TREEMONISHA

OPERA

in Three Acts

Words and Music

BY

SCOTT JOPLIN.

Price $2.50

PUBLISHED BY

···SCOTT JOPLIN···

NEW YORK.

42
781

Edited By Typh
2008

271966

©GD 18906 R 45616 MAY 25 1938

4-7
1
140

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

Copyright 1911 by Scott Joplin.

All Rights Reserved. International Copyright Secured.

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.

Act 1.

		Page
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

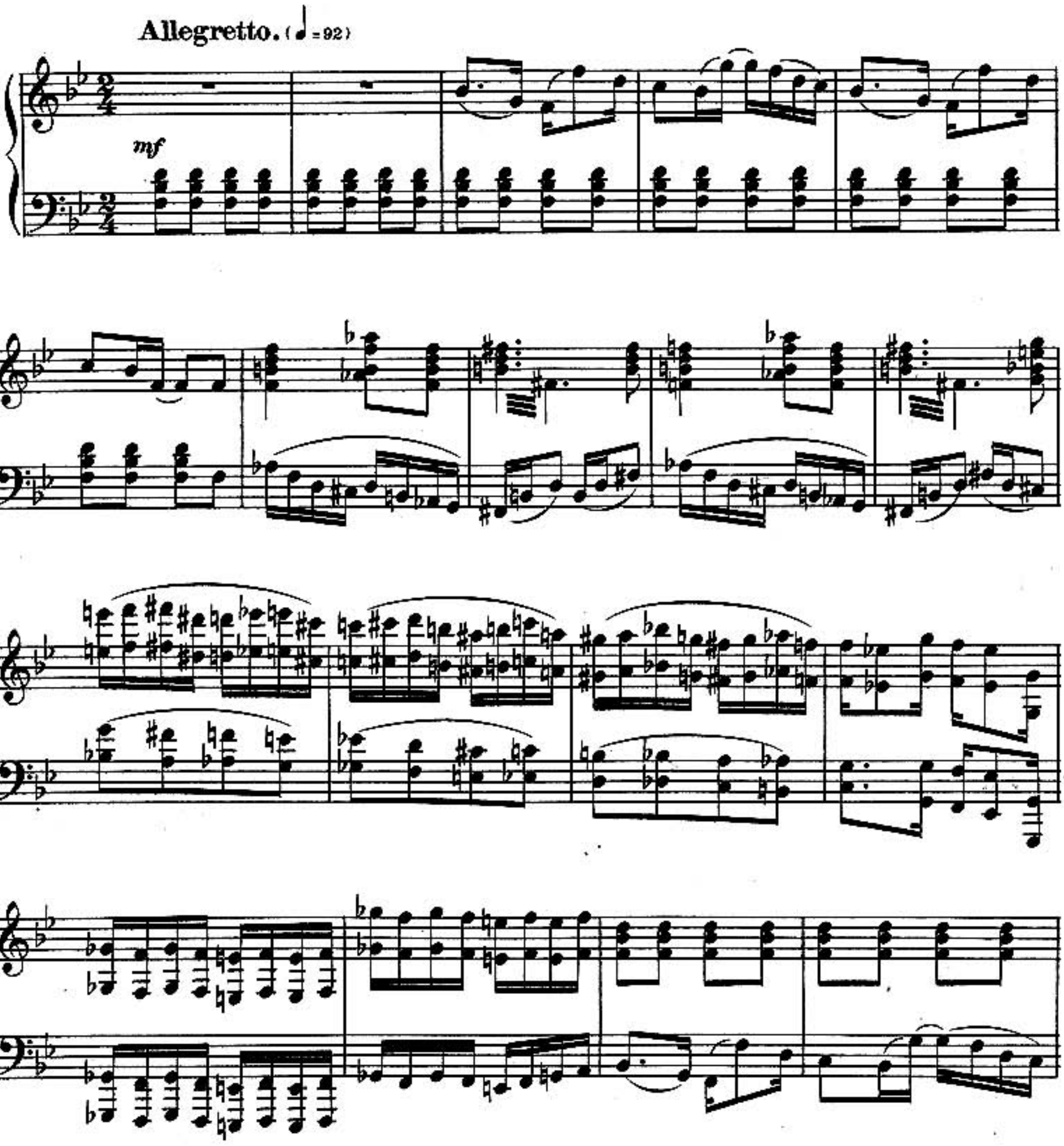
Act3.

» 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 Forgiven	191
» 26.	We will Trust You as our Leader	195
» 27.	A Real Slow Drag	215

TREEMONISHA.

No 1. Overture.

By SCOTT JOPLIN



Copyright 1911 by Scott Joplin

All Rights Reserved *International Copyright Secured*

Meno mosso

mp

f

molto rit.

Adagio. (♩ = 84)

f

rall. e dim.

Allegretto. (♩ = 92)

mp

Meno mosso.

f

Largo con espressione(♩=60)

K. Dr.

Tromb.

mp

fz

mp

mf

mp

f

ff Sempre

rall. e dim.

a tempo

p

mf

a tempo

f rit.

mp

p

mf

ad lib.

mp

mp

mp

f

(♩ = 92)

f

(♩ = 92)

mf

cresc. poco a poco

Meno mosso

f *mp* *f* *mp*

R.H.

L.H.

f *mp* *f* *mp*

Adagio (♩ = 108)

f *Sempre*

Larghetto ♩= 100

K. Dr.

mp

mf

mp

f

mf

Adagio (♪= 116)

rit. poco a poco

f

Larghetto

(♩= 92)

f

fz mf fz mf

p mf

p mf

(♩= 92)

mf

Meno mosso

f

mp cresc. poco a poco

fz *mf*

fz *mf*

f

R.H.

L.H.

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

Piu mosso

fz *f*

ff sempre

accel.

TREEMONISHA.

ACT 1.
No 2. THE BAG OF LUCK.

Quintet.

Zodzetrick, Monisha, Ned,
Treemonisha and Remus.

By SCOTT JOPLIN

Curtain Rises. *Zodzetrick enters.*

Lento (M.M. ♩= 60)

mp

Zodzetrick to Monisha.

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

lento *mp* *Cello* *mp*

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

Violin *mp* *Cello*

All Rights Reserved

Copyright 1911 by Scott Joplin

International Copyright Secured.

Monisha. *rit.*

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

rit. *a tempo* *rit.*

poco a poco *Zodzetrick.* *a tempo*

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

poco a poco *a tempo*

Monisha, *(Reaching for bag)* *Ned (angrily)*

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

piu cresc. *f*

Zodzetrick.

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

f *mf*

dim. *Ned.*

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

dim. *f*

sf *rit.*

dia - monds rare, Or worth the earth to you..... But to

sf *rit.*

mp *a tempo*

me, it aint worth a pos - som's hair, Or per - sim - mons when they're

mp *a tempo*

new..... Drink - in'gin I would not stop,

mf

f

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

TUTTI

f

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 won't 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 *rit.*

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

f *rit.*

(Zodzetrick starts away) (Exit Ned. Monisha goes into cahin)

say "Hee hoo!"

Andante assai M.M. ♩=66

dolce

Treemonisha to Zodzetrick

Wait, sir, for a few moments stay, You should lis - ten to.....

what I have to say. Please come closer to me, come a - long,

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

f *rit.*

And I'll tell you of your great wrong.

Tempo l'istesso

f *rit.*

Zodzetrick.

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

f *mp*

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

Più mosso ♩= 88

Treemonisha.

mf

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

ry. You have caus'd su-per - sti - tion and ma - ny sad tears. You should stop, you are

poco rit.

Zodzetrick. M.M. ♩= 60

do - ing great in - ju - ry. You 'cuse me wrong for

poco rit.

mf

rit. *a tempo*

in-ju - ry. I'se not done, An' it won't be long 'fore I'll make you from me run. I

rit. *a tempo*

have dis bag o' luck, 'tis true, So take care, I'll send bad luck to

Remus. *agitato*

you. Shut up, old man e-nough you've said; You

rit. *agitato*

rit. *a tempo*

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

rit. *a tempo*

più mosso ♩= 88

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

più mosso *mf*

ma-ny long miles far a-way from this place. She'll

break the spell of su - per - sti - tion in the neigh - bor - hood, And

rit.

all you fool - ish con - jur - ors will have to be good. To

a tempo *mf*

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

a tempo *mf*

have more sense now, you can see, and to her I'm ve - ry grate - ful. You'd

cresc - en - do *mf*

bet - ter quit your fool - ish ways and all this use - less strife, You'd

cresc - en - do *f* *mf*

rit. poco a poco *a tempo*

bet - ter change your ways to - day and live a bet - ter life.

rit. poco a poco *a tempo* *rit.*

f *Zodsetrick.* M.M. ♩ = 88

(He starts away.)

I don't care what you say, I will nev-er change my way. I'm

f

go - in' now, but I'll be back soon, Long 'fore an-oth-er new

Treemonisha.

Yes,

mf

Remus.

moon. Did you all hear me? Yes,

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

And we are glad you are go - ing.

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

And we are glad you are go - ing.

Meno mosso

do

rit.

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

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

morendo

rit.

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.

Allegretto. ♩ = 84

mp

mf

Copyright 1911 by Scott Joplin.

All Rights Reserved.

International Copyright Se...

Treemonisha.

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

mp

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

Enter Corn-Huskers.

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

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

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

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

Rems.

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

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

Adagio. ♩=84

Treemonisha.

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

corn.

corn.

corn.

Adagio. ♩=84

Corn-Huskers.

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

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

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

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

mf

TREEMONISHA.

No4. "WE'RE GOIN' AROUND."

A RING PLAY.

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

By SCOTT JOPLIN.

Allegretto. ♩ = 84

R.H.

L.H.

Chorus.

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

All begin circling.

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

Andy. *Andy.*

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

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

mp *f*

Copyright 1911 by Scott Joplin

All Rights Reserved *International Copyright Secured.*

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

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

Andy.

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

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

mp *f*

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

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

Andy.

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

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

mp *f*

Stop circling.

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

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

cause de weath-er's ve - ry fine,— O,..... we're go - in' a-round.

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

f

Chorus.

Andy swings his partner—Lucy— then next lady to her swinging Lucy each time before swinging each succeeding lady.
Every time Andy swings his partner the other gentlemen swing their partners.

Go - in' a-round.

Go - in' a-round.

Andy.

Andy.

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

Go - in' a-round.

f *fz* *mf*

Go - in' a-round.

Go - in' a-round,

Go - in' a-round,

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

Go - in' a-round.

Go - in' a-round,

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

Go - in' a-round.

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

Go - in' a-round.

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

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

Go - in' a-round.

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

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

..... dat gent'mun,—Go - in' a - round. Swing, swing, go - in' a - round.

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

f

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

Andy in circle; Lucy, in center, swings Andy, then next gentleman to him, swinging Andy again before swinging another gentleman.

Go - in' around.

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

Go - in' around.

Andy.

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

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

Go - in' around.

mf

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

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

Andy.

..... all smilin,— Go - in' a-round. Smil - in' sweetly,— Go - in' a-round.

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

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

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

Andy *Andy.*

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

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

fz *mf*

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

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

..... all smil-in', — Go - in' a - round. Swing, swing, go - in' a - round,

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

f

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

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

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

Lucy in circle, first gentleman, to right of Andy, goes to center.

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

R.H.

L.H.

Chorus.

Begin Circling.

Andy.

O, we're

O, we're

All join hands an' cir-cle once mo', — O, we're

O, we're

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

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

Andy.

go - in' a - round. Don't go fast, an' don't go slow, — O,..... we're go - in' a - round.

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

f *mp* *f*

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

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

Andy.

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. *Andy.* *Andy.*

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

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

mf

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

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

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

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

fz

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

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

Andy. *Andy.*

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

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

mf

Swing, swing, go - in' a-round, Keep on a-go - in' a - round, keep a - go - in" round

Swing, swing, go - in' a-round, Keep on a-go - in' a - round, keep a - go - in" round

Swing, swing, go - in' a-round, Keep on a-go - in' a - round, keep a - go - in" round

Swing, swing, go - in' a - round, Keep on a-go - in' a - round, keep a - go - in" round

f

Gentleman, in center, goes back to circle and his partner to center.

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

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

Andy. *Andy.* *Andy.*

Gals all smil-in',— Go - in' a-round. Gals all smil-in',— Go - in' a-round. Smil-

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

mf

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

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

- in' sweet-ly,— Go - in' a-round, Keep on go - in' a - round, 'round.

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

fz

Boys Go - in' a - round.

Boys Go - in' a - round.

Andy. *Andy.*

Boys all smil - in', — Go - in' a - round. Boys..... all smil - in', —

Boys Go - in' a - round.

Boys Go - in' a - round.

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

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

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

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

f sempre

They sit around the corn and begin husking slowly.

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

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

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

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

R.H.

L.H.

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

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

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

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

R.H.

L.H.

TREEMONISHA

No. 5. THE WREATH.

Treemonisha, Lucy, Monisha and Chorus.

By SCOTT JOPLIN

Lento. M.M. ♩= 66

mf *mf*

(Monisha opens cabin door and stands listening.)

Treemonisha.

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

mf

Lucy.

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

con espressione

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

All Rights Reserved.

Copyright 1911 by Scott Joplin.

International Copyright Secured.

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.....

rit.

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

rit.

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

rit.

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

rit.

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*

All Rights Reserved.

Copyright 1911 by Scott Joplin

International Copyright Secured.

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

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

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

cry - ing seemed to be Some - where

f *dim.* *p*

near that sa - cred tree.

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

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

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

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

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

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

f *dim.*

seemed to be some - where near that

mp *f*

sa - cred tree. It was

mf *rit.*

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

mf *a tempo*

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

more, It had gone to sleep at last. And

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

ben marcato

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

p

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

cresc.

mp

Ten o' - clock next

p

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

mf
a tempo
rit.

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

p

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

cresc.

a tempo

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

f
p a tempo

bee,..... Some - where near that sa - cred tree.

cresc. *f*

I was bu - sy in the cab - in,.....

p

When to my sur - prise,..... I

a tempo
mf
rit.

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

p

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

cresc.

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

f

p a tempo

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

cresc.

mf

p

tree.

I came out in the

mf

mp

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

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

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

f *p*

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

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

cresc.

rit.

side that sa - cred tree.

I

rit.

f

a tempo *mf*

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

mf

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

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

ben marcato

leaf, but leave them be On that dear old

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

p

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

cresc.

mp

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

mp *cresc.*

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

mf *dim.* *mp*

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

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

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

tree; So now with me you must a

f *dim.*

gree, Not to harm that sa cred

mp

f

tree.

p *morendo* *pp*

TREEMONISHA

No. 7. SURPRISED.

By SCOTT JOPLIN

Lento. M.M. ♩= 66

Treemonisha.

I am greatly sur-prised to

mp

Soprano *Corn Huskers*

We are all sur - prised.....

Alto

We are all sur - prised.....

Tenor

We are all sur - prised.....

Bass

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

All Rights Reserved.

Copyright 1911 by Scott Joplin.

International Copyright Secured.

TREEMONISHA.

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

Monisha, Treemonisha and Chorus.

By SCOTT JOPLIN

Lento. M.M. ♩= 60

mf *p*

Recit: *Monisha*

We brought you up to be-lieve that we

mf *lento* *mf*

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

All Rights Reserved. Copyright 1911 by Scott Joplin. International Copyright Secured.

so..... If our friends and ac-quaint-an-ces had dis-cov-ered that you

were not our own child, It would on-ly have been a question of time when they would have

told you the truth. So, on a dark still night, Ned

hitched up the old mules and tak-ing you, we were soon driv-ing a

long the road, And the next day were twen-ty miles a - way.....

p

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

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

mf

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

for - ty pounds of meat. Ned went back to the old home and

told the folks all a - bout his ba - by of a few days old. The

neighbors were much surprised at what Ned told them, but of course believed him,

and so you have nev - er learned the se cret of your birth un - til

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 -

took your ed - u - ca - tion. I found you on that spot, And your

(points to trunk of sacred tree)

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

mp

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

rit. *a tempo*

rit. *mf* *a tempo*

And'te con espressione. M.M. ♩ = 80

Monisha

Ned has been a father..... When you were a lit - tle child of

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

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

rit. poco a poco *a tempo* *Treemonisha*

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

rit. poco a poco *a tempo*

oth-er tree, And ve-ry fine my wreath will be.

Corn Huskers
Sopranos

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

rit. *cresc.*

Altos

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

rit. *cresc.*

Tenors

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

rit. *cresc.*

Basses

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

rit. *cresc.*

rit. *cresc.*

Treemonisha and Lucy go among the trees.

be.....

be.....

be.....

be.....

Allegretto

f

Treemonisha's Bringing Up. = 8

TREEMONISHA.

No 9. "GOOD ADVICE."

Parson Alltalk and Chorus.

By SCOTT JOPLIN

Parson Alltalk enters. *Parson Alltalk.*

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

Largo. M.M. ♩ = 50

mp *p*

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

p

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

(All kneel in silent prayer.)

Lento. M.M. ♪ = 96

String. *p* *Trem.*

Copyright 1911 by Scott Joplin.

All Rights Reserved. International Copyright Secured.

All rise.

poco rit.

CHORUS

Sopranos

O

Altos

O

Tenors

O

Parson Alltalk.

Basses

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

Lento con espressione. M.M. ♩ = 60

yes, ah feel..... lak I've been re - deemed....

yes, ah feel..... lak I've been re - deemed....

yes, ah feel lak I've been re - deemed....

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

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

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

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

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.....

O

rit.

speak de truth.....

O

rit.

speak de truth.....

O

rit.

Parson Alltalk.

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

rit.

a tempo

rit.

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

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

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

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

Largo. M.M. ♩= 50

mp

Parson Alltalk.

Lis-'en friends, Al-ways live lak brothers an' sis - ters,... be -

p

cause..... it is right..... Re-mem-ber all..... I say to

p

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

Parson Alltalk

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

mp

Double Bass

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

cresc.

mf

(With closed lips.)

Sopranos

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

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

O

Altos

O

Tenors

O

Lento con espressione. M.M. ♩ = 66

Parson Alltalk

Basses

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

yes, ah feel..... lak I've been re - deemed.....

yes, ah feel..... lak I've been re - deemed.....

yes, ah feel..... lak I've been re - deemed.....

yes, ah feel..... lak I've been re - deemed.....

rit.

Parson Alltalk

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

a tempo

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

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

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

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

rit.

O yes, ah al-ways aim ter

O yes, ah al-ways aim ter

O yes, ah al-ways aim ter

Parson Alltalk

Does yer al-ways aim ter speak de... truth? O yes, ah al-ways aim ter

a tempo

rit.

speak de..... truth..... O

rit.

speak de truth..... O

rit.

speak de truth..... O

rit.

Parson Alltalk

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

rit.

a tempo

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

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

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

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

Exit Parson Alltalk

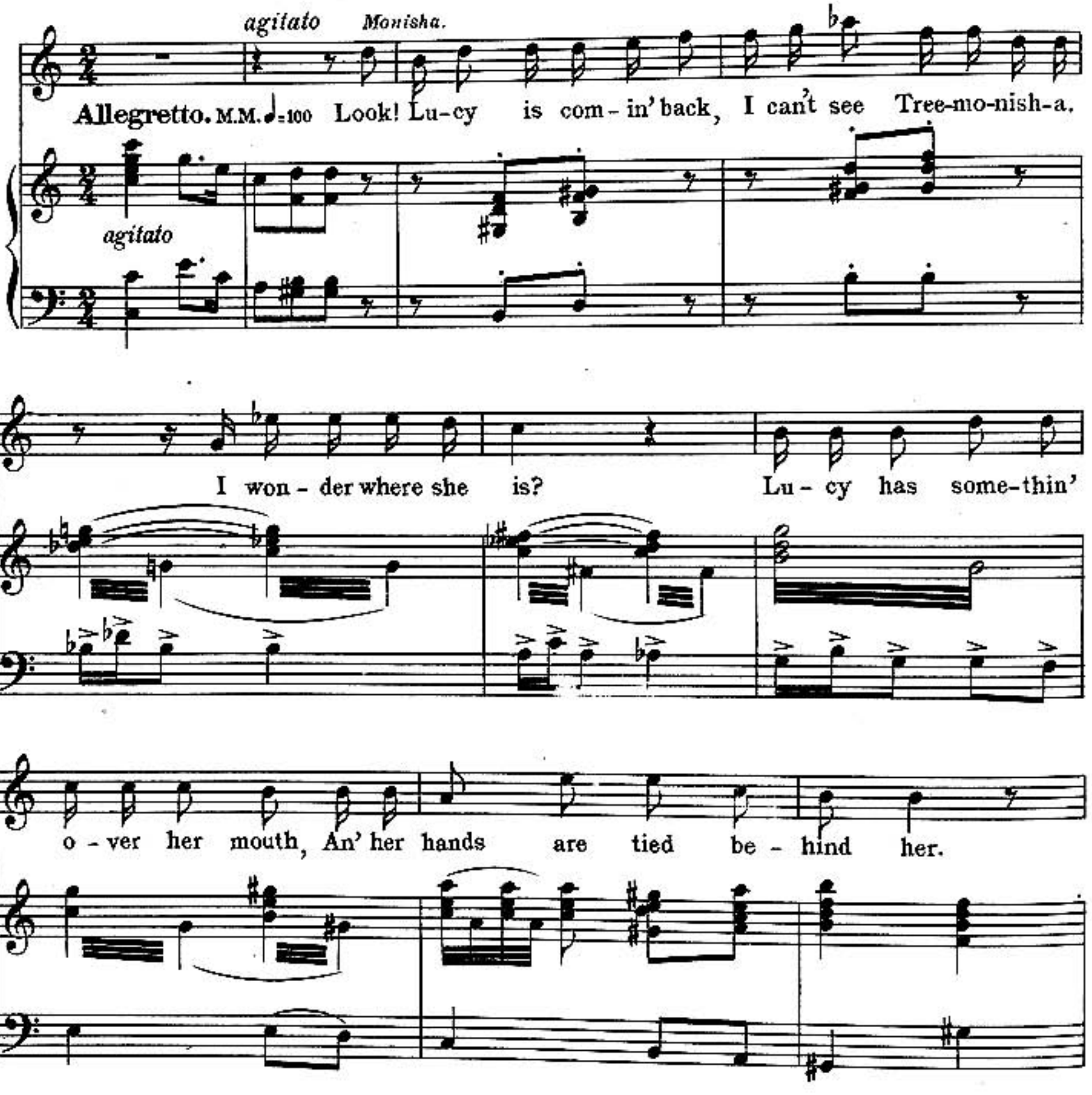
f *a tempo* *rit.* *ff*

TREEMONISHA.

No. 10. CONFUSION.

ENSEMBLE.

By SCOTT JOPLIN.



All Rights Reserved

Copyright 1911 by Scott Joplin

International Copyright Secured

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

cresc. *mf*

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

cresc. *mf*

CHORUS

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

Tell it quick, quick!

Tell it quick, quick!

Tell it quick, quick!

Tell it quick, quick!

Tell it quick, quick!

Tell it quick, quick!

Tell it quick, quick!

Lucy.

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

Tell it quick!

Tell it quick!

Tell it quick!

Tell it quick!

Tell it quick!

Tell it quick!

Tell it quick!

Women.

1st Soprano.

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

2nd Soprano.

Oh!.....

1st Alto.

Oh!.....

2nd Alto.

Oh!.....

Women crying: (Lucy rises and begins to cry)

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

(Spoken in crying tones)

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

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

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

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

Men.

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

The men speak in crying tones

We will

We will

We will

We will

f sempre

boys.

O!

boys.

O!

boys.

O!

boys.

O!

bring her back.

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

bring her back.

bring her back.

bring her back.

O!

O!

O!

O!

(Ned comes running from the field)

Ned.

Hey!

O!..... O!..... O! .....

O!..... O!..... O!.....

O!..... O!..... O!.....

O!..... O!..... O!.....

O!..... O!..... O!.....

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

Allegretto con espressione. M.M. ♩ = 92

Monisha.

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

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

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

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

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

Ned.

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

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

(Enter Remus)

Remus

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

(Remus puts on scarecrow suit.)

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

(Remus goes running down the road)

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

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

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

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

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

f

head, Run fast - er, Re - mus, keep straight a -

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

head, Run fast - er, Re - mus, Re - mus, keep straight a -

(Curtain down.)

head.....

head.....

head.....

ff sempre

TREEMONISHA.

ACT 2.

No. 11. SUPERSTITION.

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

(Simon and Chorus)

By SCOTT JOPLIN

Andante. M.M. ♩ = 132

mp

cresc.

f

rit. e dim.

a tempo
mp

mf

p

Copyright 1911 by Scott Joplin

All Rights Reserved

International Copyright Secured

Allegretto con brio. ♩ = 92

f

(Curtain rises)

Sopranos CHORUS(With closed lips)

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

Altos

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

Tenors

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

Basses

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

Simon

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

mp

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

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

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

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

black cat cross'd yo' path, Yo' bad luck will long last. 'Tis true,.....'tis

mf

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

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

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

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

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

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

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

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

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

all be-lieve 'tis true. If you are eat-in' food wid ease, An' drawin' pleasant

mp

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

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

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

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

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

f

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

mf

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

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

mp

Un-hun-n

Un-hun-n

Un-hun-n

Un-hun-n

shake wid fear de most, Jus' step a lit-tle fast-er for-ward, Be-

sf *mf* *mp*

We'll run

We'll run

We'll run

We'll run

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

sf *mf*

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

mp *mf*

Un - n - n - n

Un - n - n - n

Un - n - n - n

Un - n - n - n

neigh-bor is not right. If you hear a mule a bray - in', While you're

mf

Un - n - n - n 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 Zodzetrick 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

-ing with Treemonisha and points his finger at them.)

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

(Everyone looks toward approaching strangers.)

Hee - Hoo!

Tenor

Zodzetrick

Hee - Hoo!

Hee -

Simon (giving conjuror's yell)

Luddud

Larghetto. (♩ = 80)

Hee - Hoo!.....

Hee -

p

mf

All Rights Reserved

Copyright 1911 by Scott Joplin

International Copyright Secured

Conjurors *Sopranos*

Hee-Hoo! Hee - Hoo! Hee-Hoo!

Altos

Hee-Hoo! Hee - Hoo! Hee-Hoo!

Tenors

Hoo! Hee-Hoo! Hee - Hoo! Hee-Hoo!

Simon

Hoo! It is Zod-ze-trick an' Lud-dud....

Cephus

She's not known to an-y-one

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

Women

She's a stranger....

She's a stranger....

here.

Conjurors *Sopranos*

Hey!.....

Altos

Hey!.....

Zodzetrick

Tenors

Hey!.....

Hey!.....

(Enter Zodzetrick, Luddud and Treemonisha.)

Luddud

Basses

Hey!.....

Hey!.....

cresc.

8f

8f

Conjurors *Sopranos*

We are lis - 'nin'

Altos

We are lis - 'nin'

Tenors

We are lis - 'nin'

Luddud

Basses

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

Zodzetrick

Dat's de truth.

Luddud

Dis here gal don't believe in su-per-sti - tion.— She don't be -

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

Wŏmen

Pun-ish her!

Pun-ish her!

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

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

Sopranos

'Tis

(All go to the brush arbor.)

Altos

'Tis

Tenors

'Tis

Basses

'Tis

gal mus' have de pun - ish - ment dat's wait - in' for her.....

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 - -

ar!

a tempo

f

mp

All Rights Reserved

Copyright 1911 by Scott Joplin

International Copyright Secured

Oo - ar!

cresc.

f sempre

Oo - ar! Oo -

ar!

p

mf

f sempre

Oo - ar!

Oo - ar!

Oo - - - ar!.....

Oo - - - ar!.....

p

Oo - - - ar!.....

f

Oo - - - ar!.....

mp

cresc.

Oo - - ar!

a tempo

f

mp

Oo - ar!

cresc.

f sempre

Oo - ar!

Oo - - ar!

p

mf

Oo - - ar!

f *sempre*

Oo - - ar!

Oo - - - ar! .....

Oo – – – ar!.....

p

f

Oo – –

ar!.....

Oo – –

– – ar!.....

p

R.H.

L.H

inf

Oo – – ar!

cresc.

f

a tempo

mp

cresc.

ff *sempre*

(Conjurors in distance.) (Bears run when they hear voices)

Sopranos. Hey! .....

Altos. Hey! .....

Tenors. Hey! .....

Basses. Hey! .....

Oo - ar!

TREEMONISHA.

No. 14. THE WASP-NEST.

Ensemble.

By SCOTT JOPLIN.

Largo. M.M. ♩= 60

Simon.

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

(Enter Conjurors.)

p

Soprano.

What is yo' plan?.....

Alto.

What is yo' plan?.....

Tenor.

What is yo' plan?.....

My plan... is de best.

p

All Rights Reserved

Copyright 1911 by Scott Joplin

International Copyright Secured

Simon.

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

Altos.

Go on an' count.

Tenors.

Go on an' count.

(Zodzetrick and Luddud lead Treemonisha close to waspnest.)

Simon.

Basses.

nest. Go on an' count.

One,

Cephus (Sees a strange form appearing)

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

two,

cresc.

CHORUS.

De dev-il?

De dev-il?

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

De dev-il?

Simon.

Basses.

Simon.

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

ff sempre

Soprano.

We mus'leave here.

Sopranos.

Oh!

Alto.

We mus'leave here.

(All run as the devil enters. Treemonisha, knowing the supposed devil to be Remus does not move.)

Simon.

af - ter us.

Run an'save yourselves.

(Remus *(the devil)* stops and looks at the conjurors as they run.)

TREEMONISHA.

No. 15. THE RESCUE.

Remus and Treemonisha.

By SCOTT JOPLIN

Andante. (♩ = 126)

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

p *mf* *rit.*

(He approaches Treemonisha.) *Treemonisha* (Puts her arms around his neck.)

Allegretto. ♩: 88

mf

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

(Remus looks,

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

horror-stricken, at the waspnest.)

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

All Rights Reserved

Copyright 1911 by Scott Joplin

International Copyright Secured

molto rit. *Remus.* *a tempo*

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

molto rit. *a tempo*

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

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

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

wore the scare-crow for that pur - pose, And have scared them a-way out of

range.... Come, let us leave these woods at once, Be - cause I hear some

ve - ry strange grunts. (Remus and Treemonisha leave, going in opposite direction from the conjurors.)

(The scene is suddenly changed to a cotton field which occupies greater portion of stage; wagon road in front, men and women seen picking cotton.)

ff

TREEMONISHA.

No.16. WE WILL REST AWHILE.

Male Quartet in Cotton Field.

By SCOTT JOPLIN

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

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

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

All Rights Reserved

Copyright 1911 by Scott Joplin

International Copyright Secured

rit. *a tempo*

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

rit. *a tempo*

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

rit. *a tempo*

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

rit. *a tempo*

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

(Cotton pickers sit down to rest.)

rit. *a tempo*

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

rit. *a tempo*

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

rit. *a tempo*

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

rit. *a tempo*

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

rit. *a tempo*

TREEMONISHA.

No. 17. GOING HOME.

Duet: Remus and Treemonisha and Chorus of Cotton Pickers.

By SCOTT JOPLIN

Treemonisha.

(Enter Treemonisha and Remus on Road)

Hel -

Remus.

Hel -

Larghetto con espressione. (♩ = 80)

Hel -

mp

cresc.

COTTON PICKERS.

Soprano.

Hel - lo!.....

Alto.

Hel - lo!.....

Tenor.

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

Bass.

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

Remus.

Does this

mf

Copyright 1911 by Scott Joplin

All Rights Reserved

International Copyright Secured

The foreman in the field

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

p

cresc.

Treemonisha

Thank you.

Remus *The foreman*

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

mf

(Cotton Pickers) Soprano

Quite... wel - - come.

Alto

Quite... wel - - come.

Tenor

Quite... wel - - come.

Bass

wel - - come. Quite . wel - - come.

(Remus and Treemonisha go on their way.)

(Long Pause)

(During pause the cotton pickers hear aunt Dinah blow a horn three times.)

(Long Pause)

TREEMONISHA.

No. 18. AUNT DINAH HAS BLOWED DE HORN.

Cotton Pickers.

By SCOTT JOPLIN

Sopranos. Aunt Di - nah has

Altos. Aunt Di - nah has

Tenors. Aunt Di - nah has

Basses. 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

All Rights Reserved

Copyright 1911 by Scott Joplin

International Copyright Secured

(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

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

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

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

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

hap - py, I don't know how to act..... Aunt Di - nah has

hap - py, I don't know how to act..... Aunt Di - nah has

hap - py, I don't know how to act..... Aunt Di - nah has

hap - py, I don't know how to act..... Aunt Di - nah has

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

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

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

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

have not much time for de - lay,... 'Cause our work is fin - ished for to -

have not much time for de - lay,... 'Cause our work is fin - ished for to -

have not much time for de - lay,... 'Cause our work is fin - ished for to -

have not much time for de - lay,... 'Cause our work is fin - ished for to -

day.....

day.....

day.....

(Curtain down.)

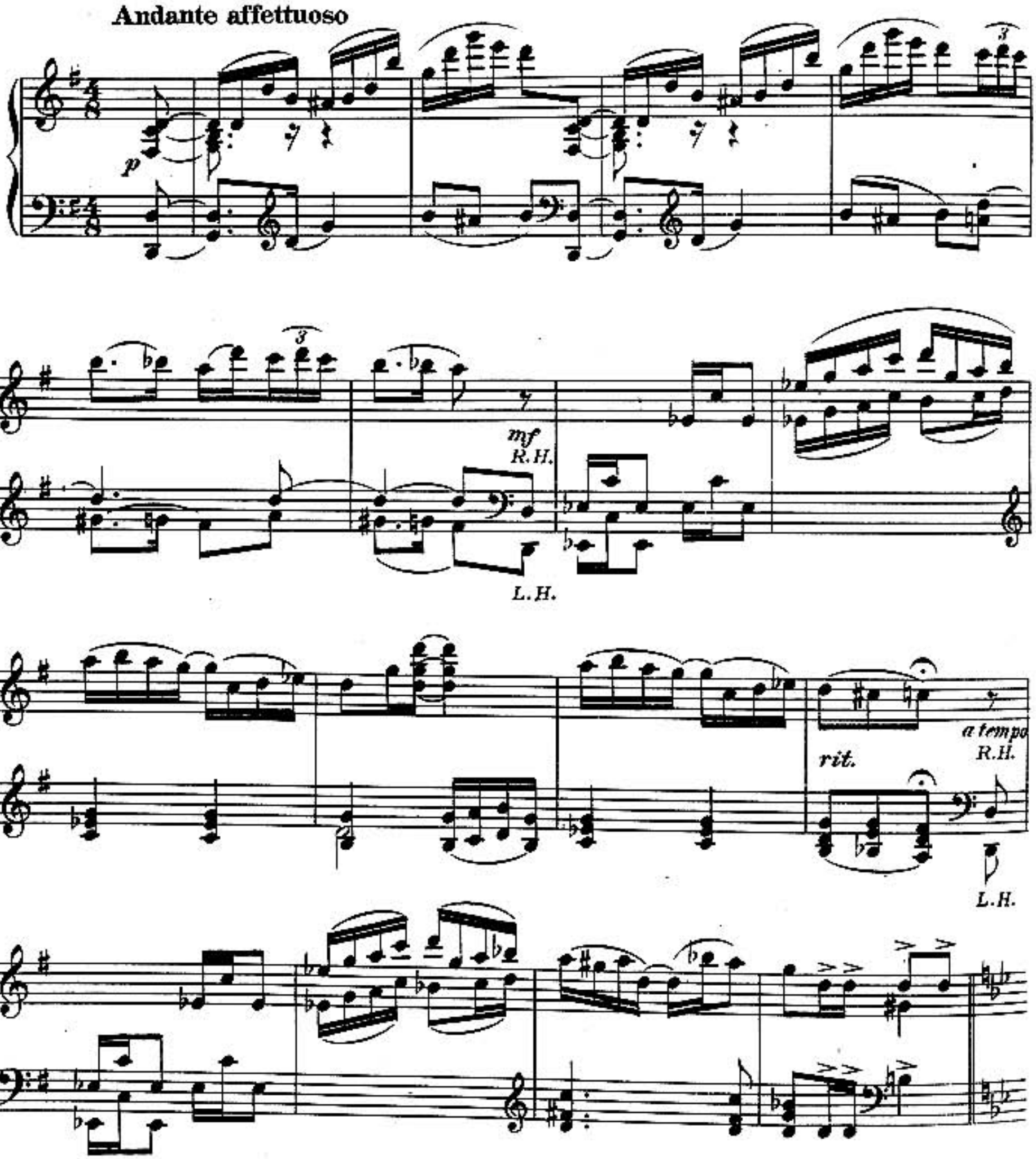
day.....

TREEMONISHA.

No19. PRELUDE TO ACT 3.

By SCOTT JOPLIN

Andante affettuoso



Copyright 1911 by Scott Joplin

All Rights Reserved

International Copyright Secured

f

rit.

mp

cresc.molto

più mosso

ff agitato

rit. poco a poco

Tempo I

mp

cresc.

più mosso

molto

ff agitato

poco rit.

Tempo I

p

mf
R.H.

L.H.

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

I want to

mf

p

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

cresc.

f *rit.*

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

cresc.

f *rit.*

All Rights Reserved.

Copyright 1911 by Scott Joplin.

International Copyright Secured.

a tempo *Monisha* *con espressione*

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

Ned *con espressione*

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

con espressione

a tempo

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

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

rall. e dim.

I want to see her now.

see her a - gain.

mf *p*

Monisha

If I could see..... my dar - ling now, I would be

p

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

cresc.

cresc.

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

f *rit.*

f *rit.*

a tempo *Monisha* *con espressione*

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

Ned *con espressione*

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

a tempo *con espressione*

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

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

I want to see her now.....

see her a - gain.....

morendo

TREEMONISHA.

No. 21. TREEMONISHA'S RETURN.

Ensemble.

By SCOTT JOPLIN

Allegretto. ♩= 92

(Enter Remus and Treemonisha)

mf

cresc.

Monisha.

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

Ned

You are all right,

f

Remus

Thank you! Thank you!

Re - mus!

mf

Copyright 1911 by Scott Joplin

All Rights Reserved

International Copyright Secured

Ned.

I see a crowd of peo - ple com - ing this way,

Treemonisha.

They are al - most here.

Remus.

They are al - most here. *(The crowd enters)*

Ned.

They are ve - ry hap - py and gay.

Visitors.

Soprano

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

Treemonisha.

Alto

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

Tenor

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

Bass

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

f

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

mp

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

Visitors.

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!.....

(All shake hands with Remus.)

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

Andante affettuoso

ff sempre

p

(With closed lips)

Un - n - n!

Un - n - n!

Un - n - n!

Un - n - n!

(With closed lips)

Un - n!

Un - n!

mf
R.H.

L.H.

Un - n!

Un - n!

Un - n!

Un - n!

(Stop shaking hands)

rit.

a tempo

R.H.

L.H.

(Everyone looks toward door.)

Treemonisha.

The boys are com-ing back a-gain.

(Corn-husking boys in distance.)

Hey!.....

Hey!.....

All. (Prisoners are silent)

Hur - rah!.....

Hur - rah!

Hur - rah!.....

Hur - rah!

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

f sempre

Hur - rah!.....

Hur - rah!

(They stand prisoners in middle of room the others circled around them)

Hur - rah!.....

Andy.

Dese are de guilt-y

Hur - rah!

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

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

Chorus. rit. Women. (Treemonisha silent)

Punish them! Punish them! Re-

rit.

Punish them! Punish them! Re-

rit.

Punish them!.....

rit.

Punish them!.....

mf rit. a tempo

più mosso

buke and beat them hard.

buke and beat them hard.

Men. (Shaking fists at Zodzetrick and Luddnd.)

Yes, we will punch and we will kick them ve-ry

Yes, we will punch and we will kick them ve-ry

più mosso

cresc. molto

hard, Ve - ry hard.

hard, Ve - ry hard.

ff agitato

Treemonisha.

You must beat them hard.

Stop!

You must beat them hard.

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

We will beat them hard.

We will beat them hard.

rit.

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

Lento. ♩ = 92

Treemonisha *Recit.*

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

Lento. ♩ = 92

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

mf

go.....

Zodsetrick. *Andy.*

Thank you! Thank, Shut up! You have no right to

Luddud.

Thank you! Thank,

cresc. molto

Chorus.

Don't...speak

Don't speak

speak here.

Don't speak

Don't speak

ff

mf *cresc.*

Trombone

Treemonisha (to Andy and pointing to Conjurors)

here!

An - dy, make them free!

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

rit. *Treemonisha* (more forcibly)

Make them free!

here!

here!

here!

ff *rit.*

(The others grunt their disapproval)

Un - n!

Un - n!

Un - n!

Un - n!

(Andy removes the ropes from Conjurors' wrists.)

Allegretto. ♩ = 92

mf

TREEMONISHA.

No 22. WRONG IS NEVER RIGHT.

A Lecture

(REMUS and CHORUS)

By SCOTT JOPLIN

Andante con espressione

f

rall. e dim.

Remus

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

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

cresc.

Copyright 1911 by Scott Joplin.

All Rights Reserved.

International Copyright Secured.

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

mf

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

f *mp* *mf*

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

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

cresc. rit. a tempo

Wrong..... must not_ on right in-fringe,..... For

cresc. rit. a tempo

wrong..... is nev - er..... right.....

mp

Andante.

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

mf

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

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

rall. e dim.

Andante

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

rall. e dim.

Andante con espress.

Nev - er

rall. e dim.

treat..... your neigh - bors wrong,..... By caus - ing.....

them to grieve. Help the

cresc. *mf*

weak if you are strong, And nev - er a -

f

gain de - ceive. Your deeds should

mp *mf*

please heav - en's throng, For you are

in their sight;..... You..... should

cresc.

cresc.

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

rit.

a tempo

rit.

a tempo

mp

Andante

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

mf

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

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

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

rall. e dim. *a tempo*

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

rall. e dim. *a tempo*

OCTET CHORUS. **Andante**

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

cresc — f — rall.e dim

..... is never right, You will... agree with me; Wrong is nev-er right, And it

cresc — f — rall.e dim

..... is never right, You will... agree with me; Wrong is nev-er right, And it

cresc. — f — rall.e dim

..... right,..... Do..... right, And

cresc. — f — rall.e dim

..... right,..... Do..... right, And

cresc. — f — rall.e dim

..... right,..... Do right, And

cresc. — f — rall.e dim

right, You will a-gree with me;..... Do right, And

cresc. — f — rall.e dim

is nev - er right,..... Do right, And

cresc. — f — rall.e dim

is nev - er right,..... Do right, And

cresc. — f — rall.e dim

a tempo

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

a tempo

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

a tempo

hap - py you will be.....

a tempo

hap - py you will be.....

a tempo

hap - py you will be.....

a tempo

hap - py you will be.....

a tempo

hap - py you will be.....

a tempo

TREEMONISHA.

No 23. ABUSE.

Ensemble.

By SCOTT JOPLIN

Assai moderato

Andy.

We should beat these men, Look at their guilt - y grin.

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

You..... You..... You..... You.....

sempre
ff

Copyright 1911 by Scott Joplin

All Rights Reserved International Copyright Secured

two ..... low, ...

two ..... low, ...

two ..... low, ...

two ..... low, ...

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

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

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

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

good! Be good!

good! Be good!

good! Be good!

good! Be good!

Tréemonisha

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

good.

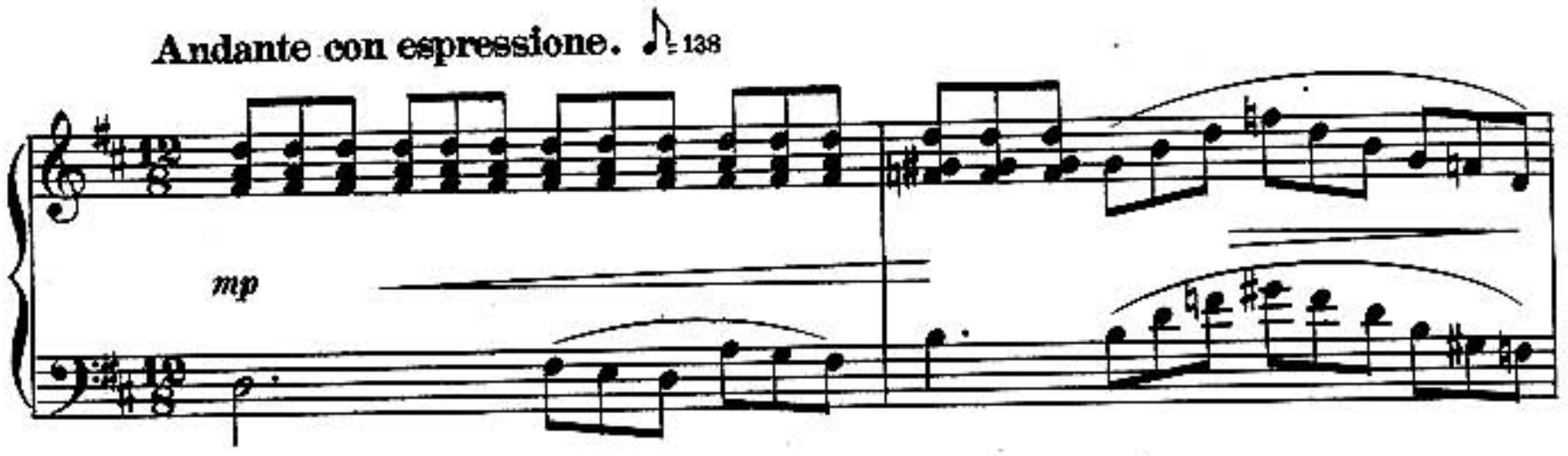
TREEMONISHA.

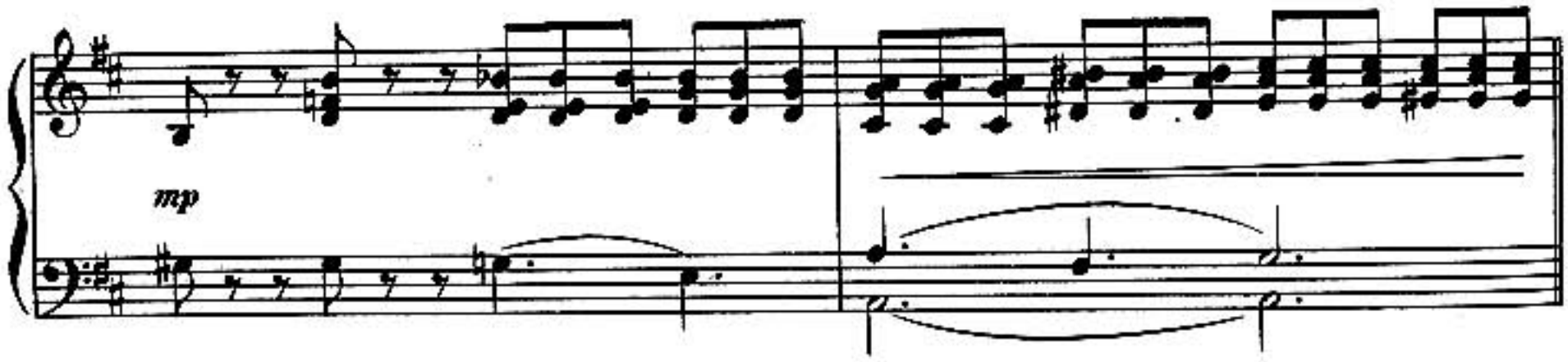
No 24. "WHEN VILLAINS RAMBLE FAR AND NEAR."

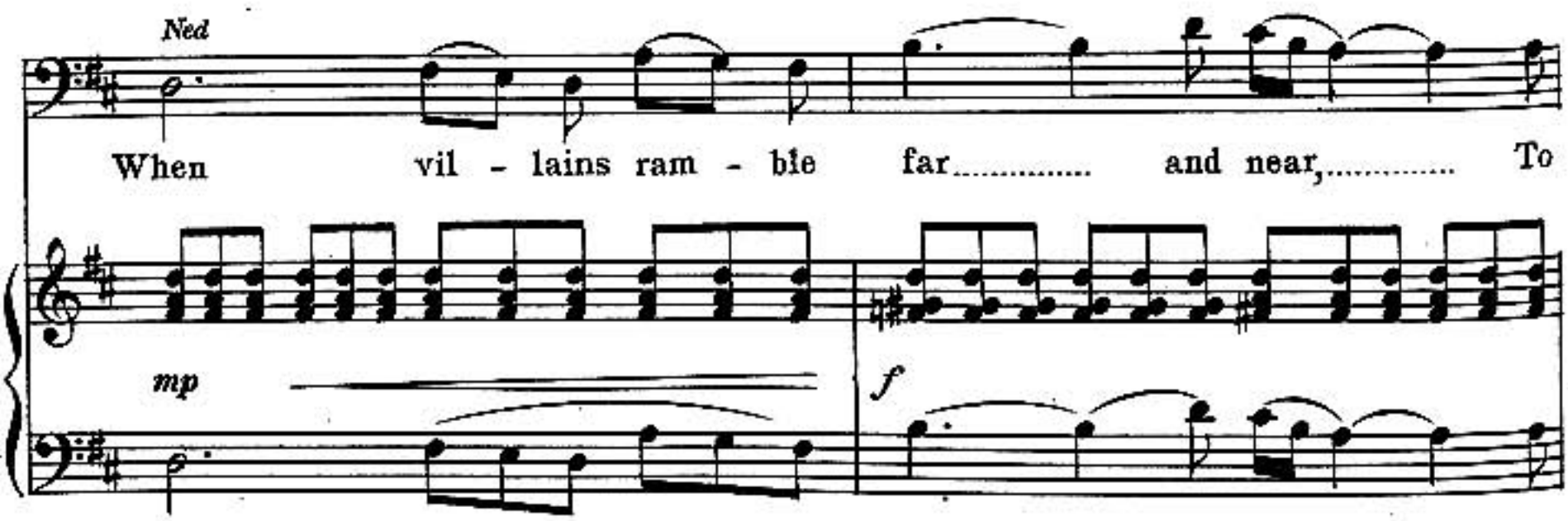
A Lecture.

Bass Solo.

By SCOTT JOPLIN







Copyright 1911 by Scott Joplin

All Rights Reserved

International Copyright Secured

break the peo - ple's laws,

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

mp

f

in the dev - il's claws,

mp

When vil - lains ram - ble far and near,

When Villains Ramble etc. 24 = 9.

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

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

mp

f

some day right will win.....

rit.

REFRAIN

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

mf

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

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

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

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

When Villains Ramble etc. 24 = 9.

have an aw - ful fear, We

ff

keep a bril - liant light, When

ff

mp rit.

vil - lains ram - ble far and near.

a tempo

mp rit.

a tempo

mp

When Villains Ramble etc. 24=9.

When vil - lains ram - ble

mp

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

f

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

mp

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

f

When Villains Ramble etc. 24=9.

harm. When vil - lains ram - ble

mp

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

bad, They should be despatched to the

mp

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

f

When Villains Ramble etc. 24=9.

REFRAIN

glad..... We stay..... close at

rit. *mf*

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

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

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

When Villains Ramble etc. 24 =9.

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.....

When Villains Ramble etc. 24 =9.

TREEMONISHA.

No 25. CONJURORS FORGIVEN.

Ensemble.

By SCOTT JOPLIN

Assai moderato

Treemonisha

Will all of you for-

mf

Andy

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

f

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

All Rights Reserved

Copyright 1911 by Scott Joplin

International Copyright Secured

CHORUS: Sopranos

mp *cresc.*

For your sake we will for - give them.

Altos *mp* *cresc.*

For your sake we will we will for - give them.

Tenors *mp* *cresc.*

For your sake we will we will for - give them.

Basses *mp* *cresc.*

For your sake we will for - give them.

mp *cresc.*

Andante. (♩= 92)

Treemonisha. (Shakes hands with Conjurors)

CHORUS: (All shake hands with Conjurors)

Let us now shake hands with these men. We have for -

We have for -

We have for -

We have for -

ff *mp* *rit.* *f*

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

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

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

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

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

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

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

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

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.....

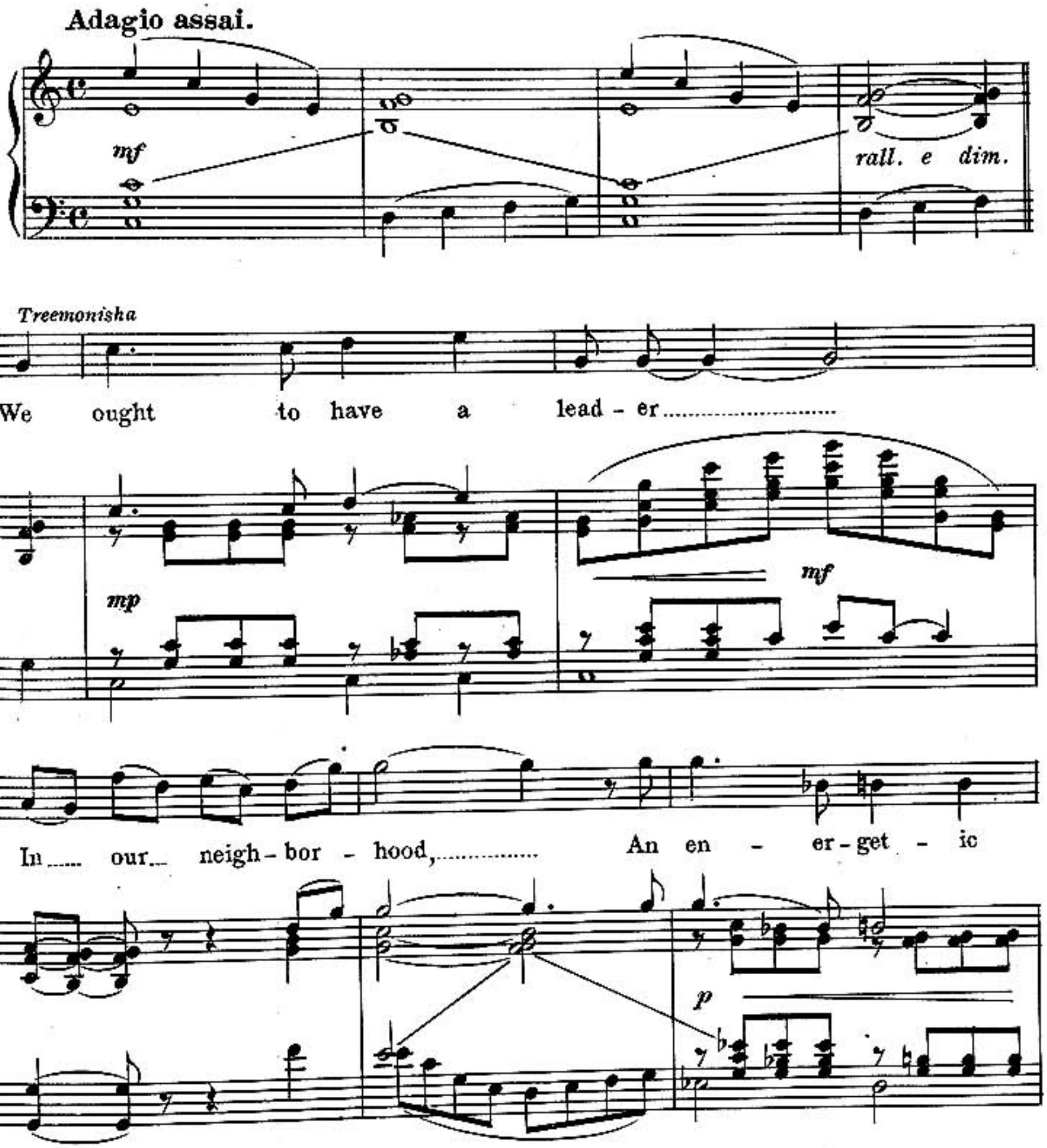
care-ful what you do, Be care-ful what you do.....

TREEMONISHA.

No 26. WE WILL TRUST YOU AS OUR LEADER.

(TREEMONISHA and CHORUS)

By SCOTT JOPLIN.



Copyright, 1911, by Scott Joplin.

International Copyright Secured.

All Rights Reserved.

lead - er,..... To fol - low..... for our good..... The

mf *rit.*

ig - no-rant too long have ruled, I don't see why they

a tempo

rit. *poco a poco*

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

rit. *poco a poco*

a tempo

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

a tempo

mp

CHORUS

Sopranos I & II.

We...want you as our leader,..... We... want you to lead, for none could

Altos I & II.

You should lead us,..... You should lead, for none could

Tenors I & II.

You should lead us,..... You should lead, for none could

Basses I & II.

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

mf

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.

a tempo *mp*

We... want you as our leader,..... We... want you as our leader,.....

mp *a tempo*

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

mp *a tempo*

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

mp *a tempo*

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

mp *a tempo*

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

Lead us,..... lead... us, and we... will... sure-ly rise. We..... want...

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

If you..... lead..... we will... sure-ly rise. We

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

If you..... lead..... we will... sure-ly rise. We want.....

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

You must lead for you are wise, And we will... sure-ly rise. We want

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

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

rit. a tempo f

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!.....

decresc. cresc. f

mp

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

mp

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

mp

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

mp

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

mp

f Treemonisha

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

f Men

Tenors I & II

You,

Basses I & II f

You,

mf

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

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

Women may fol - low me ma-ny days long, But the men may think that I am wrong.

Men.

Tenore

No,

Basses

No,

f sempre

We Will Trust You etc. 26 = 20

Soprano *p*

We

Alto *p*

Tenor We

p

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

Bass *p*

no, no, no, no! We

p

mf

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

mf

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

mf

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

mf

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

p

mf

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

p mf
p

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

p mf sempre
p

we will be true,

we will be true,

we will be true,

we will be true,

mf

rall. e dim.

Treemoniska

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

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.....

a tempo

mp a tempo

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

You should lead us,..... You should lead, for none could

You should lead us,..... You should lead, for none could

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

mf

lead like you, You know what is best to do.

rall. e dim.

lead like you, You know what's best to do.

rall. e dim.

lead like you, You know what's best to do.

rall. e dim.

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

f

rall. e dim.

a tempo *mp*

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,

a tempo *mp*

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

decresc. *p* *cresc.*

If you..... lead..... we will sure-ly rise. We want.....

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

You must lead for you are wise, and we will sure-ly rise. We want

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

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

rit. a tempo f

decresc. cresc. f

we will al-ways fol-low you. We feel blue, dear, we feel blue!

decresc. cresc. f

we'll al-ways fol-low you. We feel blue, dear, we feel blue!.....

decresc. cresc. f

we will al-ways fol-low you. We feel blue, dear, we feel blue!

decresc. cresc. f

we'll al-ways fol-low you. We feel blue, dear, we feel blue!.....

decresc. cresc. f

mp

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

mp

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

mp

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

mp

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

mp

Treemonisha

If I give advice to the women, Who will give advice to the men?

Men

Tenors

You, You,.....

Basses

You, You,

We Will Trust You etc. 26 = 20

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

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

I will

Soprano *mf*

We want you as our lead-er,..... We want you to lead us,

mf Alto

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

mf Tenor

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

mf Bass

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

mf

lead you; O yes, I will lead you; O yes, I will

lead now, please lead now, please

lead now, please lead now, please

lead now, please lead now, please

lead..... us now, please lead..... us now, please

lead, Yes, I will lead.....

lead, for we will trust.....

lead, for we will trust

lead, for we will trust

lead, for we..... will..... trust

Allegro ma non troppo

f you.....

f you.....

f you.....

f you.....

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

All'o ma non troppo

f

TREEMONISHA.

No. 27. A REAL SLOW DRAG.

By SCOTT JOPLIN.

Directions for The Slow Drag.

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

INTRO. Larghetto. ♩=100

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

mf

(Salute partners.)

Treemonisha.

(Slow Drag forward.)

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

mf

(All stop.)

(Slow Drag backward.)

drag..... Stop and move back - ward, do the drag.

f

Copyright 1911 by Scott Joplin.

International Copyright Secured.

All Rights Reserved.

(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.

Slow Drag 27 = 16

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

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

Lucy.

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

p *legato*

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

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

cresc. poco a poco

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

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

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

p

Slow Drag 27 = 16

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

slid - ing on-ward, lis-ten to..... that rag.

slid - ing on-ward, lis-ten . to..... that rag.

cresc.

f

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

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

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

p

(All dance.)

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

do that slow drag. Dance slow-ly,

mf

Slow Drag 27 = 16

(All prance.)

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

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

(All dance.) (All prance.)

Dance..... slow - ly, prance..... slow - ly, Now you do..... the real

Dance slow - ly, prance..... slow - ly, Now you do..... the real

(All whisper to partners while walking.)

(All Slow Drag.) (All walk.)

"Slow Drag" Walk..... slow - ly, talk..... low - ly,

"Slow Drag" Walk slow - ly, talk..... low - ly,

mf

Slow Drag 27 = 16

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

Luey. *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*

Slow Drag 27 = 16

(All Slow Drag forward.)

p sempre

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

p sempre

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

p sempre

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

p sempre

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

p sempre

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

p sempre

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

p sempre

Treemonisha. (All Schottische.)

Move a - long, don't

f *mf*

(All Slow Drag.)

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

f *mp*

(All stop.)

long, stop,

f

Slow Drag 27=16

(All Schottische.)

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

mp *f*

(All Slow Drag.)

stop danc - ing, drag a - long,

mp

(All Schottische.)

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

mp

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

f

Slow Drag 27 = 16

(All Slow Drag.)

(All stop.)

Drag a - long, Stop!

mp *f*

(All Schottische.)

Move a - long, don't

mp

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

f *f* *mf*

long, do - ing the real slow drag.

molto cresc. *ff*

Slow Drag 27 = 16

Treemonisha.
(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

Slow Drag 27 = 16

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

slid - ing on-ward, lis - ten to ..... that rag,

slid - ing on-ward, lis - ten to ..... that rag,

cresc.

f

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

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

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

p

(All dance.)

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

do that slow drag. Dance slow - ly,

mf

Slow Drag 27 = 16

(All prance.)

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

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

(All dance.) (All prance.)

Dance..... slow-ly, prance..... slow-ly, Now you do..... the real

Dance slow-ly, prance..... slow-ly, Now you do..... the real

cresc. poco a poco

(All whisper to partners while walking.)

(All Slow Drag.) (All walk.)

"Slow Drag." Walk..... slow-ly, talk..... low-ly,

"Slow Drag." Walk slow-ly, talk..... low-ly,

mf

Slow Drag 27=16

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*

Slow Drag 27 = 16

(All skip.)

skip, now do that slow.....

(All Slow Drag)

skip, now do that slow.....

skip, now do that slow.....

skip, now do that slow.....

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

now do the drag real slow,

Slow Drag 27=16

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

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

f sempre

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

f sempre

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

f sempre

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

sempre

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

f sempre

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

f sempre

End of Opera.

Slow Drag 27 = 16

MAY 22 1911

Joplin, Scott

M1503
.J8T7
Case

TREEMONISHA

OPERA

in Three Acts

Words and Music

BY

SCOTT JOPLIN.

Price $2.50

PUBLISHED BY
...SCOTT JOPLIN...
NEW YORK.

Edited By Typh
2008