

TREMONISHA



OPERA

in Three Acts

Words and Music

BY

SCOTT JOPLIN.



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TREEMONISHA

Opera in Three Acts

WORDS AND MUSIC BY

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 |
|--|--|--|

CONTENTS.

| | Page |
|---|------|
| Act 1. | |
| No 1. OVERTURE | 5 |
| ” 2. The Bag of Luck. | 20 |
| ” 3. The Corn-Huskers | 32 |
| ” 4. We're Goin' Around | 35 |
| ” 5. The Wreath | 49 |
| ” 6. The Sacred Tree. | 52 |
| ” 7. Surprised | 66 |
| ” 8. Treemonisha's Bringing Up | 67 |
| ” 9. Good Advice | 75 |
| ” 10. Confusion | 86 |
| Act 2. | |
| ” 11. Superstition | 103 |
| ” 12. Treemonisha in Peril | 112 |
| ” 13. Frolic of the Bears | 120 |
| ” 14. The Wasp Nest | 129 |
| ” 15. The Rescue. | 133 |
| ” 16. We will Rest Awhile | 136 |
| ” 17. Going Home | 139 |
| ” 18. Aunt Dinah has Blowed de Horn | 142 |
| Act 3. | |
| ” 19. Prelude to Act 3 | 148 |
| ” 20. I want to see my child | 152 |
| ” 21. Treemonisha's Return | 156 |
| ” 22. Wrong is Never Right | 168 |
| ” 23. Abuse | 179 |
| ” 24. When Villains Ramble Far and Near | 182 |
| ” 25. Conjuror's Forgiveness | 191 |
| ” 26. We will Trust You as our Leader | 195 |
| ” 27. A Real Slow Drag | 215 |

TREEMONISHA.

No 1. Overture.

By SCOTT JOPLIN

Allegretto. (♩ = 92)

First system of musical notation for piano, featuring treble and bass staves with various chords and melodic lines.

Second system of musical notation for piano, continuing the piece with complex harmonic structures.

Third system of musical notation for piano, showing further development of the musical themes.

Fourth system of musical notation for piano, featuring intricate chordal textures.

Meno mosso

Fifth system of musical notation for piano, marked *Meno mosso*. It includes dynamic markings *mp* and *f*, and features a prominent sixteenth-note pattern in the bass line.

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 quarter note equal to 84 (♩ = 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 quarter note equal to 92 (♩ = 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 with various accidentals (sharps and naturals). The bass line provides harmonic support with similar rhythmic patterns.

f

The second system continues the piece. The upper staff shows a melodic line with accents 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 is characterized by a very forte (*ff*) dynamic and a 'Sempre' marking. The upper staff features a series of chords and moving lines, while the lower staff has a steady bass line.

rall. e dim.

The fourth system shows a change in mood with a 'rall. e dim.' (rallentando e diminuendo) marking. The melodic lines in both staves become more spacious and the overall volume decreases.

a tempo

The fifth system returns to the original tempo with an 'a tempo' marking. It features complex rhythmic patterns, including triplets and sextuplets, in both the upper and lower staves.

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 similar rhythmic pattern with triplets. 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 provides harmonic support with chords and moving lines. 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. A dynamic marking of *f* (forte) is placed above the bass staff, followed by the instruction *rit.* (ritardando). The system concludes with the instruction *a tempo* above the treble staff and a dynamic marking of *mp* (mezzo-piano) 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 features a rhythmic accompaniment with triplets. A dynamic marking of *f* (forte) is placed above the bass staff.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a rhythmic accompaniment. Dynamic markings of *p* (piano) and *mf* (mezzo-forte) are placed above the bass staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a half note, a quarter note, and a half note, followed by a half note with a flat. The lower staff is in bass clef and contains a bass line with a quarter note, a half note, and a quarter note, followed by a half note with a flat. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff features a long, sweeping melodic line with a slur over the entire phrase, containing a series of eighth and sixteenth notes. The lower staff provides harmonic support with chords and single notes. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with a slur, featuring a mix of eighth and sixteenth notes. The lower staff continues the harmonic accompaniment. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff features a long, sweeping melodic line with a slur, containing a series of eighth and sixteenth notes. The lower staff provides harmonic support. The text *ad lib.* is written in the left margin of the system. The system concludes with a double bar line.

The fifth system of musical notation consists of two staves. The upper staff contains a melodic line with a slur, featuring a mix of eighth and sixteenth notes. The lower staff contains a bass line with a slur, featuring a mix of eighth and sixteenth notes. The dynamic marking *mp* is written in the left margin. The system concludes with a double bar line.

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 treble and bass staves with various musical notations.

Fourth system of musical notation, featuring treble and bass staves with dynamic markings such as *f*.

Fifth system of musical notation, including a tempo marking $(\text{♩} = 92)$ and dynamic markings such as *f*.

(♩ = 92)

mf

cresc. poco a poco

Meno mosso

f *mp* *f* *mp*

R.H. L.H.

Adagio (♩ = 108)

First system of the musical score. The right hand (treble clef) features a complex, dense texture of chords and arpeggios, with some notes held across measures. The left hand (bass clef) plays a steady, rhythmic accompaniment of eighth notes. The dynamic marking *f* and the instruction *Sempre* are present.

Second system of the musical score. The right hand continues with dense chordal textures, including some triplets. The left hand maintains the eighth-note accompaniment. The dynamic marking *pp* is visible at the beginning of the system.

Third system of the musical score. Similar to the first system, it features dense chordal textures in the right hand and a steady eighth-note accompaniment in the left hand.

Fourth system of the musical score. The right hand has dense chordal textures, and the left hand continues with the eighth-note accompaniment. The dynamic marking *pp* is present.

Fifth system of the musical score. The right hand features dense chordal textures, and the left hand continues with the eighth-note accompaniment. The dynamic marking *pp* is present.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

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 various rhythmic and melodic lines.

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 and an accent (^) over the first note. The second measure has a mezzo-forte *mf* dynamic. The third measure has a forte *fz* dynamic and 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 the score shows a piano introduction. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Meno mosso

The second system begins with a forte (*f*) dynamic marking. The bass staff features a prominent sixteenth-note pattern with a '6' fingering. The treble staff has chords and some melodic fragments.

The third system includes a mezzo-piano (*mp*) dynamic and a *cresc.* (crescendo) marking. The phrase *poco a poco* is written above the bass staff. The bass staff continues with the sixteenth-note pattern, and the treble staff has chords.

The fourth system features fortissimo (*fz*) and mezzo-forte (*mf*) dynamics. The bass staff has a rhythmic accompaniment with eighth notes, and the treble staff has chords and some melodic lines.

The fifth system includes a forte (*f*) dynamic marking. The bass staff has a sixteenth-note pattern with a '6' fingering. The treble staff has chords and some melodic lines.

The sixth system includes markings for the right hand (*R.H.*) and left hand (*L.H.*). The bass staff has a sixteenth-note pattern with a '6' fingering. The treble staff has chords and some melodic lines.

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

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and slurs, while the lower staff provides a rhythmic accompaniment. The dynamics range from mezzo-piano (mp) to forte (f), with a crescendo and a 'poco a poco' (gradual) increase in volume.

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

Piu mosso

fz *f*

This system is marked 'Piu mosso' (faster). It consists of two staves. The upper staff has a melodic line with slurs and ornaments, and the lower staff has a rhythmic accompaniment with accents. The dynamics are marked with *fz* and *f*.

ff sempre

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

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

accel.

This system is marked 'accel.' (accelerando). It consists of two staves. The upper staff has a melodic line with slurs and ornaments, and the lower staff has a rhythmic accompaniment with accents. The dynamics are marked with *f* and *ff*.

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

Musical score for Monisha's first line, including piano accompaniment with 'rit.' and 'a tempo' markings.

poco a poco

Zodsetrick. a tempo

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

Musical score for Ned's first line, including piano accompaniment with 'poco a poco' and 'a tempo' markings.

Monisha,
(Reaching for bag) Ned (angrily)

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

Musical score for Monisha and Ned's second line, including piano accompaniment with 'piu cresc.' and 'f' markings.

Zodsetrick.

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

Musical score for Zodsetrick's line, including piano accompaniment with 'f' and 'mf' markings.

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 harmonic structure with many accidentals and includes triplet markings in the right hand.

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 with the lyrics "I've come back, my dear child, to hear what you say, Go". The bottom two staves are the piano accompaniment. The piano part features a complex harmonic structure with many accidentals and includes triplet markings in the right hand. Dynamics include forte (*f*) and mezzo-piano (*mp*).

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, with lyrics "on with your sto - ry, I can't stay all day. You have lived with - out". The bottom two staves are the piano accompaniment. The tempo is marked "Più mosso" with a quarter note equal to 88 beats per minute. The dynamics include 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, with lyrics "working for ma - ny years,..... All by your tricks of con - ju -". The bottom two staves are the piano accompaniment, continuing the complex harmonic structure with many accidentals and triplet markings.

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

can't fool Treemonisha She has a lev-el head.

più mosso ♩ = 88

She is the on - ly ed - u - ca - ted per - son of..... our race, For

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

rit.

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

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

rit.

morendo

TREEMONISHA.

No 3. "THE CORN-HUSKERS."

By SCOTT JOPLIN

Chorus of Corn-Huskers in distance.

Largo

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.

Remus.

Hel - lo! Hel - lo! We've come to husk de

Basses I & II.

Hel - lo! We've come to husk de

Adagio. ♩ = 84

Treemonisha.

corn. Shall we have a Ring - play be - fore we work to -

corn.

corn.

corn.

Adagio. ♩ = 84

Corn-Huskers.

day? Yes, and we'll stay the whole day long.....

Yes, and we'll stay the whole day long.....

Yes, and we'll stay the whole day long.....

Yes, and we'll stay the whole day long.....

mf

TREEMONISHA.

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 in sequence. 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.
 Go - in' a - round. Swing...
 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,
 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 piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

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 piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. A dynamic marking 'fz' is present in the piano part.

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.

mf

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

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

.... her gent-ly, - Go - in' a-round, Keep on go - in' a-round, 'round.

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

fz

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

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

Andy. 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 the melody with the lyrics: "Swing, swing, go - in' a-round, Keep on a-go - in' a - round, keep a-go - in'round" repeated on all four staves. The piano part continues with a steady 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, featuring a rhythmic pattern of eighth and sixteenth notes.

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 the rhythmic pattern and ending with a dynamic marking of *f sempre*.

They sit around the corn and begin husking slowly.

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

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

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

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

R.H.

L.H.

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 key signature is one sharp (F#) and the time signature is 4/4. The music continues with the same simple, folk-like style.

TREEMONISHA

No. 5. THE WREATH.

Treemonisha, Lucy, Monisha and Chorus.

By SCOTT JOPLIN

Lento. M.M. ♩ = 66

mf

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The music is in a minor key and begins with a mezzo-forte (mf) dynamic.

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

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

mf

Treemonisha's vocal part is written on a single staff. The lyrics are: "You girls are wear-ing wreaths on your heads, And I am". The piano accompaniment continues below, with a mezzo-forte (mf) dynamic.

Lucy.

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

con espressione

Lucy's vocal part is written on a single staff. The lyrics are: "wear - ing a bon - net in - stead. You should wear a". The piano accompaniment continues below, with a *con espressione* marking.

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

The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand. The piece concludes with a final chord.

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 consists of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part includes various chords and melodic lines, with some triplets in the right hand.

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 continues with similar textures, featuring triplets and sustained chords.

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

The third system has the lyrics "near that... sa - cred tree, And the ba - by's". The piano accompaniment continues with a steady accompaniment of chords and moving lines.

cry - ing seemed to be Some - where

The fourth system concludes the page with the lyrics "cry - ing seemed to be Some - where". The piano accompaniment includes dynamic markings: *f* (forte) and *dim.* (diminuendo) in the first measure, and *p* (piano) in the final measure.

near that sa - cred tree.

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics "near that sa - cred tree." are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand contains several triplet patterns, while the left hand provides a steady bass line. Dynamics include *sf* (sforzando) and *mp* (mezzo-piano).

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

The second system continues the vocal line with the lyrics "I called to Ned and said, 'Wake up, A". The piano accompaniment features a more active right hand with chords and moving lines. Dynamics include *sf*, *mp*, and *cresc.* (crescendo).

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

The third system continues the vocal line with the lyrics "ba - by is cry - ing out - side the door?" But. The piano accompaniment has a more somber feel with sustained chords. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo).

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

The fourth system concludes the vocal line with the lyrics "Ned said, 'You have dreamed e - nough,' And went to". The piano accompaniment features a final cadence with sustained chords. Dynamics include *mp*.

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

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

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

f *dim.*

seemed to be some - where near that

mp

sa - cred tree. It was

mf rit.

twelve o'clock, or just..... be - fore,..... When the rain fell

mf a tempo

hard..... and fast,..... The ba-by's cries I heard..... no

more,..... It had gone to sleep... at last..... And

ve - ry qui - et it seemed to be, Some - where

ben marcato

near that sa - cred tree, And ve - ry qui - et it

p

seemed to be,..... Some - where near that sa - cred tree.

cresc. *mp*

Ten o' - clock next

p

morn - ing,..... The hot sun..... was shin - ing,..... And the

mf
a tempo
rit.

Detailed description: This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "morn - ing,..... The hot sun..... was shin - ing,..... And the". The piano accompaniment consists of two staves (treble and bass clefs). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Performance markings include *mf* (mezzo-forte), *a tempo*, and *rit.* (ritardando).

dar - ling lit - tle ba - by..... I real - ly had for -

p

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "dar - ling lit - tle ba - by..... I real - ly had for -". The piano accompaniment continues with similar melodic and harmonic patterns. A performance marking of *p* (piano) is present.

got - ten;..... But I could hear the hum - ming bee,.....

cresc.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "got - ten;..... But I could hear the hum - ming bee,.....". The piano accompaniment features a more active melodic line in the right hand. A performance marking of *cresc.* (crescendo) is present.

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

a tempo
p a tempo

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "Some - where near that sa - cred tree, But I could hear the hum - ming". The piano accompaniment continues with a melodic line in the right hand. Performance markings include *a tempo* and *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 music. The vocal line begins with the lyrics 'ba - by's cries..... And as I list-ened, it seemed to'. The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#). The piano part includes a *cresc.* (crescendo) marking.

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 music. The vocal line continues with 'be, Some - where near that sa - cred tree; And as I'. The piano accompaniment features a *f* (forte) dynamic marking and a *p a tempo* (piano ad tempo) marking.

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 music. The vocal line continues with 'list - ened, it seemed to be,..... Some - where near that sa - cred'. The piano accompaniment features *cresc.*, *mf* (mezzo-forte), and *p* (piano) dynamic markings.

tree. I came out in the

mf *mp*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with 'tree. I came out in the'. The piano accompaniment features *mf* and *mp* (mezzo-piano) dynamic markings.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The lyrics are "yard to see,..... And find out where the child could". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a time signature of 4/4. It features a steady bass line and a more active treble line with chords and moving lines.

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

The second system continues the musical score. The vocal line has the lyrics "be;..... And there, in rags, the ba - by laid,.....". The piano accompaniment continues with similar harmonic and rhythmic patterns, providing a supportive background for the vocal melody.

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

The third system of the score features the lyrics "Sheltered by that tree's cool shade..... I found it". The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano), indicating changes in volume. The vocal line continues with a melodic line that fits the lyrics.

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

The final system on the page contains the lyrics "where I thought 'twould be, There be - side..... that sa - cred". The piano accompaniment features a consistent rhythmic pattern in the bass line and chordal textures in the treble line. The vocal line concludes the phrase with a melodic flourish.

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

cresc.

side that sa - cred tree. I

rit. *f* *a tempo mf*

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

mf

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

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

ben marcato

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, F#5, and G5. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a steady accompaniment. The tempo marking *ben marcato* is placed above the piano part.

leaf, but leave them be On that dear old

Detailed description: This system contains the third and fourth lines of music. The vocal line 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, F#5, and G5. The piano accompaniment continues with similar rhythmic patterns.

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 line has a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with quarter notes E5, F#5, and G5. The piano accompaniment includes a dynamic marking *p* (piano).

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

cresc. *mp*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with quarter notes E5, F#5, and G5. The piano accompaniment includes dynamic markings *cresc.* (crescendo) and *mp* (mezzo-piano).

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

mp *cresc.*

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics 'The rain or the burn-ing sun, you see,.....' are written below the vocal line. The piano part features chords and moving lines in both hands, with dynamic markings *mp* and *cresc.* indicating a gradual increase in volume.

..... 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 line continues with the lyrics '..... Would have sent you to your grave,..... But the sheltering leaves of'. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamic markings *mf*, *dim.*, and *mp* are present.

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

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics 'that..... old tree,..... Your pre - cious life did save.....'. The piano accompaniment continues with chords and moving lines.

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

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics '..... So now with me..... you must..... a -'. The piano accompaniment features a prominent triplet of eighth notes in the right hand. The system concludes with a final chord in the piano part.

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 and piano parts. The lyrics are "gree, Not to harm that sa cred". The piano accompaniment includes dynamic markings: *mp* (mezzo-piano) and *f* (forte). The musical texture is consistent with the previous systems.

tree.

The fourth system concludes the piece with the vocal line and piano accompaniment. The lyrics are "tree.". The piano accompaniment includes dynamic markings: *p* (piano), *morendo* (decrescendo), and *pp* (pianissimo). The music ends with a final chord and a fermata.

TREEMONISHA

No. 7. SURPRISED.

By SCOTT JOPLIN

Lento. M.M. ♩ = 66

Treemonisha.

I am greatly sur- prised to

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

The piano introduction consists of two staves. The right hand begins with a melody in the treble clef, marked *mf* (mezzo-forte). The left hand provides a harmonic accompaniment in the bass clef. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The tempo is marked 'Lento' with a metronome marking of 60 beats per minute.

Recit: Monisha

The first line of the vocal part is a recitative for Monisha. The lyrics are: "We brought you up to be-lieve that we". The piano accompaniment is in the same key and tempo as the introduction, marked *mf* and *lento*. The vocal line is written in a single treble clef staff.

The second line of the vocal part continues the recitative. The lyrics are: "were your real pa - rents, We saw noth - ing wrong in do - ing". The piano accompaniment continues with the same harmonic support, marked *mf* and *lento*. The vocal line is written in a single treble clef staff.

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

This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The piano part begins with a piano (*p*) dynamic marking.

Call - ing on some friends, we told them that you were our first-born And that

This system contains the next two lines of music, continuing the vocal melody and piano accompaniment.

I in-tend-ed to stay at their house for eight weeks for the ben-e-fit of my

mf

This system contains the next two lines of music. The piano part begins with a mezzo-forte (*mf*) dynamic marking.

health. We pre-sent-ed to our old friends six bush-els of corn and

This system contains the final two lines of music on the page, including a triplet in the vocal line.

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.....

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

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

rit. *a tempo*

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

years on-ly three, You were the most content- ed while play- ing near that tree. Mo-

nish - a first I named you, The hon - or was for me. Tree-mo-

rit. poco a poco 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 directions *All rise.* and *poco rit.*

CHORUS
Sopranos
Altos
Tenors

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

Lento con espressione. M.M. ♩ = 60

rit.
 yes, ah feel..... lak I've been re - deemed....
rit.
 yes, ah feel..... lak I've been re - deemed....
rit.
 yes, ah feel lak I've been re - deemed....
rit. *Parson Alltalk.*
 yes, ah feel..... lak I've been re - deemed.... Aint yer glad yer have

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 tempo marking "rit." (ritardando) is placed above the first three vocal staves. The piano accompaniment features a steady bass line and chords in the right hand. The system concludes with the lyrics "Aint yer glad yer have".

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 continues with four vocal staves and piano accompaniment. The lyrics are: "O yes, om glad ah have been re - deemed....". The tempo marking "rit." is placed above each of the four vocal staves. The piano accompaniment continues with similar harmonic support. The system concludes with the lyrics "been.... re - deemed? O yes, om glad ah have been re - deemed....".

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

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.....

The first system consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line has a melodic line with a long note on 'Be' and a dotted line for 'cause'. The piano accompaniment features a steady bass line and chords in the right hand.

Parson Alltalk

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

mp

Double Bass

The second system includes a vocal line in bass clef and a piano accompaniment. The piano part has a treble clef with chords and a bass clef with a rhythmic bass line. The vocal line has a melodic line with a long note on 'Don't' and a dotted line for 'harm'. The tempo marking *mp* is present.

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

cresc. *mf*

The third system includes a vocal line in bass clef and a piano accompaniment. The piano part has a treble clef with chords and a bass clef with a rhythmic bass line. The vocal line has a melodic line with a long note on 'O' and a dotted line for 'harm'. The tempo marking *cresc.* and *mf* are present.

(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 consists of two staves (treble and bass clefs) with a key signature of one sharp. The tempo marking "a tempo" is placed above the piano part.

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 staves and two piano staves. The lyrics are "yes, om glad..... ah have been re - deemed.....". The tempo marking "rit." (ritardando) is placed above the piano part in several locations. The piano accompaniment continues with chords and melodic lines in both hands.

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..... *Parson Alltalk* 0

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.....

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?

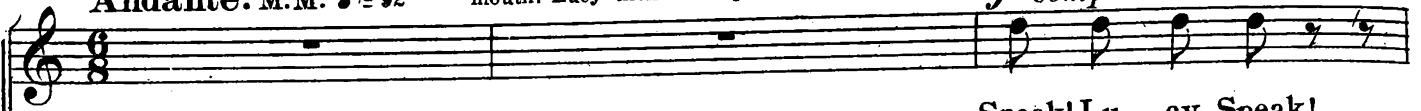
1st Bass
What's wrong, Lu - cy?

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.

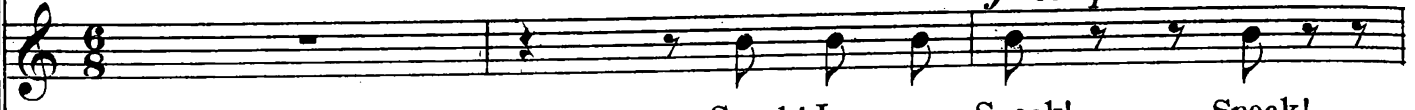
Andante. M.M. ♩ = 92

f sempre



Speak! Lu - cy, Speak!

f sempre



Speak! Lu - cy, Speak! Speak!

f sempre



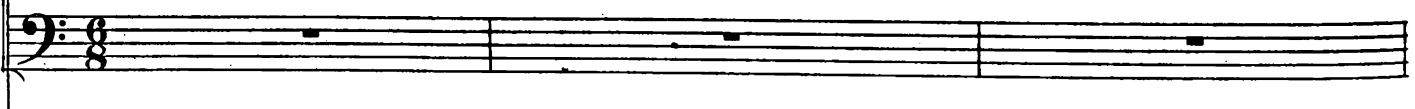
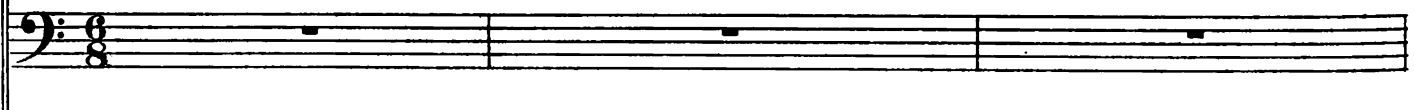
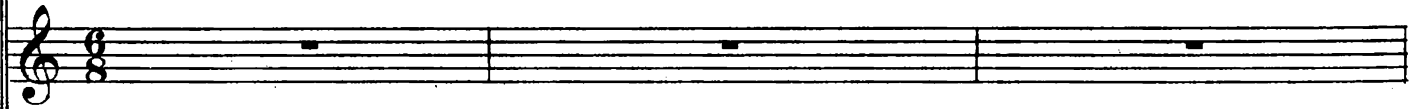
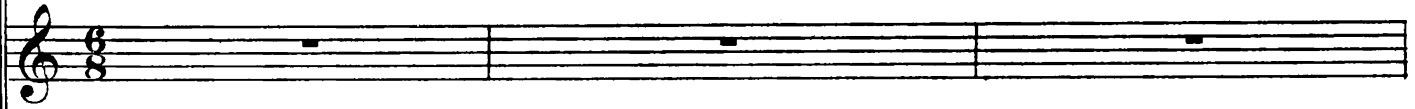
Speak! Lu - cy, Speak! Speak! Speak!

mf cresc.

f sempre



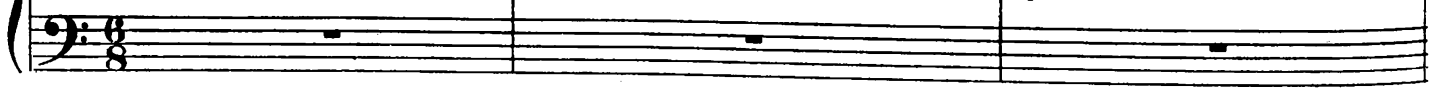
Speak! Lu - cy, Speak! Speak! Speak! Speak!



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.

Lucy.

speak to me!..... Zodzetrick an'Lud-dud

speak to me!.....

speak to me!.....

speak to me!.....

Speak, Speak, Speak to me!.....

Speak, Speak, Speak to me!.....

Speak to me!.....

Speak to me!.....

p

The musical score consists of ten staves. The first seven staves are vocal parts in treble clef, each with lyrics. The eighth and ninth staves are bass clef parts, also with lyrics. The final staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part includes a dynamic marking of *p* (piano) and features complex chordal textures and melodic lines.

cresc. *mf*

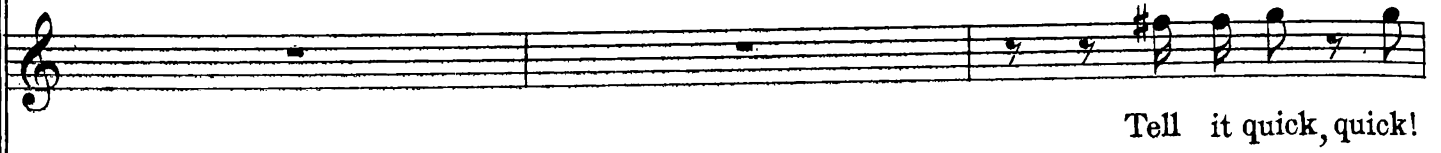
have tied a han'kerchief over Treemonisha's mouth, An' have

cresc. *mf*

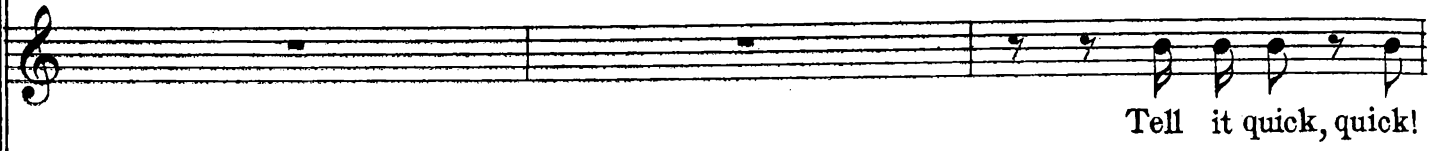
CHORUS



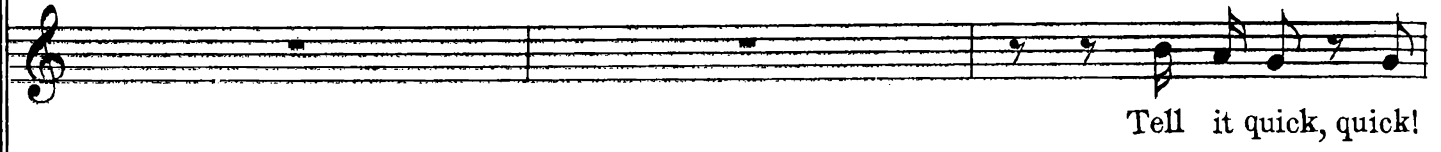
tied her han's be - hind her jes' lak dey tied mine. Tell it quick, quick!



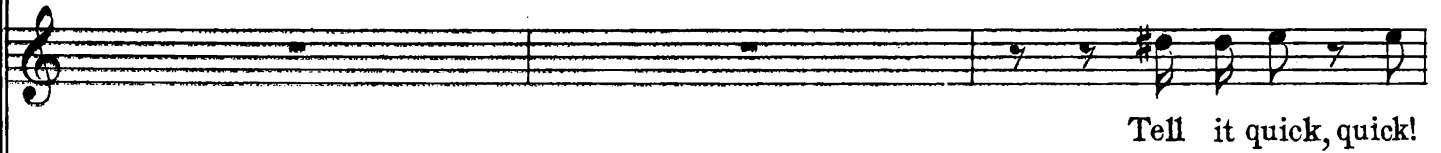
Tell it quick, quick!



Tell it quick, quick!



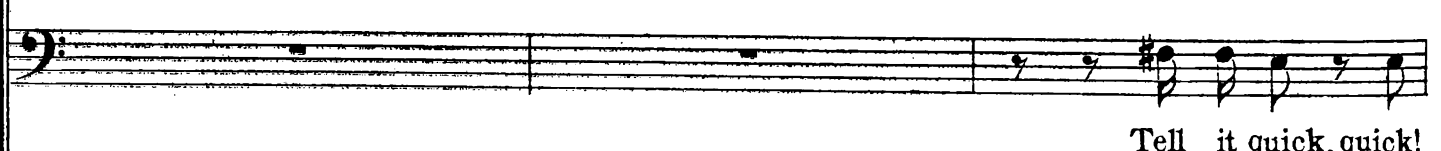
Tell it quick, quick!



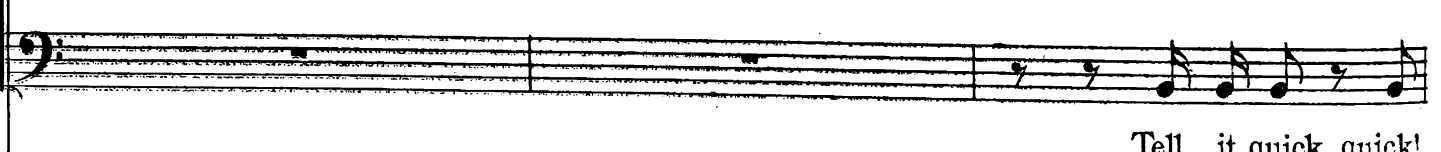
Tell it quick, quick!



Tell it quick, quick!



Tell it quick, quick!



Tell it quick, quick!



Lucy.

Tell it quick! An' 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!.....

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 seven vocal staves and a piano accompaniment. The first four vocal staves each begin with a rest followed by a dense, textured block of sound, with the vocal line starting on a dotted line below the staff labeled 'O!'. The fifth and sixth staves are empty. The seventh staff is in bass clef and contains the text '(Ned comes running from the field)' and 'Ned.' above a similar textured block, followed by 'Hey!.....' above a melodic line. The piano accompaniment at the bottom features a complex, chromatic melody in both hands, with various accidentals (sharps, flats, naturals) and a wide range of notes.

The musical score is arranged in a system with four vocal staves at the top, followed by two empty vocal staves, and a piano accompaniment at the bottom. The vocal parts are marked with 'O!' and have dotted lines indicating breath marks. The piano part features a complex rhythmic accompaniment with many sixteenth notes and rests. The lyrics are: 'Monisha, speak! Where is Treemonisha an'de boys?' The score is in 2/4 time and includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

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 contains 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 -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

(Curtain down.)

head.....

head.....

head.....

ff sempre

The second system begins with the instruction "(Curtain down.)" and shows three vocal staves with the word "head....." written below them. The piano accompaniment continues with a more complex rhythmic pattern, including sixteenth and thirty-second notes. The dynamic marking *ff sempre* is present. 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

The musical score consists of five systems of piano accompaniment, each with a treble and bass staff. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score includes the following dynamic markings and performance instructions:

- mp* (mezzo-piano) at the beginning of the first system.
- cresc.* (crescendo) in the second system.
- f* (forte) in the third system.
- rit. e dim.* (ritardando and decrescendo) in the third system.
- a tempo mp* (allegretto mezzo-piano) in the fourth system.
- mf* (mezzo-forte) and *p* (piano) in the fifth system.

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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 melodic line with eighth notes and chords, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of piano introduction. Includes the instruction "(Curtain rises)" above the staff. The musical notation continues with similar melodic and rhythmic patterns as the first system.

Sopranos CHORUS (With closed lips)

Vocal staves for the chorus and Simon. The chorus parts (Sopranos, Altos, Tenors, Basses) consist of a single note held for the duration of the phrase, with the instruction "(With closed lips)". Simon's part is a melodic line 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 phrase. Starts with a mezzo-piano (mp) dynamic. The right hand has a melodic line with eighth 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. 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

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

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

mp

Un-hun-n

Un-hun-n

Un-hun-n

Un-hun-n

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.....

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 musical score for the 'Women' section consists of five staves. The top two staves are vocal lines for women, both with the lyrics 'She's a stranger....'. The third staff is a vocal line with the lyric 'here.'. The bottom two staves are piano accompaniment, featuring a melody with triplets and a bass line.

Conjurers
 Sopranos
 Hey!.....
 Altos
 Hey!.....
 Tenors
 Hey!.....
 Basses
 Hey!.....
 Hey!.....
 Luddud
 Hey!.....
 Hey!.....
 Luddud

(Enter Zozetrick, Luddud and Treemonisha.)

cresc.
sf
sf

The musical score for the 'Conjurers' section features five vocal staves and piano accompaniment. The vocal staves are for Sopranos, Altos, Tenors, and Basses, each with the lyric 'Hey!.....'. A fifth vocal staff is for Luddud, with the lyric 'Hey!.....' appearing twice. The piano accompaniment includes a melody with triplets and a bass line with dynamic markings *cresc.* and *sf*.

Conjurors Sopranos

We are lis - 'nin?

Altos

We are lis - 'nin?

Tenors

We are lis - 'nin?

Luddud

Basses

Lis - 'en! Lis - 'en! Ev - 'ry - bod - y lis - 'en! We are lis - 'nin?

Zodzetrick

Dat's de truth.

Luddud

Dis here gal 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, each with a treble clef. The first staff has a vocal line with a few notes and rests, with the lyrics 'Wōmen' and 'Pun-ish her!' written below it. The second staff has a similar vocal line with the lyrics 'Pun-ish her!' below it. The third staff is empty. The fourth staff is a bass line with a bass clef, containing the lyrics 'boy laks dat gal, but we're go - in' to pun-ish her jus' de'. The fifth staff is a grand staff (treble and bass clefs) with piano accompaniment.

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, each with a treble clef. The first staff has a vocal line with a few notes and rests, with the lyrics 'same.....' written below it. The second staff has a similar vocal line with the lyrics 'Come on ev - 'ry-bo - dy to de brush ar - bor, ... dis' written below it. The third staff is empty. The fourth staff is a bass line with a bass clef, containing the lyrics 'same..... Come on ev - 'ry-bo - dy to de brush ar - bor, ... dis'. The fifth staff is a grand staff (treble and bass clefs) with piano accompaniment.

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.)

mf *mp*

(Bears.)

Oo - -

cresc.

ar!

f *mp* *a tempo*

Oo - ar!

cresc. *f sempre*

This system shows the first vocal line and piano accompaniment. The vocal line begins with a whole note 'Oo' followed by a half note 'ar!'. The piano accompaniment features a complex texture with many beamed sixteenth notes in both hands. Dynamics include a *cresc.* marking and a *f sempre* marking.

Oo - ar! Oo -

This system continues the vocal line with 'Oo - ar!' and 'Oo -'. The piano accompaniment continues with similar rhythmic patterns. There are several accents (^) placed over notes in both the vocal and piano parts.

ar!

p

This system features the vocal line with 'ar!'. The piano accompaniment has a *p* (piano) dynamic marking. The piano part continues with beamed sixteenth notes and some longer note values.

mf *f sempre*

This system shows the final part of the piano accompaniment. It includes *mf* (mezzo-forte) and *f sempre* (forte) dynamic markings. The piano part concludes with a series of beamed sixteenth notes.

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 prominent eighth-note pattern in the bass line and more complex chordal textures in the treble.

Third system of musical notation. The vocal line continues with "Oo - - - ar!.....". The piano accompaniment maintains the eighth-note bass line and includes some sustained chords in the right hand.

Fourth system of musical notation. The piano accompaniment continues with a dynamic marking of *p* (piano). The bass line remains active with eighth notes, while the treble part features block chords and some melodic movement.

First system of musical notation. It features a vocal line at the top with lyrics "Oo - - - ar!....." and a piano accompaniment below. The piano part consists of two staves: the upper staff is in bass clef and the lower staff is in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part begins with a forte (*f*) dynamic marking.

Second system of musical notation, continuing the vocal and piano parts from the first system. The vocal line continues with "Oo - - - ar!.....". The piano accompaniment continues with similar rhythmic patterns and dynamics.

Third system of musical notation. This system shows the piano part in treble and bass clefs. The music transitions to a new key signature with two sharps (F# and C#). The dynamic marking *mp* (mezzo-piano) is present. The piano part features a steady accompaniment with some melodic movement in the treble.

Fourth system of musical notation. This system continues the piano part in treble and bass clefs. The dynamic marking *cresc.* (crescendo) is present. The piano part features a steady accompaniment with some melodic movement in the treble.

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* dynamic.

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* dynamic marking.

First system of musical notation. It consists of a single bass clef staff at the top and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 2/4 time signature. The grand staff contains a complex piano accompaniment with various chords and melodic lines. A dynamic marking of *mf* is present in the second measure of the grand staff.

Second system of musical notation. It features a vocal line in a single bass clef staff and a grand staff below. The vocal line begins with the lyrics "Oo - - ar!". The grand staff continues the piano accompaniment from the first system, with a dynamic marking of *f* and the instruction *sempre* in the first measure.

Third system of musical notation. It features a vocal line in a single bass clef staff and a grand staff below. The vocal line continues with the lyrics "Oo - - ar!". The piano accompaniment in the grand staff includes various chordal textures and melodic patterns.

Fourth system of musical notation. It features a vocal line in a single bass clef staff and a grand staff below. The vocal line concludes with the lyrics "Oo - - ar!". The piano accompaniment in the grand staff features a more active bass line with eighth notes and chords.

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.

Second system of musical notation. The vocal line is silent. The piano accompaniment continues with chords in the treble clef and eighth notes in the bass clef. A dynamic marking *p* is present.

Third system of musical notation. The vocal line begins with "Oo - - -". The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with eighth notes. A dynamic marking *f* is present.

Fourth system of musical notation. The vocal line has lyrics "ar!....." and "Oo - - -". The piano accompaniment continues with chords and eighth notes in both staves.

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 contains piano accompaniment, starting with a piano (*p*) dynamic. The right hand (R.H.) and left hand (L.H.) parts are clearly delineated.

mf

This system contains the second system of music. The bass line is mostly silent. The grand staff continues the piano accompaniment, marked with a mezzo-forte (*mf*) dynamic. The right hand part features a melodic line with grace notes, while the left hand provides harmonic support with chords and moving bass lines.

Oo - - ar!

cresc.

f

This system contains the third system of music. The bass line has a few notes. The grand staff continues the piano accompaniment, marked with a crescendo (*cresc.*) and a forte (*f*) dynamic. The right hand part features a melodic line with grace notes, while the left hand provides harmonic support with chords and moving bass lines.

a tempo

mp

cresc.

This system contains the fourth system of music. The bass line is mostly silent. The grand staff continues the piano accompaniment, marked with *a tempo*, mezzo-piano (*mp*), and a crescendo (*cresc.*). The right hand part features a melodic line with grace notes, while the left hand provides harmonic support with chords and moving bass lines.

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 the vocal line and a grand staff (treble and bass clefs) for the piano accompaniment. The time signature is 4/4. The tempo is marked 'Largo' with a metronome marking of 60. The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics 'Ev - 'ry - bo - dy lis - 'en!'. The piano accompaniment starts with a piano (*p*) dynamic and features a complex, rhythmic pattern with many accidentals.

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 piano accompaniment for the second system. It features a grand staff (treble and bass clefs). The piano part continues with a complex, rhythmic pattern, including many accidentals and dynamic markings. A piano (*p*) dynamic is indicated. The accompaniment supports the vocal lines above.

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.

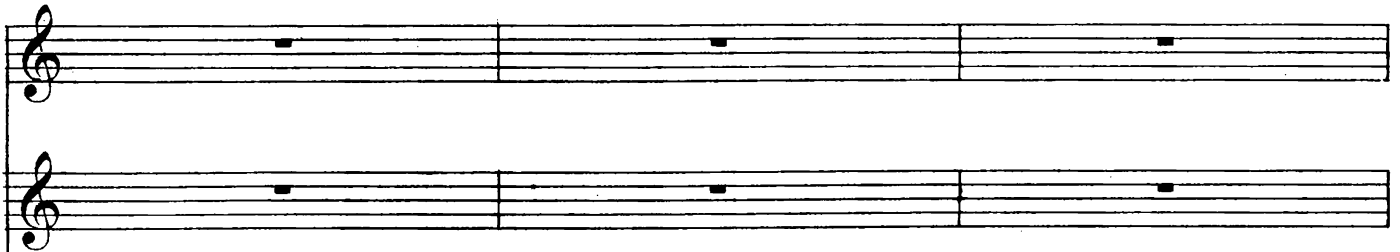
Go on an' count.

Simon.

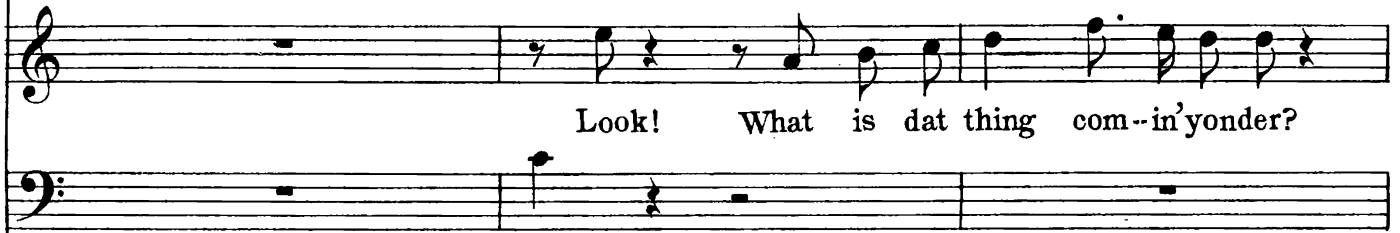
nest. One,

(Zodetrick and Luddud lead Treemonisha close to waspnest.)

This section contains the vocal lines for Alto, Tenor, Bass, and Simon, along with the piano accompaniment. The vocal parts are in treble clef, while Simon's part is in bass clef. The piano accompaniment continues with complex textures. A stage direction in parentheses indicates a scene change.

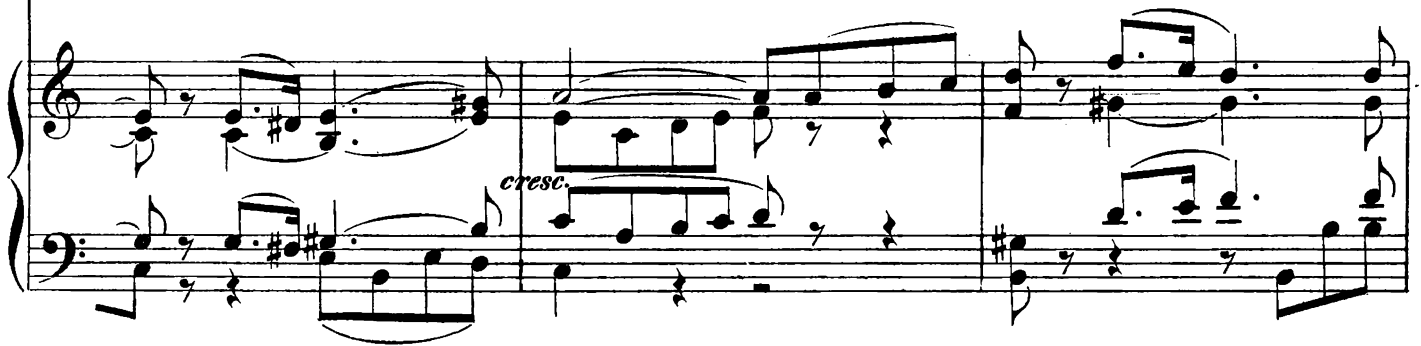


Cephus (Sees a strange form appearing)

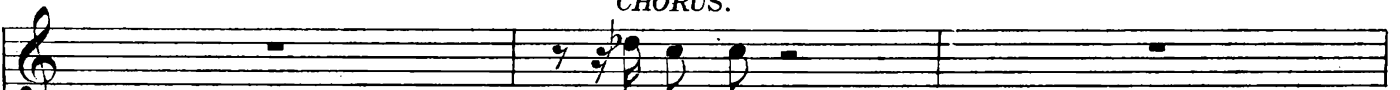


Look! What is dat thing com--in'yonder?

two,



CHORUS.



De dev-il?



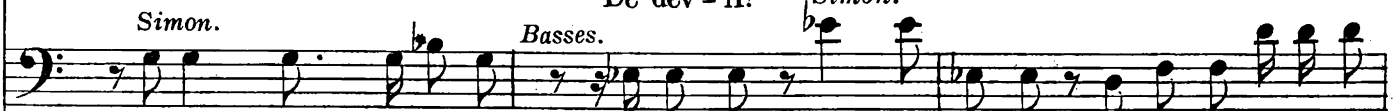
De dev-il?

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



De dev-il?

Simon.



Simon.

Basses.

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 music is in a key with one sharp (F#). It features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *rit.* (ritardando).

(He approaches Treemonisha.)

Treemonisha (Puts her arms around his neck.)

Vocal and piano accompaniment in 2/4 time. The tempo is **Allegretto.** (♩ = 88). The key signature changes to two flats (Bb). The vocal line begins with the lyrics: "Re-mus, you have saved me from the". The piano accompaniment is in a simple harmonic style.

(Remus looks,

Vocal and piano accompaniment in 2/4 time. The vocal line continues with the lyrics: "aw-ful sting of the wasp. They were go-ing to shove me on that wasp nest, When". The piano accompaniment features a triplet in the right hand.

horror-stricken, at the waspnest.)

Vocal and piano accompaniment in 2/4 time. The vocal line concludes with the lyrics: "one of them count - ed three. But thanks to the great Cre - a - tor, ... You". The piano accompaniment features a triplet in the right hand.

Remus.

molto rit.

a tempo

came in time to save me. I am glad I..... came in time to

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

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 '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 chords 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 'res-cue, Ma-ny hills and val-leys I crossed. I know the con-jur-ors are'. The piano accompaniment consists of chords and moving lines in both hands.

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

The fourth system concludes the vocal line with 'su-per-sti-tious, And a-fraid of an-y thing that looks strange,..... So I'. The piano accompaniment continues with chords and moving lines.

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

time for de - lay, ... 'Cause our work is fin - ished for to - day. O yes, Aunt

time for de - lay, ... 'Cause our work is fin - ished for to - day. O yes, Aunt

time for de - lay, ... 'Cause our work is fin - ished for to - day. O yes, Aunt

time for de - lay, ... 'Cause our work is fin - ished for to - day. O yes, Aunt

Di - nah has blowed de horn, An we'll go home to

Di - nah has blowed de horn, An we'll go home to

Di - nah has blowed de horn, An we'll go home to

Di - nah has blowed de horn, An we'll go home to

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for grand piano with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Di - nah has blowed de horn, An we'll go home to".

stay un - til dawn.....Get rea - dy, keep yo' sack on yo' back, I'm so

stay un - til dawn. Get rea - dy, keep yo' sack on yo' back, I'm so

stay un - til dawn.....Get rea - dy, keep yo' sack on yo' back, I'm so

stay un - til dawn.....Get rea - dy, keep yo' sack on yo' back, I'm so

The second system of the musical score continues the four-part vocal setting and piano accompaniment. The lyrics are: "stay un - til dawn.....Get rea - dy, keep yo' sack on yo' back, I'm so". The piano accompaniment features a prominent bass line and chordal textures in the right hand.

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, and bass. The piano accompaniment is written for the right and left hands of the piano. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "hap - py, I don't know how to act..... Aunt Di - nah has".

blowed de horn,.... An' she wants us to come straight home..... We

blowed de horn,.... An' she wants us to come straight home. We

blowed de horn,.... An' she wants us to come straight home..... We

blowed de horn,.... An' she wants us to come straight home..... We

The second system of the musical score continues the vocal and piano parts. The lyrics are: "blowed de horn,.... An' she wants us to come straight home..... We". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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 (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

day.....

day.....

day.....

day..... (Curtain down.)

day.....

The second system continues the vocal lines and piano accompaniment. The lyrics are repeated on each vocal staff. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with the instruction "(Curtain down.)" and a final piano accompaniment flourish.

TREEMONISHA.

No19. PRELUDE TO ACT 3.

By SCOTT JOPLIN

Andante affettuoso

The musical score is written for piano in 4/8 time with a key signature of one sharp (F#). It consists of four systems of two staves each. The first system begins with a piano (*p*) dynamic and includes a triplet of eighth notes in the right hand. The second system features a mezzo-forte (*mf*) dynamic and is labeled 'R.H.' and 'L.H.'. The third system includes markings for 'rit.' and 'a tempo' in the right hand, and 'L.H.' below the staff. The fourth system concludes the piece with various articulation marks like accents and slurs.

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First system of musical notation, featuring a treble and bass clef. The music is in a key signature of one flat (B-flat) and a 3/4 time signature. The piece begins with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

Second system of musical notation, continuing the piece. The right hand features a melodic line with a flat (*b*) marking. The left hand continues with a rhythmic accompaniment.

Third system of musical notation, showing further development of the musical themes. The right hand has a sharp (*#*) marking. The left hand maintains the accompaniment.

Fourth system of musical notation, continuing the musical progression. The right hand has a sharp (*#*) marking. The left hand continues with the accompaniment.

Fifth system of musical notation, concluding the page. The right hand has a flat (*b*) marking. The piece ends with a *rit.* (ritardando) marking. The left hand continues with the accompaniment.

mp *cresc. molto*

This system contains the first two staves of music. The upper staff features a melodic line with various accidentals and slurs. The lower staff provides harmonic support with chords and moving lines. The dynamic marking *mp* is placed above the first measure, and *cresc. molto* is placed above the final measure.

più mosso *ff agitato*

This system contains the next two staves. The tempo marking *più mosso* is placed above the first measure. The dynamic marking *ff agitato* is placed above the fourth measure. The music continues with complex textures in both staves.

rit. poco a poco

This system contains the third and fourth staves. The tempo marking *rit. poco a poco* is placed above the final measure. The music shows a gradual deceleration.

Tempo I *mp* *cresc.*

This system contains the fifth and sixth staves. The tempo marking **Tempo I** is placed above the first measure. The dynamic marking *mp* is placed above the second measure, and *cresc.* is placed above the final measure.

più mosso *molto* *ff agitato*

This system contains the seventh and eighth staves. The tempo marking *più mosso* is placed above the first measure. The dynamic marking *molto* is placed above the second measure, and *ff agitato* is placed above the fourth measure.

poco rit.

Tempo I
p

mf
R.H.
L.H.

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

poco rit.

TREEMONISHA.

ACT 3.

No 20. I WANT TO SEE MY CHILD.

DUET- Soprano and Bass.

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

By SCOTT JOPLIN

(Curtain Rises)

Monisha

Andante cantabile. ♩ = 60

mf *p*

I want to

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

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

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

cresc. *f* *rit.*

a tempo *Monisha con espressione*

I want to see her now,.....

Ned con espressione

Per- haps you'll see her to - mor - row, And then you'll

a tempo con espressione

I want to see her now,..... O!.....

have no more sor - row; Do not grieve and com - plain,.... You will

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.*

The piano introduction consists of two staves in 2/4 time, marked *Allegretto* with a tempo of ♩ = 92. The music is in a key with two flats (B-flat major or D-flat minor). It begins with a *mf* dynamic and features a *cresc.* (crescendo) over the final two measures.

Monisha.

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

The vocal line for Monisha is written on a single staff. The lyrics are: "O, there is my child! Remus, you are a he - ro!". The melody is in the same key and time signature as the piano introduction.

Ned

You are all right,

f

The piano accompaniment for Monisha's vocal line is written on two staves. It begins with a *f* (forte) dynamic and provides harmonic support for the vocal melody.

Remus

Thank you! Thank you!

The vocal line for Remus is written on a single staff. The lyrics are: "Thank you! Thank you!". The melody is in the same key and time signature as the previous vocal lines.

Re - mus!

mf

The piano accompaniment for Remus's vocal line is written on two staves. It begins with a *mf* (mezzo-forte) dynamic and features a rhythmic accompaniment of chords in the bass and a melodic line in the treble.

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-

mp

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!

mp

cresc. molto

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.)

Andante affettuoso

ff sempre

p

(With closed lips)

Un - n - n! Un - n - n!

Un - n - n! Un - n - n!

Un - n!

Un - n!

(With closed lips)

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, consisting of a grand staff with treble and bass clefs. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and some chords. The key signature is one sharp (F#).

A set of five empty musical staves, consisting of three treble clef staves and two bass clef staves, arranged in a grand staff format. The key signature is one sharp (F#).

(Stop shaking hands)

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

The piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It begins with a *rit.* (ritardando) marking and a fermata over the first measure. The tempo then returns to *a tempo*. The right hand (R.H.) and left hand (L.H.) parts are clearly indicated. The key signature is one sharp (F#).

(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 features 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 "Hur - rah!.....", "Hur - rah!", "(They stand prisoners in middle of room the others circled around them)", "*Andy.*", "Hur - rah!.....", "Dese are de guilt-y", and "Hur - rah!". The piano accompaniment includes triplets and various chordal textures.

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

The second system of the musical score continues with 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 "men Dat car-ried Treemonisha a - way..... We went to de con-jur-ors". The piano accompaniment features complex chordal structures and melodic lines.

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

This system contains the first vocal line with lyrics and a 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.* *Women.*
(*Treemonisha silent*)

Punish them! Punish them! Re-

Punish them! Punish them! Re-

Punish them!.....

Punish them!.....

mf *rit.* *a tempo*

This system contains the chorus and piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#) and a time signature of 4/8. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "Punish them! Punish them! Re-". The piano accompaniment includes dynamic markings: *mf*, *rit.*, and *a tempo*. The section is labeled "Chorus." and "Women." with a note "(Treemonisha silent)".

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 a piano accompaniment. The vocal line is in a recitative style, with a tempo marking of "Lento." and a metronome marking of "♩ = 92". The lyrics are: "You will do e - vil for e - vil, If you strike them, you". The piano accompaniment consists of a grand staff with a treble and bass clef. It features a simple, accompanimental texture with chords and moving lines. The tempo marking "Lento." and the metronome marking "♩ = 92" are repeated at the beginning of the piano part.

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

mf

The third system of music features a vocal line and a piano accompaniment. The vocal line continues the lyrics: "know; Just give them... a severe lecture, And let them freely". The piano accompaniment consists of a grand staff with a treble and bass clef. It features a more complex texture with triplets and chords. A dynamic marking of "mf" (mezzo-forte) is present at the beginning of 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

Don't speak

Don't speak

Don't speak

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 introduction.

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 tempo/mood is marked *mf*.

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

f *mp* *mf*

This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment continues on two staves. Dynamics are marked *f*, *mp*, and *mf*.

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

This system contains the fifth and sixth 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 seventh and eighth lines of music. 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;.....

rall. e dim. **Andante**

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

Andante con espress.

rall. e dim.

Nev - er

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 music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). 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.

rit. *a tempo*

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

The second system continues the vocal line with 'nev - er think of wrong,.....' and 'For wrong..... is'. The piano accompaniment includes a 'rit.' (ritardando) marking above the vocal line and an 'a tempo' marking above the piano part. A dynamic marking of 'mp' (mezzo-piano) is present in the piano part.

Andante

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

The third system begins with the tempo marking 'Andante' above the vocal line. The vocal line has the lyrics 'nev - er..... right.....' and 'Wrong is nev - er'. The piano accompaniment features a 'mf' (mezzo-forte) dynamic marking. The system concludes with a double bar line and a key signature change to one sharp (F#).

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

The fourth system continues the vocal line with 'right, That is ve - ry true,.....' and '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 has lyrics: "right, You will a-gree with me;..... Do right, And". The sixth system has lyrics: "is nev - er right,..... Do right, And". The seventh system has lyrics: "is nev - er right,..... Do right, And". The piano accompaniment continues throughout, featuring chords and melodic lines in both hands.

The musical score 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). It features a melodic line in the right hand and a bass line in the left hand, with a *a tempo* marking.

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

good! Be good!

good! Be good!

good! Be good!

good! Be good!

The first system 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 lyrics "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 is titled "Treemonisha". It features a vocal line and piano accompaniment. The vocal line has the lyrics "Do not a-buse them, they will be good, they will be". The piano accompaniment is more complex, with a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

good.

The third system shows the piano accompaniment for the phrase "good.". The right hand has a melodic line with many accidentals, while the left hand provides a steady bass accompaniment with chords and moving lines.

TREEMONISHA.

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

A Lecture.

Bass Solo.

By SCOTT JOPLIN

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

mp

mp

Ned

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

mp 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,' with a dotted line indicating continuation. 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) in the first measure and *f* (forte) in the second measure. 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 more active melodic line with eighth notes, while the left hand provides harmonic support with chords and a steady bass line.

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 continues with the same rhythmic and harmonic patterns as the previous systems, maintaining the *mp* dynamic.

With their..... hearts full of sin,.....

This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one flat (B-flat major or D minor). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

They do..... much wrong with - out..... a fear,..... But

mp *f*

This system contains the second system of music. The vocal line continues with a dotted quarter note and eighth notes. The piano accompaniment features a dynamic change from *mp* (mezzo-piano) to *f* (forte) in the right hand. The left hand continues with a melodic line.

some day right will win.....

rit.

This system contains the third system of music. The vocal line concludes with a dotted quarter note. The piano accompaniment includes a *rit.* (ritardando) marking in the right hand. The system ends with a double bar line and a 12/8 time signature.

REFRAIN

We stay..... close at home,..... When

mf

This system contains the Refrain section. The vocal line begins with a dotted quarter note. The piano accompaniment starts with a *mf* (mezzo-forte) dynamic. The time signature is 12/8. The system ends with a double bar line.

vil - lains ram - bling we can hear,..... We

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 long note on 'vil' followed by a series of eighth notes for 'lains ram - bling we can hear,.....' and ends with a long note on 'We'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

have no chance to roam,..... When

The second system continues the musical score. The vocal line has a long note on 'have', followed by eighth notes for 'no chance to roam,.....' and ends with a long note on 'When'. The piano accompaniment continues with similar rhythmic patterns and chordal accompaniment.

heart - less villains are so near..... We

The third system of the musical score. The vocal line starts with a long note on 'heart -', followed by eighth notes for 'less villains are so near.....' and ends with a long note on 'We'. The piano accompaniment features more complex chordal textures and melodic lines in both hands.

dare not sleep at night,..... When we

The fourth and final system on the page. The vocal line begins with a long note on 'dare', followed by eighth notes for 'not sleep at night,.....' and ends with a long note on 'When we'. The piano accompaniment includes a dynamic marking 'f' (forte) and continues with intricate accompaniment.

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 vocal piece. 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 7/8. 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.*, *mp rit.*, and *a tempo*. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. The vocal line is written in a simple, clear style with some slurs and breath marks.

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 rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. 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 a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains its rhythmic pattern. A dynamic marking of *f* is placed below the piano part.

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

mp

Detailed description: This system contains measures 5 and 6. The vocal line has a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues. 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 half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues. A dynamic marking of *f* is placed below 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

The first system of the refrain features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The time signature is 12/8. The piano part begins with a *rit.* (ritardando) marking and a *mf* (mezzo-forte) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

home,..... When vil - lains ram-ble we can

The second system continues the refrain. The vocal line and piano accompaniment maintain the 12/8 time signature and key signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

hear,..... We have..... no chance to

The third system continues the refrain. The vocal line and piano accompaniment maintain the 12/8 time signature and key signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

roam,..... When heart - less villains are so

The fourth system concludes the refrain. The vocal line and piano accompaniment maintain the 12/8 time signature and key signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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 -

mf.

Detailed description: This block contains the first system of the musical score. It features a vocal line for Treemonisha and a piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase starting on a G4. The piano accompaniment starts with a half note G3 in the bass and a half note G4 in the treble, moving to a more active accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 2/4. The tempo is marked 'Assai moderato'.

Andy

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

f

Detailed description: This block contains the second system of the musical score. It features a vocal line for Andy and a piano accompaniment. The vocal line starts with a half note G3, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note accompaniment in the bass and a more complex accompaniment in the treble. The key signature and time signature remain the same. The tempo is 'Assai moderato'.

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

Detailed description: This block contains the third system of the musical score. It features the continuation of Andy's vocal line and the piano accompaniment. The vocal line concludes with a half note G3. The piano accompaniment features several sixteenth-note passages in the treble and bass. The key signature and time signature remain the same. The tempo is 'Assai moderato'.

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 and a descending line on the second. 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 on a single staff. The piano accompaniment is on two staves below. The piano part features a rhythmic accompaniment with chords and moving lines. The dynamic markings 'mp' and 'mf' are indicated.

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

p

The second vocal line continues the melody. The piano accompaniment continues with similar rhythmic patterns. The dynamic marking 'p' is indicated.

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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.*

rit. *a tempo f*
 you... to... lead, You should lead... us, Lead us, lead us, And
rit. *a tempo f*
 want you to lead, You should lead us, If you... lead.....
rit. *a tempo f*
 you to lead, You should lead us, If you... lead.....
rit. *a tempo f*
 you to... lead, You should lead us, Dear, your bidding we will do, And

decresc. *cresc.* *f*
 we will always fol-low you. We feel blue, dear, we feel blue!
decresc. *cresc.* *f*
 we'll always fol-low you. We feel blue, dear, we feel blue!.....
decresc. *cresc.* *f*
 we will always fol-low you. We feel blue, dear, we feel blue!
decresc. *cresc.* *f*
 we'll always fol-low you. We feel blue, dear, we feel blue!.....

mp We... want you as our leader,..... We... want you to lead us.

mp You should lead us,..... You should lead..... us.

mp You should lead us,..... You should lead... us.

mp

We will trust you as our lead-er, We will trust you as our lead-er.

mp

f Treemonisha

If I lead the good wo - men,--- Tell me, who will lead the men?

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

all a - gree..... to..... trust you,..... And
all a - gree..... to..... trust you,..... And
all a - gree..... to..... trust you,..... And
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*

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

rit. poco a poco

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

mp a tempo

We want you as our lead-er,..... We want you to lead, for none could
 You should lead us,..... You should lead, for none could
 You should lead us,..... You should lead, for none could

We will trust you as our lead-er, We will trust you as our lead-er,

mf

lead like you, You know what is best to do. *rall. e dim.*
 lead like you, You know what's best to do. *rall. e dim.*
 lead like you, You know what's best to do. *rall. e dim.*

No - one else could lead like you, For you know what is best to do.....

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,
 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.....
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.....

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 2/4 time signature. 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 includes a dynamic marking of 'mf'.

(All prance.)

prance..... slow - ly, while you hear..... that pret - ty rag.

prance..... slow - ly, while you hear that pret - ty rag.

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "prance..... slow - ly, while you hear..... that pret - ty rag." and "prance..... slow - ly, while you hear that pret - ty rag." The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

(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

The second system continues with two vocal staves and piano accompaniment. The lyrics are: "Dance..... slow - ly, prance..... slow - ly, Now you do..... the real" and "Dance slow - ly, prance..... slow - ly, Now you do..... the real". The piano accompaniment maintains the same rhythmic pattern as the first system.

(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,

The third system features two vocal staves and piano accompaniment. The lyrics are: "'Slow Drag' Walk..... slow - ly, talk..... low - ly," and "'Slow Drag' Walk slow - ly, talk..... low - ly,". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the second measure of the piano part. The piano part continues with the same accompaniment style.

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.)

Move a - long, don't

f *mf*

This system contains the first two staves of music. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics 'Move a - long, don't' are positioned below the vocal line. The piano part features a series of eighth-note chords in the right hand and a bass line in the left hand. Dynamic markings *f* and *mf* are present.

(All Slow Drag.)

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

f *mp*

This system contains the second two staves of music. The vocal line continues with the lyrics 'stop, don't stop danc - ing, Drag a -'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings *f* and *mp* are present.

(All stop.)

long, stop,

f

This system contains the final two staves of music. The vocal line has the lyrics 'long, stop,'. The piano accompaniment concludes with a final chord. A dynamic marking *f* is present.

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 is in the same key, starting with a mezzo-piano (*mp*) dynamic. The bass line features a steady eighth-note accompaniment.

(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 the same eighth-note pattern. A mezzo-piano (*mp*) dynamic marking 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 with the eighth-note accompaniment. A mezzo-piano (*mp*) dynamic marking 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 eighth-note 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.

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "prance..... slow - ly, while you hear..... that pret - ty rag." and "prance..... slow - ly, while you hear that pret - ty rag." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

(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

The second system of music continues with two vocal staves and piano accompaniment. The lyrics are: "Dance..... slow - ly, prance..... slow - ly, Now you do..... the real" and "Dance slow - ly, prance..... slow - ly, Now you do..... the real". The piano accompaniment includes dynamic markings: *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

The third system of music features two vocal staves and piano accompaniment. The lyrics are: "'Slow Drag.' Walk..... slow - ly, talk..... low - ly," and "'Slow Drag.' Walk slow - ly, talk..... low - ly,". The piano accompaniment includes a dynamic marking: *mf*.

Treemonisha

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

(All hop.)

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 - o - o - o.....

do that slow drag, slow - o - o - o.....

do that slow drag, slow - o - o - o.....

do that slow drag, slow - o - o - o.....

do that slow drag, slow - o - o - o.....

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

f sempre

End of Opera.