

Romantic
Opera-Comedy
in
THREE ACTS.



RIP VAN WINKLE

Book
& Music By

JULES JORDAN

Rip Van Winkle

Romantic Opera Comedy
 in Three Acts. ✻ Book
 and Music by Jules Jordan.
 Vocal Score. ✻ ✻ ✻ ✻



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Rip Van Winkle

CHARACTERS OF THE DRAMA.

RIP VAN WINKLE	Basso Cantante
Vanderdonck, Tavern Keeper	Baritone
Van Bummel, school master	.	.	.	.	.	Baritone
Granier, young villager	.	.	.	.	.	Tenor
Nick Vedder, "tavern landmark"	.	.	.	.	.	Tenor
Hendrick Hudson	.	.	.	.	.	Baritone
Dallikin, servant, dwarf	.	.	.	.	.	Speaking part
Diedrich Van Tassel	}	Juveniles	}	.	.	.
Hans Vedder	}		}	.	.	.
Minna Van Winkle	.	.	.	.	.	Soprano
Little Gretchen, "clever in song"	.	.	.	.	.	Soprano
Little Hilda, playmate	Contralto
Morgana, Fairy Queen	}	Mezzo Soprano
Katrina Van Winkle	}		}	.	.	

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NOTE.—The lyrics of Number 9 in Act. 1, and of Numbers 2, 4, and 18a in Act. 2, are by Walter Burges Smith.

RIP VAN WINKLE

ROMANTIC OPERA COMEDY IN THREE ACTS.

ACT I.

Introduction and Chorus.

No. 1.

Book and Music by JULES JORDAN.

Andante poco agitato.

p *cres.* *rit.* *smile* *rit.* *rit.*
trem. *trem.* *trem.* *trem.* *trem.* *trem.*

Adagio.

rit. *ten.* *ten.*
trem. *trem.* *calmato*

Adagio.

f *accet.* *rit.*

f *accet.* *rit.*

Allegro vivace .

First system of musical notation, featuring a treble and bass clef with a 6/8 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand plays a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of chords and eighth notes.

Second system of musical notation, continuing the piece. The right hand features more complex melodic figures, including some chromaticism. The left hand continues with a consistent accompaniment pattern.

Third system of musical notation, showing a shift in the right hand's texture with more sustained notes and some grace notes. The left hand accompaniment remains consistent.

Fourth system of musical notation, featuring a prominent eighth-note pattern in the right hand. The left hand accompaniment includes some chordal changes.

Fifth system of musical notation, marked with a first ending bracket and the tempo marking *loco*. The right hand has a melodic line with some grace notes. The left hand accompaniment includes a change in the bass line.

Sixth system of musical notation, marked with a mezzo-piano (*mp*) dynamic. The right hand has a melodic line with some grace notes. The left hand accompaniment includes a change in the bass line.

Seventh system of musical notation, concluding the piece. The right hand has a melodic line with some grace notes. The left hand accompaniment includes a change in the bass line.

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system, including dynamic markings such as *f* and *ff*.

Piano accompaniment for the third system, featuring a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *sempre f*.

Piano accompaniment for the fourth system, continuing the melodic and harmonic development.

Chorus. *TENORS.* Moderato. *ff*
 With pipe and glass, with pipe and glass and merry jest

BASSES. *ff*

Vocal staves for Tenors and Basses, with lyrics and musical notation.

staccato
ff *molto rit.*

Piano accompaniment for the fifth system, featuring triplets and a *molto rit.* section.

the mo - ment flies a - long, The
 pas - sing mo - ment quick - ly quick - ly flies a - long,

Vocal staves for Tenors and Basses, with lyrics and musical notation.

Piano accompaniment for the sixth system, concluding the piece with sustained chords.

time, the scene, and these our friends, Our

And

friends, the time, the scene de - - mand a song. *VANDERDONCK. solo No. 1a.*

friends, the time, de - - - mand a song. Then

these our friends de - - - mand a song.

Animato. here's a song for you, *Cho.* Hur - rah! *solo.* Hur - rah! If you can make it

ff Hur - - rah!

Cho. do : *solo. ad lib.* Hur - rah! Hur - rah! The song was made the oth - er day, It was

Hur - - rah!

writ by a friend of mine,..... Per - haps 'twill meet your ap - pro -

- ha - - - tion Who-e'er he be,.....we'll sing his song :

ff Cho.

Min - - strel and po - et here will find but friends,..... And

if the song is good,..... Lets have it un - der - stood,..... Well

give your friend a doub - ly hear - ty wel - - - - - come! Then

Moderato.

clink your glass - es cher - i - ly, and pass the pouch a - long, And
clink your glass - es, pass the pouch a - long, And

staccato

drink a toast right mer - ri - ly, a toast to mirth and song Well
drink a toast, drink a toast to mirth and song Well

smoke, and drink, and laugh, and jest, and hope the song will prove The
smoke, drink and laugh, jest, and hope the song will prove The

best, the brightest song in our pos - ses - - - - - sion Well,

sozo.

No. 1 b.
poco meno vivo.

here's the song, and may it please you well! But

slower

who can tell the fate of an - y lit - tle song? But

sing it, lads, it well be-fits the time and scene, So friends your

colla voce

ver - - dict will de-cide the ques - - - - - tion

Segue

10 No. 2. Chorus and Solo, "HERE'S TO MIRTH."

piu animato.

Piano introduction in 6/8 time, marked *f*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Chorus. Listesso tempo.

TENOR I.

Tenor I vocal line in 4/4 time. The lyrics are: "Here's to mirth, Here's to pleasure, Here's to".

TENOR II.

Tenor II vocal line in 4/4 time. The lyrics are: "Here's to song, Here's to mirth, Here's to".

BASS I.

Bass I vocal line in 4/4 time. The lyrics are: "Here's to song, Here's to mirth, Here's to".

BASS II.

Bass II vocal line in 4/4 time. The lyrics are: "Here's to pleasure, Here's to song, Here's to".

Piano accompaniment for the chorus in 4/4 time, marked *f*. It features a steady eighth-note bass line and chords in the right hand.

Vocal line for the chorus in 4/4 time. The lyrics are: "mirth and song, roll the mel-o-dy a-long, And fill me a cup with brimming measure."

Piano accompaniment for the chorus in 4/4 time, marked *f*. It features a steady eighth-note bass line and chords in the right hand.

Vocal line for the chorus in 4/4 time. The lyrics are: "mirth and song, roll the mel-o-dy a-long, And fill me a brimming measure."

Piano accompaniment for the chorus in 4/4 time, marked *f*. It features a steady eighth-note bass line and chords in the right hand.

Piano accompaniment for the chorus in 4/4 time, marked *f*. It features a steady eighth-note bass line and chords in the right hand.

VEDDER.

Some folks say this is not the way to live; Some folks say 'tis but

staccato

fol - ly; But we all know how to take what life can give, To

laugh, to be gay and jol - - - ly : Some be - lieve in a

moderate supply; Some who drink must ask per - mis - sion ; But

we a - - gree this would seem to you and me A most un - hap - py con - -

a piacere.
col canto.

- di - - tion.

Male Chorus. Here's to mirth, Here's to pleasure, Here's to
 Here's to song, Here's to mirth, Here's to
 Here's to pleasure, Here's to song, Here's to

rit. *a tempo.*

mirth and song, roll the melody a-long, And fill me a cup with brimming measure. Here's to
 mirth and song, roll the melody a-long, And fill me a brim ming measure. Here's to

accel.

mirth, Here's to song, To pleasure, mirth and song; Here's to mirth, Here's to
 mirth, Here's to song, To pleasure, mirth and song; Here's to mirth, Here's to

piu animato.

Vedder with Ten. I.

GRA.

pleasure, to mirth and song.

pleasure, to mirth and song.

pleasure, to mirth and song.

tr

8

Dialogue.

No 2b. Violin with Clarinet
animato. f.

Here's to mirth, Here's to song. to pleasure mirth and song. Here's to

Here's to mirth, Here's to song. to pleasure mirth and song. Here's to

tr

mirth, Here's to pleasure, to mirth and song.

mirth Here's to pleasure to mirth and song.

tr

Dialogue.

14 **No. 3.** Solo and Cho. "I'M A TOPER."
Allegretto Amabile.

RIP.

1. I'm a
 2. And I
 3. When I'm

stacc. sempre.
f

to - per they say, And of course they all know, But
 love a jol - ly song, Now who shall say me nay, And
 tip - sy - but stay, That dont happen ev - 'ry day, So

who shall de - - ter - - mine all that goes to make a to - per Be
 who would de - - ny me when I'd sing it tho' a to - per, You'll
 tell me, I pray you, why should they call me to - per? For a

that what it may Fill your glass and drink a - - - way, Aye

not say me nay, So I sing my too-ra-loo-ra-lay, And

to - per - o say, Shall I sing all night and day, No!

drink boys! drink boys! A toper's life is gay!

laugh boys! quaff boys! A toper's life is gay!

laugh boys! quaff boys! A toper's life is gay!

cresc. *ff*

Chorus unison ad lib.

Drink boys! drink boys! A to-per's life is gay!

Laugh boys! quaff boys! A to-per's life is gay!

Laugh boys! quaff boys! A to-per's life is gay!

16 No. 4. Cho. and Solo. "WELCOME."

Allegro.

Maestoso. *f* Wel - come, wel - - come.

Wel - - - come

Allegro.

f

ev - ery man you'll find a friend.

ff

min - - strel friend! And we're proud to

ff

sempre ff

bid you welcome here Wel - come then! to Rip Van Win - kle! Van

ff

Win - kle, our friend of many a year!

Alla marcia.

ff

You like my song

tr.

f

p

That's well, I meant you should; I think my - self..... the song is fine; I

ad lib.

take your glass: Here's a health to your lass, and

col canto

con Ped.

Slow - ad lib.

a tempo

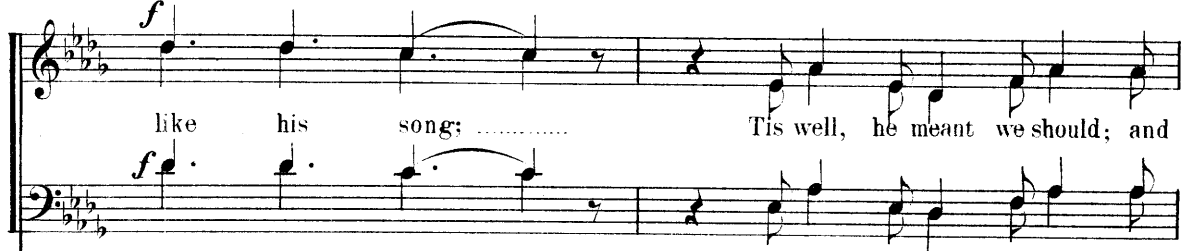
yours, and yours, and yours, and yours, but not to mine!

We

a tempo

col canto

f
like his song; Tis well, he meant we should; and



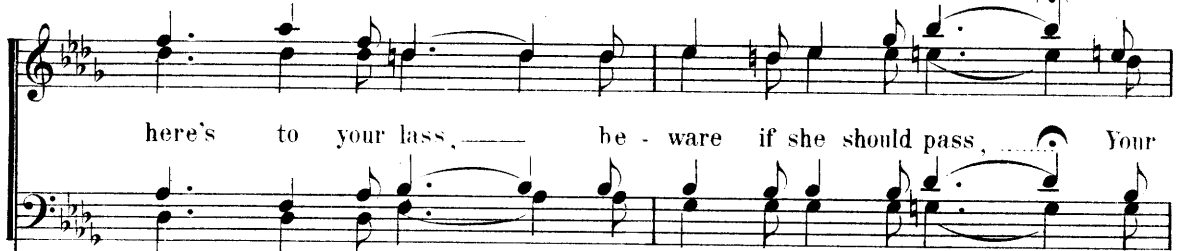
ff



soon twill go in right good fashion; But

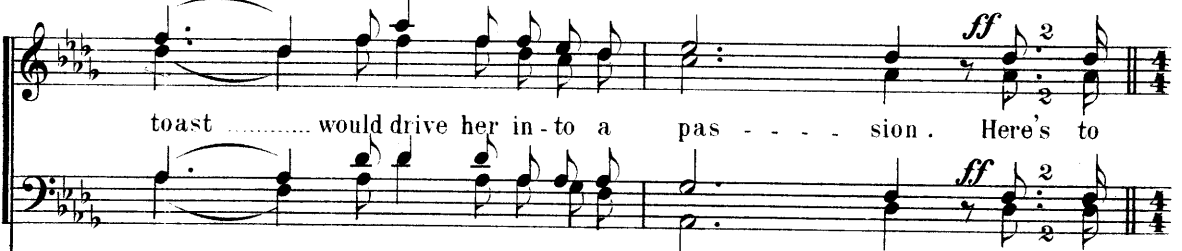


here's to your lass, — be - ware if she should pass, Your



toast would drive her in - to a pas - - - - sion . Here's to

ff



accel.

mirth, Heres to song, To pleasure, mirth and song, Heres to

mirth, Heres to song, To pleasure, mirth and song, Heres to

f accel.

tr

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first system is marked 'accel.' and contains the lyrics 'mirth, Heres to song, To pleasure, mirth and song, Heres to'. The piano accompaniment includes a trill in the right hand.

mirth, heres to pleasure, to mirth and song.

mirth, heres to pleasure, to mirth and song.

tr

ff

Dialogue.

Detailed description: This system contains the second two systems of the musical score. It features two vocal staves and two piano staves. The key signature and time signature remain the same. The lyrics continue with 'mirth, heres to pleasure, to mirth and song.' The piano accompaniment includes a trill and a fortissimo ('ff') section. The system concludes with the word 'Dialogue.' written below the piano staves.

Allegro Commodo.

RIP.

She says she might have married many a

rit. accel. tr

mf rit. a tempo

better And taunts me that I almost failed to get her the shrew! For

TENORS: *ff*

Thats true!

BASSES: *ff*

con moto.

in those happy days, ere I had learned her ways, She

tried to jilt me; oft I've wished I'd let her,

(sneezing.) A - choo!

TENORS.

f

0 poor Rip! a scold - - ing wife Has

BASSES.

Poor Rip! a scold - - ing wife Has

ff

done her best to make for you a wretch - ed life. But

done her best to wreck your life. But

what care you? Your heart is happy yet You

al - ways find a way your troubles to for - - get.

Allegro comodo.

RIP.

She thinks this place the school for ev - 'ry

mf. accel. rit. a tempo

e - vil, *Cho. ff* And thinks that we are chil - dren of the - *Dance V.W. outside*

Not true! *ff* Rip Van

ad lib. Oh yes, I hear her voice, Where - at I don't rejoice, But

Winkle, come here!

cot canto.

I had bet - ter take my gun and travel. *Cho.*

(sneezing.) A - choo!

O poor Rip! dont shoot your wife, Al-

Poor Rip! dont shoot your wife, Al-

ff

- though she's done her best to wreck a hap - - py life, But

though she's tried to wreck your life, But

what care you? Your heart is happy yet, You

Dame V.W. No. 5a

Is

al - ways find a way your troubles to for - - get!

Andantino. *ad lib.*

Rip Van Win - kle lurking within? 'Tis I, his wife, that shames me to

mf

own it, Have wait-ed long for his re - turn And

now I'm bound I'll wait no more! Tell him his

hearth is cold, Tell him his children are cry - - ing,

Can I my patience hold, When such neglect I'm forced to

bear?..... Tell him I'm on my way To

The first system of the musical score features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a melodic phrase starting on a dotted quarter note, followed by eighth notes. The piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand.

call on a friend and neigh - bor, But nev - er fear, I'll soon re -

The second system continues the vocal and piano parts. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the eighth-note chordal texture, with some chromatic movement in the right hand.

ad lib.
turn, And take my spouse along with me!

ff Oh, Rip, you

The third system is marked *ad lib.* and features a vocal line with a long note followed by a melodic phrase. The piano accompaniment is mostly silent, with a few notes in the bass line. A dynamic marking of *ff* (fortissimo) is placed above the vocal line for the words "Oh, Rip, you".

col canto *a tempo*

The fourth system shows the piano accompaniment continuing with the eighth-note chordal pattern. The vocal line is silent in this system. The tempo marking *a tempo* is placed above the piano part.

need not fear, She's on - ly gone around the cor - - ner

The fifth system features a vocal line with a melodic phrase. The piano accompaniment continues with the eighth-note chordal texture.

The sixth system shows the piano accompaniment continuing with the eighth-note chordal pattern. The vocal line is silent in this system.

Nev - er fear, shell soon return, and then how happy you will

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Nev - er fear, shell soon return, and then how happy you will". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

be! Drink, then, drink hear - - - ty for shell

The second system continues the musical score. The vocal line has the lyrics "be! Drink, then, drink hear - - - ty for shell". The piano accompaniment includes dynamic markings: *cres.* (crescendo), *f* (forte), and *p* (piano). The piano part features a rhythmic pattern of eighth notes in the right hand.

soon re - turn to take you a - - - way Oh,

The third system of the score shows the vocal line with lyrics "soon re - turn to take you a - - - way Oh,". The piano accompaniment continues with the same rhythmic accompaniment and includes a *cres.* (crescendo) marking. The key signature changes to two sharps (F# and C#) at the end of this system.

nev - er fear shell soon re - turn So have your pleasure while you
nev - - - - er fear but drink while you

The fourth system concludes the page. The vocal line has the lyrics "nev - er fear shell soon re - turn So have your pleasure while you" on the first line and "nev - - - - er fear but drink while you" on the second line. The piano accompaniment continues with the same rhythmic accompaniment and includes a *cres.* (crescendo) marking.

No. 5b. "OH, WHAT DISGRACE?"

f *RIP.*

Oh, what dis - - grace! 'tis thus she seeks to shame me ev - er;

may

f

What shall I do? Id give the world if I were free! But pour me a

con moto

dim.

glass to drown my sor - row, al - tho' I prom - is'd Id drink no

more; But let her re - turn when - ev - er she will, She'll find me

read - y for home.

dim. *poco rit.*

No. 5 C. "O CALM YOUR ANGER."
VANDERDONCK.

O calm your an - ger, Rip, old

friend! She's but a wo - man; some women have that

rit. way. *a tempo.* Coax her, hoax her,

molto rit. *cantando*

fume or joke, sir, Still she's pe - -

cres.

- cu - - liar, no mat ter what you say

Cho. *f* Coax her,

Coax her, hoax her, fume or
Coax her, hoax her, fume or

ff

joke, sir, still she's pe - - - cu - - liar, no

matter what you say.

ff

poco rit.
ff
Dialogue.

30 No. 6. Solo and Cho. "I WOULD A SOLDIER BE."

Allegro marziale.

GRANIER. *f* steadily.

I would a soldier be!

The first system features a vocal line in G major, 3/4 time, starting with a whole rest followed by a half note G4, quarter note A4, quarter note B4, and quarter note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

I love to hear the muskets rattle; Bravely I'd take the field And strive to win re -

The second system continues the vocal line with the lyrics "I love to hear the muskets rattle; Bravely I'd take the field And strive to win re -". The piano accompaniment includes dynamic markings *f* and *mf*.

nown. And if per-chance it were fate's decree That I should hapless

The third system continues with "nown. And if per-chance it were fate's decree That I should hapless". The piano accompaniment includes dynamic markings *rit.* and *a tempo.*

fall in bat - tle, Still I'd a soldier be And strive to win re -

The fourth system continues with "fall in bat - tle, Still I'd a soldier be And strive to win re -". The piano accompaniment includes the marking *col canto*.

nown.

TENORS.

f He would a soldier be And strive to win re - - nown.

BASSES.

f He would a sol - - dier be and win re - - nown.

The fifth system introduces the Tenors and Basses. The Tenors' part starts with a whole rest followed by a half note G4, quarter note A4, quarter note B4, and quarter note C5. The Basses' part starts with a whole rest followed by a half note G3, quarter note A3, quarter note B3, and quarter note C4. The piano accompaniment includes dynamic markings *f* and *rit.*

The sixth system shows the piano accompaniment for the final part of the piece, including the marking *col voce*.

GRANIER *steadily.*

But when vic - - to - ri - ous, Far from the din of musket's rat - tle,

Proud - ly I'd seek my love, and lay a vic - tor's crown At my be -

rit.

lovd one's feet and say "Love, here am I, re -

a piacere *rit.*

col canto

turid from bat - tle; And 'twas for thee a - lone I strove to win re -

a piacere

col canto

nown." *a tempo* *rit.*

TENORS. He would a soldier be and strive to win re - - nown .

BASSES. He would a sol - - - dier be and win re - - nown .

Dialogue.

32 No. 6a. Solo and Cho. "JUST SEE."

All^o Moderato. VANDERDONCK.

Just see Van Bum - mel there: He doesn't smoke, nor is he

sf *p* *sf* *p*

drinking: He shakes his head with doleful air; Of what can it be he's

sf *animato*

thinking?
TENORS. *a tempo.* *Animato*
Oh, say, Van Bummel, what's the news? Why do you look so

BASSES.

Animato

mournful? What's occurred, that you neglect your pipe and your mug of

sf *p*

beer? Tell, oh tell us why so si - lent, so un -

col canto

- heed - ing; For we should like to know if we to war must go, So

marcato *rit.*

marcato *rit.*

tell us of what you're reading. Of war you jest. Per - haps its best to

Andante

laugh when calam - i - ty's near. But as for me, I'd have you see, Al -

animato. Tempo IO

TENORS. *ff* Do tell!

BASSES. *ff*

p

rit.

- though I have nev - er known fear, I think dis - cre - tion is

col canto

better than val - or, And so I'm go - ing a - - - way; And

when I'm gone you'll un - der - stand - But listen to what I say. That

animato. *rit.* *animato.*

paper there, I do declare Is full of dire infor - - ma - - tion!

TENORS

But not of war? oh!

BASSES.

p *ff*

not of war? Say that's your im - ag - in - a - - tion! And Bos - ton harbor's a -

p

float with tea That came with a tax from o'er the sea, But wouldn't go down so

ad lib.

ea - si - ly As was thought, and the country is ris - ing. Shall we sub - -

rit. **GRANIER. f**

- mit? We'll strike a freeman's blow, And when our country calls to arms We'll

Maestoso. *f*

TENORS.

BASSES. No! no!

ff

take the field and show — The proud oppressor waiting there beyond the sea; That

ad lib.
tax - es now are out of date, es - - pecial - ly on tea.

TENORS. *ff*
BASSES. *ff* No! no!

col canto

We'll show that taxes now are out of date, es - - pecial - ly on

rit.

Animato.

tea. So

VAN BUMMEL.

Animato. *tr* *Andantino*

friends and neighbors, I'm going a - way . *faster-ff* My

A - way, boys, a - way!

p *ff*

Tempo primo.

life's in danger, why should I stay? *faster-ff*

Why should he stay? The

Tempo primo.

p

sooner the coward is out of sight, The sooner men can commence the fight To

a little slower

crush the wrong, to de - fend the right And lay a ty - rant low. So good -

GRANIER. solo

a little slower.

- bye, schoolmaster, good-bye, You don't expect us to cry? We

mf

rit.

hope you may find a place to your mind Where there's no danger of fight - ing .

God -

rit.

ff a tempo

rit.

- bye, schoolmaster, good-bye, If a ball should whistle too nigh Just

ff

ff

rit.

- bye, good - - bye, If a ball should come too nigh Just

ff

rit.

start and run or with you they'll have fun, For the wound of a ball is bit - ing!

col canto

Dialogue.

No. 7. Solo and Cho. "A DRINK DIVINE"

Allegro moderato.

RIP.

1. Oh a

in free style.

drink divine is the ruddy, ruddy wine, Then fill till the glass runs o - ver, 'Tis the really think there's going to be a war, Well! then, here's a bumper to glo- ry; And

drink for the statesman, the soldier, the sage, 'Tis the drink for the way - worn ro - ver. And here's to the soldier that wins re - nown, May he live to tell the sto - ry. I'd pre -

such am I, I've a vagrant's life And it's all on account of a - fer the strife of a soldier's life To that I have lived with a

Animato.

scolding wife. But why repine, when a glass of wine Will drown my scolding wife. But why repine, when a glass of wine Will drown my

col canto

sor - - row? Will drown my

'Twill drown his sor - - row

f

sor - - row. But why re-pine, when a

'Twill drown his sor - row.

f

Animato.

glass of wine Will drown my sorrow, and Ill not re - - pine?

rit. marcato *ad lib.*

col canto

1. 2.

2. So you

ff a tempo

rit.

Dialogue.

No. 8. Cho. "HOLA HOLEE."
Allegretto grazioso. Spirited.

Piano introduction in 9/8 time, starting with a forte (*f*) dynamic. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked *Allegretto grazioso* and *Spirited*. The piece concludes with an *accel.* (accelerando) marking.

Chorus.
SOP.

Soprano vocal line starting with a forte (*f*) dynamic. The lyrics are: Ho - - la, Ho - lee! Ho - - lee, Ho - la!

ALTO.

Alto vocal line with lyrics: Ho - - la, Ho - lee! Ho - - lee, Ho - la!

TENOR.

Tenor vocal line starting with a forte (*f*) dynamic. The lyrics are: Ho - - la! Ho - lee Ho - - la! We're

BASS.

Bass vocal line starting with a forte (*f*) dynamic. The lyrics are: Ho - - la! Ho - lee Ho - - la! We're

Piano accompaniment for the chorus, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked *leggiere* (light).

Soprano vocal line with lyrics: We're going a - fishing to - mor - - row Ho -

Alto vocal line with lyrics: We're going a - fishing to - mor - - row Ho -

Tenor vocal line with lyrics: go - - ing a - - fish - - ing Ho -

Bass vocal line with lyrics: go - - ing a - - fish - - ing Ho -

Piano accompaniment for the end of the chorus, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

rit. marcato.

- lee, Ho-la! And Rip Van Winkle, we're looking for you.....

- lee, Ho-la! And Rip Van Winkle, we're looking for you.....

rit. marcato.

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics: "- lee, Ho-la! And Rip Van Winkle, we're looking for you.....". The piano accompaniment is written for the right and left hands, with a tempo marking of *rit. marcato.* above the staff. The piano part includes a section with a fermata and a dynamic marking of *ff*.

Ho - - lee, Ho-la! Your kind-ly service would

Ho - - lee, Ho-la! Your kind-ly ser - - vice would

a tempo

The second system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics: "Ho - - lee, Ho-la! Your kind-ly service would" and "Ho - - lee, Ho-la! Your kind-ly ser - - vice would". The piano accompaniment is written for the right and left hands, with a tempo marking of *a tempo* above the staff.

RIP. ad lib. (tipsy)

Oh! yes, I'll go *a tempo*

bor - row Hur - rah, hur-rah! with -

bor - row. Ho-la Hur - rah, hur-rah! with -

col canto

The third system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics: "Oh! yes, I'll go *a tempo*", "bor - row Hur - rah, hur-rah! with -", and "bor - row. Ho-la Hur - rah, hur-rah! with -". The piano accompaniment is written for the right and left hands, with a tempo marking of *col canto* above the staff.

- out you noth - ing can we do

Andante.

- out you noth - ing can we do Cat - a - racts

Andante.

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are "- out you noth - ing can we do". The second system continues with the same vocal parts and piano accompaniment, with lyrics "- out you noth - ing can we do Cat - a - racts". The tempo marking "Andante." appears above the second system. The piano accompaniment consists of chords in the right hand and bass notes in the left hand.

leap - ing in the bright sun, High on the mountains we shall dis -

Detailed description: This system contains the third system of music. It features two vocal staves and piano accompaniment. The lyrics are "leap - ing in the bright sun, High on the mountains we shall dis -". The piano accompaniment continues with chords and bass notes.

- cov - er. Plenty of fish - ing, and plenty of fm, Time of de -

Detailed description: This system contains the fourth system of music. It features two vocal staves and piano accompaniment. The lyrics are "- cov - er. Plenty of fish - ing, and plenty of fm, Time of de -". The piano accompaniment continues with chords and bass notes.

f animato

- light for maiden and lov - - er. Ho - - - lee, Ho -

col canto

Tempo I. piu animato

Ho - - la, Ho-lee! Ho -

p rit.

- la! Ho - - lee, Ho - - - la! Ho - - la! Ho-lee, Ho -

p

Tempo I.

- lee, Ho - la! We're going a fishing to - mor - row

- la! We're go - - ing a fish - ing

rit. marcato

Ho - - lee, Ho-la! and Rip Van Winkle, were looking for

Ho - - lee, Ho-la! and Rip Van Winkle, were looking for

col canto

you Ho - - lee, Ho - la!

you Ho - - lee, Ho - la! Your

u tempo

RIP. ad lib.

Oh, yes, I'll go!.....

Your kindly service wed bor - - row Hur-

kind-ly serv- - vice wed bor - - row Hola! Hur-

col canto

poco animato

- rah, hurrah! with - out you nothing can we do We're going a

- rah, hurrah! with - out you nothing can we do We're going a

piu animato

fish - - ing to - - mor - row a fish - - ing well

fish - - ing to - - mor - row a fish - - ing well

go! We're going a fish - - ing to - - mor - - row, a -

go! We're going a fish - - ing to - - mor - - row, a -

fish - ing well go! To - mor - row to -

fish - ing well go! To - mor - row to -

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a minor key and feature a melody with dotted rhythms and slurs. The piano accompaniment consists of chords in the left hand and a moving line in the right hand.

MINNA.

- mor - row to - mor - row .

- mor - row to - mor - row .

- mor - row, to - mor - row .

This system features a vocal solo for a character named Minna. It includes three vocal staves and piano accompaniment. The lyrics are repeated across the staves. The piano accompaniment provides harmonic support with chords and a melodic line.

Faster.

ff

This system shows piano accompaniment. It includes two staves (treble and bass clef). The music is marked with 'Faster.' and 'ff' (fortissimo), indicating a change in tempo and dynamics. The accompaniment features chords and a melodic line.

accel.

Dialogue.

This system continues the piano accompaniment. It includes two staves. The music is marked with 'accel.' (accelerando) and 'Dialogue.', suggesting a change in the musical texture or a specific performance instruction. The accompaniment consists of chords and a melodic line.

48 No. 9. Solo and Cho. "OVER THE WOODLANDS."

Allegro.

MINNA.

Andantino grazioso.

1. O - ver the

scintillante. *mf* *sonore.* *mp*

woodlands the South wind is blow - - ing; Nature a - - wakes at the kiss of the

2. larks is a maiden's first lov - - ing; Wayward its flight as the wind blowing

mf

Spring; Deep in the meadows the cattle are low - - ing; Hark! on the

free; Soaring in rapture to heaven a - - bove, In its depths calm and

poco accel. *rit.*

hillside the meadow larks sing; Maids, maids, maids, love is come, sweet, sweet,

clear as the fathomless sea Maids, maids, maids, love is come, sweet, sweet,

col canto *rit.* *poco rit.*

Ped. *

f *atempo.* *p* *rit.* *p* *ff*

Ah! Ah! Maids, maids, maids, love is come, is come, Ah! Ah!

atempo *col canto* *p* *f* *ff*

Cho. SOP.

Maids, maids, maids, love is come, sweet, sweet, Ah! Ah!

ALTO.

TENOR.

Maids, maids, maids, love is come, sweet, sweet, sweet, sweet, sweet, sweet,

BASS.

MINNA.

is come, Ah! Ah! 2. Blithe as a *D.S.* Ah!

rit. *p* *f* *ff* Ah! Ah! *ff* Ah!

Maids, maids, maids, love is come, is come, Ah! Ah! Ah!

p *f* *m* *ff*

50 No. 10. Cho. and Solo. "IF YOU INSIST."

Allegro.

SOP.
If you in-sist well let them go a - long Tho'

ALTO.
If you in-sist well let them go a - long 'Tis

TENOR & BASS.
unis.

The first system of the musical score features four staves. The top three staves are for vocal parts: Soprano (SOP.), Alto (ALTO.), and Tenor & Bass (TENOR & BASS.) in unison. The bottom two staves are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/7. The vocal lines begin with a rest followed by the lyrics 'If you in-sist well let them go a - long Tho'' for the Soprano and 'If you in-sist well let them go a - long 'Tis' for the Alto and Tenor & Bass. The piano accompaniment consists of chords and moving lines in both hands.

why you do is past our compre - hen - - - sion. We hope you'll not regret your kindness

past our com - pre - - hen - - - sion. We hope you'll not regret your kindness

The second system continues the vocal and piano parts. The vocal lines have lyrics: 'why you do is past our compre - hen - - - sion. We hope you'll not regret your kindness' for the Soprano and 'past our com - pre - - hen - - - sion. We hope you'll not regret your kindness' for the Alto and Tenor & Bass. The piano accompaniment continues with similar harmonic and melodic patterns.

GRANIER.
But

should they prove a bore Nor fail to show us ad-e-quate at - - ten - tion.

should they prove a bore *rit.* Nor fail in ad-e-quate at - - ten - tion.

The third system features a solo part for GRANIER. The vocal line has lyrics: 'But should they prove a bore Nor fail to show us ad-e-quate at - - ten - tion.' and 'should they prove a bore *rit.* Nor fail in ad-e-quate at - - ten - tion.' The piano accompaniment continues. The tempo marking *rit.* (ritardando) is present in the second vocal line.

Poco meno mosso.

here comes Dame Van Win - - kle; say never a word to her; For

shed for - bid, without a ques - - - tion, Both Rip and Minna, un -

- less they dis - o - bey And they would have no sport or ho - li - - -

Allegro.

No. 10 a.
Dame V.W.

- day I. You

Vivo.

rit. ad lib.

loi-ter- ing beggar, you ras-cal-ly fellow, you laggard. You drunkard, you
yes, he is ready to help you in pleasure. For - - getting his trouble at

col canto

ad lib.

knave! D'ye think when you married (Oh where were my senses?) D'ye think that you married a
 home. But time is a flying and I will not argue So, sir, are you ready to

SOP & ALTO.
ff For shame!

TEN & BASS.
ff

slave? I work and toil from
 come? You promised me but

ff *marcato*
 We think that *you* married a slave!
 Oh, yes, he is ready to come!

morn till night From break of day till can - dle light But the
 yes - ter - day, You promised me, D'ye hear I say! That

harder I work the lazier you grow, You lounging, la - - zy
 never a drop would you drink to-day, And now I know you've had

rit. f

SOP. knave
 some

ALTO. Oh for shame, Dame Win - - kle to treat a hus - band so

TEN. Oh for shame to treat him so
 Oh for shame, to treat him so

BASS.

molto animato

Rip's a jol - ly fel - - low, as all of us well know Always

Rip is jol - - ly, as we all know Always

ready to help us in trou - - le To cheer with story and song, Dame

read - - y to help us to cheer with song, Dame

read - - y to help us to cheer with song, Dame

Win - - kle, Dame Win - - kle You do him a grievous wrong!

Win - - kle, Dame Win - - kle You do him a grievous wrong!

rit.

rit. *marcato* *Fast.*

Dame V.W. 1. 2. 2. Oh!

5

Dialogue.

No. II. Cho. and Solo. "WHAT A SCANDAL."

Allegro.

SOP & ALTO.

mes.

What a scandal, so disgraceful, Such a row, I

TENOR.

What a scandal, so disgraceful, Such a row, I

BASS.

Allegro.

rit.

a tempo

MINNA. f

What dis - - grace!

ween, In this qui-et lit-tle vil-lage ne'er was seen.

ween, In this qui-et lit-tle vil-lage ne'er was seen.

And to think that she's forbid - den Rip and Min - na too

And to think that she's forbid - den Rip and Min - na too

What! go with - - out them. 'Twill nev - - er do!

What! go with - - out them. 'Twill nev - - er do!

No. 11a.
MINNA.
a piacere

What shall I do where go to hide my sorrow? For I can never be

col canto

hap - py a - - gain. And oh! my friends, I cannot go to -

- morrow. Mother's for - - bid it, en - - - treaties are vain.

accel. *rit.*

SOP & ALTO.

mts.
Sure-ly she will not de-ny you such a ho-li - - day!

TENOR.
Sure-ly she will not de-ny you such a ho-li - - day!

BASS.

MINNA.

What dis - - grace!

If she does - why just de-fy her run a - - - way;

If she does - why just de-fy her run a - - - way;

And as for this lit - tle trouble do not grieve so sore,

And as for this lit - tle trouble do not grieve so sore,

We vow to mention it nev - er - - more! And

We vow to mention it nev - - er - - more!

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "We vow to mention it nev - er - - more! And" and "We vow to mention it nev - - er - - more!". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff.

No IIb.

Listesso tempo.

I'll pro - tect thee. Thine hon - or and name are dearer to

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "I'll pro - tect thee. Thine hon - or and name are dearer to". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. There are markings "Ped." and "*" in the piano part.

me than the life I would of - - - fer. I will pro - tect thee and

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "me than the life I would of - - - fer. I will pro - tect thee and". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. There is a "*" marking in the piano part.

those that shall dare of - fend thee must an - - swer me!

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "those that shall dare of - fend thee must an - - swer me!". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff.

MINNA. *calmato*

Thou art as ev - er my tru - - est friend, Ev - er

sostenuto

constant and faith - - - - ful. But why should I burden you

poco animato
p

with my sor - - row? No I'll re - - tire and hide

hide my woe; Fa - ther will go, He can e -

- vade her; I must re - main. Do not urge me.

Segue

Allegretto.

MINNA.

Of maids the fair - est,

Of maids the rar - est, E - ver to me the

near - est, the dear - est, Comes o'er me steal - ing, An - oth - er maid like

strange mys - - tic feel - ing, Sweet hope re - - veal - - ing and
this ne'er was seen! Near - - est, Dear - est, my

gone are my fears . Now I'm
 hearts true queen . When thou'rt

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "gone are my fears ." followed by a long rest and then "Now I'm". The second staff is another vocal line in treble clef with the lyrics "hearts true queen ." followed by a long rest and then "When thou'rt". The bottom two staves are a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

hap - py, I am glad, Love; Van - - - ish, van - ish
 hap - py, I am glad, Love; When thou hast sor - row

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "hap - py, I am glad, Love; Van - - - ish, van - ish". The second staff is another vocal line in treble clef with the lyrics "hap - py, I am glad, Love; When thou hast sor - row". The bottom two staves are a piano accompaniment in G major. The right hand features a complex, flowing melodic line with many sixteenth notes. The left hand has a steady bass line. A "cresc." marking is present in the left hand.

calmato
 all that's sad . Night winds
 then am I sad Day - - light is

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "all that's sad . Night winds". The second staff is another vocal line in treble clef with the lyrics "then am I sad Day - - light is". The bottom two staves are a piano accompaniment in G major. The right hand has a rhythmic pattern of eighth notes. The left hand has a simple bass line. A "calmato" marking is placed above the first staff.

sigh Day - light is dy - - ing and
 dy - ing Night winds are sigh - ing My

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "sigh Day - light is dy - - ing and". The second staff is another vocal line in treble clef with the lyrics "dy - ing Night winds are sigh - ing My". The bottom two staves are a piano accompaniment in G major. The right hand has a rhythmic pattern of eighth notes. The left hand has a simple bass line.

do I dream? Near - est and
 hearts true Queen, the Near - est, the

f *rit.*

ff

Dear - est, Like the lark's mate I'd ev - er be. And
 Dear - est, Of maids the fair - est,

a tempo.

rit.

sing my sweet - est song for thee Ev - er for thee the
 Of maids the rar - est Ev - er to me the

Near - est and Dear - - est.
 Near - est and Dear - - est.

ad lib.

rit. *col canto* *crese. molto rit.* *f. espress.* *Segue*

No. 13. "A DANCE HEY."

Chorus.

Sop. Allegretto.

f A dance! Hey who'll join the dance?

f *cres.* *ff* *f*

Ped. *

Alto. *f*

To - mor - row is the ho - li - day to -
Aye, let the dance be - gin: To - mor - row is the ho - li - day to -

- night will ush - er in So choose your partners, lads and lasses.
Choose, choose your part - - ners.

Tenor.

- night will ush - er in So choose, choose your part - - ners.

Bass. *ff*

ff

Ped.

Make the most of pleas - - ure; Gai - ly dance, gai - ly sing, Make

Make the most of pleas - - ure; Gai - ly dance, gai - ly sing, Make

Make the most of pleas - - ure; Gai - ly dance, gai - ly sing, Make

mer - ry while you may! Round and round each hap py pair, Our

mer - ry while you may! Round and round, round and round,

mer - ry while you may! Round and round, round and round,

sempre f

joy shall know no mea - - sure Shout till the ech - oes ring For

joy shall know no mea - - sure Shout and sing For

joy shall know no mea - - sure Shout and sing For

youth's the time for play..... Swell the strain in merry merry

youth's the time for play..... Swell the strain in merry

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are "youth's the time for play..... Swell the strain in merry merry". The piano part features a dynamic marking of *f* (forte) and includes a *ff* (fortissimo) section.

cho - rus; Sing and dance, for youth's the time for play.

cho - rus; Sing, for youth's the time for play.

This system contains the next two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are "cho - rus; Sing and dance, for youth's the time for play.". The piano part features a dynamic marking of *ff* (fortissimo).

What's more de - - light - - ful this summer weath - - er

What's more de - - light - - ful this summer weath - - er

This system contains the final two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are "What's more de - - light - - ful this summer weath - - er". The piano part features a dynamic marking of *ff* (fortissimo).

Than to go a - roam - ing when we can go to - geth - er .

Than to go a - roam - ing when we can go to - - geth - er .

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "Than to go a - roam - ing when we can go to - geth - er ." and "Than to go a - roam - ing when we can go to - - geth - er ."

Dance .
Allegro ma non troppo.

sf

sf

accel.

faster.

cres.

sempre ff

ff

Dialogue.

This system contains a piano accompaniment for a dance section. It is in bass clef with a key signature of one flat. The tempo is "Allegro ma non troppo." The dynamics include *sf*, *accel.*, *faster.*, *cres.*, *sempre ff*, and *ff*. The section ends with a "Dialogue." section.

N^o 14. Cho. FINALE. "HOLEE HOLA?"

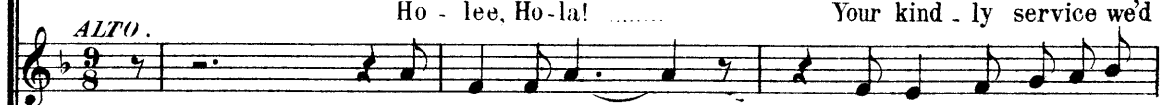
Allegretto grazioso.

SOP.

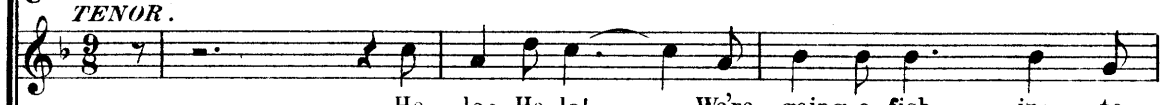


Ho - lee, Ho-la! Your kind - ly service we'd

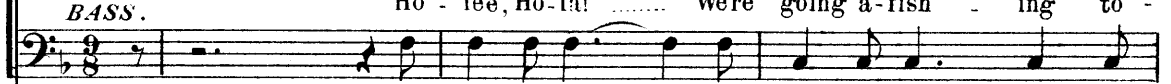
ALTO.



TENOR.



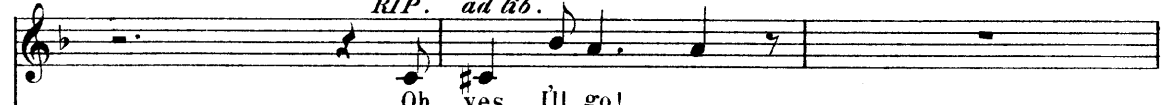
BASS.



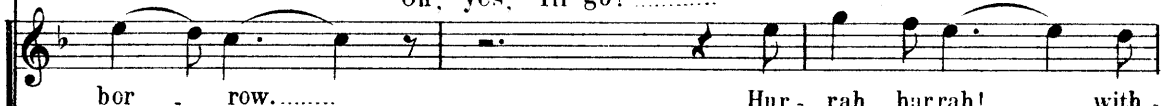
Ho - lee, Ho-la! We're going a-fish - ing to -



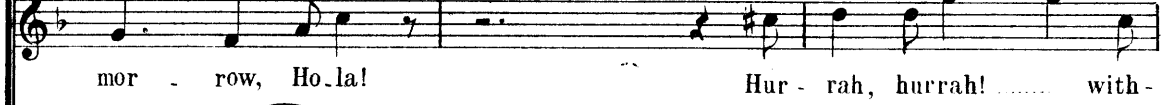
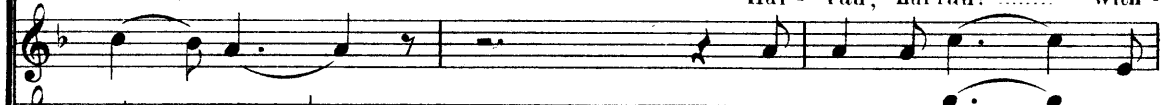
RIP. *ad lib.*



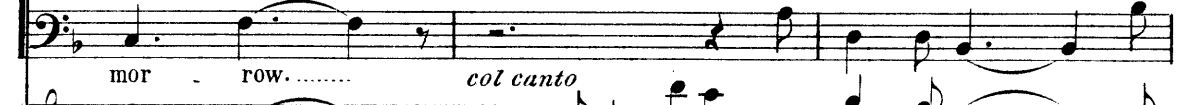
Oh, yes, I'll go!




bor - row..... Hur - rah, hurrah! with -



mor - row, Ho-la! Hur - rah, hurrah! with -



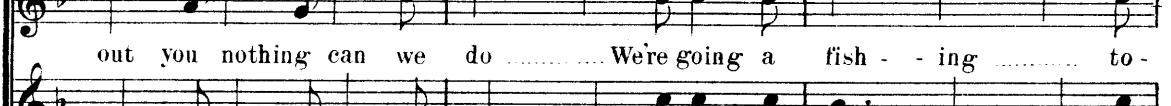
mor - row.....



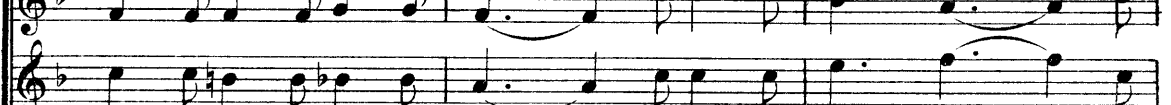
col canto



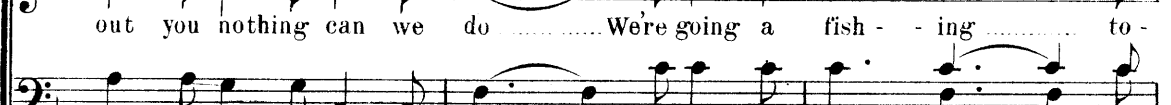
out you nothing can we do We're going a fish - - ing to -



out you nothing can we do We're going a fish - - ing to -



out you nothing can we do We're going a fish - - ing to -



out you nothing can we do We're going a fish - - ing to -



sempre ff al fine.



animato.

- mor - row a fish - - ing well go! We're going a

- mor - row a fish - - ing well go! We're going a

fish - - ing to - - mor - - row, a fish - - ing well

fish - - ing to - - mor - - row, a fish - - ing well

go! To - mor - row to - mor - row to - mor - - -

go! To - mor - row to - mor - row to - mor - - -

cresc. *ff*

The musical score is arranged in four systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: '- mor - row a fish - - ing well go! We're going a', '- mor - row a fish - - ing well go! We're going a', 'fish - - ing to - - mor - - row, a fish - - ing well', 'fish - - ing to - - mor - - row, a fish - - ing well', 'go! To - mor - row to - mor - row to - mor - - -', and 'go! To - mor - row to - mor - row to - mor - - -'. The piano accompaniment features chords and melodic lines. The final system includes dynamic markings *cresc.* and *ff*.

Allegro molto.

- row.

- row.

Two vocal staves in 8/8 time. The first staff has a dotted quarter note followed by four rests. The second staff has a quarter note followed by four rests.

Allegro molto.

ff

Piano accompaniment for the first system, marked *ff*. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays chords and single notes.

Curtain.

Piano accompaniment for the second system, marked *Curtain.*. The music continues with a similar rhythmic pattern in the right hand and chords in the left hand.

Piano accompaniment for the third system. The right hand has a melodic line with eighth notes, and the left hand provides harmonic support with chords and single notes.

sempre ff

Piano accompaniment for the fourth system, marked *sempre ff*. The music concludes with a final chord in the right hand and a series of notes in the left hand.

End Act I.

ACT II.

Entr' Act and Chorus.

No. 1.

HAIL FOREST.

Allegro. *con brio.*

First system of piano introduction. Treble clef, bass clef, 3/4 time signature, key signature of three flats (B-flat, E-flat, A-flat). The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of piano introduction. The right hand continues its melodic pattern. A repeat sign is present, with the instruction *first time p, second f* above the staff. The left hand accompaniment remains consistent.

Third system of piano introduction. The right hand continues with melodic figures. The left hand accompaniment consists of chords and single notes, providing a steady harmonic base.

1	2. Andante.
---	-------------

Chorus section. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The tempo is marked *Andante*. The lyrics are: *f* Hail, might-ty for - - est. The piano accompaniment features chords and single notes, with a forte (*f*) dynamic. The key signature remains three flats, and the time signature is 4/4.

1.	2. Andante.
----	-------------

Second system of piano accompaniment for the chorus. The tempo is marked *Andante*. The first ending is marked *second time rit. molto*. The piano accompaniment features chords and single notes, with a forte (*f*) dynamic. The key signature remains three flats, and the time signature is 4/4.

Allegro. *rit.* Andante.

broad and deep..... Hail, mountain grim and

broad and deep..... Hail, mountain grim and

for - - est deep.....

Allegro. *rit.* Andante.

Allegro. *rit.* Andante.

hoary; With - in your fast - nesses

hoary; With - in your fast - nesses

pp misterioso Maestoso.

Dwell Hendrick Hudson and his crew. Thour't rich in song and
Thour't rich in

Dwell Hendrick Hudson and his crew. Thour't rich in

sotto voce

sto - - ry Thou'rt rich in ghostly lore
song and sto - ry
song and sto - ry Thou'rt rich in ghostly lore

The first system of the musical score features four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "sto - - ry Thou'rt rich in ghostly lore", "song and sto - ry", and "song and sto - ry Thou'rt rich in ghostly lore".

Of le - - gends born of yore,
Of ghost - ly le - gends born of yore

The second system of the musical score features four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music continues in the same key and time signature. The lyrics are: "Of le - - gends born of yore," and "Of ghost - ly le - gends born of yore".

Thy le - gends are thy glo - - - ry, thy glo - - - ry, then
Thy le - gends are thy glo - - - ry, then

The third system of the musical score features four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music continues in the same key and time signature. The lyrics are: "Thy le - gends are thy glo - - - ry, thy glo - - - ry, then" and "Thy le - gends are thy glo - - - ry, then".

Hail, for - est broad and might-y, Hail, moun - tain

Hail!

Hail!

loco.

mf

grim and old And hail ye heroes bold Who sail'd for gold; Ye

ff

mountains ye he - roes Hail!

Hail, for - est broad and might-y

Hail, for - est broad and might-y

f

ff

Hail, moun-tain grim and old, And hail, ye heroes bold who

Hail, moun-tain grim and old, hail, heroes bold who

tr

sail'd for gold; Ye moun-tains, ye he - roes, hail!

sail'd for gold; Ye moun-tains, ye he - roes, hail!

ff

Allargando. *Enter RIP with Children.*

Dialogue.

No. 2. Solo and Cho. "SONG OF THE ZUYDER ZEE"

Allegretto comodo.

RIP. comodo sempre

1. When day is o'er and my
 sang of the quaint old
 out from the town the
 years have pass'd since bold

Allegretto.

poco rit. *sosten.*

SOP. Chor.
ALTO. Ho! ho!
TENOR.
BASS.

work is done And the hour for rest is near
 Hol - - land town By the side of the Ger - - man sea Of the
 Half Moon sped While the set - - ting sun was bright Like a
 Hud - - son's quest For the land of sun - - set gold When the

Out from the past sweet vis - - ions come And my moth - ers voice I
 red tiled roofs and the wind - mills brown On the shore of the Zuy - - der
 start - led bird her wings she spread And flew from the com - - ing
 Half Moon saild to the un - - known west With vis - ions of wealth un -

Tenors Cho.

Ho! ho!

hear And I think once more as a lit - - tle child I
 Zee And o - - ver the waters of mem - o - ry float Like the
 night A - - - way o'er the path of the dy - - ing beam She was
 - told They have never come back to the Zuy - - der Zee From those

Sop. Chor. *Alto.* *Tenor.* *Bass.* Ho! ho!

sit at my mother's knee And I hear in accents soft and mild The
 voices of long a - - go The cheer - y call from each sai - lors throat Heave a
 lost in the fading glow But back to the shore like a waking dream Came the
 days of long a - - go When my moth - er sang her song to me With its

Ten. *Bass.* *Animato.* Heave ho! Let the winds blow

Ho (when no Chorus.)
 songs she sang to me Let the winds blow That is the song for
 ho! a ho! heave ho! Let the winds blow That is the song for
 sai - lors cry heave ho! Let the winds blow That is the song for
 sai - lors cry heave ho! Let the winds blow That is the song for

Sop.
Alto.
 Heave ho!
Ten.
Bass.

me It brings to my mind the child-hood days, When I sat at my mother's
 me It brings to my mind the child-hood days, When I sat at my mother's
 me It brings to my mind the child-hood days, When I sat at my mother's
 me It brings to my mind the child-hood days, When I sat at my mother's

Tenors. *ff.* Heave ho! let the winds blow. For the land of gold, Heave ho! *Animato.*
 Heave ho! Heave ho! For the land of gold, Heave ho!

knee 2. She
 knee 3. Far
 knee 4. Long
 knee

ff. *poco rit.*
ff. *Dialogue.*

No. 3. Solo and Cho. "I LOVE TO DANCE."

Dance (MINNA.)

Allegro comodo.

(MINNA.) Commodo.

I love to dance in my wooden shoes, I love the sound of their
 These old "Dutch" dances mein vater knows, He loves the sound of their
 The "Dutch" in me is a wake to day, It always wakes at the

patter, patter, pat; When you bid me dance, I can not refuse, And I will tell you
 patter, patter, pat; Should you bid him dance, He can not refuse, And I will tell you
 patter, patter, pat; I'll give it rein, It shall have full play, And I will tell you

that. But don't you tell my mother! Don't be - tray me She would
 that. But don't you tell my mother! Don't be - tray him She would
 that. But don't you tell my mother! Don't be - tray me She would

flay me! For she hates the dance, she hates the song She hates most every thing!
 flay him! For she hates the Dutch, she hates the song She hates most every thing! But
 flay me! For she hates the Dutch, she hates the dance The song and every thing!

dance merrily and gaily sing Hop, halloo! Hop, halloo!

Shout, shout till the echoes ring; Hop, halloo! halloo! hey!

Chorus.

Dance merrily and gai-ly sing, Hop, halloo! hop, halloo!

la, la, la, la, la, la,

Dance, dance, gai-ly sing, Hop,halloo! hop, halloo!

Dance, dance, gai-ly sing, Hop, hop, halloo! hey!

Shout, shout till the ech-oes ring; Hop, halloo, halloo! hey! hey!

la, la, la, la, la, la, a hey! hey!

Shout till the ech-oes ring; hop,halloo,halloo! hey! hey!

Shout till the ech-oes ring; halloo! halloo! hey! hey!

1. 2. 3.

N^o 4. Solo. "THE PURLING BROOK."

Allegretto.

LITTLE GRETCHEN.

Down by the

ten. *ten.* *ten.*

p leggiero. *rit.* *a tempo*

edge of the pur-ling brook Where bravely the

f *p* *cresc.*

sed - ges grow, Deep in the shade of a moss grown

nook Under the al - ders' row

rit. *rit.*

There is the home of a man - ni - kin small Neath the

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

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

roots of the but-ter-nut tree And he is as round as a

round puff ball, And not a bit bigger is he

Wings of silver and gold he wears, And the coat of the bum-ble

bee He rides a - - stride the her-on grey,

As he flits o'er the wa - ters brim, And the wa - ter sprites whirl a -

rit.

bout in play Chasing the shadows dim And

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

all day long, from his sha - dy nook, He watch - es, with

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

eyes so bright, When night has come and all are a - sleep He

trims the fire - - fly's light But what is known to the

rit. *molto rit.*

man - ni - kin small Has never been told me a - - right But

rit. *molto rit.*

a tempo.

if you go to the pur - ling brook Where

a tempo.

bravely the sed - ges grow Re - mem - ber to look in the

p

moss-grown nook, And then per - - - haps you may know

mf *Piaŕogue.*

Allegretto. Exit RIP with children.

f *tr* *Segue.*

86 No. 5. Solo. "AT LAST!"

Molto Allegro impetuoso.

Piano introduction in 4/4 time, key of B-flat major. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The piece concludes with a fortissimo (*ff*) dynamic and a final chord.

Moderato.

Same V.W.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in 9/8 time, starting with a half note followed by eighth notes. The piano accompaniment is in 9/8 time, featuring a steady eighth-note bass line and chords in the right hand. Dynamics include *f* and *ff*. A fermata is placed over the word "disgraceful".

At last..... I've found the ren - dezvous..... of this disgraceful

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues with eighth notes and a fermata over "lurk-ing". The piano accompaniment maintains the eighth-note bass line. Dynamics include *f* and *p*. A fermata is placed over "lurk-ing".

rabble, And though deserted quite, they must be lurk - ing

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in 2/4 time, starting with a half note. The piano accompaniment is in 2/4 time, featuring a steady eighth-note bass line and chords in the right hand. Dynamics include *rit.*, *f*, and *cresc.*. A fermata is placed over "near".

near. Here will I wait, and learn what trouble may be brewing, For

Vocal and piano accompaniment for the fourth line of lyrics. The vocal line is in 2/4 time, starting with a half note. The piano accompaniment is in 2/4 time, featuring a steady eighth-note bass line and chords in the right hand. Dynamics include *accel.* and *tenuto.*. A fermata is placed over "He".

sure am I that Rip of mine, Some mis - chief means to do. He

Andante.

Listesso tempo. sempre f

knows that I for - bade my daughter dear, To go with a - ny save Van

trem. cres. sf

tempo.

rit. ad lib.

Bummel, Yet greatly I fear my daughters dis - o - bey'd me and even

Andante con moto.

ten. ad lib.

now is roaming with that de - test - ed Granier. Trouble, trouble, mischief and

cres. porta.

trou - ble, Of mischief and trouble where ev - er I go;

not fast here.

Double, double, I've more than double than an - y woman of whom you

ad lib.

know. Gentle, gentle, am I not gen - tle?

accel.

Timid, tender, loving and kind? But could I

accel.

accel.

on - ly find Van Winkle, Wouldn't he learn a bit of my mind?

accel.

accel.

But could I on - ly find Van Winkle, Wouldn't he learn a bit of my

a tempo.

mind? Meddle, meddle, why should they med - dle?

ff

a tempo.

Surely I know what is best for her weal; Twaddle, twaddle, nothing but

twad - dle, The plans which her father had best conceal.

Loving, loving, am I not loving? Better love she never will

find. But, could I on - ly see her fa - ther,

Would'nt he learn a bit of my mind! But could I

accel.

on - ly see her fa - ther, Wouldnt he learn a bit of my mind! But

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on 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 melodic phrase, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands, with a forte (*ff*) dynamic marking.

hist! footsteps are ap - proaching; my - self I must con - ceal. And as I

trem.

cresc.

The second system continues the vocal and piano parts. The vocal line includes a tremolo (*trem.*) and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piano accompaniment features a similar crescendo and dynamic change, with a *ff* marking.

live, it is the voice of Minna! and, as I fear'd, she's with that Granier! How can my

The third system shows the vocal line and piano accompaniment. The piano part includes a *ff* dynamic marking and a *cresc.* marking.

Allarg a piacere.

pa - - - - - tience hold? *Andantino grazioso.*

col canto.

Soave.

The fourth system is marked *Allarg a piacere* and *Andantino grazioso*. The vocal line has a long note with a fermata. The piano accompaniment is marked *col canto* and *Soave*, with a piano (*p*) dynamic.

Soave.

p

rit.

The fifth system continues the piano accompaniment, marked *Soave*, *p*, and *rit.*

Andante. GRANIER, *mf*

1. Be - - lov - ed, long have I
 2. lov - ed, there in yon
 wooded thee Have I wooded thee in vain? Be -
 oak tree See! a beau - ti - ful bird
 - lov - - - ed long - have I wait - - ed My
 Lone - - ly she waits for her lov - - er Whose
 love can I long - er re - - strain? Ask the brook as it rip - ples so
 song in the dis - tance is heard. Ask the bird as she waits there so

pp cantando *rit.* *f* *p*

gai - - ly, Ask the birds as they carol so free If
 lone - - ly, Ask her love, she'll tell it to thee; If

tr cres.

love likes to tar - - ry; They'll an - swer, then answer thou
 love likes to tar - - ry; She'll an - swer, then answer thou

f

tr

me, If love likes to tar - ry Oh

f sost.

rit.

an - swer me. 1. Be -

p

mf

dim.

Segue.

No. 5b. "HAVE YOU NOT FORGOTTEN?"

MINNA.

Have you not for - gotten my pul - ses throb with pain?

How can I re - - ply, when I weep with an - guish?

And you vex me so, For sure - - ly you must

know My moth - er's for - - bid - den that I should

see you an - - y more. But my foolish heart

Wakes with sud - den start, It tells me I

ff
love you, I love you.
GRANIER.
Oh! rap - ture un - - - told! What

more can I ask? Thou treas - ure of my life, Im -

pa - tient I wait Till I can bold - - - ly claim thee. Be -

accel. *cresc.* *f*
- fore an - other day, I'd claim thee as my bride, And

then what be - - tide, Naught shall harm thee.

Admuto.
Now rest thee here, this faithful heart thy pil - low,

(mos.sy bank)

I'll bring thee res - - cue and re - lieve this little hand;

rit.

stentato

rit.

But she loves me. Hear it, ye for - est

f

a tempo

Ech - o re - - peat it, thro' this hap - - py land!

f

rit.

rit.

Rest then, sweet one. I go to bring thee cooling wa - ter,

p

Yon - - der it flows, do'st hear it, in the

glen? I'll soon re - - turn, thy lit - tle

Exit.

hand then bath - - - ing, Sooth - ing, al - -

ad lib.

col canto

- lay - - ing its bit - - - ter pain.

No 5c. "COULD HE BUT SOOTHE."

MINNA, alone

Could he but soothe my troubled mind as

p

well! What have I done? I dread my

moth - - - er's chid - ing, And though I

love him, I fear it can - not be, For

nev - er, I nev - er can brave my moth - - - er's will. A - las! not

rit. molto

98 No. 6. Solo. "ALAS."
Andantino - con moto. *free style*

rit.

many hap - - py days like this Shall we to - geth - - er

p

he, For fate hath spoken her de - - cree, Her stern de -

rit.

- cree that we must sev - er A - las there's

f piu animato

nothing I can do. But this I know, whate'er be -

ad lib.

- tide, I love him and on - ly him for - - - ev - - er.

Tempo giusto.

Why should a moth - er's will wreck a daugh - ter's life,
 'Twere base in - grat - i - tude not to heed my mother's will;

cantando

And for the sake of gold try to turn her heart's af - fec - tion
 But it seems to me, she should heed my pain and sor - row,

From one whose ev - 'ry thought is for my hap - pi - ness And
 Nor force un - will - ing - ly, just for the love of gold, Her

whose dear - est wish would be to claim me as his bride.
 daugh - ter to wed and thus de stroy a hap - py

1.

life. A - las! not many hap - py days like this Shall we to geth - er

2. *rit.* *rit.*

rit.

he, For fate hath spoken her de - - cree Her stern de - cree that we must

sev - er A - las! there's nothing I can

piu animato

ad lib.

do: But this I know, what'er be - - tide, I love him and on - ly him for

a tempo

ev - er. I love him, I love him! for

f *ff*

ev - er, I love him!

col canto *rit.* *p* *Segue*

No. 7. Solo. "MY DAUGHTER."
Andante. (quasi recit.)

RIP Min-na, my daugh-ter! and weeping? what ails thee? I am thy

fath-er, let nothing a-larm thee! Give me thy hand, Ah Minna, it's

swol-len! Well 'tis on-ly the sting of a beel.....

Animato.

That's quickly cured, So dry your eyes my dear That's quick-ly cured

Let nothing a-larm thee I am thy fath-er thy fath-er

cres. *f*

and naught shall harm thee!

rit. dim. A cru-el bee has stung my hand,

But cru-el fate hath stung me deep-er. A.

- las! oh fath - er, I'm wretched in - deed, 'Twere

ad lib. best that I hide my love..... *RIP. Animato.* I begin to un - der -

col canto

- stand,..... my daugh - ter; And I've no - tie'd how you've

plann'd to test and prove him. Gra - - - - - nier is a

rit. right good fellow. Yes I'm glad in my heart that you love him

Segue

104 No. 8. Solo. "WHEN A PRETTY MAIDEN'S HEART"

Allegro. Rit.

When a

rit.

f *pp*

Allegretto.

pret - ty maid - en's heart with love is run - ning o'er And a
 pret - ty lit - tle maid has a moth - er proud and stern Who

rit.

youth appears who of - fers deep de - - vo - - tion, Should she
 thinks that life was nev - er meant for lov - - ing, And

p *rit.*

accel.

si - lent stand and wait till per - chance it is too late, Should she
 so this lit - tle maid is ver - y much a - - fraid Of her

rit.

sigh and hes - i - - tate, un - til his love grows cold?
 moth - er who would wed her to a mi - ser. old But

I know a pret-ty maid-en, whose heart with love is rich-ly la - den,
 then this lit-tle maid - - en's heart with coura-getoo is la - den,

p

I likewise know a lo - ver so good and true,
 And when she knows her lo - ver is good and true,

Could they but be u - - ni - ted, in bonds of lov - ing trust be
 I'll wa - ger she'll be will - ing to brave her mother so un -

pligh-ted, Then I should be so hap - py, I don't know what I'd
 feel - ing And then she'll be so hap - py, she won't know what to

do.
 do.
 But this

mf accel. *rit.* *p*

106 No. 9. Trio. "THERE'S MOTHER."

Allegro.

Minna. But then there's moth - er

RIP.

Don't mind her! Be - sides, why should she have her way?

On this oc - ca - - sion I'll show you what I can do, And

pomposo

col canto

When he re - turns?

a tempo

when your lov - er returns He'll find that I'm read - y to

You'd give your daugh - ter!

give him my daugh - ter — To the

Oh! dear - - est fath - er, the lad who loves her will
 lad who loves her, The lad who loves her will

sure protect her, He who loves me
 sure protect her, He who loves thee

rit. will protect me. *animato e cres.* When he re - turns he'll
 will protect thee. When he re - turns he'll

sempre cres. claim my hand, *f* Oh! fath - - - er!
 claim thy hand, Oh daugh - - - ter!

108 No. 9a. "WITH FEAR I TREMBLE."

Allegro moderato.

MINNA.
f With fear I tremble!

RIP. f
 Why should you tremble? Am I not near, why

That's true, why should I tremble?

GRANIER outside. *Enters.*
 I am here, love, Have no fear nor tremble; Oh! joy, my darling loves me;

should you fear, Why should you fear or tremble?

f Be-lov-ed, I have told him, Now I shall hap-py

p Have you told your father?

be.

ad lib.

Take her, lad! Take her, lad! Mind that you treat her kind - ly!

rit.

Do not sigh, be not sad, We'll on-ly love you more!

Do not sigh, be not sad, We'll on-ly love you more!

a tempo

I pray you will not urge me for a speedy marriage,

But now we must contrive a plan for speedy marriage,

But now we must con-trive for a marriage, And

sost.

But Par-son El - derkin lives yon - der, neath the hill.
 And Par-son El - derkin lives yon der neath the hill.
 Par - - son El - derkin lives 'neath the hill.

Oh, yes! you'd find the par-son could I find my courage;
 And I will find the par-son if you'll find your courage,
 And he will find the par-son; have good courage, And

But should my moth-er come, let her do then what she will. And
 And when Dame Winkle comes, let her do then what she will. And
 when - - Ka - - - tri - - na comes, let her do then what she will. And

when we're married, Ha! Ha! Man, ha her threats I'll de -

when we're married Her threats we'll de -

when you're married Her threats we'll de -

- fy. She can't un - - marry us, no, indeed, She

- fy She can't un - - - mar - ry us, tho'

- fy She can't un - - - mar - ry you, tho'

cannot tho' doubtless she'll try. The par - son the knot will se -

doubt - - - less she'll try. The knot the

doubt - - - less she'll try. The knot the

- cure - - ly tie; But won't she in - to a pas - sion fly?
 parson se - - cure will tie

parson se - - cure will tie; She will

The first system features a vocal line in G major with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "- cure - - ly tie; But won't she in - to a pas - sion fly?" The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

a ter - ri - ble pas - sion, a pas - - - - sion

a ter - ri - ble pas - sion, a pas - - - - sion

fly in - - - - to a pas - - - - sion

The second system continues the vocal line with the lyrics: "a ter - ri - ble pas - sion, a pas - - - - sion" and "a ter - ri - ble pas - sion, a pas - - - - sion" The piano accompaniment continues with chords and a bass line.

Slower.

f

The third system is a piano accompaniment section. It begins with the instruction "Slower." and a dynamic marking of "f" (forte). The music is in G major and 4/4 time, featuring a series of chords and a bass line.

Segue.

The fourth system is a piano accompaniment section. It begins with the instruction "Segue." and continues with a series of chords and a bass line.

No. 10. Quartette. "WHAT ARE YOU DOING?"
Tempo di Valse.

DAME.
What are you do - ing there, sir? Really I'd like to

MINNA.
It's moth - - - er! I'd

GRANIER.
Dame Win - - - kle! I'd

RIP.
Ka - tri - - - na! I'd

know! Didn't you un - der - stand when I

like to know how she came here.

like to know how she came here.

rit. a tempo.

told you you could not go a fish - - ing? You, too, have dis - - o -

and if she's o - - ver - heard our plan.

and if she's o - - ver - heard our plan.

rit. a tempo.

- bey'd me, Such an un - grate - ful crea - - - - ture as
 I fear she has the thought is mad - - - d'ning;
 I fear she has the thought is mad - - - d'ning;

rit. *marcato.*

you are is surely past my he - lief, I never can trust you
 What can we do our plan to pur - sue? We'll do as we've done he -
 What can we do our plan to pur - sue? We'll do as we've done he -

col voce.

Faster.

more. As for your lov - - er, stand - ing there,
 fore. O, what a moth - - - - er,
 fore. Such a tem - - - - per,
 fore. Shame, shame, Ka - tri - - - - na,

Faster.

Wouldn't I like to beat him! Haughty and bold, with
 So un - - - lov - - - ing, So ex - - -
 So dis - - - grace - - - ful, So fe - - -
 Have you no shame? One night im -

scorn - ful air, And you have dared to meet him!
 - act - - - ing, So un - - - kind!.....
 - ro - - - cious, So sub - - - lime!.....
 - a - - - gine that I am to blame!.....

After I told you never to greet him, Always to shun him
 O this is dread - - - ful! What shall I
 Such a vix - - - - en, Where's her
 Shame, shame, Ka - tri - - - na, O for

coldly to treat him. This is the way you dis - o - bey me, You
do? Didn't I say, if she came here,
e - - - qual?..... Mischief and meddling she knows, no end,
shame..... Folks will im - ag - - - ine that

rit.

rit. law-less un - grate - ful girl! As for your lit - tle
troub - - - le we'd find, I
so let her scold, Just
I'm to blame, Ka -

a tempo

scheme, sir, which I do not ap - prove,
told you! What shall I do?
hear her! I'd like to know
- tri - - - na! Of course you don't;

Sor - ry I can't com - mend it, Put real-ly you know I
 And I'm sor - - - ry, for see, she's
 How she came here. Of course, she's
 O you're sor - - - - ry, that you have

rit. *a tempo*

don't be - lieve in love. I'll pro - vide for Min - - - na a
 o - - ver - heard our plan. O hear her
 o - - ver - heard our plan. I hear the
 o - - ver - heard our plan. I hear your

rit.

man of pro - found dis - cre - - - tion, Who, tho' somewhat old - er, is
 threat; I fear she'll do it. O what can we do our
 threat, she'll try to do it, So what can we do our
 threat, no doubt you'll try it. What can we do our

rit.

well preserv'd, And never was known to love.
 plan to pursue? We'll do as we've done before.
 plan to per - sue? We'll do as we've done be fore.

rit.

Faster.

f Pack up! be off! for time is a fly - ing. Why should you then de -
f O, what a moth - - er! So un -
f Such a tem - - per! So dis -
f Shame, shame, Ka - tri - - na! Have you no

- lay, sir? For I in - tend that you shall go with me,
 - lov - - - ing, So ex - - - act - - - ing!
 grace ful, So fe - - - ro - - - cious!
 Shame? One might im - ag - - - ine that

both of you; What d'ye say, sir? As for your lov - - er,
 So un - - - kind!..... O this is
 So sub - - - lime!..... Such a
 I am to blame..... Shame! shame! Ka -

stand - ing there, Let him re - main, he needs mountain air. He'll quickly re -
 dread - - - ful! What shall I do? Didn't I
 vix - - - en! Where's her e - - - - qual? For mischief and
 - tri - - - na! O, for shame! Folks

cov-er, so don't de-spair, But come right a - long with me..... *rit.*
 say if she came here, Troub - - - le we'd find.....
 meddlingshe knows no end, So let her scold..... Your
 will im - ag - - - ine that I'm to blame.....

Sigue.

120 No. 10a. "YOUR THREATS AND YOUR INSULTS."

Listesso tempo.

GRM.
 threats and your insults I've borne for the sake of Min na. I

vow I'll bear them no lon - - ger, So be careful of what you do; And,

rit.

a tempo
 as you have learn'd our se - - cret, Be - ware lest our plans pre - vail; I

promise you I'll do my ut - most that They shall not fail!

furioso
ff *rit.*

No. 10b. Cho. (at distance.) "HAIL FOREST."

Maestoso.

Hail! for - - est broad and migh - - ty,

Hail! for - - est broad and migh - - ty,

The first system consists of four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The music is in 4/4 time with a key signature of two flats. Dynamics include *f* and *mf*.

The piano accompaniment for the first system features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

Hail! moun - tain grim and hoar, And hail, ye heroes bold, who

Hail! mountain grim and hoar. Hail! heroes bold, who

The second system consists of four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The music continues in 4/4 time with two flats. Dynamics include *f*.

The piano accompaniment for the second system continues the melodic and harmonic patterns, ending with a trill in the right hand.

sail'd for gold; Ye mountains, ye he - roes, Hail!

sail'd for gold; Ye mountains, ye he - roes, Hail!

The third system consists of four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The music concludes with a final cadence in 4/4 time with two flats.

The piano accompaniment for the third system concludes with a final chord and a *Segue.* marking.

122 No. 11. Ensemble. "TIS OUR FRIENDS."

Andante.

GRA. 'Tis our friends, they are re - turn - ing, Do you fear what they may

say? Don't des - pair, but trust me blind - - ly, I will

DAME.
Was ev - er a man so au -

claim thee, come what may. And I'll show this cru - el

RIP.

Min - - - na,

- da - - cious? I wonder what next he'll say. *MINNA.* De -

moth - - - er that her wrath is all in vain; I'll de -

daugh - - ter, O don't de - - - spair

- ny me, de - - - fy me if you dare, you'll rue the day,
 tremble, tremble, tremble, Fear and terror o'er me hold
 - ny her and de - - fy her every threat; so love re -
 - ny her! de - - - ny her! Trust your

Con moto.

D'ye hear me, Miss? then come a - long I command, you must o -
 sway, I'm wretch - ed I know not
 - main O love, on me re - - ly
 lo - ver Min - na! He'll pro - tect you! Trust him, Min - na,
 Chor. Clever! clever! did you ever ever see a braver lover than

Con moto.

- bey me, Come hith - er! Come with her!
 what to do. Affection de - - ri - - ded, du - ty di - - vi - - ded, How can I
 Don't touch her! nor approach her
 trust him, de - - fy, her, trust him,
 he?

rit. molto a tempo
 Wretch and mon - ster! D'ye hear me, Miss? then come a - long,
 bear the shame? A las! I'm wretch - ed, a
 nev - er, ah! nev - er more! O love, on me re -
 O! for shame, Ka - tri - na, mother! don't upraid her.
rit. molto
 Ah never, never! And we never, never sawn -

How could you dare! O - - hey, I com-
 prey to de - - spair! wretch - ed, un -
 - ly, do not de - - spair! Min - na I
 that is not fair: Don't up -
 - other mother cross as she! nev - er,.....

- mand you.
 - hap - - - - - py. Did
 love you.
 braid her.

nev - - - - - er! 'Twassaid she could not find the way?
 nev - - - - - er! Who said she could not find the way?

Yes! who said I could not find the way?

I not say she'd find the way?

Don't de - - spair, oh, don't de - spair!

Min - - na, trust your lov - - er!

p Ev - - i - - dent - - ly she did! She's here, and here she

p did! Here she is and

Oh why, oh why did you not o -

Oh, why at home, oh why did I not

Hence - forth I your troub - les will

He will pro - - vide a

means to stay; Cir - - - - - cum - - - - - vent - - - - - ly she

- hey? wretched, un -
 stay I'm wretched, a -
 share. Love I'll pro -
 way. He will pro -
 hid and thus she's learn'd their se - cret plan.

- grate - - - ful girl!
 - las, what shall I do?
 - tect you, ne'er fear!
 - tect you, ne'er fear!
 > *allarg.* *rit. marcato*
 Wait, see what they will do, Dame Winkle's always had her
colla voce

Allarg. al fine.

Musical staff with notes and rests.

D'ye hear me Miss? then come a - long,

Musical staff with notes and rests.

A - - - las

Musical staff with notes and rests.

Musical staff with notes and rests.

Ka - tri - na mother, dont upraid her for

Musical staff with notes and rests.

way until to-day, so wait wait pat - iently,

Musical staff with notes and rests.

way till to - - day. Allarg. al fine. Wait,

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Come hither! dis - o - - bey if you dare.

Musical staff with notes and rests.

a - - - las.

Musical staff with notes and rests.

dont touch her nor ap - - proach her there.

Musical staff with notes and rests.

that is not fair, dont de - - spair, dont de - - spair.

Musical staff with notes and rests.

Dame Winkle's found her match, to - - day I de - - clare.

Dame Winkle's found her match, I de - - clare.

Musical staff with notes and rests.

Wait She's found her match, I de - - clare.

Musical staff with notes and rests.

Musical staff with notes and rests.

Segue

No. 12. Solo. "WAS EVER A LOVER."

Allegretto

Danièl W.
 Was ever a lover so bold as this man? Who was the demon that

sharply accented.

sent him? He per - se - cutes Minna and Rip knows his plan; He's

clever, but I'll circum - vent him. He doesn't know manners, or

else he would start; 'Tis really pro - voking, but I know a way. I'll

rit.

a tempo

pester, torment him, and keep them apart, What ever they threaten or say. Come a -

Allegro.

- long! They're gone! Tis the way, the u-sual way. They

sonz.

al - - ways seem to dread and fear me. But

rit.

Commodo.

I'll see the par - son, For I'm going

home. And he will be read - y When -

a piacere.

ev - er, whenever they come, To deny their pe - ti - tion,

Whatever it may be, For I know the par-son,

and the par-son knows me If he should dare, if he should

rit.

col canto

dare, if he should dare This coup-le to mar-ry, He'll find I'm a

ff

col canto *cres.* *ff*

tar-tar, And re - - pent in a hur - ry. So

rit.

rit.

now I'm going home I've wast - - - - ed my

a tempo

day. But I've learnt, I've learnt their se-cret

rit. *ad lib.*

col canto.

It makes me gay It makes me

rit. *ad lib.* *rit.*

f *rit.*

gay It makes me gay It

f

Commodo.

makes me gay, It makes me gay, Yes

tr

gay. *Fast.*

f

Dialogue.

No. 13. Solo and Cho. "FAIRY SONG."

Allegretto.

RIP.

Did you

The

Now,

Con brio.

mf

rit.

ne'er hear tell what the fair-ies are that dwell in the mountain

sil - - ver car is an eag - le's wing, And their song is a song to

if you'd hear the fair-ies sing, Just list to one who

high? That can trav - el far in a sil - ver car, Whereso -

cheer, They sing and dance as the moon - beams glance, 'Tis

knows. You must go by night, when the stars are bright, To the

ev - - er they would fly? They've lived for years in this
 mu - sic sweet to hear. And I have heard from a
 place where the blue - bell grows. You must find the spot where the

rit. cres. *f*
 moun - tain old, And I've oft - - en heard them sing When a - -
 lit - - le bird, That they dear - ly love a child. So
 fair - ies dance And make the blue bells ring, You must

cres. *f*

- field at night in the bright moonlight, I came to a fair - ies ring.
 if you're good and have un - der - stood, You may hear their mu - sic wild.
 stand and wait if you're not too late, Per - - haps you may hear them sing.

(Children.)
Rather lively.

Oh me! oh my! Shall we ever see the fair - ies fair, Who can
Oh me! oh my! Shall we ever hear the fair - ies fair, Who can
Oh me! oh my! Shall we ever hear the fair - ies fair, Who can

mf

rit. *ad lib.*

travel far in a sil - ver car, Thro' the sum - mer air?
travel far in a sil - ver car, Thro' the sum - mer air?
travel far in a sil - ver car, Thro' the sum - mer air?

DANCE.
Faster.

mf

rit.

Thro' the sum - mer air?

Dialogue.

"WE HEAR THE CALL"

Chor. (at distance.)

Musical score for the chorus, featuring four vocal staves and a piano accompaniment. The vocal parts are marked *mf* and "We". The piano part is marked *mp*.

Moderato.

(Echa)

mf

f

Ped.

*

Piano accompaniment for the first system of the chorus, marked *Moderato.* and *mp*.

Vocal staves for the first system of the chorus with lyrics: "hear the call, we hear the call: The day has flown on wings of"

Piano accompaniment for the second system of the chorus, marked *Senza accomp. ad lib.*

Vocal staves for the second system of the chorus with lyrics: "morning, And length'ning shades begin to fall, We must o - bey its time - ly"

Piano accompaniment for the third system of the chorus, featuring triplets and a *cres.* marking.

warning. List — to the birds homeward fly - - ing,
 as they're homeward fly - ing
 warning. as they're homeward fly - - ing

List to the breeze as 'tis dy-ing.
 as it whispers, dy - ing, day is dy - ing.
 as it whispers, dy - ing, day is dy - ing.

rit.
f
rit.

RIP.
 Distant murmurs fill the air, and clouds are gath'ring, black with thunder; Its

echoing voice, the lightning's glare, Will fill their hearts with dread and wonder!

rit. cres. *rit. molto*
cres. *f* *Segue. ad lib.*

mp *agitato*
con Ped.
f rit.
mp accel.
f rit.

faster.
f

Detailed description: This block contains the first two systems of the piano introduction. The first system is in 3/4 time, starting with a piano (mp) dynamic and an agitato (agitated) tempo. It features a bass line with a 'con Ped.' (con pedale) instruction. The melody in the right hand is marked with a forte (f) dynamic and a ritardando (rit.) tempo. The second system continues the piece, marked 'faster.' and 'f'.

Chor. Behind scene. *mp* *leggiero. Tempo di Valse.*

So light, light as air, The dark and the

So light, light as air, The dark and the

As light, as air, The dark and

dim. *calmato* *Tempo di Valse.*

Detailed description: This block contains the vocal and piano accompaniment for the first part of the chorus. It features three vocal staves and a piano accompaniment. The tempo is 'Tempo di Valse' and the dynamic is mezzo-piano (mp). The lyrics are: 'So light, light as air, The dark and the'. The piano accompaniment includes a 'dim.' (diminuendo) instruction and a 'calmato' (calm) instruction.

fair May dance and be mer - - ry, Let a merry song be sung! Let

fair May dance and be mer - - ry, Let a merry song be sung! Let

fair May dance and be gay, Let a merry song be sung! Let

Detailed description: This block contains the vocal and piano accompaniment for the second part of the chorus. It features three vocal staves and a piano accompaniment. The lyrics are: 'fair May dance and be mer - - ry, Let a merry song be sung! Let' and 'fair May dance and be gay, Let a merry song be sung! Let'. The piano accompaniment continues with a 'Tempo di Valse'.

care fly a - - way, Let's dance and be gay, This merry month of

care fly a - - way, Let's dance and be gay, This merry month of

care a - - way, Let's dance, be gay, This month of

May Was ever meant for lovers young. Wait till to - mor - - row for to -

May Was ever meant for lovers young. Wait till to - mor - - row for to -

May Was meant for lovers young. Wait till to - mor - - - row, to -

- morrow's care and pain, Trouble ne'er bor - row, He who borrows pays a - -

- morrow's care and pain, Trouble ne'er bor - row, He who borrows pays a - -

- morrow's care and pain, Trouble ne'er bor - row, He who borrows pays a - -

The musical score consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are printed below the vocal lines. The first system has three vocal parts. The second system has two vocal parts. The third system has one vocal part. The piano accompaniment features chords and melodic lines in both hands.

leggiere

-gain. Tra la la la la la la la la
 -gain. Tra la la la Tra la la la
 -gain. Tra la la la Tra la la la
 -gain. Tra la la la Tra la la la

rit. *Enter Cho. a tempo*

la la la la la la la! So hail! mirth and
 la la la la la la la! So hail! mirth and
 Tra la la la la! So hail! to

rit.

plea - - sure, Laugh while you may, And dance to the meas - ure that so
 plea - - sure, Laugh while you may, And dance to the meas - ure that so
 plea - - sure, Laugh be gay, And dance to the meas - ure that

light-ly doth play: As shadows ad - vance We'll quicken the

light-ly doth play: As shadows ad - vance We'll quicken the

light-ly doth play: As shades ad - vance We'll speed the

dance, And so its joys en - hance As ends our summers hol-i - - day.

dance, And so its joys en - hance As ends our summers hol-i - - day.

dance, Its joys en - hance our summers hol-i - - day.

ff Wait till to - - mor - - row for to - morrow's care and pain,

ff Wait till to - - mor - - row for to - morrow's care and pain,

Wait till to - - mor - - row, to - morrow's care and pain,

Troub - le ne'er bor - - row, He who borrows pays a gain.

Troub - le ne'er bor - - row, He who borrows pays a gain.

Tra la la la la la la la la la la la la la la la la

Tra la la la Tra la la la la la

Tra la la la Tra la la la la la la la la

Tra la la la Tra la la la la la la

rit. *accel. molto*

la la la la la! It dark - ens and

f *cres.*

la la la la la! It dark - - - - ens it

la la la *rit.* It dark - - - -

accel. cres.

loud rolls the thun - der, How viv - id the light - - nings
 thun - - - - ders, and fierce - ly the light - - nings
 - ens the thun - - - der rolls and light - - nings

Allegro.

flash! Mysterious murmurs fill the
 flash! The thun - der rolls, the lightnings glare, Mysterious mur - murs
 flash! Mysterious mur - murs
 flash! Mysterious mur - murs

Allegro.

air, Presag - ing ill, presag - ing ill, And fear - ful dread our bo - soms
 fill the air Dark - - ness gath - - ers
 fill the air Dark - - ness gath - - ers

dim.

fill, As darkness gathers thick and fast, The trees like ghosts their shadows
 thick and fast; Trees like ghosts trees like ghosts their shadows
 thick and fast; Trees like ghosts shad - - - - - ows

cast!
 cast!
 cast!

We must

dim.
trem.

Yes, indeed, we dread the fu-ry of a
 Yes, indeed, we dread the fu-ry of a

Allegro.

hurry, we must hurry ere the storm o'ertake us, But

storm! Yes, he said he'd guide us home;

storm! He said he'd guide us home;

where is Rip? he said he'd guide us!

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics. The third staff is a bass line in bass clef, also with lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

2nd time. pp

Nor can we wait, 'tis dark and late, And

Nor can we wait, 'tis dark and late, And

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics. The third staff is a bass line in bass clef, also with lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The first measure of the system is marked with a repeat sign and the instruction *2nd time. pp*.

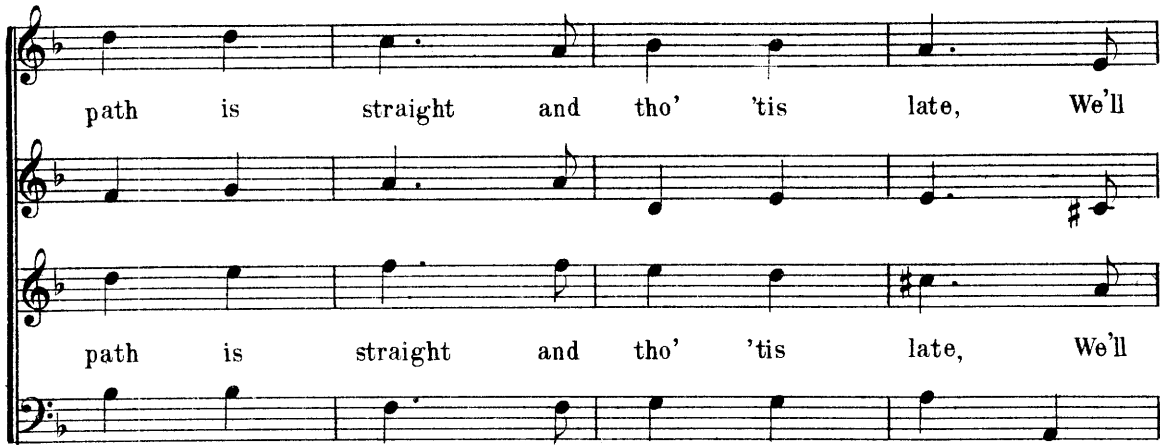
sure - ly Rip can find his way as well as wel The

sure he'll find his way as well as wel The

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics. The third staff is a bass line in bass clef, also with lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

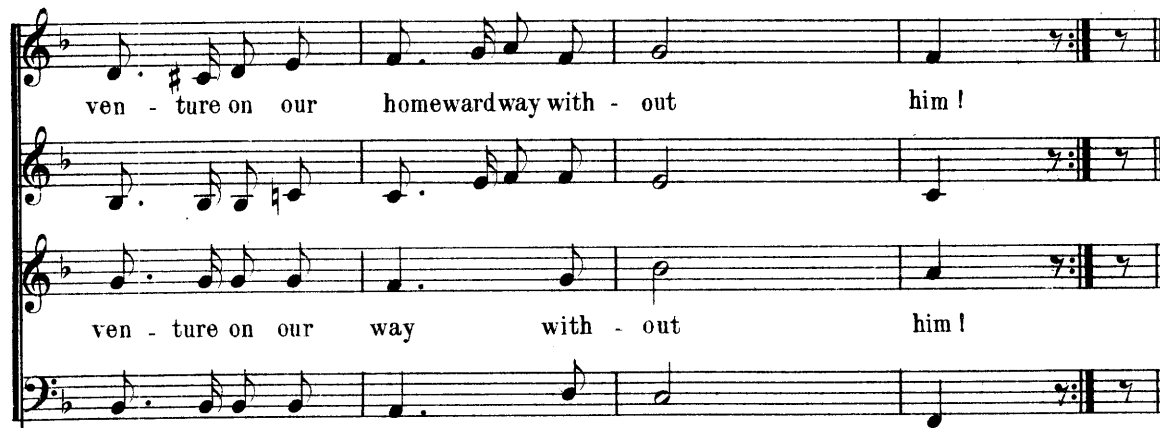
path is straight and tho' 'tis late, We'll

path is straight and tho' 'tis late, We'll



ven - ture on our homeward way with - out him !

ven - ture on our way with - out him !



legato.

pp



rit.

Dialogue.



Fast. a peal of thunder
as RIP shoulders the keg.

crashes. *ff*

Slow.
pp sosten. RIP and the gnome start slowly up the mountain.

p

animato poco f

rit. molto

pp

dim. al fine

rit.

Dialogue. *ad lib.*

Fine.

148 No. 17. Duett. "THAT'S GOOD ADVICE."
Allegro moderato.

VAN BUMMEL

That is

good advice I'll try me a song It may re-vive my drooping soul and I
first I'll sing a mer-ry song It may re-vive my drooping soul Ti mi

fain would try to whis-tle too. But I fear my whistles' rust - y This
um pam po la re fa do The song seems rather must - y Vanderd. Myn -

place has hosts of spooks and ghosts And if they find me what - evershall I do, I'll
- heer look here I've found that beer, And beer you know is con - sidered very bracing ,

sing so soft and I'll sing so low and I'll try and whistle too..... But
Have a drink and then I think you'll find your spirits high..... But

if you'd rather sing a song Why sing a - way And I'll stay by Ti mi

um pum po la re fa do, A drink and then we'll fly.

(Dance.)

p

Allegro moderato.

f *rit.* *f* *rit.* *f* *a tempo.*

trem.

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

Animato.

ff *p dim.* *slower.*

maestoso

f *rit.* *Animato*

cres. *rit.*

rit. - 8 Andantino.

ff *p*

accel.

accel. un poco

cantando *rit.* Allegro.

rit. *p*

cres. *ff* *p*

1. 8 2.

152 No. 18a. "WHEN WITCHES RIDE"

Hudson. Moderato.

When witch - - es ride, the winds a - - - stride, And
thro' the air in dark de - - - spair, The

mf

night comes on a - - pace, And black clouds fast are
lost souls seek their doom. As light - - nings flash, the

trem.

dri - ving past the pale moon's startled face, On the
thun - der's crash un - bars each rock - y tomb. On the

moun - - tain top we gath - er then, To play our game of
moun - - tain top we gath - er then, To play our game with

bowls. And the pins are the bones of mur - der'd men, And a
death. And we bowl for the lives of dy - ing men, And we

eguale cres.

skull each ball that rolls. When the light - - - nings flash, we
 spare not the dy - ing breath. Let the ghosts come forth from the

laugh, ha! ha! As the thun - - - ders roar, ho! ho! And the
 tomb, ha! ha! And ride on the storm, ho! ho! While the

dead men's bones on the moun - tain stones Grind out their tale of
 skulls and bones on the moun - tain stones Grind out their tale of

woe, grind out.... their tale of woe.
 woe, grind out.... their tale of woe.

1. 2.

ff *rit.* All *rit.* *ff* Dialogue.

154 *M.* 19. "A GRUESOME SET."

Male Chorus.

Tho' a gruesomeset to a
 Tho' a grue - some
 Tho' a grue - some

Moderato.

foolish world We are jo - vial gay and free; And to while away an idle hour, Full
 set. We are jo - - vial and free; And to while away an idle hour, Full
 set, We are jo - - vial and free; And to while away an idle hour, Full
 set, We are jo - vial gay and free; And to while away an idle hour, Full

man - ya game have we: We've al - so the pipe, the mead and wine, They're solace for our
 man - ya game have we: We've al - so the pipe, the mead and wine, They're solace for our

souls; But when we want a rattling game, We choosethegame of bowls, the

souls; But when we want a rattling game, We choosethegame of bowls, the

game of bowls.

game of bowls. *ff* And the crash, the crash of the falling

We love the boom of the rolling ball,

At the dead of night, in the pale moonlight, the glorious sport be -

pins; the glo - - rious

accl. *rit.*

- gins, And folk who dwell in the vale below Are dumb with fear and

sport begins, Folk who dwell, who dwell below Are dumb with

tenuto.

won - der. They wonder why, from a pla - cid sky, Should pro - ceed such

won - der. They wonder why, from a pla - cid sky, Should pro - ceed such

Molto Animato.

peals, such peals of thun - - der. And we chuckle and laugh in ghoulish

peals, such peals of thun - - der. And we chuckle and laugh in ghoulish

glee, in ghoulish glee, For a merry, a merry, tho' gruesome

glee, in ghoulish glee, For a merry, a merry, tho' gruesome

set are we, a gruesome set, a gruesome set are we, a gruesome

set are we, a grue - some set are we, a gruesome

set are we, a grue - some set, a grue - some

set are we!

set are we!

Comodo poco allegro.

HUDSON. For-sooth, a strange ad-ven - ture! But tell me,

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Comodo poco allegro'. The vocal line begins with the lyrics 'For-sooth, a strange ad-ven - ture! But tell me,'. The piano accompaniment starts with a forte (*f*) dynamic and includes various chordal textures and melodic lines.

tell me what's to do? We're some - what cramped for room, but I'll

The second system of the musical score. The vocal line continues with 'tell me what's to do? We're some - what cramped for room, but I'll'. The piano accompaniment continues with similar textures. There are dynamic markings *ten.* (tension) above the vocal line and *rit.* (ritardando) below the piano accompaniment.

very slow. pair him off with you. *a tempo* And draw some wine, for we're faint with

The third system of the musical score. The tempo changes to *very slow.* for the first part of the system, then returns to *a tempo*. The vocal line says 'pair him off with you. And draw some wine, for we're faint with'. The piano accompaniment features a *col canto* section and a forte (*f*) section with triplets.

Animato. thirst, and fill, and fill the fla - gon high; Quick! bid him

The fourth system of the musical score. The tempo is marked *Animato.* The vocal line continues with 'thirst, and fill, and fill the fla - gon high; Quick! bid him'. The piano accompaniment is more rhythmic and active.

help you! Quick! Tap the cask! to drain it we will

The fifth system of the musical score. The vocal line concludes with 'help you! Quick! Tap the cask! to drain it we will'. The piano accompaniment continues with rhythmic patterns.

try.

Moderato. HUDSON.

Let the li-quer run, Fill to o-ver-flowing, Now beginsthefun,

mf

Fill the beaker high!..... Magic lies therein, And 'tis worththe knowing.

rit. a piacere

When to drink, and when to stay, And when to cry;.....

trem.

160 No. 20a. "FILL THE BEAKER."

Hudson.

Fill, fill the beaker to the brim!

Male Chorus. Fill, fill the beaker to the brim!

Allegro ma non troppo.

Who's the weaker His head may swim: There's

Who's the weaker His head may swim: There's

witch-ry — there's ma-gie — magic in its glow;

witchry in its crystal drops. There's magic in its glow;

witch-ry in its crystal drops, There's magic in its glow;

rit. Drink, Drink, *a tempo* Let the liquor flow!

rit. Drink to our Mas - ter, *rit.* Let the liquor flow!

Detailed description: This system contains the first two lines of music. The top line is a vocal line with lyrics 'Drink, Drink, Let the liquor flow!'. The second line is another vocal line with lyrics 'Drink to our Mas - ter, Let the liquor flow!'. Below these are two staves for piano accompaniment. The first piano staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second piano staff has a bass clef and the same key signature. The tempo markings 'rit.' and 'a tempo' are placed above the vocal lines.

RIP. 2 **N^o 20 b.**

rit. e dim. A motley

molto rit.

Detailed description: This system contains the piano accompaniment for the second system. It features two staves: a treble clef staff and a bass clef staff. The key signature is two flats. The tempo marking 'RIP. 2' is above the first staff, and 'N^o 20 b.' is to its right. The marking 'rit. e dim.' is above the second staff, and 'A motley' is to its right. The marking 'molto rit.' is above the third staff. The music consists of chords and melodic lines in both hands.

Allegretto. *rit. molto*

crew! And what they do is past my comprehension!

Col canto

Detailed description: This system contains the third system of music. The top line is a vocal line with lyrics 'crew! And what they do is past my comprehension!'. The second line is another vocal line. Below are two staves for piano accompaniment. The tempo marking 'Allegretto.' is above the first staff, and 'rit. molto' is above the second staff. The marking 'Col canto' is above the piano accompaniment. The key signature is two sharps (F# and C#).

a tempo *rit.*

And yet, I see, the flagon free Commands their best attention!

sosten. *rit.*

Detailed description: This system contains the fourth system of music. The top line is a vocal line with lyrics 'And yet, I see, the flagon free Commands their best attention!'. The second line is another vocal line. Below are two staves for piano accompaniment. The tempo marking 'a tempo' is above the first staff, and 'rit.' is above the second staff. The marking 'sosten.' is above the piano accompaniment. The key signature is two sharps.

ad lib.

rit

I, too, am dry, and fain would try My quaking soul to

strengthen, Then steal away, nor wait till they Shall ask my stay to

Moderato.

lengthen.
flowingly

a tempo
A - ha! that's fine! A better

rit molto

rit.
wine Has never passed my lips..... I feel it so, The

col canto.

fiery glow, E'en to my fin-ger - - tips, And I— but

ad lib. parlante

stay! *molto rit.* What is it, say, What is it strikes me here? My *col canto*

half spoken.

senses reel, And oh! I feel So queer, so ve-ry queer! *col canto.*

slower

I stole a drink, Ah! me I think I'd better, better *pp dreamily still slower*

portamento

steal a - way. Be - fore I fall; Or shall I *pp*

half spoken, ad lib.

call For help? A - lack - A - day!

Vivace.

mf *f*

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "call For help? A - lack - A - day!". The piano accompaniment starts in the same key signature and time signature, with a mezzo-forte (*mf*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

Detailed description: This system continues the piano accompaniment from the first system. The key signature changes to two flats (Bb, Eb) and the time signature remains 2/4. The music is characterized by a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble, featuring some triplets and slurs.

accel.

f

Detailed description: This system continues the piano accompaniment. The tempo marking *accel.* (accelerando) is present. The dynamics increase to forte (*f*). The music becomes more rhythmic and driving, with a focus on the bass line's eighth-note pattern.

Fast. *misterioso*

Detailed description: This system continues the piano accompaniment. The tempo marking *Fast.* is present, followed by the mood marking *misterioso*. The music is slower and more atmospheric, with a focus on sustained chords and a steady bass line.

Detailed description: This system continues the piano accompaniment. The music maintains the *misterioso* mood with a focus on sustained chords and a steady bass line. The dynamics are relatively soft.

always fast. *dim.* *Allacca*

Detailed description: This system concludes the piano accompaniment. It features the tempo marking *always fast.*, a dynamic marking *dim.* (diminuendo), and the mood marking *Allacca*. The music is characterized by sustained chords and a steady bass line, ending with a final chord.

No. 20 c. Cho. "WEAVE WE A SPELL."

Allegro.

Tenor. Weave we a spell Dark and fore - - bod - - ing,

BASS.

Rus - ting, cor - - rod - - ing! Here must he dwell while

we, ver - sa - - tile, The mo - ments be - - guile with

ver - - - sa - - - tile, we be - - guile with

tricks most de - - ceiv - ing A mag - - ic spell weav - ing!

tricks de - - ceiv - ing A mag - - - ic weav - ing!

166 No. 20 d. "QUICK, HASTE AWAY."

Listesso tempo.

HUDSON.

Quick, haste a - way ere break of day, Go

seek an - - oth - - er glen, For this, I hold is

con - - se - - erate Till he shall wake a - - gain.

And we..... must have a place for bowls. Gol go

seek for one, be - - - liev - - - ing that I, your chief, will

fol - low soon: Go! cease your mys - tic weav - - ing!

The first system of the score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "fol - low soon: Go! cease your mys - tic weav - - ing!". The piano accompaniment consists of chords and moving lines in both hands.

The second system continues the piano accompaniment. It features a treble clef staff with a dynamic marking of *f* (forte) and a bass clef staff with chords. The music is in 3/4 time and the key signature remains one sharp.

The third system of the piano accompaniment shows a continuation of the harmonic and melodic lines. It includes a treble clef staff with a dynamic marking of *sf* (sforzando) and a bass clef staff with chords. The notation includes various rhythmic values and articulation marks.

The fourth system of the piano accompaniment features a treble clef staff with a dynamic marking of *sf* and a bass clef staff with chords. The music continues with complex textures and articulation. A dashed line above the treble staff indicates a phrasing or breath mark.

The fifth system of the piano accompaniment shows a treble clef staff with a dynamic marking of *sf* and a bass clef staff with chords. The music continues with complex textures and articulation. A dashed line above the treble staff indicates a phrasing or breath mark.

The sixth system of the piano accompaniment features a treble clef staff with a dynamic marking of *dim. but not rit.* and a bass clef staff with chords. The music concludes with a final cadence. The word "Dialogue." is written at the end of the system.

168 No. 21. Solo. "COME MORGANA?"

Allegretto.

HUDSON.

Come! come, Mor - -

p cresc. *f* *cresc.* *mp*

- ga - na, Queen! I summon ye, Come as I call! Hither come, on

wings of wind! List to her chariot ap - proach - ing! 8 *a little faster*

ff

8

accel.

ad lib.

MORGANA.

I come, I come, Did

Exit HUDSON.

din.

pp

Musical notation for the first system, including vocal line and piano accompaniment.

slow.

some one call? As fast as an eagle can fly I came from yon-der

cresc.

f.

Musical notation for the second system, including vocal line and piano accompaniment.

Andantino grazioso.

mountain peak, which luck-i-ly frowns near by. I've hither come on an eagle's

rit.

Musical notation for the third system, including vocal line and piano accompaniment.

wing, At a rapid pace, with an ea-sy swing: I'm a Fai-ry

Musical notation for the fourth system, including vocal line and piano accompaniment.

Queen, born to com-mand; And I rule my world with a magic wand, Aye, here it

Musical notation for the fifth system, including vocal line and piano accompaniment.

is, it has serv'd me well For years, o'er mountain field and dell: Its

Allegro Moderato.

sway irresist- - i- ble nev- er has failed, And much, much that is

e - - vil be - - fore it has quailed! And

Valse.

now who has called me, I wait his com - mand; in what!

(Discovers Rip and stops abruptly.)

Dialogue.

No. 22. Solo. "THE LAND OF NOD."
Andantino.

poco animato.
p *mf* *dim.* *rit.*

The piano introduction consists of three systems of music. The first system shows the treble and bass staves with a 6/4 time signature. The second system continues the melody in the treble staff and accompaniment in the bass staff, marked with dynamics *p*, *mf*, *dim.*, and *rit.* The third system concludes the introduction with a final chord in the treble staff.

MORGANA.

In - to a land of slumber and dreams, With wea - - ry feet un -

The vocal entry for Morgana begins with a single melodic line in the treble staff. The lyrics are "In - to a land of slumber and dreams, With wea - - ry feet un -". The piano accompaniment is shown in the bass staff, providing harmonic support for the vocal line.

- shod, Out from a cru - - el world and cold

The vocal line continues with the lyrics "- shod, Out from a cru - - el world and cold". The piano accompaniment continues in the bass staff, featuring chords and a steady bass line.

a piacere.

In - to the land of Nod. In - to the land where

The vocal line continues with the lyrics "In - to the land of Nod. In - to the land where". The piano accompaniment continues in the bass staff, with a more relaxed feel indicated by the *a piacere* marking.

fan - - cies throng, In - to a land of summer and song, Where

The vocal line concludes with the lyrics "fan - - cies throng, In - to a land of summer and song, Where". The piano accompaniment continues in the bass staff, ending with a final chord.

a piacere.

nothing can harm or do..... him wrong, There, in the land of

con moto.

Nod, His kind - ly spir - it, tho' bruise'd and torn By the

cresc.

thorns in the path he trod, Shall find repose for

cresc. f

ad lib.

all its woes, There, in the Land of Nod.

poco animato.

mf *dim. e molto rit*

(Encore.)

Nature her-self must yield to my charm: Threatening ills my

power shall dis-arm; Then slumber in peace, nor dream..... of harm;

I, with this mag - ic rod, Now weave a spell to pro -

con moto

- tect thee well, For this place shall remain un - - trod For

cresc.

twen - ty years, when thou shalt return Re - turn from the Land of Nod.

dim.

Dialogue.

174 No. 23. Duett. "SEE! BEHIND YOU."

Moderato.

rit.

HULSON. mp

See! be - hind you there Lies Rip Van Min - kle, sleep - ing! Our

mag - ic wine, Of which he's drunk, Has got him in its keep - ing! You

know him well, You al - so know the pe - nal - ty he's pay - - ing, And

that for twen - ty years or more He sleeps, You know the say - ing Now weave a

Slow.

Allegretto.

spell to keep him safe To keep him safe the while he sleeps To guard him when

f

Andantino.

danger creeps..... Long have I loved thee—long and well, Mor-

p

- ga - na, gracious Queen. 0

MORGANA.

fly with me to lands un - - - seen! Au - -

Fast. (Quasi Recit.)

- da - cious one and do you dare As - - pire my roy - al throne to share. Prate

f *crese.*

not of mortal love to me, And of my scorn be - ware!

f *ff*

Andante.

No, I cannot go with thee, I've a palace waiting yonder,
HUDSON.
 O Morga-na, I've a castle waiting yon-der, Come its roof should

ad lib. tenuto.

No! I cannot go, my pal-ace waits for me; No, I cannot go,
 shel-ter thee, its halls, Its halls should be thy home! Come, Morgana, come!

animato

I've a pal-ace yon-der, It waits, it waits for me: I can-not
 I've a cas-tle yon-der, Its halls should be thy home: O come, Mor-

ad lib.

go with thee Fare - - well, O fare - well, fare - well!
 - ga - na, come! A - - las! then, a - - las! fare - well!

trem.

No. 24. FINALE Solo and Cho. "RIP'S LULLABY."

Andante poco agitato.

cresc. *dim.* *cresc.* *dim. rit.*
MORGANA. trem. *trem.* *trem.*

The piano introduction consists of two systems of music. The first system features a treble clef staff with a key signature of three flats and a 4/4 time signature. The second system features a grand staff (treble and bass clefs) with the same key signature and time signature. The music includes dynamic markings such as *cresc.*, *dim.*, and *rit.*, and performance instructions like *trem.* (tremolo) and *p.* (piano).

Andante.

1. Here shalt thou sleep, Tho' rough the bed and hard the
- fall While safe with-in our care thourt

The first system of the vocal and piano accompaniment. The vocal line is in a treble clef with a 3/4 time signature. The piano accompaniment is in a grand staff with a 3/4 time signature. The lyrics are written below the vocal line.

pil - low, Rest shalt thou find, to ease the burden of thy
sleeping, Sum - mer and win - - - ter, heat and cold shall pass thee

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

rit. *a tempo*
fears . Sleep then! sleep on! The birds shall sing thee from the
by. Shielded from harm, As one by one the years are

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment includes dynamic markings like *rit.* and *a tempo*.

wil - low: Slum - ber in peace, nor shalt thou wake for twen - ty
 creeping, Faith - ful - ly watch'd by guardian spirits ev - er

Slow curtain 2^d time.

Chorus. years.
 SOP. nigh.

Here shalt thou find a rest, Here in this woodsy

ALTO.

Here shalt thou find a rest, Here in this woodsy

TENOR.

Here shalt thou find a rest, Here in this woodsy

BASS.

Here, Here a rest,

Encore for 2^d curtain.

acc. ad lib.

hol - - low, Far from per - plex - ing cares that

hol - - low, Far from per - plex - ing cares that

hol - - low, Far from per - plex - ing cares that

hol - - low, Far from per - plex - ing cares that

Here!

Far from

long have vex'd thy kind-ly soul: Here in peace pro - found se -

long have vex'd thy kind-ly soul: Here in peace pro - found se -

long have vex'd thy kind-ly soul: Here in peace pro - found se -

cares that perplex thy soul: Here in peace Here se -

cure from mortal want or pain, Sleep thou in qui - et till

cure from mortal want or pain, Sleep thou in qui - et till

cure from want or pain, Sleep thou in qui - et till

cure from want or pain, Sleep thou in qui - et

MORGANA.

rit. dim. 1. 2.

pp we shall come to thee a - - - gain. -gain.

pp we shall come to thee a - - - gain. -gain.

pp we shall come to thee a - - - gain. -gain.

pp we shall come to thee a - - - gain. -gain.

till we come a - - - gain. -gain.

pp rit. dim. 1. 2.

ACT III.

ENTR'ACT AND CHORUS.

No 1.

Andante.

pp

pp *espressivo*

mf

pp *cresc.*

tr *pp* *cresc.*

Piano introduction featuring a treble clef staff with a series of trills (tr.) and arpeggiated chords, and a bass clef staff with a steady accompaniment.

Chorus. (behind scene.)

SOP.
pp
Wake from thy sleep pro - found! Wake from the spell that binds thee!

ALTO.
pp
Wake from thy sleep pro - found! Wake from the spell that binds thee!

TENOR.
pp
Wake from thy sleep pro - found! Wake from the spell that binds thee!

BASS.
pp
Wake, sleep - er wake! wake!

acc. ad lib.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The piano accompaniment continues below with the instruction *acc. ad lib.*

poco cresc.

Wake to a happier life, Its wondrous change each tongue shall tell.

Wake to a happier life, Its wondrous change each tongue shall tell.

Wake! thy won - - - drous sto - ry tell! Wake, then

Four vocal staves with lyrics. The piano accompaniment continues below with the instruction *poco cresc.*

p *cresc.*
 Wa - ken as we call; There beams for thee a brighter morn .
p
 Wa - ken as we call; There beams a brighter morn .
p
 wake! wake! There beams a brighter morn .

dim. *rall.*
 Our watch is end-ed, our work ac-com-plish'd so fare - well!
dim. *rall.*
 Our watch is end-ed, our work ac-com-plish'd so fare - well!
 Our watch is end-ed, so fare thee well!

pp *ppp*

SCENE I. No. 2. Solo. "I WAKE."

Andante poco agitato.

(Curtain.)

cres. *rit.* *dim.* *simile* *rit.*

trem. *trem.* *trem.* *trem.* *trem.*

Adagio. *RIP.*

I wake!

rit. *rit.*

trem. *trem.* *trem.*

I seem to feel, I feel the life blood thro' my members

accel. *rit.*

Tempo I.

steal; I wake! yet seem to dream;

strange sights be - fore me gleam, strange sights I see;

rit. *dim.*

This pass-these rocks around-my mind do strange con-found; A - las A -

- lack! and yet strange things I re - col - lect! The vale-the flagons crude -

accel. sempre

the men in jerkins rude-the wine! such things as these be - speak my mind's dis-

cres. f ritard. molto

easel! O shame, I've o - ver - slept I've o - ver - slept;

slow.

No careful watch of time, no watch of time I've kept, Oh dame, your

poco

agitato *accel.* *rit.*

wrath I fear; I must not linger here, Why did I roam, Why did I roam?

agitato *accel.* *rit.*

Would, oh would that I were home!

accel. *rit.* *sf* *simile*

trem. *trem.* *trem.*

8

rit. *rit.* *rit.* *rit. molto.* *pp* *trem.*

trem. *trem.*

No 2 a. *Intermezzo. Andante.* *trem.* *trem.*

Curtain.

poco agitato *rit.* *rit.* *rit.* *rit.*

trem. *trem.* *trem.* *trem.* *trem.* *trem.* *trem.* *trem.*

rit. *rit.*

rit.

sf animato *rit.* *animato*

rit. *poco animato* *piu a piu*

rit. *slower.*

poco animato *piu a piu*

rit. *cres.* *rit.* *trem.* *trem.*

cres. *rit.* *rit.* *rit. molto pp* *trem.* *trem.* *trem.* *trem.*

SCENE II. No. 3. Solo. "GOOD MORNING."

Allegretto.

The piano introduction consists of two staves in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a double bar line.

con Ped.

Minna. Quasi Recit.

The vocal line begins with a rest, followed by the lyrics "Good morn-ing to you,". The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand. The dynamic marking *mf* is present.

Good morn-ing to you,

The vocal line continues with the lyrics "neighbor. How fresh the air, and sweet with perfumes laden. The earth is fair, and like a happy". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

neighbor. How fresh the air, and sweet with perfumes laden. The earth is fair, and like a happy

The vocal line continues with the lyrics "maiden. Each flow-er greets the sun and seems to say, 'Where have you". The piano accompaniment features chords in the right hand and a bass line in the left hand.

maiden. Each flow-er greets the sun and seems to say, "Where have you

The vocal line concludes with the lyrics "been my love so long a - way, so long, so long a - - way?" Yes all is". The piano accompaniment features chords in the right hand and a bass line in the left hand. The tempo marking *Slow.* and the dynamic marking *ad lib.* are present.

been my love so long a - way, so long, so long a - - way?" Yes all is

Andante.

Servant brings spinning wheel.

glad, and I should hap - py be; But in my

heart there speaks a voice to me; "For - get him

not " it says "he will re - - turn; Will bring the

fath - er - love, for which you yearn . And

poco ten.

Allegretto.

pa-tient-ly I to my task re - - pair; I spin the live long

tr *tr* *tr*

cresc.
(tests wheel.) *sf* *sf*

day; yet scarce - ly dare Be - lieve the voice, that whispers hope to

tr. mmm

me; That tells me "wait,..... he'll come to thee."

spins

Spin - - ning, spin - - ning, pleas - ant

p

con Ped.

du - ty! Turn good wheel, thou thing of beauty: Sing thy

simile

song, its mer - - ry hum,..... Seems to say, "he sure will

come" And this, the happy burden of thy lay; Will bear me in sweet

fan-cy far, far a - way; A - way o'er hill and forest I'll straightway

fly. To yon - - der moun - tain high. "Coming,

coming, com - ing to thee? Sweeter mu - sic there nev - er can

be: Turn good wheel and sing thy song, My faith en -

dures; is firm and strong, "He'll surely come, be - lieve it" I'll trust thee

Red. * *Red.* * *Red.* * *con Red.*

true, And give him wel - - come, Bless thee too, He'll

rit.

N^o 3 a.

come! He'll come!

a tempo. (Enter Granier.)

Caliente

GRANIER.

What
(Minna humming with accom-

p

sing - ing! and spin - ning! Wealth bringing! Health

-paniment.)

winning! A hap-py be - gin - ning; A

hap-py be - gin - - - ning! Love, twenty years a - -

A little slower

- go, be - - gan our hap - - py life. A

life un - mixed with cares, save one, for us as man and

wife, That care my dear, a - like we share, To -

geth - - er we a - - wait The day that brings the

wan - derer home; And when he comes, tho' late;.....

..... our cup of joy will o - - ver - flow; And now to

rit. *broadly.*
ce - - le - brate The day, I've asked the neigh - hors here;.....

..... No long - er spin! Pre - pare with - in; For soon they

will ap - - pear. I'll

No 3 b.

Listesso tempo.

wel - come them with hear - ty cheer, O faith - ful one and

true; The day I lost a fa - - ther's love, That

same day gave me you And O; my joy would

rit. *a tempo*

rit.

con Ped.

be complete; Could I but once a - - gain re - peat - With

him who taught, the sim - ple lays - To me, a child, in by gone days; O

Andante Quasi Adagio.

accel.

Fa - ther, Fa - ther dear; Where do you roam. O where do you roam?

a piacere

Kind heavn pro - tect him; And bring him

Tempo I.

Wait for Dialogue.

home.

No. 3 c.

GRANIER. Moderato espressivo.

Be gen - tle O time; The touch of thy

MINNA.

On those we hold dear;..... The hearts that we love, As

GRANIER.

fin-ger. On those we hold dear;..... The hearts that we love, As

VANDERDONCK.

On those we hold dear;..... The hearts that we love, As

van-ish the years, Sweet me-mo-ries lin-ger - Words of af-

van-ish the years, Sweet me-mo-ries lin-ger - Words of af-

As passthe years, Sweet me-mo-ries lin-ger - Words of af-

-fec-tion, In-spired from a - -bove. Turn back - ward O time; Thy

-fec-tion, In-spired from a - -bove. Turn back - ward O time; Thy

-fec-tion, In-spired from a - -bove. Turn back - ward O time; Thy

affrettando

mis-sion de - lay-ing; Let us re - tain The mem'ries of

mis-sion de - lay-ing; Let us re - tain The mem'ries of

mis - sion de - lay-ing; Let us re - tain The mem' - ries of

calmato

yore. Yield of thy pow-er; O yield to our praying

yore. Yield of thy power; O yield to our praying

yore. Yield of thy pow-er; O yield to our praying

poco ten.

Gent - ly, deal gent - ly O time, we im - plore .

Gent - ly, deal gent - ly O time, we im - plore .

Gent - ly, deal gent - ly O time, we im - plore .

Segue ad lib.

slow

dim.

198 No. 4. Solo and Cho. "IS THIS THE VILLAGE."
 Allegro Moderato.

RIP.

Is

accel.

rit.

Adagio. *ad lib.* Allegro. Adagio.

this the village of Fall - ing Wa - ter? Then

Chorus.

TENORS.

BASSES.

f 'Tis, you know.

'Tis, you know.

very slow

p col canto

f

trem.

Allegro.

Cho. where's the house of Rip Van Win - kle?

SOP.

ALTO.

TENOR.

BASS.

f Gone; years a - go Why

Why

Why

Very slow

p

trem.

f
 don't you know, he dis - - ap - peared, And at the time 'twas great-ly feared The
 don't you know, he dis - - ap - peared, And at the time 'twas great-ly feared The
 don't you know, At the time 'twas great-ly feared The
 don't you know, 'Twas great - ly feared The

moun - tain spirits whom he re - vered, Had lured him to his woe.
 moun - tain spirits whom he re - vered, Had lured him to his woe.

RIP. Adagio. *Allegro.*
 Then none of you remember Van Winkle? My
TENORS
 Re - mem - ber, oh no!
BASSES
p col canto *rit.*

Adagio.

Allegro.

beard is long, my face a wrin- kle;

And

f Allegro.
Your hair's white as snow!

Rip they say was a handsome man Who dis - appeared - so the sto - ry ran - A -

Rip was a handsome man Who dis - appeared - so the sto - ry ran - A -

-bout the time the war be - gan, 'Twas twen - ty years a - go

-bout the time the war be - gan, 'Twas

RIP. Adagio.

Then back I'll go to my mountain bed,
 twen - ty years a - go

rit.

rit. *slow*

Allegro moderato.

Adagio.

To find a rest for my wea - ry head.
 What's that? oh no!

f

f

Cho. *Allegro moderato.*

SOP. We'll ask old Vanderdonck, sit - ting there; Be -
ALTO.
TENOR. Wait, ere you go; Ask him, sit - ting there; Be -
BASS.

-side the door in his ea - - sy chair, If he remembers you but beware, if

-side the door in his ea - - sy chair, If he remembers you but beware,

he should an - swer no.

If he should an - swer no!

rit.

No. 4 a. Listesso tempo.

Granier. Van - der - donck, do you remem - ber Rip, Rip Van -

Win - kle who gave his wife the slip? Here is one who'd

fain make us be - lieve - That he, that he is Rip Van - Win - - kle;

My wife's his daugh - ter, long she's mournd for her fath - er,

If that's Van Win - - kle, her heart will leap for joy;.....

Then speak, and tell us, tell us if you re mem - ber

f. rit.
Rip Van - - Win - kle, you knew him when a boy.....

Cho. *ff*

Vanderdonck, do you remember Rip, Rip Van

ff

Vanderdonck, do you remember Rip, Rip Van

ff

Winkle, who gave his wife the slip? Here is one who'd

Winkle, who gave his wife the slip?

Winkle, who gave his wife the slip? Here is one who'd

ff

rit.

fain make us be - lieve that he, that he is Rip Van Win - - kle.

make us be - lieve that he is Rip Van Win - - kle.

make us be - lieve that he is Rip Van Win - - kle.

No 4 b. "RIP VAN WINKLE."

VANDERDONCK.

Rip Van Winkle! to - gether we were boys Many a pipe and glass have
(Much slower)

we enjoyed to - geth-er; And many a song to - gether have we sung.....

Roaming wild in storm and sun-ny weath - - er..... There's a song that

I remember well..... I've often heard Ripsay 'twas taught him by his mother

Years a - go..... he gave the song to me,..... Ah my friends I loved him as a

mp

broth - - - er But let me see could I recall the

tune Its charm perhaps might reach his troubled mind..... So

friends and neighbors, gather round and join in the re - frain To aid, your

hearts should be in - clined (*Goes over to Rip.*)

animato

rit. *rit. dim.* *Segue*

con Ped.

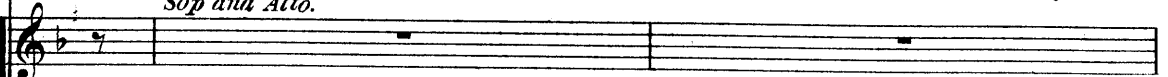
No 4 c. "SHE SANG."

Vanderdonck. Very softly, ad lib.



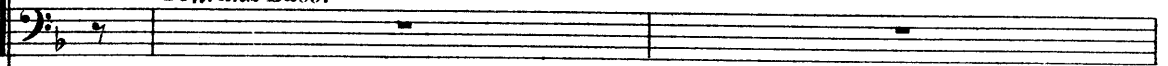
She sang of the quaint old Hol - - land town By the

Sop and Alto.



Chor.

Ten. and Bass.



Andantino.



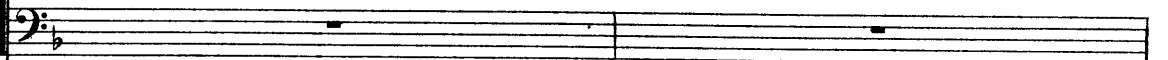
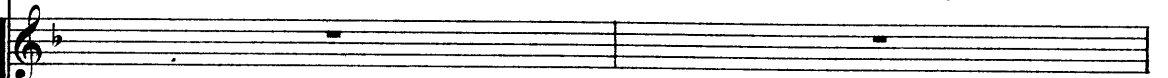
side of the Ger - - man Sea Of the red - tiled roofs and the



ho! ho!



wind - - mills brown, On the shore of the Zuy - - - der



ad lib.

Zee..... And ov - er the wa - ters of mem - or - y float like the

ho

This system contains the first vocal line and piano accompaniment. The vocal line starts with a long note on 'Zee' followed by a melodic phrase for 'And ov - er the wa - ters of mem - or - y float like the'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

voic - es of long a - - - go The chee - - ry call from each

o ho

pp

pp

This system continues the vocal line with 'voic - es of long a - - - go' and 'The chee - - ry call from each'. It includes a piano accompaniment with a *pp* dynamic marking. A second vocal line below the first vocal staff contains the words 'o ho' with a *pp* dynamic marking.

sail - or's throat, Heave a ho a ho heave ho.....

This system features the vocal line for 'sail - or's throat, Heave a ho a ho heave ho.....'. The piano accompaniment continues with a steady rhythmic accompaniment.

animato

This system shows the final part of the piano accompaniment, marked *animato*. The right hand has a more active melodic line, while the left hand provides harmonic support.

(Turns again to RIP.)

(Goes back to his seat.)

If

No. 4 d.

Listesso tempo.

you are Rip Van Winkle, Old man, I'd like to know it. Have

you some sign or token That we may know tis true? If

you have sign or to - ken, I pray you quick - ly

show it, For twen - ty years with hopes and fears I've

wait - ed, I've wait - ed Rip for you.

Sop.

Alto. *f* If you are Rip Van

Tenor. *f* If you are Rip Van

Bass. *f* If you are Rip Van

Win - kle, old man, he'd like to know it, Have

Win - kle, old man, he'd like to know it, Have

you some sign or to - ken That we may know 'tis

you some sign or to - ken That we may know 'tis

true? If you have sign or to - ken, We
 true? If you have sign or to - ken, We
 pray you quick - ly show it; For twen - ty years, with
 pray you quick - ly show it; For twen - ty years, with
 hopes and fears, Hes wait - ed, has wait - ed, Rip, for you.
 hopes and fears, Hes wait - ed, has wait - ed, Rip, for you.
 wait - ed, has wait - - ed you.

Musical score for a song, featuring vocal lines and piano accompaniment. The lyrics are: "true? If you have sign or to - ken, We pray you quick - ly show it; For twen - ty years, with hopes and fears, Hes wait - ed, has wait - ed, Rip, for you." The score includes vocal staves and piano accompaniment staves.

Maestoso.

Who are you? pray tell us if

you are Rip Van Wink - - le!

you are Pip Van Wink - - le!

pray tell us!

tell us!

espress.

rit. Segue

No. 5. Solo and Cho. "LET ME GO BACK?"

Adagio. (Entirely ad lib.)

RIP. Let me go back to my moun - tain home, No one knows me and

con Ped.

porta
none believe me; Am I wak - ing or do I dream? And

rit. do my sen - ses de - - ceive me? *poco animato* True, I thought to

find my old home And friends I long have cher - - - ish'd; A -

rit. -las! where are the friends of my youth? I fear they have per - ish'd all! So

rit.

ped. *

RIP. Adagio.

Sop. let me go back to my mountain home, No one knows me and none believe me;
Alto. A - las poor friendless man! No one knows him, None believe him; A -
Ten.
Bass. A - las poor man! a - lone and friendless, None believe him;

Am I waking, or do I dream? And do my senses deceive me?
 - las! A - las! so old and worn, So weak, oh! who could grieve him? A -
 Oh! A - las! old and worn, So weak, Oh! who could grieve him? A -

Minna.
Agitato. My
 - las! how pitiful, poor old man; He's sure - ly out of his mind. A - las!
 - las! a - las! this poor old man; He's sure - ly out of his mind. A - las!
Agitato. *Segue.*

No 5 a. "MY FATHER."
Quasi recit agitato.

fath - er! what do I hear? Re - - turned? Oh! can I be -

agitato

RIP.

f *p* *trem.* That voice!

- lieve it? Let me his face be - - hold, Let him my

trem.

arms en - - fold: Oh is it he, so old, so de - crep - it? Be

Slowly *Andante.*

still, oh beating heart till I thy promptings prove!

Tell me, sorrowful man, Hadst thou ev - er a daughter? A

Andante.

daughter so good so kind and so true?

Tell me dost thou re - member her happy, hap - - py childhood, When

cres. accel. *f.* *a piacere*
thou wert her play - mate, her playmate ev - er new?

accel *f* *tenuto*

RIP *Andante assai.*
Yes I re - member a daughter so dear. A - -

animato
- las! where is she? I would she were here. I wander for -

- lorn, dis - be - lieved and for - - - gotten. I pray thee, good

MINNA. Allegretto. accel.

la - dy, my daughter re - - store. That thou art my father I

col canto

rit.

fain would be - - lieve, Tho' the truth I have no means of prov - - -

- ing, Un - - - less I ac - - - cept the voice of a

a piacere

RIP.

heart That yearns for a father so lov - - - ing. I

col canto

218 No. 5 b. "I SEEM TO RECALL"
 Quasi recit.

slowly.

seem to recall a strain of the song I once sang to Minna my daughter;

animato rit. ad lib. rit. slow

But no 'tis vanish'd, 'tis gone! Again, I hear it again, that song of long a -

subito animato p - sost. animato

animato rit. pp

- go; I hear it a - gain, I hear it a - - gain!

rit. sost.

MINNA. Allegro agitato.

Andantino. 'Tis he, 'tis he, my

When a pretty maiden's heart with love is running o'er.

rit. cres

trem.

Allegro moderato.

father! None else that song could know. Tho' all the world de - nies; "Im -

f rit. mf

- pos-si-ble," it cries; Yet loud my heart re - - plies It is my father

dear!

Now this is a sur - - prise, Can we believe our

Chor.

Now this is a sur - - prise, Can we believe our

Now this is a sur - - prise, Can we believe our

eyes? And see, she vainly tries To check the fall - ing tear.

eyes? And see, she vainly tries To check the fall - ing tear.

eyes? And see, in vain she tries To check the falling tear.

Segue

220 No. 5 c. Duett. "O FATHER DOST KNOW ME?"

Listesso tempo.

MINNA.
Oh! father, dost know me? tis I, thy daugh- - ter Min - na!

RIP.
My

Let me a father's arms en - - fold! I've
daugh-ter! Oh joy! let me a daughters face be - - hold! Tho'

wait - ed long years for this em - brace, this hap - py moment. Thro'
I've wait - ed years for this em - brace, this hap - py moment. Now

trem.

doubts and thro' fears I've ever felt that some day thou'dst re - turn.
doubt - ing and fears are gone, may they never more re - turn.

rit.

Segue.

No 5 d. "SEE HOW SHE LOVES HIM?"

Fa - - ther!

Allegretto.

Daugh - ter!

See how she loves him! Deeply it moves him! Our hearts with

Chor.

See how she loves him! Deeply it moves him! Our hearts with

sym - pathy are run - - ning o'er! Rest, weary one, thoustfoundat

sym - pathy are run - - ning o'er! Rest, weary one, thoustfoundat

last a blissful haven; Kindred and friends shall fail thee

last a blissful haven; Kindred and friends shall fail thee

rit. *a tempo.*

a tempo. *rit.*

rit. *a tempo*

ne'er a - - gain, And sweet con - - - tent - - ment, like a

rit. *a tempo*

ne'er a - - gain, And sweet con - - - tent - - ment, like a

rit. *a tempo*

f *Allargando.* *rit.* *cresc.*

be - - - ne - - - dic - - - tion Ev - - er shall

be - - - ne - - - dic - - - tion Ev - - er shall

colla voce. *rit.* *colla voce.*

shield thee from want and pain.

shield thee from want and pain.

shield thee from want and pain.

Segue.

No. 6. Trio. (Unaccompanied.) "O HAPPY TIME."

MINNA. *Andante.*
GRANIER
RIP.
p O hap-py time, of
p O hap-py time, of

hopetheglad fru - ition! O day of bliss, at last to me thourt re - turn'd.
 hopetheglad fru - ition! O day of bliss, at last to us he's re - turn'd.
 hopethegladfru - ition! O day of bliss, at last to you I've re - turn'd.

Day of all days! For when did day have sweeter mission, To give a daughter the love for
 Day of all days! For when did day have sweeter mission, To give to us the love for
 Day of all days! For when did day have sweeter mission, To give to me the love for

which she fond - ly yearn'd? O happy, golden time, happy
 which we fond - ly yearn'd? happy
 which I've fondly yearn'd? O happy, golden time, hap - py gold - en

Animato.

time! Time when hearts are throbbing with joy. Happy the token,
 time! Time when hearts are throbbing with joy. Happy the token,

cresc. *f* *rit.*

True love hath spoken, True love hath spoken, O hap - py time.
 True love hath spoken, True love hath spoken, O happy, happy time.
 True love hath spoken, True love hath spoken, O hap - py time.

Dialogue.

No. 7. ENSEMBLE and FINALE. "O WONDROUS CHANGE." 225

Poco maestoso.

Sop.
Such

Alto.
O won - drous change, who can its like re - call,

Tenor.
O won - drous change, who can its like re - call,

Bass.
Such

Poco maestoso.

MINNA.

mysteries strange our hearts ap - - pall 'Tis fate! Kind fate, at last has

mysteries strange our hearts ap - - pall

ad lib.

heard my prayer and gives to me a Father, a loving Father, welcome him all

col canto

Four vocal staves (Soprano, Alto, Tenor, Bass) showing rests for the first three measures of the piece.

Piu maestoso.

Sop. & Alto. f unis.

Tis sure - ly Rip Van Win - kle; and glad we are to

Ten. & Bass. f unis.

Piu maestoso.

Piano accompaniment for the first section, marked *ff*. The right hand features a rhythmic pattern of eighth notes, while the left hand has a steady bass line.

MINNA. f

O hap - py time!

GRANIER. f

Mis - - ter - ious change!

VANDERD. f

O won - drous change!

RIP. f

know it: By hap - py sign and to - ken — 'tis

Piano accompaniment for the second section, continuing the rhythmic patterns from the first section.

Ah..... 'tis true.

Ah yes 'tis true.

Ah yes 'tis true.

And is it true.

provd, the sto - ry's true We give you hear - ty

wel - come, both heart and hand shall show it, Come

glad wel - - - come they give you

glad wel - - - come they give you

dwell with us while life shall last, We'll hon - or, We'll

Animato. *MINNA.*

GRANIER. While life shall last, while life shall

VAN. While life shall last

RIP.

love and hon - - or you

Animato.

ff

Maestoso.

Animato.

last, glad wel - - - - - come.....

last, glad wel - - - - - come.....

while life shall last, while life, shall

while life shall last, while life, shall

Thou'rt wel - - - - - come

This system contains the first vocal entry and piano accompaniment. It features two vocal staves and two piano staves. The tempo changes from Maestoso (6/8) to Animato (12/8). The lyrics are: "last, glad wel - - - - - come.....". The piano accompaniment includes a "Thou'rt" section with a key signature change to D major.

Maestoso.

while life shall last, while life shall last What

while life shall last, while life shall last What

last. What

last. Ah

Thou'rt wel - - - - -

This system continues the vocal and piano parts. The tempo is Maestoso (6/8). The lyrics are: "while life shall last, while life shall last What". The piano accompaniment features a "Thou'rt" section and a vocal line with the exclamation "Ah".

joy.....

joy.....

joy.....

joy.....

- come

- come

Vivace.

sempre ff al fine

sempre ff al fine

sempre ff al fine

sempre ff al fine

sempre ff al fine

sempre ff al fine

sempre ff al fine

Romantic
Opera-Comedy
in
THREE ACTS



RIP VAN WINKLE

Book
& Music By

JULES JORDAN

