus should be sung unaccompanied, or supported by instruments behind.



While our blows gai - ly ring, Let us sing! . . . . Yo - ho! . . . . Yo -

While our blows gai - ly ring, . . . Let us sing! . . . . Yo - ho! . . . . Yo -

ho! . . . . Soon up - on our raft we'll glide! . . . . Yo -

ho! . . . . Soon up - on our raft we'll glide! . . . . Yo -

ho! . . . . Yo - ho! . . . . On the migh - ty Hud-son's tide!

ho! . . . . Yo - ho! . . . . On the migh - ty Hud-son's tide!

Ah! . . . . ah!

Ah!

*pp rall.*

*p poco a poco morendo. pp rall. ppp*

## SCENE II.

No. 20. (a) ELECTION CHORUS—"Whatsoever may be Won."  
 (b) COUPLETS & ENSEMBLE—"Ladies Cannot sit in Congress."  
 (Katrina & Chorus, S.S.T.B.)

*Allegretto.* (Change of scene.)

PIANO.

SOPRANOS. *ff*

TENORS. *ff*

BASSES. *ff*

What - so - e - ver may be won, In this af - ter -

What - so - e - ver may be won, In this af - ter -

What - so - e - ver may be won, In this af - ter -

(Pointing to signboard.)

- noon's e - lec - tions, Let us think of Wash - ing - ton! Square and straight is Wash - ing - ton! Gives no place to

- noon's e - lec - tions, Let us think of Wash - ing - ton! Square and straight is Wash - ing - ton! Gives no place to

- noon's e - lec - tions, Let us think of Wash - ing - ton! Square and straight is Wash - ing - ton! Gives no place to

*ff* *ff*

his con - nec - tions, Though that's us - u - al - ly done! What - so - e - ver may be won, In this af - ter -

his con - nec - tions, Though that's us - u - al - ly done! What - so - e - ver may be won, In this af - ter -

his con - nec - tions, Though that's us - u - al - ly done! What - so - e - ver may be won, In this af - ter -

(The girls distribute blue and yellow rosettes to men and boys.)

- noon's e - lec - tions, Let us think of Wash - ing - ton, George Wash - ing - ton!

- noon's e lec - tions, Let us think of Wash - ing - ton, George Wash - ing - ton!

- noon's e - lec - tions, Let us think of Wash - ing - ton, George Wash - ing - ton!

*dolce allegretto assai.*

Lo! your co - lours, on to glo - ry, Whe - ther you be Whig or To ry!

*p Allegretto assai.*

Ear - ly and of - ten vote, . . . . . Let that be your key - note! . . . . .

TENORS.  
Ear - ly and oft we'll

BASSES.  
Ear - ly and oft we'll

Lo! your co-lours, on to glo - - ry, Whether you be Whig or To - - ry!

vote! . . . . . Blue or yel-low, on to glo - - ry, Whether we be Whig or

vote! . . . . . Blue or yel-low, on to glo - - ry, Whether we be Whig or

Ear - ly and of - ten vote, . . . . . Let that be your key - note! . . . . .

To - - ry! Ear - ly and oft we'll vote, That's our key - note! . . . . .

To - - ry! Ear - ly and oft we'll vote, That's our key - note! . . . . .

Thee, great Wash - ing - ton, we sing,  
 No more ruled by prince or king, Great Wash - ing - ton we sing,  
 No more ruled by prince or king, Not ruled by prince or king, Great Wash - ing - ton we sing,

Now we sing! What - so - e - ver may be won, In this af - ter -  
 Now we sing! What - so - e - ver may be won, In this af - ter -  
 Now we sing! What - so - e - ver may be won, In this af - ter -

(Pointing to signboard.)

- - noon's e - lec - tions, Let us think of Wash - ing - ton! Square and straight is Wash - ing - ton! Gives no place to  
 - - noon's e - lec - tions, Let us think of Wash - ing - ton! Square and straight is Wash - ing - ton! Gives no place to  
 - - noon's e - lec - tions, Let us think of Wash - ing - ton! Square and straight is Wash - ing - ton! Gives no place to

his con - nec - tions, Though that's us - u - al - ly done! What - so - e - ver may be won, In this af - ter -

his con - nec - tions, Though that's us u al - ly done! What - so - e - ver may be won, In this af - ter -

his con - nec - tions, Though that's us - u al - ly done! What - so - e - ver may be won, In this af - ter -

noon's e - lec - tions, Let us think of Wash - ing - ton, George Wash - ing ton!

noon's e - lec - tions, Let us think of Wash - ing ton, George Wash - ing - ton!

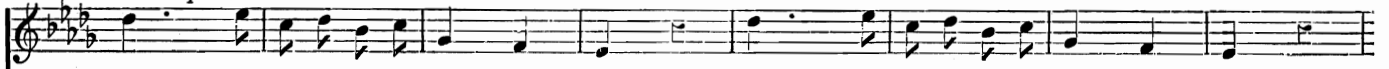
noon's e - lec - tions, Let us think of Wash - ing - ton, George Wash - ing - ton!

*animato.*  
*ff*

(Enter KATRINA, dressed as a lady of quality, and accompanied by six others in full dress.)

*ff*

## KATRINA.

*Moderato semplice.*

La - dies can-not sit in Con - gress, true! But at least we rule o'er them that do,

*Moderato semplice.*

Of - fice seekers, make no fuss, Come and pay your court to us; Government? 'tis we! As you will see!



## SOPRANOS.

La - dies can-not sit in Con - gress, true! But at least we rule o'er them that do,



Of - fice seekers, make no fuss, Come and pay your court to us; Government? 'tis we! As you will see!



TENORS.

*f*

Pure love of coun - try in - spires us, No thought of in - ter - est

BASSES.

*f*

Pure love of coun - try in - spires us, No thought of in - ter - est

*f*

*Sva.*

*pp*

fires us, But if a berth you see In Cus - toms, or may be, Post - mas - ter - ship, Re - mem - ber

*pp*

fires us, But if a berth you see In Cus - toms, or may be, Post - mas - ter - ship, Re - mem - ber

*pp stacc.*

KATRINA & SOPRANOS.

*dolce.*

La - dies can - not sit in Con - gress? True! But at

me! Pure love of coun - try in - spires us,

me! Pure love of coun - try in - spires us,

*p* *f*



least we rule o'er them that do! Of - fice - seek - ers, make no fuss, Come and pay your court to us!

No thought of in - ter - est fires us, But if a berth you see, In Cus - toms,

No thought of in - ter - est fires us, But if a berth you see, In Cus - toms,

Go - vern - ment? 'Tis we! as you shall see! *delicat.* Vote ye then for whom you will, Con - gress men are

or may be, Post - mas - ter - ship, re - mem - ber me!

or may be, Post - mas - ter - ship, re - mem - ber me!

pup - pets still! E - lect the man of your de - sires, We'll pull the wires! Vote ye then for whom you will,

Vote we then for whom we will,

Vote we then for whom we will,

Con-gress men are pup - pets still ! E - lect the man of your de-sires, We still will pull, yes ! pull the wires ! Still we'll pull, yes !

Con-gress men are pup - pets still ! E - lect the man of our de-sires, They still will pull, yes ! pull the wires ! Still they'll pull, yes !

Con-gress men are pup - pets still ! E - lect the man of our de-sires, They still will pull, yes ! pull the wires ! Still they'll pull, yes !

pull the wires !

pull the wires !

pull the wires !

(Pointing to signboard.)

What - so - e - ver may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash - ing - ton !

What - so - e - ver may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash - ing - ton !

What - so - e - ver may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash - ing - ton !

Square and straight is Wash - ing - ton ! Gives no place to his con-nections, Though that's sus - u - al - ly done ! What-so - e - ver

Square and straight is Wash - ing - ton ! Gives no place to his con-nections, Though that's sus - u - al - ly done ! What-so - e - ver

Square and straight is Wash - ing - ton ! Gives no place to his con-nections, Though that's sus - u - al - ly done ! What-so - e - ver

*ff*

may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash-ing-ton, George Wash-ing - ton !

may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash-ing-ton, George Wash-ing - ton !

may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash-ing-ton, George Wash-ing - ton !

*f* *p* *(dialogue.)*

*pp*

## No. 21. RONDO—"Yes, No, and Nothing at all."—(Katrina &amp; Chorus, S.S.)

KATRINA.

*Allegretto.*

PIANO.

*mf*

*p*

I. Folks do say, who are wise and

a - ble, That when tongues got all mixt at Ba - bel, One there was no force could baulk, Language that all lo - vers

*ad lib.*

talk !

SOPRANOS. *mf*

I. Folks do say, who are wise and a - ble, That when tongues got all mixt at Ba - bel, One there was no force could

*Sva.* *loco.* *Sva.*

*mf* *p*

Ped.

*p*

In our time then, it lit - tle mat - ters, Dou - ble Dutch if the la - dy

bauk, Lan - guage that all lo - vers talk!

*Sva.* *loco.*

*p*

*cres.*

*rit.*

*a tempo.*

chat - ters, But in court - ing our wo - man kind, Their top - og - ra - phy just bear in mind. The Bos - ton

*cres.*

*a tempo.*

Ped.

girls al - ways an - swer "No!" New York maidens al - ways an - swer "Yes!" But here - a - way, The lass - es

*p*

*rit.* *tempo.*

they Just don't say a - nything and let you guess! The Bos - ton girls al - ways an - swer "No!" New York

The Bos - ton girls al - ways an - swer "No!" New York

*rit.* *tempo.*

*f*

maidens al - ways an - swer "Yes!" But here - a - way, The lass - es they Just don't say an - y - thing and let you guess!

maidens al - ways an - swer "Yes!" But here - a - way, The lass - es they Just don't say an - y - thing and let you guess!

*rit.* *tempo.*

*rit.* *tempo.*

*rit.* *tempo.*

Ped.

## KATRINA.

2. Were I man, I'd ne'er be de - coy'd in Ar - dent

love with prude or with hoy - den, True with girls the pro - verb old - "Words are sil - vern, si - lence

*ad lib.*  
gold!"  
SOPRANOS. *mf*

2. Were I man, I'd ne'er be de - coy'd in Ar - dent love with prude or with hoy - den, True with girls the pro - verb

*mf* *p* *Sva.* *loco.* *Sva.*

Ped.

Glance and sigh need no trans - la - tion, Love's the same in ev - 'ry

old - "Words are sil - vern, si - lence gold!"

*Sva.* *loco.* *p*

*cres.* *rit.* *tempo.*

na - tion, But in court - ing our wo - man - kind, Their top - og - ra - phy just bear in mind . The Bos - ton

*cres.* *rit.* *Ped.* *tempo.*

girls al - ways an - swer "No!" New York maidens al - ways an - swer "Yes!" But here - a - way, The lass - es

*p*

*rit.* *tempo.* *f*

they Just don't say a - nything and let you guess! The Bos - ton girls al - ways an - swer "No!" New York

*rit.* *tempo.* *senza rit.* *f*

The Bos - ton girls al - ways an - swer "No!" New York

*rit.* *tempo.*

mai - dens al - ways an - swer "Yes!" But here - a - way, the lass - es they Just don't say a - ny - thing and let you guess!

*rit.* *tempo.*

mai - dens al - ways an - swer "Yes!" But here - a - way, the lass - es they Just don't say a - ny - thing and let you guess!

*rit.* *tempo.* *Ped.*

## No. 22. LETTER SONG—"True Love from o'er the Sea."—(Alice.)

*Moderato non troppo.*

PIANO.

*pp*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The music is in a minor key and 3/4 time.

i. I, dare not break the seal! What fear, what doubt I feel... I've liv'd so long with sor - row,

The first system shows the vocal line with lyrics and the piano accompaniment. The piano part continues with a similar accompaniment pattern to the introduction.

I trem - ble at each mor - row! With fond doubt my heart will chill... Lives and loves he still?

The second system continues the vocal line and piano accompaniment. The piano part features some arpeggiated chords in the right hand.

*piu animato.*

Sad heart, thou'lt much to blame. Did he not write this name? Ah! . . . come

The third system begins with the tempo marking *piu animato.* The vocal line and piano accompaniment are more active, with the piano part featuring more complex rhythmic patterns and arpeggios.



*piu.* *tempo 1mo.* *rall.*

now what will, He lives and loves me still! . . . Loves me still! Loves me still! Ah!

*colla parte.* *Sev.* *tempo 1mo.* *rall.*

*dolce.*

True love from o'er the sea, I long for thee, Come back to me . . . Wand - 'rer o'er

*marcato la melodia.*

an - gry foam, Come! make my lov - ing heart thy home! Ah! . . . Come

*animato.* *mf*

back to me! Wand - 'rer o'er an - gry foam, Make this lov - ing heart thy home!

Opening letter.) 2. Ah, me! a

fight a - gain! A wreck toss'd on the main! Then in strange pri - son ly - - ing,

With wounded and with dy - - ing! Nought but sor - row ev - 'ry where, Sor - row and de - spair! (*Reads again.*)

*piu animato.*

Yet no, a - gain he's free! He's com - ing back to Ah! a -

*piu animato.*

*piu.* *tempo 1mo.* *rall.*

- way with pain, my brave boy comes a - gain ! Comes a - gain ! Comes a - gain ! Ah !

*8va.* *colla parte.* *tempo 1mo.* *rall.*

True love from o'er the sea, I long for thee, Come back to me! Wan - d'rer o'er

*marcato, la melodia.*

an - gry foam, Come! make my lov - ing heart thy home! Ah! . . . . . Come

*animato.* *mf*

*pes.*

back to me! Wan - d'rer o'er an gry foam, Make this lov - ing heart thy home!

*colla voce.* *pp*

No. 23. HAMMOCK SONG & CHORUS—"Rock'd upon the Billow!"  
(Lieutenant van Slous & Chorus.)

*Moderato quasi allegretto.*

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in G minor, 3/4 time, starting with a half note G, followed by quarter notes A, B, and C. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato quasi allegretto'. The piece ends with a 'ris.' (ritardando) marking.

1. Oh! proud and high the feel - ing, O'er the sai - lor steal - ing,

The first line of the song features a vocal melody in G minor, 3/4 time. The piano accompaniment includes a prominent eighth-note pattern in the right hand and a steady bass line in the left hand. A dynamic marking of *ff* (fortissimo) is present.

To the core, When half a gale is blow - ing, And his ship is go - ing, Fast from shore.

The second line continues the vocal melody and piano accompaniment. The piano part features a mix of chords and moving lines, maintaining the rhythmic drive of the piece.

Staunch is the craft that bears him on, O'er the verge, lands lie to be won, Har - vests there are be - yond the foam, To

The third line of the song shows the vocal melody and piano accompaniment. The piano part includes a variety of chordal textures and melodic fragments.

reap for those he loves at home! Ay! har-vests lie be-yond the foam, To reap for those he loves at home!

The fourth line concludes the song with a final vocal phrase and piano accompaniment. The piano part features a mix of chords and moving lines, ending with a final cadence.

*dolce. pes. tempo.*

Ah' . . . . . Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a fermata over the first note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together.

*rit.*

storm, . . . In fair dream to my pil - low, Come many a dear and va - nish'd

The second system continues the musical piece. The vocal line has a fermata over the first note of the phrase 'Come many a dear and va - nish'd'. The piano accompaniment includes a dynamic marking of *sforzando* (*sfz*) and a *ritardando* (*rit.*) marking.

*pes. tempo. dolce.*

form. . . Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

The third system features a vocal line with a fermata over the first note. The piano accompaniment includes dynamic markings of *sforzando* (*sfz*) and a *pes. tempo. dolce.* marking.

*ris.*

storm, . . . In fair dream to my pil - low, Come many a dear and va - nish'd

The fourth system continues the piece with a vocal line and piano accompaniment. The piano accompaniment includes a *risolando* (*ris.*) marking.

form !

SOPRANOS. *p*  
Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

TENORS. *p*  
Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

BASSES. *p*  
Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

In fair dream to my pil - low, Comes a lov'd form ! 2. To

storm!.. In fair dream to his pil - low, Comes a lov'd form !

storm!.. In fair dream to his pil - low, Comes a lov'd form !

storm!.. In fair dream to his pillow, Comes a lov'd form !

sea - men death or dan - ger Sel - dom is a stran - ger, Watch or sleep! From gulf of wa - ter un - der,

To the bat - tle's thun - der, O'er the deep! . . . Foe - men may start from ev - 'ry wave,

And ev - 'ry bil - low be his grave! But e'en when death or dan - ger's near, The thought of home his heart will

cheer! Tho' death and dan - ger may be near, Yet thoughts of home his heart will cheer!

*dolce. pes. tempo.*

Ah! . . . . . Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

*rit.*

storm, . . In fair dream to my pil - low, Come many a dear and va - nish'd

*pes. tempo. dolce.*

form. . . Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

*ris.*

storm, . . In fair dream to my pil - low, Come many a dear and va - nish'd



form !

SOPRANOS. *p*

Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

TENORS. *p*

Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

BASSES. *p*

Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

In fair dream to my pil - low, Comes a lov'd form !

storm! . . . In fair dream to his pil - low, Comes a lov'd form !

storm! . . . In fair dream to his pil low, Comes a lov'd form !

storm! . . . In fair dream to his pillow, Comes a lov'd form !

## No. 23½.

## MELODRAME.

*(Entrance of RIP VAN WINKLE.)**Moderato piu lento qu'an 1er acte.*

PIANO.

*pp*

*(RIP enters slowly L., over bridge. He stops C., looks round curiously on village; then descends slowly to stage, and reaches well down R.C. on last bar.)*

*sfs* *p*

*sfs* *sfs* *un poco rit.*

## No. 24.

## SONG—"Truth in the Well."—Rip.

PIANO.

*Allegretto.*

RIP.

1. The thirs - ty sun burns

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked 'Allegretto'. The vocal line begins with a rest, followed by the lyrics '1. The thirs - ty sun burns'. The piano accompaniment starts with a series of eighth notes in the right hand and a bass line in the left hand. Dynamics include *ff* and *p*.

on the noon-tide brink, Yet hot - ter, Yet hot - ter! And like that

The second system continues the vocal line with the lyrics 'on the noon-tide brink, Yet hot - ter, Yet hot - ter! And like that'. The piano accompaniment consists of chords and moving lines in both hands.

sun, Me - thinks too I would drink... But wat - - er, But wat - - er!

The third system continues the vocal line with the lyrics 'sun, Me - thinks too I would drink... But wat - - er, But wat - - er!'. The piano accompaniment continues with harmonic support.

Who could this fore - tell? My cel - lar is a well... And a moss-grown buck - et

*colla voce.*

The fourth system concludes the vocal line with the lyrics 'Who could this fore - tell? My cel - lar is a well... And a moss-grown buck - et'. The piano accompaniment features a *colla voce* section. The system ends with a double bar line.

for my glass. Of good wine be - left, With not a cro - ny left,

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line has lyrics: "for my glass. Of good wine be - left, With not a cro - ny left,". The piano accompaniment features chords and moving lines in both hands.

(He looks into bucket and starts.)  
It is not a lov - ing - cup I quaff— a las!

Ped. *un poco animato.*

The second system continues the vocal line with lyrics: "(He looks into bucket and starts.) It is not a lov - ing - cup I quaff— a las!". The piano accompaniment includes a pedaling instruction: "Ped. *un poco animato.*".

Ah! me! What is't I see? Dull eye, white hair, and wrink - led

The third system continues the vocal line with lyrics: "Ah! me! What is't I see? Dull eye, white hair, and wrink - led". The piano accompaniment continues with chords and moving lines.

brow? . . . No, no! poor Rip, it is not thou, it is not thou! Ha! ha! ha! ha! ha! ha! ha!

*poco rit.*

*poco rit.*

The fourth system concludes the vocal line with lyrics: "brow? . . . No, no! poor Rip, it is not thou, it is not thou! Ha! ha! ha! ha! ha! ha! ha!". The piano accompaniment includes two instances of the instruction "*poco rit.*".

*tempo 1mo.*

Who that old man was I can - not guess, But in wat - er I be - lieve so much the

*tempo 1mo.*

*piu mosso. pp*

less..... Yet man-kind, time out of mind, The ly - ing le - gend told and tell, That Truth lives at the bot - tom

*piu mosso. pp*

of a well!

2. In

wine, they say, de - cep - tion e - ver lurks, And trou - - ble, And

*p*

trou - - ble! That to - - pers, when the sub - tle po - tion works, See

dou - - ble, See dou - - ble! Well, it may be so! (In -

*colla voce.*

- deed it's true, I know!) But has wat - er then the same ef - fect?

If not, who was he A - star - ing so at me, That the crys - tal wa - ter did but

*(Looking again into bucket.)*

now re - - flect? Yes! yes!

*un poco animato.*

Ped.

He's there a - gain! Dull eye, white hair, and wrin - kled brow! . . . No, no! poor

Rip, it is not thou, it is not thou! Ha! ha! ha! ha! ha! ha! ha! Who that old man was I

*poco rit.*

can - not guess, But in wat - er I be lieve so much the less, . .

Yet man-kind, time out of mind, The ly - ing le - gend told and tell, That Truth lives at the bot - tom

*piu mosso. pp*

of a well!

*tr*

## No. 25. TRIO—"I Know you not!"—(Alice, van Slous, &amp; Rip.)

ALICE. *a piacere.*

I know you not! my fa-ther's dead!

VAN SLOUS.

Old man! I fear your reason's

*Allegro moderato.*

PIANO. *ff* *colla parte.*

RIP. *ad lib.*

fled! . . . Mad? No, no! . . . . . If I'm old . . .

*Andante assai.*

ALICE.

Thy

Think not I'm speaking wild, . . . . . Then thou art, yes! thou art my

*rit. ad lib.*

*rit.*



*Piu mosso.*

daugh - ter! I, thy daugh - ter? The world and time have made Thy in - tel - lect to  
child!

*p*

*Piu mosso.*

Detailed description: This system contains the first musical passage. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Piu mosso.' and the dynamics start with a piano 'p' marking. The lyrics are 'daugh - ter! I, thy daugh - ter? The world and time have made Thy in - tel - lect to child!'. Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs), also in 2/4 time, with a 'p' dynamic marking and the tempo 'Piu mosso.'.

(To VAN SLOUS.) *animato.*

tot - ter, Thy me - mo - ry's de - cay'd! Oh, cru - el! sad! The old man's

*animato.*

Detailed description: This system contains the second musical passage. The vocal line continues with the lyrics 'tot - ter, Thy me - mo - ry's de - cay'd! Oh, cru - el! sad! The old man's'. The tempo is marked '(To VAN SLOUS.) animato.' and the dynamics are 'animato.'. The piano accompaniment continues in the same style, with 'animato.' markings above and below the staff.

ALICE.

mad! A cru - el lot

VAN S.

A cru - el lot

RIP. (overhearing ALICE).

No, no! I am not mad! A cru - el lot

Detailed description: This system contains the third musical passage, featuring three vocal parts and piano accompaniment. Alice's part starts with 'mad! A cru - el lot'. Van S.'s part starts with 'A cru - el lot'. Rip's part, marked '(overhearing ALICE)', starts with 'No, no! I am not mad! A cru - el lot'. The piano accompaniment is in grand staff, providing harmonic support for the vocal lines.

A.  
and sad! The old man's mad! . . . . . The  
V. S. (with ALICE.)  
and sad! The old man's mad! . . . . . The  
R.  
and sad, To be thought mad! . . . . . Her

A.  
snow-white locks down flow - ing, The sad lack - lus - tre eye, . . . A - non with mad - ness glow - ing, Tell  
V. S.  
snow-white locks down flow - ing, The sad lack - lus - tre eye, . . . A - non with mad - ness glow - ing, Tell  
R.  
flax - en locks down flow - ing, Her bright and speak - ing eye, . . . With love and pi - ty glow ing, Bring

A.  
of the days gone by! Of love, and home, and hope, gone by! . . . If  
V. S. (with AL.)  
of the days gone by! Of love, and home, and hope, . . . gone by! If  
R.  
back the days gone by! Bring back the home and hope gone by! . . . Ah!

A.  
fan - cy be re - call - ing One dis - tant sun - ny gleam, If peace be on him fall - ing, Oh!

V. S.  
fan - cy be re - call - ing One dis - tant sun - ny gleam, If peace be on him fall - ing, Oh!

R.  
mem - 'ry be re - call - ing A dis - tant sun - ny gleam, Peace on my mind is fall - ing, And

*ben marcato.*

A.  
let the old man dream!

V. S.  
let the old man dream!

R.  
oh! 'tis not a dream! All

*un poco rit.*

*pizz.*

here seems new and strange, Then how . . . re - call the past?

*rit.*  
 Ah! I know! . . . the songs! . . . . The hap - py songs we sung . . . . long, long a -

*p colla voce.*

*dolce.* ALICE.  
 - go! . . . . Re - call the songs . . . . of long a -

*pizz.*

go? VAN S. RIP. (aside).  
 Let him rave... bet - ter so! I can think no strain up -

ALICE (aside). VAN S. (aside).  
 on! . . . My mem - 'ry's gone! . . . Poor wan - der'd brain! . . . What was not,  
 Poor wan - der'd brain! . . . What was not,

*rit.*

A. *p*  
can - not come a - gain! . . . . . In vain, in vain!

V. S. *p*  
can - not come a - gain! . . . . . In vain, in vain!

R. (*He tries to recall a phrase.*)  
These lit - tle heads... These lit - tle

*p pizz.*

A. *p*  
Poor wea - ry brain! . .

V. S. *p*  
Poor wea - ry brain! . .

R.  
heads, . . Ah! . . . . . at last! . . . . . These lit - tle

*Moderato con espressione.*

A. *Spoken.*  
What!

V. S. *Spoken.*  
What!

R.  
heads now gold - en, Silvered one day may be. Trembling, and frail, and

A. *p* That song! . . . That song! . . .

V. S. *p* That song! . . . That song! . . .

R. That song! . . . That song! . . .

old - en, (That day I may not see!) But tho' flow - - ers may pe - - rish, And tho'

A. *Con fuoco.* Si-lent for so long, Will stay in mem - 'ry

V. S. *Con fuoco.* Si-lent for so long, Will stay in mem - 'ry

R. Si-lent for so long, Will stay in mem - 'ry

youth may de - cay, Still your love, dear ones, cher - - ish, For love is young for

A. *animato.* *ff* aye! We'll love each o - ther, and for aye! We'll love each o - ther, and for aye! . . .

V. S. *ff* aye! We'll love each o - ther, and for aye! We'll love each o - ther, and for aye! . . .

R. *ff* aye! We'll love each o - ther, and for aye! We'll love each o - ther, and for aye! . . .

*animato.* *ff*

## No. 26.

## CHORUS—"Some Say."—(S.S.T.B.)

SOPRANOS.

TENORS.

BASSES.

PIANO.

*Moderato.*

*leggieramente.*

*f* *p*

Some say, now that the

vot - ing is done, The fin - ish will be ex - cit - ing, So we run here to see the fun, And

So we run here to see the fun, And

So we run here to see the fun, And

*p*

*p* p'raps some fight - ing! *pp* Will the To - ries win? *f* Yes! *pp* Will the Whigs be beat? *ff* A - ny - how we'll

*p* p'raps some fight - ing! *pp* Will the To - ries win? *pp* Will the Whigs be beat? *f* No! *ff* A - ny - how we'll

*p* p'raps some fight - ing! *pp* Will the To - ries win? *f* Will the Whigs be beat? *pp* *f* No! *ff* A - ny - how we'll

*p* give our - selves a treat! . . . Some say, now that the vot - ing is done, The fin - ish will be ex -

give our - selves a treat! . . .

give our - selves a treat! . . .

*p* . cit - ing, *p* So we run here to see the fun, And p'raps some fight - ing!

*p* So we run here to see the fun, And p'raps some fight - ing!

*p* So we run here to see the fun, And p'raps some fight - ing!



## No. 27.

## FINALE—Tutti e Coro.

*Moderato assai.* **RIP.**

From deep for - est hoa - ry, Lift in aw - ful glo - ry,

PIANO. *ff Moderato assai.*

Moun - tains grey and old, That mys - t'ry and tra - di - tion hold; Ne - ver mor - tal dar - ing,

Ped.

Thith - er reck - less far - ing, E'er re - turn'd the tale, (Save I a - lone) to tell!

Dutch tars dress'd so quaint - ly, Dutch songs sound - ing faint - ly, Tell that Hud - son's band

*dim.*

Ped. Ped.

Some - where are at hand! . . . . .

SOPRANOS. He

TENORS. He

BASSES. He

*senza ritard.*

**ALICE.** *stent.* <sup>3</sup>  
Oh! be - ware! take care, take care! If so be thou wert by the dark . . . glen stray - ing! Ne - ver  
raves!  
raves!  
raves!

*p* *colla parte.*

more thou't wan - der there, By the tran - cèd so - li - tude spell-bound de - lay - ing! Here at

*pp* Here at

*pp* Here at

*pp* Here at

*pp* Here at

*pp*

length wilt thou find rest, Let the long - for - got - ten past . . . guide by, On thy

*pp* On thy

*pp* On thy

*pp* On thy

*pp* On thy

*colla parte.*

## TUTTI. (Principals with chorus.)

daugh - ter's lov - ing breast, From thee will the cru - el phan - toms fade and die! Oh, be - ware! take care, take

daugh - ter's lov - ing breast, fade and die! Oh, be - ware! take care, take

daugh - ter's lov - ing breast, fade and die! Oh, be - ware! take care, take

daugh - ter's lov - ing breast, fade and die! Oh, be - ware! take care, take

*p*

care! If so be thou wert by the dark . . . glen stray - ing, Ne - ver more thou'lt wan - der there, By the tran - cèd

care! If so be thou wert by the dark . . . glen stray - ing, Ne - ver more thou'lt wan - der there, By the tran - cèd

care! If so be thou wert by the dark . . . glen stray - ing, Ne - ver more thou'lt wan - der there, By the tran - cèd

care! If so be thou wert by the dark . . . glen stray - ing, Ne - ver more thou'lt wan - der there, By the tran - cèd

so - li - tu - e spell - bound de - lay - ing. Here at length wilt thou find rest, Let the long - for - got - ten past . . . glide

so - li - tu - e spell - bound de - lay - ing. Here at length wilt thou find rest, Let the long - for - got - ten past . . . glide

so - li - tu - e spell - bound de - lay - ing. Here at length wilt thou find rest, Let the long - for - got - ten past . . . glide

by, On thy daugh - ter's lov - ing breast, From thee will the cru - el phan - toms fade and die!

by, On thy daugh - ter's lov - ing breast, From thee will the cru - el phan - toms fade and die!

by, On thy daugh - ter's lov - ing breast, From thee will the cru - el phan - toms fade and die! (Curtain.)

*rit.*

*martellato.* *ff*

*fff*

END OF OPERA.