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MUSIC







# RIP VAN WINKLE:

OPERA COMIQUE,

*In Three Acts.*

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LIBRETTO BY

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

COMPOSED BY

ROBERT PLANQUETTE.

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# CAST OF CHARACTERS.

RIP VAN WINKLE	(a Village Good-for-Nothing)	MR. FRED LESLIE.
DERRICK VAN SLOUS	(the Village Lawyer and Rip's Rival)	MR. W. S. PENLEY.
PETER VAN DUNK	Burgomaster of Sleepy Hollow	MR. LOUIS KELLEHER.
DIEDEICH KNICKERBOCKER	(Village Schoolmaster and Local Poet)	MR. E. WILMORE.
CAPTAIN HUGH ROWLEY	(of the British Army)	MR. FRED DARRELL.
NICK VEDDER	(Landlord of the "George III." Inn)	MR. LIONEL BROUGH.
GELTCHEN	(Wife of Rip Van Winkle)	MISS VIOLET CAMERON.
SARA	(Two of her Gossips)	MISS CLARA GRAHAM.
JACINTHA		MISS CONSTANCE LEWIS.
KATRINA	(a Village Flirt—Daughter of Nick Vedder)	MISS SADIE MARTINOT.
LITTLE HARDCASE	(Clerk to Derrick)	MISS MADGE MILTON.
HANS	(his Nephew)	MISS EFFIE MASON.
In ACT III. this rôle is played by MR. W. S. RISING.		
ALICE	(Rip's Little Daughter)	MISS ALICE VICAT.
TOM TIT	(Bugler to Rowley's Company)	MISS ROSIE MONCRIEFF.
LEEDLE JAN	(Katrina's Brother)	MASTER GOLLOP.
GAPE	(Waitress at the "George III.")	MISS GRACE HAWKE.
CAPTAIN HENDRIK HUDSON		MR. S. H. PERRY.
1ST LIEUTENANT		MR. W. S. RISING.
2ND LIEUTENANT		MISS CONSTANCE LEWIS.
3RD LIEUTENANT		MISS CLARA GRAHAM.
4TH LIEUTENANT		MISS ROSIE MONCRIEFF.
CABIN BOY		MISS MADGE MILTON.
THE GOBBIN STEWARD		MR. STOREY.
MASTER GUNNER		MR. M. VILLA.

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

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

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

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

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# OVERTURE.

PiANO.

*Allegro risoluto.*

*ff* *f*

*risoluto.*

*ff* *f*

*Allegretto.* *leggieramente.*

*p* *p*

*p*

*p*

*ff*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex, flowing melodic line in the upper voice and a supporting bass line with frequent chords and arpeggios in the lower voice.

Second system of musical notation, continuing the melodic and harmonic development from the first system. The texture remains dense with intricate fingerings and dynamic markings.

*Moderato.*

Third system of musical notation, marked *Moderato*. The tempo is steady, and the music features a mix of eighth and sixteenth notes. The word *Hautb.* is written above the staff, indicating a woodwind part.

Fourth system of musical notation, featuring a *Solo* section. The tempo is *lento ad lib.* and the mood is *Andante cantabile*. The music is more spacious and expressive. The word *Pist.* is written above the staff, indicating a piano part.

Fifth system of musical notation, continuing the *Solo* section. The tempo remains *Andante cantabile*. The music is characterized by long, flowing lines and a sense of calm.

Sixth system of musical notation, continuing the *Solo* section. The tempo remains *Andante cantabile*. The music is characterized by long, flowing lines and a sense of calm.

Seventh system of musical notation, concluding the *Solo* section. The tempo is *rall.* (rallentando). The music ends with a final cadence. The word *rall.* is written above the staff.

*Tempo di Polka.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and begins with a piano (*p*) dynamic marking. The melody in the treble clef is characterized by eighth-note patterns and slurs. The bass clef accompaniment features a steady eighth-note bass line with chords.

The second system continues the piece. The treble clef staff shows a continuation of the melodic line with some slurs and grace notes. The bass clef staff maintains the rhythmic accompaniment with chords and eighth notes.

The third system introduces a forte (*f*) dynamic marking. The treble clef staff features more complex rhythmic patterns, including sixteenth-note runs. The bass clef staff continues with a steady accompaniment.

The fourth system shows intricate melodic lines in both staves. The treble clef staff has a series of sixteenth-note runs. The bass clef staff provides a consistent accompaniment.

The fifth system includes a piano (*p*) dynamic marking and a key signature change to one flat. The treble clef staff has a melodic line with some rests. The bass clef staff continues with a steady accompaniment.

The sixth system concludes the piece. It features a repeat sign at the end of the treble clef staff and a 6/8 time signature. The bass clef staff continues with a steady accompaniment.

VI.

*Allergo risoluto.*

The first system of music consists of two staves. The upper staff is a treble clef with a melodic line of eighth and sixteenth notes, accented with 'V' marks. The lower staff is a bass clef with a piano accompaniment of chords and moving lines. The key signature has two sharps (F# and C#).

*Tento di Valse.*

The second system continues the piece. It features a 4/4 time signature. The upper staff has a melodic line with some rests. The lower staff has a piano accompaniment. Performance instructions include 'sans presser.' and 'Espressivo.'.

The third system shows a continuation of the piano accompaniment in the lower staff and a melodic line in the upper staff. The key signature remains two sharps.

The fourth system features a more active piano accompaniment. The upper staff has a melodic line with some slurs. The instruction 'piu animato.' is present.

The fifth system continues the piano accompaniment and melodic line. The key signature remains two sharps.

The sixth system shows the piano accompaniment and melodic line. The key signature remains two sharps.

The seventh system concludes the piece. The time signature changes to 2/4. The instruction 'molto rall.' is present. The key signature remains two sharps.

*Allegretto.*

*leggiero*

The first system of the 'Allegretto' section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of chords and eighth notes.

The second system continues the 'Allegretto' section with two staves. The upper staff shows melodic development with slurs and accents. The lower staff maintains the rhythmic accompaniment with chords and eighth notes.

The third system of the 'Allegretto' section consists of two staves. The upper staff features a melodic line with slurs and accents. The lower staff continues the rhythmic accompaniment with chords and eighth notes.

*Moderato assai.*

The first system of the 'Moderato assai' section consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains a melodic line with eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of chords and eighth notes.

The second system of the 'Moderato assai' section consists of two staves. The upper staff continues the melodic line with eighth notes. The lower staff continues the rhythmic accompaniment with chords and eighth notes.

The third system of the 'Moderato assai' section consists of two staves. The upper staff continues the melodic line with eighth notes. The lower staff continues the rhythmic accompaniment with chords and eighth notes.



The musical score consists of seven systems of grand staff notation. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The second system continues the melodic and harmonic development. The third system features a treble clef and includes a section marked with a fermata and a repeat sign. The fourth system is marked *un poco animato.* and contains the vocal line with lyrics: *cre scen do. cre*. The fifth system continues the vocal line with lyrics: *scen do. II*. The sixth system shows the piano accompaniment for the vocal line. The seventh system concludes the piece with a final cadence and a double bar line.

# RIP VAN WINKLE.

## ACT I.

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

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

*Allegretto moderato.*

PIANO.

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

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

(Curtain.)

*f*

*Moderato maestoso.*

SOPRANOS.

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

TENORS.

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

BASSES.

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

*f*

*ben marcato.*

*(pointing to sign.)*

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

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

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

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

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

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

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

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

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

*piu animato.*

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

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

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

*rit.*

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

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

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

*Allegretto leggiero.*

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

PETER.

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

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

CORO. PETFR. CORO. PETFR.

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

pay!  
SOPRANOS.

TENORS.

BASSES.

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

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

*rit.*

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

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

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

KATRINA.

Here comes Rip's wife; Gretchen, on my life!

(Enter GRETCHEN.) GRETCHEN.

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

*pp*

*Meno mosso.*

*Stent.*

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

*colla parte.*

*fomfoso.*

PETER.

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

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

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

*ad lib.*

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

GRETCHEN.

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

*Tempo di Polka non troppo.*

KATRINA.

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

*p*

BURGOMASTER. GRETCHEN.

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



BURGOMASTER.                      GRETCHEN.

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

BURGOMASTER.                      KATRINA.

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

GRETCHEN & KATRINA.

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

BURGOMASTER.

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

*dolce.*

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

no!                                      no!                                      Me              you won't shake!

*dolce.*

GREICHLN & KATRINA.

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

BURGMASTER.

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

TENORS.

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

BASSES.

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

GREI. & KAT.

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

SOP.

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

TEN.

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

BURG. & BASSES.

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

G. & K. *Tu animato.*

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

SOP.

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

TEN.

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

BURG. & BASS.

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

GRF. & KAT.

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

SOP.

know you are, you are, you are!

TEN.

Ah, ah, ah, ah, you are!

BURG. & BASSES.

Ah, ah, ah, ah! you are!

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

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

SOPRANOS.

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

TENORS.

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

BASSES.

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

*ff* *p* *mf* *f* *cres.* *scen - do.*

*a tempo.*

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

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

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

*ben mar. alo.*

*(joining to sign.)*

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

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

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

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

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

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

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

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

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

*piu animato.*

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

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

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

*rit.*

Third, So to hon-our George the Third!

Third, So to hon-our George the Third!

Third, So to hon-our George the Third!

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

*ppp*

*ppp*

## No. 2.

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

SOPRANOS.

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

TENORS.

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

BASSES.

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

*Animato.*

*ff*

*rit.*

Third, So to hon-our George the Third!

Third, So to hon-our George the Third!

Third, So to hon-our George the Third!

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

*ppp*

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

PIANO.

*Allegretto grazioso.*

RIP.

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

Ped. \* Ped. \*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'I. Oh! where's my girl of whom I'm fond? Where-'. The piano accompaniment is marked 'Allegretto grazioso' and includes a 'Ped.' (pedal) instruction with an asterisk at the end of the system.

*ad lib.*

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

*marcato.* *colla parte.*

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

*tempo.*

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

*tempo.* *marcato.* *mf*

Ped. \* Ped. \*

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

*a piacere.* *piu.*

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

*p colla parte.* *piu pp*

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



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

*dim.* *f*

Ped. \*

Tra la la la, la la la la! That day is coming, ay! is on the wing! Tra la la la la la la la! . . .

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

Ped.

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

*Allegretto grazioso.*

Ped. \* Ped. \*

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

*marcato.* *ad lib.* *colla farte.*

*tempo.*

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

*tempo.* *marcato.*

Ped. \* Ped. \*

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

*mf* *a piacere.* *fin.*

*p colla parte.*

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

*dim.* *fin pp* *dim.*

Ped. \*

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

*f* *p* *f*

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

*rit.* *rit.* *f*

Ped.

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

PIANO. *Alla Barcarolla.*

RIP. *Where*

R. *legato.*

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

GRETCHEN. *foco rit.*

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

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

*foco rit.*

Ped.

G. *tempo.*

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

*p*

GRETCHEN.

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

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

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

*meno.*

G. *piacere.* List while I tell you what I mean! *tempo 1mo.* The  
 R. - field? Not so, my queen, Tell me, my queen, What ri - vals you  
*rit.*

*colla parte.* *pp rit.* *ard.* *and.* *tempo 1mo.*

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

G. *And rit.*  
 Gun and ca - noe! En - joy - ment for one, not for two! . . . E -  
 R. My ca - noe! My ca - noe! Why not for two? . . .  
 Ped. *foco rit.*

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

G. *f* *dim.* *ad lib.*  
 Pine . . . for the home . . . I left for the de - sert to roam!  
 R. *Rit.* There . . . be our home, . . . O'er fo - rest and foam we will roam!  
 Ped. *dim.* *ad lib.* *piu mosso.*  
 \* Ped. \* Ped. \*

G. Ah! . . . your ca - noe, . . . Though e - nough for one's not e - nough, love, for two!  
 R. Come! . . . my ca - noe . . . In the ra - - pid ri - ver is wait - ing for you!  
 Ped. *p leggiero.* *co.* *dim.*

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

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

*a piacere.*

*p* *col canto.* *mf*

Ped.

G. two!

R. you!

*piu animato.*

*f* *ff* *ff*

Ped. \* Ped.

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

*Allegro. risoluto.*

PIANO.

TENORS. *pp*

BASSES. *pp*

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

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

*f* *pp*

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

*p*

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

*pp* *p*

*Allegretto ben mesurato.*  
 wish... we are... En - list - ing's not our trade! Pol - troons... Pol -  
 to say... a - fraid! We are a - fraid, we are a - fraid, Pol-troons we are, Yes! we are,

*p*

- troons, With no ap - pe - tite for war! . . . For brave... ah! brave...  
 yes, we are! With no ap - pe - tite for war! . . . we are not, we are not!



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

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

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

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

*pp*

have no ap - pe - tite for war!

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

*f*

*vivo.*

*mf*

Ped. \*

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

GRETCHEN.

*Moderato quasi Allegretto.*

From deep for - est ho - ry,

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

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

Ped. \* *p*

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

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

Ped. *dim.* \* Ped

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

*senza ritard.* *f* *p*

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

*stent.* *3* *colla parte.*

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

*pp* *colla parte.* *3*

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

SOPRANOS. *f* Oh ! be -

TENORS. *f* Oh ! be -

BASSES. *f* Oh ! be -

Oh ! be -

*ff* *f* *Ped.*

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

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

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

GRETCHEN.

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

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

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

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

*agitato molto.* *dim.*

Ped. \*

GRETCHEN.

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

*p*

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

Ped. \* *p*

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

Ped.

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

*dim.* Ped.

Oh! be - ware! take care, take

*senza ritard.* *p*

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

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

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

*colla parte.*

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

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

*pp* *colla parte.*

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

SOPRANOS. *f*

TENORS. *f*

BASSES. *f*

*U<sup>2</sup>* *Ped.* *f*

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

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

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

GRETCHEN.

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

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

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

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

*agitato molto.*

*dim.*

Ped \*

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

RIP.

*Moderato non troppo.*

PIANO.

*f*

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

ALICE.

HANS.

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

*p*

RIP.

course! that's what we'll do! . . .

(RIP laughs and shakes head.)

A

*rit.*

ALICE.

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

*p*



HANS. RIP.

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

ALICE. HANS.

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

*pp*

RIP. ALICE. RIP.

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

*mf* *mf*

ALICE. *pp rit.*

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

HANS. *pp rit.*

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

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

*colla parte.*

*Allegro assai.*  
ALICE.

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

*leggiero.*

*pp Allegro a rit.*

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

HANS.

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

RIP.

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

*mf*

*p*

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

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

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

Ped. \*

Ped. \*

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

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

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

A. brake !

II. brake !

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

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

*animato.* *ff*

*Moderato con espressione.*

T. *3*  
heads, now gold - en, Silver'd one day may be, Trembling, and frail, and

R. *3*  
old - en, (That day I may not see!) But though flow - ers may per - ish, And though

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

*rit. p \**  
Pel.

ALICE. *pp rit.*  
We'll love each o - ther, and for aye! We'll love each o - ther, and for aye! . .

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

R. *pp rit. un poco rit.*  
aye! . . for aye! . .

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

*Sra.* ~~~~~

*Allegretto.*

PIANO. *f*

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It features a lively melody in the right hand with eighth-note patterns and a rhythmic accompaniment in the left hand consisting of chords and eighth notes. The dynamic is marked *f* (forte).

1st and 2nd SOPRANOS.

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

*Sra.*

The vocal line for the first two sopranos is in a soprano clef with a key signature of one sharp. The piano accompaniment continues with a similar rhythmic pattern. The lyrics are: "'Tis the hour we girls ne'er fail, With a pitch - er and a tale, At the old draw - well, At the

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

The vocal line continues with the lyrics: "old draw - well! As the buck - et slow - ly brings the wa - ter clear, All the gos - sip we have". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

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

*Sra.* ~~~~~

The vocal line concludes with the lyrics: "time to hear. And a lot they tell at the well!". A stage direction in parentheses reads: "(The girls draw water and fill pitchers.)". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic is marked *f* (forte).

KALLINA. *mol. mosso.* *fz.*

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

Sopr. *mol. mo. o.* *fz.*

*rit.* TUTTI. *vivo.*

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

*colla parte.* *vivo.*

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

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

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

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

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

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

*Ser.*

KATRINA, *meno mosso.*

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

*pes.*

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

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

*colla parte.* *vivo.*

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

*Almo tempo.*

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

*Almo tempo.*

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

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



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

PIANO.

*Moderato.*

RIP.  
When I come

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

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

GRETCHEN.  
One would think that my word you doubt! I

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the beginning of the piece with a piano introduction marked 'Moderato'. The second system contains the first vocal line with lyrics: 'back . . . 'twill be no more to roam : . . . Thenceforth to'. The piano accompaniment is marked 'p'. The third system contains the second vocal line with lyrics: 'stay with thee at home! Come, Gretch-en, do not pout!'. The fourth system contains the third vocal line, labeled 'GRETCHEN.', with lyrics: 'One would think that my word you doubt! I'. The piano accompaniment continues throughout, providing harmonic support for the vocal lines.

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

RIP. Gretchen. Nay! I must go! Well! Since it must be so!

*più animato.* But do not stay Long time a - way! I will not stay Long time a - way!

*Allegretto, pp* GRETCHEN. A - way with doubt and fear - ing, He'll soon be home a - gain! . . . . .  
 KATKINA. A - way with doubt and  
 JACINTHA. A - way with doubt and  
 KNICKERBOCKER. A - way with doubt and  
 RIP. *pp* A - way with doubt and fear - ing, I'll soon be home a - gain, a - gain! . . . . .  
 VEDDER. A - way with doubt and

\* In representation, the Finale begins here.

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

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

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

K. Her

J. Her

K. Her

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

Her

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

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

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

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

R. way! a - - - way, a - way!

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

*dolce.*

*rit.*

*rit.* *pp i. mfo.*

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

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

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

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

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

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

*rit.* *tempo.* *pp*

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

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

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

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

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

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

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

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

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

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

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

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

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

DERRICK.

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

*Moderato.*

*p*

GRETCHEN (*aside*).

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

RIP. (Kisses GRETCHEN and turns up. DERRICK (stopping him).  
 Yes! that is so... Off I go! . . . Your

*leggeramente.*

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

GRETCHEN. DERRICK. (Sternly.) RIP. GRETCHEN.  
 That's what I say! You hear? I, too, say nay! You too? You

*cres.*

DERRICK. RIP. DERRICK. *ben mesurato.*  
 too? I too! Say nay? Say nay! To pay with in - t'rest what you are

*animato.* *moderato.*

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

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

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

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

*ritard.* *tempo.*

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

**DERRICK.**



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

*Rit.*

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

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

*Moderato.*

*rit.*

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

(movement.)

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

GRETCHEN. *vivo.*

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

KATRINA.

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

JACINTHA.

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

KNICKERBOCKER.

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

RUP.

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

VEDDER.

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

BURGOMASTER.

sol (exit DERRICK.)

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

SOPRANOS.

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

TENORS.

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

BASSES.

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

*vivo.**D**f*

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

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

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

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

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

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

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

Ma - lice lurks be - hind his words, and in each tone; For this ac - cu - sa - tion,

Ma - lice lurks be - hind his words, and in each tone; For this ac - cu - sa - tion,

Ma - lice lurks be - hind his words, and in each tone; For this ac - cu - sa - tion,

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

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

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

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

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

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

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

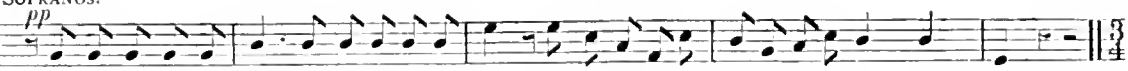
it is ve - ry clear, Means re - venge on Rip, re - venge, and that a - lone! . . .

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

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

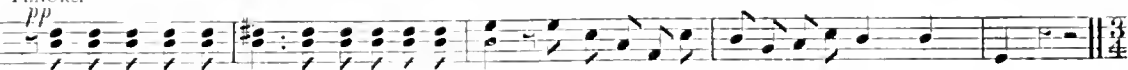
Ped. *(The terror-stricken peasants surround RIV and urge him to fly, in undertones.)*

## SOPRANOS.



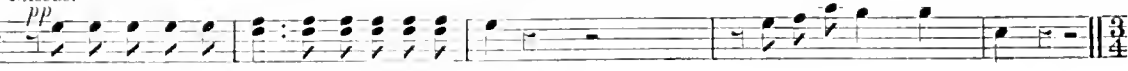
The red-coats, Rip, be - ware, Beware their leaden pills, Be off, man, like a hunted hare, Off to the hills!

## TENORS.



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

## BASSES.



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



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

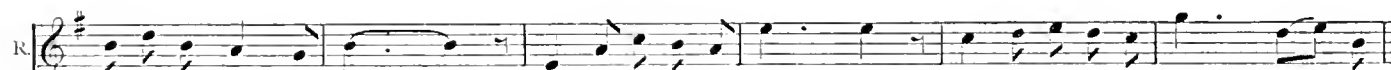
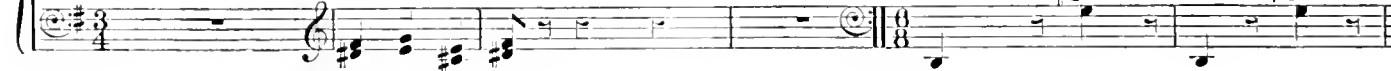


My dar-ling!

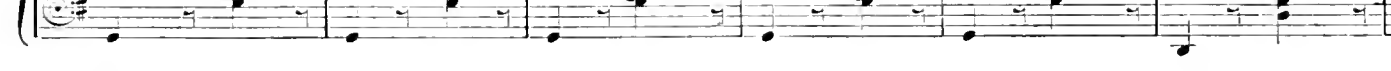
Though we, a - las! now se - ver,



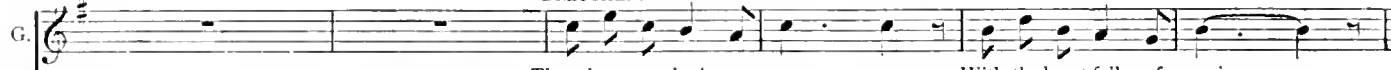
Hautb.



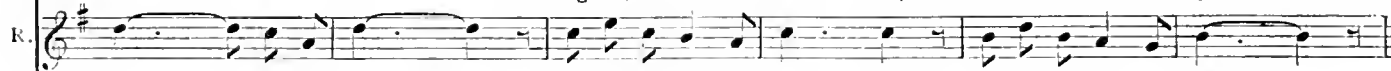
With the heart full of pain, . . . Thou art yet mine for e - ver, Ay! we'll meet, love, a - gain. Yes! we'll



## GRETCHEN.



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



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



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

G. gain!  
 R. gain!  
 TENORS & BASSES. What's that we hear?  
 OMNES. The soldiers!  
 (March.)

KATRINA. There they come!  
 BURGOMASTER. Fly, oh, fly!

VEDDER. Fly, oh, fly!  
 GREICHEN. Ay! quickly go . . . Lest your retreat they know! As for that, as for

*foco piu. RIP (laughing.)*

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

(Taking his gun.)

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

GRETCHEN and KATRINA with SOPRANOS.  
 Where do you go ?

KNICKERBOCKER with TENORS.  
 Where do you go ?

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

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

*Moderato assai.*

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

*Moderato assai.*

mys - try and tra - di - tion hold ; Ne - ver mor - tal dar - ing, Thith - er reck - less far - ing,

Ped.

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

Ped.

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

*am.*

Ped. |

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

SOPRANOS.  
No ! no !

TENORS.  
No ! no !

BASSES.  
No ! no !

*senza ritard.*

*stent.*

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

*colla parte.*

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

SOPRANOS. *pp*

TENORS. *pp*

BASSES. *pp*

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

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

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

*colla parte.*



Tutti, >

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

*p*

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

GRETCHEN.

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

KATRINA.

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

JACINTHA.

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

KNICKERBOCKER.

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

RIP. (*laughs in derision*).

BURGOMASTER.

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

VEDDER.

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

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

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

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

*rit.*

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

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

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

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

R. I fly!

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

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

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

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

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

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

*rit.*

*Martellato.*

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

End of Act I.

# ACT II.

(a) ENTR'ACTE.

(b) MELODRAME.

*Allegretto.*

PIANO. *f*



(Curtain rises.)

*ff* *p* *ff*

This system shows the beginning of the piano accompaniment. The right hand features a series of chords and moving lines, while the left hand provides a steady harmonic foundation. Dynamic markings include fortissimo (ff) and piano (p).

(Entrance of RIF. as if pursued.)

*p*

The second system continues the piano accompaniment. The right hand has a more active melodic line, and the left hand maintains the harmonic support. The dynamic marking is piano (p).

(Dialogue.)

*p* *Moderato assai.*

This system is marked with a tempo of Moderato assai and a dynamic of piano (p). The music has a more conversational feel, with clear melodic lines in both hands.

This system continues the piano accompaniment with various dynamic markings and articulation marks, including accents and slurs.

This system continues the piano accompaniment with various dynamic markings and articulation marks, including accents and slurs.

*p* *pp* *ppp*

*timb.*

The final system shows the piano accompaniment ending with dynamic markings piano (p), pianissimo (pp), and pianississimo (ppp). The word timb. (timpani) is written below the notes in the final measure.

## SCENE I.

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

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

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

PIANO.

KATRINA with CHORUS.

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

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

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

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

*p* *f* *p*

KATRINA.

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

*dolce.*

TUTTI.

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

*p* *f*

KATRINA.

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

*dolce.*

TUTTI. KATRINA.

**TUTTI.**  
*piu lento.* *1mo tempo.* **TUTTI.**  
*piu lento.*

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

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

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

Ah! you're there at last! Have you

*piu animato.* *dolce.*

(enter GRETCHEN.)

**TUTTI.**

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

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

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

(Bell off pp.)



KATRINA. *Moderato, quasi allegretto.*

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

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

(to GRET.)

GRETCHEN.

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

## BALLAD—"Now the Twilight."

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

*Moderato pastorale.*

(Village bells in distance.)

## GRETCHEN.

Now the twilight shadows are stealing O - ver the vil - lage more and

R.H.

*marcato il canto.*

L.H.

more, But yet a deeper shadow I'm feel - ing, Dark - ning a - round my cot - tage

*piu animato.*

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

*piu animato.*

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

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

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

*tempo.*

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'tempo.' The lyrics are 'Where - so - e - ver thou may'st roam, . . . . Far from the'.

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

*mf*

The second system continues the vocal line and piano accompaniment. The lyrics are 'lov'd ones, Far from thy home, May Hope re - turn with morn - ing light, Heav'n'. The dynamic marking is 'mf'.

*p* *a piacere.*

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

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

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

The third system includes a vocal line and piano accompaniment. The lyrics are 'give thee Good Night, . . . my own, Good Night! . . . . Good Night! . . . .'. The dynamic marking is 'p'. The tempo is marked 'tempo.'. The piano part includes the instruction 'colla parte.' and dynamic markings 'pp' and 'p'.

May Hope re - turn with

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

Ped. Ped.

The fourth system features a vocal line and piano accompaniment. The lyrics are 'May Hope re - turn with' and 'Far from the lov'd ones, Far from thy home, May Hope re - turn with'. The system concludes with 'Ped.' markings on the piano part.

*dim.*

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

morn - ing light! Good Night!

*pp* *pp*

Ped. \*

GRETCHEN.

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

*marcato il canto.*

L.H.

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

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

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

*piu animato.* *rit.*

*rit.* *tempo.*

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

*m. no mosso.* *rit.* *tempo.*

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

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

*p* *a piacere.*

Where - so - e - ver

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

Good Night! . . . May Hope re -

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

Ped. Ped.

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

*dim.*

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

*pp* *pp* *ppp*

Ped. \*

No. 10<sup>1</sup>/<sub>2</sub>.

## EXIT.—(S.S.)

**TUTTI.**

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

**PIANO.** *Moderato. p*

*Sua lassa.*

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

*p*

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

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

kind! . . . .

*ppp rit.*

*p*

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

TENORS.

BASSES.

PIANO.

*Tempo di marcia.*

*p*

Keep all in step! Keep all in step!

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

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

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

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

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

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

*p*

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

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

*mf**p*

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

on - ly our mis - take! Night's low'r - ing, As we the pass are scour - ing, Poor

*pp*

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

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

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

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

*pp**pp*



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

KATRINA.

(Oh! fair are the fields in Ap -

KNICKERBOCKER.

(Oh! fair are the fields in Ap -

VEDDER & BURGOMASTER. VEDDER.

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

*Allegretto.*  
*Picc.*

Bassn.

*Picc.*

KAT.

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

KNICK.

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

VED. & BURG. VED.

VEDDER.

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

KAT.

KNICK.

VED. & BURG.

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

*pp*

KAT.

KAT. (*Imitating young rook.*)

Caw! Caw!

KNICK.

VED. & BURG.

VED. (*Imitating old crow.*)

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

(*Embouchure de clarinette.*)

*Crow cadenza ad lib.* Contrebasse & Bassoon.

KAT.

*f* 3

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

KNICK.

*f* 3

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

VED. & BURG.

*pp* *tempo* 3

*f* 3

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

*pp*      *f*      *fizz. pp* Bassn.

Picc.

KAT.

KNICK.

VED. & BURG.

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

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

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

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

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

KAT.

KNICK.

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

*pp*

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

Caw! Caw!

KNICK,

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

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

(*Embouchure de clarinette.*)

*Crow cadenza ad lib.* Contrebasse & Bassoon.

KAT. 8. 1st. 2nd.

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

KNICK.

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

*tempo.* VED. & BURG.

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

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

GRETCHEN. (*to DERRICK.*)

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

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

RIP (*aside*). GRETCHEN.

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

DERRICK (*aside*). *pp*

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

*pp*

(*aloud.*)

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

Ped.

GRETCHEN (*singing to dolce. RIP across DERRICK*).

RIP.

Yes! I can laugh! Oh! trust me

now I can laugh! Yes! I can laugh!

*legato.*

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

*foco piu.*

*foco piu.*

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

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

RIP. *pp*

Mine a - lone! mine a - lone!

DERRICK. *pp*

Mine a - lone! mine a - lone!

*lunga.*

*rit.* *pp moderato.*

Ped.

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

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

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

*cres.*

*cres.*

*cres.*

*cres.*

G. I must own! Now to

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

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

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

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

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

D. part! Come! sweet - heart!

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

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

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

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

*p*



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

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

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

*colla parte.*

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

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

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

*colla voce.*

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

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

D. *ppp*  
Let us go!

*pp dolce. pp*

(*Exeunt GRETCHEN & DERRICK.*)

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

RIP (*calling*).

Ho! ho! ho! ho! Friend

*Allegro non troppo.*

PIANO.

Ped. \*

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

Ped.

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

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

*poco rit.*

*poco rit.*

*p* RIP (*shaking head*).

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

(CHORUS *off*.)  
*p* SOFRANOS.  
Laugh - ter! Dare! . . . . .

*p* TENORS.  
Laugh - ter! Dare! . . . . .

*p* BASSES.  
Laugh - ter!

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

*p* Or a song! Or a song!

*p* Or a song! Or a song!

*p* Or a song! Or a song!

*f Vivace.*

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

*pp*

La la la la!

*pp*

La la la la!

*pp*

La la la la!

*Vivace.*

*mf*

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

*pp*

La la la la!

*pp*

La la la la!

*pp*

La la la la!

*mf*

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

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

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

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

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

No. 14. MELODRAME--(The Demon Dwarf).

*Moderato.*  
*Sra.*  
 PIANO. *pizz.*  
*Sra.*  
*Sra.*  
 Cymb. Timb.  
 Cymb. Timb.

SCENE II.

No. 15. (a) SCENE & CHORUS—"The Phantoms."  
 (b) SEA SONG—"Blow high, Blow low!"—Hudson, Rip, & Chorus, S.S.T.B.

*Allegro agitato.*  
 PIANO. *sfz (blow of pick.)* *sfz (pick.)* *sfz (pick.)* *(pick.)*  
 (First Phantom appears.) RIP.—"Oh! How you vas, Mynheer?  
 I did not—verstand."  
 (Second Phantom  
*pizz.*  
 rises.) RIP.—"Oh! Ein oder gentlemanns: Die oder gentlemann's bruder. How you vas, Mynheer? (aside) Your healts vas goot? Eh?"  
 (Third Phantom rises.) RIP.—"Oh! oh! Ein oder gentlemanns. Ein bruder too. All die families. How you vas, likewise, too, Mynheer? (aside) Dis vas fery strange!"  
 (Fourth Phantom  
 appears.) RIP.—"Oh! oh!  
 Vat a families! Bardon me, Mynheer, but vas dere much more of you?"  
 (General appearance of the entire Phantom crew. Last of all in front—Hudson and his officers appear.)  
*oi* *scen* *do.*

*Largo. à bouche fermée.*

SOPRANOS.

TENORS.

BASSES.

Ah! . . . . .  
*à bouche fermée.*

ah! . . . . .

Ah! . . . . .

ah! . . . . .

Ah! . . . . .

ah! . . . . .

*All menace* RIP — "Vell! I declare—I vas  
as surprise as never vas!"*f**Largo. sfz**sfz*

Ah! . . . . .

ah! . . . . .

Ah! . . . . .

ah! . . . . .

Ah! . . . . .

ah! . . . . .

Ah! . . . . .

ah! . . . . .

Ah! . . . . .

ah! . . . . .

Ah! . . . . .

ah! . . . . .

*Sca.....*

Ah! . . . . .

ah! . . . . .

Ah! . . . . .

ah! . . . . .

Ah! . . . . .

ah! . . . . .

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

*foco rit.*

RIP (*walking a'out*).*Moderato quasi allegretto.*

You're ve - ry good...

And friend - ly, I dare say...

But I won't in - trude, . . .

So will bid you good-day!

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

No, no! . . .

Don't look at me like that!

*ad lib.*

But on - ly say...

what you're at?

*più animato.*

No - thing to say?

No - thing to say?



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

*dim.* *pp*

(Diabolical laughter.) SOPRANOS.

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

TENORS.

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

BASSES.

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

*Allegro con fuoco.*

*fff*

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

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

HUDSON.

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

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

*Con fuoco.*

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

*Con fuoco.*

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

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

still the Neth - er - land, . . . We claim for our coun - try! Aye through the

*scen* *do.* *U'* *tempo.*

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

*scen* *do.* *U'* *dim.* *tempo.*

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

*p.* *p.* *p.*

What care we what breez - es blow?

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

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

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

HUDSON.

What care we, . . . What

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

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

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

care we what breez - es blow! . . .

care we what breez - es blow! . . .

care we what breez - es blow! . . .

care we what breez - es blow! . . .

Ped.

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

*Allegro.* SOPRANOS.

TENORS.

BASSES.

PIANO. *Allegro.*

Say, my lads, what

Say, my lads, what

Say, my lads, what

game we'll play? Moon - light! as clear as day!

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

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

*Meno mosso.*  
2ND LIEUTENANT.

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

*Meno mosso.*

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

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

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

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

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

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

*do.* *Allegro.*

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

Ah! . . .

Ah! . . .

Ah! . . .

*p Allegro.*

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

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

CHORUS. SOPRANOS.

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

BASSES.

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

2ND LIEUT.

Live the game of Nine - pins! The

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

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

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

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

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

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

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



2ND LIEUTENANT.  
*Meno mosso.*

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

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

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

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

*do.* *Allegro.*

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

Ah! . . .

Ah! . . .

Ah! . . .

*p Allegro.*

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

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

CHORUS. SOPRANOS.  
TENORS.  
BASSES.

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

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

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

2ND LIEUT.

Live the game of Nine - pins! The

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

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

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

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

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

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

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

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

1ST LIEUTENANT.

*Allegretto amoroso.*

*p* *rit.* *tempo.*

PIANO.

I've had  
 la - dy - loves in my day, With lips rose - red, and a lus - trous eye... And I've witness'd the rose de -  
 cay, The beau - ty fade, and the love - light die! But my la - test love will last . . . . .  
 . . . . . When fol - lies of youth are past... My pipe... my pipe, . . . . . O breathe full

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

*(Bouche fermée.)* *Sva. lower.*

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

The first system of the musical score features a vocal line in treble clef with lyrics: "South, . . . . . From thy cool am-ber mouth, . . . . . Let my fond grasp en-twine . . . . .". Below the vocal line is a grand staff for piano accompaniment. The piano part includes a right-hand treble staff and a left-hand bass staff. The piano part is marked with *(Bouche fermée.)* and *Sva. lower.* and contains three "Ah!" vocalizations. The piano accompaniment consists of chords and arpeggiated figures.

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

*Sva. lower.*

Ah! . . . . . Ah!

Ah! . . . . . Ah!

The second system of the musical score features a vocal line in treble clef with lyrics: ". . . Thy slim fi-gure di-vine! . . . . . Thy kind-ling eye, . . . . . And thy o-dor-ous". Below the vocal line is a grand staff for piano accompaniment. The piano part includes a right-hand treble staff and a left-hand bass staff. The piano part is marked with *Sva. lower.* and contains four "Ah!" vocalizations. The piano accompaniment consists of chords and arpeggiated figures.

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

*Sva. lower.*

Ah!

Ah!

*rit.*

*tempo.*

*f*

Ped. \* Ped. \* Ped.

The third system of the musical score features a vocal line in treble clef with lyrics: "sigh, . . . . . Are more rap-tu-rous far, ay! far... Than a love told by light of the star!". Below the vocal line is a grand staff for piano accompaniment. The piano part includes a right-hand treble staff and a left-hand bass staff. The piano part is marked with *Sva. lower.* and contains two "Ah!" vocalizations. The piano accompaniment consists of chords and arpeggiated figures. The system concludes with a *rit.* (ritardando) marking, followed by a *tempo.* (tempo) marking and a *f* (forte) dynamic marking. Pedal markings "Ped. \* Ped. \* Ped." are present at the bottom of the piano part.

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

O breathe full South, Thy am - ber mouth,

O breathe full South, Thy am - ber mouth,

1ST LIEUTENANT.

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

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

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

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

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

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

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

## 2ND VERSE.

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

star !

star !

star !

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

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

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

*(Bouche fermée.)* *Sua. lower.*

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

*(Bouche fermée.)*

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

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

*Sua. lower.*

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

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

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

*Sua. lower.*

Ah! . . . . .

Ah! . . . . .

*rit.*

*tempo.*

Ped \* Ped. \* Ped.



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

O breathe full South, Thy am - ber mouth,

O breathe full South, Thy am - ber mouth,

1ST LIEUTENANT.

Thy kind - ling eye,

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

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

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

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

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

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

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

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

*Allegretto.*

Harp or Flute.  
*Calenza.*

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

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

Corno. *f p f*

## (a) Danse des Buveurs.

*dolce.*

*ff*

*ff*

2nd.

moderato.

tr.

tr.

sec.

(She takes goblet and offers to RIV.)

tr.

tr.

tr.

(He refuses.)

Lento.

(b) Pas de Fascination.

Tempo di Valse.

First system of musical notation, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, including dynamic markings such as *ff* and *f*.

Third system of musical notation, including first and second endings marked "1st." and "2nd.".

Fourth system of musical notation, continuing the piece with various notes and rests.

Fifth system of musical notation, including the instruction "CODA. Più animato.".

Sixth system of musical notation, including the instruction "Segue next No." and dynamic markings *ff*.

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

*Moderato. Principals with CHORUS.*

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

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

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

PIANO.

*Moderato ben sostenuto. dolce.*

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

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

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

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

RIF. . . . .

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

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

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

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

*rall. p<sup>o</sup> dolce.*

2ND L.

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

3RD L.

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

4TH L.

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

1ST L.

till old! Years will o'er thee pass,

R.

II.

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

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

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

till old! Years will o'er thee pass,

2ND L.  *poco rit.*

Heat nor cold thou'lt know, a - las! Sleep, mor - tal, sleep! Slum - ber, slum ber,

3RD L.

Thou'lt not know, a las! Slum - ber, slum ber,

4TH L.

Thou'lt not know, a - las! Ah!

1ST L.

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

R. *(Half awaking.)* *(Relapses.)*

Ah, heav'n!

H.

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

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

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

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

*colla voce.* *p dolce.*

2ND L.



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

3RD L.



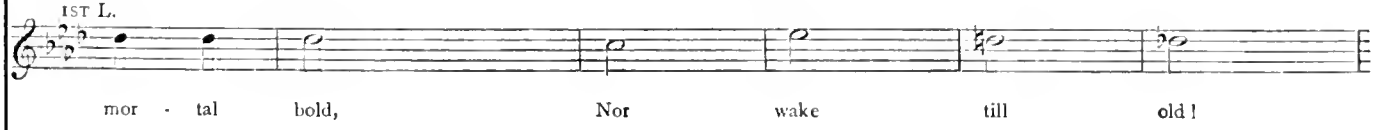
mor - tal bold, Nor a - wa - ken till thou'rt old! . . .

4TH L.



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

1ST L.




mor - tal bold, Nor wake till old!

R.



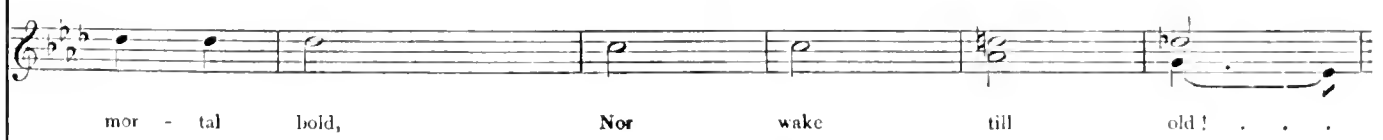
H.



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



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



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



mor - tal bold, Nor wake till old!





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

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

4TH L.  
 Years o'er thee pass, Thou't sleep, wilt sleep  
*rit.*

1ST L.  
 Years will o'er thee pass, Thou't sleep, wilt sleep  
*rit.*

R.  
 (Empty staff)

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

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

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

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

*rit.* *Ped.*

2ND L.  
on! Thy doom shall be . . . to slum-ber on! . . .

3RD L.  
on! Thy doom shall be . . . to slum-ber on! . . .

4TH L.  
on! Thy doom shall be . . . to slum-ber on! . . .

1ST L.  
on! Thy doom shall be . . . to slum-ber on! . . .

R.  
RIP (*half awaking*).

II. *Un poco animato.*

on! Till twenty years . . . are past and gone . . . Thou . . . shalt slum-ber on! . . .

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

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

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

*Misterioso.*

2ND LIEUT. 3RD LIEUT.

R. (*half spoken.*)  
dream! . . . Gretch-en! Gretch-en! I rave!

When dead in dream-less sleep . . . Thy

*Andante assai.*  
p Ped.

1ST LIEUT.

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

I dream! Gretchen!

*cre - - - - - scen - - - - - do.*

Ped. Ped.

2ND L. *ad lib.*  
for - got! Slum - ber, slum - ber,

3RD L. *f*  
for - got! Slum - ber, slum - ber,

4TH L. *f*  
for - got! Ah!

1ST L. *ad lib.*  
for - got! Slum - ber,

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

H. *stent.*  
Death in life be thy lot, For - get - ting and for - got! Slum - ber,

for - got! Ah! ah!

for - got! Slum - ber,

For - get - ting and for - got! Slum - ber,

*f* *stent.* *ff* Ped. *mo tempo.* *p dolce.*

2ND L.  
 mor - tal bold, Nor a - wa - ken till thou'rt old! . . .

3RD L.  
 mor - tal bold, Nor a - wa ken till thou'rt old! . . .

4TH L.  
 mor - tal bold, Nor a - wake till old! . . .

1ST L.  
 mor - tal bold, Nor wake till old!

R.  
 - - - - -

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

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

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

mor - tal bold, Nor wake till old!

The piano accompaniment consists of two staves, treble and bass clef. It features a steady bass line and a more active treble line with chords and melodic fragments. The music is in a minor key and 3/4 time. The piece concludes with a double bar line and repeat signs.

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

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

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

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

R.  
 (Empty staff)

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

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

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

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

Years will o'er thee pass, Thou wilt sleep, wilt sleep  
*rit.* Ped.  
 (Piano accompaniment with triplets and pedaling)

2ND L.  
on! . . . .

3RD L.  
on! . . . .

4TH L.  
on! . . . .

1ST L.  
on! . . . .

R.  
on! . . . .

H.  
on! . . . .

on!

on! . . . .

on! . . . .

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

*leggeramente.*  
*p*

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

*arpa; dolce.*

*Sra.*

*ppp*

End of Act II.

## ACT III.—SCENE I.

(a) ENTR'ACTE.

(b) WOODCUTTERS' CHORUS.

*Moderato a la barcarolla.*

PIANO. *p* *Pizz.*

*un poco animato.*

Flute. *Sra.*

Clar.

The musical score is presented in five systems. The first system is for the piano, with a treble and bass clef. The tempo is 'Moderato a la barcarolla'. The first system includes a piano dynamic marking 'p' and a 'Pizz.' (pizzicato) instruction. The second, third, and fourth systems continue the piano accompaniment. The fifth system introduces the woodcutters' chorus, with parts for Flute, Clarinet, and Soprano (Sra.). The tempo for the chorus is 'un poco animato'.

*tr* *tr* *tr* *tr* *tr*

*U* *p*

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

*sfz*

*rall.*

Segue Chorus.

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

TENORS.  
*Allegretto risoluto.*

BASSES. *f*

PIANO.

Be - fore our broad ax - es, Lo! . . . they fall! . . . The

Be - fore our broad ax - es, Lo! . . . they fall! . . . The

kings of the fo - rest old . . . and tall!

kings of the fo - rest old . . . and tall!

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



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

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

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

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

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

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

Ah! . . . ah!

Ah!

*pp rall.*

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

## SCENE II.

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

*Allegretto.* (Change of scene.)

PIANO

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

SOPRANOS.

TENORS.

BASSES.

*f*

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

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

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

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

*f*

(Pointing to signboard.)

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

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

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

*f* *f*

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

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

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

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

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

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

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

*dolce allegretto assai.*

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

*p Allegretto assai.*

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

TENORS.  
Ear - ly and oft we'll

BASSES.  
Ear - ly and oft we'll

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

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

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

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

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

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

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

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

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

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

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

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

The first system consists of three vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "his con - nec - tions, Though that's us - u - al - ly done! What - so - e - ver may be won, In this af - ter -".

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

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

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

The second system continues with three vocal staves and two piano accompaniment staves. The lyrics are: "noon's e - lec - tions, Let us think of Wash - ing - ton, George Wash - ing - ton!". The piano accompaniment includes triplets and is marked *animato* and *ff*.

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

The third system consists of two piano accompaniment staves. The music is in the same key signature and features a complex, rhythmic accompaniment with many chords and arpeggios. It is marked *ff*.

## KATRINA.

*Moderato semplice.*

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

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

## SOPRANOS.

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

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

USERS.

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

BASSES.

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

*f*

*Stra.*

*pp*

fires us, But if a berth you see In Cus - toms, or may be, Post - mas - ter - ship, Re - mem - ber

*pp*

fires us, But if a berth you see In Cus - toms, or may be, Post - mas - ter - ship, Re - mem - ber

*pp stacc.*

KATRINA & SOPRANOS.

*dolce.*

La - dies can - not sit in Con - gress? True! But at

me!

Pure love of coun - try in - spires us,

me!

Pure love of coun - try in - spires us,

*p*

*f*



least we rule o'er them that do! Of- fice - seek - ers, make no fuss, Come and pay your court to us!

No thought of in - ter - est fires us, But if a berth you see, In Cus-toms,

No thought of in - ter - est fires us, But if a berth you see, In Cus-toms,

Go - vern - ment? 'Tis we! as you shall see! Vote ye then for whom you will, Con- gress men are

or may be, Post - mas - ter - ship, re - mem - ber me!

or may be, Post - mas - ter - ship, re - mem - ber me!

*delicat.*

pup - pets still! E - lect the man of your de - sires, We'll pull the wires! Vote ye then for whom you will,

Vote we then for whom we will,

Vote we then for whom we will,

Congress men are pup - pets still! E - lect the man of your de-sires. We still will pull, yes! pull the wires! Still we'll pull, yes!

Congress men are pup - pets still! E - lect the man of our de-sires. They still will pull, yes! pull the wires! Still they'll pull, yes!

Congress men are pup - pets still! E - lect the man of our de-sires. They still will pull, yes! pull the wires! Still they'll pull, yes!

pull the wires!

pull the wires!

pull the wires!

(Pointing to signboard.)

What - so - e - ver may be won, In this af - ter - noon's e - lee - tions, Let us think of Wash - ing - ton!

What - so - e - ver may be won, In this af - ter - noon's e - lee - tions, Let us think of Wash - ing - ton!

What - so - e - ver may be won, In this af - ter - noon's e - lee - tions, Let us think of Wash - ing - ton!

Square and straight is Wash - ing - ton! Gives no place to his con-nections, Though that's sus - u - al - ly done! What-so - e - ver

Square and straight is Wash - ing - ton! Gives no place to his con-nections, Though that's sus - u - al - ly done! What-so - e - ver

Square and straight is Wash - ing - ton! Gives no place to his con-nections, Though that's sus - u - al - ly done! What-so - e - ver

*mf*

may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash-ing-ton, George Wash-ing - ton!

may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash-ing-ton, George Wash-ing - ton!

may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash-ing-ton, George Wash-ing - ton!

*f* *p* (dialogue.)

*pp*

## No. 21. RONDO—"Yes, No, and Nothing at all."—(Katrina &amp; Chorus, S.S.)

KATRINA.

*Allegretto.*

1. Folks do say, who are wise and

PIANO

*mf* *p*

a - ble, That when tongues got all mixt at Ba - bel, One there was no force could baulk, Language that all lo - vers

*ad lib.*

talk!

SOPRANOS. *mf*

1. Folks do say, who are wise and a - ble, That when tongues got all mixt at Ba - bel, One there was no force could

*Sra.* *loco.* *Sra.*

*mf* *p*

Ped.

*p*  
 In our time then, it lit - tle mat - ters, Dou - ble Dutch if the la - dy  
 haulk, Lan - guage that all lo - vers talk!  
*Sra.* *lo.c.*  
*p*

*cres.* *rit.* *a tempo.*  
 chat - ters, But in court - ing our wo - man kind, Their top - og - ra - phy just bear in mind. The Bos - ton  
*cres.* *a tempo.*  
 Ped.

girls al - ways an - swer "No!" New York maidens al - ways an - swer "Yes!" But here - a - way, The lass - es  
*p*

*rit.* *tempo.* *f*  
 they Just don't say a - nything and let you guess! The Bos - ton girls al - ways an - swer "No!" New York  
 The Bos - ton girls al - ways an - swer "No!" New York  
*rit.* *tempo.* *f*

*rit.* *tempo.*  
 maidens al - ways an - swer "Yes!" But here - a - way, The lass - es they Just don't say an - y - thing and let you guess!  
 maidens al - ways an - swer "Yes!" But here - a - way, The lass - es they Just don't say an - y - thing and let you guess!  
*rit.* *tempo.*  
 Ped.

KATRINA.

2. Were I man, I'd ne'er be de - coy'd in Ar - dent

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment starts with a grand staff (treble and bass clefs). The lyrics '2. Were I man, I'd ne'er be de - coy'd in Ar - dent' are written below the vocal line. A piano dynamic marking 'p' is placed below the piano accompaniment.

love with prude or with hoy - den, True with girls the pro - verb old - "Words are sil - vern, si - lence

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics 'love with prude or with hoy - den, True with girls the pro - verb old - "Words are sil - vern, si - lence' are written below the vocal line. The piano accompaniment continues with various chords and melodic lines.

*ad lib.*  
gold !"  
SOPRANOS, *mf*

2. Were I man, I'd ne'er be de - coy'd in Ar - dent love with prude or with hoy - den, True with girls the pro - verb

The third system begins with the instruction 'ad lib.' above the vocal line. Below the vocal line, it says 'gold !"' and 'SOPRANOS, mf'. The lyrics '2. Were I man, I'd ne'er be de - coy'd in Ar - dent love with prude or with hoy - den, True with girls the pro - verb' are written below the vocal line. The piano accompaniment includes dynamic markings 'mf' and 'p', and the instruction 'loco.' is written below the piano part. The word 'Sza.' is written above the piano part in two places.

Glance and sigh need no trans - la - tion, Love's the same in ev - 'ry

old - "Words are sil - vern, si - lence gold !"

The fourth system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics 'Glance and sigh need no trans - la - tion, Love's the same in ev - 'ry' are written below the vocal line. The piano accompaniment includes dynamic markings 'p' and 'loco.', and the instruction 'Sza.' is written above the piano part. The lyrics 'old - "Words are sil - vern, si - lence gold !"' are written below the piano part.

*cres.* *rit.* *tempo.*

na - tion, But in court - ing our wo - man - kind, Their top - og - ra - phy just bear in mind . The Bos - ton

*cres.* *rit.* *Ped.* *tempo.*

girls al - ways an - swer "No!" New York maidens al - ways an - swer "Yes!" But here - a - way, The lass - es

*p*

*rit.* *tempo.* *f*

they Just don't say a - nything and let you guess! The Bos - ton girls al - ways an - swer "No!" New York

The Bos - ton girls al - ways an - swer "No!" New York

*rit.* *tempo.* *senza rit.* *f*

*rit.* *tempo.*

mai - dens al - ways an - swer "Yes!" But here - a - way, the lass - es they Just don't say a - ny - thing and let you guess!

*rit.* *tempo.*

mai - dens al - ways an - swer "Yes!" But here - a - way, the lass - es they Just don't say a - ny - thing and let you guess!

*rit.* *tempo.* *Ped.*

## No. 22. LETTER SONG—"True Love from o'er the Sea."—(Alice.)

*Moderato non troppo.*

PIANO.

*pp*

I dare not break the seal! What fear, what doubt I feel... I've liv'd so long with sor - row,

I trem - ble at each mor - row! With fond doubt my heart will chill... Lives and loves he still?

*f più animato.*

Sad heart, thou'rt much to blame. Did he not write this name? Ah! . . . come

*f più animato.*



*f*iu. *tempo mo.* *rall.*

now what will, He lives and loves me still! . . . Loves me still! Loves me still! Ah!

*colla parte.* *tempo mo.* *rall.*

*Scz.*

*dolce.*

True love from o'er the sea, I long for thee, Come back to me . . . Wand - 'rer o'er

*marcato la melodia.*

an - gry foam, Come! make my lov-ing heart thy home! Ah! . . . Come

*animato.*

*mf*

back to me! Wand - 'rer o'er an - gry foam, Make this lov - ing heart thy home!

Opening letter.) 2. Ah, me! a

fight a - gain! A wreck toss'd on the main! Then in strange pri - son ly - - ing,

With wounded and with dy - - ing! Nought but sor - row ev - 'ry where, Sor - row and de - spair! (*Reads again.*)

*piu animato.*  
Yet no, a - gain he's free! He's com - ing back to Ah! a -

*piu animato.*

*f* *rit.* *tempo And.* *rall.*

- way with pain, my brave boy comes a - gain ! Comes a - gain ! Comes a - gain ! Ah !

*Sra.*

*colla parte.* *tempo And.* *rall.*

True love from o'er the sea, I long for thee, Come back to me ! Wan - d'r'er o'er

*marcato la melodia.*

an - gry foam, Come ! make my lov - ing heart thy home ! Ah ! . . . Come

*animato.*

*mf*

*pes.*

back to me ! Wan - d'r'er o'er an gry foam, Make this lov - ing heart thy home !

*colla voce.* *pp*

No. 23. HAMMOCK SONG & CHORUS—"Rock'd upon the Billow!"  
(Lieutenant van Slous & Chorus.)

*Moderato quasi al grillo.*

PIANO.

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato quasi al grillo'.

1. Oh! proud and high the feel - ing, O'er the sai - lor steal - ing,

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staves. The lyrics are: "1. Oh! proud and high the feel - ing, O'er the sai - lor steal - ing,"

To the core, When half a gale is blow - ing, And his ship is go - ing, Fast from shore.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "To the core, When half a gale is blow - ing, And his ship is go - ing, Fast from shore."

Staunch is the craft that bears him on, O'er the verge, lands he to be won, Har - vests there are be - yond the foam, To

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Staunch is the craft that bears him on, O'er the verge, lands he to be won, Har - vests there are be - yond the foam, To

reap for those he loves at home! Ay! har vests he be - yond the foam, To reap for those he loves at home!

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "reap for those he loves at home! Ay! har vests he be - yond the foam, To reap for those he loves at home!"

*dolce. pes. tempo.*

Ah . . . Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

*fus. tempo.*

*rit.*

storm, . . . In fair dream to my pil - low, Come many a dear and va - nish'd

*sffz. rit.*

*fes. tempo. dolce.*

form. . . Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

*sffz. pes. tempo. dolce.*

*ris.*

storm, . . . In fair dream to my pil - low, Come many a dear and va - nish'd

*ris.*

form!

SOPRANOS. *p*

Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

TENORS. *p*

Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

BASSES. *p*

Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

In fair dream to my pil - low, Comes a lov'd form! 2. To

storm! . . . In fair dream to his pil - low, Comes a lov'd form!

storm! . . . In fair dream to his pil - low, Comes a lov'd form!

storm! . . . In fair dream to his pillow, Comes a lov'd form!

sea - men death or dan - ger Sel - dom is a stran - ger, Watch or sleep! From gulf of wa - ter un - der,

To the bat - tle's thun - der, O'er the deep! . . . Foe - men may start from ev - 'ry wave,

And ev - 'ry bil - low be his grave! But e'en when death or dan - ger's near, The thought of home his heart will

cheer! Tho' death and dan - ger may be near, Yet thoughts of home his heart will cheer!

*dolce. pes. rit.*

Ah! . . . . . Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

*pes. tempo.*

*rit.*

storm, . . In fair dream to my pil - low, Come many a dear and va - nish'd

*sfc. rit.*

*pes. tempo. dolce.*

form. . . Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

*sfc. pes. tempo. dolce.*

*ris.*

storm, . . In fair dream to my pil - low, Come many a dear and va - nish'd

*ris.*



form !

SOPRANOS. *p*

Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

TENORS. *p*

Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

BASSES. *p*

Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

In fair dream to my pil - low, Comes a lov'd form !

storm! . . . In fair dream to his pil - low, Comes a lov'd form !

storm! . . . In fair dream to his pil - low, Comes a lov'd form !

storm! . . . In fair dream to his pillow, Comes a lov'd form !

No. 23 $\frac{1}{2}$ .

## MELODRAME.

*(Entrance of RIP VAN WINKLE.)**Moderato piu lento qu'an 1er acte.*

PIANO.

*(RIP enters slowly L., over bridge. He stops C., looks round curiously on village; then descends slowly to stage, and reaches well down R.C. on last bar.)*

## No. 24.

## SONG—"Truth in the Well."—Rip.

Rip.

*Allegretto.*

PIANO.

*f* *p*

1. The thirs - ty sun burns

on the noon-tide brink, Yet hot - ter, Yet hot - ter! And like that

sun, Me - thinks too I would drink... But wat - - er, But wat - - er!

Who could this fore - tell? My cel - lar is a well... And a moss-grown buck - et

*colla voce.*

fa my glass, Of good wine be reft, With not a cro-ny left,

It is not a lov-ing cup I quath-a-las!

*(He looks into bucket and starts.)*

Ped. *un poco animato.*

Ah! me! What is't I see? Dull eye, white hair, and wrink-led

brow? . . . No, no! poor Rip, it is not thou, it is not thou! Ha! ha! ha! ha! ha! ha!

*poco rit.*

*poco rit.*

*tempo Uno.*

Who that old man was I can - not guess, But in wat - er I be - lieve so much the

*tempo Uno.*

*piu mosso. pp*

less..... Yet man-kind, time out of mind, The ly - ing le - gend told and tell, That Truth lives at the bot - tom

*piu mosso. pp*

of a well!

2. In

wine, they say, de - cep - tion e - ver lurks, And trou - - ble, And

*p*

trou - ble! That to - pers, when the sub - tle po - sition works, See

dou - ble, See dou - ble! Well, it may be so! (In -

*colla voce.*

- deed it's true, I know!) But has wat - er then the same ef - fect?

If not, who was he A - star - ing so at me, That the crys - tal wa - ter did but

*(Looking again into bucket.)*

now re - flect? Yes! yes!

*un poco animato.*

Ped.

He's there a - gain! Dull eye, white hair, and wrin - kled brow! . . . No, no! poor

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'He's' followed by eighth notes 'there a - gain!'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Rip, it is not thou, it is not thou! Ha! ha! ha! ha! ha! ha! Who that old man was I

*poco rit.*

*poco rit.*

The second system continues the vocal line with 'Rip, it is not thou, it is not thou!'. The piano accompaniment includes a 'poco rit.' marking above the staff. The vocal line ends with 'Who that old man was I'.

can - not guess, But in wat - er I guess be lieve so much the less, . .

The third system features the vocal line with 'can - not guess, But in wat - er I guess be lieve so much the less, . .'. The piano accompaniment continues with a similar rhythmic pattern.

*piu mosso. pp*

Yet man-kind, time out of mind, The ly - ing le - gend told and tell, That Truth lives at the bot - tom

*piu mosso. pp*

The fourth system begins with a 'piu mosso. pp' marking. The vocal line starts with 'Yet man-kind, time out of mind, The ly - ing le - gend told and tell, That Truth lives at the bot - tom'. The piano accompaniment also includes a 'piu mosso. pp' marking.

*tr*

of a well!

The fifth system features a vocal line with a trill 'tr' above the first note and the lyrics 'of a well!'. The piano accompaniment includes a trill in the right hand.

No. 25. TRIO—"I Know you not!"—(Alice, van Slous, & Rip.)

ALICE. *a piacere.*

I know you not! my fa-ther's dead!

VAN SLOUS.

Old man! I fear your reason's

*Allegro moderato.*

PIANO

*f*

*colla parte.*

RIP. *ad lib.*

fled! . . . Mad? No, no! . . . . . If I'm old . . .

*Andante assai.*

ALICE.

Thy

Think not I'm speaking wild, . . . . . Then thou art, yes! thou art my

*rit. al lib.*

*rit.*



*Piu mosso.*

daugh - ter ! I, thy daugh - ter ? The world and time have made Thy in - tel - lect to  
child !

*p*

*Piu mosso.*

(To VAN SLOUS.) *animato.*

tot - ter, Thy me - mo - ry's de - cay'd ! Oh, cru - el ! sad ! The old man's

*animato.*

ALICE.

mad ! A cru - el lot

VAN S.

A cru - el lot

RIP. (*overhearing ALICE*).

No, no ! I am not mad ! A cru - el lot

A.  
and sad! The old man's mad! The  
V. S. and sad! The old man's mad! . . . . . The  
R. and sad, To be thought mad! . . . . . Her

A.  
snow-white locks down flow - ing, The sad lack - lus - tre eye, . . . A - non with mad - ness glow - ing, Tell  
V. S. snow-white locks down flow - ing, The sad lack - lus - tre eye, . . . A - non with mad - ness glow - ing, Tell  
R. flax - en locks down flow - ing, Her bright and speak - ing eye, . . . With love and pi - ty glow ing, Bring

A.  
of the days gone by! Of love, and home, and hope, gone by! . . . If  
V. S. of the days gone by! Of love, and home, and hope, . . . gone by! If  
R. back the days gone by! Bring back the home and hope gone by! . . . Ah!

A  
 fan - cy be re - call - ing One dis - tant sun - ny gleam, If peace be on him fall - ing, Oh!

V. S.  
 fan - cy be re - call - ing One dis - tant sun - ny gleam, If peace be on him fall - ing, Oh!

R.  
 mem - 'ry be re - call - ing A dis - tant sun - ny gleam, Peace on my mind is fall - ing, And

*ben marcato.*

A.  
 let the old man dream!

V. S.  
 let the old man dream!

R.  
 oh! 'tis not a dream! All

*un poco rit.*

*pizz.*

here seems new and strange, Then how . . . re - call the past?

*rit.*  
 Ah! I know! . . . the songs! . . . The hap - py songs we sung . . . long, long a  
*p colla voce.*

*dolce.*  
 go! . . . ALICE.  
 Re - call the songs . . . of long a -  
*fizz.*

*go?*  
 VAN S.  
 Let him rave... bet - ter so! *Rit. (aside).* I can think no strain up -

*rit.*  
 on! . . . My mem - 'ry's gone! . . . ALICE (aside).  
 Poor wan - der'd brain! . . . What was not,  
*rit.* VAN S. (aside).  
 Poor wan - der'd brain! . . . What was not,

A. *p*  
 can - not come a - gain! . . . . . In vain, in vain!

V. S. *p*  
 can - not come a - gain! . . . . . In vain, in vain!

R. *(He tries to recall a phrase.)*  
 These lit - tle heads... These lit - tle

*p pizz.*

A. *p*  
 Poor wea - ry brain! . . .

V. S. *p*  
 Poor wea - ry brain! . . .

R.  
 heads, . . . Ah! . . . at last! . . . These lit - tle

*Moderato con espressione.*

A. *Spoken.*  
 What!

V. S. *Spoken.*  
 What!

R.  
 heads now gold - en, Silvered one day may be. Trembling, and frail, and

A. *p* That song! . . . That song! . . .

V. S. *p* That song! . . . That song! . . .

R. That song! . . . That song! . . .

old - en, (That day I may not see!) But tho' flow - ers may pe - rish, And tho'

A. *Con fuo.o.* Si-lent for so long, Will stay in mem - 'ry

V. S. *Con fuo.o.* Si-lent for so long, Will stay in mem - 'ry

R. Si-lent for so long, Will stay in mem - 'ry

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

A. *animato. ff* aye! We'll love each o - ther, and for aye! We'll love each o - ther, and for aye! . . .

V. S. *ff* aye! We'll love each o - ther, and for aye! We'll love each o - ther, and for aye! . . .

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

*ff animato.*

## No. 26.

## CHORUS—"Some Say."—(S.S.T.B.)

SOPRANOS.

TENORS.

BASSES.

PIANO.

*Moderato.*

*leggieramente.*

*f* *p*

Some say, now that the

vot - ing is done, The fin - ish will be ex - cit - ing, So we run here to see the fun, And

So we run here to see the fun, And

So we run here to see the fun, And

*p*

*p* p'raps some fight - ing! *pp* Will the To - ries win? *f* Yes! *pp* Will the Whigs be beat? *ff* A - ny - how we'll

*p* p'raps some fight - ing! *pp* Will the To - ries win? *pp* Will the Whigs be beat? *f* No! *ff* A - ny - how we'll

*p* p'raps some fight - ing! *pp* Will the To - ries win? *pp* Will the Whigs be beat? *f* No! *ff* A - ny - how we'll

give our - selves a treat! . . . Some say, now that the vot - ing is done, The fin - ish will be ex -

give our - selves a treat! . . .

give our - selves a treat! . . .

*p* cit - ing, *p* So we run here to see the fun, And *p* p'raps some fight - ing!

*p* So we run here to see the fun, And *p* p'raps some fight - ing!

*p* So we run here to see the fun, And *p* p'raps some fight - ing!



## No. 27.

## FINALE—Tutti e Coro.

*Moderato assai.* RIP.

From deep for - est ho - ry, Lift in aw - ful glo - ry,

PIANO. *f* *Moderato assai.*

Moun - tains grey and old, That mys - t'ry and tra - di - tion hold; Ne - ver mor - tal dar - ing,

Ped.

Thith - er reck - less far - ing, E'er re - turn'd the tale, (Save I a - lone) to tell!

Dutch tars dress'd so quaint - ly, Dutch songs sound - ing faint - ly, Tell that Hud - son's band

*dim.*

Ped. Ped.

Some - where are at hand! . . . . .

SOPRANOS.

TENORS.

BASSES.

He

He

He

*senza ritard.*

ALICE.

*stent.*

Oh! be - ware! take care, take care! If so be thou wert by the dark . . . glen stray - ing! Ne - ver

raves l

raves l

raves l

*p*

*colla parte.*

more thou't wan - der there, By the tran - cend so - li - tude spell-bound de - lay - ing! Here at

*pp* Here at

*pp* Here at

*pp* Here at

*pp*

length wilt thou find rest, Let the long - for - got - ten past . . . guide by, On thy

*stent.* *pp* On thy

length wilt thou find rest, On thy

*pp* On thy

length wilt thou find rest, On thy

*pp* On thy

*colla parte.*

## TUTTI. (Principals with chorus)

daugh - ter's lov - ing breast, From thee will the cru - el phan - toms fade and die! Oh, be - ware! take care, take

daugh - ter's lov - ing breast, fade and die! Oh, be - ware! take care, take

daugh - ter's lov - ing breast, fade and die! Oh, be - ware! take care, take

daugh - ter's lov - ing breast, fade and die! Oh, be - ware! take care, take

*p*

care! If so be thou wert by the dark . . . glen stray - ing, Ne - ver more thou'lt wan - der there, By the tran - cèd

care! If so be thou wert by the dark . . . glen stray - ing, Ne - ver more thou'lt wan - der there, By the tran - cèd

care! If so be thou wert by the dark . . . glen stray - ing, Ne - ver more thou'lt wan - der there, By the tran - cèd

care! If so be thou wert by the dark . . . glen stray - ing, Ne - ver more thou'lt wan - der there, By the tran - cèd

so - li - tude spell - bound de - lay - ing. Here at length wilt thou find rest, Let the long - for - got - ten past . . . glide

so - li - tude spell - bound de - lay - ing. Here at length wilt thou find rest, Let the long - for - got - ten past . . . glide

so - li - tude spell - bound de - lay - ing. Here at length wilt thou find rest, Let the long - for - got - ten past . . . glide

by, On thy daugh - ter's lov - ing breast, From thee will the cru - el phan - toms fade and die!

by, On thy daugh - ter's lov - ing breast, From thee will the cru - el phan - toms fade and die!

by, On thy daugh - ter's lov - ing breast, From thee will the cru - el phan - toms fade and die! (Curtain.)

*rit.*

*martellato.*

*ff*

*fff*

END OF OPERA.

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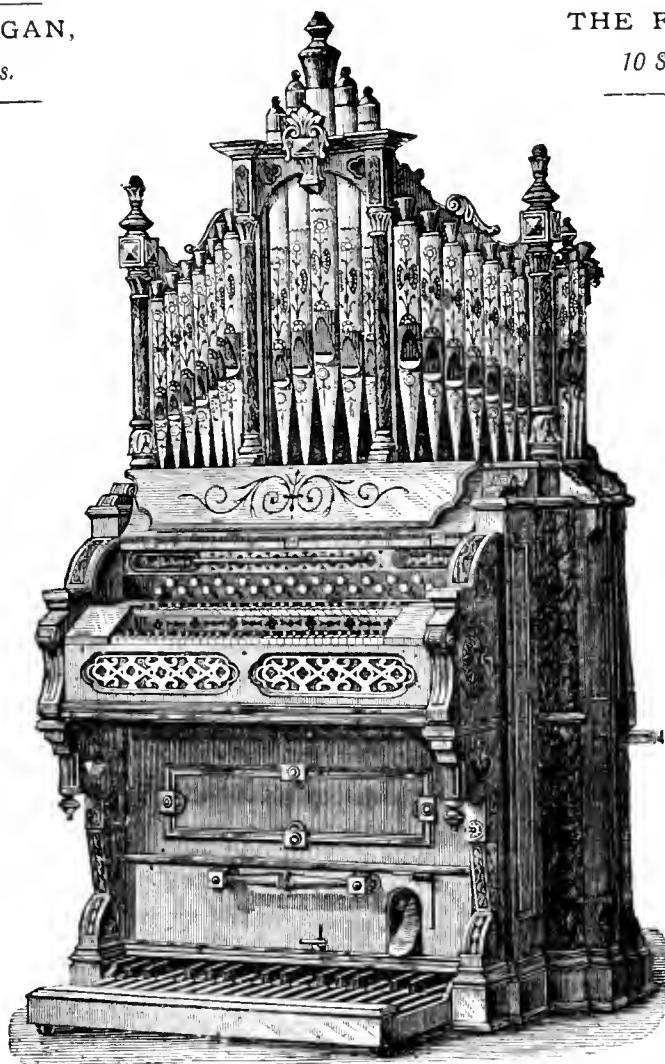
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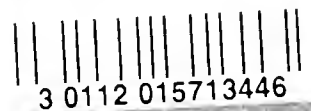








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