



TREEMONISHA

OPERA

in Three Acts

Words and Music

BY

SCOTT JOPLIN.

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# TREEMONISHA

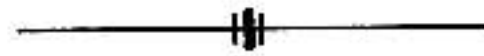
## Opera in Three Acts

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 conjurers and their spells of superstition.

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

SCOTT JOPLIN.

## CAST OF CHARACTERS.

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

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# TREEMONISHA.

## No 1. Overture.

By SCOTT JOPLIN

*Allegretto.* (♩ = 92)

*mf*

First system of musical notation for piano. It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of chords in the right hand and a melodic line in the left hand. There are several slurs and accents throughout the system.

Second system of musical notation for piano. It continues the piece with similar chordal textures and melodic lines. The notation includes various slurs and accents, and the key signature remains consistent.

Third system of musical notation for piano. The musical texture continues with complex chordal structures and a moving bass line. The notation includes slurs and accents.

Fourth system of musical notation for piano. This system shows a continuation of the harmonic and melodic themes established in the previous systems.

**Meno mosso**

Fifth system of musical notation for piano, marked **Meno mosso**. The tempo is slower than the previous sections. The music begins with a **mp** (mezzo-piano) dynamic and features a more lyrical melody in the right hand. The system concludes with a **f** (forte) dynamic marking. The notation includes slurs and accents.



The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, each marked with a 'V' above it. The lower staff is in bass clef and features a continuous line of sixteenth notes, with several measures marked with a '6' above the staff, indicating a sixteenth-note pattern.

The second system continues the musical notation. The tempo marking **Adagio.** (♩ = 84) is positioned above the right-hand staff. The performance instruction *molto rit.* is placed above the left-hand staff, and the dynamic marking **f** is placed above the right-hand staff. The notation includes chords and sixteenth-note passages.

The third system of musical notation includes the tempo marking **Allegretto.** (♩ = 92) above the right-hand staff. Performance instructions *rall. e dim.* and the dynamic marking **mp** are placed above the left-hand staff. The notation features chords and sixteenth-note passages.

The fourth system of musical notation includes the tempo marking **Meno mosso.** above the right-hand staff. A dynamic marking **f** is placed above the left-hand staff. The notation consists of chords and sixteenth-note passages.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, each marked with a 'V' above it. The lower staff is in bass clef and features a continuous line of sixteenth notes, with several measures marked with a '6' above the staff, indicating a sixteenth-note pattern.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with some notes marked with 'V' (accents) and '6' (fingerings).

Second system of musical notation, continuing the grand staff with treble and bass clefs. It features a dense texture of chords and moving lines.

Largo con espressione (♩ = 60)

Third system of musical notation, including a grand staff and a woodwind part. The woodwind part is labeled 'K. Dr.' and 'Tromb.'. Dynamics include *mp* and *ff*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. Dynamics include *mp*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. Dynamics include *mf*.

mp

First system of musical notation, featuring a treble and bass clef with various notes and rests. The dynamic marking *mp* is present.

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

*ff* *Sempre*

Third system of musical notation, marked *ff* and *Sempre*. It features a complex texture with many notes.

*rall. e dim.*

Fourth system of musical notation, marked *rall. e dim.*. It shows a change in tempo and dynamics.

*a tempo*

Fifth system of musical notation, marked *a tempo*. It features a return to the original tempo.

First system of musical notation. The treble clef staff contains a melodic line with a key signature of one flat and a 3/4 time signature. The bass clef staff contains a bass line with triplets and slurs. A dynamic marking of *p* is present in the second measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the first measure.

Third system of musical notation. The treble clef staff has a melodic line with a *6* (sexta) marking above a sixteenth-note figure. The bass clef staff has a bass line with a *f* dynamic and a *rit.* (ritardando) marking. A *mp* (mezzo-piano) dynamic marking is present in the second measure, with a line pointing to a specific note.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and triplets. The bass clef staff has a bass line with triplets and slurs.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a bass line with a *p* dynamic in the first measure and a *mf* dynamic in the second measure.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several notes, including a half note with a slur. The lower staff is in bass clef and contains a bass line with eighth notes and a slur.

The second system of musical notation consists of two staves. The upper staff features a long, sweeping melodic line with many notes, all under a single large slur. The lower staff contains a few chords and rests.

The third system of musical notation consists of two staves. The upper staff has a long melodic line with a slur. The lower staff contains chords and rests.

The fourth system of musical notation consists of two staves. The upper staff has a long melodic line with a slur. The lower staff contains chords and rests. The text "ad lib." is written in the left margin of the system.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with slurs and ties. The lower staff has a bass line with slurs and ties. The text "mp" is written in the left margin of the system.

First system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. A dynamic marking of *mp* is present. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. It features a treble and bass clef with a melodic line and bass accompaniment. A dynamic marking of *mp* is present. The key signature has two sharps.

Third system of musical notation, continuing the piece. It features a treble and bass clef with a melodic line and bass accompaniment. The key signature has two sharps.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef with a melodic line and bass accompaniment. The key signature has two sharps.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef with a melodic line and bass accompaniment. A tempo marking of  $(\text{♩} = 92)$  is present. The key signature has two sharps.

(♩ = 92)

*mf*

*cresc. poco a poco*

Meno mosso

*f* *mp* *f* *mp*

R.H. L.H.

Adagio (♩ = 108)

*f* *Sempre*



The first system of musical notation features a grand staff with treble and bass clefs. The music is characterized by dense, complex chords and arpeggiated textures. The key signature is one sharp (F#), and the time signature is 2/2. The notation includes various accidentals and dynamic markings, though they are less distinct in this system.

The second system continues the piano accompaniment. It includes the tempo marking "Larghetto" with a quarter note equal to 100 (♩ = 100). The dynamic marking "mp" (mezzo-piano) is present. The notation shows a mix of chords and moving lines in both hands, with some rests in the bass line.

The third system shows a continuation of the piano accompaniment with rhythmic patterns and chordal structures. The notation is dense, with many notes and chords in both the treble and bass staves.

The fourth system includes dynamic markings "mf" (mezzo-forte) and "mp" (mezzo-piano). The notation shows a mix of chords and moving lines in both hands, with some rests in the bass line.

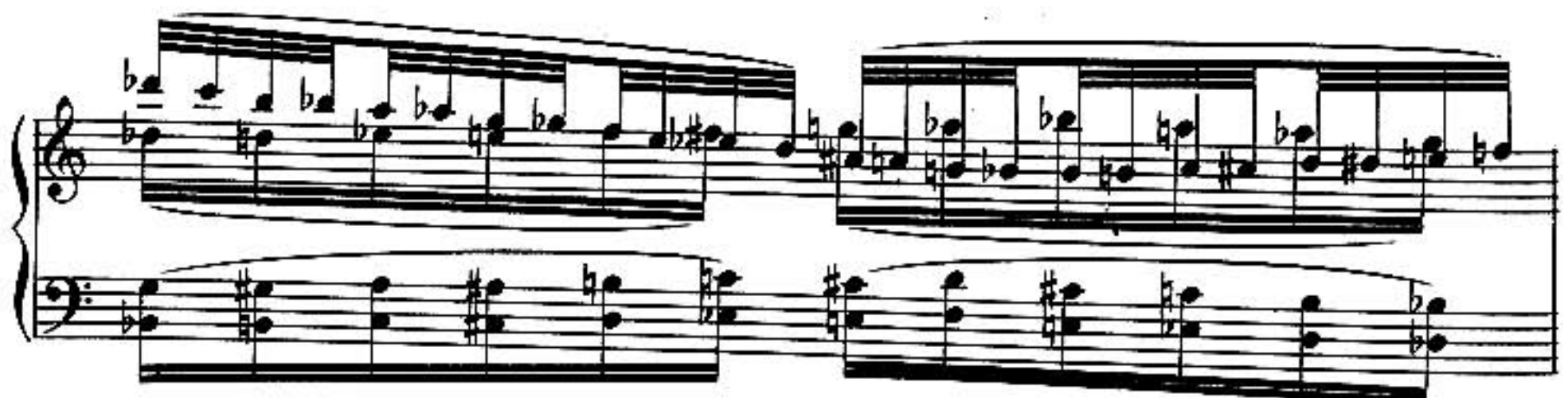
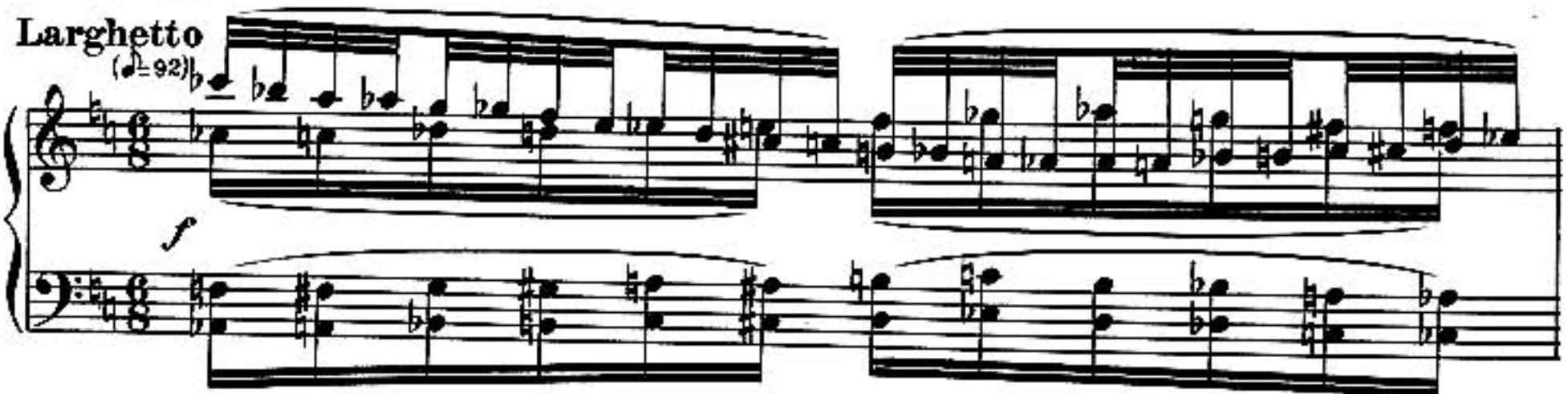
The fifth system includes dynamic markings "f" (forte) and "mf" (mezzo-forte). The notation shows a mix of chords and moving lines in both hands, with some rests in the bass line.

Adagio (♩ = 116)

*rit. poco a poco* *f*



Larghetto (♩ = 92)



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of two measures, each with a long, flowing melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. The key signature has one flat (B-flat).

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of two measures. The first measure has a dynamic marking of *fz* (forzando) and *mf* (mezzo-forte). The second measure has a dynamic marking of *mf*. The treble clef has a melodic line with some slurs, and the bass clef has a more rhythmic accompaniment.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of two measures. The first measure has a dynamic marking of *p* (piano). The second measure has a dynamic marking of *mf*. The treble clef has a melodic line with some slurs, and the bass clef has a more rhythmic accompaniment.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of two measures. The first measure has a dynamic marking of *p* (piano). The second measure has a dynamic marking of *mf*. The treble clef has a melodic line with some slurs, and the bass clef has a more rhythmic accompaniment.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of two measures. The first measure has a dynamic marking of *mf* (mezzo-forte). The second measure has a dynamic marking of *mf*. The treble clef has a melodic line with some slurs, and the bass clef has a more rhythmic accompaniment. A tempo marking  $(\text{♩} = 92)$  is present above the first measure.

The first system of musical notation consists of two staves. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and some moving lines.

Meno mosso

The second system is marked "Meno mosso". The treble staff contains chords and some melodic fragments. The bass staff is characterized by a continuous sixteenth-note pattern, with some notes beamed in groups of six.

The third system continues the piece. It includes dynamic markings: "mp cresc." and "poco a poco". The notation shows a gradual increase in volume and a change in the texture of the accompaniment.

The fourth system features dynamic markings "fz" (forzando) and "mf" (mezzo-forte). The treble staff has more active melodic lines, while the bass staff continues with rhythmic accompaniment.

The fifth system includes a dynamic marking "f" (forte). The bass staff shows a sixteenth-note pattern with some notes beamed in groups of six and seven.

The sixth system continues with dynamic markings "fz" and "mf". The notation includes a sixteenth-note pattern in the bass staff and some melodic lines in the treble staff.

mp cresc. poco a poco f

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The music begins with a mezzo-piano (*mp*) dynamic and a *cresc.* (crescendo) marking. The tempo is marked *poco a poco*. The piece concludes this system with a forte (*f*) dynamic. The notation includes various chords, some with ledger lines, and melodic lines with slurs and accents.

The second system continues the musical piece with two staves. It features a continuation of the melodic and harmonic material from the first system, with various chordal textures and melodic lines. The dynamics and tempo markings are consistent with the previous system.

*Piu mosso*

The third system of musical notation consists of two staves. The tempo is marked *Piu mosso*. The music continues with a similar texture of chords and melodic lines. The dynamics are marked *f* (forte).

*ff sempre*

The fourth system of musical notation consists of two staves. The dynamics are marked *ff sempre* (fortissimo sempre). The music continues with a similar texture of chords and melodic lines.

The fifth system of musical notation consists of two staves. The music continues with a similar texture of chords and melodic lines. The dynamics are marked *ff* (fortissimo).

*accel.*

The sixth and final system of musical notation consists of two staves. The tempo is marked *accel.* (accelerando). The music concludes with a final chord and a fermata. The dynamics are marked *ff* (fortissimo).

# 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)

Zodzetrick to Monisha.

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

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

Monisha.

rit.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The piano part includes dynamic markings of *rit.* and *a tempo*.

*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*

The second system continues the musical piece with a vocal line and piano accompaniment. The piano part includes dynamic markings of *poco a poco* and *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.*

The third system features a vocal line and piano accompaniment. The piano part includes dynamic markings of *piu cresc.* and *f*.

Zodzetrick.

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

The fourth system concludes the page with a vocal line and piano accompaniment. The piano part includes dynamic markings of *mf* and *f*.

*dim.* *Ned.*

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

*rit.* *rit.*

*mp a tempo*

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

*mp a tempo*

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

*mf*



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

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a grand staff with treble and bass clefs, showing chords and melodic lines.

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

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with chords and melodic lines, including dynamic markings like *mp* and *rit.*

Monisha. *a tempo*

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

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a grand staff with treble and bass clefs, showing chords and melodic lines.

*mp* Ned.

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

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a grand staff with treble and bass clefs, showing chords and melodic lines.

*cresc.*

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

*mp* *cresc.*

*f* *mp (to Zodsctrick)*

fear..... Say ole man,..... you won't do, you's a

*f* *mp*

*Zodsctrick.*

stranger to me.... Tell me, who are you?..... Zod-ze - trick, I

*f* *mp*

am de Goofer dus' man, An' I'm king of Goofer dus' lan'.....

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

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Strange things appear when I say 'Hee hoo!' Strange things appear when I". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It includes various chords and melodic lines. The word "rit." is written above the vocal line at the end of the system.

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

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

*dolce*

The second system of music features a vocal line in treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are "say 'Hee hoo!'". The tempo is marked "Andante assai" with a metronome marking of ♩ = 66. The piano accompaniment is in a grand staff with a key signature of one sharp and a 3/4 time signature. The word "dolce" is written below the piano part.

Treemonisha to Zodsetrick

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

The third system of music features a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The lyrics are "Wait, sir, for a few... moments stay,--- You should lis - ten to.....". The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature.

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

The fourth system of music features a vocal line in treble clef with a key signature of two flats and a common time signature. The lyrics are "what I have to say. Please come closer to me, come a - long,". The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature.

*Zodsetrick marks cross on groundspits on it and turns back)*

And I'll tell you of your great wrong.

*rit.*

**Tempo l'istesso**

*rit.*

*Zodsetrick.*

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

*mp*

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

**Più mosso**  $\text{♩} = 88$   
*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.*

Zodsetrick. M.M. ♩ = 60

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

*poco rit.*

*mf*

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

*rit.*

*a tempo*

*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*  
cant 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

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands, with some notes beamed together.

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

*rit.*

The second system continues the vocal line and piano accompaniment. A 'rit.' (ritardando) marking is placed above the vocal line. The piano accompaniment features a 'rit.' marking in the bass line and a 'f' (forte) dynamic marking in the bass line towards the end of the system.

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

*a tempo mf*

The third system continues the vocal line and piano accompaniment. The tempo and dynamics are marked as 'a tempo mf' (allegretto moderato, mezzo-forte) at the beginning of the system.

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

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features chords and moving lines in both hands, with some notes beamed together.

*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.*

Zodsetrick. M.M. ♩ = 88

(He starts away.)

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

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 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

*pp*

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.

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 and sixteenth notes, while the left hand (L.H.) provides a steady accompaniment with eighth notes. The piece concludes with a final chord.

**Chorus.**

*All begin circling.*

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

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

Vocal and piano accompaniment for the chorus. The piano part includes a dynamic marking of *mp* (mezzo-piano) and features a melodic line in the right hand and a bass line in the left hand. The vocal parts are arranged in four staves: Soprano, Alto, Tenor, and Bass.

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*

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*

*Stop circling.*

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

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

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

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

*Chorus.*

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

Go - in' a - round.

Go - in' a - round.

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

Go - in' a - round.

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

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.  
*fz*



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

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

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

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

*f*

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

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

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...

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 *Andy* 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.*

*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.  
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.

*mp*

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

This system contains five staves. The first four are vocal staves with lyrics. The fifth is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings *mp* and *f*.

*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.

This system contains five staves. The first four are vocal staves with lyrics. The fifth is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings *f* and *V*.

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.

*fs*

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 five staves. The first four are vocal parts. The first staff has lyrics 'Swing, Go - in' a - round. Go - in' a - round.' The second staff has 'Swing, Go - in' a - round. Go - in' a - round.' The third staff has 'Swing dat gent'mun, - Go - in' a - round. Swing dat gent'mun, - Go - in' a - round.' with 'Andy.' written above the first and second phrases. The fourth staff has 'Swing, Go - in' a - round. Go - in' a - round.' The fifth staff is a piano accompaniment starting with a mezzo-forte (*mf*) dynamic marking.

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

Detailed description: This system contains five staves. The first four are vocal parts with identical lyrics: 'Swing, swing, go - in' a - round, Keep on a - go - in' a - round, keep a - go - in' round'. The fifth staff is a piano accompaniment.

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.

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,

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

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 harmonic accompaniment with chords and moving lines. The tempo is marked 'Lento' and the metronome is set at 66.

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

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

mf

Treemonisha's first line of music is on a single staff. The piano accompaniment is on two staves below. The lyrics are: 'You girls are wear-ing wreaths on your heads, And I am'. The piano part features a rhythmic accompaniment with chords and moving lines.

Lucy.

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

con espressione

Lucy's first line of music is on a single staff. The piano accompaniment is on two staves below. The lyrics are: 'wear-ing a bon-net in- stead. You should wear a'. The piano part features a rhythmic accompaniment with chords and moving lines.

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

Lucy's second line of music is on a single staff. The piano accompaniment is on two staves below. The lyrics are: 'wreath... made of pret-ty leaves.....'. The piano part features a rhythmic accompaniment with chords and moving lines.

*Treemonisha.*

Now to make my wreath, I see,..... I must have leaves from that

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are: "Now to make my wreath, I see,..... I must have leaves from that". The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

*Monisha*

tree..... No!..... not a leaf from dat tree take, Leave 'em

*f* *agitato*

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "tree..... No!..... not a leaf from dat tree take, Leave 'em". The piano accompaniment becomes more intense, marked with a forte (*f*) dynamic and the tempo instruction *agitato*. The right hand features rapid sixteenth-note passages, while the left hand provides a steady accompaniment.

there, child, for my sake. Take 'em from an - oth - er

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "there, child, for my sake. Take 'em from an - oth - er". The piano accompaniment continues with its characteristic rhythmic patterns, supporting the vocal melody.

tree,..... An' ve - ry fine yo' wreath will be.....

*mf* *rit.*

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "tree,..... An' ve - ry fine yo' wreath will be.....". The piano accompaniment ends with a *rit.* (ritardando) marking, and the key signature changes to one flat (B-flat) for the final chord.

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 and a 3/4 time signature. The lyrics are "loud - ly Ned did snore. . . . . And the ba - by's". The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment with chords and single notes.

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

The second system continues the vocal line with the lyrics "cry - ing seemed... to be... some - where". The piano accompaniment features a prominent triplet pattern in the right hand, consisting of eighth notes, which provides a rhythmic accompaniment for the vocal line.

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

The third system continues the vocal line with the lyrics "near that... sa - cred tree, And the ba - by's". The piano accompaniment continues with the triplet pattern in the right hand, maintaining the harmonic and rhythmic support for the vocal melody.

cry - ing seemed to be Some - where

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

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

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are "sleep once more;..... Yet the ba - by's cry - ing". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The right hand features a complex texture with many triplets and slurs. The left hand has a more melodic line with some slurs.

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

The second system of the musical score. The vocal line continues with the lyrics "seemed... to be..... some - where near that...". The piano accompaniment continues with similar textures of triplets and slurs in both hands.

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

The third system of the musical score. The vocal line has the lyrics "sa - cred tree, Yet the ba - by's cry - ing". The piano accompaniment includes dynamic markings: *f* (forte) and *dim.* (diminuendo). The texture remains consistent with the previous systems.

seemed to be some - where near that

The fourth system of the musical score. The vocal line has the lyrics "seemed to be some - where near that". The piano accompaniment includes the dynamic marking *mp* (mezzo-piano). The system concludes with a final chord in the piano part.

sa - cred tree. It was

*mf* *rit.*

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

*mf* *a tempo*

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

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

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.*

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

*a tempo*  
*p a tempo*

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

*cresc.*

*f*

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

*p*

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

*rit.*

*a tempo*

*mf*

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

*p*

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

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

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

tree. I came out in the

*cresc.*

*p a tempo*

*cresc.*

*mf*

*p*

*mf*

*mp*

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'yard to see,.....' followed by 'And find out where the child could'. The piano accompaniment consists of chords and moving lines in both the right and left hands, with some notes beamed together.

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

The second system continues the vocal line with 'be;.....' and 'And there, in rags, the ba - by laid,.....'. The piano accompaniment features more complex chordal textures and some sixteenth-note patterns in the right hand.

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

The third system has the vocal line with 'Sheltered by that tree's cool shade,.....' and 'I found it'. The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano), and features a prominent chordal accompaniment in the right hand.

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

The fourth system concludes the vocal line with 'where I thought 'twould be, There be - side.....' and 'that sa - cred'. The piano accompaniment continues with a steady rhythmic accompaniment in the right hand and harmonic support in the left hand.

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

The first system of music features a vocal line in G major with lyrics: "tree; I found it where I thought 'twould be, There be -". The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords and eighth notes. A *cresc.* marking is present in the piano part.

side that sa - cred tree. I

The second system continues the vocal line with lyrics: "side that sa - cred tree. I". The piano accompaniment includes a *rit.* marking in the vocal line and *rit.* and *f* markings in the piano part. The system concludes with a double bar line.

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

The third system features a vocal line with lyrics: "took the child in - to..... our home,..... And now the dar - ling girl..... is". The piano accompaniment includes a *mf* marking in the right hand and a *p.* marking in the left hand.

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

The fourth system continues the vocal line with lyrics: "grown,..... All I've said to you..... is true,..... The child I've". The piano accompaniment continues with chords and eighth-note patterns.



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.....

*mf* *mp*

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

*mf* *mp*

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

The first system of music features a vocal line in treble clef with lyrics: "gree,..... Not to..... harm that... sa cred". The piano accompaniment consists of a right-hand part with a continuous triplet eighth-note pattern and a left-hand part with sustained chords and a melodic line.

tree; So now with me you must a

The second system continues the vocal line with lyrics: "tree; So now with me you must a". The piano accompaniment features the same triplet pattern in the right hand and sustained chords in the left hand. Dynamic markings include *f* and *dim.*

gree, Not to harm that sa cred

The third system repeats the vocal line with lyrics: "gree, Not to harm that sa cred". The piano accompaniment maintains the triplet pattern and sustained chords. A dynamic marking of *mp* is present.

tree.

The fourth system shows the piano accompaniment for the word "tree.". It begins with a *p* dynamic, followed by a *morendo* section, and ends with a *pp* dynamic. The right hand has a melodic line with a long slur, and the left hand has sustained chords.

# 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

mf

p

The piano introduction consists of two staves. The right hand begins with a melody in the treble clef, marked *mf*. The left hand provides accompaniment in the bass clef. The music is in a key with one flat and common time. The tempo is marked 'Lento' with a metronome marking of 60. The piece concludes with a *p* (piano) dynamic marking.

Recit: Monisha

We brought you up to be-lieve that we

mf

*lento* mf

The first line of the recitative features a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are 'We brought you up to be-lieve that we'. The piano accompaniment is marked *mf* and includes the tempo marking *lento*.

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

The second line of the recitative continues the vocal line and piano accompaniment. The lyrics are 'were your real pa - rents, We saw noth - ing wrong in do - ing'. The piano accompaniment continues with the same *mf* dynamic and *lento* tempo.

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

The first system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. The lyrics are "so..... If our friends and acquaintances had discovered that you". Below the vocal line is a piano accompaniment consisting of two staves, a treble and a bass clef, with a brace on the left. The piano part includes chords and moving lines in both hands.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "were not our own child, It would only have been a question of time when they would have". The piano accompaniment continues with similar harmonic support.

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

The third system continues the vocal line and piano accompaniment. The lyrics are "told you the truth. So, on a dark still night, Ned". The piano accompaniment includes a fermata over a chord in the right hand.

hitched up the old mules and taking you, we were soon driving a

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "hitched up the old mules and taking you, we were soon driving a". The piano accompaniment features a long, flowing line in the bass clef.

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

*p*

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

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

*mf*

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

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

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

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

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



now. When you were sev - en years old,

*cresc.* *sf* *mf*

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

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

*mf*

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

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

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "You..... have been a faith-ful daugh-ter.....". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part includes various chords and melodic lines, with some notes marked with a 'v' (vibrato).

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

The second system of music continues the vocal line with the lyrics "I love you and Ned too, And your bid-ding I will". The piano accompaniment is marked with a dynamic of *mp* (mezzo-piano). The piano part features a steady accompaniment with some melodic flourishes.

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

The third system of music has the lyrics "do..... To me you have been a moth-er, And". The piano accompaniment includes performance directions: *rit.* (ritardando) and *a tempo* (return to original tempo). The piano part has a more active accompaniment with some melodic lines.

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

The fourth system of music has the lyrics "Ned has been a father..... When you were a lit-tle child of". The piano accompaniment is marked with *And te con espressione. M.M. ♩ = 80* and *Monisha*. The piano part features a more expressive accompaniment with some melodic lines.

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, Because you loved that tree. *a tempo* Treemonisha 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

*Altos*

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

*Tenors*

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

*Basses*

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

*Treemonisha and Lucy go among the trees.*

be.....

be.....

be.....

be.....

**Allegretto**

# TREEMONISHA.

## No 9. "GOOD ADVICE."

Parson Alltalk and Chorus.

By SCOTT JOPLIN

*Parson Alltalk enters.*

*Parson Alltalk.*

**Largo. M.M. ♩ = 50**

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The tempo is marked 'Largo. M.M. ♩ = 50'. The piano part begins with a mezzo-piano (*mp*) dynamic. The vocal line starts with the lyrics 'Lis - 'en friends, do not tell lies an' steal be -'.

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

*p*

The second system continues the vocal line and piano accompaniment. The piano part is marked with a piano (*p*) dynamic. The vocal line continues with the lyrics '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.*

The third system concludes the vocal line and piano accompaniment. The tempo changes to 'Lento. M.M. ♩ = 96'. The piano part is marked with a piano (*p*) dynamic. The vocal line ends with the lyrics 'cause..... it's good ad - vice.....'. Below the piano part, a string part is indicated with 'String. p Trem.' and includes a tremolo effect.

The first system of the piano accompaniment features a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

The second system continues the piano accompaniment. It includes the instruction "All rise." at the end of the system. The tempo marking "poco rit." is placed above the right hand staff. The musical notation continues with similar rhythmic patterns.

This section contains the vocal staves for the Chorus. The Soprano staff is labeled "CHORUS Sopranos", the Alto staff "Altos", the Tenor staff "Tenors", and the Bass staff "Basses". The lyrics "Does yer feel lak you've been..... re - deemed? O" are written below the Bass staff. The instruction "Parson Alltalk." is written above the Bass staff.

Lento con espressione. M.M. ♩ = 60

The third system of the piano accompaniment features a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

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.... Aint yer glad yer have

*rit.* *Parson Alltalk.* *a tempo*

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....

*rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

O yes, ah al-ways aim ter

O yes, ah al-ways aim ter

O yes, ah al-ways aim ter

*Parson Alltalk.*

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

*a tempo*

*rit.* speak de... truth..... 0

*rit.* speak de truth..... 0

*rit.* speak de truth..... 0

*rit.* speak de truth..... *Parson Alltalk.*

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

*rit.* *a tempo*



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

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

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

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

*rit.*

*rit.*

*rit.*

*rit.*

*Largo. M.M. ♩ = 50*

*mp*

*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

*p*

*p*

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

This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a long note on 'you,' followed by a melodic phrase for 'Be - cause..... it's good ad - vice.....'. 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*

This system is titled 'Parson Alltalk'. It features a vocal line and piano accompaniment. The vocal line has the lyrics 'Don't harm yo' broth - ers, Don't'. The piano accompaniment includes a 'Double Bass' line in the lower staff and chords in the right hand. A dynamic marking of *mp* is present.

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

*cresc.* *mf*

This system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'harm yo' sis - ters;... O, my neighbors, you must be good.'. The piano accompaniment includes a 'Double Bass' line and chords. Dynamic markings of *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

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.*

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

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

Parson Alltalk

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

*a tempo*

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

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "yes, om glad..... ah have been re - deemed.....". The piano accompaniment is in treble and bass clefs, marked "rit.". There are four vocal parts shown in this system.

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.*

speak de truth..... *Parson Alltalk*

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

*rit.*

*a tempo*



# 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! *f sempre*

Speak! Lu - cy, Speak! Speak! Speak! Speak! *mf cresc.* *f sempre*

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.

Detailed description: The score consists of ten staves. The first four staves are vocal lines in treble clef, each with the lyrics 'Where is Treemonisha? Speak to me, please'. The fifth and sixth staves are vocal lines in treble clef with the lyrics 'Speak, Speak, Speak, Speak, Speak, Speak, Speak, Speak,'. The seventh and eighth staves are vocal lines in bass clef with the lyrics 'Speak, Speak, Speak, Speak,'. The ninth and tenth staves are piano accompaniment in grand staff notation, with the label 'L.H.' (Left Hand) positioned between the two staves.

*Lucy.*

speak to me!..... Zozetrick 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!.....

*cresc.* *mf*

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

The image shows a page of a musical score. At the top right, the page number '91' is printed. The main part of the page is a vocal line with lyrics. The lyrics are: 'have tied a han'kerchief over Treemonisha's mouth, An' have'. Above the first part of the vocal line, there are dynamic markings: 'cresc.' and 'mf'. Below the vocal line, there are two staves for piano accompaniment, one in treble clef and one in bass clef. The piano part has some notes and rests, but it is mostly blank. At the bottom of the page, there is a section of piano accompaniment with notes and dynamic markings 'cresc.' and '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!

The musical score is arranged in a system with ten staves. The top staff is for the vocal part, with lyrics underneath. The lyrics are: "An' lifted Treemonisha on after him, dengallop'd away in - to de woods. Oh!.....". Above the first staff, there is a tempo marking "3" and a dynamic marking "p". The vocal parts are labeled as "Women." with sub-labels "1st Soprano.", "2nd Soprano.", "1st Alto.", and "2nd Alto.". The piano accompaniment is shown in the bottom two staves, with a grand staff notation. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.



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-  
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.

O! .....

O! .....

O! .....

O! .....

(Ned comes running from the field)

*Ned.*

Hey! .....

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

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

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

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

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

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

*Monisha.*

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics 'boys went to res - cue her and bring her back to me, She is our on - ly'. The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

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

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and includes the lyrics 'daughter, and with us she ought to be ..... I'll beat dat tri - fling'. The name 'Ned.' is written above the vocal line. The piano accompaniment continues with similar chordal and bass line patterns.

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

The third system of music shows a vocal line and piano accompaniment. The vocal line begins with a bass clef and contains the lyrics 'Zod-ze-trick, ..... Un-til he runs lak a big eur dog, And I'll kill dat scoundrel'. The piano accompaniment features a more active right hand with eighth-note patterns.

*(Enter Remus)* *Remus*  
Lud - dud, ..... Jus' lak I would kill a hog ..... I'll wear dis ug - ly

The fourth system of music includes a vocal line and piano accompaniment. The vocal line starts with a bass clef and has the lyrics 'Lud - dud, ..... Jus' lak I would kill a hog ..... I'll wear dis ug - ly'. The name 'Remus' is written above the vocal line. The piano accompaniment continues with its characteristic rhythmic patterns.

(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 -

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 consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and 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.

(Curtain down.)

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

*ff sempre*

The second system begins with the instruction "(Curtain down.)" and shows three vocal staves with the lyrics "head.....". The piano accompaniment continues with a more complex rhythmic pattern, including triplets and sixteenth notes. The dynamic marking *ff sempre* is present. The system concludes with a fermata over the final chord.



# 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

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**Allegretto con brio.** ♩ = 92

*f*

(Curtain rises)

**Sopranos CHORUS (With closed lips)**

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

If a-long de road you'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

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

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

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

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

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'

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

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-

*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'

*mf*

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

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

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 'Tis true, 'tis true, We

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

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

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

stop be - fore it's all gone. 'Tis true, 'tis true, We





# TREEMONISHA.

## No 12. TREEMONISHA IN PERIL. Ensemble.

By SCOTT JOPLIN.

CHORUS  
*Soprano*

Hee - Hoo!

*Alto*

(Everyone looks toward approaching strangers.) Hee - Hoo!

*Tenor* *Zodsetrick*

Hee - Hoo! Hee -  
*Luddud*

*Simon* (giving conjuror's yell)

Larghetto. (♩ = 80) Hee - Hoo!..... Hee -

*p* *mf*

*Conjurors Sopranos*

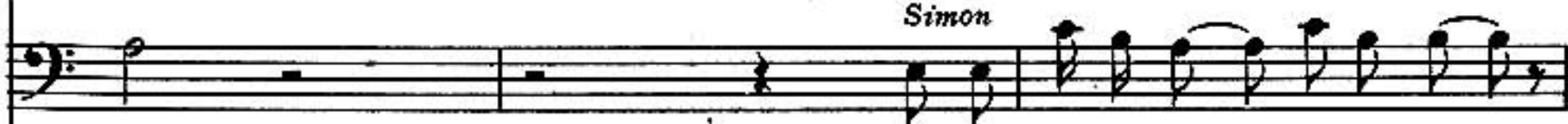
Hee-Hoo! Hee - Hoo! Hee - Hoo!

*Altos*

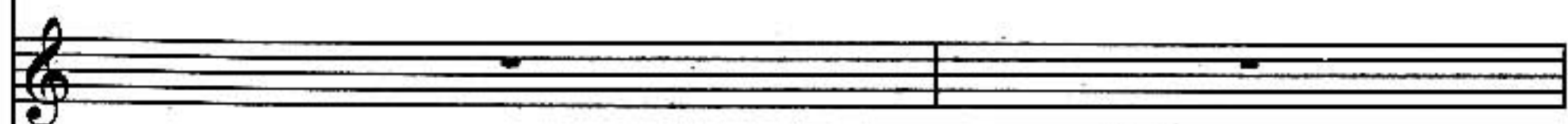
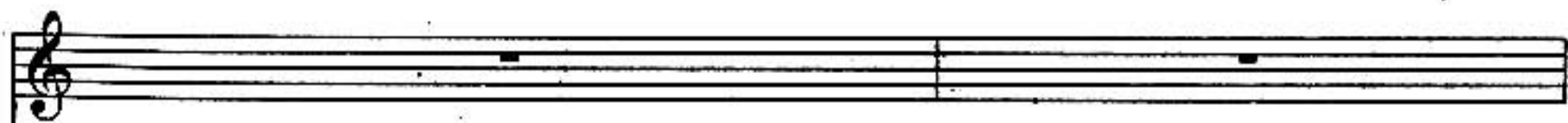
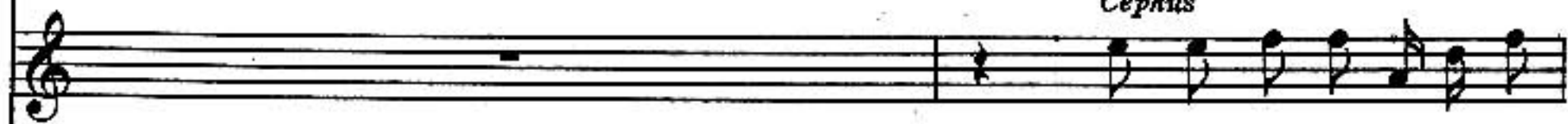
Hee-Hoo! Hee - Hoo! Hee - Hoo!

*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.

The musical score for the Women's vocal parts consists of three staves in treble clef. The first two staves have the lyrics "She's a stranger...." written below them. The third staff has the word "here." below it. The piano accompaniment is shown in a grand staff (treble and bass clefs) below the vocal staves, featuring chords and triplet patterns.

Conjurors Sopranos

Hey!.....  
Altos

Hey!.....  
Tenors

Hey!.....  
Basses

Zodsetrick

Hey!.....  
Luddud

Hey!.....

(Enter Zodsetrick, Luddud and Treemonisha.)

The musical score for the Conjurors' vocal parts consists of five staves in treble clef. The first four staves are for Sopranos, Altos, Tenors, and Basses, each with a "Hey!....." lyric. The fifth staff is for Luddud, also with a "Hey!....." lyric. The piano accompaniment is shown in a grand staff below the vocal staves, with a *cresc.* marking and *sf* dynamics.

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?

Zodsetrick

Dat's de truth.

Luddud

Dis here gal dont believe in su - per - sti - tion. She dont be -

Zodsetrick

Dat's de truth.

lieve in con - ju - ry. She's been tell - in' de

peo - ple .... dat dey should throw a - way ..... their bags o' luck. Now,

how are you go-in' to get food to eat, if you can't sell yo' bags of

Simon

luck? Food will be hard to get, if we

*Sopranos*

Dat's de truth.

*Altos*

Dat's de truth.

*Tenors*

Dat's de truth.

*Basses*

*Simon*

can't sell our bags of luck. Dat's de truth. Dat gal mus' be pun-ished.

*Cephus*

Don't pun-ish her, She is a good girl. Don't pun-ish her.....

*Simon*

Dat

*Wōmen*

Pun-ish her!

Pun-ish her!

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

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

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

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



Sopranos

(All go to the brush arbor.)

'Tis

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

ar! *a tempo* *mp* *f*

First system of musical notation. It consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has the lyrics "Oo - ar!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *cresc.* and *f sempre*.

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line has the lyrics "Oo - ar!" and "Oo -". The piano accompaniment continues with similar melodic and bass lines.

Third system of musical notation. The vocal line has the lyrics "ar!". The piano accompaniment continues with melodic and bass lines. Dynamics include *p*.

Fourth system of musical notation. The piano accompaniment continues with melodic and bass lines. Dynamics include *mf* and *f sempre*.

First system of musical notation. It features a vocal line at the top with lyrics "Oo - ar!" and "Oo - ar!". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes various chords and melodic lines, with some notes marked with accents (^).

Second system of musical notation. The vocal line continues with the lyrics "Oo - - - ar!.....". The piano accompaniment continues with similar chordal and melodic patterns, including some sixteenth-note runs in the bass line.

Third system of musical notation. The vocal line continues with the lyrics "Oo - - - ar!.....". The piano accompaniment continues with similar chordal and melodic patterns, including some sixteenth-note runs in the bass line.

Fourth system of musical notation. This system shows the piano accompaniment continuing with various chords and melodic lines, including some sixteenth-note runs in the bass line. There are no vocal lines in this system.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "Oo - - - ar!....." are written below the vocal line. The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and a more melodic line in the right hand with various ornaments and slurs.

Second system of musical notation, similar to the first. It includes a vocal line with the lyrics "Oo - - - ar!....." and a piano accompaniment. The piano part continues with similar rhythmic patterns and melodic lines, including some dynamic markings like *f* (forte).

Third system of musical notation. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment is in treble clef and features a melodic line with various ornaments and slurs. A dynamic marking of *mp* (mezzo-piano) is present.

Fourth system of musical notation. The vocal line is silent. The piano accompaniment is in bass clef and features a melodic line with various ornaments and slurs. A dynamic marking of *cresc.* (crescendo) is present.

Oo - - ar!

*a tempo*

*mp*

This system contains the first vocal line and piano accompaniment. The vocal line has a long note for 'Oo' followed by 'ar!'. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and sustained chords in the left hand. Dynamics include *mp* and a tempo marking *a tempo*.

Oo - ar!

*cresc.*

*f sempre*

This system continues the vocal and piano parts. The piano accompaniment shows a clear crescendo leading to a fortissimo *f sempre* section. The vocal line has a shorter note for 'Oo' followed by 'ar!'.

Oo - ar!

This system features a vocal line with a long note for 'Oo' and 'ar!'. The piano accompaniment is characterized by a series of chords with upward-pointing accents (^) above them, creating a rhythmic and harmonic pattern.

Oo - ar!

*p*

This system concludes the page with a vocal line for 'Oo' and 'ar!'. The piano accompaniment features a piano (*p*) dynamic and includes some melodic lines with accents (^) in the right hand.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a whole rest, followed by a half note G4, and then a half note F#4. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody starting on G4, moving to A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The vocal line has a whole rest, then a half note G4, and then a half note F#4. The piano accompaniment features a treble and bass staff. The treble staff has a melody starting on G4, moving to A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *mf* is present.

The third system continues the piece. The vocal line has a whole rest, then a half note G4, and then a half note F#4. The piano accompaniment features a treble and bass staff. The treble staff has a melody starting on G4, moving to A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *f* and the word *sempre* are present.

The fourth system continues the piece. The vocal line has a whole rest, then a half note G4, and then a half note F#4. The piano accompaniment features a treble and bass staff. The treble staff has a melody starting on G4, moving to A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *f* and the word *sempre* are present.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a long note on G4, followed by a melodic line. The lyrics "Oo - - - ar!....." are written below the notes. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in bass clef and contains a whole rest. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth and sixteenth notes. A double bar line with a repeat sign is present in the middle of the system.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in bass clef and contains a long note on G4. The lyrics "Oo - - -" are written below the notes. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *f* (forte) is present in the middle of the system.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in bass clef and contains a long note on G4. The lyrics "ar!....." and "Oo - - -" are written below the notes. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth and sixteenth notes.



First system of musical notation. It consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a rest followed by the syllable "ar!". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *p* (piano) and *R.H.* / *L.H.* (Right Hand / Left Hand) markings.

Second system of musical notation. It features a piano accompaniment in grand staff. The right hand has a more active melodic line, while the left hand provides a steady harmonic accompaniment. The dynamic marking *mf* (mezzo-forte) is present.

Third system of musical notation. It includes a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has the syllables "Oo" and "ar!". The piano accompaniment shows a *cresc.* (crescendo) marking. There are some performance markings like *V* (Vibrato) and *V* (Vibrato) in the vocal line.

Fourth system of musical notation. It features a piano accompaniment in grand staff. The right hand has a melodic line, and the left hand has a harmonic accompaniment. Dynamics include *a tempo*, *mp* (mezzo-piano), and *cresc.* (crescendo).

*ff sempre*

The first system of music features a piano accompaniment. The right hand plays a melodic line with a series of chords and intervals, while the left hand provides a steady bass line. The dynamic marking *ff sempre* is placed in the middle of the system.

The second system of music continues the piano accompaniment. The right hand has a more active melodic line with many sixteenth notes, while the left hand remains mostly stationary with some rhythmic accompaniment.

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

*Sopranos.* Hey!.....

*Altos.* Hey!.....

*Tenors.* Hey!.....

*Basses.* Hey!.....

Oo - ar!

Hey!.....

The third system of music includes vocal parts and piano accompaniment. The vocal parts are for Sopranos, Altos, Tenors, and Basses, each with the lyrics "Hey!.....". The piano accompaniment includes a vocal line with the lyrics "Oo - ar!" and "Hey!.....". The system concludes with a double bar line and a fermata over the final notes.

# TREEMONISHA.

## No. 14. THE WASP-NEST.

### Ensemble.

By SCOTT JOPLIN.

Largo. M.M. ♩ = 60

*Simon.*

(Enter Conjurors.)

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

*Soprano.*

*Alto.* What is yo' plan?.....

*Tenor.* What is yo' plan?.....

What is yo' plan?.....

My plan... is de best.

*Simon.*

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

The musical score for Simon's part is written in bass clef with a key signature of one sharp (F#). The lyrics are: "When I count three, you mus' shove dat gal..... on dat wasp -". Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. The piano part features chords and melodic lines that support the vocal melody.

*Altos.*

Go on an' count.

*Tenors.*

Go on an' count.

*Basses.*

Go on an' count.

(Zodetrick and Luddud lead Treemonisha close to waspnest.)

*Simon.*

nest. One,

The musical score for the Alto, Tenor, and Bass parts is written in treble clef. The lyrics for the vocal parts are: "Go on an' count." for the Alto and Tenor parts, and "nest. Go on an' count." for the Bass part. A stage direction in parentheses reads: "(Zodetrick and Luddud lead Treemonisha close to waspnest.)". The name "Simon." appears at the end of the Bass line. Below the vocal parts is a piano accompaniment in grand staff with a key signature of one sharp. The piano part includes dynamic markings such as *p* (piano) and *f* (forte).

*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. 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 conjurers as they run.)

# TREEMONISHA.

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## 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 begins with a piano (*p*) dynamic and gradually increases to a mezzo-forte (*mf*) dynamic. The piece concludes with a *rit.* (ritardando) marking.

(He approaches Treemonisha.)

Treemonisha (Puts her arms around his neck.)

**Allegretto.** ♩ : 88

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

First vocal line in 2/4 time, starting with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

(Remus looks,

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

Second vocal line in 2/4 time. The piano accompaniment continues with chords and a melodic line.

horror-stricken, at the waspnest.)

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

Third vocal line in 2/4 time. The piano accompaniment continues with chords and a melodic line.

*molto rit.* *Remus.* *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 and a piano accompaniment. The vocal line begins with the tempo marking 'molto rit.' and the lyrics 'came in time to save me.' It then transitions to 'I am glad I..... came in time to' with the tempo marking 'a tempo'. The piano accompaniment includes a '6' time signature and tempo markings 'molto rit.' and 'a tempo'. The key signature has one sharp (F#).

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

The second system continues the vocal line with the lyrics 'save you From the aw-ful sting of the wasp. And while on my way to your'. The piano accompaniment features a '6' time signature and a 'rit.' marking. The key signature remains one sharp (F#).

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

The third system continues the vocal line with the lyrics 'res-cue, Ma-ny hills and val-leys I crossed. I know the con-jur-ors are'. The piano accompaniment features a '6' time signature. The key signature remains one sharp (F#).

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

The fourth system concludes the vocal line with the lyrics 'su-per-sti-tious, And a-fraid of an-y thing that looks strange,..... So I'. The piano accompaniment features a '6' time signature. The key signature remains one sharp (F#).



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 conjurers.)

(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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first two staves have lyrics: "al - most eat - in' time..... We will rest a - while, we will". The next two staves have lyrics: "al - most eat - in' time, eat - in' time. We will rest a - while, we will". The piano accompaniment is in the bottom two staves, featuring a bass line and chords.

*rit.* rest a - while, 'Cause rest - in' is ve - ry fine..... *a tempo* (Cotton pickers sit down to rest.)

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

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

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

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

The second system continues the vocal parts and piano accompaniment. It includes tempo markings: *rit.* (ritardando) and *a tempo*. A stage direction "(Cotton pickers sit down to rest.)" is placed above the first vocal staff. The lyrics for all vocal parts are: "rest a - while, 'Cause rest - in' is ve - ry fine.....". The piano accompaniment continues with chords and a bass line.

# 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)

*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*

The foreman in the field

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

*p* *cresc.*

Detailed description: This system contains five staves. The top three staves are vocal parts, each with a treble clef and a key signature of two flats. The fourth staff is the vocal line with lyrics. The fifth staff is the piano accompaniment, with a treble and bass clef. It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

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 five staves. The top three staves are vocal parts. The fourth staff is the vocal line with lyrics. The fifth staff is the piano accompaniment, with a treble and bass clef. It begins with a mezzo-forte (*mf*) dynamic. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

(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



(They put sacks of cotton on their backs.)

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

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

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

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

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

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

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

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

wants us to come straight home,..... We have not much

wants us to come straight home, We have not much

wants us to come straight home,..... We have not much

wants us to come straight home,..... We have not much

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the first pair on top and the second pair below. Each staff contains the lyrics: "wants us to come straight home,..... We have not much". The piano accompaniment is written in two staves (treble and bass clef) and provides harmonic support for the vocal lines.

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

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

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

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

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the first pair on top and the second pair below. Each staff contains the lyrics: "time for de - lay,--- 'Cause our work is fin - ished for to-day. O yes, Aunt". The piano accompaniment is written in two staves (treble and bass clef) and provides harmonic support for the vocal lines.

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "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 continues the vocal and piano parts. 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 with a descending eighth-note pattern 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 staves are arranged in two pairs. The first pair of staves has the lyrics 'hap - py, I don't know how to act..... Aunt Di - nah has'. The second pair of staves has the lyrics 'hap - py, I don't know how to act..... Aunt Di - nah has'. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

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 consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of staves has the lyrics 'blowed de horn,... An' she wants us to come straight home..... We'. The second pair of staves has the lyrics 'blowed de horn,... An' she wants us to come straight home. We'. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "have not much time for de - lay, ... 'Cause our work is fin - ished for to -".

day.....

day.....

day..... (Curtain down.)

day.....

The second system continues the vocal lines and piano accompaniment. The lyrics are: "day.....", "day.....", "day..... (Curtain down.)", and "day.....". The piano accompaniment continues with chords and melodic lines.

# TREEMONISHA.

## No 19. PRELUDE TO ACT 3.

By SCOTT JOPLIN

*Andante affettuoso*

*p*

*mf*  
R.H.

L.H.

*rit.*

*a tempo*  
R.H.

L.H.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a series of chords and arpeggiated figures, with some notes beamed together. A dynamic marking of *f* (forte) is present at the beginning of the first measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues with chords and arpeggiated figures. A dynamic marking of *f* is present at the beginning of the first measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues with chords and arpeggiated figures. A dynamic marking of *f* is present at the beginning of the first measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues with chords and arpeggiated figures. A dynamic marking of *f* is present at the beginning of the first measure.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues with chords and arpeggiated figures. A dynamic marking of *f* is present at the beginning of the first measure. The system concludes with a *rit.* (ritardando) marking in the final measure.

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

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

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

*a tempo* *Monisha con espressione*

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

*Ned con espressione*

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

*a tempo con espressione*

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

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

*rall. e dim.*

I want to see her now.

see her a-gain.

*mf p*

*Monisha*

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

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

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

*a tempo* *Monisha con espressione*

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

*Ned con espressione*

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

*a tempo con espressione*

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

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

I want to see her now.....

see her a - gain.....

*morendo*

# TREEMONISHA.

## No. 21. TREEMONISHA'S RETURN. Ensemble.

By SCOTT JOPLIN

*Allegretto.* ♩ = 92 (Enter Remus and Treemonisha)

*mf* *cresc.*

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

*Ned*  
You are all right,

*Remus*  
Thank you! Thank you!

*Re - mus!*  
*mf*

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*Ned.*

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

*Treemonisha.*

They are al - most here.

*Remus.*

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

*Ned.*

They are ve - ry hap - py and gay.

*Visitors.*

*Soprano*

*Treemonisha.*

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

*Alto*

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

*Tenor*

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

*Bass*

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

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. It begins with a whole note 'you!' followed by a series of eighth and sixteenth notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 7/8 time signature. It features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mp* is present.

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

Alto Scare-crow!

Tenor Scare-crow!

Bass Scare-crow!

The second system of music includes vocal lines for Alto, Tenor, and Bass, along with piano accompaniment. The vocal lines are in treble clefs with a key signature of two flats and a 7/8 time signature. Each vocal line has a short melodic phrase followed by a rest. The piano accompaniment is in a grand staff with a key signature of two flats and a 7/8 time signature. It continues with a steady eighth-note bass line and chords. Dynamic markings include *mp* and *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.)

*ff sempre*

*Andante affettuoso*

*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 top two vocal staves contain the lyrics "Un - n!". The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of two sharps (F# and C#). The lyrics are placed below the notes in the second and fourth measures of each staff.

The piano accompaniment for the first system consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. 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. They are currently blank.

(Stop shaking hands)

*rit.* *a tempo*

R.H.  
L.H.

The piano accompaniment for the second system begins with a *rit.* (ritardando) instruction, followed by a *a tempo* instruction. The right hand (R.H.) and left hand (L.H.) parts are clearly marked. The right hand part features a melodic line with eighth and sixteenth notes, often beamed together. The left hand part provides a harmonic accompaniment with chords and moving lines. 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!

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

Hur - rah!.....

Hur - rah!

*f* *sempre*

Hur - rah!.....

Hur - rah! (They stand prisoners in middle of room the others circled around them) *Andy.*

Hur - rah!..... Dese are de guilt-y

Hur - rah!

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "Hur - rah!". The second staff includes a stage direction: "(They stand prisoners in middle of room the others circled around them)" and the character name "Andy.". The third staff continues the "Hur - rah!" lyrics and adds the lyrics "Dese are de guilt-y". The fifth staff is the piano accompaniment, featuring a complex melodic line in the right hand and a rhythmic bass line in the left hand.

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

The second system of the musical score consists of five staves. The top four staves are vocal parts. The third staff contains the lyrics "men Dat car-ried Treemonisha a - way..... We went to de con-jur-ors". The fifth staff is the piano accompaniment, continuing the musical theme from the first system with intricate chordal textures and melodic lines.

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

*Chorus.* *rit.* *Women.* (Treenonisha silent)

Punish them! Punish them! Re-

Punish them! Punish them! Re-

Punish them!.....

Punish them!.....

*mf* *rit.* *a tempo*

*piu mosso*

buke and beat them hard.

buke and beat them hard.

*Men. (Shaking fists at Zozetrick and Luddnd.)*

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.

(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

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

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!

The first system of the score features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'here! An - dy, make them free!'. The piano accompaniment begins with a series of chords and a melodic line in the right hand, while the left hand provides a harmonic foundation. The tempo is marked 'rit.' (ritardando) and the dynamic is 'ff' (fortissimo).

(The others grunt their disapproval)

Un - n!

(Andy removes the ropes from Conjurors' wrists.)

Un - n!

Un - n!

Un - n!

The second system shows four vocal staves, each with the syllable 'Un - n!'. The piano accompaniment continues with a steady rhythmic pattern. The tempo is marked 'Allegretto' with a quarter note equal to 92 (♩ = 92).

**Allegretto.** ♩ = 92

*mf*

The piano accompaniment for the third system is marked 'mf' (mezzo-forte). It features a rhythmic pattern of eighth and sixteenth notes in both hands, providing a driving accompaniment for the vocal parts.

The piano accompaniment for the fourth system continues the rhythmic pattern established in the previous system, with some melodic variation in the right hand.

# TREEMONISHA.

## No 22. WRONG IS NEVER RIGHT.

### A Lecture

( REMUS and CHORUS )

By SCOTT JOPLIN

Andante con espressione

*f*

*rall. e dim.*

*cresc.*

Remus

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

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

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

*mf*

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

*f* *mp* *mf*

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

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

*cresc.* *rit.* *a tempo*

Wrong..... must not on right in-fringe,..... For

*cresc.* *rit.* *a tempo*

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

*mp*

**Andante.**

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

*mf*

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

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

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

*rall. e dim.* **Andante**

*rall. e dim.*

**Andante con espress.**

Nev - er

*rall. e dim.*

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

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

*cresc.* *mf*  
*mp* *mf*

Musical score for the hymn "Wrong Is Never Right". The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *cresc.*, *mf*, *mp*, and *mf*. The lyrics are: "them... to..... grieve..... Help the weak..... if you are strong,..... And nev - er a - gain de - ceive..... Your deeds should 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*

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

**Andante**

*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.* nev-er right, And it will..... *a tempo* nev-er be.....



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*

The musical score is arranged in a system with two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). The lyrics are: "Wrong is nev-er right,..... And wrong you should not do. Wrong....." and "Wrong..... nev - er do. Do.....".

**Vocal Lines:**

- Soprano:** Wrong is nev-er right,..... And wrong you should not do. Wrong.....
- Alto:** Wrong is nev-er right,..... And wrong you should not do. Wrong.....

**Piano Accompaniment:**

- Wrong..... nev - er do. Do.....
- Wrong is nev-er right, And wrong nev - er do. Do.....
- Wrong..... nev - er do. Do.....
- Wrong..... nev - er do..... Wrong is nev-er
- Do right, right do..... Wrong.....
- Do right, right do. Wrong

*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*

The musical score is arranged in two systems. The first system contains eight vocal staves (four treble clefs and four bass clefs) and a piano accompaniment. The second system contains a piano accompaniment. The tempo is marked *a tempo* throughout.

**Vocal Lines:**

- Staff 1 (Treble): will..... nev-er be.....
- Staff 2 (Treble): will..... nev-er be.....
- Staff 3 (Treble): hap - py you will be.....
- Staff 4 (Treble): hap - py you will be.....
- Staff 5 (Treble): hap - py you will be.....
- Staff 6 (Bass): hap - py you will be.....
- Staff 7 (Bass): hap - py you will be.....

**Piano Accompaniment:**

- Staff 8 (Piano): Accompaniment for the first system.
- Staff 9 (Piano): Accompaniment for the second system.

# 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*



good! Be good!

good! Be good!

good! Be good!

good! Be good!

*Treemonisha*

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

good.



# TREEMONISHA.

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

A Lecture.

Bass Solo.

By SCOTT JOPLIN

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

The musical score is arranged in three systems. The first system consists of a grand staff with a treble clef and a bass clef, both in the key of D major and 12/8 time. The tempo is 'Andante con espressione' with a metronome marking of 138. The first system includes piano accompaniment in both hands, marked *mp*. The second system continues the piano accompaniment, also marked *mp*. The third system introduces a vocal line in the bass clef, with the lyrics: "When vil - lains ram - ble far..... and near,..... To". The vocal line is marked *Ned*. The piano accompaniment in the third system is marked *mp* in the first half and *f* in the second half.

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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 the lyrics "break the peo - ple's laws,.....". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

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

*mp*

The second system continues the musical score. The vocal line has the lyrics "Their pun - ish - ment should ..... be ..... se - vere, ..... With -". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and a hairpin crescendo leading to a *f* (forte) dynamic.

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

*mp*

The third system of the score features the vocal line with the lyrics "in the dev - il's ..... claws,.....". The piano accompaniment has a dynamic marking of *mp* and includes a hairpin crescendo.

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

The fourth system concludes the page with the vocal line lyrics "When vil - lains ram - ble far ..... and near,". The piano accompaniment continues with a similar rhythmic and melodic structure.

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

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

*mp*

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

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

The first system of music features a vocal line in the bass clef and a piano accompaniment in the treble and bass clefs. The vocal line has a long note for 'have' and 'an', followed by a series of eighth notes for 'aw - ful fear,' and a final note for 'We'. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for 'keep', followed by eighth notes for 'a bril - liant light,' and a final note for 'When'. The piano accompaniment features a prominent 'ff' dynamic marking and includes chords and moving lines.

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

*mp rit.* *a tempo*

The third system continues the vocal line and piano accompaniment. The vocal line has a long note for 'vil - lains', followed by eighth notes for 'ram - ble far and near'. The piano accompaniment includes 'mp rit.' and 'a tempo' markings and features chords and moving lines.

*mp*

The fourth system shows the piano accompaniment for the final part of the piece. It includes a 'mp' dynamic marking and features chords and moving lines in both hands.

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*

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

## REFRAIN

The musical score is written for voice and piano. It consists of five systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The piano part includes dynamic markings such as *rit.* and *mf*.

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

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

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

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

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

The first system of music features a vocal line in the bass clef and a piano accompaniment in the treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "near..... We dare..... not sleep at". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggiated figures.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "night,..... When we have..... an aw - ful". The piano accompaniment features a prominent melodic line in the right hand, often with a slur, and a supporting bass line in the left hand.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "fear,..... We keep... a bril - liant light,..... When". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggiated figures. A dynamic marking of *ff* (fortissimo) is present above the vocal line.

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

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "vil - lains..... ram - ble far and near.....". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggiated figures. Dynamic markings of *rit.* and *p* (piano) are present.



# 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 -

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

CHORUS: Sopranos

*mp cresc.*

For your sake we will for - give them.

Altos *mp cresc.*

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

Tenors *mp cresc.*

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

Basses *mp cresc.*

For your sake we will for - give them.

*mp cresc.*

Andante. (♩ = 92)

Treemonisha. (Shakes hands with Conjurors)

CHORUS: (All shake hands with Conjurors)

Let us now shake hands with these men.

We have for -

We have for -

We have for -

We have for -

*ff mp rit. f*

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

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

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

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

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

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

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

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

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

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

# TREEMONISHA.

## No 26. WE WILL TRUST YOU AS OUR LEADER.

( TREEMONISHA and CHORUS )

By SCOTT JOPLIN.

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 system shows the vocal line for 'Treemonisha' and the piano accompaniment. The piano part includes chords and rhythmic patterns. The vocal line is simple and clear.

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

p

The second system continues the vocal line and piano accompaniment. The piano part features more complex chordal textures and rhythmic accompaniment. The vocal line continues with the lyrics 'In our neigh - bor - hood,..... An en - er - get - ic'.

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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*

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,...

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.*

*mp a tempo*

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

*mp a tempo*

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

*mp a tempo*

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

*mp a tempo*

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

*mp a tempo*

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

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

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

If you..... lead..... we *decresc.* will... sure-ly rise. We *cresc.*

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

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

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

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



you... to... lead, You should lead us, Lead us, lead us, And  
 want you to lead, You should lead us, If you... lead.....  
 ..... you to lead, You should lead us, If you... lead.....  
 you to... lead, You should lead us, Dear, your bidding we will do, And

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

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

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

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

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

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

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

*f* *Treemonisha*

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

*Men*  
*Tenors I & II* *f*

*Basses I & II* *f*

You,  
You,

*mf*

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

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

This system contains five staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. 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

This system contains 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*

We

Tenor *p*

no, no, no, no!

We

Bass *p*

no, no, no, no!

We

*p*

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

*mf*

*p* *mf*

*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*

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "we will..... be..... true. We" with dynamics *p* and *mf*. The second pair of vocal staves has lyrics: "we..... will..... be..... true. We" with dynamics *p* and *mf*. The piano accompaniment is written in treble and bass clefs, with a dynamic marking of *p* at the beginning and *mf* later in the system.

*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*

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "all a - gree..... to..... trust you,..... And" with dynamics *p* and *mf sempre*. The second pair of vocal staves has lyrics: "all a - gree..... to..... trust you,..... And" with dynamics *p* and *mf sempre*. The piano accompaniment is written in treble and bass clefs, with a dynamic marking of *p* at the beginning and *mf sempre* later in the system.

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

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics 'wait,..... To lead us in the right way... Be - fore it... is too'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings 'p' and 'mf'.

late..... For ig - no - rance is crim - in - al In

The second system continues the musical score. The vocal line has the lyrics 'late..... For ig - no - rance is crim - in - al In'. The piano accompaniment features a prominent triplet pattern in the right hand, with dynamic markings 'rit.' and 'a tempo'.

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

The third system of the score includes the lyrics 'this en - light - ened day,..... So let us all..... get...'. The piano accompaniment continues with triplet patterns and includes dynamic markings 'rit. poco a poco'.

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

The fourth system concludes the page with the lyrics 'bu - sy,..... When once..... we've found the way.....'. The piano accompaniment features a triplet pattern and is marked '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,

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.*



*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.

*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,

## Treenonisha

If I give advice ev - 'ry day...

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

you, you, you!.....

*mf*

rit

Will the men des - pise my way?

*Tenore* Men

No, no,..... no,..... no,.....

*Basses*

No, no, no, no,

*f* sempre

*p* Soprano

We all a - gree ..... to ..... trust

*p* Alto

We all a - gree ..... to ..... trust

*p*

no! We all a - gree ..... to ..... trust

*p*

no! We all ..... a - gree ..... to ..... trust

*p*

*mf* you, ..... And we will ..... be .....  
*p*

*mf* you, ..... And we ..... will ..... be .....  
*p*

*mf* you, ..... And we will ..... be .....  
*p*

*mf* you, ..... And we will ..... be .....  
*p*

*mf* you, ..... And we will ..... be .....  
*p*

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

*mf* *p*

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

*mf sempre*

*Soprano*  
*mf* I will

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

*mf* *Alto*  
You should lead us,..... You should lead..... us,

*mf* *Tenor*  
You should lead us,..... You should lead us,

*mf* *Bass*  
We will trust you as our lead-er, We will trust you as our lead-er,

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**

you.....

you.....

you.....

you.....

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

**All' ma non troppo**



# 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.)

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

(All stop.)

(Slow Drag backward.)

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

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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,

(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 the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are 'slid - ing on-ward, lis - ten to..... that rag.' The piano part features a melodic line in the right hand and a bass line in the left hand. The second system is identical to the first. The piano accompaniment includes a 'cresc.' (crescendo) marking and a dynamic marking of 'f' (forte).

(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 the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The lyrics are 'Hop and skip, now do that slow,.....'. Above the first vocal staff are three instructions: '(All hop.)', '(All skip.)', and '(Slow drag forward.)'. The piano part features a melodic line in the right hand and a bass line in the left hand. The fourth system is identical to the third. The piano accompaniment includes a dynamic marking of 'p' (piano).

(All dance.)

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

do that slow drag. Dance slow - ly,

*mf*

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The lyrics are 'do that slow drag. Dance..... slow - ly,'. Above the first vocal staff is the instruction '(All dance.)'. The piano part features a melodic line in the right hand and a bass line in the left hand. The sixth system is identical to the fifth. The piano accompaniment includes a dynamic marking of 'mf' (mezzo-forte).

(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 three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with chords and a rhythmic pattern. The key signature has one sharp (F#) and the time signature is 4/4.

(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 of music consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

(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 of music consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. A dynamic marking 'mf' is present in the piano part.

*Treemonisha.*

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

(All hop.)

(All skip.)

*cresc.*

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

*Lucy. cresc.*

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

*Sopranos cresc.*

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

*Altos cresc.*

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

*Tenors cresc.*

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

*Basses cresc.*

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

*cresc.*

(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

*mf*

Detailed description: This system contains the first two systems of music. The top system is a vocal line in treble clef with lyrics 'Move a - long, don't'. The bottom system is a piano accompaniment in bass clef, featuring a steady eighth-note pattern in the left hand and a more melodic line in the right hand. A dynamic marking of *mf* is placed above the piano part.

(All Slow Drag.)

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

*mp*

Detailed description: This system contains the third and fourth systems of music. The top system is a vocal line in treble clef with lyrics 'stop, don't stop danc - ing, Drag a -'. The bottom system is a piano accompaniment in bass clef. A dynamic marking of *mp* is placed above the piano part. The tempo/style instruction '(All Slow Drag.)' is written above the vocal line.

(All stop.)

long, stop,

Detailed description: This system contains the fifth and sixth systems of music. The top system is a vocal line in treble clef with lyrics 'long, stop,'. The bottom system is a piano accompaniment in bass clef. The tempo/style instruction '(All stop.)' is written above the vocal line.



(All Schottische.)

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

*mp*

(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

(All stop.)

(All Slow Drag.)

Drag a - long, Stop!

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the instruction "(All Slow Drag.)" and contains the lyrics "Drag a - long, Stop!". The piano accompaniment begins with a mezzo-piano (*mp*) dynamic and includes a forte (*f*) section towards the end.

(All Schottische.)

Move a - long, don't

The second system of music features a vocal line and a piano accompaniment. The vocal line contains the lyrics "Move a - long, don't". The piano accompaniment includes a mezzo-piano (*mp*) dynamic.

(All Slow Drag.)

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

The third system of music features a vocal line and a piano accompaniment. The vocal line contains the lyrics "stop, don't stop dance - ing, Drag a -". The piano accompaniment includes a mezzo-forte (*mf*) dynamic.

long, do - ing the real slow drag.

The fourth system of music features a vocal line and a piano accompaniment. The vocal line contains the lyrics "long, do - ing the real slow drag.". The piano accompaniment includes a *molto cresc.* (molto crescendo) and a fortissimo (*ff*) dynamic.

## Treemonisha.

(All march, doing the dude walk.)

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

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

*p*

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

*cresc. poco a poco*

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

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

*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.*

(All hop.) (All skip.) (Slow drag forward.)  
 Hop and skip, now do that slow,.....  
 Hop and skip, now do that slow,.....

*p*

(All dance.)  
 do that slow drag. Dance..... slow - ly,  
 do that slow drag. Dance slow - ly,

*mf*

(All prance.)

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

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

(All dance.)

(All prance.)

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

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

*cresc. poco a poco*

(All Slow Drag.)

(All walk.)

(All whisper to partners while walking.)

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

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

*mf*

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

(All hop.)

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

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

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

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

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

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

*cresc.*

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

skip, now do that slow.....

skip, now do that slow.....

skip, now do that slow.....

skip, now do that slow.....

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

*p*

now do the drag real slow,

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

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

*f sempre*

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

*f sempre*

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

*f sempre*

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

*f sempre*

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

*f sempre*

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

*f sempre*

End of Opera.



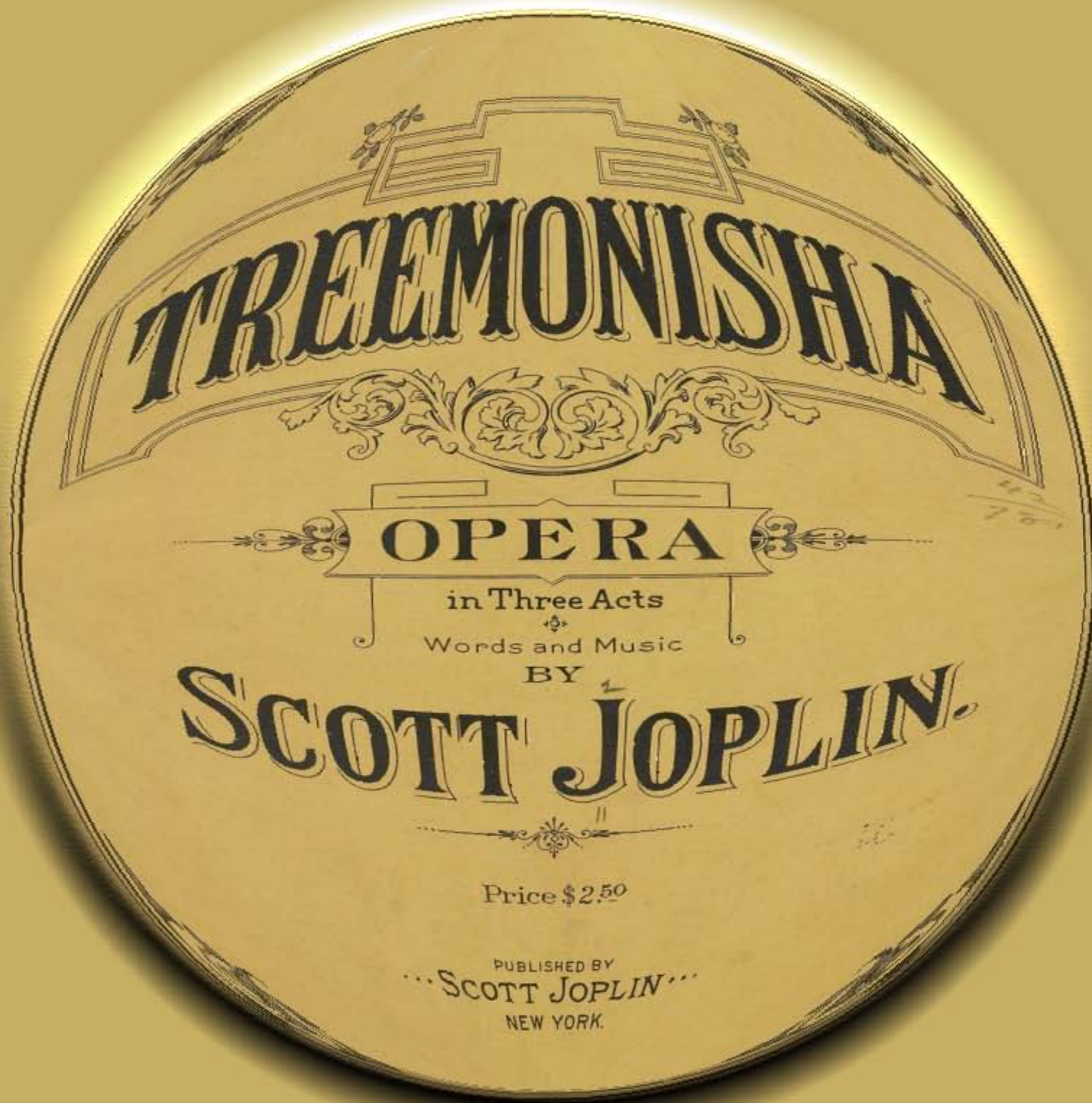
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# TREMMONISHA

OPERA

in Three Acts

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