

TREMONISHA



OPERA

in Three Acts

Words and Music

BY

SCOTT JOPLIN.



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TREEMONISHA

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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

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

No 1. Overture.

By SCOTT JOPLIN

Allegretto. (♩ = 92)

mf

First system of musical notation for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many chords and moving lines. There are several accents (>) and slurs over the notes.

Second system of musical notation for piano. It continues the piece with similar complex textures and chordal structures. The notation includes various accidentals and dynamic markings.

Third system of musical notation for piano. The complexity of the texture remains, with intricate chordal patterns and melodic fragments in both hands.

Fourth system of musical notation for piano. The piece continues with dense harmonic textures and active bass lines.

Meno mosso

Fifth system of musical notation for piano, starting with the tempo marking "Meno mosso". The first part of the system is marked *mp* (mezzo-piano) and the second part is marked *f* (forte). The music features a prominent bass line with sixteenth-note patterns and complex chords. There are slurs and accents throughout.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are marked with a 'V' above them. The lower staff is in bass clef and features a continuous pattern of sixteenth notes, with several measures marked with a '6' above the staff, indicating a sextuplet.

The second system continues the piece. It includes the tempo marking **Adagio** with a metronome marking of $\text{♩} = 84$. The music is marked *molto rit.* (molto ritardando) and *f* (forte). The notation includes chords in the treble and sixteenth-note patterns in the bass, with some measures marked with a '6'.

The third system features the tempo marking **Allegretto** with a metronome marking of $\text{♩} = 92$. The music is marked *rall. e dim.* (rallentando e diminuendo) and *mp* (mezzo piano). The notation includes chords in the treble and sixteenth-note patterns in the bass, with some measures marked with an '8' above the staff, indicating an octuplet.

The fourth system is marked **Meno mosso** and *f* (forte). The notation includes chords in the treble and sixteenth-note patterns in the bass, with some measures marked with a '6' above the staff.

The fifth system continues the piece with chords in the treble and sixteenth-note patterns in the bass, with several measures marked with a '6' above the staff.

First system of musical notation, featuring piano accompaniment with sixteenth-note patterns in the bass and chords in the treble.

Second system of musical notation, continuing the piano accompaniment with similar rhythmic patterns.

Largo con espressione (♩=60)

Third system of musical notation, including dynamic markings *mp* and *fz*, and instrument labels *K. Dr.* and *Tromb.*

Fourth system of musical notation, featuring dynamic markings *mp* and *fz*.

Fifth system of musical notation, featuring dynamic markings *mf* and *p*.

mp

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music begins with a mezzo-piano (*mp*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a rhythmic accompaniment with similar note values.

f

The second system continues the piece. The upper staff shows a melodic line with some grace notes and slurs. The lower staff has a more active bass line. A forte (*f*) dynamic marking is present in the second measure of this system.

ff Sempre

The third system features a significant increase in intensity. The upper staff is dominated by thick, sustained chords, and the lower staff has a steady eighth-note accompaniment. The dynamic is marked fortissimo (*ff*) and the instruction *Sempre* (always) is written above the first measure.

rall. e dim.

The fourth system shows a change in mood. The upper staff has a descending melodic line with slurs. The lower staff continues with a similar rhythmic pattern. The dynamic is marked *rall. e dim.* (ritardando and decrescendo).

a tempo

The fifth system returns to a more active tempo. The upper staff features triplets and sixteenth-note runs. The lower staff has a steady accompaniment. The dynamic is marked *a tempo* (at the original tempo).

First system of musical notation. The treble clef staff begins with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff features a more active line with triplets and sixteenth notes. A dynamic marking of *p* (piano) is placed above the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with various intervals and rests. The bass clef staff has a steady eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed above the bass staff.

Third system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes and a sixteenth-note figure. A dynamic marking of *f* (forte) is placed above the bass staff, followed by the instruction *rit.* (ritardando). The tempo marking *a tempo* is placed above the treble staff. The bass clef staff has a melodic line with a triplet of eighth notes. A dynamic marking of *mp* (mezzo-piano) is placed above the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with triplets and sixteenth notes. The bass clef staff has a melodic line with triplets and sixteenth notes. A dynamic marking of *p* (piano) is placed above the bass staff.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth and sixteenth notes. The bass clef staff has a melodic line with eighth notes. A dynamic marking of *p* (piano) is placed above the bass staff, and a dynamic marking of *mf* (mezzo-forte) is placed above the treble staff.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a half note chord, a quarter note, and a half note. The bass staff begins with a bass clef and a key signature of one flat (Bb). It contains several measures of music, including a quarter note, a half note, and a quarter note.

The second system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a slur over several measures. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains several measures of music, including a quarter note, a half note, and a quarter note.

The third system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat (Bb). It contains a melodic line with a slur over several measures. The bass staff begins with a bass clef and a key signature of one flat (Bb). It contains several measures of music, including a quarter note, a half note, and a quarter note.

The fourth system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat (Bb). It contains a long melodic line with a slur over several measures. The bass staff begins with a bass clef and a key signature of one flat (Bb). It contains several measures of music, including a quarter note, a half note, and a quarter note. The text "ad lib." is written in the treble staff.

The fifth system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a slur over several measures. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains several measures of music, including a quarter note, a half note, and a quarter note. The text "mp" is written in the treble staff.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings such as *mp*.

Second system of musical notation, continuing the piece with treble and bass staves and dynamic markings such as *mp*.

Third system of musical notation, showing further development of the musical themes with treble and bass staves.

Fourth system of musical notation, featuring a dynamic marking of *f* and complex rhythmic structures.

Fifth system of musical notation, including a tempo marking $(\text{♩} = 92)$ and a dynamic marking of *f*, with a change in time signature to 2/4.

(♩ = 92)

mf

3

cresc. poco a poco

Meno mosso

f *mp* *f* *mp*

R.H. L.H.

6

f *mp* *f* *mp*

6

Adagio (♩ = 108)

First system of musical notation. The treble clef staff contains dense chordal textures with some melodic lines. The bass clef staff features a steady eighth-note accompaniment. The dynamic marking *f* and the instruction *Sempre* are present.

Second system of musical notation. The treble clef staff shows a melodic line with some rests and dynamic markings *pp*. The bass clef staff continues the accompaniment with various chordal structures.

Third system of musical notation. Similar to the first system, it features dense chordal textures in the treble and a consistent eighth-note accompaniment in the bass.

Fourth system of musical notation. The treble clef staff includes dynamic markings *pp* and *ppp*. The bass clef staff continues the accompaniment with various chordal structures.

Fifth system of musical notation. The treble clef staff features a more active melodic line with various intervals. The bass clef staff continues the accompaniment with various chordal structures.

First system of musical notation, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation, including the tempo marking **Larghetto** and the metronome marking $\text{♩} = 100$. It also contains the performance instruction **K. Dr.** and the dynamic marking **mp**.

Third system of musical notation, continuing the piece with complex chordal textures and melodic fragments.

Fourth system of musical notation, featuring dynamic markings **mf** and **mp**.

Fifth system of musical notation, including dynamic markings **f** and **mf**.

Adagio (♩ = 116)

rit. poco a poco

f

Larghetto

(♩ = 92)

f

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of two measures, each with a long horizontal slur over the notes. The key signature has one flat (B-flat).

Second system of musical notation, featuring a grand staff. The first measure has a forte *fz* dynamic with an accent (^) over the first note. The second measure has a mezzo-forte *mf* dynamic. The third measure has a forte *fz* dynamic with an accent (^) over the first note. The fourth measure has a mezzo-forte *mf* dynamic. The system concludes with two measures of music.

Third system of musical notation, featuring a grand staff. The first measure has a mezzo-forte *mf* dynamic. The second measure has a piano *p* dynamic. The third measure has a mezzo-forte *mf* dynamic. The system concludes with two measures of music.

Fourth system of musical notation, featuring a grand staff. The first measure has a piano *p* dynamic. The second measure has a mezzo-forte *mf* dynamic. The system concludes with two measures of music.

Fifth system of musical notation, featuring a grand staff. Above the first measure, the tempo marking $(\text{♩} = 92)$ is present. The second measure has a mezzo-forte *mf* dynamic. The system concludes with two measures of music.

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

Meno mosso

The second system of musical notation consists of two staves. The upper staff has a few notes with a fermata. The lower staff features a complex bass line with sixteenth-note patterns and sixteenth-note chords, marked with a forte *f* dynamic.

The third system of musical notation consists of two staves. The upper staff has chords with a fermata. The lower staff continues the bass line with sixteenth-note patterns and chords, marked with a mezzo-piano *mp* dynamic and the instruction *cresc. poco a poco*.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a bass line with eighth notes and chords, marked with *fz* and *mf* dynamics.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with eighth notes and chords, marked with a forte *f* dynamic.

The sixth system of musical notation consists of two staves. The upper staff has a melodic line with sixteenth-note patterns and chords, marked with *R.H.* (Right Hand). The lower staff has a bass line with sixteenth-note patterns and chords, marked with *L.H.* (Left Hand) and a sixteenth-note chord marked with a '6'.

mp *cresc.* *poco a poco* *f*

This system contains the first two staves of music. The upper staff features a melodic line with various accidentals and dynamics, while the lower staff provides a harmonic accompaniment. The tempo and dynamics markings are *mp*, *cresc.*, *poco a poco*, and *f*.

This system continues the musical piece with two staves. The upper staff has a melodic line with a fermata over a measure, and the lower staff has a rhythmic accompaniment with accents. The dynamics are *f*.

Piu mosso

fz *f*

This system is marked *Piu mosso*. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. The dynamics are *fz* and *f*.

ff sempre

This system continues the piece with two staves. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. The dynamics are *ff sempre*.

This system contains two staves of music. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. The dynamics are *f*.

accel.

This system is the final system on the page, containing two staves. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. The dynamics are *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*

Monisha.

rit.

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

rit. a tempo rit.

poco a poco

Zodsetrick. 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

Zodsetrick.

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

mf

Ned.

dim. It is worth it's weight in gold..... It may be worth it's weight in

dim. *f*

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

f

If dat bag was on my chin. I'm goin' to drink an'

f TUTTI

mp *rit.*

work my crop, 'Cause I think it is no sin.....

mp *rit.*

Monisha. a tempo

Dis here bag will heaps o' luck bring, An' we need here jes dis kind o' thing.

a tempo

mp Ned.

You shall not buy dat bag,..... 'Cause I don't want it here.

mp

cresc.

'Nough 'o dat thing we've had,..... 'twill do us harm I

mp *cresc.*

f *mp (to Zodsetrick)*

fear..... Say ole man,..... you wont do, you's a

f *mp*

Zodsetrick.

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 Strange things appear when I say "Hee hoo!" Strange things appear when I

f *rit.*

(Zodsetrick starts away) (Exit Ned. Monisha goes into cabin)

say "Hee hoo!" *Andante assai* M.M. ♩=66

dolce

Treemonisha to Zodsetrick

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,

Zodsetrick marks cross on ground spits on it and turns back)

f *rit.*

And I'll tell you of your great wrong. **Tempo l'istesso**

f *rit.*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The lyrics "And I'll tell you of your great wrong." are written below the notes. The bottom two staves are the piano accompaniment, starting with a grand staff (treble and bass clefs). It also begins with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The piano part features a complex accompaniment with triplets and various rhythmic patterns.

Zodsetrick.

I've come back, my dear child, to hear what you say, Go

f *mp*

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, continuing from the previous system. It starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The lyrics "I've come back, my dear child, to hear what you say, Go" are written below. The bottom two staves are the piano accompaniment, starting with a grand staff. The dynamics are marked as forte (*f*) and mezzo-piano (*mp*). The piano part continues with complex accompaniment, including triplets.

Più mosso $\text{♩} = 88$
Treemonisha.

on with your sto - ry, I can't stay all day. You have lived with - out

mf

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of one flat, and a 3/4 time signature. The lyrics "on with your sto - ry, I can't stay all day. You have lived with - out" are written below. The bottom two staves are the piano accompaniment, starting with a grand staff. The tempo is marked as "Più mosso" with a quarter note equal to 88 (♩ = 88), and the name "Treemonisha." is written below. The dynamics are marked as mezzo-forte (*mf*).

working for ma - ny years,..... All by your tricks of con - ju -

Detailed description: This system contains the final two staves of music on the page. The top staff is the vocal line, starting with a treble clef, a key signature of one flat, and a 3/4 time signature. The lyrics "working for ma - ny years,..... All by your tricks of con - ju -" are written below. The bottom two staves are the piano accompaniment, starting with a grand staff. The piano part continues with complex accompaniment, including triplets.

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*

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*

read and write she has taught me, and I am ve - ry thank-ful, I

a tempo mf

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,

Remus.

Yes,

moon.

Did you all hear me?

mf

mf

rit

ard

an

And we are glad you are go - ing.

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

And we are glad you are go - ing.

Meno mosso

do

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.

rit.

morendo

TREEMONISHA.

No 3. "THE CORN-HUSKERS."

By SCOTT JOPLIN

Chorus of Corn-Huskers in distance.

Largo

Sopranos I & II.
Altos I & II.
Tenors I & II.
Basses I & II.

Ve - ry fine
 Ve - ry fine
 Ve - ry fine
 Ve - ry fine

f *rit.*

day.....
 day.....
 day.....
 day.....

mp *mf*

Allegretto. ♩ = 84

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Tremonisha.

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.

Tremonisha.

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.

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.

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.

No 4. "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

Piano introduction in 2/4 time, key of D major. The right hand (R.H.) features a rhythmic melody with eighth notes and quarter notes, while the left hand (L.H.) provides a harmonic accompaniment with chords and moving lines. The tempo is marked Allegretto at 84 beats per minute.

Chorus.

Soprano. All begin circling. O, we're go - in' a-round.

Alto. O, we're go - in' a-round.

Tenor. *Andy.* Dere was a man be - fo' de war, O, we're go - in' a - round. Said *Andy.*

Bass. O, we're go - in' a - round.

Vocal and piano accompaniment for the chorus. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamic markings of *mp* and *f*.

O, we're go - in' a - round.

O, we're go - in' a - round.

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

O,..... we're go - in' a - round.

mp *f*

O, we're go - in' a - round.

O, we're go - in' a - round.

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

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.

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. Swing dat la - dy, - *Andy.* Go - in' a - round. Swing...

Go - in' a - round.

Go - in' a-round. Go - in' a-round,
 Go - in' a-round. Go - in' a-round,
 dat la dy, - Go - in' a-round. *Andy.* Swing... her gently, - Go - in' a-round,
 Go - in' a-round. Go - in' a-round,

The first system consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a vocal line with lyrics and a melodic line marked 'Andy.'. The bottom staff is a bass line. Below these is a piano accompaniment with two staves.

Keep on go - in' a-round, 'round. Swing Go - in' a-round.
 Keep on go - in' a-round, 'round. Swing Go - in' a-round.
 Keep on go - in' a-round, 'round. Swing *Andy.* dat gent'mun, - Go - in' a-round. Swing *Andy.*
 Keep on go - in' a-round, 'round. Swing Go - in' a-round.

The second system also consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a vocal line with lyrics and melodic lines marked 'Andy.'. The bottom staff is a bass line. Below these is a piano accompaniment with two staves, including a dynamic marking '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 a gain before swinging another gentleman. Go - in' around.

Keep on a-go-in' around, keep a-go-in'round. Go - in' around.

Keep on a-go-in' around, keep a-go-in'round. Gals all smil-in',— Go - in' around. Gals... *Andy.* *Andy.*

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.

all smilin, - Go - in' a-round. *Andy.* 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.

Keep on go - in' a-round, 'round. Boys all smil-in', - Go - in' a-round. Boys... *Andy.*

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,

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.

Begin Circling.

O, we're

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.

O, we're go - in' a - round.

O, we're go - in' a - round.

Andy. Let yo' steps be light an neat, — O, we're go - in' a - round. *Andy.* 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. Swing dat la - dy, - Go - in' a-round. *Andy.* Swing..... dat la - dy, - Go - in' a-round. *Andy.* Swing.....

Go - in' a-round. Go - in' a-round.

The first system of the musical score consists of five staves. The top staff is a vocal line for a gentleman, with lyrics 'Gentleman, in center, swings his partner, &c. Go - in' a-round. Go - in' a-round.' The second staff is another vocal line with lyrics 'Go - in' a-round. Go - in' a-round.' The third staff is a vocal line for 'Andy' with lyrics 'Swing dat la - dy, - Go - in' a-round. Swing..... dat la - dy, - Go - in' a-round. Swing.....'. The fourth staff is a bass line with lyrics 'Go - in' a-round. Go - in' a-round.' The fifth staff is the piano accompaniment, starting with a mezzo-forte (mf) dynamic.

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.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'Go - in' a-round, Keep on go - in' a-round, 'round.' The second staff is another vocal line with lyrics 'Go - in' a-round, Keep on go - in' a-round, 'round.' The third staff is a vocal line with lyrics '..... her gent-ly, - Go - in' a-round, Keep on go - in' a-round, 'round.' The fourth staff is a bass line with lyrics 'Go - in' a-round, Keep on go - in' a-round, 'round.' The fifth staff is the piano accompaniment, ending with a fortissimo (fz) dynamic.

Swing, Go - in' a - round. Go - in' a-round.

Swing, Go - in' a - round. Go - in' a-round.

Andy. Swing dat gent'mun, - Go - in' a - round. *Andy.* Swing dat gent'mun, - Go - in' a-round.

Swing, Go - in' a - round. Go - in' a-round.

mf

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: "Swing, Go - in' a - round. Go - in' a-round." for the first two staves, "Swing dat gent'mun, - Go - in' a - round. *Andy.* Swing dat gent'mun, - Go - in' a-round." for the third staff, and "Swing, Go - in' a - round. Go - in' a-round." for the fourth staff. The piano part is marked *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

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics: "Swing, swing, go - in' a-round, Keep on a-go - in' a - round, keep a-go - in'round" for all four staves. The piano part continues with the same accompaniment, marked *f* (forte).

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. Gals all smil-in', - Go - in' a-round. *Andy.* Gals all smil-in', - Go - in' a-round. *Andy.* 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. Boys all smil - in', - Go - in' a - round. Boys..... all smil - in', -

Boys Go - in' a - round.

The first system contains four staves. The top two are vocal staves for boys, with lyrics "Boys Go - in' a - round." The third staff is a vocal line for a character named Andy, with lyrics "Boys all smil - in', - Go - in' a - round. Boys..... all smil - in', -". The bottom staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp (F#).

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

The second system contains five staves. The top four are vocal staves for boys, with lyrics "Go - in' a - round. Swing, swing, go - in' a - round,". The bottom staff is the piano accompaniment, continuing from the first system. It features a treble clef and a key signature of one sharp (F#). The instruction *f sempre* is written at the end of the piano part.

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.

Detailed description: This system contains the first four staves of the musical score. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth and sixth staves are piano accompaniment, with 'R.H.' and 'L.H.' labels. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a simple, folk-like style.

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

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

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

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

R.H.

L.H.

Detailed description: This system contains the next four staves of the musical score. The first four staves are vocal parts with lyrics. The fifth and sixth staves are piano accompaniment, with 'R.H.' and 'L.H.' labels. The music continues with the same melody and accompaniment as the first system.

TREEMONISHA

No. 5. THE WREATH.

Treemonisha, Lucy, Monisha and Chorus.

By SCOTT JOPLIN

Lento. M.M. ♩ = 66

Piano introduction in G-flat major, 3/4 time. The music is marked *mf* and consists of two staves of piano accompaniment.

Treemonisha. (Monisha opens cabin door and stands listening.)

You girls are wear-ing wreaths on your heads, And I am

Vocal line for Treemonisha and piano accompaniment. The piano part is marked *mf*. The lyrics are: "You girls are wear-ing wreaths on your heads, And I am"

Lucy.

wear - ing a bon - net in - stead. You should wear a

Vocal line for Lucy and piano accompaniment. The piano part is marked *con espressione*. The lyrics are: "wear - ing a bon - net in - stead. You should wear a"

wreath... made of pret - ty leaves.....

Vocal line for Treemonisha and piano accompaniment. The lyrics are: "wreath... made of pret - ty leaves....."

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. rit.

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

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

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

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

rit.

TREEMONISHA

No.6. "THE SACRED TREE."

By SCOTT JOPLIN

Andante con espressione. M.M. ♩ = 92 *Monisha.*

One Au - tumn night in

bed I was ly - ing,..... Just eigh - teen years a -

go,..... I heard a dear lit - tle ba - by cry - ing,..... While

mp

cresc.

mf

dim.

mp

loud - ly Ned did snore. And the ba - by's

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "loud - ly Ned did snore. And the ba - by's". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It includes a melodic line in the right hand and a bass line in the left hand, with various chordal textures and arpeggiated figures.

cry - ing seemed... to be some - where

The second system continues the vocal line with the lyrics "cry - ing seemed... to be some - where". The piano accompaniment features prominent triplet patterns in the right hand, creating a rhythmic accompaniment for the vocal melody.

near that... sa - cred tree, And the ba - by's

The third system continues with the lyrics "near that... sa - cred tree, And the ba - by's". The piano accompaniment maintains the triplet accompaniment in the right hand, supporting the vocal line.

cry - ing seemed to be Some - where

The fourth system concludes the vocal line with the lyrics "cry - ing seemed to be Some - where". The piano accompaniment includes dynamic markings: *f* (forte) at the beginning, *dim.* (diminuendo) in the middle, and *p* (piano) towards the end. The system ends with a fermata over the final notes.

near that sa - cred tree.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is written for the right and left hands, featuring a prominent triplet pattern in the right hand and a steady bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

I called to Ned and said, "Wake up, A

The second system continues the musical score. The vocal line has a slight pause before the lyrics. The piano accompaniment includes dynamic markings: *sf* (sforzando) at the beginning, *mp* (mezzo-piano) in the middle, and *cresc.* (crescendo) towards the end. The accompaniment features a mix of chords and moving lines.

ba - by is cry - ing out - side the door?" But

The third system continues the musical score. The vocal line has a slight pause before the lyrics. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) in the middle and *dim.* (diminuendo) towards the end. The accompaniment features a mix of chords and moving lines.

Ned said, "You have dreamed e - nough," And went to

The fourth system continues the musical score. The vocal line has a slight pause before the lyrics. The piano accompaniment includes a dynamic marking: *mp* (mezzo-piano) at the beginning. The accompaniment features a mix of chords and moving lines.

sleep once more;..... Yet the ba - by's cry - ing

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'sleep' followed by a dotted half note 'once more;'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics 'Yet the ba - by's cry - ing' are written below the vocal line.

seemed... to be..... some - where near that...

The second system continues the vocal and piano parts. The vocal line has a dotted half note 'seemed...' followed by a half note 'to' and a dotted half note 'be.....'. The piano accompaniment features a more active right hand with triplets and a steady bass line. The lyrics 'some - where near that...' are written below the vocal line.

sa - cred tree, Yet the ba - by's cry - ing

The third system shows the vocal line with a dotted half note 'sa - cred tree,' followed by a half note 'Yet' and a dotted half note 'the ba - by's cry - ing'. The piano accompaniment continues with triplets in the right hand. The lyrics 'sa - cred tree, Yet the ba - by's cry - ing' are written below the vocal line. Dynamic markings 'f' and 'dim.' are present in the piano part.

seemed to be some - where near that

The fourth system concludes the vocal and piano parts. The vocal line has a dotted half note 'seemed' followed by a half note 'to' and a dotted half note 'be'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics 'seemed to be some - where near that' are written below the vocal line. Dynamic markings 'mp' and 'f' are present in the piano part.

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

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.

Some - where near that sa - cred tree, But I could hear the hum - ming

a tempo
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

rit. *a tempo* *mf*

plain - ly heard a noise,..... It was the

p

ba - by's cries..... And as I list-ened, it seemed to

cresc.

Detailed description: This system contains the first two lines of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "ba - by's cries..... And as I list-ened, it seemed to". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. It features a complex texture with many chords and moving lines. A dynamic marking of *cresc.* is placed in the right hand of the piano part.

be, Some - where near that sa - cred tree; And as I

f *p a tempo*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "be, Some - where near that sa - cred tree; And as I". The piano accompaniment continues with similar complexity. A dynamic marking of *f* (forte) is present in the left hand, and *p a tempo* (piano, at tempo) is in the right hand.

list - ened, it seemed to be,..... Some - where near that sa - cred

cresc. *mf* *p*

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has the lyrics "list - ened, it seemed to be,..... Some - where near that sa - cred". The piano accompaniment continues. Dynamic markings include *cresc.* in the left hand, *mf* (mezzo-forte) in the right hand, and *p* (piano) in the right hand.

tree. I came out in the

mf *mp*

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line has the lyrics "tree. I came out in the". The piano accompaniment continues. Dynamic markings include *mf* in the left hand and *mp* (mezzo-piano) in the right hand. The system concludes with a double bar line and a key signature change to one flat (F).

yard to see,..... And find out where the child could

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'yard to see,.....' followed by 'And find out where the child could'. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

be;..... And there, in rags, the ba - by laid,.....

The second system continues the vocal line with 'be;.....' and 'And there, in rags, the ba - by laid,.....'. The piano accompaniment continues with similar rhythmic patterns, including some chords with fermatas.

Sheltered by that tree's cool shade..... I found it

The third system features the vocal line with 'Sheltered by that tree's cool shade.....' and 'I found it'. The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano), and a fermata over the final chord.

where I thought 'twould be, There be - side..... that sa - cred

The fourth system concludes the vocal line with 'where I thought 'twould be, There be - side.....' and 'that sa - cred'. The piano accompaniment features a steady rhythmic accompaniment with many beamed notes.

tree, I found it where I thought 'twould be, There be -

The first system of music features a vocal line in G major with a key signature of one sharp (F#) and a piano accompaniment. The piano part includes a 'cresc.' (crescendo) marking. The lyrics are: "tree, I found it where I thought 'twould be, There be -".

side that sa - cred tree. I

The second system continues the vocal line and piano accompaniment. It includes markings for 'rit.' (ritardando), 'f' (forte), and 'a tempo mf' (a tempo mezzo-forte). The lyrics are: "side that sa - cred tree. I".

took the child in - to..... our home,..... And now the dar - ling girl..... is

The third system continues the vocal line and piano accompaniment. The piano part starts with a 'mf' (mezzo-forte) marking. The lyrics are: "took the child in - to..... our home,..... And now the dar - ling girl..... is".

grown,..... All I've said to you..... is true,..... The child I've

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "grown,..... All I've said to you..... is true,..... The child I've".

told you of..... is you..... Take not a

ben marcato

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with quarter notes E5 and F#5. The piano accompaniment consists of two staves. The right hand features a series of sixteenth-note chords, while the left hand provides a steady bass line with quarter notes. A *ben marcato* marking is placed above the piano accompaniment in the second measure.

leaf, but leave them be On that dear old

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with quarter notes E5 and F#5. The piano accompaniment continues with similar patterns of sixteenth-note chords in the right hand and quarter notes in the left hand.

sa - cred tree; Take not a leaf..... but leave them

p

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with quarter notes E5 and F#5. The piano accompaniment continues with similar patterns. A *p* (piano) marking is placed above the piano accompaniment in the second measure.

be..... On that dear old sa - cred tree.

cresc. *mp*

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with quarter notes E5 and F#5. The piano accompaniment continues with similar patterns. A *cresc.* (crescendo) marking is placed below the piano accompaniment in the first measure, and a *mp* (mezzo-piano) marking is placed above the piano accompaniment in the fourth measure.

The rain or the burn-ing sun, you see,.....

mp *cresc.*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a whole rest followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note G4. The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line. Dynamics include *mp* and *cresc.*

..... Would have sent you to your grave,..... But the sheltering leaves of

mf *dim.* *mp*

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note G4. The piano accompaniment features a more active right hand with eighth notes and chords. Dynamics include *mf*, *dim.*, and *mp*.

that..... old tree,..... Your pre - cious life did save.....

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note G4. The piano accompaniment continues with a similar texture to the previous system. Dynamics are not explicitly marked in this system.

..... So now with me..... you must..... a -

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note G4. The piano accompaniment features a prominent triplet pattern in the right hand. Dynamics are not explicitly marked in this system.

gree,..... Not to..... harm that... sa cred

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "gree,..... Not to..... harm that... sa cred". The piano accompaniment features a complex texture with many triplets in the right hand and sustained chords in the left hand.

tree; So now with me you must a

The second system continues the vocal and piano parts. The lyrics are "tree; So now with me you must a". The piano accompaniment includes dynamic markings: *f* (forte) and *dim.* (diminuendo). The texture remains dense with triplets and sustained bass notes.

gree, Not to harm that sa cred

The third system repeats the vocal line with lyrics "gree, Not to harm that sa cred". The piano accompaniment starts with a dynamic marking of *mp* (mezzo-piano) and later features a *f* (forte) dynamic. The musical texture is consistent with the previous systems.

tree.

The fourth system concludes the piece with the vocal line "tree." and piano accompaniment. The dynamics are *p* (piano), *morendo* (decrescendo), and *pp* (pianissimo). The piano part features a melodic line in the right hand and sustained chords in the left hand, ending with a final chord.

TREEMONISHA

No. 7. SURPRISED.

By SCOTT JOPLIN

Lento. M.M. ♩ = 66

Treemonisha.

I am greatly sur- prised to

mp

Soprano Corn Huskers

We are all sur - prised.....

Alto

We are all sur - prised.....

Tenor

We are all sur - prised.....

Bass

know that you are not my moth - er. We are all sur - prised, sur - prised.

TREEMONISHA.

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

Monisha, Treemonisha and Chorus.

By SCOTT JOPLIN

Lento. M.M. ♩ = 60

mf *p*

Recit: Monisha

We brought you up to be-lieve that we

mf *lento* *mf*

were your real pa-rents, We saw noth-ing wrong in do-ing

so..... If our friends and acquaintances had discovered that you

were not our own child, It would only 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 taking you, we were soon driving a

long the road, And the next day were twenty 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

now. When you were sev - en years old,

cresc. *sf* *mf*

there be - ing no school in the neighborhood, A white la - dy un - der -

(points to trunk of sacred tree)
took your ed - u - ca - tion. I found you on that spot, And your

mf

pa - rents I know not; Ned and I love you true;

You..... have been a faith-ful daugh-ter.....

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Treemonisha
I love you and Ned too, And your bid-ding I will

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking. The key signature remains one flat.

do..... To me you have been a moth - er, And

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a *rit.* (ritardando) marking and a *mf a tempo* marking. The key signature remains one flat.

And te con espressione. M.M. ♩ = 80
Monisha
Ned has been a father..... When you were a lit - tle child of

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and a *rit.* marking. The key signature remains one flat.

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 nish-a next I named you, *a tempo* Because you loved that tree. *Treemonisha* I will take leaves from an-

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

rit. cresc.

Take them from an - oth - er tree, And ve - ry fine your wreath will

Tenors

rit. cresc.

Take them from an - oth - er tree, And ve - ry fine your wreath will

Basses

rit. cresc.

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

TREEMONISHA.

No 9. "GOOD ADVICE."

Parson Alltalk and Chorus.

By SCOTT JOPLIN

Parson Alltalk enters.

Parson Alltalk.

Largo. M.M. ♩ = 50

Lis - 'en friends, do not tell lies an' steal be -

cause..... it aint right..... Remember all..... I say to you, be -

cause..... it's good ad - vice.....

(All kneel in silent prayer.)

Lento. M.M. ♩ = 96

String. p Trem.

Piano accompaniment for the first system, featuring a bass line and a grand staff with treble and bass clefs.

Piano accompaniment for the second system, including performance markings *All rise.* and *poco rit.*

CHORUS
Sopranos
Altos
Tenors

Parson Alltalk.
Basses

Does yer feel lak you've been..... re - deemed? O

Lento con espressione. M.M. ♩ = 60

Piano accompaniment for the third system, continuing the grand staff notation.

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "yes, ah feel..... lak I've been re - deemed....". The first three vocal staves have the same lyrics. The fourth vocal staff has the lyrics "yes, ah feel..... lak I've been re - deemed.... Aint yer glad yer have". The piano accompaniment features chords and moving lines in both hands. There are markings for "rit." (ritardando) and "a tempo".

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....

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "O yes, om glad ah have been re - deemed....". The first three vocal staves have the same lyrics. The fourth vocal staff has the lyrics "been.... re - deemed? O yes, om glad ah have been re - deemed....". The piano accompaniment features chords and moving lines in both hands. There are markings for "rit." (ritardando).

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..... 0

rit. speak de truth..... 0

rit. speak de truth..... 0

rit. speak de truth..... 0

rit. *Parson Alltalk.*

speak de truth..... Does yer love all yo' neigh - bors too? 0

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.....

Largo. M.M. ♩ = 50
mp
rit.

Parson Alltalk.
 Lis-'en friends, Al-ways live lak brothers an' sis - ters, be -
 cause..... it is right..... Re-mem-ber all..... I say to

you, Be - cause..... it's good ad - vice.....

This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note 'you,' followed by a phrase of eighth notes: 'Be - cause..... it's good ad - vice.....'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Parson Alltalk

Don't harm yo' broth - ers, Don't

mp

Double Bass

This system is titled 'Parson Alltalk'. The vocal line consists of the lyrics 'Don't harm yo' broth - ers, Don't'. The piano accompaniment includes a 'Double Bass' part with a rhythmic eighth-note pattern and a right-hand part with chords. A dynamic marking of *mp* is present.

harm yo' sis - ters;... O, my neighbors, you must be good.

cresc. *mf*

This system continues the vocal line with the lyrics 'harm yo' sis - ters;... O, my neighbors, you must be good.'. The piano accompaniment features a 'cresc.' (crescendo) marking and a dynamic marking of *mf* (mezzo-forte).

(With closed lips.)

Sopranos

Un-n-n-n-n-n-n.

Altos

Un-n-n-n-n-n-n.

Tenors

Un-n-n-n-n-n-n.

Basses

Parson Alltalk

Un-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

Altos

Tenors

Basses

Lento con espressione. M.M. ♩ = 66
Parson Alltalk

Does yer feel lak you've been..... re - deemed? O

Parson Alltalk

Aint yer glad yer have been..... re - deemed? O

a tempo

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#). The lyrics are "Aint yer glad yer have been..... re - deemed? O". The piano accompaniment is in treble and bass clefs, starting with a tempo marking of "a tempo".

yes, om glad..... ah have been re - deemed.....

yes, om glad..... ah have been re - deemed.....

yes, om glad..... ah have been re - deemed.....

yes, om glad..... ah have been re - deemed.....

rit.

rit.

rit.

rit.

Detailed description: This system contains the second vocal line and piano accompaniment. It features four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "yes, om glad..... ah have been re - deemed.....". The tempo marking "rit." (ritardando) is placed above the vocal lines and below the piano accompaniment.

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..... 0

rit. speak de truth..... 0

rit. speak de truth..... 0

rit. speak de truth..... 0

Parson Alltalk

speak de truth..... Does yer love all yo' neigh - bors too? 0

rit. *a tempo*

yes, ah love..... all ma neigh - bors too.....

yes, ah love..... all ma neigh - bors too.....

yes, ah love..... all ma neigh - bors too.....

yes, ah love..... all ma neigh - bors too.....

rit.

rit.

rit.

rit.

rit.

6

Exit Parson Alltalk

f a tempo

rit.

ff

TREEMONISHA.

No. 10. CONFUSION.

ENSEMBLE.

By SCOTT JOPLIN.

agitato *Monisha.*

Allegretto. M.M. ♩=100 Look! Lu-cy is com-in' back, I can't see Tree-mo-nish-a.

agitato

I won-der where she is? Lu-cy has some-thin'

o-ver her mouth, An' her hands are tied be-hind her.

CHORUS

(Lucy enters and falls to ground exhausted.)

1st Soprano

What is de trou - ble, Lu - cy?

2nd Soprano

What is de trou - ble, Lu - cy?

1st Alto

What is de trou - ble, Lu - cy?

2nd Alto

What is de trou - ble, Lu - cy?

1st Tenor

What's wrong, Lu - cy?

2nd Tenor

What's wrong, Lu - cy?

1st Bass

What's wrong, Lu - cy?

2nd Bass

What's wrong, Lu - cy?

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

Andante. M.M. ♩ = 92

f sempre

Speak! Lu - cy, Speak!

f sempre

Speak! Lu - cy, Speak! Speak!

f sempre

Speak! Lu - cy, Speak! Speak! Speak!

mf cresc.

f sempre

Speak! Lu - cy, Speak! Speak! Speak! Speak!

Andante. M.M. ♩ = 92

mf cresc.

f sempre

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.

The musical score consists of ten staves. The first four staves are vocal lines in treble clef, each with the lyrics 'Where is Treemonisha? Speak to me, please'. The fifth and sixth staves are vocal lines in treble clef with the lyrics 'Speak, Speak, Speak, Speak, Speak, Speak, Speak, Speak,'. The seventh and eighth staves are vocal lines in bass clef with the lyrics 'Speak, Speak, Speak, Speak,'. The ninth and tenth staves are piano accompaniment in grand staff notation, with the label 'l.h.' (left hand) positioned above the bass staff.

Lucy.

The musical score consists of ten staves. The first five staves are vocal parts in treble clef, each with the lyrics "speak to me!.....". The sixth and seventh staves are vocal parts in treble clef with the lyrics "Speak, Speak, Speak to me!.....". The eighth and ninth staves are vocal parts in bass clef, each with the lyrics "Speak to me!.....". The tenth staff is a piano accompaniment in grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. The piano part features complex chordal textures and melodic lines.

cresc. *mf*

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

The top staff shows a vocal line with lyrics. The first measure is marked *cresc.* and the second measure is marked *mf*. Below the vocal line are seven empty staves, each with a treble clef, intended for piano accompaniment.

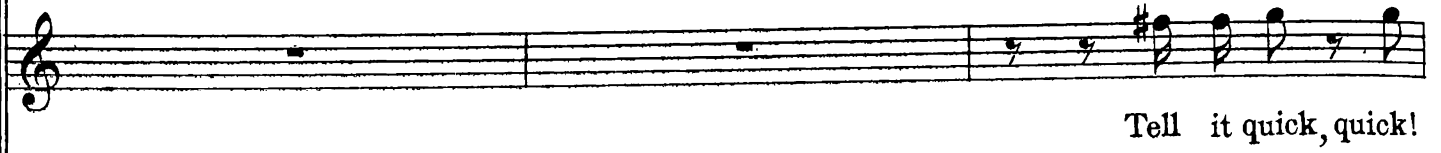
cresc. *mf*

The piano accompaniment consists of two staves. The right hand (treble clef) features a melodic line with a *cresc.* marking in the first measure and a *mf* marking in the second measure. The left hand (bass clef) provides a rhythmic accompaniment with chords and eighth notes.

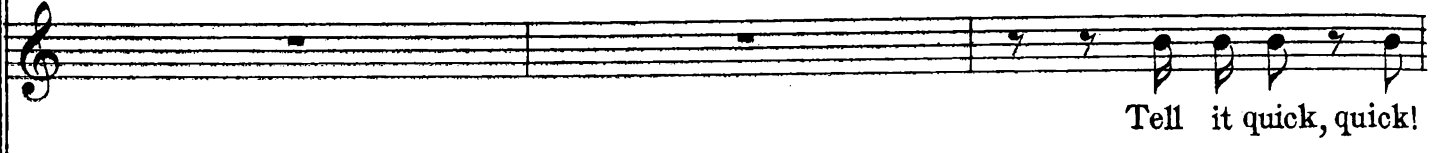
CHORUS



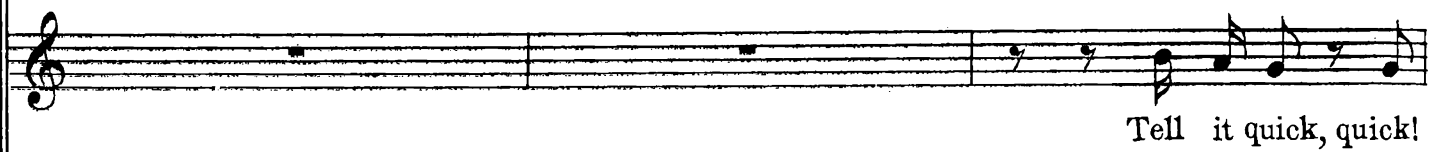
tied her han's be - hind her jes' lak dey tied mine. Tell it quick, quick!



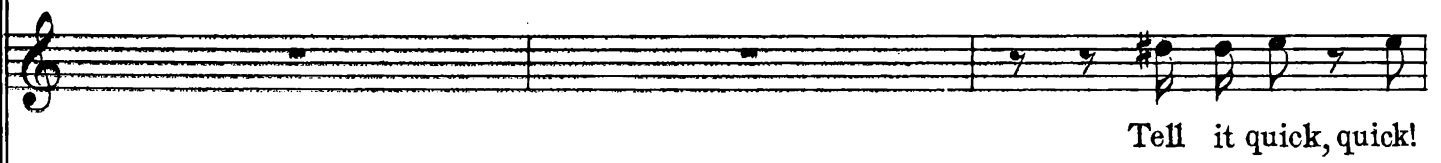
Tell it quick, quick!



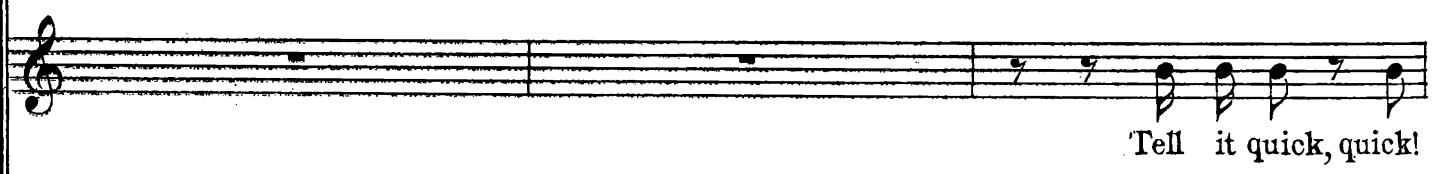
Tell it quick, quick!



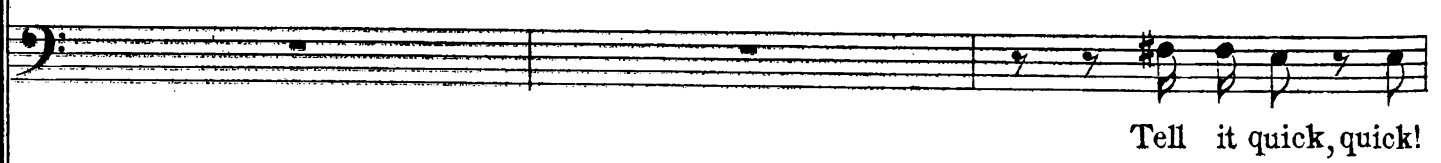
Tell it quick, quick!



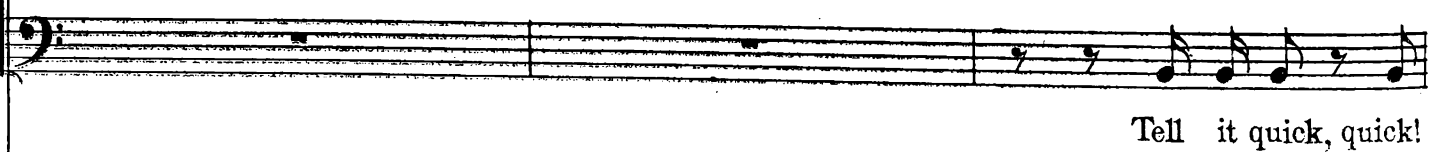
Tell it quick, quick!



Tell it quick, quick!



Tell it quick, quick!



Tell it quick, quick!



Lucy.

Tell it quick! An' Zed-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!

Tell it quick!

Women.
1st Soprano. Oh!.....

2nd Soprano. Oh!.....

1st Alto. Oh!.....

2nd Alto. Oh!.....

An' lifted Treemonisha on after him, dengallop'd away in - to de woods. Oh!.....

3

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 cry- } We will
ing 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 conjurers. Remus goes to the corn-field gets the scarecrow suit and disguises himself to follow and frighten the conjurers.)

bring her back.

bring her back.

bring her back.

bring her back.

O!

O!

O!

O!

(Ned comes running from the field)

Ned.

Hey!.....

The score consists of several staves. The top four staves are vocal parts, each with a treble clef and a '7' time signature. Each vocal line has a dense, textured block of notes, followed by a dotted line and the syllable 'O!'. Below these are two empty treble staves and one empty bass staff. The next staff is a bass line with a '7' time signature, containing the instruction '(Ned comes running from the field)' and a small textured block of notes. This is followed by another bass staff with a '7' time signature, containing the instruction 'Ned.' and another small textured block of notes. Below these is a staff with the instruction 'Hey!.....'. The bottom section of the score is a piano accompaniment, consisting of a grand staff with a treble and bass clef. The piano part features a complex, rhythmic melody with many accidentals (sharps and flats) and a steady bass line.

The musical score is arranged in a system with four vocal staves at the top, followed by two empty staves, and a piano accompaniment at the bottom. The vocal parts are in treble clef, and the piano is in bass clef. The time signature is 2/4. The vocal parts consist of four voices, each with a vocal line and a dotted line for lyrics. The lyrics are: "O!..... O!..... O!.....". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests, and includes dynamic markings such as mf , mfz , mfz , mfz , and mfz .

Monisha, speak!

Where is Treemonisha an'de boys?

Allegretto con espressione. M.M. ♩ = 92
Monisha.

A-mong the trees to gath - er leaves Tree-mo-nish-a and Lu - cy went, They

thought not of the con-jur-ous thieves, While on their pleas-ure bent. But

Zod - ze - trick and Lud - dud made haste while they could, They have

cap - tured Tree - mo - nish - a, And their threats they have made good. The

boys went to res - cue her and bring her back to me, She is our on - ly

daughter, and with us she ought to be..... I'll beat dat tri - fling

Ned.

Zod-ze-trick,..... Un-til he runs lak a big cur dog, And I'll kill dat scoundrel

(Enter Remus)

Lud - dud,..... Jus' lak I would kill a hog..... I'll wear dis ug - ly

Remus

(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 -

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano part is in grand staff. The lyrics are: "head, Run fast - er, Re - mus, keep straight a -" for the first two voices, and "head, Run fast - er, Re - mus, Re - mus, keep straight a -" for the third voice. The piano accompaniment consists of chords and moving lines in both hands.

(Curtain down.)

head.....
head.....
head.....

ff sempre

The second system of music begins with the instruction "(Curtain down.)" and shows three vocal staves with the word "head....." written below them. The piano accompaniment continues with a dynamic marking of *ff sempre*. The piano part features a complex texture with many sixteenth notes in the right hand and sustained chords in the left hand. The system concludes with a double bar line and a fermata over the final chord.

TREEMONISHA.

ACT 2.

No. 11. SUPERSTITION.

SCENE I. Woods. Conjurers meeting. Wasp's nest hanging on bush.
(Simon and Chorus)

By SCOTT JOPLIN

Andante. M.M. ♩ = 132

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Allegretto con brio. ♩ = 92

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of three flats. Starts with a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

Second system of piano introduction. Includes the instruction "(Curtain rises)" above the staff. The musical texture continues with similar rhythmic patterns in both hands.

Sopranos CHORUS (With closed lips)

Vocal staves for the Chorus and Simon. The Chorus parts (Sopranos, Altos, Tenors, Basses) consist of a simple melody of notes with the lyrics "Un - n - n - n - n." repeated three times. Simon's part is a more active eighth-note melody in the bass clef.

If a-long de road you're go - in', An' all to yo' true knowin', A

Piano accompaniment for the vocal entry. Starts with a mezzo-piano (*mp*) dynamic. The right hand has a melodic line with some grace notes, and the left hand provides a rhythmic accompaniment.

hun - n - n - n. Un - n - n - n - n - n - n. 'Tis true,.....'tis

hun - n - n - n. Un - n - n - n - n - n - n. 'Tis true,.....'tis

hun - n - n - n. Un - n - n - n - n - n - n. 'Tis true, 'tis

hun - n - n - n. Un - 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 Un - n - n -

all be-lieve'tis true. Un - n - n - n Un - n - n -

all be-lieve'tis true. Un - n - n - n Un - n - n -

all be-lieve'tis true. Un - 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 Un - hun - n Un - hun-n Un - hun-

n Un - hun - n - n - n Un - hun - n Un - hun-n Un - hun-

n Un - hun - n - n - n Un - hun - n Un - hun-n Un - hun-

n Un - hun - n - n - n Un - hun - n Un - hun-n

breath, Be careful dat you do not sneeze, Be-cause'tis sign of death,

Sweep not de dust from yo' cabins at night, For some of yo' neighbors surely will fight. If yo'

mf

This system contains the first two lines of music. The top line is the vocal melody in bass clef with lyrics. The middle line is the piano accompaniment in treble clef, featuring chords and a melodic line. The bottom line is the piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. A dynamic marking of *mf* is present in the piano part.

nose should itch.... while you sit in yo' room, An un-wel-come neigh-bor will

This system contains the next two lines of music. The top line is the vocal melody in bass clef with lyrics. The middle line is the piano accompaniment in treble clef. The bottom line is the piano accompaniment in bass clef. The key signature and time signature remain the same as in the first system.

vis - it you soon. If at night while pass - in' a grave-yard, You

mp

This system contains the final two lines of music. The top line is the vocal melody in bass clef with lyrics. The middle line is the piano accompaniment in treble clef. The bottom line is the piano accompaniment in bass clef. A dynamic marking of *mp* is present in the piano part. The system concludes with a double bar line.

Un-hun-n

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

We'll run

fore you see a ghost. If a neigh-bor comes to see you, An'

sf *mf*

The first system consists of four staves. The top three are vocal staves in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is a piano accompaniment in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

squeezes yo' han' ve-ry tight, You had bet-ter speak 'loud "Hee-Hoo," Dat

The piano accompaniment for the first system, showing the right and left hands. It includes dynamic markings *mp* and *mf*. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment.

The second system consists of four staves. The top three are vocal staves in treble clef with a key signature of two flats. The bottom staff is a piano accompaniment in bass clef. The vocal parts are singing the word "Un" with a long note value. The piano part continues with a similar rhythmic pattern.

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

The piano accompaniment for the second system, showing the right and left hands. It includes a dynamic marking *mf*. The right hand has a more active melodic line with some grace notes, while the left hand provides a steady accompaniment.

Un - n - n - n Un - hun - n - n - n
 Un - n - n - n Un - hun - n - n - n
 Un - n - n - n Un - hun - n - n - n
 Un - n - n - n Un - hun - n - n - n

on yo' knees a pray - in', Yo' luck is go - in' wrong. You should

(Simon looks into woods and sees Zozetrick and Luddud com-

Un - n - n - n - n - n - n - n 'Tis true,..... 'tis true, We
 Un - n - n - n - n - n - n - n 'Tis true,..... 'tis true, We
 Un - n - n - n - n - n - n - n 'Tis true, 'tis true, We
 Un - 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.....

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

TREEMONISHA.

No 12. TREEMONISHA IN PERIL.

Ensemble.

By SCOTT JOPLIN.

CHORUS
Soprano

Hee - Hoo!

Alto

Hee - Hoo!

Tenor

Zodsetrick

Hee - Hoo!

Hee -
Luddud

Simon (giving conjuror's yell)

Hee - Hoo!.....

Hee -

Larghetto. (♩ = 80)

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 knownto an-y-one

Who is dat wo-man dey am bring-in' wid 'em?

Women

She's a stranger....
 She's a stranger....
 here.

The score for the Women's vocal parts consists of three staves. The first two staves have lyrics: "She's a stranger....". The third staff has the lyric "here.". The piano accompaniment is shown in grand staff notation below the vocal staves, featuring triplets and various chordal textures.

Conjurors Sopranos

Hey!.....
Altos

Hey!.....
Tenors

Zodzetrick

Hey!.....
Luddud

Hey!.....
Basses

(Enter Zodzetrick, Luddud and Treemonisha.)

Hey!.....

Hey!.....

The piano accompaniment for this section is in grand staff notation. It begins with a *cresc.* marking and features triplets. The score concludes with a *sf* (sforzando) dynamic marking on both the treble and bass staves.

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 dont believe in su-per-sti - tion.... She dont be -

Zodsetrick

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

Wōmen
Pun-ish her!
Pun-ish her!

boy laks dat gal, but we're go-in' to pun-ish her jus' de

The first system of the musical score consists of five staves. The top three staves are vocal staves for three voices, each with a treble clef. The first two staves have lyrics 'Pun-ish her!' and the third is empty. The fourth staff is the bass line for the vocalists, with lyrics 'boy laks dat gal, but we're go-in' to pun-ish her jus' de'. The fifth staff is the piano accompaniment, split into two staves (treble and bass clefs) with a brace on the left.

same..... Come on ev-'ry-bo-dy to de brush ar-bor, dis

The second system of the musical score consists of five staves. The top three staves are vocal staves for three voices, each with a treble clef and containing rests. The fourth staff is the bass line for the vocalists, with lyrics 'same..... Come on ev-'ry-bo-dy to de brush ar-bor, dis'. The fifth staff is the piano accompaniment, split into two staves (treble and bass clefs) with a brace on the left.

Sopranos

'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

Tempo di Valse. ♩ = 120 (Enter eight bears.)

mf *cresc.* *f decresc.*

(Bears begin frolicking.)

mp

(Bears.)

Oo - -

ar!

f *mp* *a tempo*

First system of musical notation. It consists of a vocal line in bass clef and a piano accompaniment in G major. The vocal line has a long note with the lyrics "Oo - ar!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *cresc.* and *f sempre*.

Second system of musical notation. The vocal line continues with "Oo - ar!" and "Oo -". The piano accompaniment continues with complex chordal textures. Dynamics include *f* and *mf*.

Third system of musical notation. The vocal line has the lyrics "ar!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*.

Fourth system of musical notation. The piano accompaniment continues with complex chordal textures. Dynamics include *mf* and *f sempre*.

First system of musical notation. It features a vocal line in bass clef with lyrics "Oo - ar!" and a piano accompaniment in treble and bass clefs. The piano part includes various chords and melodic lines with accents.

Second system of musical notation. The vocal line continues with "Oo - - - ar!.....". The piano accompaniment features a more active bass line with eighth notes and chords.

Third system of musical notation. The vocal line continues with "Oo - - - ar!.....". The piano accompaniment continues with similar rhythmic patterns and chordal textures.

Fourth system of musical notation. The piano accompaniment continues, featuring a dynamic marking of *p* (piano) in the bass line. The system concludes with sustained chords in both hands.

First system of the musical score. It features a vocal line at the top with the lyrics "Oo - - - ar!.....". Below the vocal line is a grand staff with piano accompaniment. The piano part includes a dynamic marking of *f* (forte) in the first measure. The key signature is one sharp (F#) and the time signature is 4/4.

Second system of the musical score, continuing the vocal and piano parts from the first system. The vocal line has the lyrics "Oo - - - ar!.....". The piano accompaniment continues with various rhythmic patterns and chord changes.

Third system of the musical score. This system shows the piano part in more detail, with a dynamic marking of *mp* (mezzo-piano) in the final measure. The key signature changes to two sharps (F# and C#) in the final measure.

Fourth system of the musical score. This system features a dynamic marking of *cresc.* (crescendo) in the piano part. The piano accompaniment continues with complex rhythmic and harmonic textures.

Oo - - ar!

a tempo

f *mp*

This system contains the first system of music. It features a vocal line with the lyrics "Oo - - ar!" and a piano accompaniment. The piano part includes dynamic markings for *f* and *mp*, and a tempo marking of *a tempo*.

Oo - ar!

cresc. *f sempre*

This system contains the second system of music. The vocal line continues with "Oo - ar!". The piano accompaniment features a *cresc.* marking and a *f sempre* marking.

Oo - ar!

This system contains the third system of music. The vocal line continues with "Oo - ar!". The piano accompaniment features various chordal textures and melodic lines.

Oo - - ar!

p

This system contains the fourth system of music. The vocal line continues with "Oo - - ar!". The piano accompaniment features a *p* marking and various chordal textures.

First system of musical notation. It consists of a bass staff at the top and a grand staff (treble and bass) below. The music is in a key with one sharp (F#) and a 2/4 time signature. The grand staff contains a melody with eighth notes and a bass line with quarter notes. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation. It features a vocal line in the upper staff with the lyrics "Oo - - ar!". The piano accompaniment is in the grand staff below, starting with a dynamic marking of *f* and the instruction *sempre*. The piano part includes a complex bass line with many accidentals and a treble part with chords and some melodic lines.

Third system of musical notation. It continues the vocal line with the lyrics "Oo - - ar!". The piano accompaniment in the grand staff below features a more active bass line with eighth notes and a treble part with sustained chords and some melodic fragments.

Fourth system of musical notation. The vocal line begins with "Oo" and ends with "ar!". The piano accompaniment in the grand staff below is highly rhythmic, featuring a complex bass line with many eighth notes and a treble part with chords and some melodic lines.

First system of musical notation. It features a vocal line in the upper staff with lyrics "Oo - - - ar!....." and a piano accompaniment in the lower staves. The piano part includes a treble clef staff with eighth notes and a bass clef staff with chords and eighth notes. The key signature has one sharp (F#).

Second system of musical notation. The vocal line is silent. The piano accompaniment continues with chords in the treble clef and bass clef staves. A dynamic marking of *p* (piano) is present. The key signature remains one sharp.

Third system of musical notation. The vocal line begins with the lyrics "Oo - - -". The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. A dynamic marking of *f* (forte) is present. The key signature remains one sharp.

Fourth system of musical notation. The vocal line has lyrics "ar!....." and "Oo - - -". The piano accompaniment continues with chords and melodic lines in both treble and bass clef staves. The key signature remains one sharp.

ar!.....

p

R.H.

L.H.

This system contains the first system of music. It features a bass line at the top and a grand staff below. The bass line begins with a melodic phrase in G major, marked with a fermata and the text "ar!.....". The grand staff includes a treble clef and a bass clef. The right hand (R.H.) part starts with a series of chords and a melodic line, while the left hand (L.H.) provides a harmonic accompaniment. Dynamics include piano (*p*) and markings for R.H. and L.H. parts.

mf

This system contains the second system of music. It continues the grand staff from the previous system. The right hand part features a more active melodic line with eighth notes and sixteenth notes. The left hand part consists of sustained chords. The dynamic marking *mf* (mezzo-forte) is present.

Oo - - ar!

cresc.

f

This system contains the third system of music. The bass line has a long note with the text "Oo - - ar!" written below it. The grand staff continues with a melodic line in the right hand and chords in the left hand. Dynamics include *cresc.* (crescendo) and *f* (forte).

a tempo

mp

cresc.

This system contains the fourth system of music. The right hand part has a steady melodic line. The left hand part has sustained chords. Dynamics include *a tempo*, *mp* (mezzo-piano), and *cresc.* (crescendo).

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.

Largo. M.M. ♩ = 60

Simon.

(Enter Conjurors.)

Ev - 'ry - bo - dy lis - 'en!

p

Detailed description: This block contains the first system of the musical score. It features a bass clef staff for Simon's vocal line and a grand staff (treble and bass clefs) for the piano accompaniment. The time signature is 4/4. Simon's line begins with a rest, followed by a triplet of eighth notes. The piano accompaniment starts with a piano (*p*) dynamic and features a complex rhythmic pattern with many beamed notes and rests.

Soprano.

Alto.

Tenor.

What is yo' plan?.....

What is yo' plan?.....

What is yo' plan?.....

My plan... is de best.

p

Detailed description: This block contains the second system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a grand staff for the piano accompaniment. The vocal lines for Soprano, Alto, and Tenor all sing the lyrics "What is yo' plan?....." with a triplet of eighth notes. The Bass line sings "My plan... is de best." The piano accompaniment continues with a piano (*p*) dynamic and features a complex rhythmic pattern with many beamed notes and rests.

Simon.

When I count three, you mus' shove dat gal..... on dat wasp -

This section contains the vocal line for Simon and the piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs, featuring complex chordal textures and melodic lines.

Altos.
Go on an' count.

Tenors.
Go on an' count.

Basses.
nest. Go on an' count.

Simon.
One,

(Zodetrick and Luddud lead Treemonisha close to waspnest.)

This section features four vocal parts: Alto, Tenor, Bass, and Simon. The Alto and Tenor parts have lyrics "Go on an' count." The Bass part has lyrics "nest. Go on an' count." and the Simon part has lyrics "One,". A stage direction in parentheses reads "(Zodetrick and Luddud lead Treemonisha close to waspnest.)". The piano accompaniment continues with complex textures, including dynamic markings like *f* and *p*.

Cephus (Sees a strange form appearing)

Look! What is dat thing com--in'yonder?

two,

CHORUS.

De dev-il?

De dev-il?

(Zodzetrick and Luddud free Treemonisha and look toward the devil.)

De dev-il?

Simon. Basses. Simon.

It looks like de devil. De dev-il? Yes, de dev-il, An' he is comin'right

Sopranos.

Soprano.

We mus'leave here.

Oh!

Alto.

We mus'leave here.

(All run as the devil enters.
Treeemonisha, 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
conjurers 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.)

Piano introduction in 6/8 time. The score consists of two staves: a treble staff and a bass staff. The music is marked *p* (piano) and *mf* (mezzo-forte). It features a melodic line in the treble and a rhythmic accompaniment in the bass. The piece concludes with a *rit.* (ritardando) marking.

(He approaches Treemonisha.)

Treemonisha (Puts her arms around his neck.)

Vocal and piano accompaniment in 2/4 time. The tempo is marked **Allegretto.** (♩ = 88). The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are: "Re-mus, you have saved me from the". The piano part features a steady accompaniment with some melodic movement.

(Remus looks,

Vocal and piano accompaniment in 2/4 time. The lyrics are: "aw-ful sting of the wasp. They were go-ing to shove me on that wasp nest, When". The piano part includes a triplet of eighth notes in the right hand.

horror-stricken, at the waspnest.)

Vocal and piano accompaniment in 2/4 time. The lyrics are: "one of them count - ed three. But thanks to the great Cre - a - tor, ... You". The piano part includes a triplet of eighth notes in the right hand.

molto rit. came in time to save me. *Remus.* *a tempo* I am glad I..... came in time to

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'came in time to save me.' and then continues with 'I am glad I..... came in time to'. The piano accompaniment includes a sixteenth-note triplet in the right hand and a similar triplet in the left hand, both marked 'molto rit.'. The tempo then returns to 'a tempo' for the final part of the system.

save you From the aw - ful sting of the wasp. And while on my way to your

The second system continues the vocal line with the lyrics 'save you From the aw - ful sting of the wasp. And while on my way to your'. The piano accompaniment features a sustained bass line in the left hand and a more active melody in the right hand.

res - cue, Ma - ny hills and val - leys I crossed. I know the con - jur - ors are

The third system continues the vocal line with the lyrics 'res - cue, Ma - ny hills and val - leys I crossed. I know the con - jur - ors are'. The piano accompaniment consists of block chords in the right hand and a steady bass line in the left hand.

su - per - sti - tious, And a - fraid of an - y thing that looks strange,..... So I

The fourth system concludes the vocal line with the lyrics 'su - per - sti - tious, And a - fraid of an - y thing that looks strange,..... So I'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

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

1st Tenor.

2nd Tenor. We will rest a - while, we will

1st Bass. We will rest a - while, we will

2nd Bass. We will rest a - while, we will

Adagio. ♩ = 88 We will rest a - while, we will

rest a - while, 'Cause it makes us feel ve - ry good..... We will

rest a - while, 'Cause it makes us feel ve - ry good..... We will

rest a - while, 'Cause it makes us feel ve - ry good, ve - ry good. We will

rest a - while, 'Cause it makes us feel ve - ry good, ve - ry good. We will

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 *rit.* a - while, 'Cause rest - in' is ve - ry fine..... *a tempo*

rest *rit.* a - while, 'Cause rest - in' is ve - ry fine..... *a tempo*

rest *rit.* a - while, 'Cause rest - in' is ve - ry fine..... *a tempo*

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

Treemonisha.

(Enter Treemonisha and Remus on Road)

Remus.

Larghetto con espressione. (♩ = 80)

mp *cresc.*

Hel -

COTTON PICKERS.

Soprano.

Hel - lo!.....

Alto.

Hel - lo!.....

Tenor.

lo strang - ers! *Hel - lo!.....*

Bass.

lo strang - ers! *Hel - lo!.....*

Remus.

Does this

The foreman in the field

road lead to the John Smith plan - ta - tion? Yes, and three

p *cresc.*

Detailed description: This system contains the first vocal entry and piano accompaniment. It features four staves. The top three staves are vocal staves in treble clef with a key signature of two flats. The bottom two staves are piano accompaniment in bass and treble clefs. The vocal line begins with the lyrics 'road lead to the John Smith plan - ta - tion?' and continues with 'Yes, and three'. The piano accompaniment starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking.

Treemonisha

Thank you. Remus The foreman

miles from here, you'll reach your des - ti - na - tion. Thank you. You are

mf

Detailed description: This system contains the second vocal entry and piano accompaniment. It features four staves. The top three staves are vocal staves in treble clef with a key signature of two flats. The bottom two staves are piano accompaniment in bass and treble clefs. The vocal line begins with the lyrics 'miles from here, you'll reach your des - ti - na - tion. Thank you. You are'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic.

(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.)

TREEMONISHA.

No. 18. AUNT DINAH HAS BLOWED DE HORN.

Cotton Pickers.

By SCOTT JOPLIN

Sopranos.

Altos.

Tenors.

Basses.

Aunt Di - nah has

Aunt Di - nah has

Aunt Di - nah has

Aunt Di - nah has

Assai Moderato con espressione.

mf

blowed de horn, An' we'll go home to stay un - til dawn..... Get

blowed de horn, An' we'll go home to stay un - til dawn. Get

blowed de horn, An' we'll go home to stay un - til dawn..... Get

blowed de horn, An' we'll go home to stay un - til dawn. Get

(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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the top staff of each pair in treble clef and the bottom staff in bass clef. The piano accompaniment is written in grand staff (treble and bass clefs). The lyrics are: "wants us to come straight home,..... We have not much". The music is in a key with two flats (B-flat and E-flat) and a common time signature.

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

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the top staff of each pair in treble clef and the bottom staff in bass clef. The piano accompaniment is written in grand staff (treble and bass clefs). The lyrics are: "time for de - lay, ... 'Cause our work is fin - ished for to-day. O yes, Aunt". The music continues in the same key and time signature as the first system.

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Di - nah has blowed de horn, An we'll go home to". The piano part features a simple harmonic accompaniment with a bass line and a treble line.

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

The second system continues the song with four vocal staves and piano accompaniment. The lyrics are: "stay un - til dawn.....Get rea - dy, keep yo' sack on yo' back, I'm so". The piano part continues with a similar harmonic structure, including a key signature change to one sharp (F#) in the second system.

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four parts (Soprano, Alto, Tenor, Bass). The lyrics are: "hap - py, I don't know how to act..... Aunt Di - nah has". The piano accompaniment features a steady bass line and chords in the right hand.

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

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "blowed de horn,.... An' she wants us to come straight home..... We". The piano accompaniment continues with a similar rhythmic pattern.

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 -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "have not much time for de - lay, ... 'Cause our work is fin - ished for to -".

day.....

day.....

day.....

day..... (Curtain down.)

day.....

The second system continues the vocal lines and piano accompaniment. The vocal parts end with a long note followed by a dotted line, indicating a sustained sound. The piano accompaniment continues with chords and moving lines. The lyrics are: "day.....". The instruction "(Curtain down.)" is placed below the tenor part. The system concludes with a final piano accompaniment section.

TREEMONISHA.

No 19. PRELUDE TO ACT 3.

By SCOTT JOPLIN

Andante affettuoso

p

mf
R.H.

L.H.

rit.

a tempo
R.H.

L.H.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a forte (*f*) dynamic marking. The upper staff features a series of chords and intervals, while the lower staff has a more active melodic line with eighth and sixteenth notes.

The second system continues the piece. The upper staff shows a progression of chords with some accidentals (sharps and flats). The lower staff continues with a rhythmic pattern of eighth notes and sixteenth notes, often beamed together.

The third system shows further development of the musical themes. The upper staff has a mix of chords and intervals, and the lower staff maintains its rhythmic activity with various note values.

The fourth system continues the piece. The upper staff features a series of chords, and the lower staff has a melodic line with eighth and sixteenth notes.

The fifth system concludes the piece. The upper staff has a series of chords, and the lower staff has a melodic line. The piece ends with a *rit.* (ritardando) marking, indicated by a hairpin symbol.

mp *cresc. molto*

This system features a treble and bass staff. The treble staff begins with a melodic line marked *mp*. The bass staff provides harmonic support with chords and moving lines. The system concludes with a *cresc. molto* instruction.

più mosso *ff agitato*

The second system continues the piece, marked *più mosso*. The treble staff has a more active melodic line. The bass staff features a driving, rhythmic accompaniment. The system ends with a *ff agitato* instruction.

rit. poco a poco

The third system shows a change in texture. The treble staff has a more complex, arpeggiated texture. The bass staff continues with a rhythmic accompaniment. The system concludes with a *rit. poco a poco* instruction.

Tempo I *mp* *cresc.*

The fourth system is marked *Tempo I*. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. The system ends with a *cresc.* instruction.

più mosso *molto* *ff agitato*

The fifth system is marked *più mosso*. The treble staff has a melodic line. The bass staff has a very active, driving accompaniment. The system ends with a *ff agitato* instruction.

First system of musical notation. The right hand (treble clef) features a complex, chromatic texture with many beamed notes and slurs. The left hand (bass clef) has a more rhythmic accompaniment with slurs. The tempo marking *poco rit.* is placed above the right hand in the final measure.

Second system of musical notation. The tempo marking **Tempo I** is centered above the staff. The dynamic marking *p* is placed above the right hand in the second measure. The right hand has a melodic line with slurs, while the left hand provides a steady accompaniment.

Third system of musical notation. The right hand features two triplet markings (*3*) over groups of notes. The dynamic marking *mf* is placed above the right hand in the fourth measure. The right hand is labeled *R.H.* and the left hand is labeled *L.H.* in the fifth measure.

Fourth system of musical notation. The right hand has a melodic line with slurs. The dynamic marking *rit.* is placed above the right hand in the fourth measure, and *a tempo* is placed above the right hand in the fifth measure. The right hand is labeled *R.H.* and the left hand is labeled *L.H.* in the fifth measure.

Fifth system of musical notation. The right hand has a melodic line with slurs. The dynamic marking *poco rit.* is placed above the right hand in the fourth measure. The right hand is labeled *R.H.* and the left hand is labeled *L.H.* in the fifth measure.

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

(Curtain Rises)

Monisha

Andante cantabile. ♩ = 60

I want to

see..... my child to-night, I want to see..... her now, Those men have

car-ried her a-way for spite;... I would res-cue her if I knew how....

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

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

hap - py a - gain, The tears are fall - ing from my

brow,..... I must see her soon, or go in - sane.....

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

Allegretto. ♩ = 92 (Enter Remus and Treemonisha)

mf *cresc.*

Monisha.
O, there is my child! Remus, you are a he - ro!

Ned
You are all right,

Remus
Thank you! Thank you!

Re - mus!
mf

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

Treemonisha.

Tree - mo - nish - a,..... we are glad to see..... you home a - gain. 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.

you! To scare the con - ju - ors a - way from me, ... Remus wore that old scare-

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics "you! To scare the con - ju - ors a - way from me, ... Remus wore that old scare-". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

crow. Visitors. It scar'd them and they ran you see, For I am home you know.....

Alto
Scare-crow!

Tenor
Scare-crow!

Bass
Scare-crow!

The second system of music includes vocal parts for Alto, Tenor, and Bass, along with piano accompaniment. The vocal parts are labeled "crow. Visitors." and "Scare-crow!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a dynamic marking of *mp* and a *cresc. molto* marking towards the end.

Visitors.

Hur - rah..... for Re-mus!.....

Hur - rah..... for Re-mus!.....

Hur - rah..... for Re-mus!.....

Hur - rah..... for Re-mus!.....

(All shake hands with Remus.)

ff sempre

p

Andante affettuoso

(With closed lips)

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!

The first two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics "Un - n!" are written below the notes. The first staff has a fermata over the first measure, and the second staff has a fermata over the second measure. The notes are quarter notes with a fermata over the final note of each phrase.

The piano accompaniment for the first system consists of two staves. The right hand (treble clef) features a complex melodic line with many beamed sixteenth notes and slurs. The left hand (bass clef) provides a rhythmic accompaniment with quarter and eighth notes.

A set of five empty musical staves, consisting of three treble clef staves and two bass clef staves, arranged in a grand staff format.

(Stop shaking hands)

rit. *a tempo*
R.H.
L.H.

The piano accompaniment for the second system consists of two staves. The right hand (treble clef) has a melodic line with slurs and a fermata. The left hand (bass clef) has a rhythmic accompaniment. The tempo marking changes from *rit.* to *a tempo*. The instruction "(Stop shaking hands)" is written above the first measure. The right hand is labeled "R.H." and the left hand is labeled "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!.....

Hur - rah!

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

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!

The first system of the musical score consists of five staves. The top four staves are vocal parts: the first and third staves have lyrics 'Hur - rah!.....', the second staff has 'Hur - rah!' followed by a stage direction '(They stand prisoners in middle of room the others circled around them)', and the fourth staff has 'Hur - rah!.....' followed by the character name '*Andy.*' and the lyrics 'Dese are de guilt-y'. The fifth staff is the piano accompaniment, featuring a bass line with triplets and chords in the right hand.

men Dat car-ried Treemonisha a - way..... We went to de con-jur-ors

The second system of the musical score consists of five staves. The top four staves are vocal parts: the first and second staves are empty, the third staff has the lyrics 'men Dat car-ried Treemonisha a - way..... We went to de con-jur-ors', and the fourth staff is empty. The fifth staff is the piano accompaniment, featuring a bass line with chords and a right hand with chords and moving lines.

den, An' captured dem to - day..... What will we do wid dem?.....

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "den, An' captured dem to - day..... What will we do wid dem?....."

Chorus. rit. Punish them! Punish them! *Women. (Tremonisha silent)* Re-

rit. Punish them! Punish them! Re-

rit. Punish them!.....

rit. Punish them!.....

mf rit. a tempo

This system contains the second vocal line and piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Punish them! Punish them! Re-". The piano part includes dynamic markings: *mf*, *rit.*, and *a tempo*.

piu mosso

buke and beat them hard.

buke and beat them hard.

Men. (Shaking fists at Zozetrick 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 Zozetrick and Luddud raising their fists threateningly)

We will beat them hard.

We will beat them hard.

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature. The lyrics are: "You must beat them hard. Stop!" (top two staves), "You must beat them hard. (Men advance toward Zozetrick and Luddud raising their fists threateningly)" (middle two staves), and "We will beat them hard." (bottom two staves). The piano accompaniment consists of a grand staff with a treble and bass clef. It features a driving, rhythmic accompaniment with chords and moving lines. A "rit." (ritardando) marking is present in the final measure of the piano part.

(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

The second system of music features a vocal line and piano accompaniment. The vocal line is in a 2/4 time signature and contains the lyrics: "You will do e - vil for e - vil, If you strike them, you". The tempo is marked "Lento." with a quarter note equal to 92 (♩ = 92). The piano accompaniment is in a grand staff and features a steady, rhythmic accompaniment with chords and moving lines.

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

mf

The third system of music features a vocal line and piano accompaniment. The vocal line is in a 2/4 time signature and contains the lyrics: "know; Just give them... a severe lecture, And let them freely". The piano accompaniment is in a grand staff and features a steady, rhythmic accompaniment with chords and moving lines. A "mf" (mezzo-forte) dynamic marking is present in the piano part.

go.....

Zodsetrick. *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

rit. Treemonisha (more forcibly)

here! An - dy, make them free! (Andy does not move All look with surprise at Treemonisha) Make them free!

here!

here!

here!

ff rit.

(The others grunt their disapproval)

Un - n!

(Andy removes the ropes from Conjurers' wrists.)

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

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. Dynamics include a forte (*f*) marking and a *rall. e dim.* (rallentando and diminuendo) section towards the end of the piece.

Remus

Ne - er treat..... your neigh - bors wrong,..... By

The vocal line for Remus is written on a single staff. It begins with the lyrics "Ne - er treat..... your neigh - bors wrong,..... By" and continues into the next system.

The piano accompaniment for the first vocal line consists of two staves. It provides harmonic support for the vocal melody with various chordal textures and rhythmic patterns.

mak - ing..... them... feel... blue;..... Re-

The vocal line for Remus continues with the lyrics "mak - ing..... them... feel... blue;..... Re-".

The piano accompaniment for the second vocal line consists of two staves. It includes a *cresc.* (crescendo) marking, indicating a gradual increase in volume.

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mem - ber that..... the whole day long..... The Cre-

mf

This system contains the first two lines of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two sharps (F# and C#). The first line of piano accompaniment starts with a mezzo-forte (*mf*) dynamic marking.

a - tor is watch - ing you.....

f *mp* *mf*

This system contains the second two lines of music. The vocal line continues with lyrics. The piano accompaniment continues on two staves. Dynamics include forte (*f*), mezzo-piano (*mp*), and mezzo-forte (*mf*).

Nev - er do wrong for re - venge,.....

This system contains the third two lines of music. The vocal line continues with lyrics. The piano accompaniment continues on two staves.

In..... the day or night;.....

This system contains the final two lines of music on the page. The vocal line continues with lyrics. The piano accompaniment continues on two staves.

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;.....

Wrong is nev - er right, And it will..... nev - er be.....

rall. e dim. **Andante**

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with the lyrics "in their sight;....." followed by "You..... should". The piano accompaniment consists of chords and moving lines in both hands. A *cresc.* (crescendo) marking is placed above the vocal line and below the piano accompaniment.

rit. *a tempo*

nev - er think of wrong,..... For wrong..... is

The second system continues the musical score. The vocal line has the lyrics "nev - er think of wrong,....." followed by "For wrong..... is". The piano accompaniment includes a *rit.* (ritardando) marking above the vocal line and a *a tempo* marking below the piano accompaniment. A dynamic marking of *mp* (mezzo-piano) is also present.

Andante

nev - er..... right..... Wrong is nev - er

The third system begins with the tempo marking *Andante*. The vocal line has the lyrics "nev - er..... right....." followed by "Wrong is nev - er". The piano accompaniment features a *mf* (mezzo-forte) dynamic marking. The time signature changes to 3/4.

right, That is ve - ry true,..... Wrong is nev - er

The fourth system continues the musical score with the vocal line lyrics "right, That is ve - ry true,....." followed by "Wrong is nev - er". The piano accompaniment provides harmonic support with chords and moving lines.

right,..... and wrong you should not do. Wrong is nev-er

right, You will a - gree with me;..... Wrong is

nev - er right, And it will..... nev - er be.....

rall. e dim. *a tempo*

OCTET CHORUS. Andante

1st Soprano *p* *cresc*
 Wrong..... is nev-er right, That..... is ve - ry true;

2nd Soprano *p* *cresc*
 Wrong..... is nev-er right, That..... is ve - ry true;

1st Alto *p* *cresc*
 Do..... right,.....

2nd Alto *p* *cresc*
 Do..... right,.....

1st Tenor *p* *cresc*
 Do..... right,.....

2nd Tenor *p* *cresc*
 Wrong is nev-er right, That is ve - ry true;.....

1st Bass *p* *cresc*
 Wrong..... is nev - er right;.....

2nd Bass *p* *cresc*
 Wrong is nev - er right;.....

Andante
p *cresc*

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*

The musical score consists of several systems. The first system includes a vocal line with lyrics: "..... is never right, You will... agree with me; Wrong is nev-er right, And it". The piano accompaniment begins with a treble clef and a key signature of one sharp (F#). Dynamic markings include *cresc.*, *f*, and *rall. e dim*. The second system repeats the vocal line. The third system shows the vocal line with lyrics: "..... right,..... Do..... right, And". The fourth system repeats this. The fifth system shows the vocal line with lyrics: "right, You will a-gree with me;..... Do right, And". The sixth system shows the vocal line with lyrics: "is nev - er right,..... Do right, And". The seventh system shows the vocal line with lyrics: "is nev - er right,..... Do right, And". The piano accompaniment continues throughout, featuring chords and melodic lines in both hands.

The image shows a musical score for the song "Wrong Is Never Right". It consists of eight staves. The first seven staves are vocal lines, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "will... nev-er be..." (first two staves), "hap - py you will be..." (third, fourth, fifth, sixth, and seventh staves). Each vocal line is marked with "a tempo". The eighth staff is a piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It is also marked with "a tempo".

will... nev-er be.....

will... nev-er be.....

hap - py you will be.....

hap - py you will be.....

hap - py you will be.....

hap - py you will be.....

hap - py you will be.....

hap - py you will be.....

a tempo

TREEMONISHA.

No 23. ABUSE. Ensemble.

By SCOTT JOPLIN

Assai moderato *Andy.*

We should beat these men, Look

CHORUS. (People shaking fists and stamping feet as they speak to conjurers. Treemonisha silent.)

You.....
You.....
at their guilt - y grin. You.....
You.....

sempre ff 6 6

two..... low,.....

two..... low,.....

two..... low,.....

two..... low,.....

two..... low,.....

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

mean..... con - jur - ors! Now be

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!

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the words "good!" and "Be good!". The piano accompaniment consists of chords and simple melodic lines in the right hand, and a more active bass line in the left hand, including a sixteenth-note pattern.

Treemonisha

Do not a-buse them,--- they will be good, they will be

The second system of the score is titled "Treemonisha". It features a vocal line and piano accompaniment. The vocal line has a melodic contour with some grace notes and a dash indicating a breath or a pause. The piano accompaniment is more complex, with arpeggiated chords and flowing sixteenth-note patterns in both hands.

good.

The third system of the score shows the piano accompaniment for the word "good.". The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with arpeggiated chords.

TREEMONISHA.

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

A Lecture.

Bass Solo.

By SCOTT JOPLIN

Andante con espressione. $\text{♩} = 138$

mp

The first system of piano accompaniment features a treble and bass staff. The treble staff contains a series of chords in the left hand and a melodic line in the right hand. The bass staff provides a steady accompaniment with a mix of eighth and quarter notes. The tempo is marked 'Andante con espressione' with a quarter note equal to 138 beats per minute. The dynamic is marked 'mp'.

mp

The second system of piano accompaniment continues the musical texture. The treble staff has a more active melodic line with some grace notes. The bass staff maintains a consistent accompaniment. The dynamic remains 'mp'.

Ned

When vil - lains ram - ble far..... and near,..... To

mp f

The third system includes a vocal line for 'Ned' in the bass staff. The lyrics are 'When vil - lains ram - ble far..... and near,..... To'. The piano accompaniment continues in the treble and bass staves. The dynamic for the piano accompaniment is marked 'mp' and 'f'.

break the peo - ple's laws,.....

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'break', followed by quarter notes 'the', 'peo - ple's', and 'laws,.....'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

Their pun-ish-ment should be se-vere,..... With -

mp *f*

The second system continues the vocal line with 'Their pun-ish-ment should be se-vere,..... With -'. The piano accompaniment includes dynamic markings: *mp* (mezzo-piano) and *f* (forte). The right hand continues with eighth-note chords, while the left hand has a more active melodic line.

in the dev - il's..... claws.....

mp

The third system features the vocal line with 'in the dev - il's..... claws.....'. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano). The right hand has a melodic line with some grace notes, and the left hand continues with a steady accompaniment.

When vil - lains ram - ble far and near,

The fourth system concludes the vocal line with 'When vil - lains ram - ble far and near,'. The piano accompaniment maintains the eighth-note pattern in the right hand and a melodic line in the left hand.

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

vil - lains ram - bling we can hear, We

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note on 'vil' followed by a series of eighth notes for 'lains ram - bling we can hear, We'. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents (>).

have no chance to roam, When

The second system continues the vocal line with 'have no chance to roam, When'. The piano accompaniment features a more active melody in the right hand, with eighth and sixteenth notes, while the left hand provides harmonic support with chords.

heart - less villains are so near, We

The third system shows the vocal line with 'heart - less villains are so near, We'. The piano accompaniment has a flowing, melodic line in the right hand that often overlaps with the vocal line, and a more rhythmic bass line in the left hand.

dare not sleep at night, When we

The fourth system concludes the vocal line with 'dare not sleep at night, When we'. The piano accompaniment continues with a rhythmic pattern in the right hand and a steady bass line in the left hand.

have..... an aw - ful fear,..... We

keep..... a bril - liant light,..... When

ff.

mp rit. *a tempo*

vil - lains..... ram - ble far and near.....

mp rit. *a tempo*

mp

Detailed description: This is a musical score for a piece titled 'When Villains Ramble etc. 24=9.'. It consists of four systems of music. Each system includes a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are: 'have..... an aw - ful fear,..... We', 'keep..... a bril - liant light,..... When', 'vil - lains..... ram - ble far and near.....'. The score includes dynamic markings such as *ff.* (fortissimo), *mp rit.* (mezzo-piano, ritardando), and *a tempo*. The piano accompaniment features various textures, including chords, arpeggios, and melodic lines. The piece concludes with a final piano accompaniment system.

When vil - lains ram - ble

mp

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole note G2, followed by a quarter note A2, and then eighth notes B2, C3, and D3. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a half note G2 and quarter notes A2, B2, and C3. A dynamic marking of *mp* is placed above the piano part.

far..... and near,..... And cause..... great a -

f

Detailed description: This system contains measures 3 and 4. The vocal line continues with eighth notes E3, F3, and G3, followed by a quarter note A3, and then eighth notes B3, C4, and D4. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is placed above the piano part.

larm,..... We wish for them... a

mp

Detailed description: This system contains measures 5 and 6. The vocal line has a whole note G3, followed by a quarter note A3, and then eighth notes B3, C4, and D4. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mp* is placed above the piano part.

short..... ca-reer,..... Be-fore they do great.....

f

Detailed description: This system contains measures 7 and 8. The vocal line has a whole note G3, followed by a quarter note A3, and then eighth notes B3, C4, and D4. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is placed above the piano part.

harm. When vil - lains ram - ble

far and near, To treat oth - er peo - ple

bad, They should be despatched to the

oth - er sphere, To make old Sa-tan feel

mp

f

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

near..... We dare..... not sleep at

night,..... When we have..... an aw - ful

fear,..... We keep... a bril - liant light,..... When

vil - lains..... ram - ble far and near.....

TREEMONISHA.

No 25. CONJURORS FORGIVEN.

Ensemble.

By SCOTT JOPLIN

Assai moderato

Treemonisha

Will all of you for -

Andy

give these men for my sake? We hate to for -

give them, tho' we may for-give them for your sake.

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 Conjurers)

CHORUS: (All shake hands with Conjurers)

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.

Adagio assai.

mf

rall. e dim.

The piano introduction consists of two staves. The right hand features a melodic line with a long note on the first staff, followed by a series of eighth notes and a final half note. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a *rall. e dim.* marking.

Treemonisha

We ought to have a lead - er.....

mp

mf

The first vocal line is set in treble clef. The lyrics are "We ought to have a lead - er.....". The piano accompaniment is in the left hand, featuring chords and a rhythmic pattern. The dynamic markings are *mp* and *mf*.

In..... our... neigh - bor - hood,..... An en - er - get - ic

p

The second vocal line continues the melody. The lyrics are "In..... our... neigh - bor - hood,..... An en - er - get - ic". The piano accompaniment continues with chords and a rhythmic pattern. The dynamic marking is *p*.

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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

should,..... And all the peo - ple they have

rit. poco a poco

fooled,..... Be - cause..... they found they could.....

a tempo *mp*

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

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

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 *decresc.* will... sure-ly rise. We *cresc.*

f *decresc.* *p cresc.*

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

f *decresc.* *p cresc.*

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

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

decresc. *cresc.* *f* *decresc.* *cresc.* *f* *decresc.* *cresc.* *f* *decresc.* *cresc.* *f*

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?

mf

Men
Tenors I & II *f*

Basses I & II *f*

You,
You,

you,..... you,..... you,..... you!.....

you, you, you, you!

The first system consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line with lyrics. The bottom two staves are piano accompaniment lines. The lyrics are: "you,..... you,..... you,..... you!....." and "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

The second system consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line for Tenors. The third staff is a vocal line for Basses. The bottom two staves are piano accompaniment lines. The lyrics are: "Women may fol - low me ma-ny days long, But the men may think that I am wrong." and "No, No,". The piano accompaniment includes the instruction "*f* sempre".

Soprano *p*

We

Alto *p*

Tenor We
p

Bass *p*

We

no,..... no,..... no,..... no! We
no, no, no, no! We

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 we will..... be..... true. We *mf*

p we..... will..... be..... true. We *mf*

p we will..... be true. We *mf*

p we will be..... true. We..... *mf*

p all a - gree..... to..... trust you,..... And *mf sempre*

p all a - gree..... to..... trust you,..... And *mf sempre*

p all a - gree..... to..... trust you,..... And *mf sempre*

p all..... a - gree..... to..... trust you, And *mf sempre*

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* 3 3 3 3 3 3 3 3

this en - light - ened day,..... So let us all..... get...

rit. poco a poco *rit. poco a poco* 3 3 3 3 3 3 3 3

bu - sy,..... When once..... we've found the way.....

a tempo *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.....

f *rall. e dim.*

mp a tempo
 We want you as our lead-er,..... We want you as our lead-er,.....

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

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

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.

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 *p*

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 true. We all *p* a - gree..... to..... trust
mf true. We all *p* a - gree..... to..... trust
mf true. We all *p* a - gree..... to..... trust
mf true. We all *p* a - gree..... to..... trust

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 you,..... And we..... will..... be..... true.....

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,

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.....
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.)

(Salute partners.)
Treemonisha.

(Slow Drag forward.)

(All stop.)

(Slow Drag backward.)

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(All stop.) (All look to right.) (All Slow Drag sideways to right.)

All..... of you stop. Look to your right and do the drag,

mf

(Slow Drag sideways to left.)

drag, drag. To..... your left,

f

(All stop.) (Salute partners.)

to..... your left, that's the way.

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

(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*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include 'cresc.' and 'f'.

(All hop.) (All skip.) (Slow drag forward.)

Hop and skip, now do that slow,.....

Hop and skip, now do that slow,.....

p

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are marked with accents and slurs. The piano accompaniment includes dynamic markings like 'p'.

(All dance.)

do that slow drag. Dance..... slow-ly,

do that slow drag. Dance slow-ly,

mf

Detailed description: This system contains two vocal staves and a piano accompaniment. The piano accompaniment features a 'mf' dynamic marking.

(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

(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,

Treemonisha.

(All stop, put right hand to ear and listen to music.)

(All hop.)

(All skip.)

cresc. *f*

Lis-ten to..... that rag, Hop and skip, now

Lucy. cresc. *f*

Lis-ten to..... that rag, Hop and skip, now

Sopranos cresc. *f*

Lis-ten to..... that rag, Hop and skip, now

Altos cresc. *f*

Lis-ten to..... that rag, Hop and skip, now

Tenors cresc. *f*

Lis-ten to..... that rag, lis-ten to that rag, Hop and skip, now

Basses cresc. *f*

Lis-ten to..... that rag, lis-ten to that rag,

cresc. *f*

(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

Treemonisha. (All Schottische.)

Musical score for the first system of 'Treemonisha'. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Move a - long, don't". The piano accompaniment includes dynamic markings *f* and *mf*. The key signature has one flat, and the time signature is 2/4.

(All Slow Drag.)

Musical score for the second system of 'Treemonisha'. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "stop, don't stop danc - ing, Drag a -". The piano accompaniment includes dynamic markings *f* and *mp*. The key signature has one flat, and the time signature is 2/4.

(All stop.)

Musical score for the third system of 'Treemonisha'. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "long, stop,". The piano accompaniment includes a dynamic marking *f*. The key signature has one flat, and the time signature is 2/4.

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

mp

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics: "Move a - long, don't stop, Don't". The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. A dynamic marking of *mp* is placed above the piano part.

(All Slow Drag.)

stop danc - ing, drag a - long,

mp

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics: "stop danc - ing, drag a - long,". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mp* is present.

(All Schottische.)

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

mp

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics: "do - ing the real slow drag..... Move a -". The piano accompaniment continues. A dynamic marking of *mp* is present.

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

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics: "long, don't stop, don't stop danc - ing". The piano accompaniment continues with the same rhythmic accompaniment.

(All Slow Drag.)

(All stop.)

Drag a - long, Stop!

mp *f*

(All Schottische.)

Move a - long, don't

mp

(All Slow Drag.)

stop, don't stop danc - ing, Drag a -

f *mf*

long, do - ing the real slow drag.

molto cresc. *ff*

(All march, doing the dude walk.)

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

Match - 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

(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

Treemonisha
 (All stop, put right hand to ear and listen to music.)

(All hop.)

Treemonisha
cresc. *f*
 Lis - ten to..... that rag. Hop and

Lucy
cresc. *f*
 Lis - ten to..... that rag. Hop and

Sopranos
cresc. *f*
 Lis - ten to..... that rag. Hop and

Altos
cresc. *f*
 Lis - ten to..... that rag. Hop and

Tenors
cresc. *f*
 Lis - ten to..... that rag, lis ten to that rag. Hop and

Basses
cresc. *f*
 Lis - ten to..... that rag, lis - ten to that rag.

cresc. *f*

(All skip.) *p*(All Slow Drag)

skip, now do that slow.....

skip, now do that slow.....

skip, now do that slow.....

skip, now do that slow.....

skip, now do that slow..... O,

p

now do the drag real slow,

(All stop.) *f sempre* (Curtain down)

do that slow drag, slow - 0 - 0 - 0.....

f sempre

do that slow drag, slow - 0 - 0 - 0.....

f sempre

do that slow drag, slow - 0 - 0 - 0.....

f sempre

do that slow drag, slow - 0 - 0 - 0.....

f sempre

do that slow drag, slow - 0 - 0 - 0.....

f sempre

now do the real slow drag, slow - 0 - 0 - 0.....

f sempre

End of Opera.