TREEMONISHA

OPERA

in Three Acts

Words and Music

BY

SCOTT JOPLIN.

Price $2.50

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···SCOTT JOPLIN···

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TREEMONISHA

Opera in Three Acts

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SCOTT JOPLIN

(Story Fictitious)

Act I—Morning. Act II – Afternoon. Act III—Evening.

Preface.

The Scene of the Opera is laid on a plantation somewhere in the State of Arkansas, North-east of the Town of Texarkana and three or four miles from the Red River. The plantation being surrounded by a dense forest.

There were several negro families living on the plantation and other families back in the woods.

In order that the reader may better comprehend the story, I will give a few details regarding the Negroes of this plantation from the year 1866 to the year 1884.

The year 1866 finds them in dense ignorance, with no-one to guide them, as the white folks had moved away shortly after the Negroes were set free and had left the plantation in charge of a trustworthy negro servant named Ned.

All of the Negroes, but Ned and his wife Monisha, were superstitious, and believed in conjuring. Monisha, being a woman, was at times impressed by what the more expert conjurers would say.

Ned and Monisha had no children, and they had often prayed that their cabin home might one day be brightened by a child that would be a companion for Monisha when Ned

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was away from home. They had dreams, too, of educating the child so that when it grew up it could teach the people around them to aspire to something better and higher than superstition and conjuring.

The prayers of Ned and Monisha were answered in a remarkable manner. One morning in the middle of September 1866, Monisha found a baby under a tree that grew in front of her cabin. It proved to be a light-brown-skinned girl about two days old. Monisha took the baby into the cabin, and Ned and she adopted it as their own.

They wanted the child, while growing up, to love them as it would have loved its real parents, so they decided to keep it in ignorance of the manner in which it came to them until old enough to understand. They realized, too, that if the neighbors knew the facts, they would some day tell the child, so, to deceive them, Ned hitched up his mules and, with Monisha and the child, drove over to a family of old friends who lived twenty miles away and whom they had not seen for three years. They told their friends that the child was just a week old.

Ned gave these people six bushels of corn and forty pounds of meat to allow Monisha and the child to stay with them for eight weeks, which Ned thought would benefit the health of Monisha. The friends willingly consented to have her stay with them for that length of time.

Ned went back alone to the plantation and told his old neighbors that Monisha, while visiting some old friends, had become mother of a girl baby.

The neighbors were, of course, greatly surprised, but were compelled to believe that

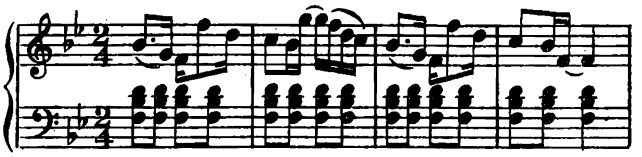
Ned's story was true.

At the end of the eight weeks Ned took Monisha and the child home and received the congratulations of his neighbors and friends and was delighted to find that his scheme had worked so well.

Monisha, at first, gave the child her own name; but, when the child was three years old, she was so fond of playing under the tree where she was found that Monisha gave her the name of Tree - Monisha.

When Treemonisha was seven years old Monisha arranged with a white family that she would do their washing and ironing and Ned would chop their wood if the lady of the house would give Treemonisha an education, the schoolhouse being too far away for the child to attend. The lady consented and as a result Treemonisha was the only educated person in the neighborhood, the other children being still in ignorance on account of their inability to travel so far to school.

Zodzetrick, Luddud and Simon, three very old men, earned their living by going about the neighborhood practicing conjuring, selling little luck-bags and rabbits' feet, and confirming the people in their superstition



This strain of music is the principal strain in the Opera and represents the happiness of the people when they feel free from the conjurors and their spells of superstition.

The opera begins in September 1884. Treemonisha, being eighteen years old, now starts upon her career as a teacher and leader.

SCOTT JOPLIN.

CAST OF CHARACTERS.

TREEMONISHA (Ned's adopted daughter)	Soprano.	CEPHUS	Tenor.
MONISHA (Ned's wife)	Soprano.	ZODZETRICK	High Baritone.
LUCY	Soprano.	NED	Bass.
REMUS	Tenor.	LUDDUD	Bass.
ANDY	Tenor.	SIMON	Bass.

PARSON ALLTALK ..... Bass.

CHORUS

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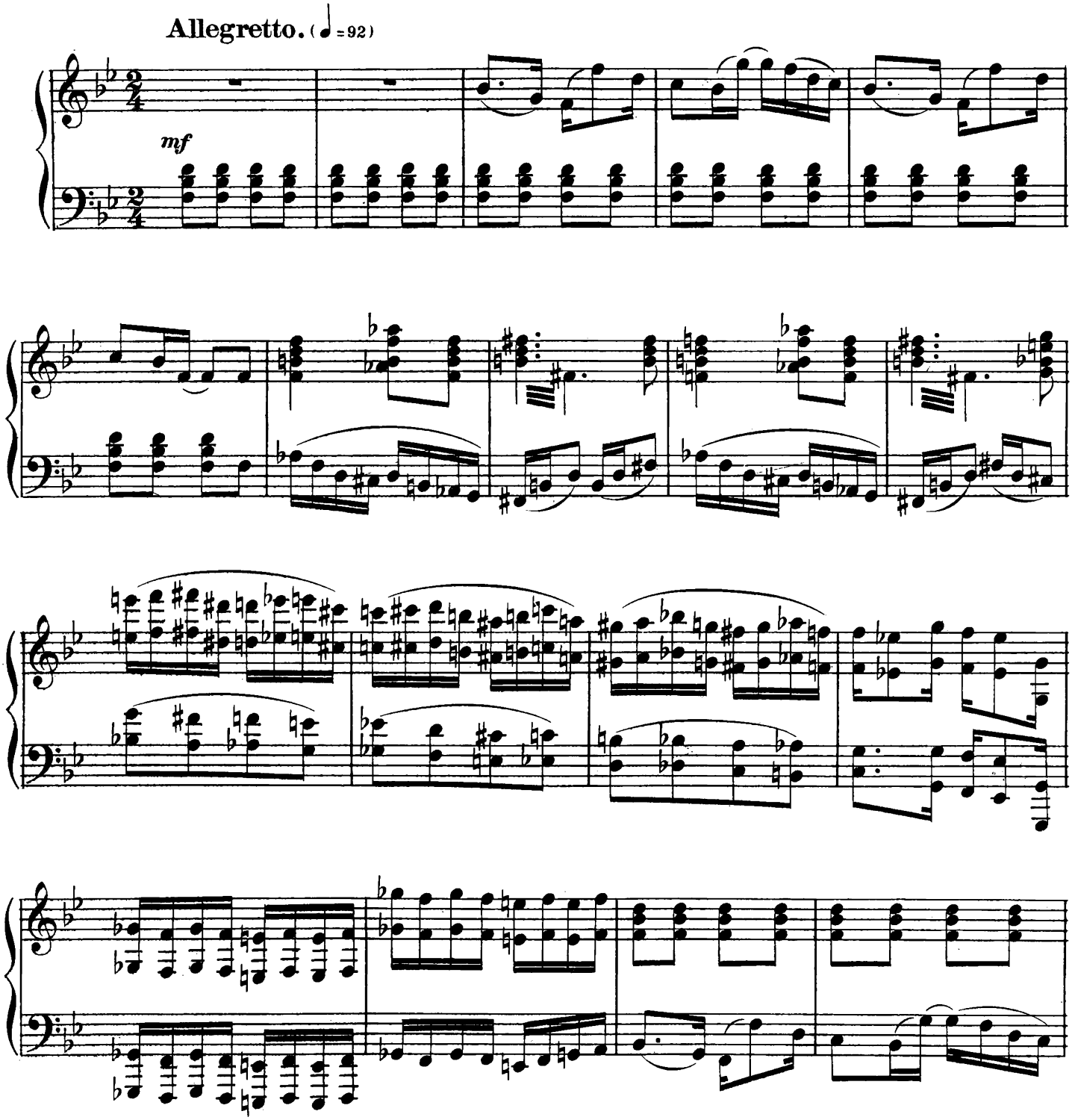
TREEMONISHA.

No 1. Overture.

By SCOTT JOPLIN



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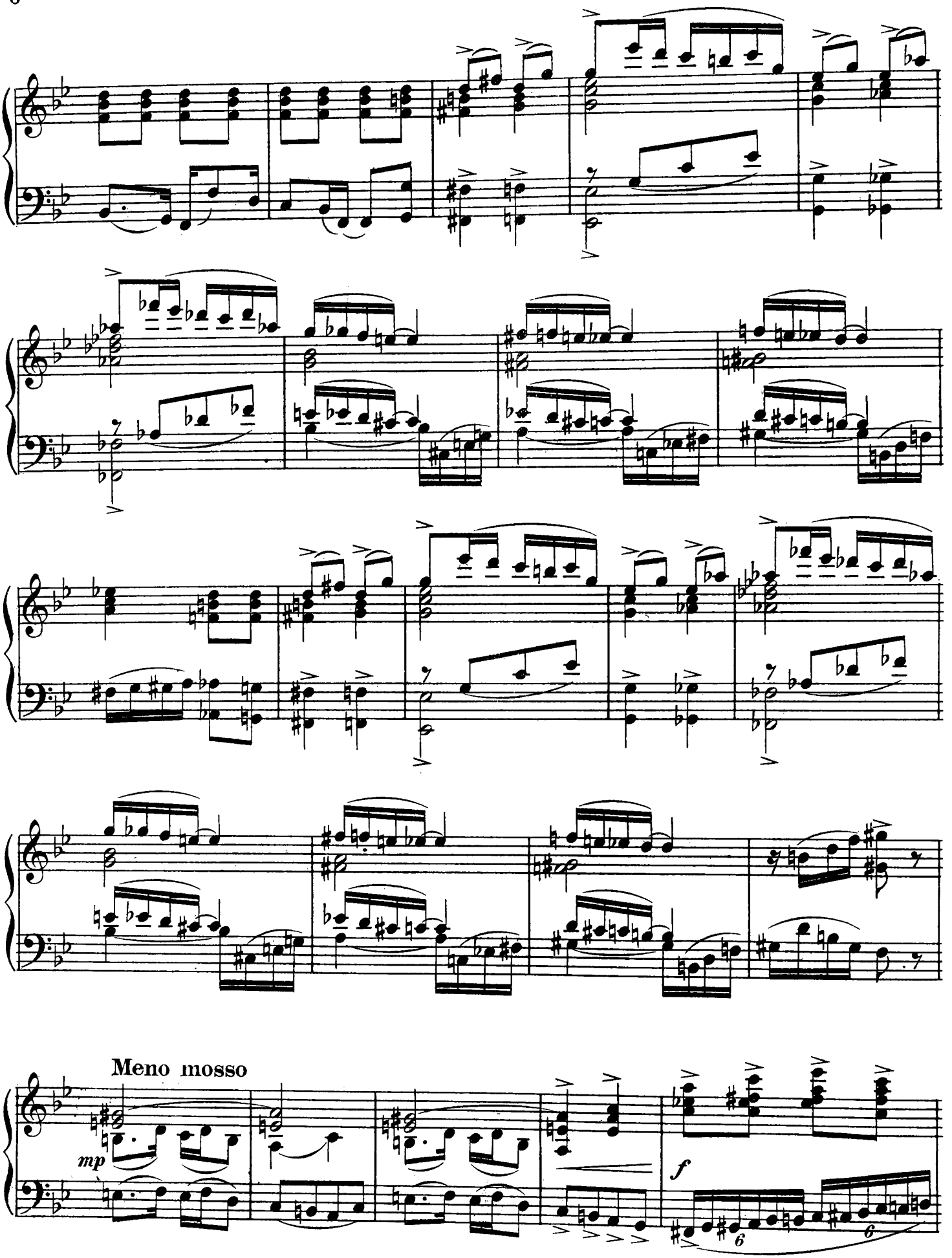
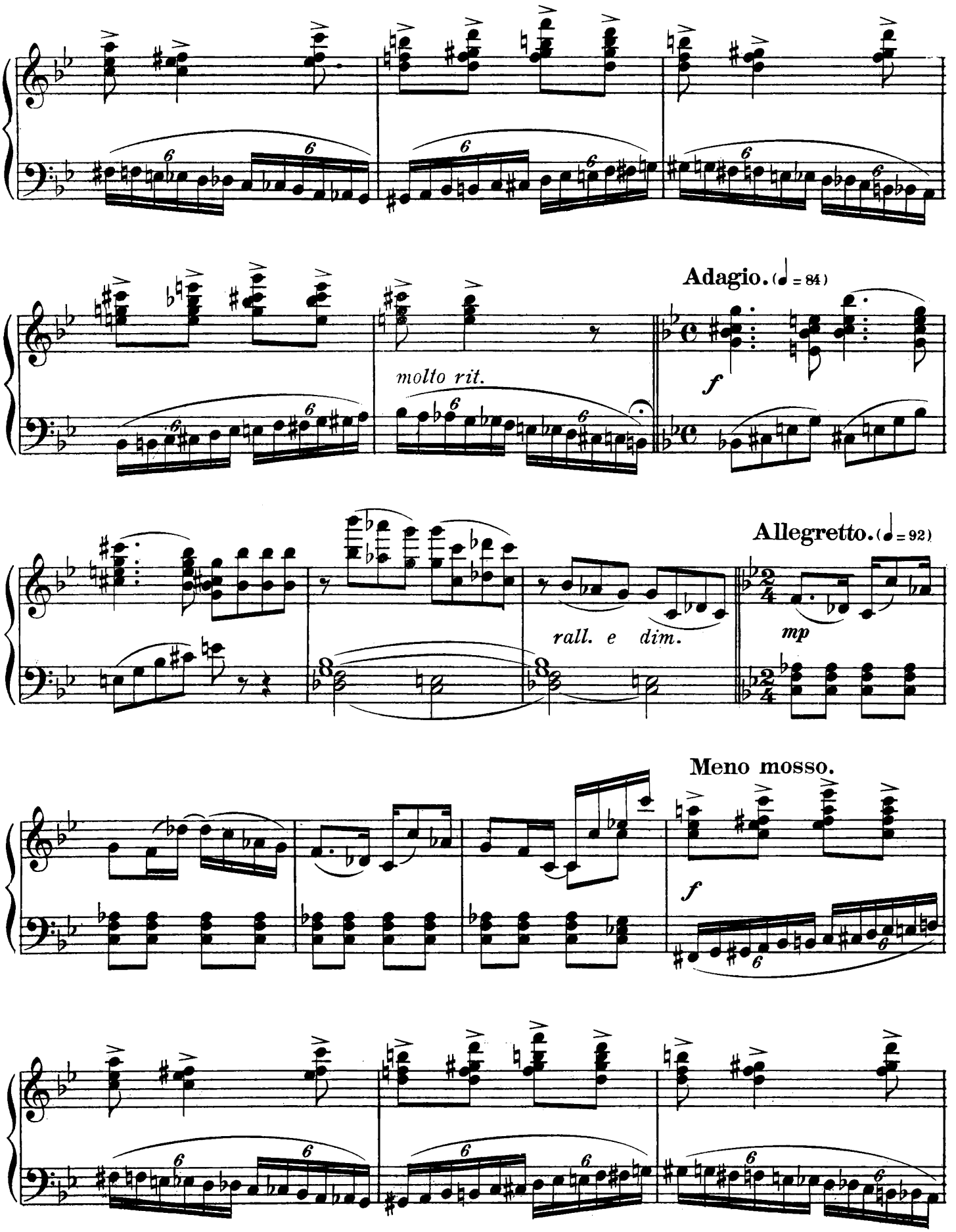
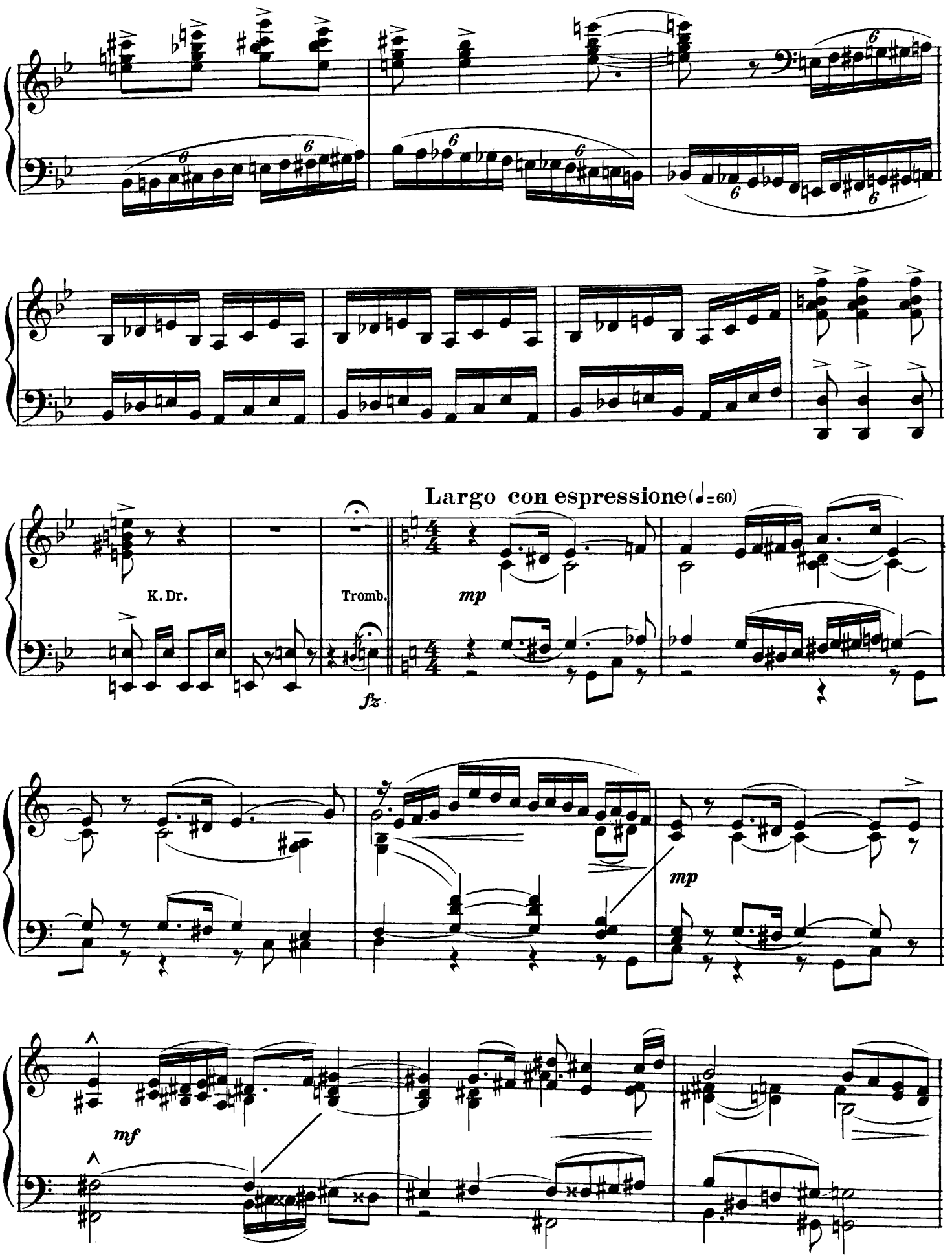
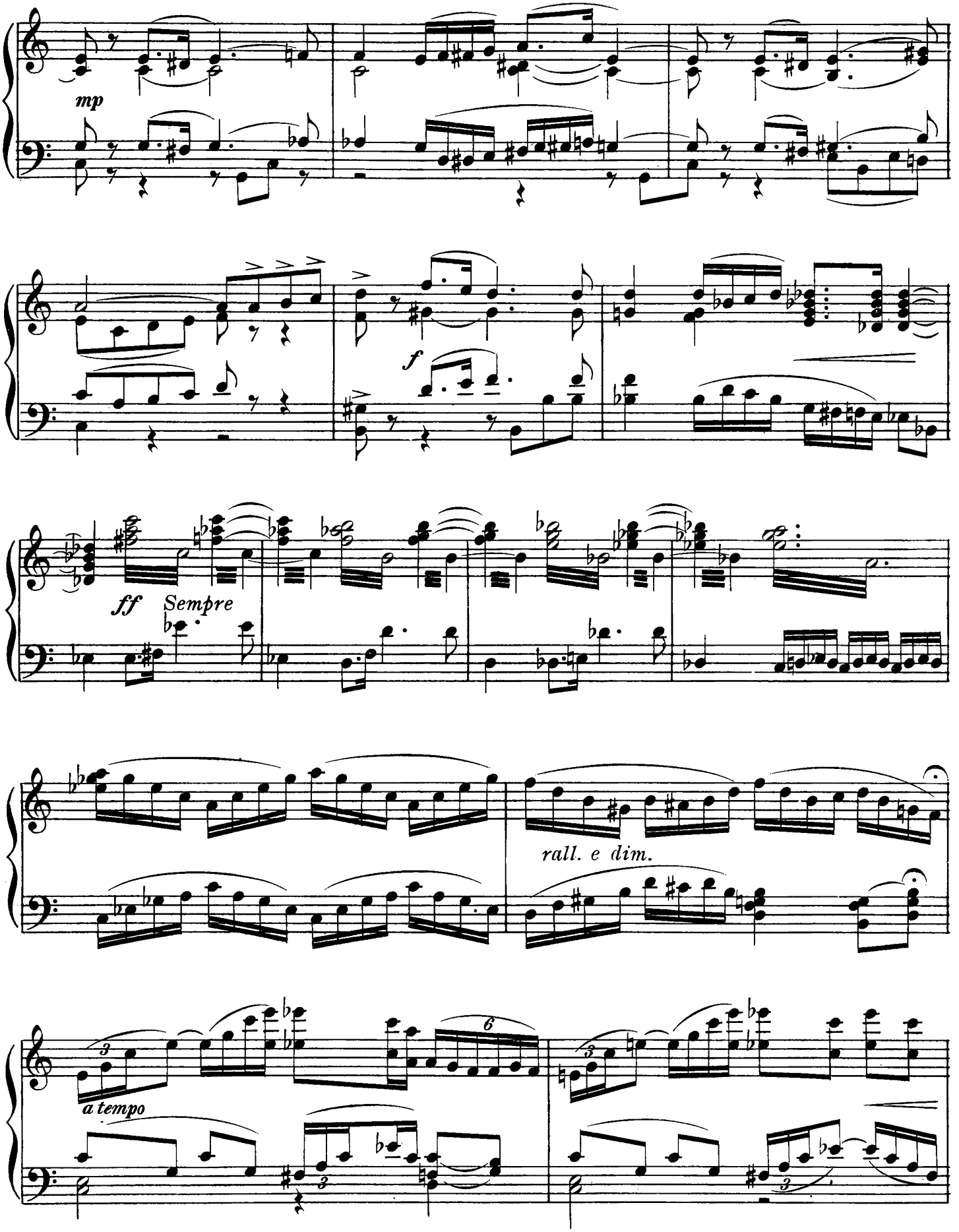
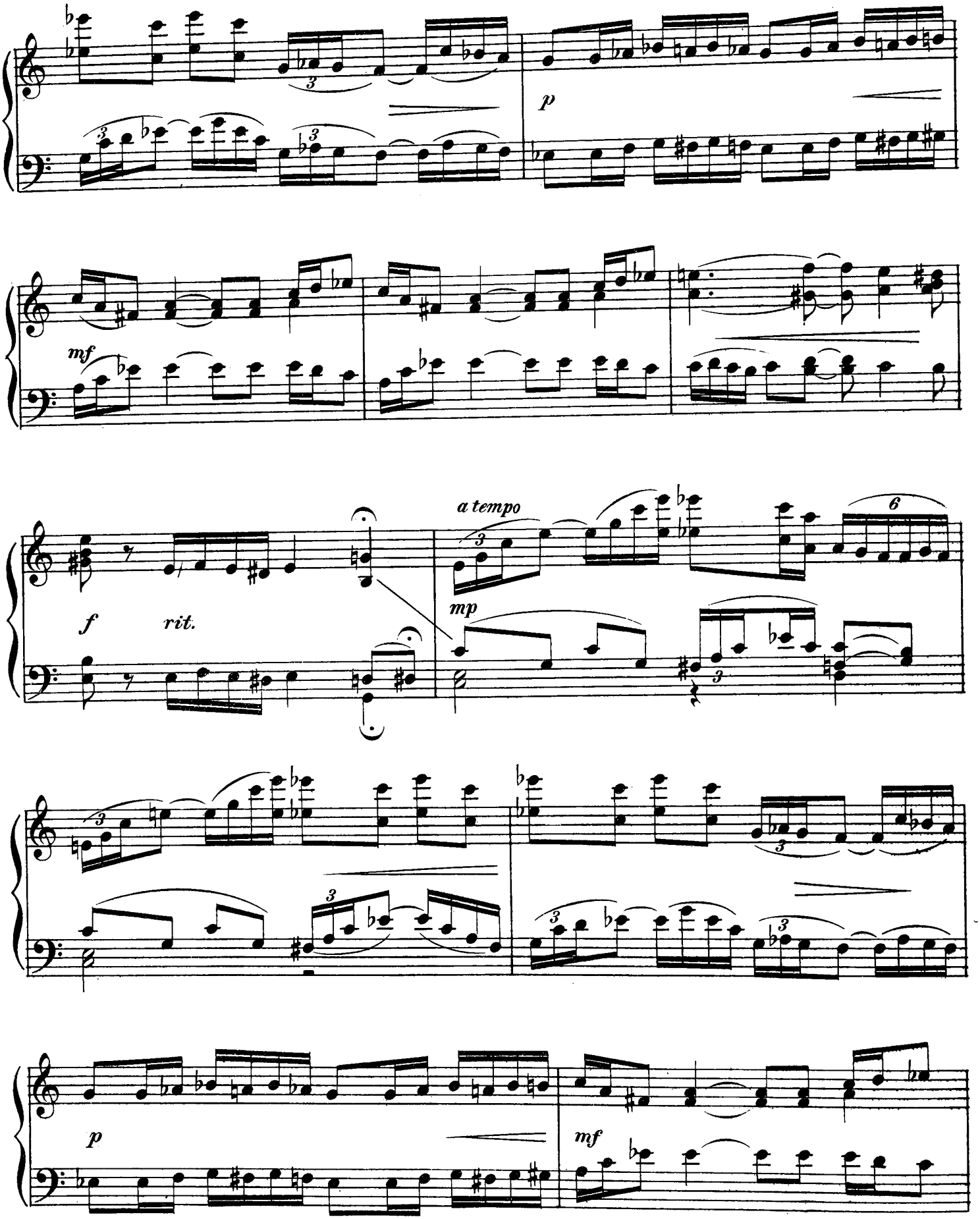
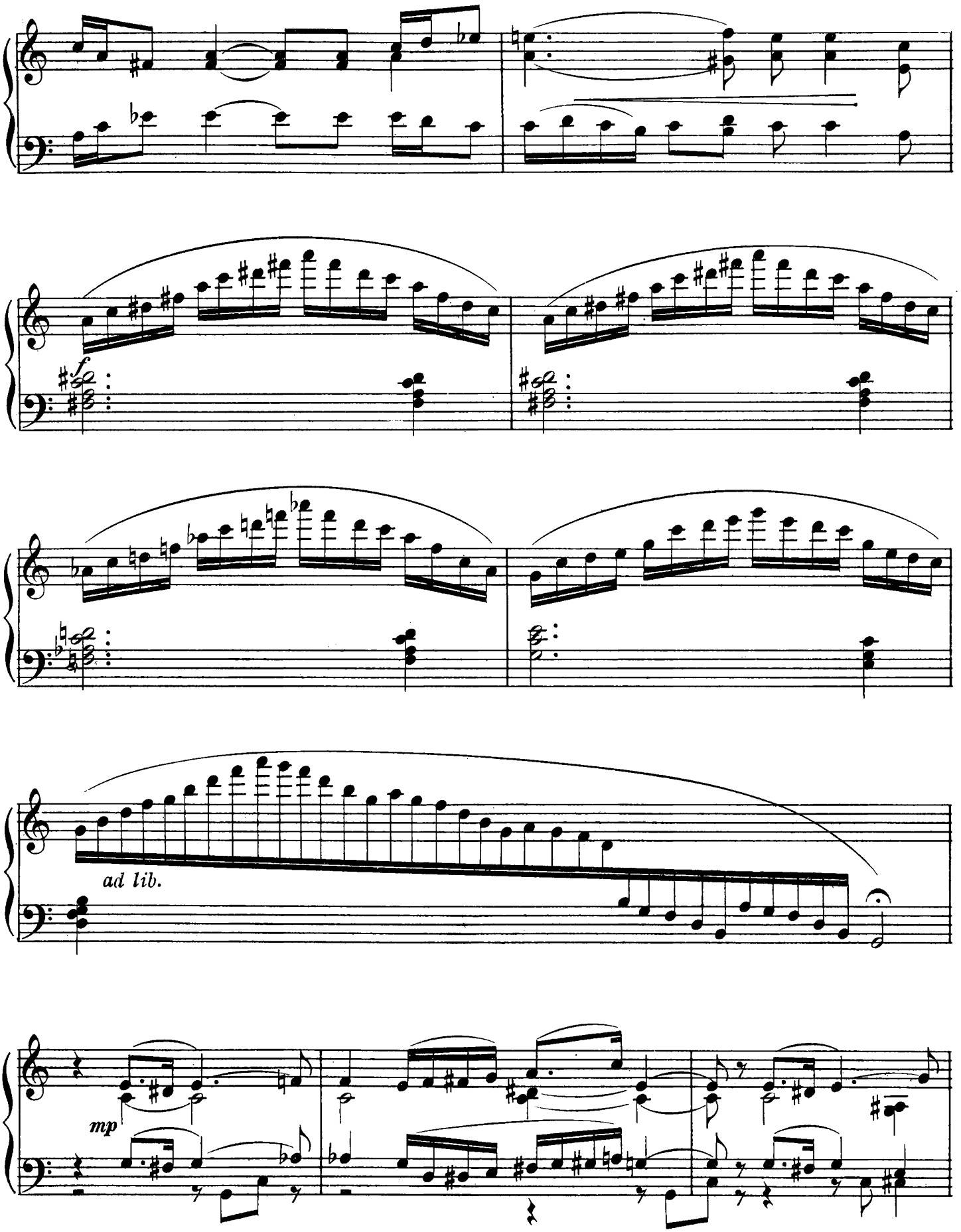

Meno mosso
mp
f

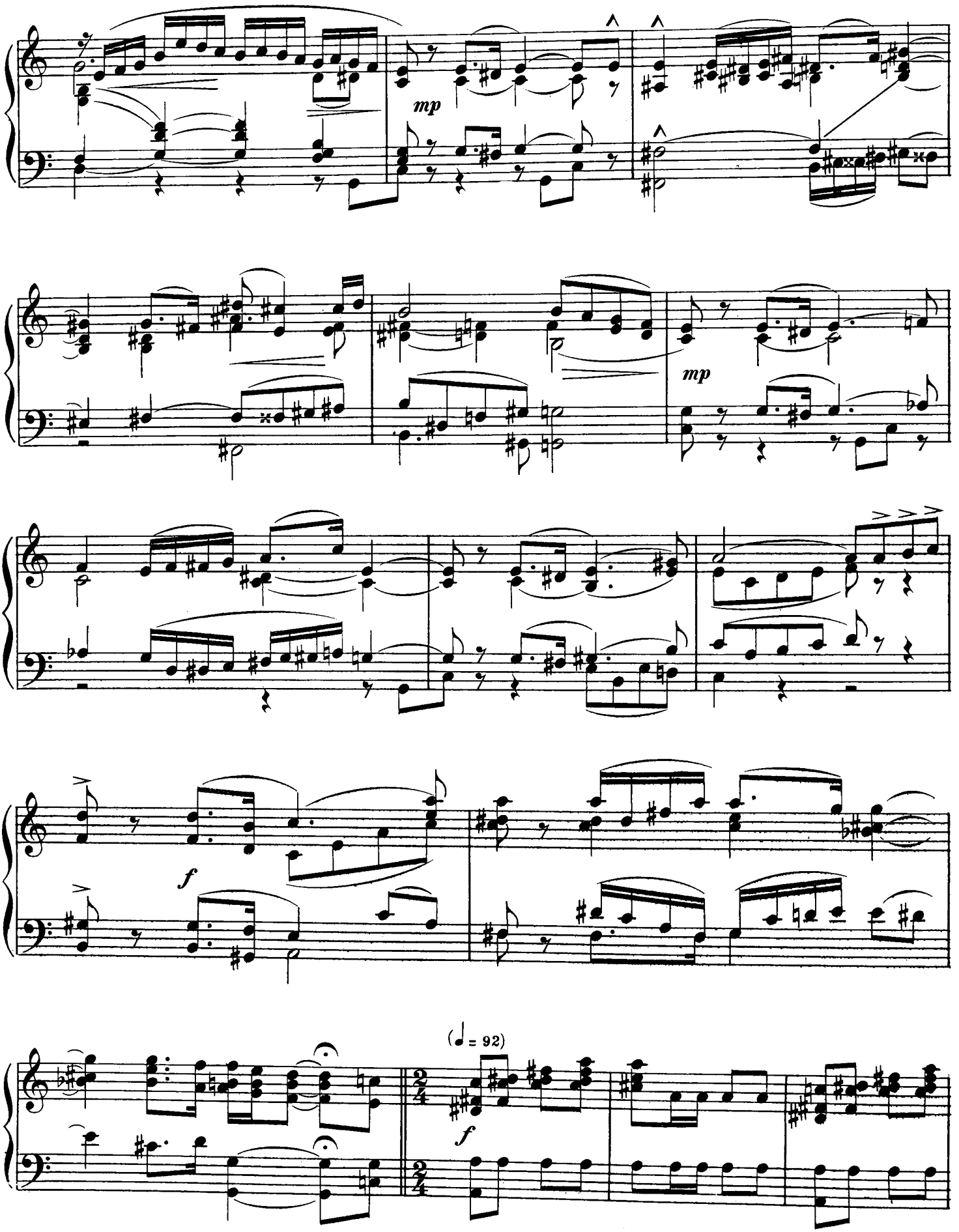

Adagio. (♩ = 84)
molto rit.
f
Allegretto. (♩ = 92)
rall. e dim.
mp
Meno mosso.
f

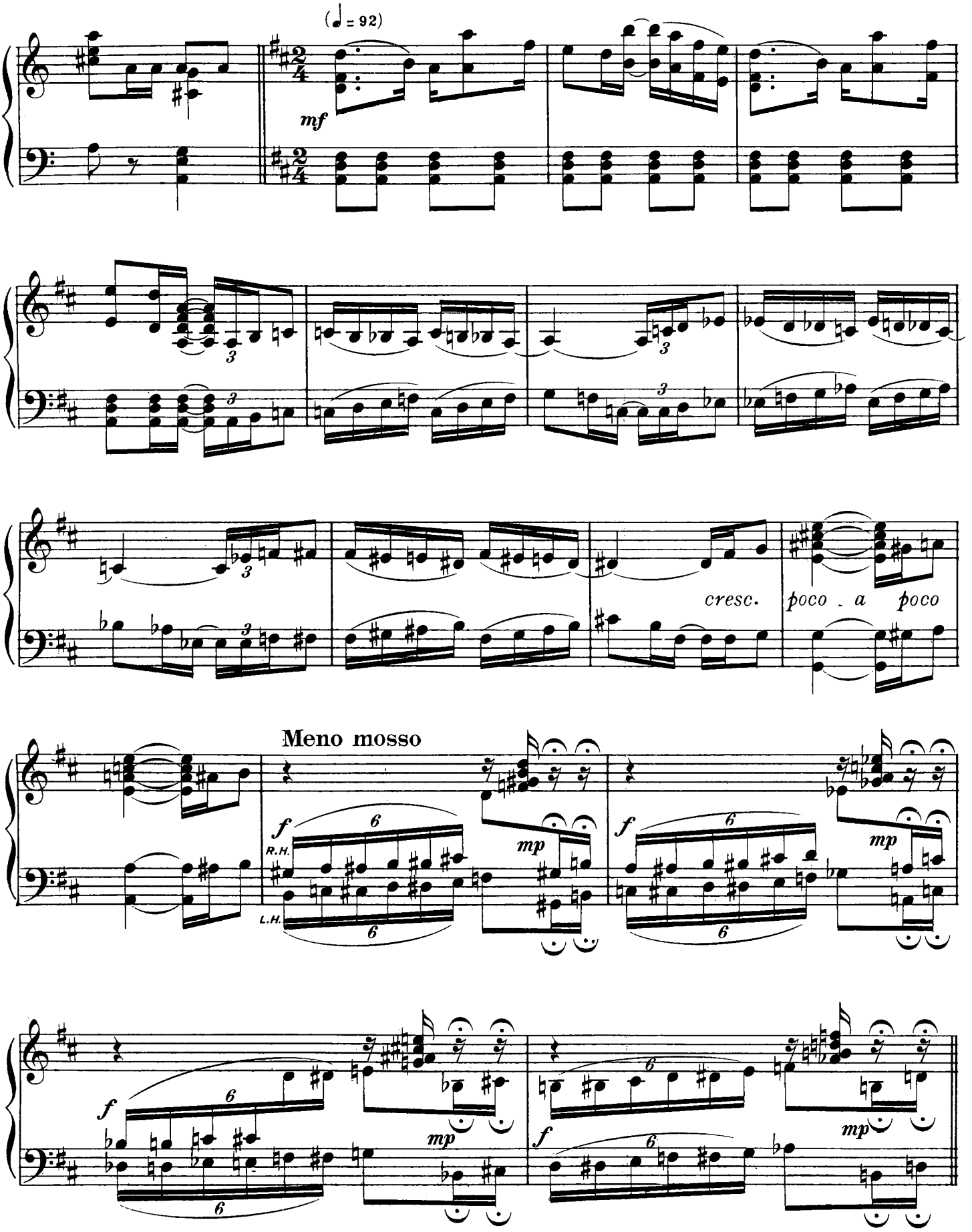

Largo con espressione (♩=60)
K. Dr.
Tromb.
mp
fz
mp
mf

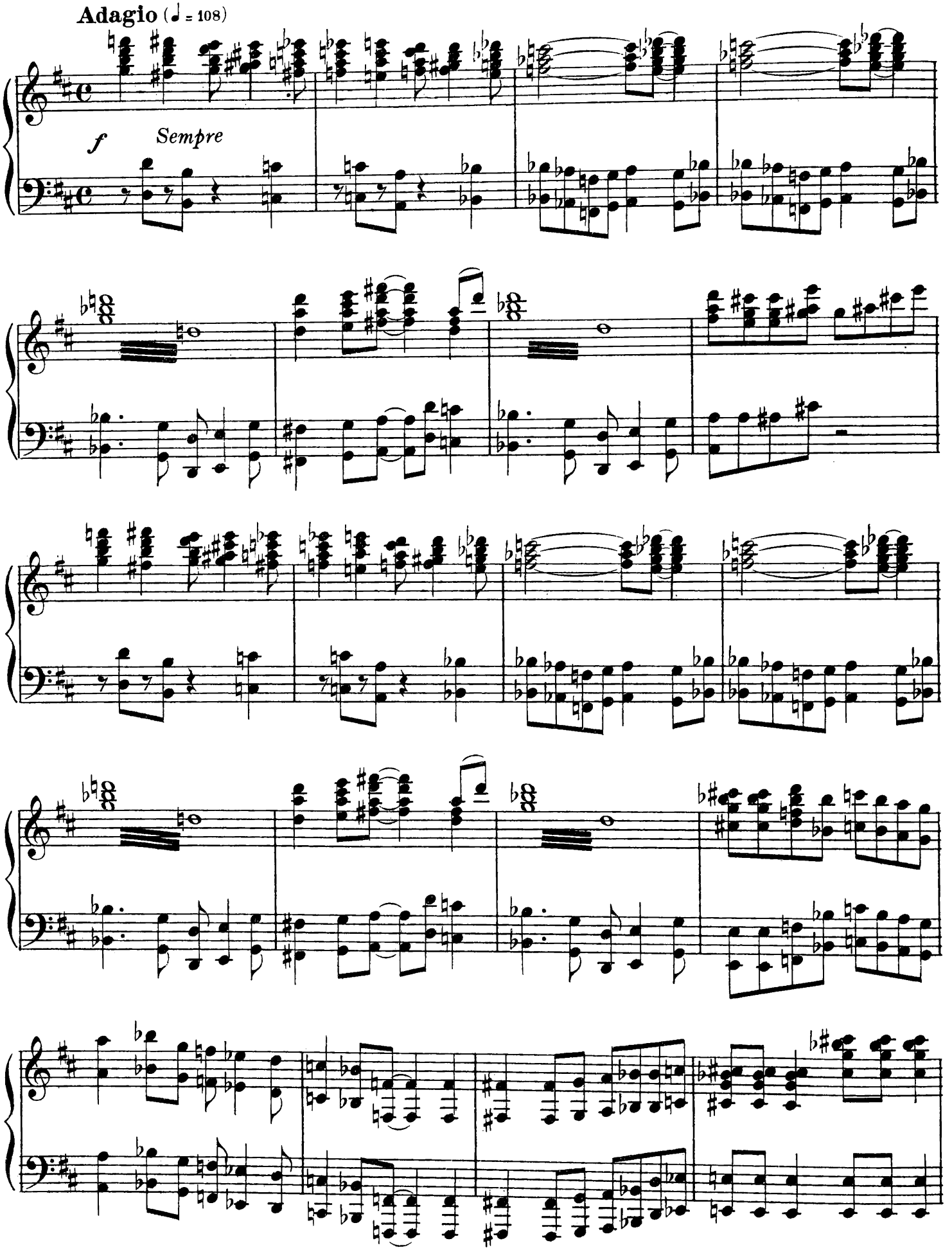

mp
f
ff
Sempre
rall. e dim.
a tempo

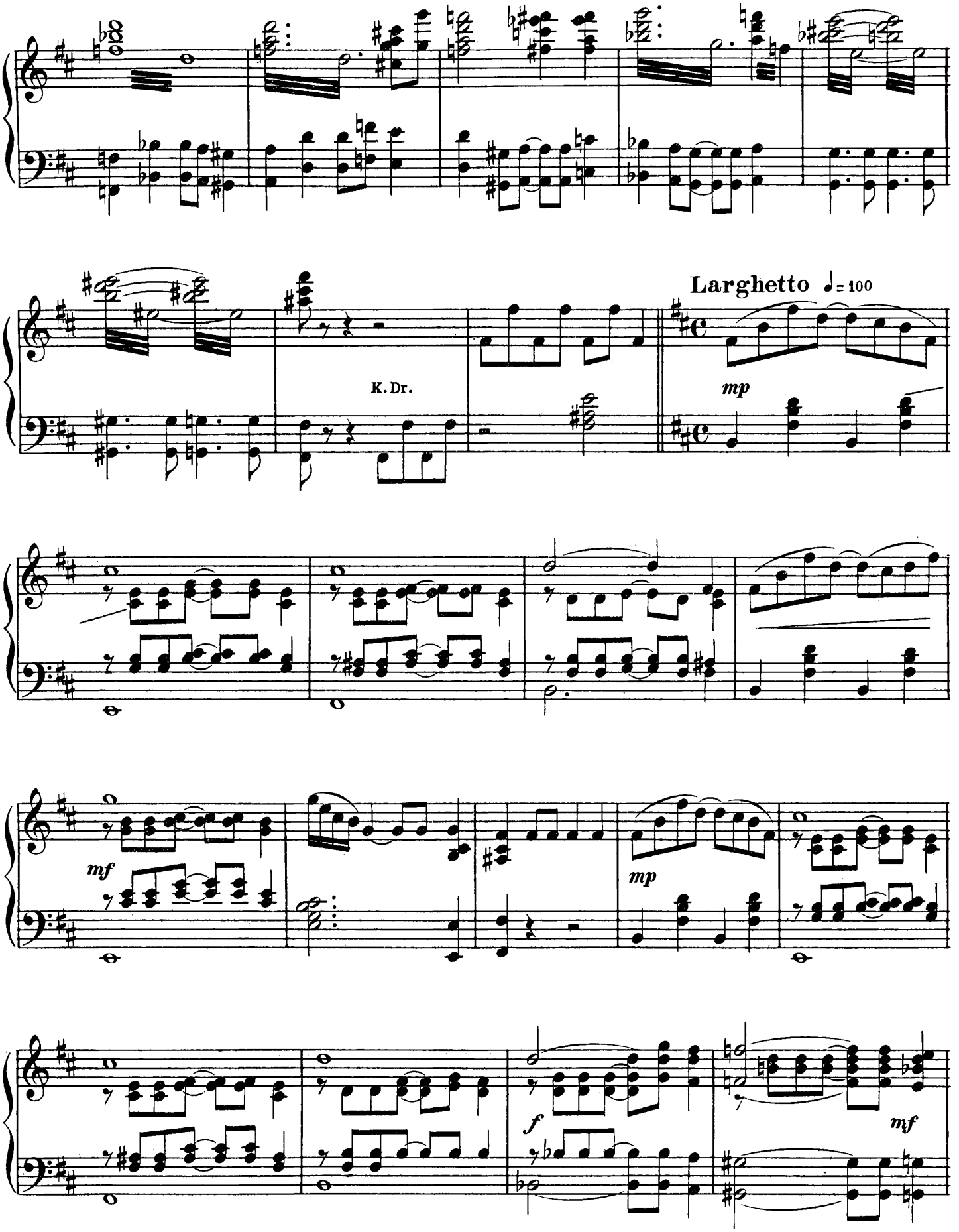

p
mf
a tempo
f
rit.
mp
p
mf

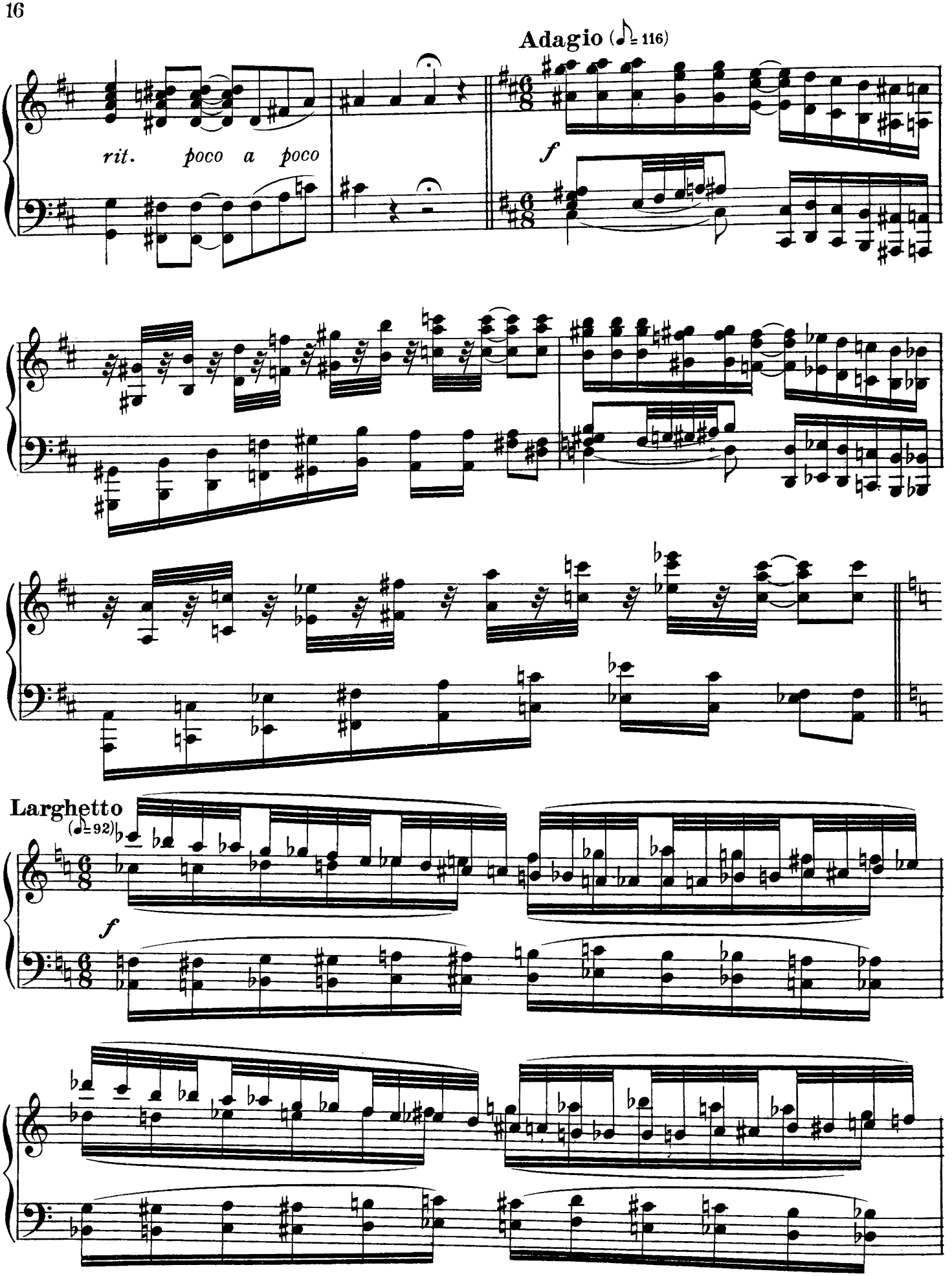

f
ad lib.
mp

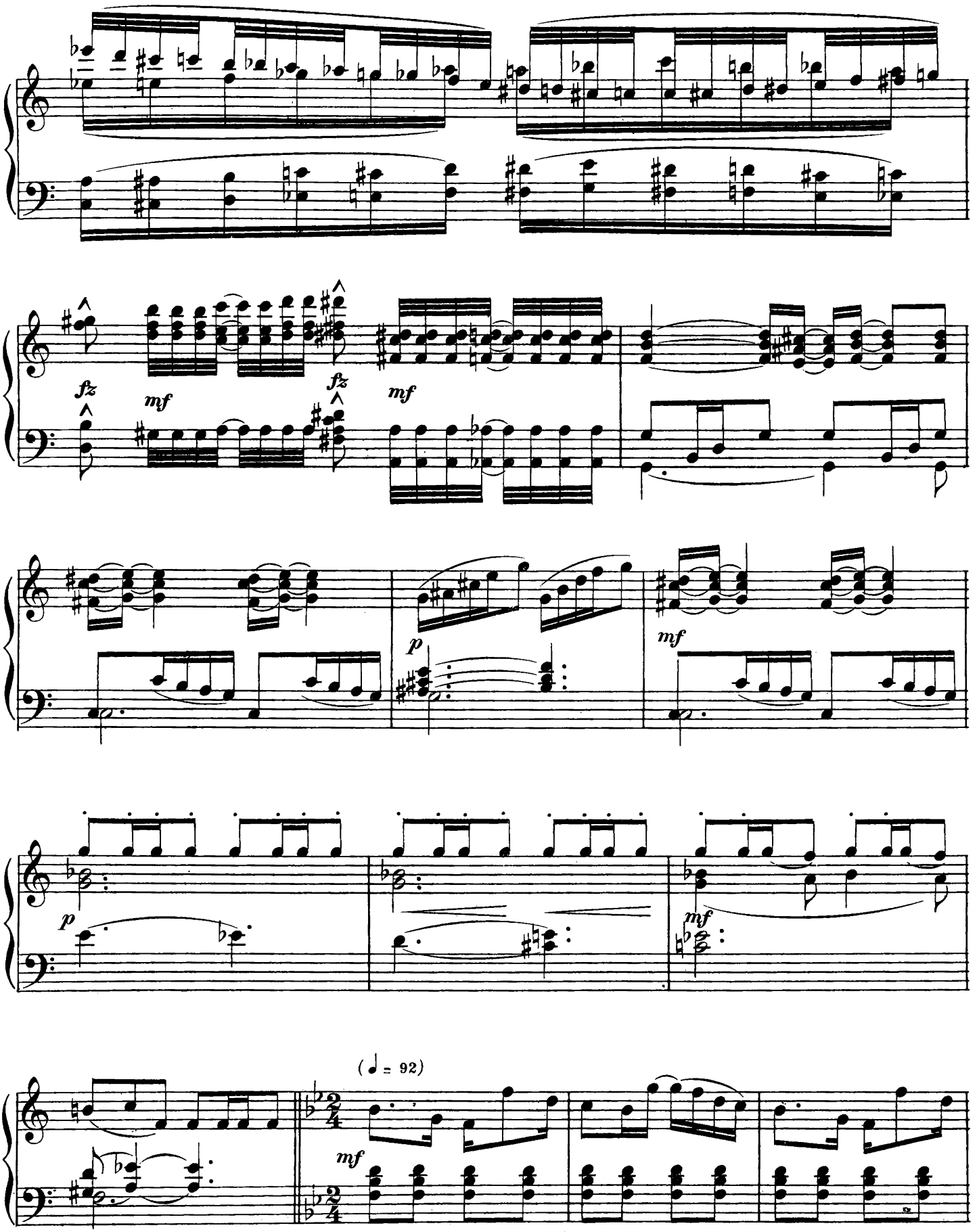

mp
mp
f
(♩ = 92)
f

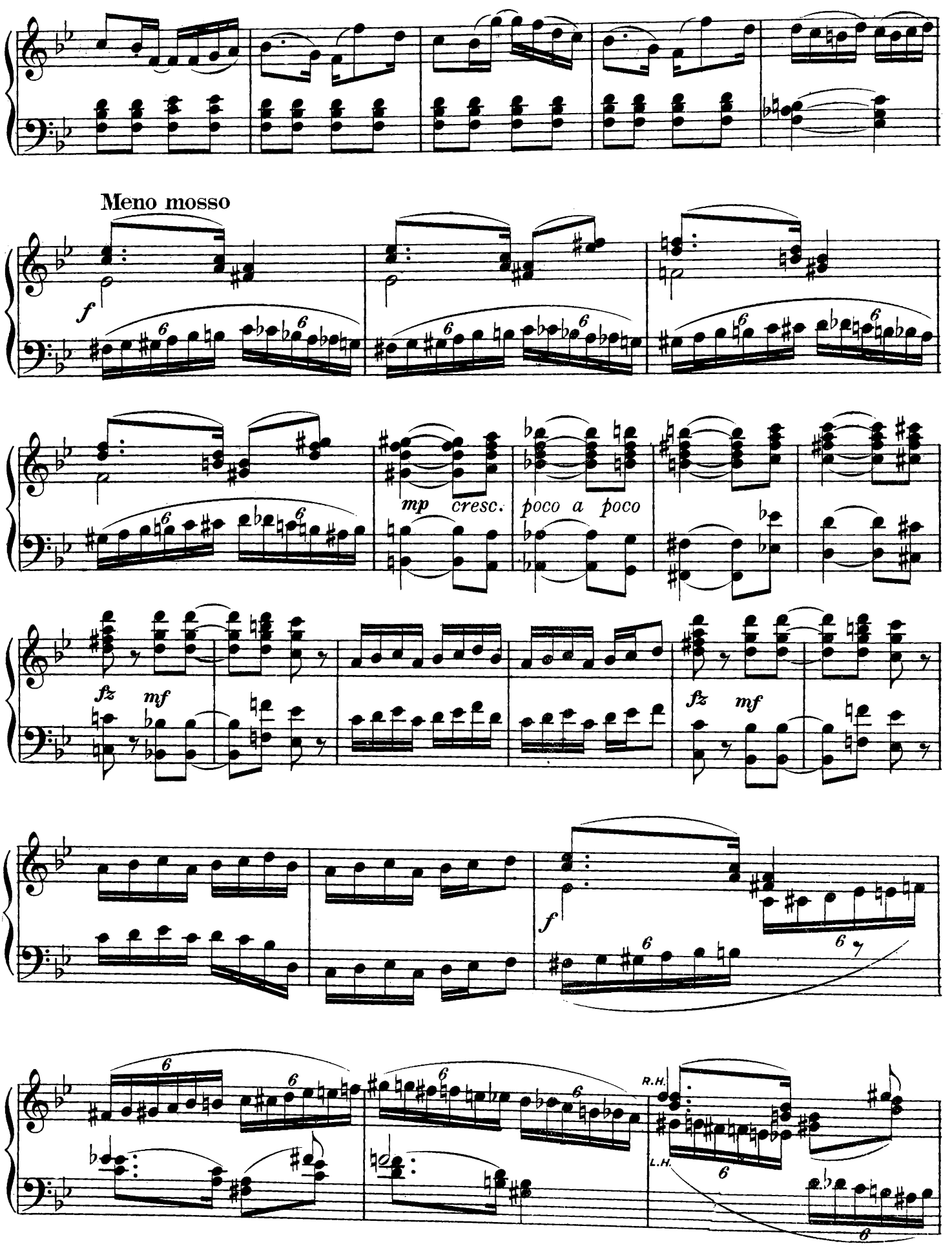

(♩ = 92)
mf
cresc.
poco a poco
Meno mosso
f
R.H.
L.H.
mp

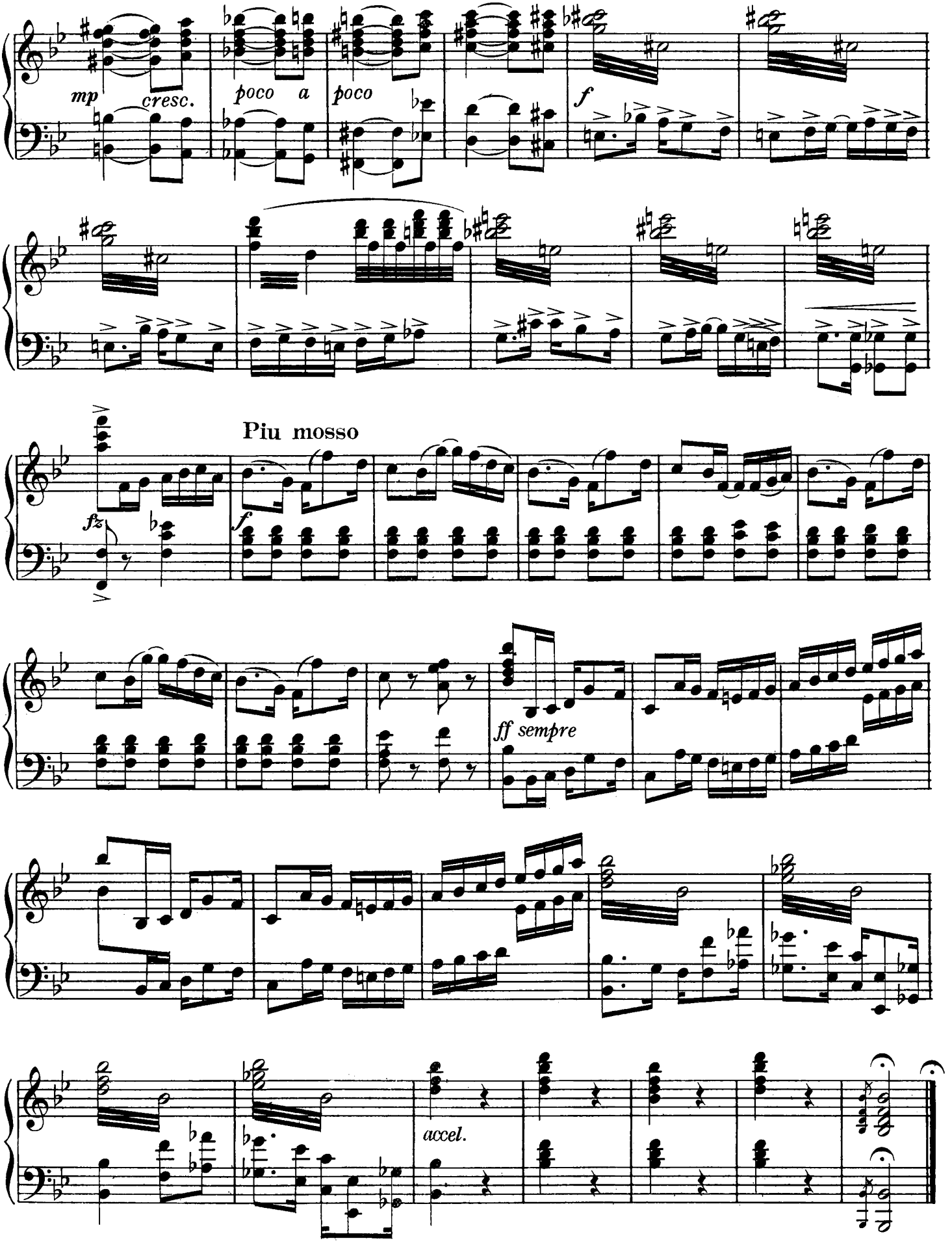

Adagio (♩ = 108)
f
Sempre


Larghetto ♩= 100
K. Dr.
mp
mf
mp
f
mf


Adagio (♪= 116)
rit. poco a poco
f
Larghetto
(♪= 92)
f


fz
mf
fz
mf
p
mf
p
mf
(♩ = 92)
mf


Meno mosso
f
mp cresc. poco a poco
fz mf
fz mf
f
R.H.
L.H.


mp
cresc.
poco a poco
f
Piu mosso
fz
f
ff sempre
accel.

TREEMONISHA.

ACT 1.
No 2. THE BAG OF LUCK.

Quintet.

Zodzetrick, Monisha, Ned,
Treemonisha and Remus.

By SCOTT JOPLIN

Curtain Rises. *Zodzetrick enters.*

Lento (M.M. ♩= 60)

mp

Zodzetrick to Monisha.

I want to sell to you dis bag o' luck, Yo' en- e-mies it will keep a-

lento *mp* *Cello* *mp*

way. Ov- er yo'..... front do' you can hang it, An'

Violin *mp* *Cello*

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Monisha. rit.

good luck will come each day..... Will it drive a-way de blues? An' stop

rit. a tempo rit.

poco a poco Zodzetrick. a tempo

Ned from drink-in' booze? It will drive de blues, I'm think-in', An' will

poco a poco a tempo

Monisha, (Reaching for bag) Ned (angrily)

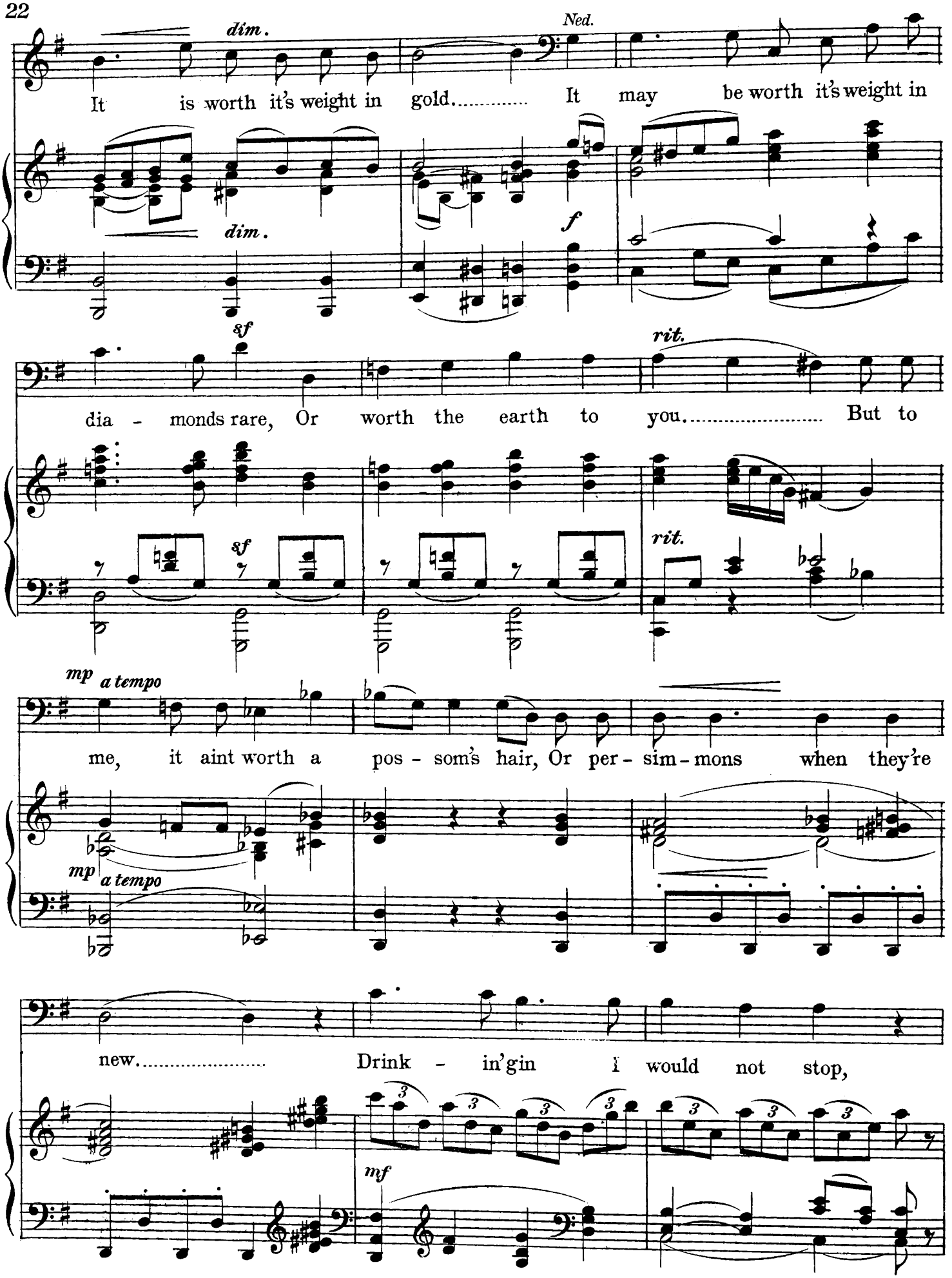
stop Ned from booze drink-in'. Well! No, dat bag you'se not gwine to buy,

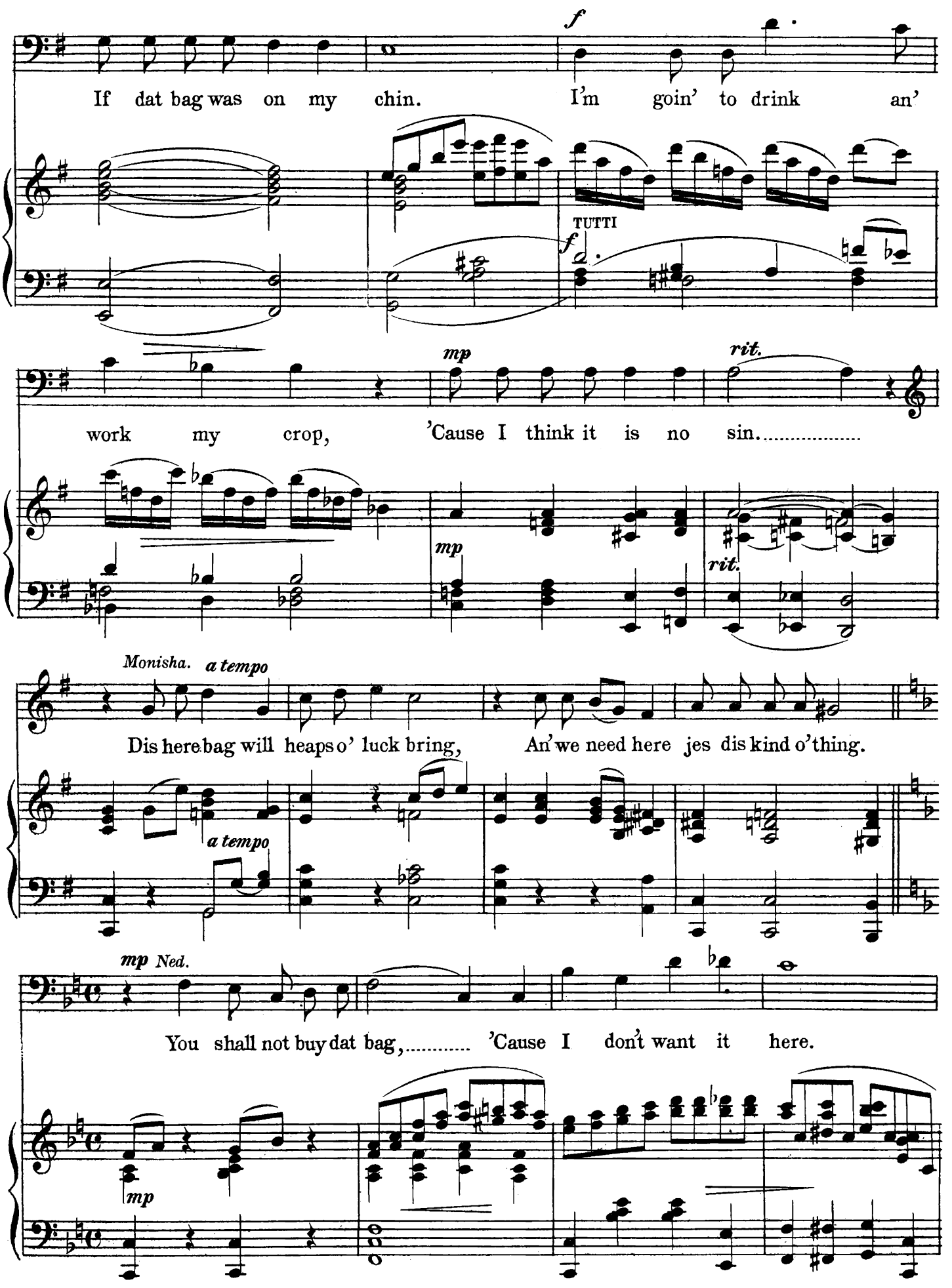
piu cresc. f

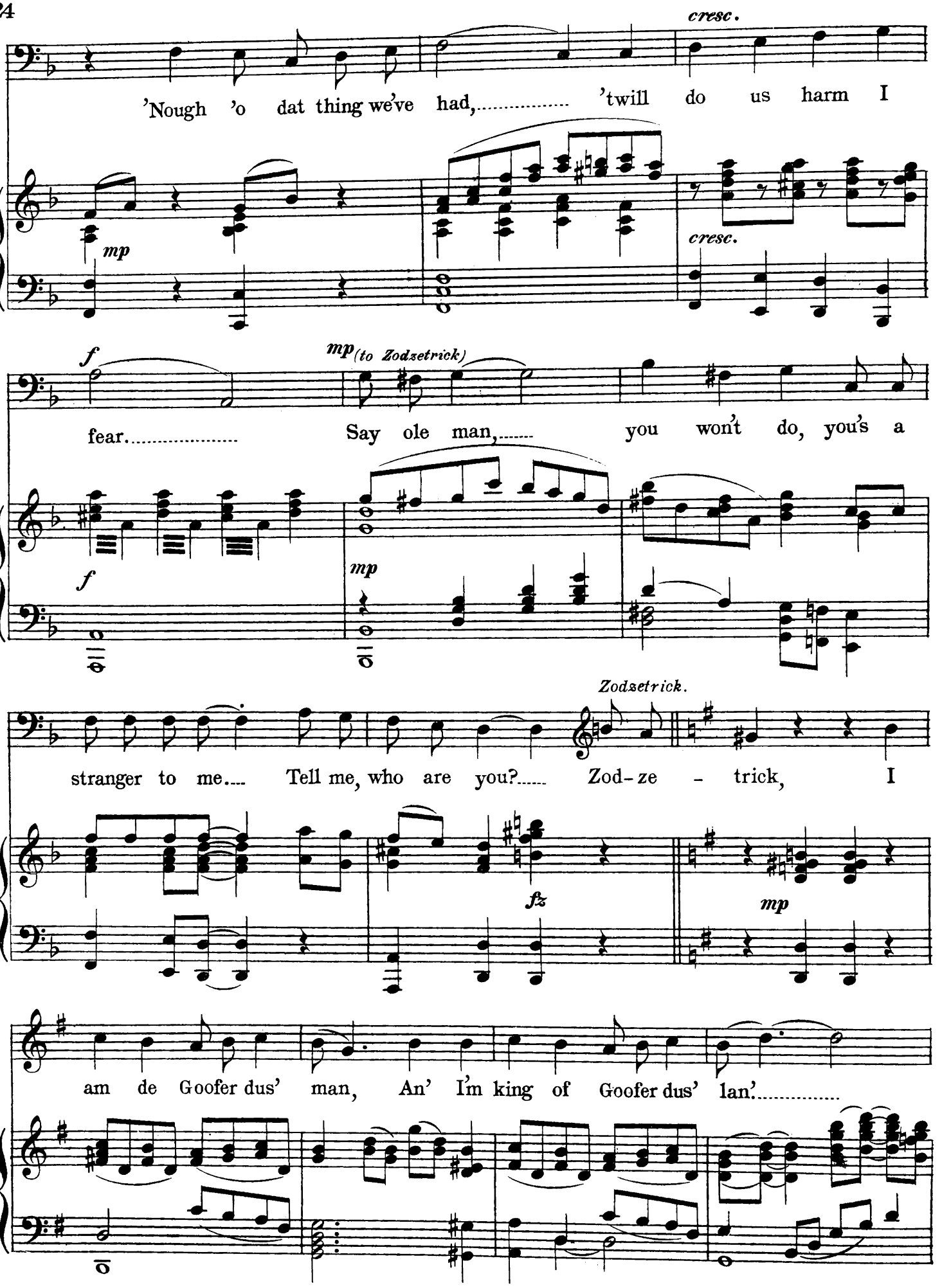
Zodzetrick.

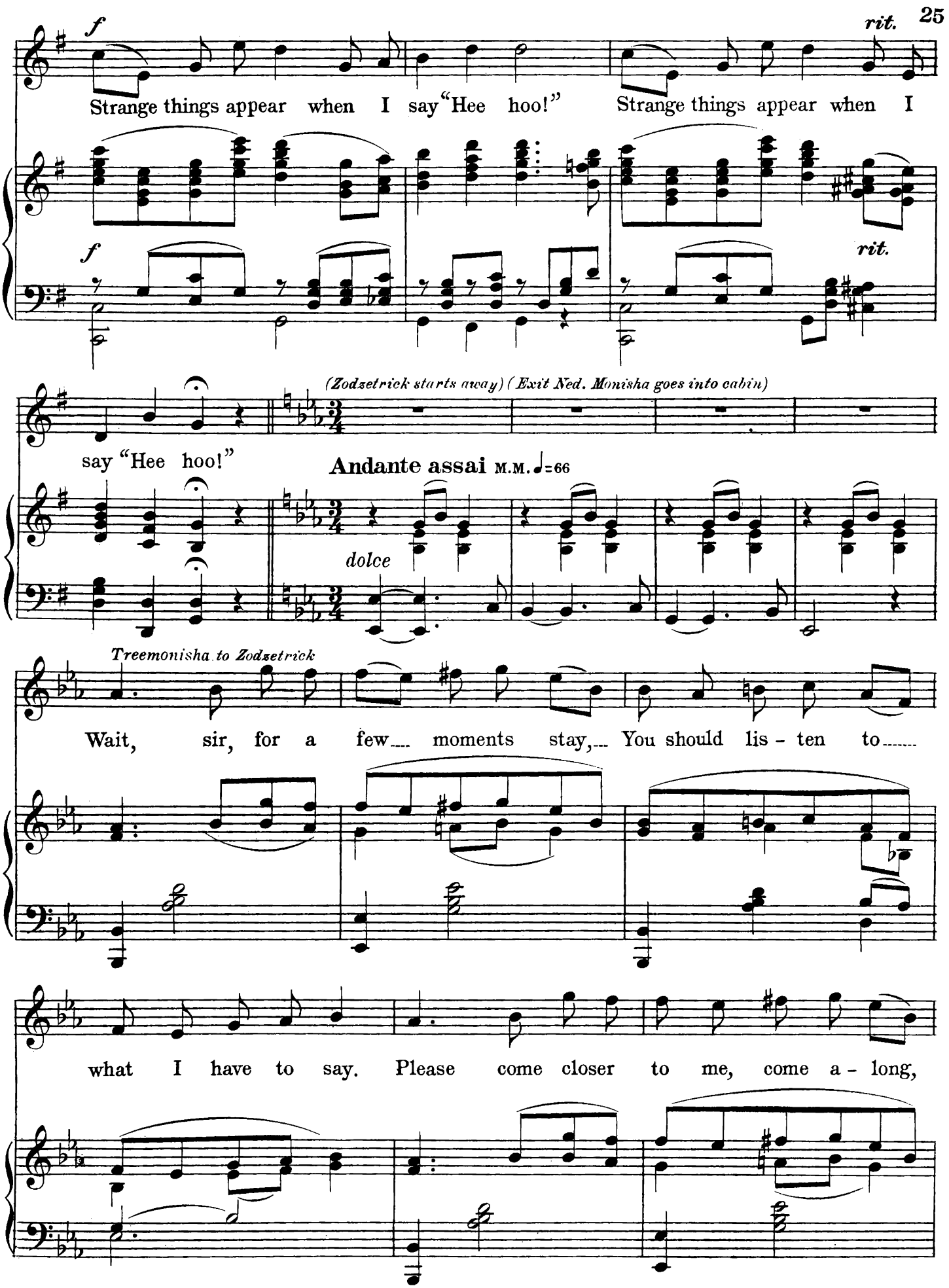
'Cause I know de price is high. I mus' tell you plain an' bold,

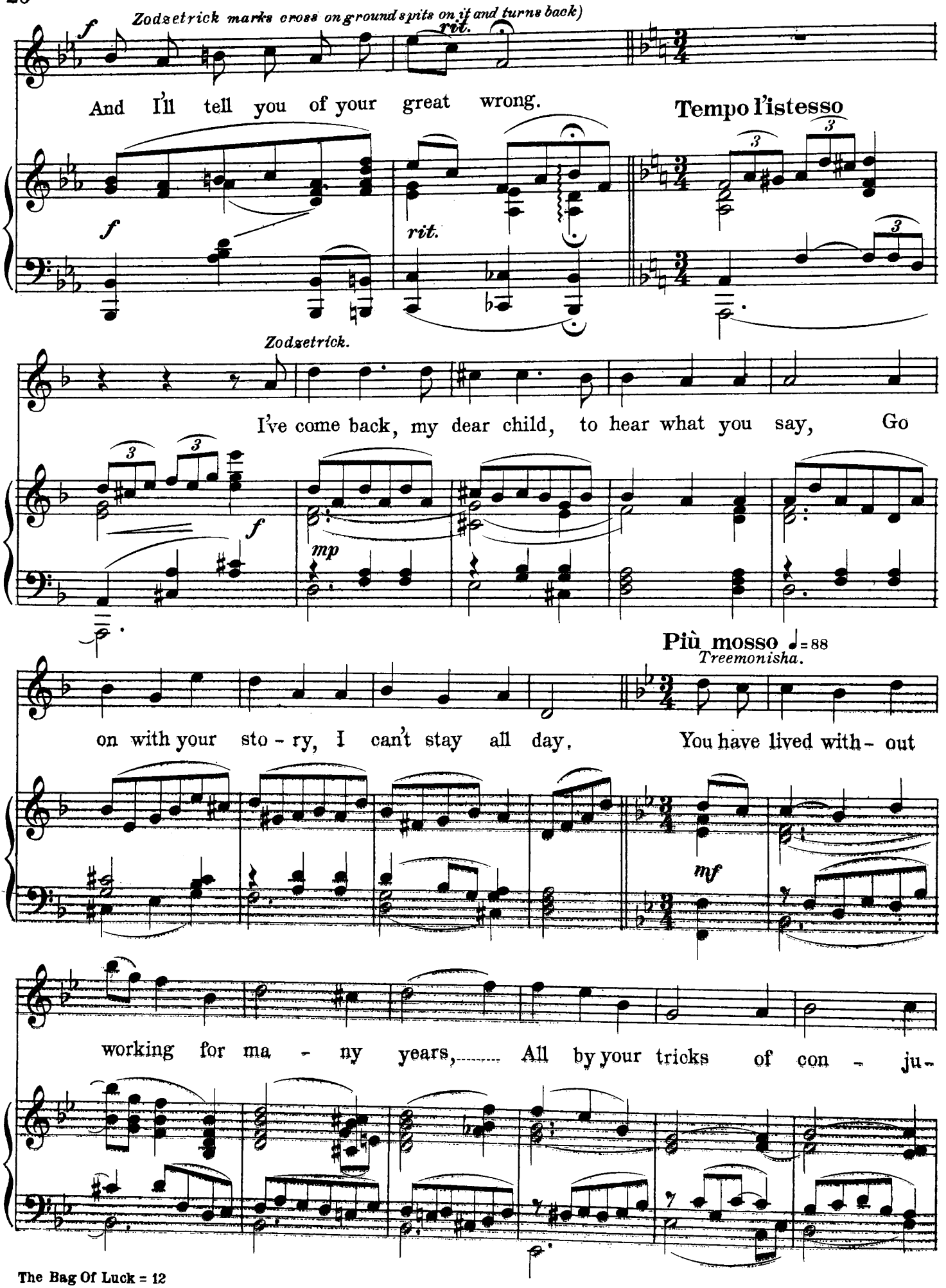
f mf

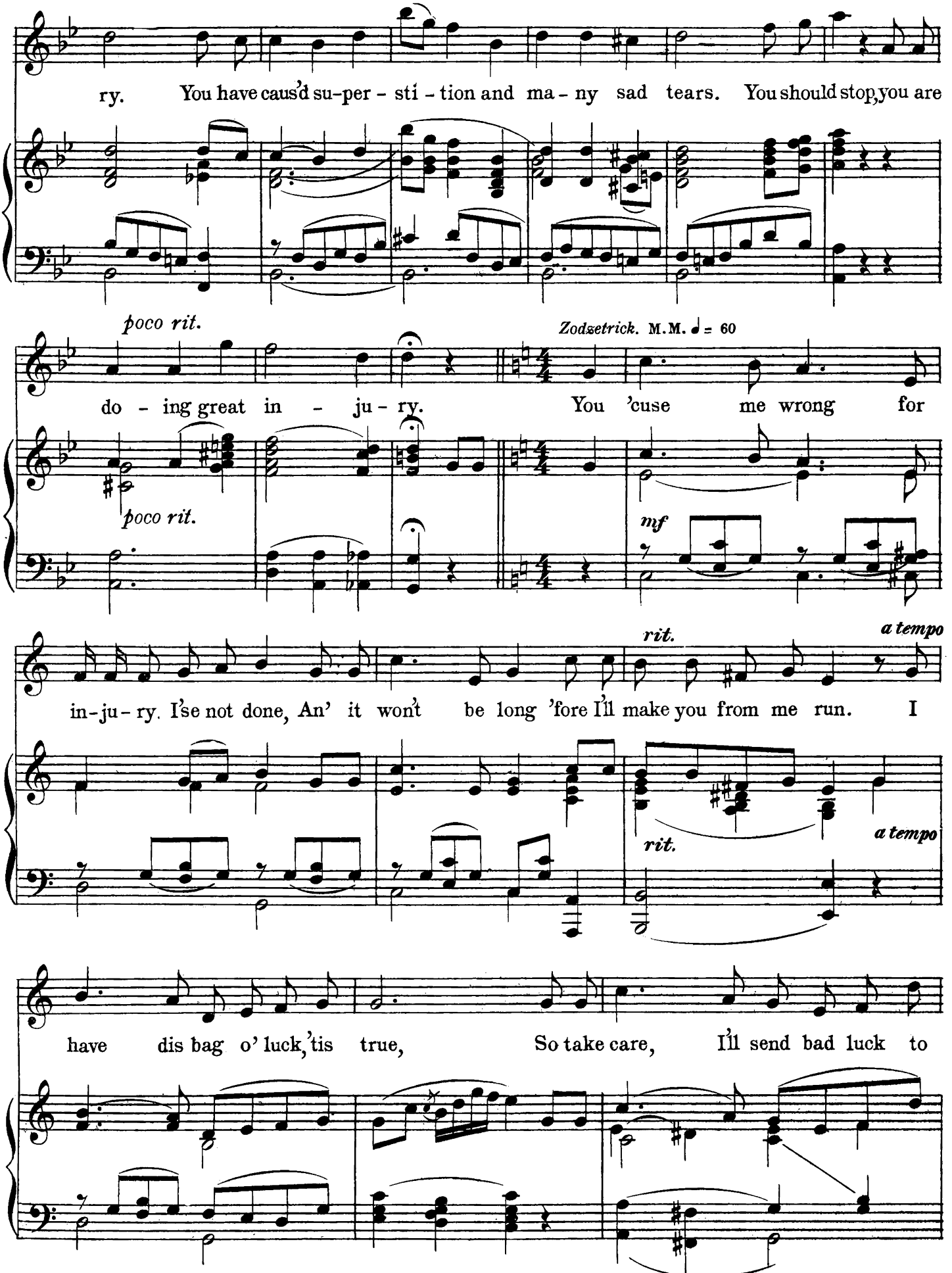

dim.
Ned.
It is worth it's weight in gold..... It may be worth it's weight in
dim.
f
sf
rit.
dia - monds rare, Or worth the earth to you..... But to
sf
rit.
mp a tempo
me, it aint worth a pos - som's hair, Or per - sim - mons when they're
mp a tempo
new..... Drink - in'gin I would not stop,
mf

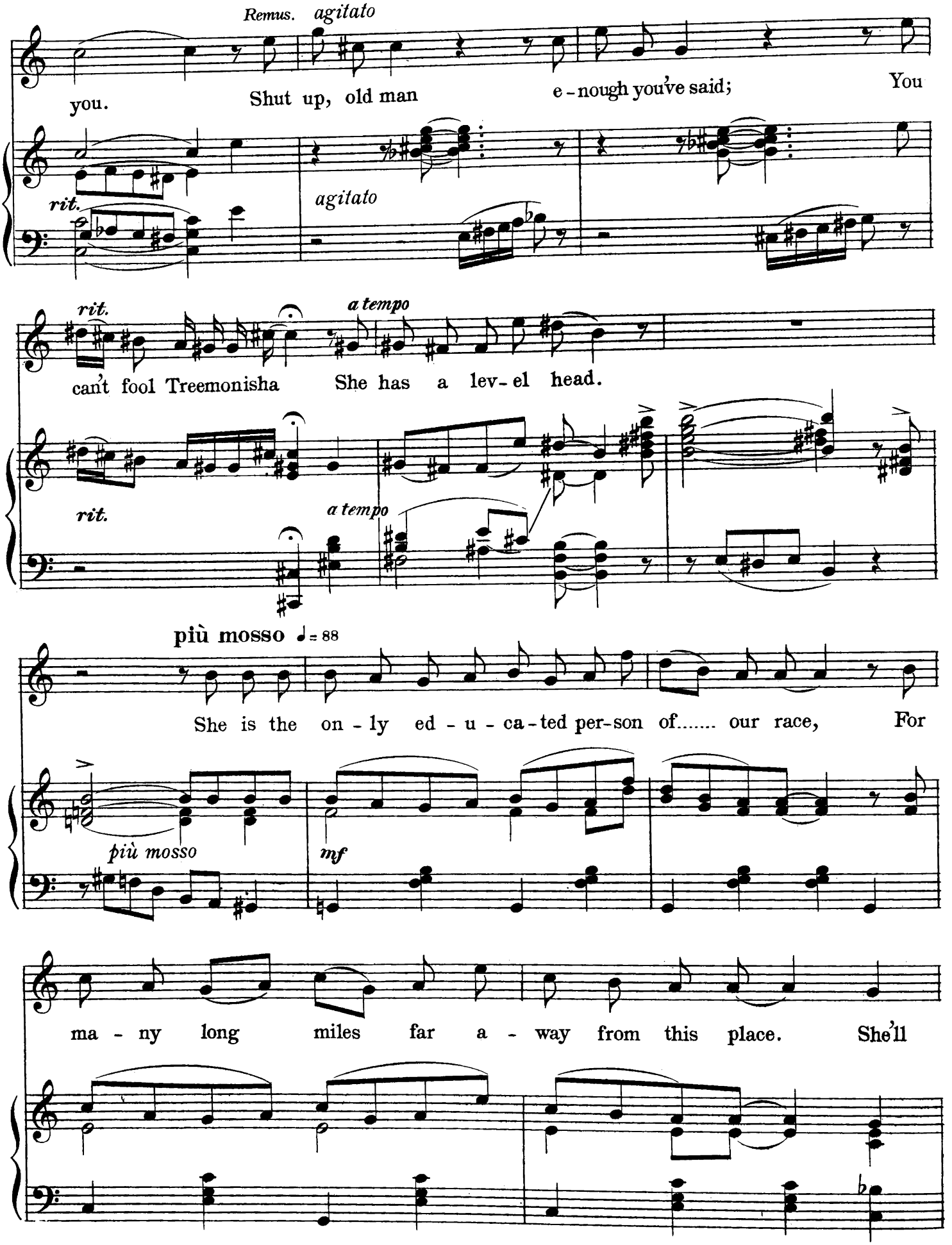

If dat bag was on my chin. I'm goin' to drink an'
TUTTI
work my crop, 'Cause I think it is no sin.....
Monisha. a tempo
Dis here bag will heaps o' luck bring, An' we need here jes dis kind o'thing.
a tempo
Ned.
You shall not buy dat bag,..... 'Cause I don't want it here.

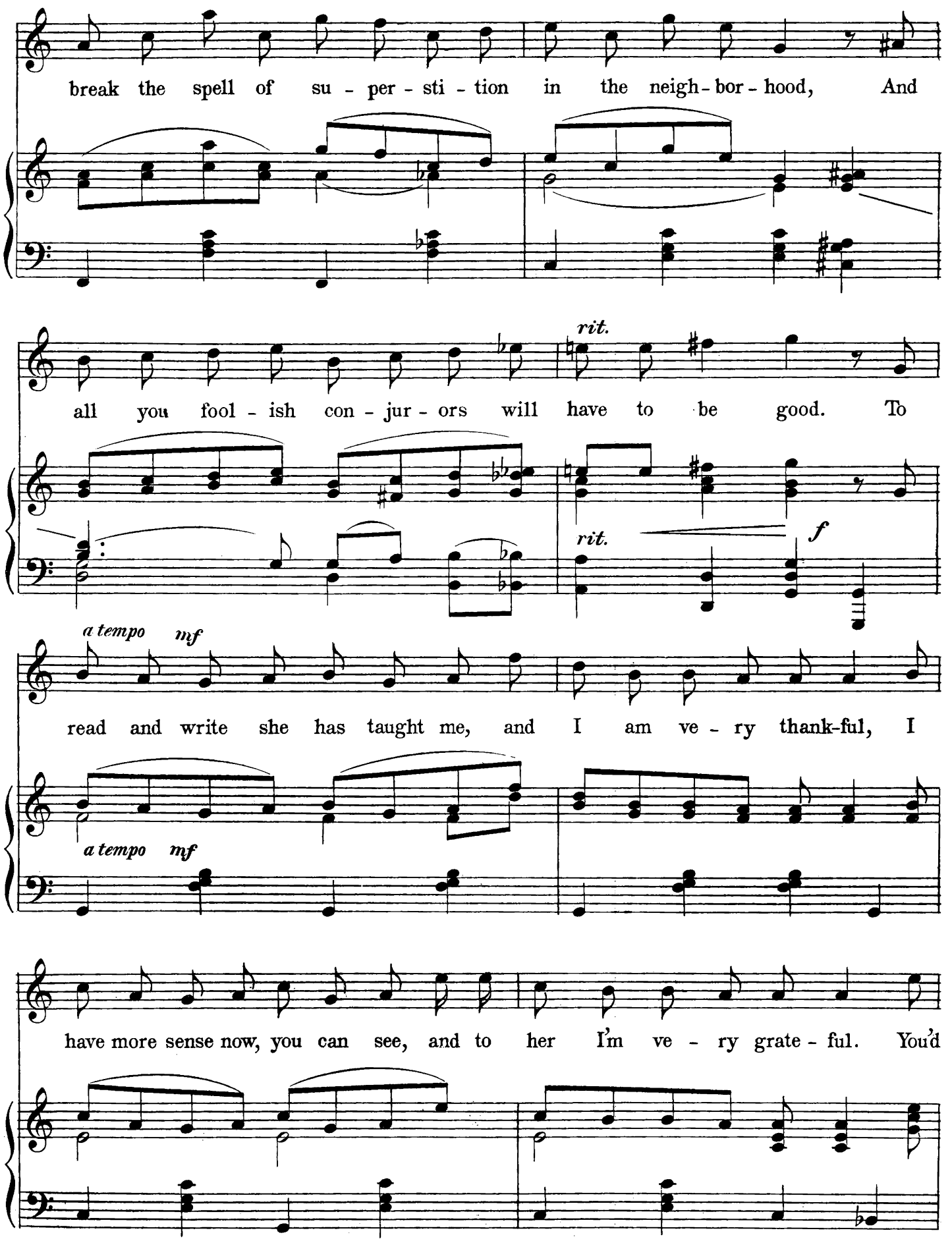

cresc.
'Nough 'o dat thing we've had,..... 'twill do us harm I
mp
cresc.
f
mp (to Zodzetrick)
fear..... Say ole man,..... you won't do, you's a
f
mp
Zodzetrick.
stranger to me.... Tell me, who are you?..... Zod-ze - trick, I
fz
mp
am de Goofer dus' man, An' I'm king of Goofer dus' lan'.....

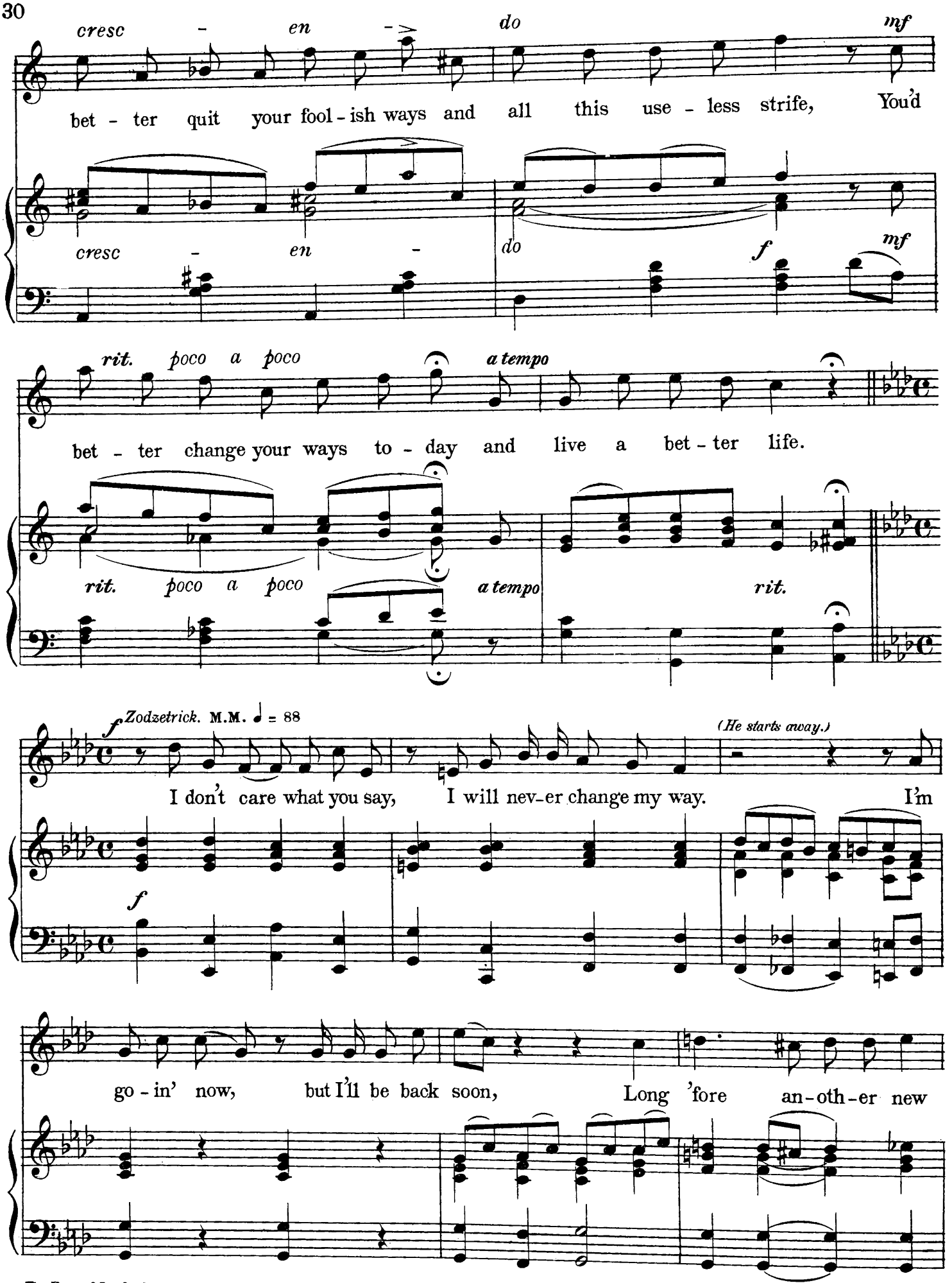

f
rit.
Strange things appear when I say "Hee hoo!" Strange things appear when I
f
rit.
(Zodzetrick starts away) (Exit Ned. Monisha goes into cabin)
say "Hee hoo!"
Andante assai M.M. ♩=66
dolce
Treemonisha to Zodzetrick
Wait, sir, for a few.... moments stay,... You should lis - ten to.....
what I have to say. Please come closer to me, come a - long,


Zodzetrick marks cross on ground spits on it and turns back)
rit.
And I'll tell you of your great wrong.
Tempo l'istesso
rit.
Zodzetrick.
I've come back, my dear child, to hear what you say, Go
Più mosso ♩= 88
Treemonisha.
on with your sto - ry, I can't stay all day. You have lived with - out
working for ma - ny years,..... All by your tricks of con - ju-


ry. You have caus'd su-per - sti - tion and ma - ny sad tears. You should stop, you are
poco rit.
Zodsetrick. M.M. ♩ = 60
do - ing great in - ju - ry. You 'cuse me wrong for
poco rit.
mf
rit.
a tempo
in-ju-ry. I'se not done, An' it won't be long 'fore I'll make you from me run. I
rit.
a tempo
have dis bag o' luck, 'tis true, So take care, I'll send bad luck to


Remus. agitato
you. Shut up, old man e-nough you've said; You
rit.
agitato
rit.
a tempo
can't fool Treemonisha She has a lev-el head.
rit.
a tempo
più mosso ♩= 88
She is the on-ly ed-u-ca-ted per-son of..... our race, For
più mosso
mf
ma-ny long miles far a-way from this place. She'll


break the spell of su - per - sti - tion in the neigh - bor - hood, And
all you fool - ish con - jur - ors will have to be good. To
rit.
rit.
f
a tempo
mf
read and write she has taught me, and I am ve - ry thank-ful, I
a tempo
mf
have more sense now, you can see, and to her I'm ve - ry grate - ful. You'd


cresc - en - do
mf
bet - ter quit your fool - ish ways and all this use - less strife, You'd
cresc - en - do
f
mf
rit. poco a poco
a tempo
bet - ter change your ways to - day and live a bet - ter life.
rit. poco a poco
a tempo
rit.
f Zodzetrick. M.M. ♩ = 88
(He starts away.)
I don't care what you say, I will nev-er change my way. I'm
f
go - in' now, but I'll be back soon, Long 'fore an-oth-er new

Treemonisha.

Yes,

mf

Remus.

moon. Did you all hear me? Yes,

mf *rit* - *ard* - *an* -

And we are glad you are go - ing.

(They stand looking at Zodzetrick as he walks slowly away.)

And we are glad you are go - ing.

Meno mosso

do

rit.

Hope he'll stay a - way.... from here al - ways, al - ways.....

Hope he'll stay a - way..... from here al - ways, al - ways.....

rit. *morendo*

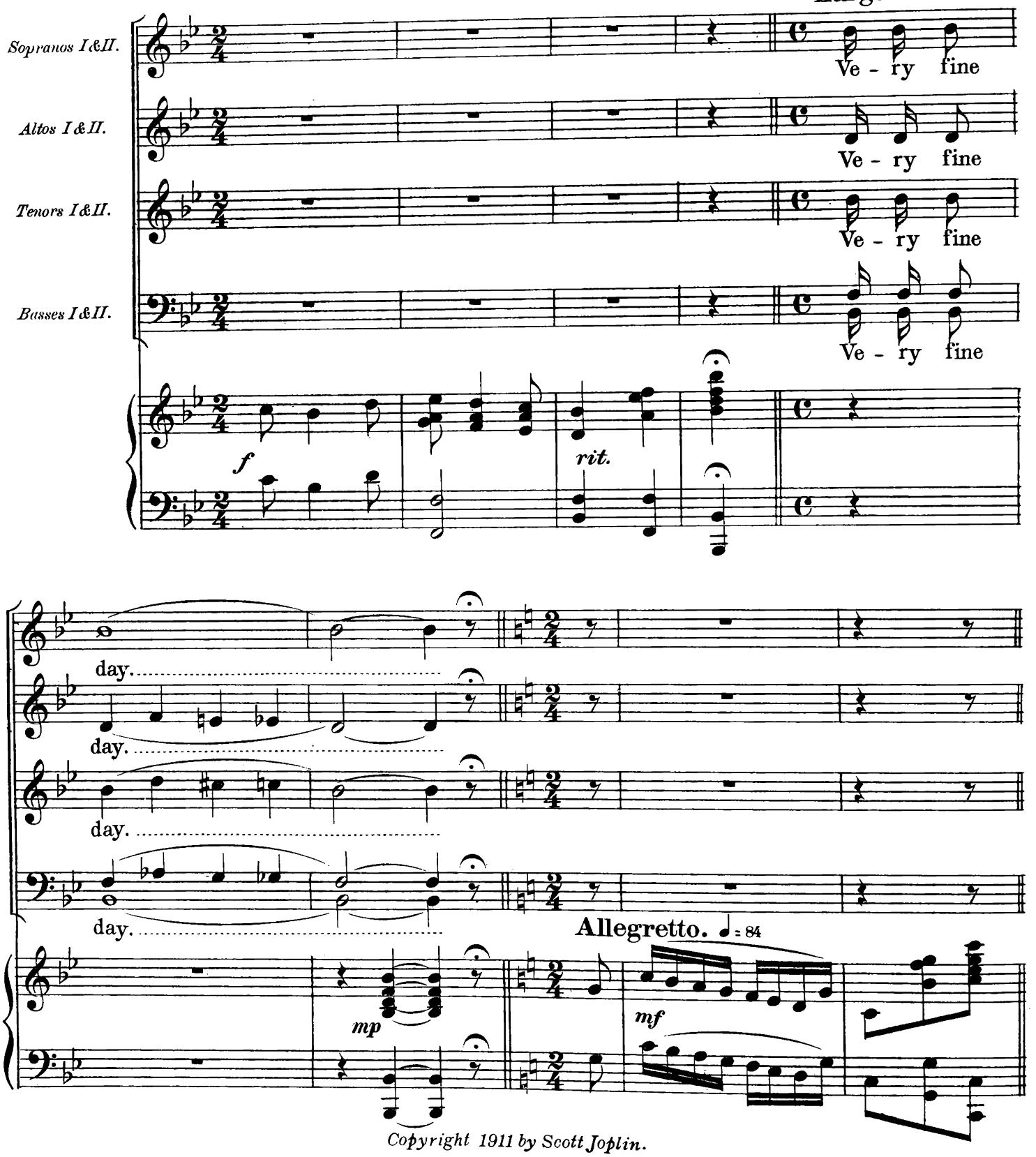
TREEMONISHA.

No 3. "THE CORN-HUSKERS."

By SCOTT JOPLIN

Chorus of Corn-Huskers in distance.

Largo



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Treemonisha.

The folks are com-ing to husk our... corn, I heard them sing-ing a

mp

Tremonisha points in the direction from which Corn-Huskers are coming.

Enter Corn-Huskers.

ve-ry sweet song. See, there they are now, al - most here, I'm glad the day is clear....

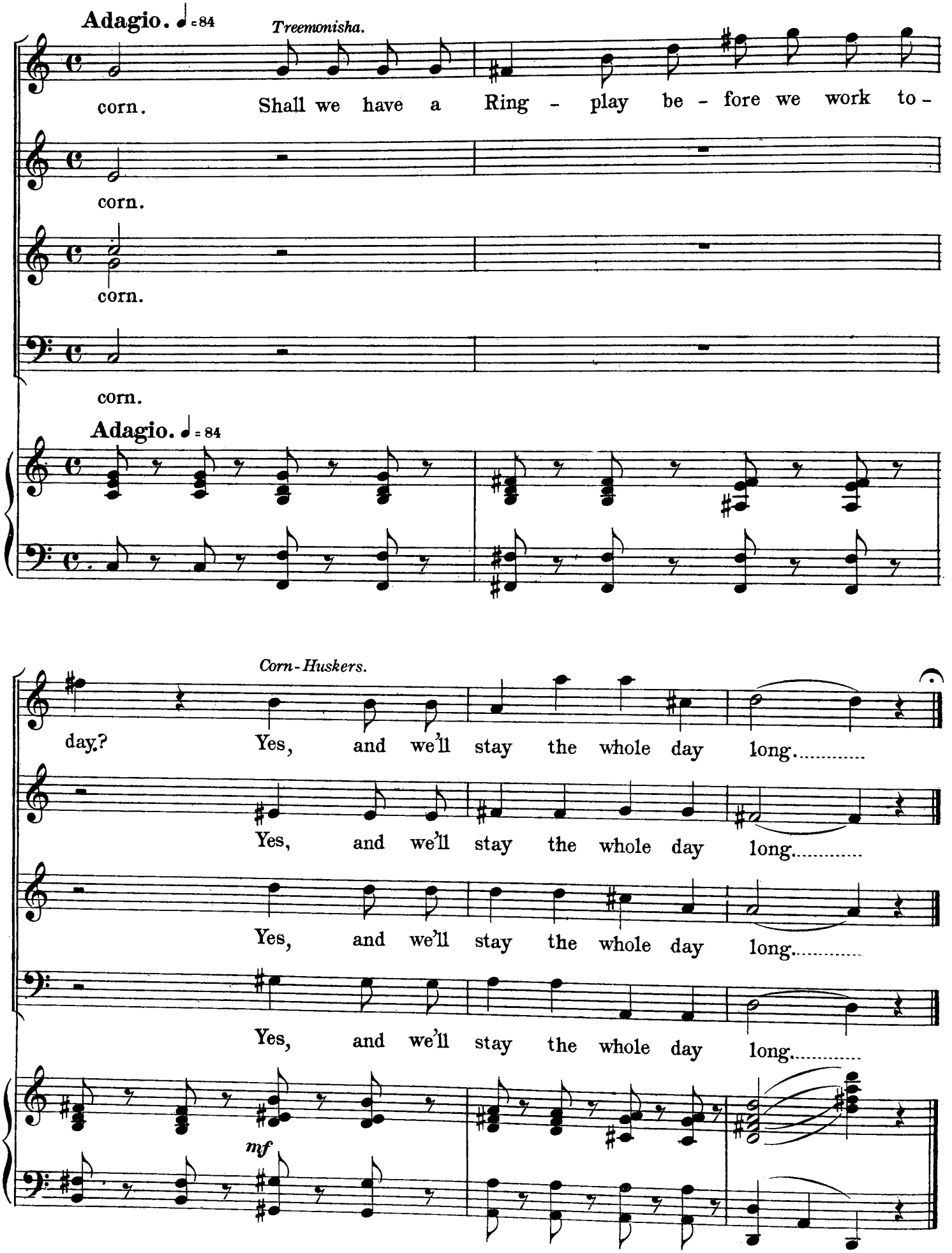
Corn-Huskers. *Treemonisha.* *Corn-Huskers.*

Sopranos I & II. Hel - lo! Hel - lo! We've come to husk de

Altos I & II. Hel - lo! We've come to husk de

Tenors I & II. *Remus.* Hel - lo! Hel - lo! We've come to husk de

Basses I & II. Hel - lo! We've come to husk de


Adagio. ♩ = 84
Treemonisha.
corn. Shall we have a Ring - play be - fore we work to -
corn.
corn.
corn.
Adagio. ♩ = 84
Corn-Huskers.
day.? Yes, and we'll stay the whole day long.....
Yes, and we'll stay the whole day long.....
Yes, and we'll stay the whole day long.....
Yes, and we'll stay the whole day long.....
mf

TREEMONISHA.

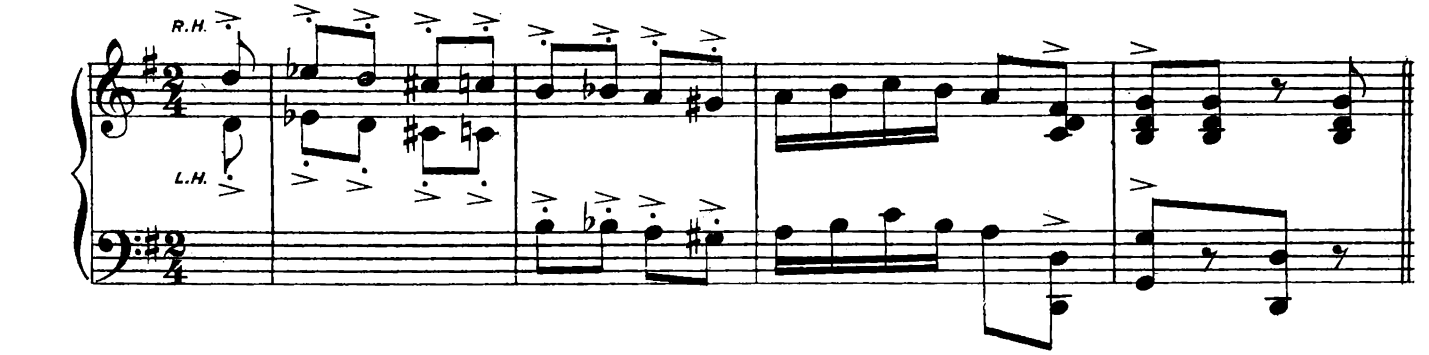
No4. "WE'RE GOIN' AROUND."

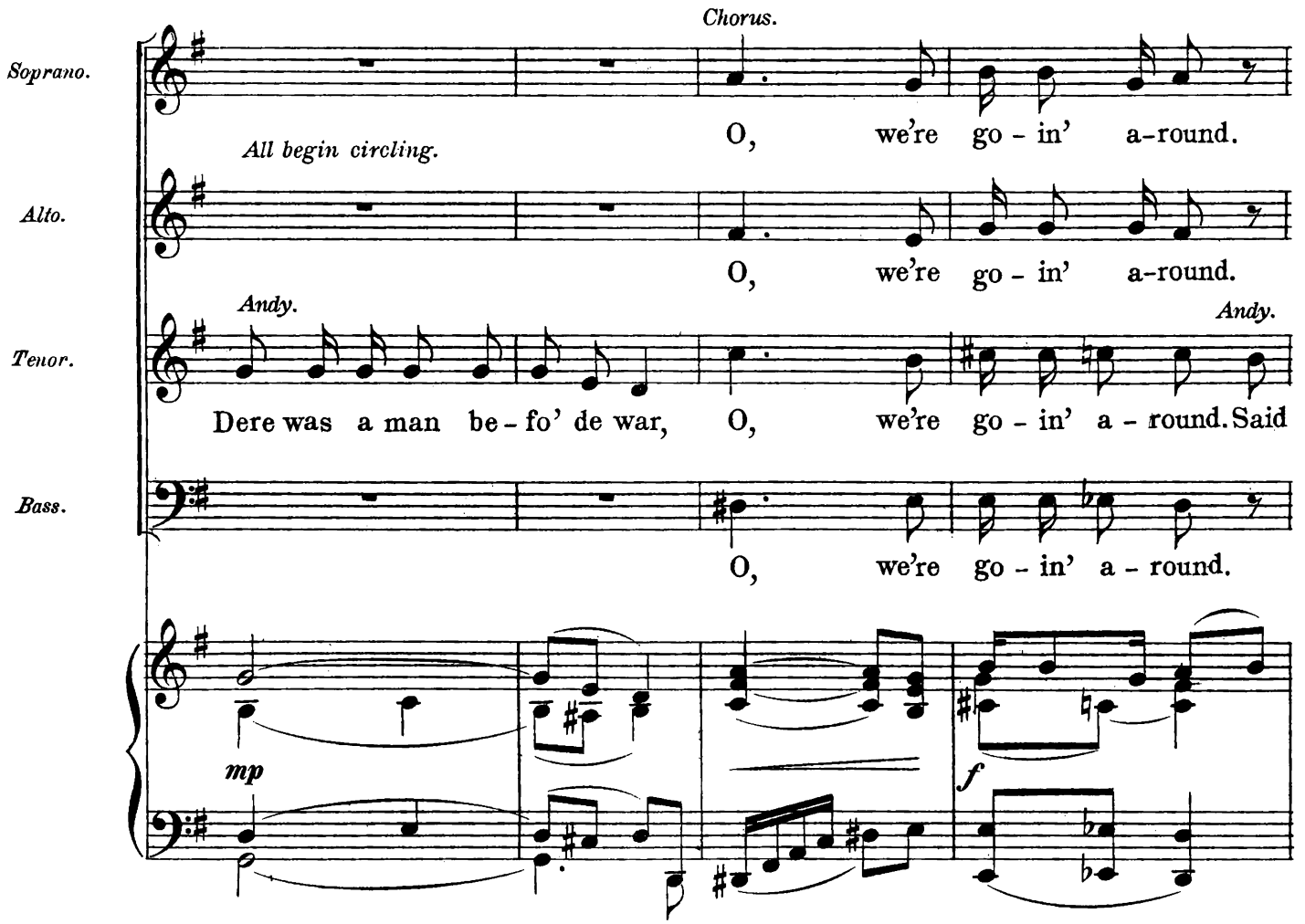
A RING PLAY.

All form a ring by joining hands, including Lucy, Andy's partner; Andy stands in center of ring.

By SCOTT JOPLIN.

Allegretto. ♩ = 84





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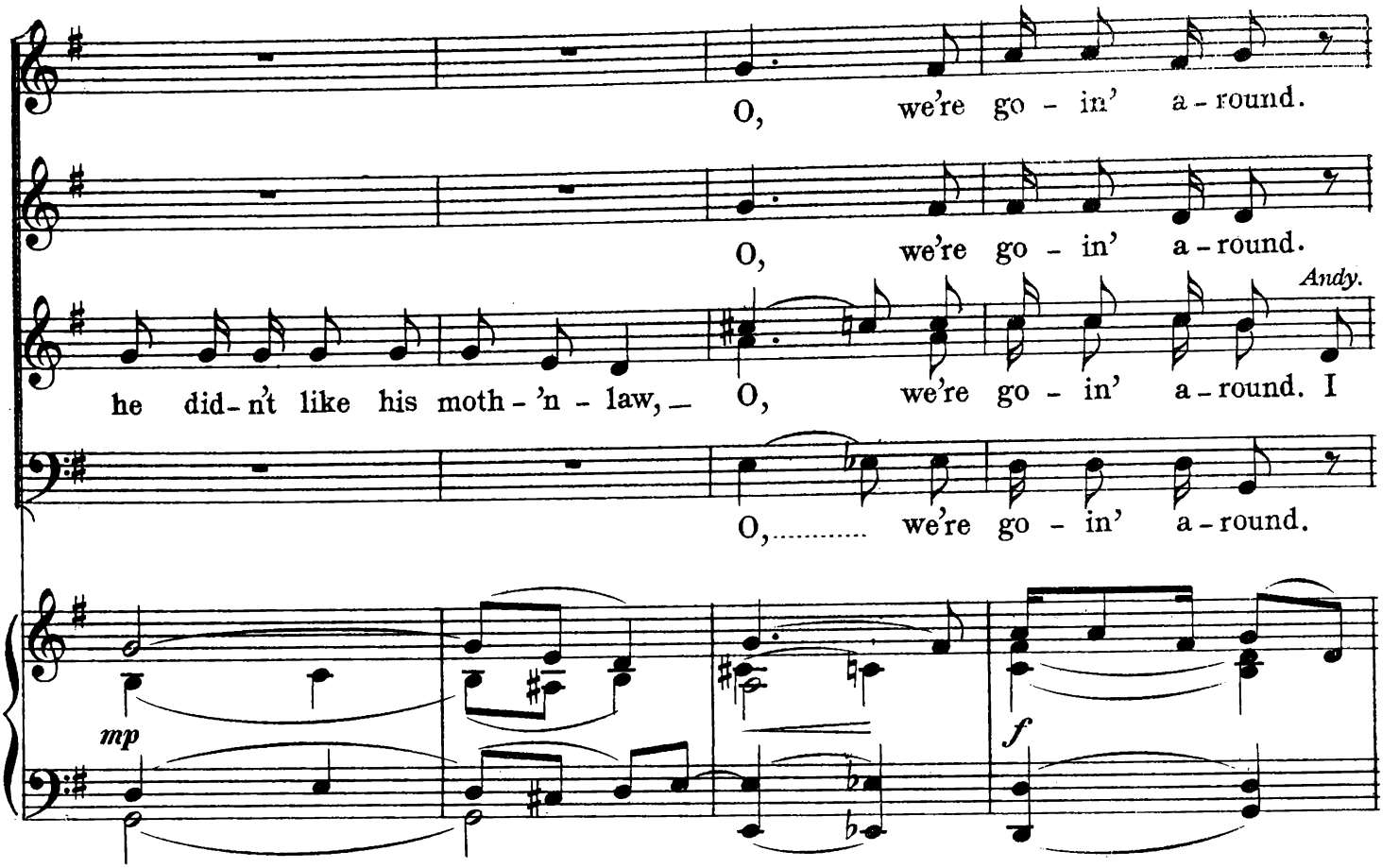
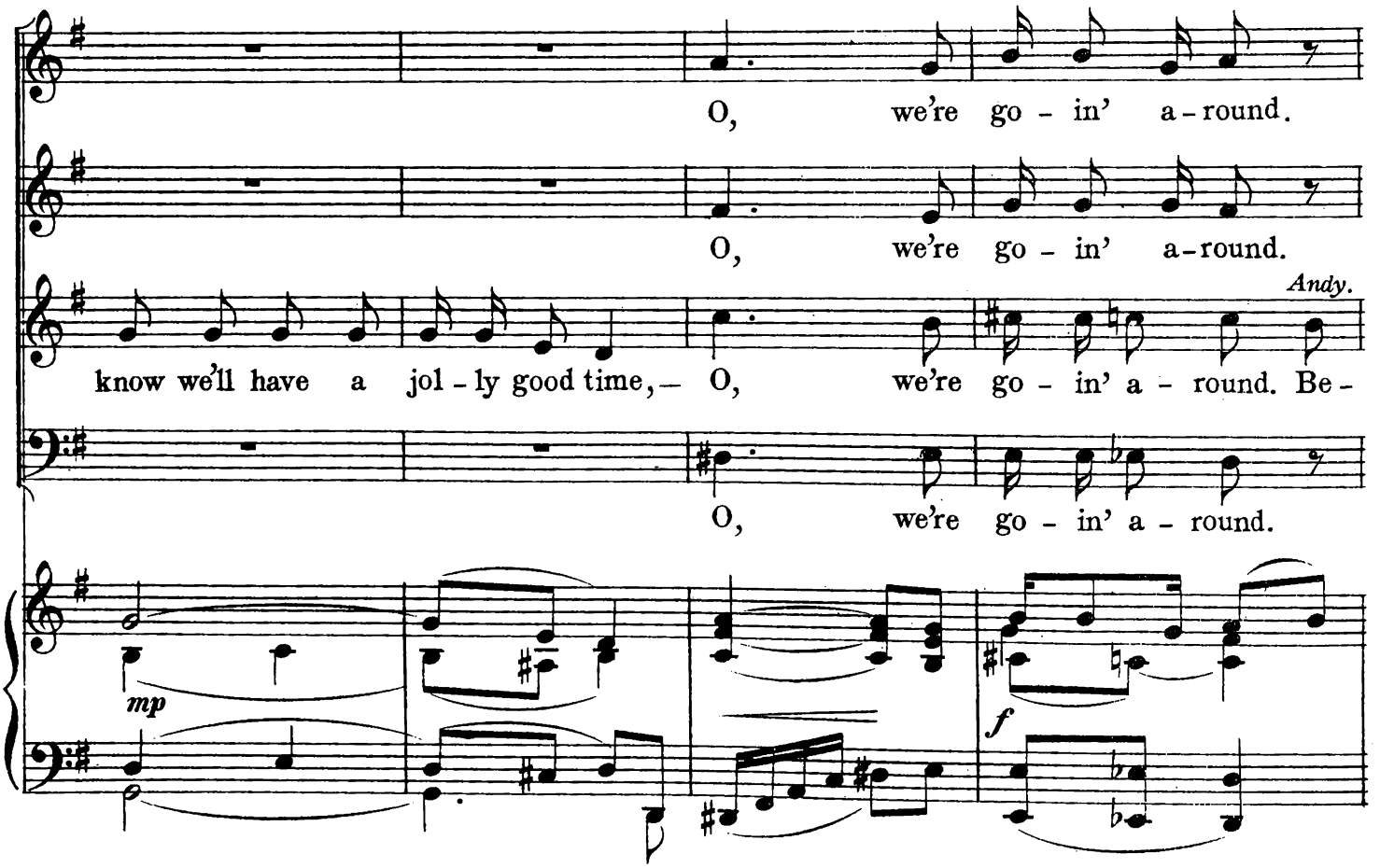
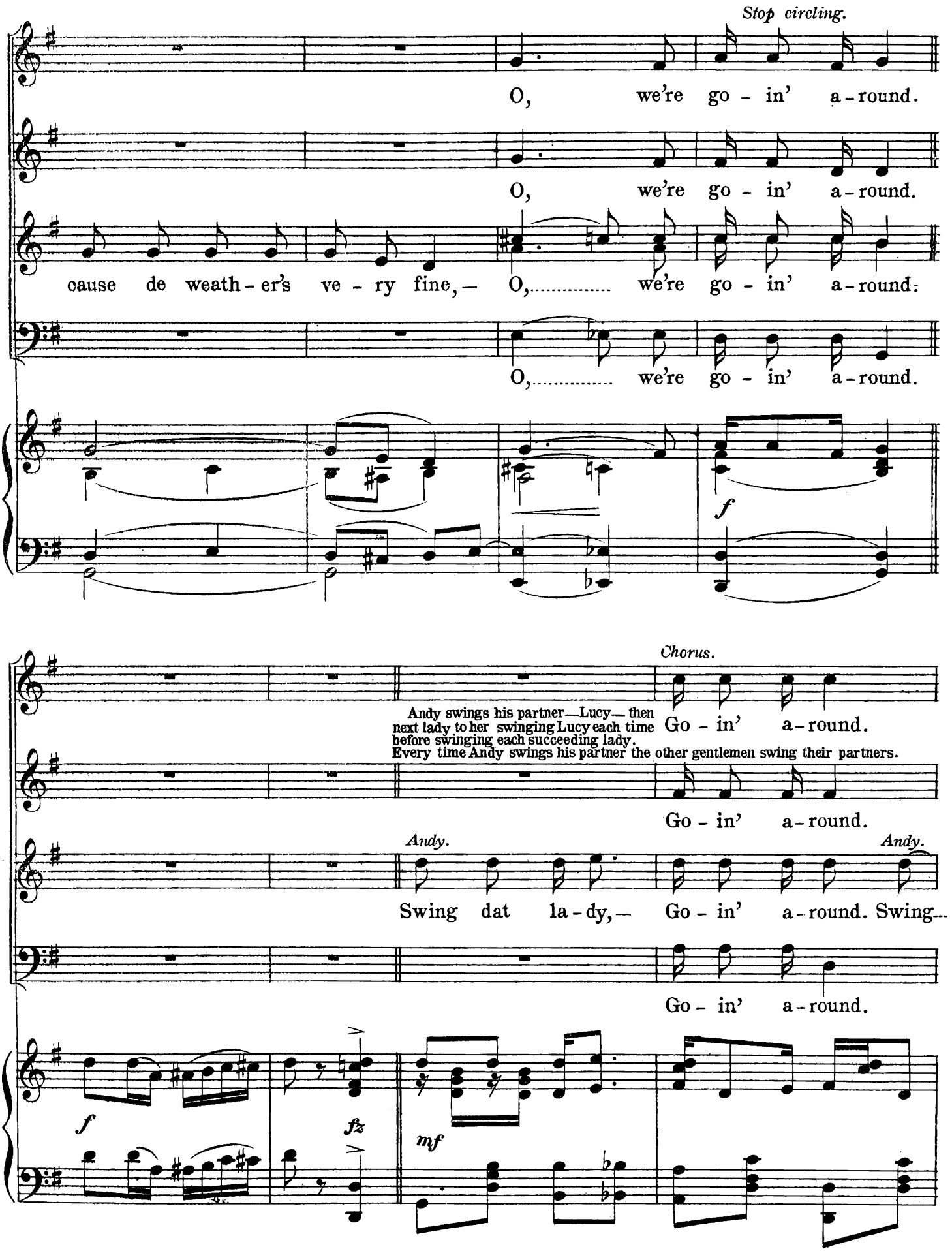
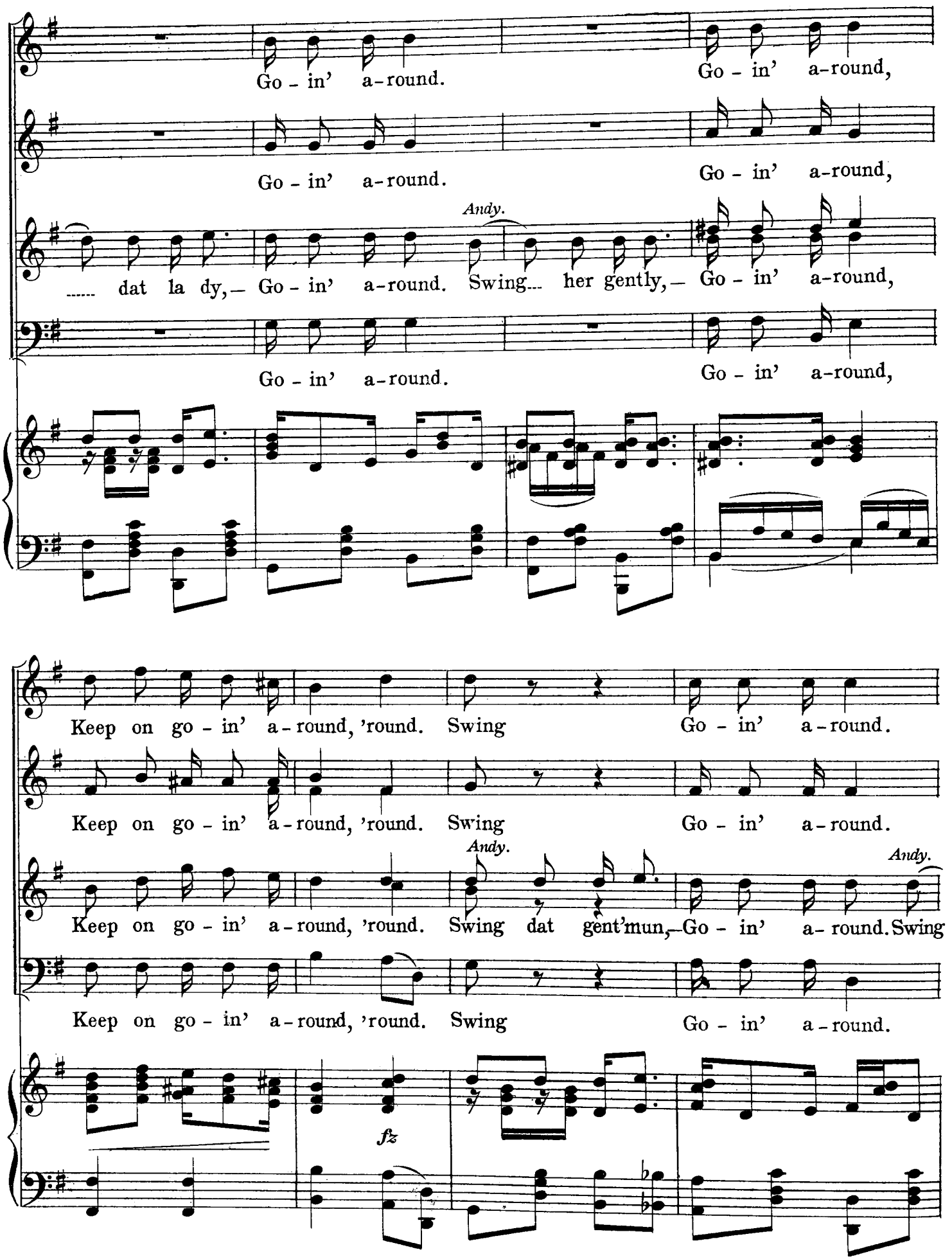
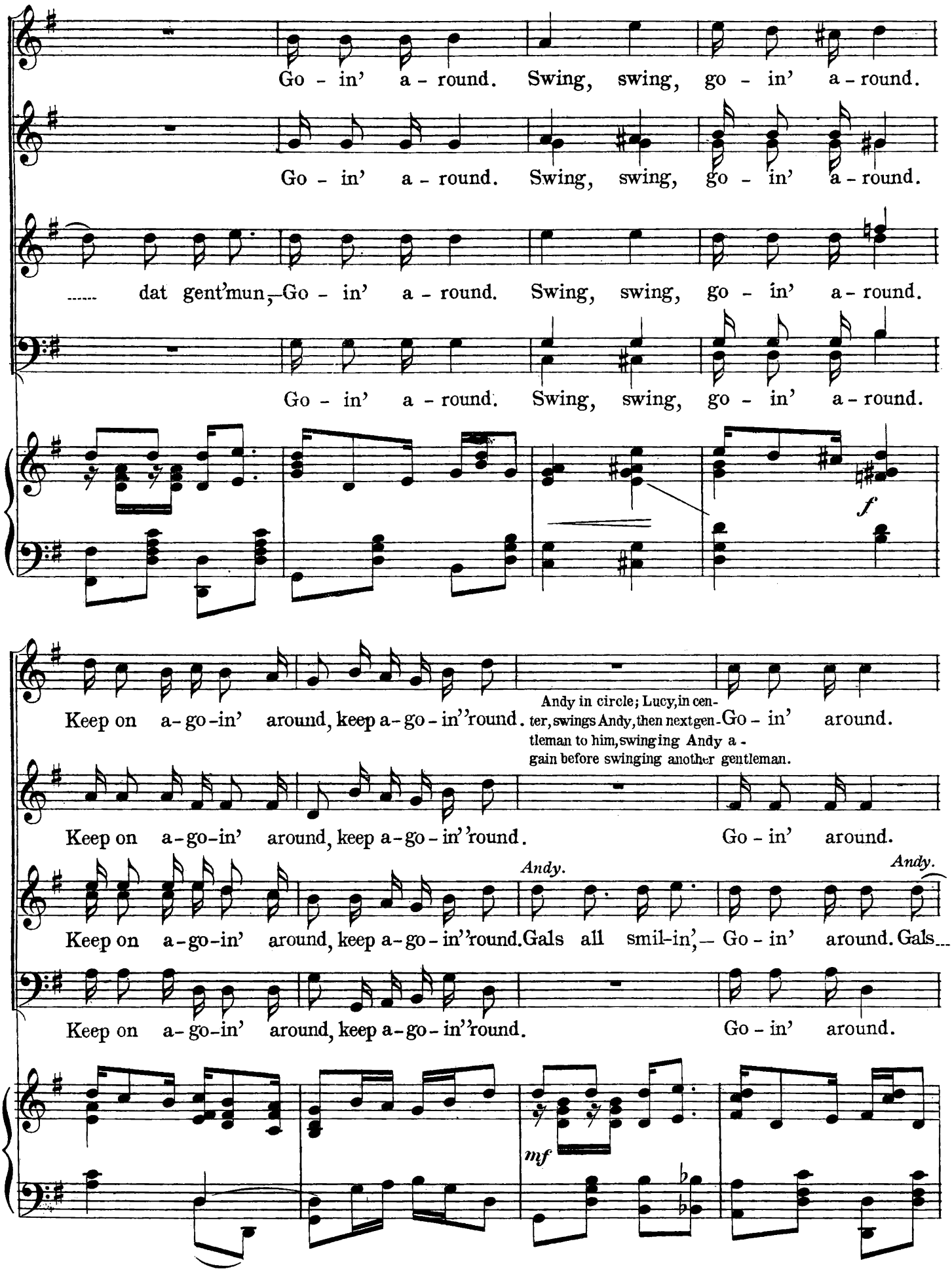
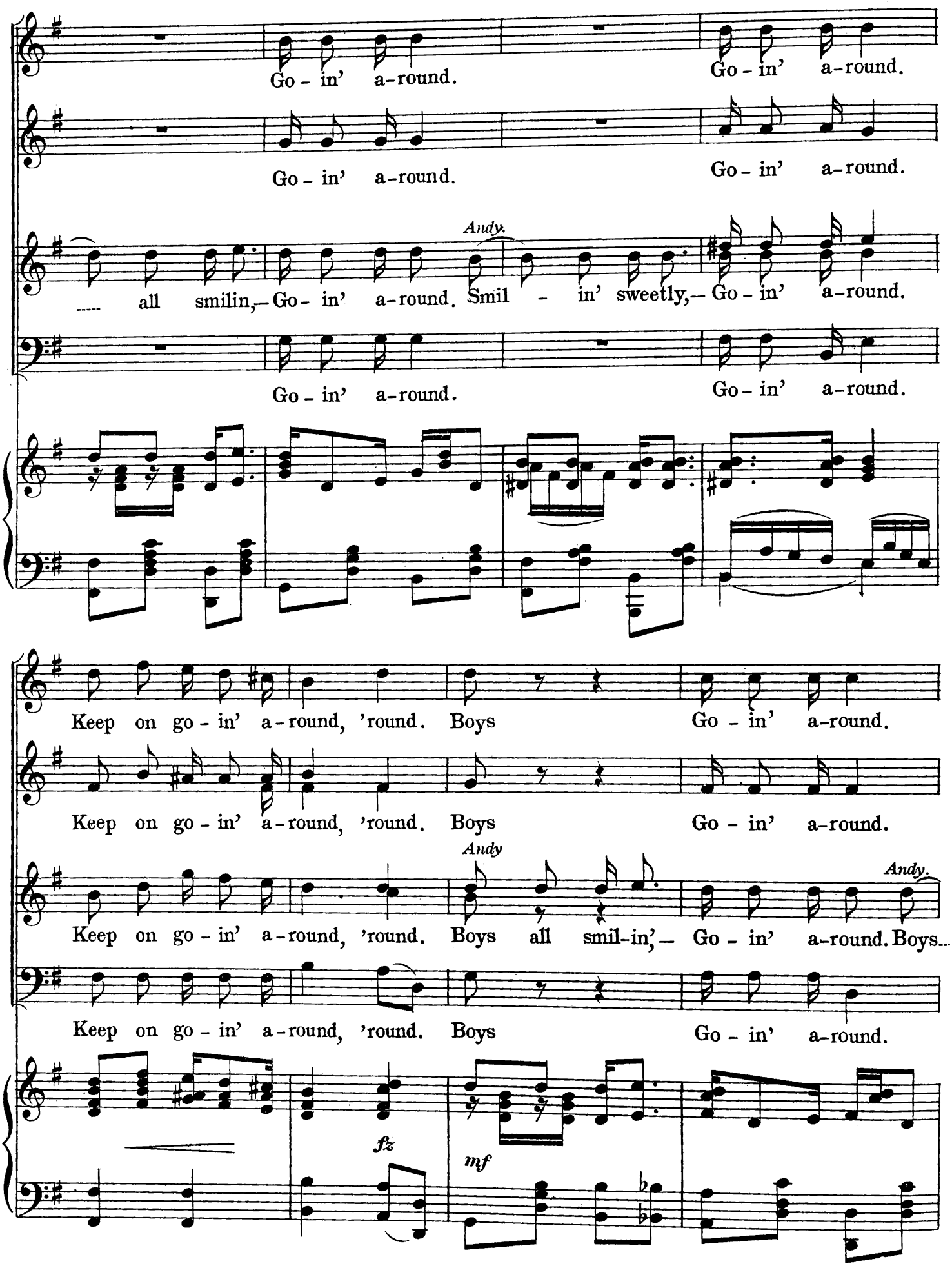

O, we're go - in' a - round.
O, we're go - in' a - round.
Andy.
he did - n't like his moth - 'n - law, — O, we're go - in' a - round. I
O, ... we're go - in' a - round.
mp
f

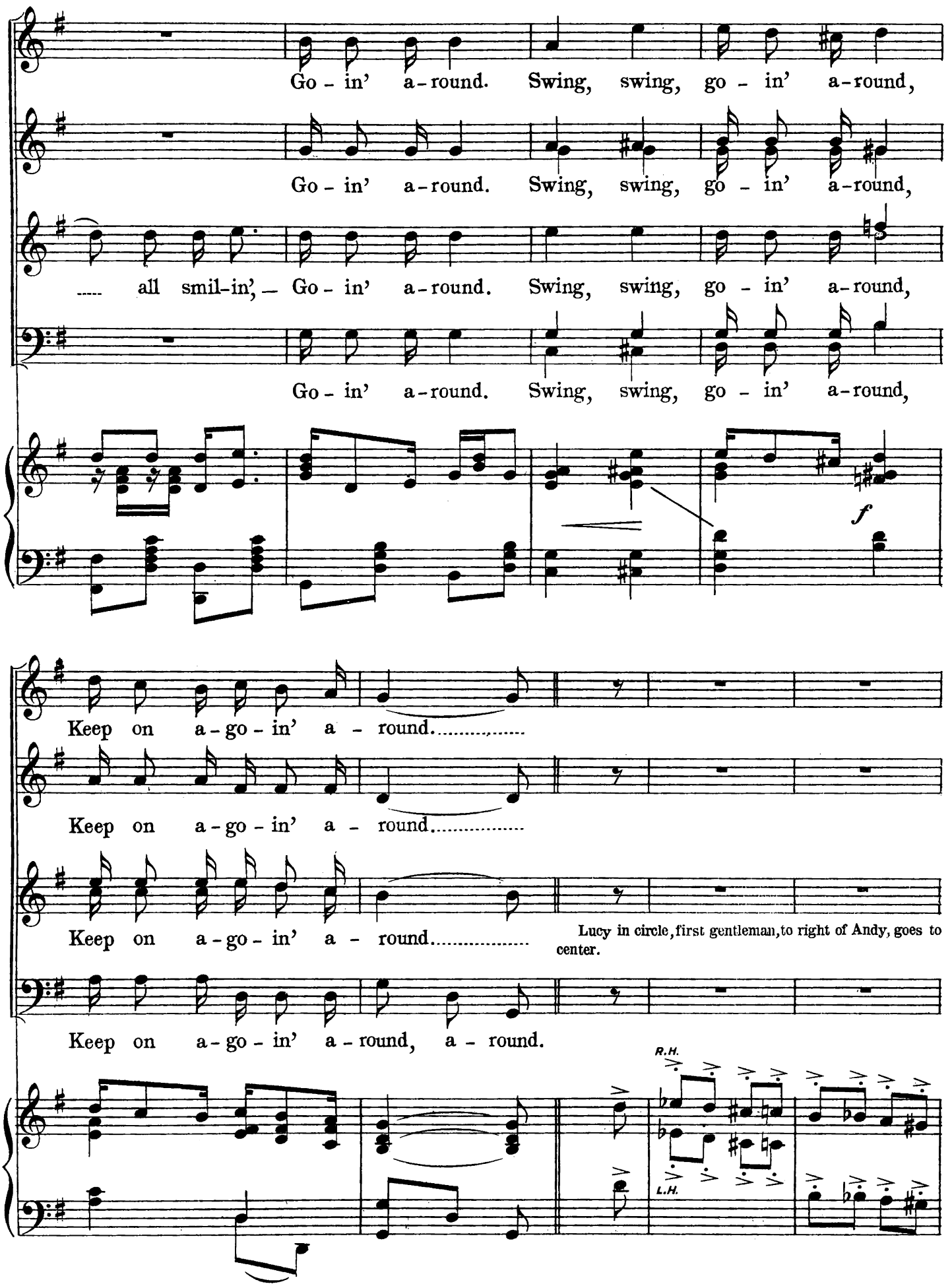

O, we're go - in' a - round.
O, we're go - in' a - round.
Andy.
know we'll have a jol - ly good time, — O, we're go - in' a - round. Be -
O, we're go - in' a - round.
mp
f

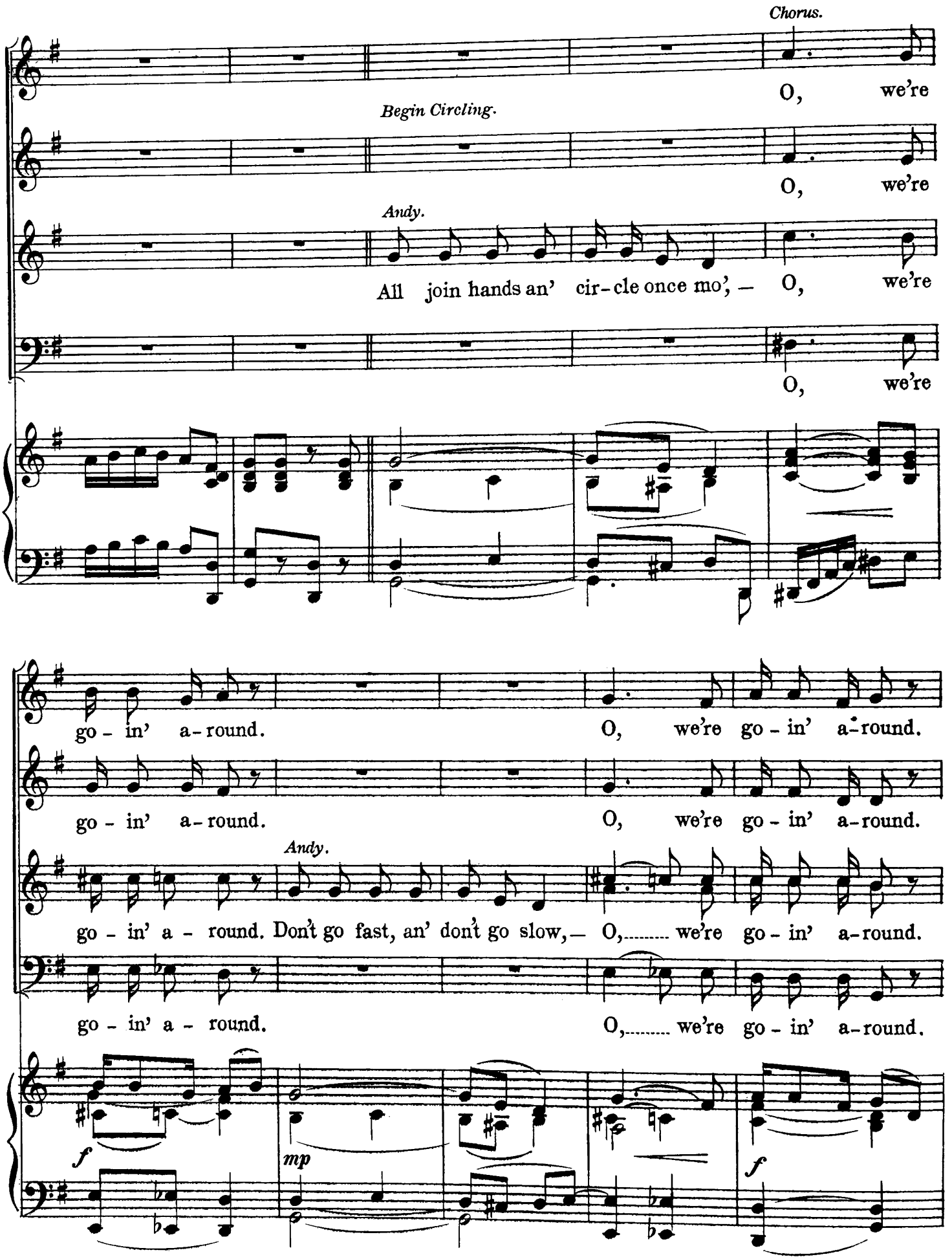

Stop circling.
O, we're go - in' a - round.
O, we're go - in' a - round.
cause de weath - er's ve - ry fine, — O,..... we're go - in' a - round.
O,..... we're go - in' a - round.
f
Chorus.
Andy swings his partner—Lucy— then next lady to her swinging Lucy each time before swinging each succeeding lady.
Every time Andy swings his partner the other gentlemen swing their partners.
Go - in' a - round.
Go - in' a - round.
Andy.
Andy.
Swing dat la - dy, — Go - in' a - round. Swing...
Go - in' a - round.
f
fz
mf

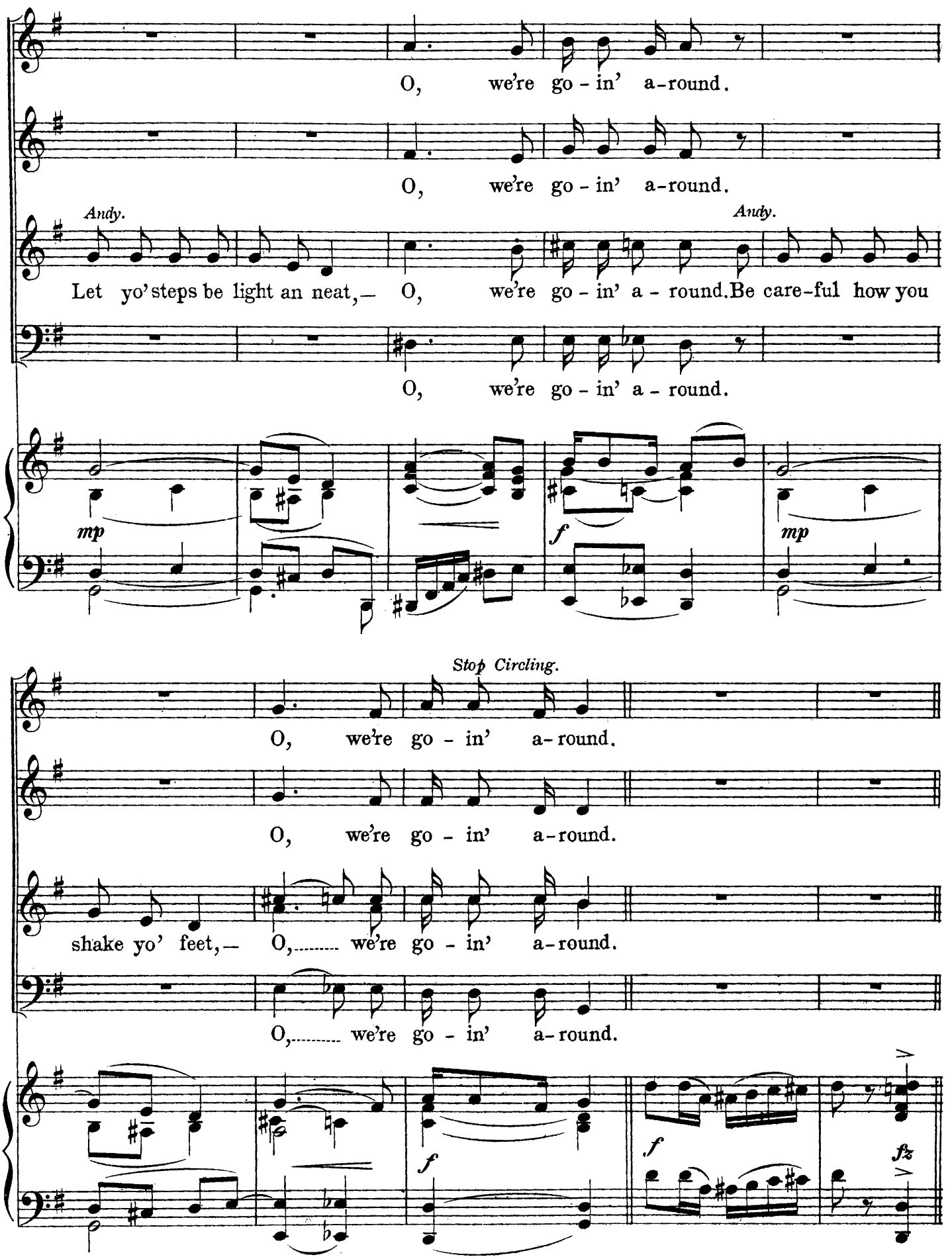

Go - in' a-round.
Go - in' a-round,
Go - in' a-round.
Go - in' a-round,
Andy.
..... dat la dy,— Go - in' a-round. Swing... her gently,— Go - in' a-round,
Go - in' a-round.
Go - in' a-round,
Keep on go - in' a-round, 'round. Swing
Go - in' a-round.
Keep on go - in' a-round, 'round. Swing
Go - in' a-round.
Andy.
Andy.
Keep on go - in' a-round, 'round. Swing dat gent'mun,— Go - in' a- round. Swing
Keep on go - in' a-round, 'round. Swing
Go - in' a-round.
fz

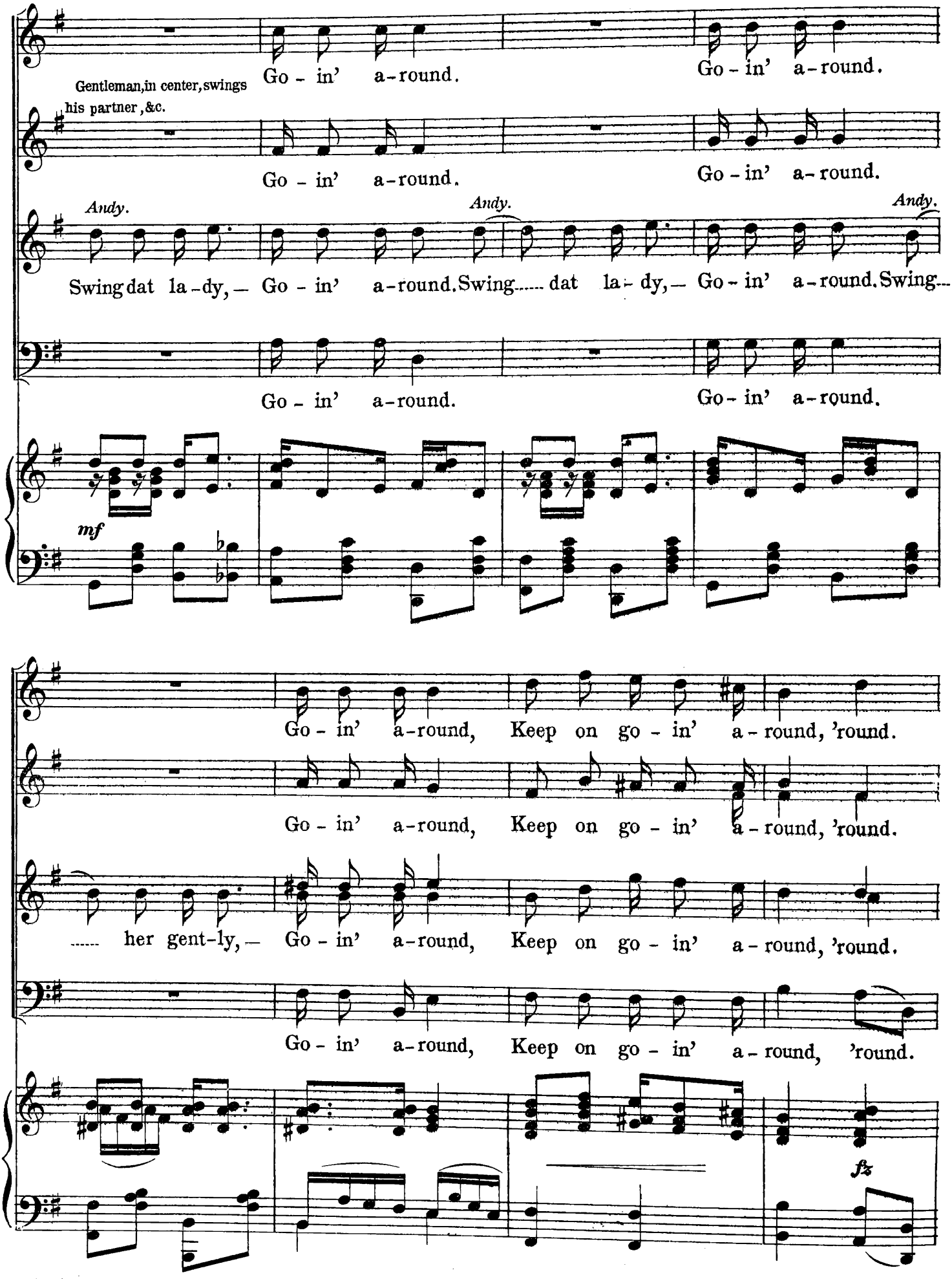

Go - in' a - round. Swing, swing, go - in' a - round.
Go - in' a - round. Swing, swing, go - in' a - round.
..... dat gent'mun,—Go - in' a - round. Swing, swing, go - in' a - round.
Go - in' a - round. Swing, swing, go - in' a - round.
f
Keep on a-go-in' around, keep a-go-in''round.
Andy in circle; Lucy, in center, swings Andy, then next gentleman to him, swinging Andy again before swinging another gentleman.
Go - in' around.
Keep on a-go-in' around, keep a-go-in''round.
Go - in' around.
Andy.
Andy.
Keep on a-go-in' around, keep a-go-in''round. Gals all smil-in',— Go - in' around. Gals...
Keep on a-go-in' around, keep a-go-in''round.
Go - in' around.
mf

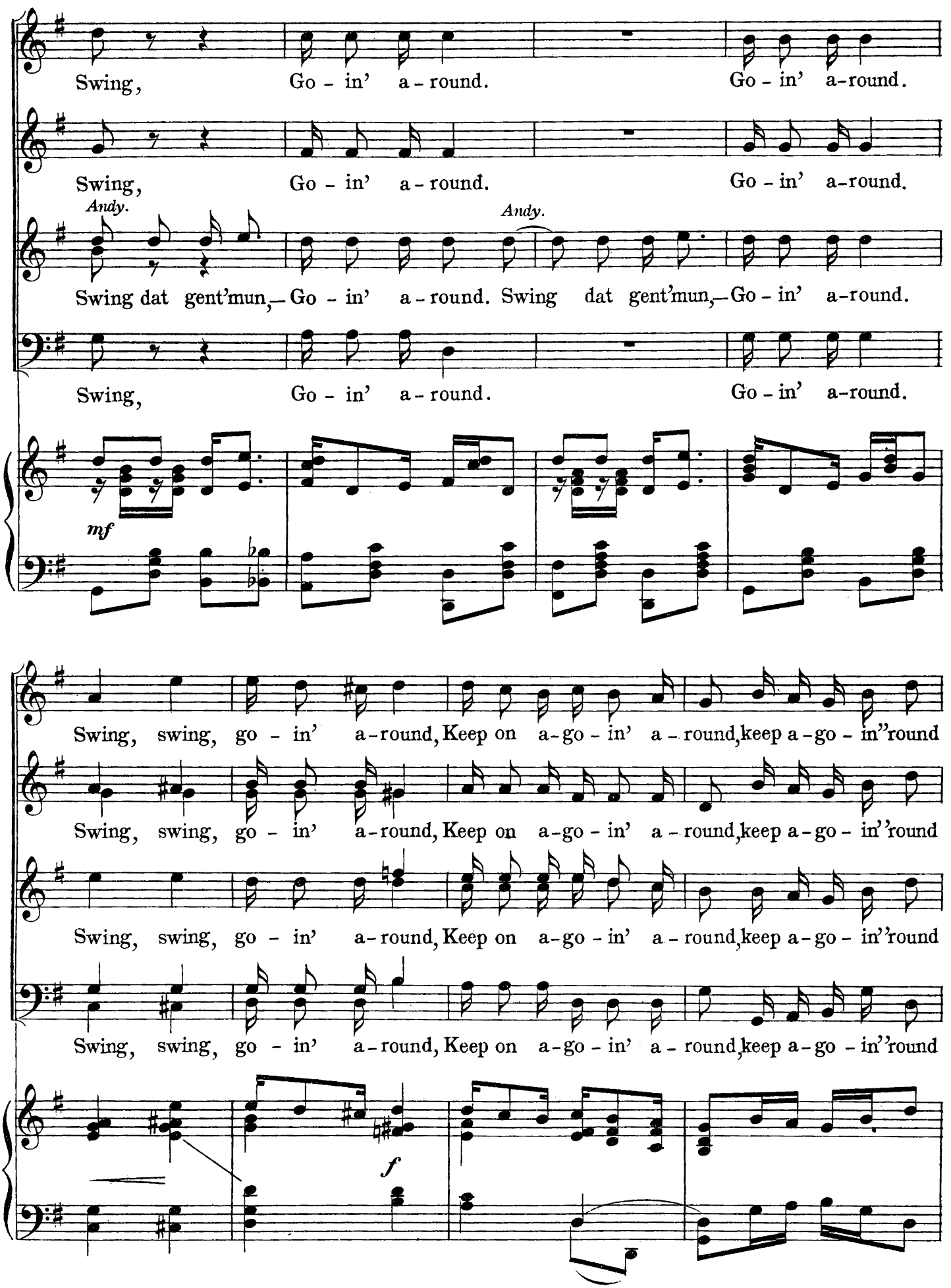

Go - in' a-round.
Go - in' a-round.
Go - in' a-round.
Go - in' a-round.
Andy.
all smilin,— Go - in' a-round. Smil - in' sweetly,— Go - in' a-round.
Go - in' a-round.
Go - in' a-round.
Keep on go - in' a-round, 'round. Boys Go - in' a-round.
Keep on go - in' a-round, 'round. Boys Go - in' a-round.
Andy
Andy.
Keep on go - in' a-round, 'round. Boys all smil-in',— Go - in' a-round. Boys...
Keep on go - in' a-round, 'round. Boys Go - in' a-round.
fz
mf

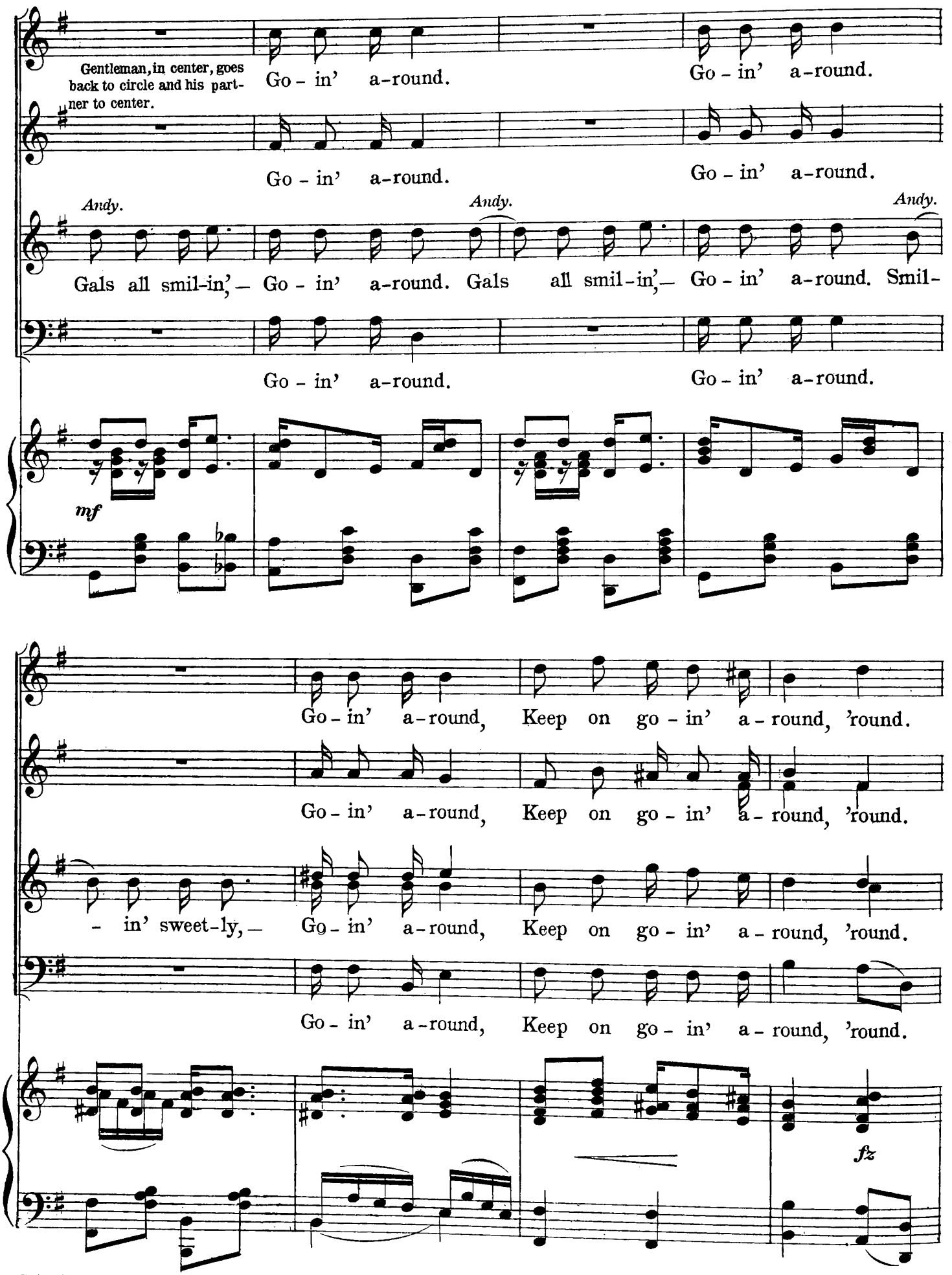

Go - in' a - round. Swing, swing, go - in' a - round,
Go - in' a - round. Swing, swing, go - in' a - round,
..... all smil-in', — Go - in' a - round. Swing, swing, go - in' a - round,
Go - in' a - round. Swing, swing, go - in' a - round,
f
Keep on a - go - in' a - round.....
Keep on a - go - in' a - round.....
Keep on a - go - in' a - round.....
Lucy in circle, first gentleman, to right of Andy, goes to center.
Keep on a - go - in' a - round, a - round.
R.H.
L.H.

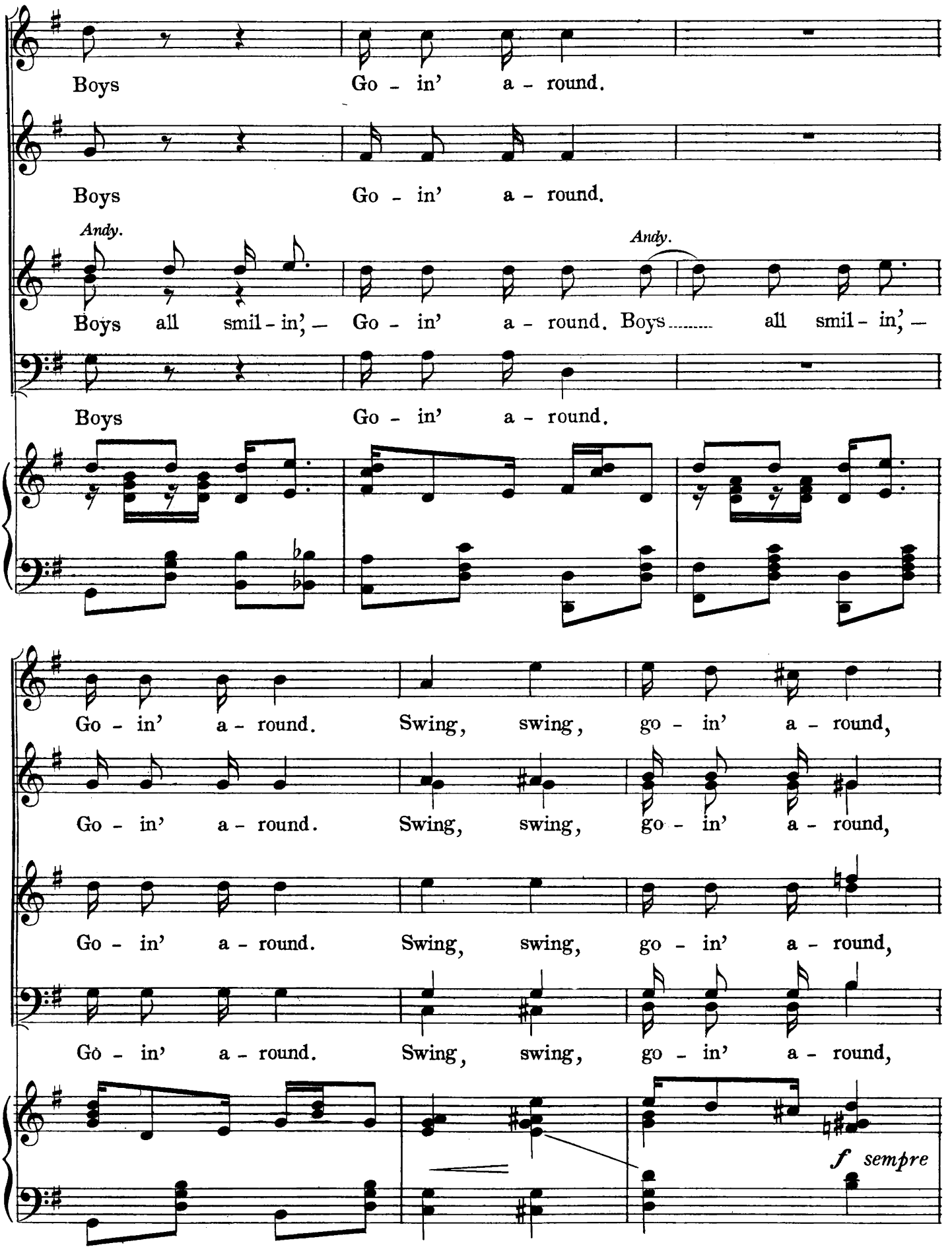

Chorus.
O, we're
Begin Circling.
O, we're
Andy.
All join hands an' cir-cle once mo', — O, we're
O, we're
go - in' a - round. O, we're go - in' a - round.
go - in' a - round. O, we're go - in' a - round.
Andy.
go - in' a - round. Don't go fast, an' don't go slow, — O,..... we're go - in' a - round.
go - in' a - round. O,..... we're go - in' a - round.
f
mp
f


O, we're go - in' a-round.
O, we're go - in' a-round.
Andy.
Andy.
Let yo' steps be light an neat,— O, we're go - in' a - round. Be care-ful how you
O, we're go - in' a - round.
mp
f
mp
Stop Circling.
O, we're go - in' a-round.
O, we're go - in' a-round.
shake yo' feet,— O,..... we're go - in' a-round.
O,..... we're go - in' a-round.
f
f
fz


Gentleman, in center, swings his partner, &c.
Go - in' a-round.
Go - in' a-round.
Go - in' a-round.
Go - in' a-round.
Andy.
Andy.
Andy.
Swing dat la-dy, — Go - in' a-round. Swing..... dat la-dy, — Go - in' a-round. Swing...
Go - in' a-round.
Go - in' a-round.
mf
Go - in' a-round, Keep on go - in' a - round, 'round.
Go - in' a-round, Keep on go - in' a - round, 'round.
..... her gent-ly, — Go - in' a-round, Keep on go - in' a - round, 'round.
Go - in' a-round, Keep on go - in' a - round, 'round.
fz


Swing, Go - in' a - round. Go - in' a-round.
Swing, Go - in' a - round. Go - in' a-round.
Andy.
Andy.
Swing dat gent'mun,— Go - in' a - round. Swing dat gent'mun,— Go - in' a-round.
Swing, Go - in' a - round. Go - in' a-round.
mf
Swing, swing, go - in' a-round, Keep on a-go - in' a - round, keep a-go - in" round
Swing, swing, go - in' a-round, Keep on a-go - in' a - round, keep a-go - in'' round
Swing, swing, go - in' a - round, Keep on a-go - in' a - round, keep a-go - in'' round
Swing, swing, go - in' a-round, Keep on a-go - in' a - round, keep a-go - in'' round
f


Gentleman, in center, goes back to circle and his partner to center.
Go - in' a-round.
Go - in' a-round.
Go - in' a-round.
Go - in' a-round.
Andy.
Andy.
Andy.
Gals all smil-in',— Go - in' a-round. Gals all smil-in',— Go - in' a-round. Smil-
Go - in' a-round.
Go - in' a-round.
mf
Go - in' a-round, Keep on go - in' a - round, 'round.
Go - in' a-round, Keep on go - in' a - round, 'round.
- in' sweet-ly,— Go - in' a-round, Keep on go - in' a - round, 'round.
Go - in' a-round, Keep on go - in' a - round, 'round.
fz


Boys Go - in' a - round.
Boys Go - in' a - round.
Andy.
Andy.
Boys all smil - in',— Go - in' a - round. Boys..... all smil - in',—
Boys Go - in' a - round.
Go - in' a - round. Swing, swing, go - in' a - round,
Go - in' a - round. Swing, swing, go - in' a - round,
Go - in' a - round. Swing, swing, go - in' a - round,
Go - in' a - round. Swing, swing, go - in' a - round,
f sempre

They sit around the corn and begin husking slowly.

keep on a - go - in' a - round,.....

keep on a - go - in' a - round,.....

keep on a - go - in' a - round,.....

keep on a - go - in' a - round,.....

R.H.

L.H.

'round,..... 'round, 'round.....

'round,..... 'round, 'round.....

'round,..... 'round, 'round.....

'round,..... 'round, 'round.....

R.H.

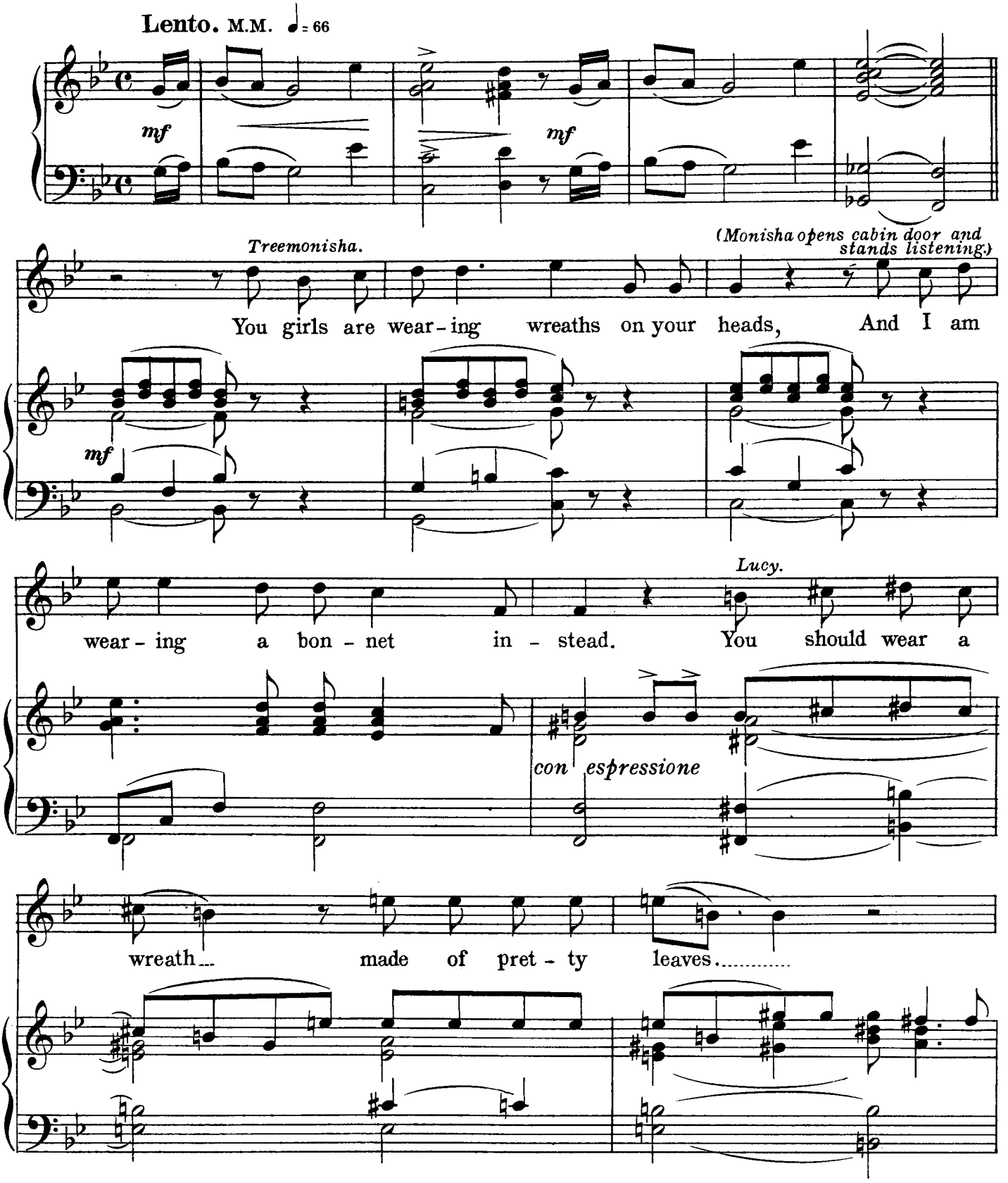
L.H.

TREEMONISHA

No. 5. THE WREATH.

Treemonisha, Lucy, Monisha and Chorus.

By SCOTT JOPLIN



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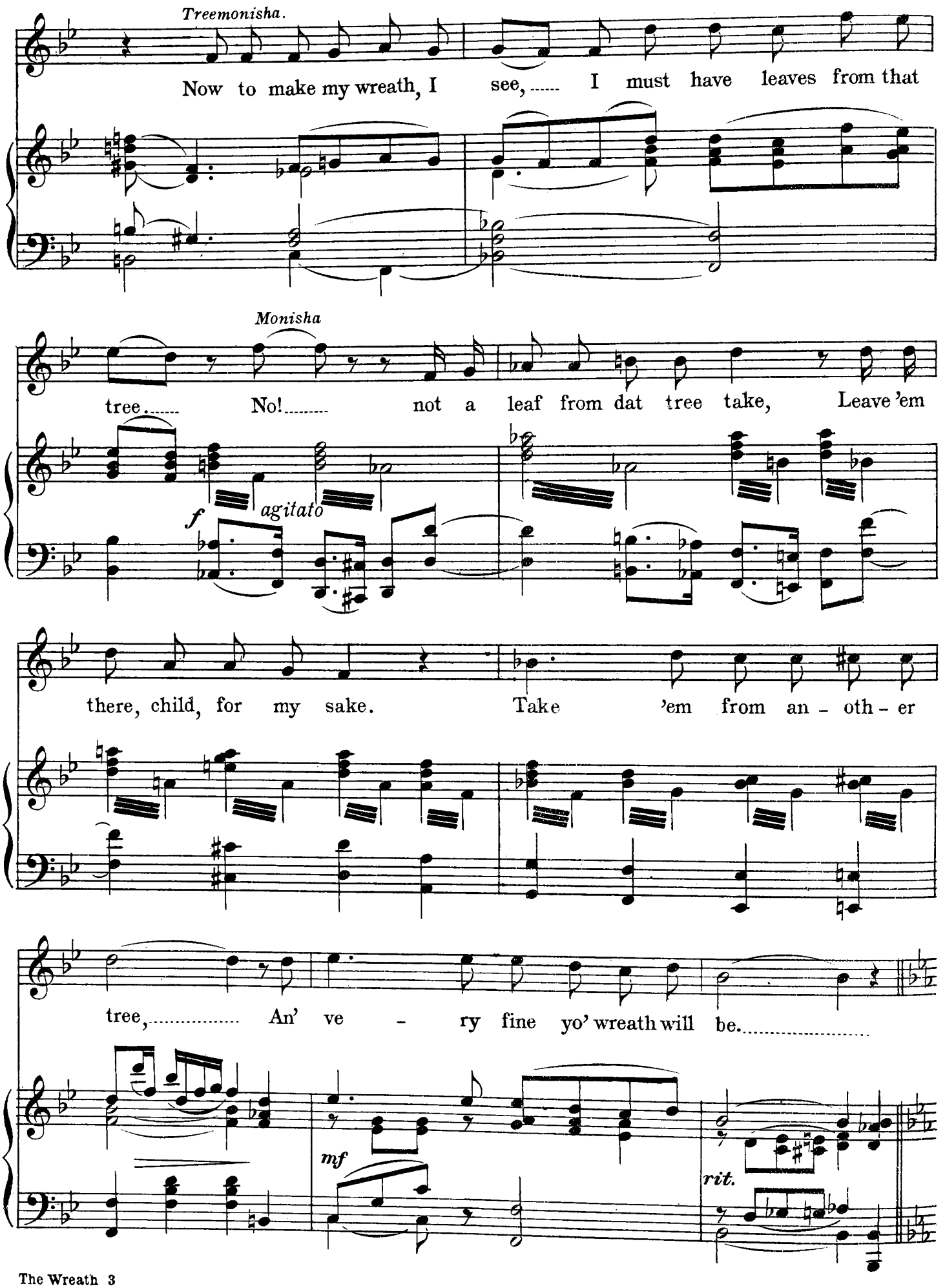

Treemonisha.
Now to make my wreath, I see, I must have leaves from that
Monisha
tree. No! not a leaf from dat tree take, Leave 'em
f
agitato
there, child, for my sake. Take 'em from an - oth - er
tree, An' ve - ry fine yo' wreath will be.
mf
rit.

Treemonisha.

There are pretty leaves on this tree so near, But, to please you, I'll to an-oth-er tree

piu mosso

go..... Tell me why this tree is, to you, so dear?

cresc. *mf*

All.

Sopranos. Please tell us, we would all like to know.....

rit.

Altos. Please tell us, we would all like to know.....

rit.

Tenors. Please tell us, we would all like to know.....

rit.

Basses. Please tell us, we would all like to know.....

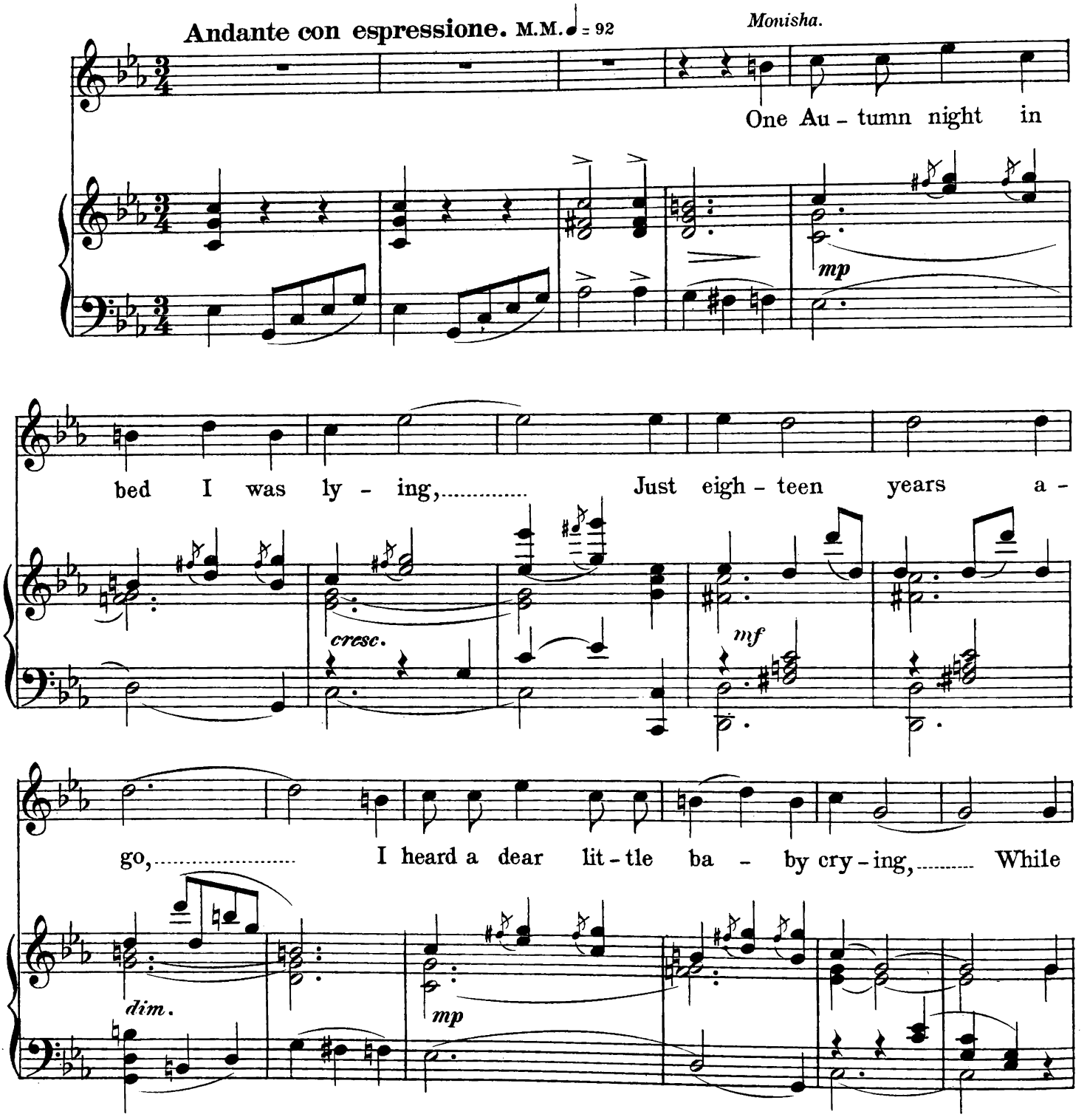
rit.

rit.

TREEMONISHA

No.6. "THE SACRED TREE."

By SCOTT JOPLIN



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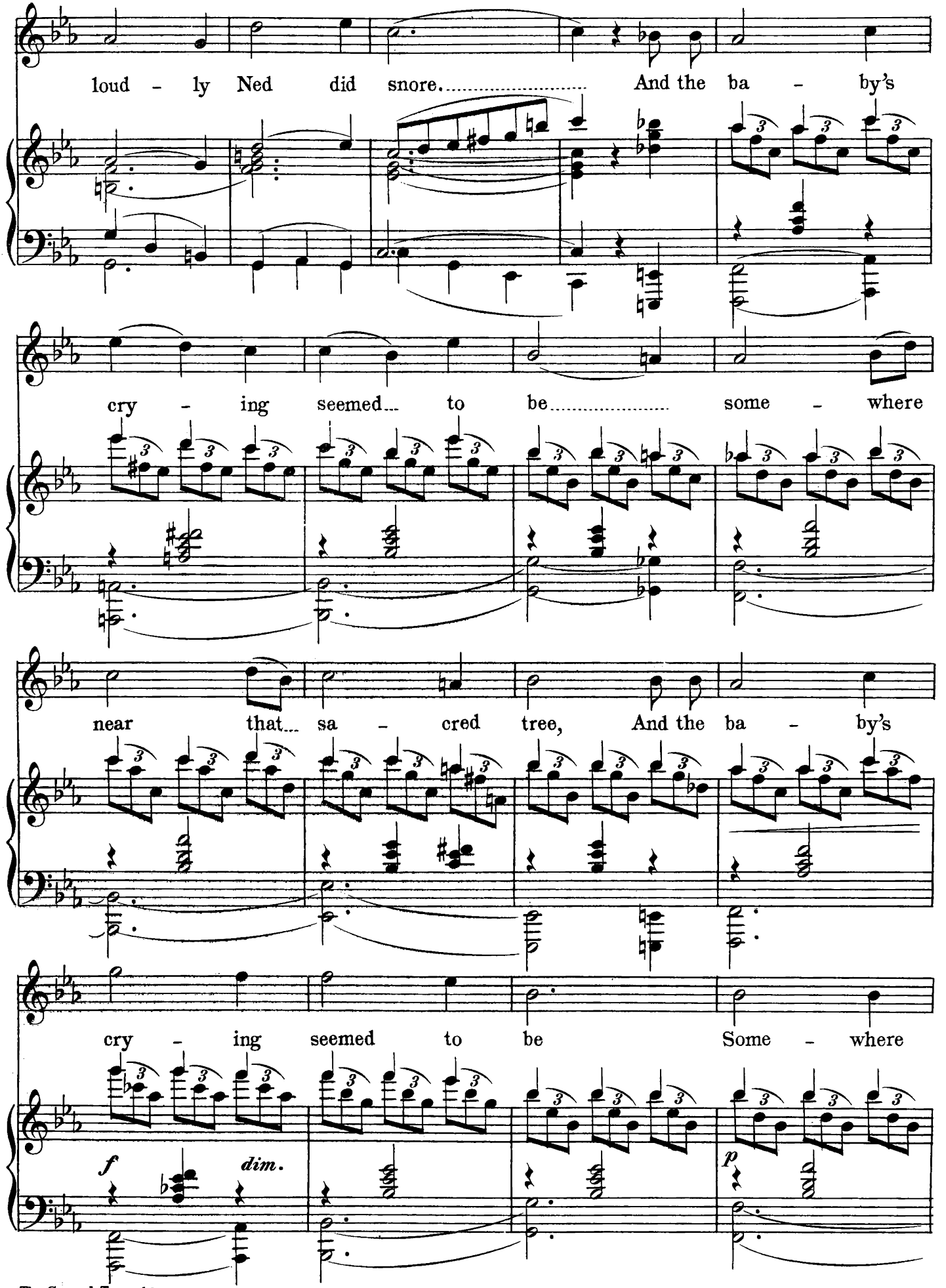
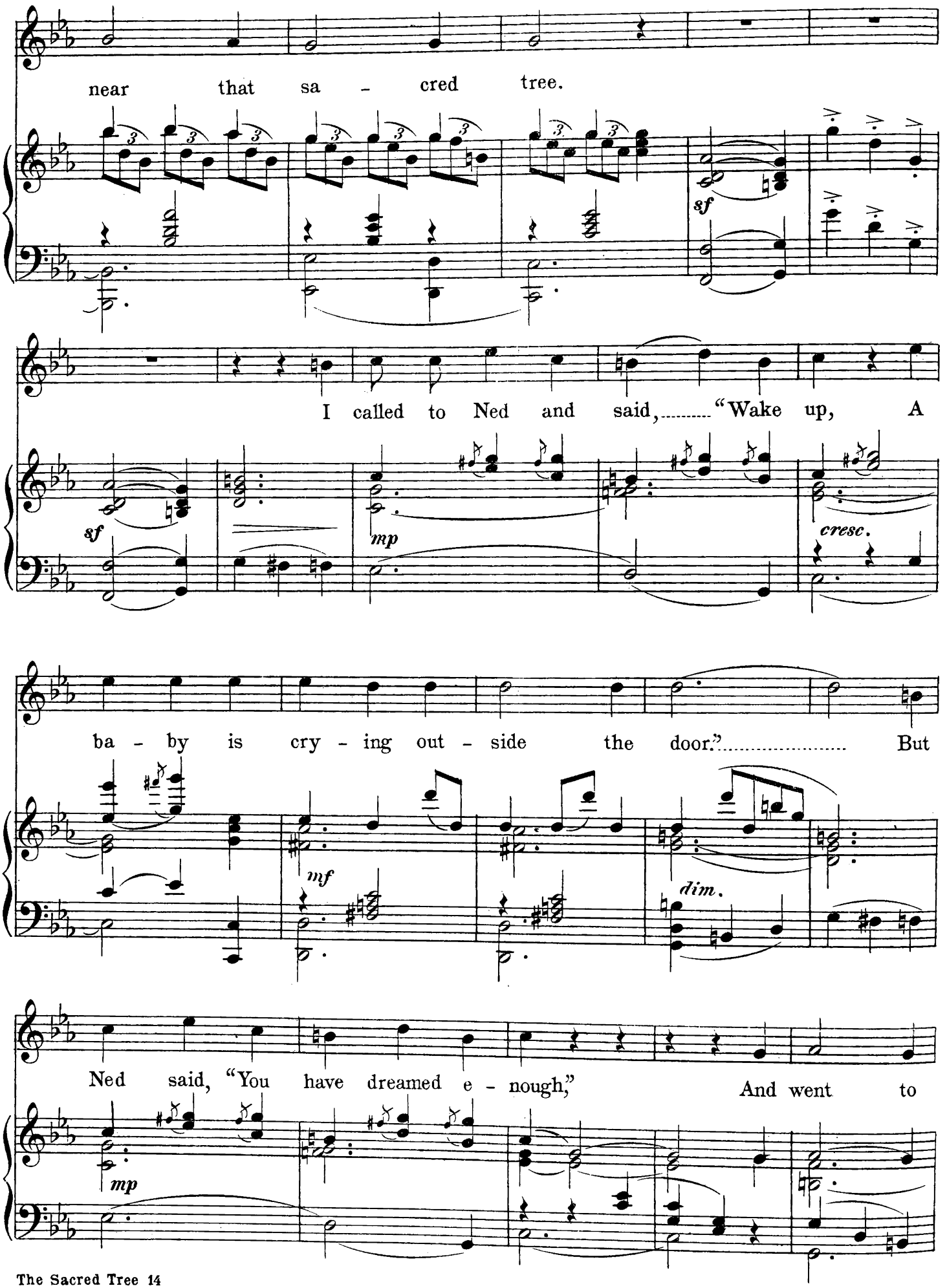
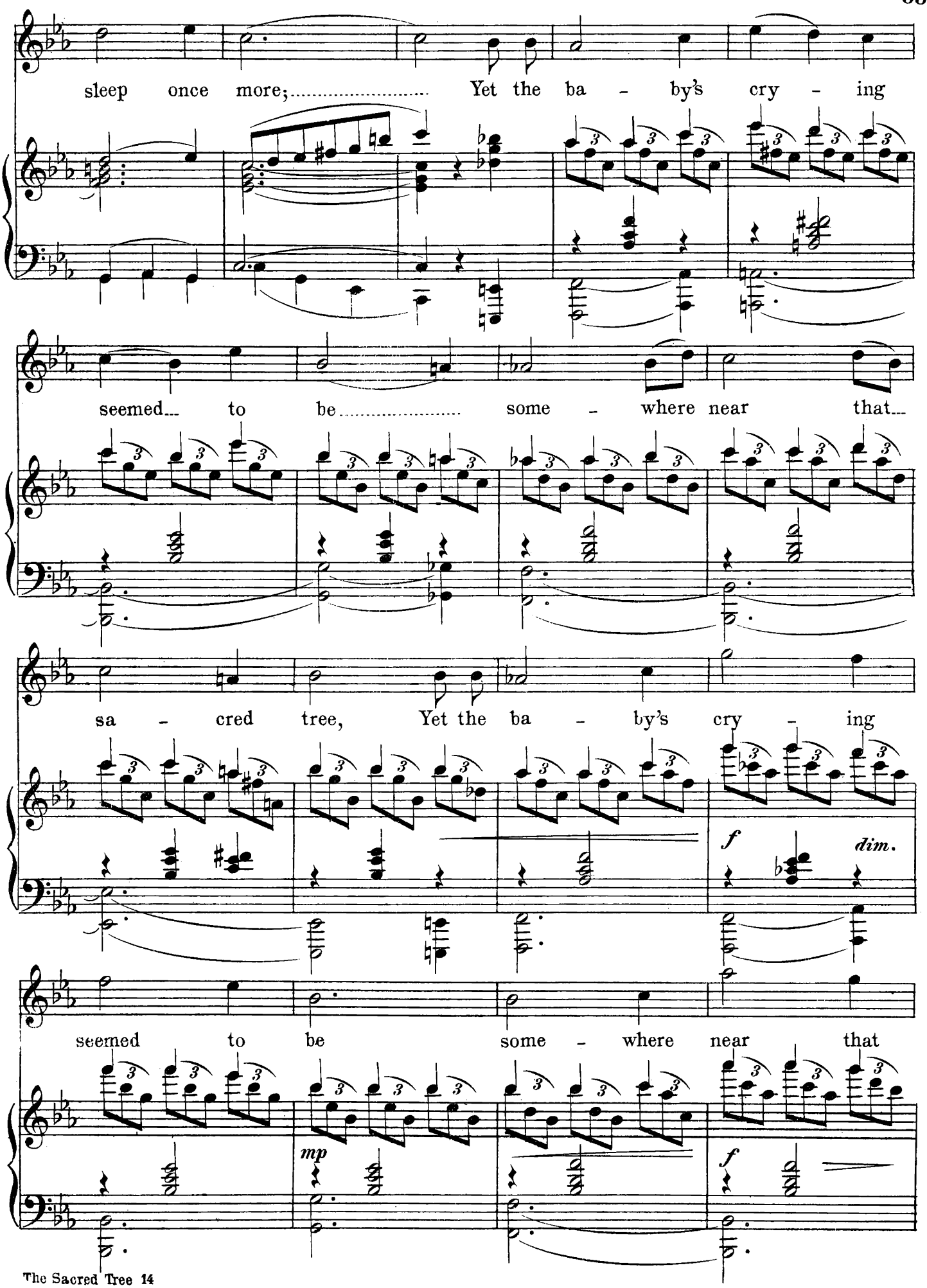
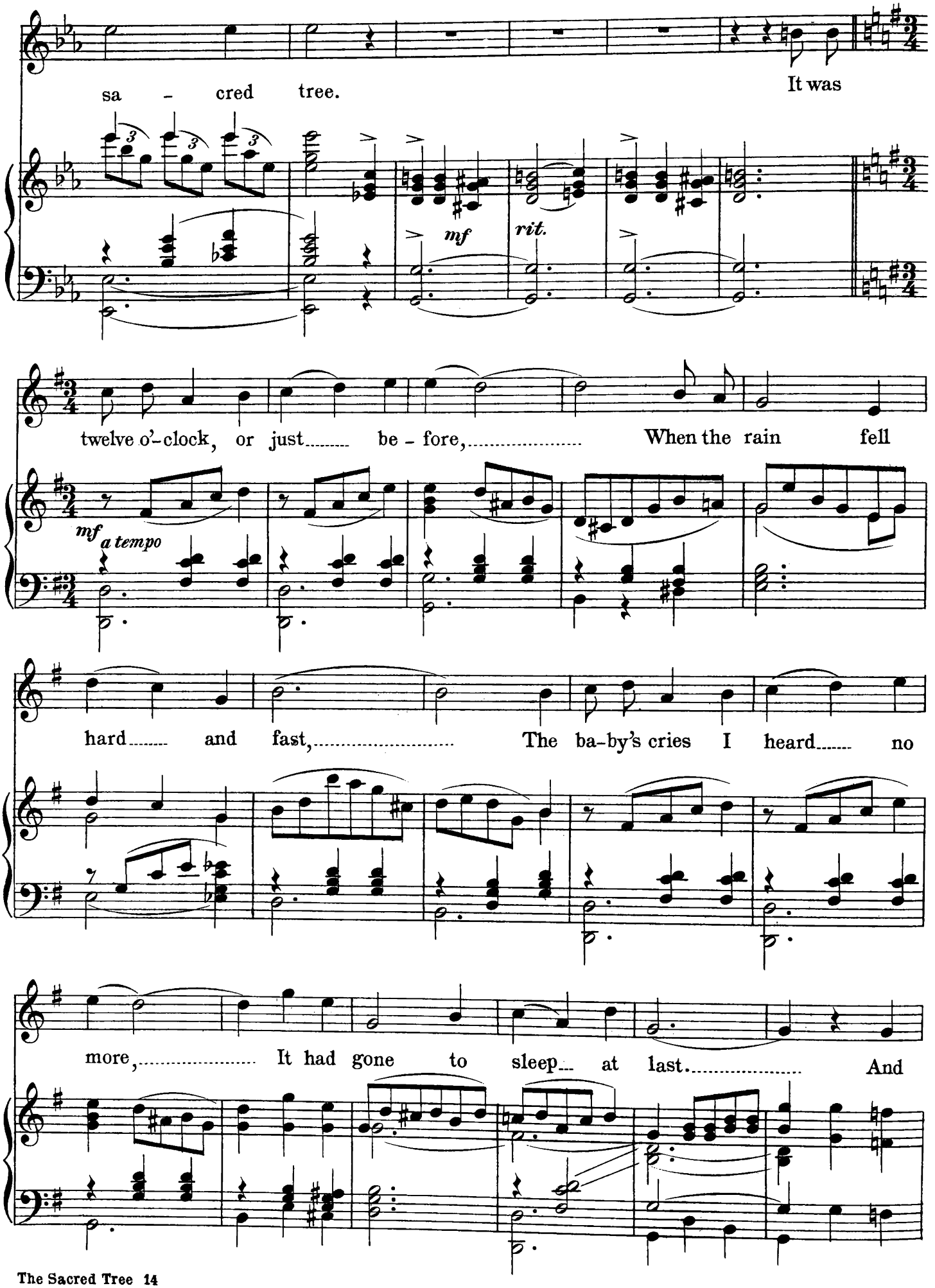
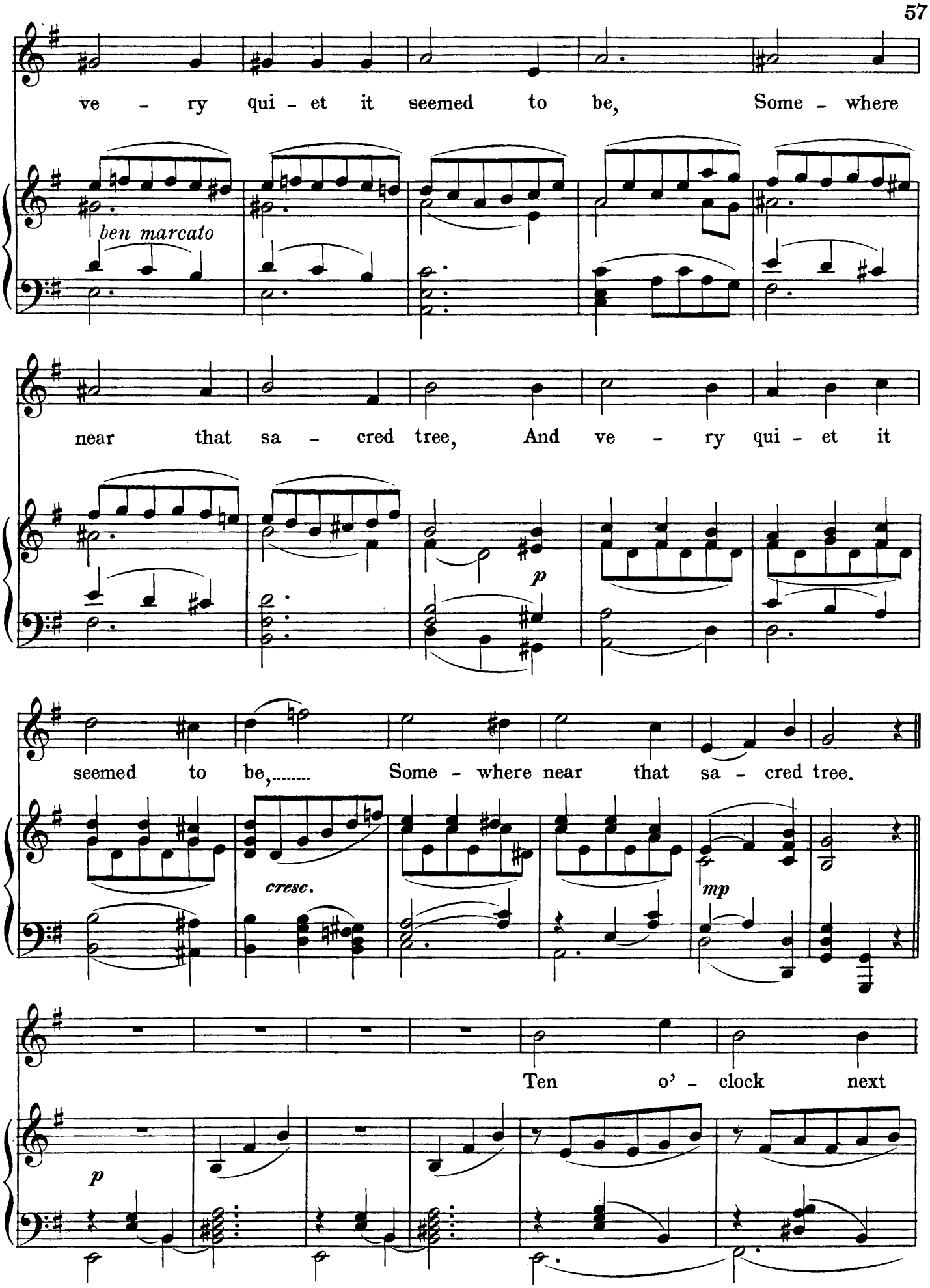
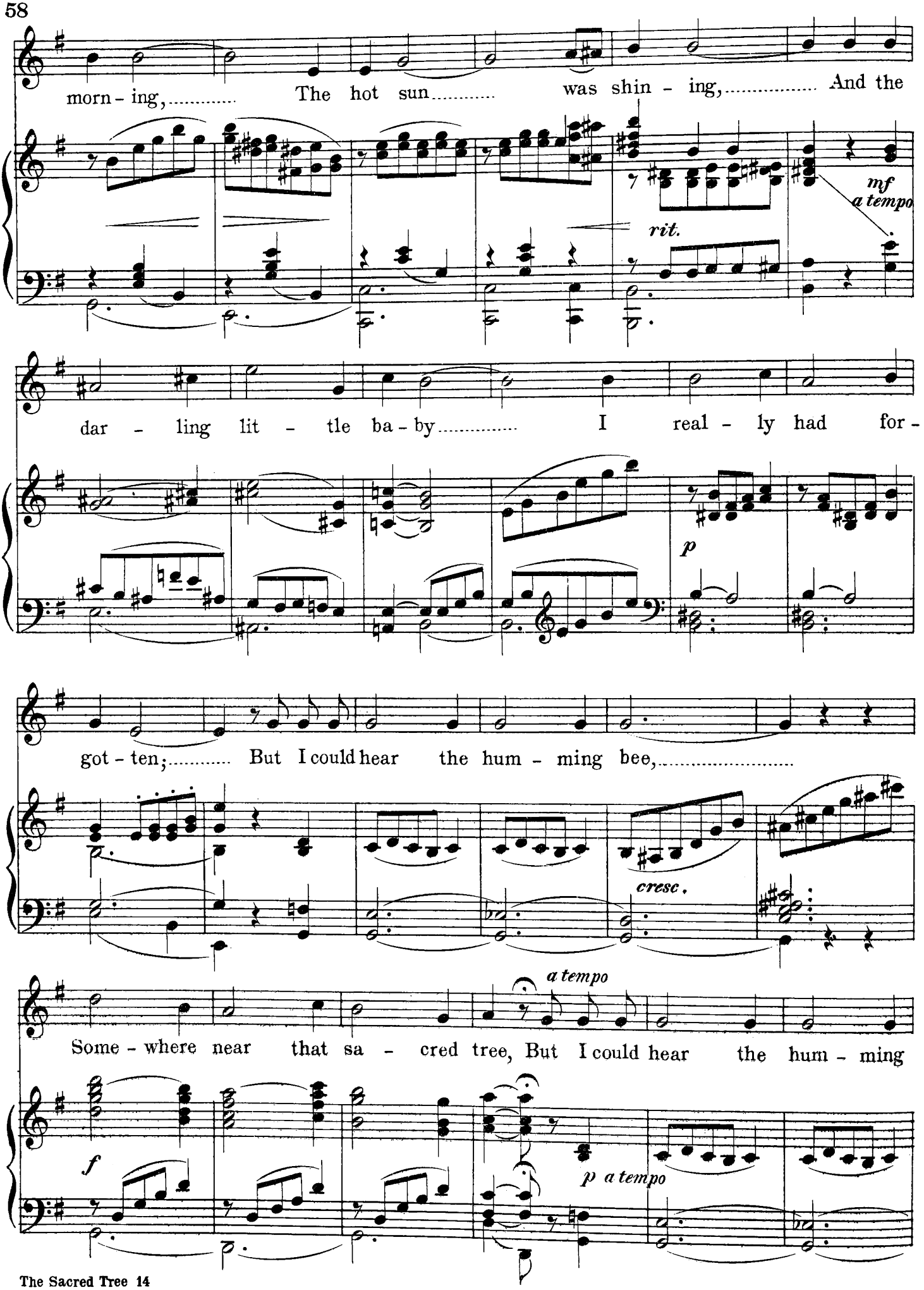

loud - ly Ned did snore..... And the ba - by's
cry - ing seemed... to be..... some - where
near that... sa - cred tree, And the ba - by's
cry - ing seemed to be Some - where
f
dim.
p

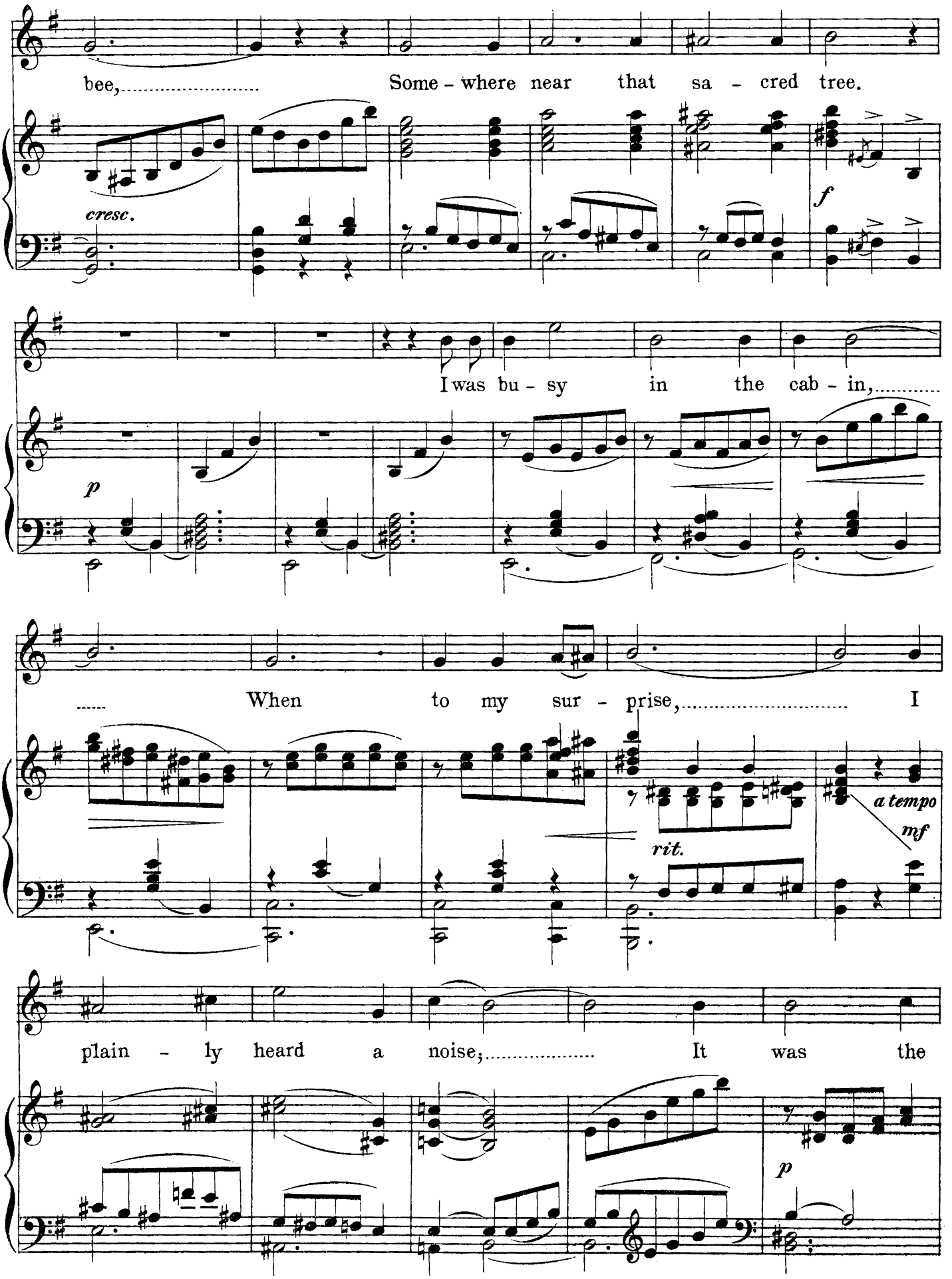

near that sa - cred tree.
sf
I called to Ned and said, "Wake up, A
sf
mp
cresc.
ba - by is cry - ing out - side the door." But
mf
dim.
Ned said, "You have dreamed e - nough," And went to
mp

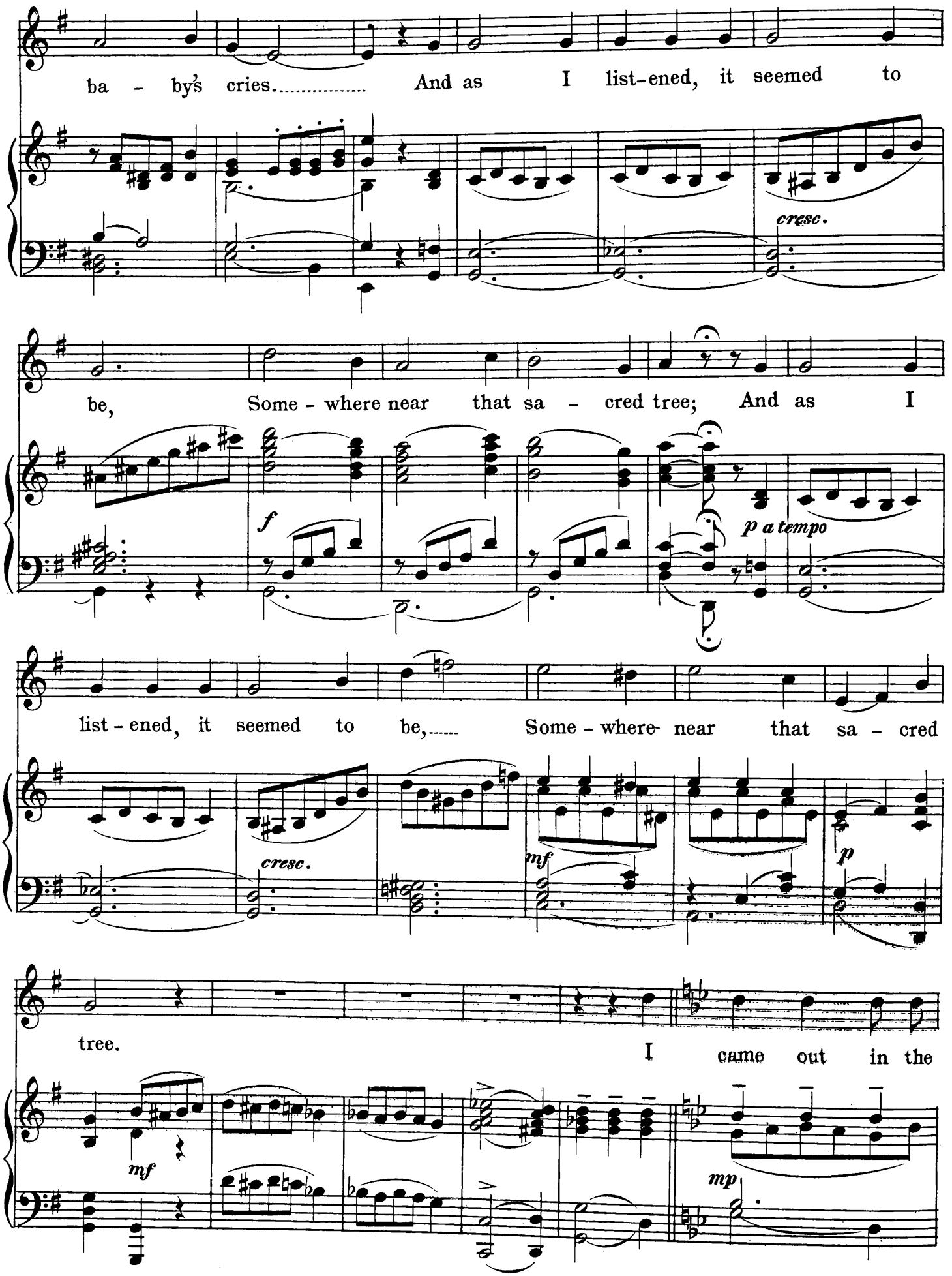

sleep once more; Yet the ba - by's cry - ing
seemed to be some - where near that
sa - cred tree, Yet the ba - by's cry - ing
f
dim.
seemed to be some - where near that
mp
f

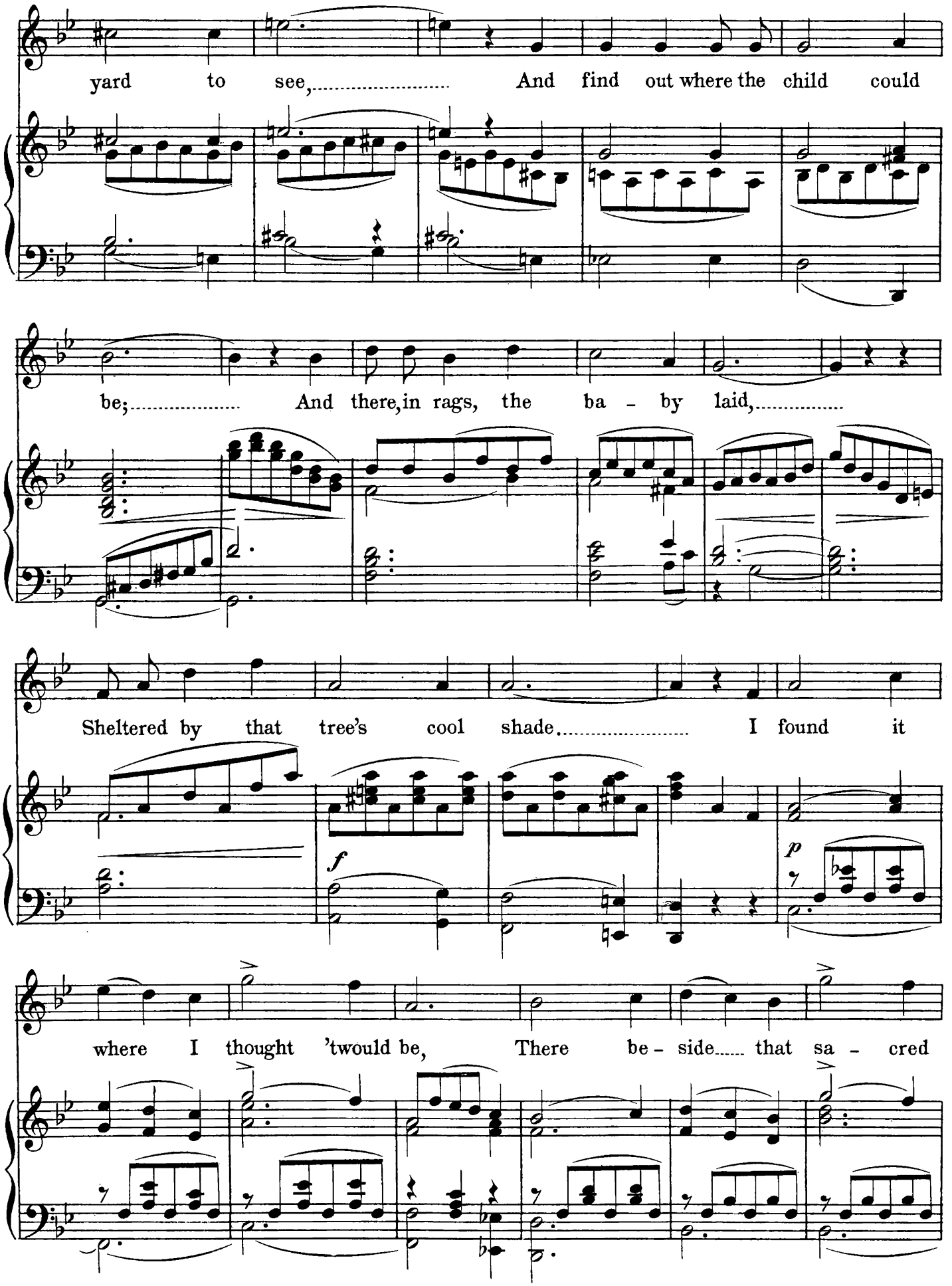

sa - cred tree.
It was
mf
rit.
twelve o'-clock, or just be - fore, When the rain fell
mf a tempo
hard and fast, The ba-by's cries I heard no
more, It had gone to sleep at last. And

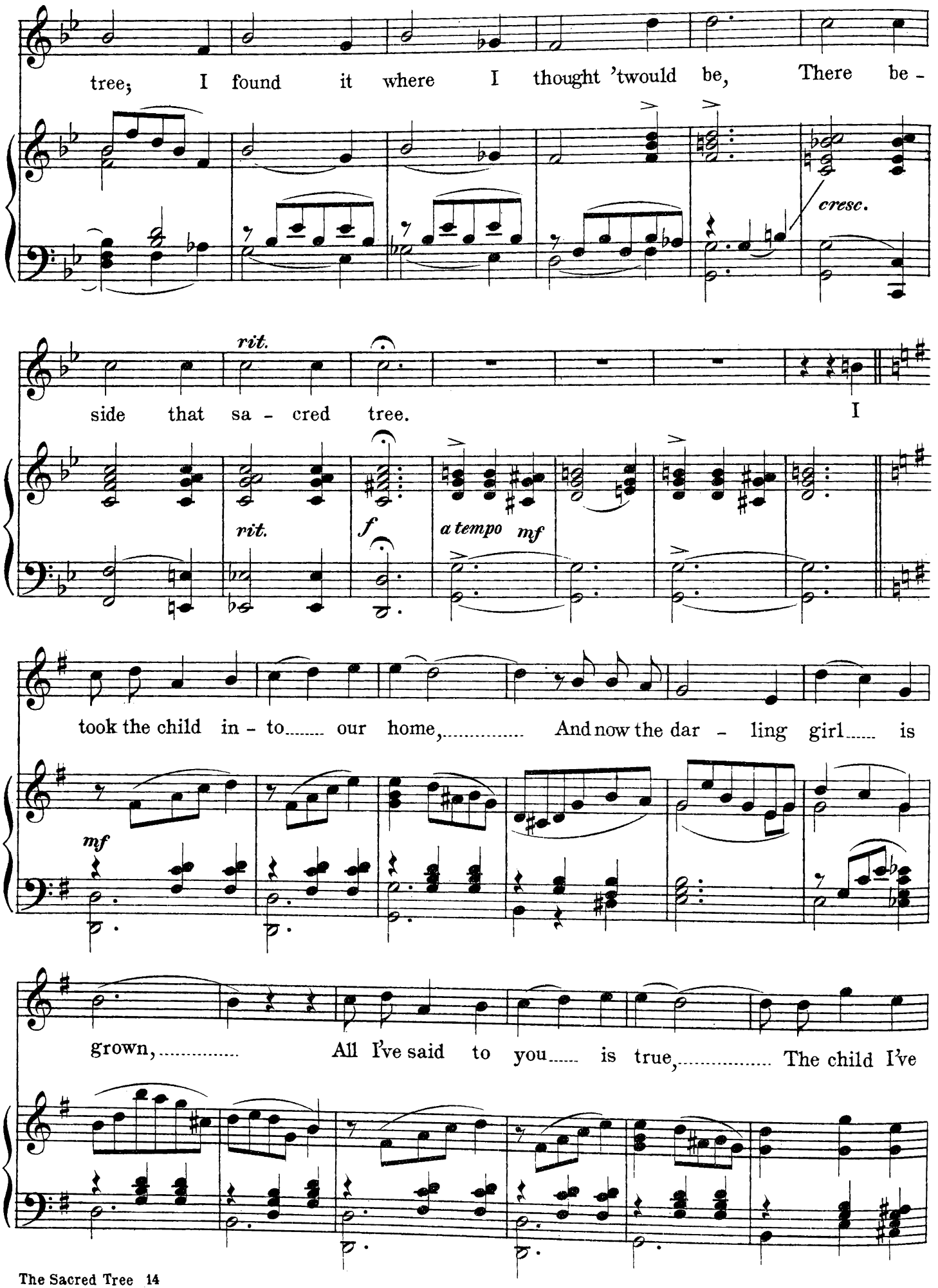

ve - ry qui - et it seemed to be, Some - where
ben marcato
near that sa - cred tree, And ve - ry qui - et it
p
seemed to be,..... Some - where near that sa - cred tree.
cresc.
mp
Ten o' - clock next
p

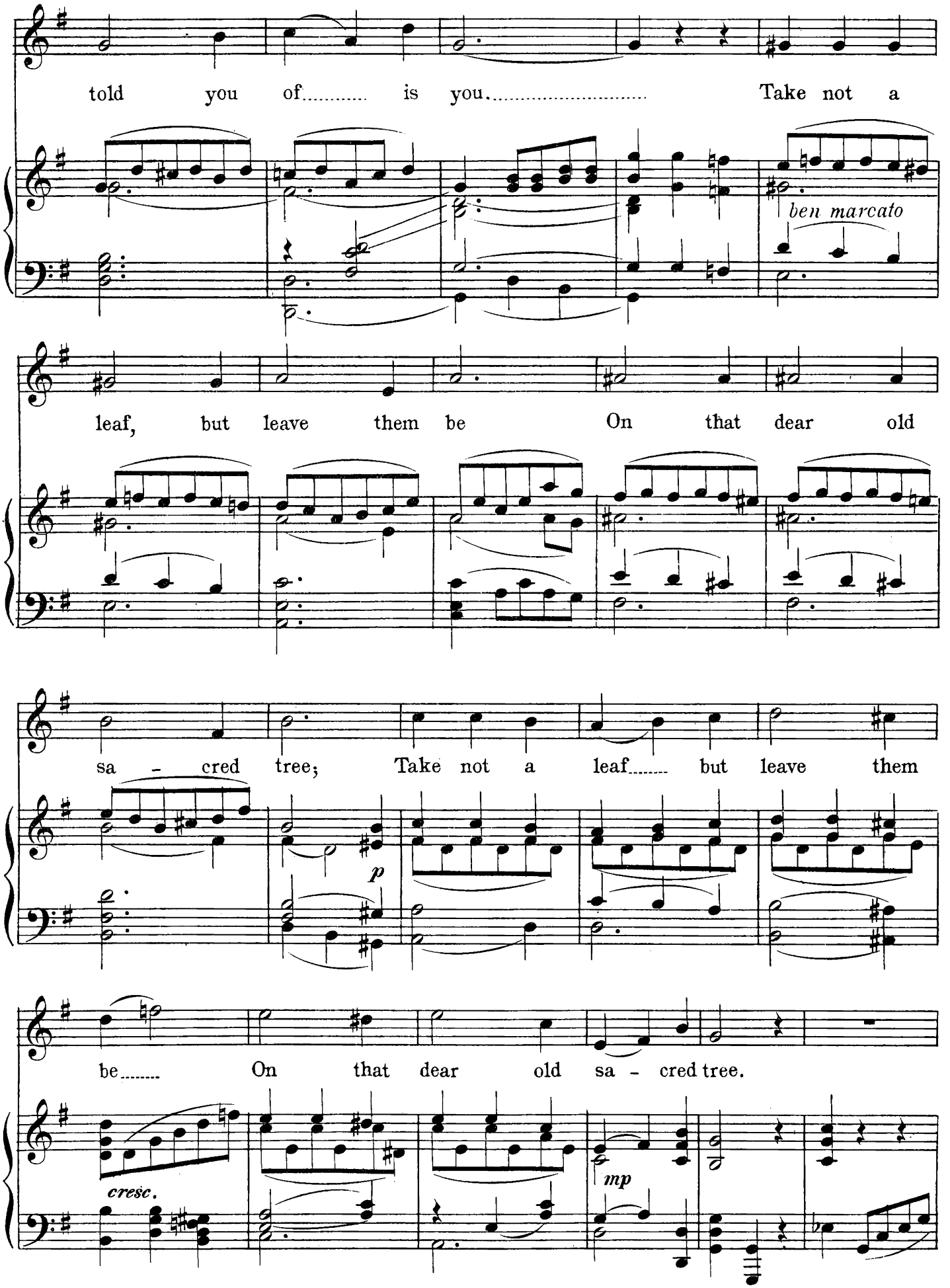

morn - ing,..... The hot sun..... was shin - ing,..... And the
mf
a tempo
rit.
dar - ling lit - tle ba - by..... I real - ly had for -
p
got - ten;..... But I could hear the hum - ming bee,.....
cresc.
a tempo
Some - where near that sa - cred tree, But I could hear the hum - ming
f
p a tempo

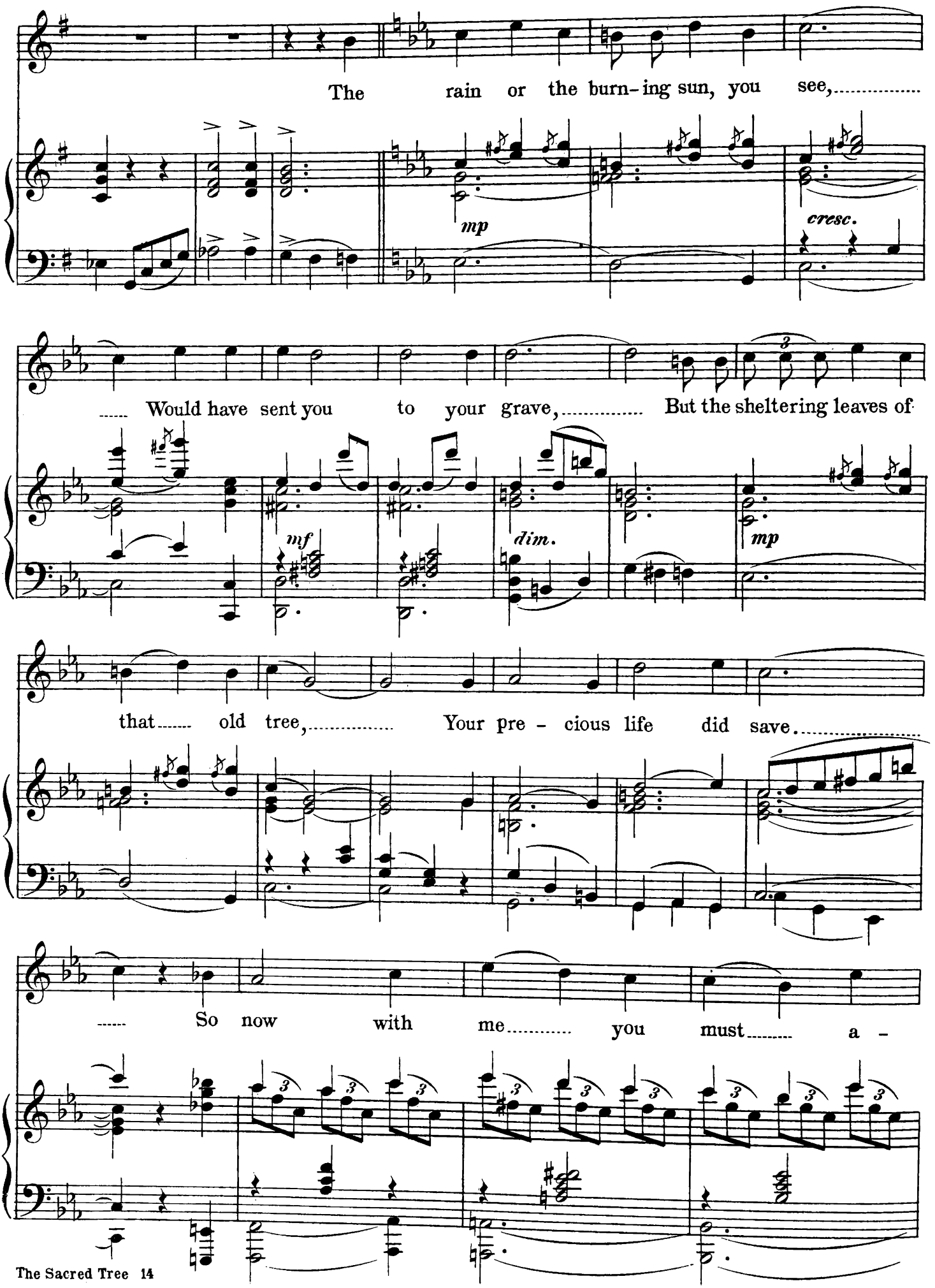

bee,
Some - where near that sa - cred tree.
cresc.
f
I was bu - sy in the cab - in,
p
When to my sur - prise, I
a tempo
mf
rit.
plain - ly heard a noise; It was the
p

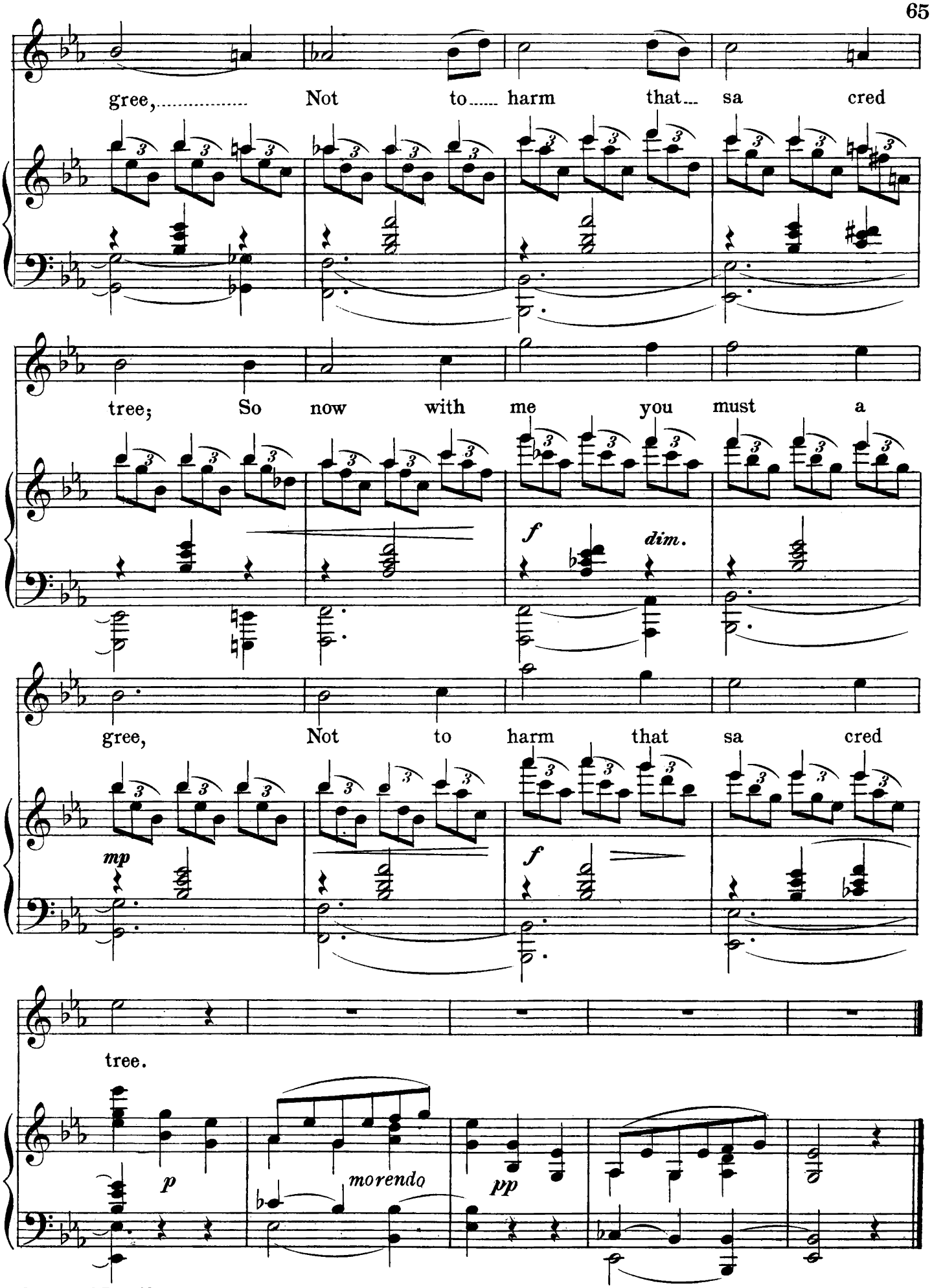

ba - by's cries..... And as I list-ened, it seemed to
cresc.
be, Some - where near that sa - cred tree; And as I
f
p a tempo
list - ened, it seemed to be,..... Some - where near that sa - cred
cresc.
mf
p
tree. I came out in the
mf
mp


yard to see, And find out where the child could
be; And there, in rags, the ba - by laid,
Sheltered by that tree's cool shade I found it
f
p
where I thought 'twould be, There be - side that sa - cred


tree; I found it where I thought 'twould be, There be -
cresc.
rit.
side that sa - cred tree. I
rit.
f
a tempo mf
took the child in - to our home, And now the dar - ling girl is
mf
grown, All I've said to you is true, The child I've


told you of..... is you..... Take not a
ben marcato
leaf, but leave them be On that dear old
sa - cred tree; Take not a leaf..... but leave them
p
be..... On that dear old sa - cred tree.
cresc.
mp

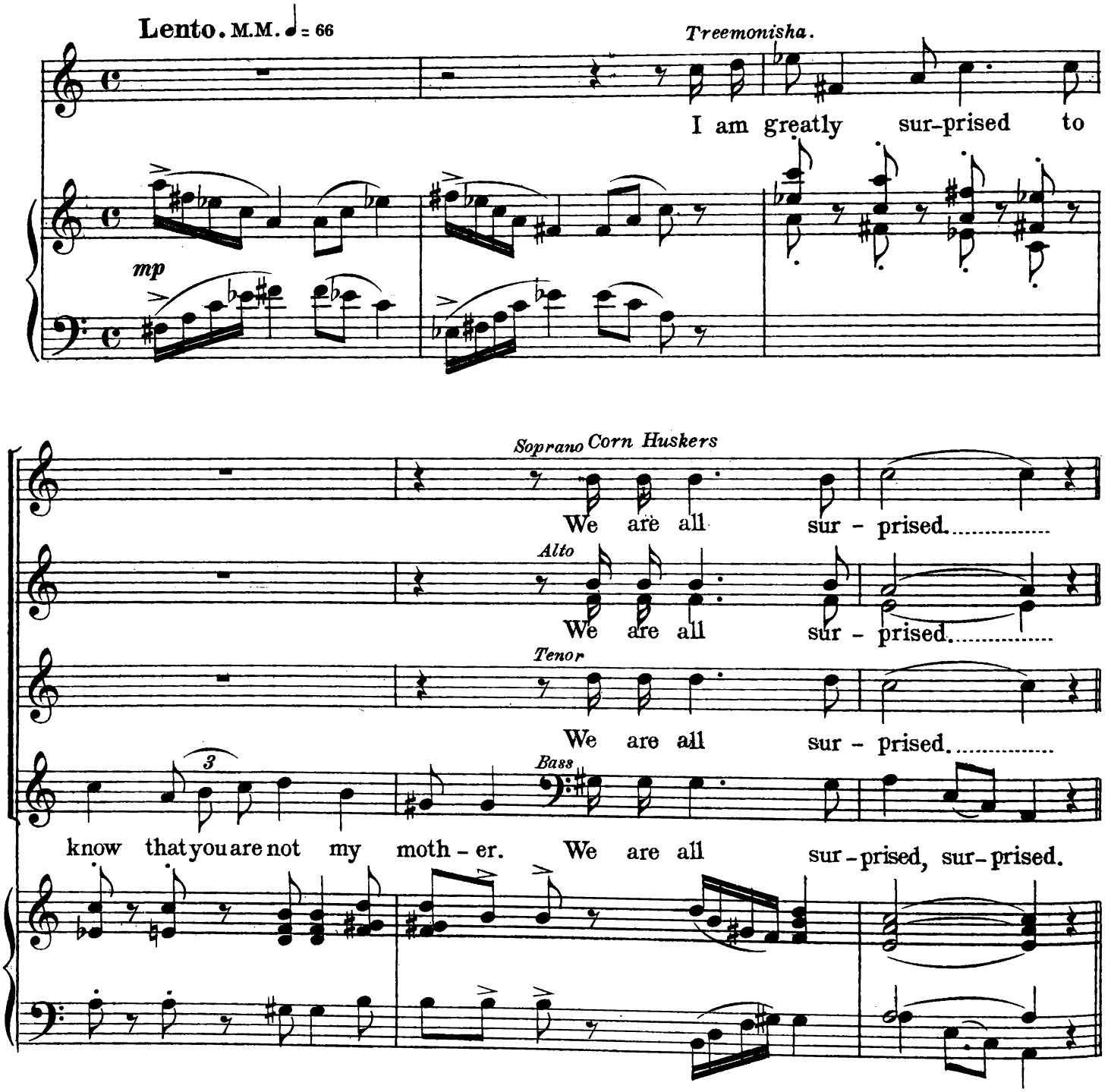

The rain or the burn-ing sun, you see,
mp
cresc.
Would have sent you to your grave, But the sheltering leaves of
mf
dim.
mp
that old tree, Your pre - cious life did save.
So now with me you must a -


gree, Not to harm that sa cred
tree; So now with me you must a
f
dim.
gree, Not to harm that sa cred
mp
f
tree.
p
morendo
pp

TREEMONISHA

No. 7. SURPRISED.

By SCOTT JOPLIN



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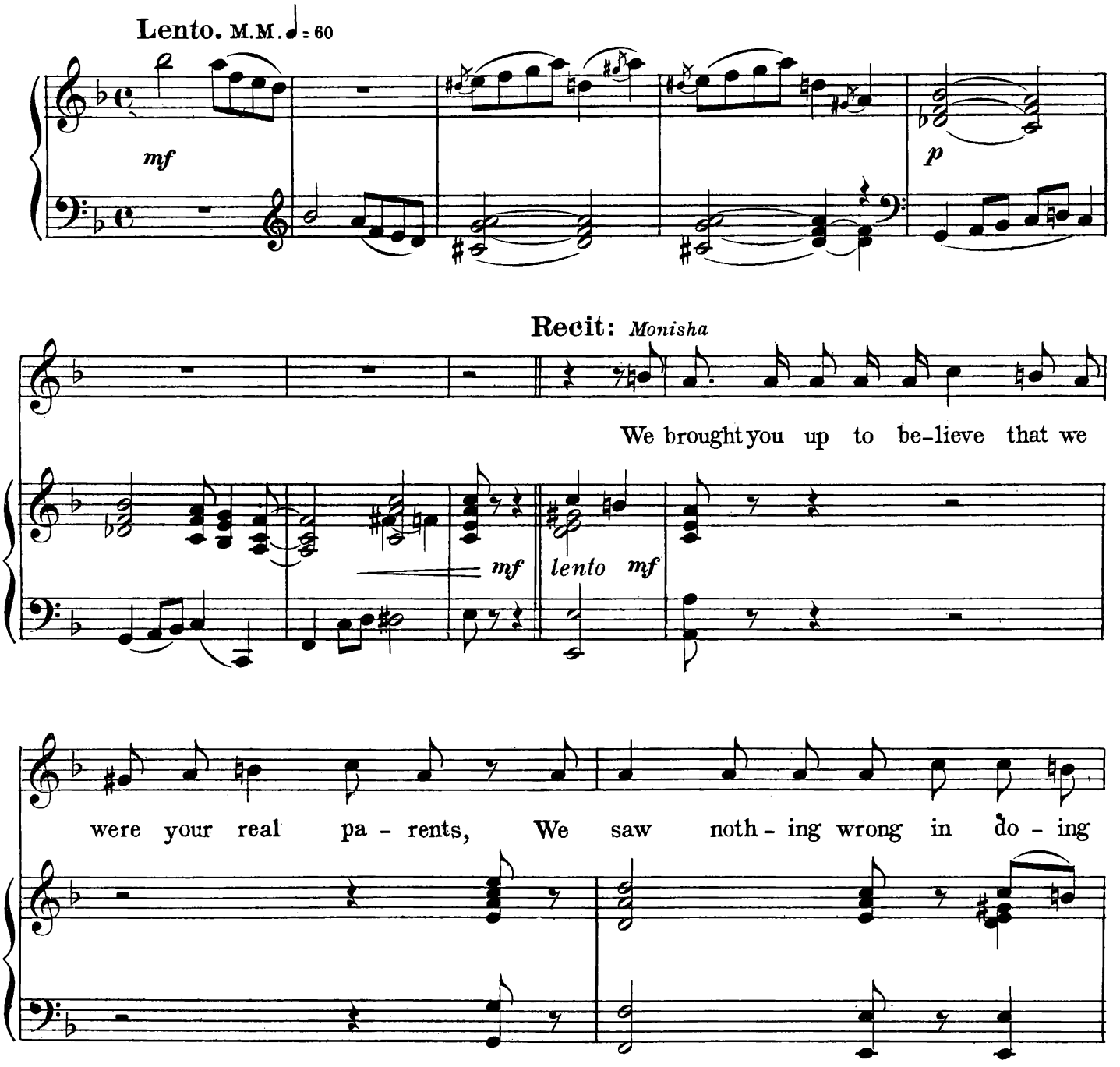
TREEMONISHA.

No. 8. "TREEMONISHA'S BRINGING UP."

Monisha, Treemonisha and Chorus.

By SCOTT JOPLIN



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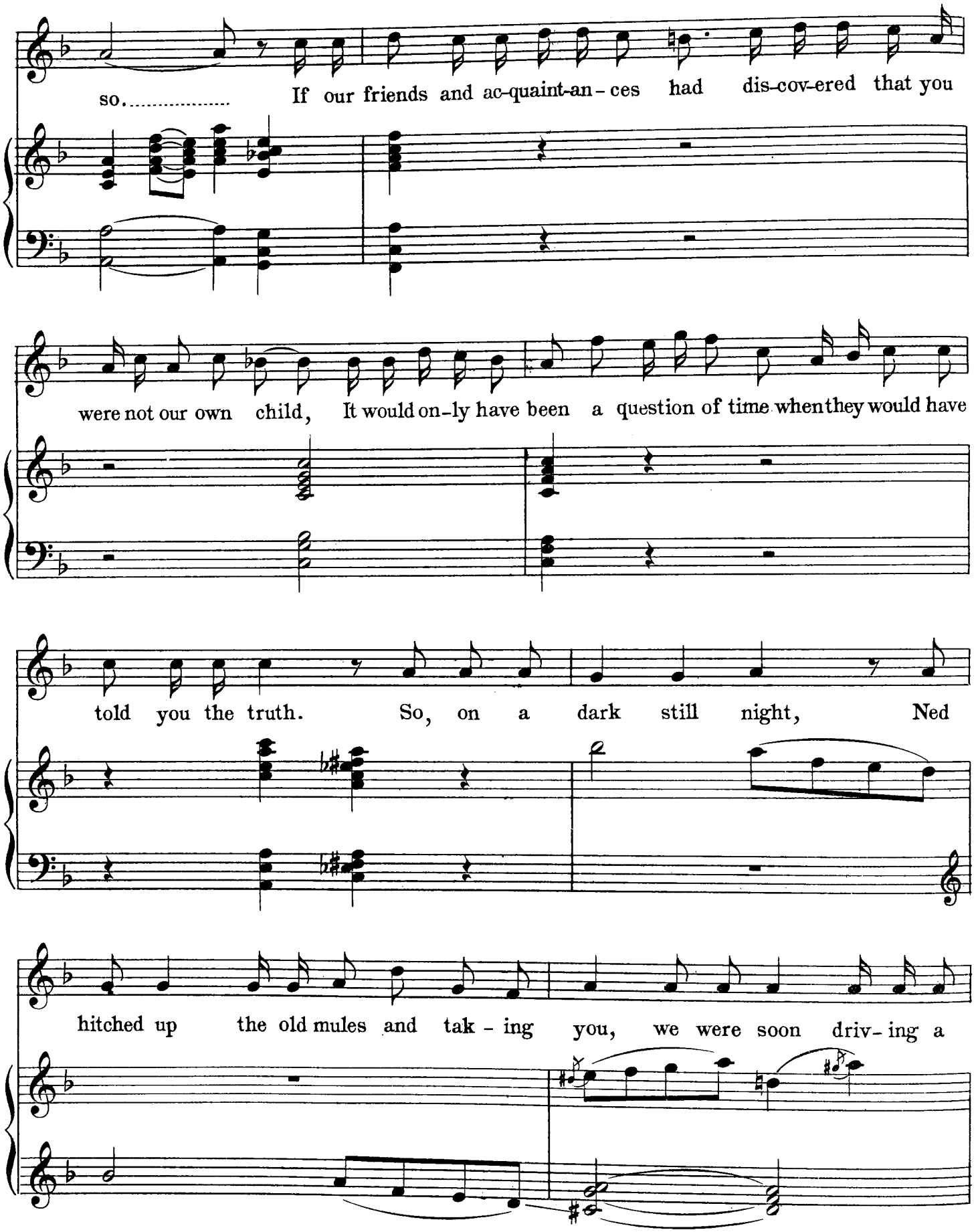
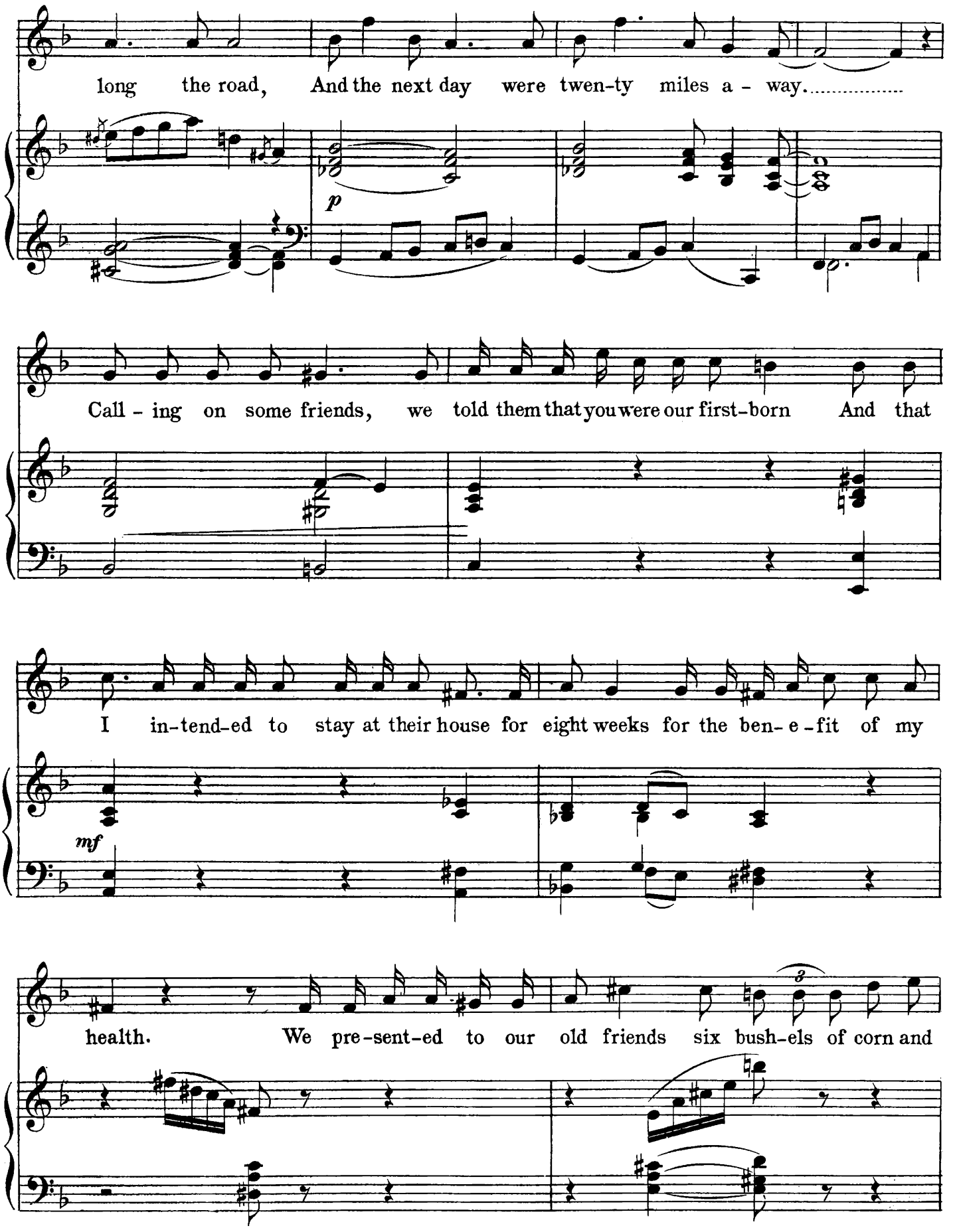
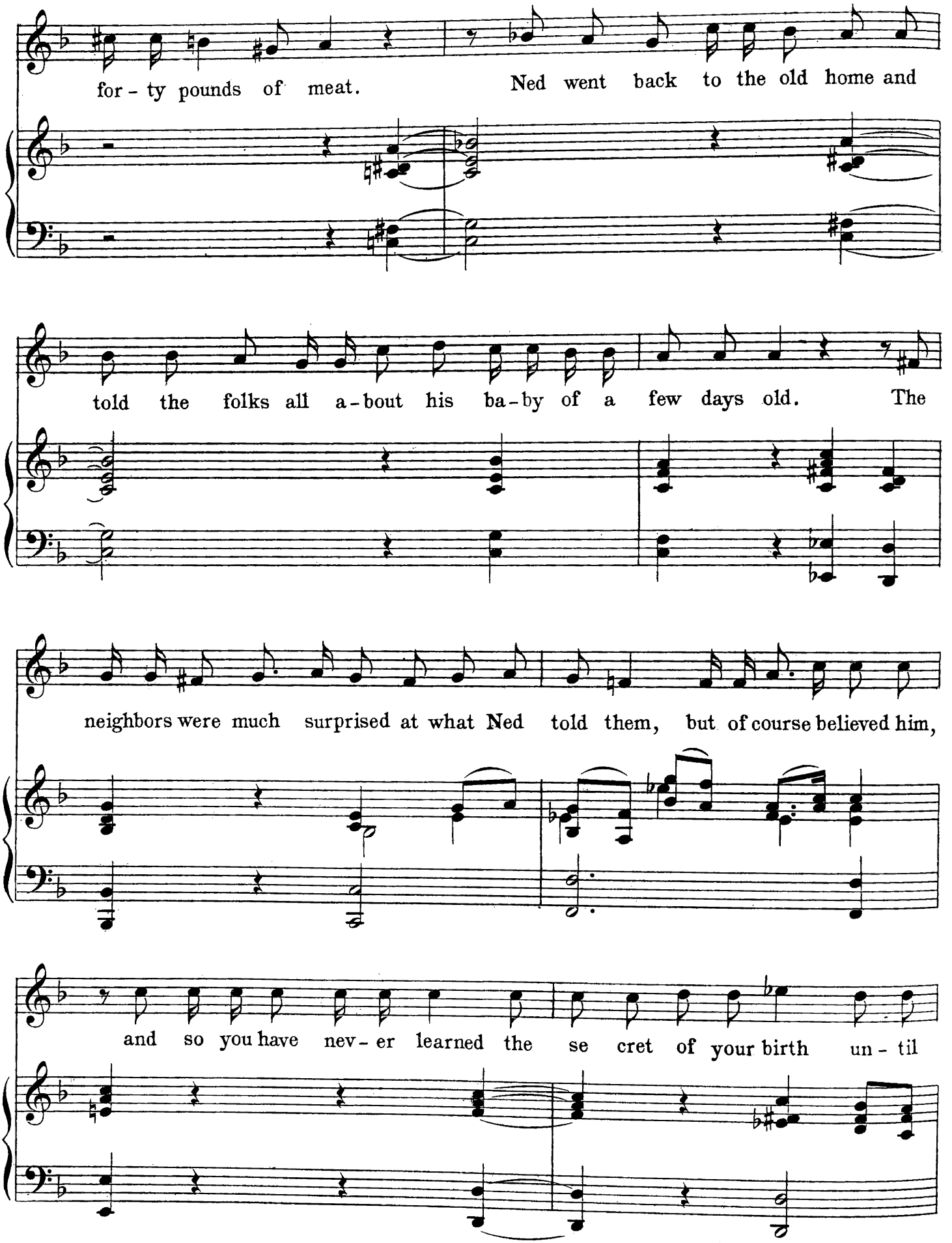
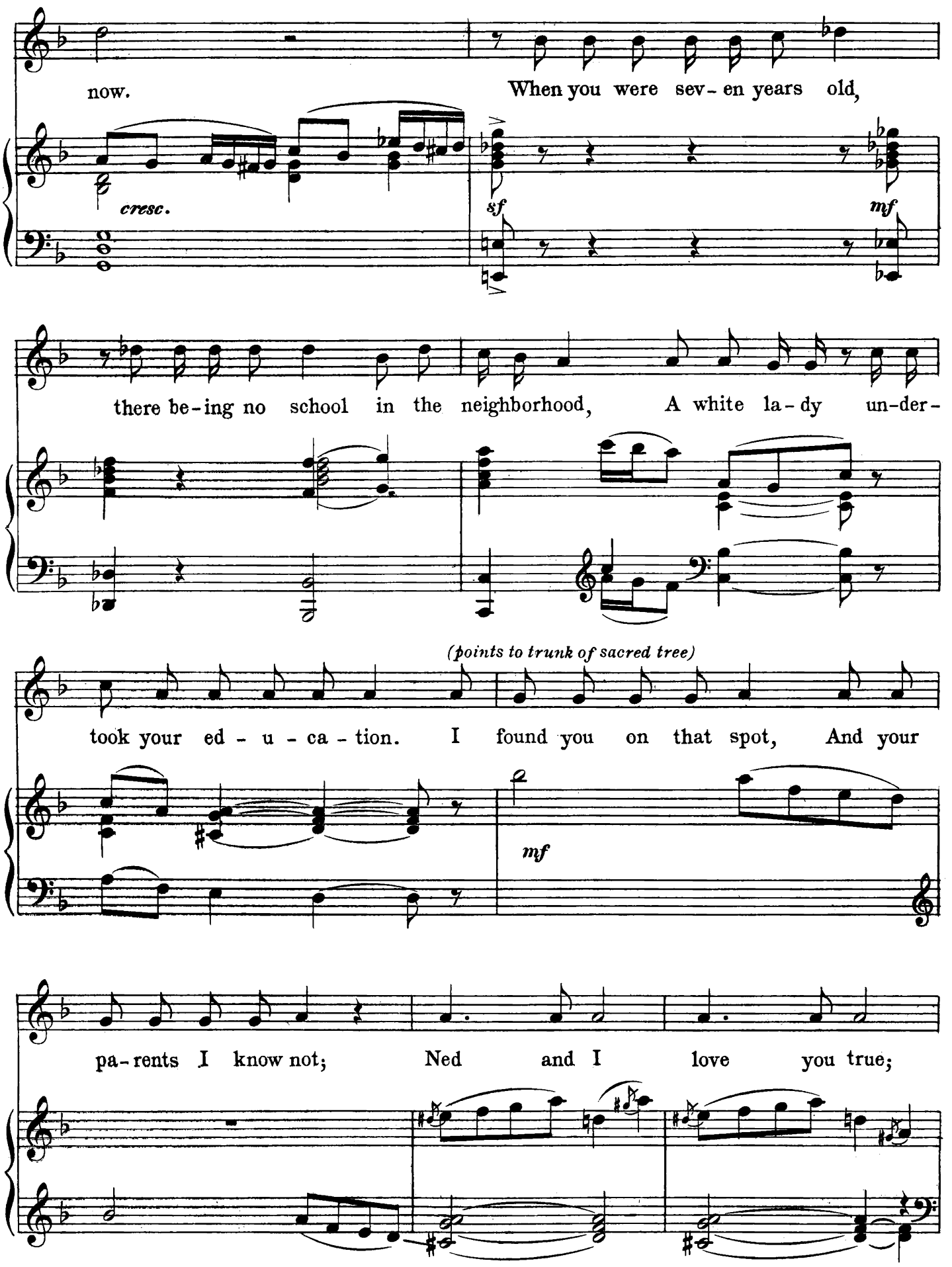
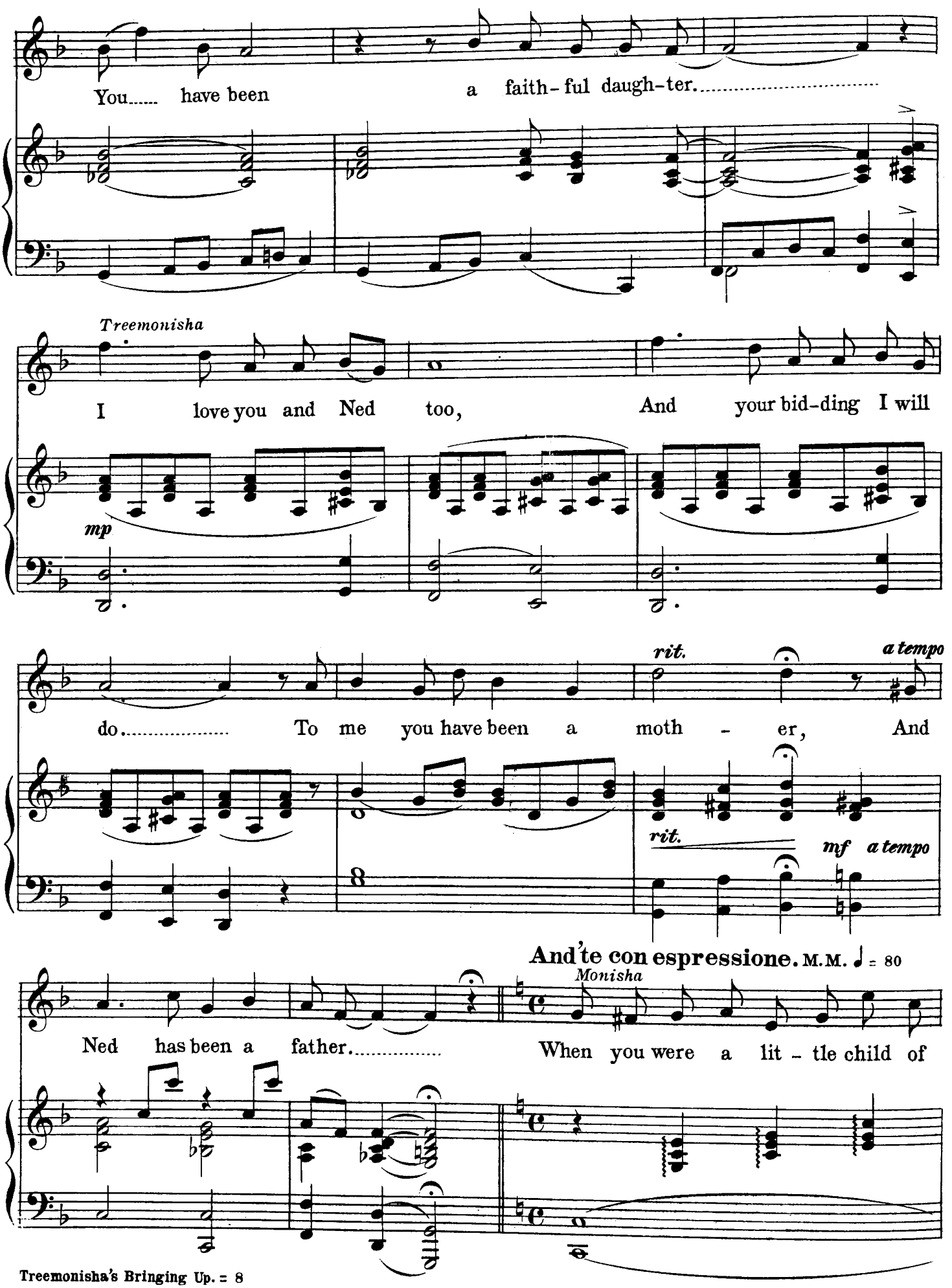

so.....
If our friends and ac-quaint-an-ces had dis-cov-ered that you
were not our own child, It would on-ly have been a question of time when they would have
told you the truth. So, on a dark still night, Ned
hitched up the old mules and tak-ing you, we were soon driv-ing a

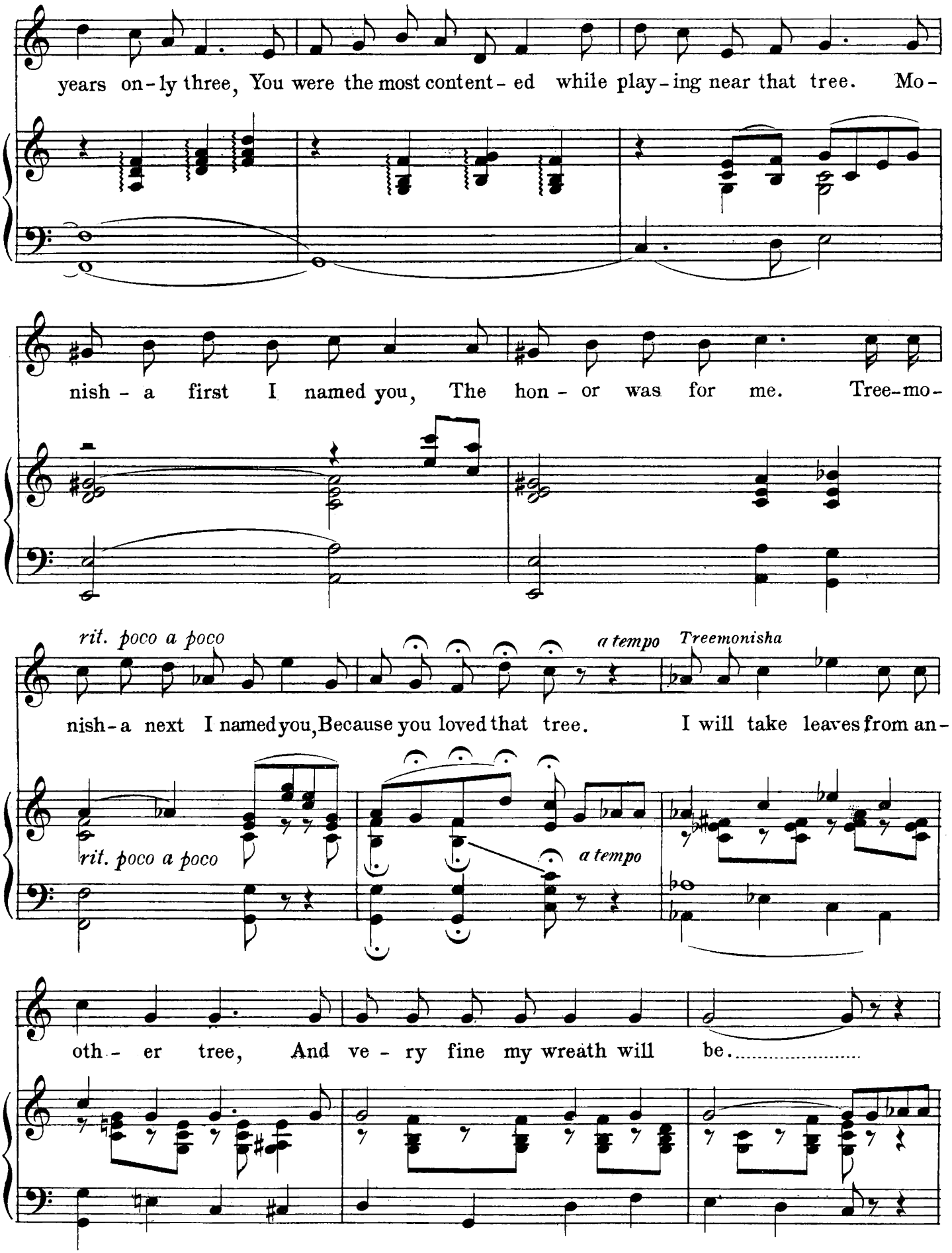

long the road, And the next day were twen-ty miles a - way.....
p
Call - ing on some friends, we told them that you were our first-born And that
I in-tend-ed to stay at their house for eight weeks for the ben- e - fit of my
mf
health. We pre-sent-ed to our old friends six bush-els of corn and

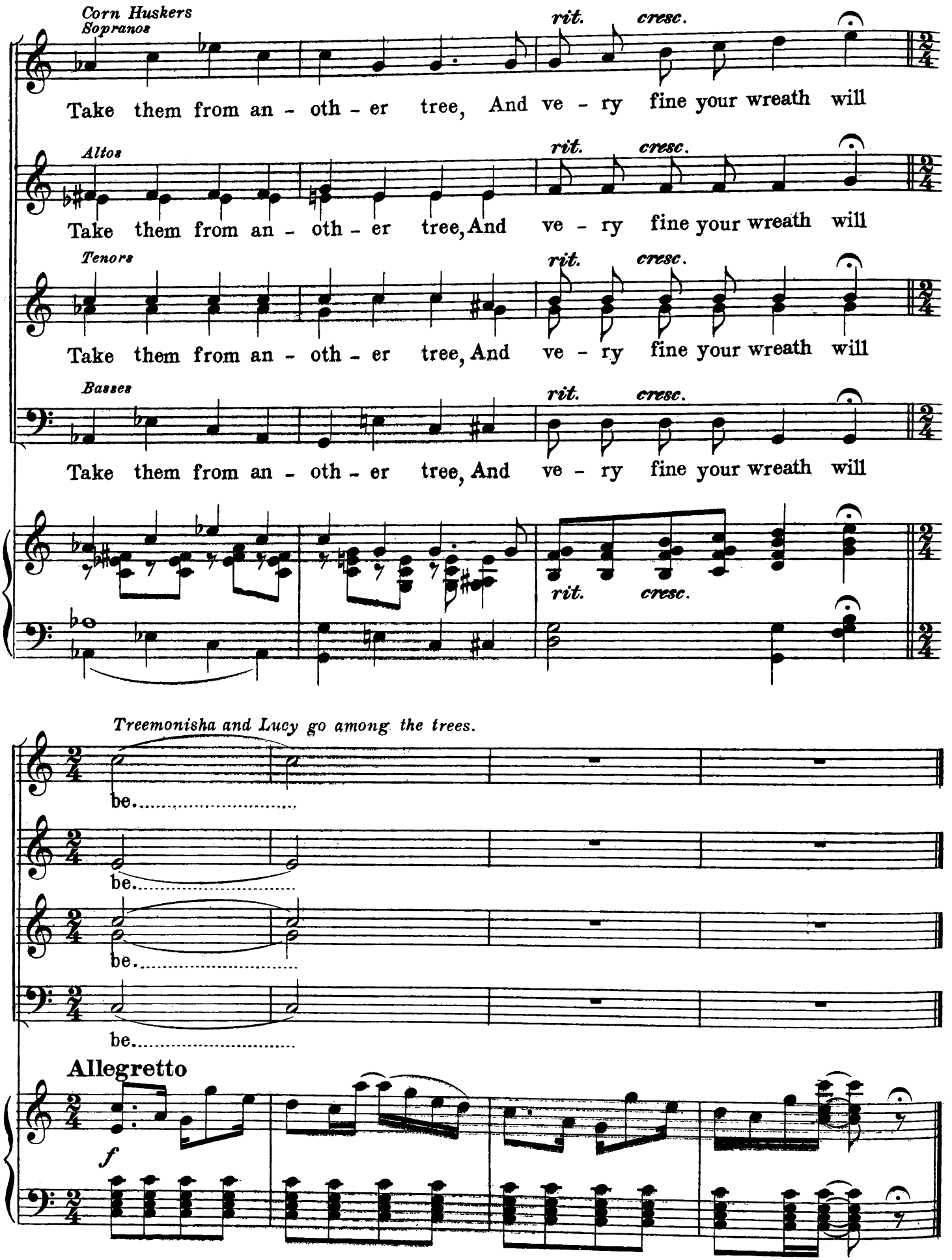

for - ty pounds of meat. Ned went back to the old home and
told the folks all a - bout his ba - by of a few days old. The
neighbors were much surprised at what Ned told them, but of course believed him,
and so you have nev - er learned the se cret of your birth un - til



Treemonisha's Bringing Up. = 8


You..... have been a faith-ful daugh-ter.....
Treemonisha
I love you and Ned too, And your bid-ding I will
mp
do..... To me you have been a moth - er, And
rit.
a tempo
rit.
mf
a tempo
And'te con espressione. M.M. ♩ = 80
Monisha
Ned has been a father..... When you were a lit - tle child of


years on-ly three, You were the most content-ed while play-ing near that tree. Mo-
nish-a first I named you, The hon-or was for me. Tree-mo-
rit. poco a poco
a tempo
Treemonisha
nish-a next I named you, Because you loved that tree. I will take leaves from an-
rit. poco a poco
a tempo
oth-er tree, And ve-ry fine my wreath will be.....

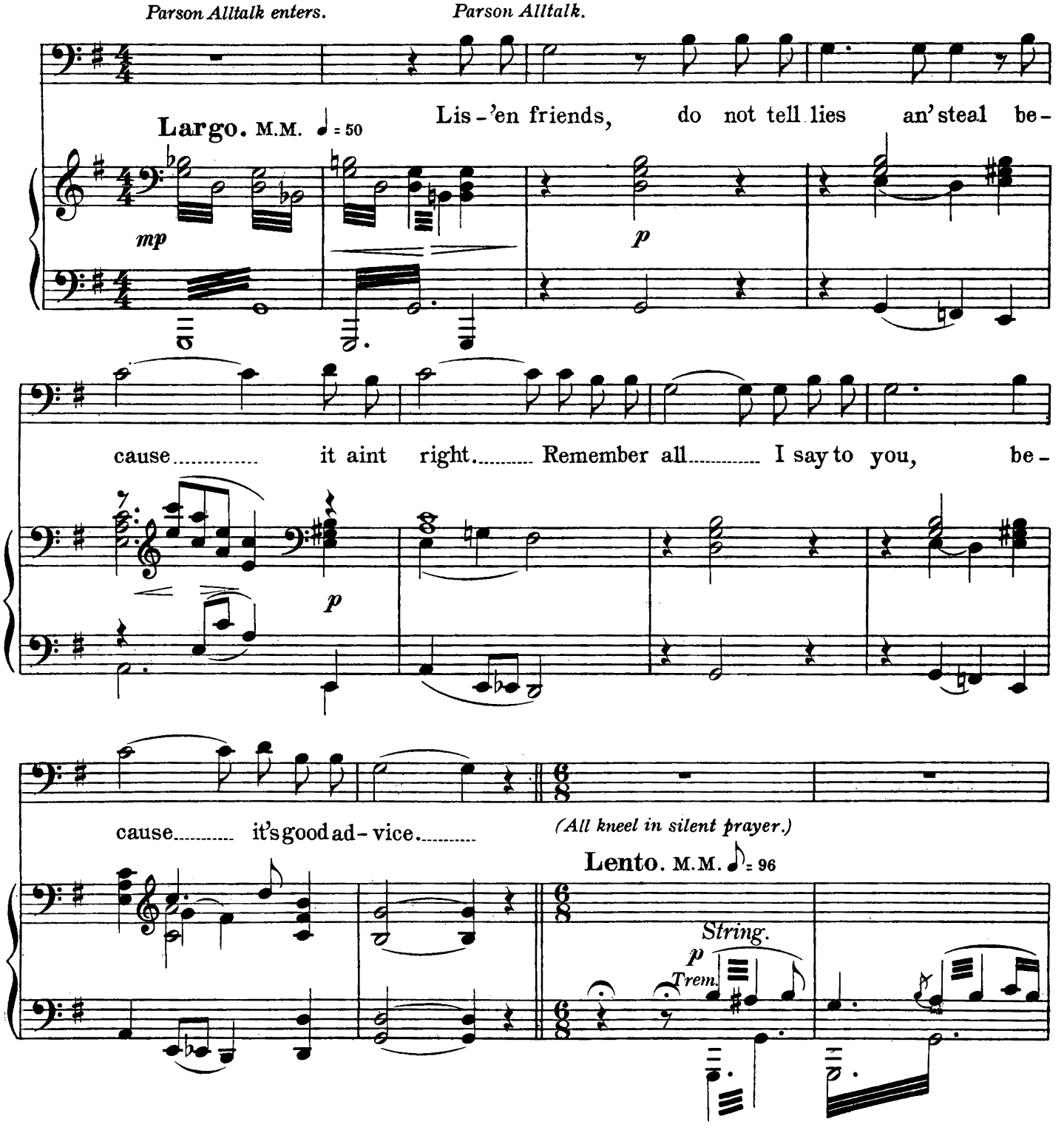

Corn Huskers
Sopranos
rit.
cresc.
Take them from an - oth - er tree, And ve - ry fine your wreath will
Altos
Take them from an - oth - er tree, And ve - ry fine your wreath will
Tenors
Take them from an - oth - er tree, And ve - ry fine your wreath will
Basses
Take them from an - oth - er tree, And ve - ry fine your wreath will
Treemonisha and Lucy go among the trees.
be.
be.
be.
be.
Allegretto
f

TREEMONISHA.

No 9. "GOOD ADVICE."

Parson Alltalk and Chorus.

By SCOTT JOPLIN



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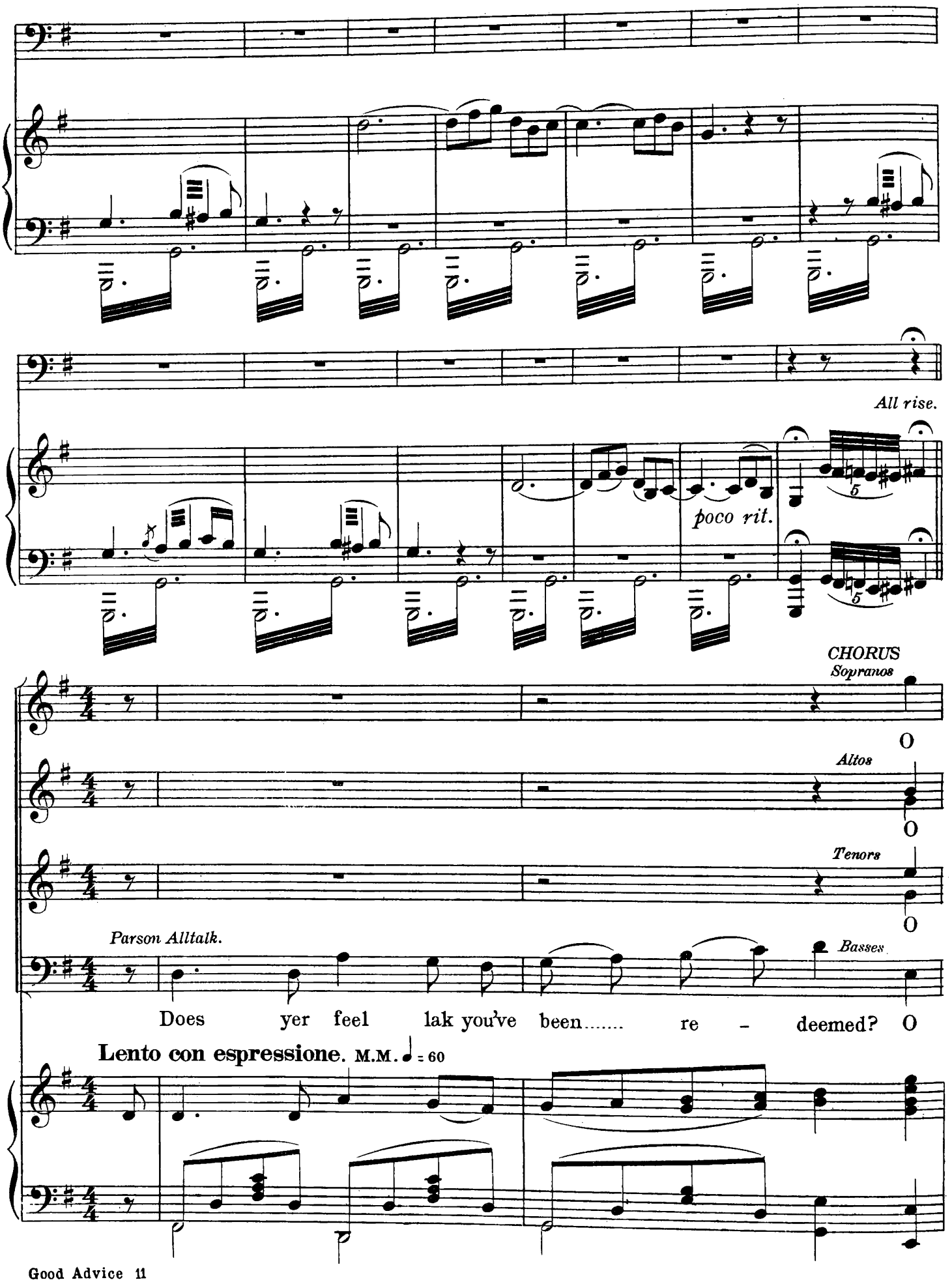
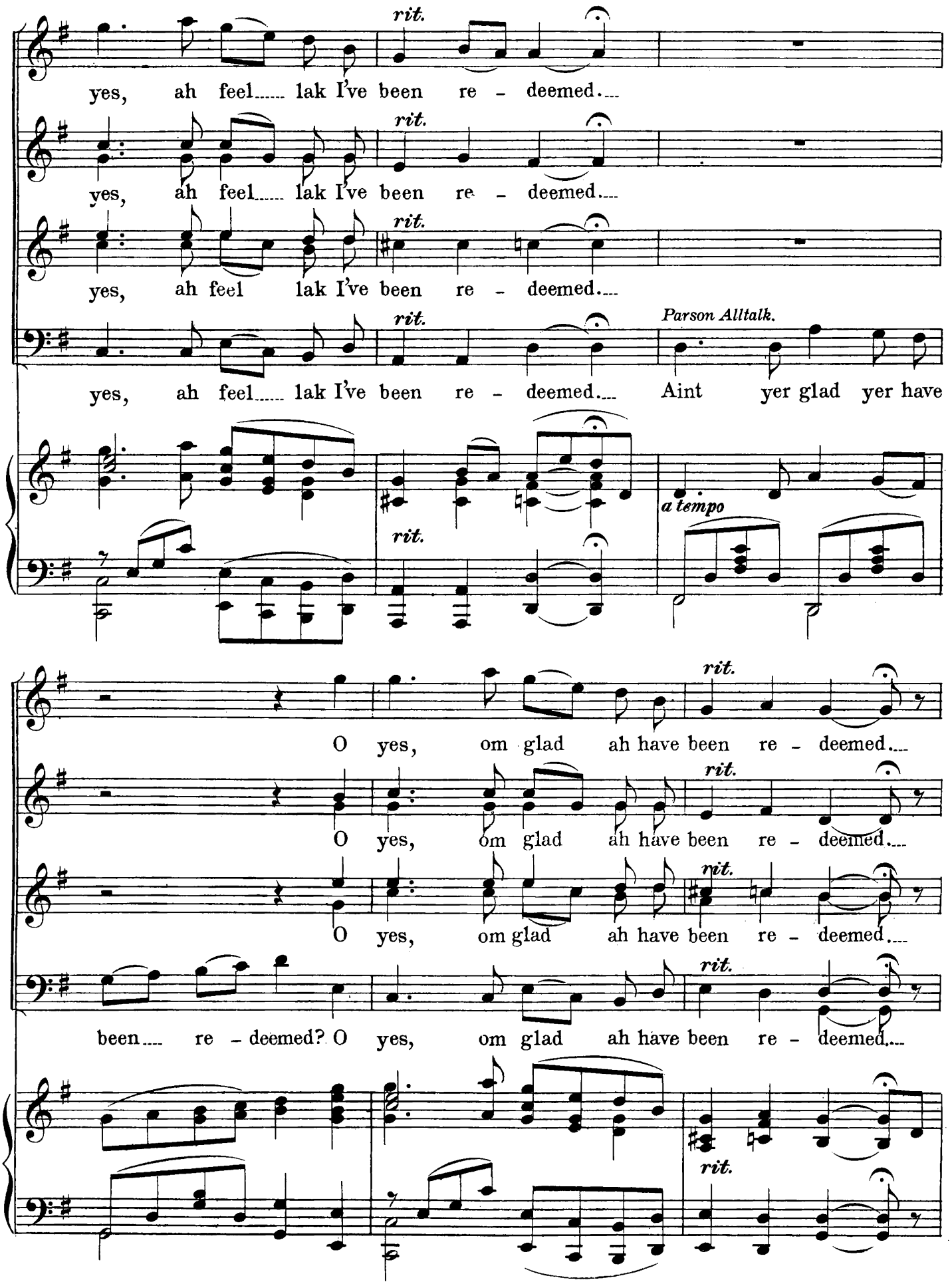
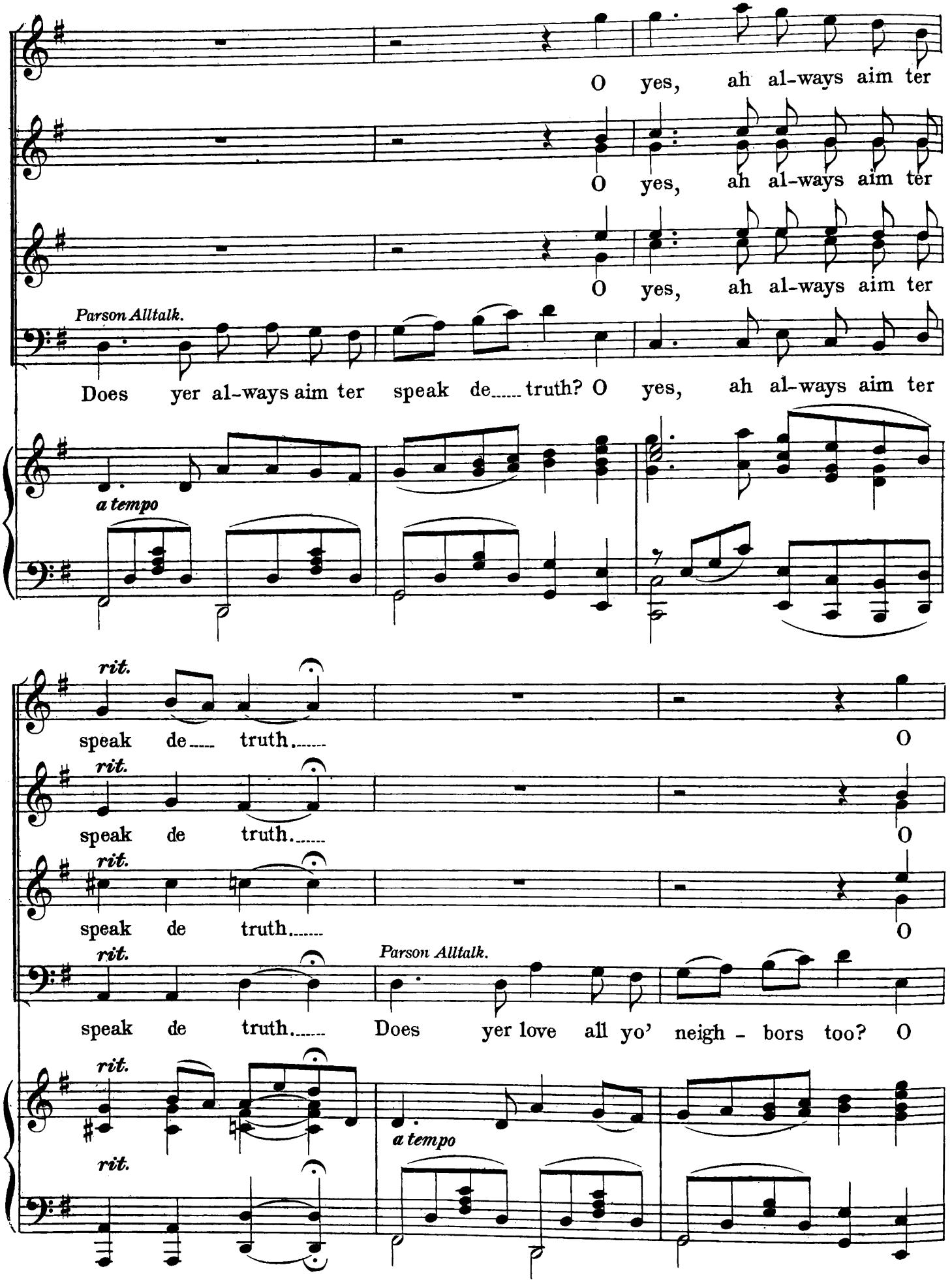
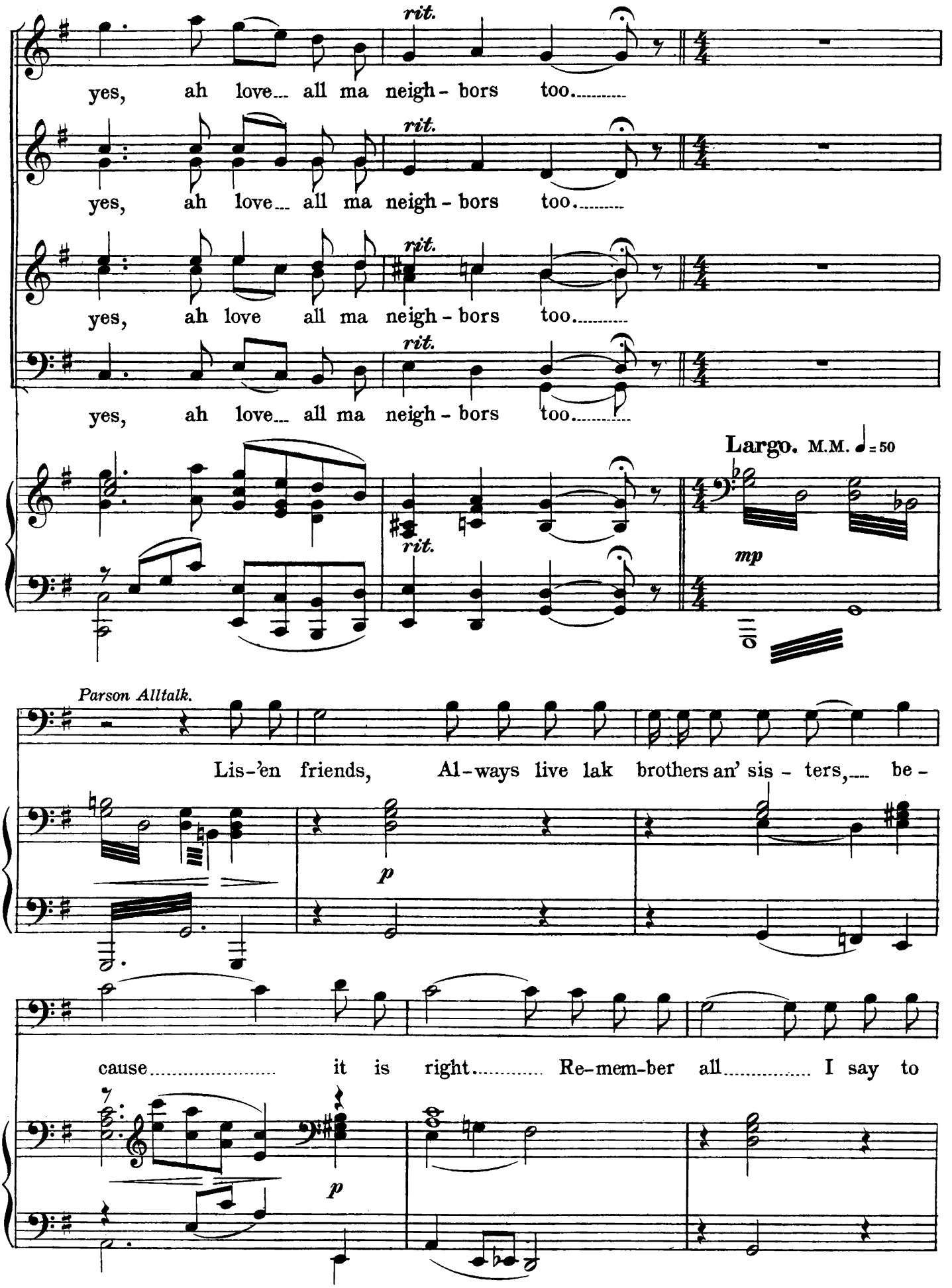
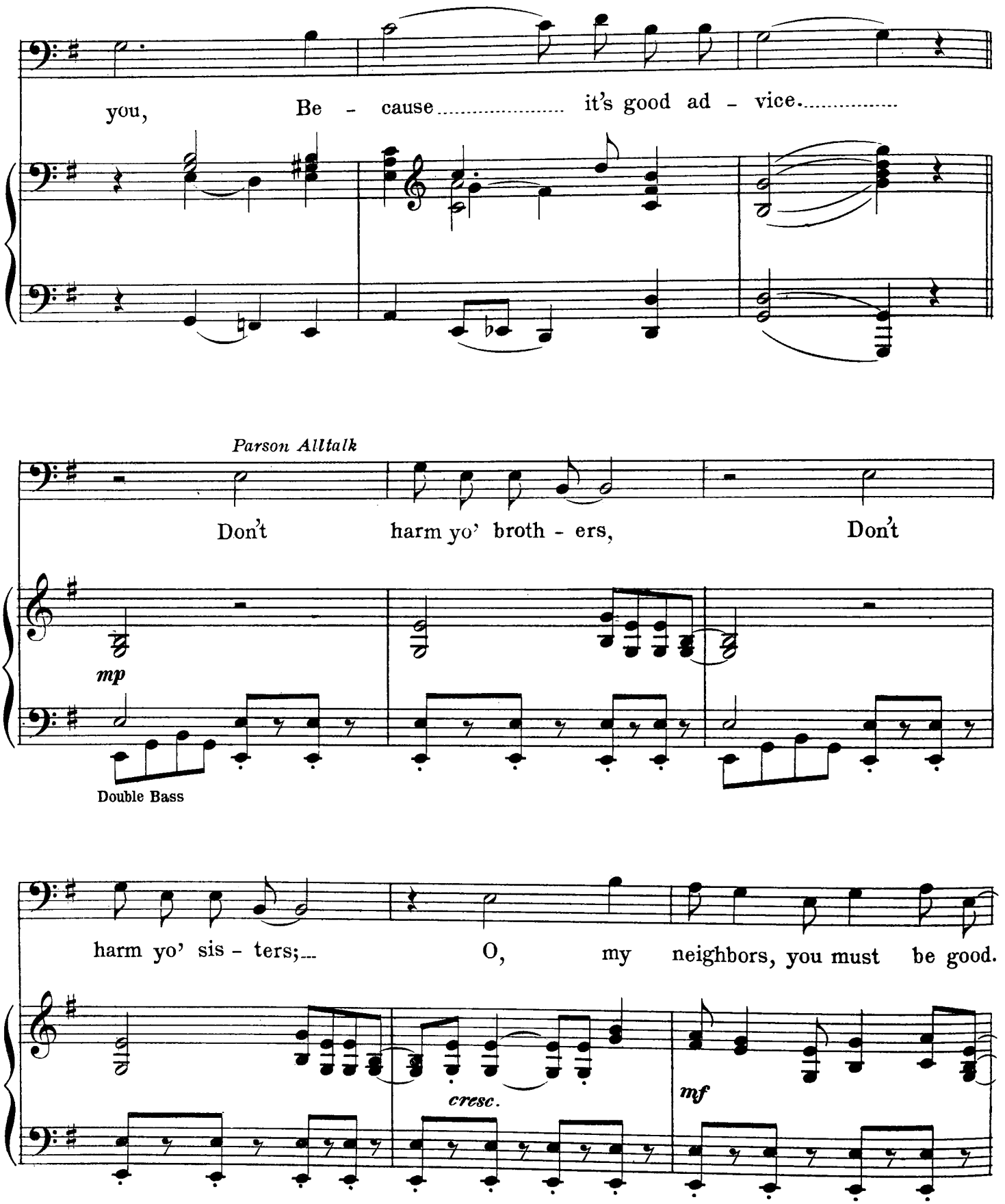
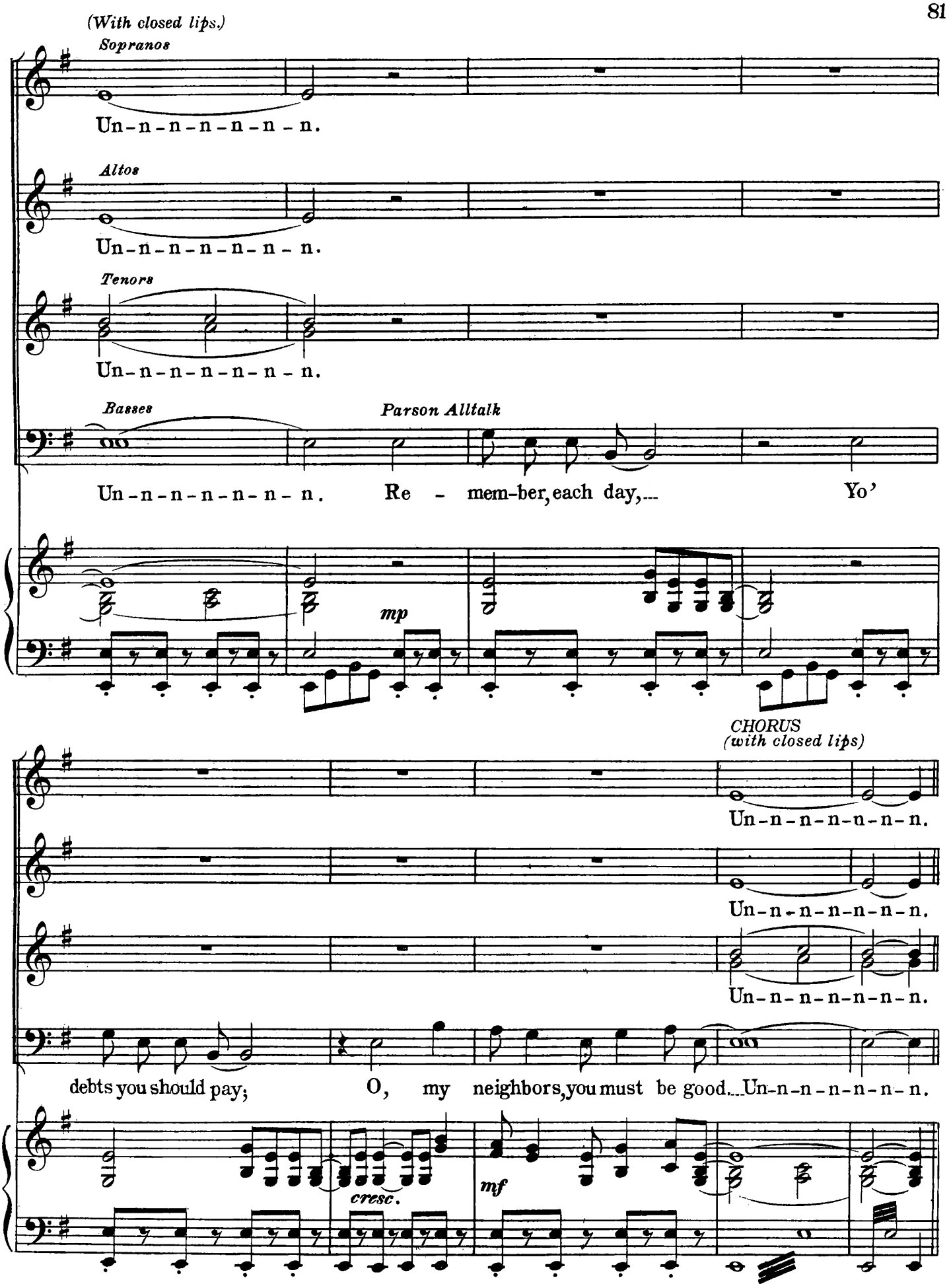

All rise.
poco rit.
CHORUS
Sopranos
O
Altos
O
Tenors
O
Parson Alltalk.
Basses
Does yer feel lak you've been..... re - deemed? O
Lento con espressione. M.M. ♩ = 60

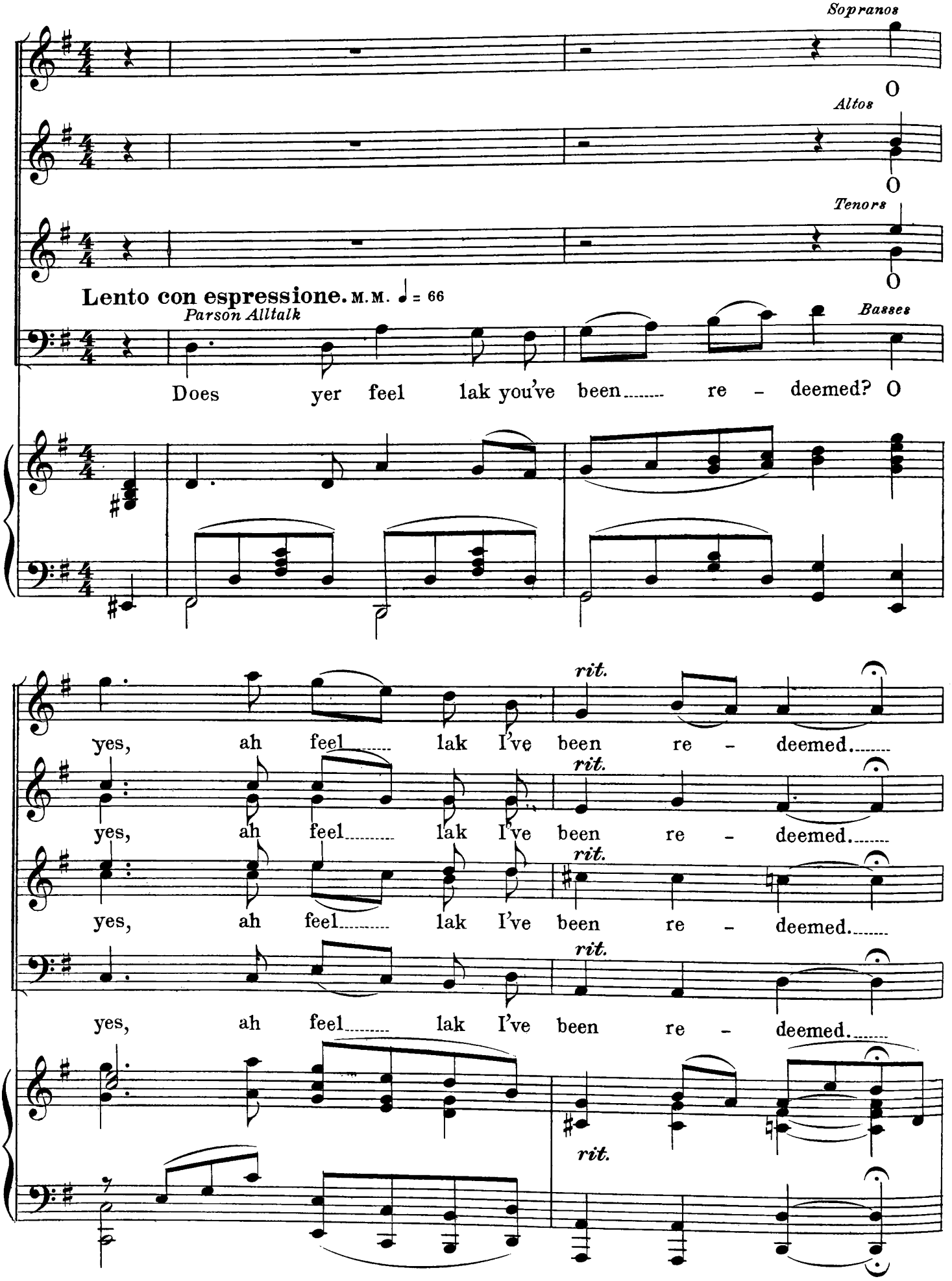

rit.
yes, ah feel lak I've been re - deemed.
rit.
yes, ah feel lak I've been re - deemed.
rit.
yes, ah feel lak I've been re - deemed.
rit.
Parson Alltalk.
yes, ah feel lak I've been re - deemed. Aint yer glad yer have
a tempo
rit.
rit.
O yes, om glad ah have been re - deemed.
rit.
O yes, om glad ah have been re - deemed.
rit.
O yes, om glad ah have been re - deemed.
rit.
been re - deemed? O yes, om glad ah have been re - deemed.
rit.
rit.

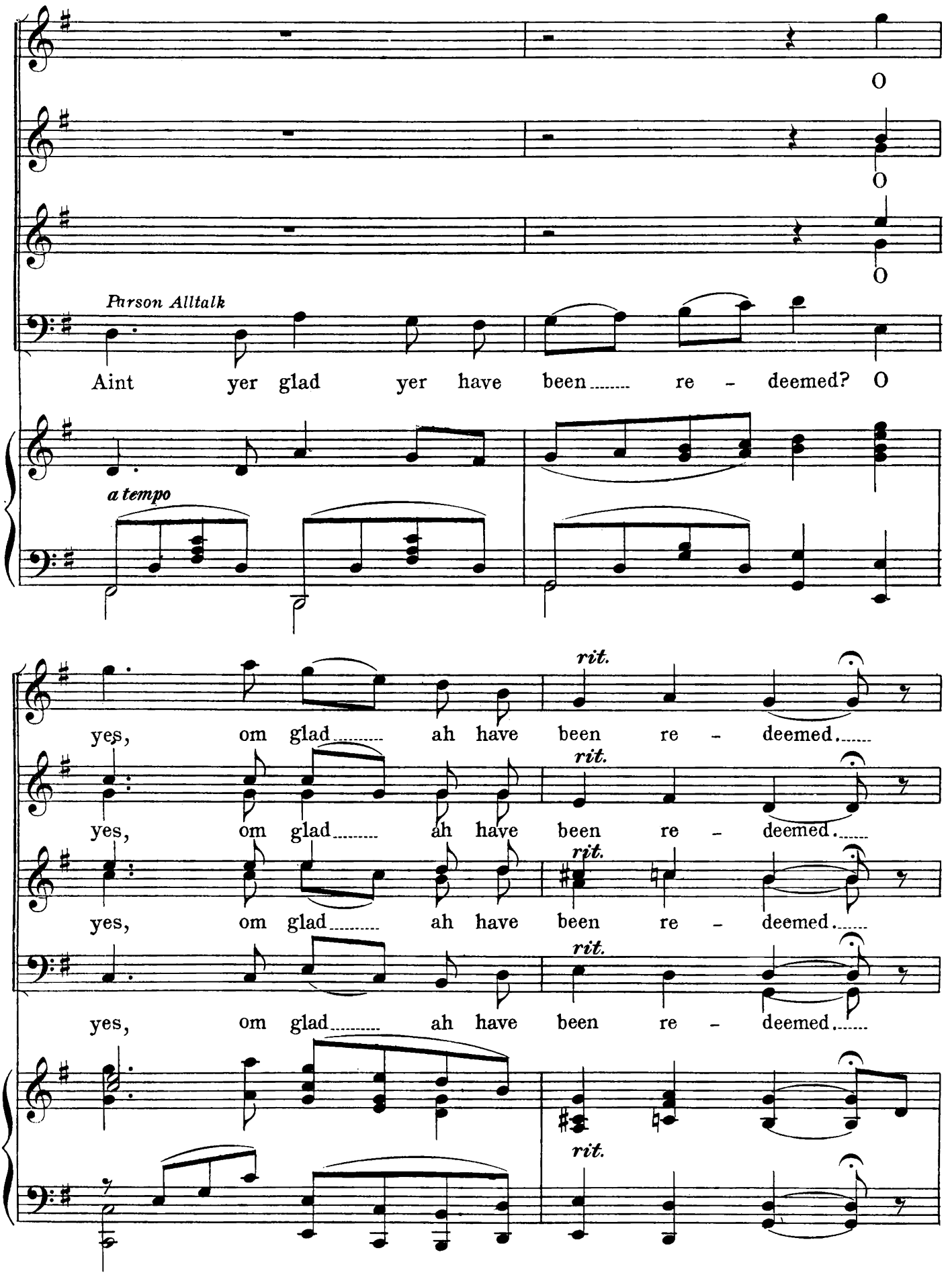

O yes, ah al-ways aim ter
O yes, ah al-ways aim ter
O yes, ah al-ways aim ter
Parson Alltalk.
Does yer al-ways aim ter speak de..... truth? O yes, ah al-ways aim ter
a tempo
rit.
speak de..... truth..... O
rit.
speak de truth..... O
rit.
speak de truth..... O
rit.
Parson Alltalk.
speak de truth..... Does yer love all yo' neigh - bors too? O
rit.
a tempo
rit.

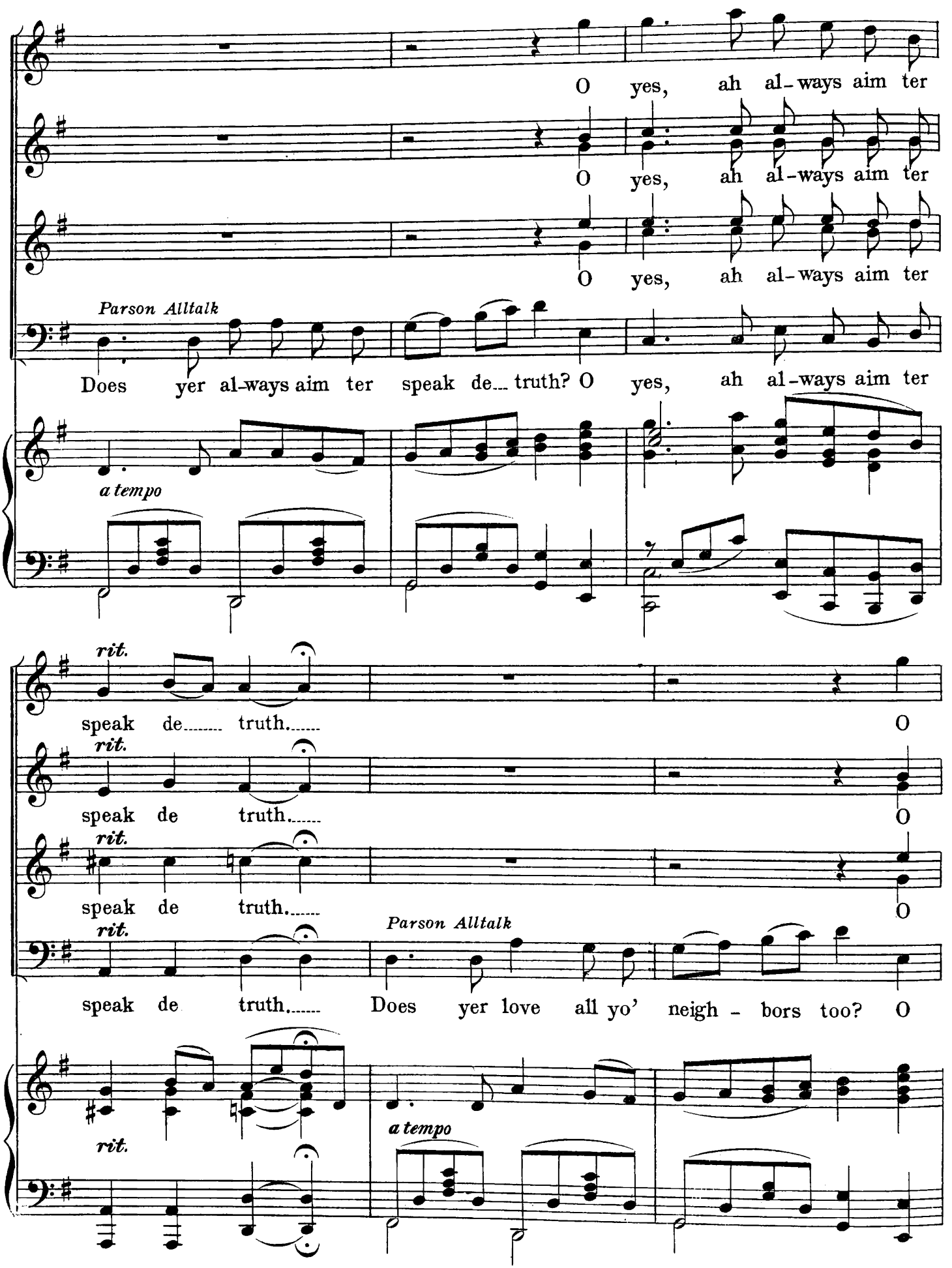

rit.
yes, ah love... all ma neigh - bors too.....
rit.
yes, ah love... all ma neigh - bors too.....
rit.
yes, ah love all ma neigh - bors too.....
rit.
yes, ah love... all ma neigh - bors too.....
Largo. M.M. ♩= 50
rit.
mp
Parson Alltalk.
Lis-'en friends, Al-ways live lak brothers an' sis - ters,... be -
p
cause..... it is right..... Re-mem-ber all..... I say to
p

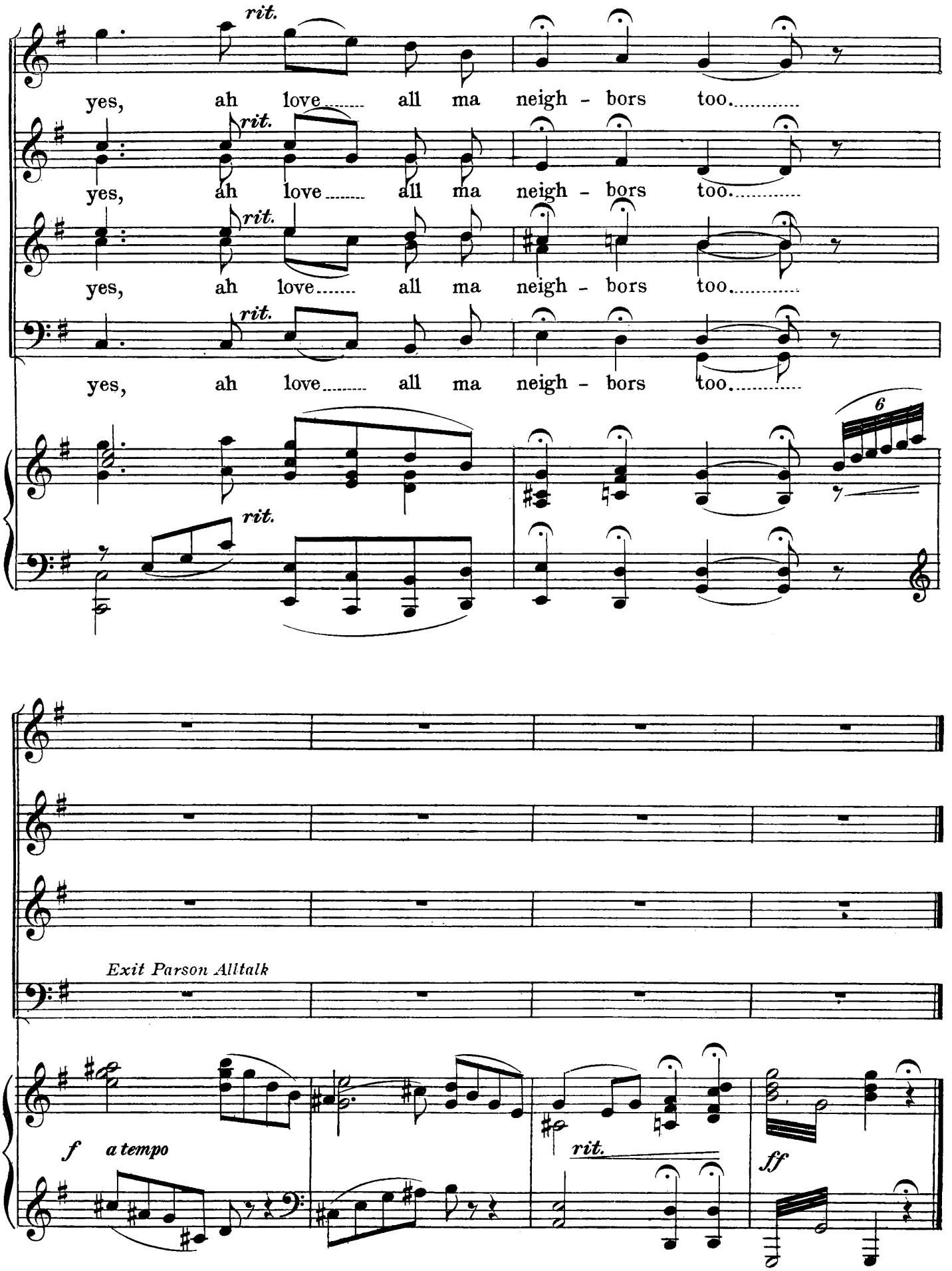

you, Be - cause it's good ad - vice.
Parson Alltalk
Don't harm yo' broth - ers, Don't
mp
Double Bass
harm yo' sis - ters;— O, my neighbors, you must be good.
cresc.
mf


(With closed lips.)
Sopranos
Un-n-n-n-n-n-n-n.
Altos
Un-n-n-n-n-n-n-n.
Tenors
Un-n-n-n-n-n-n-n.
Basses
Parson Alltalk
Un-n-n-n-n-n-n-n. Re - mem-ber, each day,... Yo'
mp
CHORUS
(with closed lips)
Un-n-n-n-n-n-n.
Un-n-n-n-n-n-n.
Un-n-n-n-n-n-n.
debts you should pay; O, my neighbors, you must be good... Un-n-n-n-n-n-n.
cresc.
mf


Sopranos
O
Altos
O
Tenors
O
Lento con espressione. M.M. ♩ = 66
Parson Alltalk
Basses
Does yer feel lak you've been re - deemed? O
yes, ah feel lak I've been re - deemed.
yes, ah feel lak I've been re - deemed.
yes, ah feel lak I've been re - deemed.
yes, ah feel lak I've been re - deemed.
rit.
rit.
rit.
rit.
rit.


O
O
O
Parson Alltalk
Aint yer glad yer have been re - deemed? O
a tempo
yes, om glad ah have been re - deemed.
rit.
yes, om glad ah have been re - deemed.
rit.
yes, om glad ah have been re - deemed.
rit.
yes, om glad ah have been re - deemed.
rit.
rit.


O yes, ah al-ways aim ter
O yes, ah al-ways aim ter
O yes, ah al-ways aim ter
Parson Alltalk
Does yer al-ways aim ter speak de truth? O yes, ah al-ways aim ter
a tempo
rit.
speak de truth. O
rit.
speak de truth. O
rit.
speak de truth. O
rit.
Parson Alltalk
speak de truth. Does yer love all yo' neigh - bors too? O
rit.
a tempo

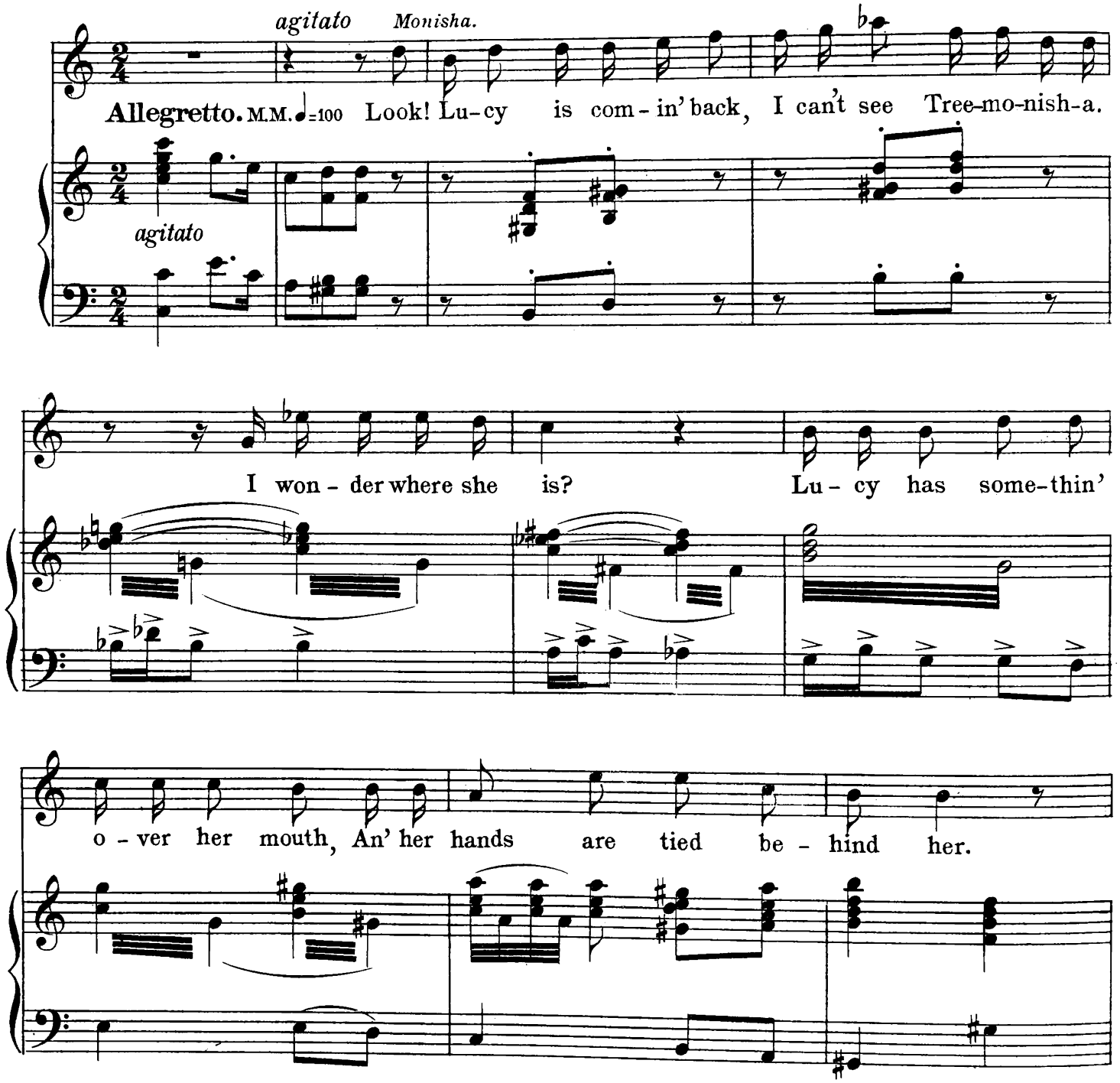

rit.
yes, ah love all ma neigh - bors too.
rit.
yes, ah love all ma neigh - bors too.
rit.
yes, ah love all ma neigh - bors too.
rit.
yes, ah love all ma neigh - bors too.
6
rit.
Exit Parson Alltalk
f a tempo
rit.
ff

TREEMONISHA.

No. 10. CONFUSION.

ENSEMBLE.

By SCOTT JOPLIN.



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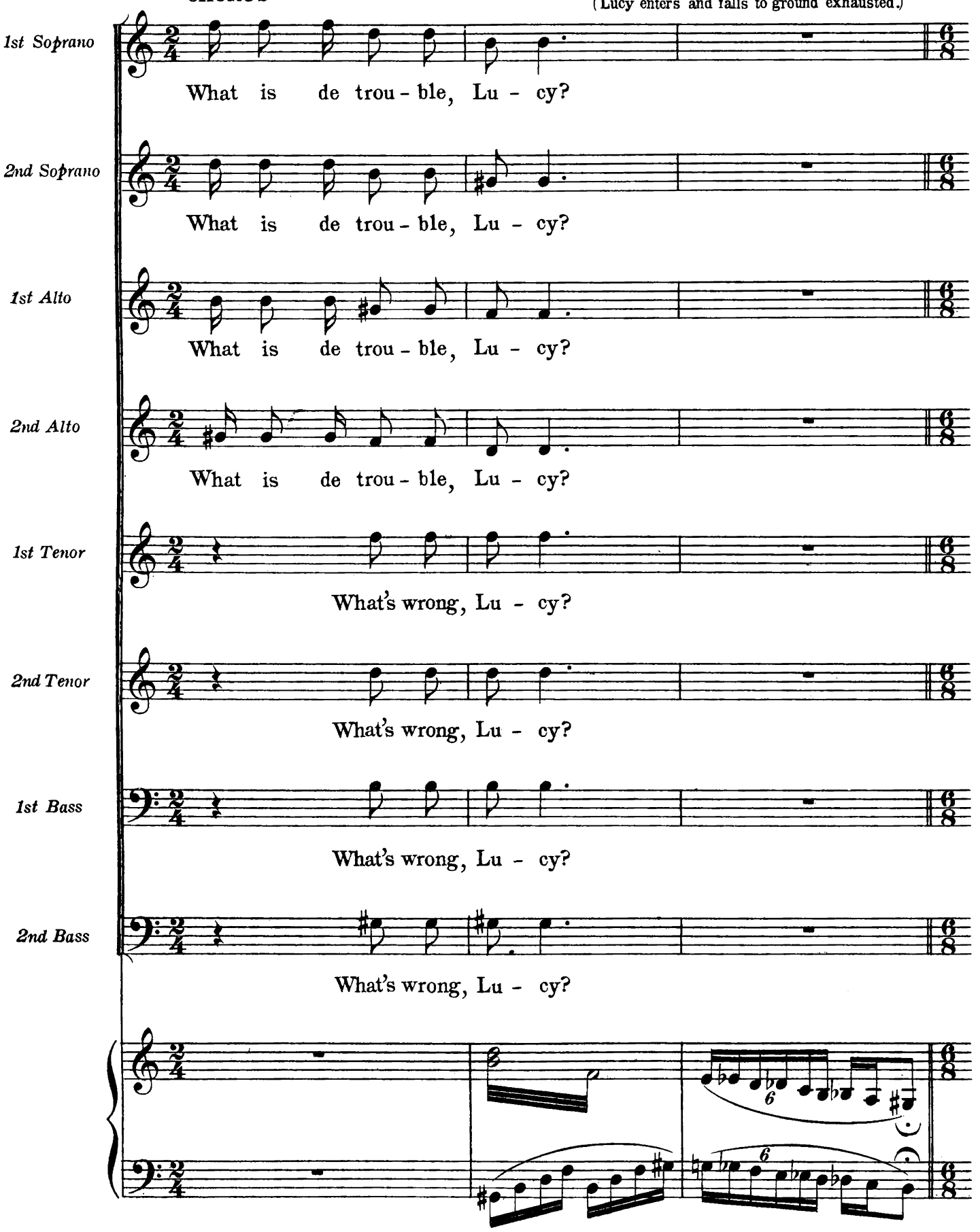
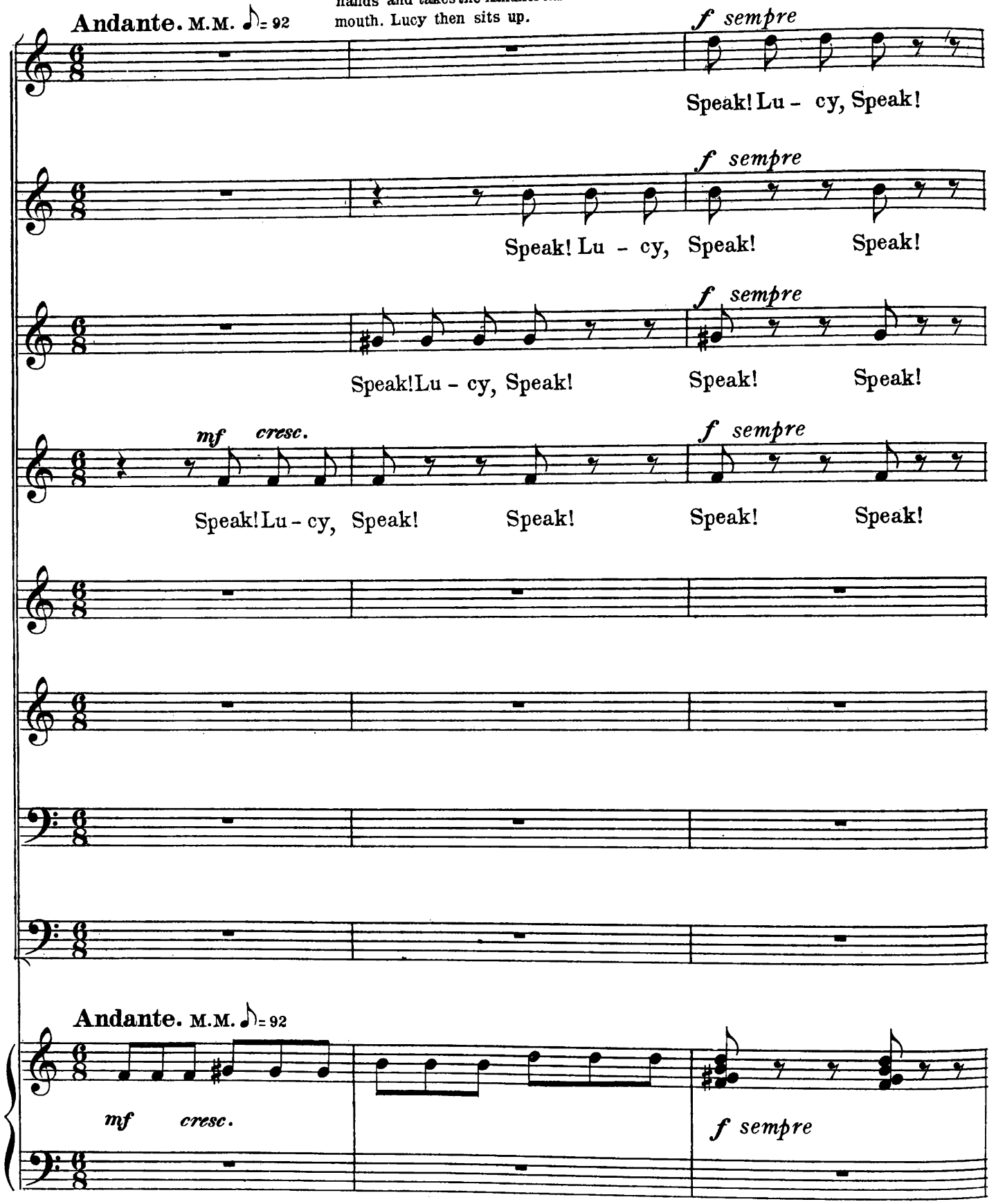
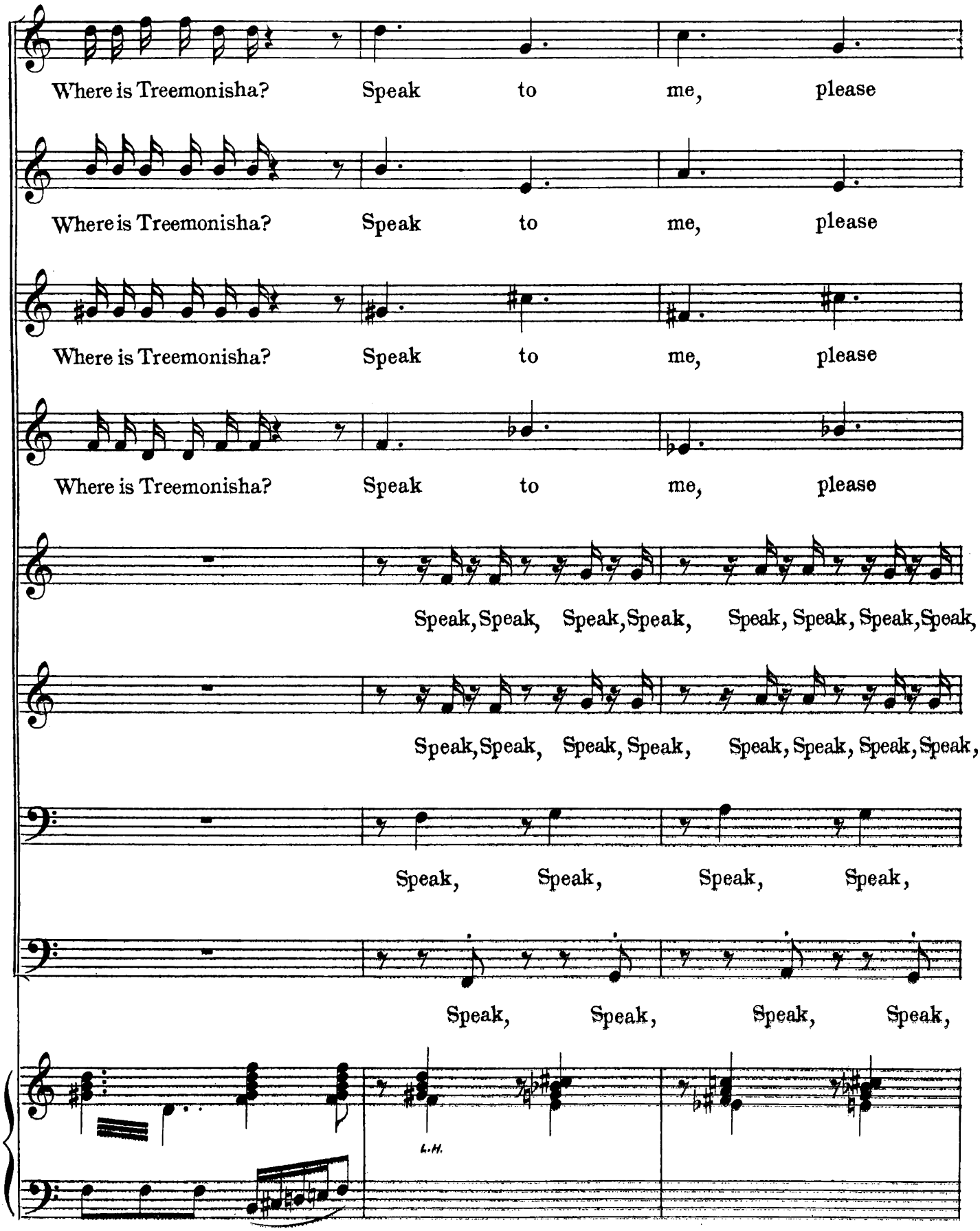
CHORUS

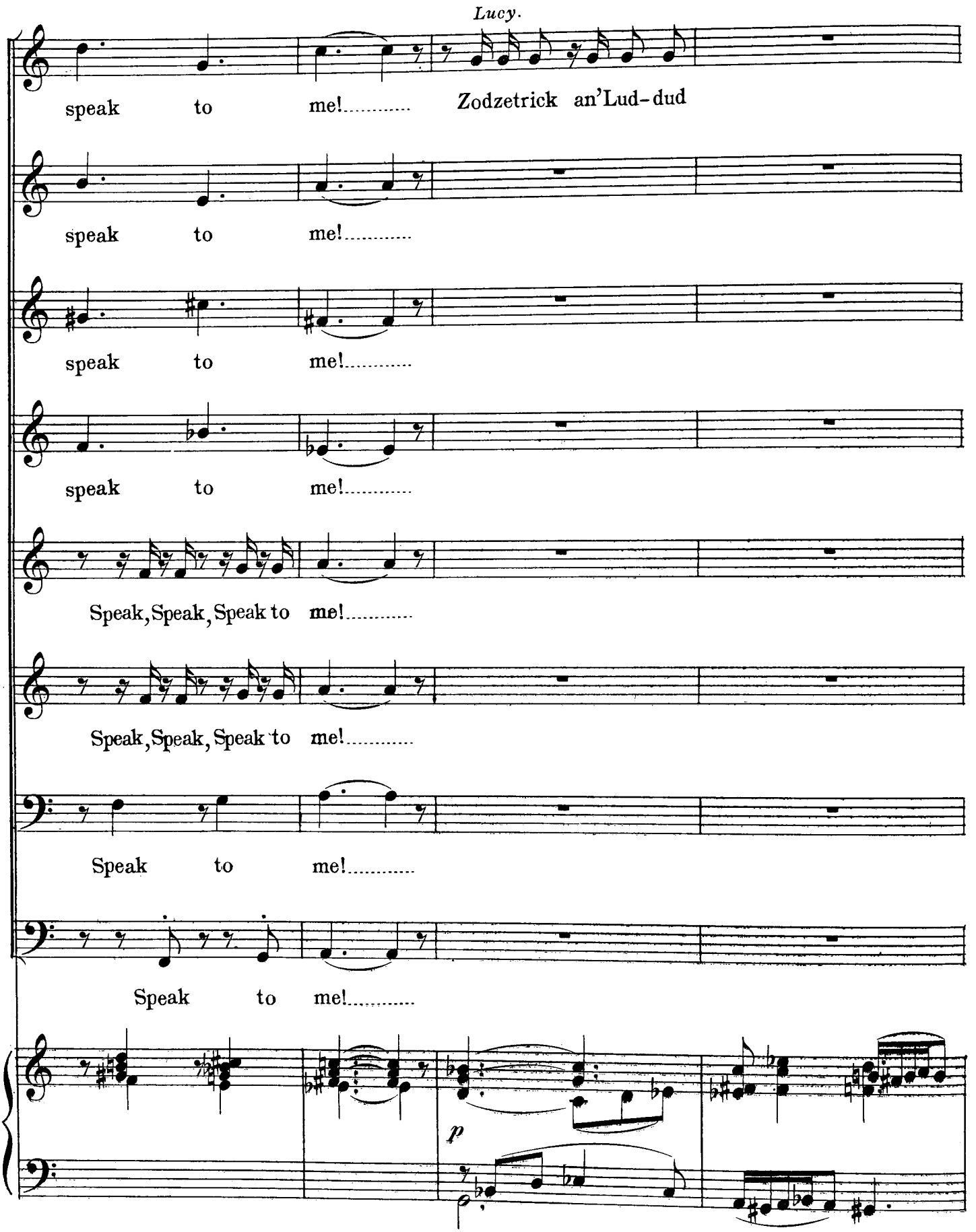
(Lucy enters and falls to ground exhausted.)

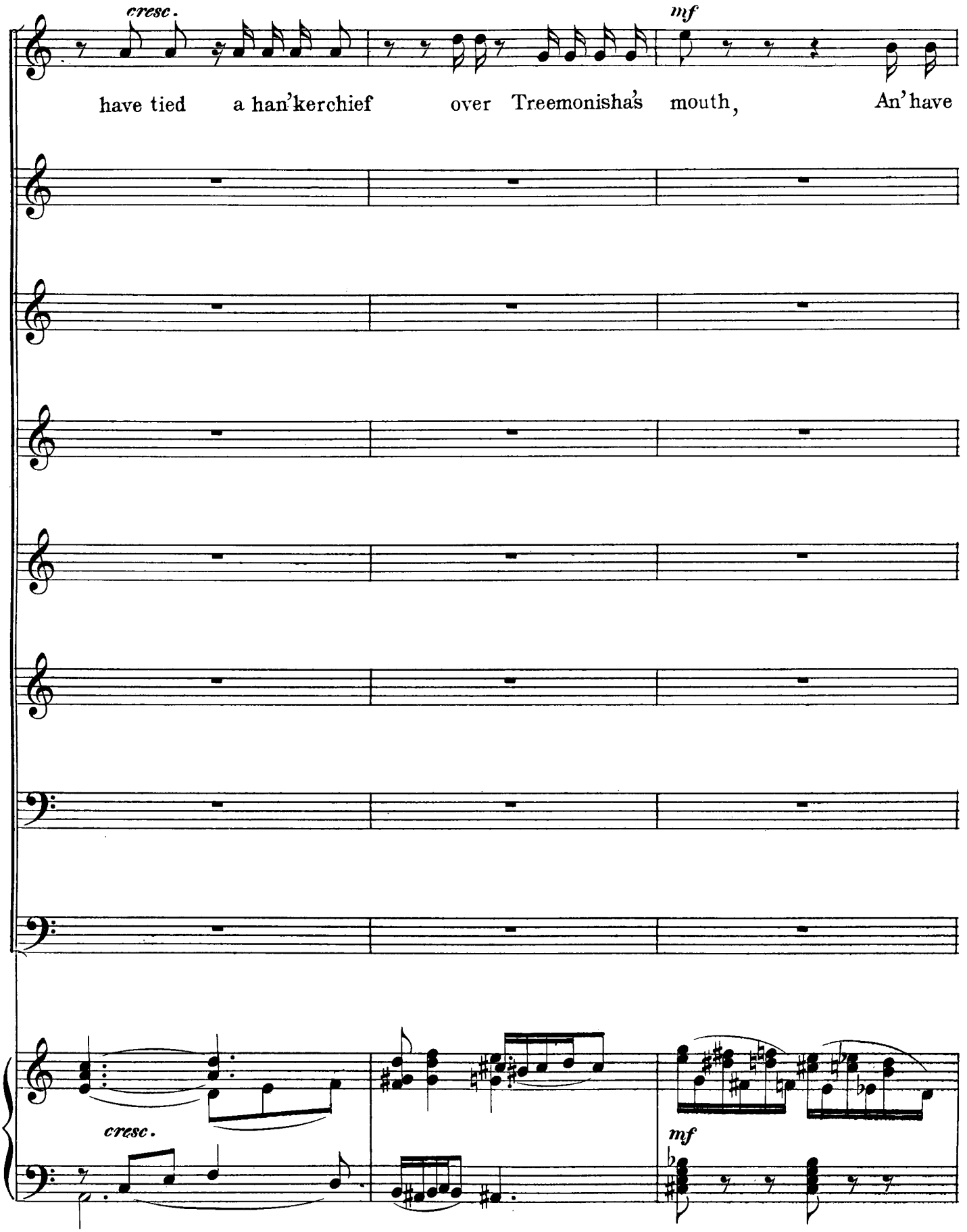


All gather around Lucy. Monisha unties Lucy s hands and takes the handkerchief from over her mouth. Lucy then sits up.




Where is Treemonisha? Speak to me, please
Where is Treemonisha? Speak to me, please
Where is Treemonisha? Speak to me, please
Where is Treemonisha? Speak to me, please
Speak, Speak, Speak, Speak, Speak, Speak, Speak, Speak,
Speak, Speak, Speak, Speak, Speak, Speak, Speak, Speak,
Speak, Speak, Speak, Speak,
Speak, Speak, Speak, Speak,
L.H.


Lucy.
speak to me! Zodzetrick an'Lud-dud
speak to me!
speak to me!
speak to me!
Speak, Speak, Speak to me!
Speak, Speak, Speak to me!
Speak to me!
Speak to me!
p


cresc.
mf
have tied a han'kerchief over Treemonisha's mouth, An' have
cresc.
mf

CHORUS

tied her han's be - hind her jes' lak dey tied mine. Tell it quick, quick!

Tell it quick, quick!

Tell it quick, quick!

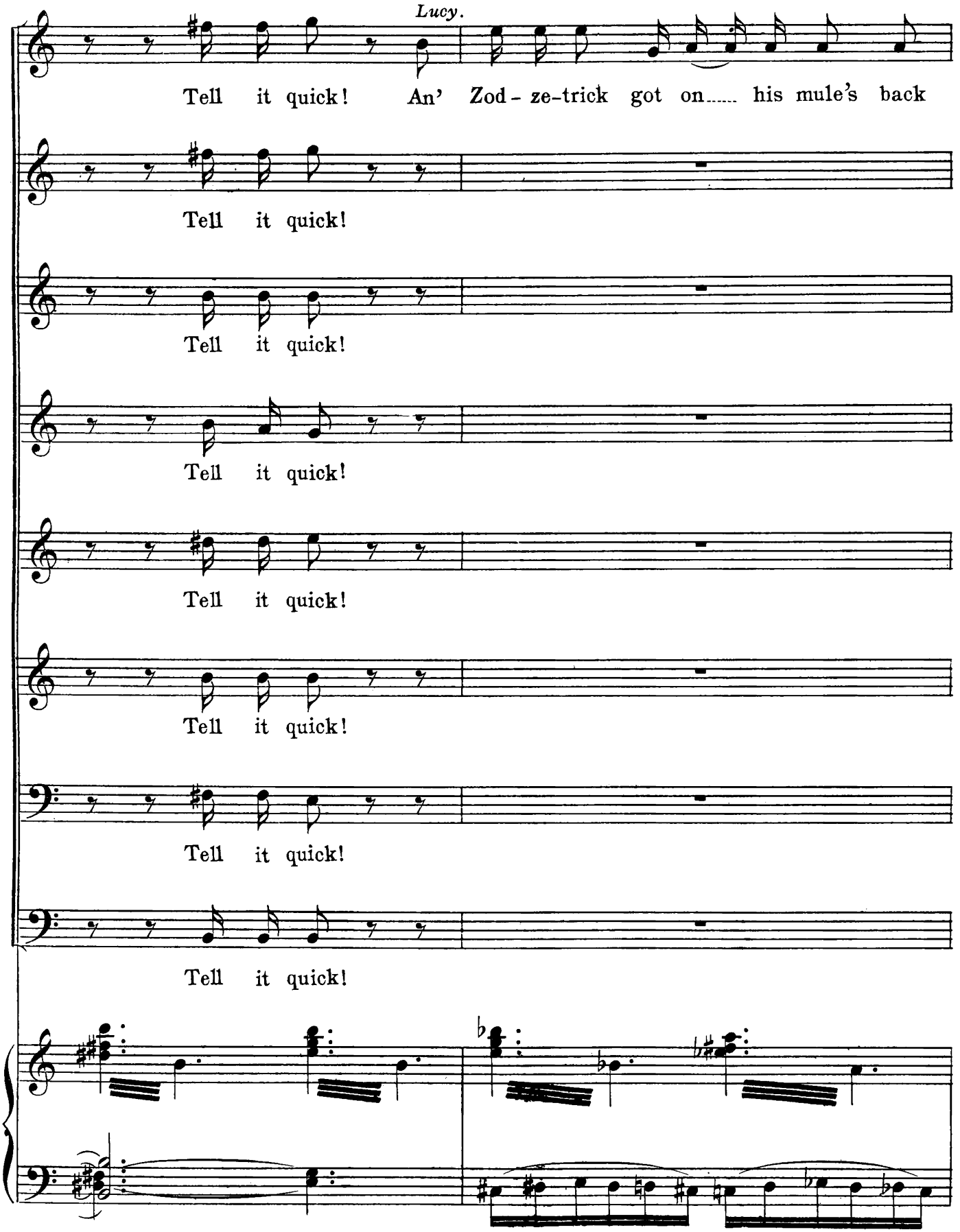
Tell it quick, quick!

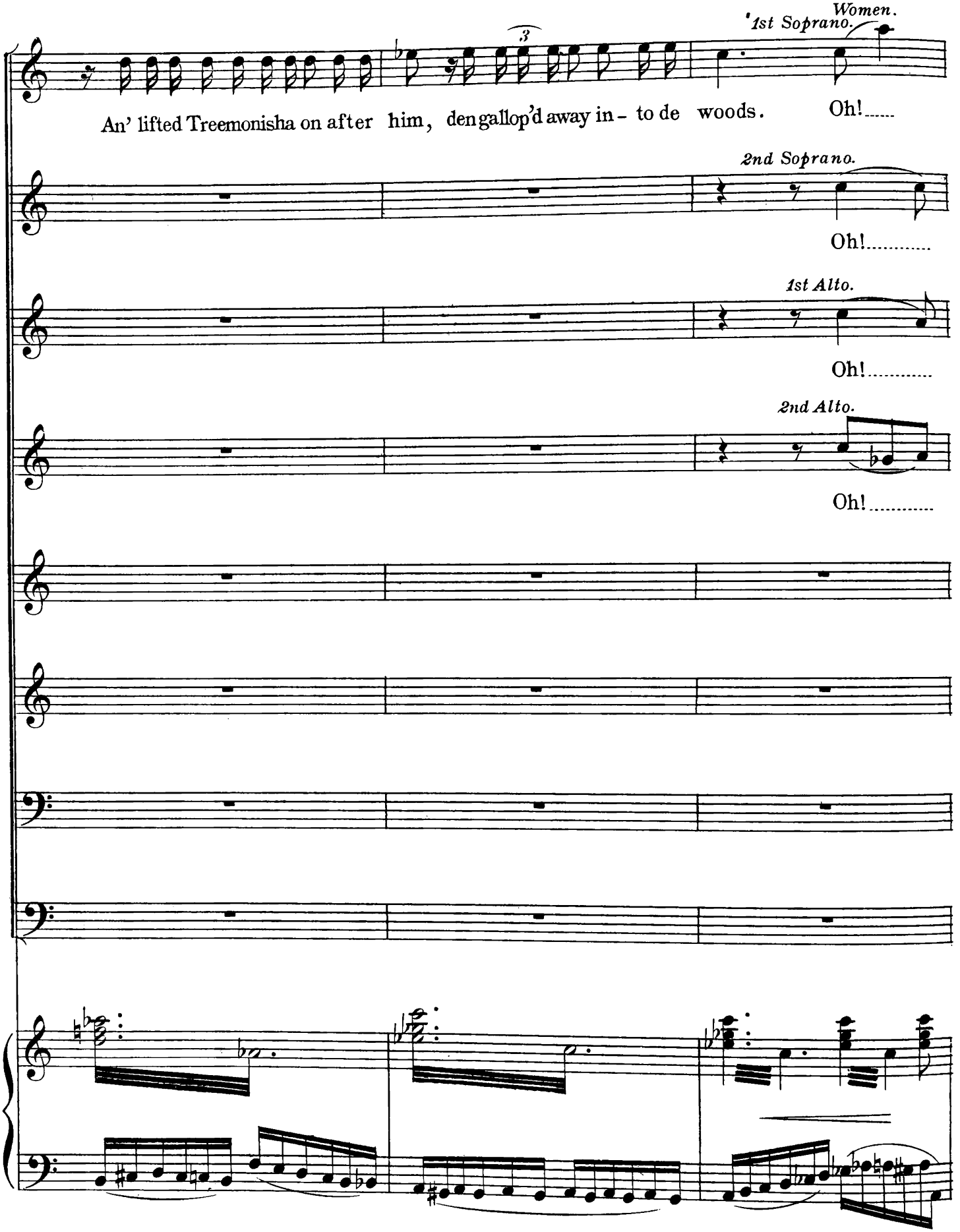
Tell it quick, quick!

Tell it quick, quick!

Tell it quick, quick!

Tell it quick, quick!


Lucy.
Tell it quick! An' Zod - ze-trick got on..... his mule's back
Tell it quick!
Tell it quick!
Tell it quick!
Tell it quick!
Tell it quick!
Tell it quick!
Tell it quick!


Women.
1st Soprano.
An' lifted Treemonisha on after him, den gallop'd away in - to de woods. Oh!.....
2nd Soprano.
Oh!.....
1st Alto.
Oh!.....
2nd Alto.
Oh!.....

Women crying: (Lucy rises and begins to cry)

(The crying need not be in strict time, but the accompaniment must be.)

(Spoken in crying tones)

O! ..... Go an' bring her back,

O! ..... Go an' bring her back,

O! ..... Go an' bring her back,

O! ..... Go an' bring her back,

Men.

Crying should start on a high pitch each time and the sound gradually diminish.

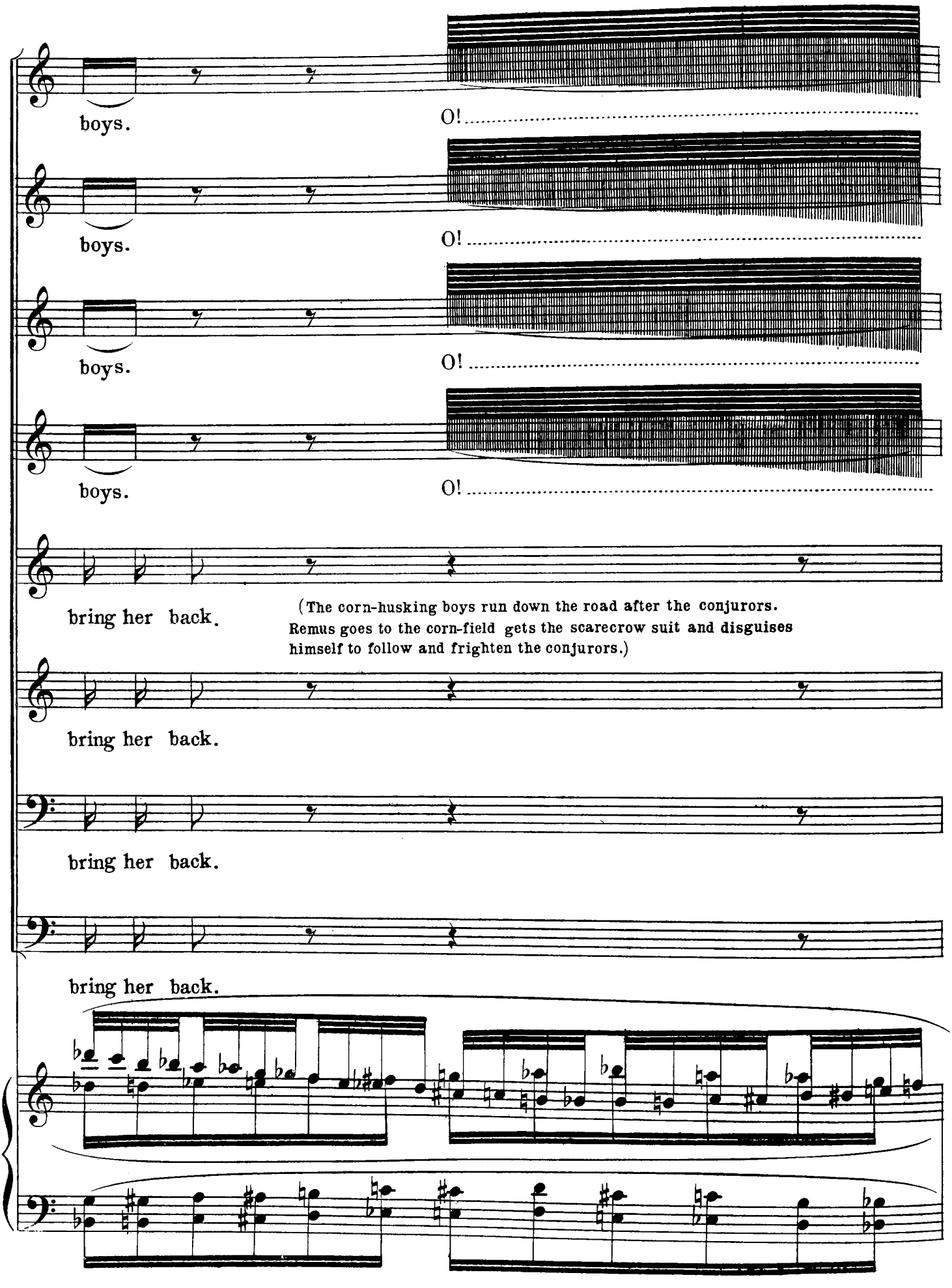
The men speak in crying tones } We will

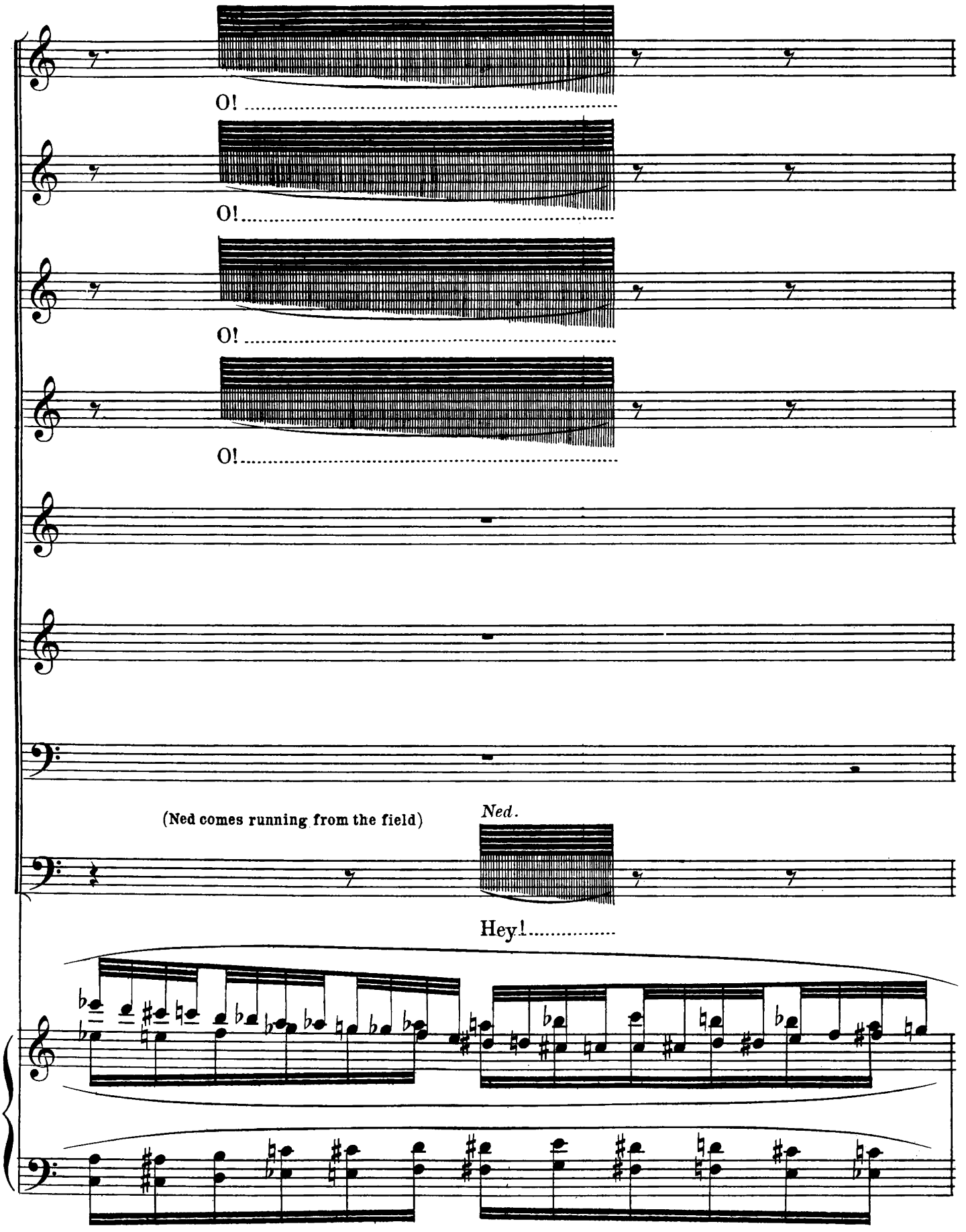
We will

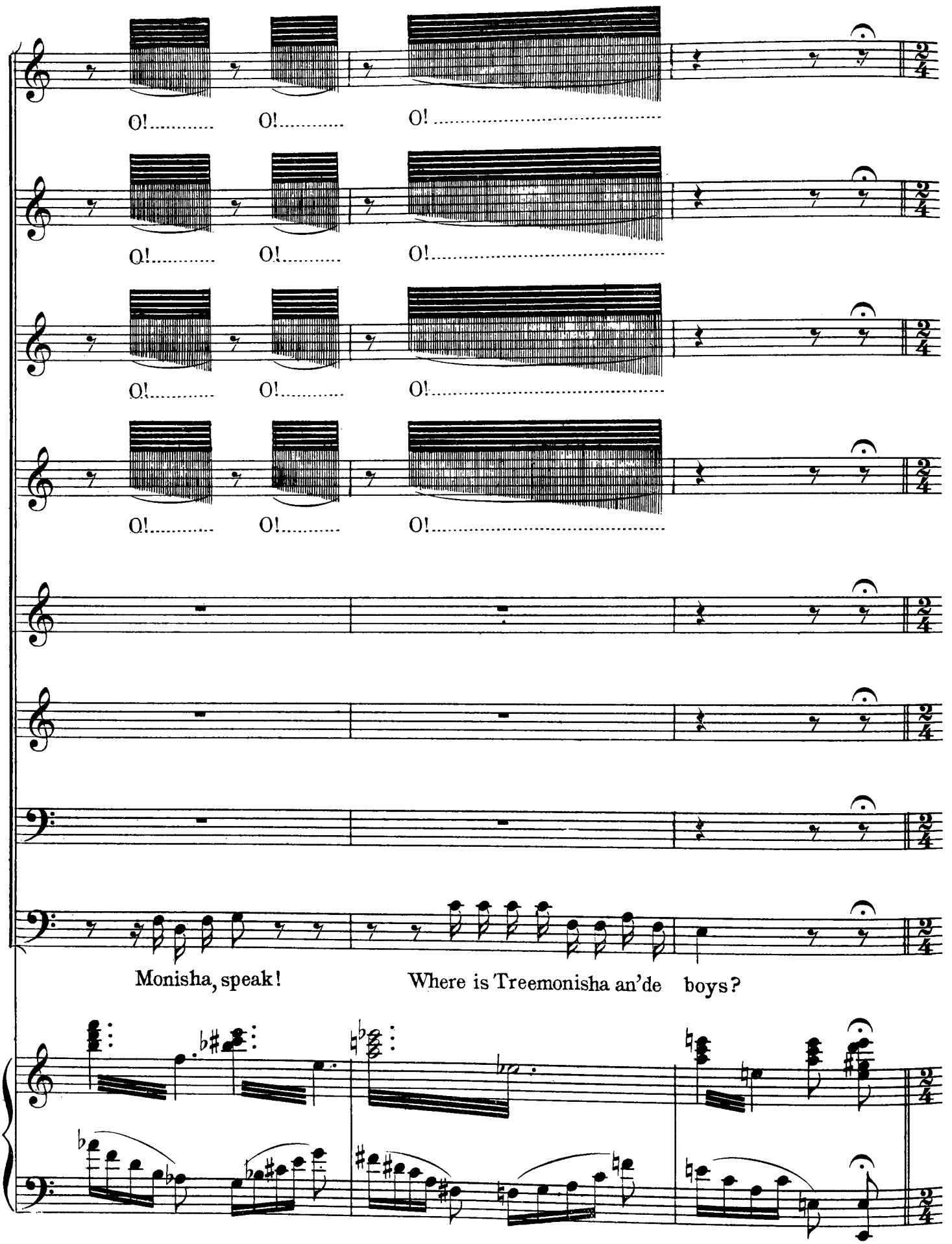
We will

We will

f sempre

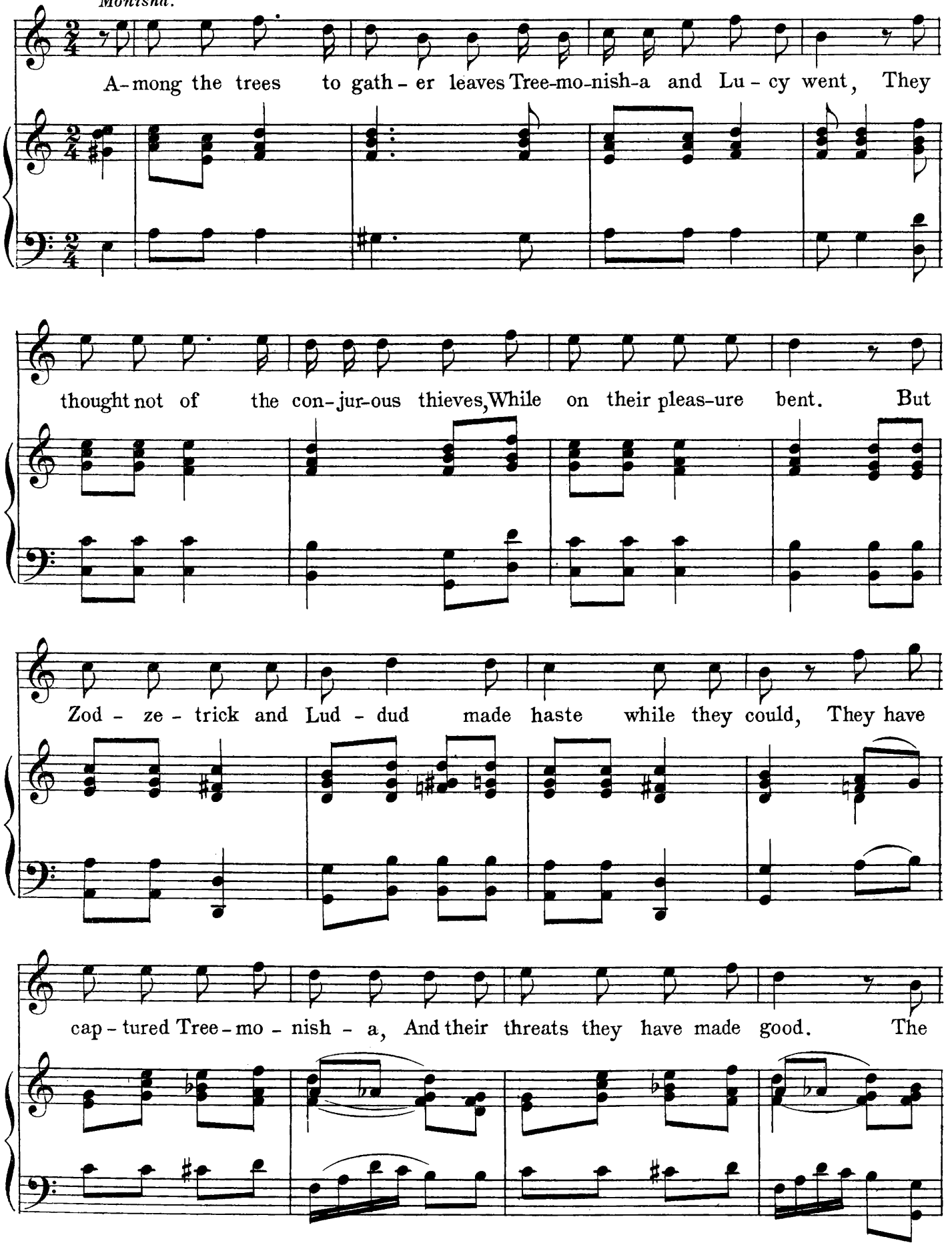

boys.
O!
boys.
O!
boys.
O!
boys.
O!
bring her back.
(The corn-husking boys run down the road after the conjurors. Remus goes to the corn-field gets the scarecrow suit and disguises himself to follow and frighten the conjurors.)
bring her back.
bring her back.
bring her back.

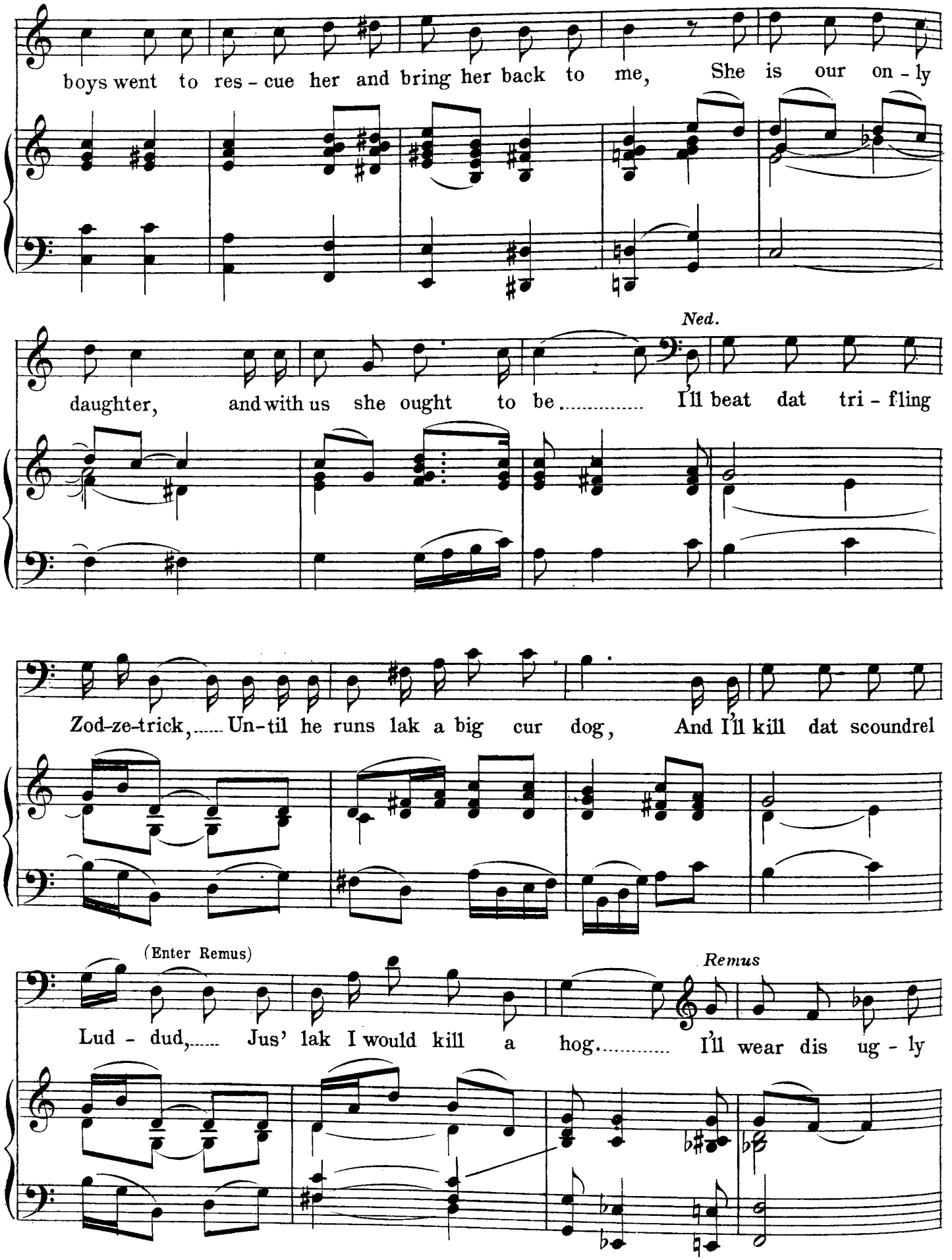

O!
O!
O!
O!
(Ned comes running from the field)
Ned.
Hey!


O!
O!
O!
O!
O!
O!
O!
O!
O!
O!
O!
O!
Monisha, speak!
Where is Treemonisha an'de boys?

Allegretto con espressione. M.M. ♩ = 92

Monisha.




boys went to res - cue her and bring her back to me, She is our on - ly
Ned.
daughter, and with us she ought to be..... I'll beat dat tri - fling
Zod-ze-trick,..... Un-til he runs lak a big cur dog, And I'll kill dat scoundrel
(Enter Remus)
Remus
Lud - dud,..... Jus' lak I would kill a hog..... I'll wear dis ug - ly

(Remus puts on scarecrow suit.)

scare-crow, While through the woods I roam, 'Twill 'scare a - way the

(Remus goes running down the road)

con - jur - ors, And I'll bring Tree-mo-nish - a home.....

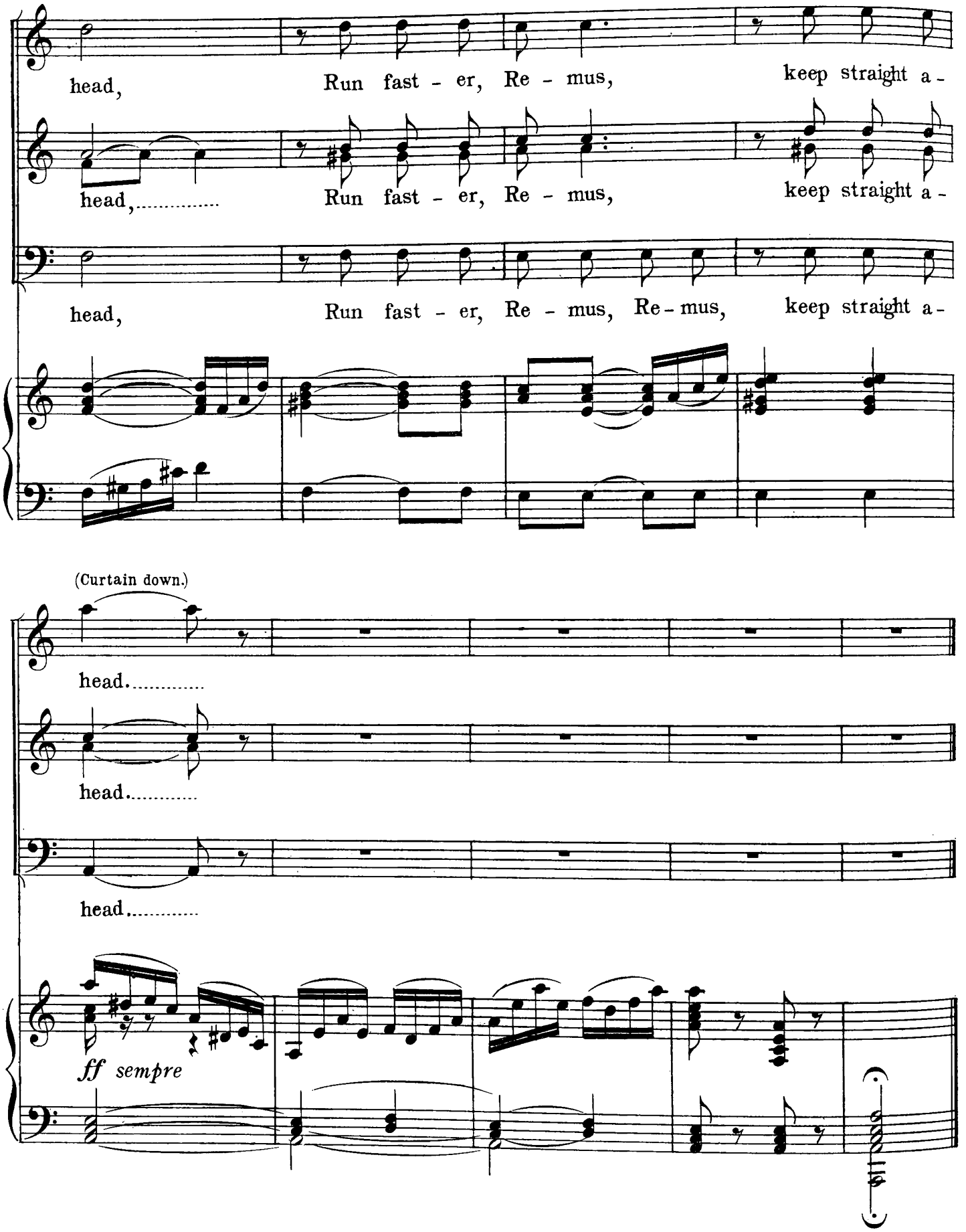
CHORUS (Ned, Monisha and the girls look at Remus as he runs down the road.)

Soprano. Run fast - er, Re - mus, keep straight a -

Alto. Run fast - er, Re - mus,..... keep straight a -

Bass. Run fast - er, Re - mus, Re - mus, keep straight a -

f


head, Run fast - er, Re - mus, keep straight a -
head,..... Run fast - er, Re - mus, keep straight a -
head, Run fast - er, Re - mus, Re - mus, keep straight a -
(Curtain down.)
head.....
head.....
head.....
ff sempre

TREEMONISHA.

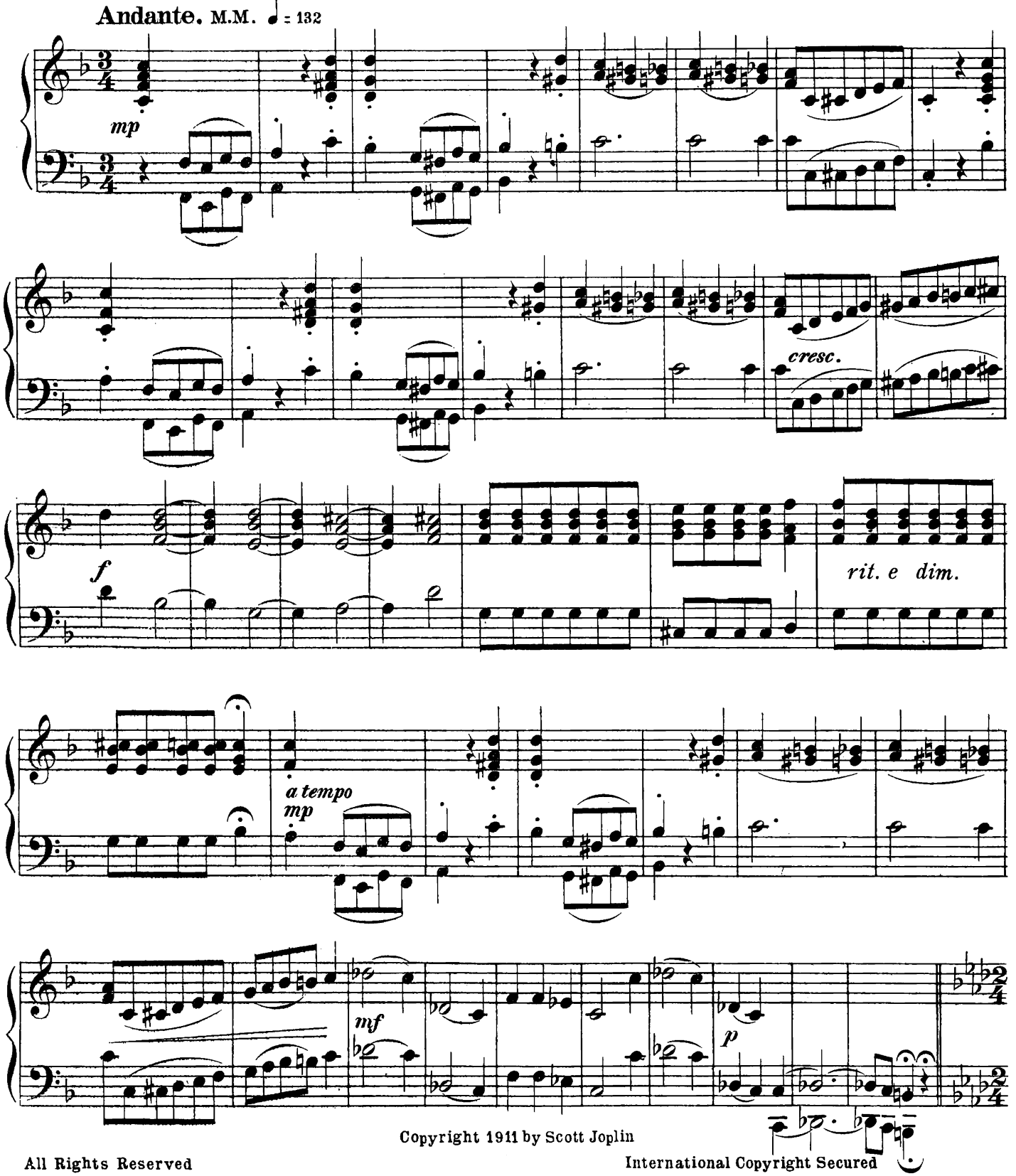
ACT 2.

No. 11. SUPERSTITION.

SCENE I. Woods. Conjurors meeting. Wasp's nest hanging on bush.

(Simon and Chorus)

By SCOTT JOPLIN



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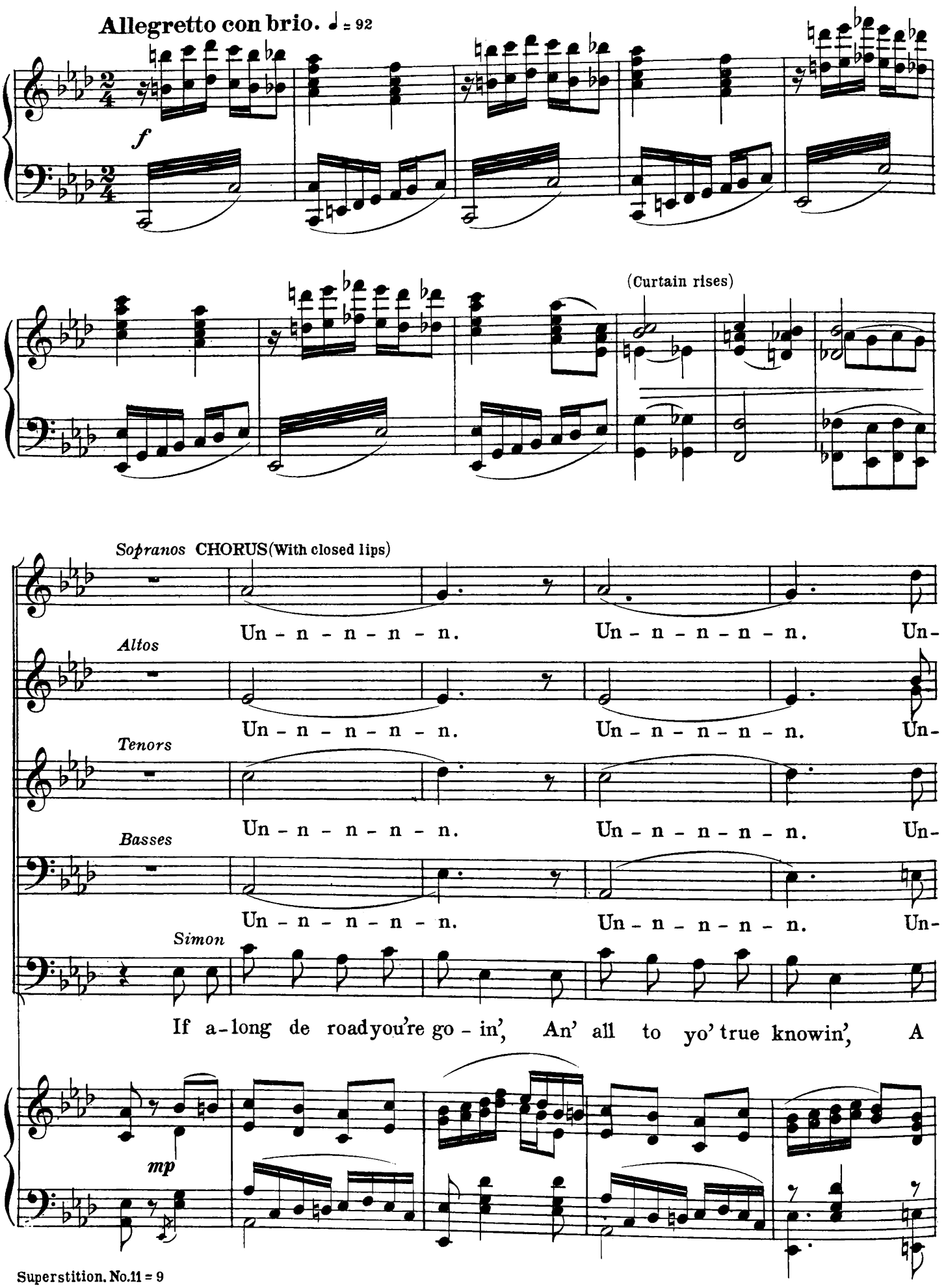
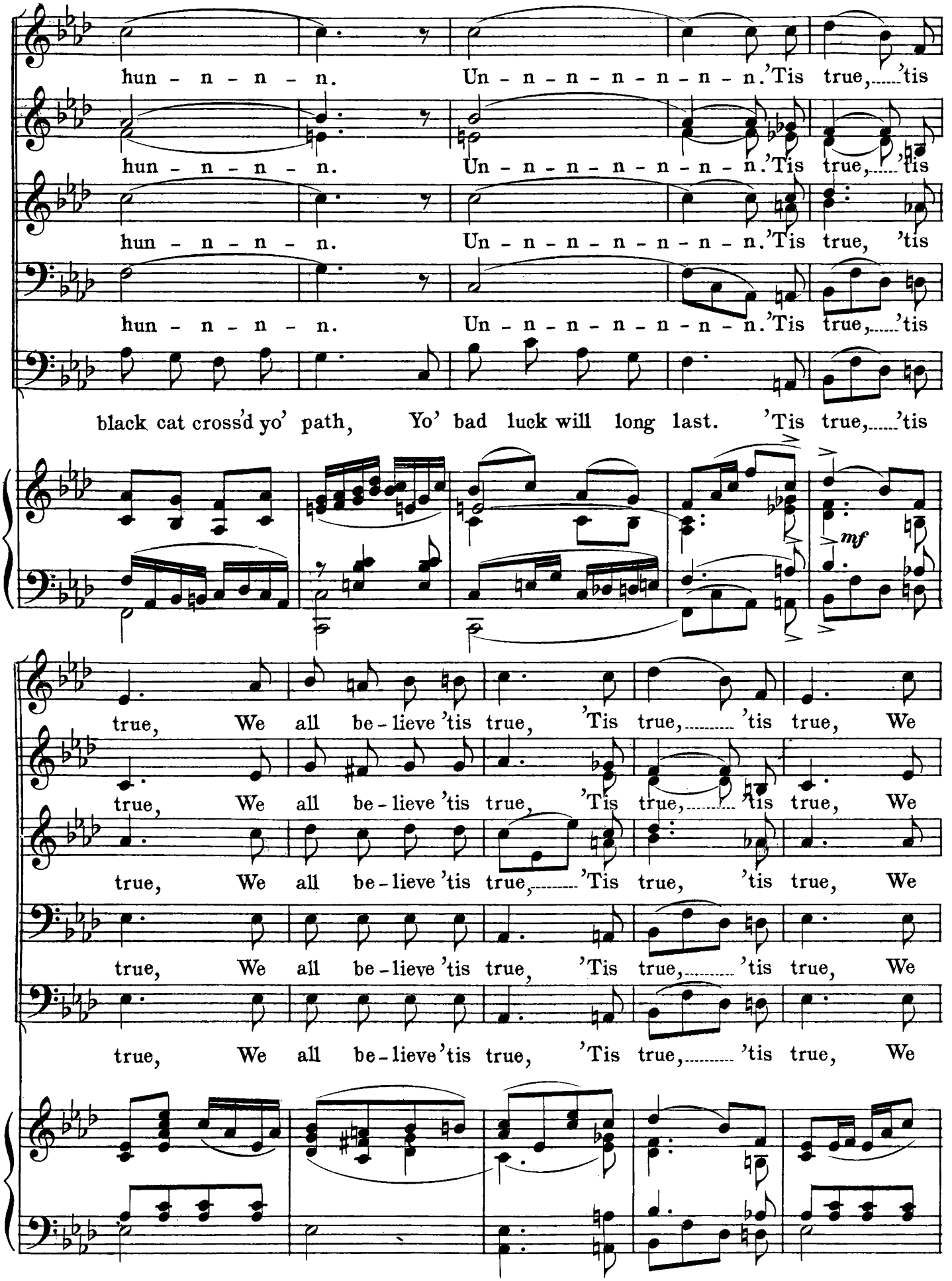
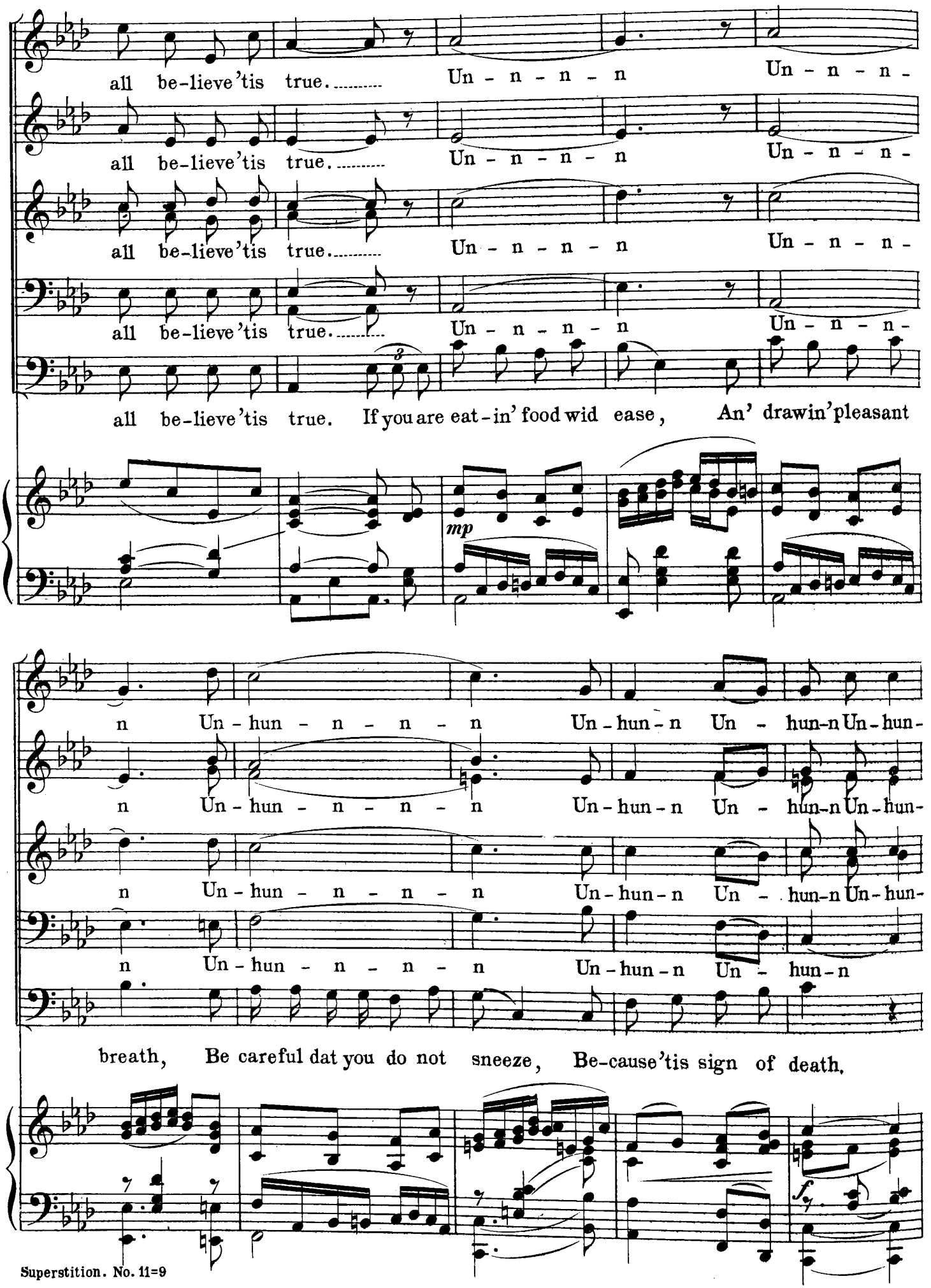
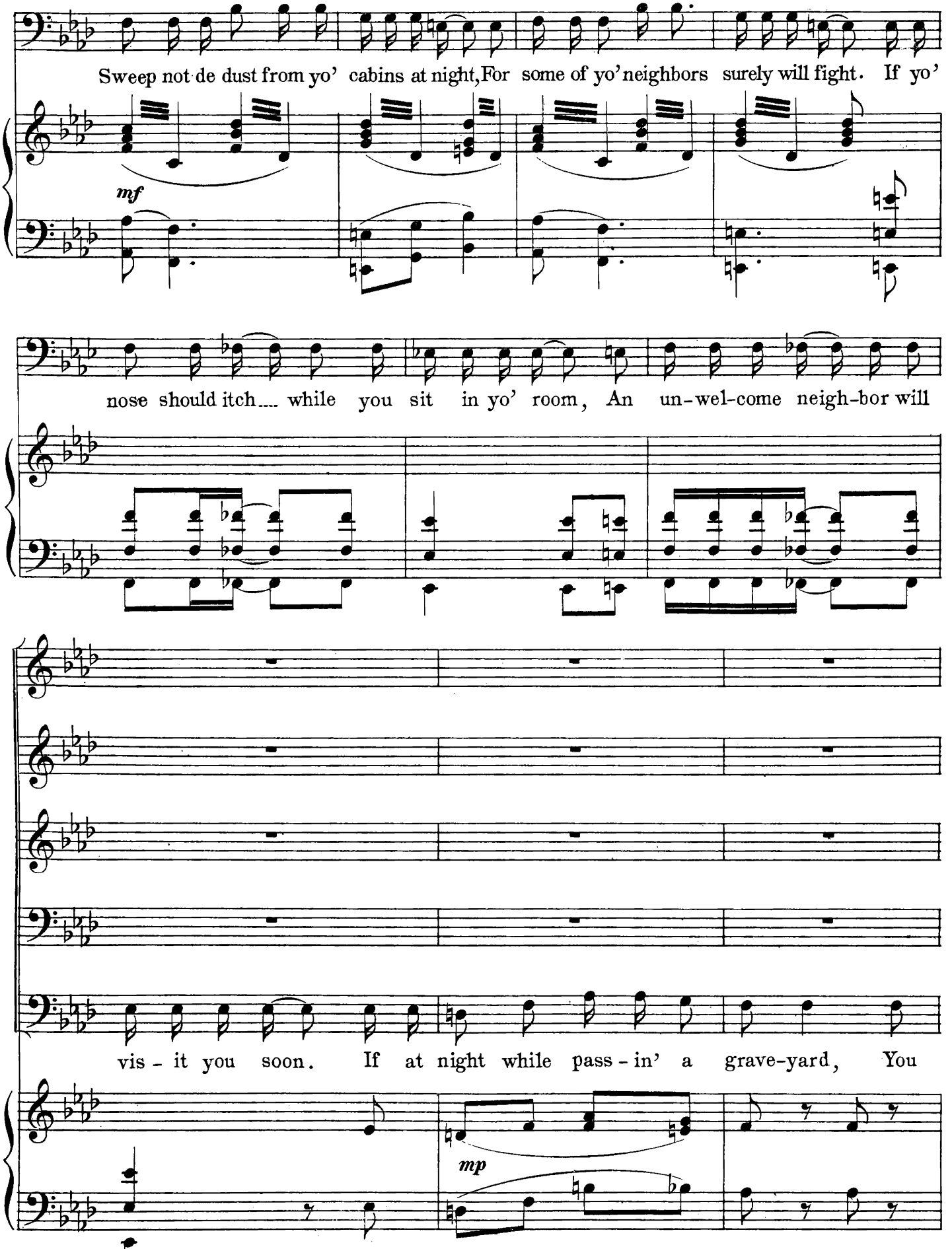
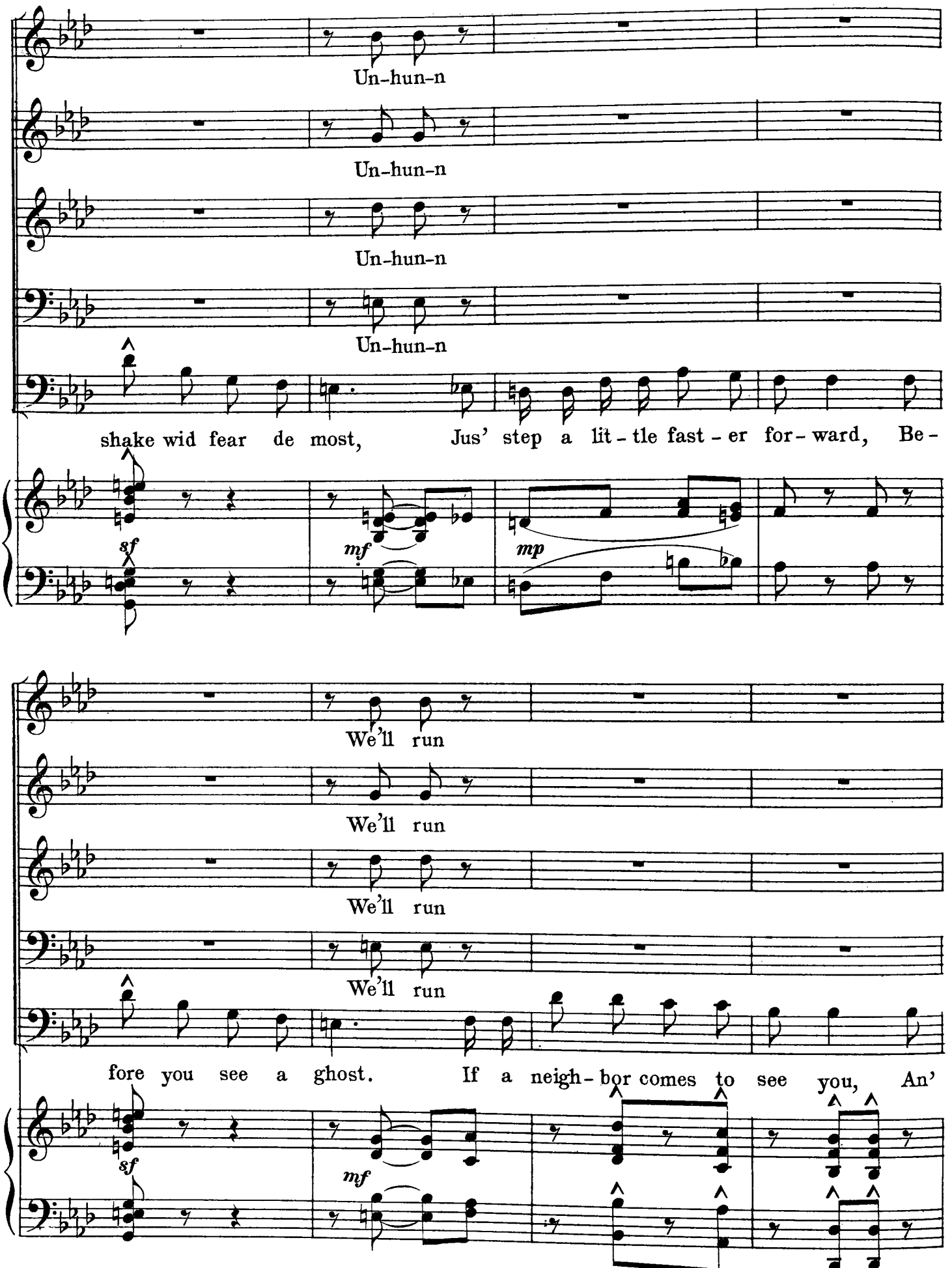
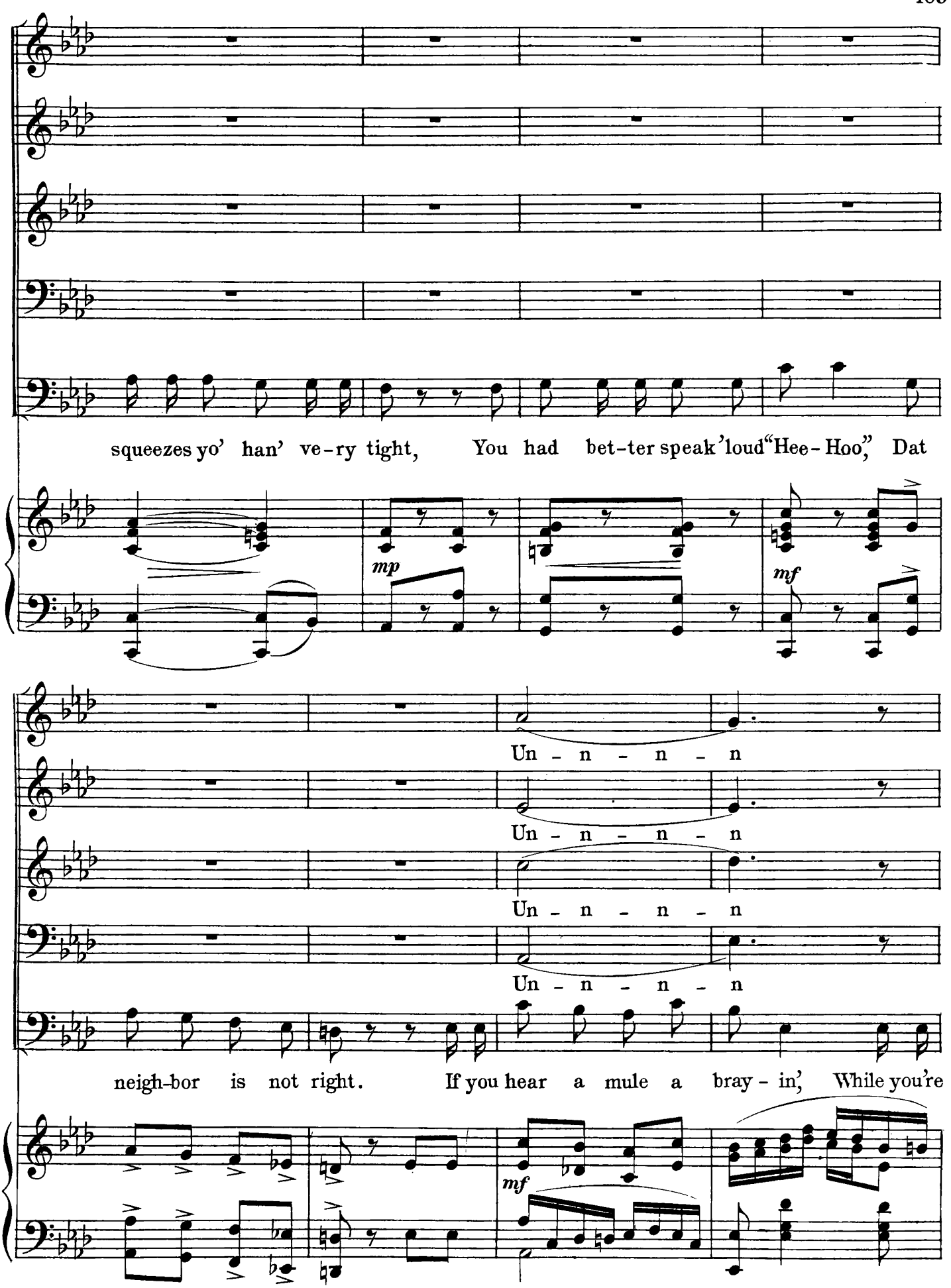

Allegretto con brio. ♩ = 92
f
(Curtain rises)
Sopranos CHORUS(With closed lips)
Un - n - n - n - n - n. Un - n - n - n - n - n. Un-
Altos
Un - n - n - n - n - n. Un - n - n - n - n - n. Un-
Tenors
Un - n - n - n - n - n. Un - n - n - n - n - n. Un-
Basses
Un - n - n - n - n - n. Un - n - n - n - n - n. Un-
Simon
If a-long de roadyou're go - in', An' all to yo' true knowin', A
mp

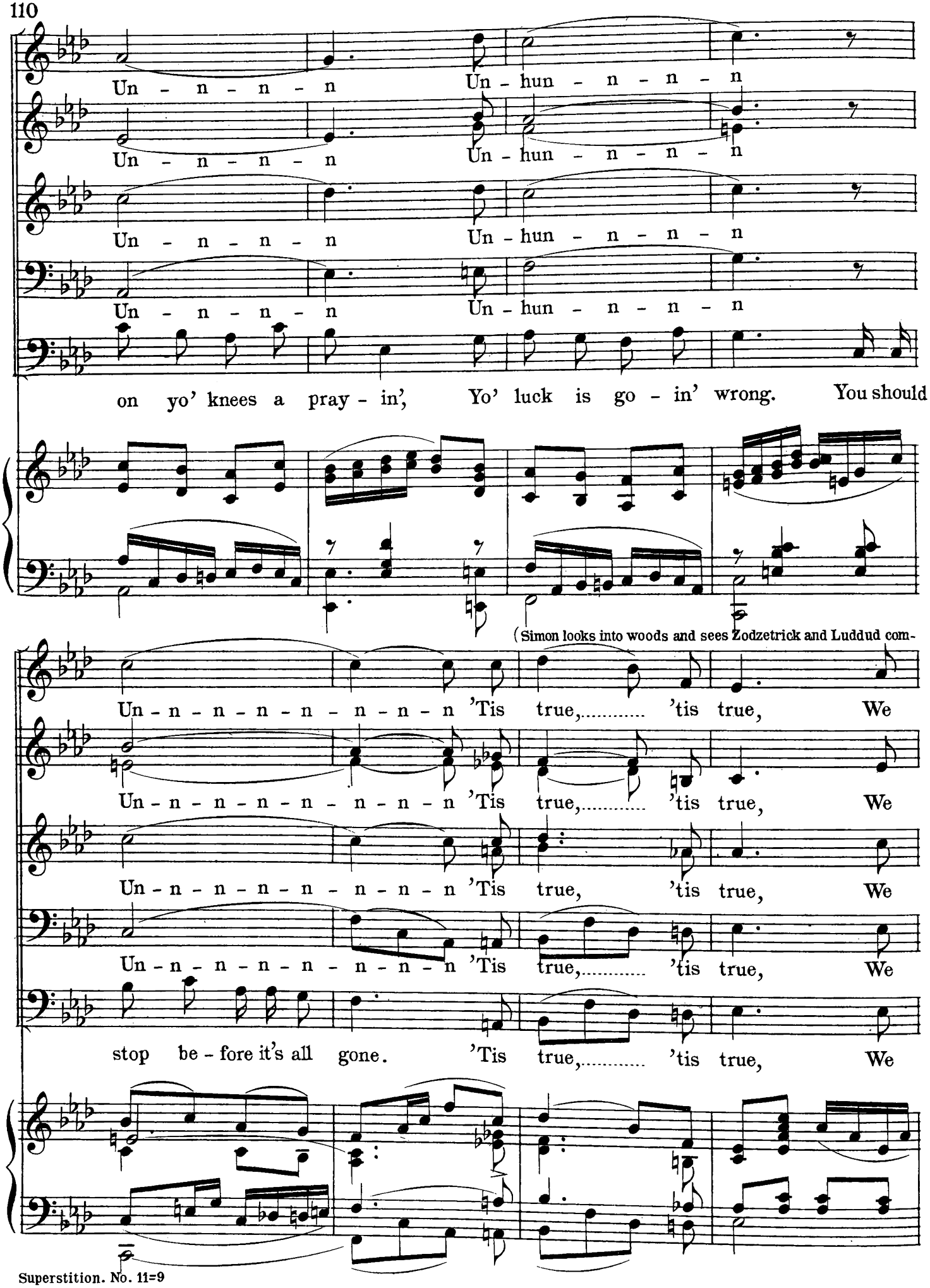

hun - n - n - n.
Un - n - n - n - n - n - n - n.'Tis true,.....'tis
hun - n - n - n.
Un - n - n - n - n - n - n - n.'Tis true,.....'tis
hun - n - n - n.
Un - n - n - n - n - n - n - n.'Tis true, 'tis
hun - n - n - n.
Un - n - n - n - n - n - n - n.'Tis true,.....'tis
black cat cross'd yo' path, Yo' bad luck will long last. 'Tis true,.....'tis
mf
true, We all be - lieve 'tis true, 'Tis true,..... 'tis true, We
true, We all be - lieve 'tis true, 'Tis true,..... 'tis true, We
true, We all be - lieve 'tis true,..... 'Tis true, 'tis true, We
true, We all be - lieve 'tis true, 'Tis true,..... 'tis true, We
true, We all be - lieve 'tis true, 'Tis true,..... 'tis true, We

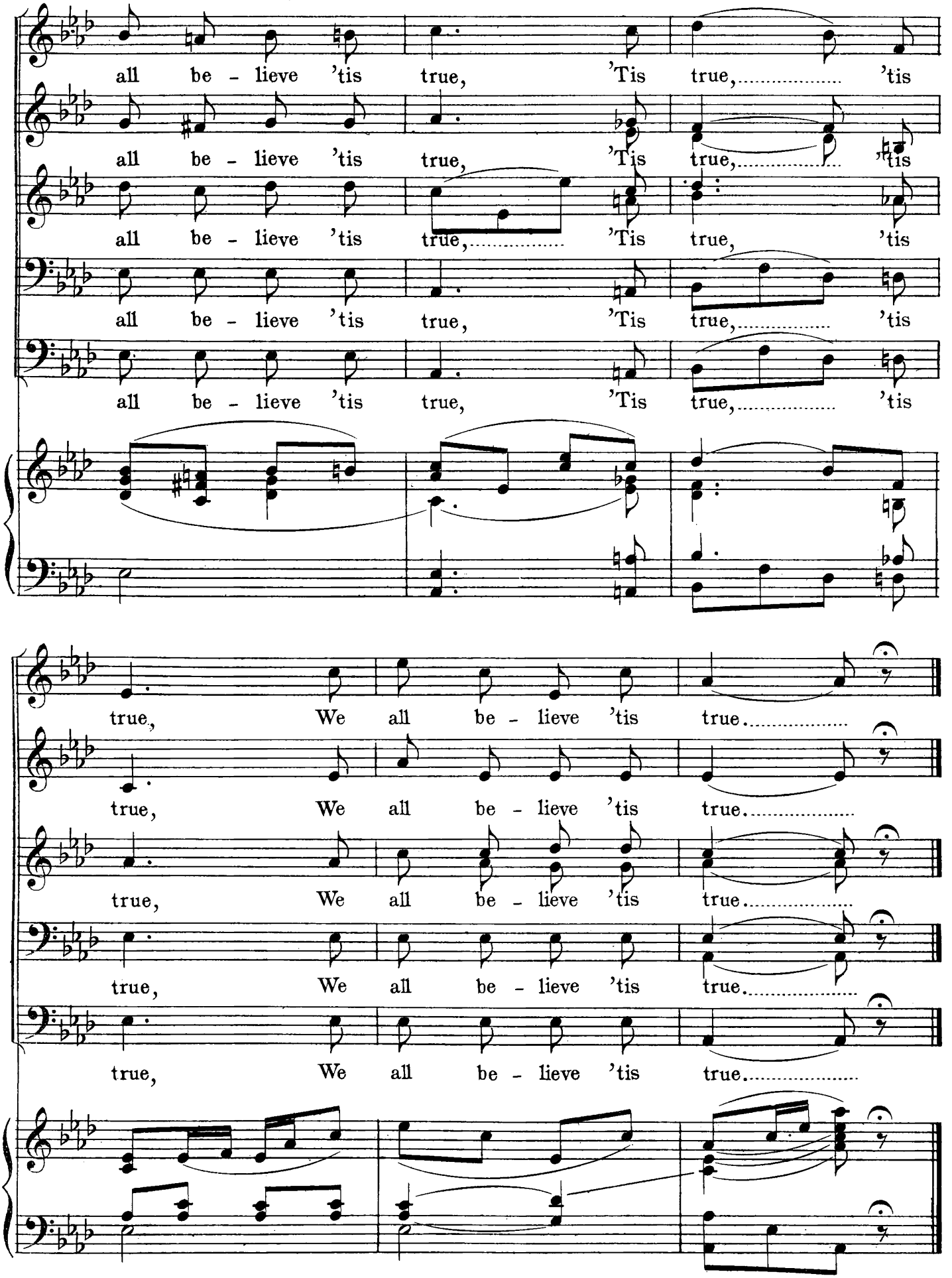

all be-lieve 'tis true. Un - n - n - n - n Un - n - n -
all be-lieve 'tis true. Un - n - n - n - n Un - n - n -
all be-lieve 'tis true. Un - n - n - n - n Un - n - n -
all be-lieve 'tis true. Un - n - n - n - n Un - n - n -
all be-lieve 'tis true. If you are eat-in' food wid ease, An' drawin' pleasant
mp
n Un - hun - n - n - n - n Un - hun - n Un - hun - n Un - hun -
n Un - hun - n - n - n - n Un - hun - n Un - hun - n Un - hun -
n Un - hun - n - n - n - n Un - hun - n Un - hun - n Un - hun -
n Un - hun - n - n - n - n Un - hun - n Un - hun - n
breath, Be careful dat you do not sneeze, Be-cause 'tis sign of death.
f


Sweep not de dust from yo' cabins at night, For some of yo' neighbors surely will fight. If yo'
mf
nose should itch.... while you sit in yo' room, An un-wel-come neigh-bor will
vis - it you soon. If at night while pass - in' a grave-yard, You
mp


Un-hun-n
Un-hun-n
Un-hun-n
Un-hun-n
shake wid fear de most, Jus' step a lit-tle fast-er for-ward, Be-
sf
mf
mp
We'll run
We'll run
We'll run
We'll run
fore you see a ghost. If a neigh-bor comes to see you, An'
sf
mf


squeezes yo' han' ve-ry tight, You had bet-ter speak 'loud "Hee-Hoo," Dat
mp
mf
Un - n - n - n
Un - n - n - n
Un - n - n - n
Un - n - n - n
neigh-bor is not right. If you hear a mule a bray-in', While you're
mf


Un - n - n - n - n
Un - hun - n - n - n - n
Un - n - n - n - n
Un - hun - n - n - n - n
Un - n - n - n - n
Un - hun - n - n - n - n
on yo' knees a pray - in',
Yo' luck is go - in' wrong.
You should
(Simon looks into woods and sees Zodzetrick and Luddud com-
Un - n - n - n - n - n - n - n - n - n 'Tis true,..... 'tis true,
We
Un - n - n - n - n - n - n - n - n - n 'Tis true,..... 'tis true,
We
Un - n - n - n - n - n - n - n - n - n 'Tis true, 'tis true,
We
Un - n - n - n - n - n - n - n - n - n 'Tis true,..... 'tis true,
We
stop be - fore it's all gone.
'Tis true,..... 'tis true,
We

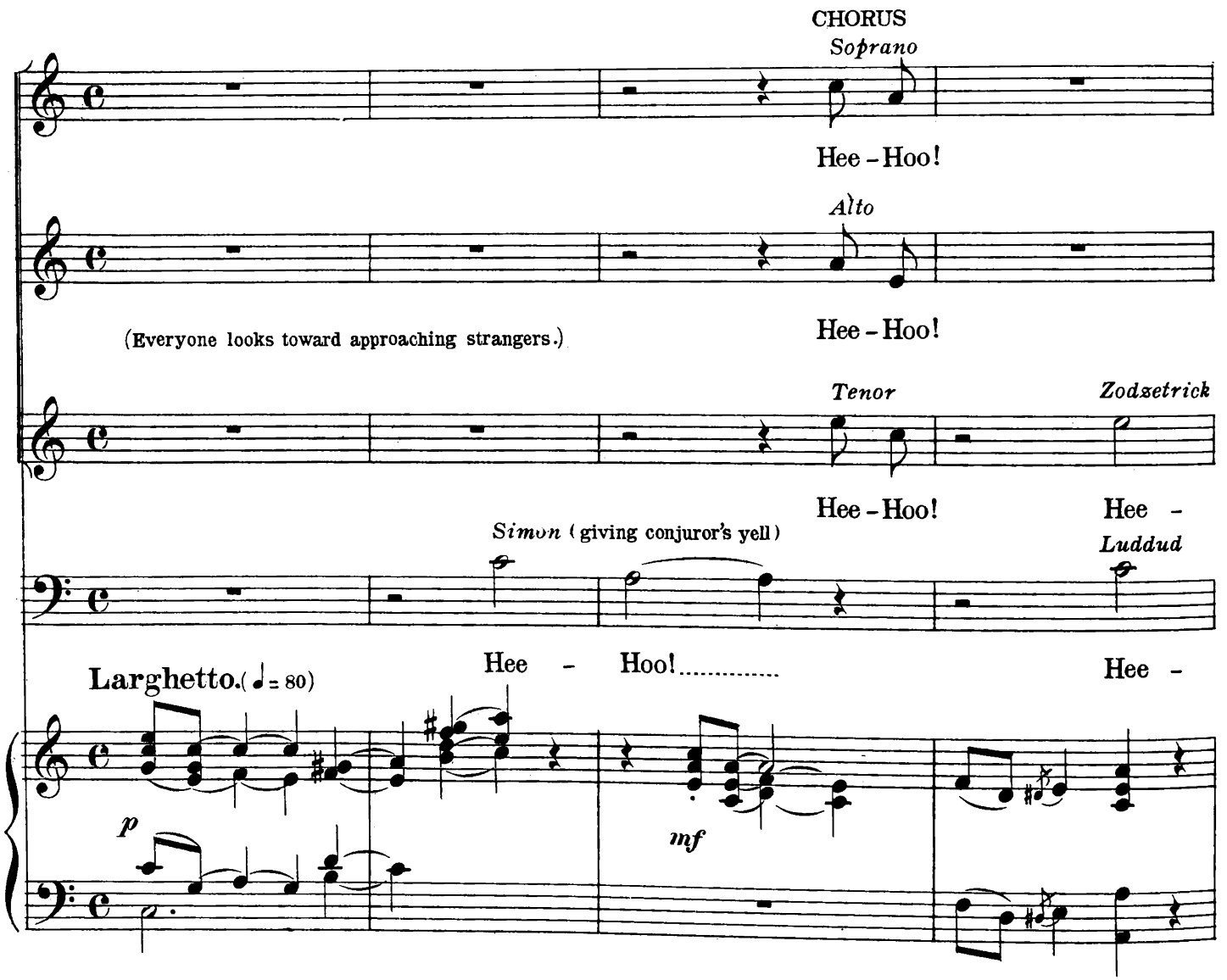

all be - lieve 'tis true, 'Tis true, 'tis
all be - lieve 'tis true, 'Tis true, 'tis
all be - lieve 'tis true, 'Tis true, 'tis
all be - lieve 'tis true, 'Tis true, 'tis
all be - lieve 'tis true, 'Tis true, 'tis
true, We all be - lieve 'tis true.
true, We all be - lieve 'tis true.
true, We all be - lieve 'tis true.
true, We all be - lieve 'tis true.
true, We all be - lieve 'tis true.

TREEMONISHA.

No 12. TREEMONISHA IN PERIL.

Ensemble.

By SCOTT JOPLIN.



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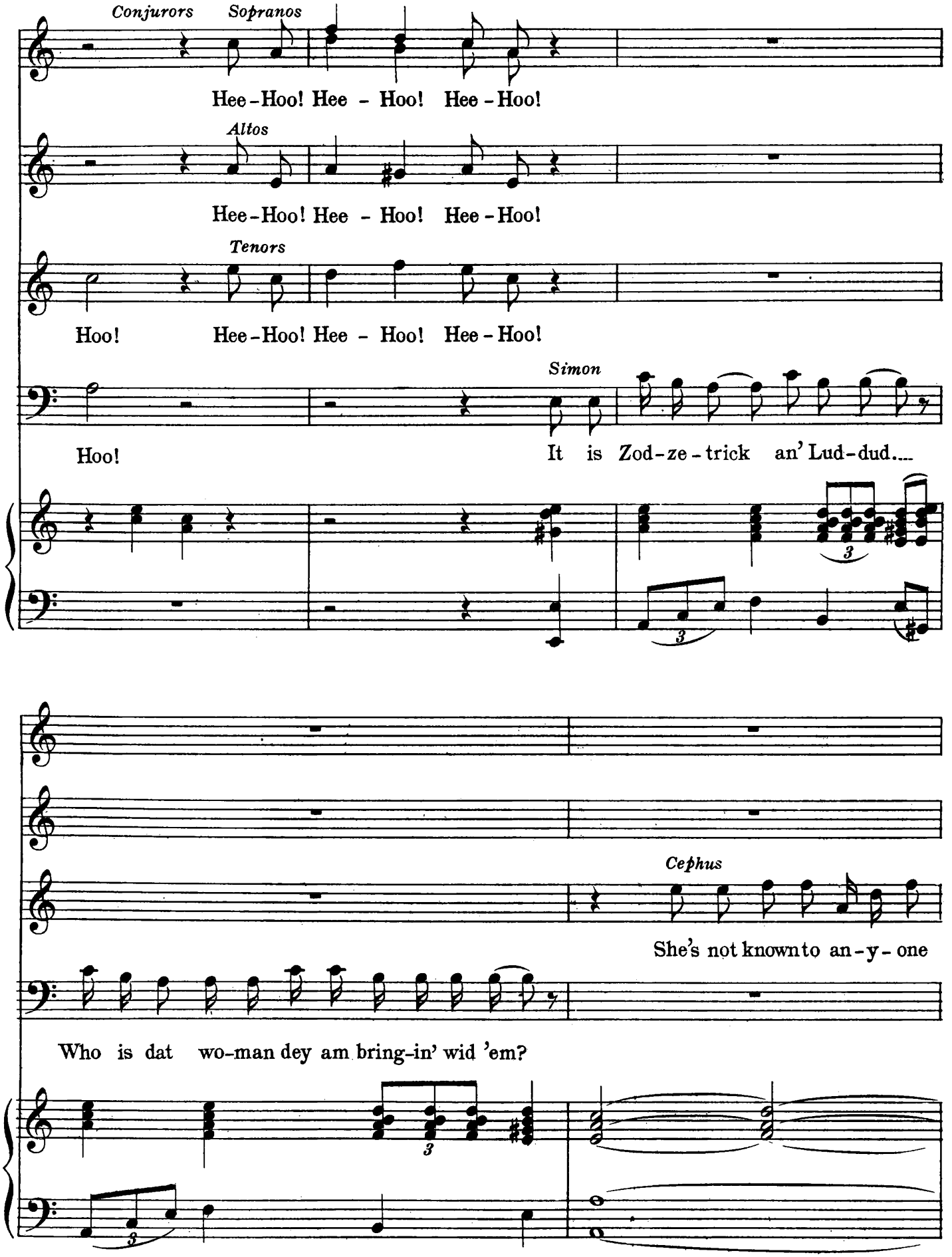
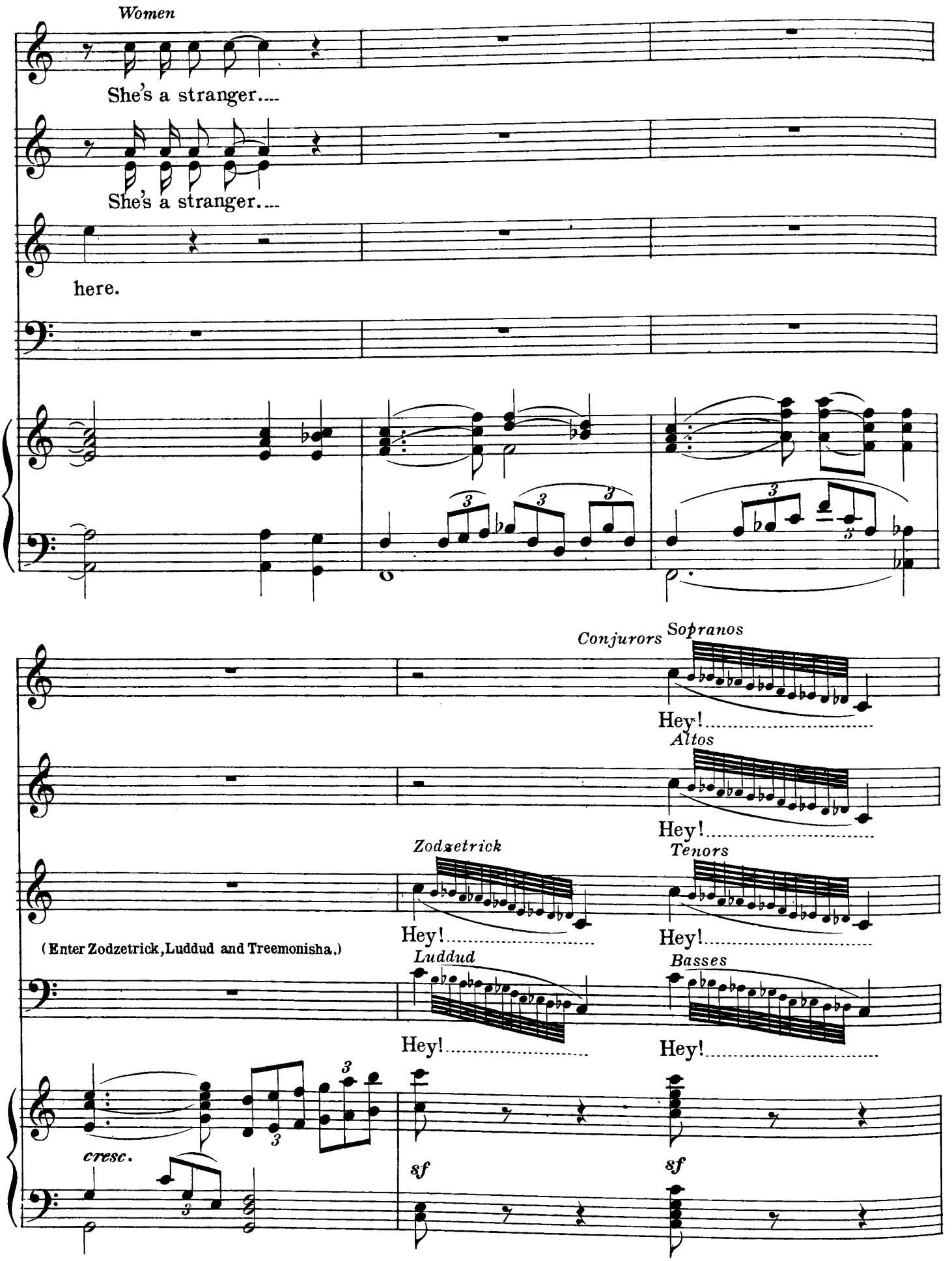
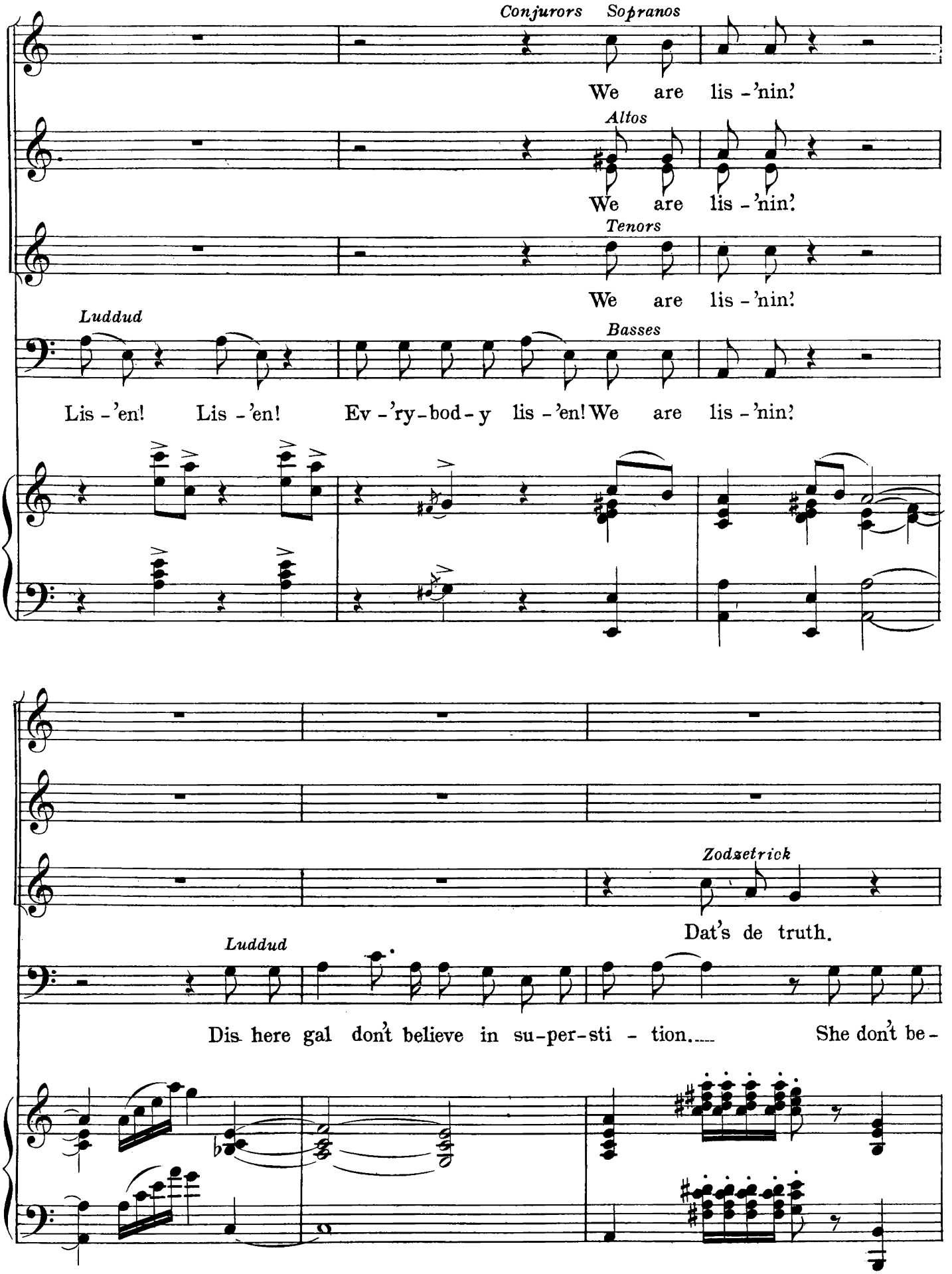
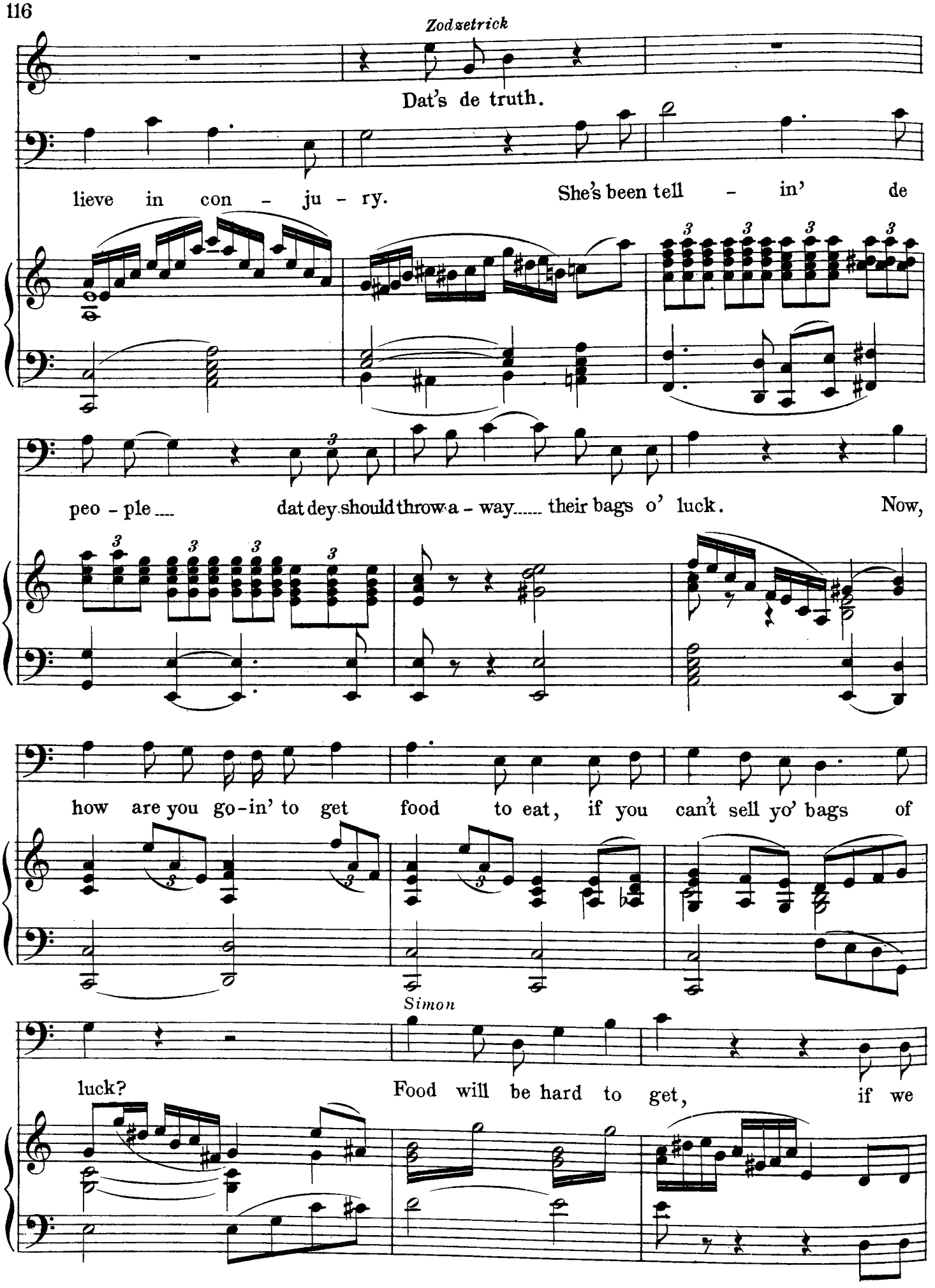
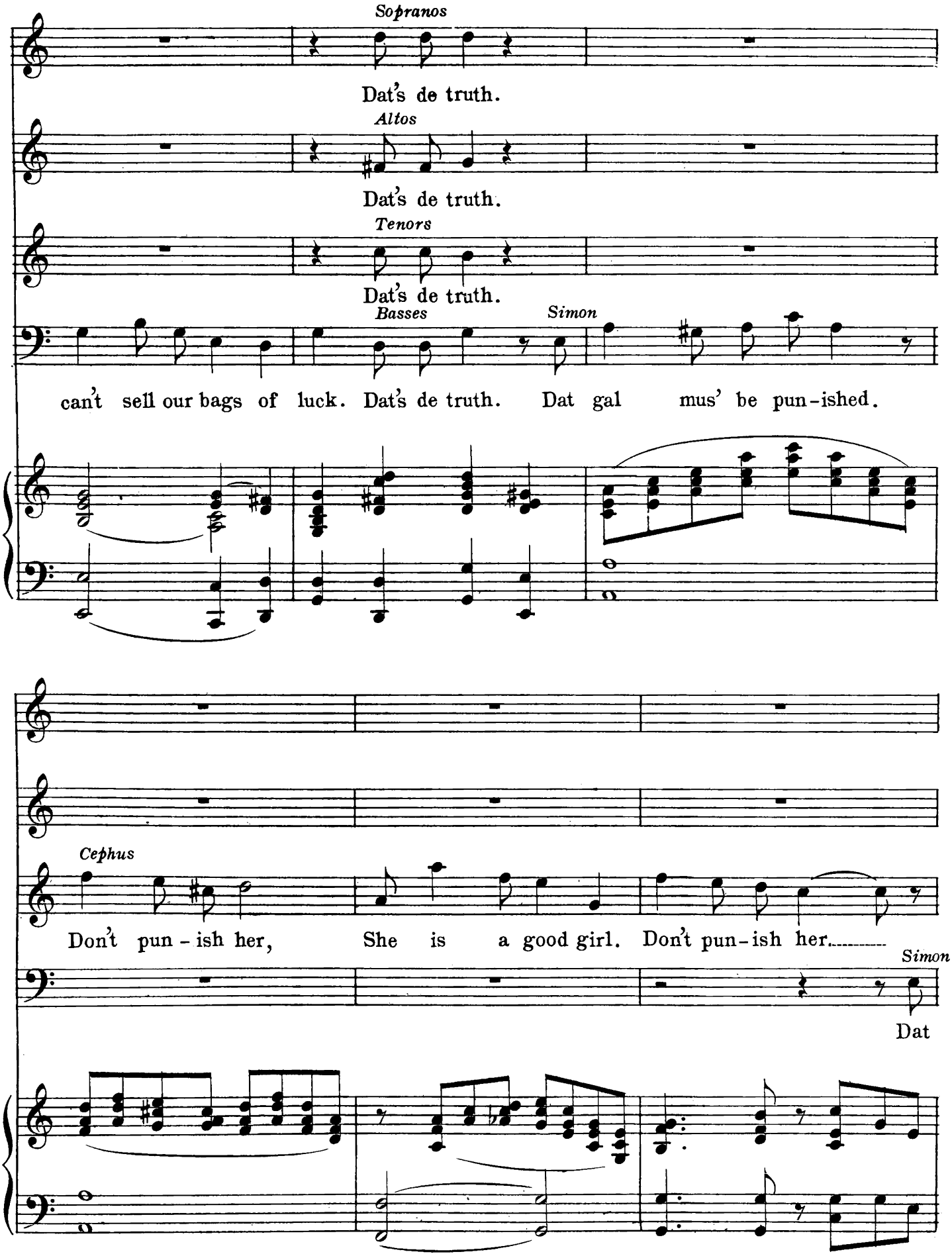
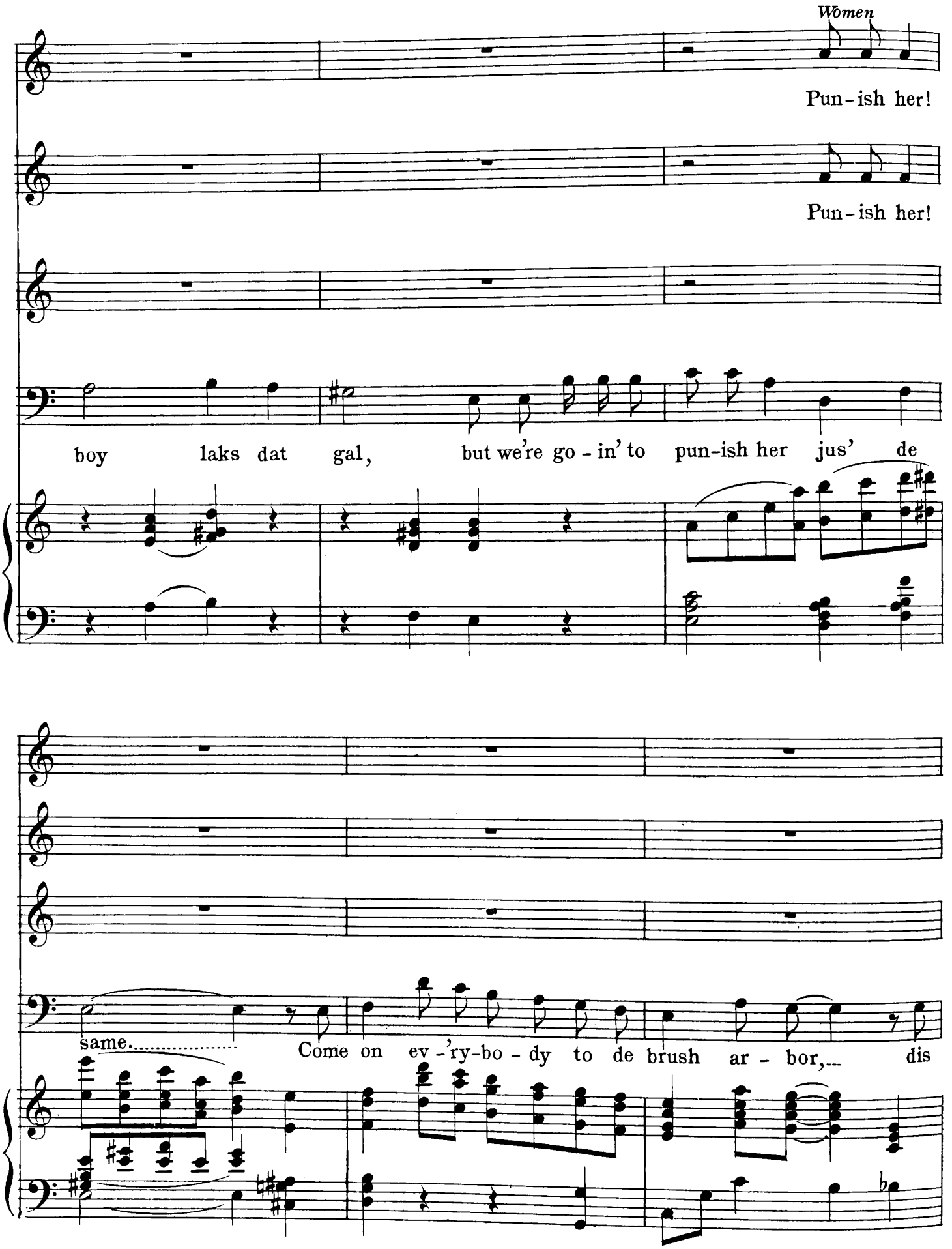

Conjurors
Sopranos
Hee-Hoo! Hee - Hoo! Hee-Hoo!
Altos
Hee-Hoo! Hee - Hoo! Hee-Hoo!
Tenors
Hoo! Hee-Hoo! Hee - Hoo! Hee-Hoo!
Simon
Hoo!
It is Zod-ze-trick an' Lud-dud....
Cephus
She's not known to an-y-one
Who is dat wo-man dey am bring-in' wid 'em?

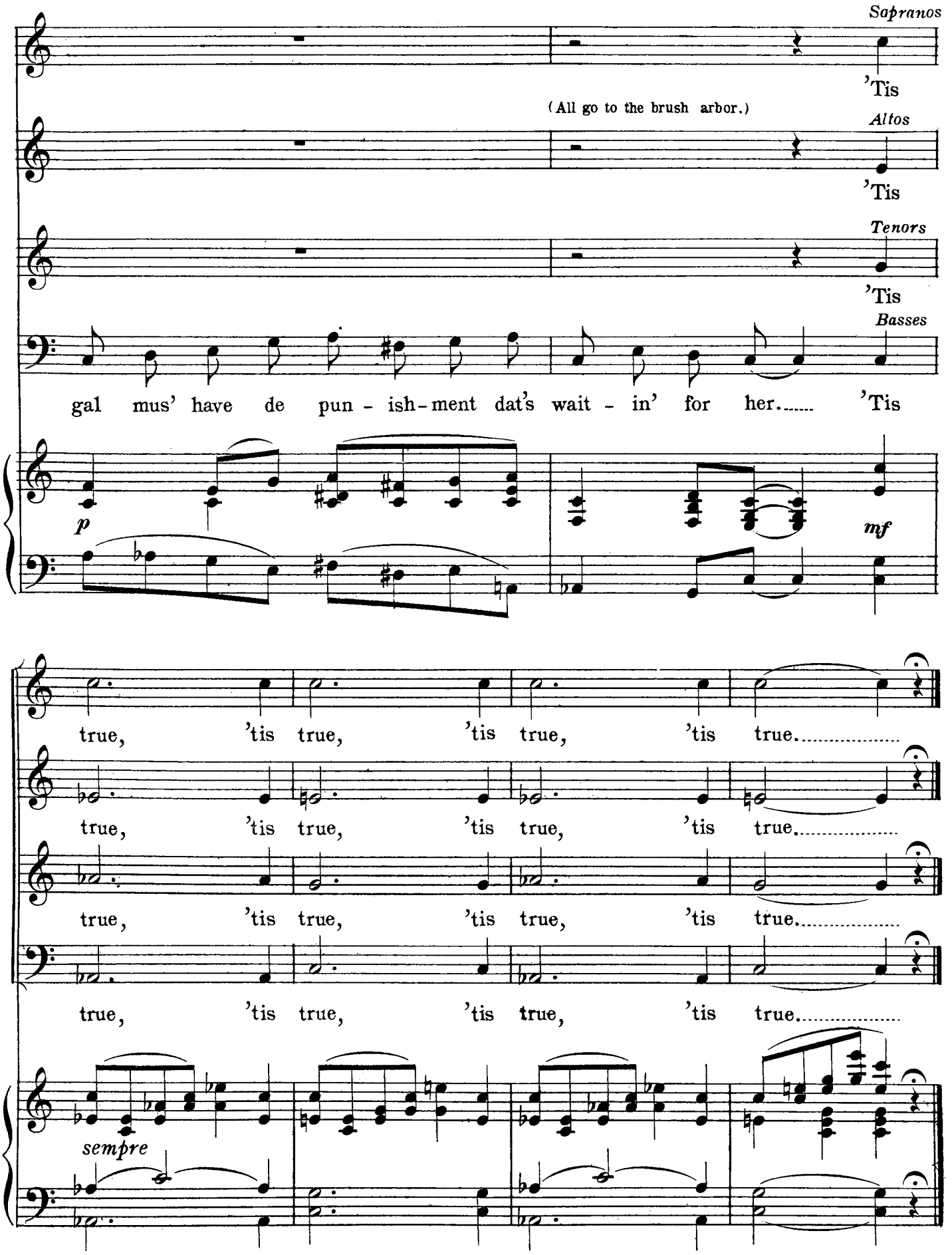

Women
She's a stranger....
She's a stranger....
here.
Conjurors
Sopranos
Hey!
Altos
Hey!
Zodzetrick
Tenors
Hey!
Hey!
(Enter Zodzetrick, Luddud and Treemonisha.)
Luddud
Basses
Hey!
Hey!
cresc.
sf
sf


Conjurors Sopranos
We are lis - 'nin'
Altos
We are lis - 'nin'
Tenors
We are lis - 'nin'
Luddud
Basses
Lis - 'en! Lis - 'en! Ev - 'ry - bod - y lis - 'en! We are lis - 'nin'
Zodzetrick
Dat's de truth.
Luddud
Dis here gal don't believe in su - per - sti - tion.... She don't be -


Zodzetrick
Dat's de truth.
lieve in con - ju - ry. She's been tell - in' de
peo - ple dat dey should throw a - way their bags o' luck. Now,
how are you go-in' to get food to eat, if you can't sell yo' bags of
Simon
luck? Food will be hard to get, if we


Sopranos
Dat's de truth.
Altos
Dat's de truth.
Tenors
Dat's de truth.
Basses
Simon
can't sell our bags of luck. Dat's de truth. Dat gal mus' be pun-ished.
Cephus
Don't pun-ish her, She is a good girl. Don't pun-ish her.
Simon
Dat

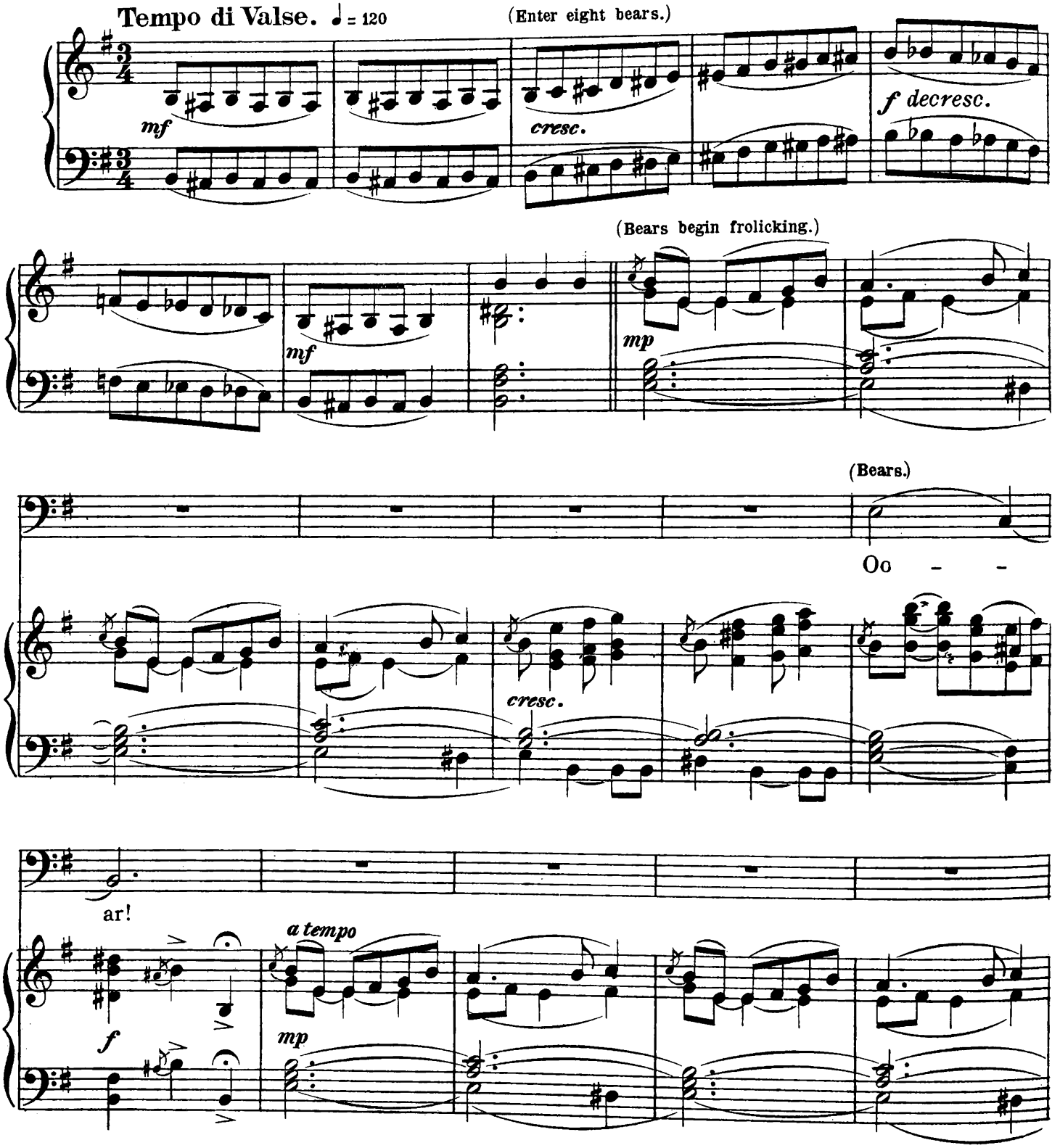

Women
Pun-ish her!
Pun-ish her!
boy laks dat gal, but we're go-in' to pun-ish her jus' de
same.....
Come on ev-'ry-bo-dy to de brush ar-bor,... dis


Sapranos
'Tis
(All go to the brush arbor.)
Altos
'Tis
Tenors
'Tis
Basses
gal mus' have de pun - ish-ment dat's wait - in' for her..... 'Tis
p
mf
true, 'tis true, 'tis true, 'tis true.....
true, 'tis true, 'tis true, 'tis true.....
true, 'tis true, 'tis true, 'tis true.....
true, 'tis true, 'tis true, 'tis true.....
sempre

TREEMONISHA.

No 13. FROLIC OF THE BEARS.

By SCOTT JOPLIN



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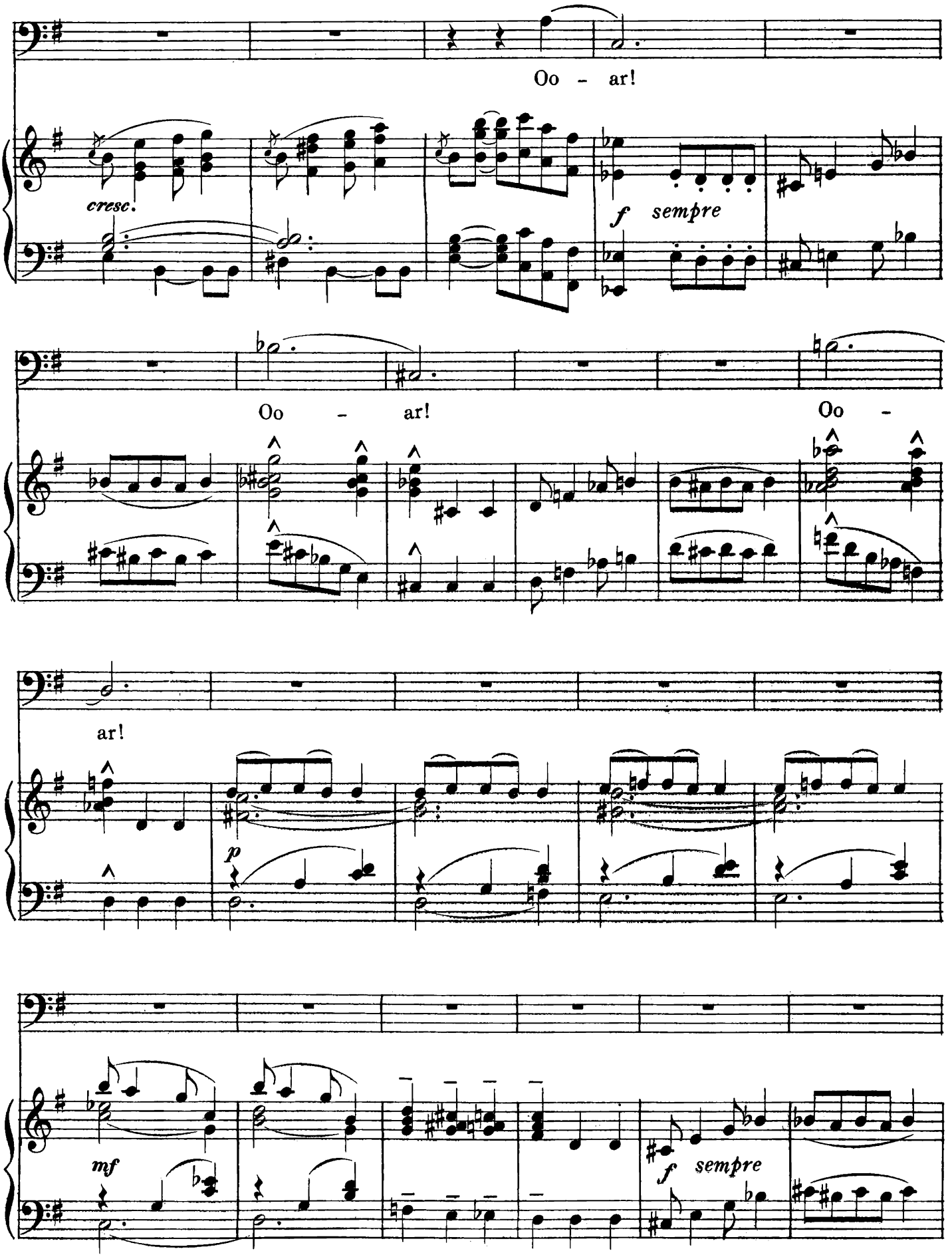
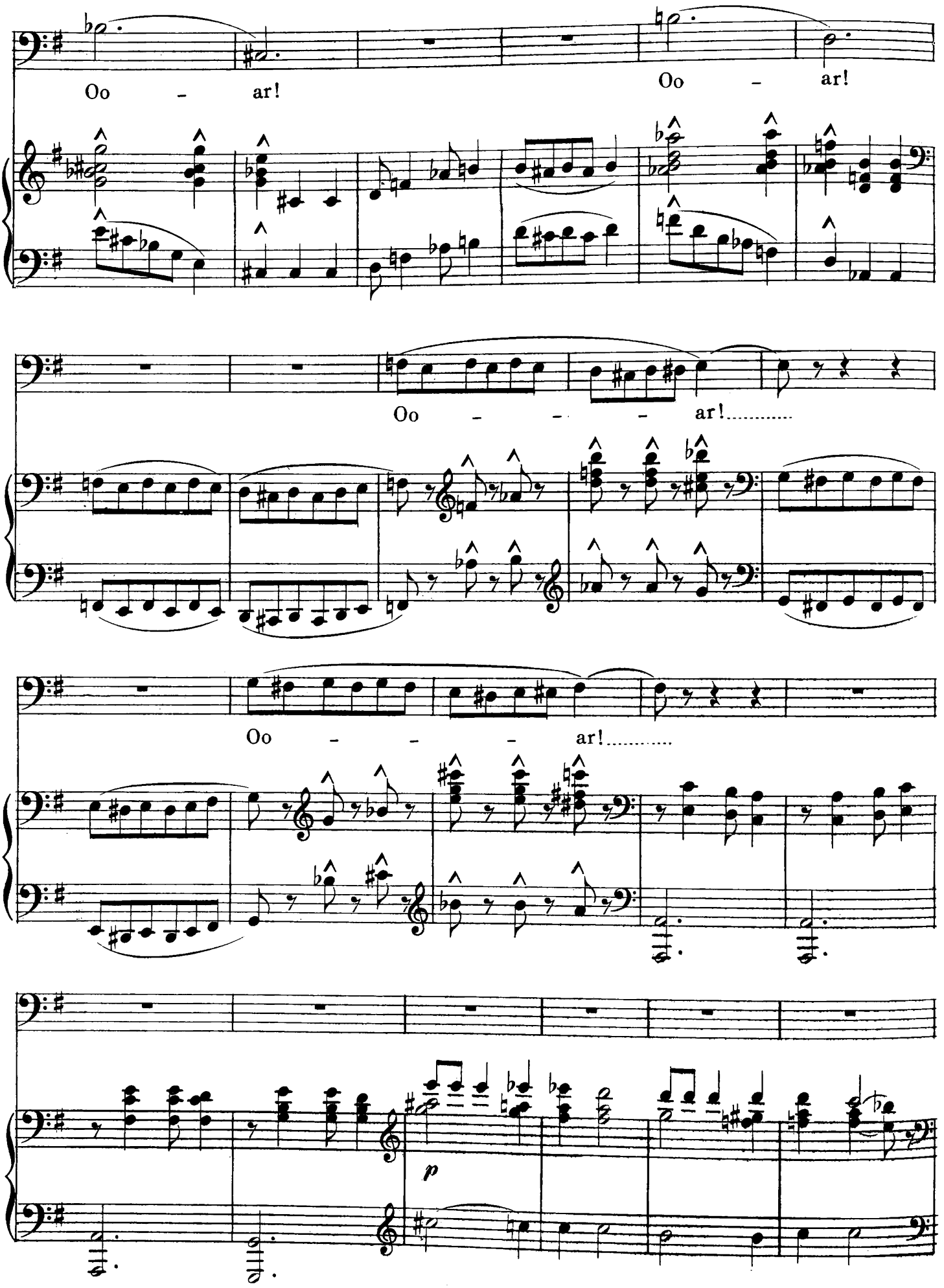
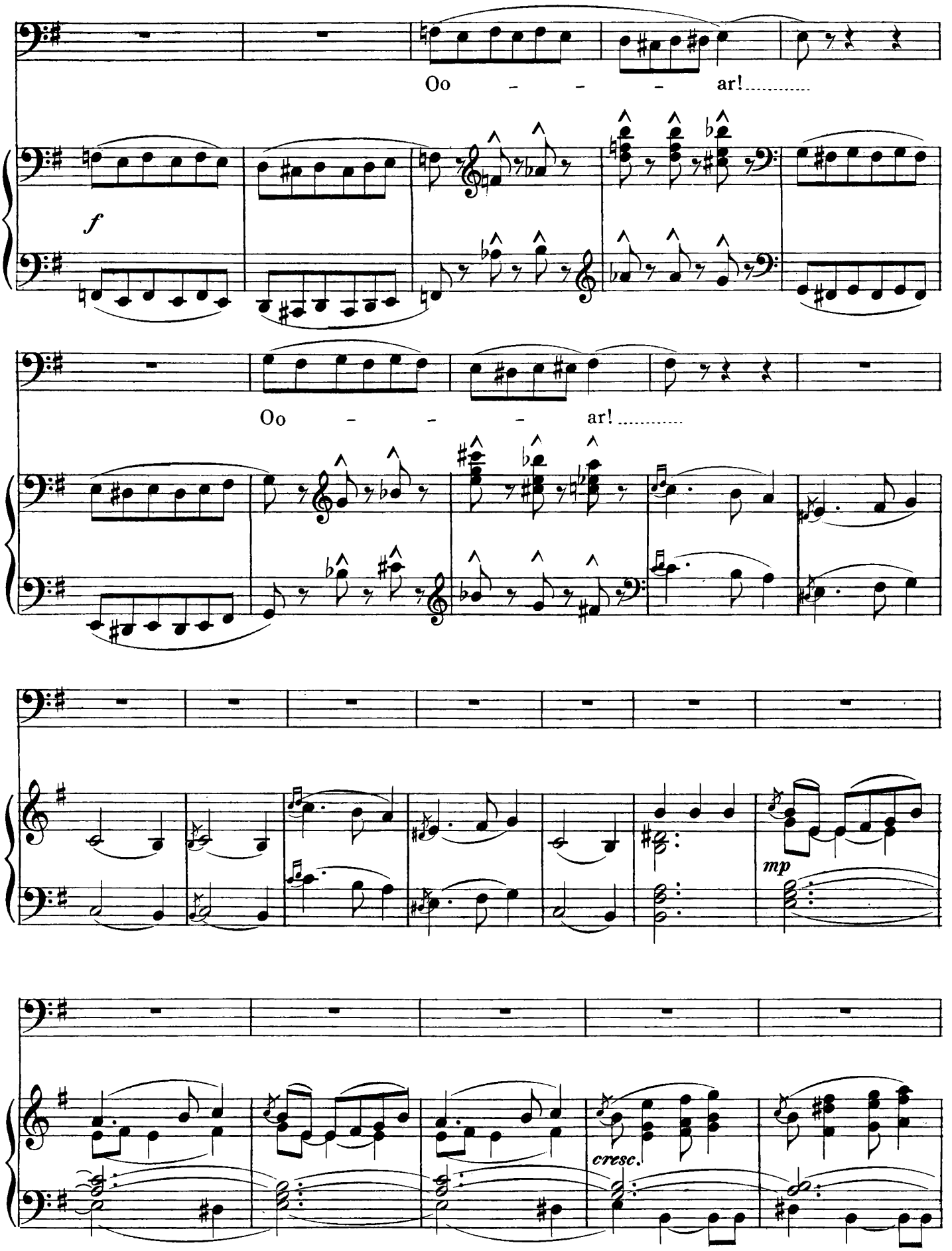
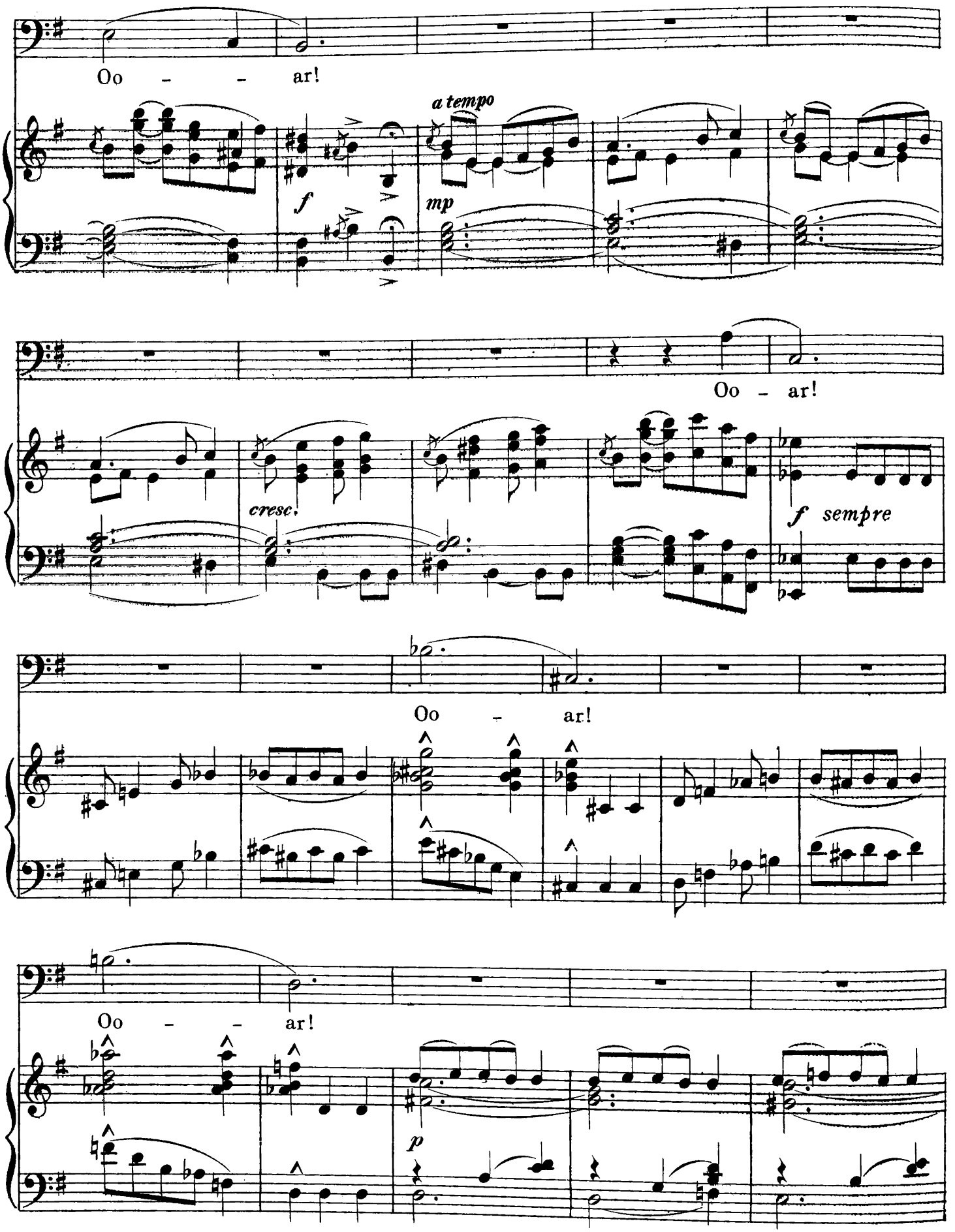
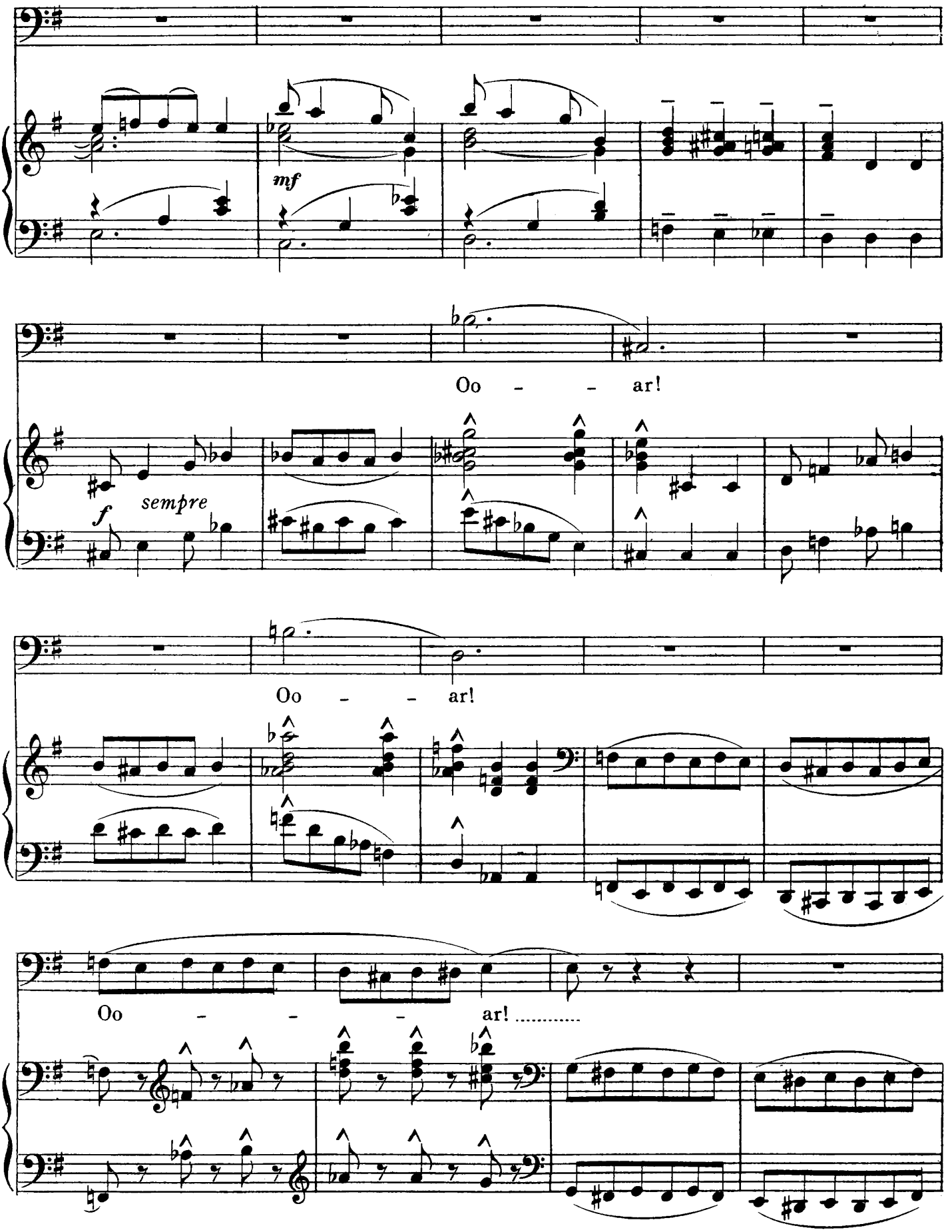
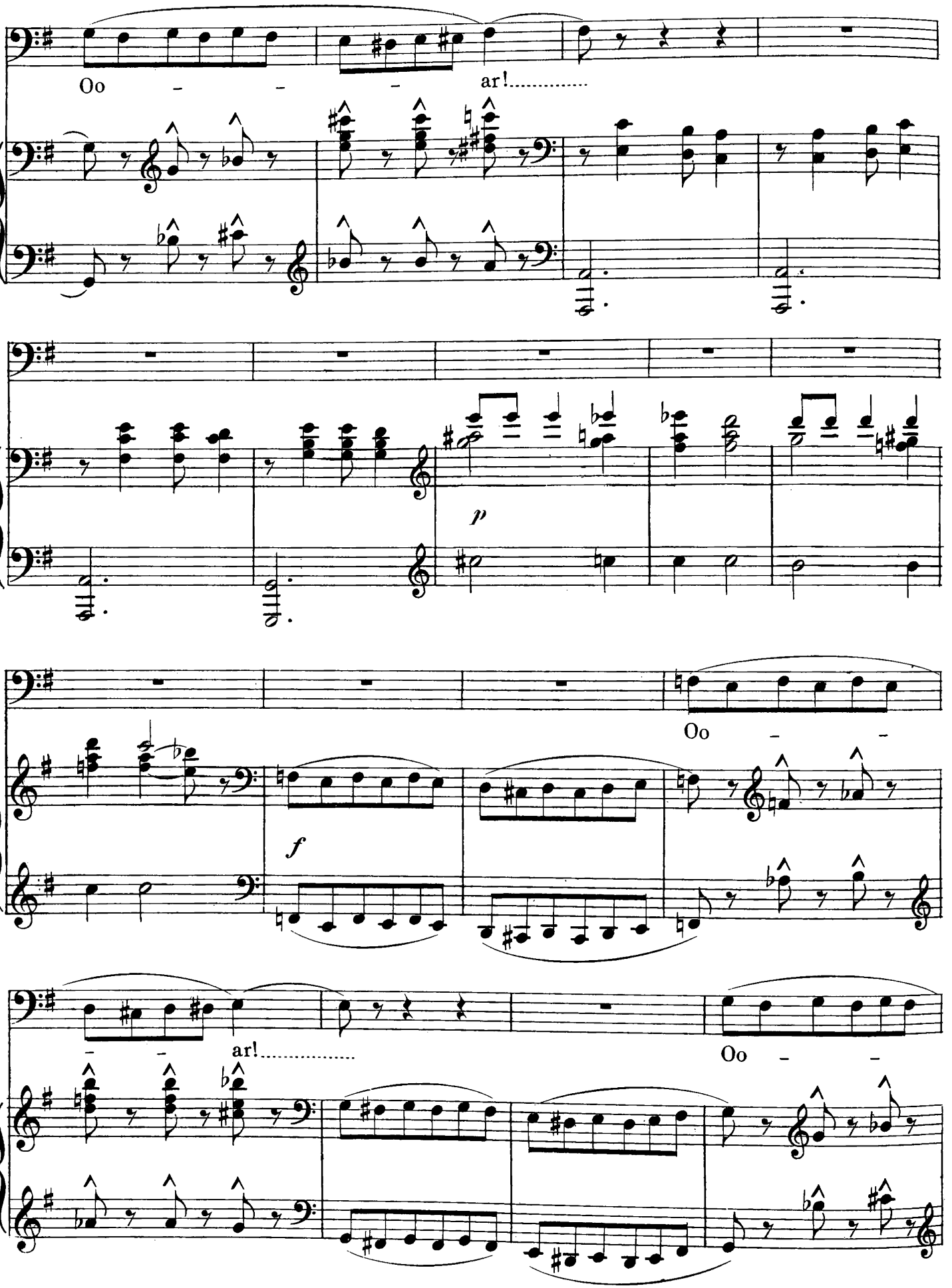

Oo - ar!
cresc.
f sempre
Oo - ar!
Oo -
ar!
p
mf
f sempre

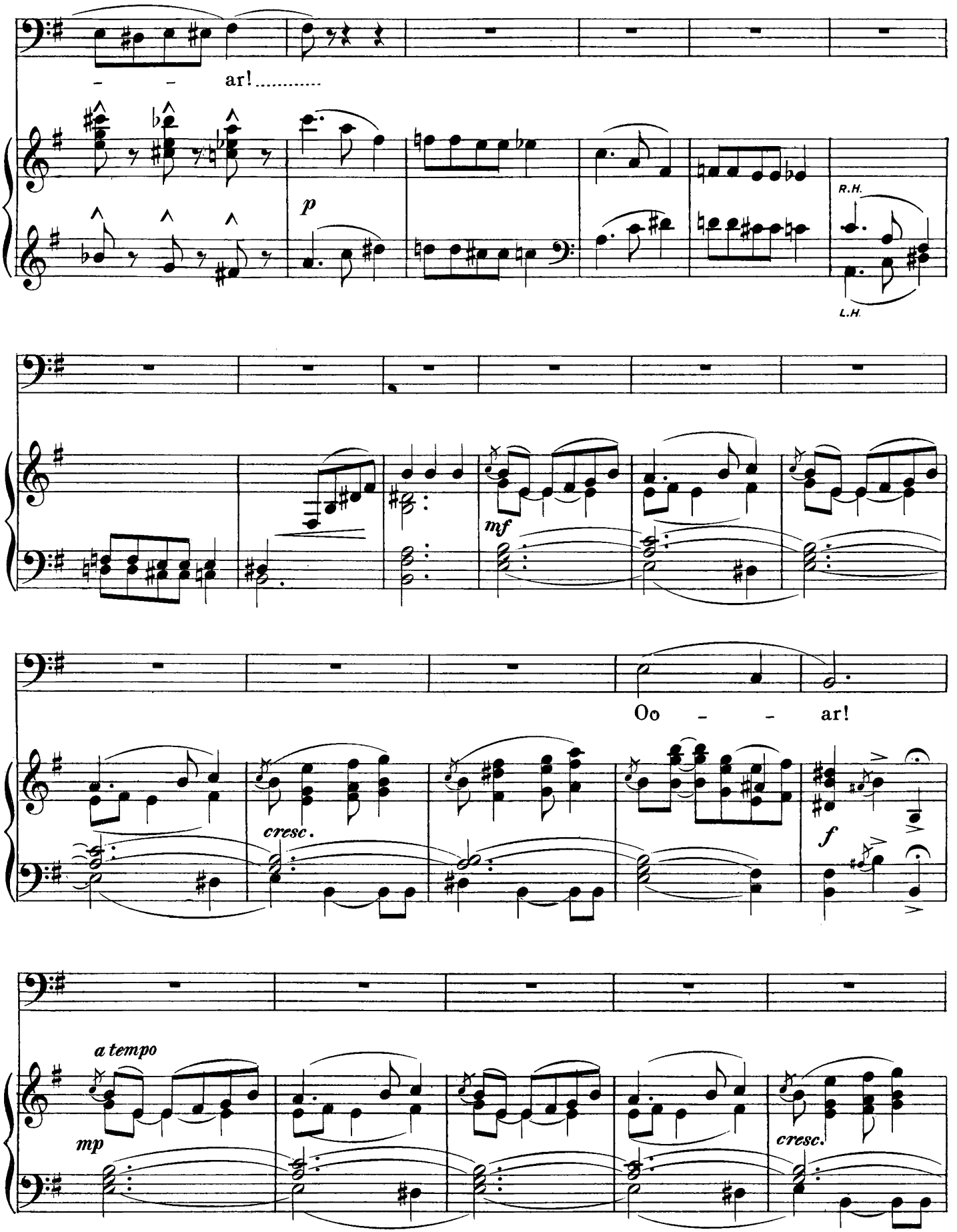

Oo - ar!
Oo - ar!
Oo - - - ar!.....
Oo - - - ar!.....
p

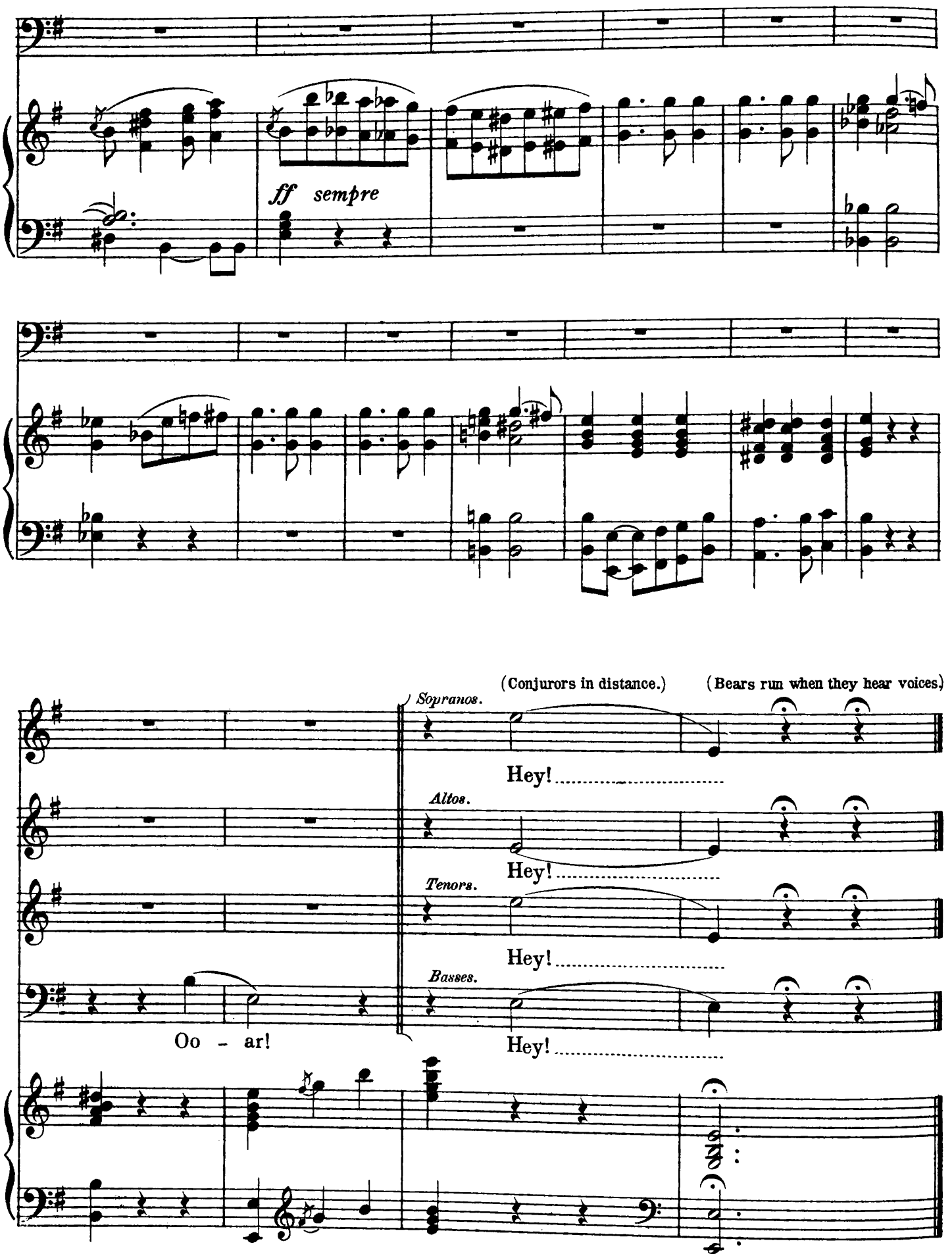

Oo - - - ar!.....
f
Oo - - - ar!.....
mp
cresc.


Oo - - ar!
a tempo
f
mp
Oo - ar!
cresc.
f sempre
Oo - ar!
Oo - - ar!
p


mf
Oo - - ar!
f sempre
Oo - - ar!
Oo - - - ar! .....


Oo - - - ar!.....
p
Oo - -
f
- - ar!.....
Oo - -


– – ar!.....
p
R.H.
L.H.
mf
Oo – – ar!
cresc.
f
a tempo
mp
cresc.

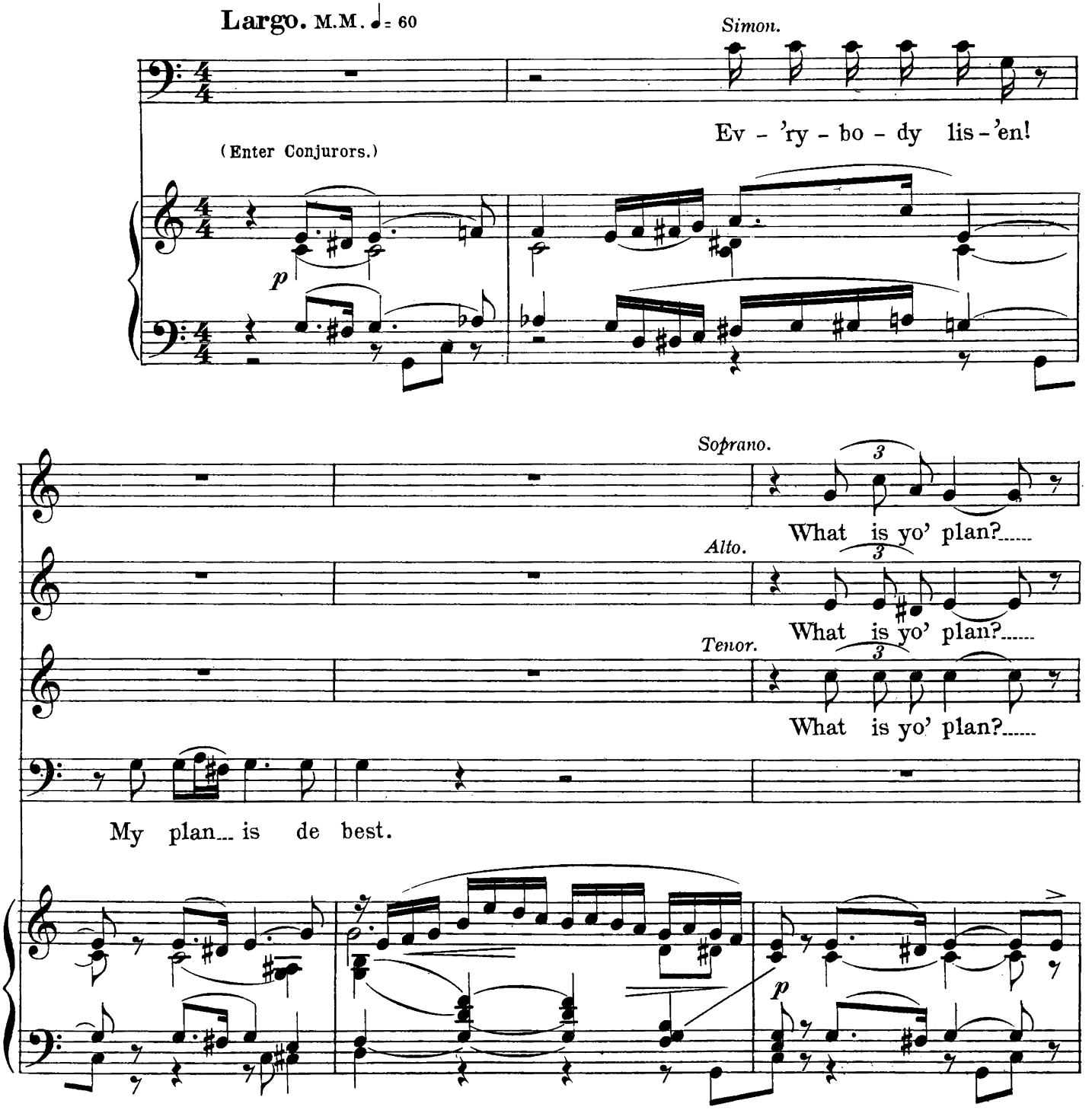

ff sempre
(Conjurors in distance.)
(Bears run when they hear voices.)
Sopranos.
Hey!
Altos.
Hey!
Tenors.
Hey!
Basses.
Hey!
Oo - ar!

TREEMONISHA.

No. 14. THE WASP-NEST.

Ensemble.

By SCOTT JOPLIN.



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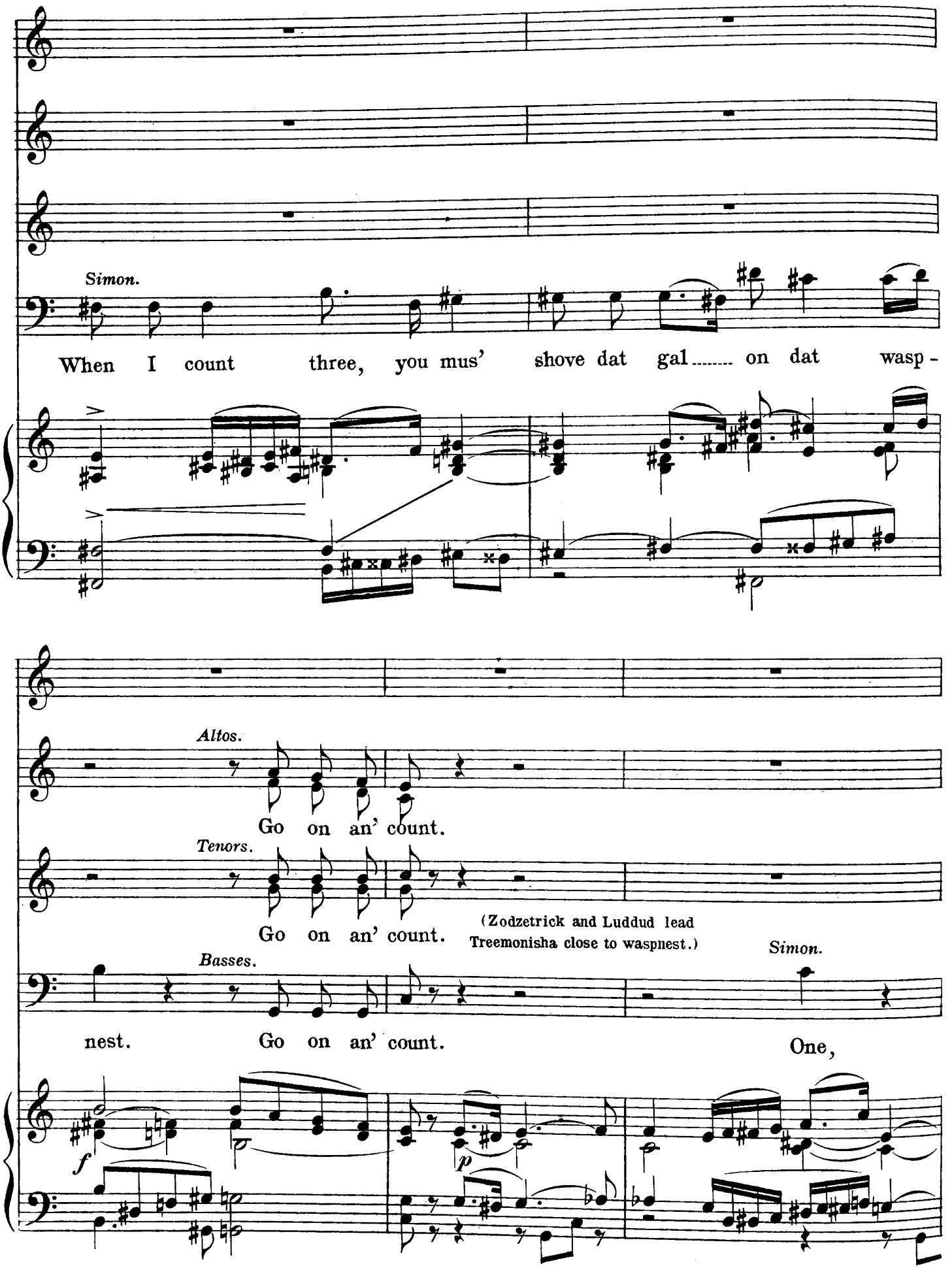
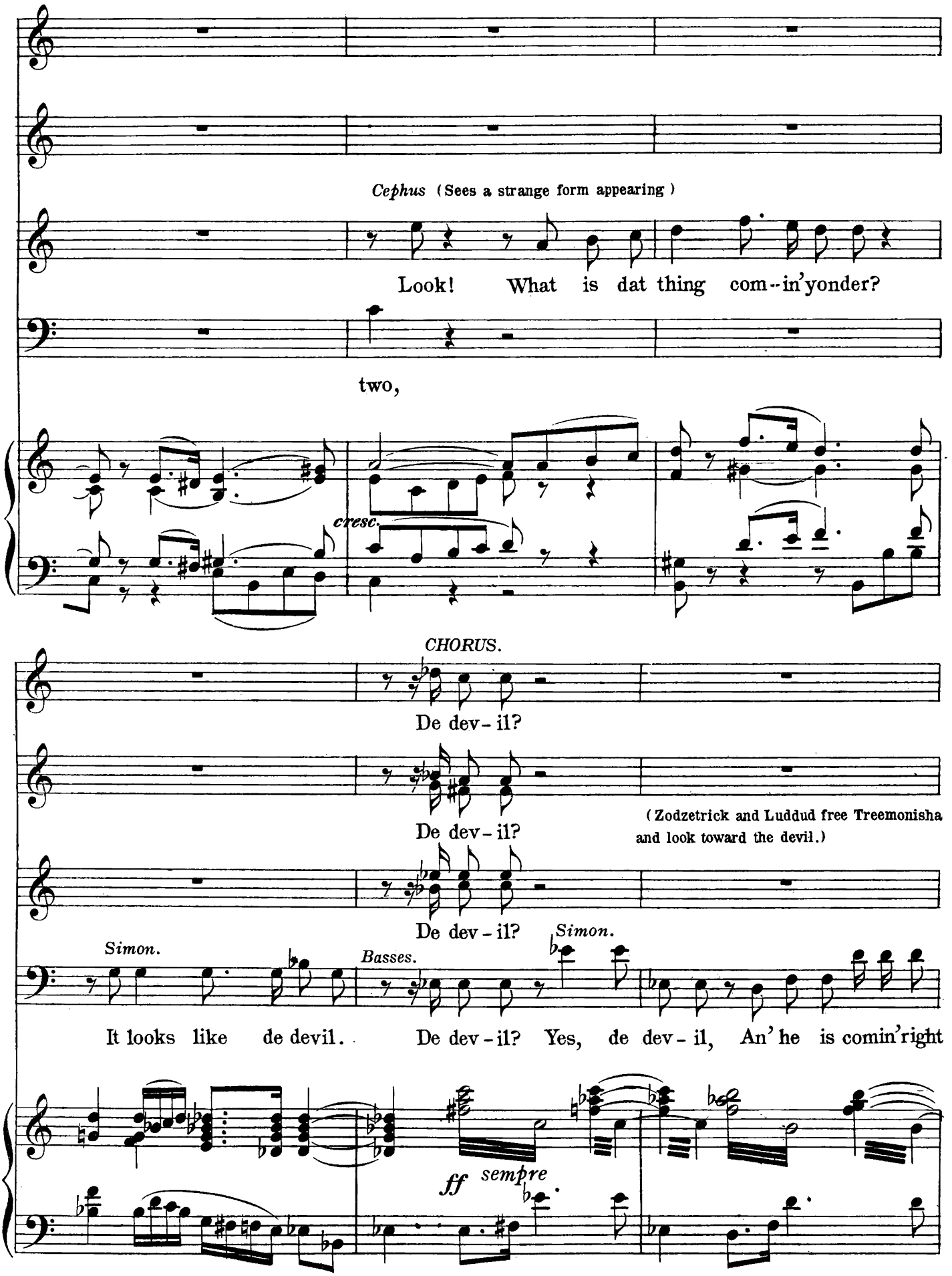
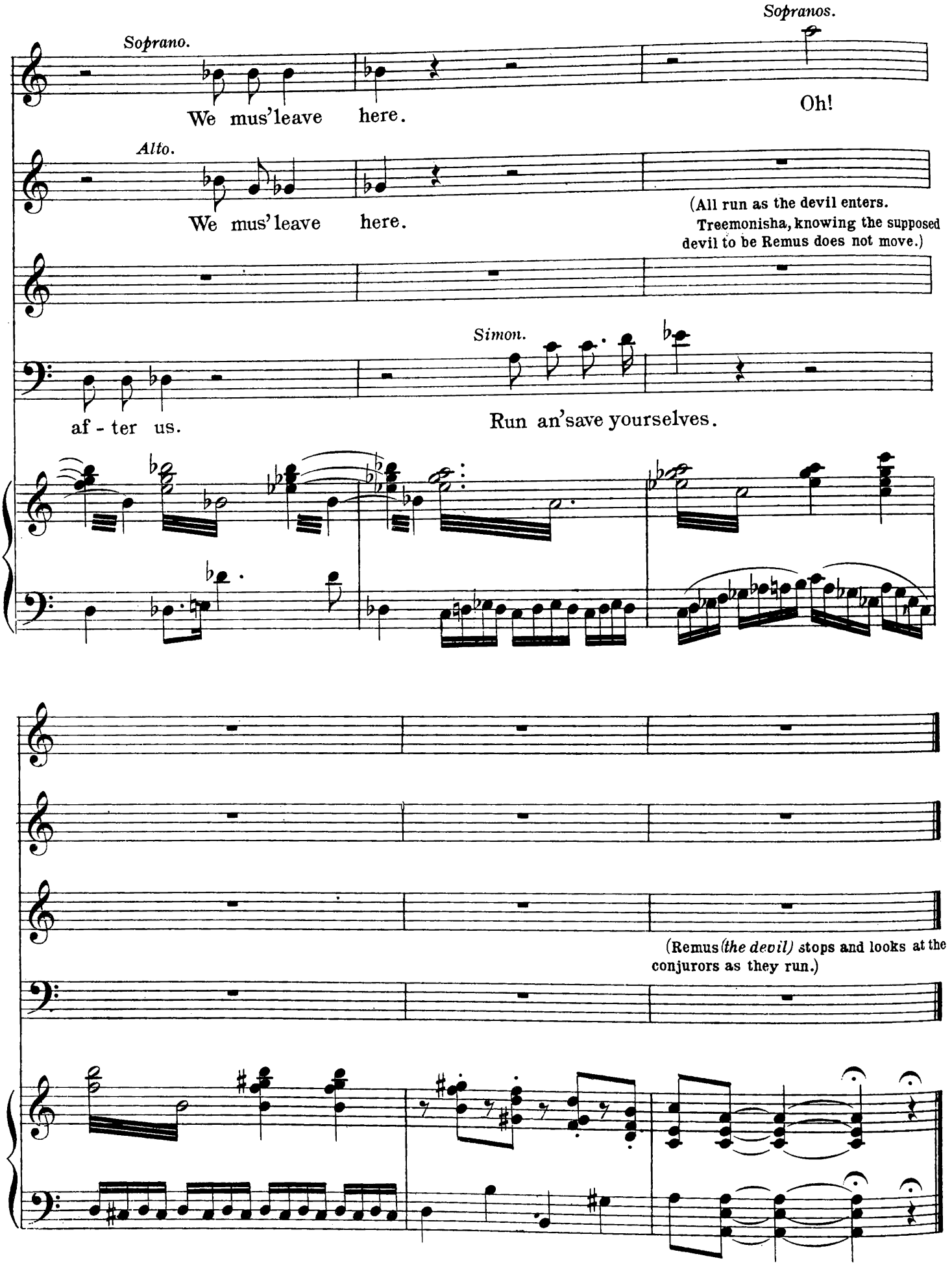

Simon.
When I count three, you mus' shove dat gal..... on dat wasp -
Altos.
Go on an' count.
Tenors.
Go on an' count.
(Zodzetrick and Luddud lead Treemonisha close to waspnest.)
Simon.
Basses.
nest. Go on an' count. One,
f
p


Cephus (Sees a strange form appearing)
Look! What is dat thing com--in'yonder?
two,
cresc.
CHORUS.
De dev-il?
De dev-il?
(Zodzetrick and Luddud free Treemonisha and look toward the devil.)
De dev-il?
Simon.
Simon.
Basses.
It looks like de devil.
De dev-il? Yes, de dev-il, An' he is comin'right
ff sempre


Sopranos.
Soprano.
We mus' leave here.
Oh!
Alto.
We mus' leave here.
(All run as the devil enters. Treemonisha, knowing the supposed devil to be Remus does not move.)
Simon.
af - ter us.
Run an' save yourselves.
(Remus (the devil) stops and looks at the conjurors as they run.)

TREEMONISHA.

No. 15. THE RESCUE.

Remus and Treemonisha.

By SCOTT JOPLIN

Andante. (♩ = 126)

(Remus takes off Scarecrow suit and folds it on one arm, still looking toward conjurors.)

p *mf* *rit.*

(He approaches Treemonisha.)

Treemonisha (Puts her arms around his neck.)

Re-mus, you have saved me ..... from the

Allegretto. ♩ = 88

mf

(Remus looks,

aw-ful sting of the wasp. They were go-ing to shove me on that wasp nest, When

horror-stricken, at the waspnest.)

one of them count - ed three. But thanks to the great Cre - a - tor, ... You

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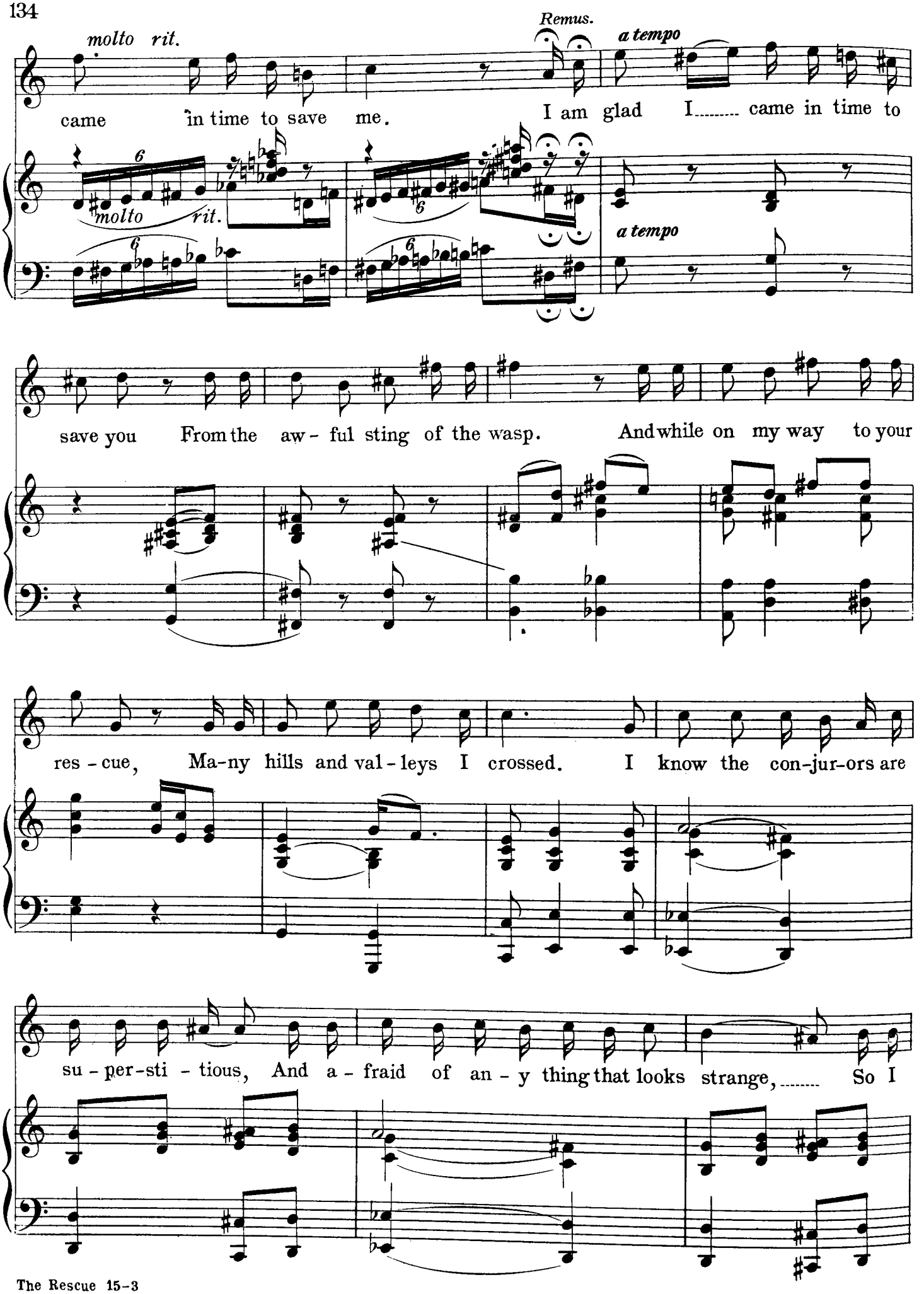
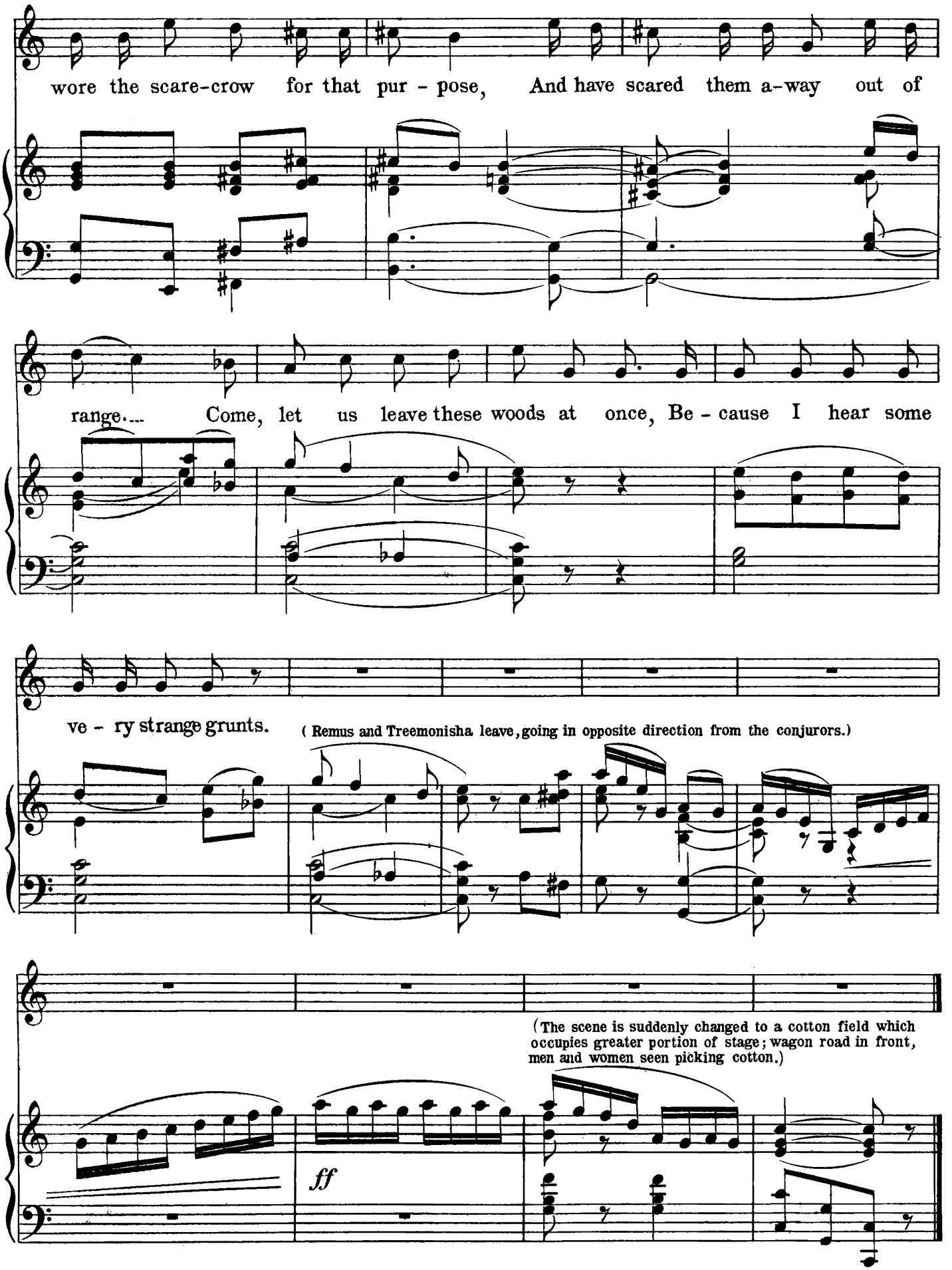

molto rit.
Remus.
a tempo
came in time to save me.
I am glad I..... came in time to
molto rit.
a tempo
save you From the aw - ful sting of the wasp. And while on my way to your
res - cue, Ma-ny hills and val - leys I crossed. I know the con-jur-ors are
su - per-sti - tious, And a - fraid of an - y thing that looks strange,..... So I

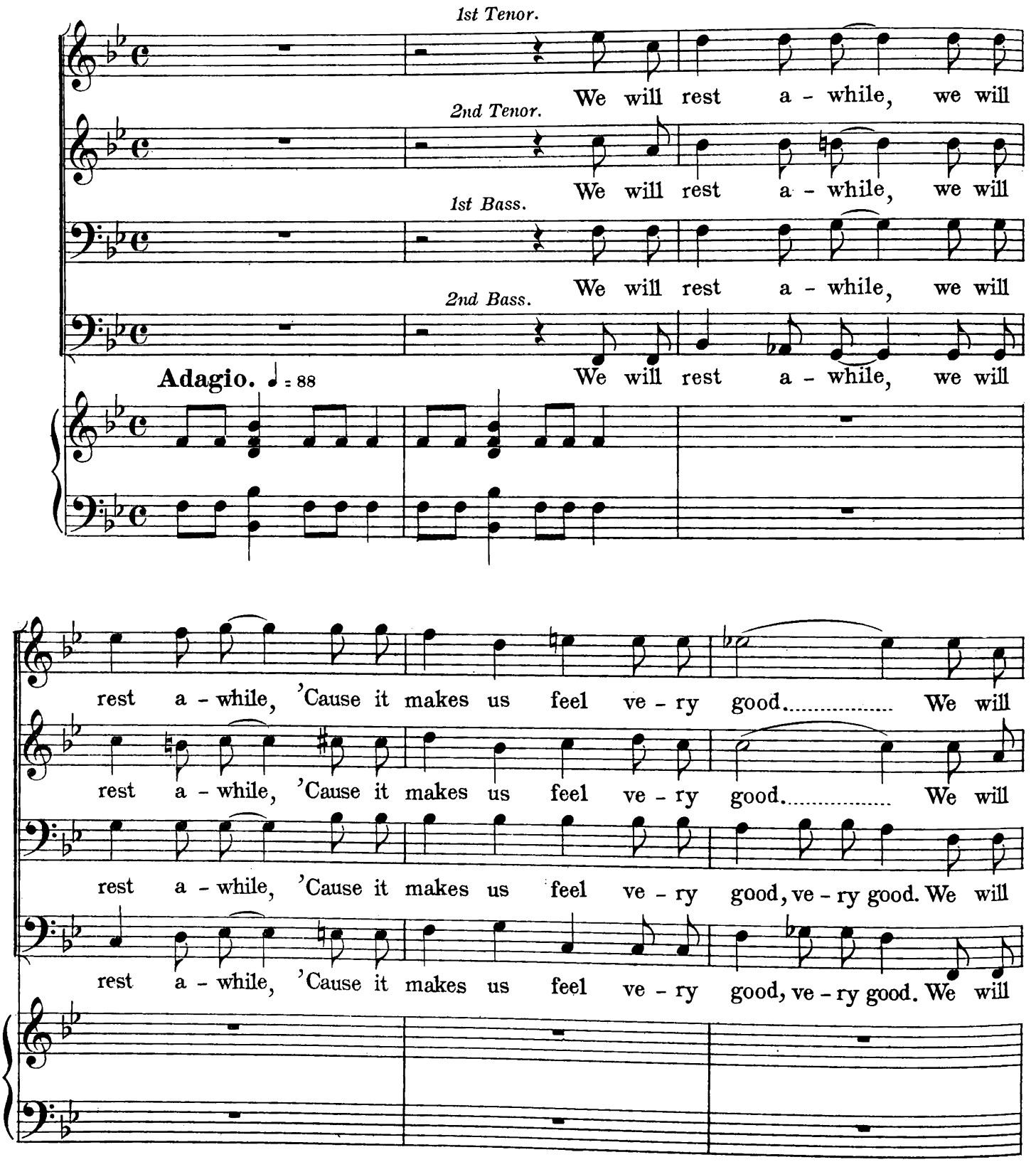

wore the scare-crow for that pur - pose, And have scared them a-way out of
range.... Come, let us leave these woods at once, Be - cause I hear some
ve - ry strange grunts.
(Remus and Treemonisha leave, going in opposite direction from the conjurors.)
(The scene is suddenly changed to a cotton field which occupies greater portion of stage; wagon road in front, men and women seen picking cotton.)
ff

TREEMONISHA.

No.16. WE WILL REST AWHILE.

Male Quartet in Cotton Field.

By SCOTT JOPLIN



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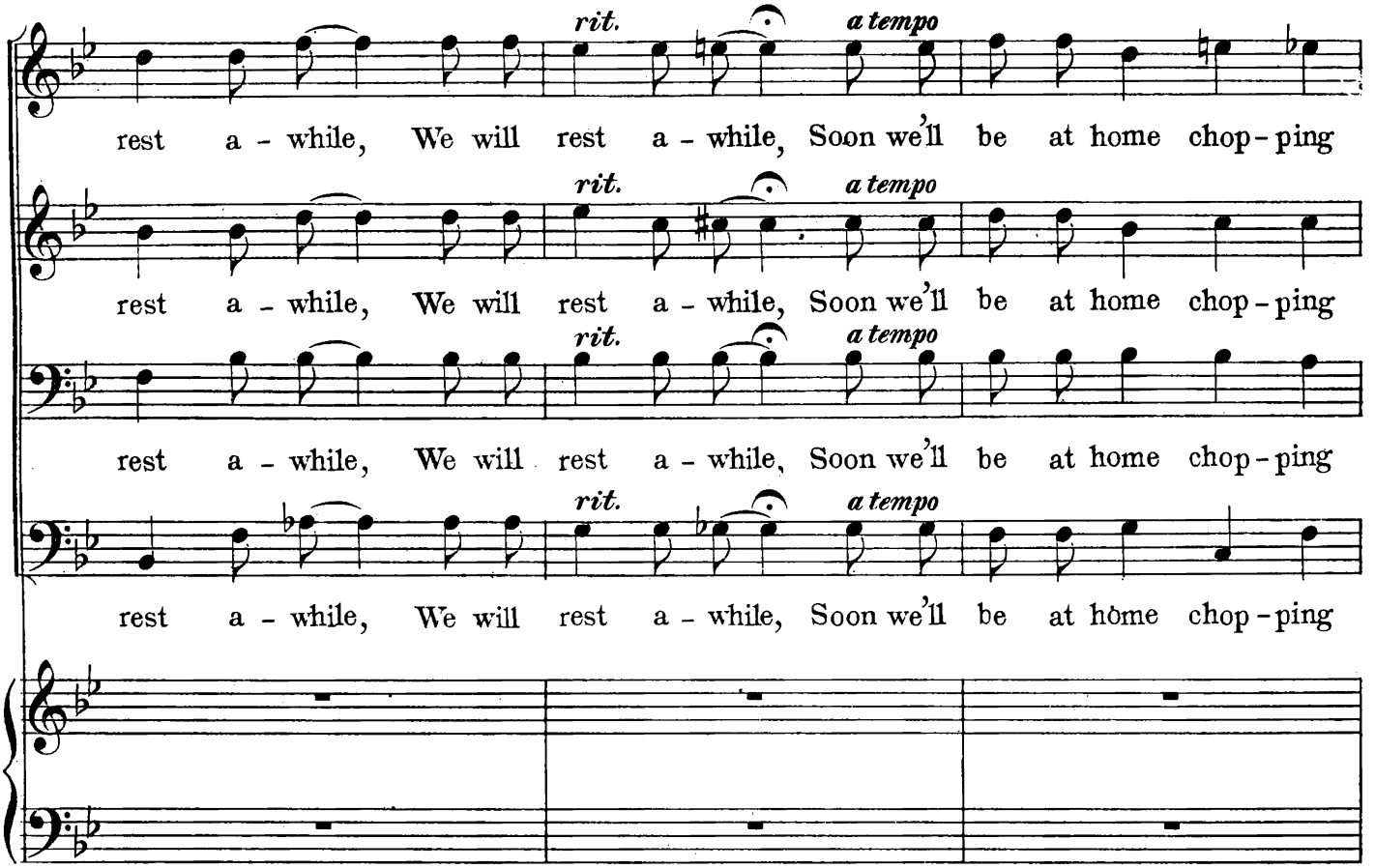
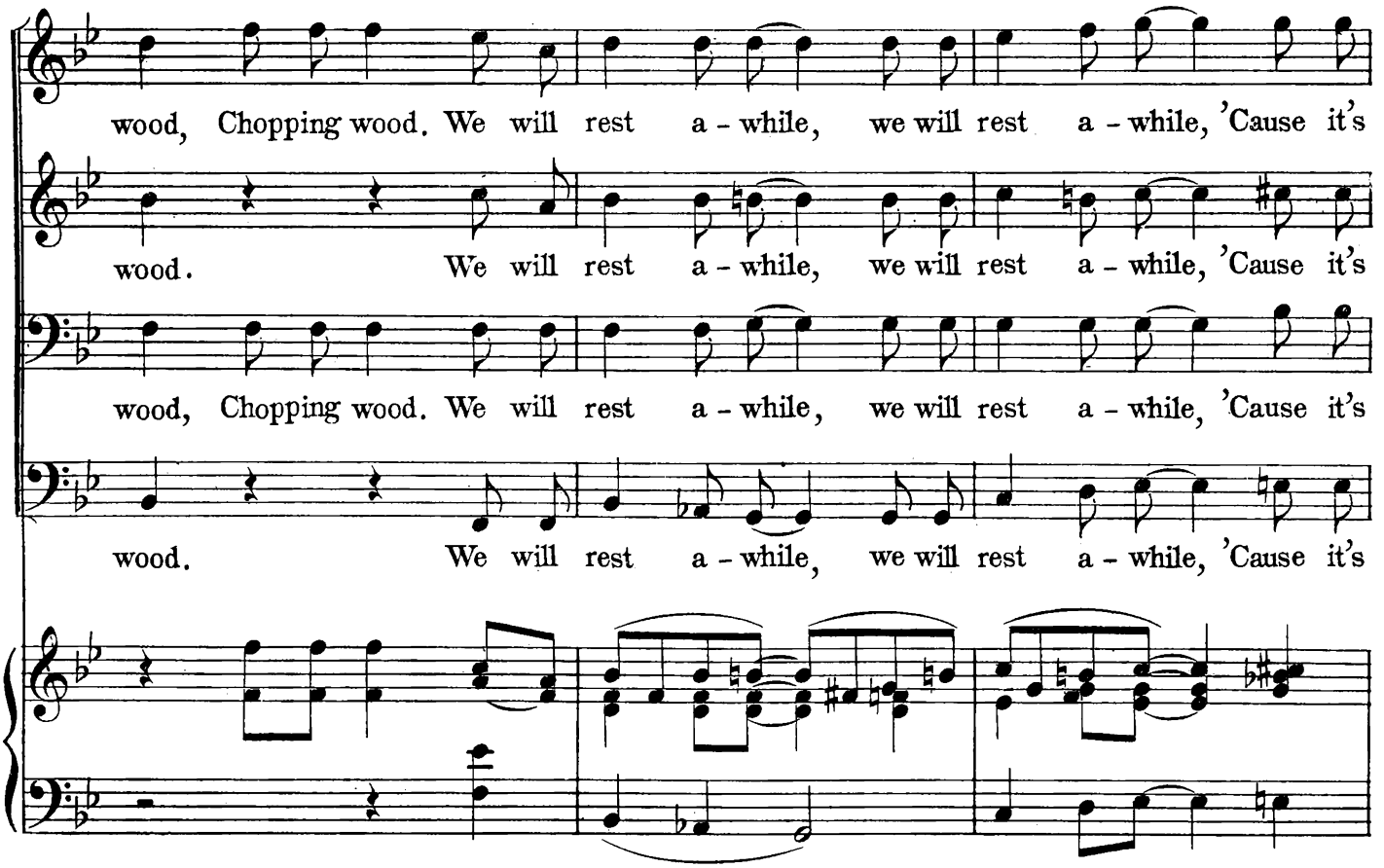
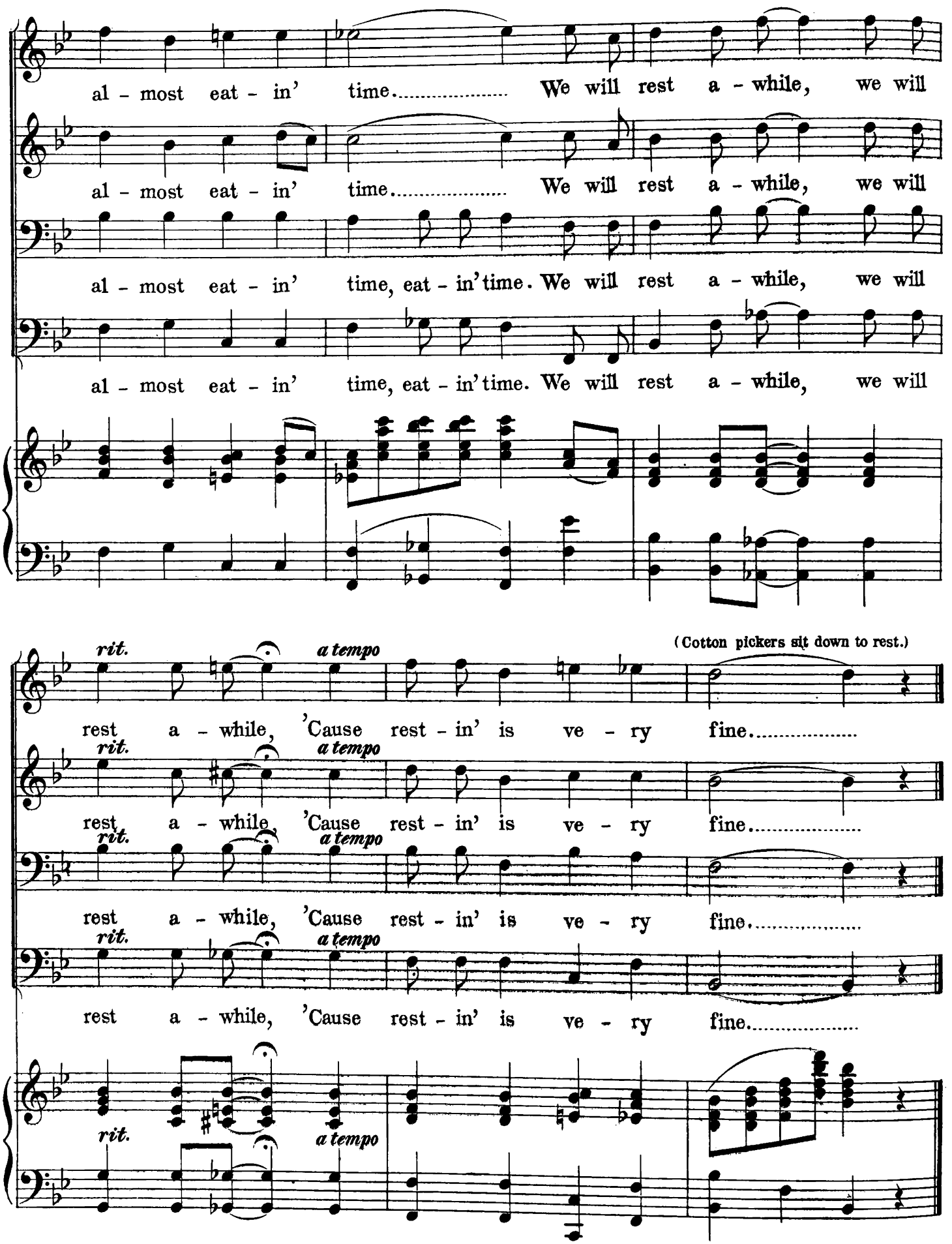

rit.
a tempo
rest a - while, We will rest a - while, Soon we'll be at home chop - ping
rest a - while, We will rest a - while, Soon we'll be at home chop - ping
rest a - while, We will rest a - while, Soon we'll be at home chop - ping
rest a - while, We will rest a - while, Soon we'll be at home chop - ping


wood, Chopping wood. We will rest a - while, we will rest a - while, 'Cause it's
wood. We will rest a - while, we will rest a - while, 'Cause it's
wood, Chopping wood. We will rest a - while, we will rest a - while, 'Cause it's
wood. We will rest a - while, we will rest a - while, 'Cause it's

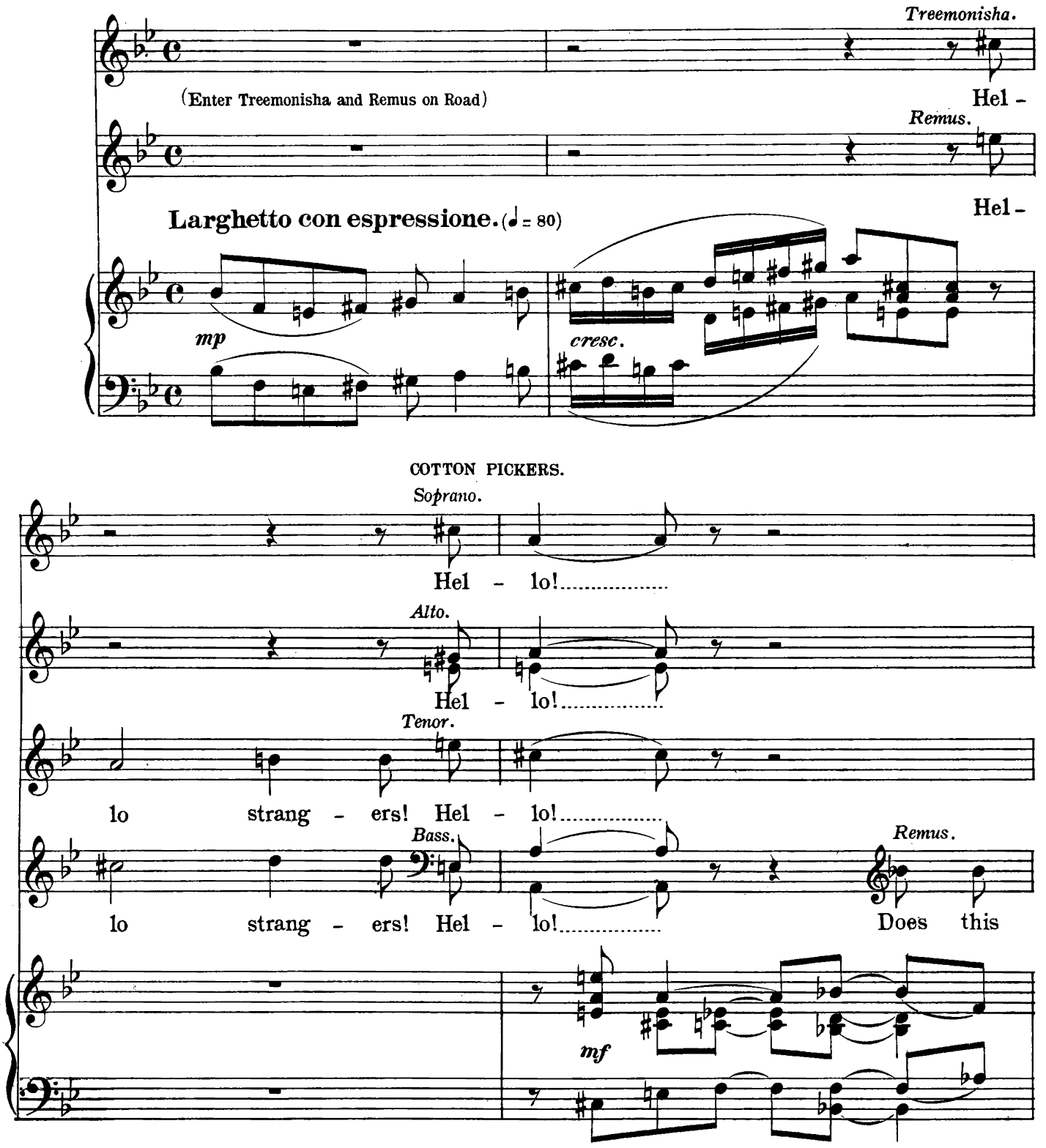

al - most eat - in' time..... We will rest a - while, we will
al - most eat - in' time..... We will rest a - while, we will
al - most eat - in' time, eat - in' time. We will rest a - while, we will
al - most eat - in' time, eat - in' time. We will rest a - while, we will
rit.
a tempo
(Cotton pickers sit down to rest.)
rest a - while, 'Cause rest - in' is ve - ry fine.....
rest a - while, 'Cause rest - in' is ve - ry fine.....
rest a - while, 'Cause rest - in' is ve - ry fine.....
rest a - while, 'Cause rest - in' is ve - ry fine.....

TREEMONISHA.

No. 17. GOING HOME.

Duet: Remus and Treemonisha and Chorus of Cotton Pickers.

By SCOTT JOPLIN



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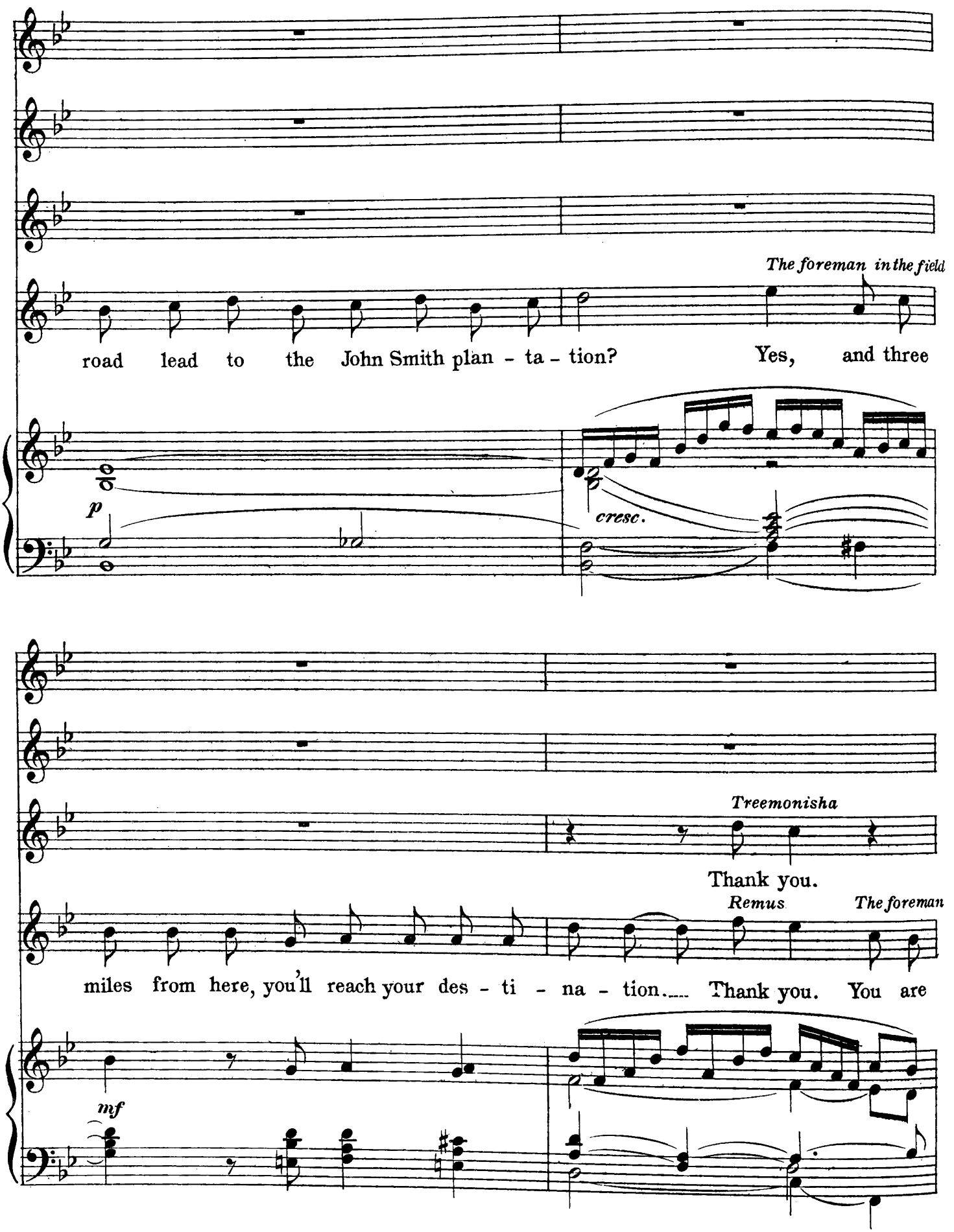
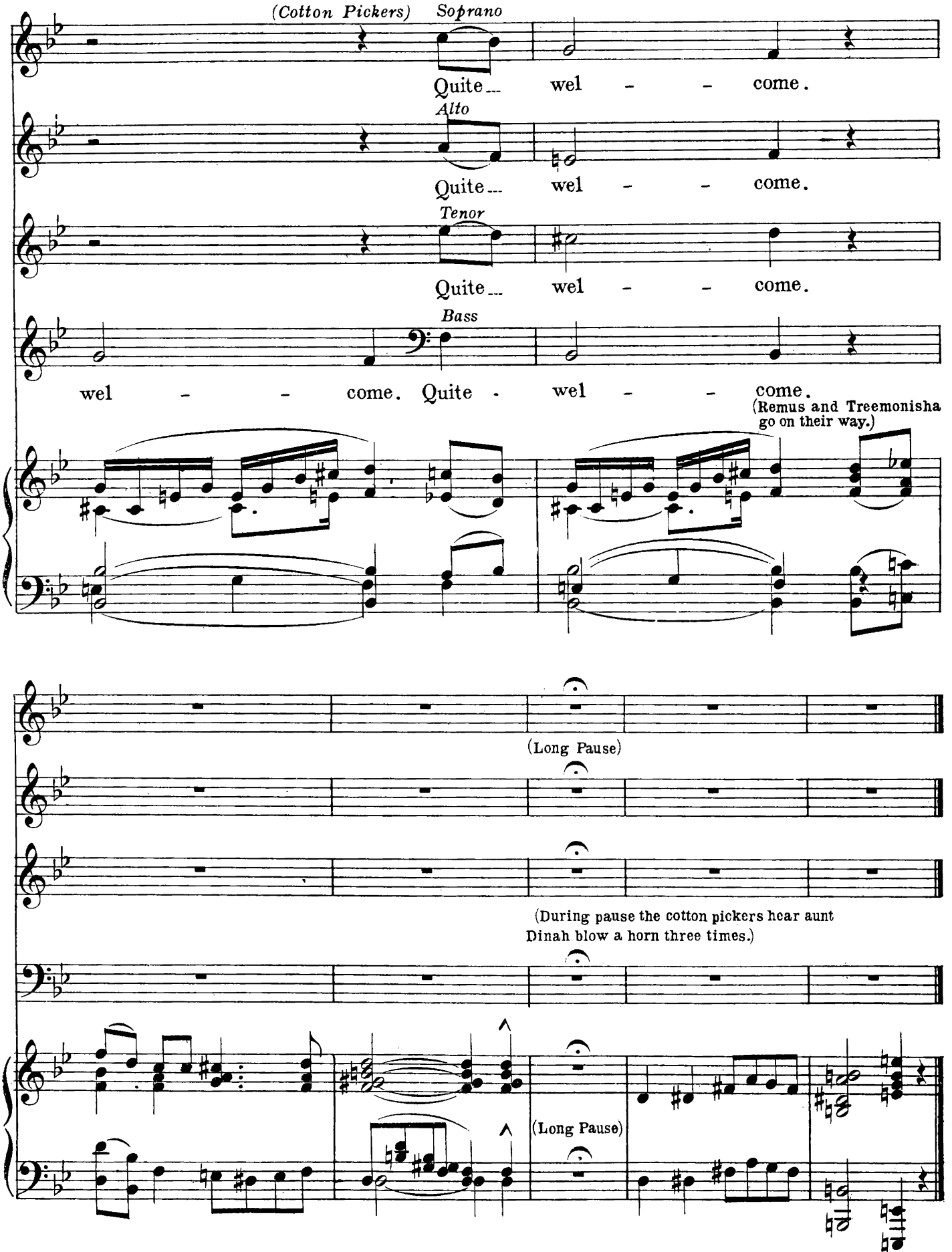

The foreman in the field
road lead to the John Smith plan - ta - tion? Yes, and three
p
cresc.
Treemonisha
Thank you.
Remus
The foreman
miles from here, you'll reach your des - ti - na - tion.... Thank you. You are
mf

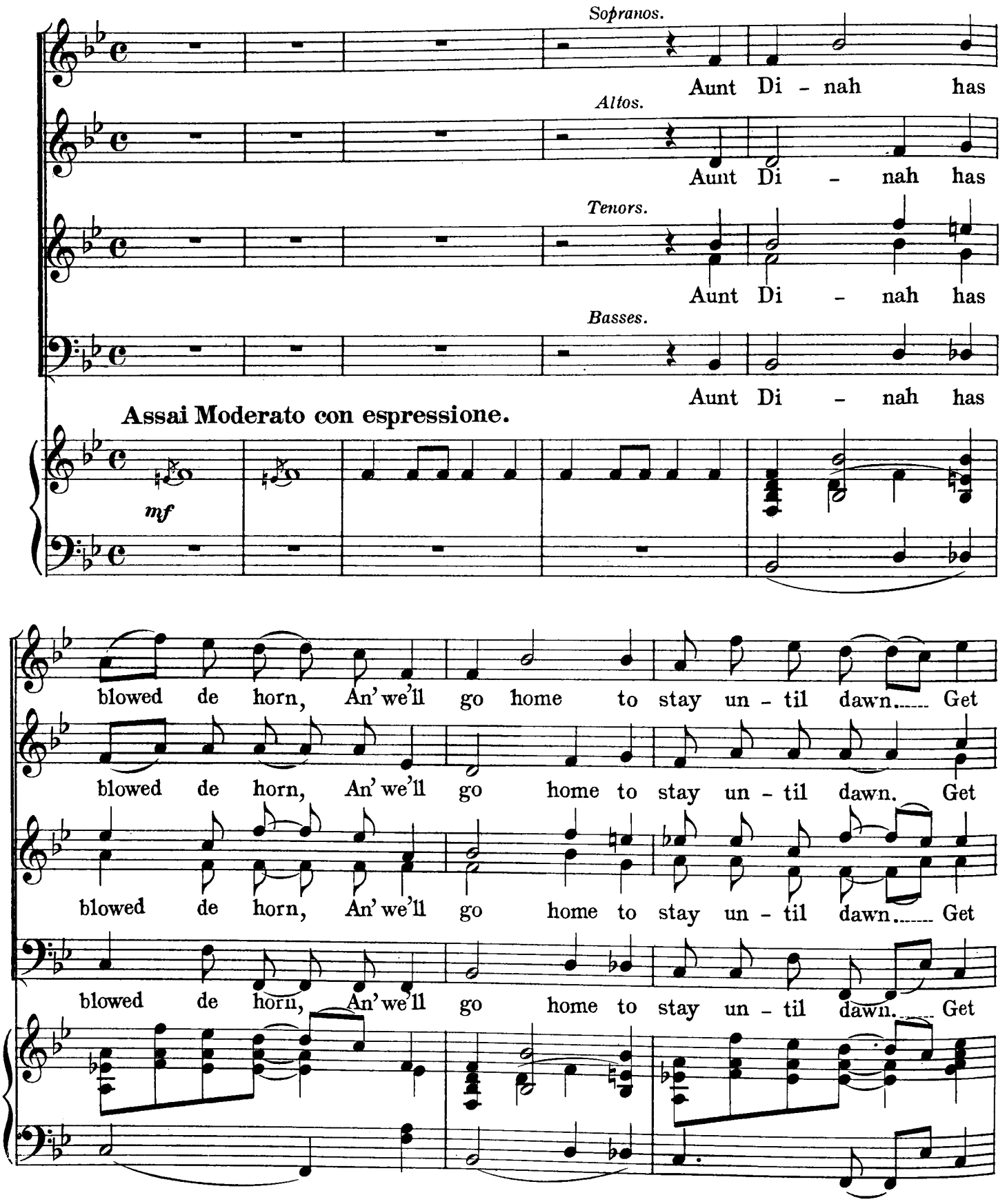

(Cotton Pickers)
Soprano
Quite... wel - - come.
Alto
Quite... wel - - come.
Tenor
Quite... wel - - come.
Bass
wel - - come. Quite - wel - - come.
(Remus and Treemonisha go on their way.)
(Long Pause)
(During pause the cotton pickers hear aunt Dinah blow a horn three times.)
(Long Pause)

TREEMONISHA.

No. 18. AUNT DINAH HAS BLOWED DE HORN.

Cotton Pickers.

By SCOTT JOPLIN



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(They put sacks of cotton on their backs.)

rea - dy, put yo' sack on yo' back, I'm so hap - py I don't know how to

rea - dy, put yo' sack on yo' back, I'm so hap - py I don't know

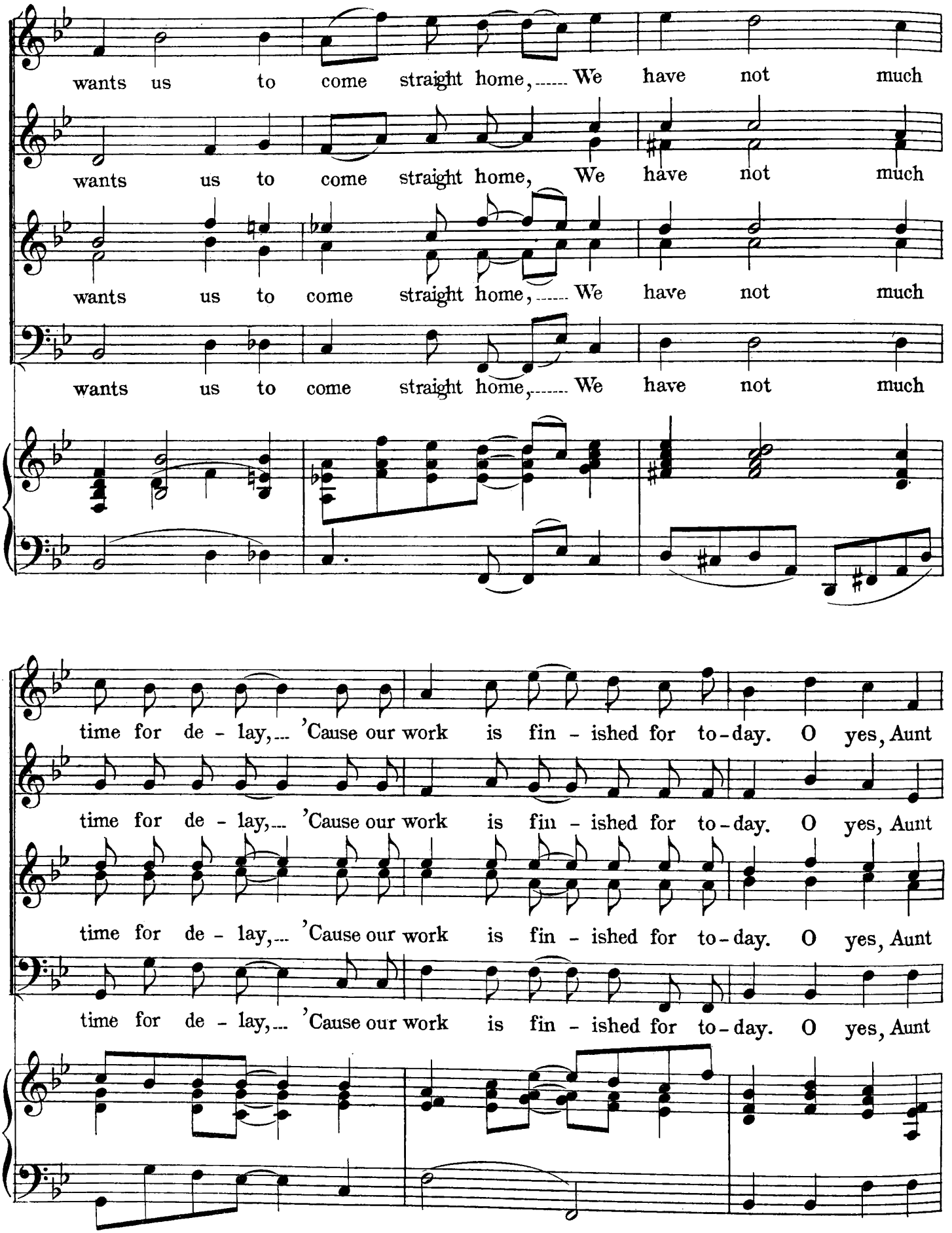
rea - dy, put yo' sack on yo' back, I'm so hap - py I don't know how to

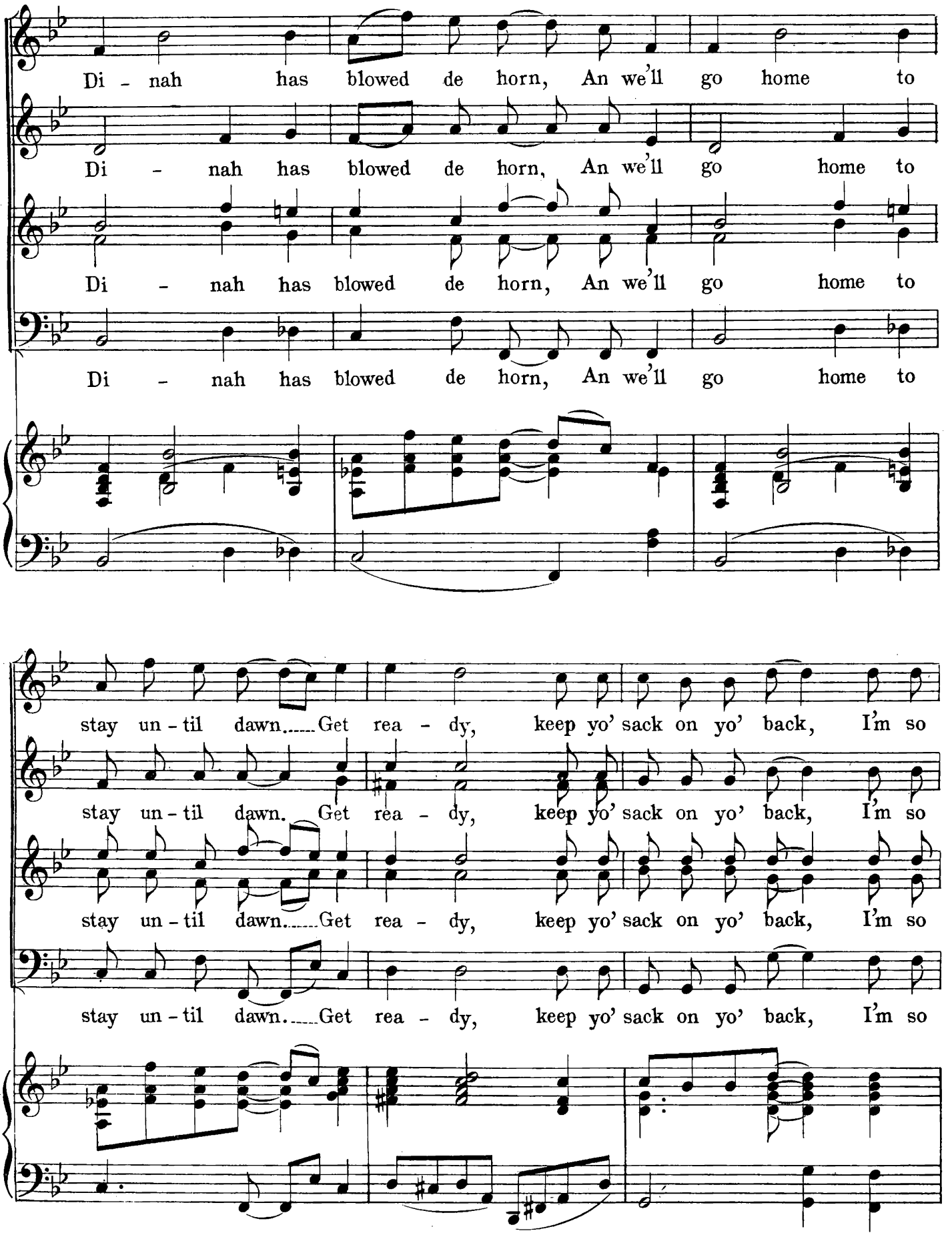
act..... Aunt Di - nah has blowed de horn,... An' she

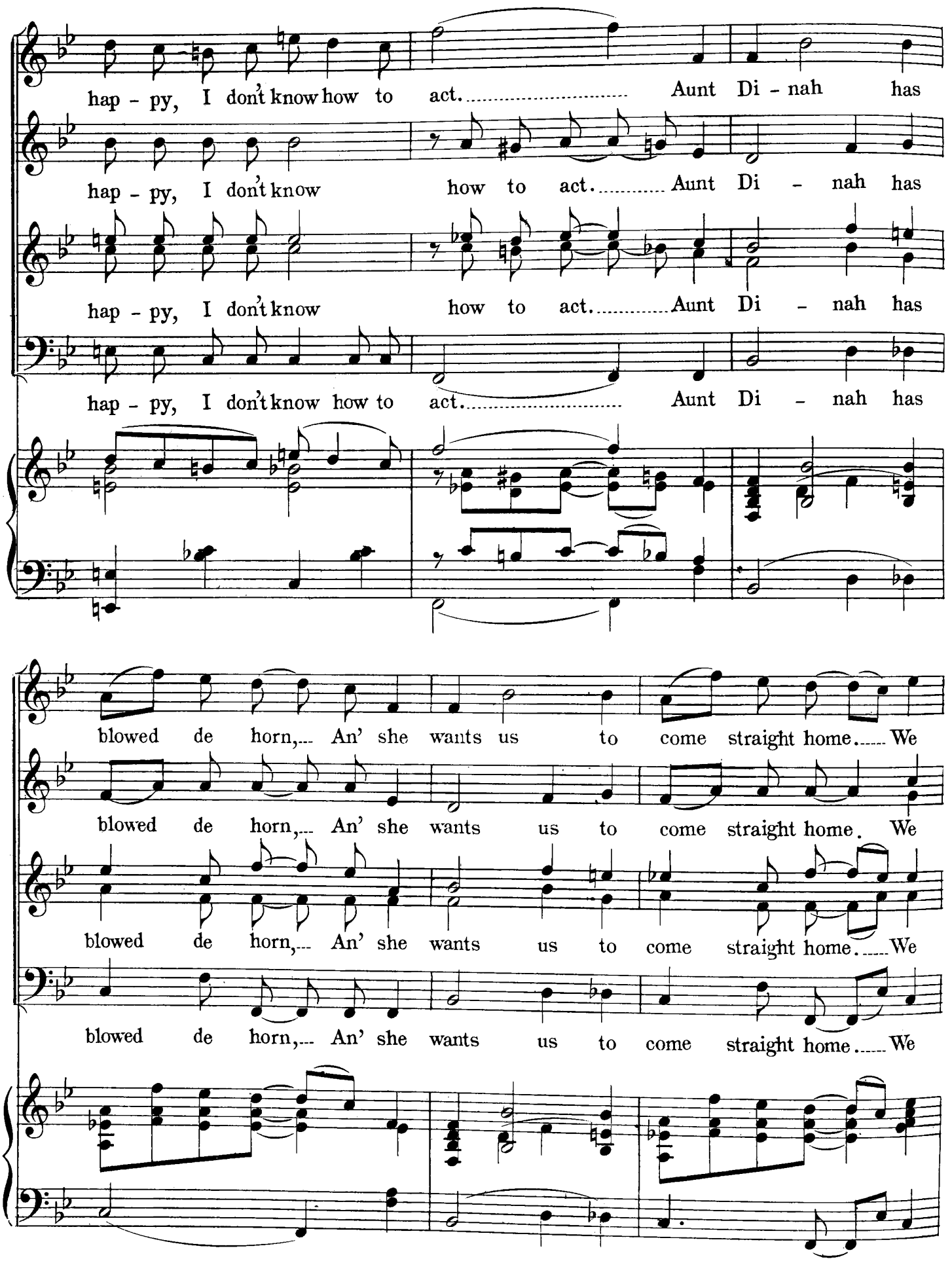
how to act..... Aunt Di - nah has blowed de horn,... An' she

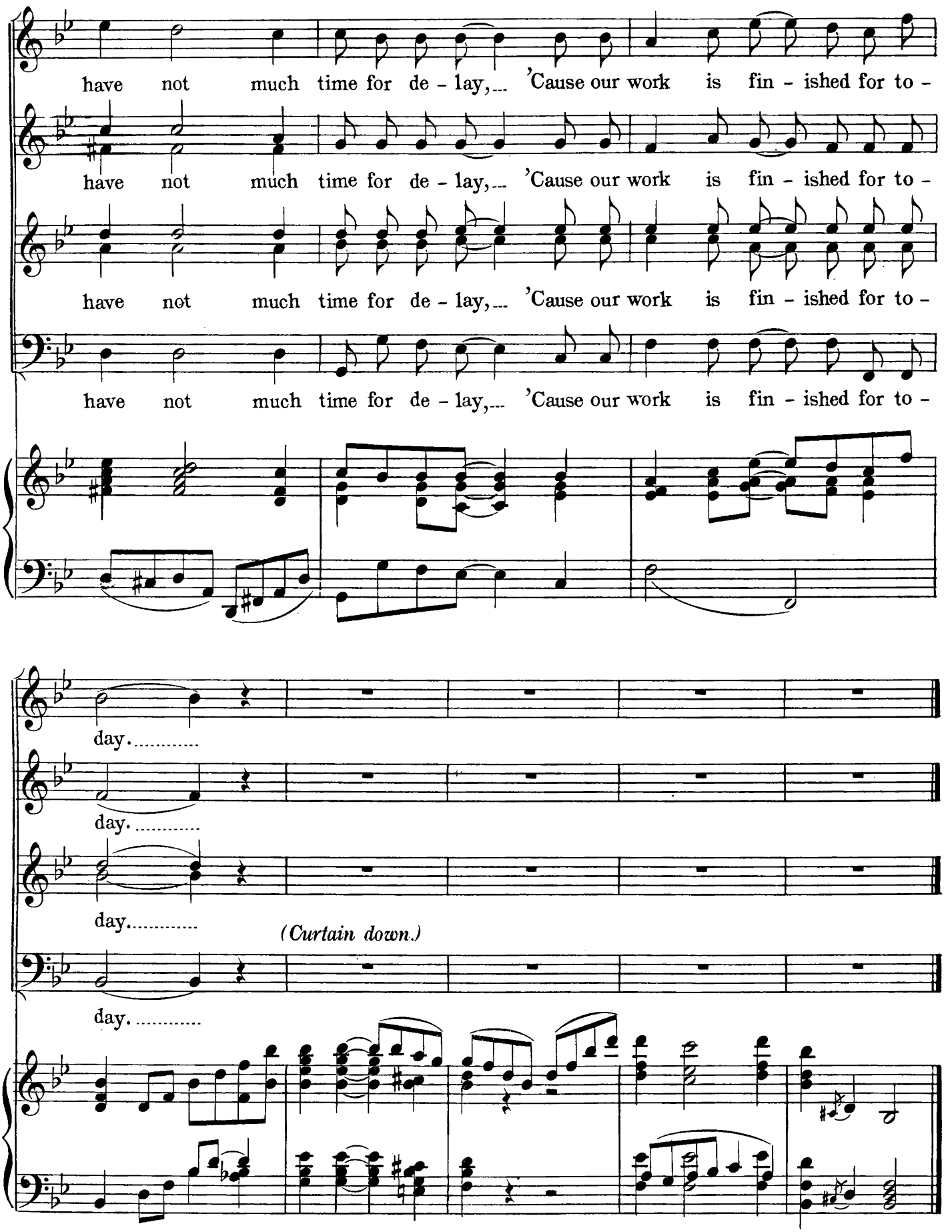
how to act..... Aunt Di - nah has blowed de horn,... An' she

act..... Aunt Di - nah has blowed de horn,... An' she


wants us to come straight home, We have not much
wants us to come straight home, We have not much
wants us to come straight home, We have not much
wants us to come straight home, We have not much
time for de - lay, 'Cause our work is fin - ished for to-day. O yes, Aunt
time for de - lay, 'Cause our work is fin - ished for to-day. O yes, Aunt
time for de - lay, 'Cause our work is fin - ished for to-day. O yes, Aunt
time for de - lay, 'Cause our work is fin - ished for to-day. O yes, Aunt


Di - nah has blowed de horn, An we'll go home to
Di - nah has blowed de horn, An we'll go home to
Di - nah has blowed de horn, An we'll go home to
Di - nah has blowed de horn, An we'll go home to
stay un - til dawn. Get rea - dy, keep yo' sack on yo' back, I'm so
stay un - til dawn. Get rea - dy, keep yo' sack on yo' back, I'm so
stay un - til dawn. Get rea - dy, keep yo' sack on yo' back, I'm so
stay un - til dawn. Get rea - dy, keep yo' sack on yo' back, I'm so

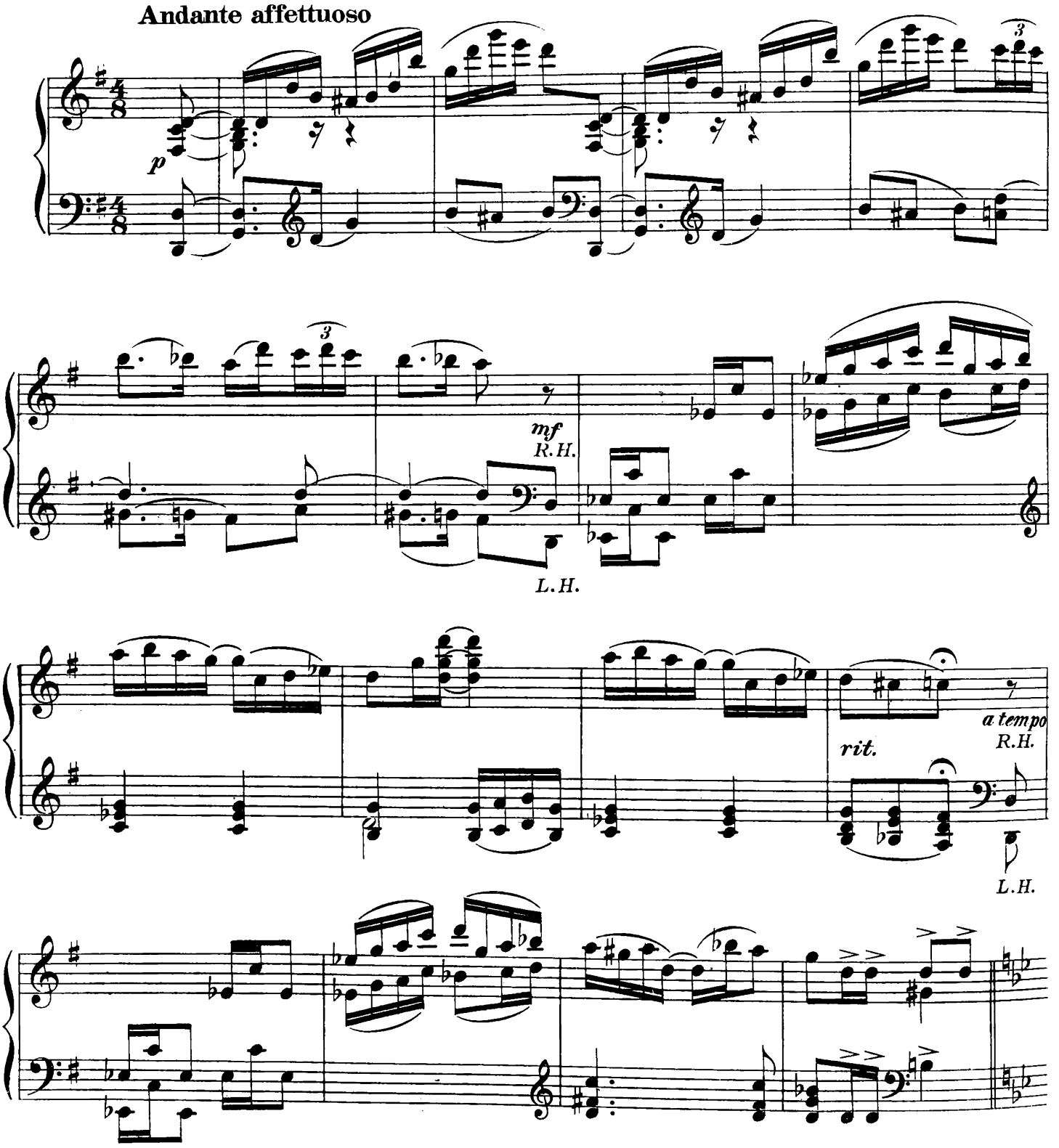

hap - py, I don't know how to act. Aunt Di - nah has
hap - py, I don't know how to act. Aunt Di - nah has
hap - py, I don't know how to act. Aunt Di - nah has
hap - py, I don't know how to act. Aunt Di - nah has
blowed de horn,... An' she wants us to come straight home. We
blowed de horn,... An' she wants us to come straight home. We
blowed de horn,... An' she wants us to come straight home. We
blowed de horn,... An' she wants us to come straight home. We


have not much time for de - lay,... 'Cause our work is fin - ished for to -
have not much time for de - lay,... 'Cause our work is fin - ished for to -
have not much time for de - lay,... 'Cause our work is fin - ished for to -
have not much time for de - lay,... 'Cause our work is fin - ished for to -
day.....
day.....
day.....
(Curtain down.)
day.....

TREEMONISHA.

No19. PRELUDE TO ACT 3.

By SCOTT JOPLIN



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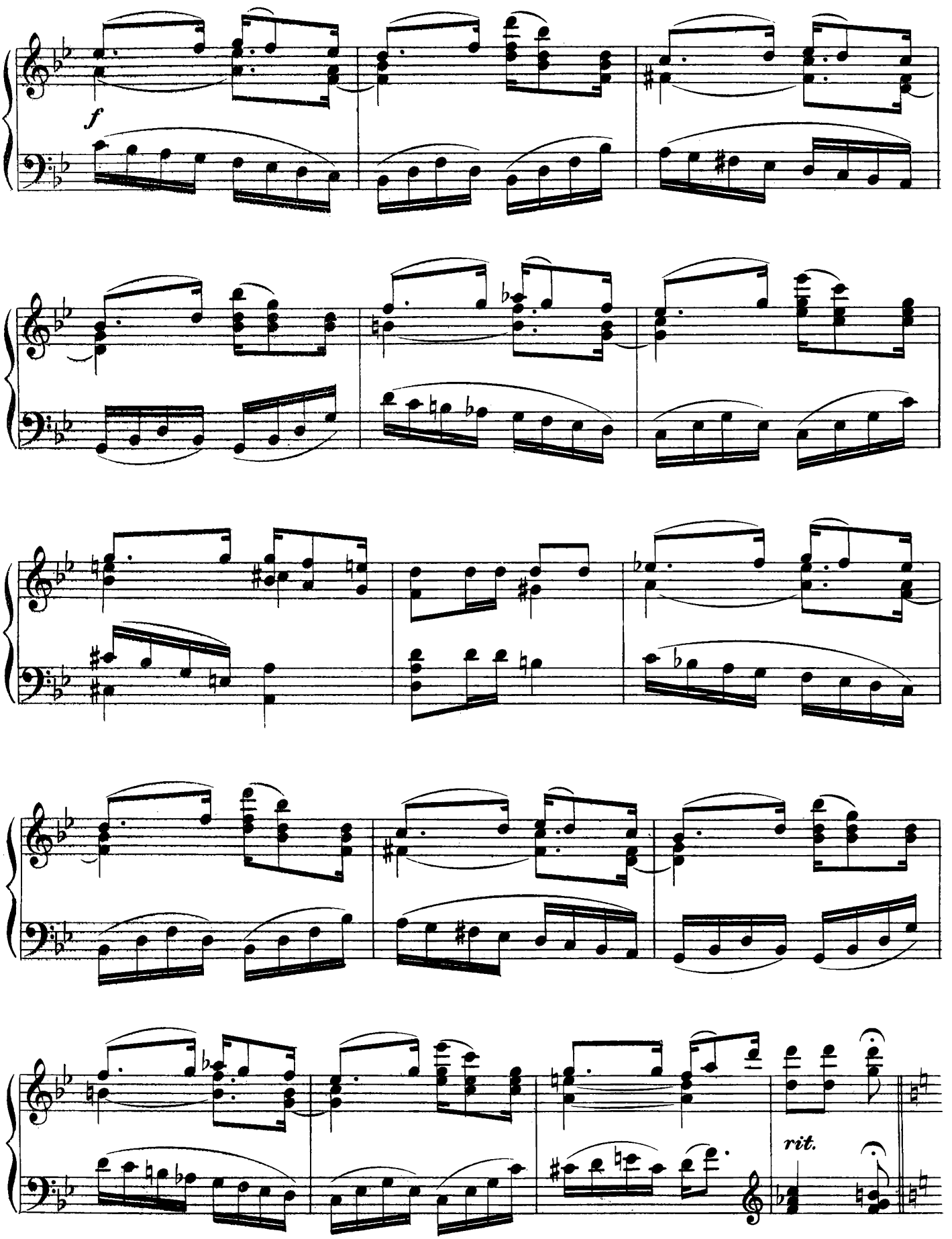
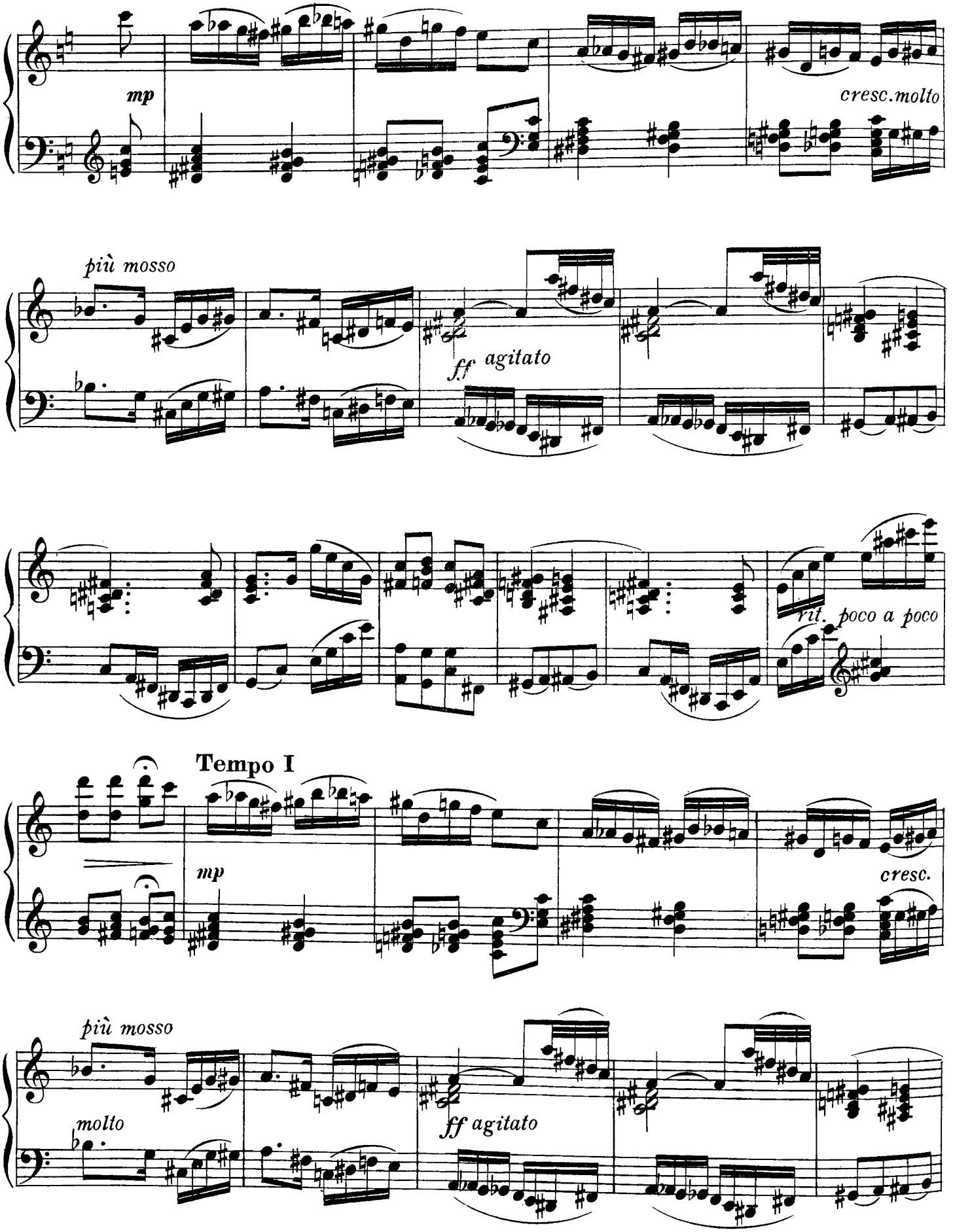
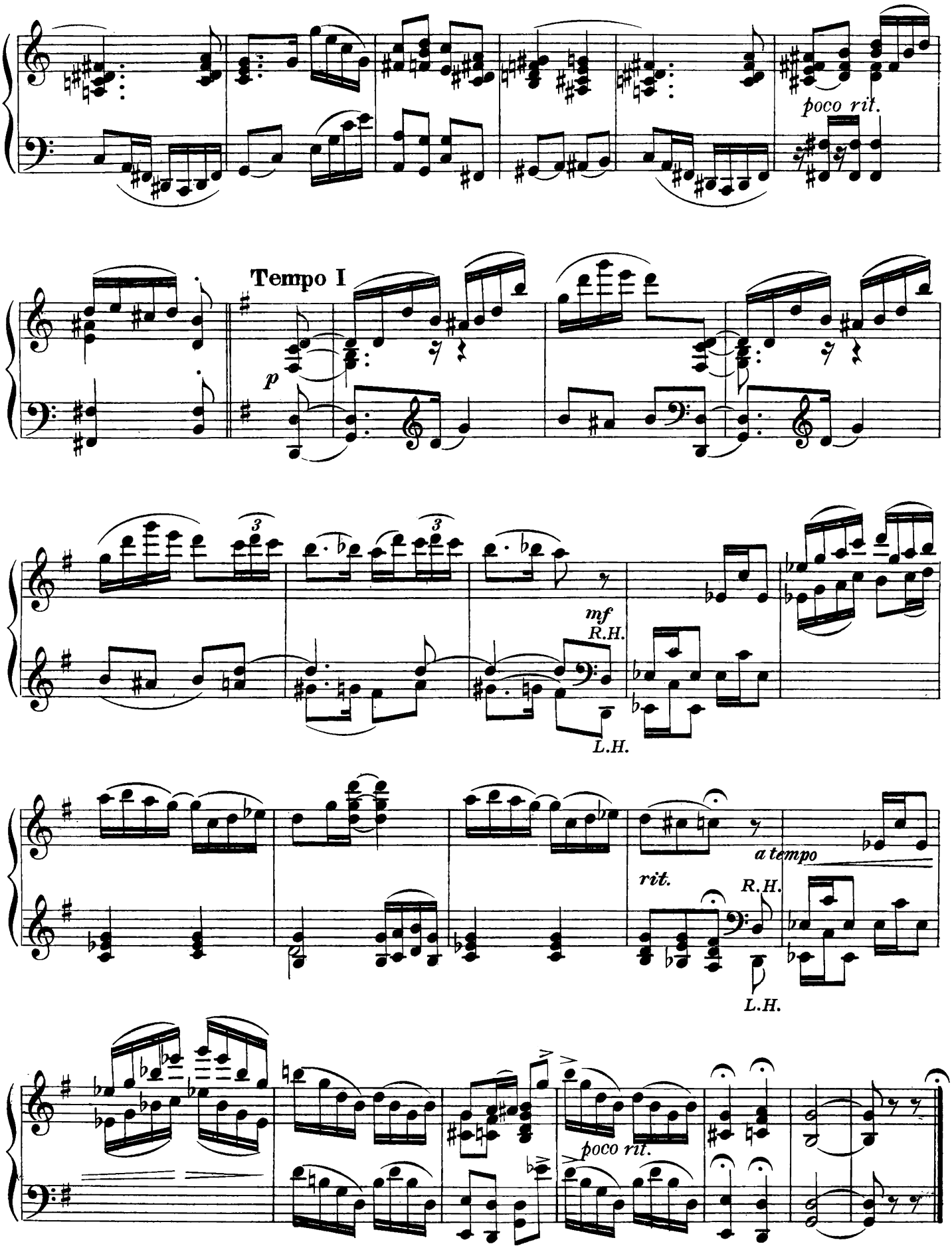

f
rit.


mp
cresc.molto
più mosso
ff agitato
rit. poco a poco
Tempo I
mp
cresc.
più mosso
molto
ff agitato


poco rit.
Tempo I
p
mf
R.H.
L.H.
a tempo
rit.
R.H.
L.H.
poco rit.

TREEMONISHA.

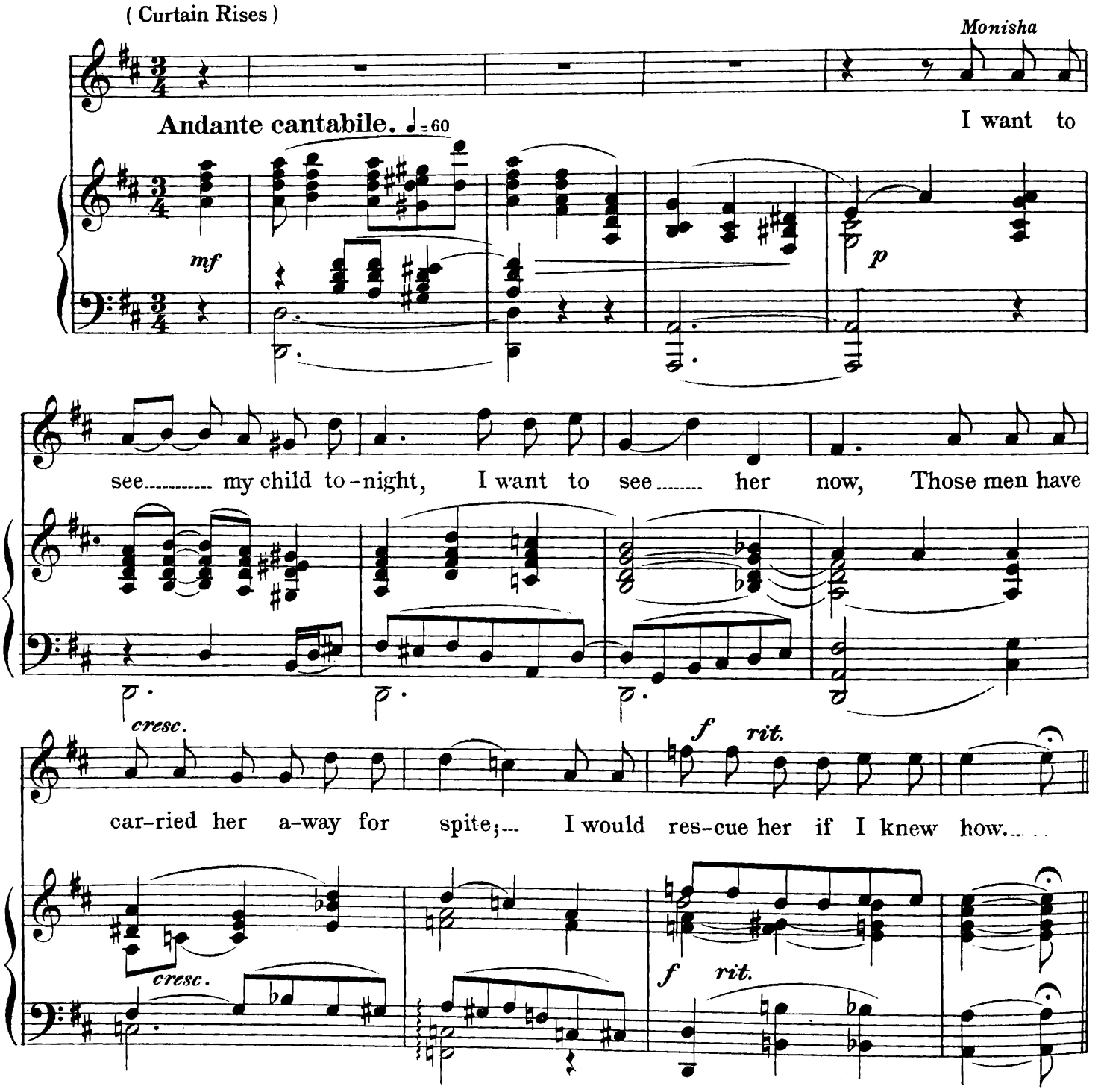
ACT 3.

No 20. I WANT TO SEE MY CHILD.

DUET- Soprano and Bass.

SCENE— Interior of Ned and Monisha's Cabin. Ned and Monisha seated on bench, she leaning against him.

By SCOTT JOPLIN



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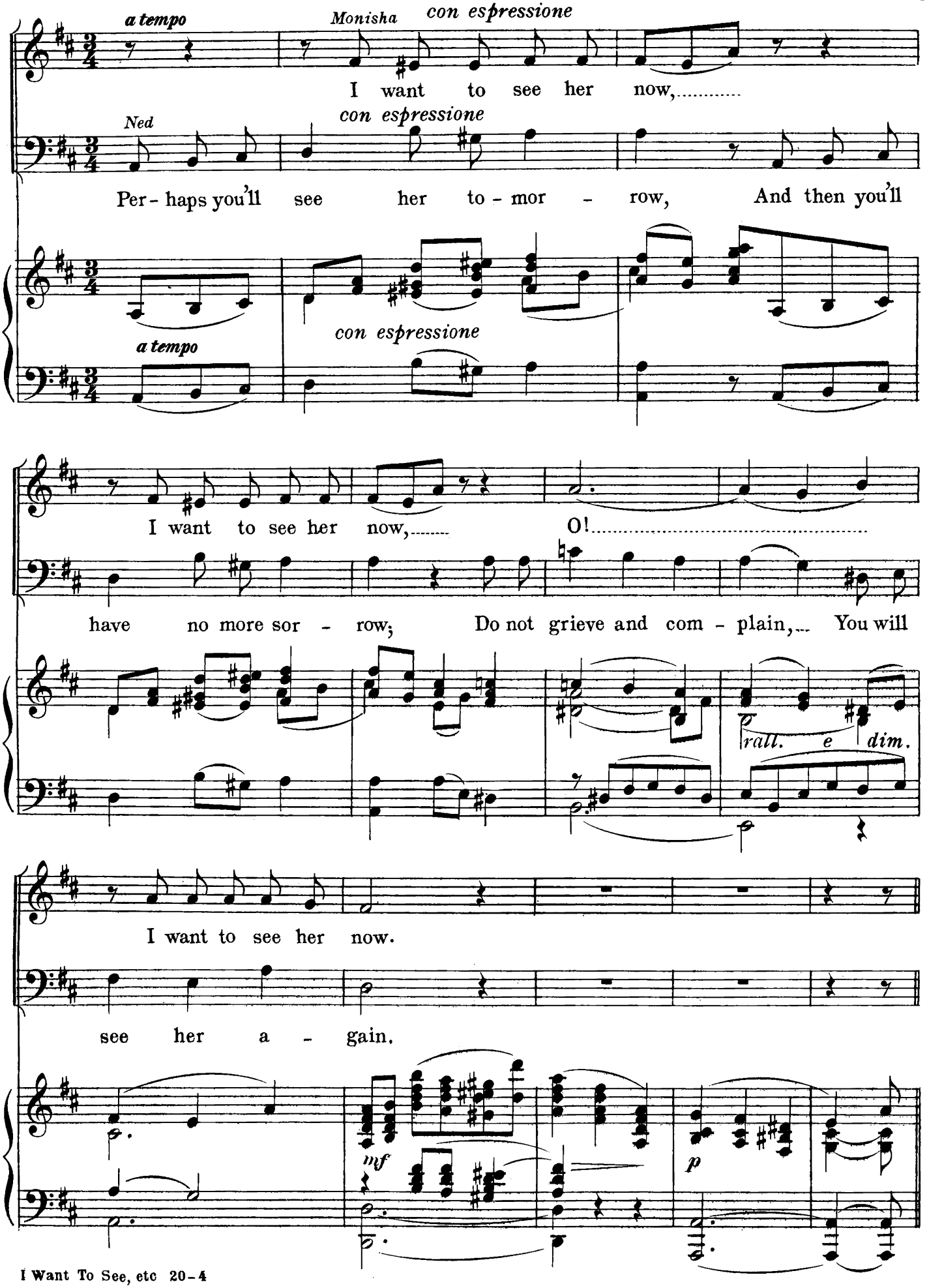
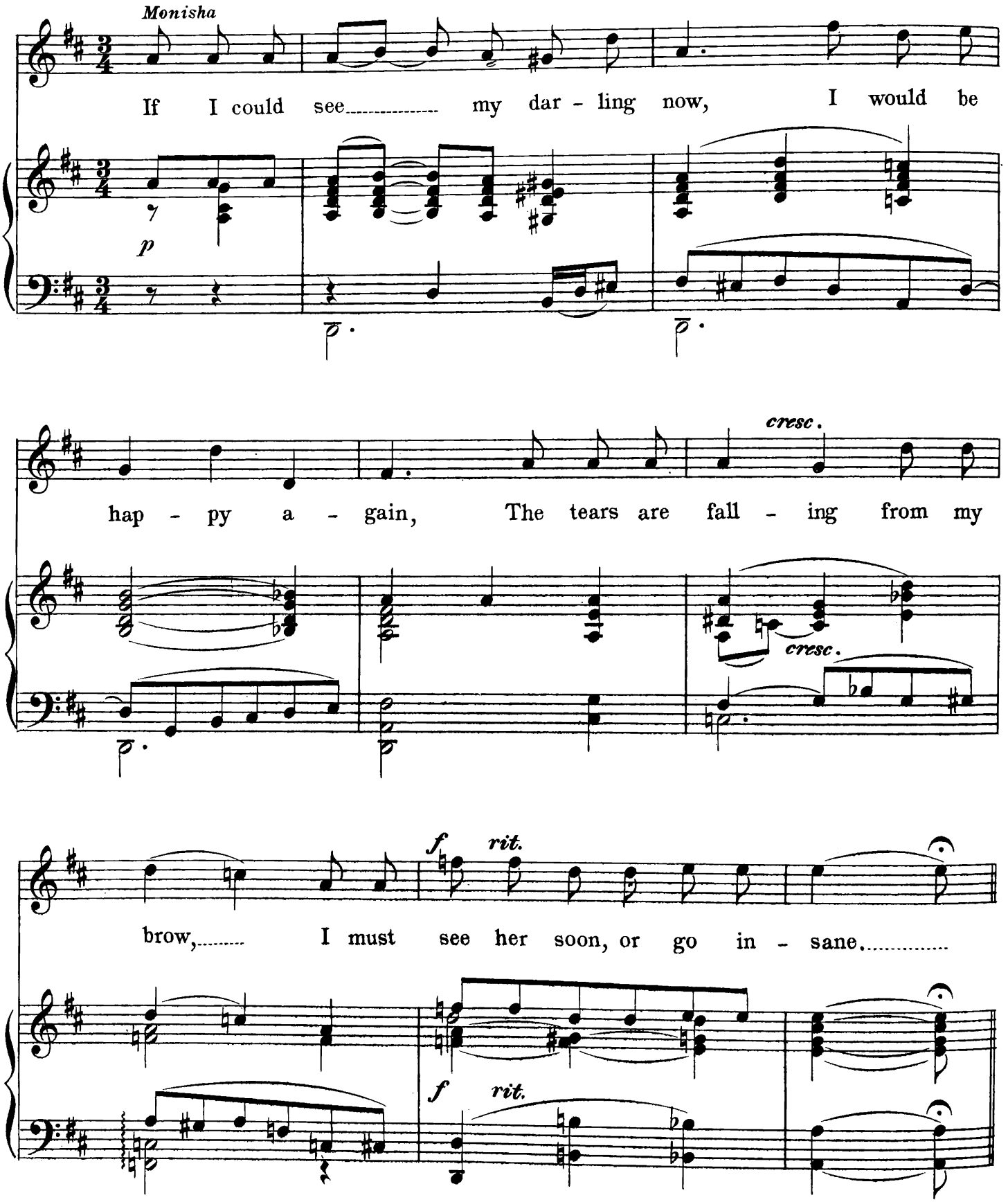
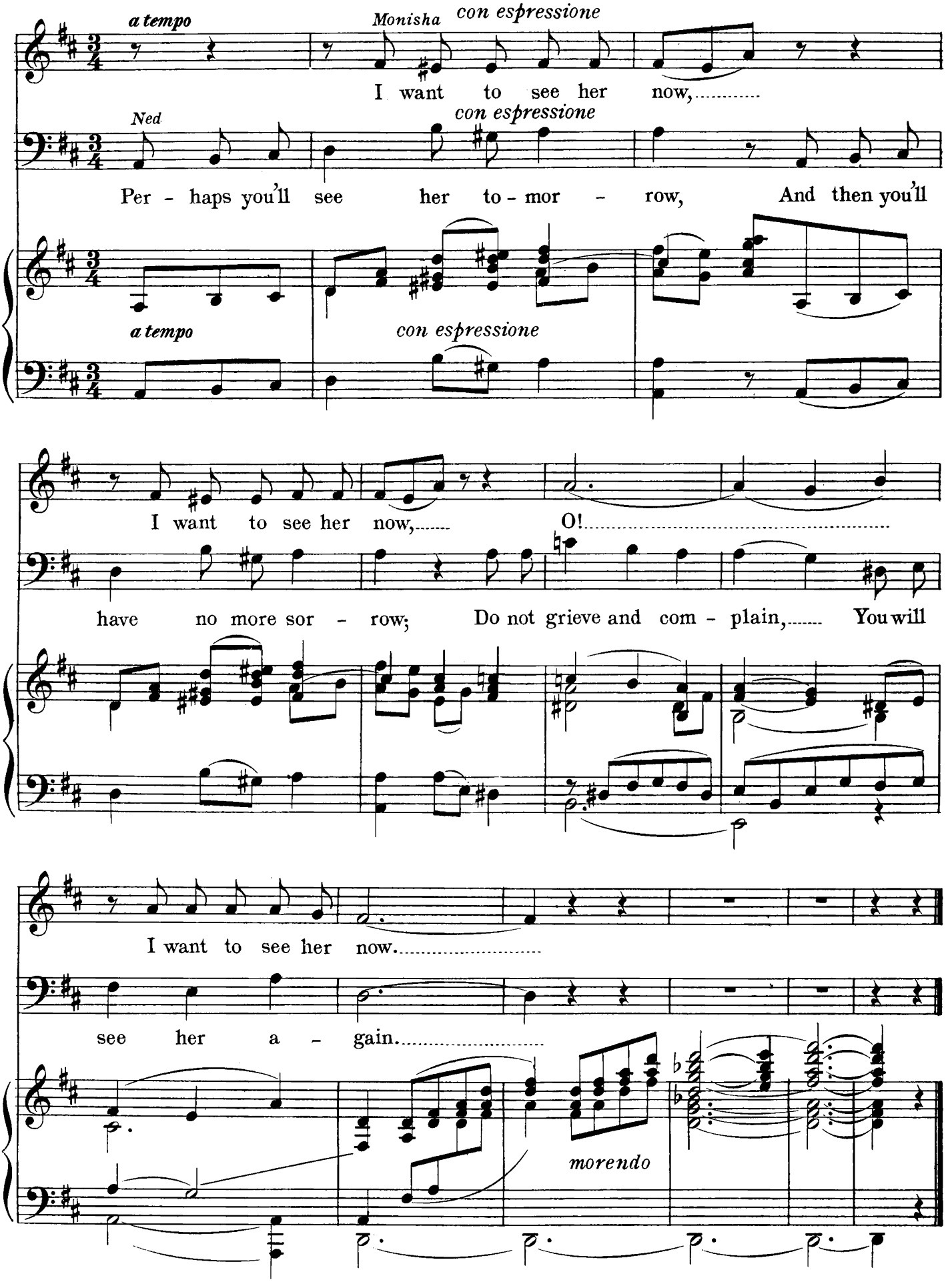

a tempo
Monisha
con espressione
I want to see her now,.....
Ned
con espressione
Per- haps you'll see her to - mor - row, And then you'll
con espressione
a tempo
I want to see her now,..... O!.....
have no more sor - row; Do not grieve and com - plain,... You will
rall. e dim.
I want to see her now.
see her a - gain.
mf
p


Monisha
If I could see my dar - ling now, I would be
p
hap - py a - gain, The tears are fall - ing from my
cresc.
cresc.
brow, I must see her soon, or go in - sane.
f
rit.
f
rit.

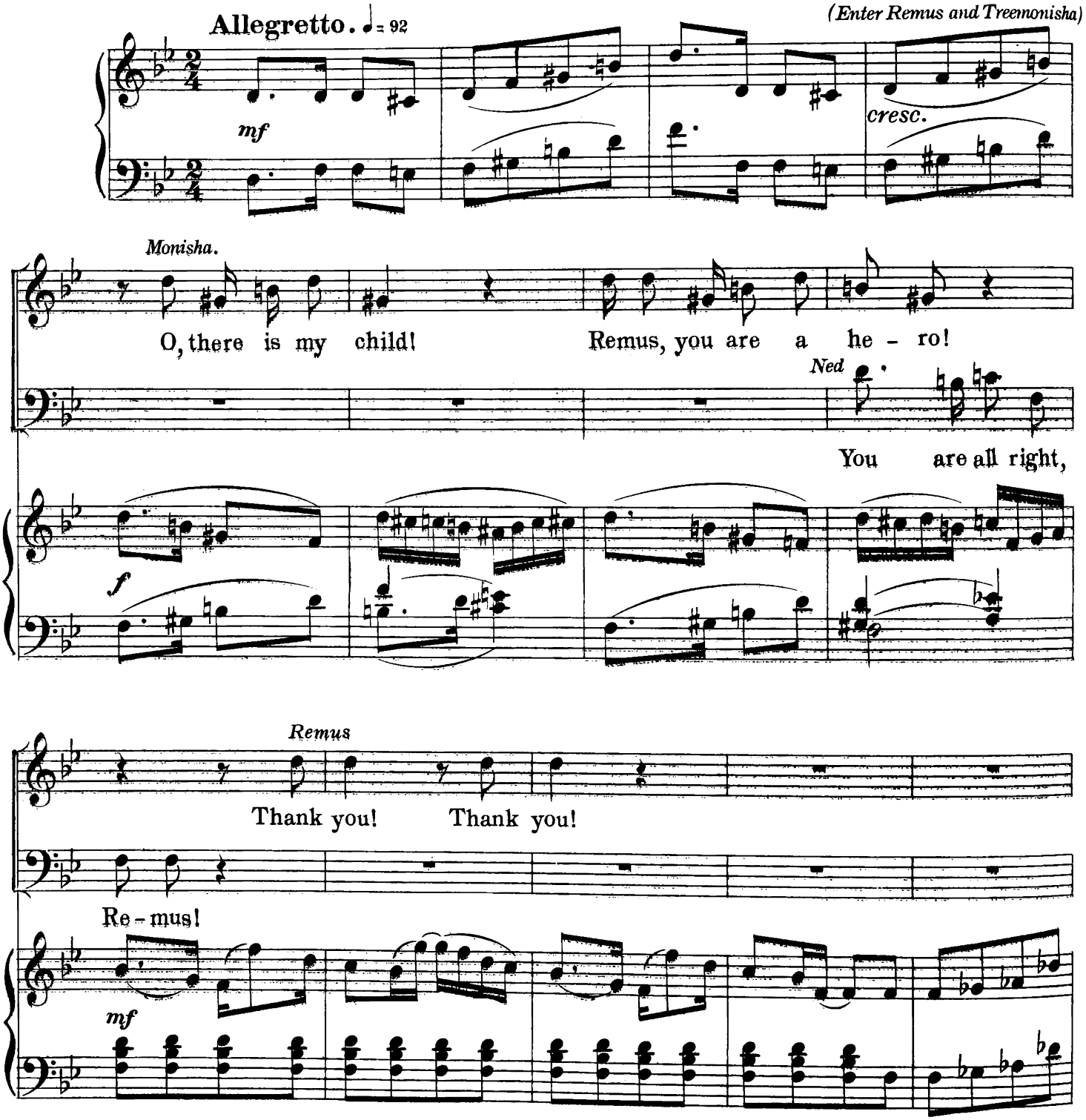

a tempo
Monisha
con espressione
I want to see her now,
Ned
con espressione
Per - haps you'll see her to - mor - row, And then you'll
a tempo
con espressione
I want to see her now,
O!
have no more sor - row; Do not grieve and com - plain, You will
I want to see her now.
see her a - gain.
morendo

TREEMONISHA.

No. 21. TREEMONISHA'S RETURN.

Ensemble.

By SCOTT JOPLIN



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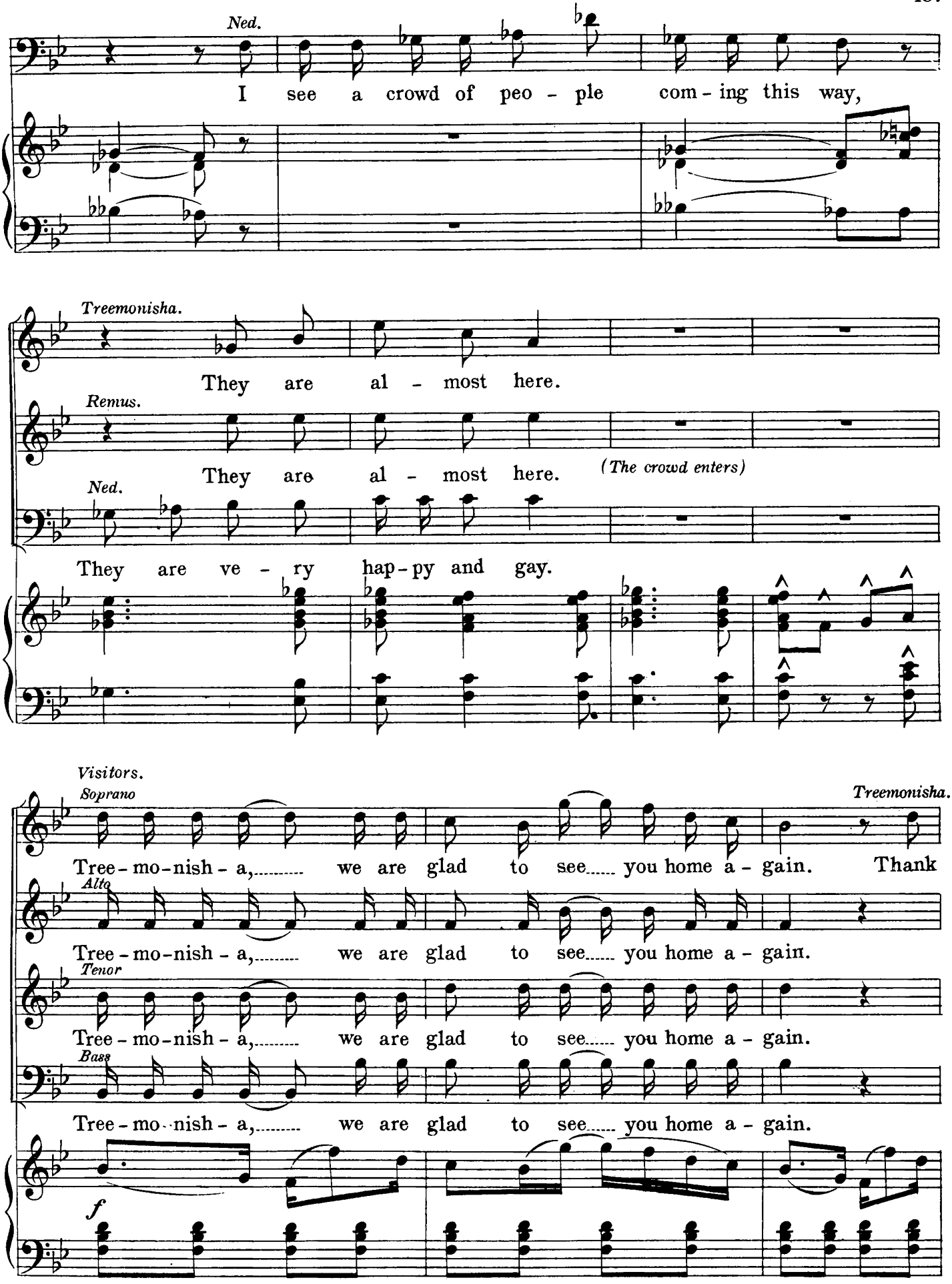
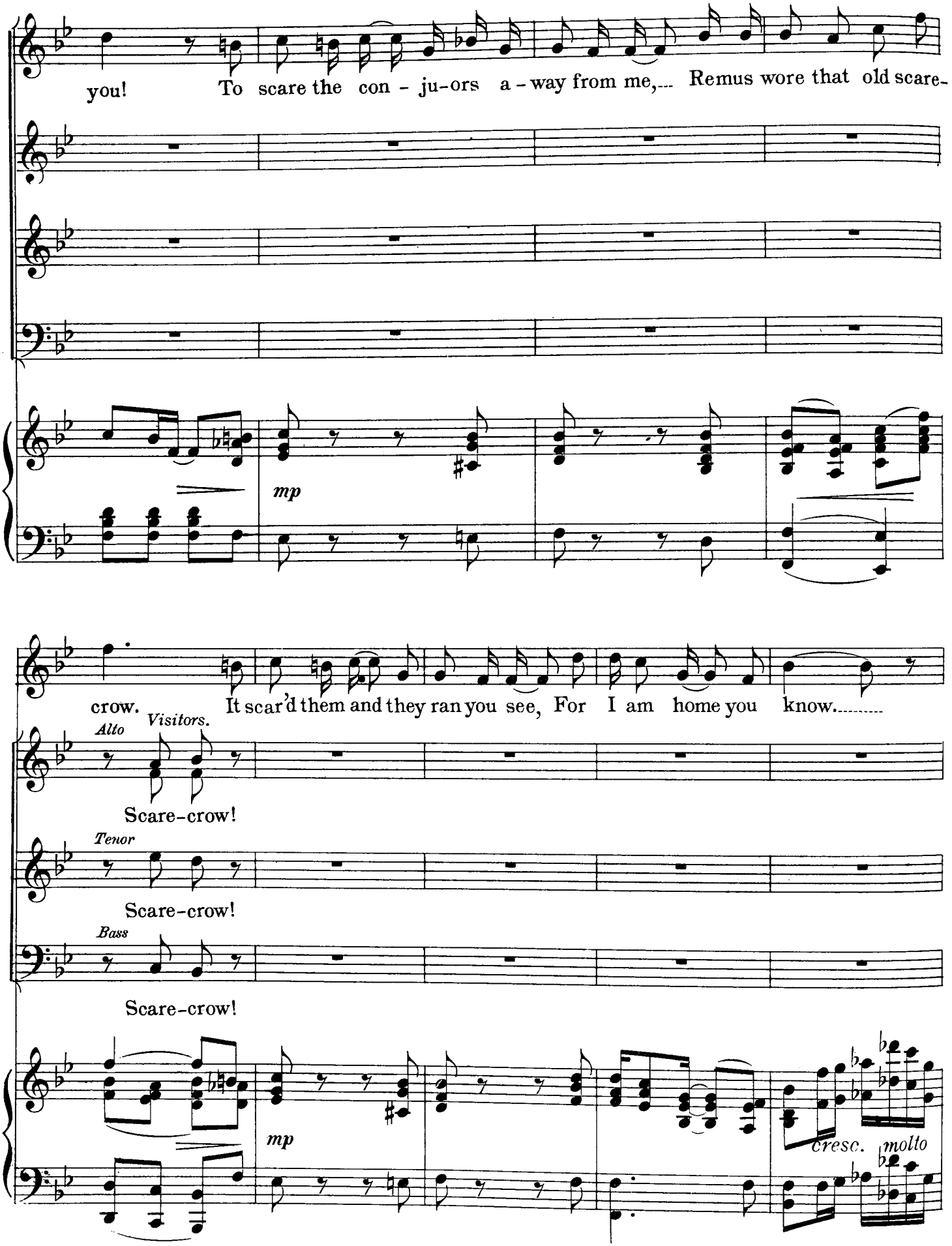
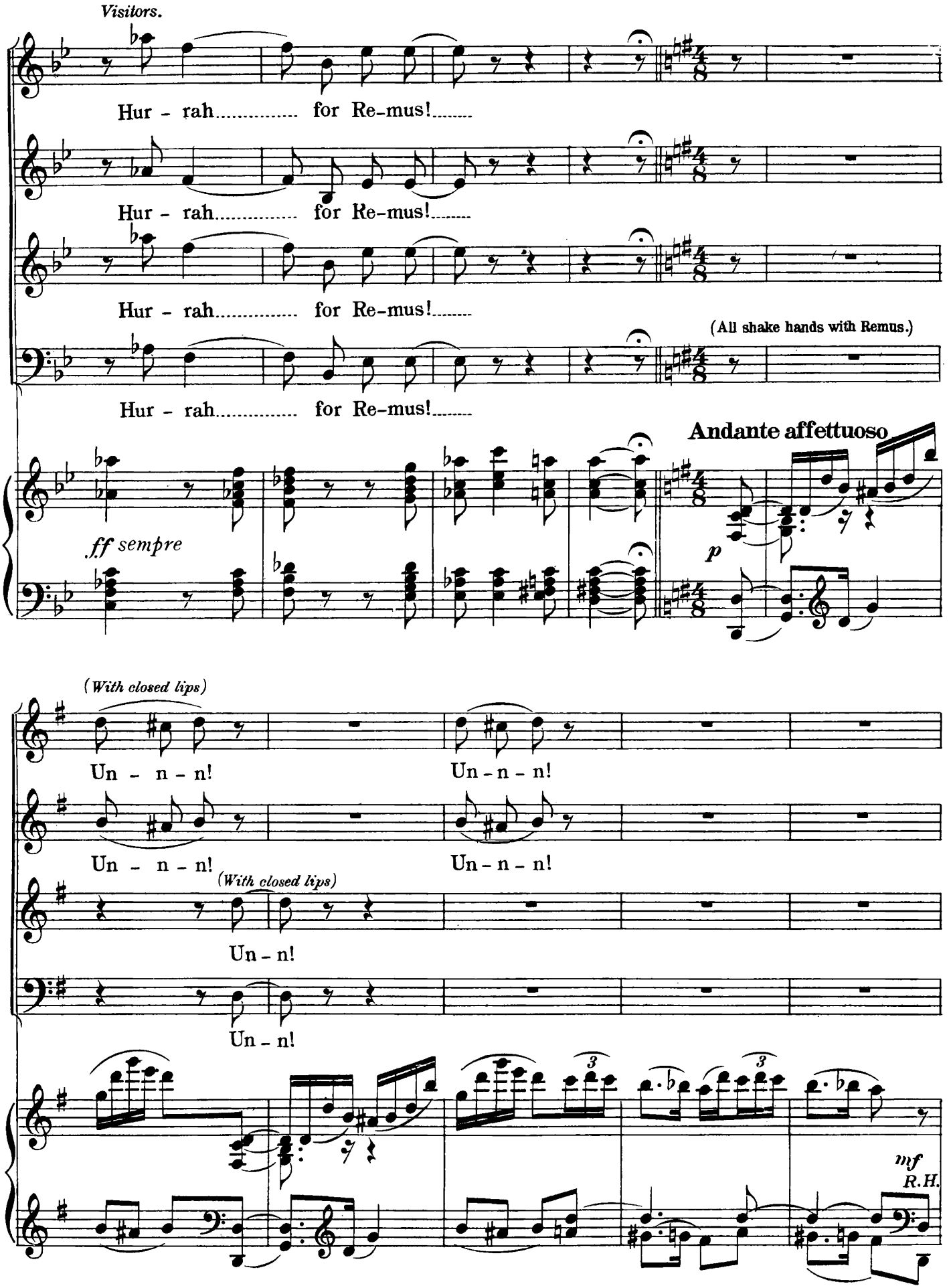
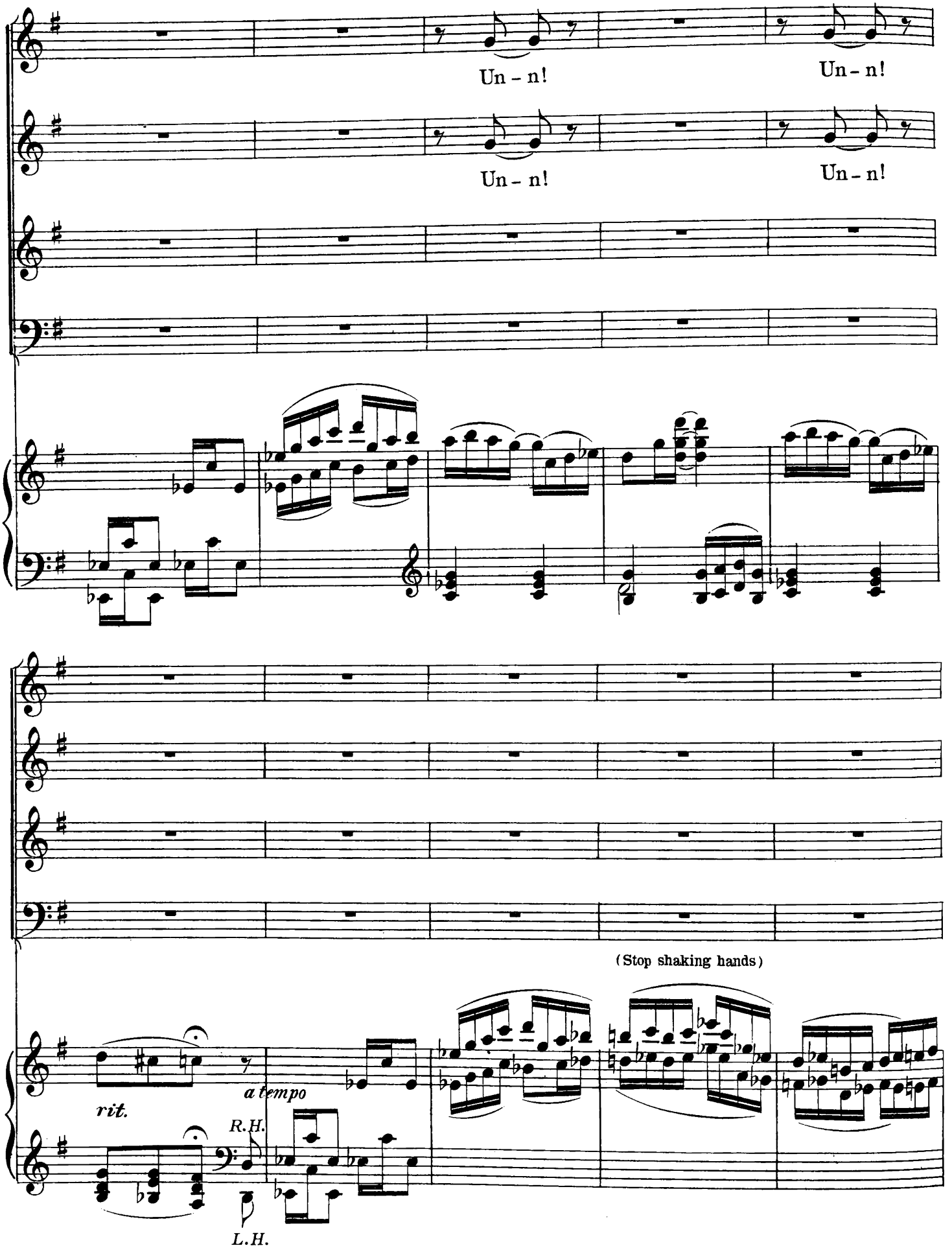

Ned.
I see a crowd of peo - ple com - ing this way,
Treemonisha.
They are al - most here.
Remus.
They are al - most here.
(The crowd enters)
Ned.
They are ve - ry hap - py and gay.
Visitors.
Soprano
Tree - mo - nish - a,..... we are glad to see..... you home a - gain.
Treemonisha.
Thank
Alto
Tree - mo - nish - a,..... we are glad to see..... you home a - gain.
Tenor
Tree - mo - nish - a,..... we are glad to see..... you home a - gain.
Bass
Tree - mo - nish - a,..... we are glad to see..... you home a - gain.
f


you! To scare the con - ju-ors a - way from me,... Remus wore that old scare-
mp
crow. It scar'd them and they ran you see, For I am home you know.....
Alto
Visitors.
Scare-crow!
Tenor
Scare-crow!
Bass
Scare-crow!
mp
cresc. molto


Visitors.
Hur - rah..... for Re-mus!.....
Hur - rah..... for Re-mus!.....
Hur - rah..... for Re-mus!.....
(All shake hands with Remus.)
Hur - rah..... for Re-mus!.....
Andante affettuoso
ff sempre
p
(With closed lips)
Un - n - n!
Un - n - n!
Un - n - n!
Un - n - n!
(With closed lips)
Un - n!
Un - n!
mf
R.H.
L.H.


Un - n!
Un - n!
Un - n!
Un - n!
(Stop shaking hands)
rit.
a tempo
R.H.
L.H.

(Everyone looks toward door.)

Treemonisha.

The boys are com-ing back a-gain.

(Corn-husking boys in distance.)

Hey!.....

Hey!.....

All. (Prisoners are silent)

Hur - rah!.....

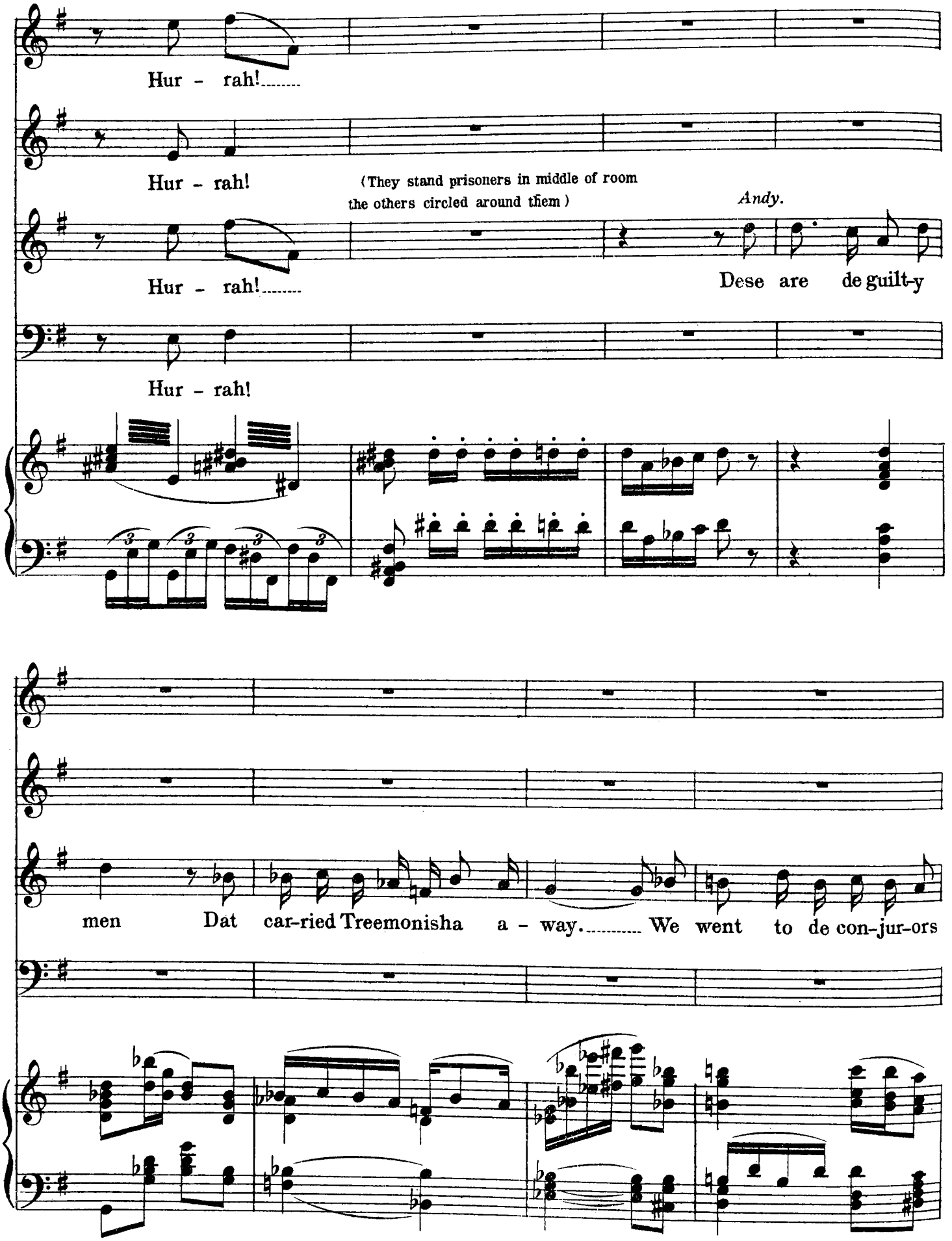
Hur - rah!

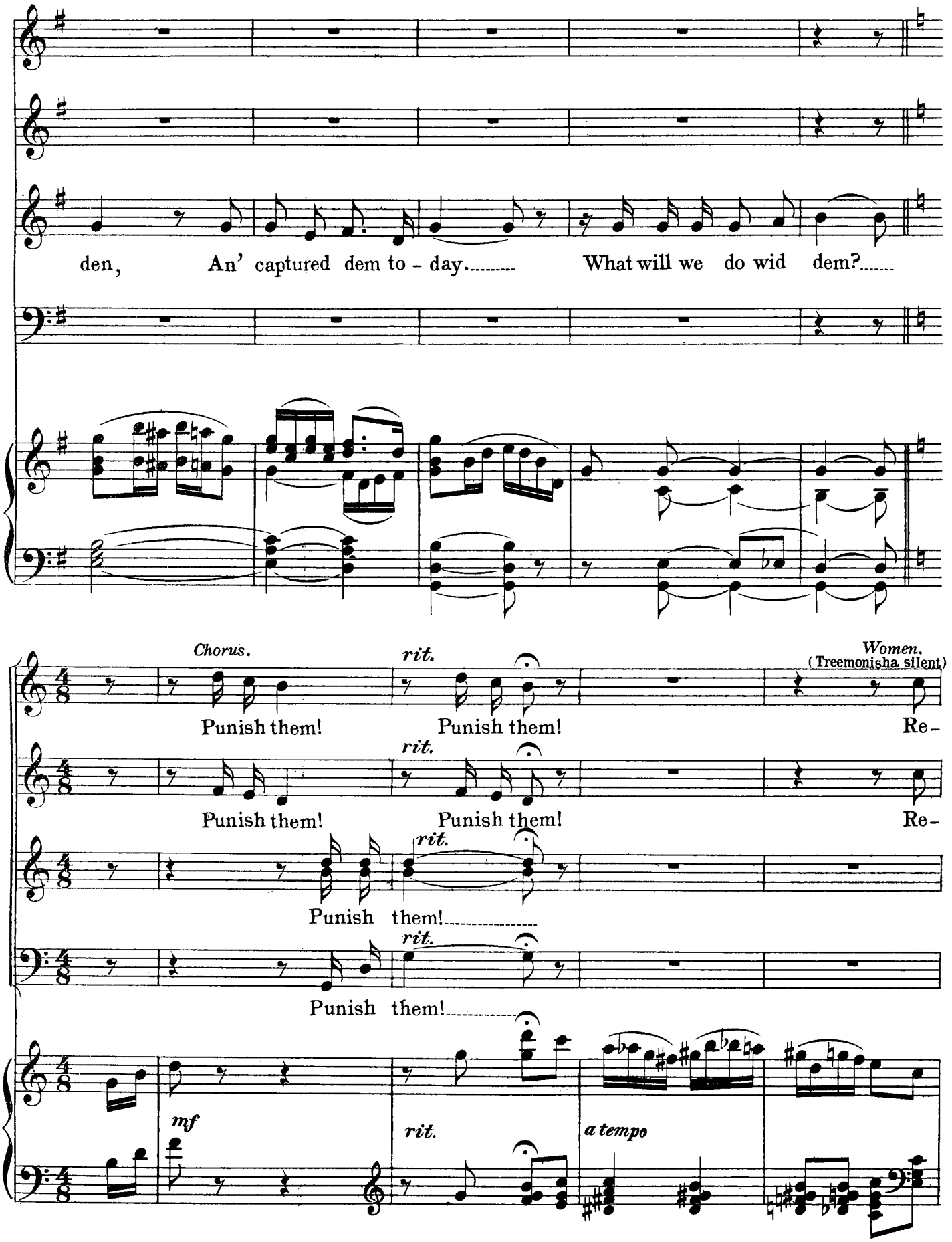
Hur - rah!.....

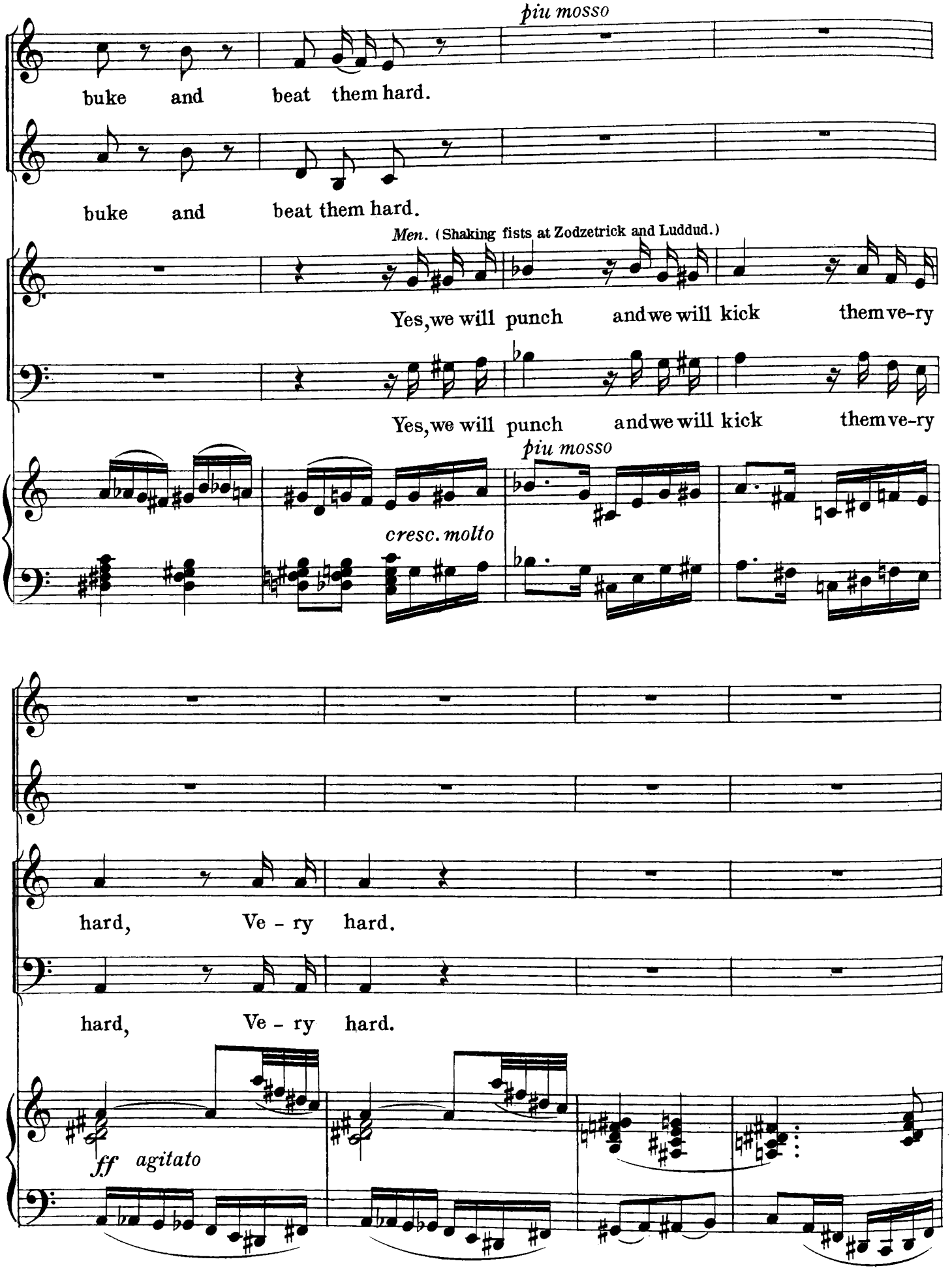
(The boys enter with Zodzetrick and Luddud as prisoners.)

Hur - rah!

f sempre


Hur - rah!
Hur - rah!
(They stand prisoners in middle of room
the others circled around them)
Andy.
Hur - rah!
Dese are de guilt-y
Hur - rah!
men Dat car-ried Treemonisha a - way. We went to de con-jur-ors


den, An' captured dem to - day..... What will we do wid dem?.....
Chorus.
rit.
Women.
(Treemonisha silent)
Punish them! Punish them! Re-
rit.
Punish them! Punish them! Re-
rit.
Punish them!.....
rit.
Punish them!.....
mf
rit.
a tempo


piu mosso
buke and beat them hard.
buke and beat them hard.
Men. (Shaking fists at Zodzetrick and Luddud.)
Yes, we will punch and we will kick them ve-ry
Yes, we will punch and we will kick them ve-ry
piu mosso
cresc. molto
hard, Ve - ry hard.
hard, Ve - ry hard.
ff agitato

Treemonisha.

You must beat them hard. Stop!

You must beat them hard.

(Men advance toward Zodzetrick and Luddud raising their fists threateningly)

We will beat them hard.

We will beat them hard.

rit.

(Men stop, drop hands quickly to sides and step backward to where they first stood.)

Lento. ♩ = 92

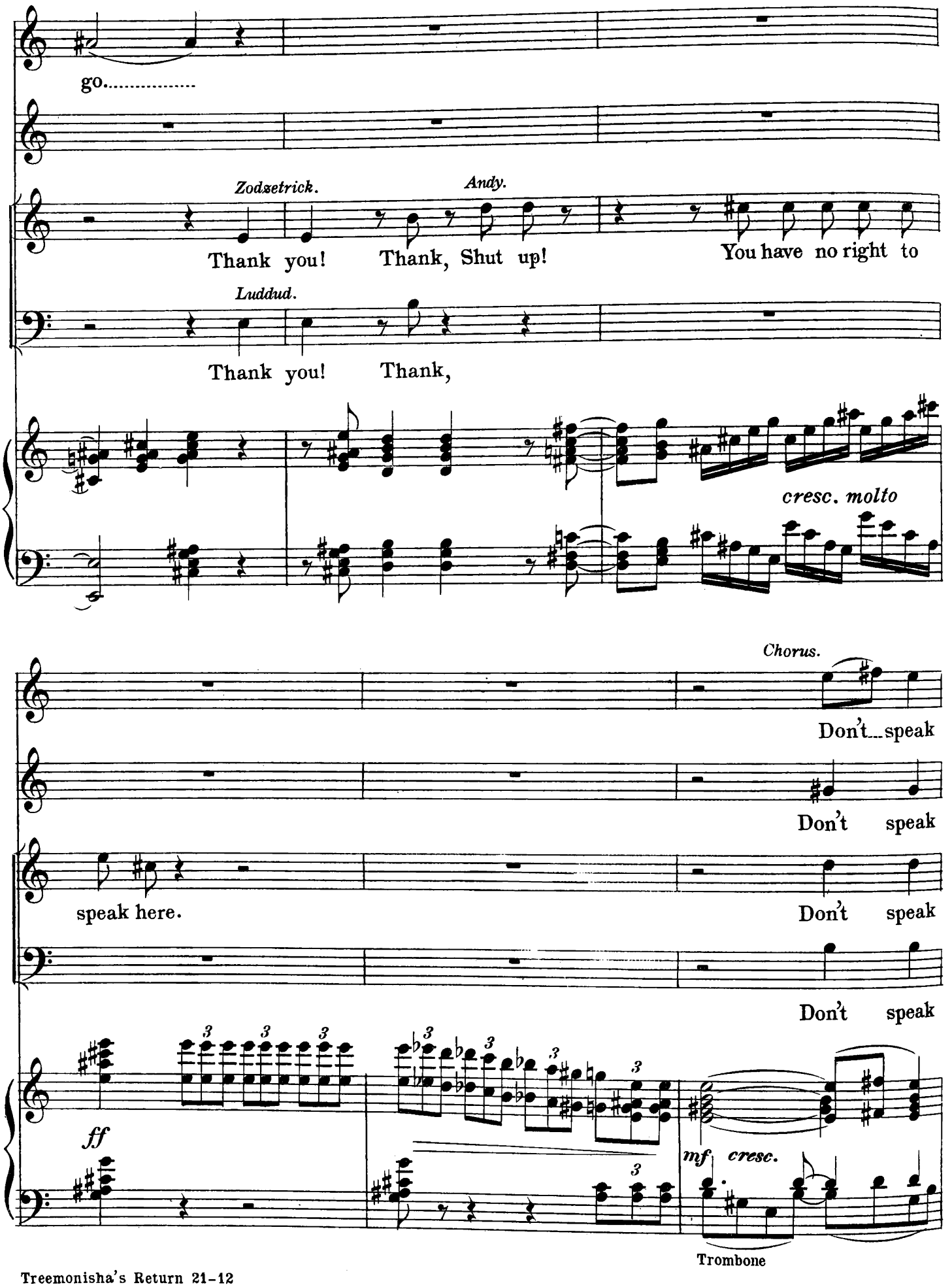
Treemonisha Recit.

You will do e - vil for e - vil, If you strike them, you

Lento. ♩ = 92

know; Just give them a severe lecture, And let them freely

mf


go.....
Zodzetrick.
Andy.
Thank you!
Thank, Shut up!
You have no right to
Luddud.
Thank you!
Thank,
cresc. molto
Chorus.
Don't...speak
Don't speak
speak here.
Don't speak
Don't speak
ff
mf
cresc.
Trombone

Treemonisha (to Andy and pointing to Conjurors)

here! An - dy, make them free!

(Andy does not move All look with surprise at Treémonisha)

rit. *Treemonisha* (more forcibly)

Make them free!

here!

here!

here!

ff *rit.*

(The others grunt their disapproval)

Un - n!

(Andy removes the ropes from Conjurors' wrists.)

Un - n!

Un - n!

Un - n!

Allegretto. ♩ = 92

mf

TREEMONISHA.

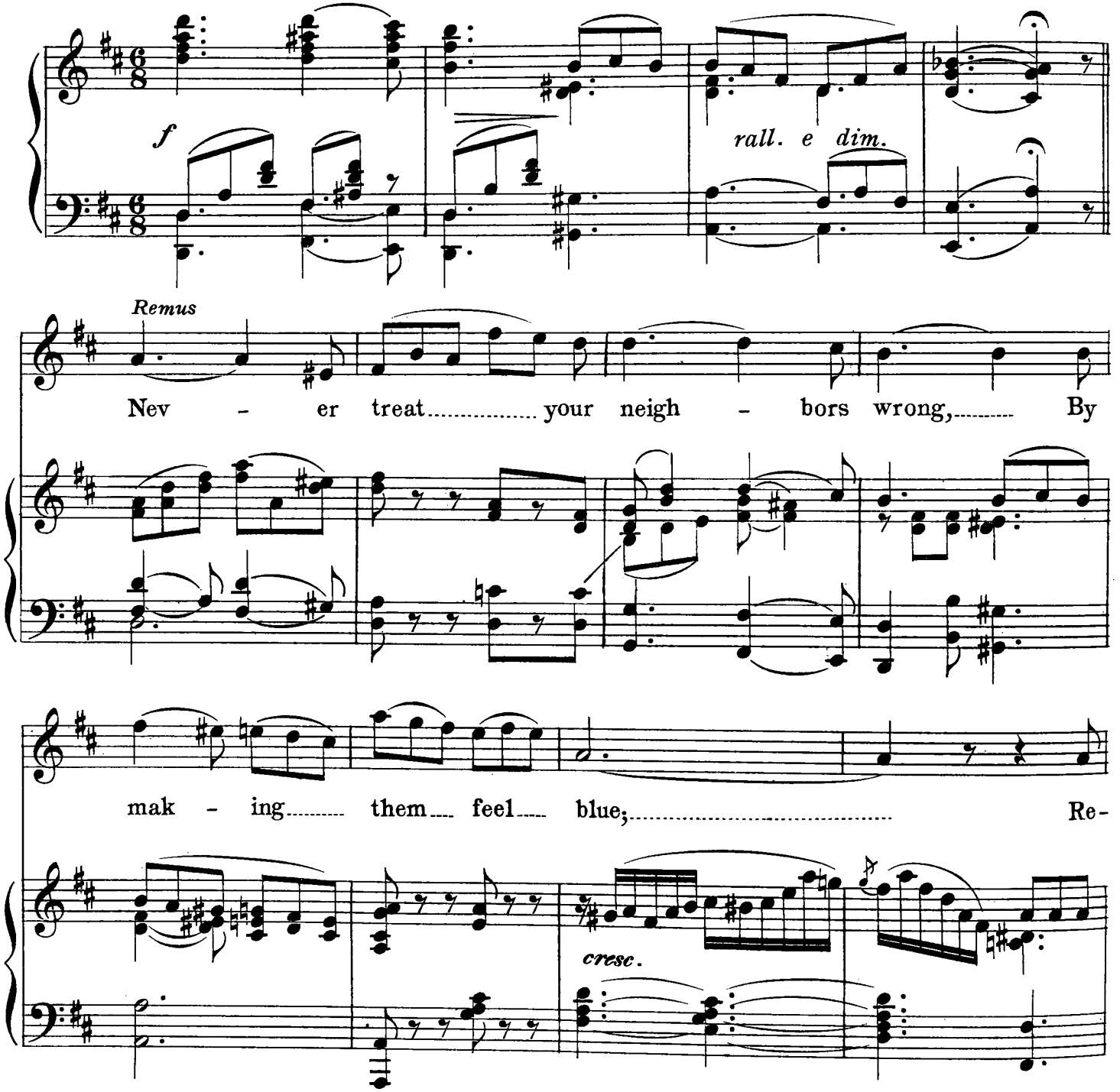
No 22. WRONG IS NEVER RIGHT.

A Lecture

(REMUS and CHORUS)

By SCOTT JOPLIN

Andante con espressione



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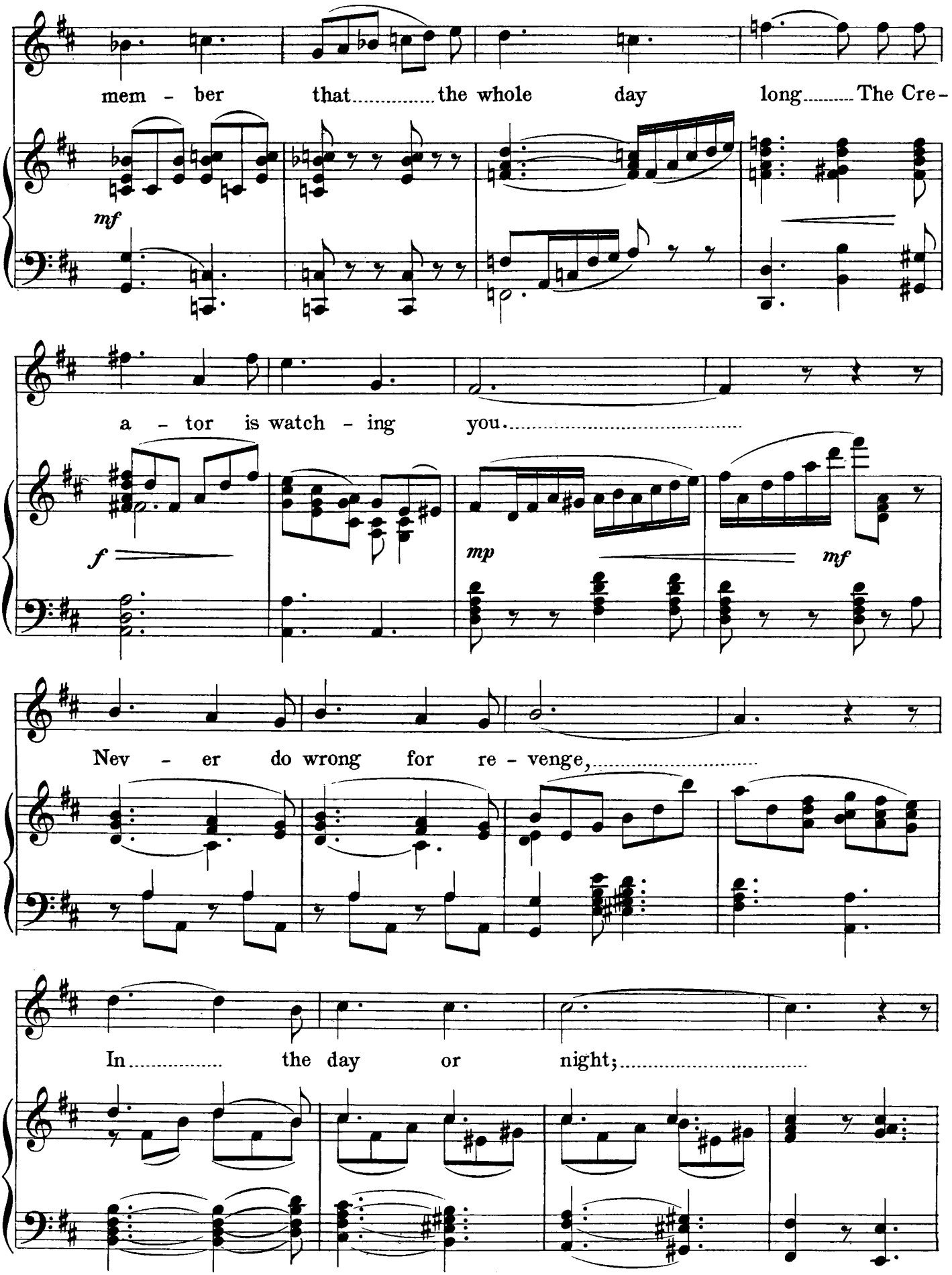
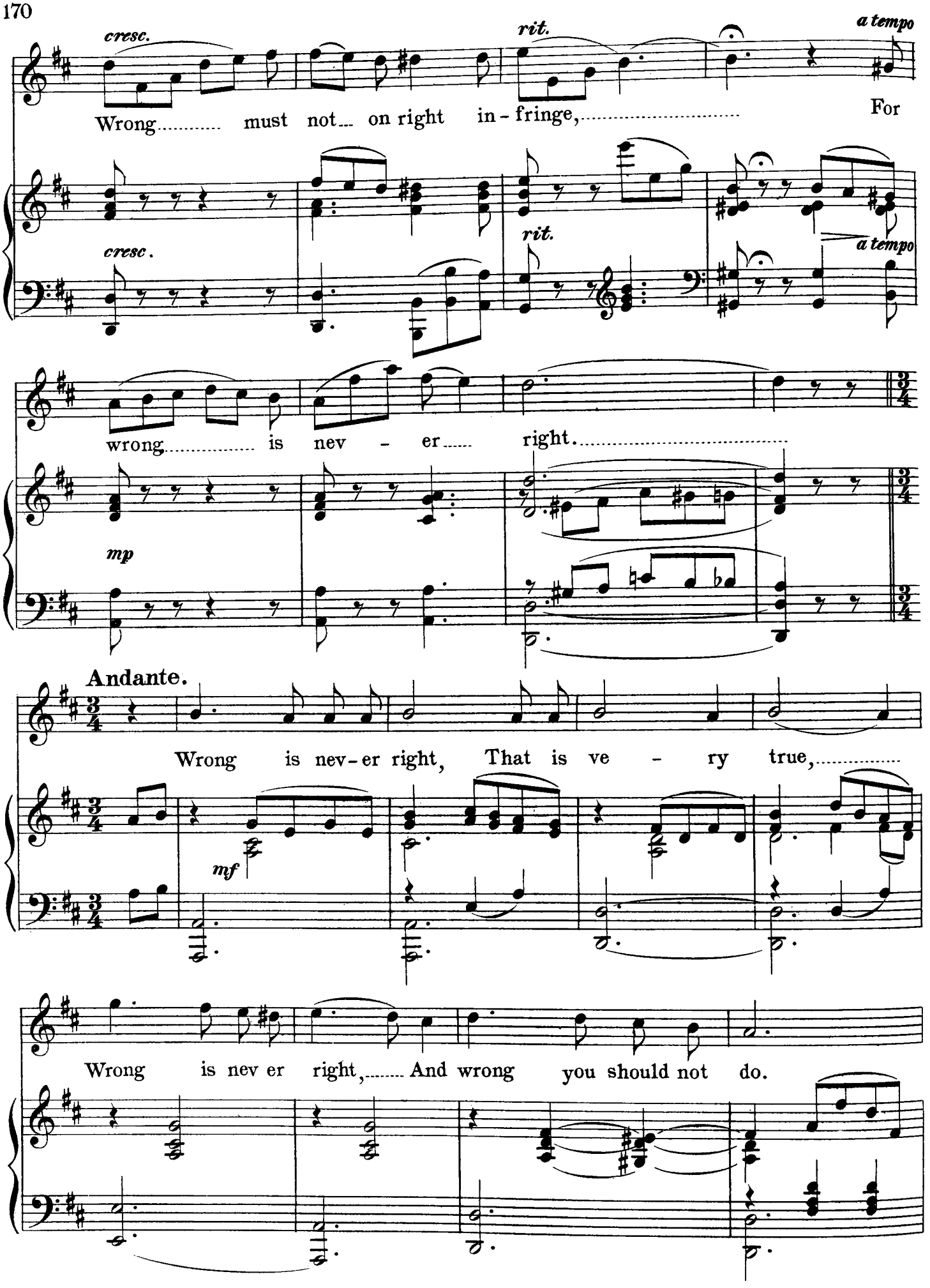
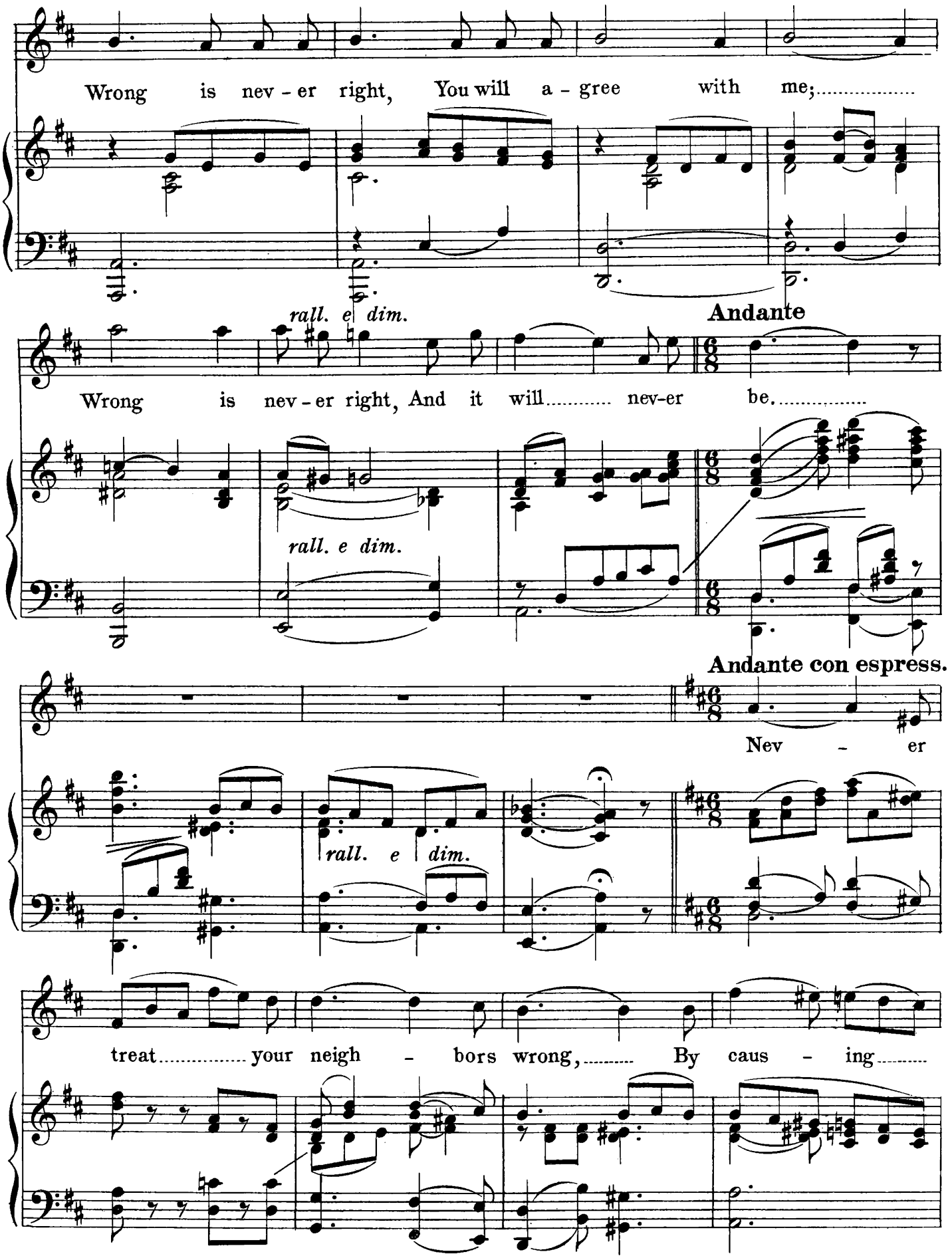
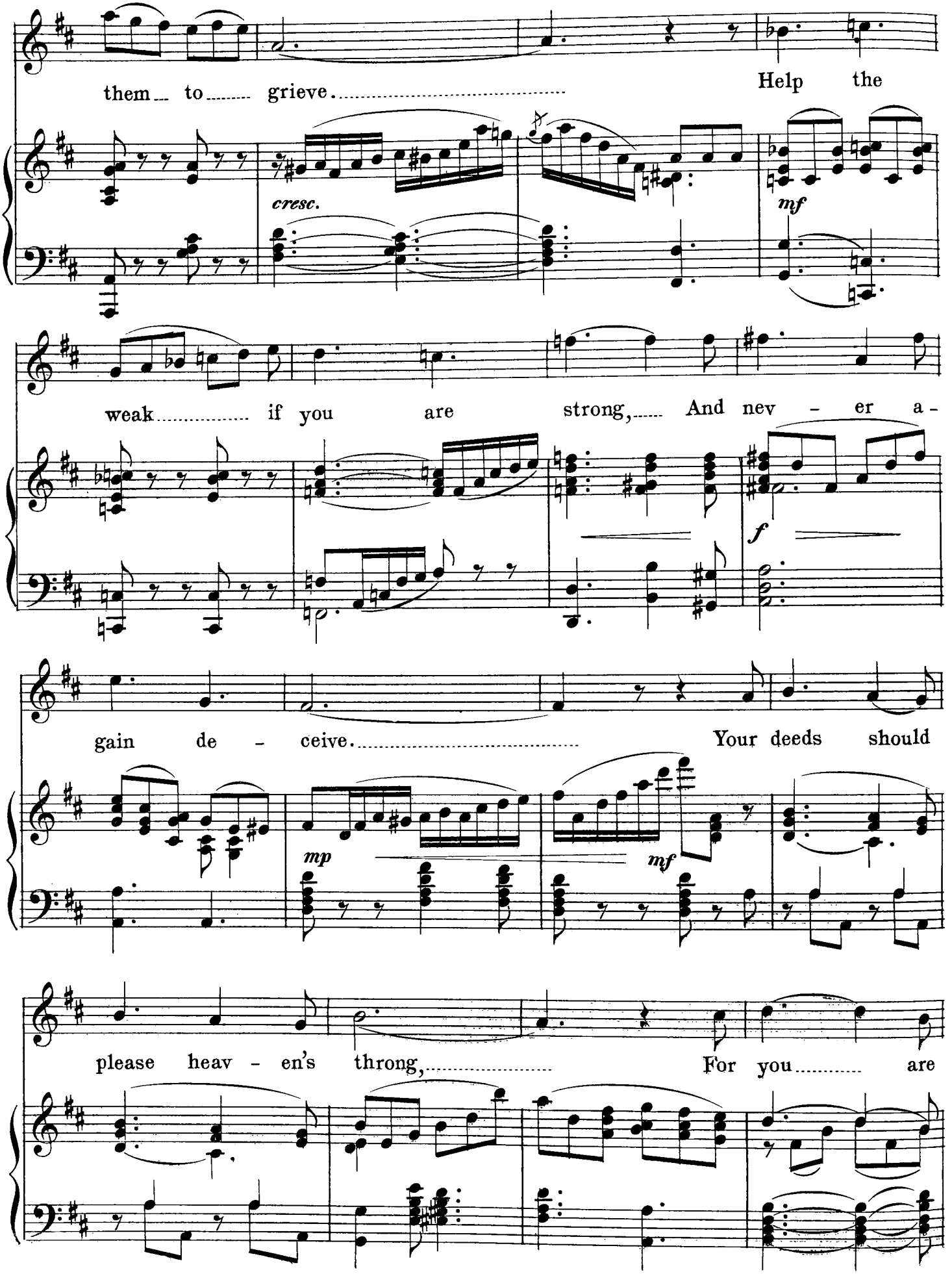
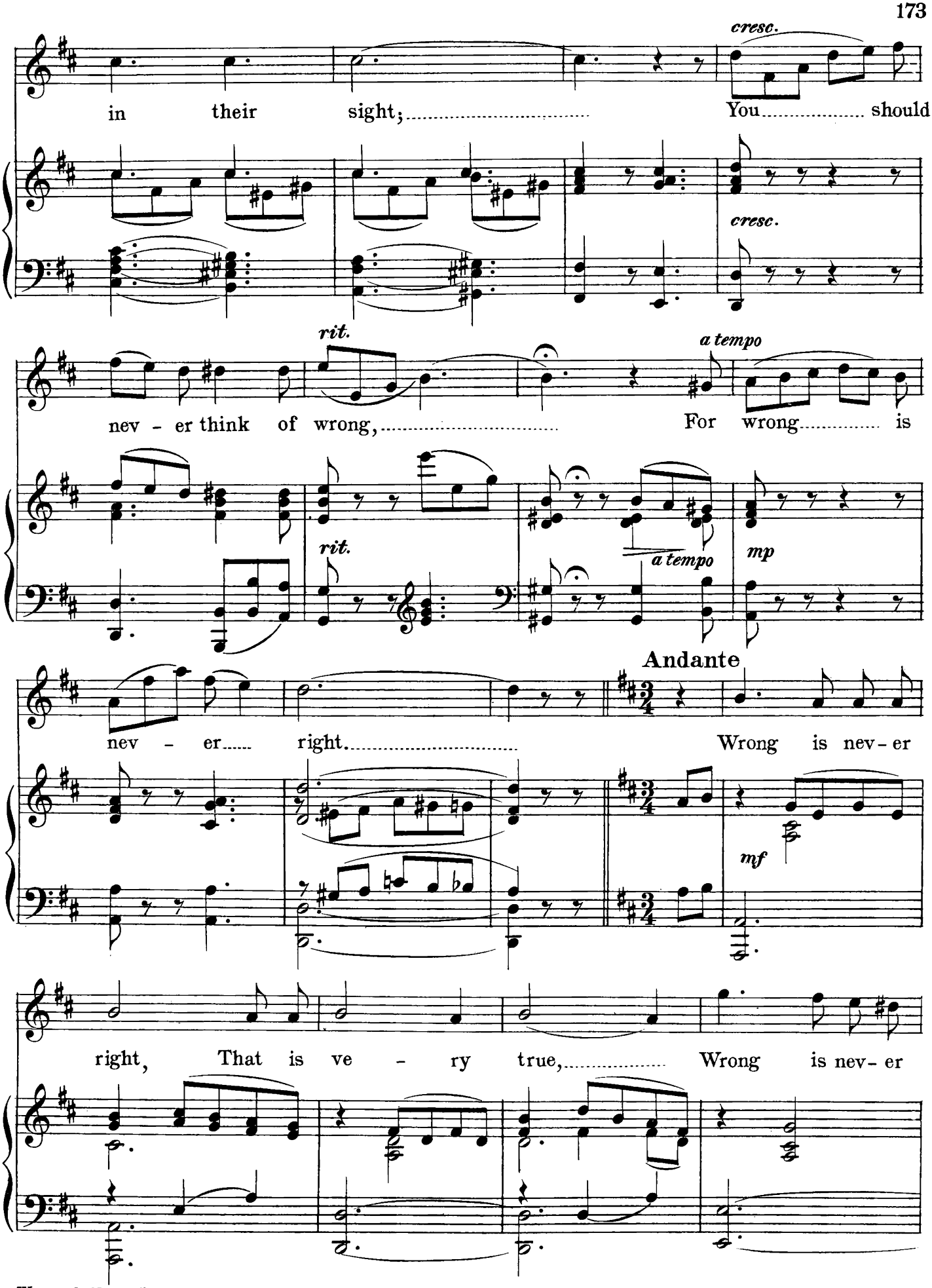
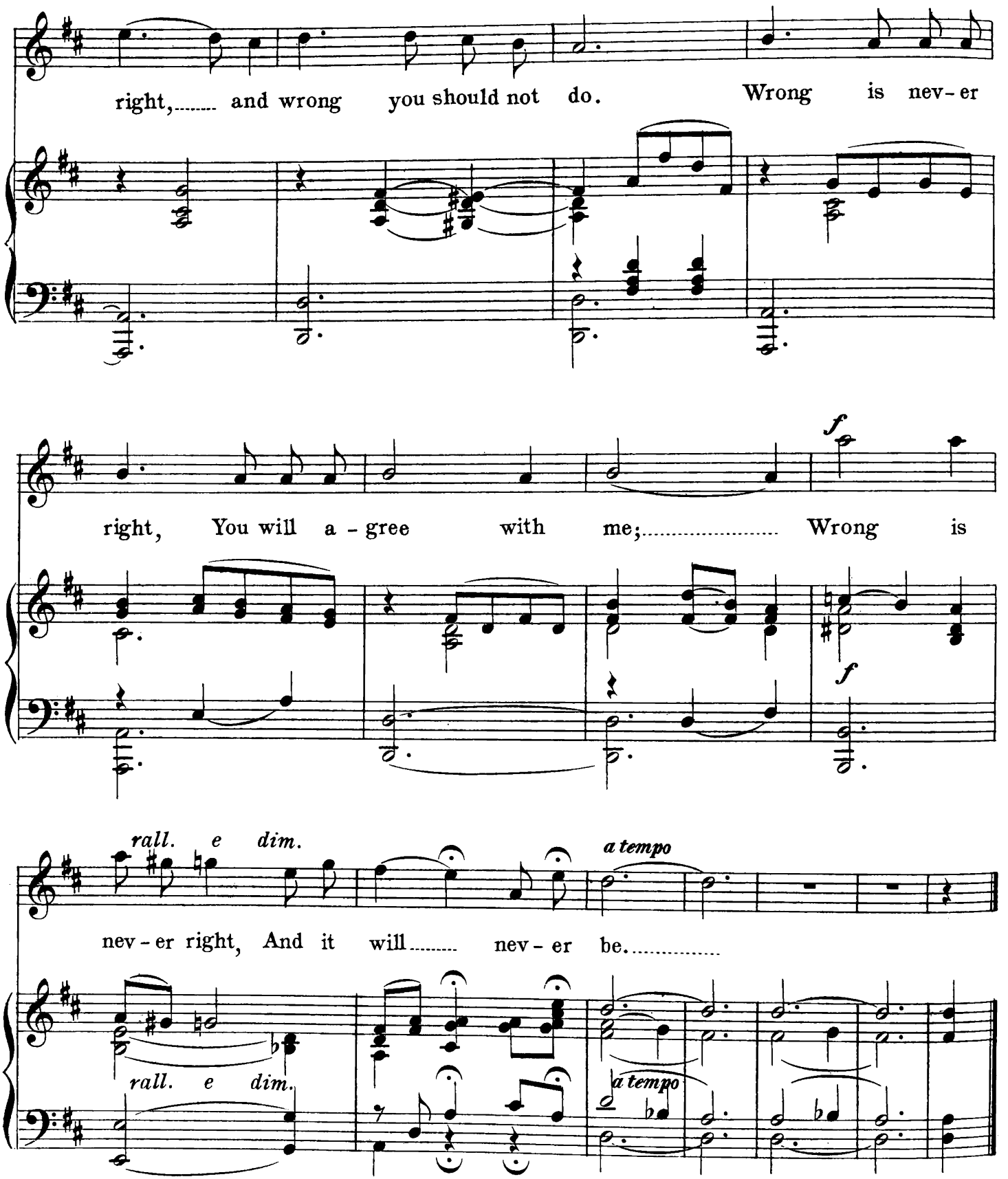

mem - ber that..... the whole day long..... The Cre -
mf
a - tor is watch - ing you.....
f
mp
mf
Nev - er do wrong for re - venge,.....
In..... the day or night;.....


cresc.
rit.
a tempo
Wrong must not on right in-fringe, For
cresc.
rit.
a tempo
wrong is nev - er right.
mp
Andante.
Wrong is nev-er right, That is ve - ry true,
mf
Wrong is nev er right, And wrong you should not do.

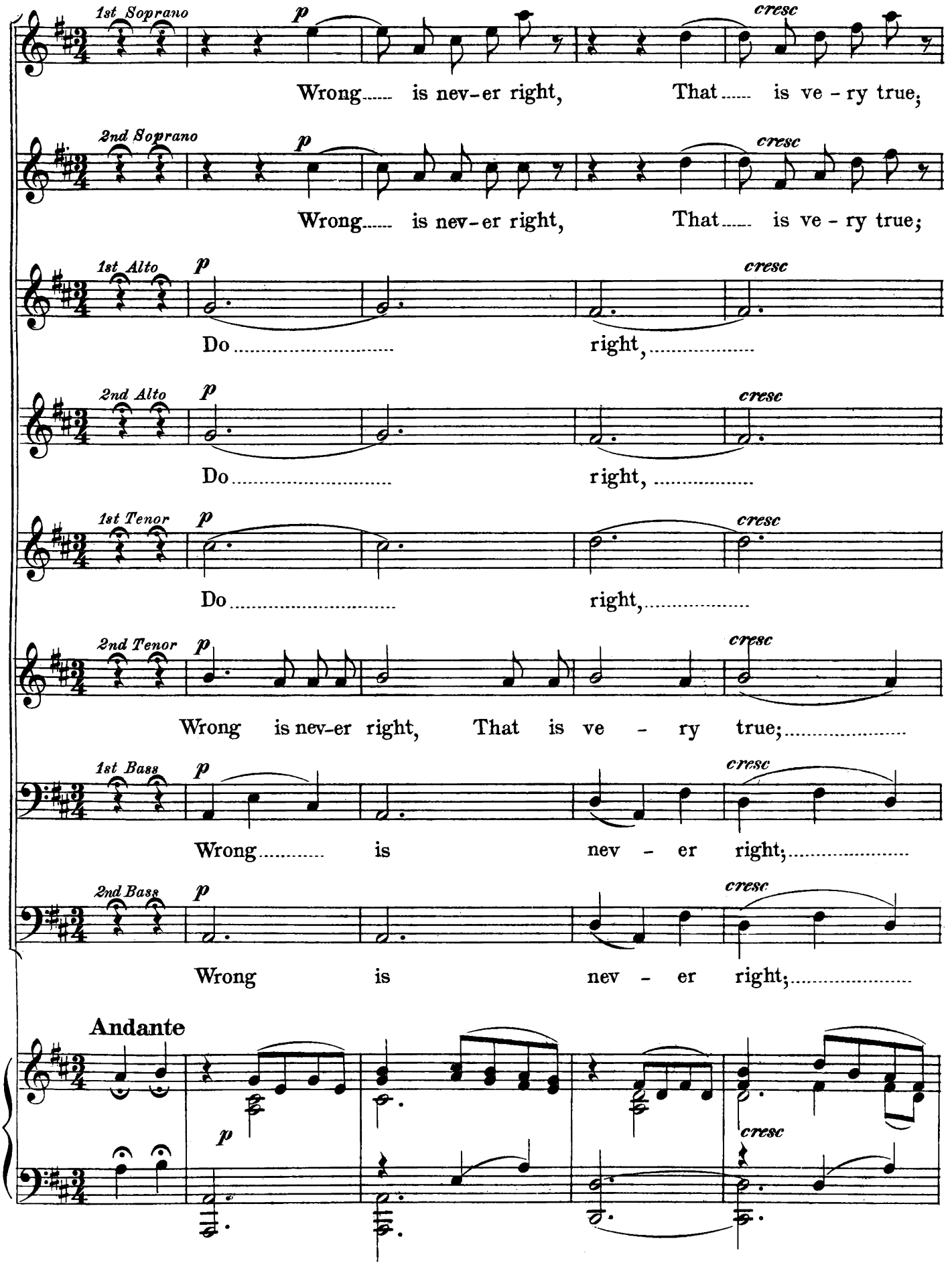

Wrong is nev - er right, You will a - gree with me;.....
rall. e dim.
Andante
Wrong is nev - er right, And it will..... nev-er be.....
rall. e dim.
Andante con espress.
Nev - er
rall. e dim.
treat..... your neigh - bors wrong,..... By caus - ing.....

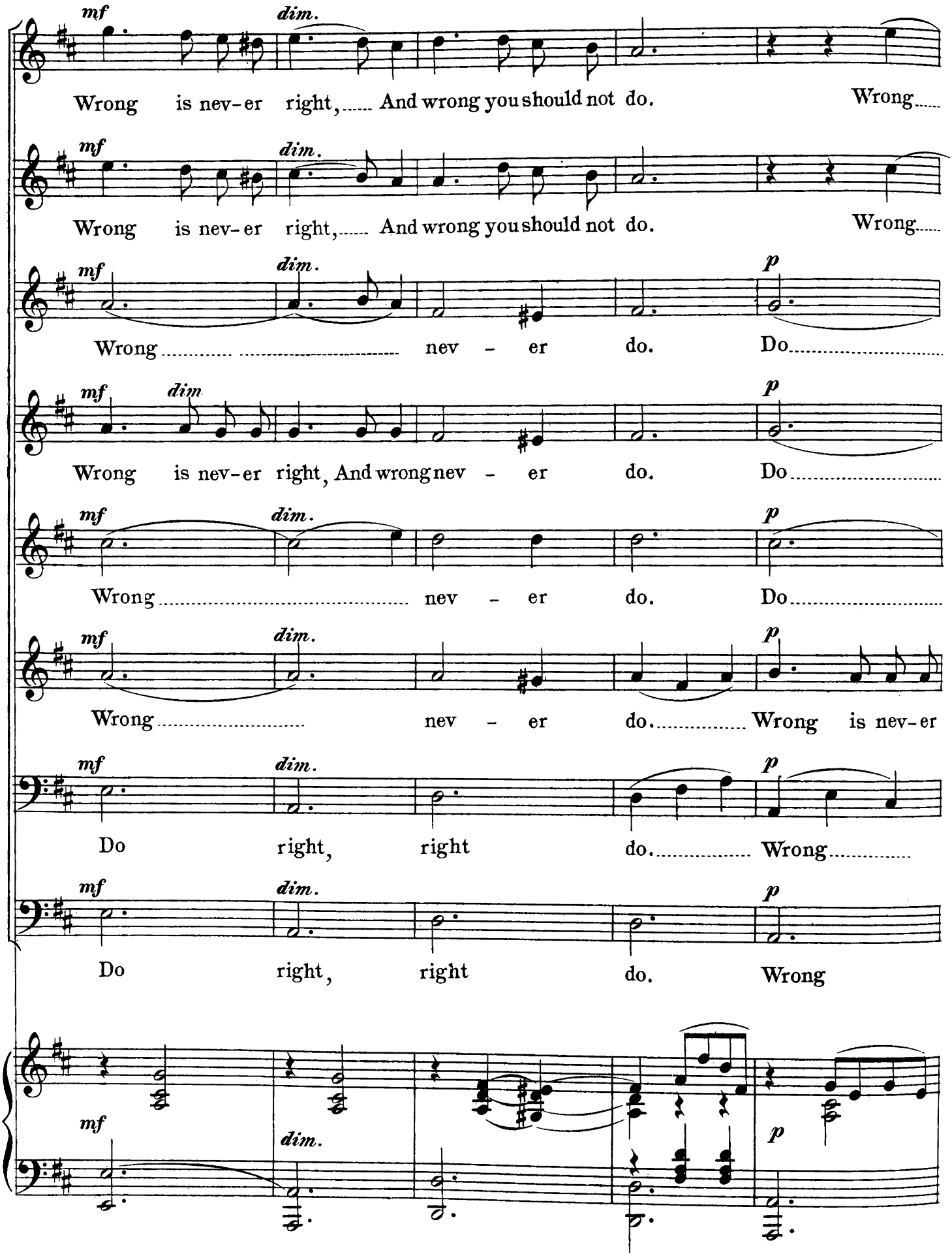

them to grieve
Help the
cresc.
mf
weak if you are strong, And nev - er a -
f
gain de - ceive.
Your deeds should
mp
mf
please heav - en's throng,
For you are

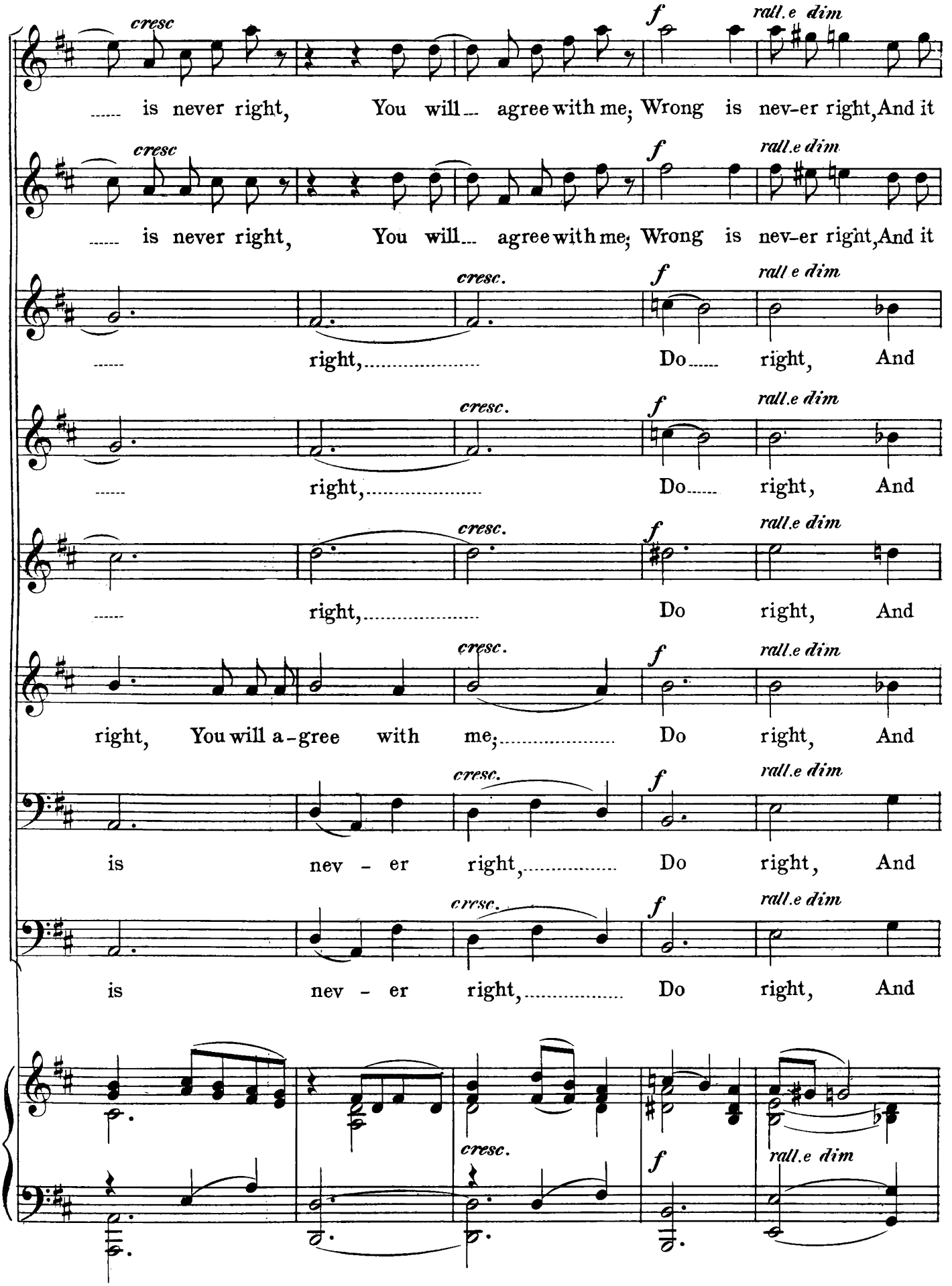

cresc.
in their sight; You should
cresc.
rit.
a tempo
nev - er think of wrong, For wrong is
rit.
a tempo
mp
Andante
nev - er right. Wrong is nev - er
mf
right, That is ve - ry true, Wrong is nev - er

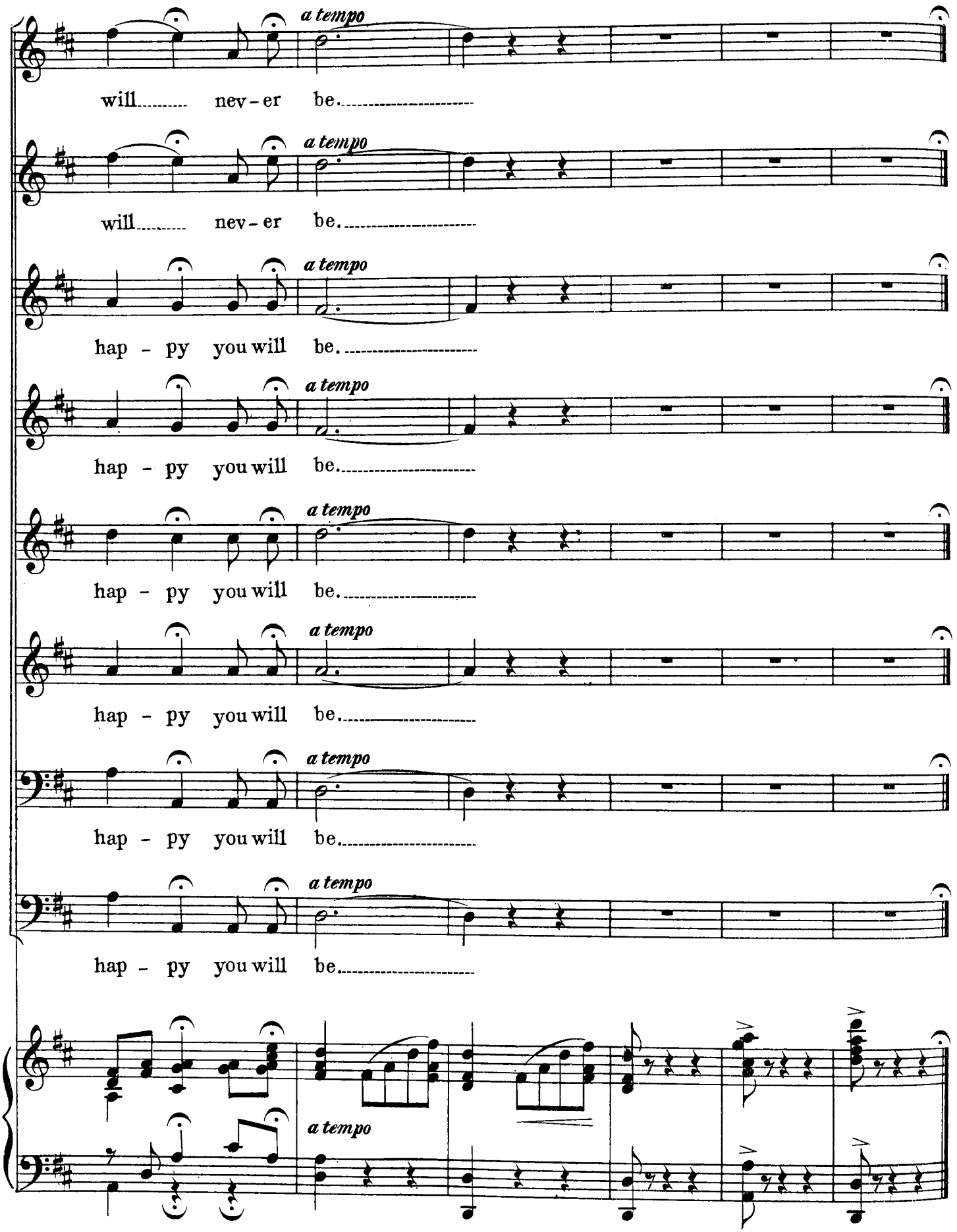

right,..... and wrong you should not do. Wrong is nev-er
right, You will a-gree with me;..... Wrong is
rall. e dim.
a tempo
nev-er right, And it will..... nev-er be.....
rall. e dim.
a tempo

OCTET CHORUS. **Andante**




mf dim.
Wrong is nev-er right, And wrong you should not do. Wrong
mf dim.
Wrong is nev-er right, And wrong you should not do. Wrong
mf dim. p
Wrong nev - er do. Do
mf dim p
Wrong is nev-er right, And wrong nev - er do. Do
mf dim. p
Wrong nev - er do. Do
mf dim. p
Wrong nev - er do. Wrong is nev-er
mf dim. p
Do right, right do. Wrong
mf dim. p
Do right, right do. Wrong
mf dim. p


cresc
f
rall.e dim
is never right, You will agree with me; Wrong is nev-er right, And it
cresc
f
rall.e dim
is never right, You will agree with me; Wrong is nev-er right, And it
cresc.
f
rall e dim
right, Do right, And
cresc.
f
rall.e dim
right, Do right, And
cresc.
f
rall.e dim
right, Do right, And
cresc.
f
rall.e dim
right, You will a-gree with me; Do right, And
cresc.
f
rall.e dim
is nev - er right, Do right, And
cresc.
f
rall.e dim
is nev - er right, Do right, And
cresc.
f
rall.e dim

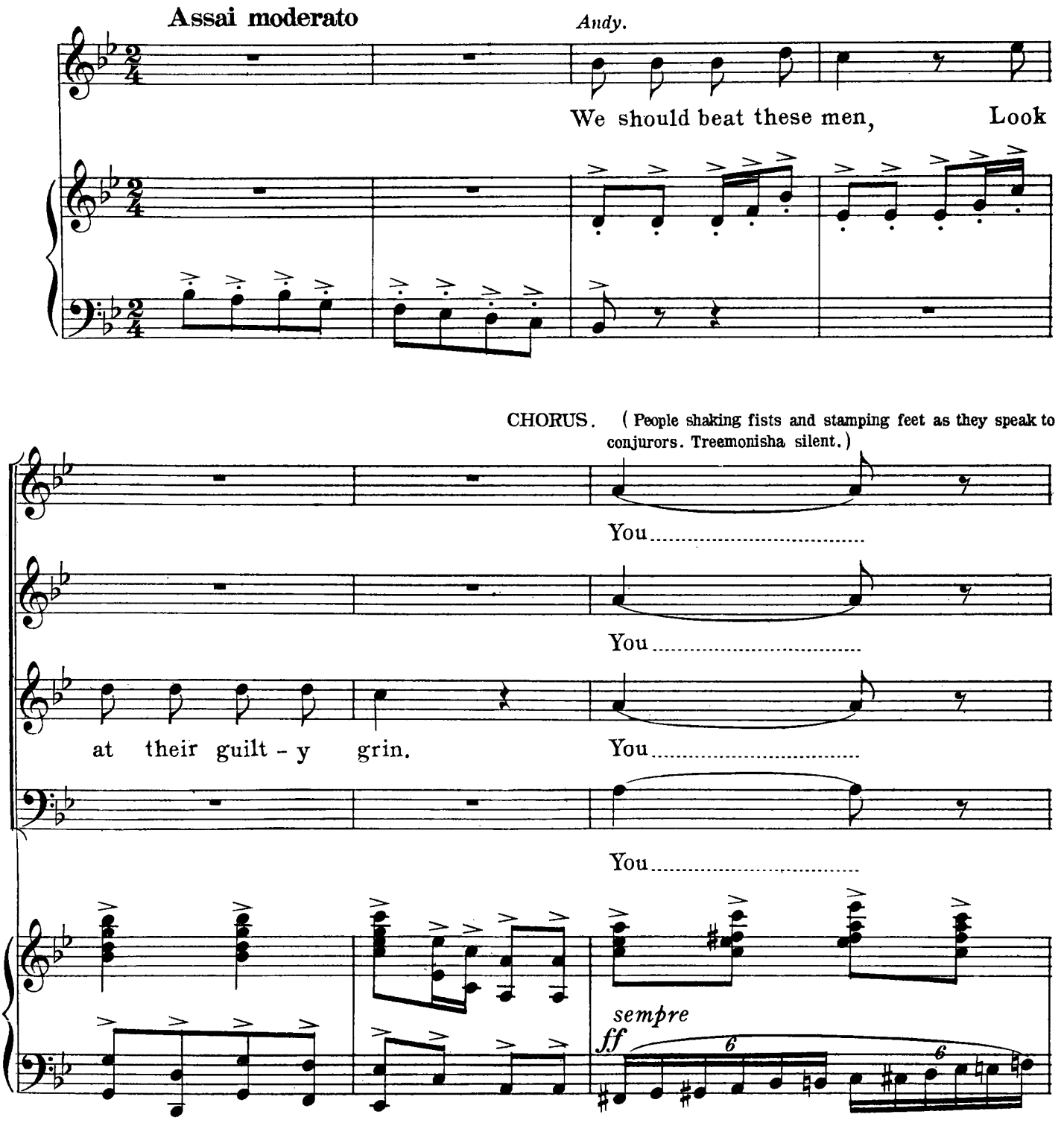

a tempo
will nev-er be.
a tempo
will nev-er be.
a tempo
hap - py you will be.
a tempo
hap - py you will be.
a tempo
hap - py you will be.
a tempo
hap - py you will be.
a tempo
hap - py you will be.
a tempo
hap - py you will be.
a tempo

TREEMONISHA.

No 23. ABUSE.

Ensemble.

By SCOTT JOPLIN



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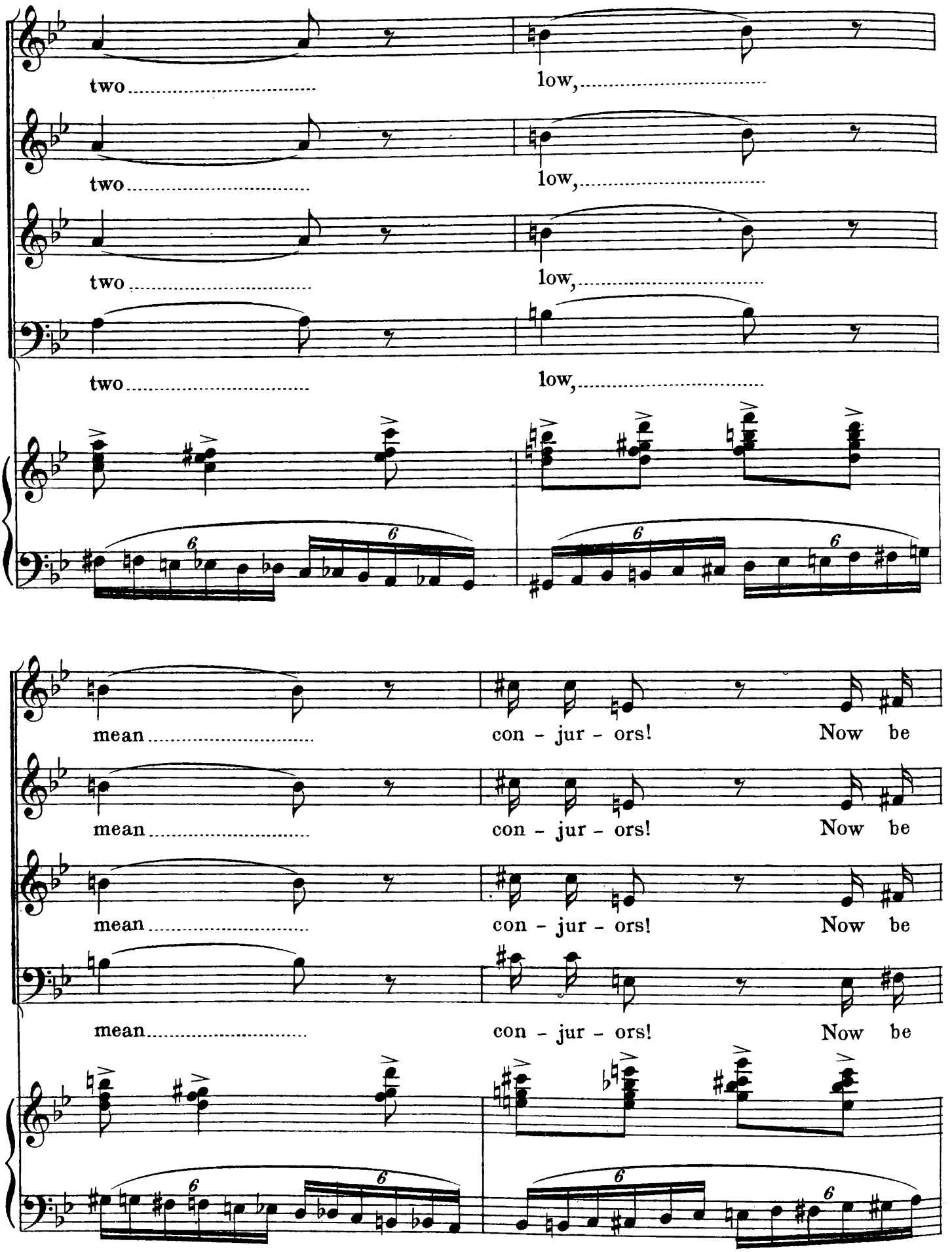
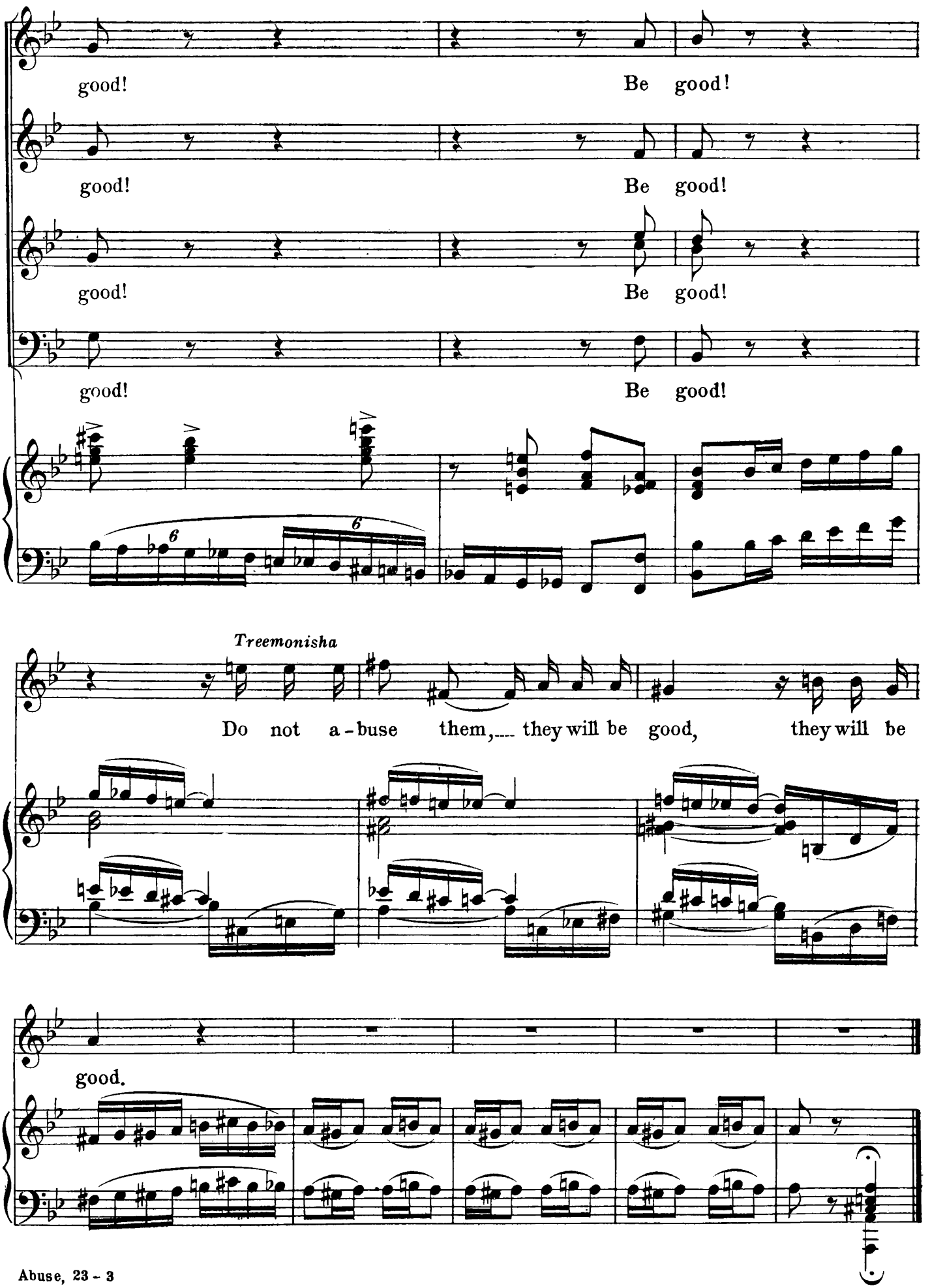

two
low,
two
low,
two
low,
two
low,
mean
con - jur - ors!
Now be
mean
con - jur - ors!
Now be
mean
con - jur - ors!
Now be
mean
con - jur - ors!
Now be


good!
Be good!
good!
Be good!
good!
Be good!
good!
Be good!
Treemonisha
Do not a-buse them,— they will be good, they will be
good.

TREEMONISHA.

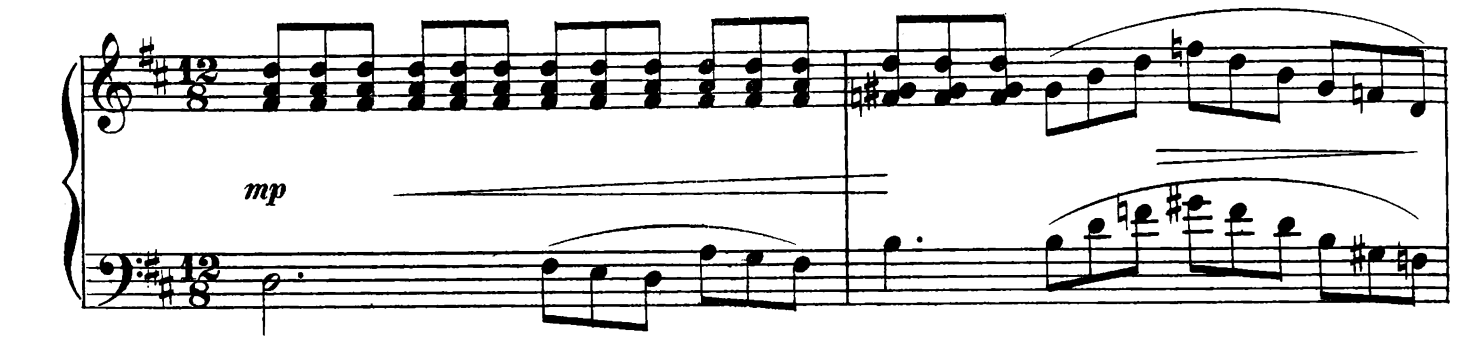
No 24. "WHEN VILLAINS RAMBLE FAR AND NEAR."

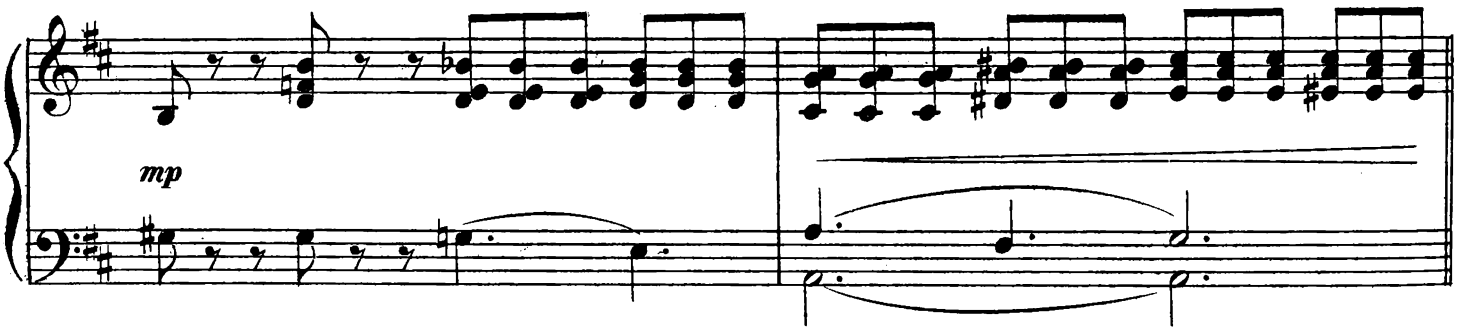
A Lecture.

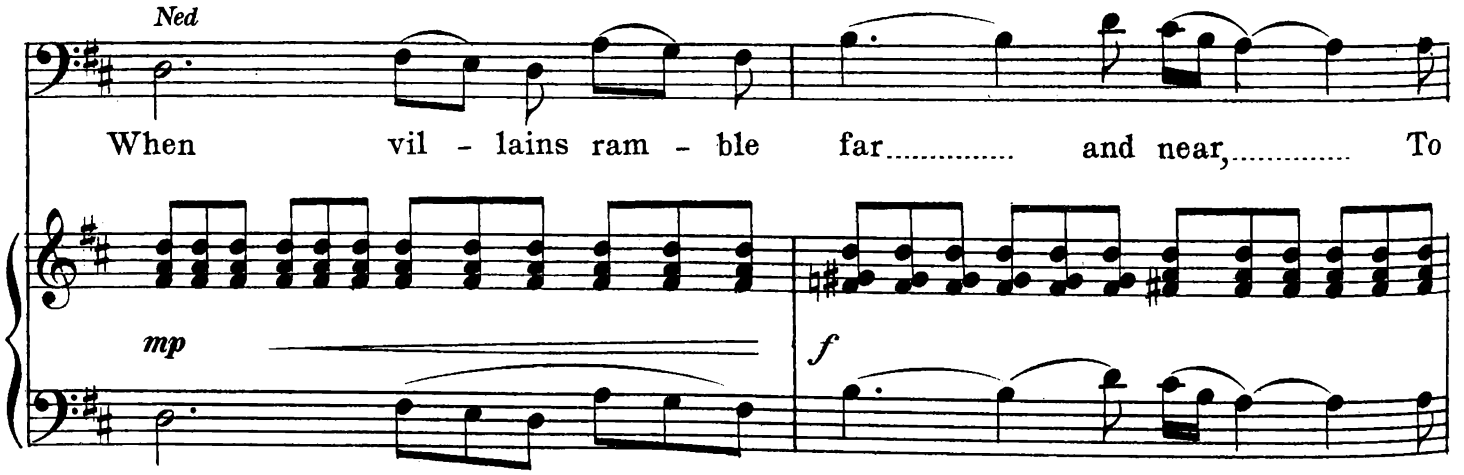
Bass Solo.

By SCOTT JOPLIN

Andante con espressione. ♪=138







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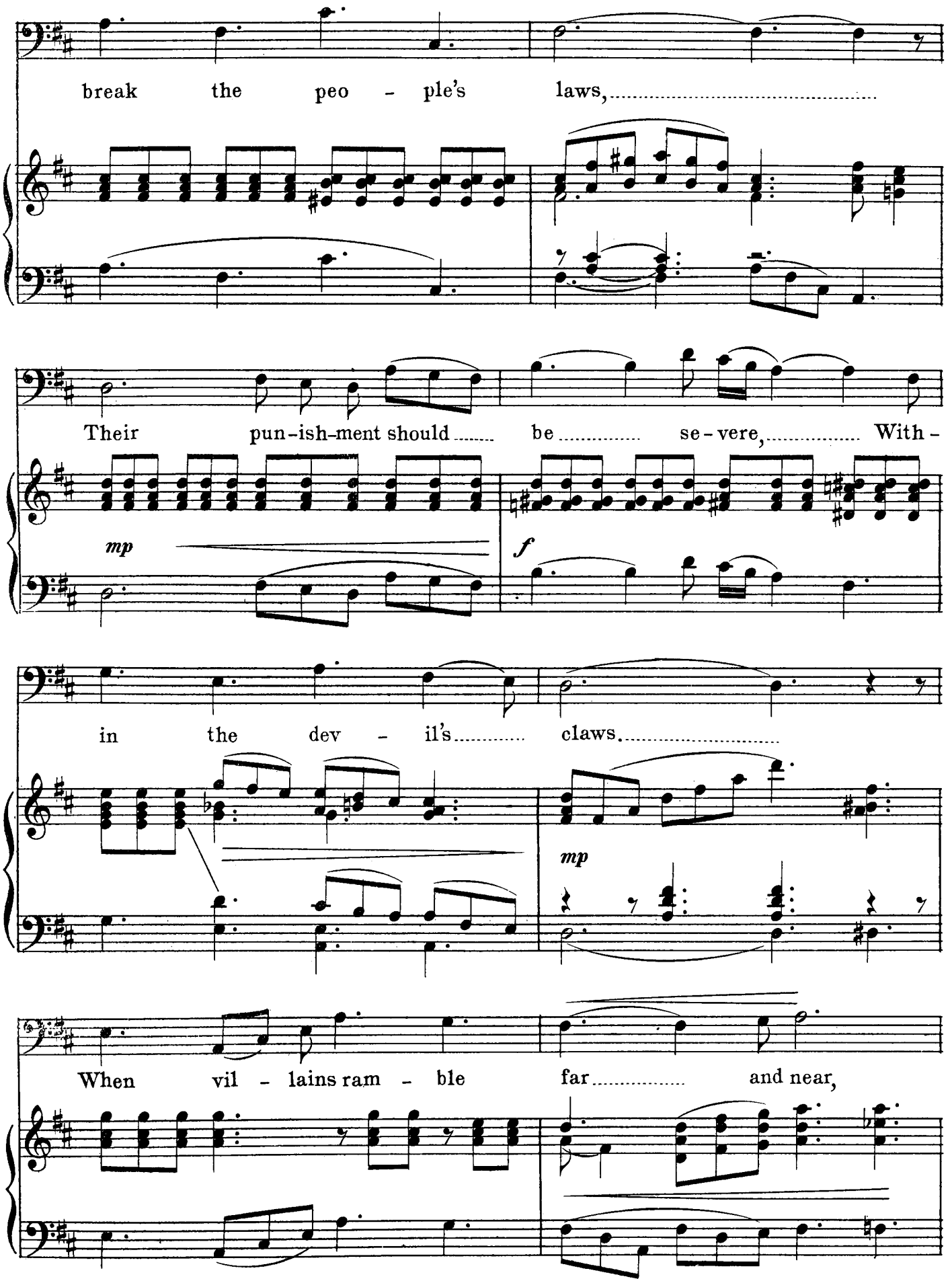
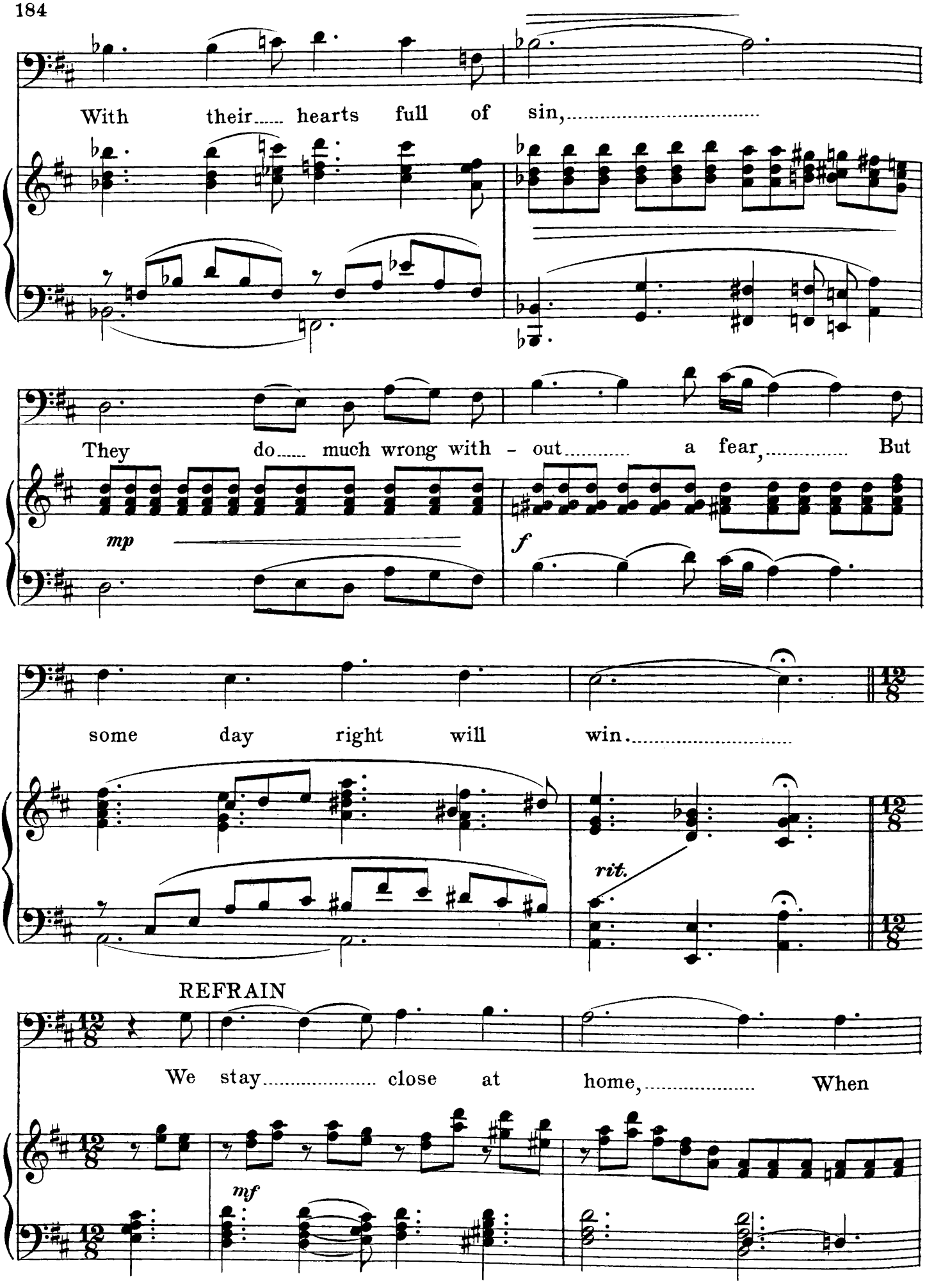
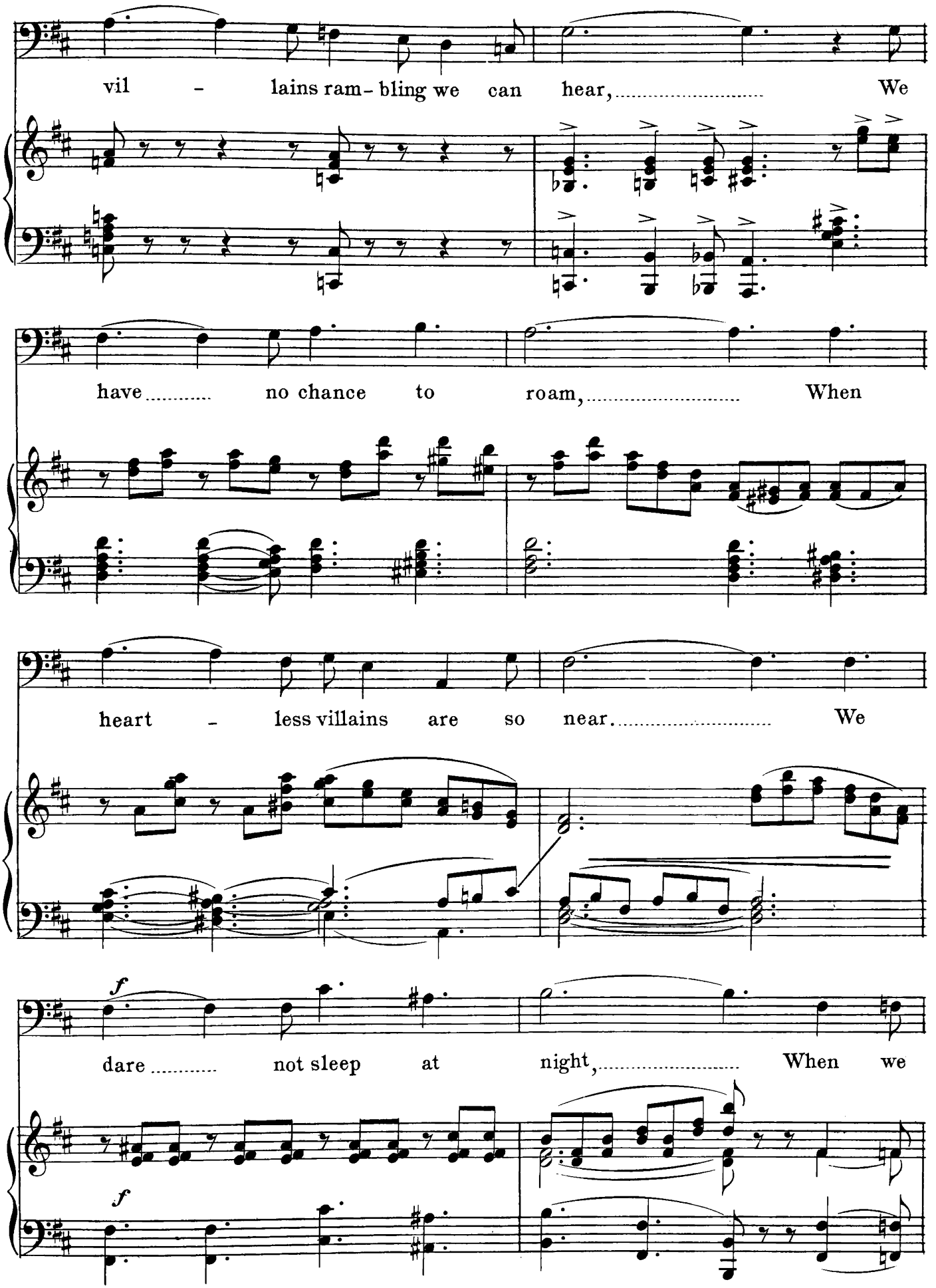
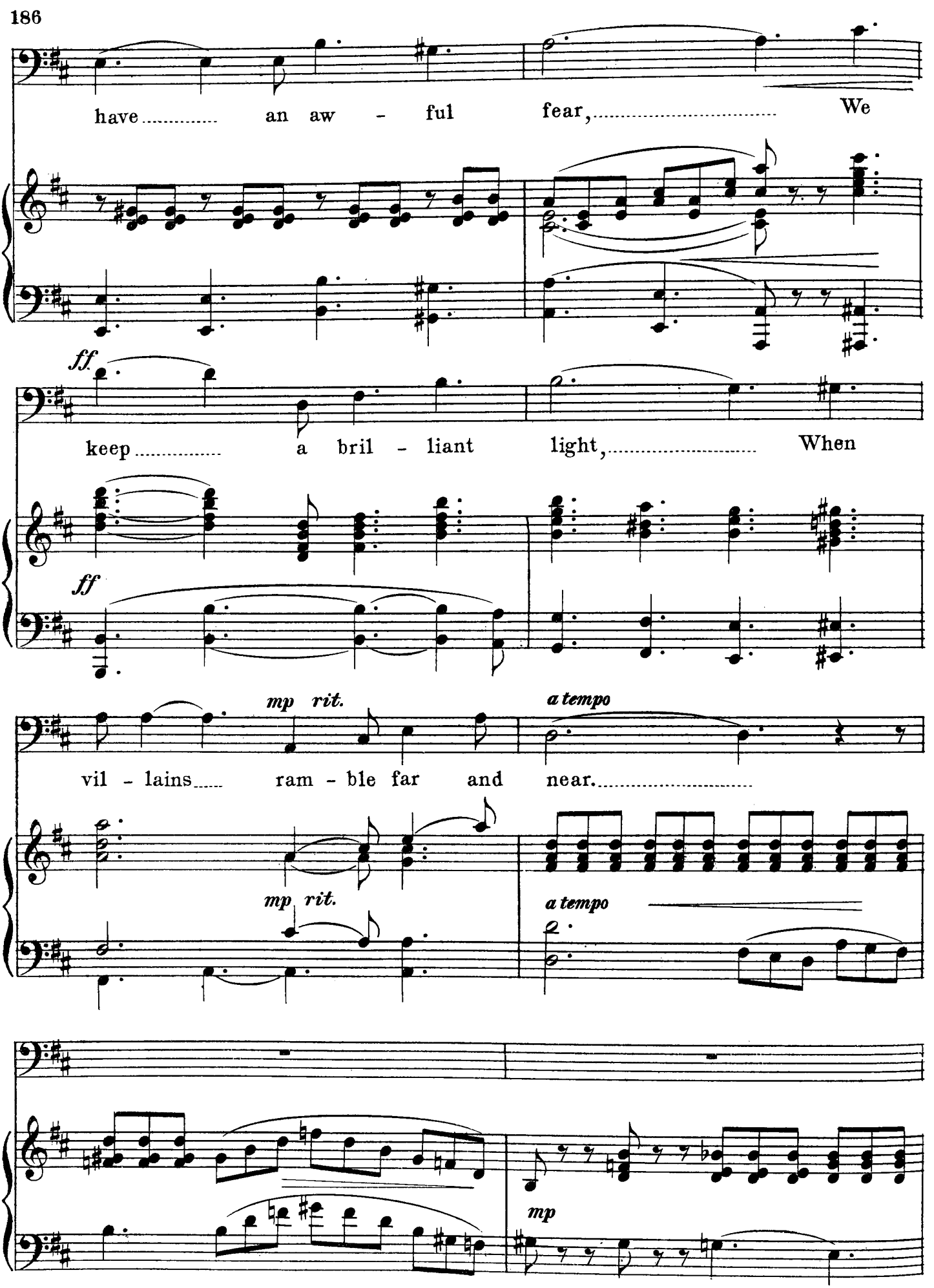


When Villains Ramble etc. 24 = 9.

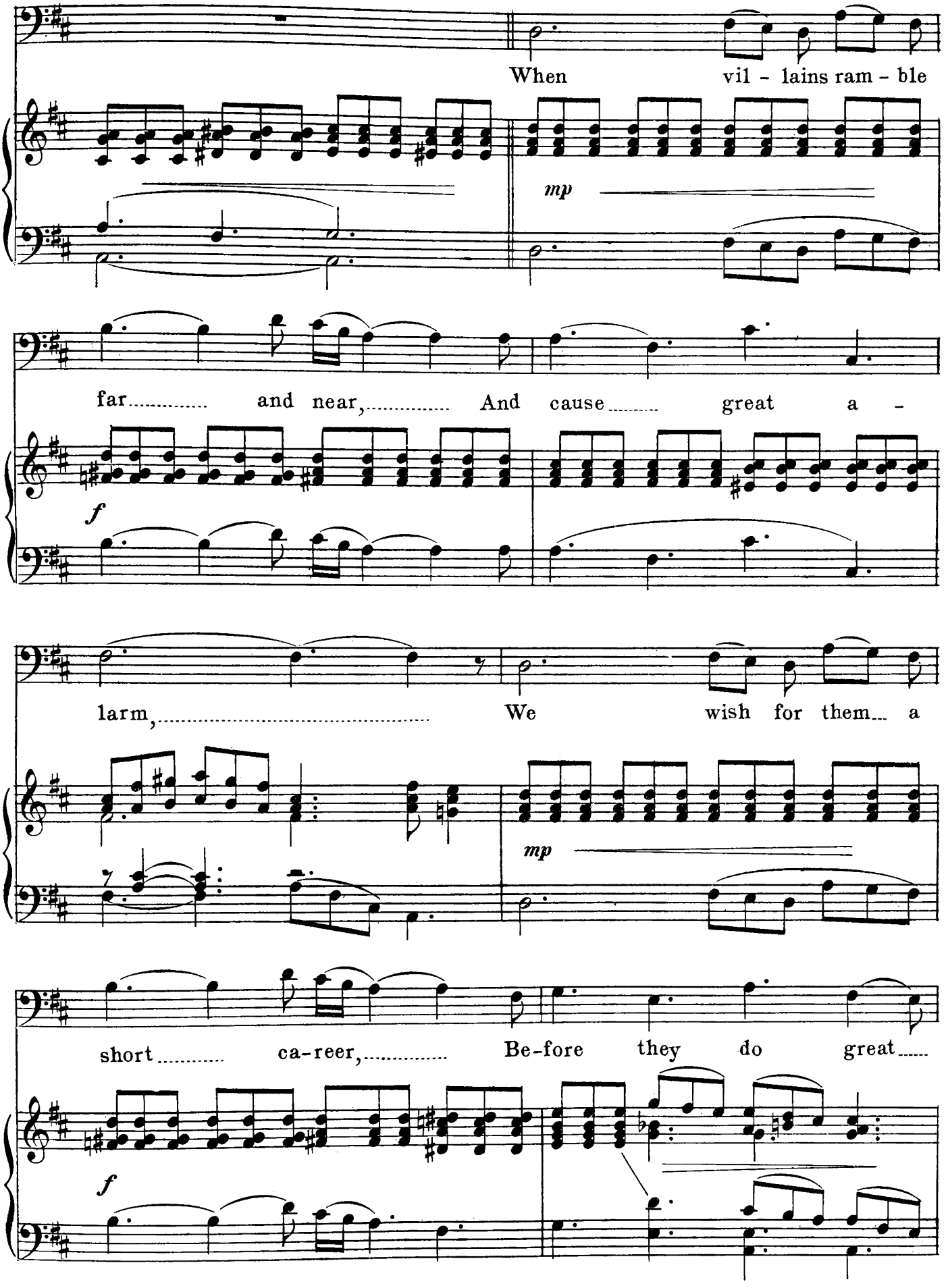

With their hearts full of sin,
They do much wrong with - out a fear, But
mp
f
some day right will win.
rit.
REFRAIN
We stay close at home, When
mf



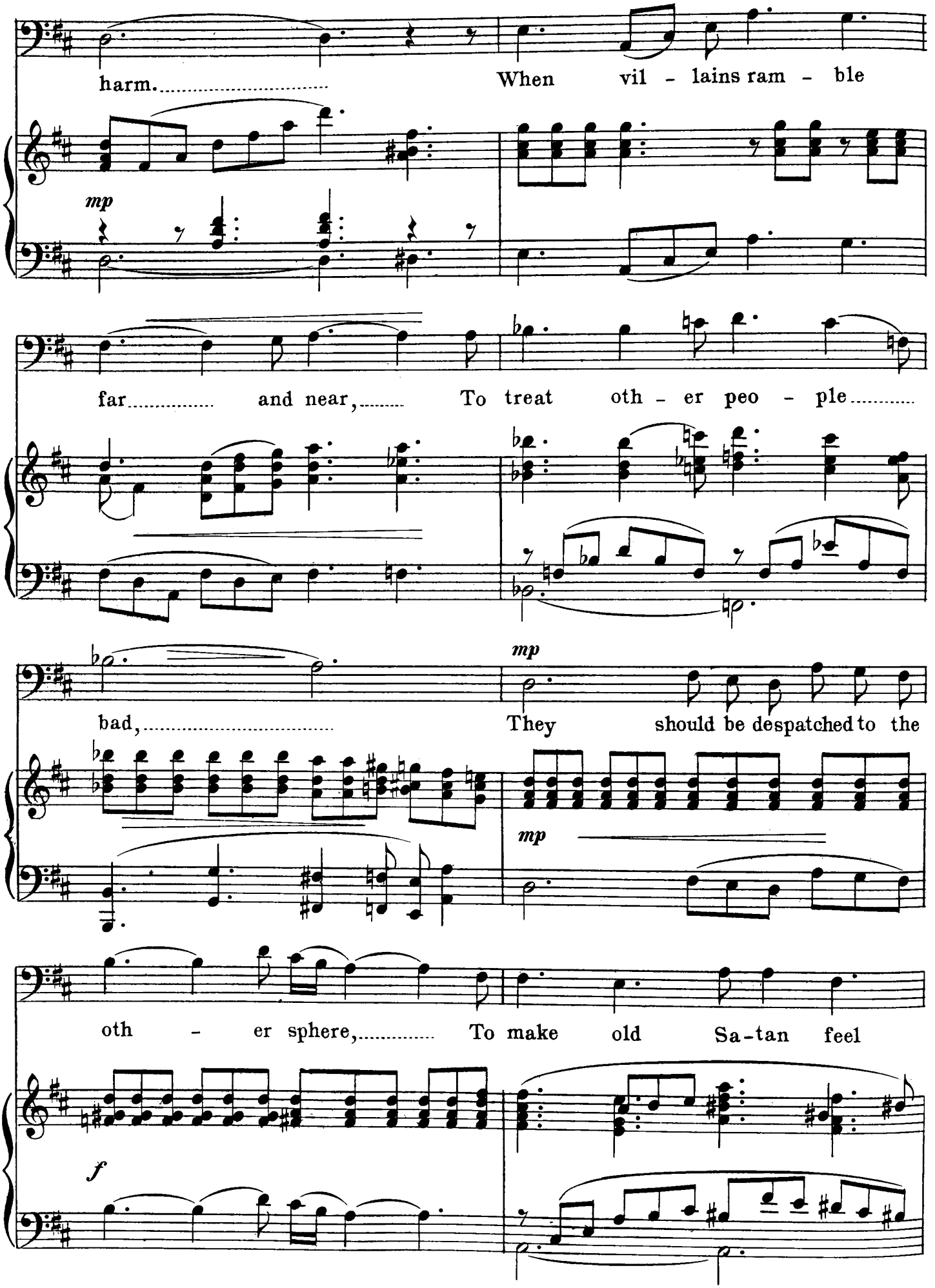
When Villains Ramble etc. 24 = 9.



When Villains Ramble etc. 24=9.

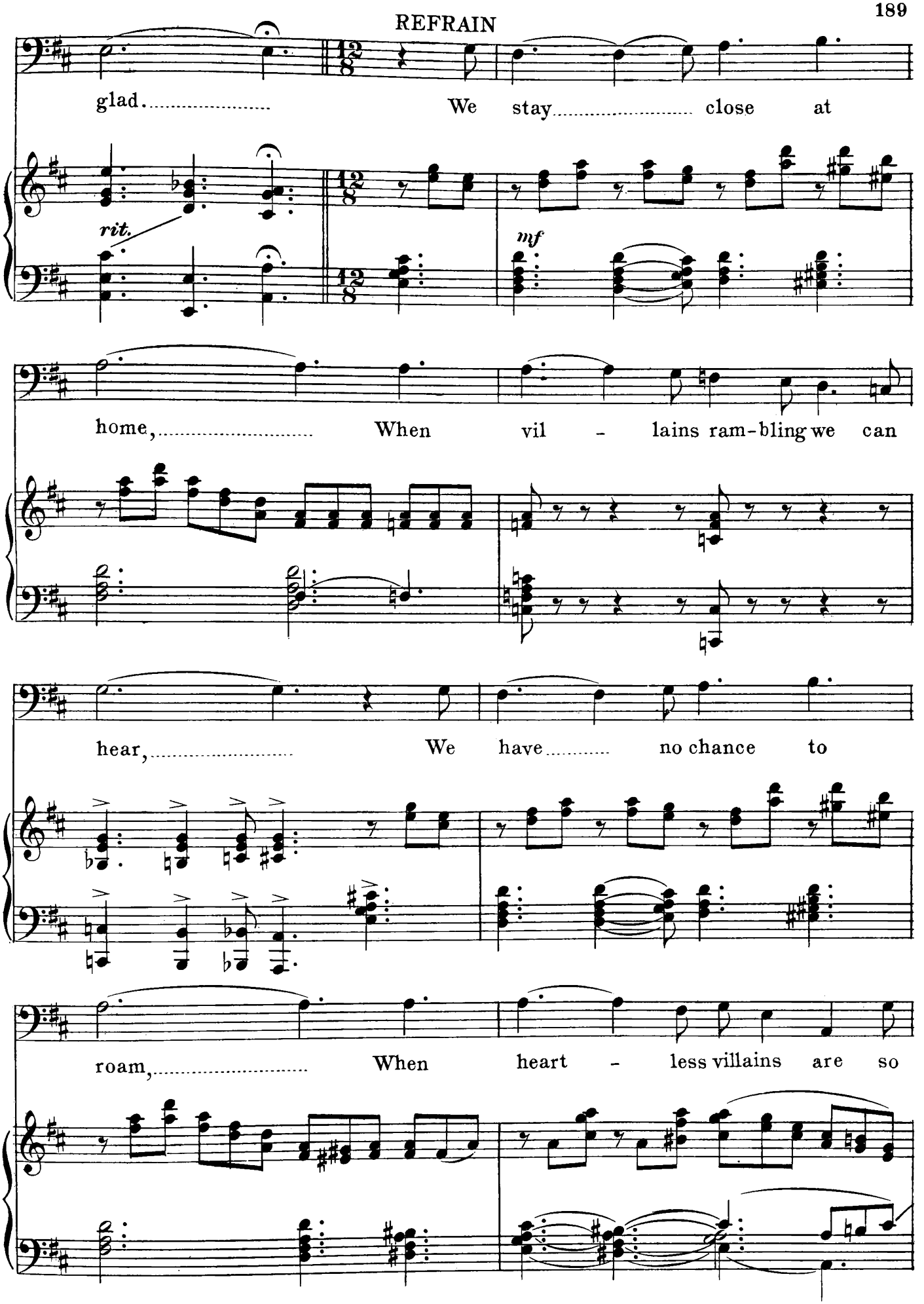


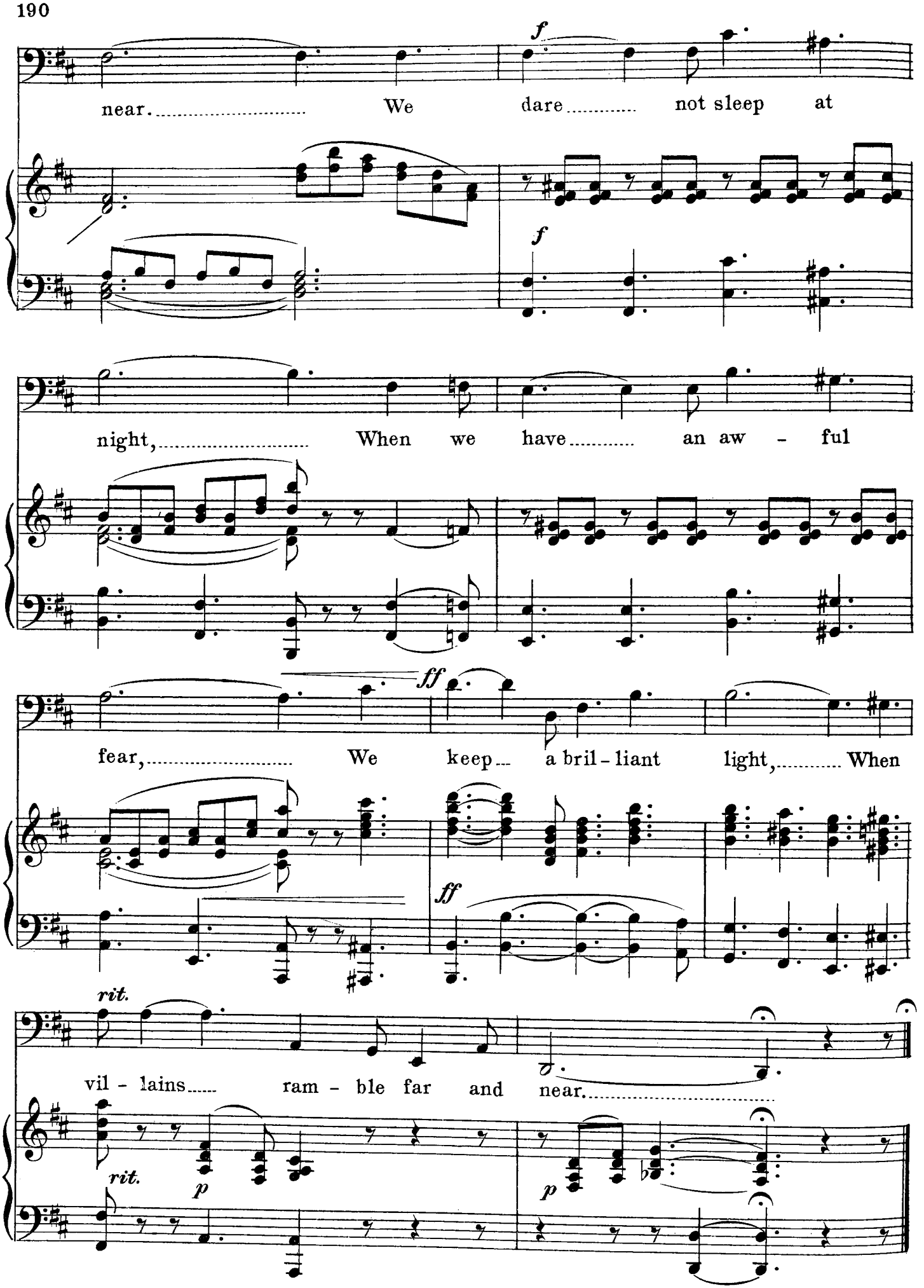
When Villains Ramble etc. 24 = 9.



When Villains Ramble etc. 24=9.

REFRAIN


glad..... We stay..... close at
rit.
mf
home,..... When vil - lains ram-bling we can
hear,..... We have..... no chance to
roam,..... When heart - less villains are so



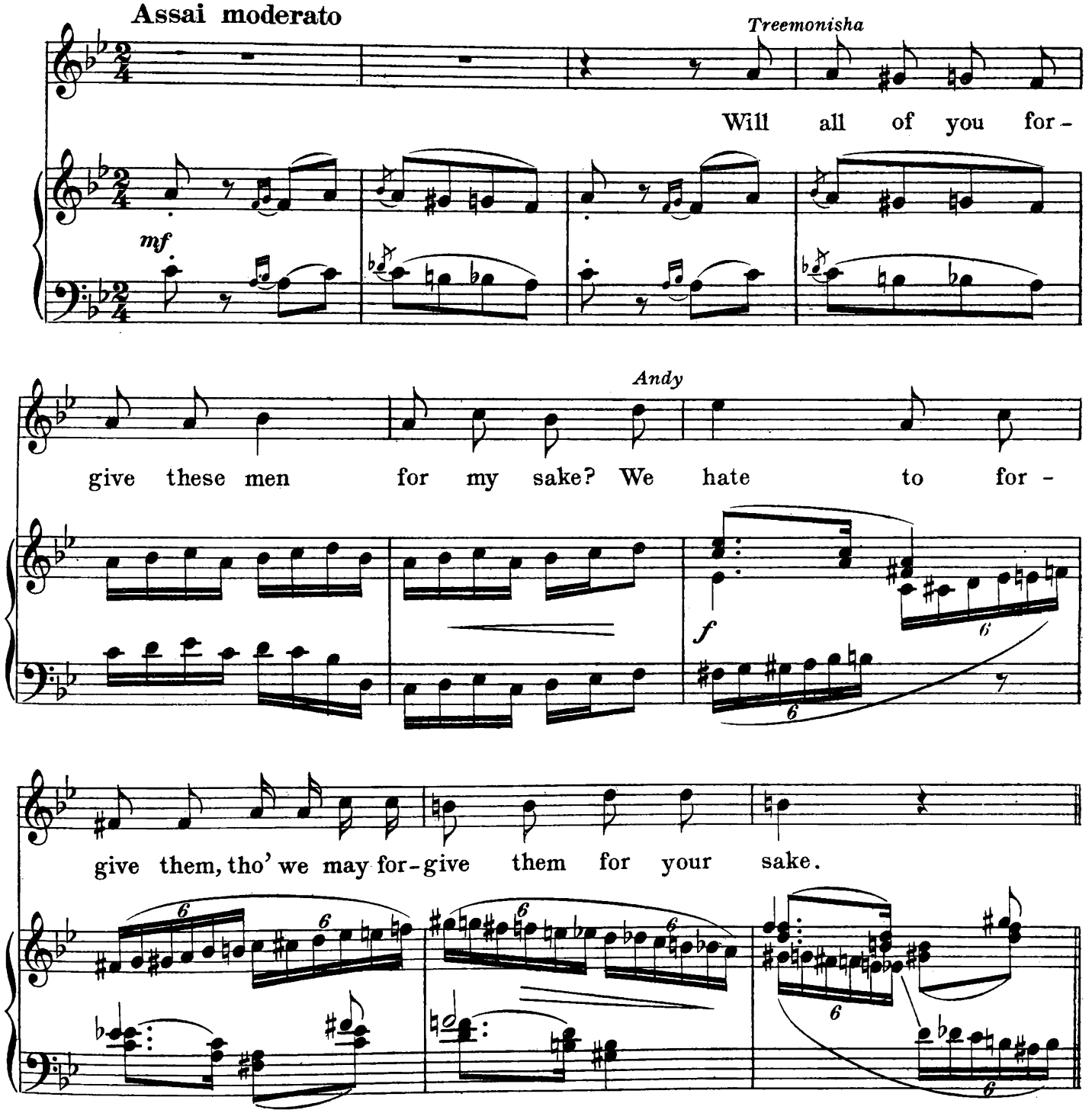
When Villains Ramble etc. 24 =9.

TREEMONISHA.

No 25. CONJURORS FORGIVEN.

Ensemble.

By SCOTT JOPLIN



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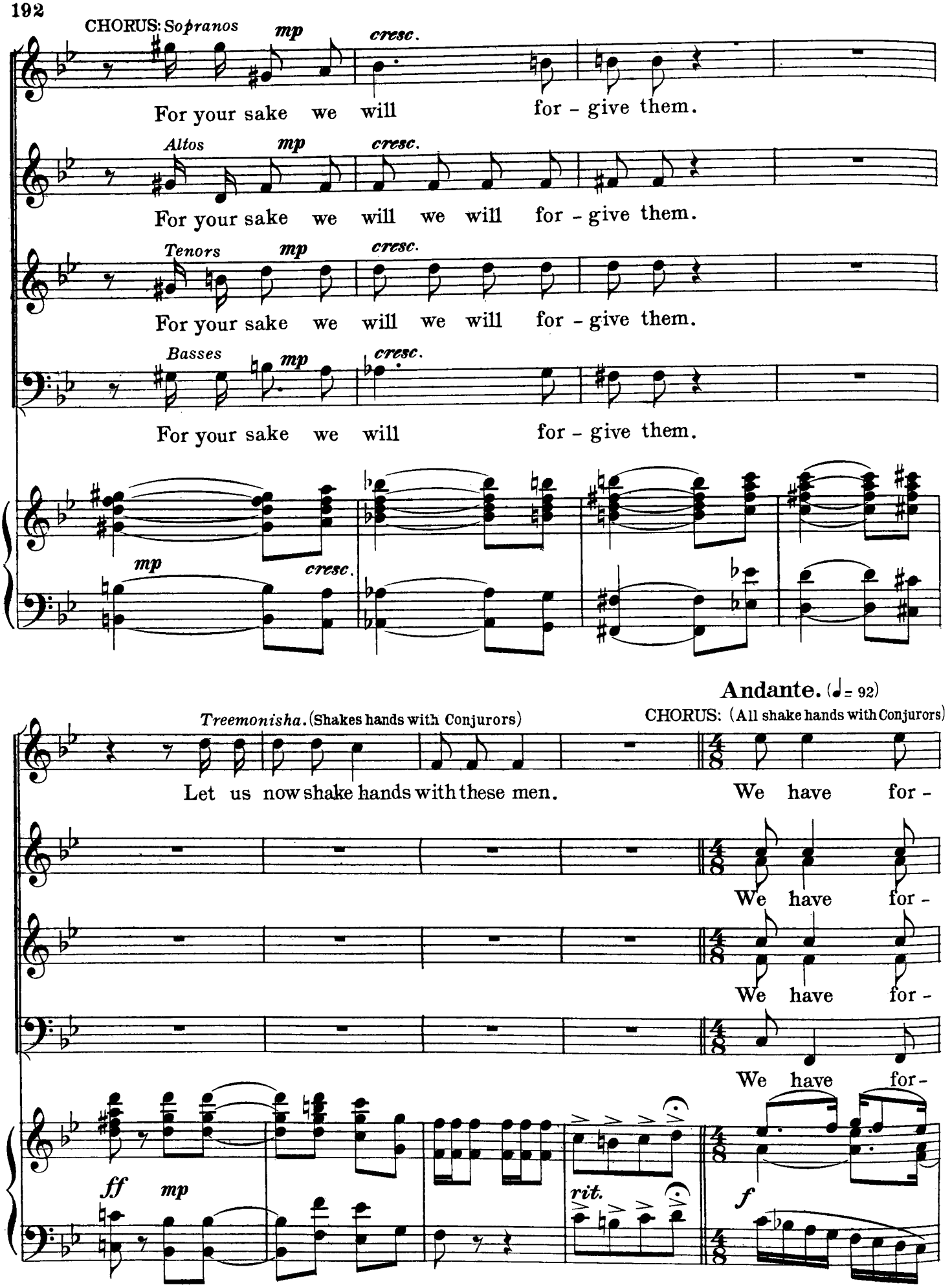
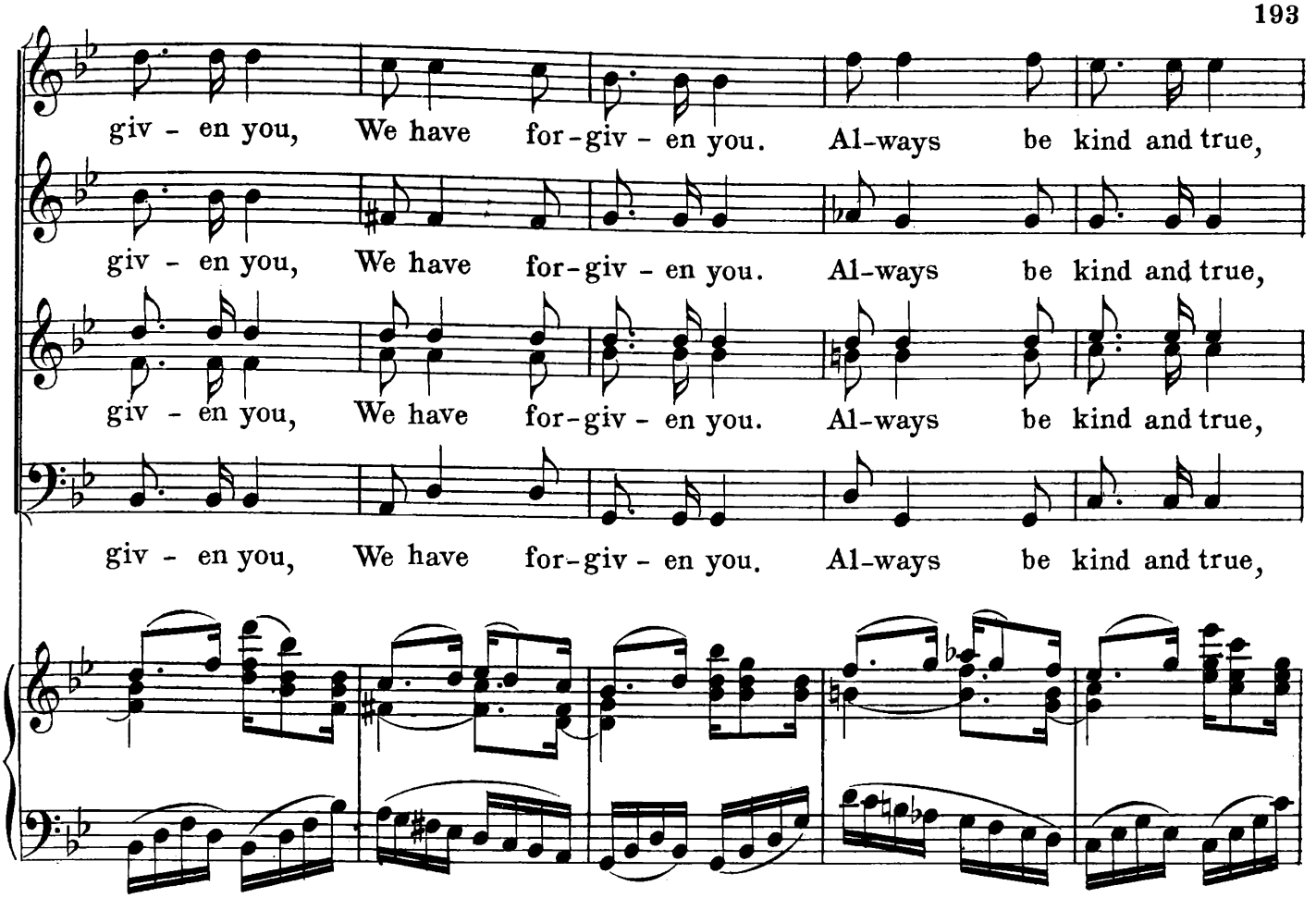
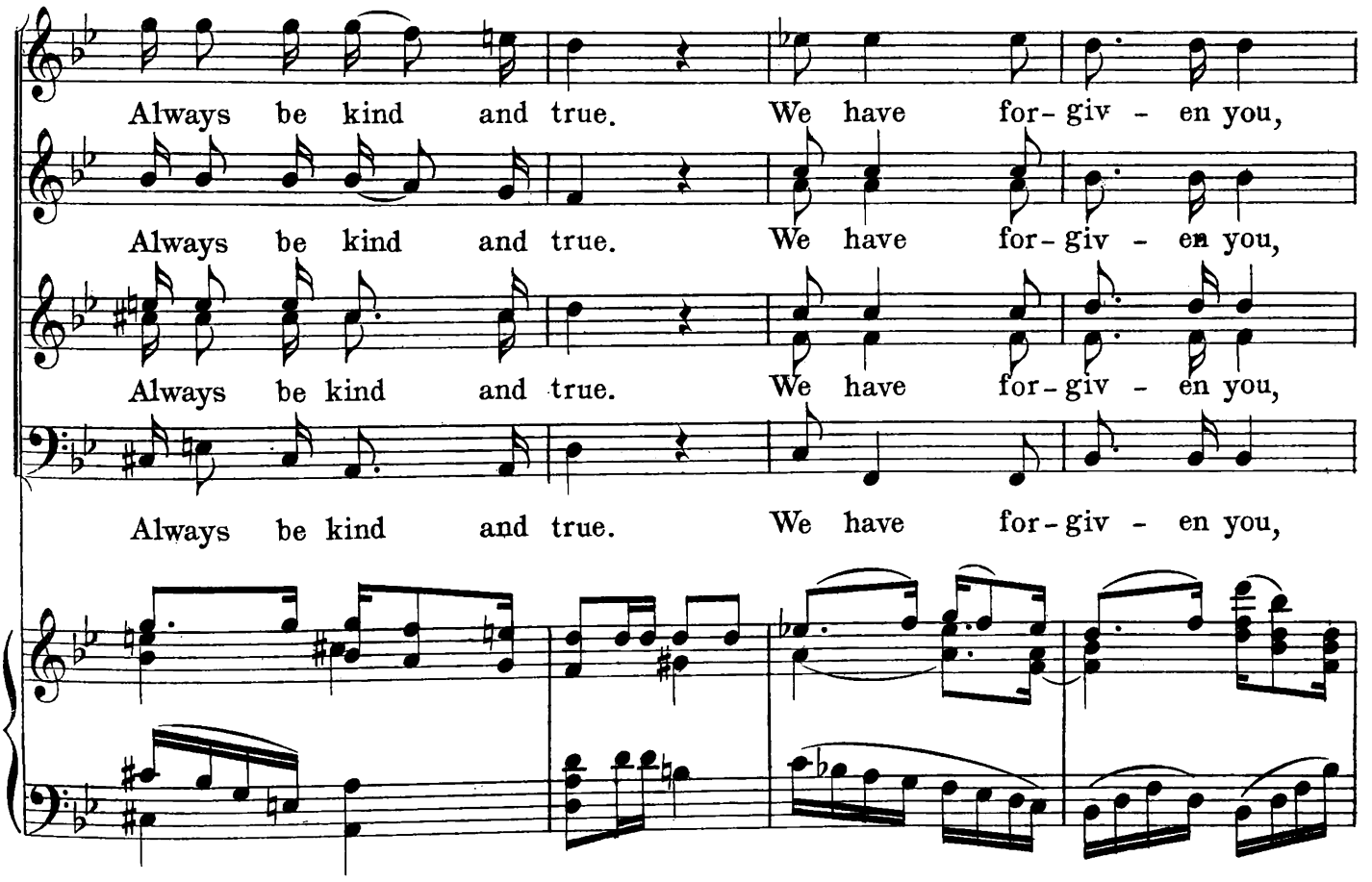
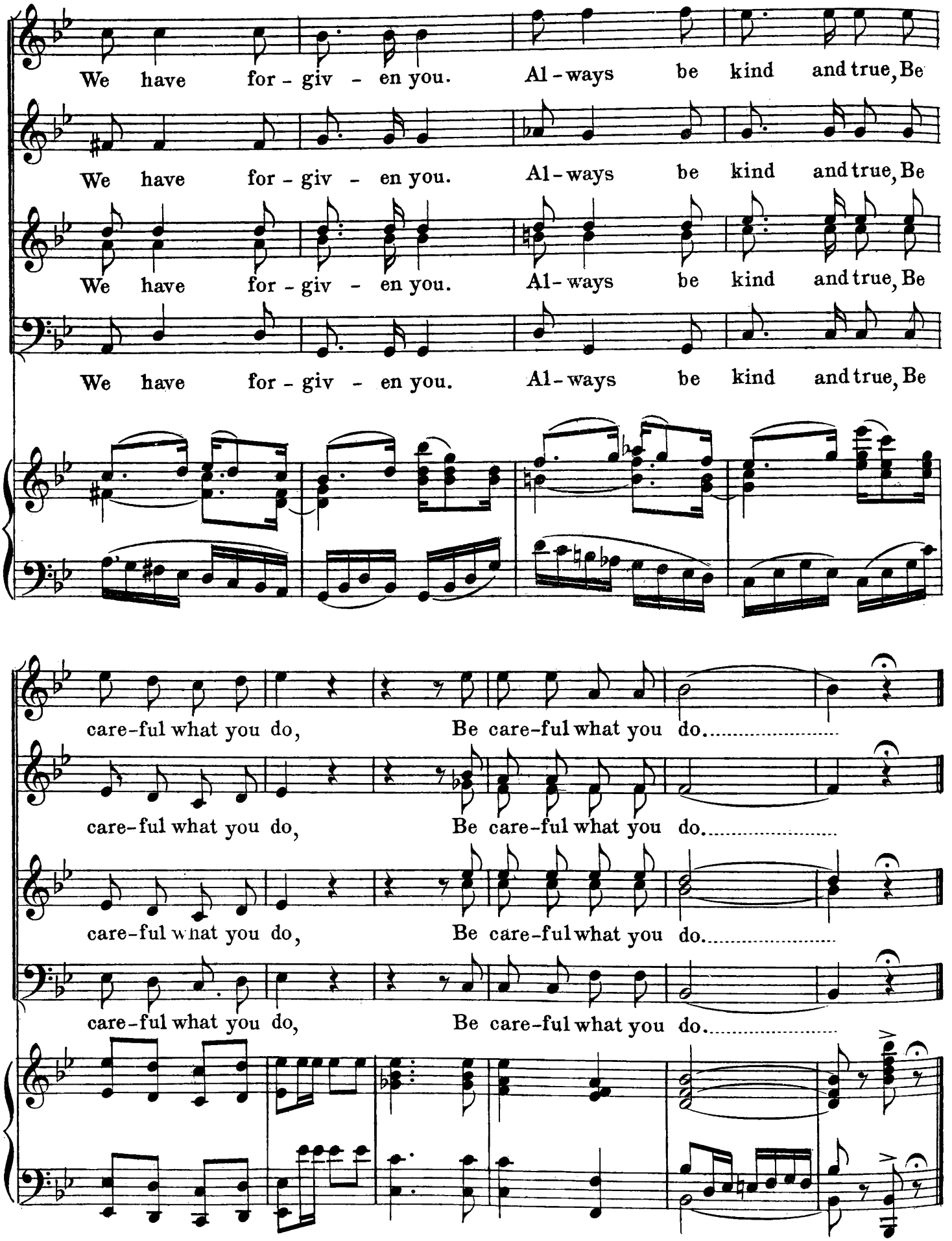

CHORUS: Sopranos
mp
cresc.
For your sake we will for - give them.
Altos
mp
cresc.
For your sake we will we will for - give them.
Tenors
mp
cresc.
For your sake we will we will for - give them.
Basses
mp
cresc.
For your sake we will for - give them.
mp
cresc.
Andante. (♩= 92)
Treemonisha. (Shakes hands with Conjurors)
CHORUS: (All shake hands with Conjurors)
Let us now shake hands with these men.
We have for -
We have for -
We have for -
We have for -
ff
mp
rit.
f


giv - en you, We have for-giv - en you. Al-ways be kind and true,
giv - en you, We have for-giv - en you. Al-ways be kind and true,
giv - en you, We have for-giv - en you. Al-ways be kind and true,
giv - en you, We have for-giv - en you. Al-ways be kind and true,


Always be kind and true. We have for-giv - en you,
Always be kind and true. We have for-giv - en you,
Always be kind and true. We have for-giv - en you,
Always be kind and true. We have for-giv - en you,

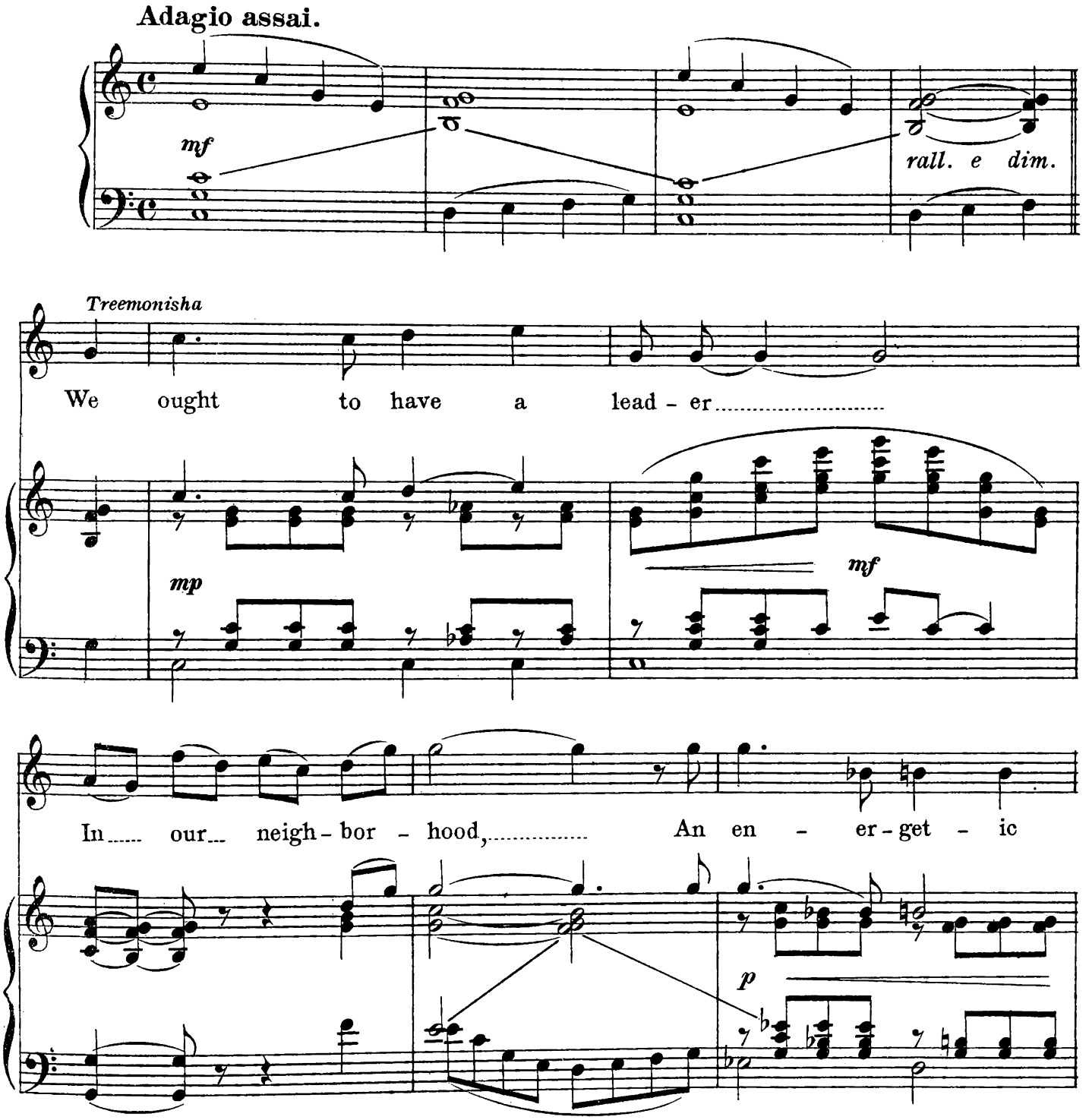

We have for - giv - en you. Al - ways be kind and true, Be
We have for - giv - en you. Al - ways be kind and true, Be
We have for - giv - en you. Al - ways be kind and true, Be
We have for - giv - en you. Al - ways be kind and true, Be
care - ful what you do, Be care - ful what you do.....
care - ful what you do, Be care - ful what you do.....
care - ful what you do, Be care - ful what you do.....
care - ful what you do, Be care - ful what you do.....

TREEMONISHA.

No 26. WE WILL TRUST YOU AS OUR LEADER.

(TREEMONISHA and CHORUS)

By SCOTT JOPLIN.



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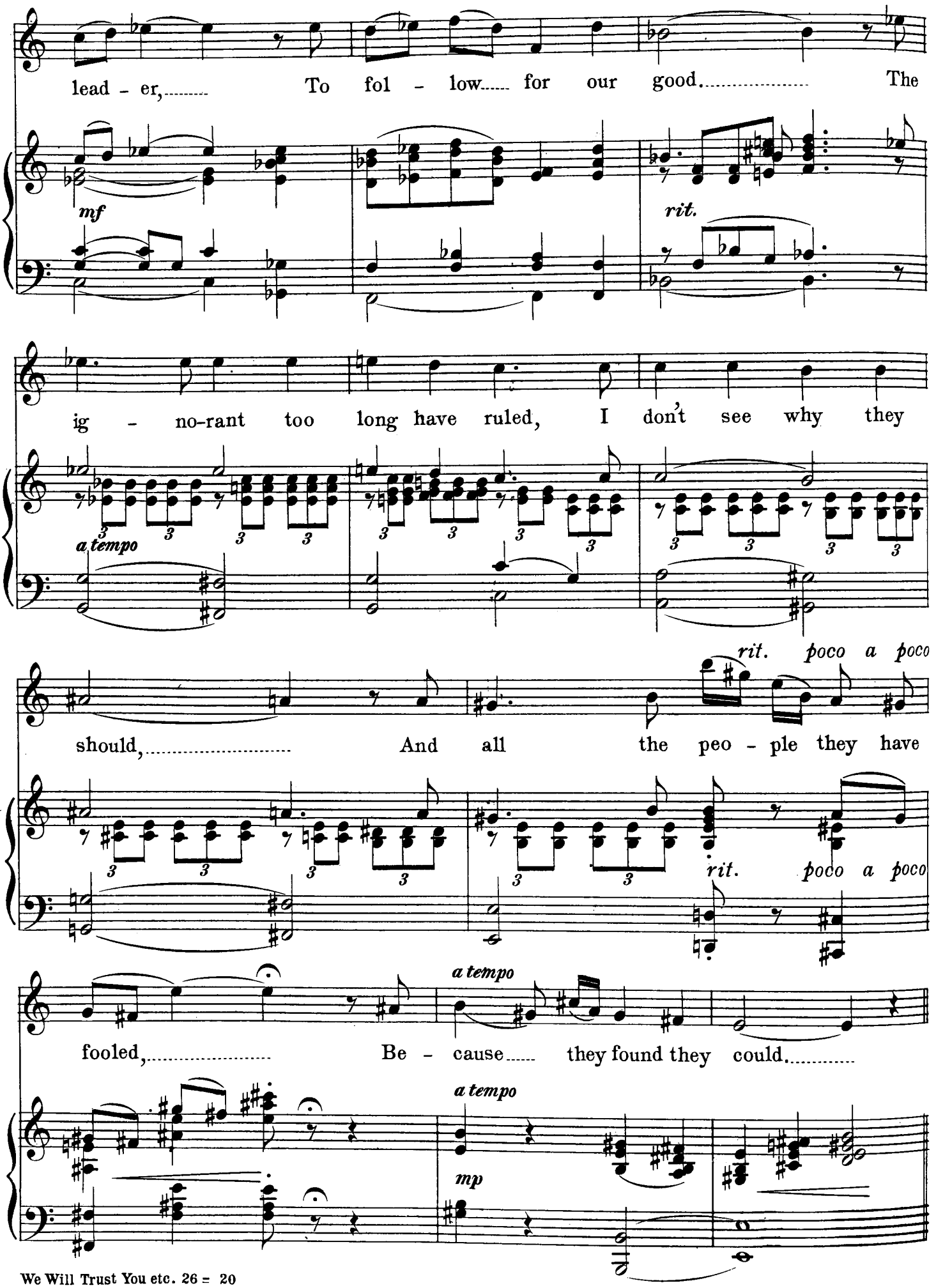
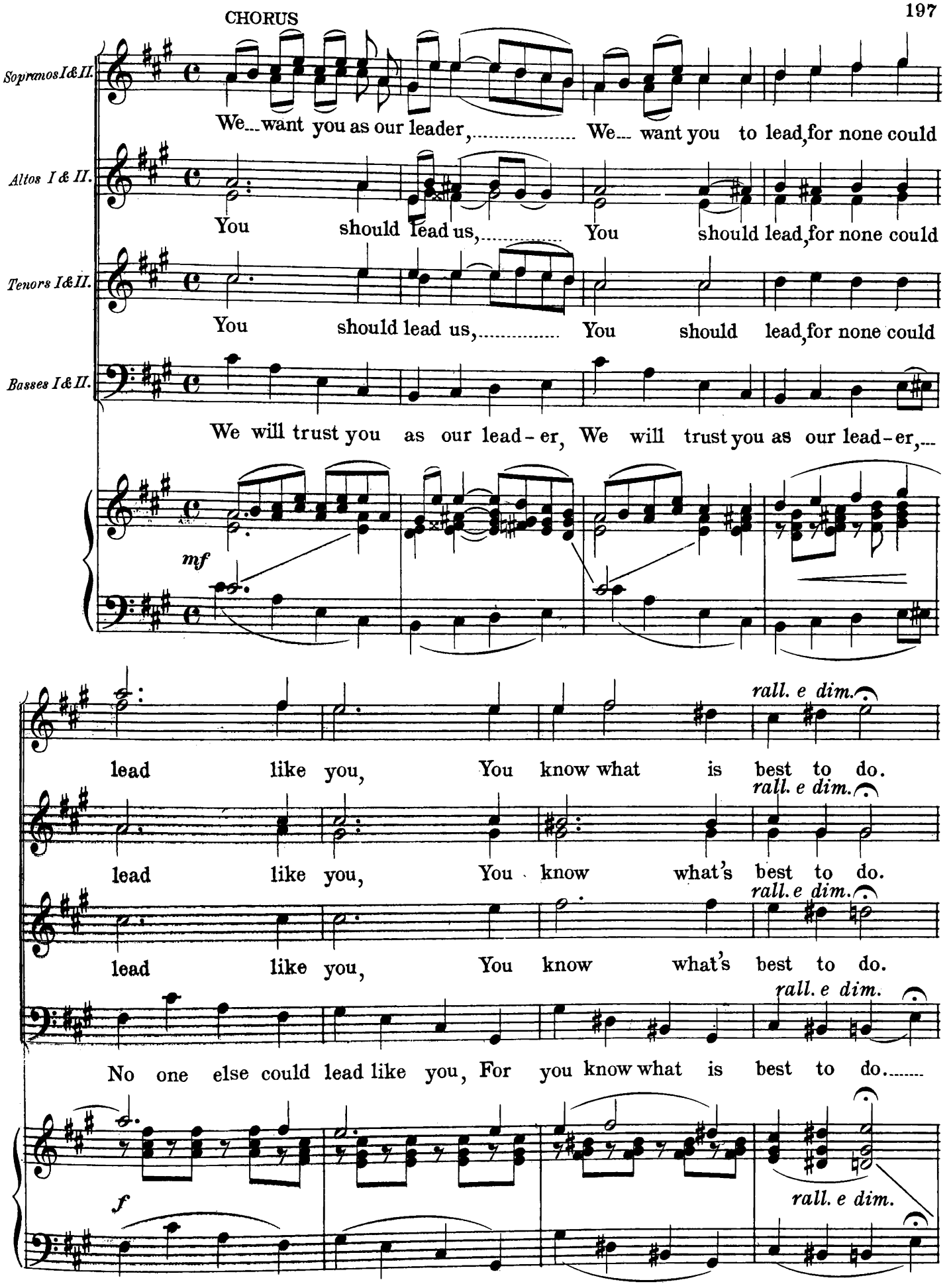
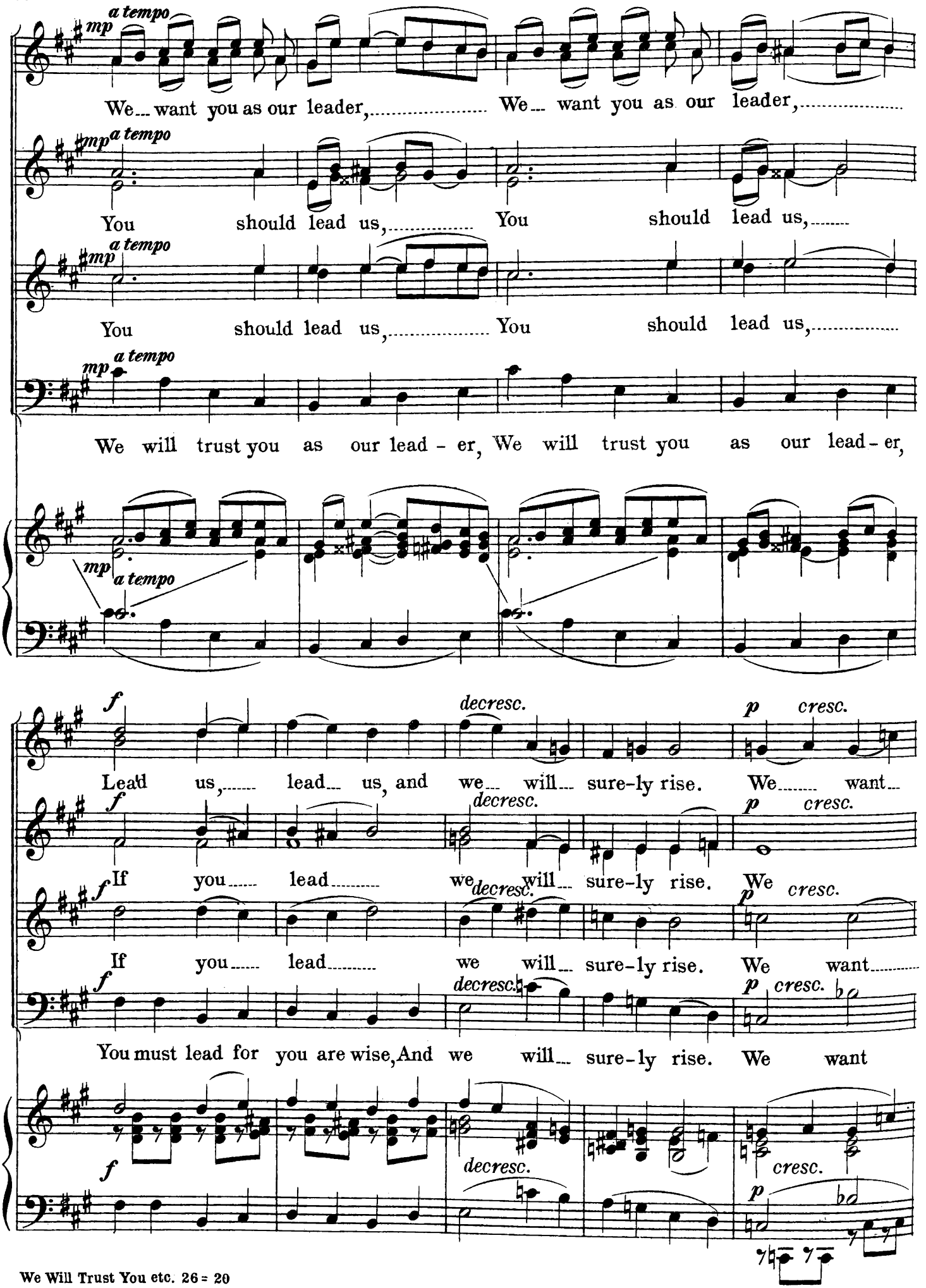
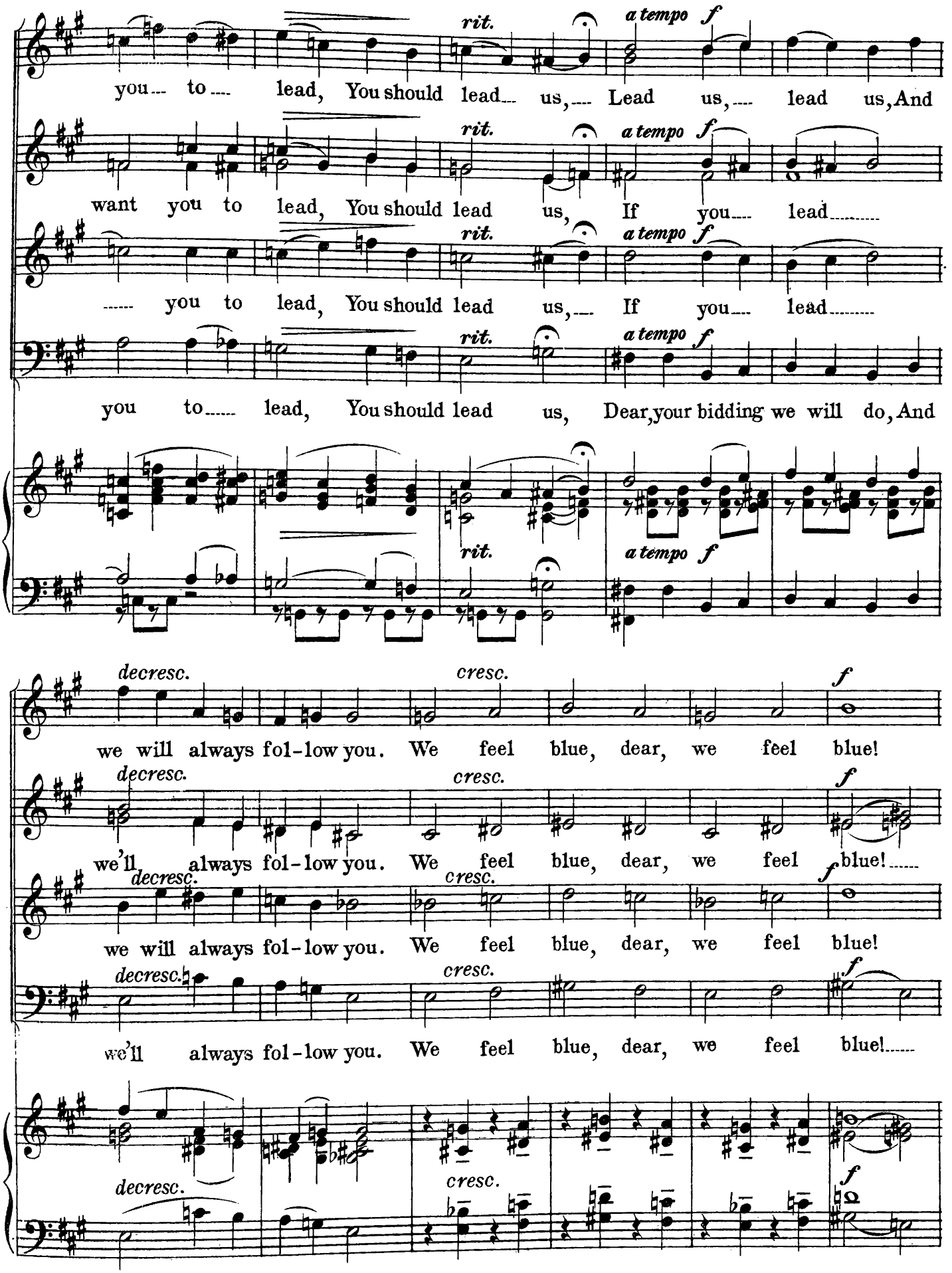
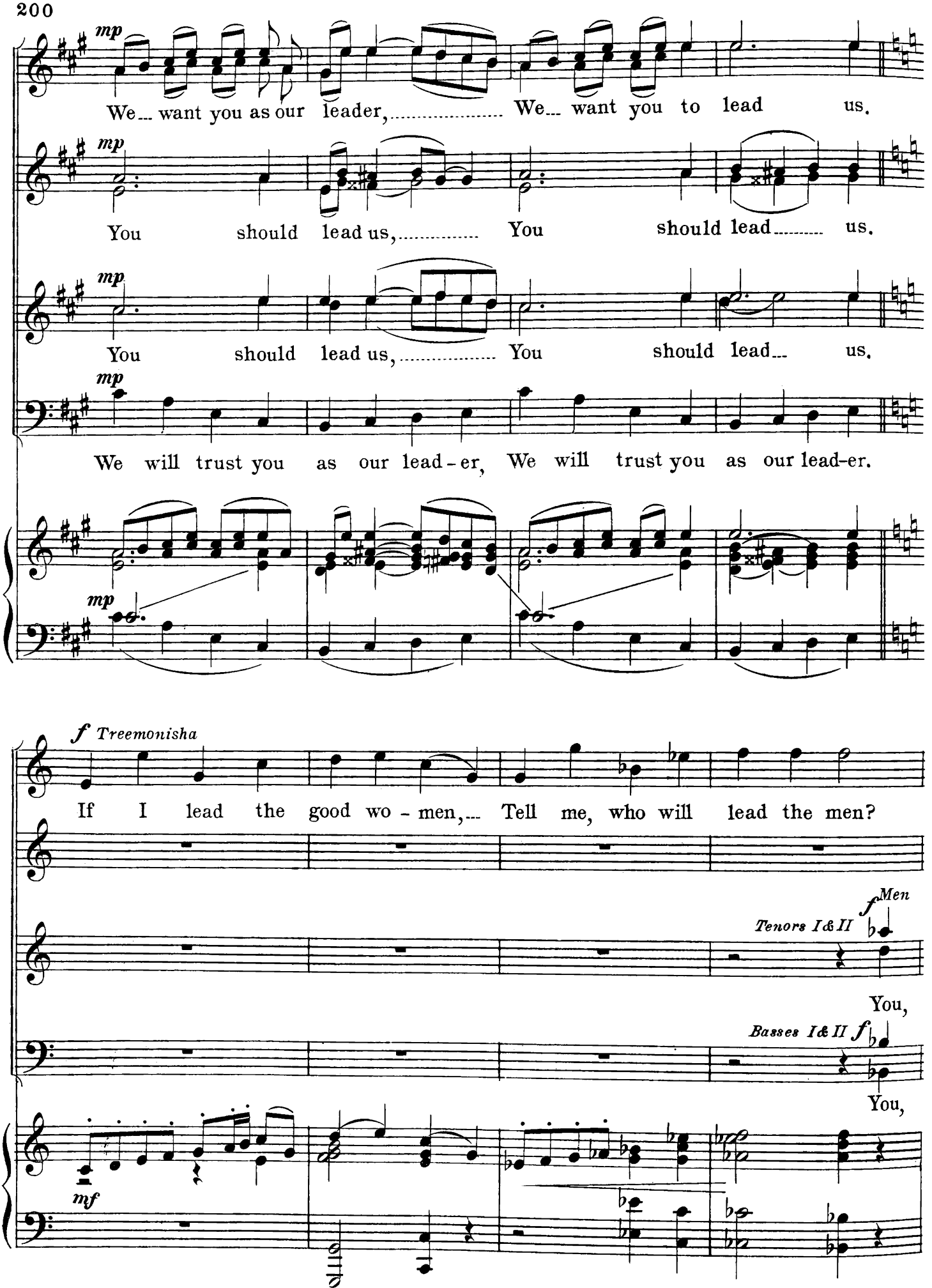

lead - er, To fol - low for our good The
mf
rit.
ig - no-rant too long have ruled, I don't see why they
a tempo
rit. poco a poco
should, And all the peo - ple they have
rit. poco a poco
a tempo
fooled, Be - cause they found they could
a tempo
mp

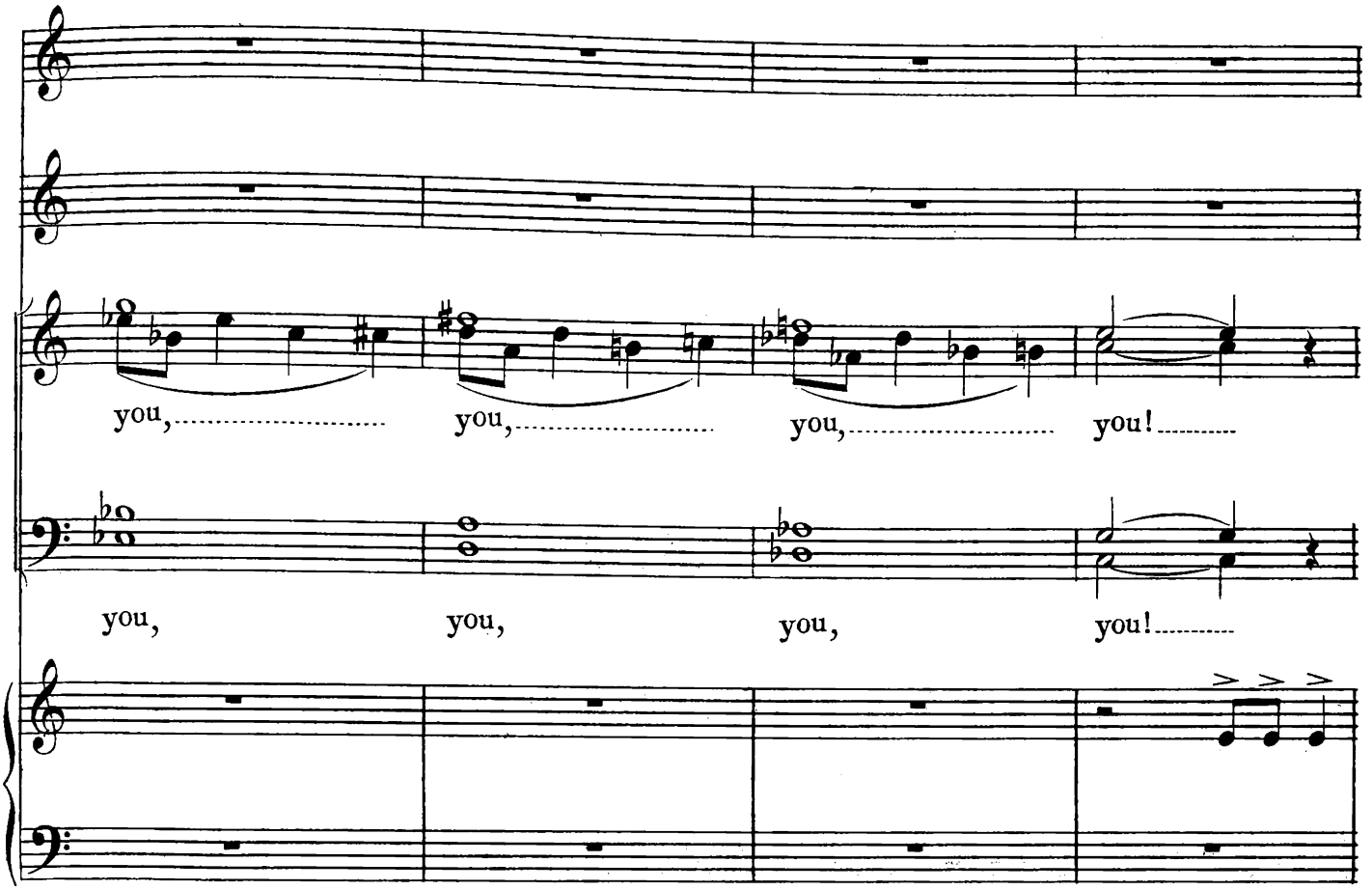
CHORUS

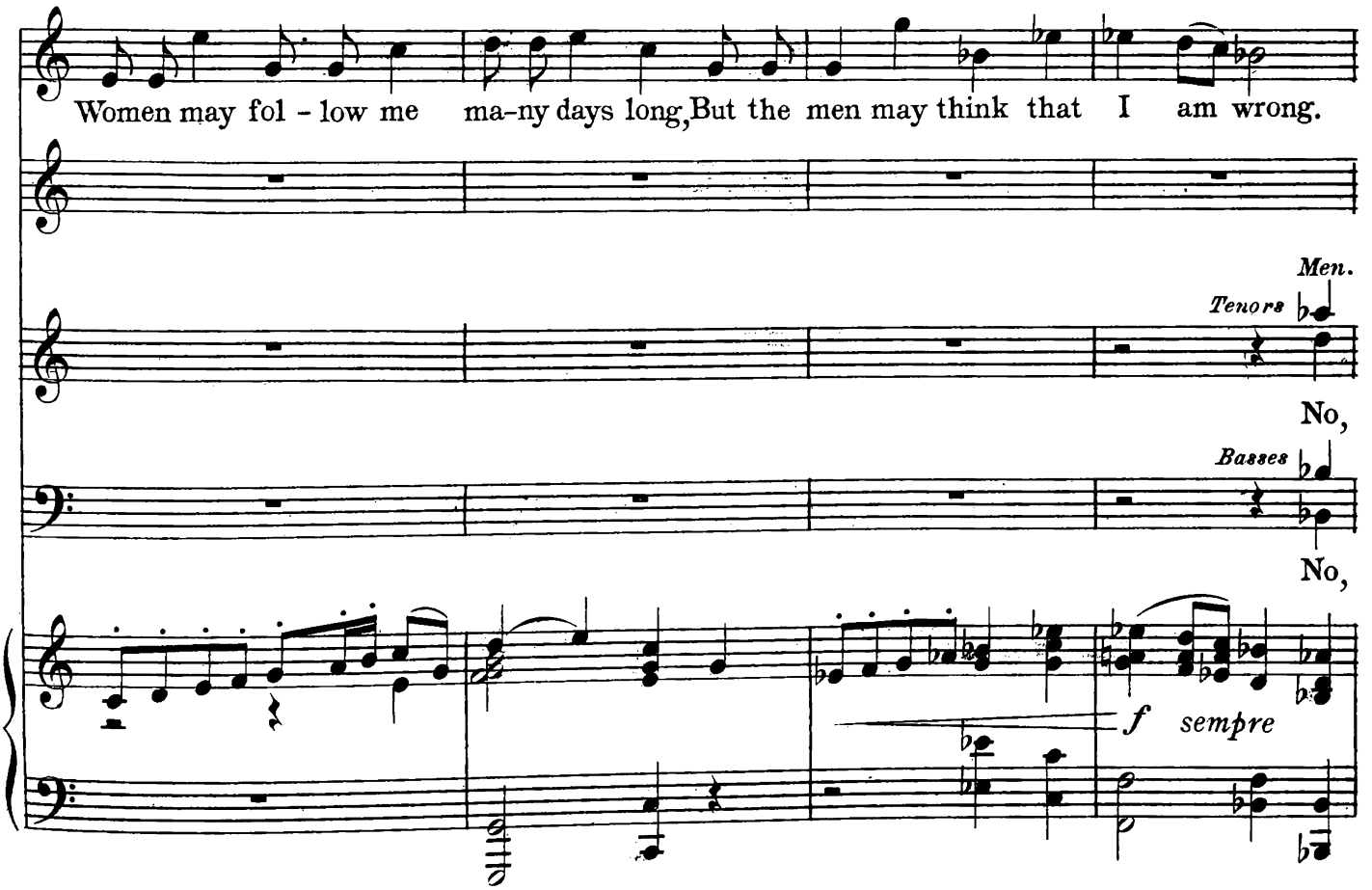

Sopranos I & II.
We... want you as our leader,..... We... want you to lead, for none could
Altos I & II.
You should lead us,..... You should lead, for none could
Tenors I & II.
You should lead us,..... You should lead, for none could
Basses I & II.
We will trust you as our lead-er, We will trust you as our lead-er,...
mf
rall. e dim.
lead like you, You know what is best to do.
rall. e dim.
lead like you, You know what's best to do.
rall. e dim.
lead like you, You know what's best to do.
rall. e dim.
No one else could lead like you, For you know what is best to do.....
f
rall. e dim.

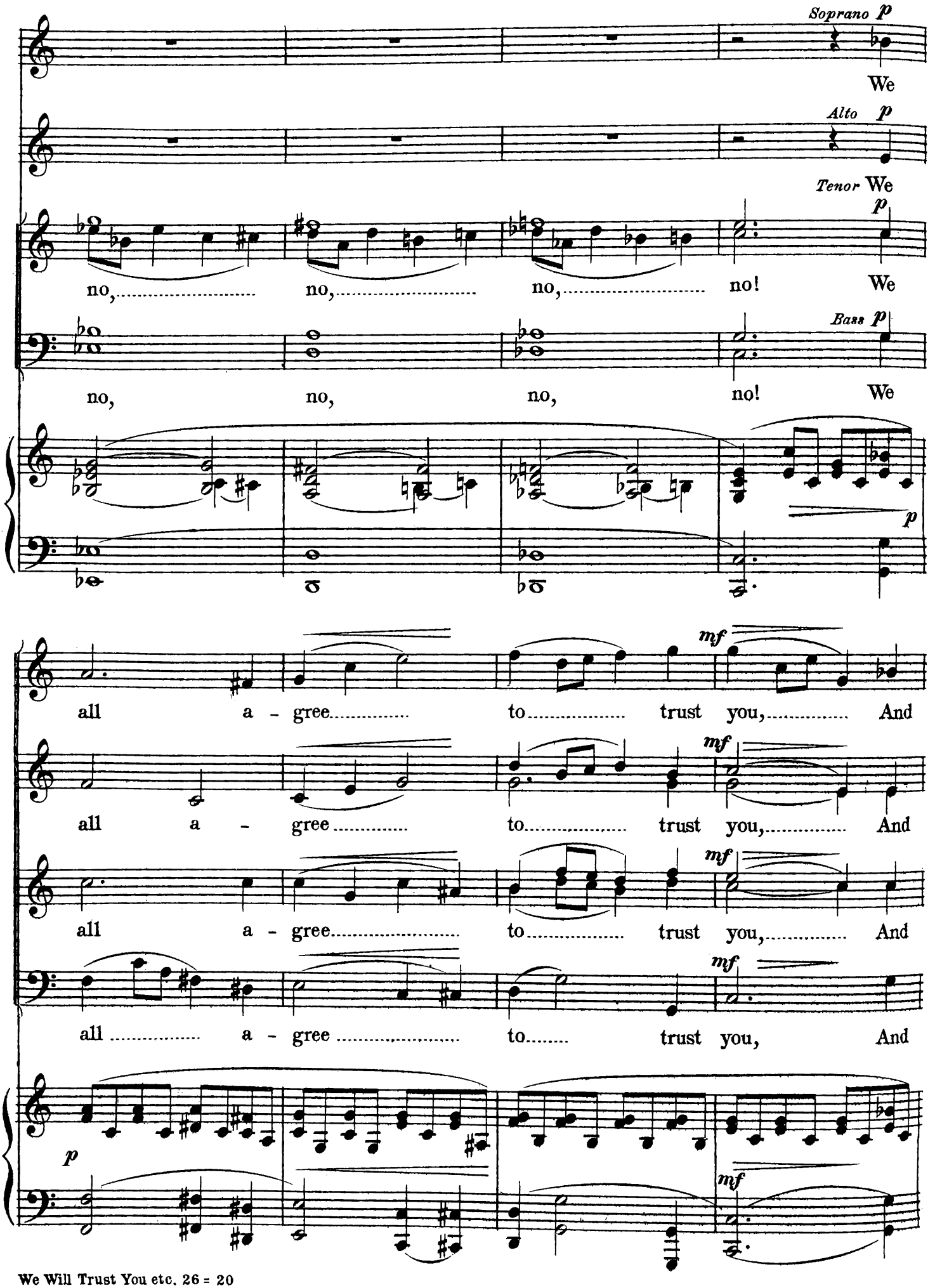

mp a tempo
We want you as our leader, We want you as our leader,
mp a tempo
You should lead us, You should lead us,
mp a tempo
You should lead us, You should lead us,
mp a tempo
We will trust you as our lead - er, We will trust you as our lead - er,
mp a tempo
f decresc. p cresc.
Lead us, lead us, and we will sure-ly rise. We want
f decresc. p cresc.
If you lead we will sure-ly rise. We
f decresc. p cresc.
If you lead we will sure-ly rise. We want
f decresc. p cresc.
You must lead for you are wise, And we will sure-ly rise. We want
f decresc. cresc. p

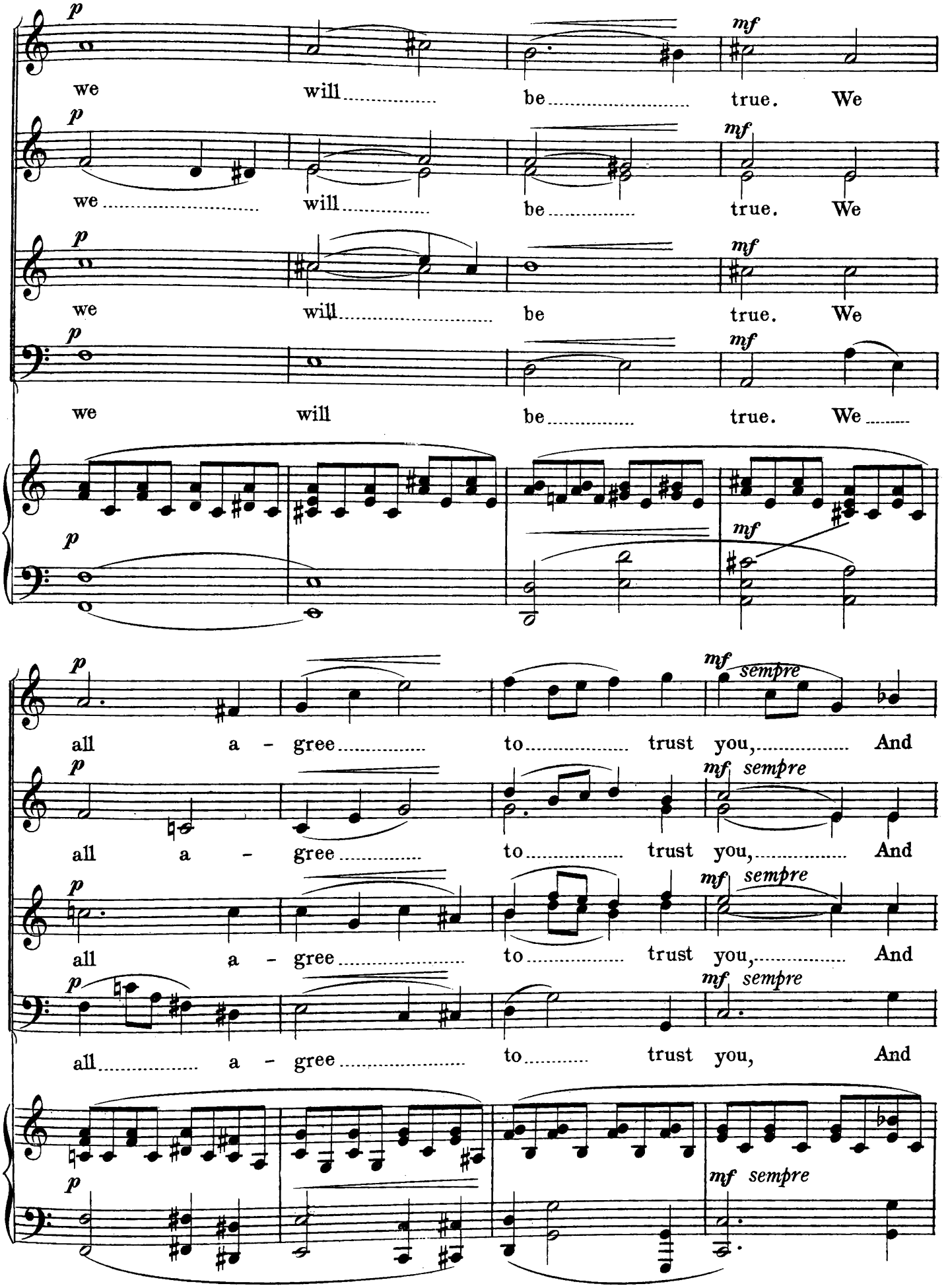

rit.
a tempo f
you to lead, You should lead us, Lead us, lead us, And
want you to lead, You should lead us, If you lead
you to lead, You should lead us, If you lead
you to lead, You should lead us, Dear, your bidding we will do, And
decresc.
cresc.
f
we will always fol-low you. We feel blue, dear, we feel blue!
we'll always fol-low you. We feel blue, dear, we feel blue!
we will always fol-low you. We feel blue, dear, we feel blue!
we'll always fol-low you. We feel blue, dear, we feel blue!

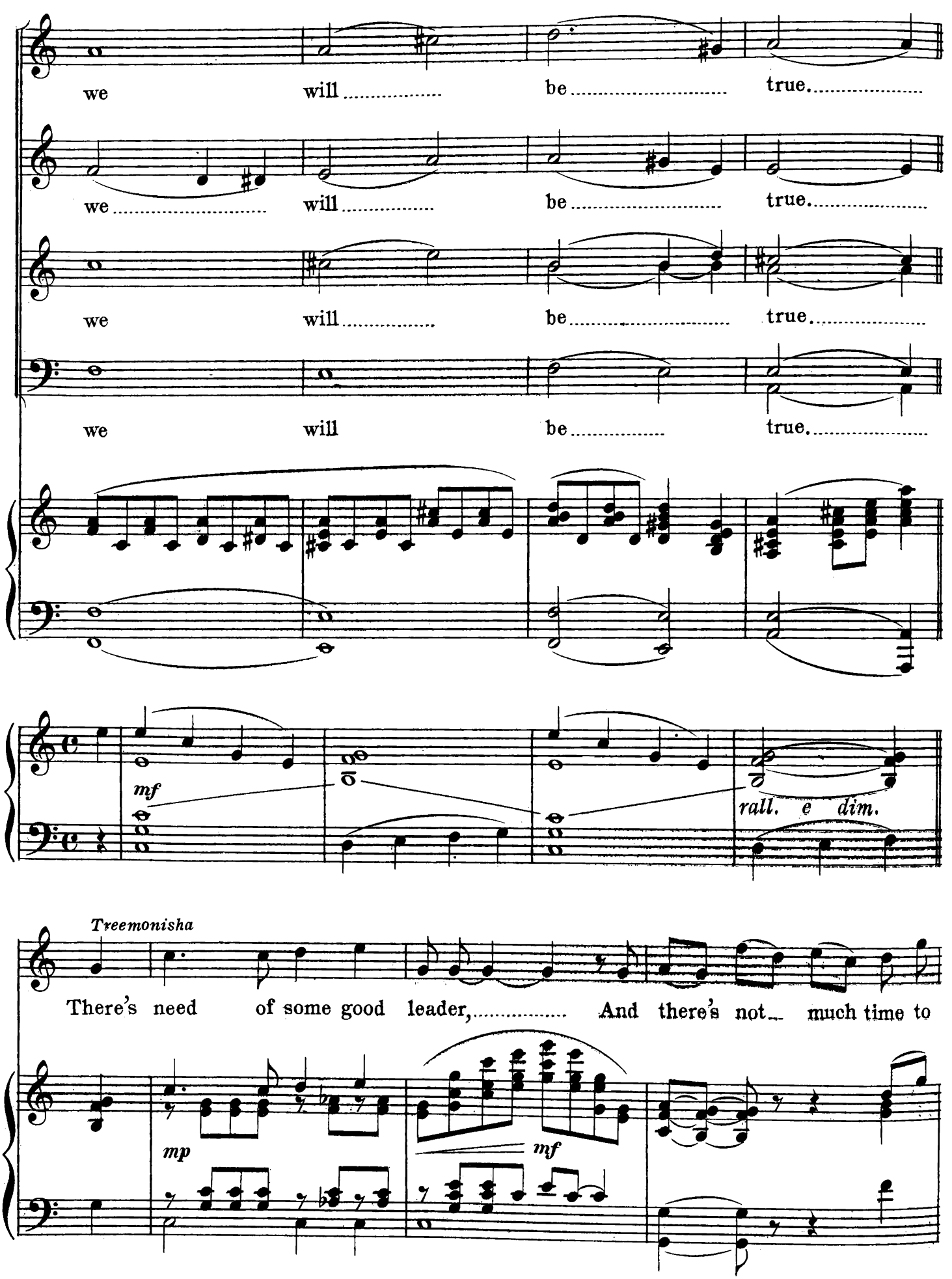

mp
We want you as our leader, We want you to lead us.
mp
You should lead us, You should lead us.
mp
You should lead us, You should lead us.
mp
We will trust you as our lead-er, We will trust you as our lead-er.
mp
f Treemonisha
If I lead the good wo-men, Tell me, who will lead the men?
f Men
Tenors I & II
You,
Basses I & II f
You,
mf

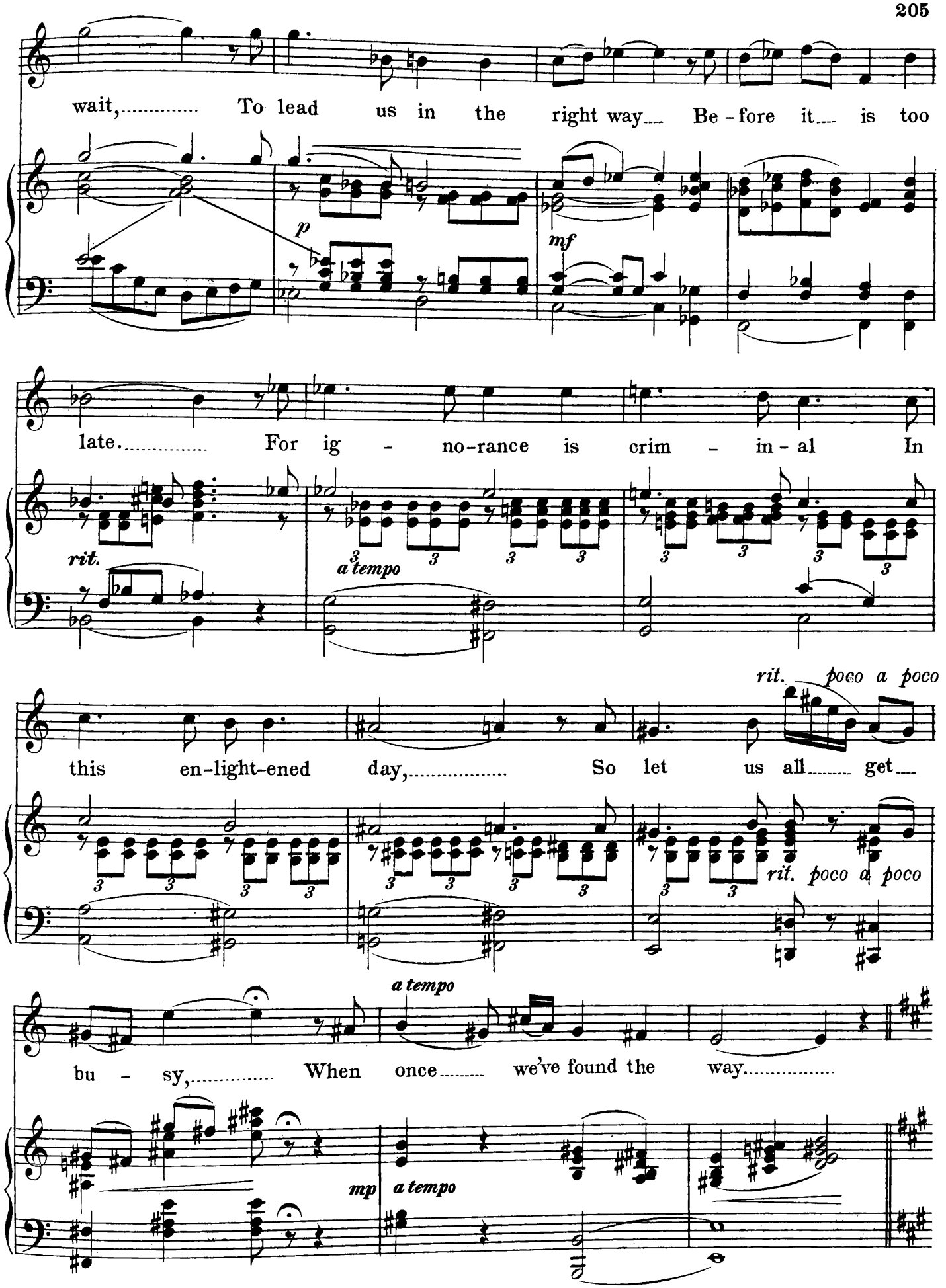

you, you, you, you!
you, you, you, you!

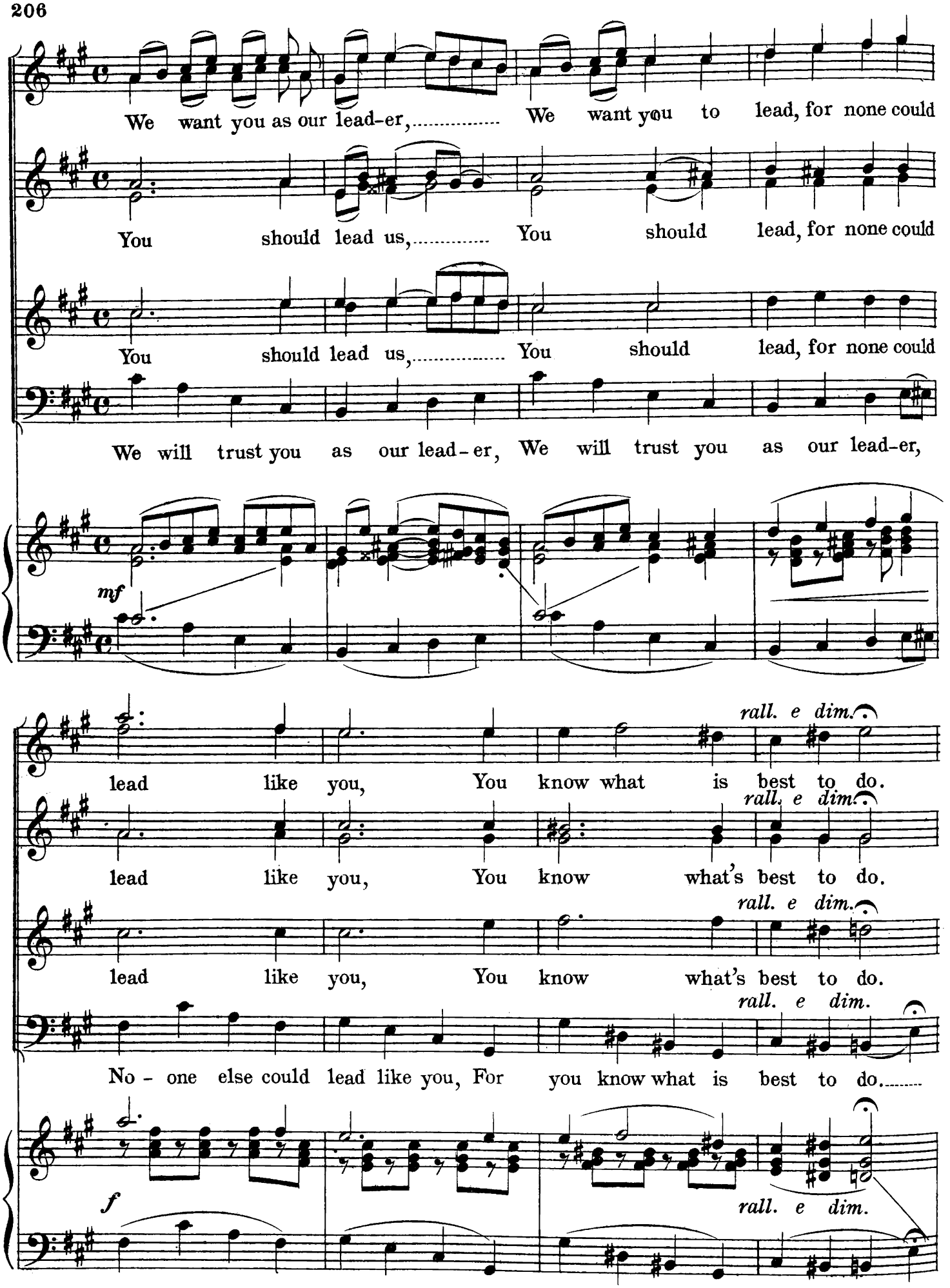

Women may fol - low me ma-ny days long, But the men may think that I am wrong.
Men.
Tenors
No,
Basses
No,
f sempre

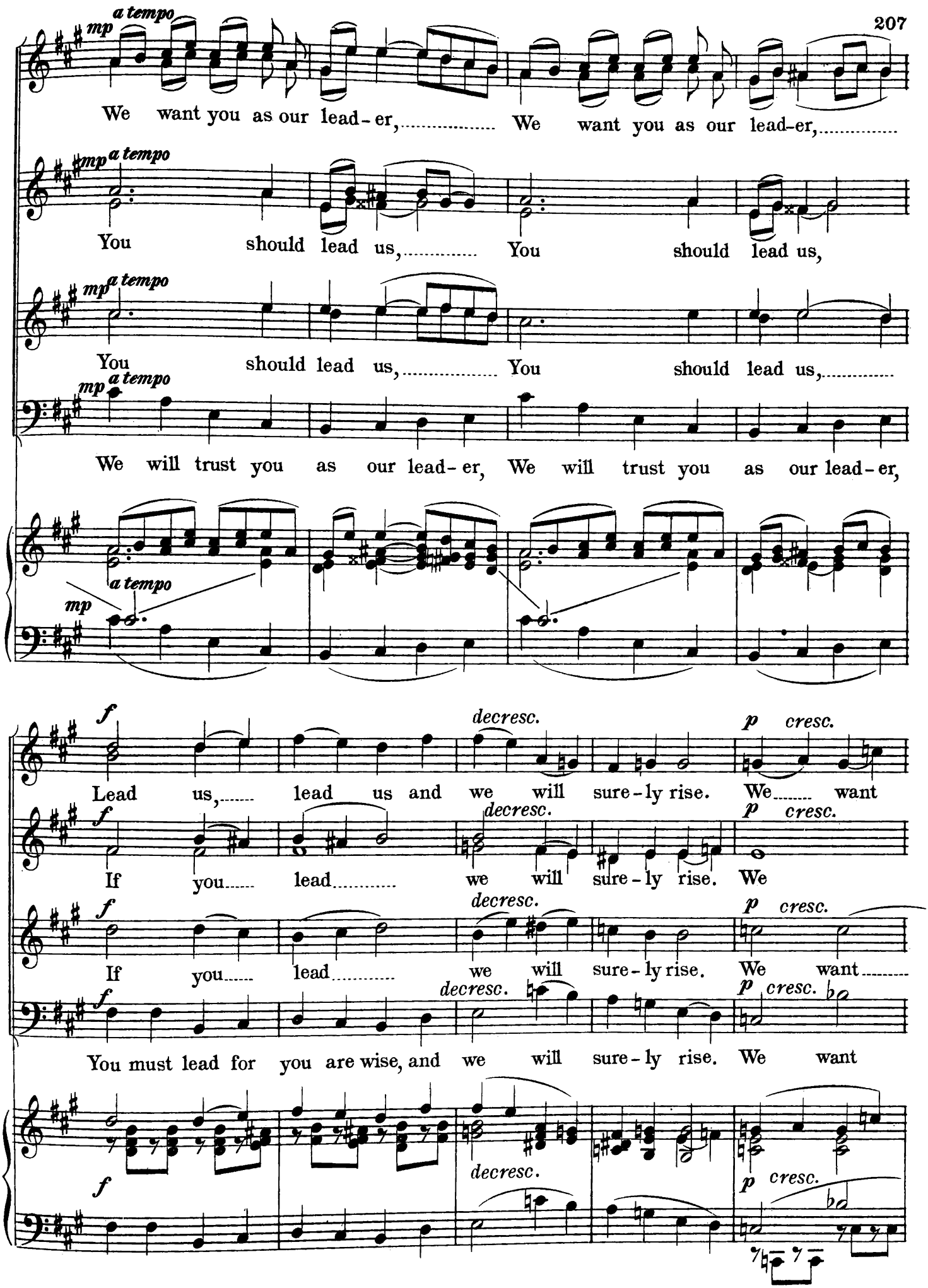

Soprano p
We
Alto p
Tenor We
p
no, no, no, no! We
Bass p
no, no, no, no! We
p
mf
all a - gree to trust you, And
mf
all a - gree to trust you, And
mf
all a - gree to trust you, And
mf
all a - gree to trust you, And
p
mf

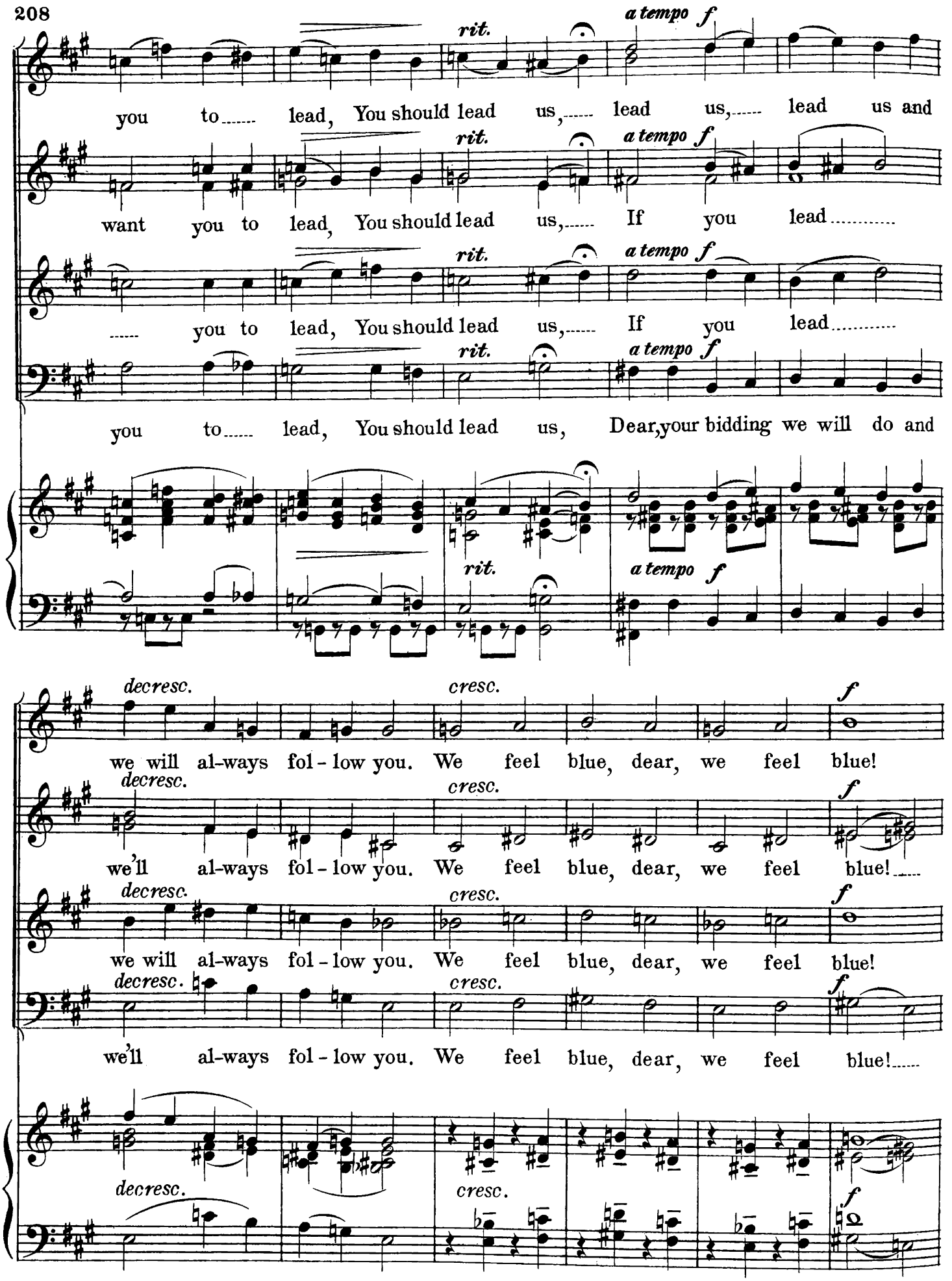

p
we will be true. We
mf
we will be true. We
we will be true. We
we will be true. We
all a - gree to trust you, And
mf sempre
all a - gree to trust you, And
all a - gree to trust you, And
all a - gree to trust you, And

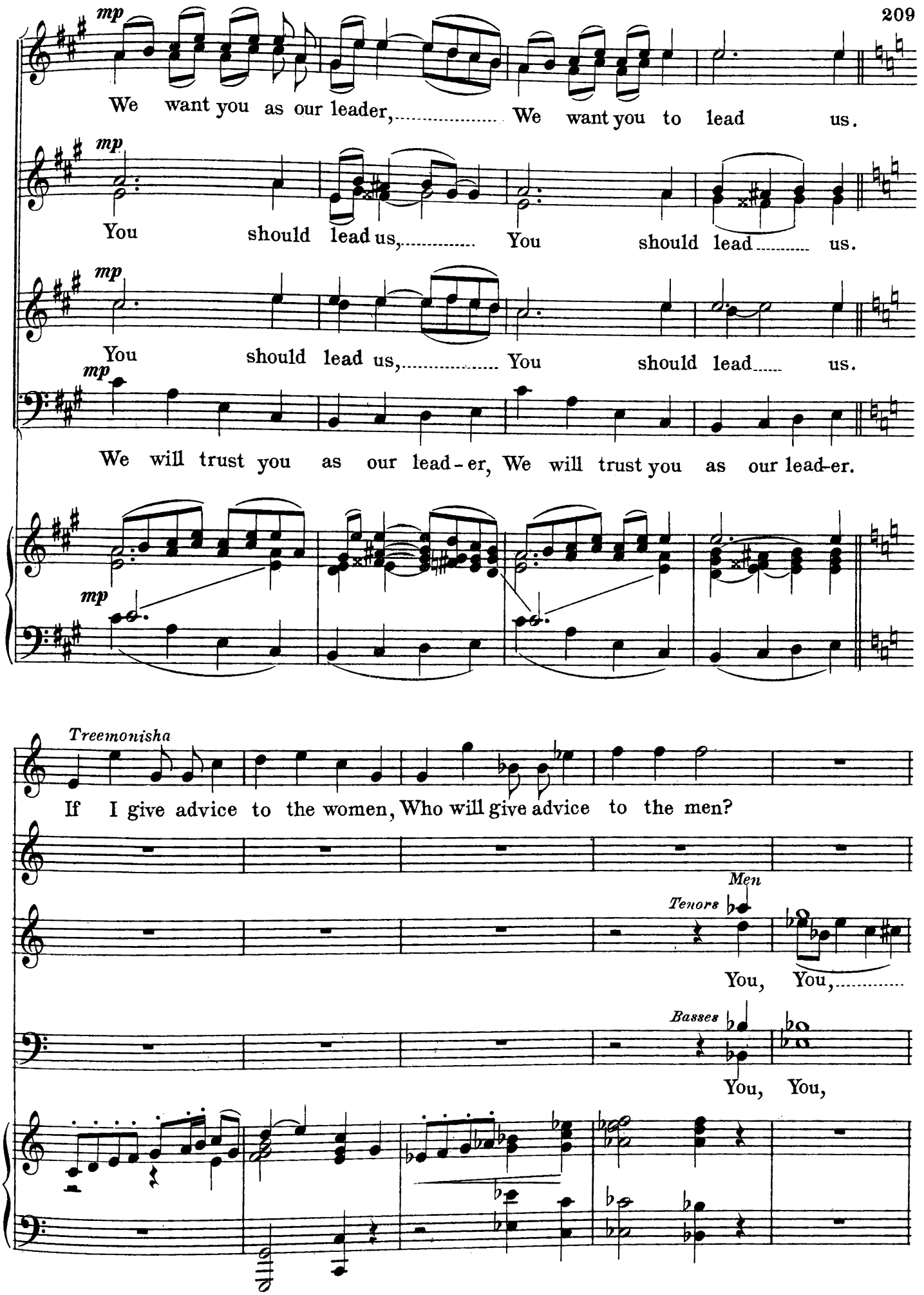

we will be true.
we will be true.
we will be true.
we will be true.
mf
rall. e dim.
Treemonisha
There's need of some good leader, And there's not much time to
mp
mf

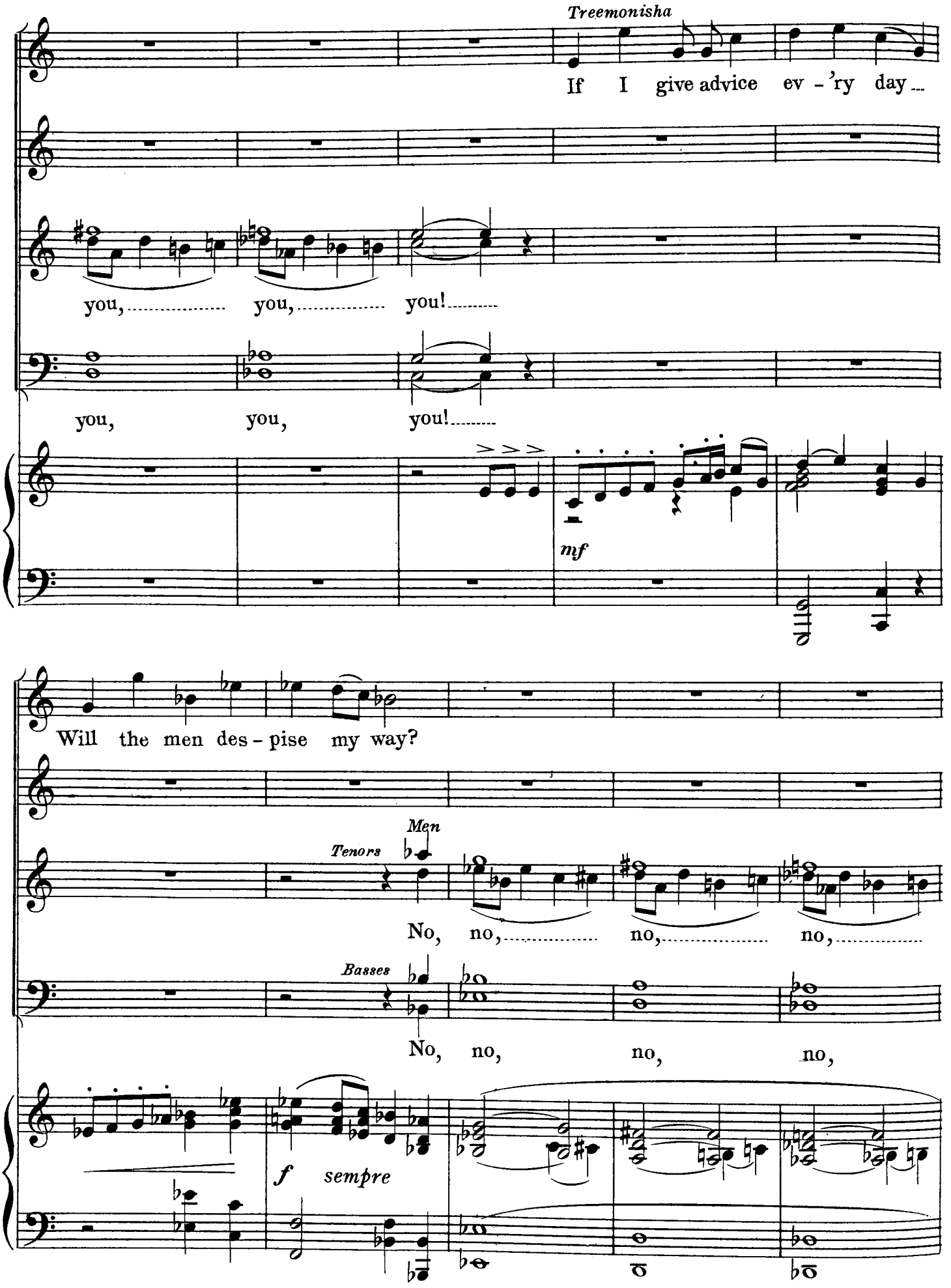

wait, To lead us in the right way Be - fore it is too
p
mf
late. For ig - no-rance is crim - in - al In
rit.
a tempo
rit. poco a poco
this en-light-ened day, So let us all get
rit. poco a poco
a tempo
bu - sy, When once we've found the way.
mp
a tempo

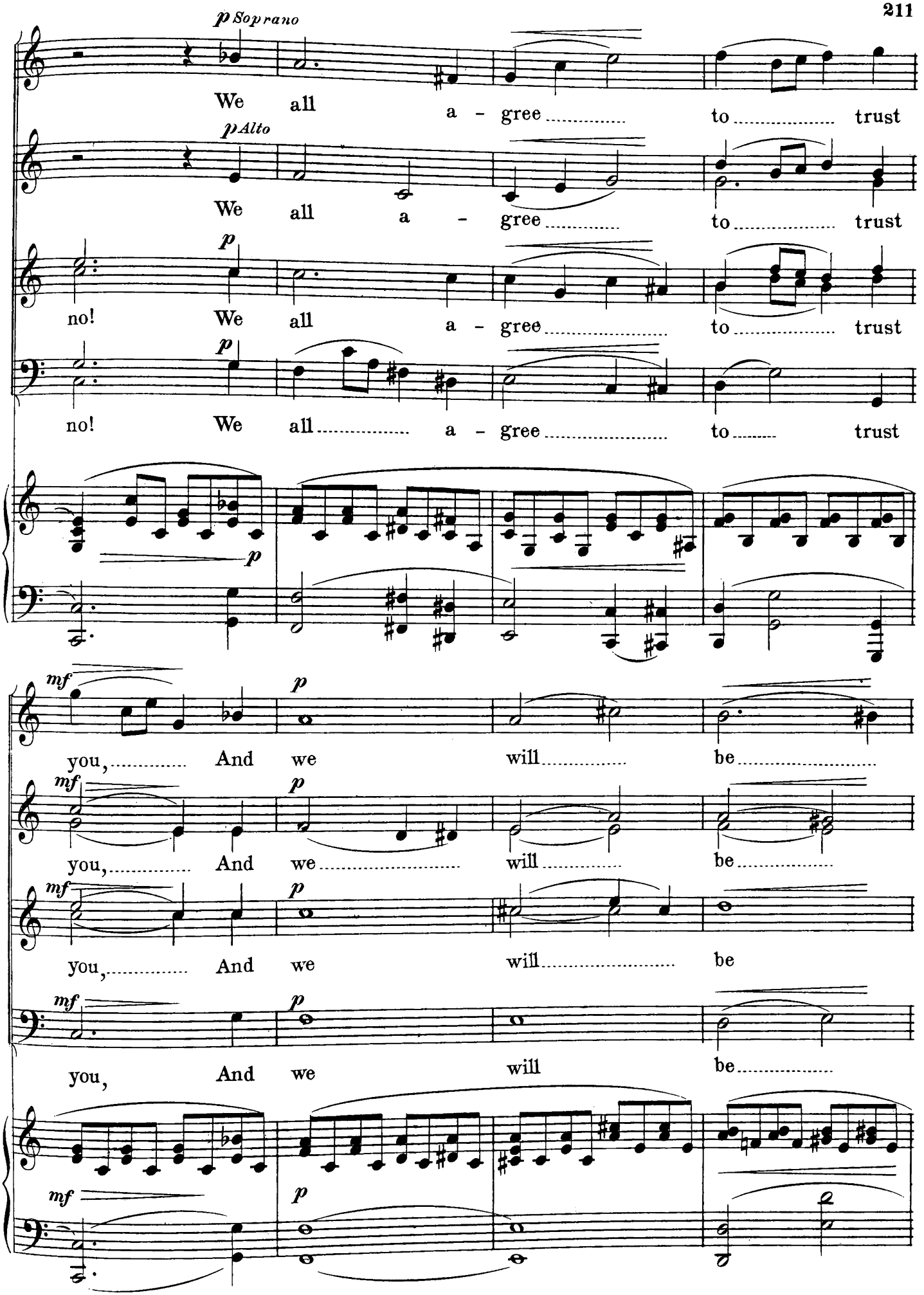

We want you as our lead-er, We want you to lead, for none could
You should lead us, You should lead, for none could
You should lead us, You should lead, for none could
We will trust you as our lead-er, We will trust you as our lead-er,
mf
lead like you, You know what is best to do.
rall. e dim.
lead like you, You know what's best to do.
rall. e dim.
lead like you, You know what's best to do.
rall. e dim.
No - one else could lead like you, For you know what is best to do.
rall. e dim.
f

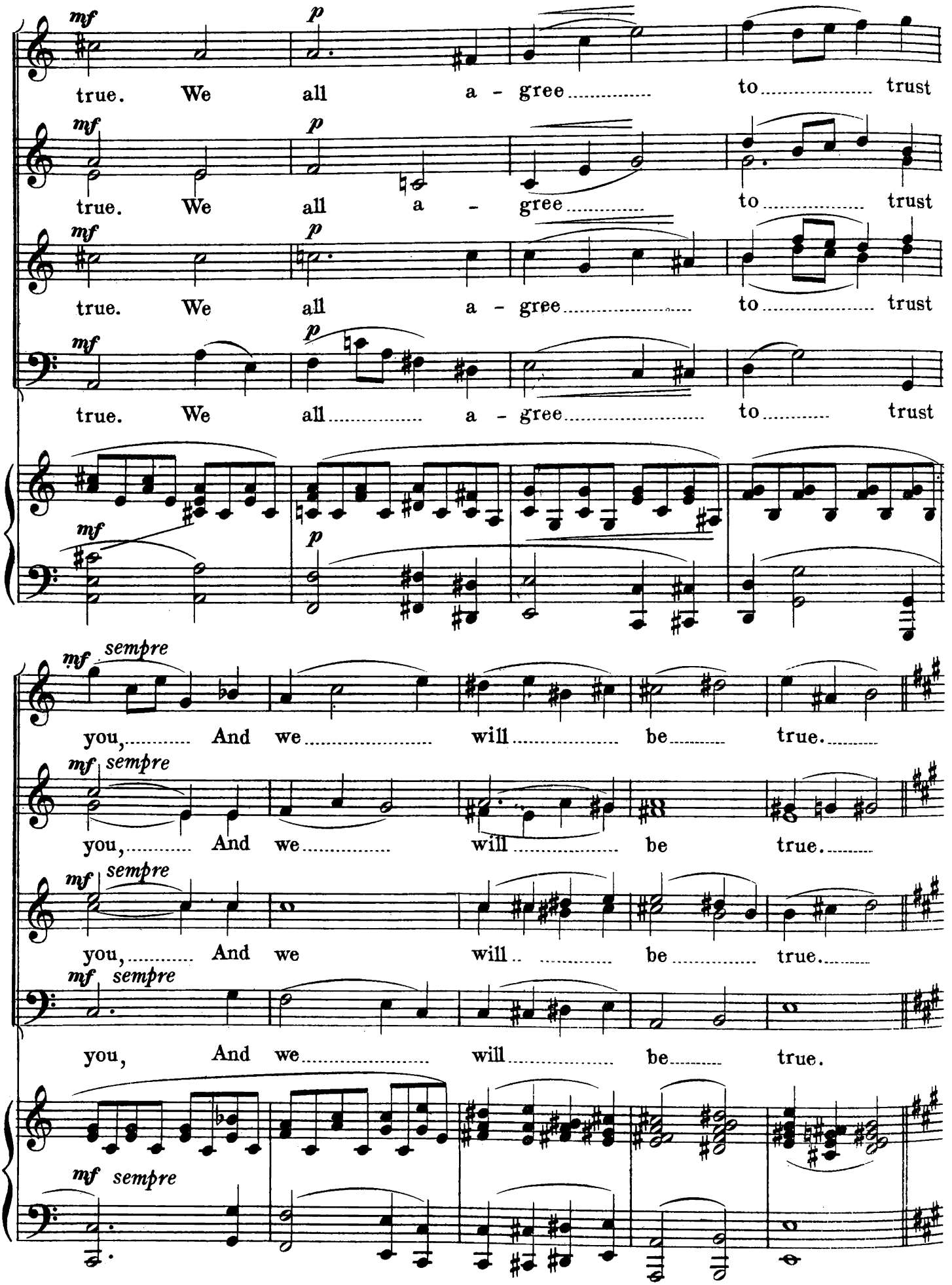

a tempo
mp
We want you as our lead-er, We want you as our lead-er,
You should lead us, You should lead us,
You should lead us, You should lead us,
We will trust you as our lead-er, We will trust you as our lead-er,
f
decresc.
p cresc.
Lead us, lead us and we will sure-ly rise. We want
If you lead we will sure-ly rise. We
If you lead we will sure-ly rise. We want
You must lead for you are wise, and we will sure-ly rise. We want

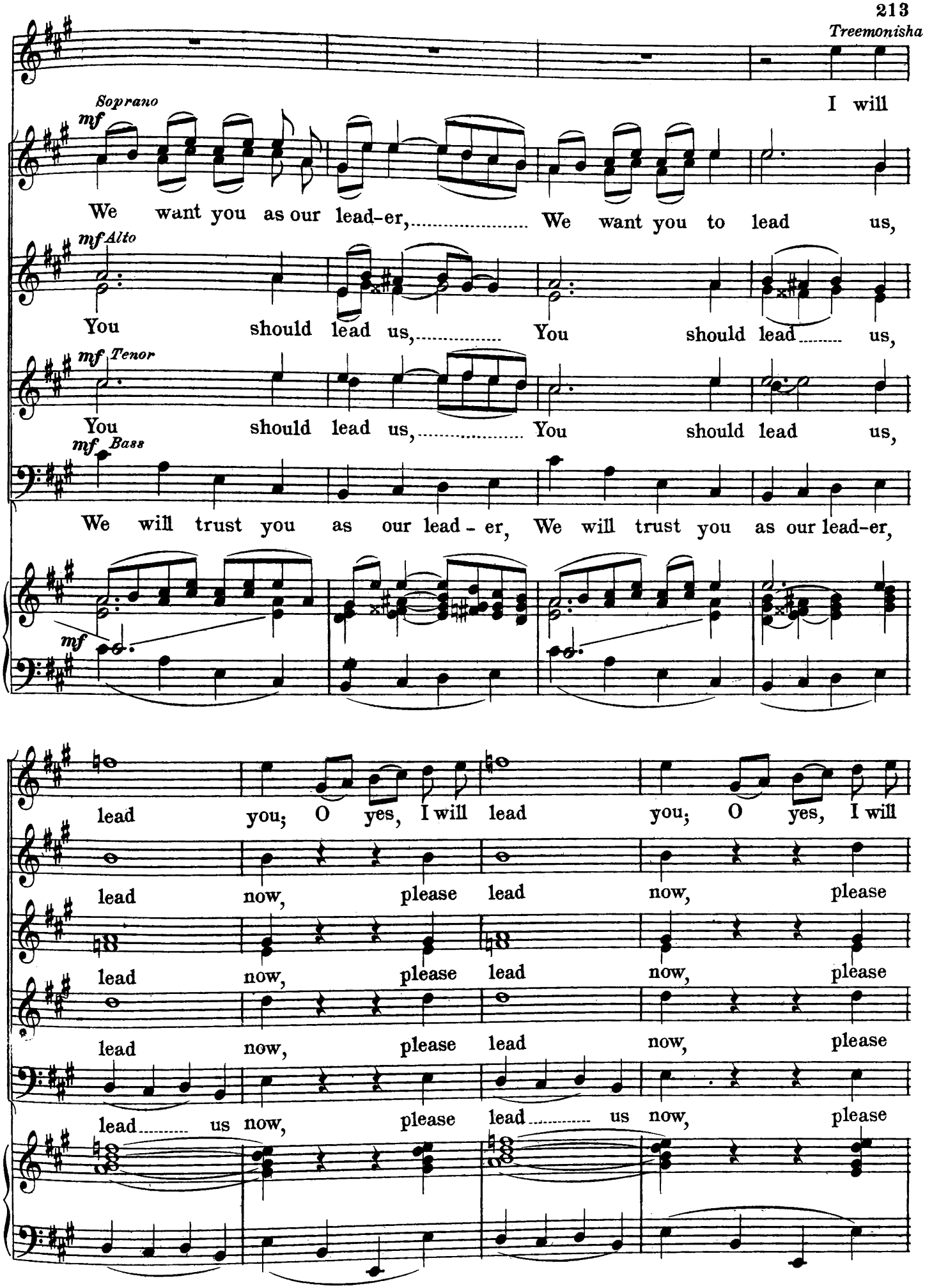

rit.
a tempo f
you to lead, You should lead us, lead us, lead us and
want you to lead, You should lead us, If you lead
you to lead, You should lead us, If you lead
you to lead, You should lead us, Dear,your bidding we will do and
decresc.
cresc.
f
we will al-ways fol-low you. We feel blue, dear, we feel blue!
we'll al-ways fol-low you. We feel blue, dear, we feel blue!
we will al-ways fol-low you. We feel blue, dear, we feel blue!
we'll al-ways fol-low you. We feel blue, dear, we feel blue!

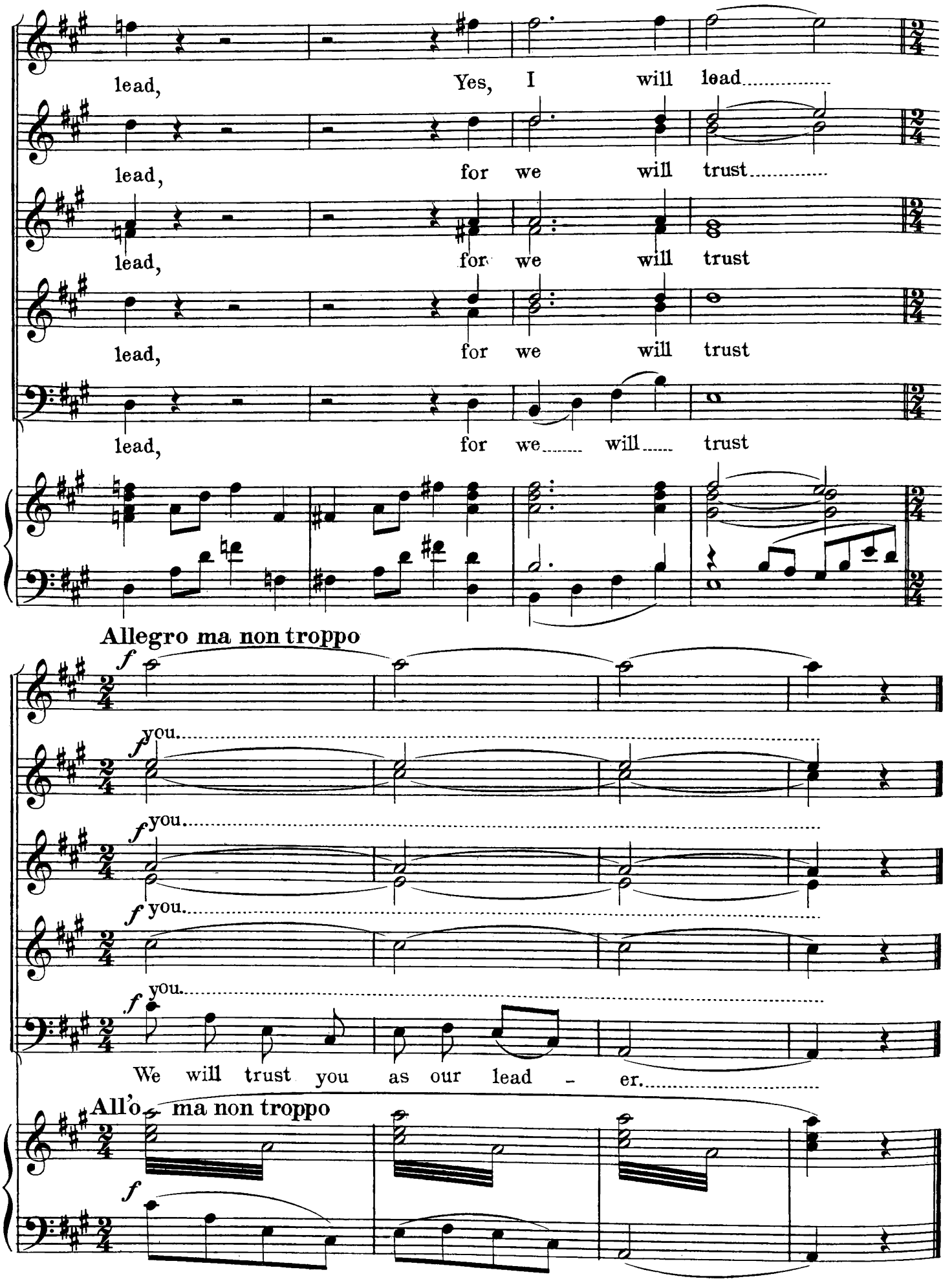

mp
We want you as our leader, We want you to lead us.
mp
You should lead us, You should lead us.
mp
You should lead us, You should lead us.
mp
We will trust you as our lead-er, We will trust you as our lead-er.
mp
Treemonisha
If I give advice to the women, Who will give advice to the men?
Men
Tenors
You, You,
Basses
You, You,


Treemonisha
If I give advice ev - 'ry day...
you,..... you,..... you!.....
you, you, you!.....
mf
Will the men des - pise my way?
Men
Tenors
No, no,..... no,..... no,.....
Basses
No, no, no, no,
f sempre


p Soprano
We all a - gree to trust
p Alto
We all a - gree to trust
p
no! We all a - gree to trust
p
no! We all a - gree to trust
p
mf
you, And we will be
mf
p
you, And we will be
mf
p
you, And we will be
mf
p
you, And we will be
mf
p


mf p
true. We all a - gree to trust
mf p
true. We all a - gree to trust
mf p
true. We all a - gree to trust
mf p
true. We all a - gree to trust
mf p
mf sempre
you, And we will be true.
mf sempre
you, And we will be true.
mf sempre
you, And we will be true.
mf sempre
you, And we will be true.
mf sempre


Soprano
mf
I will
We want you as our lead-er, We want you to lead us,
mf Alto
You should lead us, You should lead us,
mf Tenor
You should lead us, You should lead us,
mf Bass
We will trust you as our lead - er, We will trust you as our lead-er,
mf
lead you; O yes, I will lead you; O yes, I will
lead now, please lead now, please
lead now, please lead now, please
lead now, please lead now, please
lead us now, please lead us now, please


lead, Yes, I will lead
lead, for we will trust
lead, for we will trust
lead, for we will trust
lead, for we will trust
Allegro ma non troppo
f you.
f you.
f you.
f you.
We will trust you as our lead - er.
All'o ma non troppo
f

TREEMONISHA.

No. 27. A REAL SLOW DRAG.

By SCOTT JOPLIN.

Directions for The Slow Drag.

1. The Slow Drag must begin on the first beat of each measure.
2. When moving forward, drag the left foot; when moving backward, drag the right foot.
3. When moving sideways to right, drag left foot; when moving sideways to left, drag right foot.
4. When prancing, your steps must come on each beat of the measure.
5. When marching and when sliding, your steps must come on the first and the third beat of each measure.
6. Hop and skip on second beat of measure. Double the Schottische step to fit the slow music. SCOTT JOPLIN.

INTRO. Larghetto. ♩=100

(Treemonisha and Lucy stand on bench in rear of room.)

mf

(Salute partners.)

Treemonisha. Sa - lute your part - ner, do the drag,

(Slow Drag forward.)

drag,

mf

(All stop.)

drag.....

Stop and move back - ward, do the drag.

(Slow Drag backward.)

f

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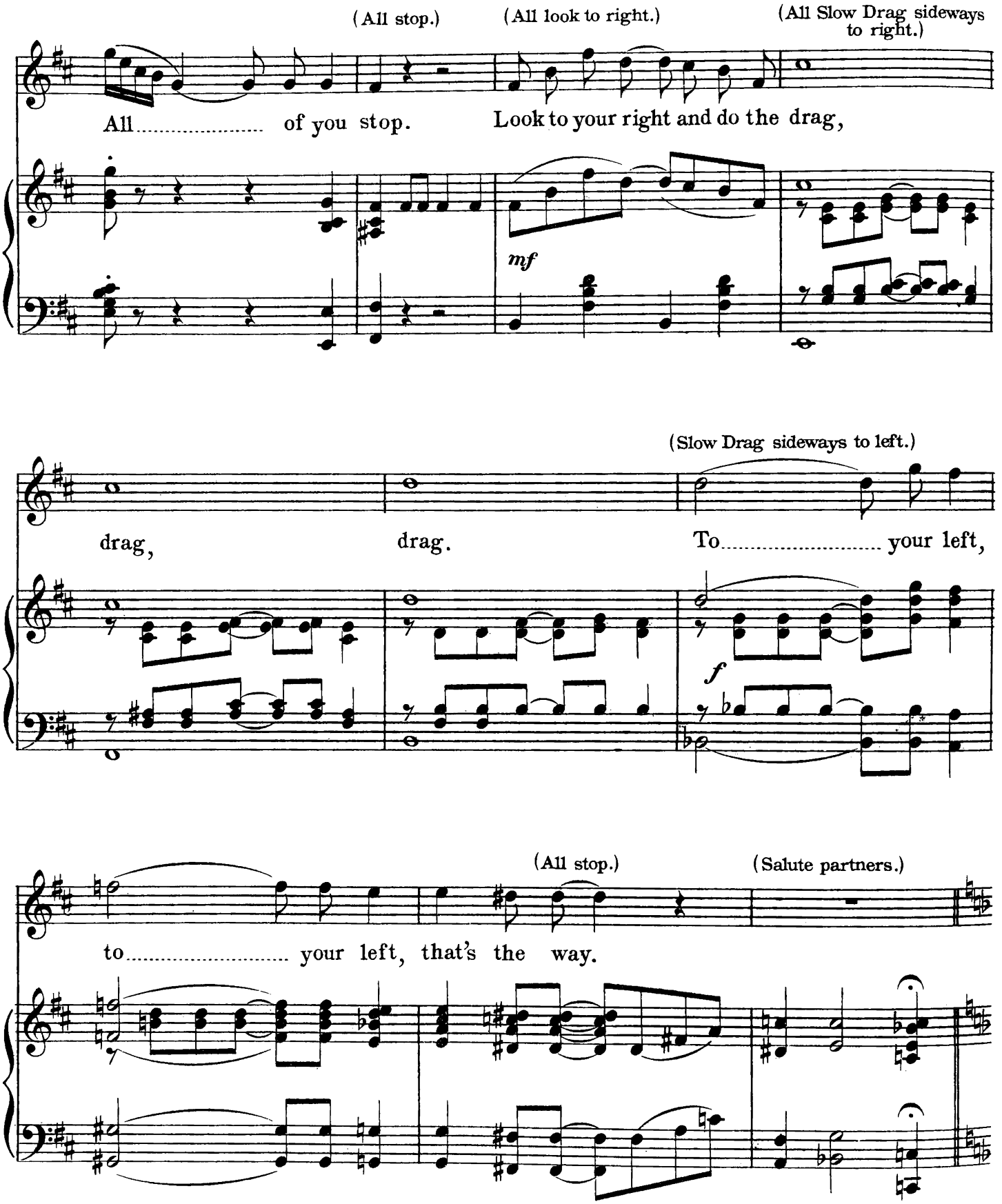


Slow Drag 27 = 16

Treemonisha. (All march, doing the dude walk.)

March - ing on-ward, march - ing on-ward, marching to..... that

Lucy.

March - ing on-ward, march - ing on-ward, marching to..... that

p *legato*

love - ly tune; March - ing on-ward, march - ing on-ward,

love - ly tune; March - ing on-ward, march - ing on-ward,

cresc. poco a poco

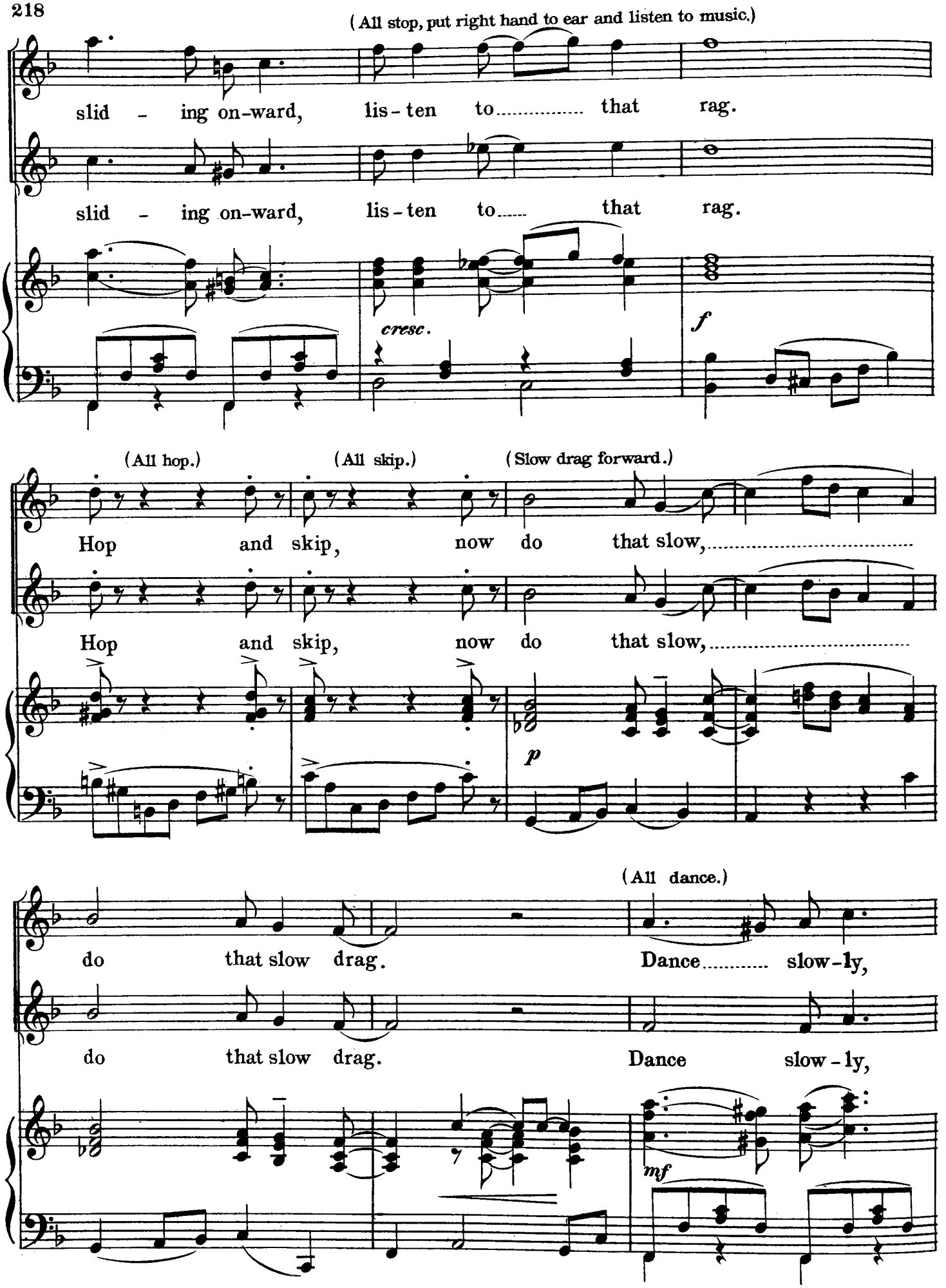
(Slide, first on one foot, then the other.)

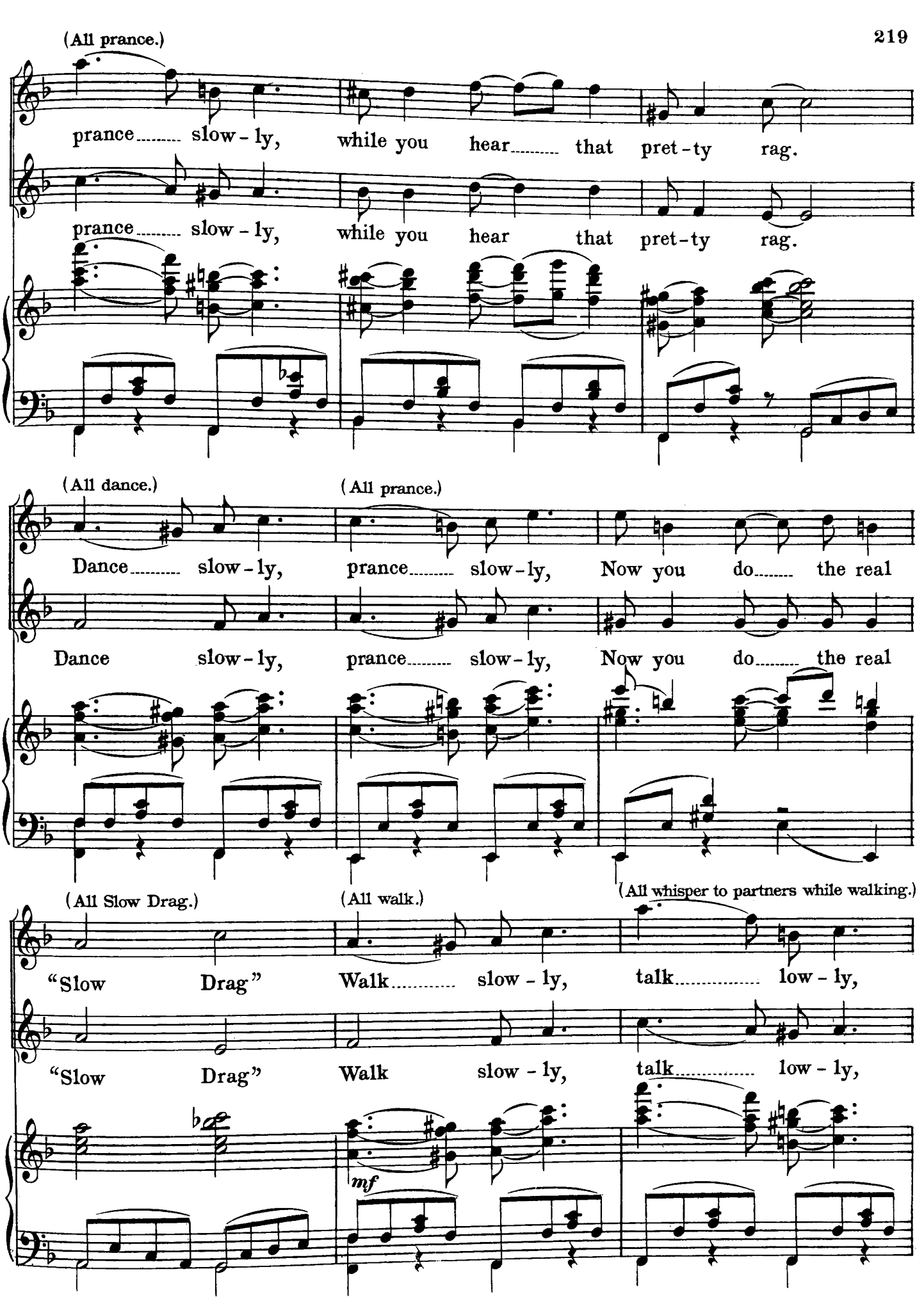
hap - py as..... a bird in June. Slid - ing on-ward,

hap - py as..... a bird in June. Slid - ing on-ward,

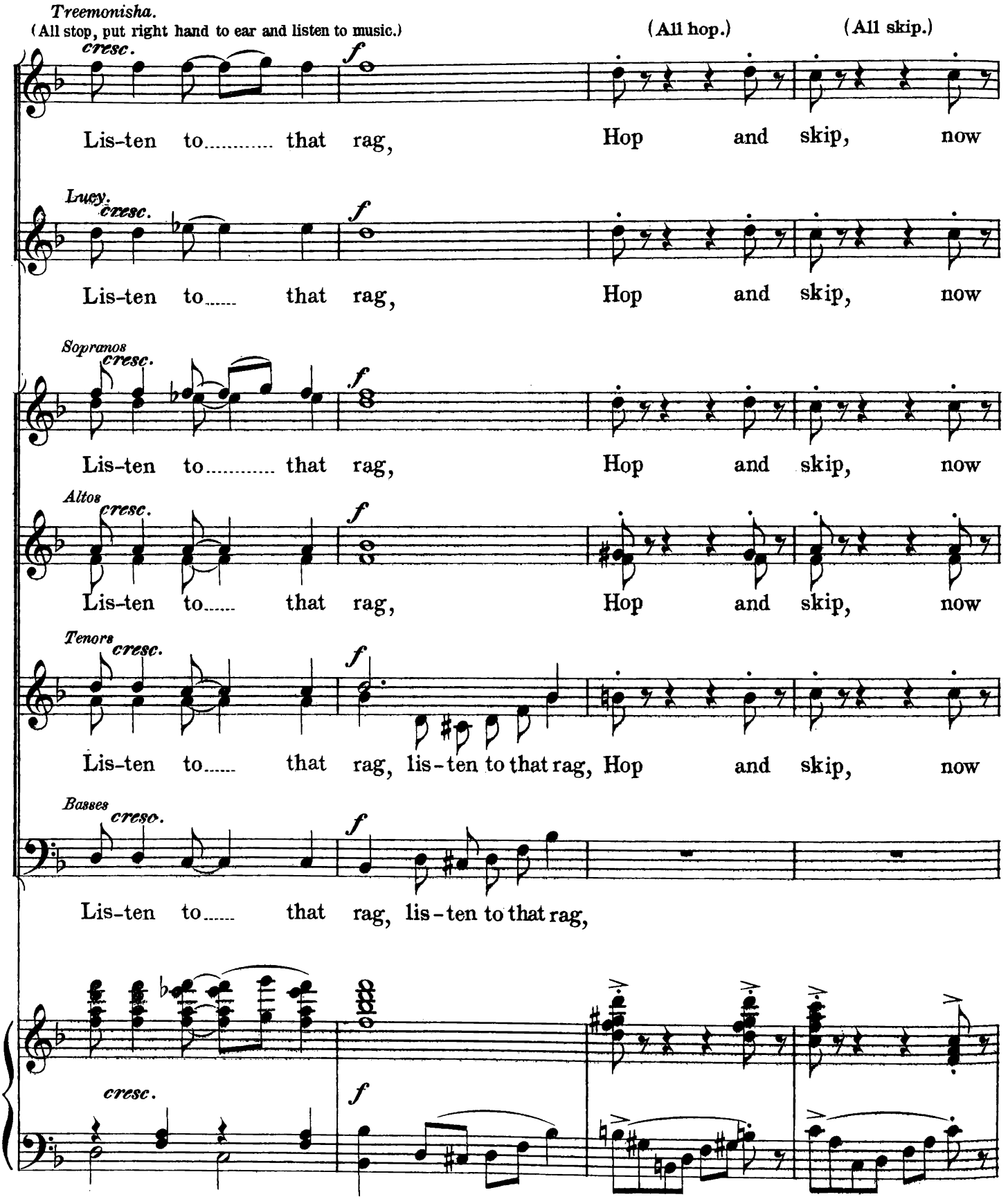
p

Slow Drag 27 = 16


(All stop, put right hand to ear and listen to music.)
slid - ing on-ward, lis - ten to..... that rag.
slid - ing on-ward, lis - ten to..... that rag.
cresc.
f
(All hop.)
(All skip.)
(Slow drag forward.)
Hop and skip, now do that slow,.....
Hop and skip, now do that slow,.....
p
(All dance.)
do that slow drag. Dance..... slow-ly,
do that slow drag. Dance slow - ly,
mf



Slow Drag 27 = 16



Slow Drag 27 = 16

(All Slow Drag forward.)

p sempre

do that slow,..... do that slow drag.....

p sempre

do that slow,..... do that slow drag.....

p sempre

do that slow,..... do that slow drag.....

p sempre

do that slow,..... do that slow drag.....

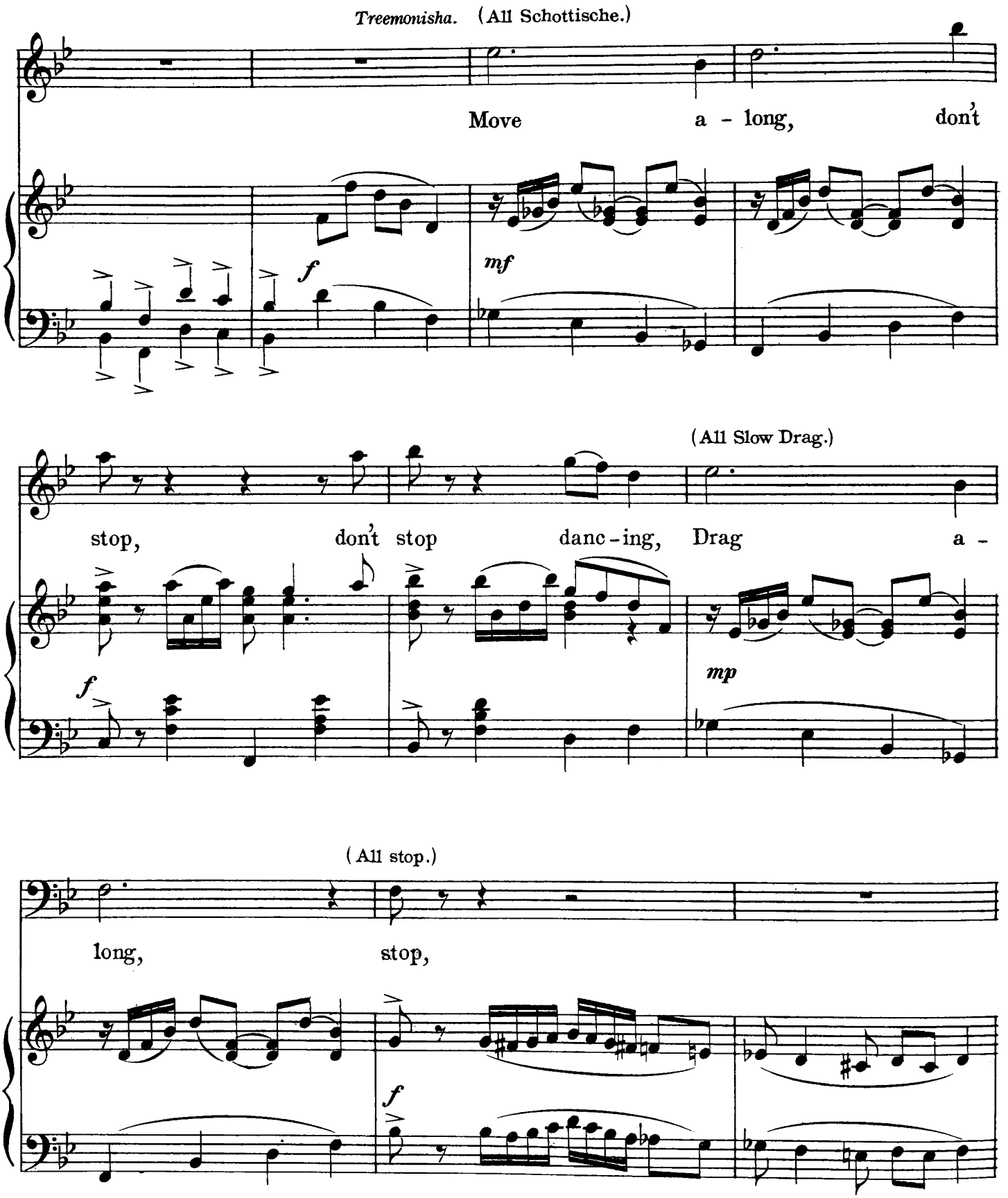
p sempre

do that slow,..... O do that slow drag.....

p sempre

now do the drag real slow, now do the real slow drag, slow drag.

p sempre



Slow Drag 27 = 16

(All Schottische.)

Move a - long, don't stop, Don't

mp *f*

(All Slow Drag.)

stop danc - ing, drag a - long,

mp

(All Schottische.)

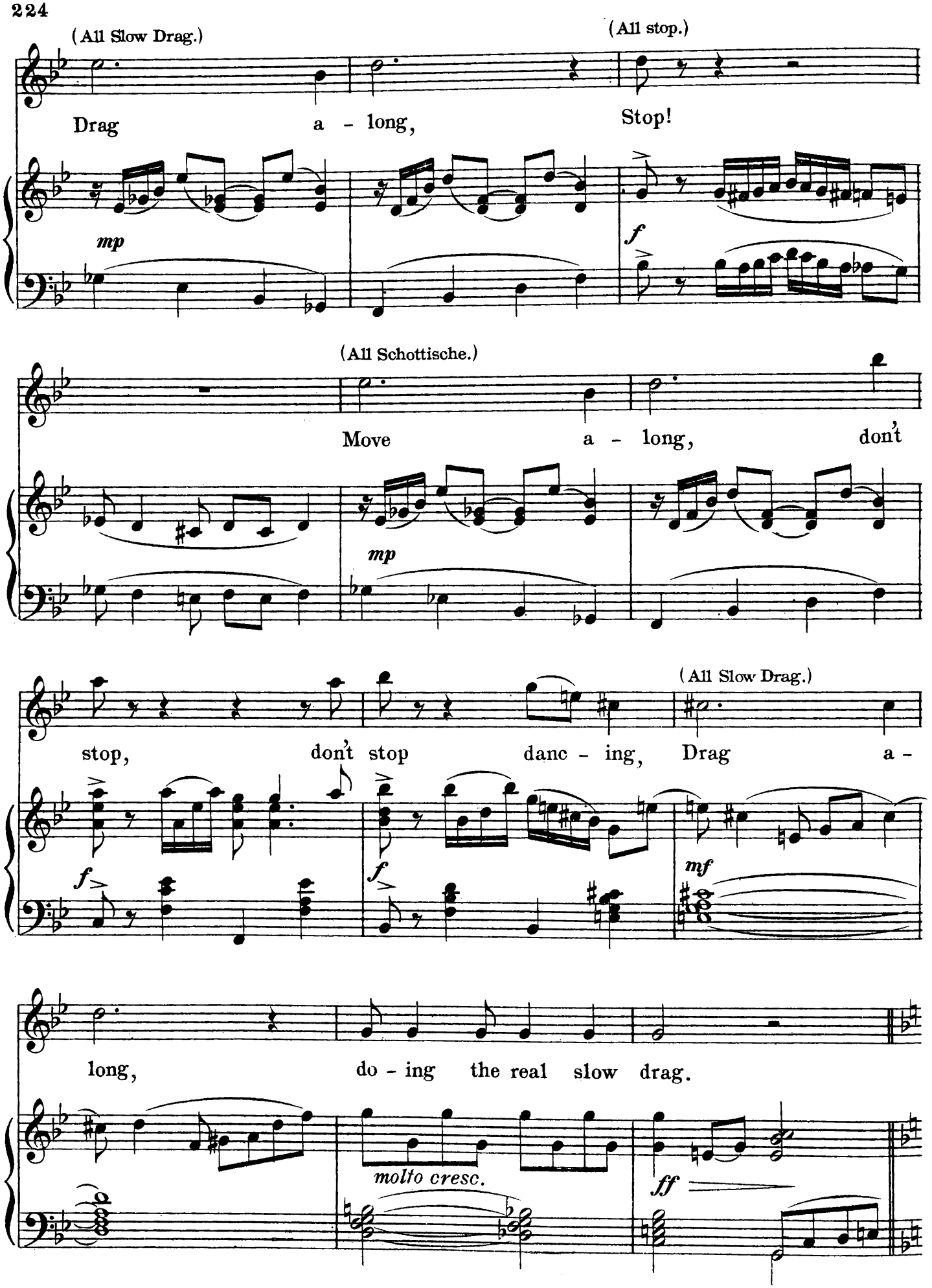
do - ing the real slow drag..... Move a -

mp

long, don't stop, don't stop danc - ing

f

Slow Drag 27 = 16



Slow Drag 27 = 16

Treemonisha.
(All march, doing the dude walk.)

March - ing on-ward, march - ing on-ward, march-ing to..... that

Lucy.

March - ing on-ward, march - ing on-ward, march-ing to..... that

p

love - ly tune; March - ing on-ward, march - ing on-ward,

love - ly tune; March - ing on-ward, march - ing on-ward,

cresc. poco a poco

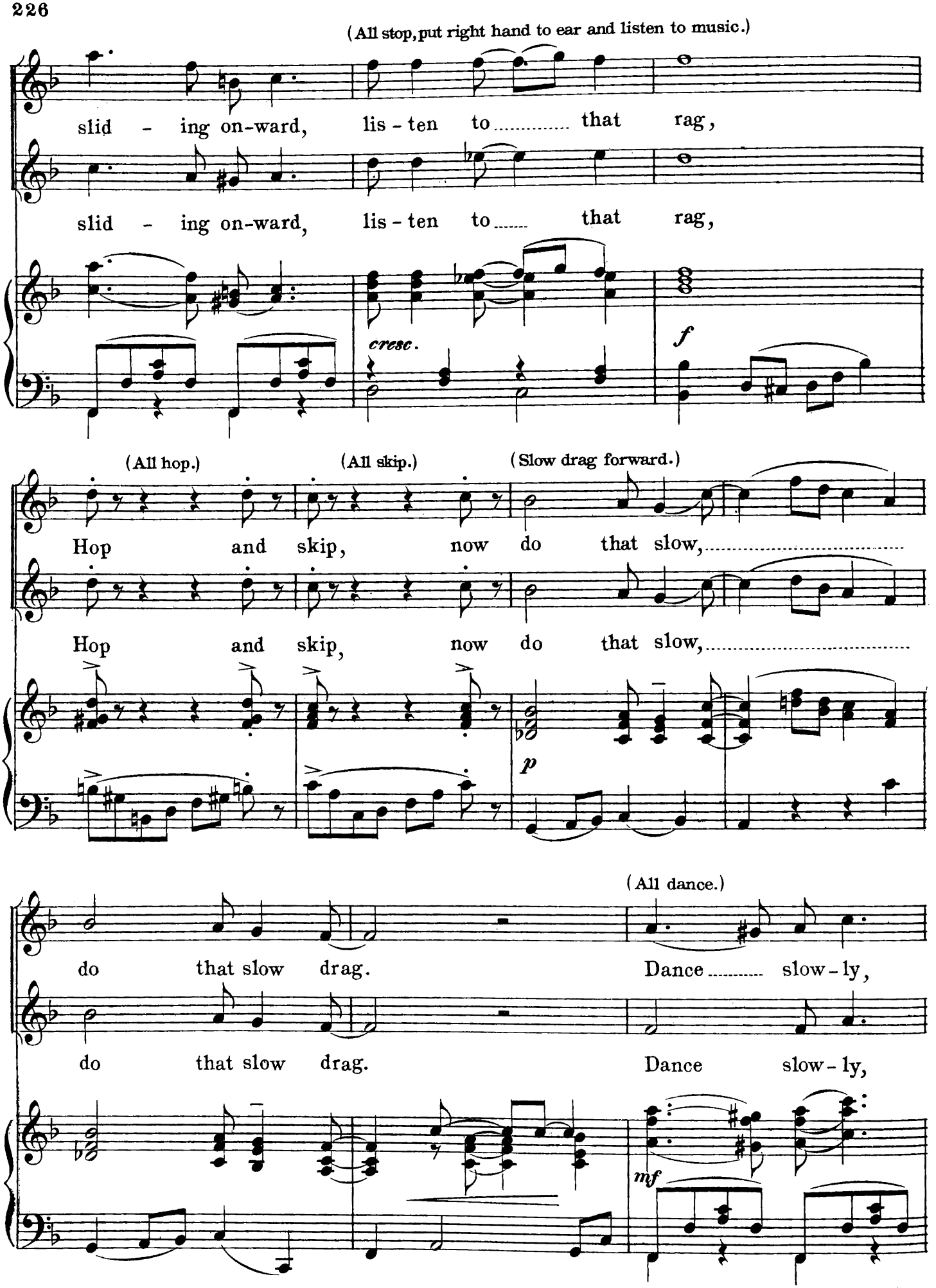
(Slide, first on one foot, then the other.)

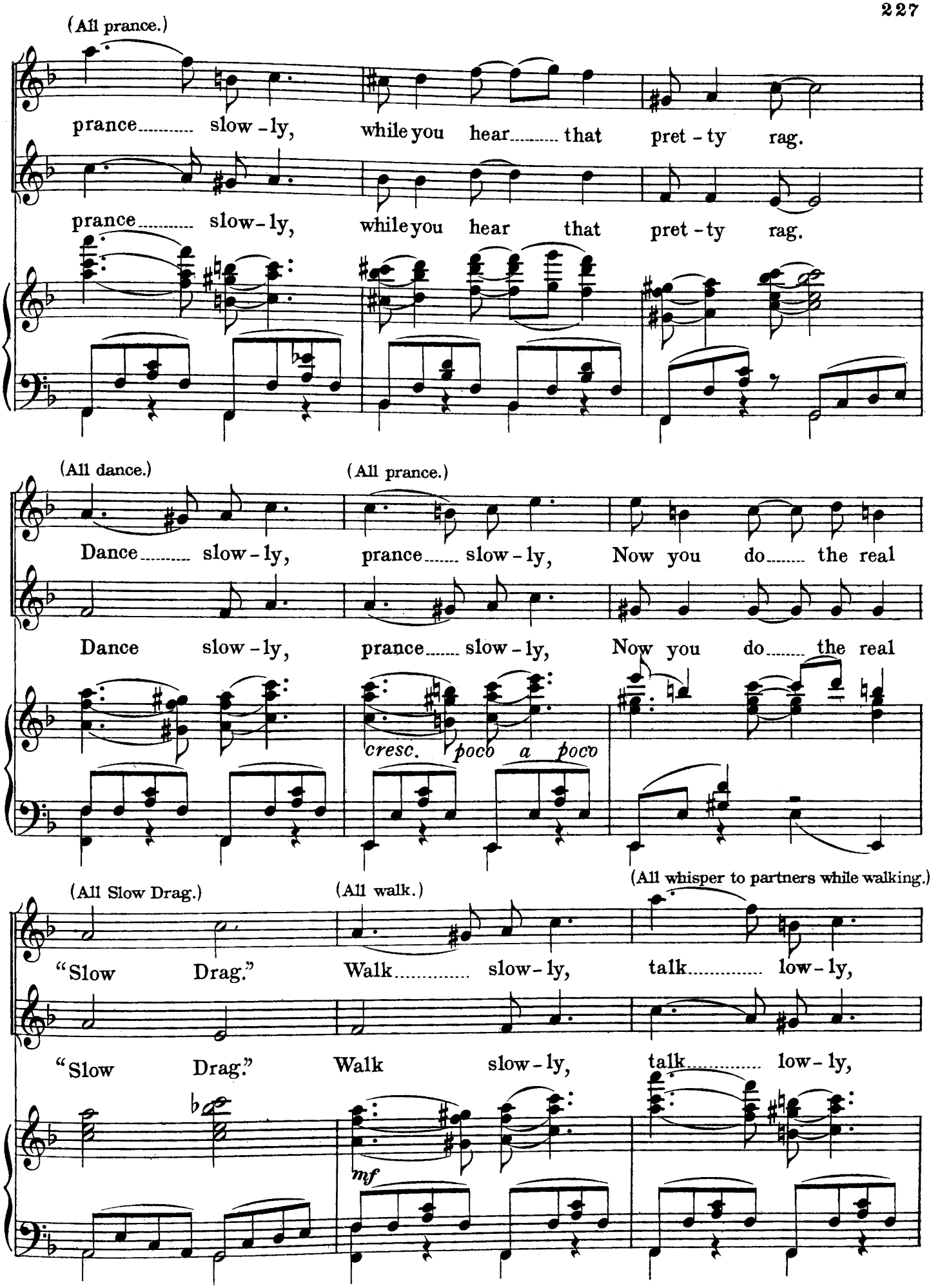
hap - py as..... a bird in June. Slid - ing on-ward,

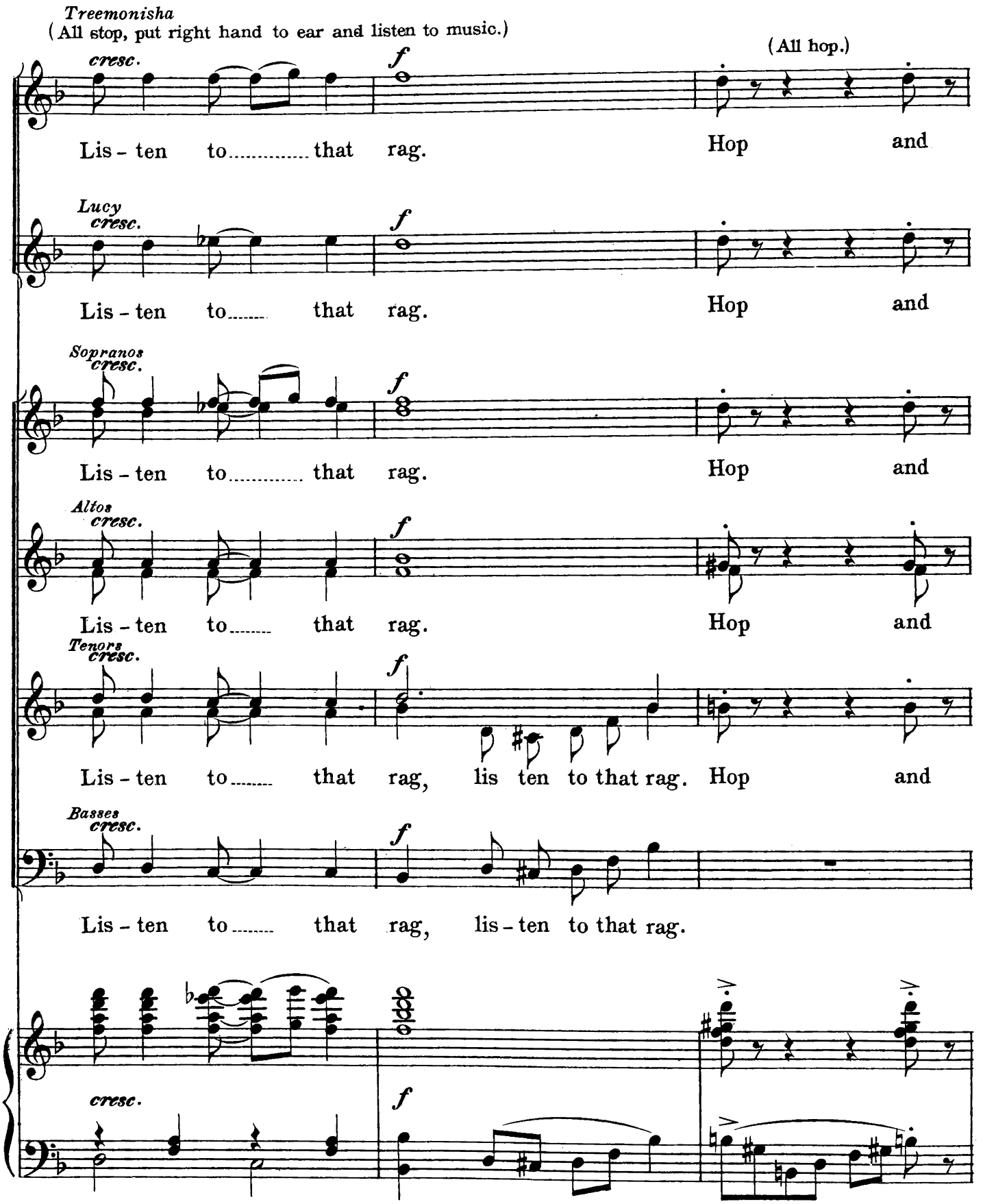
hap - py as..... a bird in June. Slid - ing on-ward,

p

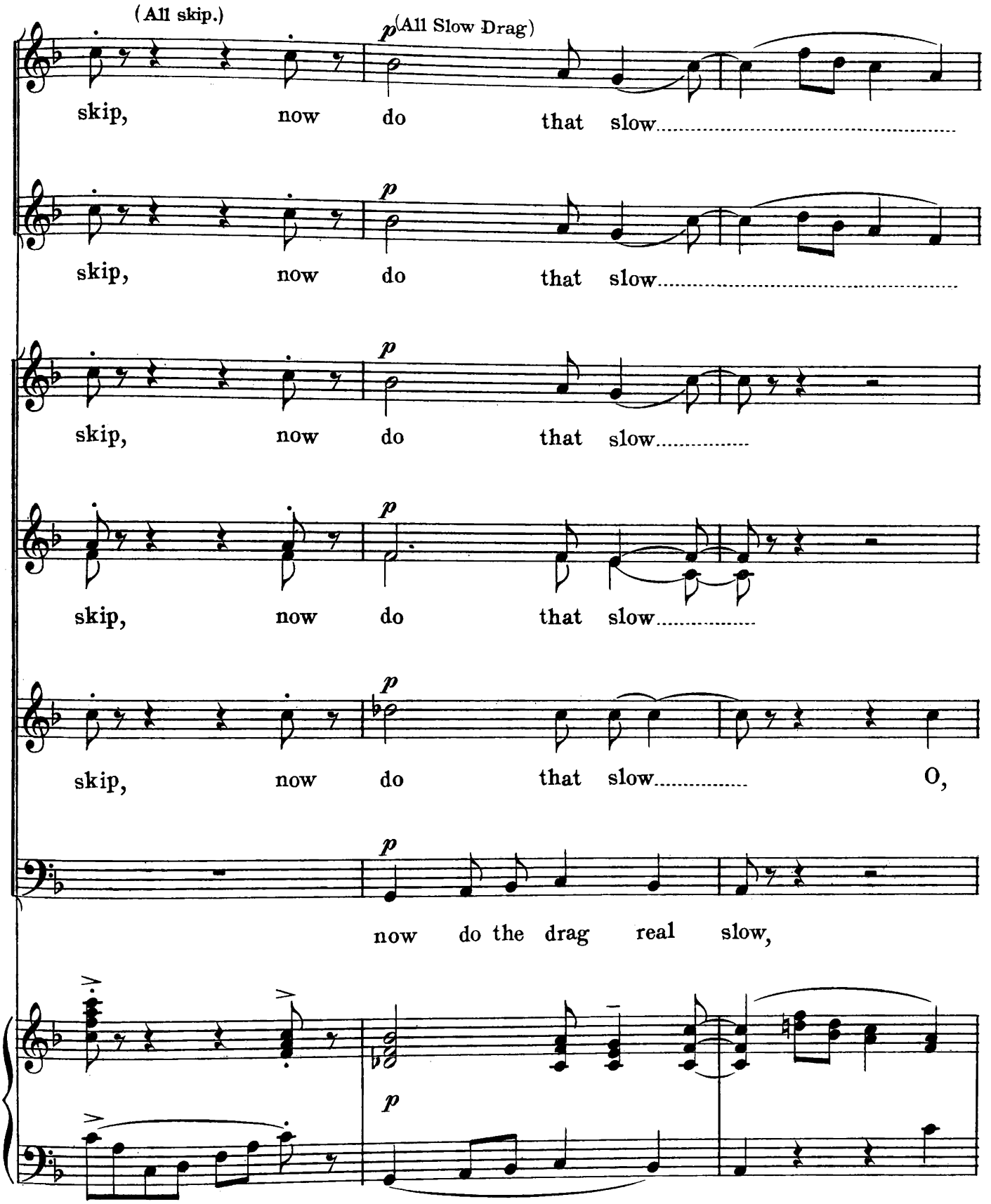
Slow Drag 27 = 16


(All stop, put right hand to ear and listen to music.)
slid - ing on-ward, lis - ten to ..... that rag,
slid - ing on-ward, lis - ten to ..... that rag,
cresc.
f
(All hop.)
(All skip.)
(Slow drag forward.)
Hop and skip, now do that slow, ...
Hop and skip, now do that slow, ...
p
(All dance.)
do that slow drag. Dance ..... slow - ly,
do that slow drag. Dance slow - ly,
mf

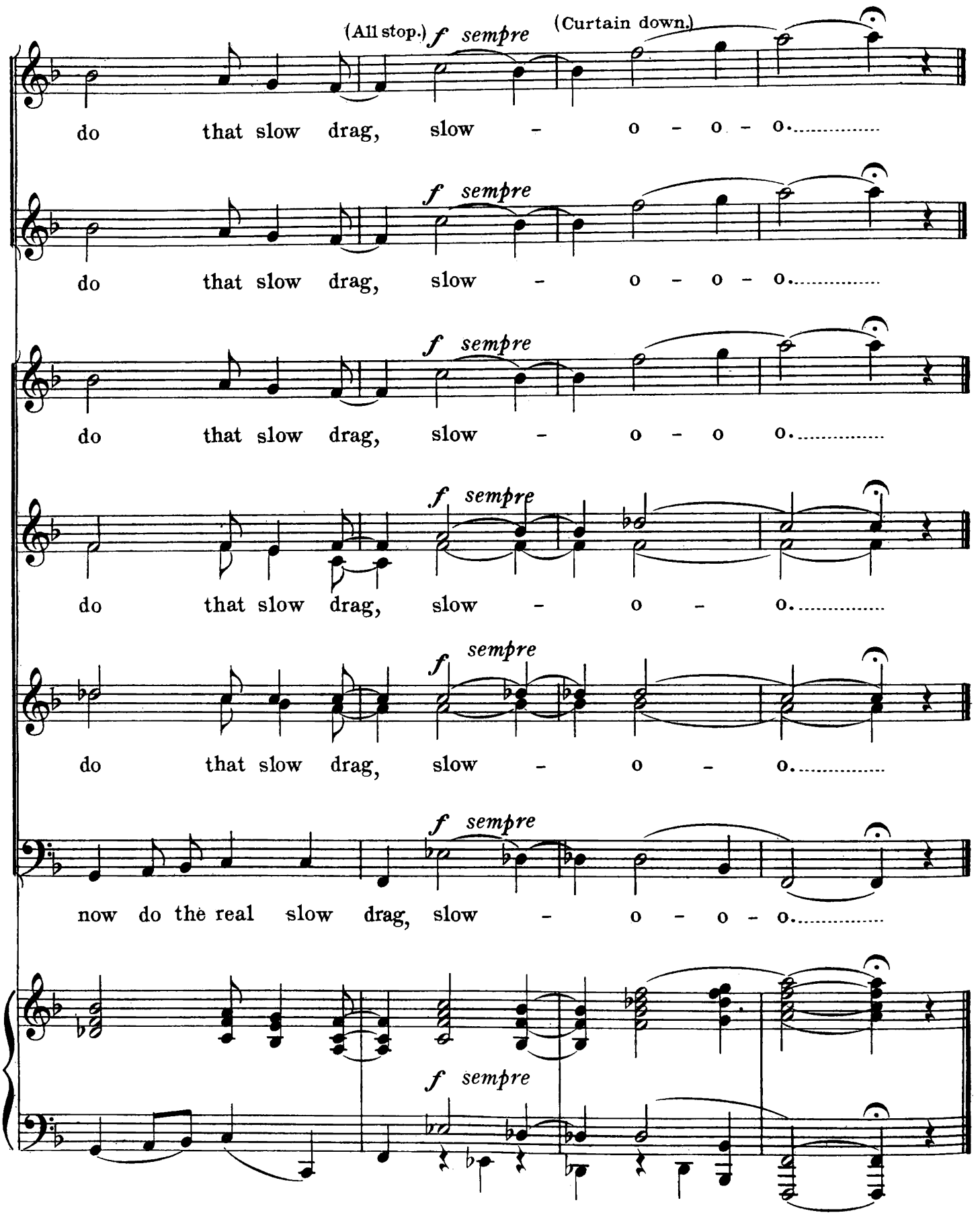

(All prance.)
prance slow-ly, while you hear that pret-ty rag.
prance slow-ly, while you hear that pret-ty rag.
(All dance.)
(All prance.)
Dance slow-ly, prance slow-ly, Now you do the real
Dance slow-ly, prance slow-ly, Now you do the real
cresc. poco a poco
(All Slow Drag.)
(All walk.)
(All whisper to partners while walking.)
"Slow Drag." Walk slow-ly, talk low-ly,
"Slow Drag." Walk slow-ly, talk low-ly,
mf



Slow Drag 27 = 16



Slow Drag 27=16



End of Opera.

Slow Drag 27 = 16