

AUTHORIZED COPYRIGHT EDITION

RIP VAN WINKLE

→ A NEW COMIC OPERA IN ←

3 ACTS

Written by
MEILHAC & FARNIE

Music by
PLANQUETTE

PHILADELPHIA:
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1018 Chestnut Street.

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NEW COMIC OPERA

IN

THREE ACTS

WRITTEN BY

MEILHAC AND FARNIE

MUSIC BY

PLANQUETTE, TR

Composer of "Chimes of Normandy," etc.

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DRAMATIS PERSONÆ.

RIP VAN WINKLE
 NICK VEDDER (*Village Innkeeper*)
 KNICKERBOCKER (*Village Schoolmaster*)
 DERRICK VAN SLOUS (*Village Lawyer*)
 CAPTAIN ROWLY (*of the Grenadiers*)
 TOM TIT (*an Officer*)
 PETER VAN DUNK (*the Burgomaster*)
 GRETCHEN (*Rip Van Winkle's Wife*)
 LITTLE ALICE (*Rip's Daughter*)
 LITTLE HANS (*Derrick's Nephew*)
 LITTLE JAN VEDDER (*Katrina's Brother*)
 KATRINA (*Vedder's Daughter*)

THE PHANTOM CREW.

CAPTAIN HENDRICK HUDSON
 HIS FIRST LIEUTENANT
 HIS SECOND LIEUTENANT
 THE GOBLIN DWARF

ADDITIONAL CHARACTERS IN THIRD ACT.

LIEUTENANT VAN SLOUS (*of the U. S. Frigate Constitution*)
 JAN VEDDER (*Son of Nick Vedder*)
 ALICE VAN WINKLE (*Orphan adopted by Van Dunk*)
 Soldiers, Woodcutters, Peasants, Sailors, etc.

ACT I.—VILLAGE INN IN TIME OF GEORGE III.

ACT II.—THE KAATSKILLS. ACT III.—THE VILLAGE.

OVERTURE.

211

PIANO.

Allegro risoluto.

ff

risoluto.

ff

211
75
8/2/37 Homeyer

Allegretto.

leggieramente.

p

p

p

ff

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with three sharps (F#, C#, G#) and a 6/8 time signature. It features a complex, flowing melody in the right hand and a rhythmic accompaniment in the left hand.

Second system of musical notation, continuing the piece. It maintains the same key signature and time signature, with intricate melodic lines and harmonic support.

Third system of musical notation, marked *Moderato.* in the upper left. The time signature changes to 6/8. The right hand has a more melodic and lyrical quality, while the left hand provides a steady accompaniment. The word *Hautb.* is written in the lower left.

Fourth system of musical notation, featuring a *SOLO* section. The right hand is marked *SOLO, lentement ad lib. Andante cantabile.* and the left hand is marked *Un poco animato.* and *Pist.* The time signature changes to 3/4. The solo part is more expressive and slower, while the piano accompaniment is more active.

Fifth system of musical notation, continuing the solo and piano accompaniment. The right hand features a series of notes with 'x' marks above them, possibly indicating a specific performance technique or a correction. The left hand continues with its accompaniment.

Sixth system of musical notation, showing further development of the musical themes. The right hand has a more melodic line, and the left hand provides a solid harmonic base.

Seventh system of musical notation, concluding the piece. The right hand has a melodic line that ends with a *rall.* (rallentando) marking. The left hand provides a final accompaniment. The time signature changes to 2/4.

Tempo di Polka.

The first system of musical notation 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. The lower staff is in bass clef with the same key signature and time signature. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

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

The third system features a change in dynamics to forte (*f*). The upper staff has a more active melodic line with sixteenth-note runs. The lower staff accompaniment remains consistent with the previous systems.

The fourth system continues the forte (*f*) section. The upper staff has a complex melodic line with many sixteenth notes. The lower staff accompaniment is steady.

The fifth system shows a change in dynamics back to piano (*p*). The upper staff has a melodic line with some grace notes. The lower staff accompaniment continues with chords and eighth notes.

The sixth system concludes the piece. The upper staff has a melodic line that ends with a double bar line. The lower staff accompaniment also ends with a double bar line.

VI.

Allegro risoluto.

First system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has two sharps (F# and C#). The time signature is 6/8. The piece begins with a piano (*ff*) dynamic. The music consists of rhythmic patterns with accents and slurs. The system concludes with a double bar line and a repeat sign.

Tempo di Valse.

Second system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has two sharps. The time signature is 3/4. The tempo is marked *Tempo di Valse*. The music includes the instruction *sans presser.* and *Espressivo.* The system ends with a double bar line.

Third system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has two sharps. The time signature is 3/4. The music continues with melodic lines and harmonic accompaniment. The system ends with a double bar line.

Fourth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has two sharps. The time signature is 3/4. The music is marked *piu animato.* and features more active rhythmic patterns. The system ends with a double bar line.

Fifth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has two sharps. The time signature is 3/4. The music continues with melodic and harmonic development. The system ends with a double bar line.

Sixth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has two sharps. The time signature is 3/4. The music features complex textures and dynamics. The system ends with a double bar line.

Seventh system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has two sharps. The time signature is 3/4. The music concludes with a *molto rall.* marking. The system ends with a double bar line and a repeat sign.

VII.

Allegretto.

leggero.

Moderato assai.

VIII.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes various note values and rests.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, including a triplet of eighth notes in the treble clef.

Fourth system of musical notation, marked *un poco animato.* and containing the vocal line with lyrics: *cre - scen - do. cre -*

Fifth system of musical notation, continuing the vocal line with lyrics: *scen - do. ff*

Sixth system of musical notation, primarily consisting of piano accompaniment.

Seventh system of musical notation, featuring piano accompaniment with dynamic markings *ff*.

RIP VAN WINKLE.

ACT I.

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

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

PIANO.

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

The piano introduction is in 2/4 time, key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

The piano accompaniment for the scene continues in 2/4 time, D major. It features a more active right hand with sixteenth-note patterns and a consistent chordal accompaniment in the left hand.

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

The piano accompaniment for the scene continues in 2/4 time, D major. It features a more active right hand with sixteenth-note patterns and a consistent chordal accompaniment in the left hand.

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!

The piano accompaniment for the chorus is in common time, D major. It features a steady accompaniment of chords in the left hand and a melodic line in the right hand. The tempo is marked *ben marcato*.

(pointing to sign.)

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

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

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

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

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

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

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

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

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

piu animato.

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

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

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

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!

leggiero.

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

PETER.

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

ristesso tempo.

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

CORO. PETER. CORO. PETER.

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

pay!
SOPRANOS.

TENORS.

BASSES.

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

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

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

rit.

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

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

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

KATRINA.

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

(Enter GRETCHEN.)

GRETCHEN.

Myn - heer! don't be hard on Rip, I pray!

pp

Meno mosso.

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

Stent.

colla parte.

pomposo.

PETER.

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

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

Not in all Kaats - kill keeps a - way . . . One col - o - nist, save *ad lib.*

cre - scen do. olla parte.

(GRETCHEN and KATRINA come on either side of PETER.)

Rip, to - day!

Allegretto grazioso.

ff tempo lmo. ff p

GRETCHEN.

Sweet Sir! you would be all the sweet - er, If Rip you'd par - don, Myn - heer Pe - ter!

PETER.

You, whom we girls all love so dear - ly,

Do not tam - per with . . . the throne!

Ped.

Have too much heart to act se - vere - ly!

(Yes, I'm all heart, I . . . must own!)

GRETCHEN. *un poco animato.*
 See! the smile al-rea-dy beam-ing, See him with good na-ture beam-ing, Ah! his heart he can-not hard-en!

KATRINA.
 See! the smile al-rea-dy beam-ing, See him with good na-ture beam-ing, Ah! his heart he can-not

The first system of the score features two vocal staves and a piano accompaniment. Gretchen's part is marked 'un poco animato'. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Tempo mo.

G.
 Oh, then, a-way with doubt a-larm-ing, Thou-sand thanks,

K.
 hard-en!

SOPRANOS.
 Rip van Win-kle he will par-don!

TENORS.
 Rip van Win-kle he will par-don!

BASSES.
 Rip van Win-kle he will par-don!

elegante.

The second system includes vocal parts for Soprano, Tenor, and Bass, and a piano accompaniment. The tempo is marked 'Tempo mo.'. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a 'elegante' marking.

G.
 Bur-go-master charming! Now can I share in mirth and pleasure, Sing an old

PETER (*aside*).
 'Tis my way, All wo-men say!

The third system features Peter's vocal part and piano accompaniment. Peter's part includes a triplet of eighth notes. The piano accompaniment continues with a melodic line and chords.

G. *mf*
 lilt, or trip a mea - sure, Hail to the day, and now let's all be gay! . . .

G. *f*
 Hail to the day, and now let's all be gay!
 SOPRANOS. (KATRINA with 2nd.)

f
 Hail to the day, and now let's all be gay!
 TENORS & BASSES. (VEDDER with BASSES.)

Hail to the day, and now let's all be gay! TUTTI.—What's that? VEDDER.—Soldiers coming up the valley. TUTTI.—Ah! PETER.—Soldiers? What can they want? Never mind—don't let that disturb our holiday. TUTTI.—Hurrah!

pp (Bugle call off.) *pp*

Ped. *

SOPRANOS. *cres.*
 TENORS. Let those med-dling sol - diers come, Not for them shall we be dumb!
 BASSES. *cres.*
 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 marcato.

(pointing to sign.)

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

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

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

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

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

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

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

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

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

piu animato.

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

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

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

rit.

Third, So to hon-our George the Third!

Third, So to hon-our George the Third!

Third, So to hon-our George the Third!

mf *pp* *(Dialogue.)*

ppp

No. 1½.

MELODRAME.

(Entrance of English Detachment.)

CAPTAIN. "Break off! Pile arms!"

PIANO.

ff *pp*

No. 2. RONDO—"Yes, No, and Nothing at all."—(Katrina & Chorus, S.S.)

KATRINA.

PIANO.

Allegretto. *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*

i. Folks do say, who are wise and a - ble, That when tongues got all mixt at Ba - bel, One there was no force could

8va. *loco.* *8va.* *mf* *p*

Ped.

p

In our time then, it lit - tle mat - ters, Dou - ble Dutch if the la - dy

bauk, Lan - guage that all lo - vers talk!

8va. *loco.*

p

cres. *rit.* *a tempo.*

chat - ters, But in court - ing our wo - man kind, Their top - og - ra - phy just bear in mind. The Bos - ton

cres. *a tempo.*

Ped.

girls al - ways an - swer "No!" New York maidens al - ways an - swer "Yes!" But here - a - way, The lass - es

p

rit. *tempo.* *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!

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!

rit. *tempo.*

Ped.

KATRINA.

2. Were I man, I'd ne'er be de - coy'd in Ar - dent

love with prude or with hoy - den, True with girls the pro - verb old— "Words are sil - vern, si - lence

ad lib.
gold!"
SOPRANOS. *mf*

2. Were I man, I'd ne'er be de - coy'd in Ar - dent love with prude or with hoy - den, True with girls the pro - verb

mf *p* *8va.* *loco.* *8va.*

Ped.

Glance and sigh need no trans - la - tion, Love's the same in ev - 'ry

old— "Words are sil - vern, si - lence gold!"

8va. *loco.* *p*

cres. *rit.* *tempo.*

na - tion, But in court - ing our wo - man - kind, Their top - og - ra - phy just bear in mind... The Bos - ton

cres. *rit.* Ped. *tempo.*

girls al - ways an - swer "No!" New York maidens al - ways an - swer "Yes!" But here - a - way, The lass - es

p

rit. *tempo.* *f*

they Just don't say a - nything and let you guess! The Bos - ton girls al - ways an - swer "No!" New York

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. 21.

EXIT OF PEASANTS, &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.

RIP.

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

Allegretto grazioso.

PIANO.

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 '1. Oh! where's my girl of whom I'm fond? Where-'. The piano accompaniment is marked 'Allegretto grazioso' and includes a 'PIANO.' instruction. Pedal markings 'Ped.' and asterisks '*' are present at the bottom of the piano part.

ad lib.

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

marcato. *colla parte.*

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

tempo.

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

tempo. *marcato.* *mf*

Ped. * Ped. *

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

a piacere. *piu.*

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

p colla parte. *piu pp*

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

dim.

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

dim.

Ped. *

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

p *f* *rit.*

p *f* *rit.*

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-

ad lib.

marcato. *colla parte.*

tempo.

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

tempo. *marcato.*

Ped. * Ped. *

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

a piacere. *piu.*

mf *p colla parte.*

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

dim.

piu pp *dim.*

Ped. *

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

f *p* *f*

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

rit. *f*

rit.

Ped.

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

PIANO. *Alla Barcarolla.*

RIP. *Where*

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

legato.

GRETCHEN. *poco rit.*

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

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

poco rit.

Ped.

G.

R. *tempo.*

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

p

GRETCHEN.

G. Would it were

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

cres. *dim.* *legato.*

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

R. Ri - vals a -

meno. *meno.*

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

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

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

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

R. mean!

poco rit.

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

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

poco rit.

Ped.

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

R.

p

G. *f* Pine . . . for the *dim.* home . . . I left for the *ad lib.* de - sert to roam!

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

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

Ped. * Ped. * Ped. *

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

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

p leggiero. *cres.* *dim.*

a piacere.

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

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

pp *p*

(to CAPTAIN.)

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

Allegretto ben mesurato.

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

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

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

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

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

pp

have no ap - pe - tite for war!

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

vivo.

mf

Ped. *

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

GRETCHEN.

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.

leggieramente.

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

senza ritard. *f* *p*

stent. *3*

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

colla parte.

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

pp *colla parte.*

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

SOPRANOS. *f*

TENORS. *f* Oh ! be -

BASSES. *f* Oh ! be -

Oh ! be -

Ped. *f*

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

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

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

GRETCHEN.

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. ³

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

colla parte.

stent. ³

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

pp *colla parte.*

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

SOPRANOS. *f* Oh! be -

TENORS. *f* Oh! be -

BASSES. *f* Oh! be -

ff *Ped.* *f*

ware! take care, take care! Who-so-e'er thou art, by the dark . . . 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!

ff agitato molto. *dim.*

Ped.

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

RIP.

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

Moderato non troppo.

PIANO. *f*

ALICE. HANS.

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

p

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

(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.

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

leggiro.

pp Allegro assai.

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

HANS.

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

RIP.

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

mf

p

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

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

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

Ped. *

Ped. *

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

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

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

A.
brake!

H.
brake!

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

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

Moderato con espressione.

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

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

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

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. 
 aye! . . for aye! . .
pp rit. ppp un poco rit.

No. 8. SONG—"Where is the Woman?"—Derrick.

PIANO.

Andantino.

marcato il canto.

piu animato.

Ped.

The piano introduction is in 3/4 time with a key signature of two sharps (D major). It begins with a slow, expressive melody in the right hand, marked 'Andantino' and 'marcato il canto'. The left hand provides a simple harmonic accompaniment. The piece concludes with a more rhythmic and energetic section marked 'piu animato', featuring a more complex accompaniment in the left hand. A 'Ped.' (pedal) marking is present at the end of the introduction.

DERRICK. *Moderato.*

I. "Where is the wo - man?" Rang out when crime be - gan;

dim.

The first vocal line is in 3/4 time, marked 'DERRICK. Moderato'. The lyrics are: "Where is the wo - man?" Rang out when crime be - gan;". The piano accompaniment is in the same key and time, featuring a steady harmonic accompaniment. A 'dim.' (diminuendo) marking is present in the piano part.

"Where is the wo - man?" Still cri - eth la - ter man, Truth known a - lone to sa - ges,

The second vocal line continues the melody in 3/4 time. The lyrics are: "Where is the wo - man?" Still cri - eth la - ter man, Truth known a - lone to sa - ges;". The piano accompaniment continues with a steady harmonic accompaniment.

Doubt - ed by glow - ing youth, Ar - gued in all the a - ges, And e - ver still, the truth!

The third vocal line concludes the piece in 3/4 time. The lyrics are: Doubt - ed by glow - ing youth, Ar - gued in all the a - ges, And e - ver still, the truth! The piano accompaniment continues with a steady harmonic accompaniment.

movt. de valse.

Ah! . I, weak and vain, Must doubt a - gain, Of sto - ry told By

wise men of old! . . . Pre - ce - dent dis - dain - ing! Pas - sion o'er all reign - ing,

Ped. * Ped. *

à piacere. *lunga.*

Head and heart a - bove! Pi - ty, Fate! I love, Pi - ty, Fate! I love!

Ped. * *colla parte.*

2. O'er my dry

piu animato. *dim.*

Ped.

parchments, I pore by day and night, Seek - ing ob - liv - ion Of beauty fair and bright,

Vain - ly I shun the vi - sion Glow - ing from ev - 'ry page, Smi - ling as in de - ri - sion Of

pe - dant and of sage! Ah! I, weak and vain, Must doubt a - gain,

portez la voix.
Mouv. de valse.

Of sto - ry told By wise men of old! Pre - ce - dent dis - dain - ing,

Ped. *

Pas - sion o'er all reign - ing, Head and heart a - bove! Pi - ty, Fate! I love! Pi - ty, Fate! I love!

a piacere. *lunga.*
colla parte. *ppp*

Ped. * Ped. *

No. 9. RONDO—"The Village Well."—(Katrina & Chorus, S.S.)

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

The piano introduction consists of two staves. The right hand is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic. The left hand is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment of chords and single notes.

1st and 2nd SOPRANOS.
Sva.

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

The first system of the song features two vocal staves for the 1st and 2nd Sopranos and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are written below the first vocal staff. The piano accompaniment is in bass clef with the same key signature and time signature, providing harmonic support for the vocal lines.

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

The second system continues the vocal and piano accompaniment. The vocal staves and piano accompaniment maintain the same musical setting as the first system, with the lyrics continuing across the staves.

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

The third system concludes the vocal and piano accompaniment. The vocal staves and piano accompaniment continue with the same musical setting. The lyrics end with a stage direction: *(The girls draw water and fill pitchers.)*. The piano accompaniment ends with a final chord and a fermata.

KATRINA. *meno mosso.* *pes.*

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

Beva. *meno mosso.* *pes.*

rit. TUTTI. *vivo.*

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

colla parte. *vivo.*

f *rit.* *Imo tempo.*

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

rit. *pizz.* *Imo tempo.*

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

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

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

Sva.

f

meno mosso.

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

pes.

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

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!

f *rit.*

rit. *pizz.*

1mo tempo.

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

1mo 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. 10. FINALE, ACT I.—“When I Come Back.”—(Tutti e Coro.)

PIANO.

Moderato.

RIP.

When I come

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

p

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

GRETCHEN.

One would think that my word you doubt! I

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

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

più animato.
G. But do not stay Long time a - way!
R. 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!
KATRINA. 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

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*

R. *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 -*

V. *Her*

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

K. *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 tempo.*

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

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

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

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

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

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

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

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

DERRICK.

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

Moderato.
p

GRETCHEN (*aside*).

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

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

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

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 - lec -

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

ritard. *tempo.*

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

DERRICK.

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

Rip.

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

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

Moderato.

rit.

(movement.)

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

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

GRETCHEN. *vivo.*

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

KATRINA.

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

JACINTHA.

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

KNICKERBOCKER.

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

RIP.

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

VEDDER.

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

BURGOMASTER.

so! (*exit* DERRICK.)

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

SOPRANOS.

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

TENORS.

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

BASSES.

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

*vivo.**ff**f*

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

SOPRANOS.

pp

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

TENORS.

pp

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

BASSES.

pp

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

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

My dar-ling!

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

Hautb.

p

Hautb.

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

GRETCHEN.

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

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

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

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

G. gain!

R. gain!

TENORS & BASSES. What's that we hear?

OMNES. *The soldiers!* (March.)

KATRINA. There they come!

BURGOMASTER. Fly, oh, fly!

VEDDER. Fly, oh, fly!

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

poco piu. RIP (laughing.)

poco piu.

(Taking his gun.)

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

Rit. rit.

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

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

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

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

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

Moderato assai.

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

Moderato assai.

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

Ped.

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

Ped.

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

dim.

Ped. |

GRETCHEN.

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

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.

stent.

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

SOPRANOS. *pp*

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

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

p

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

GRETCHEN. *ff* > 

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

KATRINA. 

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

JACINTHA. 

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

KNICKERBOCKER. 

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

RIP. (*laughs in derision*).

BURGOMASTER. 

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

VEDDER. 

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

so-litudespell-bound de - laying. *ff* > 

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

so-litudespell-bound de - laying. *ff* > 

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

so-litudespell-bound de - laying. *ff* > 

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

fff > 

rit.

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

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

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

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

R. I - fly!

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

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

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

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

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

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

rit.

Martellato. *ff*

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

3

End of Act I.

ACT II.

(a) ENTR'ACTE.

(b) MELODRAME.

Allegretto.

F. ANO.

(Curtain rises.)

f *p* *f*

This system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a piano (*f*) dynamic, followed by a piano (*p*) dynamic, and ends with a forte (*f*) dynamic. The lower staff has a bass clef and the same key signature, providing harmonic support with chords and moving lines.

(Entrance of RIP. as if pursued.)

p

This system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It begins with a piano (*p*) dynamic and features a series of slurs over the notes. The lower staff has a bass clef and the same key signature, with a melodic line that moves in parallel motion with the upper staff.

(Dialogue.)

p Moderato assai.

This system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It begins with a piano (*p*) dynamic and a tempo marking of *Moderato assai.* The lower staff has a bass clef and the same key signature, with a steady accompaniment.

This system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music continues with piano dynamics and complex harmonic textures.

This system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music continues with piano dynamics and complex harmonic textures.

p *pp* *ppp*

timb.

This system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It begins with a piano (*p*) dynamic, followed by piano-piano (*pp*) and piano-piano-piano (*ppp*) dynamics. The lower staff has a bass clef and the same key signature, with a timpani (*timb.*) marking at the end.

SCENE I.

No. 11.—(a) LANTERN CHORUS—"By the Thicket."

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

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

PIANO. *p staccatissimo.*

KATRINA with CHORUS.

p

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

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

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

f *p* *p*

p **KATRINA.**

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

TUTTI.

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

dolce.

KATRINA.

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

TUTTI. **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.
piu lento. *Imo tempo.* **TUTTI.**
piu lento.

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

KATRINA. **GRETCHEN.**

Ah! you're there at last! Have you

piu animato. *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

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

R. H.

marcato il canto.

L. H.

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

piu animato.

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

piu animato.

riten. meno mosso. rit.

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

rit. meno mosso. rit.

tempo.

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

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

mf

p *a piacere.*

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

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

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

May Hope re - turn with

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

Ped. Ped.

dim.

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

morn - ing light! Good Night!

pp *pp*

Ped. *

GRETCHEN.

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

R.H.

marcato il canto.

L.H.

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

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

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

piu animato. *rit.*

rit. *tempo.*

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

meno mosso. *rit.* *tempo.*

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

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

Where - so - e - ver

p *pp colla parte.* *tempo.*

Good Night! . . . May Hope re -

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

Ped. Ped.

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

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

pp *pp* *ppp*

Ped. *

No. 11½.

EXIT.—(S.S.)

TUTTI.

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

PIANO. *Moderato. p*

Sua bassa.

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!

ppp rit.

p

No. 12. 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

f *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

f

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. 13.

SONG—"Van Vattel's Vengeance."—

Burgomaster & Chorus.

The BURGOMAS' TER.

I. A vo -

PIANO.

Moderato.

ff

tr.....

ril.

8.

- ra - cious tribe of In - dians used to ho - ver round our vil - lage, Far a - way up - on the migh - ty Mo - hawk
- phe - tic were the bod - ings of that plat - ed Bur - go - mas - ter, He was ta - ken, tho' full va - liant - ly he

pp

Ped.

ri - ver; They were un - con - vert - ed, mer - ci - less, and fond of sack and pil - lage, And the
fought; And the set - tlers they were set - tled, in it - self a great di - sas - ter, But their

pp

*

whole time kept our ham let in a qui - ver! Most ob - jec - tion - a - ble crea - tures! But the
lead - er, lit - er - at - ly, went to pot! . . . For, ah me! each red - skinn'd sin - ner, Turn'd at

Ped. * Ped.

worst of all their fea - tures, Was their ap - pe - tite for vi - ands that were hu - man: From the
once to thoughts of din - ner, And Van Vat - tel in the caul - dron then they threw; . . . And soon

ex - treme that was ten - der, Made of chil - dren slim and slen - der, To ma - tur - er joint of grown - up man and
as it steam'd up hot - ter, Ev - 'ry hea - then mouth did wa - ter, At the ve - ry thought of Bur - go - mas - ter

Ped.

wo - man! But the vil - lage Bur - go - mas - ters were their fa - vo - rite re - fec - tion, And they
stew! . . . Yet the cook - ing went on slow - ly, for the shades of ev - 'ning drew in, Still the

pp

ate them at a rate I dare not speak. So that can-di-dates turn'd pal-lid, when they
din-ner some-how was-n't boiled e-nough. And the con-nois-seurs de-clar'd Van Vat-tel

Ped. *

heard of their e-lection, And their wives bought mourn-ing for th'en-su-ing week. . . . And their
took a lot of do-in', But the war-ri-ors re-spect-ed him as tough. . . . But the

tempo.

CHORUS.

tempo. *f* *ff*

wives bought mourn-ing for th'en-su-ing week! 2. But at length there was e-lect-ed an old
war-ri-ors re-spect-ed him as tough! 4. But vengeance came! Those can-ni-bals, with-

pp

sol-dier nam'd Van Vat-tel, Who had left his limbs un-spar-ing-ly be-hind him, He had
. out the least en-quir-in', On their fes-ti-val quite ra-ven-ous be-gan!... And they

Ped. *

legs of cork and arms of wood, for those he'd lost in bat - tle, And in - stead of mus - cle, sheets of i - ron
bolt - ed nails and hin - ges, al - so o - ther bits of i - ron, Which had con - sti - tut - ed once Van Vat - tel's

pp

Ped.

lined him! Now his col - lar bone was splen - did, tho' 'twas ri - vet - ted and mend - ed, While his
man! . . . There was one de - ter - mined sa - vage who ex - pe - ri - enced sad ra - vage, For a

Ped.

au - to - mat - ic joints all work'd on hin - ges, And the truth I will not gar - ble, His left
bit of wood - en leg half way stuck fast, . . . And a mar - ble eye, tho' fes - tive, Is when

Ped.

eye was made of mar - ble, For he'd lost that op - tic or - gan in the In - jies! He was
bolt - ed in - di - ges - tive, And nails ra - ther make a feed - er look a - gha - st! . . . In a

thus, pan - tech - ni - cal - ly speak - ing, tin and i - ron - plat - ed, With his ri - vets and his nails, a work of
word, this ban - quet cur'd them of their rage for eat - ing lead - ers, And they pack'd their tom - a - hawks and stole a

pp Ped.

art ; But his soul at least was per - fect, And he cried "Tho' I am fa - ted, Screw my
- way, Or - der'd works up - on gas - tron - o - my, Be - came in time clean feed - ers, Though they

tempo.

hin - ges up, and then I will de - part!" . . . "Screw my hin - ges up, and then I will de - part!" 3. Ah! pro -
ne - ver eat a stew un - to this day. . . . Tho' they ne - ver eat a stew un - to this day!

CHORUS.

1st time. 2nd time.



No. 14. 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*).

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! 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.

poco piu.

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

poco piu.

rit. *lunga.* *pp moderato.*

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

DERRICK. *pp*

Mine a - lone! mine a - lone!

Mine a - lone! mine a - lone!

lunga. *rit.* *pp moderato.*

Ped.

cres.

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

cres.

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

cres.

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

cres.

G. I must own! Now to

R. She must own! Now to part, now to part, Now to

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

tempo. pp

a piacere.

tempo. pp

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. love thy heart will know! Whis - per low! . . . *pp* No o - ther love thy heart will
 D. Come, let's go! . . .

colla voce.

G. *ppp*
 know... Ev - er know!
 R. know... *ppp* Ev - er know!
 D. know... *ppp* Ev - er know!
 Let us go!

pp dolce. pp

(Exeunt GRETCHEN & DERRICK.)

No. 15. ECHO SONG—Rip van Winkle & Chorus (S.T.B.).

PIANO.

Allegro non troppo.

RIP (*calling*).

Ho! ho! ho! ho! Friend

ff *ris.* *ris.* *ris.*

Ped. *

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

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

poco rit.

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

poco rit.

p RIP (*shaking head*).

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

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

p TENORS.
Laugh - ter! Dare!

p BASSES.
Laugh - ter!

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

p Or a song! Or a song!

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

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

pp Tra la la la! tra la la!

Tra la la la! tra la la!

Tra la la la! tra la la!

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

la! . . .

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

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

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

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

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

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

rit. *rit.*

No. 15 $\frac{1}{2}$.

MELODRAME—(The Demon Dwarf).

Moderato.
8va. ~~~~~

P ANO. *pizz.*

8va. ~~~~~

8va. ~~~~~

8va. ~~~~~

Cymb. Timb. Cymb. Timb.

SCENE II.

No. 16.

(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? (nods) Your healts vas
goot? Eh?"

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

(Fourth Phantom

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

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

cresc. scen do.

Largo. à bouche fermée.

SOPRANOS.

TENORS.

BASSES.

Ah!
à bouche fermée.

ah!

Ah!

ah!

Ah!

ah!

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

ff

Largo.

sfz

sfz

Ah!

ah!

Ah!

ah!

Ah!

ah!

Ah!

ah!

Ah!

ah!

Ah!

ah!

8va.....

Ah!

ah!

Ah!

ah!

Ah!

ah!

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

poco rit.

RIP (walking about).

Moderato quasi allegretto.

You're ve - ry gool... 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.

ff *p*

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

Who are you, a - ny way? Say!

dim. *pp*

(Diabolical laughter.) SOPRANOS.

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

TENORS.

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

BASSES.

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

Allegro con fuoco.

fff

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

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

HUDSON.

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

(b) SEA SONG—"Blow high, Blow low!"

Con fuoco.

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

Con fuoco.

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

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

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

cresc.

cresc.

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

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

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

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

What care we what breez - es blow?

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

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

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

HUDSON.

What care we, . . . What

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

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

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

care we what breez - es blow! . . .

care we what breez - es blow! . . .

care we what breez - es blow! . . .

care we what breez - es blow! . . .

No. 17. 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 eld - ers quaff'd and smok'd, wise and slow!

CHORUS. SOPRANOS.

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

TENORS.

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

BASSES.

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

2ND LIEUT.

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

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

2ND LIEUTENANT.

Meno mosso.

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

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

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

thun-der! Tear their planks a-sun-der! 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.

This system contains the first vocal line and piano accompaniment. The vocal line starts with a 'do.' and an 'Allegro.' tempo marking. The lyrics are 'All now lie low! . . . Live the game of Nine - pins! The fine old game of Nine - pins!'. Below the vocal line are three staves for piano accompaniment, each starting with an 'Ah!' and a dotted line. The piano part begins with a 'p' dynamic and an 'Allegro.' tempo marking.

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

This system continues the vocal line and piano accompaniment. The vocal line lyrics are 'By the banks of Scheldt we played them, Ah! long time a - go! . . . (Live the game of Nine - pins! The'. The piano accompaniment continues with a similar rhythmic pattern.

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

This system concludes the vocal line and piano accompaniment. The vocal line lyrics are 'fine old game of Nine - pins!) While the eld - ers quaff'd and smok'd, wise and slow!'. The piano accompaniment ends with a double bar line.

CHORUS. SOPRANOS.

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

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

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

The musical score for the chorus consists of three vocal staves (Soprano, Tenor, Bass) and a piano accompaniment. The lyrics are: "Live the game of Nine - pins, The fine old game of Nine - pins, By the banks of". The piano part features a steady accompaniment with some harmonic changes.

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

The musical score for the 2nd Lieutenant part includes a vocal line and piano accompaniment. The lyrics are: "Live the game of Nine - pins! The Scheldt we play'd them, ah! long time a - go! . . . Live the game of Nine - pins! The". The piano part provides a rhythmic and harmonic foundation for the vocal line.

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!

The musical score for the final part of the chorus includes a vocal line and piano accompaniment. The lyrics are: "fine old game of Nine - pins, That we play'd and lov'd, ah! long a - go!". The piano part continues with the same accompaniment style as the previous sections.

No. 18. SERENADE—"My Pipe!"—1st Lieutenant & Chorus, S.S.T.B.

1ST LIEUTENANT.

I've had

Allegretto amoroso.

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

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

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

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

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

(Bouche fermée.) Sva. lower.

Ah! Ah! Ah!

(Bouche fermée.)

Ah! Ah! Ah!

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

Ah! Ah!

Ah! Ah!

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

Sva. lower.

Ah!

Ah!

rit.

tempo.

f

Ped. * Ped. * Ped.

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

O breathe full South, Thy am - ber mouth,

O breathe full South, Thy am - ber mouth,

1ST LIEUTENANT.

Thy kind - ling eye,

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

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

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

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

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

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

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

2ND VERSE.

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

star !

star !

star !

The first system of the 2nd verse features a vocal line with lyrics and three piano accompaniment staves. The piano part includes a grand staff with treble and bass clefs. The lyrics are: "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'". Below the piano part, the word "star !" is written three times, corresponding to the three staves.

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

The second system continues the 2nd verse with a vocal line and piano accompaniment. The lyrics are: "mind, Now warm as Ind, and now cold as snow! But my pipe is mistress and friend.". The piano accompaniment consists of a grand staff with treble and bass clefs.

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

The third system concludes the 2nd verse with a vocal line and piano accompaniment. The lyrics are: ". When love and il - lu - sion end! My pipe! my pipe! O breathe full". The piano accompaniment consists of a grand staff with treble and bass clefs.

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

(Bouche fermée.) *Sva. lower.* Ah! . . .

(Bouche fermée.) Ah! . . . Ah! . . . Ah! . . .

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

Sva. lower. Ah! . . . Ah! . . .

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

Sva. lower. Ah! . . . Ah! . . .

rit. *tempo.* *f*

Ped. * Ped. * Ped.

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

O breathe full South, Thy am - ber mouth,

O breathe full South, Thy am - ber mouth,

1ST LIEUTENANT.

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

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

Let mé 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. 19. DRINKING SONG—"May you Live and Prosper!"—
Rip & Chorus, S.S.T.B.

PIANO.

Allegro.

mf *ff*

RIP.
At my de -

The first system of the musical score features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part begins with a series of chords in the left hand, marked *mf* and *ff*. The vocal line starts with a rest, followed by the lyrics "At my de -". The tempo is marked *Allegro.* and the time signature is 2/4. The key signature has two flats (B-flat and E-flat).

- ter - min - a - tion you may scoff, But still I can - not join you, I've sworn off!

The second system continues the piano accompaniment and vocal line. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line has the lyrics "- ter - min - a - tion you may scoff, But still I can - not join you, I've sworn off!".

I'm not at all that way in - clined! Yet to be

The third system continues the piano accompaniment and vocal line. The piano part has a consistent eighth-note accompaniment in the left hand and chords in the right hand. The vocal line has the lyrics "I'm not at all that way in - clined! Yet to be".

neigh-bour - ly I al - ways try, And some-how night-air makes a bo - dy dry, So

The fourth system continues the piano accompaniment and vocal line. The piano part maintains the eighth-note accompaniment in the left hand and chords in the right hand. The vocal line has the lyrics "neigh-bour - ly I al - ways try, And some-how night-air makes a bo - dy dry, So".

once, this on - ly once, I do not mind! Fill up! . . . fill up! . . . Fill high the

cup! Fill, fill high the cup, Fill high the cup! Fill, fill high the cup, Fill high the

SOPRANOS. *f* Fill, fill high the cup! . .

TENORS. *f* Fill, fill high the cup! . .

BASSES. *f* Fill, fill high the cup! . .

Fill, fill high the cup! . .

cup! Ah! May you live and pros

Fill, fill high the cup! . .

Fill, fill high the cup! . .

Fill, fill high the cup! . .

Allegro vivo con fuoco.

per! May you live at . . . ease! Here is your good

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "per! May you live at . . . ease! Here is your good". The middle staff is a piano accompaniment line, and the bottom staff is another piano accompaniment line. The music is in a minor key and features a steady rhythmic accompaniment.

health! Yours, and your fam - i - lies! May you
Principals with CHORUS.
 May you
 May you
 May you

martellato. *f*

The second system of the musical score consists of six staves. The top staff is a vocal line with lyrics: "health! Yours, and your fam - i - lies! May you". Below it are three staves for piano accompaniment, and a bottom staff for another piano accompaniment line. The lyrics "May you" are repeated on the second, third, and fourth staves. The piano accompaniment includes performance markings: "*martellato.*" and "*f*". The text "*Principals with CHORUS.*" is placed between the first and second staves.

live and pros - - per, May you live at ease!

live and pros - - per, May you live at ease!

live and pros - - per, May you live at ease!

live and pros - - per, May you live at ease!

The third system of the musical score consists of six staves. The top four staves are vocal lines, each with the lyrics: "live and pros - - per, May you live at ease!". The bottom two staves are piano accompaniment lines. The piano accompaniment features a consistent rhythmic pattern throughout the system.

Here is your good health! . . . Yours, and your fam - i - lies! Yours, and your

Here is your good health! . . . Yours, and your fam - i - lies! Yours, and your

Here is your good health! . . . Yours, and your fam - i - lies! Yours, and your

Here is your good health! . . . Yours, and your fam - i - lies! Yours, and your

ad lib. ff
fam - i - lies!

ff
fam - i - lies!

ff
fam - i - lies!

ff
fam - i - lies!

Vivace. (The enchanted potion takes effect on R.I.P. He staggers—loses consciousness—and falls on stage.)

fff ff

rit.
de - - - re - - - scen - - - do.

p meno mosso.

Segue finale.

No. 20. FINALE, ACT II.—SESTETT & CHORUS—"Slumber, Mortal!"
(Tutti & Chorus.)

Moderato. Principals with CHORUS.

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

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

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

PIANO.

Moderato ben sostenuto. dolce.

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

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

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

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

RIP.

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

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

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

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

rall. p dolce.

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

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

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

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

R.
-

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

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

till old! Years will o'er thee pass,

till old! Years will o'er thee pass,

The piano accompaniment is written in a grand staff with treble and bass clefs. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The music is in a minor key and 3/4 time. It includes various musical notations such as slurs, ties, and a triplet in the left hand.

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!

The piano accompaniment consists of two staves, treble and bass clef, in a key signature of two flats (B-flat major or D-flat minor). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The piece features several triplet figures and a final cadence with a double bar line.

dolce.

rit.

2ND L.

Win - ter, sum - mer, o'er thee pass,

Thou wilt sleep

3RD L.

Win - ter, sum - mer, o'er thee pass,

Thou wilt sleep,

4TH L.

Years o'er thee pass,

Thou'lt sleep, wilt sleep

1ST L.

Years will o'er thee pass,

Thou'lt sleep, wilt sleep

R.

H.

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

Thou 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

Years will o'er thee pass,

Thou wilt sleep, wilt sleep

rit.

Ped.

rit.

A musical score for piano and voice. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It features a vocal line with four parts (2ND L., 3RD L., 4TH L., 1ST L.) and a piano accompaniment. The lyrics are: "Win - ter, sum - mer, o'er thee pass, Thou wilt sleep". The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Performance markings include *dolce.*, *rit.*, and *Ped.* (pedal). The score ends with a double bar line and a repeat sign.

2ND L.
on!
3RD L.
on!
4TH L.
on!
1ST L.
on!
R.
H. *Un poco animato.*
on! Till twenty years . . . are past and gone . . . Thou . . . shalt slum-ber on! . . .
on!
on!
on!
on!
Misterioso.

Thy doom shall be . . . to slum-ber on! . . .
Thy doom shall be . . . to slum-ber on! . . .
Thy doom shall be . . . to slum-ber on! . . .
Thy doom shall be . . . to slum-ber on! . . .
RIP (*half awaking*).
I
Thy doom shall be . . . to slum-ber on! . . .
Thy doom shall be . . . to slum-ber on! . . .
Thy doom shall be . . . to slum-ber on! . . .

2ND LIEUT.
3RD LIEUT.
R. (*half spoken.*)
Andante assai.
p
Ped.

When dead in dream-less sleep . . . Thy
dream! . . . Gretch-en! Gretch-en! I rave!

1ST LIEUT.

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

I dream!

Gretchen!

cre - - - scen - - - do.

Ped.

Ped.

2ND L.

ad lib.

for - got! Slum - ber, slum - ber,

3RD L.

for - got! Slum - ber, slum - ber,

4TH L.

for - got! Ah!

1ST L.

ad lib.

for - got! Slum - ber,

R.

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

H.

stent.

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

for - got! Ah! ah!

for - got! Slum - ber,

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

Imo tempo.


f

stent.

ff Ped.

p dolce.

2ND L.



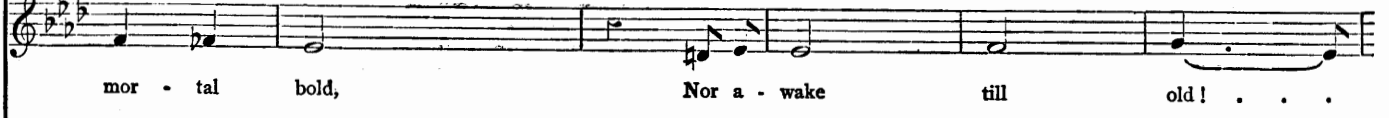
mor - tal bold, Nor a - wa - ken till thou'rt old! . . .

3RD L.



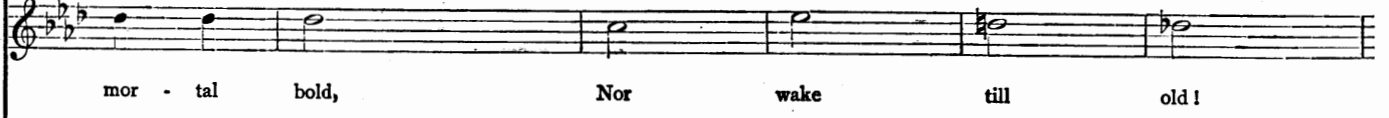
mor - tal bold, Nor a - wa - ken till thou'rt old! . . .

4TH L.



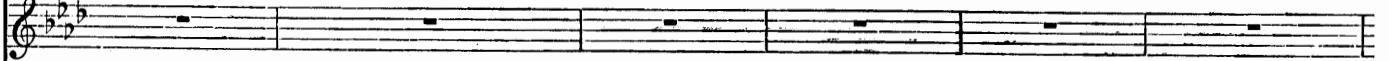
mor - tal bold, Nor a - wake till old! . . .

1ST L.

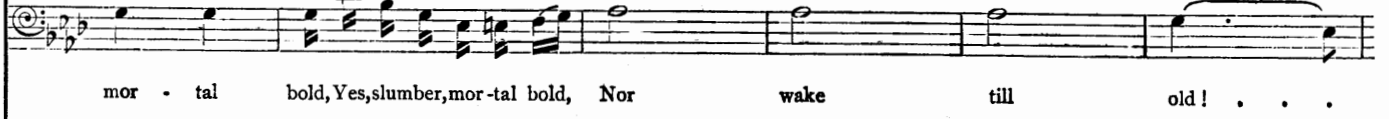


mor - tal bold, Nor wake till old!

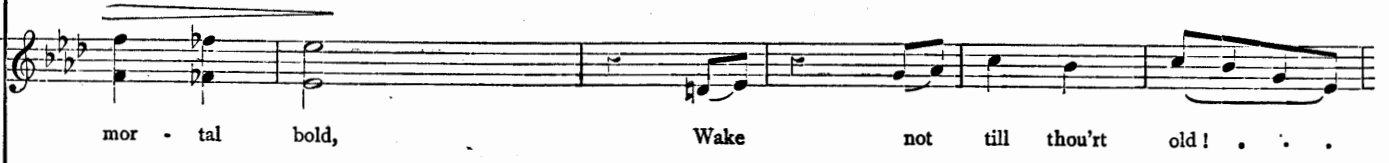
R.



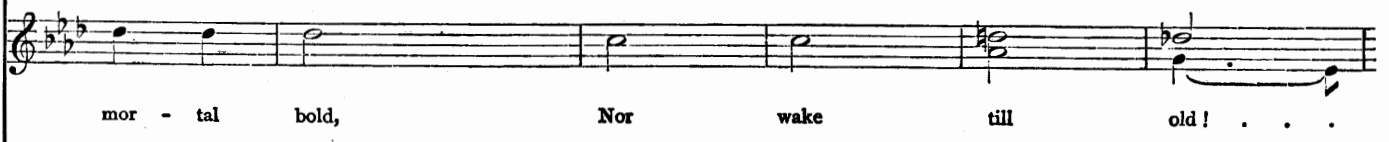
H.



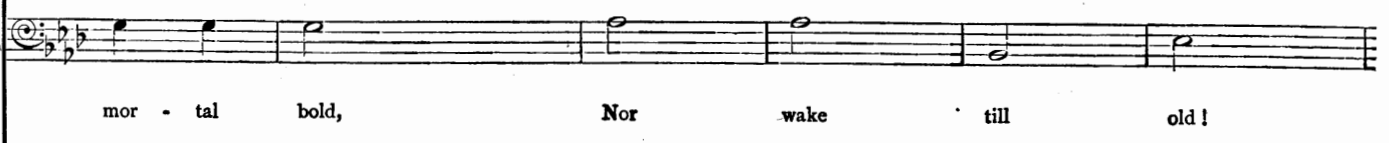
mor - tal bold, Yes, slumber, mor - tal bold, Nor wake till old! . . .



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



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



mor - tal bold, Nor wake till old!



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

Thou 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

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.

2ND L.
on! . . .

3RD L.
on! . . .

4TH L.
on! . . .

1ST L.
on! . . .

R.
on! . . .

H.
on! . . .

on! . . .

on! . . .

on! . . .

on! . . .

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

leggieramente.
p

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

arpa; dolce.

ppp

End of Act II.

ACT III.—SCENE I.

(a) ENTR'ACTE.

(b) WOODCUTTERS' CHORUS.

Moderato a la barcarolla.

PIANO. *p* *Pizz.*

The first system of the musical score shows the piano accompaniment for the Entr'acte. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Moderato a la barcarolla'. The first measure is marked with a piano dynamic 'p' and 'Pizz.' (pizzicato). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords and single notes in the left hand.

The second system continues the piano accompaniment. The right hand has a melodic line with eighth notes and rests, while the left hand provides harmonic support with chords and moving bass lines.

The third system continues the piano accompaniment, maintaining the 6/8 time signature and key signature. The melodic and harmonic lines are clearly defined.

The fourth system continues the piano accompaniment, showing further development of the melodic and harmonic themes.

un poco animato.

The fifth system is marked 'un poco animato'. The tempo is slightly increased. The piano accompaniment continues with similar rhythmic patterns.

Flute. *Sva.*

Clar.

The sixth system introduces woodwind parts. The Flute part is marked 'Flute.' and 'Sva.' (Soprano). The Clarinet part is marked 'Clar.'. The piano accompaniment continues in the background.

tr

ff

p

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

sfz

rall.

p

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. 21. (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. *ff*

TENORS. *ff*

BASSES. *ff*

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

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

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

(Pointing to signboard.)

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

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

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

ff *ff*

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

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

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

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

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

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

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

dolce allegretto assai.

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

p Allegretto assai.

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

TENORS.
Ear - ly and oft we'll

BASSES.
Ear - ly and oft we'll

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

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

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

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

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

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

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 staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. 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!

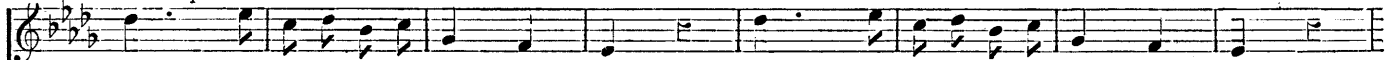
- noon's e - lec - tions, Let us think of Wash - ing - ton, George Wash - ing - ton!

The second system continues with three vocal staves and two piano 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 KATRINA, dressed as a lady of quality, and accompanied by six others in full dress.)

The third system consists of two piano staves. The music is in bass clef with a key signature of one sharp (F#). It features a *ff* dynamic marking and includes a fermata over a chord in the right hand.

KATRINA.

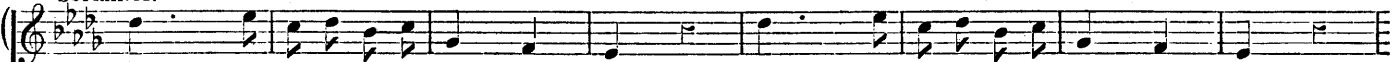
Moderato semplice.

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

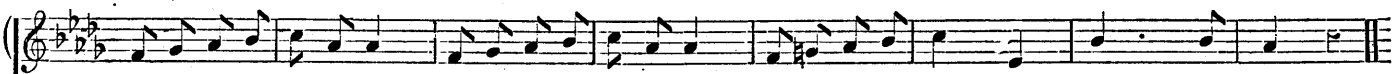
Moderato semplice.


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

SOPRANOS.



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



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

TENORS.

f

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

BASSES.

f

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

f

8va.

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,

f

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.

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,

Con-gress men are pup - pets still ! E - lect the man of your de-sires, We still will pull, yes ! pull the wires ! Still we'll pull, yes !

Con-gress men are pup - pets still ! E - lect the man of our de-sires, They still will pull, yes ! pull the wires ! Still they'll pull, yes !

Con-gress men are pup - pets still ! E - lect the man of our de-sires, They still will pull, yes ! pull the wires ! Still they'll pull, yes !

pull the wires !

pull the wires !

pull the wires !

(Pointing to signboard.)

What - so - e - ver may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash - ing - ton !

What - so - e - ver may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash - ing - ton !

What - so - e - ver may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash - ing - ton !

Square and straight is Wash - ing - ton! Gives no place to his con-nections, Though that's us - 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 us - 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 us - u - al - ly done! What-so - e - ver

ff

may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash - ing - ton, George Wash - ing - ton!

may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash - ing - ton, George Wash - ing - ton!

may be won, In this af - ter - noon's e - lec - tions, Let us think of Wash - ing - ton, George Wash - ing - ton!

f (dialogue.)

pp

No. 22. LETTER SONG—"True Love from o'er the Sea."—(Alice.)

Moderato non troppo.

PIANO.

pp

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked 'Moderato non troppo' and the dynamics are 'pp'.

I. I dare not break the seal! What fear, what doubt I feel... I've liv'd so long with sor - row,

The first system shows the vocal line with lyrics and the piano accompaniment. The piano part continues with a steady eighth-note accompaniment.

I trem - ble at each mor - row! Oh, I have a dead - ly chill... Lives and loves he still?

The second system continues the vocal line and piano accompaniment. The piano part maintains its accompaniment pattern.

piu animato.

Sad heart, thou'rt much to blame, Did he not write this name? Ah! . . . come

The third system features a tempo change to 'piu animato'. The vocal line and piano accompaniment both become more active, with the piano part featuring more complex chordal textures and rhythmic patterns.

piu. *rit.* *tempo 1mo.* *rall.*

now what will, He lives and loves me still! . . . Loves me still! Loves me still! Ah!

colla parte. *tempo 1mo.* *rall.*

8va.

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

p

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 me! Ah! a -

piu animato.

piu. *tempo 1mo.* *rall.*

- way with pain, my brave boy comes a - gain ! Comes a - gain ! Comes a - gain ! Ah !

8va. *colla parte.* *tempo 1mo.* *rall.*

True love from o'er the sea, I long for thee, Come back to me ! Wan - d'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 allegretto.

PIANO.

i. 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.

Staunch is the craft that bears him on, O'er the verge, lands lie to be won, Har - vests there are be - yond the foam, To

reap for those he loves at home! Ay! har-vests lie 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

storm, . . . In fair dream to my pil - low, Come many a dear and va - nish'd

form. . . Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

storm, . . . In fair dream to my pil - low, Come many a dear and va - nish'd

form !

SOPRANOS. *p*
Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

TENORS. *p*
Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

BASSES. *p*
Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

In fair dream to my pil - low, Comes a lov'd form ! 2. To

storm!.. In fair dream to his pil - low, Comes a lov'd form !

storm!.. In fair dream to his pil - low, Comes a lov'd form !

storm!.. In fair dream to his pillow, Comes a lov'd form !

sea - men death or dan - ger Sel - dom is a stran - ger, Watch or sleep! From gulf of wa - ter un - der,

To the bat - tle's thun - der, O'er the deep! . . . Foe - men may start from ev - 'ry wave,

And ev - 'ry bil - low be his grave! But e'en when death or dan - ger's near, The thought of home his heart will

cheer! Tho' death and dan - ger may be near, Yet thoughts of home his heart will cheer!

dolce. pes. tempo.

Ah! Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

pes. tempo.

rit.

storm, . . In fair dream to my pil - low, Come many a dear and va - nish'd

s fz rit.

pes. tempo. dolce.

form. . . Ah! rock'd up - on the bil - low, To slum - ber by the an - gry

s fz 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 pillow, Comes a lov'd form !

storm! . . . In fair dream to his pillow, Comes a lov'd form !

No. 23½.

MELODRAME.

*(Entrance of RIP VAN WINKLE.)**Moderato piu lento qu'au 1er acte.*

PIANO. *pp*

(RIP enters slowly L., over bridge. He stops C., looks round curiously on village; then descends slowly to stage, and reaches well down R.C. on last bar.)

sffz *sffz* *un poco rit.* *p*

No. 24.

SONG—"Truth in the Well."—Rip.

PIANO.

Allegretto.

ff *p*

1. The thir - 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.

for my glass. Of good wine be - reft, With not a cro - ny left,

(He looks into bucket and starts.)
It is not a lov - ing - cup I quaff - a - las!

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! ha!

poco rit.

poco rit.

tempo 1mo.

Who that old man was I can - not guess, But in wat - er I be - lieve so much th

tempo 1mo.

piu mosso. pp

less..... Yet man-kind, time out of mind, The ly - ing le - gend told and tell, That Truth lives at the bot - tom

piu mosso. pp

tr

of a well ! 2. In

wine, they say, de - cep - tion e - ver lurks, And trou - - ble, And

p

trou - - ble ! That to - - pers, when the sub - tle po - tion works, See

dou - - ble, See dou - - ble ! Well, it may be so ! (In -

colla voce.

- deed it's true, I know !) But has wat - er then the same ef - - fect ?

If not, who was he A - star - ing so at me, That the crys - tal wa - ter did but

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

poco rit.
Rip, it is not thou, it is not thou! Ha! ha! ha! ha! ha! ha! ha! Who that old man was I

can - not guess, But in wat - er I be - lieve so much the less, . . .

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

tr
of a well!

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. *ff* *colla parte.*

RIP. ad lib.

fled! . . . Mad? No, no! If I'm old . . .

Andante assai.

ALICE.

Thy

rit. ad lib.

Think not I'm speaking wild, Then thou art, yes! thou art my

rit.

Piu mosso.

daugh - ter! I, thy daugh - ter? The world and time have made Thy in - tel - lect to
child I

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

p (with ALICE.)

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

p

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!

(with AL.)

A.
 fan - cy be re - call - ing One dis - tant sun - ny gleam, If peace be on him fall - ing, Oh!

V. S.
 fan - cy be re - call - ing One dis - tant sun - ny gleam, If peace be on him fall - ing, Oh!

R.
 mem - 'ry be re - call - ing A dis - tant sun - ny gleam, Peace on my mind is fall - ing, And

ben marcato.

A.
 let the old man dream!

V. S.
 let the old man dream!

R.
 oh! 'tis not a dream! All

un poco rit.

pizz.

here seems new and strange, Then how . . . re - call the past?

rit.
 Ah! I know! . . . the songs! The hap - py songs we sung . . . long, long a -
p colla voce.

dolce. ALICE.
 - go! Re - call the songs of long a -
pizz.

go?
 VAN S. *RIP. (aside).*
 Let him rave... bet - ter so! I can think no strain up -

ALICE (aside).
rit. VAN S. (aside).
 on! . . . My mem - 'ry's gone! . . . Poor wan - der'd brain! . . . What was not,
 Poor wan - der'd brain! . . . What was not,
rit.

A. *p*
 can - not come a - gain! In vain, in vain!

V. S. *p*
 can - not come a - gain! In vain, in vain!

R. *(He tries to recall a phrase.)*
 These lit - tle heads... These lit - tle

p pizz.

A. *p*
 Poor wea - ry brain! . .

V. S. *p*
 Poor wea - ry brain! . .

R.
 heads, . . Ah! at last! These lit - tle

Moderato con espressione.

A. *Spoken.*
 What!

V. S. *Spoken.*
 What!

R.
 heads now gold - en, Silvered one day may be. Trembling, and frail, and

A. *p* That song! . . . That song! . . .

V. S. *p* That song! . . . That song! . . .

R. That song! . . . That song! . . .

old - en, (That day I may not see!) But tho' flow - - ers may pe - rish, And tho'

A. *Con fuoco.* Si-lent for so long, Will stay in mem - 'ry

V. S. *Con fuoco.* Si-lent for so long, Will stay in mem - 'ry

R. Si-lent for so long, Will stay in mem - 'ry

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

A. *animato.* *ff* aye! We'll love each o - ther, and for aye! We'll love each o - ther, and for aye! . . .

V. S. *ff* aye! We'll love each o - ther, and for aye! We'll love each o - ther, and for aye! . . .

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

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

animato. *ff* *ff*

No. 26.

CHORUS—"Some Say."—(S.S.T.B.)

SOPRANOS.

TENORS.

BASSES.

PIANO.

Moderato.

leggieramente.

f *p*

Some say, now that the

vot - ing is done, The fin - ish will be ex - cit - ing, So we run here to see the fun, And

So we run here to see the fun, And

So we run here to see the fun, And

p

p p'raps some fight - ing! *pp* Will the To - ries win? *f* Yes! *pp* Will the Whigs be beat? *f* 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! Will the To - ries win? Will the Whigs be beat? *f* No! *ff* A - ny - how we'll

p give our - selves a treat! . . . Some say, now that the vot - ing is done, The fin - ish will be ex -

give our - selves a treat! . . .

give our - selves a treat! . . .

p cit - ing, *p* So we run here to see the fun, And *p* p'raps some fight - ing!

p So we run here to see the fun, And *p* p'raps some fight - ing!

So we run here to see the fun, And p'raps some fight - ing!

No. 27.

FINALE—Tutti e Coro.

Moderato assai. RIP.

From deep for - est hoa - ry, Lift in aw - ful glo - ry,

PIANO. *ff Moderato assai.*

Moun - tains grey and old, That mys - t'ry and tra - di - tion hold; Ne - ver mor - tal dar - ing,

Ped.

Thith - er reck - less far - ing, E'er re - turn'd the tale, (Save I a - lone) to tell!

Dutch tars dress'd so quait - ly, Dutch songs sound - ing faint - ly, Tell that Hud - son's band

dim.

Ped. Ped.

Some - where are at hand!

SOPRANOS. He

TENORS. He

BASSES. He

senza ritard.

ALICE. *stent.* ³ Oh! be - ware! take care, take care! If so be thou wert by the dark . . . glen stray - ing! Ne - ver

raves!

raves!

raves!

p *colla parte.*

more thou'lt wan - der there, By the tran - cèd so - li - tude spell-bound de - lay - ing! Here at

pp Here at

pp Here at

pp Here at

pp

Detailed description: This system contains five staves. The top staff is the vocal line, with lyrics: "more thou'lt wan - der there, By the tran - cèd so - li - tude spell-bound de - lay - ing! Here at". The second, third, and fourth staves are vocal parts for other voices, each with the lyrics "Here at" and a *pp* dynamic marking. The fifth staff is the piano accompaniment, starting with a *pp* dynamic marking.

length wilt thou find rest, Let the long - for - got - ten past . . . glide by, On thy

pp length wilt thou find rest, On thy

pp length wilt thou find rest, On thy

pp length wilt thou find rest, On thy

colla parte.

stent. ³

Detailed description: This system contains five staves. The top staff is the vocal line, with lyrics: "length wilt thou find rest, Let the long - for - got - ten past . . . glide by, On thy". The second, third, and fourth staves are vocal parts for other voices, each with the lyrics "length wilt thou find rest, On thy" and a *pp* dynamic marking. The fifth staff is the piano accompaniment, starting with the instruction *colla parte.* and featuring a *stent.* marking and a triplet of eighth notes.

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 *ff*

care! If so be thou wert by the dark . . . glen stray - ing, Ne - ver more thou'lt wan - der there, By the tran - cèd

care! If so be thou wert by the dark . . . glen stray - ing, Ne - ver more thou'lt wan - der there, By the tran - cèd

care! If so be thou wert by the dark . . . glen stray - ing, Ne - ver more thou'lt wan - der there, By the tran - cèd

care! If so be thou wert by the dark . . . glen stray - ing, Ne - ver more thou'lt wan - der there, By the tran - cèd

so - li - tu - spell - bound de - lay - ing. Here at length wilt thou find rest, Let the long - for - got - ten past . . . glide

so - li - tu - spell - bound de - lay - ing. Here at length wilt thou find rest, Let the long - for - got - ten past . . . glide

so - li - tu - 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*

ff

END OF OPERA.